

MATERIAL COMPILED FOR SQUARE DANCE CALLER'S WORKSHOP
WILLIAMS LAKE, B.C. JULY 17-19, 2023

PART 1 - JIM MAYO ARTICLES

- Your Voice - Page 1
- Some Observations - Page 6

PART 2 - BUDDY WEAVER ARTICLE

- A Simple Tip to Help Dancers - Page 8

PART 3 - RESOLUTION ARTICLES

- Nick Turner - Page 10
- Andy Finch - Page 14
- Bill Peters - Page 15
- Ed Foote - Page 16
- Daryl Clendenin: Finding the Corner - Page 17

PART 4 - WORKSHOP FUN

- Sally Goodin' - Page 19
- Sausage and Egg - Page 23
- Grand Blossom - Page 22
- Venus and Mars Stars - Page 20
- Squish - Page 21
- Carousel Promenade - Page 22

PART 5 - MODULES, EQUIVALENTS, GET-OUTS, INVERT AND ROTATE, DEMOS

- Square Thru Substitutes From a Static Square - Page 26
- Square Thru 4 Equivalents - Page 27
- Lead Right Equivalents - Page 28
- Circle to a line Equivalents - Page 28
- Convert Normal Line to a Box - Page 28
- Swing Thru Equivalents: Start in 8 Chain Thru Formation - Page 28
- Square Thru 4 Equivalents for Square Thru to get to a Corner Box - Page 29
- Equivalents for Lead Right, Circle to a Line of Four (Partner Line) - Page 30
- Modules Ending in Right and Left Grand instead of Left Allemande - Page 31
- Corner Box to Right and Left Grand - Page 31
- Partner Line to Right and Left Grand - Page 32
- Partner Line Get-Outs - Page 33
- Mainstream Get-Outs - Page 34
- Invert and Rotate Modules - Page 37
- Demos - Page 38

PART 6 - OTHER REFERENCES

- SSD List of Calls - Page 41 and Recommended Reading List - Page 42
- Timing Sheet for Basic and Mainstream Calls - Page 43

PART 1 - JIM MAYO ARTICLES

Your Voice - By Jim Mayo

Your voice as a square dance caller is most important to you. It is the primary connection between you and your customers. The customers don't really look at you that much. Some of them will sit on the side lines and watch but most of the time your customers, the dancers, connect themselves to you by the sound of your voice, how it fits the music and how effectively it directs them through the dancing. The primary function of a square dance caller's voice is to direct the dancers through the action.

Plenty of callers have been outstandingly successful with voices that were a long way from great. Many callers, almost unable to carry a tune in a bucket, have become very successful callers and have done tremendous things for the square dance activity.

A caller's voice doesn't have to be a great musical instrument, but it does have to communicate to dancers, understandable directions about the dance. You must tell dancers what to do so that they can hear it.

Another way in which the voice is useful to a caller, is in controlling the mood of the dancers. The tone of voice in which you give the commands has a great deal to do with whether they react in an excited, enthusiastic manner or whether they plod around just as tired as they were when they came out of work. You can do either one. You can also take a crowd that is over-active and over-excited and calm them down.

Your voice can control the mood of the dancers as well as directing them through the actions. In addition, a caller's voice can give dancers confidence not only in themselves but in the caller as well. If you sound confident, as if you knew exactly what you were doing and there was no question but that it was going to come out right, the dancers will assume that this is true and will move without worrying.

However, very often dancers worry on behalf of the caller. If you sound uncertain or frightened, then dancers will begin to be afraid for you. They'll hope that maybe the figure will come out right but that adds a degree of tension for them. The tension interferes with their dancing pleasure. Whether you know what you're about or not, say it as if you meant it-even if it's wrong. It doesn't do you a bit of good to mumble the next call. If you mumble and they can't understand, it's wrong so you might just as well say it loudly and clearly. If it's wrong, it's wrong. If it's right, then they can do something with it.

The other function that a caller's voice performs is to supplement and strengthen the rhythm of the music. A caller using his voice effectively, will help to emphasize the rhythm of the music. In fact, if you are really doing a good job of it, dancers ought to be able to dance perfectly well without music at all. The rhythm in the sound of your call should be sufficient to permit the dancers to dance smoothly and comfortably and to stay together in rhythm without music. Your vocal rhythm should be strong enough to dance to. If it is, then you will supplement the music when you have it and help keep the floor moving effectively with that music.

Finally, it is an important fact that most dancers form a pretty solid judgment of a caller before they have ever danced to him. They base their initial impression of a caller on the sound of his call. They walk into the hall and say, "Hey, he sounds great, doesn't he?". They haven't danced to him and they don't know anything at all about the choreography he's calling; they don't know anything at all about his timing; they don't know about how effectively he teaches; they don't know how well he chooses his material and programs his evening but they judge on the basis of that first brief sound as they walk in during the first tip.

Many times, you, yourself have reacted with "Wow, isn't he great. What a tremendous caller". How do you know? He's got a great voice but that doesn't make him a great caller. However, from the caller's point of view, dancers are going to make their initial judgment on the basis of the sound of the call even as they move on to the floor before the call starts. They have begun to form an opinion. If that initial sound is one of confidence and effective presentation, then the first impression is a good one. The voice is what dancers judge by first and that is important to you.

WHAT IS A VOICE

In order to investigate how to use your voice correctly and most effectively, we must start by understanding what a voice is and how it does its thing. The sound-the basic noise-originates in the vocal cord which is basically a muscle structure. In fact, it is 2 muscles side by side, and when air passes between these on its way from your lungs out through your mouth, these muscles vibrate. Depending on how tightly the muscles are stretched, the pitch of the voice changes.

WORDS GIVE THE VOICE MEANING

The first vocal step is to produce sound, but sound is not really what we are talking about since it cannot alone convey meaning. We must turn the sound into words to give it meaning. To do this we must use the tongue and lips. Interrupting the flow of that vibrating air with your tongue and with your lips shapes it and makes it into sound that has meaning. Instead of just making noise, when you add the effect of lips and tongue, you have gained words.

PITCH MAKES SOUND INTO MUSIC

To understand pitch, we must understand a little about the physics of sound. Vibrating air is what the ear hears as a sound. If the vibrations are slow, at say 50 to 100 vibrations per second, that sounds like a very low note, lower than most of us can sing. When you get to about 250 vibrations per second you have reached middle C on the piano in pitch. Double that and you get to one octave higher (the 8-tones of the scale higher). Each time you double the frequency, you go up an octave. Pitch, the tone of the sound, is determined by the frequency at which the air is vibrating. The tighter you pull a guitar string, the higher the note. The same is true of the vocal cords.

LOUDNESS AND PROJECTION ARE NOT THE SAME

Loudness depends on the amount of vibration that the vocal cords go through just as how big a swing the guitar string has determines the amount of sound. If we pluck it hard, we get a louder sound than if we just gently twinge it even though it is the same pitch. It makes sound either way, but the sound is louder if it's a bigger vibration. You make the vocal cords vibrate more by moving more air across them. However, if you put all that air through and produce a great sound but close up your mouth and don't let any of it out you may have a tremendous sound but the only person that can hear it is you. In addition to producing a loud sound you must get it out to the microphone and this process is called projection. Loudness is a louder sound, but projection is getting that sound out. To do that you must open your mouth. Sound comes out not only through the mouth but also through the nose. The vibrating column of air should come out both through the mouth and through the nose.

THE TAPE RECORDER SPEAKS TRUTH

Consider for a moment what you hear of yourself. You don't hear yourself through your ears. The sound doesn't come out your mouth and around and in your ear. You hear yourself inside your head. The vibration inside your head vibrates the same ear drum that activates your brain so the voice that you hear of yourself comes from inside the head. It doesn't tell you anything at all about what's outside for other people to hear. This fact explains one of those things which I am sure you have noticed. If you listen to a tape recording of yourself, it doesn't sound like you.

In fact, it will never sound like you to you, because the sound that you hear is inside your head, and the one the recorder hears is what comes out of your mouth. One of the problems with producing good vocal quality is that as soon as you have gotten the vibrating column air out of your mouth, it isn't there anymore and you don't hear it. So, your voice, when you are doing things right, sounds thin and weak to you. It sounds full and rich to the people who are hearing it outside but to you it sounds less good than the old, wrong way. Your recorder doesn't lie. It tells you the way it is. If you really want to know what you sound like, turn on a recorder and believe it. Don't say, "Ah, it's a recording device and they never sounds like you". It does. Ask your friends and they'll tell you it sounds like you.

USE YOUR MICROPHONE WELL

As square dance callers these days, we don't use the megaphones anymore. We have microphones with volume control and you no longer have any need to produce loudness. For square dance callers, loudness is a sort of unnecessary commodity, but we do need projection.

The sound you produce must make it out of your mouth. It doesn't have to go very far because no one is going to hear sound coming directly from you. They are going to hear what goes into your microphone and we do want to get *all* of the sound into the microphone. Some of that sound is coming out of the nose and if you plant your microphone firmly on your chin, it's going to miss most of that sound coming out of your nose. There is one other problem with chinning your microphone. Most microphones are designed to pick up sounds across the full range of frequencies best when the sound comes straight in the end. That doesn't mean talking across the top.

With very highly directional microphones it makes quite a lot of difference when you turn the microphone so that you talk into the end of it rather than talking across the top of it. You can easily hear the difference in the quality of the sound it picks up. To get full voice quality out to the dancers, keep the microphone approximately 2" away from your mouth, halfway between your mouth and nose. This is a violation of a message that has been sent to callers since the beginning of time. You are told "Plant the microphone on your chin because then you won't lose it and when you turn your head, it will go with you." If you forget to turn the microphone, that can be a big problem, but most callers are smart enough to remember that when you turn your head you must take the microphone with you. The advantage of improved voice sound from proper mike placement is tremendous. It really is a substantial improvement.

MAKE YOUR WORDS CAREFULLY

One other word that you will hear a lot in talking about voice use is "enunciation", or diction. They mean the same thing. If you'll go back over your tapes or records of callers that you have recorded, you will very seldom find that you hear the "d" on the end of allemande. You seldom hear the "t" on either right or left. It is a rare day indeed that you hear both "t's" and the "d" in "right and left through". What you hear usually is "right' an' left' thu". Vowels are the open sounds, the ones that carry the singing sound-the "a, e, i, o, u". When you hold a note, it's one of those sounds. When you end it, you often end with a consonant-a "t", a "d", a "k" as in walk, an "s" as in "pass through".

How accurately and completely you make those consonant sounds has a tremendous effect on how easily you are understood. Very few callers are careful enough of their diction. Some callers are sloppy enough so that you don't hear any of the consonants. Consonants give intelligence and understandability to a voice. The "t's, d's, k's and c's" must be heard if they are to give information. Diction lets people know what you mean as you speak to them and gives meaning to the sound. Diction forms sound into words. To do that, use both the tongue and the lips. A "p" is formed by the lips coming together; "L" is formed by motion of the tongue inside the head. These two together, the lips and the tongue, form the sounds. Many people talk and hardly move their lips at all. They

manage to say whole sentences and talk lots of words while never moving the lips. To get maximum clarity you must move both upper and lower lip and use the tongue also.

COMMAND WITH CONFIDENCE

One aspect of vocal technique that doesn't really have very much to do with how you use your voice is the confidence with which you deliver whatever you are saying. We call this the sound of command. As a caller directing dancers, you should say whatever you say with a great deal of assurance. That assurance results from a state of mind more than how you use your voice. It results from being sure of what you are going to say. You must know what you are going to say well enough to say it loudly, clearly and with confidence.

Even if you don't know what you are going to say, you had better say it clearly and with confidence because if you don't, it won't do you any good anyway. Whether or not you know what's coming next, whatever you say, say it with confidence. It isn't going to do you any good at all to do it any other way. Command or confidence has to do with a state of mind. The underlying principal is "know your material and it will be easier to deliver it with assurance".

BREATHING

Breathing is the key to a good voice. If you are breathing properly, taking the air in and letting it out when you call, then the chances of voice troubles are practically zero because air moving across the vocal chords will keep them separated, will prevent them from rubbing together and you won't do harm to your voice. How good a quality you get will depend on some other things but at least you won't hurt the vocal cords and that's important.

Many, many callers start out calling once a week with no problem. By the time they are calling three nights a week, they suddenly have vocal problems. The reason is that they stop breathing somewhere along the line, particularly as they got involved in choreography. It is very easy to substitute choreography for breathing and this is bad for your voice.

When the vocal chords rub together, they eventually develop sore spots. Sometimes these are surgically treated causing many weeks of inactivity for callers. It turns out that surgery is often not required. They may sometimes be cured by learning how to use your voice correctly and how to get enough air through your vocal cords to keep from rubbing together when they produce the sound.

For proper breathing we must first fill the lungs with air. The lungs are in the chest and they are activated by the diaphragm which is a muscle that goes horizontally across underneath the lungs. To give the lungs room to expand, the diaphragm drops, and the lungs can then fill with air. You don't need to suck air in. It gets pushed in by the atmospheric pressure. All you do is create a space and the air pushes itself in, but you must create a space. To do that you expand the diaphragm downward. When you want to get rid of the air, you blow it out by diaphragm action. The diaphragm is what makes it happen.

Most people, when breathing, do it by raising and lowering the chest. This method will work adequately for most purposes, but it doesn't fill your lungs as full as they can be. What you really want is to get as much space available for your lungs to expand as possible and so you must expand your chest fully, then never let it collapse again. All the time you are breathing you should keep the chest fully expanded. It should not collapse as you push the air out with diaphragm. If you place one hand on your chest and the other in the stomach, the hand that should move when breathing properly is the one on the stomach. Breathe in and it should go out. Exhale and it should go in. Proper breathing action is below the chest. The chest should stay expanded the whole time.

Diaphragm breathing is fast because all you have to do is expand the diaphragm not pick up the chest, the shoulders, and the whole rib cage. If all that is already expanded, then you can get a full lung of air very, very rapidly. If, on the other hand you have the whole works collapsed and you run out of air, in order to get air into that space you must pick up the shoulders and expand the chest and then get the diaphragm going too. There are 3 steps instead of one. What you really want is to have space available for the air all the time. Once you have started breathing, don't ever let the chest collapse, particularly, while you are calling. If you can really do that, you don't have to think anything else about breathing. If you will keep that chest expanded, then when you need air the whole process takes care of itself. If you expand the stomach/diaphragm space, the lungs can expand and fill with air.

BE GOOD TO YOUR VOICE

Now that we have described the characteristics of the voice and you know how it's produced and how it operates, let's talk about the care and feeding of that voice. The vocal cords are muscles which do their thing by being tightened and loosened while they vibrate. They are muscles and like all other muscles, with proper exercise they will strengthen and improve. Using your voice doesn't, by itself, cause you trouble. Using your voice improperly however can cause trouble. If you are using it correctly, it will improve and strengthen with use. 64

To start off the first tip in an evening with your most powerful singing call is a mistake. On the way to the dance, you should warm up a little. You should do some warmup exercises; some use of your voice to get it functioning properly. One important purpose of such exercises is to remind you to get sound through the nose.

An exercise that does this and is particularly good in the morning to get started properly is a humming sound which comes primarily through the nose. The mouth is closed, and you push a column of air through the nose which reminds you of the feel of the vibration in the nose. Then open the lips and change the sound into a full open sound but remember the feeling of sound coming through your nose and keep it there. All the vowel sounds should stay up in the nose.

You may also warm up your voice in the car on the way to a dance, but in the car, it is important not to sit slumped over while trying to produce sound. You do need the air. You need to get the air flowing and that is the feeling that you want to re-establish with your warm-up exercise. The voice is a muscle and you want to get it warmed up before using it hard.

One example of the muscle relationship is a racer-runner who is about to enter a race. He does not run in to take a cold shower. When muscles are warmed up, keep them warm. Don't pour cold "Coca Cola" down on your vocal cords while you are calling. Don't pour cold anything down on top of your vocal cords when you are calling. Your vocal cord muscles do not like a cold bath in the middle of their performance. Anything hot such as coffee or tea or even hot water if there isn't anything else around. Drink anything hot, but nothing cold until you're done. Then if you want to go into the showers and give it a cold bath, dandy. While you're using that muscle, don't give it a cold bath. Keep it warm.

Be good to your voice and it will be good to you.

SOME IMPORTANT OBSERVATIONS - By Jim Mayo

Callers worry that dancers will be bored. Not all callers, certainly but a solid majority. For the last 30 years, at least, callers have been trying to make square dancing “more interesting”. Before CALLERLAB, in the early 1970’s, we had a method that many dancers who remember those days say they really liked. At every dance you went to the caller taught one or two calls in the early sets that no one (or at least few) had ever heard before. They then used those calls for the rest of the evening. That was a great floor leveler because it gave both new and experienced dancers a near equal chance at dancing successfully.

Today we’ve done away with “new” calls. We have lists that all have accepted and callers now must provide variety with calls that everyone knows. That is, they must provide variety if that’s what they think dancers want. I’m not so sure. I think that a large share of dancers would be happy if they could just spend the night dancing successfully the figures they know well. I think the ones who are bored are the callers, not the dancers. I think just dancing to a different caller is variety enough. Maybe your club caller needs some variety but a guest caller that you dance to only occasionally is variety enough without any fancy choreography.

I have lots of experience to support this point of view. I’ve danced to a caller who apologized to me for using the same figure in the first three singing calls. I hadn’t noticed. I also did an experiment with a group of callers. I called two sequences for them and then stopped and asked if any of them could repeat those figures for me. They could not. When I repeated the exercise with only one sequence, only one of the four callers in the square could repeat the figure for me – and they knew I was going to ask. Dancing distracts you from the choreography.

Callers and caller schools spend a lot of time trying to teach callers how to provide variety. I think dancers would be happier if caller schools spent more time teaching callers to make the dancing smoother and better timed. Few callers can manage choreography well enough to keep it changing and well timed in the same tip. I gave up using different figures in a single singing call more than 30 years ago. Today few callers use only one figure four times through. I can assure you that few dancers would notice if you did.

Last month I put in this column an article I had written more than 30 years ago. In the last month I have had even stronger thoughts about what has happened to MWSD.

As I look at our decline it is easy to blame it on changes in society. There have surely been many and Professor Putnam’s book “Bowling Alone” made it easy to pass the blame to those changes. The more I think about our activity the more I think that is a cop-out. I believe we ourselves are responsible for making square dancing less popular – at least less than it could be.

It took me many years to understand that the most important appeal of MWSD was the sociability it offered. I tried to give the credit to callers and the wonderful dancing we offered. Time and again the successful clubs showed that they thrived on sociability but we (callers and some dancers who were eager to show that they were “better” than others) kept on making dancing more complicated and difficult. The Knothead trips with four couples traveling 100 miles together and the Banner Raids that started with whole clubs of many squares visiting another club were not demonstrations of dancing skill. They were social events. The SDFNE has a collection of banners from more than 500 New England clubs.

We callers became fascinated with choreography. In the 1960's & 70's we invented more than 7,000 new calls. At first we taught them at dances before we used them. That let both new and older dancers succeed with what we had just taught. Then we sifted them into new lists of calls that experienced dancers should know. And we gave the most eager of those dancers, names like “Advanced” and “Challenge.” Mainstream dancers, the folks who came to the club every week, brought refreshments, made the coffee and opened and closed the hall, were looked down on. We even made “closed” clubs so the callers could make things more complicated and dancers could brag about being admitted.

A bunch of those eager dancers decided to try calling. Most paid little attention to “dancing.” They wanted to play with complicated choreography and often that meant stop- and-go dancing while they tried to solve the puzzle. Callers' schools concentrated on “Sight Calling.” That made a bunch of callers who had to wait to see what the dancers did before they knew what they had just called. Smooth dancing that flowed without interruption and fitted the music became increasingly hard to find. There are exceptions and I did see some good smooth dancing at the N.E Convention this year. But even that was complex with few repeating sequences and the several thousand dancers we had at conventions three decades ago were nowhere to be seen.

There are some leaders who are trying to promote a program of dancing based on no more than 50 calls. I think it's a great idea if they really back off on how complicated they get with those calls. But successful square dance clubs will always be based on sociability not dancing. Good smooth dancing that fits the music will always encourage sociability as long as it isn't so complicated that it embarrasses the folks who just started square dancing this year.

PART 2 - BUDDY WEAVER ARTICLE

A SIMPLE TIP TO HELP DANCERS Buddy Weaver ((Northeast Square Dancer, September 2016)

So many times we've seen the callers who are singing along while the dancers are doing the Promenade Home, then call out "Sides Face, Grand Square" but the dancers are still 4-6 beats (steps) away from home. Some dancers will abruptly stop short and attempt the call even though it can't be done; some will get to home position and begin the call but the caller is 4-6 beats ahead of them. The dancers may cut short the Grand Square in an attempt to catch up with the caller crying out "Allemande Left and Weave the Ring." Others never catch up. **The bottom-line is the dancers are out-of-sync with the music because of the caller.** You may be the caller who has found himself in this situation many times and don't know what to do. Let's address it.

Prior to the call Promenade, there was a string of calls that probably started at Home Position moving the dancers toward the Swing and Promenade. One of the most common sequences used in singing calls today is HEADS SQUARE THRU – DO SA DO – SWING THRU – BOYS RUN – BEND THE LINE – RIGHT & LEFT THRU – FLUTTERWHEEL – SLIDE THRU – SWING & PROMENADE.

Using the CALLERLAB Timing Chart, which details how many beats each call should take to execute, this sequence of calls should take 68 beats. The problem is our square dance music stanza is 64 beats so this figure will cause the dancers to fall 4 beats or 4 steps behind every time it's called.

Fix it. Omit the call DO SA DO. By dropping that call you have given the dancers 6 more beats which would allow them enough time to keep up.

How about the popular sequence of HEADS SQUARE THRU- DO SA DO –SWING THRU – SPIN THE TOP – RIGHT & LEFT THRU – SQUARE THRU THREE – SWING & PROMENADE? It times to 64 beats, which pairs perfectly with 64 beats of music in the stanza designated for the figure, so why aren't some dancers able to dance a perfectly timed figure?

Because perfection doesn't allow for sticky floors, bad sound, dancer mistakes, physically impaired dancers or **callers who don't start calling ahead of beat number one.** Think about the last comment. **If the caller says "well now those Heads Square Thru..." then the dancers are 3 beats behind. It took 3 beats for the caller to say the words "well now those."** What if the caller was waiting for people to finish the last sequence? Fix it. Omit the call DO SA DO. By dropping that call you have given the dancers 6 more beats which would allow them enough time to keep up.

In fact the call DO SA DO, aside from it's historic value, plays one important role in modern square dancing as it is a terrific call when there is a change of body direction from one call to another. An

example of this change and the value of DO SA DO can be seen in the sequence: CIRCLE LEFT – ALLEMANDE LEFT – DO SA DO – BOYS STAR LEFT.

Without the DO SA DO, the flow of Allemande to Boys Star Left would be awful. In singing call figures, the DO SA DO is often used as a filler and is probably not necessary. For example:

The call sequence HEADS SQUARE THRU – SWING THRU offers perfect body flow. Adding the call DO SA DO is like adding the word “like” or “basically” to your conversation. It’s not necessary and in most cases ruins the flow of what you are saying.

A singing call in this month’s review uses the sequence HEADS SQUARE THRU – DO SA DO – TOUCH A QUARTER – SCOOT BACK – BOYS RUN – RIGHT & LEFT THRU – DIXIE STYLE TO A WAVE – BOYS CROSS FOLD – SWING.

The figure is well timed but if the dancers are falling behind then removing DO SA DO would help them keep in time with the music. Coming from a SQUARE THRU most calls that start with a Right Hand, TOUCH A QUARTER, RIGHT & LEFT THRU, BOX THE GNAT, SPIN THE TOP, etc. tend to flow better WITHOUT a DO SA DO.

The call sequence HEADS SQUARE THRU – DO SA DO – STAR THRU offers nice flow. Removing the DO SA DO would make the girls use their left hand twice in a row and that is the mark of a poor caller. So the call DO SA DO is necessary before the STAR THRU but is NOT necessary if the calls were HEADS SQUARE THRU – SLIDE THRU. The latter helps dancers keep in time with the music and offers much better body flow.

On a personal note, a few years back, I was dancing at a convention and after a few hours felt pain in my right hip. As I thought about this ache, I realized how many times “DO SA DO TO A SWING THRU” had been called that day. This combination had me walking forward to the right, backing up to the left then abruptly pivoting forward on my right hip. That combination is a “DO SA DON’T.”

In closing, a well timed dance figure delivered by a caller giving the dancers the first beat of music while the dancers are able to move in time with the musical phrase, should be everyone’s goal but for those times when perfection is out-of-reach, fix it. Examine your dance sequences to determine when the call DO SA DO is needed and delete the filler to help your dancers stay in time with the music and dance longer into the night.

PART 3 - RESOLUTION

THOUGHTS ON RESOLUTION by Nick Turner

You've decided that it's time to resolve (or you've lost your place in your cues or forgotten something in your memorized routine)

AT THIS POINT ON, AS YOU CALL, YOU MUST WATCH THE DANCERS SO IMMEDIATELY IDENTIFY YOUR KEY MAN AND THE FORMATION HE IS IN.

DO NOT DEVIATE FROM THE RESOLUTION METHOD (Read this paragraph again)

Remember that when you are reading cues, either from the laptop screen or from a paper held in your hand, you can have little idea of what is going on in the square and you probably don't know where your Primary Man is or what formation he is in. You're afraid that if you look at the square, you'll lose your place in the cue sheet so this makes getting your Primary Man paired and into either facing lines of four or into 2F lines the hardest job in resolving.

Personally, I think that 2F lines are easier to set up. I suggest that the easiest way to do this is to get your square into parallel bggb waves. So dance the square into normal (men have a lady on their right) facing couples and call "step to a wave" or from facing normal lines, "Pass the Ocean" and you will have these waves.

Next, using Circulates and/or Trades **get your primary couple in the same waves.** (Don't worry about anyone else at this point.) Your aim now is to create 2F lines. Easiest way: Swing Thru, Boys Run. BUT remember if your Primary couple are holding hands when they start the Swing Thru, they will be separated at the end of the Swing Thru, so if they are together call Ladies Trade. If the Primary Man is facing OUT - LH end of wave - at the start of the Swing Thru, then he will be facing IN on the 2F Line. If he starts the Swing Thru facing IN - RH end of wave - he will be facing OUT after Swing Thru. (Check this with your dolls) Now, if Swing Thru, Boys Run has the Primary Couple paired and facing IN then Couples Circulate will put them facing out where you want them. If you see that the Primary Man does not have his original partner after the Men Run (Oops! Forgot to trade the Ladies before the Swing Thru) then trade the ladies now. Now call FERRIS WHEEL

This process of setting up the desired 2F line has to be fairly short until you are familiar with manipulating dancers and recognizing the existing set up. Keep the calls simple and try not to go round and round and round until you finally achieve your end! (The old dears get dizzy)

Here's a suggestion you can practice with REAL dancers: change your written patter a couple or so calls before your written LA! at the time when you want to resolve - and substitute a call. If your written patter has e.g lines Pass Thru, Wheel and Deal, change the Wheel and Deal to e.g. Tag the Line and resolve from there. Yes, you have just dropped your security blanket (cue sheet) and now you're on your own. You have GOT to know what call you can do following the previous call and

what formation that call will put you in. Play with your dolls to learn to recognize formations on the floor.

An awful lot of “stuff” has to go winging through your mind in nano seconds but focus on finding that Primary Couple, focus on formation. Call a couple of memorized Zeros from that formation making sure your Primary Couple is still together. Find that secondary man and see if he has his partner.

Get yourself a small erasable whiteboard and stand and write down your Primary and Secondary couples at the start of the Tip so you can see at a glance who the two couples are. Write names BIG so you can quickly read them!

RESOLVING THE SQUARE *Some of this material is from a caller seminar from years ago with additions from me (in italics) Work your dolls through the steps so you can see what is happening.*

The first step in Resolution is to pair up your key couple and dance them into either facing lines of four or parallel two-faced lines.

You may luck out when you see your primary man, that he is already paired with his original partner. Tally Ho! (No, don't call that it's an actual SD call.) They may even be in a facing Line of four or a parallel Two Faced Line so you just won the lottery)

RESOLVING FROM PARALLEL TWO FACED LINES

If you decide to go the Parallel Two-Faced Line route: PAIR UP KEY MAN WITH PARTNER

If key man is not paired, then get the square into normal (every boy with a girl on his RH side) parallel two-faced lines (*get the square into waves and call Swing Thru Boys Run*) now, no dancer will ever be more than two Circulates from his or her original partner. So from normal parallel 2-F lines, you can pair up your primary couple by simply having the ends or centres Circulate (or Boys Circ or Girls Circ) one or two places.

At this point, pay no attention to the other three couples, just remember the mirror image principle and pray you haven't done anything weird in your patter to upset this.

Place the paired couple (your primary couple) so that they are facing **OUT of the 2F Line**. (Couples Circulate will accomplish this if they are not already facing out.

(At this point check your SECONDARY COUPLE so you can quickly track them and see if they have partners)

1. If Secondary Couple has original Partners then call BEND THE LINE. (*This sets up facing lines of four and if you call Forward and Back, it will give you time to think ******

Now check to see if the Secondary couple is to the **LEFT** of the Primary Couple. If they are, you have a Partner Line so call Allemande Left or any memorized get out from a Partner Line. (Star Thru Sq Thru 3/4 AL!)

****think - a process of making time to unravel a caller's confusion and panic

If the Secondary Couple is **NOT** to Primary's left, then the square is out of Sequence. Call STAR THRU, PASS THRU, AL! (Whew!) (or Call Right and Left Thru and resolve from a Ptnr Line)

At this point, you can also check where the couples are in relationship to home and maybe not have to call RLG, Promenade Home but just Swing at Home or Swing, Promenade)

2. If they (Secondary Couple) do NOT have original Partner in the 2F Line, call Ferris Wheel and you are either a Pass Thru or a Square Thru 3/4 from an accurate Allemande Left.

****At this point in the process, (is it Pass Thru or Sq Thru 3/4?) to give yourself a little time to think, call RIGHT AND LEFT THRU and this will help you see where Primary Man and Corner are in relation to each other as you will still be a Square Thru Three or a Pass Thru away from the coveted Left Allemande.

RESOLVING FROM FACING LINES OF FOUR remember to pair up your primary couple using Ladies Chains or Flutterwheels/Reverse Flutterwheels when you have the square in facing lines - easy when your Primary Man is facing Ptnr in opposite line. But see what happens if PM is in same line as Ptr but not adjacent. It's an "Oh crap" moment so get into waves with a Pass the Ocean and Circulates/ Trades will get them together so go for the 2F Line resolve.

Place the paired couple (your primary couple) on the **LEFT** end of the line. If they're not already there, call RIGHT AND LEFT THRU and they will be!

If your Secondary Couple is also paired, check to see if the Secondary couple is to the **LEFT** of the Primary Couple. If they are, you have a Partner Line so call Allemande Left or any memorized get out from a Partner Line. (Star Thru Sq Thru 3/4 AL!)

The Secondary couple may not be in the same line as the Primary Couple but facing them. Think of a circle"and you will see they are to the left of the Primary couple who are on the Left end of their line.

*If the Secondary Couple is to the **Right** of the Primary Couple the square is Out of Sequence so call Right and Left Thru to correct this if you wish to set up proper lines and continue with more choreo which you can do because you know you are starting from Partner Lines.*

If the secondary couple is not paired call PASS THRU, WHEEL AND DEAL and you will be either a ****Pass Thru or Square Thru 3/4 from an accurate Allemande Left.

(Remember from the Andy Finch method: Primary man eye contact with Corner = Pass Thru, no eye contact = Square Thru 3.

***At this point in the process, (is it Pass Thru or Sq Thru 3/4?) to give yourself a little time to think*, call RIGHT AND LEFT THRU and this will give you a little time to see where Primary Man and

Corner are in relation to each other as you will still be a Square Thru Three or a Pass Thru away from the coveted Left Allemande.

PLEASE TAKE THE TIME TO CHECK OUT THESE RESOLUTION METHODS WITH YOUR DOLLS OR CHECKERS. TAKE CARE NOT TO UPSET THE MIRROR IMAGE AS YOU SET UP A SCENARIO WITH THE DOLLS OTHERWISE YOU WILL HAVE TO THINK TWICE.

For example, set up your dolls like this:

Hds Sq Thru 4, O Wave, Ladies Trade, Swing Thru, Hinge, Boys Run all Pass Thru, Wheel and Deal

or like this:

Hds Sq Thru, Right and Left Thru, All 1/2 Sashay, All Pass Thru, Centres Pass Thru

1. *RESOLVE with 2 Faced Line method*
2. *RESOLVE from facing Lines method*

RESOLVING THE SQUARE: QUICK CHECK LIST

2F LINE RESOLVE

1. WHERE IS HE? What is he doing? (formation)
2. GET INTO WAVES
3. PAIR HIM UP WITH PARTNER AND IN 2F LINES
4. ARE THEY FACING OUT? IF NOT COUPLES CIRCULATE
5. WHERE IS SECONDARY COUPLE? ARE THEY PAIRED? BEHIND PRIMARY CPL?
6. IF YES THEN BEND THE LINE. ARE THEY ON LEFT OF PRIMARY PAIR?
7. IF YES, THEN LA!
8. IF NO, THEN RIGHT AND LEFT THRU LA!
- 9.

FACING LINES

1. WHERE IS HE? PAIR HIM WITH PARTNER
2. GET HIM INTO NORMAL LINES OF FOUR ON THE LEFT END OF LINE FACING IN
3. SECONDARY COUPLE PAIRED AND ON PRIMARY'S LEFT? THEN AL!
4. IF NOT PAIRED THEN PASS THRU WHEEL AND DEAL
5. EITHER PASS THRU OR SQUARE THRU 3, AL!

One last thing. Dancers quickly catch on to your resolution finagling so remember when you have successfully resolved to Allemande Left using the above methods you are in a Corner Box or a Partner Line so you can continue your patter with a memorized zero or two.

RESOLUTION SYSTEM by Andy Finch

1. Pick Key Couple and Key Man's Corner. (e.g. Head couple and #4 Lady)

(You only have to worry about pairing up your Key Couple - the other side is a mirror image)

2. When ready to resolve PAIR UP Key Man and Partner (Key Couple)
Dance them facing OUT on the left hand end of a two face line and call FERRIS WHEEL
(This ends in a starting Double Pass Thru formation and the Key Couple is on the outside or end)
3. Look for Key Man and his Corner EYE CONTACT. If Key Man can see his Corner's eyes then: PASS THRU, ALLEMANDE LEFT
4. If Key Man CANNOT see his Corner's eyes then SQUARE THRU THREE, AL!
5. If you see that all four couples are paired have CENTERS PASS THRU, CIRCLE TO A LINE. Look for eye contact for Key Man and Corner. If they CAN look each other in the eye, you have Partner Lines so SLIDE THRU, SQUARE THRU THREE , LA! (or any other memorized PL get out.)
If they CAN'T look each other in the eye, call SLIDE THRU, PASS THRU , AL!

In summary:

PAIR UP KEY COUPLE

DANCE TO 2F LINE WITH KEY COUPLE FACING OUT

FERRIS WHEEL

EYE CONTACT YES: PASS THRU, AL!

NO: SQUARE THRU THREE, AL!

ALL PAIRED: CENTRES PASS THRU, CIRCLE TO A LINE

EYE CONTACT YES: PARTNER LINES

NO: SLIDE THRU, PASS THRU, AL!

RESOLUTION by Bill Peters

With at least one key couple paired, the Resolution process is easily accomplished from either FACING LINES or PARALLEL TWO-FACED LINES

FROM FACING LINES:

Pair up your #1 Man with his Partner and dance them to the LEFT end of the facing lines. If the paired couple is not already there, call a Right and Left Thru and they will be.

If your other key couple is **also paired** check to see if the #1 man has his original corner to his left. If he **does**, you have a Zero Line - call AL! or an appropriate Get Out: Star Thru, Square Thru 3/4, AL! (If, in facing lines, the #1 Couple is facing the #4 couple, the #4 couple is to the Left of the #1 - Think of a Circle.)

If he **doesn't** have original corner to his left call Right and Left Thru and you have a Zero Line.

If the other key couple is **not paired**, call Pass Thru, Wheel and Deal. Now the key man is either a Pass Thru or Square Thru 3/4 from his corner.

If you need an extra couple of seconds to see which, call Centers Right and Left Thru then either Pass Thru or Square Thru $\frac{3}{4}$

FROM PARALLEL TWO-FACED LINES

Place paired couple so that they are facing out in their two faced line. If they are not already facing out, call Couples Circulate and they will be.

1. If your other key couple is **also paired**, Call Bend the Line and check to see if the key man has his corner on the left. If he **does**, you have a Zero Line - call AL! or an appropriate Get Out: Star Thru, Square Thru 3/4 AL! If he **doesn't** have corner on the left, call Right & Left Thru and you have a Zero Line.

2. If the other key couple is **not paired**, call Ferris Wheel. Now the key man is either a Pass Thru or Square Thru 3/4 from his corner.

(Comment from Nick - Use your dolls to see how these resolutions work.

Remember don't do something crazy like 1 & 4 right and left thru as you start your routine. Just move your dolls in a routine to get the couples mixed up (remember as soon as you say "Hds star thru, they have changed ptrns)

When you want to resolve, pair up your key couple and then start your resolve.)

RESOLUTION by Ed Foote

(Before starting to call)

1. ESTABLISH PRIMARY COUPLE
2. ESTABLISH SECONDARY COUPLE
3. GET THE SQUARE TO 'NORMAL' TWO-FACED LINES (Boys on end, girls in centre)
Do not worry about pairings
4. USING CIRCULATES AND/OR TRADES PAIR UP PRIMARY COUPLE
5. **NOW LOOK AT SECONDARY GIRL** - YOU WANT HER IN THE SAME LINE AS THE PRIMARY COUPLE. IF SHE IS NOT THERE, CIRCULATE THE COUPLES UNTIL SHE IS
6. NOW CALL EITHER WHEEL AND DEAL OR, IF YOU WANT A BREATHING SPACE , CALL FERRIS WHEEL, CENTRES PASS THRU
7. YOU WANT THE **PRIMARY COUPLE ON THE OUTSIDE OF THE SET**. IF THEY ARE NOT THERE, CALL RIGHT AND LEFT THRU
8. **LOOK AT SECONDARY GIRL:** IF SHE IS **WITH** HER ORIGINAL PARTNER, CALL SWING THRU, TURN THRU, ALLEMANDE LEFT
9. IF SHE **NOT WITH** HER ORIGINAL PARTNER, CALL LEFT ALLEMANDE - BECAUSE YOU HAVE A BOX 1-4 SET UP!
10. IF YOU ARE AT STAGE 8 AND DON'T WANT TO END RIGHT NOW, CALL SOME BOX 1-4 ZEROS.

RESOLUTION by Daryl Clendenin

FINDING THE CORNER

(Adapted from a handout written by Daryl Clendenin)

The first thing one needs to realize is that Sight Resolution is not difficult, magical or impossible. The steps to resolve are technically simple and require little time to learn. What does take time is “mastering the process” It is also important and time consuming to develop a good foundation in “formation awareness”. All sight calling techniques are the same. They have to employ the same mechanics in order to work.

WHO BELONGS TO WHOM?

The first important step is to pick two adjacent couples (e.g. Couples 1 & 4) and commit them to memory. Also, for the purpose of sequence, it is important to know which one is the CORNER COUPLE. Develop your own way of memorizing these two couples. The important thing is always to pick them before you start your patter. This requires discipline and one can expect to forget occasionally. (A small whiteboard can be used to jot down adjacent couples from two squares - 2 in case one breaks down. At the end of the tip, the dry eraser will clean the board ready for re-use)

THE THREE STATES OF THE SQUARE

In reference to partner relationships, the square is **always in one of three states**. For the purpose of explanation and because the caller only needs two couples to resolve the square, all discussion will refer to two couples (a four dancer group) on either side of the square. At any time of determining the state of the square, it is not necessary that the four dancer group is made up of “Normal Couples” , (i.e. the boys with the girls on their right.) But resolving to “Normal Couples” is an important step in resolution.

STATE ONE

ONE COUPLE (within the four dancer group) HAS THE PARTNER, THE OTHER DOES NOT. It's **not** important that the partners are adjacent at the time of determining the state of the square.

STATE TWO

BOTH COUPLES (within the four dancer group) HAVE THEIR PARTNERS. Here again it is **not** important that the partners are adjacent.

STATE THREE

NEITHER COUPLE HAS A PARTNER (within the four dancer group)

It is not necessary to look at any other group of four dancers in the square due to the “mirror image” principle. In all “symmetric” choreography, whatever exists on one side of the square will be the same on the other side of the square.

For this Resolution method we are going to look at only one Allemande position. The one that exists when we call ALLEMANDE LEFT IN AN EIGHT CHAIN THRU FORMATION:

(the formation of the square after calling Heads Square Thru Four) A quick analysis of this Allemande formation (again referring to one group four) shows us that the couple on the outside *has* their partner, while the couples the inside *does not* (STATE ONE)

“THE STEP BY STEP”

Pick your two adjacent couples before you start your patter. Take special note of the Corner Couple. Proceed to call your dance. When ready to resolve:

STEP 1. DETERMINE THE FORMATION OF THE SQUARE (Are you in Facing Lines, Two Face Lines, Eight Chain Thru, Waves etc.? Who is with whom at this point doesn't matter)

STEP 2. MANIPULATE THE DANCERS TO “NORMAL FACING COUPLES” - Each man with a girl on his right.

STEP 3. If **STATE ONE** exists you will want the paired couple adjacent and on the outside facing the unpaired couple on the inside. At this point, if anyone is facing their corner, then everyone is. ALLEMANDE LEFT! If no-one is facing their corner, move either couple to the other side of the set, make sure the paired couple is on the outside and the Allemande Left will be there. (Check with your dolls to see that this is so!)

If **STATE TWO** exists manipulate the dancers until everyone is facing their original partner in an 8 Chain Thru formation. Then visually determine whether a Pass Thru or a Square Thru 3/4 is required to get the Corner for an Allemande Left. (Check with your dolls how this is so!)

IF **STATE THREE** exists manipulate the dancers to an 8 Chain Thru formation. Call “STAR THRU, PASS THRU, BEND THE LINE, STAR THRU. If you have't changed to one of the other two states, call “PASS THRU, TRADE BY” One of the other two states will now exist. At this point, follow the above procedure for the state of the square that you now have. (Dolls!)

When ready to resolve, you can pair up your primary couple (or all 4 couples) by dancing them to a normal Ocean Wave. Then using Trades and / or Circulates, you can get pairings. To get them to 8 Chain Thru call Swing Thru, Boys Run, Ferris Wheel, Pass Thru.

Now check for STATE 1, 2 or 3. If you have danced them to facing lines with normal pairing, Star Thru will set up the 8 Chain

When you have your Allemande set up, you can disguise your resolve by calling some memorized routines from the 8 Chain Thru formation to end the tip)

PART 4 - WORKSHOP FUN

SALLY GOODIN'

BOW TO YOUR PARTNER - That's GRANDMA
WAVE TO THE OPPOSITE LADY - That's ARKANSAS
BLOW A KISS TO THE LADY ON YOUR RIGHT - That's SALLY GOODIN'
DON'T FORGET YOUR MOTHER-IN-LAW - That's your CORNER

ALLEMANDE LEFT RIGHT AND LEFT GRAND
PASS GRANDMA, PASS SALLY GOODIN' PASS ARKANSAS
PASS YOUR MOTHER-IN-LAW AND PROMENADE GRANDMA

FIGURE

#1 MAN LEAD OUT TO THE RIGHT
TURN SALLY GOODIN' BY THE RIGHT
TURN GRANDMA BY THE LEFT
GO ACROSS TO ARKANSAS TURN BY THE RIGHT
TURN SALLY GOODIN' BY THE LEFT ON YOUR WAY HOME
NOW TURN GRANDMA BY THE RIGHT
DON'T FORGET YOUR MOTHER-IN-LAW ALLEMANDE LEFT
EVERYBODY SWING AT HOME

REPEAT FOR MAN #2 MAN #3 MAN #4
END WITH RLG PROMENADE HOME

TWO HEAD GENTS LEAD RIGHT (DO FIGURE)

TWO SIDE GENTS LED RIGHT (DO FIGURE)

SWING AT HOME

ALL FOUR GENTS LEAD RIGHT (DO FIGURE)

ENDING ALLEMANDE LEFT RIGHT AND LEFT GRAND
PASS GRANDMA, PASS SALLY GOODIN' PASS ARKANSAS
PASS YOUR MOTHER-IN-LAW AND PROMENADE GRANDMA

BOW TO PTNRS

VENUS AND MARS STARS

Here's a description:

Start with anything that will get the dancers in a Star Promenade (man on inside with left hand).

On command the #1 lady will lead to the right to start a separate right hand star. The ladies will follow in sequence leaving the men in their star. Turn the two stars.

As the first woman and first man come together again, the woman steps over in front of the man, and joins his star with her L hand; while the man steps across and joins her star with his R hand.

Each couple will repeat the action in turn, until all the women are in the Left hand star and all the men are in the right hand star.

It is done very smoothly, very naturally, very easily. Remember that each woman steps in front of her man in changing stars. (The caller can turn the stars as many times as desired) Upon command the star change will occur again putting the men back into the left hand star and the ladies in the right hand star.

To get out of the stars, the #1 man can pick up his partner for a Star Promenade, with the other couples following in turn.

THE CALLS:

- EIGHT TO THE CENTRE FOR A LEFT HAND STAR,
- BACK WITH THE LEFT, BUT NOT TOO FAR.
- THE FIRST LADY OUT AND YOU MAKE TWO STARS,
- ONE LIKE VENUS AND ONE LIKE MARS.
- NOW THE LADIES GO IN AND THE GENTS GO OUT,
- AND TURN THOSE TWO STARS ROUND ABOUT.
- NOW THE LADIES GO OUT AND THE MEN GO IN,
- AND YOU TURN THOSE TWO STARS ONCE AGAIN.
- THEN TURN IT AROUND TILL YOU MEET YOUR MAID,
- PICK HER RIGHT UP AND ALL PROMENADE.“

SQUISH Experimental move from 1983 (by Dick Bayer)

(These notes are from 'Choreo Breakdown' a note service by Bill Peters.)

How to do it:

After any Courtesy Turn, couples continue to turn 1/4 more and, without stopping, those coming into the centre of the (almost) forming 2-Faced Lines (Girls in a normal Courtesy Turn) slide nose-to-nose to end the action in an Ocean Wave.

Impression:

Squish adds another dimension to the action of 1/4 more. It also provides a smooth and easy way to establish Ocean Waves. It should be noted that those coming into the centre (usually the ladies) should begin the nose-to-nose (Slither) action before they have completed the 1/4 more Courtesy Turn. If they wait too long, they will have to back up to accomplish the Slither.

Comment: Squish is just a bit of fun for dancers. Maybe use it a couple of times in a season for a workshop. Be sure to call some choreo with RLT + 1/4 more, Ladies Chain + 1/4 more and Square Thru 3/4, Courtesy Turn + 1/4 more in your everyday choreo so dancers are used to the idea of courtesy turning a quarter more.

Choreo:

From PL to PL:

RIGHT AND LEFT THRU **SQUISH** SWING THRU BOYS RUN BEND THE LINE

From CB to CB:

STAR THRU SQUARE THRU 3/4 COURTESY TURN THIS GIRL **SQUISH**
GIRLS TRADE RECYCLE SWEEP 1/4 SLIDE THRU

Get Outs:

From PL: SQUARE THRU 3/4 COURTESY TURN **SQUISH** RECYCLE
SQUARE THRU 3/4 AL!

From CB: SWING THRU BOYS RUN CHAIN DOWN THE LINE **SQUISH**
RECYCLE AL!

HEADS / SIDES SQUARE THRU SWING THRU HINGE BOYS RUN
RIGHT AND LEFT THRU **SQUISH** RECYCLE VEER LEFT COUPLES CIRCULATE
CHAIN DOWN THE LINE **SQUISH** GIRLS TRADE RECYCLE (CB) AL!

HEADS / SIDES LEAD RIGHT CIRCLE TO A LINE RIGHT AND LEFT THRU **SQUISH**
SWING THRU BOYS RUN FERRIS WHEEL DOUBLE PASS THRU
LEADERS TRADE SLIDE THRU RIGHT AND LEFT THRU **SQUISH** BOYS RUN
ALL PROMENADE HOME

SINGER:

HEADS / SIDES SQUARE THRU FOUR SWING THRU BOYS RUN
COUPLES CIRCULATE CHAIN DOWN THE LINE **SQUISH**
RECYCLE PASS TO THE CENTRE PASS THRU CORNER SWING PROMENADE

And to double the fun, here's SQUASH:

After any Courtesy Turn, dancers do a Squish and without stopping, centres slide nose to nose with the nearest END to make LH waves:

HEADS/SIDES SQUARE THRU FOUR SLIDE THRU RIGHT AND LEFT THRU
SQUASH BOYS TRADE AL!

CAROUSEL PROMENADE - (Useful substitute for Grand Square)

FROM A SQUARED SET

4 LADIES CHAIN $\frac{3}{4}$ WHILE MEN PROMENADE $\frac{1}{4}$
MEET PARTNER AND COURTESY TURN
ALL PROMENADE $\frac{1}{4}$ (All are across the set from home)

REPEAT THE ENTIRE SEQUENCE AGAIN TO END AT HOME

GRAND BLOSSOM (Don't rush!) This will take up all the Break (OBC)

FROM A SQUARED SET

ALL TAKE FOUR STEPS INTO CENTRE HOLDING HANDS
BACK OUT FOUR STEPS WHILE RAISING BOTH JOINED HANDS ABOVE HEADS
CALIFORNIA TWIRL WITH PARTNER (or just Partner Trade) AND CLOVERLEAF
(Men Cloverleaf to the left one position, ladies to the right one position) and square the set ready to repeat three more times. **64 steps**

The figure represents a bud opening up into petals (the Cloverleaf part). We used to call this at our Contra weekend and I've called it at the club dances.

WORKSHOP FUN STUFF: SAUSAGE AND EGGS

(Work your dolls to understand the formations)

Make a Sausage:

PL: TOUCH 1/4 CIRCULATE 1/2 (ends are the sausage strings, column is the sausage meat. Be sure that ends stay facing out)

Sausage Circulate:

ALL MOVE INTO NEXT DANCER'S FOOTSTEPS KEEPING THE SAUSAGE FORMATION

Slice the Sausage:

PL: MAKE A SAUSAGE (2 Girls are strings) 4 BOYS TRADE AND SLIDE APART

ALL THE GIRLS CIRCULATE TO NEXT GIRL'S POSITION ALL THE BOYS SLIDE TOGETHER

If 2 boys are strings then then 4 girls trade and slide apart etc.

Squeeze the Sausage:

CENTRE SIX TRADE AND SPREAD TO AN EGG (shape) EGG CIRCULATE

YOLKS SLIDE TOGETHER

Make an Egg:

PL: TOUCH 1/4 COLUMN CIRCULATE 1/2 CENTRE SIX (Yolks) SPREAD APART

Egg Circulate:

From an egg: ALL CIRCULATE INTO NEXT DANCERS POSITION.

Lay an egg:

From a Column: ALL CIRCULATE 1 1/2 TRADE AND SPREAD

Scramble the egg:

From an egg: THE YOKES SLIDE TOGETHER AND TRADE THEN VERY CENTRES AND LONESOME ENDS MOVE UP TO BECOME LINE ENDS

Flip the egg:

From an egg: LONESOME ENDS AND VERY CENTRES EGG CIRCULATE

AS OTHERS FLIP TO NEAREST CENTRES

REMEMBER THESE FORMATIONS ARE FROM A COLUMN AND SO ARE EASY TO RESOLVE BACK TO A COLUMN WHERE CIRCULATES AND TRADES WILL GIVE YOU A "NORMAL" COLUMN TO HAVE COL CIRC, BOYS RUN AL!

SOME CHOREO - write your own if you want to expand the theme! I DID NOT CHECK THESE WITH MY DOLLS SO PLEASE DO SO WITH YOUR OWN BEFORE USING!

PL: TOUCH 1/4, CIRCULATE, CIRCULATE, CIRCULATE 1/2 (*Make your sausage*)
SAUSAGE CIRCULATE, CENTRE SIX FACE IN, PASS THRU, UTB, PASS THRU, UTB
RH COUPLES FACE ON DIAGONAL, RIGHT & LEFT THRU, RIGHT & LEFT BACK
CENTRES FACE LEFT (*Column of 6*), ALL SAUSAGE CIRCULATE, CENTRE 6 FACE IN
PASS THRU, UTB, PASS THRU, UTB, RH COUPLES FACE ON DIAGONAL,
LADIES CHAIN OVER AND BACK, CENTRES FACE LEFT, COLUMN CIRCULATE 1/2
BOYS RUN, AL!

PL: TOUCH 1/4, CIRCULATE 1/2 (2 Girls are strings), SLICE THE SAUSAGE:
(*BOYS TRADE AND SLIDE APART ALL GIRLS CIRCULATE TO NEXT GIRL'S PLACE
BOYS SLIDE TOGETHER*) SLICE SAUSAGE AGAIN, SAUSAGE CIRCULATE
(2 Boys are strings) SLICE THE SAUSAGE: (*GIRLS TRADE AND SLIDE APART BOYS
CIRCULATE TO NEXT BOY'S PLACE GIRLS SLIDE TOGETHER*), SLICE IT AGAIN
ALL 1/2 CIRCULATE TO A FULL COLUMN AND FACE IN, ALL BOX GNAT = PL

PL: TOUCH 1/4, ALL CIRCULATE 1/2, CENTRE 6 SPREAD = EGG
EGG CIRCULATE, SCRAMBLE THE EGG
(*THE YOKES SLIDE TOGETHER AND TRADE THEN VERY CENTRES AND LONESOME ENDS
MOVE UP TO BECOME 2F LINE ENDS*) YOU ARE 1/2 SASHAYED
COUPLES CIRCULATE, BEND THE LINE, BOX THE GNAT, RIGHT & LEFT THRU (PL)
LINES UP AND BACK, COLUMN CIRCULATE, MAKE AN EGG
SCRAMBLE THE EGG
(*THE YOKES SLIDE TOGETHER AND TRADE THEN VERY CENTRES AND LONESOME ENDS
MOVE UP TO BECOME 2F LINE ENDS*) COUPLES CIRCULATE
BEND THE LINE, TOUCH 1/4, MAKE AN EGG, SCRAMBLE THE EGG
YOU ARE 1/2 SASHAYED COUPLES CIRCULATE, BEND THE LINE
FACE THIS PARTNER, AL!

PL: TOUCH 1/4, MAKE A SAUSAGE, SAUSAGE CIRCULATE
SQUEEZE THE SAUSAGE: (*CENTRE SIX TRADE AND SPREAD TO AN EGG*
EGG CIRCULATE YOLKS SLIDE TOGETHER), ALL THE GIRLS MOVE UP
TO A 2F LINE (1/2 SASHAYED), ALL UTB, PROMENADE HOME

SINGERS

HEADS / SIDES RIGHT AND LEFT THRU, HEAD/SIDE LADIES CHAIN
HEADS LEAD RIGHT, CIRCLE TO A LINE, TOUCH 1/4, MAKE YOUR SAUSAGE
BOYS SLICE THE SAUSAGE, ALL 1/2 CIRCULATE, BOYS RUN, CNR SWING

SIDE / HEAD LADIES CHAIN, HEADS / SIDES LEAD RIGHT, CIRCLE TO A LINE
TOUCH 1/4, COLUMN CIRCULATE, MAKE YOUR SAUSAGE
GIRLS SLICE THE SAUSAGE, 1/2 CIRCULATE, CHECK YOUR COLUMN
COLUMN CIRCULATE, BOYS RUN, CNR SWING, PROMENADE

PART 5 - MODULES, EQUIVALENTS, GET-OUTS, INVERT & ROTATE, DEMOS

SQUARE THRU SUBSTITUTES FROM A STATIC SQUARE

(Presented to Callers Course 2000 by Tim Smith)

Static Square to **Zero** box (3 calls or less).

All calls are performed by the designated active couple - heads or sides.

All sequences are technically correct but were **not** checked for body flow or hand changes.

1. Box The Gnat - Slide Thru
2. Box The Gnat - Star Thru
3. Ladies Chain - Lead Left
4. Ladies Chain - Dixie Style to a Wave - Pass Thru
5. Ladies Chain - Flutter wheel - Square Thru 2
6. Ladies Chain - Flutter wheel - Left Square Thru 2
7. Ladies Chain - Left Touch $\frac{1}{4}$ - Walk and Dodge
8. (P) Dixie Style to a Wave - Fan the Top - Explode the Wave
9. Dixie Style to a Wave - Recycle - Pass Thru
10. (P) Forward - U-Turn Back - Roll
11. Flutter Wheel - Touch $\frac{1}{4}$ - Walk and Dodge
12. Flutter Wheel - Sweep $\frac{1}{4}$ - Pass Thru
13. Flutter Wheel - Fan the Top - Pass Thru
14. Flutter Wheel - Ladies Chain - Square Thru 2
15. Flutter Wheel - Ladies Chain - Left Square Thru 2
16. Flutter Wheel - Lead Right
17. Flutter Wheel - Reverse Flutter Wheel - Square Thru 2
18. Flutter Wheel - Reverse Flutter Wheel - Left Square Thru 2
19. Fan the Top - Ends Trade - Pass Thru
20. Fan the Top - Recycle - Pass Thru
21. Fan the Top - Swing Thru - Turn Thru
22. Hinge - Trade - Pass Thru
23. Half Sashay - Box the Gnat - Square Thru 2
24. Half Sashay - Box the Gnat (Change Hands) - Left Square Thru 2
25. (P) Half Sashay - Single Circle to a Wave - Explode the Wave
26. (A1) Half Sashay - Turn Thru - Partner Tag
27. (P) Half Sashay - Do the Centre Part of Load the Boat
28. Left Square Thru 4
29. Left Square Thru 2 - California Twirl - Pass Thru
30. Left Square Thru 2 - Courtesy Turn - Pass Thru
31. Left Square Thru 2 - Partner Trade - Pass Thru
32. Left Square Thru 2 - Wheel Around - Pass Thru

THIS AND THAT (From my notes)

Guaranteed resolve IF YOU FORGET SEQUENCE

1. Normalize the dancers into Boy/Girl pairs WITH PARTNERS
2. Dance them into facing lines of four. They are now in a Zero Line - In or Out of sequence
3. Now call:

TWO LADIES CHAIN, STAR THRU, DIVE THRU,
CENTERS (DSD) TO A RIGHT HAND STAR, FIND CORNER, LA!

SQUARE THRU 4 EQUIVALENTS

Use mostly for Patter, but could be worked into a singing call figure

HEAD LADIES CHAIN, HEADS PROMENADE ½, LEAD RIGHT

HDS PASS OCEAN, SWING THRU, BOYS RUN, VEER RIGHT

HDS PASS THRU, SEPARATE @1 TO LINES, STAR THRU, PASS THRU, RLT

HDS FLUTTERWHEEL, SWEEP 1/4, PASS THRU

HDS FLUTTERWHEEL, SWEEP 1/4, VEER LEFT, VEER RIGHT

HDS REVERSE FLUTTERWHEEL, SWEEP 1/4, PASS THRU

HDS REVERSE FLUTTERWHEEL, SWEEP 1/4, VEER RIGHT, VEER LEFT

FOUR LADIES CHAIN, HDS PROM 1/2, SQUARE THRU, RLT

HDS ROLLAWAY (OR 1/2 SASHAY), STAR THRU, SQ THRU 3/4, TRADE BY

HDS PASS THRU, UTB, SLIDE THRU

HDS RLT, 1/2 SASHAY, SLIDE THRU

HDS STAR THRU, ZOOM, DOUBLE PASS THRU, LEADERS PARTNER TRADE

HDS SQ THRU 2, RLT, PASS THRU, TRADE BY

TO GET TO A PARTNER LINE (Hds lead right, circle to a line)

HDS LEAD RIGHT, PASS THE OCEAN, GIRLS TRADE, RLT

HDS LEAD RIGHT, STAR THRU, RLT, 2 LADIES CHAIN

HDS LEAD RIGHT, SWING THRU, BOYS RUN, BEND THE LINE

HDS LEAD RIGHT, STAR THRU, FLUTTERWHEEL

HDS PROM 1/2, LEAD RIGHT, STAR THRU, REVERSE FLUTTERWHEEL

(1) Lead Right Equivalent (1+2 = 1P2P)

(2) Circle to a Line Equivalent

TOUCH 1/4, WALK & DODGE

PASS OCEAN, RECYCLE

RLT, LADIES, CHAIN, SQUARE THRU

SPIN TOP, TURN THRU, COURTESY TURN

LADIES CHAIN, SQUARE THRU TWO

SPIN TOP, SWING THRU, RECYCLE

LADIES CHAIN, STAR THRU, PASS THRU

TOUCH 1/4, SPLIT CIRCULATE, BOYS RUN

PASS OCEAN, RECYCLE, SQUARE THRU 3/4

SWING THRU, HINGE, BOYS RUN

You can pair anything from Column 1 with anything from Column 2 to make a zero line.

TO CONVERT FROM ANY NORMAL LINE (PL) TO A BOX (CB)

TOUCH 1/4, COLUMN CIRCULATE, BOYS RUN (If PL you get CB)

TO CONVERT FROM BOX TO A LINE

SWING THRU, GIRLS CIRCULATE, BOYS TRADE, HINGE, BOYS RUN

SWING THRU EQUIVALENTS: START IN 8 CHAIN THRU FORMATION

PASS THE OCEAN, SPIN THE TOP

DIXIE STYLE TO A WAVE, BOYS CROSS RUN, SPIN THE TOP

SLIDE THRU, BOYS WALK, GIRLS DODGE, CAST OFF 3/4

TOUCH 1/4, SPLIT CIRCULATE, CAST OFF 3/4

TOUCH 1/4, WALK AND DODGE, BOYS FOLD, TOUCH 1/4

SLIDE THRU, SPIN THE TOP

RIGHT AND LEFT THRU, VEER LEFT, BOYS (ENDS) RUN

STAR THRU, PASS THE OCEAN, LEFT SWING THRU (CENTERS START)

SQUARE THRU 2, BOYS FOLD, TOUCH 1/4, GIRLS (ENDS) TRADE

STEP TO A WAVE, SCOOT BACK, BOYS TRADE

SQUARE THRU 4 EQUIVALENTS (To get to a Corner Box - CB)
Use mostly for Patter, but could be worked into a singing call figure

HEAD (SIDE) LADIES CHAIN,
HEADS PROMENADE 1/2 LEAD RIGHT

HDS (SIDES) PASS OCEAN,
SWING THRU, BOYS RUN, VEER RIGHT

HDS (SIDES) PASS THRU, SEPARATE AROUND 1 TO LINES,
STAR THRU, PASS THRU, RIGHT AND LEFT THRU

HDS (SIDES) FLUTTERWHEEL, SWEEP 1/4,
VEER LEFT, VEER RIGHT

FOUR LADIES CHAIN,
HDS (SIDES) PROMENADE 1/2,
SQUARE THRU 4, RIGHT AND LEFT THRU

HDS (SIDES) ROLLAWAY
STAR THRU, SQ THRU 3/4, TRADE BY

HDS (SIDES) PASS THRU, UTB, STAR THRU

HEADS (SIDES) PASS THE OCEAN (Careful here)
RIGHT AND LEFT THRU, PASS THRU

HDS (SIDES) STAR THRU, ZOOM,
DOUBLE PASS THRU, LEADERS PARTNER TRADE

FOUR LADIES CHAIN, HEADS (SIDES) ROLLAWAY
PASS THRU, SEPARATE AROUND 1 TO LINES, STAR THRU

HEADS (SIDES) TOUCH 1/4, BOYS RUN

HEADS (SIDES) LEFT TOUCH 1/4, GIRLS RUN

HEADS (SIDES) RIGHT AND LEFT THRU, 1/2 SASHAY, SLIDE THRU

HEADS (SIDES) PROMENADE 1/2, PASS THE OCEAN, SPIN THE TOP, STAR THRU

Here are some Equivalents for Lead Right, Circle to a Line of Four (**Partner Line**)

HEADS (SIDES) LEAD RIGHT PASS THE OCEAN
GIRLS TRADE RIGHT AND LEFT THRU (or Pass Thru, Partner Trade)

HEADS (SIDES) LEAD RIGHT STAR THRU
RIGHT AND LEFT THRU LADIES CHAIN

FOUR LADIES CHAIN 3/4 HEADS (SIDES) PASS THRU
SEPARATE @1 MAKE LINES CENTRES BOX THE GNAT ALL RIGHT AND LEFT THRU

HEADS LEAD RIGHT SWING THRU BOYS RUN BEND THE LINE

4 LADIES CHAIN 3/4 4 LADIES CHAIN
HEADS (SIDES) SQUARE THRU STAR THRU

4 LADIES CHAIN 3/4 HEADS (SIDES) STAR THRU PASS THRU
STAR THRU RIGHT AND LEFT THRU

HEADS (SIDES) LEAD RIGHT STAR THRU FLUTTERWHEEL

HEADS (SIDES) PROMENADE 1/2 LEAD RIGHT
STAR THRU REVERSE FLUTTERWHEEL

HEADS PASS THE OCEAN BOYS RUN VEER LEFT
STAR THRU LADIES CHAIN

HEADS (SIDES) LEAD RIGHT CIRCLE FOUR 3/4

HEADS SQUARE THRU 4 SWING THRU GIRLS CIRCULATE BOYS TRADE
BOYS RUN BEND THE LINE (or Hinge, Boys Run)

Some of these are not exact equivalents to Sq Thru 4 - they may rotate the square. However you will be in an exact Corner Box or a Partner Line.

Be careful subbing in one of these in a singing call - make sure you can use the Equivalent to fit the song choreo.

Suggest you use these one at a time until they are in your memory bank.

These modules end in Right and Left Grand (RLG) instead of Left Allemande.

Note that the modules starting with a Corner Box all start the RLG from home, so a Promenade is necessary. The PL Modules are about 1/8 to the right of home, so a Promenade is also necessary. If you flip the square 180 degrees then the RLG mode will end at home. Prove this with your dolls: Squared Set: Heads Pass Thru, Wheel Around, Sides Right and Left Thru + Module from the list Apply both the CB and PL modules to your Resolution Method. Instead of following the Resolution at either the CB or PL with AL! use a RLG module.

To end “You’re home” you will need to get from a standard CB set up to a 180 flip. (This is NOT an Across the Street Box) Use your dolls to work out a short routine such as:

CB, Right and Left Thru, Veer Left, Couples Circulate 2X, Chain Down the Line, Slide Thru.

For the PL set up : RLT + 1/4, Pass Thru, Bend the Line

This will give your choreo an extra bit of zip and your dancers will not spot your Resolution!

CORNER BOX TO RLG

SWING THRU, GIRLS CIRCULATE, BOYS TRADE, RLG

RLT, ROLLAWAY, PASS THRU RLG

STAR THRU, RLT, ROLLAWAY SQUARE THRU 2, RLG

SWING THRU, BOYS TRADE, BOYS CIRCULATE, RLG

PASS THRU, UTB, PASS THRU, RLG

TOUCH 1/4, GIRLS RUN, TOUCH 1/4, GIRLS RUN, RLG

SWING THRU, GIRLS CIRCULATE, GIRLS RUN, WHEEL & DEAL, RLG

STAR THRU, ROLLAWAY, SQUARE THRU 4, RLG

STAR THRU, ALL CIRCLE LEFT, ROLLAWAY, RLG (Time this right and all will be Home)

SPLIT 2, SEPARATE AROUND ONE MAKE LINES, RLG

PARTNER LINE TO RLG

TOUCH 1/4 , CIRCULATE, CIRCULATE, GIRLS RUN, RLG

STAR THRU, SQUARE THRU but on 3rd Hand, BOX THE GNAT, RLG

PASS THE OCEAN, GIRLS TRADE, SWING THRU, RLG

RLT, PASS THE OCEAN, SWING THRU, BOYS TRADE, RLG

FLUTTERWHEEL, SWEEP 1/4, BOX THE GNAT, RLG

TOUCH 1/4, CIRCULATE, TRADE, CIRCULATE, BOYS UTB, RLG

STAR THRU, ROLLAWAY, RLG

SQUARE THRU but on the 4th hand BOX THE GNAT, RLG

SQUARE THRU, TRADE BY, PASS THRU, TRADE BY, BOX GNAT, RLG

RLT, PASS THRU, PARTNER TRADE, FACE PARTNER, RLG

As before, don't try to use all of these in the same evening. Use them, understand how/why they work and get them memorized one at a time.

Hope you find this useful.

PL Gets outs

- SQUARE THRU 4, EVERYONE TURN AROUND, RIGHT AND LEFT GRAND
SLIDE THRU, SQUARE THRU 3, ALLEMANDE LEFT
- FLUTTERWHEEL, SWEEP 1/4, PASS THRU, ALLEMANDE LEFT
- TOUCH 1/4, ALL 8 CIRCULATE, BOYS/(GIRLS RUN), ALLEMANDE LEFT/(RLG), AND
- PASS THE OCEAN, SPLIT CIRCULATE TWICE, RIGHT AND LEFT GRAND

NO HANDS SINGER (No Touch Covid19)

OPEN/MIDDLE/BREAK

WALK AROUND YOUR CORNER GIRL, SEE SAW ROUND YOUR OWN
4 BOYS REVERSE PROMENADE IN THE MIDDLE OF THE RING YOU GO

LOOK FOR THE CORNER LADY, SEE SAW AROUND THAT GIRL
DO-SI-DO WITH PARTNER AND YOU WEAVE AROUND THE WORLD

CHORUS

DO-SI-DO ONE MORE TIME, AND WEAVE THE RING TONIGHT

CHORUS

SLIDE THRU WITH YOUR PARTNER, AND PARTNER TRADE TONIGHT

FIGURE:

HEAD BOY WALK AND THE HEAD GIRLS DODGE, HEAD BOY RUN TO THE RIGHT
SIDES TWO COUPLES PASS THRU WITH A PARTNER TRADE ALRIGHT

ALL SINGLE FILE PROM 1/4, AND FACE IN
ORIGINAL HEADS SLIDE THRU, AND THE GIRLS ZOOM AND THEN

DPT, LEADS CLOVERLEAF, TRAILERS SEPARATE
ALL SLIDE THRU, CENTERS GO TWICE, OTHERS FACE YOUR PARTNER

ALL WRONG WAY WEAVE THE RING, GET A-MOVING ROUND YOU GO,
MEET THE SAME GIRL SLIDE THRU AND THEN YOU SHOULD BE HOME (WITH CORNER)

**MAINSTREAM GET OUTS - SHORT SEQUENCE MODULES
GET OUTS FROM A CORNER BOX (CB)**

- SWING THRU, MEN TRADE, EXTEND, RIGHT & LEFT GRAND
- TOUCH 1/4, LADIES RUN, SQUARE THRU, RIGHT & LEFT GRAND
- TOUCH 1/4 & HINGE, EXTEND, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, 1/2 SASHAY, PASS THRU, RIGHT & LEFT GRAND
- TOUCH 1/2, EXTEND, RIGHT & LEFT GRAND
- STAR THRU, 1/2 SASHAY, SQUARE THRU, RIGHT & LEFT GRAND
- STAR THRU, PASS THRU, U TURN BACK, SQUARE THRU 2, RIGHT & LEFT GRAND
- SLIDE THRU, LADIES RUN, ALLEMANDE LEFT
- SLIDE THRU, STAR THRU & 1/2 SASHAY, PASS THRU, RIGHT & LEFT GRAND
- SLIDE THRU, BOX THE GNAT, SQUARE THRU 2, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, SLIDE THRU, PASS THE OCEAN, SWING 1/2 BY THE RIGHT, CENTERS CIRCULATE, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, SLIDE THRU, PASS THE OCEAN, SWING 1/2 BY THE RIGHT, ENDS CIRCULATE, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, SLIDE THRU, PASS THE OCEAN, SWING 1/2 BY THE RIGHT, EXTEND, RIGHT & LEFT GRAND
- SQUARE THRU 2, U TURN BACK, PASS THE OCEAN, EXTEND, RIGHT & LEFT GRAND
- PASS THRU, U TURN BACK, PASS THRU, RIGHT & LEFT GRAND
- SLIDE THRU, RIGHT & LEFT THRU, DIXIE STYLE TO OCEAN WAVE, BOYS TRADE, ALLEMANDE LEFT
- SLIDE THRU, RIGHT & LEFT THRU, PASS THRU, ENDS FOLD, PASS THRU, RIGHT & LEFT GRAND

GET OUTS FROM PARTNER LINES (IN SEQUENCE)

- SQUARE THRU 4, U TURN BACK, RIGHT & LEFT GRAND
- STAR THRU, CALIFORNIA TWIRL, U TURN BACK, RIGHT & LEFT GRAND
- SLIDE THRU, SQUARE THRU – **BUT ON THE 3RD HAND...**BOX THE GNAT, R & L GRAND
- 1/2 SASHAY, STAR THRU, CALIFORNIA TWIRL, BOX THE GNAT, RIGHT & LEFT GRAND
- 1/2 SASHAY, STAR THRU, CALIFORNIA TWIRL, PASS THRU, U TURN BACK, R & L GRAND
- LEFT SQUARE THRU - **BUT ON THE 4TH HAND...**BOX THE GNAT, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, 1/2 SASHAY, SLIDE THRU, U TURN BACK, RIGHT & LEFT GRAND
- STAR THRU, PASS TO THE CENTER, CENTERS **LEFT** SQUARE THRU 3/4, BOX THE GNAT, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, SLIDE THRU, PASS THRU, U TURN BACK, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, PASS THRU, ENDS FOLD, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, SLIDE THRU, TOUCH 1/2, RIGHT & LEFT GRAND
- PASS THRU, 1/2 TAG, FACE IN, DOUBLE PASS THRU, LEADERS TRADE, SWING THRU, EVERYONE FOLD, RIGHT & LEFT GRAND
- 1/2 SASHAY, PASS THRU, TAG THE LINE, LEADERS TURN BACK, RIGHT & LEFT GRAND
- PASS THRU, ENDS CROSS FOLD, CENTERS TURN BACK, CENTERS RIGHT & LEFT THRU, CENTERS PASS THRU, TOUCH 1/2, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, 1/2 SASHAY, PASS THE OCEAN, RIGHT & LEFT GRAND
- LEFT TOUCH 1/4, MEN RUN, RIGHT & LEFT GRAND
- PASS THRU, 1/2 TAG, SPLIT CIRCULATE, SCOOT BACK, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, PASS THE OCEAN, SCOOT BACK, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, DIXIE STYLE TO OCEAN WAVE, MEN SCOOT BACK, LADIES CIRCULATE, ALLEMANDE LEFT
- PASS THRU, FACE YOUR PARTNER, SQUARE THRU...**BUT ON THE 3RD HAND – BOX THE GNAT**, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, SLIDE THRU, SWING THRU, CENTERS TRADE, RIGHT & LEFT GRAND
- SLIDE THRU, SQUARE THRU 3/4, ALLEMANDE LEFT
- TOUCH 1/4, ALL 8 CIRCULATE, MEN RUN, ALLEMANDE LEFT

From Larry Marchese:

SLIDE THRU, RIGHT & LEFT THRU, 1/2 SASHAY, SQUARE THRU, **BUT ON 3rd HAND...**
RIGHT & LEFT GRAND

GET OUTS FROM PARTNER LINES (OUT OF SEQUENCE)

- STAR THRU, PASS THRU, ALLEMANDE LEFT
- STAR THRU, PASS THRU, U TURN BACK, RIGHT & LEFT GRAND
- SLIDE THRU, TOUCH 1/2, RIGHT & LEFT GRAND
- STAR THRU, 1/2 SASHAY, SQUARE THRU...**BUT ON THE 3RD HAND** - RIGHT & LEFT GRAND
- PASS THE OCEAN, BOX THE GNAT, RIGHT & LEFT GRAND
- SLIDE THRU, SWING THRU, CENTERS TRADE, RIGHT & LEFT GRAND
- PASS THE OCEAN, SCOOT BACK, RIGHT & LEFT GRAND
- PASS THRU, ENDS FOLD, RIGHT & LEFT GRAND
- SQUARE THRU 2, U TURN BACK, RIGHT & LEFT GRAND
- PASS THRU, U TURN BACK, **LEFT SQUARE THRU.... BUT ON THE 4TH HAND...**RIGHT & LEFT GRAND
- PASS THE OCEAN, EVERYBODY FOLD, RIGHT & LEFT GRAND
- PASS THRU, U TURN BACK, PASS THE OCEAN, SAME SEXES TRADE, RIGHT & LEFT GRAND
- SLIDE THRU, SWING THRU, MEN TRADE, MEN RUN, MEN FOLD, RIGHT & LEFT GRAND

INVERT AND ROTATE MODULES

Invert and Rotate Modules **are Technical Zeros** that move dancers into a new relationship quadrant ready to dance with a new group of four.

Each Invert and Rotate Module has all of the following properties:

1. It begins and ends in the same FASR.
2. It interchanges (**inverts**) the Heads with the Sides within the FASR.
3. It works for all same sequence or for different sequences but not for both.
4. It changes the mix of dancers within one Relationship Quadrant.
5. It moves (**rotates**) at least half the dancers across either the vertical or the horizontal axis or both.

Perhaps the most elegant Invert and Rotate Modules all belong to a group of Equivalents that begin from a Normal Eight Chain Thru with same sequence for both genders (such as a Corner Box).

**The module in simplest form is from a Corner Box (Heads square thru)
“STAR THRU, PASS THRU, BEND THE LINE, STAR THRU”.**

The result changes the major axis of the Eight Chain Thru formation, and moves all dancers across both axes to end half way around the square from their starting geometric quadrant.

There are numerous Equivalents to this “Elegant” Invert and Rotate Module.

The following modules are equivalents (do the same as) the “Star Thru, Pass Thru, Bend the Line, Star Thru” module.

- **Basic:** Dive Thru, Centres Half Square Thru, Ends Separate & Star Thru
- **Basic:** Touch 1/4, Girls Trade, Pass Thru, Wheel & Deal, Centres Wheel Around
- **Mainstream:** Star Thru, Pass Thru, Ends Fold, Box the Gnat, Right and Left Thru
- **Mainstream:** Pass to the Centre, Double Pass Thru, Cloverleaf, centres Pass Thru
- **Mainstream:** Square Thru, Tag the Line, Face In, Pass Thru, Ends Fold

Doing Demonstrations

Doing a Demonstration as a method of attracting new dancers is quite different from doing a Demo as an Exhibition.

A Demo as An Exhibition intends to wow the audience with smooth, well executed choreography, fancy square dance clothing and great music. **The intent is to entertain.**

If you are trying to encourage newcomers to come and learn to square dance it is a totally different kettle of fish. **The intent is to recruit.**

You need your audience to see dancing that looks like it's fun and easy to do.

The onlookers should be able to see themselves doing it.

It is not an event to show how complex square dancing can be – that just puts the onlooker off.

The music is a strong part of the Demo.

It doesn't matter how great the music is and how modern it is. If it doesn't fit the caller or the dancers performing it, it will be flat. A 70 year old caller and a group of aging dancers 65+ in great big crinolines and matching colours is a great **Exhibition** for an old folks home or a convention. But in a general public venue to generate interest - it won't work.

No matter how good your caller, trying to call Ava Max's Sweet but Psycho with a bunch of "old" dancers in frou-frous and lampshades will turn off any crowd.

Pick upbeat songs because they sound like fun and look like fun

Your audience is also attracted by good styling. This in turn, requires good timing on the part of the performers. It's called "eye candy". You are trying to impress an audience with visual movement danced to good music. The two go hand in hand. The audience will appreciate a routine involving Stars, or Circles or Arm Turns much more than they will enjoy a routine that has complex puzzles. These just look like work to non- square dancers.

Dancers should look like dancers and move like dancers and make the audience want to join in with them and do the same thing.

There are so many variables regarding Demonstrations:

Dress. Dress well of course. Wear street clothes. Forget the crinolines and sissy pants. Do not wear old jeans and running shoes to try and look hip - it doesn't work. Full Square Dance gear tends to put your potential new dancers off so don't frighten them away - you could try having all the dancers and Caller in a club T shirt or golf shirt)

Choreography. Lots of action: Dancers need to move in flowing motions and circles, stars and counterflows are best for that visual impact to observers.

Grand Square looks like it's fun if the dancers are well rehearsed and do the Grand Square in time to the music with no extra frills, twirls or swings. It is still one of the best figures for demonstration and it wins because **EVERYONE IS MOVING ALL THE TIME.**

Eight Chain Thru is also good for the same reason.

An **Alamo Style Ring and Swing Thru** is always popular because although couples become separated from each other, the hand contacts shows them moving back towards each other. Callers should point this out for the spectators to watch for

A good example for spectators to watch would be: heads Promenade $\frac{1}{2}$ (they can see the pairing), come down the middle, Star Thru, Pass Thru, (they can see the new pairing), make a Right Hand Star, Heads Star Left (they can see the pairing and the flow) Do Sa Do (NOT a Highland Fling DSD) Allemande Left and Promenade.

Callers tell the crowd to watch a particular couple after they have squared up and use this sequence of calls:

HEADS LEAD RIGHT, CIRCLE FOUR TO A LINE, FORWARD AND BACK, PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, FIRST GO LEFT, NEXT GO RIGHT, JOIN HANDS AND CIRCLE LEFT TO HOME.

The couple aspect is maintained from start to finish. Asking the audience to watch a particular couple helps make the choreography make sense)

The worst things you can use are complex intricate short sequence unpaired movements such as:

Heads Square Thru 4, Make a Wave, Swing Thru, Scoot Back, Ladies Trade, Recycle, Sweep $\frac{1}{4}$ more, Square Thru 3, Swing your Corner, Promenade

While this is great for dancing, and the dancers may feel good that they did all that without a mistake, **for demonstrations, this kind of choreography is confusing and unnecessarily complex.** Audience members will say, "What the hell was that...that is pretty complex – they must have been doing that for years."

Callers: Patter or singing call? Do both, but keep your patters short - no longer than 3 minutes with modular sequences that work. That is the time to have fun. Encourage your audience to have fun watching. You might suggest that spectators pick out one dancer and follow him or her through the routine. (Always check with your dancers beforehand to make sure they are OK with being singled out if you pick a dancer for the crowd to watch)

Call a singing call with a song that the crowd can recognize and be sure you put on a good show. Singers are probably more attractive for spectators - but be careful: songs from the 40s will not appeal to a young crowd, and vice-versa - songs from the 2000s may not appeal to those over 40. Mix up your eras and genres.

Dancers Do not dance like you do at your club dance. Dance like you **should** dance at your club dance. Don't take shortcuts. If your caller does call "Grand Square" use 32 beats of music to dance it. In demonstrations there is no prize for getting there first other than having the audience look at you and ask why are they just standing there? Rushing the steps looks like a soldier marching out of step with everybody else. Walk in time to the beat. Remember you are dancing.

Practice. This is a demonstration. This is a show. This is an advertisement. This is your chance to sell your activity as fun. Enjoy it but be professional. Don't be stone faced, emotionless robots that perform perfectly. Dance and have fun. Dance well and have fun. Dance to the beat and have fun. Smile, dance and have fun. Laugh and have fun. Believe it or not, **that all takes practice.**

A Non-Square Dancer will not recognize the connection between calls and dancer actions much less sequences or patterns. Potential customers/students are attracted by recognizable music, and then they hang around a bit if they see EYE attractive movement to the music. Hopefully that motivates them to engage in conversation and provide contact info.

Always take the names of anyone showing interest along with a contact phone number or email AND FOLLOW UP! Have a handout with bare details of upcoming new dancer sessions. You might want to have copies of the Federation Health Brochure to hand out.

Don't do a 'recruiting' Demo more than a month before your planned lesson sessions. You need the spectator experience to be still fresh.

CALLERLAB SSD PROGRAM

Teach Order

July 22, 2021

- | | |
|---|--|
| <ol style="list-style-type: none">1. Circle Left / Circle Right2. Forward and Back3. Dosado4. Swing5. Promenade Family<ol style="list-style-type: none">a. Couplesb. Single File Promenadec. <i>Wrong Way Promenade</i>d. <i>Star Promenade</i>6. Allemande Left / Arm Turns7. Right and Left Grand Family<ol style="list-style-type: none">a. Right and Left Grandb. Weave the Ringc. <i>Wrong Way Grand</i>8. Left-Hand Star / Right-Hand Star9. Courtesy Turn / Ladies Chain<ol style="list-style-type: none">a. Two Ladies Chain (Reg. & 3/4)b. Four Ladies Chain(Reg. & 3/4)c. <i>Chain Down the Line</i>10. Pass Thru11. Wheel Around / Reverse Wheel Around12. Star Thru / Slide Thru13. Half Sashay Family<ol style="list-style-type: none">a. Half Sashayb. Rollawayc. Ladies In, Men Sashay14. California Twirl15. Bend the Line16. Turn Back Family<ol style="list-style-type: none">a. U-Turn Backb. Backtrack17. Dive Thru18. Square Thru (1, 2, 3, 4)19. Grand Square20. Lead Right / Lead Left21. Veer Left / Veer Right22. Circulate (<i>Couples / Named Dancers</i>)23. Trade (<i>Couples / Named Dancers</i>)24. Chain Down the Line | <ol style="list-style-type: none">25. Right and Left Thru26. Flutterwheel / <i>Reverse Flutterwheel</i>27. Sweep a Quarter29. Circle to a Line30. Separate<ol style="list-style-type: none">a. <i>Around 1 or 2 (To a Line / Come Into the Middle)</i>b. Split 231. Wheel & Deal32. Double Pass Thru33. First Couple Go Left/Right, Next Couple Go Right/Left34. Ocean Wave Family<ol style="list-style-type: none">a. <i>Step to a Wave / Dosado & 2 Hand Circle Half to a Wave</i>b. Alamo Style / Balance35. Trade (<i>Named Dancers, Right / Left Hand</i>)36. Swing Thru37. Run / Cross Run38. Pass the Ocean39. Extend40. Zoom41. Centers In42. Cast Off $\frac{3}{4}$43. Ferris Wheel44. Partner Trade45. Trade By46. Box the Gnat47. Hinge (<i>Single / Couples</i>)48. Touch $\frac{1}{4}$49. Circulate (<i>Named Dancers / All 8 / Single File</i>)50. Tag the Line / Half Tag51. Circulate (<i>Split / Box</i>)52. Fold / Cross Fold53. Scoot Back54. Recycle |
|---|--|

CALLERLAB recommends that the SSD Program calls be taught in 12-14 classes of not less than 24 hours. CALLERLAB recommends each call's standard application(s) be taught by its definition initially. Variety can be added when appropriate and during SSD dances.

The following is a list of recommended reading.

Step by Step Through Modern Square Dance History. Author: Jim Mayo

Fascinating Reading from a Caller who lived through it all

All About Modules. Author: Calvin Campbell

A must-have collection of Modules. Any of Cal Campbell's writing is worth a look.

Singing Call Collection (Basic and Mainstream) Author: Cal Campbell.

A good collection to have.

Andy Shore's Singing Call Collection.

This was free at one time. Excellent Mainstream Collection. Google "Andy Shore" Nick has alphabetized the collection and will send a copy on request.

Nick's Singing Call Collection. Available on request (nturner942@gmail.com)

A collection of Singing Calls put together from the monthly releases over many years.

Miscellaneous Singing Calls from Nick's files. Available on request

(nturner942@gmail.com)

Sometimes different or unusual from more recent years.

Dancing For Busy People. Authors: Calvin Campbell, Ken Kernen, Bob Howell

A must have collection of dances for a One Night Stand

Interview with Ed Gilmore. Available on the Region 5 Website

This was written in 1961 and gives great insight about how and why Square Dancing started to lose popularity. Ed Gilmore was a hugely respected caller back in the day but an ignored prophet of things to come.

Any of Bill Peter's Guide Book Series. (May be available from Buddy Weaver)

Bill Peters was an incredibly knowledgeable Caller. His guide books are comprehensive and easily understandable. I attended his caller School in Williams Lake in the early Eighties

Cowboy Dances. Author: Lloyd Shaw

Worth having a copy. Can sometimes be found in second-hand bookstores but check out the Lloyd Shaw Foundation for a copy.

Specialized Squares and Crowd Pleasers. Author: Gene Trimmer

Not sure who owns the rights now - may be Buddy Weaver. This is a must have for callers and well worth tracking down. Try Google.

Hexagon Squares, Tandem Squares, Kaleidoscope Squares, Exploding Squares, Progressive Squares, Siamese Squares and more. All are explained, diagrammed with choreography to match

Burleson's Encyclopedia

Over 5000 Definitions of Square Dance Calls. A very handy Reference Book.

Check Buddy Weaver's site.

CALLERLAB WebSite

Visit often and browse!

TIMING SHEET FOR BASIC & MAINSTREAM

All around the Left Hand Lady	8	BASIC
Allemande Thar - SS - from AL to point of back up star	12	BASIC
Allemande turns. 1/4 around	2	BASIC
Allemande turns. full around	8	BASIC
Allemande turns. 1/2 around	4-6	BASIC
Allemande turns. 3/4 around	6-8	BASIC
Backtrack	2	BASIC
Bend the Line - Lines of 4	4	BASIC
Bend the Line - Lines of 6	4	BASIC
Bend the Line - Lines of 8	6	BASIC
Box the Gnat - from point of contact)	4	BASIC
California Twirl	4	BASIC
CAST OFF 3/4	6	MAINSTREAM
CENTERS IN	2	MAINSTREAM
Chain down the line	8	BASIC
Chains - SS 2 ladies 3/4	10	BASIC
Chains - SS 2 ladies across set	8	BASIC
Chains - SS 4 ladies 3/4	10	BASIC
Chains - SS 4 ladies across set	8	BASIC
Circle Box of 4. 1/4	2	BASIC
Circle Box of 4. 1/2 way	4	BASIC
Circle Box of 4. 3/4 around	6	BASIC
Circle Box of 4. full around	8	BASIC
Circle 8 1/4	4	BASIC
Circle 8 full around	16	BASIC
Circle 8. 1/2 way	8	BASIC
Circle 8. 3/4 around	12	BASIC

Circle to a Line	8	BASIC
Circulate;	4	BASIC
CLOVERLEAF -from a completed double pass thru	6-8	MAINSTREAM
CLOVERLEAF -if called for only 4 people	6	MAINSTREAM
Couples separate		BASIC
Courtesy Turn	4	BASIC
CROSS FOLD	4	MAINSTREAM
Cross Run - Ocean Wave - Centers	6	BASIC
Cross Run - Ocean Wave - Ends	6	BASIC
Dive Thru -BOX -couple diving	2	BASIC
Dive Thru -BOX -couple facing out	6	BASIC
DIXIE STYLE TO AN OCEAN WAVE -SS - all 4 couples	8	MAINSTREAM
DIXIE STYLE TO AN OCEAN WAVE -SS heads or sides	6	MAINSTREAM
Do Paso - SS start to finish of courtesy turn	16	BASIC
Do Paso - SS start to next call	12	BASIC
Dosado Corner SS	6	BASIC
Dosado Partner SS	6	BASIC
Dosado Box	6	BASIC
Dosado SS across set	8	BASIC
Double Pass Thru	4	BASIC
EIGHT CHAIN THRU - BOX 4 hands	10	MAINSTREAM
EIGHT CHAIN THRU - BOX 8 hands	20	MAINSTREAM
Extend	2	BASIC
Ferris Wheel	6	BASIC
Flutterwheel ; - SS - all 4 ladies	12	BASIC
Flutterwheel - SS - head or side ladies	8	BASIC
FOLDS - any	2	MAINSTREAM

Forward and back. SS	8	BASIC
Grand Square	32	BASIC
Half Sashay	4	BASIC
HINGE - Couples	3	MAINSTREAM
HINGE - Singles	2	MAINSTREAM
Ladies in, men sashay	4	BASIC
Lead right or left (couples)	4	BASIC
Pass the Ocean	4	BASIC
Pass Thru - Box	2	BASIC
Pass Thru ; -SS. heads or sides across set	4	BASIC
PASS TO THE CENTER - BOX - Couples facing in	2	MAINSTREAM
PASS TO THE CENTER - BOX - Couples facing out	6	MAINSTREAM
Promenade 4 inside	8	BASIC
Promenade SS Couples 1/2 around	8	BASIC
Promenade SS Couples 1/4 around	4	BASIC
Promenade SS Couples 3/4 around	12	BASIC
Promenade the set; SS Couples Full around	16	BASIC
RECYCLE	4	MAINSTREAM
Right & Left Grand	10	BASIC
Right and Left Thru - Box	6	BASIC
Right and Left Thru - SS heads or sides across set	8	BASIC
Right and Left Thru ; -Ocean Wave	6	BASIC
Roll away	4	BASIC
Run ;	4	BASIC
SCOOT BACK - Ocean Wave	6	MAINSTREAM
See Saw	8	BASIC
Shoot the Star	4	BASIC
Shoot the Star - full around	8	BASIC

SLIDE THRU - SS - Heads or sides	6	MAINSTREAM
SLIDE THRU -BOX	4	MAINSTREAM
Slip the Clutch	2	BASIC
SPIN CHAIN THRU - BOX	16	MAINSTREAM
SPIN THE TOP; - from point of contact	8	MAINSTREAM
Split - heads or sides pass thru around 1 to a line	8	BASIC
Split - heads or sides pass thru around 2 to a line	10	BASIC
Split - heads or sides pass thru around 2 to Home	12	BASIC
Split in Box - insides split outsides to a line	4	BASIC
Split in Box - insides split outsides to home	6	BASIC
Square Thru 1/4 - SS 4 people	4	BASIC
Square Thru 3/4 - SS 4 people	8	BASIC
Square Thru BOX - 4 people	8	BASIC
Square Thru BOX 1/2 - 4 people	4	BASIC
Square Thru BOX 1/4 - 4 people	2	BASIC
Square Thru BOX 3/4 - 4 people	6	BASIC
Square Thru - SS 4 people full around	10	BASIC
Square Thru 1/2 - SS 4 people	6	BASIC
Star Promenade - 4 couples -1/2 around	6	BASIC
Star Promenade - 4 couples -1/4 around	3	BASIC
Star Promenade - 4 couples -3/4 around	9	BASIC
Star Promenade - 4 couples full around	12	BASIC
Star Promenade - 4 couples full around with back out at home	16	BASIC
Star Thru (from point of contact)	4	BASIC
Stars - 4 people - 3/4 around	6	BASIC
Stars - 4 people 1/2 around	4	BASIC
Stars - 4 people 1/4 around	2	BASIC
Stars - 4 people full around;	8	BASIC

Stars - 8 people - 1/2 around	8	BASIC
Stars - 8 people - 1/4 around	4	BASIC
Stars - 8 people - 3/4 around	12	BASIC
Stars - 8 people full around	16	BASIC
Sweep 1/4; - 2 couples	2	BASIC
Sweep 1/4 - 4 couples	4	BASIC
Swing;	4-8	BASIC
Swing Thru and then; - from point of contact	6	BASIC
TAG - 1/2 - Facing Lines - with pass thru	6	MAINSTREAM
TAG - 1/2- TWO FACE LINE	4	MAINSTREAM
TAG - 1/4 - Facing Lines - with pass thru	5	MAINSTREAM
TAG - 3/4 - Facing Lines - with pass thru	7	MAINSTREAM
TAG - FULL - Facing Lines - with pass thru	8	MAINSTREAM
TAG - FULL - TWO FACE LINE -	6	MAINSTREAM
TAG - PARTNER -3- TWO FACE LINE	3	MAINSTREAM
Touch 1/4	2	BASIC
Trade - 2 Face Line - Couples	6	BASIC
Trade - Ocean Wave - Centers	4	BASIC
Trade - Ocean Wave - Ends	4	BASIC
Trade - SS - Partner	4	BASIC
Trade by	4	BASIC
TURN THRU - from point of contact	4	MAINSTREAM
U Turn Back	2	BASIC
Veer Left or Right - BOX	2	BASIC
Veer Left or Right -SS - heads or sides	4	BASIC
WALK AND DODGE	4	MAINSTREAM
Weave the ring until meet partner on other side;	10	BASIC

