



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

**August 2020**

**DATES to REMEMBER**

24-28 June 2021	Australia National Square Dance Convention – DARWIN, Northern Territory, Australia
30 <sup>th</sup> April – 2 <sup>nd</sup> May 2021	NSW State Convention, Gloucester
22-25 June 2022	US 71 <sup>st</sup> National Square Dance Convention. Evansville Indiana USA

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# ON THE INSIDE

*With Barry Wonson*

## **Welcome to the AUGUST 2020 issue of "Behind The Mike"**

This month we feature several great articles and submissions from authors around the globe. Paul Bristow is with us again with his continuation of last month's an overview of Choreographic Management methods. This month features SIGHT CALLING concepts which will be continued over next couple of months.

Choreography pages this month feature some interesting ideas on using 3x1 lines by Jaden Frigo (Victoria, Australia), some modules and ideas on using Trade The Wave Once & a Half from me, more workshop material from Marcel Konath (Germany) on the overall concept of One & A Half, as well as some ideas on using the Double Track concept. Mel Wilkerson presents some neat ways to get the corner in a singing call without using any swings. Cal Campbell presents "Part 1" of a look at 5 couple rectangles, with ideas and choreography (this will be completed next month). The last choreography section comes from Guido Haas in Germany and is an In-Depth look at the uses of Spin Chain Thru.

Some great articles this month from Paul Preston (UK), Cal Campbell (USA). Some thoughts from Les Gotcher from way back, and a look at Yodelling (from historical, humorous and positive perspectives). As always, Ed Foote has some thoughts and ideas for everyone.

As well, we have our regular column from Dr. Allemander and some other pieces of humour for you to enjoy.

## **BTM NAMING CONVENTIONS**

Last month I noted some of the naming conventions I have put in place in BTM. There is one further that I forgot to mention in July:

**CHOREOGRAPHY STYLE** – I have utilized different styles of text presentation over the last few years in choreo modules.

Many callers use a text base of Upper Case and Lower case in their material when sent to me for publication.

My personal preference however is to have the entire module in Upper Case, and, where possible, to encase the module within a box frame. I have always found a module easier to read that way. In many of the old Note Services, this was the usual standard for presentation. Most were in framed boxes, with majority in capitals.

Due to the different types of presentations, this is not always possible, however I aim to utilise this concept as much as possible.

As well as BTM each month, we also have ATS magazine for dancers. It is freely available to anyone who is interested. Issues are available on the BTM website:

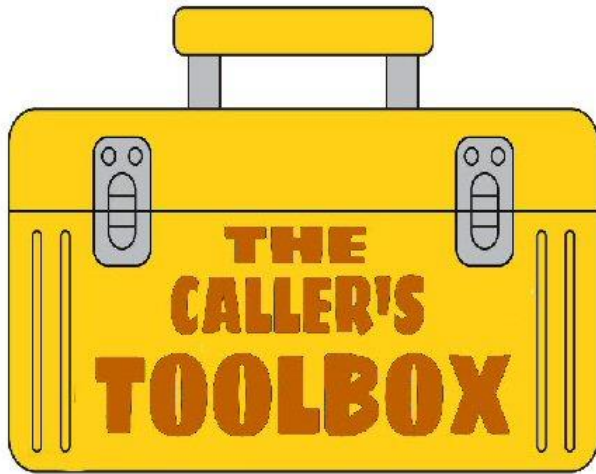
<https://www.behindthemikewebsite.com/>

The easiest way to get the magazines as they are released is to subscribe directly. Just send me a request to:

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

**Barry**





## METHODS OF CHOREOGRAPHIC MANAGEMENT

By Paul Bristow

*Continued from last month:*

**SIGHT CALLING Part 1** – Ostensibly, this is the method of controlling the square by observing the dancers as the Calls are given

and then constructing the choreography on the basis of the resulting effect i.e. extemporaneously. However, any caller who seriously attempted to use Sight Calling by this definition would find their performance to be seriously flawed; it would require that the caller would “stop” and think about what to call next, after every call! What is really intended by the term “Sight Calling” actually comprises two things:

- 1) **Sight Resolution** – i.e. resolving the square to a correct Allemande Left (or home position) based upon what you see. This can be achieved by considering only four people, or by using the same four people without allowing them to interact, by more than a single call, with the other people, or by considering all eight dancers and using three relationships to resolve the square.
- 2) **Formation Management** (also known as “extemporaneous sight calling”) – i.e. the generation and development of square dance patterns, which are effective, in an improvised or non-memorised manner, this can be achieved by being able to instantly recognise Formation-arrangements and having done so, to then continue to Call “proper” choreography. A good understanding of movements and their effects is an essential requirement.

This is actually what most callers are thinking of when they speak of Sight Calling, it is generally accepted as the most versatile and effective method but **ONLY** when used in combination with other methods – primarily modular choreography.

**SIGHT RESOLUTION** - There are several Sight Resolution systems available, all of which have been well documented; these systems will normally fall into one of three categories.

- (1) **ONE COUPLE SIGHT**: Where the Caller follows the actions of just one couple. This is achieved by first establishing a F.A.S.R.(Q) from which an Allemande Left can be called or where a simple module can be used to correctly resolve the square; usually this will be a Zero Box. The Caller then divides the square into two halves: from here any choreography can be used provided that the four people in each half stay together.

Consider calling Heads Square Thru as a GET IN this gives you a group of four dancers – usually referred to as a “Zero Box”; you can now call anything that you wish – **BUT** you cannot take the dancers across to the other side of the set (an “imaginary brick wall” has been “built”), neither can you allow them to perform any actions with the other dancers in the square.

To resolve the square, simply “normalise” the couples (i.e. such that each boy has a girl on his right) and return the key couple to the footprints which they occupied when

the Caller first divided the square, at which stage either the GET OUT module or Allemande Left can be used.

- (2) **TWO COUPLE SIGHT:** Similar to the “One Couple” method except that the Caller now identifies and follows two couples. Any choreography can be used, provided that the Dancers in each of the two couples remain together in one half of the square.

To grasp the idea behind this approach, imagine that the four dancers which comprise the two couples are held together by an elastic rope (or “Rubber Band”), it can stretch and move as much as possible but no other Dancer can enter the rope neither can any of the Dancers within the rope leave to join the others. However, a single call interaction is allowed e.g. if you have the four dancers in a line of four, facing the other four dancers, you could call a Pass Thru, although this will cause them to interact with the other dancers, at the end of the call the “Rubber Band” would still be intact. You can then resolve, when you wish, as in ONE COUPLE SIGHT.

**N.B.** Both above methods of resolution have their uses. Even the most experienced Callers find them invaluable in certain situations. When you find yourself Calling at a large convention or with groups you do not know so well, use of these limited Calling systems will give you the opportunity to assess the ability of the group and establish some good sight squares whilst at the same time Calling and entertaining the Dancers.

- (3) **FOUR COUPLE SIGHT:** - This is complete “freewheeling” Sight Calling. Whilst you are still only watching two couples you now no longer face any limitations - you can Call anything and then, with a few simple calls, correctly resolve the square.

There are several resolution systems, which can be used from this unrestricted approach, most of these require the first three of the following five steps; the last two steps are specific to this system:

- 1) first select two couples – primary and secondary (usually No.1 and No.4 couple; although any two couples where the primary man’s corner girl is part of the secondary couple will do)
- 2) normalise the arrangement i.e. no same-sex or half-sashayed couples
- 3) pair up the primary couple - by means of trades and circulates
- 4) place the paired up primary couples as the out-facers in a Two-Faced-Line formation.
- 5) The next call depends upon the components of the other half of the Two-Faced-Line:

If the “other couple” are partners – i.e. they comprise both parts of the secondary couple or two “unknown” dancers, call:

**BEND THE LINE, STAR THRU**

If the “other couple” comprises one of the secondary couple dancers with one “unknown” other dancer, call:

**FERRIS WHEEL**

From here one of two calls will take the dancers to the correct corner for an allemande left:

Either: **SQUARE THRU THREE**

Or:

**PASS THRU**

The correct final call will depend upon the following question:

Can the Key Man (the Man from the primary couple) “see” his corner past the dancer immediately ahead of him?

If he can then **PASS THRU** will take him to his corner,  
if not call **SQUARE THRU THREE**

The more experienced Caller should investigate and understand as many different sight resolution systems and choreographic management methods as possible, even if you never use them. The exercise will help to develop further your understanding of the various effects of calls and the physical “laws” which apply to choreography, in order to make the various systems/methods work.

Ultimately, a caller will begin to recognise short-cuts to any system of resolving the square, this must be encouraged. If you rely too heavily on the system shown here, or any “safety-harness” type of system, the dancers may soon find your calling “predictable” and – consequently, “boring”!

## **METHODS OF CHOREOGRAPHIC MANAGEMENT (continued)**

### **SIGHT CALLING PART 2**

In the previous section I mentioned that a newer Caller will often adopt a Sight Resolution method as a “safety harness”; this allows the individual time to develop **FORMATION-RECOGNITION** and **FORMATION-MANAGEMENT** skills. Ultimately, this will lead to the newer Caller developing “short-cuts” and eventually finding a number of individual ways to arrive at a correct resolution.

**FORMATION MANAGEMENT AND RECOGNITION** – Effective formation management and formation recognition would help to enhance your calling. Many callers continually use the same modules and very rarely dare to experiment with other combinations – e.g. Swing Thru, Boys run, Bend The Line. 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, I believe that by using unexpected but confluent combinations the caller can provide the dancers with more excitement and by this method be perceived as a more capable – and hopefully, more enjoyable – caller.

**EXTEMPORANEOUS SIGHT CALLING** – This term is often used to describe how a caller should call – so what does it mean? My interpretation would be: the generation and development of square dance patterns, which are effective, in an improvised or non-memorised manner.

The most difficult part of this system is to keep the Dancers moving. In order to be a successful “extemporaneous Sight Caller” it is necessary for you to be able to instantly

recognise Formation-arrangements and having done so, to then continue to Call “proper” choreography i.e. “keep the dancers dancing”.

**FORMATION RECOGNITION** – Being able to “recognise” and correctly identify the FASR (Q) in front of you, and to be aware of the potential that exists from any set of circumstances. These are the factors that may affect effective Formation Management, and which should be considered:

- 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 based on the dynamic given by the previous call?

This is a lot to think about. 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... Suddenly, 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. Ideally, you need to spend time – every day – working on choreography, looking for possible alternatives, perhaps even reviewing the tapes that you have made of your own calling.

My suggestion is that you set yourself a series of problems to solve, whilst you are spending your “one-hour-a-day” working on your calling, as a way to develop your choreographic ideas. It would help a great deal, if you were to use the call analysis sheet provided by CALLERLAB.

**FORMATION MANAGEMENT** – Effective formation management is especially important, although a great deal of emphasis is placed upon the correct resolution of the square, this is only a minor part of the dancer’s expectations. The major value of the caller’s programme will always depend upon his or her ability to create interesting and exciting choreography. Yes, you must get the dancers home correctly (eventually) – but it is essential that they also must “enjoy” the journey!

The problem that you might consider is (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 using as many different combinations of calls as possible. If you always use the same call or series of calls (i.e. Module) to convert one Formation/Arrangement to another, then the probability is that your choreography will become “uninteresting”, “monotonous” and “boring”.

You could 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. Do not be afraid to experiment – you can always do it differently and sometimes “different” will also be “better”!

It is a good idea to devise a choreographic “plan” for every tip. Try to feature a call, make use of a formation and/or arrangement that is usually unusual (if used at all) by you, when calling; you will need to “analyse” your calling to achieve this. There are many simple devices that you can use to develop your calling here are a few suggestions:

- Try and take the dancers through all six arrangements of a particular formation.
- Determine which calls are your “favourites” and try to call a tip WITHOUT those calls
- Try to set-up the Chicken Plucker zero box and then move just one pair of dancers across the e.g. just the head girls or just the side boys etc.
- Try and call a tip without any Facing Lines (or without any other particular formation)

Do not 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 in some Arrangements, the position of the “choreographic” partner is not immediately obvious and that you will need to use clear, concise explanations, to ensure success.

Here is an example that may help; just think of the number of different ways that you can convert Facing Lines (of four) to parallel Ocean Waves – using just one call. Okay, Pass The Ocean is one possibility but there are many, many others, here are a few: Dixie Style, Half Tag, Boys/ Girls Run or Boys/Girls U-turn Back or Boys Walk and Girls Dodge – (depending on the arrangement) and Original Heads Walk and Sides Dodge – (depending upon position of dancers) etc. etc. etc.

Of course, limiting yourself to one call 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.

It would be an excellent idea to consider which calls (and series of calls) are independent of the Arrangement i.e. those that do not use “gender-dependent” movements (e.g. Star Thru, Boys Run, Courtesy Turn etc.). You could then determine modules that will work for any or all arrangements.



### **Paul Bristow – Biography**

Paul has been actively involved in Calling since 1977 and has Training Callers 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.



# THIS IS OUR MUSIC

*As we now all have lots of time on our hands (after all the chores set by our partners have been completed), this is a good time to check out some of the music that we have available thru A&S Records. The ones noted below are some of the more recent additions. Have a listen to them...please remember that sales from these recordings have a number of positive outcomes:*

- 1) *They keep our SD music industry alive in a time of peril*
- 2) *They provide some form of return for the efforts of the producers*
- 3) *They also provide some financial assistance for keeping BTM up and running each month.*
- 4) *Trying out some new music is also another way to boost our enthusiasm and prepare for the day when we can perform them live once again.*

- **AS 125 – HOGAN, HILTS & THE DUKE Hoedown / Ripper**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2474>
- **AS 126 – COLONEL BISMARCK Hoedown**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2475>
- **AS 136 - IF I ONLY HAD A BRAIN**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2494>
- **AS 137- GUNG HO Hoedown #1**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2495>
- **AS 138 – A MAN NAMED ARMSTRONG**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2496>

- **AS 139 – AND YOU SMILED**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2497>
- **AS 141 – GUNG HO Hoedown #2**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2500>
- **AS 142 – DESERT WIND**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2501>
- **AS 143 – LOOKING FORWARD, LOOKING BACK**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2502>

## ***The Latest additions are:***

- **AS 144 – A THOUSAND FEET**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2503>
- **AS 145 – SCHLAGER PEPPY**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2504>
- **AS 146 – SCHLAGER SMOOTH**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2505>

***I would ask that all our subscribers have a listen to these tracks. The small returns from sales of these pieces of music is the only method we have of covering some of the many costs involved in producing BTM each month.***



I am currently working on two new songs that can be perfect for nights with a specific theme (well maybe for next year) – one for Father's Day (September) and one for Mother's Day (May)

- **MY OLD MAN:** This is a great song written by Rod McKuen. First heard this at a concert given by Rod back in the 80's. Sue and I had always loved his music so when we had the opportunity to attend a concert on his Australian tour, we were one of the first ones to get tickets. The night was amazing, even more so that the concert was poorly advertised and there were less than 50 people in the huge theatre. Rod did an incredible performance...at the end he came down off stage and talked with those of us that stayed behind for autographs...I even got to sing an impromptu duet with him!!
- **THE WORLD'S GREATEST MUM-** a great piece of music from country singer Johnny Chester. This was a huge seller many years ago when first released. I had originally planned this as a release for Mother's Day this year, however the total shutdown of our activity due to the Covid 19 virus put paid to that! The vocals that I have used for all the releases have all been done in a live environment – at one of our regular clubs. Without the clubs, I still have not done a vocal that I am relatively happy with.

There are always pieces of music that we hear that we feel may be able to be converted to become a good singing call. I have a list of over 200 titles. When I listen to music, anything I think that even has a remote possibility of being able to be done as a singing call – I add the song to a list of Possible Singing Calls on my computer. I go over the list regularly, looking for that song

that has 'something extra' in it that will have a general appeal to dancers and callers. Some will work okay, however, the phrasing, length, tempo, etc., for many just do not allow them to be converted to what we need. Very frustrating sometimes, as there are just some fabulous songs out there that could be great, but just will not work.

*I have a few other songs that I am currently preparing for conversion to Singing Calls. The first is a great song called "THE PRIDE OF SPRINGBOOK" – great song by Australia's John Williamson. John creates some great melodies as well as excellent lyrics – he writes what I call 'real lyrics' not the fluffy stuff you hear on the radio.*

*The second one is the classic "SKYE BOAT SONG". This has been done before, however this version will be based on a rock version done by Glenn Ingram in 1966.*

*Our square dance music industry has dropped in sales drastically over the years, from the time when a big selling singing call would sell over a thousand copies, to the current situation where now a big selling record may sell 20 copies. Music costs money to produce. Please remember that most callers and record producers are doing this for the love of the activity.*

*The returns are very small and over 90% of music done costs both the producers and callers money. They are paying to produce the music for your benefit, and normally they are doing so at a loss. Please support our Square Dance music industry especially in this time of trouble.*

## DIETARY TIPS FOR SQUARE DANCE CALLERS

1. As long as no-one sees you eat it; it has no calories.
2. If you drink a low-calorie, or no sugar drink along with a chocolate bar, they cancel each other out.
3. When you are eating with someone else, calories do not count if you both eat the same amount.
4. Food used for medicinal purposes do not count (e.g. lemon and honey, brandy chicken soup, Sara lee cheesecake, etc.)
5. If you fatten up everyone around you, then you look thinner.
6. Movie-related foods such as Jaffa's, Scorched Almonds, popcorn, Choc Top Ice creams, do not count as they are simply part of the entertainment experience and not part of one's personal intake of fuel.
7. Broken biscuits (all types) contain no calories. The very process of breakage causes calorie leakage.
8. It is possible to eliminate calories from chocolate biscuits by the simple process of tapping them on the table. This allows the loose calories to just fall off the biscuit.
9. Chips, Chocolate bars, sweet biscuits and cookies or any other munchies that are eaten while preparing reports (tax, council, callers meetings, etc.) actually have a negative calorie count, as the stress of the preparation of such reports burn more calories than those contained in the food.

## THE SQUARE DANCE CALLER'S STRESS DIET

### BREAKFAST

- Half a grapefruit
- 1 slice of wholemeal toast
- 250ml of skim Milk

### MID MORNING SNACK

- 1 water cracker with 1 small slice of fat-reduced cheese
- 1 cup of herb tea

### LUNCH

- 125gm lean grilled fish
- 1 cup of steamed zucchini
- 1 Tim Tam biscuit
- 1 cup of herb tea

### MID AFTERNOON SNACK

- Rest of the pack of Tim Tams
- 2 litres of chocolate ice cream (may substitute Neapolitan)

- 1 bottle of Ice Magic
- 2 cups of coffee

### DINNER

- 2 loaves of garlic bread
- 1 large pepperoni and mushroom pizza
- 1 large jug of beer
- 3 Milky Way bars (may substitute Mars Bars)
- 1 entire frozen cheesecake, or Chocolate Bavarian – eaten directly from the freezer

### SUPPER

- 1 large jug of beer
- Any extra ice cream left in freezer
- 4 pieces of cake
- 2 cups of coffee

# MAINSTREAM SPOKEN HERE

## WORKING 3 x 1 LINES

with Jaden Frigo

One of the key aspects of the calling craft is the ability to work in themes with maximum success and enjoyment. In this article there are 10 sequences all featuring the 3x1 theme. Each figure utilizes the concept differently and builds on difficulty. This demonstrates how I look to work themes into hoedowns. I have presented some comments on each module immediately below each one.

**PL:** PASS THE OCEAN,  
CENTRES WALK & DODGE,  
**3x1 FERRIS WHEEL**,  
CENTRE MEN PASS THRU,  
ALL STAR THRU,  
CENTRES BEND THE LINE: **HOME**

*(An easy start. Prior to the 3x1 Ferris Wheel you'll need to briefly explain how the concept works (the 3 people facing in 1 direction (**Facing out**) will work as a unit. The lonesome man (**facing in**) works as a unit. The 3x1 Ferris Wheel is an easy way to see how the idea works and it only takes 3 calls before the dancers are home.) Of course, the 3x1 Circulate is just a regular circulate but using 3x1 adds just a bit extra.*

**CB:** TOUCH 1/4,  
CENTRES WALK & DODGE,  
MEN TRADE, **3x1 CIRCULATE**,  
**3x1 SCOOTBACK**,  
ENDS CIRCULATE  
CENTRE MEN RUN RIGHT,  
OTHER COUPLES PARTNER TRADE,  
RIGHT & LEFT THRU: **PL**

*(Slight increase in difficulty, adding circulate & scoot back. I'd recommend a quick Partner Line Resolve from here – keeping the early sequences short is important.)*

**CB:** TOUCH 1/4,  
CENTRE LADIES RUN RIGHT,  
**3x1 WALK & DODGE**,  
WALK OUT & BACK,  
LADIES FOLD, TOUCH 1/4,  
MEN CROSS RUN,  
ALL (LEFT) HINGE,  
MEN U-TURN BACK: **PL**

*(This time we add Walk & Dodge. You will note that the centre four dancers will be doing a pass thru as they walk across the square and the lone lady facing out will be doing a long dodge 3 places to the right. You may want to give them a little prompt. It sounds complex but the dancers will pick this up very easily. Once completed, the dance out and back is used to neutralize the body flow.)*



**PL (exact):** PASS THE OCEAN,  
MEN CIRCULATE,  
LADIES TRADE,  
HEAD LADIES RUN RIGHT,  
**3x1 CIRCULATE,**  
**3x1 FERRIS WHEEL,**  
CENTRE MEN PASS THRU,  
ALL TOUCH  $\frac{1}{4}$ ,  
VERY CENTRE MEN TRADE,  
OTHER 6 CIRCULATE,  
THOSE IN THE WAVE SWING THRU,  
OTHER MEN RUN, 4 MEN EXTEND,  
ALL DO YOUR PART OF A RECYCLE,  
CENTRES SQUARE THRU  $\frac{3}{4}$ : **CB**

*(The 3x1 calls are things we have already used, but the choreo around it is a little more challenging. This also introduces the “do your part concept” for recycle. The dancers will quickly understand and adapt to this “extended” use of recycle. I would simply use either an Allemande Left at the end or a quick corner box resolve.)*

HEADS PASS THE OCEAN,  
EXTEND, SWING THRU,  
CENTRES WALK & DODGE,  
LADIES CIRCULATE,  
**3x1 WALK & DODGE,**  
WALK OUT & BACK (this is for flow)  
ENDS FOLD, CENTRE LADIES RUN,  
THOSE FACING...PASS THRU,  
SIDE LADIES (**diagonal**) PASS THRU,  
MEN FACING OUT RUN,  
THOSE FACING...PASS THRU,  
CENTRE MEN (**diagonal**) PASS THRU,  
ALL WALK & DODGE,  
CENTRES RIGHT & LEFT THRU,  
OUTSIDES TRADE, **CENTERS --**  
LADIES WALK & MEN DODGE,  
CENTRE 4 FACE IN : **HOME**

*(This is a particularly good sequence in the middle of the hoedown as we move away from the 3x1 theme for a brief period and use some other interesting choreo. You*

*don't want to overuse a theme. Hence it is wise to use something a little different such as this.)*

**CB (exact):** PASS THE OCEAN,  
VERY CENTRE MEN TRADE,  
HEAD LADIES RUN RIGHT,  
**3x1 SWING THRU,**  
SIDE LADIES RUN,  
BEND THE LINE,  
REVERSE HALF SASHAY:  
**CB (rotated 1/2)**

*(First use of 3x1 ocean wave movements. A useful sequence to move all dancers across the square. With any 3x1 call it is advisable to remind the dancers to ‘not let go’ when they are in a threesome)*

**PL (exact):** SLIDE THRU,  
PASS THE OCEAN,  
OUTSIDE LADIES RUN,  
**3x1 SWING THRU,**  
**3x1 CENTRES (3) RUN,**  
CENTRE MEN CAST OFF  $\frac{3}{4}$  &  
SLIDE APART,  
OTHERS SLIDE TOGETHER  
CENTRE 2 COUPLES ONLY TRADE,  
END LADIES CIRCULATE (to the lonesome man) & FOLD,  
THEN STAR THRU,  
CENTRES WHEEL & DEAL  
ZOOM,  
OTHERS LEAD TO THE LEFT  
& WHEEL AROUND: **HOME**

*(Adds to the previous figure nicely with use of the 3x1 Run.)*

**CB (exact):** LEFT TOUCH ¼,  
CENTRES WALK & DODGE,  
LADIES TRADE,  
**3x1 CIRCULATE, 3x1 (Left) HINGE,**  
**CENTRE GROUPS OF 3 TRADE,**  
**3x1 (Left) SPIN THE TOP,**  
VERY CENTRE LADIES RUN LEFT  
AROUND TWO PEOPLE, (between 2  
men)  
VERY CENTRE LADIES HINGE &  
SLIDE WAY APART,  
END MEN CIRCULATE TO THE  
INSIDE OF THE LADY,  
SIDES CONNECT & CPLS TRADE,  
ALL BEND THE LINE: **HOME**

*(Stepping up again, this time by utilizing a left-handed 3x1 sequence. Should we have given the dancers a right hand 3x1 spin the top before using it left-handed? By now they should well and truly understand the 3x1 concept and a left hand spin the top shouldn't prove too problematic.)*

HEADS RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE, EXTEND,  
MEN WALK & DODGE,  
LADIES CIRCULATE,  
**3x1 TRADE, 3x1 (Left) SCOOTBACK,**  
ALL EIGHT CIRCULATE 1 & ½,  
MEN SWING THRU,  
LADIES U-TURN BACK &  
CIRCULATE,  
VERY CENTRE MEN HINGE (connect)  
& SWING THRU,  
SIDES HINGE,  
ALL HEADS CROSS RUN &  
BEND THE LINE,  
SIDE LADIES U-TURN BACK : **HOME**

*(This is the hardest figure utilized in the hoedown. The left scoot back should be ok, but the all 8 circulate 1 ½ will cause some difficulty depending on the dancers circulate knowledge. Choose your helper words wisely and it should be fine.)*

SIDES PASS THE OCEAN,  
LADIES TRADE,  
EXTEND, SIDE LADIES RUN RIGHT,  
**3x1 SCOOTBACK, 3x1 HINGE,**  
VERY CENTRE MEN TRADE,  
**3x1 SWING THRU,**  
**3x1 SPIN THE TOP, 3x1 HINGE,**  
**3x1 CIRCULATE,**  
**3x1 WALK & DODGE,**  
(Dance Out & Back due to flow)  
CENTRE MEN CROSS RUN,  
**3x1 FERRIS WHEEL,**  
LADIES HALF SASHAY,  
CENTRE MEN PASS THRU,  
TOUCH ¼, CENTRE LADIES TRADE,  
ALL STEP BACK: **HOME**

*(The ideal finish to a themed hoedown. Every 3x1 call we have done so far is utilized and we top it off with a very neat finish to home. The ladies half sashay after the Ferris Wheel is excellent flow providing your delivery is well timed. Call the end as 'Carefully take 2 steps back.... Bow to Partner.')*

The key takeaway messages are;

- \* Arrange your themed sequences in order from easiest to hardest and ensure the step up each time is not too large.
- \* Don't make the entire hoedown just about your theme. Add in a little bit of other interesting choreography for variety.
- \* Take the time to work out helper words that will allow for maximum success.
- \* Use an easier figure to finish that highlights the progress you've made during the hoedown. Utilize all the themed moves you have used and aim for a spectacular finish.

**Take extra care whilst calling the final sequence!**

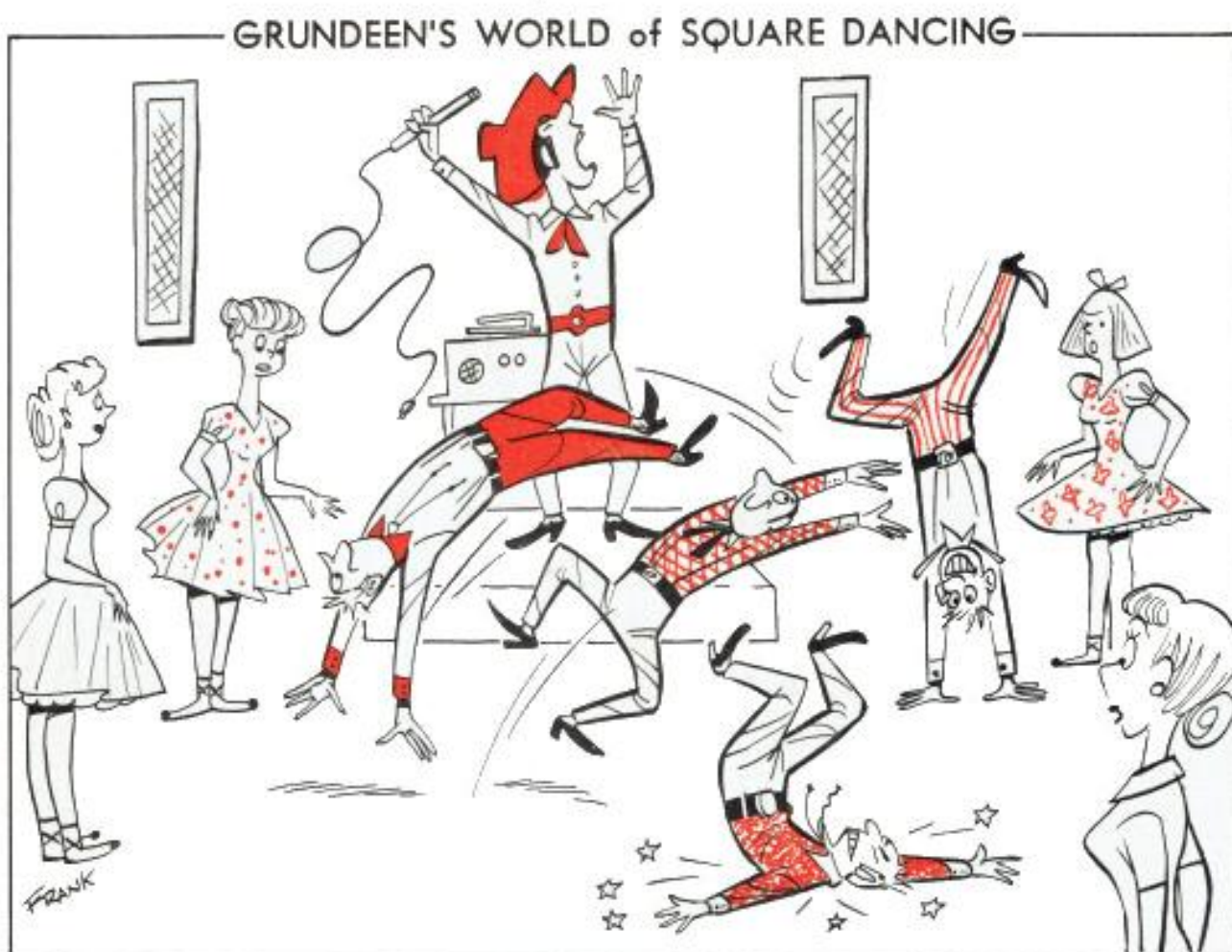
A spectacular finish doesn't have any effect if half of the floor has broken down. Do everything you can to ensure every square is successful.

The above sequences are unusual and reasonably challenging. Don't just take these pages along to your dance and call them. Take the time to understand the concept and practice your delivery for maximum success. Don't forget to get your checkers out and write some singing call figures with the 3x1 calls.

All the routines presented here are based on the one simple idea. That is creating variations on choreography and concepts that the dancers already know and understand. Although the movement and concepts may be familiar, the use is different, and the dancers may

need to be given lots of helper words in the first stage. Like all new concepts, start off slow, and build gently and with extreme care and caution. Watch the dancers to see just how they are – not only coping – **but enjoying the variations**. They are the final judges on anything that we, as callers, place before them.

Have fun...Jaden

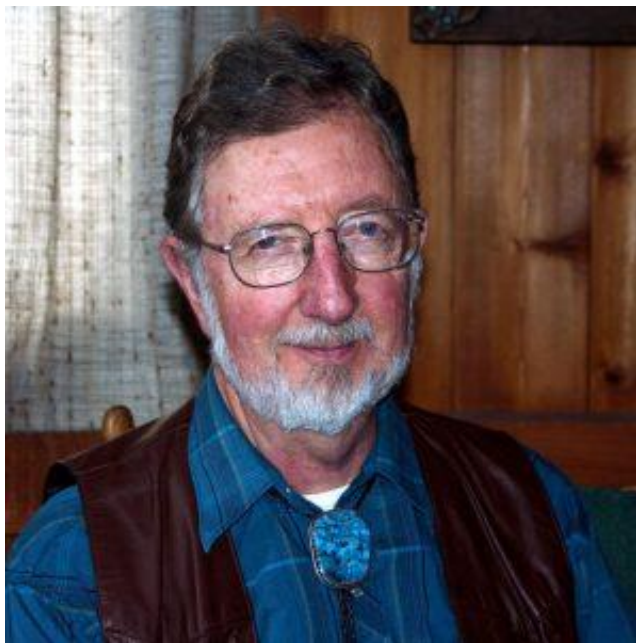


"No! No! Doggone! I said flip back not back flip."



# CALLING TIPS FOR NEWBIES

## Management of Dancers by Cal Campbell



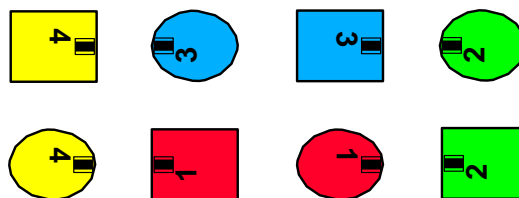
The caller has the responsibility for providing danceable choreography. It is important to know which “basics” are likely to cause sets to break down in areas where you call. One of the most useful tools the caller can employ is to always know how to resolve a square quickly when some sets break down.

It is helpful if the caller designs Modules that contain Formations and Arrangements where original partners stay adjacent or at least close to each other. Examples are Facing Lines of Four where all partners are paired in the same line or where everyone’s partner is facing them. The same for Ocean Waves. Everyone’s partner in the same wave or where they can be moved to the same wave with one or two commands.

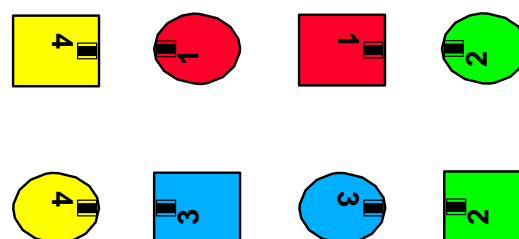
The tendency of most callers is to use a “focus-basic” early in a Module and then to try and figure out how to work their way out to a point of resolution. A better way is to pre-arrange the dancers and place the “focus-basic” as close to the resolution point as possible.

Most square dance choreography today originates from an Eight Chain Thru Formation and the two FASRs of Corner Box (CB) or Right-hand Lady Box (RLB) as shown below.

### CB – Heads Active



### RLB – Heads Active



In a CB, everyone is in-sequence and the set is resolved. The set can be resolved in four moves (basics) following the Spin Chain Thru.

- **(CB-CB) SPIN CHAIN THRU,  
LADIES/MEN CIRCULATE,  
MEN TRADE, MEN RUN,  
WHEEL & DEAL**



However, if you pre-arrange the dancers starting from the Static Square by having the Four Ladies Chain, then the Heads/Sides can:

- **SQUARE THRU FOUR, SPIN CHAIN THRU(\*), MEN RUN, BEND THE LINE,**

and the set is resolved to a Partner Line with only two additional commands. The set is close to being resolved or resolved at the (\*). All four couples have their original partner adjacent and are in sequence. Here is the whole sequence.

- **(SS-PL) FOUR LADIES CHAIN, HEADS/SIDES SQUARE THRU, SPIN CHAIN THRU(\*), MEN RUN, BEND THE LINE,**

Making the Ladies active for a Spin Chain Thru is easy.

- **(CB-PROM) RIGHT & LEFT THRU, HALF SASHAY, SPIN CHAIN THRU(\*), MEN RUN, PROMENADE**

In a Right-Hand Lady Box (RLB), both the men and ladies are out of sequence. If the caller decides to call a Spin Chain Thru from the RLB and some sets crash, then resolving the rest of the sets will take several commands. This leaves the crashed sets standing around for some time.

- **(RLB-PL) SPIN CHAIN THRU, MEN/LADIES CIRCULATE TWICE, MEN RUN, BEND THE LINE, RIGHT & LEFT THRU**

The fix is to have the RLB facing couples Right and Left Thru as the first command in the string.

- **(RLB-PL) RIGHT & LEFT THRU, SPIN CHAIN THRU (\*), MEN RUN, BEND THE LINE**

The same approach works for Spin Chain Thru when the Ladies are active. In the following Module, the

couples stay paired with their original partner.

- **(SS-CB) ALL HALF SASHAY, HEADS/SIDES LEAD RIGHT, SPIN CHAIN THRU, RIGHT & LEFT THRU, FLUTTER WHEEL**

I like to design Modules where the "focus- basic" is no more than three commands away from the set being resolved. Two commands is better. One is hard to achieve. The focus-basic at the end of the string is perfect.

Here are other examples using different "focus-basics."

1. Tag the Line Left sometimes causes sets to crash. I like to keep every couple with their original partner. This makes resolving the set much quicker.

- **(SS-PL) HEADS LEAD RIGHT, VEER LEFT, TAG THE LINE - LEFT(\*), BEND THE LINE,**

This Module keeps everyone with their partner and in-sequence. If the Tag the Line Left fails in some sets, then the square is already resolved at the (\*) for those squares that did the movements correctly. It is then the caller's choice as to whether to extend the routine.

2. One of the options to extend the Module following the Tag the Line Left would be to Ferris Wheel from a Left-Handed Two-Face Line. Some dancers may not be used to doing a Ferris Wheel from a Left-Handed Two-Faced Line. If this fails, then one of the quickest resolves is to have the Centre Four Circle Right 3/4 and the Formation is a Partner Square/Circle in-sequence.
3. Here is a pre-arrangement for Split Circulate followed by Centres Circulate.

□ **(SS-PL) FOUR LADIES CHAIN,  
HEADS SQUARE THRU 4,  
STEP TO A WAVE,  
SPLIT CIRCULATE,  
CENTERS CIRCULATE(\*),  
MEN RUN**

Notice that my solution is incremental. I test out one phase of the planned Module(s) before adding to the complexity of the Module. In example #2 (above), be sure the dancers can Tag the Line Left before trying to get them to do a Ferris Wheel from a Left-Handed Two-Faced Line.

This approach is absolutely critical when teaching lessons. One of the quickest ways to discourage beginner dancers is to make them stand around and watch everyone else have fun.

Each of these choices of square dance movements is a dancer-management decision. The caller always needs to be prepared for the possibility of dancer failure and to provide choreography that keeps a large majority of the dancers dancing.



# DANCE INDUCING DELIVERY

By Paul Preston (UK)

Many square dance commentators believe that a slow generational shift has taken place in favour of choreographic interest - at the expense of the dance experience and, furthermore, that the awareness and use of dance-inducing aspects of calling are at risk of further decline, as the caller learning time available is consumed by the pursuit of choreographic and resolution ideals.

**“Modern square dancing is too eager to sacrifice the feeling of dance in order to make the puzzle more interesting” Jim Mayo, CALLERLAB Board of Governors, CALLERLAB Milestone, SIO Hall of Fame.**

My considerations below are a small contribution to the current conversation about the emphasis that dance now has within patter calls of the modern square dance. I do not profess to be any expert here, but I can take this opportunity to reflect on a subject that has always intrigued me – the delivery of calls - in particular, the dance-inducing aspects of delivery. The delivery of the commands is so intriguing because, just as when listening to a joke - it is the way it is told that contributes more to the experience than the content. Like him or not, comedian Frank Carson made his career out of declaring ‘it’s the way I tell ‘em. Noteworthy delivery is easy to recognise when you hear it, but it is difficult to quantify, evaluate, emulate, and teach - and to write about!”. Paige

Arden said, ‘Dance isn’t something that can be explained in words – it has to be danced’, That said, I will have a go.

To be clear, (for the purposes of these jottings at least) my thoughts are not focused on singing, or flow for that matter - despite their importance - because flow is already well discussed in training sessions and amongst callers. A subtle difference here - rather than think of smoothness and the mechanical flow between calls, my thoughts are about the general **fluidity** of a patter call, in the whole, which takes much wider aspects of the delivery into account.

Choreographic puzzle solving can be practiced at home using dolls, note services, programs and can be readily walked through at meetings. Similarly, resolution and hand availability can all be pre-checked. Perhaps then, in some cases, the relative ease of checking the puzzle mechanics can all result in puzzle solving obsession - with choreographic aspirations outstripping the requisite delivery skills? Think for a moment about the volumes written about how we should ensure dancer proficiency before they move to the next level or attend an open dance. Do we encourage choreographic complexities from newer callers, without necessarily sending out an equally clear message about the importance of acquiring commensurate delivery skills and a conscious assessment of the

choreography's contribution to the feeling of dance?

So, what exactly is it that gives rise to the feeling of dance? More importantly, what tools do callers have in their toolbox marked 'delivery' that can encourage a dancer's uncontrollable urge to dance?

The tight relationship between the music, the associated choreography and the presentation or delivery of the material has become quite nebulous but it did not used to be so. Let us take a look at the caller assessment checklist from a few years back:

1. Phrasing
2. Timing
3. Clarity
4. Voice quality
5. Enunciation
6. Pronunciation
7. Breath control
8. Rhythm
9. Word control
10. Emphasis
11. PA techniques
12. Pitch/Tone
13. Tempo
14. Flow
15. Level
- 16. Choreography**
17. Leading pater
18. Chatter patter
19. Personality
20. Atmosphere
21. Showmanship

Since the list is not in alphabetical order, one can only assume that these items were deemed to be in order of

importance. Choreography appearing as number 16 out of 21.

Extensive matching of the choreography with the music's phrase has understandably declined with the increase of extemporaneous calling but it is still possible to bring the dancers and the choreography together by using dance patterns that tie into 8 beats of the music. As phrasing has declined somewhat, doesn't it become even more important that the feeling of dance is improved by matching (or metering out) the words/syllables to the rhythm of the music? Here is a challenging exercise: track down a copy of Phrase Craze on the Sets In Order label. Having completed that challenge, have a call to it and see if it inspires or informs your calling in any way. The music is structured using clear 4 x 32 beats with the last 4 beats being complete silence. I vote that it should be a mandatory training exercise!

Some aspects of timing – to me at least – are more directly linked to **fluidity** of, and the feeling of dance than others. Both the callers command time and the dancers absorption/lead time are generally lengthened by choreographic difficulty. Perhaps (depending upon the event and dancer preference) any geo-positioning type of choreography should be balanced (pardon the dance pun) with a similar dose of momentum-focused choreography. It goes without saying that late timing stunts fluidity, whilst clipped timing creates a mismatch between the tempo and the dancer's step. Dare I suggest that conscious, controlled minor clipping over a few beats at the end of a sequence could induce excitement, whilst prolonged clipping induces panic and heart attacks!



Someone once said, 'The feet's job is to walk but their hobby is to dance'. The square dance step is a shuffle and when audible offers great feedback to the caller - a real acid test for measuring the degree of timing and dancing vs. walking to the patter material. Similarly, take note of the eagerness of dancers when the Spin Chain and the Relay families are called! The calls longer timing gives opportunities for dancers to relax and get a feel of the rhythm and to express themselves. You can even see shoulders swaying. The releasing of doves comes to mind. How can we emulate that freedom, that 'permission' to dance? All hail the under rated role of leading patter that does the exact same thing. '....and back you reel' effectively gives the thumbs up to dances to expect a Wheel and Deal anytime soon – so enjoy it, dance it out and do not be hesitant. All 8 choreography – where all are moving most of the time really promotes the feeling of dance because dancers benefit from continuity and momentum. Contrast that with 2 or 4 dancer choreography such as 'very centres do x whilst the others just wait...' or 'just the centre boys facing in do x whilst the others wait'. (Yes, that chorography is of course interesting and valuable - but we are focusing on dance momentum credentials here).

The degree of difficulty and familiarity usually affects the timing and as such it also affects the way in which the call has to be given. An otherwise pleasing, listenable, dance inducing delivery style readily reduces to chanting, and then to prompting, and then to talking as the degree of difficulty and unfamiliarity increases. Talking, prompting, and chanting should ideally be pepped up by using more vocal energy and interest to

prevent repressive movement from the dancers. Imagine for a moment that you are listening to poetry: how would you like it served? Choose from:

- With feeling, inflection, meter, and phrasing;
- With a chant; or
- As a list of words?

When planning/micro planning say for the next tip, it is often content / theme / chorographic material that is at the forefront of a caller's thoughts – and that often influences delivery options. Consider turning this approach on its head. No matter the amount of homework that has gone into the proposed patter, the event and atmosphere may well be (for example) desperate for increased tempo, highly danceable bread and butter material. It is likely to be better for the general dance atmosphere to decide what delivery style is required at any one moment and choose material accordingly. It does no harm every now and then to ask 'what is it that I want to achieve during this dance?

- **Do I want to make people dance?**
- **Do I want to make people want to dance?**
- **Do I want to make so the people cannot help but dance?**

Listening back to some 1960's Sets In Order dance recordings of patter calls, one gets almost captivated by the clever delivery, you almost forget to follow the content of the sequences! The feel of dance seems to trump the mechanics of dance. By way of example, here are some of the brief notes I made when listening to the first

few tracks: 'Full on'; 'exciting'; 'chatter patter involves dancers'; 'strong use of melody'; 'all 8 moving at all times'. I know these are recordings and as such they will have been well rehearsed, but the absolute commitment to the delivery is palpable - it heightens the sense of dance.

My takeaway message from listening to these records and callers from the 1970s and 80's is noted below – they are my 'notes to self'. It is interesting to note that they are also little more than courteous things to do with a mike in your hand!

**Be yourself.  
Everyone  
else is taken**

— Oscar Wilde

- Put more of yourself into the delivery. Call with passion.
- Share the story – don't tell the tale - use emotion and expression.
- Engage with the dancers.
- Experiment with voice shading and variety.
- Vary voice volume.
- Have a closer listen to the patter music – is it trying to tell you something? Any indications of the choreography best suited to it?
- That track of alternative music is fabulous for you - to listen and call to – but does it do much for the dancers - rhythm stability and beat strength - is it adding to danceability?



Here's a fun exercise: Call a favourite patter sequence, now repeat it adding a heightened level of say, varied volume and voice interest. Now repeat it again adding even more interest. And again.

Or try calling for 2 minutes like an excited sports commentator might call! Here's another for inflection: Accentuate different word of the call each time a call is used **Heads** square through four hands; Heads **Square** through four hands etc

How do these things help promote dance? An engaging, energetic, enthusiastic delivery signals to the dancers that there is movement to be had and solicits dancer feedback to the caller – a positive loop - it intensifies the dance sensation.

As square dancing is neither an interpretive or a performance dance, it becomes the caller's de facto responsibility to interpret the music and use as many techniques as possible to maximise the feeling of dance as appropriate for the group or event.

If modern square dancing is progressively sacrificing the feeling of dance in order to make the puzzle more interesting, then we should know whether we are doing it willingly and the reasons for it. Some commentators believe that the requisite skill set for delivery is inadvertently declining - and if that is the case then we should try to

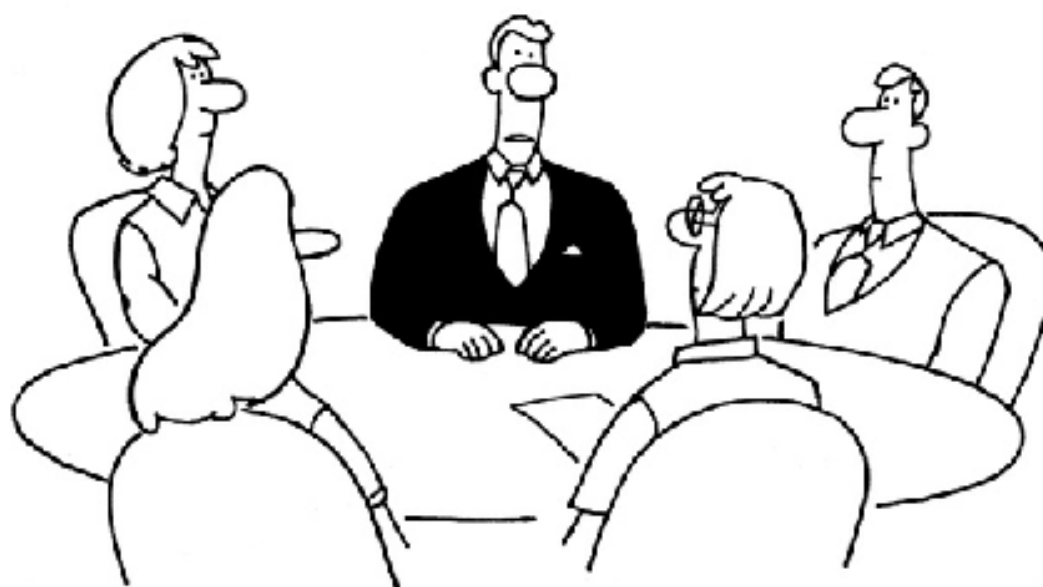
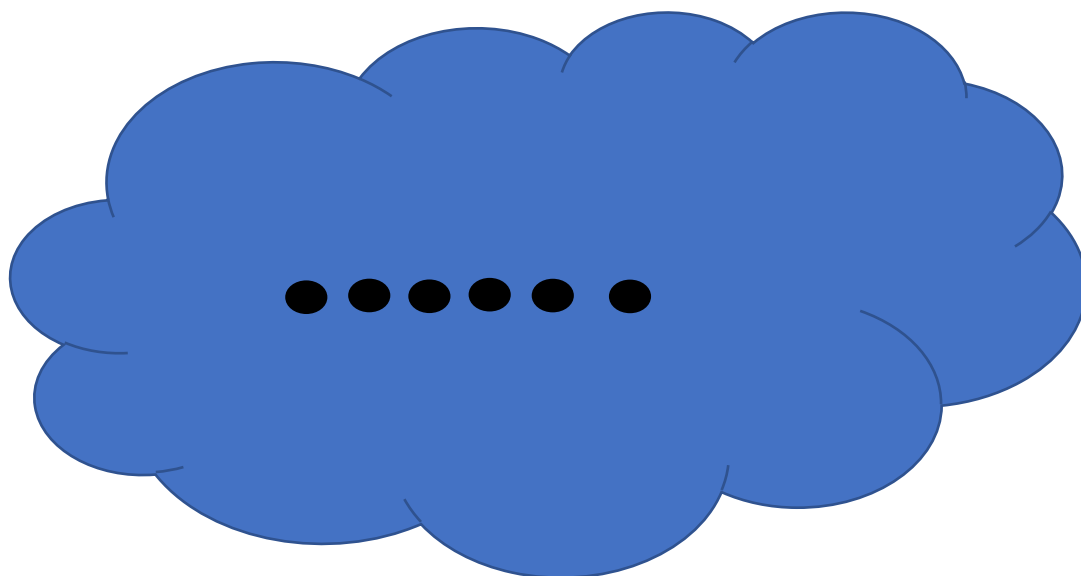
do something about it, individually or collectively. These thoughts are my interpretation of the concerns raised – and my own self-improvement list!

Paul Preston

*Reading*

*News and Views Letters Dave  
Wollerton August 2019*

*Fundamentals of Calling. Al Brundage*



"Whew! That was close!  
We almost decided something!"



## **TRADE THE WAVE – One & A Half** (from my files – Barry)

Trade The Wave is one of the most common Plus Program calls, however its use is often limited to one basic concept – from a Left-Hand Wave. It does have a wide variety of uses for creation of interesting choreography, without getting too complicated,

however the keynote here is that the dancers have to understand the basic concept of the action – from a LH wave to a RH wave, and from a RH wave to a LH Wave.

An added bonus is that once the dancers really have a grasp on the actual traffic pattern, the caller can add just a tad more variety by adding the Once & A Half concept. One thing that does need to be given attention is that, due to the right shoulder passing rule, a **Trade the Wave 1 & ½ always ends in right hand waves** - Barry

HEADS DIXIE STYLE TO A WAVE,  
EXTEND, MEN TRADE,  
**TRADE THE WAVE 1 & ½,**  
LADIES TRADE, SPIN THE TOP,  
SAME SEX TRADE, R & L GRAND.

**PL:** DIXIE STYLE TO A WAVE,  
**TRADE THE WAVE 1 & ½,**  
SPIN THE TOP, R & L GRAND.

**PL:** RIGHT & LEFT THRU,  
FLUTTERWHEEL, SWING THRU,  
**TRADE THE WAVE 1 & ½,**  
R & L GRAND.

**PL:** TOUCH ¼,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, **TRADE THE WAVE 1 & ½,**  
LADIES CIRCULATE, RECYCLE,  
PASS THRU, TRADE BY,  
PASS THE OCEAN,  
**TRADE THE WAVE 1 & ½,** RECYCLE:  
**CB**

**CB:** RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MEN TRADE TWICE,  
GRAND LEFT SWING THRU,  
**TRADE THE WAVE 1 & ½,**  
LADIES CIRCULATE, MEN RUN,  
FERRIS WHEEL, SQUARE THRU 3:  
**CB**

HEADS TOUCH ¼, WALK & DODGE,  
TOUCH ¼, **TRADE THE WAVE 1 & ½,**  
**LADIES TRADE THE WAVE 1 & ½,**  
MEN HINGE, OUTER 6 CIRCULATE,  
*In the wave* - **TRADE THE WAVE 1 & ½**  
OTHERS TRADE & ROLL,  
CENTRES RECYCLE,  
ENDS STAR THRU, SLIDE THRU,  
PASS THRU, SWING THRU,  
R & L GRAND.

**PL:** SPIN THE TOP,  
**TRADE THE WAVE 1 & ½,**  
MEN RUN, HALF TAG, COORDINATE,  
HALF TAG, SINGLE HINGE,  
MEN RUN, FERRIS WHEEL,  
DIXIE GRAND, ALLEMANDE LEFT.

**PL (exact):** (*each four*) SWING THRU,  
**TRADE THE WAVE 1 & ½,**  
ALL 8 CIRCULATE, MEN RUN,  
LADIES TRADE,  
COUPLES CIRCULATE 1 & ½,  
BEND THE LINE : **HOME.**

**CB (exact):** OUTSIDES HALF SASHAY,  
TOUCH ¼, (*check your waves*),  
**TRADE THE WAVE 1 & ½,**  
GRAND SWING THRU,  
**MEN TRADE THE WAVE 1 & ½,**  
LADIES HINGE, OUTER SIX --  
CIRCULATE, ALL MEN RUN,  
CENTRES WHEEL & DEAL,  
SWEEP ¼: **HOME**





# On Yodelling

*Last year I was asked to give some information on yodelling in singing calls. I was unable to fulfill the request at that time; but I have since discovered more information.*

*There are some callers who do an outstanding job with yodelling; there are some who think they do an outstanding job with yodelling, and then there are those who know they are not able to yodel at all, and of course some who should never even try.*

*I am a non-yodeller, and I believe that I am an outstanding non-yodeller. In fact, I think that my non-yodelling is so good that I am even considering presenting an instructional session on learning this ability in an upcoming ASH Caller Training Zoom presentation!*

*While some callers yodel when doing 'Small World' – I advise the dancers that I will be non-yodelling in that particular song as it is perfectly suited to my non-yodelling ability!*

*The articles and information below is aimed at callers who have a desire to understand the basics of yodelling and would like some degree of ability in this area. To be honest, it is beyond my limited understanding, but I am assured that those who have this ability may find it useful....or not, as the case may be. One thing that we non-yodellers have over those who can yodel is the element of practice...the yodellers have to do far more practice than we non-yodellers. We can also use our non-yodelling skill*

*to great effect and advantage in **ANY** singing call record, whereas the yodeller is limited to specific musical styles - Barry.*

## The History of Yodelling

It has been reported by reliable sources that the history of yodelling in Switzerland had a very unusual beginning.

Once upon a time an aged man lived high upon a peak in the Swiss Alps. Once a year he went into town for supplies before retreating to his reclusive for 364 more days of isolation with only his wife and daughter.

During one of those annual trips to the valley below, he met a homeless man sitting on a street corner holding a sign that said, "Will Work For Food."

Well, to make a short story longer, this man had compassion upon this vagabond and invited him to his mountain peak home to work for food. During his stay there, the Swiss man left the homeless man alone at home one morning to care for his goats while he went further upon the mountains to look for something that only mountain



recluses know about. Fortunately, he quickly found what he was looking for and returned unannounced to find the homeless man kissing his daughter.

He became so infuriated the Swiss man grabbed the homeless vagabond by nape of the neck and dragged him to the furthestmost part of the peak. Just before flinging the vagabond off the mountain, he said, "This is for what you did to my daughter." Then, as the vagabond plummeted to his death, the Swiss man heard him boastfully scream as he fell to his death, "**Andy you old lady too.**"

For many years, the Swiss villagers taunted the old mountain man every year with the same words "Andy you old lady too." During one of those annual taunts, a musician heard "Andy you old lady too" and from there yodelling was born.

*(And if you believe that...I have this beautiful piece of ocean front property for sale that has a really nice view of Ayers Rock! – Barry)*

### Just what is Yodelling?

Yodelling is a form of singing that involves singing with repeated changes in pitch from the chest register to the head register without using words that mean anything. As described this way, yodelling is spread worldwide. It is especially in mountainous and inaccessible regions that natural yodelling communication forms have developed in order to communicate from one hill to the other or to bring in the cows. Although yodelling was probably being used back in the Stone Age, the choir singing of the yodelling songs only developed in the 19th century.

In yodelling, the high falsetto and low chest notes are rapidly alternated; its production is helped by the enunciation of open and closed vowels on the low and high notes of wide intervals.

Yodelling is also used as a means of communicating over moderate distances by the inhabitants of mountainous regions. It is associated with the Alpine peoples of Switzerland and the Austrian Tirol. But it is found also in other mountain regions (e.g., in China and the Americas) and among the Pygmies of Africa and the Aboriginal peoples of Australia.



"Side effects may include hairy lungs, heart giggles, plaid eyeballs, euphoric knees, navel coughing, nostalgia about the future and loss of desire to yodel."

One expert, Stephan Scuepbach (He's has been conducting Swiss yodelling groups since he was 17 years old and now, some 30 years later, continues to lead groups on the competitive circuit, perform backup vocals and train a new generation of yodellers as a voice coach) states that "Anyone who can sing can learn how to yodel," ,not that it's easy.

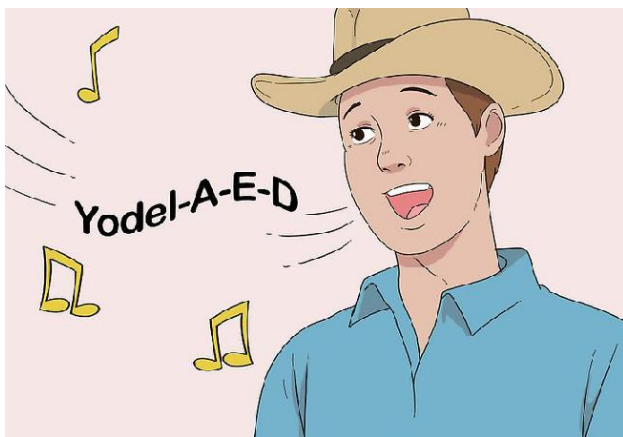
Although yodelling may seem simple (who hasn't sung along with Julie Andrews as Maria during *The Sound of Music?*), it takes more effort than just a yodel-ay-ee-oooo. The art involves quickly toggling between the vocal and chest registers to make a sound that goes from high to low to high with distinct breaks between notes. (If you're really good, you can add in a high-

pitched falsetto a la Prince or Justin Timberlake.)

According to Schuepbach, practice makes perfect—and it's not an impossible skill. "It all depends on the nature of your voice," he explains. "Some people can sing higher, while others can sing lower. [For example], if you take the word 'lady,' you can change the letter A to the letter O. So, if you're using your chest voice, you get a hard O, while in your head voice it's higher and sounds more like a drawn-out U."

Many listeners don't realize that those prolonged oooooohs and uuuuuuuhs usually tell a story, often about nature, love, or folk tales that link back to Switzerland. Lyrics to these "yodel songs" are typically in French or Swiss German.

Over the years, performers like Gene Autry (also known as the "Yodelling Cowboy") and Jewel have immortalized yodelling and helped solidify its spot in the pop culture canon.



The experts tell us that yodelling touches your heart, and that it's good for your emotions and can be very relaxing. One thing that yodellers (maybe it is yodelists?) can do is yodel anywhere, at any time because they always have their instruments with them!

### How to Yodel

Yodelling is fun, and fun is good. Every yodeller wants to share their enjoyment

by offering how-tos during performances. What other musical genre offers such value-added edutainment?

The basic yodel requires sudden alterations of vocal register from a low-pitched chest voice to high falsetto tones sung on vowel sounds: AH, OH, OO for chest notes, AY or EE for the falsetto.

Consonants are used as levers to launch the dramatic leap from low to high, giving it its unique ear-penetrating and distance-spanning power.

Most yodellers suggest starting with deep breaths and a relaxed "sound system". Cathy Fink's Yodelling Lesson on the CD Rough Guide to Yodel advises: "The first step in yodelling is to make a funny sound [imitates police siren]. We can make that more musical by singing two vowel sounds: F for the low note and E for the high note. In between those notes there's a break or click in your voice and that's your yodel."

*Well, now that we have all done our practice and followed the above advice, we are at last able to present our yodelling skills to the world. But Wait!!! There is even more! There is a way to improve your newfound skill even further – I found this article in my photocopied files. I am unsure as to where it was published, most likely New England Magazine or ASD, but I do know that it was done in 1985 – Barry*

### ANYONE CAN YODEL

**By Vell Runolfson, Murray, Utah**

There are two groups of people who are interested in yodelling.

The first consists of that group of people who would like to yodel but can't.

The second is that group of people who can yodel, but would like to improve their ability, or develop it further.



This particular article will address only the second of these two groups.

Development of yodelling is frustrating for most people. For example, a person who has the ability to yodel will hear someone performing a beautiful yodelling square dance singing call, and will rush out to buy the record, only to find out that the record does not have a yodel in the called side of the record...

**OR,**

After purchasing a record which does have the caller doing a yodel on the called side, and practising for several months, and performed for the spouse, being told by said spouse that the performance was outshone by the stray cats on the back fence the previous night. This could be somewhat of a downer to some callers.

Improvement of o yodel after one has developed the basic ability to yodel is a process that takes time and knowledge of proper and correct techniques. Up until now there has been nothing available to help a person in this area.

Let's discuss some basic principles. Almost anyone who has taken voice training to any significant extent, can tell you that some vowels have a naturally harsh sound about them, Singers sing many words differently than they would pronounce them while talking. What very few people realize is that the same concept holds true for notes sung in the falsetto, and that some of the vowels which sound pleasant in the natural voice have a harshness in the falsetto.

To describe this further, we will need a shorthand method of describing yodelling lyrics without reference to tone. The sound of a long "a" when sung in the natural voice we will write as "A". When sung in falsetto, the same sound will be written as "a." When singing a note in the natural voice which changes to a note in the falsetto via a

yodel, we will write it as "A-a" (where the dash represents the yodel break). When the change is in the reverse direction, we will write it as "a-A". When the same changes are made without a yodel, they will be written as "A a" and "a A".

You have probably heard many callers and singers over the years who performed "yodelling". Many of those who yodel do not sound totally pleasant to the ear (*I know a few of these – Barry*).

Analysis of the sound of many individuals has led to the following conclusion: the individuals who sound the best do not yodel with the same pronunciation as those who sound harsh.

Most yodelling follows the traditional patterns. One of these patterns is so traditional it has even been made in to a 'Knock Knock' joke:

**Knock, knock,  
Who's there?  
The old Lady.  
The old lady Who?  
I didn't know you could Yodel!**

In our shorthand, this yodel would be written as YO DL A-e oo.

- Notice that the yodel combination is "A-e" rather than "A-a". The "D" in lady simulates the yodel break.
- Also notice the difference in the added sound complexity of " the old lady who" over the simple "the lady who."

An explanation of this difference requires an understanding of the simple yodel types which is beyond the scope of this short article (*and my brain – Barry*).

Suffice it to say that yodelling of the type that is usually identified as Swiss

Yodelling, is typically done with a single vowel changing between notes in the same voice (i.e., natural voice or falsetto) as well as by yodelling between the voices. Country and Western yodelling on the other hand, usually is made to sound more difficult through pronunciation that includes “d’s” and “t’s” to make a more staccato rhythm.

The other area where people have trouble, is in learning new yodel patterns. Typically, a person will have a recording of someone doing the yodel. Trying to duplicate the pattern by listening to it is difficult due to the tempo changes. The problem increases (*it gets worse? – Barry*) as the length of the pattern increases. It is the equivalent of trying to learn a song without having a written copy of the words, only with yodelling it is more like trying to learn a

song recorded at 33 rpm by playing it at 45 rpm.

The solution is to have the words written down in a manner similar to the examples in the article. With written yodels, learning is like the way most people learn to sing (since most people cannot sight read music). It is equivalent to learning a song by listening to the words and music. You can sing along easily with the written words, and your ears pick up the notes to the tune (*to me that sounds like if you can walk up a flight of stairs, then you should have no problems climbing Mount Everest– Barry*). Hopefully, this information has given you additional knowledge so that developing your yodelling skills and learning new yodelling tunes and patterns, can be enjoyable and rewarding. Good luck!



**"Basically, we're looking for an innovative caller with a fresh vision who will inspire our club to remain exactly the same"**



# SWINGERS BEWARE *by Mel Wilkerson*

This article was prompted by a serious question asked by a new caller from the USA, who is a “visual learner” (*i.e. see it to understand it*). It prompted me into thinking that there are many aspects of calling that are taken for granted and that are assumed to be understood as “options” but never really expanded on in a way that the new caller can fully appreciate the answer.

The question was: *Are there other ways to end a corner progress besides swing and promenade?*

The simple answer is of course - YES.

However, I do not for a moment think that an answer like that will ever be helpful to a new caller at all in really understanding the question he or she is asking.

During the forum discussion, there was some great advice, opinions and options given by both “the greats and legends”, “very experienced and highly respected callers”, “newer callers” and “relative newbies” to the profession. All the advice was of course correct and said essentially the same: Yes, there are options to swing and promenade.

What was also noted was a side discussion on essentially, “What is the value of a swing” and do we really need it? The answer, in my opinion, is of course, **YES** as well. When you start asking questions like that you may as well ask, “do we need a Dosado, do we need a right and left thru, do we need an allemande left when we have arm turns...Do we even need square dancing?



A swing is a valuable move both for timing and flow, as well as for the actual “Dancing Aspect” the dance. When I was taught to dance, our caller made a point of teaching us respect on the floor as well, in that not everybody can swing or wants to swing for a myriad of reasons. That caller taught us many methods of preventing a swing, the same as he taught us how to prevent a twirl if the twirl is not wanted. That part of teaching unfortunately doesn’t seem to be incorporated into styling anymore. Swing seems to be slid over to the “lazy caller category” of: *“if it takes too long to teach people to dance comfortably, with respect and styling, I’ll just drop that particular call from the list”*

One of the “lazy” chopping block moves these days is Swing, but the list also include moves like:



- Dosado (redundant as a do-nothing movement), (*the main reason this is not used is not because it does not do much, but due to the incredible over-use of the movement in that capacity – Barry*)
- Star thru (*Star Thru is still very much in use but is often replaced with Slide Thru due to hand availability. Also, the problem with a Star Thru is that it needs a forward action; call to follow for flow purposes – Barry*)
- California twirls (*the ladies have been complaining about this ever since I can remember – today we actually attempt to follow thru with their complaints, whereas in the past, callers took little notice – Barry*)

- Dive thru (*same as previous – Barry*)
- Anything with a raised arm (*not necessarily so, however at least today we do attempt to rectify issues that have been raised – Barry*)

Basically, many callers are moving toward anything that has hand contact that means a couple's circular motion (like a swing), and has anything with a raised arm in it, (Star thru, California twirl, box the gnat etc.) and is part of the tradition of what dancing, let alone square dancing, is too often considered material for the chopping block.

I still find it interesting that many of the square dancers that round dance are opposed to twirls in square dancing, arm arches like dive thru, and star thru etc but have absolutely no problem doing twirl vines or wrap arounds. Perhaps it is because round dancers still teach styling with the dance as part of the movement and many square dance callers do not?

The answer to the question about “is there another way to end a singing call without a swing” is yes. **Why would you, however?**

That answer is simple. For the sake of adding variety and just a little bit of difference to give innovation and interest to your dance. After all, isn't that why we use different calls and change things like Right & Left Thru, Veer Left, to equivalents like Swing Thru, Boys Run and such.

Some of the responses to the question gave suggestions on how to add this variety. For example:

- If you are in a Corner Box, you can - Pass Thru, Allemande Left new corner, & Promenade.
- If you have additional music to fill and you are writing a singing call and are in a corner box you can If you have

more music, you can Right and Left Thru, Square Thru 3/4, Allemande Left, Promenade.

- If you are in a corner box or a Corner box wave, you can: Swing Thru, Ladies Turn Back, Men Trade, Promenade
- If you are in a corner box you can Touch ¼, Scoot Back Twice, Star Thru and Promenade

There are many options available to the caller. If it is your goal to add different endings to your singing calls without always swinging, then what you need to do is work a little backwards.

Other options are using figures that have no promenades but utilise a Right & Left Grand to home, or figures where you end at home and finish the sequence with a Grand Square or a ½ Grand Square to fill in the 16 beat promenade.

An additional, but undesirable, option sometimes used is presenting choreography that uses 64 beats to get you back to home in your singing call figures. (often used as final 64 beats) I personally do not like these “non endings” to singing call figures. They detract from the singing call and remove the “singalong or listen” aspect to the relaxation of the singing call, and just turns the singing call into another set of patter figures with different music.

There are many calls conducive to a promenade at the end of the routine. Figure out what the timing is for your ending, and how far you have to promenade. A full promenade is best (16 beats to home) After that you only have to write the rest of the figure to get you to where you want to set up the non-swing ending and make sure that it flows into your chosen “Set UP” ending. I have included some possibilities to add to the ones mentioned above.

These may help generate some ideas for you. Examples are:

- Boys (girls) Run/Cross run & Promenade
- Trade & Promenade
- U-turn Back & Promenade
- Star Thru, Promenade
- Half Sashay & Promenade
- Wheel Around, Promenade
- Allemande Left, Promenade
- Reverse Flutterwheel & Promenade
- Anything with a Courtesy Turn & Promenade
- Face Left & Promenade

This list is limited to basic and mainstream and is by no means exhaustive. There are only two limitations to variety

1. The caller's imagination, and
2. The movement mechanics of the calls and how they fit together.

Finally, what would an article about ending singing calls without a swing be without a few examples to go by and hopefully inspire you as a caller to work on your own. Remember, there is absolutely nothing wrong with ending a call with a swing and promenade.

Please note that whilst these may all work as singing calls, at times you may need fillers (Do Sa Do, Forward & Back), but these should be limited.

### **MEN (LADIES) RUN / CROSS RUN & PROMENADE**

(H) SQUARE THRU,  
RIGHT HAND STAR,  
(H) STAR LEFT,  
RIGHT & LEFT THRU,  
SWING THRU TWICE  
MEN RUN & PROMENADE

(H) SQUARE THRU 4,  
SPIN CHAIN THRU,  
LADIES CIRCULATE TWICE,  
SPIN CHAIN THRU,  
MEN CIRCULATE TWICE,  
MEN RUN & PROMENADE

(H) SQUARE THRU 4, SLIDE THRU,  
RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MEN TRADE, LEFT SWING THRU,  
LADIES TRADE, LADIES RUN LEFT,  
PROMENADE HOME

### **TRADE AND PROMENADE**

(H) PROMENADE 1/2 WAY,  
HEAD LADIES CHAIN, (S) STAR THRU  
& CALIFORNIA TWIRL,  
SPIN CHAIN THRU,  
LADIES U-TURN BACK, MEN TRADE,  
PROMENADE HOME

### **U-TURN BACK AND PROMENADE**

(H) SQUARE THRU 4, SWING THRU,  
SPIN THE TOP, RIGHT & LEFT THRU,  
2 LADIES CHAIN,  
DIXIE STYLE TO A WAVE,  
MEN TURN BACK & PROMENADE

### **STAR THRU / SLIDE THRU AND PROMENADE**

(H) SQUARE THRU 4, SWING THRU,  
MEN RUN RIGHT, TAG THE LINE,  
CLOVERLEAF, LADIES DO SA DO,  
SQUARE THRU 3, STAR THRU,  
PROMENADE HOME

(H) SQUARE THRU 4, DO SA DO,  
SWING THRU, MEN RUN,  
FERRIS WHEEL, PASS THRU,  
TOUCH 1/4, SCOOT BACK,  
MEN FOLD, LADIES TURN THRU,  
STAR THRU & PROMENADE

(H) SLIDE THRU,  
LEFT SQUARE THRU 3, SPLIT TWO,  
SEPARATE, AROUND ONE TO A LINE,  
BEND THE LINE, TOUCH 1/4,  
MEN RUN, RIGHT AND LEFT THRU,  
HALF SASHAY, TOUCH 1/4,

SCOOT BACK, SLIDE THRU &  
PROMENADE

### **HALF SASHAY AND PROMENADE**

(H) SQUARE THRU 4, SWING THRU,  
MEN RUN RIGHT,  
CHAIN DOWN THE LINE,  
DIXIE STYLE TO A WAVE,  
MEN TRADE, MEN RUN,  
HALF SASHAY & PROMENADE

### **WHEEL AROUND, PROMENADE**

(H) PROMENADE 3/4,  
(S) WHEEL AROUND,  
RIGHT AND LEFT THRU, VEER LEFT,  
BEND THE LINE,  
RIGHT AND LEFT THRU,  
DIXIE STYLE TO A WAVE,  
LADIES CIRCULATE, MEN TRADE,  
LADIES RUN, WHEEL AROUND,  
PROMENADE

### **ALLEMANDE LEFT, PROMENADE**

(H) RIGHT & LEFT THRU,  
HALF SASHAY, STAR THRU,  
SLIDE THRU, RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MEN SCOOT BACK,  
LADIES CIRCULATE,  
ALLEMANDE LEFT & PROMENADE

(H) SQUARE THRU,  
RIGHT HAND STAR, (H) STAR LEFT,  
RIGHT & LEFT THRU, HALF SASHAY,  
BOX THE GNAT, PULL BY,  
ALLEMANDE LEFT & PROMENADE

(H) PROMENADE 1/2,  
LEAD RIGHT, CIRCLE TO A LINE,  
RIGHT & LEFT THRU, PASS THRU,  
WHEEL & DEAL,  
CENTERS SWING THRU,  
TURN THRU, ALLEMANDE LEFT -  
**BUT KEEP HER & PROMENADE**

### **REVERSE FLUTTERWHEEL AND PROMENADE**

(H) SQUARE THRU, SWING THRU,  
MEN TRADE, MEN RUN,  
BEND THE LINE,  
RIGHT & LEFT THRU,  
FLUTTER WHEEL,  
REVERSE FLUTTER WHEEL -  
**KEEP HER & PROMENADE**

(H) PROMENADE 1/2, (*down the  
middle*) RIGHT & LEFT THRU,  
SQUARE THRU 4, SWING THRU,  
SPIN THE TOP, RECYCLE,  
REVERSE FLUTTER WHEEL,  
**KEEP HER & PROMENADE HOME**

### **ANYTHING WITH A COURTESY TURN AND PROMENADE**

(H) PROMENADE 1/2,  
PASS THE OCEAN, EXTEND,  
SWING THRU, MEN RUN,  
BEND THE LINE, RIGHT & LEFT THRU,  
TWO LADIES CHAIN - **KEEP HER**,  
PROMENADE HOME

(H) PASS THRU & PROMENADE  
HOME, (S) RIGHT & LEFT THRU,  
SQUARE THRU 4,  
RIGHT & LEFT THRU, VEER LEFT,  
COUPLES CIRCULATE,  
CHAIN DOWN THE LINE - **KEEP HER**,  
PROMENADE

### **FACE LEFT AND PROMENADE**

(H) SQUARE THRU, STEP TO A  
WAVE, LADIES TRADE,  
SWING THRU, MEN RUN,  
MEN CIRCULATE, TAG THE LINE,  
FACE LEFT, PROMENADE

### **FROM A RIGHT & LEFT GRAND**

(H) SQUARE THRU 4, SWING THRU,  
MEN RUN, TAG THE LINE,  
FACE RIGHT, WHEEL & DEAL,  
RIGHT & LEFT GRAND,  
MEET NEW PARTNER **AND  
PROMENADE**





## Some Basic Thoughts

by Les Gotcher (1962)

*The section below was written by Les Gotcher back in 1962. In those days, with a limited repertoire of calls to utilise, callers had to be creative within a very basic framework. Many of today's callers regard being creative as the application of something more difficult, or something new. Creativity should be about taking ideas, calls, concepts that the dancers already know, and using that knowledge as a base for further exploration....not to add difficulty, but to add variety – this is what creativity is all about. Les looks at a very simple idea....the possibilities for other expansions of this are endless. Barry*

There is one manoeuvre that you can always depend on. It will not get you into any sort of a fix, and that is the kind of call that all Callers like. Something we can depend upon.

Remember this: You can have any ONE or any number of dancers in the set "FACE THEIR CORNER and BOX THE GNAT" and you haven't changed anything as far as Corners are concerned. Each dancer still has the same person for a Corner.

You can have the HEAD MEN and their CORNER LADY work something in the centre of the square. Example: Square Thru, and Swing the one you meet. Each man has his partner back.

You can have the Head Men and their Corner Lady, Lead to the Right and Circle Four, and each man has his corner with him – but the point is what to do when you lead them to the right. You could break the Head Men, then end ladies chain diagonally across, and thus each Man would have his original partner back, and all will still be in sequence.

You could have the Head Man and Corner Lady lead right and circle four, but the SIDE LADIES break to a line, and each man would have his corner

on his left. An Allemande Left could be done from here.

All of these things are simple, but they involve unusual set-ups, or set-ups that are not used very much to say the least – and these are the things that the dancers like and enjoy. Something that is not the same old way every time, and something that is all very directional and needs no walk-thrus.

From the same type of set-ups you could have the Head Men and Corner Lady lead right and circle four, Side ladies break to a line, go forward and back, then do a Half Sashay, two ladies chain, chain 'em back, and you are there again for the Left Allemande. Of course, by chaining the ladies around a little, you could set up something simple like this:

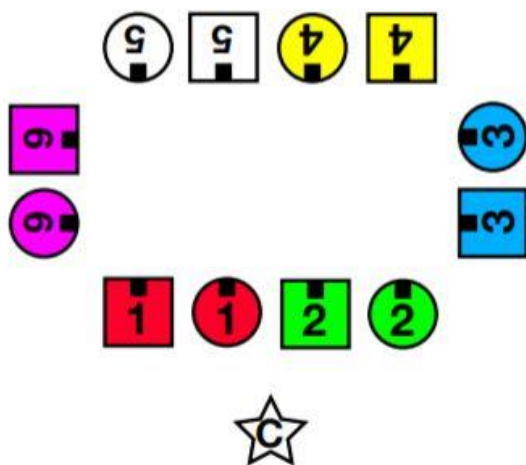
Head Ladies Chain to the Right, New Sides Ladies Chain across. Now have the Head Men and his corner Lead to the Right and circle four, original HEAD ladies break to a line, forward and back, ladies roll RIGHT a half sashay, and all the men have their original partners on their right, and all are in sequence. All you have really done is have the Heads Lead Right and Circle to a Line.

# WORKING WITH SIX COUPLE RECTANGLE SETS

by Calvin Campbell

Six couple rectangular sets used to be danced occasionally at regular modern western square dances. The usual starting Static Set FASR is shown below

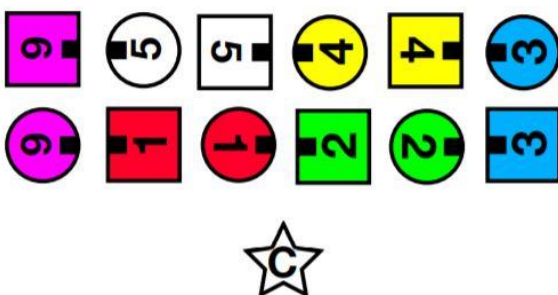
There were about a dozen dance routines that callers memorized. When



sets crashed, which was often, dancers were confused about what to do.

The easiest way to make dancers comfortable with dancing in rectangular sets is for the caller to set up FASRs that enable the caller to resolve any set quickly.

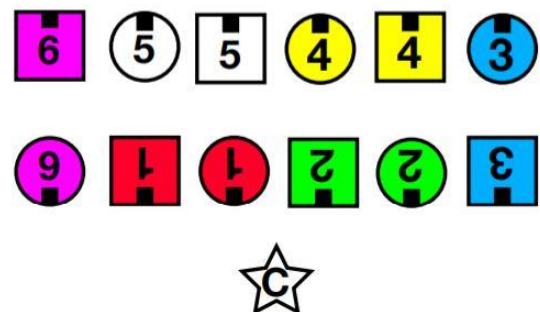
One solution is to set up a six couple Corner Box. The common way is to have the **Head Couples Square Thru**, as shown below



The caller can call a couple of Facing Couple Zeros, followed by a **Left Allemande** and **Promenade**.

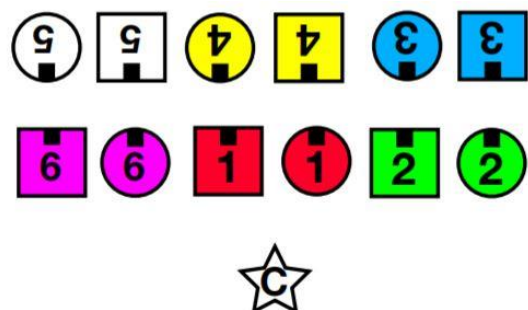
Another get-out would be to do a **Right & Left Thru**, **Dive Thru**, **Centres Square Thru**  $\frac{3}{4}$ , **Left Allemande**, etc.

A third get-out could be a variation of **Star Thru**, **Square Thru**  $\frac{3}{4}$ , The following diagram shows the resolved FASR.



In the above FASR, the quickest resolution to a Static Set is to **U-Turn Back**, **Swing Your Partner**, **Back up to Home**, Of course, the dancers will need to understand where home is located in a rectangular set.

The next option is to have the **Sides Lead Right and Circle to a Line**, The diagram is shown below.



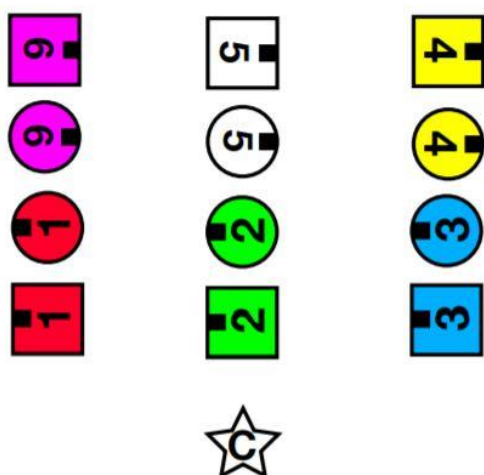
This is a Partner Line composed of six couples. Everyone has their original partner in-sequence. Most Facing Couples Zeros work fine from this FASR. Many Get-out Modules from a Four Couple Partner Line will work fine. This

includes variations of **Star Thru**, **Square Thru 3/4**. The key to making the Get-outs work in the above FASRs is always to do the get-out from a resolved FASR.

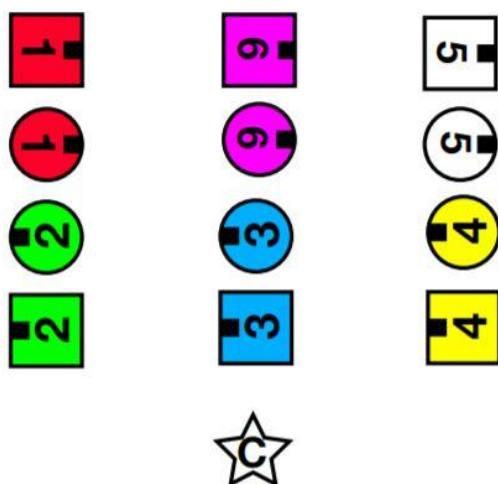
The above strategies keep couples close to their home position. The dancers will stay interested for a while. However, the caller should move the people around. My suggestion is to keep original partners together and keep everyone in-sequence. Here is a quick Setup Module and a diagram.

**(SS-RHn2FcLn)**

**Heads Circle Four Left 3/4, Pass Thru, Veer Left ...**



In this FASR is the set is resolved. If the caller chooses to call **Bend the Line**, the set is still resolved. If the caller chooses to **Couple Circulate**, as shown in the diagram below, the set is resolved



**Couple Circulates** from RHn2FcLn can be used to mix combinations of dancers.

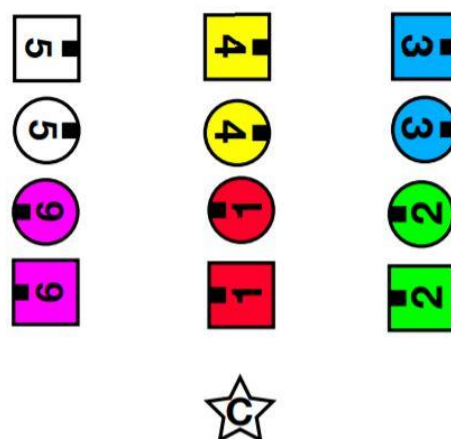
The get-out to a Static Set can be as simple as **Bend the Line, All Circle Left/Right to Home**, it makes the management of the set quite easy.

Many Facing Couple Zeros used in four couple sets can be used in a six-couple rectangular set. As an example, after a Couple Circulate from a RHn2FcLn have the dancers **Bend the Line, Pass the Ocean, Ladies Trade, Swing Thru, Men Run**, the set is resolved. The Module is a RHn2FcLn-RHn2FcLn Zero.

Next, have the **Couples Circulate, Ferris Wheel, Pass Thru, Circle 1/2, Veer Left**, the set is resolved. The **Ferris Wheel** feels entirely different to the dancers because four pairs of dancers are doing the Ferris action in the middle. Then do another Couple Circulate and do the same Flow Module again. The couples have all moved clockwise in the Formation. If the caller has the dancers **Bend the Line** and dance a Facing Couple Zero, the dancers will like it because they are dancing with different people.

The same strategy can work with Ocean Waves. Start with Partner Lines.

**(PL-PL) Pass the Ocean, Men Trade, All Eight Circulate, Swing Thru, Men Run \*... Bend the Line,**



At the (\*) the set is resolved. The FASR is shown above. The couples have been moved one position counter clockwise.

**Spin Chain Thru** can be used very effectively from Partner Lines with six couples. Combined with **Scoot Back**, these two Modules are crowd-pleasers.

- (PL-PL) **Pass The Ocean, Spin Chain Thru, Men (or Ladies) Circulate, Men Run, Bend the Line, Right & Left Thru,**
- (PL-PL) **Pass The Ocean, Scoot Back, Spin Chain Thru, Men (or Ladies) Circulate, Scoot Back, Men Run, Bend the Line, Right & Left Thru,**

Notice that the two Modules above allow both the men and the ladies to be active in the **Spin Chain Thru**. They are separated into two Modules to resolve the set quickly if enough sets break down.

Get-outs from six couple Partner Lines can present a problem because some dancers may not be used to finding their corner beside them. Most variations of **Star Thru, Square 3/4** work well. If you have moved the couples CW or CCW in the Formation, it's easy to provide plenty of variety on the get-out.

I spoke of using Facing Couple Zeros. I advise you: keep them short and simple.

The dancers are dancing in a very different grid. Wait to become creative until the dancers are very familiar with the new environment. "Basics" like four-person **Stars, Right & Left Thru,** and **Ladies Chain** feel different.

I try to work most of my choreography so that Promenades back to home position are short. I often have the dancers join hands and **Circle L/R** the shortest distance back to home position.

Almost all the Modules in this paper will also work with four couple sets. Many of the Modules are probably already in your collection. However, when "basics" such as **Scoot Back, Ferris Wheel,** and **Spin Chain Thru** are used, it's wise to give the dancers a walk-thru before starting the music.

The purpose of this paper was to present easy ways to acquaint square dancers with a different form of square dancing. Once they are comfortable with some of the most common FASRs of sets of six couples, there is much more choreography that can be explored. I hope to do that in the next article.

*This article by Cal will be concluded in the September issue of BTM - Barry*







## CHOREOGRAPHIC IDEAS

A short while ago Marcel Konath from Germany sent in a large number of choreographic concepts that cover a series of items from:

- Individual movement workshops
- Easy patter
- Asymmetrical Mainstream
- Mainstream zeroes
- Mainstream get outs

Last month we presented the second of these 'workshop' themes, and we continue this month with Marcel's take on workshopping the 'ONCE & A HALF' concept. Please be aware that some of the modules presented are 'looking outside the box', so be sure you understand just what is needed here:

### WORKSHOP : ONCE & A HALF

#### HALF SASHAY

- HEADS SQUARE THRU 2,  
SLIDE THRU, RIGHT & LEFT THRU,  
**HALF SASHAY 1-1/2**,  
DOUBLE PASS THRU, FACE LEFT,  
BEND THE LINE, PASS THRU,  
TAG THE LINE, FACE OUT,  
BEND THE LINE,  
RIGHT & LEFT THRU,  
**HALF SASHAY 1-1/2**,  
DOUBLE PASS THRU, FACE LEFT,  
BEND THE LINE, SLIDE THRU,  
ALLEMANDE LEFT,  
RIGHT & LEFT GRAND - **BUT ON  
THE 3RD HAND** - PROMENADE

#### REGULAR CIRCULATES

- **CB**: SWING THRU, MEN RUN,  
CHAIN DOWN THE LINE,

RIGHT & LEFT THRU, ½ SASHAY,  
CENTERS PASS THE OCEAN,  
ENDS DO SA DO TO A WAVE,  
SAME TWO -- TRADE, **SAME 2  
CIRCULATE ONCE AND A HALF  
(OW)**, SWING THRU, MEN RUN,  
BEND THE LINE, PASS THRU,  
WHEEL & DEAL,  
CENTRES PASS THRU : **CB**

- HEADS RIGHT & LEFT THRU,  
HEAD LADIES CHAIN 3/4 --  
SIDE MEN TURN & ½ SASHAY,  
LINES OF 3 FORWARD & BACK,  
TOUCH ¼,  
LONESOME MEN FACE LEFT,  
**ALL 8 CIRCULATE ½ (COLUMN)  
AND ONCE**, BOYS RUN,  
SQUARE THRU 3, TRADE BY,  
TOUCH ¼, LADIES RUN,  
SQUARE THRU 4,  
RIGHT & LEFT GRAND

## WORKSHOP IDEA: ON THE DOUBLE TRACK

### 1. LADIES CHAIN

- **(RHL BOX OS)** SQUARE THRU, BUT ON THE 3RD HAND - SWING THRU, MEN RUN, 1/2 TAG, SCOOT BACK, MEN FOLD, **ON THE DOUBLE TRACK --LADIES CHAIN**, CHAIN EM BACK, PASS THE OCEAN, ALL 8 CIRCULATE, TURN THRU, DO PA SO, PROMENADE
- **(CB)** SWING THRU, MEN RUN, TAG THE LINE, CLOVERLEAF, **ON THE DOUBLE TRACK LADIES CHAIN**, SQUARE THRU 4, TRADE BY, ALLEMANDE LEFT
- HEADS PASS THRU, SEPARATE, AROUND 1 TO A LINE, PASS THRU, WHEEL & DEAL, **ON THE DOUBLE TRACK LADIES CHAIN**, PASS THRU, WHEEL & DEAL, ZOOM, CENTRES PASS THRU, **(CB)** ALLEMANDE LEFT
- **(CB)** TOUCH ¼, SPLIT CIRCULATE 1 ½, LADIES IN WAVE - SWING THRU, MEN FACE RIGHT, **ON THE DOUBLE TRACK - LADIES CHAIN** (**OCEAN WAVE RULE ¼**

**TAG**), SLIDE THRU, WRONG WAY GRAND, **BUT ON THE 3<sup>RD</sup> HAND - SWING AND PROMENADE**

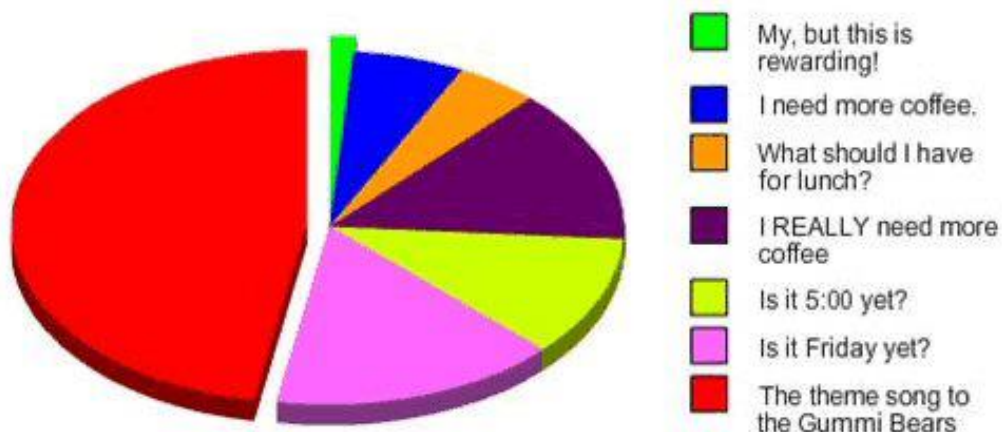
### 2. FLUTTER WHEEL

- HEADS TURN THRU, SEPARATE, AROUND 2 TO A LINE, PASS THRU, MEN WHEEL AROUND, FERRIS WHEEL, **ON THE DOUBLE TRACK - REVERSE FLUTTER WHEEL (MEN)**, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, ZOOM, LEADERS CLOVERLEAF, TRAILERS TRADE, **HOME**

### 3. DIXIE STYLE

- HEADS SQUARE THRU 3, SIDES FACE, HEADS RUN AROUND THE SIDES, LINES FORWARD & BACK, PASS THRU, WHEEL & DEAL, **MEN LEAD ON THE DOUBLE TRACK -- DIXIE STYLE TO AN OCEAN WAVE**, MEN CIRCULATE, LADIES TRADE, LADIES RUN, BEND THE LINE: **PL**

## What is Running Through My Head At Work





page 232 - Chapter 18: Now that you have the dancers on the floor, the next thing you will do is.....



# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Allemander:** *There are all types of television programs about cops, and robbers, treks in space, lawyers, criminal investigations, pirates, cowboys, as well as hundreds of reality shows about cooking, sailing, farming, auctioning, buying houses, and just about anything you can name. What I would like to know is there anything about square dancers and square dancing, and if there are, which of those are worth watching?*

*I.B. Square Eyes  
Norttoodoo, Tas.*

**Dear I.B. :** Of course, there is. Dr. Allemander is aware of several shows that have appeared on our small screens over the years, and he is of the opinion that any time you can view square dancers in their natural habitat, it is worth watching.

The most famous of course is "Hollywood Squares". This series was about a square dance club made up of exclusively of movie and television stars. Watching this show, Dr. Allemander often fantasized himself as being in the position of Sally Field's corner when the caller called a 'yellow rock'.

Another show along similar lines was "Celebrity Squares", where the club only had various famous people as members. Mind you, Dr. Allemander would not be keen on having ex-UK PM Maggie Thatcher as his corner at any time!

Another well-known series was "The Odd Couple". This was about a caller who specialized in APD and DBD with boys paired with boys and girls paired with

girls. Here Dr. Allemander's fantasies turned towards him dancing as a woman, where a partner yellow rock and swing would be most acceptable.

There was also a series about the life and times of happenings in a daytime beginners class called "Saturday Afternoon Wrestling". There was once also a series about Advanced classes that featured dancers who have problems with some of the calls – this was called "Different Strokes"

Everyone also knows the long-running TV series about the dancer who could never find a partner to promenade called "Lost In Space". What about the series that looked at problems faced by our wonderful class helpers called "Angel"? Another one was an instructional series for callers entitled "Tru Calling" (this was an aid to callers when discussing numbers at their last dance).

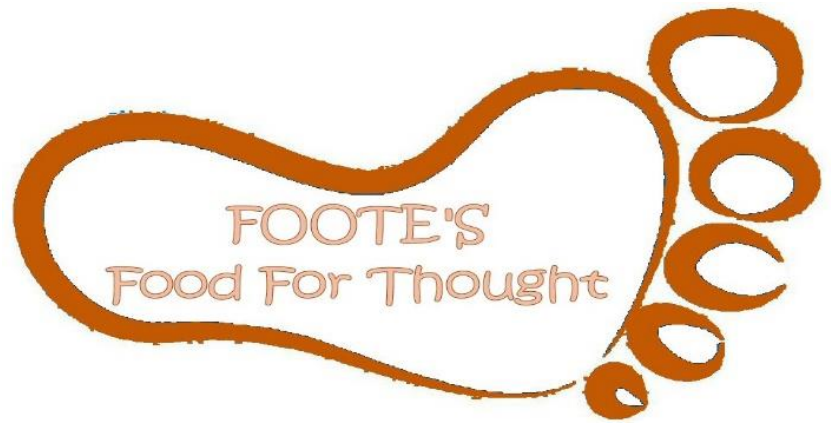
Of course, there was also the reality series "dancing With the Stars", where each dancer had the opportunity to be partnered with a caller in the square. Dancers who remained sane at the end of the night were the winners. Another famous reality television series about dancing in a smaller hall with a crowded floor was "Eight Is Enough". And of course, there was the most authentic square dance series of all time, entitled "Happy Days".

*Dr. A.L. "Lefty" Allemander, Phd., Dip SD, gives advice to the dancelorn in this space on a regular basis and advises that while it is good to watch these shows, the best fun to be had is still out there on the dance floor.*



# PRESENTATION TECHNIQUES FOR CREATIVE CHOREOGRAPHY

by Ed Foote



1. **Use "off the street" words.** This means explaining the material in words that are so simple, that if we brought someone in off the street who had never square danced and put them in a square, they would be able to understand what we wanted them to do.
2. **Convince the dancers you mean what you have said to do.** They may hear you say it, but they do not believe you if they have never been told to do this before. If they don't believe you, they won't move.
3. **Use the word "GO"** to propel the dancers into action.
4. **Raise your voice to emphasize something different.** This will force the dancers to pay attention and to get in motion.
5. **Use sex terminology in describing the action after you have named the call.** Don't do this in teaching a call, because most calls do not have sex terminology as part of the definition. But do use this in presenting choreography because it makes it easier for the dancers to follow quickly.
6. **Do not leave the dancers unusual for very long.** Preferably no more than 30 seconds. Then get them back to "normal." If dancers are left unusual for a long time, they become nervous and much more likely to break down.
7. **Think very simple for getting out of an unusual setup.** You do not want the dancers to break down on the resolve, especially after they have been successful with your choreography. Also, "thinking simple" will make it much easier for you to see in your mind how to get the dancers back to "normal."
8. **If you have a good idea, ride it for all that it is worth.** Analyse all the places you can use your idea. If you are going to go to the effort to get the dancers to do something creative, then use this as a theme for several tips.
9. **At most, only 20% of a dance should be Creative Choreography.** (Depending on the group, this percentage could be much lower.) The other 80% should be plain vanilla. Creative Choreography is the icing on the cake, but it is not "the cake."

## A BIT OF HISTORY

In the early days of square dancing in the 1950's, our activity was extremely popular; not just with a specific age group as we find in many areas today, but all ages enjoyed the self-entertainment available through the medium of square dancing.

In many areas, all over the world, radio stations featured contests with callers presenting new and innovative ideas. One such radio station was KVSM in San Mateo, California. This station presented a regular timeslot each week (Sunday mornings at 10.30am) conducted by radio personality Mildred Buhler on her "Calling all Folk Dancers to Breakfast at Bondy's Radio Show". The winner of the much-publicized new call contest was Johnny Eskernazi, a caller from San Francisco. Among the prizes for this contest was a flight from San Francisco to Los Angeles for the winner and his wife.

It is really hard to imagine what it must have been like in those days. Lots and lots of dancers; square dance clubs everywhere; radio programs featuring square dancing in many towns and cities. Here in Australia, it was a similar thing a few years later, with square dancing being sponsored by a major retail chain (really so they could sell lots of clothes) and major competitions for callers and dancers.

### **This is the winning creation by Johnny Eskernazi in 1950**

CENTRE FOUR MAKE A RIGHT-HAND STAR

HEAD TWO COUPLES YOU BALANCE AND SWING

DOWN THE CENTER AND SPLIT THE RING (*pass opposite with right shoulders*)

LADY GOES RIGHT AND THE GENT GOES LEFT (*cast off and pass right shoulders with your opposite. as you pass each other on the 'outside of the set'*)

FORM YOUR FOURS ON THE SIDES OF THE SET. (*line up along the side of the side couples with partners' facing each other, near "home" position*)

FORWARD EIGHT AND EIGHT FALL BACK

WAIT FOR THE CALL ON THE OUTSIDE TRACK.

CENTER FOUR MAKE A RIGHT-HAND STAR (*couples two and four*)

OUTSIDE FOUR STAND WHERE YOU ARE (*couples one and three*)

BREAK THAT OUT WITH A DOUBLE ELBOW (*couples two and four do a double elbow with their original corners*)

OUTSIDE FOUR GET IN THE SHOW

"WITH A LEFT-HAND STAR AND HOW DE DO

AND BACK WITH A RIGHT AND HOW ARE YOU (*couples one and three go into the centre with, a left and then a right-hand star*)

MEET YOUR CORNER 'WITH A LEFT ALLEMANDE RIGHT TO YOUR PARTNER AND A RIGHT AND LEFT GRAND.

# ◆ Poets' Corner ◆

## **REMEMBER (author Unknown)**

Sometime, when you're feeling  
important,  
Sometime, when your ego is in bloom,  
Sometime, when you take it for granted,  
You're the best qualified in the room;  
Sometime, when you feel that your going  
Would leave an unfillable hole,  
Just follow this simple instruction  
And see how it humbles your soul.

Take a bucket of water,  
Put you hand in it up to your wrist,  
Pull it out, and the hole that's remaining

Is a measure of how much you'll be  
missed.  
You may splash all you please when you  
enter,  
And you may stir the water galore,  
But stop and you'll find in a minute  
That it looks just the same as before.

The moral of this quaint example  
Is to do the best that you can,  
Be proud of yourself, but REMEMBER  
There is no indispensable man!

## **A JOYFUL HARVEST by Mary Helsey**

Planning for retirement  
Is a lot of fun to do,  
Especially If you're tired of work'  
And eager to be through.

Being honest with yourself,  
About what lies ahead,  
Can help prepare you for the best  
When working days have fled.

Having time to socialize,  
You'll eat a lion's share,  
But don't forget your health and fitness  
Warrant special care.

Plan to dance and dance and dance,  
To learn, improve and grow,  
You'll reap a joyful harvest,  
From the dancing steps you sow!

# In Depth

## BEING CREATIVE WITH SPIN CHAIN THRU

By Guido Haas (Germany)

At first a little bit of history. The first definition of Spin Chain Thru was published in 1967 by Rod Blaylock (in 1968 in Sets in Order). It was added to Sets in Order's "The Basics – A Suggested Order of Teaching" in September 1968. Then it was included in Callerlab's Tentative Mainstream program list in 1975. It remained Mainstream until 2001. From August 2001 to September 2006 Spin Chain Thru was part of the Plus program. Since then it is, again, part of the Mainstream program. The first choreography, written by Ken Laidman, was published in October 1967 in Sets in Order, page 48, as "Spinchainrunfold or Vertigo".<sup>1</sup>

Spin Chain Thru is an underused call. This was partly the reason why it was moved to Plus. When it was Plus it was used even less. Today, it is most often used in its basic form and keeping the end dances busy:

- Spin Chain Thru – Ends you are busy doing nothing 😊
- Spin Chain Thru – Ends Circulate (once or twice),
- Spin Chain Thru – Ends Zoom,
- Spin Chain Thru – Ends U-Turn Back.

While Spin Chain Thru is not necessarily a difficult call, it being not called as often as other calls of the Mainstream program causes some troubles with some dancers. Also, Spin Chain Thru often is used with little variety. When I prepared a workshop for the Spring Jamboree,<sup>2</sup> I looked at my collection of singing call choreography, over 90 percent of the publicly available choreography has the men work through the middle and most of these let the ladies Circulate once or twice.

So here is a more thorough look at Spin Chain Thru and some more varied choreography. As always, if used too often to compensate the current underusage it might become as boring as any other repetitive choreography.

At first, we consult the definition of Spin Chain Thru:

<b>Starting formation:</b>	Parallel Waves
<b>Command example:</b>	Spin Chain Thru
<b>Dance Action:</b>	Each end and adjacent center Turn 1/2. New centers Turn 3/4 to form a center Ocean Wave. Very Centers Turn 1/2. In the center Ocean Wave, each end and adjacent center Turn 3/4.

<sup>1</sup> All 444 editions of Sets in Order are available here: <http://newsquaremusic.com/sioindex.html>

<sup>2</sup> The EAASDC/ECTA Spring Jamboree 2020 was cancelled due to the Covid-19 pandemic



<b>Ending Formation:</b>	Parallel Waves
<b>Timing:</b>	resulting Ends, 3, resulting Centers, 16
<b>Styling:</b>	Use same styling as in Swing Thru. The resulting ends stand still as the centers finish the call.
<b>Comments:</b>	<p>The Facing Couples Rule applies to this call.</p> <p>While the new centers are finishing the call, the resulting ends may be given another call (e.g., Spin Chain Thru, Ends Circulate Twice).</p> <p>Spin Chain Thru can be danced as "All Turn 1/2. Those who meet Turn 3/4. Those who meet Turn 1/2. Those who meet Turn 3/4".</p> <p>Some callers use Spin Chain Thru from an Alamo Ring as a gimmick (see "Additional Detail: Commands: Gimmicks"). When using this gimmick, callers must indicate which pairs of dancers begin the call, e.g., "Start with the Right and Spin Chain Thru"</p>

Now let us look at the different combinations Spin Chain Thru offers in conjunction with the other calls of the Basic and Mainstream programs. I use a dance program list and highlight one call using a yellow highlighter. Then I use a blue highlighter and mark all calls that I could technically call before the theme call – without regarding body flow, hand availability, left- or right-hand formations, centers or ends... I repeat this with a red highlighter for the calls that I could use after the theme call.<sup>3</sup>

### Properties of Spin Chain Thru

- Spin Chain Thru is our second true “chain-reaction-type” call.<sup>4</sup> But compared to Swing Thru, Spin Chain Thru elaborates here. Like:

New hand connection after:	yes	no
Arm Turn ½	continue	pause
Arm Turn ¾	continue	pause
Arm Turn ½	continue	pause
Arm Turn ¾	the call has ended.	
- Spin Chain Thru has the in-facing end-dancer move across to end at the in-facing center position. That is, from any half of the square, three dancers remain in that half while one dancer crosses over to the other half of the set. For your benefit this property may be used to help you sort your square, especially when the dancers have put their square into an asymmetric state (like 3 boys, 1 girl in one half). For the general dancer it is not obvious that only the in-facing end dancers cross over to the other half.
- Spin Chain Thru always changes the arrangement: from 0 to ½ or vice versa and from 1 to 4 to 2 to 3 to 1...

<sup>3</sup>Using these colours has a simple background. I’m not too keen to learn such colour coding by heart but I still want to remember which colour I used for what. So, I use what I already know, the knowledge about the [Doppler effect](#): The colour of objects that I watch coming towards “me” – the yellow highlighted call – experiences a blueshift, the colour of those moving away, a redshift. But you may use a colour scheme of your choice.

<sup>4</sup>The first call of this group of calls is Swing Thru.

- Spin Chain Thru takes 16 steps to the beat of the music – according to the definition. Actually, it takes a little less than that. When we go into the duration of a call, most are defined from standstill to standstill. Trade takes four, Cast Off  $\frac{3}{4}$  takes six – added in a combination like Spin Chain Thru or Spin the Top this results in eight steps, instead of ten, because of the continuous and flowing movement. But then we continue with another such combination without stopping resulting in a duration of about 14 to 15 steps – especially when the next call is issued so that there is no stop and go before and after Spin Chain Thru.
- Spin Chain Thru is a Technical Zero if you call it twice. It shows a Four Ladies Chain effect if the dancers are in a mixed sequence state (sequence state 3 or 4).
- Spin Chain Thru called four times is a Geographical Zero.
- “Spin Chain Thru, Ends Circulate Twice” called twice is a Technical Zero.
- “Spin Chain Thru, Ends Circulate” called twice is a True Zero – one of the reasons why it is often called twice.
- Spin Chain Thru called twice is also positionally equivalent to Spin Chain the Gears – it takes more time than the Plus call.

## Possible Call Combinations

Basic Program - Part 1	Basic Program - Part 2	Mainstream Program
1. Circle Left / Circle Right 2. Forward and Back 3. Dosado / Dosado to a Wave Left Dosado / Left Dosado to a LH Wave 4. Swing 5. Promenade Family a. Couples (Full, 1/2, 3/4) b. Single File Promenade c. Wrong Way Promenade d. Star Promenade 6. Allemande Left 7. Arm Turns 8. Right and Left Grand Family a. Right and Left Grand b. Weave the Ring c. Wrong Way Grand 9. Left-Hand Star / Right-Hand Star 10. Pass Thru / Step Thru 11. Half Sashay Family a. Half Sashay b. Rollaway c. Ladies In, Men Sashay 12. Turn Back Family a. U-Turn Back b. Backtrack 13. Separate a. Around 1 or 2 to a Line b. Around 1 or 2 and Come into the Middle 14. Split Two 15. Courtesy Turn 16. Ladies Chain Family a. Two Ladies Chain (Reg. & $\frac{3}{4}$ ) b. Four Ladies Chain (Reg. & $\frac{3}{4}$ ) c. Chain Down the Line	33. Wheel Around 34. Box the Gnat 35. Trade Family a. (Named Dancers) Trade b. Couples Trade 36. Ocean Wave Family a. Step to a Wave b. Balance 37. Alamo Style (Formation) **) 38. Swing Thru / Left Swing Thru 39. Run / Cross Run 40. Pass the Ocean 41. Extend 42. Wheel and Deal 43. Zoom 44. Flutterwheel / Reverse Flutterwheel 45. Sweep a Quarter 46. Trade By 47. Touch 1/4 48. Ferris Wheel  **) possible starting formation as a gimmick after the newly worded definition.  ***) To call Left is in most cases not necessary. But if the starting formation is Facing Couples and the left-hand version is desired, it must be called as a Left Spin Chain Thru.	1. Cloverleaf 2. Turn Thru / Left Turn Thru 3. Eight Chain Thru / Eight Chain 2 4 6 / Eight Chain 1 2 3 4 5 6 7 4. Pass to the Center 5. Thar Family 6. Allemande Thar a. Allemande Left to an Allemande Thar b. Wrong Way Thar 7. Slip the Clutch 8. Shoot the Star / Shoot the Star Full Around 9. Single Hinge / Couples Hinge 10. Centers In 11. Cast Off 3/4 12. Spin the Top 13. Walk and Dodge 14. Slide Thru 15. Fold / Cross Fold 16. Dixie Style to an Ocean Wave 17. (Left) Spin Chain Thru ***) a. Tag the Line Family b. Tag the Line (In/Out/Left/Right) c. Fractions ( $\frac{1}{4}$ , $\frac{1}{2}$ , $\frac{3}{4}$ ) / Fractions ( $\frac{1}{4}$ , $\frac{1}{2}$ , $\frac{3}{4}$ ) 18. Scoot Back 19. Recycle (From a Wave Only)  2020-03-13  Black = combination not possible/desirable Highlight = theme

17. Do Paso 18. Lead Right / Lead Left 19. Veer Left / Veer Right 20. Bend the Line 21. Circulate Family a. (Named Dancers) <b>Circulate</b> b. <b>Couples Circulate</b> c. <b>All Eight Circulate</b> d. Single File Circulate e. <b>Split/Box Circulate</b> 22. <b>Right and Left Thru</b> 23. <b>Grand Square</b> 24. <b>Star Thru</b> 25. Double Pass Thru 26. First Couple Go Left/Right, Next Couple Go Left/Right 27. <b>California Twirl</b> 28. <b>Walk Around the Corner</b> 29. See Saw 30. <b>Square Thru (1, 2, 3, 4) /</b> <b>Left Square Thru (1, 2, 3, 4)</b> 31. Circle to a Line 32. Dive Thru		<b>Blue=</b> call before “theme” <b>Red =</b> call after “theme”  These are possible combinations without regard of formation and body flow. You must find out for yourself if a combination works for you. Sometimes you need to be creative to see the FASR to make a combination work. Sometimes you might need to re-read the definition of a call again.  The list may or may not be exhaustive – it probably is not.
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## Using Combinations with a Purpose

Yes, we could just use these possibilities to create variety before and after Spin Chain Thru. Some of these combinations could impose some difficulties to especially the weaker dancers of your group. Also, with some of the above possibilities you might find that you have to sacrifice a little of the smooth dancing experience written about in earlier editions of “Behind the Mike”.<sup>5</sup> Your judgment is really important.

Another reason to incorporate more variety when using Spin Chain Thru lies in its definition. The originating center dancers have nothing to do for at least 12 to 13 beats of music. They just stand there. For many dancers this is difficult, especially, when this call is used at dances advertised as Plus and beyond.

One more difficulty is imposed on the end dancers of the center wave. They must be attentive to catch the hand of the very center. But some wander around and appear to have no clue what to do.<sup>6</sup> At least, this is what I observe at dances.

But wouldn't it be more interesting when Spin Chain Thru leads to something rewarding for the dancers? This could be an unexpected Allemande Left, Right and Left Grand, or “You are home!” immediately or after one or two calls after Spin Chain Thru.

## Keeping the New Ends Busy

After the initial arm turn the new Ends during a Spin Chain Thru may stay busy with a couple of possible calls:

**Basic:** U-Turn Back  
Circulate  
Zoom

**Mainstream:** –

**Plus:** (Anything) and Roll

<sup>5</sup> Especially the March and April editions of 2020. There are more if you're interested and search in the available back copies.

<sup>6</sup> If **you** have an idea to make this dancer feel important, please let us know about it.

## Peel Off

While the Ends are busy with a Circulate 3 times, you might want to include a Trade the Wave for the Centers...

### Fractions of Spin Chain Thru

There are two types of fractionalizing Spin Chain Thru:

1. Counting parts, there are four distinctive parts:  $\frac{1}{2}$ ,  $\frac{3}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ .
2. Counting Single Hinges, there are ten consecutive Single Hinges.<sup>7</sup>

For most Mainstream dancers counting parts is the prevalent type that I experienced. I personally use the half of a Spin Chain Thru and three quarters of a Spin Chain Thru in my teaching process for that call. The first two parts together are common ground for some calls: Spin the Top; Spin Chain Thru; Spin Chain the Gears; Spin Chain and Exchange the Gears; Relay the Deucey. I name this action "Spin" and since the dancers only experience it during teaching, they soon forget it when I do not use it anymore. Three quarters tells the end dancer of the perpendicular Ocean Wave that he/she must wait. I introduce that by calling a Half Spin Chain Thru and then a Very Centers Trade.

Fractionalizing Spin Chain Thru shows a cool effect: The center Ocean Wave has another handedness as the starting formation. When you start from Parallel Right-Hand Waves the perpendicular Ocean Wave in the center is left-handed. Most dancers will not notice that change. And why should they – they never experience this since the regular ending formation is again a Right-Hand Ocean Wave.

Here is some choreography using fractions, using the number of parts. The choreography starts simple and continues to become more varied. Some dancers will probably perceive it as more difficult because of the appearance of atypical arrangements for this call and the different variety when you set up the respective starting FASR.<sup>8</sup>

Basic and Mainstream offer only two calls for the use with these fractions: Zoom and Circulate.

Be aware that "Ends Zoom" is a difficult call for some dancers and "Ends Zoom" might be awkward to dance for the tandem's leader when it is called too early. (It should feel more like a  $\frac{3}{4}$  Zoom.)<sup>9</sup>

All modules are shown from one possible position only.

### Spin Chain Thru Fractions to Allemande Left

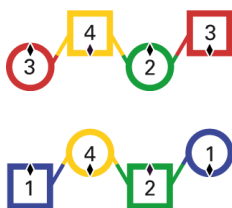
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<sup>7</sup>I'd reserve counting Single Hinges for the more proficient dancers – and still, I wouldn't expect any random square to translate  $\frac{6}{10}$  of Spin Chain Thru in real time while dancing to correctly end the call in the respective Hourglass formation – without a preceding workshop.

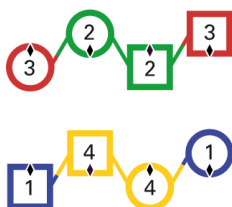
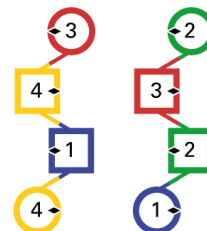
<sup>8</sup>If the numbers of my proxy dancers are too small for your eyes, the colours are ordered alphabetically: couple number 1 = blue, 2 = green, 3 = red, 4 = yellow

<sup>9</sup>See also ECTA News 2019-06: Zoom – unfortunately, in the process of compiling the articles and creating the final edition of the News the second table has been given a rather cryptic format. Back copies of the ECTA News are available on our web site in the members area.

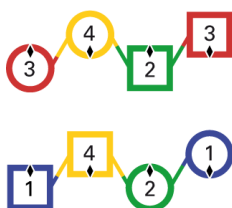
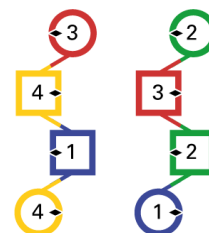




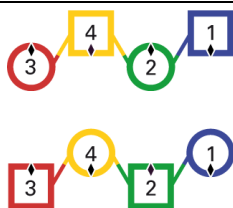
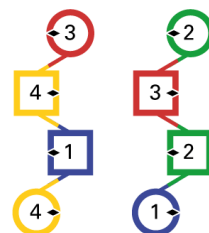
$\frac{1}{2}$  SPIN CHAIN THRU  
ENDS FACE IN  
EXTEND  
ALLEMANDE LEFT



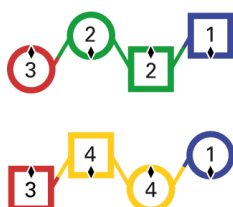
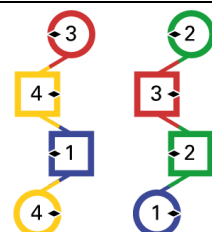
$\frac{1}{2}$  SPIN CHAIN THRU  
ENDS CIRCULATE AND  
(ENDS) FACE IN  
EXTEND  
ALLEMANDE LEFT



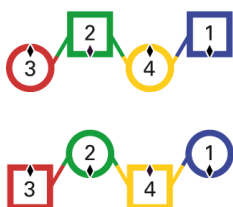
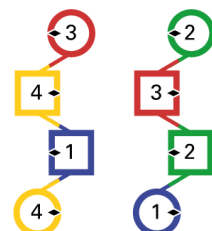
$\frac{1}{2}$  SPIN CHAIN THRU  
ENDS ZOOM AND  
(ENDS) FACE IN  
EXTEND  
ALLEMANDE LEFT



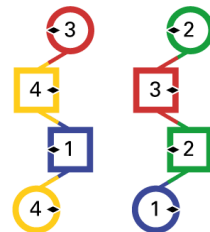
$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS FACE IN  
EXTEND  
ALLEMANDE LEFT

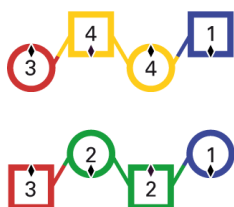


$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS CIRCULATE AND  
(ENDS) FACE IN  
EXTEND  
ALLEMANDE LEFT

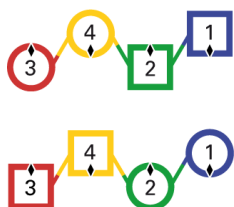
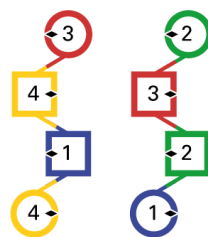


$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS CIRCULATE TWICE  
AND  
(ENDS) FACE IN  
EXTEND  
ALLEMANDE LEFT

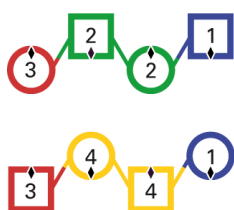
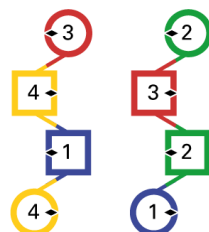




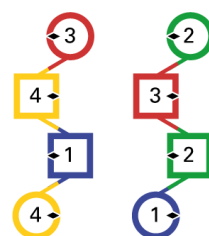
$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS ZOOM  
ENDS CIRCULATE AND  
(ENDS) FACE IN  
EXTEND  
ALLEMANDE LEFT



$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS ZOOM AND  
(ENDS) FACE IN  
EXTEND  
ALLEMANDE LEFT

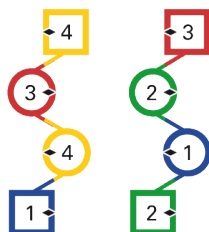


$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS CIRCULATE  
ENDS ZOOM AND  
(ENDS) FACE IN  
EXTEND  
ALLEMANDE LEFT

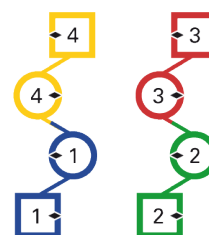
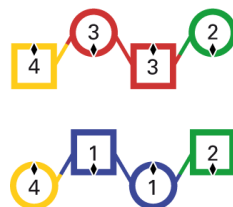


### Spin Chain Thru Fractions to Swing for Singing Calls

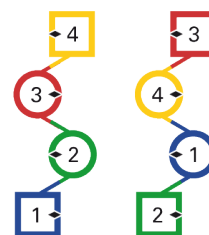
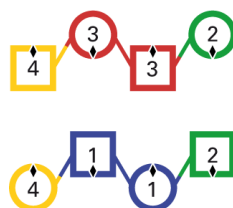
The following sequences have the Men go into the center wave:



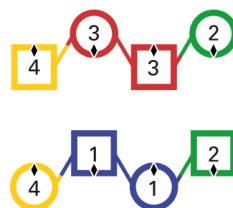
$\frac{1}{2}$  SPIN CHAIN THRU  
ENDS FACE IN  
EXTEND  
SWING

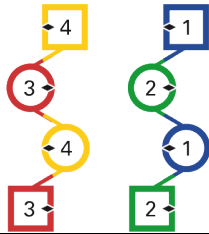


$\frac{1}{2}$  SPIN CHAIN THRU  
ENDS CIRCULATE AND  
(ENDS) FACE IN  
EXTEND  
SWING

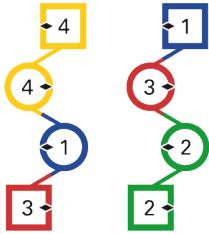
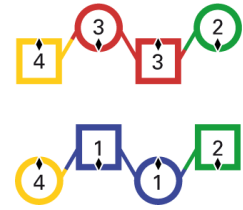


$\frac{1}{2}$  SPIN CHAIN THRU  
ENDS ZOOM AND  
(ENDS) FACE IN  
EXTEND  
SWING

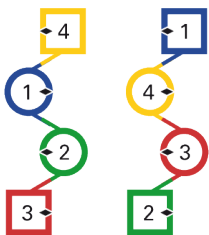
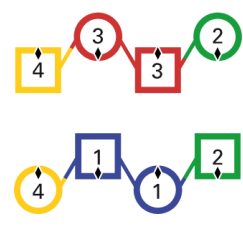




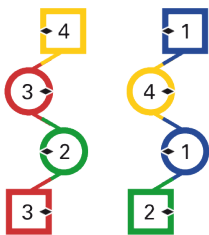
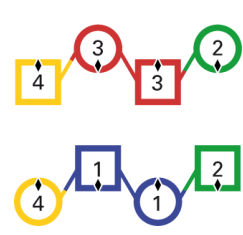
$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS FACE IN  
EXTEND  
SWING



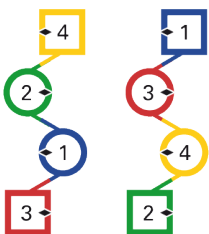
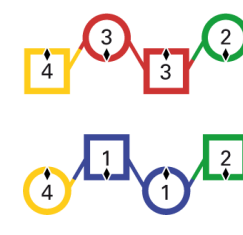
$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS CIRCULATE AND  
(ENDS) FACE IN  
EXTEND  
SWING



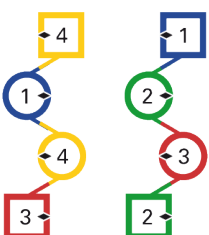
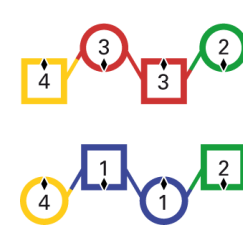
$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS CIRCULATE TWICE  
AND  
(ENDS) FACE IN  
EXTEND  
SWING



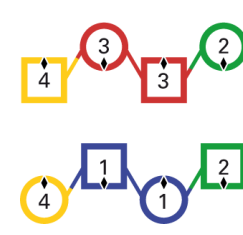
$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS ZOOM  
ENDS CIRCULATE AND  
(ENDS) FACE IN  
EXTEND  
SWING



$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS ZOOM AND  
(ENDS) FACE IN  
EXTEND  
SWING

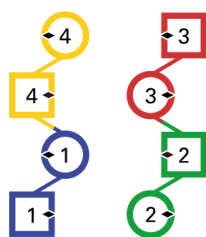


$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS CIRCULATE  
ENDS ZOOM AND  
(ENDS) FACE IN  
EXTEND  
SWING

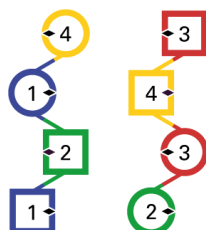
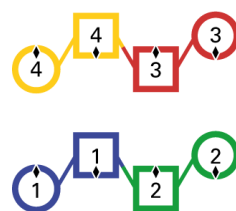


And then there are the variations where the Ladies, or the (original) Heads, or the (original) Sides are coming from the center wave.

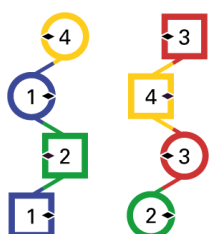
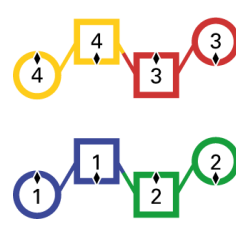
## Spin Chain Thru Fractions to Right and Left Grand



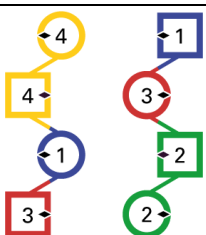
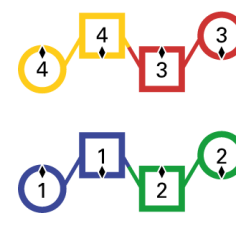
$\frac{1}{2}$  SPIN CHAIN THRU  
ENDS FACE IN  
EXTEND  
RIGHT & LEFT GRAND



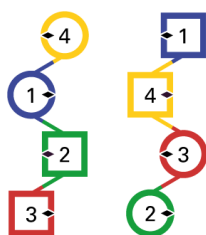
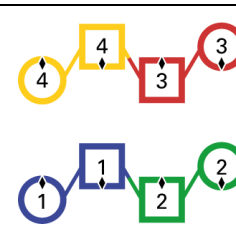
$\frac{1}{2}$  SPIN CHAIN THRU  
ENDS CIRCULATE AND  
(ENDS) FACE IN  
EXTEND  
RIGHT & LEFT GRAND



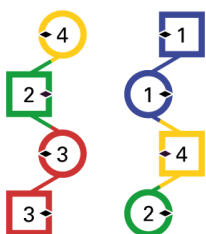
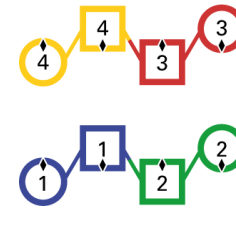
$\frac{1}{2}$  SPIN CHAIN THRU  
ENDS ZOOM AND  
(ENDS) FACE IN  
EXTEND  
RIGHT & LEFT GRAND



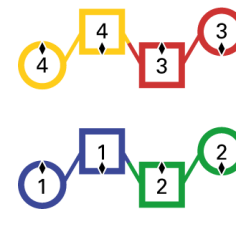
$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS FACE IN  
EXTEND  
RIGHT & LEFT GRAND



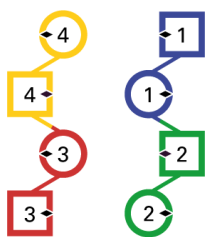
$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS CIRCULATE AND  
(ENDS) FACE IN  
EXTEND  
RIGHT & LEFT GRAND



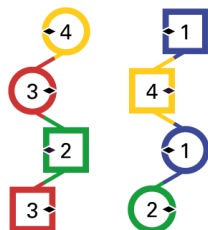
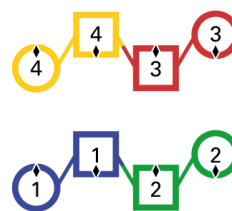
$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS CIRCULATE TWICE  
AND  
(ENDS) FACE IN  
EXTEND  
RIGHT & LEFT GRAND



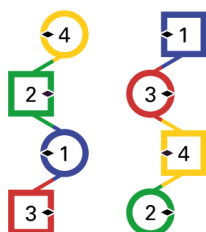
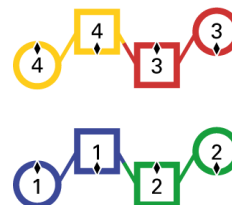




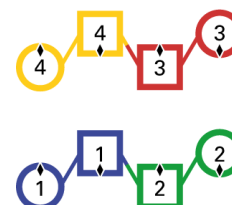
$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS ZOOM  
ENDS CIRCULATE AND  
(ENDS) FACE IN  
EXTEND  
RIGHT & LEFT GRAND



$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS ZOOM AND  
(ENDS) FACE IN  
EXTEND  
RIGHT & LEFT GRAND



$\frac{3}{4}$  SPIN CHAIN THRU  
ENDS CIRCULATE  
ENDS ZOOM AND  
(ENDS) FACE IN  
EXTEND  
RIGHT & LEFT GRAND



## Some Choreography

The following choreography from my collection, some was developed by me and a lot more researched from several sources, is ordered by who is on the outside. I use the following abbreviations: %

### Caveats:

H/S Square Thru is just a place holder for choreography that needs more space here – and it also needs less time when you push your checkers or dolls. When you replace it make sure you consider the necessary time consumption.

I pushed my checkers through all the choreographies. But still, sometimes my checkers behave like ordinary dancers and make mistakes.

### Both Circulate Module

- **CB:** SPIN CHAIN THRU, LADIES CIRCULATE ONCE, SPIN CHAIN THRU, MEN CIRCULATE TWICE, SPIN CHAIN THRU, LADIES CIRCULATE THRICE, RIGHT AND LEFT GRAND.

### Both Circulate Singing Call Corner Lady Progression

- H/S STAR THRU, PASS THRU, RIGHT AND LEFT THRU, PASS THRU, TRADE BY (= CB), SPIN CHAIN THRU, ENDS CIRCULATE, SPIN CHAIN THRU, ENDS CIRCULATE, MEN RUN, PROMENADE (= 5/8 PROMENADE)

## Both Zoom Singing Call Corner Lady Progression

- H/S STAR THRU, PASS THRU (= XB), SPIN CHAIN THRU, LADIES ZOOM, SPIN CHAIN THRU, MEN ZOOM, PASS THRU, ALLEMANDE LEFT, SWING, PROMENADE (= 9/8 PROMENADE)

## Ladies Wait Modules

- **PL:** DIXIE STYLE TO A WAVE, LADIES CIRCULATE, LEFT SWING THRU, LADIES CIRCULATE, SPIN CHAIN THRU, LEFT ALLEMANDE
- **PL:** LEFT TOUCH  $\frac{1}{4}$ , MEN RUN LEFT, STEP TO A LEFT-HAND WAVE – LADIES TRADE, SPIN CHAIN THRU, RECYCLE, PASS THRU, TRADE BY – **CB**.
- **PL OOS:** PASS THE OCEAN, SPIN CHAIN THRU, EXTEND, RLG
- **CB:** PASS THRU, U-TURN BACK, MAKE A LEFT-HAND WAVE, LADIES TRADE, SPIN CHAIN THRU, RECYCLE, SLIDE THRU – PL.
- **PL:** SQUARE THRU 3, LADIES TRADE, MEN RUN, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, MEN TRADE, LEFT SWING THRU, SPIN CHAIN THRU, ALLEMANDE LEFT
- **RIGHT-HAND LADY BOX IN SEQUENCE** (H/S STAR THRU, PASS THRU, RIGHT AND LEFT THRU): <sup>10</sup>
  - SPIN CHAIN THRU, TURN THRU, ALLEMANDE LEFT
  - SPIN CHAIN THRU, RIGHT AND LEFT GRAND
  - SPIN CHAIN THRU, SWING YOUR PARTNER

## Ladies Wait Singing Calls Corner Lady Progression

- H/S TOUCH  $\frac{1}{4}$ , MEN RUN, DOSADO TO A WAVE, SPLIT CIRCULATE, SPIN CHAIN THRU, MEN RUN, HALF SQUARE THRU, SWING, PROMENADE
- H/S PROMENADE  $\frac{1}{2}$ , LEAD RIGHT, SPIN CHAIN THRU, MEN RUN, FERRIS WHEEL, ZOOM, PASS THRU, SWING, PROMENADE (=  $\frac{3}{4}$  PROMENADE)
- H/S PASS THE OCEAN, RECYCLE, PASS THRU, SPIN CHAIN THRU, MEN RUN, FERRIS WHEEL, ZOOM, PASS THRU, SWING, PROMENADE
- H/S LEAD RIGHT, RIGHT AND LEFT THRU, STAR THRU, PASS THE OCEAN, RECYCLE, SPIN CHAIN THRU, MEN RUN, WRONG WAY PROMENADE
- H/S PROMENADE  $\frac{1}{2}$ , H/S LEAD RIGHT, CIRCLE TO A LINE, STAR THRU, SQUARE THRU – ON 5 SPIN CHAIN THRU, SWING, PROMENADE
- 4 COUPLES FLUTTERWHEEL, H/S WRONG WAY PROMENADE  $\frac{1}{2}$ , H/S STAR THRU, PASS THRU, SPIN CHAIN THRU, TURN THRU, SWING, PROMENADE

## Ladies Wait Singing Call Right-Hand Lady Progression

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<sup>10</sup> The latter two offer a little showmanship: Spin Chain Thru, Ladies Close your Eyes; Clap three times and here's your Prince Charming

- H/S SQUARE THRU 4, SPIN CHAIN THRU, MEN RUN, BEND THE LINE, RIGHT & LEFT THRU, STAR THRU, PASS THRU, SWING, PROMENADE
- H/S PASS THE OCEAN, EXTEND, SPIN CHAIN THRU, MEN RUN, BEND THE LINE, RIGHT & LEFT THRU, SLIDE THRU, SQUARE THRU 3, SWING, PROMENADE

### Ladies Circulate Modules

- **CB:** BOX THE GNAT – CHANGE HANDS, **LEFT** SPIN CHAIN THRU, LADIES CIRCULATE, LA! (= LEFT ALLEMANDE)
- **CB:** RIGHT AND LEFT THRU, HALF SASHAY, **LEFT** SPIN CHAIN THRU, LADIES CIRCULATE, LA! (= LEFT ALLEMANDE)
- **PL:** PASS THE OCEAN, SWING THRU TWICE, SPIN CHAIN THRU, ENDS CIRCULATE, RIGHT & LEFT GRAND
- **PL OOS:** PASS THE OCEAN, SPIN CHAIN THRU, ENDS CIRCULATE, RIGHT & LEFT GRAND
- **SS → CB:** H/S LEAD RIGHT, SPIN CHAIN THRU, LADIES CIRCULATE TWICE, SPIN THE TOP, SLIDE THRU (= SQUARE THRU 4 + EIGHT CHAIN 4)
- **CB:** SPIN CHAIN THRU, LADIES CIRCULATE TWICE, RIGHT & LEFT GRAND
- **PL:** PASS THE OCEAN, SPIN CHAIN THRU, LADIES CIRCULATE, MEN RUN, BEND THE LINE, RIGHT & LEFT THRU (= **PL**)
- **CB:** SPIN CHAIN THRU, LADIES CIRCULATE 1½, MEN HALF CIRCULATE, RIGHT & LEFT GRAND
- **PL:** RIGHT AND LEFT THRU, PASS THE OCEAN, SPIN CHAIN THRU, LADIES CIRCULATE, RIGHT & LEFT GRAND
- **PL:** SPIN THE TOP, SWING THRU, SPIN CHAIN THRU, LADIES CIRCULATE, MEN RUN, BEND THE LINE, STAR THRU, PASS THRU, ALLEMANDE LEFT

### Ladies Circulate Singing Calls Corner Lady Progression

- H/S LEAD RIGHT, CIRCLE LEFT 1/2, SPIN CHAIN THRU, SWING THRU, RIGHT & LEFT THRU, HALF SASHAY: SWING, LEFT ALLEMANDE, PROMENADE
- H/S PROMENADE 1/2, SIDES PASS THE OCEAN, EXTEND, SPIN CHAIN THRU, LADIES CIRCULATE, SINGLE HINGE, SCOOT BACK, STAR THRU, PROMENADE
- H/S LEFT SQUARE THRU, LEFT SWING THRU, LADIES TRADE, SPIN CHAIN THRU, LADIES CIRCULATE, MEN TURN BACK, PROMENADE
- H/S LEFT SQUARE THRU 2, LEFT SWING THRU, SPIN CHAIN THRU, LADIES CIRCULATE, MEN RUN, WHEEL & DEAL, TURN THRU, ALLEMANDE LEFT, SWING, PROMENADE
- H/S LEFT SQUARE THRU, LEFT SWING THRU, LADIES TRADE, SPIN CHAIN THRU, LADIES CIRCULATE TWICE, ALLEMANDE LEFT, PROMENADE

- H/S PROMENADE 1/2, H SQUARE THRU 4, SPIN CHAIN THRU, ENDS CIRCULATE TWICE, MEN RUN, TAG THE LINE, GIRLS GO LEFT, MEN GO RIGHT, SWING CORNER, PROMENADE

### Ladies Circulate Singing Calls Right-Hand Lady Progression

- H/S SQUARE THRU 4, SPIN CHAIN THRU, LADIES CIRCULATE TWICE, TURN THRU, ALLEMANDE LEFT, WALK BY ONE – (BOX THE GNAT), SWING (**The Next**), PROMENADE (= 5/4)
- H/S TOUCH ¼, MEN RUN, SLIDE THRU, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, SWING THRU, LADIES TRADE, SPIN CHAIN THRU, LADIES CIRCULATE TWICE, RECYCLE, PASS THRU, SWING (**CORNER = The Current Right-Hand Lady**) AT HOME.

### Ladies U-Turn Back

- H/S PROMENADE 1/2, SQUARE THRU, RIGHT AND LEFT THRU, SPIN CHAIN THRU, LADIES U-TURN BACK AND CIRCULATE, PROMENADE

### MEN WAIT MODULES

- **PL**: TOUCH ¼, LADIES RUN RIGHT, MAKE A WAVE, MEN TRADE, SPIN CHAIN THRU, RECYCLE, PASS THRU, TRADE BY (= **CB**)
- **CB**: SWING THRU, SPIN CHAIN THRU, RECYCLE, SLIDE THRU (= **PL**)
- **CB**: PASS THE OCEAN, SPIN THE TOP, SPIN CHAIN THRU, RECYCLE, SLIDE THRU (= **PL**)

### Men Wait Singing Calls

- H/S PROMENADE ½, LEAD RIGHT, SWING THRU, SPIN CHAIN THRU, LADIES CROSS RUN\*\*, HALF TAG THE LINE, SWING, PROMENADE (OR: LADIES CROSS RUN\*\*, MEN TRADE, SWING, PROMENADE)

### Men Circulate Modules

- **PL**: PASS THE OCEAN, LADIES TRADE, MEN CROSS RUN, SPIN CHAIN THRU, MEN CIRCULATE ONCE, LADIES RUN, BEND THE LINE (= **PL**)
- **CB**: LEFT SPIN CHAIN THRU, MEN CIRCULATE, ALL STEP THRU, RIGHT & LEFT GRAND – **OR** – LEFT SPIN CHAIN THRU, MEN CIRCULATE, EXTEND, LEFT & RIGHT GRAND 😊

### Men Circulate Singing Calls Corner Lady Progression



- **CL** (GET-IN CA. 22 STEPS): RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, MEN TRADE, (BALANCE,) SPIN CHAIN THRU, MEN CIRCULATE, LADIES RUN, PROMENADE (= 7/8)
- H/S SQUARE THRU, SWING THRU, SPIN CHAIN THRU, MEN CIRCULATE, RECYCLE, PASS THRU, TRADE BY, SWING, PROMENADE
- H/S STAR THRU, PASS THRU, SWING THRU, SPIN CHAIN THRU, ENDS CIRCULATE, RECYCLE, PASS TO THE CENTER, SQUARE THRU 3, SWING, PROMENADE
- H/S STAR THRU, PASS THRU, SWING THRU, SPIN CHAIN THRU, ENDS CIRCULATE, SWING THRU, MEN RUN, TAG THE LINE, GIRLS U-TURN BACK, SWING, PROMENADE

### Men Zoom Singing Calls

- H/S PASS THE OCEAN, EXTEND, SCOOT BACK, SPIN CHAIN THRU, MEN ZOOM, SINGLE HINGE, CENTERS TRADE, ENDS CIRCULATE, SWING, PROMENADE
- H/S SQUARE THRU, SLIDE THRU, RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, MEN TRADE, SPIN CHAIN THRU, MEN CIRCULATE, LADIES RUN, PROMENADE

### Mixed Wait Module

- **PL**: PASS THE OCEAN, HINGE, CENTERS CROSS RUN, NEW CENTERS TRADE, SPIN CHAIN THRU, RECYCLE, STAR THRU, COUPLES CIRCULATE, FERRIS WHEEL, PASS THRU (= **CB**)

### Mixed Circulate Module

- **CB**: TOUCH ¼, CENTERS TRADE, SPIN CHAIN THRU, ENDS CIRCULATE TWICE, EVERYBODY SPLIT CIRCULATE, MEN RUN (= **PL**)

### Mixed Circulate Singing Calls Corner Lady Progression

- H/S FLUTTER WHEEL AND BACK AWAY, SIDES TOUCH ¼, SAME MEN RUN, EVERYBODY TOUCH ¼, CENTERS TRADE, SPIN CHAIN THRU, ENDS CIRCULATE, EXTEND, SWING, PROMENADE
- H/S DIXIE STYLE TO A WAVE, EXTEND, SPIN CHAIN THRU, MEN CIRCULATE, LADIES RUN, BEND THE LINE, FLUTTERWHEEL, SWEEP ¼, SWING, PROMENADE

Guido hails from Großhansdorf, Schleswig-Holstein, Germany.

You can chat with Guido on Sunday mornings at the ASH (Australian Sensible Hours) Caller educational sessions via Zoom – hosted by Mel Wilkerson (Send him an email and he can send you a link)

If you have any comments on this article you can e-mail Guido directly at: [guido-haas@bluewin.ch](mailto:guido-haas@bluewin.ch)



# THE Final WORD

## At Least For Now

It is hard to accept that August is here again, and it is only a few months to Christmas!

We have had quite a few "Caller Visitors" over last six weeks.

Brian Hotchkies (he like to watch movies in our home theatre room with the 186-inch screen – he has always thought that size matters),

Jaden Frigo (he needed to get away for 10 days....with what happened in Melbourne with the virus, maybe he should not have gone back...now he is stuck there),

Last week David Cox (we get together a few times each year for about 4 days of games {we are both involved with local strategy games groups} as well as just to relax and watch some movies.

At this time of year, I would normally be looking at the dances I have to call for special events in the next few months. Well, like most of us, that went out the window!!! Although I stress the importance of, as a caller preparing and practice for the next dance, I think that I have the preparation done for the next 6 years of dances!!!



Cheers  
Barry

# ***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.

Some of the sound archives have been updated, however this has turned out to be not as easy as first thought...it will take some time to get them all up.

Here is the direct link:

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

I had hoped to get more done in this lockdown period, but Sue keeps finding things for me to do!

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

These recordings and other materials are held within our archives. The dance material and caller education weekends will be available on the BTM website very soon. If you would like these on a USB flash drive, please send me a note to [bjwonson@gmail.com](mailto:bjwonson@gmail.com)

# Appendix of **UPcoming** EVENTS



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

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

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



**STING PRODUCTIONS**

**AMBASSADOR CLUB**

*The Music of Tomorrow - For the Caller of Today*

**2020 EDITION**

**Would you like to support the production of new music?**

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

**Reduced  
2020 prices!**

**Well YOU CAN!!**

**Reduced  
2020 prices!**

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

**Membership available for \$160.00(us)**

**STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2020**

Each of the tunes listed below will become available on 1<sup>st</sup> April 2020, to Ambassador Club members - as part of the Sting Productions Ambassador Club 2020 Edition (24 tracks):

5 o'clock 500	Alabama	Listen People	Herman's Hermits
A Kick In The Head	Dean Martin	Loch Lomond	Traditional
Baby Come Back	The Equals	Moon River	Audrey Hepburn
Dark Horse	Amanda Marshall	One Piece At a Time	Johnny Cash
Glad All Over	Dave Clark Five	Save Tonight	Eagle-Eye Cherry
Hello Goodbye	The Beatles	Sweetheart	Henning Stærk
Here, There and Everywhere	The Beatles	Just Say Hello	Rene Froger
How Deep is Your Love	Bee Gees		
I Want to Break Free	Queen		
I'm a Believer	The Monkees	Patter Music (5Tunes + 1 Bonus „Called Side“)	
Life's a Gas	T Rex	Valiant / Noble - Gyre / Gimble	
		Brown Sugar / (Called Side): Bronc Wise	

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

You can also help to support our work by purchasing the previous Editions of the Ambassador Club, at discounted prices. For details (and Audio Samples) of the tracks included - on each of these Editions (including 2020) - visit: [www.stingproductions.co.uk](http://www.stingproductions.co.uk) and click on the Ambassador Club.

**Bulk Purchase Deals Sale of previous Ambassador Club Editions  
(2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018 and 2019) :-**

(2011) \$35 - (2012) \$35 - (2013) \$35 - (2014) \$40  
(2015) \$55 - (2016) \$80 - (2017) \$95 - (2018) \$135 - (2019) \$160

**or - all nine Previous Editions (204\* tunes) for \$625**

*\*the number of tunes includes SNOW 2017, 2018 & 2019 releases - and may increase*

**Special REVISED 'Super' Deal:**

Sign up as a Regular Member - for the 2020 Edition - and buy the 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018 & 2019 Edition music, (225\* tunes) - the entire bundle for:

**Reduced  
2020 prices!**

**(only...) \$750!!**

**Reduced  
2020 prices!**

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

# MAKE THE TRANSFORMATION



THE OFFICIAL

## SO YOU WANT TO BE A CALLER.®

**SQUARE DANCE CALLERS SCHOOL (Based On The Book) By: EDDIE POWELL, MBA**  
*World's First Online Callers School*

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

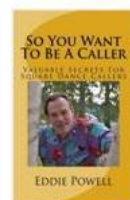
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
practice as a dancer to learn the moves, the same is  
true of calling.

**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**



**Eddie@EddiePowell.com**



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Square Dance Gifts and Merchandise

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

### **The First Online Caller School**

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

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

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

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



# A&S Record Shop



*We go that extra mile to give you better service*

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

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- MM,
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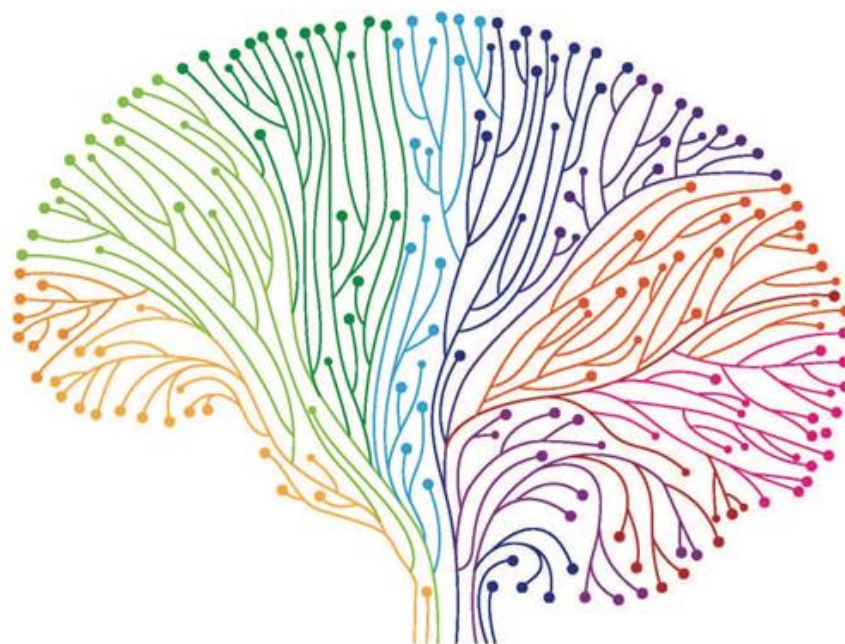
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|

\$35 8.5X11" 189 pages Wire bound 3<sup>rd</sup> 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

"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

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

Becoming a square dance Caller – by Bruce Holmes

# Northeast Callers School 2020

*Programs for Beginning and Experienced Callers*



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*

## SPECIAL GUEST INSTRUCTORS:



**Tony Oxendine**

*South Carolina  
(Callerlab Accredited Caller Coach)*



**Steve Kopman**

*Tennessee*



**Ted Lizotte**

*New Hampshire*



**Don Moger**

*Canada*

**OCTOBER 8-12  
2020**

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

---

## TWO LEVELS OF PROGRAMS

### **Beginner**

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

### **Experienced**

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

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

**Ken Ritucci** has 45 years of calling experience.

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



## School Information

### Cost:

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

### Program:

Starts Thursday, October 8th at 7:00 pm  
Ends Monday, October 12th at 12 noon.

### Lodging:

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

### Food:

Several local restaurants available with good food at reasonable prices.

### Location:

Off exit 9 from the Massachusetts Turnpike.

### Additional Info:

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

## POINTS OF INTEREST

While at the school, take advantage of New England's Fall Foliage Season. The colors are breathtaking and the view is spectacular. Also, Sturbridge is the home of the famous "Sturbridge Village". One of the most popular visitor sites in the area. Come and see some of the early heritage history of New England.

### Key Benefits of this School Include:

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

### Topics of Discussion:

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

**NORTHEAST CALLERS SCHOOL** - Sturbridge, MA - October 8-12, 2020

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

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

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

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

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

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71st National Square Dance Convention®  
Evansville, Indiana

**Pre-Registration**  
**71st National Square Dance Convention®**  
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Evansville, Indiana  
**June 22-25, 2022**



Register now for the **71st National Square Dance Convention®** in Evansville, Indiana. Your early registration helps to defray preparation cost and gives you free admittance to the Saturday evening dance at the Pre-Convention on March 13, 2021.

**This form does not include selection of hotel, tours, meals, and additional convention choices.**  
**In early 2021 you will receive information about these offerings with instructions for making those selections.**

Please complete the form below and send it along with your check or credit card info to:

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2820 Alexandria Pike, Anderson, Indiana 46012  
Email: [registration@71nsdc.org](mailto:registration@71nsdc.org) Website: [71nsdc.org](http://71nsdc.org)  
**Registration Information: (765) 662-2553**

**Please Print Clearly**

Primary Last Name: \_\_\_\_\_ First Name: \_\_\_\_\_  
Partner's (if different) \_\_\_\_\_ First Name: \_\_\_\_\_  
Youth: \_\_\_\_\_ DOB: \_\_\_\_\_ Youth: \_\_\_\_\_ DOB: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ State \_\_\_\_\_ Zip Code: \_\_\_\_\_ Country: \_\_\_\_\_  
Phone: \_\_\_\_\_ Mobile: \_\_\_\_\_  
Email: \_\_\_\_\_ (Partner's) Email: \_\_\_\_\_

☐ Check if you do not want your email shared. (Email addresses to be shared only with the NEC for upcoming convention information.)

Amount Paid (US Currency Only) \$50.00 each x \_\_\_\_\_ = \$ \_\_\_\_\_

Youth born after June 22, 2004 \$25.00 each x \_\_\_\_\_ = \$ \_\_\_\_\_

**\$10 cancellation fee per registration. No refund after April 30, 2022. This form and registration rate is void after March 13, 2021.**

Payment (check one) Check ☐ MasterCard ☐ Visa ☐ Discover ☐

Name on Card: \_\_\_\_\_ Signature: \_\_\_\_\_

Credit Card No.: \_\_\_\_\_ Expiration Date: \_\_\_\_\_ Security Code: \_\_\_\_\_

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If you are a dance leader please circle all that apply: Caller Cuer Contra Clogging C/W Lines

Convention Badges required for entrance to all Convention Activities.

Dressy casual attire allowed until 6:00 pm. Proper square dance attire is required after 6:00 pm for all dancers.

Internal Use Only Accepted by \_\_\_\_\_ Date \_\_\_\_\_ Registration # \_\_\_\_\_ 71st NSDC Short Form 070919

Pre-registration – US 71<sup>ST</sup> National Square Dance Convention  
June 22-25, 2022