

*News, Notes 'n Nonsense :  
A Magazine for Callers & Cuers*

**SEPTEMBER 2017**

***DATES to REMEMBER for 2017***

10-12 Nov 2017	Red Barons Tripple Celebration Weekend - WOONONA-BULLI NSW
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# ***WHAT'S INSIDE THIS MONTH***

## **Contents**

<b><i>WHAT'S INSIDE THIS MONTH</i></b> .....	<b>2</b>
<b><i>On the Inside Track</i></b> .....	<b>3</b>
<b><i>2017 SPECIAL EVENT</i></b> .....	<b>3</b>
<b><i>SOUND ARCHIVE</i></b> .....	<b>4</b>
<b><i>Modules - Creating Interesting Square Dance Choreography</i></b> by Shaun Werkele .....	<b>5</b>
<b><i>HEADS WILL ROLL – HALF SASHAY DOESN'T</i></b> by Mel Wilkerson .....	<b>7</b>
<b><i>The Voice</i></b> By Barry Wonson .....	<b>19</b>
<b><i>Controlled Resolution and Manipulation System (CRaMS) an overview by Jerry Story</i></b> .....	<b>30</b>
<b><i>QUOTABLE QUOTES (well, sort of)</i></b> .....	<b>36</b>
<b><i>MOVIN' DOWN THE MAINSTREAM</i></b> .....	<b>37</b>
<b><i>THOROUGHLY PLUSSED (a focus on Grand Swing thru)</i></b> .....	<b>38</b>
<b><i>Editor's final words ... well at least for now</i></b> .....	<b>40</b>
<b><i>Attachment 1: Nov 2017 Trippple Celebration weekend</i></b> .....	<b>41</b>
<b><i>Attachment 2 – Accommodation information</i></b> .....	<b>41</b>

# ***On the Inside Track***

Hi everyone.

As usual we have a lot of interesting articles and ideas featured in this issue of BTM.

Mel takes a thorough look at the Half Sashay family of calls. Shane Werkele discusses modules, I look at the ways we use our voice, and Jim Mayo looks at some of our problems and how we can move forward. We also have a basic presentation from Jerry Story on the "CRAMS" system that he has come up with over recent years. We will be looking at more of this concept in future issues. Take a good look at the ideas here.

We also have some neat choreography for you to try out....be aware though, that some of the ideas presented are fairly 'solid'.

Best wishes - Barry

## ***2017 SPECIAL EVENT***

**We look forward to the Red Barons special TRIPPPLE Celebration in November : RED BARONS 43rd Birthday, Barry Wonson's 50th year of calling and 70th birthday.**

**Caller Sessions** will be as follows:

SATURDAY MORNING	10:00am - 12:30pm
SUNDAY AFTERNOON	1.30pm - 4.00pm

**Dance Sessions** are as follows:

FRIDAY EVENING	7.30pm - 10.30pm
SATURDAY AFTERNOON	1.30pm - 4.00pm
SATURDAY EVENING	7.30pm - 10.30pm
SUNDAY MORNING	10.00am - 12.00am

The two Caller sessions are open to anyone who is interested. These are free to all attendees. The two sessions will be presented by Kevin Kelly. The theme for these sessions will be "the Caller as Entertainer".

Please register early. I have attached flyers for dance and weekend registrations as well as information on accommodation in the nearby areas.

# ***SOUND ARCHIVE***

## ***EDUCATIONAL PROGRAMS***

- 2015 SARDANSW Training Day at Blaxland (quality varies)
- 2016 SARDANSW Weekend at Corrimal RSL Club
- 2016 SARDANSW Weekend at Port Macquarie
- 2016 SARDANSW State Convention Caller Sessions (Jaden Frigo & Gary Petersen)
- CALLERLAB 1982 : Voice Session (2) with vocal coach Arden Hopkin
- CALLERLAB 1982 : Keeping Mainstream Fun
- CALLERLAB 1983 : Advanced Interest Session
- CALLERLAB 1983 : Challenge Interest Session
- CALLERLAB 1985 : Mainstream Choreography Session
- CALLERLAB 1985: Voice Interest Session
- CALLERLAB 1985: Programming Thru Music
- CALLERLAB 1985: Duties of MC / Showmanship
- CALLERLAB 1985: Techniques In The Use Of Music
- CALLERLAB 1985: Techniques For Self Improvement
- CALLERLAB 1985 : Plus Choreography Session
- CALLERLAB 1988 : After-Party Fun
- CALLERLAB 1988 : One Night Stands
- CALLERLAB 1985: Teaching By Definition Part 2
- CALLERLAB 1983: Contra Session
- CALLERLAB 1983: DBD Session
- CALLERLAB 1983: One Night stands
- CALLERLAB 1983: Music
- CALLERLAB 1983: New & Innovative
- CALLERLAB 1983: Programming Session
- CALLERLAB 1983: Mainstream Session
- CALLERLAB 1983: Advanced Session
- CALLERLAB 1983: Challenge Session
- CALLERLAB 1980: Creative Choreography MAINSTREAM
- CALLERLAB 1980: Creative Choreography PLUS
- CALLERLAB 1983: Traditional Dance & Music Session

## ***DANCE RECORDINGS***

- SPECIAL DANCE with Bronc Wise & Jet Roberts
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)
- 1980 Willoughby 1989 Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries & David Smythe)
- 1988 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries & Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY & BARRY WONSON
- Wade Driver Weekend Part 2

These recordings and other materials are available to any of our subscribers. We hope that shortly we will have download instructions for these audio files.

# *Modules - Creating Interesting Square Dance Choreography*

*June 19, 2017 by [Shaun Werkele](#)*

Modules are choreographic sequences that can be linked together to form a larger “system”. That system is the program that a modern western square dance caller creates in order to present more involved and complex variations of square dance calls that can be delivered by command to a set of dancers.

The separate parts (figures) combine to construct a larger picture of interesting ideas that the dancers can then enjoy.

All dancers, at some point, desire to be a little more challenged than they had been in the past. It is only natural for people to want to try different things. However; the answer is not always more calls added to the dancing palette. A better solution may be a change in combinations of calls used. This can feed the hunger for more and different choreography for dancers. This is where modules can be implemented effectively.

Modules are most often used to instill a uniform and dependable program of calls that the caller can rely upon to:

- Provide consistency in calls
- Provide fun interest for the entire assembly of dancers
- Eliminate dependency on the dancers for square resolution (sight calling)

For the caller, combining different ideas that start in a certain position, such as Facing Lines of four, and end in a Facing Line of four with everyone in the precise same position on the floor, is labeled a Perfect Zero Module. Some call this a Geographic Module.

The idea is that all dancers on the floor end EXACTLY where they started. It is as if they made up a round trip route leaving and returning home on Google Maps or Mapquest. Interest for the dancers is brought about by the caller combining a set of calls that provide nice interesting choreography and eventually return the dancers to where they started.

This first Zero Module combines Walk & Dodge with Tag the Line which immediately follows. This is a nice change from the usual Partner Trade:

(Partner Lines): PASS THE OCEAN, RECYCLE, VEER LEFT, COUPLES CIRCULATE, 1/2 TAG (THE LINE), WALK & DODGE, TAG THE LINE – FACE IN, PASS THRU, U-TURN BACK (Partner Lines):

This second “Zero” is not really too hard for the dancers, unless they are weak on Dixie Style and Left Handed moves:

(Corner Box): SLIDE THRU, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, BOYS TRADE, LEFT SWING THRU, GIRLS RUN, BOYS TRADE, BEND THE LINE, SLIDE THRU – (Corner Box):

This third sequence offers a simple Single Hinge, a U-Turn Back for the Girls in an Ocean Wave, a Tag the Line combined with an atypical Bend the Line. I find that all Mainstream dancers struggle with Bend the Line when it is called from anything **other** than the normal 2-Faced Line with Boys on the end or normal Lines Facing Out. The majority of square dance callers need to use this type of positioning for the dancer’s sake. It is all about strengthening the dancer’s ability:

(Partner Lines): SLIDE THRU, TOUCH A QUARTER, SPLIT CIRCULATE, SINGLE HINGE, GIRLS TRADE, BOYS CIRCULATE, GIRLS U-TURN BACK, COUPLES CIRCULATE, TAG THE LINE – FACE RIGHT, BEND THE LINE, STAR THRU, TRADE BY, RIGHT AND LEFT THRU, SWING THRU, GIRLS CIRCULATE & BOYS TRADE, BOYS RUN, BEND THE LINE (Partner Lines):

The last figure uses a Spin the Top out of a Boys Circulate & Girls Trade. Not called together this way very often, but it will turn some heads, I promise you it will. Consider using this combination for a workshop tip to acclimate dancers to move through unusual ways to Spin the Top. This combination is followed up with a Dixie Style sequence that provides a counter-clockwise direction Girls Circulate & Boys Trade from a 2-Faced Line. Then that leads into an unconventional Bend the Line that works in flow with the Rollaway Half Sashay:

(Corner Box): SWING THRU, GIRLS CIRCULATE, BOYS TRADE, SPIN THE TOP, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, “BALANCE”, LEFT SWING THRU, GIRLS RUN, GIRLS CIRCULATE, BOYS TRADE, BEND THE LINE, ROLLAWAY, TOUCH A QUARTER, BOYS RUN, (Corner Box):

The basic premise of a module is to aid the caller to *compose a strong and interesting program* that will “turn on interest” for all dancers on the floor. Consider this, “Dancers can only be as good in ability as what you call to them.” In other words, call something that will intrigue, impress, and improve the dancers’ strengths while dancing to your modern square dance choreography.

For more articles by Shaun Werkle visit his web page  
at: <https://shaunwerkelesquaredancecalleraugustrecords.wordpress.com/>

# THE WORKSHOP

## *HEADS WILL ROLL – HALF SASHAY DOESN'T*

### **Thanks and credit.**

Credit must be given to Vic Cedar from whom much of this information was obtained and taken as an example. It was his listed uses, definitions of half-sashay utilised that is being commented on as a positive example of how to do things, but also how many callers misuse help guidelines rather than learning the basics for themselves.

Vic is an excellent caller and teacher for both dancers and callers. He often publishes guides and resources to help and assist callers getting better with their understanding of square dance calling and his network of contacts, choreography and supporting documents has been an invaluable resource to many callers around the world.

Even Vic will likely tell you however, (I believe this to be true, but I have never asked Vic the question), the resources he provides are to help and assist callers to be better in learning to call and perfect their art. They are not intended to replace Callerlab or to replace learning the fundamentals. They are there to augment and assist in learning.

In November 2016, I wrote an article called Mainstream – we are halfway there. It was all about what many perceive in dancing as what is being inappropriately labeled as, “Dancing half sashayed”.

In other words, that article was in response to the **common complaint** that **mainstream was too boring** and **plus dancers couldn't dance anything half sashayed without breaking down**. That is the short version but I think you get the idea. In line with many of the articles I write, it was primarily about using choreography to the best advantage, with variety enough to make it challenging and interesting without tearing it apart with technicalities of definition, arguments or worse; making it so complex and technical that it was no longer fun to dance.

Within that article was a lot of choreography using just the movement “half sashay” from different set-ups, get ins, get outs etc.



That article has generated a lot of discussion and most of it stemmed around the use of the movement “half sashay” as a stand-alone item in itself. This movement, number 11 of the basic program, was identified in much of the commentary as one of the most underused and often over abused movements in the basic program. The key issues surrounding the topic seemed to be:

1. Do not use rollaway because it is too awkward for the ladies
2. The girls go in front either left or right
3. It should be moved because it is a belle and beaux concept therefore should be Advanced
4. From a standard couple, boys ½ sashay is right (boy in front) and ½ sashay is left (girl in front)
5. The movement can't be fractionalised because it is a fraction and calling do half a half sashay is too confusing.
6. .... there were a few others but the truth is – they were all wrong.

What struck me as the most telling, was that these comments were from callers, some of which were experienced and knowledgeable, who are teaching both dancers and other callers. For those of you that know me, seeing something like this is like poking a sleeping bear with a stick. You know I just cannot let it lie peacefully. Hence this article is dedicated to the Half Sashay.

As per normal in specific movement questions or comments, it is important to start with the definition. First off, Half Sashay is a whole family of movements.

#### 11. Half Sashay Family

- 11.a. Half Sashay
- 11.b. Rollaway
- 11.c. Ladies In, Men Sashay/Men in, Ladies Sashay

This particular article is only concerned with **11a. the Half Sashay.**

#### **DEFINITION:**

#### **11. Half Sashay Family**

The calls in the Half Sashay family have the two dancers in a couple exchange places while retaining their original facing direction.

#### **11.a. Half Sashay**

Starting formation: Couple

Command examples:

- Heads Half Sashay,



- Right and Left Thru; Half Sashay
- Sides Pass Thru, Half Sashay, and Separate Around One To A Line
- All 4 Ladies Chain; Half Sashay; Circle Left

**Dance action:** Dancers exchange places without changing facing directions. Dancer on the right side steps to the left while the dancer on the left steps back, side steps to the right, then steps forward, ending as a couple.

**Ending formation:** Couple

**Timing:** 4

**Styling:** Dancers use a normal couple handhold, pulling slightly toward each other as they initiate the sashay movement. As the dancers complete the call, they catch hands to end in a couple handhold (unless that is inconvenient for the next call).

**Comments:** While the command is properly given as "Half Sashay", it is occasionally shortened to "Sashay". This shortened form can be confusing and should not be used.

The terms "Full Sashay" or "Sashay All The Way Around" are not part of any dance program. This is improper language and should not be used.

The command "Half Sashay Once and a Half" is proper and has been seeing increased usage. It ends in a Tandem. See the section "Additional Detail: Fractions".

## DISCUSSION

Now that is the end of the definition. How about a contextual history lesson.

What is interesting is the statement that the terms “**full sashay**” or “**sashay all the way around**” are not part of any dance program.

I find that uniquely interesting, and a point of contention raised and brought to my attention by another caller, when it was pointed out that in the history and origin of the movement half-sashay, it was stated:

*“If Sashay took you all the way around, then Half Sashay would take you only half-way and you would have changed spots with your partner. This was so useful and popular with callers that the original Full Sashay is now a completely obsolete call. There are only a tiny handful of references to it in Modern Western Square Dance, buried in Burleson's Encyclopedia, like **Allemande Left, Go Allemande "A"; With A Right And Left, And A Full Sashay.** Such a figure obviously dates back to the*

*era of rhyming patter, which hasn't been fashionable for at least a couple of decades."*

Similarly following half sashay, came "Re-Sashay" which I believe is still number 384 in *Burleson's Encyclopedia* and is defined "from a couple that has completed a half sashay: The right side dancer will step across in back as the left side dancer side steps across in front to exchange places."

The statement is true that "full sashay" is not part of any dance program if you refer only to modern western square dancing, but given that traditional dances are becoming more popular as of late, I would not make this a blanket statement just yet.

### **Nevertheless, back to half sashay**

One of the problems with the arguments raised is that of where many callers get their definitions or interpretations. I highly recommend going to the CALLERLAB web pages and periodically downloading the latest and most current definitions. Some callers are still using old and not updated definitions, and other callers are using simplified versions and explanatory notes such as that from Taminations or Ceder Net as gospel rather than the actual definitions. I cite these two resources as examples because, although they have a simplified explanation for ease of understanding:

- both also state and have links to the Callerlab definitions, and
- both recommend that you read the definition.

Unfortunately some other sites do not do this; and worse again, some callers only take the simplified version as gospel without doing their homework.

Below is an example of a simplified definition with clues and hints. This one was taken from Ceder Net and is a great example of what is being done correctly but is not being used correctly by many callers. First of all, it must be clarified that the explanations and such are there as helpful guides and not replacements to the Callerlab definitions.

Vic Ceder has not to my knowledge ever said that you should use his explanatory definitions and guidelines instead of Callerlab. It is there to help callers be better in understanding and using the definitions, not replace them.

Now with that said; when you read this, and I will highlight some comments and frequent arguments from other callers about the movement in **red**; you will understand where many of the half sashay comments made at the beginning of this article came from.

## HALF SASHAY - DEFINITION

### From a Couple.

- Exchange places by sliding sideways into the other dancer's position.
- The Belle (right-side dancer) slides in front of the Beau (left-side dancer). (**belle and beau – half sashay should be advanced shouldn't it**)
- A normal couple ends in a half-sashayed couple and vice-versa. (**A normal couple that means it is only boys and girls that dance this because a normal couple is boy on left girl on right**)
- The Belle slides forward to the left, then backward to the left; the Beau slides backward to the right, then forward to the right. (**advanced concept again – we must take this out of basic**)

## TEACHING HINTS

- Dancers can give a *slight* tug on each other to start moving toward the correct direction. (**This is a “no hands movement” and you shouldn't tug anyone.**)
- The Belle always goes in front. This can be emphasized by doing 1/2 of a Half Sashay. (**you can't fractionalise half a half sashay – it would be a 1/4 sashay and half sashay is a full movement so 1/4 would be too confusing because it would 1/4 of a full movement which wouldn't be half of a half movement but there is no movement full sashay which we do half of....now I am confused**)

**Half Sashay** is not a **Rollaway**. No turning is involved during the call. (**Well at least they got this one right.**)

**Mel's Comment:** as you can see by the notes in red, by only using the teaching hints and cues as the definition rather than as an assistant to better understand the definition, things can get muddled. – keep reading because much of this information is very good to know.

## DOS AND DON'TS

Be sure to say the word "Half" (i.e., say "**Half Sashay**" instead of "**Sashay**"). It is technically incorrect to just say "**Sashay**", since **Sashay** is a (rarely used) separate call. (**Wait, didn't Callerlab say it is not part of any dance program - on any list anywhere?**) A **Sashay** is a sideways Dosado, each dancer ending in their original starting position! A **Sashay** is a **Half Sashay twice**. (**Or as it later became half sashay and re-sashay**)

## EQUIVALENTS

- Rollaway
- Right & Left Thru + Box The Gnat
- Square Thru 3 + U-Turn Back

**FLOW CONSIDERATIONS (Now these comments are brilliant and accurate and should be memorised – Callerlab didn't say them but I agree wholeheartedly)**

**Half Sashay** should be preceded by a call where everyone is turning to the left, preferably as a couple. Good preceding calls include Right & Left Thru, Wheel Around, Reverse Flutter Wheel, and (from a L-H 2FL) Bend The Line. Proper prior flow is important because on a **Half Sashay** the Beau starts by backing up, and it only feels smooth if their prior flow direction is a turn to the left.

When calling, think of **Half Sashay** as being a suffix to the previous call. For example, think of "Right & Left Thru, Half Sashay" as one call, and call it that way. Another example... From Out-Facing Lines, "Wheel & Deal, **Centres** Half Sashay" -- if you don't deliver it as one call, the dancer success rate won't be as good since the dancers will have stopped flow, and can't easily blend the Half Sashay into the Wheel & Deal movement.

**GOOD USES**

**Half Sashay** works well after calls that flow to the left. For example:

- Right & Left Thru
- Reverse Flutter Wheel
- Wheel Around
- Chain Down The Line
- Bend The Line (from L-H 2FL)
- Recycle (from L-H Wave)
- Wheel & Deal (New **Centres**) (from Out-Facing Lines)
- Wheel & Deal (from L-H 2FL)
- Sweep 1/4 (after L-H flow. e.g., Reverse Flutter Wheel, Sweep 1/4)
- Trade & Roll (from L-H columns)

**OTHER PLACES TO USE HALF SASHAY:**

- From a Squared Set, or from zero-flow (e.g., Heads Square Thru as Sides Half Sashay)
- After Cloverleaf
- From a Completed Double Pass Thru, do a **Centres** In, Cast Off 3/4, then Centres Half Sashay (normal couples CPDPT ends in normal couples Facing Lines)

**BAD USES**

**Half Sashay** does *not* work well after calls that flow to the right (e.g., Flutter Wheel, Recycle (from R-H Wave)). **Avoid these uses!**

## **GIMMICKS**

From Facing Lines: Right & Left Thru, Half Sashay, Centres Half Sashay, all Half Sashay, Centres Half Sashay.

Interesting use: Right & Left Thru & 1/4 More; Half Sashay.

## **EXTENSIONS**

**Reverse Half Sashay** is the mirror image of **Half Sashay**.

On **Reverse Half Sashay**, dancers exchange places by having the Beau sidestep in front of the Belle, as the Belle sidestep behind the Beau.

## **CHOREOGRAPHY**

In the 2016 Article I included many of the following modules for Half Sashay I have added some more to this list – more as a single movement compendium for half sashay from various positions

Most callers have these three simple get outs in their tool box already

☐ **(CB)** RIGHT AND LEFT THRU, HALF SASHAY, PASS THRU, RIGHT AND LEFT GRAND...

☐ **(CB)** SLIDE THRU, RIGHT & LEFT THRU, HALF SASHAY, 1/2 SQUARE THRU, RIGHT AND LEFT GRAND

☐ **(PL)** STAR THRU, HALF SASHAY, RIGHT & LEFT GRAND

☐ And possibly this classic half sashay fun sequence (from Garland Smith) that will make everyone think for a second,

**(SS)** HEADS BOX THE GNAT & PASS THRU, SEPARATE AROUND TWO TO A LINE, (TWO) BOYS (TOGETHER) HALF SASHAY, (TWO) GIRLS (TOGETHER) HALF SASHAY, (COUPLE IN THE) CENTRE HALF SASHAY, EVERYBODY HALF SASHAY, LEFT ALLEMANDE

So here are a few simple modules that use “half sashay” to add to your lists. They are not difficult but will add just that little different feel to the mix. What is better however; is that when used properly and frequently, the tendency to “rollaway” disappears and overall makes for a better caller and a better dancer.

## **FACING COUPLE ZEROS**

☐ **HALF SASHAY, SWING THRU, RECYCLE**

- **HALF SASHAY ONCE AND A HALF**, (ON A SINGLE TRACK - BOYS LEAD) DIXIE STYLE TO A WAVE, CENTRES START - SWING THRU, BOYS CROSS RUN, SWING THRU, BOYS RUN, WHEEL & DEAL, SWEEP  $\frac{1}{4}$

## GET IN TO A ZERO LINE

- **(SS) HEADS HALF SASHAY**, SAME HEADS LEAD RIGHT, SWING THRU, GIRLS U-TURN BACK **(ZL)**
- **(SS) SIDES HALF SASHAY**, HEADS LEAD RIGHT, SWING THRU, BOYS RUN **(ZL)**

## GET OUTS FROM A ZERO LINE

- **(PL) TOUCH  $\frac{1}{4}$** , CIRCULATE, BOYS RUN, REVERSE FLUTTER WHEEL, SWEEP  $\frac{1}{4}$ , **HALF SASHAY**,  $\frac{1}{2}$  SQUARE THRU, RIGHT AND LEFT GRAND
- **(PL) PASS THRU**, PARTNER TRADE, REVERSE FLUTTER WHEEL, SWEEP  $\frac{1}{4}$ , **HALF SASHAY**, RIGHT AND LEFT GRAND.
- **(PL) PASS THE OCEAN**, SWING THRU, GIRLS RUN, GIRLS TRADE, COUPLES CIRCULATE, BEND THE LINE, **HALF SASHAY (BOYS IN FRONT)**, TOUCH  $\frac{1}{4}$ , GIRLS RUN, RIGHT AND LEFT GRAND
- **(PL) RIGHT & LEFT THRU**, **HALF SASHAY**, **NEW CENTRES ONLY HALF SASHAY**, PASS THRU,  $\frac{1}{2}$  TAG, RIGHT AND LEFT GRAND
- **(PL) RIGHT & LEFT THRU**, **HALF SASHAY**, NEW CENTRES - RIGHT & LEFT THRU - **AND A HALF SASHAY**, EVERYBODY, SQUARE THRU 3, BEND THE LINE & FACE LEFT, CENTRES PASS THRU, RIGHT AND LEFT GRAND
- **(PL) TOUCH  $\frac{1}{4}$** , CIRCULATE, BOYS RUN, MAKE A "LEFT" HAND WAVE, LEFT SWING THRU, GIRLS TRADE, GIRLS RUN, COUPLES CIRCULATE, BEND THE LINE, **HALF SASHAY**, SQUARE THRU 4, RIGHT AND LEFT GRAND

- **(PL)** RIGHT & LEFT THRU, HALF SASHAY, **CENTRES HALF SASHAY**, ALL SQUARE THRU 3, BEND THE LINE, CENTRES STAR THRU, ALLEMANDE LEFT
- **(ZL)** RIGHT & LEFT THRU, SQUARE THRU 3, **HALF SASHAY**, **CENTRES HALF SASHAY**, ENDS CROSS FOLD, RIGHT AND LEFT GRAND
- **(ZL)** RIGHT & LEFT THRU, **HALF SASHAY ONCE AND A HALF**, BOYS SWING THRU, STEP THRU, SWING THRU TWICE, WALK & DODGE, U-TURN BACK, SQUARE THRU 4, RIGHT AND LEFT GRAND

## LINE ZEROS

- **(PL)** RIGHT AND LEFT THRU, **EVERYBODY HALF SASHAY**, **CENTRES HALF SASHAY**, **BOYS HALF SASHAY**, **GIRLS HALF SASHAY**, **CENTRES HALF SASHAY**, **EVERYBODY HALF SASHAY**,
- **(PL)** PASS THRU, WHEEL & DEAL, **CENTRES HALF SASHAY**, ZOOM, CENTRES SQUARE THRU 3, DOSADO TO A WAVE, SWING THRU, BOYS RUN)

## GET OUTS FROM A ZERO BOX

- **(CB)** SQUARE THRU 3, CENTRES LEFT SWING THRU, OUTSIDES U-TURN BACK, EXTEND (L-H), CHAIN DOWN THE LINE, **HALF SASHAY**, PASS THRU...RIGHT AND LEFT GRAND (OR SLIDE THRU ALLEMANDE LEFT)
- **(CB)** SWING THRU, BOYS TRADE, BOYS RUN, FERRIS WHEEL, CENTRES SWING THRU, **OUTSIDES HALF SASHAY**, EXTEND, RIGHT AND LEFT GRAND
- **(CB)** RIGHT AND LEFT THRU, VEER LEFT, FERRIS WHEEL, CENTRES RIGHT AND LEFT THRU & **HALF SASHAY**, ZOOM, ZOOM (AGAIN), RIGHT AND LEFT GRAND (NOTE: THIS HAS TO BE TIMED ON THE SECOND ZOOM)



- **(CB)** STAR THRU, PASS THRU, BEND THE LINE, RIGHT & LEFT THRU, **HALF SASHAY**, RIGHT & LEFT GRAND
- **(CB)** RIGHT & LEFT THRU, **HALF SASHAY**, TOUCH 1/4, SCOOT BACK, GIRLS RUN, SQUARE THRU 4, RIGHT AND LEFT GRAND

## **BOX ZEROS**

- **(ZB)** SLIDE THRU, RIGHT & LEFT THRU, **HALF SASHAY**, PASS THE OCEAN, SWING THRU, **RECYCLE**, VEER LEFT, FERRIS WHEEL, CENTRES PASS THRU, **(ZB)**

*(note: the following box sequences flow better if there is a flow call or sequence prior to the “**OUTSIDES ½ SASHAY**”. something like RIGHT AND LEFT THRU, FERRIS WHEEL, OUTSIDES ½ SASHAY WHILE CENTRES PASS THRU. or RIGHT AND LEFT THRU VEER LEFT WHEEL AND DEAL, ..... OUTSIDES ½ SASHAY.)*

- **(CB)** OUTSIDES HALF SASHAY, SWING THRU, BOYS RUN, PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, LEADERS TRADE
- **(CB)** OUTSIDES HALF SASHAY, CENTRES SPLIT TWO, SEPARATE AROUND 1 TO A LINE, SQUARE THRU 3, ½ TAG THE LINE, GIRLS TRADE, RECYCLE
- **(CB)** OUTSIDES HALF SASHAY, CENTRES SPLIT TWO, SEPARATE AROUND 1 TO A LINE, TURN THRU, ½ TAG, SWING THRU, BOYS RUN, FERRIS WHEEL CENTRES PASS THRU
- **(CB)** OUTSIDES HALF SASHAY, DOSADO, SWING THRU, SPIN THE TOP, STEP THRU, 1/2 TAG, SWING THRU, **RECYCLE**, SQUARE THRU 3, TRADE BY, **(ZB)** (**note** this also works well as a singing call...USE H SQ4 AND SIDES ½ SASHAY)

## **CROSS THE STREET BOX (XB) (OR H SQUARE THRU 2 BOX) TO ZERO BOX (CB).**

- **(XB)** RIGHT & LEFT THRU, **HALF SASHAY**, PASS THRU, TRADE BY, SWING THRU, RECYCLE **(CB)**

## STATIC SQUARE MODULES

- (Module – **Gimmick Right And Left Thru**) HEADS STAR THRU, GIRLS ONLY ZOOM, DOUBLE PASS THRU, CENTRES IN, CAST OFF 3/4, SQUARE THRU 3, BEND THE LINE, FORWARD & BACK, RIGHT & LEFT THRU (SAME SEX), **HALF SASHAY ONCE AND A HALF**, CENTRES SQUARE THRU 3, ALLEMANDE LEFT
- (MODULE)HEADS STAR THRU, DOUBLE PASS THRU, CENTRES IN, CAST OFF 3/4, **CENTRES HALF SASHAY**, ALL 1/2 SQUARE THRU, TRADE BY, ALLEMANDE LEFT
- **EVERYBODY HALF SASHAY**, HEADS SQUARE THRU 4, PASS THRU, CENTRES SQUARE THRU 4, CENTRES STEP FORWARD, EVERYBODY PARTNER TRADE & ROLL, DIXIE GRAND (**plus**), ALLEMANDE LEFT
- HEADS RIGHT & LEFT THRU, **HALF SASHAY**, PASS THRU, SEPARATE AROUND TWO TO A LINE OF 4, FORWARD & BACK, **MEN TOGETHER HALF SASHAY, GIRLS TOGETHER HALF SASHAY, CENTRES ONLY HALF SASHAY, EVERYBODY HALF SASHAY**, ALLEMANDE LEFT

## SINGING CALL MODULES

**(SINGING CALL – STATIC HALF SASHAY)** HEADS SQUARE THRU, SIDES HALF SASHAY, SWING THRU, BOYS RUN, REVERSE FLUTTER WHEEL, STAR THRU, DIVE THRU, CENTRES PASS THRU, SWING & PROMENADE

**(SINGING CALL - MOVING HALF SASHAY)** HEAD LADIES CHAIN 3/4, SIDE BOY TURN THE GIRL **AND HALF SASHAY**, LINES OF 3 FORWARD AND BACK, HEAD BOYS PASS THRU, TURN RIGHT AROUND 3 MAKE LINES, CIRCLE LEFT, SWING AND PROMENADE

**(SINGING CALL - STATIC HALF SASHAY)** HEADS SQUARE THRU, **SIDES HALF SASHAY**, SWING THRU, BOYS RUN, REVERSE FLUTTER WHEEL, STAR THRU, DIVE THRU, CENTRES PASS THRU, SWING & PROMENADE

**(SINGING CALL - MOVING HALF SASHAY)** HEADS SQUARE THRU 4,  
TOUCH 1/4, SCOOT BACK, CENTRES TRADE, SWING THRU,  
BOYS RUN, REVERSE FLUTTER WHEEL, SWEEP 1/4, **HALF SASHAY**,  
SWING & PROMENADE

**(SINGING CALL - MOVING REVERSE HALF SASHAY)** HEADS PASS THRU,  
REVERSE WHEEL AROUND, **REVERSE HALF SASHAY**, SLIDE THRU,  
ALLEMANDE LEFT, RIGHT AND LEFT GRAND "BUT ON 4TH HAND" --,  
DOPASO, COURTESY TURN 1/4 MORE, WRONG WAY PROMENADE  
HOME

## PLUS

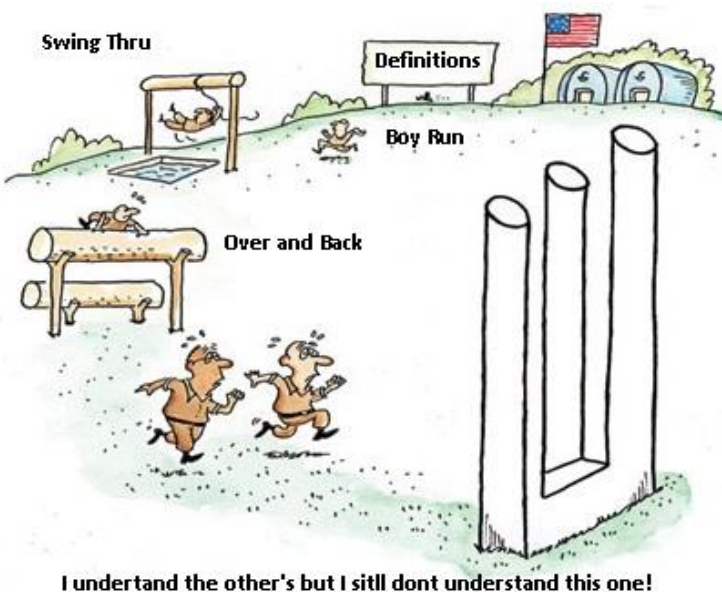
**(SINGING CALL - MOVING HALF SASHAY)** HEADS SQUARE THRU 4,  
TOUCH 1/4, GIRLS RUN, LEFT TOUCH 1/4, COORDINATE (left handed),  
COUPLES CIRCULATE, BEND THE LINE, **HALF SASHAY**,  
SWING CORNER & PROMENADE HOME

As always, have fun, enjoy and comments are welcome.  
Mel Wilkerson

.....

## ***IMPORTANT ADVICE FOR GETTING THE MOST OUT OF LIFE***

1) Remember, no matter where you go, there you are.



2) Meditation is far better than just sitting around doing nothing.

3) Always remember that no-one else knows what they are doing, either.

4) Learn from yesterday. Live for Today. Hope for a big lottery win tomorrow.

5) All life's important lessons can be learned by watching Star Trek.

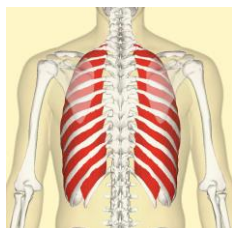
# *The Voice* By Barry Wonson

**Barry's Comment:** The following article is an amalgamation of numerous articles I have collected over the years. I do not recall the original sources; however the ideas and information contained are definitely relevant to Square Dance Callers. Our voice is one of our key tools and we really can't do much calling without it!!! As with any tool it is important to keep it ready and well maintained. For square dance callers, this applies even more so to our voice.



**Voice projection** is the strength of speaking or singing whereby the voice is used loudly and clearly. It is a technique employed to command respect and attention, as when a teacher talks to a class, or simply to be heard clearly, as used by an actor in a theatre.

Breath technique is essential for proper voice projection. Whereas in normal talking one may use air from the top of the lungs, a properly projected voice uses air properly flowing from the expansion of the diaphragm. In good vocal technique, well-balanced respiration is especially important to maintaining vocal projection. The goal is to isolate and relax the muscles controlling the vocal folds, so that they are unimpaired by tension. The external intercostal muscles are used only to enlarge the chest cavity, whilst the counter play between the diaphragm and abdominal muscles is trained to control airflow.



**Note:** The **intercostal muscles** are the **muscle** bands that surround and span between the ribs that alternately lift and compress the rib cage in order to permit respiration. There are two distinct **muscle** groups: the external and the internal intercostals. **End Note**

A way to improve breathing from the diaphragm is to lie on your back on a flat surface. Your goal will be to fill your lungs from the bottom causing your stomach (and diaphragm) to rise and fall. To increase resistance put a small amount of weight (such as a book) on your diaphragm and repeat this exercise. Try standing up and seeing if you can continue to breathe from your diaphragm.

Stance is also important. Actors are taught to stand erect with the feet shoulder width apart and the upstage foot (foot farther from the audience, when not facing the audience) slightly forward. This improves balance and breathing.

In singing, voice projection is often equated with resonance, the concentrated pressure through which one produces a focused sound. True resonance will

produce the greatest amount of projection available to a voice by utilizing all the key resonators found in the vocal cavity. As the sound being produced and these resonators find the same overtones, the sound will begin to *spin* as it reaches the ideal singer's formant at about 2800 Hz. The size, shape, and hardness of the resonators all factor into the production of these overtones and ultimately determine the projective capacities of the voice.

Vocal projection is about being able to control the volume and capacity of your voice. It's about being able to adapt your voice appropriately for any environment, making sure even the people in the back row can hear you.

Vocal projection is also a great tool in assisting in bringing greater dynamics to the performance. Being able to successfully increase and decrease volume whilst singing is a vocal dynamic that can help enhance your performance and highlight the emotion in the song.

First things first; In order to be able to project your voice successfully you'll need to start strengthening the muscles in your larynx which hold your vocal chords together. It's difficult for power and volume to come through in your singing if these muscles aren't strengthened. Working with a good vocal coach will really assist you in achieving this,



Always warm up your vocals before trying vocal projection exercises.

The larynx muscles can be strengthened through volume exercises. One simply volume exercise is to lie on the floor with your arms beside your head and breathe deeply for 2-3 minutes. Although this sounds silly, it helps your lungs to increase their capacity and over time will give you more power in your voice. It's important to remember to breathe from the diaphragm so that the chest rises and your shoulders don't scrunch.



Forcing the sound out does nothing but damage your vocals. It's also the number one cause of vocal nodules plus it will most likely cause you to lose control and tuning.

One of the more simple ways to improve your projection is to work with an experienced vocal coach. They will be able to build and develop your singing power and help you to eradicate any bad singing habits you've picked up along the way. A vocal coach will be able to help you with specific techniques that will be able to help your voice.



Do not yell. It doesn't count as singing and it only damages your voice.

Volume exercises are an easy way of practicing your projection. For example, breathe deeply and exhale on a hissing sound for 10 seconds. This will help with your breath control and help warm up your voice for the louder notes. Another volume exercise is to vary the loudness of your voice when using the sound 'mmmmmmm', start with soft sound, then middle and then loud.

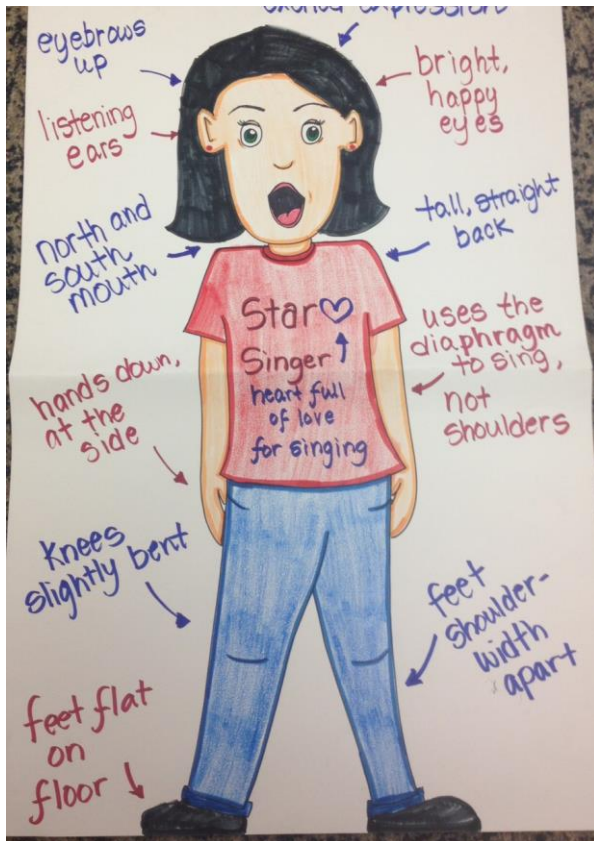


Repeating this numerous times will help your projection.



You must exercise your voice and your vocal chords daily. Like any muscle exercise is good for it but do not overdo it or you will strain your muscles.

These exercises must become a routine part of your day rather than doing it a couple of times and hoping it'll work. Do this for 20 minutes every day and you'll soon begin to hear and feel the changes in your vocal.



In addition to the above, whether standing or sitting, it is essential that we adopt a good posture. A good posture helps with breathing and reduces any unnecessary neck, shoulder and back muscle tensions. Avoid slouching and leaning forwards or to one side. We often tend to slump when we are tired, so be vigilant. A trick to remind you to check your posture regularly is to select some action or event that occurs fairly regularly, e.g. switching on a kettle, flicking a light switch, checking the time on the office clock. Every time you perform this action, use it as a reminder to also check out your posture, e.g. 'Am I relaxed?', 'Am I sitting in an easy, upright position with my spine vertical?', 'Am I clenching my teeth together?' Sitting or standing in the correct posture should feel fairly effortless. It should be relatively easy to maintain.

**No straining!** Adopting a good posture will go some way to helping you avoid unnecessary strain when projecting your voice. It is important to remember that good vocal technique does not involve excessive effort, pushing or straining of any muscles. In reality, the voice will be strongest when you relax.

The keyword in all voice improvement work is **gentleness**. If you are straining in order to project your voice then you may need to revise your technique.

**Eliminating vocal misuse and abuse.** This next part provides advice on how to minimize inefficient or harmful vocal habits.

Generally, vocal misuse and abuse refers to using the voice in potentially harmful ways and/or exposing the voice to potentially damaging situations, medications, and similar.

For example:

- exposure to second-hand smoke
- food allergies
- bulimia
- frequent coughing
- excessive throat clearing
- shouting/yelling

In principle, therefore, we should try to eliminate as many causes of vocal misuse and abuse as possible. Failure to do so has two potential outcomes:

1. Abnormal vocal fold vibration: The vocal folds vibrate abnormally, owing to such things as excessive muscle strain and the vocal folds being brought together with too much force.
2. Structural changes: Structural changes, such as inflammation, swelling, vocal nodules and polyps – these can often be eliminated through good vocal hygiene and good voice production techniques.

### **Voice care.**

In general, the following recommendations are applicable to both adults and children and will assist you in eliminating possible causes of vocal misuse and abuse.

#### **DO**

- sip water
- take steam inhalations
- rest your voice
- use non-verbal signals to gain attention
- talk to others in quiet environments

#### **DON'T**

- talk/sing loudly
- shout
- whisper
- talk for long periods with a throat infection
- use character voices (impersonations)
- speak over large distances
- speak over background noise
- clear your throat



**Throat clearing.** Repeatedly and frequently clearing the throat can be quite damaging to the vocal folds. Often we are unaware that we are doing this. If this has become a habit (i.e. it's not the result of a current bout of flu, respiratory condition, side effect of medication, and similar) then it's important to try and eradicate this as much as possible.

**Vocal Problem Warning signs.** *The great thing about the voice is that it will tell you straight away when it doesn't like something - Kim Chandler.* There are generally lots of gigs in the lead up to the end of year celebrations. These warning signs may indicate that you are over-extending your voice or your technique needs a tune-up. **When You're Warming Up, Practicing or Performing watch out for these three signs:**

1. A little flip when trying to sing high: not the same as a register change in the middle of your voice. This little flip generally means you're trying to sing higher than your voice is ready for;
2. The desire to clear the throat or cough (when you don't have a cough);
3. A scratchy, mildly uncomfortable feeling in the larynx.

**If you listen to your voice at this stage you can prevent further deterioration**

Don't ignore these warning signs. If you listen to your voice at this stage you can prevent further deterioration. The main stressors for the voice are:

- Singing too high for your voice type;
- Singing too low for your voice type;
- Singing too loud for your current limits;
- Singing too long for your current level of stamina.

Combine any of the above and the vocal stress is further compounded.

### **Straight After Singing**

1. A negative change in the voice: e.g. being lower, breathier, huskier or rougher-sounding;
2. Reduced vocal range: most usually in the higher range, but sometimes the lower range for certain types of singers.

With these signs, you may need to rest the voice for anything up to 24-48 hours, depending on the level of over-extension. If it is happening too often, you may need help from a reputable vocal coach on how to remedy the situation. No pills, no potions, no quick fixes, no special diets.

**Constant Over-Doing-It.** If the voice does get over-extended on a regular basis without the chance to adequately recover, then you also may experience the following:

- Reduced vocal stamina;
- Increased warm-up time;
- Difficulty accessing clear, high, soft voice (or the high, light range may disappear altogether);
- Momentary silences (gaps) whilst singing or speaking;
- Increased vocal effort or the desire to push the voice more to get it to comply.

If these symptoms last more than a few weeks then you may need to get your voice checked by a laryngologist (throat specialist) who has experience dealing with singers.

The great thing about the voice is that it will tell you straight away when it doesn't like something, but you do need to be aware of how it tells you and not ignore it. Remember, your voice is your best friend, not your enemy. Treat it with the respect it deserves and you'll enjoy a lifelong, productive relationship.



***Is a drink of honey and lemon really the holy grail for your singing voice? Nutritionist Sharon Zarabi evaluates the claims.***

A combination of vocal practice, travel, lack of sleep and demanding performances ahead have left you desperate for a treatment for your voice.

Now you are trolling through blogs that discuss the healing power of warm liquids for irritated throats. Some of these promote honey, others lemon; still others – honey and lemon.

Could honey & lemon really be the holy grail of vocal health? Let's separate the fact from the fiction.

**“Honey & Lemon: It Heals My Flu or Cold”.** This claim has been around for a long time; Egyptian physicians used honey to promote health and Greeks believed in its promotion of virility and longevity.

There is some truth behind these historic preferences.

Honey is high in many nutrients including iron, copper, manganese, silica chlorine, calcium, potassium, sodium, phosphorous, aluminum and magnesium. The darker the honey, the higher the nutrient content.

Lemon has been recognized for its natural disinfectant properties. It contains pectin which acts as a vacuum to help clean out the gut including environmental toxins.

The high potassium content aids in the elimination of these pollutants. Lemon has a high source of vitamin C to help fight infection and, like honey, contains calcium, magnesium and potassium.

The combination of the two intensifies the antimicrobial and antioxidant properties. Lemons contain almost 90% of vitamin C as a whole fruit which helps repel free radicals and protects the healthy cells from becoming cancerous; all promoting healing when your immune system is compromised.

**Caution: But is Honey & Lemon Good All the Time?**

Don't be running so fast for the synthetic, orange-lime flavored pack of Emergen-Cee. There is no conclusive evidence to say these packaged items work.

You also need to be careful with the amount of lemon you use. Too much citrus can irritate the throat.



Also, natural citrus and honey may not help you when you are in the throws of a bad cold or flu.

However, research published by Pediatrics Digest concluded that citrus honey improved the cough symptoms during an upper respiratory infection, leading to a better chance at sleep— I'm talking NATURAL citrus honey.

Remember to always be your own judge. We all react differently to remedies so take the information and personalize what may work best for you. Give it time to kick in as it may not usher an immediate response.

### **“It soothes my throat like nothing else!”**

Most sore throats are caused by viruses that are common in colds. For singers and other heavy voice users there are, of course, other causes: vocal strain due to over-using the voice and bad technique (often these go together!) These factors cause strain to the soft tissue of the larynx.

The edema or swelling of the blood vessels causes the vessels to become more porous and allows leakage of fluid into the tissue. This in turn causes swelling, immobility of vocal folds which in turn leads to the feeling of stiffness and a hoarse voice.

### **So, is honey and lemon THE CURE?**

In a word: **no**. Singers need to deal with the root cause, resting during a cold, learning healthier speaking and singing technique.



Of course, hydration is a part of great vocal health – and has rightly been described as the “engine oil” of the voice.

On this score, hot water with honey and lemon is better than alcohol and caffeine based drinks

The thermal effect of the warm liquid will help increase circulation to the affected area and the osmotic effect of the honey will aid in decreasing the swelling of the throat. But, please, do not underestimate the power of staying hydrated on a regular basis with good ol’ H<sub>2</sub>O.

### **“It cleared my throat of mucous so I could sing flawlessly!”**

Although a little bit of phlegm may be necessary to lubricate the vocal cords, too much can cause excess vibration. Here, the combination of warm water and a drop of lemon score some points. It can help loosen the buildup of mucous, while the addition of honey can help coat it. Add a bit of Cheyenne pepper or something spicy to the mix and you can clear up your sinuses to prevent the drip down to your throat.

## ON MORNING VOICE



So the question really has two aspects: what makes your voice different in the morning from later in the day, but, equally important, what is your idea of a good voice?

I ask this because for some types of singing, raspy, husky and lower tones are considered better, whereas the warmed up voice, which is centered at a higher pitch and may be clearer, is not what is called for.

Consider that during the night, your vocal folds are at rest – not completely immobile, since they gently open and close with each

breath, but certainly not moving significantly. (**Comment: Unless you snore**)

Consider also that they may dry out a bit: you don't swallow while asleep, you don't drink water, and you may breathe through your mouth. The surface of the folds can then be dry. Further, if you have reflux while sleeping, the larynx may become elevated, and even a bit inflamed, resulting in edema and a temporary thickening of the folds.

When you phonate with such vocal folds, you need to muscle the voice a bit more, which also changes the quality. Any of these phenomena can explain what you describe, although I can't honestly explain the pliability – most singers find that pliability increases as they warm up, especially in the mix.

**RESET YOUR TIRED VOICE.** *Singers have been using narrowed vocal tract exercises for hundreds of years, because they automatically do good things to your voice...this is a well known and observed fact.*

You know the clichéd image of the heavy-set opera singer who narcissistically sings, "Me! Me! Me! Meeee!" before she goes on stage? Well, she is not as egocentric as you might think.

The 'me-me-me' vocal warm-up is just one example of a semi-occluded vocal tract (S.O.V.T.) exercise according to Shelagh Davies, speech-language pathologist. Semi-occluded may sound like a complicated word, but it simply means narrow. A fancy way to say - the mouth is partially closed. Singers have been using



narrowed vocal tract exercises for hundreds of years, because they automatically do good things to your voice. “Some people have said it feels like magic,” says Davies, “S.O.V.T.s have an immediate effect on the voice.”

**Try It Out.** S.O.V.T.s come in many forms, some of which are quite fun and a little bizarre. Bubbling is all the rage with voice scientists and therapists. It involves singing through a straw into water. Not only will this watery S.O.V.T. exercise bring out your inner child, but it will also fix all kinds of technique problems almost instantly. You can also try it without water. The world’s leading voice scientist, Ingo Titze, made an excellent tutorial video on vocalizing through a straw to reset and free the voice: <https://youtu.be/asDg7T-WT-0>

Other S.O.V.T.s are:

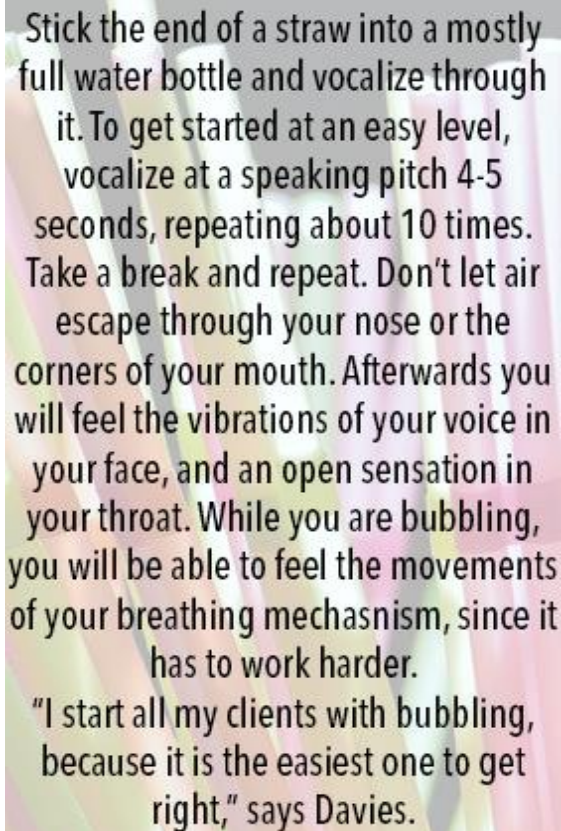
- lip trills, tongue trills and raspberries (you were an expert at these when you were four).
- Vocalizing on closed vowels such as “ee” and “oo”, or closed consonant sounds such as “vv,” “mm,” “nn” or “ng” are also effective S.O.V.T. exercises.
- The opera singer’s “me-me-me-me” warm-up is semi occluded, because the “ee” vowel requires your tongue to be raised in your mouth, thus narrowing the opening that the air must pass through.

**Find Your Own.** Different types of S.O.V.T. exercises work better for different people.

“These only work if they are done right,” Davies says, which means some singers are better to try these with the help of a knowledgeable teacher or therapist. “They have trained ears and can hear things you may not be hearing.”

Davies explains that if you feel any tickling or tightness in your throat, you will need to change the way you are doing it. Your voice should feel better or at least the same while you are doing any vocal exercise.

“When the S.O.V.T. is working well, the voice will become clearer, louder and it will feel like it has become unstuck,” says Davies. “Singers can sing higher and lower with an S.O.V.T. than on an “ah” and their high notes feel easier”



Stick the end of a straw into a mostly full water bottle and vocalize through it. To get started at an easy level, vocalize at a speaking pitch 4-5 seconds, repeating about 10 times. Take a break and repeat. Don't let air escape through your nose or the corners of your mouth. Afterwards you will feel the vibrations of your voice in your face, and an open sensation in your throat. While you are bubbling, you will be able to feel the movements of your breathing mechanism, since it has to work harder.

“I start all my clients with bubbling, because it is the easiest one to get right,” says Davies.

**Explaining The Magic.** Instead of mentally grappling with abstract instructions, an S.O.V.T. helps you feel the exact thing you've been trying to do.

"If I say, 'open your throat,' that has no meaning in the body" says Davies. "You can easily get stuck in your head."

With the right S.O.V.T., a singer can more easily experience the sensations of an open throat. Once you know what something feels like, you can then incorporate it into your normal speaking and singing.

**Back To Singing.** Davies explains that you must learn to generalize the experience of the S.O.V.T. into your singing.

To do this, she suggests singing a phrase from your song through the straw a few times; then sing the same phrase on an "oo" or an "ee" sound. Now sing the phrase with the regular words.

As you do this, you will want to try to preserve the feelings of openness, resonance and breathing movements that you experienced with the S.O.V.T.

## QUOTE OF THE MONTH:

**From Stephen Cole** (Redmond Washington) *"As a caller, you should be aware of the formations required for people to dance the calls. Looking at a call, isolated from others, is like describing a sentence by looking at a word. Words have meaning. Connect them appropriately and you can convey emotions and share knowledge. It's okay to look at calls isolated from each other but they need to be studied in relation to each other"*





# ***CRaMS***

## **“Controlled Resolution and Manipulation System”**

(a combination of mental image, module, sight, and memory)

By

JERRY STORY

### **CRaMS Educational Instructions**

The CRaMS method of calling takes in most modern forms of calling and wraps them up into a complete and comprehensive art form. Completing this study will, most definitely, make you a much more complete and conscientious square dance caller.

#### **Chapter One: Mental Image**

The mental image part of CRaMS is very simple. As the title suggests, this portion is a mental process. In true Mental Image calling, the caller must follow the actions and location of one key dancer. CRaMS goes a bit further because it focuses much more on the relationship of partner pairings, as well as the sequence and geographic location of the key pairings on the floor.

CRaMS teaches you to intentionally move to a known position (one of the 8 stations) and move the dancers around by “calling with a purpose” and then resolve from this station. “Moving the dancers around” and “Calling with a Purpose” will come later in the study.

#### **Chapter Two: Calling Modules**

Knowing modules is the most powerful tool a square dance caller can have in their toolbox. You just can’t have too many. We merely learn to move dancers from one “KNOWN” station (FASR) to another “KNOWN” station (FASR). Use modules to “move dancers around the dance floor” and know where they are at all times. Anyone reading this paper should be familiar with a few modules. The “Chicken Plucker” is the most famous. The “Chicken Plucker” moves the dancers from one side of the set and back to the other.

“Magic Modules” move dancers from one known FASR to another, such as Zero Box (Now called Corner box) to Zero Line (now called Partner Line) and vice versa.

“Invert and Rotate” moves the dancers to different quadrants of the square to give the dancers the feeling of dancing all around the square instead of in the same box all the time.

The ultimate goal of using this segment of CRaMS is to give the caller the control to not only move dancers around, but know where they are and move them back to where they were ... or move them 2 or 3 times knowing where they are at all times and bring them back ... or even moving the dancers to a different FASR and then resolving the square.

A demonstration is needed to show how to learn this technique. It is not hard but needs to be demonstrated. Along with learning a little controlled module calling, this is where we will expand on Get-Ins and Get-Outs as well.

### **Chapter Three: Sight Calling**

**Sight calling is the most OVER-USED style of calling** worldwide because it is easiest to learn. However, the caveat is that we have OVER-EMPHASIZED sight calling over the years. Callers can get by with being a sight caller “only,” but the GOOD STUFF is contained in the modules and resolutions. Yes, resolutions are modules too!

The only sight calling the CRaMS method requires, is to know whether you are in or out of sequence and watching the flow and manipulation of the choreography. Demonstrations will be needed for most callers to understand exactly what is being talked about at this point. Isolated sight, Rubber band technique, etc. should be used to keep the stations together and keep the dancers moving. The nice thing is that we do not have to search to pair people up so we can resolve. We already know where the dancers are and have a get-out ready no matter where they are!

### **Chapter Four: Memory (calling with a purpose)**

Today’s callers primarily use the sight calling method of choreographic management. Most callers simply wing it as they go (calling off the cuff), and it is evident they haven’t developed any sort of plan (or purpose) to that sequence, tip or dance. Callers like this, who fly by the seat of their pants choreographically, take the chance of being very boring and not fun to dance to. There are always exceptions to the rule, usually when the experience level is very high and the number of dances called each year is far above average. If you sight call “only,” (and, really – there is no such thing) and do not call dances most every night, chances are you will not become a good, all-around entertainer in the field of square dance choreography. Chances are your timing is not good if you are not sure of what to call next, or if you have to watch to see which formations and arrangements magically appear following your commands. Really, we should KNOW, without having to wait and see.

Chances are the “meat” of the sequence is spent searching, trying to pair

someone up. Chances are when we do finally pair someone up and get them to the outside of the set, the resolution ends up being less than exciting (usually a pass thru or square thru 3). Not that these are good get-outs, just not all the time.

Calling with a controlled purpose requires some memory and/or experience. Experience eventually becomes knowledge as anything you do long enough, and often enough, becomes part of your long term memory.

The intention of CRaMS is to re-emphasize the importance of memory and how developing modules and strategies ahead of time will make you a much superior caller ... one who is always in control. Sight calling relies on the weakest link in the chain to be successful: the dancing ability of the floor.

The CRaMS goal is to have get-in and get-out modules memorized from the different stations. I have given you one of each for every station. For a homework assignment, please come up with one additional get-in, and one additional get-out module (on your own) for each station. Concerning the meat of the tip, every call on the MS list, or what ever program you choose to work, should be in our repertoire and we should be able to do a workshop or dance using every call and multiple formations. Using these tools, we begin to call with a purpose. We are talking about being able to present little sequences that we know work and dance smooth. This along with the get-ins and get-outs make a well-rounded tip.

To recap: The memory portion of CRaMS requires memorizing a few get-ins and get-outs, with short sequences that move the dancers around the floor SMOOTHLY and with RHYTHM, using all the calls, as well as most of the formations.

Wrap up: CRaMS is not intended to change the way you call now. It is intended to be a supplement or addition to your repertoire. It is my hope that this knowledge will help free many callers from only relying on the sight calling method to manage their choreography and control the floor.

Basic CRaMS in a nutshell: Take the dancers to a station; use a few simple modules, or a little isolated sight, to move the dancers around leaving the station intact. Then resolve by looking to see whether the dancers are in sequence or out of sequence. Have a get-out memorized from each station and execute accordingly.

Advanced CRaMS in a nutshell: Same as above, only expand on moving from station to station, knowing where you are at all times and use a get-out at any time you choose along the way. Advanced CRaMS would also include more in

depth study about equivalent modules for Chicken Plucker and Invert and Rotate, such as Circulates and Tag the Line, etc. There would also be a much broader look at get-ins and get-outs in general.

**WARNING:** CRaMS is not something you will master overnight ... you didn't master all the other methods of choreographic management immediately, did you? Give yourself a chance to absorb this system – you'll be glad you did!

## CRaMS

### **“Controlled Resolution and Manipulation System”**

(a combination of mental image, module, memory, and sight)

By JERRY STORY

### Station #1a

PARTNER LINE (with partner, in sequence)

- Get-In = Heads Lead Right, Circle to a Line.
- Get-Out = Star thru, Square thru 3, Left Allemande

### Station #1b

PARTNER LINEOS (with partner, out of sequence)

- Get-In = Heads Lead Right, Circle to a Line, Right and Left thru.
- Get-Out = Star thru, Pass thru, Left Allemande

### Station #2a

CL (with corner, in sequence)

- Get-In = Corner Box (ZB), Slide thru.
- Get-Out = Star thru, Dive thru, Square thru 3, Left Allemande

### Station #2b

CLOS (with corner, out of sequence)

- Get-In = Corner Box (ZB), Slide thru, Right and Left thru.
- Get-Out = Slide thru, Left Allemande

### Station #3a

OL (with opposite, in sequence)

- Get-In = Side Ladies Chain, Heads – Star thru, Pass thru, Circle to a Line.
- Get-Out = Star thru, Pass thru, Trade By, Square thru 3, Left Allemande

### Station #3b

OLOS (with opposite, out of sequence)

- Get-In = Side-Ladies Chain, Heads Star thru, Pass thru, Circle to a Line, Right and Left thru.
- Get-Out = Star thru, Pass thru, Trade By, Pass thru, Left Allemande

### Station #4a

RHL (right hand Lady, in sequence)

- Get-In = Heads Star thru, Pass thru, Slide thru, Right and Left thru.
- Get-Out = Square thru 4, Trade By, Left Allemande

### Station # 4b

RHLOS (right hand Lady, out of sequence)

- Get-In = Heads Star thru, Pass thru, Slide thru.
- Get-Out = Star thru, Pass thru, Trade By, Left Allemande

The next stations are lines of four with half the line assuming one relationship and the other half assuming another.

### Station #5a

Left side Partner Line, Right side OL (left side with partner, right side with opposite, in sequence)

- Get-in = Corner Box (ZB), Circle to a Line, Right and Left thru.
- Get-out = Pass thru Wheel and Deal, Square thru 3, Left Allemande

### Station #5b

Left side OL, Right side Partner Line (left side with opposite, right side with partner, out of sequence)

- Get-in = Corner Box (ZB), Circle to a Line.
- Getout = Touch  $\frac{1}{4}$ , Circulate  $1\frac{1}{2}$ , Girls Trade, Girls U-turn Back, Left Allemande

### Station #6a

Left side OL, Right side Partner Line (left side with opposite, right side with partner, in sequence)

- Get-in = 4 Ladies Chain, Heads Square Thru 4, Circle to a Line, Right and Left Thru.
- Get-out = Pass the Ocean, Recycle, Left Allemande

## Station # 6b

Left side Partner Line, Right side OL (left side with partner, right side with opposite, out of sequence)

- Get-in = 4 Ladies Chain, Heads Square Thru 4, Circle to a Line.
- Get-out = Pass Thru, Wheel and Deal, centers Star Thru (you've stirred the bucket ... or centers Pass Thru (rather than Star Thru), Left Allemande)

## Station # 7a

Left side RHL, Right side CL (left side with right hand Lady, right side with corner, in sequence)

- Get-in = Heads Lead Left, Veer Right, Boys Trade, Couples Circulate, Bend the Line.
- Get-out = Pass Thru, Boys Trade, Courtesy Turn, Promenade Home

## Station # 7b

Left side CL, Right side RHL (left side with corner, right side with right hand Lady, out of sequence)

- Get-in = Heads Lead Left, Veer Right, Boys Trade, Couples Circulate, Bend the Line, Right and Left thru.
- Get-out = Spin the Top, 8 Circulate, Right and Left Grand

## Station #8a

Left side CL, Right side RHL (left side with corner, right side with right hand Lady, in sequence)

- Get-in = Heads Lead Left, Veer Right, Boys Trade, Bend the Line.
- Get-out = Dixie Style to an Ocean Wave, Boys Circulate, Left Allemande

## Station #8b

Left side RHL, Right side CL, (left side with right hand Lady, right side with corner, out of sequence)

- Get-in = Heads Lead Left, Veer Right, Boys Trade, Bend the line, Right and Left Thru.
- Get-out = Spin the Top, Right and Left Grand

All 8 stations are located in facing lines of four. There are other formations and/or arrangements that can be used using this same theory. Once you have mastered the facing line theory, all other possibilities will be easily detected. Good luck and have FUN! Keep smiling! It's really not that hard! If you have questions, contact me at: [JERRYSTORY@aol.com](mailto:JERRYSTORY@aol.com)

# ***QUOTABLE QUOTES (well, sort of)***

*More words of wisdom that have been attributed to some of our well-known Australian and overseas callers (these all come from extremely reliable sources whose honesty and integrity is above reproach).*

"The only risk of failure is promotion" - **Jeffrey Garbutt**

"It seems that in today's world, the main job of management is to make it difficult for people to work" - **Howard Cockburn**

"A memorandum is written not to inform the reader but to protect the writer" - **Jim Buckingham**

"Most projects that I start begin slowly and then just taper off " - **Mike Davey**

"Most of us believe in the adage 'no news is good news'....it seems that the modern media thinks that good news is not news" - **Grag Fawell**

"Money can't buy you happiness, but it does bring a more pleasant form of misery" - **David Cox**

"I was in a debate with a group of callers a few weeks ago...drawing on my command and knowledge of the English language, I said nothing" - **Kevin Kelly**

"All I ask is for the chance to prove that money can not `make me happy" - **Jaden Frigo**

"Contraceptives should be used on every conceivable occasion - **Alan Evans**

"The best piece of safety equipment in a car is a rear view mirror with a cop in it " - **Glenn Wilson**

"To err is human, but to really screw things up you need a computer"- **Steve Turner**

"I think that the days of the digital watch are numbered "- **Gary Carpenter**

"One of the most important aspects in life is to gain a reputation for unreliability....that way no-one asks you to do anything"- **Michael Mills**

"God cannot change the past, only historians can do that "- **Allen Kerr**



# ***MOVIN' DOWN THE MAINSTREAM***

This month we feature some short 'GET-OUT' modules from a ZERO LINE (PARTNER LINE(PL)):

**PARTNER LINE (PL) (exact):** PASS THE OCEAN, LADIES RUN, COUPLES CIRCULATE, LADIES RUN, LEFT SWING THRU, MEN TRADE, WEAVE THE RING, Bow to Partner

**PARTNER LINE (PL):** PASS THE OCEAN, LADIES TRADE, SWING THRU, RIGHT AND LEFT GRAND.

**PARTNER LINE (PL):** PASS THE OCEAN, LADIES TRADE, SWING THRU, LADIES CIRCULATE, MEN CIRCULATE, ALL 8 CIRCULATE, RIGHT AND LEFT GRAND.

**PARTNER LINE (PL):** RIGHT & LEFT THRU, PASS THE OCEAN, MEN RUN, PROMENADE.

**PARTNER LINE (PL):** TWO LADIES CHAIN, DIXIE STYLE TO A WAVE, MEN TRADE, (LEFT) SPIN CHAIN THRU, RECYCLE, PASS THRU, RIGHT AND LEFT GRAND.

**PARTNER LINE (PL):** STAR THRU, PASS THRU, TRADE BY, LEFT TOUCH 1/4, LEFT SCOOTBACK, WALK & DODGE, ENDS U TURN BACK, CENTRES PARTNER TRADE, ALL STAR THRU, ZOOM, CENTRES LEFT TOUCH 1/4 & MEN RUN (then backaway), OTHERS LEFT TOUCH 1/4, LEFT SCOOTBACK, WALK & DODGE, ALL U TURN BACK, WRONG WAY RIGHT AND LEFT GRAND.

*A fun one to finish:*

**(STATIC SQUARE)** HEADS RIGHT & LEFT THRU, HALF SASHAY, SIDES STAR THRU, PASS THRU, (same sex) SLIDE THRU, ALL 8 CIRCULATE 1 & 1/2, SIDES WORK WITH A GHOST & SCOOTBACK, ALL BOW TO PARTNER- **HOME.**

# ***THOROUGHLY PLUSSED***

**GRAND SWING THRU:** this call is probably not used as much, due to the perceived simplicity of the movement. Here are some modules that will provide a bit of challenge.

**(STATIC SQUARE)** SIDES PASS THRU, CLOVERLEAF, DOUBLE PASS THRU, TRACK 2, LADIES TRADE, MEN FOLD, PEEL THE TOP (\*), **GRAND SWING THRU**, SINGLE HINGE, MEN tap her on the shoulder...SLIDE THRU: **PARTNER LINE (CL)**

Or from (\*) SLIDE THRU, TRADE BY : CORNER BOX (CB)

**CORNER BOX (CB):** PASS THE OCEAN, **GRAND SWING THRU**, CENTRE 4 EXPLODE & ROLL, OTHERS HINGE **AND....** FOLLOW YOUR NEIGHBOUR, EXTEND, LADIES TRADE, LADIES RUN, COUPLES CIRCULATE, MEN TRADE, PROMENADE.

**CORNER BOX (CB):** SLIDE THRU & LADIES ROLL, EACH 4 WALK & DODGE, MEN TRADE AND ROLL, CENTRES SPIN THE TOP, OTHERS HINGE, EACH WAVE - MEN TRADE, **GRAND SWING THRU**, EXPLODE THE WAVE, TRADE BY: **(CB)**.

**CORNER BOX (CB at home - exact):** PASS THE OCEAN, VERY CENTRE MEN RUN RIGHT, CENTRE 4 CROSSFIRE, OTHERS PASS THRU, ENDS FOLD, CENTRE MEN RUN, ALL SLIDE THRU (same sex), ENDS CIRCULATE 1 & 1/2, CENTRES TRADE AND ROLL, **GRAND SWING THRU**, MEN LINEAR CYCLE, LADIES HINGE & OUTFACERS RUN, MEN PASS THRU, STAR THRU, FERRIS WHEEL, CENTRES SWEEP 1/4: **HOME**

**(STATIC SQUARE)** HEADS PASS THRU, PARTNER TRADE AND ROLL, ALL **GRAND SWING THRU**, CENTRE 4 SWING THRU, ALL EXPLODE **AND...** MEN TOUCH 1/4, LADIES SLIDE THRU, CENTRE 4 PASS THRU, ALL CROSSFIRE, CENTRES SWING THRU, PING PONG CIRCULATE, EXTEND, SINGLE HINGE TWICE, RIGHT & LEFT GRAND.

# **THINKING OUT LOUD** *by Jim Mayo*

## **SQUARE DANCE TROUBLE AND WHAT TO DO ABOUT IT**

Let me try to summarize in a few sentences my view of where the square dance activity is and what I believe is our best hope for the future.

1. We are not recruiting successfully among younger (25 - 50) people - or any other age group, really.
2. The principal reason for the recruiting trouble is that square dancing is activity which has become so complicated that it takes a major time commitment to enter square dancing.
3. Good easier programs are available. Both the Community Dance Program (CDP) and the BASIC programs would serve well as easy entry programs.
4. Existing dancers and callers are satisfied with square dancing just the way it is. They do not want to change it even to improve our recruiting success and they are not much interested in CDP or BASIC dancing.
5. Therefore, if an easier square dance entry program is to be successful, it will be done mostly by new callers who are not as fascinated by the choreographic puzzles as are most of today's callers.
6. Based on these observations, we should stop trying to modify our existing activity (by revising or changing call lists) and we should encourage new callers (and any of today's callers who wish to improve their financial success) to actively pursue CDP and/or BASIC programs.
7. To make the dancers we have lost longer we should also encourage existing callers to improve our calling skills to offer greater dancer success and improved "dancing" feel.

**Jim Mayo** was the First Chairman of CALLERLAB, is a CALLERLAB Milestone Award winner and Life Member of CALLERLAB. Jim has been Calling for 57 years and has been teaching callers for more than 40 years. He is an accredited Callerlab Coach and calls Basic through A2. Jim Mayo is also the author of the only book about the complete history of modern square dancing, "**Step By Step Through Modern Square Dance History**".

## ***Editor's final words . . . well at least for now.***

I mentioned in the last couple of issues that we are in the process of creating a Web Site for Behind the Mike (BTM). Jaden Frigo from Victoria, Australia is the one who is doing all the work on this. The BTM website is in the final stages and should be ready within the short term. Callers will be able to look up all the back issues, download the Sound Archive files, check the individual articles in various sections (such as Educational Material, Choreography, Mel's Meanderings. etc.). You will also even be able to subscribe via a special link. My thanks goes to Jaden for all the work that he has been putting into this mammoth task.

***Australian Callers Federation (ACF) Updates:*** The ACF Board has been discussing ways to better streamline the current "Eligibility System" for callers applying to call at National Conventions. As with all things in life, evolutionary processes occur that make some of our previous ideas outdated.

Our aim is to keep up with the changes within the established framework, and have a system that reflects current trends and is fair to all callers, while still achieving the goal of giving the dancers attending these functions the best experience possible. Of course, all changes do take time to make certain that what we have is the most workable system within these parameters. It is hoped that we should have this completed within the next few weeks. I will do my best to keep everyone informed.

Please feel free to pass this Newsletter on to any of your friends who you feel will gain some form of benefit from the contents. Your ideas and comments are always welcome.

Our extra special RED BARONS 43rd Anniversary Weekend is now not too far away. I am looking forward to catching up with many friends. Kevin Kelly will be presenting two sessions on the Entertainment aspect of Calling. This is open for any weekend attendee.



Best wishes - Barry



# THE RED BARONS SQUARE DANCE CLUB

*is pleased to invite you to a*

# SPECIAL CELEBRATION

**10TH - 12TH NOVEMBER, 2017**

with Callers

**BARRY WONSON**

and Special Guest

**KEVIN KELLY**

**RED  
BARONS  
43rd**

Barry's  
**50th**  
Year of Calling

Barry's  
**70th**  
Birthday

**WOONONA-BULLI RSL CLUB** (10 mins North of Wollongong)

**Friday Night / Saturday Afternoon & Evening / Sunday Morning**

**Early Bird prices apply - Register now**

**For information & Tickets**

**Contact Barry or Sue - 42294059 or [bjwonson@gmail.com](mailto:bjwonson@gmail.com)**

**GOOD DANCING  
GOOD CALLING  
GOOD COMPANY  
GOOD TIMES**

# THE **RED BARONS** TRIPLE CELEBRATION WEEKEND

***November 10/11/12th 2017***

## **WOONONA-BULLI RSL CLUB**

**With KEVIN KELLY & BARRY WONSON**

This is a very special event for The Red Barons Square Dance Club. We will be celebrating 3 special events this weekend:-

- 1) The Red Barons Square Dance Club 43rd Birthday
- 2) Barry's 50th Year of Calling
- 3) Barry's 70th Birthday

For this unique event we have chosen to go back to where all of our Special Festival Weekends began...at the Woonona-Bulli RSL. We had many great weekends at this club and look forward to having the use of the auditorium once again. This will be the last of the weekend functions that we have been organizing for nearly 40 years. While the Red Barons Club will still be running, we have decided to no longer have any more special weekend functions. We have had a wonderful time over the years with all the special weekends that have been run under our club banner, but feel that the time has come to look at other alternatives.

For this weekend we plan on having the following Sessions

Friday Night: 7.30-10.30 (MS & Plus & Rounds)

Saturday Afternoon: 1.30 - 4.30 (MS & Plus session, followed by Advanced session)

Saturday Evening: 7.30 - 10.30 (MS, Plus, Rounds)

Sunday Morning: 10.00 - 12.30 (MS, Plus)

<b>TICKETS: EARLY BIRD</b>	<b>\$45.00 (to December 31st 2016)</b>
<b>SLOW RISING BIRD</b>	<b>\$50.00 (to July 30th 2017)</b>
<b>REGULAR TICKET</b>	<b>\$60.00</b>

.....  
To SUE WONSON

PO Box 1819 Wollongong 2500

Email: bjwonson@gmail.com

Surname.....First Name.....Ticket \$.....

Surname.....First Name.....Ticket \$.....

Phone #.....Email.....

Contact Address.....

.....Postcode.....

Payment can be made by cheque payable to Red Barons SDC or by direct deposit to BSB 062-626 A/C 10008106 Red Barons SDC (please use your surname as ref). Please email your details as above if using direct deposit.

## **Attachment 2 – Accommodation information**

### **ACCOMMODATION IN & AROUND WOONONA**

Woonona-Bulli RSL Club is located on the Princes Highway, which is also the main street of Woonona. The club is located on the southern side of Woonona. The club has lots of parking at the rear.

The suburb of Woonon is located only a few kilometers north of Wollongong central. For people traveling south, take the Bulli Pass exit and head south thru Bulli and then next is Woonona. There is an alternate route (slightly longer but not as sharp) by passing the Bulli Pass exit and heading down Mt Ousley. Take the exit to the left at the bottom of the pass to the big roundabout at the junction of the Princess Highway...turn left, thru Fairy Meadow, Corrimal and then Woonona.

The following businesses offer accommodation that is within a reasonable distance from Woonona-Bulli RSL Club. There are other alternatives that can be found via a websearch. Please note that these are listed in descending order relative to distance from the Woonona-Bulli RSL Club.

WINDMILL MOTEL, WOONONA 42848766

- 1 minutes drive

BULLI BEACH TOURIST PARK 42855677

- 5 minutes drive

CORRIMAL HOTEL (PALM COURT HOTEL) 42844086

- 10 mins drive

CORRIMAL BEACH TOURIST PARK 42855688

- 10 minutes drive

CORRIMAL BEACH BED & BREAKFAST 42832899

- 10 minutes drive

TOWRADGI BEACH HOTEL 42833588

- 13 minutes drive

COMFORT INN, TOWRADGI BEACH

- 13 minutes Drive

LYNDON HAVEN B & B 42859491

- 10 minutes drive

WOLLONGONG SURF LEISURE RESORT 42836999

- 13 minutes drive

All of the above have websites where you can check prices and view the type of accommodation available. All are within a short drive of the venue.