



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



2022

***DATES to REMEMBER***

September 8-10, 2023	NSW State SD Convention, Ulladulla, NSW
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**We at BTM 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

November....for us in the southern hemisphere...the start of the warm season – time to hit the beach! BUT, this year we have had some very unseasonal weather...in fact downright cold and windy. Hopefully next month will warm up for us.

## TRAVELS

October saw our planned trip to Singapore...this was actually a replacement for a trip we were supposed to have two years ago to China.

While we had a good time, there were some problems for us this time. Not too long before we flew out, Sue developed a terrible pain in her foot. Turned out to be a torn Achilles tendon. This was caused by her placing extra weight on this foot due to her waiting for a knee replacement for the other leg!

We had planned quite a few outings in Singapore, but most were out for us, as Sue was just not able to do the walking necessary. We did get to the Botanic Gardens, but only made it halfway...too much for us. An outing on the river with

the Aqua duck was fine for us...all sitting down. We also went to visit the Jurong Bird Park...again, even though they had a tram that had 5 stops within the park, there was still a lot of walking at each stop, so again we did not see as much as we would have liked to see.

Our first 4 nights were in Singapore City at the Orchard Rendezvous Hotel, situated at the bottom end of Orchard Road. Unfortunately, it was a 3-block walk to the underground station in order to go anywhere.

If you are into shopping, Orchard Road would be heaven. We are not really shoppers, so the dozens of shopping centres, one after the other, just do not have much appeal for us.

Our room (52) here was a nightmare. The A/C was nice and cool on arrival. It got colder after a while, so turned the settings up....no difference; turn up again – no difference. I had the setting on 29 degrees, but my phone told me it was 17 degrees. We ended up having to turn it off. Of course, when maid

# WARNING

CONTAINS FACTS  
AND OPINIONS  
SOME MAY FIND  
OFFENSIVE

People really act weird at  
Christmas time!  
What other time of year  
do you sit in front  
of a dead tree in the  
living room and  
eat candy out of your socks?



service came round, they turned it back on again, so when we arrived back late afternoon...freezing again. The second problem was that we had very little hot water. In order to have a lukewarm shower, we had to turn the hot tap on and leave running for over 5 minutes....just to get some slightly warmish water! To top it off there was no bidet! In this day and age, that is unheard of in Asia. I must say though, that the breakfasts were superb.

Our last 3 nights were spent at the Oasia Resort on Sentosa. A couple of minutes' walk from Imbiah Station. This was a great hotel....the absolute best customer service I have ever come across. The only negative factor was that there were a lot of steps to get down to the pool...Sue could not manage them at all.

Singapore has changed a lot since our last visit 3 years ago. Everyone is masked. By law everyone has to have a mask in a station or on the train system. We did not see one single person without a mask. There were only a few even on the streets that did not have masks. In buildings, again, everyone was masked.

A large number of places, shops, attractions, restaurants that we visited before were now closed. On Sentosa, the Butterfly Park, The Crane Dance show, quite a few restaurants that we liked...all gone. The Maritime Museum (fabulous place) was also closed. The tall ship we cruised on was also gone. The waterpark was closed. Universal Studios only had limited opening times. Even there some of the main attractions were closed...the Waterworld Stunt Show, Jurassic Park, all live and theatre shows, and no street entertainers. We are normally first in line each morning for theme parks...this time we did not even bother to visit Universal. Between Beachfront Station and Imbiah station there was a beautiful walk ending up at the large Merlion Statue at Imbiah

Station. Now all this is a construction zone about a hundred feet wide, all the way down to Siloso Beach. At Beachfront there is a special street food section with around 60 street food vendors. Only 3 were open. The kids play building on the way to Tanjong, and Palawan beaches also closed, as is the major play area. In comparison to when we were there 3 years ago (at exactly the same time) there would have been only a third of the amount of people.

Our return flight left at 1.30am....our hotel gave us facilities for showering and changing prior to leaving for the airport...super service. I had a bit of a snuffle in the taxi on the way to Changi Airport, but assumed it was just one of my regular hayfever/allergic reactions to numerous things. It became progressively worse on the flight and in the train back home. Sue tested me and, yes, Covid positive. She was negative. I spent the next 4 days just mostly sleeping. (Sue tested positive 2 days after me). It took 8 days for me to get a negative result (Sue the day before me). We had been advised that symptoms are akin to a heavy cold....not in my case. Severe headaches, nose that ran like a tap, very nauseous, just wanting to sleep. I have only had one dose of flu in my life, and this was a bit worse. Sue on the other hand, had only minor symptoms. Even now, two weeks later, I still tire very easily, and still have a light cough. Not much fun at all. At least we will never forget this trip to Singapore and its results!!

In December we are off to Bali for 2 weeks, getting back on Christmas Eve. We will then have 2 days at home before we head off to Queensland to see daughter Alessa and baby Paxton. Life sure gets busy at times.



## LETTERS RELATED TO OCTOBER BTM

I presented a report last issue on observations regarding our NSW State Convention at Wentworth Falls in October. I have received quite a few letters regarding both my report and the commentary from David Cox. Of the 22 emails received, 3 were negative (mostly to do with the notion that these comments should remain private and not be publicly shared) and 19 that were positive, nearly all noting that these problems should be shared in order to prevent their future occurrences. Some of this latter group also shared some similar problems in various areas.

One of the negative comments read -

*"The 'opportunities for improvement' should have been presented in private forums with more innocuous and productive manner."*

Sounds fine, but if these problems are only discussed in private, then how can anyone else learn from these mistakes? If I do something that is problematic, incorrect, or just a simple mistake, then I welcome positive suggestions for improvement. To me that is how we grow; we learn from our mistakes and move forward, aware of what not to do.

Also, from above comment, here in NSW we have no 'private forums'...we do not have a callers' association just a general body made up of dancers, callers and cuers. I do not believe that it would be correct to bring it up in this context. The only time our state callers get together is once a year for 2 hours at the State Convention.

The same writer also noted -

*"I am sure the Convention committee will be greatly offended..."*

I fail to see how the state body, or the committee could be offended. The sound was provided by contractors who tendered a cost for this. To blame the committee for the contractors failing

would be the same as blaming the committee if the hired stage was problematic with loose boards. This is the responsibility of those paid for the job.

I should note here also that the writer of this particular letter was quite insulting in his use of adjectives in regard to the reports -

*"bloated bubble of bile"*

At least it was colourful!

If anyone ever has a complaint, concern, disagreement, comment on what I include in BTM, they are always free to write to me...I am happy to present their letters to everyone, however, I will not present them if they are just using this as a means of personal attacks.

If anyone associated with the supply of the sound equipment at the convention wish to comment, deny, the statements I made, I am most welcome to present them here.

The same writer also made a very important comment -

*"(We need to be aware) of those who follow, mentor them, shape their efforts through leadership and let them try to perpetuate the recreation as best they can."*

This is very true, but we all need to be aware of problems, in order to avoid those who follow us making the same mistakes.

He also makes the following statement:

*"My response was not about the content of your diatribe, but rather the method of delivery to an international forum."*

BTM started out as a newsletter for NSW Callers. It then moved to become a separate entity and has slowly evolved into what we have today...it is still an Australian publication, but it does have an international membership.

In saying that, it should be noted that our NSW State Convention was attended not just by NSW dancers and callers,

but by dancers and callers from at least two other states. Not only that but we also had an overseas caller there as well. Thus, the state convention itself was an international dance festival.

In our modern square dance world, communication is rapid; word travels fast indeed. Our convention finished on 1<sup>st</sup> October. On Thursday 6<sup>th</sup> October, I had an email from a friend in Germany. He wrote predominantly advising of future plans on visiting us in 2023, but at the end of his letter he added this –

*"I have heard that big sound problem happens at your Convention at Blue Mountains. We also have problems in years past, but only due to non-experts supplying sound..."*

Please note that this was received well before BTM was sent out in October. News travels fast indeed!

Another email received stated this:

*"I was VERY disappointed that the first thing in this issue was the put down of the latest NSW State Convention."*

What I write was NOT a 'putdown' of the convention at all. I noted that the dancers had a good time. My comments were only in regard to placement and control of sound equipment.

The author went on to say:

*"These comments should have been directed straight to the Committee of the Convention NOT published in a world-wide magazine."*

What use would that serve? If problems are not recognised, then what stops them for happening again? Absolutely nothing, as anyone doing this job next time has nothing to go by...in life we learn from our past. By denying it, sweeping it under the table; how can anything change?

Another critical letter had this to add:

*"These comments show a huge vote of no confidence in the Committee, which as the Program Manager you are part of."*

Absolutely wrong. The sound was not provided by 'the committee' nor by the State body, but by a paid contractor(s). Thus, the committee had absolutely nothing to do with it at all.

He goes on:

*"As a Professional (as you call yourself), part of the responsibilities you should have is to provide constructive advice or assistance to someone who is clearly out of their depth. You provided NO such advice."*

Again, an absolutely FALSE statement in every way. Advice was given by numerous callers well prior to the weekend on placement of speakers. This was totally ignored. I have always found that when someone is seen to be 'out of their depth', the offering advice or assistance is not only ignored, but tends to put the back up of the persons to whom such assistance is offered

His next comments:

*"This leaves the situation where the sound MUST be provided by second rate or leaners."*

Your words, not mine

*"There has never been to my knowledge any session provided by yourself or any other Professional Caller on how to setup and manage sound at a large function, so anyone stepping into the breach is doing so blind."*

This is a fair comment. This is one area that is overlooked, and it should be rectified. Here in NSW we have a problem, that as noted, we do not have a Callers Association, thus no meetings or gatherings. We did have a Training Officer in this combined association who organised and ran a series of caller training weekends and day sessions, but these fizzled out some years ago.

At the callers meeting at this State Convention, one of the things I spoke on

was the fact that we need to have regular training sessions, in order to improve all aspects of the tools necessary to be an effective caller.

However, in order to organise these events, it takes someone who is dedicated and has the experience in this type of organization. The writer also notes that there is a 'serious hole' in regard to training here in NSW, and he is 100% correct. This can only be rectified by someone with the necessary expertise and skill set who is willing to undertake such a role.

It is interesting to note that the 3 negative messages I received (actually 4 if I include the pretty toxic letter sent from the SARDA NSW executive [threats, insults, etc.]), - not one actually noted the fact of the sound issues at the convention, instead every one of them attacked me purely for the reason that I had made my comments public...nothing whatsoever regarding the actual issue itself. All had the underlying notion that it is better to just bypass the actual problem than bring the fact of it into the open (so that it will not happen again).

My comments from last issue still stand:  
*"While my comments may seem harsh, it needs to be understood that over many years, we have had a few conventions with sound problems...callers often complain to each other, BUT very little is ever done about it...mostly due to the fact that those supplying the sound are the ones who need to be told. It is no good whinging to others...if there is a problem, then tell the ones who have the responsibility. If they don't know about it, how can anything be done in the future?"*

*"Remember. These guys are not doing this on a voluntary basis....those that supply the sound and are responsible for its control – are paid for it. "*

***"However, at the end of the day, THE CONVENTION WAS SUCCESSFUL, in that, despite the things noted above that***

*were against it, the weekend was a memorable, entertaining one. The dancers came to dance; after such a long time between major events, they were ready to go with enthusiasm and they did with gusto. The energy from the dancers was not halted by the problems they faced...they came to have fun, and they sure did that."*

I have been on quite a few State Convention Committees over the years from Convenor to Program Manager to supplier of sound. I understand what is expected by the dancers and by the callers. I have experience in many areas, and am ALWAYS available should anyone seek advice, BUT it is necessary for them to want the advice.

I programmed two National Conventions here in NSW. After both Conventions, I presented lengthy detailed reports on EVERY aspect of those conventions. These were circulated to all callers in Australia. In those reports I did not just give the glossy stuff, but I also noted whenever there were things that were done that either should have been done better, done in a different way, or not done at all. I did not pull any punches...I gave myself the same critical commentary. I noted to everyone mistakes that I had made, in order for future callers doing that job to not repeat those errors. Again, as I stated before, this is how we learn and move forward. We learn nothing by not admitting our mistakes. We just allow others to do the same thing.

While I have noted the negative comments received, there were also 19 positive comments. The majority were basically noting the same idea – in order to prevent similar occurrence, we all need to be aware of problems, so they can be understood, reviewed, put behind us, so they do not happen again.

Some also outlined functions (mostly overseas) where sound presentation has also been an issue. Interestingly every

one also commented on the fact that the callers here did not have control of their own sound. Some found this just *'plain ridiculous'*; others noted as *'how can anyone else know what the caller wants'*.

One stated bluntly that it was *'just stupid'*. Another went to some length noting that *'callers use music where it often needs adjustment at various points in presentation, due to when caller needs higher/lower volume for effect....is only one aware of what he needs at a given time from the music'*

These were just some of the many comments. One caller did suggest that this is a good basis for caller training sessions, not just here, but everywhere where callers are asked to supply sound equipment for various sized functions.

I do thank all those who took the time to write comments on the reports presented.

I should also note that there were many emails also associated with the report I made on our humorous debate topic at the Callers meeting during the Convention. There are at least 6 who plan on using this concept within their own callers associations. We had a lot of fun...it is definitely worthwhile considering this of caller entertainment.

### **INSIDE BTM for November/December**

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)

As usual, this month, we have some great articles and submissions from authors all around the globe. Paul

Bristow is with us again in his regular Caller Education section with the final two parts to this initial presentation (he still has more to add but looking at other topics)..

Articles from Paul Preston, Mel Wilkerson, are featured. Ask Dr. Allemander is back again this issue. Some fun alternate lyrics are featured for a number of popular singing calls, presented by Eric Webb and Arthur Rae.

Choreography pages this month feature lots of interesting modules with more Mainstream, Plus ideas, Tip Starters, Advanced material – all aimed at keeping the dancing interesting without brain burn.

For the C1 callers, Larry Marchese has provided the basis for a couple of tips with his (as usual) interesting choreographic variations.

I have also included another interesting article on sound – given that this has been an issue, it is a timely presentation. This article was compiled by me from many different sources discovered over the years and filed away in our back room.

With Christmas just around the corner, and summer for us in the southern hemisphere, I have created a couple of articles on just what happens with our summer/beach culture here, and also a look at some of the more unusual food we like to consume.

### **SKYE BOAT SONG**

This song was done as a promotion in order to raise some much-needed funds for purchases we made in 2021 – all for BTM.

While there have been some sales, there still could be a lot more as we still have not covered last year's outgoing costs.



Some callers have kindly sent donations, and these have been greatly appreciated.

As it is, I see that your purchase of SKYE BOAT SONG is your subscription fee. This way not only are you getting the benefit of information from BTM each month, but you are also getting a piece of music that can be used to enhance your calling program. All this for just \$8.00(USD).

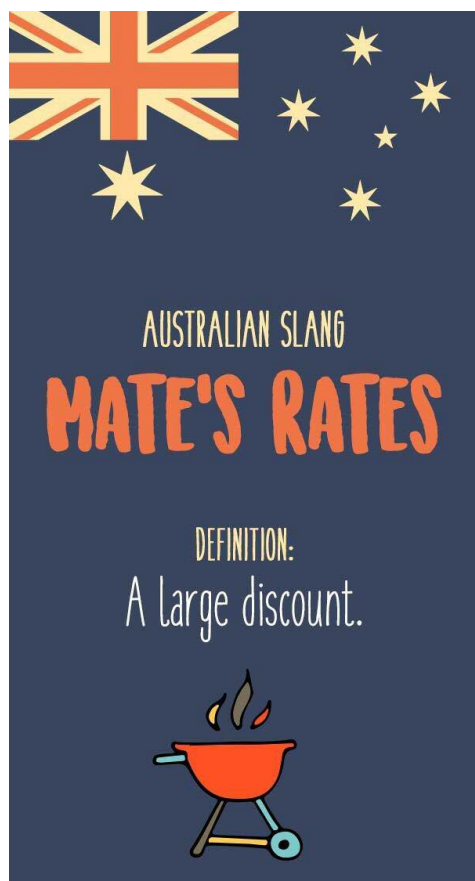
To purchase Skye Boat Song and thus keep BTM operational, please send an email to me at :

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



.Cheers

Barry



# SELF-IMPROVEMENT

By Paul Bristow

## Part 35: ONE-PERSON MENTAL IMAGE

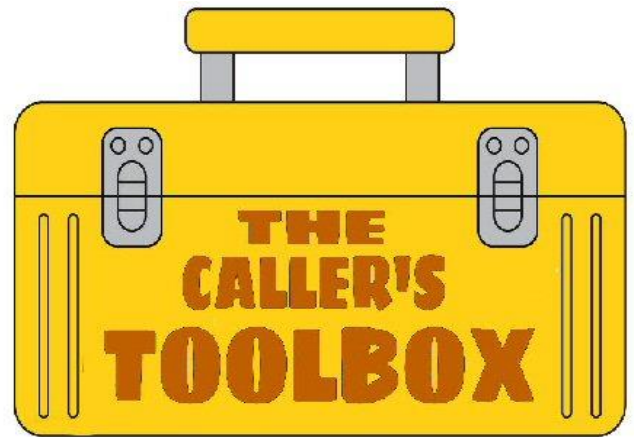
Mental Image is one of the three Methods of Choreographic Management (the other two are Sight and Modules); every System devised to control (manage) the Dancers and/or Resolve the square to a correct FASR must make use of all three Methods, or it cannot work. However - as there are so many Systems that have been devised, to allow each System to have an identity of its own - it will often be named after the Method that needs to be considered primarily, in order to allow it to work; we therefore have Sight Systems, Module Systems and Mental Image Systems.

### MENTAL IMAGE SYSTEMS - GENERAL

If we consider the Square in terms of Symmetrical Choreography i.e., where the five conditions of a symmetrical FASR exist (Asymmetrical Choreography is a different and unusual situation but it can be controllable, with the use of a more expansive set of rules); the five conditions for Symmetry are:

*(Where you assume a line that passes through the "Flag-Pole Centre" of the Square)*

1. **Numerical Balance** - are there the same number of Dancers, on each side of the Centre?
2. **Formational Balance** - is the formation on both sides similar (i.e., rotationally symmetrical)?
3. **Partner Balance** - do equivalent Dancers, on each side of the Square have the same Partner?



4. **Sex Balance** - are there the same number of Boys and Girls, on each side of the Centre?
5. **Sequential Balance** - is the rotational sequence, on each side, the same for adjacent Dancers?

Where these exist, it can be easily proven that one way of resolving the square would be to consider only two couples and three relationships - this is the basis of Sight and Module Resolution Systems. The couples most often followed, from a Squared Set, are number One and number Four (although any four adjacent Dancers can be considered). To make things a little easier, we can limit it to one couple only: "One Couple Sight" (usually arranged in a Zero Box) and this can be extended so that you can follow two couples: "Two Couple Sight"; in each of these two situations, you will only be looking for a relationship for one couple. However, in order to make these Systems work, you will still have to follow - and consider - quite a lot of Dancers and the effects of many different Calls.

Any situation where you are remembering Partner Relationships - as well as Corner Relationships - requires

that you retain a “Mental Image”; One Couple Sight was originally named “Burnt Image” and Two Couple Sight (also known as Rubber Band) was named “Isolated Sight” - even these most fundamental Systems of Sight and Module Calling rely upon remembering a “Mental Image”.

However, when you use Mental Image Systems, it becomes possible to extend the control of all the variable factors, to the point where you only need to follow one Dancer.

The advantages of this are considerable and are very often utilised by the most successful (and well known) Callers. If a Caller - having been announced by an MC - walks through “curtain”, on to the stage, he or she is expected to pick up the microphone and Call; there will be no time to look to see who is there, to write down copious notes concerning who is Dancing with whom or to do anything else to prepare for an accurate Resolution - the Caller will just be expected to Call, clever effective, entertaining and enjoyable material that will raise the spirits of the floor, to the highest extreme!

It might be possible to use some very clever “memorised” Modules - but “memorising” long tracts of choreography is difficult for most people; it might be a good idea to utilise the One-Couple and Two Couple management systems - at least initially - but this does not provide you a fair chance to answer the primary questions that you need to answer, when you are trying to “assess” the Dancing ability of a “Floor” (of Dancers): i.e. “which set can I follow, that represents the average ability of the floor and Dances the Calls correctly - to be able to track the Dancers and Resolve the Square”?

A very good way of dealing with this “Primary Assessment situation” (that is, quite often, used by the more outstanding Callers), involves a Mental

Image System that requires that you follow only one Dancer; if you were to follow “Number One Man”, in four or five Squares, it requires a similar amount of brain-power as remembering four Dancers and three Relationships (as is required in a Sight or Module System). Therefore, being able to remember just one Dancer, in several Squares, has to be a terrific way to get a “feel” for the Dancing ability of the whole “Floor” and to work out which Squares represent the “average level of ability”; once you have established this, you can then switch to a Sight or Module System that is less restrictive - and “relax and enjoy” your Calling!

## **MENTAL IMAGE SYSTEMS - ONE PERSON**

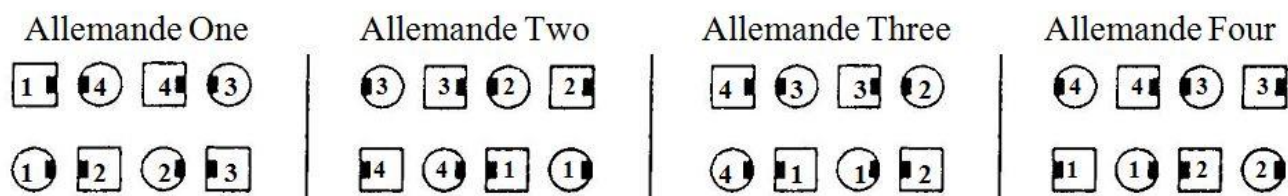
The “One-Person Mental Image System” is a fantastic tool. No one is certain who first developed it, but it was first explained and written-up as a substantial text, by Dr. Julius King (later referred to as “Jay King”); his book was entitled: “The Fundamentals of Calling” - first published in 1968 - (to be re-published in 1972 under the new name “The Fundamentals of Hash Calling”). Gene Trimmer published an updated version of Dr King’s book that covered the revised Call lists in 1986. In 1983 Don Beck published: “Out of Sight - a text on Mental Image Choreography” (and dedicated it to Jay King); the second printing of Don’s book is now available, contact Don at: [donbeck@donbeck.org](mailto:donbeck@donbeck.org) to buy a copy. In 2010, Rollo Leppin, from Germany, published: “Calling Mental Image And How To Survive It”, which covers all Calls up to and including Plus and is available from Rollo. These books explain Calling Systems that rely more upon “Mental Image”, than on Sight or Modules and which are extremely popular with many Callers, who consider these Systems the best.

The texts that have been written on this subject (mentioned above), run to

several hundred pages in length; it requires a lot of explanation and a terrific degree of understanding to use this as a primary control and resolution mechanism. However, it is possible to

provide a simple overview - and some basic rules that can be followed - within a few pages; this will allow you to experience this System.

## FOUR ALLEMANDES:



The first thing to consider is the Four Allemandes (shown above); as you can see, the name of each is taken from the number of the Girl that Number One Man has beside him; so, from a Static Square:

1. Sides Square Thru Four gives you **Allemande One**
2. Sides Lead Right, Circle to a Line and Square Thru Four gives you **Allemande Two**
3. Heads Square Thru Four gives you **Allemande Three**
4. Heads Lead Right, Circle to a Line and Square Thru Four gives you **Allemande Four**

**Please Note:** although the Modules, shown above, are the simplest ways to get to each of the Four Allemande FASRs, you cannot Call Allemande Left after these Calls (due to “hand availability”)!)

**Also Note:** If Lady Callers choose to watch the Ladies, then the Four Allemandes are still the same; the name of each can be taken from the number of the Man that Number One Girl has beside her.

If you follow Number One Man (or Number One Girl) - that would be the easiest place from which to start, then - the most usual (in fact most “over-used”)

Allemande spot will be **Allemande Three**; also known as a Zero Box (where you are after a Heads Square Thru Four from a Static Square) - if you start from there you will be involved in a One Couple Sight / “Burnt Image” system of control.

The fundamental idea of a “One-Person Mental Image System” relies upon using two lists of Calls as a control device - the “X” list and the “O” list. The “X” list has Calls that “exchange partners” (think of “Ladies Chains”), the “O” list has Calls that “do not exchange partners”. To make use of a system of this type, you need to know one of these two lists; on the Mainstream list only one-third of the Calls (approximately) are “X” Calls, so you really only need to memorise these “X” Calls.

To provide a little more context, to the idea of “X” and “O” Calls: the “X” and the “O” conditions of Sequence relate to tracking the Dancer Sequence to determine when Dancers are in each of the sub-conditions of the four Sequence states (“O” = All-In or All Out - and “X” = Boys In - Girls Out or Boys Out - Girls In). The system used in “One-Person Mental Image” effectively “reverses” the Caller’s thinking by determining - ahead of time - which are “X” Calls and under which conditions.



To consider this in a very simple form, think of a Static Square and just concentrate on the Heads (or the Sides). If you Call a Heads Square Thru Four, you will be at Allemande Three - so this will be an "O" Call. If you Call a Heads Lead Left, number one man will be at the same position, but it will not be an Allemande Three situation - thus Lead Left (or Right) must be an "X" Call, you can create a simple list of "X" and "O" Calls by working with this idea.

You may use any number of "O" Calls (directed just to the Heads) and when you get Number One Man to the Allemande Three position you will be in the correct location for an Allemande Left.

However, if you use ANY of the "X" Calls, you must then use another "X" Call to cancel out the "X" effect, so all the Calls are there for you to use - but - every time you use an "X" Call make a Mental Note (or more simply just cross your fingers) and when you use a second "X" Call cancel your Mental Note (un-cross your fingers) and then you will only need to follow Number One Man.

An example of this would be the following simple Module: Heads Lead Right, Boys Run, Walk and Dodge, Allemande left. Heads Lead Right is an X Call (so cross your fingers), Boys Run is another X Call (so un-cross your fingers) and (here is the strange bit) Walk and Dodge is an O Call that will move the Number One Man to the Allemande Three position, in a manner that would allow the next Call to be Allemande Left (correct Hand Availability etc.) so you can Call Allemande Left!

Once you have memorised the X Calls, you will be able to create a great deal of

excellent and quite different choreography - "on the fly" - with zero chance of Calling an incorrect Allemande Left.

Once you move out of the "Heads" (or Sides) only box, it starts to become more complicated - but if you stay in the One Couple Sight / "Burnt Image" - Zero Box, the same rules will still apply. To use the "One-Person Mental Image System" and include taking some of the Dancers from the Zero Box to the "Across The Street Box", you need to include some more complicated rules and realise that this will affect the Allemande Left position that you are seeking, here are three simple rules:

1. To resolve the square when an X is called on one side of the square and cancelled with an X on the other side of the square, dance the Number One Man to the Allemande One position.
2. To resolve the square when an X is called in the middle location and then cancelled with an X on the left, dance the Number One Man to the Allemande Four position.
3. To resolve the square when an X is called in the middle and then cancelled with an X on the right, dance the Number One Man to the Allemande Two position.

If you think about it, these are quite logical interpretations of the "X" and "O" Call usage and the way to determine the lists is fairly easy to understand. However, to fully understand the concept you will need to read one of the books; as a prelude to this.

# PART 36: OPEN TO ALL: SQUARE DANCE PARTIES

## SELF IMPROVEMENT (36) – OPEN TO ALL: SQUARE DANCE PARTIES

A note from my Syllabus: *There is available a significant amount of material on Square Dance Parties and suggestions as to how you may wish to conduct them. Certainly, most Square Dance Parties can benefit from the inclusion of Traditional Square Dances, Contras, Mixers, and even simple Round Dances. Essentially, this is an area in which you should research and develop your own programme. The best way to learn about Square Dance Parties is to go to one and dance!*

For more than forty years I have been presenting “Square Dance Parties” (or - as they used to be known - “One Night Stands”) for various social groups; Parent Teacher Associations (PTAs), Church Groups, Community Associations, Social Clubs, Boy Scouts, Girl Guides and many, many other organisations that are regularly looking for something that will work - as a group activity - to present to their members.

In addition, I am occasionally asked to present an evening at Birthdays, Anniversaries, Family get-togethers and even at Weddings! When asked how the event should be named, I always suggest calling it a “Hoedown” (not a “Barn Dance” - as some have suggested), I find that this (usually) prevents people asking for a “Strip the Willow” or a “Virginia Reel”!

These events require a very special type of approach, you cannot just “turn-up” and teach Basics, you have to place a very great emphasis on Entertainment (with a capital “E”), so that all those in attendance have a great, fun-filled time that they will all enjoy (and hopefully remember)! It may (or may not) lead to

some people joining a Square Dance Club but that is not the primary intention of the event; remember, you have been hired to “entertain”, not to present a “membership drive”.

My approach to this kind of situation has not changed a great deal over all of the years that I have been presenting these events - and I would like to “share” my ideas for a programme with you:

### Before The Event Starts:

Having agreed the basic details: time-of-start/finish, programme for the evening, your fee etc., it is a good idea to offer any assistance that you can with helping the organiser to “understand” effectively what will actually happen at the event; so, make sure you explain what it is that you will be doing.

### When To Start Calling:

After you arrive at the event - in good time to set-up and be ready to start at the agreed time - you will be faced with a need to decide whether-or-not enough people are present, at that point, to start the show.

When you first arrive, speak with the organiser and find out “how many people are due to be there” - that will give you a good feel for when the majority have arrived - try to agree with the organiser when to actually start; I usually say: “let me know when you want me to begin” after explaining that it will work best - if the majority have arrived before the entertainment starts...

### The First Dance:

Your immediate objective is to persuade the people to “get-up-and-dance”; to do this I would use the following instructions - in the form of an “encouraging invitation”:

*“Everybody find a partner and bring your partner on the floor and form one large circle”*

*“Every Boy find a Girl - or Girls find a Boy. Girls - if you choose to dance together, that is not a problem but please remember - if you are dancing as a Boy... you must remain a Boy throughout!”*

*“Boys - put the lady on your right-hand side - and then all of you join up hands in one large circle”*

You will probably have to repeat these instructions several times to get the idea across to the group; remember that you are trying to get **everybody** up to dance - so emphasise that, as much as you can!

Once you have your “large circle”, you then have to start teaching them the absolute basic essentials - Partner, Corner, Do Sa Do, Swing and Circle Left / Right; I never teach them how to Circle Left, I will just tell them to “all join hands and Circle Left” - after which I will comment upon how they all seem to have “*natural Square Dance ability*”, I will then say: Circle Right and compliment them on their “*advanced understanding of Square Dancing terminology*”; in an effort to build confidence!

I will add a few “*up to the middle, with a great big Yee Haw*” moments and then - while they are Circling Right - I will tell them to “drop hands but keep walking in the same direction in “Single File” (*Red Indian Style*) and then tell the Boys to “*move up - on the inside of your Partner - and walk beside her, then join both the Right Hands together and the Left Hands underneath*” - and tell them that “*this is what we call a Promenade*”; at this point, I have shown them enough for the Big Circle.

However, experience has taught me that I now have to “drill the Dancers” - to get them used to the idea of the “Caller-on-the-stage”; I use a mixer called: Bingo

Waltz (Ashton 101 - still available, in MP3 from: <http://www.lloydshaw.org/mixers.html>). If you are not familiar with this routine, here it is:

*Balance in, balance out - and Roll the Girl Away / Balance in, balance out - and Roll the Girl Away*

*Balance in, balance out - and Roll the Girl Away / Balance in, balance out - and Roll the Girl Away*

*(Face your Partner - join both hands)*

*Slide in, Slide in, Slide out, Slide out / Slide in, Slide in, Slide out, Slide out*

*Slide in, Slide in, Slide out, Slide out / Slide in, Slide in, Slide out, (join the Right Hands)*

*The next part is a Right and Left Grand - four hands and swing the fifth Girl –BUT on each hand shout out one letter of the word “bingo”: B - I - N - G – O (where you Swing on the letter “O”)!*

It may well be that you have to stop and re-start the dance - more than once - to repeat instructions and “remind” the people what each part of the dance comprises. I usually “throw in” a lot of extra instructions such as “*each time you Swing - everybody should get a Partner*”, “*Boys - make sure that the Girl that you are Swinging is not dancing as a Boy!*”, “*If you find yourself all alone - and without a Partner - just go the centre of the circle - and you will find a new Partner waiting for you (or - walking into the circle...)*! Boys, take that new Partner back out to the Big Circle - and join in as soon as you can.” and: “*if all else fails, this is a Waltz, just find a partner and waltz with them!*”

The Dance repeats several times (until the end of the music) by which time (hopefully) everyone will have a new Partner. I would usually then repeat the Big Circle Calls and try to get everyone to Promenade - in the fashion of a

"Grand March" to - get them into Squares, here is how that works:

With everyone Promenading, select a couple who are close to the centre of the back of the hall and ask them to *"come down the middle and Promenade straight towards me"* very quickly add the words *"everyone who is behind them - follow them; everybody follow the couple in front"*, as the first couple gets close to the stage instruct the couples to go *"first couple left and the next go right - everybody go the opposite way to the couple in front"* (don't forget to point to the left with your right hand - and to the right with your left hand). When necessary, tell them that *"when the first two couples meet - at the back of the hall - link up your arms and make a line of four (people)- and then come down to the front in fours"*. All that you now need to do is to have the lines of four go round again - and join up to make lines of eight - and - when they get to the front of the hall - tell them to join the ends of the lines together, to make circles of eight and use your Big Circle Calls. After a very short period - establish Squares and teach them about Heads and Sides and Forward and Back, dance them a little while and then rest them. As they will be with a new Girl, I usually ask the Boys to *"escort the Girls back to where they would like to go..."*.

By following this process, I have taught them about Squares and - if the group is handling the new ideas, fairly well - the next time that I ask them to get up, I would just ask them to directly form Squares; you may like to say something like: *"this time I would like you to get into Squares of eight people - any couple who would like to dance, just get on the floor and raise your hands to let people know you are looking for a Square"*; I usually find that this is all that I need to do, to explain how Squares can be made

- If you decide to have them "Square-Up", this should get a good response!

If you feel that they would not be comfortable with getting into Squares, you could get them up in a Big Circle, once again and then have them "Round-Up" (i.e. use the "Grand March Routine") to get them into Squares. This is a "Judgement Call" that will become easier, over time, with experience.

### **Working in Squares:**

With the Dancers in Squares, you can now start to follow a more usual "New-Dancer" programme - teach a few simple Calls - BUT keep the emphasis on FUN; remember these people are not here to learn to Dance, they are just here to be shown how much fun Square Dancers can have. Personally, I would start using a Singing Call on each tip at this point; as the "Cherry-on-the-Cake" for each tip.

A Handbook, produced by SIOASDS, named "One Nite Stands", contains a lot of useful advice and includes the simple idea that "everything you present, should be announced as though you had just thought of it (or had just thought about using it)"; the "excitement" in your voice should be obvious, so that the dancers get the impression that they have joined you in a great "voyage of discovery".

Calls that you might consider using at this stage could include Ladies Chains, Right and Left Thru, Promenade Halfway - and (with a stronger group) Allemande Left - and - Right and Left Grand.

### **Food Break:**

Fairly soon you will be expected to take a break for the food... This could be a fairly long break - if the amount of food is considerable, sometimes you will have two courses (a Ploughman's followed by a piece of Cake - for example), sometimes it will be more lavish and take longer; obviously, you will need to plan the dancing either side of the Food Break but - hopefully, you will be able to



get at least three dances in before the food. You should try to “pace” yourself, to accommodate the Food.

After the food, I find that the best way to start up the “second half” is with another Big Circle Mixer - usually I use the “White Silver Sands” routine; this is easy to teach, easy to Dance and if the group is strong enough you can use it twice (first time with the Boys “rolling back” to the Girl Behind and then with the Girls “rolling back” to the Boy Behind) so that everybody gets their original Partners.

I would then use a short and simple “Round-Up” (i.e., the “Grand March Routine”), again, to get them into Squares and after a short patter, I would use an “up-tempo” Singing Call - based upon what I had already taught them, to get everyone back into the Dancing-in-Squares frame of mind.

Exactly what I do after that will depend upon, the amount of time that is still available - and also on the way that the Dancers are responding to the choreography, this will change from group-to-group; I may introduce Grand Squares, Star Promenades, Allemande Thars and (even) Tea-Cup Chains, all of which are relatively easy to explain to a “Hoedown” group. However, if these items are likely to be too much, I may use something off the traditional list, like a “Birdie in the Cage” routine.

Eventually, when I get to the final tip, I would usually teach the Couple Numbers and use that so as to introduce the “Rip and Snort” routine, which is loads of fun; follow that with a final Singing Call for example “My Way” and - during the final Promenade - tell all the Dancers to Promenade in one large ring, back out to a circle (and invite anybody that is sitting out to join in) and then finish with a short piece of choreography that finishes with a “Right and Left Grand” - and “say goodnight”!

If you have not managed to teach the group a Right and Left Grand – then during the Promenade (in the Big Circle) tell everybody to “*stop - and stay exactly where you are*” then say “*all the Girls turn around and face the other way*” and tell them to “*walk forwards*” and “*touch your right hands, with each person, as you pass - and say goodnight*”. However you do it, I would finish off with saying “*when - if ever - you meet your original Partner, Swing her and Promenade right off the floor...*”.

Finally - don’t forget to thank everybody that you can think to thank, the organisers, the people who did the food and (most important of all) the Dancers and then, in your own words, say “goodnight”!

The above ideas are all my own, originally researched from the One Night Stands that I attended in my early days where Ron Hepden was the Caller.

The ideas are just my personal choice, and you would do well to develop these, as far as you can, to fit your own style of Calling and personality. I hope that my programme is helpful and proves to be useful. Finally, here is the routine for Rip and Snort - in case you don’t already know it; again, this is my own personal way of presenting the Call.

### **Rip and Snort:**

In case you are not familiar with the Rip and Snort Call, here is a brief explanation:

You first need to introduce the Dancers to the idea of the Couple Numbers within a Square, this, in itself, is an opportunity for fun. The text that I would use would be:

*“The Head Couple, with their backs towards me - are Couple Number One; to the right of them is a Side Couple - these are Couple Number Two; facing me (with the nicest view) - is Couple*

*Number Three and what's left on the floor is Couple Number Four!"*

Having created the idea that Couple Number Four are - for some reason - an object of derision (but only in fun), I would then use a simple routine, along the lines of:

*Number One Couple - Swing Your Partner*

*Number Two Couple - Swing Your Partner*

*Number Three Couple - Swing Your Partner*

*Number Four Couple - Swing Your Corner!*

This should ensure that each couple now knows their Couple Number. Now you need to teach them the Rip and Snort Call; here is a simple way of explaining the sequence:

*"Everybody join hands in a Circle - Number Three Couple, with the hand that you have joined to your Partner, raise those hands and make an arch. Keeping all of your hands joined, Number One Couple walk forward and stand underneath the arch; at this point*

*just Number One Couple let go of your Partner's hand - but keep hold of the others. Number One Boy go left, and Number One Girl go right - keeping all of your hands joined - and walk around the outside of the Square, until you get back home; Couple Number Three turns under its own armpits and then you will end up in a Circle, again!"*

Having taught the routine, I would then practice its use, with the other Calls that I have available to use, so that each couple, in turn, gets to dance the Rip and Snort Call (reminding them as much as may be necessary, that it is the opposite couple who will need to "make the arch").

After this, I will use the Call a few more times but - instead of nominating a couple - I will just tell them to have "The Youngest Couple - Rip and Snort"; you can then use "Oldest", (if appropriate for the group, you could use "Sexiest"), "Richest" and "Poorest" - and then finish up with "the Most Intelligent Couple - SWING YOUR PARTNER"! Then Promenade them home, ready for the Singing Call.



*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.*







NOVEMBER 2022 - OUR MUSIC

## **SKYE BOAT SONG BTMM 001**

Skye Boat Song was originally done purely as a means of raising funds in order to keep BTM viable. The cost factors involved in the production of BTM (software purchases, upgrades, new computer, printers, etc) had always been offset by the income from our dances. Of course we all know what happened to the income from our activity in 2020 and 2021...Zip!

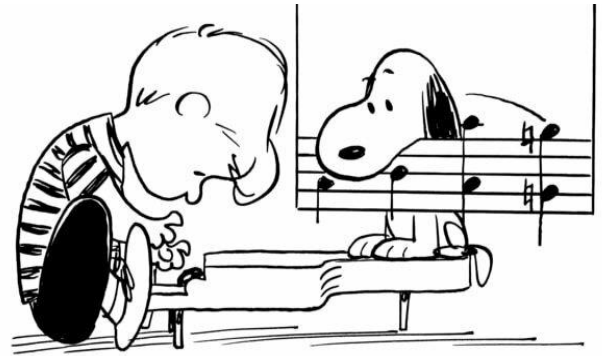
Sales of Skye Boat Song were hoped to be enough to cover the expenses incurred. While sales have been good, and donations as well, we still are yet to break even.

To those who have not purchased this piece of music...please think about doing so!

At the moment, the only way to purchase is directly from me by sending me an email. You can pay directly to my PayPal account (send to [bjwonson@gmail.com](mailto:bjwonson@gmail.com))

You will get from me the instrumental, vocals (2), cue sheet AND some of the earlier versions (different leads, endings, etc.) In the short term I hope to have Skye Boat Song available to purchase through at least two well-known SD music publishers, but it takes a bit of time to get everything organised. Hopefully this can be done in the next month or so.

If every subscriber purchased this singing call, we would have enough for any future upgrades to the computer system. Over the years we have been writing and publishing BTM, and not only have we been able to give callers



informative, educational, and entertaining articles and choreography, but we have also given a number of free Singing Calls as part of the service. What is being asked is a small price to pay for what we have given in the past (and for the future), and a great piece of music as well.

Up until Bob Shiver passed away, our music was supplied through his A&S Record Shop. Currently all the music that I have released will now be available directly from myself. The label numbers will revert back to my original KTMP (Kangaroo Team Music Productions) label.

A few minor hitches have occurred with this re-branding, and it is possible that while the label will remain the same, the prefix may change to KANGA. This is still in the works (some areas work very slowly).

**DONATIONS :** We have had many callers donate directly to BTM and I would like to thank all of them for their support. This has been immensely appreciated.

I also want to thank the many callers who have purchased Skye Boat Song, either directly from me, or through the original A&S website listing...each one is investing in the future of BTM.

Many thanks for your understanding and your assistance, Barry



**FOR FATHER'S DAY 2023:**

# **KANGA 021: MY OLD MAN**

I have been a fan of Rod McKuen's music for many years. Sue and I actually got to see him perform at a local venue back in the early 80's. The theatre was large, and the attendance was small. Nevertheless, he gave an outstanding performance.

At the end of his show, he came down from the stage and chatted with those who stayed behind for autographs. He was a real gentleman. He spent over half an hour talking to only 6 or 7 people. I even got to sing a duet with him!

His music has always been created around an emotional context. This song is in that vein, with parental recollections that come from the heart.

I had not heard this song until I purchased a large CD set with book from Germany about 15 years ago. There was a lot of material that was new to me, but this one stood out above all the rest. It has great lyrics and a feel-good, sing-along melody.

Jeff Van Sambeeck did an outstanding job re-creating the emotional context of Rod's music.

This is the perfect piece for Father's Day next year.

**Currently you can purchase direct from me, by sending me an email to [bjwonson@gmail.com](mailto:bjwonson@gmail.com).**

The cost is just US\$7.00. You can use PayPal (my email address above is where you set payment to).

Once received, I will send the music, vocal and cue sheet to you by return email. One thing though, please let me know when you are making the purchase. I have had a couple of payments but no specific email orders, so have no idea who made the purchase!!

The label I created many years ago is Kangaroo Team Music Productions (KTMP or KANGA). This label will feature all the music that I had previously released thru A&S records.

The music will also be available thru Tracy Brown's website, [Square Dance Music For Callers. The World's Largest Square Dance Music Company](http://www.square-dance-music.com)

([www.squaredancemusic.com/](http://www.squaredancemusic.com/))

**however, that will not be set up for a short while as yet.**

Tracy owns many music labels; including newer purchases such as the PMDOU group, as well as many of the great labels from the past such as Top, Grenn, Chicago Country, C Bar C, Big Mac, Scope, Grand, Lamon, Mustang, 4-BAR-B, Cardinal, Pulse, Thunderbird, Square Tunes, Pioneer and many, many others.

**Hopefully, in the not-too-distant future, we will also have samples of each instrumental and vocal available on the BTM website, but again, this will take a bit more time to get organised, due to our hectic schedule this year.**



# SOUND AND VOLUME EFFECTS

Last issue I presented some information and material on acoustics. In this issue, I thought that it would be a good follow-up to take a look at the effects that sound can have on our physical being, not just the ears, but on our total health.

At Square Dance functions, we use our ears to follow both the vocal commands given by the caller, and to listen to the music...this gives us the beat we dance to. This combination of voice and music for our dancing pleasure is usually restricted to our local hall, where we have our regular dances. Sound levels are



usually moderate and present no problems for dancers and callers. However, when we

take the next step to a large function, the sound levels can vary greatly, resulting in a volume which is often louder than we are used to. Sometimes the level is fine, at other times it may seem loud, however it should never be 'too loud'.

Over the years I have talked to a number of sound engineers and technicians in regard to what constitutes a good level of sound/volume. Many years ago, here in NSW our state SD association even commissioned a study on the volume levels at various events. I remember the technician being at large functions as well as general clubs with his meter checking the volume levels. I am unsure as to what the conclusions were, but they must have been okay, as it never went any further.

Each of us has a different physical and anatomical make-up. We each have

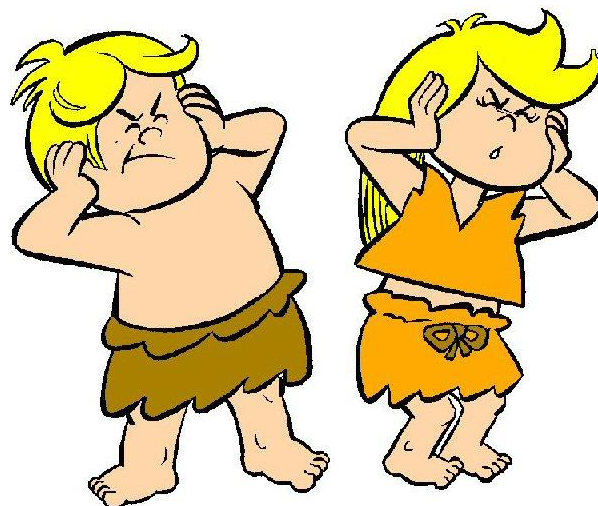
different likes and dislikes. We each have different thresholds for pain. And of course, our hearing varies greatly with all individuals. Sometimes what seems loud to one person will seem soft to another, and perfect for others (just like our partners telling us to turn the TV sound down).

While we all have different concepts of loudness and volume, there are some constants that can be applied across the board.

I should note here that I am not an expert in this area. The knowledge I have gained (and presented here) has been gained by research, discussion, and questioning. The material comes from many sources and can be found in many journals and websites dealing with the specific sections of this topic. The following information is basically my understanding of what I have learned from numerous sources over many years.

## EAR, EAR.

Our ears are regarded as the most sensitive organ in the human body. They register the sound waves that allow each of us to hear the wide variety of sounds...from whispers to roars.





## The Outer Ear

The outer ear includes:

- auricle (cartilage covered by skin placed on opposite sides of the head)
- auditory canal (also called the ear canal)
- eardrum outer layer (also called the tympanic membrane)

The outer part of the ear collects sound. Sound travels through the auricle and the auditory canal, a short tube that ends at the eardrum.

## The Middle Ear

The middle ear includes:

- eardrum
- cavity (also called the tympanic cavity)
- ossicles (3 tiny bones that are attached)
  - malleus (or hammer) - long handle attached to the eardrum
  - incus (or anvil) - the bridge bone between the malleus and the stapes
  - stapes (or stirrup) - the footplate; the smallest bone in the body

## The Inner Ear

The inner ear includes:

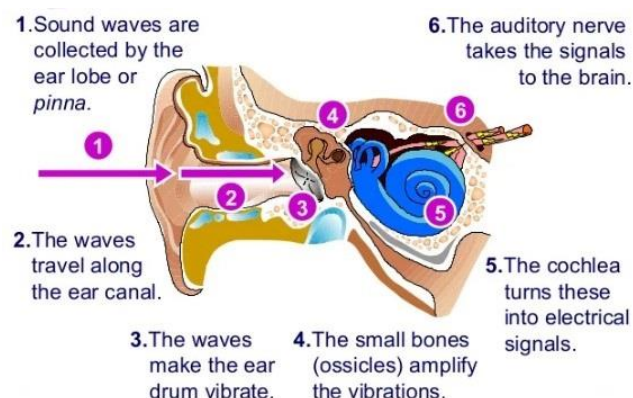
- oval window - connects the middle ear with the inner ear
- semicircular ducts - filled with fluid; attached to cochlea and nerves; send information on balance and head position to the brain
- cochlea - spiral-shaped organ of hearing; transforms sound into signals that get sent to the brain
- auditory tube - drains fluid from the middle ear into the throat behind the nose

## The Technical side of hearing:

Sound waves travel through the outer ear, are modulated by the middle ear, and are

transmitted to the vestibulocochlear nerve in the inner ear. This nerve transmits information to the temporal lobe of the brain, where it is registered as sound.

Sound that travels through the outer ear impacts on the eardrum and causes it to vibrate. The three ossicles bones transmit this sound to a second window (the oval window) which protects the fluid-filled inner ear.



Basically, the outer ear helps to focus a sound, which impacts on the eardrum. The malleus rests on the membrane and receives the vibration. This vibration is transmitted along the incus and stapes to the oval window. There are two small muscles, the tensor tympani and stapedius, that also help modulate noise

The sound from is picked up by tiny hairs on the surface of the eardrum and transferred to your inner ear.

The inner ear houses the apparatus necessary to change the vibrations transmitted from the outside world via the middle ear into signals passed along as electrical impulses (sound nerves) to the vestibulocochlear nerve to the brain and thus we hear the sound.

## Frequencies and Decibels

The sounds we hear are the result of the mechanical vibration of the air around us. This vibration propagates through the air in the form of longitudinal waves. Human beings, like many animals, feel this vibration through the sense of hearing, which is located in the ear.



Acoustics is the science that studies sound, and the two main parameters used to describe it are frequencies and decibels.

### **Sound height: the frequency.**

A 'pure' or simple sound is made up of a single frequency. The sounds we hear on a daily basis are complex because they consist of the sum of many frequencies, each of them having its own intensity.

Depending on their frequency, sounds are classified into several categories:

Below 120 Hz: low frequency.

120 to 4000 Hz: midrange.

From 4000 to 25000 Hz: treble

Above 25000 Hz: ultrasonic.

If the human ear is in theory supposed to perceive frequencies between 20 Hz and 20 000 Hz, in reality there are great differences between individuals.

When the age increases, the perception of acute frequencies decreases, we speak of aging of the ear.

But even for a young ear, the maximum audible frequency is variable, between 8,000 and over 20,000 Hz.

The standardization of high-fidelity devices has chosen to be limited to a standard bandwidth of 20 to 20 000 Hz.

Some animals have much higher hearing abilities than humans. Dogs, for example, perceive ultrasound up to about 45000Hz.

### **What Is a Decibel?**

*Decibel levels are important because they tell you how loud or quiet a sound is. This is crucial because if a sound is too loud it can damage your hearing permanently. We usually measure how loud sound is through the use of a measure called the decibel, one decibel being one-tenth of a bel, a very infrequently used measure. It is a measure of the sound pressure level or loudness.*

### **Volume of sound: the Decibel**

The decibel (dB) is the unit used to measure the volume of a sound, which corresponds to the amplitude of our pure wave seen above.

Adopted in the 1920s in the United States, this unit owes its name to Bell Laboratories and their founder.

The scale is logarithmic, which means concretely that when the sound power is multiplied by 2, the level increases by 3 dB.

When the sound power is multiplied by 10, the level increases by 10 dB.

For example, a sound measured at 43 dB will be perceived as twice as loud as the same sound measured at 40 dB.

Another example: two separate noises added together, of a volume of 50 dB each will give together 53 dB and not 100.

The dB is obtained by a relatively complex mathematical calculation and is also available in several versions:

- The dB is a 'theoretical' sound level which only makes sense at a given frequency.
- The dBA is weighted to account for the peculiarities of the human ear. Indeed, the human ear is more sensitive to high frequencies than to low frequencies. The dB(A) better represents the overall sound level actually perceived by the ear.
- The dB FS (Full Scale) is used in digital audio. To simplify things, it comes in two versions.
- The dB HL (Hearing Level) is specially adapted to the definition of standard audiogram curves.

### **What Do Different Decibel Levels Mean?**

**0-30 dB:** Most human adults can't hear sounds under 0 decibels. Most sound within this range is practically inaudible. Sounds that produce decibel levels between 0 and 30 comprise whispers as well as the ticking of a watch.

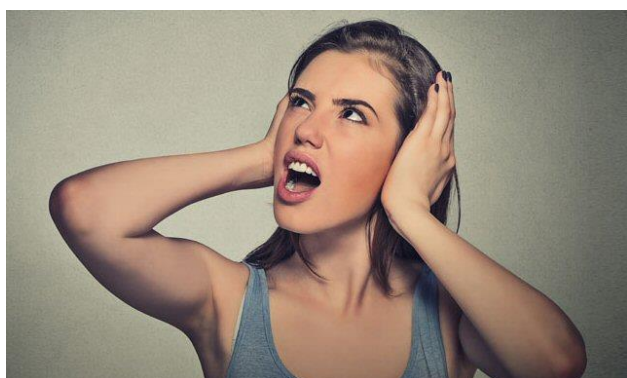
**31-45 dB:** Here is the decibel level of silent sounds. Within this variety, sounds are audible, but you will have difficulty differentiating them from other noises if you're somewhere noisy. Soft dialog (like that which you may notice from a library) drops to the 30-45 decibel range.

**46-65 dB:** If you're walking down the road in a little city, this is around the decibel level of the noise you'd hear. Standard conversation, the sound of a bubbling flow, along with also the meow of your kitty may generate sound that drops from the 45-65 decibel range.

**66-90 dB:** A lot of your favourite handheld gadgets, by electrical beard trimmers into blenders, drop at the 70 to 90 range. This is also the amount that lots of electric lawnmowers (such as the EGO POWER+ Mower) drop in, which makes them considerably more silent than many other outdoor tools.

**91-100 dB:** This is all about the level at which you're want to add some earplugs. Cars without a muffler and gas-powered lawnmowers sit in the 90 to 100 decibel range. Anything in this degree might provide you with a sound criticism from the neighbours.

**101-125 dB:** 110 decibels and above is



the level where other sounds cannot truly be heard. Aircraft take-off, trains, and quite loudly concerts would fall to the 110+ decibel level.

**126+ dB:** 125 decibels is where sound really begins to get painful. Now, you're basically talking about weaponized audio. This is the noise level of a rocket ship taking off.

The volume or intensity of sound is measured in units called decibels (dB), generally on a scale from zero to 140 (any higher than 140 and you are in trouble immediately). The higher the number in decibels, the louder the noise. The louder the noise, the greater the risk of hearing loss.

### How Many Decibels Is Too Loud?

The standard answer to '*How many decibels is too loud?*' is 85 decibels. This is the decibel level researchers and authorities like the National Institute for Occupational Safety and Health ([NIOSH](#)) consider the recommended exposure level.

Based on this recommendation, you should avoid prolonged exposure (over 8 hours) or repeated exposure to noise levels above 85 decibels to prevent hearing damage and potential hearing loss.

The 85 dB recommended level is for work environments. For communities, the Environmental Protection Agency ([EPA](#)) recommends that you limit exposure to noise levels above 70 decibels. This is the recommended exposure level over a 24-hour period that allows you to prevent hearing loss.

### The Main Factors that Influence the Severity of Hearing Damage

The severity of hearing damage depends on several factors such as the level of noise you are exposed to, your proximity to the sound source, and the duration of your exposure. To properly protect your hearing, you should take all of these factors into account.

#### Sound level (how loud the sound is)

The loudness of the sound you are exposed to determines how much hearing damage it can cause.

85 decibels is the noise level that is generally considered damaging to human hearing. However, to be on the safe side, you should consider any noise above 70

dB as being potentially dangerous to your hearing.

### **Proximity (how close you are to the sound)**

Sound intensity changes depending on



how close you are to the source. A noise's decibel level drops by 6 dB each time the distance from the source doubles.

The closer you are, the louder you will perceive the sound and, in many cases, moving away from the sound source is the easiest way to protect your hearing.

### **Time (how long you are exposed to it)**

Another important aspect to take into account is how long you are exposed to a certain noise level. Exposure time critically impacts the severity of hearing damage.

85 decibel noise can damage your hearing if you are exposed to it for more than a few hours. On the other hand, noise levels exceeding 85 decibels can affect hearing faster.

Because the decibel scale is logarithmic, every 10 decibels you add multiplies the intensity of the sound 10 times. This means that 95 decibels is 10 times louder than 85 decibels and 100 times louder than a 75-decibel sound. Therefore, don't take any noise level above 85 dB lightly.

For noise levels exceeding 100 decibels, you should limit your exposure to 15

minutes. For noise levels exceeding 110 dB, you should limit your exposure to 1 minute.

### **Warning Signals**

There are some basic warning signals that advise when a sound may be harmful, and possibly leading to hearing loss. A sound could be detrimental if:

#### ***During Exposure:***

- You have trouble talking or hearing other people speak over the background noise when using a normal conversational tone/level.
- You need to raise your voice in order to be heard by others standing a metre away from you

#### ***After-Effects:***

- The noise makes your ears hurt.
- Other sounds seem muffled or dull when you leave a place where there's loud noise.
- Your ears are ringing, or you experience pain in the ear.

Most instances of noise-induced hearing loss are due to repeated exposure to moderate levels of sound over several decades, not by some instances of very loud sound.

The ear has the remarkable ability to handle an enormous range of sound levels. The effects of noise on hearing vary among people. Some people's ears are more sensitive to loud sounds,

To express levels of sound meaningfully in numbers that are more manageable, a logarithmic scale is used, rather than a linear one. This scale is the decibel scale.

***A noise level chart showing examples of sounds with dB levels ranging from 0 to 180 decibels.***

As a frame of reference, here are the decibel levels of sounds you may encounter in your everyday life.

dBA	Examples	DECIBEL LEVELS MEANING	Decibel Effect
0	Healthy hearing threshold	0-30 dB, Very Faint.	Barely audible
10	A pin dropping		
20	Rustling leaves		
30	Whisper, Soft music	31-50 dB, Faint	One-sixteenth as loud as 70 dB. Very Quiet
40	A babbling brook, Computer		One-eighth as loud as 70 dB.
50	Light traffic, Refrigerator	46-70 dB, Average.	One-fourth as loud as 70 dB.
60	Conversational speech, Air conditioner		Half as loud as 70 dB. Fairly quiet
70	Shower, Dishwasher		The arbitrary base of comparison. The Upper 70s are annoyingly loud to some people.
75	Toilet flushing, Vacuum cleaner	70-85 dB, Moderate.	2 times as loud as 70 dB. Possible damage in 8 h exposure.
80	Alarm clock, Garbage disposal		
85	Passing diesel truck, Snowblower.	91-100 dB, Very Loud.	4 times as loud as 70 dB. Likely damage 8 hr exp
90	Squeeze toy, Lawnmower, Arc welder.		
95	Inside subway car, Food processor, Belt sander		8 times as loud as 70 dB. Serious damage



100	Motorcycle (riding), Handheld drill		possible in 8 hr exposure
105	Sporting event, Table saw	101-125 dB Extremely Loud.	Average human pain threshold. 16 times as loud as 70 dB.
110	Rock band, Jackhammer		
115	Emergency vehicle siren, Riveter		Painful. 32 times as loud as 70 dB.
120	Thunderclap, Oxygen torch		
125	Balloon popping		
130	Peak stadium crowd noise		
135	Air raid siren		
140	Jet engine at take-off	140+ dB, Painful & Dangerous	Eardrum rupture
145	Firecracker		
150	Fighter jet launch		
155	Cap gun		
160	Shotgun		
165	.357 magnum revolver		
170	Safety airbag		
175	Howitzer cannon		
180	Rocket launch		
...			
	Sound waves become shock waves		

**Note: dBA = Decibels, A weighted**

### The Decibel Effect

When compared to 50 decibels, 60 decibels will sound twice as loud. In reality, a 60 dB sound is 10 times more intense than a 50 dB sound.

### 70 Decibels

Following the same logic, you may perceive a 70 dB sound as being 4 times as loud as a 50 dB sound. In fact, a 70 dB

sound is 100 times more intense than a 50 dB sound.

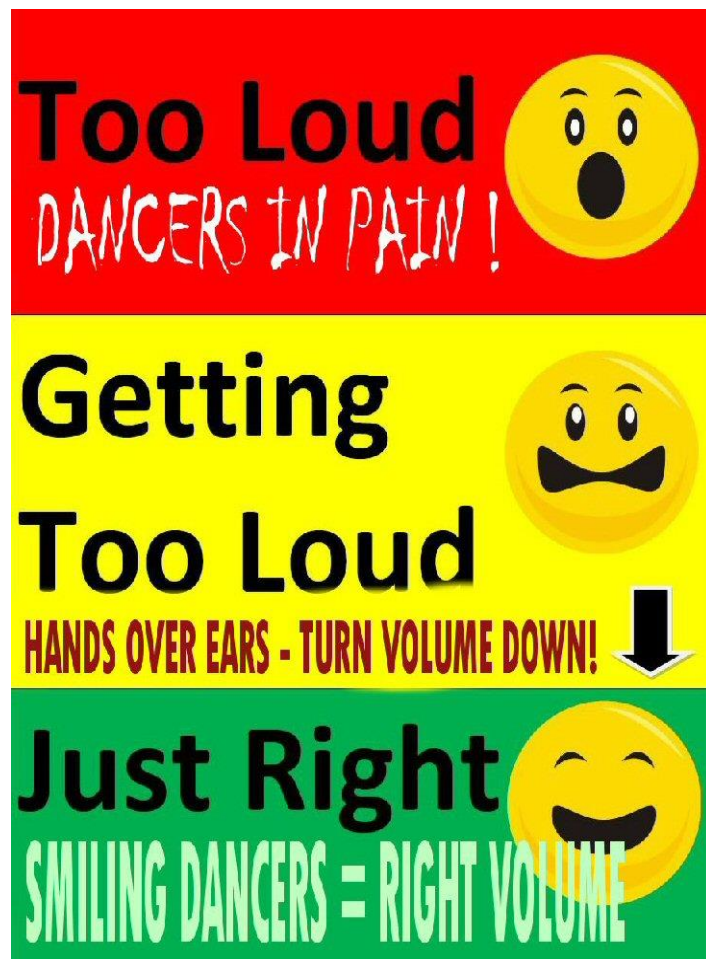
### 80 Decibels

When it comes to 80 decibels, the difference in intensity is even higher. If 70 decibels is 100 times more intense than 50 decibels, 80 decibels is 1000 times more intense. And you will perceive an 80-decibel sound 8 times as loud.

Generally, 50 decibels is considered a safe noise level. Noise levels exceeding 70 decibels are considered potentially dangerous if your exposure is more than 24 hours, and noise levels above 85 decibels are considered hazardous if your exposure exceeds 8 hours/day.

### SQUARE DANCING

Now, where does that leave us in regard to volume/noise levels in Square Dancing? Obviously, there will be noticeable differences between club type dances, festival dances and larger convention dances.



While I am unsure of any specific levels, it is obvious to anyone that the levels will be above 85db.

From memory, the testing that was carried out years ago in NSW gave readings at club between 80 and 85db. I think (but am not really certain) that some levels were shown to be over 100db at some smaller weekend events. While the levels exceeded the recommended safety net, the exposure is usually within a limited timeframe and thus not too bad.

Of course, the levels taken also depend on distance to the sound projection units. The closer, the louder they will be. While hearing damage levels are looking at long exposure to loud sound, it is obvious that if the sound/volume is even louder than usual, such exposure time for damage is considerably lessened.

The caller's job is not just to entertain the dancers with good choreography, pleasant music, and fun banter, but he is also responsible for the amount of sound being sent to the dancers on the floor. He has to use his judgement as to the correct level of music and voice as well as the balance between the two.

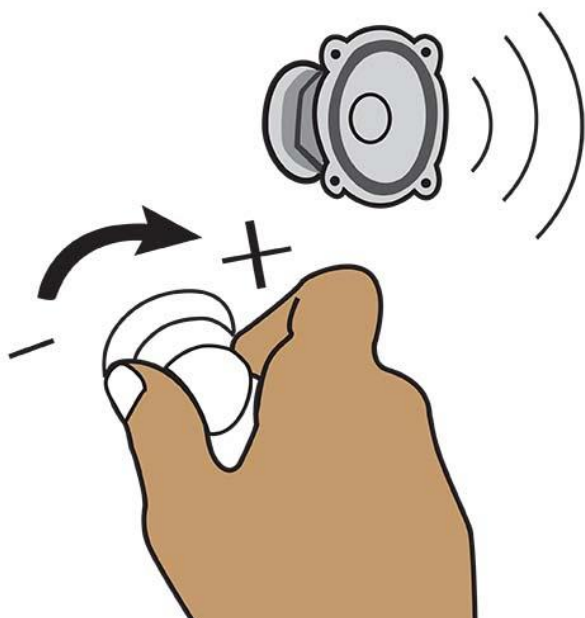
The caller needs to be fully aware of the level...if the dancers are jumping up and down with their hands over their ears, he should have a good inkling that he is presenting his voice/music at an unacceptable volume.

There are lots of pointers as to sound problems – breakdowns at rear of hall if sound is too low, as well as lots of facial/body language in regard to volume.

If the caller does not have control himself, and this is done by someone else (professional technician), then they have that responsibility as well.

Excessive sound level (really loud), albeit for only a few seconds, can also have a severe effect on the hearing of anyone close to the speakers, so this must be considered also when making any adjustments.

Adjustments necessary will also vary depending on the types of dance being called. A regular club with just a couple of sets may require small or fine adjustments, whereas the adjustments in a large auditorium may need more solid adjustments.



Setting the volume of the music is sometimes a bit of a problem as it seems that all SD music is not recorded at the same level. Variations are often huge. Thus, it is always necessary for the caller to have his music volume on the remote (or just on amplifier) to be set at a lower level. It can always be adjusted up.

The steps necessary to present music volume at a level of comfort to the dancers are really simple...start at a lower volume, then adjust. Can't get much simpler than that. Common sense is needed in order to give the dancers a positive experience. Our music is a

major tool ....we use it not only for the beat for the dancers to dance to, but for its value as part of the overall entertainment experience...we raise the volume slightly as we are calling for excitement; we lower it when delivering calls and/or instructions. It has to be 'just right' as to central volume – too loud as well as too soft will lessen the experience and reflect badly on the caller.

At functions where the caller does not have control and music/voice is too loud – you will see the dancers holding their hands over the years and motioning for the volume to be adjusted...NOTE HERE that when this happens, such visual scenes are aimed at the caller on stage, and NOT at the one controlling the sound....the dancers automatically will blame the one on stage, as to them he is the one responsible. The levels need to be right, otherwise it will always reflect badly on the caller (even though he may not be responsible)

Music is our ally, our friend, our foundation for dancing enjoyment. Likewise, our voice is the tool whereby the messages are sent to the dancers to create their mental stimulation. Here we have emotional stimulation with the music and the mental stimulation with the commands. They have to have a balance in delivery for the dancers to get the experience they desire. This can only be achieved through thoughtful, sensible, intelligent, knowledgeable use of the amplification system and controls.



# WHEN IS IT TOO LOUD?

Signs your hearing is at risk

## At an event...

1

### YOU HAVE TO SPEAK UP

Do you or the people you are with have to speak up to hear each other?  
That's a big clue it's too loud where you are.



2

### YOU KEEP MOVING CLOSER

If you are unable to hear someone three feet away from you, then it's too loud.



## And later...

3

### SPEECH SOUNDS MUFFLED

If your hearing is muffled or dull after leaving a noisy place, you've likely damaged your hearing.



4

### YOUR EARS HURT OR ARE RINGING

Sudden pain or ringing in the ears is a sure-fire sign it was too loud.





# CHRISTMAS IN AUSTRALIA: BEACH CULTURE

By Barry Wonson

Have you ever wondered if your Australian friends are making fun of you with their words in some situations? You are probably not alone, as we Aussies use lots of words and phrases that sound perfectly normal and logical to us but may not seem 'right' to those that are not used to our weird sense of humour.

Australian humour – is probably somewhere between American and British humour. While it often has elements of both, it truly is unique, and is often based on the use of words that others may see as insulting, sarcastic, strange, odd, nonsense, etc.

## OUR HUMOUR

The Australian sense of humour is known to be sarcastic and a bit dry. It's distinct, and you'll often hear Aussies being very sarcastic with our friends. This is actually a sign of the strength of relationships between people.

Although we Australians do have a sense of national pride, we often mock ourselves as part of our humour, too. It's usually in casual situations and to make everyone feel at ease. This type of sarcasm reflects the characteristics inherent in the Australian people, such as relaxation, informality, and modesty.

Australians are also known for mocking our problems, especially those related to the harsh nature of the continent. Black comedy found its place during the formation of modern Australian culture with successive droughts, wildfires, and

hurricanes, prompting Australians to resort to humour to deal with times of stress.

Sammy Gill, a Melbourne-based Punjabi comedian, known for his humorous videos, shares his experience of a situation where he says he heard people cracking jokes at a funeral, which would be unacceptable in many countries.

*"Australians find humour in the weirdest situations that might not be acceptable to many people, and if you encounter people telling jokes in seemingly awkward situations, know that they only mean well and are perhaps trying to ease the tension surrounding the situation," he says.*

*"I remember being at the funeral of my friend's mother where the grandson casually said that 'the situation is getting bored, and we should go clubbing after this and have some beers.' This made everyone laugh out loud," Mr Gill adds.*

This has become one of the distinctive signs of Australian culture, and it's common for a loved one to give a speech full of jokes at a funeral or talk about all their funny stories with the deceased to reduce the tension surrounding such a grave moment.

## CHRISTMAS IN AUSTRALIA: BEACH CULTURE

Who among us does not have a memory of visiting the sea somewhere in the world? Even if you're not going to swim

the spirit of the sea and strolling on the sand... it has a transformative power.

Australia is home to more than 10,000 beaches. In fact, if you try to visit a new beach every day, it would take you nearly 27 years to see them all!

Australia sits between the Indian Ocean on the west coast and the South Pacific Ocean on the east coast. There are more than 8,200 islands that make up Australia, the largest one being the mainland, and the second largest being the state of Tasmania. The population of Australia is concentrated along the eastern and southeast coasts in it.



Aussies love going to the beach for various reasons: fitness, relaxation, reading and enjoying spare time with family and friends. While it is a lifestyle for us, for some migrants who don't have much exposure to coastal living, it can be a bit of a harrowing experience...with rules, regulations, minimal clothing.

On the day when the sun is up, hundreds of Australians head for beaches. Although the sun is a key feature of Australia's divine weather being exposed to its rays for long hours a day is harmful. Protection from its harmful ultraviolet rays is very important, especially for preventing skin cancer.

Because Australia has the highest levels of ultraviolet rays in the world, it is powerful enough to cause sunburn in just 10 minutes. So, before we head to the ocean, we all make sure to lather up

in sunscreen and reapply every two hours.

If you've ever been to an Australian beach, you'll also have noticed there are a lot of rules.

There are terms of entry, for example, no dogs on certain beaches, and no smoking. Plus, most beaches have qualified lifeguards, all from the local Surf Lifesaving Club. They're responsible for rescuing people from drowning, providing first aid, and emergency health care.

That's because Australia's beaches often have strong rips and currents that are great for surfing but can be dangerous on rough days.

For this reason, you'll see on most Australia beaches the red and yellow flags. Everyone must swim between the flags to stay safe, which are moved each day depending on the water conditions.

Australians love water sports of all kinds, but surfing is one of the icons of Australian beach culture. Freshwater beach is often said to be its starting place, with 'The Duke' of Hawaii, a famous Olympian swimmer and world surfer, riding the waves there in 1915. The legend is now contested, but either way, the sport and pastime for many has stuck.

In 1956 a group of Californians, who were competing in the Melbourne Olympics, brought Malibu surfboards with them, bringing modern surfing to this continent. The board made surfing more popular among Australians.

Of course, this also increased the risk of run ins with sharks. In Australia, the shark is the third most dangerous animal, although the likelihood of death due to a shark attack compared to other things is very small.

According to the Australian Shark Attack File by Taronga Conservation Society

Australia, the shark attack mortality rate is 0.9 - less than one person per year.

Beyond these numbers, the Australian state governments are making several efforts to reduce shark attacks. States are installing machines that detect sharks via sound waves, setting nets in specific places, and several other measures. The reality of a shark death is a rare possibility, and governments do everything it can to reduce this risk.

From surfing carnivals and national cultural events to family vacations by the sea... Australia's beaches are a symbol of its culture and unifies millions regardless of the corner of the continent they live in.

The beach season in many places is all year round...not just with surfboard riders, but many others who recognise the 'early morning dip' into the cold water as a great way to start the day (mind you, not for me!!)

The regular season usually starts around mid-October when the warmer weather gives us the nudge to hit the beach. This keeps until around mid-March. Days in summer can have temperatures reach up to 40 C in many areas.

For many, Christmas time is beach time...and we LOVE IT!!







# OUR CALL NAMES: CHAIN

by Paul Preston

**Some Chain Chat.** The term 'Chain' is used widely within our programmed call names, either as a distinct, Chain call in its own right such as 'Chain Down The Line', or as part of a combination call such as 'Spin Chain The Gears'.

A Caller could well use various Chain calls numerous times in a session – because there are c.25 such calls in our programme lists!

Our Chain calls *start* from many formations: squared set, circles, lines, eight chain thru, double pass thru, T bone, and waves. Perhaps surprisingly, Chain calls whose dance action *ends* with a Courtesy Turn are surprisingly few, with only around 5 doing so. Many Chain calls *end* with a Cast  $\frac{3}{4}$  - curiously perhaps emulating the action of a Courtesy Turn?

Since there is no general definition of the term 'Chain', what has a 'Chain' evolved to be? When have the dancers completed the 'Chain' part of the action? There are over **150** Chain moves listed in Burleson's encyclopaedia that give us an insight (yes, sadly, I have speed read most of the definitions)!

The first entry is – no surprise - Two Ladies Chain. The very first *combination* call to incorporate a 'Chain' in the name and dance action was Chain Star Thru (from facing couples > Ladies Right Pull By and Star Thru with opposite man).

Combination calls featuring a Chain have got longer and more complex from that move onwards!

Some early 'Chain' calls were/are a Grande affair comprising of Stars and dynamic action arm turns with all 8 dancers involved – one such call that has survived the evolutionary process and has sustained a presence on our programme lists is T Cup Chain.

However, the dance action of a 'Chain' today has become almost unnoticeable, and the Chain action is now far more likely to manifest itself as a simple, inconspicuous, Trade, buried somewhere in the action of larger calls.

So, when have the dancers completed the 'Chain' part of the action? Let's take a closer look at Spin Chain Thru as a simple example. 'Spin' is an action comprising 'End and adjacent centre Turn  $\frac{1}{2}$  and then centres Turn  $\frac{3}{4}$ '. I believe the next bit of the dance action is the 'Chain' – which happens as the **very 2 centres** trade places. That is, only 2 of the 8 dancers taking part in the call are doing the Chain aspect of it. Interestingly, although a 'Chain' is usually associated with the Ladies, it is the Men who (when called from the 'normal' arrangement), do the Chain across action.



Further examples of the 'Chain' action being restricted to just the 2 very centre dancers are Spin Chain the Gears, Spin Chain and Exchange the Gears and Diamond Chain Thru. Some homework for the curious: when do the 2 dancers do their Chain across to the other side during a Square Chain Thru? How many dancers are chained to the other side in a Chain Reaction?



**The humble Ladies Chain** takes 740 words to define – that's more than the word count for defining 5 of our big beast calls added together: Add up the words it takes to define Coordinate, *plus* Spin Chain the Gears, *plus* Cross Fire, *plus* Relay the Deucy *plus* Load the Boat and the total is less than the Ladies Chain definition on its own!

In timing terms that's 740 words to describe one 8 beat move vs. 700 words to define a 70-beat combination. Respect to the Ladies Chain. In the

words of Elvis, "she's a complicated lady".

Our 'Chain' then, in all its forms is an unassuming yet versatile action and when called and danced well is graceful - more of an art than a science?

Well, that was the Chain chat – I'll leave you with some **insane Chain chat**.

Callers love resolving stuff, so Riddle Me This Batman: From a Squared Set, if the Head Ladies were to do a Ladies Chain, they will have stepped forward, and gone across to their Opposite man for a Courtesy Turn. They will have completed a Ladies Chain - the whole of a Ladies Chain. However, if the call was Head Ladies Chain  $\frac{3}{4}$ , those Ladies would need to travel further than a regular Ladies Chain, going past their Opposite Man and onto their Corner. So, they have turned more – not less than a regular 2 Ladies Chain. So, in a Ladies Chain  $\frac{3}{4}$ , haven't the Ladies actually chained once - and a half?

Of course, the Ladies Chain  $\frac{3}{4}$  teaser above is not a view or an opinion, it simply works well to provoke thought for a conversation or discussion piece. Whether you feel that this picture of Ladies Chain  $\frac{3}{4}$  is a head scratcher, perturbing, irritating or mischievous, why is it so? We will take a peek at that in part 2



# Christmas Trivia



**Q: When was the first Australian Carols by Candlelight?**

*A: The first Australian Christmas tradition of Carols by Candlelight began in Melbourne in 1937.*

**Q: When was Australia's worst Christmas?**

*A: Australia's worst Christmas was in 1974, when Cyclone Tracy devastated Darwin in the Northern Territory. More than 60 people were killed.*

**Q: What was the first song ever broadcast from space?**

*A: Jingle Bells, in 1965.*

**Q: Rolf Harris sang about six white boomers pulling Santa's sleigh through the blazing Aussie sun. What's a boomer?**

*A: A large male kangaroo.*

**Q: In Australia's version of the song 'Jingle Bells', what mode of transportation is used instead of a 'one-horse open sleigh'?**

*A: A rusty Holden Ute (a pickup).*

**Q: What spirit is traditionally added to Christmas pudding?**

*A: Brandy.*

**Q: What Christmas beverage is also known as 'milk punch'?**

*A: Eggnog.*

**Q: What Christmas food is good luck to eat on each of the twelve days of Christmas?**

*A: Mince Pies.*

**Q: Christmas Island in Australia has an annual migration of which animal?**

*A: Crabs.*

**Q: Why is Christmas celebrated on the 25th of December?**

*A: Pope Julius I, in 350 AD, declared that the 25th of December is the official date to celebrate the birth of Christ.*

**Q: Which two famous sporting events begin on Boxing day? (The day following Christmas Day)**

*A: The Sydney to Hobart Yacht Race and the test cricket at the Melbourne Cricket Ground.*

**Q: What Christmas decoration has been considered a weed?**

*A: Mistletoe.*

**Q: According to Austrian folklore, who is the horned figure that punishes naughty children at Christmas?**

*A: Krampus.*

**Q: Which grumpy US President banned Christmas trees in the White House?**

*A: Theodore Roosevelt.*

**Q: Given the average daily calorie intake is 2,250, what is the average calorie intake on Christmas day?**

*A: 7,000*

**Q: What is the highest-grossing Christmas movie?**

*A: Home Alone.*

**Q: Small sausages wrapped in bacon are a staple of Christmas dinners in Britain. What's their name?**

*A: Pigs in a blanket.*

**Q: Unlike prawns, what Christmas food can last for a long time after Christmas?**

*A: Fruitcake.*

**Q: What Christmas decoration was originally made from strands of silver?**

*A: Tinsel.*

**Q: What star sign would you be if you're born on Christmas Day?**

*A: Capricorn.*

**Q: Before becoming tied up with Christmas what was Yule?**

*A: A pagan midwinter festival.*

**Q: In what country did the tradition of putting up Christmas trees originate?**

*A: Germany.*

**Q: Who created the very first Christmas lights display?**

*A: Thomas Edison.*

**Q: In what year did Google start tracking Santa Claus?**

*A: 2004.*

Christmas round the world  
is different everywhere  
and in Australia  
heat is in the air  
There is no sign of snow.  
It's summer don't you know?  
We've got our hats and swimsuits on,  
it's to the beach we go

Oh Christmas in Australia  
is Christmas in the sun  
Christmas in Australia  
is hot for everyone!





# WHAT DO WE CALL AFTER....?

## WHAT CAN WE CALL AFTER....

Over recent times we have presented numerous articles and commentaries on what calls can present flow problems. There are lots of examples of what combinations present poor body flow for the dancers...same had in consecutive actions, turning direction contra to previous turns, etc.

Following on from some of the more recent articles we have had quite a number of callers who have asked for us to look at some specific calls...those that can have problems with follow-up calls, and for us to give some positive flow calls that can be used.

Many calls really have a limited number of follow-up calls that can be used with good flow. It is our job to recognise these calls and present the smoothest dancing to our customers.

With this first article in a series, we will look at one of the Mainstream calls that is often misused by callers in regard to follow-up calls.

## STAR THRU

From the Basic program, this is a call that is usually taught around midway, - a simple concept in execution and understanding, however it does have a somewhat limited supply of calls that can follow on.

**POOR USE** As the Men's Right Hand is tied up with the Lady's Left hand, any

call that uses a Right hand presents poor use. Calls such as Right & Left Thru, Swing Thru, Box The Gnat, Touch  $\frac{1}{4}$ , etc., all start with a Right hand, and thus cannot be used to follow the call. Some calls, such as Zoom, are also no-no's due to a reversal of motion.

**GOOD USE** Any call that has a passing action works fine as the hands are not involved. Calls such as Pass Thru, Pass To The Centre, Pass The Ocean, Slide Thru, Double Pass Thru, all work fine.

From some formations other calls can be used. For example, if we start with a GGBB line, a Star Thru gives us a completed Double Pass Thru set-up and we can thus call Centres IN. Note however that we still cannot call Zoom, due to the reversal of motion. From this completed DPT, we could also use Leaders Trade.

From a BGBG line a Star Thru could be also followed by Pass To The Centre, or Dive Thru.

From a GBGB line, a Star Thru can be followed with a Trade By, or a Centres Pass Thru.

There are many calls that can be used to create sequences that have a 'good feel' to the dancers due to the smooth action flow. Most dancers do not understand exactly what poor body flow means as a term, but they do know what feels good and what does not feel good.



# MAINSTREAM

## THEME IDEAS

### BOX CIRCULATE

In the last issue of BTM I presented quite a few ideas on modules featuring and using Box Circulates. I ran out of space for the full batch, so have added them this month. Again, these modules have multiple uses, some for-teaching drills, some for featuring the call, and some just general dance material.

HEADS PASS THRU,  
MEN RUN, BOX CIRCULATE  
& THOSE MEN CLOVERLEAF,  
THOSE LADIES TOUCH 1/4,  
LADIES FACING PASS THRU,  
CENTRE 4 TOUCH 1/4,  
WALK & DODGE,  
REVERSE WHEEL AROUND,  
OTHERS WALK & DODGE,  
THEN CLOVERLEAF, ZOOM,  
CENTRES TOUCH 1/4, BOX  
CIRCULATE TWICE,  
ALLEMANDE LEFT.

HEAD LADIES CHAIN,  
HEADS TOUCH 1/4,  
BOX CIRCULATE, LADIES RUN,  
SWING THRU, CENTRES RUN,  
FERRIS WHEEL, OUTSIDES TAP  
THE CENTRES ON THE SHOULDER  
(when they turn around) ; **CB**

**CB**: SPIN THE TOP,  
CENTRES HINGE & BOX CIRCULATE,  
HINGE & MEN TRADE, MEN RUN,  
COUPLES HINGE, FERRIS WHEEL,  
CENTRES TOUCH 1/4. &  
BOX CIRCULATE & LADIES RUN,  
OTHERS SEPARATE & TOUCH 1/4,  
4 LADIES RUN, CENTRES IN,  
CAST OFF 3/4, ENDS SLIDE THRU,

CENTRES LEAD LEFT,  
SWING THRU, MEN RUN,  
BEND THE LINE: **PL**

HEADS SLIDE THRU, TOUCH 1/4,  
BOX CIRCULATE, MEN RUN,  
PASS THRU, CLOVERLEAF,  
OTHERS U-TURN BACK,  
SWING THRU, MEN RUN,  
PARTNER TRADE: **PL**

HEADS RIGHT & LEFT THRU,  
HALF SASHAY, PASS THRU,  
SEPARATE AROUND ONE TO A LINE,  
TOUCH 1/4, CENTRE 4 SCOOTBACK,  
4 LADIES RUN,  
CENTRES TOUCH 1/4, **THEN**  
BOX CIRCULATE, LADIES RUN,  
OTHER 4 PASS THRU &  
CLOVERLEAF, TOUCH 1/4,  
SPLIT CIRCULATE, LADIES RUN,  
LADIES IN, MEN SASHAY: **PL**

**PL**: PASS THE OCEAN,  
MEN CIRCULATE, LADIES TRADE,  
LADIES RUN, TAG THE LINE,  
FACE IN, TOUCH 1/4,  
ALL 8 CIRCULATE,  
CENTRES BOX CIRCULATE,  
4 MEN RUN, TRADE BY: **CB**

**PL**: RIGHT & LEFT THRU,  
TOUCH 1/4, ALL 8 CIRCULATE,  
CENTRES BOX CIRCULATE,  
4 MEN RUN, DOUBLE PASS THRU,  
LEADERS TRADE, STAR THRU,  
MEN WALK ACROSS &  
SWING PARTNER, PROMENADE.

**CB**: RIGHT & LEFT THRU,  
PASS TO THE CENTRE, CENTRES

## PLUS MODULES

HEADS RIGHT & LEFT THRU,  
PASS THE OCEAN,  
PING PONG CIRCULATE,  
CENTRES HINGE, BOX CIRCULATE,  
WALK & DODGE, CLOVERLEAF,  
DOUBLE PASS THRU, ZOOM,  
LEADS U-TURN BACK: **CB Rot 1/2**

HEADS LEAD RIGHT, TOUCH 1/4,  
CENTRES BOX CIRCULATE,  
ALL FOLLOW YOUR NEIGHBOUR &  
MEN SPREAD, ALL HINGE,  
ENDS SLIDE THRU,  
OTHERS U-TURN BACK  
**(SS rotated 1/4R)**

HEADS STAR THRU,  
ALL 8 CALIFORNIA TWIRL,  
PEEL OFF, PASS THRU,  
ENDS FOLD, TOUCH 1/4,  
SPLIT CIRCULATE, MEN RUN,  
COUPLES CIRCULATE,  
WHEEL & DEAL: **CB (rot 1/4 R)**

HEADS STAR THRU,  
DOUBLE PASS THRU, PEEL OFF,  
ENDS STAR THRU,  
CALIFORNIA TWIRL,  
CENTRES TOUCH 1/4,  
BOX CIRCULATE, WALK & DODGE:  
**CB**

PASS THRU, PASS THE OCEAN,  
LADIES TRADE, LADIES RUN,  
BEND THE LINE, PASS THRU,  
CENTRES PASS THRU,  
OUTSIDES TURN BACK, TOUCH 1/4,  
CENTRES BOX CIRCULATE,  
MEN RUN, PASS THE OCEAN  
ALL 8 CIRCULATE, BOX THE GNAT,  
RIGHT & LEFT GRAND.

**PL**: TOUCH 1/4,  
CENTRES SCOOTBACK,  
CENTRES BOX CIRCULATE,  
ALL 8 CIRCULATE, SINGLE HINGE,  
FAN THE TOP, MEN CIRCULATE,  
SWING THRU DOUBLE: **CB wave**

**PL**: TOUCH 1/4,  
CENTRES BOX CIRCULATE,  
4 MEN RUN, PEEL OFF,  
PASS THRU, ENDS FOLD,  
CENTRES TURN BACK & TOUCH 1/4,  
BOX CIRCULATE, MEN RUN,  
PASS THRU, SEPARATE,  
AROUND2 TO A LINE, PASS THRU,  
U-TURN BACK: **PL**

**CB exact**: PASS THE OCEAN,  
GRAND SWING THRU, ALL HINGE,  
CENTRES BOX CIRCULATE,  
4 MEN RUN, CENTRES PASS THRU,  
TOUCH 1/4  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, LADIES TRADE,  
ALL 8 CIRCULATE 1-1/2,  
BOX THE GNAT,  
RIGHT & LEFT GRAND: **HOME**

**PL**: GRAND SWING THRU, HINGE,  
ALL 8 CIRCULATE,  
CENTRES BOX CIRCULATE,  
4 LADIES RUN,  
DOUBLE PASS THRU, TRACK 2,  
MEN TRADE, ALL 1/2 CIRCULATE,  
RIGHT & LEFT GRAND.

# BACK TO THE BASICS

## .TOUCH 1/4

Touch  $\frac{1}{4}$  is a call that I teach fairly early to a learner's class. It is a very useful call, in that it changes the formation of a facing couple to a wave (or mini wave) rapidly. There are a number of calls that can be used as follow-ons all of which add variety and interest without any unnecessary complications. I also use the combination (from a normal Box) of Touch  $\frac{1}{4}$ , Centres Trade, Men Trade, Ladies Trade, Centres Trade. The latter 3 calls are actually the actions of a Swing Thru, thus this combination is a 'pre-teach for Swing Thru. Touch  $\frac{1}{4}$ , in my teaching sequence, follows on from trades and circulates (I actually also present the dancers with Fold early as it is just a simple concept to understand) therefore there are lots of interesting combinations to use.

I teach Touch  $\frac{1}{4}$  long before calls such as Star Thru and Square Thru (the latter is the last in the Basic program that I teach. I have always believed in the concept of progressing from simple to complex. I want to present calls and material to the learners that keep them flowing, and do not allow any possible 'jerky' actions. Calls such as Flutter Wheels, Sweeps, Trades, Circulates, Runs...all have great flow. New dancers do not need complication...they need flow...this is what gives them satisfaction. Leave the complicated stuff until they are used to dancing in rhythm to the music.

### Static Square to a Corner Box:

HEADS TOUCH  $\frac{1}{4}$ , MEN RUN CB

HEADS TOUCH  $\frac{1}{4}$ , LADIES RUN,  
BOX THE GNAT, PULL BY CB

HEADS PASS THRU, U-TURN BACK,  
TOUCH  $\frac{1}{4}$ , MEN RUN,  
PASS THRU, RIGHT & LEFT THRU,  
DIVE THRU, PASS THRU CB

HEADS TOUCH  $\frac{1}{4}$ , LADIES RUN,  
PASS THRU, TOUCH  $\frac{1}{4}$ ,  
CENTRES TRADE, MEN RUN,  
TOUCH  $\frac{1}{4}$ , LADIES U-TURN BACK  
CB (rotated  $\frac{1}{2}$ )

HEADS PROMENADE  $\frac{1}{2}$ ,  
PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
TOUCH  $\frac{1}{4}$ , LADIES RUN,

DOUBLE PASS THRU,  
LEADERS TRADE, PASS THRU,  
U-TURN BACK, RIGHT & LEFT THRU  
CB (rotated  $\frac{1}{2}$ )

HEADS PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
TOUCH  $\frac{1}{4}$ , LADIES RUN,  
CENTRES TOUCH  $\frac{1}{4}$ , MEN RUN,  
OTHERS TOUCH  $\frac{1}{4}$  & MEN RUN,  
DOUBLE PASS THRU,  
LEADERS PARTNER TRADE CB

SIDES HALF SASHAY,  
HEADS LEAD RIGHT, TOUCH  $\frac{1}{4}$ ,  
CENTRES TRADE, LADIES RUN,  
ALL PASS THRU, ENDS FOLD,  
TOUCH  $\frac{1}{4}$ , CENTRES TRADE,

MEN TRADE, LADIES TRADE,  
ENDS CIRCULATE,  
ALL TURN 1/4 RIGHT **CB (rotated 1/4 R)**

HEAD MEN FACE CORNER &  
BOX THE GNAT,  
SQUARE YOUR SETS JUST LIKE  
THAT, MEN TOUCH 1/4,  
THOSE WHO FACE TOUCH 1/4,

OTHERS DOUBLE PASS THRU  
(*diagonal*), THEN FACE IN,  
ALL TOUCH 1/4, ALL CIRCULATE,  
LADIES RUN, CENTRES PASS  
THRU, LEFT TOUCH 1/4,  
ENDS CIRCULATE, ALL FACING  
OUT U-TURN BACK,  
ENDS PASS THRU & FACE IN **CB (rotated 1/4)**

### From Static Square to Partner Line

HEADS PASS THRU, SEPARATE,  
AROUND 2 TO A LINE, TOUCH 1/4,  
ALL CIRCULATE, LADIES RUN,  
TOUCH 1/4, MEN RUN **PL**

HEADS HALF SASHAY,  
PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
TOUCH 1/4, ALL CIRCULATE,  
MEN RUN, TOUCH 1/4,  
CENTRES TRADE, MEN TRADE,  
ALL SPLIT CIRCULATE,  
ALL TURN BY RIGHT 1/2 (trade),

LADIES RUN, LADIES IN, MEN  
SASHAY **PL**

HEADS CIRCLE FOUR 3/4,  
PASS THRU, TOUCH 1/4,  
CENTRES TRADE, CENTRES RUN,  
COUPLES CIRCULATE,  
BEND THE LINE, LEFT TOUCH 1/4,  
MEN RUN,  
CENTRES BOX THE GNAT, PULL BY,  
OTHERS HALF SASHAY, TOUCH 1/4,  
LADIES RUN, BOX THE GNAT **PL**

### Corner Box to Corner Box

**CB** TOUCH 1/4, LADIES RUN,  
TOUCH 1/4, MEN RUN **CB**

**CB** TOUCH 1/4, CENTRES TRADE,  
CENTRES RUN, FERRIS WHEEL,  
MEN PASS THRU, TOUCH 1/4 **CB wave**

**CB** PASS THRU,  
CENTRES TOUCH 1/4, LADIES RUN,  
SQUARE THRU,  
OTHERS U-TURN BACK,  
ALL SWING THRU, LADIES TRADE  
**CB wave**

### Get-Outs:

**CB** STAR THRU, PASS THRU,  
BEND THE LINE, TOUCH 1/4,  
"Tap 'em on the shoulder" ALL  
ALLEMANDE LEFT.

**CB** SWING THRU,  
LADIES CIRCULATE, MEN RUN,  
BEND THE LINE, TOUCH 1/4,  
LADIES RUN, SWING THRU,  
LADIES RUN, BEND THE LINE,  
TOUCH 1/4, MEN U-TURN BACK,  
RIGHT & LEFT GRAND.

**CB** PASS THRU,  
CENTRES TOUCH 1/4, LADIES RUN,  
SQUARE THRU,  
OTHERS U-TURN BACK,  
ALL PASS THRU,  
RIGHT & LEFT GRAND.

**PL** STAR THRU,  
PASS TO THE CENTRE,  
CENTRES TOUCH 1/4 & MEN RUN,  
SEPARATE, AROUND 2 TO A LINE,  
LADIES IN, MEN SASHAY,  
ALLEMANDE LEFT.



**PL** PASS THRU, U-TURN BACK,  
TOUCH 1/4, MEN U-TURN BACK,  
RIGHT & LEFT GRAND.

**PL** TOUCH 1/4, LADIES RUN,  
RIGHT & LEFT GRAND.

**PL** RIGHT & LEFT THRU,  
STAR THRU, PASS THRU,  
CENTRES TOUCH 1/4, LADIES RUN,  
CENTRES STEP FORWARD &  
FACE OUT "Tap 'em on the shoulder",  
RIGHT & LEFT GRAND.

**PL** TOUCH 1/4 CENTRE MEN RUN,  
CENTRES SWING THRU,  
MEN FACING PASS THRU,  
CENTRES WHEEL & DEAL,

THEN STAR THRU, STEP AHEAD &  
CALIFORNIA TWIRL,  
OTHERS U-TURN BACK,  
THEN LEAD TO THE LEFT,  
ALLEMANDE LEFT.

HEAD LADIES CHAIN,  
HALF SASHAY, HEADS PASS THRU,  
TURN LEFT SINGLE FILE, LADY  
AROUND ONE, MEN AROUND 2,  
ALL TOUCH 1/4, ALL CIRCULATE.  
LADIES RUN,  
CENTRES PASS THRU,  
RIGHT & LEFT GRAND.





# FEATURE CALL

This month a look at **TURN THRU**.

TURN THRU is one of the Mainstream calls that seems to be used rarely these days, other than as a means of getting to an Allemande Left. There are a reasonable number of calls that can precede and follow a Turn Thru...adding more interest to a Mainstream or Plus program.

The following modules present some of the uses that can be found....

## TURB THRU – GET-INS

SIDES RIGHT & LEFT THRU,  
HEADS TURN THRU, CLOVERLEAF,  
DOUBLE PASS THRU,  
LEADS U-TURN BACK,  
ALL TURN THRU, TRADE BY: **CB**

HEADS RIGHT & LEFT THRU,  
HALF SASHAY, PASS THRU,  
SEPARATE, AROUND ONE TO A LINE,  
TURN THRU, TAG THE LINE,  
FACE IN, SLIDE THRU: **CB**

4 LADIES CHAIN, HEADS PASS THRU,  
SEPARATE, AROUND ONE TO A LINE,  
PASS THRU, WHEEL & DEAL,  
LADIES SWING THRU,  
THEN TURN THRU,  
MEN COURTESY TURN HER: **PL**

HEAD LADIES TURN THRU,  
BACK TO YOUR MAN & SLIDE THRU,  
THEN PROMENADE 3/4,  
SIDES RIGHT & LEFT THRU,  
PASS THRU, TOUCH 1/4,  
WALK & DODGE, U-TURN BACK,  
TURN THRU, COURTESY TURN **PL**.

HEADS TURN THRU, SEPARATE,  
AROUND ONE TO A LINE,  
PASS THE OCEAN, SWING THRU,  
TURN THRU, TRADE BY,  
SPIN CHAIN THRU, SINGLE HINGE,  
MEN FOLD,  
LADIES LEFT SQUARE THRU 3/4,  
TOUCH 1/4, MEN RUN,  
BEND THE LINE **:PL**

## TURN THRU – CB to CB

**CB**: SQUARE THRU,  
ALL U-TURN BACK,  
CENTRES TURN THRU,  
SPLIT 2, AROUND ONE TO A LINE,  
RIGHT & LEFT THRU,  
SLIDE THRU: **CB**

**CB**: SQUARE THRU 3/4,  
CENTRES LEFT TURN THRU,  
CENTRES IN, CAST OFF 3/4,  
SLIDE THRU: **CB**

## TURN THRU – PL to PL

**PL**: PASS THRU, WHEEL & DEAL,  
CENTRES TURN THRU,  
LEFT TURN THRU, TURN THRU,  
CLOVERLEAF, CENTRES TURN THRU,

LEFT TURN THRU, TURN THRU,  
CLOVERLEAF, DOUBLE PASS THRU,  
1<sup>ST</sup> COUPLE LEFT, NEXT GO RIGHT:  
**PL**

**PL:** PASS THRU, WHEEL & DEAL,  
CENTRES SQUARE THRU 3/4,  
LEFT TURN THRU, TURN THRU,  
CENTRES IN, CAST OFF 3/4,  
PASS THRU, WHEEL & DEAL,  
CENTRES PASS THRU, TURN THRU,  
LEFT TURN THRU, CENTRES IN,  
CAST OFF 3/4 :**PL**

**PL:** RIGHT & LEFT THRU,  
PASS THRU, WHEEL & DEAL,  
CENTRES PASS THRU, TURN THRU,  
LEFT TURN THRU, CENTRES IN,  
CAST OFF 3/4, PASS THRU,  
WHEEL & DEAL,  
CENTRES PASS THRU, TURN THRU,

LEFT TURN THRU, CENTRES IN,  
CAST OFF 3/4: **PL**

**PL:** PASS THRU, MEN RUN,  
SCOOTBACK, MEN FOLD,  
LADIES TURN THRU,  
MEN COURTESY TURN,  
PASS THRU, MEN RUN,  
SCOOTBACK, MEN FOLD,  
LADIES TURN THRU,  
MEN COURTESY TURN: **PL**

**PL:** CENTRES TURN THRU,  
SPLIT 2, AROUND 1 TO A LINE,  
PASS THRU, TAG THE LINE,  
FACE IN: **PL**

### TURN THRU – GET-OUTS from CB

**CB:** STAR THRU, PASS THRU,  
BEND THE LINE,  
RIGHT & LEFT THRU, HALF SASHAY,  
TURN THRU, ALLEMANDE LEFT.

**CB:** TURN THRU, LEFT TURN THRU,  
ALL COVERLEAF, RIGHT & LEFT  
GRAND.

**CB:** RIGHT & LEFT THRU,  
SWING THRU, MEN RUN,  
COUPLES CIRCULATE,  
FERRIS WHEEL,  
CENTRES SQUARE THRU 3/4,  
LEFT TURN THRU,  
RIGHT & LEFT GRAND.

### TURN THRU - GET-OUTs from PL

**PL:** FLUTTERWHEEL, SWEEP 1/4,  
RIGHT & LEFT THRU, HALF SASHAY,  
TURN THRU, ALLEMANDE LEFT.

**PL:** RIGHT & LEFT THRU,  
PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU, FACE IN,  
PASS THRU, WHEEL & DEAL,  
LADIES PASS THRU,  
LADIES U-TURN BACK & TURN THRU,  
STAR THRU, PROMENADE.

**PL:** TURN THRU,  
ENDS CROSS FOLD, SWING THRU,  
MEN RUN, REVERSE FLUTTERWHEEL,  
DIXIE STYLE TO A WAVE,  
LADIES CIRCULATE, MEN TRADE,  
MEN RUN, BEND THE LINE,

TURN THRU, ENDS CROSS FOLD,  
CENTRES U-TURN BACK,  
PASS THRU, ALLEMANDE LEFT (**CB**)

**PL:** PASS THRU, ENDS CROSS RUN,  
ENDS FOLD, DOUBLE PASS THRU,  
LEADS TRADE, BOX THE GNAT,  
RIGHT & LEFT GRAND.

**PL:** PASS THRU, BEND THE LINE,  
PASS THE OCEAN, SCOOTBACK,  
MEN TRADE, LADIES CIRCULATE,  
TURN THRU, TRADE BY, TURN THRU,  
CENTRES LEFT TURN THRU,  
OTHERS TURN BACK, SWING THRU,  
ALL CIRCULATE ONCE & A HALF,  
RIGHT & LEFT GRAND.

# ADVANCED PROGRAM

## GENERAL MODULES

### COMPLETE ROUTINES - A1

HEADS WHEEL THRU,  
SQUARE CHAIN THRU,  
ALL PARTNER TRADE ONCE & 1/2,  
RIGHT & LEFT GRAND.

HEADS PASS THE OCEAN,  
CHAIN REACTION, **BUT..**  
MEN HOLD THE WAVE (*ladies move up*),  
MEN MIX, ALL FLIP THE DIAMOND,  
SPIN CHAIN & EXCHANGE THE  
GEARS, SWING THRU,  
RIGHT & LEFT GRAND.

HEADS WHEEL THRU, TOUCH 1/4,  
SCOOT & DODGE,, CHASE RIGHT,  
SWING THRU, 1/4 THRU,  
MEN RUN & ROLL,  
(*no dodgers*) ALL WALK & DODGE,  
LADIES TRADE & ROLL,  
CENTRES TOUCH 1/4,  
WALK & DODGE,  
PARTNER TRADE & ROLL,  
STAR THRU,  
OUTSIDE MEN U-TURN BACK,  
ALL CIRCLE LEFT,  
LADIES IN, MEN SASHAY,  
ORIGINAL SIDES RIGHT & LEFT THRU,  
PASS THE OCEAN, CHAIN REACTION,  
RIGHT & LEFT GRAND.

**SS:** ALLEMANDE LEFT ALAMO STYLE,  
1/4 THRU, ALL 8 SPIN THE TOP,  
MEN RUN, PROMENADE,  
HEADS WHEEL AROUND,  
CENTRES BOX THE GNAT, **THEN**  
1/2 SQUARE THRU, OTHERS PASS IN,  
RIGHT & LEFT THRU, HALF SASHAY,  
RIGHT & LEFT GRAND.

4 LADIES CHAIN, HEADS STAR THRU,  
1/4 IN, PASS OUT, ALL PASS OUT,  
ENDS TRADE,  
CENTRES CHASE RIGHT,  
ALL 8 CIRCULATE, BUT ENDS GO 1/2  
MORE, OTHERS 1/4 THRU,  
EACH SIDE LOCKIT, SINGLE HINGE,  
FOLLOW YOUR NEIGHBOUR &  
MEN SPREAD,  
ENDS CROSS FOLD & ROLL,  
RIGHT & LEFT GRAND.

HEADS SPLIT SQUARE THRU,  
CLOVER & TOUCH 1/4 & CROSS,  
PASS THE OCEAN, LOCKIT,  
ALL 8 CIRCULATE **BUT**  
MEN GO TWICE,  
LADIES SCOOT & DODGE,,  
CYCLE & WHEEL, VEER LEFT,  
COUPLES HINGE,  
LADIES WORK WITH EACH OTHER &  
LINEAR CYCLE, MEN LOCKIT,  
ALL SCOOTBACK, CLOVER & LOCKIT,  
EXTEND, MEN TRADE,  
ALL 1/2 SQUARE THRU,  
RIGHT & LEFT GRAND.

SIDE LADIES CHAIN,  
HEADS SPLIT SQUARE THRU,  
TRADE BY, TOUCH 1/4,  
MEN DIAGONALLY CIRCULATE,  
LADIES DIAGONALLY CIRCULATE,  
MEN DIAGONALLY WALK & DODGE,  
LADIES DIAGONALLY WALK & DODGE,  
ALL EXPLODE &  
ENDS LOAD THE BOAT,  
CENTRES TOUCH 1/4 & CROSS,  
PASS THE OCEAN, MEN RUN,



GRAND 1/2 TAG, GRAND 1/4 THRU,  
EACH SIDE FAN THE TOP,  
RIGHT & LEFT GRAND.

SIDES WHEEL THRU,  
MEN ONLY WHEEL THRU & ROLL,  
SINGLE CIRCLE TO A WAVE,  
MEN TRADE. LADIES FOLD,  
PEEL OFF, COUPLES CIRCULATE,  
3/4 TAG, MEN RECYCLE,  
LADIES CLOVERLEAF,  
MEN 1/2 SQUARE THRU,  
TOUCH 1/4, LADIES TRADE,  
MEN RUN, MEN TRADE,  
CAST A SHADOW, MEN TRADE,  
RECYCLE, SQUARE THRU...**BUT ON  
THE 3<sup>RD</sup> HAND..**  
RIGHT & LEFT GRAND.

SIDE LADIES CHAIN, 1/2 SASHAY,  
HEADS SQUARE CHAIN THRU,  
SWING THRU, MEN RUN,  
PASS THE OCEAN, 1/4THRU, MIX,

ALL 8 CIRCULATE, EXTEND,  
CROSS CLOVER & MIX,  
EXPLODE THE WAVE,  
TRIPLE STAR THRU,  
ORIGINAL SIDES CROSS CLOVER &  
OTHERS CHASE RIGHT,  
THEN WALK & DODGE,  
PASS IN & MEN ROLL,  
SPLIT SQUARE THRU 2, 1/2 TAG,  
WEAVE THRE RING.

SIDES RIGHT & LEFT THRU,  
HEADS PASS THRU, SEPARATE,  
AROUND ONE TO A LINE, TOUCH 1/4  
& MEN ROLL,  
LADIES TRANSFER THE COLUMN,  
MEN EXTEND & MEN WHEEL & DEAL,  
PASS THRU, STAR THRU,  
BEND THE LINE, PASS THE OCEAN,  
SWING THRU, EXTEND .  
BOW TO PARTNER : **HOME**

## GET-OUTS – A1

**CB:** STEP TO A WAVE,  
LADIES TRADE,  
SPLIT CIRCULATE 1 & 1/2,  
6X2 ACEY DEUCY,  
DIAMOND CIRCULATE,  
CENTRE LADIES TRADE,  
THEN WITH A MAN CAST OFF 3/4,  
ALL 3/4 TAG, **IN THE WAVE --**  
SWING THRU, OTHERS TRADE &  
ROLL, RIGHT & LEFT GRAND, ...**BUT  
ON 3<sup>RD</sup> HAND**, START ANOTHER  
RIGHT & LEFT GRAND.

**CB:** SQUARE CHAIN THRU,  
PARTNER TRADE ONCE & 1/2,  
MEN TRADE, ALL 1/2 CIRCULATE,  
RIGHT & LEFT GRAND.

**CB:** RIGHT & LEFT THRU,  
SWING THRU, ACEY DEUCY, MIX,  
CROSS-OVER CIRCULATE,  
RIGHT & LEFT GRAND.

**CB (exact):** PASS IN,  
RIGHT & LEFT THRU,  
PASS IN & CENTRES ROLL: HOME

## COMPLETE ROUTINES – A2

HEADS TOUCH 1/4,  
LADIES TOUCH 1/4,  
EACH BOX WALK & DODGE,  
LOAD THE BOAT, STAR THRU,  
LADIES WALK & DODGE,  
IN ROLL CIRCULATE TWICE,  
ENDS BEND, MEN WALK & DODGE,  
LADIES SPLIT SQUARE THRU,

HORSESHOE TURN **BUT**  
MEN GO 3 TIMES,  
PASS & ROLL YOUR NEIGHBOUR **BUT**  
MEN USE LEFT HAND & GO 3/4,  
COUPLES CIRCULATE,  
BEND THE LINE, RIGHT & LEFT THRU,  
PASS THE SEA, SLIP,  
ALLEMANDE LEFT.

HEADS SQUARE CHAIN THRU,  
 PASS & ROLL, IN ROLL CIRCULATE,  
 SLIP, EXPLODE THE WAVE,  
 EXPLODE THE LINE, STEP & SLIDE.  
 1/4 IN, BRACE THRU,  
 PASS THE OCEAN, SLIP, MEN RUN,  
 SLIP, COUPLES CIRCULATE,  
 MEN WALK & DODGE,  
 CAST A SHADOW, CAST A SHADOW,  
 CAST OFF 3/4,  
 MEN PASS THE OCEAN,  
 FLIP THE DIAMOND,  
 CHAIN DOWN THE LINE,  
 PASS THE OCEAN, ALL 8 CIRCULATE,  
 LINEAR CYCLE & ROLL,

LADIES PEEL OFF,  
 RIGHT & LEFT GRAND.

SIDES RIGHT & LEFT THRU,  
 HEADS PAIR OFF,  
 SQUARE CHAIN THRU,  
 PARTNER TRADE ONCE & 1/2, SLIP,  
 MEN RUN, COUPLES CIRCULATE,  
 BEND THE LINE, PASS THRU,  
 PARTNER TRADE & LADIES ROLL,  
 EACH 4 SPLIT CIRCULATE,  
 EACH 4 ZIG ZAG,  
 EACH 4 SPLIT CIRCULATE &  
 MEN ROLL,  
 CENTRES BOX COUNTER ROTATE,  
 ENDS CIRCULATE, ALL 1/4 IN: HOME

## A2 - CONVERSIONS & ZEROS

PL: TOUCH 1/4, CIRCULATE,  
 CENTRES ZIG ZAG,  
 OTHER MEN RUN,  
 CENTRES SCOOT & DODGE,  
 CLOVER & TOUCH 1/4,  
 THEN BOX COUNTER ROTATE, &  
 SCOOT & DODGE,  
 PASS THRU, CLOVER & RECYCLE,  
 WHEEL & DEAL,  
 CENTRES SLIDE THRU: CB

CB: PASS THRU,  
 RIGHT ROLL TO A WAVE, SLIP,  
 MEN RUN, COUPLES CIRCULATE,  
 BEND THE LINE, PASS THRU,  
 PARTNER TRADE & LADIES ROLL,  
 EACH BOX SPLIT CIRCULATE,  
 CENTRES BOX CIRCULATE,  
 EACH BOX LADIES ZIG ZAG, SLIP,  
 MEN RUN, STAR THRU,  
 PASS THRU, TRADE BY: CB

## A2 – GET-OUTS

CB: (with Heads in centre):  
 OUTSIDES 1/2 SASHAY, TOUCH 1/4,  
 FOLLOW YOUR NEIGHBOUR & **MEN**  
 SPREAD, ALL CIRCULATE **BUT**  
 ENDS GO 1/2 MORE,  
 CENTRES 1/4 IN & SWING THRU,  
 MEN DIAMOND CIRCUALTE,  
 ALL SINGLE WHEEL & PASS IN,  
 CIRCLE LEFT,  
 ORIGINAL HEADS RIGHT & LEFT  
 THRU, PASS THE OCEAN,  
 CHAIN REACTION,  
 LADIES CIRCULATE TWICE,  
 RIGHT & LEFT GRAND.

CB: PASS THRU, CENTRES PASS IN  
 & 1/2 SQUARE THRU,  
 OTHERS 1/4 IN TWICE,  
 ALL TOUCH 1/4, SLIP TWICE,  
 SWING THRU, IN ROLL CIRCULATE,  
 OUT ROLL CIRCULATE,  
 IN ROLL CIRCULATE, (*Men don't move*)  
 WHILE LADIES EXTEND &  
 SWING THRU,  
 SLIP & BACK UP TO WAVES, SLIP,  
 IN ROLL CIRCULATE,  
 RIGHT & LEFT GRAND.

CB: RIGHT & LEFT THRU, VEER LEFT,  
 CROSS OVER CIRCULATE,

MEN SCOOT & DODGE,  
IN ROLL CIRCULATE, MINI BUSY,  
DIAMOND CIRCULATE,  
LADIES EXPLODE THE WAVE,  
CYCLE & WHEEL, SWING THRU,  
RIGHT & LEFT GRAND.

**CB: (exact)** - RIGHT & LEFT THRU,  
SWING THRU,  
SWITCH TO AN HOURGLASS,  
LADIES FLIP THE DIAMOND,  
CENTRE LADIES HINGE, **THAT LADY  
& MAN FACING** CIRCULATE,  
SAME LADY WITH LADY..CIRCULATE,  
SAME LADY WITH MAN..CIRCULATE,  
SAME LADY WITH LADY...PASS IN,  
MEN FLIP THE DIAMOND, EXTEND.  
1/4 THRU, MEN RUN, ACEY DEUCY,  
BEND THE LINE, PASS THRU,  
WHEEL & DEAL, BOX THE GNAT,  
DIXIE GRAND,  
**ON THE 3<sup>RD</sup> HAND** CENTRES PASS IN,  
OTHERS 1/4 IN: **HOME**

**CB:** PASS THRU, TRADE BY,  
RIGHT & LEFT THRU,

OUTSIDES 1/2 SASHAY,  
SWING THRU, IN ROLL CIRCULATE,  
1/4 THRU, OUT ROLL CIRCULATE,  
SPLIT CIRCULATE,  
RIGHT & LEFT GRAND.

Over recent months I have been asked a number of times as to why I seem to use lots of circulate actions in the modules I present in BTM. This is a good observation...in my calling I always want to continually move the dancers between the 4 quadrants in the square, and, as far as possible, to give each dancer a different temporary partner after each movement. This gives the dancers a sense of continuous movement, not just revolving around a small flagpole centre with the same group of dancers all the time. Circulates are a very simple way to accomplish these ends. The various types of circulate actions accomplish this goal in spades, from Couples, Ends, All 8, Split and Box...each one gives a rapid change of position and relationship.



# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**DEAR DR. ALLEMANDER:** I am told that square dancing is a very old form of recreation, and I am wondering how old it really is. Are there records of square dancing being practiced by residents of the ancient empires of Greece and Rome?

--OLD TIME HISTORY BUFF, Concord, MA

**DEAR OLD BUFF:** Irretrievable archaeological records and forever-lost literary manuscripts tell us that both the ancient Greeks and Romans had gods and goddesses dedicated to the art of square dancing.

Among the ancient Greek deities, we find:

**Alljoinadese**, the god of 16 hands;  
**Tripsachorde**, the goddess of two left feet;  
**Deuceideus**, the god of relays;  
**Obiesedes**, the goddess of the refreshment table;  
And of course, **Allemandeses**, the god of all left hands.

In addition, the ancient Romans had the following:

**Weaverus Ringus**, the god with hands up high;  
**Chaseius Rightus**, the god of feminine pursuit;  
**Ferrus Wheelus**, the god of high anxiety;  
**Fairus Squareus**, the god of fabulous friends and monumental merriment;  
**Chainus Gearus**, the goddess of spins and exchanges; and  
**Stevus Parkus**, an exalted mythical caller from the Newus Englandius region of the empire, who was proclaimed by all to be infallible.

*Dr. A.L. "Lefty" Allemander, PhD, gives advice to the dancelorn in this space each month. He says his favorite ancient Roman is Stoneus Hugacious, the goddess of yellow rocks.*

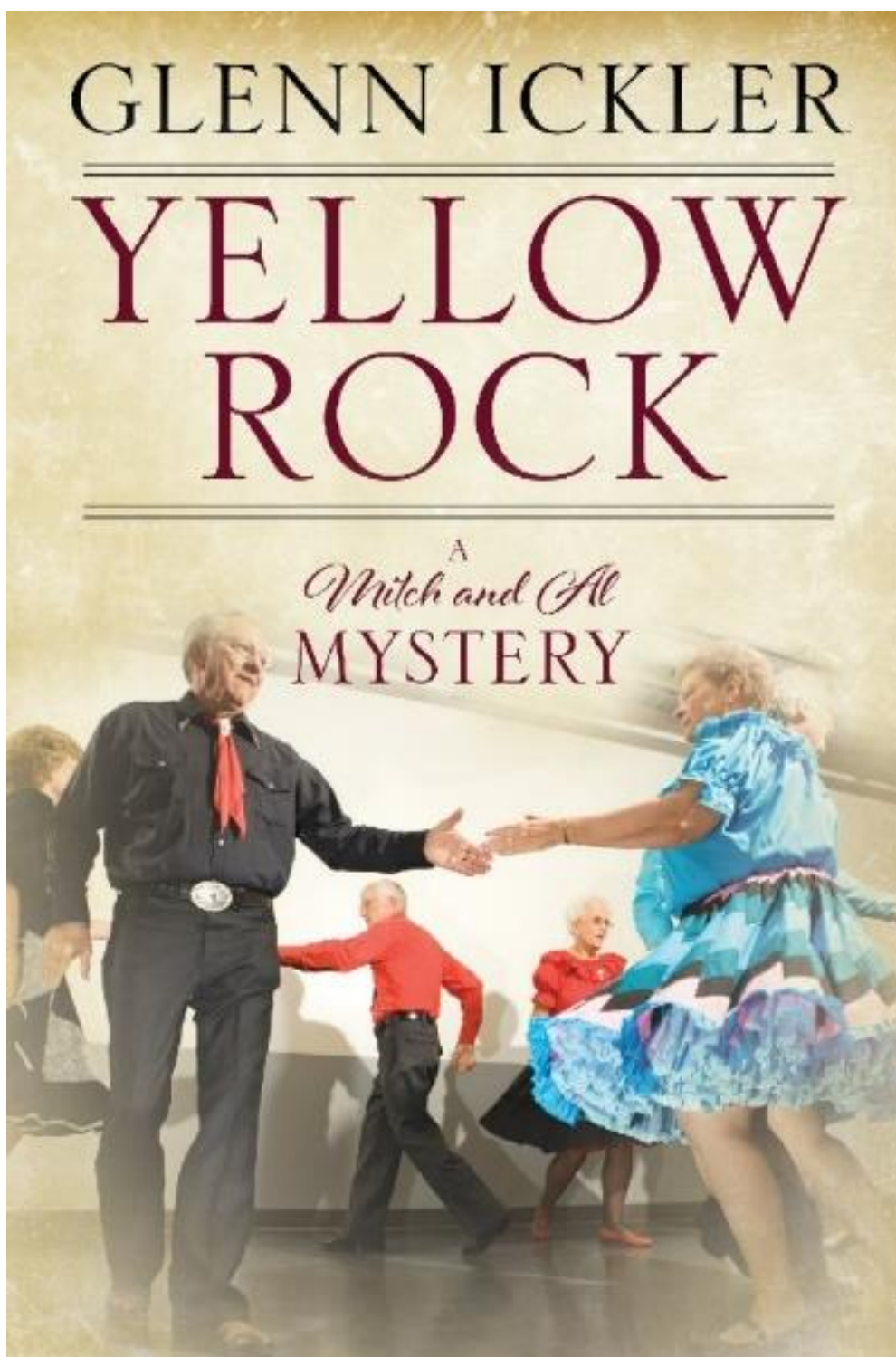




Start the winter season with a Yellow Rock, along with a circle of conspiracy, a boat load of lust and a Deuce of a homicide, as Glenn Ickler's new Mitch and Al murder mystery takes the snoopy newspaper duo into the whirlwind world of square dancing. "Yellow Rock" is available in both paperback and Kindle editions from Amazon.com.

Signed copies are available from the author upon request through his website: [Glennickler.net](http://Glennickler.net).

P.S. – No less an expert than Dr. A.L. (Lefty) Allemander, PhD, says that reading this book is as much fun as a Ferris wheel, and it will get your New Year off on the right track, too.



# **+Plus Program**

The feature call this month is EXPLODE THE WAVE. The modules below can be used as teaching drills or as fill material, or as feature material. When teaching this call, most callers start off by just using from standard wave setups with men on ends and ladies as centres. The definition and pattern is one that locks in with dancers fairly quickly, so it becomes a simple step to add from other sex arrangements.

The first group are some equivalents for a number of basic calls. These can always come in handy within a teaching framework.

## **EXPLODE THE WAVE - EQUIVALENTS**

**SQUARE THRU** = STAR THRU,  
PASS THE OCEAN,  
EXPLODE THE WAVE

**SQUARE THRU** = SWING THRU  
DOUBLE, EXPLODE THE WAVE.

**PASS THRU** = SWING THRU,  
SPIN THE TOP,  
EXPLODE THE WAVE

**SQUARE THRU 3/4** =  
PASS THE OCEAN,  
EXPLODE THE WAVE

**LEAD LEFT** = STAR THRU,  
PASS THE OCEAN, LADIES TRADE,  
EXPLODE THE WAVE

**LEAD LEFT** = SWING THRU,  
EXPLODE THE WAVE,  
FACE THE ONE BESIDE YOU &  
STAR THRU.

**LEAD LEFT** = TOUCH 1/4.  
BOX CIRCULATE \*\*, SINGLE HINGE,  
EXPLODE THE WAVE.

\*\* if using above with all 8 rather than  
just 4, you will need to replace Box with  
Split.

**LEAD RIGHT** = TOUCH 1/4,  
SCOOTBACK, SINGLE HINGE,  
LADIES TRADE,  
EXPLODE THE WAVE,

**LEAD RIGHT** (*or Touch 1/4, Walk & Dodge*) = RIGHT & LEFT THRU,  
STAR THRU, PASS THE OCEAN,  
LADIES TRADE,  
EXPLODE THE WAVE

**STAR THRU** = SWING THRU,  
EXPLODE THE WAVE, U-TURN BACK

**STAR THRU, PASS THRU** =  
TOUCH 1/4, SCOOTBACK,  
SINGLE HINGE,  
EXPLODE THE WAVE

**PASS THRU** = RIGHT & LEFT THRU,  
PASS THE OCEAN,  
EXPLODE THE WAVE

**FLUTTER WHEEL** = PASS THRU,  
MEN RUN, SINGLE HINGE,  
MEN TRADE, EXPLODE THE WAVE,  
U-TURN BACK.

**U-TURN BACK** = PASS THRU,  
MEN FOLD, TOUCH 1/4,  
MEN TRADE, EXPLODE THE WAVE.

## **EXPLODE THE WAVE – RETURN TO HOME**

SIDES PROMENADE 1/2,  
HEADS RIGHT & LEFT THRU,  
PASS THE OCEAN,  
PING PONG CIRCULATE,  
CENTRES EXPLODE THE WAVE,  
SEPARATE, AROUND ONE TO A LINE,  
PASS THRU, 1/2 TAG,

EXPLODE THE WAVE,  
BEND THE LINE, ENDS STAR THRU,  
\*CENTRES PASS THRU, U-TURN  
BACK : **HOME**

**Or from** \*

CENTRES BOX THE GNAT,  
CHANGE HANDS, CHANGE GIRLS,  
ALLEMANDE LEFT.

SIDES RIGHT & LEFT THRU,  
HEADS PASS THE OCEAN,  
PING PONG CIRCULATE,  
CENTRES EXPLODE THE WAVE,  
SEPARATE, AROUND ONE TO A LINE,  
ENDS STAR THRU: **HOME**

SIDES PASS THRU &  
PARTNER TRADE,  
HEADS RIGHT & LEFT THRU,  
PASS THE OCEAN,  
PING PONG CIRCULATE,  
CENTRES EXPLODE THE WAVE,  
SEPARATE AROUND ONE TO A LINE,  
ENDS LOAD THE BOAT: **HOME**

HEADS PASS THE OCEAN,  
SWING THRU, EXTEND,  
SWING THRU, WALK & DODGE,  
CHASE RIGHT, SINGLE HINGE,  
EXPLODE THE WAVE,  
BEND THE LINE, TOUCH 1/4,

COORDINATE, LADIES HINGE,  
DIAMOND CIRCULATE,  
FLIP THE DIAMOND,  
EXPLODE THE WAVE,  
WHEEL & DEAL,  
CENTRES PASS THE OCEAN,  
EXPLODE THE WAVE; **SS (rotated 1/4R)**

HEADS PASS THE OCEAN,  
LADIES TRADE,  
MEN ONLY PING PONG CIRCULATE,  
SEPARATE, AROUND ONE TO A LINE,  
STAR THRU, DOUBLE PASS THRU,  
TRACK 2, LADIES TRADE & ROLL,  
LADIES SWING THRU &  
SPIN THE TOP **THEN** STEP AHEAD &  
STAND BESIDE A MAN,  
THOSE FACING OUT U-TURN BACK,  
ALL PASS THRU, WHEEL & DEAL &  
SPREAD, PASS THE OCEAN,  
EXPLODE THE WAVE,  
ENDS CROSS FOLD, STAR THRU,  
WALK OUT & BACK, WHEEL & DEAL,  
CENTRES SLIDE THRU: **HOME**

### **EXPLODE THE WAVE – GET-INS**

HEADS STAR THRU,  
PASS THE OCEAN,  
EXPLODE THE WAVE: **CB**

HEADS PASS THE OCEAN,  
EXPLODE THE WAVE, CLOVERLEAF,  
CENTRES PASS THE OCEAN,  
EXPLODE THE WAVE, PASS THRU,  
TRADE BY: **CB**

HEADS PASS THE OCEAN,  
PING PONG CIRCULATE,  
CENTRES EXPLODE THE WAVE,  
SEPARATE, AROUND ONE TO A LINE,  
PASS THRU, 1/2 TAG,  
EXPLODE THE WAVE,  
BEND THE LINE, SLIDE THRU: **CB**  
**(rot 1/2)**

SIDES 1/2 SASHAY,  
HEADS PASS THE OCEAN,

SWING THRU, EXTEND,  
SWING THRU, EXPLODE THE WAVE,  
CHASE RIGHT, MEN RUN: **PL**

SIDES 1/2 SASHAY,  
HEADS PASS THE OCEAN,  
SWING THRU, EXTEND,  
SWING THRU, EXPLODE THE WAVE,  
TAG THE LINE, PEEL OFF: **PL**

**PL:** RIGHT & LEFT THRU,  
LOAD THE BOAT, TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, ACEY DEUCY,  
EXPLODE THE WAVE,  
WHEEL & DEAL,  
RIGHT & LEFT THRU, DIXIE GRAND,  
ALLEMANDE LEFT.

## EXPLODE THE WAVE - CONVERSIONS

**CB**: SPIN CHAIN THRU,  
SWING THRU, EXPLODE THE WAVE,  
BEND THE LINE, LOAD THE BOAT,  
TOUCH 1/4, SCOOTBACK,  
SINGLE HINGE, LADIES TRADE,  
EXPLODE THE WAVE,  
CHASE RIGHT, MEN RUN: **PL**

**PL**: TOUCH 1/4, COORDINATE,  
LADIES HINGE,  
DIAMOND CIRCULATE,

FLIP THE DIAMOND,  
EXPLODE THE WAVE,  
FACE PARTNER: **CB**

**CB**: SINGLE CIRCLE TO A WAVE,  
SPIN CHAIN THRU,  
EXPLODE THE WAVE,  
BEND THE LINE,  
RIGHT & LEFT THRU: **PL**

## EXPLODE THE WAVE – GET-OUTS

**CB**: RIGHT & LEFT THRU,  
PASS THRU, TRADE BY,  
TOUCH 1/4, WALK & DODGE,  
CHASE RIGHT, SINGLE HINGE,  
EXPLODE THE WAVE,  
WHEEL & DEAL, DIXIE GRAND,  
ALLEMANDE LEFT.

**PL**: PASS THE OCEAN,  
EXPLODE THE WAVE, PARTNER  
TRADE & ROLL,  
RIGHT & LEFT GRAND.

**PL**: RIGHT & LEFT THRU,  
LOAD THE BOAT, TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR &

SPREAD, ACEY DEUCY,  
EXPLODE THE WAVE,  
WHEEL & DEAL & SPREAD,  
CENTRES BOX THE GNAT,  
ALL RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
TRADE THE WAVE,  
EXPLODE THE WAVE, MEN FOLD,  
LADIES U-TURN BACK,  
LADIES TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, CENTRE LADIES TRADE,  
EXTEND, HINGE, MEN TRADE,  
LADIES U-TURN BACK,  
PROMENADE.

## EXPLODE THE WAVE – MIXED SEX ARRANGEMENTS

SIDES RIGHT & LEFT THRU,  
HEADS SEAPARATE & STAR THRU,  
DOUBLE PASS THRU,  
LEADS U-TURN BACK, SWING THRU,  
EXPLODE THE WAVE,  
MEN COSS FOLD, SWING THRU,  
EXPLODE THE WAVE, ENDS FOLD,  
TOUCH 1/4, SPLIT CIRCULATE,  
THOSE FACING OUT STEP FORWARD  
& FACE, ALL BOX THE GNAT,  
RIGHT & LEFT GRAND.

HEADS PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
PASS THE OCEAN,  
CENTRES TRADE, **LADIES ONLY**  
EXPLODE THE WAVE, MEN EXTEND,  
MEN EXPLODE THE WAVE,  
MEN RUN, ALL HINGE,  
LADIES CROSS FOLD,  
MEN SWING THRU,  
EXPLODE THE WAVE, CLOVERLEAF,  
LADIES PASS THRU, STAR THRU,  
**THOSE FACING OUT --**  
PARTNER TRADE : **PL**



# HAVE YOU EVER TRIED KANGAROO MEAT, VEGEMITE, TIM TAMS OR WEETBIX?

Whether you are a visitor to Australia or have some friends visiting that you would like to our Aussie tucker (food), Australia has a lot of quirky options on offer.

It is no secret that Australians are one of the world's most voracious meat-eaters.

It doesn't matter what occasion it is. People in Australia have a unique appetite for beef, chicken, and pork, but will also try other types of meat....anywhere, anytime.

Traditionally, red meat has always taken a centre spot at the Aussie dinner table.

Aussies love to consume many different varieties of meat.

Australian love meat. It can be available as a simple or complex food which, normally depends on where you have it

Meat is often served as part of sophisticated dishes if you consume it in a restaurant, or there could be a rather simpler way to serve it, as we do - mingled with home-style cooking or barbequed."

We also have a unique Australian 'barbecue culture', a great way of connecting with family and friends on any occasion, especially over the weekends.

It's a vast tradition no matter where in Australia you are. The usual accompaniments include various meats, salads, fried onions, and baked potatoes.

With meat, some favourite cuts may include chicken and lamb parts while beef and pork cuts include steaks, chops, rib roast, brisket etc. There are

also a wide variety of sausages to choose from...at any Butcher Shop or deli section in a supermarket, you are likely to see dozens and dozens of various styles of sausage – fat, thin, lean, strong, mild, mixed with herbs, vegetables – including all meat varieties.

## Kangaroo

This animal, which is associated in everyone's mind with Australia, is also a guest on (not at!) the Australian table. Kangaroo meat is one of the healthiest meats, as it is very lean.



In regard to its flavour, many feel that it tastes a bit like beef tastes a lot like beef, but it has a much higher protein and iron content.

It also has fewer calories and is a good source of omega 3.

They tell me that it needs a lot of attention while cooking. You can spoil it even if it is slightly overcooked (I am an eater, not a cooker).

You can also get crocodile, emu, water buffalo, camel, and others. However, I am happy to stick with the standards.

## Meat pies



Like the United States has the hamburger, Australia has meat pies. Almost no bakery is without them. In fact, Aussies eat in excess of 270 million pies a year!

A meat pie is like a cup of pastry that can rest in your hand, filled with meat, and topped pastry, and cooked in the oven. When ready to eat, most people top it with tomato sauce. These savoury pies have become an Aussie icon, even though they didn't originally come from here.

Pies also come in a myriad of types, flavours, and styles. Beef, Pork, chicken can be designated as the prime ingredient, but many other items can also be seen – potato, vegetables, herbs, and spices, etc.

Pastries filled with minced meat can be traced back to the ancient Egyptian, Greek and Roman civilizations, but the pies that we know came from old British recipes as a way to preserve meat.

The meat pie arrived in Australia with the gold rush in the 1850s and remained popular ever since!

## Vegemite

Vegemite is close to 100 years old as one of the most uniquely Australian foods.

It was originally designed to be like the famous British 'Marmite'. Shipments of Marmite from Britain stopped after the end of World War I, so there was a gap in the market.

The Marmite recipe was not made public so after experiments in 1922, the result was Vegemite as we know it today, made from the barley waste after beer production. If you compare Vegemite and Marmite, you will find similarities but they're not quite the same.



Vegemite became popular in World War II when the Australian government sent it with food rations for soldiers at war. It reminded soldiers of their homeland during their battles in various countries. By the end of the 1940s Vegemite was in nine out of ten homes in Australia.

Vegemite on toast (as well as vegemite sandwiches) are very common. Most Aussies love their vegemite on toast for brekkie (breakfast).

It has a salty taste and must be spread thinly. I remember Wade Driver being at our old house in Dapto and spreading it on like peanut butter....we were very quick to stop him eating that slice of toast!! Many say that it is an acquired taste, as there seems to be many overseas visitors who have trouble accepting the taste.

Whenever I travel overseas, I always take a small jar of vegemite with me.

It also is put to use as a warm drink by adding a spoonful to boiling hot water. Then we can dunk slices of nice fresh bread in...yum, yum.

## Pavlova

One of the most famous Australian desserts during the summer, relished especially at Christmas dinners, is called Pavlova. It has a base of meringue with



cream, various fruits....not at all fattening!

The history of Pavlova in Australia is unclear. For Australians, it is a dessert designed in honour of the Russian ballerina Anna Pavlova, who visited the country from 1926 to 1929.



But Australia's neighbour New Zealand says some of their cookbooks older than Pavlova's visit explain how Pavlova is made. This dispute is considered one of the most famous cultural conflicts between the two countries. (Of course, every Australian knows it is pure Aussie!!!)

### **Weetbix**

Weet-Bix was first produced in Sydney in the mid-1920s. As a cheap, healthy breakfast it became the country's favourite breakfast food during the Great Depression in 1929. It was also a food for soldiers during World War II. Today it is one of the most favoured breakfast foods. My personal thing with Weetbix is to split them down the centre, adding butter and honey....great snack.



### **Tim Tams**

A name that needs no introduction, this is a biscuit that many Aussie citizens

miss when overseas. Two pieces of chocolate biscuit, with chocolate cream in between, covered with more chocolate.

The recipe was developed in 1958 at Arnott's Biscuit Company and was named by Ross Arnott, owner of the company. It is named after winning racehorse - Tim Tam.

They were first in stores in 1964 and became the most popular biscuit in the



country. Many types have been designed, including double coated, caramel, mint and many more, as well as innovated ways to eat Tim Tams, like the Tim Tam Slam.

Nowadays there are lots of different Tim-Tam flavours – caramel, peanut butter, and many others....all pretty tasty!

### **Lamingtons**

Australians love lamingtons so much that there is a National Day dedicated to that delicious cake - July 21 every year. It is light and fluffy cake in the middle, dipped in chocolate on the outside, before being rolled in coconut.

The Australian recipe for lamington cake dates back over 100 years, and most believe it is named after Lord Lamington, the first governor of Queensland. All in all, when you come to visit us, we can guarantee that you will not go hungry!



# CALLING TIPS FOR NEWBIES

## THE GET-OUT SURPRISE

by Mel Wilkerson

“How did he do that?”

In a number of online discussions over recent times, questions have often been raised about the power of a Surprise get out the “impossible allemande left, or straight into a Right & Left Grand, or suddenly “YOU ARE HOME”.

You will often see terrific reactions, when, a surprise Allemande Left, coming out of no-where, a Right & Left Grand or the ‘You Are Home’ resolution sometimes seems miraculous to the dancers.

That is what we want to achieve. We want them to know that we are as excited as they are, and we need to make them feel that they are the ones that made the success possible.

Making this happen is not always an easy thing to do for newer callers, however it can be done by the simple fact of ‘preparation’.

There are usually two parts that make the ‘special resolve’ happen. This can only be done by the caller with a keen interest and the above-mentioned ‘preparation’.

1. **Choreographic set up:** The caller knows it is there because they put it there, usually from a quick recognition of a formation on the floor, or they set up a known (module) get out that flows well.

2. **Showmanship Delivery:** The excitement building to the surprise is showmanship and presentation to feed the floor in order to gain that special response from the floor ‘wow, how did he do that?’

This takes skill and practice. What you have to remember is that it took the “masters”, years of practice and training, to just make it seem as though they just made it up as they go along and find that surprise resolution to the corner, partner, or home.

Over the years I have listened to many of these calling ‘legends’ and noted that this magic Allemande Left, or surprise Right & Left Grand, or Promenade X number of steps, etc., generally fell into two choreographic categories. They are:

1. A prepared sequenced module in a theme of modules (usually related to a focus move in the tip) that is dropped in with confidence at a specific point. This is because the caller already knew where the dancers were in FASR, because he or she put them there. This makes it a lot easier for them to generate that enthusiastic excitement build to a resolution that the dancers do not see coming but they it is just around the corner - because of this and showmanship - the surprise worked.



2. More practically, a sight caller has a few fixed FASR state get outs and while calling his/her focus, or patter, sees where the dancers are, and moves them from that location to their nearest FASR fixed point for a known “surprise”. These ones are nice with limitations, but can become tiresome quickly as the repeated “get-out” often becomes known to the dancers from the established set up. They equally have the ability to generate the surprise but can get overused by callers who are showing off their ability to resolve the square rather than dance the square.

*(I have in my briefcase literally hundreds of resolves from a specific FASR state to all types of resolutions. All I need to do is to manoeuvre the dancers to that known FASR state when I want and use that get-out whether it is an Allemande Left, Right & Left Grand, a short promenade or Back to Home. Over time you will develop or memorise, or catalogue lots of them. With experience comes repertoire and the key to using a mixed variety of surprise get-outs is to have lots – variety is important. There are some that are always ‘special’ and that will give an even higher ‘reward to the dancers. These I only use at most once in a tip. One of the best Australian practitioners of this art is Jaden Frigo, from Victoria, He has developed the ability to combine all facets of this type of presentation but most importantly, judgement, i.e. when to use, what to use and importantly, when not to use this skill in presentation, and generation of excitement. – Barry)*

**The Process.** It is important to understand the process and how it works. This is applicable to sight callers, or module callers.

The key is generally that the “surprise get-out” is a set up (or occasionally a lucky stumble) to establish a known fixed point FASR such as a Corner Box, A Partner Line or other FASRs that the

caller may over time become comfortable working with. Follow the logic below:

1. The caller sees, or sets up, the known FASR formation
2. The caller chooses a memorized or prepared “get out” sequence from his/her repertoire
3. The caller builds the excitement and surprise with his voice to build up the dancers
4. The caller pulls the trigger to the resolution move, Allemande Left, Right & Left Grand, or YOU ARE HOME!

Despite the fact that choreography is the mechanism, and you have to get it correct, it is actually Step Three that is the most important. That is where all the work is being done. It is where all the skills in “Bad Acting” and making it believable come into play. You have to remember:

- **ONE.** The caller knows the formation. He/she either recognised it or set it up so he/she doesn’t have to think about it,
- **TWO.** The Caller knows the get out works. He/she doesn’t have to think about that either because they have checked and proven the choreography, it is just a matter of refreshing, reading, or remembering correctly what to call.
- **FOUR.** The trigger pulled has already been decided so the caller already knows the outcome of the bullet being fired down range.

The Caller’s concentration and effort is on number **THREE**.

Energy should be mostly all put into the showmanship and delivery aspect of the trigger lead in. You want to build up that



excitement to release, but not with too much expectation to a poor finish. Similarly, you do not want to release without any build up or enjoyment to that culmination or you are left feeling disappointed. This can happen a lot with “to home” resolutions that happen repetitively. You want to make sure they know it is coming with a tease, but you have to deliver appropriately.

In order to do this, it is important to remember two things about the process, especially if you are using modules:

1. **KISS.** Do not make these surprises get outs too long or too complex. You want them short and simple so that they can be dropped in quickly
2. **Moderation.** Do not abuse them or use them so much they become expected.



It is important to building the excitement to feed the floor. If you think of your dancers in terms of

caged wild animals, you want them to be a little bit hungry needing to be fed. You want your dancing to be a free and flowing animal that is beautiful to watch. Like any animal however, if you over feed it, gets either bored and lazy or cranky and wants to be left alone. Like feeding wild animals, surprise get outs have to sate the hunger, but have them leave the table wanting to come back and build up for another feed. Dancers, like wild animals, do not like to feed, and then feed again immediately afterward, and then be force fed a third meal in one sitting. If you try, the wild animals get bored and lazy at first and the second feeding generally goes ignored and rots in the sun. If you try to force the third meal they will get cranky and turn on the feeder.

I think the point here is made. Like feeding, moderation in delivery with the

right amount of presentation build-up is the key to success.

Choreography: Here are some simple examples of short sequences to a Right & Left Grand from a known formation

### From a Corner Box

- RIGHT & LEFT THRU, HALF SASHAY, PASS THRU, RIGHT & LEFT GRAND
- SWING THRU, GIRLS CIRCULATE, MEN TRADE, RIGHT & LEFT GRAND
- VEER TO THE LEFT, LADIES TRADE, MEN FOLD, PASS THRU, RIGHT & LEFT GRAND
- SWING THRU, RECYCLE (*ladies are leaders*), LEFT SQUARE THRU 3, RIGHT & LEFT GRAND.

### From a Partner line

- SQUARE THRU 4, ALL TURN BACK, RIGHT & LEFT GRAND
- PASS THE OCEAN, SPLIT CIRCULATE TWICE, RIGHT & LEFT GRAND
- PASS THE OCEAN, CENTRES TRADE, SWING THRU, RIGHT & LEFT GRAND.
- PASS THRU, U-TURN BACK, PASS THE OCEAN (*BOYS IN THE MIDDLE*), RIGHT & LEFT GRAND.

The short snappy get outs are usually the best. There are hundreds so do not try to learn them all at once, are usually the best. For the prepared short snappy modular get out, there probably should be around five movements in total before the allemande left or the Right and left Grand, or to Home resolution. The reason for this is:

- They are short enough not to interfere with the flow of a focus

move or theme (unless you are lucky enough to have that move in your prepared get out),

- When you set up, or recognise a known FASR and you need to give the dancers a break, an excitement build to a Get out followed with either an allemande left or a right and left grand allows the feeling of reward, success and gives a moment to enjoy that feeling, and most importantly for the caller who is focused on choreography,
- They are easy to remember. Long complex sequences can become cumbersome, and it is easy to miss something.

**For example,** if we look at the last Right & Left Grand surprise from a Partner line above, it is quick and easy to remember – three moves to a Right & Left Grand.

These short modules and your knowledge of calling fundamentals such as equivalents mean you can achieve the same result by using an equivalent move or equivalent sequence. I can get to the same place being complex and tricky with a module as follows:

**Example:** Pass Thru , U-Turn Back = Pass Thru, Ladies Run Left, Centres Trade, Left Swing Thru, Split Circulate twice, Men Run Left.....

I can now finish the get out with the Pass The Ocean, Right & Left Grand

It is up to the caller's judgement how complex they want to make "surprise" but personally I would recommend keeping it short and simple until such time as you have mastered all the aspects of controlled sight calling, module calling, equivalents, isolated sight, and other choreographic techniques.

Personally, if my focus for the tip was, for example, a ½ Sashayed Pass The Ocean, I would rather use the 3 moves Pass Thru, U-Turn Back, **Pass the**

**Ocean**, Right & Left Grand for a quick surprise get out rather than a complex and convoluted equivalent to get there. By doing this, especially at the newbie, journeyman, or tradesman level of calling, it allows you to focus on the choreography and using your movement(s) in the patter. While you are moving the dancers around, when you are ready, you can move the dancers into that Partner line once or twice only, to use that snap surprise resolve.

If my get out module was the 8-movement sequence above:

- (PL) Pass Thru, Girls Run Left, Centres Trade, Left Swing Thru, Split Circulate, Twice, Men Run Left, **Pass The Ocean**, Right & Left Grand,

then I could be worrying more about the flow in the choreography while dancing the focus movement. I am also worrying about getting the 8 consecutive moves correct to get my surprise snap resolve correct.

I am not saying do not use it; but wait a long time until you have a lot of little short "get outs" committed to memory before you start trying to remember long module sequences.

Some fixed point FASR modules to play with. A good way to start building your repertoire is to ensure that your "get out modules are short" – no more than 5 movements to the Trigger release of Allemande left or Right & Left Grand.

#### **Corner Box:**

- SQUARE THRU 3, U-TURN BACK, LEFT SQUARE THRU 3, RIGHT & LEFT GRAND
- SLIDE THRU, RIGHT & LEFT THRU, HALF SASHAY, SQUARE THRU 2, RIGHT & LEFT GRAND
- SWING THRU, MEN TRADE, LADIES CIRCULATE, RIGHT & LEFT GRAND

- SWING THRU, MEN TRADE, BOX THE GNAT, CHANGE HANDS, ALLEMANDE LEFT
- SWING THRU, LADIES CIRCULATE, MEN RUN, WHEEL & DEAL, BOX THE GNAT, RIGHT & LEFT GRAND
- SPLIT THE OUTSIDE 2, SEPARATE, AROUND 1 TO A LINE, **EVERYBODY** SQUARE THRU 4, RIGHT & LEFT GRAND
- TOUCH 1/4, SPLIT CIRCULATE TWICE, GIRLS RUN, SQUARE THRU 2, RIGHT & LEFT GRAND
- STAR THRU, PASS THRU, TAG THE LINE, LEADS TURN BACK, ALLEMANDE LEFT
- SWING THRU, TURN THRU, TRADE BY, SWING THRU, EXTEND, RIGHT & LEFT GRAND
- SWING THRU, LADIES TRADE, SWING THRU, HINGE, WALK & DODGE, ALLEMANDE LEFT
- TOUCH 1/4, SCOOT BACK, MEN RUN, REVERSE FLUTTERWHEEL, DIXIE STYLE **TO AN** -- ALLEMANDE LEFT
- VEER LEFT, 1/2 TAG, LADIES RUN, SQUARE THRU 4, ALLEMANDE LEFT
- DOSADO TO A WAVE (*or touch*), SCOOT BACK, EXTEND, RIGHT & LEFT GRAND
- PASS THRU, OUTSIDES CLOVERLEAF, CENTRES SLIDE THRU & SQUARE THRU 3, ALLEMANDE LEFT

- SLIDE THRU, SQUARE THRU -- **BUT -- ON THE 4TH HAND**, ALLEMANDE LEFT

#### Partner Line

- SQUARE THRU 4, ALL U TURN BACK, RIGHT & LEFT GRAND
- SLIDE THRU, SQUARE THRU 3, ALLEMANDE LEFT
- STAR THRU, HALF SASHAY, RIGHT & LEFT GRAND
- PASS THE OCEAN, SPLIT CIRCULATE TWICE, RIGHT & LEFT GRAND
- PASS THE OCEAN, SQUARE THRU 3, ALLEMANDE LEFT
- PASS THE OCEAN, CENTRES TRADE, SWING THRU, RIGHT & LEFT GRAND
- FLUTTER WHEEL, SWEEP 1/4, PASS THRU, ALLEMANDE LEFT
- PASS THRU, U-TURN BACK, SLIDE THRU, ALLEMANDE LEFT
- PASS THE OCEAN, SWING THRU, MEN RUN, LADIES TRADE, ALL TRADE, PROMENADE HOME
- PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, FIRST COUPLE LEFT, NEXT COUPLE LEFT, PROMENADE HOME
- TOUCH 1/4, CIRCULATE ANY #, MEN RUN, ALLEMANDE LEFT
- TOUCH 1/4, CIRCULATE ANY #, LADIES RUN, RIGHT & LEFT GRAND
- VEER LEFT, CHAIN DOWN THE LINE, SQUARE THRU 3, ALLEMANDE LEFT
- CENTRES SQUARE THRU 4, WHILE THE ENDS TOUCH 1/4,



END GIRL RUN,  
RIGHT & LEFT GRAND

- TWO LADIES CHAIN,  
HALF SASHAY, PASS THRU,  
WHEEL & DEAL,  
CENTRES PASS THRU,  
RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, TOUCH 1/4,  
SPLIT CIRCULATE TWICE,  
LADIES RUN,  
RIGHT & LEFT GRAND
- SQUARE THRU 2,  
CENTRES SQUARE THRU 3,  
**WHILE THE ENDS TRADE,**  
ALLEMANDE LEFT
- PASS THRU, PARTNER TRADE  
(*OR REVERSE WHEEL AROUND*),  
REVERSE FLUTTERWHEEL AND  
SWEEP 1/4, 1/2 SASHAY,  
RIGHT & LEFT GRAND
- SQUARE THRU 3, ENDS FOLD,  
STAR THRU, ENDS FOLD,  
RIGHT & LEFT GRAND
- SQUARE THRU, TRADE BY,  
EIGHT CHAIN 3,  
ALLEMANDE LEFT
- SWING THRU, SPIN THE TOP,  
PASS THRU, ALLEMANDE LEFT
- CENTRES BOX THE GNAT &  
SQUARE THRU, ENDS SLIDE  
THRU, SQUARE THRU 3,  
ALLEMANDE LEFT
- STAR THRU, PASS THRU AND  
TURN AROUND, SQUARE THRU  
**BUT ON THE THIRD HAND --**  
RIGHT & LEFT GRAND
- SLIDE THRU (*or pass the ocean*),  
SWING THRU, RECYCLE,  
RIGHT & LEFT GRAND
- PASS THE OCEAN, SWING THRU,  
LADIES CROSS FOLD(OR  
RECYCLE),  
RIGHT & LEFT GRAND
- RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,

MEN CROSS RUN (*or cross fold*),  
PASS THRU, ALLEMANDE LEFT

- SQUARE THRU, TRADE BY,  
TURN THRU, TRADE BY,  
RIGHT & LEFT GRAND
- RIGHT AND LEFT THRU,  
PASS THE OCEAN,  
SPIN CHAIN THRU, EXTEND,  
RIGHT & LEFT GRAND
- RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
LADIES CIRCULATE,  
MEN TRADE, ALLEMANDE LEFT
- RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
BALANCE, LEFT SWING THRU,  
CHAIN DOWN THE LINE,  
SPIN THE TOP,  
RIGHT & LEFT GRAND
- STAR THRU,  
PASS TO THE CENTRE,  
CENTRES PASS THRU,  
RIGHT & LEFT THRU,  
EIGHT CHAIN 3,  
ALLEMANDE LEFT
- TOUCH 1/4, CIRCULATE,  
LADIES RUN,  
CENTRES TURN THRU **AND**  
ALL CLOVERLEAF **TO THE**  
**PARTNER-** RIGHT & LEFT GRAND
- PASS THRU, TAG THE LINE,  
CENTRES TURN BACK &  
SQUARE THRU, WHILE THE  
OTHERS CLOVERLEAF,  
RIGHT & LEFT GRAND
- SPIN THE TOP, MEN RUN,  
WHEEL AND DEAL, PASS THRU,  
ALLEMANDE LEFT
- SPIN THE TOP, TURN THRU,  
TRADE BY, SWING THRU,  
ALLEMANDE LEFT
- PASS THRU, TAG THE LINE,  
CLOVERLEAF, ZOOM TO THE  
CORNER...ALLEMANDE LEFT

- PASS THRU, TAG THE LINE, FACE OUT, ENDS FOLD, RIGHT & LEFT GRAND
- PASS THRU, TAG THE LINE, LEADS TURN BACK, PASS THRU, ALLEMANDE LEFT
- SQUARE THRU 3, 1/2 TAG, SPLIT CIRCULATE, LADIES TRADE, SWING THRU, RIGHT & LEFT GRAND
- RIGHT & LEFT THRU, HALF SASHAY, **JUST THE CENTRES** HALF SASHAY, EVERYBODY PASS THRU, 1/2 TAG, RIGHT & LEFT GRAND
- PASS THRU, 1/2 TAG THE LINE, SWING THRU **TWICE**, SPLIT CIRCULATE, RIGHT & LEFT GRAND
- PASS THRU, MEN RUN, LADIES FOLD, DOUBLE PASS THRU, MEN TURN BACK, STAR THRU, PROMENADE HOME

Finally, a focus module get-out example. It is just as important to have a few short pithy get outs from fixed points, as it is to have a few well executed modular get outs prepared with your focus. In this example I will use Dixie style to a Wave as my Focus theme get out. I might have a prepared Get out Module written down that I can refresh at a glance. In this case I would deliberately set up my FASR Fixed point for the module and then use the well prepared and practiced Module. I would likely prepare three or four modules and then only choose two to present a maximum of 2 with my focus – One from a Corner Box and One from Partner Lines.

### Corner Box

- SWING THRU, MEN RUN, BEND THE LINE, RIGHT & LEFT THRU,

DIXIE STYLE TO A WAVE, **HOLD ON...** ALLEMANDE LEFT

- TOUCH 1/4, SCOOT BACK, MEN RUN, REVERSE FLUTTER WHEEL, DIXIE STYLE TO A WAVE, MEN TRADE...TWICE, ALLEMANDE LEFT
- SLIDE THRU, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, MEN TRADE, ALLEMANDE LEFT
- SWING THRU, BOYS RUN, TAG THE LINE, U-TURN BACK, SINGLE FILE (MEN LEAD) -- DIXIE STYLE TO A WAVE, LADIES TRADE, LEFT SWING THRU, ALLEMANDE LEFT

### Partner Line

- LADIES CHAIN, PASS THRU, WHEEL AROUND, DIXIE STYLE TO AN OCEAN WAVE, (CENTRES START) SWING THRU, CHAIN DOWN THE LINE, KEEP HER AND PROMENADE HOME
- *PASS THRU, BEND THE LINE, RIGHT & LEFT THRU,* DIXIE STYLE TO A WAVE, (CENTRES START) SWING THRU, LADIES CROSS RUN, MEN TRADE, RIGHT & LEFT GRAND
- *PASS THRU, BEND THE LINE, RIGHT & LEFT THRU,* DIXIE STYLE TO A WAVE, CENTRES TRADE, LEFT SWING THRU, RECYCLE, RIGHT & LEFT GRAND

**Note:** the Pass thru, Bend the Line, Right and Left Thru is a Line Zero to set up the flow for the Module

## *Old Hillbilly Wisdom:*

### *As good today as way back when*

1. Fences need to be horse-high, pig-tight, and bull-strong.
2. Keep skunks, bankers, and politicians at a distance.
3. Life is simpler when you plough around the stump.
4. A bee is considerably faster than a John Deere tractor.
5. Words soak into your ears when whispered, not yelled.
6. The best sermons are lived, not preached.
7. Don't corner something that is meaner than you
8. If you don't take the time to do it right, you'll find the time to do it twice.
9. Don't pick a fight with an old man. If he is too old to fight, he'll just kill you.
10. It don't take a very big person to carry a grudge.
11. You cannot unsay a cruel word.
12. Every path has a few puddles.
13. When you wallow with pigs, expect to get dirty.
14. Borrowing trouble from the future doesn't deplete the supply.
15. Most of the stuff people worry about ain't never gonna happen anyway.
16. Don't judge folks by their relatives.
17. Don't interfere with somethin' that ain't botherin' you none.
18. Timing has a lot to do with the outcome of a rain dance.
19. If you find yourself in a hole, the first thing to do is stop diggin'.
20. Sometimes you get, and sometimes you get got.
21. The biggest troublemaker you'll ever have to deal with watches you from the mirror every mornin'.
22. Always drink upstream from the herd.
23. Good judgment comes from experience, and most of that comes from bad judgment.
24. Lettin' the cat outta the bag is a whole lot easier than puttin' it back in.
25. If you get to thinkin' you're a person of some influence, try orderin' somebody else's dog around.
26. Live a good, honorable life. Then when you get older and think back, you'll enjoy it a second time.
27. Most times, it just gets down to common sense.
28. Silence is sometimes the best answer.



# SINGING CALLS – ALTERNATE LYRICS

The first 2 sets of lyrics are from Eric Webb (UK)

## WHEN I'M SIXTY-FOUR

Chinook C-056

### Opener

#### SIDES FACE, GRAND SQUARE

When I get old and I've lost all my hair, Many years from now  
Will you still be sending me a Valentine, Birthday greeting, a bottle of wine  
And if I come home at a quarter to three & I've lost the key to the door  
Will you still need me, will you still feed me. When I'm Ninety-four.

### Break

Four Ladies Chain. why don't you turn'em around

Chain the Ladies right on home you know

Join up hands and Circle to Left around I sing

Left Allemande then Weave that old Ring,

The children have left, was it a dozen, or more? Swing and Promenade that floor

Will you still need me, will you still feed me, When I'm Ninety-four

### Closer

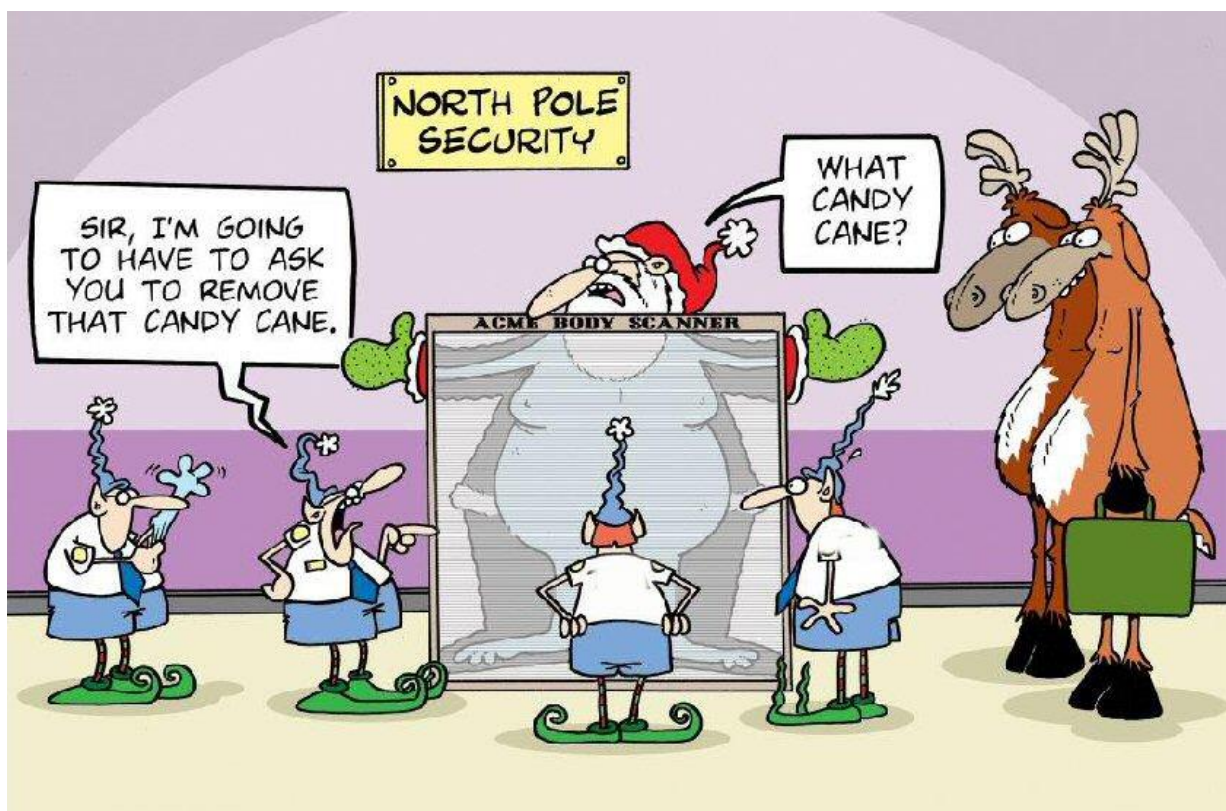
#### CIRCLE LEFT

Will I remember how to mend a fuse, when your lights are gone (Circle Right)

Tues, Fri, what day's today?, Sunday morning we Allemande Left and Weave

Will I get new hips and some new knees, So I can Swing and Promenade this floor,

Will you still need me , will you still feed me, when I'm Ninety-four





## IT AIN'T GONNA RAIN NO MORE

Chinook CK-123

### Opener (SIDES FACE. GRAND SQUARE)

The Sun is out, the clouds are gone, the Sky is blue and clear  
It ain't gonna rain no more, no more, neither far or near  
If it don't rain no more, no more, whatta we gonna do  
How in the heck can I wash my neck, I wish that someone knew  
4 little **LADIES PROMENADE** once inside the square  
**SWING** your man around and round, **PROMENADE** him if you dare  
It ain't gonna rain no more, no more, it ain't gonna rain no more  
How in the heck can I wash my neck, if it ain't gonna rain no more.

### Break (SIDES FACE. GRAND SQUARE)

It hasn't rained the rivers low, the well has dried right up  
It ain't gonna rain no more, no more, not even just a cup  
The grass is brown, the earth is cracked, it really is quite dry  
It ain't gonna rain no more, no more, I feel I want to cry  
**ALLEMANDE LEFT** your Corner , **SWING** your partner high & low  
Then **PROMENADE** around that ring, just anyway you know  
It ain't gonna rain no more, no more, it ain't gonna rain no more  
How in the heck can I wash my neck, if it ain't gonna rain no more

### Closer (SIDES FACE, GRAND SQUARE)

The Moon is out, the sky is clear, the stars are shining bright  
Dress up in your finest, there's a Square Dance here tonight  
Bring your Partner to the hall and get her on the floor (cause')  
It ain't gonna rain no more, no more, it ain't gonna rain no more  
4 little **LADIES PROMENADE** once inside the square  
**SWING** you man around & round, **PROMENADE** him if you dare, (then)  
Take him home 'cause it ain't gonna rain, it ain't gonna rain no more  
How in the heck can he (you) wash his neck if it ain't gonna rain no more.



**AUSSIE CHRISTMAS (SIX WHITE BOOMERS) (AUSSIE TEMPOS 1016) CANE-TOADS VERSION**  
(From Arthur Rae (Wollongong, Australia))

**(Opener) Circle Left**

Please excuse this old man reading from the page,  
I'm far too old and senile to do better at this stage;  
Walk around your corner, See Saw around your own,  
Allemande Left with the corner of the hall, then Weave around the ring;  
6 Hundred Cane-Toads, Ugly Cane-Toads,  
Swing your partner around and then you Promenade on home; Sing Along  
6 Hundred Cane-Toads, Ugly Cane-Toads,  
Introduced Species are so much fun. NOT!

F1: Head couples Square Thru, but on the 3rd hand,  
Touch 1/4 here, the Boys Run Right & join up hands;  
Circle 4 and make a line, go forward up and back,  
Square Thru, but on the 3rd hand, you make a wave;  
Spin The Top, it's nearly Armageddon, here comes someone new,  
Swing your Corner Girl & then you Promenade on Home;  
6 Thousand Cane-Toads, Ugly Cane-Toads,  
See the local Fauna run.

**Middle Break) Sides Face, Grand Square**

Some regard this choreography with deep disdain;  
While other dancers really like the figure done that way,  
So, put a smile upon your face & dance your blues away;  
CIRCLE, 60 Thousand Cane-Toads, Ugly Cane-Toads,  
Allemande Left, come back and then you Promenade on home; Sing Along  
60 Thousand Cane-Toads, Ugly Cane-Toads,  
Trampling the Australian Bush-land.

F2 Side couples Square Thru, but on the 3rd hand,  
Touch 1/4 here the Boys Run Right & join up hands;  
Circle 4 and make a line, go forward up and back,  
Square Thru but on the 3rd hand, you make a wave;  
Spin The Top, it's nearly Armageddon, (here comes someone new),  
(Swing your Corner Girl, and) Promenade on home; (Swing your Original Partner, then)  
6 Million Cane-Toads, Ugly Cane-Toads,  
See the local Fauna run. (Listen carefully)

**(Ending) Heads Face, Grand Square**

Many Dancers don't like DoSaDo, or Swing Your Girl,  
While just as many Dancers, really love to Swing & Whirl;  
Don't Focus Your Attention, on the moves that you don't like,  
Just accept that, "From A Distance", everything's alright;  
CIRCLE, 6 Billion Cane-Toads, Ugly Cane-Toads,  
Allemande Left, come back and then you Promenade on home; Sing Along  
6 Billion Cane-Toads, Ugly Cane-Toads,  
Introduced Species are so much fun.

Swing her! See the local Fauna run-n-n-n-n.

# Challenge

FROM

LARRY MARCHESE

**The first group of modules present a possible theme tip built around "Catch"**

HEADS PAIR OFF,  
SQUARE THRU 3 TO A WAVE,  
SLIP, STEP AND FOLD,  
TRANSFER THE COLUMN,  
STRETCH RECYCLE,  
LADUES CROSS AND TURN,  
SQUARE THRU 2 TO A WAVE,  
SLIP, STEP AND FOLD,  
FINISH PERCOLATE,  
CENTERS TRADE, ENDS FOLD,  
CENTERS PASS IN: HOME

SIDES FLUTTER WHEEL,  
HEADS PASS THRU & SHAKEDOWN,  
DOUBLE PASS THRU, ZING,  
LOAD THE BOAT CENTERS TO A  
WAVE, SCOOT & WEAVE,  
IN ROLL CIRCULATE, EXTEND,  
LINEAR ACTION,  
SQUARE THRU 3 TO A WAVE,  
SLIP, STEP & FOLD,  
SIDES U-TURN BACK,  
PASS AND ROLL, LADIES FOLD,  
HALF PRESS AHEAD, ZOOM,  
TRANSFER & BOX COUNTER  
ROTATE & ROLL: HOME

HEADS PASS THRU,  
SEPARATE, AROUND 1 TO A LINE,  
SQUARE THRU 2 TO A WAVE,  
SLIP, STEP & FOLD,  
TANDEM FOLLOW THRU,  
ACEY DEUCEY, CAST A SHADOW,  
SCATTER SCOOT CHAIN THRU,  
SCOOT & DODGE, CENTERS RUN,  
ENDS BEND,  
CENTERS CROSS & TURN,  
ALL PARTNER TRADE: HOME

SIDES RIGHT & LEFT THRU,  
SIDES DIXIE SASHAY,  
AS COUPLES EXTEND,

CENTERS TANDEM RUN,  
SQUARE THRU 4 TO A WAVE,  
SLIP, STEP AND FOLD, LOCKIT,  
RELAY THE SHADOW,  
ACEY DEUCEY, 3/4 THRU,  
COUNTER ROTATE,  
MEN CIRCULATE,  
ALL U-TURN BACK,  
STRETCH RECYCLE & CENTERS  
SWEEP TO HOME

HEADS START SPLIT SQUARE CHAIN  
THE TOP, EXPLODE THE LINE,  
SWITCH THE LINE,  
SQUARE THE BASES,  
BEAU WALK BELLE DODGE,  
TANDEM FOLLOW YOUR NEIGHBOR,  
COUNTER ROTATE,  
REVERSE EXPLODE,  
SINGLE WHEEL, DIXIE SASHAY,  
COUPLES CIRCULATE,  
BEND THE LINE,  
SQUARE THRU 2 TO A WAVE, SLIP,  
STEP & FOLD, OUTSIDES TRADE,  
CONCENTRIC WALK & DODGE,  
OUTSIDES TRADE,  
CENTERS FACE IN: HOME

SIDES PASS OUT & SPREAD,  
ANY HAND SWING THE FRACTIONS,  
ENDS FOLD, CENTERS PASS THRU,  
SQUARE THRU 3 TO A WAVE, SLIP,  
STEP AND FOLD,  
TRANSFER & LEFT REMAKE & ROLL,  
CENTERS PASS THRU,  
SQUARE THRU 4 TO A WAVE, SLIP,  
STEP & FOLD, CIRCULATE,  
STRETCH RECYCLE,  
CENTERS WHEEL THRU & STEP,  
SIDES CIRCLE BY 1/4 & BRACE THRU,  
WHEEL & SMILE: HOME

SIDES WHEEL FAN THRU,  
SQUARE THRU 4 TO A WAVE, SLIP,  
STEP & FOLD, SCATTER SCOOT,  
LADIES TRADE, PASS THE OCEAN,  
FINISH MOTIVATE,

CENTERS CIRCULATE,  
OUT ROLL CIRCULATE,  
PASS IN TWICE & OUTSIDES ROLL,  
RIGHT & LEFT GRAND

**This second SET is built around a "Cross" theme.**

HEADS REVERSE CROSS & TURN,  
WHEEL & REVERSE CROSS & TURN,  
LEFT PASS & ROLL,  
FINISH LINEAR CYCLE,  
LOAD THE BOAT, PASS THRU,  
TRIPLE BOX RIGHT & LEFT THRU,  
TRIPLE BOX CROSS & TURN,  
TRIPLE BOX SHAKEDOWN,  
TRIPLE BOX TRADE & ROLL,  
TRADE BY, PASS THRU,  
CHASE YOUR NEIGHBOR,  
CONCENTRIC SINGLE WHEEL,  
LADIES SQUARE THRU 3,  
PASS OUT, OUT AND BACK,  
TURN & DEAL,  
CENTERS CROSS & TURN,  
BOW TO YOUR CORNER.

HEADS RIGHT & LEFT THRU,  
HEADS LEFT WHEEL THRU,  
PASS THE SEA, LOCKIT,  
CROSS BY, ALL 8 CROSS ROLL  
(*men run, girls 1h star, couples*),  
SIDES CAST OFF 3/4,  
CENTERS TURN & DEAL,  
PASS THE AXLE,  
CONCENTRIC PASS IN &  
CONCENTRIC TOUCH 1/4,  
COUNTER ROTATE,  
CENTERS LADIES U-TURN BACK,  
ENDS FACE IN: **HOME**

COUPLES 1 & 4 HALF SASHAY,  
ALL 4 COUPLES BRACE THRU,  
SIDES PAIR OFF,  
CROSS CHAIN & ROLL, RECYCLE,  
CROSS CHAIN THRU,  
SINGLE CIRCLE TO A WAVE &  
SCATTER SCOOT,  
QUARTER THRU & FINISH  
PERCOLATE, BELLES TRADE,  
LOCKIT, MEN RUN,  
(*tidal 2-face*) **AS COUPLES --**

2/3 RECYCLE (*2-faced*),  
AS COUPLES BOX RECYCLE  
(*tidal 2-faced*),  
AS COUPLES AH SO (*2-faced*),  
AS COUPLES FOLLOW THRU  
(*tidal lines of 4*),  
CENTER 4 WHEEL & DEAL,  
OUTSIDES BEND THE LINE: **HOME**

SIDES PASS THE SEA,  
CROSS EXTEND,  
STRETCH 2/3 RECYCLE,  
IGNORE THE LEAD END,  
LINES OF 3 OUT ROLL CIRCULATE,  
CENTERS CHASE YOUR NEIGHBOR,  
VERY CENTERS LADIES RUN,  
INTERLOCKED DIAMOND  
CIRCULATE,  
POINTS ZING & CENTERS CROSS  
ROLL,  
CROSS EXTEND 2X, LITTLE,  
CROSS EXTEND,  
CLOVER & RECYCLE: **HOME**

HEAD LADIES CHAIN,  
HEADS PASS THE SEA,  
CROSS EXTEND, SINGLE HINGE,  
CROSS YOUR NEIGHBOR,  
CAST OFF 3/4,  
RIGHT & LEFT THRU WITH THE  
FLOW,  
CROSS YOUR NEIGHBOR,  
CAST A SHADOW, TALLY HO,  
LEFT SWING THRU, RECYCLE,  
VEER RIGHT,  
CROSS OVER CIRCULATE,  
BEND THE LINE & ROLL,  
GRAND CROSS YOUR NEIGHBOR,  
CYCLE & WHEEL (*END COUPLES  
WILL BECOME LEADERS*),  
CENTERS CIRCULATE,  
& CENTERS MEN RUN RIGHT,  
ENDS FACE IN: **HOME**



SIDES RIGHT & LEFT THRU,  
 SIDES PASS IN,  
 TANDEM PASS THE OCEAN,  
 SPLIT COUNTER ROTATE,  
 TANDEM CROSS YOUR NEIGHBOR,  
 TANDEM BOYS RUN,  
 MOTIVATE-TURN THE STAR 3/4,  
 TANDEM CROSS ROLL,  
 BEND THE LINE WITH THE FLOW,  
 LEFT QUARTER THRU &  
 RELAY THE TOP,  
 CROSS EXTEND,  
 LINEAR ACTION,  
 CENTERS LADIES RUN LEFT,  
 ENDS ZING: **HOME**

HEADS PASS OUT,  
 PASS & ROLL YOUR CROSS  
 NEIGHBOR,  
 AS COUPLES CROSS YOUR  
 NEIGHBOR,  
 MEN CROSS ROLL,  
 MEN LOCKIT WHILE LADIES BEND  
 THE LINE,  
 CROSS EXTEND,  
 CROSS EXTEND CHAIN THRU,  
 CLOVER & WALK & DODGE,  
 STAR THRU, COUPLES CIRCULATE,  
 CAST A SHADOW,  
 TANDEM MEN RUN,  
 LEADERS WHEEL AROUND,  
 PASS THE OCEAN, SWING THRU,  
 EXTEND, RIGHT & LEFT GRAND.

# THE Final WORD

Sue and I, along with all our contributors wish everyone a Very Merry Covid-free Christmas, and a Happy New Year.  
 See you in January

Have fun calling

Barry



# **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)

# UPcoming EVENTS

Appendix of



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

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

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

**Dates to Remember** on the front Page.





# MAKE THE TRANSFORMATION



## THE OFFICIAL **SO YOU WANT TO BE A CALLER.®** **SQUARE DANCE CALLERS SCHOOL (Based On The Book) By: EDDIE POWELL, MBA** *World's First Online Callers School*

- Anywhere
- Anytime
- 24/7/365 From Your Device (Access Required)
- Learn At Your Own Pace So You Can Absorb  
(Not Just A "Brain Dump" Of Information)
- Printed Submissions
- Audio Submissions
- Video Submissions
- **Live Coaching Calls Featured Discussions On:**
  - PERSONAL CRITIQUES
  - Guest Tips
  - Marketing Yourself
  - Teaching Classes
  - The Business of Calling
  - Events and Festivals
  - Singing Calls
  - The Flow Of The Dance
  - The Flow Of The Choreography
  - National vs. Traveling vs. Local Callers
  - Publicity For You and Square Dancing
  - ...and Much More!

**Imagine the transformation from where you are to  
the Square Dance Caller you want to be...**

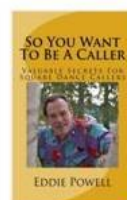
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
practice as a dancer to learn the moves, the same is  
true of calling.

**Think About It**

**Every Superstar Athlete Has A Coach  
Now, You Do, Too!**

**Learn The Basics, Repeat The Right Ways, and  
Become The Caller You Are Destined To Be...**

**Enroll  
Now**



**Eddie@EddiePowell.com**



# Square Dance Gifts & Merchandise



**Come on and look at our range of gift ideas.**



**Our Facebook Page:**

[www.facebook.com/DWHT71](https://www.facebook.com/DWHT71)



**All orders delivered worldwide to your door!**

**The World Largest Square Dance Designs Catalogue and More Added Weekly!**

*T-Shirts, Mugs, Apparel, Pillows, Stickers, Homewares,  
Phone & Computer Cases, Clocks, Socks, Drink Coasters,  
Fridge Magnets, Hoodies, Pins, Bathmats, Tote Bags,  
Notebooks, Water Bottles & More!*



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

## **The First Online Caller School**

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

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

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

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



# BECOMING A SQUARE DANCE CALLER

by Bruce Holmes

**4th Edition**



\$40 8.5X11" 206 pages Wire bound 4<sup>th</sup> Edition

"I wish there had been a book like this when I started 25 years ago."

Glenn Wilson, Queensland, Australia

"Clear and helpful! I would recommend to especially new callers like myself!"

Connie Graham, Stanberry, Missouri

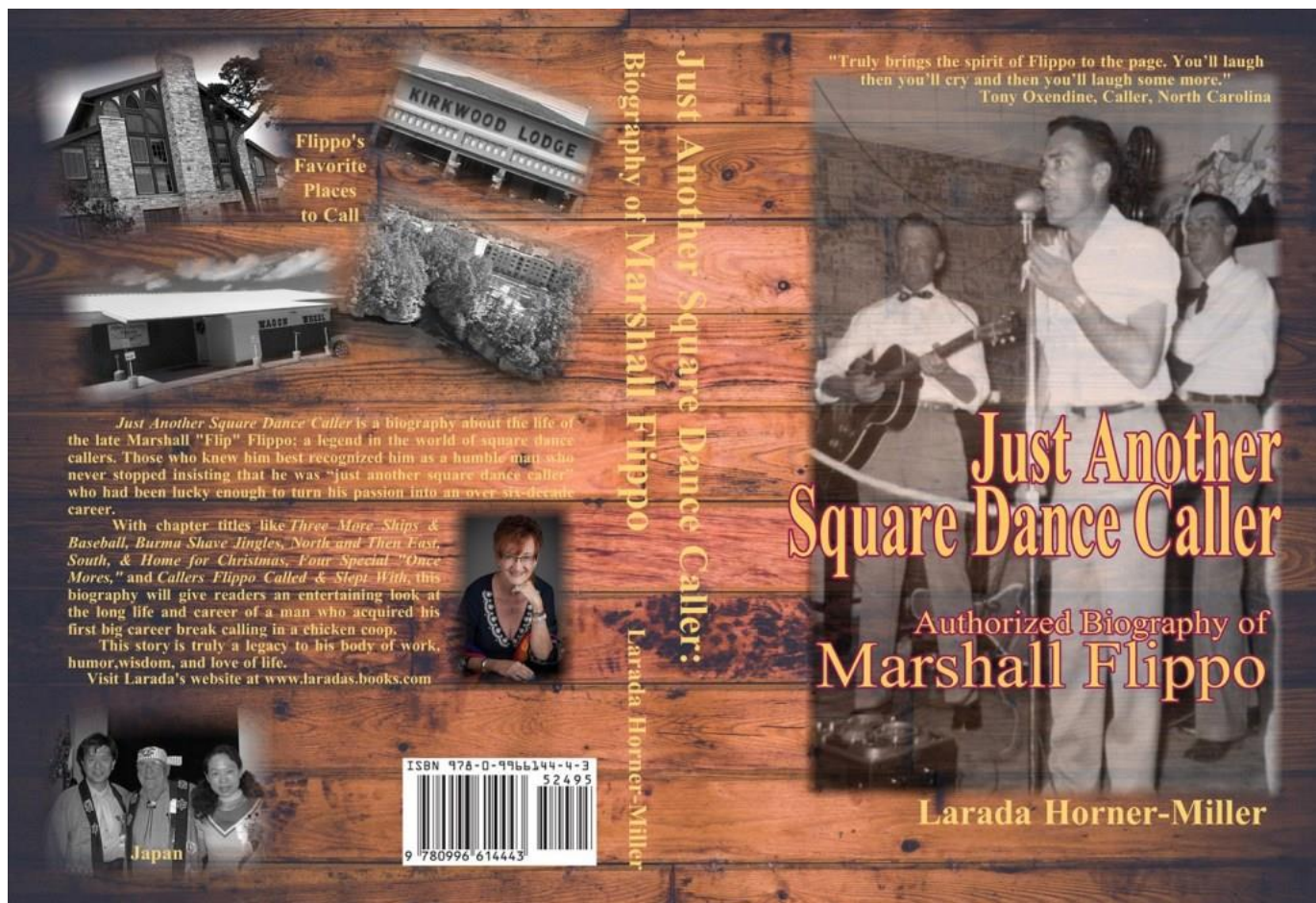
"Thanks so very much for your book. As a new caller this book has made all the difference for me." Helen Tronstad, Sweden

"Firstly, I want to say that I enjoyed your book and the "New Caller" market lacks this type of approach, so thank you... Keep up the good work, and I love the way you approach the exercises." Steve Turner, Accredited Caller Coach, Western Australia, Australia

"The caller school sent us a large document in preparation for the school. I have been reading that too and find myself going back to your manual over and over to understand what they have said. Yeah for your manual!!" Bobbi Nichol, Pensacola, Florida

"Thanks! I am going through your "Becoming a Caller" book for the second time now. It's the best guide for a beginner caller that I've seen. Good stuff!" Eric Arthurton, Apple Val. CA

<https://brucetholmes.com/Becoming>



To order contact Larada Horner-Miller

[larada@icloud.com](mailto:larada@icloud.com)

506 323 7098



# SUNSHINE STATE CALLERS SCHOOL

*Programs for  
Beginning and  
Experienced Callers*

**FEBRUARY  
23RD-26TH  
2023**

## **HOST HOTEL**

**Stayable Suites  
Jacksonville West  
6802 Commonwealth Ave.  
Jacksonville, FL**



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*



**Bill Harrison**

*Maryland  
(Callerlab Accredited Caller Coach)*



**Tom Miller**

*Pennsylvania  
(Callerlab Accredited Caller Coach)*

## **TWO LEVELS OF PROGRAMS**

### **Beginner**

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

### **Experienced**

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

——

**WHETHER YOUR CAREER IS JUST BEGINNING TO LIFT OFF or you want to improve your skills to fly even further in your Calling Career, the Sunshine State Callers School will provide you with the opportunity to be the best Caller you can be.**



## School Information

### Cost:

\$400.00. No charge for accompanying spouse/partner. Food and lodging not included.

### Program:

Starts Thursday, February 23rd at 3:00 pm  
Ends Sunday, February 26th at 12 noon.

### Lodging:

The Stayable Suites will be utilized for the entire school. Special rates have been worked out. Hotel information will be provided upon registration.

### Food:

Several local restaurants available with good food at reasonable prices.

### Location:

Stayable Suites  
Jacksonville West  
6802 Commonwealth Ave.  
Jacksonville, FL  
(904) 781-6000

### Additional Info:

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

## POINTS OF INTEREST

While at the school, take advantage of Jacksonville, or Jax as locals call it, the getaway that leaves you feeling refreshed yet accomplished because while there's plenty to do, there's never any rush to get it done. In Jax, you can experience a different side of Florida, combining both relaxation and adventure, and letting you choose just how active you want to be.

### Key Benefits of this School Include:

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

### Topics of Discussion:

- Mechanics of Choreography
- Timing
- Voice / Delivery
- Smooth Dancing / Body Flow
- Programming
- Teaching
- Music / Rhythm
- Choreographic Management
- Ethics / Leadership

Register at: [www.kenritucci.com](http://www.kenritucci.com)

SUNSHINE STATE CALLERS SCHOOL - Jacksonville, FL - February 23-26, 2023

Cost: \$400.00 per caller. For reservations, a \$100 deposit is required.

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

Register at: [www.kenritucci.com](http://www.kenritucci.com)

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

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

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

### Make checks payable to:

Ken Ritucci

132 Autumn Road • West Springfield, MA 01089

Phone: (413) 262-1875 • Email: [kenritucci@gmail.com](mailto:kenritucci@gmail.com)

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OXENDINE / PLADDYS

CALLERLAB ACCREDITED COACHES

# CALLER SCHOOL



**FOR CALLERS  
WITH 2-5 YEARS  
EXPERIENCE**

**\$500 PER STUDENT  
FULL CALLERLAB  
CURRICULUM**

**JULY 23 - 27  
2023**

**OVER  
40 HOURS  
OF  
INSTRUCTION**

**DISCOUNT  
ON  
LODGING**

**DETAILS: [TONYOXENDINE.COM](http://TONYOXENDINE.COM)**

**FOCUS TOPICS:**

Mechanics and Methods of Choreography  
 Integrating Module and Sight Calling  
 Smooth Dancing and Body Flow  
 Programming  
 Teaching

**EMPHASIS ON:**

Command Delivery and Timing  
 Managing Logical Choreography  
 Developing a plan of action  
 Selling your material

**INCLUDED TOPICS**

Music  
 Voice  
 Singing Calls

Limited to 15 Callers allowing for increased individual instruction and calling practice.

Three evening dances called by the student callers. Local dancers will be invited to participate in the dances and at the daily critique sessions.

Discount lodging is available to attendees of this school at Pride Resort on a first come – first served basis. Park models, cabins, efficiency apartments, and camping available. You can also arrange local area lodging on your own within 10-15 minutes of the resort.

**PRICE INCLUDES**

Entire School Sunday July 23 through Thursday July 27, 2023  
 Partners Free including meal opportunities Continental Breakfast Monday through Friday  
 Deli style lunch Monday through Thursday Thursday evening dinner cookout  
 Syllabus, handouts, etc.

**SCHEDULE**

Evenings Sunday through Thursday	7 – 9:30 pm
Continental Breakfast each day	8 – 8:45 am
Daytimes Monday through Thursday	9 am – 4 pm with working lunch
Thursday Dinner Cookout	5 pm

This groundbreaking school is designed to develop the 2-5 year caller into an experienced leader of the activity through calling, teaching, and program management skills. Beyond the listed schedule, there will be ample social time to “talk shop” and develop lifelong personal and business relationships.

**DON'T MISS THIS CHANCE!!!!**



The Northeast Callers School in conjunction with the  
Central Sierra Callers School Present:

# ***The Teaching Institute***

*A Specialized Callers School On How to Properly Teach Dancers*



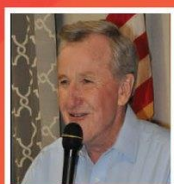
**Ken Ritucci**  
*Massachusetts*  
*(Callerlab Accredited Caller Coach)*

**September 6-9 2023**  
**Oakdale, CA**



**Bill Harrison**  
*Maryland*  
*(Callerlab Accredited Caller Coach)*

Whether you are about to teach your first class, or are an experienced caller, the teaching institute will provide you with the tools to an effective and successful teacher. Ken Ritucci has 48 years of calling experience. He and his staff have the knowledge and leadership to assist you with your teaching career.



**Kip Garvey**  
*California*

**PROGRAM:** While the school will be centered on Teaching, it is imperative that callers/teachers also provide a well rounded experience for their dancers. Emphasis will also be placed on Smooth Dancing, Timing and Body Flow as well as utilizing Singing Calls within the class environment.



# Northeast Callers School 2023

*Programs for Beginning and Experienced Callers*



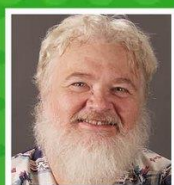
**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*

**OCTOBER 5-9  
2023**

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

## **SPECIAL GUEST INSTRUCTORS:**



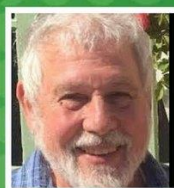
**Bear Miller**

*Colorado  
(Callerlab Accredited Caller Coach)*



**Tom Miller**

*Pennsylvania  
(Callerlab Accredited Caller Coach)*



**Don Beck**

*Massachusetts*

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### **Experienced**

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

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

**Ken Ritucci has 48 years of calling experience.**

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