

# BEHIND THE MIKE

A hand holding a microphone is positioned in the center, with three musical notes floating around it. On either side of the hand are green arrow-shaped icons containing yellow square patterns. The entire graphic is set against a white background with a red border.

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

*November /  
December*

The text is in a yellow cursive font on a dark blue background. There are several yellow stars of different sizes and a small yellow Christmas tree in the bottom left corner.

2023

The year 2023 is written in a large, blue, 3D-style font with a slight shadow.

## What's Inside This Month

	Page
<i>On the Inside (Barry Wonson)</i>	3
<i>Self-Improvement (Paul Bristow)</i>	6
• <i>Is the caller Calling Too fast?</i>	6
• <i>The Grand March</i>	7
<i>An Australian Christmas Poem</i>	9
<i>Caller Training (Paul Bristow)</i>	10
• <i>Part 1: The Fundamental Questions</i>	10
• <i>Part 2: methods and Systems</i>	11
• <i>Part 3: The Bumper Stickers</i>	12
• <i>Part 4: How Difficult is it To Teach Someone to Call</i>	13
<i>Christmas in Australia (Barry Wonson)</i>	15
<i>Definitions from Real Life</i>	19
<i>Mainstream Theme Ideas (Barry Wonson)</i>	21
<i>Moving Down the Mainstream – Recycle (Barry Wonson)</i>	26
<i>Go Left? Go Right? Reverse? (Mel Wilkerson)</i>	27
<i>Plus Program – Get-Outs (Barry Wonson)</i>	34
<i>Fun Facts About Aussie Christmas (Barry Wonson)</i>	36
<i>'Twas the Month After Christmas (unknown)</i>	39
<i>The Final Word (Barry Wonson)</i>	39
<i>Special Offer for BTM Subscribers – (David Cox) – Music Tucker's Daughter</i>	40
<i>Behind the mike Caller Resources</i>	41
<i>Appendix of Upcoming Events</i>	42
• <i>Sting Productions All New and Improved Ambassador Club - Edition 2024</i>	43
• <i>So, you want to be a caller – Online Caller School by Eddie Powell</i>	44
• <i>Square Dance Gifts and Merchandise</i>	45
• <i>Kip Garvey – Central Sierra Caller School ONLINE</i>	46
• <i>Becoming a square dance Caller 4<sup>th</sup> Edition– by Bruce Holmes</i>	47
• <i>Just Another Square Dance Caller – Authorised Biography of Marshal Flippo</i>	48
• <i>2025 ACF Caller Conference</i>	49

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



# ON THE INSIDE

*With Barry Wonson*

## RAMBLINGS

Summer is here at last!!

After a fairly miserable winter – not that cold, but quite wet – we are all looking forward to a bit of more agreeable temperatures and weather.

I am not too keen on high temperatures (anywhere in the mid-twenties is great for me), however Sue never has a problem with even heat-wave conditions.

We are heading up to Queensland for a couple of weeks the weekend before Christmas; unfortunately, there it WILL be hot. Today here in Wollongong, the temperature outside is hot at 32. In the Gold Coast, it is 39. As long as the A/C is working I am happy!

Most Square Dance Clubs close in December and do not re-open until late January or early February. It is just too hot for the energy generated in our active dancing.

Mind you, many dancers do host BBQ's and pool parties over the break, and sometimes, there just happens to be some SD music on hand!!

2024 looks like another full-on year here – lots of great functions, weekends, etc., to keep everyone involved.

## A FEW COMMENTS ON THE LAST SUPPLEMENT – GUIDO HAAS' ZOOM PRESENTATION

I wanted to comment on one of the particular ideas presented in Guido's article, but due to the formatting issues we had, I could not add anything in without a total screw-up of the total format!

While Guido put the majority of this presentation together, there were some additional comments from Mel Wilkerson that were not credited. I know that Guido did work closely with Mel on the overall concept, and the final result was a joint effort with Guido's ideas coupled to Mel's formatting and comments.

However, I would like to make a comment on one aspect – the issue of Zoom following a Star Thru.

The following is one specific section that I have an issue with:

- When Star Thru results in a Double Pass Thru Formation, such as from a Static Square and calling Heads Star Thru, Zoom, or BBGG facing calling Star Thru, Zoom, it leaves insufficient room to comfortably Zoom without having a severe stop and direction change.

The above statement is correct, **but** really has nothing to do with the reason why this combination should not be called. It is just bad body flow – plain and simple, not because of insufficient room (although that is right) but because it is **AGAINST** the natural body flow.

The Star Thru sets up a specific body turning action. The man is rotating to the right, and the Lady is rotating to the left. A Zoom requires the man to move to the left and the to the right which is totally **AGAINST** the previous turning motion.

This can be further shown by the simple expedient of looking at what happens if a Roll is called after a Star Thru. The man continues his right turning motion as the lady continues to turn left and they end up facing each other. Now, if this is



correct (and of course it is), then ANY ACTION that requires those dancers to turn in the opposite direction is contrary to their body turning motion!! This is a plain and simple fact.

The idea of insufficient space does not really come into it at all, because of the bad body flow which is the determining factor.

Now the next section reads:

- Touch  $\frac{1}{4}$  or any of the sharp turning hand hold movements like cast off  $\frac{3}{4}$  that end in a close tandem, creates a dancer anticipation of moving forward to the next person in the Zoom. This causes confusion with the abrupt direction change, even though there may be room due to the forward action of the trailing dancers. An interruption movement is required such as a circulate or a stop action such as balance to counteract that dancer anticipation.

Simply put, the dancers are not comfortable. They feel crowded and create unexpected discomfort and hesitation or adjustment to successfully perform the movements. It is best to avoid those combinations entirely.

**Note:** It is not the ending formation that makes it uncomfortable, it is the timing and the kinesthetics (or tight turning action) that makes them uncomfortable.

The above is again not correct. It has nothing to do with sharp turning actions nor with dancer anticipation. The issue remains with the turning direction of the body. After a Touch  $\frac{1}{4}$ , (90-degree right turn), the lead dancer would be expected to move to the left to execute the Zoom (rollback) action, however, exactly as noted in the previous section, the turning action of the Touch  $\frac{1}{4}$  is to the Right. Thus, totally AGAINST the naturally turning motion.

The concept in the last paragraph (Note:) above is totally incorrect, it is not the

kinesthetics making it uncomfortable, it is the fact that is just bad body flow – against the natural turning action!

Mel notes that “ It is best to avoid these combinations entirely” - good idea, but here this is noted for the totally wrong reasons.

Any caller utilising the Basic calls and above, can see what happens to the dancers. Callers need to be totally aware of what is happening in regards turning actions, flow, hand touches, etc., at all times. This is part of what we do and what we are expected to do.

### **INSIDE BTM for AUGUST/SEPTEMBER/OCTOBER**

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

I am always looking at ways of improving what we present in BTM each month and your comments are always most welcome. Much of the information presented is a direct result of input from subscribers. If there is any particular topic that you want to see, just send me a message : [bjwonson@gmail.com](mailto:bjwonson@gmail.com)

This issue, we have some great articles and submissions from authors all around the globe. Paul Bristow is with us again with the next parts from his presentations on Caller Education.

Prior to Mel Wilkerson's retirement, he wrote a number of articles that have not as yet been published This one looks at the 'Reverse' and 'left' concepts.

Choreography pages this month feature lots of interesting modules with more Mainstream, and Plus ideas, all aimed at keeping the dancing interesting without brain burn. While all modules are double-checked, sometimes errors to pop up. Please use your checkers to see how they work.

## THE FUTURE

As I mentioned in the last issue, time has been an important factor for us this year, and we just never seem to have enough!

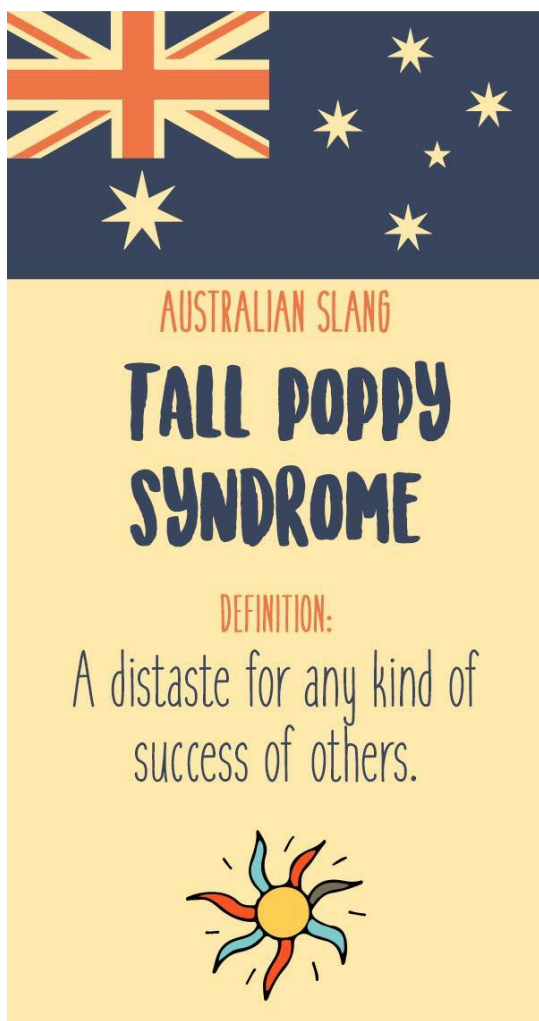
I am uncertain as to what the future holds. As it is I seem to be having less time available to do the preparation and work required. BTM will continue, however the schedule may not be as regular as it used to be. I would like to say that it will get better, but that just may not be so...at least for a while.

To contact me, please use this email address:

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.Cheers

Barry



# SELF-IMPROVEMENT

By Paul Bristow

## **GENERAL**

### **KNOWLEDGE Part 1:**

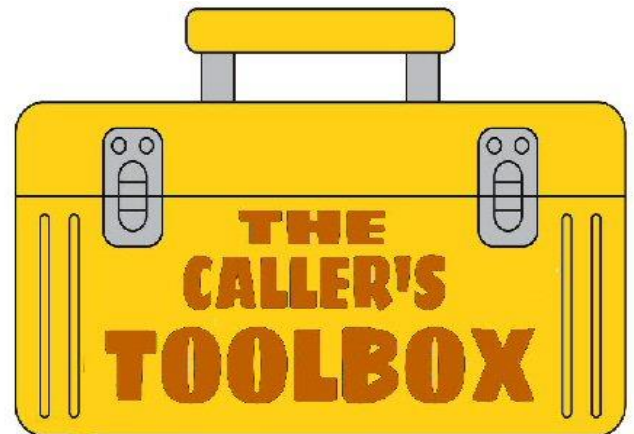
## **Is the Caller Calling too fast (or too slow): What Makes the Difference?**

Have you ever felt that a Caller is Calling too fast for you to be able to Dance the Calls? Or maybe too slowly to be able to “feel the flow” of the choreography; it just seems as though you could “bounce up-and-down on a Pogo Stick” - after completing every Call? You may not be surprised to learn that this all relates to a subject known as “Timing”.

During my articles on Anticipation, I mentioned about Smooth Dancing, an aspect of the Caller’s “Toolbox” that comprises two parts: the first is Body Flow and the second is Timing. I described Timing as “an appreciation of how many beats of music each Call takes to dance, as well as how many are required to deliver the Call effectively and the time it takes for different types of Dancers to understand a Call (and the way that this timing will vary, in a whole range of different situations)”. Here is a little more detail on that subject:

Timing comprises three elements:

The first element is the time that it takes the Caller to deliver sufficient information, so the Dancers know what to do next - usually referred to as



“Command Time”. Callers must take no more than two beats to deliver sufficient information and that must be given two beats ahead of the point where the Dancer should start to execute the Call. It does beg the question “how to say Spin Chain and Exchange the Gears in two beats?” It is easier than you think - as soon as the Dancer has heard “Spin Chain” they will have enough to tell them what to do, initially - the rest of the Call will follow on easily!

The middle element is known as “Reaction Time”; this is the one that varies the most, it is the time that it takes a Dancer to interpret what the Caller has Called, and then establish how to respond - i.e., start to execute the call; reaction time will vary for many reasons:

- The Caller uses poor or awkward “Body Flow”.
- A new Call is used.
- An old Call is used from a new position.
- A “Gimmick Call” or “Surprise (i.e. unexpected) Call is used.
- The humidity/temperature in the Hall is uncomfortable.
- The “Time of the Evening” - people are more tired.
- The acoustics in the hall are bad.

- The average age of the Dancers is fairly high.
- The majority of Dancers are new (i.e., beginners or recent graduates)

The third is the number of beats allowed for a Dancer to Dance each Call; this is “set-in-stone”, and these counts are given in the lists that are produced by CALLERLAB. The ability to achieve this, relies upon dancers dancing to the beat of the music, and it can vary on longer Calls that have only just been taught. It may also vary if the Squares are too

large or if the floor is “sticky”, slippery or too crowded.

As you can see, from the above, “Timing” relies upon a range of different criteria - and your own personal appreciation of a Caller’s understanding of Timing will depend upon a few simple questions: “Do you Dance to the beat of the music?” - and - “Are you lucky enough to be able to dance at a Club where Timing is a feature of the Caller’s toolbox?”

## **GENERAL KNOWLEDGE Part 2:**

### **The GRAND MARCH: Where will you find these and how do they work?**

From time-to-time - especially at larger Square Dance events - you may encounter the idea of the “Grand March”; a “ceremonial march”, with its roots way back in the history of our activity that is usually conducted on major dancing events - such as National and International Conventions; anywhere where you can bring a large number of Dancers, from a large number of localities, together in one colourful and flamboyant display.

In the minds of many, the Grand March is seen as the “main event” of these functions and is usually a part of the official opening ceremony, intended to provide the opportunity for every Dancer at an event, to convene in one place and - through a simple piece of geometric pageantry - be recognised and announced (either individually or collectively - in terms of the Club or Country to which they belong) to all those in attendance.

The procedure for a Grand March - is quite simple to explain; although the detailed sequence of events - and the

actual format of the Grand March, with regard to the transition into Squares - can be quite intricate in its design, sometimes involving a Choreographic Routine that needs to be “Called” (or - more correctly: “Prompted”).

Here is an example of a basic procedure for setting up and starting a Grand March:

1. Make sure that all those attending (VIPs, Dancers, and Callers), understand the importance of the Grand March and know when and where it is happening; this should mean that all of the attendees are in the Dance Hall (but not in Squares).
2. Ask the Dancers to create a “corridor” between the back of the Hall and the stage.
3. One at a time, invite the dignitaries (VIPs), in attendance to walk from one end of the Hall to the other; announcing each person by name (as well as their partner) and inviting them to walk, down the “corridor”, to the front of the Hall. Once at the



front of the hall, they should already know that they need to: “Courtesy Turn” and stand, with their backs toward the stage, forming lines of four couples.

**Note:** Make sure that you call the VIPs in the correct order - and that you remember to invite ALL of them using their correct official titles; you need to create a list and - to ensure that there are no “embarrassing” moments (i.e. pauses) - it is a good idea to speak with those people that you will be summoning, ahead of time.

4. When all the VIPs are standing in front of stage and after speeches and any other announcements, ask them to “California Twirl” to face the stage and then invite the other Dancers to “form up” behind them to create Lines of Eight Dancers; it could be that (as previously agreed with the organisers) the other Dancers are to be invited to form up behind, in a certain manner; e.g. by Club-Name, or by their “State”, or by Country; to do this you can follow a simple “alphabetical” order, or save the larger groups (if these are a very large number), until last.
5. This will be the point at which you start the “Grand March”, usually by

having the lines of Eight “split in the middle (to form two lines of Four)” - and then have the four on the left promenade to the left as a line of Four - as the four on the Right promenade to the Right; it may be an idea to suggest that the four dancers all link arms - to avoid any confusion...

The “intricately designed, well thought-out, carefully planned Choreographic Routine” will now begin; exactly what that might comprise is not fixed; it could be something quite intricate and complex, involving patterns as well as Dancers “Passing Thru” en-route, or “Ducking and Diving”, “Clovering” (as in Cloverleaf) or even “Weaving” (as in “Weave the Ring”) through all of the oncoming Dancers.

**CALLERS BEWARE:** Being asked to organise and direct the Grand March is a fantastic honour that requires a lot of fore-thought and careful planning. It will only succeed if the Caller has correctly anticipated any and every possible ‘misunderstanding’ that may result from their directions. As this creates the opportunity for a great display, it could be the ‘Acid Test’ of any Caller’s ability to provide effective non-ambiguous instructions!





## An Australian Christmas

Australians have a special way,  
Of spreading Christmas cheer,  
Plouging snow is a big no-no,  
We have sun over here,

Christmas pud is a pav instead,  
While lunch is on the beach,  
Cold ham replaces turkey,  
And we have three servings each,

Kangroos help Santa out,  
'Cause reindeer just won't do,  
For they don't know the bush so well,  
Roos just bound on through.

Forget the fur lined boots this year,  
Thongs are what you need,  
Rudolf will have to sit it out,  
While Skippy takes the lead.

But don't you worry, have no fear,  
Santa's used to us down here!

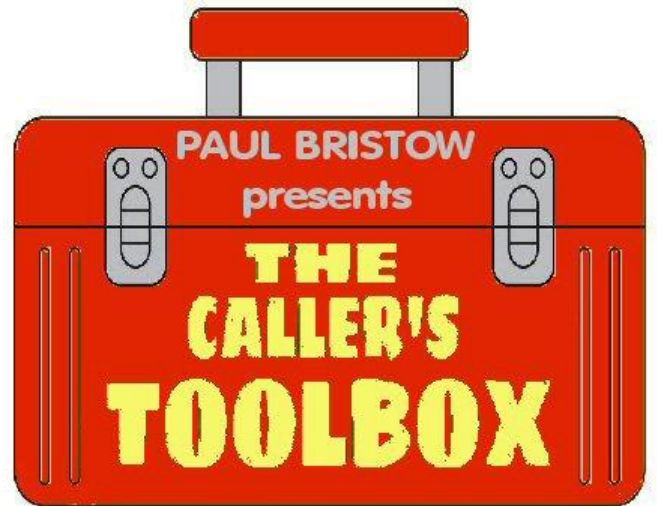


# Caller Training 1 – **THE FUNDAMENTAL QUESTIONS**

As a Caller Coach of 36 years' experience, I have identified some of the fundamental ideas about the type of questions that most Callers (new or existing) are likely to ask; I thought that you might be interested to know what these are - and my answers:

The most common question asked (by students at a Caller School) tends to be "How do you find your corner?" I'm always intrigued (and a little amused) by this question. In simple terms my answer is "I never lose my corner (and I am not just trying to be glib) - I always know where the corner will be - and how to get quickly to that location". The fact is that there are only four positions where a corner can be located - at any stage during the choreography (unless you are using Circles, Stars or are in a Square-Up Set - where there is only one); these locations will be - at the very most - three Calls away (and yes, I am talking about three comfortable, smooth, danceable calls - no sharp turns and no contortions necessary for any of the dancers). Have you ever danced to a Caller who seems to be going round and around, with no real purpose - and has two or more Squares waiting for an Allemande left? That is a Caller "looking for a corner..."!

The second most common question would be: "how do you remember who was dancing with whom?" This is an interesting one, as when I first start calling to any group, I do not remember more than one person in each square, as that is the safest, simplest, and most



effective means of control. It is much better than systems used where you must follow four adjacent Dancers and three relationships (i.e. seven pieces of information).

To understand both, a little better, let me explain. Many systems that Callers can use to resolve a Square (i.e., find the correct corner at the correct location), will follow two adjacent couples: e.g. number four couple and number one couple - and in that situation number one man will be number four girl's corner, so it is necessary to remember number one man's partner, number four man's partner and number one man's corner i.e. four people and three relationships - this is the requirement of a large number of systems that are normally introduced to newer Callers - as a set of "safety wheels" might be introduced to somebody learning to ride a bicycle.

If you intend to take calling seriously, you have to get rid of the "safety wheels" and stop using these mundane systems in order to resolve the square; these are the systems that are most easy to spot from the Dancers point of view and will (occasionally) result in a Caller asking the floor to tell them who their corner is: i.e. "will you point at your corner..."!

## **Caller Training 2 – METHODS AND SYSTEMS**

Callers need a System to “control” the Dancers, to get them to where they need to go and eventually to “Resolve” the Square: i.e., to get the Dancers to an Allemande Left that will work, or get them back home, or get them to the point where a clever and exciting “Get-Out” can begin; there are a very large number of different Systems (probably more Systems than there are Callers) and far too many to list!

If Callers want to prevent their choreography from being “predictable” (and boring) they should use as many different systems as they possibly can. If you ever feel that you know, each time, when the Allemande Left is coming, you are Dancing to a Caller who relies too much on simple Systems or uses the same System all of the time!

Most dangerous of all the Systems are the ones taught to student Callers. They are like “training wheels” on a bicycle; and should be considered by any new Caller as an “Albatross” that they must stop using, as soon as they possibly can, to stand any chance of moving on beyond the simplest choreography.

**All Callers should continue to discover, learn and try-out new Systems, to maintain the level of dancer excitement and enjoyment.**

To be an effective method of dancer control (in fact to work at all) every System must use all five of the “Methods of Choreographic Management”:

**Memory** - Callers need to learn the name and the definition of every Call, also the ways in which the Calls can be used together - either by memorising complete routines or (much better) learning the effects of using Calls, either independently, or in short sequences.

Originally, every Square Dance was a standard fixed routine that had to be memorised and - until quite recently - this was also a requirement for most Singing Call choreography; each Singing Call having its own specifically written dancing routines.

**Reading** - The main element of Reading is to understand how choreography is written and how it can be presented, in a manner that will be as close as possible to 100% successful. In higher Programmes (C2 upwards) Callers are often expected to Read to avoid “wasted Calls”. However, Reading will seriously limit the development of newer Callers who should (at all costs) avoid using any written Choreography when they Call.

**Sight** - A term used to describe when the Caller is controlling the Dancers by watching where they are and then deciding where they might go; it is not a stand-alone System. When considered as a Method, it is an absolute necessity for any good Caller to utilise good Formation (Arrangement) Management - Body Flow/Timing - and “Flow Modules”.

**Modules** - A Call (or series of Calls) requiring that the Caller understands the full effect upon the Dancers of using each and every Call, as well as Calls for sequences; there is a great deal to learn about Modular choreography - very complicated - but very useful.

**Mental Image** – Every Caller must remember where the Dancer(s) started, in order to eventually “Resolve” the Square; this Method can be expanded to include a vast range of things (Four Allemandes, Allemande Left - in Three Calls, resolving using one Man); all Systems require Mental Image to work, and the best Systems make heavy use of it.



## **Caller Training 3 – THE BUMPER STICKERS**

At a Caller School, one of the first things I usually do is to establish three simple "Bumper Sticker" ideologies (a short statement that could appear on a car bumper), to remind Callers where their priorities should be and what they should be doing to achieve the best possible result; the first of these is:

**The Dancers Must Succeed** - this is really quite an obvious statement but it doesn't matter how complicated the choreography is that you are presenting you must have established exactly how the Dancers will achieve what you intend. You must have anticipated every mistake that they might make and how that might be corrected. You must have determined concise effective words or phrases that could be used to help them to succeed without interfering with the proper smooth flow of the Dance. If you can do this then the Dancers will believe that you are wonderful. If you can't do this, then what you are Calling is too difficult and the Dancers will lose respect for you. You will need to understand "Degree of Difficulty" in order to guarantee success.

**The Caller Must Entertain the Dancers**  
This would be the second Bumper Sticker (or the first Bumper Sticker for inexperienced Callers). It is an obvious requirement because people who have decided to spend their free time (their single most valuable commodity) dancing to your choreography are looking to be entertained.

Entertainment can be achieved in different ways for different groups, but achieving it, effectively, is an essential requirement. The Caller, having

considered the technical aspects of his or her choreography, must then step back and consider how to turn what he or she is doing into an impressive "show". Every time you Call you should be putting on a show!

**Callers Must Never Stop Seeking/Learning/Trying New Things.**

It is essential to continue to grow as a Caller or you will become less than you could be. Constantly review what you are Calling. Every single time you Call, you should present something new. The best way to achieve that is to try and present something you don't recall having called before - but be careful that you don't Call your way into something, unless you know how to get out of it! In time, if you keep working with new ideas, you will reach the point where you manage to get out, easily, every time. It will have become part of your "creative process". This is very much the province of a Caller with a colossal amount of experience, but if you put the work in, then it will start to happen for you.

Ideally, at a Caller School, these "Bumper Stickers" would be neon signs on the wall behind me. I could light up at the press of a button, every so often – but especially when the students are uncertain of the best way to proceed – Should that happen, I would illuminate one, two or all three of the signs, to remind them of these simple criteria.

Using these simple ideologies would be of great benefit to any Student Caller, and will be of particular use to the more experienced Callers in the group, who are keen on "Self-Improvement"!

## Caller Training 4– HOW DIFFICULT IS IT TO TEACH SOMEONE HOW TO CALL

I could start by saying that “teaching someone to Call is impossible”; there is no way that any individual can take a person and turn them into a Caller, by just “teaching”. Every person is an individual, and no two people think the same way. Consequently, the best that you can do is to help any interested person to understand all (or as many as possible) of the Systems that exist so that they can find the one that suits them the best, i.e., the one that they can use to develop their own skills.

However, at the risk of sounding too negative, it might be reasonable to say that “teaching someone to Call is virtually impossible”. The complicated nature of Calling would first require that you spend a fair amount of time assessing the thought processes of the individual for whom you intend to provide tuition. You need to analyse their thought processes to an absolute level before you could decide where to start.

As this is not possible (for all intents and purposes), it becomes necessary to attempt to teach in a generic fashion. This is done by simplifying each of the topics and presenting them in a ‘First Contact’ situation. This would be the process used at a Caller School. However, ultimately, to teach anyone how to Call requires designing a training course, which is appropriate for the individual concerned. As every brain works differently, your best approach would seem to be to present as many different ideas as possible, to allow each student to pick out the things that will work for them. **But be careful.** The one thing that you should never do is to try to

“force” someone to start thinking in a specific fashion. It is very likely that teaching as many ideas as possible will confuse more than assist, so don’t try to cover every single System, in depth.

If you are teaching a group of newer Callers, there are so many items that you could present at a primary level by just giving an overview that it is relatively simple. However, the moment you move into specifics, you must do this ‘thinking process analysis’ to make sure that it fits. If you are the Caller Coach, simply telling people how you do it, is very unlikely to be helpful. To be absolutely effective, you need to instead, determine how they might be able to do it. The primary purpose of the “on-the-mike” sessions that new Callers endure, is to try and determine how their minds work and will or won’t understand!

You must first make sure that you have considered all of the options that are available. If there are experienced Callers amongst the students, the chances are that each of them has already created an individual System...

Caller Coaches need to understand all of the alternative Systems to be able to present anything that is helpful; or, to put it differently, the system that you present to each of the Caller Students needs to be “bespoke” (tailored to the individual). It needs to fit the thinking process of that individual. If it does not, you will be trying to squeeze a Square Peg into a Round Hole and although Squares and Rounds go together very effectively in most situations, it would not work when it comes to Caller Training!

*Paul Bristow has been actively calling since 1977 and has been involved in caller Training programs all over the world for over 30 years. Paul is an internationally renowned caller and recording artist on several labels as well as being Owner and Producer [Sting](#) and [Snow](#) Records.*

*Paul is an excellent showman and performer, known as a “Dancers Caller” who calls for the dancers to ensure that a good time will be had by all.*



**“As I understand it, Christmas is the time of year when we celebrate the birth of the first credit card.”**



# CHRISTMAS IN AUSTRALIA

## WHEN DOES CHRISTMAS BEGIN IN AUSTRALIA?

In Australia, Christmas preparations start in November and go into full swing in December. Unlike in the northern hemisphere, Christmas in Australia falls right in the middle of summer when the days are filled with sun and warmth.

As a result, Christmas events in Australia often have a summer theme. **Barbecues are popular among Australians** and, in some instances, may replace a traditional Christmas dinner.

Christmas Day takes place on December 25 during the summer holidays. The

festivities don't stop until the end of the month, as Australians value their loved ones and will find any excuse to celebrate with them.

In Australia, Christmas Day is a public holiday. Many businesses close so that their employees can spend Christmas with their families. Although many families begin celebrating on Christmas Eve, December 24, the day isn't a national holiday, so businesses usually remain open.

## WHO CELEBRATES CHRISTMAS IN AUSTRALIA?

Australia is a highly diverse country, comprising **more than 100** merging religions. Christianity is the most prominent one, currently observed by 51% of its citizens.

**British** and Irish immigrants played a large role in the development of churches, schools, and orphanages in the early 19th century.

Since the 1970s, there has been a steady increase in religions not associated with Christianity, and many Australians nowadays do not consider themselves religious.

When it comes to Christmas traditions, it's common to find those who don't identify as Christians still joining in the hype and celebration.

## ***10 POPULAR AUSTRALIAN CHRISTMAS TRADITIONS***

### **1. SING ALONG WITH CAROLS BY CANDLELIGHT**

A popular tradition in Australia is Carols by Candlelight, which occurs annually on Christmas Eve in major cities like Sydney, New South Wales; Brisbane, Queensland; Perth, Western Australia; Adelaide, South Australia; Hobart, Tasmania; and Canberra, Australia Capital Territory.

This joyful event brings together people of all ages to unite outside, preferably in a

park. They hold candles and sing along to Christmas carols performed by singers and/or an orchestra.

Donations and funds gathered from tickets and candle sales go to Vision Australia, an organization dedicated to people with blindness and low vision.

Some popular Christmas carols and songs in Australia include:

- All I Want for Christmas Is You
- Australian 12 Days of Christmas
- How to Make Gravy
- Jingle Bells
- Oh Christmas
- Six White Boomers
- The Silver Stars Are in the Sky
- White Christmas

## 2. ENJOY CHRISTMAS PARTIES AND CELEBRATIONS

In the weeks leading up to Christmas (and even the days following Christmas Day), it's typical for many parties and celebrations to take place.

Christmas gatherings of all sorts, including work parties and personal celebrations, are increasingly popular. Guests are

expected to bring a plate of food and/or drinks as a common custom.

There is an immense increase in food and alcohol consumed at parties and gatherings over the Christmas holidays. Australian people will also take the opportunity to exchange gifts and Christmas cards during these festivities.

## 3. ATTEND CHURCH

On Christmas Eve, many Australian families attend church to pray and sing carols. Many events, readings, plays, and ceremonies take place in Christian and Catholic churches in the days leading up

to Christmas. Like in many parts of the Northern Hemisphere and the rest of the world, some Christmas Eve church services occur at midnight to welcome Christmas morning.

## 4. SANTA IS COMING TO TOWN!

The 25th day of December, the official day of Christmas in Australia, is the day that Santa Claus visits children around the country. Australian families leave out cookies the night before for Santa as a thank-you for delivering their presents and filling their stockings with all kinds of surprises. Some people also put out carrots for Santa's reindeer.

Santa Claus in Australia often looks similar to how he does in other countries with his

red suit and thick white beard. However, you may also see a fun twist on the figure — surfing Santa.

Each year on Christmas Eve, hundreds of surfers head to Cocoa Beach in Santa suits and ride the waves. It's a fun way of celebrating Christmas, and the event draws both locals and tourists who gather on the beach to watch the fun.

## 5. CELEBRATE BOXING DAY, TOO.

Boxing Day takes place on the 26th of December and has British origins. In Australia, it is a public holiday and a day when many special events take place.

One of the biggest special events is the Boxing Day test match. It's a largely

significant cricket match that takes place on the Melbourne Cricket Grounds.

Another important Boxing Day tradition is the Sydney to Hobart yacht race broadcast on TV stations across the country. The event attracts more viewers than any other yacht race in the world.

For those who love a bargain, the Boxing Day shopping sales begin this day and

include excess items sold at heavily reduced prices.

## 6. PARTY AT BONDI BEACH (or the nearest great beach).

Thousands of people flock to Bondi Beach in Sydney in costumes each year to celebrate Christmas. Many people wear Santa hats and celebrate the day with plenty of food, sport, and surfing.

Christmas trees are set up along the beach to help set the mood for a festive day and the most wonderful time of year.

Even outside of Bondi Beach, many people spend Christmas Day at the beach. Since Christmas falls during the summer, it's a great time to sunbathe, swim, and enjoy a picnic Christmas lunch of cold meats and refreshing ice-cold beer on the shore.

## 7. PLAY A GAME OF CRICKET.

A game of cricket isn't just played in a match by professionals. Many Australian families also enjoy playing it against their friends and family members.

Australians will play the game before or after their Christmas feast.

## 8. DECORATE YOUR HOUSE.

Christmas decorations play a huge part in celebrating the joy and excitement of the festive season.

A Christmas tree is set up in the home and decorated with ornaments, candy canes, tinsel, and Christmas lights. Some Australians love live Christmas trees, while others opt for artificial ones. They may finish off both types of Christmas trees with fake snow in the spirit of the Christmas season.

It's common for presents to be placed under the tree in the weeks leading up to Christmas. In addition, Australians love to put decorations around the house in various areas and spots.

Christmas stockings are also extremely common, often reserved for children. On Christmas Day, little ones enjoy finding sweet treats and smaller gifts left inside them by Santa Claus.

For the outside of the home, it's the norm to hang a garland on the door. A lot of Australians enjoy decorating the front porch and garden with colourful lights and inflatables.

Malls, restaurants, hotels, and venues of all kinds get into the swing of Christmas by decorating weeks, sometimes even months, in advance.

## 9. ENJOY YOUR FEAST OUTSIDE.

Food and drink play a very significant part in Australian Christmas festivities. For the main meal on Christmas day, people may serve:

- Roast turkey and all the trimmings like potatoes, stuffing, and parsnips

- Fresh seafood like prawns
- Salad
- Barbecued fare

Beer is a popular choice among men to wash down that roast turkey, while



women typically opt for wine and champagne.

Since the weather is so good this time of the year, Australians like to sit outside in the warm sun while enjoying lunch with their loved ones.

Spending hours in the kitchen making gingerbread men and other baked goods is a common practice during Christmas and is enjoyed wholeheartedly by the entire family.

## 10. VISIT A CHRISTMAS MARKET

Consider visiting a **Christmas market** to get into the spirit of Christmas in Australia. These open-air festivals typically begin in early December and feature booths selling arts and crafts. In addition to getting your Christmas shopping done, you can eat delicious foods and enjoy live performances at the markets.

Some of the top Christmas markets in Australia include:

- **Noel Sydney**, held at the Royal Botanic Garden in Sydney
- **Artisan Christmas Market** in Port Melbourne
- **Jingle All the Bay Christmas Market** in Sandgate
- **Bazaar** in Fremantle

## And One Extra -1. WATCH CHRISTMAS MOVIES

As with many other countries, many Aussies veg out on Christmas movies during the holiday season...from traditional Aussie fare such as Bush

Christmas, to regular offerings such as Last Christmas, Jingle All The Way, Home Alone...and Die Hard!!!

## MERRY CHRISTMAS, AUSTRALIAN STYLE!

Now that you're familiar with some of Australia's most popular Christmas traditions, you're ready to get into the spirit of the holidays. On behalf of all of us — Merry Christmas!



## DEFINITIONS FROM REAL LIFE

**Abasement**, n. Where the furnace is located.

**Adult**, n. a person who has stopped growing at both ends and is now growing in the middle.

**Argument** :n. A discussion that occurs when you're right, and continues until he realizes it.

**Avoidable**: v. The main aim of a Bullfighter.

**Barbarian**, adj. Belonging or related to Barbara.

**Barium**, n. What doctors recommend when their patients die.

**Benign**, adj. What you be after you be eight.

**Bide**, v. Past tense of buy.

**Buccaneer**, n. What pirates pay for corn.

**Cannibal**, n. Someone who is fed up with people.

**Carnation** *n*. Country where each citizen owns an automobile.

**Congress**, n. The antonym of progress.

**Colander** *n*. Someone who arrives with you on the same plane.

**Classic novel** *np*. A book which people praise, but seldom read.

**Coffee**, n. The person upon whom one coughs.

**Conference** *n*. The confusion of one man multiplied by the number present.

**Conference room** *np*. A place where everyone talks, no one listens, and later everyone disagrees about what was said.

**Counterfeiters**: npl. Workers who install kitchen cabinets.

**Dilate**, v. To live a long life.

**Diode** *n*. A pair of two long poems

**Disaster**, vp. What happened to the lady who backed into a propellor

**Egotist**, n. Someone who is usually me-deep in conversation.

**Father** *n*. The banker that nature provides.

**Hamlet**, n. A small pig.

**Hangover**, n. The wrath of grapes'

**Infantry**, n. A small, immature tree.

**Inflation**, n. Cutting money in half without damaging the paper.

**Lecture** *n*. The art of transferring information from the notes of the lecturer to the notes of the lecturees without passing through the minds of either.

**Liquor** *n*. How a male animal cleans his mate.

**Lobster** *n.* Someone who throws poorly.

**Maritime** *n.* Hour of a wedding.

**Medieval**, *adj.* Not completely wicked

**Nitrate** *n.* The price after sundown.

**Node**, *v.* Past tense of *knew*.

**Office** *n.* A place where you can relax after a strenuous night at home.

**Oxymoron**, *n.* Someone who is as dumb as an ox.

**Paradox**: *npl.* Two physicians.

**Parasites**: *npl.* What you see from the top of the Eiffel Tower.

**Pharmacist**: *n.* A farm hand.

**Politician** *n.* Someone who shakes your hand before an election and your confidence after it.

**Ramshackle**, *n.* Chains for a male goat

**Relief**: *v.* What trees do in the spring.

**Rubberneck**: *vp.* What you do to relax your wife.

**Secret**, *n.* Something you tell to one person at a time.

**Skeleton**, *n.* A collection of bones with the person scraped off.

**Silverfish**, *n.* A precious fish that is not quite as good as a goldfish.

**Tablet**, *n.* A small table.

**Transcendental** *adj.* Above the teeth

**Tears** *n.* The means by which masculine will-power is defeated by feminine water-power.

**Tumour**, *n.* One more than one more.

**Toothache**, *n.* The pain that drives you to extraction.

**Tomorrow**, *n.* One of the greatest labour-saving devices of today.

**Urine**, *vp.* Where you are when you aren't out.

**Yawn**, *n.* An honest opinion openly expressed.

**Wrinkle**, *n.* Something other people have; I have character lines.

**Work**, *n.* Where Mommy and Daddy go to get fired.



I asked my wife what she wanted for Christmas.

She said, "Nothing would make me happier than a diamond necklace!"

So I bought her NOTHING!



# MAINSTREAM

## THEME IDEAS

### VARIOUS THEMES for DANCING VARIETY

Over the life of BTM I have presented lots of thematic ideas and concepts, usually with a couple of pages of choreography. This issue, we have a few different ideas, all of which are easily expanded as central theme, as a part-theme, or just general material.

#### WORKING WITH ENDS AND CENTRES

SIDE LADIES CHAIN,  
HEADS LEAD RIGHT,  
CIRCLE TO A LINE,  
PASS THRU, WHEEL & DEAL,  
CENTRES SQUARE THRU 3/4,  
CENTRES IN, CAST OFF 3/4,  
CENTRES SLIDE THRU,  
SQUARE THRU 3/4,  
ENDS U-TURN BACK,

**Where's Corner?**

ALLEMANDE LEFT.

HEADS RIGHT & LEFT THRU, **THEN**  
PASS THRU, SEPARATE ,  
AROUND TWO TO A LINE,  
FORWARD & BACK,  
ENDS PASS THRU, U-TURN BACK,  
CENTRES SLIDE THRU,  
ALL PASS THRU, ALLEMANDE LEFT,  
R & L GRAND - **HOME**

**PL**: PASS THRU, ENDS FOLD,  
CENTRES U-TURN BACK,  
DOUBLE PASS THRU, CENTRES IN,  
CAST OFF 3/4, :**PL**

**PL**: CENTRES SQUARE THRU,  
JUST THE ENDS ALLEMANDE LEFT,  
ALL RIGHT & LEFT GRAND.

HEADS 1/2 SQUARE THRU,  
SLIDE THRU, RIGHT & LEFT THRU,  
ENDS STAR THRU,  
CENTRES 1/2 SQUARE THRU,

SPLIT TWO, SEPARATE,  
AROUND ONE TO A LINE,  
FORWARD & BACK, 2 MEN  
TOGETHER – 1/2 SASHAY,  
2 LADIES TOGETHER – 1/2 SASHAY,  
ALL STAR THRU,  
CENTRES CALIFORNIA TWIRL,  
PASS TO THE CENTRE,  
CENTRES PASS THRU: **CB Rot 1/2**

HEADS 1/2 SASHAY, PASS THRU,  
SEPARATE, AROUND ONE TO A LINE,  
ALL TOUCH 1/4,  
CENTRES WALK & DODGE,  
ALL FACE THE ONE BESIDE YOU,  
STAR THRU, CENTRES IN,  
CAST OFF 3/4,  
CENTRES RIGHT & LEFT THRU,  
SAME LADIES CHAIN,  
ENDS SLIDE THRU,  
SQUARE THRU 3/4,  
OTHERS PASS THRU, **THEN**  
CLOVERLEAF: **CB exact**

HEADS STAR THRU, PASS THRU,  
SPLIT TWO, SEPARATE,  
AROUND ONE TO A LINE,  
PASS THRU, ENDS TRADE,  
CENTRES U-TURN BACK,  
ALL STAR THRU, CENTRES IN,  
CAST OFF 3/4, ENDS SLIDE THRU:  
**HOME**

HEADS SLIDE THRU,  
BOX THE GNAT, PASS THRU,  
SQUARE THRU, BEND THE LINE,  
ENDS STAR THRU,

CENTRES 1/2 SASHAY,  
PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
ALL SLIDE THRU: **CB rot 1/2**

### CHANGE HANDS, CHANGE GIRLS

4 COUPLES HALF SASHAY,  
SQUARE YOUR SETS THAT WAY,  
HEADS PASS THRU, U-TURN BACK,  
SIDES BOX THE GNAT,  
CHANGE GIRLS & HANDS,  
ALLEMANDE LEFT.

**PL**: SWING THRU, SPIN THE TOP,  
MEN CIRCULATE, BOX THE GNAT,  
CHANGE HANDS &  
LEFT BOX THE GNAT,  
CHANGE HANDS TWICE,  
ALLEMANDE LEFT

HEADS PROMENADE 1/2,  
SIDES PASS THRU,  
PARTNER TRADE, STAR THRU,  
THEN U-TURN BACK,  
SQUARE THRU, BEND THE LINE,  
ENDS STAR THRU,  
CENTRES 1/2 SASHAY, **THEN**  
PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
ENDS STAR THRU, (\*)  
CENTRES PASS THRU,  
THEN U-TURN BACK: **HOME**

HEADS PROMENADE 1/2,  
SIDES SQUARE THRU 3/4,  
SEPARATE,  
AROUND ONE TO A LINE,  
ENDS STAR THRU,  
CENTRES 1/2 SASHAY, **THEN**  
PASS THRU, SEPARATE,

AROUND ONE TO A LINE,  
ENDS STAR THRU, (\*) CENTRES  
PASS THRU, U-TURN BACK: **HOME**

**Or from (\*)** BOX THE GNAT,  
CHANGE HANDS, CHANGE GIRLS,  
ALLEMANDE LEFT.

HEAD LADIES CHAIN,  
TURN A FULL TURN &  
PROMENADE 3/4, ZOOM,  
CENTRES STAR THRU, PASS THRU,  
SEPARATE AROUND TWO,  
COME INTO THE MIDDLE &  
1/2 SQUARE THRU (**CB**),  
BOX THE GNAT, CHANGE GIRLS,  
RIGHT & LEFT THRU, PASS THRU,  
FACE YOUR PARTNER, PASS THRU,  
U-TURN BACK, BOX THE GNAT,  
CHANGE HANDS, ALLEMANDE LEFT.

SIDE LADIES CHAIN,  
HEADS 1/2 SASHAY,  
PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
PASS THRU, WHEEL & DEAL,  
CENTRES RIGHT & LEFT THRU **WITH**  
**A FULL TURN**, SLIDE THRU,  
PASS THRU, BEND THE LINE,  
PASS THRU, U-TURN BACK,  
BOX THE GNAT, CHANGE HANDS &  
GIRLS, LEFT BOX THE GNAT (**great**  
**fun gimmick**), CHANGE HANDS &  
SLIDE THRU, RIGHT & LEFT THRU:  
**PL**

### FACE YOUR PARTNER

SIDE LADIES CHAIN AND 1/2 SASHAY,  
HEADS RIGHT & LEFT THRU **AND**  
1/2 SASHAY, PASS THRU,  
SEPARATE AROUND ONE TO A LINE,  
PASS THRU, WHEEL & DEAL,  
FACE YOUR PARTNER, PASS THRU,

WHEEL & DEAL, **CENTRES ONLY**  
ALLEMANDE LEFT, R & L GRAND.

4 LADIES CHAIN,  
HEADS PROMENADE 1/2,  
HEADS TOUCH 1/4, WALK & DODGE,  
SWING THRU, MEN RUN,

THOSE FACING OUT -  
PARTNER TRADE, ALL PASS THRU,  
WHEEL & DEAL,  
DOUBLE PASS THRU,  
FACE YOUR PARTNER, PASS THRU,  
WHEEL & DEAL,  
LADIES SQUARE THRU 3/4,  
STAR THRU, PROMENADE.

ALL 1/2 SASHAY,  
HEADS STEP FORWARD &  
TURN YOUR BACK ON PARTNER,  
PASS THRU, CENTRES PASS THRU,  
ALL FACE YOU PARTNER &  
BACK AWAY, ENDS STAR THRU,  
CENTRES TURN THRU &  
CLOVERLEAF, ALLEMANDE LEFT

### FACE THE CALLER

HEADS PROMENADE 1/2,  
NEW CPL #1 FACE CORNER &  
BOX THE GNAT,  
SQUARE YOUR SETS (*just like that*),  
HEADS HALF SASHAY &  
PASS THRU, SEPARATE,  
AROUND 2 TO A LINE, STAR THRU,  
(*All Facing Caller*)  
LEAD COUPLE PARTNER TRADE,  
PASS TO THE CENTRE,  
CENTRES PASS THRU: **CB (rot 1/2)**

CPL #1 FACE CORNER &  
BOX THE GNAT,  
HEADS 1/2 SASHAY, PASS THRU,  
SEPARATE, AROUND 2 TO A LINE,  
PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU, FIRST  
COUPLE GO LEFT, SECOND GO  
RIGHT, STAR THRU,  
(*All Facing Caller*)  
LEADS CALIFORNIA TWIRL,  
PASS TO THE CENTRE,  
SQUARE THRU 3/4: **CB exact.**

### SQUARE THRU OUTSIDE (going around the centres)

HEADS RIGHT & LEFT THRU,  
EVERYONE 1/2 SASHAY,  
SIDES PASS THRU, SEPARATE  
AROUND ONE TO A LINE,  
ENDS SQUARE THRU OUTSIDE,  
CENTRES STAR THRU,  
CALIFORNIA TWIRL, PASS THRU,  
CENTRES IN, CENTRES FOLD,  
SWING THRU, RECYCLE: **CB exact.**

HEADS PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
ENDS SQUARE THRU OUTSIDE,  
CENTRES SQUARE THRU INSIDE,  
CENTRES IN, CAST OFF 3/4,  
ENDS SQUARE THRU OUTSIDE,

CENTRES RIGHT & LEFT THRU,  
FLUTTERWHEEL, SWEEP 1/4,  
PASS THRU, CENTRES IN,  
CAST OFF 3/4, SLIDE THRU,  
CENTRES SQUARE THRU 3/4,  
PASS THRU, OUTFACERS TRADE,  
CENTRES LEFT SQUARE THRU 3/4:  
**EXACT CB**

HEADS 1/2 SASHAY, PASS THRU,  
SEPARATE AROUND ONE TO A LINE,  
ENDS LEFT SQUARE THRU  
**OUTSIDE,**  
CENTRES BOX THE GNAT, **THEN**  
SQUARE THRU 3/4, **THEN**  
CLOVERLEAF, ALLEMANDE LEFT.

### ALAMO STYLE FUN

ALLEMANDE LEFT ALAMO STYLE,  
HEADS SCOOTBACK (R),  
MEN SCOOTBACK (L),  
LADIES SCOOTBACK (L),

SIDES SCOOTBACK (R),  
HEADS SCOOTBACK,  
MEN SCOOTBACK,  
LADIES SCOOTBACK,

SIDES SCOOTBACK,  
ALL 4 COUPLES SCOOTBACK **BUT**  
MEN KEEP THE RIGHT HAND STAR,  
PICK UP YOR PARTNER,  
STAR PROMENADE (Wrong Way),  
SPREAD THE STAR WAY OUT WIDE,  
LADIES DUCK UNDER THE MAN'S  
RIGHT SIDE, ALLEMANDE LEFT.

Note: in the above module you can  
easily slot in a Swing Thru Double after  
the first 4 Scoots, or even a Swing  
Thru prior to first group and second  
groups.

ALLEMANDE LEFT,  
TOUCH 1/4 TO AN ALAMO RING,  
BALANCE, STARTING WITH THE  
RIGHT DO THE ACTIONS OF A SPIN  
CHAIN THRU, MEN RUN,  
ALLEMANDE LEFT.

ALLEMANDE LEFT, GO FORWARD 2,  
TURN BY THE RIGHT TO AN  
ALLEMANDE THAR,  
SHOOT THE STAR,  
TOUCH 1/4 TO AN ALAMO RING,

TURN NEXT BY THE LEFT, **WITH A  
FULL TURN**, BIT MORE, RIGHT &  
LEFT GRAND.

ALLEMANDE LEFT, ALAMO STYLE,  
HEADS SCOOTBACK,  
SIDES WALK & DODGE,  
HEAD MEN RUN & **SAME 4**  
PASS THE OCEAN, RECYCLE,  
PASS THRU, ZOOM,  
HEADS PARTNER TRADE:  
**CB rot 1/4 L.**

ALLEMANDE LEFT, ALAMO STYLE,  
HEADS CAST OFF 3/4 &  
LADIES TRADE, SAME LADIES RUN  
& **THEN** CPLS HINGE, **OTHERS**  
(Sides) WALK & DODGE, **THEN**  
CLOVERLEAF, CENTRES 1/2 TAG,  
FACE RIGHT & SQUARE THRU 3/4:  
**CB rot 1/4 L**

ALLEMANDE LEFT ALAMO STYLE,  
HEADS SCOOTBACK,  
SIDES SCOOTBACK, MEN RUN,  
ALLEMANDE LEFT

## ON THE 3<sup>RD</sup> HAND

HEADS SLIDE THRU,  
SQUARE THRU, **BUT ON 3<sup>RD</sup> HAND**  
TURN THRU, DO SA DO,  
SWING THRU, SCOOTBACK,  
MEN RUN, SLIDE THRU,  
SQUARE THRU, **BUT ON 3<sup>RD</sup> HAND**  
SWING THRU, MEN RUN,  
BEND THE LINE, SLIDE THRU :  
**CB (rot 1/4 R)**

HEADS SQUARE THRU,  
**BUT ON 3<sup>RD</sup> HAND** TURN THRU,  
SEPARATE AROUND ONE TO A LINE,  
ALL SQUARE THRU,  
**BUT ON 3<sup>RD</sup> HAND** TOUCH 1/4,  
MEN RUN, TRADE BY: **CB (rot 1/2)**

## RIGHT & LEFT THRU with a FULL TURN

**CB:** (Centres) SPLIT 2, SEPARATE,  
AROUND ONE TO A LINE,

CENTRES RIGHT & LEFT THRU **WITH  
A FULL TURN**, ENDS PASS THRU  
(check lines), ALL TAG THE LINE,  
FACE IN, RIGHT & LEFT THRU,  
SLIDE THRU : **CB (rot 1/2)**

HEADS RIGHT & LEFT THRU,  
PASS THE OCEAN, RECYCLE,  
PASS THRU, RIGHT & LEFT THRU  
**WITH A FULL TURN**,  
CENTRES SWING THRU,  
SPIN THE TOP, **THEN**  
RIGHT & LEFT THRU **WITH A FULL  
TURN**, CLOVERLEAF,



SWING THRU, MEN RUN,  
BEND THE LINE: PL

*Don't get dizzy with the next one!!*

CB: RIGHT & LEFT THRU WITH A FULL TURN,  
CENTRES RIGHT & LEFT THRU WITH A FULL TURN, CENTRES IN,  
CAST OFF 3/4, SLIDE THRU,  
CENTRES RIGHT & LEFT THRU WITH A FULL TURN,  
ALL RIGHT & LEFT THRU WITH A FULL TURN,  
CENTRES RIGHT & LEFT THRU WITH A FULL TURN, CENTRES IN,  
CAST OFF 3/4, SLIDE THRU,  
CENTRES RIGHT & LEFT THRU WITH A FULL TURN: CB

CB: RIGHT & LEFT THRU WITH A FULL TURN, TRADE BY,  
TOUCH 1/4, WALK & DODGE  
MEN FOLD, LADIES U-TURN BACK &

TURN THRU,  
MEN COURTESY TURN WITH A FULL TURN, TAG THE LINE,  
LEADS U-TURN BACK,  
SWING THRU, LADIES CIRCULATE,  
MEN RUN, WHEEL & DEAL,  
SWEEP 1/4 : PL.

PL: RIGHT & LEFT THRU WITH A FULL TURN, LADIES FOLD,  
TOUCH 1/4, LADIES TRADE,  
MEN CIRCULATE, RECYCLE,  
RIGHT & LEFT THRU WITH A FULL TURN, TRADE BY: CB

PL: RIGHT & LEFT THRU,  
PASS THRU, TAG THE LINE,  
FACE IN, CENTRES RIGHT & LEFT THRU WITH A FULL TURN,  
SPLIT TWO, SEPARATE,  
AROUND ONE TO A LINE,  
STAR THRU,  
LEADS CALIFORNIA TWIRL,  
ALLEMANDE LEFT.

## DO PASO

CB: RIGHT & LEFT THRU,  
1/2 SASHAY, U-TURN BACK,  
TRADE BY, SWING THRU,  
SPIN THE TOP, RECYCLE,  
SWEEP 1/4, SQUARE THRU 3/4,  
DO PASO, PROMENADE.

CB: PASS TO THE CENTRE,  
CENTRES PASS THRU,  
SWING THRU, MEN TRADE,  
TURN THRU, DO PASO,  
PROMENADE.





# RECYCLE

The following modules feature Recycle using same sexes in the wave. Here in

Australia, like Europe and Asia, Recycle is used from all sex arrangements. While the original teach may be used from a standard wave with men as ends and ladies as centres, the addition of other arrangements is the norm. I know that in other areas of the world, the use is limited to a standard wave set-up. Too often, we callers do not give the dancers enough credit for their ability to understand the definitions and actions of the calls. Dancers are pretty smart people!!! But, in order for them to gain the knowledge, we have to present it correctly in the first place!

## GENERAL TIP STARTERS

SIDES 1/2 SASHAY, CIRCLE LEFT,  
MEN FORWARD & BACK,  
MEN SWING THRU, RECYCLE,  
SQUARE THRU 3/4, CLOVERLEAF,  
LADIES U-TURN BACK, STAR THRU,  
PROMENADE.

HEADS 1/2 SASHAY, CIRCLE LEFT,  
LADIES FORWARD & BACK,  
LADIES SWING THRU, RECYCLE,  
SQUARE THRU 3/4, CLOVERLEAF,

MEN U-TURN BACK, STAR THRU,  
CALIFORNIA TWIRL, PROMENADE.

HEADS REVERSE PROMENADE 1/4,  
SIDES 1/2 SASHAY, PASS THRU,  
SWING THRU, CENTRES TRADE,  
CENTRES RUN, FERRIS WHEEL,  
MEN STEP TO A WAVE, RECYCLE,  
SWEEP 1/4, PASS THRU,  
CLOVERLEAF, LADIES PASS THRU,  
STAR THRU, PROMENADE.

## GET-INS

ALL 1/2 SASHAY,  
HEADS PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
PASS THRU, WHEEL & DEAL,  
MEN DOSADO TO A WAVE,  
RECYCLE, SQUARE THRU 3/4,  
DO SA DO, STAR THRU,  
COUPLES CIRCULATE, BEND THE  
LINE : **PL**

HEADS SQUARE THRU,  
SIDES 1/2 SASHAY, SWING THRU,

CENTRES TRADE, CENTRES RUN,  
FERRIS WHEEL,  
LADIES SWING THRU, RECYCLE,  
PASS THRU, SWING THRU,  
CENTRES RUN,  
COUPLES CIRCULATE,  
FERRIS WHEEL, MEN SWING THRU,  
RECYCLE, PASS THRU,  
STAR THRU, FERRIS WHEEL,  
CENTRES PASS THRU: **CB Rot 1/2**

## GET-OUTS

**CB**: RIGHT & LEFT THRU,  
PASS THRU, TRADE BY,  
TOUCH 1/4, WALK & DODGE,  
MEN FOLD, SWING THRU,  
CENTRES RUN, FERRIS WHEEL,

LADIES SWING THRU, RECYCLE,  
SWEEP 1/4, PASS THRU,  
CLOVERLEAF, MEN U-TURN BACK,  
TOUCH 1/4, MEN RUN,  
PROMENADE.

# GO THE OTHER WAY – IS IT RIGHT, LEFT, OR REVERSE?

By Mel Wilkerson

*The following article from Mel Wilkerson is one that he sent to me a couple of years ago. It was based on some of the discussions on social media and presents ideas that came from these discussions - Barry.*

This article was prompted by a question on an old call – no longer used – named, “Left Star Thru”. The question came from a relatively new caller doing research, who found out that this call would “actually program” in “TAMINATIONS” and prompted him to ask about things like left slide thru, left pass thru, etc.

The question raised a lot of discussion both on and off the Facebook New Caller page with input from many of the legends in calling such as Wade Driver, Johnny Preston, Bill Harrison, Mike Sikorsky, just to name a few.

In a new or newer caller social media page, I fully agree with the sentiment that, for new or newer callers, exploring left concepts and reverse concepts beyond what is named, defined in principle, and common practice at the basic and mainstream level is not really necessary. The reason for this is that there is so much other material and information to understand and become confident and competent with, well before the expansion of “concept calling”.

Development of the “Left” concept, beyond left swing thru, left square thru, or “Left Dosado” (and a few others) is something that requires a very solid grasp of the fundamental of calling. It is higher “extended” mainstream dancing that develops and continues to develop through the plus program and into the advanced program with the application of the “LEFT” modifier as a prefix. **IT IS NOT** just an intuitive change to do

something normally right-handed with the left hand.

The terminology is often still in use at the higher levels for clarification explanation of combination flow movements – as in Star Thru, Double Star Thru and Triple Star Thru.

To clarify this let’s have specific look at the Basic Star Thru, as opposed to the Advanced Double Star thru - :the definitions:

## Basic - Star Thru

**Starting formation:** Facing Dancers (man facing woman)

**Star Thru Dance action:** MAN PLACES HIS RIGHT HAND AGAINST WOMAN'S LEFT HAND, palm to palm with fingers up, to make an arch. As the dancers move forward the woman does a One Quarter (90 Degrees) Left Face Turn Under The Arch, While The Man Does A One Quarter (90 Degrees) Turn To The Right Moving Past The Woman. – (*Mel's note: there is more but those are the key elements.*)

At advanced you have the Double and Triple Star Thru, **but they have not referred** MAN indicator of Right Star Thru and Left Star Thru for many, many, years. Rather than the use of “right and left”, the definition uses the term mirror image and then clarifies as follows:

## DOUBLE STAR THRU / TRIPLE STAR THRU

### Double Star Thru:

**Starting formation:** From any appropriate formation (e.g. Normal

Facing Couples): Those who can Star Thru. Those who can do **THE MIRROR IMAGE OF A STAR THRU (AN ARCH IS MADE WITH THE MAN'S LEFT HAND AND THE WOMAN'S RIGHT HAND.** *Mel's note: again, there is more but that is the key part to read.*

### Triple Star Thru

**Starting formation:** From any appropriate formation (e.g., Double Pass Thru with normal couples in the centre and outsides sashayed): Those who can Star Thru. **THOSE WHO CAN DO THE MIRROR IMAGE OF A STAR THRU (AS IN DOUBLE STAR THRU).** Those who can Star Thru. In each part of the call, some dancers must be active.

As you will note – the term Left Star Thru is not involved. To understand what left really is it is important to look at the too often ignored, appendices in the definitions to clarify - what is a "left call"? In 2004 the ARC made a decision on the "left concept" which basically says:

*My translation:* The left concept applies to most things that are right hand starts etc but also left hand starts. Dancers should know the left concept and callers should use common sense using it.

The actual wording of the ARC DETERMINATION WAS AS FOLLOWS:

### Left Concept (September/October 2004)

**Q: At which program do we expect the dancers to know the "Left" concept (i.e., Lead Left, Left Turn Thru, Left Box the Gnat, Left Trade By, etc.)?**

**A:** Most MS dancers should be able to do these calls except "Left Trade By." If the dancers do not know how to do them or have never heard them, they should be work-shopped. A lot of GOOD caller judgment must be used when branching out into this area and it should NOT be taken too far.

Once again you cannot look at just a single concept definition, but you have to review the entirety of "Left" as opposed to "reverse" in the context because the two are often interchanged. Going back even further, in 2002 the ARC dealt specifically with the question of Star Thru.

ARC 2002 DECISION ON STAR THRU and a query of Reverse Star Thru and Left Star Thru as follow:

(October/November 2002)

**Q: Is it proper to call "Reverse Star Thru?"**

**A: No.** There already exists, in the Advanced Definitions, the term "Left Star Thru" and there is no need to change. The term "Reverse Star Thru" tends to implicate one of two things.

A) The lady should use her right hand and the man his left with the man going under the arch as the lady goes around and behind the man.

OR

B) The action would cause the dancers to "undo" the Star Thru while going backward. The word "Reverse" means to go backward. This usage is NOT in the Mainstream nor Plus programs.

The terms left and reverse as concepts begin at the Basic level and carry through the plus level until the Advanced level where the Left Modifier is further clarified as follows:

**Left:** The modifier "Left" applies to calls and interchanges right with left and, if also applicable, belle with beau (and also clockwise and counterclockwise). **LEFT SHOULD ONLY BE USED TO MODIFY CALLS WHERE A RIGHT-HAND TURN OR SHOULDER PASS IS CLEARLY PART OF THE DEFINITION.** The Left modifier is usually used with calls that start with one of the following:



- a) Right Pull By (e.g. Left Square Chain Thru, Left Split Square Thru)
- b) Pass Thru or passing action (e.g. Left Dosado, Left Pass and Roll, Left Track II, Left Wheel and Deal from a One-Faced Line)
- c) Tag The Line (e.g. Left 3/4 Tag, Left Turn and Deal)
- d) Right Arm Turn (e.g. Left Swing Thru, Left Turn Thru)
- e) Turn [a fraction] by the Right (e.g. Left 1/4 Thru, Left Remake)
- f) Touch (e.g. Left Touch 1/4, Left Spin the Windmill)
- g) Turn to the right (e.g. Left Wheel Thru, Left Roll to a Wave, Left Chase)

**To apply the Facing Couples Rule to a "Left" call**, dancers first Step to A Left-Hand Wave (e.g., Left Swing Thru, Left Relay the Deucey, Left 3/4 Top).

If a different modifier can perform the same function as the Left modifier (e.g., Wrong Way Promenade, Reverse Flutterwheel), then Left should not be used. Also see "Reverse", below.

The Left modifier does not affect other directions that are explicitly given. E.g., in Left Spin the Windmill Right, the outsides go right. (The Left only applies to the centres; this use of Left is only necessary for Facing Couples.)

**Mel's note:** The following is a very important statement that indicates that at advanced you should already understand the concept of left modifiers thoroughly and that they need to be used properly and frequently/ the statement in the definitions is as follows:

"At Advanced, the left versions of the calls are part of the program even when they are not explicitly listed".

The clarification is further expanded to let you see what the "reverse" modifier being referred to is and what you should

know and apply at advanced (i.e. already know and dance unless it is a named reverse of a movement which is part of the Advanced program) Still from the definitions:

**Reverse:** The modifier "Reverse" applies to certain calls and interchanges Beau and Belle and the directions of clockwise and counterclockwise (and also right and left). At Advanced, dancers are expected to apply Reverse to the calls listed below, and other applications of Reverse should be workshopped or avoided.

- a) Rollaway
- b) Half Sashay
- c) Wheel Around
- d) Courtesy Turn
- e) Flutterwheel
- f) Dixie Style to an Ocean Wave
- g) Circle to a Line
- h) Single Circle to a Wave
- i) Swap Around
- j) Recycle (from Facing Couples)

The important part of this would be the statement that: **LEFT SHOULD ONLY BE USED TO MODIFY CALLS WHERE A RIGHT-HAND TURN OR SHOULDER PASS IS CLEARLY PART OF THE DEFINITION.**

**Back to the question of "Left Star thru.** The movement Star Thru does not meet that criteria of the "left modifier" and the term "**Left Star Thru**" was **dropped** as a modified movement and as an explanation in teaching because it does not meet those criteria – hence the reason it is now called mirror image and not "Left".

**In short. The answer is no – Left Star Thru would be an inappropriate use.**

There was also significant generation of discussion as to where the Concepts of "Left" and "Reverse" should begin. Many

callers stated not until the Advanced level. Others were of the opinion that it begins as part of the learning of extended basics and extended mainstream after mainstream graduation. Others felt strongly that it should begin at basic where movements like Reverse Wheel Around, and Left Square Thru are actually named.

My opinion is a modification of the last one, in that I believe that the Left Concept should begin at the basic level as defined and listed but the use should be tempered with common sense in its application. Calling variations that need a technical explanation and serious walk through each time it is used is not a commonsense approach. Use of Left Swing Thru from an Alamo wave, or Heads Left Square Thru is common and fully acceptable at basic, as is Left Dosa Do – Make A Left-Hand Wave....or Centres Start – Left Swing Thru from a right-hand wave.

## WHAT ARE THE PROGRAM SPECIFICS?

The use of the “Left” dance action concept begins at the Basic program and the early form of “left concepts” is listed in the descriptive terminology. The following calls are noted in the basic program that use the “left concept” as a directive prompt.

- **LEFT DOUBLE PASS THRU**
- **LEFT SWING THRU** (from left hand or right-hand waves or facing couples as applicable)
- **LEFT SQUARE THRU**
- **LEFT DOSADO**
- **LEFT TOUCH** ¼
- **LEFT PULL BY** (directional call)

Left as a directional prompt call is used in the basic program as:

- **Left arm turn** (fraction)(directional call) – not to be confused with the mainstream left turn thru.
- **Boys step out to the left – backtrack** (directional call prompt from a wrong way promenade)
- **Left run or run left** (used when ambiguity occurs – such as from an Alamo ring) – **Note: usually the latter and as a directional addition.**
- **Heads/Sides lead left** – (directional prompt and is not really a “left concept”)

At the mainstream level there is very little further clarification on the use of the word “LEFT” however much of it relates to using the word left as a helper word in left hand waves or, as a direction to make the left-hand wave when the facing couples rule applies for a left-hand action.

## ACCEPTABLE

**(can use for clarification but don't make it a habit)**

versus

## NECESSARY

**(must be used as required by definition or dance action)**

Example: From a Left-Hand Ocean Wave, the phrase "Left Spin the Top" is acceptable. "Left" is a helping word (see "Additional Detail: Commands: Extra words").

Left Scoot Back is also using the “left” helper word from a left-hand formation and is classed as a dancer helping prompt rather than a “left concept movement.” It is acceptable but should be weaned off as dancers become more comfortable with use.

However, from an ocean wave (right or left-handed) **it is necessary** to say “Left Swing thru” because the action of swing thru is defined as starting from a right hand.

Facing couples - from facing couples, it **is necessary** to say Left Spin the Top, if no left-hand wave is established and that is the action desired. (*If the left-hand wave is established it is not necessary to say Left Spin the Top, but it is often helpful and acceptable*) The same facing couple concept applies to Left Swing Thru above (basics) with regard to making a left-hand wave for the swing thru.

Although not specified, Left Turn Thru is often used at the mainstream level.

At The mainstream level, movements most commonly used with the "left concept are:

- **LEFT TURN THRU**
- **LEFT SPIN CHAIN THRU** (from facing couples)
- **LEFT SPIN THE TOP** (from facing couples)

That clarifies using "Left" as a modifier for dancers but what about callers?

The same applies to new or newer callers. Expansions of the "left concept" beyond that listed above, are not, and should not, even be considerations in the learning process of developing fundamentals of good calling. There is more than enough material to achieve your desired goals without looking for something funky and strange to call at basic and mainstream just because someone somewhere used a version of a left call in an advanced or challenge program.

### How does reverse fit in to all this?

In one of the previous editions of BTM, we released an article about what is a "reverse" call. I am not going to expand on that; however, it is a good reference if you care to look it up. Rather, what I am going to quickly cover is the same application / level relationship of the "Reverse Concept" as we have just looked at with the "Left Concept".

Just like the "Left concept", The "reverse concept" begins in the Basic program. It is defined in the Callerlab programs as:

"A prefix to a call that generally instructs dancers to interchange the directions of clockwise and counterclockwise (and also right and left) throughout the call. See Additional Details: Commands: Extensions like Reverse Wheel Around".

In our previous article, on what is a reverse call and what makes a reverse call, there were some dos and don'ts etc., and we briefly touched on the difference between a "reverse" modifier call and a "left" modifier call.,

**AT BASIC AND MAINSTREAM**, The Reverse concept movements which are common (Australia, Australasia, Europe, and North America) still in use and / or named thus far:

- **REVERSE** as a movement direction - for example circle left, reverse go the other way back – as directed.
- **REVERSE WHEEL AROUND** – as defined.
- **REVERSE FLUTTERWHEEL** – as defined.
- **REVERSE DIXIE STYLE TO A WAVE** – This is more a directional "mirror image" of Dixie Style to a Wave where Left side persons lead by pulling by with a left, turning half right to the ocean wave with the opposite dancer (paraphrased)
- **"REVERSE" ROLLAWAY** - infrequently used at basic/mainstream.
- **"REVERSE" HALF SASHAY** – frequently used at basic mainstream.

### USED AT PLUS

- **"REVERSE" SINGLE CIRCLE TO A WAVE** - reverse single circle used at basic/mainstream (infrequent). Reverse single circle to a L-H wave

- **REVERSE CAST OFF  $\frac{3}{4}$**  - it is outlined in the comments as a variation in the Callerlab definitions, but I personally do not use it.

Others that have, and in some places, been regular to club use, are not so common - but still used at mainstream as workshops or as gimmicks are :

- **“REVERSE” COURTESY TURN** - rarely used except as a workshop until advanced.
- **REVERSE  $\frac{1}{2}$  SASHAY** – this is now classed as advanced but still used by many in Australia and Europe as basic/mainstream level dancing where it used to be.
- **REVERSE RIGHT AND LEFT THRU** - From couples back-to-back: Left Courtesy Turn (belles turn beaux); all Right Pull By ([I don't like this one either](#))
- **REVERSE THE WAVE** (boys / girls/ everyone but that was boy girl pairing – specific) – I think it became the gimmick call of FLIP THE CHICKEN (girls in the wave U-turn back) /FLIP THE ROOSTER (boys in the wave U-turn back) or FLIP THE HEN HOUSE (everyone in the waves U-turn back) – Regardless it really doesn't fit the reverse concept of the call other than changing a right hand/left wave to lines or a right/left wave to a left/right wave.

## AT ADVANCED

The reverse modifier is actually expanded on in the definitions as : The modifier "Reverse" applies to certain calls and interchanges Beau and Belle and the directions of clockwise and counterclockwise (and also right and left). At Advanced, dancers are expected

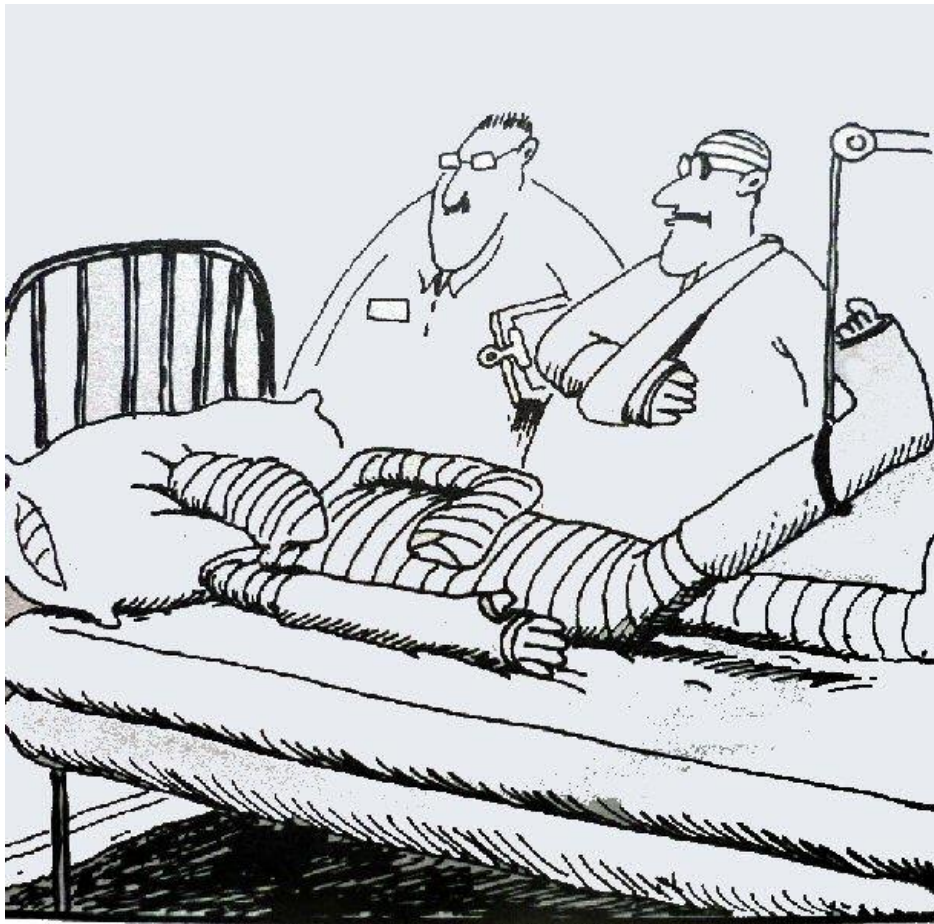
to apply Reverse to the calls listed below, and other applications of Reverse should be workshopped or avoided.

- **“REVERSE” ROLLAWAY** - frequently used at basic/mainstream.
- **“REVERSE” HALF SASHAY** – frequently used at basic mainstream.
- **“REVERSE” WHEEL AROUND** used at basic/mainstream.
- **“REVERSE” COURTESY TURN** - rarely used except as a workshop until advanced.
- **“REVERSE” FLUTTERWHEEL** – common
- **“REVERSE” DIXIE STYLE TO AN OCEAN WAVE** - frequently used at basic or mainstream.
- **“REVERSE” SINGLE CIRCLE TO A WAVE** - reverse single circle used at basic/mainstream (infrequent). Reverse single circle to a L-H wave used at plus.
- **“REVERSE” SWAP AROUND** part of the advanced program
- **“REVERSE” RECYCLE** (from Facing Couples) – part of the advanced program.

Most callers already know this, but I thought I would expand the idea for all the newer callers so that they know what is being referred to.

Simply put; common sense should apply and the use of “Left” or “Reverse” as a modifier should be limited to the use of defined / generally common movements at each program level. If you are going to expand on a concept, such as reverse Dixie style to a wave which is fairly common in Europe and Australia but may not be common in western Canada, then any reasonable caller would be expected to workshop it first.





**"So there he was — this big gorilla just laying there. And Jim says, 'Do you suppose it's dead or just asleep?'"**



**"Christmas is a time for giving.  
It's giving me a headache."**

# **+Plus Program**

## **GET-OUTS**

This issue we have more Get-Outs from Corner Box and partner Line Set-Ups.

### **From a CORNER BOX (CB)**

**CB:** SWING THRU, LADIES FOLD,  
PEEL THE TOP,  
CENTRE 4 SPIN THE TOP, **OTHERS**  
SINGLE HINGE & ROLL,  
CENTRES SWING THRU,  
RIGHT & LEFT GRAND.

**CB:** TOUCH  $\frac{1}{4}$ ,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, ALL 8 CIRCULATE 1- $\frac{1}{2}$ ,  
ENDS SINGLE HINGE & ROLL,  
CENTRES BOX THE GNAT,  
RIGHT & LEFT GRAND.

**CB:** SLIDE THRU,  
RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
FAN THE TOP,  
GRAND LEFT SWING THRU,  
LADIES RUN, COUPLES HINGE,  
COUPLES CIRCULATE, MEN HINGE,  
FLIP THE DIAMOND, LADIES TRADE,  
LEFT SWING THRU,  
TRADE THE WAVE, MEN RUN,  
PROMENADE.

**CB:** SPIN CHAIN THRU, MEN RUN,  
TAG THE LINE, FACE RIGHT,  
LADIES RUN, FAN THE TOP,  
RIGHT & LEFT THRU,  
ENDS TOUCH  $\frac{1}{4}$ , WALK & DODGE,  
CENTRES SLIDE THRU & ROLL,  
OTHERS TRADE, **HOME**.

**CB:** RIGHT & LEFT THRU,  
PASS TO THE CENTRE,  
CENTRES PASS THRU,  
SWING THRU, MEN RUN,  
TAG THE LINE, PEEL OFF,  
PASS THRU, TAG THE LINE,

FACE LEFT, WHEEL & DEAL,  
PASS THRU, RIGHT & LEFT GRAND..

**CB:** SWING THRU, MEN RUN,  
TAG THE LINE, PEEL OFF,  
PASS THRU, TAG THE LINE,  
PEEL OFF, PASS THRU,  
TAG THE LINE, FACE RIGHT,  
WHEEL & DEAL, PASS THRU,  
RIGHT & LEFT GRAND.

**CB:** SLIDE THRU, TOUCH  $\frac{1}{4}$ ,  
COORDINATE, BEND THE LINE,  
RIGHT & LEFT THRU,  $\frac{1}{2}$  SASHAY,  
 $\frac{1}{2}$  SQUARE THRU, TRADE BY,  
RIGHT & LEFT GRAND.

**CB:** TOUCH  $\frac{1}{4}$ , WALK & DODGE,  
MEN FOLD, PASS THRU,  
MEN SWING THRU,  
LADIES U-TURN BACK,  
PING PONG CIRCULATE,  
LADIES EXPLODE THE WAVE,  
CLOVERLEAF,  
MEN SQUARE THRU  $\frac{3}{4}$ , DO SA DO,  
STAR THRU, CROSSFIRE,  
LADIES RUN, RIGHT & LEFT GRAND.

**CB:** TOUCH  $\frac{1}{4}$ ,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, LINEAR CYCLE,  
TOUCH  $\frac{1}{4}$ , '**tap her on the shoulder**'  
ALLEMANDE LEFT.

**CB:** FAN THE TOP, SINGLE HINGE,  
COORDINATE,  
COUPLES CIRCULATE,  
BEND THE LINE, PASS THRU,  
WHEEL & DEAL, DOUBLE PASS  
THRU, ZOOM, LEADERS TRADE,  
BOX THE GNAT, RIGHT & LEFT  
GRAND.

## From a PARTNER LINE (PL)

**PL:** TOUCH 1/4, CIRCULATE,  
CENTRE 4 SINGLE HINGE &  
FAN THE TOP, OTHER MEN RUN,  
CENTRES SWING THRU,  
PING PONG CIRCULATE, EXTEND,  
TRADE THE WAVE,  
ALLEMANDE LEFT.

**PL:** RIGHT & LEFT THRU,  
½ SASHAY,  
CENTRES PASS THE OCEAN,  
SWING THRU, ENDS TOUCH ¼,  
OUTSIDE 6 CIRCULATE,  
CENTRE 2 TRADE,  
RIGHT & LEFT GRAND.

**PL:** PASS THRU, BEND THE LINE,  
LOAD THE BOAT, TOUCH ¼,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, ACEY DEUCY,  
EXPLODE THE WAVE,  
WHEEL & DEAL & SPREAD,  
CENTRE 4 BOX THE GNAT,  
ALL RIGHT & LEFT THRU,  
ALL PASS THRU, MEN RUN,  
FOLLOW YOUR NEIGHBOUR,  
ALLEMANDE LEFT.

**PL:** PASS THE OCEAN,  
TRADE THE WAVE,  
(LEFT) SPIN CHAIN THRU,  
EXPLODE & ENDS ROLL,  
ALLEMANDE LEFT.

**PL:** PASS THRU, BEND THE LINE,  
LOAD THE BOAT, TOUCH ¼,  
FOLLOW YOUR NEIGHBOUR,  
SLIP THE CLUTCH (or Ladies  
Circulate), ALLEMANDE LEFT.

**PL:** CENTRES BOX THE GNAT,  
FAN THE TOP, ENDS SLIDE THRU,  
PING PONG CIRCULATE, EXTEND,  
RECYCLE, TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR,  
TRADE THE WAVE, SINGLE HINGE,

FOLLOW YOUR NEIGHBOUR,  
ALLEMANDE LEFT.

**PL:** PASS THRU,  
ENDS CROSS FOLD, SWING THRU,  
CENTRES RUN, FERRIS WHEEL,  
DOUBLE PASS THRU, PEEL OFF,  
PASS THRU, WHEEL & DEAL,  
CENTRES SLIDE THRU, **OTHERS**  
LEAD RIGHT, ALLEMANDE LEFT.

**PL:** PASS THRU, MEN RUN,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, SPIN CHAIN THRU,  
SINGLE HINGE, SCOOTBACK,  
FOLLOW YOUR NEIGHBOUR,  
LEFT SWING THRU, LADIES RUN,  
BEND THE LINE, PASS THRU,  
WHEEL & DEAL, DIXIE GRAND.

**PL:** PASS THE OCEAN,  
ACEY DEUCY, EXPLODE THE WAVE,  
BEND THE LINE, LOAD THE BOAT,  
SWING THRU, SWING THRU AGAIN,  
LADIES TRADE, ALL SINGLE HINGE,  
FOLLOW YOUR NEIGHBOUR,  
ALLEMANDE LEFT.

**PL:** RIGHT & LEFT THRU,  
VEER LEFT, MEN RUN,  
FAN THE TOP,  
RIGHT & LEFT GRAND.

**PL:** TOUCH 1/4, COORDINATE,  
COUPLES CIRCULATE, CROSSFIRE,  
LADIES RUN, PASS THRU,  
RIGHT & LEFT GRAND.

**PL:** RIGHT & LEFT THRU,  
DOSADOTO A WAVE, EXPLODE THE  
WAVE, TRADE BY, 8 CHAIN 3, (or  
Dixie Grand), ALLEMANDE LEFT.

**PL:** LOAD THE BOAT, TOUCH ¼,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, EXPLODE THE WAVE,  
PARTNER TRADE & ROLL,  
RIGHT & LEFT GRAND.



# 12 FUN FACTS ABOUT CHRISTMAS IN AUSTRALIA

Christmas in Australia is a very different affair than in many other countries. For starters, it's in the middle of summer, although many traditions in Australia still reflect the wintery celebrations of the Northern Hemisphere. But what else makes Christmas in Australia different to the rest of the world? What are some Australian Christmas traditions?

Whether you're about to celebrate your first "Christmas Downunder" or just curious to find out how Christmas in Australia is different, read on to find out some facts about Australian Christmas celebrations...

## 1. Christmas Starts Early in Australia

The Christmas season starts quite early in Australia! Usually, the decorations start going up in shops around late-October. This is partially because there are no major holidays or events in Australia leading up to Christmas, such as Thanksgiving in the USA.

This certainly results in Christmas fatigue for some people, especially when it comes to repeatedly listening to cheery Christmas tunes and carols in shopping centres.

Late October? It's time for Christmas trees in shopping centres!

## 2. It's the Summer School Holidays!

Christmas also occurs during the major holiday period in Australia. The longest set of school holidays in Australia are the summer school holidays.

The exact dates of the summer school holidays differ from state to state in Australia, but generally school students have about six weeks of holidays, starting in the week before Christmas.

The summer is also the longest holiday period for university students, with up to a three-month holiday period, except for students taking summer courses.

## 3. And a Holiday for Businesses

Christmas is a popular time for many businesses to shut down for a yearly break. Businesses commonly shut down for the

period between Christmas and New Years, although some business may shut down for longer.

Staff members may be required to take leave during this period. Or alternatively some businesses will just retain a skeleton staff, consisting of the members who don't want to take leave.

Heading to Australia for Christmas or the New Year period? Book early and be prepared for expensive prices. For accommodation, there's often minimum stays over Christmas and New Years. This is especially true along the beaches, a popular summer holiday destination for Australian families.



With businesses often shutting down, many families head to the beach for a holiday.

## 4. Let there be Christmas Lights!

Christmas lights are popular in Australia. Many families decorate their houses with Christmas lights, whether just a small string of fairy lights or more elaborate displays.



Often the stringing of Christmas lights turns into a big event for neighbourhoods, with the whole street joining in, when firstly it was just one house being decorated.

During December, look in local papers or online groups for recommendations of the best Christmas lights to see. People often flock from all over the city to see the best Christmas light displays, with traffic jams at the best locations. To encourage people to get into the Christmas spirit, sometimes local papers or radio stations will even run a competition for the best Christmas light display.

### **5. What Happens on Christmas Eve?**

While Christmas Eve is often the most important part of Christmas in many countries, especially in Europe, in Australia not much generally happens on Christmas Eve. Instead, the main celebration is reserved for Christmas Day.

Some families or friends may get together for a few drinks, especially if they have travelled to spend time together. Families with a European background may also still celebrate Christmas Eve.

Additionally, among church-going families, many will attend Midnight Mass, although services on Christmas morning are also popular. For some people Christmas is the only time that they will go to church all year.

### **6. Up Early on Christmas Day!**

The main Christmas festivities in Australia take place on Christmas Day.

For families with young children, the celebrations start very early! Due to Christmas occurring close to the longest day of the year, often the kids will excitedly wake up with the sun around 5 a.m., then go and wake their parents.

To try and get a decent night's sleep before the long and busy day, many parents forbid their children from getting up before a more reasonable time, such as 7 a.m.

Christmas Day usually starts with the giving of Christmas presents around the tree in the

living room, including the kids checking their sacks for presents from Santa.

Perhaps breakfast will be enjoyed together, but generally the biggest celebration of the day is reserved for lunch or dinner, in the company of extended family.

### **7. Are There Any Traditional Christmas Dishes?**

Usually, the biggest Christmas meal takes place on Christmas Day at lunchtime, although for some families it's the evening meal. However, there's no single traditional dish for Christmas in Australia.

Some families in Australia enjoy a so-called "traditional" Christmas dinner, either a turkey or other hot roasted meat, served with roast vegetables and gravy.

However, as it's the middle of summer, many other families feast on a cold Christmas meal, including cold ham, cold roast chickens, and seafood. Even Asian dishes sometimes make an appearance.

Many families select their own traditional dishes that they serve year after year, whether it's a potato bake or a particular salad.



### **8. Seafood Galore!**

As Christmas occurs during summertime in Australia, cold options including seafood are very popular for Christmas, especially prawns by the kilo!

In fact, feasting on seafood is such a big deal that many of the fish markets open for extended hours, even overnight, during the couple of days before Christmas.

In Sydney, the Sydney Fish Market traditionally opens for 36 hours straight, right through from 8am on the 23rd of December through to 5pm on Christmas Eve. Be prepared to queue except during the middle of the night!

## 9. Christmas Desserts in Australia

It's also not surprising that the traditional desserts served up on Christmas Day are different to what you'd find in the Northern Hemisphere, especially compared to the UK.

While a Christmas pudding or mince pies might still be served, they will usually be offered alongside other options more suitable for summer weather.

One of the most popular Christmas desserts in Australia is the pavlova, the dessert claimed to be invented by both the Aussies and the Kiwis. A large meringue is covered in cream then decorated with fruit, especially summer strawberries, kiwifruit, passionfruit, and mango.

Other popular Christmas desserts in Australia include ice cream and trays of summer fruit, such as watermelon, strawberries, cherries, and pineapple.

## 10. Dreaming of a Hot & Sunny Christmas

Instead of wishing for a white Christmas, with snow on Christmas Day, most Australians (unless they're spending the day in the kitchen cooking a roast) instead dream of warm, sunny weather.

Many families head to the beach on Christmas Day, either for an all-day picnic or just for an afternoon swim. Luckily, lifeguards still patrol many beaches on Christmas Day. Other families instead take a dip in backyard swimming pools, especially inland away from the coast.

While the kids are usually happy to go swimming in any kind of weather, it just



doesn't feel properly like Christmas for most Australians if it's grey and cold.

The beach is a popular destination on Christmas Day in Australia

## 11. The Boxing Day Sales

In Australia, both Christmas Day and the day after are public holidays. The 26th of December, known as Boxing Day, is the traditional name also used in the UK, when servants and tradesman used to receive gifts.

However, one of the biggest Australian traditions when it comes to Boxing Day are the Boxing Day Sales, the first and biggest day of the post-Christmas sales, traditionally the biggest sales of the year in Australia.

Often only the large shopping centres in the capital cities open their doors, but store trading hours in Australia have continued to relax, with more and more shops opening on this day with plenty of bargains.

## 12. And the Boxing Day Cricket

The other main focus on Boxing Day in Australia is the cricket. It's the first day of the Boxing Day Cricket Test, which is always held at the famous Melbourne Cricket Ground (or MCG for short).

In most households, the TV set will be switched onto the cricket game that goes all afternoon, the perfect accompaniment to taking it easy after a big day of eating and drinking, while eating and drinking the inevitable leftovers.

# THE FINAL WORD



Well, that closes off another issue. I hope that you have found some items of interest in this combined issue.

From Sue and I...we hope that you have a Merry Christmas and a Great New Year!

Have fun calling!

Barry

## Twass the Month After Christmas

Twass the month after Christmas, and all through the house,  
Nothing would fit me, not even a blouse  
The cookies I'd nibbled, the eggnog I'd taste  
At the holiday parties had gone to my waste

When I got on the scales there arose such a number!  
When I walked to the store (less a walk than a lumber).  
I'd remember the marvelous meals I'd prepared  
The gravy and sauces and beef nicely rared,

The punch and the goodies, the bread and the cheese  
And the way I'd never said, "No thank you, please."  
As I dressed myself in my husband's old shirt  
And prepared once again to do battle with dirt -

I said to myself, as I only can  
"You can't spend a winter disguised as a man!"  
So - away with the last of the sour cream dip,  
Get rid of the fruit cake, every cracker and chip

Every last bit of food that I like must be banished  
"Till all the additional ounces have vanished.  
I won't have a cookie - not even a lick.  
I'll want only to chew on a long celery stick.

I won't have hot biscuits, or corn bread, or pie,  
I'll munch on a carrot and quietly cry.  
I'm hungry, I'm lonesome, and life is a bore-  
But isn't that what January is for?

Unable to giggle, no longer a riot,  
Happy New Year to all and to all a good diet!



# **Special Offer to BTM Subscribers**

**From David Cox**

I have recently produced a new piece of square dance music – Tucker's Daughter – and will be selling it exclusively to BTM subscribers for \$3.50.

After paying production costs, 25% of any profits will go to BTM.

If the project is successful (i.e., supported by at least 20% of BTM subscribers) it will inspire me to find another piece of music to release. To listen to the called version just go to YouTube and search "Tucker's Daughter DGC) or use this link <https://youtu.be/ECjzQcthuE>.

To mark the event, I'm creating a new label – B&D – short for Barry and David but pronounced BAND. Tucker's Daughter will be BAND-2142...because it is released in 2021 and it is Mark Tinson's 42<sup>nd</sup> Square Dance collaboration. The music is played by Mark. Mark was the musical wizard behind many recordings on C Bar C and 7 'Cs' labels as well as Skye Boat Song released by Barry last month.

There are five music tracks:-

A – Music with 32 beat lead in and 52 beat tag

B – Music with short lead in and short tag

C – Music with background vocals by Julie Wilson

D – Music, short version with background vocals

E – Called version – full length and with background vocals

The song has a great and strong chorus line featured in the Opener, Break, Closer and Tag. The verse has a strong beat, and this is fully utilised in the four figures. The music is recorded in a 4/4 rhythm at 126 b.p.m. It features a strong Roll & Roll style of music and features brass, organ, electric guitar, and trumpet, as well as a xylophone/glockenspiel combination.

The original song was written and performed by Ian Moss. Ian was a founding member of Cold Chisel. Tucker's Daughter (1998) was his first solo release, five years after leaving Cold Chisel.

Those wishing to purchase the music should contact me, David Cox, at [dgcox666@gmail.com](mailto:dgcox666@gmail.com).



# ***Behind the Mike – Caller Resources***

## **BTM Website Update**

The BTM website is still up and running, with some additions since last issue.

The archives have been adjusted and all issue up to and including last month are available, as well as ATS issues.

The files are available to play, but you may have to record them to your computer to keep.

Here is the direct link:

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

Cheers - Barry

## **Sound Archive – Caller Material from SARDANSW educational sessions**

### ***Educational Programs***

- 2015 SARDA NSW Training Day at Blaxland (quality varies)
- 2016 SARDA NSW Weekend at Corrimal RSL Club
- 2016 SARDA NSW Weekend at Port Macquarie
- 2016 SARDA NSW State Convention Caller Sessions (Jaden Frigo AND Gary Petersen)
- 2018 SARDA NSW Caller Weekend at Corrimal RSL -Caller clinics + dance
- 2016 Red Barons/SARDANSW October Caller Weekend at Port Kembla with Steve Turner
- 2016 SARDANSW Caller weekend with Mel Wilkerson, Gary Carpenter, Chris Froggatt, Barry Wonson, David Todd

### ***Dance Recordings***

- SPECIAL DANCE with BRONC WISE and JET ROBERTS
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)

- 1980 Willoughby Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries, and David Smythe)
- 1988 Red Barons Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries & Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY & BARRY WONSON
- 1988 Red Barons Weekend with WADE DRIVER Weekend Part 2
- 1986 Red Barons Special with Scott Smith & Jim Mayo
- 1990 Red Barons Special with Jack Borgstrom
- 1980 Red Barons Special with Ernie Nation
- 1988 Red Barons Special with Robert Bjork, Ingvar Petterson
- 1992 Red Barons Special with Peter Humphries
- 1990 Red Barons Special with Mike Sikorski
- 1980's Advanced Teach Weekend with BARRY WONSON
- 1985 Pacific Northwest Teen Festival Mystery caller DAVE STEVENS
- 1988 Pacific Northwest Teen Festival Mystery Caller MIKE SIKORSKI
- 1984 Tumby Umbi Dance
- 1995 Gympie Gold Rush (only part of the weekend)
- 2017 Barry Wonson 50 Years Calling – special weekend with Kevin Kelly
- 1978 Red Barons Dance with Barry & Guests

Currently the recordings on the website are not able to be downloaded (copyright issues) You can play them and possibly record on your computer....but I did not say that.[bjwonson@gmail.com](mailto:bjwonson@gmail.com)

# Appendix of **UPcoming** EVENTS



We are always happy to advertise any type of Caller Training Event.

Just send me the full details and flyer.

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

Also check out the “What’s on in Australia” Caller Calendar

# STING PRODUCTIONS

## AMBASSADOR CLUB

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## Membership available for \$95.00 (us)

### STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2024

Tunes listed below will be sent to Ambassador Club 2024 Edition members, in April 2024

- |                                 |                              |                             |                      |
|---------------------------------|------------------------------|-----------------------------|----------------------|
| 1) Beatles Take One Medley      | <i>The Beatles</i>           | 13) Rescue Me               | <i>Fontella Bass</i> |
| 2) Beatles Take Two Medley      | <i>The Beatles</i>           | 14) Sacrifice               | <i>Elton John</i>    |
| 3) Buffalo Return to the Plains | <i>Jimmy LaFave</i>          | 15) Saturday Nights Alright | <i>Elton John</i>    |
| 4) Evergreen                    | <i>Will Young</i>            | 16) Sh Boom                 | <i>The Crew Cuts</i> |
| 5) Flowers                      | <i>Miley Cyrus</i>           | 17) Sister Goldenhair       | <i>America</i>       |
| 6) Halfway to Paradise          | <i>Billy Fury</i>            |                             |                      |
| 7) I Want You To Want Me        | <i>Dwight Yoakam</i>         |                             |                      |
| 8) Lazy Sunday Afternoon        | <i>The Small Faces</i>       |                             |                      |
| 9) Lonely is a Man Without Love | <i>Engelbert Humperdinck</i> |                             |                      |
| 10) Love and Understanding      | <i>Cher</i>                  |                             |                      |
| 11) My Oklahoma Home            | <i>Mike Denver</i>           |                             |                      |
| 12) One more for my Baby        | <i>Frank Sinatra</i>         |                             |                      |
- Patter Music: (2Tunes With Bronc Wise Calling - PLUS)*
- |  |  |                              |  |
|--|--|------------------------------|--|
|  |  | 18) STING 22451 – Ramshackle |  |
|  |  | 19) SNOW 22451 – Flabbergast |  |
- SNOW RELEASES (Bonus Tunes):**
- |  |  |                                     |                      |
|--|--|-------------------------------------|----------------------|
|  |  | 20) A Dedicated Follower of Fashion | <i>The Kinks</i>     |
|  |  | 21) One Little Christmas Tree       | <i>Stevie Wonder</i> |

You can also purchase previous Editions of the Ambassador Club, at discounted prices. For details (and Audio Samples) of the tracks - visit: [www.stingproductions.co.uk](http://www.stingproductions.co.uk) and click on "AMBASSADOR" (see below):

#### **Bulk Purchase Deals Sale of previous Ambassador Club Editions select from the years shown below, at these special prices :-**

(2011, 2012 or 2013) \$35 - (2014) \$50 - (2015) \$70 - (2016) \$80 - (2017) \$90  
(2018) \$110 - (2019) \$120 - (2020) \$130 - (2022) \$140 - (2023) \$95  
all twelve Previous Editions (268 tunes), shown above for \$950

## Special 'Super' Deal:

Bulk Buy all of the 2011 to 2024 music, (286 tunes, plus 2024 Snow releases) - and Regular Membership - for 2024 - the entire bundle for the special price of:



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



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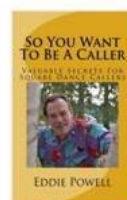
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To register or find out more information about Kip and the Online Caller School to [www.kipgarvey.com](http://www.kipgarvey.com) and follow the links.

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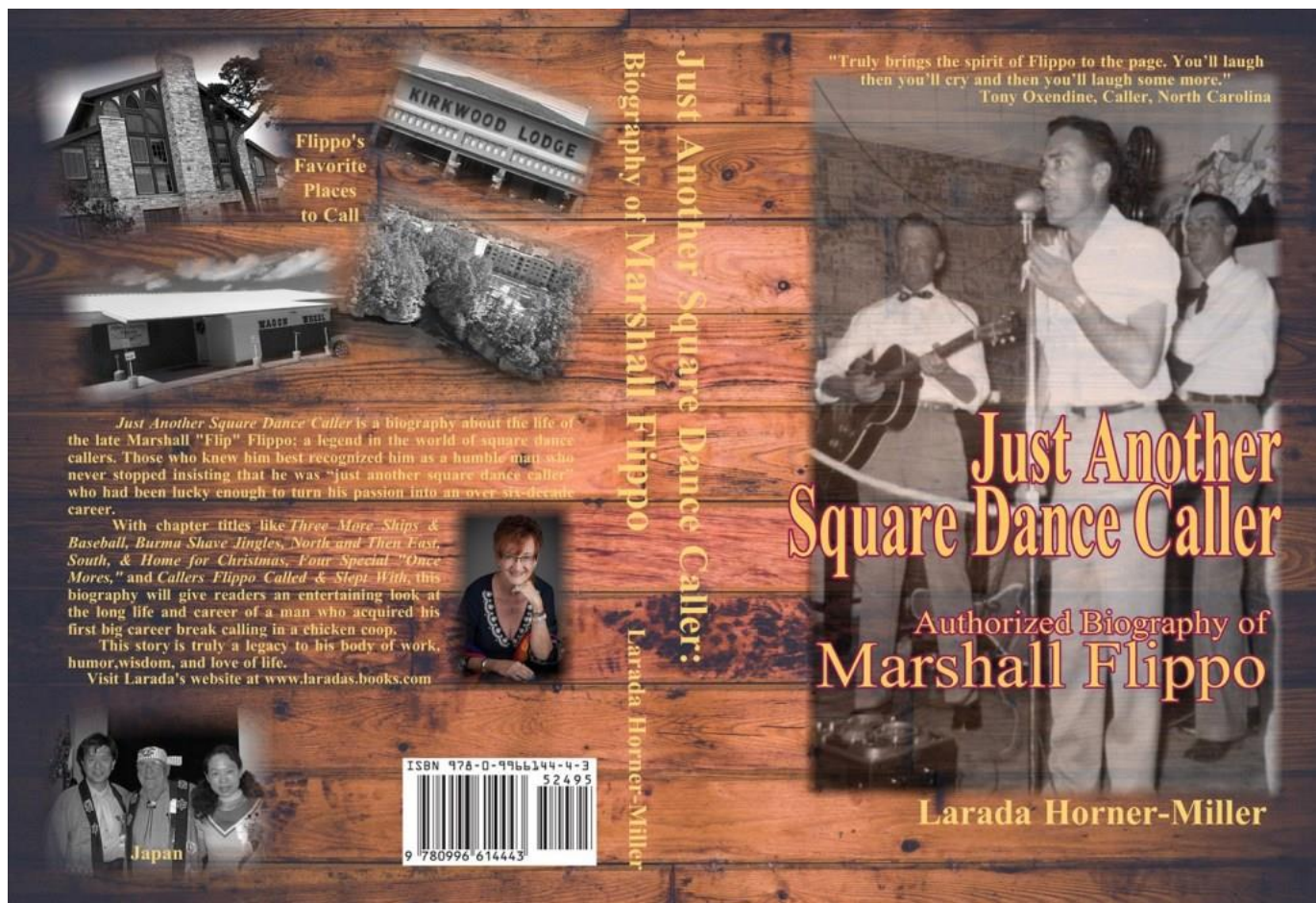
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