

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

News, Notes 'n Nonsense for NSW Callers & Cuers

ISSUE THE SECOND JULY 2016

Greetings to everyone. Welcome to our second newsletter in the new magazine format. I had planned to publish an issue every couple of months or so, but I thought that I would get one out while all the details from the ACF Caller/Cuer Conference and the Convention are still fresh in my mind.

DATES to REMEMBER

Sunday August 14th : Callers Get-together & clinic at David Todd's 10am
October 28th - 30th : Special SARDANSW/RED BARONS weekend with Steve Turner - full dance weekend and full Caller Clinic Weekend.

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This year we decided to have a longer visit to Queensland for the National incorporating the ACF Conference and National with a visit with our daughter

Alessa. It turned out to be a long and tiring time for both of us. While I used to be able to handle full days and late nights in the past, I am just not up to it any more...age is catching up.

We decided that driving up was the best option for us this year. We had had some problems with the car backfiring (must be catching) a couple of weeks prior to the trip. Our mechanic had told us that he had fixed the problem (to do with lpg). Unfortunately it was not to be so as we still had a couple of loud 'bangs' from the engine on the drive up. We managed to get to get to Alessa's place and next morning we talked to a mechanic who changed the leads and that seemed to fix the problem. We drove to Moolooabah a few days after and all went well. For the Conference & Convention also the car behaved in an honourable manner. Likewise after the Convention when we headed back to Alessa's. Of course, with our usual luck, it was only temporary. On the way back home there was a huge backfire (from the engine) just north of Coffs Harbour. We managed to get into Coffs and the car stopped just as we reached the Repco workshop. As it turned out, the backfiring had blown off a huge air hose. The mechanic was great and after a couple of minutes diagnosed the problem as one of the 3 the ignition coils. 90 minutes and \$160 later we were on our way again. Mind you we had left Alessa's house at Nerang at 9am and arrived home here at 11pm. 14 Hours of driving is not my idea of spending a fun day, but at least we did get home.

We also made a major judgmental error when we were with the family on the Gold Coast...we went to Movie World for a day. Now both Sue and I really love roller coasters...when the kids were younger we used to go on some of the coasters 3 and 4 times in a row. The first coaster we went on this time was the Scooby Doo Ride (just like the old Wild Mouse at the Easter Show). All the kids were acting like kids and screaming their heads off...so was I...but my screams were due to pain. Age has definitely caught up. Mind you we still went on all the other coaster rides (superman, Green Lantern, Batman) - none of those bothered me...just the Scooby Doo. A good warning for all of us...stay away from ScoobyDoo!!!

THE CALLER/CUER CONFERENCE

The ACF organized for two accredited Callerlab Caller Coaches from overseas, Ken Ritucci from USA and Paul Bristow from the UK, along with Steve Turner from Western Australia to present the sessions for callers at the conference. As this conference was a combined one with ARDA, we

also had the pleasure of having cuer Randy Preskitt for the benefit of the Round Dance Cuers, as well as Warwick Armstrong from ARDA.

The conference was divided into quite a few sessions with each morning having combined sessions for Callers and Cuers. While the idea was a good one, I think that finding topics that benefitted both groups was a bit of a problem. While callers and cuers do have some commonality in their relative spheres, there is not really enough to be able to devote a lot of time to it. I must say that the organizers actually did a pretty good job of finding areas that did overlap. Some of these areas included such topics as promotion, advertising, use of equipment etc.

In the clinic sessions for callers, a wide variety of topics were covered. There were split sessions for callers with varying amounts of experience as well as some sessions that were aimed at all attendees. Both Paul and Ken swapped sessions (one would do the session for the less experienced callers, while the other took over the session for more experienced callers) and then came together for sessions that involved callers of all experience levels.

Was the conference worthwhile? Definitely, yes. I do not think that there was anyone there who did not gain some knowledge from the conference. Were there flaws? Yes, but nothing is perfect. Did everything work smoothly? In the main, yes it did. Can we do better in the future? We always can do better, because we are able to learn from any mistakes that were made.

Some of the things we can do better next time:

Longer sessions; More mike time; Caller conference only; more social time; more movement between tables; better structure within the framework of the entire conference; cheaper banquet with actual quality food that is edible (you get more on your plate at McDonalds for \$10 than the \$72 here).

Will there be another Caller Conference in the future. Sure will. Currently, tentative plans are for 2020: Future Vision (or something like that). 2020 is NSW's turn for the National Convention. An intention to bid notice has been given. The formal bid will be presented next year at Bendigo. Should this bid be successful, then further discussion will take place within the ACF as to the next steps to take in organizing a Caller Conference either before or after the National Convention (preference is for it to be held prior to

the Convention). I really think that we have learned a lot from this year's conference that can be applied to the next one in 2020.

THE CONVENTION

A slightly different format in comparison to past Conventions. My feelings on the Convention are very mixed.

On the positive side, we had good attendance with over 800 dancers.

Sound was excellent - Matthew & Michael Mills did an outstanding job.

Venue also was great. Good dancing area and nice floor.

Having the Round Dance Showcase as part of the evening program was an excellent idea.

The distance between the Main venue and the second hall did present some problems but I felt that it still worked well.

The Dressed Set Parade worked well with the sets parading on to the floor (I really do not like some of the systems that have been in place in recent years where the sets just walked on to the floor and square up). It looked spectacular. I really prefer this system, even though it takes a bit more time. The sets were introduced and a short commentary (in most cases) was given on the club represented. Again a great way to do it, as long as it is presented in a professional manner.

Finishing off the Convention on the Sunday Afternoon rather than with an evening session also worked very well.

Having a 'social' evening on the Sunday night was also a masterstroke...outstanding idea that was carried off well.

One of the highlights for Sue and I was the fact that our daughter Alessa turned 21 on July 3rd, the last day of the Convention. We had a great family breakfast together with Alessa and Chris plus our oldest daughter Amerie, partner Brendan, and our grandson Ronon.

At the afternoon dance I had a single call in a bracket and I had decided to dedicate it to Alessa for her 21st birthday. After I announced it to the floor, someone began singing "Happy Birthday" and the entire hall joined in! It was super to have over 700 people singing to my daughter. She was in tears (as was Amerie. To be able to embarrass our grown up children is a wondrous thing for any parent, but to do with 700+ people involved is truly gratifying. I thought it was just a fabulous way to celebrate....one which she will never forget...even when I used the Singing Call "Baby Face" and was so busy watching her reactions that I forgot the figure I was calling!!! A great way for us to end the Convention.

On the negative side, not much atmosphere at any of the sessions - no highs or lows. The brackets that did create some atmosphere were those where the callers worked together. Lots of comments from dancers on this. Pretty good numbers at all sessions. Floor was never crowded....comment made about 50 squares dancing on one of the main nights....BUT...there were 800 dancers....that meant that only half of the dancers were in squares.

Expectations are usually that at peak times around 80% or more of the attendees should be on the floor. Did not happen here. The video we took of the last Convention at Niagara Park showed that on the Friday & Saturday nights, the majority of dancers were on the floor all the time ...not too many sitting out.

Lots of negative comments regarding the morning sessions, however the numbers were there, so I can't see a problem.

A lot of negative comments from dancers regarding a particular caller who 'took delight in breaking the squares down'. This is not just from one or two dancers, but a large number. One couple from our club was dancing in a set with all the other couples being from different states. When this particular caller came on, they said that all the other couples said that they expected to break down because of the caller,...EVEN the couple from the caller's home state. This is just not on. Actions such as this from a caller are totally inexcusable. Calling material that the caller knows will break a floor is against every principle that we adhere to. It is insulting to the dancers and the other callers, and shows a total lack of respect for the dancers. A behavior such as this is totally unethical and unacceptable. This is the 4th convention in a row where the same caller has done the same thing...called material that he is aware that will stop every single square on the floor.

One major negative comment heard was that there was too much Round Dancing. I don't have a problem about using secondary halls for Rounds, but am against Rounds being put in competition with the evening sessions. I think it does detract from the overall atmosphere by splitting the crowd.

Some negative comments heard regarding the extra Plus hour in second hall, especially because the second hall was only accessible by a short drive. Especially so when the overseas callers had the full session.

MY DISASTROUS ATTEMPT AT PRESENTING THE NSW RD SHOWCASE

In September last year the waltz I wrote "I STILL CALL AUSTRALIA HOME" was voted as the NSW Showcase selection for the National in Queensland. I was asked to cue it for the Showcase and then to present it for the general dance Showcase session (where everyone has the chance to try the showcase Rounds). I agreed to do it, somewhat reluctantly, as I have a phobia that something will go wrong when I am cueing. No problems with calling (well some will say there are lots of problems with my calling), but just with cueing Rounds. I am happy to cue in our own clubs and for our own weekends, but never put my name down to cue at anything larger.

I had to cue I STILL CALL AUSTRALIA home twice at the Convention. The first time was as a presentation to the floor with just 4 couples demonstrating the dance. I nearly blew it once in the dance but did recover OK - it was just a minor mis-cue..I gave wrong formation (to Semi) after some turns when it should have been to CP line of Dance, but I did recover very quickly and got the right cues out just in time.

The second time around was within a half hour session where all dancers had the opportunity to try each of the State Showcases. When it was my turn I asked for the lectern to be lowered flat so that I could put my laptop on it. First attempt was a bit wonky and laptop started to slip. Caught it just in time and Michael Mills re-tightened the screws on the lectern. I put the laptop on the surface and opened it up and ...crash....straight to the floor went the laptop!! Words immediately sprang to my mind included phrases such as 'oh dear' and 'what a shame' as well as a number of other phrases with slightly more colourful adjectives. Sue told me that every bit of colour drained from my face. To say that I was horrified would be an understatement of major proportions.

I picked up the laptop, and to my amazement it was still working (normally a metre drop to a hard surface would write 'paid' to the unit. As the idea of using the lectern was now out of the equation, Michael volunteered to be the new lectern and he held the laptop. A true gentlemen. Of course by this time my confidence is totally shot to pieces. I totally forgot to advise the dancers of the Canter Apart Double (Man and Lady Canter apart from each other). I think that I told everyone that Jeff Van Sambeeck wrote the dance instead of creating the music. My mind was not in the place that it should be.

It started off OK with Michael holding the laptop and me just having to glance at the screen occasionally to jog the limited amount of braincells I have left that are actually still in working order. I should say here that while Michael did a great job, it is an interesting fact that a small amount of body movement in the shoulders actually means a large amount of horizontal movement in the laptop, which seemed to be moving from side to side.

All was OK until about halfway thru the dance, when the laptop screen tiled in to 4 separate sections, with the centre of the screen now spread in 4 parts each facing an outside edge. This did put me off somewhat (more understatement here). To make matters even worse a few seconds later the screen magnified so that all I had was one quarter of the original screen now taking up the entire screen.

Mind you the scrolling was still working!!! By that point I had absolutely no idea where in the dance I was!!! After that I just hash-cued the rest of the dance. It was probably similar to the actual choreography but definitely was not exactly as written on the cue sheet. I also knew that I was a couple of beats out. At long last it was all over...I made a bit of a joke of it by having the dancers applaud the lectern named Michael. I have never been so glad to get off the stage before. I took the laptop in to the callers room where William (from North Queensland had a look at it and got it back to a regular screen again. It worked OK that night. Next day it would not turn on. Tried again with same result later. I started planning how I would get some extra cash to buy a new laptop!!! Next time I tried it turned on and came up as usual. Ever since have had no more problems. Truly amazing. You just never can tell!!!

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Behind every beautiful woman...there is a beautiful behind.

There are more important things in the world than money....but they won't go out with you if you don't have any!

Did you know that Limbo dancing was invented by a Scotsman trying to enter a pay toilet?

Did you hear about the gay tattoo artist who has designs on several of the local sailors?

.....
A TEAM EFFORT

EIGHT TWIRLING DANCERS

DANCING WITH SUCCESS,
ONE WENT THE WRONG WAY,
OH, WHAT A MESS!

2016 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 10am on the Saturday. Many thanks to Gary Carpenter for giving us the room and the time to present this. The program has now been completed and should be available to callers and cuers in the near future.

We will have at least 4 Callers from Interstate visiting for the Convention. Should be great fun for everyone. Gary and his committee are doing a grand job organizing this event.

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 Leagues Club, here on the sunny south coast of NSW.

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

Since we booked the venue, the Club has been purchased by another local Leagues Club, Collegians. Collegians (Collies to the locals) has been around forever and has two other venues, one at Balgownie and one at Figtree. The food presented by Collies is also excellent and we expect the same cooperation from the new management that we received from the original staff at Port Kembla Leagues Club.

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.

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SOUND ARCHIVE

AS noted last time, I have been in the process of transferring a lot of the sound recordings over to mp3 files.
So far I have completed all the sessions from the January Weekend at Corrimal RSL and the sessions from the weekend at Port Macquarie in May. If you would like a copy of any of these please email me.

I will be starting to transfer some of the early CALLERLAB tapes over in the next few weeks.

This will be an ongoing process and will not happen overnight. I will keep everyone updated as to how much has been done each month or so.

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Husband to Wife: Honey our bank balance is so low that we cannot afford to pay both of these bills. Which one do you think I should pay, the electricity and water bill or the doctor's bill?

Wife replies: No problem, ...pay the electricity and water bill. The Doctor can't cut off our blood.

CHOREO TIME

Last issue I looked at the PARTNER HINGE concept. I thought that it would be a good follow-up this issue to have a look at the Mainstream call COUPLES HINGE.

CALLERLAB defines it 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

Please note that from the above definition, it is perfectly legal and acceptable to call Couples Hinge from any form of two-faced line or single faced line. In simple terms that means that the call can be used from a Line of 4 (facing in or out) as well as two-faced lines. I have emphasized the Line of 4 idea as this move is really not used too often from this formation.

As a Couples Hinge is half of a Couples Trade, then using it from any Single faced Line of 4 will end in a Two Faced Line.

Is this a complicated concept for the dancers to grasp? No, but it does require explanation and walkthrus in order for the dancers to fully understand the action and traffic pattern that is expected.

Using Couples Hinge can lead to some interesting, fun, and even challenging choreography - here are some examples to try:

ZERO BOXES:

SLIDE THRU, PASS THRU
COUPLES HINGE, BEND THE LINE
SPIN CHAIN THRU, MEN RUN
COUPLES CIRCULATE,
½ TAG, FACE RIGHT
RIGHT & LEFT GRANDE, PROMENADE

ZERO LINE:

PASS THRU, COUPLES HINGE
WHEEL & DEAL: **ZERO LINE**

HEADS RIGHT & LEFT THRU,
PASS THE OCEAN, LADIES TRADE, LADIES RUN
VEER RIGHT, ALL VEER RIGHT
COUPLES CIRCULATE
BEND THE LINE, PASS THRU,
COUPLES HINGE,
CENTRE 4 WHEEL & DEAL
OTHERS ½ TAG, MEN RUN: **HOME**

ZERO LINE (exact)

RIGHT & LEFT THRU, PASS THRU,
COUPLES HINGE,
½ TAG, LADIES RUN, RIGHT & LEFT GRAND

ZERO LINE (EXACT):

PASS THRU, COUPLES HINGE,
½ TAG, SINGLE FILE CIRCULATE,
MEN RUN, SWING THRU, MEN RUN,
COUPLES HINGE, VERY CENTRE MEN TRADE,
COUPLES HINGE,
COUPLES CIRCULATE 1 & ½ BEND THE LINE: **HOME**

HEADS STAR THRU, PASS THRU,
PASS THE OCEAN, GIRLS TRADE, GIRLS RUN,
COUPLES HINGE, COUPLES CIRCULATE
TAG THE LINE...OUT, COUPLES HINGE,
ALL EXTEND
SIDES FOLD, ALL PASS THRU, TRADE BY,
BOX THE GNAT, **HOME** or CHANGE HANDS, LEFT ALLEMANDE.

ZERO BOXES;

SPIN THE TOP, MEN RUN, WHEEL & DEAL,
PASS THRU, COUPLES TRADE,
PASS THRU, COUPLES HINGE,
LADIES TRADE,
WHEEL & DEAL, SWEEP ¼ ; **ZERO BOX** (rotated)

ZERO BOX:

TOUCH ¼, CENTRES TRADE, CENTRES RUN,
COUPLES CIRCULATE,
WHEEL & DEAL, SWEEP ¼,
PASS THRU, COUPLES HINGE,
BEND THE LINE, STAR THRU
LADIES CIRCULATE, PROMENADE (wrong way)

ZERO LINE:

PASS THRU, TAG THE LINE....RIGHT,
COUPLES CIRCULATE, COUPLES HINGE
CENTRE COUPLES TRADE,
CENTRE COUPLES RUN (around End Couples)
COUPLES HINGE, BEND THE LINE,
PASS THRU, MEN FOLD, STAR THRU, PROMENADE

ZERO BOX (exact):

TOUCH ¼, LADIES RUN,
PASS THRU, COUPLES HINGE, WHEEL & DEAL,
SQUARE THRU,
RIGHT & LEFT GRAND; **HOME**

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Round Dance – General Information from Ed Coleman

Like Square Dancing, the definitions of figures for Round Dancing is controlled by an International Organisation, Roundalab. Again, similar to the Square Dance levels, Round Dancing is also broken into Levels.

There are 6 Phase Levels in Round Dancing and can be roughly equated to the Square Dance Levels as follows...

- Phase I – Introduction
- Phase II – Basics
- Phase III – Mainstream
- Phase IV – Plus
- Phase V – Advanced
- Phase VI – Challenge

Each cue sheet should indicate the Phase rating of the dance. How do we read this?

If the dance has only figures from, let's say, Phase II, then there are no figures from the next higher Phase Level. If there is one figure from Phase III, the dance is rated as Phase II+1 and if there are two figures from Phase III, then the dance is rated as Phase II+2. After this, the dance is then rated as Phase III.

What happens if the dance contains figures for which there is no definition set by Roundalab? In this instance there is a second plus (+) introduced which indicates the number of UNphased figures in the dance.

Each year, like Callerlab, there is a review of the various levels and additional figures can be included into a particular Phase Level. This happens when unphased figures meet certain criteria, or if the Phase committee find errors in the definition of a figure. Any proposed changes are voted on by the members at the annual Roundalab Convention.

I can already hear thoughts of why is this important to me as a Caller? At this year's Roundalab Convention, there were 2 previously undefined figures included into Phase II. Do you need to learn these figures?

Fortunately, no, as the figures are in waltzes that have been doing for years. This has just formalised the definitions of what we dance.

The figures are Cross Over Wrap (as in Could I Have This Dance) and the other is Twisty Balance (as in Manuela II, Two Broken Hearts, and My Cup Runneth Over).

Some other news from Roundalab that may be of interest to Callers.

On the Roundalab web site www.roundalab.org there is now a search function for round dances. This database has been painstakingly retyped from an Index of Rounds first published in the early 1980s, and added to over the years. This search of dances is available to anyone visiting the site, and in a majority of cases includes a link to the printed cue sheet.

As a member of the Square and Round Dance Association of NSW, you are entitled to become a subscription member of Roundalab – currently US\$25 for a 12 month period. This is for 12 months from the start of the subscription and is not linked to the Roundalab membership year.

What does this entitle you to? You can access the electronic copies of the Phase Manuals, as well as other material including the manual that was handed out at the January Caller/Cuer Seminar back in January.

The Association also has copies of the official Roundalab DVD's which contains examples of how to dance the various figures according to the Phase Level. I believe that Roundalab is considering an update of these DVD's to include any figures currently missing from the series. If you are interested in borrowing the DVD's, simply send me an email to ed.coleman@internode.on.net letting me know which Phase Level/s you are interested in,

and where to send the DVD/s to, and if they haven't already been borrowed, I will get them sent to you.

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HISTORY TIME

Do you know what all of these Square Dance movements have in common?

TRADE THE WAVE

WALK & DODGE

FAN THE TOP

STEP & SLIDE

GRAND SPIN

The answer of course is that all of these calls were written and published in 1967. That same year also saw a resurgence in the use of ACEY DEUCY. Prior to 1967 it really did not get a great deal of play but came into its own when it was used on a number of 'workshop' records released by Les Gotcher and others.

Another interesting movement that was written in 1967 was TAG THE CENTRES, which, only a short while later on was reworked and re-named as TAG THE LINE.

It would seem to me that the year 1967 was a milestone year for our activity. The other special thing that occurred in 1967 was the beginning of a change in calling methods from memorized routines & mental image to a method that was becoming known as Sight Calling and Sight Resolution.

The idea of resolving a square by using two recognized couples and applying a specific formula to bring the square to a specific arrangement had been around for a while, but was not in widespread use. It was only thru some of the US traveling callers who were also running callers clinics and workshops (in a very different and more limited way than what was to come in following years) that this new idea really took hold, and that can be seen as starting at this time.

Even in the 1960's there were still many areas in the US that were using a combination of more traditional styles of Square Dancing alongside the then concept of modern Square Dancing. Lots of older style gimmicks such as Catch All 8, Wagon Wheels, etc, were still around...and still popular.

In those days it was also expected that when a caller came in for a special Saturday Night dance (these were not just irregular dances, but on nearly every Saturday night in most areas), that the caller would introduce everyone to at least one new experimental call at that function. For dancers that attended these specials every week, they could be trying up

to eight (or even more) new movements every month. It was because of this rush for newer material that Callerlab developed the old Quarterly Selections Program where up to 2 calls could be selected by the QS committee for use within that three month period. This was an answer purely to the huge amount of workshop material that was being done. The idea was to have EVERYONE dancing the same experimentals. This was also another way to control the natural evolution of the general dance scene. Up until Callerlab's original introduction of a universal standard Mainstream Program, all we had was the old SIO Basic 50 and Extended 75....these were OK, but they were not a universal standard set by a governing body that had been voted by its members. With the SIO lists, many areas only used some of the calls contained, and some areas had their own. Some used bits of everything. In some areas they used a system where an Association had created its own list by selecting the most popular calls used at weekend dancers over a specific period of time. All of these individualized lists became extinct when Callerlab created the first Basic and Mainstream lists. These were never meant to be static, but by continuous discussion and looking at popular calls, could be adjusted to suit the evolution of the activity. Many of the calls selected for inclusion within the Quarterly Selections actually became part of various programs that we now dance. The system, while not perfect, has an element of control that has been necessary to prevent the system running out of control as it was in the early days.

1968 saw the concept of PARTNER TRADE \$ A 1/4 MORE come into being....of course this became the base for the earliest version of ANYTHING & ROLL that we have today within the Plus Program.

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GENERAL CHOREOGRAPHY

HEADS STAR THRU, PASS THRU,
TOUCH ¼, CENTRES TRADE, CENTRES RUN,
COUPLES CIRCULATE, FERRIS WHEEL,
LADIES SWEEP ¼, DOUBLE PASS THRU,
LADIES TRADE, TOUCH ¼,
CENTRES TRADE, CENTRES RUN,
COUPLES CIRCULATE,
SIDES ONLY BEND THE LINE, COUPLES CIRCULATE,
FERRIS WHEEL, CENTRES SWEEP ¼,
SIDES FACE, ALL SLIDE THRU: **HOME**

ZERO BOX:

SPIN THE TOP, MEN RUN,

WHEEL & DEAL, SLIDE THRU : **ZERO BOX**

As a fun little gimmick have you thought of this:
From an Allemande Thar Star with Partner,
SLIP THE CLUTCH,
LEFT TURN THRU, RIGHT & LEFT GRAND.

The Left Turn Thru is a bit of a shock for a split second, until they realize that they are just doing an Allemande Left.

From same set-up you could also use, SLIP THE CLUTCH, U TURN BACK, TURN THRU, LEFT TURN, THRU, RIGHT & LEFT GRAND (or whatever)

Remember, all gimmicks are great...once.

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Some Thoughts On Marriage:

- !) A man is incomplete until he is married. And then he is finished.
- 2) Marriage is like a long banquet with the dessert served first.
- 3) Marriage starts with billing and cooing...but only the billing lasts.
- 4) The gods gave man fire, and he invented fire engines. The gods gave man love, and he invented marriage.
- 5) An optimist is a man who looks forward to marriage. A pessimist is a married optimist.

Words of Wisdom from our friend Kevin the Irishman:
"I'd give me right arm to be ambidextrous"

SYMPATHY; That which one woman offers another in exchange for the details.

The Battle of the sexes can never be one by either side as there is just too much fraternizing with the enemy.

The surest sign that a man is in love is when he divorces his wife.

"My wife is a real angel" observed the little man at the end of the bar to the gent beside him.

"You're lucky", replied the gent, "mine is still alive".

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This special article was originally written by William Myer for the US Magazine Zip-Coder more than 35 years ago as an April Fool's joke. I have made some slight changes and tweaks to the original and added a new section at the end.

BREAKDOWN

I have been Square Dancing now for about fifteen years. I have done practically everything in the Square Dance movement, except invent a movement or choreographic concept that would be worthy of publication.

Actually, I did not invent the concept that I about to put forth, but I can say with honesty that I most assuredly have perfected it! I am sure that adding this concept to one's repertoire of movements will greatly enhance the dance experience and give great satisfaction and fulfillment.

The concept is called "*Anything and Breakdown*". The concept can be, and often is, used in conjunction with any of the square dance movements in existence today, within any of the defined Caller lab programs as well as any others that are still classed as experimentals. Just think of the possibilities! You can start with *Square Up & Breakdown*, or *Bow to Your Partner & Breakdown*. You can *Breakdown* individually or you can have the *man or lady breakdown*. You can *Breakdown as Couples* as well as individually, and not just from a single formation, but from **any** formation that is in use today, and possibly some that have not even been invented yet!

Breakdown works well within all levels, but is especially satisfying with higher level calls such as *Relay The Deuce & Breakdown*, *Motivate & Breakdown*, or *Cast A Shadow & Breakdown*,

The real skills of square dancing come into effect with this movement. Some dancers may find it a difficult movement to master, but with practice, it will come naturally. There is, of course, a right way and a wrong way to *Breakdown*. The more skillfull and experienced dancer will, however, master these in a very short time, often even after a single walk-thru.

Of course, the only way to *Breakdown*, is to totally *Breakdown*. To totally *Breakdown*, the following rules need to be applied.

1. Move completely out of position, usually to someone's spot that is already occupied.
2. Refuse to take anyone's hand or offer of help. If grabbed, take the grabber with you as it is even more satisfying assisting another to *Breakdown*.
3. Look from side to side, with glassy eyes, staring at nothing, while turning in a small circle, constantly shifting direction. This may sound difficult, but usually takes minimal effort and time to master.

If you practice and develop these skills, I am certain that you will realize that Anything & Breakdown is a fulfilling, rewarding and totally enjoyable concept that can be applied at any dance that you attend, be it club nights, special events or even festivals and conventions.

By the way, if you find yourself executing this concept when your caller has not called it, don't let it get you down. I am forever *Motivating* when I should be *Percolating*.

Of course the *Breakdown* concept is not just applicable to dancers, it can be applied equally as well to callers and cuers. Some callers are even a bit on the sneaky side, as instead of just calling "*Anything*" & *Breakdown*, some may mask the *Breakdown* within the guise of another call. This was obvious at the 2016 National Convention in Queensland when one caller used the movement Box Circulate, without adding the & *Breakdown* follow-up command, Of course the dancers understood exactly what he was after and every single square on the floor automatically followed his unspoken "*Breakdown*" command. The same caller also used this sneaky way of using *Breakdown* at all levels he called. Of course he has used this method in the past so many of the dancers were well and truly prepared to *Breakdown* when he called and of course they did exactly as he expected, even though he had hidden his *Breakdown* command. The resulting Breakdowns can only be described as total. This method of using *Breakdown* is really not recommended, as while it seems that the caller in question gained total enjoyment from his use of the call, there were some dancers that did not seem quite as amused.

Did you hear about the husband who took a mistress just to break the monogamy?

*Patient to Psychiatrist: "I'm always forgetting things. What should I do?"
Psychiatrist: "First thing to do is to Pay me in advance"*

As the time drew near, the patient asked her obstetrician "Will my husband be permitted to stay with me during the delivery?"

"Oh yes," answered the obstetrician, "I feel that the father of the child should always be present at its birth."

"I don't think that would be a very good idea," replied the woman. "He and my husband don't get along too well together."

COMMITMENT

Commitment is what transforms a promise into reality.

It is the words that speak boldly of our intentions. And the actions that speak louder than words.

It is making time when there is none, coming through time after time, year after year.

Commitment is the stuff character is made of, the power to change the face of things.

It is the daily triumph of integrity over skepticism.

PET PEEVES & OBSERVATIONS

PEEVE #1:

I noted a couple of my pet peeves last month. A follow-up Peeve is regarding callers who take no notice of what other callers (who appear in the same bracket as them) have called. This is always a problem within the concept of 3 numbers / 3 callers in a bracket (will cover this in depth next month).

At the National in Queensland there were many brackets where the caller at the end had already decided on what he/she was going to call, and by hook or by crook, that was what he/she was going to call. It did not matter that the number they had selected was a lay back relaxed ballad, and that the two previous callers had done only a basic job that needed to have the floor energy boosted by something that could pick it up...this did not seem to come into consideration at all by said callers, thus we had a lot of brackets, that instead of finishing on a nice high note, ended up finishing on a ho-hum note, thus dissipating energy levels and not allowing any atmosphere to build.

We also had some sessions that were begun with the starting caller using music that could only be described as a dirge.

This is all about judgement. I have no idea how we can teach this concept to callers. All I can say is that ALL callers programmed need to be fully aware of the atmosphere from the floor. To me it does not seem that hard to be aware of

what is happening on the floor and from the stage. All it takes is listening and looking.

From this also comes another point: there is often a sheet available for callers where they can Reserve a Singing Call for a particular spot they will be doing. I really cannot understand how this can work!! I only decide what I am going to call based on the energy level from the previous bracket, the overall atmosphere, and who else is calling in the bracket. I make this decision only when I am ready to call. How can I know at the start of the night what the crowd needs if I am calling in the 9th bracket? I could always select a 'pick-up' number, and that mostly can work. But there are times when smooth is necessary as well.

Does judgement just come with experience (I was nearly going to write age there)? Or can it be taught. It is always easy to see after the fact, but we need to be able to use good judgement before the fact. I would really like to hear ideas from others on this.

PEEVE #2

In the same area is another factor that needs to be noted...choreography used in Singing Calls. Again, lack of judgement was noted at times over the Convention where different callers within the same bracket used almost the same choreography. The simple notion of actually listening to the other callers should overcome this problem. If you hear someone using a figure similar to yours, then change the figure. If you are unable to change the figure then you really need to go to more callers schools and clinics, as this is a base aspect of a callers knowledge toolbox.

I have attached below a membership form for The Square & Round Dance Association of New South Wales (SARDANSW for short). We have many members that do not reside in NSW and are always open to others. Quite a few callers and dancers belong to our Association in order to be able to have the Square Dance Review delivered to them (at a much lower cost than if purchased direct) and also to have the Accident Insurance that comes as part of membership (covers all members thru-out Australia).

While we do encourage callers and dancers to be members of their own State Associations, we are also aware that, for some, due to various circumstances, this is not an option that is available to them.

SQUARE & ROUND DANCE ASSOCIATION OF NSW Inc.

Membership application/renewal 2016-2017

Please **complete and update** the form below to apply for membership to the Square & Round Dance Association of NSW Inc. All memberships expire June 30th.



NAME M/SHIP No

ADDRESS

PHONE CLUB

EMAIL SIGNED _____

Please indicate Membership Choice.

- | | | |
|--|----------|--------------------------|
| A. Membership ONLY and NO Review | \$ 20.00 | <input type="checkbox"/> |
| B. Membership and a Review delivered to your Club | \$ 25.00 | <input type="checkbox"/> |
| C. Membership and a Review posted to your home | \$ 35.00 | <input type="checkbox"/> |
| D. Membership Junior under 16 yrs., (Proof of age req'd for insurance) | \$ 5.00 | <input type="checkbox"/> |

On completion return to your club Rep or post to :-
Barbara Doust, 12 St Pauls Crest.,
LIVERPOOL NSW 2170

Data entry only
Date Recv'd _____
Date entered _____

Payment received from _____ \$ _____

Club Rep _____ Date _____

Our Association is fairly new, as we only came in to existence a couple of years ago after disbanding the original 3 Associations (Dancer, Caller, Cuer) and combining into one single entity. This has proved a very successful venture. While we are still continuing many of the concepts put into place by the original Associations, we have also been able to move forward in directions that were unavailable to the earlier individual groups.

For the dancers we have continued the system whereby that an Association Dance is held on most 5th Saturdays. A number of special functions have also been held for the benefit of all members and more are planned for the future. For our callers and cuers, we began with a get-together to discuss the directions we would be taking with our Association. From this initial meeting we have established a system of regular day sessions and full Weekends where the emphasis is on continued and expanded training as well as a more solid social gathering whereby we can discuss our needs and expectations. WE began the year with a full 2 day weekend of clinics at Corrimal RSL club. We had 32 callers and partners attend....it was a great success and we all came away with even greater enthusiasm. We followed this up in May by having a 2 day weekend in the country at Port Macquarie. 12 callers and partners were able to attend, and again, a great and informative time was had by all. Next month we have a single day session (morning and afternoon) at David Todd's house in the Blue Mountains (they never seem to look sad to me). September sees the State Convention and another caller session. Of course in October we have a full 3 day weekend with guest Caller Coach Steve Turner from WA. This will be a truly unique weekend as not only is it a full Caller weekend but a full dancer weekend!!

Please note that these caller gatherings are not meetings, just get-togethers where we have a structured plan for expanding the knowledge of all. Next year we are planning another weekend in the early part of the year most likely here in Wollongong again. We will also have another Country weekend in the middle of the year as well as at least two day sessions at various locales. AS you can see, we have been busy in planning and operating these functions with the single goal of bringing all the leaders together in a social setting with the aim of increasing our knowledge, all for the best interests of the dancers.

SARDANSW - Our future is in our hands.

ASK DR. ALEXANDER (AL) LE MANDER

Dear Doctor Al,

During our beginners class night last week, the guy with the microphone at one point yelled out something that sounded like "Yellowstone". At that point a somewhat large lady standing on my left immediately grabbed

me and started to squeeze me almost to the point where my ribs were definitely bending, if not actually breaking.

My question to you is this "what does Yellowstone National Park in the US have to do with the violent actions that were inflicted on my person?"

Sore in Sydney South

Dear Sore in Sydney South,

You certainly are a new dancer and obviously don't know a great deal about our activity as yet. If you had been paying attention in class, you would know that the guy with the microphone is the "Caller", the woman on your left was your "Corner" and the movement called was a "Yellow Rock", and not "Yellowstone".

Yellow Rock is a most wonderful invention. It is totally fat-free and non-calorific, contains no cholesterol or caffeine, does not cost a cent, is as good indoors as it is outdoors, can be done at any time, day or night, and the Government has not figured out a way to tax it. Dr Al is very sorry about your ribs, but if he had been listening as you were supposed to be doing, you would have been in a position to both defend yourself as well as to enjoy the extra sensations attached to the actions pertaining to this wondrous call.

Next time – Be Prepared!!

Dr (Al) Le Mander gives advice to the dancelorn on a regular basis in this space. One of his many suggestions is that a Yellow Rock National Park should be established and he has volunteered to be its first guide.

.....
I have attached below the Head Cues for the Round Dance "I Still Call Australia Home". Music is available as noted on Cue sheet or from me at bjwonson@gmail.com

This was the NSW Showcase selection at the Queensland National last month.

I STILL CALL AUSTRALIA HOME

CHOREOGRAPHER: Barry & Sue Wonson - PO Box 1819, Wollongong 2500, NSW, Australia Email: bjwonson@gmail.com

RECORD: ASR 001 (download available from A&S Records, PO Box 6777 Warner Robins, GA 31095. 478-922-7510.

www.asrecordshop.com. Email bob@asrecords.com.

ARTIST: JVS Orchestra

RELEASED: August 2015

FOOTWORK: Opposite

TIME: 2.33 (as recorded)

RHYTHM: Waltz

RAL PHASE: II + 2 (Hover, Side Corte)

DEGREE of DIFFICULTY: Average (note Canters Apt & Tog).

SEQUENCE: INTRO - A - B - C - A (9-16) - B (9-16) - END

MEAS:

INTRODUCTION

1-4 OP FCG DLW WAIT 2 MEAS;; APT PT; TOG BFLY TCH;
5-8 TWRL VIN 3; THRU FC CL BFLY; CANTER TWICE;;

PART A

1-4 WALTZ AWAY; WRP; FWD WALTZ; PU SD CL;
5-8 L TRN (RLOD); BK WALTZ; 2 R TRNS BFLY;;
9-12 WALTZ AWAY; WRP; FWD WALTZ; PU SD CL;
13-16 L TRN (RLOD); BK WALTZ; 2 R ¼ TRNS CP LOD;;

PART B

1-4 FWD WALTZ; DRIFT APT; TWKL OUT; TWKL IN CP LOD;
5-8 2 L TRNS CP WALL;; HOVER; PU SD CL;
9-12 FWD WALTZ; DRIFT APT; TWKL OUT; TWKL IN CP LOD;
13-16 2 L TRNS CP WALL;; HOVER; THRU FC CL WALL (No Hands);

PART C

1-4 CANTER APT TWICE;; SOLO BAL L & R;;
5-8 CANTER TOG TWICE;; BAL L & R;;
9-12 WALTZ AWAY; TRN IN RLOD; BK WALTZ; BK DRW TCH;
13-16 THRU TWKL; TWKL MANUV; 2 R WALTZ TRNS BFLY;;

REPEAT PART A (9-16)

REPEAT PART B (9-16)

ENDING

1-4 L TRNG BOX;;;;
5-8 HOVER; MANUV; 2 R TRNS WALL;;
9-10 CANTER L; SD CORTE.

On a final note, regarding the STEVE TURNER Weekend coming up in October. Tony & Annette Instone from New Zealand are coming over for the weekend and have booked accommodation not too far from the venue. They currently have a spare room within the unit they have booked. This room has 2 single beds and Tony is looking for someone who is looking for a place to sleep. If you are interested or know someone who could be, please contact Tony at tony.instone@xtra.co.nz.

Well, that brings us to the end of this issue. I do hope that you have enjoyed the content. 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.

Looking forward to catching up with many of you at the Session at David's house on August 14th

Best wishes
Barry