



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



**2020**

**DATES to REMEMBER**

24-28 June 2021	Australia National Square Dance Convention – DARWIN, Northern Territory, Australia <b>CANCELLED</b>
30 <sup>th</sup> April – 2 <sup>nd</sup> May 2021	NSW State Convention, Gloucester, NSW Australia
22-25 June 2022	US 71 <sup>st</sup> National Square Dance Convention. Evansville Indiana USA

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# ON THE INSIDE

*With Barry Wonson*

## ***Welcome to the combined NOVEMBER & DECEMBER 2020 issue of "Behind The Mike"***

I have had to combine the last two issues for 2020 as with the removal of border closures and restrictions on travel, Sue and I now have the opportunity to drive to Queensland to spend time with our daughter there. This means that I will be unable to get a December issue out at a reasonable time, so I thought it was a better solution to combine both into one issue. This issue will be a bit later than the usual 12<sup>th</sup> of each month, as I need to spend a bit more time with extra material that was slated for December issue.

As usual, this month we feature several great articles and submissions from authors all around the globe. Paul Bristow is with us again, along with Cal Campbell, Ed Foote, Don Wood, our own Dr Allemander, and Mel Wilkerson.

Last month Paul Preston sent in a page from the "Caller's Colouring Book"; as printed in Sets in Order (SIO) many years ago. There is another this month.

Choreography pages this month feature lots of interesting ideas on various themes. Cal Campbell has some interesting material on several choreographic 'gimmick' concepts. This type of material is important for callers to understand, as these concepts can be used to great advantage in provision of variety. While many only utilise such ideas when presenting workshops or as specialized tips in festival presentations, they are also extremely valuable for general club use. Like all gimmicks, they

must not be overdone, but when used in a planned and limited manner, can really liven a night.

Don Wood has a presentation on the use of the 'invert and rotate' concept, and how important this can be within choreographic concepts at all levels.

We have looked at Six Couple (rectangle) concepts over the last couple of months. This month we look at using a specific theme within six couple choreography.

The Christmas Party season will soon be upon us and it is always good to have some neat little gimmicks up your sleeve for those 'special' party nights. We have some asymmetric modules, as well as a simple idea using offset couples.

Cal Campbell has a special feature on resolving from ocean waves, as well as some other great ideas.

Ed Foote as usual, has some valuable thoughts on the A1 calls, Cycle & Wheel, and Wheel Thru.

Quite a few have asked, "Do we celebrate Christmas differently in Australia, as for us, it is in the middle of summer?" I have compiled a list of some of the differences for your enlightenment. I have also scattered some artwork throughout BTM on how we spend our Christmas time!!

## **Australian National Square Dance Convention Update.**

***ANNOUNCEMENT ON FUTURE NATIONAL CONVENTIONS FROM THE AUSTRALIAN NATIONAL SQUARE DANCE CONVENTIONS (ANSDC) BOARD Inc.***

*Due to the current Coronavirus pandemic, recent cancellation of two National Conventions and the uncertainty of timeframes for recovery, the ANSDC Board has been working towards a plan for Nationals over the next few years.*

## **2021**

*The Darwin National was cancelled due to future uncertainty, giving dancers time to adjust their plans. There will be no National in 2021.*

## **2022**

*This National was originally scheduled to be held in Adelaide. Due to a small dancer base in SA and the fact that they would rely heavily on dancers travelling and crossing borders, the committee have requested that the ANSDC Board look into alternative locations for 2022 to allow a state with a larger population of dancers to host this convention. This would allow for maximum attendance at our first convention coming out of the pandemic.*

*The ANSDC Board have understood and support the committee's request and have a working team investigating possible locations on the east coast and perhaps a modified format for our 2022 convention. Constant changes in COVID-19 information and health and safety of dancers is top of mind and will make planning a challenge but we are confident that a National Convention will be held in 2022.*

## **2023**

*Adelaide will now host the National Convention in 2023. Updated details will be communicated as the ANSDC Board and Adelaide convention committee work through the changes*

### **Future conventions**

*NT and QLD are still planning on hosting conventions in the years ahead and the ANSDC Board will advise in due course of the relevant details and dates.*

*All of this is reliant on trends in infection reduction, National and State regulations/restrictions, effective*

*suppression, and vaccine development continuing in a positive direction.*

*Should there be a change in any of these circumstances, the ANSDC Board reserves the right to revisit the scheduling decisions based on the health and safety of dancers.*

*We certainly appreciate the disappointment in recent cancellations and uncertainty that clouds the future. The ANSDC Board were consulted and fully supported the decisions made by the Blue Mountains and Darwin committees in keeping our dancers safe.*

*The ANSDC Board acknowledges the important role that National Conventions play in the future of Square Dancing as well as the importance of keeping all dancers informed of decisions and relevant information as it comes to hand. More information will be made available as soon as plans develop for our future conventions.*

*If you have any questions regarding scheduling of Nationals, please direct them to:*

**THE CHAIRMAN**

### **Australian National Square Dance Convention Board inc.**

*Nev McLachlan  
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AUSTRALIA  
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*This announcement was sent out in October to advise of the changes, and, to give everyone the opportunity to make plans accordingly. As I mentioned last month, I was a tad disappointed with the cancellation of the 2021 Convention in Darwin, as many noted that it seemed a bit premature, in that we do not know just what travel possibilities we will have in 2021. With the recent opening of state borders we are more able to travel within Australia (except for those in current hotspots in Sydney). With the drastic reduction in COVID-19 transmissions, it would seem that travel next year, at least within Australia and the New Zealand*

bubble, should be OK. The question that we really have to face, and I would say one that has been uppermost in the minds of the various organisers, is in regards to whether we will be able to engage in large square dance events...due to current social distancing regulations. No-one really knows, and this is one question that really is difficult to predict any answer.

Presumably, this is why the Convention Board has made these decisions.

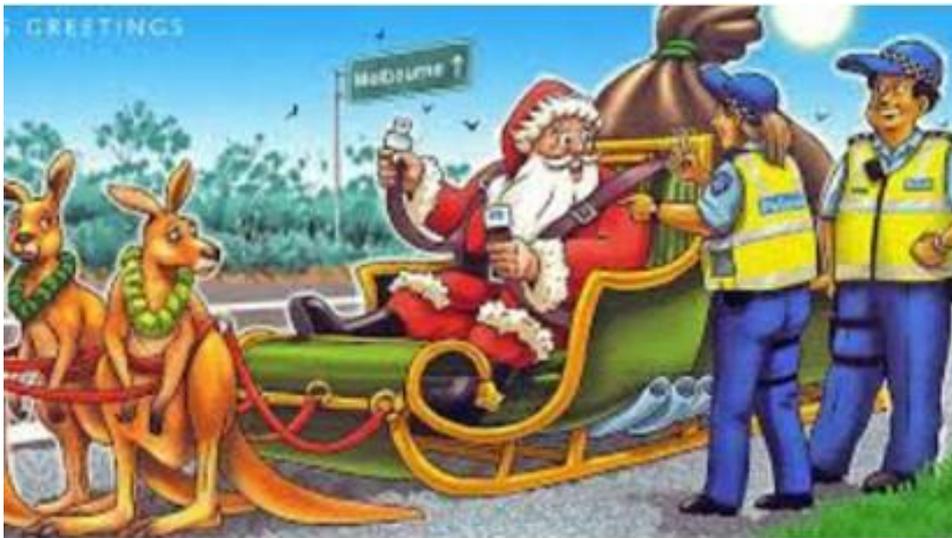
I can only suggest that if you have questions or comments, that you take it up with the Convention Board, or those

involved in the future conventions that have been cancelled.

I hope that you can find some interesting and useful information in this issue. I am always looking for articles, choreo, ideas for inclusion in each issue. If you have a topic that you would like covered, or a movement that you would like to see featured, or an opinion you would like to present, please contact me at [bjwolson@gmail.com](mailto:bjwolson@gmail.com).

*Cheers for the Christmas Season*

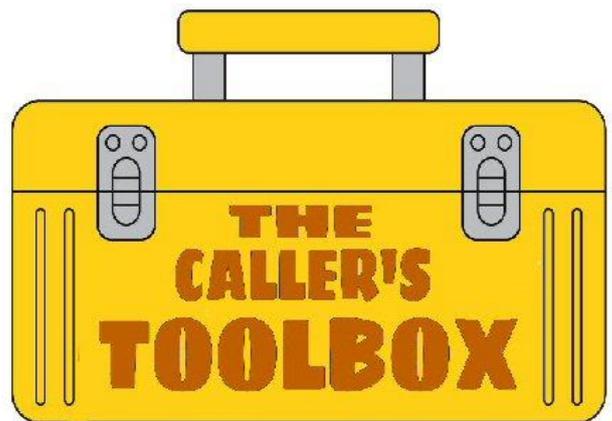
*Barry*



# SMOOTH DANCING

## (Timing & Body Flow)

By Paul Bristow



### Part 2 - Body Flow

As I have previously stated, the definition used to describe Smooth Dancing is:

**A DANCE ACTION, WHICH ALLOWS THE DANCERS TO MOVE COMFORTABLY, WITHOUT ABRUPT CHANGES OF DIRECTION OR EXCESSIVE STOPS, WITH STEPS THAT, MATCH THE BEAT OF THE MUSIC.**

Whilst the last part of this definition – i.e. the section that says “...or excessive stops, with steps that, match the beat of the music” specifically refers to Timing, which I have already covered; the comments “... Dancers to move comfortably, without abrupt changes of direction” refers to the equally important subject of Body Flow.

Body Flow is an important consideration for Callers, at any stage (student or experienced). Many Callers, who have a reputation for “Smooth Calling”, have earned this as a result of their ability to correctly use a knowledge and understanding of both the directional (i.e. “turning”) effect and HAND-AVAILABILITY of calls and combinations of calls.

One important aspect that needs to be understood, concerning dancing, is that it is a “dynamic” and not a “static” action. When you think about what to call next in a sequence, you cannot just think about what is “possible” from the FASR, you

must also consider what is “comfortable” and this will be determined by the previous call, or series of calls, used. The following points may help in assessing the merits of sequences of movements, with regard to Body Flow.

- a. Know what each movement does, in terms of:
  - i. Turning Direction - were any of the dancers turning clockwise or counter clockwise or not?
  - ii. Start/Finish Formation - which formation are the Dancers in and how did they get there?
  - iii. Hand Availability - at the end of the last call, which hands (if any) were used?
- b. You need to consider the effect of your choreography upon ALL Dancers i.e. Boys and Girls - in each half of the formation. Examples:
  - 1) Heads Square Thru four, Star Thru  
- *Okay for Boys but bad for Girls*
  - 2) Heads Square Thru four, Touch  $\frac{1}{4}$ , Scoot Back, Boys Run, Bend the Line –  
*okay for the Head Boys and their new Partner (original Corners) but bad for Side Boys and their new Partner (original Corners).*

- c. It is incumbent upon the Caller to teach Dancers to avoid boisterous, overzealous actions where they interfere with smoothness.
- d. You should also consider “Counter-Dancing” i.e. actions taken by inactive Dancers as adjustments to allow “active” Dancers to execute Calls. This includes the “counter-balancing” effect that occurs when one dancer is “balancing” against another – e.g. in an Ocean Wave.
- e. Good Dancers tend to “anticipate” the next Call based upon common combinations of Calls and the flow of the previous Call, “anticipation” can lead them in the wrong direction. As they tend to prefer “Constant Motion” as opposed to “Stop-Go” any fractures in Timing can exacerbate this problem.
- f. Avoid bad choreographic routines: once you have written a Module, if possible, try dancing it through from each position (including that of the other sex) to check for bad flow. Very soon you will, by your own dancing experience, be able to recognise, predict and thereby avoid awkward or uncomfortable choreography.

### THREE TYPES OF BODY FLOW

When you consider combinations of Calls you will discover that some “work” better than others as a direct consequence of Body Flow. It is good practice to recognise that, as well as having the potential to disrupt the smooth feel or not, it is also possible for effective use of Body Flow to assist Dancers through an otherwise tricky if not difficult sequence; you need to build up a good understanding of effective combinations that will promote and assist dancer success.

This leads to there being three types of body flow, which I would describe as:

1. **Disruptive,**
2. **Neutral,** and
3. **Effective**

**Disruptive Body Flow** is also known as Bad Body Flow; this would include “overflow” and would be any combination of calls that is uncomfortable or awkward for any or all the Dancers.

Classic examples of this would include (from an appropriate FASR): Double Pass Thru, Centres In, Bend The Line. Or (more obliquely), From Two Faced Lines with girls in the centre and boys on the end – Couples circulate, Girls Trade, Couples Circulate, Girls Trade – this is smooth for everybody except the original out-facing girls who are going around in a tight circle.

There is also the situation of “overflow” that would be included in this category e.g. From Parallel Right-Handed Ocean Waves: Swing Thru, Centres Trade, Centres Cast Off Three Quarters, Centres Swing thru... Beware of “overflow”, a three-quarter turn in any one direction is sufficient.

**Neutral Body Flow** is one aspect of Good Body Flow, it is any combination of Calls that does not feel awkward or “disruptive” but at the same time does nothing to assist the smooth execution of the subsequent Call. This could include Calls such as Pass Thru, Forward and Back, Do Sa Do and any calls that have no turning direction, nor limit “Hand Availability”.

**Effective Body Flow** is the other aspect of Good Body Flow and possibly the most important, it is any combination of Calls that whilst being comfortable also provides an active assistance to the Dancers to execute the next Call or choreographic sequence. This can be extremely valuable in helping Dancers to

achieve the unusual and thereby helping to ensure Dancer success.

Some simple examples of this would be: from normal facing couples, Right and Left Thru to a Flutter Wheel. Or, from parallel Right Hand Ocean Waves (with Boys on the end and Girls in the centre): Single Hinge, Girls Run, Reverse Flutter Wheel; the dynamic that the Girls receive from the Run, leads them smoothly into the Reverse Flutter Wheel. Compare this second example with calling a Reverse Flutter Wheel from Static Facing lines of four, where the Dancers are in a Half-Sashayed arrangement.

## **SMOOTH DANCING (TIMING AND BODY FLOW) – FINAL THOUGHTS**

### **ANTICIPATION**

There two main types of anticipation, the first is “instinctive anticipation”.

Whenever Dancers are moving in a certain direction, there will have a “momentum” that they will expect will determine the next call or calls. The Dancers will expect to continue in motion with the same momentum and will tend to anticipate that they will be working with the dancers that they meet.

There are many occasions when this might happen but – as an example – consider (from a Double Pass Thru formation, such as will occur after a Heads Star Thru, from a Static Square): Zoom, followed by Centres California Twirl. The Centre dancers are most likely to try and execute the California Twirl with the Dancers that they are facing for two reasons:

1. because they can see them, and
2. because they have a forward momentum from the dance action of the Zoom.

The second type of anticipation is “conditioned anticipation”, when dancers

are familiar with a certain combination of calls; for example, from a Zero Box (*achieved by calling Heads Square Thru Four, from a Static Square*), you could call: Swing Thru, Boys Run, without any problem. However, if you were to call Swing Thru, Boys Trade, many of the Dancers might be expecting a Boys Run, as it is a more common combination; try calling Swing Thru and Boys - - - Trade (*leave a small gap after the word Boys*) – you will see a fair percentage of Boys start to execute a “Run”!

Also, in this category would be deliberate actions, intended to confuse or trick the dancers.

Example: from facing lines of four call “**Up to the middle and back you reel, Pass Thru and Bend The Line”;**

Many Dancers will anticipate a Wheel And Deal in the place of the Bend The Line. This is really a disruptive gimmick, but it underlines the importance of considering Dancer Anticipation, when you are calling.

### **EXECUTION TIME**

Longer calls will take longer for Dancers to dance when they are not familiar with the action. To take an extreme case, Spin Chain And Exchange The Gears will fairly soon become quite smooth from the most basic version of parallel Right Hand Ocean Waves (i.e. with Boys on each end).

However, it will require longer to execute from almost any other arrangement or type of Wave. What is regarded as “unusual choreographically” will vary from group to group and is mostly dependent upon their experience.

Accuracy in training (or the lack of accuracy) will also affect Execution Time. If callers have taken the time to teach precise handholds and have accurately explained the correct way to

dance a call, their Dancers may experience difficulties when trying to dance with Dancers who have been poorly taught.

A “Grand Square” should be danced in 32 beats, without waist swings, hand claps or twirls, if it is not then it will be confusing for the Dancers who have learned the correct way. Curiously, when this Call is inaccurately danced it is executed in considerably less steps than it should be.

Another example of this is “Promenade”. Many Dancers now decide to take very short Promenades – *which I find very annoying* – however, if there is one Square in the hall who are dancing the Promenades in the correct fashion, I will ALWAYS wait for them – thus making all the POOR dancers wait!

Space available can have an effect on execution time. Consider a Two Ladies Chain from a Double Pass Thru. Yes, the Centres can do it – but it will have to be danced in a very tight circle and this will affect the Timing and the Body Flow.

Occasionally, I come across callers using a Peel Off from Two Faced Lines – I don’t like it, I don’t believe that there is enough room for the Centre Dancers to execute the call, I will accept that the Ends can Dance it, quite comfortably and I would happily use this Call but that would be the limit for Smooth Dancing, in my opinion.

## KINESIOLOGY

Kinesiology is the term given to explain the interaction between Dancers, based upon the way that the Human body is built and is designed to articulate (move). There are many Calls that require Dancers to physically connect with each other and the majority of the remainder require Dancers to pass by, using some type of sidestepping or weaving action.

An easy example of the physical interaction can be seen from Ocean Waves. When you call a Swing Thru or a Cast Off Three Quarters it is necessary for Dancers to hold onto each other and rotate around a Handhold. A Swing Thru, followed by a Turn Thru, requires that the Dancers change from a Hands-Up Shoulder hold to a Fore-Arm Arm-Turn; this is not difficult – if the Caller give the calls at the correct point of the musical phrase allowing the Dancer time to adjust.

This is a more scientific definition of what I previously defined as the second type of “Counter Dancing” – i.e. the physical interaction of the Dancers.

As a reminder, the first type of “Counter Dancing” is where a call requires Dancers other than those to whom the call is given to take an action. A simple example of this would be to call Boys Run, after a Swing Thru from a Corner Box. No actual call is given to the Girls with the call “Boys Run” – **BUT** they have to move as part of the action and the direction in which they are moving must be considered when Body Flow is considered for the Next Call.

## A few further general points on Smooth Dancing are listed below:

- If Dancers have difficulty with your choreography, check first for bad body flow.
- Some “awkward combinations” are okay when they assist Dancers (especially newer Dancers): e.g. from a Corner Box, “Star Thru, Square Thru Three” would be better called option, as “Slide Thru, Square Thru Three”. This is because the use of Star Thru will be more successful for newer Dancers.
- Some awkward combinations have grown to be accepted through common usage; e.g. Walk And

Dodge, followed by Partner Trade – the “dodgers” have to reverse direction and change feet to execute the Partner Trade – but Dancers (for the most part) develop a near “balletic” step that makes this combination appear to be quite smooth.

- Be prepared to question Body Flow, no matter who Calls it! In particular, check Singing Call figures, both for Body Flow and Timing. Remember, good Body Flow is often quite subjective.
- Most difficult of all to appreciate are the effects of habit, anticipation, and common practice on the body flow. In many cases, acceptable and therefore good Body Flow is not logical. For example: on a Walk And Dodge. – Keep your dancing shoes handy and your Caller’s eyes and ears open at all times regarding this subject.
- Recognise and use the valuable effect of Body Flow, when you can, to assist Dancers and ensure that they succeed, especially where the choreography is “unusual”

To establish a good understanding of Body Flow and Timing and develop an accurate perception of these criteria, newer Callers should be given the chance to Call to more experienced Dancers **and not (as is often the case) sent to work with the beginner’s group.** Similarly, it would be in the best interests of the activity that experienced Callers should always teach newer Dancers, to ensure that they receive the best possible accurate instruction in smooth, flowing, and well-timed combinations.

## Paul Bristow – Biography



*Paul 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.*

*Paul and I have been friends since we first met in 1977 while Sue and I were vacationing in the UK. Since then we have had many opportunities to call together in various parts of the world. We have done numerous dances together as well as about a dozen weekends in Australia and the UK. We have also been on the program together at quite a few conventions and festivals. It is always a pleasure to work with him....a great team player – Barry*

# THIS IS OUR MUSIC

Some of the music released on A&S by Barry

- **AS 125 – HOGAN, HILTS & THE DUKE** Hoedown / Ripper  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2474>
- **AS 126 – COLONEL BISMARCK** Hoedown  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2475>
- **AS 136 - IF I ONLY HAD A BRAIN**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2494>
- **AS 137- GUNG HO** Hoedown #1  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2495>
- **AS 138 – A MAN NAMED ARMSTRONG**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2496>
- **AS 139 – AND YOU SMILED**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2497>
- **AS 141 – GUNG HO** Hoedown #2  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2500>
- **AS 142 – DESERT WIND**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2501>
- **AS 143 – LOOKING FORWARD, LOOKING BACK**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2502>

*The most recent additions are:*

- **AS 144 – A THOUSAND FEET**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2503>
- **AS 145 – SCHLAGER PEPPY**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2504>
- **AS 146 – SCHLAGER SMOOTH**  
<https://www.asrecordshop.com/index.php?action=listingview&listingID=2505>

*I would ask that all our subscribers have a listen to these tracks. The small returns from sales of these pieces of music is the only method we have of covering some of the many costs involved in producing BTM each month.*



I had hoped to have the next release ready for Father's Day, but the lack of dancers at the moment has put this back somewhat

- **MY OLD MAN:** This is a great song written by Rod McKuen.
- **THE WORLD'S GREATEST MUM-** a great piece of music from country singer Johnny

*I have a few other songs that I am currently preparing for conversion to Singing Calls. The first is a great song called "THE PRIDE OF SPRINGBOOK" – great song by Australia's John Williamson. John creates some great melodies as well as excellent lyrics – he writes what I call 'real lyrics' not the fluffy stuff you hear on the radio.*

# CHRISTMAS TIME DOWN UNDER

So, what is the most interesting thing about Christmas? Shopping, friends, relatives, decorations, and good food, right. We enjoy, we have fun, and some of us even throw a grand Christmas party as well. Overall, we end up celebrating Christmas in our own way. But still there are lots of common things that we do, like; decorating our home, beautifying the Christmas tree, preparing good food, exchanging gifts, visiting friends and relatives, spending time with family, dressing up in that red and white costume, singing Jingle Bells and many more.

Though we have different ways of celebrating this festival throughout the world, probably the most unusual events at Christmas time can be observed and enjoyed in Australia. Yes, we Aussies celebrate Christmas quite differently than any other countries. So, here are 5 fascinating facts about Australian Christmas.

## 1. Temperature in Australia:

During Christmas, winter tends to be the accepted norm for most countries. Some countries experience snowfall during Christmas, whereas in others cold waves with lower degree temperatures can be experienced. But the case is very different for Australians. We experience the exact opposite temperatures. Since Australia lies in the Southern Hemisphere; it has summer rather than winter. Yes, it's the onset of summer in Australia; the temperature may rise to 35°C (or beyond). From December through February, the summer is on us (often called the 100 days of summer), How cool it is right, when rest of the world is enjoying Christmas with a snowman and fireplaces - Australians are out visiting the beach, sunbathing, having barbeques, playing cricket, having picnics, and just enjoying being out and about. Mind you for a while this year, we were all uncertain as to whether we would actually be able to get out!!



## 2. Christmas Carols:

Christmas is never complete without a Christmas Carol. So, in a snowy weather, people sing Christmas Carols by sitting around burning firewood on Christmas Eve. But for Australians, the temperature is already sunny and warm. So, instead of firewood they prefer lighting candles and singing Christmas carols at dusk, or particularly at night when the sky is full of stars and bright lights. Some lines of traditional Christmas carols are also modified by us Aussies.

This is done in order to match the song with the environmental condition of that month. Take a look at this Australian Christmas Carol:

“DASHING THROUGH THE BUSH  
IN A RUSTY HOLDEN UTE,  
KICKING UP THE DUST,  
ESKY IN THE BOOT  
KELPIE BY MY SIDE  
SINGING CHRISTMAS SONGS  
IT'S SUMMERTIME AND I AM IN  
MY SINGLET, SHIRT AND THONGS  
  
JINGLE BELLS, JINGLE BELLS JINGLE ALL  
THE WAY,  
CHRISTMAS IN AUSTRALIA, ON A  
SCORCHING SUMMERS DAY, HEY!  
JINGLE BELLS, JINGLE BELLS, CHRISTMAS  
TIME IS BEAUT,  
OH WHAT FUN IT IS TO RIDE IN A RUSTY  
HOLDEN UTE.  
  
ENGINE'S GETTING HOT,  
DODGE THE KANGAROOS,  
SWAGGIE CLIMS ABOARD,  
HE IS WELCOME TOO,  
ALL THE FAMILY'S THERE,  
SITTING BY THE POOL,  
CHRISTMAS DAY THE AUSSIE WAY,  
BY THE BARBEQUE”

You can get a good idea of how we celebrate with music at Christmas by c <https://blog.yellowoctopus.com.au/aussie-christmas-songs/#aachecking> this out:

For the edification of our overseas friends, translation follows – a Holden (car brand) Ute (pick-up); an Esky is a container for

holding cold drinks and ice, and the boot is the trunk of a car: a Kelpie is a breed of dog; a singlet is like a T shirt but sleeveless, and thongs are footwear that are held in place by a piece of rubber between big toe and second toe.

Most of the popular cities in Australia even call on some popular singers to sing Christmas Carols. Each year all major cities, as well as country towns present traditional “Carols By Candlelight”. And most feature major stars presenting their versions of traditional (as well as ‘not-so-traditional’) Christmas songs.

## 3. Mouth-Watering Food:

Celebration without good food (often called good tucker) is always at the top of the ‘important’ list. In earlier days, the traditional hot and cooked meal was served during Christmas in Australia but nowadays there is often a change in the menu. Australian people enjoy eating cold food that mainly includes cold turkey, ham, seafood like prawns and salad. Along with this; gingerbread, custard, Roast chicken are also served. Hence, the food during Christmas is sometimes served cold due to the hot weather of Australia. Some prefer doing this with a family setting up barbeques in the lawn or park whereas others enjoy it at the beach in a large gathering.

Of course, when to eat the main Christmas celebratory meal is also different in Australia. The prime festive meal is usually lunchtime on Christmas Day. The afternoon is often spent by watching the cricket tests or tennis on television – some with larger families often gather in the backyard for a game of cricket. You will also find some of the older generation dozing in front of the television set! Usually the evening meal is made up of leftovers from lunch! (as are meals over the next few days!)

For Sue and I and our family, we usually go the traditional way, with Roast turkey,

pork, chicken, and ham, along with all the trimmings – Roast potato, cauliflower, broccoli, beans, carrots, etc. To top it off we still love our Christmas pudding and custard. Mind you, I have to note that Sue has been less inclined in recent years to go the whole hog!!!

We did decide to have a barbeque for the main meal some years ago, however when I was cleaning the barbeque plates, I hurt my back and ended up sitting in the emergency ward at the hospital for most of the day.....after that, back to the old ways!

#### **4. Swimming Suits, Shorts & Thongs (Flip Flops for our north American Friends but the other ones are there too):**



Yes, amazing isn't it. Most of the population goes to the beach in our swimming suits, shorts, t-shirt, and thongs. The beaches are full, from around the end of October through to nearly Easter. Surfing, swimming sunbaking, beach sports, - these are a natural part of our lifestyle. Red, white, and green are colours still dominate the season, just like everywhere else in the world. Hats and sunglasses are a necessity, as the sun puts out a lot of energy and we are far more aware of the damage that it can cause if care is not taken. Aussies like colour...and at this time of the year, it comes out in full bloom.

#### **5. Boxing Day:**

After a Great Christmas event, it's time for sports in Australia. Yes, Boxing Day is celebrated next day after Christmas Day. Boxing Day is also a Public Holiday. Cricket, Tennis, and various forms of racing (car, yacht, horse, and others) are in full swing from Boxing day. National and International level teams takes part in these events and some continue up to 5 days. So, if you like sport, you can go to these events but in case you are not sport friendly, you can go out shopping for the entire year. Yes, after Christmas and right from the Boxing Day, the prices for every item gets lowered (the Boxing Day half-price sales are a major tradition with all the big retailers).But it's not just the Christmas leftover stock, it is often on very major items, that need to be moved to make way for the New Year, new model stock.



**The Aussie spirit of Christmas.**

Though Christmas is celebrated differently in Australia, these changes are all made in order to adapt to the environmental conditions. This sounds a bit like Darwin's theory of adaptation. If you recall his research and findings; he mentioned that species adapt according to the environmental condition. All the above points clarify that when rest of the world is celebrating Christmas under snowfall and cold weather, we Australian's have bought some creative changes in our

Christmas celebrations to adapt to the environmental surroundings.

The hot weather allows us to get up and out and about, allowing us to have a great social time during the holidays. The one activity that does have a downtime during the summer though, is square dancing, as it is too hot to dance. While many halls are air-conditioned, the very aspect of heading out in our regular square dance gear can tend to be a bit much, therefore most clubs usually break about the

second week of December for around 5 or 6 weeks,

Christmas is a time of sharing...with family, with friends, and with those we meet in passing. A cheerful 'Merry Christmas' is important in creating a happy atmosphere...when shopping, when dining out...anywhere at all. Adding a touch of happiness to others in our attitude, our bearing, our greetings, brings us all closer together.

So, guys have a Great Christmas time and enjoy your Christmas holidays.





# MAINSTREAM SPOKEN HERE

## THEME TIME

### Using Two-Faced Lines from an offset set-up

This is a simple idea that is easily set up from tidal lines facing out. By having either men or ladies Fold, we have created an offset situation with the non-folders in a two-faced line along the centre axis. There are many possible ways to resolve to a more common formation, however, the modules below use a similar concept using a Tag the Line.

Like all unusual formations, over-use can create annoyance. This formational use is often best used in conjunction with a second thematic idea...giving more variety with less repetitiveness in a hoedown. There are also some modules using Plus calls on the next page.

#### 1. MAINSTREAM MODULES

HEADS SQUARE THRU (**CB**),  
SIDES HALF SASHAY, SWING THRU,  
SPIN THE TOP, MEN FOLD, (*ladies have  
a two-faced line between the men*)  
LADIES TAG THE LINE,  
FACE RIGHT & STEP AHEAD (*join the  
men*), FERRIS WHEEL,  
CENTRES PASS THRU, STAR THRU,  
FERRIS WHEEL,  
CENTRES PASS THRU,  
EVERYBODY PASS THRU,  
TRADE BY : **CB**

HEADS PASS THRU,  
SEPARATE, AROUND ONE TO A LINE,  
DO SA DO TO A WAVE, LADIES FOLD  
(*now men have a two-faced line between the  
ladies*), MEN TAG THE LINE,  
FACE RIGHT & STEP AHEAD (*to join the  
ladies*), FERRIS WHEEL,  
LADIES PASS THRU, TOUCH 1/4,  
MEN TRADE, MEN RUN,  
BEND THE LINE, STAR THRU,

PASS TO THE CENTRE,  
SQUARE THRU 3/4: **CB**

HEADS STAR THRU,  
DOUBLE PASS THRU, CENTRES IN,  
CAST OFF 3/4, DO SA DO TO A WAVE,  
LADIES FOLD,  
MEN (**2-Face line**) TAG THE LINE -  
FACE RIGHT, EXTEND, COUPLES  
CIRCULATE, BEND THE LINE,  
STAR THRU, CALIFORNIA TWIRL,  
CENTRES PASS THRU: **CB**

**CB:** RIGHT & LEFT THRU,  
SWING THRU, SINGLE HINGE,  
CENTRES TRADE, CENTRES RUN,  
BEND THE LINE, SWING THRU,  
SWING THRU AGAIN, LADIES FOLD,  
MEN (*in 2F line*)TAG THE LINE - RIGHT,  
MEN BACK UP TO A LINE,  
LINE FORWARD & BACK,  
STAR THRU, CENTRES PASS THRU,  
STEP TO A WAVE, RECYCLE: **CB**  
(*rotated 1/4 L*)

**CB**: SLIDE THRU, TOUCH 1/4,  
CIRCULATE ONCE & A HALF,  
CENTRE COLUMN OF 6 CIRCULATE,  
THEN WALK & DODGE,  
LONESOME MEN FACE IN & SPLIT 2,  
(*between the centre girls – girls slide apart*)  
TOUCH & TRADE (now centres of a 2FL),  
THOSE IN THE TWO-FACED 1/2 TAG,  
BOX CIRCULATE, WALK & DODGE,  
CLOVERLEAF, OTHERS U-TURN  
BACK SQUARE THRU 3/4, **:CB (rotated  
half)**

SIDES RIGHT & LEFT THRU,  
1/2 SASHAY, HEADS SQUARE THRU,  
SWING THRU, CENTRES RUN,  
COUPLES CIRCULATE,  
BEND THE LINE, SWING THRU,  
MEN FOLD, LADIES (in 2F line) TAG  
THE LINE...RIGHT,  
ALL 8 PASS THRU, ALL DO YOUR  
PART OF A WHEEL & DEAL, MEN  
SWING THRU, EXTEND, MEN RUN:  
**PL**.

**PL**: PASS THRU, TAG THE LINE,  
ALL U-TURN BACK,  
CENTRES PASS THRU, TOUCH 1/4,  
CENTRES TRADE, CENTRES RUN,  
BEND THE LINE, SWING THRU,  
MEN FOLD, LADIES (in 2F line) TAG  
THE LINE...RIGHT, EXTEND,  
FERRIS WHEEL, MEN PASS THRU,  
TOUCH 1/4, MEN RUN, PROMENADE.

### **PLUS MODULES**

HEADS FLUTTERWHEEL, SWEEP 1/4.  
DOUBLE PASS THRU, PEEL OFF,  
TOUCH 1/4, FOLLOW YOUR NABOR &  
SPREAD, MEN FOLD, LADIES (in 2F  
line) TAG THE LINE...RIGHT,  
EXTEND, COUPLES CIRCULATE,

BEND THE LINE, STAR THRU,  
CENTRES CALIFORNIA TWIRL,  
PASS TO THE CENTRE,  
CENTRES PASS THRU: **CB**

HEADS STAR THRU, PASS THRU,  
TOUCH 1/4, SCOOTBACK,  
EXPLODE THE WAVE,  
BEND THE LINE, GRAND SWING  
THRU, LADIES FOLD,  
MEN (*in 2FL*) 1/2 TAG,  
THEN WALK & DODGE &  
CHASE RIGHT,  
LADIES HALF CIRCULATE &  
BEND THE LINE,  
THOSE WHO CAN STAR THRU,  
CALIFORNIA TWIRL & STEP AHEAD,  
THEN DO YOUR PART OF A WHEEL &  
DEAL, OTHERS WALK & DODGE,  
U-TURN BACK : **HOME**

**CB exact**: PASS THE OCEAN,  
RECYCLE, PASS THRU,  
WHEEL & DEAL, ALL FACE PARTNER  
& TOUCH 1/4, FOLLOW YOUR NABOR  
& SPREAD, LADIES FOLD,  
MEN (*in 2FL*) TAG THE LINE...RIGHT,  
ALL TOUCH 1/4, LADIES RUN,  
CENTRES EXTEND TO THE OUTSIDE  
COUPLES (*2FL*) MEN TRADE,  
3/4 TAG THE LINE, MEN TRADE,  
THOSE FACING PASS THRU, SIDE  
LADIES RUN, HEAD LADIES FOLD &  
SLIDE THRU : **HOME**

**PL**: PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU, PEEL OFF,  
STEP TO A WAVE, LADIES FOLD,  
MEN (in 2FL) TAG THE LINE...LEFT,  
EXTEND, COUPLES CIRCULATE,  
WHEEL & DEAL, TOUCH 1/4,  
MEN RUN, PROMENADE.

## GENERAL PLUS MODULES

(from my files – Barry)

HEADS PASS THRU, SEPARATE,  
AROUND ONE TO A LINE,  
SWING THRU, SPIN THE TOP,  
CENTRES RUN, BEND THE LINE,  
FORWARD & BACK, FLUTTERWHEEL,  
MEN SQUARE THRU 3/4,  
LADIES FOLD, PEEL OFF,  
*with the nearest girls* ALLEMANDE LEFT.

HEADS FLUTTERWHEEL, STAR THRU,  
PASS THRU, TOUCH 1/4,  
SCOOTBACK, SINGLE HINGE,  
LADIES HINGE, (*facing diamonds*)  
FLIP THE DIAMOND, PROMENADE.

HEAD LADIES CHAIN,  
HEADS HALF SASHAY,  
SIDES LEAD RIGHT,  
CIRCLE TO A LINE, PASS THRU,  
WHEEL & DEAL,  
(carefully) PEEL OFF,  
ALL FACE YOUR PARTNER: **CB**

**CB**: SLIDE THRU, TOUCH 1/4,  
COORDINATE, BEND THE LINE,  
PASS THE OCEAN, SPIN CHAIN THRU,  
MEN RUN, BEND THE LINE,  
SLIDE THRU: **CB**

**PL**: TOUCH 1/4, COORDINATE,  
MEN TRADE, WHEEL & DEAL: **CB**

**PL**: TOUCH 1/4, COORDINATE,  
COUPLES CIRCULATE,  
BEND THE LINE, RIGHT & LEFT THRU,  
STAR THRU: **CB**

**PL**: TOUCH 1/4, COORDINATE,  
BEND THE LINE, 1/2 SQUARE THRU,  
TRADE BY: **CB**

**PL**: PASS THRU, U TURN BACK,  
TOUCH 1/4, COORDINATE,



MEN SCOOTBACK, WHEEL & DEAL,  
PASS THRU, R & L GRAND.

**PL**: TOUCH 1/4,  
ALL 8 CIRCULATE ONCE & 1/2,  
CENTRE 6 TRADE & ROLL,  
*Where is corner...* ALLEMANDE LEFT.

**PL**: RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
MEN TRADE, MEN CROSS FOLD,  
STAR THRU, PASS THRU,  
TAG THE LINE...RIGHT,  
WHEEL & DEAL, SWING THRU,  
WALK & DODGE,  
PARTNER TRADE & ROLL,  
R & L GRAND.

**PL**: SQUARE THRU, TRADE BY,  
STAR THRU, PASS THRU,  
WHEEL & DEAL,  
DOUBLE PASS THRU, PEEL OFF,  
TOUCH 1/4, CIRCULATE TWICE,  
LADIES RUN, DOUBLE PASS THRU,  
PEEL OFF, SWING THRU TWICE,  
MEN FOLD, LADIES (*in a 2-face Line*)  
TAG THE LINE - RIGHT,  
LADIES EXTEND,  
COUPLES CIRCULATE,  
FERRIS WHEEL,  
LADIES SQUARE THRU 3/4,  
STAR THRU, PROMENADE.

**PL**: DIXIE STYLE TO A WAVE,  
MEN HINGE, DIAMOND CIRCULATE,  
LADIES LEFT SWING THRU,  
LADIES HINGE, RECYCLE,  
ALLEMANDE LEFT

# ***Social Square Dancing (SSD) – A commentary***

by Cal Campbell

## **Facts:**

- Social Square Dancing (SSD) is a new program designed for square dancers who do not want to spend time attending 25 or 30 lessons or more to dance with their peers.
- The number of “basics”(movements) that dancers will be taught is 50.
- These movements come from the existing Basic and Mainstream program lists.
- The length of lessons will be about 12-15 weeks.
- This complexity of material presented will be largely Standard Applications and a few examples of Extended Application.
- For addition details please consult The SSD Teaching Guide and Standard Application Document available from CALLERLAB.

<http://www.callerlab.org/Dance-Programs>

I view the plan as a breath of fresh air to Modern Western Square Dancing. A way to attract a new population of dancers. A way to get away from the present culture of puzzle solving square dancing. A way for dancers to have a choice on what and how they dance.



All modern western square dancing is in a “time crunch”.

- We cannot recruit enough new dancers to replace the dancers who are leaving the recreation.

- When we do recruit them, we do not spend enough time training them properly.
- We need a shorter list of “basics” to teach and we need some place for these dancers to dance.

Social Square Dancing will hopefully provide that place. SSD will provide an environment where dancers can have “FUN” and where **THEY CAN DECIDE whether they want to try “PLUS”** or some of the other dance programs.

Since there are only 15 lessons’ it provides a way to have more classes per year. Several areas in the U.S. have successfully tried the program (under the name Sustainable Square Dancing) and it works

It takes **skilled square dance callers** to make it work.



Some callers worry about providing variety. Any caller who has 30 years or more of experience has the variety. The SSD Teaching Guide is another source. CALLERLAB has many documents that can provide examples. I went through my book (All About Modules) and I only had to eliminate about 25% of the Modules to meet their list and I still had over 800 Modules.

Variety really has nothing to do with the terminology. It has to do with the dances that can be created using that terminology. There are thousands and thousands of dances that can be created with the calls on the SSD list. When



dancers finished a tip, they do not remember the terminology the caller used. They only remember whether the dance was fun and if they were successful in doing the dance.

SSD will also not be focused on keeping the dancers on-their-toes. The type of dance they will want to dance will be the kind that keeps the wind in their faces. This will mean the callers will have to learn timing and smoothness. Success will be the joy of constant movement.

Singing calls will probably need to be limited to one Opener Break Closer per song and only one or two figures. SSD dancers will want to turn off their brains and enjoy the music and enjoy the reward of the singing call. Callers will also be able to really match the call to the lyrics.

I foresee the return of the "Walk-Thru". If the caller wants to do a figure that might cause problems. Walk it before you dance it. The dancers will welcome the

practice. It is the success of the dancers you are after and not the average skill of any audience.

For callers, it will be a fun time. You may have to learn some new skills, but each of these skills can be carried forward. You will be calling to dancers that do not expect you to know hundreds of "movements" to the last detail. Since "Standard Applications of the 50 basic movements" will be the norm, you will have to be creative with how to make these "basics" into dances. In the process, you will learn a lot about square dance choreography.

One of the most important elements of the SSD program will be the ability to shorten the teaching time for beginner classes. 15 weeks of teaching time will mean up to three classes a year. It will allow slower learners to recycle back through the next class if they fall behind for some reason.

### **Teaching 50 "basic" in 15 weeks will still be hard.**

"Basics" introduced in the lessons will have to be refined after graduation, but most likely the audience (dancers) at the clubs will welcome the review.

New dancers are the most enthused about getting their friends interested in square dancing about three weeks into lessons. In SSD, classes they will only be waiting about two months or less.

Lastly, SSD clubs will be more social. The format is tailored for promoting social glue. A lot of the success in this area will depend on the caller. Remember that the dancers are there to relax and have "fun". They are not interested in being tested on their knowledge of square dance terminology. Just put the wind in their faces and let them dance.



# IN THE SPOTLIGHT ASYMMETRIC ROUTINES

Over the last few years, we have presented a number of feature articles on the use of asymmetric concepts within general calling skills. While sight-calling & resolving asymmetric choreography is not really a huge issue, it is often just as easy to use some prepared routines. Asymmetric choreography can =be most valuable within an evening's programmed ideas...however, over-use tends to destroy the gimmick idea. Used sparingly within a single type, it can greatly enhance a full program. The following routines are from my files and have been collected over many years. - Barry

**SS:** CPLS 1 & 4 RIGHT & LEFT THRU,  
SIDE LADIES CHAIN,  
CPL #1 FACE YOUR CORNER &  
BOX THE GNAT,  
SQUARE YOUR SETS JUST LIKE THAT,  
HEADS 1/2 SASHAY, PASS THRU,  
SEPARATE, AROUND ONE TO A LINE,  
PASS THRU, WHEEL & DEAL,  
CENTRES LEFT SQUARE THRU  $\frac{3}{4}$ ,  
LADIES SPIN THE TOP,  
MEN SWING THRU,  
LADIES SWING THRU,  
MEN SPIN THE TOP, ALL PASS THRU,  
BEND THE LINE, PASS THRU,  
WHEEL & DEAL,  
CENTRES PASS THRU, STAR THRU,  
BEND THE LINE, STAR THRU,  
PASS THRU, ALLEMANDE LEFT.

**SS** CPL # 1 LEAD RIGHT &  
CIRCLE TO A LINE,  
FORWARD & COME BACK,  
STEP FORWARD & BEND THE LINE,  
RIGHT & LEFT THRU,  
PASS TO THE CENTRE,  
RIGHT & LEFT THRU,  
PASS TO THE CENTRE,  
THEN LEAD TO THE RIGHT,  
CIRCLE FOUR A FULL TURN,  
RIGHT & LEFT THRU, STAR THRU,  
PASS THRU, ALLEMANDE LEFT.

**SS** CPLS 3 and 4 RIGHT & LEFT THRU,  
CPL # 1 CROSS THE FLOOR & SPLIT  
THAT PAIR, SEPARATE,  
AROUND ONE TO A LINE,  
SIDE LADIES CHAIN,  
SIDES SLIDE THRU,  
CPL # 2 SPLIT THE COUPLE FACING  
YOU SEPARATE,  
AROUND ONE TO A LINE,  
CENTRE COUPLES WHEEL AROUND,  
MEN STAR LEFT,  
LADIES STAR RIGHT,  
ANY\* MAN (*\*or pick a number*) AND  
EACH MAN IN SUCCESSION...PICK UP  
YOUR PARTNER & STAR PROMENADE:  
*(At This point all have their original partner  
in a Star promenade, so you can add a  
possible resolve that you like here).*

**SS** FOUR LADIES CHAIN,  
CPLS 1 & 2 ROLLAWAY,  
ALL CIRCLE LEFT,  
THREE COUPLES ROLLAWAY,  
CIRCLE LEFT,  
THREE COUPLES ROLLAWAY,  
RIGHT & LEFT GRAND.

This next one is based on the gimmick idea of placing the dancers in an 'L' formation,

purely in order for the caller to say to them  
"You Look Like L".

**SS** HEAD LADIES CHAIN,  
CPLS 1 & 2 RIGHT & LEFT THRU,  
NEW # 2 CROSS THE FLOOR and SPLIT  
THAT COUPLE SEPARATE,  
AROUND ONE TO A LINE,  
HEADS ROLLAWAY,  
COUPLE #3 CROSS THE FLOOR and  
SPLIT THOSE TWO, SEPARATE,  
ONE TO A LINE, THAT LINE OF FOUR  
- PASS THRU & U-TURN BACK,  
"YOU ALL LOOK LIKE 'L'",  
ALLEMANDE LEFT.

**SS** CPLS 2 & 3 RIGHT & LEFT THRU,  
SAME LADIES CHAIN,  
LADY # 1 CHAIN TO THE RIGHT,  
MAN # 1 FACE CORNER &  
BOX THE GNAT,  
SQUARE YOUR SETS JUST LIKE THAT,  
NEW HEADS PASS THRU,  
SEPARATE,  
AROUND ONE INTO THE MIDDLE &  
SQUARE THRU 3/4, DO SA DO,  
STAR THRU, THOSE WHO CAN –  
RIGHT & LEFT THRU,  
OTHERS HAVE OUTFACERS TRADE,  
ALL PASS THRU, ENDS RUN,  
SIDES U TURN BACK & STAR THRU,  
HEADS BOX THE GNAT,  
CHANGE HANDS & GIRLS,  
ALLEMANDE LEFT.

The next two from my files were sent in my  
Larry McBee back in the 1970's

**SS** CPLS 1 & 2 FLUTTER WHEEL,  
NEW CPLS 2 & 3 FLUTTER WHEEL,

## **PLUS**

**SS** COUPLE # 1 FACE CORNER &  
BOX THE GNAT, (*Square your sets just like  
that*) NEW CPLS 1 & 3 HALF SASHAY,  
THEN PASS THRU, SEPARATE,  
AROUND TWO TO A LINE, (*at this point  
we have a line of ladies and a line of men*),  
TOUCH 1/4, (*carefully*) COORDINATE,

NEW CPLS 3 & 4 FLUTTER WHEEL,  
ALL 1/2 SASHAY, ALLEMANDE LEFT.

**SS** FOUR LADIES CHAIN,  
FOUR LADIES CHAIN 3/4,  
CPLS 1 & 2 FLUTTER WHEEL,  
NEW CPLS 2 & 3 FLUTTER WHEEL,  
NEW CPLS 3 & 4 FLUTTER WHEEL,  
SAME CPLS RIGHT & LEFT THRU,  
THEN STAR THRU, PASS THRU,  
ALLEMANDE LEFT.

This next one seems like asymmetrical but in  
reality all you are doing is having one half of  
the set (in lines do something with the couple  
opposite, and then using some form of  
equivalent for the other two couples. This is  
a simple concept to use and you can create  
some interesting choreography that seems  
'very unusual, to the dancers. They will be  
amazed at your abilities as a caller!!

**SS** HEADS RIGHT & LEFT THRU,  
HALF SASHAY, SIDES TOUCH 1/4,  
LADIES RUN, PASS THRU,  
ALL PASS THRU, TRADE BY,  
DO SA DO ONCE & 1/4,  
LADIES CIRCULATE, MEN RUN,  
BEND THE LINE,  
CPLS 1 & 4 RIGHT & LEFT THRU,  
CPLS 2 & 3 SQUARE THRU 3/4,  
CPLS 1 & 4 PASS THRU,  
ALL BEND THE LINE,  
CPLS 1 & 2 STAR THRU,  
CPLS 3 & 4 PASS THE OCEAN,  
LADIES TRADE, THEN SWING THRU,  
MEN RUN, BEND THE LINE,  
PASS THE OCEAN, BOX THE GNAT,  
RIGHT & LEFT GRAND.

CENTRE FOUR CIRCULATE,  
BEND THE LINE, STAR THRU,  
FRONT COUPLE FACING THE  
CALLER...CALIFORNIA TWIRL,  
THEN PASS TO THE CENTRE,  
SQUARE THRU 3/4: **CB**

## ANALYZING A BASIC

The following analysis sheet is adapted from a form sent in by the North Willamette Callers and Cuers Association. It may be used as a record on each basic or as an IQ test of your personal knowledge of the basics — Editor.

Name of Basic:

Number:

Callerlab definition:

Basic program:

Mainstream:

Starting formation:

Timing: number of beats to complete (from a standing start): \_\_\_\_\_ beats.  
(in motion): \_\_\_\_\_ beats.

Must any dancers be facing? No  Yes  (If yes, how many?) \_\_\_\_\_  
From what setups or positions?

If a free hand is needed — which ones?

Man (left)

Lady (left)

(right)

(right)

Good preceding calls (considering body flow):

What formation(s) will dancers be in when movement is completed?

Will any dancers be facing? No  Yes  (If yes, how many?) \_\_\_\_\_  
From what setups or positions?

Following basic, which hands will be free?

None

Man's: left  right

Lady's: left  right

What body flow will be set up by the call?

Couple: clockwise  counterclockwise

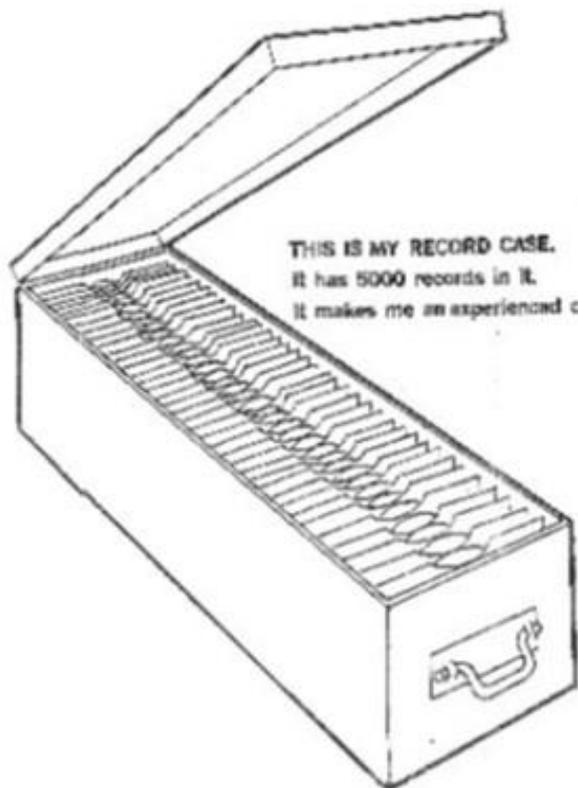
Lady: clockwise  counterclockwise

Man: clockwise  counterclockwise

Teaching techniques:

# The Caller's Colouring Book

*This was sent in by Paul Preston from UK. It was originally printed as part of a Sets In Order Christmas special many years ago. Get the crayons out!!*

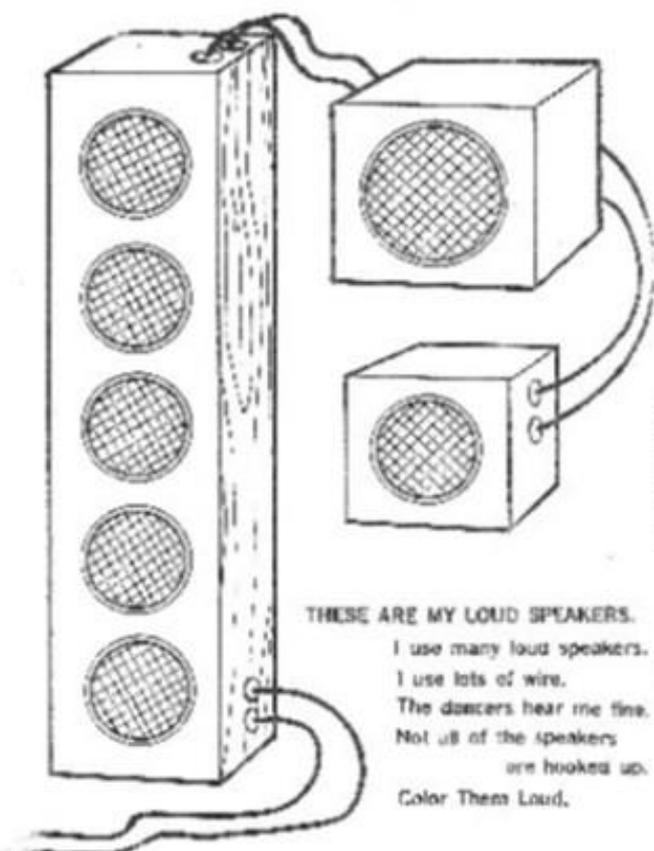


**THIS IS MY RECORD CASE.**  
It has 5000 records in it.  
It makes me an experienced caller.



**THIS IS MY 2000 WATT AMPLIFIER.**

**IT HAS TEN KNOBS.**  
Count them.  
One, two, three, four, five, six, seven, eight, nine  
How many knobs does your Amplifier have?  
Mine has ten!



**THESE ARE MY LOUD SPEAKERS.**  
I use many loud speakers.  
I use lots of wire.  
The dancers hear me fine.  
Not all of the speakers  
are hooked up.  
Color Them Loud.



**THIS IS MY WIFE.**  
She is a caller's wife.  
She likes to dance.  
She goes to dances and knits



**THIS IS MY HOUSE.**  
You will very seldom find me here.  
My wife and children live here.  
I miss them.

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GRUNDEEN'S WORLD of SQUARE DANCING



*"Oh, Oh! Here comes one of those singing calls."*



# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Allemander:** *Christmas is not too far away, and I am wondering just what to buy for all my friends in square dancing. Do you have suggestions or recommendations?*

*R.N.Deer, Frozen River,  
Snowy Mountains*

**Dear Deer:** Of course, Dr. Allemander has been giving presents to square dancers for many years and has compiled a list of some of the popular items that may give you a better idea.

People who dance a lot can always use replacements for things that wear out. For example, after they spin chain the gears a few hundred times, the chains get all scratched and dented, and the gears become worn down to the point where they are just nubs.

Another accessory that often gets worn out is a dancer's top, due to the fact that it is being spun and fanned constantly by callers.

A popular item this year is the genuine hand-carved Deucey – custom designed, created and fitted for easy relayability. It is a well-known fact that Deuceys become slippery and thus are hard to relay when used over a long period of time.

Short distance glasses can also come in handy for those who have been so enwrapped in following their neighbours too closely that they have become fogged up with over-use. Likewise some playground

equipment to add to the slides and swings and see-saws, but you must beware when purchasing such new equipment to make sure that they are safe to use as we do not want and more slips and slithers than we already have now.

For those with a deeper purse, you may look at some diamonds for those extra special neighbours who have flipped theirs.

Shoes can also be a good idea for dancers who have spent so much time walking and dodging that they have had to cast off three quarters of their footwear. This does require you to be motivated to look for the necessary items to help remake the closet. Be careful in the heavier Christmas traffic, as you may have to zig zag and weave the line on the freeway.

There is always the special gift of Christmas edible goodies. With so much dancing done by many during the year, some dancers have lost so much weight that they no longer cast a shadow.

Head ladies are particularly in need of teacup chains this Christmas. Of course, there is also the ever-popular box of 12 dozen allemandes left for the dancer who has only one allemande left.

*Dr. A.L. (Lefty) Allemander, Phd, DipSD., gives advice to the dancelorn in this space on a regular basis. He says that he is getting a model train for Christmas this year, and would like some track, too.*

# RESOLVING A SQUARE USING OCEAN WAVES

by Calvin Campbell

I feel every caller should know some plan for how to resolve a square when they are lost. In 2015, CALLERLAB published a document named "Sight & Modular Resolution Systems." It described over 20+ ways to do the task. I submitted one approach that was published in that document. (Pg. 92 can be found at the following link to the reference document.

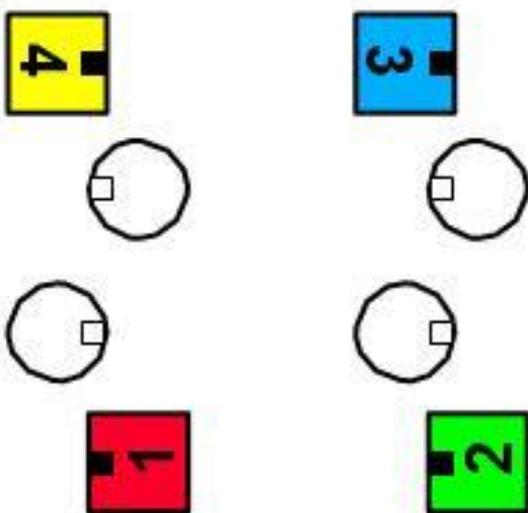
<http://www.callerlab.org/Portals/1/SightResolution-Revised-18B.pdf>)

Since then, I have designed two more approaches. I have used these versions more than the version in "Sight & Modular Resolution."

## OPTION A

**Step 1** Create Parallel Right Hand Ocean Waves with Men on the Ends of the Wave

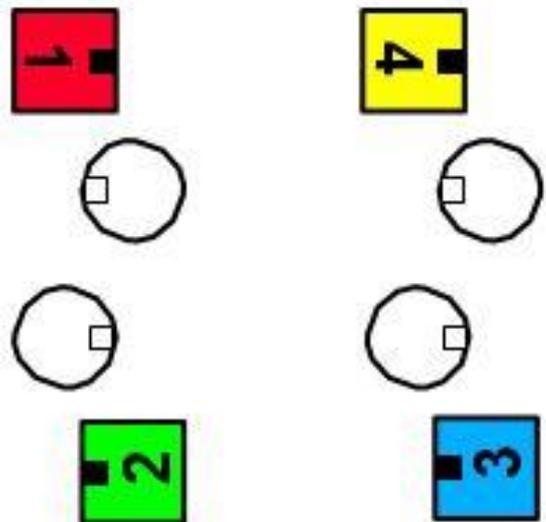
**Step 2** Put the Men in-Sequence



In any Arrangement of a Right Hand Ocean Wave, with the men on the ends of the wave, and where the Men are in-sequence, and the #1 man is facing out,

the #4 Man should be in the same ocean wave with the #1 man. See graphic above.

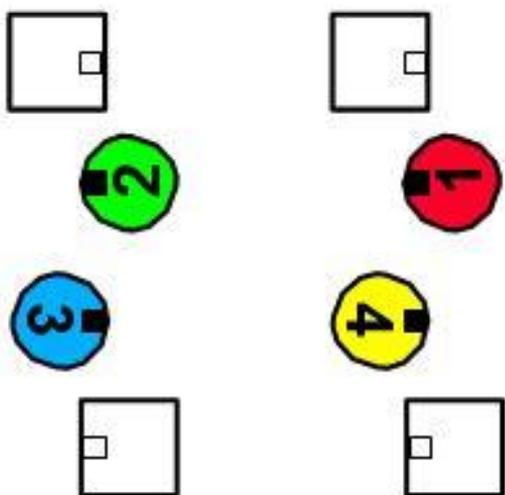
In any Arrangement, like the graphic below, and the Men are in- sequence, and the #1 Man is facing in, he should be facing the back of #4 man in the opposite wave. The #1 Man is following the #4 man.



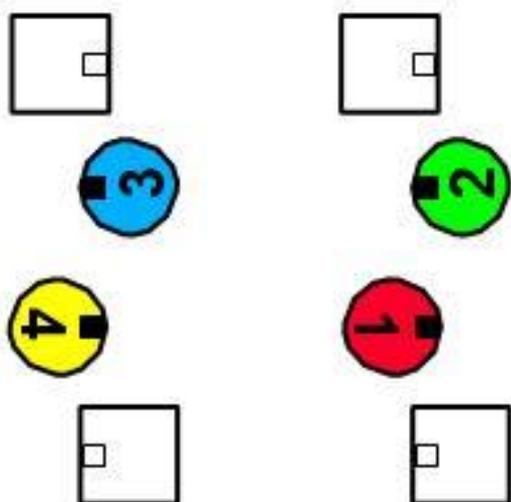
If the arrangement does not look right, have the **Men Trade.**

**Step 3** Put the Ladies in- sequence  
In any Arrangement of a Right Hand Ocean Wave with the Ladies in the centers of the wave, where the Ladies are in-sequence, and the #1 Lady is looking in, #1 Lady should be holding the left hand of the #4 Lady. The #4 Lady is following the #1 Lady.

If the #1 Lady is looking out, she should not be holding the hand of the #4 Lady.



If the arrangement does not look right, have the **Ladies Trade**.

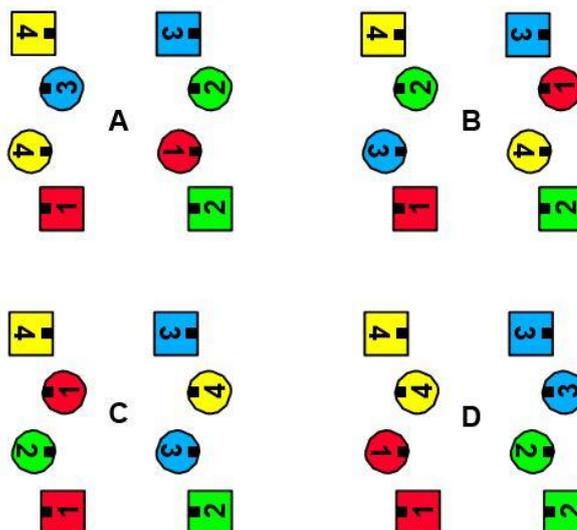


**Step 4 Circulate the Men and/or the Ladies to reach an FASR where the set is resolved.**

That requires 0 (no change) to up to 3 **Circulates** of either the Men or the Ladies or a combination of both.

**Circulates** will quickly show if the men and women are in-sequence. If the men are on the ends of the wave, the #1 Man should be following the #4 Man clockwise around the circle. If the Ladies

are in the middle of the wave, the #4 Lady should be following the #1 Lady counterclockwise around the Circle.



The previous graphic above shows just one example of many possible Arrangements. This may seem daunting. However, there are only three possible combinations of the dancers in each wave.

- Graphic (A) shows the FASR of a Corner Box. The wave has one couple paired and one couple not paired.
- Graphics (B) shows no couples paired. It would take at least one more **Circulate** to create an FASR that would be useful for a resolution.
- Graphic (C) shows one couple paired and one couple not paired
  - Graphic (C) can be resolved to a Corner Box with:
    - **Pass to the Center ... Centers Pass Thru ...**
- The FASR in graphic (D) can be resolved to a Partner Line. The same FASR can be a Get-Out by **Swinging the Lady and Promenading**.

I was not happy with resolving the set to only a Corner Box or a Partner Line. I wanted more versatility. So, I created

Option B starting on the next page.

### OPTION B

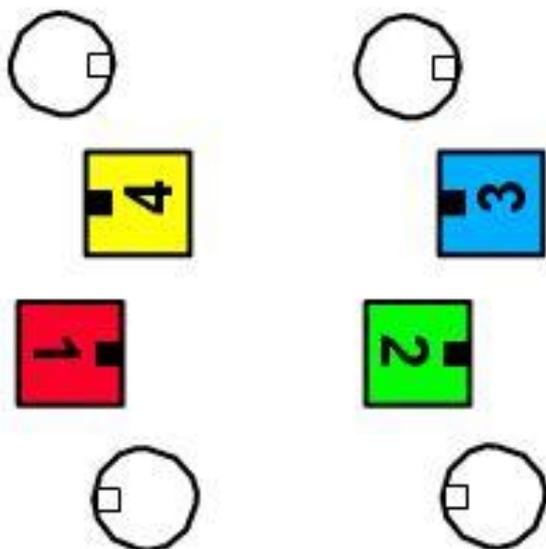
I have used this procedure for resolving squares for many years. Since I usually use Modules, I do not have to use it much. I have used the basic FA many times

in building Modules.

#### Step 1 Create Parallel Right Hand Ocean Waves with the Men in the middle

- Any standard choreography can be used to establish the right hand ocean wave with the men in the middle. The most common is to establish a standard ocean wave, or standard box (8-Chain-4 formation) and call Swing Thru.

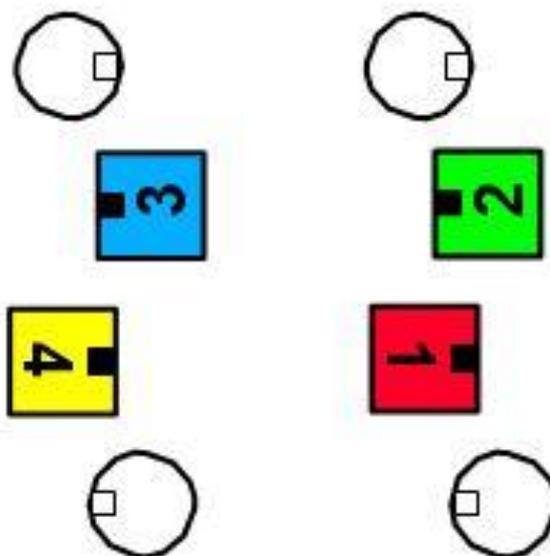
#### Step 2 -- Put the Men in-Sequence



If the #1 man is looking in, the #4 Man should be in the same Ocean wave with him. The #1 Man should be holding the #4 Man's left hand. The #2 Man should be across the set in the other Ocean Wave. The #4 Man is following the #1 Man counterclockwise around their circle. (see graphic above)

If the #1 Man is facing out, he should not be holding left hands with the #4 Man.

The #4 man is behind him in the other

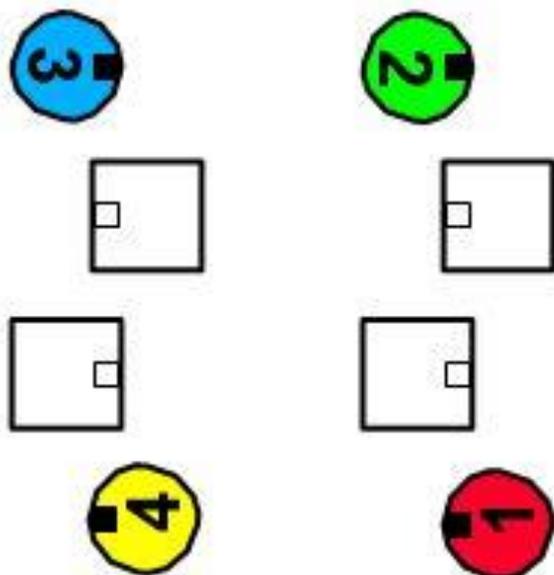


wave. (see graphic below)

If the arrangement does not look right, have the **Men Trade**.

#### Step 3 -- Put the Ladies in-Sequence

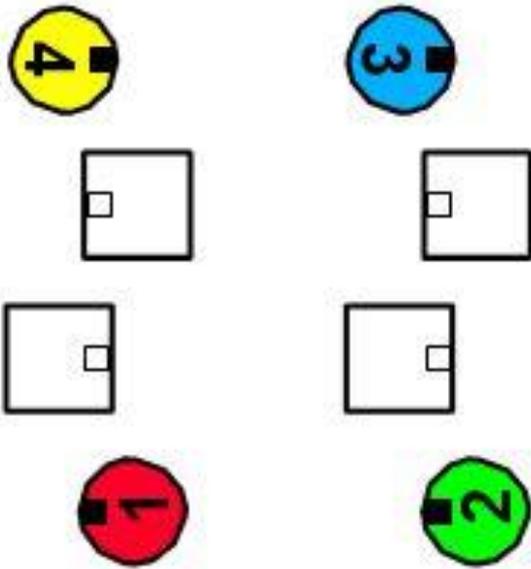
If #1 Lady is facing in, she should be facing the back of the #4 Lady in the opposite wave. The #1 Lady is following the #4 Lady clockwise around their



circle. (See graphic below)

If the #1 Lady is facing out, the #4 Lady should be in the same Wave with her. (see graphic below)

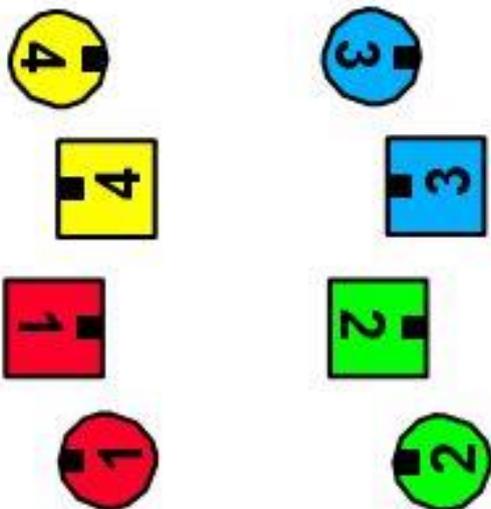
If the arrangement does look right, have the **Ladies Trade**.



**Step 4 - Circulate the Men or the Ladies until #1 Man holds hands with #1 Lady.**

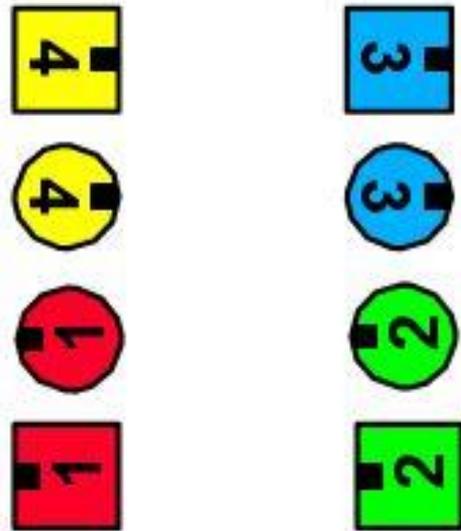
That is 0-3 **Circulates** of either the Men or the Ladies or a combination of both. **The set is now resolved.**

If the Men are in the middle of the wave, the #4 Man should be following the #1 man counterclockwise around their circle. If the Ladies are on the ends of the wave, the #1 Lady should be following the #4 Lady clockwise around their circle. (see graphic below)



At this point, there are numerous options. Here are sample Get-Outs back to a Static Square.

- **Right & Left Grand**
- **Swing Partner, Promenade Home**
- **Men Run, wrong way promenade**



(See Graphic below)

- **Men Run, bend the line**

In **Circulating** the Men or the Ladies, it is highly possible that a Corner Box (CB) will be created.

### General Comments

I am very visually oriented. At each step, I must look at the location of two dancers. The two noted Ladies or the two noted Men. I have provided clues as to what should be seen. Pick the option that works best for you or invent your own. My favorite is who is following who.

I have found that it is very easy to create normal Ocean Waves from almost any normal Formation. About 50% of the time, either the Men or the Ladies are already in-sequence. That saves a step.

I can use the system no matter how the set is rotated. I am following the #1 Men and #1 Lady most of the time. The rotation of the waves is no problem. I am concentrating on the small inner circle and the larger outer circle and what direction each circle is moving.

When I was sight calling frequently, the graphics I have shown became images in my head that I compared with what I saw on the dance floor.

If I needed more time, I used Ocean Wave Zeros to figure out who is following who. **Circulate** one gender then **Circulate** the other, then **Circulate** both.

If a Caller's Association wants a good topic for a workshop, try this. Have one caller create either of the two Ocean Wave **Formation Arrangements** I have described. Have the second caller get the square back to a resolved set. Any kind of a resolved set. It will teach each caller a lot. The same exercise can be done with checkers or a computer program.



**Prediction: There will be a minor baby boom in 9 months, and then one day in 2033, we shall witness the rise of THE QUARANTEENS.**



# UNDERSTANDING CYCLE & WHEEL

By Ed Foote

**DEFINITION:** From a 3&1 line: the adjacent dancers facing the same direction will do a Wheel & Deal, while adjacent dancers facing opposite directions will do a Recycle. **ENDING POSITION:** There are only two possible ending positions: a box of four with (1) all four dancers facing, or (2) a lead couple and a trailing couple.

**RULE: Dancers NEVER finish back-to-back.**

The purpose of this article is to emphasize the Rule, because sometimes dancers mistakenly try to finish back-to-back. Remember the Rule: You NEVER finish back-to-back.

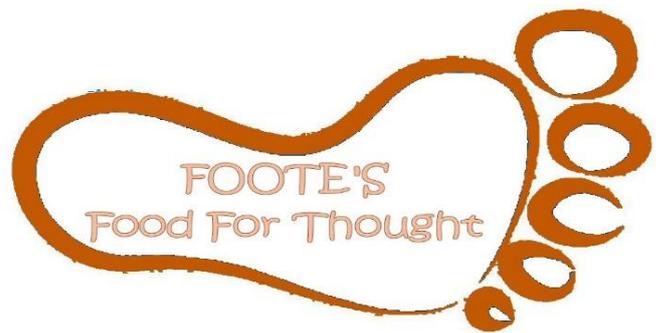
If you are content with knowing the Rule and do not care why the Rule exists, you can stop reading now. But I would encourage you to read the last two paragraphs of this article.

**WHY THIS RULE IS TRUE.** The ending position of Cycle & Wheel is based on Wheel & Deal. The key on both calls is the **FACING DIRECTION OF THE ENDS.**

For Wheel & Deal, if the ends are facing opposite directions, it means the formation is a two-faced line. We know that Wheel & Deal from a two-faced line gives facing couples. The same is true of Cycle & Wheel: if the ends are facing opposite directions, the ending position is facing couples.

For Wheel & Deal, if the ends are facing the same direction, it means the formation is a line with all dancers facing the same direction. We know that a Wheel & Deal from here will have the right-side couple go first and will finish with a lead couple and a trailing couple.

The same is true for Cycle & Wheel: if the ends are facing the same direction, the right-side couple goes first, and we



finish with a lead couple and a trailing couple. How do we know which is the right-side couple? Just look at the ends. The right-side end and partner will finish as the lead couple.

Just as a Wheel & Deal can never finish with couples back-to-back, and since Cycle & Wheel is based on Wheel & Deal, likewise Cycle & Wheel can never finish with couples back-to-back.

## **WHY DANCERS GET IN TROUBLE.**

The majority of the time callers will call Cycle & Wheel from lines where the ends are facing opposite directions. So, the dancers will tend to expect that they will finish facing each other any time they hear the call.

But if the caller calls Cycle & Wheel from lines where the ends are facing the same direction, the dancers sometimes scramble to their ending position because they do not experience this situation as often, and they may inadvertently finish back-to-back -- which is always wrong.

**RULE:** Ends facing opposite directions -- dancers finish facing. Ends facing the same direction -- dancers finish with one couple in front of the other.

**KEY HINT FOR THE DANCERS.** When you hear Cycle & Wheel, before taking a step, turn your head sideways and notice the facing direction of the ends. This will tell you the ending position before you have committed yourself. Now it's easy just to move to that position.

# WHEEL THRU: WHAT MOST DANCERS DO NOT REALIZE BY ED FOOTE



**Wheel Thru (A-1 call) definition:** From facing couples, the right-side dancers do a right-face turn, while the left-side dancers pass left shoulders with each other to finish standing beside their original partner. The call equals a Lead to the Right.

**Formations.** Wheel Thru is done from many formations, including: facing lines, centres in a starting double pass thru, the centres in a trade-by set-up, the centres from inverted lines where the centres are facing in and the ends are facing out, and from a squared set (designated couples are told to Wheel Thru).

**How it should be danced.** In all but one set-up, the right-side dancers must NEVER step forward as they do their quarter right - they must do the quarter right in place. If they step forward, they get in the way of the left-side dancers who are trying to pass each other.

**The problem.** Unfortunately, the right-side dancers mistakenly often do step

forward. This results in awkwardness for the left-side dancers to do their part and can lead to a square breakdown.

**WHAT MOST DANCERS DO NOT REALIZE.** Wheel Thru from a squared set is danced differently from any other formation. A squared set Wheel Thru is the EXCEPTION TO THE RULE for how the call is danced elsewhere.

### **Why does this exception exist?**

Because Wheel Thru equals a Lead to the Right, from a squared set the right-side dancers MUST step forward as they do their quarter right. They must do this in order to finish facing the inactive couple, because this is how the call finishes when done from a squared set.

### **Why do dancers get confused?**

Because many callers only call Wheel Thru from a squared set, the dancers come to believe that THE EXCEPTION TO THE RULE is in fact THE RULE. This is the trap.

Because the dancers hear Wheel Thru from a squared set far more often than from any of the other formations named above, they think that how they dance it from a squared set is how they should always dance it. So, the right-side dancers think they should always step forward as they do their quarter right, no matter from what formation the call is given.

**Lesson to be learned.** Dancers must remember that how they do Wheel Thru from a squared set is DIFFERENT from any other starting formation. If dancers forget this, then they will always have a problem dancing the call from these other formations.



## ***Modules: 7 is a magic number*** By Cal Campbell

Have you ever wondered why you have trouble memorizing Modules? Maybe it's because the Modules are too long. The

following quote can be found at this URL <https://www.allconnect.com/blog/why-we-use-7-digits-and-other-fun-facts>

### ***“THE MAGICAL NUMBER 7 (plus or minus 2)***

*Our short-term memory is a finite resource. Countless psychological experiments have shown that, on average, many of us are limited in terms of the amount of information we can receive, process, and remember.*

*In fact, the longest sequence a normal person can recall on the fly contains about seven items. This limit, which psychologist George Miller dubbed as the “magical number seven” in 1956, explains some of the bounds on our capacity for processing information. And so, the pattern of using 2-digit and 5-digit sequences combined with rhyming patterns of certain number sequences made for more memorable phone numbers.”*

A full copy of the document **The Magical Number Seven, Plus or Minus Two: Some Limits on our Capacity for Processing Information** published in 1963 published in the **Psychological Review** from **George Miller (Harvard University)** can be found at: <http://psychclassics.yorku.ca/Miller/>

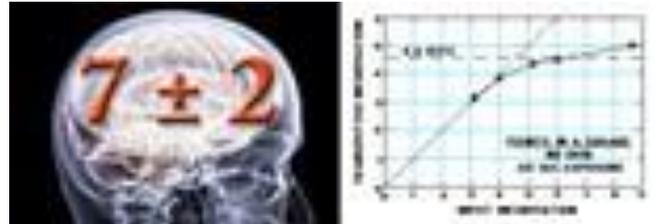
Every observation in the quote above about telephone numbers also applies directly to square dance calling. If a caller is using any kind of a square dance Module string longer than seven

“basics” (*a movement is referred to as a “basic” meaning a single component of the module*), the caller may find difficulty in memorizing the Module. This applies to all callers. It's the way all our brains work.

The obvious answer to this problem is to not try and memorize Modules longer than seven basics.

Is this practical? **Sure it is.**

Most Modules that have been published are composed of strings of “basics” of less than seven “basics.” Many longer Modules can be shortened to strings of seven “basics” or fewer.



Many years ago, I decided that my memory was a finite resource. In my case, a very finite resource. I decided I wasn't going to bother to memorize any Module longer than eight “basics” in length. By using shorter Modules, I found that I had more control over the sets. If squares broke down, I could restore all the sets to a Static Square quickly. I found that I also had more ways to recombine the Modules.

I fudged on that with some Modules. Why? Because I found Modules that fit another feature of the human brain quoted from above. “The pattern of using 2-call and 5-call sequences combined with rhyming patterns of certain sequences made for more memorable Modules.” I try and find Modules that have rhyming patterns of certain “basics”.

In the last 45 years I also discovered several other things about short Modules.

**Dancers need to be rewarded frequently for their efforts.**

- Dancers only recognize when they have returned to their original home position. This occurs frequently at the end of properly designed Modules.

**Dancers enjoy shorter Modules better than longer Modules.**

- You see the magic number of seven applies to dancing as well as calling.

Any sequence of square dance movements longer than eight steps is often tedious for dancers to dance.

- If you want to see this in action, call an Eight-Chain-Thru. This “basic” takes 16 steps to complete. You will see the dancers becoming bored after eight steps. I would never consider building a theme tip around Eight-Chain-Thru figures.



**The *Magical* Number**  
**7 + / - 2**

**WHY DO WE “CHUNK” THINGS IN GROUPS OF ABOUT SEVEN – SEVEN DAYS OF THE WEEK, SEVEN SEAS, SEVEN SINS, ETC?**

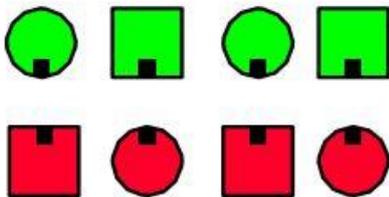
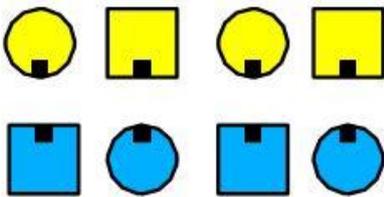
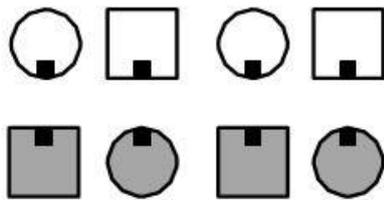
**Ira Glickstein, PhD 14 March 2014**  
**Philosophy Club – The Villages, FL**

[ira@techie.com](mailto:ira@techie.com)  
<http://tvpclub.blogspot.com/>

# Progressive Squares Facing Lines of 4 by Calvin Campbell

At any square dance, usually some dance time is spent dancing in Facing-Lines- of-Four. As with most square dancing, most of the actions still are danced as facing couples. Only the Formation has changed.

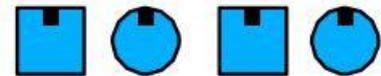
The graphic below shows the Progressive Squares Formation. It is composed of sets of Facing- Lines-of-Four.



The big Formation is usually created by having the Head- couples in each square **Lead Right and Circle Left 3/4**. This keeps each couple paired with their original partner. Most True Geographic Zero Partner-Line choreography can be used.

In the graphic, there are three sets of Facing- Lines-of-Four. There can be more sets depending on the size of the hall. There can be multiple columns at bigger dances.

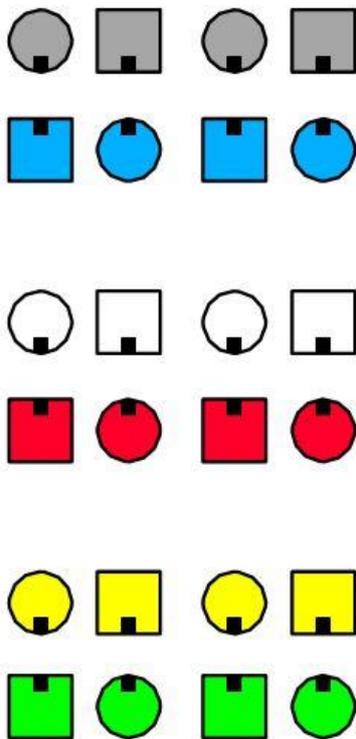
If the caller has each line, as a unit, **Pass Thru** and walk forward to the next line, the Formation shown in the graphic below is the result. The dancers in the two out-facing lines on the ends of the Formation



(Green & Gray) automatically **California Twirl** and wait their turn to get back into the action. If the dancers understand the rules, this Formation will work with 3 or more lines-of-four.

In this type of dancing, the goal at the point of progression, is to have the same four dancers progress together. For example, the makeup of the red line of dancers will remain the same two couples. The makeup of the green line will remain the same and so on. This makes keeping track of the dancers easier for the caller. At the end of the patter portion of the tip, the caller can return everyone to the starting point in the big Formation or just stop wherever the caller chooses.

In a second option, each line-of-four will **Pass Thru Twice**. This is shown in the graphic below. The graphic shows an even number of lines. The same option also works with an odd number of lines-of-four.



In International Folk Dancing, the big Formation is called a Mescolanza Formation. In Modern Western Square Dancing, I have only heard it called Progressive Squares. When I have used the Mescolanza Formation, I do not start in squares. I tell the dancers the name of the Formation and I have the dancers setup in facing-lines-of-four.

The choreography, I use, is almost always from the "Basic List." I find that dancers handle the constant changing of people they are working with to be enough variety to keep them happy. I keep the length of the dance routines short and **Pass Thru** to the next line frequently.

Occasionally, I have the couples in each line **1/2 Sashay** as couples. The couple on the right **Sashays** in front of the left couple.

Occasionally, I have the facing-lines-of-four **Star Thru** and do some Eight-Chain-Thru Zero Modules. All the Zero Modules, I use, are short because the fun part, for the dancers, is dancing with more different dancers.

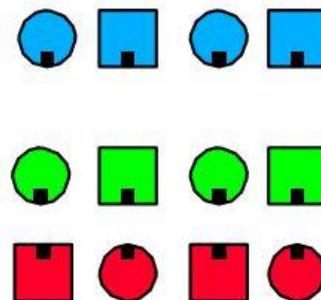
The music I use, is always strongly "phrased" music. I feel Progressive Squares are a good place to let the dancers turn off their brains and enjoy the music.

For the second half of the tip, I walk the floor through a 64-step dance routine. Then I put on a singing call and prompt the action.

**A word to the sight-callers.** The key couples are in the same line. Call isolated sight routines and follow just one key line across the hall and back to their starting spot. The dancers will be impressed.

In the present square dance market, some events will have only a few couples attend the dance. Sometimes the attendance may be only be six Couples. This Formation is an option for including more dancers than the normal four couple Square Formation.

The starting setup is shown below. After the first **Pass Thru**, the red line will be facing the blue line. The green line will then **California Twirl** and wait out a turn. The next **Pass Thru** will have the green and blue lines dancing and so on.



I have used this Formation at many classes. I also use couple-facing-couple dances. They are particularly good ways for ensuring all class members get to dance.

## ***Social Glue*** by Calvin Campbell

Square dancers are the bricks of any square dance club, but the mortar that holds the club together is the social bonds.



The bonding starts with the first beginner class. In class, they normally have one leader, usually the caller, for several months. The dancers grow to trust the caller to take care of them and to not do dance material that they cannot do.

They form a social bond with the caller. They can understand what he or she says. Most dancers prefer to dance to one leader most of the time.

Then the dancers may be tossed to the wolves after graduation.

In Modern Western Square Dancing today, the callers move around from club to club. The new graduates are now often expected to:



- Dance to many different voices, and
- Experience new and unfamiliar choreographic styles – whether they are ready or not.

We lose too many new dancers in the first few weeks after graduation because the new dancers have not bonded with

the club members, and many cannot face the shock of also losing the caller who taught them to dance.

Most square dancers will never dance any place, but in their own club. Only a small percentage will ever go to a big local dance. An even small percentage will ever attend a national convention.

Some dancers quit because of social pressure. When we encourage clubs to steal the banner from another club, only a few of the club's members will participate and some will quit the club rather than to be pushed or shamed into going.

Some facts to think about.

- Most social groups are made up of fewer than 60 people.
- Any more than that number and the social aspects of the club start to suffer.
- Sure, it is fun to go to a large dance occasionally, but most people really prefer to dance with people they know and trust.

For a lot of dancers, modern western square dancing just requires too much commitment. They do not have the time or energy to keep up with their friends and the frantic pace

Most dancers think of dances as strings of calls. They do not mind a few surprises, but do not push them too much. They would rather laugh with their friends than solve the most intricate puzzle any hot-shot caller can devise.

The average dancers do not think about what "basics" (movements) are called during a tip. I have watched callers at conventions use the same strings of calls for a singing call dance routine an,

if the music is good, the dancers never complain.

The caller also does not have to use all the “Basics” on any list. Keep them moving and the dancers will be happy.



They do not need practice, they need dancing. They want to leave the floor with their friends and who cares what you called.

At the beginning of the program, dancers also are hoping to dance routines they already know how to do. They need to warm up their brains. To do this, they need have a team of people in the square that they trust. The other dancers in the square need to move in a predictable manner.

**The caller for the evening should use the first few tips to bond with the dancers.** Before the caller can hope to have any success with anything special, you must prove to the dancers that they can trust you to know what they can dance. The dancers need to become familiar with your voice and with your delivery.

Between tips, the caller should be out on the floor trying to bond with the dancers. This is often hard at a large dance. There is just not enough time for the bonds of trust to build up. In smaller clubs you can learn quickly where the strength and weakness are.

Many Square Dance clubs have special party or theme dances. It is up to the caller to work out any kinks between what the club has planned and what he/she as the caller has planned.

**Remember:** What the club have planned is far more important than what you have planned. They are trying to build up the social glue that makes their club successful.



If the caller is going to present any “puzzles”, it should be done during the middle part of the program.

Start and end your program with material the dancers can easily be successful in dancing. I like to announce any tip where the material may be tougher.

Many square dance clubs have food available. This provides the dancers that do not want to dance every tip, a place to go to sit and relax and socialize, rather than sit in the hard chairs on the sidelines.

Callers can contribute to the experience by keeping the tips short and start the next tip without begging dancers to get on the floor.

Many clubs have dinners before or after the dance. If you are the caller, it is well worth your time to attend these events. If you do attend, be sure you get around to speak to as many of the dancers as possible.

The goal is to provide as many places as possible for bonding to occur. it is much more important than the squares you call.

# Poets' Corner

## I KNEW I WAS LEARNING WHEN...

A corner was more than something I stood in as a child.  
A yellow rock was not a stone I cherished with a smile.

Coordinate was not how well my slacks matched with my blouse.  
Right On was not something I'd shout to the speaker of the house.

Chain Reaction wasn't only found on my auto crash report.  
And pair off did not always mean another pile of socks to sort.

Track Two was more than a program on my eight-track stereo:  
Scrunch wasn't a sound I made as I walked through winter's snow.

Half Tag was not an item with its label torn in two;  
An ocean wave wasn't really wet, it wasn't even blue.

Destroy the Line wasn't something I had written, then erased,  
Ferris Wheels were found in carnivals, but that's not the only place.

Yes, I knew I was learning when a caller joined my square,  
But alas I have forgotten it all, just knowing that he's there!

By Karen Bigler, Illinois



## THE TRUE LEADERSHIP TREASURE

I went on search to become a leader,  
Searching high and low above the meter,

I spoke with authority that I remember  
That all would follow, all but one member,

“Why should I trust you?” that one did ask,  
“What have you done to achieve the task?”

I thought long and hard of what I did wrong,  
Then I rolled up my sleeves and worked right along,

Shoulder to shoulder we got things done,  
We worked side by side, all were one,

A mate of mine stumbled, I stooped to assist,  
My hand he did grab, a smile did persist,

One was lost, didn't know what to do,  
I showed him how, the ropes, something new,

I praised them one and all for all of their work,  
All were unique, but I encouraged each quirk,

When the task was done, one did shout,  
“You're a great leader!” they all turned about,

“Without you there to support our plight,  
Lost we would be, with no end in sight”,

I learned that day. That I lead best,  
When I get off my butt, and help all the rest,

To lead by example, is the true treasure,  
The secret of leadership, in one simple measure.

Author unknown

# Those Who Can Figures by Calvin Campbell

Those Who Can (TWC) dance routines test the dancers understanding of when it is possible to execute selected square dance "basics." The examples are all done with "Basic-1" calls. Equivalents may be substituted for several of the "basics" used.

The first two Modules are Get-outs designed to acquaint the dancers to listening to additional information supplied by the caller. They are both Trade-By Get-outs. Of the two, I like the flow of the Partner Line to Allemande Left one best.

## CB-AL

- Star Thru, Pass Thru, Wheel & Deal, **Those who can** Right & Left Thru, and Pass Thru,  
**Those who can** – Right & Left Thru and Pass Thru,  
**Those who can** – Right & Left Thru,  
**Those who can** - Ladies Chain,  
**those who can** - Allemande Left

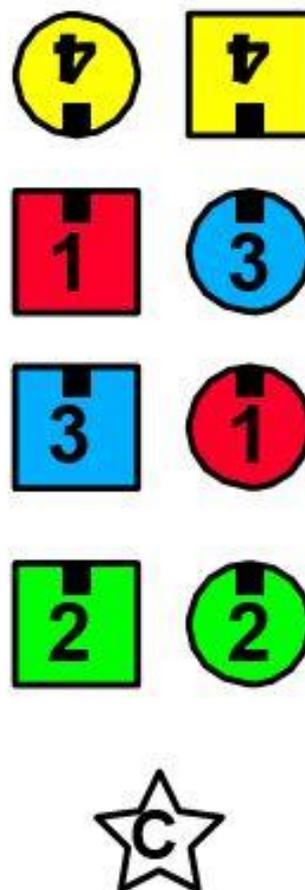
## PL-AL

- Ladies Chain, Pass Thru, Wheel & Deal,  
**Those who can** Right & Left Thru, and Pass Thru  
**Those who can** Right & Left Thru, and Pass Thru,  
**Those who can** – Right & Left Thru, Allemande left

The next two dance routines were published in "Dancing For Busy People." (Note this book can be purchased by following the link:

<http://d4bp.com/wp/the-book-d4bp>)

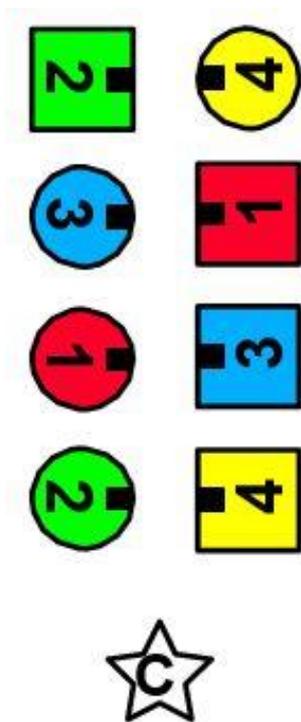
I adapted them to use modern western square dance terminology and definitions. At the (\*) the FASR looks like the diagram below.



## SS-SS

- Four Ladies Chain, #1 couple ONLY Half Sashay, Heads Pass Thru, Separate, Around 1 to a Line, All Star Thru\*, **Those who can** Right & Left Thru, and Pass Thru,  
**Those who can** Right & Left Thru, and Pass Thru,  
**Those who can** Right & Left Thru, and Pass Thru,  
ALL face partners and Star Thru  
**Those who can** Right & Left Thru, and Dive Thru  
**Those who can** Right & Left Thru, and Pass Thru,...  
**Those who can** Right & Left Thru, and Dive Thru,  
**Those who can** Square thru  $\frac{3}{4}$  (CB), Allemande Left

The next TWC routines also feature Facing Lines of Four. At the (\*) the graphic below shows the FASR just prior to the TWC strings.



### SS-CB

Sides Right & Left Thru,  
Four Ladies Chain,  
#1 couple ONLY Half Sashay,  
Heads Pass Thru, Separate,  
Around 1 to a Line of Four \*

**Those who can** - Right & Left Thru, and Roll Away

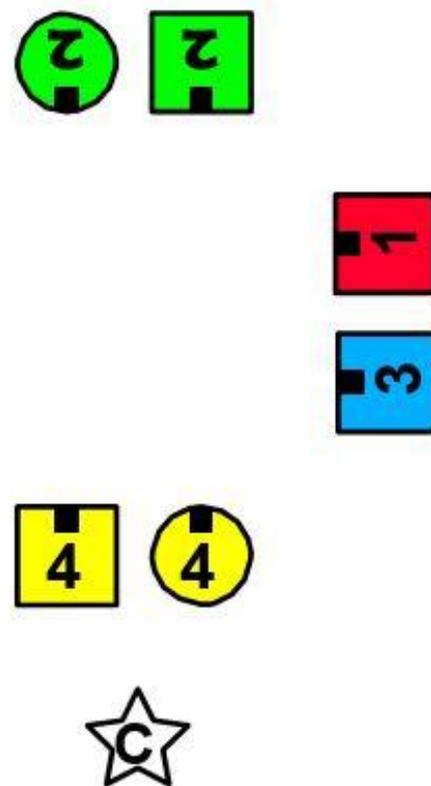
**Those who can** - Right & Left Thru, and Roll Away ...

**Those who can** - Right & Left Thru, and Roll Away

Circle 8 \*\*

**Those who can** - Right & Left Thru,  
Other Four Swing the Opposite,  
Face the Sides,

At the (\*\*), the graphic below shows the FASR of the **Circle of eight**. The Side Couples are paired and can do a Right & Left Thru.



In all four of the previous dance routines, selected equivalents can be substituted for **Right & Left Thru**. **Pass to the Centre** can be substituted for **Dive Thru**. For example, in the dance routine, Right and Left Thru can be substituted by **Circle Four Halfway**, **Pass Thru** which also flows very nicely.

Once the equivalent has been chosen, I suggest staying with the choice for the three repetitions of the Flow Module part. The next two TWC dance routines will require a walk thru. Each of them requires that the dancers do some adjustment of their positions to make the routine work.

### SS-SS

Couple #1 Lead Right, Circle to a Line, Just that Line step Forward **and** Bend the Line \*

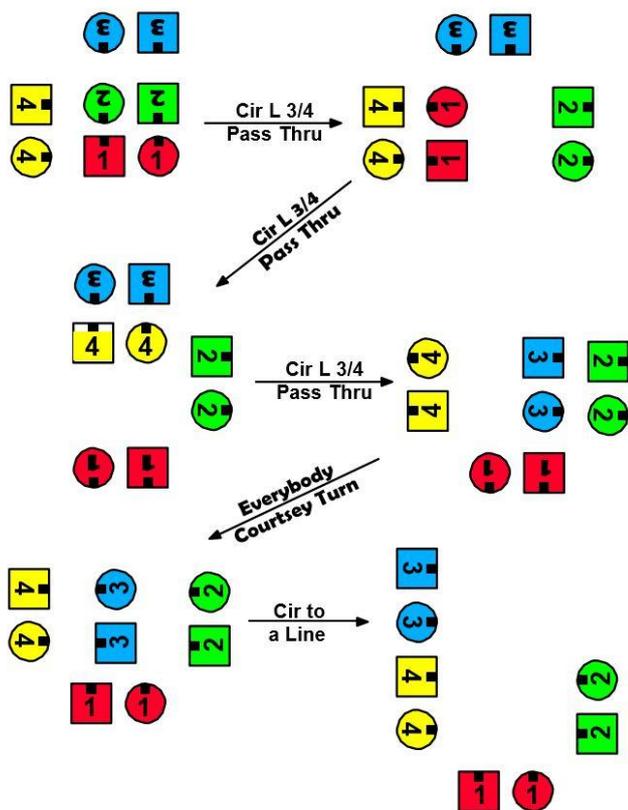
**Those who can** – Circle Four To The Left  $\frac{3}{4}$  and Pass thru,

**Those who can** – Circle Four To The Left  $\frac{3}{4}$  and Pass thru,

**Those who can** – Circle Four To The Left  $\frac{3}{4}$  and Pass thru

All Couples Courtesy Turn,  
**Those who can** – Circle To A Line,  
 Everybody circle left until you get home.

\* The graphic starts after **Bend the**



### Line.

The last dance routine was also invented probably in the 1960s. It will test the skills of your dancers. The graphic starts just after the **California Twirl**.

### PL-PL

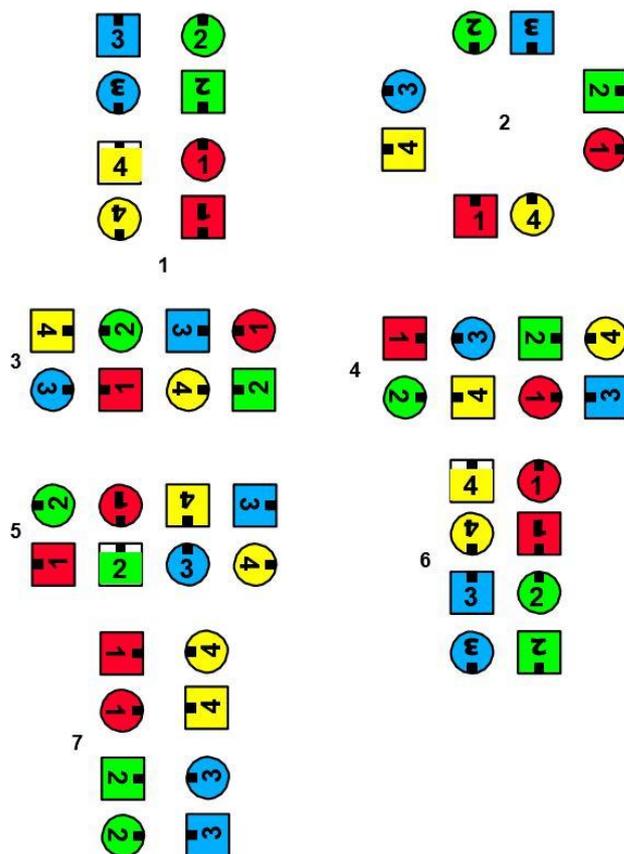
- **Those who can** - Star Thru,  
**Those who can** – California Twirl<sup>1</sup>,  
**Those who can** - Star Thru & Back  
 Away (*2 Centre Couples*)  
**Those who can** - California Twirl  
 (*All 4 Couples can*)<sup>2</sup>,  
**Those who can** - Star Thru

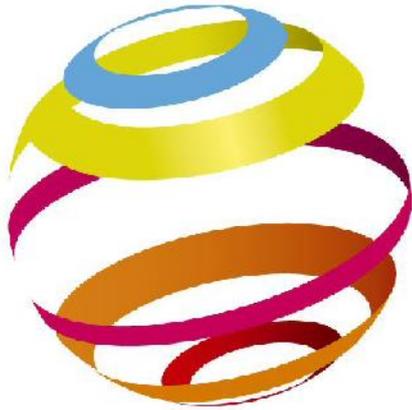
(*2 Couples can*),  
**Those who can** - California Twirl  
 (*4 Couples can*)<sup>3</sup>

(*Emergency Get Out: Dive Thru, Pass Thru, Star Thru, = PL*) or continue as below:

- Circle Four halfway<sup>4</sup>...
- Those who can** - California Twirl...
- Those who can** - Star Thru<sup>5</sup>,
- Those who can** - California Twirl,
- Those who can** - Star Thru<sup>6</sup>,
- Those who can** - California Twirl,
- Those who can** - Star Thru<sup>7</sup> ...

I put in an emergency get out just in case it is needed. The graphic shows the FASR at each of the numbered points in the routine above. The Modules flip-flops the set.





# MAINSTREAM THEME IDEAS

## Those Who Can

The “Those Who Can” concept has been around forever. I have heard callers fill an entire tip with this idea. Like all gimmicks, it is built around a concept, which can be used to great advantage in providing some interesting and unique ideas. Some of these were originally presented in “FIGURING” all those years ago, while others are more recent constructions. *Barry*

HEADS PASS THE OCEAN,  
SWING THRU, MEN PASS THRU,  
CENTRES BEND THE LINE &  
TOUCH 1/4,  
**THOSE WHO CAN** – PASS THRU,  
ALL U-TURN BACK, STAR THRU,  
PROMENADE.

HEADS PROMENADE 3/4,  
SIDES RIGHT & LEFT THRU,  
THEN SPIN THE TOP,  
HEADS STAR THRU,  
MEN PASS THRU,  
**THOSE WHO CAN** - PASS THRU,  
LADIES SINGLE HINGE,  
LADIES WALK AND DODGE  
LADIES CLOVERLEAF, TOUCH 1/4,  
MEN RUN, PROMENADE.

HEADS PASS THRU & SEPARATE,  
AROUND ONE TO A LINE,  
PASS THRU, LADIES U-TURN BACK,  
COUPLES CIRCULATE  
CENTRES WALK & DODGE,  
**THOSE WHO CAN** – RECYCLE,  
**OTHERS DO YOUR PART OF -**  
1/2 TAG....RIGHT,  
ALL PASS THRU, TRADE BY,  
SLIDE THRU: PL

PL: PASS THRU,  
TAG THE LINE...RIGHT,  
FERRIS WHEEL,  
CENTRES SPIN THE TOP,  
OTHERS TOUCH 1/4,  
**THOSE WHO CAN** – PASS THRU,  
MEN WHEEL & DEAL,  
ALL 8 U-TURN BACK, STAR THRU,  
**THOSE FACING OUT CALIFORNIA**  
TWIRL : PL

PL: PASS THRU,  
CENTRE LADIES RUN RIGHT,  
**THOSE WHO CAN** – RECYCLE,  
OTHERS DO YOUR PART 1/2  
TAG...RIGHT.  
CENTRES LEFT SQUARE THRU 3/4,  
STAR THRU, PROMENADE (this way).

PL: DIXIE STYLE TO A WAVE,  
MEN WALK & DODGE, MEN RUN,  
LADIES LEFT HINGE, MEN FACE IN,  
**END LADIES & THOSE MEN WHO  
CAN (ON A DIAGONAL)**  
LEFT PASS THRU, 4 MEN RUN,  
OUTSIDES PARTNER TRADE,  
CENTRES STEP THRU, ALL PASS  
THRU. U-TURN BACK (CB)  
ALLEMANDE LEFT.

**PL:** ENDS TOUCH 1/4,  
CENTRES PASS THRU,  
U-TURN BACK, SQUARE THRU,  
**THOSE WHO CAN** – STAR THRU,  
OTHERS CENTRES IN,  
CAST OFF 3/4, PASS THRU,  
MEN FOLD, STAR THRU,  
PROMENADE.

**PL:** PASS THRU, TAG THE LINE,  
FACE RIGHT, CENTRES HINGE,  
CENTRE MEN TRADE &  
CENTERS SWING THRU,  
OTHER MEN U- TURN BACK,  
OUSIDES TOUCH 1/4,  
**LADIES WHO CAN** – PASS THRU,  
CENTRE 4 WHEEL & DEAL,  
CENTRES ONLY (**do your part**) ZOOM,  
ALLEMANDE LEFT.

HEADS RIGHT & LEFT THRU,  
HEAD LADIES CHAIN 3/4, (**Side men  
turn 'em**), LINES OF 3 SWING THRU,  
SINGLE HINGE,  
CENTRE MEN TRADE & SPREAD  
APART. LADIES WALK & DODGE,  
**THOSE WHO CAN** – STAR THRU,  
OTHER MEN STEP FORWARD TO A  
LADY & BEND THE LINE,  
ALL PASS THRU, WHEEL & DEAL,  
CENTRES PASS THRU: **CB**

HEAD LADIES CHAIN 3/4, (**Side men  
turn 'em**), LINES OF 3 SWING THRU,  
SINGLE HINGE,  
COLUMN OF 6 WALK & DODGE,  
**THOSE WHO CAN** – STAR THRU,  
OTHERS HAVE LADIES CENTRES IN  
& CAST OFF 3/4, PASS THRU,  
WHEEL & DEAL, TOUCH 1/4,  
WALK & DODGE,  
OTHERS PASS THRU, COVERLEAF:  
**CB**

HEADS TOUCH 1/4, SCOOTBACK,  
**THOSE WHO CAN** – STAR THRU,  
OTHERS FACE IN, ALL PASS THRU,  
TAG THE LINE - RIGHT, MEN TRADE,  
1/2 TAG, FACE RIGHT: **CB**

**CB:** TOUCH 1/4, CENTRES TRADE,  
SWING THRU, CENTRES RUN,  
FERRIS WHEEL,  
CENTRES SWEEP 1/4,  
THEN TOUCH 1/4,  
**THOSE WHO CAN** – PASS THRU,  
LADIES SQUARE THRU 3/4,  
**MEN FACING OUT** RUN,  
ALL STAR THRU, PROMENADE.

**CB:** SQUARE THRU 3/4,  
TRADE BY, SLIDE THRU,  
ENDS TOUCH 1/4 & TRADE,  
CENTRES PASS THRU &  
CLOVERLEAF,  
MEN TOUCH 1/4, LADIES FACE IN,  
**THOSE WHO CAN** – STAR THRU,  
OTHER MEN RUN LEFT,  
OTHER 4 "**squeeze in between**, Then  
RIGHT & LEFT THRU,  
THEN TOUCH 1/4, WALK & DODGE,  
U-TURN BACK, PASS THRU,  
RIGHT & LEFT GRAND.

**CB:** TOUCH 1/4, CENTRES TRADE,  
CENTRES RUN,  
COUPLES CIRCULATE,  
BEND THE LINE, ENDS STAR THRU,  
CENTRES RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
**THOSE WHO CAN** – PASS THRU,  
LADIES BEND THE LINE & TOUCH 1/4,  
ALL CIRCULATE, LADIES RUN,  
CENTRE FOUR STEP TO A WAVE &  
MEN TRADE, STEP THRU,  
RIGHT & LEFT GRAND.

**CB:** TOUCH 1/4, CENTRES TRADE,  
SPIN THE TOP,  
MEN ONLY SPIN THE TOP,  
LADIES HINGE,  
**THOSE WHO CAN**...PASS THRU,  
CENTRE 4 WHEEL & DEAL,  
PASS THRU,  
OTHERS U-TURN BACK,  
ALLEMANDE LEFT.

# INVERT AND ROTATE MODULES BY Don Wood

## INVERT AND ROTATE

BY DON WOOD – GSI STAFF INSTRUCTOR / COACH

*The following article from Don Wood is taken from a presentation via ZOOM on Mel Wilkerson's series of ASH sessions. These sessions have been, presented each Sunday morning (Australian East Coast time). This session was on using the concept of adding 'invert & rotate' modules within the framework of general patter calls – Barry)*

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

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

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

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

The module in simplest form is from a Corner Box (Heads square thru)

**“STAR THRU, PASS THRU, BEND THE LINE, STAR THRU”.**

The result changes the major axis of the Eight Chain Thru formation; and moves all dancers across both axes to end halfway around the square from their starting geometric quadrant. There are numerous Equivalents to this “Elegant” Invert and Rotate Module.

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

- **Basic:** Dive Thru, Centres  
Half Square Thru, Ends  
Separate & Star Thru
- **Basic:** Touch 1/4, Girls Trade,  
Pass Thru, Wheel & Deal,  
Centres Wheel Around
- **Mainstream:** Star Thru, Pass Thru,  
Ends Fold, Box the Gnat,  
Right and Left Thru
- **Mainstream:** Pass to the Centre,  
Double Pass Thru, Cloverleaf,  
Centres Pass Thru
- **Mainstream:** Square Thru,  
Tag the Line, Face In, Pass Thru,  
Ends Fold
- **Plus:** Relay the Deucey,  
Explode **and** Box the Gnat,  
Pass Thru, Ends Fold
- **A1:** Pass Thru,  
Clover **and** Pass the Ocean,  
Chain Reaction, Boys Run,  
Wheel and Deal

### Other Invert and Rotate Modules

There are many other Technical Zeros that also have the same five properties listed above.

**Example 1:** from Normal Facing Lines with different sequence: (Possible Setup: Heads Square Thru 2, Swing Thru, Boys Run, Bend the Line)

- **Basic:** Two Ladies Chain, Pass Thru, Wheel and Deal, Centres Wheel Around, Star Thru

The following examples Invert and Rotate while keeping the 2 x 4 grid of dancers on the same major axis.

**Example 2:** from Parallel Waves, same gender in the centre, different sequence: (Possible Setup: Sides Square Thru 4, Swing Thru)

- **Basic:** All 8 Circulate before after

**Example 3:** from Normal Facing Lines with different sequence: (Possible Setup: Sides Square Thru, Circle to a Line)

- **Basic:** Square Thru, Trade By, Star Thru
- **Basic:** Flutterwheel & Sweep  $\frac{1}{4}$ , Pass Thru, Trade By, Star Thru

**Example 4:** from Normal Facing Lines with different sequence:

- **Basic:** Pass the Ocean, All 8 Circulate, Girls Trade, Swing Thru, Boys Run, Bend the Line

## **CB MODULES**

MEN RUN, CIRCULATE TWICE,  
MEN RUN.

SLIDE THRU, RIGHT & LEFT THRU,  
PASS THRU, BEND THE LINE,  
SLIDE THRU, RIGHT & LEFT THRU.

STAR THRU, PASS THRU,  
WHEEL & DEAL,  
DOUBLE PASS THRU,  
LEADERS TRADE, STAR THRU,

- **Mainstream:** Pass the Ocean, All 8 Circulate, Recycle & Sweep  $\frac{1}{4}$

**Example 5:** From a Normal Eight Chain Thru with same sequence such as a Corner Box:

- **Basic:** Swing Thru, All 8 Circulate, Centres Run, Wheel and Deal

## **Invert and Rotate – Choreography Modules**

The most common Technical Zero is the Invert and Rotate Module. It starts from any Corner Box. Commit to memory:

**Star Thru, Pass Thru,  
Bend the Line, Star Thru**

In addition to the examples and explanations above, here are some simple Invert and rotate modules that may help you get started.

As always check them out before you use them and do not try to learn them all at once. Pick one and get used to it before moving to the next. That way you build your repertoire slowly and you are able to retain the modules to pull out when you need them I have not put the direction of rotation with these “technical zeroes”. That is for you to discover.

PASS THRU, WHEEL & DEAL,  
LEADERS PASS THRU.

TOUCH  $\frac{1}{4}$ , ALL 8 CIRCULATE,  
MEN RUN, SLIDE THRU,  
PASS THRU, TRADE BY.

SPLIT THE OUTSIDES,  
SEPARATE, AROUND 1 TO A LINE,  
STAR THRU, CALIFORNIA TWIRL.

FLUTTERWHEEL, SWEEP 1/4,  
PASS THRU, BEND THE LINE,  
FLUTTERWHEEL, SWEEP 1/4.

FLUTTEWHEEL, TOUCH 1/4,  
CENTRES TRADE TWICE,  
SWING THRU, CENTERS RUN,  
BEND THE LINE, STAR THRU, .  
CENTERS PASS THRU

SPIN CHAIN THRU TWICE.

SWING THRU, SPIN THE TOP,  
PASS THRU, BEND THE LINE,  
RIGHT & LEFT THRU, SLIDE THRU.

TOUCH 1/4, SCOOT BACK,  
MEN RUN, PASS THRU,  
BEND THE LINE, SLIDE THRU.

SPLIT THE OUTSIDES,  
SEPARATE, AROUND 1 TO A LINE,  
PASS THRU, TAG THE LINE,  
FACE IN, RIGHT & LEFT THRU,  
SLIDE THRU.

CENTERS IN (*Inverted Line*),  
CAST OFF  $\frac{3}{4}$ , ENDS FOLD,  
DOUBLE PASS THRU, CENTERS IN,  
CAST OFF  $\frac{3}{4}$ , SLIDE THRU.

PASS THRU, ENDS CLOVERLEAF,  
CENTERS SQUARE THRU.

SLIDE THRU, PASS THRU,  
ENDS FOLD, BOX THE GNAT,  
RIGHT & LEFT THRU.

## **PARTNER LINE MODULES**

SLIDE THRU, SWING THRU,  
ALL 8 CIRCULATE, SWING THRU,  
RIGHT & LEFT THRU, SLIDE THRU,  
RIGHT & LEFT THRU.

SLIDE THRU, SWING THRU,  
ALL 8 CIRCULATE, MEN RUN,  
LADIES TRADE, BEND THE LINE.

EACH SIDE CIRCLE LEFT  $\frac{3}{4}$ ,  
SPLIT THE OUTSIDES, SEPARATE,  
AROUND ONE & DOWN THE MIDDLE,  
CENTRES PASS THRU & SEPARATE,  
AROUND ONE & INTO THE MIDDLE,  
CENTERS PASS THRU,  
CIRCLE LEFT  $\frac{3}{4}$ .

LADIES CHAIN, STAR THRU,  
DIVE THRU, CENTERS PASS THRU,  
RIGHT & LEFT THRU, LADIES CHAIN,  
SLIDE THRU.

BOX THE GNAT, PASS THRU,  
LADIES RUN, SWING THRU,  
ALL 8 CIRCULATE,  
CENTERS TRADE, MEN RUN.

PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU,  
LEADERS TRADE,  
CIRCLE FOUR LEFT  $\frac{3}{4}$ .

PASS THRU, BEND THE LINE,  
RIGHT & LEFT THRU.

PASS THE OCEAN, SWING THRU,  
MEN RUN, LADIES TRADE,  
COUPLES CIRCULATE,  
BEND THE LINE.

SLIDE THRU, PASS THRU,  
OUTSIDES CLOVERLEAF,  
CENTERS SQUARE THRU,  
SLIDE THRU, RIGHT & LEFT THRU.

SLIDE THRU, SPIN CHAIN THRU  
TWICE, MEN RUN, BEND THE LINE,  
RIGHT & LEFT THRU.

SLIDE THRU,, TOUCH  $\frac{1}{4}$ ,  
SCOOT BACK, CENTERS TRADE,  
PASS TO THE CENTER,  
CENTERS TURN THRU, SLIDE THRU,  
LADIES CHAIN.

PASS THE OCEAN, SWING THRU,  
ALL 8 CIRCULATE, SWING THRU,  
RECYCLE, SWEEP 1/4,  
RIGHT & LEFT THRU.

TOUCH 1/4, CIRCULATE TWICE,  
MEN RUN, TRADE BY, 8 CHAIN 2,  
SLIDE THRU .

PASS THRU, MEN FOLD,  
STAR THRU, COUPLES CIRCULATE,

BEND THE LINE,  
RIGHT & LEFT THRU.

PASS THE OCEAN, LADIES TRADE,  
ALL 8 CIRCULATE, HINGE,  
SPLIT CIRCULATE, MEN RUN.

LEFT TOUCH 1/4, WALK & DODGE,  
TRADE BY, TOUCH 1/4,  
SPLIT CIRCULATE. MEN TRADE,  
LADIES TRADE, LADIES RUN.



## SIX COUPLE (RECTANGLE) CHOREOGRAPHY



Over the last few months, we have presented a series of articles (with some modules) on six couple (Rectangle) dancing (Originally we used to call this concept 'hexagons', however hexagon squares are very different in how they operate compared to "rectangles"). This presentation uses the idea of 'theming' within this type of set.

When preparing material and ideas for any particular hoedown, we always tend to look for a specific theme, where we can use general movements to create a 'feature' that elevates one particular hoedown from any other. Without creation of themes for each hoedown, each has a tendency to feel the same to the dancers. By featuring a particular movement, a formation, a concept, or a combination of these, we give the dancers increased variety and thus keep them entertained.

### **MAINSTREAM**

HEADS PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU,  
FIRST COUPLE GO LEFT, **behind the sides** NEXT GO RIGHT, **behind the sides**, TRIPLE PASS THRU,  
DOUBLE CENTRES IN, CAST OFF  $\frac{3}{4}$ ,  
STAR THRU, 1ST COUPLE GO LEFT,  
SECOND GO RIGHT,  
THIRD COUPLE CALIFORNIA TWIRL,  
RIGHT & LEFT THRU, STAR THRU,  
PASS THRU, ALLEMANDE LEFT.

These days ( or when we actually get the chance to dance again that is) our numbers in clubs in many areas will be down to the point where there are times, not even be two sets present. This unfortunately makes it possible that up to seven dancers have to sit out while just one set is on the floor. In many instances, callers prefer to have as many on the floor as possible, and thus resort to the use of six couple rectangles. In recent months we have presented a number of articles and modules on this concept.

If we are only having a one-off tip with six couple rectangles, that alone is often enough to provide a 'different' feel to the dancers. However, if we are presenting a whole evening of this type, then the 'theming' concept does need to be looked at, just the same way we do for regular squares.

The them with the following group of modules is a simple one – a Triple Pass Thru, and a Double Centres In & Cast Off. This can give lots of interest, especially when mixed in with some of your other modules.

SIDES FACE CORNER & BOX THE GNAT, (**square your sets just like that**),  
HEADS STAR THRU,  
CALIFORNIA TWIRL,  
TRIPLE PASS THRU,  
DOUBLE CENTRES IN, CAST OFF  $\frac{3}{4}$ ,  
STAR THRU,  
**THOSE WHO CAN – ZOOM,**  
**THOSE WHO CAN – PASS THRU :**  
**(CB)**

HEADS RIGHT & LEFT THRU,  
STAR THRU, PASS THRU,  
ALL RIGHT & LEFT THRU,  
OUTSIDES DIVE THRU,  
TRIPLE PASS THRU,

### **PLUS**

SIDES RIGHT & LEFT THRU,  
HEADS PASS THRU, WHEEL & DEAL,  
U TURN BACK, PEEL OFF,  
STAR THRU, TRIPLE PASS THRU,  
FIRST COUPLE GO LEFT,  
SECOND GO RIGHT,  
THIRD COUPLE CALIFORNIA TWIRL,  
END COUPLES ONLY BEND THE LINE  
& PASS THE OCEAN,  
THEN CIRCULATE, RECYCLE,  
SWEEP 1/4, : **HOME**

HEADS PASS THRU, WHEEL & DEAL,  
DOUBLE PASS THRU, PEEL OFF,  
STAR THRU, CALIFORNIA TWIRL,  
TRIPLE PASS THRU, TRACK 2,  
SWING THRU, ACEY DEUCY,  
MEN RUN, WHEEL & DEAL,  
PASS THRU, TRADE BY, **OUTSIDE  
COUPLES** RIGHT & LEFT THRU &  
DIVE THRU, CENTRES PASS THRU,  
SWING THRU, MEN RUN,  
LADIES TRADE, CENTRE 4  
COUPLES CIRCULATE &  
BEND THE LINE : **(all HOME in  
OPPOSITE POSITION)**

SIDE LADIES CHAIN,  
HEADS PASS THRU,  
WHEEL & DEAL & SPREAD,  
STAR THRU, TRIPLE PASS THRU,  
PEEL OFF, STAR THRU,  
FIRST COUPLE GO LEFT,  
SECOND GO RIGHT,  
THIRD COUPLE CALIFORNIA TWIRL,

DOUBLE CENTRES IN, CAST OFF  $\frac{3}{4}$ ,  
STAR THRU, CENTRES PASS THRU,  
PASS THRU THE NEXT TWO,  
ALL PASS THRU, TRADE BY : **(CB)**

ALL SLIDE THRU, SPIN CHAIN THRU,  
LADIES CIRCULATE, MEN RUN,  
FERRIS WHEEL, CENTRES SWING  
THRU, THOSE MEN RUN,  
THOSE COUPLES CIRCULATE &  
BEND THE LINE: **HOME**

**(CB):** SWING THRU, MEN RUN,  
CENTRES SWING THRU, MEN RUN,  
FERRIS WHEEL, TRIPLE PASS THRU,  
LEAD COUPLE PEEL OFF,  
NEXT COUPLE PEEL OFF,  
THIRD COUPLE CALIFORNIA TWIRL,  
**(lines of 6) CENTRE COUPLE**  
RIGHT & LEFT THRU,  
OTHERS STAR THRU,  
LEADS CALIFORNIA TWIRL,  
TOUCH 1/4,  
FOLLOW YOUR NABOR & SPREAD,  
RECYCLE, TOUCH 1/4,  
WALK & DODGE, PARTNER TRADE:  
**(PL)**



# *I just “don’t get that square dance music” –*

*by Mel Wilkerson*

For many new, and some experience callers, a common problem with “square dance music” is I like the song but I just can’t use the square dance music because “I Don’t Get it”, and I don’t understand why.



This is more common than you think. In normal music terms, it stems from a natural association and / or disassociation of what your brain interprets as a song and what your perception

of that song should be. To better understand this, think about a song you may have heard and liked in your younger days. – as an example, I will use one of my favourite square dance records. Ghost riders in the sky on 4-bar-b by Mike Sikorsky

My favourite non-square dance version of the song was that released by Johnny Cash -

<https://www.youtube.com/watch?v=OQIq3IRN2Xw>, but there are numerous other releases such as

- <https://www.youtube.com/watch?v=NvBHDRsFAmo> – Ghost riders in the Sky by Spiderbait Link
- <https://www.youtube.com/watch?v=bNtxlwsLYcw> – Ghost Riders in the Sky by the Scorpions
- <https://www.youtube.com/watch?v=gWTjim-Gg3c> – Ghost riders in the sky by the Ramrods
- <https://www.youtube.com/watch?v=V1xSYyMDaq4> – Ghost riders in the sky by Marty Robbins
- <https://www.youtube.com/watch?v=JAPy3ofyQOU> – Ghost riders in the sky by Blondie

At a full karaoke bar, you can choose from several different selections of this song and sing the one that you like best. It doesn’t mean that the others are bad

or wrong, just different and you choose not to sing them because, “you just don’t get them”.

That same singing call, Ghost riders in the sky has been released on

- **Windsor 7113** - Ghost riders in the sky – Bruce Johnson
- **Kalox 1219** - Ghost riders in the sky – Harry Lackey
- **Mustang 594** – Ghost riders in the sky – Curtis Thompson
- **4-Bar-B 6013** - Ghost Riders in the sky – Mike Sikorsky
- **Hi-hat 5206** - Ghost Riders in the Sky – Buddy Weaver
- **MacGregor 2464** - Ghost Riders in the Sky – Wayne West
- **Rawhide 1001** – Ghost riders in the sky – Buddy Weaver



**GOAT RIDERS** *in the sky*

Those are versions of the song specifically reformatted for square dancing and although recognizable as the original tune are nothing like the original recordings. Even the popular music versions of the 1979 recording by Johnny Cash is very different than the song written in 1948 and first recorded as a song with lyrics by Burl Ives in 1949. ([https://youtu.be/j2klh2cTa\\_Q](https://youtu.be/j2klh2cTa_Q)) Like many callers, we choose music that “speaks to us” but we also choose music that is familiar and known to us in its original version – (i.e. a popular song, or

a childhood memory song), and we also choose music by our favourite recording artists. I personally have a number of Pat Carnathan songs, Tony Oxendine songs and Wade Driver and Buddy Weaver, (as well as others) songs that I purchased as singing calls over the years, and there is no way I am ever going to do them justice. I bought them because on average, I liked the song, and I can do most of the music they release. On other songs, I am in no way anywhere near their caliber of recording artist and those records haven't even been converted to MP3 because I simply cannot do them to my satisfaction.

This is different than "Not getting the music" or understanding why you do not get the music of a square dance song when you so much "get the music" of the original (or your favourite version of non-square dance music). Where most callers that "just don't get it" are really having an issue sounds more specifically as not having a clear understanding of what is usually referred to as theme variation in music.

When we speak of variation in music it is not just a different key, or being played on a different instrument, but rather what is being referred to is, where the music is repeated but in an altered form. These changes often involve a change in the melody line, rhythm accompaniment, or even the harmony counterpoints which seem to change the music away from the original theme but still recognizable yet just out of grasp.

This is often the best description for "Square Dance Music", and it is also why square dance recordings work for good dancing and Karaoke music, although popular most often does not work for square dancing.

**Tempo Changes.** When a piece of complete music (i.e. a full singing call or patter call) is released (regardless of when it was recorded, the theme of the music, the genre of the music or even



the type of music), for square dancing, the orchestration is often changed from the known original recording. The tempo of an original piece of music may be as fast as 136-159 beats per minute or even 80 to 100 beats per minute, but it is "square dance modified" usually to fit within that comfortably danceable 124-128 beats per minute tempo.

This often means that even though you recognised the tune, and may love the original song, the square dance version is difficult to "GET" your head around because the timing and tempo feels so wrong.

**Structure Changes.** Like tempo, the actual structure of the musical phrases is often changed for square dancing. What you will usually get is, the structure of the square dance music is often built on the original theme which is set up at the very start.

This is usually reflected by:

- a Circle left followed by lyrics recognizable and tied in some part to the original tune and song lyrics,
- a break line in the middle with lyrics recognizable and tied in some part to the original tune and song lyrics
- a two-line tag phrase with lyrics recognizable and tied in some part to the original tune and song lyrics
- a 32 or 64 beat phrase of music with the lyrics recognizable and tied in some part to the original tune and song lyrics

What happens outside of those lyric and music ties in the opener, break and ending, may or may not even be related to the original piece of music, but designed to fit into the rigid structure of the standard square dance phrasing. In addition, more modifications happen once you get into the fixed 7X64 structure of a square dance music pattern.

What happens is you are trying to fit a 2minute and 30 second song or maybe a 6minute ballad, originally recorded at a completely different tempo, usually with 48 beat or 96 beat phrase structure, into a rigid 7x64 beat phrase structure with a different tempo, possibly a different rhythm support to the melody line without fully losing the original melody line or theme of the song of origin.

---



Most people do not realize the massive amount of work that goes into making a square dance recording and the technical skill is totally unappreciated. Many recording groups, square dance recording labels, and even live bands like the Ghost Riders Band (*[I seem to like that name, don't I?](#)*) have mastered this process over the years. Today those variations and rephrasing have become more accessible, and more current and modern music is become available particularly with the

acceptance that 2/4 and 4/4 does not equate to fast and slow (or vice versa) but rather just a counting measure that fits to the desired tempo.

To understand how to “get the music” it is an important skill for a caller to be able to “disassociate” initially with their recollection of the original song. This does not mean ignore the original because that is the likely reason the caller is listening to that piece of music in the first place. What it does mean is, listen to the piece of music you were attracted to with an open mind.

**Listen To The Music Objectively.** The process I find most useful for me is, listen to the music itself without the vocals. If it is a good piece of music you will “feel” the mood that is set. Does it make you feel relaxed and draw you in, or does it make you want to tap your toes, or rock and sway. If you get that sense from the piece of music you are listening to, chances are the dancers will as well.



Listen to, for, and how, the music producers are making the story with the modified melody line of the square dance music. Listen for specifically, the rhythm

counterpoints and harmony, that support the melody line and how it bounces around the actual tune using the beat and tempo as you feel that “sway or toe tap” that goes with the music.

If you can feel these things, and identify with it, then you can re-listen to the music and associate it in your mind back to the original. **WARNING:** do not try to match it to the original or discard it because it doesn't fit your ideal of it has to be exact. In all honesty dancers do not care. They want to feel what you felt, and they want to recognise and associate it to the original. What they want to do however, is dance and listen to how you deliver the choreography to that song and they want to move to it as a square dancer, not as a concert attendee. Trying to match it to the original and fight against the music will only frustrate you.

**Three Times Lucky.** The third time through, after you have chosen the music, found the melody and variations, and felt what it does to you, now is the time to try to tie the opener (and filler) as well as the tag lines of each phrase to the original music. Normally, as stated earlier this may be the only association that you will directly have to the original song.

**The Lyrics.** The fourth time through is the time you could perhaps listen to the vocal side of the recording. By this point you should have a feel for the song, and “get” the music structure and how it supposed to work. You should know by now how the music makes you feel. From here on it is like choosing to perform the Johnny cash version of the song or the Blondie version of the song Ghost Riders in the Sky. All you have done is change the phrasing, the tempo, the melody line, and the lyrics - but to the dancers, it is still the same song that both you and they love – just a different version.

It is only after you get the feel and flow of the music that you can understand the lyrics. Square dance lyrics are not song lyrics so don't try to think of them that way. The tag lines and maybe some opener, break and closer filler are song lyrics. When this happens, you will find more of the original song. Once this happens also, the structure of this variation version will begin to feel more like the original song to you, because you understand it is different and a different version. You will begin to “get it”.



# THE Final WORD

## At Least For 2020

It hardly seems that it is 12 months since Sue and I were in Bali for a week's vacation.

2020 has been a year to remember. There have been drastic changes to everyone's life due to that little COVID-19 virus. At least, here in Australia, it looks like we are well on the way to beating it. Transmissions have been few and far between in recent weeks, and many areas are now coming out of the strict lockdowns that were a necessary evil, not just in preventing the spread of the virus, but in preventing the follow on aspects (tying up hospitals, etc.).

We can only hope that 2021 will see a return to something akin to normality;

although I very much doubt that it will be the 'normal' we used to know.

While some areas have started back dancing again, here in NSW we made a decision to wait until after the Christmas "summer break". For us, it will still be over two months before we will be back on the dance floor.

Stay Safe and well and have a great Christmas, and hopefully. A better New Year!!

Cheers, Barry



# ***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.

Some of the sound archives have been updated, however this has turned out to be not as easy as first thought...it will take some time to get them all up.

Here is the direct link:

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

I had hoped to get more done in this lockdown period, but Sue keeps finding things for me to do!

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 Tumbi 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 possible 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.

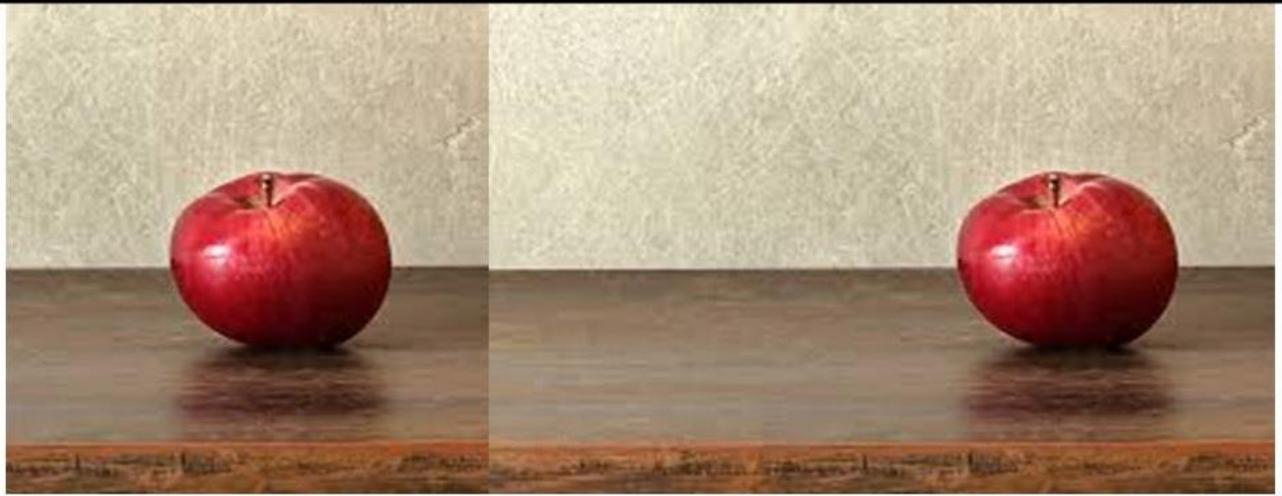
**.jpg (image) AND WORD DOCUMENTS preferred**

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

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



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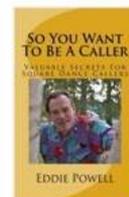
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  - Registration gives you the opportunity to acquire access to eight additional lessons; each precisely designed to walk you through the caller's learning curve at your pace
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- Access to critical 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.

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<http://brucetholmes.com/Becoming.html>

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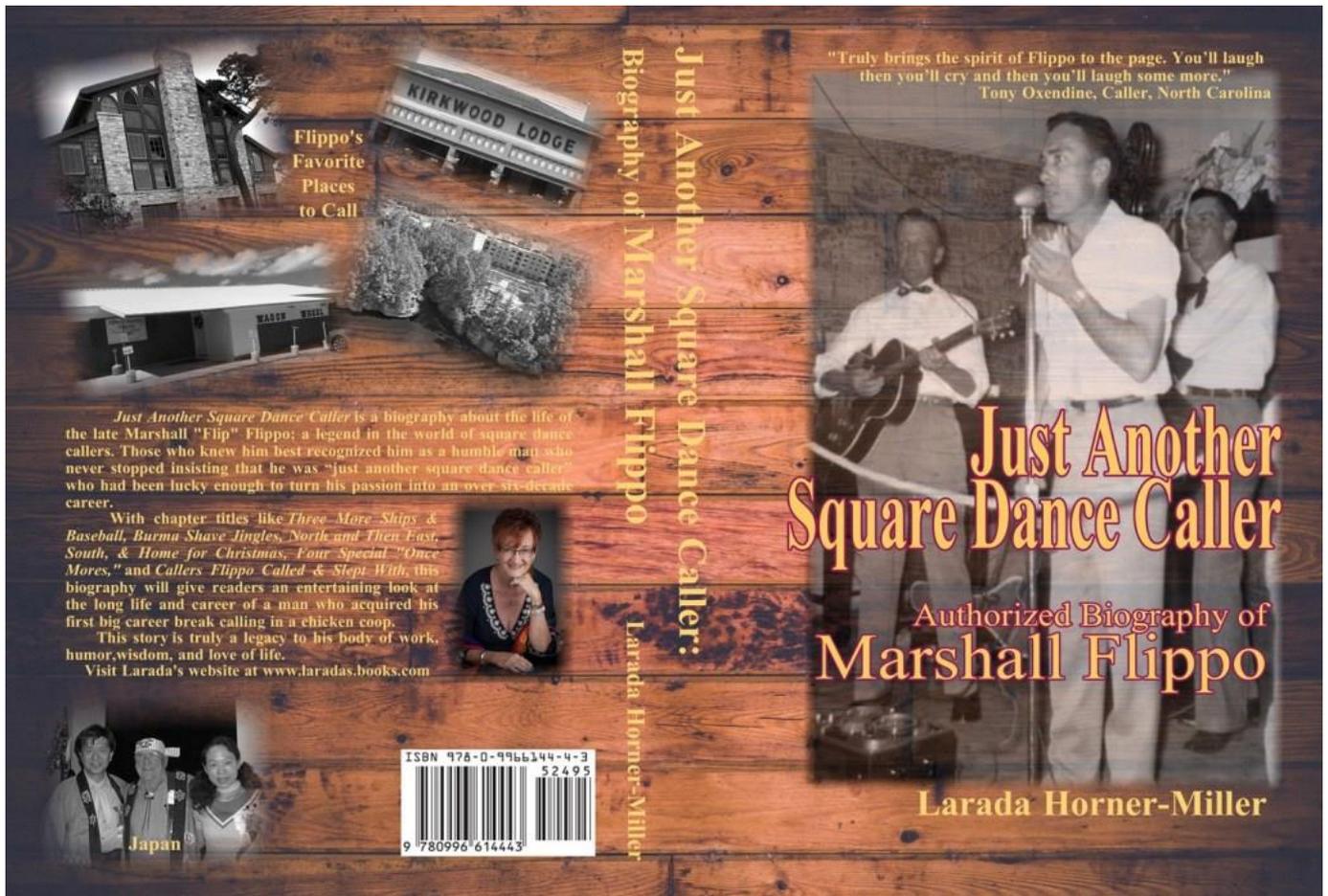
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