

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

CALLER'S CO-OPERATIVE



News, Notes 'n Nonsense for NSW Callers & Cuers

Issue #6

November 2016

DATES to REMEMBER for 2017

• January 28-29	SPECIAL CALLER WORKSHOP WEEKEND at Corrimal RSL Club
• January 28	SPECIAL DANCE at CORRIMAL RSL CLUB
• July (Date TBC)	DINNER DANCE
• September 15-18	38th NSW State Square Dance Convention - Goonellabah
• November 10 – 12	Red Barons Trippple Celebration Weekend

WHAT'S INSIDE THIS MONTH

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2017 EVENTS STILL TO COME

28-29 January 2017. A **FULL WEEKEND CALLER CLINIC** with Mel Wilkerson at Corrimal RSL Club. (See Attached Flyer)

Corrimal RSL club is situated on the Princes Highway, (Corrimal's main street) at the northern end of the shopping Centre. The venue has a nice auditorium with a good downstairs restaurant.

Our January 2016 this year at the venue was a great success. The club's management went out of their way to assist us in the event even dealing with the minor setback of the air-conditioning replacement by bringing in portable coolers at the last minute.

The great news is the AIR CONDITIONING IS NOW WORKING GREAT.

The Jan 2016 weekend clinic was well received and the dance had an incredible atmosphere, with maximum numbers on the floor all the time. This was especially amazing because everyone knew the air conditioner was out and it was the hottest weekend of the entire summer!! We hope for the same or better as the popularity of this annually held full weekend activity grows in popularity.

We look forward to the January 28-29 2017 Caller Clinic with Mel Wilkerson

Caller Sessions will be as follows:

SATURDAY MORNING	10:00am - 12:30pm
LUNCH (EACH DAY)	12:30pm - 1:30pm
SATURDAY AFTERNOON	1:30pm - 4:30pm
SUNDAY MORNING	10:00am - 12:30pm
SUNDAY AFTERNOON	1:30pm - 4:00pm

Dancers to support the caller training sessions are appreciated

Dance Sessions are as follows:

SATURDAY EVENING	7:00pm - 10:30pm
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Weekend cost per caller is \$50. This includes all sessions and material, lunch each day and dance on Saturday Evening. Partner cost is \$35 (Includes meals and dance).

Please register early so we can organize numbers for food, etc. I have attached flyers for dance and weekend registrations as well as information on accommodation in the nearby areas.

SOUND ARCHIVE

The library of Sound Recordings is as follows:

EDUCATIONAL PROGRAMS

- 2015 SARDANSW Training Day at Blaxland (quality varies)
- 2016 SARDANSW Weekend at Corrimal RSL Club
- 2016 SARDANSW Weekend at Port Macquarie
- CALLERLAB 1982 : Voice Session (2) with vocal coach Arden Hopkin
- CALLERLAB 1982 : Keeping Mainstream Fun
- CALLERLAB 1983 : Advanced Interest Session
- CALLERLAB 1983 : Challenge Interest Session
- CALLERLAB 1985 : Mainstream Choreography Session
- CALLERLAB 1985: Voice Interest Session
- CALLERLAB 1985: Programming Thru Music
- CALLERLAB 1985: Duties of MC / Showmanship
- CALLERLAB 1985: Techniques In The Use Of Music
- CALLERLAB 1985: Techniques For Self Improvement
- CALLERLAB 1985 : Plus Choreography Session
- CALLERLAB 1988 : After-Party Fun
- CALLERLAB 1988 : One Night Stands
- CALLERLAB 1985: Teaching By Definition Part 2
- CALLERLAB 1983: Contra Session
- CALLERLAB 1983: DBD Session
- CALLERLAB 1983: One Night stands
- CALLERLAB 1983: Music
- CALLERLAB 1983: New & Innovative
- CALLERLAB 1983: Programming Session
- CALLERLAB 1983: Mainstream Session
- CALLERLAB 1983: Advanced Session
- CALLERLAB 1983: Challenge Session
- 2016 SARDANSW State Convention Caller Sessions (Jaden Frigo & Gary Petersen)

DANCE RECORDINGS

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

NEW ADDITIONS-

- CALLERLAB 1980: *Creative Choreography MAINSTREAM*
- CALLERLAB 1980: *Creative Choreography PLUS*
- CALLERLAB 1983: *Traditional Dance & Music Session*

These recordings are available to any of our members. All you need is a flash drive.

I think that I have now transferred all of the early CALLERAB tapes over. You will notice that there is a marked difference in quality in these tapes....some have had to have major work just to make them listenable. There were quite a few tapes that were damaged beyond recovery. Unfortunately in those early Callerlab days, the company that was contracted to record and make available each session, used some very poor quality tapes. This has made it impossible to transfer them across to Minidisc and then to computer. It is a great shame as there were some outstanding sessions, presented by many callers who are no longer with us.

I do have a lot of dance recordings from overseas. I will start doing transfers of these next month. Again, it will take time as they are all on minidisc, which means that (like all the Callerlab tapes) I have to transfer them to the computer in real time. Among callers that are on these recordings are Bob Baier, Jerry Story, Tony Oxendine, Wade Driver, Mike Seastrom, as well as many others.

I also have a number of the East Meets West weekends recorded and will also transfer these over.

It is always interesting to listen to other callers. You can always pick up ideas, not just choreography, but presentation, style, etc.

THE STEVE TURNER CLINIC

Over the weekend of 28-30 October 2016, SARDANSW, in combination with The Red Barons Square Dance Club's 42 Birthday Weekend, hosted a 3 day Callers Clinic at Port Kembla Leagues Club. The Caller Coach for this weekend was Australia's own Steve Turner.

It was a packed weekend of dancing and caller training with sessions running consistently from early Friday Afternoon through Late Sunday Afternoon. Attendance was excellent with over 25 callers from NSW, Victoria, ACT and New Zealand.

Most of the Caller sessions were held in the auditorium at the club. The set-up was a neat informal one, with all seated around 4 large round tables placed together (this really was a "cloverleaf" round table discussion). Callers of all abilities were in attendance, from brand new callers to veterans. Steve catered for all levels of knowledge and expertise.

Each session followed on from, and built upon, themes presented at the first session on Friday afternoon. I hope to present much of the information from these sessions over the next few issues. As a teaser, and to demonstrate what happened; one specific concept presented went as follows:

- As a group, develop a choreographic routine and then routine, and then resolve.
- Each caller in turn advised what the formation and arrangement the dancers were in, and then added one call.

Thus, after the first call - a Right & Left Thru, the next caller advised that the dancers were in a Static Square Formation, all with partners in a standard arrangement. This was all done by using the imagination (mental imaging) to follow what was happening in this imaginary square.

If a caller was uncertain as to what the formation was, then a set was formed on the floor and walked thru until the current formation was visible. This had to be done a few times to show the attendees some of the arrangements that had occurred.

A lot of discussion took place, especially regarding the naming of the formations and arrangements that were achieved. For example after the 1st call...Heads Right & Left Thru, the next 2 calls were Heads "Pass the Ocean" and "Swing Thru".

- It was noted - "Pass the Ocean" resulted in the formation we note as a 1/4 Tag Formation.
- After the Swing Thru, a Quarter Tag formation was retained, but the wave in the centre had changed from men on the ends to the men in the centre.

Discussion ensued on the various arrangements and their naming.

- It was decided that this ending wave formation (after the swing thru is what has been known as a 1/2 (half) wave, whereas prior to the Swing Thru it was an 0 (zero) Wave.

A total of 28 calls were added to create the full routine prior to resolve. Each formation in turn was discussed. As there were a lot of calls, after a while it became more difficult for some of our newer attendees to picture the resulting formations and arrangements, so a set was used on the floor to show everyone what had been achieved to that point.

Interestingly, after only a short while, the repetition had locked the sequence into each caller's memory to the extent that the set on the floor could start walk thru almost the entire routine with very little actual spoken commands.

Much discussion ensued regarding ways to resolve the square...everyone had input and some very interesting ideas were presented.

The session was thoroughly enjoyed by everyone and all came away with a deeper understanding of not only the creation of choreography, but while creating that choreography understanding:

- The importance of body flow,
- Smooth wind-in-your-face dancing,
- Moving the dancers to different quadrants,
- The rapid changes that some movements can make to both formation and arrangement,
- The continuous changing of temporary partners, and
- How movements that could be otherwise deemed difficult can be made simpler by using flow that allows dancer success.

The overall discussion created by this routine was stimulating to everyone. The routine (choreographic sequence) created in this process was as follows:

(From a static square) Heads Promenade 1/2, (h) Pass the Ocean, Swing Thru, Extend, Single Hinge, Centres Trade, Men Run, Pass Thru, Bend the Line, Touch 1/4, Single File Circulate, Men Run, Pass Thru, Trade By, 8 Chain Four, Slide Thru, Boys Walk, Girls Dodge, Men Run, Box the Gnat, Pull By, Tag the Line, **Face In**, Pass the Ocean, Spin Chain Thru, *(it was noted that at this point a Right & Left Grand could be used if a resolve was needed)* Cast Off 3/4, Walk & Dodge, Reverse Wheel Around, Reverse Flutterwheel, Sweep 1/4, *(ending position - heads lead right box)*

At this point it was decided to resolve. Some of the resolves achieved were:

- 1) VEER RIGHT, PROMENADE
- 2) STAR THRU, VEER LEFT, CIRCULATE 1/2, BEND THE LINE.
- 3) SWING THRU, RIGHT & LEFT GRAND
- 4) TOUCH 1/4, WALK & DODGE, MEN FOLD, STAR THRU, PROMENADE
- 5) PASS TO THE CENTRE, ZOOM, CENTRE MEN WALK & GIRLS DODGE, THOSE WHO FACE ALLEMANDE LEFT, BOW TO PARTNER, HOME

Some of the callers questioned the degree of difficulty with the use of Reverse Wheel Around. However; it was shown that the natural body flow with the men walking across the set prior to the call really only allows the forward motion to the right and therefore even a weaker floor will get this concept. If this call was to be used in many other circumstances, then it most likely would create severe counter flow problems for dancers.

The idea with more difficult, or lesser understood calls, is to set the dancer's body flow and positioning in such a way that the only real choice is to go with the natural body flow – a choice of one. In that way the dancers really have no other way to comfortably go. It sounds difficult to the dancers, it seems difficult and challenging when presented, but because they are dancing and moving smoothly with the body flow, this is only realised after they have already successfully completed the movement without really thinking about it. (in short it makes them feel good to have danced something unusual or different without any real problem)

Next Month, More from the Steve Turner Clinic.

Steve also gave everyone this Singing Call Figure:

HEADS RIGHT & LEFT THRU, PASS THRU, SEPARATE, AROUND ONE TO A LINE, FORWARD & BACK, CENTRES RIGHT & LEFT THRU, SAME CENTERS HALF SASHAY, ALL RIGHT & LEFT THRU, SLIDE THRU, CORNER SWING, PROMENADE

CHOREO TIME WITH MEL WILKERSON

ALL EQUIVALENTS ARE EQUAL BUT SOME EQUIVALENTS ARE MORE EQUAL THAN OTHERS. (Apologies to George Orwell)

What is an Equivalent with regard to square dance choreography? Well simply put, an equivalent is a module (a piece of memorized choreography that you substitute for a piece of different choreography to achieve the same result.

Bill Harrison defines Equivalent Modules as a series of one or more calls which equal the same thing. His example is:

- Heads Square thru 4 = or Heads Star Thru, California Twirl.

There are numerous equivalents out there that range from single call equivalents such as:

- Doing nothing = Dosado
- Star Thru = Slide Thru; or
- Bend the Line = Cast Off $\frac{3}{4}$

There are single call to multi call equivalents such as:

- From a (standard) couple or miniwave Trade = Boys(Girls) Run, Girl U-Turn Back
- Right and Left Thru = Slide Thru, Star Thru
- Right and Left Thru = Make A Wave, Ladies Trade, Recycle

There are “single call” to multi call equivalents that cause interaction across the square such as:

- Right and Left Thru = Dive Thru, Square Thru 3

There are also “pair calls” or multi call to multi call equivalents such as:

- From a box - Right and Left Thru, Veer Left = Swing Thru, Boys Run

There are also gimmicky fractional equivalents such as

- Pass thru – Dosado once and a half;
- From a wave: Ends Trade = Swing Thru Three Hands

There are “tag line* get out” equivalents that add a simple challenge feel without really challenging such as: (*note this is not tag the line but rather TAG LINE or end of sequence get outs)

- Square Thru 3, Swing Corner = Flutter Wheel, Sweep $\frac{1}{4}$ Swing Corner (girls lead flow); Or

- Square Thru 3, Swing Corner = Reverse Flutterwheel, Sweep ¼, Swing Corner (boys lead flow)

Truth be known, all square dancing itself can be pretty much defined as a series of equivalents that take us from one known position back to the same known position (or a movement or series of movements that does the same thing)

Most singing calls take us from a static square to a static square with a new partner.

- Corner progression singing call = corner progression singing call
- RHL progression singing call = RHL progression singing call
- Opener/Middle/Break = Opener middle break

A Get in to Allemande Left (regardless of calls) = Get in to Allemande Left (regardless of calls) ... And the list goes on.

The purpose of equivalents is not just to replace choreography so that the caller can use material that the dancers know (example: pass thru+California twirl because they haven't learned right and left thru yet). The emphasis of equivalents, and in fact the essence of equivalents, is to establish variety and changes in body flow that assists in:

- Creating smooth dancing
- Changing directions to avoid overflow
- Adding or subtracting timing from singing call sequences (example dosado)
- Utilizing variant choreography for building singing calls
- Many other uses.

This sounds relatively simple in concept but there is a trap that is often faced by new callers. That trap is the inference of knowledge when passing information down the line. Very few new callers have been able to define the purposes of equivalents beyond stating that they are calls that do the same thing as other calls.

The problem lies in not exploring the equivalents fully for formation (start and finish), body flow, hand freedom and timing (especially for singing calls)

In a discussion I had recently with a new caller, he said, I haven't taught recycle yet but I have a lot of ends cross fold material. Recycle is just an equivalent of ends

cross fold anyway so I just replace it after teaching recycle. It is also good for setting up both left and right hand recycles.

While I lauded the enthusiasm of teaching and calling recycle as an ends cross fold, centres fold and follow regardless of left hand or right hand waves or gender this immediately sprung to mind the statement he made.

Here is my point.

**ENDS CROSS FOLD DOES THE SAME THING AS RECYCLE.
BUT
ENDS CROSS FOLD IS NOT ALWAYS AN EQUIVALENT OF RECYCLE AND
VICE VERSA.**

Consider the following GET OUT SEQUENCE from a Zero Box (ZB)

- **(ZB) Right & Left Thru, Swing Thru, Ends (ladies) CROSS FOLD, Pass Thru, Right & Left Grand**

I can replace the cross fold with a recycle very easily.

- **(ZB) Right & Left Thru, Swing Thru, RECYCLE (ladies lead), Pass Thru, Right & Left Grand**

Consider the following Get out sequence from a Zero Line (ZL)

- **(ZL), Pass The Ocean, Swing Thru, ENDS (girls) CROSS FOLD, Right and Left Grand,**

Again I can easily replace the cross fold with a recycle.

- **(ZL), Pass The Ocean, Swing Thru, RECYCLE (girls lead), Right and Left Grand,**

So the question is, why is recycle not an equivalent of ends cross fold if they do the same thing. The answer lies in the formation that the movement is called from.

At mainstream and plus, recycle is called from waves. Left or right hand or gender is not important. HOWEVER; Ends cross fold can be called from waves, lines facing in or out, inverted lines, three in one lines and even some oddball formations.

Consider the following get out sequence from a Zero Box

- **(ZB) Right And Left Thru, Swing Thru, Walk And Dodge, ENDS CROSS FOLD, Pass Thru, Right and left grand.**

I CANNOT change the ends cross fold to a recycle.

Consider the following get out sequence from a Zero Line

- **(ZL) Pass Thru, Ends Run, New Ends CROSS FOLD, Centres Left Square Thru 3, Right and left Grand.**

Again I CANNOT change the ends cross fold to a recycle

This is the equivalent trap. There are many movements out there that are conditional equivalents. That means that there is a specific condition that applies to the use of that movement. Sometimes it is fractional (in other words you have to the movement more than once to be an equivalent (dosado once and a half rather than pass thru, or, slide thru twice rather than right and left thru)). However, these conditional equivalents will only also work from specific formations and arrangements.

Do not assume that because an experienced caller told you that slide thru and star thru do the same thing that it is always true. They do not always do the same thing.

- Star thru from standard facing or ½ sashayed couples = slide thru from standard or ½ sashayed couples
- Slide thru from four facing boys or four facing girls DOES NOT equal star thru which cannot be done from that position at basic and mainstream

Likewise recycle does the same as ends cross fold, but from a wave only. It doesn't do the same from lines and from some of the positions, recycle cannot be called but ends cross fold can.

The use of equivalents is a basic component of every caller's toolkit. It is important to know many and be aware of more. It is more important to understand that things are not always as simple as they seem. Work your equivalents and make notes. In time you will automatically see the "conditional equivalents" and their specific requirements.

Just for fun a few more cross fold get outs. You can figure out quickly which ones you can use recycle to replace and which ones you cannot.

- (ZB) Square Thru 4, Ends Cross fold, Square Thru 4, Partner Trade, Centres Square Thru 3, Ends Pass Thru, Ends Cross fold, Pass Thru, Right and left Grand
- (ZB) Right And Left Thru, Swing Thru, Walk And Dodge, Ends Cross Fold, Pass Thru, Right and left Grand
- (ZL) Pass Thru, Tag The Line, Face In, Box The Gnat, Right & Left Thru, Dixie Style To an Ocean Wave, Boys Trade, Left Swing Thru, Ends Cross Fold, Right and left Grand
- (ZL) Square Thru 3, Ends Cross Fold, Square Thru 2, Ends Cross Fold, Square Thru 3, Trade By, Right and left Grand.
- (ZL) Right & Left Thru, Dixie Style To A Wave, Centres Trade, Left Swing Thru, all 8 Circulate, Left Swing Thru twice, Ends Cross fold, Right and left Grand.

As always, comments are welcome. Have fun and enjoy.

MEL'S MEANDERINGS



**HERE WE
GO AGAIN!**

**Afraid to start calling –
OOOOOOOh that damned sight calling.....by Mel Wilkerson**

Welcome to the calling game....it can get frustrating but it is well worth it.

One of the great frustrations when learning to call is often, new callers are told to just use the singing call as a patter call to get used to:

- moving the dancers around
- watching how they move from one movement to another

- practice your timing and anticipation for the next movement
- Just getting used to speaking behind the microphone.

Although this is a useful exercise when first starting out, it is also a bit of a trap to be aware of. Often there gets to be a reliance on singing call figures as patter calls, but you must be careful...although most singing calls end with a swing your corner, they are not all the time conducive to replacing that swing with an allemande left.

Often you will be out of position or the flow will be terribly wrong. This is one of the tricky things about learning to call especially when you are using pre-written singing calls as your patter.

As many have noted and your “Caller Mentor” should be able to help you with this, you do not need to use the whole singing call, and, when you have a situation where the corner is not in a standard box formation (zero box) to come back to that allemande left, you will need to change a few things.

The idea after all is getting back to a static square with everyone home.

Now that I have said that, using singing calls in your patter is not a crutch. It is another tool in the caller tool box and a very useful one to have. Do not dismiss a known singing call for patter just because it doesn't automatically give you the perfect allemande left get out.

The people that taught me to call all agreed that:

**When a Caller says he only sight calls without memorized material;
Do not believe him. We all do it.**

So what do you need to know to really get started?

As a new caller you should have a relative understanding your movements and being able to move dancers from movement to movement and formation to formation.

Where to from here?

The first thing you need to learn is at least 1 resolution technique.

- That way you will know wherever the dancers are, you can get them home...learn one and one only for the time being and practice it until you know it solid....then you can learn another..(I prefer the friends and enemies technique but there are a lot of them)

Second, you need to know a few simple conversions.

- Remember each singing call is essentially a module of choreography. If you run it through your checkers, you will see things like zero boxes (a box you can call an allemande left from) or zero lines (a line where you can call an allemande left from)

From there you need to know a few simple things to get back to one of those known formations.

I have chosen three simple singing call figures to illustrate. (I will use the term (ZB) for Zero Box and (ZL) for Zero Line.

- **Heads Square Thru, (ZB), Swing Thru, Boys Run, Couples Circulate, Ferris wheel, Double pass thru, leaders trade (ZB)..cnr**

That is the ideal singing call type because it uses the zero box and ends in the zero box and is easy to plug any zero box figure into. Unfortunately, not all singing calls do this. The ones you talk about are more akin to those below.

- **Heads Square Thru 4 (ZB), Dosado, Swing Thru, Spin the top, Right & Left Thru, Square Thru 3, Swing & Promenade**

In that singing call there is only the one zero box and the ending position, although you can call an allemande left it is from a position where the lines are all facing out.

LITTLE TIPS.

If a singing call figure ends in square thru three from standard lines to swing your corner it is an easy fix.

- ***Change the square thru 3 to right and left thru, slide thru (ZB) (YOU CAN NOW CALL ALLEMANDE LEFT OR DO ANOTHER ZERO BOX SEQUENCE)***
- ***If you call square thru 3, call partner trade, face partner pass thru, right and left grand***

Other types of singing calls end in things like parallel ocean waves. A good example of this would be:

- **Heads Square Thru (ZB), Right Hand Star, Heads Star Left, (ZB) Right & Left Thru, Swing Thru, Boys Run, ½ tag, Scoot Back, Swing & Promenade**

These types of figures do not end in lines or boxes and are a bit trickier. DO NOT PANIC. Remember that everyone is with their corner. If you look at the dolls or checkers carefully you will see that they are still standing in the same place as they would be in a Zero Box. (They are only facing a different direction).

LITTLE TIPS – THE SAME THINGS THAT WORKED ABOVE WILL WORK HERE.

- ***IF YOU CALL BOYS RUN, YOU ARE IN THE SAME POSITION AS YOU WERE IN LINES WHERE SQUARE THRU 3 IS THE CORNER FROM THE SECOND FIGURE...USE THE RIGHT AND LEFT THRU, SLIDE THRU (zb) CONVERSION***
- ***In the previous one you called partner trade and face + pass thru to right and left grand...You can do the same thing here...just say, trade, face your partner, pass thru – right and left grand.***
- ***You can also say face your partner (ZB) and do another zero box module.***

There are hundreds of these little tips that help you out. It is just important to NOT try and learn them all at once. Learn:

- 1. One resolution technique – that way you can always resolve if you are lost**
- 2. One or two little conversions for the ending positions of your singing call modules**

One final note...four ladies chain $\frac{3}{4}$ + 4 ladies chain does work but dancers will quickly know you are calling singing call figures if you use it consistently. Mix and match. If your figure ends in swing your corner, there are other little tricks you can add such as....

You are calling...Figure - figure - figure...actually call swing your corner and follow it with something like:

- **Circle left...allemande left + walk by one + right and left grand; or**
- **Promenade...don't stop....girls roll back and do pa so.....partner left, corner right..etc; or**
- **Circle left....ladies roll away**

As above; do not abuse them by using them over and over and over again...but those few simple tips can get you out of a lot of trouble.

There are a lot of really good callers in all areas of Australia. If you are interested in calling or are just starting out, and do not have a mentor, then ask one. They are extremely valuable at guiding you through this stuff and quickly weaning you off of modular dependency.

Note; this was written in specific response to a query on a problem that one caller was having using singing calls as patter modules. I just thought that some of the newer callers might find interesting and helpful

As always, Good luck and have fun

Mel

Some Pretty Pleasant Potty Mouth Poetry

*Jill was a pretty girl,
And Jack, an ardent male
He praised her shapely beauty
In English, French.....and Braille*

QUOTABLE QUOTES ...well, sort of,

- "I can speak Esperanto like a native" - **David Cox**
- "The only thing you risk in failure is promotion" - **David Smythe**
- ""A conference is a meeting of important people who singly can do nothing, but together can decide that nothing can be done." - **Les Heaton**
- "I don't think that anyone should write their autobiography until they're dead." - **Paul Bristow**
- "Clones are people, two." - **Jeffrey Garbutt**
- "Few mistakes can be made by a Mother-In-Law that is willing to baby-sit." - **David Todd**
- "I'm trying to write a new drinking song, but I can't get past the first few bars'." - **Kevin Kelly**
- "Life is like a shower....one wrong turn and you are in hot water." - **Jan Johnson**
- "A critic is a legless man who teaches running." - **Jim Buckingham**
- "I wanted to go to a topless bar so my friends took me to a pub without a roof" - **Jeff Seidel**
- "Marriage has its good side. It teaches you loyalty, forbearance, self-restraint, and many other qualities that you wouldn't need if you stayed single." - **Helen Hodalj**
- "Tact is the ability to describe others as they see themselves." - **David Cox**
- "If we keep doing what we're doing, we're going to keep getting what we're getting." - **Glenn Wilson**
- "Humanity would be so much easier if we didn't have people." - **Jeffrey Garbutt**
- "If a woman does household chores for \$350 a week, that's domestic science.. If she does it for nothing, that's marriage." - **Frances McAllister**
- "Some people believe that marriage is like a lottery. It is not, because in a lottery you have a chance." - **Gary Petersen**
- "I went to K-Mart Tyre & Auto last week to have the car serviced. They advised me to keep the oil and change the car - **Barry Wonson**

- "The easiest way to meet new neighbours is to play your stereo full blast at 2am." - **Steve Turner**
 - "The Free Press is where 3 men impose their prejudices on 20 million." - **Gary Carpenter**
 - "I needed a Secretary to organize all my commitments so I advertised in the Perth daily paper for a "*Young lady assistant who can type; who has no bad habits and is willing to learn.*" - **Kevin Kelly**
 - "By the time you reach 75 years of age, you've learnt everything. All you have to do is to try and remember it - **Allen Kerr**
 - "I refused to buy Lorraine a pair of budgerigars...I told her that one could cheep as lively as two" - **Brian Hotchkies**
 - "The only thing wrong with political jokes is that they get elected - **Nev McLachlan**
 - "Never play leapfrog with a unicorn" - **Chris Froggatt**
 - "Any port in a storm is better than no rum." - **Les Tulloch**
 - "One-legged girls are a push-over." - **Howard Cockburn**
 - "When God created man, she was only joking." - **Vickie Dean**
 - "One good turn gets most of the bedclothes." - **Graeme Kirkwood**
 - "I keep fit by wrestling with my conscience" - **Janice Alexander**
 - "All of my life, I've been doubtful. Now I'm not so sure" - **Paul Long**
 - "Remember, if you don't go to your friends' funerals, they won't come to yours" - **George Pitt**
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PRINCIPLES INVOLVED in the TEACHING/LEARNING PROCESS

(and their application to Square Dancing) By **DAVID COX**

(Note: This paper was presented by David Cox at the ACF Caller Conference at Toukley in 1976 (I think). It is worthwhile having a good look at this once again as it is always a relevant topic.)

SO MUCH TO TELL YOU & SO LITTLE SPACE

I remember attending the MiniLab held in Adelaide in 1998. There were three members of the CALLERLAB Board of Governors in attendance. During the session on Teaching, the message they were sending was that the CALLERLAB Teaching Order was engraved in stone and should not be modified or adjusted in any way. The consequences could be your soul's eternal damnation.

I was lucky enough to be communicating with Bill Peters about this very subject at the end of 2005, only a couple of months before his death. Bill told me that he was part of the original CALLERLAB Committee which prepared the recommended teaching order. He told me that it was never the intention of the committee that it be considered as "holy writ" - it was only ever a recommendation, and the expectation was that if callers had a better way to teach, they should follow their own ideas. *(Editor's Note: I also had spoken with Bill a number of times over the years on the idea of teaching orders, and one of his original aims was the concept of flexibility within any Teaching Order)*

HOW DO PEOPLE LEARN? HOW DO PROFESSIONALS TEACH?

Having been a professional Teacher for over 25 years, I assure you that people learn best when presented with simple ideas first. After people have assimilated the simple ideas, they can more successfully cope with more complex principles, based on the simple ideas already learned.

Look at how children learn to read. First they learn the letters of the alphabet. Next they learn simple two and three letter words. After that they can use these words in very short and simple sentences such as "The cat sat on the mat".

It is the same with children learning mathematics. First they learn the numbers and what they represent. Next they learn the simple tables of addition, multiplication, subtraction and division *(except for those who end up working in retail - Ed.)*.

To the best of my knowledge, Square Dancing is the only area where the recommended teaching order goes from complex to simple. I believe that CALLERLAB's recommended teaching order, in some instances, makes it more difficult for people to learn.

WHAT DOES HE MEAN?

When I teach I like to think that the order in which I teach movements, represents a logical and sequential order, from the most simple to the most complex. If it is, it will be easier for me to teach, and easier for the dancers to learn.

By 'simple', I mean that a call that has a single section. By 'complex', I mean something that has more than a single section.

I see "Swing Thru" as complex because it has two parts - a right-hand trade followed by a left-hand trade. I see "Trade" as simple, because there is only a single action. I teach "trade" several weeks before I teach "Swing Thru". I get dancers in an Ocean wave and call "everybody Right-Hand Trade, Girls Left-Hand Trade". Then I call "everybody Right-Hand Trade", "men Left-Hand Trade". After doing this for several weeks I explain that they are doing a "Swing Thru" when they execute a Right-Hand Trade followed by a Left-Hand Trade. I find that teaching "Swing Thru" this way, there is little or no tendency for the dancers who are inactive on the left hand Trade to want to turn around or be involved in any way - they seem more content to wait. Swing Thru is number 40 in

the teaching order, while Trade is number 42. *(Ed note: I have a similar philosophy with Swing Thru. I actually teach Touch 1/4 fairly early. Once I have taught the concept of Touch 1/4 from a Box formation, the natural progression is to have centres Trade, Men Trade, Ladies Trade, Centres Trade. Again a 'pre-teach' concept for Swing Thru....Barry).*

I see "Flutterwheel" as a simple call as there is only a single action. For the right-hand dancers, all they do is an "Allemande Right" action with each other and pick up the opposite dancer on the way past. For the left-hand dancer, the action is to simply walk across to the other side of the square.

"Square Thru" is a very complex action. I start working towards a 'Square Thru' three weeks before I am ready to teach it. Three weeks before I will call "Heads Pass Thru, Centres Face Your Partner & Centres Pass Thru, Centres Face In, Centres Pass Thru. Centres Face your partner, Centres Pass Thru".

Two weeks before I will call "Heads Pass Thru, Centres Face your Partner, Centres Left Shoulder pass Thru, Centres Face In, Centres pass Thru, Centres Face your partner, Centres Left Shoulder Pass Thru".

One week before I will call "Heads Right Hand Pull By, Centres face your Partner, Centres Left Hand Pull By, Centres Face In, Centres Right Hand Pull By, Centres Face your Partner, Centres Left Hand Pull By". They are doing a Square Thru without being aware of it. The call has been broken into a series of simple actions. After the dancers have gone through this routine several times, putting all the simple actions together is relatively easy for them as we are moving from the simple to the complex.

I am stunned by the CALLERLAB order of Spin The Top (MS#58) Cast Off 3/4 (MS#60), Spin Chain Thru after. Fan The Top is in the Plus list. Logically, Cast Off 3/4 should be taught first as it is a single action. Fan The Top should be taught next as it has a Cast Off 3/4 for the Centres and a single action for the ends. Next should be Spin The Top as it has two actions,,,a Trade, followed by a Fan The top. Spin Chain Thru should come last as it has the most complex (4 distinct actions) of these four calls.

HEY! WHAT ARE WE TRYING TO ACHIEVE?

There are three aspects to this answer:

1. What is Square Dancing really like?;
2. What are we trying to achieve choreographically?; and
3. What are we trying to achieve regarding dancer enjoyment?

Modern Square Dancing is quite different choreographically from Square Dancing of 50 years ago. Originally there was a lot of 'circle' choreography, and nothing done from waves, boxes, and columns, as those formations had not been invented at that time. Nowadays, the boxes, waves, columns and lines provide us with most of our material. To a certain extent; the CALLERLAB teaching order is based on the order in which the calls were invented. That means that the older calls come early and the new calls from the new formations came later in the teaching order.

I think that there is a serious problem with this. It means that if we follow the recommended teaching order, the beginners don't get to experience what modern Square Dancing is really like. I like to move the 'modern' calls such as Trades, Circulates and Runs to the front end of the teaching order and relegate the older calls to the end of the list. This allows me to use more interesting

choreography (circle work is not the most stimulating of the material I use). This allows dancers to experience 'modern' Square Dancing very early in the program. It also allows them to get more experience with the calls that callers will use most when calling to them.

Speaking for myself, I like to teach, early in the class, simple figures that allow me to have nice smooth dance routines and figures that logically flow from one to the next.

That is why I teach FlutterWheel and Reverse Flutterwheel, Sweep 1/4, and Veer Left/Right way before Square Thru, even though they all appear way after Square Thru in the Callerlab list. Each of my preferred calls is a simple (single action) call. Each one flows nicely from one to the next.

I don't teach "Circle to a Line" until towards the end of the program. This is a complex call. I can get the same choreographic effect with Lead Right, Veer Left, Bend The Line, Pass Thru & Bend The Line. Each one of those movements is a simple call.

From the dancers' point of view, they want to be successful. They want learning to be both easy and fun. They also want a sense of achievement and satisfaction. We are taking people's money to give them an enjoyable experience. Why would anyone pay money and give up time for something that is hard work and doesn't give some sort of "pay-back".

By having a logical, 'simple-to-complex' teaching order, I feel that I can better fulfill the dancers' needs.

On a slightly different note, I used to run classes for two hours. Over the last eight years I have only run classes for 90 minutes. I find that the dancers learn quicker by having shorter classes. People have a limit as to how long they can concentrate. If we try to teach too long, it actually reduces how well people learn. That is one of the reasons high school classes tend to be between 40 and 60 minutes in duration - any longer and the students lose concentration.

WOULD WE BUY A USED CAR FROM THIS MAN?

What I have written, I believe to be true at the time of writing. It is different to what I believed four years ago and that was different to what I believed eight years ago. I suspect that it may be different to what I will believe four years from now.

Read it again! Think about it! If it makes sense, try it! If you can work out a better way, then try that as well! There is no best way - that is why Square Dance calling and teaching are both arts rather than sciences. There is only one David Cox and what works for David may not work at all for others. There is only one Steve Turner, and what works for Steve may not work for others.

The bottom line in my book is that learning should be both fun and easy to succeed at. I believe that using the principles explained previously will allow you to achieve greater success than by simply following the Callerlab list, and I encourage you to work out, through experimentation, what will work best for you.

And I wish you well!! David Cox

THE OPEN FIREPLACE SAVINGS PLAN

Before we know it, summer will have come and gone and we will have to start preparations for next year's winter. One of the newer ideas for savings on heating fuel has been the installation of an open fire with its natural warmth. The page below originally appeared in a Canberra newspaper about 20 years ago. The one thing worthy of note here is that the costs would be around double those quoted in the article due to the way costs have risen over the years.

Don't get your fingers burnt by the 'savings' from an open fireplace

It is hard to suppress the suspicion that the Canberra trend towards the installation of the open fireplace has less to do with the expense of conventional fuels or with the feeling that this is a nice, rustic, environmentally responsible, back-to-naturish thing to do, than with the scroogeness, the parsimony which is always a characteristic of the well-to-do.

The lower orders are seldom galvanized by the prospect of something for almost nothing since their poverty makes them indolent, and since they have no money anyway. No, the people who are really turned into werewolves by the whiff of a bargain or of a saving are the rich and the comfortable who marry to a natural instinct for thrift a contradictory love of material possessions.

This is why the majority of open fires and wood stoves are to be found in the suburbs of the upper classes and in the homes of the people who could afford to burn malt whisky for fuel.

This is why the prospect of something for nothing, for almost nothing, (for example, the prospect of heating provided by the burning of readily available wood) has always had the capacity to galvanize the people of Canberra into a unique state of frenzy, peeling aside the thin veneer of sedate civilization, to reveal a people with some of the instincts of hungry hyenas. Children have been trampled underfoot at shopping malls where cheap bicycles or free Easter Eggs have been distributed, and Canberrians behave with alarming rapacity at fetes and at book fairs and in any other circumstances where there is a whiff of a bargain.

A small alp of free topsoil deposited in Civic last week was whisked away within hours of the announcement of its availability. The chief customers were not the poor, but the wild-eyed well-to-do who vroomed up in their Saabs and Volvos with plastic buckets and a Gucci trowels. Ordinary artisans employed to move this alp in the course of their daily toil would, muttering, have taken some months to achieve the goal.

But I digress, and to return to my original point, I am in receipt (from an anonymous donor) of a thought-provoking analysis below, of the costs and savings involved in the installation of a wood stove or an open fire.

FIRST YEAR OUTLAYS	Cost
Purchase and installation of stove	\$458.00
Chain Saw	\$149.95
Four Wheel drive Utility	\$12,179.04
Fuel & Maintenance - Chain Saw	\$43.60
Fuel & Maintenance - Utility	\$438.00
Rear window replacement for Utility (2)	\$310.00

Fourteen cases of beer	\$126.00
Littering fine	\$50.00
Tow truck charges from creek incident	\$50.00
Doctor's fee (splinter removal from eye)	\$45.00
Safety Glasses	\$29.50
Hospital charges - broken toe	\$125.00
Safety Shoes	\$49.50
Fine for cutting unmarked tree in State Forest	\$500.00
Purchase of own three hectare wood lot	\$9000.00
Log Splitter	\$150.00
New lounge room carpet	\$800.00
Redecoration of lounge room walls and ceiling	\$110.00
Chimney brush and rods	\$45.00
Coffee Table replacement (chopped up while drunk)	\$75.00
Divorce Settlement	\$33,678.22
Legal fees for divorce case	\$5000.00
Total First Year Costs	\$63,612.81
First year savings on fuel oil	\$62.37
Net Cost Of Burning Wood	\$63,550.44

Definitions

BOXER: A bloke who stands up for the other fellow's rights.

CONDESCENDING: A Greek parachutist

CLIMATE: The best thing to do with a ladder.

All Things Considered....by Ed Foote

THE MOST IMPORTANT CALLS IN SQUARE DANCING

- What are the 3 most important calls in square dancing?
- What are the 3 Mainstream calls that form the foundation of many calls on Mainstream, Plus, Advanced and Challenge?

Answer: **CIRCULATE, RUN AND TRADE.**

If dancers understand and can execute these calls precisely, they will be able to handle calls on any list with relative ease. But if dancers cannot do these calls, if they just wander around, then their lack of knowledge will quickly become apparent, especially when they try to learn calls on other programs.

I constantly hear stories about dancers who claim to know Advanced or even C-1 just wandering around. They break down squares constantly, because they are not precise. Why are they not precise? Because they never learned to do Circulate, Run and Trade well.

But here's the problem. The dancers wandering around don't know that they don't know. They think they know these 3 calls. "Circulate, Run and Trade? Of course I know these calls - I've been doing them forever."

Yes, they have been doing them forever, but they have been doing them sloppily forever. They get away with it, because at Mainstream and Plus a person can be a sloppy dancer and nothing happens. There is no penalty for sloppiness at Mainstream and Plus, so there is no incentive for them to improve. In fact, these dancers don't even realize they are sloppy.

Furthermore, with the low level of Advanced in many areas, these people often get away with being sloppy there too. These dancers just blithely go thru life breaking down squares and are never the wiser.

Then one day something happens. They wander into a solid Advanced Dance or try C-1, and all of a sudden they are breaking down. Do they know it's their fault? No. They blame the caller, or blame other dancers, or claim no one is having any fun at these dances.

Ironically, the only people that know whose fault it is are the good dancers. A good dancer can spot a sloppy dancer in about 60 seconds.

Will any good come from this column? Will sloppy dancers realize they cannot execute these 3 critically important calls well? Probably not. They will think I am talking about other people, not them.

Still, it is important that dancers recognize that Circulate, Run and Trade are vital. Callers and good dancers should constantly talk up the importance of these 3 calls. Maybe some people will actually get the message.

(Note: they should blame the caller who taught them and never fixed the problem - Mel)

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More Definitions

- ABSENTEE:** A missing golfing accessory.
- ABUNDANCE:** A local joyful celebration usually staged in a barn.
- ALIMONY:** A Mistake made by two people but paid for by one.

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January 28-29 2017 S.A.R.D.A.N.S.W. CALLERS WEEKEND

(see attached flyer)

This two day Conference will be held on the weekend of January 28-29, 2017 at Corrimal RSL Club. Cost will be \$50 per person which will include full hot lunch on both days, Entrance for Saturday Evening Dance and all sessions and materials.

- Partner cost is \$35 (meals and dance included).

Program:

SATURDAY MORNING	10.00AM - 12.30PM
SATURDAY AFTERNOON	1.30PM - 4:30PM
SATURDAY NIGHT DANCE	7.30PM - 10.30PM
SUNDAY MORNING	10:00AM – 12:30PM
SUNDAY AFTERNOON	1:30PM – 4:00PM

Please send form and payment to:
SARDANSW,
PO Box 453,
Casula Mall, NSW 2170

or direct deposit to CBA a/c 10436279, BSB 062329 (ref Jan 2017)

NAME(s).....

ADDRESS.....

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

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

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

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

Well, that brings us to the end of another issue. I do hope that you have enjoyed the content and found the articles and items, informative and entertaining.

I would re-iterate that the best way to read this Newsletter is to print it out as a double-sided document. There are a lot of pages to go thru, and I know that I find it difficult to just sit in front of my computer and read something of this length....it is just too much to digest all at once!!

I am always looking for anything that would be of interest to callers. This includes choreography, ideas, comments, articles, and basically anything that could possibly entertain and enrich our overall square dancing and calling experience.

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

Please feel free to pass this Newsletter on to any of your friends who you feel will gain some form of benefit from the contents.

I have attached the flyer for the Saturday Night dance at Corrimal in January 2017. As noted earlier, we will also have a full weekend Callers Clinic, presented by Mel Wilkerson. This weekend will be similar in format to that of our first one at this venue in January this year. Mind you, we will have one major change: **the air conditioning is now working!!**

For the January 2017 caller workshop seminar we are changing the format for this specific weekend where we will only have a single presenter (Mel Wilkerson) over the two days. This allows for a more structured event.

Mel has been involved in many similar Caller Weekends overseas and we look forward to his presentation. As we have meals to organize, it is important that you **BOOK IN EARLY**. We have to supply numbers in advance to the club, so your early registration is very important.

One important thing to note is that events such as this are subsidized by SARDANSW. With the cost we apply per attendee, we would not cover all the various costs involved. The subsidy applied by SARDANSW for this weekend is around \$20 per caller - this shows the continuous commitment to Caller Training programs by our Association.

As always, dancers wishing to support caller training and act as live lab test rats are always welcome.

Best wishes
Barry



For your dancing pleasure:

SATURDAY

featuring
MEL WILKERSON
& Special Guests

January
28th

7.30 - 10.30pm

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

CORRIMAL RSL CLUB

Princes Highway, Corrimal

WITH WORKING A/C

Come along and join
us for a great night
of dancing

MS & PLUS

ADMISSION
\$15

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

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

Contact Barry or Sue - 42294059 or bjwonson@gmail.com

THE RED BARONS TRIPLE CELEBRATION WEEKEND

November 10/11/12th 2017

WOONONA-BULLI RSL CLUB

With KEVIN KELLY & 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 & Plus & Rounds)

Saturday Afternoon 1.30 - 4.30 (MS & 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

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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.

Attachment 3 – Accommodation information

ACCOMMODATION IN & 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 & BREAKFAST 42832899

- 10 minutes drive

TOWRADGI BEACH HOTEL 42833588

- 13 minutes drive

COMFORT INN, TOWRADGI BEACH

- 13 minutes Drive

LYNDON HAVEN B & 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.