

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

JULY 2017

DATES to REMEMBER for 2017-2018

29th July 2017	Dinner Dance with Steve Turner
28-30 July 2017	QCA State Convention - Mermaid Waters
15-18 Sep 2017	38 th NSW State Square Dance Convention – Goonellabah – NSW
10-12 Nov 2017	Red Barons Trippple Celebration Weekend - WOONONA-BULLI NSW

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On the Inside Track

Hi everyone. I am running a bit late this month due to commitments in my roles within the Australian Caller's Federation (ACF) as both Registrar and Chairman. The ACF renewal process has not been quite as refined as I had hoped, but is moving along, albeit a tad slower than expected.

We have a number of interesting and very useful articles this month for your perusal. Mel has been his usual busy self coming up with more in-depth looks at various choreographic aspects. This month sees a requested expansion on an internet article focused on the movement "Dixie Style". He also gives everyone a thorough briefing on what constitutes Reverse actions within our programs.

In this issue you will also find another basic Resolution System (by Andy Finch, sent thru by Nick Turner); a look at the basic structure of a class night (or One Night Stand); Paul Adams from Canada looks at the 3 basic types of calls within our modern choreography; Don Beck from the USA has given us a great article entitled "Non Destructive Testing" which looks at ways to test the floor when you have to call to dancers that you do not know. (Check out Don's book on Mental Imaging called "Out Of Sight"). In addition, we feature another article from Ed Foote, plus more Quotes from some of our callers (well, I think that's where they come from), and more definitions. Finally there are some just good plain old fashioned choreographic modules like Return-To-Home Mainstream routines as well as some pretty solid Plus modules. All-in-all, it's another full issue.

I would like to say thanks to all those callers who have expressed their best wishes during the hospitalization of Sue's dad Noel. He passed away last Tuesday and the preparations, being with him and family has been my first priority. I thank you all for your understanding, your best wishes and condolences..



Best
wishes
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.

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.

MID-YEAR RESOLUTION TIME

Nick Turner from the USA made a comment worth noting a short while ago. He was telling me that he was quite taken with Mel's comment to the effect that "once new callers knew how to resolve with confidence, calling patten becomes far less stressful". Nick notes, *"I found when I was learning to call, that the resolution systems I came across were just too complicated. (I'm probably a bit slow). Simplicity is the key we need to follow"*.

Along with his letter, Nick attached a resolution system that he was given by Andy Finch (from Las Vegas).

ANDY FINCH'S RESOLUTION SYSTEM

1. Pick key Couple and Key Man's Corner Couple (e.g. Couples 1 and 4). (Don't worry about the rest as the other side is a mirror image).
2. When ready to resolve, PAIR UP Key Man and his Partner (Key Couple).
3. Get them facing OUT in a two-faced line
4. Call FERRIS WHEEL (This ends in a starting Double Pass Thru formation and the Key Couple is on the outside).
5. **IF CENTRE COUPLES NOT PAIRED** – (they do not have partner beside them): look for eye contact with the key man and his corner.
 - **Eye contact:** If Key Man **CAN see** his Corner's Eyes, then PASS THRU, ALLEMANDE LEFT.
 - **No Eye Contact:** If Key Man **CANNOT see** his Corner's Eyes, then SQUARE THRU THREE, ALLEMANDE LEFT.
6. **IF CENTRE COUPLES PAIRED** – (they all have their partners) call CENTRES S PASS THRU, CIRCLE TO A LINE. From the line look for Key Man and Corner eye contact.
 - **Eye contact:** You are in a zero line – Call SLIDE THRU, SQUARE THRU 3/4, ALLEMANDE LEFT (or any other known zero line get out)
 - **No Eye Contact:** - Call SLIDE THRU, PASS THRU, ALLEMANDE LEFT

***DOING IT DIXIE STYLE* ... by Mel Wilkerson**

A recent discussion held in one of the Facebook Callers pages discussed the movement Dixie Style to an Ocean Wave. What made the discussion interesting were large number of comments (the issues) related to:

1. Not used as it is too difficult for anything other than ladies lead.
2. Not used on tandems (double track or single track) as the positioning is too confusing for dancers and takes too long to explain.



Well, there are a lot of opinions and as a very good caller said recently, opinions are like hamburgers...you can get one on any street corner and most restaurants but as to which is best is an individual choice.



or
this



or
this



Using the hamburger analogy, I want to add that how you use the movement is the dressing, the sauce, the tomatoes, or pineapple or in Australia, beet (beetroot) etc. Nevertheless, the analogy is the same. If you want to remove hamburgers from your diet, you can (but a lot of people like burgers), if you want to serve plain meat on a bun, you can, (but most people like at least a little ketchup and mustard), or if you want to dress it up with fried onions, lettuce, tomato, sauces, fried egg, beetroot and pineapple you can do that too. (Again; not everyone likes pineapple or beetroot on a burger so some will not order it other than to try it once and find they don't like it).

To put it in short terms, too many people like hamburgers to stop serving them and the same applies to Dixie Style.

The first issue is many callers are lazy. If it is too tough to write choreography for, or takes them out of the standard right hand boy girl arrangement, it falls into the "ignore" or "too hard" category. The simple fix to this is to do your homework and

practice. Dixie style is a great move and sets up a lot of modular flow potential as well as direction change. It avails itself to simple “in and out” choreography with just a slightly different feel - So use it! Do not be afraid of the movement just because it ends in a left hand wave. Practice, do your homework and you will give the dancers a dance with good variety that is actually simple but feels different.

The second issue is the Tandem set up. Many callers prompt by saying things like, in your own tandem, or on your own track, or even on the double track – Dixie style to an ocean wave. If they have taught their own class and club this it works, however many dancers at mainstream have not been exposed to that terminology and find it confusing, and it often requires a quick teach to educate.

“What is a tandem?” I have had caller’s ask me what is a tandem set up, and aren’t tandems for plus and above only? Simply put a tandem is one dancer standing behind another dancer and both are facing the same way. A tandem line is when you have the centre two dancers face to face and another dancer is standing directly behind each one. A tandem couple is one couple facing in the middle and another couple standing behind them. The easiest way to remember it is:

- boys (girls) stand behind your partner = tandem
- heads – do half of a half sashay. = tandem line
- Couple #1 California twirl = Heads are in a tandem couple
- Heads star thru = two tandem lines facing each other and two tandem couples

So what is the difference with Dixie style?

At mainstream the standard facing couple Dixie Style is right hand dancer goes in first, crosses the centre with the right hand attached, and then half left with the opposite hand dancer to make a left hand wave. (The proper definition will follow but this is just a quick explanation). Please note there is no boy or girl defined – just right hand dancer or left hand dancer.

The only difference between this and a tandem Dixie style is that the centre dancer (the one in the middle face to face) is already there. It is just a quick hand contact right hand touch $\frac{1}{4}$ then the left hand goes to the opposite (trailing dancer) to make a left hand wave. It is nothing to be afraid of.

Simple cues for the tandem work can be:

- Centres (boys / girls) start - Dixie style, and then cue them through it the first time.
- In your own line, girls/boys/centres start dixie style – then cue them through it the first time until they get it.

I personally do not like saying “on the double track”, or “on your own track” Dixie style to a wave, because it can be confusing to dancers and it is unnecessary. If you have taught Dixie style from the starting formations as indicated, the dancers will know a tandem line and simple cues like “in your own line” or “girls/boys leading” will work just as well.

Digression – a simple practice to get the tandem lines understood when teaching early. If you wish to isolate the tandems for better understanding do some solo work with the tandem near line and far line.

Set the squares up to you have tandem lines (Double pass thru position) but it is with the sides at home.

1. Call something like the line closest to me put your hands up

- a. Boy and girl in the middle that line only go dixie style half right half left to a wave, centres trade

2. Call line furthest from me put your hands up

- a. Call something like centres pass thru, all pass thru face left and centres trade

Although different choreography, this should be the type of tandem formation recognition taught the dancers during class to make them aware of formations. Each tandem line is doing different choreography but the end result is the same.

- Mix and match so that next time you have the far tandem line start and the near tandem line do the different choreography
- Then you can have each tandem line do the Dixie Style (simultaneously)
- Each tandem line to the other choreography (simultaneously)

Dancers are not stupid and do not need to be babied. Believe me I get into many arguments when discussing with some other callers. I state the position that “DANCERS ARE NOT STUPID”. Most callers will not argue with that statement but will clarify with things like; it is too confusing for them to learn formations and such. I also hear arguments like there is too much in the program already to teach boys doing the girls part of Dixie style. Well to that I say.

- No it isn't confusing – you are making it confusing. If you do not understand it then you cannot teach it properly – go do some homework.
- **The girl's part????** When did there become a girl's part. If you do not understand it then you cannot teach it properly – go do some homework.

The problem is not the dancers. Dancers dance what you teach them all the time right from basic night one.



The problem is that; it is often too difficult for callers to actually do their homework and practice to make it simple for the dancers without losing the essence of the movement. Explaining it in ways that it can be understood is simplifying it for the dancers. Eliminating essential parts of the movements from the program is not simplifying it for the dancers. It is simplifying it for the caller because the caller is lazy.

This is an injustice to the dancers, and furthermore; blaming the dancer's capability is just plain wrong. If the movement was taught properly in the first place, and used accordingly then this wouldn't even be a point of discussion.

The good caller will give the dancers good flow and every chance for success. The movements will lead logically and flow smoothly from one to another and the little bit of helping words along the way wean the dancers into success from a myriad of different set ups, formations and arrangements. The dancers will have learned the recognition of tandem lines and facing couples and right and left hand dancers as well as boys and girls, centres and ends. Only little clues like, "girls run left", or "centres start – swing thru", or "in your own line" will be needed and usually only at the beginning to let the dancers know that there is something just a little different.



Conversely; as bad as the lazy caller is the over-the-top caller. This nasty little bird throws dancers into confusion by being "too clever" and "too technical" without giving the dancers the basic tools to succeed. This caller calls crazy choreography that doesn't really make sense, or worse, he/she attacks the choreography and thusly the dancers by saturation bombing a movement like Dixie style in a seeming attempt to bomb the floor into submission where only the strong survive.



Anyway, enough of that. **Back to the Dixie Style.** For the rest of this article, I am going to just include some Dixie style choreography. Some of it is girls leading from facing couples, some is boys leading from facing couples, and some is from tandems.

I encourage you all to look at your own choreography and find interesting ways of getting there, using the movements and getting out of wave. Dixie style is not a difficult movement from facing couples or from tandems. Let's not make it one.

As always, let's start by re-stating the definition.

DEFINITION: DIXIE STYLE TO AN OCEAN WAVE

STARTING FORMATION: - facing couples or facing tandems.

DANCE ACTION: From facing couples, the right hand dancer steps forward and to the left to become the lead dancer in a tandem. Lead dancers join right hands and pull by. Moving to the other trailing dancer, each extends a left hand and touches to a left hand mini wave and turns one quarter (90°). New centre dancers join right hands and form a left hand ocean wave.

STYLING: Lead dancers initially pulling by in the centre should use handshake hold as in right and left grand. When forming mini waves with trailing dancers, dancers must adjust to the right, using hands-up position and same styling as in swing thru.

TIMING: SS, heads or sides to the wave, 6; all 4 couples to the wave, 8.

CHOREOGRAPHY:

ZERO LINE TO ZERO LINE

- ☐ (ZL) RIGHT AND LEFT THRU, **DIXIE STYLE TO A WAVE**, BOYS CIRCULATE TWICE, LEFT SWING THRU, GIRLS CIRCULATE TWICE, CHAIN DOWN THE LINE, FLUTTER WHEEL (ZL)
- ☐ (ZL) RIGHT AND LEFT THRU, **DIXIE STYLE TO A WAVE**, CENTRES TRADE, LEFT SWING THRU, ALL 8 CIRCULATE, CHAIN DOWN THE LINE (ZL)
- ☐ (ZL) RIGHT AND LEFT THRU, PASS THRU, WHEEL AND DEAL, (IN YOUR OWN LINE CENTRES START) DIXIE STYLE TO A WAVE,

CENTRES TRADE, CENTRES RUN, FERRIS WHEEL,
(GIRLS START IN YOUR OWN LINE) DIXIE STYLE TO A WAVE,
BOYS TRADE, RECYCLE, SWEEP ¼ (ZL ¼ ROTATED)

- (ZL) PASS THRU, WHEEL AND DEAL, (IN YOUR OWN LINE CENTRES START) DIXIE STYLE TO A WAVE, CENTRES TRADE, CENTRES RUN, FERRIS WHEEL, ZOOM, **(BOYS IN YOUR OWN LINE START) DIXIE STYLE TO A WAVE,** GIRLS TRADE, GIRLS RUN, COUPLES CIRCULATE, BEND THE LINE (ZL ¼ ROTATED)

ZERO BOX TO A ZERO BOX

- (ZB) PASS THE OCEAN, STEP THRU, PARTNER TRADE, **DIXIE STYLE TO A WAVE,** BOYS CROSS FOLD (ZB – OFF SET FORMATION)
- (ZB) SLIDE THRU, RIGHT AND LEFT THRU, **DIXIE STYLE TO A WAVE,** (CENTRES START) SWING THRU, EVERYBODY FOLD LEFT (ZB)
- (ZB) TOUCH ¼ GIRLS FOLD, **IN YOU LINE BOYS START DIXIE STYLE TO A WAVE,** CENTRES TRADE, LEFT SWING THRU, RECYCLE (ZB)
- (ZB) SLIDE THRU, RIGHT AND LEFT THRU, HALF SASHAY, **BOYS LEAD DIXIE STYLE TO A WAVE,** GIRLS RUN (LEFT), WHEEL AND DEAL (ZB)

AND FOR SOMETHING JUST A LITTLE DIFFERENT

REVERSING THE DIXIE STYLE (and yes – this is still mainstream)

- (SS) SIDES **DIXIE STYLE TO WAVE,** CENTRE BOYS CROSS RUN, STEP THRU AND MAKE A WAVE, SWING THRU, BOYS RUN, BEND THE LINE, **REVERSE DIXIE STYLE TO WAVE,** GIRLS TRADE, RECYCLE, PASS TO THE CENTRE, CENTRES SLIDE THRU, HOME
- (SS) **HEADS REVERSE DIXIE STYLE TO WAVE,** STEP THRU TO A WAVE, BOYS RUN, BOYS TRADE, ALL WHEEL AROUND, CHAIN DOWN THE LINE, **DIXIE STYLE TO WAVE,** BOYS CROSS RUN, ALL SWING THRU, RIGHT AND LEFT GRAND, PROMENADE HOME

SOME SINGING CALLS:

- (H) SQUARE THRU 4, SWING THRU, BOYS RUN, GIRLS TRADE, CAST OFF 3/4, **LADIES LEAD DIXIE STYLE TO A WAVE**, BOYS CROSS FOLD, SWING CORNER AND PROMENADE
- (H) SQUARE THRU 4, DOSADO, SWING THRU, BOYS RUN RIGHT, CHAIN DOWN THE LINE, **DIXIE STYLE TO A WAVE**, BOYS TRADE, BOYS RUN, HALF SASHAY, PROMENADE HOME
- (H) SQUARE THRU 4, SLIDE THRU, RIGHT AND LEFT THRU, **DIXIE STYLE TO A WAVE**, BOYS TRADE, LEFT SWING THRU, GIRLS TRADE, GIRLS RUN LEFT, PROMENADE HOME
- (H) BOX THE GNAT, (H) SLIDE THRU, ALL SLIDE THRU, REVERSE FLUTTER WHEEL, **DIXIE STYLE TO A WAVE**, BOYS TRADE, SINGLE HINGE, WALK AND DODGE, WHEEL AROUND, SLIDE THRU, SWING AND PROMENADE
- (H) SQUARE THRU, SLIDE THRU, REVERSE FLUTTERWHEEL, **LADIES LEAD DIXIE STYLE TO A WAVE**, BOYS TRADE, GIRLS RUN, FERRIS WHEEL, PASS THRU, CORNER SWING AND PROMENADE
- (H) SQUARE THRU, DOSADO, SWING THRU, BOYS RUN, CHAIN DOWN THE LINE, **DIXIE STYLE TO A WAVE**, BOYS TRADE, GIRLS RUN, GIRLS TRADE, 1/2 TAG, SWING THE CORNER, PROMENADE
- (H) SLIDE THRU, (IN YOUR OWN LINE - ALL) DIXIE STYLE TO A WAVE, ALL EIGHT CIRCULATE, GIRLS RUN, **DIXIE STYLE TO A WAVE**, ALL EIGHT CIRCULATE, BOYS FOLD, (ALL) FACE LEFT, **DIXIE STYLE TO A WAVE**, BOYS U-TURN BACK AND PROMENADE
- (H) SLIDE THRU, (IN YOUR OWN LINE - ALL) DIXIE STYLE TO A WAVE, ALL EIGHT CIRCULATE, GIRLS RUN, **DIXIE STYLE TO A WAVE**, ALL EIGHT CIRCULATE, SINGLE HINGE, WALK AND DODGE, PARTNER TRADE, BOYS FOLD, SWING PROMENADE
- (H) PASS THRU, SEPARATE AROUND 1 TO A LINE, PASS THRU, TAG THE LINE FACE IN, CENTRE FOUR RIGHT AND LEFT THRU, THOSE LADIES CHAIN, **CENTRES DIXIE STYLE TO A WAVE**, ENDS PASS THRU, CENTRES STEP THRU, SWING AND PROMENADE

(Comment: this is a little more difficult and involves some standing but dancers do not seem to mind as it feels a little different. Do not use standing choreography frequently.)

- (H) LEFT SQUARE THRU 4, LEFT TOUCH 1/4, WALK AND DODGE, WHEEL AROUND, **DIXIE STYLE TO A WAVE**, SWING THRU, CHAIN DOWN THE LINE, SLIDE THRU, SWING CORNER AND PROMENADE
- (H) PASS THE OCEAN, SCOOT BACK, OUTSIDE COUPLE TRADE, CENTRES LEFT SWING THRU, CENTRES TURN THRU, LEFT TOUCH 1/4, GIRLS RUN, **DIXIE STYLE TO A WAVE**, ALL 8 CIRCULATE, ALLEMANDE LEFT, SWING AND PROMENADE
- (H) SQUARE THRU 2, RIGHT AND LEFT THRU, VEER LEFT, COUPLES CIRCULATE, CHAIN DOWN THE LINE (CORNER LINE), RIGHT AND LEFT THRU, 1/2 SASHAY, **(BOYS LEAD) DIXIE STYLE TO A WAVE**, GIRLS TRADE, GIRLS RUN, PROMENADE
- HDS SQ. THRU, SLIDE THRU, RIGHT AND LEFT THRU, **DIXIE STYLE TO A WAVE**, BALANCE, (LEFTY) SPIN CHAIN THRU, BOYS CIRCULATE, GIRLS RUN, PROMENADE
- (H) TOUCH 1/4, BOYS RUN, ALL TOUCH 1/4, SCOOT BACK, BOYS FOLD, **ALL DIXIE STYLE TO WAVE**, CENTRES START - SWING THRU, GIRLS CROSS RUN, SWING THRU, GIRLS TRADE, BOYS RUN, PROMENADE.
- (H) PROMENADE 1/2, (S) RIGHT AND LEFT THRU, (H) **REVERSE DIXIE STYLE TO A WAVE**, STEP THRU MAKE A WAVE, SWING THRU, BOYS RUN, BEND THE LINE (ZL), SLIDE THRU, SQUARE THRU 3, SWING AND PROMENADE.
- (H) SQUARE THRU 4, DOSADO, TOUCH 1/4, WALK AND DODGE, PARTNER TRADE, **REVERSE DIXIE STYLE TO A WAVE**, GIRLS TRADE, BOYS CROSS FOLD, SLIDE THRU PASS, THRU, SWING CORNER, PROMENADE.

DIXIE TO THE NEXT LEVEL – Dixie Grand

Dixie grand at the plus level, is similarly close to the “ignore” button as Dixie Style to a wave is at mainstream. Nevertheless, Dixie Grand is a movement on the list and it is a movement that, depending on the caller is either

- ignored,
- used, or
- abused.

I prefer the used option. Unfortunately, too many callers use the Dixie grand from one position, (the circle) or one get in to one get out only. This is likely only because it is on the list and there is an obligation to call it occasionally.

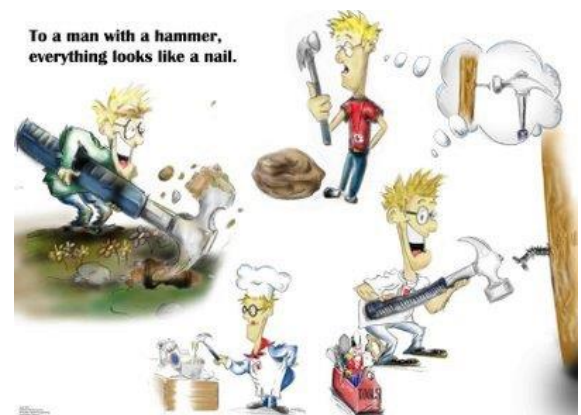
Some callers ignore Dixie Grand because they believe it to be a “gimmick call”, and that the same effect can be done effectively with other calls. Well the truth is so can almost every call we have. I mean why do we have square thru when star thru and partner trade works? Why have star thru when slide thru works and even has more flexibility.

The answer is simply that: - It is a dance, and these are very danceable movements”. So what if they do the same thing. Sometimes different things can achieve the same outcome. I mean after all, you can do a lot more with hamburger (mince for the Australian and English crowd) than just make meatloaf.

These so called “gimmick movements” like Dixie Grand are meant to be used and played with for the dancer pleasure. There are a lot of great movements out there, but I disagree they are only gimmicks or filler. If used properly and effectively they are just so much more.

Dixie Grand, is one tool in the choreography tool box and tools are meant to be used.

Warning: House building analogy to follow. You can build a structure and foundation with a saw, hammer, nails and wood; or you can build a house that people want to spend their lives in when you use the plane, and drywall knife, circular saw, skill saw, reciprocating saw, mitre saw, framing hammer, finishing hammer, measuring tape, level....and the list goes on.



When tools are used properly you get a much better product. Like the tool in the

tool box, the choreographic tools (all the movements) need to be brought out and used - but not abused.

You do not want to use a framing hammer for everything you pound, and you do not want to use a reciprocating saw for every cut you make. In simple terms, use the right tools for the right job.

The same applies in square dance calling. Use the right choreographic tools and change them around to get a different look and a different feel. Don't abuse them but do use them properly.

Back to Dixie Grand - have a look at the following sequences. There are a few different uses and set ups but overall, Dixie Grand is a call usually used from a relatively few positions. What you need to play with, is the "how you get there" and "what you do once you have arrived" aspects of the movement. As always in focus movement articles, let's start by reviewing the definition.

DEFINITION: DIXIE GRAND

STARTING FORMATION - Dixie Grand Circle, Double Pass Thru, Quarter Tag, or any formation where at least two dancers can start.

DANCE ACTION: Those who can start the call by joining right hands with the facing dancer and pulling by. Each dancer moves ahead around the circle and gives a left hand to the next, pulling by, and a right hand to the next, pulling by. Regardless of the starting formation, as the movement progresses, the formation converts to a circle.

STYLING: Styling is similar to the description for the basic right and left grand. Dancers use handshake hold for alternating pull by movements, releasing hands as dancers pass each other. Skirt work is not recommended.

TIMING - 6

Mel's Comment: I want to thank all of you that sent me choreographic sequences during the internet discussions on this movement and the first article. There are too many to name here but I thank you all and keep them coming. Choreographic submissions, comments and articles are always welcome.

Here are a few simple choreographic sequences to play with and get you started.

ZERO LINE GET OUTS:

- (ZL) PASS THE OCEAN, ALL 8 CIRCULATE, GIRLS TRADE, SWING THRU, BOYS RUN, TAG THE LINE...IN, SLIDE THRU, THOSE THAT CAN..., START A **DIXIE GRAND**, ALLEMANDE LEFT

- (ZL) 2 GIRLS CHAIN AND ROLLAWAY, PASS THRU, BEND THE LINE, PASS THRU, WHEEL AND DEAL, ZOOM, **LEFT DIXIE GRAND**, RIGHT AND LEFT GRAND

SQUARED SET

- ALL 4 COUPLES...ROLLAWAY, HEADS SQUARE THRU 2, EVERYBODY SQUARE THRU 2, ENDS FOLD, PASS TO THE CENTRE, **DIXIE GRAND**, ALLEMANDE LEFT

MIDDLE BREAK

- HEADS STAR THRU AND SPREAD, SLIDE THRU, **DIXIE GRAND**, ALL 8 SPIN, THE TOP, ALL 8 SPIN THE TOP, SLIP THE CLUTCH, SWING AND PROMENADE
- HEADS STAR THRU AND SPREAD, PASS THRU, WHEEL AND DEAL, ZOOM, **DIXIE GRAND**, FACE IN, GIRLS CIRCLE LEFT 1/4, (GIRLS START) **DIXIE GRAND**, SWING AND PROMENADE

SINGING CALL FIGURES

- HEADS LEAD RIGHT, VEER TO THE LEFT, CROSSFIRE, ALL 8 CIRCULATE, FACE OUT, PARTNER TRADE AND ROLL, **DIXIE GRAND**, LEFT TURN THRU, SWING AND PROMENADE
- HEADS SQUARE THRU, SIDES HALF SASHAY, SWING THRU, BOYS RUN, PASS THRU, WHEEL AND DEAL, **DIXIE GRAND**, SWING AND PROMENADE
- HEADS SQUARE THRU 4, TOUCH 1/4, FOLLOW YOUR NEIGHBOUR, ALL 8 CIRCULATE, LEFT SWING THRU, CENTRES RUN, FERRIS WHEEL, **DIXIE GRAND**, SWING AND PROMENADE
- HEADS STAR THRU AND SPREAD, PASS THRU, WHEEL AND DEAL, (GIRLS START) **DIXIE GRAND**, FACE IN, BOYS SQUARE THRU 2, TOUCH 1/4, CENTRES TRADE, SWING AND PROMENADE
- HEADS STAR THRU AND SPREAD, PASS THRU, WHEEL AND DEAL, **(GIRLS START) DIXIE GRAND**, FACE IN, BOYS SQUARE THRU 4, WHILE THE GIRLS HALF SASHAY, TOUCH 1/4 AND ROLL, SWING AND PROMENADE
- HEADS STAR THRU AND SPREAD, PASS THRU, WHEEL AND DEAL,

(GIRLS START) DIXIE GRAND, FACE IN, GIRLS TOUCH 1/4 AND ROLL, GIRLS SQUARE THRU 2, TOUCH 1/4, FOLLOW YOUR NEIGHBOR **AND** SPREAD, SWING AND PROMENADE

- HEADS LEAD RIGHT, SPIN CHAIN THE GEARS, RECYCLE, **DIXIE GRAND**, SWING AND PROMENADE
- HEADS LEAD RIGHT, VEER TO THE LEFT, CROSSFIRE, ALL 8 CIRCULATE, FACE OUT, PARTNER TRADE AND ROLL, **DIXIE GRAND**, LEFT TURN THRU, SWING AND PROMENADE
- HEADS PASS THE OCEAN, EXTEND, FAN THE TOP, LINEAR CYCLE, STAR THRU, PASS THRU, WHEEL AND DEAL, **DIXIE GRAND**, SWING AND PROMENADE
- 4 LADIES CHAIN, HEADS SQUARE THRU 3, SEPARATE AROUND 1 TO A LINE, PASS THE OCEAN, CENTRES CIRCULATE, EXPLODE **AND** SLIDE THRU, **DIXIE GRAND**, SWING AND PROMENADE
- 4 LADIES CHAIN, HEADS PASS THRU, SEPARATE AROUND 1 TO A LINE, PASS THE OCEAN, CENTRES CIRCULATE, LINEAR CYCLE, SLIDE THRU, **DIXIE GRAND**, SWING AND PROMENADE
- 4 LADIES CHAIN ACROSS, HEADS PASS THE OCEAN, EXPLODE THE WAVE, SEPARATE AROUND 1 TO A LINE, PASS THE OCEAN, CENTRES CIRCULATE, EXPLODE **AND** SLIDE THRU, **DIXIE GRAND**, SWING AND PROMENADE
- HEADS SQUARE THRU 4, SWING THRU, SPIN CHAIN THE GEARS, BOYS RUN, FERRIS WHEEL, **DIXIE GRAND**, SWING AND PROMENADE

FINALLY, DON'T FORGET DIXIE STYLE TO A WAVE AT PLUS

- HEADS RIGHT AND LEFT THRU, SAME 4 DIXIE STYLE TO A WAVE, EXTEND, CENTRES START SWING THRU, CHAIN DOWN THE LINE, SPIN THE TOP AND SPREAD, ACEY DEUCEY, RECYCLE, SWING AND PROMENADE
- HEADS RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, EXTEND, LEFT SWING THRU, EXPLODE THE WAVE, PARTNER TRADE **AND** ROLL, PASS THRU, SWING AND PROMENADE

- HEADS RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, EXTEND, BOYS TRADE, LEFT SWING THRU, GIRLS CIRCULATE, LEFT SWING THRU (AGAIN), EXPLODE THE WAVE, SWING AND PROMENADE
- HEADS SQUARE THRU, TOUCH $\frac{1}{4}$, FOLLOW YOUR NEIGHBOUR **AND** SPREAD, FAN THE TOP, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, SWING THRU, GIRLS TRADE, GIRLS RUN, PROMENADE
- HEADS SQUARE THRU 4, TOUCH $\frac{1}{4}$, FOLLOW YOUR NEIGHBOR **AND** SPREAD, FAN THE TOP, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, TRADE THE WAVE, SWING, PROMENADE
- HEADS SQUARE THRU 4, SINGLE CIRCLE TO A WAVE, FAN THE TOP (GIRLS MOVE UP), TURN THRU AND COURTESY TURN, DIXIE STYLE TO A WAVE, (BOYS START) SWING THRU, CHAIN DOWN THE LINE, KEEP HER PROMENADE HOME
- HEADS SQUARE THRU 4, TOUCH $\frac{1}{4}$, SCOOT BACK, BOYS RUN RIGHT, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, FAN THE TOP, LEFT SQUARE THRU 3, SWING AND PROMENADE
- HEADS LEAD RIGHT, VEER LEFT, FAN THE TOP, WHEEL AND DEAL, REVERSE FLUTTERWHEEL, DIXIE STYLE TO A WAVE, BOYS CIRCULATE, LEFT SWING THRU, GIRLS RUN LEFT, PROMENADE
- HEADS SQUARE THRU 4, TOUCH $\frac{1}{4}$, FOLLOW YOUR NEIGHBOUR **AND** SPREAD, EXPLODE AND RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, BOYS TRADE, BOYS RUN - AND $\frac{1}{2}$ SASHAY, PROMENADE
- HEADS PASS THE OCEAN, PING PONG CIRCULATE, EXTEND, LINEAR CYCLE, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, TRADE THE WAVE, LADIES TRADE, SWING AND PROMENADE
- HEADS TURN THRU, SEPARATE AROUND 1 TO A LINE, FORWARD **AND** BACK (OPTIONAL) RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, TRADE THE WAVE, BOX THE GNAT, FAN THE TOP, EXPLODE **AND** BOX THE GNAT, SWING AND PROMENADE

Three Types of Calls and their Combinations

by Paul Adams

Paul Adams is a very well-known Caller from the Ottawa, Canada Area. Paul is a master of taking complex concepts like “choreographic flow and management” and them down into simple perspectives that not only makes new caller’s think, but also makes them aware of how to achieve smooth dancing; add simple variety into choreographic flows; how to be selective on the “types of movements” used and also understanding what those movements do. Paul’s article is as follows:

I have come to the conclusion that there are only three types of Calls. They are Walking Calls, Turning Calls and Sliding Calls, (plus the combination of these Calls).

- Examples of Walking Calls are: Circle Left and Right, Right and Left Grand, Circulates, and Promenades, etc.
- Examples of Turning Calls are: Swing, Allemande and Arm Turns, Swing Thru, Spin Chain Thru, etc.
- Examples of Sliding Calls are: Half Sashay, Centres In, Split Two, etc.
- Examples of a Combination of Walking and Turning Calls are: Right and Left Thru, Ladies Chain, Pass the Ocean, etc.
- Examples of Walking and Sliding Calls are: DosaDo, Walk and Dodge, Separate Around One to A Line, Ladies Centre Men Sashay, etc.
- Examples of Turning and Sliding Calls are: Runs, Slide Thru, Anything and Spread, etc.

Why is this important? It is important that we keep these types of Calls in mind when we are creating Choreography, because you **must use all the different types in order to create a smooth flowing dance**, not too much of any one type such as Turning Calls will have a screw-nail effect on the dancers, Walking too much becomes boring, and so on.

Good Luck

NON DESTRUCTIVE TESTING by Don Beck

When a caller sizes up a floor of dancers to see what kind of material he can call, he should not do so in a manner that makes the dancers fail. Here are some thoughts on how to do that originally written in 1999 for the Call Sheet Magazine.

When calling for a group of dancers for the first time, it's nice to be able to "call what they are dancing." Through the communications aid that Callerlab has provided us, namely the program lists, we should quickly be able to establish which calls the dancers have heard of and which they haven't. For example, you would not expect the dancers at a Mainstream dance to be able to do a Ping Pong Circulate, even from standard formations and arrangements. What we cannot tell, however, is how well they can dance the calls that they do know.

You may ask, "Why should we care?" Well, because dancer success rate depends on caring. Just sticking to the list isn't enough. Even with well timed, good flowing material, some groups of dancers may not be able to dance.

Hopefully, if an experienced caller started his/her dance with a sequence that was too difficult for the dancers, s/he could quickly adjust his/her material to get people dancing again, **BUT** the damage has already been done. Reactions of dancers who break down immediately are varied, but they include; "this caller calls too hard, I can't dance to him, I'm not going to have a good time, I don't like him;" or "I'm not a good enough dancer, I'm embarrassed (and don't like to be), I'm not going to have a good time" etc. Either way, you as a caller come out smelling like something other than a rose.

One alternative is to stick to very easy sequences, but with all but the newest dancers, this won't win you any fans either. A better approach is to find out how well the dancers can dance without losing them in the process.

When I started calling, fellow callers explained that I should test the dancers' abilities by using sequences that got progressively harder and note where they broke down. An example that I remember was to call Heads Square Thru, Square Thru with the outsides, Bend the Line, Square Thru, Centres Square Thru, etc. The problem with this approach is that if you succeed at increasing the difficulty to the point where the dancers break down, the dancers have broken down!

In engineering, they call this destructive testing, namely finding out where something will fail by stressing it until it does fail. There is also a method called non-destructive testing. In this method, you stress something only to a point where it can still recover, but observe how it reacts under these conditions. This method can also be adapted to calling and it is what we are going to look at now. We want to test the dancers to find out how well they can handle material in a way that will

allow them to keep dancing.

Here are some ways that this can be done:

From two-faced lines with normal couples, call Couples Circulate, Bend the Line and watch how it is danced. After the Couples Circulate, good dancers will end in two-faced lines. Less experienced dancers will have a two-faced line but have a large gap between the two couples. Still weaker dancers will end with T-Bone couples, i.e. the couples going across the square will automatically bend the line, before being told to. The beauty of this sequence is that no matter what the dancers do, after the bend the line, the dancers will all be successful, and without their knowing it, you will have a better feel for how well they dance.

Another sequence that is revealing is to call Four Ladies Chain, Four Ladies Chain, Four Women Fold, Star Thru, Promenade Home. Good dancers will end the Women Fold with the women's backs to the centre of the square, and then the Star Thru sets everyone up for a promenade. Weaker dancers will most likely dance the Fold by having the men and women turn to face each other. The Star Thru then leaves them facing out of the square, but they can still figure out which way to go on the promenade.

Here is another example you can use. Call Heads Star Thru, Pass Thru, Swing Thru, Men Run, or anything else you want that will get you to the same setup. Then call the following get-out: Couples Circulate, Women Trade, Women Run (or Women Fold), Allemande Left. With weaker dancers, the Women Run is frequently danced with the women sneaking behind the men (or the Fold again being danced with the man and the women just turning toward each other.) In either case, the Allemande Left will be successful because the corner pairs are the only ones near each other. Even though they are successful, no matter how they dance the sequence, watching how they dance it can tell a caller how much variety they can handle.

Here's one more example of a win-by-doing-it-right or win-by-doing-it-wrong sequence. From a normal eight chain thru formation, call Pass Thru and then have the centres do several calls, and eventually have the others do a California Twirl. Less experienced dancers will get nervous if they are left facing out and will automatically California Twirl. Even if they face back in before you call it, they will get through the sequence, but you will learn something about their abilities.

Once you have evaluated the degree of difficulty that dancers can handle, then you have the even harder job of adjusting the level of difficulty to just below the breakdown level of the dancers. That unfortunately, is beyond the scope of this article, but just getting this far will make your dancers have a better time. Give it a try.

Mel's Meanderings



½ SASHAYED OR REVERSED – JUST WHAT IS A REVERSED CALL?

by Mel Wilkerson

We use Reverse Flutterwheel, Reverse Wheel Around, Reverse Half Sashay, even Reverse Dixie Style at basic and mainstream – sometimes with explanation and sometimes without. In parts of Australia these are common things at mainstream. Reverse ½ Sashay, and Reverse Dixie Style are often called cold in many clubs. In Europe, when I started dancing, they were common, and many callers that I correspond with say the Reversed Movements, Dixie Style, ½ Sashay, Wheel Around, Flutterwheel, and rollaway are generally part of the mainstream standard – albeit with a couple of helper words.

Recently I have read many comments on “REVERSE” being a concept move for advanced only as that is where it gets defined with the changing of the belle and beaux as well as the direction (clockwise or counter clockwise, depending on the call, **AND** right or left.)

That prompted me to dig deeper into the question and pick apart the definitions and concepts from Basic through advanced just to see what was what.

The first thing to note, and I will discuss this later – is that a half sashayed right and left thru is not, **I REPEAT NOT!** A reversed movement.

Let's take a quick peek through the definitions starting with Basic and mainstream. The word reverse (or reversed) is used 25 times in the entire document. The key highlights for the discussion are however below:

Once again I stress - : using “REVERSE MOVEMENTS” - **A reverse movement is not a gender based thing; it is a position based movement. A ½ sashayed courtesy turn or a ½ sashayed right and left thru is not, NOR EVER HAS BEEN, a “reverse movement”**

Mainstream

Defined at mainstream – reverse flow movements are introduced and there are many examples. A few uses are listed below:

- From Page 4: The Ocean Wave Rule also applies to calls that normally start from Facing Couples when the dancers are in a Left Hand Ocean Wave. In these cases, the caller must direct a left hand call (e.g., Left Square Thru).

See "Additional Detail: Commands: Extensions like Reverse Wheel Around".

- Movement 1 – circle left - Reverse, and Circle Right the other way back
- Page 16 in the promenade - The previous call can blend into Promenade. For example, from Facing Lines, Reverse Flutterwheel, Promenade Home. See "Part 4: Additional Detail: Blending one call into another".
- Veer left and right – Reverse Flutter Wheel and Sweep 1/4; Veer Right
- Movement 31 Wheel around - The variation of this call in which dancers turn in the other direction is called Reverse Wheel Around. See "Additional Detail: Commands: Extensions like Reverse Wheel Around".
- 47. *Flutterwheel / Reverse Flutterwheel (defined in definition)

The important one to note however is on page 61 which reads:

Reverse - A prefix to a call that generally instructs dancers to interchange the directions of clockwise and counterclockwise (**and also right and left**) throughout the call. See Additional Details: Commands: Extensions like Reverse Wheel Around.

- This means that the call must be conducive to both a direction change and a right and left change in order to be an effective and proper reverse use. A movement like Ferris Wheel from a left hand two face line is a Ferris Wheel – it is not a “Reverse Ferris Wheel” and so forth.
- Also a Recycle from a left hand wave, right hand wave with the girls leading is not a Reverse Recycle. The Reverse Recycle is defined as from facing couples only and is only used once in the advanced level.

Plus

Interestingly - the word REVERSE is not even used once in the Plus definitions or additional material.

Advanced

At Advanced Reverse is defined in explanation as:

Reverse: The modifier "Reverse" applies to certain calls and interchanges Beau and Belle and the directions of clockwise and counter clockwise (and also right and left). At Advanced, dancers are expected to apply Reverse to the calls listed below, and other applications of Reverse should be workshopped or avoided.

- a) Rollaway
- b) Half Sashay
- c) Wheel Around
- d) Courtesy Turn
- e) Flutterwheel
- f) Dixie Style to an Ocean Wave

- g) Circle to a Line
- h) Single Circle to a Wave
- i) Swap Around
- j) Recycle (from Facing Couples)

WHAT DOES IT MEAN?

Because only reverse wheel around and reverse flutter wheel have definitions or specific mention in mainstream and no reverse movements are mentioned in plus, does that mean we are not allowed to use reverse movements at all other than:

- Reverse Flutterwheel
- Reverse Wheel around
- Reverse back the other way on a circle left?

The answer is no, it does not. It does mean however that if you are going to use reverse movements, like rollaway, ½ sashay or Dixie style, you need to utilise common sense by:

- Introducing the call
- Workshopping or walk thru
- Key word qualifiers (directional cues)

This needs to be done at the start of the tip (bracket), dance or workshop, until the dancers are comfortable and the movement idea is understood. This process needs to be carried through to the plus level. At advanced, specific “REVERSE” movements are expected to be known but those not on the specific list should also follow THE COMMON SENSE GUIDELINE above.

To fully understand this, you must look at the movements I will put the list down again but this time with the application qualifiers for the appropriate levels. It is much easier then to understand where and when the modifiers can apply.

- a) **Reverse Rollaway** – introduced in basic/Mainstream but used as a gimmick thing – becomes part of normal dancing at plus but still clarified as who rolls – at advanced reverse rollaway is a belle beaux concept and should not need further clarification
- b) **Reverse Half Sashay** – at basic and mainstream it is clarified with directional modifier he goes in front, she goes in front, or left hand dancer in front. (**Note:** who goes behind is also frequently used as another option.) It **should** always be qualified. At plus it is clarified periodically - usually when first used in the evening, or the tip, for each left hand dancer hand in front but then can be used without prompting unless necessary. It is expected to be as known at Advanced

c) **Reverse Wheel Around**. At Basic and Mainstream it is part of the dancing extension and is clarified when first used in an evening to refresh. At Plus and above it is part of the program of all levels.

d) **Reverse Courtesy Turn** – it must be noted that a **reverse courtesy turn is NOT a ½ sashayed courtesy turn** – the body flow is different. The right hand dancer turns the left hand dancer and the turn is to the right not the left. If this was danced as a standard couple the girl would turn the boy with a right hand flow. A half sashayed courtesy turn is where the issue arises most frequently – the use of the ½ sashayed courtesy turn is not acceptable at basic or mainstream as specified in the definition *Starting formation: a Couple (at Basic and Mainstream, a Normal Couple only), or a man and a woman who are facing.*

- That said is frequently used as a gimmick but must have the qualifier of “who turns who” or she turns he. It is A GIMMICK, AND SHOULD NOT BE USED AS PART OF STANDARD CHOREOGRAPHY AT BASIC AND MAINSTREAM.

At Plus the reverse courtesy turn may be introduced but will always be qualified with the indication of who is turning who. Example from a standard couple:

- Pass thru – reverse courtesy turn (she turns him right).
- Boys lead in left turn thru girls reverse courtesy turn your partner

At Advanced this should be pretty standard however; I can pretty much let you know that most people think a half sashayed right and left thru or the belle beaux courtesy turn is the same as a reverse courtesy turn. It is not.

e) **Reverse Flutterwheel** - this is defined at Basic and Mainstream and is used the same at all levels.

f) **Reverse Dixie Style to an Ocean Wave** – this is introduced as extension material at Mainstream. It should always be qualified with the boys/girls/ or “Who’s on the left?” qualifier when used. At Plus it is qualified when first used in a tip or if your dancers are well versed, when first used in the evening. AT ADVANCED, it would be considered standard

g) **Reverse Circle to a Line** – This could be introduced following the theme at Basic and Mainstream however I have never seen it. Nor have I seen it at Plus. If it were to be used at levels lower than advanced, it would need to have the qualifier as to direction, the break and the twirl (or slide). I personally do not like it at any level lower than advanced and will always qualify it at

advanced.

- h) **Reverse Single Circle to a Wave** – This is not used at Basic and Mainstream as it is a Plus movement. It is qualified at Plus when used but it can be used at Advanced as a standard. It is recommended to give helper words the first time used.
- i) **Reverse Swap Around** – This is not used at Basic, Mainstream or Plus. It does not need qualification at Advanced as the action is defined in the definition the same as reverse Flutterwheel is defined in the definition at basic/mainstream
- j) **Reverse Recycle (from Facing Couples)** – this is not used at basic or mainstream, plus or A1 as prohibited by the definition starting formations.
- The movement recycle from facing couples is introduced as A2 specifically and used there and above. Most callers if using a Reverse Recycle from facing couples will qualify with a direction change and flow indicator until the dancers are comfortable with it.
 - For those of you that do not call advanced, the recycle from facing couples **IS NOT** just stepping to a right or left hand wave and doing a normal recycle. It is further defined as recycle from waves being one movement as already known, and recycle from facing couples is a completely separate movement. - - Recycle Timing: 6 From facing couples only: The beaus (left hand dancer) step forward until they are side-by-side, while doing a U-Turn Back, turning toward each other. Meanwhile, the belles Veer Left and join right hands with the original beaus. Ends in a right-hand wave; the beaus finish as centres of the wave, and the belles finish as ends.

Comment: All other uses of reversed movements must be clarified as to body flow and who is doing what. I do not dance or call challenge so input from challenge dancers and calles would be greatly appreciated. Any comments or notes on the subject can be published in follow on articles to this one.

Please submit to:

- Mel Wilkerson wilkerso@bigpond.net.au or
- to the Editor Barry Wonson bjwonson@gmail.com

CLASS TIME By Barry Wonson

Just thoughts:

Remember, the most important aspect is that the newbies **must** have a good time.

Use mixers - show that no embarrassment at lack of knowledge or dancing skills is necessary. They provide variety, interest, entertainment, fun, and set the tone for enjoyment.

Avoid the 'school teacher' appearance in teaching. We do teach, but newbies are not interested in coming to school, they have attended with the idea of having a good time. We need to avoid any notion or appearance of work.

Must appear to be fun. In our total presentation, the music needs to have the element of 'joy' in it; likewise we as the conduit must present in such a manner as to not show callers as 'drill sergeants'.

Night must be programmed very carefully. Start with good mixer like ' Jiffy Mixer. It is simple, easy to follow, changes partners (shows friendliness and support), the music has a pronounced beat, and it has an action that is repetitive but not boring, contagious, involvement. A good mixer can give the preliminary concepts of moving to the beat of the music without having to stress it to the dancers. It will also accustom newbies to sound of your voice. Good programming builds an atmosphere based on the feeling of fun and friendliness and settles nervous nellys. Don't be afraid to do it twice. It also sets in motion the idea of 'listening' - 'learning to listen' is most essential element that sets SD apart as a unique activity

For starting SD bracket. Remember, that we know SD is fun, newbies do not. It is up to caller to prove it to them.

Use the "CALL / TEACH" method. Use plain conversational language in simply instructing the dancers as to what you want them to do while the music is playing at a lower volume in background. The "Call / Teach" method comes with practice. The only actual instructions I give without music are simple Partner/Corner/home concepts. Use humour to make ideas even more memorable. "Fellas, your Partner is on your right, have a good look at her. Gaze into her beautiful eyes are say something romantic" or, "your corner is on the Left Fellas, take a good look at her, think of her as your mother-in-law, that way you will never forget her" or something along these lines. Get them to smile.

I use the "Call / Teach" method for entire first night. No walk-thrus, no show-and-dos. They have come along to enjoy themselves, let them feel the beat and dance to the rhythm.

Spread mixers thru night. GKW and Patty Cake Polka are great choices.

Good music is the cornerstone of our sales presentation. Easy relaxed style, based on use of regular conversational English, with humour attached.

REMINDE YOURSELF OF THE **K.I.S.S.** PRINCIPLE - (KEEP IT SIMPLE STUPID). Don't overload them with lots of stuff. Simple calls that are logical in use and names, with good flow and danceability. The **MIACAP** principle is not involved here. For those of you that are unfamiliar with the concept it means - **Make It As Complicated As Possible**. MIACAP can be left for the committees. The newbies came to dance and have fun.



IF (author unknown)

IF you can straighten out the square, when all the rest are lost,
IF you can dance with duffers, and never count the cost,
IF you can do A Bend the Line, while another four Square Thru,
IF you can still enjoy the dance, and they enjoy it too,
IF you can always wear a smile upon that shining face,
IF you can swing your partner with gentleness and grace,
IF you can dance with strangers, and make them glad they came,
IF you can meet with multitudes, and not forget a name
IF you can go to any dance, and willingly pay each dollar,
 No matter the name or fame, of the individual caller,
IF you have your square break down, upon a simple call,
 And never get uptight, and still can have a ball,
IF you can walk thru a figure, that you have known for years,
 And you never get frustrated, or yet reduced to tears,
IF you can listen to the calls,, and never lose your cool,
IF you can mess the whole square up and never feel a fool,
IF you can guide a dancer, who feels a bit unsure,
 And then can watch them make mistakes, with thoughts that are still pure,
IF you can come each night to dance, and never rig a square,
IF you can dance with one and all, My Goodness you are rare,
IF you can do all of the above, I'll tell you what to do,
WE NEED LOTS MORE, JUST LIKE YOU!

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).

- "Let a smile be your umbrella and you will end up with a face full of rain" - **Nev McLachlan**
- "If you talk to a man about himself, he will listen for hours" - **Janet Cook**
- "the fastest way to a man's heart is straight thru the chest with a 12 inch knife" - **Helen Hodalj**
- "you live and learn, well, at any rate you live" - **Ed Foote**
- "Noel Coward said 'work is much more fun than fun' I wonder if he ever had to clean out a toilet at a retirement home" - **Grag Fawell**
- "The formula for success is 'rise early, work hard, win lotto" - **Jet Roberts**
- "if you think that your boss is stupid, then just remember that you would not have a job if he was any smarter" - **Graham Elliott**
- "Spare no expense to save money" - **Jim Brooks**
- "A committee can make a decision that is dumber than any of its members" - **Howard Cockburn**
- "Public servants write memoranda (1) because they appear to be busy when they are writing and (2) because the memos, once written are immediately proof positive that they were busy" - **Jeffrey Garbutt**
- "If we keep on doing what we're doing, we're gonna keep on getting what we're getting"- **Steve Turner**
- "Whether you think you can or think you can't, you are right" - **Gary Carpenter**
- "The perfect bureaucrat is the person who manages to make no decisions and escape all responsibility"- **Matthew Mills**
- "God cannot change the past, only historians can do that" - **Kevin Kelly**
- "If you wanted it yesterday, why didn't you wait until tomorrow to order?" - **Bob Shiver at A&S Records**

MOVIN' DOWN THE MAINSTREAM

This month we feature some short "Resolve To Home" modules with some 'left hand' ideas.

ZERO BOX (Exact): TURN THRU, CENTRES LEFT TURN THRU, CENTRES IN, CAST OFF 5/8: BOW TO PARTNER

ZERO BOX (exact): TOUCH 1/4, WALK AND DODGE, PARTNER TRADE, REVERSE FLUTTERWHEEL, DIXIE STYLE TO A WAVE, (CENTRES START) SWING THRU, LEFT SCOOTBACK, ALLEMANDE LEFT, BOW TO PARTNER.

ZERO BOX (exact): TOUCH 1/4, WALK AND DODGE, PARTNER TRADE, REVERSE THE FLUTTER, DIXIE STYLE TO A WAVE, BALANCE, (Left) SPIN CHAIN THRU, (*) MEN CIRCULATE, LEFT SINGLE HINGE, WALK AND DODGE, CENTRES PARTNER TRADE, THEN REVERSE THE FLUTTER, DIXIE STYLE TO A WAVE, ENDS U TURN BACK, PASS THRU, CENTRES SLIP THE CLUTCH, ALLEMANDE LEFT.

Or from (*) LADIES TRADE AND RUN, PROMENADE.

ZERO LINE (Exact): PASS THE OCEAN, SWING THRU, MEN RUN, TAG THE LINE - RIGHT, MEN RUN, (Left) SPIN CHAIN THRU, MEN SCOOTBACK, ALLEMANDE LEFT, BOW TO PARTNER.

ZERO LINE (Exact) RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, MEN SCOOTBACK, MEN TRADE, LEFT SWING THRU, MEN CIRCULATE, LADIES TRADE, LEFT SWING THRU ALLEMANDE LEFT, BOW TO PARTNER.

POSITIVE PLUS

Some left hand stuff in this one - **ZERO LINE: (exact)** LEFT TOUCH 1/4, COORDINATE, COUPLES CIRCULATE, CROSSFIRE, CENTRES SINGLE HINGE, CENTRES TRADE THE WAVE AND SPIN THE TOP, OUTSIDE MEN U TURN BACK, CENTRES EXTEND, EXPLODE AND CENTRES PASS THE OCEAN, MEN TRADE, RIGHT AND LEFT GRAND BUT ON THIRD HAND, BOW TO PARTNER.

ZERO LINE (exact): PASS THRU, 3/4 TAG, CENTRES SWING THRU, OTHERS TURN 1/4 RIGHT, FLIP THE DIAMOND, LINEAR CYCLE, CENTRES PASS THE OCEAN, ALL RIGHT AND LEFT GRAND: HOME

THINKING SKILLS (yes even callers have to do it occasionally)

Proactive vs reactive thinking: How to be proactive

A proactive approach focuses on eliminating problems before they have a chance to appear and a reactive approach is based on responding to events after they have happened. The difference between these two approaches is the perspective each one provides in assessing actions and events.



What does it mean to be "proactive", as opposed to "reactive"? And how can we do it? This is what this article is about.

The word "reactive" implies that you don't have the initiative. You let the events set the agenda. You're tossed and turned, so to speak, by the tides of life. If you were a swimmer, then each new wave catches you by surprise. Huffing and puffing, you scramble to react to it in order to just stay afloat.

In contrast, the image we associate with "proactivity" is one of grace under stress. To stay with the previous analogy, let's say you're a swimmer in choppy waters. Now, you look more at ease. It's not just that you anticipate the waves. You're in tune with them. You're not desperately trying to escape them; you're dancing with

them.

It would be great to dance with the rhythm of life, using the ebb and flow of events as a source of energy. But is this only possible to those people who are endowed with a proactive attitude (or, maybe, a “proactive gene”)?

I believe that being proactive is not a mysterious quality that we have, or don't have. It is a way of dealing with things that we can develop and strengthen.

What, then, is this skill?

In a nutshell, being proactive is the same thing as being reactive. The only difference is: you do the reacting ahead of time.

Let's go back to the example of the two swimmers on the choppy seas. The difference between them is:



- the proactive swimmer anticipates that there will be waves, whereas
- the reactive one is painfully surprised by each wave.



The difference is one of perspective. The proactive swimmer sees the big picture: each wave is not an isolated incident, but is part of a pattern. While there is stress in dealing with difficult circumstances, there is a consistency and logic to the environment. There's a degree of predictability.

With this bigger picture in mind, the proactive swimmer is able to adapt to the ups and downs. As he does so, he “learns” the patterns of the waves from inside out, so that his reactions become more and more spontaneous, more and more in tune with the rhythm of the waves.

So, being proactive means being able to anticipate what the future will be and to react accordingly before it actually happens.

What is it that prevents the reactive swimmer from doing so? It could be lack of information. There are plenty of events in life that we simply cannot predict. It could also be lack of intelligence: some people are better than others at thinking in terms of patterns.

But let's assume, for the moment, that our two swimmers have both the same levels of information and intelligence. Then, the difference between them would simply be that the proactive swimmer has enough energy to take in the available information and adapt to it. In contrast, the reactive swimmer is exhausted and overwhelmed (*"Somebody get me out of here, please!"*).

What does this metaphor have to do with understanding how you can be more proactive in your life? Three things:

1. To be proactive, what you have to do is ask yourself what is likely to happen, and react to it before it happens.
2. It takes energy to rise above the difficulties of the moment, to see the big picture and to make the changes you need to make.
3. Sometimes, you may not have that energy. At such times, it serves no purpose to berate yourself for being weak. Think of your "reactivity" as a symptom instead of a failure. You need a break. Take it.

Let's imagine that our exhausted swimmer finds a raft. From this stable vantage point, wouldn't he be better able to see the big picture? After some rest, wouldn't he be better able to deal with the pattern of the waves?

Sometimes, the most proactive thing you can do is take a break. Use this "Time Out" to refocus on what you're doing and how you're doing it.



Proactive change is change that is initiated by an organisation because it is desirable to do so. Reactive change is change initiated in an organisation because it is made necessary by outside forces. For instance, introduction of a new employee benefit scheme is proactive as the management strongly believes that it enhances the satisfaction and motivation of employees. The change would be reactive if the benefit plan was introduced because of demands made by the employees.

Success hinges on your willingness to create a proactive strategy rather than one that is reactive. Preparing for and embracing change keep organizations thriving. You've got to have vision for the future.

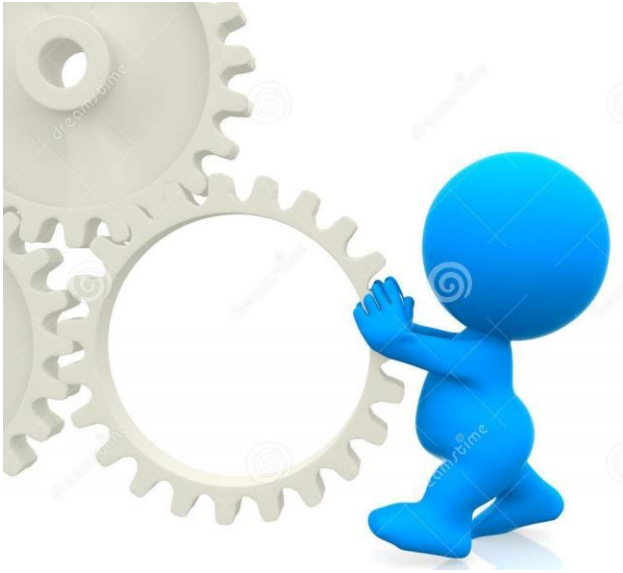
DEFINITIONS *here are some more definitions from the real world that are surprisingly accurate.*

- **abstract art:** A product of the untalented, sold by the unprincipled, to the utterly bewildered.
- **abbacadbra:** the phenomenon whereby an Abba song miraculously appears in every Australian movie.
- **administration:** The art of looking for trouble, finding it whether it exists or not, diagnosing it incorrectly, and applications of the wrong remedy.
- **Adam's Apple:** a protuberance in the throat of man, thoughtfully provided by nature to keep the rope in place.
- **ad nausea:** when watching the football on TV, this is the feeling you get after having seen 27 ads in a row during the half-time break
- **adultery:** doing the right thing with the wrong person.
- **advertising:** Science of arresting human intellect long enough to get money from it.
- **advice:** something we test out on others to see if it really works.
- **alimony:** a system whereby, if two people make a mistake, one of them continues to pay for it.
- **anatomy:** something everybody has, but it looks better on a girl.
- **Aperitif:** dentures.
- **army:** a body of men assembled to rectify the mistakes made by diplomats and politicians.
- **arson:** the friction caused between the fire insurance policy and the mortgage.
- **arsonist:** a man with a burning desire.
- **auditor:** someone who goes around after the battle bayoneting the wounded
- **Australia:** an amalgam of eight states and territories with independent governments, all united by mutual resentment.
- **Australian:** someone who is too drunk to feel his sunburn
- **Australian Novel:** A story in which boy meets girl, boy gets girl, boy goes down to the pub for a drink with his mates and never comes back.
- **autopia:** the sense of joy AND elation when you find a parking space right outside the place you need to go.

All Things Considered.... by Ed Foote

HINTS FOR DANCING: SPIN CHAIN AND EXCHANGE THE GEARS

PROBLEM #1: Most dancers think they know the definition of the call, but they do not.



The true definition says that after the star has turned $\frac{3}{4}$, a center ocean wave is formed and **it is the two centers of this wave that lead everyone out.**

In the majority of cases, this means the point that is facing out after the star has formed is the person who will be leading everyone out. But this is not the definition - it is simply what happens as a result of applying the definition.

What if the caller says to turn the star only $\frac{1}{2}$, or $\frac{1}{4}$, or not to turn the star at all? Those who think the definition says the

outfacing point will always lead out will have no idea what the caller is talking about.

But dancers who understand the definition will have no problem if the caller says to turn the star other than $\frac{3}{4}$. They will simply turn the star the indicated amount, see who is in the center of the ocean wave, and follow that person out.

Remember: After the star is done turning - **THE CENTERS OF THE WAVE WILL LEAD EVERYONE OUT.**

PROBLEM #2: In dancing the call, sometimes the star does not form. Reason: The ends of the two initial waves who turn back do not get into the star. Why? Because they are not thinking. They believe the star will magically form on its own and include them. If the star does not form, the call is dead and the square will break down.

So, once the ends turn back, they must do two things:

1. THEY MUST IMMEDIATELY SLIDE SIDEWAYS TOWARD THE CENTERS. If the ends do not do this, the star will not form and the centers will not wait for them. Unfortunately, many centers are so involved with their own part, they ignore the ends and just take off as though the ends were part of the star. They forget that this is a team game, and that the star is not allowed to turn until all 4 hands are in the star.

2. But the ends have to do more than just move toward the centers. THEY ALSO HAVE TO BEND THE ELBOW OF THE HAND THAT WILL BE FORMING THE STAR. If they do not bend their elbow, they will be too far removed from the star for it to turn efficiently. The star will start to turn, but the points can easily become lost and drift out of the star.

You can always tell the people who do not bend their elbow - they are tipped sideways at a 25 degree angle. If you see this, you know the star is in trouble.

So, there are 3 hints to remember in forming the star:

1. **As soon as the ends turn back, they must slide sideways toward the centers.**
2. **The ends must have their elbow bent in forming the star.**
3. **The centers must wait for the ends to join the star, no matter how long it takes.**

ADDING "ROLL" TO THE CALL. We know that Roll means to turn 1/4 more in the direction you are turning after a call is completed. The problem with Spin Chain AND Exchange the Gears is that at the end of the call people are all over the place; they may complete the call successfully, but they often do not know how they did it. If they are now told to "Roll," they are likely to be drifting around and not know where to go.

Therefore, the solution is not to try and do the Roll by remembering how you completed the call. The solution is to memorize one simple thing that will guarantee you will be in the correct ending position for the Roll.

RULE FOR ROLL ON THIS CALL: Do the full call in the normal way. **WHEN YOU ARE DONE, FACE THE PERSON BESIDE YOU IN THE OCEAN WAVE.** Ending formation is an 8 chain thru. Be sure to look for this and take hands with the person beside you.

- (SS) HEADS 1/2 SQUARE THRU, TOUCH 1/4, SPLIT CIRCULATE, BOYS FOLD, DOUBLE PASS THRU, PEEL OFF, BOYS ROLL, GIRLS LOAD THE BOAT, BOYS SWING THRU, EXTEND, **SPIN CHAIN AND EXCHANGE THE GEARS AND ROLL,** ALLEMANDE LEFT
- (ZL) PASS THRU, ENDS CROSS FOLD, BOYS PASS THRU, EVERYBODY TRADE & ROLL, PASS THRU, WHEEL & DEAL, GIRLS SWEEP 1/4, GIRLS PASS THE OCEAN, EXTEND, **SPIN CHAIN AND EXCHANGE THE GEARS AND ROLL,** RIGHT AND LEFT GRAND

CHOREO CORNER : ADVANCED

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

- HEADS PASS THE OCEAN, SWING THRU, EXTEND, SWING THRU, MEN SWING THRU, LADIES TRN 1/4 RIGHT, CENTRE MEN TRADE, FLIP THE DIAMOND, MEN RUN, ALL 1/2 CROSS-OVER CIRCULATE, 1/4 IN: *HOME*
- HEADS TOUCH 1/4 AND CROSS, (SAME 4) RIGHT ROLL TO A WAVE, CHAIN REACTION, RIGHT AND LEFT GRAND
- HEADS SQUARE CHAIN THRU, ALL SQUARE CHAIN THRU, EXPLODE THE LINE, TAG THE LINE, PARTNER HINGE, TRIPLE TRADE, GRAND SWING THRU, SINGLE HINGE, RIGHT ROLL TO A WAVE, RIGHT AND LEFT GRAND
- HEADS RIGHT & LEFT THRU & 1/4 MORE, GIRLS PASS THRU, ALL 6X2 ACEY DEUCEY, GIRLS PASS THRU (AGAIN), EVERYBODY PARTNER TRADE, BOYS PASS THRU, 6X2 ACEY DEUCEY, BOYS PASS THRU (AGAIN), CENTER LINE MIX, OTHERS 1/4 IN, CENTERS BEND THE LINE, ALL LOAD THE BOAT, ALLEMANDE LEFT
- HEADS PASS THE OCEAN, CHAIN REACTION, GIRLS TURN BACK, COUPLES CIRCULATE, CAST A SHADOW, RIGHT AND LEFT GRAND
- HEADS WHEEL THRU, VEER LEFT, CROSSOVER CIRCULATE, MINI BUSY, VERY CENTER GIRLS TRADE, SCOOT CHAIN THRU, SPIN THE WINDMILL, LEFT, SWITCH TO AN HOURGLASS, HOURGLASS CIRCULATE, 6 BY 2 ACEY DEUCEY, FLIP THE HOURGLASS, 1/2 CIRCULATE, ALLEMANDE LEFT
- HEADS PASS THE OCEAN, EXTEND, GIRLS LEFT 1/4 THRU, DIAMOND CHAIN THRU, SPIN CHAIN & EXCHANGE THE GEARS, LEFT 1/4 THRU, IN ROLL CIRCULATE, ALLEMANDE LEFT
- HEADS STAR THRU, DOUBLE PASS THRU, ZIG ZIG, MINI BUSY **AND** GIRLS ROLL, DIAMOND CHAIN THRU, EXPLODE THE WAVE, EXPLODE THE LINE, BELLES TRADE, 3/4 THRU, RECYCLE, SPIN CHAIN & EXCHANGE THE GEARS DON'T TURN THE STARS*, EXTEND, RIGHT AND LEFT GRAND

* Read Ed Foote's article on spin chain and exchange the gears regarding not turning the stars.

THOROUGHLY PLUSSED

More interesting modules that can be used as 'Tip Starters'. These use choreography that is a tad more challenging.

- HEADS TOUCH 1/4 AND SPREAD, SIDES PASS THE OCEAN, FLIP THE DIAMOND, RECYCLE **BUT SIDES ROLL**, HEADS LEFT TOUCH 1/4 AND EXTEND, TRADE THE WAVE **AND SIDES ROLL**, HEADS EXTEND, SWING THRU, LADIES TRADE, SIDES SLIDE THRU, PING PONG CIRCULATE, CENTRES LINEAR CYCLE: **HOME**
- SIDES FACE AND TOUCH 1/4, HEADS SWING THRU, SIDES SINGLE HINGE, EACH SIDE THE LADIES TRADE, GRAND SWING THRU, EACH WAVE **TRADE THE WAVE 1 AND 1/2**, ACEY DEUCY, MEN TRADE, MEN RUN, COUPLES CIRCULATE 1/2, BEND: **HOME**.
- HEADS SLIDE THRU, DOUBLE PASS THRU, LEADS PEEL OFF, OTHERS U TURN BACK AND SPIN THE TOP, THEN SQUARE THRU 3/4, OTHERS STAR THRU, CALIFORNIA TWIRL, SWING THRU, (take small steps and) RIGHT AND LEFT GRAND: **HOME**
- HEADS TOUCH 1/4 and SPREAD, SIDES PASS THE OCEAN, FLIP THE DIAMOND, LINEAR CYCLE, PASS THE OCEAN, FAN THE TOP, MEN FAN THE TOP, CENTRE 4: FLIP THE DIAMOND, CENTRE LADIES TRADE, CENTRE 4: FLIP THE DIAMOND, RIGHT AND LEFT GRAND: **HOME**
- HEADS PASS THE OCEAN, SPIN THE TOP, SIDES SEPARATE **AND** TOUCH 1/4, MEN PASS THRU, CENTRES CROSSFIRE, ALL PEEL OFF **AND** ENDS ROLL, CENTRES PASS THRU AND U TURN BACK, THEN TOUCH 1/4, WALK AND DODGE, RIGHT AND LEFT GRAND: **HOME**

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

Well, that brings us to the end of another big issue....lots of interesting ideas for everyone to peruse.

I noted in my opening comments about Sue's dad who unfortunately passed away on Saturday night (15th July). Sue and brother, Peter Humphries, were with him at the time. The funeral is at Gateway Funerals in Chelsea Heights on 25th July at 2.30pm.

In coming issues we will have articles on presentation, articles for new and newer callers, and many other topics that affect us all, plus more choreography, and hopefully, an occasional dash of humour.

We have been sending this magazine out each month as a .pdf file. Some have asked if they could have it as a MS Word document in order to transfer the choreography to their laptop calling programs. This does not present any problems, just let me know.

We are currently working on a website for this newsletter. Jaden Frigo in Melbourne has kindly offered to put this in motion for us. With a website, it is hoped that we can make access even easier and more accessible.

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. We welcome submissions for publication. Comments, critiques, new ideas and choreography is always welcome.

Best wishes
Barry



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

**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)

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

.....
To SUE WONSON

PO Box 1819 Wollongong 2500

Email: bjwonson@gmail.com

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

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

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

Contact Address.....

.....Postcode.....

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

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.



EXPERIENCED AND NEW SQUAREDANCE CALLERS ONE DAY WORKSHOP

TOM DAVIS – INSTRUCTOR

AUGUST 12th 2017



Fishers United Methodist Church Fellowship Hall
9690 E. 116th St. Fishers, Indiana 46037

10:00 a.m. – 12:00 – Morning Session, 12:00p.m – 1:30 p.m. -Lunch

1:30p.m. – 5:00p.m. – Afternoon Session, 5:00p.m. – 7:00p.m. - Dinner Break

7:00p.m. – 9:30p.m. – Evening Session

Cost for Entire Workshop \$40.00 per Person

Must sign-up before July 29th

Registration

Name		Partner	
Address			
Telephone		Mobile	
E-Mail:			

Return To: CR Boyd, 1315 N Depot St. Brazil, IN. 47834

Contact: Delda McHugh – Cell – 419.234.5940 Email – deldamchugh@hotmail.com

HOTELS IN FISHERS, INDIANA

Baymount Inn and Suites	9790 N by Northeast Blvd, Fishers, IN 46037	317-578-2000
Holiday Inn Express Fishers	9791 N by Northeast Blvd, Fishers, IN 46037	317-558-4100
AmericInn Hotel & Suites Indianapolis Northeast	9780 N by Northeast Blvd, Fishers, In 46037	800-634-3444
Hilton Garden Inn Indianapolis Northeast/Fishers	9785 N by Northeast Blvd, Fishers, IN 46037	317-577-5900

