

News, Notes 'n Nonsense for Callers

February 2017

Produced by Barry Wonson
Mangerton NSW Australia
bjwonson@gmail.com

DATES to REMEMBER for 2017

10 APR	Caller training seminar with Paul Bristow (Mornington VIC)
12 APR	Pre National Convention Dance (Strathdale VIC)
13- 17 APR	58th Australian National Convention (Bendigo VIC)
JULY 28-30	QCA Queensland State Convention (Mermaid Beach QLD)
SEPT 15-18	NSW State Convention (Goonellabah NSW)
NOV 10-12	RED BARONS TriPPle Celebration Weekend (Woonona-Bulli NSW)

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WELCOME

WHAT'S BEEN A-HAPPENING HERE

Well, it is 2017 and this year has started off with a **BANG!!!**. It has been a very hot and humid summer overall, with most days here in Wollongong in the mid-30s and a few up into the low 40s. It is still only Mid-February and we expect a few more hot days with a few weeks of summer left to go.



As I write this welcome, on February 11th, at 2.00pm, it has cooled off to a balmy 38 degrees C (106 F) sitting at my desk, going through the newsletter notes in the computer room.

Weather or not...

Many Australian square dance clubs have at least a 4-week break after the Christmas parties, and are now just getting back out of start-up mode for 2017. Our local Monday night dance on January 30th saw the temperature in the hall with the fans on at a casual 36 degrees in the hall....with fans on full blast (that's about 96.8 for our Fahrenheit readers). We danced 5 instead of the usual 8 tips, and between, everyone went outside as it was a few degrees cooler. We went thru 4 trays of ice cubes! The following week the weather actually started to warm up. Welcome to post Christmas dancing in Australia.

CALLER WEEKEND at CORRIMAL with Mel Wilkerson

The end-January heat wave with temperatures at a balmy 42 degrees (107.6 F) was no impediment to the Caller Education Weekend on 28-29 January with 22 callers (plus partners) attending the weekend. The temperature was a bit of a concern on Saturday Afternoon as some of the girls hadn't brought jackets. The air conditioning worked so well at the Corrimal RSL Club, they were getting a bit cool. Dancing and workshopping with the newer callers soon warmed everyone.

The Caller Education weekend went extremely well. I had originally asked Mel Wilkerson to solo run the weekend and the program was his. The only instructions given were that we needed to look after and develop the skills of our newbies, while keeping it interesting and challenging for the experienced callers.

Mel's take was to present a whole weekend that covered only a limited but focused amount of material to develop new caller skills from the viewpoint of the new/newer caller, but simultaneously provide instruction and guidance skills and

techniques from the point of view of those that mentoring the new callers.

It was a great exercise and he carried it thru in his usual style. A full notes package and exercise workbook was produced as well other materials such as dancer checkers were given to each caller in attendance. This material is also available upon request in electronic form to any that wish a copy. At \$50.00 for the workshop, the training materials, the instruction practice, meals and the evening dance showcase, this workshop was a bargain at the price.

Thank you to SARDANSW for again presenting this weekend. As with last year, it was another great success story.

SARDANSW

While mentioning SARDANSW, you will probably have noticed that the SARDANSW logo and name are no longer on the banner of this month's newsletter. The main reason for this change is that I have resigned from some of the positions and jobs I had undertaken on behalf of the association.

Most importantly, although I strongly believe and support continuing Caller Education and development, I will no longer be organizing the Caller Education events and activities for SARDANSW, nor producing this newsletter under that banner. Rest assured however that this newsletter will still be produced each month, but as an independent publication. I will continue, along with all the regular assistance from people like Mel Wilkerson and with contributions from well-known and respected callers like Ed Foote and others to publish opinions, ideas, and musings from myself and other callers free from any restrictions that sometimes are inherent within either a strongly structured, or poorly structured organization.

One of my concerns remains; that while the amalgamation and creation of SARDANSW was necessary at the time and a lot of thought was put into the creation of a constitution; follow through, consistency, clear direction and communication have not been inherent strong points, which has led to much confusion and dissention.

During my tenure as an “unofficially positioned” Education Officer I have made many suggestions regarding callers and continuing education, which have been put in place however, it is still personality driven and no arrangements have been formalized to ensure continuance should the personalities at the helm change. With regard to Caller Education, role and requirements, other than a brief recorded note that there is an undefined Caller Sub-committee, nothing has been formalized and Callers have little say or input to ensure continuity of development programs. While I have been seen unofficially as the Education Officer, in reality there is no such position. A similar issue arises with an “unofficial” Program Panel that also has no formal identity or defined role. This means that Callers really have

no voice, other than the representative on the Executive Committee, nor are Callers involved in any decision making process.

Once again, although these have been many of the things that I or a selected few have done for SARDANSW in our unofficial roles, there remains officially; no structure, defined role, guidelines, nor stated goals for these positions beyond that of whoever wants to pick up the ball and do all the work to run with it.

Of similar concern the process of nominating someone to the Australian Caller Federation Board, for example, is a process of a phone call or executive conversation asking someone "Do you want to do it? OK you're nominated". This is the same process for any positions other than the Executive.

I commend SARDANSW for progressing well beyond the old system of bi-monthly 3 hour business meetings and nothing else. SARDANSW now has the reverse. It has lots of Caller and Cues Education and Training, but unfortunately there still is no specific direction other than the guidance of one or two strong personalities. Callers as a whole entity still have no say and no direction. It is only via direct discussion that we can formulate our general direction. Many decisions made directly affect callers, without their having any involvement in those decisions. Only through direct discussion and debate can, and should, decisions be made that affect specific groups.

I hope that my stepping aside will create the necessary impetus to move this forward. We don't need lots of business meetings, but we do need brainstorming sessions where ideas can be discussed in a **democratic and open forum**. While many privately support this issue, nothing has actually been done to move it forward. The original amalgamation was set in place by asking specific people to temporarily cover specific jobs. Unfortunately what was to be a good transient structure to start an organization has become the organization itself, and it has not progressed or developed into what it was initially conceived to become.

For quite some time I have felt an imbalance has been in place in SARDANSW. Specifically this imbalance is focused on the concept of cost capture and support for Caller Education functions. At the time of Amalgamation it must be noted that that the then existing Caller's Association only brought \$200 to new structure. Compared to others, this was a depleted account. However, it was at the time noted that the Caller's Association was not a profit making organization. It was a cost capture and self-funding organization. As an association we made money and spent that money on betterment of caller development and capability for the benefits of the Dancers and the activity as a whole. It was not then, nor should it ever be about having a large bank account. A recurrent theme of unified Square Dance Associations however is too often about the money brought in by the

callers, rather than how it is spent, how it benefits the association.

My personal major concern is that too much emphasis seems to be on “funds in the bank”. Money raised is there to be spent, not hoarded. It would seem that the Callers area is seen as the best way to make money for the overall group! ***Every single Caller Education weekend has made a profit.*** Sometimes it was a small profit of only a handful of dollars to a couple of hundred dollars but one had profits in excess of \$1500. This funding should go back into caller education and training.

I believe that the Amalgamation of associations into SARDANSW was a step in the right direction but it is only the first step in a journey and not a single step as the journey itself. With respect to funds raised by Caller Educational weekends, these funds should be used to financing future Caller Development. It is only with continuous education of both our experienced and newer callers that we can survive. The callers run the clubs, promote learners, and feed dancers into the activity. If we do not develop existing callers and support development of new callers, the math is simple.

NO CALLERS = NO CLUBS = NO DANCERS = NO ASSOCIATION.

The lack of understanding of this role of caller education, self-funding and cost neutrality was recently demonstrated by repeated comments that are summarized as:

"Callers need to put more effort into their promotions if we (the Association) are going to provide all these Educational opportunities"

This is one statement that clearly demonstrated to me, that there is still no understanding that all Caller Education functions have been totally self-funded, have been successful and have never run in the red. All profits made from these functions have been used for the benefit of the Square Dance activity as a whole.

I have no problem with this as a general concept, but I do have a problem when the callers, whose education and training functions ***consistently*** make a profit, still have to pay for their education in order for the association to make a profit. I believe that when Caller Training Weekends provided by our Association are in place, it needs to be understood that this a necessary part of what the general funds are meant to be used for, and the Educational Functions should NOT be seen as just a means of fund-raising on behalf of the Association. In simple terms:

- We as callers and dancers all pay our individual membership in the Association.
- We as callers, all support association sponsored functions.
- Caller Education functions and the profits from these functions need to be

used for Caller Education and development.

If Caller Education Functions continue to be seen as a fund raising venue on behalf of the Association, then the Association should:

- Allocate a specific annual funding budget to caller Education and development,
- Organize, Administer and Financially Fund in its entirety those functions and all associated costs
- Entirely and solely receive all profits from Education Functions; or
- Be solely financially responsible for all financial losses and associated costs.

At the start of this section, I began by stating that I have stepped down as the “unofficial” or de-facto education officer for SARDANSW. As you can see by what I have written, I have been in the unfortunate position of answering to the callers, providing suggestions to the Association; the middle man between dancers and callers, callers and the Association and in some cases dancers and the association to provide information. In addition to developing a free opinion newsletter to both callers and leaders, I have found that all of these roles have put me in a position of being at odds with the Association, specifically in the direction I believe Caller education should be going. Further, it presents too great a potential for conflict of interest and personal impartiality in conversations with Callers, Dancers and the SARDANSW executive. I will continue to support Caller Education and development to the best of my ability and keep this newsletter as an independent and free from politics caller and dancer newsletter of interesting ideas thoughts, opinions related to Calling and Square Dancing as a whole.

It always needs to be remembered that we have 3 parts to the Square Dance body:

- The dancers,
- The clubs and their Callers; and
- The Association.

None of these three parts can stand alone. Dancers do not exist in isolation - they exist as part of square dance clubs. Without the clubs we have no dancers. Without the clubs, the association cannot exist, as this is where the membership comes from.

If ever again there comes a time where one Executive member can bluntly and openly state: “We can do whatever we want because we are doing it for our members, the dancers” then it is again time to take the square dance body to the hospital because it is really ill. That statement would only be fine if there were only individual and unaffiliated dancers and no clubs, and no callers. That is not the

reality of the situation. The clubs and callers are the backbone and skeleton of the body, the dancers are the flesh and muscles supported by the skeleton and the association is the clothing and veil to which we adorn ourselves and go out into the world and make others want to come to us.

The sequence of the square dance body is of special note.

1. First are the Dancers. They are of most importance because without them no life, in the body will exist. They are the heart and soul, the brain, muscles, organs, tendons and flesh; all different but all necessary. Without them however, there can be no life in the body.
2. Second are the Clubs and Callers. Clubs are the skeletal framework and Callers are the Spine that provides the support that give form to both the flesh and bones. They grow and develop with the flesh and muscle to make whole each part and allow it to work both individually and together – joined with others. Although flesh and muscle may change from body to body, the skeletal structure is virtually identical within each unique body. It is the centre and therefor in the middle of the square dance body. It supports the dancers and provides the structure on which the individual life of the dancer, the life of the club, the life of the caller and the life of the association as a whole is built.
3. Third is the Association. Associations are the garments which cover the body. They are designed to offer protection, style and comfort. They present it to create interest and draw the notice of others to join with it. As with any clothing, there is a standard and necessary minimum. Design, cut of the cloth, colour, and style will however change and thus, if we do not like the clothes, outgrow them, they wear out, or are not functional for the purpose needed, we easily discarded them and replace with something else.

Support for the callers education MUST remain focused in this order. Callers form the backbone of the square dance body. A healthy spine must be maintained to maintain the body as a whole. Anything that competes with, or contradicts this concept is totally against the best interest of our activity.

I hope SARDANSW will continue to move forward and hopefully, at a little faster pace. I will continue to be a member and will support functions where there is a general benefit to the dancers, the callers, and the activity as a whole.

Barry

Knowing is not enough; we must apply. Willing is not enough; we must do.
Johann Wolfgang von Goethe

Mel's Meanderings

PRESENTATION IS AN ART:



A GOOD CALLER IS BOTH A SHOWMAN AND AN ARTIST

PART TWO – PRESENTATION PREPARATION

Almost every caller goes through these steps automatically in preparing for a dance, just a school teacher does, or a business man or an advertising agent.



Professionals use a sequence of activities to “get ready” for the big show which is ultimately, their limited time in front of an audience to sell or bring the audience into their way of thinking.

What I thought I would do was to take these simple preparation steps on how to make a good presentation, and further expand in general terms, how to make a good presentation great.

It is important to realize that with experience, the time taken to perform these long and lengthy steps reduces. Nevertheless, the process remains. Just as a new caller may practice a singing call 100 times before it is performed in public, an experienced caller may only put it on to play and listen to whilst determining where to fit it into the overall program. It may only get practiced once by the experienced caller but that is just to refresh. It has already been practiced 100 times before the first time used, and likely performed 100 times or more since then.

12 Simple Preparation Steps for a Good Presentation

1. **Research your topic.** It's important to spend enough time collecting and confirming information in order to call with confidence and knowledge.
 - a. Choreography to be used
 - Level of the dance
 - Focus movements, modules, get ins, get outs, building structure and programming flow for tip and dance, gimmicks
 - b. Music to be used – tempo, style, lyrics etc
 - c. Location and idiosyncrasies of the hall – sound, stage etc
 - d. Theme of the dance or reason
 - e. Time and timings

- f. People involved – hosts, and club
2. **Organize.** Organize the main points in the most appropriate order for the dance you're presenting you can begin programming.
- Avoid preparing each individual tip in complete micro-detail.
 - Be broad and flexible. – Have alternatives prepared in case the dance goes in an unexpected direction
 - Put it in log form or on index cards or on a document for reference. Make a schedule
 - If there are tricky areas, have a physical note cards to refresh with in case you need to elaborate on the information presented.
 - Once you know the above, you can begin programming
3. **Use strong images.** Your images are the calls you use and the focus you use for each bracket.
- Force yourself to limit what you do in each bracket. Two movements or one movement and 2-3 variations of the movement only.
 - DO NOT use large numbers of tricky, difficult or variant stuff, nor difficult singing calls in every bracket. You only need a few specific related things to catch your dancer's interest.
 - Less is best. It holds the dancers interest and reminds you of what you want to talk about.
4. **Practice.** Do not memorize written texts. Understand your topic (choreography) to the best of your ability so you can communicate it well during the presentation and meet the time limit.
- Practice for a friend or a family member and get their feedback on your presentation skills.
 - Practice in front of a mirror and be self-critical
 - Record yourself and be objective in your analysis
 - Dance what you call – work your modules for flow and check it with your checkers.
 - When you are done, Practice some more.
5. **Deal with your stress.** Stress before a presentation is natural and common. Use it to your advantage.
- Accept that the dancers are already impressed with you or you wouldn't be behind the mike in the first place.
 - Relax before your presentation. Don't think about anything else but how to get the most fun out of it.
 - Remember your techniques – you know a resolution so you can always get them home
 - 75% of stress is gone
 - You have prepared your focus for the bracket and know how to move dancers in isolated sight and extemporaneous sight
 - Another 10% of the stress is gone
 - You have prepared your modules "get ins", "get outs", zeroes etc



- Another 10% of the stress is gone

The reality of presentation stress in most callers is that you are worried about the last 5% - Worry about looking foolish or making a mistake. **GET OVER IT.** A caller that makes no mistakes is not worth dancing to because they are not trying.

6. **Look presentable.** Dress well and appropriately for the presentation.
 - a. It is important to show a level of professionalism.
 - b. Your appearance reflects your personality and confidence.
 - c. Do not overdo or outshine the club. Participate, do not dominate.
 - If you are overdressed as a 1950's cowboy movie star **or by contrast** show up in tattered shorts and a dirty t-shirt, then you will either put the majority of the dancers off or make them want to distance themselves from you. Save that stuff for special events and theme nights where appropriate. Never with a new dancer crowd.

If you have never called for this group before, be professional and stylish within the boundaries of good taste. Once again, professional but less is best.

7. **Maintain periodic eye contact.** Use scanning the room techniques and make eye contact with as many people as you can.
 - a. It is understood that you must watch your pilot square to find your key couples but do not watch only them. You know who they are so watch everyone else and the floor in general. Come back to them when you are ready to resolve.
 - b. Look at a particular square and smile at them specifically. It makes them feel special. Then do the same with others through the dance.
 - c. Look people in the eye when you greet them at the door. You get a feeling for them and the ones you remember are easier to find on the floor when needed.
8. **Speak clearly, pronounce properly and enunciate effectively.** The microphone enhances all of your voice.
 - a. Speak in a loud and clear voice but do not yell. Use a normal projection tone. That way you have room to manoeuvre when you are calling and your throat won't get sore.
 - b. Enunciation – Calling is a language all its own. Learning a language has two components of speaking and writing. It is the verbal part you are most concerned about when calling. It is important and requires clear and concise speaking, as opposed to mumbling. Speaking is what is required during a conversation, and enunciation is the art of speaking clearly to create a good impression on the listener. Square dancing is an active conversation. Their voice and comments are in how they dance and respond to your part of the conversation.
 - c. Pronunciation - Choose your words carefully and pronounce your words properly. - Many words in Calling and in English (the language of calling), are spelled differently when written and pronounced differently when spoken. This results in stress in the right place in the word for emphasis and general understanding easier for the dancers. The art of clearly speaking with the right stress is an art in calling for both patter and singing calls. The stress is on the calls and not the

patter in a hoedown whilst in a singing call; the stress is on certain calls but focused on the music.

- d. Your calling presentation should not only entertain the dancers on the floor but the rest of the audience as well.

9. **Engage your audience.** You can use and share funny yet tasteful anecdotes or pose thought provoking questions or direction you wish the dancers to follow.

- a. The easiest way to engage an audience of square dancers is through the dance by making each dancer feel personally welcome. Eye contact is a start but using their names in a positive way or generalised praise to a square or even pointing out another caller (with their permission of course) as a scapegoat for an error that may or may not have happened.
 - I often may call a unique piece of choreography or use a real quirky but exciting gimmick and then say something like, "I stole that one from <insert club caller name or someone they all know>".
 - Identify dancers in the square only in a positive or "fun for that dancer" way. It makes them feel personally important.

10. **Be available to answer questions and interact at the end of the dance.** Many dancers have questions; callers at your dance most certainly will have questions or comments.

- a. Make sure you listen to the carefully and if necessary, ask for clarification.
- b. If you don't know or need a lengthy response, get their details and follow up with an e-mail, letter or phone call. It makes them feel special that you took the time for them specifically.
- c. REMEMBER – your equipment can wait. You paid for it. The dancers paid for you.

11. **Listen to other presentations.** This means that when you can, go to other caller's dances as a dancer.

- a. Even the newest caller may surprise you with a refreshing insight.
- b. At open multi-caller dances, this is not only courteous but you should take the time to listen to other presentations to benefit from other caller's skills.

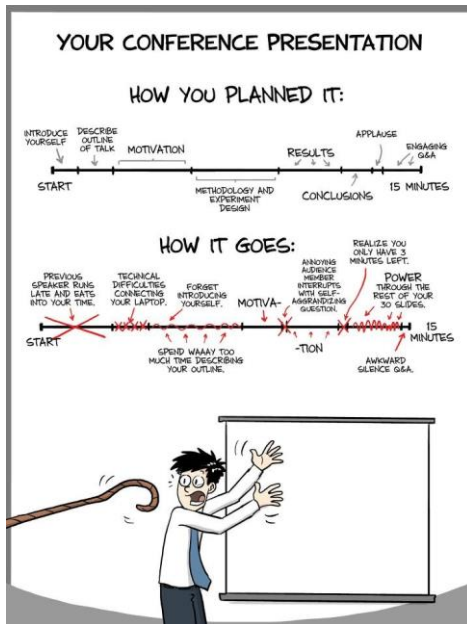
12. **Learn from your experience.** If you were hired to call a dance or do a workshop, take the time to ask your employers for their feedback.

- a. This will help you identify your strengths and weaknesses from a different perspective. Remember: you will always be harder on yourself than they will.
- b. Ask for objective, constructive criticism or comment from other callers. It may come unsolicited anyway.
- c. Do not dismiss comments just because you disagree with them. You may be technically right in doing something that the floor just didn't get but the dancer will always be the one who decides whether or not you come back.
- d. It is OK to be wrong. (even if you were technically right)
- e. You can make no mistakes and still have a bad performance.
- f. Listen, evaluate, review and improve.

RULE 13 – DO NOT OVER PREPARE.

"What is the difference between preparing and over-preparing?"

To understand the difference you must be able to identify how you feel when you are not prepared. Butterflies in your stomach or nerves are not signs of not being prepared. Being unprepared only shows after the performance is underway. Being unprepared shows up as:



1. You have no opening engagement. Neither the dancers nor audience are engaged and ready when you start. They keep talking because they don't even realise you have started.
2. You have no objective, so your points don't make a point and your focus is scattered. If you do not know that the bracket is about, how are the dancers supposed to?
 - a. If you have no focus, so the presentation is all over the place and it is hard to build continuity, a theme or enthusiasm. It is just hard work for all of you.
3. You haven't checked your equipment, so it takes an extra 20 minutes to get your computer and caller program sorted out and each bracket is a labour of search while the dancers wait (Yawn).
4. You haven't practiced, so you keep stopping flow to figure out where you are or what is going on. You are not comfortable with the material so the dancers are not comfortable either.
5. You haven't anticipated your audience's questions, hesitation to different positions, identified potential trouble spots and how to fix them so that when they happen, your answers aren't helpful.
6. You haven't timed yourself, so your presentation goes too long or too short.
7. Your references, terminology as well as choreography are haphazard, so the dancers are confused.
8. You have no closing, so your ending falls flat. The dancers either can't wait to leave, have left, or don't even know it is over.

Many callers will state plainly that you can never be too prepared, or that it's better to over-prepare. I completely disagree with this.

YOU'RE PREPARED WHEN:

1. You feel confident about your topic, your choreography and your music
2. You've anticipated several of the most likely trouble areas or questions and you know how address them when they occur. You are ready to follow up later if needed.
3. You know exactly how you're going to open and close and your bracket or dance is structured to bring them in and let them go feeling good.
4. You have bulleted or outlined notes that are concise, clear and easy to follow. They are referred to as quick reference reminders only.
5. You have given yourself ample time for practicing (at least two weeks, for first time content and structure to sink in, but less time required on specifics as you gain experience.) **You are not memorizing your performance.**
6. Flexibility is built into your program. You must have a "Plan B" for possible mishaps with your computer, dancer levels, or any one of a thousand unforeseen hiccoughs that may happen.
7. You've ensured that all the mechanical tools needed (equipment) is available and working prior to your presentation
8. You've visualized yourself giving a successful presentation where the dancers walk away feeling like they've received great value and are motivated to do something like that again
9. You sleep well the night before your presentation, knowing you've done all you can do
10. You've done some deep breathing, relaxation and stretching exercises to warm up your body and voice
11. Your own personal indicators. For me it is butterflies and nerves. If I KNOW I have completed preparation 1-10 but do not have butterflies, then I am worried. They are necessary for my adrenaline rush.

If you can confidently walk yourself through steps 1-10 then you are ready to give the best performance that you are able. You are ready, prepared and "raring to go".

By contrast, you are ready willing and most likely will give one of the most substandard performances, regardless of your material if you have over prepared.

YOU'RE OVER-PREPARED WHEN:

1. You've written out and memorized your entire presentation word for word.
2. You've anticipated every possible question anyone could ever ask, and you're still afraid that you won't have the answer for everything
3. You've rehearsed a gesture, facial expression and movement for each moment of the presentation. You have specific timings for a certain comment that you have structured so that there is absolutely no risk of spontaneity breaking out.
4. You've created an encyclopaedic and technically detailed presentation of the choreography and the movement focus and are ready to explore all 64 possible standard positional variations of that movement.
5. Your focus use choreography is dense with variant explanations of transient formations and directional indicators unique to each dancer. You ensure that you use each one at least once rather than leave any out rather than use two or three uses of the focus.
6. Hours, or even minutes before the presentation, you're still working it and reorganising it , under pressure because you want it to be "perfect"

To put this in perspective, I was asked to call a dance in Germany to fill in for a caller friend of mine who was away on a military exercise. It was my first “big club dance” outside of my own club. I prepared for two months and was ready and confident when I got there. I had no nerves or butterflies and I knew my material. I called what was probable the most technically correct dance I have ever called before or since.

The dancers danced and thanked me at the end of the dance...but there was no real enthusiasm on the floor or energy. It was all about me being prepared and the “Me show” of how good I can call. Thank god I learned and grew as a caller. In simple terms if I was not having fun as a caller, how could I project fun to the dancers?

In the words of the late Tim Marriner: “One who can make the easy look difficult is a showman. One who can make the difficult look easy is an artist”.

.....

*Here is a little Plus Singing call figure with
Spin Chain the Gears from a left hand wave:*

**Heads Square Thru 4, Touch ¼, Follow Your Neighbour, (Left) Spin
Chain The Gears, Ladies Circulate, Allemande Left, Swing & Promenade**

POET'S CORNER

From the Aussie Poet Larrikin (look it up – it's Aussie slang)

All Australian callers and dancers know Kevin Kelly from W.A. They all know his great entertainment capabilities on stage; however most do not know that Kev also has another side....as a bush poet. Below are a few of his efforts:

ON TEXTING

I no that u won't like this. And u'll probably b Cross,
But i'm texting while i'm driving. Just 2 let u no who's Boss;
Ya said i'm not 2 ring ya. And ya said that that's a Rule.
So I figure if I txt ya. That should b kinda Cool;
Now i'm really good at txtng. And at driving i'm pretty Flash,
But doing the 2 together. Well that's when i'm gunna Crash;
Now I don't like it when yor always Right. It maker me feel quite Grumpy,
But somethings wrong & I don't Remember. This stretch of road being so Bumpy;
Strewth, this isn't the road i'm supposed 2 b on. I'm on a gravel track,
On a road I shouldn't be on. with no way of getting Back;
Perhaps I should hav listened. And not been txtng bhind the Wheel,
But it sure makes the trip more Interesting. Sideways drivings no big Deal.

ON CALLING IN MT GAMBIA

The phone rang rather Loudly. I answered with a pleasant Hello,
A voice said we want you here in Mt Gambia. To Call at our Square Dance Show;
I rushed straight away to my Atlas. To see where can this Mt Gambia Be,
I found it between Adelaide & Melbourne & Thought. That looks like a good
place to Me;
Straight away I rang me Darlin. And said Deb pack ya bags & let's Went,
Cos we've been invited to a place called Mt Gambia. To Call at
their birthday Event;
We left home early one morning. Took a taxi and then caught a Plane,
A Short stop in Adelaide Airport. Then bugger me we were boarding Again; This time
the plane was Tiny. Deb said how small can this plane Be,
There's hardly enough room for my Luggage. The pilot for you & for Me;
But we managed to squeeze everything on There. With more than a little
trouble & Strife,
Then of we shot for Mt Gambia. For what turned out to be the ride of our Life;
When we left Adelaide the wind was a Blowin. And the rain was fair pouring Down,
But that's bugger-all in comparison to what Happened. When we landed at at Mt
Gambia Town;
Ya see we landed in the midst of a Cyclone. As scary as it could Be,
That little plane hit the runway at 2.12 & 2.20. Then eventually landed at 2.23;
Now I've done shows all Over. Some good & some only Fair,
But never I have done one Before. That has started with so much of a Scare.

ONCE UPON A TIME.....by Bill Peters

The following article is an edited version of a keynote address given by Bill Peters in the early 90's to the 8th Annual Washington State Leadership Seminar. It was published, in this edited form, in the Washington magazine "Footnotes". It is as relevant today as it was then.

Once upon a time, back in the days of the caveman, there was no such thing as dancing. That's because there was no such thing as recreation. The caveman had no time for recreation, because all of his time, his total existence, was devoted to the simple need to survive. Staying alive was his primary concern, because, while there no such things as dancing and recreation, there were such things as saber-toothed tigers, dinosaurs, woolly haired mammoths, and a whole bunch of other unmentionable things that made loud noises went 'bump' in the night.

One fine day, however,.....correction, one rainy day, when the caveman was in his cave feeling pretty good about the way things were (it was after-all, raining outside, but he was high and dry, the fire was going and he was warm, and the saber-toothed tigers were all in their caves because they didn't like rain much either), it suddenly occurred to him that he was bored. He had nothing to do. He didn't have to worry about tigers or dinosaurs or woolly haired mammoths, and time weighed heavily on his hands. It just wasn't any fun hanging around in his cave waiting for the rain to stop. He found himself wishing desperately for something to do. And, as he paced nervously back and forth, he accidentally happened to bang his stick (the one he used to protect himself against the saber-toothed tigers) against a hollow log. And it made a pleasant sound. It went boom! He hit it again. Again it went boom! He hit it some more....boom, boom, boom! Hey, this was fun! He found that by hitting that log, in different ways and controlling the way he hit that log, the sounds he made took on a kind of order. They developed a sort of personality. And man listened to the sounds he made and said "those sounds are good. I like those sounds. I will call these sounds rhythm".



And so it happened that whenever man found himself with a little time on his hands, on rainy days (and sometimes even when the sun was shining and no-one else was looking), he would take that stick and hit that hollow log in a rhythmic manner. He found that this refreshed him. It made him feel good and charged up his batteries. It suddenly occurred to him that if it felt so good to hit that log with

one stick, it would probably feel twice as good with two sticks. So he quickly got another stick, held it in his other hand, and now he could beat that log with a vengeance...*Boom, boom, boom!*

He was right! It did make him feel twice as good. In fact, it made him feel so good he almost couldn't stand it. As he beat that old log he would hop first on one leg, then on the other, and then back to the first one. And without even thinking about it, he found that he was hopping in time to the rhythm (hop, 2, 3, 4, hop, 2, 3, 4). This was fantastic! This was fun! This was incredible! This felt so good that he could not keep it to himself. He just had to tell someone. He simply had to share this with everyone. He quickly gathered his neighbours, his family and his friends all around him to show them what he had discovered. This was probably the first time in the history of mankind that someone was able to say "Look Ma, I'm dancing!"

The rhythm was so infectious, - and man was having such a good time as he hopped and danced in time to the beating of the sticks against the hollow log, that it wasn't very long before others began to join in, and soon everyone was yelling and dancing. And, most importantly - everyone was enjoying it. Dancing was FUN!

But after a while, some of the dancers began to get the feeling that dancing wasn't as much fun as it used to be. Just going hop, 2, 3, 4, hop, 2, 3, 4, every time it rained, got to be kind of a drag. They worried about and they thought about it. Suddenly one of the cave men said "Hey, I got an idea. How would it be if instead of going hop,2,3,4, we go 1,,2,3, ,hop? That's a little bit different isn't it? Maybe that would not be so boring". They tried it and sure enough, dancing was fun again.

But alas; only for a little while. Soon 1, 2, 3, hop got boring too, for some of the dancers, at least, and they had to invent new ways to dance. They had to discover new steps and new hops and new twists and new turns and new shuffles. Soon, some of the dancers found that the only way they could dancing was to constantly learn new steps - by constantly inventing new dance maneuvers, by learning how to dance them, and then inventing more new steps and learning how to dance them. And, while for some of the dancers this was no problem, for others, it was. They didn't have time to learn new steps, hops, shuffles, - maybe they found that some of these new steps were not that much fun to dance - or maybe they were just plain never got bored of going hop,2,3,4, hop.2,3,4 all the time. They didn't need more than that to make them enjoy dancing and consequently that was all they wanted to do.

A very strange thing happened. For some strange and mysterious reason, it was discovered that some of the dancers who enjoyed dancing the old ways were

annoyed at those who enjoyed dancing the new steps. "These new steps are ruining our recreation" they cried. "Every time I go dancing someone wants to teach me a new step. It used to be that I could learn one or two new steps and that was all I needed to enjoy dancing. Now I have to learn two to six steps, and I have even heard of some places where the dancers have to learn as many as nine or ten! Where will it all end?"

As you might expect, those who enjoyed doing the new steps soon began to look down their noses at those who still enjoyed the old dances. "How can you still enjoy those old-fashioned routines? Doing the same thing over and over again? Isn't that silly? Isn't that boring? You are stick-in-the-muds, and if you keep on doing what you are doing, you're going to ruin dancing for everyone! I know it's part of our history and part of our tradition, but the world doesn't stand still and neither does the way people enjoy dancing. You gotta move with the times, man, you gotta move with the times!"

Sometimes, the arguments between the die-hard old-timers and the really die-hard advanced dancers got to be very intense. Each side would constantly accuse the other of ruining dancing for everyone. There were many others who felt that while dancing was fun, it wasn't worth the hassle. They didn't want to argue all the time. They just wanted to be left alone so that they could dance in peace without getting involved in arguments all the time. It looked as though the controversy on both sides would indeed ruin dancing for everyone, until it was discovered that the die-hards on both sides were only a small minority of all the dancers, and while they were the loudest, and made the most noise, the overwhelming majority of all the dancers ignored the arguments and followed the kind of dancing they happened to enjoy.

There were those who were dance leaders back in those days, and they soon recognized that while the extremists on both sides were often guilty of causing most problems, there was also a lot to be said in their favour. The old-timers served the valuable purpose of keeping alive the history and heritage of their activity, of reminding the dancers of how their movement really began and of showing everyone how the changes occurred and where they all came from.

The advanced dancers also served a valuable purpose. They encouraged the creativity and the originality and the inventive spark out of which the whole idea of dancing sprang in the first place. When changes became inevitable, as they must in any activity, it was the advanced group who were able to show the way. They were the ones who did the experimentation and the investigation, and who provided the leaders with experience who judges the good from the bad, and the harmful from the beneficial.

After a time it was also recognized that the "mainstream" dancers were actually aided and assisted by both the traditionalist and the experimenters. Both groups supported and provided guidelines for the mainstreamers. Each group, in other words, derived strength and sustenance from the other, and rather than ruin the activity, they made it healthier, and caused it to grow and prosper and ultimately evolve into a bigger and better program.

So it was that the people of those golden days began to enjoy dancing all the more, and their form of dancing grew and prospered, and they did indeed, live happily ever after.

So ends my story. There are a good many conclusions that can be drawn from the little fairy tale that I have just recited to you. But they are obvious and I'll let you draw them for yourselves.

While I am certainly aware that my tongue was stuck firmly out in my cheek as I told the story, and while I recognize that the obvious parallels between olden times and the way things are today in the world of square dancing were based more on imagination than history, I do happen to believe that the moral of my story can be applied very realistically to our present situation. I myself do not doubt for one minute that throughout the entire history of square dancing, you will find that the old-time dancers are constantly at war with the advanced dancers, that the traditionalists are always at odds with the ones who enjoy new material, and I am sure that the extremists in either camp actually have very little effect on the activity as a whole. They make the noise, but square dancing is a "tough old girl" - she survives in spite of it. She goes on her merry way and changes do occur, but the point is that the arguments have been around for years and years, for all kinds of dancing.

I am sure that if we did go back in history, even way back to the 13th century, we'll find that the old-time Morris dancers were very annoyed when their very ritualistic and highly structured Morris Dance slowly began to evolve into a somewhat less formal activity that we now identify as the English Country Dance. I am equally sure that those who enjoyed the very pompous and formal French quadrilles were aghast at what happened when their stately dances moved across the Atlantic and evolved into Appalachian Mountain dances, rowdy Kentucky Running Sets and New England contras. I am equally convinced that those old-timers would be shocked out of their skins to realize that their memorized dance routines that they enjoyed, in which every dance was done exactly the same way each and every time, changed gradually into what we now identify as the Modern Western Square Dance.

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SOUND ARCHIVE

I have been somewhat slack of late, as I have just not had the time to transfer recordings from MD over to the computer. I hope to get some more done in the coming month. The current library of Sound Recordings is as follows

EDUCATIONAL PROGRAMS

- 2016 SARDANSW Weekend at Corrimal RSL Club
- 2016 SARDANSW Weekend at Port Macquarie
- CALLERLAB 1982 : Voice Session (2) with vocal coach Arden Hopkin
- CALLERLAB 1982 : Keeping Mainstream Fun
- CALLERLAB 1983 : Advanced Interest Session
- CALLERLAB 1983 : Challenge Interest Session
- CALLERLAB 1985 : Mainstream Choreography Session
- CALLERLAB 1985 : Plus Choreography Session
- CALLERLAB 1988 : After-Party Fun
- CALLERLAB 1988 : One Night Stands

DANCE RECORDINGS

- SPECIAL DANCE with Bronc Wise & Jet Roberts
- 1989 Weekend with KEN BOWER (with Barry Wonson, Peter Humphries & David Smythe)
- 2014 RED BARONS Weekend with KEVIN KELLY & BARRY WONSON
- 1988 Weekend with WADE DRIVER (with Barry Wonson, Peter Humphries & Brian Hotchkies)

News Notes and Workshop Materials

Notes and handouts from Caller Training Workshops can be made available in electronic form. A list of materials available is still being collated.

These recordings and other materials are available to any of our subscribers. All you need is a flash drive.

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*Here is a little figure from Gary Carpenter with
Spin Chain Thru from a left hand wave:*

(H) Touch ¼, Boys Run, Slide Thru, R&L Thru, Dixie Style, Swing Thru, Girls Trade, Left Spin Chain Thru, Girls Circulate Twice, Recycle, Pass Thru, Swing (Corner) at Home.

After the dance and time to relax ...

When a group of keen callers get together after a dance, the coffee flows, plus cheese and biscuits (cookies for you non-Aussies), and sometimes even an alcoholic beverage or two. However as most callers know, the after then dance caller collective usually has the most important goal, which is of course to discuss how to fix every single aspect of our activity. Once this has been done, the discussion invariably moves on to choreography.

Over the January Callers School weekend at Corrimal, Mel Wilkerson, Allen Kerr, and Janet Cook all stayed at the Wonson Motel. After the Saturday evening dance over cups of coffee...the usual happened....choreography time!

Sequences and ideas that arose came mostly from ideas thrown into the mix by Allen Kerr. Here are some of the sequences for your fun, pleasure and play.

STATIC SQUARE: Heads Lead Right, Swing Thru, Walk and Dodge, Face Right, Centres Walk and Dodge, Face Right, 4 Men Run : **Home**

ZERO BOX: Touch 1/4, Ladies Run, Pass Thru, Tag the Line, Face Right, Centres Walk and Dodge, Same Centres Run, New Centres Walk and Dodge, Same Centres Run, (where's partner?) Right and Left Grand

ZERO BOX (exact): Swing Thru, Walk & Dodge, Face Right, Men Run, Centres Pass Thru, Swing Thru, Walk & Dodge, Face Right, Men Run, Centres Pass Thru **ZB (Rotated 1/2)**

ZERO BOX (exact); Slide Thru, Men Walk, Ladies Dodge, Centres Walk & Dodge, 3 X 1 Walk & Dodge, Tag The Line, Face Right, Ladies Trade, Couples Circulate, Ferris Wheel, Centres Pass Thru, Slide Thru, Men Walk, Ladies Dodge, Centres Walk & Dodge, 3 X 1 Walk & Dodge, Tag The Line, Face Right, Ladies Trade, Couples Circulate, Ferris Wheel, Centres Pass Thru, Slide Thru. **ZERO BOX (rotated 1/2)**

ZERO BOX (EXACT): Swing Thru, Single Hinge, Scoot Back, Girls Run Ends Pass Thru & Face In, Centres Left Touch 1/4, Walk & Dodge All Slide Thru (Same Sex); Ends Pass Thru, Men Fold, Star Thru, Couples 1/2 Circulate, Bend The Line **HOME**

STATIC SQUARE: Sides Star Thru, Pass Thru, Circle $\frac{3}{4}$ (To A Line), Pass Thru, Bend The Line, Ladies Walk, Men Dodge, Tag The Line, Face Right, Centres Walk & Dodge, Centres Run, Centres Walk & Dodge: ***Bow To Partner***

STATIC SQUARE: Side Ladies Chain, Heads Square Thru, Swing Thru, Single Hinge, Centres Walk & Dodge, Ladies Facing Out Run, Couples Circulate, Centres Walk & Dodge, Ends Zoom, Centres Run, Centres Walk & Dodge, ***All Bow To Partner!***

ZERO BOX (exact): Swing Thru, Men Run, Bend The Line, Pass Thru, Wheel & Deal, Centres Pass Thru, (**ZERO BOX Rotated $\frac{1}{4}$**), Touch $\frac{1}{4}$, Ladies Run, Pass Thru, Tag The Line, Face Right, Centres Walk & Dodge, Then Run, Centres Walk & Dodge, Then Run: ***Bow To Partner!***

ZERO BOX (exact): Touch $\frac{1}{4}$, Scoot Back, Men Run, Right & Left Thru, $\frac{1}{2}$ Sashay, Ends Slide Thru Centres Pass Thru (from here you can :

- ALL CLOVERLEAF: HOME
- ALL $\frac{3}{4}$ ZOOM : HOME
- MEN CLOVERLEAF, TOUCH $\frac{1}{4}$, MEN STAR LEFT, etc

Or for a Singing Call Figure:

- MEN or LADIES CLOVERLEAF, CORNER SWING, PROMENADE

PLUS PROGRAM ideas for routines:

ZERO BOX: Men Walk, Ladies Dodge, All 8 Circulate, Single Hinge Fan The Top, All 8 Circulate, Right & Left Grand

ZERO BOX: Touch $\frac{1}{4}$ & Ladies Roll, (No Dodgers) Walk & Dodge, Men Trade The Wave & Roll, Centres Pass Thru, Outside Ladies Run, All Pass Thru Right & Left Grand.

STATIC SQUARE: Heads Promenade $\frac{3}{4}$, Side Men Walk & Ladies Dodge, Those Who Can - Touch $\frac{1}{4}$, Each 4 Walk & Dodge, Ends Trade, Centres Touch $\frac{1}{4}$, Walk & Dodge, All Trade & Roll, Slide Thru: ***ZERO LINE***

Something just a little more challenging:

STATIC SQUARE: Heads Touch 1/4, Ladies Touch 1/4, Each 4 Walk & Dodge, (Very Carefully) All 8 Circulate, Men Chase Right, Ladies Touch 1/4, Coordinate, Couples Circulate, 1/2 Tag, Scoot Back, Right & Left Grand.

NOTE: DBD Walk and Dodge, All 8 Circulate and Coordinate – this is a great little figure for a dancer challenge and fun – it seems real difficult but dancers get it fairly quickly

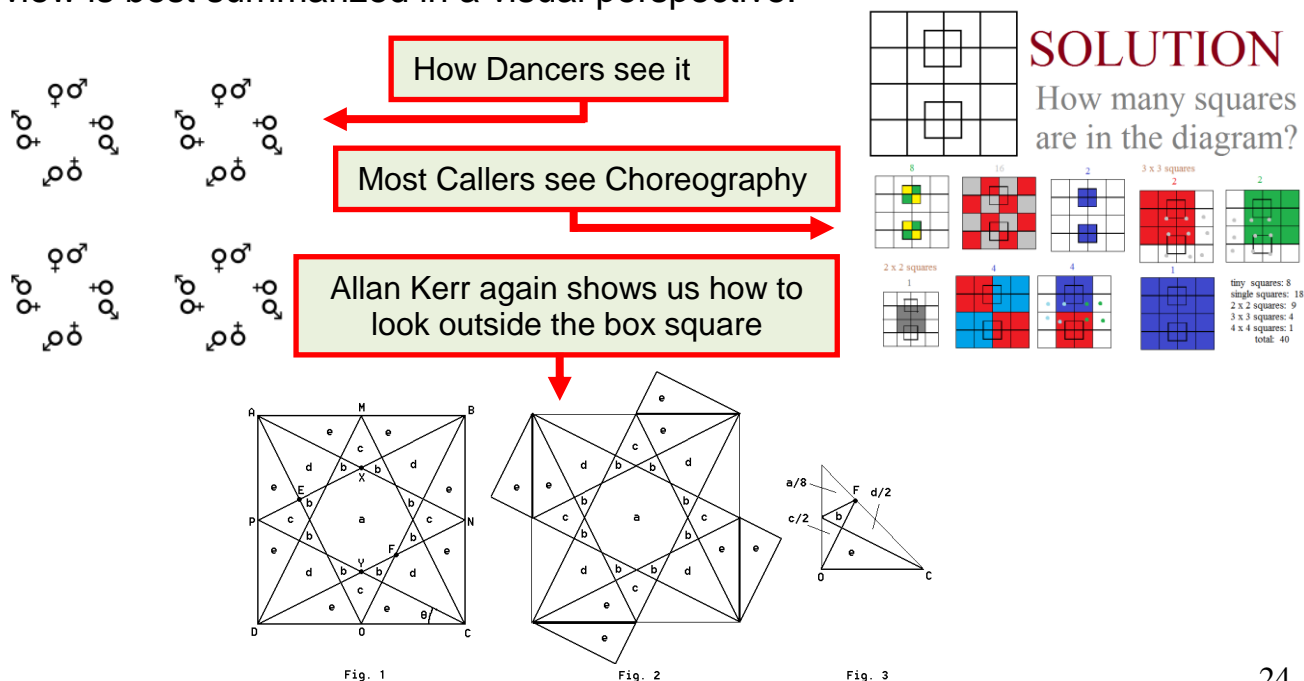
Allen Kerr came up with the basic premise of this last one, whereby we set up a Track 2 but stop before completing the movement. Very neat little gimmick, as long as it is set up so that the one they will meet is their original partner:

STATIC SQUARE: Heads Right & Left Thru, Slide Thru, Double Pass Thru, Track 2, **But Stop When You Meet Your Partner**, All Work With a Ghost & Scoot Back, Right & Left Grand, Bow To Partner

Mel, Allen, Janet and I had lots of fun playing with the above ideas and more. We had 3 different sets of dolls on the table. We all had problems trying to work with each other's dolls and had to use our own to see exactly what was happening.

It is an old axiom that if you put 2 callers in a room you get 7 opinions, all different. With three it is 21 opinions, and with four well you get the idea.

We all commented on the way Allan Kerr seems to be able to visualize the square and run through the geometry while the rest of us tried to catch up with the dolls in figuring out where he was going. Our two in the morning caller choreography review is best summarized in a visual perspective.



New Caller Developed Choreography

Not all of the Choreography discussed at two in the morning was from the four of us. During the Weekend Caller Education workshop, many interesting ideas developed. In fairness it must be noted that much of the 2:00 AM talk was prompted from ideas developed, or sometimes stumbled across by the new callers behind the microphone during the daytime training and education session exercises. There were some very interesting choreographic ideas emerging as they began to push their perceived limits.

Choreography and extemporaneous sight calling was pushed well out of the comfort "Safe Zone" and once the new callers realized they can use a full but focused program with comfort, they discovered some interesting choreography. Here is a sample of some of their work. These were developed and used as singing calls to highlight a specific movement from a different position or set up. The new caller focus movement is in **Bold**.

4 Ladies Chain, Heads Lead Left, Right & Left Thru, Touch 1/4, Centres Trade, **Spin The Top**, Just The **Boys Spin The Top**, All Step Thru, Swing And Promenade

Heads Star Thru, Pass Thru, Swing Thru, Spin The Top, **Turn Thru**, Tag The Line, Face In, Star Thru, Pass Thru Trade By, Eight Chain Four, Swing Corner And Promenade

(H) Square Thru4, Swing Thru, Boys Trade, Girls Turn Back, Couples Circulate, Boys Trade, Cast Off 3/4, **Reverse Flutterwheel**, Swing Corner

(H) Slide Thru, Square Thru 3, Left Swing Thru, Girls Run, Boys Trade, **Cast Off** ¾, Boy Walk Girl Dodge, Split Circulate, Swing

(H) Lead Right, Circle Left ¾, Dosado Make a Wave, Cast Right ¾, Boys Turn Around, Make a Left Hand Wave, Centres Start – Swing Thru, Centres Circulate, **Recycle**, Swing Corner

(H) Square Thru 4, Slide Thru, **Boy Walk Girl Dodge**, **Centres – Girls Walk Boy Dodge**, **Three By One – Walk And Dodge** (One Girl Walk Three People Dodge), Tag the Line, Leaders Turn Back, Swing And Promenade

Note: Much of this "different flow" is not new, but watching new callers discover it for themselves was Pure Joy. Many tried to sneak in comfort moves like "Scoot and Dodge" directionally, but after re-focusing on "mainstream only" extemporaneous sight they realised higher levels aren't needed to get fancy or challenging.

Barry & Mel.....

QUOTABLE QUOTES (well, sort of)

More words of wisdom that have been attributed to some of our well-known callers (these all come from extremely reliable sources whose honesty and integrity is well and truly above reproach).

"The reason that elephants drink so much water is that nobody offers them anything else." - **Ed Foote**

"They reckon that swimming develops poise and grace. Have you ever seen how a duck walks?" - **Howard Cockburn**

"There is nothing so small that it cannot be blown out of all proportion." - **David Todd**

"It's a man's world, and the end is nigh." - **Karen Fenton**

"Help fight poverty. Throw a hand grenade at a beggar" - **Jeffrey Garbutt**

"Golf is a bit like walking, broken up by disappointment and bad arithmetic." — **Allen Kerr**

"Sailing is well known here in Melbourne as the fine art of getting wet and becoming ill while slowly going nowhere at great expense" - **Mike Davey**

"Going to church does not make you a Christian any more than going to the garage makes you a car." - **Mel Wilkerson** (stolen from Billy Sunday)

"Once upon a time, rock music was sung by the young to disgust the old. Now it seems it is sung by the old to embarrass the young." - **Brian Hotchkies**

"The fascination of shooting as a sport depends almost wholly on whether you are at the right or wrong end of the gun" - **Glenn Wilson**

"I hope that I live to be as old as Barry Wonson's jokes" - **Kevin Kelly**

"When I was young I wanted to have a career in sports, but I had to give it up. I was only 6 feet tall so I couldn't play basketball; I was only 190 pounds so I couldn't play football. I had 20-20 vision so I couldn't be a referee. " - **Gary Carpenter**

GENERAL CHOREOGRAPHY: (Plus)

Working with Acey Deucey - Acey Deucey is one of our oldest movements in the current lists for Modern Square Dancing.

A little history. In 1958 Ed Gaut wrote "Shuffle the Deck". This started a series of calls named after gambling terms. In addition to **Acey Deucey** (Larry Dee, 1963), we still see many of these in use today. Examples are Wheel And Deal (Clarence Watson, 1960), Fold (Dick Kenyon, 1963), Diamond and Cut Movements, Spin The Wheel (Clarence Watson, 1962 - which started a family of spin movements), Shoot the moon – (well shoot the star is still there), as well as renamed movements like Jokers Wild (Glenn Hinton, 1963) which is now all 8 circulate from waves or lines.

Acey deucey remains a staple of modern square dancing, being called directionally at basic and mainstream or as a stand-alone movement at plus or above. The call came along very early and is the foundation of many other calls. The basic concept of Ends Circulate, Centres Trade, is still the same as the originator had in mind. However; with the advent of many different formations over the years, the call can be done from many other formations than the original concept of waves or two face lines. Variations include From Two-Faced Lines, Regular Lines, Diamonds, Completed Double Pass Thru, and many others wherever identifiable ends and centres exist. Unfortunately even simple movements are often not used for their own merit.

ZERO BOX: Slide Thru, Left Touch 1/4, All 8 Walk & Dodge, **Acey Deucey**, Centres Walk & Dodge (Same Sex) Slide Thru, Ends X-Fold, Centres Swing Thru, Extend, Scoot Back, Right & Left Grand, Promenade

The modules below can all be used as Singing Call figures. Please be aware that timing may need adjustment for some of these:

Heads Slide Thru & Spread, Forward & Back, Pass Thru (Line Facing Out) **Acey Deucey**, All Star Thru, Centres Pass Thru, Swing Thru, Men Trade, Corner Swing, Promenade

Heads Pass Thru, Turn Your Back On Your Partner, Touch 1/4, **Acey Deucey**, Split Circulate, Ladies Trade, Swing Thru, Turn Thru, Corner Swing, Prom.

Four Ladies Chain 3/4, Heads Square Thru, Touch 1/4, Follow Your Neighbour & Spread, Swing Thru, **Acey Deucey**, Turn Thru, Allemande Left, Swing, Promenade.

Heads Pass Thru, Sides Pass The Ocean (3/4 Tag Formation) **Acey Deucy**, Extend, Single Hinge, Centres Trade, Men Run, Slide Thru (Zero Box) Corner Swing, Promenade

Heads Flutterwheel, Sweep 1/4, Double Pass Thru, Centres In, Cast Off 3/4, Pass Thru (Line Facing Out) **Acey Deucy**, Slide Thru, Zoom, Centres Pass Thru (Zero Box) Corner Swing, Promenade

Heads Promenade 1/2, Sides Touch 1/4, Walk & Dodge, Swing Thru, Men Run, **Acey Deucy**, Couples Circulate, Ferris Wheel, Centres Pass Thru (Zero Box) Corner Swing, Promenade

Four Ladies Chain, Heads Pass Thru, Sides Pass The Ocean, (3/4 Tag Formation) Acey Deucy, Extend, **Acey Deucy**, Single Hinge, Centres Trade, Corner Swing, Promenade.

Barry

COURTESY

From Cal Golden's address to Southern California Callers Association, Sept 1982

Courtesy- The act of being polite and gracious: considerate to others.

Like most of our actions, courtesy is a habit that is formed by repetition. We aren't born with the art of being courteous. It is an acquired skill that can influence all of our relationships with people. Courtesy is the sparkle or the polish in our personality. It produces a favourable reaction in our listeners.

Millions upon millions of hours are spent by clubs, callers, and their leaders every year on promotion. The goal is to get new class members to come into Square Dancing and teaching them to dance. But, how much time do we spend on encouraging our seasoned members to be courteous to these new class members to keep them happy in our activity? It's time that we took a good look at this and remember "Life is not so long, but there is always time enough for courtesy." The courtesy that you receive will be in direct proportion to the courtesy that you give.

Courtesy never goes out of style.

IT'S NICE TO BE IMPORTANT, BUT IT'S MORE IMPORTANT TO BE NICE.

All Things Considered....by Ed Foote

A TIP FOR BETTER DANCING

HOW TO SQUARE UP WHEN THE CALLER MAKES A MISTAKE

If the caller gets you to the wrong partner at the end of a sequence, what do you do? Most people promenade home, keep the "wrong" partner, and wait for the caller to proceed with the next sequence. But is this the best way to go?

Technically, it is ok to keep the "wrong" partner. The caller did this to you, so you go with it. But is this best for you?

Let's look at how most callers call a dance today. They use "sight calling" to resolve the square to your original corner and back to your original partner for a Right & Left Grand. To do this, callers memorize two adjacent couples in a square prior to the start of a tip. Ideally they do this for 3 squares, but some callers cannot remember this many people.

If the caller gets everyone to the "wrong" partner by mistake, or, if some dancers make a mistake and finish with the "wrong" partner, and, if in either case the dancers keep this partner - the caller is in trouble. All memorization of who goes with whom is out the window, and there is no time to do new memorization. So the caller becomes very nervous about how to call the rest of the tip and get everyone to their "new" partner.

The result is the caller will generally call unbelievably easy, using simple memorized sequences, anything to get people back to their "new" partner. In other words, the caller is likely to call nothing for the rest of the tip in an effort to survive, and this can affect your enjoyment of what is called.

However, if everyone adjusts at home to get their original partner back, now the caller has no problem. Not only have you done the caller a favor, but you have benefited the entire floor, because now the caller can continue with his/her normal dance. Upon seeing you adjusting to get to your original partner back, the caller will wait for you to do this.

So remember: It benefits the entire floor if you get your original partner back when you are home and before the caller begins the next sequence.

Note: Occasionally a caller may say: "Don't fix it - I intentionally got you to a different partner." If this happens more than once, don't believe it. The square dance game is played by having the caller get everyone back to their "original" partner at the end of each sequence. Callers who repeatedly say it doesn't matter if you get your original partner back are really saying they are not able to do it, but don't want you to realize this.

MURPHY'S LAW for Square Dancers and Callers

- The night you will have a total blank when it comes to remembering your key couples, is the same night when other callers drop in for a visit.
 - Ice cold water is only available in the cooler in the winter months.
 - Perfect squares are doomed to fail when they are right in front of the caller.
 - The caller will only call "Yellow Rock" when you have been eating onions and/or garlic.
-

THE LAST WORD.....

Well, that brings us to the end of our first new-look issue. I hope you have enjoyed the content. I am always looking for anything of interest to callers: choreography, ideas, comments, articles, and basically anything to entertain and enrich our experience.

A name for the newsletter is needed and all I could think of at the time of writing was "Behind the Mike". It is possibly a name that has been used many times before. I would be happy to hear any suggestions on a different name. Also if anyone is able to come up with artwork that would be suitable, please drop me a line (artwork is not my strong suit).



Sue and I will be in Melbourne in April for the Australiana Birthday Weekend. Then we are off to Bendigo for a unique event, the special dance with Paul Bristow, Kevin Kelly, Steve Turner, Jaden Frigo and myself. It should be lots of fun. This of course is followed by the Main Event: **THE NATIONAL CONVENTION IN BENDIGO**. I am looking forward to catching up with everyone, including lots of late nights again. Sue and I are sharing a house with some of our dancers and Tony & Christine Bowring - all wild party types!!

Should any Callers Association or group wish to advertise any event that pertains to Caller Education and Training, please feel free to send it to me and I will do my best to add it in to the newsletter.

Best wishes – Barry

THE RED BARONS SQUARE DANCE CLUB

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with Callers

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November 10/11/12th 2017

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With KEVIN KELLY & BARRY WONSON

This is a very special event for The Red Barons Square Dance Club. We will be celebrating 3 special events this weekend:-

- 1) The Red Barons Square Dance Club 43rd Birthday
- 2) Barry's 50th Year of Calling
- 3) Barry's 70th Birthday

For this unique event we have chosen to go back to where all of our Special Festival Weekends began...at the Woonona-Bulli RSL. We had many great weekends at this club and look forward to having the use of the auditorium once again. This will be the last of the weekend functions that we have been organizing for nearly 40 years. While the Red Barons Club will still be running, we have decided to no longer have any more special weekend functions. We have had a wonderful time over the years with all the special weekends that have been run under our club banner, but feel that the time has come to look at other alternatives.

For this weekend we plan on having the following Sessions

Friday Night : 7.30-1030 (MS & Plus & Rounds)

Saturday Afternoon 1.30 - 4.30 (MS & Plus session, followed by Advanced session)

Saturday Evening 7.30 - 10.30 (MS, Plus, Rounds)

Sunday Morning 10.00 - 12.30 (MS, Plus)

**TICKETS: EARLY BIRD
REGULAR TICKET**

**\$50.00 (to July 30th 2017)
\$60.00**

.....
To SUE WONSON

PO Box 1819 Wollongong 2500

Email: bjwonson@gmail.com

Surname.....First Name.....Ticket \$.....

Surname.....First Name.....Ticket \$.....

Phone #.....Email.....

Contact Address.....

.....Postcode.....

Payment can be made by cheque payable to Red Barons SDC or by direct deposit to BSB 062-626 A/C 10008106 Red Barons SDC (please use your surname as ref). Please email your details as above if using direct deposit.

ACCOMMODATION IN & AROUND WOONONA

Woonona-Bulli RSL Club is located on the Princes Highway, which is also the main street of Woonona. The club is located on the southern side of Woonona. The club has lots of parking at the rear.

The suburb of Woonon is located only a few kilometers north of Wollongong central. For people traveling south, take the Bulli Pass exit and head south thru Bulli and then next is Woonona. There is an alternate route (slightly longer but not as sharp) by passing the Bulli Pass exit and heading down Mt Ousley. Take the exit to the left at the bottom of the pass to the big roundabout at the junction of the Princess Highway...turn left, thru Fairy Meadow, Corrimal and then Woonona.

The following businesses offer accommodation that is within a reasonable distance from Woonona-Bulli RSL Club. There are other alternatives that can be found via a web search. Please note that these are listed in descending order relative to distance from the Woonona-Bulli RSL Club.

WINDMILL MOTEL, WOONONA 42848766
1 minutes drive

BULLI BEACH TOURIST PARK 42855677
5 minutes drive

CORRIMAL HOTEL (PALM COURT HOTEL) 42844086
10 mins drive

CORRIMAL BEACH TOURIST PARK 42855688
10 minutes drive

CORRIMAL BEACH BED & BREAKFAST 42832899
10 minutes drive

TOWRADGI BEACH HOTEL 42833588
13 minutes drive

COMFORT INN, TOWRADGI BEACH
13 minutes Drive

LYNDON HAVEN B & B 42859491
10 minutes drive

WOLLONGONG SURF LEISURE RESORT 42836999
13 minutes drive

All of the above have websites where you can check prices and view the type of accommodation available. All are within a short drive of the venue.

ARE YOU COMING TO THE 2017 NATIONAL CONVENTION IN BENDIGO?
WHY NOT COME A DAY EARLY AND ENJOY THIS SPECTACULAR DANCE!
SPECIAL PRE-CONVENTION DANCE



PAUL BRISTOW



BARRY WONSON



STEVE TURNER



KEVIN KELLY



JADEN FRIGO

Wednesday 12th April 2017

**Strathdale Community Centre, Crook St (Near McIvor Hwy)
Strathdale, Victoria - 10 mins from Convention Venue**

7.00 - Rounds 7.30 - Mainstream with some Plus

****Numbers Limited - Book Now to Secure Your Ticket****

Name: _____ Ph: _____

Pre-Booked Tickets: Adult (\$15 each) _____ U/18 (\$10 each) _____

Total Money Owed: \$ _____ Cheques Payable to Jaden Frigo

Please Return Completed Form, Payment and SAE To:

Jaden Frigo, 7 Rose Court, Somerville, Vic, 3912 - ~~0422 132 747~~

**MORNINGTON PENINSULA SQUARE DANCE
CALLERS GROUP
PRESENTS A
CALLERS SEMINAR WITH**

*Mornington Peninsula
Square Dancers*



**Paul Bristow (UK)
(Accredited Caller Coach)**

Monday 10th April

**Mornington on Tanti, Cnr Nepean Hwy
& Tanti Drive, Mornington**

**10am through til 6pm
Morning/Afternoon Tea, Lunch
& Tea/Coffee Provided**



**\$45 Per Caller, \$25 Partners
Limited Numbers - Book Now!!**

**To Book Contact Jaden -
jadenfrigo@bigpond.com or 0400 878 259**

**You are welcome to join us for a social
meal at the Tanti Bistro after the
Seminar (at own expense)**