



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



**2021**

***DATES to REMEMBER***

22-25 June 2022	US 71 <sup>st</sup> National Square Dance Convention. Evansville Indiana USA
21-23 July 2022	Canadian 22 <sup>nd</sup> National Square and Round Dance Convention, Fredericton New Brunswick Canada
30 Sep – 3 Oct 2022	NSW State SD Convention – Wentworth falls, Blue Mountains, NSW

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# ON THE INSIDE

*With Barry Wonson*

## THOUGHTS

At long last we are out of lockdown. Having reached a milestone of 80% vaccinations, many restrictions have been removed, albeit only for those that are fully vaccinated.

Of course, the actual numbers, while looking good for herd immunity, do not represent a percentage of the total population, only of a specific sector, in this case persons aged over 16. That still leaves well over 30% of the population unvaccinated. This is the highly vulnerable group. Just because they have youth and stamina on their side, does not mean that they cannot catch the virus, and even more importantly, to pass it on to others. So, the reality is not what we are presented with...politics and economic expediency are the major factors presented to the media. Oh well, here's hoping for a better tomorrow!

We were able to re-start our Square Dance Clubs from Monday 8<sup>th</sup> November. The basic requirement is a one person per 4 square metre rule, distancing (no one outside of our activity has any idea of what we do), only fully vaccinated people, full check-in via app, a maximum of 20 people. This is do-able for us. Our Monday group (MS & Plus) rarely has more than 2 sets anyway). I am looking forward to getting behind the mike again!

## OUR OUTINGS in October

In October Sue and I re-started our voluntary work at Vinnies (St Vincent De Paul Society – similar to the Salvation Army stores in the US). Sue is involved

with clothes sorting at the warehouse, and I look after games, puzzles, movies, music, cameras, and collectibles -- all within my areas of expertise.

I have still been spending some time each day on the computer working on BTM and also writing more choreography.

We are now up to Season 7 of 'Call The Midwife' in our home theatre room. We are really enjoying this TV series.

Like everyone in lockdown situations, we have spent a lot more time online with shopping and just browsing. I actually came across some items that I always enjoyed but were no longer available here in Australia. Number one was "Tang drink mix". I really loved the taste of this years ago and was surprised to find it still available in some countries. It is still popular in many places and is manufacture in Mexico, Brazil, Bahrain, and India!! Whereas years ago, it was only the one flavour – orange – now there are many...mango, lemon, passionfruit, strawberry along with about a dozen others. There are even sugar-free versions! We still prefer the real deal, sugar, and all! In the USA they have even more interesting flavours such as Guava/Strawberry...would love to try those but, alas, not available to get through e-Bay or amazon. Bummer!

We also re-discovered snow cones when we were cleaning out some cupboards and found an old ice shaver machine. We bought some flavoured sno-cone syrups and once again we were hooked. We then bought a new Snow Cone machine and lots of flavoured syrups. I am limited in what I can have due to

diabetes but do manage to treat myself occasionally. Our kids saw the machines and we have now bought each of the girls a snow cone maker machine for Christmas.

## INSIDE

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

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

As usual, this month, we have some great articles and submissions from authors all around the globe. Paul Bristow is with us again, as is Cal Campbell (Cal passed away in October and will be greatly missed).

Dr. Allemander is with us again offering profoundly serious advice to some profoundly serious problems! Paul Preston has a new follow-up to his presentation in the October issue...this time going back to another fun figure from the past. Bruce Holmes presents an article on resolution.

David Cox also shares some thoughts on offset couples, as well as a follow-up to an article by Cal Campbell last month. .

Mel Wilkerson is back with us once again and gives his thoughts on Directional Symmetry for newer callers.

Choreography pages this month feature lots of interesting ideas on various themes at both Mainstream (Lines of 3) and Plus as well as some more in our series on Equivalents – this time with equivalents for the commonly used Star Thru. I have gone back to my files and found a heap of C1 modules...first batch this month.

I hope that you can find some interesting and useful information in this issue.

*Cheers*

*Barry*





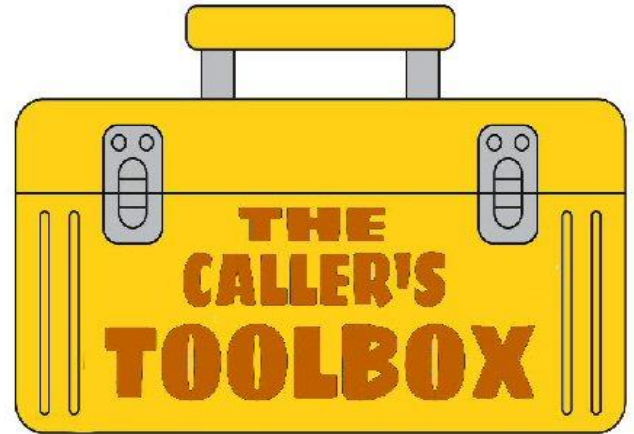
# SELF-IMPROVEMENT

## Part 15: Making The Best use of Music

By Paul Bristow

“Music Is Our Greatest Ally”, was the Strap-Line for one of the earliest CALLERLAB conventions; a simple statement to underline the importance of understanding how to use music to the best effect. One of the most common problems that I hear, when I have the chance to listen to other Callers call, is to witness a total lack of them working with the music; some simply talk over it, some ignore the rhythmic structure and some seem to actively ‘fight’ with the music, which is a great shame. Music that we use, when we Call, is intended to provide the beat structure for the Dancers to follow, when they dance; dancing is defined as to ‘Move rhythmically to music’, in Square Dancing this will only be possible - **IF** - the Caller provides Calls in a manner that is appropriate to, and fits with, the music.

Of course, not every Caller “fails” in use of music, there are many that make excellent use of music; the better a Caller uses the music, the more successful he or she will be, there appears to be a direct relationship between the ability of Caller to make good use of music, and the degree of success that a Caller will have. Having said that, it is true to say that many Callers who make good use of music simply have an affinity with the music that they use – they don’t know why it works, they just know that it does. There is nothing wrong with this, when it happens, but even these ‘lucky’ Callers could benefit from a better understanding of the basic elements of music and would find ways to improve.



Music is a quite complicated subject and can be analysed to an extreme degree; historically studies of music were often carried out by mathematicians, as part of their doctorates – such is the intrigue that can be found! However, from a Callers’ point of view, it is only necessary to understand music from basic principles, in order to be able to improve the ways in which you are able to use it.

A Square Dance Caller should consider three elements of music – Rhythm, Melody and Harmony:

### 1. RHYTHM:

When you Call, you should provide a rhythmic structure that the Dancers can follow, so that they are able to “put their foot down”, on each and every “Downbeat” of the music. In modern Square Dance Music, this Downbeat is normally provided by the Bass Drum and occurs at the rate of 128 times per minute; this is known as the MBM (Metronome Beats Per Minute). If you take the time to listen to a piece of your music, you should be able to pick out the Downbeats, quite easily, and (if you count the number of these that occur in one minute) you should be able to confirm 128 MBM.

It should be noted that the Rhythm is not just the Drumbeat and is not just reliant upon Percussion instruments; Bass Guitars, Rhythm Guitars, Pianos and (indeed) almost any instrument can be used.

**Time Signature:** Sometimes, as well as the Downbeat (the “Boom”), you will hear a small “Chuck” noise in the gaps between the Booms; this gives rise to the expression “Boom-Chuck” music; this type of rhythm has a faster feel and is quite often used on Patter recordings (as well as on the more “up-tempo”

Singing Calls); music that has “Chucks”, between the Booms, has got a Time Signature of 2/4. Music that has only got the Booms (on each Downbeat) has a Time Signature of 4/4, this is often used on those Singing Calls that offer a “steadier” feel; there are many types of rhythmic feel that can be added to a 4/4 Time Signature, to give a different rhythmic effect: e.g., Latin, Rock ‘N’ Roll, Country, Swing.

You will also come across music with a “Rat-Tat-tat-tat” beat structure (an Irish jig or Schottische), where the Downbeat is signified by the word “Rat” and the “Tat-tat-tat” is the element that fills the gaps between the Downbeats (i.e., takes the place of the “Chuck” on Boom-Chuck). This would be an example of a 6/8 “Time Signature”, which is a very effective and well-received rhythmic dancing style (you will find many examples of these type of tunes – try “McNamara’s Band”, “Any Dream Will Do”, “Seven Spanish Angels” and “Rhythm Of My Heart”, all of which use a 6/8 Rhythm).

**Give the Dancers the first Beat of the Bar (Musical Phrase):** Effective use of the Rhythm Structure of any piece of music is an absolute necessity for any Caller, you should give your Calls in a manner so that the Dancers can

commence their action on the first Downbeat of the Bar, which sounds great – if you know what a “Bar” is...

Music is written using a system that is not unlike “sentences”, such that there are breaks in the music where you might draw breath (every Caller needs to breathe), these “sentences” are often referred to as the musical phrase.

To understand how this works, listen to a Singing Call that starts with “Circle Left” or “Sides Face, Grand Square” and think about where you would place the Call, so that you can also sing the lyrics of the song; this will usually allow Dancers to start dancing on the first beat of the musical phrase (i.e. the first Beat of the Bar) because you have placed the Call exactly where it should be, to allow this to happen – in order that you can start to ‘sing’ at the correct point – fantastic, everyone wins!

However, now listen to the figure on the Singing Call. If it starts with a “Heads Square Thru”, this phrase will probably be sung along with the Melody at that point in the music – thus “stealing” the first Beat of the Bar from the Dancers, forcing them to “catch-up” with the Calls. Of course, this is not a problem because Callers have been doing it this way for so long that Dancers are quite used to “compensating” for the Callers “stealing” the first beat!

To avoid this, try the following: where you would normally Call “Heads Square Thru”, sing the lyrics of the Melody, as it occurs at that point, and place the “Heads Square Thru” just ahead of the musical phrase, so that the Dancers are able to start the Call on the first Beat of the Bar. Your choreography will feel smoother; the Dancers may not notice what you are doing – BUT – (over time) your Calling will start to feel a whole lot better!

**Calling in a Rhythmic Style (to avoid “Shopping-List” Calling):** Earlier on I mentioned about Callers that “talk over” the music, rather than working with it; there is a tendency to issue the Calls as though you were reading from a “Shopping List”. At the very best, this could be described as “boring” – Dancers like to be “excited” by the Caller’s presentation of the Calls, it should sound (and feel) as though the Caller is just as excited as the Dancers at the prospect of the Calls that he or she is issuing. In part, this is an aspect of the “dynamic” approach created by inflections in the Caller’s voice, but it is also dependent upon the extent to which the Caller works with and makes use of the rhythmic structure of the Patter recording that they are using.

I once had the great privilege to attend a Caller School where Bill Peters was teaching; I was there with a number of other Caller Coaches to “monitor” events at the school and to receive both group and one-on-one tuition on the subject of Caller Training. Bill had a very clever and creative way of instructing New Callers how to work with the rhythm structure, he suggested that each caller used the Downbeats in the pattern: Da Da Da Dum↑, Da Da Da Dum↓ – where the “Da”s were all on the same note and the first “Dum” went up a note, while the last one went down. This would give the New Caller a chance to work with the rhythm, which would prevent the “Shopping List” effect.

**Selecting music by its Rhythm, for specific effect:** Obviously, choosing your music carefully is an essential requirement for any Caller. You will want to put together a balanced programme for the dance. You should take the time to consider all the different rhythmic styles that your music offers.

Based upon that criteria, you should then determine which tunes would be the best to use. You should apply this reasoning to both Singing Calls and to Patter music. It would be a good idea to create some lists of your music, based upon rhythmic styles. Here are a few suggestions of the list headings that you might consider: Traditional Country, New Country, Country Rock, Rock ‘n’ Roll, Latin, Swing, Pop, Reggae, March, Jigs, Schottisches, Blue Grass, Blues, Jazz, Techno, Classical etc. etc. Also, think about the instrumentation that is playing on the rhythm – e.g., Bongos, Congas, Piano, Electronic Keyboard, Steel Drums, Bagpipes etc. etc. If you include as many rhythms and rhythmic styles as you can, it will add a lot to your programme!



## PART 16 – Music Part 2

### 2. MELODY:

This is the second of the three elements of music that a Square Dance Caller needs to consider (the first being RHYTHM which was mentioned in Part 16 above.). The Melody of a piece of

music, could be described more simply as the part that you will remember - or will need to know - to be able to “reproduce” the song. You could also just call it “the tune”.

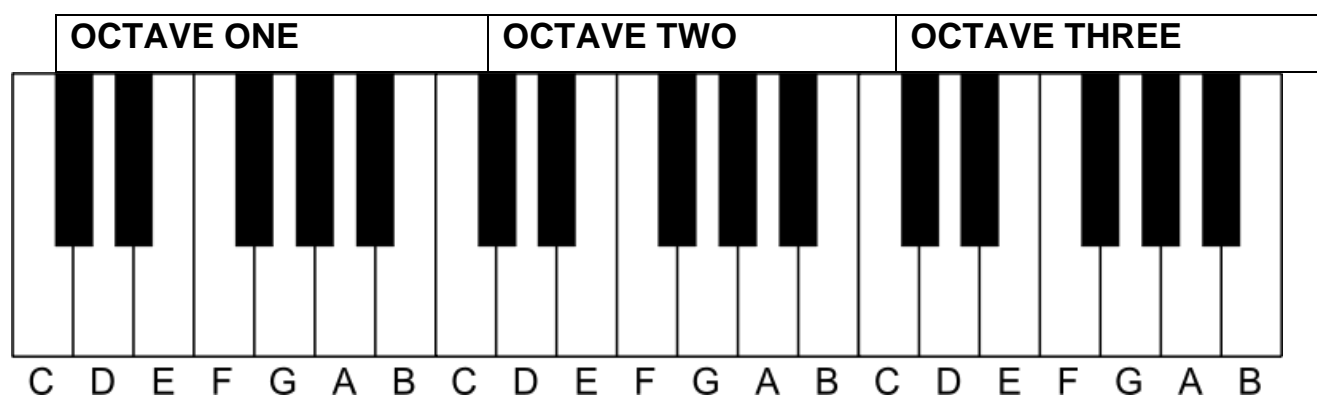
Think of a piece of music, e.g. a popular song. Now try and sing it to yourself . It is most probable that, what you are singing, is a close approximation (or maybe even an accurate rendition) of the Melody. It is very unlikely that you will try to recreate the percussive Rhythmic, or any of the Harmonic parts of the song. You are most likely to sing the tune, which is the Melody.

When a professional singer works with a band, it will (usually) be the singer who sings the Melody; listen to a Frank Sinatra tune (for example). Frank sings the Melody and all the other instruments play “around” Frank’s part. For most of the song none will play the Melody.

However, the vast majority of Square Dance instrumentals (i.e. Singing Calls) will play the Melody, quite clearly, to allow the Caller to “sing-a-long”; this is (for the most part) very useful and does offer Callers the chance to “Harmonise” with the Melody, which (if done correctly) can add a lot to the musical effect. In such situations, the Melody (i.e. the primary Tune) is usually referred to as the “Lead Part”.

**OCTAVE** If you take the time to study a Piano or Electronic Keyboard, you will see that there are “Black” keys and “White” keys, that follow a “pattern”, which will be repeated several times on the keyboard. The pattern comprises a total of twelve keys, (known as a 12-part chromatic scale) made-up of five “Black” keys (a group of two - and a group of three) and seven “White” keys (where the first three contain the group of two “Black” keys and the next four, the group of three “Black” keys).

In the Key of “C”, the “White” notes are the seven basic tones: DO-RE-MI-FA-SO-LA-TI and the five “Black” notes are semi-tones (i.e., half notes), which would not be used for tunes played in the Key of “C”. Each repeat of the pattern, on the keyboard, represents an Octave: 12 keys, with seven representing the basic tones, where - to put it in “technical terms” - in the range DO(1)-RE-MI-FA-SO-LA-TI-DO(2): the musical interval (pitch) between “DO”(1) and “DO”(2), is called the Octave.



**Layout of a musical keyboard (three octaves shown – based on the Key of “C”)**

**KEY** The note upon which the melody starts (and finishes) will be the Key Note; so - following the example given above, which specified the Key of “C” - the Key Note: i.e. “DO”(1) will be “C”. As the pattern of notes, it is repeated, for each Octave on the Keyboard, “DO”(2) will

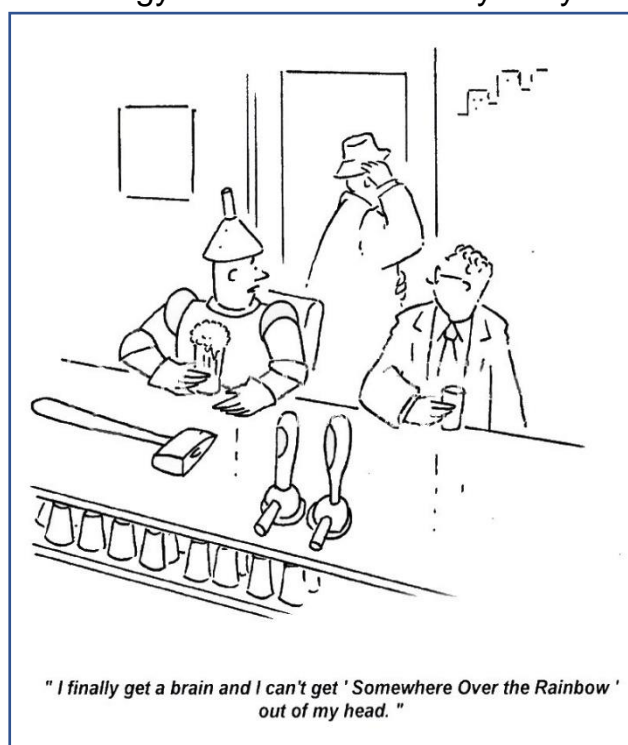
also be “C” - but it will be the next “C” along (i.e. towards the right). The same notes, in a different Octave, will have a similar Pitch (i.e. vibrations per second); in adjacent Octaves the first equivalent note to the right, will have a Vibratory Pitch at twice the base frequency, while



the first equivalent note to the left will have a Vibratory Pitch of half the base frequency. These "similar" notes will "Harmonise" with each other and represent higher or lower "Registers", on the keyboard, which alters the feel of the music.

On any piece of music, the Key shown determines the range of notes that will appear in the melody.

If one (or more) of the notes in this Key is (are) too high or too low, for the Caller, a lower or higher Key could be selected, and this is something that modern technology has made extremely easy.



At one stage, the only way to reach any notes that occurred, in the original recording, beyond the range of the Caller would be to sing a Harmony. However, nowadays - with the digital technology that is available on the various Square Dance music Computer systems - changing the Key is very easy.

You may have recordings that you love to use but that feel a little "uncomfortable". This could be a problem with the Key., There may even be some tunes that you have stopped using because they did not sound "quite right". If you transfer these to your computer

system, you can then "experiment" with the "Pitch" Control and try the effect of using different Keys; here is a "hint": if you try using lower Keys and find it doesn't solve the problem, try using higher Keys this will change the register and may make it easier to sing. This should increase the range of tunes you have available to use.

On many occasions, it is not the "Key" in which the tune is recorded that will determine if you can sing it (as modern digital technology will allow you to change the Key). It will be the "Range" of the notes within the Melody (i.e. the highest and lowest notes of the tune). The more Octaves over which a tune Ranges, the more difficult it will be to sing all of the notes. The extent of the Range of notes that you can achieve, when you sing, can be improved - but some will find this very difficult.



Some people are "natural" singers - this usually means that they have good hearing and good use of the Voice; some are "average". This usually indicates

that they can “train” their Voice to work more efficiently (check out my previous article - two issues back - on Voice for more on this). However, there will be some that will need to do a lot of hard work in order to improve their Singing Voice; As I have said before, if you want to sing better, you should seek the services of a Voice Coach to assist and guide you - and to show you ways to improve your singing, without straining your Voice.

**PITCH** Technically: “The vibrations per second of whatever produces the sound. To sing in tune you must pitch your voice to match the frequency of any vibrations or compliment them by use of over or under tones, i.e., Harmonies”. In order to “pitch” your voice correctly you must be able to hear the music. When you hear a particular note, it is an involuntary muscular control, which will tension the vocal chords correctly to reproduce the note that the ear hears; the “degree of accuracy” that you will be able to achieve when you attempt to reproduce a note will depend upon the “extent of accuracy” that exists in your ability to hear the note.

Record your calling and listen to see - **IF** - you are listening carefully enough to the music. Callers quite often find that - **IF** - they can hum a tune, comfortably, they will be able to sing to the music; this is helpful when selecting singing calls.



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

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

*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.*

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It is important to understand as much as you can about Melody. It will help you to improve your presentation of the Singing Calls that you use. Be aware of the fact that sometimes the Melody that is played on a Square Dance recording may be a little “imprecise”. Even the “Called side” may not be that perfect Reference Vocal that it should be. However, even if the music on the Instrumental is perfect and the Vocal is “spot-on”, you should take the time to research the original song and listen to the Melody as it appears on that version. This will be the “guide” that the Music Producer would have followed, when the Square Dance version was recorded, and it should be useful to you, to help find the most accurate “Reference Source” for determining how the Melody should sound. Having said all of that there are some tunes that are altered so drastically, in order to make them work as a Square Dance, where the original will prove to be of little or no help - but it is still worth checking!

A detailed knowledge of this aspect of Music is not essential but a basic understanding will help, if you can identify the Melody, on a piece of music, you stand a much better chance of reproducing it!

# SIMPLY ASYMMETRICS

BY DAVID COX

Everything is Easy...If You Know How

I enjoy giving dancers a challenge...I like to surprise dancers...I also want dancers to achieve success.

From time to time I use asymmetric choreography. As long as dancers have been taught definitions of calls correctly, for most of them, there is nothing difficult about it. At my home club I would only use this sort of material once every three months. Overuse, and it will lose its novelty value.



The routines I am going to share with you are not necessarily what I would call. I will call similar material but, as sight calling is my primary method of both management and resolution, the specific routines presented are just examples.

I would encourage callers to try to understand the concepts and explore the ideas. I would also encourage callers **NEVER** to use material that they don't really understand.

When using asymmetric choreography two important aspects are: how are you

going to set up a situation; and how are you going to get out.

A third consideration, which will depend upon the competence of the dancers, is how long are you going to keep them in an asymmetric arrangement.

**Routine 1**... (as long as dancers are kept in a different wave, based on gender, resolution is easy – if men are in a RHOW then women need to be in a LHOW)

HEADS LEAD RIGHT, VEER LEFT,  
COUPLES CIRCULATE,  
BEND THE LINE (*Partner Line – out of sequence*)

THE MEN FACING ME & THE GIRL IN FRONT – PASS THRU (*men now have a rh-ocean wave/ladies have a lh-ocean wave*).

MEN SWING THRU &  
LADIES LEFT SWING THRU.

TWO MEN ARE FACING LADIES –  
PASS THRU WITH THEM (*normal outfacing lines*)

EVERYONE PARTNER TRADE (*normal in-facing lines, in sequence, with opposite*)

PASS THE OCEAN, ACEY DEUCEY  
(or *Girls Circulate, Boys Trade*)

RECYCLE, ALLEMANDE LEFT,  
WEAVE THE RING – YOU'RE HOME

**Routine 2**... (the key to this routine is to have men working in one group of four and women in another group of four. To resolve simply form lines with four men on one end and the for women on the other end)

HEADS RIGHT & LEFT THRU,  
HEADS SLIDE THRU



IN EACH SQUARE, THE 4 PEOPLE  
NEAREST ME....DOUBLE PASS THRU  
EVERYONE FACE IN (*in-facing lines – 4  
men at one end and 4 ladies at the  
other*)  
PASS THE OCEAN  
MEN SPIN THE TOP **while the**  
LADIES SWING THRU  
BOTH WAVES, CENTRES RUN  
MEN WHEEL & DEAL **while the**  
LADIES BEND THE LINE  
PASS THRU, WHEEL & DEAL  
MEN IN THE MIDDLE ZOOM  
LADIES PASS THRU,  
SWING PARTNER,  
PROMENADE HOME

**Routine 3...** (this will be a different sort  
of asymmetric arrangement where we  
have gender groups of 3 and 1. The key  
to resolution is to **NOT** use calls which  
specify men or women do something,  
limit calls to ends and centres)

Before we start, look at this...

HEADS SQUARE THRU, SWING THRU  
ENDS CIRCULATE, CENTRES TRADE  
SWING PARTNER, PROMENADE

(this will be our basic resolution in the  
next routine)

#1 COUPLE PROMENADE HALFWAY  
#1 COUPLE SQUEEZE IN BETWEEN  
COUPLE #3

LINE OF FOUR MOVE INTO THE  
MIDDLE AND STAY THERE

SIDES RIGHT & LEFT THRU

CENTRES BEND THE LINE,  
CENTRES PASS THRU

(At this stage the #1 couple have  
effectively swapped places with their  
partner...this effectively gives us a group  
with three women and one man and  
another group with three men and one  
woman. As long as we call Zero Modules  
we can access our resolution with  
confidence)

SWING THRU, CENTRES RUN

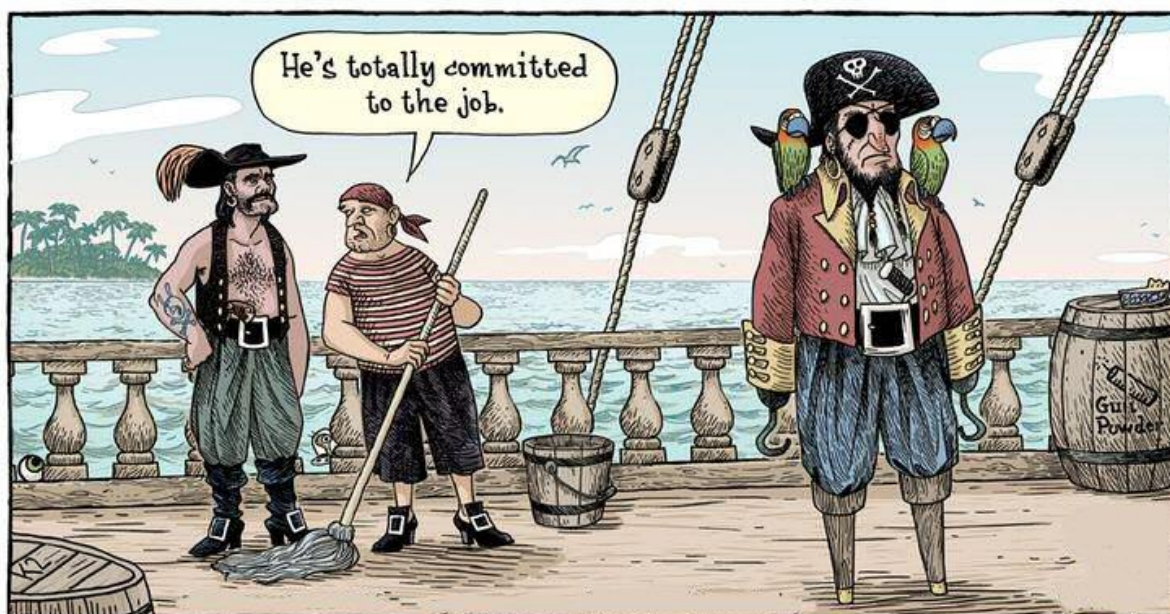
BEND THE LINE, PASS THRU

WHEEL & DEAL,  
CENTRES VEER RIGHT

CENTRES VEER LEFT (*ready to  
resolve*)

SWING THRU, ENDS CIRCULATE

CENTRES TRADE, SWING PARTNER  
PROMENADE





# CALVIN CAMPBELL: A life Lived to the Full

*With great sadness I have to notify everyone that a great caller, a great friend, a great man, Cal Campbell passed away in the early hours October 14<sup>th</sup>. Cal had not been well for nearly a year. He understood life's shortness, yet he was still moving forward until his final breath.*

*I never actually met Cal face to face, however we struck up a friendship back in the early 1980's when I was writing Figuring Note Service.*

*I had originally purchased one of his books and when I started Figuring, and he was one of the few that I turned to for some guidance and assistance. He wrote lots of choreography for Figuring over the years and we had a very good system of correspondence. Our contact became less regular when I retired Figuring, however we still kept in touch.*

*When I started BTM some years ago, he was one of the first I contacted, asking for anything he would like to share with other callers. His articles have appeared regularly ever since.*

*With email messaging, our contact once again became regular. We often disagreed on numerous aspects of our activity, but these were academic arguments, pure and simple. I held him in high regard always.*

*Earlier this year, he advised me of his health issues, and that he was trying to get as much of his material. Ideas, information, to all the newer callers out there. I still have another couple of his article left to publish.*

*Cal knew his time was limited and prepared the following resume of his life and achievements in January 2021. He had a remarkable life, full of adventure, excitement, love, and care for others. His memory will live on in our activity ...his impact was profound.*

Don't grieve for me. I lived a long and good life. I had a good wife who was also my best friend for over 58 years. I have three children that I'm proud of. I lived during a good time in history. I got to do many fun things.

I've led a very interesting life since day one. I was born in Fruita, CO on August 30, 1937. My father was working in Uravan, CO and my mother's parents lived in Fruita. There were no medical facilities or doctors in Uravan.

Uravan no longer exists. It was buried as a superfund site. For the first six years of my life, I played on a radioactive tailings pile for a Uranium mill.

I grew up in Rifle, CO, during the 1940s. The population of the town was about 1500 people. It was a rural agriculture and mining community. During my early years of life, horrific events were happening around the world. However,

I lived in a beautiful, safe place. I had good parents and enough food to eat. We were often cash poor, but we always had a big garden, and my father was an excellent hunter.

I had a happy childhood. Then, a child was allowed to see and experience life in a way that has long vanished. I spent a great deal of time outdoors poking around any place that looked interesting.

I read a lot. However, most of my early years my learning was done by hands-on experiences with my fingers dug into the soil or building a treehouse or taking things apart to figure out how they worked. In that, I had the full support of both parents.

I spend a lot of time with my father. He greatly impacted my life. My mother taught me about culture and music and how to read and then write effectively.

My grandparents, on both sides of the family, provided experiences in the rural way life that you can only learn by living it. The veterinarian, that lived across the street, taught me to love animals.

I feel very fortunate that I grew up in a culture of people who danced. Almost every Saturday night we went to a dance someplace. So, I had lots of friends and experienced all the fun you can have after dark.

In high school, I was only a “C” student, but I liked school. Rifle had an excellent school system and talented teachers. I was active in school activities. Not as an athlete. I was Mr. Klutz there. I played in the band and was the drum major for the marching band my senior year.

I was interested in the technical aspects of performance art — lighting, sound, staging, etc. I also tried my hand at writing for the school newspaper.

When I graduated from high school, I had no firm goal about what I wanted to do for a career. I knew I wanted to do something interesting. I had worked at several different jobs already, and I knew some jobs I didn’t want to do for a lifetime.

Veterinary medicine was intriguing. So, I attended Colorado A&M to hopefully qualify to enter vet school. I also partied a lot, chased girls a lot and danced a lot. I played in the band, worked on theatre productions, and even managed to mature a little. Colorado A&M became CSU.

I married a wonderful girl, and my daughter was born. After seven years of toil, I graduated as a veterinarian. So, I had a way to make a living, and I had a family to support. I thought about eventually starting a mixed practice in a small town, but first I was subject to the military draft.

The first two years following college, we spent in the Army at Ft. Bliss in El Paso,

Texas. We added one son there. We learned to love the desert. I found I liked military life. Being an officer helped.

While we were living in El Paso, I met two veterinary epidemiologists. One from the Communicable Disease Centre and one from the World Health Organization. They set me on the path where I have primarily dwelled most of the rest of my medical career. Digging into where diseases come from, where they go and what they do in mass populations.

After the Army, I went to work for Veterinary Services of the USDA. We moved to Santa Fe, New Mexico. My job was challenging.

My area of responsibility covered animal health for the northwest 1/4 of New Mexico. So, I travelled a lot, worked hard, met many interesting people, and went places few other people got to go.

My work placed me in direct contact with multiple cultures. I even got to play cowboy once in a while.

Santa Fe was an exciting place to live. For fun, we could camp in the mountains or the desert. We could play in the sun. We had many places to go dancing. The multicultural environment suited us to a “T.”

In Santa Fe, we started our first square dance club and joined our first church. It was there we added our last son. Judy and I were maturing in marriage. There were a few rough spots, but nothing we could not survive.

Veterinary Epidemiology was still in its infancy. Epidemiology was not even a topic that was taught in most veterinary schools.

In 1969, Veterinary Services offered to send me to graduate course to earn a Master’s Degree in Preventive Veterinary Medicine. This was a new graduate degree offered by UC Davis. Fourteen veterinarians from around the world were invited to be in the 1969-70 class.

We packed up the family and headed for California for a one-year adventure. To my great surprise, I graduated second in my class. As a second surprise, I also got to move back to New Mexico as the State Veterinary Epidemiologist.

Having the job as the State Epidemiologist was like turning me loose in the ultimate funhouse. Both the science of Veterinary Epidemiology and the use of computers were evolving rapidly. I got to combine both.

In the beginning, I was using primitive computer tools like punch cards, and this evolved to using the computers at Los Alamos Scientific Laboratories to solve field problems in epidemiology. This approach to epidemiology eventually became a new branch in the field of veterinary medicine.

Someplace in some obscure published paper some author said I was one of the pioneers. There were also new laboratory techniques and equipment, computers, disease outbreaks, etc.

There was stimulation from places like Los Alamos Scientific Laboratories and the diagnostic laboratories that the Department of Agriculture were developing. I got to take part in all of it.

We lived for over 15 years in New Mexico. We loved living there. In Albuquerque, we bought an adobe house that turned out to be an adventure. I was the club caller for four square dance clubs. I learned to fly hot air balloons.

We bought our first balloon hot air balloon in 1977 and we flew hot air balloons for 32 years. In 1980, Veterinary Service decided to take the computer system I had developed in New Mexico and try to make it work on a national scale.

We moved to Ft. Collins CO, where there was a new USDA computer centre. Unfortunately, the computer technology

that worked in a small state like New Mexico could not work as well on a national scale. It wasn't a fault in the program design. It was the massive volume of the proposed incoming data. The expectations were way more than computers, of the time, could handle.

After five years of toil, I asked to be moved back to a field epidemiology position. I was offered a promotion to the great puzzle palace in Washington, D.C., but I decided it would be more fun to accept a job as a regional epidemiologist for all the western States. That job put me back in the "action" where life, for me, was interesting.

I stayed in the thick of things until I retired in 1993, and I still love epidemiology. That job eventually took me to every State in the U.S. and Canada and Mexico. I spent the last part of my professional career bouncing around the United States as a regional epidemiologist. Judy was happily employed by the State of Colorado.

We build a nice home near Castle Rock, Co. We had nice toys. They included jeeps and hot air balloons and an RV. We also had square dances to call, grandchildren close by, etc.

Unfortunately, there was a price to pay. I'm a type "A" personality. I can't slow down. First came a heart attack and then the realization that I could not continue to get on an airplane headed someplace 50% of my time and continue to live.

The usual outcome from that severe of a heart attack is the probability of only 5-7 years of life left. I decided to take the time I had left and try and have fun. So, in 1993, I retired with 33 years of government service.

What did I accomplish? It depends on who you talk to. When the paper mentioning I was a pioneer in veterinary epidemiology was presented, Judy and I were invited to the conference. It occurred several years after I retired and

was being held in Colorado. About 200 veterinary epidemiologists attended from all over the world. Many were also pioneers in this new application of an old science.

When the paper was presented, I was asked to stand up and be recognized. I was among my peers, and it was very touching. It was really a small group at that time, but many of the participants were people who had the same experiences and had fought the same battles to succeed.

It was one minute of fame I have cherished for the rest of my lifetime. It made up a lot for all the all the sceptics I worked for while trying to prove computers could be used to perform tasks in veterinary epidemiology.

I wasn't bored in retirement. We had stayed active in square dancing since the college days. In 1962, we had been invited to join an organization named the Lloyd Shaw Foundation.

We became very active in that organization. The organization held a weeklong workshop in Colorado Springs every year. We attend every summer for 17 years.

Judy and I were the historical consultants from the LSF for a National Square Dance Pageant held at the National Square Dance Convention in 1976. We were also the narrators for the production.

I wrote and published a couple of books about calling square dancing along with two other authors. Over the years, I wrote a total of five books about calling square dances, and I was on the editorial staff of two national square dance magazines.

I had also been active in the International Association of Square Dance Callers (CALLERLAB) since 1974. My participation had been limited by the requirements of my day job. Now, I could

devote more time. I became the chairman of a major committee.

I ran for the Board Of Governors of CALLERLAB and served 18 years on that board. In 2006, I received the Milestone Award from CALLERLAB for my contributions to square dancing. That is CALLERLAB's highest award.

In 2018 Judy and I were inducted into the Denver Area Square and Round Dance Council Hall of Fame. I was also awarded the Lloyd Shaw Foundation Silver Boot, which is their highest award.

Over the years, I called for thousands of dancers and taught many callers how to call. I continued to call many beginner dance parties.

In 1999, we started a performance dance group to showcase the best of the dances we had learned over 40+ years. With the help of many beautiful dancers and two other dance leaders, we have shown thousands of people what dancing used to look like.

I spend two years taking video production classes at a local junior college. Then, I recorded videos of many of the dances done by The Colorado Dancers and other performance groups and put them on YouTube. They are now viewed by many thousands of people each year.

We also flew hot air balloons everywhere we could afford to go. I published a book about our experiences in ballooning. I took many videos of hot air balloon events and put those videos on YouTube. Flying hot air balloons came to an end at age 73 when my knees had to be replaced.

Along the way, we bought an RV and a Jeep Wrangler. We took long trips in the RV and drove the jeep many places normal people never try to go.

Oh! Yes! Judy and I also hand build most of a small log cabin with a stunning view on six acres in the mountains Southwest



of Denver. That cabin is still a work in progress.

What did I accomplish during this period of my life? I'm not sure. So far, I've had 25 plus years to play and do things we wanted to do. I've had the time to think about my life, the people who affected me – there were many -- and the people I may have touched.

I have written about many subjects that people seem to enjoy reading. I have recorded images that show my world during my time on earth. I got to do things that were new and exciting. In the opinion of some people, I put a few small

scratches on the granite cliff of life. But probably the winds of time will quickly erode those scratches. That's life.

I really have few regrets and a lot I'm grateful for. I got the gift of marrying Judy. She was an important part of all of the above. I've three good children and lots of grandchildren. That's legacy.

I give sincere thanks to all the wonderful people that made everything possible. +- I do hope there are a few stories worth passing on. It's been a great ride.

January 1, 2021



# EIGHT CHAIN THRU GIMMICK

by Cal Campbell

Eight Chain Thru seems to have disappeared from the vocabulary of many callers. It's too bad because Eight Chain Thru variations are useful for giving callers time to think about what they want to do next.

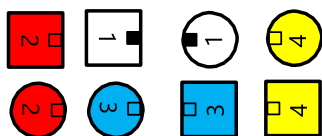
We all know that Eight Chain Thru and Eight Chain four are Zeros. Eight Chain Thru is a Geographic Zero and Eight Chain Four flip flops the set.

If you want to make the dancers think just a little, try the following.

CB with the Side Couples at home position

**Eight Chain Thru but Heads go Three and Sides go Four) ...**

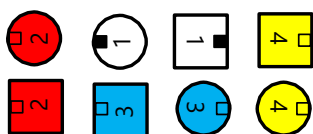
This creates the FASR shown below.



There are some nice things about this module. The set has been rotated 180 degrees. If the dancers fail to execute the module, just have the centres Pass Thru and you are back to a Zero/Corner Box. Also, Probably the dancers have never heard this variation of Eight Chain Thru.

Once you have the dancer in this FASR there are dozens of Zeros you can use from this FASR.

If you want to continue the game, have the **Sides go Three and the Heads go Four**. This ends in the FASR shown below.



The formation has changed, but a very quick resolution to a Zero/Corner Box is still available. Just have the leaders Wheel Around or Partner Trade.

If most of the floor is successful in executing these modules, you can extend the modules with Nested Zeros before you resolve the set. The Nested Zeros do not have to be long, but if you pick them right, you can get a lot of mileage from this simple idea.

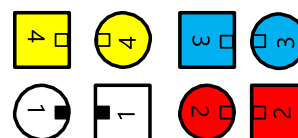
Here is another idea for a get out.

**Four Ladies Chain 3/4 ...**

**Four Ladies Chain Across ...**

Everyone now has their Right-Hand Lady in the partner position. Next:

**Heads Square Thru 4 ...**



From here, an Eight Chain 1 or 5 will resolve the set to a Trade By formation so you can give the dancers a little practice in odd numbered Eight Chain Thru's before introducing initial concept.

I typically want to know how the sets should look at various points during the execution of any module. The three diagrams shown in this paper are examples of FASRs that I like to use as check points.

I normally don't look at the whole set. I look at a foursome. If that foursome has the right people in the right positions, then I feel comfortable to proceed. That doesn't cover all the possible problems that could occur, but it's a start.

# 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.*



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

*The latest project is a 'rock' version of "SKYE BOAT SONG" (1966 Glen Ingram hit version). The final music track is done and now it is time to really practice the vocal. We are looking forward to the final release. It has been an interesting journey for non-producers to track what goes into making a SD recording. (See Page 46)*

# CALLING FOR LEVITY (PART 4)

Presented by Paul Preston

## WHO'S ON FIRST

In this series of articles spotlighting and encouraging light-hearted approaches to square dancing - I would like to celebrate the call "Who's On First". I'm with Cal Campbell on this one, who beat me to it in highlighting the call in the February 2021 issue of BTM. But please let me also enthuse about this call, that I so enjoyed as a boy - it has lurked in the shadows for many, many years and deserves more attention!

This call has many uses: as a drill to encourage dancers to work together; to highlight couple numbers; to present a very different dance action or to promote a feel of accomplishment. It can be 'fractionalised' with care for complex choreo and when presented in a light-hearted manner – for frivolity and allowing controlled chaos to ensue. Great for workshops, club nights and parties.

Who's On First must surely be the only call to be named after a comedy sketch! Bud Abbot and Lou Costello were having a frustrated conversation about the names of the players occupying each of the baseball bases at a game. Lou asked Bud a simple question: 'Who's on first base'?

Unbeknown to Lou, one of the players was actually nicknamed 'Who'. So, when Bud answers stating, 'Who's on first base', Lou takes the answer as a question and replies 'What are you asking me for?' So, Lou is none the wiser for asking - and so it continues with confusion snowballing as the sketch progresses.

The baseball bases 1-4 in the call 'Who's On First' are represented by our square dance couple number positions. As the dance action progresses, with our couples frequently changing couple numbers, it is easy for dancers to get confused as to which base (position) they are currently occupying – and easy to see the association with the Abbott and Costello sketch! View it here:

<https://www.youtube.com/watch?v=sShMA85pv8M>

The calls credentials:

- Dancers shout with excitement on completion!
- Inexperienced and young people love it!
- Dance action likened to musical chairs or Tetris. Vacated spaces have to be swiftly filled!
- Engenders panic and disorientation, adding to the fun.
- Maximum mental challenge; Minimal caller instruction!
- More versatile than it appears.
- Covid friendly

**How it's done:** See Cal's diagrams for a clearer understanding of the dance action.

Starts and finishes in a Static set. On the call 'Who's On First'; ('First' is taken to mean couple number 1), who will lead the action for the next 6 beats. Action: Couple 1 only will walk forward across the set to squeeze in between the opposite couple (like a Centres In) then do a U Turn Back.

This prompts/forces everyone else to swiftly move 1/8 of a squared set position to the right or left into the adjacent



Hold your nerve - it takes 6 times through for the set to get partners back (all in opposite positions) or 12 times through to be back home!

**Teaching tip 1:** For beginners (**or non-square dancers**)! perhaps put a marker/sticker on the floor denoting couple positions 1, 2, 3, 4 to minimise disorientation. For experienced, practiced dancers it takes c. 6 beats. (c.72 beats if called 12 times). For non-dancers it takes as long as it takes!

**Teaching tip 2:** Dancers should be told to remain alert and be proactive. As soon as the designated couple begin to move away from their squared set position into the centre (prior to their Centres In), the corners either side of the designated couple should begin their action and step into the vacated adjacent space. This will smooth out the action and help establish who's on next. Similarly, the opposite couple to the active couple should be ready to move to their corners space which will soon become available.

Due to disorientation, you may need to allow extra timing for dancers to respond to each part!

Not dancing due to Covid19? Tell the dancers to gather their family members (even non dancers), make a small space in their living room, put number markers on the floor, square up and get some (any) music on, all shout out the numbers as you go 1,2,3,4,1,2,3... until all are back where they started. Enjoy! No callers needed!

Paul Preston





# MODULE MANAGEMENT

# EQUIVALENTS

or, Some May Be More equal Than Others

In the July issue we began the first in a series based on “Choreographic Equivalents”.

This month’s group looks at equivalents for the movement **STAR THRU**.

All the modules that follow are from my files; some are original, some from other unknown choreographers.

As with all “modules”, callers must use judgement and caution. Analyse what the module does, the body flow, and the hand availability, **before and after** when deciding when to use an equivalent. While all equivalents will work, many will only have good use (hand availability and body flow before leading to the zero or equivalent) and correct flow and hand availability for the next movement) from specific formations. Prior awareness is necessary.

PLEASE NOTE: if there is any specific combination of calls that you are looking for equivalents for replacement, please send me a note and I can organize. The response to the equivalents to the combinations presented in the last issues has been quite amazing...many thanks for all the great comments - Barry

## STAR THRU EQUIVALENTS

- TOUCH 1/4. SCOOTBACK, MEN RUN.
- RIGHT & LEFT THRU, HALF SASHAY, TOUCH 1/4, MEN RUN.
- SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU.
- SWING THRU, MEN TRADE, MEN RUN, BEND THE LINE.
- RIGHT & LEFT THRU, FLUTTERWHEEL, SWEEP 1/4..
- RIGHT & LEFT THRU, HALF SASHAY, STAR THRU, CALIFORNIA TWIRL.
- SWING THRU, MEN RUN, LADIES TRADE, 1/2 TAG, BOX CIRCULATE, MEN RUN..*(note use “Split Circulate” if called from parallel waves or lines)*
- SWING THRU, MEN TRADE, LADIES U-TURN BACK, CAST OFF 3/4.
- HALF SASHAY, PASS THRU, PARTNER TRADE & TURN TO FACE
- SPIN THE TOP, MEN RUN, WHEEL & DEAL, RIGHT & LEFT THRU.
- PASS THRU, U-TURN BACK, STAR THRU, CALIFORNIA TWIRL.
- SWING THRU, SPIN THE TOP, PASS THRU, PARTNER TRADE.
- SWING THRU, MEN TRADE, SPIN THE TOP, LADIES TRADE (OW)
- BOX THE GNAT, SLIDE THRU, PARTNER TRADE

- DIXIE STYLE TO A WAVE,  
MEN TRADE,  
LEFT SWING THRU,  
LADIES RUN, WHEEL & DEAL.
- SPIN THE TOP, MEN RUN,  
1/2 TAG, TRADE &  
TURN TO FACE.
- 2 LADIES CHAIN,  
DIXIE STYLE TO A WAVE,  
STEP THRU, \*\*PARTNER TRADE.  
*\*\* Dancer anticipation to keep  
moving forward after the step thru  
occurs when they are facing other  
dancers. You may need to prompt  
"with the one beside you" for the  
partner trade a couple of times.*
- RIGHT & LEFT THRU,  
SWING THRU, MEN TRADE,  
MEN RUN, WHEEL & DEAL,  
SWEEP 1/4.

### **PLUS**

- HALF SASHAY, PASS THRU,  
PARTNER TRADE & ROLL.
- PASS THRU, CHASE RIGHT,  
SINGLE HINGE, LADIES TRADE,  
RECYCLE.
- RIGHT & LEFT THRU,  
DIXIE STYLE TO A WAVE,  
TRADE THE WAVE,  
SWING THRU 1 & 1/2.
- SWING THRU, LADIES FOLD,  
PEEL THE TOP,  
RIGHT & LEFT THRU.
- REVERSE SINGLE CIRCLE TO A  
(*left hand*) WAVE,  
LADIES TRADE,  
LEFT SWING THRU, MEN RUN,  
BEND THE LINE, PASS THRU,  
U-TURN BACK.
- REVERSE SINGLE CIRCLE TO A  
(LEFT HAND WAVE) WAVE,  
TRADE THE WAVE, MEN RUN,  
WHEEL & DEAL, SWEEP 1/4.
- FLUTTERWHEEL, SWEEP 1/4,  
SINGLE CIRCLE TO A WAVE,  
CENTRES TRADE, SWING THRU  
(OW)
- DO THE CENTRES PART OF  
LOAD THE BOAT,  
PARTNER TRADE,  
BOX THE GNAT (R hands joined)
- TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, TRADE THE WAVE,  
MEN TRADE, MEN RUN,  
LADIES CROSS RUN,  
BEND THE LINE.
- SPIN THE TOP, MEN RUN,  
LADIES HINGE, (*pt to pt diamonds*)  
DIAMOND CIRCULATE,  
FLIP THE DIAMOND, RECYCLE.
- PASS THRU, LEFT CHASE,  
LEFT HINGE, STEP THRU,  
PARTNER TRADE. *\*\* see note on  
partner trade after a step thru*
- SWING THRU DOUBLE,  
LINEAR CYCLE
- TOUCH 1/4 & ROLL, TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, SCOOTBACK,  
CENTRES SCOOTBACK,  
FAN THE TOP (OW)
- TOUCH 1/4,  
FOLLOW YOUR NEIGHBOUR &  
SPREAD, FAN THE TOP,  
TRADE THE WAVE, MEN RUN,  
WHEEL & DEAL, BOX THE GNAT  
(R hands joined)

The next one is an equivalent to STAR THRU when called from normal lines:

- 1/2 SQUARE THRU, TRADE BY,  
RIGHT & LEFT THRU,  
VEER LEFT,  
COUPLES CIRCULATE,  
FERRIS WHEEL,  
CENTRES PASS THRU.

# RESOLVING A TWO COUPLE BOX

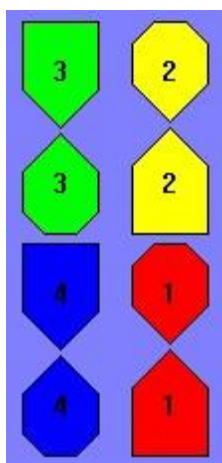
By Bruce Holmes

Last month I talked about using Acey Deucey to pair couples up. Get one couple paired up, put it in a Two-Faced Line facing out (a leader) and call Acey Deucey. Everyone will end up paired.

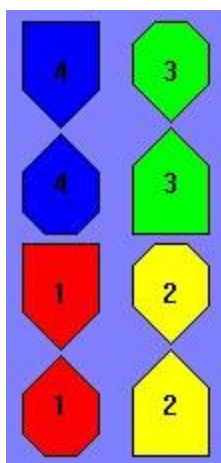
What follows is a resolve I do every night I'm calling. Get everyone paired up in Two-Faced Lines and then call Wheel & Deal or Ferris Wheel ... Pass Through or something to get everyone into the Eight Chain Thru formation. Where's your Primary Couple? And who is the other couple on their end of the square. If you realize it's your Secondary Couple, you've got your answer. If it's not, it's your Right-Hand Couple. (In a normal square it cannot be your Opposite Couple. I hope by now you understand why.)

The goal is to be able to call a Right & Left Grand from the box. Getting there is fairly simple. Here is the final position, one for when dealing with your Secondary Couple and one for your Right-Hand Couple. Couple #1 is your Primary Couple.

Secondary Couple



Right-Hand Couple



In both cases you have each couple nose to nose, the boys are facing counterclockwise, and the couples are in sequence. But a less complex way to think of it is, **within this group of four** where is the Primary boy? When dealing with the Secondary Couple the Primary boy needs to be in the lower right position (at least in the images we'll be using). When dealing with the Right-Hand Couple the Primary boy needs to be in the upper left position. And he must be facing his partner. That's all you need to know. Study these images using everything you know about Right and Left Grand and about Sequence until you totally get the why of it.

So how do you get there from couples facing couples in an Eight Chain Thru formation? The first thing I do is get everyone facing their partner. Either Flutterwheel or Reverse Flutterwheel will do that. And either one will work, so I just spit something out. That gives me time to figure out my next move. The key to that decision is **not** considering all the possible calls in your arsenal. All you need is either Half Sashay or Box The Gnat.

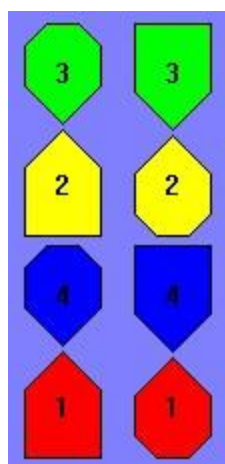


That's the only even slightly difficult choice you have to make. I'm going to show you the eight possible ways this can happen. There are three columns below. The first column is one of the four possible starting position. The second column I'm going to arbitrarily stick in a Flutterwheel or Reverse Flutterwheel. The third column is your problem solution. I suggest you cover it with a piece of paper and come up with your own answer. The point of this is not to have you memorize the eight different examples, but to be able to make the simple decision at the end. How do you get the primary guy where you want him?

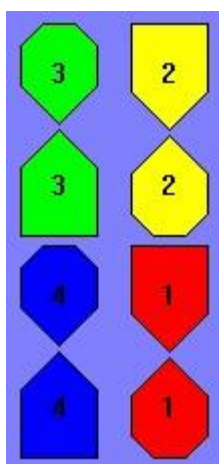
(After you've gone through the puzzles once, try switching your orientation. Imagine your Primary Couple is #3. Who then is your Secondary? While only focusing on the top half of the image, solve all the questions again.)

### Working with the Secondary Couple:

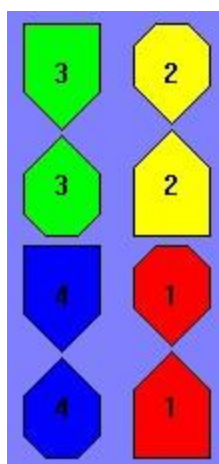
**Start**



**Flutterwheel**

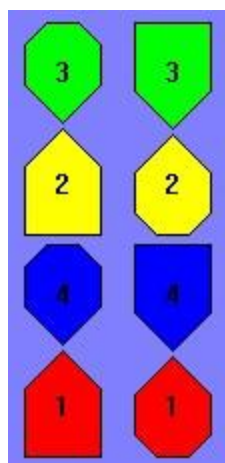


**Box The Gnat**

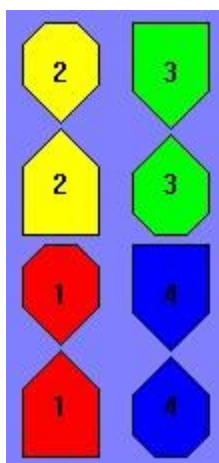


Ready for RLG

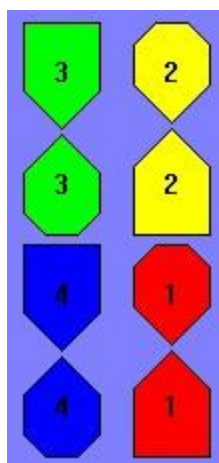
**Start**



**Reverse Flutterwheel**

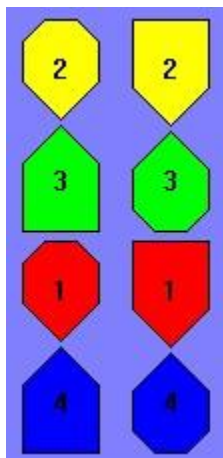


**Half Sashay**

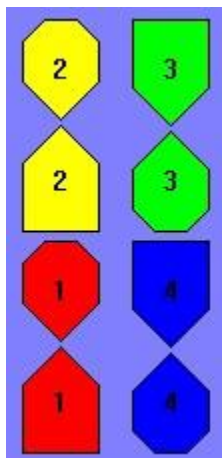


Ready for RLG

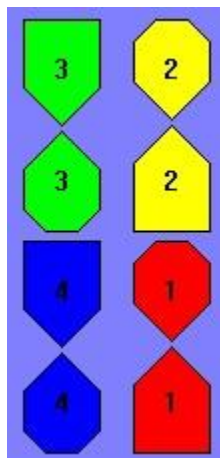
**Start**



**Flutterwheel**

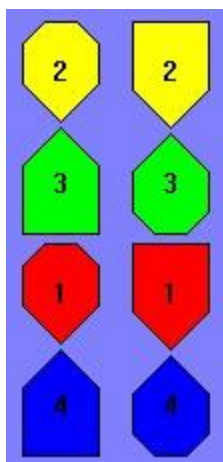


**Half Sashay**

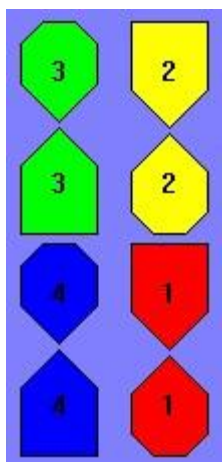


Ready for RLG

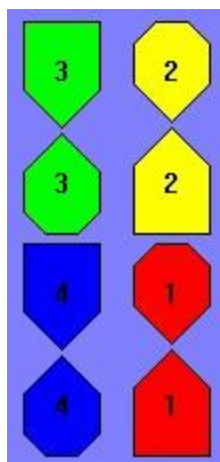
**Start**



**Reverse Flutterwheel**



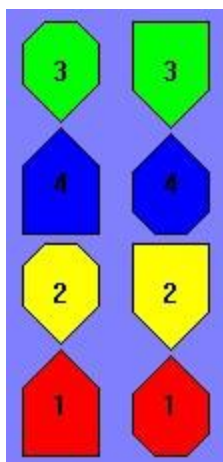
**Box The Gnat**



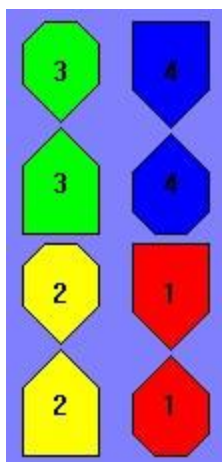
Ready for RLG

The next examples are with the Right-Hand Couple:

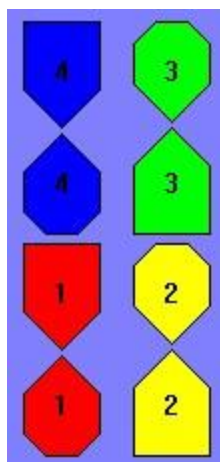
**Start**



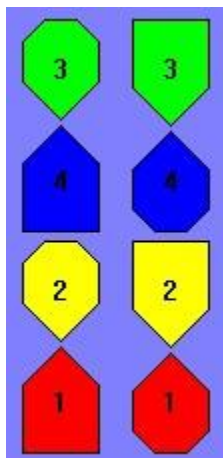
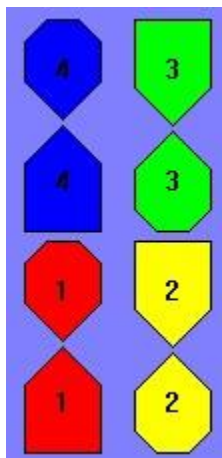
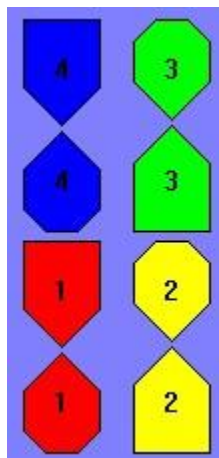
**Flutterwheel**



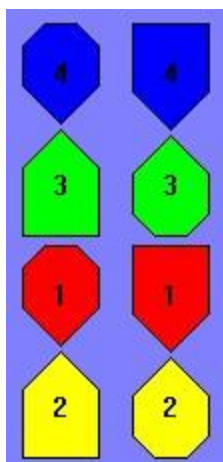
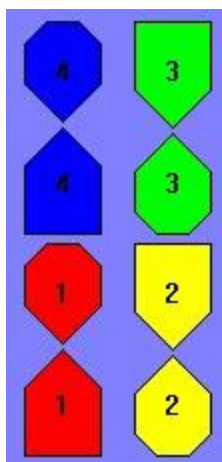
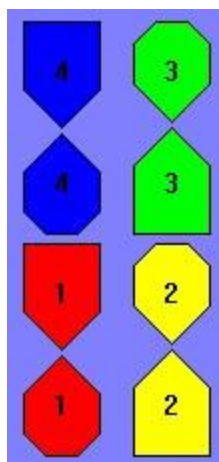
**Half Sashay**



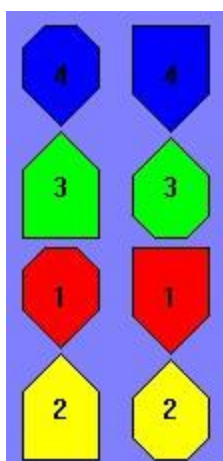
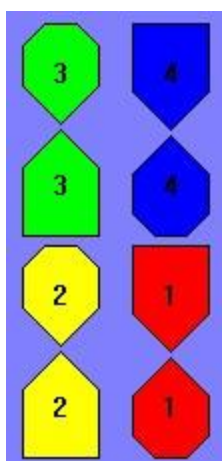
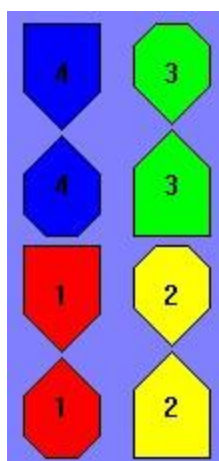
Ready for RLG

**Start****Reverse Flutterwheel****Box The Gnat**

Ready for RLG

**Start****Flutterwheel****Box The Gnat**

Ready for RLG

**Start****Reverse Flutterwheel****Half Sashay**

Ready for RLG

Well now, wouldn't the dancers get bored if this is all you did? Totally! But "Half Sashay ... Right and Left Grand" once in a while is delightful because it's so unexpected. And it's so easy to call. Have fun.

Bruce Holmes, author of *Becoming A Square Dance Caller*, 3<sup>rd</sup> Edition ([See ad in this edition of Behind the Mike.](#))



**Arachnoleptic Fit** (n.): The frantic dance performed just after you've accidentally walked through a spider web.

**Abdicate**, v. To give up all hope of ever having a flat stomach.

**Atom Bomb** : An invention to end all inventions.

**Balderdash**, n. A rapidly receding hairline.

**Beelzebug** (n.): Satan in the form of a mosquito, that gets into your bedroom at three in the morning and cannot be cast out.

**Bozone** (n.): The substance surrounding stupid people that stops bright ideas from penetrating. The bozone layer unfortunately, shows little sign of breaking down in the near future

**Cashtration** (n.): The act of buying a house, which renders the subject financially impotent for an indefinite period of time.

**Caterpallor** (n.): The colour you turn after finding half a worm in the fruit you're eating.

**Committee**: Individuals who can do nothing individually and sit to decide that nothing can be done together.

**Decafalon** (n.): The gruelling event of getting through the day consuming only things that are good for you.

**Dopeler Effect**: The tendency of stupid ideas to seem smarter when they come at you rapidly.

**Etc**: A sign to make others believe that you know more than you actually do

**Experience**: The name men give to their mistakes.

**Flabbergasted**, adj. Appalled by discovering how much weight one has gained.

**Foreploy**: Any misrepresentation about yourself for the purpose of getting laid.

**Frisbeetarianism**, n. The belief that, after death, the soul flies up onto the roof and gets stuck there.

**Gargoyle**, n. Olive-flavoured mouthwash.

**Giraffiti**: Vandalism spray-painted very, very high

**Glibido**: All talk and no action.

**Ignoramus**: A person who is both stupid and an asshole.

**Inoculatte**: To take coffee intravenously when you are running late

**Intaxication**: Euphoria at getting a tax refund, which lasts until you realize it was your money to start with.

**Karmageddon**: It's like, when everybody is sending off all these really bad vibes, right? And then, like, the Earth explodes and it's like, a serious bummer.

**Lecture** : An art of transferring information from the notes of the lecturer to the notes of the students without passing through the minds of either.

**Negligent**, adj.. Absentmindedly answering the door when wearing only a nightgown.

**Opportunist** : A person who starts taking bath if he accidentally falls into a river.

**Osteopornosis**: A degenerate disease.

**Philosopher**: A fool who torments himself during life, to be spoken of when dead.

**Pokemon**, n. A Rastafarian proctologist.



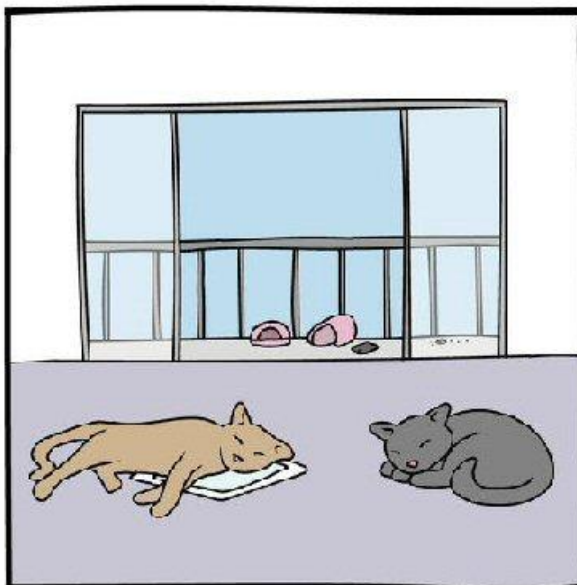
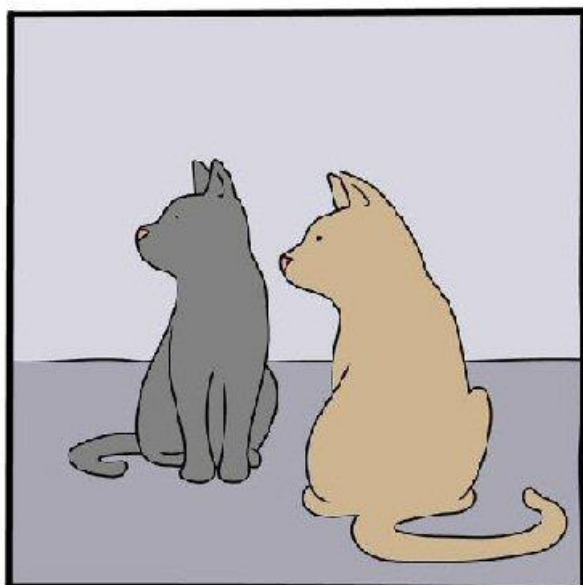
**Rectitude**, n. The formal, dignified bearing adopted by proctologists.

**Reintarnation**: Coming back to life as a hillbilly.

**Sarchasm**: The gulf between the author of sarcastic wit and the person who doesn't get it.

**Testicle** n. A humorous question on an exam.

1. Give a man a match, and he'll be warm for a minute, but set him on fire, and he'll be warm for the rest of his life.
2. The real trouble with reality is that there's no background music.
3. Going to church doesn't make you a Christian any more than standing in a garage makes you a car.
4. SIGN - House Guarded By Shotgun 3 Days A Week. Guess Which Days.
5. Everyone is entitled to be stupid, but some abuse the privilege.
6. War doesn't determine who's right. War determines who's left.



# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Allemander:** *Our club has a fun night in preparation for a new learners' class coming up soon, and we are looking for a new way to get people interested in Square Dancing. How can we entice perfect strangers to come out and try Square Dancing, especially given our problems over the last two years?*

*Puzzled in Perth*

**Dear Puzzled:** Firstly, Dr. Allemander would like to remind you that nobody is perfect, not even a stranger.

Secondly, Dr. Allemander suggests inviting prospective new dancers the same way that professional salesmen and women entice people to hear their pitch on a vacation resort or a time-sharing travel plan - offer them some fabulous prizes that will really pique their interest and draw them in.

For example, you could send a letter such as:

"Dear ..... Our computer has randomly selected your name from among thousands of persons to receive a wonderful prize from one of the lists below. While you have won a prize, however you and your partner must be in attendance in order to claim that special prize. The possible prizes are as follows:

## CATEGORY A:

\$5000.00 in cash  
Sydney Harbour cruise  
Luna Park entry  
Ferris Wheel

## CATEGORY B:

Mercedes Benz Convertible  
Motorcycle  
Linear Cycle

## CATEGORY C:

96-inch TV  
Diamond Ring  
Alamo Ring

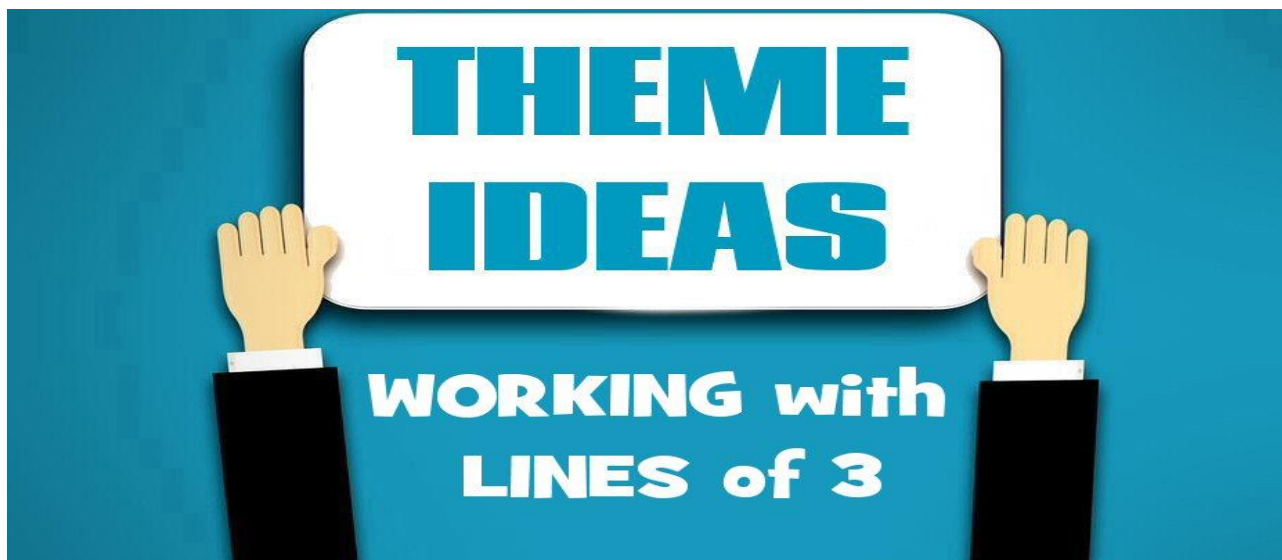
Of course, we Square Dancers already know which prizes they will win, don't we?

*Dr. A.L. (Lefty) Allemander, PhD., Dip SD, E.A.E. gives advice to the dancelorn in this space on a regular basis. If you have not won any prizes lately, write and tell him your troubles in care of this magazine. The good Doctor also notes that the major prize for everyone at the moment is a healthy life, so go out there and get vaccinated in order to protect yourself, your family, and square dancers everywhere.*

*(Barry's note: Glenn originally penned this humorous column for the Northeast Dancer Magazine for many years.*

*He is still actively involved in Square Dancing today. While a few of his original columns were based on observations from his local area in New England, the vast majority have a universality that still works today. Some have been updated to reflect ideas and concepts that have changed with the years and at times additions have been made that reflect my own sense of humour.*

*Many thanks to everyone who have sent comments regarding this unique fun column. I know Glenn enjoyed writing these and appreciates that they still have an audience)*



The use of this concept goes back over 60 years. Easy to move the dancers in to position and a lot of variety in the material available.

In the modules below (all from my files) I have added the note for the Side Men to turn the ladies after a Head ladies chain 3/4. While it is not necessary to give this prompt, it does help when dealing with dancers unaccustomed to different uses of standard choreography. While I am not one for using 'forward and back' within regular choreography (overuse has killed the dancing concept of this), I do think it is a good idea when using lines of 3. Not only does it feel good, but it also allows all to see the formation.

**Note 1:** While I have used the Head ladies as the actives in the modules, for the best responses from the dancers, give everyone the opportunity to be involved in the start action by alternating Heads and Sides.

**Note 2:** While it is a great choreographic arrangement, it is perceived as a gimmick concept, and thus the use of these should be limited to just 3 or 4 modules/ideas within a single tip on a given night. Gimmicks are great, but can outstay their welcome very easily if over-used

### **LINES OF 3**

SIDE LADIES CHAIN,  
HEAD LADIES CHAIN 3/4,  
SIDE MEN TURN HER & 1/2 SASHAY,  
LINES OF 3 FORWARD & BACK,  
HEAD MEN DO SA DO,  
LINES PASS THRU,  
SIDE MEN U TURN BACK,  
MAKE A WAVE OF 3,  
SPIN CHAIN THRU,  
HEAD MAN PASS THRU &  
TURN 1/4 RIGHT,  
THEN GO AROUND 3 &  
HOP ON THE END OF THE WAVE,  
ALL RECYCLE, ALLEMANDE LEFT.

HEAD LADIES CHAIN 3/4,  
SIDE MEN TURN HER,  
LINES OF 3 FORWARD & BACK,  
MEN WITH A LADY ON THE RIGHT  
HALF SASHAY,  
TWO & FOUR LADIES CHAIN 3/4,  
HEAD MEN TURN HER &  
ALL CIRCLE LEFT,  
THOSE WHO CAN – ALLEMANDE  
LEFT, OTHERS ROLLWAY...  
RIGHT & LEFT GRAND.

HEAD LADIES CHAIN 3/4,  
SIDE MEN TURN HER & 1/2 SASHAY,  
LINES OF 3 FORWARD & BACK,  
LONESOME MAN LEAD RIGHT RIGHT,

CIRCLE TO A LINE (*Head men break*),  
SLIDE THRU, SPIN THE TOP,  
SPIN IT AGAIN, 8 CHAIN ONE,  
ALLEMANDE LEFT.

HEAD LADIES CHAIN,  
HEAD LADIES CHAIN 3/4,  
SIDE MEN TURN HER & ROLLAWAY,  
LINES OF 3 FORWARD & BACK,  
DO SA DO TO A 6 HAND WAVE,  
SWING THRU, SPIN THE TOP,  
JUST THE CENTRE LADIES WALK  
AHEAD, ALLEMANDE LEFT.

HEAD LADIES CHAIN 3/4,  
SIDE MEN TURN HER & ROLLAWAY,  
LINE OF 3 FORWARD & BACK,  
DO SA DO, SWING THRU,  
MEN RUN RIGHT,  
LINE OF 3 - WHEEL & DEAL (2 x 1),  
LONESOME MEN PASS THRU & TURN  
LEFT AROUND TWO TO A LINE :  
**ZERO LINE**

HEADS LADIES CHAIN 3/4,  
SIDE MEN TURN HER & 1/2 SASHAY,  
LADIES ONLY SPIN THE TOP,  
SPIN THE TOP AGAIN,  
STEP THRU & MAKE A 3 HAND WAVE,  
LADIES TRADE, ALLEMANDE LEFT.

HEADS RIGHT & LEFT THRU,  
HEAD LADIES CHAIN 3/4,  
SIDE MEN TURN HER,  
LINE OF 3 PASS THRU,  
SIDE MEN RUN RIGHT ,  
LADIES TRADE,  
SIDE MEN TOUCH 1/4, EXTEND,  
LADIES TOUCH 1/4, ALL CIRCULATE,  
MEN (*Diagonal*) DOUBLE PASS THRU,  
LADIES RUN,  
CENTRES BOX CIRCULATE,  
4 MEN RUN,  
REVERSE THE FLUTTER,  
SQUARE THRU 3/4, TRADE BY : **CB**  
**(exact).**

HEAD LADIES CHAIN 3/4,  
SIDE MEN TURN HER & 1/2 SASHAY,  
LINE OF 3 PASS THRU,  
LADIES TRADE,  
SIDE MEN RUN RIGHT,  
ALL CIRCLE LEFT,  
LADIES SQUARE THRU, TOUCH 1/4,  
MEN TRADE, TURN THRU,  
ALLEMANDE LEFT.

HEADS RIGHT & LEFT THRU,  
HEAD LADIES CHAIN 3/4,  
SIDE MEN TURN HER,  
LINES PASS THRU, U-TURN BACK,  
HEAD MEN PASS THRU &  
TURN RIGHT, **AND THEN**  
GO AROUND ONE TO A LINE,  
ALL PASS THRU, LADIES FOLD,  
TOUCH 1/4, ALL 8 CIRCULATE,  
RECYCLE, PASS TO THE CENTRE,  
RIGHT & LEFT THRU, PASS THRU  
:**CB**

HEAD LADIES CHAIN 3/4,  
SIDE MEN TURN HER,  
LINES PASS THRU,  
THOSE MEN RUN RIGHT (*OW of 3*),  
SPIN CHAIN THRU,  
LONESOME MEN PASS THRU &  
TURN RIGHT, GO AROUND 3 **AND**  
HOOK ON TO THE WAVE,  
ALL 8 CIRCULATE, LADIES TRADE,  
SWING THRU, RIGHT & LEFT  
GRAND.

FOUR LADIES CHAIN,  
HEAD LADIES CHAIN 3/4,  
SIDE MEN TURN HER,  
LINES PASS THRU,  
CENTRE LADIES U-TURN BACK,  
SWING THRU,  
CENTRE LADIES CHAIN 3/4,  
SIDES U-TURN BACK,  
THEN LEAD RIGHT,  
ALLEMANDE LEFT : **CB**



# +Plus Program

This month we feature some more “Tip Starter” modules as well as some general routines.

SIDES 1/2 SASHAY,  
HEADS STAR THRU, PASS THRU,  
SWING THRU, TRADE THE WAVE,  
ENDS CIRCULATE & FACE IN,  
CENTRES BOX CIRCULATE 1 & 1/2,  
DIAMOND CIRCULATE,  
FLIP THE DIAMOND, SWING THRU,  
EXTEND, SWING THRU,  
MEN CIRCULATE,  
EXPLODE THE WAVE,  
WHEEL & DEAL,  
RIGHT & LEFT THRU, STAR THRU:  
HOME

HEADS RIGHT & LEFT THRU,  
1/2 SASHAY,  
SIDES PASS THE OCEAN,  
LADIES RUN, WHEEL & DEAL,  
DOUBLE PASS THRU,  
MEN TURN 1/4 RIGHT,  
ALL CIRCULATE **BUT** LADIES GO  
TWICE, LADIES PEEL OFF,  
ALL DO YOUR PART: WHILE LADIES  
WHEEL & DEAL, MEN TAG THE LINE,  
LADIES SQUARE THRU,  
HEAD MEN U-TURN BACK & STEP  
FORWARD & TOUCH 1/4,  
LADIES SPLIT THE MEN  
SEPARATE AROUND ONE TO A LINE,  
LADIES PASS THRU,  
MEN CIRCULATE,  
LADIES TRADE & ROLL,  
MEN FACE OUT, STAR THRU,  
ALL CIRCULATE 1 & 1/2,  
BEND THE LINE: **HOME**.

SIDES RIGHT & LEFT THRU,  
HEADS STAR THRU & SPREAD,  
TOUCH 1/4 & JUST SIDE MEN ROLL,  
ALL TRIPLE SCOOT,

LADIES (*diagonal*) DOUBLE PASS  
THRU, LADIES PEEL OFF,  
SIDE MEN CLOVERLEAF,  
4 MEN TOUCH 1/4,  
LADIES DO YOUR PART- FERRIS  
WHEEL, WHILE SIDE MEN RUN,  
MEN BEND THE LINE,  
LADIES TURN THRU, STAR THRU,  
PROMENADE.

HEAD LADIES CHAIN,  
HEADS STAR THRU, PASS THRU,  
TOUCH 1/4, CENTRES SCOOTBACK,  
CENTRES TRADE, CENTRES RUN,  
BEND THE LINE, PASS THRU,  
BEND THE LINE,  
LADIES PASS THE OCEAN,  
SIDE LADIES TRADE & RUN,  
MEN TOUCH 1/4,  
COLUMN OF 6 COORDINATE (*men  
move up as usual*),  
SIDE LADIES EXTEND TO A 2 FACED  
LINE, COUPLES CIRCULATE,  
BEND THE LINE & ROLL,  
LADIES PEEL OFF,  
RIGHT & LEFT GRAND.

**CB:** SWING THRU, SINGLE HINGE,  
FOLLOW YOUR NEIGHBOUR,  
MEN CROSS RUN,  
RELAY THE DEUCY, SWING THRU,  
RECYCLE (CB (*rot ½*))

**CB:** SPIN THE TOP, MEN RUN,  
CROSSFIRE,  
SPLIT CIRCUALATE 1 & 1/2,  
LADIES CAST OFF 3/4,  
THEN LADIES U-TURN BACK,  
ALLEMANDE LEFT..

More next month,

## I DON'T WANT IT BOTH WAYS

(A Reply by David Cox to Cal Campbell's article, 'You Can't Have It Both Ways.')

Before reading my comments, you might like to reread Cal's article from the October issue of BTM. I found Cal's article very interesting, and, while it may be valid regarding MWSD in the USA but, upon reflection, I don't think it is valid in Australia.

It is difficult to attract new dancers to the activity. In general, I feel that dancers gravitate towards callers who are of a similar age group. This has been the case for me. When I was in my 20's I attracted young dancers. In my 40's I attracted middle-aged people. Now that I'm retired, I attract other people who are retired (*I noticed that you did not say 'old' - Barry*).

When I first started to call in 1976, I was one of the youngest callers in Australia. Now, 45 years later, I am still one of the younger callers in Australia. I think a detraction for potential new dancers is the age of SD callers. When I started to dance MWSD was, primarily, a family activity. I see it now as an activity for the more elderly.

If we accept that as being generally true, some of the factors that make it difficult to attract new people to the activity is that in the age-group who are now our target, there are health and mobility issues that make physical activity unattractive. Elderly people don't want to be going out at night for a number of factors. In addition, it is so much easier to entertain yourself at home at night than it was 50 years ago.

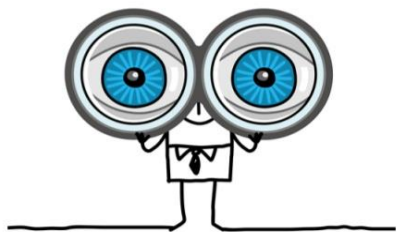
Fun can mean different things to different people. I know that people don't really attend my dances to 'dance'...they attend to have fun. One of the keys to being a successful caller is being able to give dancers a level of complexity/challenge that will be enjoyable.

If you think about jigsaw puzzles, how many of us would want to complete puzzles that only had 12 large pieces? There would be no challenge. The fun of a jigsaw is being challenged and being successful. MWSD is the same...dancers want sociability, physical exercise, mental challenge, and some success.

Call wrote that most people wouldn't get into MWSD if they knew, beforehand, how much information had to be memorized. I don't believe data would support that. People love mental challenge (stimulation) and an 'appropriate' amount of complexity. In Australia hundreds of people pay hundreds of dollars to attend Bridge lessons, knowing beforehand, that Bridge is a very complex game. As an aside, Bridge and MWSD share one very important attribute...they are both a language. When you learn Bridge you learn how to speak a different language. It is the same with MWSD...it is a language.

So, Cal was writing about what should we do in our learner classes to keep the people that come. His contention is that keeping it simple is the key to success. As a new dancer I would have lost interest quickly if it had been too simple. Even now, I find I become mentally tired/bored very quickly if the calling is predictable. If the calling is interesting and makes me think I rarely ever become physically tired.

## LET'S EXPLORE!



## DIRECTIONAL SYMMETRY

Presented by Mel Wilkerson

***Directional Symmetry*** – often called opposite hand symmetry, is essentially using a mirrored left and right version of a same sequence module where the ending finish is normal. The use of directional Symmetry can add an interesting aspect and welcome variety to your calling by simply applying the known (for both the callers and the dancers) sequences and flows from another direction.

When Directional Symmetry is used properly, it creates not only a feeling of balance and variety, but also a feeling of really using the floor, mixing well, dancing, changing directions, and going everywhere. By alternating both left and right modules in a contrasting manner, this concept can give the dancers more of a 'sense of wonder' at how everything works

**Directional symmetry** is used to create a balance by equalizing clockwise rotation with counter clockwise rotation or the right-handed motion with left-handed motion. Dancers perceive movement to the right and to the left as well as emphasis on the right versus left hand. For most dancers and Callers, many symmetry aspects have already been introduced so the concept is not new.

Examples include directional opposites or defined "Reverse calls" or specific standard "left" such as

- Flutterwheel and Reverse Flutterwheel,
- Swing Thru and Left Swing Thru.
- Square Thru and Left Square Thru

- Wheel Around and Reverse Wheel Around

Callers use these "defined" symmetry calls as complimentary calls in a flowing manner to employ both directions within a choreographic sequence and thereby create a pleasing balanced effect. What is often overlooked however, is expanding that symmetry use to the rest of what you already know

It is also important to note that the basics of directional symmetry is not just doing everything left-handed or from a half sashayed position. It is a complimentary addition to smooth flowing choreography approached from the "opposite direction"

A final note before presenting some choreographic symmetry modules: It is very important to understand exactly what the "**Left**" modifier means to choreography especially in relation to directional symmetry.

The modifier "Left" applies to calls and interchanges Right with Left and, if also applicable, clockwise and counter clockwise. **HOWEVER:** Left should only be used to modify calls where a right-hand turn or right-shoulder pass is clearly part of the definition. At basic and

mainstream and plus, the Left modifier should **NOT** be used with movements that have specific gender assigned roles as part of the definition such as Right And Left Thru, Start Thru, Slide Thru Etc or movements that have specifically defined end formations or turning actions to which such a modifier would not apply such as Pass The Ocean.

The Left modifier is usually used with calls that start with one of the following:

- Right Pull By (e.g., Left Square Thru)
- A Pass Thru or passing action (e.g., Left Dosado, Left Pass Thru)
- Tag The Line (e.g., Left Tag The Line, Left Half Tag, Left 3/4 Tag),
- Right Arm Turn movements (e.g., Left Swing Thru, Left Turn Thru)
- Facing dancer touch or turn movements (e.g., step to a left-hand wave, or Left Touch 1/4)

<b>CORNER BOX TO CORNER BOX MODULES – SYMMETRY EXAMPLES</b>	
SWING THRU MEN RUN FERRIS WHEEL CENTERS PASS THRU	LEFT SWING THRU LADIES RUN FERRIS WHEEL CENTERS PASS THRU
TOUCH 1/4 SCOOT BACK MEN RUN PASS THRU BEND THE LINE STAR THRU	LEFT TOUCH 1/4 SCOOT BACK LADIES RUN PASS THRU BEND THE LINE STAR THRU
VEER LEFT COUPLES CIRCULATE TWICE 1/2 TAG THE LINE SPLIT CIRCULATE MEN RUN REVERSE FLUTTER WHEEL SLIDE THRU	VEER RIGHT COUPLES CIRCULATE TWICE LEFT 1/2 TAG SPLIT CIRCULATE LADIES RUN FLUTTERWHEEL SLIDE THRU
SWING THRU SINGLE HINGE EXTEND MEN FACE RIGHT LADIES SWING THRU & CAST OFF 3/4 MEN CIRCULATE ALL WHEEL & DEAL	LEFT SWING THRU SINGLE HINGE EXTEND LADIES FACE LEFT MEN LEFT SWING THRU & CAST OFF 3/4 LADIES CIRCULATE WHEEL AND DEAL
<b>PARTNER LINE TO PARTNER LINE MODULES – SYMMETRY EXAMPLES</b>	
SLIDE THRU SQUARE THRU 3 TRADE BY SQUARE THRU 3 TRADE BY FLUTTERWHEEL & SWEEP 1/4	SLIDE THRU LEFT SQUARE THRU 3 TRADE BY LEFT SQUARE THRU 3 TRADE BY REVERSE FLUTTERWHEEL & SWEEP 1/4



PASS THRU MEN RUN SPLIT CIRCULATE MEN RUN REVERSE FLUTTERWHEEL	PASS THRU LADIES RUN SPLIT CIRCULATE LADIES RUN FLUTTERWHEEL
PASS THRU MEN RUN SWING THRU CIRCULATE ENDS TRADE MEN RUN	PASS THRU LADIES RUN LEFT SWING THRU CIRCULATE ENDS TRADE LADIES RUN
SLIDE THRU SWING THRU LADIES TRADE LADIES RUN COUPLES CIRCULATE BEND THE LINE	SLIDE THRU LEFT SWING THRU MEN TRADE LADIES RUN COUPLES CIRCULATE BEND THE LINE
SLIDE THRU STEP TO A WAVE MEN TRADE SPLIT CIRCULATE CENTERS TRADE MEN RUN	SLIDE THRU STEP TO A LEFT-HAND WAVE LADIES TRADE SPLIT CIRCULATE CENTERS TRADE LADIES RUN
PASS THRU MEN RUN SWING THRU TWICE MEN RUN	PASS THRU LADIES RUN LEFT SWING THRU TWICE LADIES RUN
SLIDE THRU SPIN CHAIN THRU SPIN CHAIN THRU ** MEN RUN COUPLES CIRCULATE BEND THE LINE RIGHT & LEFT THRU	SLIDE THRU LEFT SPIN CHAIN THRU ** SPIN CHAIN THRU LADIES RUN COUPLES CIRCULATE BEND THE LINE RIGHT & LEFT THRU
TOUCH 1/4 CIRCULATE TWICE MEN RUN TRADE BY 8 CHAIN 2 SLIDE THRU	LEFT TOUCH 1/4 CIRCULATE TWICE LADIES RUN TRADE BY EIGHT CHAIN TWO SLIDETHRU
DIXIE STYLE TO A WAVE MEN TRADE MEN RUN BEND THE LINE BOX THE GNAT	REVERSE DIXIE STYLE TO A WAVE LADIES TRADE LADIES RUN BEND THE LINE BOX THE GNAT
PASS THRU MEN RUN CENTERS CIRCULATE TWICE SWING THRU CENTERS CIRCULATE TWICE SWING THRU MEN RUN	PASS THRU LADIES RUN LEFT CENTERS CIRCULATE TWICE LEFT SWING THRU CENTERS CIRCULATE TWICE LEFT SWING THRU LADIES RUN

PASS THRU MEN RUN SCOOT BACK CENTERS SCOOT BACK SPLIT CIRCULATE CENTERS TRADE SPIN THE TOP RECYCLE	PASS THRU LADIES RUN SCOOT BACK CENTERS SCOOT BACK SPLIT CIRCULATE CENTERS TRADE SPIN THE TOP RECYCLE
PASS THRU HALF TAG SWING THRU SPLIT CIRCULATE MEN RUN	PASS THRU LEFT HALF TAG LEFT SWING THRU SPLIT CIRCULATE LADIES RUN
SLIDE THRU TOUCH 1/4 CENTERS TRADE SWING THRU SCOOT BACK MEN RUN	SLIDE THRU LEFT TOUCH 1/4 CENTERS TRADE LEFT SWING THRU SCOOT BACK LADIES RUN

**USING SYMMETRY IN MODULES ALSO GIVES VARIETY FOR CONVERSIONS AND RESOLUTIONS AS WELL**

<b>CORNER BOX TO PARTNER LINE – SYMMETRY EXAMPLES</b>	
SWING THRU MEN RUN MEN CIRCULATE WHEEL & DEAL STAR THRU	LEFT SWING THRU LADIES RUN LADIES CIRCULATE WHEEL & DEAL STAR THRU
STEP TO A WAVE LADIES CROSS RUN LADIES CIRCULATE MEN CROSS RUN LADIES TRADE RECYCLE SLIDE THRU	STEP TO A LEFT-HAND WAVE MEN CROSS RUN MEN CIRCULATE LADIES CROSS RUN MEN TRADE RECYCLE SLIDE THRU
SWING THRU SPIN CHAIN THRU RECYCLE SLIDE THRU	LEFT SWING THRU SPIN CHAIN THRU RECYCLE SLIDE THRU
SWING THRU LADIES CIRCULATE SPIN THE TOP RECYCLE REVERSE FLUTTER WHEEL	LEFT SWING THRU MEN CIRCULATE SPIN THE TOP RECYCLE FLUTTERWHEEL
TOUCH 1/4 CENTERS SCOOT BACK SPIN CHAIN THRU ENDS CIRCULATE TWICE SPLIT CIRCULATE MEN RUN	LEFT TOUCH 1/4 CENTERS SCOOT BACK SPIN CHAIN THRU ENDS CIRCULATE TWICE SPLIT CIRCULATE LADIES RUN
<b>PARTNER LINE TO CORNER BOX SYMMETRY EXAMPLES</b>	

TOUCH 1/4 CIRCULATE MEN RUN REVERSE FLUTTERWHEEL & SWEEP 1/4 SLIDE THRU	LEFT TOUCH 1/4 CIRCULATE LADIES RUN FLUTTERWHEEL & SWEEP 1/4 SLIDE THRU
SLIDE THRU SWING THRU LADIES CIRCULATE MEN RUN WHEEL & DEAL RIGHT & LEFT THRU	SLIDE THRU LEFT SWING THRU MEN CIRCULATE LADIES RUN WHEEL AND DEAL RIGHT AND LEFT THRU
SLIDE THRU STEP TO A WAVE MEN CIRCULATE ALL 8 CIRCULATE LADIES TRADE RECYCLE	SLIDE THRU STEP TO A LEFT-HAND WAVE LADIES CIRCULATE ALL 8 CIRCULATE MEN TRADE RECYCLE
SLIDE THRU STEP TO A WAVE LADIES CIRCULATE SWING THRU MEN CROSS RUN SWING THRU LADIES CROSS RUN LADIES TRADE RECYCLE 8 CHAIN 2	SLIDE THRU STEP TO A LEFT-HAND WAVE MEN CIRCULATE LEFT SWING THRU LADIES CROSS RUN LEFT SWING THRU MEN CROSS RUN MEN TRADE RECYCLE EIGHT CHAIN TWO

**Symmetry in modules can also work for resolutions to give a little theme variety**

<b>CORNER BOX TO RESOLVE – SYMMETRY EXAMPLES</b>	
SWING THRU MEN TRADE MEN RUN FERRIS WHEEL CENTERS SWING THRU OUTSIDES 1/2 SASHAY CENTERS STEP THRU RIGHT & LEFT GRAND	LEFT SWING THRU LADIES TRADE LADIES RUN FERRIS WHEEL CENTERS LEFT SWING THRU OUTSIDES HALF SASHAY CENTERS STEP THRU RIGHT & LEFT GRAND
SWING THRU MEN TRADE STEP THRU RIGHT & LEFT GRAND	LEFT SWING THRU LADIES TRADE STEP THRU RIGHT & LEFT GRAND
SWING THRU LADIES CIRCULATE MEN TRADE MEN RUN WRONG WAY PROMENADE	LEFT SWING THRU MEN CIRCULATE LADIES TRADE LADIES RUN PROMENADE
SWING THRU MEN TRADE EVERYBODY FOLD RIGHT ALLEMANDE LEFT	LEFT SWING THRU LADIES TRADE EVERYBODY FOLD LEFT ALLEMANDE LEFT

SWING THRU LADIES CIRCULATE MEN TRADE SCOOT BACK STEP THRU ALLEMANDE LEFT	LEFT SWING THRU MEN CIRCULATE LADIES TRADE SCOOT BACK STEP THRU ALLEMANDE LEFT
SWING THRU ALL 8 CIRCULATE (ANY NUMBER) MEN RUN WHEEL & DEAL ALLEMANDE LEFT	LEFT SWING THRU ALL 8 CIRCUALTE (ANY NUMBER) LADIES RUN WHEEL & DEAL ALLEMANDE LEFT
SQUARE THRU LADIES TRADE SWING THRU MEN TRADE CENTERS TRADE SPLIT CIRCULATE TWICE LADIES RUN SQUARE THRU 4 RIGHT AND LEFT GRAND	LEFT SQUARE THRU 4 MEN TRADE LEFT SWING THRU LADIES TRADE CENTERS TRADE SPLIT CIRCULATE TWICE MEN RUN SQUARE THRU RIGHT AND LEFT GRAND
SWING THRU TWICE SPLIT CIRCULATE ONCE CENTERS TRADE SPLIT CIRCULATE TWICE CENTERS TRADE SWING THRU SPLIT CIRCULATE 3 TIMES FACE RIGHT PASS THRU RIGHT AND LEFT GRAND	LEFT SWING THRU TWICE SPLIT CIRCULATE ONCE CENTERS TRADE SPLIT CIRCULATE TWICE CENTERS TRADE LEFT SWING THRU SPLIT CIRCULATE 3 TIMES FACE LEFT PASS THRU RIGHT AND LEFT GRAND
SWING THRU TWICE ALL 8 CIRCULATE SWING THRU MEN RUN VEER RIGHT TRADE BY ALLEMANDE LEFT	LEFT SWING THRU TWICE ALL 8 CIRCULATE LEFT SWING THRU LADIES RUN VEER LEFT TRADE BY ALLEMANDE LEFT
TOUCH 1/4 SPLIT CIRCULATE TWICE LADIES RUN SQUARE THRU 2 RIGHT AND LEFT GRAND	LEFT TOUCH 1/4 SPLIT CIRCULATE TWICE MEN RUN SQUARE THRU 2 RIGHT AND LEFT GRAND
SQUARE THRU 2 TAG THE LINE FACE RIGHT COUPLES CIRCULATE FERRIS WHEEL CENTERS SWING THRU CENTERS STEP THRU RIGHT AND LEFT GRAND	LEFT SQUARE THRU 2 LEFT TAG THE LINE FACE LEFT COUPLES CIRCULATE FERRIS WHEEL CENTERS LEFT SWING THRU CENTERS STEP THRU RIGHT AND LEFT GRAND



SWING THRU SPIN THE TOP RECYCLE REVERSE FLUTTERWHEEL PASS THRU PARTNER TRADE SLIDE THRU	LEFT SWING THRU SPIN THE TOP RECYCLE FLUTTERWHEEL PASS THRU PARTNER TRADE SLIDE THRU
SWING THRU MEN RUN TAG THE LINE FACE RIGHT WHEEL AND DEAL PASS THRU RIGHT AND LEFT GRAND	LEFT SWING THRU LADIES RUN LEFT TAG THE LINE FACE LEFT WHEEL AND DEAL PASS THRU RIGHT AND LEFT GRAND
<b>PARTNER LINE TO RESOLVE – SYMMETRY EXAMPLES</b>	
SQUARE THRU 2 CENTERS SWING THRU TRADE BY TOUCH 1/4 SPLIT CIRCULATE ALL CIRCULATE ONCE AND A LITTLE BIT MORE (to the partner) RIGHT AND LEFT GRAND	LEFT SQUARE THRU 2 CENTERS LEFT SWING THRU TRADE BY LEFT TOUCH 1/4 SPLIT CIRCULATE ALL CIRCULATE ONCE AND A LITTLE MORE (to the partner) RIGHT AND LEFT GRAND
FLUTTERWHEEL VEER LEFT COUPLES HINGE VEER RIGHT ALLEMANDE LEFT	REVERSE FLUTTERWHEEL VEER RIGHT COUPLES HINGE VEER LEFT ALLEMANDE LEFT
PASS THRU PARTNER TRADE REVERSE FLUTTERWHEEL <b>AND</b> SWEEP 1/4 HALF SASHAY RIGHT AND LEFT GRAND	PASS THRU PARTNER TRADE FLUTTERWHEEL <b>AND</b> SWEEP 1/4 REVERSE HALF SASHAY RIGHT AND LEFT GRAND
FLUTTERWHEEL PASS THRU HALF TAG SPLIT CIRCULATE SWING THRU SCOOT BACK STEP THRU ALLEMANDE LEFT	REVERSE FLUTTERWHEEL PASS THRU LEFT HALF TAG SPLIT CIRCULATE LEFT SWING THRU SCOOT BACK STEP THRU ALLEMANDE LEFT
TOUCH 1/4 CIRCULATE GIRLS RUN RIGHT AND LEFT GRAND	LEFT TOUCH 1/4 CIRCULATE BOYS RUN RIGHT AND LEFT GRAND

SLIDE THRU SWING THRU SPLIT CIRCULATE SWING THRU SPLIT CIRCULATE BOYS RUN SLIDE THRU STEP TO A WAVE GIRLS TRADE BOYS RUN PROMENADE	SLIDE THRU LEFT SWING THRU SPLIT CIRCULATE LEFT SWING THRU SPLIT CIRCULATE GIRLS RUN SLIDE THRU STEP TO A LEFT-HAND WAVE BOYS TRADE GIRLS RUN WRONG WAY PROMENADE
PASS THRU BOYS RUN GIRLS FOLD DOUBLE PASS THRU BOYS U-TURN BACK STAR THRU PROMENADE	PASS THRU GIRLS RUN BOYS FOLD DOUBLE PASS THRU GIRLS U-TURN BACK STAR THRU WRONG WAY PROMENADE
RIGHT AND LEFT THRU TOUCH 1/4 SPLIT CIRCULATE TWICE GIRLS RUN RIGHT AND LEFT GRAND	RIGHT AND LEFT THRU LEFT TOUCH 1/4 SPLIT CIRCULATE TWICE BOYS RUN RIGHT AND LEFT GRAND
RIGHT AND LEFT THRU PASS THRU BOYS RUN CENTERS TRADE SWING THRU GIRLS RUN SLIDE THRU ALLEMANDE LEFT	RIGHT AND LEFT THRU PASS THRU GIRLS RUN CENTERS TRADE LEFT SWING THRU BOYS RUN SLIDE THRU ALLEMANDE LEFT
PASS THRU WHEEL AROUND HALF SASHAY 1-1/2 BOYS STEP TO A WAVE SWING THRU EXTEND SWING THRU TWICE SPLIT CIRCULATE BOYS U-TURN BACK SQUARE THRU 4 RIGHT & LEFT GRAND	PASS THRU REVERSE WHEEL AROUND REVERSE HALF SASHAY 1-1/2 GIRLS STEP TO A LEFT-HAND WAVE LEFT SWING THRU EXTEND LEFT SWING THRU TWICE SPLIT CIRCULATE GIRLS U-TURN BACK SQUARE THRU 4 RIGHT & LEFT GRAND
TOUCH 1/4 SCOOT BACK TWICE BOYS RUN ALLEMANDE LEFT	LEFT TOUCH 1/4 SCOOT BACK TWICE GIRLS RUN ALLEMANDE LEFT
SLIDE THRU SWING THRU RECYCLE RIGHT & LEFT GRAND	SLIDE THRU LEFT SWING THRU RECYCLE RIGHT & LEFT GRAND

SPIN THE TOP SWING THRU SPIN CHAIN THRU GIRLS CIRCULATE BOYS RUN BEND THE LINE STAR THRU PASS THRU ALLEMANDE LEFT.	LEFT SPIN THE TOP LEFT SWING THRU SPIN CHAIN THRU BOYS CIRCULATE GIRLS RUN BEND THE LINE STAR THRU PASS THRU ALLEMANDE LEFT
SPIN THE TOP BOYS RUN COUPLES CIRCULATE TAG THE LINE CLOVERLEAF GIRLS PASS THRU STAR THRU PROMENADE	LEFT SPIN THE TOP GIRLS RUN COUPLES CIRCULATE LEFT TAG THE LINE CLOVERLEAF BOYS PASS THRU STAR THRU WRONG WAY PROMENADE
SPIN THE TOP SCOOT BACK GIRLS CIRCULATE SWING THRU BOYS RUN BEND THE LINE SQUARE THRU BUT ON THE 4 <sup>TH</sup> HAND ALLEMANDE LEFT	LEFT SPIN THE TOP SCOOT BACK BOYS CIRCULATE LEFT SWING THRU GIRLS RUN BEND THE LINE SQUARE THRU BUT ON THE 4 <sup>TH</sup> HAND ALLEMANDE LEFT
SLIDE THRU STEP TO A WAVE GIRLS CIRCULATE SWING THRU BOYS CIRCULATE SPIN THE TOP HINGE ALL 8 CIRCULATE BOYS RUN PASS THRU TRADE BY ALLEMANDE LEFT	SLIDE THRU STEP TO A LEFT-HAND WAVE BOYS CIRCULATE LEFT SWING THRU GIRLS CIRCULATE SPIN THE TOP HINGE CIRCULATE GIRLS RUN PASS THRU TRADE BY ALLEMANDE LEFT
TOUCH 1/4 CIRCULATE GIRLS RUN CENTERS SQUARE THRU 3 CENTERS IN CAST OFF 3/4 PASS THRU TAG THE LINE LEADERS TRADE PASS THRU RIGHT & LEFT GRAND.	LEFT TOUCH 1/4 CIRCULATE BOYS RUN CENTERS SQUARE THRU 3 CENTERS IN CAST OFF 3/4 PASS THRU TAG THE LINE LEADERS TRADE PASS THRU RIGHT & LEFT GRAND

PASS THRU AND PARTNER TRADE GIRLS WALK, BOYS DODGE HINGE BOYS TRADE LEFT SWING THRU GIRLS CROSS FOLD RIGHT AND LEFT GRAND	PASS THRU AND PARTNER TRADE BOYS WALK, GIRLS DODGE HINGE GIRLS TRADE SWING THRU BOYS CROSS FOLD RIGHT AND LEFT GRAND
PASS THRU ENDS CROSS FOLD SWING THRU GIRLS TRADE PASS THRU ENDS CROSS FOLD TOUCH A QUARTER GIRLS TRADE SPLIT CIRCULATE BOYS RUN WRONG WAY PROMENADE	PASS THRU ENDS CROSS FOLD LEFT SWING THRU BOYS TRADE PASS THRU ENDS CROSS FOLD LEFT TOUCH A QUARTER BOYS TRADE SPLIT CIRCULATE GIRLS RUN PROMENADE
PASS THRU ENDS FOLD SWING THRU GIRLS TRADE RECYCLE VEER LEFT BOYS FOLD RIGHT & LEFT GRAND	PASS THRU ENDS FOLD LEFT SWING THRU BOYS TRADE RECYCLE VEER RIGHT GIRLS FOLD RIGHT & LEFT GRAND

As with all Standard application Variations, or extended applications, a little goes a long way. Symmetry in this respect allows callers to use familiar patterns and sequences for the dancers to give a whole new flavour and feel to the dancers while not straying into the technically obscure application of a definition. From a Dancer's viewpoint, it is different but not difficult, but also clever, exciting and entertaining to dance – as long as it is not overused and abused.

MY DANCING STYLE IS SOMEWHERE  
BETWEEN "DOG BEING SHOCKED BY  
AN ELECTRIFIED FENCE" AND  
"SQUIRREL CROSSING THE ROAD"



# COMIC ART by Frank Grundeen

Originally published in SIO magazine



# SINGING CALL DIARY



## OCTOBER

Still pretty much the same as in August. Although I did manage to get my SqView up and running

The problem turned out to be a strange one indeed. I tried everything to no avail. I deleted the music files most recently added, but still had the same problem. I deleted all music files and just installed one -- same problem. I decided to check a number of music files that I was concerned about, so I used Windows Media Player. This would not run either, but a screen popped up noting that WMP could not operate due to the year being incorrect. I checked the date and for some reason it was June 21, 2064!! I have never seen this before, and time has always been correct (this time 9 hours out of kilter). I went in and set the correct time and date. WMP played fine. I then opened SqView and amazingly it worked!...how the date changed I have no idea. This was my regular SD laptop – only used for calling, and unused since June.

It is beyond my limited understanding of computer technology to explain this. While computers are supposed to be

logic based, they sure do some strangely illogical things at times.

Yesterday, I set the laptop up downstairs and hopefully will have some time to look at a vocal as soon as I have completed this issue of BTM. I had hoped to have it ready this month, but it looks like being the December issue before I can get it done.

If I am able to re-start our Monday dance on the 8<sup>th</sup>, I may be able to record it then, but, at the moment it looks as though our numbers may not be enough for the early return (weddings, vacations, retirement, non-vaccinated, etc., are playing havoc with our numbers). Our Thursday night group will not be starting until the end of November, due to same issues. Oh well, here's hoping!

There have been quite a few who have contacted me in regard to the pop song this SC is based on. You can view it on YouTube by searching Len Ingram Skye Boat Song. ([Glen Ingram and the High Five Skye Boat Song7 1 surround - YouTube](#))

Hopefully, next month will see more movement towards a release

Barry



# 1 Challenge

## GENERAL MODULES

A number of years ago, I ran a C1 class. It originally started as an A2 group, and continued for around 3 years, but in the end I made the decision, after discussions with the group, to take a step back and just concentrate on the Advanced program. I did enjoy calling C1, and the group enjoyed the extra stimulation.

However, the problem we had was a lack of continuity in that we had quite a number of dancers who were just not regular in attendance. There are always those who want to head north in the winter months; those who want to spend time just traveling; those who do not seem to like to go out when it is raining; and of course, those who just want to come whenever they feel like it. This made it difficult to actually get through the program. We seemed to get to a specific point in the program, and that is where we stayed.

In the end, I found that I was just not having that much fun, going over and over the same things for people who did not seem to want to commit themselves. We all can accept that some dancers will be away at certain times, but there comes a point when this group moves to the majority, making all others just mark time. In the end, we just went back to A2. The dancers in that group were, in the main, extremely competent dancers, and as long as I kept on providing the necessary mental stimulation, entertainment, excitement, all within a

good social atmosphere, everyone remained happy. This group continued for many years, with many of the original group still actively involved.

As my experience was mostly in teaching the program (everything is caller-run in Australia), I had very limited opportunities to call this program anywhere else. In fact, I think I only ever called 3 C1 dances....and these were in Germany and Sweden.

While I discovered many, wonderful and interesting concepts, and ideas within the program, I had little opportunity for use due to the predominant class factor. In a class situation, the first order is to teach, and use the list of calls, in order for those dancers to gain the skill set necessary to venture out to other groups. Of course, in Australia at that time there was only one other group, and it was located in another state!

I am predominantly a sight caller. My use of modules is limited. I always have notes with regard to positions, ideas, concepts, etc., for the calls. I was (at that time anyway) very competent at my job. I was able to retain lots of interesting ideas and use them at any time. My sight calling and resolution skills were a product of more than 40 years' experience at that time.

However, I did write some material, mostly for my own benefit, in creation of combinations, concepts, and gimmicks, that I could use, not necessarily as

written, but as memory joggers for such ideas. I think I only ever used a few of these routines as written, and that was for an overseas dance I called in Germany.

I always recorded my dances here in Sydney. I used to spend the next day transcribing on to paper the material that I had sighted the previous evening. I have only recently come across these modules and am presenting them for the interest of those involved in C1. Some I consider to be modules that are suitable

within a class framework, others within a general dance. The majority of the modules presented are from our regular class here in Sydney and are as I sighted them at the time. You will notice that not all calls from the program were used, as there were some that we never got to teach.

This first group are in in the 'tip starter's category/

*(It is obvious that these come from a live dance by me as you can note some of my regular resolves!!)*



HEADS SPLIT SQUARE CHAIN THE TOP,  
LADIES CHASE YOUR NEIGHBOUR,  
MEN TRADE, MEN PASS IN,  
LADIES ALTER THE WAVE,  
EXTEND, SIDES SWING,  
RIGHT & LEFT GRAND.

HEADS PROMENADE 3/4.  
SIDES RECYCLE,  
PING PONG CIRCULATE & ROLL,  
4 CENTRES HINGE,  
ALL 8 CIRCULATE 1 & 1/2,  
SIDES HINGE,  
BLOCK OF 6: WALK & DODGE,  
MEN FLIP THE DIAMOND.  
MEN LINEAR CYCLE,  
ALL PASS THRU – BACKWARDS,  
STAR THRU, PROMENADE.

HEAD LADIES CHAIN & 1/2 SASHAY,  
SIDES PROMENADE 1/2,  
SIDES STAR THRU & SPREAD,  
ALL TOUCH 1/4 & HEAD LADIES ROLL,  
TRIPLE SCOOT, SIDE MEN RUN,  
HEAD MEN WHEEL THRU,  
HEADS PASS THRU – BACKWARDS :  
**HOME**

SIDES 1/2 SASHAY, **HEADS LEFT**  
SPLIT SQUARE CHAIN THE TOP,  
CHASE YOUR NEIGHBOUR,  
LEFT 1/4 THRU,  
LEFT REMAKE THE WAVE,  
SLIP, SLIDE & CROSS,  
CHASE YOUR NEIGHBOUR &  
SPREAD, FLIP THE LINE 1/4,  
PING PONG CIRCULATE & ROLL,  
WRONG WAY GRAND,  
PROMENADE WRONG WAY.

HEADS PROMENADE 1/2,  
HEADS CIRCLE BY 1/2 & 1/4,  
LADIES PASS OUT, MEN PEEL OFF,  
PHANTOM COUPLES CIRCULATE,  
PHANTOM PASS IN,  
PHANTOM DOUBLE PASS THRU,  
PHANTOM PEEL OFF, (*Men Step Back*), LADIES AS COUPLES -  
EXTEND, LADIES COUPLES HINGE  
& EXTEND TO THE MEN,  
ALL TAG BACK TO A WAVE,  
ACEY DUCEY, AH SO,  
LADIES RUN, RIGHT & LEFT GRAND.



HEADS TOUCH 1/4,  
 LADIES TOUCH 1/4,  
 DO YOUR PART :  
 MEN WALK & DODGE,  
 LADIES BOX COUNTER ROTATE,  
 MEN PASS THRU, CENTRES IN,  
 CAST OFF 1/2,  
 LADIES LEFT 1/4 THRU,  
 MEN PASS IN,  
 LADIES ALTER THE WAVE, SWING,  
 EXTEND & SLIDE THRU,  
 ALL 8 CIRCULATE 1 & 1/2, BEND :  
**HOME**

HEADS CIRCLE BY 1/2 & AH SO,  
 1/4 THRU, ALL 8 RECYCLE &  
 HEADS ROLL, SIDES HINGE,  
 PERCOLATE, LADIES FOLD,  
 STAR THRU, PROMENADE (this way)

HEADS PROMENADE 1/2,  
 HEADS PASS IN & SPREAD,  
 ALL TOUCH 1/4 & SIDE MEN ROLL,  
 SCATTER SCOOT,  
 HEAD MEN RUN RIGHT,  
 SIDE MEN RUN LEFT,  
 SIDE MEN LEFT WHEEL THRU,  
 SAME SEX ALLEMANDE LEFT,  
 SWING, : **HOME**

HEADS PASS THE OCEAN, AH SO,  
 SIDE MEN RUN RIGHT,  
 ALL CIRCULATE, TRAIL OFF,  
 MINI BUSY & SIDES ROLL,  
 HEADS HINGE,  
 ALL ALTER THE WAVE,  
 SCOOT & DODGE,  
 CHASE YOUR NEIGHBOUR, MIX,  
 SWING, SLIP, SLIDE, SLIP,  
 SWING, SLIP, ALLEMANDE LEFT,  
 RIGHT & LEFT GRAND : **HOME**

SIDES RIGHT & LEFT THRU,  
 SIDES PASS THE OCEAN,  
 PING PONG CIRCULATE,  
 ALL 8 RECYCLE – TWICE,  
 EXTEND TWICE,  
 RIGHT & LEFT GRAND : **HOME.**

HEADS PROMENADE 1/2,  
 HEADS SQUARE CHAIN THE TOP,  
 TRADE BY, CROSS CLOVER &  
 DOUBLE STAR THRU,  
 ROTARY SPIN, SCATTER SCOOT,  
 RIGHT & LEFT GRAND.

HEADS LEFT SQUARE CHAIN THRU,  
 PASS & ROLL YOUR NEIGHBOUR &  
 SPREAD, SCOOT & WEAVE,  
 SCATTER SCOOT, PERCOLATE,  
 EXPLODE &  
 SQUARE CHAIN THE TOP,  
 EXPLODE &  
 CENTRES SQUARE CHAIN THRU,  
 ENDS 1/4 IN,  
 SQUARE CHAIN THE TOP,  
 U-TURN BACK,  
 RIGHT & LEFT GRAND.

SIDES PASS IN & SPREAD,  
 ALL TOUCH 1/4 & HEAD MEN ROLL,  
 SCATTER SCOOT,  
 HEAD LADIES WHEEL THRU,  
 SIDE MEN RUN, HEADS TRADE,  
 STAR THRU & SPREAD,  
 STEP & FOLD,  
 SPIN THE WINDMILL – OUT,  
 LADIES BEND THE LINE,  
 MEN HINGE,  
 CENTRES BOX CIRCULATE,  
 ENDS 1/4 IN, ALLEMANDE LEFT,  
 RIGHT & LEFT GRAND : **HOME**

HEADS PASS THRU, SHAKEDOWN,  
 ZOOM, CENTRES RECYCLE,  
 EXTEND, SINGLE WHEEL,  
 PASS THRU, SHAKEDOWN,  
 STAR THRU,  
 TRADE BY & OUTSIDES ROLL,  
 CENTRES SHAKEDOWN.  
 ENDS PASS THRU & ENDS FOLD,  
 DOUBLE PASS THRU, ALL 1/4 IN,  
 MEN DO LADIES PART WHILE  
 LADIES DO MEN'S PART – SLIDE  
 THRU, RIGHT & LEFT GRAND.

HEADS PROMENADE 1/2,  
TOUCH 1/4 & SPREAD,  
CAST A SHADOW,  
CROSS OVER CIRCULATE,  
ENDS PASS IN,  
CENTRES LEFT 1/4 THRU,  
ALTER THE WAVE, SWING THRU,  
CHAIN REACTION, HINGE,  
WEAVE THE RING.

HEADS PASS THE OCEAN,  
SCOOT & WEAVE,  
ALTER THE WAVE,  
TRADE CIRCULATE, PERCOLATE,  
MEN FOLD, STAR THRU,  
PROMENADE.

HEADS PROMENADE 1/2,  
HEADS PASS THRU & CHASE RIGHT,  
SIDES FACE RIGHT (*waves*),  
ALL EXTEND, CENTRES MIX,  
LINEAR ACTION,  
ALL 8 CIRCULATE 1 & 1/2,  
RIGHT & LEFT GRAND.

HEADS LEFT SPLIT SQUARE CHAIN  
THRU, SPIN THE WINDMILL – IN,  
CROSS OVER CIRCULATE,  
AH SO, 4 LADIES RUN,  
CENTRES SWING THRU,  
6x2 ACEY DEUCY, CENTRES AH SO,  
4 MEN U-TURN BACK,  
ALL PASS THRU,  
RIGHT & LEFT GRAND.

HEADS RIGHT & LEFT THRU,  
HEADS PASS THE OCEAN, SLIP,  
ALL 8 RECYCLE,  
SPIN THE WINDMILL – RIGHT,  
ALTER THE WAVE, SLIP, AH SO,  
GRAND 1/4 THRU, AH SO – TWICE,  
TRANSFER THE COLUMN,  
TANDEM CENTRES RUN,  
TRADE CIRCULATE,  
CROSS OVER CIRCULATE,  
1/2 CIRCULATE, BEND THE LINE :  
**HOME**

HEADS PASS THE SEA, EXTEND,  
LEFT SWING THRU,  
TRADE CIRCULATE,  
SINGLE WHEEL, PASS THE AXLE,  
SQUARE CHAIN THE TOP,  
EXPLODE & SQUARE THE BASES,  
STAR THRU,  
OUTFACERS CALIFORNIA TWIRL,  
PASS THRU, TAG THE LINE.- RIGHT,  
WHEEL & DEAL,  
PASS THE AXLE & CENTRES ROLL,  
RIGHT & LEFT GRAND.

HEADS PROMENADE 1/2,  
SIDES PASS THRU,  
HEADS PASS IN, SQUARE CHAIN  
THE TOP.... THE AXLE,  
SQUARE THE BASES, SWING THRU,  
SCOOTBACK,  
RIGHT & LEFT GRAND.

HEADS PASS THRU, CLOVERLEAF,  
CENTRES DOUBLE STAR THRU,  
ALL PASS THRU, SHAKEDOWN,  
PASS THRU, 3/4 TAG & RAMBLE,  
THOSE WHO FACE START --  
**& EVERYONE FINISH A**  
RIGHT & LEFT THRU, SWING THRU,  
LADIES CIRCULATE,  
RIGHT & LEFT GRAND.

HEADS PROMENADE 1/2,  
HEADS SPLIT SQUARE THRU,  
CHASE YOUR NEIGHBOUR,  
CENTRE 4 ALTER THE WAVE,  
MEN CAST OFF 3/4, LADIES LOCKIT,  
COLUMN OF 6 CIRCULATE 1 & 1/2,  
SQUEEZE THE GALAXY,  
6X2 ACEY DEUCY, (*in the diamond*)  
CENTRES FLIP THE DIAMOND,  
INTERLOCKED DIAMOND  
CIRCULATE, FLIP THE  
INTERLOCKED DIAMOND,  
CENTRRS CIRCULATE,  
TANDEM CENTRES RUN SLITHER,  
CENTRE GIRLS TURN BACK,  
ENDS TURN IN: **HOME**

# THE Final WORD

Christmas is only about 6 weeks away! It really does not seem that long ago when I was prepping the 2020 December issue. While we have all been under lots of stress and strain this last year, it still seems to have flown by. Even our 13 weeks in lockdown went by in a flash. Maybe it's an age-related thing!!

We can all only hope that 2022 will be a better time for all of us, and our activity in general.

While I have enjoyed having the opportunity to meet, discuss, and chat with lots of callers via Zoom, I have to say that I am really over it. It is great to have contact with callers and friends from other parts of the world via Zoom, but for local matters, it is getting tedious.

With the easing of restrictions in State borders, we will now have the opportunity to get to see our daughter Alessa, as she will be coming down for Christmas. Sue and I are also heading up to Queensland for a break in January. At the moment, I am happy to have a holiday...ANYWHERE!

We have a travel credit with one company due to the planned trip to China that we had planned for back in May 2020 – while there are some overseas opportunities opening up for

travel next year, the concern is still as to what the position with Covid will be in 2022? We all had high hopes for 2021 after the disastrous 2020. Who is to say that next year will be better? The other problem area is also travel insurance for overseas destinations. Currently most rates have nearly doubled.

We have a list of places we would like to see – Fiji, Norfolk Island, Singapore (again), Phuket....but we are still in 'wait and see' mode.

## UPDATE: NSW STATE CONVENTION 2022

The venue is the Blue Mountains Grammar School, and the dates are Thursday 30 September to Sunday 03 Oct 2022. This is a holiday weekend in NSW, first Monday of October, (the 4<sup>th</sup>) is a public Holiday.

***KEEP THIS DATE & COME AND JOIN  
US FOR WHAT SHOULD BE A  
FABULOUS WEEKEND!***

The Blue Mountains area has an amazing number of attractions for tourists, from the outlook at the Three

Sisters lookout, to the Scenic World Skyways, inclined railway, walks, the Falls, plus so much more! This time of year is the perfect time for visiting the Blue Mountains. The weather is beautiful, the cold winter months are far behind, and the scenery is truly spectacular in all its Spring glory.

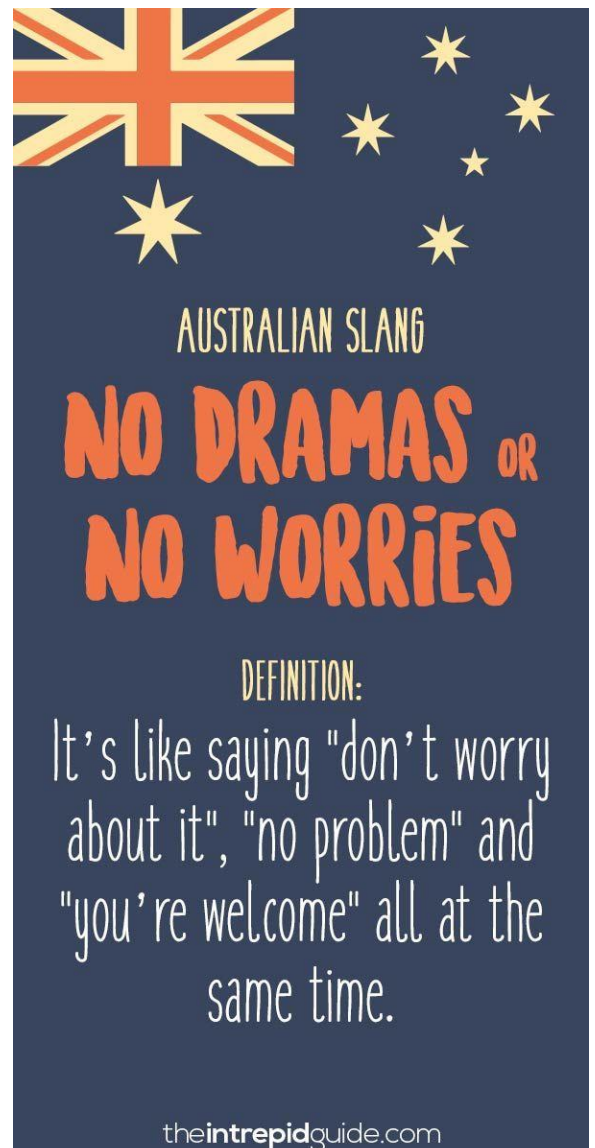
Accommodation is plentiful; from grand hotels in the art deco and art nouveau style of the twenties, to modern resorts; from motels, hotels to cabins, and everything in between.

HERE IS THE LINK TO THE WEBSITE:

<http://www.2020sdconvention.com>

On the website you will find everything you need ...registration form, information on accommodation and the general area (one of our state's highlights).

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, as well as ATS issues.

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

Here is the direct link:

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

Cheers - Barry

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

### ***Educational Programs***

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

### ***Dance Recordings***

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

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

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



# Appendix of UPcoming EVENTS



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

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

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

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

**THINKING OF A PLACE TO GO FOR A HOLIDAY IN 2022?**

**COME TO THE BLUE MOUNTAINS - THE PERFECT PLACE**



**The NSW STATE SQUARE DANCE CONVENTION**

**September 30<sup>th</sup> – October 3<sup>rd</sup> 2022**

This year New South Wales was set to host the Australian National Square Dance Convention at Wentworth Falls in the magnificent Blue Mountains region. As we all know, the COVID-19 virus has had such an impact that this convention had to be cancelled.

A huge amount of planning, preparation, creation of decorations (including the building of two separate stage sets), publicity, etc., over 3 years had gone into this event.

The Committee were heartbroken to have to cancel the event, however, as so much had been done already, a unanimous decision was made to not waste what had been achieved, and to utilise all the preparatory work for a NSW State Convention in 2022. After all, most of the serious work had already been done...everything was in place already – venue, decorations, plans, etc.

The weekend selected for 2022 was the Labour Day weekend of October 1<sup>st</sup> through 3<sup>rd</sup>. This is a great time for a State Convention.... weather is perfect; the Blue Mountains are even more beautiful in Springtime.

For many years there has been a regular SD weekend held in Newcastle over this long weekend, however they have graciously allowed us to use the dates in 2022.

**NSW STATE SQUARE DANCE CONVENTION 2022 September 30<sup>th</sup> October– 3<sup>rd</sup>**

**BLUE MOUNTAINS GRAMMAR SCHOOL, WENTWORTH FALLS**

Looking for a vacation in 2020 that can be built around a fabulous Square Dance Event?

Look no further – come to the Blue Mountains in NSW



## The 2022 "Swan-Song" EDITION

*We have, very sadly, come to the end of our time for Producing Music.*

The once "mighty" Sting Productions AMBASSADOR CLUB can no longer continue (we don't have enough members...). It is clear that this endeavour has gone as far as it possibly can - and we are very proud to have been able to produce in excess of 250 pieces of new music...

However, if you would like to join us for the final year - you can; to become a member of the Sting Productions 'Ambassador Club' - and be one of ONLY 150 callers to receive the FINAL year's output of Sting music - one year ahead of the majority of other Callers - all that you need to do is to visit us at: [www.stingproductions.co.uk/ambassador.php](http://www.stingproductions.co.uk/ambassador.php) and sign-up.

## Membership available for \$150.00 (US)

### STING PRODUCTIONS AMBASSADOR CLUB "SWAN SONG" - Tune List 2022

The tunes listed below will become available, to Ambassador Club members, on 1<sup>st</sup> April 2022 - as part of the Ambassador Club 2022 "Swan Song" Edition (24 pieces of music):

Ain't No Mountain High Enough  
At the Hop  
Do Ya Think I'm Sexy  
Do You Wanna Dance  
Firework  
Groovy Kind of Love  
Have I the Right  
I Can Be Me With You  
I Think We're Alone Now  
Let's Get Away From It All  
Mississippi (Bob Dylan)

Marvin Gaye & Tammi Terrell  
Danny and the Juniors  
Rod Stewart  
Cliff Richard & The Shadows  
Katy Perry  
The Mindbenders  
The Honeycombs  
Garth Brooks  
Tiffany  
Frank Sinatra  
The Dixies

Move It  
Roller Coaster  
Scuse Me My Heart  
The Lady Loves Me  
The Young Ones  
What I know  
Yummy, Yummy, Yummy

Cliff Richard & The Shadows  
Danny Vera  
Colin Raye  
Elvis Presley  
Cliff Richard & The Shadows  
Tom Rush  
Ohio Express

Patter Music (4Tunes + 2 Bonus SNOW Tunes)  
Dither / Dawdle - Topsy / Turvy  
Kerfuffle / Bluebottle (SNOW)

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

**Bulk Purchase Deals Sale of previous Ambassador Club Editions (2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019 - and - 2020) select from the years shown below, at these special prices :-**

(2011) \$35 - (2012) \$40 - (2013) \$55 - (2014) \$80 - (2015) \$95  
(2016) \$105 - (2017) \$115 - (2018) \$125 - (2019) \$135

**or - all nine Previous Editions (202 tunes), shown above for \$750**

**or - Ten Editions 2011 to 2020 (226 tunes) for only: \$875**

### **or - Special 'Super' Deal:**

Bulk Buy all of the 2011 to 2020 music, (at least 250 tunes, plus all Snow releases in 2022) - and sign up as a Regular Member - for 2022 - the entire bundle for the special price of:



(only...) **\$1,000!!**



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



**STING PRODUCTIONS**

**AMBASSADOR CLUB**  
*The Music of Tomorrow - For the Gaffer of Today*

**Special Prices for Bulk Purchases of**

# **Sting & Snow "Single" Tunes:**

- 10 titles for \$60 (more than 10 at \$6.00 each)**
- 20 titles for \$110 (more than 20 at \$5.50 each)**
- 40 titles for \$200 (more than 40 at \$5.00 each)**

Pick the tunes - email me a list - I will send you an invoice.  
As soon as I have your money, I will send you the tunes!

**e-mail [paul@stingproductions.co.uk](mailto:paul@stingproductions.co.uk)**

# MAKE THE TRANSFORMATION



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

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

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

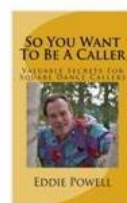
It takes action, practicing the right way, and  
becoming ready to market yourself. It took time and  
practice as a dancer to learn the moves, the same is  
true of calling.

**Think About It**

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

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

**Enroll  
Now**



**Eddie@EddiePowell.com**



# RIVERBOAT RECORDS



*Square  
Dance  
Music*



RIVERBOAT RECORDS was purchased in the 1980s by Bob Elling. This was the time when music was still made on vinyl. His love of both square dancing and great music has continuously driven his dedication to the creation of the finest square dance music available.

As with all callers, there are times when family must come first, and after producing many square dance records, no new music was produced for around 20 years. Bob continued to call and teach in his local area. Around 2005, Bob also began teaching and calling to local third and fourth graders on a regular basis. He found that one aspect of the kids' enjoyment was providing music they could relate to.

A good friend and caller, Ken Bower, encouraged Bob to get back into recording and producing new music again—music that would reflect the current musical styles in the square dance activity. Thus, Bob again accepted the challenge and ever since has been at the forefront of providing outstanding music in a wide variety of styles suitable for all callers.

As well as providing great singing calls, Bob has also produced a wide variety of patter music—from bluegrass to country, from disco to funky—something for everyone... all with a distinctive beat that makes you want to get up and dance.

As well as releasing individual tracks, Riverboat also has a number of different packages available—all for a reasonable price. These packages contain both singing calls and patter music. For example, the 2020 Autumn Gold package has 15 pieces of music and costs just (US)\$75.00.

You can check out the large number of titles and packages available  
(all with links to preview the music) at the Riverboat website:

**Riverboat Records**  
**Square Dance Music Website**

**Riverboat Records • Bob Elling**  
16000 Marcella Street • San Leandro, CA 94578-2124  
(510) 278-8621 • bob.elling@gmail.com

# Square Dance Gifts & Merchandise



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

**Our Facebook Page:**

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

**Our Website:**

[www.squaredancing.com.au/square-dance-merchandise-1](http://www.squaredancing.com.au/square-dance-merchandise-1)

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



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

## **The First Online Caller School**

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

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

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

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

# A&S Record Shop



*We go that extra mile to give you better service*

**We can send you a Download Link for MP3's from the following labels:  
(Also CD's available!!)**

- Aussie Tempo,
- DownUnder,
- ABC,
- BVR,
- All Blue Star Labels including HI Hat...Map,
- Imperial IR,
- Shindig,
- Gramophone GP,
- Fine Tunes (FT),
- Gold Wing (GWR),
- Chinook,
- CBarC, 7C's,
- Crown (CRC),
- MM,
- JR Records (JRR),
- Ranch House,
- Rockin M (RMR),
- Stampede (SR),
- MLS,
- SDBOB,
- Silver Eagles,
- SharpShooter,
- Sting (SIR),
- Snow (SNW),
- Prairie,
- Mountain,
- Desert,
- Ocean, and MarLet,
- 4BarB,
- Quadrille,
- SquareTunes,
- Pioneer, and
- Many More!

**We have EXCLUSIVE CD Rights for the [Riverboat](#) label.**

**NOTE THAT THE ONLY LABELS ON [www.asrecordshop.com](http://www.asrecordshop.com) are  
ESP, GMP, AND A&S!!**

**ALL THE ESP'S ARE NOT LISTED HERE, BUT WE HAVE THEM ALL!!  
[EMAIL US](#) ABOUT SONGS ON OTHER LABELS! WE WILL SEND THEM TO  
YOU AND TELL YOU HOW TO PAYPAL US. WE HAVE BEEN IN THE SAME  
GEORGIA USA LOCATION FOR 38 STRAIGHT YEARS AS A&S RECORD  
SHOP AND I'VE BEEN A CALLER FOR 45 YEARS WITHOUT A BREAK.**

**WE WOULD APPRECIATE YOUR BUSINESS!!**

**BOB and MARIE SHIVER [BOB@ASRECORDS.COM](mailto:BOB@ASRECORDS.COM) OR [ASRECORDS@COX.NET](mailto:ASRECORDS@COX.NET)**



# BECOMING A SQUARE DANCE CALLER

by Bruce Holmes

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

Glenn Wilson, Queensland, Australia

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

Connie Graham, Stanberry, Missouri

"I just wanted to thank you for *Becoming*. I've finally feel like I actually understand the basic concepts behind calling. Thanks also for the ideas in organizing module libraries, getting SqView to work better for me. I highly recommend! I have been enjoying the book so much, thanks again for writing it!"

Ron Bell-Roemer, Bend, Oregon

"Thanks so very much for your book. As a new caller this book has made all the difference for me. I especially appreciate the chapter 'Easy calls resolve'."

Helen Tronstad, Bålsta Square Dancers, Stockholm, Sweden

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

Steve Turner, Accredited Caller Coach, Western Australia, Australia

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

Bobbi Nichol, Pensacola, Florida

"This caller resource is incredibly informative. Detailed drawings of where the dancers are after each call helps a new caller see without a doubt what is being taught. It is concise, easy to follow and has helped me a lot. There are many resources at the end of the book to help you. If for no other reason than a reference guide, keep this book handy!"

Christine Steffy, McHenry, Illinois



3<sup>rd</sup> Edition

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







## Instructions for Registration and RV Camping (front left side of the form)

1. **Print legibly** all names and complete addresses plus birth date of youth (age 5-17 on June 25, 2022 discounted price) to ensure correct registration.
2. Enter all amounts in Subtotals including registration fee for each dancer plus quantity and amount for all other materials and tours. Calculate the Total and include credit card information, check, or money order payable in U.S. funds to the 71<sup>st</sup> National Square Dance Convention and return it with the Registration Form. **Do Not Send Cash No Single Day Registrations.**
3. **IMPORTANT! Daily schedules are only available with the purchase of a Program Book. Daily schedules will not be available separately at the Convention.**  
**Most dancers will want to purchase the Program Book.**
4. Circle the days you will be **RV Camping** on your registration form and enclose the required fees (4-night minimum base fee plus additional days). 50 Amp with water and sewer are available on first-come, first-served basis. Free sewage dump station. If you plan to camp together, you must arrive together. For more information contact RV Vice-Chairman, Larry and Paula McCleary [larrymccleary@71nsdc.org](mailto:larrymccleary@71nsdc.org).
5. There is **NO BUS PASS** because parking is free at the convention center.
6. **Tour form and payments** are to be mailed directly to: **71<sup>st</sup> NSDC Tours, 5509 Timberlake Court, Evansville, IN 47710.** For any questions email [tours@71nsdc.org](mailto:tours@71nsdc.org). For Tour information and order form go to [www.71nsdc.org](http://www.71nsdc.org) and click "Tours."
7. A \$10 fee per registrant will be assessed for cancellation. No refunds after April 30, 2022.
8. Mail completed forms by June 5, 2022. Email or online registration by June 12, 2022.

### Instructions for Housing (front right side of form)

1. Online access for housing reservations are available after March 1, 2021. If you book your room online, check the box provided on the front side of this form; otherwise complete the entire housing portion. **This form must be received, and rooms must be booked by May 15, 2022 to guarantee the 71<sup>st</sup> NSDC pricing.**
  2. Hotels will be assigned on a first-come, first-served basis according to availability.
  3. Only one person per room should complete a hotel reservation request. Please list all room occupants; the Housing Committee does not assign find/assign roommates.
  4. Shared Room or Same Hotel requests can be made through the online site OR forward registrations together in the same envelope.
  5. All Block Housing requests staying in the same hotel are due by **January 2, 2022**, include the name and telephone number of Block Leader to [housechair@71nsdc.org](mailto:housechair@71nsdc.org).
  6. Hotel reservations must be guaranteed with a credit card. Your credit card will not be charged in advance. An alternative form of payment may be presented at check in.
  7. Hotel confirmations will be sent via email or mail. If you do not receive your confirmation by March 30, 2022, please contact the Housing Committee by email at [housechair@71nsdc.org](mailto:housechair@71nsdc.org).
  8. Hotel changes before **May 15, 2022** may be made online or through [housechair@71nsdc.org](mailto:housechair@71nsdc.org).
- DO NOT CONTACT THE HOTELS DIRECTLY UNTIL AFTER MAY 15, 2022.**

## Code Hotel Name

## Room Rate Distance

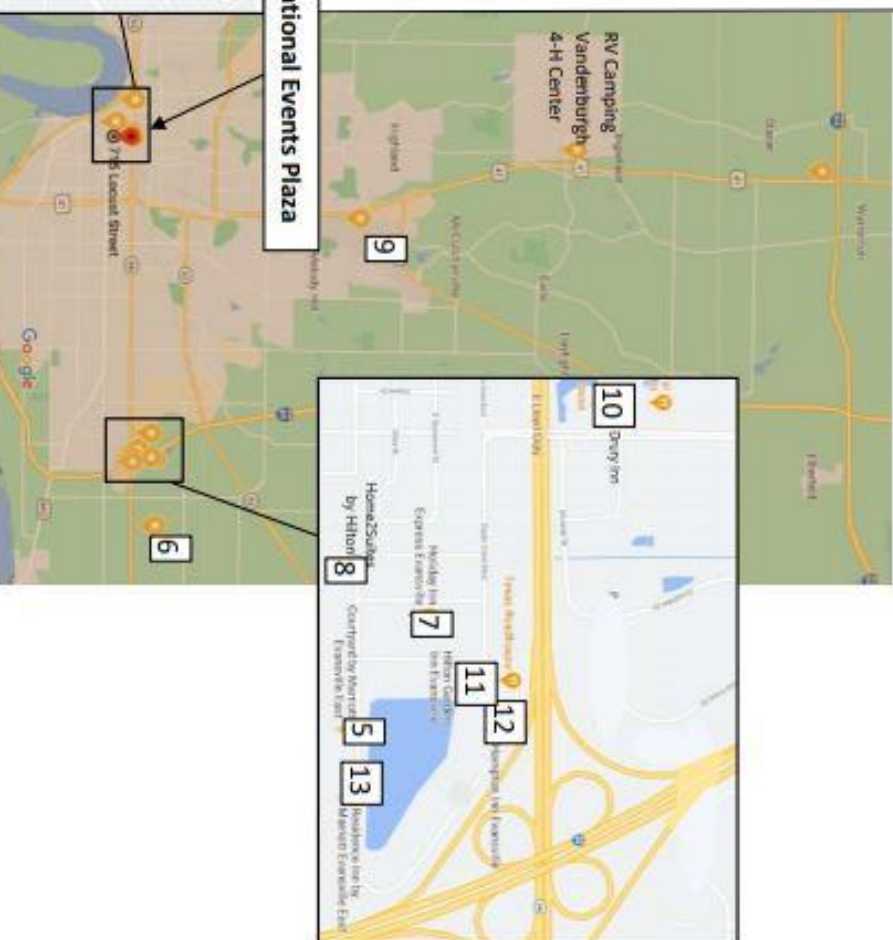
## Avg Travel Time by car

1	Double Tree by Hilton-Evansville*	\$169	Connected	N/A
2	Tropicana*	\$169	6 blocks	5 minutes
3	Hyatt Place	\$149	4 blocks	2 minutes
4	Reverhouse Downtown	\$139	5 blocks	4 minutes
5	Courtyard by Marriott	\$127	6.6 mi.	13 minutes
6	TownePlace Suites by Marriott	\$129	7.9 mi.	14 minutes
7	Holiday Inn Express Evansville East	\$129	6.8 mi.	13 minutes
8	Home2 Suites by Hilton Evansville	\$129	6.8 mi.	13 minutes
9	Hampton Inn Airport*	\$119	5.6 mi.	13 minutes
10	Drury Inn & Suites Evansville East	\$114	6.1 mi.	11 minutes
11	Hilton Garden Inn	\$139	6.3 mi.	12 minutes
12	Hampton Inn East	\$129	6.4 mi.	13 minutes
13	Residence Inn by Marriott	\$139	6.9 mi.	13 minutes

\* Shuttle provided by hotel

Cut-off date for housing: **May 15, 2022**

## Old National Events Plaza



## Return completed forms to:

71<sup>st</sup> NSDC c/o Jill Stanley

21 Boots Trail

Greenfield IN 46140





## 22nd Canadian National Square & Round Dance Convention

670 Queen Street, Fredericton, NB Canada

July 21, 22, 23 - 2022

## JOIN THE VIOLET CREW IN '22



The Federation of Dance Clubs of New Brunswick is looking forward to hosting this convention in the Convention Centre located in the heart of our charming and pristine capital city, Fredericton, New Brunswick.

This 36,000 sq ft modern and green building is filled with natural light and fully air conditioned. It is only a stone's throw from the majestic Saint John River and the city's vibrant downtown.

Surrounded by restaurants, shopping, trails, and a world renowned art gallery; you will find historic brick buildings, a gothic style cathedral, botanical gardens, and even a replica lighthouse.

Fredericton is welcoming, walkable, social, and smart. We promise a fantastic Maritime dancing experience.



Fredericton Convention Centre

### **REGISTER NOW!!**

Convention 2022  
c/o 55 Christopher Drive  
Burton, New Brunswick  
E2V 3H4 Canada

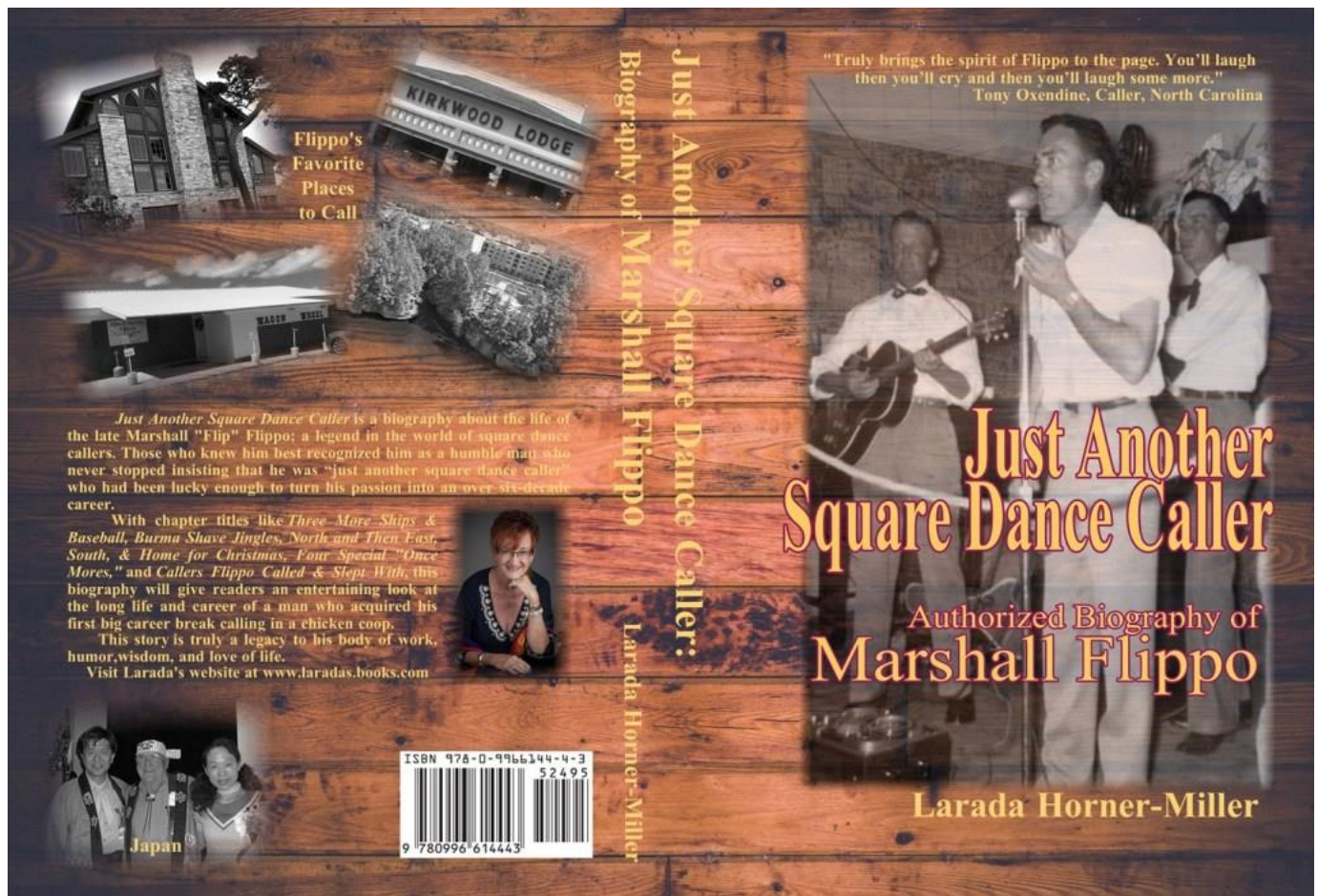
Want more information?  
[squaredancenb.ca/convention2022](http://squaredancenb.ca/convention2022)

or

Terry & Melonie Hebert  
[sdcaller@nbnet.nb.ca](mailto:sdcaller@nbnet.nb.ca)  
506-472-1444



Left: Changing of the Guard at the Historic Garrison District



To order contact Larada Horner-Miller  
[larada@icloud.com](mailto:larada@icloud.com)  
 506 323 7098



# Sunshine State Callers School

*Programs for Beginning and Experienced Callers*

**FEBRUARY 24-27  
2022**



**Ken Ritucci**

*Massachusetts  
(Callerlab Accredited Caller Coach)*



**Bill Harrison**

*Maryland  
(Callerlab Accredited Caller Coach)*



**Tom Miller**

*Pennsylvania  
(Callerlab Accredited Caller Coach)*

## **HOST HOTEL**

**Best Western Southside  
Hotel & Suites  
Jacksonville, FL**

## **TWO LEVELS OF PROGRAMS**

### **Beginner**

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

### **Experienced**

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

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**WHETHER YOU ARE JUST GETTING STARTED**, or want to improve your calling, the Sunshine State Callers School will provide you with the tools to make you a successful caller. This professional staff has over 100 years of calling experience. They have the knowledge and leadership to assist you with your calling career.



# School Information

## Cost:

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

## Program:

Starts Thursday, February 24th at 7:00 pm  
Ends Sunday, February 27th at 12 noon.

## Lodging:

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

Phone: 904-264-4466.

## Food:

Several local restaurants available with good food at reasonable prices.

## Location:

Best Western Southside Hotel & Suites  
4580 Collins Road, Jacksonville, FL 32244

## Additional Info:

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

## POINTS OF INTEREST

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

### Key Benefits of this School Include:

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

### Topics of Discussion:

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

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

SUNSHINE STATE CALLERS SCHOOL - Jacksonville, FL - February 24-27, 2022

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

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

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

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

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

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

Make checks payable to:

Ken Ritucci

132 Autumn Road • West Springfield, MA 01089

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

Canadians please remit U.S. funds

