



News, Notes 'n' Nonsense:
An International Magazine for Callers
MARCH [Published, Edited, Written & Compiled
by Barry Wonson]

APRIL

MAY

2023

DATES to REMEMBER

September 8-10, 2023

NSW State SD Convention, Ulladulla, NSW

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We would also like to extend a special thanks to Corbin Geis who through the many years has kindly let us share his artistry and special humorous insights into the world of square dancing through his cartoons – Thank you Cory.

ON THE INSIDE

With Barry Wonson

RAMBLINGS

It is difficult to believe that we are a quarter of the way thru 2023. Time just seems to fly. I remember that when I was young, the days seemed to be really long; now they are incredibly short!! It must have something to do with the fact that there is a heck of a lot more life behind me than ahead!

HAPPENINGS

As usual we have had a pretty hectic schedule this year. In April we were presented with a new granddaughter (Rory Edith). All are doing fine. Grandson Ronon (14) is over the moon with his little sister)

This event was followed by Sue's knee replacement surgery. Again, the operation went smoothly, and she is recovering nicely. Only problem is that she is unable to drive for 6 weeks after the operation, which means that I have to do all the shopping, errands, etc. Not my favourite sport at all. She is moving around well on her crutches and improving with each day. I am getting tired of frozen meals though. Cooking has always been beyond me. The nearest I get to preparing food is putting the milk on my breakfast cereal!!

INSIDE BTM for JANUARY/FEBRUARY

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

I am always looking at ways of 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

This issue, we have some great articles and submissions from authors all around the globe. Paul Bristow is with us again with a new series of presentations on Caller Education.

Paul ,Preston from the UK is back again with a humorous follow up to his last article on Chains.

Kip Garvey follows with a good take on Relationship calling.

Susie Kelly (UK) talks about relationships, and there are some more great cartoons from Corben Geis

Mel Wilkerson is back with a compilation article on Two Couple dancing.

Choreography pages this month feature lots of interesting modules with more Mainstream, and Plus ideas, all aimed at keeping the dancing interesting without brain burn.

I have also presented a couple of items from the original issues of this magazine (before it became BTM) one from Bill Peters and one on USING Slide Thru from mixed arrangements as well as the gimmick to end all gimmicks.

For us in the Southern Hemisphere, we are now into the cooler months...March saw a still warm month, but this first week of April has seen the temperatures drop significantly (I think we are now down towards a summers day in the UK!!). With winter only a short time away, we are getting out the electric blankets, ready for the cold nights. Mind

you, our coldest night only gets down to about 9 degrees C here. We will miss some of the cold times in July and August as Sue and I are off to Bali again for a 3 week stay again.

THE FUTURE

While I have had to move to a combined two-month issue for BTM since last year, I am uncertain as to what the future holds. As it is I seem to be having less time available to do the preparation and work required. My schedule is a busy

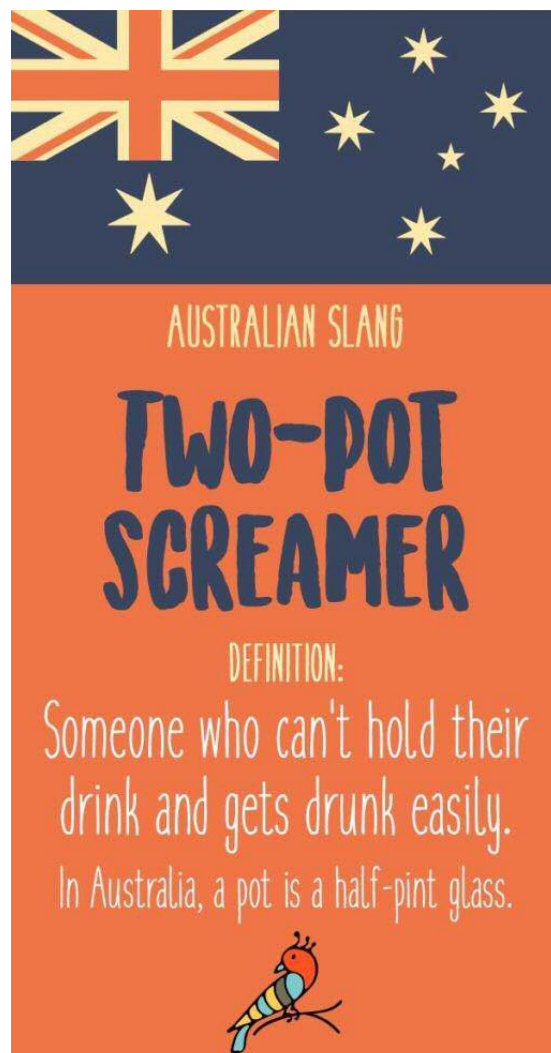
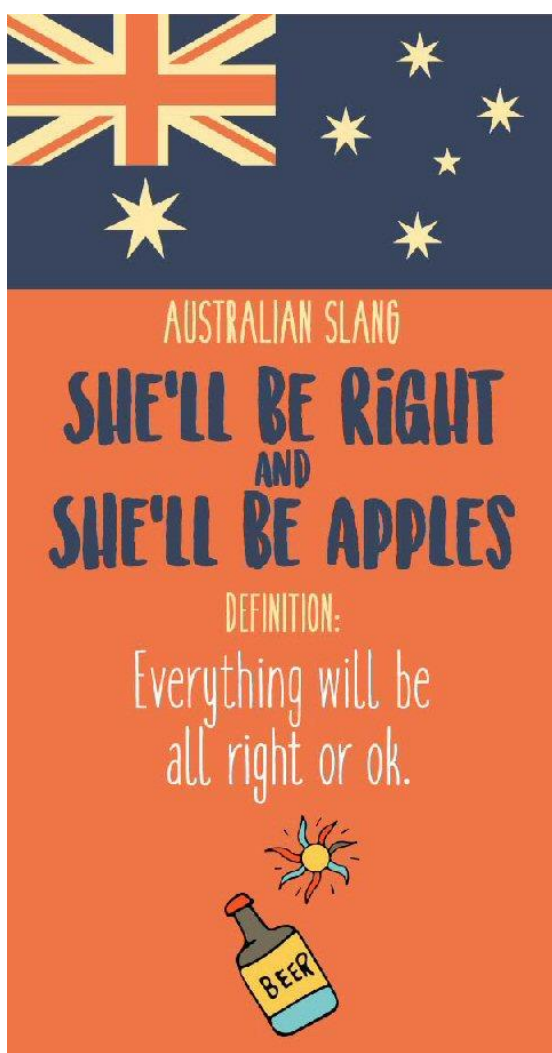
one, and BTM takes a huge amount of time to create. BTM will continue, however the schedule may not be as regular as it used to be. I would like to say that it will get better, but that just may not be so...at least for a while. Life just gets in the way!!

To contact me, please use this email address:

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.Cheers

Barry



SELF-IMPROVEMENT

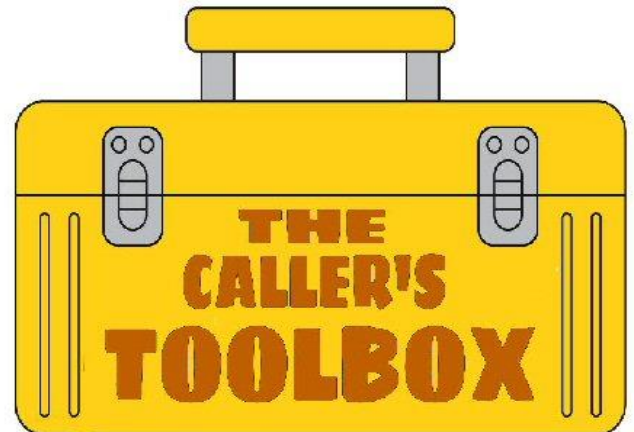
By Paul Bristow

FORMATION MANAGEMENT (1) - Degree of Difficulty

Technically, the concept of “Degree of Difficulty” is not, in actual fact, a part of “Formation Management”, it is really a subject in its own right. However, I have included it here because an appreciation of this subject would be required when considering the calls possible from any FASR. Moreover, a good understanding of “Degree of Difficulty” is quite essential as part of the caller’s “toolkit” and this is a good stage to introduce it.

As I have tried to emphasise, in my earlier articles, many of the most important attributes of a good caller rely upon him, or her constantly watching the dancers, in order to provide effective control of Timing and Body Flow as well as allowing the caller to make full use of the method of calling that has been chosen – in most cases Module Calling. Formation Management is what many callers are thinking of, when the term “Sight Calling” is used but to be able to execute this task, it is necessary to understand – by prior consideration and investigation – “Degree of Difficulty”.

There are many ways to demonstrate what is meant by the phrase “Degree of Difficulty”. If you think about how difficult a call may be for a group of dancers, you will realise that it must depend upon many factors. The first most obvious factor will be the length of time that they have been dancing; newly graduated



dancers may find even the simplest uses of calls to be difficult. The more experience a dancer gains, the lesser they will find any inherent difficulty in the simpler calls (or combinations of calls). At any stage a “difficult” choreographic routine will depend upon the degree to which the dancers are familiar with that particular call or combination of calls.

It is part of the caller’s job to determine the “Degree of Difficulty” for any choreographic routine and to use that as a guide as to whether or not a particular group of dancers will be able to execute the choreography “cold” or whether they will require some type of a workshop, in order to be able to understand that application. All dancers are individuals. Each of them will have a different set of “problems” that result from their own experience – or lack thereof. When you bring a group of differently talented dancers together, in a Square, the “average Degree of Difficulty” for that group will need to be assessed; you can only do this by watching the dancers, when you call.

Whilst there is some logic that you can apply to this “Degree of Difficulty” evaluation, there is no completely accurate calculation available. You could simply stick with the “Standard

Applications”, and you will enjoy a great deal of “success”, if the “success” that you seek is to use choreography that the dancers are bound to be able to achieve. However, most dancers like to be “stretched” and most callers like to extend their skills, by experimentation and then demonstrate their prowess. Indeed, the majority of Dancers expect and require something a little beyond the “norm”; i.e., they wish to be able to dance non-standard applications, or – as we sometimes call them – “Extended Applications”.

From a Static Square, the call of Left Square Thru could be difficult for some dancers. Equally, the call of Heads Left Swing Thru – called “cold” from a Static Square – may present problems for some. Both of these calls can easily be workshopped, fairly quickly (if needed), although some – more experienced – groups will be able to dance them without a workshop.

However, if – from a Static Square – you were to call Left Swing Thru, followed by Left Square Thru, you may see the Dancers in difficulties. Whilst this is a quite proper combination of calls – in terms of the definitions – it introduces the “Ocean Wave Rule”, which may not be familiar to some Dancers and (to make it even more complicated) this is being introduced from a Left-Hand Ocean Wave, which is bound to be a very unfamiliar starting formation for this call for many dancers.

There are many examples of situations where the “Degree of Difficulty” can become quite complex. If you ask dancers to do a “Half U-Turn Back”, which way will they turn? If you present the following combination to your dancers: from Facing Lines call – Pass Thru, Bend the Line, Do Half of a U-Turn back – where will end up? Chances are that most of the dancers will not recall

that the direction of turn on a U-Turn Back should be the taken from the “direction of the previous call”. Many dancers believe that all U-Turn Backs should be “towards your partner” (this is only the case if there is no direction given by the previous call).

At the end of the routine shown above (Pass Thru, Bend the Line, Do Half of a U-Turn back) the dancers should be in a starting Double Pass Thru Formation.

Still on the same subject try calling (from Two-Faced Lines), Couples Circulate and then do Half of a U-Turn Back. Those dancers who are moving straight ahead, should turn to face each other, the others, who are walking through an arc, should turn in the direction of that arc. The next call could be Centres Walk and Dodge, which would put everyone in an Eight Chain Through formation.

Now you may feel that calling a “Half U-Turn Back” is a very difficult Extended Application and I would agree with you that – in many situations – it would be. So, let’s consider something that is more likely to occur during “normal” calling, which might also cause some confusion.

The call Recycle is not essentially difficult. Let’s restrict it to Parallel Right-Handed Ocean Waves and we should be on fairly safe ground. However, there are six possible Arrangements that could be found in that Formation, five of which are likely to give problems on an average Mainstream (or even Plus) floor. Yes, everybody will be okay if it is called from the “0” Arrangement (Boys on each end and Girls in the centre); this will be the Arrangement from which it was originally taught and from which it will have been called more than any other Arrangement.

If you call Recycle from any of the first four Arrangements, there is a good chance that the dancers will adjust

themselves to finish as “normal couples”. This is the finishing Arrangement that they are most used to. However, it is only correct – for both couples – from Arrangement “0”. There is a chance that – if you call it from the final two Arrangements, where the adjacent end and centre Dancers are the same gender – you may get a correct result but then again you may not!

By watching the dancers, you will be able to build up a good idea of where difficulties can occur – sometimes you discover them “by accident”! What might be easy for one group may be difficult for another; there is only one way to find out for sure – call it and see! If you can find the courage to experiment with new ideas, so you will learn – but only if you are watching the dancers!

You need to be aware, in advance, of the potential “Degree of Difficulty” that can be experienced in all situations and for

all movements. You should know where to expect it and how to extend the Dancers knowledge, when necessary. If you have a very strong floor, then you need to understand how to raise the “Degree of Difficulty”, so as to entertain the dancers. The caller needs to be able to “challenge” the dancers with his or her choreography, you should take them out of their “comfort zone” – at least some of the time – but however complicated your choreography may be, you must know how to get the dancers through it. Remember, **THE DANCERS MUST SUCCEED!**

This is a quite complex subject, and my purpose in this article was to – hopefully – provide an idea of what is meant by “Degree of Difficulty”.

Next time I will be talking more specifically about the subject of Formation Management, where “Degree of Difficulty” needs to be considered.



FORMATION MANAGEMENT (2)

– FASR Recognition

The term “Sight Calling” is often misunderstood. In most cases, if you ask a group of callers to state which of the five methods of calling they use, they will claim to be “Sight Callers”. This is very unlikely to be correct. If you know the outcome of any call (or of any combinations of calls), you are – at least in part – a Module Caller. In fact, a true “Sight Caller” would NEVER know, in advance the outcome of any call, he would have to call a movement, see where the dancers ended up and then find another call to use; if you think about anyone actually doing that, it is frightening!

The fact is that there are two principle aspects to Sight Calling; these comprise: 1) Sight Resolution – i.e. watching to see where the dancers are, in order to know which Module to use to resolve the square and 2) Formation Management – i.e. knowing enough about the effect of each call to be able to use it as part of a smooth flowing, non-monotonous and enjoyable sequence.

FASR RECOGNITION – A newer Caller will often adopt a Sight Resolution system as a “safety harness”, this allows the new caller the time to develop Formation Management skills, the primary of which is FASR Recognition. Ultimately, this will result in the Caller creating “short-cuts” to whatever system they use in order to resolve the square. Eventually they will be able to identify ways to vary and improve the system they are using and develop individual routines to resolve.

Effective Formation Management and FASR Recognition would help to enhance your calling. Many callers

continually use the same Modules and very rarely dare to experiment with other combinations. This leads to Dancers being able to predict the next call, which removes some of the challenge. Whilst there certainly are some advantages to this situation – where the Dancers know what is coming next – I believe that by using unexpected but confluent combinations the caller can provide the dancers with more excitement and by this means, be perceived as a more capable caller.

In many situations it is not necessary to be able to recognise all four parts of the FASR. The Formation is essential and – if you are going to make use of the relative position of the Boys and Girls, or use calls that can only be executed by opposite genders (e.g., Star Thru) – Arrangement must be recognised and correctly identified. Sequence and/or Relationship only become necessary if you are trying to resolve the Square. However, the location of the Head or Side Dancers can be important, in certain circumstances. In general, factors that affect FASR Recognition could include:

- Which of the six standard arrangements (of Boys and Girls) do you have?
- Where are the original Head and Side dancers?
- Who was “active” in the preceding call?
- What calls can comfortably follow the preceding call?
- What calls can more easily be danced on the basis of the dynamic given by the previous call?
- What level of “Degree of Difficulty” can these dancers handle?

This is a lot to consider on a call-by-call basis. However, when you then add to this the fact that you need to evaluate the effect, on Formation and Arrangement, based upon all of the above that will result from your next call – and thereby start to compile a list of possible calls from where the most appropriate movement (or call) can be selected. All of a sudden, the number of “plates” that you have “spinning” becomes so great that panic may set in!

This is why you need to spend time considering these points in a controlled situation i.e., whilst you are not calling. What I am suggesting here is that you set yourself a series of problems to solve – whilst you are spending your “one-hour-a-day” working on your calling, without Dancers.

It is essential that you learn and practice FASR Recognition. Unless you can recognise where the Dancers are, in terms of – at least – Formation and Arrangement, how can you ever hope to develop the skills necessary for effective Formation Management? This leads on to the next subject, which is to explain exactly what is meant by the term Formation Management and how it should be used.

FORMATION MANAGEMENT –

Formation Management is an important skill, required of any caller. Although a great deal of emphasis is placed upon correct and effective resolution of the square, this is only a minor aspect of the dancer’s expectations. The major part of the caller’s programme will always depend upon their ability to create interesting and exciting choreography.

The problems that you might consider are (in simple terms) how to get the Dancers from where they are to where you would like them to be by the most effective and enjoyable route and by as

many different methods as possible. If you always use the same call or series of calls to convert one Formation/Arrangement to another, then your calling will become “uninteresting” and “boring”.

Don’t forget to consider the effects of “directional calling”. This is a very valuable tool when it comes to Formation Management. An example of this would be to note the effect of the directional instruction “Face Your Partner”; how does this alter the Formation? However, be aware that in some Formations and Arrangements, the position of the “choreographic” partner is not clear.

This use of Conversions is an aspect of Modular Choreography but is also an essential part of Sight Calling. Both Module and Sight choreographic management methods are inextricably interlinked and callers who wish to deliver the best when they call will need to use aspects of both systems.

To give an example, let’s consider again the Facing lines. How can you convert these to Parallel Ocean Waves – using just one call? If the only answer that you can find is to call Pass The Ocean, then you do need to spend more time on research. Exactly how you can achieve this conversion will depend upon all the elements listed as bullet points previously but be certain that there are many, many more ways that this conversion can be achieved. Of course, limiting yourself to one call to achieve this conversion is very demanding, and totally unfair to the new caller.

However, anyone can identify simple conversions that they continually use, even calls or series of calls that they repeat to the annoyance (almost) of the Dancers. Try taping yourself, and then try dancing to your own calling – or at least listening to it. Look for repetition

and monotony or – alternatively – just consider what other calls or series of calls you could be using in place of those that you are. Don't be afraid to experiment – you can always do it differently and sometimes "different" will also be "better"!

One important part of becoming familiar with the concept of Formation Management, is to take the time to consider which calls (and series of calls) are independent of the Arrangement i.e.,

find the calls that are not "gender-dependent", by working out which calls are "gender-dependent" (e.g., Star Thru, Boys Run, Courtesy Turn etc.). You can then create modules that you know will work for any or all Arrangements in a situation where all that you know, for sure, is the Formation.

In the next article, I will be suggesting ways that callers can use to practice Formation Management.

FORMATION MANAGEMENT (3)

Practicing Formation Management

We all know that we need to keep learning new things in order to continue to develop our calling skills, if we don't, we will "stagnate". It is important that we take every opportunity to "grow" as a caller and every time that we are able to call should be treated as an opportunity for Self-Improvement.

One of the most effective methods that we can employ as a "Self-Improvement" device is to try and develop a training plan, based upon the elements of Formation Management.

To develop a good understanding of Formation Management, which will lead to you being able to make effective use of this as a tool, you need to take the time to investigate the many different ways that calls can be used beyond the methods that you are currently using.

In the last article I asked: From Facing lines, how many ways (other than by using Pass the Ocean) can you find to convert the Formation to Parallel Ocean Waves – using just one call?

Hopefully, you will have spent some time on this and now have a list of "single calls" that will achieve this conversion.

Below are just some of the ways that work at Mainstream.

These will work from any Arrangement:

- | | |
|---------------------------------|------------------------------------|
| 1) Spin The Top | 3) Half Tag |
| 2) Dixie Style to an Ocean Wave | 4) Partner Trade – once and a half |

These will work, if the Lines are arranged in Normal Couples – i.e., an "O" or "1/2" Arrangement:

- | | | | |
|--------------|----------------|-----------------------|----------------------------|
| 5) Boys Run | 7) Boys Trade | 9) Boys U-Turn Back | 11) Boys Walk, Girls Dodge |
| 6) Girls Run | 8) Girls Trade | 10) Girls U-Turn Back | 12) Girls Walk Boys Dodge |

From certain other Arrangements, the following will work – if you (and the Dancers) know where the Heads and Sides are. It's often necessary to "remind" Dancers of these criteria and I would always use the term "original" before each of these calls.

- | | | | |
|---------------|-----------------|-----------------------|-----------------------------|
| 13) Heads Run | 15) Heads Trade | 17) Heads U-Turn Back | 19) Heads Walk, Sides Dodge |
|---------------|-----------------|-----------------------|-----------------------------|

14)	16)	18) Sides	20) Sides
Sides	Sides	U-Turn	Walk,
Run	Trade	Back	Heads
			Dodge

There are of course many, many other ways that you can achieve this particular conversion, with a single call and you might want to spend a little time looking for some of these. This is only one of many ways that you can use Formation Management, to expand your understanding of the way that calls work and establish a “Self-Improvement” regime that will help your skill-base to grow.

The rest of this article lists other Formation Management based ways to develop your calling. Try and use these when and where you can BUT – at no stage should the Dancers be aware of what you are doing (unless – for some reason – you decide to tell them); from the Dancers point of view you should just be calling as usual, so if you find that the task you have set yourself to achieve is too much and is affecting your Timing or is too difficult for the dancers to be able to enjoy, be prepared to “adjust” your plan to ensure maximum “Dancer Success” and “Dancer Enjoyment.”

1. FIND SIX ARRANGEMENTS OF A FORMATION

Every Formation has a maximum of six different arrangements of Boys and Girls. The task here would be to find a way to move the Dancers through all six Arrangements, with as few moves as possible. Try a different Formation each time – you can always return to any that prove “difficult”. Take a moment to record what you have found whilst “searching”, it will tell you more about how moves work.

2. REMOVE ONE OR MORE CALLS

Quite often we “over-use” certain calls, because they keep “popping into our

heads” before anything else. This can lead to monotony in your calling. If you have found the courage to record yourself, when you call, (and you really should) then you will be able to identify calls that you use too often. Your task, therefore, is to try and call an entire tip, without that call BUT you must find suitable alternatives; these can be other calls, or short modules or some Extended Application that will modify another call, to make it work as a replacement.

You would be wise to spend a little time preparing for this exercise. However, if you pre-plan too much you will not develop the “Micro-Programming” aspect (the call-by-call ability to develop alternative choreography). At some stage, you may find it useful to remove more than one call.

3. MOVE SPECIFIC DANCERS WHILST KEEPING ALL THE OTHERS AS THEY ARE

Try to move just the Head men to a different location, using a series of calls that returns everyone else to the same position; e.g. from Facing Lines in an “O” Arrangement with the Head Men on the left hand end of the line, you could call – Pass the Ocean, Boys Circulate, Boys Trade, Recycle and Sweep a Quarter. This will have moved the Head men but kept everyone else in the same place.

4. MOVE ALL THE OTHERS WHILST KEEPING SPECIFIC DANCERS AS THEY ARE

Try to keep the Head men where they are, whilst moving everyone else to a different location – e.g., “rotate” them all one position to clockwise. This is really just the opposite of the previous exercise.

For both 3 and 4 above, you would really need to pre-plan the exercise but keep

an eye open for alternatives. Eventually you will be able to “see” ways to achieve the same effects that had not been meticulously worked out ahead of time.

5. CONVERSIONS

Your task on this would be to look at ways of Converting from one FASR to another; the most well-known example of this is the “Magic Module”, which converts a Zero Box to a Zero Line (and vice versa). You should look at other conversions, either by pre-planning or by observing the effect as you call – e.g., how to convert a Zero Line to a Zero Wave?

6. EQUIVALENTS

Try and find alternatives to the calls that you use most often. The prime example of this is Square Thru Four (as anyone who went to GSI will have been told by Jon Jones), this should be replaced, as often as possible by modules that have an Equivalent effect.

7. TECHNICAL ZEROS

This is a fairly complicated subject but nevertheless one that is worth investigating, if you check back to earlier editions of News and Views you will find an article that I wrote on the subject that may be helpful. Remember there is a Technical Zero possible from every FASR. If you can find enough of these,

they will really enhance your calling. It is a powerful tool.

8. FRACTIONALISATION

You can use “once-and-a-half” or “half”, “one-quarter”, “three-quarters” or even (in some cases) “two-thirds”. When and where this can be used, with success, will depend upon your understanding of the call and how you deal with the “Degree of Difficulty”.

9. GLOSSARY OF TERMS AND OTHER IDEAS

Such ideas as “reverse” and “a quarter more” found in the Glossary of Terms are possibilities; abstract ideas like “Everybody do the Boy’s/Girl’s Part”, can also be used to good effect, the limitation will most often be the “Degree of Difficulty”.

Effective experimentation is always a good idea but remember:

WHATEVER YOU DO, THE DANCERS MUST ENJOY IT!

In the next issue, I will be looking at more on the subject of Formation Management, in particular the importance of a good understanding of every aspect of the definitions.

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.

**THE MOST DANGEROUS
WORDS EVER SPOKEN,
“WE’VE ALWAYS
DONE IT THIS WAY.”**



April 2023 - 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!

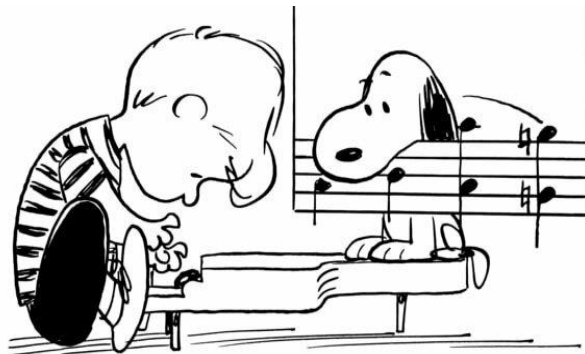
Sales of Skye Boat Song were hoped to be enough to cover the expenses incurred. While sales have been good, and donations as well, we still are yet to break even.

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) or from Tracy Brown, via his Music For Callers website [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.)

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.

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 a great piece of music as well.

We also have a number of other Singing calls and hoedowns as well (released over the last 8 years) These are all also available from Tracy Brown. Some great songs there!!! The majority of these have music created by Jeff Van Sambeeck (he has a unique understanding of what is needed with music).

Hopefully, in the not-too-distant future, we will also have samples of each instrumental and vocal (on our KANGA label) available on the BTM website, but again, this will take a bit more time to get organised, due to our hectic schedule this year.

DONATIONS : Since we began this promotion, many callers have made direct donations in order to assist in our

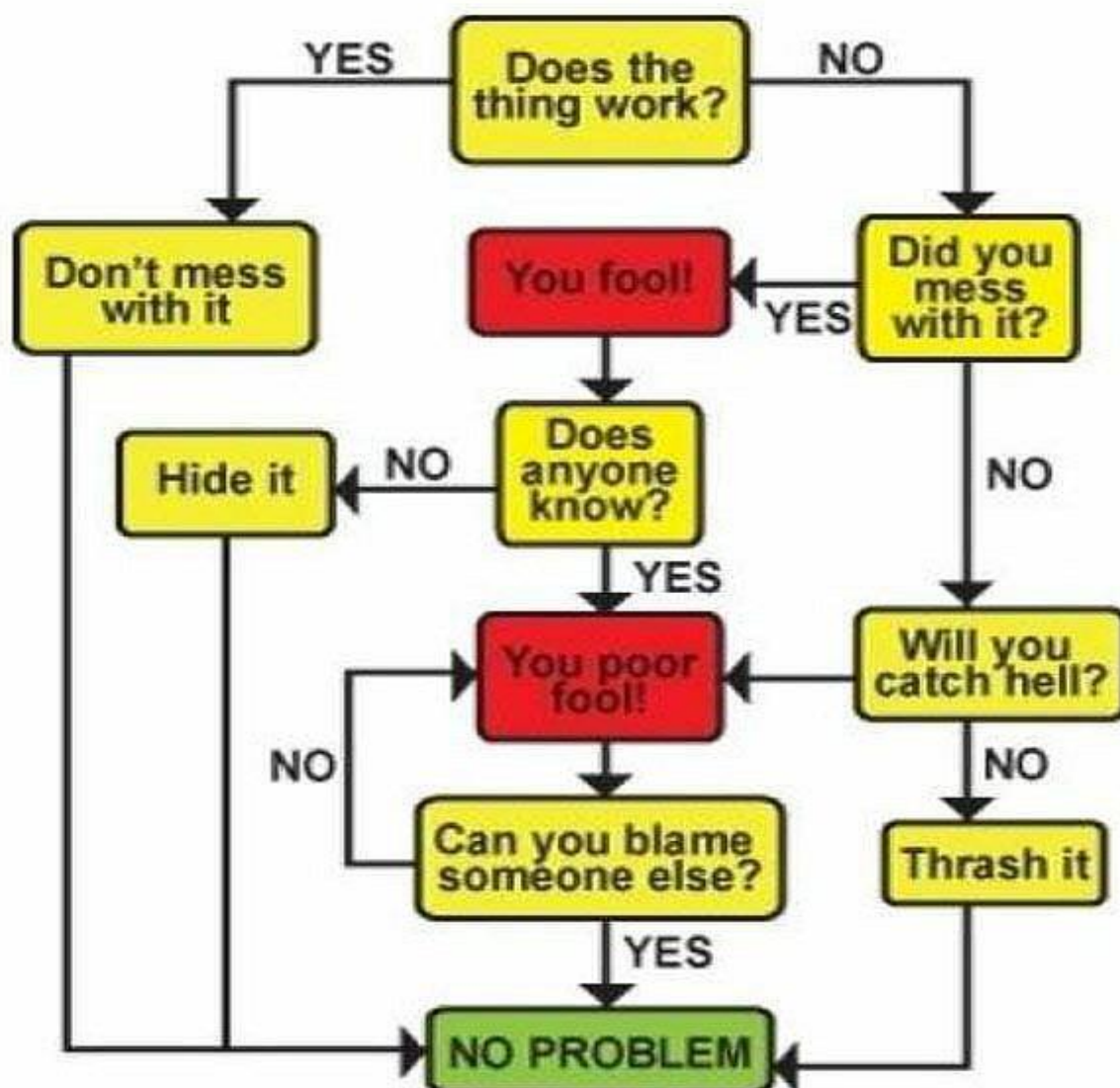
previous upgrades. This has made a huge difference to us in that we are now in the position where we have covered nearly all our outgoings over the last couple of years with computer, accessories, and software upgrades.

These callers, along with those who have purchased Skye Boat Song, either directly from me, or through the original A&S website listing, and thru Tracy Brown's 'Music for Callers' website have made the publication of BTM viable for

us over the past 8 years. I am humbled by the responses, contributions, comments received...I cannot shout 'thank you' loud enough!.

Many thanks for your understanding and your assistance, Barry

PROBLEM SOLVING FLOWCHART



OUR CALL NAMES (part deux)

Insane Chain Chat

By Paul Preston

In part 1, I left you with a somewhat mischievous picture of Ladies Chain 3/4. Just to remind you here it is:

From a Squared Set, if the Head Ladies were to do a Ladies Chain, they will have stepped forward, and gone across to their Opposite man for a Courtesy Turn. They will have completed a Ladies Chain - the whole of a Ladies Chain. However, if the Call was Head Ladies Chain 3/4, those Ladies would need to travel further than a regular Ladies Chain, going past their Opposite Man and onto their Corner. So, they have turned more – not less than a regular Two Ladies Chain. So, in a Ladies Chain 3/4, haven't the Ladies actually chained once - and a half?

The teaser is a good conversation starter - a tree to shake just to see what comes out. Having shaken that particular tree with a few Dancers and Callers over the years, here are a few fallen fruits.

Stars. This opening observation is not directly relevant to the Chain teaser (however Stars are central to it), so it's included here. It's interesting to compare the difference between say,

- Head Ladies Left-Hand **Star** 3/4 and
- Head Ladies Right Hand **Star** 3/4.

The Ladies step up and form a Left-Hand **Star** (no bodily adjustments required to form the star) now **Star** 3/4 - the Ladies are now looking square to the walls, face to face with their corner ready for the next instruction; the point being, it is readily danceable and offers unambiguous

positioning which is essential to Calls involving fractions.

Contrast that precision with Head Ladies Right-Hand **Star** 3/4. In order to form the Right-Hand **Star**, the Ladies turn a fraction to their left, step ahead and adjust bodily position as necessary to form their star (as per definition) - the Ladies are then usually facing the gap between the couples. Now Star 3/4. The finishing position after a 3/4 turn is not square to the walls and isn't accurate due to the starting point, thus limiting follow on Calls to arm turns and the like. Whilst Head Ladies Left-Hand **Star** 3/4 allows for greater creativity e.g., 'Head Ladies Left-Hand Star 3/4 and Slide Thru with your Corner, whilst ...' etc. Anyway, back to the **Chain** chat.....

1 Call, 2 definitions: Ladies Chain is unusual in a few ways, not least in that its definition refers us to a different definition! In order to carry out the **Chain** Call, we are directed to the **Star** definition – our formation for the Call's action.

Ladies Chain 3/4 Vs Ladies Star 3/4.

From the get-go modern Dancers and Callers have been habituated to think in fractions of Calls such as Circle Left/Right 1/4, 1/2, 3/4; Promenade 1/4, 1/2, 3/4; Sweep 1/4, 1/2; Touch 1/4, 3/4; Cast Off 1/2, 3/4. So, in a "Circle Left 3/4" Call for example, dancers can rotate their Circle 3/4. Similar for Promenade 3/4 and so on - dancers simply rotate a fraction of the very Call name itself.

This convention plays into the teaser and, **along with the definition(s)** tell the Ladies to **Star 3/4**. So, one could be forgiven for concluding that the '3/4' in a **Ladies Chain 3/4** refers to the amount that the girls should rotate their **Star** in the middle – but it doesn't. Instead, unlike basic rotational Calls like Promenade, Sweep, Touch, Cast, and so on, Ladies Chain 3/4 lives in a world of its own, where **geography trumps geometry** - the 3/4 referring to the clockwise rotation of the Ladies around the set's clock face. A contradiction then between the Chain and Star definitions?

3/4 of a Ladies Chain Vs Ladies Chain 3/4.

Again, the teaser purposefully misdirects thinking in this regard. Not that you would want to, but a Caller could, perhaps get away with the Call Heads do 3/4 of a Promenade or Heads 3/4 Circle Left, because it would be largely understood and danceable. However, it is not possible to do **3/4 Ladies Chain** because it would be too obscure to attempt to divide the Call into 4 parts. And of course, despite its quirks, is a recognised Call in its own right.

So, to sum up, when we Call **Ladies Chain 3/4**, we don't mean do 3/4 of a Ladies Chain and despite the Star definition, we don't mean turn the Star 3/4. We actually mean Ladies form a Star and turn it clockwise to a geographical point that is 3/4 of way around a clock face from your Squared Set spot that you occupied prior to the Call.

Given that the **Star** is undoubtedly the beating heart of a Ladies Chain, one can't help but wonder why, from a static square, does the definition seem to refer to the action of a regular 2 Ladies Chain as a linear 'pull by' action? Our definition is a little ambiguous in that respect I find.

On another note, one could ponder why isn't a regular Ladies Chain more accurately called 'Ladies Star $\frac{1}{2}$ (or $\frac{3}{4}$) to a Courtesy Turn' or alternatively, 'Ladies Chain $\frac{1}{2}$ ' in harmony with our Ladies Chain 3/4 Call? Its due to 'History dear boy' I hear you shout or 'does it matter; we love it as it is'. As with many things, there are more questions than answers! (Just a reminder, I'm not advocating any of the above – just feeding back from the teaser)!

It's hardly surprising then that even the 740 words it takes us to define Ladies Chain (**plus** the Star definition) isn't quite enough and that when presented with the 'insane Chain 3/4' teaser, some Dancers and Callers get referred to therapy.

Amusingly and as always, despite the long definition and idiosyncrasies, the Call's longevity is largely due to the Dancers who just dance it graciously (hopefully), without question.

I would guess that 'Chain' has more oddities than most Calls, but it's the peculiarities, phrases and evolving application of Calls and language that makes it all the more interesting for us!

Here's to the Chain.

Paul



RELATIONSHIP CALLING

By KIP GARVEY

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Relationship Calling. Why study it? What's in it for me?

Formation
Arrangement
Sequence
Relationship

Completing the FASR Study

Up to now, the FASR focus has been on the 'F', Formations and the 'A', Arrangements allowing callers to call without much

concern for pairing states until they are ready to resolve. However, studying the remaining two elements, Relationship and Sequence, is of equal importance. Until now, there hasn't been a cohesive assemblage of information on Relationships and Sequence to present a course of study. Now, there is.

Choreographic Control

As a method of choreographic management, Relationship Calling allows callers additional control, an awareness of actual and potential pairing states. Knowing

the 'proximity' of the dancers yields great value when pilot square(s) begin to flounder and break down, or when accurate tracking and recollection of key dancers begins to fail.



Thought Organization

Calling is a complex process we learn in bits and pieces. How we organize these bits and pieces determines the depth of both our understanding and our presentation of material. Relationship Calling is a well-structured, organized set of methods and techniques designed to maximize our thought processes resulting in greater utility in presenting material.



Improved Sight Technique



Relationship Calling improves sight technique by offering several recognizable FASRs

beyond the typical 'one paired, one unpaired' paradigm currently implemented by most sight callers. This added flexibility allows sight callers greater adaptability in presenting interesting choreography to dancers, in getting dancers to experience



dancing in all four quadrants. We can move dancers to precise and predesigned setups instead of simply moving dancers randomly which is a method most used by sight callers.

Get-out Development

Using the same old Get outs over and over can be dull and boring to dancers. Studying pairing states leads to discovery of many interesting and varied Get-out routines that distinguish very good callers from really great callers. Realization of the relative locations of dancers presents Get-out opportunities that only the most proficient pure sight callers attain. The structure of Relationship Calling offers a path to development of this highly illusive and coveted skill set.

Profoundly Simple Set of Pairing Rules

1. All men will either be paired with, or across from the same relative lady at all times.
2. There are only two relative pairing states: SAME or MIXED
3. Any call that equates to a Ladies Chain (like Flutterwheel) will toggle the relative pairing state from SAME to MIXED and vice-versa.
4. There are only two pairing conditions for the MIXED relative pairing state.
5. Head/Side men with original Partners, the other men with original Opposites
6. Head/Side men with original corners, the other men with original Right-Hand Ladies.
7. There are two families of Set-ups we move dancers through:
8. Corner Boxes/Lines and Right-Hand Lady Boxes/Lines

9. Partner Boxes/Lines and Opposite Lady Boxes/lines

10. In MIXED relative pairing state (a) dancers are in family (a)

11. In MIXED relative pairing state (b), dancers are in family (b)

12. In SAME relative Pairing states, the family association is obvious.

These are the founding principles on which we've build "Group Theory/

Understand these principles, and you will understand "Relationship Calling".

Steps In Learning Relationship Calling

Step I – Visualize - Callers must have confidence and control manoeuvring 4 dancers together and be able to 'visualize' dancer movements. We must know exactly what each call does and whether or not the call results in a change of partners. We must fluently manoeuvre 4 dancers into any pairing situation possible in any formation possible with just 4 dancers.

Step II – Group Structure - Know the four Groups. Groups are the framework we work through. A Group is a collection of four dancers, two men and two ladies, which is named for the ladies. Men can be adjacently paired with when all men have the same relative lady. In a Group, the men are either paired with or across from the lady for whom the Group is named.

Group Families -- Groups come in two Families, each containing two compatible Groups.

- A. **Corner Group** and **Right-Hand Lady Group** are compatible and belong to the C/R Group Family.
- B. **Partner Group** and **Opposite Lady Group** are compatible and belong to the P/O Group Family.

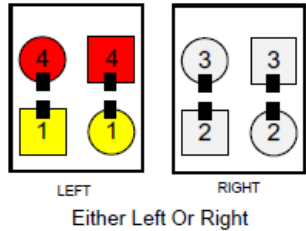
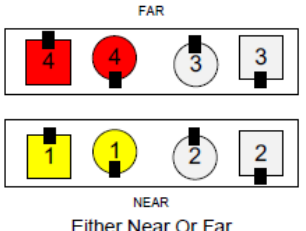
The C/R Group Family

The C/R Group	The P/O Group
<p>When all men are or can be paired with Original Corners, dancers are in a Corner Group.</p>	<p>When all men are or can be paired with their Original Partner, dancers are in a Partner Group.</p>
<p>When all men are or can be paired with Original Right Hand Lady, dancers are in a Right-Hand Lady Group.</p>	<p>When all men are or can be paired with Original Opposite Lady, dancers are in an Opposite Lady Group.</p>

Groupies, Common Dancers -- In a SAME relative pairing state, all men are paired with their Group ladies. This is true across the square. All common dancers are paired. When one man is paired with his Group lady, all men are paired with their Group lady. Group lady is the lady the Group is named after. In each example above, Groupies are paired. This makes it common across the square. Common dancers are paired.

Step III – Watch & Decide Observe your key dancers and the 4-dancer collections to make your group decisions. Keep your

focus on the Pivot and whatever collection he/she is in.

<p>The LEFT collection or The RIGHT collection</p>	<p>The FAR collection or The NEAR collection</p>
	

Step IV – Rules of Group Dynamics

Know the basic rules that govern how pairings and Groups change. Observe the Pivot and Pivot's temporary partner as they move through calls. These movements are based on membership within the Group. Membership changes in two ways. Either one dancer leaves each collection and goes to the other, or two dancers leave their collection and move to the other. There are no other choices. It is important to understand and remember these three rules.

Rule 1 - Transitions. When 2 dancers leave one collection and move to the other, a Transition occurs. The two dancers who move can be the same or opposite-sex dancers. Transitions of any type will result in an observable Four Ladies Chain effect.

The movement of two dancers from one collection to the other can consist of three different pairing types.

1. A boy-girl pair who are not common dancers. This is a simple Transition with no Inversion. The Group changes

to the other Group in the same Group family.

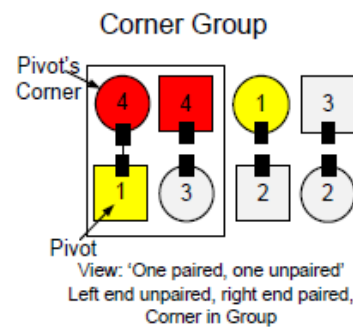
2. A boy-girl pair who are common dancers. This Transition also results in an Inversion. The Group does not change, it remains the same. This is the Technical Zero effect.
3. Two same-sex dancers. This Transition also results in an Inversion and a Group change to the other Group in the same Group family; but it does not result in a zero effect.

Rule 2 - Inversions. When Transitions also result in an Inversion, the roles and positions of Head and Side dancers swap or invert. This occurs as noted above and occurs with Invert & Rotate modules. Technical Zeros characteristically have this feature. However, it is possible to observe an Inversion that does not have the potential to be a zero. An example is, from CB, 'Touch ¼, outfacers Trade.' This is a Transition with an Inversion that does not have the potential of zeroing out, meaning we cannot re-establish the initial FASR without first executing another Transition. This occurs when the two dancers who move from one collection to the other are same sex dancers.

Rule 3 - Conversions. When only one dancer moves from one collection to the other, the Group changes to one of the two Groups in the other Group Family. This is a Conversion. For instance, if this happens when dancers are in a Corner Group, the result will be either a Partner or Opposite Lady Group; if this happens when dancers are in a Partner Group, the result will be either a Corner or Right-Hand Lady Group. The initial Sequence state influences the result. Examples of this type of movement include:

- -Ends or Centres Circulate
- -Spin Chain Thru
- -Acey Deucey
- -Column Circulate

- Any 2 dancers changing places symmetrically in the centre of the square



Step V - Views

Views are visualizations. Views help us determine Group types

when we do not mentally follow group changes. We spot different 'Views,' which are pairing states, as they occur. Based on the specific View, we determine the Group type. The View is a caller-determined collection of four dancers, and as such, can exist in four different ways in the same Formation and Arrangement (vis a vis, Left/Right, Near/Far.) We look for three specific Views, each related to specific Group types. The caller looks to see if a single pairing, multiple pairings, or no pairings of original Partners occurs in the collection selected. When pairings can be seen, the square will always be in one of these three Views. In working with these Views, we focus on four dancers simultaneously. However, we switch our View from one collection to another depending on where we want to take the dancers.

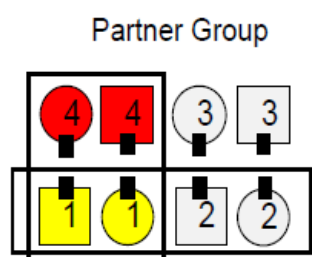
View #1 'One paired, one unpaired'

- This situation results in dancers being in the C/R Group Family, which contains either Corner Group or Right-Hand Lady Group.

When dancers are in a Corner Box Setup, we see the outside couple paired with original Partner and the inside couple unpaired, meaning the inside man must have his original Opposite lady as a temporary partner. This is a 'one paired, one unpaired' pairing state. The proximity of Pivot and Pivot's Corner determines the precise Group type. We always see either 1 or 3 key dancers in whatever collection of 4 adjacent dancers we view.

In lines, the 'one paired, one unpaired' view is always a MIXED relative pairing state, which means that two adjacent collections will be in two different but compatible, Groups simultaneously.

If we focus on the Pivot man and see his original Corner in the same 4-dancer collection, the left collection is a Corner Group. To the left we see a FASR that illustrates a MIXED relative pairing, all



All Paired View – SAME

men across from their original Corner lady, a 'one paired, one unpaired' state. The left side collection contains Pivot and Pivot's

original Corner. The collection is a Corner Group.

However, the near collection contains Pivot, but Pivot's Corner is NOT in this collection. This collection is a Right-Hand Lady Group, while the left collection is a Corner Group. Both Groups exist simultaneously when the relative pairing is MIXED, and the formation is lines.

If the Pivot's original Corner is NOT in the same 4-dancer collection, the group is a Right-Hand Lady Group. We see a MIXED relative pairing to the right where all men are across from their original Right Hand Lady. Locate Pivot and note that his original Corner is NOT in the right-side collection. Also note that his original Corner IS in the near collection, making the near collection a Corner Group.

This is a very common View with a set of FASRs that most callers recognize immediately. When the formation is any kind of line, and the relative pairing state is MIXED, two adjacent 4-dancer collections will be in two different Groups. The two Groups will be in the same Group Family, which makes them compatible. Note that the view begins with the location of the Pivot or Focal man, and the two

collections observed both contain this Focal man.

View #2 'All Paired'

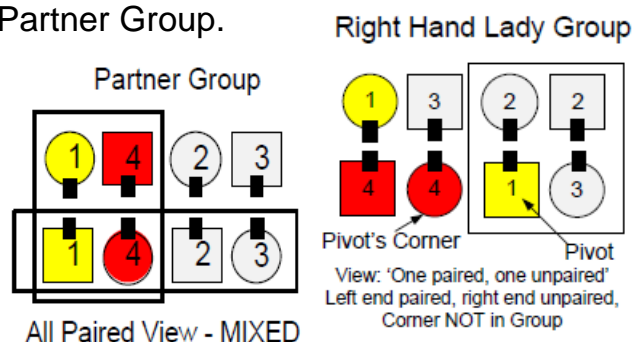
- Two pairings with original Partners are seen in the collection that contains our Focal dancer.

When this occurs, all dancers are adjacently paired with original Partners (a SAME relative pairing) or could be paired with original Partners (a MIXED relative pairing.) This is the Partner Group, one of two compatible Groups in the Partner/Opposite Group Family.

We must visually verify the second pairing, otherwise, it is possible for the square to be in either View #1 or View #2. Without a second verifiable pairing, the square must be in View #1.

In this View, we always see 2 or 4 key dancers in any collection that contains key dancers. We never see 1 or 3 key dancers in any collection.

Locate the Pivot and view the two 4-dancer collections containing the Focal dancer. When the relative pairing state is SAME, both collections are in the same Partner Group.

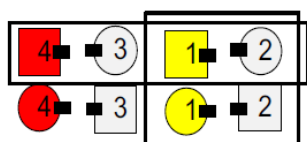


All Paired View - MIXED

When relative pairings are MIXED, one collection is in the Partner Group, and the other is in the Opposite Lady Group, as shown to the left.

Note that, when pairings can be seen at all times, the square is always either in a SAME or a MIXED relative pairing state. Every call that equates a Ladies Chain toggles the relative pairing state from SAME to MIXED and vice versa.

Partner Group

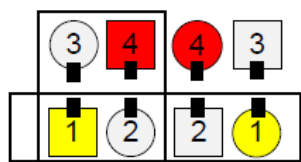


All Paired View - SAME

These same principles apply when the formation is eight-chain boxes. Remember that the default

relative pairing state in these generalized column formations is MIXED. When the

Opposite Lady Group

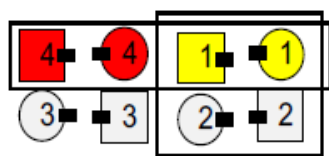


None Paired - MIXED

relative pairing state is MIXED in these formations, only one Group exists no matter which collection is viewed; when the

relative pairing state in these formations is SAME, two Groups will exist simultaneously in overlapping collections that each contain the Focal dancer.

Partner Group



All Paired View - MIXED

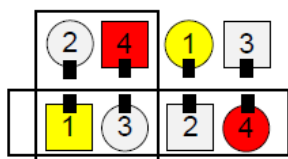
Callers familiar with these views spot them immediately when they see that a key man is or can be paired with original Partner.

This view always contains either two or all four key dancers, depending on perspective, always an even number of key dancers.

View #3 'No Pairings'

- When no pairings exist in a 4-dancer collection being viewed, and an even number (either 2 or 4) key dancers are observed in any collection, the group type is Opposite Lady Group, the other compatible group type in the P/O Group Family.

Opposite Lady Group



None Paired - SAME

Some think this is the most difficult to quickly see in real time because we are looking for something that is NOT there, namely

the presence of original Partners. Also,

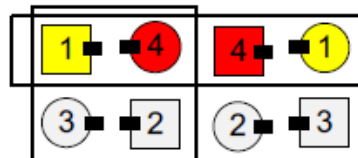
there are only two recognizable key dances.

Once again, we'll start by looking at facing lines. When the relative adjacent pairing state is SAME, we see 2 key dancers who are not original Partners. Since it is often difficult to recognize these opposite ladies, we look for original Partners situated diagonally opposite each other. We see this almost at the same time we notice that original partners are not available in either the left or the near collections.

We get a MIXED relative pairing state if we swap the two ladies. We know that in this case, with lines, we'll see two Groups simultaneously and that the two Groups will be compatible. This means one will be an Opposite Lady Group while the other is a Partner Group. We see no original Partner pairings in the Opposite Lady Group, but original Partners are in the other collection, which is the Partner Group.

We can see this effect again in eight-chain boxes, with the understanding that the default relative pairing state is MIXED. In this case, each dancer is looking at their original Opposite lady. The SAME relative pairing state means each couple contains two dancers who are original Opposites to each other.

Opposite Lady Group

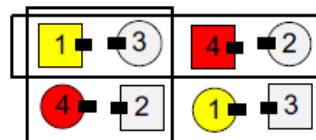


None Paired - SAME

In the MIXED relative pairing state, each dancer in each couple is across from their original Opposites. In

this situation, both the left and the far collections are Opposite Lady Groups.

Opposite Lady Group



None Paired - MIXED

In this formation's SAME relative pairing state, the left collection is an Opposite Lady

Group, while the far collection is a Partner Group.

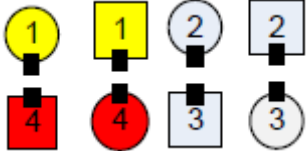
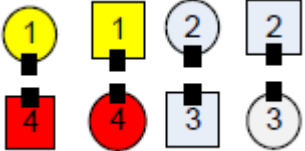
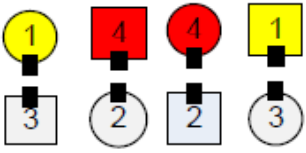
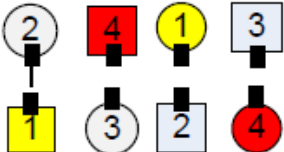
Most callers who see this SAME view know they can pair the dancers as they are now facing, then move to the other couple to acquire the original Partner with something like 'Star Thru, Pass Thru, Bend the Line, Star Thru'.

These three Views are significant because the square is always in one of

them when boy-girl pairings can be seen. This means studying and focusing on these three Views gives us the capability of always knowing the pairing state of the square. All proficient sight callers see these Views whether or not they can explain them.

Step VI – Plan Your Get-outs. Once the Group is determined, or once the caller sees a particular View, memorized Get-outs can be selected, and dancers can be manoeuvred into a Setup from which the Get-out is applied. In the table below are examples based on the 3 Views Facing Lines

View	Articulated View	Get-outs
<p>View #1</p> <p>'One paired, one unpaired' Facing Lines</p> <p>This is a MIXED pairing state. Chaining or swapping the two Ladies or two Men results in a SAME pairing state.</p> <p>Bend the Line from a MIXED pairing state is never a Zero, and always results in Transition(s).</p>	<p>'Left ends unpaired, facing Corners'</p>	<p>Touch 1/4, Men Left Pull by, Right & Left Grand</p> <p>Right & Left Thru, Girls Walk - Boys Dodge, Split Circulate Twice, Allemande Left</p>
	<p>'Right ends unpaired, facing Corners'</p>	<p>Pass Thru, Wheel & Deal, Pass Thru, AL</p> <p>Right & Left Thru, Dixie Style to Wave, Allemande Left</p>
	<p>'Left ends unpaired, not facing Corners'</p>	<p>Pass Thru, Wheel & Deal, Dixie Grand, Allemande Left</p> <p>Right & Left Thru, Dixie Style to Wave, Circulate, Allemande Left</p>
	<p>'Right ends unpaired, not facing Corners'</p>	<p>Pass Thru, Wheel & Deal, Square Thru 3, AL</p> <p>Fan the Top, Circulate, All Cross Run, AL</p>

View #2 All Paired The MIXED pairing state here is always Corners and RH Ladies.	<p>'All paired, Corners adjacent'</p> 	Slide Thru, Square Thru 3, Allemande Left Touch ¼, Circulate, Boys Run, Allemande Left (<i>Conversion to CB</i>)
	<p>'All paired, Corners not adjacent'</p> 	Spin the Top, Recycle, Right & Left Grand Square Thru 3, Chase Right, Scoot Back, Face Partner, Right & Left Grand
View #3 No pairings The MIXED pairing state here is always Corners and RH Ladies.	<p>'Pivot and Corner Line, or 'I got his, he's got mine'</p> 	Spin the Top, Circulate, Right & Left Grand Bend the Line, Spin the Top, Right and Left Grand (<i>when pairings are MIXED, Bend the Line = Transition</i>) (<i>when pairings are SAME, Bend the Line = Zero, Inversion</i>)
	<p>'Two Key men, no pairings'</p> 	Pass the Ocean, Circulate, Swing Thru, Recycle, Right & Left Grand Touch ¼, Circulate, Girls Run, Trade By, Pass Thru, Right & Left Grand (<i>Conversion to RHL Group, Transition to C Group, CB</i>)

DEFINTIONS FROM REAL LIFE

Lecture : An art of transferring information from the notes of the lecturer to the notes of the students without passing through the minds of either.

Balderdash, n. A rapidly receding hairline.

Bozone (n.): The substance surrounding stupid people that stops bright ideas from penetrating. The bozone layer unfortunately, shows little sign of breaking down in the near future.

Committee: Individuals who can do nothing individually and sit to decide that nothing can be done together.

Decafalon (n.): The gruelling event of getting through the day consuming only things that are good for you.

Experience: The name men give to their mistakes.

Atom Bomb : An invention to end all inventions.

Philosopher: A fool who torments himself during life, to be spoken of when dead.

Opportunist : A person who starts taking bath if he accidentally falls into a river.

VOICE PROJECTION

Please Note – This article IS ANOTHER OF THOSE THAT HAVE BEEN SITTING IN MY FILES FOR MANY YEARS. The original author was Grady Notecki (with some adjustments by me). While originally meant for singers, it applies equally to Callers. - Barry

Another essential skill to master for all callers is to know how to project your voice when singing. It sounds easy, but as many singers have discovered, to project your voice correctly requires the application of proven techniques.

Learning the art of voice projection can be a tough ask for many callers. You might know all the basics of music as well as all the required scales and chords but that isn't enough to become a superstar in the field of singing those tag lines in your favourite singing calls. Singing on stage requires a lot of confidence and ability and voice projection is one of those abilities.

In the following article, the discussion is centred around what voice projection is, for singers, how you can learn to project your voice while singing and what kind of vocal benefits you'll be able to introduce into your performance on stage when you're in front of a crowd, singing while all eyes are on you.

WHAT IS VOICE PROJECTION?

The art of voice projection refers to being louder and clearer while delivering words whether they're in a professional work environment or an actual singing stage.

Voice projection is extremely important when it comes to singing on a stage. The reason for this is that with friends, you can keep your voice low and go unnoticed. However, in front of a crowd, if you don't project your voice, the

audience won't be able to give attention to you and you won't succeed in mesmerizing them. For us as callers, this is not just about the tag lines, but in the choreographic delivery itself.

Therefore, knowing how to project your singing voice is absolutely necessary for every serious caller or singer. You can learn everything about singing and music but without a loud and clear voice, you won't be able to sing properly. While being on a stage, if you're not able to sing properly, you won't be able to captivate your audience and things won't go your way. Meanwhile, an artist who knows the art of vocal projection would capture the audience by delivering a more accomplished performance.

THE GENERAL SKILL

Voice projection is an important speaking skill, and the topic comes up frequently. Your ability to be heard in meetings, in large rooms, or in noisy environments affects your credibility, as well as clarity. Your professional image is enhanced or diminished to the extent that you can fill a room and communicate your message clearly and successfully.

If you know you're not projecting your voice effectively, what do you do? Most people just try to be louder. But there are real problems with that approach. It's too much work. You end up pushing and straining. Your voice quickly

fatigues, gets dry, scratchy, and sore. You feel worn out and frustrated by the effort. And it just seems wrong, like you're not being yourself. In the end, you feel like you're shouting, but your listeners keep saying, "We can't hear you in the back."

Pushing your voice is counterproductive and actually limits its potential. Voice projection happens most effectively when you *allow* the right thing to happen, rather than *force* the right thing to happen. Here's why.

Your voice is like a wind instrument. It needs a source of power (breath), a source of sound (your vocal folds), and a means of amplification (the bones and spaces of your body). When you try to project your voice by pushing harder, muscles contract, so breath flow is restricted, and sound vibrations are dampened and diminished by tension. More work produces less sound. By contrast, if you relax and open up, breath flows generously. Sound vibrations flourish and travel further.

Here's a strange analogy, but bear with me. If you've ever seen an old-fashioned toilet, you know it uses large pipes, a lot of water, but not much pressure. The flushing sound is easy and gentle. High volume, low pressure. Modern water-conserving toilets are the opposite. They use smaller pipes, little water, and there's a *whole lot* of pressure involved. The flushing sound is forceful and aggressive. Low volume, high pressure.

Without taking the analogy too far, you want your voice to operate like an *old-fashioned* toilet: high volume, low pressure. If the pipe for breath and sound is large, airflow will be generous and there will be minimal pressure. Sound will be full and easy, and it will travel further because there are no obstacles. You'll produce a lot of sound without the pressure of yelling.

Enhancing voice projection is not something you do just by trying harder. It's a gradual process of identifying patterns of tension that inhibit your voice, then releasing that tension and cultivating openness. It involves learning to feel the power of your breath and using breath generously. It invites you to produce sound easily and efficiently, and to give away that sound without reservation. It will always feel good.

Projecting your voice is an act of relaxed confidence rather than forceful exertion. It requires you to be fully engaged and fully available. The moment you tense up or pull back, the moment you become self-conscious or unsure voice projection will suffer. As you get comfortable in your body, engage your whole voice, and connect to your message, you'll communicate with natural authority and strength. Voice projection will be effortless, and you'll speak with clarity, confidence, and credibility.

HOW TO PROJECT YOUR VOICE WHEN SINGING: 8 EASY STEPS

1. MAINTAIN A GOOD STANCE

This is the most important step in learning how to project your singing voice. In any setting, in order to control the pitch and loudness of your voice, the stance and the posture is crucial.

The reason as to why this is so important is that if you bend too much and allow little to no room for comfort and cause strain on your voice, you'll end up not being able to perform up to your abilities.

However, if you develop correct posture by standing straight and being relaxed, you'll be able to keep yourself comfortable and control the loudness and clarity of your voice accurately. This will help you in captivating the audience

and raising or lowering your voice depending upon the part of the songs you're singing.

2. SING DIRECTLY INTO THE MIC

A common mistake that beginners make is that they aren't able to hold the mic in the right position. This means the voice isn't carried to the audience. Even with a high pitch and a loud volume, the voice can scatter or fade instead of being projected. This leads to vocal failure and an underwhelming performance for your listeners.

In order to be able to relax your voice and still project it at the right pitch and loudness along with amazing clarity is to just simply place your voice in the right direction and holding the mic the right way so that none of your vocals scatter in other directions and all the sounds directly go towards the audience taking their attention.

Refrain from holding the mic too close to your mouth as this can cause muffling and don't hold it too far down and close to your chest. Hold the mic in the centre and aim for about 2 inches from your mouth.

3. SING LOUDER

The most important thing is to sing loudly. I know that's obvious right? Yet usually, people sing much too softly because they don't want their vocal imperfections to be revealed. This is because the higher the voice goes, there are more chances of vocals breaking.

However, a singer requires versatility in their voice and singing loudly and with a lower volume is all part of this versatility. A good singer will know that in order to be able to project their voice directly at the audience, the vocal volume must be high enough to reach the audience properly and clearly. This

is the only way they'll be able to judge your voice and enjoy the show.

Therefore, in order to project your voice successfully, always sing louder but not too loud that it sounds like you're screaming.

4. BLOCK YOUR MIND AND BE CONFIDENT

This happens with a lot of singers in the start. While singing and before singing even, thoughts about failing and not being good enough can come to the mind and create lots of problems for the musician. This also breaks the confidence and can ultimately affect the quality of the performance and the voice of the singer themselves.

In order to project your voice clearly, learn to block your mind from negative thoughts and just simply think about yourself. Think about how good of a singer you actually are. Be confident in your ability and let go of all of that harmful negativity. This way you'll be able to perform better and project your voice at the audience properly and clearly.

5. PRACTICE YOUR PERFORMANCE

Another very important step of building up vocal confidence in order to be able to project your voice nicely is to practice your performance beforehand. The reason for singers not being able to project their voice is because they think they're not ready and this thought stops them from performing to the best of their abilities.

Therefore, every good singer understands that in order to take the insecurities and doubts out of the mind, practice is necessary to build confidence. This isn't limited to singing, every field requires a certain amount of practice in order to achieve success.

Once you practice your singing performance, you'll have nothing but confidence and that confidence will help you in projecting your voice more clearly and loudly. It's a well-worn cliché but it's absolutely true: Practice makes perfect!

6. CONTROL YOUR BREATHING

Breathing plays an incredibly important role when it comes to voice projection. If your body tenses up while performing on a stage, your breathing will become rapid, and you'll start losing breath. In such a case, you won't have the stamina to finish longer lines and you'll have no breath for singing very high notes of the song.

So, it is very essential to control your breathing rate. If you're able to control your breathing rate to a normal state, you'll be able to take breathing breaks in between and deliver all the right lines at the right time without losing any breath within the performance. This will allow you to be louder while singing and this loudness will increase your vocal capability.

7. FOCUS ON SINGING

Oftentimes when singing, a performer can stop thinking about the moment they're in as of now and instead allow their minds to wander and think about other events and problems. This will do nothing other than spoil your performance!

If you don't give attention to your performance, you won't be able to project your voice at the right time and this will reduce the interest of the audience since you're also not interested in doing the performance yourself.

When performing, you should only focus on the task at hand – singing the song to the best of your ability! Being so

focused means you'll know when to make the right moves and where to project your voice at a higher volume and where to sing lower notes. You'll hold the attention of your audience making sure you feel valued as an artist.

8. TAKING CARE OF YOUR VOICE

Finally, in order to be able to project your voice perfectly, your vocal condition needs to be in tip-top condition. Imagine screaming and shouting all day long and damaging your vocal cords before your performance. This could lead to the complete show being ruined! Damaged vocal cords wouldn't be able to sing all the notes the way you intend to, on a stage.

Therefore, you should definitely take care of your voice all the time. Make sure that you don't consume any foods or substances that have a negative effect on your mental or physical health. Especially abstain from smoking and such because it has a direct effect on your breathing capabilities. A healthy voice is required to project nicely and by projecting your voice, you'll be able to capture the interest of the audience and provide them with the uplifting entertainment they need.

FINAL WORDS

All of the above steps are completely necessary in order to be able to project your voice accurately while singing. By following these simple steps, you can become a confident, better, and more versatile singer who knows how to captivate the audience and mesmerize them with their vocal abilities.

With a decent voice projection capability, only the sky is the limit for your singing career. But you'll only get there by applying what you learn. Take action and go for it!

MAINSTREAM

THEME IDEAS

OUTSIDES IN

The Mainstream call “Centres In”, is one that all dancers understand easily. It is one call where the name is descriptive of the physical action required. In the formative days of our activity, calls were originally purely descriptive of the action. The next step was to put a unique name on a grouping of calls. With the advent of our modern version of Square Dancing, calls were again introduced with a name that had something to do with the action. Of course, this has not always been the case, especially in the 60’s and 70’s where we saw new calls invented regularly. Sometimes we had more than 20 calls a month, and of course, the descriptive naming aspect went (mostly) out the window. I have always found it easier to teach calls, and have the dancers understand and remember them, if the name has an actual meaning in regard to the actions involved.

While we use Centre In (often followed by a Cast Off action), from a completed DPT formation, there is no reason why we cannot use the (sort of) opposite idea...where. From a starting DPT formation, we have the Outsides In (the just step forward as the centres gently step apart. We can still use a Casting action, as well as many other ideas. Once again, the basic concept here is to provide interesting and varied choreography, without adding anything extra, new, or beyond the boundaries of understanding.

The following modules are ones that can get you started:

HEADS 1/2 SASHAY, PASS THRU,
SEPARATE, MEET & STAR THRU,
OUTSIDES IN, FORWARD & BACK,
STAR THRU, OUTSIDES IN,
FORWARD & BACK,
CENTRE FOUR 1/2 SASHAY,
ALL 1/2 SASHAY, ALLEMANDE LEFT.

HEADS SLIDE THRU, OUTSIDES IN,
CAST OFF 3/4, STAR THRU,
LEADS PARTNER TRADE : **CB exact**

HEADS PROMENADE 1/2,
STAR THRU, OUTSIDES IN,
CAST OFF 3/4 PASS THRU,
BEND THE LINE, TOUCH 1/4,
MEN RUN, DOUBLE PASS THRU,

LEADS PARTNER TRADE: **CB exact**

HEADS REVERSE PROMENADE 1/4,
SIDES TOUCH 1/4, WALK & DODGE,
CLOVERLEAF, OUTSIDES IN,
CAST OFF 3/4, STAR THRU,
CALIFORNIA TWIRL,
DOUBLE PASS THRU,
LEADS PARTNER TRADE **CB rot R**

HEADS LEAD RIGHT, VEER LEFT,
FERRIS WHEEL, OUTSIDES IN,
ALL STAR THRU,
DOUBLE PASS THRU ,
CENTRES IN, CENTRES RUN,
OTHERS PARTNER TRADE,

ALL STAR THRU, PARTNER TRADE,
SWING THRU, MEN RUN,
BEND THE LINE: **PL**

PL: PASS THRU,
TAG THE LINE...RIGHT,
FERRIS WHEEL, OUTSIDES IN,
CAST OFF 3/4, PASS THRU,
TAG THE LINE,...IN,
PASS THE OCEAN, RECYCLE,
SLIDE THRU: **PL**

PL: PASS THE OCEAN, RECYCLE,
PASS TO THE CENTRE,
CENTRES TOUCH 1/4,
WALK & DODGE, CLOVERLEAF,
OUTSIDES IN, CAST OFF 3/4,
STAR THRU, LEADERS TRADE,
PASS TO THE CENTRE,
LEFT SQUARE THRU 3/4: **CB**

PL: PASS THRU, WHEEL & DEAL,
OUTSIDES IN, ALL TOUCH 1/4,
LADIES RUN, DOUBLE PASS THRU,
CENTRES IN, CENTRES RUN &
STAR THRU, OTHERS U-TURN BACK,
TOUCH 1/4, WALK & DODGE: **CB**.

CB: STAR THRU, PASS THRU,
ENDS FOLD, SWING THRU,
LADIES RUN, FERRIS WHEEL,
OUTSIDES IN, CAST OFF 3/4,
STAR THRU,
CENTRES PASS THRU: **CB**

CB: STAR THRU, PASS THRU,
TAG THE LINE, CLOVERLEAF,
OUTSIDES IN, CAST OFF 1/2,
ENDS FOLD: **CB rot 1/2**

Of course, if we can have the Outsides In, then we could also do a Centres Out.

HEADS TURN THRU,
SEPARATE, AROUND 1 TO A LINE,
PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU,
CENTRES OUT, BEND THE LINE,
PASS THRU, 1/2 TAG, RECYCLE:
CB rot 1/4

CB: SWING THRU, MEN RUN,
TAG THE LINE, CENTRES IN,
CAST OFF 3/4, PASS THRU,
WHEEL & DEAL, OUTSIDES IN,
CAST OFF 3/4, SLIDE THRU: **CB**
ROT 1/2

CB: SPIN CHAIN THRU, MEN RUN,
FERRIS WHEEL, OUTSIDES IN,
CAST OFF 3/4, STAR THRU,
LEADS CLOVERLEAF, OTHER MEN
RUN, WALK & DODGE,
REVERSE WHEEL AROUND,
ALLEMANDE LEFT..

CB: SPIN THE TOP, SINGLE HINGE,
ALL CIRCULATE, LADIES RUN,
OUTSIDES IN, THEN RUN,
BEND THE LINE, STAR THRU,
PASS THRU,
CENTRES RIGHT & LEFT THRU,
TOUCH 1/4, WALK & DODGE,
CLOVERLEAF, ALLEMANDE LEFT.

PL: PASS THRU,
TAG THE LINE...LEFT,
FERRIS WHEEL, OUTSIDES IN,
CAST OFF 1/2, ENDS TRADE,
ALL HINGE, ENDS TRADE,
CENTRES TOUCH 1/4,
WALK & DODGE,
ENDS STEP FORWARD & FACE IN
(CB rot 1/2),
ALL LEFT BOX THE GNAT, PULL BY,
RIGHT & LEFT GRAND: **HOME**

CB: RIGHT & LEFT THRU &
OUTSIDES 1/2 SASHAY,
SWING THRU, MEN FOLD,
DOUBLE PASS THRU,
CENTRES OUT, BEND THE LINE,
PASS THRU, WHEEL & DEAL,
CENTRES SWING THRU, RECYCLE,
PASS THRU: **CB rot 1/4**

CB: SWING THRU, MEN TRADE,
LADIES CIRCULATE, MEN RUN,
FERRIS WHEEL,
DOUBLE PASS THRU,
CENTRES OUT, BEND THE LINE,
CENTRES STEP TO A WAVE &
RECYCLE, ALL STAR THRU,
ALL ,PASS THRU,
ALLEMANDE LEFT.

PL: PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU,
CENTRES OUT, BEND THE LINE,
PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU,
CENTRES OUT, BEND THE LINE,
PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU,
CENTRES OUT, BEND THE LINE: **PL**

Introductory guide to

Australian Slang & Terminology

cruisy - easy
mingin' - old, rough
fangin' - driving wild
suss- suspicious
bottle-o- liquor store
serve-o- gas station
smoke-o- cig/food
break
nackered- tired
bloke- dude/guy
old mate- dude/guy
bins- garbage cans
grotty- gross
grot- a gross person
naff- lame
arvo- afternoon
washing- laundry
rock up- arrive
brekky- breakfast
shocking- ridiculous
tea- dinner
coriander- cilantro
snags- sausages
biscuits- cookies
lolly- any candy
shout- buying the
round of drinks
sanger- sandwich
capsicum- bell pepper

heaps- a lot
"_____ as!!!!!"
"suss it out"- assess the
situation
"fair dinkum"- nobody
really knows
"have a feed"- eating
"I reckon!" I think so
"too easy!"
"no worries"
power point- outlet
hire- to rent
takeaway- to go
sidelights- blinkers
overtake- passing
jandals/thongs-
sandals
singlet- tank top
dear- expensive
roster- schedule@work
dockets- order ticket
tyre- not tire
"bob's your uncle!"

Mo- beard
flat white- latte no
foam
long black- americano

I sunnies- sunglasses
togs- swim suit
trainers- sneakers
jumper- sweater
rooted- f****d/broken
tucker- food
keen- interested/willing
sparkie- electrification
tradie- tradesman
"have a go"- to try
"under the pump"-
busy
"how ya goin?!"
dart- cigarette
darry- cigarette
ciggy- cigarette
lung buster-
smokebreak
schooner- half beer
pint
grog- alcohol
"on the piss"- drunk
pissed- drunk
blind- drunk
lost- drunk
manchester-
bedding/household
goods



GET-INS

Many callers utilise choreographic systems where they have modules starting from specific formations, mostly Corner Boxes and Partner Lines. While looking at some recent videos on YouTube, I was quite surprised by the number of callers that just used the most common methods of getting to these specific formations (a Square Thru to get to the CB, and a Lead Right & Circle to a Line to reach the Partner Line). Over the years I have presented many hundreds of alternatives to these basic ideas. One of the reasons that some callers stick to these simple methods is mostly about comfort and speed. They know the dancers will have zero problems, and they are speedy ways to get there.

Varying the Get-Ins really do not require heavy thinking, just a little bit of preparation. They do not have to be heavy-handed with overly complicated choreography, just a little different to the norm.

One of the ways to add even more variety in your Get-Ins is to use a theme within the tip. It does not have to be difficult, just noticeable. The following Get-In modules all use the idea of the Head/Side Man taking their corner as a new partner (usually followed by a Forward & Back action to establish the idea/formation. This also adds the further dimension in variety of the set being on a diagonal.

It helps also to get the other two to take hands and make a couple – many dancers will do this automatically, but all help is appreciated.

PL GET-INS

HEAD MEN TAKE CORNER,
FORWARD & BACK, PASS THRU,
SEPARATE, AROUND 2 TO A LINE:

PL

HEAD MEN TAKE CORNER,
FORWARD & BACK, SQUARE THRU,
SPLIT TWO, SEPARATE,
AROUND ONE TO A LINE: **PL**

HEAD MEN TAKE CORNER,
FORWARD & BACK, TOUCH 1/4,
LADIES RUN, STAR THRU,
CALIFORNIA TWIRL: **PL**

HEAD MEN TAKE CORNER,
FORWARD & BACK, TOUCH 1/4,
MEN RUN, DOUBLE PASS THRU,
CENTRES IN, CAST OFF 3/4,
RIGHT & LEFT THRU: **PL**

HEAD MEN TAKE CORNER,
FORWARD & BACK, SPIN THE TOP,

RECYCLE, PASS THRU,
SPLIT TWO, SEPARATE,
AROUND 1 TO A LINE, PASS THRU,
BEND THE LINE,
ENDS BOX THE GNAT,
ALL RIGHT & LEFT THRU: **PL**

HEAD MEN TAKE CORNER,
FORWARD & BACK, BOX THE GNAT,
R & L THRU, FLUTTERWHEEL,
SWEEP 1/4, PASS THRU,
SPLIT TWO, SEPARATE,
AROUND 1 TO A LINE, STAR THRU,
LEADERS TRADE,
RIGHT & LEFT THRU, SLIDE THRU
:**PL**

HEAD MEN TAKE CORNER,
FORWARD & BACK, TOUCH 1/4,
MEN RUN, DOUBLE PASS THRU,
FACE IN, RIGHT & LEFT THRU: **PL**

GET-INS to CB

4 LADIES CHAIN 3/4, HEAD MEN
TAKE CORNER, FORWARD & BACK,
PASS THRU, SEPARATE,
AROUND 2 TO A LINE,
RIGHT & LEFT THRU, SLIDE THRU:
CB

4 LADIES CHAIN 3/4,
HEAD MEN TAKE CORNER,
FORWARD & BACK, SQUARE THRU,
SPILT TWO, SEAPARATE,
AROUND 1 TO A LINE,
RIGHT & LEFT THRU, SLIDE THRU:
CB

HEAD MEN TAKE CORNER,
FORWARD & BACK, SWING THRU,
RECYCLE, TOUCH 1/4,
WALK & DODGE, SWING THRU,
MEN RUN, RIGHT & LEFT THRU,
SLIDE THRU: **CB**

HEAD MEN TAKE CORNER,
FORWARD & BACK, TOUCH 1/4,
SCOOTBACK, LADIES RUN,
PASS THRU,
SPLIT TWO, SEPARATE,

@ ONE TO A LINE, PASS THRU,
WHEEL & DEAL,

Of course, we can also have the Head Men face Corner & Box The gnat, and square sets that way to give same sex couples in a squared set.

HEAD MEN FACE CORNER & BOX
THE GNAT, SQUARE YOUR SETS
JUST LIKE THAT,
MEN SQUARE THRU, SWING THRU,
ENDS CIRCULATE, MEN RUN,
REVERSE THE FLUTTER: **PL**

HEAD MEN TAKE CORNER.
FORWARD & BACK, ,
SLIDE THRU, SWING THRU,
SCOOTBACK, WALK & DODGE,
REVERSE WHEEL AROUND,
STAR THRU, PASS THRU,
TRADE BY, SLIDE THRU: **PL**

CENTRES TOUCH 1/4,
WALK & DODGE, CLOVERLEAF,
OTHERS PASS THRU: **CB**

SIDES RIGHT & LEFT THRU,
HEAD MEN TAKE CORNER,
FORWARD & BACK,
SQUARE THRU 3, SEPARATE,
AROUND 1 TO A LINE,
BOX THE GNAT,
RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
LADIES CIRCULATE,
LEFT SWING THRU, LADIES RUN,
BEND THE LINE,
RIGHT & LEFT THRU, SLIDE THRU:
CB

HEAD MEN TAKE CORNER,
FORWARD & BACK, SLIDE THRU,
TOUCH 1/4, CENTRES TRADE,
WALK & DODGE, U-TURN BACK,
PASS THRU, ENDS FOLD,
CENTRES U-TURN BACK,
SWING THRU, SINGLE HINGE,
TRADE & TURN TO FACE (or ROLL for
Plus), PASS THRU: **CB**

HEAD MEN FACE CORNER & BOX
THE GNAT, SQUARE YOUR SETS
JUST LIKE THAT,
LADIES SQUARE THRU, TOUCH 1/4,
MEN TRADE, MEN RUN,
WHEEL & DEAL: **CB**

HEAD MEN FACE CORNER & BOX
THE GNAT, SQUARE YOUR SETS
JUST LIKE THAT,
LADIES SQUARE THRU,
SLIDE THRU, PROMENADE,
HEADS WHEEL AROUND,
STAR THRU, PASS TO THE
CENTRE, CENTRES RIGHT & LEFT
THRU, PASS THRU: **CB**

Beautiful Relationships *by Susie Kelly*

Did you know that there are only 4 relationship states you can possibly have in a symmetrical formation? Take the example of facing lines. Within that line each man could have either

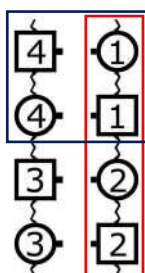
1. his partner beside him
2. his opposite lady
3. his corner, or
4. his right-hand lady.

That lady could be on his right as his partner, on his left or even somewhere else in the line. Knowing which sort of line you have in front of you can help you decide how to resolve your squares.

See what happens when Sides lead right, circle to a line. (left)

And then Pass Thru and Bend the Line. (right)

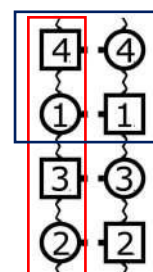
So long as you keep the couples paired up like this the line will be a Partner line and the box with the facing couple will be partner box.



However, as soon as you change the order of the ladies in that line like this: (left)

something interesting happens. The line still has the men's partners in it somewhere but the facing box now has the men's opposite ladies. So it's a partner line but an opposite lady box.

And now have them pass thru and bend the line (right) as we did before, the line is now an opposite lady line, and the box is a partner box. (Flutter wheel from here and everyone would be back with their own partner in sequence).



A neat way to recognise an opposite lady line or box is that nobody has their partner in this line or box. You will see next that

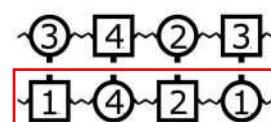
this is unusual. So, let's look at the other two,

1. Corner lady grouping and
2. Right-Hand Lady grouping. I

In these two relationships there will always be one couple paired up and the other couple will have their opposites.

A man's right-hand lady is the next lady round to his right past his partner. To get to this lady easily have the Heads Square Thru 2 and Slide Thru to a Right-Hand Lady line. Everyone now has their right-hand lady as their partner

However, the corner line is more frequently used and the most frequently used moves to get to that line are Heads Square Thru 4, and Slide thru to a corner line (right). Everyone now has their corner as their partner



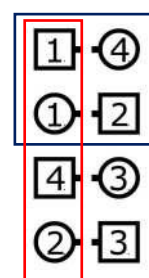
If you were to call bend the line from this set up (left), then everyone would still have their corner in that line

However, if we were to change the position of the ladies in the corner line (2 diagrams above)

you now have a corner line but a right-hand lady box (below left).

Do the Pass Thru, Bend The Line (right) and

as before and you have a right hand lady line and a corner box. Magic.

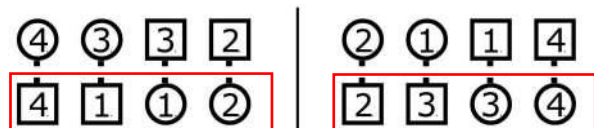


As I said, both these lines or boxes have a couple that can be paired up in them which means that these two versions of lines are not so easily recognised one from the other while calling, (i.e. if you haven't deliberately set them up as I have done above.)

I have discovered a way you can see the difference.

In these lines there is a paired couple and an unpaired couple. Look at the paired couple first. One you have identified them, look at the unpaired lady in the line. If she is the Paired man's corner, then it is a corner line. If she's not his corner then it's a right hand lady line. It has to be. There simply are no other options when one couple is paired and the other is not.

Right Hand Lady lines: (in sequence)

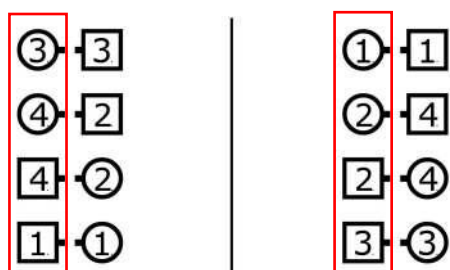


Corner Lines: (out of sequence)

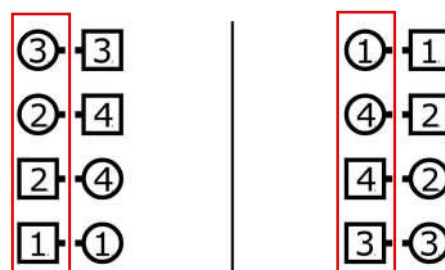


If you were to have these lines (above) move Forward and Back and then Bend the Line (below), it changes around the relationship, corner line to right hand lady and vice versa.

Corner Lady Lines

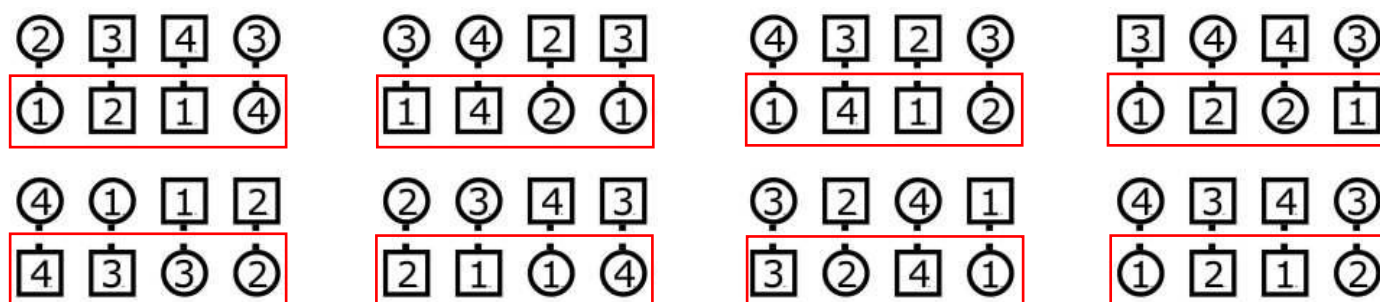


Right Hand Lady Lines



If you can put the paired up couple in the centre of the line you will notice that the end people have their partners opposite them. This can lead to some interesting ways to resolve. But don't forget the people in the lines may be in any order, so it's the OTHER lady in the line that gives the clue to which one they are in.

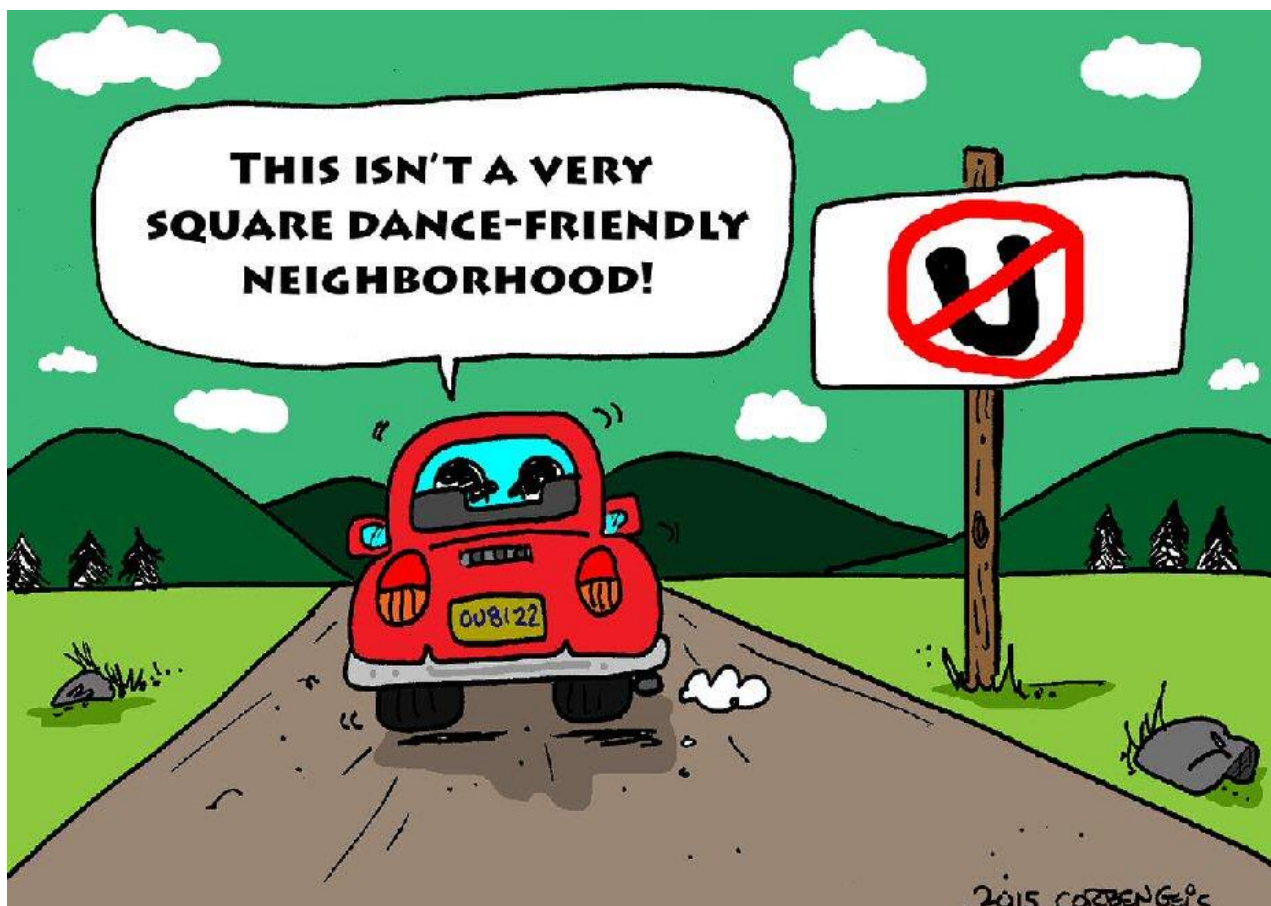
Spot the Corner Lines! (answers at the end)



Of course, your ultimate skill progression now is to memorise a GET-OUT to an Allemande left for each of the lines we've looked at. But that's for the Jerry Storys of our world. Not many of us lesser mortals have a memory like Jerry had. So please just see that I've showed this relationship stuff because it's logical and even magical. It should open doors to your realisation that what you may have thought of as a mess of dancers in front of you, can be sorted into any order you want, just by recognising their relationships. So do write and tell me if the magic has worked for you. Susie

Answers

Corner Line	R-H Lady Line	R-H Lady Line	Partner Line
Corner Line	Oops someone made a Boo Boo	Opposite Lady Line	Partner Line



GIMMICK TIME

Working with 3 x 1 lines is nothing new, however it is a concept that does not seem to get much use these days. There are lots of fun uses with calls done from a 3 x 1 set-up – in the modules below I have only looked at one specific use – a 3x1 Walk & Dodge. In the future I hope to cover many of the other possibilities.

I should note also, that while I have labelled this under a 'gimmick' category, it really is just good varietal use of available formations.

GET-INS

SIDES HALF SASHAY,
HEADS STAR THRU, PASS THRU,
SWING THRU, CENTRES RUN,
NEW CENTRES SCOOTBACK,
THEN WALK & DODGE,
3X1 WALK & DODGE,
ALL PARTNER TRADE,
SLIDE THRU: **CB rot 1/4R.**

HEADS PASS THRU,
SEPARATE, AROUND 1 TO A LINE,
PASS THRU, WHEEL & DEAL,
CENTRES PASS THRU, SWING THRU,
CENTRES RUN, ENDS CIRCULATE,
CENTRES TRADE,
CENTRES WALK & DODGE,
3X1 WALK & DODGE,
ALL PARTNER TRADE,
REVERSE THE FLUTTER, SWEEP 1/4,
PASS THRU, CENTRES TOUCH 1/4,
WALK & DODGE, CLOVERLEAF : **CB**
rot 1/4L

SIDES RIGHT & LEFT THRU,
HALF SASHAY,
HEADS PASS THE OCEAN, RECYCLE,
PASS THRU, SWING THRU,
CENTRES RUN,
NEW CENTRES TRADE &
THEN WALK & DODGE,
3X1 WALK & DODGE, LADIES FOLD,
TOUCH 1/4, LADIES TRADE,
RECYCLE, SWEEP 1/4: **PL**

HEADS SLIDE THRU,
RIGHT & LEFT THRU, HALF SASHAY,
PASS THRU, SWING THRU,
CENTRES RUN,
CENTRES WALK & DODGE,
ENDS CIRCULATE,
3X1 WALK & DODGE,
ALL PARTNER TRADE,
PASS THE OCEAN, LADIES TRADE,
RECYCLE, SWING THRU, MEN RUN,
BEND THE LINE: **PL**

CONVERSIONS – CB to PL

CB: SPIN CHAIN THRU, SWING THRU,
LADIES RUN, MEN WALK & DODGE,
3X1 WALK & DODGE,
CENTRES U-TURN BACK,
RIGHT & LEFT THRU,
FLUTTERWHEEL, SWEEP 1/4.,
SQUARE THRU,
ENDS STEP FORWARD & FACE IN,,
THEN STAR THRU, PARTNER TRADE,
SWING THRU, MEN RUN,
BEND THE LINE: **PL**

CB: TOUCH 1/4, CENTRES TRADE,
CENTRES RUN,
NEW CENTRES HINGE, MEN TRADE,
SWING THRU, RECYCLE,
SWEEP 1/4, PASS THRU (check a 3x1
line), 3X1 WALK & DODGE,
ALL PARTNER TRADE: **PL**

CB: SWING THRU, MEN RUN,
LADIES WALK & DODGE,
3X1 WALK & DODGE,
SAME SEX PARTNER TRADE,
STAR THRU, CENTRES IN,
CAST OFF 3/4,
CENTRES PASS THE OCEAN,
SWING THRU, TURN THRU,
OTHERS STAR THRU,

ALL SLIDE THRU,
RIGHT & LEFT THRU: **PL**

CB: STAR THRU, PASS THRU,
TAG THE LINE, FACE RIGHT,
CENTRES WALK & DODGE,
3X1 WALK & DODGE, LADIES FOLD,
STAR THRU, COUPLES CIRCULATE,
FERRIS WHEEL,
CENTRES PASS THRU: **CB**

ZEROS

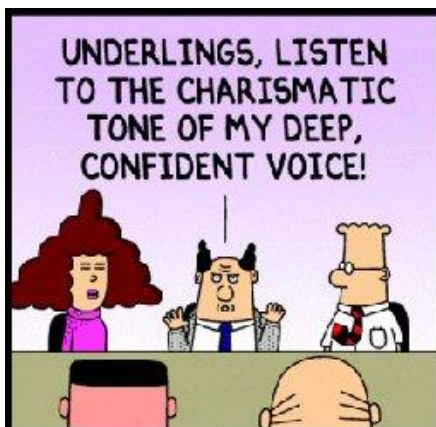
CB: SLIDE THRU,
RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
MEN WALK & DODGE,
3X1 WALK & DODGE,
CENTRES PARTNER TRADE,
ENDS U-TURN BACK,
ALL BOX THE GNAT,
ALL PASS THRU, WHEEL & DEAL,
DOUBLE PASS THRU,
LEADERS TRADE: **CB**

CB: LEFT TOUCH 1/4,
CENTRES CIRCULATE,
CENTRES WALK & DODGE,
3X1 WALK & DODGE,
CENTRE MAN RUN RIGHT,
3X1 WALK & DODGE,
LADIES PARTNER TRADE,
COUPLES CIRCULATE, 1/2 TAG,
MEN TRADE, SWING THRU,
RECYCLE: **CB rot 1/2**

GET OUTS

PL: PASS THRU, PARTNER TRADE,
TOUCH 1/4, LADIES RUN,
SWING THRU, LADIES RUN,
MEN WALK & DODGE,
3X1 WALK & DODGE,
SAME SEX PARTNER TRADE,
PASS THE OCEAN,
CENTRES TRADE,
ALL SINGLE HINGE,
WEAVE THE RING.

CB EXACT: SWING THRU,
SCOOTBACK,
LADIES WALK & DODGE,
3X1 WALK & DODGE,
SIDES U-TURN BACK & EXTEND,
HEADS TRADE & TURN TO FACE,
RIGHT & LEFT GRAND.



ONCE UPON A TIME

by Bill Peters

The following article is an edited version of a keynote address given by Bill Peters in the early 90's to the 8th Annual Washington State Leadership Seminar. It was published, in this edited form, in the Washington magazine "Footnotes". It is as relevant today as it was then.

Once upon a time, back in the days of the caveman, there was no such thing as dancing. That's because there was no such thing as recreation. The caveman had no time for recreation because all of his time, his total existence, was devoted to the simple need to survive. Staying alive was his primary concern, because, while there no such things as dancing and recreation, there were such things as saber-toothed tigers, dinosaurs, woolly haired mammoths, and a whole bunch of other unmentionable things that made loud noises went 'bump' in the night.

One fine day, however,.....correction, one rainy day,.....when the caveman was in his cave feeling pretty good about the way things were (it was after-all, raining outside, but he was high and dry, the fire was going and he was warm, and the saber-toothed tigers were all in their caves because they didn't like rain much either), it suddenly occurred to him that he was bored.

He had nothing to do. He didn't have to worry about tigers or dinosaurs or woolly haired mammoths, and time weighed heavily on his hands. It just wasn't any fun hanging around in his cave waiting for the rain to stop. He found himself wishing desperately for something to do. And, as he paced

nervously back and forth, he accidentally happened to bang his stick (the one he used to protect himself against the saber-toothed tigers) against a hollow log. And it made a pleasant sound. It went boom! He hit it again. Again, it went boom! He hit it some more.... boom, boom, boom! Hey, this was fun! He found that by hitting that log, in different ways and controlling the way he hit that log, the sounds he made took on a kind of order. They developed a sort of personality. And man listened to the sounds he made and said "those sounds are good. I like those sounds. I will call these sounds rhythm".

And so it happened that whenever man found himself with a little time on his hands, on rainy days (and sometimes even when the sun was shining and no-one else was looking), he would take that stick and hit that hollow log in a rhythmic manner. He found that this refreshed him. It made him feel good and charged up his batteries. It suddenly occurred to him



that if it felt so good to hit that log with one stick, it would probably feel twice as good with two sticks. So, he quickly got another stick, held it in his other hand, and now he could beat that log with a vengeance... *Boom, boom, boom!*

He was right! It did make him feel twice as good. In fact, it made him feel so good he almost couldn't stand it. As he beat that old log, he would hop first on one leg, then on the other, and then back to the first one. And without even thinking about it, he found that he was hopping in time to the rhythm (hop, 2, 3,4, hop, 2,3,4). This was fantastic! This was fun! This was incredible! This felt so good that he could not keep it to himself. He just had to tell someone. He simply had to share this with everyone. He quickly gathered his neighbors, his family, and his friends all around him to show them what he had discovered. This was probably the first time in the history of humankind that someone was able to say, "Look Ma, I'm dancing!".

The rhythm was so infectious, and man was having such a good time as he hopped and danced in time to the beating of the sticks against the hollow log, that it wasn't very long before others began to join in, and soon everyone was yelling and dancing. And, most importantly - everyone was enjoying it. Dancing was FUN!

But after a while, some of the dancers began to get the feeling that dancing wasn't as much fun as it used to be. Just going hop,2,3,4, hop,2,3,4, every time it rained, got to be kind of a drag. They worried about and they thought

about it. Suddenly one of the cave men said "Hey, I got an idea. How would it be if instead of going hop,2,3,4, we go 1,,2,3, ,hop? That's a little bit different, isn't it? Maybe that would not be so boring". They tried it and sure enough, dancing was fun again.

But alas; only for a little while. Soon 1,2,3, hop got boring too, for some of the dancers, at least, and they had to invent new ways to dance. They had to discover new steps and new hops and new twists and new turns and new shuffles. Soon, some of the dancers found that the only way they could dance was to constantly learn new steps - by constantly inventing new dance maneuvers, by learning how to dance them, and then inventing more new steps and learning how to dance them. And, while for some of the dancers this was no problem, for others, it was. They didn't have time to learn new steps, hops, shuffles, - maybe they found that some of these new steps were not that much fun to dance - or maybe they were just plain never got bored of going hop,2,3,4, hop.2,3,4 all the time. They didn't need more than that to make them enjoy dancing and consequently that was all they wanted to do.

A very strange thing happened. For some strange and mysterious reason, it was discovered that some of the dancers who enjoyed dancing the old ways were annoyed at those who enjoyed dancing the new steps. "These new steps are ruining our recreation" they cried. "Every time I go dancing someone wants to teach me a new step. It used to be that I could learn one or two new steps and

that was all I needed to enjoy dancing. Now I have to learn two to six steps, and I have even heard of some places where the dancers have to learn as many as nine or ten! Where will it all end?'.

As you might expect, those who enjoyed doing the new steps soon began to look down their noses at those who still enjoyed the old dances. "How can you still enjoy those old-fashioned routines? Doing the same thing over and over again? Isn't that silly? Isn't that boring? You are stick-in-the-muds, and if you keep on doing what you are doing, you're going to ruin dancing for everyone! I know it's part of our history and part of our tradition, but the world doesn't stand still and neither does the way people enjoy dancing. You gotta move with the times, man, you gotta move with the times!"

Sometimes, the arguments between the die-hard old-timers and the really die-hard advanced dancers got to be very intense. Each side would constantly accuse the other of ruining dancing for everyone. There were many others who felt that while dancing was fun, it wasn't worth the hassle. They didn't want to argue all the time. They just wanted to be left alone so that they could dance in peace without getting involved in arguments all the time. It looked as though the controversy on both sides would indeed ruin dancing for everyone, until it was discovered that the die-hards on both sides were only a small minority of all the dancers, and while they were the loudest, and made the most noise, the overwhelming majority of all the dancers ignored the arguments and

followed the kind of dancing they happened to enjoy.

There were those who were dance leaders back in those days, and they soon recognized that while the extremists on both sides were often guilty of causing most problems, there was also a lot to be said in their favour. The old-timers served the valuable purpose of keeping alive the history and heritage of their activity, of reminding the dancers of how their movement really began and of showing everyone how the changes occurred and where they all came from.

The advanced dancers also served a valuable purpose. They encouraged creativity and originality and the inventive spark out of which the whole idea of dancing sprang in the first place. When changes became inevitable, as they must in any activity, it was the advanced group who were able to show the way. They were the ones who did the experimentation and the investigation, and who provided the leaders with experience who judges the good from the bad, and the harmful from the beneficial.

After a time, it was also recognized that the "mainstream" dancers were actually aided and assisted by both the traditionalist and the experimenters. Both groups supported and provided guidelines for the mainstreamers. Each group, in other words, derived strength and sustenance from the other, and rather than ruin the activity, they made it healthier, and caused it to grow and prosper and ultimately evolve into a bigger and better program.

So it was that the people of those golden days began to enjoy dancing all the more, and their form of dancing grew and prospered, and they did indeed, live happily ever after.

So ends my story. There are a good many conclusions that can be drawn from the little fairy tale that I have just recited to you. But they are obvious, and I'll let you draw them for yourselves.

While I am certainly aware that my tongue was stuck firmly out in my cheek as I told the story, and while I recognize that the obvious parallels between olden times and the way things are today in the world of square dancing were based more on imagination than history, I do happen to believe that the moral of my story can be applied very realistically to our present situation. I myself do not doubt for one minute that throughout the entire history of square dancing, you will find that the old-time dancers are constantly at war with the advanced dancers, that the traditionalists are always at odds with the ones who enjoy new material, and I am sure that the extremists in either camp actually have very little effect on the activity as a whole. They make the noise, but square dancing is a "tough old girl" - she survives in spite of it. She goes on her merry way and changes do occur, but the point is that the arguments have been around for years and years, for all kinds of dancing.

I am sure that if we did go back in history, even way back to the 13th

century, we'll find that the old-time Morris dancers were very annoyed when their very ritualistic and highly structured Morris Dance slowly began to evolve into a somewhat less formal activity that we now identify as the English Country Dance.. I am equally sure that those who enjoyed the very pompous and formal French quadrilles were aghast at what happened when their stately dances moved across the Atlantic and evolved into Appalachian Mountain dances, rowdy Kentucky Running Sets and New England contras. I am equally convinced that those old-timers would be shocked out of their skins to realize that their memorized dance routines that they enjoyed, in which every dance was done exactly the same way each and every time, changed gradually into what we now identify as the Modern Western Square Dance.

Bill Peters – a great caller, a great choreographer, a great teacher of callers, a great friend. Bill was widely known all over the world through his Note Service Choreo Breakdown as well as the many books he wrote. His first book – The Other Side of the Mike is still a definitive work on our profession. He ran many caller clinics and classes, often with his good friend Bill Davis. He called in many countries during his career, including here in Australia.



Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

DEAR DR. ALLEMANDER:

Dear Dr. Al,

I am in a quandary (shaped slightly different to a square) and need your assistance. I have been square dancing for so many years that I am afraid that I may have used up my quota of a number of calls. Please tell me, what does a dancer do when he only has one Allemande Left?

*I.B. Good
Central Coast, NSW*

Dear I.B.

You want to be a star, right? Getting down to your last Allemande is a very serious problem, especially if you are just starting a singing call. This is similar to the caller saying "Touch a Quarter" when there's only a dime in your pocket.

Or having him call "boys trade" only to find the stock market closed.

Or hearing him say "Spin Chain the Gears" when your car is in for a lube job.

Or during the warm months when your head starts to perspire, you find that you have left your fan at home, so you are totally unable to "Fan the Top".

Or even when your wife needs some extra cash, and you go down to the local pawnshop, but the owner is

unable to "Flip The Diamond" into cash.

Or when you put the wrong garbage bin out and the collector tells you that it does not contain @Recycle@ waste.

Never fear, Dr. Allemander has even helped a dancer who, on the call "Load The Boat", discovered that he had left his ferry ticket at home on the table.

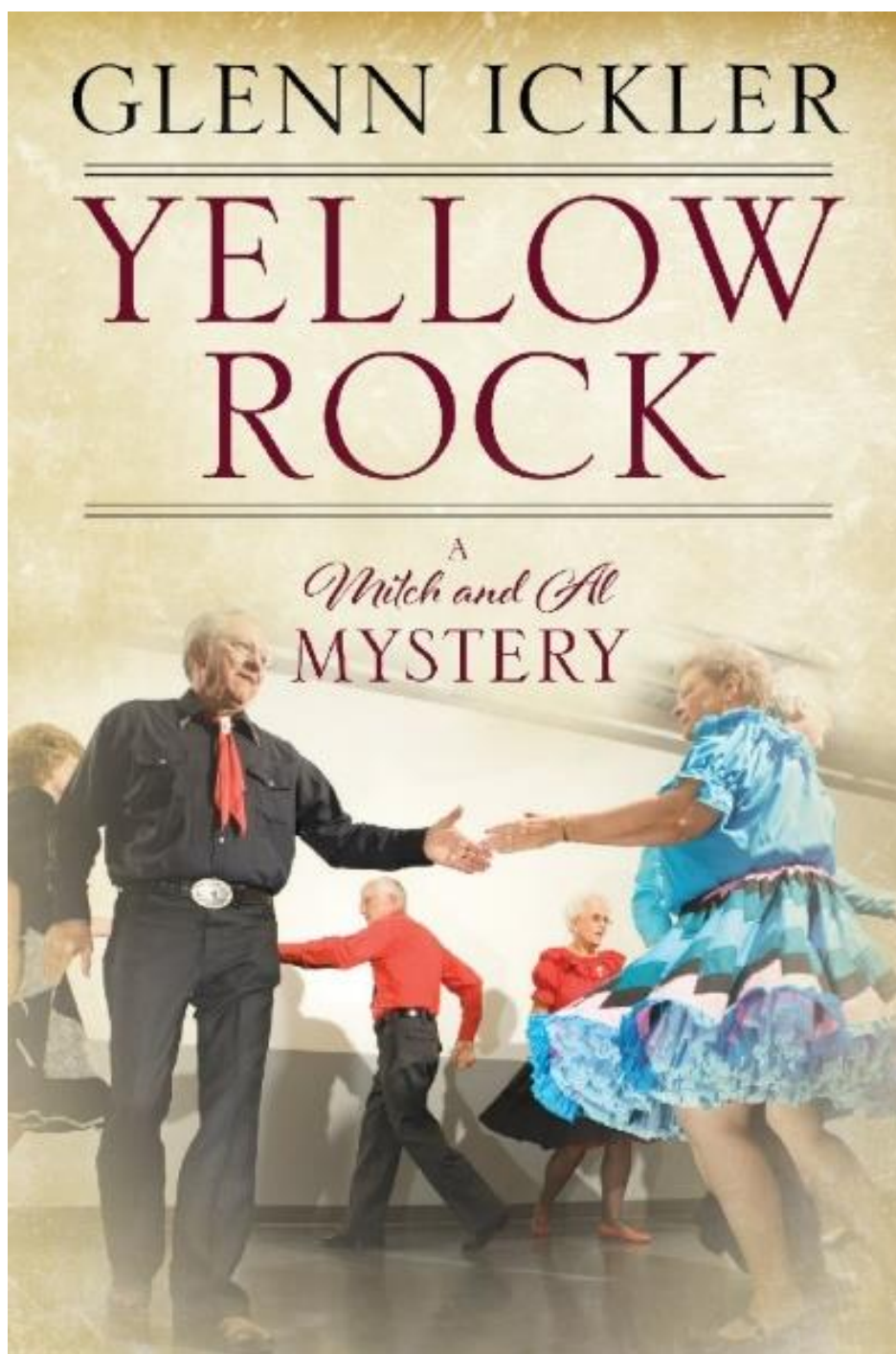
As you know, Dr. Allemander does not go in for crass commercialism; however, if you send him \$100 today, he will send you a certificate entitling you to 10 years' worth of Allemandes.

Dr. A.L. (Lefty) Allemander, PhD., gives advice to the dancelorn on a regular basis in this column. He advises that when you are out of everything else, look for a yellow rock.

Start the winter season with a Yellow Rock, along with a circle of conspiracy, a boat load of lust and a Deuce 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.

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, t



IT'S A SEX THING – looking at Slide Thru

By Barry Wonson and Mel Wilkerson

Slide Thru is a sex-dependent call. In all the Definitions this one is probably one of the simplest and most clearly defined.

Dance action: In a single smooth motion, Pass Thru and Men Face Right, Ladies Face Left.

Ending formation: If two men, Right-Hand Mini-Wave; if two ladies, Left-Hand Mini-Wave; otherwise, a Couple

And yet, for all its simplicity it is one of those calls that simply rarely gets used beyond a boy facing girl pairing. For that reason and without further ado, LET'S EXPLORE - SLIDE THRU from same sex formations.

HEADS PROMENADE 1/2,
SLIDE THRU, TURN THRU,
SLIDE THRU, ENDS FOLD,
CENTRES SQUARE THRU 3,
SLIDE THRU,
PARTNER TRADE, SLIDE THRU: **CB**

SIDE LADIES CHAIN,
HEADS **SLIDE THRU**, TURN THRU,
SLIDE THRU, ENDS FOLD,
DOUBLE PASS THRU,
1ST COUPLE GO LEFT,
2ND GO RIGHT,
BOX THE GNAT: **PL R hands joined**

Singing Call Figure:

HEADS PROMENADE 1/2,
SLIDE THRU, TURN THRU,
SLIDE THRU, ENDS CROSS FOLD,
CENTRES TURN THRU,
SLIDE THRU, SQUARE THRU 3,
SWING, PROMENADE,

HEADS RIGHT & LEFT THRU,
HEAD LADIES CHAIN 3/4, (SIDE MEN
COURTESY TURN THEM), SAME
LADIES ROLLAWAY,
FORWARD & BACK, **SLIDE THRU**,
BOX THE GNAT,

RIGHT & LEFT GRAND,
BOW to PARTNER. **Home**

HEADS LEAD RIGHT,
SIDES 1/2 SASHAY, **SLIDE THRU**,
ENDS PASS THRU,
WHEEL & DEAL,
CENTRES PASS THRU,
SLIDE THRU: **PL**

HEADS **SLIDE THRU**,
DOUBLE PASS THRU,
FACE IN, PASS THRU,
WHEEL & DEAL,
LADIES SLIDE THRU,
LADIES WALK & DODGE,
LADIES CLOVERLEAF,
MEN PASS THRU, STAR THRU,
OUTFACERS PARTNER TRADE: **PL**

HEADS PASS THRU,
SEPARATE, @ 1 TO A LINE,
PASS THRU, WHEEL & DEAL,
MEN SLIDE THRU,
LADIES FACE RIGHT,
LEFT SWING THRU, RECYCLE,
STAR THRU, WHEEL & DEAL,
ZOOM, CENTRES PASS THRU: **CB**

THE BIG ONE:



This next sequence is probably the most well-known legendary use of SLIDE THRU. It is a little asymmetrical but none the less easy to dance and a good test of same sex slide thru, normal Slide Thru and where the hell am I?

It is also the most frequently asked about routine using this particular movement. It has been around a long time and periodically occurs as a fun little play using a consecutive **13 Slide Thrus In A Row.** *(from Barry - I first came across the multiple uses of Slide Thru when used by Bill Peters at a weekend in Sydney in*

the early 1980's. He used the concept as 'Slide Thru 9 times' within a workshop afternoon session. I have never seen the '13 times' in action -I think that the 9 times version works very well...possibly it is just too boring for one lady when done the full 13)

One thing that you need to be aware of with this particular routine is that there is one lady who will not have very much to do in the set of 13 Slide Thrus.

COUPLE #1 FACE CORNER AND BOX THE GNAT, HEAD POSITION HALF SASHAY, HEAD POSITION PASS THRU, SEPARATE AROUND 2 TO A LINE, TOUCH 1/4 & LADIES ROLL, #2 BOY FACE RIGHT, (here it goes and count them)

THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, #1 MAN FACE RIGHT, LADIES FACE LEFT, PASS THRU, WHEEL & DEAL, CENTRES PASS THRU, SLIDE THRU, LEADERS TRADE, PASS THRU, BEND THE LINE, PASS THE OCEAN, NEAR WAVE LADIES TRADE, SWING THRU, LADIES CIRCULATE, NEAR WAVE LADIES TRADE, MEN RUN, BEND THE LINE, TOUCH 1/4, WALK & DODGE, HEADS FACE IN, ALL SLIDE THRU, HOME

PLUS

HEADS 1/2 SASHAY, TOUCH 1/4, LADIES RUN, **SLIDE THRU**, ENDS CROSS FOLD, CENTRES LEFT TURN THRU: **(CB)**

HEADS SQUARE THRU, OTHERS 1/2 SASHAY, **SAME SEX SLIDE THRU**, CAST OFF 3/4, ENDS FOLD, CENTRES PASS THE OCEAN, EXPLODE THE WAVE, BOX THE GNAT. **(CB)exact - R hand joined**

You didn't think we would leave you with a teaser of slide thru 9 times without some choreography, did you?

As Barry rightfully pointed out, 13 times through can get a little boring, and this follows through from the dancers who realise that the caller is setting things up to be able to do something clever, or just to prove it can be done. Wouldn't it be great to do something similar, albeit still a gimmick but without having to take time and effort to directionally call something asymmetric.

This can be set up with a double pass thru position with either the boys or the girls in the middle. (at mainstream it means introducing the "roll" as a little workshop after the swing thru or just directionally calling and all the swingers face the centre of your wave). As this is a gimmick, it is easy to get away with it. – I do not recommend using roll as a mainstream standard.

STARTING FROM A DOUBLE PASS THRU WITH 4 GIRLS IN THE MIDDLE

(set up) those in the centre (girls),
SWING THRU AND ROLL
– **"SLIDE THRU 9 TIMES"**

1. CENTRE TWO GIRLS SLIDE THRU (LEFT)
2. FACING BOY AND GIRL SLIDE THRU (NORMAL)
3. 2 FACING BOYS SLIDE THRU (RIGHT)
4. ALL 4 BOYS SLIDE THRU (RIGHT)
5. EVERYONE SLIDE THRU
6. GIRLS SLIDE THRU (LEFT)
7. CENTRE LADIES SLIDE THRU (LEFT)
8. SAME GIRLS WITH THE FACING MAN SLIDE THRU (NORMAL)

9. 2 CENTRE MEN FACING SLIDE THRU

from here a **Boys ½ Tag** takes you to a left-hand wave and you can work your get out from there.

STARTING FROM A DOUBLE PASS THRU WITH BOYS IN THE MIDDLE

Set up – Those in the Centre (Boys)
SWING THRU AND ROLL,
- SLIDE THRU 9 TIMES

1. TWO BOYS (right)
2. BOY GIRL (normal)
3. TWO GIRLS (left)
4. ALL 4 GIRLS (left)
5. EVERYBODY (Normal)
6. 4 BOYS (right)
7. 2 BOYS IN MIDDLE (right)
8. BOY GIRL (normal)
9. 2 GIRLS (left)

From here a Girls **"Left" ½ Tag** takes you to normal right-hand waves

To use these in a piece of choreo with a set up and similar get out is relatively simple:

WITH THE GIRLS IN THE MIDDLE - SLIDE THRU 9 TIMES.

(SS) HEADS PASS THRU, SEPARATE AROUND 1 TO A LINE, PASS THRU, WHEEL AND DEAL, GIRLS SWING THRU & ROLL, **SLIDE THRU 9 TIMES**, BOYS DO A 1/2 TAG, ALLEMANDE LEFT, RIGHT AND LEFT GRAND

(CB) SWING THRU, BOYS RUN, TAG THE LINE, CLOVERLEAF, GIRLS SWING THRU AND ROLL, **SLIDE THRU 9 TIMES**, BOYS ½ TAG, RECYCLE, PASS THRU TRADE BY, ALLEMANDE LEFT

(PL) PASS THRU, 1/2 TAG,
 RECYCLE, PASS TO THE CENTRE,
 GIRLS SWING THRU AND ROLL,
SLIDE THRU 9 TIMES,
 BOYS 1/2 TAG, BOYS SCOOT BACK
 GIRLS CIRCULATE, RECYCLE,
 SWEEP ¼, SLIDE THRU,
 SQUARE THRU 3, ALLEMANDE LEFT

**WITH THE BOYS IN THE MIDDLE -
 SLIDE THRU 9 TIMES.**

(SS) HEADS PASS THRU, SEPARATE,
 AROUND 1 TO A LINE, PASS THRU,
 WHEEL AND DEAL, ZOOM,
 4 BOYS SWING THRU & ROLL,
SLIDE THRU 9 TIMES,
 GIRLS DO A "LEFT" ½ TAG,
 RECYCLE, ALLEMANDE LEFT,

(CB) – TCH 1/4, CENTRES TRADE,
 CENTRES RUN, FERRIS WHEEL,
 BOYS SWING THRU AND ROLL,
SLIDE THRU 9 TIMES,
 GIRLS DO A "LEFT" ½ TAG,
 CENTRES TRADE, RECYCLE,
 PASS TO THE CENTRE,
 SQUARE THRU 3, ALLEMANDE LEFT

(PL) CENTRE 4 BOX THE GNAT,
 LINES PASS THRU,
 WHEEL AND DEAL, ZOOM,
 BOYS SWING THRU AND ROLL,
SLIDE THRU 9 TIMES,
 GIRLS DO A "LEFT" ½ TAG,
 CENTRES TRADE,
 ALL 8 CIRCULATE, BOX THE GNAT,
 RIGHT AND LEFT GRAND



+Plus Program

LINEAR CYCLE has been one of the most popular calls within the Plus program since it was first introduced way back when Plus was divided into two separate programs. It lends itself well to DBD formations and set-ups, however the predominant usage is still from standard waves with men as the ends and ladies as the centres.

In this section we have a lot of modules that are primarily meant as teaching drills, but can also be used as filler material.

GET-INS to PL & CB [standard set-up]

HEADS TOUCH 1/4, WALK & DODGE, SINGLE CIRCLE TO A WAVE, SWING THRU, LINEAR CYCLE: **PL**

HEADS RIGHT & LEFT THRU, PASS THE OCEAN, LINEAR CYCLE, STAR THRU, PASS THRU: **CB**

HEADS PASS THE OCEAN, EXTEND, LINEAR CYCLE, SWING THRU, LADIES FOLD, PEEL THE TOP, LINEAR CYCLE, STAR THRU, PASS THRU, TRADE BY: **CB**

HEADS RIGHT & LEFT THRU, PASS THE OCEAN,

LADIES TRADE, LINEAR CYCLE, PASS THRU, SEPARATE @ ONE TO A LINE, ENDS STAR THRU & THEN... PASS THE OCEAN, LINEAR CYCLE, TOUCH 1/4, WALK & DODGE: **CB**

MEN AS CENTRES

HEADS STAR THRU, DOUBLE PASS THRU, TRACK 2, SWING THRU, LINEAR CYCLE, STAR THRU, TRADE BY, SWING THRU, LINEAR CYCLE, STAR THRU, CENTRES PARTNER TRADE, TRACK 2: **CB OW**

CONVERSIONS: CB to PL

CB: TOUCH 1/4, SPLIT CIRCULATE, SINGLE HINGE, *LADIES TRADE, MEN CIRCULATE, LINEAR CYCLE: **PL**

Or *ACEY DEUCY instead of centres Trade, Ends Circulate

MEN AS CENTRES

CB: SWING THRU, LINEAR CYCLE, PASS THRU, CENTRES PARTNER TRADE, ENDS FOLD, CENTRES PASS THE OCEAN, LADIES TRADE, LINEAR CYCLE, PASS THRU, STAR THRU: **PL**

CONVERSIONS: PL to CB

PL: RIGHT & LEFT THRU, PASS THE OCEAN, MEN CIRCULATE, LINEAR CYCLE, SLIDE THRU: **CB**

PL: RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, ACEY DEUCEY, TRADE THE WAVE, LINEAR CYCLE, SWING THRU, MEN RUN, COUPLES HINGE, LADIES HINGE, DIAMOND CIRCULATE,

FLIP THE DIAMOND, BALANCE, LINEAR CYCLE, STAR THRU, PASS TO THE CENTRE, CENTRES RIGHT & LEFT THRU, PASS THRU: **CB**

MEN IN CENTRE

PL: PASS THE OCEAN, SPIN CHAIN THRU, LINEAR CYCLE, STAR THRU, TRADE BY, RIGHT & LEFT THRU: **CB**

CONVERSIONS

PL: PASS THRU, BEND THE LINE, GRAND SWING THRU, MEN RUN, COUPLES HINGE, FERRIS WHEEL, DOUBLE PASS THRU, LADIES CLOVERLEAF, MEN PEEL OFF, LADIES FACE IN, TOUCH 1/4, CIRCULATE, LADIES HINGE & FAN THE TOP, MEN FACING OUT RUN, EXTEND, SINGLE HINGE, SCOOTBACK, ENTRES SCOOTBACK, CENTRES TRADE, RECYCLE: **CB**

PL: TOUCH 1/4, CENTRES BOX CIRCULATE, 4 LADIES RUN, DOUBLE PASS THRU,

PL ZEROS

PL LOAD THE BOAT, SPIN CHAIN THE GEARS, LINEAR CYCLE: **PL**

NOTE: SWING THRU, SPIN THE TOP, SLIDE THRU is equivalent to a RIGHT & LEFT THRU.

MEN CLOVERLEAF, LADIES PEEL OFF, MEN FACE IN, STAR THRU, CENTRES PASS THRU: **CB**

PL: TOUCH 1/4, MEN RUN, OUTSIDES CLOVERLEAF, OTHERS SQUARE THRU 3/4, SEPARATE AROUND ONE TO A LINE, PASS THRU, TAG THE LINE, LADIES CLOVERLEAF, MEN PEEL OFF, LADIES FACE IN, PASS THRU, BEND THE LINE, STAR THRU, PARTNER TRADE, CENTRES STEP TO A WAVE, RECYCLE, PASS THRU:: **CB**

MEN IN CENTRE

PL: PASS THE OCEAN, SWING THRU, LINEAR CYCLE, STAR THRU, PARTNER TRADE,, SWING THRU, MEN RUN, BEND THE LINE: **PL**

PL: SLIDE THRU, SWING THRU, CENTRES TRADE, LINEAR CYCLE, BOX THE GNAT, RIGHT & LEFT THRU: **PL**

GET-OUTS

CB: TOUCH 1/4, FOLLOW YOUR NEIGHBOUR & SPREAD, LADIES TRADE, LINEAR CYCLE, SWEEP 1/4, ALLEMANDE LEFT.

CB: SPIN CHAIN THRU, SWING THRU, LINEAR CYCLE, PASS THRU, BEND THE LINE, RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, MEN CROSS RUN, LADIES TRADE, MEN RUN, PROMENADE.

CB: SINGLE CIRCLE TO A WAVE, MEN TRADE, SWING THRU, LINEAR CYCLE, RIGHT & LEFT THRU,

DIXIE STYLE TO A WAVE, MEN TRADE, ALLEMANDE LEFT.

PL: TOUCH 1/4, COORDINATE, LADIES HINGE, DIAMOND CIRCULATE, FLIP THE DIAMOND, BALANCE, LINEAR CYCLE, PASS THE OCEAN, TRADE THE WAVE, ALLEMANDE LEFT

PL: TOUCH 1/4, TRIPLE SCOOT, SINGLE HINGE, FAN THE TOP, LINEAR CYCLE, PASS THE OCEAN, SWING THRU, RIGHT & LEFT GRAND

PL: RIGHT & LEFT THRU, PASS THE OCEAN, MEN CIRCULATE, LINEAR CYCLE, SINGLE CIRCLE 3/4 TO A COLUMN,

TRIPLE SCOOT, LADIES RUN,
SWING THRU, LADIES TRADE,
TRADE THE WAVE,
ALLEMANDE LEFT.

PL: PASS THE OCEAN, LINEAR
CYCLE, SWEEP 1/4, SWING THRU,
RIGHT & LEFT GRAND.

PL: RIGHT & LEFT THRU,
TOUCH 1/4, SCOOTBACK,
MEN RUN, TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR &
SPREAD, EXTEND, CENTRES
LINEAR CYCLE THEN PASS THRU &
CLOVERLEAF, TOUCH 1/4,
FOLLOW YOUR NEIGHBOUR &
SPREAD, MEN CIRCULATE, SWING

A FEW LEFTIES

HEADS RIGHT & LEFT THRU,
PASS THE OCEAN, EXTEND,
TRADE THE WAVE, LINEAR CYCLE,
PASS THRU, BEND THE LINE,
RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
MEN TRADE, LEFT SWING THRU,
LINEAR CYCLE, PASS THE OCEAN,
MEN RUN, FERRIS WHEEL,
CENTRES PASS THRU: **CB**

CB: SLIDE THRU,
RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,
ACEY DEUCY, LINEAR CYCLE,
PASS THE OCEAN,
ALL 8 CIRCULATE, BOX THE GNAT,
RIGHT & LEFT GRAND.

CB: PASS THE OCEAN, GRAND
SWING THRU, SPIN THE TOP, MEN
CROSS RUN, LINEAR CYCLE,
SLIDE THRU, SQUARE THRU 3/4,
ALLEMANDE LEFT, RIGHT & LEFT
GRAND, BUT ON 3RD HAND
PROMENADE.

PL: RIGHT & LEFT THRU,
DIXIE STYLE TO A WAVE,

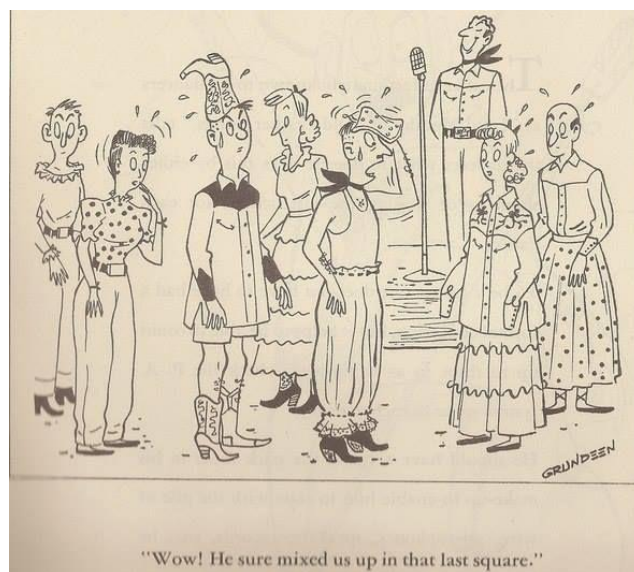
THRU, MEN TRADE, EXTEND,
RIGHT & LEFT GRAND.

SAME SEX TOGETHER

CB exact: TOUCH 1/4,
SPLIT CIRCULATE, MEN FOLD,
LADIES PASS THRU,
SINGLE CIRCLE TO A WAVE,
CENTRES SCOOTBACK,
CENTRES TRADE, SWING THRU,
LINEAR CYCLE, ENDS SLIDE THRU
& GO FORWARD & BACK & PASS THE
OCEAN,
PING PONG CIRCULATE..**BUT** MEN
GO TWICE, CENTRE LADIES TRADE,
LINEAR CYCLE, PASS THRU,
PARTNER TRADE : **SS but rotated 1/4 R**

MEN TRADE., LEFT SWING THRU,
LINEAR CYCLE, PASS THE OCEAN,
LADIES CROSS RUN, LADIES RUN,
PROMENADE.

PL: RIGHT & LEFT THRU,
PASS THRU, MEN RUN RIGHT,
ACEY DEUCY, TRADE THE WAVE,
LINEAR CYCLE, TOUCH 1/4,
SCOOTBACK,
CENTRES BOX CIRCULATE,
ALL 8 CIRCULATE, CENTRES BOX
CIRCULATE. ALL SPLIT CIRCULATE,
MEN RIN, RIGHT & LEFT THRU: **CB**



CREATIVE PLUS

HEADS TOUCH 1/4 & HEAD LADIES RUN, PASS THRU,
LADIES TOUCH 1/4, MEN PASS THRU, SIDE MEN RUN, LEAD RIGHT, SIDES CHASE RIGHT, SIDE MEN RUN, SIDE MEN LEAD RIGHT, LONESOME MEN FACE IN, ALL PASS THE OCEAN, SWING THRU, LADIES TRADE, LADIES RUN, TAG THE LINE, MEN PARTNER TRADE, STAR THRU, ALL 1/2 CIRCULATE, BEND: **HOME**.

HEADS 1/2 SASHAY, SIDES PASS THE OCEAN, LADIES TRADE, EXTEND, SWING THRU, EXTEND, LADIES RECYCLE, VEER LEFT, 1/2 TAG, ALL TRADE & ROLL, ALL CIRCULATE **BUT** MEN GO TWICE, LADIES CHASE RIGHT, MEN TOUCH 1/4, ALL CIRCULATE, LADIES RUN, CENTRES LEFT SQUARE THRU 3/4, *(take small steps AND)* RIGHT & LEFT GRAND: **HOME**

HEADS SPIN THE TOP, EXTEND, LADIES (On a Diagonal) SCOOTBACK, ALL RECYCLE... **BUT** SIDES ROLL, HEADS LEFT TOUCH 1/4 & EXTEND, LINEAR CYCLE, PASS THRU, WHEEL & DEAL & LADIES ROLL, LADIES FOLLOW YOUR NEIGHBOUR, EXTEND, ENDS CIRCULATE (*) SIDES TRADE & ROLL, HEAD MEN U-TURN BACK, ALL SLIDE THRU: **HOME**

from(*): **END MEN REACH BACK TO GIRL BEHIND YOU AND BOX THE GNAT, ALL BOW TO PARTNER.**

HEADS 1/2 SASHAY, PASS THRU, SEPARATE, AROUND 2 TO A LINE, PASS THE OCEAN, SPLIT CIRCULATE, FAN THE TOP, SLIDE THRU, **(in your own 4) -- SPLIT CIRCULATE 1 AND 1/2,** RECYCLE, ALL CIRCULATE **BUT** ENDS GO TWICE, CENTRES STEP FORWARD & U-TURN BACK, ENDS SLIDE THRU: **HOME**

This one uses circulates and scoot backs from T-Bones (walk first)

HEADS PROMENADE 1/2, HEADS TOUCH 1/4, LADIES TOUCH 1/4, SPLIT CIRCULATE, MEN FOLLOW YOUR NEIGHBOUR, LADIES 1/2 CIRCULATE, CENTR 4 FLIP THE DIAMOND, OTHERS HINGE, LADIES PASS THRU, CENTRES WHEEL & DEAL, ALL TRADE BY, PASS THRU, OUTSIDES FACE & ALL BOX THE GNAT, BOW TO PARTNER, **HOME**

HEADS LEFT TOUCH 1/4, MEN TOUCH 1/4, CENTRES BOX CIRCULATE & FACE OUT, HEADS DO YOUR PART - WHEEL & DEAL, STAR THRU, SIDES STEP FWD TO A LINE & CROSSFIRE, THEN WALK & DODGE, SINGLE CIRCLE 3/4 TO A WAVE, WALK & DODGE, U-TURN BACK : **PL**

CALLING TIPS FOR NEWBIES

2 COUPLE CALLING – NOT JUST ISOLATED SIGHT

by Mel Wilkerson (acknowledgement & credit to Vic Ceder)

During the Covid lockdown from square dancing, and continuing today, there was a plethora of Zoom and Skype calling. It became normal for many callers to modify standard square calling to two couple calling or calling with phantoms. It must be noted that there is a significant difference between two couple calling, and calling with phantom dancers. Primarily the difference is that when you have two couples and you are dancing as a square, you end up having difficulty with the dancers adjusting to who is where in their minds eye.

A modification of this emerged where couples would orient themselves as head couples and dance promenades and such as a square, but only dance two couple figures. This too was an easy transition and was primarily used to allow for the presentation of singing call music but using a modification of isolated two couple choreography.

For example. The use of such modified common singing call figures began to emerge such as

- Heads Square Thru, Dosado, Swing Thru, Boys Run, Bend the Line, Right & Left Thru, Flutterwheel, Slide Thru, Swing The Corner, Promenade....became:

- Heads Square Thru, Partner Trade, Swing Thru, Boys Run, Bend the Line, Right & Left Thru, Flutterwheel, Slide Thru, Allemande Left and Promenade (for progression, or Swing Partner and Full Promenade for no progression.

As you can see, the use of the Dosado became a Partner Trade to get the couples facing each other and from there it is just a standard, two couple singing call figure routine with a modification of an Allemande Left added for partner change progression, or a Swing and a full promenade for no partner change progression.

This, to many newer callers, was the discovery of two couple calling in square dancing and the realisation that a very large percentage of activity and choreographic sequences through to the plus program are simply done with two couples. Simple modifications make it easy to convert two couple formations such as tandems into facing couples, (e.g., Lead Couple Partner Trade).

There are times however, when we want to use Two Couple Calling as a programming or showmanship tool. There are also times when we can use two couple calling as a teaching tool or revision tool such as using the Sicilian circle.



One of the most common these days is when we may have less than two full squares, but we want to get as many dancing as we can.

This session will hopefully provide insight on how to utilize this type of calling more effectively. And hopefully give an awareness of some of the pitfalls of overuse, and abuse of this technique.

When to use Two Couple Programming

- When there are not enough dancers for squares. For example, if you have exactly 6 or 10 couples and you want to get everyone dancing at the beginning of an evening session for review, you can use two couple dancing or a Sicilian circle with two couple routines and interaction.
- It is a great teaching tool when you need to teach or review or workshop 4-dancer calls. It allows you to have the dancers focus on their part of the movement without the clutter of the rest of the square being active and distracting, or just standing and watching.
- Sometimes it is just a fun, gimmick, to play with a little bit of asymmetric but easy to fix stuff that is a little DBD quirky but not overly difficult. – This can be an extra tip or just something different.

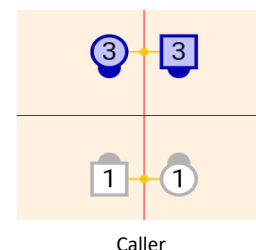
- It is, as noted a definite way to strengthen your dancers with extended applications or by definition hyper-extended applications (APD/DBD) if your



group is so inclined. 4 dancer dancing often strengthens the dancers positional and formation awareness in their group of four, to where they can see transitions, angles and turning quarters without being distracted by the rest of the square. This is of particular use when fractionalising calls for later programs beyond plus.

Setting up Two Couple Sets

- Start by forming groups of two **normal facing couples** (boy on left, girl on right).
- I recommend, (unless using a Sicilian circle or contra lines (Discussed later in this article) that you have everyone establish in head positions with one couple with their back to the caller and the other facing the caller. (**Note:** Setting this up in spaced couple lines automatically turns the dancers ears on, because they know something is different).
- Couples are named 'Couple number1 and 'Couple number3 as shown in the diagram. Inform the dancers that they are couple number 1 and 3 and number 1 or 3 man and number 1 or 3 lady. It is important to tell this to the dancers.



- Make sure that they know that other than squaring up, the terms Heads and Sides **no longer have meaning**, but Couples number1 and number3 do and identified dancers by number have meaning. Make sure they know that they must remember their couple number or dancer number.
- Finally inform the dancers that they may also be referred to as leaders, trailers, those looking at me, those with their backs to me etc. and that they must listen for these clues.

What can we do with Two Couple Choreography

Most calls on the Basic list Mainstream and Plus lists can be done using only two couples.

- **At Basic**, ones that cannot be done are, Alamo Style Ring, Four Ladies Chain, All 8 Circulate, and Ferris Wheel. Some movements that are always seemingly viewed as 8-dancer calls will also work with two couples, although often in the **degenerative** case (e.g., Right & Left Grand; Weave the Ring; DoPaso; Allemande Left to an Allemande Thar; Walk Around Corner + See Saw Partner, couples circulate (it is a trade)).
- **At mainstream**, there are only one more call that require 8 dancers. That is Spin chain thru. As with basic there are also a few calls that are normally viewed as 8 dancer calls but can be done in the diminutive or degenerative case. These are the Eight Chain family (degenerative but it is really a Right & Left Thru = 2), the Thar family (degenerative to waves), Shoot the Star (Degenerative to a Turn Thru with a directed ending)

Other calls which are normally perceived as 8 dancer calls like zoom, or Double Pass Thru etc., require only a re-think of the individual formation in the tandem where you identify

leaders and trailers. On a Double Pass Thru, you simply put one dancer in front of the other to form a single line facing in and do a Double Pass Thru. In the case of movements like “Pass to the Centre” or dive thru, you can identify a centre as being the caller or the centre of the hall but, it is best just to use an identity like couple 3 is on the outside, dive thru. Similarly, the Grand Square would be one of the few calls where you would say, Heads do your part – Grand Square.

- **At Plus**, 11 of the 29 movements listed the ones that cannot be done are Spin Chain the Gears, Grand Swing Thru, Triple Scoot, Ping Pong Circulate, Load The Boat, Coordinate, Track 2, Spin Chain And Exchange the Gears, Relay the Deucey, All 8 Spin the Top. However, Load THE Boat is often done in the degenerative form of “do your part (ends or centres)”

What this really means that through mainstream there are only 5 of the current 67 movements listed that you cannot do with two couples. That is 93%. At plus it is up to 34% that you cannot use. That is a lot of material that can be done with just two couples.

It must also be noted that some of the 8 dancer calls can be used somewhat with four dancers such as the “your part of”, examples, or when in formations like the Sicilian circle.

Sight Calling to Two Couple Sets

Sight calling to two couples is relatively easy, even if you're not a sight caller. It is also very good practice for new callers to manage dancers and practice keeping them moving and seeing “resolutions” to get them back where they started.

Just remember one couple (e.g., Couple number1) and keep calling. Eventually dancers will all be in their original starting position. If you can see this, then at this point

say "**You're Home!**" with great enthusiasm, and the dancers will be ever so impressed regardless of how convoluted seeming your choreography was.

What you will find out is that very quickly, you will determine such things as:

- Two couple flow sequences such as:
 - Dixie Style to a Wave, Swing Thru, Chain Down the Line, or
 - Touch 1/4, Walk & Dodge, Boys Fold, Star Thru, Boys Trade, Wheel & Deal
- Short two couple to home sequences which are box zero modules such as:
 - Slide Thru, Touch $\frac{1}{4}$, Box Circulate, Boys Run, Reverse Flutterwheel
 - Swing Thru, Boys Run, Tag the Line, Face Left, Wheel & Deal
- 2 couple short Focus movement modules (example focus recycle and spin the top from extended formations)
 - Spin The Top, Swing Thru, Recycle & Sweep $\frac{1}{4}$.
 - Swing Thru, Spin the Top, Recycle, **Left Swing Thru**, (Left) Spin the Top, Recycle

Expanding the technique into the square:

Once you become comfortable sight calling to two couples, you can use your newly developed skills with a normal four couple square. This is done using the basic traffic pattern AKA the 'Chicken Plucker' routine:

- **Heads Square Thru 4;** At this point you have two facing couples. However, everyone is facing their corner and the square is in an allemande left position.
- **Sight call to these two couples** using the two couple techniques until everyone is back to where they started.

- **Call the chicken plucker or just use Pass Thru, Trade By.** Once again you have facing couples. You have another two couples. Sight call to these two couples until everyone is back to where they started.



- **Call the chicken plucker or just use Pass Thru, Trade By again** (if that is what you used to move two couples over the set first time). - Everyone is facing their corner either at home or on the opposite side depending on what you used.
- **Sight call to these two couples** until everyone is back to where they started.
- **Allemande Left** then a Right & Left Grand or Promenade Home.

You can also use this technique, and rather than sight calling two couples, you can insert your two couple focus zero module. This technique will open a world of choreography to you while still having control of the dancers.

Calling Hints

- The most important thing when using just two couple calling (not two couples isolated in a square, is to Make sure dancers have fun. They're doing something out of the ordinary, so make sure they enjoy it.
- The caller must concentrate on keeping the dancers moving to the music with smooth flowing choreography.



- Don't worry about resolving or doing intricate choreography. Just keep them dancing with lots of direction changes. There are only so many possibilities that you will find it difficult to keep them away from home.
- Finish each sequence with a "**You're Home!**" or a "**Clap-clap-clap!**" or something to generate noise and enthusiasm. This helps make two couple choreography a more fun and exciting event.

Maintaining Dancer interest with only Two Couples

I am not going to lie to you. Dancing two couple dancing only gets tiring and boring quickly. Even though there is a plethora of choreographic sequences and variations available to an innovative caller, there is after all, only so much that you can do with two couples to make it seem like they are interacting with other dancers and not just being reviewed on movements and positions.

Because of this reason, there are a few techniques and two couple group dynamic set ups that can be used to entertain dancers with two couple choreography:

1. **Showmanship.** The first of course, like all square dance calling is showmanship. Always remember, the enjoyment is about the experience and the show. The choreography is important but overall, it is only a small part of the experience, and one of the least of things that will be remembered by the dancer. They think different than we do as callers. Because of this, you must achieve two things.
 - Be excited about calling two couple material. If it is just a routine drill to you, think about how they think about it. If you are bored, they are already putting their coats on to go home. **AND**

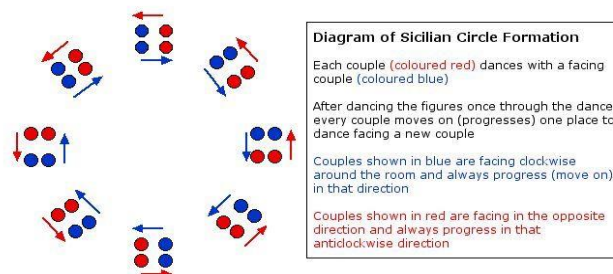
- Have fun. If you have fun and make it fun for yourself (not the choreographic puzzle but the entertainment enjoyment of the show and experience), and the dancers will feel that and have fun too.

2. **Mix Dancers** – it feels unnatural to square dancers to always dance with the same two people and not mix with others in the floor. Two couple calling isolates those four people in a group even more. Nevertheless, when calling to two couples as an entertainment portion of the dance ensure they socialise with the rest of the people there. This can be done by such things as:

- After calling several two couple sequences, call something like **Pass Thru and Scatter Promenade**. Then you can randomly direct everyone to find another couple they haven't danced with and join another couple in a new two couple set.

3. **Do a 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.



4. Use a **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. The hall is set up with lines of facing couples going down the hall usually and facing side walls. Have a look at the following sequences:

- 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
 - Although there is movement it is still just two couple dancing. Nevertheless, in Contra Lines the choreography is a little more skilled to move the dancers as couples or as individuals progressing in the same direction to keep the dancers in the same grouping as their partner, even though they feel like they have gone away and come back.
 - Although these sequences start and end in long facing lines, they mix each couple to work with different pairs, all the while keeping their original partner. Contras are essentially two couple choreography done in long lines.
5. **Choreographic Variety** – Two couple choreography allows the caller to delve into a lot of extended applications or to add an innovative flair of completely

different without adding too much difficulty to the movements. After all, how many places can you stand looking at another dancer with just two couples.

Variations include:

- Doing things from unexpected positions (half-sashayed, left-handed).
 - LEFT SWING THRU, GIRLS RUN, VEER LEFT, CALIFORNIA TWIRL
 - RIGHT & LEFT THRU, HALF SASHAY 1 & 1/2, DOUBLE PASS THRU, BOYS U-TURN BACK, DOSADO TO A WAVE, GIRLS U-TURN BACK
 - TOUCH 1/4, SCOOT BACK, BOYS RUN, REVERSE DIXIE STYLE, GIRLS TRADE, RECYCLE & SWEEP 1/4, REVERSE HALF SASHAY, SQUARE THRU 4, TURN BACK
 - HALF SASHAY, LEFT SWING THRU, MEN CROSS RUN, RIGHT & LEFT THRU
 - SWING THRU, HINGE, SCOOT BACK, GIRLS RUN, LEFT SWING THRU, HINGE, SCOOT BACK, GIRLS RUN
- Use asymmetric choreography.
 - This will be covered in a little more detail, but I would personally recommend that newer or journeyman callers wait until they are comfortable with standard and some extended choreographic applications before moving into asymmetrical choreography.

Asymmetric calling with Two Couples

Asymmetric choreography occurs when one half of the square is different than the other half. In two couples it means that one couple has done something, and the other has not. For example, couple number 1 half sashay. The facing couples are now asymmetric. It is important however to understand the basic difference in simple terms between the two.

- **Symmetric Choreography:** Most all Modern Western Square Dance choreography is symmetric. This means that, 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 number1 Boy and number3 Boy) are always opposite each other, on the other side of the square, facing opposite directions. It means that if you draw a line from any dancer through the direct centre of the set, their opposite can be found at the same distance from the centre, facing the opposite direction. (The set is mirrored)
- **Asymmetric Choreography** therefore simply means that something has changed on one side and not the other so that someone (or someones) do not match their diagonal opposite. This is often a big problem child for many callers and unless you are really comfortable and confident in your calling, it is best avoided when calling to a full square.

Asymmetric calling with Two Couples, however, is a lot simpler because giving a specific direction to one or the other couple is expected. Also, for callers, there are only so many ways to move dancers with only two couples and gender restrictions make

choreographic limitations easy to see (e.g.



star thru or right and left thru etc.). In two couples, it can give more variety, and is easy to do.

- It is easy to introduce the concept of asymmetric dancing to the dancers, so it is not a shock when you eventually do it in a full square. (You are building trust)
- It is much easier for caller to sight-call than four couple asymmetric calling because pairing genders is easier as is corrective flow movements. You tend to have that one odd couple in a full square when calling asymmetrically that has awkward flow to correct the set.
- The caller is allowed specific couple directional calling as an “expected norm” so it doesn’t feel like you are lost, or someone has made a mistake. This is also why dancer identification is important to stress at the beginning because it becomes important here. Example: commands are given to specific people such as:
 - Near / Far (relative to caller). For example: Far 2, Nearest Man.
 - Single dancer identification (number1 Man, number1 Lady, number3 Boy, number 3 Lady)

- Those Facing the Caller, Those Facing The Back of the Hall, etc.

Examples of two couple Asymmetric Get-ins:

These are simple and immediately turn the dancers' ears on to "something different is coming."

- Couple number1 Half-Sashay
- Couple number1 U-Turn Back
- Couple number1 Promenade 1/2 (stand behind Couple number3)
- Those Facing the Caller Run, U-Turn Back, or Trade
- Nearest Man Run or U-Turn Back
- Face The Music (Caller, Back of the Hall, Window, etc.)

Examples of Asymmetric Get-outs: - These will always work with two couple asymmetric set ups after dancing. Learn to recognise these formations. They get you back to facing couples and if you are not at home, you just dance them home as per normal two couple dancing.

- **From BGBG Wave:** Men 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. For example, "Swing Thru; Men Run; Wheel & Deal; You're Home!" is a perfectly legitimate and complete two couple sequence.
- Several examples of two couple sequences are provided at the end of this document.

Symmetric (Two Couple Sequences)

examples:

- RIGHT & LEFT THRU, LADIES CHAIN, SQUARE THRU 3, ALLEMANDE LEFT, PROMENADE HOME
- RIGHT & LEFT THRU, HALF SASHAY, SQUARE THRU 4, LADIES RUN, FACE IN, YOU'RE HOME
- SWING THRU, LADIES RUN, COUPLES HINGE, LADIES 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, MEN RUN, LEFT TOUCH 1/4, BOX CIRCULATE, LADIES RUN, YOU'RE HOME
- SQUARE THRU 3, MEN RUN, LADIES RUN, SQUARE THRU 3, MEN RUN, LADIES RUN, YOU'RE HOME
- LADIES CHAIN, DOSADO, SWING THRU, SPIN THE TOP, SWING THRU, SPIN THE TOP, RECYCLE, YOU'RE HOME
- CIRCLE LEFT 3/4, MAN WALK, LADY DODGE, SINGLE HINGE, LADIES TRADE, SPIN THE TOP, SPIN THE TOP (AGAIN), RECYCLE, YOU'RE HOME
- SQUARE THRU 4, MEN RUN, LADIES FOLD, DOUBLE PASS THRU, MEN U-TURN BACK, STAR THRU, MEN TRADE, WHEEL & DEAL, YOU'RE HOME

- TOUCH 1/4, SCOOT BACK, LADIES STAND STILL, MEN RUN RIGHT, **DO THE INFACERS' PART** -- 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 MAN RUN AROUND 3, NEAREST LADY RUN AROUND 1, WHEEL & DEAL, STAR THRU, LEADERS TRADE, YOU'RE HOME! ,
- COUPLE NUMBER1 HALF SASHAY, SWING THRU, LADIES TRADE, WHEEL & DEAL, ZOOM, LEADERS TRADE, SQUARE THRU 3, ALLEMANDE LEFT, PROMENADE HOME
- COUPLE NUMBER3 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 NUMBER 3 SPLIT COUPLE NUMBER 1, AROUND 1 TO A LINE, TAG THE LINE, FACE THE CALLER, ENDS TRADE, MEN TRADE, LADIES TRADE, CENTRES TRADE, BEND THE LINE, STAR THRU, YOU'RE HOME
- COUPLE NUMBER 1 PROMENADE 1/2, LADIES ONLY ZOOM, EVERYBODY CLOVERLEAF, DOUBLE PASS THRU, LEADERS U-TURN BACK, PASS THRU, CENTRES STAR THRU, OTHERS FACE THE MUSIC & FOLD, ALL SQUARE THRU 3, ALLEMANDE LEFT, PROMENADE HOME

- COUPLE NUMBER1 PROMENADE 1/2, MEN ONLY CLOVERLEAF, LADIES FACE IN, MEN SPLIT THE GIRLS, FIRST MAN LEFT, NEXT MAN RIGHT, AROUND 1 TO A LINE, TAG THE LINE, LADIES U-TURN BACK, DOSADO, STEP TO A (MINI) WAVE, MEN RUN, YOU'RE HOME,

How to Resolve. Resolving two couple pairings is easy to do and resolving at home is easiest.

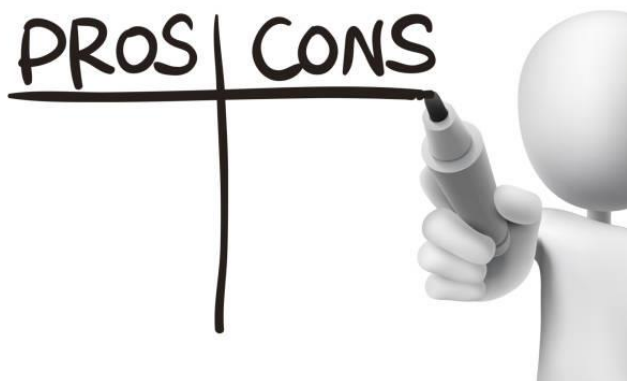
- Get dancers into facing couples, pair them up with their partner, then manoeuvre them to their home position. The following 6 calls (from symmetric facing couples) work well to manoeuvre dancers to a specific position:
 - Flutter Wheel
 - Ladies Chain
 - Reverse Flutter Wheel
 - Right & Left Thru
 - Star Thru
 - Sweep 1/4

The basic idea is to just keep calling until you recognize that the dancers are home.

Note on the degenerative use: In two couple calling, Right & Left Grand and Weave the Ring do not work well with two couples. You either have to tell them to go two hands and swing partner (3) or go four hands and swing partner (5). I personally find it best to avoid in patter, although it has become popular in two couple zoom singing call calling.

- Allemande Left followed by Promenade Home works well. For example, from a static two couple set:
 - Right & Left Thru, Star Thru, Square Thru 3, Allemande Left, Promenade Home.

Pros and Cons of two couple calling.



Pros

1. Calling to two couples makes it easier to workshop calls. The caller can concentrate on Half-Sashayed or Left-Hand setups or work calls from unusual positions.

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

2. Dancers can focus on their position and formation 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 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 the Scoot Back). With two couple sets, this abrupt change of focus does not occur.
3. Callers can practice 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 number1 in their home position, then say "You're Home"!

Cons

1. It will be a bit boring if done too often or if it is done improperly.
 2. Problematic for singing calls, but it is doable with degenerative manipulation and use of some movements and or having a lot of standing on promenades or weaves etc.
 3. The biggest Pitfall is flow – meaning both achieving smooth flow and avoiding overflow.
- **Avoid bad flow.** Keep the dancers moving to the music. With two couples you should have no stop and go dancing that is not part of the movement sequence, for example just the girls zoom (the boys are static) or couple facing me trade (the other couple is static) these are intentional stoppages. The caller must concentrate on smoothly transitioning from one movement to the next.
 - **Avoid overflow.** Overflow can easily occur with two couples. Because there's only two couples. Because the radius of the two-couple square smaller, movement around the centre is tighter than with a four-couple square. The caller must ensure direction changes so that the dancers alternate between turning to the right and turning to the left.

Look at the following sequences and see which is good and which is bad flow and why:

- Square Thru 4, Ladies Run Left, Hinge, Swing Thru, Swing Thru, Chain Down the Line, Slide Thru, Reverse Flutterwheel, You are home!

- Touch 1/4, Scoot Back, Circulate 1-1/2, Men Cast Off 3/4, Wheel and Deal, Touch 1/4, Face In, You are home

The following are some simple Facing Couple Zeroes – Two couple zeroes) that you can use with the Sicilian Circle. They keep the partner relationship, but remember, the versatility of the circle as a teaching tool and review or warm up tool is that you do not have to keep the pairings if you do not want to.

TWO COUPLE CALLING ZEROES

- SQUARE THRU 3, MEN RUN, LADIES, SQUARE THRU 3, BOYS RUN, LADIES RUN, YOU'RE HOME
- TOUCH 1/4, BOX CIRCULATE, MEN RUN, LEFT TOUCH 1/4, BOX CIRCULATE, LADIES RUN, 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
- RIGHT & LEFT THRU, LADIES CHAIN, SQUARE THRU 3, ALLEMANDE LEFT, PROMENADE HOME
- COUPLE NUMBER 1 HALF SASHAY, SWING THRU, LADIES TRADE, WHEEL & DEAL, ZOOM, LEADERS TRADE, SQUARE THRU 3, ALLEMANDE LEFT, PROMENADE HOME
- BOX THE GNAT, SQUARE THRU 4, PARTNER TRADE, BOX THE GNAT, SQUARE THRU 4, PARTNER TRADE, YOU'RE HOME
- RIGHT & LEFT THRU, VEER LEFT, LADIES CROSS RUN, BEND THE LINE, SQUARE THRU 3, PARTNER TRADE, STAR THRU, CALIFORNIA TWIRL, FLUTTER WHEEL, REVERSE FLUTTER WHEEL, YOU'RE HOME
- HALF SASHAY 1 & 1/2, (MEN LEAD) DIXIE STYLE TO A WAVE, SWING THRU, MEN CROSS RUN, SWING THRU, MEN RUN, WHEEL & DEAL & SWEEP 1/4, YOU'RE HOME
- LADIES CHAIN, DOSADO, SWING THRU, SPIN THE TOP, SWING THRU, SPIN THE TOP, RECYCLE, YOU'RE HOME
- PASS THRU, LADIES RUN, SINGLE HINGE, CHAIN DOWN THE LINE, FLUTTER WHEEL, YOU'RE HOME
- SWING THRU, LADIES RUN, COUPLES HINGE, LADIES CROSS RUN, BEND THE LINE, FLUTTER WHEEL, YOU'RE HOME
- TOUCH 1/4, SCOOT BACK TWICE REVERSE FLUTTER WHEEL, VEER RIGHT, MEN RUN, MEN TRADE, SINGLE HINGE, WALK & DODGE, PARTNER TRADE, YOU'RE HOME
- CIRCLE 3/4, MAN WALK, LADY DODGE, SINGLE HINGE, LADIES TRADE, SPIN THE TOP, SPIN THE TOP (AGAIN), RECYCLE, YOU'RE HOME
- COUPLE NUMBER 1 PROMENADE 1/2, MEN ONLY CLOVERLEAF, LADIES FACE IN, MEN SPLIT THE GIRLS, FIRST MAN LEFT, NEXT MAN RIGHT - AROUND 1 TO A LINE, TAG THE LINE, LADIES U-TURN BACK, DOSADO, STEP TO A (MINI) WAVE, MEN RUN, YOU'RE HOME
- COUPLE #1 PROMENADE 1/2, LADIES ONLY ZOOM, EVERYBODY CLOVERLEAF, DOUBLE PASS THRU, LEADERS U-TURN BACK, PASS THRU, CENTRES STAR THRU, OTHERS FACE THE CALLER & FOLD, ALL 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, AROUND 1 TO A LINE, TAG THE LINE, FACE THE CALLER, ENDS TRADE, MEN TRADE, LADIES TRADE, CENTRES TRADE, BEND THE LINE, STAR THRU, YOU'RE HOME
- LEAD RIGHT, MEN RUN, SCOOT BACK, SINGLE HINGE, LADIES TRADE, SWING THRU, LADIES RUN, LADIES TRADE, LADIES CROSS RUN, WHEEL & DEAL, YOU'RE HOME
- PASS THE OCEAN, LADIES TRADE, SWING THRU, MEN RUN, TAG THE LINE, FACE RIGHT, LADIES RUN,

LEFT SWING THRU, MENTRADE, MEN RUN, BEND THE LINE, YOU'RE HOME

- RIGHT & LEFT THRU, VEER LEFT, WHEEL AROUND, LADIES RUN, SWING THRU, MEN CROSS RUN, RECYCLE, MEN WALK, LADIES DODGE, LADIES WALK, MEN DODGE, U-TURN BACK, YOU'RE HOME
- SWING THRU, HINGE, SCOOT BACK, SCOOT BACK, U TURN BACK, SCOOT BACK, SCOOT BACK, HINGE & FACE THAT PERSON, STAR THRU, PARTNER TRADE & FACE PARTNER, SLIDE THRU, WHEEL AND DEAL, STEP TO A WAVE, CAST OFF 3/4, HINGE, RECYCLE, FLUTTER WHEEL YOU'RE HOME

Other reference material includes:

- Two-couple dancing is a multi-use tool by Dottie Welch
(www.chebucto.ns.ca/ccn/info/Culture/DWELCH/CallerTraining/Two-CoupleNashville-12D.pdf)

CREDIT AND ACKNOWLEDGEMENT.

This article was collated and put together from a number of various articles and writings however the base foundation for this document is credited to Vic Ceder who presented a two-couple primer for callers at the 2009 Callerlab convention.



THE FINAL WORD

Once again, my apologies for the lateness of this issue. Lots of things have been happening here. Sue is recovering nicely from the knee replacement, and our daughter Amerie and new granddaughter Rory are both doing well, although they were both hospitalised to check on what was happening with the weight of the baby. The current diagnosis is that she has not put on much weight due to the milk supply. She may have to go on to a formula to supplement the regular breast milk. Not a big deal, but still initially worrying.

I hope to have a supplementary issue out in May.

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 42nd 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.

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

UPcoming EVENTS

Appendix of



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.

THE 43RD NSW SQUARE & ROUND DANCE CONVENTION

Take the biro from your ear,
We don't want you to miss out;
The State Convention is quite near,
Fill your application out.
Fill-----It-----Out-----Now!

Ulladulla is the town,
We'll be dancing day and night;
September 8, 9, 10, they say,
Fill your application out.
While----There's----Still----Time!

I don't care what's right or wrong,
Well actually, that isn't true;
I just don't want to mess the rhythm up,
Of this song, I write for you.
Pla---giar---is---ing!

Civic Centre is the venue,
Timber floors & great facilities;
Just needs you to come along,
To make it perfect through the night.

Just needs you to come along,
To make it perfect every night;
Just needs you to come along,
Fill your application out.



**HEROES HAVE SET US FREE
FOR DANCING AND FUN IN ULLADULLA '23**

43RD NSW SQUARE & ROUND DANCE CONVENTION

43RD NSW SQUARE & ROUND DANCE CONVENTION

**FRIDAY 8TH, SATURDAY 9TH &
SUNDAY 10TH SEPTEMBER 2023**

ULLADULLA CIVIC CENTRE

**COME TO THE CHARMING SEASIDE TOWN OF
ULLADULLA, ON THE NSW SOUTH COAST
STUNNING COASTAL SCENERY & BEACHES,
LOTS TO SEE AND DO, HEAPS OF GREAT
CAFES, RESTAURANTS & WINERIES AND
PLENTIFUL ACCOMMODATION.**



**OUR VENUE IS THE ULLADULLA CIVIC CENTRE -
A SUPERB VENUE FOR 5 FANTASTIC SESSIONS
OF DANCING (3 NIGHTS AND 2 AFTERNOONS!)**

OUR THEME - HEROES HAVE SET US FREE FOR DANCING & FUN IN ULLADULLA '23.

DRESS-UP NIGHT ON SUNDAY - HEROES, WITH OR WITHOUT CAPES!

COME JOIN US IN ULLADULLA – REGISTER NOW!!

CONVENOR - JADEN FRIGO .. ASSISTANT CONVENOR - ANNA-LEE HODALJ

ENQUIRIES TO THE SECRETARY JANETTE BRIDGE - sec.2023nswsdc@gmail.com

VISIT OUR WEBSITE FOR MORE DETAILS - www.2023nswsdc.com



43rd NSW Square & Round Dance Convention

Ulladulla Civic Centre – September 8th, 9th & 10th 2023

Heroes Have Set Us Free For Dancing & Fun In Ulladulla '23

www.2023nswsdc.com

Organised under the auspices of the Square & Round Dance Association of NSW Inc (ABN 49 650 751 702)

Dancer Registration (Dancer No. 1 will be the main contact)

	Dancer Surname	First Name	State	Member No.	Junior (Y/N)
1	_____	_____	_____	_____	_____
2	_____	_____	_____	_____	_____
3	_____	_____	_____	_____	_____
4	_____	_____	_____	_____	_____
5	_____	_____	_____	_____	_____

Phone: _____ E-Mail: _____

Address: _____

Early Bird Registration (Register on or before 30th June 2023)

		No.	
Adult Dancer	\$65	_____	\$_____
Junior Dancer (under 18 on 8/09/2023)	\$45	_____	\$_____
Registration from 1st July 2023			
Adult Dancer	\$80	_____	\$_____
Junior Dancer (under 18 on 8/09/2023)	\$60	_____	\$_____
NSW Convention Name Badge (please mark required names above)	\$12	_____	\$_____
Booth Space	\$50	_____	\$_____
Less discount for state association/society members (\$5 per member)	\$5	_____	\$_(____)
Total Payment			\$_____

Payment Options (please tick)

Cash ☐ Cheque ☐ (payable to 43rd NSW State Square & Round Dance Convention)

EFT ☐ (BSB – 062 585, Acc Number – 11025363, Acc Name - 43rd NSW State Square & Round Dance Convention)

(Please use surname as reference and attach receipt)

Email registration form with EFT receipt to reg.2023nswsdc@gmail.com

or post form with cheque/EFT receipt to 'Noveta & Andrew Hunt, 5 Ian Bruce Crescent, Balgownie NSW 2519'



43rd NSW Square & Round Dance Convention

Ulladulla Civic Centre – September 8th, 9th & 10th 2023

Heroes Have Set Us Free For Dancing & Fun In Ulladulla '23

www.2023nswsdc.com

Organised under the auspices of the Square & Round Dance Association of NSW Inc (ABN 49 650 751 702)

Number of dancers on this form likely to attend the following;

Squares: *Mainstream* ____ *Plus* ____ *A1* ____ *A2* ____

Rounds: *Easy* ____ *Intermediate* ____ *Clogging* ____

General Information

Theme Night – Sunday is our dress up night with the theme of ‘**HEROES – WITH OR WITHOUT CAPES.**’

Cancellations – All dancer registration cancellations prior to 30 June will incur an administrative fee of \$10. Cancellation after this date will be at the discretion of the Convention Committee. Cheque dishonour fee of \$40 will apply.

Responsibility - Although every care will be taken during the Convention, neither responsibility nor liability will be accepted by the Committee of the 43rd NSW State Square & Round Dance Convention, operating under the auspices of the Square & Round Dance Association of NSW Inc, by reason of any injury, loss, damage, error, omission, default or any other cause whatsoever.

Caller/Cuer Registration (Cuer rego deadline – 30th June 2023 , Caller rego deadline – 15th July 2023)

Name: _____

Availability (please circle): Friday Night Saturday Sunday

Levels to be considered for (please circle): Mainstream Plus A1 A2

 Rounds Clogging

Please note:

A line in lead will be provided to plug in your laptop/device. No facility will be provided for playing of records or mini-discs.

No microphones will be provided – all callers must bring their own.

It is the responsibility of the caller/cuer that he/she has proof of purchase of any music used throughout the convention PLUS a current OneMusic Licence.

Inclusion of any caller/cuer is at the discretion of the convention committee.

Booth Space Registration

Vendor Name: _____

Purpose of booth (e.g. goods for sale, promotion of event etc:) _____

STING PRODUCTIONS

AMBASSADOR CLUB

The Music of Tomorrow - For the Caller of Today

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"95 DOLLAR" EDITION 2023

Announcing the Sting Productions 95 Dollar Ambassador Club - 14 pieces of Music, of which at least 12 will be Singing Calls, for a single payment of ONLY \$95.00 (US)... If you would like to join and become a member - and be one of ONLY 95 callers to receive the 2023 Sting music - *one year ahead of the majority of other Callers* - contact me at: paul@stingproductions.co.uk or sign up directly at our Web-Site/Shop: www.stingproductions.co.uk/ambassador.php

Membership available for \$95.00 (US)

STING PRODUCTIONS AMBASSADOR CLUB "95 DOLLAR" - Tune List 2023

The tunes listed below will be sent to 95 Dollar Ambassador Club members, in April 2023

Caroline

Easy

I Should be so Lucky

Little Arrows

Love Really Hurts Without You

Piper to the End

Queen Medley

Storm in a Teacup

Status Quo

The Commodores

Kyle Minogue

Leapy Lee

Billy Ocean

Mark Knopfler

Queen

The Fortunes

Strawberry Fields

The Pushbike Song

Room at the Top of the Stairs

Under the Moon of Love

The Beatles

The Mollies / Mungo Jerry

Eddie Rabbit

Curtis Lee / Showaddywaddy

Patter Music (2Tunes + 1 Bonus SNOW Tune)

STING 22351 - U-Bicwittus (BBC)

STING 22352 - Hi-Bye (BBC)

SNOW 22351 - Bamboozle

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 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) \$50 - (2014) \$65 - (2015) \$80
(2016) \$95 - (2017) \$105 - (2018) \$115 - (2019) \$125 - (2019) \$135
or - all ten Previous Editions (227 tunes), shown above for \$825

or - Eleven Editions 2011 to 2022 (251 tunes) for only: \$950

or - Special 'Super' Deal:

Bulk Buy all of the 2011 to 2022 music, (at least 251 tunes, plus all Snow releases in 2022) - and sign up as a Regular Member - for 2023 - the entire bundle for the special price of:



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



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

MAKE THE TRANSFORMATION



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- Anytime
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(Not Just A "Brain Dump" Of Information)
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 - PERSONAL CRITIQUES
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 - 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...**

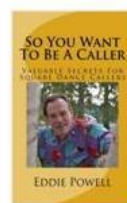
It takes action, practicing the right way, and
becoming ready to market yourself. It took time and
practice as a dancer to learn the moves, the same is
true of calling.

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**



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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 and follow the links.

BECOMING A SQUARE DANCE CALLER

by Bruce Holmes

4th Edition



\$40 8.5X11" 206 pages Wire bound 4th Edition

"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

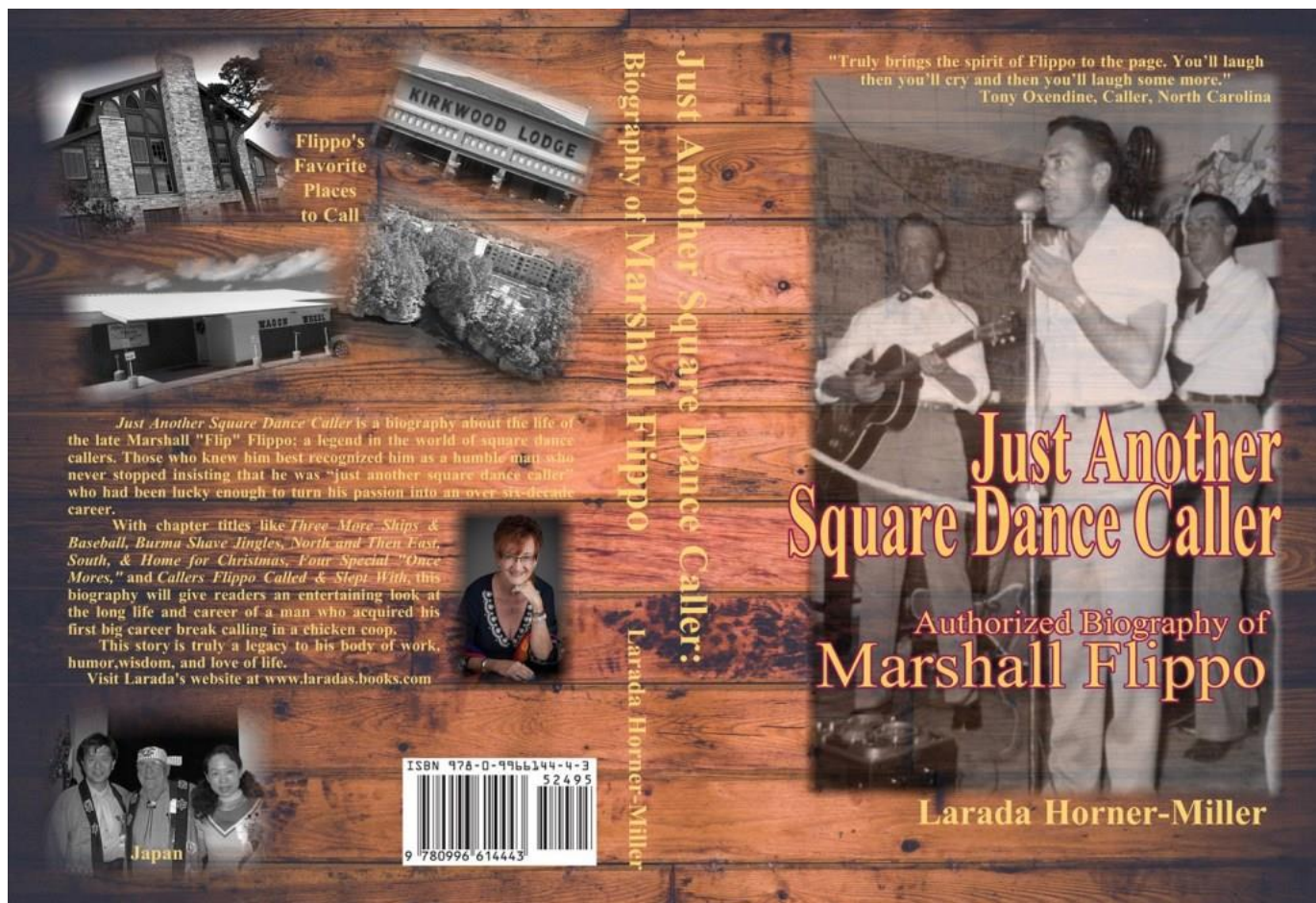
"Thanks so very much for your book. As a new caller this book has made all the difference for me." Helen Tronstad, Sweden

"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

"Thanks! I am going through your "Becoming a Caller" book for the second time now. It's the best guide for a beginner caller that I've seen. Good stuff!" Eric Arthurton, Apple Val. CA

<https://brucetholmes.com/Becoming>



To order contact Larada Horner-Miller

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**FOR CALLERS
WITH 2-5 YEARS
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**JULY 23 - 27
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**OVER
40 HOURS
OF
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FOCUS TOPICS:

Mechanics and Methods of Choreography
 Integrating Module and Sight Calling
 Smooth Dancing and Body Flow
 Programming
 Teaching

EMPHASIS ON:

Command Delivery and Timing
 Managing Logical Choreography
 Developing a plan of action
 Selling your material

INCLUDED TOPICS

Music
 Voice
 Singing Calls

Limited to 15 Callers allowing for increased individual instruction and calling practice.

Three evening dances called by the student callers. Local dancers will be invited to participate in the dances and at the daily critique sessions.

Discount lodging is available to attendees of this school at Pride Resort on a first come – first served basis. Park models, cabins, efficiency apartments, and camping available. You can also arrange local area lodging on your own within 10-15 minutes of the resort.

PRICE INCLUDES

Entire School Sunday July 23 through Thursday July 27, 2023
 Partners Free including meal opportunities Continental Breakfast Monday through Friday
 Deli style lunch Monday through Thursday Thursday evening dinner cookout
 Syllabus, handouts, etc.

SCHEDULE

Evenings Sunday through Thursday	7 – 9:30 pm
Continental Breakfast each day	8 – 8:45 am
Daytimes Monday through Thursday	9 am – 4 pm with working lunch
Thursday Dinner Cookout	5 pm

This groundbreaking school is designed to develop the 2-5 year caller into an experienced leader of the activity through calling, teaching, and program management skills. Beyond the listed schedule, there will be ample social time to “talk shop” and develop lifelong personal and business relationships.

DON'T MISS THIS CHANCE!!!!

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



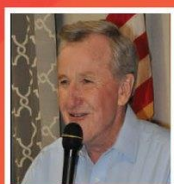
Ken Ritucci
Massachusetts
(Callerlab Accredited Caller Coach)

September 6-9 2023
Oakdale, CA



Bill Harrison
Maryland
(Callerlab Accredited Caller Coach)

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 48 years of calling experience. He and his staff have the knowledge and leadership to assist you with your teaching career.



Kip Garvey
California

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.

Northeast Callers School 2023

Programs for Beginning and Experienced Callers



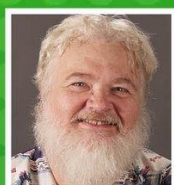
Ken Ritucci

*Massachusetts
(Callerlab Accredited Caller Coach)*

**OCTOBER 5-9
2023**

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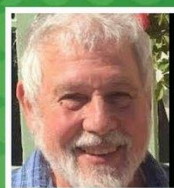
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*Colorado
(Callerlab Accredited Caller Coach)*



Tom Miller

*Pennsylvania
(Callerlab Accredited Caller Coach)*



Don Beck

Massachusetts

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 48 years of calling experience.

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