



***News, Notes 'n Nonsense :
A Magazine for Callers and Cuers***

APRIL 2017

DATES to REMEMBER for 2017

10 APR 2017	Caller training seminar with Paul Bristow (Mornington VIC)
12 APR 2017	Pre National Convention Dance (Strathdale VIC)
13- 17 APR 2017	58 th Australian National Convention (Bendigo VIC)
19-23 June 2017	North Coast Caller's School – CASINO NSW
July (Date TBC)	Dinner Dance
15-18 Sep 2017	38 th NSW State Square Dance Convention – Goonellabah - NSW
10-12 Nov 2017	Red Barons Tripple Celebration Weekend - WOONONA-BULLI NSW

ON THE INSIDE TRACK

Contents

<i>CALLER'S COOPERATIVE NEWSLETTER COVER PAGE</i>	<i>1</i>
<i>ON THE INSIDE TRACK - Table of contents.....</i>	<i>2</i>
<i>WELCOME.....</i>	<i>3</i>
<i>2017 SPECIAL EVENT</i>	<i>4</i>
<i>SOUND ARCHIVE</i>	<i>5</i>
<i>MEL'S MEANDERINGS...by Mel Wilkerson.....</i>	<i>6</i>
<i>QUOTABLE QUOTES (WELL, SORT OF)</i>	<i>11</i>
<i>ASK DR. ALLEMANDER.....</i>	<i>12</i>
<i>CHOREO CORNER: RESOLVES TO HOME.....</i>	<i>13</i>
<i>THE TOOLS OF THE TRADE... by Mike R. O'phone.....</i>	<i>14</i>
<i>SLIDE THRU: 9 TIMES.....</i>	<i>19</i>
<i>POET'S CORNER</i>	<i>21</i>
<i>CHOREO CORNER : ADVANCED</i>	<i>22</i>
<i>ALL THINGS CONSIDERED...by Ed Foote</i>	<i>23</i>
<i>HINTS AND TECHNIQUES FOR SQUARE DANCE CALLERS – Chinook Records</i>	<i>23</i>
<i>THOROUGHLY PLUSSED</i>	<i>26</i>
<i>WHICH CAME FIRST? ... bt Ken Ritucci</i>	<i>28</i>
<i>FOOD FOR THOUGHT – Use it but don't abuse it....by Mel Wilkerson.....</i>	<i>32</i>
<i>EDITOR'S FINAL WORDS ... WELL AT LEAST FOR NOW</i>	<i>35</i>
 <i>Attachment 1. Caller Seminar With Paul Bristow April 10 2017</i>	 <i>36</i>
<i>Attachment 2: Special Pre-Convention Dance 12 April 2017.....</i>	<i>37</i>
<i>Attachment 3: North Coast Caller's School 19-23 July 2017.....</i>	<i>38</i>
<i>Attachment 4: 38th NSW State Convention – Sept 15-18 2017.....</i>	<i>39</i>
<i>Attachment 5 Red Barons TriPPple Special 10-12 Nov 2017.....</i>	<i>42</i>

WELCOME

Well, April is the big month - The 58th Australian National Convention. Numbers are good with over 650 booked in. I look forward to catching up with lots of friends over the weekend. Nationals are always a hectic time for callers. Once upon a time, all we had to think about were our calling spots. There was always the National Caller's meeting, and a General Meeting, but that it. Nowadays there seem to be more meetings than dance sessions!!! For the Australian Callers Federation (ACF) Board members, there is a full morning meeting, followed by the General ACF meeting, and then again, another Board meeting to follow. Despite numerous meetings, we still cannot seem to get everything done that is needed. It has been noted by some that to get all the ACF Board matters attended to, that we need a retreat for a couple of days. It really is at the point where this suggestion has a lot of merit. Why not get together a couple of days prior to the Convention and get it all over? Then we can have a more relaxed time over the whole Convention. Maybe even afterwards - we could just doze off in the corner!

I love Conventions; the atmosphere, camaraderie, discussion, the after-parties, those mornings after the after-parties – yep I love the whole box and die. There were some years I was calling overseas at the time of our Nationals and I really missed not attending. They are a truly unique event in our calendar. It is great also to be able to meet some of the newer additions to our calling fraternity, and to see how much they improve with experience each year. Mind you I also have concerns about callers at the opposite end of the spectrum...I am one of them!! Face it folks, many of us aren't as young as we once were and we need to pass it on. As many of these newer additions improve, we tend to forget.

We also welcome many new readers this month from overseas including the Czech Republic, Switzerland, New Zealand, USA, Canada, Germany, Denmark, Sweden, Taiwan, Japan, Netherlands; and even a few more from Australia! Welcome All. I hope you find value in the newsletter. Comments and submissions are always welcome and considered. Previous queries regarding the presentation of choreography (spaced and ALL CAPS) as well as the format have been implemented. We continue to try and improve the product to make it easier across a wide spectrum of reading formats. Keep your comments and ideas coming.

As requested, this month includes a fairly solid article on microphones; what is best suited to our calling purposes, and how to use them effectively. Microphones are always a personal choice as each one differs in the style of sound that it produces. For each of us, our microphone remains one of the most important tools in our equipment box.

Barry

2017 SPECIAL EVENT

We look forward to the Red Barons special TRIPPPLE Celebration in November: RED BARONS 43rd Birthday, Barry Wonson's 50th year of calling and 70th birthday.

Caller Sessions will be as follows:

SATURDAY MORNING	10:00am - 12:30pm
SUNDAY AFTERNOON	1.30pm - 4.00pm

Dance Sessions are as follows:

FRIDAY EVENING	7.30pm - 10.30pm
SATURDAY AFTERNOON	1.30pm - 4.00pm
SATURDAY EVENING	7.30pm - 10.30pm
SUNDAY MORNING	10.00am - 12.00am

The two Caller sessions are open to anyone who is interested. These are free to all attendees. The two sessions will be presented by Kevin Kelly. The theme for these sessions will be "the Caller as Entertainer".

Please register early. I have attached flyers for dance and weekend registrations as well as information on accommodation in the nearby areas.

A COUPLE OF MAINSTREAM MODULES

Making the change to active listening. The following modules are not difficult but actively reinforce ends, centres, ladies and men working independently and cooperatively. This promotes active listening, better positional dancing and positional / formation awareness and opens up a world of calling potential.

(SS) FOUR LADIES CHAIN 3/4, FOUR LADIES CHAIN, HEADS SQUARE THRU, CIRCLE TO A LINE OF FOUR, PASS THRU. TAG THE LINE...RIGHT, CENTRES WALK AND DODGE, LADIES CAST OFF 3/4, MEN BEND THE LINE, CENTRES TOUCH 1/4, 4 LADIES U -TURN BACK, NO HANDS BOX THE GNAT, NO HANDS RIGHT AND LEFT GRAND, BOW TO PARTNER.

(SS) HEADS HALF SASHAY, PASS THRU, SEPARATE - GO AROUND 2 TO A LINE, ALL PASS THRU, LADIES U TURN BACK. COUPLES CIRCULATE, CENTRES WALK and DODGE, OTHER LADIES U TURN BACK, ENDS TOUCH 1/4, WALK and DODGE, ALL PARTNER TRADE: **HOME**

SOUND ARCHIVE

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 and 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 and 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 and Music Session

DANCE RECORDINGS

- SPECIAL DANCE with Bronc Wise and Jet Roberts
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)
- 1980 Willoughby 1989 Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries and David Smythe)
- 1988 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries and Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY and BARRY WONSON
- Wade Driver Weekend Part 2

These recordings and other materials are available to any of our subscribers. We hope that shortly we will have download instructions for these audio files.

Mel's Meanderings



MAINSTREAM CALLING - WE ARE HALFWAY THERE – a focus on ½ sashay

I thought I would try something just a little different this time and focus only on one piece of choreography.

Recently I have seen a number of articles, and watched a number of videos that have (“Bless Them”) been using what is commonly being referred to by many dancers as half sashayed choreography (boys dancing the girls part and girls dancing the boys part). This indicates to me two things:

1. We as callers are still focused on teaching and calling boys and girls rather than ends and centres etc. and
2. Our choreography is still not being used with enough variety to break this mindset.

It is however, very refreshing to see that at mainstream and plus that more callers, and even more importantly, more dancers are “calling for” (pun intended) the full use of the program applicable to each level to which it pertains. The most common unified complaint/observation repeated over the last 8-9 months comes from both callers and dancers. It is nearly every third to fourth comment on the various social media pages I follow. Paraphrased it is simply put as:

“It is frustrating....the (insert level here) dancers at the dance are breaking down on simple (insert lower levels) here”.

What I have noticed recently, is that there is a lot of complaining - frustration to the point of quitting dancing or calling - about dancers not being able to dance a full program. So like the typical analyst that I am, I looked at a sampling of the latest 1000 separate comments and complaints from dancers and callers on the subject of choreography only and found some interesting things.

Although the list of complaints and comments seemed endless, when breaking it down there were 842/1000 complaints from callers and dancers that fell into one of the 5 categories (5 for callers/5 for dancers) below:

From the Dancers:

1. Dancers coming up to higher levels (plus and above) can't dance simple basic or mainstream and we have to re-teach re-learn in order to teach plus.
2. (Ironically) At basic and mainstream the biggest complaint is that many of the plus dancers can't dance and break down on simple basic and mainstream moves.
3. Plus and higher dancers complain that they are bored with the “simple” program at mainstream so advance to the next level.

4. (Again Ironically) The only real validated complaint from mainstream dancers was “why didn’t we learn this (different positions) when we learned the movement”
5. I feel stupid because I can’t learn plus – everything is backwards and done differently from what I was taught

From the Callers:

1. There isn’t time to teach them everything (a full program). I put my new dancers through to my plus club in a year. Besides, it (multi positional dancing) is not used at mainstream anyway, so they can learn it at plus.
2. The program is too long – dancers want wind in the face movements. They don’t want to learn different positions. (**Note:** *strangely enough this is very different to what the dancers say*)
3. I have to re-teach simple basic and mainstream to my dancers at plus and it frustrates my plus dancers (**Note:** *ironically most of those new plus dancers were taught by the same caller – or by new callers where little or no mentoring or support is available to help them grow*)
4. No one writes singing calls with that kind of choreography.
5. Explaining the Calls to the dancers is way to technical from different positions

When I started this article I was watching a You tube clip and I saw some interesting things going on. There was a fair bit of “½ sashayed” dancing and the dancers were doing great. The clip was just background noise (mood music if you will) and time passing. I wish I had the link to give to you but I never copied it. It was that of a younger (30-40 year old) American Caller whom I do not know calling at a dance with 8 squares on the floor.

The caller made use of a good mix of standard position and ½ sashayed position movements, both left and right hand as well as a good mix of gender neutral formations for things like spin the tops, recycles, square thrus etc. It was actually quite impressive. Then the killer movement came. This one movement broke down one square completely and 4 of the remaining 7 other squares found it awkward.

Surprisingly the movement was simply “half sashay”. I had to stop and replay these sequences a number of times. What I noted was that it was awkward was because:

- ¾ of three of the squares did a roll away with a ½ sashay which gave a completely wrong body flow for the next call.
- The square that broke down ½ did a roll away but on one side the man pulled the lady across like a Dixie style so she just followed the lead and went to the other side of the square and got lost.
- In the other three squares one lady started a roll away but adjusted quickly and the square continued smoothly.

Why I found this interesting was because this is a basic, often little used movement that caused more than ½ a floor (5 out of 8 squares of obviously good dancers), awkwardness; and yet it was not a “half sashayed” movement as it were. It was a standard position boy on left girl on right movement called half sashay.

I also realised at this point, that I am just as guilty of what I am talking about in my own choreography. I like to use a lot of “positional” dancing, and have always taken pride that dancers I graduated at mainstream could dance “multi-positional” – This does not mean that the boys can dance as girls or the girls can dance as boys. In this reference it means that you dance the movement from a lot of positions where the focus is ends and centres or right and left hands active rather than (boys on left girl on right – boys do this girls to that).

I was taught to think that using calls like recycle from waves which many callers and dancers refer to as half sashayed (i.e. girls on the outside) is good - but after watching that clip, I thought, what about the movement “HALF SASHAY” all by itself. Like many callers, I use it to set up my Right and Left Grand quick get out, in the circle, or just to set up a specific movement. BUT; I realised, I had never really considered the movement on its own merits. It is so much more versatile for setting up simple flows that add a feel to the mix that is not difficult, but just a little different enough to keep it interesting.

It is for that reason that the rest of this article is left to contributing choreography, some done with my checkers on the desk in front of me and other stuff blatantly stolen with gratitude just using the ½ sashay as a call to add to the repertoire and toolbox of any caller that wants it.

Most callers have these three simple get outs in their tool box already

- (ZB) RIGHT AND LEFT THRU, **HALF SASHAY**, PASS THRU, RIGHT AND LEFT GRAND...
- (ZB) SLIDE THRU, RIGHT AND LEFT THRU, **HALF SASHAY**, 1/2 SQUARE THRU, RIGHT AND LEFT GRAND
- (ZL) STAR THRU, **HALF SASHAY**, RIGHT AND LEFT GRAND
- And possibly this classic half sashay fun sequence (from Garland Smith) that will make everyone think for a second, HEADS BOX THE GNAT and PASS THRU, SEPARATE AROUND TWO TO A LINE, (TWO) BOYS (TOGETHER) **HALF SASHAY**, (TWO) GIRLS (TOGETHER) **HALF SASHAY**, (COUPLE IN THE) CENTRE **HALF SASHAY**, EVERYBODY **HALF SASHAY**, LEFT ALLEMANDE

So here are a few simple modules that use “Half Sashay” to add to your lists. They are not difficult but will add just that little different feel to the mix. What is better however; is that when used properly and frequently, the tendency to “rollaway” disappears and overall makes for a better caller and a better dancer.

GET OUTS FROM A ZERO LINE

- (ZL) TOUCH 1/4, CIRCULATE, BOYS RUN, REVERSE FLUTTER WHEEL, SWEEP 1/4, **HALF SASHAY**, 1/2 SQUARE THRU, RIGHT AND LEFT GRAND

- (ZL) PASS THRU, PARTNER TRADE, REVERSE FLUTTER WHEEL, SWEEP 1/4, **HALF SASHAY**, RIGHT AND LEFT GRAND.
- (ZL) PASS THE OCEAN, SWING THRU, GIRLS RUN, GIRLS TRADE, COUPLES CIRCULATE, BEND THE LINE, **HALF SASHAY**(BOYS IN FRONT), TOUCH 1/4, GIRLS RUN, RIGHT AND LEFT GRAND
- (ZL) RIGHT and LEFT THRU, **HALF SASHAY**, NEW CENTRES ONLY HALF SASHAY, PASS THRU, 1/2 TAG, RIGHT AND LEFT GRAND
- (ZL) RIGHT and LEFT THRU, **HALF SASHAY**, NEW CENTRES - RIGHT AND LEFT THRU, AND A **HALF SASHAY**, EVERYBODY, SQUARE THRU 3, BEND THE LINE AND FACE LEFT, CENTRES PASS THRU, RIGHT AND LEFT GRAND
- (ZL) TOUCH 1/4, CIRCULATE, BOYS RUN, MAKE A LEFT HAND WAVE, LEFT SWING THRU, GIRLS TRADE, GIRLS RUN, COUPLES CIRCULATE, BEND THE LINE, **HALF SASHAY**, SQUARE THRU 4, RIGHT AND LEFT GRAND

GET OUTS FROM A ZERO BOX

- (ZB) SQUARE THRU 3, CENTRES LEFT SWING THRU, OUTSIDES U-TURN BACK, EXTEND (L-H), CHAIN DOWN THE LINE, **HALF SASHAY**, PASS THRU...RIGHT AND LEFT GRAND (OR SLIDE THRU ALLEMANDE LEFT)
- (ZB) SWING THRU, BOYS TRADE, BOYS RUN, FERRIS WHEEL, CENTRES SWING THRU, OUTSIDES **HALF SASHAY**, EXTEND, RIGHT AND LEFT GRAND
- (ZB) RIGHT AND LEFT THRU, VEER LEFT, FERRIS WHEEL, CENTRES RIGHT AND LEFT THRU AND **HALF SASHAY**, ZOOM, ZOOM (AGAIN), RIGHT AND LEFT GRAND (NOTE: THIS HAS TO BE TIMED ON THE SECOND ZOOM)
- (ZB) STAR THRU, PASS THRU, BEND THE LINE, RIGHT AND LEFT THRU, **HALF SASHAY**, RIGHT AND LEFT GRAND
- (ZB) RIGHT and LEFT THRU, **HALF SASHAY**, TOUCH 1/4, SCOOT BACK, GIRLS RUN, SQUARE THRU 4, RIGHT AND LEFT GRAND

LINE ZEROS

- (ZL) RIGHT AND LEFT THRU, EVERYBODY **HALF SASHAY**, CENTRES **HALF SASHAY**, BOYS **HALF SASHAY**, GIRLS **HALF SASHAY**, CENTRES **HALF SASHAY**, EVERYBODY **HALF SASHAY**, (ZL)
- (ZL) PASS THRU, WHEEL and DEAL, CENTRES HALF **SASHAY**, ZOOM, CENTRES SQUARE THRU 3, DOSADO TO A WAVE, SWING THRU, BOYS RUN (ZL)

BOX ZEROS

- (ZB) SLIDE THRU, RIGHT and LEFT THRU, **HALF SASHAY**, PASS THE OCEAN, SWING THRU, RECYCLE, VEER LEFT, FERRIS WHEEL, CENTRES PASS THRU, (ZB)

(Note: the following box sequences flow better if there is a flow call or sequence prior to the "Outsides ½ Sashay". Something like Right and Left Thru, Ferris Wheel, Outsides ½ Sashay while Centres Pass Thru. Or Right And Left Thru, Veer Left, Wheel and Deal, Outsides ½ Sashay.)

- (ZB) OUTSIDES **HALF SASHAY**, SWING THRU, BOYS RUN, PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, LEADERS TRADE (ZB)
- (ZB) OUTSIDES **HALF SASHAY**, CENTRES SPLIT TWO, SEPARATE AROUND 1 TO A LINE, SQUARE THRU 3, ½ TAG THE LINE, GIRLS TRADE, RECYCLE (ZB)
- (ZB) OUTSIDES **HALF SASHAY**, CENTRES SPLIT TWO, SEPARATE AROUND 1 TO A LINE, TURN THRU, ½ TAG, SWING THRU, BOYS RUN, FERRIS WHEEL CENTRES PASS THRU (ZB)
- (ZB) OUTSIDES **HALF SASHAY**, DOSADO, SWING THRU, SPIN THE TOP, STEP THRU, 1/2 TAG, SWING THRU, RECYCLE, SQUARE THRU 3, TRADE BY, (ZB) (NOTE THIS ALSO WORKS WELL AS A SINGING CALL...USE H SQ4 AND **SIDES ½ SASHAY**)

CROSS THE STREET BOX (**H SQUARE THRU 2 BOX**) TO ZERO BOX,

- (SQ2-B) RIGHT and LEFT THRU, **HALF SASHAY**, PASS THRU, TRADE BY, SWING THRU, RECYCLE (ZB)

Thought for the day

The only limitations upon you
are

The limitations you put on yourself.

Remember a simple thing can change
the meaning of everything.



One person
~~can only~~ do
so much

QUOTABLE QUOTES *(well, sort of)*

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

- ✓ "Success is just a matter of luck, just ask any failure!!" - **Jaden Frigo**
- ✓ "My favourite animal is steak" - **Ken Ritucci**
- ✓ "I would like to find a curried dish that will give me heartburn immediately, instead of at three o'clock in the morning" - **Brian Hotchkies**
- ✓ "I've been on a diet for two weeks and all I've lost is two weeks" - **Gary Carpenter**
- ✓ "'Escargot' is a French word that can be translated to English as *fat crawling bag of phlegm*" - **Jim Brooks**
- ✓ "Eating rice cakes is like chewing on a foam coffee cup, only less tasty and less filling" - **Kevin Kelly**
- ✓ "Not all chemicals are bad. Without chemicals such as hydrogen and water, for example, there would be no way to make water, which is a vital ingredient in beer" - **Jeff Seidel**
- ✓ "There are three rules for calling the perfect dance. Unfortunately no-one knows what they are" - **Les Heaton**
- ✓ "What's another word for 'thesaurus'?" - **Greg Fawell**
- ✓ "If callers were good businessmen, they would have too much sense to be callers" - **Mike Davey**
- ✓ "My best advice to everyone: don't skate on thin ice as it can get you into hot water" - **Tony Bowring**
- ✓ "When your friends begin to flatter you by telling you how young that you look, then it's a sure sign that you're getting old" - **Allen Kerr**
- ✓ "When you get there, there isn't any there there" - **Matthew Mills**

- ✓ "A woman without a man is like a fish without a bicycle" - **Helen Hodalj**
- ✓ "Remember the key words to life - No matter where you go, there you are." - **Steve Turner**
- ✓ "Housework can't kill you, but then why take a chance" - **Wilma Flannery**
- ✓ "The rule I live by: Accept that one day you are the pigeon and one day you are the statue" - **Kevin Kelly**
- ✓ "It's pretty hard to tell what actually does bring happiness - poverty and wealth have both failed." - **Glenn Wilson**
- ✓ "It isn't necessary to be rich and famous to be happy. It's only necessary to be rich" - **Jim Buckingham**

Ask Dr. Allemander by Glenn Ickler

Dear Dr. Al,

I am in a quandary (shaped slightly different to a square) and need your assistance. I have been square dancing for so many years that I am afraid that I may have used up my quota of a number of calls. Please tell me, what does a dancer do when he only has one Allemande Left?

*I.B. Good
Central Coast, NSW*

Dear I.B.

You want to be a star, right? Getting down to your last Allemande is a very serious problem, especially if you are just starting a singing call. This is similar to the caller saying "Touch a Quarter" when there's only a dime in your pocket. Or having him call "boys trade" only to find the stock market closed. Or hearing him say "Spin Chain The Gears" when your car is in for a lube job.

Never fear, Dr. Allemander has even helped a dancer who, on the call "Load The Boat", discovered that he had left his ferry ticket at home on the table. As you know, Dr. Allemander does not go in for crass commercialism; however, if you will send him \$100 today, he will send you a certificate entitling you to 10 year's worth of Allemandes.

Dr. A.L. (Lefty) Allemander, PhD., gives advice to the dancelorn on a regular basis in this column. He advises that when you are out of everything else, look for a yellow rock.

CHOREO CORNER: Resolves To Home

by Barry Wonson

This month I thought that we could look at some neat 'Return-to-Home' modules. The idea of these modules is to start from a standard known formation (for example: an **Exact ZERO BOX****), and utilize a series of calls that resolve back to home position in such a way that the 'You are Home' is a surprise to the dancers. These are some of the ones I have used over the years....

(ZB - exact): SWING THRU, MEN TRADE, ALL 8 CIRCULATE TWICE AND ½ WEAVE THE RING, **BOW TO PARTNER**,

(ZB - exact): SQUARE THRU ¾, TRADE BY, SWING THRU, MEN RUN RIGHT, BEND THE LINE, PASS THRU, BEND THE LINE, RIGHT AND LEFT THRU, ½ SASHAY, ENDS LEFT TOUCH ¼, CENTRES RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, MEN START AND EVERYONE FINISH A RIGHT AND LEFT THRU, CHAIN DOWN THE LINE: **HOME**

(ZB - exact): SWING THRU, MEN TRADE, LADIES CIRCULATE, MEN RUN RIGHT, BEND THE LINE, PASS THRU, WHEEL and DEAL, CENTRES SWING THRU, TURN THRU, (zero box in opposite quadrant) SLIDE THRU, PASS THRU, TAG THE LINE, CENTRES IN, CAST OFF 5/8, **BOW TO PARTNER** (of course the basic set-up for this idea is a Zero Box and have the outsides U-Turn Back, then the Centres In, Cast Off 5/8,)

(ZB - exact): SWING THRU, MEN RUN, THOSE FACING OUT PARTNER TRADE, RIGHT and LEFT THRU, PASS THRU, ½ TAG, ENDS ZOOM, ALL FACE IN, **HOME**

(ZB - exact): PASS THRU, OUTFACERS DO ¾ OF A ZOOM, **BOW TO PARTNER**,

(ZB - exact): TOUCH ¼, CIRCULATE 1 and ½, MEN TRADE and SPREAD, LADIES CAST RIGHT ¾, CENTRE LADIES CAST LEFT ¾, SWING THRU, MEN TRADE, MEN RUN, ALL CIRCULATE 1 SPOT, BEND THE LINE, **HOME**

**** An Exact Zero Box is a specific position such as after HEADS SQUARE THRU 4. Everyone is beginning at their home position. This is not the same as a general zero box (in a different quadrant) where you can call an allemande left but do not end at home – for example: heads right and left thru, sides square thru 2. It is a zero box but not an “exact zero box”.**

THE TOOLS OF THE TRADE *By Mike R. O'phone*

I have had quite a few enquiries from some of our newer callers as to which microphone is the best to buy. Of course there is no short answer to this question. A microphone is really an individual thing. There are however, lots of reviews available on all types of microphones. The best way to find them is to do a google search. There are many outlets where these can be purchased...via internet shopping as well as your local music equipment outlets. I have provided a few of the more common and popular microphones amongst caller's in this article.

Shure Beta 58

Mic Rating: 5/5

Price: \$159 (US), £142 (UK)

Manufacturer's Website: [Shure](http://www.shure.com)

Review Excerpt: *"It is no wonder that many professionals are moving from their SM to their Beta 58s"*

Barry's Notes: *This is one of the most popular vocal mics available.*



TC-Helicon MP-75

Mic Rating: 4.5/5

Price: \$169 (US), £129 (UK)

Manufacturer's Website: [TC-Helicon](http://www.tc-helicon.com)

Review Excerpt: *"the TC-Helicon MP-75 microphone produces a particularly rich vocal sound"*

Barry's Notes: *I have never used one of these, but the reviews have made me want to get one to check it out. All those I read gave this one high praise indeed.*



AKG D5

Mic Rating: 4.5/5

Price: \$99 (US), £65 (US)

Manufacturer's Website: [AKG](http://www.akk.com)

Review Excerpt: *"with a street-price of around £50, it is a mightily impressive microphone"*

Barry's Notes: *I also have one of these and use it regularly. Great mike with full sound. This one is available in Australia for around \$160.00.*



Sennheiser e835

Mic Rating: 5/5

Price: \$99 (US), £65 (UK)

Manufacturer's Website: [Sennheiser](https://www.sennheiser.com)

Review Excerpt: *"if you are looking for your first live vocal microphone, the Sennheiser e835 is definitely also worth trying out"*

Barry's notes: *I have an 845 from Sennheiser and found it to be a great microphone. It is readily available through many sources. There are two versions, one with a switch and one without. The switch version has an 's' after the model number. There is also a 945 available now. The 835 is available in Australia for around \$140.00. Do lots of searches for these mics as you will find that the price can vary quite a lot from one supplier to another.*



Shure Beta 87a

Mic Rating: 4.5/5

Price: \$249 (US), £229 (UK)

Manufacturer's Website: [Shure](https://www.shure.com)

Review Excerpt: *"the Shure Beta 87A is an excellent vocal microphone that is well worth the investment if you are looking for top audio quality on stage"*



OTHERS THAT ARE WORTH A LOOK: There are a number of microphones available that are eminently suited to our job. A Microphone is truly a personal choice and it is highly recommended to look, listen and ask questions. A microphone that one caller uses may be uniquely suited for his or her voice but may not be for you. Try a few to find the one that you like best. In addition to the above-mentioned microphones, Electro Voice also has a number of superb models available. Many callers refer to the old microphones sold by Hilton or other square dance equipment providers. Most now are referred simply as one of the ND series. They range from ND 44 well past the popular ND767 series.

The range of microphones amongst callers in this series is however generally running from the ND 267 through to ND 967. The ND 767a



is probably the one of the most popular “general all around calling microphones”. It is a great microphone and sells for around AUS\$199.00.

One of the finest mikes I have used is the EV 967a. This is not a cheap microphone (up to \$300 here) but it does an outstanding job. It is a strange looking one with its flat top, but definitely worth the money. When these first came out quite a few years ago, they were in the \$500 plus category. Re-released about 4 or 5 years ago, the price has come down to a more reasonable range for callers. You will sometimes see these on e-bay. I picked up one a couple of years ago from a music shop in Melbourne for under \$200.



Audiobuy.com.au has this for \$257.00 and free shipping. However, if you are not ready to pay that much, there are a number of other EV microphones around that will also do a good job for callers.

There are quite a few places here in Australia where you can purchase a microphone for a reasonable price. Use google search and you will find lots of choices. E-bay is also a good choice; however always buy from a reputable dealer. Do some research first by looking up reviews. It is also a good idea to see if the microphone you are interested in purchasing has been 'pirated' by other manufacturers. This has happened (a couple of Sennheiser Microphones have been “ripped off”), but “good research will show you how to tell the differences between the real and the fake.

A good microphone is an important investment for every caller. Spend wisely. Do not go for the 'el cheapo' no-name brands that you will see in some music shops. Conversely there is no need to spend thousands to get the microphone used by concert performers. Many of those are just not suitable and the expense is not worth it. They may look OK, but will not give you the necessary quality and clarity needed for our activity. Of course, no matter how good your microphone is, the most important aspect is **How You Use It.**

YOUR MICROPHONE MUST SUPPORT YOUR UNIQUE VOICE AND STYLE

Proper vocal technique will help you to be a better caller. However, problems with stage sound and equipment can make it seem as though you have no technique and that your voice is not as good as it really is. If you're savvy about each of the important elements that go into performance – including the equipment you use – you'll feel more confident and sound better. The better you sound the more inspired you'll feel which will in turn elevate your performance.

DON'T FIGHT THE MIKE.



Microphone Technique Makes A Difference. The microphone should be thought of as a major part of your presentation tools. **DON'T FIGHT THE MIKE.**

A key to good microphone technique lies in distance and direction. The best direction for your microphone is straight in front of your mouth or slightly below and angled up towards your mouth.

Generally, keeping a microphone between one-half to one inch away from your mouth will help to capture the full tone of your voice. As you sing considerably louder, move the microphone away slightly or move your head a little to the right or left. As you reduce your dynamics, move back to your usual closer position. Also, if you hold the microphone too far from your mouth or call/sing into its side or across the top, the microphone won't capture your voice well.

Beware: if you move away from the mic too far, your voice will drop out of the mix or lose quality.

WORKING WITH THE PROXIMITY EFFECT

Proximity effect has to do with how the microphone responds to the nearness of your mouth to the microphone head. Increasing the bass frequencies can add warmth and dimension to your voice. Depending on the design of the microphone, this can make you sound better or make your voice sound muddy (not well defined). A caller who is mic-technique-savvy can use proximity effect as a "tone-control" while an inexperienced one may have problems not knowing how to use it to the best advantage.

DON'T BE A DRIFTER

This is the caller who moves away from the microphone while still calling the last part of a phrase or who randomly moves on and off mic by not having it follow their head movements.

It's distracting for the listener to hear a voice sporadically booming and then fading. The vocal quality will be uneven and the calls difficult to follow. If you move your mouth off the microphone as you approach the end of your phrases, you diffuse the impact of the most important calls: what you're saying will be lost to the audience as will the emotional impact of your performance.

I remember a caller at a Convention who always turned his head to each side to watch all the dancers, but kept the microphone rigidly in front so that while his

head moved, the microphone unfortunately stayed put. The result was disastrous as he was calling a number in the “Dressed Set Parade” at the time and a majority of dancers just missed out on his calls because they vanished when he turned his head.

Keep the microphone in front of your mouth through the entirety of the patter or singing call.

TAKE CONTROL OF YOUR OWN VOICE

Consider your microphone technique as one part of your larger journey to take control of your sound.

Calling at all types of functions and events can be fun and inspiring for both you and your audience by integrating each key element: good vocal technique, music choice, Choreography and stylization, performance skills and working with your stage sound and equipment. Poor microphone technique gives the dancers a poor opinion of the caller....his abilities with choreography don't matter at all if the dancers have a problem hearing the voice.

A Final Thought – Don’t eat the Fork with the Chicken Burrito.

If Square dancing were a meal the menu would be extensive - So many choices, so many garnishes, so many savories and so many deserts. For the chef, presentation is important. Preparation knowledge is important. Using the right tools bowls and mixers is important.

Ingredients are important. What temperature to cook at and what temperature to serve at is crucial. The dinner service is there, the waiter is delivering, the table is lovely but once it is down in front of you...you need the tools to enjoy it. If square dancing were a meal then your equipment and using it properly is the dinner table and the service. Your microphone is cutlery to the dancers need to enjoy your meal. You need to use it properly to get the most enjoyment. Don’t eat the cutlery.



SLIDE THRU: 9 Times

Last month when Mel sent me the Slide Thru 13 times gimmick, I told him that the only other multiples of Slide Thru within a routine I had come across was a 'Slide Thru 9 times' routine that Bill Peters had used many years ago. I noted that I did have the routine written down in a file somewhere but I wasn't quite ready to dig through decades of documents to find it. Mel immediately put pen to paper and came up with the following modules based on the 9 times idea. As usual Mel always takes every task as a personal challenge, and he sent me the routines below within two days.

This article focuses on the use of the slide thru but unlike the slide through 13 times, which was highlighted in the March edition, it does not have to be done with asymmetrical choreography.

STARTING FROM A DOUBLE PASS THRU WITH 4 GIRLS IN THE MIDDLE

SWING THRU AND ROLL, **SLIDE THRU 9 TIMES**

1. CENTRE TWO GIRLS SLIDE THRU (LEFT)
2. FACING BOY AND GIRL SLIDE THRU (NORMAL)
3. 2 FACING BOYS SLIDE THRU (RIGHT)
4. ALL 4 BOYS SLIDE THRU (RIGHT)
5. EVERYONE SLIDE THRU
6. GIRLS SLIDE THRU (LEFT)
7. CENTRE LADIES SLIDE THRU (LEFT)
8. SAME GIRLS WITH THE FACING MAN SLIDE THRU (NORMAL)
9. 2 CENTRE MEN FACING SLIDE THRU

FROM HERE A BOYS ½ TAG TAKES YOU TO A LEFT HAND WAVE.

STARTING FROM A DOUBLE PASS THRU WITH BOYS IN THE MIDDLE

BOYS SWING THRU and ROLL, **SLIDE THRU 9 TIMES**

1. TWO BOYS
2. BOY GIRL
3. TWO GIRLS
4. ALL 4 GIRLS
5. EVERYBODY
6. 4 BOYS
7. 2 BOYS IN MIDDLE
8. BOY GIRL
9. 2 GIRLS

FROM HERE A GIRLS "LEFT" ½ TAG TAKES YOU TO NORMAL RIGHT HAND WAVES

To use these in choreography with a set up and similar get out is relatively simple:

WITH THE GIRLS IN THE MIDDLE - SLIDE THRU 9 TIMES.

- **(SS)** HEADS PASS THRU, SEPARATE AROUND 1 TO A LINE OF 4, PASS THRU, WHEEL AND DEAL, GIRLS SWING THRU and ROLL, **SLIDE THRU 9 TIMES**, BOYS DO A ½ TAG, ALLEMANDE LEFT, RIGHT AND LEFT GRAND
- **(ZB)** SWING THRU, BOYS RUN TAG THE LINE, CLOVERLEAF, GIRLS SWING THRU AND ROLL, **SLIDE THRU 9 TIMES**, BOYS ½ TAG, RECYCLE, PASS THRU, TRADE BY, ALLEMANDE LEFT
- **(ZL)** PASS THRU, ½ TAG, RECYCLE, PASS TO THE CENTRE, GIRLS SWING THRU AND ROLL, **SLIDE THRU 9 TIMES**, BOYS HALF TAG, BOYS SCOOT BACK. GIRLS CIRCULATE, RECYCLE, SWEEP ¼, SLIDE THRU, SQUARE THRU 3, ALLEMANDE LEFT

WITH THE BOYS IN THE MIDDLE - SLIDE THRU 9 TIMES.

- **(SS)** HEADS PASS THRU, SEPARATE AROUND ONE, LINES PASS THRU, WHEEL AND DEAL, ZOOM, 4 BOYS SWING THRU and ROLL. **SLIDE THRU 9 TIMES**, GIRLS TO A LEFT ½ TAG, RECYCLE, ALLEMANDE LEFT,
- **(ZB)** – TCH 1/4, CENTRES TRADE, CENTRES RUN, FERRIS WHEEL, BOYS SWING THRU AND ROLL, **SLIDE THRU 9 TIMES**, GIRLS LEFT ½ TAG, CENTRES TRADE, RECYCLE. PASS TO THE CENTRE, SQUARE THRU 3, ALLEMANDE LEFT
- **(ZL)** CENTRE 4 BOX THE GNAT, LINES PASS THRU, WHEEL AND DEAL, ZOOM, BOYS SWING THRU AND ROLL, **SLIDE THRU 9 TIMES**. GIRLS DO A “LEFT” ½ TAG, CENTRES TRADE, ALL 8 CIRCULATE, BOX THE GNAT, RIGHT AND LEFT GRAND.

POET'S CORNER

More from Australia's Own Poet Larrikin KEVIN KELLY

ON MY FILLIE

Well here we are it's Saturday. I'm trying to find a winner or two,
Seems kinda silly Really. I know the biggest winner I've found is You;
You're a city class Performer. In a field of maiden Hacks,
You should be racing at Flemington. While the others race at country Tracks;
You have real Group 1 Qualities. Great fetlocks and great Heart,
I'd like 2 have you in my Stable. And look forward 2 your every Star;
I'd whack you in my Quadie. I know you'd beat the Rest,
And even if you didn't Win. I know you'd give your very Best;
And when your racing days are Done. And you can no longer Run,
I'll keep you for a brood Mare. And we'd still have lots of Fun;
So what do reckon Angel. Shall I mix you up your Feeds,
'Cos you're that special kind of Fillie. The kind that every stable Needs

ON MY MATE IN TASSIE

I've got a Mate in Tassie. A really crackerjack bloke,
Alway keen for a cuppa. And even keener on a joke;
Although he's got a few miles on the clock. His mind is as sharp as a tack,
A bloody sight better than some of the other bits,
Like his elbows his knees and his back;
His use of the old English language. Is a joy and I'm here to say,
He speaks with a special kind of eloquence.
That would be lost on the youth of today;
Did I tell you he's a farrier for humans. Now how about that for a job,
Apparently he goes alright at it. Cos he tells me he's worth a few bob;
I don't care that he's old and he's buggered. And may no longer be a go getter,
Because Old Jim is a real good mate of mine. And as mates go.
You won't find one much Better.

Just a few of life's little questions to ponder

- Why do we say the alarm went off when, in fact, it went on?
- Where does weight go when people lose it?
- How can there be a competition for solo synchronised swimming?
- What is an occasional table the remainder of the time?
- How is it possible to have a civil war?
- How much deeper would the ocean be if sponges didn't grow in it?
- Is there another word for synonym

CHOREO CORNER : ADVANCED ...by Barry Wonson

Some fun modules for those callers involved in teaching and calling for A1 and A2 clubs:

- **(SS)**HEADS LEAD RIGHT, SWING THRU, SPLIT COUNTER ROTATE, CENTRES BOX COUNTER ROTATE, 4 MEN RUN **HOME**,

This next one will fit nicely as a Singing Call Figure:

- HEADS WHEEL THRU, SWING THRU, MIX, CAST A SHADOW, COUPLES CIRCULATE, FERRIS WHEEL, CENTRES PASS THRU (**ZB-exact**),
- **(SS)**HEADS TOUCH 1/4 7 SPREAD, SIDES PASS THE OCEAN, CUT THE DIAMOND, CROSS-OVER CIRCULATE *BUT* MEN GO TWICE, TURN AND DEAL AND ROLL, SLIP, LADIES RUN, RIGHT AND LEFT THRU, PASS THRU, WHEEL AND DEAL, ZOOM, SWAP AROUND, PASS IN, PASS THRU, WHEEL AND DEAL, SWAP AROUND, SWAP AROUND, RIGHT ROLL, RIGHT AND LEFT GRAND,
- **(ZB)**_RIGHT and LEFT THRU, SWING THRU, ACEY DEUCY, MIX, TRADE CIRCULATE, RIGHT and LEFT GRAND,
- **(ZL-Exact)** PASS THE OCEAN, SLIP, SWING THRU, MEN RUN, COUPLES CIRCULATE, FERRIS WHEEL and ROLL, AS COUPLES BOX COUNTER ROTATE and ROLL, CENTRES BOX COUNTER ROTATE, CENTRES PEEL and TRAIL, AND THEN SLIP, OTHERS 1/2 ZOOM, ALL HINGE, MEN RUN **HOME**

ZERO LINE:

- RIGHT and LEFT THRU, TWO LADIES CHAIN, TOUCH 1/4, SPLIT COUNTER ROTATE and ROLL, RIGHT and LEFT GRAND

Just some more of life's little questions.

- What happens if you get scared half to death twice?
- What's the speed of dark?
- Whose cruel idea was it for the word "lisp" to have an "s" in it?
- Why are they called apartments, when they're all stuck together?
- Why are there 5 syllables in the word "monosyllabic"?
- Why do we say something is out of whack? What is a whack?

All Things Considered...by Ed Foote

SECRET HINTS FOR DANCING CAST OFF 3/4

There are two situations where Cast Off 3/4 gives dancers a problem.

1. **FROM ANY LINES THAT HAVE TWO DANCERS FACING THE SAME DIRECTION.** This includes facing lines, lines back-to-back, two-faced lines and 3&1 lines. Often the dancers do not know who walks forward.

This is especially true when lines are back-to-back - often the ends will attempt to walk forward, because this is what they do from this formation on a Wheel & Deal. Dancers often ask me: "How do you Cast Off 3/4 from lines?"

SECRET HINT #1: THE CENTERS WALK FORWARD. This is ALWAYS TRUE. Remember this and you will never break down on Cast Off 3/4.

2. **FROM OCEAN WAVES AND COLUMNS.** Here everyone walks forward, so that is not a problem. But dancers will sometimes lose track of how far 3/4 is - they will either overdo or underplay the call. Some dancers might get dizzy.

Callers may tell dancers to count 3 walls, but that does nothing to overcome the dizzy factor.

SECRET HINT #2: THINK OF CAST OFF 3/4 AS: TRADE & SINGLE HINGE. Don't actually dance it this way, because that will interrupt the flow of the call. But mentally think this way as you are doing the 3/4. You will find that this solves the problem.

Hints and Techniques for Square Dance Callers

– Happy April first from Chinook Records.

This last minute e-mail from Nasser Shukayr of Shreveport, Louisiana was just too good not to include in the April Newsletter. Nasser has been calling for 30 years and has recorded with Rockin' M Records, Lou-Mac Records and is co-owner of Chinook Records in 2006. So you just know that what he says is worth a read.

Let's celebrate April with several hints and techniques for better calling.

- **Memory Calling** - Has this ever happened to you? You're calling a song. Things start out great. But near the **end** of the song, you forget the words. This common problem has a simple solution. When learning a new song, play the music backward. That way, you can practice the end of the song first, and it will remain fresher in your mind.
- **Showmanship** - Would you like to express more **emotion** and **feeling** in your singing calls? You probably already use facial expressions such as smiling. But do you move your **eyebrows** enough? Eyebrow movements transmit tremendous meaning. Raise **both** eyebrows, or just **one**, and the message speaks louder than words. Practice your eyebrow movements often.
- **Recruiting** - Have you ever been stuck in a traffic jam where everyone slowly creeps along? And when you eventually get to the front of the blockage, you discover that the huge line was caused by one stalled car on the roadside? Clearly, **people consider the sight of a stalled car irresistibly appealing**. They'll wait in line for HOURS just to catch a glimpse. This basic human urge can help you recruit new dancers. At your next open house, park a stalled car inside the dance hall. People will line up for miles just to see it.
- **Teaching** - Do you teach by definition? Consider the plus call "anything **and Roll**". The definition requires you to turn an additional one-quarter (*90 degrees*) in the direction you were already going. Consider, from Ocean Waves, "All 8 Circulate ... **and Roll**". The original outfacers walk a curved path, so they "roll" by facing right or left. But what about the original infacers who walked straight ahead? They are required to rotate one-quarter more ... but HOW? There's only ONE answer: they must **fall** to the ground, **flat** on their face.
- **Styling** - Consider the call "Right and Left Grand, Every Other Girl with Every Other Hand". Your dancers probably do an ordinary Right and Left Grand. But that's so wrong. Here's the correct way: do a RIGHT Pull-by with your partner. IGNORE THE VERY NEXT PERSON (*thus satisfying the "Every Other Girl" directive*). Now give a LEFT (*thus satisfying "Every Other Hand"*) Pull-By to the next person (*i.e. your original opposite*). Ignore the next, give a RIGHT to the next, etc. It takes TWO trips around the square (*four pull-bys and four "ignores"*) to properly dance "Every Other Girl with Every Other Hand".
- **Choreography** - Be very careful with **Mini-Waves**. Let's review. An Ocean Wave is "*a formation of **THREE** or more dancers*". And a mini-wave is "*an Ocean Wave consisting of **TWO** dancers*". Combine the two equations: a mini-wave is a formation of **THREE** or more dancers, consisting of **TWO** dancers. **Huh?? Three** dancers suddenly become **two** dancers?? That's a **huge**

problem! A mini-wave makes dancers disappear! Experts have long puzzled over the continued decline in dancer population. Now we know why. Mini-waves make dancers disappear. **Stop** using mini-waves.

- **Speaker Placement** - Race car drivers already know this trick. It's called "slip-streaming". Whenever you use two speakers, place one speaker directly in front of the other. Sound from the first speaker clears a path so that sound from the second speaker can follow along smoothly in the wake. Make sure to alternate your speakers, i.e. the front speaker **this** time becomes the back speaker **next** time, so that your speakers will wear evenly.
- **Go Green** - Save energy. Set your amplifier to the **lowest** possible volume. Of course you'll need to **yell** into the microphone, but that's a **small** price to pay for being eco-friendly.
- **Dancers Moving to Higher Levels** - We bemoan the fact that dancers want to move up to higher levels, yet callers are to blame. How often do callers tell dancers to "move up"? We tell them to Square UP, Circle UP four, dance UP to the middle and back, Spin the Top and the Boys Move UP, etc. Callers **constantly** tell dancers to move UP, and then we're mystified when they actually **do** move UP. To nullify the "move up" effect, simply call "Chain **DOWN** the line" more often.
- **Voice Effectiveness** - It's important to grab people's attention so they will listen carefully. **Fact:** the sound of a crying baby is impossible to ignore. So ... when you call intricate choreography, and you want dancers to pay close attention, punctuate each command by **screaming** like a baby who needs a diaper change. Your dancers will **listen better** and thus they will **dance better**.
- **Music** - Chinook Records, headquartered in Washington state, partnered with another state resident: ultra-**billionaire** Bill Gates. He agreed to give One Million Dollars (*if you're Bill Gates, that's merely pocket change*) to **one** lucky Chinook Records customer. To earn your chance at a cool million, visit Chinook Records website (www.chinookrecords.com) and buy music. The more you buy, the bigger your chance to win. You saw this announcement on the internet, therefore you **know** it's true. Forward this to all your friends.

April Fools - Happy April Fools Day from Chinook Records!

THOROUGHLY PLUSSED



A few issues back, some of the reads asked for some general “plus level” that wasn’t too difficult but just enough to add a bit of spice to the program. Although as Callers, it is and must be recognized that basic and mainstream dancing and calling is the foundation of the movement on which the most emphasis must be placed. However, Plus has become a global “main body” to which many rush, stay or in the case of many callers, begin at.

With that truism in mind, here are some general “Plus Routines” that can add a bit of spice to your program. They are not difficult, but

will make you listen as dancer, raise your awareness of formation and position as both a dancer and a caller, and for callers, enhance your ability to deliver the quirky and improve the timing of delivery.

- **(ZB - EXACT)** SQUARE THRU, WHEEL AND DEAL, DOUBLE PASS THRU, LEADERS TRADE, SWING THRU, MEN TRADE, SWING THRU, ALL 8 CIRCULATE 1 AND 1/2, EXPLODE AND BOW TO PARTNER,
- **(ZB - EXACT)** TOUCH 1/4, CENTRES TRADE, MEN SASHAY, LADIES TRADE, CENTRES PARTNER TRADE, ALL PARTNER TRADE AND ROLL, TOUCH 1/4, MEN SASHAY, LADIES TRADE, CENTRES TRADE, ALL PARTNER TRADE AND SIDES ROLL, BOW TO PARTNER
- **(SS)** HEADS RIGHT AND LEFT THRU, PASS THE OCEAN, EXTEND, SWING THRU, ACEY DEUCY, MEN RUN, COUPLES CIRCULATE, BEND THE LINE, PASS THRU, TAG THE LINE – FACE OUT, BEND THE LINE, TAG THE LINE – FACE IN, RIGHT AND LEFT THRU, SLIDE THRU, SQUARE THRU, BUT ON 3RD HAND BOX THE GNAT, RIGHT AND LEFT GRAND **HOME**

- **(SS)** ALLEMANDE LEFT, ALAMO STYLE, BALANCE, HEADS FOLLOW YOUR NEIGHBOUR AND SPREAD, SAME 4 SWING THRU, SIDES TRADE AND ALL 4 MEN RUN, CENTRES 1/2 TAG, FACE LEFT, SQUARE THRU $\frac{3}{4}$, TRADE BY **(ZB - EXACT)**
- **(SS)** HEADS RIGHT AND LEFT THRU, SIDES SWING THRU, RECYCLE, SWEEP 1/4, DOUBLE PASS THRU, PEEL OFF, PASS THRU, SPIN CHAIN THRU, RECYCLE, LEFT SQUARE THRU $\frac{3}{4}$, RIGHT AND LEFT GRAND, **HOME**
- **(SS)** FOUR LADIES CHAIN, HEADS SQUARE THRU, TOUCH 1/4, SCOOTBACK, MEN RUN AND ROLL, (NO DODGERS) ALL WALK AND DODGE, LADIES TRADE AND HEAD LADIES ONLY ROLL, SIDES FACE, BOW TO PARTNER
- **(ZL)** PASS THE OCEAN, ALL DO 1/2 SPLIT CIRCULATE, DIAMOND CIRCULATE 1 AND 1/2, RIGHT AND LEFT GRAND
- **(ZL)** PASS THRU, U TURN BACK, LEFT TOUCH 1/4 7 LADIES SPREAD, MEN EXTEND, PROMENADE (FULL IF STARTED FROM EXACT ZL)
- **(ZL)** RIGHT AND LEFT THRU, ENDS LOAD THE BOAT, CENTRES STAR THRU AND CHASE RIGHT, THOSE WHO FACE STAR THRU AND CALIFORNIA TWIRL, OTHERS PEEL OFF, PROMENADE,
- **(ZL)** RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, ACEY DEUCY, ALL 8 CIRCULATE TWICE, ALLEMANDE LEFT,
- **(ZB)** TOUCH 1/4, FOLLOW YOUR NEIGHBOUR AND SPREAD, LADIES TRADE AND RUN, MEN SINGLE HINGE, CENTRE MEN TRADE, SWING THRU, CENTRE MEN RUN, CENTRE MEN SINGLE HINGE, LADIES FACING IN PASS THRU, THEN TURN LEFT AND PROMENADE SINGLE FILE TO CORNER, ALLEMANDE LEFT
- **(ZB - EXACT)** SWING THRU, MEN RUN, $\frac{3}{4}$ TAG, MEN SWING THRU, LADIES CLOVERLEAF, LADIES PASS THRU (ALL THE WAY), MEN HINGE, WALK AND DODGE,, ALL PEEL OFF, PASS THRU, $\frac{3}{4}$ TAG, MEN CLOVERLEAF, LADIES HINGE, WALK AND DODGE, STAR THRU, PROMENADE

Which Came First? By Ken Ritucci

You all know about the chicken and the egg, which came first? It is a tough question; let me know when you have the answer. In Square dancing, we are faced with a similar question. I like to call it "The dancer or the program, which came first?"

By this I mean, "Do we, as an activity, really put the interests of the dancer first, or do we care more about the program in which our club dances?" On the surface, it would appear most people would say, "Why, of course, the dancer always comes first." But I don't believe that to always be the case. I call literally all over the world, so I have the opportunity to see firsthand what other countries and different parts of the United States are doing in regards to placement of the program or the dancer.

There are parts of the world that actually put both first, by this I mean that they have established a set program, i.e. Basic, Mainstream etc., and the dancers are taught in a manner where they can actually dance the established program from more than one position. It is not a secret that for the most part, European dancers are stronger dancers at the Basic and Mainstream Programs than those in the US. Why is this?

Let's consider the Basic program, for which there is none in the U.S.

Basic is a standalone program within our activity.

Unfortunately, for the United States' dancer, it is virtually non-existent. There are many reasons for this. Among those is the fact that here in the US, we place little if any emphasis on the Basic Program. It is a means to an end. That end is to graduate dancers at the Mainstream Program. So, those teaching new dancers just plow through the Basic Program as if it doesn't exist. We ignore the stop signs.



Whether this is right or wrong, I am not sure. The U.S. is a different country from our European friends, so a different country = a different culture. Callers and Clubs can share the blame (if there is any to be shared) as to why we don't stop new dancers at Basic and have them dance there for a year or so. Most of the reasons I always hear are "Its too boring, not enough calls to use." "I want to dance Mainstream," or "I want to dance Plus." To be honest, most callers in the U.S. cannot do a good job of calling a well-balanced and entertaining Basic Dance.

Callers tend to be lazy. They don't want to do the work necessary to actually learn their craft.

To call very good Basic takes time and effort, and in this day and age, those two components are in short supply. Clubs here in the US also contribute to the problem.

- Do you know of any Basic Clubs?
- Been to one lately?

I bet not. They do not exist because the mentality of the clubs is that Mainstream, and ultimately, Plus is where most dancers need to be at. Why stop at Basic when there is more to learn and besides; the club dances Mainstream and Plus, so we need to forge ahead -- our beginners class is on a time schedule and nothing can stop it.

If you think we ignore the stop signs for Basic, we really speed through the stop signs for Mainstream. Plus is where it's at, and if you're not dancing Plus after the first year of entering the activity, you are probably missing out on a whole lot. If I had a dollar for every time I saw dancers break down on Basic and Mainstream calls, but can Relay the Deucey with the best of them, I would be running for President against Donald Trump.

So, when I see dancers break down on fundamentals they should know, but square up for the Plus tips, I ask myself, "Which came first, the dancer or the program?" Many feel our priorities are backwards when it comes to teaching square dancing. Many give lip service, but their heart isn't really in it. It's like when people are asked, "Do you think your town needs a hospital?" "Oh yes, they say, it is important to have a hospital in our town, just don't put it in my neighborhood."

Clubs and callers will always try to say the right things to sound "concerned," but there are a great deal of callers and clubs who make money conducting Plus Workshops for new graduates. Do you think they are truly concerned about the dancer or the program? Which one are they putting first? Like the question about the chicken or the egg, it is not as easy as it might appear on the surface. We need to recognize our priorities and create a plan we can live with.

If the dancer is truly to be put first, then restraint would have to be practiced. Dancers need to be provided the time to master the level of dance they just learned. They should be offered dances at their program level. We all know how people feel about change. But if we take the path least traveled, perhaps more will then follow, and then the dancer might come before the program.

Happy Dancing!

DEFINITIONS

The definitions listed below are all well-known statements related to the Business world. All are fact based and fit the reality of most given situations. The authors are unknown, probably on purpose.

- **ability**: The virtue you are forced to use if your boss has no daughter.
- **adminisphere**: The levels of management where big, impractical, and counterproductive decisions are made.
- **advertising**: The art of convincing people to spend money they don't have for something they don't need.
- **all new**: Not compatible with earlier versions.
- **ambiguity**: The lack of clarity in speech, or something like that.
- **applying**: The act of submitting applications.
- **argument**: An exchange of words between people with diametrically opposed views, all of whom know that they are right.
- **blamestorming**: A method of collectively finding one to blame for a mistake no one is willing to confess to. Often occurs in the form of a meeting of colleagues at work, gathered to decide who is to blame for a problem.
- **boss**: Someone who is early when you are late and late when you are early.
- **cell phone**: An electronic device for one-to-one communication and one-to-many irritation.
- **circular reasoning**: See reasoning, circular.
- **civil servant**: Someone who isn't civil and doesn't serve.
- **class action**: A stylish deed.
- **clicklexia**: A disorder often suffered by novice computer users in which they have a tendency to double-click on items which only require one click, often resulting in two items opening instead of just one.

- **committee:** An entity that keeps minutes and loses hours.
 - **comprehension:** Something that one has to get in order to get it.
 - **compromise:** The art of dividing a cake in such a way that everybody believes he got the biggest piece.
 - **computer:** An electronic time-saving device that is commonly used for time-wasting activities.
 - **computer expert:** Someone who has not read the instructions, but who will nevertheless feel qualified to install a program and, when it does not function correctly, pronounce it incompatible with the operating system. (Priscilla Mann)
 - **cooperate:** Used of oneself, to enter into a constructive collaboration with another person. Used of someone else, to do exactly as one is told.
 - **corporation:** An ingenious device for obtaining individual profit without individual responsibility.
 - **design:** What you later regret not doing.
 - **dictionary:** The only place where success comes before work.
 - **DIY:** Damage-It-Yourself
-



USE BUT DON'T ABUSE THE PROGRAM LEVELS

This article is intended to generate discussion and encourage callers/teachers to look at their programs, use them but not abuse them so that the dancers can win. Remember, it is all about the dancers and not all about us as callers.

Using Choreography to its fullest without abusing it seems to be a popular topic on many of the caller discussion pages. Unfortunately (to my way of thinking) a great amount of it deals with "how to improve your plus, Advanced etc." Often choreography seems to be about challenging the definitions to the breaking point where even experienced callers cannot agree fully on whether or not it is "technically legal" or even viable.

I looked at many of these "improve your choreography" web pages and notes across a number of sites and all I can say is "Bravo callers". I mean that sincerely. There are many fantastic concept and variations of solid movement through all the levels. Kudos are given as well to those callers that publishing them as thought pieces or just put them out there for discussion and / or criticism.

What I found most refreshing, particularly from the European and from youth sites was the theme that "the way to improve your plus, advanced, etc. was to know your mainstream and basics". This is because, the largest percentage of the higher levels is just a combination of basic or mainstream movements stuck together.

This became particularly evident when in one "improve your basic" workshop choreography the modules listed were (from facing lines and inverted lines-centres facing out) – challenging basic level choreography by having and I quote "Ends circulate three times around the outside and face in while the centres pass thru, face out, touch hands, partner trade and pass thru."

Yep that pretty much sums up, - yes these are basic movements but practically all who call above mainstream will quickly recognise what that figure is (even though the first part with the circulates is modified).

The question I ask is, "Is breaking down a plus movement to basic and mainstream movements and calling them at that level, really doing the dancers any favours?"

Wouldn't it be better to teach the dancers basic and mainstream fully, (such as ½ sashayed partner trades – (and yes I know there is no such thing as a ½ sashayed partner trade but I reference it here for the obvious reason) and then use the material so the dancers are comfortable dancing and aware of the position, formation, partnering etc. as they progress and gain dancing experience.

In my opinion, I think teaching a whole dancer (one that dances the full level) would be better than the current widespread problem of ½ dancer (knows the basic position and simple uses only) rushing up the levels in order to learn basic and mainstream. It lowers the plus level ability and options and puts so much extra work on Callers and dancers.

With that in mind, I stumbled across this from Joe Griffith on a web site belonging to Judy Obee. She has Joe's permission to use it and me, well I blatantly stole it to put here – but I do not think Judy or Joe will mind. It is good stuff to think about.

IS RIGHT CORRECT OR IS LEFT RIGHT?

From Judy's Page:

The following choreography is from a presentation that Calgary caller Joe Griffith gave to the Calgary Callers' Association on January 14, 2001. He has given me permission to publish it on my web-site, for which I am grateful.

Reminder: A "Swing Thru" always starts with the Right Hands (and a "Left Swing Thru" always starts with the Left Hands). The significance of this reminder is that in the choreography that follows, many times the Centres will start the Swing Thru - So, do NOT assume that I have transcribed it incorrectly!

- **(ZL)** - RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, SWING THRU TWICE, GIRLS RUN, GIRLS TRADE, BEND THE LINE **(ZL)**
- **(ZL)** - RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, SWING THRU, GIRLS RUN, BEND THE LINE **(ZL)**
- **(ZB)**, - TOUCH ¼, SWING THRU TWICE, BOYS RUN, REVERSE THE FLUTTER, DIXIE STYLE TO A WAVE, CENTRES TRADE, LEFT SWING THRU, LEFT SINGLE HINGE, SWING THRU, CENTRES TRADE, GIRLS RUN, DIXIE STYLE TO A WAVE, SWING THRU, GIRLS CIRCULATE, GIRLS RUN, PROMENADE HOME
- **(SS)** HEADS SQUARE THRU 4 - STEP TO A WAVE (RH WAVE), LEFT SWING THRU, BOYS RUN, WHEEL & DEAL (NOTE: PERSONALLY I WOULD USE A FERRIS WHEEL AND PASS THRU HERE RATHER THAN

THE WHEEL AND DEAL), STEP TO A WAVE , LEFT SWING THRU, BOYS RUN, WHEEL & DEAL, ALLEMANDE LEFT

- **(SS)** HEADS PASS THRU – SEPARATE AROUND 1 TO A LINE, PASS THE OCEAN, LEFT SWING THRU, BOYS TRADE, STAR THRU, TRADE BY, ALLEMANDE LEFT
- **(SS)** HEADS SQUARE THRU 4 - SPLIT 2, AROUND 1 TO A LINE, PASS THE OCEAN, CENTRES TRADE, SWING THRU, BOYS CIRCULATE, SWING THRU, GIRLS CIRCULATE, BOYS RUN, WHEEL & DEAL, ALLEMANDE LEFT
- **(SS)** HEADS LEAD RIGHT, TOUCH $\frac{1}{4}$, LEFT SWING THRU, ENDS CIRCULATE, CENTRES TRADE, SWING THRU, BOYS RUN, STAR THRU, PASS THRU, TRADE BY, ALLEMANDE LEFT

The problem most of the time is that you only see material used like this when the caller/teacher is:

1. Initially teaching and workshopping the movement;
2. Mixing left and right hand gimmicky stuff to challenge the dancers in those rare “look how good I am” caller moments; or
3. The caller/teacher is re-teaching basic to plus dancers so that they are aware of the movement being able to be done in more than one way and from more than one position.

Mix and match these things through your calling repertoire. It is not about bending the definitions to the breaking point or conceptually breaking apart higher movements and teaching them at lower levels to “prepare the dancers to move up”. Square dance calling is about teaching your dancers them the movement and giving them the dance they paid for, and teaching them to dance so they do not have to relearn. Ensuring they have success and using what they know in ways they didn’t even know they knew but can do it anyway.



Each level has its own unique challenges and it is up to you to use the program to the fullest, prepare the dancers, and use the program without abusing it or the dancers.

Editor's final words ... well at least for now.

In coming issues we will have articles on ethics, presentation, choreographic choices, and many other topics that affect us all. There will be more choreography, and hopefully, an occasional dash of humour. Please feel free to pass this Newsletter on to any of your friends who you feel will gain some form of benefit from the contents.

This Caller Newsletter now goes out to over 600 callers and leaders each month. It has been great fun preparing this each month, and I could not keep on going if it was not for the wonderful help, assistance, advice and general good stuff from guys like Mel Wilkerson, Allen Kerr, Ed Foote, and the many others who keep me going via their kind words and encouragement. Mel puts BTM on facebook each month in a number of columns, so there are many others who have the opportunity to have a "look-see" via social media. I have to admit that I am not a great user of social media. I do have a Facebook page that my daughter set up for me a few years ago. I only wish I knew what the password was!!

I have attached the flyer for the Special Red Barons Weekend with KEVIN KELLY and myself in November. This is a very special event for us, as it allows a special celebratory function of three milestones:

1. The Red Barons Square Dance Club's 43rd Anniversary;
2. My own 50th Anniversary from when I first picked up a microphone; and
3. My 70th Birthday (I really do not feel all that old...at least when I am sitting down...when I have to stand up or do anything else, then that is another story!!).

For this weekend we are going back to the very first place where old International Weekends were held. – the Woonona-Bulli RSL Club. It is a real nice venue and holds many great memories.

I will have the opportunity to catch up with many of our Australian and New Zealand Callers in a few weeks at the National Convention in Bendigo. I know that the committee has been working non-stop in order to present a function that will hold its own with the best of our Conventions. They came up with a great theme with "Looking Back At The Music Of The 60's" (I vaguely remember some of it from when I was very young). It should prove to be a fun time for all....see you in a square!!!.

Best wishes
Barry



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



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

Monday 10th April

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

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



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

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

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

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



PAUL BRISTOW



BARRY WONSON



STEVE TURNER



KEVIN KELLY



JADEN FRIGO

Wednesday 12th April 2017

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

7.00 - Rounds 7.30 - Mainstream with some Plus

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

Name: _____ Ph: _____

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

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

Please Return Completed Form, Payment and SAE To:

Jaden Frigo, 7 Rose Court, Somerville, Vic, 3912 - ~~0422 152 747~~

NORTH COAST CALLERS SCHOOL
Registration Form

Date/s: **19th - 23rd June 2017**

Instructor: **Brian Hotchkies**

PLEASE PRINT DETAILS:

SURNAME: _____ FIRST NAME: _____

ADDRESS: _____

POST CODE: _____ PHONE NO: _____ E-MAIL: _____

I will have a partner - YES/NO If Yes, PARTNER'S NAME: _____

Brief Outline of Calling/Dancing Experience: (e.g. Never called before, Singing calls only, Running club for 4 years, Previous callers schools, etc) _____

Any Specific Topics You Would Like Covered: _____

School Fees: **\$ 225** I enclose \$ _____ as Full Payment/Deposit (\$50 required with Registration)

Direct Deposit Details: BSB – 728 728, Account No: 22220343, A/c Name: North Coast Callers School

Rec. No: _____ Date of Deposit _____ Post or E-mail form to Wilma Flannery,
7 Winston Street, Casino, NSW, 2470: Email wilmaflan@bigpond.com Phone: 02 6662 6647

PLEASE TEAR OFF AND KEEP THIS SECTION FOR YOUR INFORMATION

School Date/s: **19th – 23rd June 2017**

Venue: Casino Community Centre, Walker Street, Casino.

Programme:	Monday:	9.30am - 4.30pm	(School)
		6.30pm - 10.00pm	(Social Night – Meal at Casino RSM Club)
	Tuesday:	9.00am - 9.00pm	(School)
	Wednesday:	9.00am - 4.30pm	(School)
		7.30pm - 10.00pm	(School Dance - Casino)
	Thursday:	9.00am - 9.00pm	(School)
	Friday:	9.00am - 3.30pm	(School)
		7.30pm - 10.30pm	(School Dance – Alstonville)

FREE Admission to Dances for School participants and their partners.

Dress: School + Social Night - Tidy Casual
Dances - Normal Square Dance Dress

You Will Need: Note Book, Pens, Pencils, Little Men, USB's, Laptops etc. (your of music)

Meals: Tea, Coffee, Cold drinks and biscuits will be supplied **FREE** continuously during the School.
All other meals at own expense.

Accommodation: Anyone needing assistance with billeting or other accommodation please let me know ASAP.
Billets will have to be on a 'first in gets a bed' basis. Phone – 02 6662 6647 or E-mail: wilmaflan@bigpond.com
The Casino Willi-Whirlers will be having their 34th Birthday on the weekend after the school (24th/25th).
Anybody able to stay on and join us would be most welcome. Brian will be our guest caller for the weekend.
Visiting callers will also be given a call.

PLEASE ADVISE EARLY IF WISHING TO ENROL AS NUMBERS WILL BE LIMITED

*Come One, Come All - It's The Circus Call
Lismore 2017 - You'll Have A Ball*

38th NSW STATE SQUARE DANCE CONVENTION

September 15-18 2017

Venue: Goonellabah Sports & Aquatic Centre (GSAC)
50 Oliver Avenue, Goonellabah

Lismore – The Hub of the Far North Coast of NSW

~~~~~  
Many Wonderful & Historic Places to See .....

- # Byron Bay - Most Eastern Point of Australia  
See the Paragliders – Even Have a Go
- # Casino - Beef Capital of Australia
- # Nimbin - Famous for 1973 Aquarius Festival
- # Ballina - Just One of Our Beautiful Beaches
- # Gold Coast - Famous for Their Many Theme Parks  
Less Than Two Hours Away
- # Beautiful Mountains & Rainforests Nearby
- # Mt. Warning - Have a Morning Climb – See the Sunrise  
One of Australia's Wondrous Sights
- # Lots of Interesting Villages and Markets

Plus Much, Much, More .....

***COME FOR THE CONVENTION—STAY FOR A HOLIDAY***



Ringmaster (Convenor)  
Frances McAlister  
Phone: 0407 663 017  
Email: [johnfran53@hotmail.com](mailto:johnfran53@hotmail.com)



Lion Tamer (Co-Convenor)  
John McAlister  
Phone: 0407 663 100  
Email: [johnfran53@hotmail.com](mailto:johnfran53@hotmail.com)



Trapeze Artist (Secretary)  
Karen Fenton  
Phone: 0427 927 959  
Email: [karen.feton@bigpond.com](mailto:karen.feton@bigpond.com)



Clown (Treasurer/Registrations)  
Wilma Flannery  
Phone: 0422 326 647  
Email: [wilmaflan@bigpond.com](mailto:wilmaflan@bigpond.com)

Website: [www.nnswsda.com](http://www.nnswsda.com)

Facebook: [www.facebook.com/nnswsda](http://www.facebook.com/nnswsda)



**38<sup>th</sup> NSW State Square Dance Convention**  
**September 15-18, 2017**

*Come One ! Come All ! It's The Circus Call - Lismore 2017 - You'll Have A Ball*

**REGISTRATION FORM (Please Print)**

Surname

First Name

Club

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

Address: \_\_\_\_\_

Town/Suburb: \_\_\_\_\_ State: \_\_\_\_\_ Postcode: \_\_\_\_\_

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

|                                                    |                       |              |          |
|----------------------------------------------------|-----------------------|--------------|----------|
| <b><u>Special Convention Price</u></b> to 30/11/16 | Adults (SARDA Member) | _____ @ \$45 | \$ ..... |
|                                                    | Adults (Non Member)   | _____ @ \$50 | \$ ..... |
| <b><u>Early Bird Price</u></b> to 31/3/2017        | Adults (SARDA Member) | _____ @ \$50 | \$ ..... |
|                                                    | Adults (Non Member)   | _____ @ \$55 | \$ ..... |
| <b><u>Registration from</u></b> 1/4/2017           | Adults (SARDA Member) | _____ @ \$55 | \$ ..... |
|                                                    | Adults (Non Member)   | _____ @ \$60 | \$ ..... |
|                                                    | Students              | _____ @ \$25 | \$ ..... |
|                                                    | Convention Badge      | _____ @ \$5  | \$ ..... |
|                                                    | Non-Dancers - FREE    | TOTAL        | \$ ..... |

**Society Membership Numbers:** 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

**Names for New Badges:** 1. \_\_\_\_\_ 2. \_\_\_\_\_  
3. \_\_\_\_\_ 4. \_\_\_\_\_

**Payment:** Cash ☐ Cheque ☐ Please make payable to 38th NSW SSD Convention

**Direct Debit:** BSB - 728 728 Account No: 22308007 (Summerland Credit Union)

Receipt No: \_\_\_\_\_ Transfer Date: \_\_\_\_\_

Please post or email copy of receipt with Registration Form. Email to: [wilmaflan@bigpond.com](mailto:wilmaflan@bigpond.com)

Post Registrations to Wilma Flannery, 7 Winston Street, Casino NSW 2470

**Dressed Set Registration:** (Must be registered by the Friday Night 15/9/17)

Club Name: \_\_\_\_\_ No. of Dressed Sets: \_\_\_\_\_

Club Contact: \_\_\_\_\_ Email/Phone: \_\_\_\_\_

**Monday Lunch Sausage Sizzle:** Please indicate Number Attending: \_\_\_\_\_

### CALLER/CUER REGISTRATION FORM

Name: \_\_\_\_\_

Club: \_\_\_\_\_

Availability: Friday ☐ Saturday ☐ Saturday Night ☐

Sunday ☐ Sunday Night ☐ Monday ☐

Levels: Mainstream ☐ Plus ☐ A1 ☐

Contra ☐ Rounds ☐ Highest Phase Cued \_\_\_\_\_

*At this stage we will be catering for Mini Disc, Laptop and MP3*

It is the Caller/Cuer's responsibility to ensure that they have proof of purchase of any music used during the Convention plus an up-to-date APRA Music Licence.

Inclusion of a Caller/Cuer on the program is at the discretion of the 2017 Convention Committee

**Please Note: A Special Caller/Cuer Price of \$45 will apply to all Callers & Cuers who register by the 31/3/17**

### GENERAL INFORMATION

**Convention Venue:** Goonellabah Sports & Aquatic Centre, 50 Oliver Avenue, Goonellabah

**Free Ticket Draws:** The 2017 Convention Committee has decided to have **three** draws for a free ticket to the 2017 NSW State Square Dance Convention. One free ticket will be drawn at each of the Woongarah Convention, Armidale, and Urunga weekends. Dancers who register at the Woongarah Convention will have **three** chances of winning a free ticket. Register by the Armidale weekend and you have **two** chances, pay by the Urunga weekend and you have **one** last chance of winning a free ticket. Our Special Convention price of \$45 will apply till the end of November.

**SARDA Monday BBQ:** The Square & Round Dance Association of NSW will again have their usual free Sausage Sizzle. This will be held at the end of Monday morning's session and will be held in the grounds of the Convention Venue. Please fill in the number attending on your registration form.

**Dress Code:** Correct square dance attire and Convention ribbons must be worn by dancers for all sessions. Correct heel size for ladies' shoes must be adhered to.

**Students:** The student's price will apply to anyone who is attending any school, college or university and is not earning a wage. There will be no charge for non-dancers or spectators.

**Club Banners:** A table will be available on Friday for the collection of Club Banners. The Banner Parade will take place on Friday night, after which they will be hung up in the main hall.

**Dressed Set Parade:** This will take place on Saturday night. All sets must be registered by Friday night.

**Convention Updates:** Updates and information will be sent out on a monthly basis, so please make sure that Wilma has your email address so you can receive these.

**Cancellations:** All cancellations will incur an administrative fee of \$10. No refunds will apply to any cancellations after the 31/7/17, except in cases of medical emergencies or similar, when the Committee's decision will be final.

**Responsibility:** Although every care will be taken during the Convention, neither responsibility nor liability will be accepted by the Committee of the 2017 NSW State Square Dance Convention, operating under the auspices of the Square & Round Dance Association of NSW, by reason of any loss, damage, error, omission, default or any other cause whatsoever.

# 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](mailto:bjwonson@gmail.com)**

**GOOD DANCING  
GOOD CALLING  
GOOD COMPANY  
GOOD TIMES**



# THE **RED BARONS** TRIPLE CELEBRATION WEEKEND

***November 10/11/12th 2017***

## **WOONONA-BULLI RSL CLUB**

**With KEVIN KELLY and 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 and Plus and Rounds)

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

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

Sunday Morning 10.00 - 12.30 (MS, Plus)

|                            |                                        |
|----------------------------|----------------------------------------|
| <b>TICKETS: EARLY BIRD</b> | <b>\$45.00 (to December 31st 2016)</b> |
| <b>SLOW RISING BIRD</b>    | <b>\$50.00 (to July 30th 2017)</b>     |
| <b>REGULAR TICKET</b>      | <b>\$60.00</b>                         |

.....  
To SUE WONSON

PO Box 1819 Wollongong 2500

Email: bjwonson@gmail.com

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

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

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

Contact Address.....

.....Postcode.....

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

## **ACCOMMODATION IN and AROUND WOONONA**

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

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

The following businesses offer accommodation that is within a reasonable distance from Woonona-Bulli RSL Club. There are other alternatives that can be found via a 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 and BREAKFAST 42832899**

- 10 minutes drive

**TOWRADGI BEACH HOTEL 42833588**

- 13 minutes drive

**COMFORT INN, TOWRADGI BEACH**

- 13 minutes Drive

**LYNDON HAVEN B and 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.