

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

CALLERS CO-OPERATIVE

News, Notes 'n Nonsense for NSW Callers & Cuers

ISSUE THE SEVENTH (PART 1) DECEMBER 2016

DATES to REMEMBER for 2017

January 28-29 SPECIAL CALLER WEEKEND at Corrimal RSL Club (with working air conditioning).

January 28 SPECIAL DANCE at CORRIMAL RSL CLUB

WHAT'S INSIDE THIS MONTH

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COMMENTS regarding the November Issue:

We always receive comments and questions from issues and ideas presented each month. These comments are important to us as, by noting any errors, lapses, incorrect assumptions, etc., we can see areas where we can improve the total presentation for all readers. While we do get some questions, we also do receive some very positive feedback. I thought it would be a good idea to present some of these comments and queries for everyone's benefit.

ON the overall Newsletter:

"Great Newsletter!!!!!!!!!!!!!!!!!!!!!!!!!!!!!! It is really well written, entertaining, and educational."
Tony Oxendine

ON DAVID COX's Article:

"Barry, there is absolutely no doubt in my mind that David Cox's article on the principles of teaching is spot on. This should be mandatory reading for every aspiring caller. The CALLERLAB teaching order suffers dramatically from compromise and mediocrity. I use many of the ideas articulated by David and find dancers learn much better, are more capable, and more involved and energetic in their enjoyment of square dancing."

Bravo to David!
Kip Garvey

From Ed Foote:

Hi Barry,

Thanks for sending the latest newsletter. Always interesting reading. A few comments.

1. Page 7, #2 of the 5 resolves: The combination of Star Thru - Veer Left is considered to be an awkward piece of material that should never be called, because it plays crack the whip with the girl. I acknowledge that some callers - especially new ones - use this, because it is a convenient "callers' call." But that is no reason to promote its use in a caller publication.

By showing this in print, the implication is that this is an acceptable combination.

Ed is quite correct with his comments here regarding this combination of calls. It should be noted that the instructions given to the callers at the clinic (many brand new) was to resolve as quickly as possible. When this resolve was brought up, Steve did make note of the body flow aspect. The error here is my fault as I forgot to make note of this....Barry

2. Page 10, the line in bold print that says: "Ends Cross Fold does the same thing as Recycle." The same statement is also made on page 11 - 1st line of the 3rd paragraph from the bottom.

I don't understand the sentence, so need an explanation. Ends Cross Fold from a wave gives a "Z" formation, because the centers have not moved. So how is this "the same as recycle from a wave", when the ending formation here is facing couples?

Rest of the issue is good. Lots of valuable information, as always.

Best regards,

Ed

Mel answered:

"Hi Ed, thank you for your comments.

I did indeed use the line"

ENDS CROSS FOLD DOES THE SAME THING AS RECYCLE. BUT ENDS CROSS FOLD IS NOT ALWAYS AN EQUIVALENT OF RECYCLE AND VICE VERSA

That point and the intent of the article was the "equivalent trap", meaning that many especially new callers take for granted that because two calls achieve the same goal in many circumstances, they are equivalents.....The primary example was star thru and slide thru...it has limitations and conditions, (gender specificity)

With regard to recycle...this is a common thing and hence its use in many examples as a reference equivalent. The problem with the movement is of course the formation from which it was called and the subsequent call (with applicable dancing rules (ocean wave or facing couple rules specifically)

Recycle is commonly replaced from ocean waves by ends cross fold. As to the Z formation, if the ocean wave is proper then they end up in facing couples still with only the centres having the hands joined in a miniwave. (But that is a discussion for another time)

I am in full agreement that they are not the same. However, as a conditional equivalent, they achieve the same goal, again subjective to starting formation and subsequent call. (Hence the "equivalent trap").

The use of ends cross fold achieves the same goal as recycle with the conditions of the equivalent being the next call and all applicable rules (facing couple, ocean wave etc.). In the examples shown, the ends cross fold (rather than recycle) leads comfortably into a right and left grand or to another movement.

The basis of the article was that a new caller in conversation informed me that he just uses ends cross fold instead of recycle because it is an equivalent. We both agree of course that it is not. It must be acknowledged however that it is a subjective and conditional equivalent for flow and position depending on what the next call is.

In the sequences used as examples

- *(ZB) Right & Left Thru, Swing Thru, Ends (ladies) **CROSS FOLD**, Pass Thru, Right & Left Grand*
- *(ZB) Right & Left Thru, Swing Thru, **RECYCLE** (ladies lead), Pass Thru, Right & Left Grand*
- *(ZL), Pass The Ocean, Swing Thru, **ENDS (girls) CROSS FOLD**, Right and Left Grand,*

- (ZL), Pass The Ocean, Swing Thru, **RECYCLE (girls lead)**, Right and Left Grand,

The second last paragraph on page 10 was the postulant for consideration.

So the question is, why is recycle not an equivalent of ends cross fold if they do the same thing. The answer lies in the formation that the movement is called from.

The examples shown were to indicate that it is not an equivalent in that it is a one-way equivalent depending on formation and subsequent calls

Two examples were given of this

- (ZB) Right and Left Thru, Swing Thru, Walk and Dodge, ENDS CROSS FOLD, Pass Thru, Right and left grand.
- (ZL) Pass Thru, Ends Run, New Ends CROSS FOLD, Centres Left Square Thru 3, Right and left Grand.

Recycle was one example used to show that equivalents must be used with caution and analysed for efficacy because most of them have conditions attached, or like recycle and cross fold....may only work one way"

ON the Quotable Quotes:

I thought "abundance" was a festive gathering of bakers. That just shows how foolish I am.

David Cox

Observations on life from Kevin Kelly -

There are 3 kinds of people in this world. Those who can count and those who can't.

Don't drink if you're driving. There is no cure for the mourning after.

Be nice to your friends...without them you'd be a total stranger.

We complain about the ridiculous and terrible photograph of ourselves in our passport and licences, without realizing that it is exactly the way our friends see us.

The latest statistics indicate that the best time to buy anything was last year.

SOUND ARCHIVE

The library of Sound Recordings is as follows:

EDUCATIONAL PROGRAMS

- 2015 SARDANSW Training Day at Blaxland (quality varies)
- 2016 SARDANSW Weekend at Corrimal RSL Club
- 2016 SARDANSW Weekend at Port Macquarie
- 2016 SARDANSW State Convention Caller Sessions (Jaden Frigo & Gary Petersen)
- 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: Voice Interest Session
- CALLERLAB 1985: Programming Thru Music
- CALLERLAB 1985: Duties of MC / Showmanship
- CALLERLAB 1985: Techniques In The Use Of Music
- CALLERLAB 1985: Techniques For Self Improvement
- CALLERLAB 1985 : Plus Choreography Session
- CALLERLAB 1988 : After-Party Fun
- CALLERLAB 1988 : One Night Stands
- CALLERLAB 1985: Teaching By Definition Part 2
- CALLERLAB 1983: Contra Session
- CALLERLAB 1983: DBD Session
- CALLERLAB 1983: One Night stands
- CALLERLAB 1983: Music
- CALLERLAB 1983: New & Innovative
- CALLERLAB 1983: Programming Session
- CALLERLAB 1983: Mainstream Session
- CALLERLAB 1983: Advanced Session
- CALLERLAB 1983: Challenge Session
- CALLERLAB 1980: Creative Choreography MAINSTREAM
- CALLERLAB 1980: Creative Choreography PLUS
- CALLERLAB 1983: Traditional Dance & Music Session

DANCE RECORDINGS

- SPECIAL DANCE with Bronc Wise & Jet Roberts
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)
- 1980 Willoughby 1989 Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries & David Smythe)
- 1988 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries & Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY & BARRY WONSON

NEW ADDITIONS-

- *Wade Driver Weekend Part 2*

These recordings are available to any of our members. All you need is a flash drive.

I hope to have some of the Steve Turner weekend sessions ready for January.

2017 EVENTS STILL TO COME

28-29 January 2017. A **FULL WEEKEND CALLER CLINIC** with Mel Wilkerson at Corrimal RSL Club. (See Attached Flyer)

Corrimal RSL club is situated on the Princes Highway, (Corrimal's main street) at the northern end of the shopping Centre. The venue has a nice auditorium with a good downstairs restaurant.

Our January 2016 this year at the venue was a great success. The club's management went out of their way to assist us in the event even dealing with the minor setback of the air-conditioning replacement by bringing in portable coolers at the last minute.

The great news is the AIR CONDITIONING IS NOW WORKING GREAT.

The Jan 2016 weekend clinic was well received and the dance had an incredible atmosphere, with maximum numbers on the floor all the time. This was especially amazing because everyone knew the air conditioner was out and it was the hottest weekend of the entire summer!! We hope for the same or better as the popularity of this annually held full weekend activity grows in popularity.

We look forward to the January 28-29 2017 Caller Clinic with Mel Wilkerson

Caller Sessions will be as follows:

SATURDAY MORNING	10:00am - 12:30pm
LUNCH (EACH DAY)	12:30pm - 1:30pm
SATURDAY AFTERNOON	1:30pm - 4:30pm
SUNDAY MORNING	10:00am - 12:30pm
SUNDAY AFTERNOON	1:30pm - 4:00pm

Dancers to support the caller training sessions are appreciated

Dance Sessions are as follows:

SATURDAY EVENING	7:00pm - 10:30pm
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Weekend cost per caller is \$50. This includes all sessions and material, lunch each day and dance on Saturday Evening. Partner cost is \$35 (Includes meals and dance).

Please register early so we can organize numbers for food, etc. I have attached flyers for dance and weekend registrations as well as information on accommodation in the nearby areas.

PROGRAMMING GENERAL OVERVIEW – *WHY IS IT SO IMPORTANT*

by Mel Wilkerson

What is Programming in the context of square dance calling. The dictionary defines programming as:

1. The planning, scheduling, or performing of a program
2. *a*: the process of instructing or learning by means of an instructional program
b: the process of preparing an instructional program

I would venture to say then, that programming is in simple terms, where a goal or end state is desired; the prepared, sequenced, scheduled and performed actions by which that goal is achieved.

In square dance calling terms then, this would mean

The goal: - “an event” where the dancers are successfully challenged, meet the challenge, and have participated in a well-structured and enjoyable event of activity, music and entertainment.

To achieve such a final goal, the act of programming -- the path to the goal must be dissected into its component parts and then put together from start to finish, with each part building on the foundation of its predecessors. In order to do this, a well thought out plan of action inclusive of “mini-programming” goals is required.

Although it may appear that programming is a natural skill for event managers, do not be deceived. A successful program is the culmination of tasks and actions designed to build upon and complement each other with each focused separately and collectively on the target goal. As an artist takes a blend of basic primary colours, and mixes small bits proportionally, and others liberally whilst using key highlights sparingly, a masterful work of art is achieved in the finished painting. So too can a successful, square dance bracket, session, dance or entire event be classed as a work of art if programmed successfully.

The key to successful programming

The important thing to remember in successful programming is; “you are responsible to program only your portion of the overall event and be a piece in the machine or a brush stroke on the painting”. The overall programming of an event is up to the event organiser, coordinator or in the case of a specific dance, caller or callers responsible for the overall program. If you can remember these things, then you will be able to take your first step as a successful programmer.

1. Individual artists paint to show their abilities and skill, but ultimately to gain favour of their target audience – **the purchaser**
2. Likewise Callers call to show their abilities and skill, but ultimately to gain favour with the target audience – **the dancers**

3. Gallery curators manage work placements create schedules, paths and pathways in a in such a way that all artists are individually showcased to their best ability within the limitations of space and time but ultimately to **build rapport with the target audience (the buyers) and sell the paintings of the featured gallery artist.**
4. Square dance programmers likewise manage caller placement, schedules and pathways to mutually complement each other, build upon the base of each precedent caller and allow highlight of each caller's performance ability whilst simultaneously **allowing the dancers to maximise the enjoyment of the featured experience callers while still introducing and highlighting the new performers.**

To achieve these goals, for either a single tip or through to an entire major event, a well thought out plan of action with a fixed goal for each component part is required.

Program from the bottom up

1. Programming to teach a single call
 - a. A specific target goal must be decided as a "teach outcome".(highlight or focus)
 - b. The caller must know his material
 - c. The caller must have a lesson plan which has been carefully researched and prepared to highlight issues
 - d. The caller must know the definitions of the movement and the mechanics of the call and how to explain it to the dancers
2. Program to highlight a specific call or calls within a hoedown (patter)
 - a. A specific target goal must be decided as a "hoedown outcome".
 - b. The caller must know all the eligible calls available to use in presenting the specific calls chosen
 - c. The caller must know the mechanics of each call available for use and how they fit together
 - d. The caller must structure the hoedown in such a way that the dancers are completely successful but feel successfully challenged
 - e. The caller must maximise use of the highlight calls and variations without overwhelming the dancers
3. Program an entire bracket to highlight the chosen focus calls of the hoedown
 - a. A specific target goal must be decided as a "complete bracket outcome".
 - b. The caller must ensure that the focus calls used in the hoedown are utilised successfully in the singing call.
 - c. The singing call music must compliment not conflict with, the hoedown music used
 - d. The focus call must be used in such a way that it builds on previous achievements but still remains new and exciting
4. Programming an entire session or dance
 - a. A specific target goal must be decided as a "dance or session outcome".

- b. Each successive bracket must build upon its predecessors and compliment a staggered rising scale of enthusiasm throughout the entirety of the dance
- c. Each successive bracket should complement the previous bracket building and utilising specifically highlighted material as a progressive building block for the evening
- d. Music (both hoedown and singing calls) should be structured to achieve the goal of staggered or stepped rising enthusiasm
- e. Alternatives and flexibility in program must be built into the schedule to allow for change or unforeseen circumstances.

5. Programming the entire season of lessons or club dances

- a. A specific target goal must be decided as a “desired season objective” outcome.
- b. The entirety of numbers 1-5 are considered in the development of the seasonal objective
- c. Flexibility and adaptability to change must be built into the overall program structure.

6. Programming a special event - Although this is a crucial aspect of programming for a caller, special events have specific considerations that are beyond the control of the caller. In these situations, the caller is responsible to self-program is or her portion of the overall event program to fit within the scope of the overall event outcome goal.

- 7.
- a. A specific target goal must be decided as an “event outcome”. This is usually a successful and enjoyable dancer experience as a first priority and the scheduling of the callers to meet that goal a tool used to achieve success.
 - b. Caller scheduling, agenda balance and equitable slot timing should never be a target goal. An enjoyable and successful dancer experience should always be the primary consideration in programing and not Caller or Cuer Ego.
 - c. Event programmers need to have thick skin. They will never please every performer and nor should they try. The need to please the dancers. Callers will be programmed based on ability and capability.
 - d. It is the responsibility of the Caller to improve to get a higher programming evaluation, not the event programmer. The dances are the goal not the callers
 - e. An event programmer must consider many variables, both known and unknown, in the development of a program schedule.

Known factors could include things like, number of callers, capability of callers performing, what levels are being included for dancing, what callers call at what levels, duration of the dance, specific sessions, individual brackets, specific times and timings, any special themes applicable, dignitaries, location and the list goes on.

- Event programmers are able to solve these issues through an assessment and evaluation process and grid plot outcomes as a mathematical process. This is the easy part but the most time consuming to arrange.

Unknown factors could include things like weather and climate events affecting the event, dancer capability at advertised levels, number of dancers for each hall (space may need to be re-allocated), last minute changes to known factors such as sickness or delay of performers.

- Despite being unknown factors, for an event programmer these are the easy variables because, they become instantaneous reactive decisions. They are a quick fix to a specific problem as it presents itself. Unknown factor changes and solution fixes generally have no bruised egos to mend, and receive very little criticism
- Build flexibility into the program and consider the possibilities (“what if” scenarios) beforehand and the programmer will be fine.

Programs are best written down. Broad seasonal programs should be simple with an outline and key performance indicators (KPIs) to assess ongoing performance to time scheduling.

Specific event programs should be carefully scheduled to maximise performer exposure but never at the sacrifice of dancer entertainment. Schedules and times should be printed out well in advance of the event.

Seasonal programming should include a calendar with scheduled “open slots” to allow for sudden unknown changes or situations that you may need to pick up later on or go back and re-evaluate if necessary.

Programs once designed and put in action should be kept and referred to regularly in comparison to the Key Priority Indicators (KPIs) and target goals in order to evaluate current progress and potentially modify as required. It is important to be flexible and adaptive and reactive with your program to adjust to the needs of the dancers. Callers are only the tools used in event programming to meet the dancer requirement.

The planning and programming framework covers the three-phase cycle of preparation, implementation and review and adjustment:

1. **Preparation** (development of the program schedule goals and activities)– involved first in developing the Program Logic and using it to develop the program schedule,
2. **Implementation** (putting the program in to action)– of the plan provides for ongoing **M**onitoring of progress, periodic **E**valuation of impact and achievements, and **R**eporting, and **I**mprovement– have a **MERI** plan
3. **Review** –of the event outcomes and the MERI plan will occur at the end of the event or program. This will enable:
 - The overall program assumptions to be tested;
 - An assessment of progress in achieving the target goal;
 - a review of management and delivery processes/ techniques;
 - identification of recommendations for improvement; and
 - An assessment of the effectiveness of the overall program delivery.

The final letter in the Implementation is “I” which stands for **Improvement**. Once you have a plan, a program, and you have prepared, implemented, and reviewed it – it is time to be objective and your own worst critic.

Look at all the things you did right, all the things that went wrong, and improve on the plan and the program for next time.

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 above reproach).

"If your wife insists on learning to drive, don't stand in her way."

- **Steve Turner**

"A girl is something that you look really stupid dancing without."

- **Howard Cockburn**

"When it comes to used cars, it's hard to drive a bargain."

- **Nev McLachlan**

"The best way to remember your wife's birthday is to forget it once."

- **Gary Carpenter**

"A bird in the hand is useless when you have to blow your nose."

- **Kevin Kelly**

"My hair is neatly departed in the middle."

— **David Todd**

"Many a poor husband was once a rich bachelor"

- **Colin Dandridge**

"There's not much difference between a toilet seat and an anniversary. Men usually miss them both"

- **Wilma Flannery**

"Do you know where you would find a turtle with no legs? Exactly where you left him"

- **Karen Fenton**

"By the time a bloke learns to read a woman like a book, he's too old to start a library"

- **Brian Hotchkies**

"Used cars are all right, as far as they go"

- **Don McElligott**

"Chooks are the only things you can eat before they are born and after they are dead"

- **Les Heaton**

Mel's Meanderings

THE MIGHTY MODULE - SIGHT CALLING – THE MAKING OF A FOCUS MODULE

The title of this article is specifically and intentionally a self-contradicting oxy-moron.

How can it be sight calling if it is about modules. The answer is simple. Modules are part of sight calling. If you consider, every memorised piece of choreography that takes you from one known position through to another known (or the same) position is a module.

From that perspective:

- Everything that callers do with choreography is modular based. Every single movement takes us from one known position to another known position. Every single singing call we use takes from one known position to another known position.
- Every time we use a filler break (a short sequence that really does nothing but give the caller time to gather his/her thoughts); that is a module.
- Every time a caller intentionally uses a known sequence or a movement that changes a formation for example from a box to a line or vice versa; that is a module.

Modules are part of sight calling but they are not what sight calling is all about. The caller moves dancers around in this seemingly random series of movements to let the dancers interact with each other in a smooth flowing pattern. The caller, while sight calling, knows what a movement does and strings a bunch of them together so that they are danceable without having a fixed end point in sight. Periodically the caller will move the dancers into a specific formation to highlight a specific call (the focus movement) and then back out again.

So if this is sight calling why do we need modules?

Well, simply put, modules are a caller's tool in which a prepared short sequence of choreography is memorised to take the caller from a known point to a known point. It allows a caller to set up a specific formation to use a specific movement in a specific way to achieve a specific goal.

Using modules also allows both variety and control to callers using new material (especially extended choreography) allowing him/her to focus on the dancers and identify any specific issues. The choreographic sequence (the module) is known and proven to work so now the caller can focus attention on the dancers.

This gives the caller a strong sense of control by knowing that the combinations resolve from a known formation to a known formation.

Previously, many callers did entire dances by module calling. Fantastic memories in the old days but in reality, many of the modules were just like memorizing a song. As calling developed and became more free-style, so too did modules.

Instead of dances they became short tools for use to achieve a specific purpose. In time, modules developed to become used for a myriad of things in square dancing but generally they fall into one of several categories.

1. **SET UP MODULES** – often referred to as “get ins”. These modules take the dancers from a static square position to another known position. They set up the sequence of dancing to follow.
2. **ZERO MODULES**. These are often referred to as do nothing modules. They are used most often for two specific purposes:
 - a. To move the dancers from one position back to the same position and feature a specific movement; or
 - b. To give the caller a danceable sequence where he/she can call the module and simultaneously gather his/her thoughts or identify who is where and with whom while getting ready to resolve or identify any specific issues with a particular movement or sequence.
3. **TRANSITION MODULES**. These modules are specifically designed to take the dancers from one known formation to a different known formation. For example from a zero line to a zero box formation. Like Zero modules, they can also feature a specific focus call or may simply be a relaxing sequence of choreography to put the dancers into a known position to do something else.
4. **EQUIVALENT MODULES**. These modules are essentially “INSTEAD OF” movements or sequences to achieve the same goal. They are used most often in teaching or sequence timing. Equivalent modules/movements allow callers to substitute different movements in the place of other movements to use more time, use less time, replace movements that are unknown to the dancers with ones that they do know, or to give additional variety to similar sequences around a focus movement.
5. **RESOLUTION MODULES**. These are often called “get outs” or “resolve from” modules. These modules take the dancers from a known position to a resolution movement, such as allemande left, right and left grand, or home.

Modules are one very useful and very powerful choreographic tool for sight callers. As has been noted before in other articles every singing call you know is a module, and when you explore it closer, possibly up to 8 different modules.

The focus of this article is however the creation of a focus module.

Although there are many processes for modules, my recommendation is that you write your own but follow a few short guidelines. For me, I like to start with my singing call.

1. **Rule number 1** – keep them short. (They are easier to remember that way, or easier to read if you have a quick cue sheet on the table for a refreshing glance)

2. Choose the movement(s) you want to highlight. (for this example I chose two movements: ½ tag the line and Split Circulate)
3. Select or write your singing call first using your feature movement(s) from the position and formation you wish to use it from. I like to use only one or two singing call figures only but some callers like to use more. For this example I used very similar singing call figures but changed the opening sequence with an equivalent to make it seem like two very different figures.
 - a. Heads Square Thru, Dosado, Swing Thru, Boys Trade, Boys Run, ½ **tag**, Scoot Back, **Split Circulate**, Swing & Promenade
 - b. Heads Promenade 1/2, Pass The Ocean, Extend, Girls Trade, Swing Thru, Boys Run Right, ½ **tag**, **Split Circulate**, Scoot Back, Swing & Promenade
4. Now that you have your singing call figure (or figures), create some modules to use that highlight the movements you wish to use as a focus. You should have at least 3:
 - a. A zero module for boxes
 - b. A zero module for lines
 - c. A zero line or a zero box get out.

Note 1: as you get more experience you will begin writing more and more modules from a myriad of different positions.

Note 2: I recommend you begin by writing zero box modules and zero line modules because they can plug into any box or any line.

- **Module 1** – **Zero line to Zero line**: Pass Thru, ½ **tag**, Swing Thru, **Split Circulate**, Boys Run (ZL)
 - **Module 2** – **Zero box to zero box**: Veer Left, Couples Circulate, ½ **tag**, Centers Circulate Twice, **Split Circulate Once**, Men Run, Circle Left ¾. (ZB)
 - **Module 3** – **Zero line resolution to right and left Grand** : Pass Thru, ½ **Tag**, Swing Thru twice, Split Circulate, R.L.G
5. Now you can call your tip. You sight call your movements to get to a box or zero box...use your module and then resolve. You can use your resolution module at any zero line
 - a. You will sight call using split circulate
 - b. You will sight call using ½ tag
 - c. You will then sight call using both movements
 - d. You can plug your modules into any box or line

- e. You can resolve using a module get out or sight resolution get out.
6. You can now call your singing call knowing that they can do both of your focus movements from the positions that you want them to dance them from.
7. If you have the time, energy and inclination. Create a few spare modules as well
- **Zero line to a Right and left grand:** Square Thru 3, ½ **tag**, Split Circulate, Girls Trade, Swing Thru, R.L.G
 - **Zero Box to a right and left Grand:** Veer Left, ½ **tag**. girls run, Square Thru 4, R.L.G
 - **Zero Box to a Zero Box (technical zero):** Veer Left, Couples Circulate Twice, ½ **Tag**, Split Circulate, boys Run, Reverse Flutter Wheel, Slide Thru (ZB)
 - **Zero line to a Zero line:** Pass thru, partner trade, right and left thru **** Veer Left, 1/2 Tag**, Cast Off 3/4, Right & Left Thru, Pass Thru, Bend The Line (ZL)

**** Note:** *The pass thru, partner trade, right and left thru at the beginning of this module is to set up flow for a facing line veer left. It gives the dancers time to breath out and adjust for the tightness of the formation. Do not call veer left from facing lines without a breathing flow to expand the dancers.*

I like to keep a file folder of created modules, zero modules, and such. I also highlight and catalogue them for the movements I am focused on. It is a good way of building your tool box and expanding your repertoire as a caller. You will also see that I make notes on my modules (such as the last one) related to any specific choreographic points I need to pay attention to. I usually put this in a different colour with asterix ****** and *italics* to draw my attention to it.

Well that is it. That is my simple blurb on sight calling - making and using focus modules. As always, comments are welcome. Keep smiling and have fun.

Mel Wilkerson

QUOTES FROM KEVIN:

"I drink to your health when I'm with you,

I drink to your health alone

I drink to your health so often, I'm becoming concerned at my own!"

ON CALLER LEADERSHIP...

- Set a good example in Manner, Dress & Attitude.
- Be able to memorize and recall certain material.
- Strive to improve your own dancer skills
- Be flexible in exchange of ideas
- Be courteous
- Maintain a professional attitude
- Don't be afraid of hard work
- Have a sense of humour
- Maintain integrity and good morals
- Have patience with yourself and others
- Develop a pleasing style in voice and command
- Keep your promises
- Listen carefully to other suggestions
- Offer encouragement to the slow and shy dancers
- Strive diligently to keep the dancer's interest
- Motivate yourself, and be able to motivate others
- Be enthusiastic about what you do
- Develop a positive mental attitude in everything you say and do
- ABOVE ALL....be prepared to do your job!

The above was taken in part from a seminar given by Cal Golden to Southern California Callers Association in 1982

SHORTHAND IDEAS

Someone noted my use of a shorthand system when I was writing down the calls generated by the callers at last month's Callers School and asked me to publish it for anyone else to use, so here it is.

Not long after I first attended a Callers School in Sydney, I decided that I needed a method of shorthand where I could write down ideas using simple symbols that could be found on a standard typewriter (what's a typewriter?). I began just by writing choreographic routines down on sheets of paper, but then moved to writing on 3 x 5 system cards. I actually created a colour-coded system whereby each of the colours available in system cards from our local office supplies store had a specific purpose:

- White cards were full routines, starting at a static square and ending with An Allemande, Promenade, etc.
- Blue cards all began from Zero Box and ended back in Zero Box
- Orange cards all began in Zero Line and ended back in Zero Line
- Pink Cards were conversions (Zero Box to Zero Line or vice versa)
- Green Cards were Get-Ins to either Zero Box or Zero Line
- Yellow Cards were Get-outs from either Zero Box or Zero Line.

I also used white cards for Singing Call routines, but had a special designation at the top for S/C.

Each routine was written on a system card with a Heading (symbol) in the centre of the long side, noting where in my teaching order this routine would fall. This gave me an enormous amount of material at my fingertips for any situation.

This system worked well for me for many years. When I was writing the Note Service "FIGURING", I kept track of all the choreographic routines with this system. I had boxes galore for all levels. At the end I think I had over 20 boxes just for MS (and these were all about 9 inches long. (I had a guy make them for me). I still use some cards today, however; nowadays I only have them for Get-Outs, unique resolves, and the occasional Singing Call routine.

For many years I used this system for all dances I called. It was not until an early calling trip to the USA had me in a situation where my system fell down. I had to call a Plus Dance in California for Ernie Kinney, however; the dancers had not completed the full program, nor had the completed some of the Mainstream Calls!!! That was the first time that I actually used sight calling to resolve squares. For me it was not a memorable dance (and still one I will never forget).

When I came home I put all cards aside for a year and used nothing but Sight, until I was fully comfortable in moving the dancers and resolving from any set-up. I would purposely move the dancers to weird and wonderful formations in order to force my brain to think outside the box in resolving the sets.

Once I was comfortable, I found that this element of freewheeling and moving thru neat concepts and routines without the use of cards was such a buzz that cards only came out for 'different' and 'surprise' resolves. The first step was a difficult one to take, but I have never looked back. Of course, this was only a first step, the learning never stops!

The original system of shorthand that I came up with in the early 1970's is still in use today by me as well as many other callers around the world. I did publish it as an extra with FIGURING in 1977. Prior to that I had sent it to a number of friends overseas and it grew from there. Jim Hilton used the same shorthand when he published a Cue Card box in the late 1970's.

Anyway, here is my list, in an order very similar to the Teaching Order that I use:

• SS	Static Square
• OL	Circle Left
• LA	Left Allemande
• SW	Swing
• Pard	Partner
• Opp	Opposite
• H	Heads
• S	Sides
• Bk	Back To Back
• C	Corner (actually I used a C that had a slash thru it but not on current keyboard)
• PROM	Promenade (can add 1/2, 3/4)
• M	Men
• W	Ladies (Women)
• R	Right
• L	Left
• PT	Pass Thru
• WEL@	Wheel Around
• U	U Turn Back
• DOSA	Do Sa Do
• *L, *R	Left/Right Hand Star

• *PROM	Star Promenade
• BkTrk	Backtrack
• Ch	Chain
• 2 W Ch	2 Ladies Chain
• FIWh	Flutter Wheel
• RevFl	Reverse The Flutter
• SWEEP	Sweep 1/4
• GR SL	Grand Slide
•R	Lead To The Right
• VEER	Veer Left
• Cpls C8	Couples Circulate
• Cpl	Couples
• Cntrs	Centres
• Ends	Ends
• Tr	Trade
• BEND	Bend The line
• Sep @ 1_4	Separate around One to a Line
• RLT	Right & Left Thru
• PardTr	Partner Trade
• TrBy	Trade By
• DPT	Double Pass Thru
• T 1/4	Touch 1/4 (I actually originally used CQ for Curlique)
• SF C8	Single File Circulate
• RUN	Run
• WD	Wheel & Deal
• FOLD	Fold
• 1/2 Sa	Half Sashay
• W In M Sa	Ladies In Men Sashay
• Split 2	Split two (can also use the 'divide' symbol)
• Zoom	Zoom
• SL -	Slide Thru
• P...OW	Pass The Ocean

• XTND	Extend
• SW-	Swing Thru
• Wk&Dg	Walk & Dodge
• O4__4	Circle to a Line
• DOSA....OW	Do Sa Do to an Ocean Wave
• BG	Box The Gnat
• Pull By	Pull By
• SW-	Swing Thru
• ALAMO	Alamo Style
• Wk@C	Walk Around Your Corner
• SeeSaw	See Saw
• TURN -	Turn Thru
• ScB	Scoutback
• P...Cntr	Pass To The Centre
• All 8 C8	All Eight Circulate
• Split C8	Split Circulate
• X-RUN	Cross run
• X-FOLD	Cross Fold
• Box C8	Box Circulate
• FanTop	Fan The Top
• SpTop	Spin The Top
• CO 3/4	Off 3/4
• Cntrs IN	Centres In
• DIVE	Dive Thru
• SQ-	Square Thru
• SQ- 3/4	Square Thru 3/4
• 1/2 SQ-	Half Square Thru
• Sngl	Single
• Recycle	Recycle (just R-CI also works)
• S FC	Sides Face
• GR SQ	Grand Square
• TAG...IN	Tag The Line (In, Out, Left, Right, etc)

• 1/2 TAG	1/2 Tag
• *-	Star Thru
• CalTw	California Twirl
• THAR	Allemande Thar
• SHOOT	Shoot The Star
• Clutch	Slip The Clutch
• SpCh-	Spin Chain Thru
• 8 Ch -	Eight Chain Thru (1,2,3,4,5,6,7,9)
<i>Some Plus Shorthand</i>	
• Sngl O....OW	Single Circle To a Wave
• 3/4 Tag	3/4 Tag
• A-D	Acey Decey
• LoadBoat	Load The Boat
• Foll...Nab	Follow Your Nabor
• Foll...Nab & Spr	Follow Your Nabor & Spread
• X-FIRE	Crossfire
• COORD	Coordinate
• SpChGears	Spin Chan The Gears
• SpCh Exch Grs	Spin Chain & Exchange the Gears
• Relay Deucy	Relay The Deucey
• D C8	Diamond Circulate (on my typewriter I actually I had a Diamond Symbol on the daisy wheel)
• Flip D	Flip The Diamond
• Cut D	Cut The Diamond
• Xpl...OW	Explode The Wave
• Xpl &...	Explode And.....
• P P C8	Ping Pong Circulate
• CHASE R(L)	Chase Right (or Left)
• L-C	inearCycle
• FanTop	Fan The Top

• Peel	Peel Off
• PeelTop	Peel The Top
• TR...OW	Trade The Wave
• & Roll	(anything) & Roll
• T-cup Ch	TeacCup Chain

As you can see from the above, I have just applied some common sense ideas. Sometimes you can add extra things for gimmick concepts (T.W.C. for Those Who Can), (If U Want for If You Want To), all of these extras can be shortened. The only rule that applies is - if it works for you, then it is fine.

I also created shorthand versions of all the calls in A1, A2 and C1 (that is as far as I ever really wanted to go). I also had shorthand versions for all of the Quarterly Selections (when Callerlab used this concept) for such calls as 2STPS (Two Steps at a Time), etc.

Again the idea was to use what was available on a keyboard. I always found that it was easier to use a combination of Upper and Lower case. When using this shorthand method, it is quite surprising what you can get on a 3 x 5 card, even with the large size letters that I used then (and now).

Anyway, the above is just to give you an idea of one possibility for short cuts in writing down choreography, - it sure is a lot easier than writing every word individually!!

ALL THINGS CONSIDERED..... by Ed Foote

THE LACK OF SMOOTH DANCING

A few years ago, long-time caller and former CALLERLAB chairman Jim Mayo wrote that some callers are not calling smooth dancing. He said: "*Dancers are not taught much about smoothness these days,*" and perhaps this is why people give up square dancing — "*because it stopped feeling like dancing.*"

Unfortunately, this situation remains today. The use of awkward material by callers is a deep-seated and chronic illness that has been present for years, is not going away, and yet, like the embarrassing family secret, is rarely discussed. Why do callers use awkward material?

1. **They read it somewhere**, in a magazine or note service (either national or local), and they believe that anything that appears in print must automatically be acceptable. But who oversees the printing of this material for smoothness? No one.

Likewise, the printed material might be smooth enough but much too difficult for most dancers. However, newer callers will not realize this. So when they use the material, it will feel awkward to the dancers.

There is some good printed material, but there is other material that contains awkward combinations. A while back I told the owner of a prominent note service that he had awkward material in most issues, and that Caller Coaches and caller associations had agreed with me on this. He did not want to hear it and criticized me for raising the subject.

Is this good for square dancing? New callers see this material and assume it must be all right since it appeared in print. So they start using these awkward combinations, down the road new callers hear them use it, and the problem perpetuates itself.

2. **The material is convenient for callers**, to move certain people to certain places to achieve a desired formation or to work toward a Left Allemande. Their entire focus is on the end result, so they ignore the awkward material they use to achieve that end result.
3. **Most callers are men**, so they concentrate on what is smooth for the men and forget the ladies. The result is that ladies are affected more than men by awkward material.

Specific examples of awkward material:

- **Star Thru - Veer Left.** This combination, called from normal facing lines, is known as a "caller's combination," because it is a quick way for the caller to move the square from facing lines to two-faced lines. The problem is that this combination plays crack the whip with the girls and is not comfortable for them. This is a combination that should never be called.
- **Centers Pass Thru - Veer Left.** Called from a starting double pass thru formation, this is a blatant sudden shift in direction that is awkward for everyone, but is a quick way for the caller to get to two-faced lines. So the caller calls it and never considers that the combination is not smooth.
- **Heads Star Thru - Zoom**, or from facing same-sex lines with boys on the left:**Star Thru - Zoom.** This is a direct reversal of body flow for the people rolling back, even if the Star Thru is only partially done. Yet this combination appears regularly in printed material. These combinations should never be called.

What is the solution? Every time any of these examples are called, dancers should go to the caller after the tip and object. This will get the caller's attention very quickly.

Will the dancers do this? No, because almost all dancers are afraid to ever criticize any material the caller uses, even if that criticism would benefit square dancing by reducing the amount of awkward material used. Likewise, if dancers hear this material enough, they may think it is acceptable because "everyone calls it."

Do-Sa-Do. This is a call that has a double reversal of body flow and that attempts to hide this reversal by rounding off the corners. It is well-known by callers who are interested in smooth dancing that: the fewer Do-Sa-Dos, the smoother the dance.

Unfortunately, callers have long been obsessed with Do-Sa-Do. Maybe because it is square dancing's most traditional call, or because it is something that even a brand-new caller can call successfully, but this call is heavily overused.

From facing couples, any graduated dancer can do a Swing Thru without having to do a Do-Sa-Do first, yet callers persist in preceding Swing Thru with this call. How many times in a singing call do callers say: "Heads Square Thru 4, Do-Sa-Do, Swing Thru"? The Do-Sa-Do is totally unnecessary and makes for unsmooth dancing, yet this combination is consistently used. Why is it used? Because it is on the cue sheet that comes with the singing call. Who writes the cue sheet? Callers.

Ever notice people swinging on a Do-Sa-Do? Are they doing this to be rebellious against the caller? No, they do it because their bodies instinctively know that a Swing is much smoother than a Do-Sa-Do.

Fortunately, the pattern is beginning to change slightly. In the past year I have learned that two top national callers have almost completely dropped this call. Hopefully, more callers will do so.

Do-Sa-Do will always be with us, because it is a historical part of our activity. But callers would be doing a service for smooth dancing by limiting this call to no more than two or three times a dance.

Stop-and-go dancing. Earlier, I blamed the callers for much of this type of jerky calling. But to be fair, it is not all the caller's fault.

Due to weak floors being so prevalent in the U.S., along with so many people "walking" instead of "dancing," callers have to call even standard simple material in a stop-and-go manner much of the time. This is why callers love to call in Europe and Asia, because people there "dance" and can do the calls with proper timing.

Summary. Ultimately, the callers are responsible for the smoothness of the dance. The smoother the dances, the better it is for our activity. The caller may or may not be at fault when it comes to stop-and-go dancing, but the caller is responsible for awkward material.

As was mentioned earlier, dancers should go to the caller after the tip and complain when awkward material is used. Just be sure it was awkward because of the material, and not because the dancers were awkward in doing it.

Ed

SARDA NSW is extremely pleased to have Ed Foote contribute to our newsletter. For those of you that may not know Ed; here is a very short list of some of his many accomplishments.

Ed calls for three home square dance clubs as well as being a full time traveling - U.S. , Europe, Asia Caller. He regularly features at Festivals, Leadership Seminars and is a CALLERLAB member & Accredited Caller Coach. He conducts regular Caller Seminars, Clinics & Schools, is a staff writer for two square dance magazines. Ed is also the Author & Editor of numerous square dance instructional books and the producer of Audio & Video teaching tapes & CD's. He has been calling since 1965 and is a Former member of CALLERLAB board of Governors, committee chairman. He calls all square dance programs thru Challenge.

ASK DR. ALEXANDER (AL) LE MANDER

Dear Doctor Al,

Help. I feel lost. My club has no dances from early December until the end of January and there are hardly any dances advertised in the "review" in this time period.

What can I do to keep in touch with Square Dancing during these hot, dreary weeks?

Ima Not Wannabehome, Sydney

Dear Ima,

Dr Allemander believes that such devotion to Square Dancing is most touching (or perhaps the word is 'touched'). Your dilemma is quite understandable. However; try to consider the poor callers and cuers, who need some time off to swing their own partners during the summer season. Here are several warm-weather activities that encompass square dance terminology:

- Go to the beach, where, if you run real fast, you can pass the ocean,
- Take a trip to the Blue Mountains. If you search diligently, and are very lucky, you may find a yellow rock and you can zoom and pick it up.
- Drive on the Newcastle Freeway in rush hour. You will find it necessary to slip the clutch and exchange the gears, many times on the journey. In order to exit you will have to scoot, cross and turn.
- Have a holiday in the south in USA. Visit Georgia. You can go Dixie style.
- Go with a group of friends or neighbours by bicycle (you can let them lead and you can follow) to a neighbouring town. At the end of the day you can always recycle back home.
- Pass thru the nearest railway yard, watching carefully for trains. If you are on Track 2 and see one coming then it is time to scootback out of the way.
- If you really want to get that full blown good old square dance feeling, then go get yourself a rich, slice of delicious cheesecake, or some scones with cream & jam, and even some bikkies and cheese (but don't forget the Tim-Tams) and follow it with a nice cool drink.

Dr (Al) Le Mander who prefers to fan the top on hot summer evenings, gives advice to the dancelorn on a regular basis in this newsletter. Watch this space!!.

I am a mental traveller....my mind wanders

- KEVIN KELLY

CHOREO CORNER

One of our most used calls in the Mainstream Program is Grand Square.

While used primarily in Singing Calls in order for the caller to use the original lyrics of the song for a full 32 beats, Grand Square can also be used in many other ways to provide greater variety within general Mainstream programs.

Here are a few examples, all taken from FIGURING Note Service from the early 1980's:

- FOUR LADIES CHAIN, ALL HALF SASHAY (SQUARE YOUR SETS LIKE THAT), **SIDES FACE GRAND SQUARE 6 STEPS**, RIGHT & LEFT GRAND.
- 4 LADIES CHAIN 3/4, 4 LADIES CHAIN ACROSS, THOSE IN THE SIDE POSITION FACE & **GRAND SQUARE 6 STEPS**, LEFT ALLEMANDE
- HEADS 1/2 SQUARE THRU, SPLIT 2 – GO AROUND ONE TO A LINE, ENDS BOX THE GNAT, OTHERS STAR THRU, (**ALL START BY BACKING UP**) **GRAND SQUARE (FULL)**, PASS THRU, LEFT ALLEMANDE.
- HEADS SQUARE THRU, **SIDES FACE GRAND SQUARE**, HEADS CLOVERLEAF & GO AR ONE INTO THE MIDDLE, PASS THRU, CLOVERLEAF & GO & ONE INTO THE MIDDLE & SQUARE THRU 3/4, LEFT ALLEMANDE.
- HEAD MEN TAKE CORNER FORWARD & BACK, OTHERS FACE, **EVERYBODY GRAND SQUARE**, LEFT ALLEMANDE.
- HEADS HALF SASHAY, ALL CIRCLE LEFT, 4 MEN FORWARD & BACK, LADIES FACE, **ALL GRAND SQUARE**, ALL CIRCLE LEFT, MEN TAKE LADY ON RIGHT & GO FORWARD & BACK, RIGHT & LEFT THRU, OTHERS STAR THRU, ALLEMANDE LEFT.

These are just a few of the many variations that can be used with this versatile and pleasant dance figure. Grand Square can be fractionalized, broken into segments, directing the number of steps to take, etc. Grand Square as a figure has been around for over 60 years and has definitely proved its value.

More from Kev:



Remember the poor...it costs nothing.

Closing Comments



Well, that brings us to the end of this issue, and the first year of a regular newsletter. I do hope that you have enjoyed the content during 2016. I am always looking for anything that would be of interest to callers....choreography, ideas, comments, articles, basically anything that could possibly entertain and enrich our experience. I hope to present more of the ideas and material presented by Steve Turner at last month's Callers Weekend in upcoming issues. The weekend was recorded and we should have the full recordings organized by next month.

As we all have a bit of extra time on our hands during the summer, I am planning on sending out an extra Newsletter (Issue 7 Part 2) before Christmas. This will mainly contain the full document that our Program Committee has created for SARDANSW. It is a large

document, so I thought it would be best not to overload everyone too much at the one time!!!

2017 is looking to be a great year for our activity. Lots of functions for dancers and callers - SARDANSW Callers Weekend in January, Bendigo National Convention in April (plus special Pre-Convention dance), another Caller weekend at Port Macquarie, another Callers day in the Blue Mountains, State Convention in the north, and Red Barons Special Dance with Kevin Kelly (two special seminars for all callers will be presented by Kev). All in all, a big year.

On a more somber note; we all wish a speedy recovery to Allen Kerr, who suffered serious injuries following a fall while on a mountain bike in the first week of November. Allen's fall resulted in a broken neck and he is currently in a full neck brace for at least 3 months. I know that Allen and Robyn will be in everyone's thoughts. I will have to come up with some bicycle jokes here!

On behalf of the Callers and Round Dance Cuers involved in SARDANSW, I would like to express our wishes for a Very Merry Christmas and a Happy New Year to everyone.

Best wishes
Barry



January 28-29 2017 S.A.R.D.A.N.S.W. CALLERS WEEKEND

(see previous flyer)

This two day Conference will be held on the weekend of January 28-29, 2017 at Corrimal RSL Club. Cost will be \$50 per person which will include full hot lunch on both days, Entrance for Saturday Evening Dance and all sessions and materials.

- Partner cost is \$35 (2 lunches and dance included).

Program:

SATURDAY MORNING	10.00AM - 12.30PM
SATURDAY AFTERNOON	1.30PM - 4:30PM
SATURDAY NIGHT DANCE	7.30PM - 10.30PM
SUNDAY MORNING	10:00AM – 12:30PM
SUNDAY AFTERNOON	1:30PM – 4:00PM

Please send form and payment to:
SARDANSW,
PO Box 453,
Casula Mall, NSW 2170

or direct deposit to CBA a/c 10436279, BSB 062329 (ref Jan 2017)

NAME(s).....

ADDRESS.....

EMAIL.....PHONE.....

CALLER TICKET.....Partner.....

AMOUNT PAID.....

For your dancing pleasure:

SATURDAY

featuring
MEL WILKERSON
& Special Guests

January
28th

7.30 - 10.30pm

THE SQUARE & ROUND DANCE
ASSOCIATION OF N.S.W.
PROUDLY PRESENTS
A SPECIAL NIGHT OF
SQUARE DANCING

CORRIMAL RSL CLUB

Princes Highway, Corrimal

WITH WORKING A/C

**Come along and join
us for a great night
of dancing**

MS & PLUS

ADMISSION

\$15

ACCOMMODATION IN & AROUND WOONONA & CORRIMAL

Corrimal is located 10 minutes drive north of Wollongong. The next suburb (north) is Woonona. Good accommodation is available close to both suburbs..

For people traveling south, take the Bulli Pass exit and head south thru Bulli and then next is Woonona., followed by Corrimal. Both Corrimal & Woonona-Bulli RSL Clubs are located on the Princes Highway. 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 Princes Highway...turn left, thru Fairy Meadow, Corrimal and then Woonona.

The following businesses offer accommodation that is within a reasonable distance from both Woonona-Bulli RSL Club & Corrimal RSL Club. There are other alternatives that can be found via a websearch.

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.

THE RED BARONS TRIPLE CELEBRATION WEEKEND

November 10/11/12th 2017

WOONONA-BULLI RSL CLUB

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 : \$45.00 (to December 31st 2016)

SLOW RISING BIRD :\$50.00 (to July 30th 2017)

REGULAR TICKET:\$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.

THE RED BARONS SQUARE DANCE CLUB

is pleased to invite you to a

**SPECIAL
CELEBRATION**

10TH - 12TH NOVEMBER, 2017

with Callers

BARRY WONSON

and Special Guest

KEVIN KELLY

**RED
BARONS
43rd**

Barry's
50th
Year of Calling

Barry's
70th
Birthday

WOONONA-BULLI RSL CLUB (10 mins North of Wollongong)

Friday Night / Saturday Afternoon & Evening / Sunday Morning

Early Bird prices apply - Register now

For information & Tickets

Contact Barry or Sue - 42294059 or bjwonson@gmail.com

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GOOD CALLING
GOOD COMPANY
GOOD TIMES**