

S.A.R.D.A.N.S.W.

News, Notes 'n Nonsense for Callers & Cuers

Issue the First June 2016

Greetings to everyone. Welcome to the first of a new look CALLERS & CUERS Newsletter. I have been thinking of doing something similar to this for quite some time instead of just a newsletter featuring reports and updates. I have always like the idea of a Newsletter as a medium not just for advisement of upcoming functions and reports after the completion of such functions, but as an all-encompassing medium for enlightenment and entertainment purposes. This is my first attempt...I hope you like it. If you don't, well that's just tough!!

As I write this, we are only a couple of weeks away from this year's National Convention on Queensland's Sunshine Coast. It looks like being a great one for callers, especially with the Pre-Convention Conference. The program for the conference looks great, with something to interest everyone over the 3 days. I am sure that there will be a few after parties each night just to top off the full days.

THE YEAR TO DATE

In January we had 32 callers and partners in attendance at our first Caller Weekend. We had clinics Saturday morning and afternoon, a great dance Saturday Evening, and more clinics Sunday morning and afternoon. The topics covered were wide and varied, from New Caller workshops, Ideas on Promotion, and even a Quiz session. We even had a number of cuers working on their calling skills!

It was great to have Jaden Frigo from Melbourne (southern Sydney suburb), Allen Kerr from Canberra (rural NSW) and Mel Wilkerson from Tumut (cold country NSW).

Many thanks to the attendees for all the input over the two days. We plan on having events such as this on a regular basis.

In May we had another 3 session weekend in country NSW at Port Macquarie. A great attendance of 13 callers from Sydney and Northern

NSW had a chance to get together on the Saturday Afternoon for a discussion on accreditation and assessments for callers from NSW. This was followed by a great dance with around 7 sets attending. All callers were able to strut their stuff at the dance, with the result of an outstanding evening of Square Dancing. Sunday morning saw us all together again for a session on Music, presented by David Cox. This session was truly outstanding, and I know we all came away with the idea that we all need to listen even more closely to the music, as well as to think outside the box when it comes to some songs that we may have shied away from in the past, due to problems with rhythm, key or style. After a nice lunch we finished with a final session discussing possible ways to get council halls at a lower rate. All sessions were recorded, but more on that later on.

Many thanks to David Cox for organising the venues for the Caller Clinic sessions and the Saturday Evening Dance. Our thanks also to Tony & Chris Bowring for hosting David Todd and myself – much appreciated.

EVENTS STILL TO COME

AUGUST 2016

We will be having another Caller Day at David Todd's house on Sunday August 14th. This will follow the format from previous days where we will have a session from 10-12, lunch, and then from 1-4pm.

SEPTEMBER 2016

The State Convention at Woongarra on the Central Coast is the main event this month. As part of the weekend we will have a Callers Morning Session at 9.30am on the Saturday. Many thanks to Gary Carpenter for giving us the room and the time to present this.

OCTOBER 2016

Over the weekend of October 28-30th we have a [*Full Caller Clinic weekend*](#) with Australia's only Callerlab qualified Caller Coach, Steve Turner.

This will be held at Port Kembla RSL Club, here on the sunny south coast of NSW.

Port Kembla is a well known Wollongong suburb. This was Wollongong's Industrial Centre for many years with the large Steelworks operated originally by BHP/AIS and then Bluescope Steel. The

Steelworks is still nearby, and still operating (mind for how much longer, no-one knows). In its heyday 25 years ago it had over 24000 employees. Now only a fraction of that number remains in employment.

Port Kembla Leagues club is situated in Wentworth Street, the main street of Port Kembla. The venue has a nice auditorium and meeting upstairs, gaming rooms downstairs, along with a superb restaurant.

Sessions for Callers will be as follows:

FRIDAY	2pm - 4.30pm
SATURDAY	10.00am - 12.30pm 2.00pm - 4.30pm
SUNDAY	10.00am - 12.30pm 1.30pm - 4.00pm

Dance Sessions are as follows:

FRIDAY	7.00pm - 10.30pm
SATURDAY	1.30pm - 4.30pm 7.00pm - 10.30pm
SUNDAY	10.00am - 12.00pm

As you can see we have a busy schedule over the 3 days.

This weekend is a combined effort with SARDANSW (the Callers Clinics) and RED BARONS SD CLUB (the dance sessions). This weekend is the Red Barons 42nd birthday.

This is a truly unique event with one of Australia's most acknowledged callers in the area of caller training.

Ticket numbers are limited due to the size of the dance venue, so please register as early as you can to avoid missing out on this unique opportunity. A flyer is attached at the end of the newsletter.

It would be greatly appreciated if you could continually advertise this weekend to your dancers. Feel free to print off the flyers and give out to everyone. We can only feature functions of this magnitude by have the support and attendance of as many callers and dancers as possible.

A SUCCESSFUL CLUB

**A SUCCESSFUL CLUB DEPENDS ON MANY AND VARIED THINGS —
GOOD DANCING, GOOD FELLOWSHIP, GOOD CALLER, GOOD**

LOCATION, NIGHT OF THE WEEK, AREA ACCEPTANCE AND AREA LOCATION – TO NAME JUST A FEW.

WE OFTEN HEAR OF CLIQUES AS A PROBLEM IN SOME CLUBS, BUT THERE IS A CERTAIN CLIQUE THAT MUST DEVELOP IN ORDER TO KEEP A CLUB TOGETHER -THAT IS THE CLIQUE THAT SEES TO IT THAT THINGS ACTUALLY GET DONE. IT IS A RARE GROUP WHERE ALL JOBS ARE SHARED EQUALLY AMONG THE MEMBERS. THIS IS A HOPED FOR THING THAT REALLY IS SELDOM ACCOMPLISHED. MOST CLUBS HAVE CERTAIN WORKERS THAT JUST PITCH IN AND GET THINGS DONE. THIS IS A CLIQUE, ONE WHICH WE WOULD LIKE TO ENCOURAGE EVERYONE TO JOIN.

ACTUALLY MOST CLUBS CONTAIN MANY CLIQUES. WEBSTER'S FIRST DEFINITION OF A CLIQUE READS:

“A SMALL EXCLUSIVE CIRCLE OF PEOPLE”.

NOW THE CLIQUE I REFER TO ABOVE DOES NOT MEAN TO BE EXCLUSIVE. THE FACT THAT OTHERS DO NOT PITCH IN TO HELP JUST MAKES IT AN EXCLUSIVE GROUP, THROUGH NO FAULT OF ITS OWN. BUT IF WE TAKE IT FURTHER NOW, ISN'T YOUR OWN CIRCLE OF FRIENDS A CLIQUE? DO YOU MEAN TO KEEP OTHERS OUT? PROBABLY NOT, BUT BECAUSE OF MUTUAL DISLIKES AND LIKES, YOU SEEM TO BE DRAWN TOGETHER.

IF IT WASN'T FOR CIRCLES OF FRIENDS (CLIQUES), MOST PEOPLE WOULD NOT CONTINUE TO SQUARE DANCE. AS A MATTER OF FACT, THERE ARE THOSE WHO DROP OUT OF OUR CLUBS (AND SQUARE DANCING AS AN ACTIVITY) BECAUSE THEY JUST DON'T SEEM TO FIT IN INTO ANY CIRCLE OF FRIENDS (CLIQUE). SOMETIMES IT IS THEIR OWN FAULT BECAUSE THEY WITHDRAW INTO THEMSELVES AND JUST DON'T RELAX AND GET INTO THE FUN. WE ENCOURAGE PEOPLE TO MIX AND BECOME BETTER ACQUAINTED, BUT IF WE DON'T GET THEM ACCEPTED IN TO A CIRCLE OF FRIENDS (CLIQUE), THEN OFTEN THEY JUST DRIFT AWAY TO FIND ANOTHER HOBBY WHERE THEY WILL FEEL ACCEPTED.

I DON'T THINK “CLIQUE” IS A DIRTY WORD AS SOME FOLKS SEEM TO FEEL. I BELIEVE EACH CLUB IS MADE UP OF A GROUP OF CLIQUES; WE JUST TRY TO GET THEM TOGETHER TO SHARE THE FUN AT OUR DANCES. WE HOPE WE ARE SUCCESSFUL.

THE CLIQUES GET TOGETHER TO PLAN DANCES, THEY GET TOGETHER FOR PIZZA, FOR LUNCH, OR SNACKS AFTER DANCES; THEY GET TOGETHER TO TRAVEL TO DANCES NEAR AND FAR.

OUR ENTIRE SOCIETY IS JUST A LARGE GROUP OF CLIQUES: OUR CIRCLE OF FRIENDS, OUR RELATIVES, OUR FELLOW WORKERS, OUR CHURCH GROUP. LET US NOT 'KNOCK' THE CLIQUE; RATHER LET US TRY TO BE MORE SUCCESSFUL IN GETTING THE GROUPS TO WORK TOGETHER AND TO HAVE FUN. YOU CAN'T HAVE A WHOLE CLUB OVER FOR SNACKS AT YOUR HOUSE (GIVEN NUMBERS TODAY, IT SURE IS POSSIBLE NOW), BUT YOU CAN HAVE YOUR OWN LITTLE CLIQUE OVER, AND THIS IS WHAT IT REALLY ALL BOILS DOWN TO. WE JUST DO NOT WANT ONE CLIQUE FIGHTING ANOTHER, BUT RATHER WORKING TOGETHER FOR A COMMON CAUSE – THE ENJOYMENT OF EVERYONE WITH THE TOTAL GROUP.

HOW ABOUT JOINING A CLIQUE?

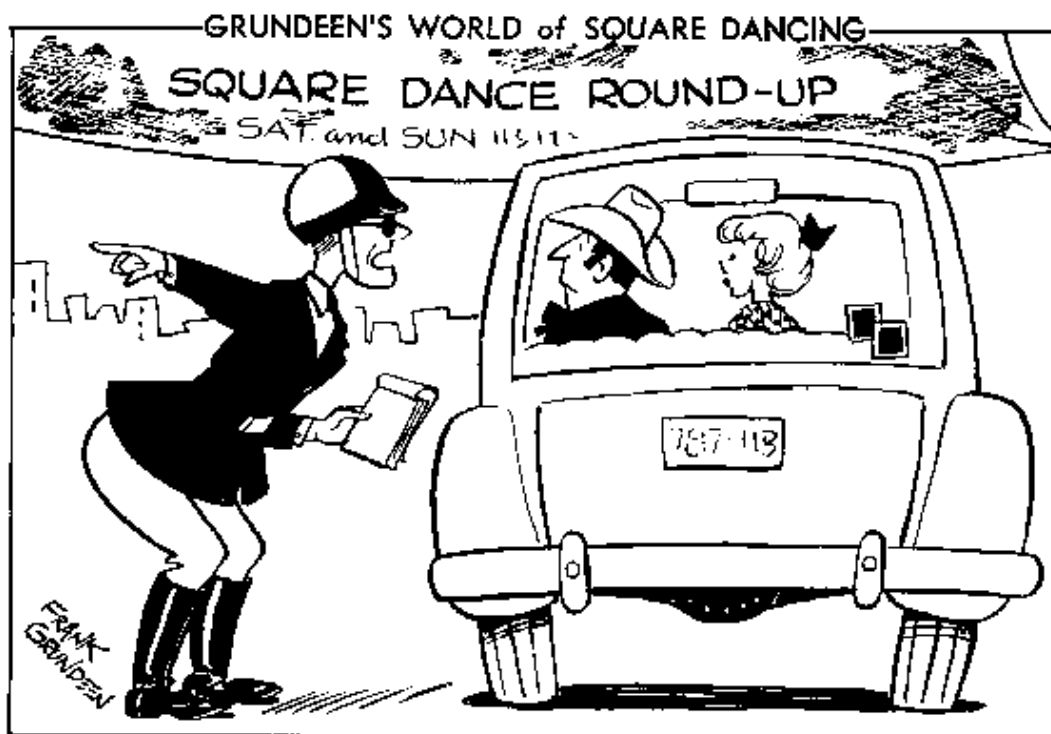
The above article comes from a Square Dance Magazine from about 45 years ago, It applies the same today as then,....not just to our Square Dance groups, but to our Associations:- Dancer, Cuer and Caller.

Some of the most important problems we face as we grow old are poor memory, tiredness, lack of sleep, poor memory, acheing muscles, not enough hours in the day and poor memory.

There are 2 kinds of people at parties. Those who want to go home early and those who want to be the last to leave. The trouble is that they are usually married to each other.

Next to a beautiful girl, sleep is the most wonderful thing in the world.

Behind every successful man stands a surprised wife.



What's up Mac? You guys all signal a right turn & then go left!

SOUND ARCHIVE

After recording the sessions at the Corrimal Caller Weekend and the special 2 day Caller Event at Port Macquarie, I wondered exactly what to do with all the recordings made. I then started to go through some of the other Square Dance recordings I have and suddenly realized that there is a lot of stuff here that could be of interest to other callers, both now and in the future. I then began transferring these to my computer and then to a separate Hard Drive. These will be available to any of our SARDANSW members. All you need to do is to send me an email and I can copy them on to a thumb drive (you will have to give me one in return). I will have those already copied over with me at the all the upcoming functions as well. If you would like some of these, just bring a thumb drive and we can copy them over.

The current ones I have are:

JANUARY 2016 Weekend at Corrimal (includes day sessions and evening dance)

MAY 2016 Day sessions, plus Evening Dance

Over the next few months I will be transferring a lot of other recordings to the computer. Among these are a number of CALLERLAB Sessions

from the 1980's that feature voice coach Arden Hopkin, as well as other various topics. I also have a large number of recorded weekends featuring callers such as Jerry Story, Tony Oxendine, Ken Bower, Gary Shoemake, Randy Dougherty and many others (including a number of East Meets West Weekends). The quality on these vary from very good to okay. These are currently all on MiniDisc and I will have to record them to the computer in real time, so this will take some time to complete. I know that many callers also have recordings that could be valuable to others for the information and ideas they contain. Please let me know what you have.

The dance recordings I have will only be available to listen to, not to dance to (outside of private home parties).

As I noted, this will be a work-in-progress and will take time to complete. At least they will be available for all our caller members...not much use just having them sit on the shelf...they are meant to be shared. We are able to gain a great deal of knowledge by listening to other callers and noting choreography, presentation, entertainment skills, teaching skills, etc.

Why a man would want a wife is a mystery to some people.

Why a man would want more than one wife is a bigamystery.

A woman with a past attracts men who hope that history will repeat itself.

DANCING SUPERSTITION from Dr. Allen (Al) Le Mander

Shakespeare created concerns over dancing on specific days when he gave us the famous quotation "Beware the Ides Of March". Is this day one to be wary of in our dancing calendar?

Of course not. These lines were penned by William Shakespeare who was a strong advocate of Square Dancing at any time of the year. For instance, in *Much Ado About Nothing*, we find the line "There was a star danced and under that I was born." You may ask, "How Do we know He Meant Square Dancing?" Because in *Richard II* he wrote the line "I see Thy Glory like a shooting star." This is a definite clear reference to the well know Square Dance call in the Basic Program.

We even know that Shakespeare did not like it when the square broke down. This is very obvious in the following lines from *Richard II*:

"How sour sweet music is
When Time is broke
And no proportion kept"

Another Square Dancing concept is mentioned in this line from *The Winter's Tale*:

"When you do dance
I wish you a wave of the sea,
That you might ever do nothing but that"

It is also well known that some of the most famous lines from Shakespeare's works were changed over the years because the people copying the manuscripts had poor handwriting skills. Here are how the lines were originally written:

"All the world's a square,
And all the men and women
Merely Dancers."

This one as well:

"Bubble, bubble, toil and trouble,
Swing Thru and do it Double"

And of course this one:

"To square or not to square,
That is the question"

And of course, Romeo spoke the words that describe how we all feel at the end of a square dance:

"Good night, good night!
Parting is such sweet sorrow"

Dr. Al told me that his favourite line from Shakespeare is:

"Lord, what fools these callers be"

And there you have it from one of the leading lights in the Square Dancing Community, Dr. Al Le Mander, a man whose judgment is uncompromising, whose knowledge is unsurpassed and whose personality is unremarkable.



SOME INTERESTING BACKGROUND TRIVIA

One thing that is important to observe in the history of our activity is that it has always been in a continuous state of change - evolutionary processes work with Square Dancing the same as in everything else. Nothing remains the same for too long. With this in mind, have a look at this material I found when I was going through some old issues of Les Gotcher's Note service and came across this interesting piece of trivia from the February 1964 issue of Les' "TIPS FOR CALLERS" note service as written by Les Gotcher:

I have had a lot of letters asking me about the "Swing Thru", how its supposed to be done, etc...Some seem to be turning with the Right Hand first regardless of whether this breaks the dancers in the center first or not... Some are doing it the other way, breaking the dancers in the center first, regardless of which hand it would be with. I have been asked "Which is Right?"

Let me start off by saying that I do not make any rules myself. I try to teach and call nothing that is not sent in exactly the way the originator sent it to me, and I never make a change at all unless the originator writes to me and tells me that he or she has made the change.

I checked back into last year's material and I have found that it (Swing Thru) was sent to me in January 1963 by Del Coolman of Flint, Michigan.... On the sheet that De sent to me, he said

"This movement is done from an Ocean Wave position. First breaking hands in the center and turning half, then the two that move into the center will turn loose of the other two and will catch hands and turn another half in the center".

He says nothing at all about turning by the right first. He just says you break in the center first and turn half.

This is exactly the way I (Les Gotcher) have been using it. I have also run into it being used differently on the road and have been asked about it. I also explain that I break in the center first, regardless of which hand they have in the center. I will continue using it this way until Del writes me and tells me that he did make a

change and re-explains how he wants me to do it. I have always contended that no one has the right to change things that are written by someone else without their permission. You might not like the way someone writes a certain thing, or you might think that a slight change would make it dance easier, but you do not have the right to change it without his permission, and if he does let someone talk him into a change, he then should write to everyone who puts out material and explain about the change and why he did it, etc.

*SO, as I say, until Del writes to me and tells me that he has changed it I will continue to use it the way I received it, on the road, when I record, or anywhere I happen to Call
Les Gotcher, February 1964"*

I have to admit that I had absolutely no idea that the original concept of SWING THRU was written this way. I really have no idea when it was changed to a specific RIGHT HAND first rule. Can you imagine the confusion that must have occurred in those days in the USA where most callers were traveling and calling in a different town each night? Caller A might use it one way this week and Caller B the other way the following week. Likewise in recordings of the time, some would define it as an ends and centres turn first and others as a right turn first. I guess that some of the music released must have been real confusing when used by different callers. I am also aware that there are quite a number of other calls that we currently use in various CALLERLAB programs that have undergone definition changes that have affected the way some of these could be used. Most of these changes have been done in order to comply with the way they are actually danced, to make them easier to understand, to make them smoother, and in some cases to make more challenging formations available (good example here is Chain Reaction in AI). I wonder whether or not the original authors of the calls were contacted regarding the changes? I know that in Round Dancing, many cuers come across a dance with great music, but, in their opinion, a less than stellar choreographic routine, and they set about changing parts of the routine to what they regard as better choreography. I wonder whether they have checked with the original author. I would see nothing wrong with writing an entirely new dance, but it would

seem to be less than fair if they only use part of the original author's written choreography without seeking permission. I have come across quite a lot of Round Dance music that has (in my opinion) fairly ordinary or poor choreography. In these cases I have written a totally new dance routine.

Would the same apply to the Choreography used on the vocal side of Singing Call records? Short answer, NO. Reason is that the vocal side of Singing call records are presented as a guide only. The choreo contained could be used by any caller in his/her presentation, but it is not necessary to do so. With a Round Dance, the choreography is SPECIFIC, with a Singing Call it is NOT.

It is really interesting to go back through older magazines and Note Services to see just how much our activity and our concepts have evolved. When I come across anything I deem as 'interesting' I will present it to you within this newsletter.

War is not about who is right. War is about who is left.

HISTORY TIME

In many issues of Les Gotcher's TIPS FOR CALLERS Note Service he gave a summary of some of the new calls being danced and his opinions of them. These make fascinating reading. Here are just a few:

CROSS FOLD

In February of '63 we gave you this "Cross Fold" and I do find it being used in a lot of places. Then there are other places where it has never been used and has not even been heard of. This of course, is due to the fact that the callers didn't like it a lot and didn't go to the trouble of teaching it. I am sure it would never be accepted as a new basic anyway. Actually, it is just an addition to the "fold" figure, in which the person designated will step forward and Cross before the Fold. Very simple and it is very effective when not over used

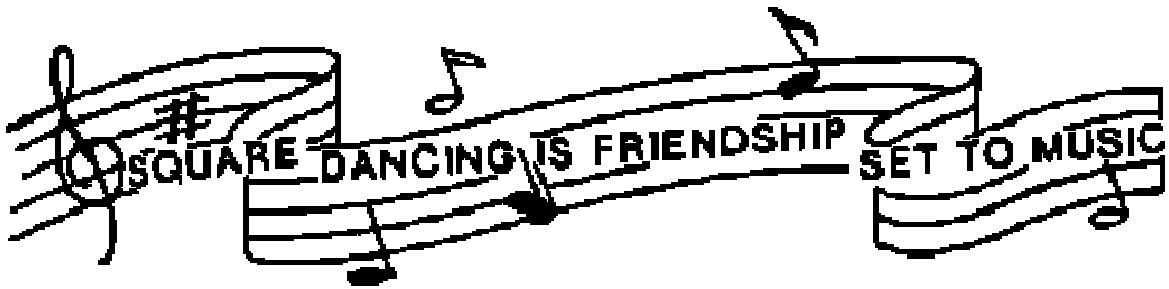
ENDS, CENTERS, MEN or WOMEN RUN

This one seemed to go real good when it first came out several months ago but I see very little of it anymore. It is definitely a good movement and can be used from almost any position, but it has definitely slowed down. Could be it's slowed down because so many other calls have followed it. I mean new things. But I am inclined to believe that it is the name given to it. The word "RUN" would seem to indicate that a rat race was on and this would tend to make the dancers

resent such a call. However, it is still being used in some places, and to good advantage, but it has slowed down a lot and only time will tell

Les made lots of comments over many years regarding the quality, danceability and life span possibilities of the (then) new calls being written (and remember there were lots each month). AS callers were traveling regularly and calling to new groups they would always introduce these new movements at each dance they called. Dancers that attended more than one regular dance would have lots of new material to contend with. The vast majority of these calls have gone by the wayside, but it is via this process of test & try that we have the current calls that are in the Basic, MS, Plus and other programs. Had the callers in those days not been introducing all these new movements (probably driving the dancers crazy), we would not have the logical stepping stone calls that are current.

While Les did cover all the new stuff, and many of his predictions came to pass (especially when it came to the vast majority of 'also ran calls', he did get it very wrong a few times. In 1963 he actually predicted that the then new call SWING THRU (mentioned earlier) would not make it as a basic type of call and would rapidly fall by the wayside. Remember that a lot of concepts that we take for granted, such as waves, boxes, etc., were brand new and were moving Square Dancing in a direction that was against the grain for many traditionalists. In those days, the majority of what we regard as the basic building blocks of modern Square Dancing were either unknown or very experimental. Callers and Dancers really did live in "interesting times" in those days.



CHOREO TIME

If we look at the Mainstream Definitions List we find the HINGE Concept defined thus:

56. *Single Hinge / Couples Hinge A hinge is a half of a trade. Any two adjacent couples or dancers who can trade can also hinge. (a) COUPLES HINGE: Starting formation - line or two-faced line. Working as a unit, each couple does half of a couples trade to end in a two-faced

line at right angles to the original line. (b) SINGLE HINGE: Starting formation - mini wave. Dancers do half of a trade with each other to end in a mini wave at right angles to the original mini wave. STYLING: Couples use couple handhold and styling similar to wheel and deal. Single hinge use hands up position. TIMING: Couples hinge, 3 steps; single hinge, 2 steps.

I am always amazed at this definition. The reason is, that it defines a SINGLE HINGE as only able to be done from dancers in a Mini Wave, where they do half of a trade. That seems fine and is exactly what we dance. We do have another variation in the Hinge Family called a PARTNER HINGE. The concept of a PARTNER HINGE is regarded as a more difficult one – from 2 dancers facing same direction, they will execute a half of a trade to end in a Mini Wave (in other words they will face each other and step to a wave) – this is only allowable within the Advanced Program (A1).

Yet the Mainstream definition allows the COUPLES HINGE concept to be done from Two-Faced Lines AND from One Faced Lines (half of a Couples Trade from either set-up. I wonder why it is deemed easier for Mainstream dancers to understand a Couples Hinge from a one faced line (not used that much other than as a gimmick) and not a Partner Hinge from a couple facing same direction. It would seem to me that if the dancers understand the Couples Hinge concept from 4 dancers facing same direction (as defined within the Mainstream Program) , then it would be a logical step from 2 dancers facing same direction and take basically no time to teach.

I feel there are times where the logic defies me. Maybe I am just dumb but this seems to fit in that area. I do understand that shorter length calls can be much more difficult for dancers to grasp at times, but I really think that if they are expected to understand this concept from regular lines then it is just as easy to expect them to grasp it from 2 dancer lines (in other words a couple facing same direction. Oh well, ours is not to reason why, etc.

I like the concept of a PARTNER HINGE and often use it as a fun call at Mainstream dances. Because of it being an A1 call, I tend to treat it more in the gimmick category. It does make a great little feature within a bracket.

Below are some examples of possibilities for use of PARTNER HINGE within the boundaries of the Mainstream Program. I always advise the dancers that this call is NOT a Mainstream Call and they are not expected to have prior knowledge of it. I don't really tell them that it is from the Advanced

Programs...I just want them to have some fun with a simple concept that is easily understood and recognised.

From a ZERO LINE

RIGHT & LEFT THRU, PASS THRU,
PARTNER HINGE,
SCOOTBACK, RIGHT & LEFT GRAND
HEADS PASS THRU, SEPARATE @ ONE TO A LINE
ENDS SLIDE THRU,
CENTRES PASSTHRU, PARTNER HINGE
EXTEND, LADIES TRADE,
SWING THRU,
OUTFACERS DO 1/2 a TRADE,
ALL BOW TO THE PARTNER . HOME

HEADS PASS THRU, PARTNER HINGE,
ALL SCOOTBACK,
CENTRES SWING THRU DOUBLE,
OUTSIDES PARTNER HINGE,
ALL BOW TO PARTNER, HOME

From a ZERO LINE

RIGHT & LEFT THRU, PASS THRU,
PARTNER HINGE,
SCOOTBACK, RIGHT & LEFT GRAND

From a ZERO LINE (exact):

ENDS SLIDE THRU,
CENTRES PASS THRU, PARTNER HINGE,
EXTEND, SINGLE HINGE,
SPLIT CIRCULATE, BOYS TRADE,
RIGHT & LEFT GRAND
BOW TO PARTNER...home

From a ZERO BOX with Heads in Centre:

PASS THRU, CENTRES FAN THE TOP,
OTHERS PARTNER HINGE,

4 LADIES FOLD,
 ALL EXTEND TWICE to a LINE with 4 LADIES,
 LADIES TAG THE LINE, FACE LEFT,
 EXTEND to 2 LINES;
 BEND THE LINE, PASS THRU,
 SIDES STEP FORWARD & TRADE,
 HEADS FACE & TOUCH 1/4, then FACE IN, HOME

*from a exact ZERO BOX (exact position attained after
 HEADS or SIDES SQUARE THRU:*

PASS THRU, CENTRES SWING THRU, SPIN THE TOP,
 OUTSIDES PARTNER HINGE,
 MEN FOLD,
 ALL EXTEND TWICE to a Line of 4 MEN,
 all Do Your Part of a WHEEL & DEAL;
 MEN SWING THRU,
 ALL DOUBLE PASS THRU,
 MEN TRADE,
 STAR THRU; ALL 1/2 CIRCUALTE,
 BEND THE LINE: HOME

This one uses some PLUS calls:

HEADS PASS THRU, SEPARATE @ ONE to a LINE,
 ENDS LOAD THE BOAT,
 CENTRES PASS THRU, PARTNER HINGE
 PING PONG CIRCULATE,
 CENTRES EXPLODE & BOW to PARTNER; HOME

Some more general routines that feature the Mainstream Calls CENTRES IN and CAST OFF 3/4.

Please note also that in some routines I have differentiated between an EXACT ZERO BOX or LINE and a ZERO BOX or ZERO LINE. The difference is that routines that begin in a ZERO LINE (or ZERO BOX) will always work, regardless of the quadrant of the square. An (EXACT) ZERO LINE means a specific Zero Line that is in the same position as if the Heads (or Sides) had led to the Right & Circled to a Line. Likewise an (EXACT) ZERO BOX is the position that could have been attained had the Heads or Sides done a Square Thru. Routines that start in an EXACT formation

usually are resolve-to-home routines, and thus need a specific spot within the square to begin in order to get to the exact Home Spot at the End. They could be used from other Zero set-ups but would not finish at an exact home spot...you would have to finish with a Swing, etc.

ZERO LINE;

PASS THRU, TAG THE LINE,
CENTRES IN, CAST OFF 3/4,
PASS THRU, TAG THE LINE,
CENTRES IN, CAST OFF 3/4: **ZERO LINE**

ZERO LINE:

PASS THRU, TAG THE LINE, FACE IN,
CENTRES SQUARE THRU
OTHERS STAR THRU,
CENTRES IN, CAST OFF 3/4,
CENTRES SQUARE THRU,
OTHERS SLIDE THRU, PASS THRU, ALLEMANDE LEFT.

ZERO LINE:

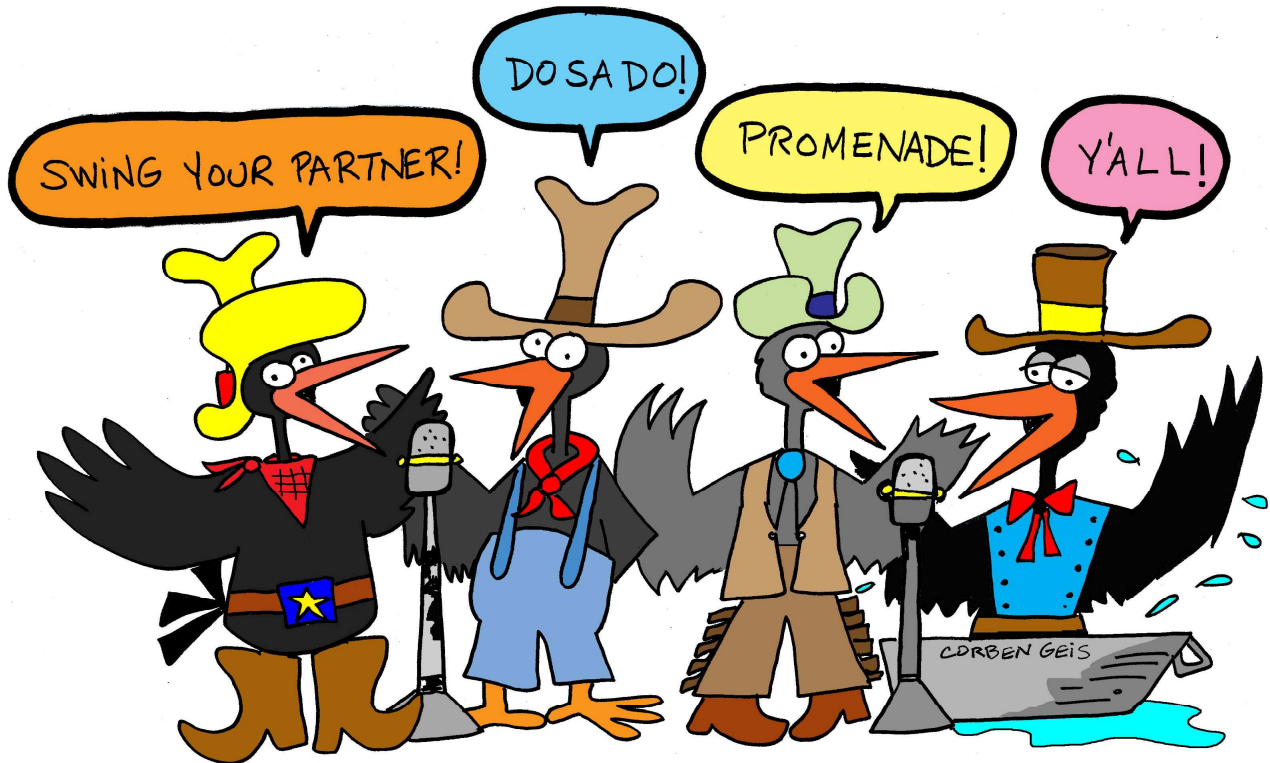
STAR THRU, PASS TO THE CENTRE,
TURN THRU, LEFT TURN THRU
CENTRES SQUARE THRU 3/4,
CENTRES IN, CAST OFF 3/4,
PASS THRU, TAG THE LINE, FACE IN: **ZERO LINE**

I should state here that while all the above routines have been checked by me with my dolls, it is always very easy to make errors when transferring from my handwritten notes on the computer. Any mistakes are either purely by accident, unless you are one of those who actively seek to find all faults, then any errors are done purely with you in mind.

The beauty of a newsletter such as this, done as an electronic transfer, is great as we are not limited to a specific number of pages. From 1977 thru 1988, I published a Note Service called FIGURING – my greatest dislike was that I was limited in the number of pages I could publish, as it was all done on paper and had to be within strict weight guidelines for posting. I often had lots more ideas each month, but just could not publish it all.

I am always looking out for some good ideas to feature within this section. If there is anything – call, concept, etc., that you would like to see explored, just let me know.

On the 4th Day of Christmas, my true love gave to me...



FOUR CALLING BIRDS?

SOME SQUARE DANCE DAFFYNITIONS:

PARTNER: That person who is looking for you while the other couples are Promenading.

CORNER: That person who will soon be your partner, but by the time you realise it, is already your opposite.

RIGHT & LEFT GRAND: A frantic search for partners.

EIGHT CHAIN THRU; Right & Left Grand done by squares who dance in narrow hallways.

DIVE THRU: A means by which the caller discover how many dancers are wearing wigs.

CALIFORNIA TWIRL: An opportunity for all in the square to discover who didn't use their 'mum'.

HOEDOWN: A form of dancing favoured by callers with poor memories for Singing Calls.

GUEST CALLER: Caller who really only came to danc, has a terrible cold, wouldn't think of calling, but just happens to have a couple of records and a mike with him.

WHY I CLING TO LIFE

(a Businessman's reply to a request for a donation)

“For the following reasons I am unable to send you a donation. I have been held up, held down, sandbagged, walked upon, sat upon, flattened out and squeezed by the Income Tax, the Super Tax, the Sales Tax, the Tobacco Tax, the Beer Tax, the Spirits Tax, the Road Tax, the Motor Tax, the GST Tax, and by every Society, Association, Organization, and Club that the inventive mind of man can think of to extract what I may or may not have in my possession – for the Red Cross, The Black Cross, the Blue Cross, the Ivory Cross, and the Double Cross, and for every hospital in town and country.

The Government has suspected,, suspended, examined and re-examined, informed, inquired, required and commanded so that I don't know who I am, where I am, what I am, or why I am here at all. All I know is that I am supposed to be an inexhaustible supply of money for every need, desire, or hope of the human race, and because I will not go out and beg, borrow or steal money to give away, I am cursed, discussed, boycotted, talked to, talked about, lied to, lied about, held up, hung up, rung up, strung up, robbed and damn-near ruined. The only reason I am clinging to life at all is to see what the hell is going to happen next!”

PET PEEVES & OBSERVATIONS

PEEVE #1: Have you noticed that over the years, the cut-off dates for Caller Registrations for National and State Conventions is getting earlier? I was looking at the forms for next year's National Convention in Victoria and saw that the cut-off dates for Caller/Cuer registrations is in October. That is 6 months before the Convention! Wow! I wonder what on earth is the reason for a cut-off date so early?

When I was doing the program for the last two National Conventions at Niagara Park, we had a cut-off date in January. Our Conventions were, like next year in Victoria, in April. but we only gave ourselves a 3 month gap from cut-off to convention. The time frame was fine for us. I took about two weeks to come up with a close-to-final draft (after about 20 prior drafts), a couple of weeks for the PAP committee to advise me that I had misspelled a couple of names, then a day to be re-typed ready for printer, instant electronic transfer to printer, then printed. The actual printing is also a very short time due to everything being given to them print ready. All complete by mid March.

It is always good to get a calling program out to the callers registered about a month prior to Convention, but this was done from the final draft on hand, not from the printed copy, so it went out as soon as it was handed off by PAP. I should say that PAP did advise that the two weeks they were given was not enough time, and that they would have preferred at least 5 weeks (4 weeks longer than it took to write).

Taking everything into account I can see no logical reason whatsoever for a 6 month cut-off date. As a matter of fact I think that having this long gap from registration to convention can create more problems. There are ALWAYS some callers who have to pull out before the Convention....always for unexpected reasons...lots of things crop up that force us to change our plans. For both Nationals here we had quite a number of callers have to withdraw prior to the convention. Having a longer gap just makes these problems all the more difficult to overcome. Common sense tells us that the shorter the time between registration cut-off and convention, the shorter the number of problems. I have no idea why some states see the need to have such a lengthy gap. Maybe they do it thus....because they just want to!!

PEEVE #2: Lengthy Promenades in hoedowns.

Last year in Adelaide at the National I was dancing with a bunch of friends on the Friday Night. The bracket was the usual marathon of Singing Call,

Hoedown & Singing Call (more on this later on). The caller who did the hoedown, was a well known caller. He started off with a standard Opener routine, that ended with an Allemande Left with corner on the opposite side of the square, then had everyone do a Right & Left Grande (which put everyone exactly at their home positions) and then called a Promenade, which meant that everyone had to walk around for a full 16 beats to get back to exactly where they started from. What a waste of time and energy! To make matters worse, he also used a number of routines that also finished with an Allemande Left at opposite side of the set, another Right & Left Grande, and another 16 beat Promenade! This was done at least a half dozen times in the hoedown! Basically the dancers spent a third of their time just doing Promenades and Right & Left grands. I think that we owe the dancers more respect than this. I do understand that some callers have the idea that at Nationals they are wary of using any choreography that is out of the ordinary or unusual, but just using a lot of singing call routines in a hoedown is not necessarily fun for the dancers. The whole point of our hoedowns is to present material that is danceable, interesting, possibly challenging, and to give them a 'wow' factor of ...how did he do that? The only factors involved in the case mentioned is 'why' did he do that. I really don't see a great deal of point in presenting a hoedown that is just made up of simplistic routines....coupled with lots of Allemandes, Right & Left Grands, Circle Lefts, Thars, Weaves and Promenades.

At same convention I also danced another bracket where the caller, in his hoedown, literally used a rubber band method of sight calling where he just kept 4 dancers rotating on their side of the square the entire time...until he broke it up with an Allemande Left, and you guessed it, another Right & Left Grand and a Promenade. He started off with a Heads Square Thru, then just worked with that Side couple for a whole lot of calls, screwing everyone into the ground by doing nothing but walk in a circle. He then proceeded to do the same thing with Sides as actives in the centre.

WE do not necessarily have to go overboard with far out choreography, but we do need to look closely at the material we use. It is necessary always to keep the dancers moving, continuously change temporary partners and moving the dancers all around the set. We have a huge amount of formations and calls that are available to us at the Mainstream program.....it is up to us to use them for the dancers benefit with good, flowing, interesting choreography. The dancers want to have fun - they do not want to be bored or get dizzy from going round and round in circle.

Be aware of the material you use and be watchful of what it does to and for the dancers on the floor.

IN CLOSING

Well, that brings us to the end of this first full newsletter for Callers and Cuers. I have to say that I am uncertain as to how often I can get one done...all I can promise is that I will do my best to have one at least 4 or 5 times a year. Depending on time factors, I may be able to organize it on an even more regular basis, only time will tell.

Next time I hope to give everyone an update on where we are at with the Assessment/Accreditation program we began at Milton last year.

One of my favourite truisms:

THE BEST WAY TO SAVE FACE IS TO KEEP THE LOWER HALF SHUT

Cheers

Barry



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in conjunction with

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