

INTRODUCTION:

The information contained in this booklet is intended for the very beginner caller or the caller who is looking for a method to assist him in providing variety to his dance. It is an introduction to the use of calls to move dancers from one point to another. The information contained herein is a compendium of ideas amassed over many years and by many people. The author has simply consolidated the ideas into one booklet.

This “system” contained herein is not intended to be all inclusive in what a caller should know and should be viewed as the initial method that a caller can use to move people in the square and provide variety to the dance by using memorized routines, modules, zeroes and equivalents...

This system should only be a method of gaining information and confidence in moving people; understanding formations; understanding the definition of calls; what can be called from what formation; what position is the dancer when the call is completed; and improving the timing/delivery of calls. It should not be a replacement for caller colleges conducted by Callerlab Accredited Coaches or other similar type of training...

Good Luck and Let's Get Involved.

Lesson One

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LESSON ONE

Getting to Know One Another...

See attachment A1 to this lesson for information sheet. The purpose of this information is to learn the background of each individual prospective caller...Education, formal speaking or teaching backgrounds, amount of time each has to devote to studying, analyzing choreography, etc.

Trends in the business.

- Difficulty in recruiting:

In today's world, most young married couples both work and are both contributing to the financial well being of the household. When they are free from the work environment they have many obligations to family and household duties. This situation was not prevalent in past times as to a large extent, wives stayed home and the men provided the income for the family. As a result, much more time was available for recreational activity. There was generally no problem in recruiting for bowling leagues, fraternal organizations, and activities such as square dancing...Now, in many cases, there is not sufficient time for a family with both adults working to dedicate a night each week to learning to square dance. Television takes a major toll on many people and they spend up to four hours per day, just watching. This begins to reduce the social aspect of their life. As a result, new and different recruiting and teaching approaches are being used around the country...In many areas the emphasis has gone from 6-9 month lesson classes to a series of one night stand type dances where people are not obligated to come each week but can learn enough to have a thoroughly enjoyable time DANCING when they can.

We will discuss in detail some of the approaches that are in use today as we get further into the details of Recruiting, Teaching, and Maintaining the new dancer...

- Approaches to Marketing:

For years and even today, the most effective tool to recruiting new dancers is "word of mouth" from one dancer to one who does not dance. However, demonstrations, flyers, crawl lines on TV, radio ads, etc are still effective if the benefits from square dancing can be the primary selling point. As an example, *a dancer will travel the equivalent of 2-3 miles in a dance night. The benefit is that square dancing is a healthy activity that is more fun than jogging.* Similar examples can be used to show the benefits of square dance and should be the major point shown in advertisements or even in just talking the activity...

- *Simplification of entry:*

For all too many years, the entry level into most square dance clubs in this area has been plus... Unfortunately, we do not take (nor find dancers who want to devote the time) to truly teach the fundamentals of dancing the mainstream level before we start trying to teach plus. For this reason, most dancers never really get to be proficient at the mainstream level and as a result never get to enjoy *dancing* the material they should have learned in classes. Many areas across the country are trying to change the entry level and their festivals, week-ends, etc. back to mainstream as there are many people who would never leave a mainstream club... There are other approaches being taken as I mentioned earlier and that is to devise a series of one night stand dances where people do not have to attend lessons to be able to dance. Additional discussion will be held on this during the promoting, recruiting and maintaining new dancer sessions...

- *Dress Codes:*

Yesterdays elaborate "costumes" of wide skirts, multi - colored petticoats and pantaloons, with matching jewelry, shoes, etc for the ladies and western shirts, with ties, or bolos, western boots, western trousers, western belts with the traditional big buckle are just too expensive now for the majority of the dance community. Couple that with the fact that many of our younger folks just do not like the costume idea. Today, in many cases, prairie skirts for ladies have replaced the square dance skirt or dress and are acceptable when "square dance attire" is required. Just long sleeve shirts with a western tie or bolo and normal dress slacks and shoes have replaced the western shirt and boots. Many normal club dances quite frequently allow casual dress. If you think about the environment of many people today you can see where they do not have time to change into square dance clothes after work and complete the immediate chores they have to do around the house before they can come dancing. Casual dress should probably be held to workshops or club dances where the majority of the people agree. When going to a special dance or week-end, square dance attire is still normally required for at least the evening dance but again, it is more "the casual approach" discussed above rather than the traditional dress of the past.

CALLERLAB AND AMERICAN CALLERS ASSOCIATION:

Callerlab is one of the international organizations of Square Dance Callers. It is responsible for developing ethics for callers, teaching guidelines, definition of calls to be used world wide and all dance programs.

American Callers Association is an outgrowth of Callerlab and was founded by a group of callers who took umbrage with the approach that Callerlab was using to establish dance levels and administer to their membership... They have developed their own set of dance levels and calls within those levels. They basically have developed a dance program consisting of a combination of most mainstream and a few of the plus calls from the Callerlab list...

Both of these activities have the same goal and that is to further the square dance movement although they differ in the approach to doing so...When calling across the country most callers will identify the call lists that are being used in the area which for the most part, is the Callerlab standardized level system of Mainstream, Plus, Advanced, Challenge. In my experience across the state of Florida, Alabama, and Mississippi I find the Callerlab lists of calls to be dominant. What program you use is up to you as an individual but *should be consistent with the area in which you intend to call as it is totally unfair to the dancers if they intend to travel outside of your personal sphere of calling...*

LICENSING TO PERFORM COPYRIGHTED MATERIAL;

Two basic organizations are involved in using copyrighted music...These are BMI and ASCAP. One of their primary functions is to insure that playing copyrighted music pay a fee which is distributed to the artists who wrote or recorded the music. You can receive a license to perform the music from either Callerlab or ACA. A heavy fine and penalty is assessed upon anyone who performs the music without a license. When calling a guest tip, if the caller who has been hired to call the dance has a license, that is all that is required to let you call at that dance. Once you step out on your own, however, you must have a license...

REWARDS:

There are many rewards that a local or area caller can attain. Probably the most significant reward is the satisfaction that you gave someone a chance to laugh, be social, and get away from the cares of everyday life. There are some financial rewards but unless you are a traveling caller with a big and at least an area following, they will not be too much...In the southern part of the state, there is a high "snow bird" and retiree population which gives callers an opportunity to receive higher financial benefits than in the northern and Panhandle part...Most clubs in our area (at present) dance between 3-5 squares an evening and most of their club callers travel between 50-100 miles to call as there are very few "local" callers. Over time the old callers, have retired and no new ones are taking their place. Major Problem and a good opportunity for a new caller to find places to use his skill...

PARTNER INVOLVEMENT.

When most people become callers they probably do it initially for the same reasons. First, they really liked being on the mike and around people...Second, they thought that this would really be fun. We never, ever, realized how involved we would be and the amount of time that it took us away from home or that we were using to prepare for a dance. Here is where the spouse must take a close look at how they feel about being a caller's partner. When you start getting rather popular, you and your spouse must make a pact that calling will be partnership with each of you having a job to

do. The caller's job is the technical and entertainment end of the business. The spouse needs to be the bookkeeper and scheduler. Both have a social obligation and normally, the spouse will also have the job of smoothing ruffled feathers if the caller accidentally does something to distress a dancer. The spouse should also be the eyes and ears. On the first tip of the evening, the spouse should walk around the hall and listen to the music and voice to make sure that the caller is not calling too loud or is calling loud enough...If he/she sees someone having a hard time the spouse should tell the caller and he/she can try, between tips, to help the people through and correct any problems. So...If the spouse decides they want nothing to do with this, then I would say to maintain harmony, you might want to rethink what you are doing...

INITIAL TECHNICAL DISCUSSION:

General comments...One of the most significant things you must do is to learn the formations of the square. In conjunction with this is to learn what formation you are in before and after a call. To do this, ***you must memorize the definitions of the call.*** You must start with the mainstream list. Initially, I would start with the first 53 calls on the mainstream list as that is what we are generally going to be using in these initial teaching sessions. Go to www.callerlab.org and under dance programs, select mainstream definitions...Print these out and have them available at all times. When you practice using a call, you might even say how to do the call to yourself as you make the call. An example you might say do sa do (back to back you go) and remember, do sa do is not a swinging movement...You might even recognize that do sa do is a four part call; i.e. step up right shoulder to right shoulder, slide back to back, step back left shoulder and then step out to the same place from whence you started. So you could call do sa do $\frac{3}{4}$ and it would be legitimate but remember this would be something different from normal if you did, so help the dancers...

Formations. There are several points that can be made. First, let's define FASR which means **Formation, Arrangement, Sequence and Relationship.**

- Formation means the shape and facing direction of a group of 8 dancers without regard to the sex of any dancer.
- Arrangement means the actual arrangement of boys and girls in any given formation. There are only six ways that you can arrange any given formation....
 - Sequence means the clockwise or counterclockwise *formation of the boys in any given formation.*
 - boys counter clockwise (in sequence)
 - boys clockwise (out of sequence)
 - Relationship defines the identity of each dancer relative to other dancers in any arrangement. There are 8 possible arrangements. These are:

- All with partner
- All with corner
- All with opposite
- All with right hand lady
- Heads with partner/Sides with opposite
- Heads with opposite/Sides with partner
- Heads with Corner/Sides with right hand lady
- Heads with right hand lady/Sides with Corner

Zero's: Zero's as we use them, constitute a series of calls that take you back to either the same footprints from where you started or end in the same exact *formation* as where you started...The first set are called geographic zero's. The second are called Technical Zero's. For a more detailed description, go to www.dosado.com, choreography, then zero's...This is a good technical discussion...We will be using a lot of zero's in our choreography and programming...

Equivalents: These are calls or a series of calls that equate to another call...As an example: position wise, both a star thru and a slide through (if facing the opposite sex) position people in the same spot on the floor. An equivalent that could be used for either of them might be from a normally arranged box formations, swing thru – spin the top – right and left through. This combination also gives you the same ending position as a star thru or slide through (when the dancers were facing the opposite sex).. Equivalents are used to give variety in your programming.

Modules: A call, or series of calls, that will move the dancers to one known FASR to the same or different, but *known* FASR. From a zero box, the calls swing thru, boys run, ferris wheel and centers pass thru will take you back to the same zero box. The calls swing thru, girls circulate, boys trade, boys run and bend the line will take you to a zero line (known FASR)

Static Square: This is the position the square is in immediately after the square forms and after a promenade home awaiting another "start" call...

Set Up or Get In: This is a call or series of calls that a caller will use to establish a FASR from which he can start the *body* of the figure.; i.e. heads lead right and circle to a line.

Get out: This is a call or series of calls that a caller will use to prepare the dancers for a right and left grand, left allemande, or promenade.

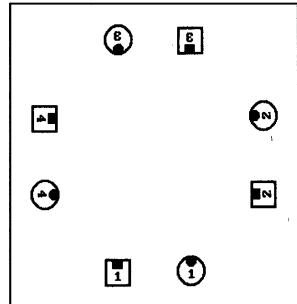
Singing calls. Singing calls consist of 64 beat figures and are organized (normally) with an opener (no partner change) two figures with partner change, a middle break (no partner change) two figures with partner change and a closer (no partner change). **CAUTION:** When doing a guest tip at a club make sure the figure is something simple that the whole floor can do...People will know you are a new caller

and will be proud of you that you did something they can dance and that you get everyone back home. If you break the dancers down with difficult figures or uncommon formations, etc. the dancers will not be happy and the caller who let you call will probably not give you a chance to call again...

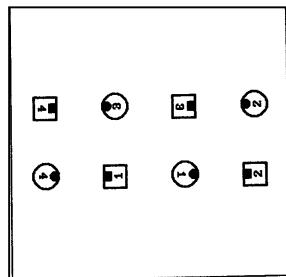
DISCUSSION OF THE BASIC SYSTEM:

-- There are 12 basic formations from which we will be working.

The first is *Static Square* and looks as follows:



The next is called a *zero box* and it is the position established after having a heads (or sides) square thru four hands or an equivalent from static square.



You will note that in a zero box after heads square thru, (or any equivalent call) the heads are facing their corner and sides are at home... Note: This can also be attained if the sides start the action.)

The next formation is called a *corner line*. It is established from a zero box – star thru or any equivalent call with the corner.

Insert corner line formation...

The next formation is called *a zero box two faced line*... This formation is formed by calling a swing thru and boys run (or any equivalent call) when starting from a zero box.

Insert ZB two faced line.

The next formation is formed after a *zb two faced line – couples circulate*. You will note that it moves the active couples across the set...

Insert after couples circulate

The next formation is called an *across the street box*. It is established after the dancers who started in a zero box have executed the calls, rlt, dive thru and pass thru...or any equivalent group of calls.

insert XB

Next is an *across the street two faced line* that is acquired after a swing thru, and boys run when started from an across the street box...

Insert Across the street two faced line

Next is a two faced line executed when there is a couples circulate after an across the street box – couples circulate...

Insert xb two faced line after couples circulate

Next is a *trade by* formation. This is established after a right and left thru – pass thru from either a zero box or an across the street box...

[Trade By from Zero Box Start](#)

[Trade by from Across the Street Box Start](#)

Next is a *right hand lady line*. This is established after trade by from a zero box start and then performing a star thru or from a zero box two faced line, couples circulate and then ladies trade – bend the line.

Next is a *zero line formation*. It is established by having heads or sides lead to the right and circle to a line or as you will learn later, *after executing a magic module*. You will note the sequence relationship is to the right...

Lastly in our routines that we will use initially is a *single file column*. It is established after a touch $\frac{1}{4}$ from a zero line formation.

SYSTEM ROUTINES. There are four basic routines of the system. These are:

CHICKEN PLUCKER, CHANGE THE PLANE, MAGIC MODULE, AND INVERSION. Each routine will take you to a specific FASR. The *key* to learning the system is learning the routines in their most basic form and then adding to the routine using equivalents, zero's and modules...always moving from one known FASR to another... A description of these routines follows:

CHICKEN PLUCKER.... (*Uses only 3 basic calls*)

Always starts from a zero box or an across the street box. There are three calls which you will use. If from Zero Box, call: RLT, DIVE THRU, PASS THRU (You now are at an Across the Street Box FASR. To get back to Zero Box call RLT, DIVE THRU, PASS THRU. You will note that the active couples stay as active couples and the plane of the square is still the same. Use of RLT, PASS THRU AND TRADE BY are also encouraged as these calls provide the same affect as RLT, DIVE THRU AND PASS THRU and will give your patter variety

CHANGE THE PLANE... (*Uses only four calls*)

At this point we will start only from a zero box. Four calls are involved. These calls are: STAR THRU, PASS THRU – BEND THE LINE AND STAR THRU. You will note a change of plane of the square and a change of the active couples. (You will also learn that if a change the plane is called from an across the street box that the square will remain in an across the street status.

MAGIC MODULE... (*Uses only five calls*)

At this point we again will start only from a zero box. Five calls are involved. SWING THRU – GIRLS CIRCULATE, BOYS TRADE, BOYS RUN – BEND THE LINE. You will note that the FASR has now changed to a ZERO LINE in sequence. To return the FASR to a zero box, call the above calls preceded and followed by a star thru.

INVERSION...*(Uses only four calls)*

Again at this point we will start only from a zero box. Four calls are involved. SWING THRU – ALL 8 CIRCULATE – BOYS RUN – WHEEL AND DEAL. Once again, you will note that the active dancers have changed...*(If called from an across the street box, the square will remain in an across the street box status.)*

IN OUR INITIAL WORK, WE WILL BE WORKING JUST WITH CHICKEN PLUCKER AND CHANGE THE PLANE...

HOME WORK ASSIGNMENT:

- 1. Learn a singing call and be prepared to call it at the next meeting...**
- 2. Draw Chicken Plucker and Change the Plane. Recognize what is happening....**
- 3. Be prepared to call both of these routines in their most basic form.**

Note: There are several drawing systems... For our purposes and to stay consistent with everyone using the same system we will use a drawing system identifying the:

Men facing ^

Women ^

SECOND LESSON

Table of Contents:

General Discussion Item: **You only get one time to make a first impression.**

Technical Information

Approaches to Calling Starting to Put Things Together..

- **Structure of a patter tip**
- **A little gem**
- **Demo of the system**
- **Working with Chicken Plucker and Change the Plane...**

Second Lesson

General Subject Material..

The importance of a good first impression...

I can not overemphasize the importance of the first impression you make when once you step on the stage and pick up the mike. I have known very good callers who somehow said something that did not set well with the dancers, did not look professional, blamed the dancers for a mistake they made, and many other things that keep you from getting off on the right foot.

There are some things that you can do that will help you make a good first impression. Some of them are as follows.

Look Professional.... When you are a guest caller, I would strongly urge you to dress the part...Coat, tie, boots, all are signs of a professional square dance caller. I must admit, that some of our most popular national callers today do not dress the part; however, the only thing you can say about that is that they have made the first impression in years past and are now somewhat complying with the trend in the business today which is a more relaxed dress code. Personally, I truly believe that if you look like a professional, you will perform like a professional...I would make one caveat to this..If the club dresses casual, you can dress down but still dress up....

Posture... There is probably nothing more disturbing to some people than to see a caller with his hands in his pockets, slouching around on the stage. People like to be proud of their caller and like to see them standing straight, shoulders back, etc..etc.. etc.

Smiling... Nothing draws people to a caller more than a happy person who always has a smile on his face and a smile in his voice when he is calling. If the caller is a smiling, happy person, the dancers will also be smiling.

Enthusiastic... You don't have to ask the dancers to be enthusiastic. If you are, they will be...It is great to hear people clapping, whooping and hollering, etc. and giving you a big hand when the tip is over...

Don't blame the dancers for your mistakes: If you make a mistake, get out of it quickly or make some kind of a comment that will let the

dancers know that you made a mistake...Admit it and go on...They will react more favorably towards you if you admit your mistake than if you try to blame it on the dancers...

Be prepared. Don't ever do a guest tip and "read" your singing call. This tells the dancers that you really have not practiced and frankly are not prepared to do a guest tip. The chance of getting off rhythm or sequence is great if you are reading...Generally speaking, I recommend using an upbeat singing call unless you have a Tony Oxendine voice than can captivate the dancers. Most of us do not have this talent.

TECHNICAL INFORMATION:

- Approaches to calling:

-- *Pure memory for a whole tip.* Many callers memorize their total patter tip. There are basically two problems with this approach. First, if you forget a line, you are lost. Second, it can be very repetitive.

Written sequences. This approach is used by many callers at the advanced and challenge level but rarely at the mainstream and plus level. The material at the higher level is much more difficult to call and to insure that not only are all the calls used but that also to make sure that the sequences flow. There is no problem with making crib notes to remind you what you would like to call as openers, get ins, get outs, but rarely would you want to write the total sequence. At the mainstream level, callers generally are capable of using sufficient, zero's, equivalents, and different approaches to doing the same thing that they can keep the dance interesting..

Memorized Routines with zero's, equivalents to give variation. This is the basic approach that we will be teaching in this set of instructions. Here you will learn basically four routines consisting of between 3 and 6 calls per routine. You will also learn how to vary the material by starting from across the street boxes, conversion of zero boxes to zero lines and back to zero boxes, zero's, equivalents, changing of active couples, etc. to keep the dance interesting and ahead of the dancers...

Image Calling. In this approach, the caller keeps track (in his mind) of the number one man and his corner. By recognizing where they are in a set he can then determine what calls will bring him to a left allemande or right and left grand position...Some of the better callers in the country use this as their basic approach to calling. There are books on this if you would choose to purchase one...There are some advantages to this method. First and foremost you do not have to be dependent upon the dancers to execute the calls correctly.

Sight Calling. In this particular case the caller identifies the two couples within in several different squares. The caller should be able to keep track of at least 3 squares so that he can easily manipulate the dancers into a position for a left allemande or RLG. There are basically two types of sight calling.

Isolated sight calling. In this case the caller will start the dancers in a known FASR such as zero line or zero box as an example. He will keep track of where the dancers are in the square and when he is ready to get out he will maneuver the dancers back to that beginning position..

Extemporaneous Sight Calling. In this case the caller will call any calls and choreography that he chooses to call. He then will maneuver the dancers into a known formation such as zero line, zero box, etc. and then execute the get out to a left allemande or RLG. Normally the caller should be capable of maintaining a memory record of who the Numbers one and four dancers are in at least 3 squares and should remember who the number one dancer couple is in at least 1-2 more...

All of these approaches involve a system of calling and putting material together for smooth flow and well timed execution of the calls...

Editorial Comment: In my judgment, new callers should use some of all of these approaches. However, you should start with a basic system as we are learning here, progress to Isolated Sight and then ultimately to Extemporaneous Sight calling as your calling system. This program will provide the wherewithal for you to learn a basic system with zeroes, equivalents, modules and be able to move dancers around the square without ever leaving the basic system flow or, most importantly, your place in the square.. We will provide study material for you to progress to Isolated Sight on your own...I can not overemphasize the need for good memory regardless of what system you use. After you have mastered this system, have a great number of zero's, equivalents and modules, you should probably go to a Callers School with one of Callerlab Caller Coaches...When you are ready to attend one of these schools, you can contact Callerlab and get a list of the Accredited caller coaches and select which of their schools you would like to attend...

STARTING TO PUT THINGS TOGETHER...

Structure of a Patter Tip. Thre are four basic parts of a patter tip.

First, there is an opening sequence to somewhat get the dancers moving...An example might be : LA, DoSaDo, men make a left hand star – pick up

the partner arm around and star promenade, girls step out and backtrack – meet partner and turn thru to the corner, la promenade home...

The next and ensuing sequences will start with a get in to prepare the caller to start the body of the figure from some specific FASR. A simple example might be square thru four hands to set up a zero box start...

Next will be the body of the figure which will consist of somewhere around 10-12 calls using whatever the caller chooses to use without getting lost...

Lastly will come the get out to either a left allemande or RLG.

Several different sequences will be presented from the time of the opener until the tip is over. A general rule of thumb on the time of the patter tip should be about once and one half through the patter record...

Prior to starting the singing call, some callers will automatically stir the bucket (move all dancers one position to their right) with some kind of choreography. Some dancers will stir the bucket after the patter call and in many areas of the country, no change of dance position (heads or sides) is used. Use whatever is normal in your area.

Two LITTLE GEMS TO STORE AWAY.

- *Generally, any call you can use to get to the corner from a static square can be used also from a zero line to get to the corner. One exception would be square through. If called from a zero line the call would have to be left square thru to keep from using the same hand twice for the left allemande.*
- *If you choose to start your patter tip from an across the street box, the most simple thing is to first call for the designated couples (hds or sides) to do a right and left thru or equivalent call. Then just call your normal get in to a zero box...*

Instructor now to demonstrate the basic system with a square of live dancers. Point out the simplicity of the system then demo the system using zero's, equivalents and some simple modules.

START TO WORK ON CHICKEN PLUCKER...Diagrams below. For illustration purposes all chicken plucker material will be starting from *a zero box formation*. (*Remember: For now, get to a zero box by using square thru four hands*)

Zero Box

Right and Left Thru

Dive Thru

Pass Thru (Now Across the Street)

Right and Left Thru

Dive Thru

Pass Thru (Back to Zero Box)

You will note that the basic system uses just three calls to move the dancers from zero box to across the street box and then back again to zero box... You may also call RLT – PASS THRU – AND TRADE BY to achieve the same results. Each new caller will now call the chicken plucker figure to music using a basic get in of square thru four hands...and a basic get out of left allemande and promenade home.

After each caller has called the Chicken Plucker figure as above, have them add a simple zero module of *swing thru, boys run, ferris wheel and pass thru, la, rlg or wheel and deal, la..rlg*

HOMEWORK FOR THE FOLLOWING WEEK:

- 1. Practice Chicken Plucking and the zero modules together until you can do them in your sleep but always remember where you are...**
- 2. With exception of the left allemande, call the zero module from an across the street box before you start the last half of the chicken plucker; i.e.
*zb – chicken pluck them to xb, call the zero module without the la, now call the second half of chicken plucker***
- 3. Answer the question: After a square thru four hands, what is my position in relation to my partner at the time I finish the square thru**
- 4. Go to www.dosado.com and read the article on zeros. Also look at the other areas that are available to you for research. I would suggest you look at Vic Cedar's or Thomas Bernhed's web sites. There is a wealth of information available to you...**
- 5. Drawing instructions...While you are learning, I would suggest that you draw every figure that you call. In this manner you can go back and visually review everything that you "call." You will be able to see how the dancers are moving and how the sequence "flows."**

Lesson Three **Table of contents..**

General Subject Material:

- How many people checked the Web Site and read the article on zero's
- Review the homework
- Discussion on Etiquette

Technical Discussions:

- Ask the question....What is the relationship to your partner after a square thru two hands or a square thru four hands. Make sure all understand ending position...

- Using Square thru in the Chicken Plucker Routine in conjunction with trade by...

- Discussion of equivalents
- Using Equivalents within the structure of Chicken Plucker
- Working with Change the Plane
- Homework

Identify 3 different set of calls that will be the equivalent to a square thru four hands...

LESSON THREE

General Information....and comments.

1. Find out how many checked out the webb site...
2. Homework review
3. General Comments....

a. Etiquette...

As you become more knowledgeable in the calling business you will sometimes be a dancer in the square when perhaps the caller may be teaching something wrong (in your opinion) or some of the dancers may be having trouble executing what the caller is trying to teach or workshop.

There is a tendency for you to want to try and tell the dancers that the caller is really doing the call wrong just to show that you are aware of the right way to do the call. If the dancers are having trouble, there is the same tendency for you to want to try to instruct from the square...

In either case, this will cause friction between you and the caller on the mike and neither of the above are your job. *While you are in the square...you are a dancer...*

The way to handle these conditions is:

Wrong teaching method in your mind. Wait until the end of the tip and then go up and discuss it with the caller. If he is wrong, then he should be a big enough person to explain on the next tip that he had made a mistake and that you had pointed it out to him. Sometimes the caller will just be bull headed and do nothing but you have done your job, tactfully. It is his dance so let him do his thing.

Problems in the square. Do nothing...The caller should be aware of the problem and if you open your mouth to try and help then you distract the dancers from what the caller on the mike is trying to do. If he did not see the problem, then after the tip is over, go up to him and say, we were really having trouble with that call. Would you mind walking our square thru it or if you don't mind, I'll will do it while you take your

break...JUST BE AWARE THAT WHILE YOU ARE IN A SQUARE, YOU ARE A DANCER.

First Technical Actions:

Question and Answer....What is your relationship to your partner after a square thru four hands....Obviously the answer is you are back to back...and you will have the same relationship after a square thru two hands....Now why is that important...First, Let's assume we are going to use from zero box the sequence of rlt, pass thru and trade by....look at where you are in the square after you have executed *the first two calls* of the chicken plucker.

Insert drawing...

You will note that you have your opposite lady is beside you and you are back to back with your original corner...Now let's set up a corner line and Square thru 2

Insert drawing

Note: you are back to back with the partner with whom you started the call square thru two hands and you are in the same position in the square as if you would have called rlt and pass thru from a zero box formation start...

Now lets use the same corner line and call rlt - square thru four hands...

Insert Drawing...

Note: You are back to back with the person with whom you were a partner prior to the square thru. You will also note that in both cases your original opposite is your current partner beside you...

So, instead of always calling from a zb or xb rlt, dive thru, pass thru you can call either star thru and square thru two hands or star thru, rlt, and square thru four hands...and add the call trade by and you have simply used these different arrangements to be an equivalent of the rlt, dive thru and pass thru...

It should be noted that when in a *zero or an across the street box position* you can also call square thru three hands and position your self in the same way... to finish with a trade by...

So....three equivalent modules for the rlt, dive thru and pass thru....

Discuss Equivalents...

As noted earlier, equivalent calls equal the same as another call or calls. Lets begin to look at just four for star thru and a few for square thru...

- From any standard arrangement box formation, star thru equivalents are:**
- Slide thru (when the person opposite you is the opposite sex)**
- Touch $\frac{1}{4}$ - scoot back and boys run**

- Swing Thru – boys trade and boys run, bend the line
 - Swing thru – Spin the Top – RLT

 - From a *static square*, square thru equivalents are:
 - Pass thru – Separate around one - come down the middle , circle four $\frac{1}{2}$ way around and pass thru
 - Promenade $\frac{1}{2}$ way around – come into the middle, star thru and pass thru
 - Promenade $\frac{1}{2}$ way around – come into the middle and $\frac{1}{2}$ square thru
 - Touch $\frac{1}{4}$ and the boys run -
 - Slide thru – left square thru 3 hands.
 - Box the gnat and slide thru
 - RLT – $\frac{1}{2}$ sashay and slide thru
 - Hd (or Side) ladies chain – same four circle four $\frac{3}{4}$ round and pass thru
- Note:** Additional equivalents for star thru and square thru are shown in Attachments 2 & 5.

I urge you to draw all of these so you can visualize the movement and the affect of the combinations of the calls.

Let's look at putting some of these things together now in still just using the structure of the chicken plucker routine. We'll use RLT, DIVE THRU AND PASS THRU as well as RLT, PASS THRU AND TRADE BY in the choreographic sequence...

Examples.

Get in: Hds prom $\frac{1}{2}$ way, into the middle and star thru - pass thru
(square thru equivalent)

Body of the figure:

Touch $\frac{1}{4}$, Scoot Back and Boys run
(star thru equivalent)

Square thru two hands

Trade by (now across the street box)

Swing thru – boys trade – boys run – bend the line
(Star thru Equivalent)

Right and left thru –

Square thru four hands

Trade by & back to zero Box...

Get Out: LA and prom

Hopefully, you begin to see the power of equivalents... You should move into the use of these easily and begin to grow a repertoire.

USING CHANGE THE PLANE...

Again, the objective of Change the Plane is to change the direction of the square from East/West to North/South (or vice versa) and to change the active couples...This is accomplished from a zero box or an across the street box by calling *star thru - pass thru - bend the line - star thru*.

Let's look at a diagram of this action starting from a zero box...

Star Thru

Pass Thru

Bend the Line

Star thru

Note: If you start the change the plane from an across the street box, *you will remain in an across the street box formation at the end of the call...* You will, however, have changed the direction of the square and the active couples. Getting back to zero box then is simply using the chicken plucker routine (rlt – dive thru – pass thru) back to Zero Box for a left allemande or continuing another routine.

Practical Application:

Have each caller actually call Chicken Plucker and Change the Plane together...
Use either RLT, DIVE THRU AND PASS THRU OR RLT – PASS THRU AND TRADE BY...but when the dancers are positioned back to zero box, do change the plane by just using STAR THRU – PASS THRU - BEND THE LINE AND STAR THRU...At this point, call left allemande and promenade home...

NOW – REMEMBER THAT ANYTIME YOU WANT TO START A SEQUENCE FROM ACROSS THE STREET BOX – FIRST *FROM STATIC SQUARE CALL RIGHT AND LEFT THRU OR AN EQUIVALENT...*

Call a sequence that will start from an across the street box...

Make your get in as RLT – SQUARE THRU – Now call a change the plane routine...you will still be in an across the street box formation...So call the second half a chicken plucker...Use either rlt, dive thru, pass thru – or rlt, pass thru and trade by...

Each caller do a singer and call it a day...

ASSIGNMENTS FOR NEXT SESSION.

- 1. Pick two Square Thru equivalents and use them as your set up to zero box...Draw your routines.**
- 2. Pick two Star thru Equivalents and use them in your Change the plane routine. Draw your routines.**
- 3. From a zero box...Use a star thru and square thru two hands or Star thru, RLT, and square thru four hands as equivalents to get the active couples into the middle of the square for a trade by action... Draw your routine.**
- 4. From an across the street box, add the simple module of swing thru, boys run, ferris wheel and pass thru before you do the second half of a chicken plucker or change the plane. Draw this routine.**

Fourth Session Table of Contents

GENERAL DISCUSSION:

Performing a guest tip

TECHNICAL SESSION:

- (1) Working around the outside of the square both clockwise and counter clockwise**
- (2) Beginning to work with the Inversion Routine**

PRACTICAL APPLICATION:

**All call some patter at their discretion
Do their singing call**

HOMEWORK:

Just continue drawing and building patter using the equivalents to the extent that you can...Add in inversion modules...Be prepared to call additional material next week...

Do a different singing call next week...

FOURTH LESSON

General Commentary. Calling a guest tip...

Soon, you will be recognized as someone who is learning to call and you will be offered to do a guest tip...There are several points that you should remember.

- 1. The caller is doing you a favor by letting you call a guest tip. Do not come in with your record case/briefcase in hand as if you were expecting to call. Always have your records available *but* in an inconspicuous spot. Maybe your partners purse (if you are male or in your purse if you are female) or leave them in the car.**
- 2. There are conditions where you will most probably *not* be asked to call...These are:**
 - a. The caller himself is a guest caller. In this case he has been asked to call the dance and is expected to do so...
Sometimes, if he knows the club well and knows you well, he might ask the club president if it would be ok for you to call a guest tip but do not feel badly if he does not. The dance is his responsibility and he alone is being paid to call the dance.**
 - b. There are several callers present. If there are only two of you he may ask one of you to do patter and the other to do a singing call but if there are three or more callers there, none of you will probably be asked to call. Again, the dance is his responsibility.**
- 3. When asked to call a guest tip I generally would recommend the following ground rules:**
 - a. Pick your best hoe-down and singing call...I would normally suggest a rouser type singing call unless you are a very gifted singer who can *mesmerize the floor* with your voice. I have only seen one case in my career where this happened. Do not use the cue sheet. If you can not do the singing call without it, then don't accept the offer to call. Nothing worse than having a guest caller use a cue sheet and get lost...Memorize what you are going to do and make sure that the figures are easily accomplished...Do not change the figure.**

- b. Keep your patter short. There is nothing more irritating to most callers than to have a guest caller run the record through 3-4 times before he quits his patter.
- c. Make sure that you are using material that people can dance in their sleep...They will never forget you if you call material that keeps them broken down and they will always love you if you always get your corner. They will not think highly of you if you constantly are missing your corner as that shows degrees of lack of preparation...We will talk about recovery schemes later on in this booklet.

TECHNICAL SESSION.

A. Have each student call the material given in the homework assignment...

B. More discussion on Chicken Plucker varieties...

- 1. To this point we have been discussing ways to move the dancers from zero box to across the street box and back using two basic sets of calls; i.e. rlt, dive thru, pass thru or rlt, pass thru and trade by. We have also looked at using square thru to set up a trade by position.
- 2. All of these variations move the dancers down the center of the set and to the “other side.” Today we are going to start looking at ways to move the dancers down the outside of the set and using some modules/individual calls to position the active couple outside the set looking in preparing to either dive thru and pass thru or pass thru and trade by.
 - a. Let’s make a couple of assumptions. First assumption: We started by calling heads square thru, then rlt, dive thru, and pass thru...and set up and across the street box..
 - a. Now...Assume that you called right and left thru...You will note that the heads (number 1 man with his partner, *the number 3 girl*) are on the outside looking in...In the true sense of the chicken plucker they could just dive thru and pass thru but first let’s look at some ways to position the number 1 man and 3 girl on the outside in a completely different approach to getting *them to that spot*...

(1) The set up is the same; i.e., square thru BUT

(a) Now call swing thru, boys run and couples circulate...You will note that the facing direction of the square is clockwise. (*You will also note that head couples are now in the same grouping as the across the street sides.*). Before we can move the dancers back to the other side of the square and through the middle of the square *we must position the head couple to the outside looking in*. There are 3 basic ways that you can establish this positioning...

(1)First Call wheel and deal...Draw this and note the positioning...

(2) Second, call ladies trade, bend the line and star thru. Draw this and note the positioning.

(3) Third, call chain down the line and star thru. Draw this and note the positioning...At this point you have accomplished the same thing *as if you would have called rlt from an across the street box*...So, now you can move them back to zero box by simply calling dive thru and pass thru or pass thru and trade by...

(b) Now from zb call swing thru and boys run again but this time call tag the line and face left. You will note the couples are in a normal arrangement and the direction of the square is *counter clockwise*...Call couples circulate...Same relationship here with the head couple in the same line with the across the street box side couple...*Our objective is to position the head couple on the outside of the set looking in*...First, call wheel and deal again. Draw the call from this position and notice the positioning...Yes, head couples are on the outside looking in again... Second, from that same two faced line call boys trade, bend the line and star thru. Draw this and check the positioning....*Once again at this point you have accomplished the same positioning as if you had called rlt from an across the street box*...So, staying within the *bounds* of the system, simply call dive thru and pass thru or pass thru and trade by back to zero box...

c. Second Assumption...Set up is still the same; i.e. square thru but we are just going to chicken pluck the dancers over to the other side of the square and make an across the street box... This time we are going to call swing thru and boys run from here and also call couples circulate... Note that after the swing thru and boys run we have established an across the street box two faced line and when we do the couples circulate we are going to move the 1-3 (head) couples back over in the same line as their corners...) From this position, we have a lot of options...

- (1) First we can set up a corner line by simply calling girls trade and bend the line. (Essentially this is another equivalent for star thru) so, we could go right to finishing change the plane; i.e. pass thru, bend the line and star thru.
 - (2) Second, we could do the same as (1) and star thru , dive thru and square thru 3 hands for a left allemande.
 - (3) Third, we could bend the line, pass the ocean and recycle to a zero box (or for a left allemande.)
 - (4) Fourth, we could chain down the line, star thru – dive thru and square thru 3 hands for a left allemande.
3. So now we have identified ways to use the chicken plucker strategy to move dancers through the center of the set, move them clockwise as couples around the outside of the set and to move them counter clockwise around the outside of the set...

C. PRACTICAL APPLICATION:

Have everyone do their a patter using the standard routines of chicken plucker and change the plane with as many equivalents as they can and do a singing call

D. INTRODUCE INVERSION...

The objective of the inversion routine is simply to change the active couples...Let's start again from our proverbial zero box formation using heads square through.

Now, call swing thru, all 8 circulate, boys run and wheel and deal...You will note that although we are on the same *plane*, the active couples have changed from heads to sides and the square has rotated one position to the left.

Swing thru

8 circulate

Boys run

Wheel and deal

E. NEXT WEEKS ASSIGNMENT:

1. Draw all of the material we worked today and memorize the way to get to the positions...
2. Pick a different singing call.
3. Write a patter tip as follows:

Opener – Your choice of the following

- (1) Circle left – al – al thar – forward two, men swing in to an allemande thar, slip the clutch, skip one girl, al and prom
- (2) 4 ladies chain – 4 ladies chain back home – circle left – al – do si do with partner – men star left inside - turn partner right – al and promenade
- (3) walk around the corner, see saw the partner, back to the corner, la, weave the ring, meet partner and promenade home.

Set Up – Square thru four hands or a square thru equivalent of your choice.

Body of the figure – Swing thru – boys run –

Ferris wheel and pass thru – Chicken pluck them over to across the street box and back to zero box (Your choice of rlt, dive thru and pass thru or rlt, pass thru and trade by). At zero box, change the plane.

Get Out – LA

Set up – Promenade ½ way –

star thru and pass thru (zb) *using a square thru Equivalent Module*

Body of figure – Swing thru – boys run –

Couples circulate, wheel and deal
Pass thru – trade by

Get Out: LA

Set up – RLT – star thru and pass thru

Body of the Figure - Star thru – Square thru 2 hands – trade by – rlt - star thru – square thru four hands and trade by - swing thru – boys run couples circulate – chain down the line and star thru – pass thru – trade by...

Get out: La.

*Set Up...Any square thru equivalent
Body: -- Inversion then a quick left al. get out.*

LESSON FIVE
TABLE OF CONTENTS

Practical Application

- Hands On Mike Time
- Working with Magic Module
- General Knowledge Test
- Homework assignment

LESSON FIVE

PRACTICAL APPLICATION – Hands on Mike time.

**This session will occupy most of the lesson period.
Have everyone call the homework material from last weeks session or any
similar material that they have developed. Also have them do their singing call.**

Critique: All *new callers* critique their fellow callers...

Comments by Instructor:

Name: _____

LEARNING TO WORK WITH MAGIC MODULE...

Definition of the magic module: This series of calls allows you to convert from zero box to zero lines...and vice versa..

- 1. Starting from Zero Box, convert (with the magic module calls) from the box to a zero line. Calls to use are: Swing Thru – boys trade – girls circulate – boys run and bend the line... You will note that the line is in sequence.**

Swing Thru

Ends circulate

Centers Trade

Centers Run

Bend the Line

- 2. Starting from the Zero Line – Convert Back to Zero Box. Calls to use are the above *preceded by* and *followed by star thru...***

Zero Line

Star Thru

Swing thru

Ends Circulate

Centers Trade

Centers Run

Bend The Line

Star Thru

Instructor to demonstrate with live dancers—

Then each caller do the following:

Write down the calls to use to convert from zero box to zero line.

Write down the calls to use to convert from zero line to zero box

Then call the following:

Start at home and get to zero box...Now convert the box to zero line.

Use a simple get out of join hands and circle left until you get back home.

Next, use a set up of Heads or Sides Lead to the right and circle to a line...This will be a zero line...Convert this line to zero box. Call left allemande and promenade home..

***A little gem:** If you note, starting from a zero box, converting to zero line with the magic module, the lines are in sequence. Now, if you are converting from an across the street box to a line, the lines will be out of sequence. Now, how does that help in the choreography development...*

Let's assume that you have started your choreography from an across the street box with a get in of "Heads Promenade ½ way, come into the middle and square thru 4. You are now across the street. Next call is a magic module to lines...These lines are out of sequence... Now we have two choices. We can call the magic module and revert to an across the street box or we can pass thru and bend the line which will put the lines back in sequence. At this point we can call the magic module and get us back into a zero box formation...So, you can note, a lot of different options with this material...

A second gem...Quick way to get lines (all with partner) back in sequence is to call either right and left thru or pass thru, bend the line.

Homework assignment.

By this time, each caller should have memorized the basic figures used for Chicken Plucker, Change the Plane and Inversion. In addition, you should know how to start a figure from across the street box and the affect, how to add a simple zero module, and how to work chicken plucker down the outside moving the dancers both clockwise and counter clockwise... In addition, you have a few simple equivalents that can be used. They also have a simple opening figure using the allemande thar...

Homework for next session is as follows:

Use the above in anyway you want using your own developed patter sequences. Make sure that you use all of the material that we have discussed so far. Specifically, make sure you use one sequence that uses the magic module to convert from zero box to zero line, one that converts from across the street box to out of sequence lines and one that puts the lines back into sequence by using either right and left through or pass thru bend the line...

TEST QUESTIONS:

Question: You are in a *corner* line and have called Pass the Ocean (PTO), and centers trade. What one call can you use to get back immediately to zero box?

Answer: _____

You are in a Static Square and have called “heads, circle left $\frac{1}{2}$ way round.” Name two other calls that will position the heads in the same spot in the square.

Answer: _____

You are in a Static Square and have called “heads circle left $\frac{1}{2}$ way round” and square thru four hands. What formation have you established.

Answer: _____

You are in a Static Square and have called “heads rollaway with $\frac{1}{2}$ sashay.” What one call can you use to establish an across the street box.

Answer: _____

You were in an across the street box formation... You have just called *change the plane and inversion routine*. Are you now in a zero box () or an across the street box () formation..

You are in a zero box formation. Your next calls are Tq, Scoot Back, Boys Run. What one call do these three calls equal.

Answer: _____

You have called “Sides Lead Right and Circle to a line.”

(1) What two couples are facing the caller.

Answer: _____

(2) What is the sequence of the line ____ (In) ____ (Out) ____ Put x to the right of choice...

A square is standing in front of you...Which couple has their back to the caller

Answer _____

How many beats are allowed for a grand square...

Answer _____

When one or several calls place the dancers in the same spot as one other call, the grouping of calls is called:

Answer: _____

When two or more calls are used that put the dancers exactly back into the same spot on the floor, these calls are called:

Answer: _____

LESSON 7

MIC TIME

This session will be primarily a hands on the mic session...Each caller should demonstrate their ability to:

1. Start with an opening sequence just to get the tip moving..
3. Just call the four basic system routines without any flair and in a manner that will flow into and out of all of the routines.
4. Add to the routines using at least one simple zero module.
5. Add the use of zero's and equivalents to the extent that your skill and knowledge will permit.
6. Do a singing call...

The most important part of this exercise is to insure that each caller understands and has memorized the four basic routines

GENERAL DISCUSSION SUBJECT:

How to flow material from one formation to another to provide variety in partners, formations, calls, etc...

- Calls: Insure that calls flow together. Example of good flow: RLT, flutter wheel – sweep ¼. Examples of bad flow. (from completed dpt) centers in...bend the line...
- Body flow. Insure that there is not a reversal of body flow in the material...Good flow...Two faced lines....centers trade and bend the line. Bad flow: facing couple: tq – walk and dodge – walkers run...(Dodgers must slide right and then back to the left with the run)
- Formation flow: Make sure that there is no herky-jerky movement in the flow. Good flow...facing lines pass thru and bend the line. Bad flow. Same thing but bend the line twice. Bad flow. Zb – tq – walk and dodge partner trade. Better would be ZB – TQ – walk and dodge and dodgers utb (by turning to their right because the flow...)
- Movement flow: Always try to set up your calls so that they can flow between one formation and another and insure that you try to use all formations by

using such calls as SS. S4- tq – sb – boys run – pass thru – btl – tq – single file circulate – boys run – pass thru – trade by – swing thru – boys trade – boys run – bend the line – pass thru, wheel and deal – dpt – first left next right, etc...

Additional Little Gems...

If you use ladies chain figures, you can always start your figures from a position that would equate to a heads square thru four position...Call anything that you want using the system that does not cause a partner change. Go back to the equivalent of the zero box position (i.e. nr. One man and his current opposite lady facing their *current corner position and if*:

- a. ladies chain was $\frac{1}{4}$ or $\frac{5}{4}$, call 8 chain 1, la
- b. ladies chain was $(\frac{1}{2})$, call 8 chain 2, la
- c. ladies chain was $\frac{3}{4}$, call 8 chain 3

and you will achieve a left al...

Also, from static square if you call ladies chain, and new sides ladies chain you can call either heads lead to the left and star thru (or equivalent) and or hds promenade $\frac{1}{2}$ way round and lead to the right and star thru (or equivalent) and you will set up a zero line...

From a zero line, you can also call touch $\frac{1}{4}$, single file circulate, boys run to re-establish a zero box formation.

If you choose to call your get out from the single file column, you can call single file circulate as many times as you want and have the girls run and then call right and left grand...

SOME ADDITIONAL FORMATIONS TO USE FOR OPENERS OR OTHER FIGURES:

THAR STAR

FROM A STATIC SQUARE, CALL AL – ALLEMANDE THAR, FORWARD TWO AND MAKE A STAR, MEN BACK IN TO AN ALLEMANDE THAR AND THEN ANY OF THE FOLLOWING:

Slip the clutch, skip one girl – la
Shoot the star a full turn, box the gnat with the partner, hold on, rlg
Shoot the star a full turn – pull partner by, la
Shoot the star a full turn – turn partner right a wrong way thar – shoot the star – la
Shoot the star – go forward two, right and left and star again, forward ladies, back up men – shoot the star – rlg

Note: A thar star can also be set up by using the calls left allemande, turn partner left to an allemande thar or walk around the corner turn partner left do pa so – men swing in to an allemande thar. In both of these instances, the get out is simply “Slip the clutch, left allemande...

ALAMO STYLE WAVES

FROM A STATIC SQUARE, CALL ALLEMANDE LEFT IN THE ALAMO STYLE AND THEN ANY OF THE FOLLOWING:

Swing thru – left swing thru – la
Swing thru – Swing thru – right and left grand
Original heads scoot back – Original sides scoot back – all boys run – la
Original heads trade – Original sides trade – all boys run - la

ATTACHMENT Nr. 1 – Opening Figures

- Sides Face, Grand Square “and your choice” i.e. LA, weave the ring, etc.
- 4 ladies chain $\frac{3}{4}$ - 4 ladies chain straight across – Sides Face, Grand Square
But Just 8 steps – LA
- Allemande Left, allemande thar, fwd two and make a star: Follow on options:
 - Slip the Clutch skip one girl, LA then RLG, Weave the ring or promenade
 - Shoot the Star, Fwd two, right and left and star again. Shoot the star, RLG, etc.
 - Shoot the star a full turn – turn partner right a wrong way thar, men swing in to a left hand star – Shoot the star – la
 - Shoot the star a full turn – with partner, box the gnat, hang on, rlg
- Walk around the corner: then any of the following:
 - turn partner left to an allemande thar, slip the clutch, la, etc
 - turn partner left, do pa so, her by the left, corner by the right, turn partner left:
 - a full turn and promenade her home
 - to an allemande thar, slip the clutch, la, etc
 - See Saw the partner, men step in and make a right hand star:
 - pass partner by, la, etc.
 - turn partner left a full turn and promenade
- Allemande left the corner, do si do the partner, men star left – pick up the partner arm around and star promenade – girls step out and take a back track – meet partner – turn thru – la
- Four ladies chain – circle left and either rollaway $\frac{1}{2}$ sashay twice or ladies in men sashay twice – then la, etc.
- Four ladies chain:
 - $\frac{1}{4}$ - Hds square thru (or an equivalent) then 8 chain 1, la
 - $\frac{1}{2}$: Hds Square thru (or an equivalent) then 8 chain 2, la
 - $\frac{3}{4}$: Hds square thru (or an equivalent) then 8 chain 3, la

Note: to add length to this little module, start from across the street
- Allemande left in the Alamo Style, partner right and balance awhile:
 - Swing thru – Swing thru - rlg
 - Swing thru – Left Swing thru – la

- Swing thru – Swing thru – cast off $\frac{3}{4}$ - la
- Original Hds, Scoot Back, Orig. Sides Scoot Back, Orig boys run
- Everyone Circle clockwise - la

-1-

ATTACHMENT 2. GET IN FIGURES USING SQUARE THRU EQUIVALENTS

(Note: all will take you to a ZB in this instance but the actual figure may be used to replace a square thru from any formation although you must check to see that the correct hand and body flow is used to prepare for the next call...)

- RLT – $\frac{1}{2}$ SQUARE THRU OR STAR THRU AND PASS THRU
- PROMENADE $\frac{1}{2}$ -1/2 SQUARE THRU OR STAR THRU AND PASS THRU
- STAR THRU - LEFT SQUARE THRU 3 HANDS OR RLT AND PASS THRU
- PASS THRU – ROLLAWAY AND SLIDE OR STAR THRU
- BOX THE GNAT AND SLIDE THRU (OR STAR THRU)
- 2 LADIES CHAIN – DIXIE STYLE TO A WAVE – EXTEND TO A LEFT HAND WAVE – LEFT SINGLE HINGE – TURN TO FACE – BOX THE GNAT
- 2 LADIES CHAIN, FLUTTER WHEEL – $\frac{1}{2}$ SQUARE THRU
- FLUTTER WHEEL – TQ – WALK AND DODGE
- FLUTTER WHEEL – SWEEP $\frac{1}{4}$ AND PASS THRU
- FLUTTER WHEEL – TWO LADIES CHAIN – SQUARE THRU 2
- FLUTTER WHEEL – LEAD RIGHT
- MAKE A WAVE (OR DSD TO A WAVE) SINGLE HINGE AND BOY RUN
- PROMENADE $\frac{1}{2}$ WAY – STAR THRU (OR SLIDE THRU) AND PASS THRU
- PROMENADE $\frac{1}{2}$ WAY – 2 LADIES CHAIN AND LEAD TO THE RIGHT
- PROMENADE $\frac{1}{2}$ WAY – $\frac{1}{2}$ SASHAY AND STAR THRU
- PROMENADE $\frac{1}{2}$ WAY – FLUTTER WHEEL AND LEAD LEFT
- PROMENADE $\frac{1}{2}$ WAY – SQUARE THRU 2
- PASS THRU – U – TURN – BACK AND STAR THRU (OR SLIDE THRU)
- PASS THRU – WHEEL AROUND – $\frac{1}{2}$ SASHAY AND SLIDE THRU
- PASS THRU – PARTNER TRADE (OR CALIF. TWIRL) AND SQUAR THRU 2
- PASS THRU – SEPARATE AROUND 2 – ENDS FOLD
- PASS THE OCEAN – LADIES TRADE – RECYCLE AND PASS THRU
- RIGHT & LEFT THRU – STAR THRU (OR SLIDE THRU) AND PASS THRU
- RIGHT AND LEFT THRU – $\frac{1}{2}$ SASHAY AND STAR THRU (OR SLIDE THRU)
- RIGHT AND LEFT THRU – TWO LADIES CHAIN AND LEAD LEFT
- RIGHT AND LEFT THRU – SQUARE THRU 2
- REVERSE FLUTTER WHEEL – DIXIE STYLE TO A WAVE – PASS THRU
- REVERSE FLUTTER WHEEL – LEAD LEFT
- REVERSE FLUTTER WHEEL – SWEEP $\frac{1}{4}$
- SQUARE THRU 2 – WHEEL AROUND AND PASS THRU
- SLIDE THRU – RIGHT AND LEFT THRU – PASS THRU
- SLIDE THRU – TWICE AND SQUARE THRU 2
- TOUCH $\frac{1}{4}$ - BOYS RUN
- TOUCH $\frac{1}{4}$ - GIRLS RUN AND SAME FOUR - UTB

- TURN THRU – SEPARATE AROUND ONE, COME INTO THE MIDDLE AND LEFT TURN THRU
- TURN THRU – FACE YOUR PARTNER AND LEFT TURN THRU
- TURN THRU – SEPARATE AROUND ONE, COME INTO THE MIDDLE AND RLT – VEER LEFT AND VEER RIGHT
- ½ SASHAY – LEFT TURN THRU – BOYS COURTESY TURN THE GIRLS FLUTTER WHEEL – SWEEP ¼ AND PASS THRU

Note 1: Don't forget that you may start from across the street box if you first call Right and Left Thru or Promenade half way. Obviously, if the call uses one of these calls as part of the square thru equivalent you would not want to use the same call twice although it would serve the purpose intended. As an example: You would not want to call RIGHT AND LEFT THRU (to get over to the other head/side position to start if you were going to use an equivalent that used RIGHT AND LEFT THRU – STAR THRU PASS THRU.

Note 2: You can also develop choreography for yourself that will establish a zero box formation but at the same direction as the beginning call: As an example:
Call: *Heads (square thru equivalent) now put centers in and with either hand cast off 3/4, ends fold, zoom – centers left turn thru...* If you will draw this you will note that even though the heads actually started the action, your calls positioned the heads back at home and the active couples became the sides in a zero box formation that equals a sides square thru.

ATTACHMENT 3: GET INS TO A ZERO LINE FORMATION FROM STATIC SQUARE

- a. LEAD RIGHT AND CIRCLE TO A LINE**
- b. LEAD RIGHT AND VEER LEFT – BEND THE LINE –RIGHT AND LEFT THRU**
- c. LEAD RIGHT AND CIRCLE $\frac{1}{2}$ - VEER TO THE LEFT AND BEND THE LINE**
- d. LEAD RIGHT AND CIRCLE $\frac{3}{4}$**
- e. CIRCLE LEFT $\frac{3}{4}$ AND PASS THRU – CIRCLE RIGHT $\frac{3}{4}$**
- f. SPIN THE TOP AND TURN THRU AND CIRCLE TO A LINE**
- g. PROMENADE $\frac{1}{2}$ WAY – LEAD TO THE RIGHT AND VEER TO THE LEFT – BEND THE LINE**
- h. TWO LADIES CHAIN – STAR THRU – PASS THRU – CIRCLE TO A LINE**
- i. PROMENADE $\frac{1}{2}$ WAY – PASS THE OCEAN – SWING THRU AND TURN THRU – CIRCLE TO A LINE**
- j. SAME AS “i” BUT REPLACE THE CIRCLE TO A LINE WITH SWING THRU AND BOYS RUN – BEND THE LINE**
- k. 4 LADIES CHAIN $\frac{1}{4}$ OR $\frac{5}{4}$ – THEN Hds RIGHT AND LEFT THRU – PASS THRU STAR THRU – Note: if the sides start the square thru action the lines will still be in sequence but the heads will be on the “left end of the line facing the side walls...**
- l. 4 LADIES CHAIN $\frac{3}{4}$ - HEADS HALF SASHAY AND PASS THRU – SEPARATE AROUND ONE TO A LINE – RLT**

ATTACHEMENT 4: MOST COMMON STAR THRU EQUIVALENTS

- 1. From Facing Standard Couples Arrangement with each dancer facing the opposite sex:**
 - a. Slide Thru**
 - b. Touch $\frac{1}{4}$ - Scoot Back**
 - c. Two hand circle $\frac{1}{2}$ way around – star thru and california twirl**
 - d. Two hand circle $\frac{3}{4}$ round, make a wave (or mini wave) and boys run**
 - e. Box the gnat, pass thru, face out, California Twirl (or partner trade)**
 - f. Touch $\frac{1}{4}$, ladies run – ladies in and men sashay**
- 2. From Right Hand Waves, boys on the end girls in the center:**
 - a. Swing thru, Spin the Top, Right and left thru**
 - b. Swing thru, centers trade, centers run right, bend the line**
 - c. Swing thru, boys run – bend the line, reverse flutter wheel, and sweep $\frac{1}{2}$**

ATTACHMENT 5. RIGHT AND LEFT THRU EQUIVALENTS

Facing Standard Couples Arrangement with each person facing an opposite sex.

- 1. Pass thru – Partner trade (or California Twirl)**
- 2. Swing thru – boys trade – turn thru and partner trade**
- 3. Circle 4, $\frac{1}{2}$ way around**
- 4. Star thru, slide thru**

ATTACHEMENT 6. GET OUTS FROM ZERO BOX

1. SWING THRU – BOYS RUN – FERRIS WHEEL – PASS THRU – LA
2. SWING THRU – BOYS RUN – FERRIS WHEEL – STAR THRU AND BACK AWAY – SHOULD BE HOME.
3. SWING THRU – BOYS RUN – 1/2 TAG THE LINE – SCOOT BACK – BOYS RUN – SLIDE THRU
4. TOUCH $\frac{1}{4}$ - SCOOT BACK – BOYS RUN – STAR THRU – DIVE THRU – SQUARE THRU 3 HANDS LA
5. SWING THRU – BOYS TRADE – EVERYBODY FOLD – LA
6. SWING THRU – SPIN THE TOP – SLIDE THRU – LA
7. SWING THRU – BOYS RUN – BTL – PTO – LADIES TRADE – RECYCLE, LA
8. SWING THRU – BOYS RUN – BTL – REVERSE FLUTTER WHEEL – AND SLIDE THRU – LA
9. SWING THRU – BOYS RUN – TTL & FACE RIGHT – WHEEL & DEAL
 - i. BOX THE GNAT – CHANGE HANDS – LA
 - ii. PASS THRU – RIGHT AND LEFT GRAND
10. TWO HAND CIRCLE $\frac{1}{2}$ WAY – STAR THRU – CALIFORNIA TWIRL – SQUARE THRU 3 HANDS – LA
11. RLT – PASS TO THE CENTER – TQ – WALK AND DODGE, FACE RIGHT, WALK AND DODGE – LA
12. RTL – PASS TO THE CENTER – PASS THRU – SPLIT THE OUTSIDE TWO AROUND ONE – COME INTO THE MIDDLE AND STAR THRU – PASS THRU - LA

GET OUTS FROM ZERO LINE IN SEQUENCE:

1. TQ – SINGLE FILE CIRCULATE:
 - i. BOYS RUN – LA
 - ii. GIRLS RUN – RLG
 - iii. CENTERS WALK AND DODGE OTHER BOY RUN – SWING THRU AND TURN THRU – LA
2. PASS THRU – TTL :
 - i. PUT CENTERS IN – CENTERS FOLD – RLG
 - ii. TURN THRU – BOYS COURTESY TURN THE GIRLS, SLIDE THRU, SQUARE THRU $\frac{3}{4}$, LA
3. STAR THRU – SQUARE THRU $\frac{3}{4}$ - LA
4. RLT:
 - i. STAR THRU – PASS THRU – LA

- ii. ROLL AWAY AND STAR THRU - LA
- iii. STAR THRU – SQUARE THRU 1 HAND – LA

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GET OUTS FROM LINES OUT OF SEQUENCE EVERYONE WITH PARTNER...

1. STAR THRU – PASS THRU
2. ½ SASHAY – STAR THRU
3. PASS THE OCEAN – EVERYBODY FOLD – RLG
4. STAR THRU – 8 CHAIN 1 OR 5

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ATTACHEMENT 7: ZERO FIGURES...

1. ZB ZERO'S..

- a. Circle ½ way round – and rlt**
- b. Star thru – Pass the ocean – ladies trade – recycle**
- c. Swing thru – boys run – ferris wheel – centers pass thru**
- d. Swing thru – boys run – ferris wheel – centers veer left and right**
- e. Swing thru – Boys run -- Wheel and deal**
- f. Swing thru – Spin the top – Slide Thru**
- g. Swing thru – boys run – tag the line – face right – wheel and deal – box the gnat**
- h. Swing thru – boys trade – everybody fold**

2. ZERO LINE ZERO'S

- a. Pass thru – wheel and deal – double pass thru – first couple go left, next couple go right**
- b. Pass thru – tag the line, face in...Pass thru tag the line, face in**
- c. Pass thru – tag the line, face out and bend the line**
- d. Pass thru – tag the line, face in – ladies in men sashay**
- d. Pass thru – tag the line, face in, turn thru and boys courtesy turn the ladies..**
- e. Pass thru – tag the line, face in, box the gnat – pass thru and wheel Around**

ATTACHMENT 8. SIMPLE MODULES

- 1. Hd Men and the Corner Girl – Forward and Back – Square thru four hands....split the outside two and go around one to a line of four – pass thru – tag the line and face in – box the gnat – pass thru and partner trade – touch one quarter, single file circulate – girls run right – rlg**
- 2. Four ladies chain $\frac{3}{4}$ - Hds pass thru – separate around one to a line. Pass thru – Wheel and Deal – Double Pass Thru, First couple go left, next couple go right, to a line of four - Center four box the gnat, All go right and left thru, *Star thru – swing thru – ends circulate, centers trade, centers run – bend the line and star thru (zb) swing thru – boys run – $\frac{1}{2}$ tag the line and scoot back – boys run – slide thru – la***
- 3. Hds Star Thru – double pass thru – put centers in – cast off $\frac{3}{4}$ - star thru – double pass thru – leaders partner trade – (zb) tq – sb – boys run- pass thru – bend the line – star thru (change the plane) la**
- 4. Heads $\frac{1}{2}$ Square Thru – Square Thru three – Trade By – Swing Thru – all 8 circulate – boys run – ferris wheel – ctrs pass thru – TQ – sb – boys run – square thru 3 hands, la**
- 5. 4 ladies chain – Heads Star Thru – zoom – centers swing thru – boys trade – turn thru – dosado the corner girl – star thru – pass thru – tag the line and face in – tq and boys run around the girls – (zb) rlt – dive thru – circle four $\frac{1}{2}$ way around – veer left and veer right – la**
- 6. Heads lead right and veer to the left – Bend the line – RLT – (zl) pass thru – wheel and deal – dpt – first left, next right – centers swing thru – and turn thru – la**
- 7. Sides RLT – $\frac{1}{2}$ sashay and star thru – swing thru – boys run – cpl circulate – chain down the line – star thru – pass thru – trade by – swing thru – boys run – tag the line and face right – wheel and deal – box the gnat – change hands, la**
- 8. Heads RLT – same ladies chain – touch $\frac{1}{4}$ - walk and dodge – slide thru – pass the ocean – ladies trade – recycle – rlt – pass thru trade by – stat thru – pass thru – bend the line and star thru – rlt dive thru – pass thru – la...**

STANDARD SINGING CALL FIGURES

OPENERS, BREAKS AND CLOSERS

**ALL 4 LADIES CHAIN, Straight across the ring
CHAIN THE LADIES RIGHT BACK HOME
JOIN HANDS AND CIRCLE TO THE LEFT AROUND YOU GO
LEFT ALLEMANDE THE CORNER GIRL AND DO A DO SA DO
TURN THE PARTNER RIGHT – AND GO LEFT ALLEMANDE
SWING YOUR GIRL AND PROMENADE**

Tag line

**ALL 4 LADIES CHAIN Straight across the ring,
JOIN HANDS AND CIRCLE TO THE LEFT
LADIES ROLL AWAY AND CIRCLE LEFT THAT WAY
LADIES ROLL A ½ SASHAY AND CIRCLE LEFT I SAY
LEFT ALLEMANDE THE CORNER SWING THE PARTNER THERE,
KEEP HER AND PROMENADE THAT SQUARE**

Tag Line

**WALK ALL AROUND THE CORNER – TURN PARTNER LEFT A DO PA SO
HER BY THE LEFT, CORNER BY THE RIGHT ARM ROUND, BACK TO THE
PARTNER TURN HER BY THE LEFT – MAKE AN ALLEMAND THAR AND
BACK IT DOWN THE SET**

**SLIP THE CLUTCH AND GO LEFT ALLEMANDE – SWING YOUR OWN AND
PROMENADE THAT RING,**

Tag Line

**WALK ALL AROUND THE CORNER – SEE SAW YOUR OWN, MEN STAR
RIGHT AROUND YOU GO – TURN THE PARTNER RIGHT AND GO LEFT
ALLEMANDE – BOW REAL LOW AND WEAVE AROUND THE LAND
IN AND OUT YOU GO, UNTIL YOU MEET YOUR OWN SWING THAT GIRL
AND PROMENADE ON HOME**

Tag Line

**ALL FOUR LADIES PROMENADE INSIDE THE RING – GET BACK HOME
AND GIVE YOUR MAN A GREAT BIG SWING
JOIN HANDS AND CIRCLE TO THE LEFT AROUNG YOU GO,
ALLEMANDE LEFT THE CORNER AND WEAVE AROUND YOU GO,
IN AND OUT AROUND UNTIL YOU MEET YOUR MAID,
SWING YOUR GIRL AROUND AND PROMENADE**

Tag Line

