

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

JUNE 2017

DATES to REMEMBER for 2017

19-23 June 2017	North Coast Caller's School – CASINO NSW
29th July 2017	Dinner Dance with Steve Turner
28-30th 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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WELCOME

It just seems like only a few weeks ago that we began a new year. Now we find that year is nearly half over. When I talk to my daughters, they tell me that time seems to drag for them. They are always in a rush to get somewhere, to see a movie, or they can't wait for the next season of Game of Thrones, etc. I guess that it is just an age thing. The young have so much life ahead of them, whereas those of us in the opposite category have so much of our life that is behind us. Oh well, I guess that's the way it goes!

This month's issue presents lots of material and articles aimed at callers for all knowledge and experience levels. I was talking to Mel Wilkerson a few weeks ago about some of the choreography that was used at the Convention in Bendigo which produced some challenges within the Mainstream Program. In his usual fashion, Mel jumped straight in and has come up with a major feature on the use (and abuse) of TRADE BY. I am always amazed at Mel's ability to take a simple idea and flesh it out in a very short time. Mel has also come up with an article for the newer callers; mind you many more experienced callers can also benefit from his insights.

We also have the first of a number of articles written over the years by Jim Mayo. This one on Timing was penned by Jim back in 1972. I have had the pleasure of Jim's company a number of times over the years. He is one of the most respected Caller Coaches within Callerlab. While he has now retired from active calling, he still keeps his hand in whenever he has the opportunity. I know that everyone will enjoy the articles and ideas that Jim will be presenting in future issues.

As usual I have come up a number of more 'entertaining' pages...some more quotes from well-known callers, some fun definitions, a little bit of poetry and a full blown article on how to be the best known caller and dancer in town.

On a more commercial note, I have a new Hoedown being released shortly through Bob Shiver's AANDS Records. This particular one is called "**HOGAN, HILTS & THE DUKE**". The music is a combination of 3 different themes; Hogan's Heroes, The Great Escape March, and The Green Berets. The music will have 3 separate versions from a standard 4 minute one to a longer 7 minute version. Coupled with this hoedown music is a second patter called "RIPPER HOEDOWN". It uses part of a disco version done by Jeff for Rip Rip Woodchip SC. Both patter records will also have plus level vocals.

Bob Shiver publishes a regular newsletter that goes out each issue to over 700 callers worldwide. It notes lots of the new releases, with links to many music sample files. This is worthwhile for all callers. You can subscribe by contacting Bob at:

bob@asrecords.com

I have only just realized that it is now a year since I first began this newsletter, originally as a part of the caller education program run by SARDANSW. We started out with just our local members, and then expanded with many other Australian callers coming on board. Via some of our friends noting this newsletter on Facebook, we gained subscribers from other countries. This has now expanded to the point where we have

subscribers in just about every country where we have Square Dancing. While initially it was just me jotting down my own ideas, it was only a very short time until Mel Wilkerson came on board, then Ed Foote joined us for a regular column, and now Jim Mayo with some of the many articles he has written over the years. WE are always looking for new ideas, articles, choreography, etc. , so please feel free to send anything in that you feel may interest others,

Cheers

Barry

Australian Callers Federation Updates

BADGES:

Badges are available for all Australian Callers Federation members. The badge cost is \$12.00 (includes postage) and can be ordered thru your State Coordinator. A new bulk order is underway at the moment so order as soon as possible.

HAPPENINGS:

The ACF Board has regular discussions via email on a wide variety of subjects that affect all aspects of our activity in Australia. Since arriving back from the Convention at Bendigo, the Board has finalized 4 separate topics. Some of these are just to do with housekeeping, but there are a number set for future discussion that will have an impact on all callers. Among these are the ever-present "Assessments" that are done by the Board each Convention, and also the AGM for all callers at each Convention.

Assessments affect everyone, as it is via these that each Convention Programmer can place callers within the calling program. If any ACF member wishes to have his assessment reviewed, that option is always open: just contact your State Coordinator and he can organize for a re-assessment to take place.

STATE ACF COORDINATORS:

STATE	Coordinator	STATE	Coordinator
NSW	Barry Wonson	QUEENSLAND	Gary Petersen
TASMANIA	Frank Matthews	VICTORIA	Howard Cockburn
SOUTH AUSTRALIA	Jeff Seidel	ACT	Alannah Smith
WEST AUSTRALIA	Jim Buckingham		

An Annual General Meeting (AGM) is held at each National Convention. This meeting is for ALL CALLERS and not just ACG Members. While we do have a

reasonable attendance, we would like to see a lot more each time. We are always looking at ways to make the meeting a more worthwhile opportunity for all callers. In the future we hope to present more than just a meeting where we listen to a lot of reports. It is hoped that we will be able to present sessions that are topical, entertaining, educational and interesting. This of course, is a work in progress, and will be a discussion topic (along with lots of others) over the next 12 months (I hear groans from the Board members).

The ACF is there to represent all Australian Callers. All input is important. If you have a topic that you would like to present, a question that you would like answered, or a point you would like to raise, you can contact your State Coordinator, or go directly to the Chairman.

The new ACF website will be up and running very shortly. The ACF Board members have previewed the site and it is looking very good.

The ACF is currently in the process of formulating a 3 year plan, where we can allocate specific time-frames to discussion topics that affect us all. The ACF is meant to cover ALL Australian Callers. We are working in your interest.

Barry Wonson
Chairman, ACF
Itinerant Doer Extraordinaire





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.

This is the FINAL Red Barons Weekend after 43 years. Come and join us.

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.

GETTING BY WITH TRADE BY? By Mel Wilkerson



This month, I thought I would keep with the theme of module development. I picked one particular movement to focus on, and one which at first I considered a relatively easy topic. The movement I chose was "TRADE BY". Most dancers know it from the position of after a heads square thru, pass thru, "**TRADE BY**" – and think of it as centres pass thru while the outsides partner trade.

The movement is however so much more than just that. As always; let's start with the definition before we go into anything else just so we are all on the same page.

49. *TRADE BY

STARTING FORMATION: trade by or any formation in which two couples are facing each other and the other couples are facing out.

DANCE ACTION: The couples facing each other pass thru, the couples facing out do a partner trade to face in.

STYLING: Same as pass thru and partner trade.

TIMING: 4 steps.

IN the 1980s and 1990s trade by was a popular workshop movement for basic and mainstream halls and was also quite often a feature move for tips in evening programs – to use it from slightly different positions. These would include from inverted lines, $\frac{3}{4}$ Tag and so on. It was a common feature at basic and mainstream.

It is important to note that things have changed in the last 30 years and more often, explanation is required. Callers cannot make assumptions about dancer knowledge, especially in the comparative of caller knowledge or what used to be.

Assumptions like this, cause break downs and frustration. The ability to quickly and simply explain the new formation and the expected requirement is a fundamental skill for callers, but often a source of frustration for newer callers when they see something clearly but cannot explain it to the dancers. They didn't expect such a hesitation which can fluster them into compounding the problem.

- **Assumption** that because it is a basic movement and formation use, it should not require clarification on body flow or definition – particularly for callers.
- **Unclear Explanation** - follows from above, once realised that the formation may have been unusual for some, a quick explanation and clarification was needed rather than just a quoting of “the ocean wave rule applies. (**Comment:** By this I mean that probably 60% of callers know things like the ocean wave rule but not how to explain it, and I can pretty much guarantee that dancers may have heard of it but don’t really care – they dance what they have been taught and when the rule applies they dance it because they have been taught that way; not because of an abstract dancing rule.)

To make things like the dance action clear I will look at the Trade BY from the starting formation of a $\frac{3}{4}$ tag position. (Example, sides pass thru, step ahead, heads pass the ocean = $\frac{3}{4}$ tag) Interpretation of the ocean wave rule means that the centres in the wave, although separated are still facing couples and can do a facing couples movement such as right and left thru or pass thru – hence the ocean wave rule applies to Trade By. – The centre couple in the wave passes thru and the outside couple facing out does a partner trade. This is clear to callers and teachers however; it may not be evident to dancers and will require a brief cue, prompt or simple explanation prior to its first use in unusual formations.

Preparation is the key for this; the caller should have prepared him/herself to explain the dance action required. The **dance action should be made very clear to the dancers if this is a workshop.** If it is a re-affirmation then simple prompts should be ready to assist the dancers at first use and then as needed. A simple prompt such as:

- **SET UP:** Heads pass thru **and wait**, sides pass the ocean, ladies trade.
- **PROMPT EXPLANATION:** I am going to call Trade by. - Centres in the wave remember you are also facing couples. Heads you are looking out so you will do the trade to face back in, sides you are the facing couples (in a wave) so you will do the pass thru. Everyone ready:
- **The Call:** TRADE BY – (SIDES PASS HEADS TRADE)
- **Resolve to home**
- **Repeat starting with sides.**
- **Quick patter**

I took a different approach to this article. I put the idea out in various caller forums to submit comment and choreography. Some of it was pretty interesting.

What was more interesting was that, I discovered a very significant error in my own choreography and calling. I dug out some old singing calls and zeros for the web pages and it was correctly pointed out, that “**THINGS HAVE CHANGED AND SOME OF MY CALLS ARE NOW - IMPROPER USAGE”.**

Why did I make this simple mistake? Well, it was because I am not infallible and like many of us, I thought I was up to date on my choreography and use. It turns out however; that I had not followed the Application Review Committee decisions on the movement TRADE BY. The figure I posted as an example was:

- (H) PROMENADE HALF, STAR THRU, PASS THRU, CENTRES IN, TRADE BY, ENDS FOLD, ZOOM 1 AND 1/2, ENDS CROSS FOLD, CENTRES PASS, SWING AND PROMENADE

And the often used as a funky zero box get out.

- (ZB) **CENTRES IN**, TRADE BY (centres trade - ends pass), ENDS FOLD, ZOOM 1 AND 1/2, ENDS CROSS FOLD, PASS THRU, ALLEMANDE LEFT

This use of TRADE BY was, at least in the 1980s and 1990s very popular. However, as was rightfully pointed out – **IT IS IMPROPER**. The reason is, it does not meet the definition requirement of “couples facing in, **AND** couples facing out”. I am posting the ARC review decisions on trade by here for clarification

Trade By - ARC Review and Decisions....Trade By was looked at in 2004, 2006, 2015 - The inverted line with ends facing in was not specifically mentioned but the clarification in the 2015 review from the T-bone (ends facing each other or back to back) was. The definition of the dancers facing out and being separated therefore not being an identifiable couple could be applied logically to the end dancers. I have put the ARC reviews here for reference. - Good catch - Glenn Wilson.

(ARC Trade By - September/October 2004)

- Q: At which program do we expect the dancers to know the "Left" concept (i.e., Lead Left, Left Turn Thru, Left Box The Gnat, Left Trade By, etc.)?

A: Most MS dancers should be able to do these calls except "Left Trade By." If the dancers do not know how to do them or have never heard them, they should be work-shopped. A lot of GOOD caller judgment must be used when branching out into this area and it should NOT be taken too far.

(ARC Trade By - September/October 2004)

- Q: From an "Ends Out Inverted Line," (ends facing out AND **centres** facing in) the call used was Trade By.

A: Improper. The definition states "the couples facing out do a partner trade." In this formation, the outfacing ends are ends only and NOT a couple.

(ARC Trade By - July 2006)

- Q: Is it proper to call Trade By from a 3/4 Tag formation?.

A: Yes. The ARC voted this to be a proper application of the call as the Ocean Wave Rule applies.

(ARC Trade By - September/October 2015)

- Q: The call was: Heads Separate AND Pass Thru (the Heads are now directly behind the Sides, facing out, shoulder to back "T" Bone) Everybody Trade By (the ending formation is Heads facing in, shoulder to front of Sides, "T" Bone). Is this a proper formation to call Trade By from? The description the caller gave was "Those facing out Trade, those facing in Pass Thru." The Heads had to trade to the other end of the inverted line.

A: Improper: The definition states that Trade By must be done with Couples facing and Couples facing out. In this example, Heads would not be couples and therefore could not trade.

• **Mel's Comment:** Although the specific formation of centres in inverted line (centres couple facing out – end dancers facing in) is not stated, the clarification of the "couples facing" and "couples facing out" is clarified. It explains that the separated dancers would not be couples and therefore could not trade. A minor technical oversight but this thought could be extended to the (from the set up: Heads Touch 1/4, Boys Run, Centres In) the sides are no longer couples and thus could not as a couple pass thru.

So this leaves the question, what are the formations from which you can use the movement "Trade By"?

1. **Square with two couples facing out** - Heads California twirl (open spacing)
2. **Trade by formation** – heads square thru 4, pass thru
3. **¾ tag position** – sides pass thru, heads pass the ocean
4. **T-Bones (limited)** – (H) lead right, pass thru, star thru (note: closed spacing)
5. **Off set two face lines** (parallelogram) – (H) lead right, centres only veer left.

6. **Asymmetrical lines** – two couples facing and two couples facing out.

1. From the static square formation – Two couples facing out

- (SS) HEADS WHEEL AROUND, **TRADE BY (4 TIMES)**, HEADS WHEEL AROUND (from David Hammock -Montreal Canada) – **Note:** this also works with TRADE BY TWICE, HEAD BOYS RUN, ALLEMANDE LEFT

2. From the standard trade by formation – centre couple facing – outside couple facing out.

- HEADS SQUARE THRU 4, EVERYBODY SQUARE THRU 4, BEND THE LINE, ALL SQUARE THRU 4, **TRADE BY**, EVERYBODY SQUARE THRU 4, BEND THE LINE, SQUARE THRU 4, **TRADE BY**, ALLEMANDE LEFT
- HEADS FLUTTER WHEEL AND BACKAWAY, SIDES SQUARE THRU 3, SEPARATE AROUND 1 TO A LINE, SQUARE THRU 4, **TRADE BY**, TOUCH 1/4, SPLIT CIRCULATE, RIGHT AND LEFT GRAND
- HEADS LEAD RIGHT, SWING THRU, TURN THRU, **TRADE BY**, TURN THRU, **TRADE BY**, RIGHT AND LEFT GRAND

3. **From the $\frac{3}{4}$ tag formation** – You will note here little prompts or hints (cues) for the dancers. The first time you use a Trade By in a $\frac{3}{4}$ tag formation (or really any formation other than the standard trade by formation) you should

- HEADS PASS THRU AND WAIT, SIDES MAKE A WAVE, LADIES TRADE – CAREFUL NOW – **TRADE BY**, SIDES WAIT, HEADS PASS THE OCEAN AND THOSE BOYS TRADE – CAREFUL NOW – **TRADE BY**, PASS THRU, **TRADE BY**..ALLEMANDE LEFT
- (ZB) **CENTRES** IN, TRADE BY (centres trade - ends pass), ENDS FOLD, ZOOM 1 AND 1/2, ENDS CROSS FOLD, PASS THRU, ALLEMANDE LEFT
- HEADS PASS THRU AND WAIT, SIDES MAKE A WAVE, LADIES TRADE – CAREFUL NOW – TRADE BY, SIDES WAIT, HEADS PASS THE OCEAN AND THOSE BOYS TRADE – CAREFUL NOW – TRADE BY, PASS THRU, TRADE BY..ALLEMANDE LEFT

- HEADS PASS THE OCEAN AND SWING THRU, SIDES ROLLAWAY, ALL SCOOT BACK, CENTRE BOYS TRADE, **EVERYBODY TRADE BY**, SWING THRU, BOYS RUN, FERRIS WHEEL, CENTRES SQUARE THRU 3, ALLEMANDE LEFT.

- 4. ***From the T-Bone Position*** – Please note that this has limited applications and works only when the outside couple is defined as a couple facing out. It is similar to the set up from a static square but it not as extended. (i.e. the couple facing in is in the centre. Note this can also be done if the centre dances do a swing thru before the trade by and still meet the definition.

- (SS) HEADS PASS THRU, STEP AHEAD, **ALL TRADE BY**, **ALL TRADE BY**, HEADS CLOVERLEAF (BUT WHEN YOU MEET), STAR THRU, CENTRES SWING THRU, **TRADE BY**, *Pass thru*, CENTRES STAR THRU, **TRADE BY**. IN FACERS STAR THRU, FIRST COUPLE RIGHT NEXT COUPLE LEFT, (ZL) PASS THRU, WHEEL AND DEAL, CENTRES SWEEP ¼ (HOME)
(or **FIRST COUPLE LEFT, NEXT COUPLE RIGHT, SLIDE THRU, PASS THRU ALLEMANDE LEFT**).

- HEADS PASS THRU, SEPARATE AND WHEN YOU MEET STAR THRU, SIDES SLIDE THRU, **ALL TRADE BY**, SIDES SEPARATE AND WHEN YOU MEET STAR THRU, EVERYBODY TRADE BY, ALLEMANDE LEFT

- 5. ***From the parallelogram***, (offset two face lines) – you may have to indicate this to the dances before using it but it flows easy and is easy to explain

- (SS) HEADS LEAD RIGHT, PASS THRU, OUTSIDES WHEEL RIGHT (**OR LEFT**) TO FORM OFFSET LINES, SAME COUPLES CIRCULATE (**TO NEXT COUPLE**) **EVERYBODY TRADE BY**, INFACING COUPLE - WHEEL AND DEAL, PUT CENTRES IN, CASTOFF 3, STAR THRU, CENTRES VEER LEFT, ALL WRONG WAY PROMENADE . (Allan Kerr)

- (SS) HEADS LEAD RIGHT, PASS THRU, OUTSIDES WHEEL RIGHT (**OR LEFT**) TO FORM OFFSET LINES, SAME COUPLES CIRCULATE (**TO NEXT COUPLE**) **EVERYBODY TRADE BY**, FACERS FERRIS WHEEL, THEN **TRADE BY** SWING THRU, RIGHT AND LEFT GRAND (Allan Kerr)

- (SS) HEADS LEAD RIGHT, PASS THRU, OUTSIDES WHEEL RIGHT (**OR LEFT**) TO FORM OFFSET LINES, SAME COUPLES CIRCULATE (**TO NEXT COUPLE**) **EVERYBODY TRADE BY**, INFACERS FERRIS WHEEL,

TRADE BY, SWING THRU, TURN THRU ALLEMANDE LEFT,
PROMENADE (Allan Kerr)

- (SS) SIDES SQUARE THRU 4, RIGHT AND LEFT THRU,
COUPLES 1/2 HINGE (THE OFFSET PARALLELOGRAM), **TRADE BY**,
COUPLES HALF HINGE (BACK TO NORMAL LINE) FERRIS WHEEL,
ZOOM, SQUARE THRU 3, ALLEMANDE LEFT...(BRYAN CLARK)
- HEADS LEAD RIGHT, VEER LEFT, COUPLES TO HALF A HINGE,
TRADE BY, COUPLES DO A FULL LEFT HINGE (HEADS ARE FACING),
TRADE BY, COUPLES CIRCULATE, FERRIS WHEEL,
CENTRES SWEEP 1/4 - HOME....

6. Here is an Asymmetric use of the Trade By which also fits the definitions

- (SS) SIDES SQUARE THRU 2, RIGHT AND LEFT THRU,
**JUST THE NEAR BOX ROLL AWAY, EVERYBODY SWING THRU,
ALL 8 CIRCULATE, SINGLE HINGE, EXPLODE THE WAVE,
GIRLS TRADE, **TRADE BY**, GIRLS CROSS FOLD,
DOUBLE PASS THRU, CLOVERLEAF,
** JUST THE NEAR COLUMN DOUBLE PASS THRU, PEEL THE TOP,
TRADE AND ROLL, SLIDE THRU, COUPLES HINGE, BEND THE LINE,
PASS THRU, WHEEL AND DEAL, ZOOM, **CENTRES** PASS THRU,
ALLEMANDE LEFT (John Bowman)

Some other TRADE BY modules for use and variety

ZERO LINE TO RESOLVE:

- (ZL) TOUCH 1/4 , BOYS RUN, CENTRES MAKE A WAVE,
LADIES TRADE, (CAREFUL NOW) **TRADE BY**, PASS THRU,
CENTRES MAKE A WAVE AND LADIES TRADE, LEFT (**CAREFUL NOW**)
TRADE BY, PASS THRU, **TRADE BY**, PASS THRU, ALLEMANDE LEFT.
- (ZL) CENTRES BOX THE GNAT, PASS THE OCEAN, OTHERS TOUCH 1/4,
BOYS RUN (CAREFUL NOW) **TRADE BY**, TURN THRU, LEFT PULL BY,
RIGHT AND LEFT GRAND.
- (ZL) ENDS TOUCH 1/4, **CENTRES** SPIN THE TOP,
OUTSIDE 6 WALK AND DODGE, CENTRES RECYCLE, ALL **TRADE BY**,
PASS TO THE **CENTRE**, **CENTRES** SQUARE THRU 3,
ALLEMANDE LEFT.

- (ZL) PASS THRU, TAG THE LINE, FACE IN, PASS THE OCEAN, SWING THRU, EXTEND, CENTRE BOYS TRADE, ****EVERYONE TRADE BY**, ALLEMANDE LEFT (** FROM A $\frac{3}{4}$ TAG)

ZERO LINE TO ZERO LINE

- (ZL) STAR THRU, PASS THRU, **TRADE BY**, STAR THRU, SQUARE THRU 2, **TRADE BY**, SLIDE THRU (ZL)
- (ZL) SQUARE THRU 2, **TRADE BY**, VEER LEFT, COUPLES CIRCULATE, FERRIS WHEEL, CENTRES PASS THRU, SLIDE THRU (ZL)
- (ZL) SLIDE THRU, SQUARE THRU 3, **TRADE BY**, SQUARE THRU 3, **TRADE BY**, FLUTTER WHEEL, SWEEP $\frac{1}{4}$ **(ZL)**
- (ZL) TOUCH $\frac{1}{4}$, SINGLE FILE CIRCULATE TWO TIMES, BOYS RUN, **TRADE BY** EIGHT CHAIN 2, STAR THRU (ZL)

ZERO BOX TO RESOLVE

- (ZB) TOUCH $\frac{1}{4}$, SPLIT CIRCULATE, BOYS RUN, REVERSE FLUTTER WHEEL, SWEEP $\frac{1}{4}$, PASS THRU, **TRADE BY**, FLUTTER WHEEL, ALLEMANDE LEFT
- (ZB) TOUCH $\frac{1}{4}$, GIRLS RUN, STAR THRU, **TRADE BY**, TOUCH $\frac{1}{4}$, GIRLS RUN, STAR THRU, **TRADE BY**, ALLEMANDE LEFT
- (ZB) TOUCH $\frac{1}{4}$, EXTEND, BOYS SWING THRU, **TRADE BY**, DOSADO TO A WAVE, BOYS RUN, SQUARE THRU 4, **TRADE BY**, SQUARE THRU 3, ALLEMANDE LEFT
- (ZB) SWING THRU, TURN THRU, **TRADE BY**, SWING THRU, EXTEND, RIGHT AND LEFT GRAND

ZERO BOX TO ZERO BOX

- (ZB) SQUARE THRU 3, **TRADE BY**, SQUARE THRU 3, **TRADE BY** (ZB)
- (ZB) TOUCH $\frac{1}{4}$, ALL 8 CIRCULATE, BOYS RUN, SQUARE THRU 2, **TRADE BY** (ZB)
- (ZB) PASS THRU, **TRADE BY**, PASS THRU, **TRADE BY** (ZB)

- (ZB) MAKE A WAVE, CAST OFF $\frac{3}{4}$ CENTRES TRADE, **CENTRES RUN**, TAG THE LINE, FACE IN, CENTRE 4 ONLY BOX THE GNAT, EVERYBODY SQUARE THRU 4, **TRADE BY** (ZB)
- (ZB) TOUCH 1/4, WALK AND DODGE, BEND THE LINE, TOUCH 1/4, WALK AND DODGE, **TRADE BY**, (ZB)

Some plus or advanced stuff with **TRADE BY**

- (ZB (Plus)) SWING THRU TWICE, EXPLODE THE WAVE, WHEEL AND DEAL AND SPREAD, PASS THRU, $\frac{3}{4}$ TAG THE LINE, IN THE WAVE, BOYS TRADE, ****TRADE BY**, BOX THE GNAT, RIGHT AND LEFT GRAND (** FROM A $\frac{3}{4}$ TAG)
- (SS) SIDES PASS THRU, HEADS BOX THE GNAT, FAN THE TOP, (careful now) **ALL TRADE BY**, SAME SEX DOSADO, SWING THRU, BOX THE GNAT, RIGHT AND LEFT GRAND
- (SS) SIDES PASS THRU, HEADS BOX THE GNAT, FAN THE TOP, (careful now) **ALL TRADE BY**, SAME SEX DOSADO, SWING THRU, BOX THE GNAT, RIGHT AND LEFT GRAND
- (ZB) VEER LEFT, COUPLES CIRCULATE, $\frac{1}{2}$ TAG THE LINE, TRADE AND ROLL TO FACE, PASS THRU, **TRADE BY**, (ZB)
- (ZB) TOUCH 1/4 AND CROSS, EXPLODE AND RIGHT AND LEFT THRU, ROLLAWAY, LEFT TOUCH 1/4 AND CROSS, **TRADE BY** (ZB)



HOW TO BE A WELL-KNOWN SQUARE DANCER (AND CALLER)

Dancer notes by George Pollock, Edmonds, Washington (from Washington State SD Magazine in the 1980's) - Caller notes by Barry Wonson (2017)

The following guide will assist you to become a well-known and frequently discussed Square Dancer (or Caller):

BE A PERFECTIONIST When you respond to the call, don't tolerate the slightest mistake by anyone in your square, including your partner. And be sure to draw attention to the culprit in a loud voice, otherwise he, or she, may repeat the error. Overlook your own mistakes, of course.

FOR CALLERS: When you are calling, and the square breaks down, make sure that you point out to everyone whose fault it was.

PULL AND PUSH THE DANCERS There are times when dancers respond slowly to calls because they do not hear the commands clearly, misunderstand, or are inexperienced. Don't be misled by such flimsy reasons - pull and push the offender(s) into line, making certain that you frown sufficiently to show your displeasure. By all means, be certain that others in the square know exactly who it is. If the inept dancer who did not hear the call because you were talking; ignore this reason completely.

FOR CALLERS: Take no notice of the speed of your delivery. If they break down because you are calling at a speed you like, then it is up to them to catch up to you. Remember it is their problem, not yours.

HELP THE CALLER INSTRUCT Although the caller may be fully experienced and capable in his own right, don't trust him. He explains his instructions to the other dancers in your square. For greater effectiveness, explain what the caller really means while he is talking. This helps drown him out and reduces the amount of instruction that the dancers receive; after all, all they really have to do is listen to you. Your success in helping the caller will be amply demonstrated when no-one in your square (except yourself) is able to follow the actions. Now, simply revert to being a perfectionist and clearly condemn those who screw it all up.

FOR CALLERS: Do not allow any questions from the floor in any form whatsoever. Should anyone say a word during your calling, immediately stop your calling and tell them in no uncertain terms to be quiet. The words "shut-up" in a strong clear voice may be very handy in these circumstances.

BE ALOOF AND UNFRIENDLY A top-rated dancer never undermines his

superiority by meaningless friendly chit-chat in the square. Being friendly with less proficient dancers only encourages them to make mistakes. Do not let them forget that square dancing is entirely a matter of skill and never smile under any circumstances. Discourage the tendency of newer dancers to get the impression that square dancing is about having fun. If anyone in your square has fun, then you have failed.

FOR CALLERS: Most importantly, do not have contact with the dancers, as they are beneath you. Most of them are fairly dumb, as they are just too stupid to dance to your outstanding and challenging, rapid- delivery choreography. Remember, you must always win, and they must always lose.

EXECUTE FANCY TWIRLS There is always the possibility that dancers in your square may not recognize your superb dancing skills. When this happens, commence high-level twirling - you can quickly spin your partner in reverse, and then adroitly snap her back into position. Invariably other dancers are impressed with the motion you have created. Ignore the unmistakable crunching of the vertebrae. Drawing attention to it only diverts other dancers and leads your partner to believe that they can fall back on this excuse when they collapse. So will everyone. You will be so remembered and well known that other dancers will avoid you. But such success does not come easily - you must work at it and follow the guide. When your partner deserts you, you'll know that you have made it big

FOR CALLERS: The choreography is there to be used. Body flow and timing have nothing to do with being a well-known and remembered caller. Use combinations that you know the dancers will be surprised to hear such as Centres In, Wheel AND Deal, and similar combinations. Show the dancers that you are creative.

BE SELECTIVE Some dancers are more experienced and more capable than others - in fact, there may be some out there who are almost as good as you. Dance only with these dancers and be on guard when forming squares, otherwise, an inexperienced couple may infiltrate. By remaining vigilant, you maintain your high standards and high dancing level, and keep the new dancers together, where they belong - in that part of the hall where the sound is not as good, thus providing them with an excellent opportunity to learn from each other and continue their mistakes. Avoid helping new dancers lest you encourage them to continue square dancing and destroy what you have built up.

FOR CALLERS: You are the best at what you do. Other callers are obviously inferior, because no-one would obviously be able to reach your elevated position and knowledge. Do not encourage any new callers. When you come across one, advise them that they do not have what it takes and tell them to give it up entirely. You do not want anyone who cannot attain the heights you have reached. Of

course no-one can; therefore they are just wasting everyone's time.

EXPOSE NEW CALLERS From time to time you will encounter inexperienced callers. If you let these callers get away with anything, you are doing square dancing a disservice. Protest loudly when one errs, and make sure that the entire floor hears you. A caller, especially a new one, should not be allowed to become over-confident. By pointing out his or her shortcomings you will keep him or her at an acceptable humility level. Should such a caller eventually become a top performer, you can always remind them how you helped and encouraged them along the way. But, chances are, they are going to remember you anyway.

FOR CALLERS: Remember that dancers are there for your benefit. You must use them to show other, inferior callers, just what you can do. You are not only the best caller, but also the best teacher. Demonstrate superior knowledge by using calls and combinations that you know will break the floor down. This shows the dancers how good you are, but also shows other callers how bad they are. When challenged by other callers, divert fault to the complainant by explaining that "your club" dancers have no problem with this material (after all, you went over it specifically with them...many many times so they could get it right). After all, if you can teach it, then everyone else should as well. Do not give in to the temptation to actually hint, talk, prompt or cue the dancers thru any tricky concepts. You must resist this urge at all costs. It is the dancer's job to know EVERY single aspect and possibility of all calls in the program. Similarly, other caller's jobs are to teach the dancers EVERY single aspect of EVERY single call. There should be exams for the dancers and callers on this subject. Call moves like "Transfer the Column" from a starting Double Pass Thru formation without any warning or helper words. They should know the definitions and technical applications by heart. If they do not, then they should not be dancing. It is your job in life to weed out sub-par dancers and eliminate them from the activity. It is also your job to expose callers who just try to give the dancers a fun night of dancing, instead of loading them up with tricky, over-the-top, challenge material, for what they really are -- INFERIOR.

If callers and dancers follow the guidelines above, we will have a very harmonious activity, with just one caller and one dancer.

On Committees

- * A group of the unwilling, chosen by the unfit, to do the unnecessary.
- * A vehicle with six steering wheels and the engine that has just quit.
- * If Columbus had an advisory committee he would probably still be at the dock

- * To kill time, a committee is the perfect weapon.
- * If computers get too powerful we can organize them into a committee. Tha will do them in.
- * A committee is a thing which takes a week to do what one good man could do in an hour.
- * A committee is a cul-de-sac down which ideas are lured and then quietly strangled
- * People who enjoy meetings should never be put in charge of anything

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Mel's Meanderings

TOOLS OF THE TRADE:

For the Newer callers

I recently have been involved in a series of very interesting discussion regarding new callers and what should they be learning? What should a new caller focus on? How should a new caller prepare for a guest tip? Various other questions.

What I found most interesting was the bandying of the word Sight Calling and the myriad of differences of opinion with that term, and its importance.

Before I start on this article, I wish to re-iterate what I have said numerous times to many other Callers, and to Callers that I have taught –

“THERE IS NO SUCH THING AS PURE SIGHT CALLING”.

I was challenged by many callers that claim that they are true or pure sight callers and do not use modules or pre-set choreography. I would like to add, I have yet to have one prove me wrong.

I am stressing this opinion early in the article for a number of specific reasons.

- I use sight calling (extemporaneous and unprepared) and use it quite often

- I use sight resolution, and multiple techniques of the same
- I use modules when I call
- I use prepared sequences and get-ins and get-outs when I call
- I often have a prepared series of sequences written in large type on the table where I can see it at a glance and refresh myself when I call.
- I use memorised get-outs from various recognisable formations and arrangements when I call
- I set up arrangements so that I can use a specific memorised get-out
- And Finally...I am a sight caller.

What this article and the next series of new caller articles are going to explore is various aspects of learning to call in a simplified and logical method. This does not mean that calling is simple or the choreography is simple. It means I hope to present a series of logical building block steps on learning to call.

A while ago, I produced a document called Sight calling made easy. It had an 8 step process to learning to call. What is more important is “actual sight calling is part of the process”.

Today there is a strong opinion from many highly respected callers that goes along the line “Sight Calling” is what has ruined square dancing. I personally do not subscribe to this theory, but I have to agree that too great a focus on “sight resolution” has replaced “learning the basics” and too many callers got lazy.

When pressed, it was not sight calling itself, but the short cut of putting too much focus on resolve a square using sight calling (learning a resolution technique). Many callers through the late 1980s and 1990s were teaching students that sight resolution was the most important thing to learn first because “when they now know how to resolve, learning all the rest, like how to use modules, people movers, and choreography flow mechanics was no longer that important”.

NOTHING COULD BE FURTHER FROM THE TRUTH. Sight calling is an important tool, and a sight resolution technique is an important tool that takes a lot of unnecessary stress away from the caller. It is however just a very small tool like a nail puller when you make a mistake. It fixes one problem but it doesn’t replace the hammer, nail, saw, tape measure, or any other tools. It is just a handy one to have when you make a mistake.

Unfortunately, resolving the square was often stressed as the most important thing

and that stress is self-imposed. New callers think generally that the most important thing to learn is how to get the dancers back home again. I asked a hall of 20 callers at a recent workshop - A full weekend devoted to formation management only. The number one things expressed as important and the number one thing that caused the most stress to callers was resolving the square. By the end of day 2, resolving the square didn't even make the list of stress items. I can tell you now sight resolution is not number one on the "to learn list".

As an anecdote explanation I will tell you a frustration story of myself when I was learning to call. I was learning call under the tutelage of Kim Lindner (son of Marv Lindner). Kim was serving in the US military in Germany,) and I was serving in the Canadian military, also in Germany. About 5-6 weeks into leaning to call we went to visit a club with our club to steal a banner. It was arranged and Kim had let the other caller, I was learning and I was asked to bring a patter and singing call with me to do a guest tip – Nerves, nerves and more nerves.

I prepared my patter, I prepared my modules, I prepared my focus, I had several sequences to get in, several sequences to get out, and 4 separate choreographic routines all with the same focus movement. It was included in my singing call. I practiced the entire thing at my club without a hitch. I practiced, both my patter and singing call at home probably about 50 times during the week before the Thursday night dance. My girlfriend even tested me and challenged me to vary the sequences. I was ready....

When I was asked to call, In my first patter sequence I forgot a right and left thru...the dancers went home crossed and fixed it for me...oops...but I was ready...The dancers yelled out "Criss Cross" and laughed a couple times and carried on dancing....

My second routine I was sure but I missed something in the get out and ended up in sequence with the corner...they weren't crossed but I had made my second mistake and didn't get them home. I calmed down and got a nod of encouragement from Kim who was dancing in a pilot square with my girlfriend so I knew my key couple. I just started the next sequence with a 4 ladies chain $\frac{3}{4}$ to fix it and carried on...My third oops...

Chain $\frac{3}{4}$ didn't fix it and I thought I could salvage the square by sighting. I moved the floor so Kim and my girlfriend were dancing together got to an allemande left and promenade and heard..."CRISS CROSS" again and more laughter. Keep it short and simple. I was flustered...8 "criss crosses" later I finally got it right but the dances yelled "Criss Cross"...they were apparently expecting me to get it wrong again all just yelled it out. They realised their mistake and really started laughing. – Boy did I feel stupid at that point. My ears were red and I was really

getting frustrated with myself.

I did one last sequence in my patter which worked. This was because it was the exact singing call figure I would call. I did a really good singing call. The floor all applauded and smiled at the new caller who couldn't get the dancers home. I took the accolades and handshakes with a smile and tried my hardest to get out of there and escape into the back of the hall to have a cigarette.

I felt like crap. So much preparation wasted. I was so ready and lost my way over a simple mistake, I know my choreography was good but I forgot one move and it all went downhill from there. It was really my first time in front of a crowd that wasn't my club but I blew it. Worse, I just kept compounding the problem by trying to fix it on the fly. Thankfully Kim was going to be calling the next tip and I was not ready to go into the hall yet. The club caller came out and I was going to apologize for not putting on a good show and mixing it all up. I just wasn't ready. I felt that I with only about 3 weeks experience, I shouldn't have even tried.

Before I could say anything, he said, "*You are going to be a good caller – that was a great tip*". I asked how he could say that, I didn't get anyone home 90% of the time and they were laughing and pointing out I wasn't home. Even when I got it right they yelled it out because I had done it wrong so many times.

He indicated the door, and showed me a hall of smiling and laughing faces and they hadn't even started dancing to my Mentor Kim yet. He said, "*See those people. Your sequences were smooth and simple. They were varied but comfortable. The dancers had fun and were smiling and even laughing. Criss Cross is something I taught them to yell when I make a mistake, and I still do. It is a fun gimmick for them and keeps me on my toes. They thought you were doing it on purpose and when you caught them out it was hilarious – they loved it*".

He then said, "*It doesn't matter if you get it right all the time because you won't. It doesn't matter if you call allemande left and right and left grand all night long and that is it.* " *If the dancing is smooth and the dances are laughing and having fun, that is what makes a good caller. All the fancy choreography in the world isn't worth anything if they can't dance it and they aren't having fun*". He said, "*They were dancing and having fun and that was because of you. That is what will make you a good caller*".

Well that is the anecdote. What to take away from it is that, I was prepared. I had 4 short sequences that were smooth and danceable and I was able to mix and match with 4 get-ins and 4 get-outs I had prepared. I had a prepared and practiced focus theme through the tip, and a good singing solid call that complemented the patter. I thought I had messed it all up because I couldn't resolve the square and kept getting worse as the tip went on. That 4 minute patter

felt like the longest 3 hours of my life. Nevertheless; that is what the dancers enjoyed and had fun with. Even though I made mistakes, they were very forgiving. There was no sight calling involved except once and that didn't work - and as it turned out it was the disjointed and jerky part of the dance for the dancers because I wasn't ready to sight call yet. I had still too much to learn.

So where do we go from here?

Well, back to the calling process of sight calling made easy.

First the full process; and then step by step in subsequent editions to look at the process. The Calling Process is 8 steps:

- Step 1:** Learn the mechanics of square dance choreography
- Step 2:** Learn to use Modules – (zeros, conversions, flip flops etc)
- Step 3:** Learn to use 2 couple and 4 couple people mover techniques
- Step 4:** Learn to choose your key dancers and find them in a pilot square – the relationship quest
- Step 5:** Learn a dependable formula for resolving the square
- Step 6:** Learn more people mover techniques
- Step 7:** Learn to recognize and work more formations
- Step 8:** PRACTICE, PRACTICE, PRACTICE, and MORE PRACTICE

Please note that learning a dependable resolution technique doesn't even make the top 4. Quite frankly, sight calling didn't even make the top 4 although some people movers are done by sight.

Many callers will say, sight resolution should come after people movers and formation works (about step 7) and others feel it should be number 2 after learning the definitions. I feel differently. They are not wrong and I am not right. It is just a different emphasis. Wherever you put it, however it is only a small (very small) tool in a very large tool box.

Regardless of the order however; what is important is that before you even start to learn a "sight resolution technique:

- You must learn, the mechanics of what each movement does and how they work (or do not work together) in conjunction with basic formations such as lines, boxes, double pass thru positions etc. Just the basics at first.

- You must learn to use Modules – (zeros, equivalents conversions, flip flops, fixed point resolutions etc.)
- You need to learn 2 couple and 4 couple people mover techniques (generally more specific modules)
- You need to learn to identify your key couple or couples in a pilot square and how to find them and put them together in one of the relationship ready formations that you know and have modules prepared.

Only after attaining a semblance of proficiency are you ready to learn a simple sight resolution technique – just in case you get lost.

For goodness sake however; do not try to learn everything all at once and Do not try to learn short cuts to bypass steps.

I have heard all too often that once you learn how to resolve, you do not have to learn all the modules or equivalents or flow routines because it doesn't matter anymore. You can just concentrate on moving the dancers around without having anything prepared.

There is a two letter Acronym that covers this school of thought in my opinion.



B. S.

The truth is:

Sight calling and Sight resolution are powerful tools.

They do not replace the basics.

They do not make a short cut to learning how to call.

You have to learn the calling process, whichever method you choose to follow. Start at the beginning and learn it step by step. Keep adding to it as you go and make sure you have

one part down before you move to the next.

Remember, you are not there for yourself – you are there for the dancers.

Wit AND Wisdom

from the Right Honourable JEFFREY GARBUTT, Esquire.

Well known as a wit, philosopher, raconteur, sociologist, literary giant, alchemist and public minded citizen, Jeff's words have given inspiration to countless thousand of people from all walks of life. Here are some of his truly amazing and remarkable insights into the human condition:

- "Personally – whenever I'm offered two options – I go for the third one. For instance – the classic 2 option scenario of whether the glass is half full or half empty – one should not forget that the glass is probably twice as big as it really needs to be"
- "There is no such thing as a tough child....if you parboil them first for seven hours, they always come out tender"
- "What is more enchanting than the voices of young people when you can no longer hear what they say"
- "I hate family reunions. Family reunions are those times when you realize that some branches of your family tree need to be cut"
- "What you see is what you get - except in pre-packaged strawberries"
- "My father always told me that 'honesty was the best policy' and 'money isn't everything' - he was wrong about other things as well"

THE SQUARE DANCER'S CLOSET

By Clifford Schartzer, Michigan (circa 1970's)

Many times I have heard these words, "I have nothing to wear".
But our house is full of clothes, All placed with loving care.
Here it is a yearly thing, To build more closet space
My wife's clothes have taken over 'Til there's no room in this place.

Closets in our living room 'Til it's nothing but a hall,
And now our great big house, Is really getting small.
I don't have to make decsions, With my lone pair of underwear,
I just gotta wear what I have on, Or leave my rear end bear.

I have one pair of faded jeans, And I think it is unfair,
That I have to listen to, "I have nothing to wear!".
Each time we go a=dancing, It's always the same routine,
Should she wear the blue or brown, Or should she wear the green?

Or how about the pretty red? Could yellow be too bright?
After trying on three dozen, She finally wears the white.

Our house is one big closet, To Find sitting room is rare,
But the words I hear most often, "I Have nothing to wear!."

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).

- "Gossip is when you hear something you like about someone you don't" - **Alannah Smith**
- "The only thing that is worse than hardness of the heart is softness of the head" - **Frank Matthews**
- "some callers enjoy the comfort of opinion without the discomfort of thought" - **Howard Cockburn**
- "someone once said that there are no stupid questions. If that is correct then what type of questions do stupid people ask? Do they get smart just in time to ask questions?" - **Jeffrey Garbutt**
- "Any man who says he can see through a woman is missing a lot" – **Buddy Weaver**
- "Behind every successful man is a woman. Behind her is his wife" - **Kevin Kelly**
- "It is always better to keep your mouth shut and appear stupid, than to open it and remove all doubt" - **Greg Fawell**
- "Any fool can condemn, criticize and complain, and most do" - **David Cox**
- "One man by himself can be pretty dumb sometimes, but for sheer stupidity nothing beats teamwork" - **Barry Wonson**
- "Getting caught is the mother of invention" - **Jaden Frigo**
- "I really like long walks, especially when they are taken by people who annoy me" - **Shauna Kaaria**
- "Indecision may, or may not be, one of my problems" - **Janice Alexander**
- "You probably would not worry what people think of you, if you knew how seldom they do" - **Chris Froggatt**
- "Egotists have one major positive aspect - they don't talk about other people" - **Janet Cook**
- "If you shoot at a mime, should you use a silencer?"- **Kevin Kelly**

THE CALLER'S REWARD *By Dick AND Carol Manning*

Please give me a minute, Of your precious time
To Tell you a story, Of a caller, in rhyme

This caller has travelled, From East to the West,
And calling square dances, Is what he likes best.

He stared his callin' a long time ago,
And worked everyday, So his calls, he would know.

He bought a new system, And then a new mike,
Pored thru new records, To find one he liked.

It cost him a bundle, And cost him a mint,
For the sake of square dancin', He felt it well spent.

Then practice and practice, Day after day,
His goal was to throw, The Cheat sheet away.

He knew it completely, He knew it by heart,
Before the whole club, He was ready to start.

His head was a-poundin', His hands were like ice,
And wondered, just briefly, Oh what a price.

With fiddle music playin', And bass booming clear,
With deep determination, He called loud and clear.

He must have shook for hours, Or so it seemed to hime,
But desire was overwhelming, He had to call again.

Calling's habit forming, And it's hard to understand,
How this could be rewarding, To those with mike in hand.

Although it takes a lot of work, To teach beginners squares,
Some learn fast...some slow, And some I swear don't care.

When they learn the calls he drilled, And he sees them in a square,
It's then he feels the real reward, Because of him they're there.

It's love that he is giving, When he teaches that new call,
And love he is receiving, When they're dancing wall to wall.

(the above poem was originally published in ASD magazine in the 1970's)

CHOREO CORNER: General Mainstream

This month we present some short modules that can be used as 'tip starters' to get everyone ready for the good stuff.

- HEADS PASS THE OCEAN, SWING THRU, EXTEND, SWING THRU, SCOOTBACK, SINGLE HINGE, SCOOTBACK, RIGHT AND LEFT GRAND.
- SIDES RIGHT AND LEFT THRU, HEADS SQUARE THRU 2, CIRCLE TO A LINE, PASS THRU, WHEEL AND DEAL, CENTRES WHEEL AROUND, SLIDE THRU, RIGHT AND LEFT THRU, 1/2 SASHAY, TOUCH 1/4, ALL 8 CIRCULATE, LADIES RUN, RIGHT AND LEFT GRAND.
- HEADS SLIDE THRU, DOUBLE PASS THRU, MEN RUN RIGHT, ALL COLUMN CIRCULATE, MEN U TURN BACK, THOSE WHO CAN: PASS THRU, ALL TRADE BY, WEAWE THE RING, **HOME**
- HEADS PASS THE OCEAN, EXTEND, SWING THRU, SPLIT CIRCULATE ONCE AND A HALF, CENTRE LADIES TRADE, OUTER 6 CIRCULATE, IN THE WAVE - SWING THRU, OTHERS FACE IN, EXTEND, SPLIT CIRCULATE 1 AND 1/2, SIDE LADIES TRADE, SIDES SWING THRU, MEN RUN WHEEL AND DEAL, BOX THE GNAT, PASS THE OCEAN, HEADS FACE AND BOX THE GNAT, ALL TURN THRU, ALLEMANDE LEFT: **HOME**

Getting tricky with circulates now:

- HEAD LADIES CHAIN to the RIGHT, SIDE LADIES CHAIN, HEADS TOUCH 1/4, LADIES TOUCH 1/4, (each 4) SPLIT CIRCULATE, (men stay centres) ALL 8 CIRCULATE 1 AND 1/2, LADIES RUN, MEN RUN, PROMENADE
- HEADS STAR THRU, DOUBLE PASS THRU, LEADERS TRADE, PASS THRU, TRADE BY, SWING THRU, BOYS CIRCULATE ONCE, ALL SPLIT CIRCULATE TWICE, CENTRES CIRCULATE THRICE, RECYCLE, ALLEMANDE LEFT, RIGHT AND LEFT GRAND HOME
- HEADS SQUARE THRU 4, MAKE A WAVE, ENDS CIRCULATE, SPLIT CIRCULATE, ALL 8 CIRCULATE, SPLIT CIRCULATE, SCOOT BACK, RIGHT AND LEFT GRAND

DEFINITIONS

Continuing on from last month, here are some more definitions from the Business World that are surprisingly accurate.

- ***negotiate***: To seek a meeting of the minds without the knocking together of heads.
- ***outsourcery***: The belief that all business problems can magically be solved by outsourcing.
- ***password***: Series of letters/numbers written on a post-it note and stuck on a monitor.
- ***phonesia***: The affliction of dialing a phone number and forgetting whom you were calling just as they answer.
- ***recursive***: See recursive.
- ***résumé***: The closest many of us will ever come to perfection.
- ***search engine***: A program that enables computer users to locate information and advertisers to locate computer users.
- ***self-employed***: Jobless.
- ***state of the art***: Anything that you can't afford.
- ***strategy***: A long-range plan whose merit cannot be evaluated until sometime after those creating it have left the organization.
- ***tact***: The art of getting your point across without stabbing someone with it.
- ***telecrastination***: The act of always letting the phone ring at least twice before you pick it up, even when you're only six inches away.
- ***television***: A commercial delivery system.
- ***timefoolery***: Setting the alarm clock ahead of the real time in order to fool yourself into thinking you are not getting up so early.
- ***tycoon***: A person for whom the government makes customized laws.
- ***unemployment office***: A career placement service for humanities majors.
- ***unfair competition***: Selling more cheaply than we do.
- ***Windows***: The times between when companies innovate and Microsoft incorporates.
- ***wisdom***: Knowing what to do with what you know.
- ***Criminal***: a person with predatory instincts that does not have the capital required to form a corporation

Positive Plus

Some short 'tip starters' to get the ball rolling

- HEADS STAR THRU, DOUBLE PASS THRU, LADIES TURN 1/4 RIGHT, ALL 8 CIRCULATE BUT MEN GO TWICE, LADIES BEND THE LINE, HEADS PASS THRU AND CIRCLE 3 TO A LINE OF 3 (Head men break), SIDE LADIES FACE IN AND TOUCH 1/4 AND SPREAD, HEADS FACE, RIGHT AND LEFT GRAND.
- HEADS PASS THE OCEAN SWING THRU, EXTEND, SWING THRU, EXTEND, MEN SWING THRU, LADIES TRN 1/4 RIGHT, CENTRE MEN TRADE, FLIP THE DIAMOND, MEN RUN, PROMENADE.
- HEADS RIGHT AND LEFT THRU, ROLLAWAY, SIDES PASS THE OCEAN, SWING THRU, PING PONG CIRCULATE, EXTEND, FOLLOW YOUR NEIGHBOUR, SPLIT CIRCULATE, SINGLE HINGE, LADIES RUN, PROMENADE.
- HEADS TOUCH 1/4 AND SPREAD, SIDES PASS THE OCEAN, DIAMOND CIRCULATE, CENTRES SWING THRU, EXPLODE AND... MEN WHEEL AND DEAL, LADIES RECYCLE, ALL PASS THRU, LADIES SQUARE THRU 3/4, MEN U TURN BACK, STAR THRU, PROMENADE.
- HEADS 1/2 SASHAY, PASS THRU, SEPARATE AROUND TWO, MAKE A LINE, ALL TOUCH 1/4, CENTRES BOX CIRCULATE, THEN HINGE AND FAN THE TOP, THEN HINGE AGAIN, ALL BOW TO CORNER: **HOME**.
- HEADS FAN THE TOP, EXTEND, SPIN CHAIN THRU, ENDS CIRCULATE TWICE AND SAME ENDS FOLD, FAN THE TOP, GRAND SWING THRU, EXPLODE AND R.L.G

A couple of quick line and box module get outs

- **ZERO LINE:** PASS THE OCEAN, FAN THE TOP, SPIN THE TOP, RIGHT AND LEFT GRAND.
- **ZERO BOX:** PASS THE OCEAN, GRAND SWING THRU, CENTRE 4 EXPLODE AND ROLL, OTHERS HINGE AND.... FOLLOW YOUR NEIGHBOUR, EXTEND LADIES RUN, BEND THE LINE AND ROLL, COORDINATE, LADIES CIRCULATE, LADIES RUN, MEN RUN, PROMENADE.

Timing is everything

by Jim Mayo (1972)

One of the most exciting experiences possible in square dancing is to share in a perfect blending of music and pattern. The music should provide a steady rhythm to help the

dancers move at the same pace (one step for each beat of that rhythm) and the pattern should direct the dancers generally forward, alternating between left and right passing or hand turns and avoiding sharp turns or stops.

The blending, or fit, of these two elements of the dance depends on the timing of the call. Timing is the connection between the music and the pattern and it can help or hinder the dancers in their efforts to apply their knowledge of the calls to this particular dance. Good timing might be considered the lubrication that makes the dancing smooth.

The selection of calls, or action, determines the ultimate smoothness of the dance material. But the timing of the call determines, in the most practical sense, how the dancers will execute the figures that have been chosen. With good timing, even less-than-great choreography will seem quite danceable. With poor timing, the very best choreography will be uncomfortable. Timing fits the dancers to the pattern and determines how they will dance the material, whether in a smooth uninterrupted flowing motion, a scramble to keep up with a too fast-paced call, or the stop and go of timing too slow. The best callers share the ability to match the timing of the call to the dancer's movement. Unfortunately, few of them are able to describe, in detail, how they do this and even to get agreement on a definition of timing is not easy.

Part of the reason that we have difficulty in agreeing on a definition of timing is that timing appears to be different things at different times. A certain sequence of calls, when presented to experienced dancers, appears to require different timing than that same sequence called to dancers less familiar with the terms. This leads us to think that the timing changes from dancer to dancer and that there is no absolute correct timing. In a sense, that is true, but we suggest that this is only half of the story. Sometimes it appears that timing is different early in the evening than it is late in the evening and again we conclude that the absolute for which we are searching cannot be pinned down. It is clear that many facts enter into the definition but it is possible nonetheless to establish guidelines and standards for timing that usually apply and from which variations can be made to accommodate unusual circumstances.

Let us start with a definition of timing as "the relationship between the call and the dancer action measured in beats of music, each of which represents one step by

the dancers". Timing then becomes the number of beats of music, or dancer's steps, it takes to execute the action of the call and the number of beats before the start of that action that the command is given. Note that this is not a definition of *good* timing; it merely describes what we are talking about. To attempt to learn the difference between *good* and *not-so-good* timing, let us explore what the best timing should be under ideal conditions. These ideal conditions should include, as a minimum, dancers who take one step for each beat of the music and choreographic material with which the dancers are thoroughly familiar. Then, just to remove a few more distractions, let us assume a hall with good acoustics and a smooth but not slippery floor. Under these conditions, from a basic square formation, it is reasonable to expect that all dancers would take the same number of steps to execute a full SQUARE THRU. In that situation, the timing of the call "HEAD COUPLES SQUARE THRU" cannot be wrong since the dancers cannot begin to move until they hear the command, and they will begin to move as soon after it as they are able.

The first point at which timing is in question is the second command. When should it be given? How many beats after the start of the SQUARE THRU action should the dancers know what will be expected of them next? There we have the problem of timing in its simplest form. If our next command is to be RIGHT AND LEFT THRU, we may be sure that most dancers will respond without hesitation. If the call is completed one or two beats of music "i.e. steps" before the dancers were in position, then that should be sufficient. They should be able to continue their motion into the next action (RIGHT AND LEFT THRU) without interruption and if so, there is no need for them to hear the call sooner. Certainly, everyone will agree that dancers must not complete the SQUARE THRU action without knowing what they are to do next. If that were to happen, the dancers would have to stop, thereby interrupting the flow of their dance action, and wait for the next command.

The problem with a command given too late is easy to understand. The dancers must wait and thereby interrupt the flow of their action. The problem with a command given too early is more subtle and not as easy to see. The dancer's reaction, if the command RIGHT AND LEFT THRU is complete four beats before the end of their SQUARE THRU action is one of worry. They become concerned that they are falling behind and they have a tendency to rush, or cut corners, in order to be sure that they are in position to do the next command when it is given. In effect, they try to catch up and even if the caller then allows sufficient steps to execute the action comfortably, the dancer's shortcutting will produce stop-and-go dancing. We then have the common phenomenon of a caller who is leaving adequate time for the execution of his dance action but dancers who must wait for his calls every now and then.

To illustrate correct timing, let's consider the following common sequence of calls:

- Head Couples Forward And Back (6)
- Square Thru (10)
- Right and Left Thru (6)
- Dive Thru (2)
- Square Thru $\frac{3}{4}$ (8)
- Left Allemande (4)

The number of steps required for comfortable smooth execution of each action is given in parentheses beside the call. These numbers can be found in the Sets In Order teaching guides for the first 75 basics. Whether you agree with the number of steps shown or not does not change the *process* of correct timing at all.

To make a timing diagram we fill in the commands on a chart of eight beat lines corresponding to the beats of music in the phrases of our music. The dancer action is shown in parentheses underneath the calls.

Heads	Forward		Come	Back		Square	Thru
1	2	3	4	5	6	7	8
(moving Forward)				(moving Back)			
(Head Couples Doing The Square Thru							
R &L	Thru	X	X			Dive	Thru
(Everybody Doing the R&L Thru							
Square	Thru	$\frac{3}{4}$					
(Dive Thru)		(Heads Doing the Square Thru					
Left	Allemande						
Three Quarters)		(All Doing the Left Allemande					

If you started the music and said just the words written in above, counting silently for each dash (beat) that doesn't have a word above it, your call is correctly timed. Furthermore, a group of dancers familiar with all the calls will probably all execute this action without hesitations. The dancers will also find that they hear each call *just before* they should start that part of the action. Any change in the number of beats between the *end* of one call and the *end* of the next call results in a timing error.

For instance, in line 3 of the diagram, if the words Right and Left Thru are moved to fall on beats 3 and 4 of that phrase (Marked with X) without any other changes,

then that call is two beats late. This means that dancers would finish the square thru and have to wait two beats before they could start the next action (the Right and Left Thru). Then, before they could complete the Right and Left Thru, the call Dive Thru would come to them two beats early. Most dancers hearing a call two beats before they are ready to start the action will hurry, short cutting the previous action, because they are afraid of being left behind.

It is important to notice that the change of position for the call Right and Left Thru did not change the total amount of time (number of beats) that we allowed for the whole sequence of action but it still made the timing (and the dancing) stop and start. In effect we forced the dancers to waste two beats (while they waited for the call Right and Left Thru) and this reduced the time they had to complete the remainder of the action. If they were to come out even at the Left Allemande, they would have to steal (clip?) two steps off the number of steps they used for the Dive Thru and the Square Thru 3/4.

The trouble is just as serious if we move the same call two (or more) beats closer to the Square Thru (beats 7 or 8 of the preceding phrase as marked by "O"). Then the dancers start to rush when they hear the Right and Left Thru call and about the time they get speeded up they have to wait because the next call (Dive Thru) has not been given yet. Worse still is that the Dive Thru call is then often given only 2 beats after the Right and Left Thru and the dancer now is 4 beats behind and really rushing.

Many callers, including most of the good ones, know generally how many steps should be allowed for each action in comfortable dancing and they try to leave that many beats of music, overall, to match their calls to the action. A problem arises because the effect that "bunching calls" has on the dancers is often overlooked. We have assumed for many years that good dancers always take the same time to execute a particular action. Thus it is only necessary for the caller to pick a good set, watch them, and time the calls to their dancing. In fact there are two flaws in this "sight timing" that have gotten us into trouble.

Some people are known for talking too fast and when they do it makes all the words run together and that makes for an unpleasant listening experience for other people in the room. However, it turns out that in many cases it is possible for people to listen at rates much faster than that at which we normally speak. In fact the bottom line is that people need to be able to make the natural distinctions between words and phrases in speech and it is the shortcoming of the fast talker that they fail to separate the words sufficiently for people to understand.

The first problem in "sight timing" is an inevitable tendency to "bunch calls". The most common example of this is the phrase *"Heads go forward and back"*. You've all heard it just that way either with a couple of beats of no call after it to give time for execution or sometimes with the next call following immediately. Either way, the timing cannot be

right and few if any dancers will take more than three steps in doing the forward and back. The reason is that the command "and back" is given too soon. When dancers hear "HEADS GO FORWARD" they start the first step forward and immediately hear "AND BACK". It then takes one beat to recover their balance and another for one step back to starting place-a total of three steps for an action that should take six steps. The two calls "forward" "and back" have been *bunched* together and leaving time after them only requires the dancers to wait for the next call.

The second trouble in "sight timing" is the adaptive ability of good dancers. When executing calls with which they are familiar, experienced dancers are able to short cut the number of steps needed. It is perfectly possible for dancers to "get through" a Square Thru in 6 beats of music. It isn't smooth dancing but they can make it appear fairly comfortable. If you are watching these dancers (and they are likely to be up front), you may be tempted to give a few less beats than correct timing requires. As soon as you do clip a few beats, the race is on because those dancers will speed up even more in an attempt to keep you from getting too far ahead and often all but the most experienced are lost in the race. The only way to prevent dancers from short-cutting the action is to hold back the next call until just before they are ready to use it. If the next action command has not been given, then dancers don't worry about whether they are falling behind. From this we can see that good timing is a call-by-call matter. How many beats we allow for a group of several calls doesn't matter. What is important is how many beats we allow for execution of each individual call. The encouraging side of this discovery is that timing problems don't multiply. You can correct your timing of one call at a time. Perhaps each week you take one call or sequence of calls and figure out how many beats should be allowed. Then be sure you leave that many beats (and no more) each time you use that (those) call(s) until you have built a habit.

So far we have been talking mostly about calls that don't allow enough time to execute the action. However, a far more common timing error is leaving too much time. The effect of slow timing is stop-and-go dancing. The dancers are given a call which they complete before the next call has been given so they must wait. The dancing momentum they have built up must be stopped because they cannot start the next action. Sometimes dancers find this momentum hard to stop and so they anticipate the next call. If you have just said "Dive Thru, Square Thru 3/4" the dancers know from experience that you are much more likely to say "Left Allemande" next than anything else and they will probably start to do one even if you haven't called it yet.

The most common cause of too-slow timing is choreography trouble. If you know what the next call is going to be, you are more likely to get it out in time than if you are not sure. There are three basically different choreographic techniques in use

today and sometimes one caller uses all three in one tip. The three are:

1. MEMORIZED CALLS-by this we mean every *word* of the call is memorized and given the same way each time it is used.

2. MEMORIZED PATTERNS-here we are talking about learning the route the dancers are to follow and making up the wording of the call as we go along.

3. IMPROVISED CHOREOGRAPHY-which means that the caller makes up the dance pattern and the words of the call as he goes along.

The three methods of keeping track of dance patterns require three quite different techniques to solve the timing problem.

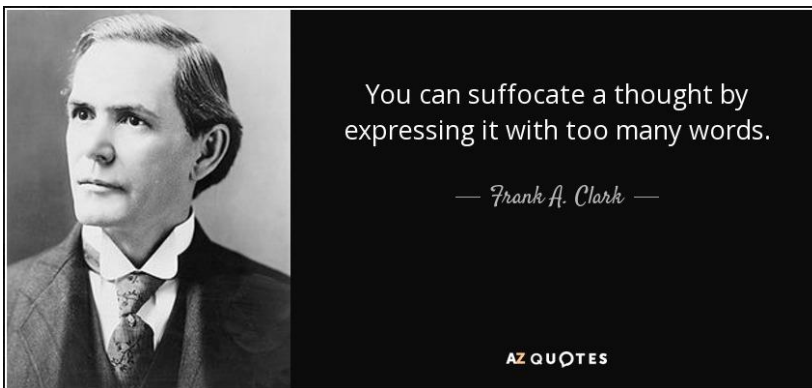
If the words of the call are memorized, which is the way most callers do singing calls, then the words must be chosen very carefully right at the start. When writing a singing call, or any call that is intended to be memorized, it is very important that careful attention be paid to the words that come between calls to avoid bunching calls or allowing too much time between calls. Unfortunately many writers of calls for recording pay too little attention to this aspect of the timing. Some try not to include more dance action than will fit the number of beats in the music but it is rare to find a singing call that is timed exactly right. Furthermore it is unheard of to find a published dance pattern that is timed correctly because the magazines and material publishers do not expect that calls will be memorized word for word.

The figures and patterns published in magazines and notes are intended for the second choreographic technique, memorized patterns. The caller is expected to do his own timing. The most common cause of trouble in timing such calls is *too many words*. If you have learned the route well, then you are not at a loss for what to say next. You might say it too soon and "clip" the timing but the chances are good that your timing will be slow, not fast. When you listen to a non-singing call it

seems that the caller is talking constantly-that every beat of music has a word and many beats get two or three words. Usually this is less true than it seems.

Furthermore, some of the very best callers use very little patter just so that they are more free to make the timing exactly right.

The good caller who is using abundant patter and still manages correct timing probably is using the third, or improvised, choreography technique.



You can suffocate a thought by
expressing it with too many words.

— Frank A. Clark —

AZ QUOTES

A method of timing that works well for both improvised and memorized pattern choreography is the use of timing patter. This system uses one or more particular groups of words (patter) following a call each time that call is given. The groups of words are chosen to use the correct number of beats to allow dancers time to execute the action smoothly. Following every call the patter takes up the beats until time for the next call. This method is not as difficult as it seems at first glance. There are few regularly used calls that take more than 10 beats to execute and all calls can be worded to take up four of these. Thus it is only necessary, as a minimum, to find some patter lines to take 2, 4 and 6 beats. The more difficult part of the process is deciding on, and then remembering to allow, the right number of beats for execution. There isn't time to make this decision call by call. The only way is to build a habit of allowing the correct timing.

Now that we have described correct timing let's consider that there may be times when, for good reason, we deliberately use either fast or slow timing. A common situation that requires a timing adjustment is teaching. For dancers to execute a call sequence with proper timing, they must be familiar with the calls used so that they are able to react in the one beat (about $\frac{1}{2}$ second) allowed. If a call is new to the dancers, extra lead time may have to be allowed to permit the dancers to remember the meaning of the call and still be ready to start executing the action at the proper time. This timing adjustment would be necessary both for beginning dancers learning a call for the first time and for experienced dancers encountering an unusual variation for the first time. On the other hand, if the called pattern is very familiar and often used, the dancers may anticipate the calls no matter what the caller does. He then may find that timing of calls in a particular very common sequence (for instance the "Dive Thru, Square Thru 3/4, Left Allemande" pattern) may have to be closed up a beat or two. Certainly if something other than "Left Allemande" is to be called following a "Dive, Square Thru 3/4," that changed call should be given early to have any hope of breaking the momentum of the dancer's thinking.

This discussion of timing is over-simplified. The major difficulty is that it is nearly impossible to practice timing without dancers. You can study the correct number of beats and work out patter lines that allow the correct timing at home without dancers. In the actual situation, however, the adjustments to allow for dancer unfamiliarity with the called patterns are both more frequent and more varied than our description makes them seem. When there is a range of dancing experience represented at a dance there is also a range of timing reaction so that there is no "correct" timing for the whole floor. Consequently with this as with the other elements of good calling we hope our words will encourage you to observe accurately and to learn from what you observe.

All Things Considered....by Ed Foote

Secret Hints for dancing : LOAD THE BOAT

If Load the Boat is going to break down, it will be due to the centers. The reason is that the initial Pass Thru in the center is too big. This happens because the dancers take two full steps after passing shoulders in the Pass Thru.

The result is the center box is now so big that people lose their orientation, which causes the square to break down. Or, if the square does not break down, it takes too long to finish the call, which means the square is now behind the other squares on the floor.

SECRET HINT. The centers Pass Thru must be VERY SHORT. In other words, after the centers pass right shoulders in doing the initial Pass Thru, they must IMMEDIATELY turn their back on the flagpole center of the square.

As a caller, how do I get them to do this? By painting a visual picture of what should happen. I say these specific words: "You must stay very close to the person with whom you are doing the Pass Thru. This means the material on your sleeve should be in constant contact with the material on the other person's sleeve - during the 'turn out' part and also during the Partner Trade."

I also tell them that they are too far apart if any daylight can be seen between their shoulder and the other person's shoulder during the "turn out" and the Partner Trade."

Then, as a joke, but also to paint the visual picture, I say: "Think of it as a no-hands Yellow Rock." Dancers will often treat this as a fun thing and start bumping each other intentionally, but it means they have gotten the idea,

I have found that these 3 visual pictures: material on the sleeves, no daylight and the Yellow Rock get the job done.

If you are a dancer helping out a Plus class, and the caller does not emphasize this idea of being very close in the center, be sure and tell people what has been mentioned here. You will be helping them a great deal.

NOTE: Sometimes the centers, after the initial Pass Thru, will face in (instead of out) and then slide sideways. This puts them in the correct position, but they have made 2 mistakes to get there. I have seen this done by people who have been dancing for years.

For some reason, it is always the girls who do this, never the boys. Perhaps it is a psychological thing that girls do not want to turn their back on someone.

If a person is doing this, they need to be corrected right away, because if they keep doing this for a long time it will be very difficult for them to break the habit later. If they encounter a caller at a workshop who starts fractionalizing the center part, they will break down the square. It also means that anyone seeing them dance this way will think they are a poor dancer.

If you are a dancer helping out at a Plus class, and you see someone doing this, be sure to say something to that person during the break. The action is so subtle that the caller may miss seeing it while calling.

WHAT TO TELL THE OUTSIDERS. They have the easy part - just pass 3 people and face in. The only thing they may do wrong is go too slow. If this happens, tell them to speed up.

What's $2 + 2$?

ENGINEER: “It lies between 3.98 and 4.02.”

MATHEMATICIAN: “In 2 hours I can demonstrate it equals 4 with the following proof.”

PHYSICIST: “It's in the magnitude of 1×10^1 .”

LOGICIAN: “This problem is solvable.”

SOCIAL WORKER: “I don't know the answer, but I'm glad we discussed this important question.”

ATTORNEY: “In the case of Smith vs State, $2 + 2$ was declared to be 4.”

TRADER: “Are you buying or selling?”

ACCOUNTANT: “What would you like it to be?”

THOROUGHLY PLUSSED

This time we have another batch of modules that finish at home. These utilize some choreography that is a bit more challenging.

- HEADS TOUCH 1/4, LADIES RUN, PASS THRU LADIES TOUCH 1/4, MEN PASS THRU, SIDE MEN RUN LEAD RIGHT, SIDES CHASE RIGHT, SIDE MEN RUN, LONESOME MEN FACE IN, **ALL** PASS THE OCEAN, SWING THRU, LADIES TRADE, LADIES RUN, TAG THE LINE, MEN PARTNER TRADE, STAR THRU, ALL 1/2 CIRCULATE, BEND: **HOME**.
 - HEADS 1/2 SASHAY, SIDES PASS THE OCEAN, LADIES TRADE, EXTEND, SWING THRU, EXTEND, LADIES RECYCLE, VEER LEFT, 1/2 TAG, **ALL** TRADE AND ROLL, ALL CIRCULATE **BUT** MEN GO TWICE, LADIES CHASE RIGHT, MEN TOUCH 1/4, ALL SF CIRCULATE, LADIES RUN, CENTRES LEFT SQUARE THRU 3/4, *(take small steps AND)* RIGHT AND LEFT GRAND: **HOME**
 - HEADS SPIN THE TOP, EXTEND, LADIES TRADE, ALL RECYCLE... **BUT SIDES ROLL**, HEADS LEFT TOUCH 1/4 AND EXTEND, LINEAR CYCLE, PASS THRU, WHEEL AND DEAL **AND LADIES ROLL**, LADIES FOLLOW YOUR NEIGHBOUR, EXTEND, ENDS CIRCULATE (*) SIDES TRADE AND ROLL, HEAD MEN U TURN BACK, ALL SLIDE THRU: **HOME**
- Or from(*): **END MEN REACH BACK TO GIRL BEHIND YOU AND BOX THE GNAT, ALL BOW TO PARTNER.**
- HEADS 1/2 SASHAY, PASS THRU, SEPARATE AROUND 2, PASS THE OCEAN, SPLIT CIRCULATE, FAN THE TOP, SLIDE THRU, **(in your own 4) SPLIT CIRCULATE 1 AND 1/2**, RECYCLE, ALL CIRCULATE BUT ENDS GO TWICE, CENTRES STEP FORWARD AND U TURN BACK, ENDS SLIDE THRU: **HOME**

This one uses circulates and scoot backs from t-bones (walk first)

- HEADS LEFT TOUCH 1/4, BOYS TOUCH 1/4, CENTERS CIRCULATE **(T-BONE)**, ALL SCOOT BACK, BOYS ROLL, COORDINATE, FERRIS WHEEL, ZOOM, CENTERS PASS THRU, ALL PASS THRU, RIGHT AND LEFT GRAND, HOME

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

It is great to have Jim Mayo with us this issue (and from now on as well). I first met Jim and Joanne many years ago at a Callerlab Convention and have always held him in high regard. His knowledge is amazing. He has that unique ability to "pass it on" and make even complicated concepts seem really simple. One of the greatest pleasures in my life was to have Jim and Joanne as well as Bill and Betty Peters stay with us for a week (mind you this was some 30 years ago). Just to be in the same conversation with these two gurus was an incredible honour. I never realized just how much I did not know until I was with these guys.

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.

I have attached again the flyers for our RED BARONS Special Celebrations in November. The Red Barons will be 43 years old in November. We have been organizing special weekends to celebrate this event for around 40 of those years, however; this will be our last one. While all the weekends have been great successes, we just find that we no longer have the time it takes to organize these functions, so this one will be the finale. Over the years we have been able to feature some outstanding calling talent at our weekends from all over the world. Some of the featured callers have been Bill Peters, Jim Mayo, Scott Smith, Paul Bristow, Jack Borgstrom, Ingvar Pettersson, Robert Bjork, Wade Driver, Ken Bower, Mark Clausing, Jerry Jestin, Steve Turner, Brian Hotchkies, Kevin Kelly, Matthew Mills, Ed Foote, Jet Roberts and many others. At many of these weekends we were also able to present workshops and clinics for the callers that attended. This year for our finale, we have our good mate KEVIN KELLY once again. Kevin will also be presenting a couple of education sessions for the callers coming to the weekend. He will be looking at topics such as "The Caller as Entertainer" and using music as part of the entertainment package. This should be fun!!!

As our newsletter is now an International rather than local magazine, please feel free to send in any caller related items you would like advertised (caller schools, weekends, etc.). We have subscribers from all countries so it helps to spread the word.

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 : 7.30-10.30 (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.