

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

DECEMBUARY

(that's December and January for you non-Australians)

2017/18

DATES to REMEMBER for 2018

20-21 January 2018	SARDANSW Callers Education Weekend at Corrimal RSL Club
20-23 April 2018	59 th Annual Australian national Square Dance Convention – Perth, Western Australia (http://www.perth2018.org.au/)
9 and 12 June 2018	Caller workshop and dance (9 June) and Advance Challenge dance 12 June with Bronc Wise – Adelaide South Australia
27-29 July 2018	NSW State Square Dance Convention – Great Lakes College, the Northern Parkway Tuncurry NSW (http://taws.info/taws/39th-nsw-ssdc-reg-form.pdf)

WHAT'S INSIDE THIS MONTH

Contents

WHAT'S INSIDE THIS MONTH	2
ON THE INSIDE TRACK	3
QUESTIONS FROM OUR READERS	4
2018 Australian National Convention - Update	5
SARDANSW <i>Caller</i> Training Weekend - Update.....	5
Australian Caller Federation (ACF) - Update.....	6
2020 National Convention & ACF Caller Conference.....	6
TYPOS – More pleasing Poetry.....	7
MORE ON CIRCULATES	9
<i>What Makes Choreography Difficult and Why Should We Care</i> by Don Beck	12
ASK Dr. ALLEMANDER.....	17
QUOTABLE QUOTES	18
REFLECTIONS OF A BEGINNER or ROUND DANCING IS FUN?	19
Movin' Down to Mainstream by Barry Wonson	20
ON RECORDING YOURSELF by Barry Wonson	21
<i>How old is New – Choreographic Aiglets from the archives of Don Beck</i>	25
THOROUGHLY PLUSSED.....	30
Buliding Blocks for the PLUS PROGRAM	30
JIM'S JOTTINGS by Jim Mayo.....	31
Editor's Final Words.....	32
 Attachment 1: January 20 SARDANSW Callers' Weekend Open Dance.....	33
Attachment 2: January 20-21 SARDA NSW Callers' Weekend	34
Attachment 3: June 9 & 12, Caller Training / Dancing with Bronc Wise	35
Attachment 4: QCA CALLER COACH ACCREDITATION – ALAN EVANS.....	36

ON THE INSIDE TRACK

Hi everyone.

I had hoped to be able to get this issue out before Christmas; however the workload just kept piling up (as it does at this time of year) and I missed my deadline. Nevertheless, I trust that everyone has had a good Christmas and that Santa was kind to all of you.

The New Year was a quiet one for us with both our daughters visiting. Alessa and her fiancé Christopher, were here for two weeks. Needless to say there was lots of board game time, and also lots of movies. We have also updated our TV system in the theatre room in December so it now has a new 4K projector and 4K Blu Ray player. The picture quality is just stunning on our screen (186"). Went to the movies with Chris to see the new Star Wars and the system they use for projection was not a patch on ours.

For those of us here in Australia, club dancing in most areas will be starting back in about another month. Our summer is just too warm to dance. Just for our Northern Hemisphere friends, today was 47.1 degrees Celsius (116.8 degrees Fahrenheit) in Penrith, near Sydney Australia, a balmy 38 degrees in Canberra (100 degrees Fahrenheit), a relatively warm day in Tumut where Mel Wilkerson lives at 45 degrees Celsius (113 Fahrenheit) but a relatively cool day up north in Darwin at 30 degrees (86 Fahrenheit). For us callers it is great as we can enjoy a good break just chilling with family and friends – emphasis on the chilling.

Website Update: Jaden Frigo from Victoria (a balmy cool 22 degrees (68 degrees Fahrenheit – Lucky him today) has advised me that our BTM website is nearing completion. All should be up and running in early in 2018. We will post the website address as soon as it is available and functioning.

Special congratulations are due to **ALAN EVANS** from Queensland who was awarded the status of **Accredited Caller Coach** by The QCA in January. Alan has been actively involved in the education of callers in Queensland for many years.

As always your comments, critiques and submissions to any articles are welcome and we will do our best to get to them all. We may not publish all of the letters but they do get read and we do try to get back to everyone that has questions for us.

Here is hoping that you all have a safe, healthy and happy New Year in 2018

Warmly yours (emphasis on warm) Barry Wonson – Editor in chief

QUESTIONS FROM OUR READERS

From John Anthony:

I am looking at "Behind The Mike" for October November and on page 21 Mel has a call as an opener. I have a suggestion which I think it will make it a little smoother and 64 beats for the call. Please let me know what you think.

Heads SQUARE THRU, ALL DOSADO, STEP TO A WAVE, SWING THRU,
BOYS RUN, ALL TAG THE LINE, CLOVERLEAF, GIRLS SLIDE THRU**,
BS FACE LEFT, BOYS CIRCULATE, ALL SWING AND PROM HOME
(** Same sex slide thru for girls)

Reply: Thanks, John

For reference the part John is referring to is as follows (paraphrased from document):

An opener: You have decided the Singing Call figure that will be used. You also know that the corner swing in that Singing Call is not good for an allemande left. **BUT**; you want to ensure the dancers know it and succeed with it. In order to use this figure, you have to make sure that everyone has their original partner as their corner at the start of the figure. This can be done, and hide the figure as an opening sequence as follows.

- Heads Right and Left Thru, Head Ladies Chain, Sides Right And Left Thru, Side Ladies Chain, All 4 Ladies Chain $\frac{3}{4}$ (everyone has corner as their partner in a static square) Call the figure and end with a swing your partner...
- (H) SQUARE THRU, DO-SA-DO, SWING THRU, BOYS RUN, TAG THE LINE, CLOVERLEAF, GIRLS SQUARE THRU 3, Swing Her, Allemande Left and a Right and Left Grand.

Works well John, and it is a much better opener and example of what I was getting to. The idea was to use the "meat of the figure" which in this case was the tag the line, cloverleaf in the patter but ensure everyone gets home with their partner.

Thanks for the input - Mel

2018 Australian National Convention - Update

It is now only a few short months until the next National Convention. Caller registration has now passed the cut-off date, so the Program Manager can now begin to assemble the final schedule.

Conventions are always a special time for callers. It is one of those rarer opportunities that we have to come together as a group to sit down and just socialize, as well as fixing all the square dance world's problems.

I have to say that I always enjoy the opportunity to meet and talk with so many friends that I rarely have the chance to meet face to face. 2018 has around 50 callers attending. I expect there will be a lot of "coffee" discussions!

Don't forget to advise A.S.A.P., if you wish to have a CALLER re-assessment done. Just contact your state coordinator and he can give the information to the right people. These caller assessments are essential for the programming committee to ensure that the calling distribution at conventions is balanced at all relative calling levels and is most importantly able to give the dancers and callers the best bang for the buck

The National Convention is also very important for Australian Caller's Federation (ACF) members. It is the one specific venue in which we get to have a meeting where items of interest can be discussed. There is always a good training session at each Convention for callers, run by our Education Officer Steve Turner.

SARDANSW Caller Training Weekend Update

Over the weekend of January 20-21 2018, SARDANSW will be running our 3rd Annual Caller Education Weekend. This will again be held at Corrimal RSL Club here on the sunny south coast, and will also again feature Mel Wilkerson as our Caller Coach. There is a flyer and further information at the end of this issue.

Both the 2016 and 2017 weekends were super successful, so come along and join us for this great experience. The weekend is planned to build on the previous training sessions with the focus on preparation, performance and delivery.

This weekend is open to all callers and interested dancers. Mel's presentations and training style are always interesting, informative and entertaining. This is one weekend not to miss. There will be a dance on Saturday Evening, with Mel and a few special guests. The program schedule is as follows:

2018 SARDANSW CALLER WEEKEND

Caller Sessions will be as follows:

SATURDAY MORNING	10:00am - 12:30pm
SATURDAY LUNCH	12.30pm - 1.30pm
SATURDAY AFTERNOON	1.30pm - 4.30pm
SATURDAY EVENING DANCE	7.30pm - 10.30pm

SUNDAY MORNING	10.00am - 12.30pm
SUNDAY LUNCH	12.30pm - 1.30pm
SUNDAY AFTERNOON	1.30pm - 4.30pm

Australian Caller Federation (ACF) Update

As part of the ACF's commitment to our membership, at each of the National Convention we have a special breakfast. At this function newer callers have a unique (and sometimes frightening) opportunity to call, and then be critiqued by a group of educators from within the ACF Board.

Over past years we have seen many callers present themselves first via this function and many have gone on to be well-known callers. Not too long ago we saw Elaine Davis, Laurina Collyer, and Jaden Frigo, all go thru this process, and they are now well-known within their own states as well as nationally for their calling skills.

This opportunity is open to all new callers. Please take advantage of it. All you have to do is to register your interest via your ACF State Coordinator.

2020 National Convention & ACF Caller Conference

As most are aware, the Australian National Convention in 2020 will be held in Wentworth Falls, New South Wales in the magnificent Blue Mountains. This is located just a few minutes from scenic Katoomba and all the local attractions.

The Convention will be held over the Easter Weekend (from Good Friday - to Tuesday). Prior to the Convention the ACF will be organizing a 3-day Caller Conference. This will begin the preceding Monday thru Wednesday. We will have a special Callerlab accredited Caller Coach as well as a professional Voice coach. There will also be other presenters over the 3 days. This should be an outstanding Conference, so mark it in your calendars.

Best wishes

Barry

TYPOS – More pleasing Poetry

The typographical error
Is a slippery thing and sly,
You can hunt till you are dizzy,
But it sometimes will get by.

Till the forms are off the presses,
It is strange how it still keeps,
It shrinks down to the corner
And it never stirs or peeps.

The typographical error,
Too small for human eyes,
Till the ink is on the paper,
When it grows to mountain size.

The boss just stares with horror,
Then he grabs his hair and groans,
The copy reader drops his head
Upon his hands and moans

The remainder of the issue
May be as clean as clean can be,
But that typographical error,
Is the only thing you can 'sea'!!

Author unknown

THE SWEDISH CALLERS - By Shiela

This poem was penned by a dancer who attended a RED BARONS SD Club weekend of dancing with Robert Bjork and Ingvar Peterssen in 1992.

Robert & Ingvar came to call,
And dancers filled the Figtree Hall,
The Choreography was fast and testing,
No one thought of sitting or resting,
Friday was great - Saturday better,
Sunday morning - What's the matter?
Our feet were aching, our brains wouldn't work,
But on with the dancing, we're not ones to shirk,
Time to stop the walking and dodging,
But after lunch, then came the clogging!
Vicki and Jocey were going full throttle,
Their energy might sell, if put in a bottle!
There was laughter and friendship, And Great conviviality,
Thank you Red Barons, for your hospitality

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 & Gary Petersen)
- CALLERLAB 1982 : Voice Session (2) with vocal coach Arden Hopkin
- CALLERLAB 1982 : Keeping Mainstream Fun
- CALLERLAB 1983 : Advanced Interest Session
- CALLERLAB 1983 : Challenge Interest Session
- CALLERLAB 1985 : Mainstream Choreography Session
- CALLERLAB 1985: Voice Interest Session
- CALLERLAB 1985: Programming Thru Music
- CALLERLAB 1985: Duties of MC / Showmanship
- CALLERLAB 1985: Techniques In The Use Of Music
- CALLERLAB 1985: Techniques For Self Improvement
- CALLERLAB 1985 : Plus Choreography Session
- CALLERLAB 1988 : After-Party Fun
- CALLERLAB 1988 : One Night Stands
- CALLERLAB 1985: Teaching By Definition Part 2
- CALLERLAB 1983: Contra Session
- CALLERLAB 1983: DBD Session
- CALLERLAB 1983: One Night stands
- CALLERLAB 1983: Music
- CALLERLAB 1983: New & Innovative
- CALLERLAB 1983: Programming Session
- CALLERLAB 1983: Mainstream Session
- CALLERLAB 1983: Advanced Session
- CALLERLAB 1983: Challenge Session
- CALLERLAB 1980: Creative Choreography MAINSTREAM
- CALLERLAB 1980: Creative Choreography PLUS
- CALLERLAB 1983: Traditional Dance & Music Session

DANCE RECORDINGS

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

I hope to transcribe our recent Weekend with Kevin Kelly shortly. Hopefully, it and many others will also be available shortly.



MORE ON CIRCULATES

with Barry Wonson

Over the last year we have looked at the "Circulate" concept from many different angles, formations and such.

Jeff Seidel (South Australia) has come up with another idea for use of this very versatile call. His actual idea was as a different starting formation to use the A2 Call "Motivate". However, this works well as a workshop tip for general Mainstream dancers. I have used the concept at two of our MS Christmas dances last week. I found that minimal walking through was required, it was easy for the dancers to understand, and the response from the floor was great.

The idea is that if we have a "Starting Double Pass Thru" formation, the call "All 8 Circulate" can be used to take the dancers to parallel ocean waves.

- Looking at the concept, we can see that the Circulate action for the centre 4 dancers is to do a Pass Thru.
- The action for the outsides is to step forward into the position held by the centre.
- **BUT**, it also means that passing centres and the forward stepping outsides' end position has the two couples standing in the same space.
 - The rule that applies here is that when two dances need to occupy the same space, they will form a right hand mini-wave. Thus we have the end result of two parallel waves.

A simple explanation is all that is needed for Mainstream dancers. It can be as simple as

"from the double pass thru position, while the centres pass thru, the end couple step forward to meet the oncoming couple in the middle and make a wave with them".

After that, it is just a matter of using it from a number of different sex arrangements. This simple little use of circulate from the double pass thru position (rather than pass thru make a wave) can give the dancers lots of variety without creating headaches. The dancers like it, it meets the definition rules of circulate and it feels like a challenge which the dancers happily overcome. It is a win-win for both dancers and callers – and importantly there is no heavy thinking by either.

Try some of these modules:

This first one is from (Jeff Seidel in Adelaide Western Australia):

- HEADS STAR THRU, **ALL 8 CIRCULATE**, LADIES TRADE, RECYCLE, SWING THRU, MEN TRADE, ALL 8 CIRCULATE 1 AND 1/2, RIGHT AND LEFT GRAND, **HOME**
- HEADS SLIDE THRU, **ALL 8 CIRCULATE**, SCOOTBACK, MEN TRADE, MEN RUN, FERRIS WHEEL, RIGHT AND LEFT THRU, SLIDE THRU, **HOME**,
- HEADS PASS THE OCEAN, RECYCLE, **ALL 8 CIRCULATE**, SPIN THE TOP, PASS THRU, U TURN BACK, **ZERO LINE (PL)**,
- HEADS PROMENADE 3/4, SIDES RIGHT AND LEFT THRU, **ALL 8 CIRCULATE**, RECYCLE, SLIDE THRU, **ZERO LINE (PL)**,
- **ZERO LINE (PL)**; PASS THRU, WHEEL AND DEAL, **ALL 8 CIRCULATE**, SCOOTBACK, MEN TRADE, RIGHT AND LEFT GRAND
- **ZERO BOX (CB)**, PASS THRU, OUTSIDES TRADE, **ALL 8 CIRCULATE**, SINGLE HINGE, ENDS ZOOM AND FACE IN, CENTRE LADY RUN LEFT, **All in Static Square in opposite position**,
- HEADS FLUTTERWHEEL, SWEEP 1/4, RIGHT AND LEFT THRU, 1/2 SASHAY, **ALL 8 CIRCULATE**, RECYCLE, PASS THRU, MEN TRADE, **ALL 8 CIRCULATE**, WALK AND DODGE, MEN FOLD, TOUCH 1/4, ALL 8 CIRCULATE 1 AND 1/2, BOX THE GNAT, SLIDE THRU; **HOME**,

From the above concept of All 8 Circulate from a starting DPT formation; the next logical progression is to use it from a completed DPT formation.

The lead Dancer Action in the All 8 Circulate from this set up is to Trade while the action for the trailing dancers,(Centres) is to step ahead. Once again, as with the double pass thru set up, the completed double pass thru set up "**same footstep**" rule comes into play and the dancers once again end up again in parallel ocean waves.

While it can be argued (and many callers will) that that this use of an All 8 Circulate is no different to having the "Centres Pass Thru **and** Make a Wave" (from a DPT) or "Outsides Trade **and** Step to a wave" (from completed DPT), the basic idea here is to provide a bit of variety without having to go to extremes in difficulty. There is also the additional bonus of adding to the dancers' knowledge base and their ability to recognize positions and relationships in call related formations. One of the biggest complaints from callers is that dancers when they

finish basic and mainstream have no concept of formation awareness and need to be re-taught where they are in relation to others in the square from scratch. This is one set of moments that has a ten-fold benefit and is easy to use for just a little variety that can be carried through from basic into advance and beyond.

Here are a couple of simple choreographic figures using the all 8 circulate from the completed double pass thru set up.

- **(SS)** HEADS STAR THRU, DOUBLE PASS THRU, **ALL 8 CIRCULATE**, SPIN THE TOP, MEN TRADE, , MEN RUN, COUPLES HINGE, FERRIS WHEEL, CENTRES PASS THRU **ZERO BOX (CB) in opposite position**,
- **CORNER BOX (CB)** PASS THRU, CENTRES PASS THRU, **ALL 8 CIRCULATE 1 AND 1/2**, *ALL work with a ghost* AND SCOOTBACK, RIGHT AND LEFT GRAND: **HOME**,

Of course this idea of a all **8 Circulate from these DPT formations** really comes into its own at A2 **as the call Motivate** can be used from this set-up.

AT ADVANCED: Try these ideas:

From Jeff Seidel

- HEADS STAR THRU, MOTIVATE, MOTIVATE (again), TURN THRU, RIGHT AND LEFT GRAND.

From Barry Wonson

- HEADS SLIDE THRU, **MOTIVATE**, 1/4 THRU, LADIES CIRCULATE 1 AND 1/2, MEN CIRCULATE 1/2, SLIDE THRU **HOME**
- HEADS REVERSE PROMEADE 3/4, SIDES RIGHT AND LEFT THRU, 1/2 SASHAY, **MOTIVATE**, SWING, SLIP, MEN RUN, 1/2 SQUARE THRU, TRADE BY **ZERO BOX (CB)**
- **ZERO BOX (CB)** TOUCH 1/4 AND LADIES ROLL, SPLIT CIRCULATE 1 AND 1/2, LADIES RECYCLE, MEN 1/4 IN, **MOTIVATE**, ALL 8 CIRCULATE, EXTEND, CENTRES BOX THE GNAT, OUTSIDES TRADE AND ROLL, RIGHT AND LEFT GRAND.

Within C1, this idea will also create some more variety with Percolate.

From Jeff Seidel

- **ZERO LINE** PASS THRU, WHEEL AND DEAL AND SPREAD, PASS THRU, TURN AND DEAL, **PERCOLATE**, STEP AND FLIP, ZAG-ZIG, CROSS BY, RIGHT AND LEFT GRAND.



What Makes Choreography Difficult and Why Should We Care by Don Beck

Dancer success is important because it leads to dancer satisfaction. Dancer satisfaction is important because it leads to dancer enjoyment, which in turn leads to caller success! (*i.e.* if dancers feel good about themselves, they feel good about the caller, so why not help them to succeed!)

Choreography can be easy for dancers to execute or it can be very difficult, and this is independent of which Callerlab program the calls in a sequence come from (*e.g.* Mainstream, Plus, Advanced, *etc.*). Here is a partial list of some of the factors that can make a sequence difficult.

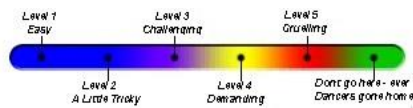


- Common formation or not
- Standard sex arrangement or not
- Good acoustics in the hall or bad
- Dancer experience
- How tired the dancers are
- Slipperiness of the floor
- Left-handed vs right-handed
- Good or bad body flow
- Enunciation of the caller
- Dancer familiarity with the calls
- Tempo of the music (*i.e.* thinking time)
- How full the moon is, *etc.*

Some of the above factors are beyond the control of the caller. The caller should just be aware of them, *e.g.* how slippery the floor is.

Some of the items are within the callers power to avoid, to keep the dancers moving and happy, such as not using calls the dancers have never heard of, enunciating properly, being sure that body flow leads the dancers in the right direction for the next call instead of sending them somewhere else, and that the correct hand is available to do the next call.

But even when the above items are kept in control, some sequences are just more difficult to interpret than others, for dancers with less experience.



Choreography is not just either hard or easy, but can fall anywhere in between. An experienced caller should be able to slide the difficulty level up and down this scale, without using bad choreography to do so.

The way to gain this control is to:

- first learn to recognize the difficulty in choreography that others create; then recognize it in choreography that you create;
- next you experiment with changes you make to see if things get easier or harder; and
- finally, having learned which changes do what, slide up and down the scale at will.

Once you are there, hopefully you will have the judgment to keep the dancers moving at a level where they feel like they are being challenged, but they can still win.

So, where do you start to learn how to recognize whether something is hard or easy? Well, I've got good news for you. You already know. I have found over the years, after presenting hard and easy sequences to callers, that all skill levels of callers have the ability to recognize which are which.

- I have even set up squares of very experienced dancers, who could dance smoothly through any Mainstream sequence without faltering.
- I used experienced dancers, since faltering on some sequences would have given the callers that were observing, a clue about difficulty.

I was amazed and pleased to find out that even before callers have enough experience to control the difficulty of the dance that they are calling, they were able to tell how difficult the choreography was.



Here are some sequences for you to see for yourself. In the sequences that follow, all of which use only Mainstream calls (except one), some are very basic, some are standard and typical of “club dancing,” and some are quite difficult. On a scale of one to five (1 being easy and five being hard), see if you can figure out which ones are which. If possible, don't only read through the sequences, but walk an experienced square of dancers through them. (**Mel Wilkerson Comment:** When this article was written over 25 years ago, the movements listed in the

choreography below were all part of the basic or mainstream program with the exception of "Roll" – which was often used there as well as a directional call – I have bolded and noted the movement level changes in the choreography only. No change to flow or sequencing has been done.)

Note that the body flow in all sequences is good and is not the contributing factor to their difficulty. Difficulty comes from sex arrangement and/or the need for the dancers to be aware of the formations that they are in.

Rate the 16 sequences below on a scale from 1 to 5. After the sequences, you will find a list of numbers that shows the sequence number followed by a number from one to five which indicates difficulty from easy to hard.

1. HEADS SQUARE THRU 3/4 AND STEP AHEAD,
SIDES HALF SQUARE THRU, CENTERS IN, CAST OFF $\frac{3}{4}$,
TOUCH $\frac{1}{4}$, SINGLE FILE CIRCULATE ONCE AND A HALF,
IN THE COLUMN OF 6 CIRCULATE ONCE AND A HALF,
CENTER 4 SINGLE HINGE **AND FAN THE TOP (A Plus Call)**,
OTHERS BEND THE LINE, CENTERS PASS THRU, STAR THRU,
WHEEL AND DEAL, DOSADO ONCE AND A HALF,
ALLEMANDE LEFT!
2. HEADS SQUARE THRU, TOUCH $\frac{1}{4}$, SPLIT CIRCULATE,
MEN RUN, PASS THRU, WHEEL AND DEAL,
RIGHT AND LEFT THRU, SQUARE THRU 3/4, DOSADO TO A WAVE,
WOMEN TRADE, WOMEN RUN, TAG THE LINE - RIGHT,
WHEEL AND DEAL, ALLEMANDE LEFT!
3. HEADS SWING THRU, SINGLE HINGE, WALK AND DODGE,
TOUCH $\frac{1}{4}$, CENTERS TRADE, ALL EIGHT CIRCULATE,
WOMEN TRADE, CENTERS SQUARE THRU **AND -**
OTHER STAR THRU, SWING THRU, SINGLE HINGE, **FAN THE TOP**
(A Plus Call), TURN THRU, WHEEL AND DEAL, SQUARE THRU 3/4,
SLIDE THRU, CENTERS SQUARE THRU $\frac{3}{4}$,
OTHERS SQUARE THRU ONE HAND, ALLEMANDE LEFT!
4. FOUR LADIES CHAIN, HEADS PASS THRU, **PARTNER HALF TAG**
(An advanced call), **FAN THE TOP (A Plus Call)**, RECYCLE,
SWEEP $\frac{1}{4}$, RIGHT AND LEFT THRU, PASS THRU, TOUCH $\frac{1}{4}$,
RECYCLE, SPIN THE TOP, WOMEN **FAN THE TOP (A Plus Call)**,
MEN SINGLE HINGE, THOSE FACING PASS THRU,
IN THE 2-FACED LINE HALF TAG, ALL **PARTNER TAG (An advanced**
call), ALL STEP AHEAD PUTTING CENTERS IN,
CENTER RUN **AND ROLL (A PLUS CALL)**, BOX THE GNAT,
GRAND RIGHT AND LEFT!

5. HEADS SQUARE THRU, SWING THRU, SCOOT BACK, RECYCLE, VEER LEFT, COUPLES CIRCULATE, WOMEN TRADE, TAG THE LINE - IN, TOUCH 1/4, CIRCULATE, MEN RUN, SQUARE THRU 3/4, PASS THRU, ALLEMANDE LEFT!
6. HEADS PASS THRU, **PARTNER HALF TAG** (An advanced call), FAN THE TOP, SINGLE HINGE, WALK AND DODGE, REVERSE FLUTTERWHEEL, BOX THE GNAT, **FAN THE TOP** (a Plus call), **PARTNER HALF TAG** (An advanced call), MEN RUN, LEFT HALF SQUARE THRU, ALLEMANDE LEFT!
7. HEADS BOX THE GNAT, HALF SQUARE THRU, TOUCH 1/4, ALL EIGHT CIRCULATE ONCE AND A HALF, CENTER WAVE RECYCLE, OTHERS SINGLE HINGE **AND** - THOSE MEN RUN, CENTERS LEFT SQUARE THRU 3/4, SQUARE THRU 3/4, ALLEMANDE LEFT!
8. HEADS LEAD RIGHT, TOUCH 1/4, **FAN THE TOP** (a Plus call), PASS THRU, WHEEL AND DEAL, PASS THRU, TOUCH 1/4, RIGHT AND LEFT THRU, PASS THE OCEAN, SPIN THE TOP, GRAND RIGHT AND LEFT!
9. **HEADS CROSS TRAIL THRU** (An advanced call), SEPARATE, AROUND ONE TO A LINE, EIGHT CHAIN TWO, BOX THE GNAT, PASS THRU, TRADE BY, SLIDE THRU, CENTERS PARTNER TRADE, SAME SEXES TRADE, ENDS FOLD, CENTERS PASS THRU TWICE, GRAND RIGHT AND LEFT!
10. HEADS SQUARE THRU, SWING THRU, MEN RUN, COUPLES CIRCULATE, WHEEL AND DEAL, RIGHT AND LEFT THRU, SWING THRU, MEN RUN, FERRIS WHEEL, SQUARE THRU 3/4, ALLEMANDE LEFT!
11. HEADS HALF SQUARE THRU, SWING THRU, MEN RUN, HALF TAG THE LINE, WALK AND DODGE, PARTNER TRADE, REVERSE FLUTTERWHEEL, HALF SQUARE THRU, TRADE BY, ALLEMANDE LEFT!,
12. HEADS LEFT SQUARE THRU, LEFT SWING THRU, SINGLE HINGE, SPLIT CIRCULATE, **FAN THE TOP** (a Plus call), LEFT TURN THRU, HALF TAG THE LINE, RECYCLE AND SWEEP TWO QUARTERS, ALLEMANDE LEFT!
13. HEADS SPIN THE TOP, PASS THRU, SWING THRU, WOMEN RUN, PASS THRU, TAG THE LINE - IN, RIGHT AND LEFT THRU, FLUTTERWHEEL, SPIN THE TOP, TURN THRU, ALLEMANDE LEFT!,

14. HEADS PROMENADE HALF, RIGHT AND LEFT THRU, SQUARE THRU, SWING THRU, MEN TRADE, MEN RUN, WHEEL AND DEAL, STAR THRU, PASS THRU, WHEEL AND DEAL, RIGHT AND LEFT THRU, SQUARE THRU 3/4, ALLEMANDE LEFT!
15. HEAD LADIES CHAIN, HEADS SQUARE THRU, SWING THRU, SPIN THE TOP, RIGHT AND LEFT THRU, STAR THRU, DIVE THRU, SWING THRU, MEN RUN, WHEEL AND DEAL, SWING THRU, TURN THRU, ALLEMANDE LEFT!
16. HEADS SPIN THE TOP, TURN THRU, PASS THE OCEAN, **FAN THE TOP** (a Plus call), RECYCLE AND SWEEP 1/4, STAR THRU, DIVE THRU, CALIFORNIA TWIRL, DIVE THRU, PARTNER TRADE, STAR THRU, FORWARD AND BACK, LEFT SQUARE THRU, ALLEMANDE LEFT!

Rate the difficulty of the above sequences 1-16 (1 = easy, 5 = difficult)

1	2	3	4	5	6	7	8
9	10	11	12	13	14	15	16

COMPARE YOUR ANSWERS

Sequence difficulty key: **sequence -rating**

1-4, 2-2, 3-5, 4-5, 5-3, 6-4, 7-5, 8-5,
9-4, 10-1, 11-2, 12-5, 13-4, 14-2, 15-2, 16-4

ASK Dr. ALLEMANDER

by Barry Wonson (original concept by Glenn Ickler)

DEAR Dr. AL, I have noticed lately that the clothing styles worn by our ladies at many dances, have changed drastically, as have fashions, colour sense, and coordination. Will this continue in the future? What will we end up with?

Sartorially yours
Peg Cardigan

DEAR PEG: With a pretty name such as Peg it is no wonder you are concerned about the clothes in today's square dancing. Quite often the clothes worn are dependent on the temperature.

With today's air-conditioned halls, it is easy to *Peel Off*, however everyone must remember to *Coordinate* their outfits. Most dancers are *Motivated* by common sense. However all need to be careful at suppertime when the coffee is *Percolating*, that if they do *Peel The Top*, not to create a *Chain Reaction* that results in everyone *Following their Neighbours* and *Slipping and Sliding* all over the place when other eyes *Zoom* in on what can be seen.

Also remember that due to the many diets that are *Crossed* these day, in the future we may not *Cast The Same Shadow* and therefore will have to *Recycle* our clothes more often. But no matter what the future sees in clothes, one thing will never change...the *Boys will always Chase the girls, Right?*

Or is it the other way around?



Dr A.L. "Lefty" Allemander, PhD, who likes the girls to *Peel Off*, gives advice to the dancelorn in this space on a regular basis.

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).

- “A woman is like a tea bag- you never know how strong she is until she gets in hot water.”- **Alannah Smith (ACT)**
- "There can't be a crisis next week. My schedule is already full"- **Greg Fawell (WA)**
- “have worked hard at gaining a modest reputation as being unreliable - with that reputation I am never asked to do anything”- **Kevin Kelly (WA)**
- “The days of the digital watch are numbered”- **Gary Petersen (who knows)**
- “Have you noticed that when you are out driving, anyone going slower than you is an idiot, and anyone going faster than you is a moron”- **Howard Cockburn (Vic)**
- “Happiness is having a large loving family living in another state”- **David Cox (NSW)**
- “Have you ever noticed that 3 o'clock is either too early or too late for anything that you want to do?”- **Ken Ritucci (USA)**
- “In spite of the cost of living, it's still popular”- **Steve Turner (WA)**
- “Free advice is always worth the price”- **Tony Bowring (NSW)**
- “The best way to double your money is to fold it in half and put it in your pocket”- **Jeffrey Garbutt (WA)**
- “Normal life is getting dressed in clothes that you buy for work, driving thru traffic on a car that you are still paying for, in order to get to a job that you need so that you can pay for the clothes, car, and the house that you leave empty all day in order to afford to live in it”- **Allen Kerr (ACT)**
- “The first rule of consumerism is to never buy anything you can't make your children carry”- **Gary Carpenter (NSW)**
- “A bank is a place that will always lend you money as long as you can prove that you don't need it”- **Ed Foote (USA)**
- “What Australia needs right now is more unemployed politicians”- **Jeff Seidel (SA)**
- “It has often been stated that our politicians are interested in people....fleas are interested in dogs too” **Jim Brooks (NSW)**
- “A diplomat is a person who can tell you to go to hell in such a way that you look forward to the trip” **David Smythe (Qld)**

REFLECTIONS OF A BEGINNER **or** ROUND DANCING IS FUN?

The object of Round Dancing - and this is a proven fact,
Is to survive one full year, with your marriage still intact

We watched as other dancers, whirled around the hall,
And looked forward to our lessons, starting in the Fall

At first we waltzed and two-stepped all over one another,
While I contemplated going home to mother

He said I wouldn't follow him, which wasn't quite the case,
For, how can you follow someone, who isn't going any place

We struggled on and on, and it was uphill all the way,
Our caller urged us not to quit. And his kind words made us stay

When he began to recognize his left foot from his right,
I agreed to try to follow, and promised not to fight

Well, we made it through the first year, now a few more years have passed
I have learned to follow, and he to lead at last

We've learned to keep our cool, and let our patience grow,
We've also learned to fudge a lot, with steps
that we don't know

We now do the Tamara, without a separated
shoulder,
And our wraps and dips and pivots, are done a
little bolder

We stumble through the Tango, with awkward
hesitations,
And attempt to do a Fox-Trot, with many
reservations

But still the most accomplished move, that I
have learned to date,
Is how to smile through gritted teeth, while
bowing to my mate!

From Valley Squares Magazine, October 1985



*I know the Cuer said "the Man's Right",
But he also said Ladies Left and I am sure he
meant something else than just standing there.*

***Movin' Down to Mainstream* With Barry Wonson**

This month I thought I would follow up last month's ideas on "asymmetrical choreography" with a very neat gimmick. The idea with this gimmick is to take the dancers to an "L" formation (you look like "L"). This is something that really seems odd to the dancers and always gains a great reaction from the resolve:

- HEAD LADIES CHAIN,
NEW COUPLES 1 and 2 - RIGHT AND LEFT THRU,
NEW COUPLE 2 - INTO THE CENTRE AND SPLIT COUPLE 4,
SEPARATE AROUND ONE TO MAKE A LINE,
HEADS 1/2 SASHAY, NEW COUPLE 3 SPLIT COUPLE NUMBER 1,
SEPARATE AROUND ONE TO A LINE,
THAT LINE PASS THRU, (**Ghost Pass Thru – move to the other side**)
U TURN BACK, **"YOU LOOK LIKE "L"**, ALLEMANDE LEFT.
- FOUR LADIES CHAIN 3/4, SIDES RIGHT AND LEFT THRU,
NEW COUPLE NUMBER 2 - 1/2 SASHAY,
NUMBER 1 MAN - LEAD RIGHT AND CIRCLE 3 TO A LINE
(**HEAD Man break men end on the outsides of line of 3**),
COUPLES 3 AND 4 - LADIES CHAIN,
COUPLE NUMBER 4 - CALIFORNIA TWIRL,
THEN PROMENADE LEFT AROUND ONE HEAD LADY TO A LINE OF 3,
GO FORWARD AND BACK, COUPLE NUMBER 3 CALIFORNIA TWIRL -
AND PROMENADE LEFT 1/2 WAY **AND** -
GO AROUND ONE LADY AND SQUEEZE IN TO A LINE OF 5,
THE LINE OF 3 PASS THRU (**Ghost Pass Thru – move to the other side**)
AND U TURN BACK, THE LINE OF 5 MEN U TURN BACK **AND**
TRADE, **"YOU LOOK LIKE "L"**, ALLEMANDE LEFT
- NUMBER 1 LADY LEAD RIGHT AND CIRCLE 3 --
(ladies break) TO A LINE OF 3,
COUPLE NUMBER 3 1/2 SASHAY,
LONESOME MAN AHEAD AND CIRCLE 3 (men break) TO A LINE OF 3,
COUPLE NUMBER 4 U TURN BACK, **AND**
PROMENADE LEFT AROUND 4 PEOPLE,
THEN SQUEEZE IN TO A LINE OF 5, FORWARD AND BACK,
SAME LINE PASS THRU, (**Ghost Pass Thru – move to the other side**)
U TURN BACK, **"YOU LOOK LIKE "L"**. ALLEMANDE LEFT

In the above modules, you can also advise, after saying that **they look like "L"** -
The ones on the end **run like hell**.....Allemande Left"

ON RECORDING YOURSELF by Barry Wonson

In a recent issue I presented an article on microphone technique. As a follow up to that article I thought it would be worthwhile to give some of my thoughts on a very important aspect of our growth as callers. We need to be able to hear ourselves as the dancers do; after all, we are calling for their benefit not ours. I always advise new callers (as well as experienced callers) to continually record their dances. We need to be self-critical of our performances. We can only do this by taking the time and sitting down and really listening to what we have done.

The following article is based on notes I used for a presentation on this topic while involved in a Callers School in New Zealand many years ago. There were many aspects that I demonstrated to those attending the school, but here I have concentrated more on the philosophy and expectations. The general ideas for this presentation came from many sources including discussion with callers, singers, teachers, as well as general research.

Hearing yourself on a recording for the first time is a shock. Even seasoned recording artists often find the sound of their recorded performances an unpleasant experience.

Unless you plan what to listen for, it is easy to allow the harsh reality of a recording to damage the most vulnerable part of you – your ego.

As a caller, you must find a way to keep your vulnerability intact, because being a good caller requires you to be generous, tender, creative, precise, entertaining and to have the ability to keep your fragility available to you without you being drowned in it.

Discipline yourself to listen for specific aural facts

Listen With Intent

To make sure you don't hate listening to yourself, you must do two things:

1. Discipline yourself to listen for specific aural (audio) facts.
2. Separate *truth* (a global sense of who you are and what you bring to the world) from *fact* (something that is in the past and objectively verifiable).

In other words, you must listen *with intent*.

Listen For The Facts

Try to listen for as many positive facts as negative.

"Ugh. My voice sounds terrible!" This is how I feel if I hear myself on a recording and I am not happy with my tone. It generally feels like it is the end of the world.

But there are, in fact, other things that count. There are plenty of other facts about my calling and singing beyond the tone of my voice.

Just choose three things to listen for, and tell yourself the rest, at least for this moment of constructive self-examination, are not important. This takes discipline!

For example, you might choose to focus on:

- ☐ How clear were my calls? (my commands)
- ☐ How was my intonation on this one spot I have been working on?
- ☐ How was my volume?

You must prepare these questions before you listen to your recording – it is a process of mental preparation.

72 Hours Makes The Facts Clear

It is often easier to find the truth about your performance once you have sorted out the facts. For many performers, there seems to be this 72-hour period where the truth and fact sort themselves out. It does seem to defy explanation, but 3 days is the natural passage of time where we become more objective, and able to listen for facts without letting them distort the larger truth about our singing.

Fact Doesn't Equal Truth

When you listen to a recording, you perceive the auditory facts, just as we discussed above – but facts are not the whole picture.

This is where truth comes in. Truth is much larger than facts.

What is the truth about you as a caller/singer? The first truth about you as a caller/singer is that you are willing to sing.

- You are willing to stand up in front of a room full of strangers and take a huge risk – in other words, you are willing to be vulnerable.

Some have given up their profession because they allowed their sense of truth to be drowned in a vat of so-called objective facts.

It happened when a teacher I worshipped told me, “You have not done one thing I have told you to do.” I was crushed.

You must distinguish truth from fiction and own the “truth” about your own singing.

Listen For Truth

When listening to your recordings, you must learn to look for positive truths about your performance. Discipline yourself to ask questions that are not about the aural (sound-related) facts:

- ☐ Did I allow myself to be vulnerable?
- ☐ Did I create an emotional context in my tag lines?
- ☐ Was I delivering the calls in a manner that was easy for the dancers to follow?
- ☐ Was I in the flow, was I present to what was happening?
- ☐ Did I convey the intended emotional journey?
- ☐ To what extent did I do what I rehearsed?

Turn Negative To Positive

As you listen for facts and truth in your recording, you'll surely notice some negative aspects of your performance. For example, perhaps you clipped some of the calls in a certain song.

Recognize the fact: This may unintentionally reflect a lack of discipline. You might consider how to keep yourself more grounded while caught up in the excitement of performance.

When you hear things you don't want to keep in your calling and singing, you are likely very close to being able to change them, especially if you set positive, optimistic and realistic goals.

Seeing the gap between where you are today and where you desire to be tastes bitter at first, but it is a flavor that we must all grow to love – and we can, if we are willing to acquire an adult palette.

Like the taste of late season home-grown rucola (arugula in the US), the bitter but intriguing flavor is delicious – but only if you know how to put it in perspective.

Eventually, that sharp flavor signifies that you are cooking with fresh, real spices.

As a singer, it means you are ready to embrace a larger truth about yourself.

Be Cautious Of The Recording You Love

It may seem crazy, but hearing a recording of yourself that you love, can be more detrimental than hearing a recording you hate. We are so conditioned to want and need approval that the good recording becomes like a surrogate parent saying, "Yes, yes, it was all OK in the end – there was a happy ending".

Liking what you hear in a recording is simply a fact – it is not the whole picture we discussed above. We get seduced into thinking that a great-sounding recording is *the* truth, because it tells us what we want to hear about ourselves.

When this happens, we may neglect the whole process of searching for truth and listening with intent. So, next time you sit down after a dance to listen to the recording, make sure you do some mental preparation before you hit play.

Decide beforehand which audio facts to listen for, commit to finding the truth that goes beyond the facts. If you do this, you will certainly experience growth – as opposed to agony – when listening to recordings of yourself.

You hear your voice **very differently** when you are singing. Recording your voice will give you an idea of how you sound outside your head. The insight you will get from this is priceless.

If you can, record every practice session. Heck, record yourself every time you sing if you can! You will then be able to compare each session, hear improvements, and realize when:



things are going right, or when they are going wrong



This exercise is one of the best ways to hear what the listener hears. It's also a confidence booster hearing how much you've improved from session to session.

Use your microphone to support your unique voice AND style -

Vocal technique will help you to be a better singer.

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.

The difference between truth and fact is that:

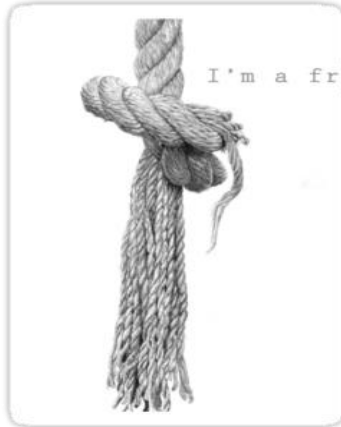
FACT is something that cannot be combated with reasoning, for it is logic itself;
but

TRUTH is something which depends on a person's perspective and experience

- In short the difference is that Facts can often Obscure and Hide the truth -

How old is New – Choreographic Aiglets

from the archives of Don Beck (along with some commentary from Mel).



While cleaning out the old paper archives I stumbled across a letter, written on 01 November 1972 (that is 45 years ago for those of you trying to add it up) between Callers to share choreographic ideas and concepts. In those days, this was the way of learning and sharing and developing ideas that later became published in resource magazines like American Square Dance or many of the more well-known note services of the day.

Dear xxxx (name redacted to protect the guilty – LOL)

Here is a useful tid-bit that some of your readers may not yet be aware of. It is possible to greatly increase the number of “zeros” you can use with no additional research or memorization.

There are new ones hidden in the material that you are now already using.

For Example, did you know that if you are currently using the following zero from lines:

- PASS THRU, WHEEL AND DEAL, CENTERS PASS THRU, STAR THRU, FLUTTERWHEEL

you can use the same material from an 8 Chain Thru position as follows:

- STAR THRU, FLUTTERWHEEL, PASS THRU, WHEEL AND DEAL, CENTERS PASS THRU.

It works out that any “true zero” can be used as a zero from any formation that occurs during the sequence if you start the sequence at that point, run it through to the end and continue from the beginning to the starting point again. I think the following illustrations will make it clearer. (it is easier to use than to say!)

1. The Standard Box Zero:

- SWING THRU, CENTRES RUN, WHEEL AND DEAL

FROM FACING PAIRS	SWING THRU, CENTRES RUN, WHEEL AND DEAL
FROM OCEAN WAVES	CENTRES RUN, WHEEL AND DEAL, SWING THRU,
FROM 2 - FACE LINES	WHEEL AND DEAL, SWING THRU, CENTRES RUN,

2. The Standard Facing Line Zero:

- PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, FIRST COUPLE LEFT NEXT COUPLE RIGHT

FROM FACING LINES	PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, FIRST COUPLE LEFT, NEXT COUPLE RIGHT,
FROM LINES FACING OUT	WHEEL AND DEAL, DOUBLE PASS THRU, FIRST COUPLE LEFT, NEXT COUPLE RIGHT, PASS THRU,
FROM DOUBLE PASS THRU	DOUBLE PASS THRU, FIRST COUPLE LEFT, NEXT COUPLE RIGHT, PASS THRU, WHEEL AND DEAL,
FROM CLOVERLEAF POSITION (Completed DPT)	FIRST COUPLE LEFT, NEXT COUPLE RIGHT, PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU,

3. The Standard Facing Couples Zero

- SWING THRU, SPIN THE TOP, CAST OFF 3/4, MEN RUN

FROM FACING COUPLES	SWING THRU, SPIN THE TOP, CAST OFF 3/4, MEN RUN
FROM WAVES (Men In Middle)	SPIN THE TOP, CAST OFF 3/4, MEN RUN, SWING THRU
FROM WAVES (Girls In Middle)	CAST OFF 3/4, MEN RUN, SWING THRU, SPIN THE TOP,
FROM OPPOSITE FACING COLUMNS	MEN RUN, SWING THRU, SPIN THE TOP, CAST OFF 3/4,

The thing to be careful of though is to only use “TRUE ZEROS”

“**IN EFFECT ZEROS**”, (**NOTE: now called technical zeros**), which change the actives will not work this way. An example of an “in effect zero” in its simplest form is from facing lines: BEND THE LINE. This can be used as a zero because after doing it you still have the same partners, the same basic formation (i.e. Facing Lines), and the same sequence, but you have changed actives. (i.e. the #1 man and his partner have gone from the left end of the line to the right end of the line or vice versa)

Other examples of in effect zeros would be

1. From Facing lines

- PASS THRU, WHEEL AND DEAL, CENTRES PASS THRU, CIRCLE TO A LINE

2. From an 8 Chain Thru Position

- SWING THRU, BOX THE GNAT, PASS THRU (or Pull By), TRADE BY, SWING THRU, BOX THE GNAT

If in doubt as to whether or not something is a “True Zero” or an “In Effect Zero”, and because the record is almost over and you do not have enough time to diagram it out, these “thumb rules” will help.

1. If a zero is done with just 2 couples, either in the center, or on both sides simultaneously, with no crossing from one pair of couples to the other, you cannot change actives and have it zero out – therefore it must be a “True Zero”
2. If you do something that might have changed actives, repeating it will change it back, so if you treat each zero as a double zero it will be a true zero for sure. (Maybe we should coin the phrase “If in trouble, do it double”, or would twice just make bad judgement worse?!)

Anyway, it’s a simple and useful thing to use, once you comprehend the ground rules.

Sincerely,

Don Beck

Mel’s Comment: Historical documents like this simple letter between two colleagues sharing a passion for this activity are fantastic historical records. If not for pioneers in the hey-day of what are now Modern Western Square Dancing sharing concepts and ideas, we would not have many of the base fundamentals we have for today.

This letter shows developmental concepts and building blocks which are now considered basic standards, but which at the time were bordering on the concept of being “Radical Upstarts” and discontents.

Today we have pretty solid concept fundamentals of:

- True Zeros
- Technical Zeros
- Fractional Zeros

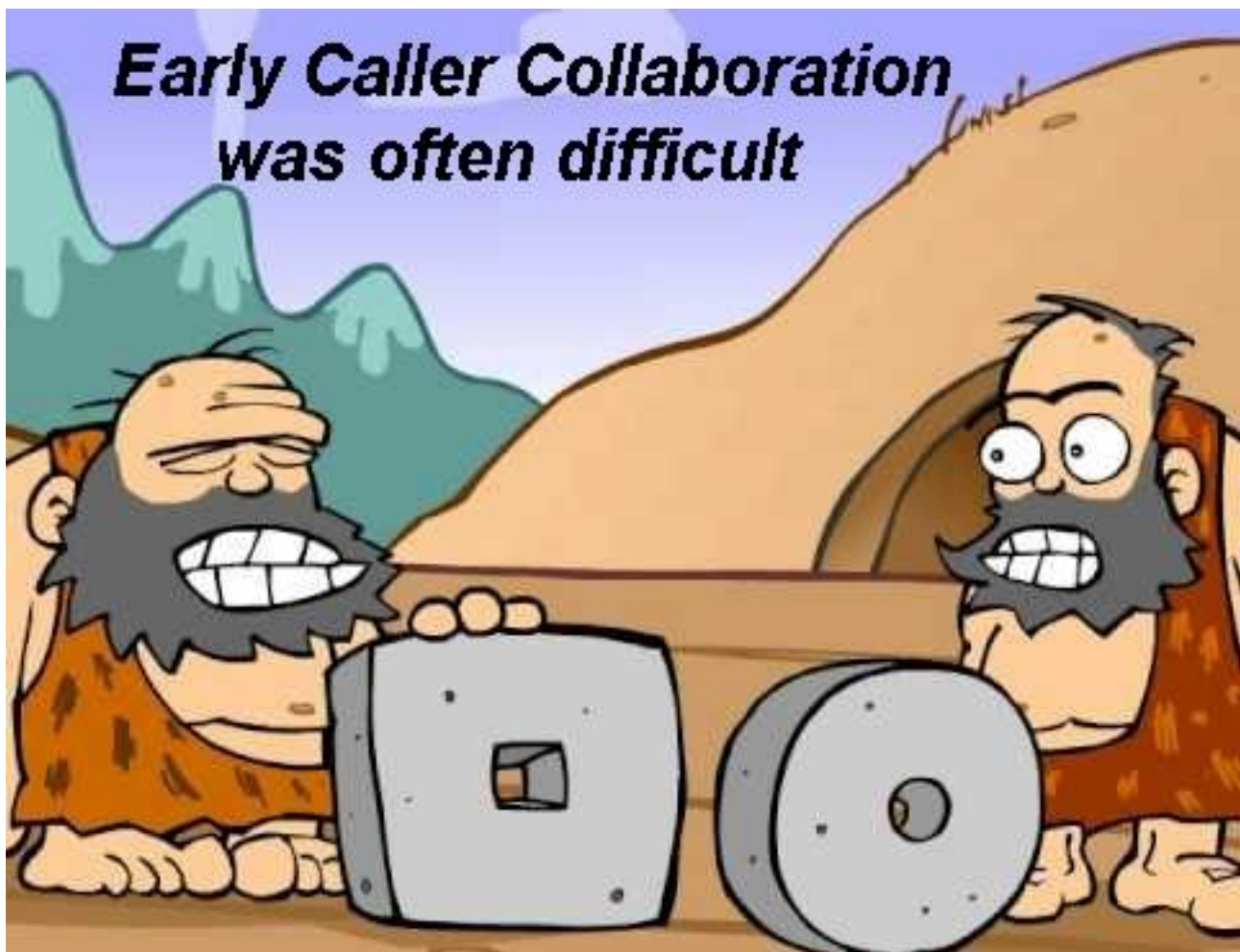
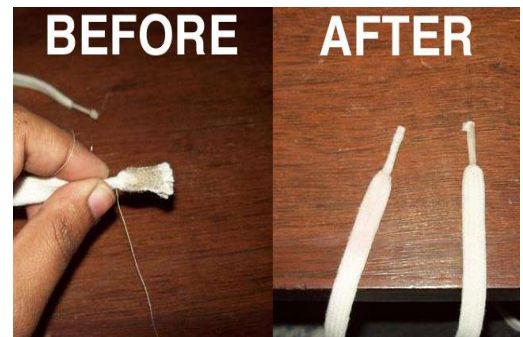
and what they mean and where they came from. Almost every caller knows the expression “If in trouble, do it double”. This is pretty simple stuff (Today). Most callers take it for granted.

I will put this in a context. Everything is simple once it is invented.

- Lightbulbs have changed and evolved and become more efficient but someone had to invent the original – it is taken for granted

- Cars are common place and getting better and more efficient- but someone had to invent it – do you think of the steam engine developing into the combustion engine and now solar and electric but someone had to start the process. – it is taken for granted.
- Shoe laces have little tabs (aiglets) on the end to make it easier for people to lace and tie their shoes. No one thinks about the fact that the principle was there before the romans and used but it wasn't popular until someone standardised it for everyone in the late 1700s. – Now it is easy and efficient – it is taken for granted.

I personally want to thank people like Don Don Beck, and everyone else of the development era of modern western square dancing for the aiglets of our choreography. Without them our shoelaces would be fraying, and our dancing would likely be tied up with all sorts of bits and pieces.



THOROUGHLY PLUSSED with Barry

Buliding Blocks for the PLUS PROGRAM

Another bunch of modules again featuring a variety of themes; all using choreography that is just a tad 'unexpected'.



- **PARTNER LINE (PL)- exact Heads lead right AND circle.:**
SLIDE THRU, RIGHT AND LEFT THRU, PASS THRU, TRADE BY, SWING THRU, TRADE THE WAVE, LADIES WALK AND DODGE, HEADS TRADE, SIDES TRADE, MEN BOX CIRCULATE 1 AND 1/2, LADIES TOUCH 1/4, MEN DIAMOND CIRCULATE, OUTER 6 CIRCULATE, HEAD MEN CAST OFF 3/4, HEADS 1/2 TAG, 4 MEN RUN, BOW TO PARTNER.
- **CORNER BOX (CB):** STAR THRU AND ROLL, SWING THRU, EXPLODE AND TOUCH 1/4, SCOOTBACK, COORDINATE, COUPLES CIRCULATE, CROSSFIRE, SINGLE HINGE, FAN THE TOP, EXPLODE THE WAVE, PARTNER TRADE AND ROLL, MEN FOLD, STAR THRU, OUTFACERS PARTNER TRADE: **ZERO LINE (CL)**
- **CORNER BOX (CB):** SQUARE THRU 3/4, TRADE BY, PASS THE OCEAN, SWING THRU (*in your own wave_ not grand*), HINGE, SCOOTBACK, SPLIT CIRCULATE, PEEL OFF, VEER LEFT, CENTRES SPIN THE TOP, OTHERS CLOVERLEAF, CENTRE LADIES RUN, MEN PASS THRU, CENTRES SWING THRU, OTHERS HINGE, 4 MEN RUN, PROMENADE.
- **CORNER BOX (CB):** SQUARE THRU 3/4, TRADE BY, TOUCH 1/4, SCOOTBACK, ENDS FOLD, PEEL THE TOP, GRAND SWING THRU, LADIES EXPLODE AND SQUARE THRU 3/4, MEN EXPLODE **AND** ALL SLIDE THRU, PROMENADE.
- **(SS)** HEADS RIGHT AND LEFT THRU, HALF SASHAY, SIDES STAR THRU, PASS THRU, (same sex) SLIDE THRU, HEADS TRADE THE WAVE, SIDES HINGE, COLUMN OF 6 SCOOTBACK, HEADS LEFT SWING THRU, SIDES TRADE AND ROLL, HEADS U TURN BACK, **BOW TO PARTNER.**

JIM'S JOTTINGS: *Words of Wisdom from Jim Mayo*

In 1976, as Chairman of CALLERLAB, Jim introduced the theme of "Professional Responsibilities."

In his opening address Jim noted the following (in part):

"Sometimes we take for granted what square dancing is and what it can be. We shouldn't do that. This is a great activity with a potential value to humanity that is only beginning to be realized. To realize that potential the activity needs leadership and it seems logical to me that the only place that the leadership can come from is callers. They have a longevity in the activity that's not generally true of any others.

By working together, regardless of whatever aspect of the activity we work in, we realize that we are part of the same activity. The word professional means responsibility. When we think of professional we think of a person who has a sense of obligation, a sense of responsibility both to mankind and also to the field of his endeavor. We come from varied backgrounds and we work at square dancing in different ways. We have traditional callers, mainstream callers and challenge callers but we are all involved in square dancing, in a recreation that has a potential to provide a service to the people.

We must realize that our obligation at CALLERLAB is to the whole square dance activity and not to just that specialized part of it in which we happen to be involved.

We must also be responsible individually in two ways: We must be responsible performers and we should see that our business practices are ethical. We often get distracted into thinking that ours is the only aspect but we should keep our eye on the whole activity.

CALLERLAB covers the whole of square dancing, not just a particular part of it. We need the input of all of us to care for the whole of square dancing and we need to look to the future of square dancing. Take a long view as we share the responsibility for the development of the potential of square dancing, as we accept our responsibility.



Profile in a snapshot: Jim Mayo was the First Chairman of CALLERLAB, recipient of the CALLERLAB Milestone Award and a Life Member of CALLERLAB. Jim has been calling for nearly 60 years and teaching callers for more than 40. He is an accredited Callerlab Coach and calls from Basic through A2. Jim is the author of the only book about the complete history of modern square dancing, "Step By Step Through Modern Square Dance History".

Editor's Final Words ... well at least for now.

December has been a great month for callers. It is the time we get to bring out those great Christmas themed singing calls and hoedown music. However; I always feel that it such a shame to only use the great Christmas music we have available for Singing Calls and Hoedowns only once a year.

I know that I have just reached a comfort zone using this music when it gets put away for another year! With calling 4 nights a week it is not so bad, but even with these multiple sessions, I tend to use different pieces of music at each -- there really is just so much to choose from nowadays!!

I really like it when I am approached to do a "Christmas in July" dance. It is just another chance to use that wonderful music!



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.

As always, this newsletter is for you the caller readership (and others interested) and your ideas, comments and submissions are always welcome.

Don't forget to put January 20/21 in your diary - this is the SARDANSW Caller Education weekend.

Best wishes
Barry

For your dancing pleasure:

SATURDAY

featuring
MEL WILKERSON
& Special Guests

JANUARY
20TH

7.30 - 10.30pm

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

Come along and join
us for a great night
of dancing

CORRIMAL RSL CLUB

Princes Highway, Corrimal

WITH WORKING A/C

MS & PLUS

ADMISSION

\$15

Square AND Round Dance Association of NSW



20-21 January 2018
Callers' Weekend



This two day Conference will be held on the weekend of January 20-21, 2018 at Corrimal RSL Club. Cost will be \$125.00 per person which will include full hot lunch on both days, entrance for Saturday Evening Dance and all sessions and materials.

As part of SARDA NSW's commitment to Caller Education a subsidy is available for SARDA NSW members of \$50.00 per caller. This means that the cost for members will be \$75.00 per person. Partner cost is \$40 (meals and dance included)

Program:

- Saturday morning 10:00am to 12:30pm
- Saturday afternoon 1:30pm to 4:30pm
- Saturday night dance 7:30pm to 10:30pm
- Sunday morning 10:00am to 12:30pm
- Sunday afternoon 1:30pm to 4:00pm

As with January 2017 weekend, our presenter will be Mel Wilkerson. Mel is planning a good follow-up to last year's sessions and will lead everyone through the next steps. Weekend Education sessions such as these are an essential part of our continuous goal of self-improvement...not just for newer callers, but for all callers

RSVP BY 13th January 2018

Please send form and payment to: SARDANSW PO Box 2146 Carlingford 2118

Or Direct deposit to CBA BSB 062329 A/C 10436279 (Ref Jan 2017 + Surname)

NAME(s).....

ADDRESS.....

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

CALLER TICKET.....AMOUNT PAID.....

PARTNER.....AMOUNT PAID.....



WILD FRONTIER

Square Dance Club Inc.



Wild Frontier and Kannella Squares would like to invite you to an evening of square dancing with:



Bronc Wise

(Mission, Texas, USA)

Sat 09 June 2018 Day	S.A.C.A. sponsored Caller workshop	Venue TBC
Sat 09 June 2018 Evening	MS & Plus	Klemzig Community Hall North East Road, Klemzig, SA
Tue 12 June 2018 Evening	Advanced & C1	Uniting Church Hall, 26 Chapel St. Magill, SA

Bronc Wise has been dancing and calling since 1975 and is a Featured international Caller and accomplished recording artist. Bronc and Fia Wise will be on holiday in Australia in June 2018 and will be visiting Adelaide, South Australia.

Please come and enjoy a rare opportunity to Dance to such an accomplished square Dance Caller and Recording Artist.

S.A.C.A.
South Australia
Callers Association

For more Information contact:
Jeff Seidel (Ph.) 08 8263 5023

We, the staff at “Behind The Mike”, wish to offer our congratulations and well deserved acknowledgement to Alan Evans on this achievement.



Alan Evens is a well-known Queensland, Australia caller who has been dancing and calling for 44 years.

Alan currently calls for four clubs regularly, Alan's Allemanders, Gumdale Grand Sliders, Logan City Square Dancers and Burleigh Squares,

Alan is also a frequent Special Guest Caller travelling throughout Australia.

Alan Calls Basic through A1 and has also released the record “Fly Away” (**Red Boot 3060**) which is a staple in most caller’s repertoires for both singing calls and / or patter use.



Alan’s wife Jane keeps him on the straight and narrow having been dancing with him since 1974 and married to him for 40 years this year. Congratulations again to Alan and we hope to see and hear more from you in the future.