

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

MAY 2017

DATES to REMEMBER for 2017

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

WHAT'S INSIDE THIS MONTH

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WELCOME

It is hard to believe that it is already May. It just seems like it has only been a few weeks since we started back after the Christmas/Summer break. I guess that it is a sign of the ageing process. When we are young the time cannot go fast enough, now, for those of us who are past the exuberance of youth, we really want Father Time to just take a break and slow down!

This month we have a lot of interesting articles and items for everyone. Some of these have been specifically requested by the readership such as the articles asking for a closer look at the movements Peel Off and Wheel Around. Please keep your ideas and requests coming.

Update - 58th Australian National Square Dance Convention in Bendigo

The 58th National SD Convention at Bendigo is now just a memory; and a great one at that. Sue and I had never been to Bendigo prior to this and discovered it to be a great town. I knew that it was in the heart of the goldfields, but had no inkling just how interesting it would be.

Easter is definitely a very busy time in Bendigo. In addition to our National Convention (with over 650 attending), there was also the Australian Hot Rod Convention (some 1200 hot-rods from all over Australia), a Chinese Celebration (largest Chinese dragon in the southern hemisphere), plus all the other tourists who just want to visit the local attractions. What this meant, was that there were a heck of a lot of people in Bendigo over the Easter holiday period. I know that some dancers could only get accommodation about 40 kilometers away. We were very fortunate as our good friends Ross & Christine Johnson organized a wonderful stay in an old (refurbished) miner's cottage. We also had the pleasure of having Tony & Christine Bowring joining us. They got the bed in the second lounge room! We had a lot of fun together.

Sue and I had a pretty hectic trip having driven down the week prior, to call Australiana Dancers 5th birthday weekend with Paul Bristow (along with Jaden Frigo and Colin Dandridge). We had a terrific time with over 130 dancers booked in for the full weekend plus lots of visitors for individual night sessions. It was great to work with Paul once again. Although we live on opposite sides of the Earth, over the years we have called together an amazing number of times and it is always fun.

Jaden Frigo followed up the pre-convention activities weekend with the organization of a Special Pre-Convention dance at Bendigo on the Wednesday night. This dance was called by Paul Bristow, Steve Turner and Kevin Kelly, and

myself with Jaden Frigo as host. The night was an outstanding success with close to 280 dancers attending. The hall was pretty warm with that many bodies. Continuous dancing gave some the opportunity to have a rest occasionally, however after a 3 hour dance; the last tip still had 28 squares on the floor. The atmosphere the entire night was fabulous and this event was a great segue (Segue – or transition of flow without interruption) and square dancer build-up for what came next - the 58th National Convention.

The Sports complex that Mike and his team organized for the convention was excellent. The halls were good with bright lighting, more than ample seating and what was remarked on as a specific positive, -- there was a restaurant/bar open all the time. This really assisted with the comfort factors over the weekend.

The atmosphere at each session was really great and the dancers were genuinely excited to be there and to get in for some great dancing. They definitely got what they hoped for. The Main Hall was well set-up and floor space was just right for the numbers attending. Despite a minor hiccup with the sound on the first night Trail in Dance on Thursday, it did improve when tilt on the Yaks was changed, but still could have been much better.

Dancing towards the rear of the hall was often problematic. I was in a set with Sue, Steve & Susan Turner, Andrea Braun, Greg Fawell and others, and we could barely hear anything when the callers spoke - we broke down lots because we just could not effectively hear what was called.

On sound adjustment. Part of the problem with numerous callers on a program (such as at a convention), is that constant adjustment is required by the sound technicians to ensure good quality sound is maintained through the hall. Unfortunately there often seemed to be no adjustment made for an individual caller. In the often dreaded three number brackets with three different callers, it was often the case that one that was much too soft and couldn't be heard, one that was okay, and one that was so loud that both the caller and the music were distorted.

Also no adjustment seemed to be made for the vocal style regarding tone adjustments. I remember one tip I called with Chris Froggatt and Paul Bristow, where I asked the sound guy 3 times to turn Paul up (even the sets at the front of the stage could not hear him and were breaking down), but nothing seemed to happen. It is a common failing that too often sound engineers are used to sounding for concerts or bands and do not understand the different nuances of square dance calling or square dance music and the inherent requirements. It was my opinion that this particular sound guy was totally clueless as to what we needed. It appeared to me, that if it sounded good in his ears, it was good sound

to him. He unfortunately never even looked at the floor to see what was happening, nor did he respond to direction from callers on the stage.

For the opening ceremony Sue and I were seated on the stage directly across from the sound booth. For the 3 numbers called, the guys in the booth were just conversing with each other, while the callers (3 different callers with very different levels and tonal needs) were just let go without any adjustment at all. If we are to have this type of sound at a Convention where the caller is not in direct control of the sound, we at least do need people in control that actually have some clue as to what they are doing.

In the past where we have had this system, there have been at least a couple of assistants with headsets monitoring and advising of adjustments from the floor. Unfortunately this apparently did not happen at the Bendigo Convention. I personally, and in discussion with a number of other callers would assess the quality of sound and sound management at the convention as extremely low.

The quality and control of the sound was made even more noticeable at Bendigo as it was constantly being contrasted to the outstanding job done last year in Queensland.

The biggest saving grace to the sound management problem was the good fortune of venue selection - the halls themselves were good acoustically. Had we had some of those 'difficult to sound halls' the problem would have been far more noticeable. I do have to say here that, although the sound could have been improved, the dancers still had a great time. Everything worked together to balance any problems....great venue, great acoustics, great theme (brilliant idea of 'the 60's' - even though that period was before my time), great atmosphere.
The committee did a great job.

I would suggest that some of our sound people actually have a look at some of the video clips available on YouTube from overseas Conventions. One (taken from a State Convention in California) shows a hall that is larger than Bendigo, with a full floor. Beside the caller is the total sound equipment for the Hall -- you guessed it, just a Hilton 300. There is someone on the other side making small adjustments, but the caller still has the control. Sound must be fine as when camera pans you can see everyone dancing and not straining to hear, and not standing around in broken down sets.

I have called overseas in halls where there were up to 4000 people in the hall. The callers had control and sound quality was usually excellent. Other callers often assist by signaling from the rear of the hall when adjustments need to be made.

EASTER SATURDAY DEMONSTRATION IN THE PARK

One particular item that I feel is worthy of comment and compliment regarding the weekend at Bendigo, was an event that did not actually take place at the Convention Venue. On the Saturday Morning there was a special demonstration of square dancing organized to show members of the general public just what our activity is all about.

This demonstration took place in the main park on a central stage. Sue and I went down to give support. There were 3 sets dancing, one on the stage and two on the grass. The caller for this half hour time slot was Laurina Collyer from Melbourne. Laurina is a newer caller, just 21 years of age. I have to say that she did us proud. She was calling at the side of the stage so that she had a view of the dancers on stage and on the grass. She showed superb control of all aspects calling aspects, particularly for a newer caller. Her choice of music, voice, presence, and the humour with which she presented and drew the spectators in was that of a true professional entertainer. Laurina he owned the stage, but at the same time she showed that she was one part of the activity, not the entire activity.

She was interviewed during the presentation and she came across as a seasoned veteran. She was totally professional all the way and a good representative ambassador for our activity. Her choice of music was perfect. Laurina has an outstanding singing voice that most callers would die for (well, if you were female, anyway). She also showed Superb control and just the right blend of calling and singing. Her professionalism and flexibility was also highlighted when there was a glitch in the music (stopped for a few seconds). This did not faze her in the slightest, (at least not where anyone other than herself would notice). She just carried on with the job. **Congratulations Laurina on a job well done.**

AUSTRALIAN CALLERS FEDERATION (ACF)

At each National Convention, the ACF holds two Board Meetings and a General Callers Meeting. At the Board Meetings, much discussion usually takes place, reports are read, and general business ideas are brought forward. One of the problems we have had over the years is the time factor involved for the Board members. We are currently in the process of streamlining many aspects of our meetings in order to make them less time consuming and repetitive.

With our General Caller's meeting, we are also looking at ways to again streamline the process, in order to make attendance at this meeting a worthwhile and valuable experience. I know that many callers attending the Convention no longer bother with the Callers meeting, due to various concerns, however I believe that this meeting is a very worthwhile experience for all callers. We aim to look at ways and means to cut down the 'business' side, in order to bring forward the

'education' aspect, so that all can come away feeling that their time has been spent in a worthwhile manner.

The ACF Board has had a few changes this year with the stepping down of long time members Allen Kerr and Glenn Wilson. Their input has been extremely valuable and they will be missed. We have a couple of newcomers stepping up to the plate, with Alannah Smith (ACT) and Jaden Frigo (VIC).

Some Board positions have changed:

- Jeff Seidel is now the Historian,
- Steve Turner the Education Officer,
- Howard Cockburn the new Vice Chairman, and
- Barry Wonson (yes me) is the new Chairman.

We have lots of topics to discuss over the next year....meeting streamlining, assessment system, as well as lots more. I hope to keep everyone informed as to decisions made in the interest of all Australian Callers.

ACF RENEWAL FORMS

The renewal forms for ACF members were given to the State Coordinators at the Bendigo Convention. The system has now changed to a logical one where the renewal forms and invoices (for ACF fees and APRA fees) are all sent at the same time. Please note that the payment system will be different for each state, however; one thing that does not change is the time frame.....everything - renewal form and receipt for fees - need to be sent back to the State coordinators as soon as possible, so that each state coordinator can send in bulk back to registrar (renewals and receipts). I trust that this system will, with the assistance of everyone involved, work much more smoothly this year.

2017 is shaping up to be a big year in regard to Caller Education in Australia. There are quite a few special education days and weekends planned in most states. These are aimed at benefitting all callers. All Callers regardless of experience level gain from these functions in many ways. I know that sometimes it does take some effort to put the time aside for these events, but you have everything to gain and nothing to lose from these experiences.

Cheers
Barry

2017 SPECIAL EVENT

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

Caller Sessions will be as follows:

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

Dance Sessions are as follows:

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

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

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



Caller Training - 5 Day Caller School in Casino NSW

June 19th–23rd 5-Day Callers Seminar:

This will be held in Casino and the Instructor will again be Brian Hotchkies.

Brian caters for all level of Callers from beginners to the more experienced. For further information please contact Wilma Flannery ASAP.

There are still one or two places left, so let Wilma know if you are interested

Wilma Flannery can be contacted at: wilmaflan@bigpond.com

SOUND ARCHIVE

EDUCATIONAL PROGRAMS

- 2015 SARDANSW Training Day at Blaxland (quality varies)
- 2016 SARDANSW Weekend at Corrimal RSL Club
- 2016 SARDANSW Weekend at Port Macquarie
- 2016 SARDANSW State Convention Caller Sessions (Jaden Frigo & Gary Petersen)
- CALLERLAB 1982 : Voice Session (2) with vocal coach Arden Hopkin
- CALLERLAB 1982 : Keeping Mainstream Fun
- CALLERLAB 1983 : Advanced Interest Session
- CALLERLAB 1983 : Challenge Interest Session
- CALLERLAB 1985 : Mainstream Choreography Session
- CALLERLAB 1985: Voice Interest Session
- CALLERLAB 1985: Programming Thru Music
- CALLERLAB 1985: Duties of MC / Showmanship
- CALLERLAB 1985: Techniques In The Use Of Music
- CALLERLAB 1985: Techniques For Self Improvement
- CALLERLAB 1985 : Plus Choreography Session
- CALLERLAB 1988 : After-Party Fun
- CALLERLAB 1988 : One Night Stands
- CALLERLAB 1985: Teaching By Definition Part 2
- CALLERLAB 1983: Contra Session
- CALLERLAB 1983: DBD Session
- CALLERLAB 1983: One Night stands
- CALLERLAB 1983: Music
- CALLERLAB 1983: New & Innovative
- CALLERLAB 1983: Programming Session
- CALLERLAB 1983: Mainstream Session
- CALLERLAB 1983: Advanced Session
- CALLERLAB 1983: Challenge Session
- CALLERLAB 1980: Creative Choreography MAINSTREAM
- CALLERLAB 1980: Creative Choreography PLUS
- CALLERLAB 1983: Traditional Dance & Music Session

SPECIAL WEEKEND DANCE RESORDINGS

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

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

Mel's Meanderings



THE SINGING CALL

Singing Calls – they used to call it the frosting on the cake

Today, while singing calls are still considered the “relaxer” part of an evening of square dancing, they play a more dominant role in the program, sometimes being as unpredictable as patter calls. The ability to present an effective singing call is an important skill. **Caller text part VII**

Key differences

PATTER CALLS	SINGING CALLS
<i>May begin and end at the whim of the caller</i>	Structured musical phrasing constrains when and where choreography is used
Seldom able to predict musical choreographic arrangement	Limited specific phrasing restricts choreography
Re-usable for a variety of styles and dances	Melody line is carried through the song as a base for choreography
Generally free form and seemingly unstructured	Highly structured formations (O – F1 - F2 - B - F3 – F4 – C)
Dancer’s concentration is more focused on the choreography than on the music	Dancers tend to focus more on the music and comfort in the dance
The music is generally not remembered by the dancers	Dancers remember the song, often humming or singing along with you

The primary purpose of all square dance music is to provide the basic rhythm and melodic background that makes it possible for:

- * The dancers to dance; and
- * The caller to call.

Both singing calls and patter calls meet these requirements. This being the case it is important to ask:

Why Singing Calls? Singing calls add colour and personality to an evening's program.

Hoedown melodies are generally repetitive to the point of becoming boring, thus dancers will not usually remember the music. Their focus remains primarily, then, on the choreography and their dancing.

Singing calls are extremely varied and diverse, providing flavour, and style to the dance and giving essential ingredients to the caller's program by:

- * Giving a variety of music, melodies and rhythms;
- * Providing contrast for musical balance;
- * Providing a showmanship platform for the caller; and
- * Acting as a "mood" metre and repair kit when required.

SINGING CALL CONSTRUCTION - MUSIC

Most singing calls are fairly simple in their construction which usually consists of two parts

- * A predictable theme or melody line; and
- * A chorus usually 64 beats in length (8 - 8 beat lines)

Rhythm. Rhythmically, singing calls are very similar to patter calls. They are generally played in standard 2/4 or 4/4 time though exceptions do exist and are becoming more popular. -Latino, jig time (3/4), rhumba beat or waltz beat rhythms exist but even they tend to be modified slightly to be similar to the 2/4 or 4/4 range in rhythm.

Music. The arrangement of the music is very important. Generally it consists of three basic features; the pick-up phrase, the melody of the song, and the closing phrase.

- * **The Pick-Up Phrase.** Most singing calls begin with a short 8-16 beat introductory phrase. The main purpose of this phrase is to establish for the dancers and the caller, the tempo and the rhythm of the following song. It also lets the caller identify the singing key.
 - o The Pick-Up can also quickly establish the mood or the personality of the song. This can be a most effective tool in preparing or adjusting an evening's program.

- ✳ **The Melody of the Song.** Singing call music is essentially background music and serves as an accompaniment for the caller's voice. It must support the caller rather than compete. The best singing calls normally feature a musical arrangement that is simple and unobtrusive. The song does not highlight any fancy solos or instrumentals that will be in competition with the caller's choreographic matrix or delivery. The music should not place the caller in a fight with the musicians.
 - This does not mean that a good singing call is routine or dull. Most feature numerous devices, which the caller may use to emphasise his/her show and the music being used. They include:
 - **Neutral phrasing for opening figures;**
 - **Emphasized tag lines or "singing" lines;**
 - **Key changes and modulations (* always up);**
 - **Musical breaks; and**
 - **Vocal accompaniment at strategic points in the song**
 - Each of these useable devices is there for the caller to use to emphasize and highlight the show, while giving the dancers time to relax to a familiar, or at least recognizable melody.
- ✳ **The Closing Phrase.** Traditionally, there is an 8-16 beat "coda" or closing phrase at the end of a singing call. It is usually a musical re-phrase of the last two lines of the song giving the caller the chance to repeat or to directionally close the tip with the music. Other songs have a "socko" or surprise sudden finish ending. While effective and entertaining when used correctly, these types of songs are still the exception rather than the rule.

(*Note on key changes. It is important to note that the most common method of raising interest in a song is to raise the key at a prime moment in the presentation. The key change is always up, never down. An upward key change will raise the dancers' spirits while a downward change would depress them. An upward change also uplifts and heightens the emotional impact of the song to the listener. It creates a highly increased sense of building in the minds of the dancers. Used correctly, it greatly improves the ability of a singing call to impress the dancers.)

Structure. The structure of a singing call must conform to the exact structure of its associated singing call melody. In other words, choreography for a 64 beat phrase of melody line must be 64 beats in length to attain the most comfortable dancer response. The same is true for those songs of 80 or 96 beat phrasing.

The two styles of dance in a singing call are:

- * A phrase that calls for a **partner change**, usually the figure part of the call. Most singing calls are specifically structured and designed for 4 repetitive progression changes to move the ladies around the square sequentially. (Corner or Right hand lady progression)
- * A phrase where **partners do not change**, usually the opener, middle break and closing phrases of the singing call.

(The structure of most singing calls is 7 specific phrases with 3 non-progressive phrases and 4 progressive phrases. Be careful in selection, as there are exceptions.)

ADDING SINGING CALLS TO YOUR REPERTOIRE

The process: A three Step Process

Step 1. Selection - choosing the right call.

Step 2. Adaptation - preparing and practicing the call

Step 2. Presentation - calling the call

Each of these phases is as important as the next and must be followed through in order to ensure success with your singing calls. In choosing a singing call, each caller reflects his/her personal choice, which in turn gives the dancers a glimpse into your personal tastes, preferences and professional individuality.

SELECTION

Every caller buys his or her music that sounds great, but for some reason they become "duds" as soon as you get home and try it out again. It is possible to minimize the dud pile however, by identifying the main trouble spots of singing calls. They are:

- * **The quality of the music.** This is a fixed and unalterable part of the singing call music and nothing you do can make it any better or worse. This is why the nature of the music is such an important factor in singing call music selection. A caller must listen to each singing call music to:
 - Identify the **principal melody line** of the song;
 - Assure a **strong and pronounced rhythmic background**;
 - Assure the **musical arrangement backs up the caller** and does not get in the way;

- Verify if the musicians **call attention to the caller** or to themselves; and
- Determine whether or not the music **inspires and lifts** the caller.

- ✳ **The key of the music.** The actual key of the singing call music is not all that important in the selection of the singing call music. Most callers know their personal ranges and flexibilities. What is important is the effect that key has on the musical parameters of the melody line. The caller must identify the highs and lows and determine whether or not he/she can reproduce them vocally.
- ✳ **Style of the music.** Identifying a simple tune, which is neither high nor low, allows a caller to sing the song using a number of musical keys, inflections and styles. Songs that have strong melody lines and wander all over the spectrum can mean the difference between a comfortable strong presentation and uncomfortable vocal strain.
- ✳ **Test the singing call music.** The best way to test the singing call is to put it on and belt it out without a microphone. This will allow you to know quickly if it is right for you. If it is too high you will be scratchy and strained. If it is too low, your voice will tend to disappear.

(CAUTION: Humming. When selecting singing call music, be careful that if you hum the song while listening to it in a music shop, on line, or on your square dance service it may still not be right for you. Many find that they cannot belt it out or sing the song. The reason is that your vocal range in humming is tone or two different at both ends of your vocal spectrum.

Harmonizing. A caller may often be able to harmonize or talk style call his/her way through a troublesome high/low note, but such actions are usually only "make do" repairs and should only be used if the singing call music has a lot going for it.

The first thing to remember in choosing a singing call is: **Do you like it and does that tune inspire you as a caller?** However, remember that variety is the spice of life in every dance program. Try to avoid overloading with one style or type of patter or singing calls. The dancers enjoy all types and kinds of music and a caller's first responsibility is to them.

SINGING CALL PREPARATION AND PRACTICE

Once you have purchased the singing call music, you cannot change it from what it is. **Use it or lose it.** The same is not true for what you do with the music or the dance that you call to it. It is very difficult for a caller not to make changes (large or small) to the printed call that comes with the singing call music. The caller will then begin to change certain timing structures and rhyming patterns. Next comes the

personality changes reflected in the way that each caller adapts the metering and phrasing done with the music. This is the caller's personal and unique contribution to the unchangeable music. It is also what identifies and separates you from another caller. The best advice here is - Be yourself and find your own way.

- ✳ **Review the dance to see if it fits to your dancing level.** Does it require modification? If it does, the caller begins to rephrase the dance to suit his/her preference and choreography. This gives great flexibility in being able to respond and call to dancers various experience levels on the floor. (Note: this step of modification becomes second nature to callers as experience levels increase. It often becomes incorporated as part of the initial selection process.)
- ✳ **Choreographic quality.** The caller must review and consider the choreographic quality of the singing call with emphasis on smooth body flow, timing and logical sequencing. Danceability is extremely important in the singing call. Ask yourself if the choreographic sequence has natural and comfortable body mechanics. Does it keep the dancers involved or does it "goal-post" the inactive dancers. In answering these questions, a caller must put his/her own personal judgement on the line. **Remember: The dancers are your jury and the singing call is what they usually remember.** The best singing calls are those that offer a combination of interesting basics in a slightly different arrangement, while maintaining smooth, everyone dancing" choreography.
- ✳ **Practice Your Timing.** The choreography must allow a step for each beat of square dance music. Command words must appear in the correct places and allow the dancers time to execute each movement in a smooth, unhurried manner. Consider that presentation timing is as important as dance timing. Tools such as phrase inversion are invaluable when correcting basic problems in presentation timing. For example, the phrase:

When you meet the heads - Square Thru

can be inverted to

Square thru- when you meet the heads

A simple inversion of phrases like this can correct timing in command problems or dancing versus running or standing for the dancers.

- ✳ **Rhyming Patterns.** There is a trend in modern patter calling to lessen the rhyme scheme of the more traditional square dances. When the "hash" is

called, it becomes virtually impossible to maintain a consistent rhyming pattern. There is no reason to do so.

The dancers do not miss it and aren't really looking or listening for it in patter calls. The caller has enough to worry about with the choreography, rhythm and timing in the patter.

This is not true for singing calls. Singing calls should rhyme as the dancers are very aware of a: songs musical phrasing and **they do listen.**

For this reason, a caller should review his/her poetry (the words of the song) with an ear to his/her choreographic poetry (the dance cues). Make sure they are clear, clever and consistent. (Important note: Never substitute good choreography with poor poetry. In other words don't force it to rhyme and mess up the metering and presentation of the calls just for a rhyme scheme. This leads to running or standing rather than danceable calls.)

- The rhyming sequence of a singing call figure is relatively unimportant and should be given up if it means losing smoothness in the dance. The structured tag lines of each figure will generally compensate.
- Practice will allow the caller to create rhyme schemes that will blend well with the choreographic sequence and the music of the song, adjust as required or to create new ones. Smooth syllablization coupled with smooth dancing is essential for total success with singing calls.

Find your own way through. Practice is the best way of personalizing a singing call. Listen sometimes to a singing call and read the accompanying words. They rarely match exactly. This is your personal style mark. Make it a good one. **Make that song yours.** It is you they are there to dance to. If they wanted me they would have hired me.

PRESENTATION

After long and sometimes painful (for you and your partner) preparation, it is finally time for "your" singing call to be given to the dancers. The caller is now faced with the two fundamentals of singing call presentation:

- * When to call it - programming the call into the evening's dance; and
- * How to call it - what delivery should be given to the song

The variety and ability of singing calls to affect a floor with mood, style and flavour make it one of the most versatile and powerful programming devices that a caller has. In considering your singing calls, associate each to the accompanying patter

in music and content for the effect that you wish to achieve. My personal penchant is that of "Supporting Contrast". Some possible examples are:

PATTER CALL	ASSOCIATE SINGING CALL
Workshopping a particular new figure	Smooth easy use of that figure
Heavy use of trade and circulate patterns in Body Flow	Consider star and circle patterns for a contrasting effect on the dancers
Non melodic and rhythm oriented patter call	Strong melodic singing call
Complex hash calling with intricate routines	Relaxed and lazy singing call to bring them back to earth gently

It is usually safe to assume that singing choreography is easier and less demanding than its preceding patter call. **Dancers can usually complete the figures without breakdowns and return to the sidelines with a feeling of success.** This makes the singing call a most effective tool to erase the memory of a particularly difficult piece of choreography that did not work, or to get rid of the "pangs" of having made an annoying mistake.

Where to put a singing call will depend on the style and personality of that call. It is usually a good idea to program the first two tips with peppy upbeat songs and save the "ballad" type songs for the middle of the evening. An upbeat start will set an upbeat mood for the dance and create anticipation for what is to come.

- ✳ **Singing call programming note:** Many callers consider the third tip of a dance the most critical of the evening. The tone has already been set. Success is decided by the dancers early. By the third tip arrives, the dancers usually know whether or not they like the caller and if they are going to have fun. This is why the third tip is so important. It behooves a caller, then, to call a "WOW" for that all-important third. **If you don't have them by then, you likely never will.**
- ✳ A successful program has considerations for common sense, variety, style and contrast. Success with singing calls needs a program that balances swingers with ballads and the novelties with the current hit parade.
- ✳ It is also important to leave one of your best for the last tip of the evening. This will be your last crack at the dancers and should therefore be the one that they take home on their lips and on their minds. In many cases it is the only one that they remember.

THE SALE

A caller must sell his/her singing calls in the same way that any singer or stage performer sells his/her art. Fervent feeling with a strong sense of showmanship and audience identification is essential. **The caller is first and foremost an entertainer** and the dancers are there to be entertained. He/she must then become a showman, crooner, singer, clown and an actor.

The singing call is the time for the caller to really let go and capitalize on the inherent desire to "be a Ham", giving the performance of a lifetime which each singing call presented. **The delivery should be deliberately designed, thoroughly rehearsed; building from one chorus to the next, and most importantly appear relaxed and natural.**

Use **caution not to deliver all too soon**. This will disappoint the dancers with an anti-climactic feeling. The high point is at the end of the song and not the middle or beginning. Each singing call, just as the overall program, should build and bear the personality and uniqueness of the caller. If too much too soon is given, you set the dancers up wanting more and you will be unable to deliver.

A FINAL NOTE



Choice old or new. There is a trend for everyone to get on the bandwagon of new music. While there is some phenomenal music entering into the square dance market, don't sell things short because they are dated. Good classics and old favourites are just as popular today as they were when they first arrived. Remember, what is new and fanciful now may be a classic oldie ten years from now. A quote from Bob van Antwerp in 1969 is still valid today as when he first said it.

"Every week I bring back one or two of the "oldies". I feel that the dancers are getting a treat because many have not experienced music or the dance of that time, and it lets them know what we were doing a few years back. Certainly I'd rather bring back a good oldie than introduce a poor new one, that's for sure"

Bob van Antwerp on Square dancing January 1969

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).

"When a man tells you that he got rich through hard work, ask him "whose?" - **Jeffrey Garbutt**

"People working in the private sector should try to save their money. There still remains the possibility that it may someday be valuable again" - **Nev MvLachlan**

"The easiest way for your children to learn about money is by you not having any" - **Brian Hotchkies**

"Snooker is a bit like Chess with balls" - **Kevin Kelly**

"There is a very fine line between fishing and just standing on the shore looking like an idiot" - **Graeme Kirkwood**

"I live in a suburb where nature is preserved and cherished. After the developers bulldozed all the trees, they named the streets after them" - **Howard Cockburn**

"Delusions of grandeur make me feel a lot better about myself" - **George Pitt**

"Obviously crime does pay. If it did not pay then there would be no crime" - **David Cox**

"When I read about the evils of drinking, I gave up reading" - **Alan Evans**

"If you can remember anything about the 60's then you weren't really there" - **Jet Roberts**

"Smoking is one of the leading causes of statistics" - **Gary Petersen**

"I generally avoid temptation, unless I can't resist it" - **Michael Mills**

"Never go to a doctor whose office plants have died" - **David Smythe**

"The day will still happen, whether you get out of bed or not" - **Jan Johnson**

Ask Dr. Allemander by Glenn Ickler

Dear Dr. Al,

About this time of year, the winter seems to be really long and, with all the rain and snow, I feel like I'll never see my flower garden again. Are there any square dance calls that can help keep my spirits up while I wait for the chance to get out and smell the flowers?

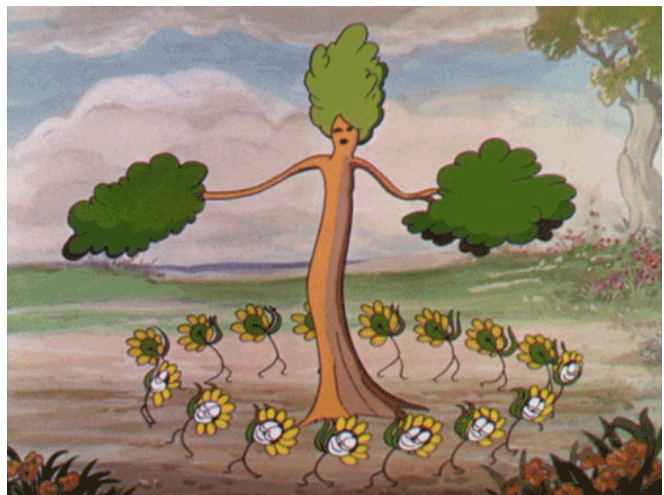
*Little Buttercup,
Pinafore, Vic.*

DEAR LITTLE:

Since square dance callers are budding geniuses, they have devised many flowery figures that will have you rooting for more.

For example, there is "heads to the middle for a daisy chain". Or there is the commonly used "Bend the Vine". And of course the ever-popular "wheel and dahlia". Here is a list of others you can listen for as the gardening season draws near:

- ❖ "All eight spin the crop"
- ❖ "Fan the topsoil"
- ❖ "Follow your neighbour and spread the fertilizer"
- ❖ "Re-cyclamen"
- ❖ "Sides lead right and circle to a dandy lion"
- ❖ "Go up to the meadow and back"
- ❖ "Load the bluett"
- ❖ And finally, Dr. Allemander's favourite "Relay the posey".



Dr Allemander PhD, Gard Enthus., gives advice to the dancelorn in this space on a regular basis. He says 'don't be a blooming idiot; get out there and dance'.

Glenn Ickler created these humorous sections for the New England Square Dancer Magazine in the 1970's.

CHOREO CORNER: General Mainstream

Caller Training ideas by New and Newer Callers. In January 2017, a Caller Training Seminar was held in Corrimal. One aspect of the weekend was the development of choreographic flow sequences using both two couple and four couple isolated sight techniques. In previous newsletters, some of these ideas were presented. These modules and ideas are more of those that were created by the callers attending the January 2017 Caller Training Weekend at Corrimal.

HEADS RIGHT & LEFT THRU, FLUTTERWHEEL, SIDES LEAD RIGHT, TOUCH 1/4, LADIES RUN, REVERSE THE FLUTTER, SWEEP 1/4, 1/2 SASHAY, ALLEMANDE LEFT.

ZERO BOX:

SWING THRU, MEN RUN RIGHT, TAG THE LINE, FACE LEFT, LADIES RUN, CHAIN DOWN THE LINE, SQUARE THRU 3/4, ALLEMANDE LEFT.

Singing Call Figure:

HEADS SQUARE THRU, TOUCH 1/4, CENTRES TRADE, SWING THRU, CENTRES RUN, BEND THE LINE, REVERSE FLUTTER, STAR THRU, DOUBLE PASS THRU, FIRST COUPLE GO LEFT, SECOND COUPLE GO LEFT, PROMENADE.

ALLEMANDE LEFT, ALAMO STYLE, BALANCE, MEN RUN RIGHT, MEN RUN LEFT, LADIES RUN RIGHT, LADIES RUN LEFT, RIGHT & LEFT GRAND.

The next combination of calls converts a 1/2sashayed two faced line to regular line of four.

COUPLES CIRCULATE, MEN CROSS RUN, CHAIN DOWN THE LINE.

This next batch are based on modules that have been around for years, just updated with more modern choreography. The first one is based on a routine that Bill Peters used at a Callers Clinic in Las Vegas (many years ago) :

ZERO BOX (exact):

TOUCH 1/4, SCOOTBACK, MEN RUN RIGHT, REVERSE THE FLUTTER, DIXIE STYLE TO A WAVE, MEN TRADE, MEN SCOOTBACK, ALL LEFT SINGLE HINGE, LEFT SCOOTBACK, END LADIES Reach back to Man behind you & BOW TO PARTNER.

FOR NEW DANCERS: THE FINAL EXAM

To all new dancers who have completed their Mainstream Basics course: the following written examination is a short questionnaire which will give caller and class member an understanding of just how far all have progressed in the Learners Class. It consists of a series of simple questions relating to what you have been taught throughout the Learner Class.

1. Write your name at the top of the page.
2. Read all instructions and questions thoroughly before proceeding.
3. In one sentence, please tell why you enjoy Square Dancing
.....
4. The most important thing in Square Dancing is:
.....
5. What call is most frequently called after an Allemande Left?
.....
6. How many beats are there in a Grand Square?
(a) 12 (b) 16 (c) 22 (d) 24 (e) 32 (f) who knows (g) who cares
7. If you know how to do a Zoom, stand up and yell "zoom".
8. Select four things a graduate dancer should know:
 - a. Complain about the caller
 - b. Dance for fun
 - c. Greet & welcome visiting dancers
 - d. Make mistakes in a square
 - e. Stomp on your partner's foot if he/she makes a mistake
 - f. Blame other dancers for mistakes
9. Square Dancers should memorize singing calls so that they do not have to depend on the caller
TRUE.....FALSE.....
10. Select three of the following which are most offensive to square dancers-

- a. Drinking before or during a dance
 - b. Body Odour
 - c. Men wearing short sleeved shirts
 - d. After Party drinking
 - e. After Parties with no alcohol
 - f. Pushing and pulling in a square
 - g. Men wearing shorts
11. In a square, your partner is always on your right - TRUE.....FALSE....
12. If your square breaks down, you should always (select three) -
- a. Keep moving
 - b. Blame the caller
 - c. Blame other dancers
 - d. Blame the sound
 - e. Apologize as it is probably your fault
 - f. Don't be embarrassed as everyone makes mistakes
13. Square dancers should always anticipate the next call. TRUE....FALSE...
14. If you think that you deserve a diploma, signify by standing up, and then run around in a circle shouting "me, me, me".
15. Square dancers should always run to be first on the floor. TRUE...FALSE...
16. It is most important that if you know that you are dancing in a caller's pilot square, that you should break down on purpose. TRUE.....FALSE.....
17. Always squeeze the hand tightly of anyone that you see making a mistake, and advise them straight away that it was their fault. TRUE.....FALSE....
18. After you have finished reading all the questions in this examination paper, please only follow the instructions in Question #1; then turn your paper over and sit quietly while others complete their papers.

WE NEED EACH OTHER by Ken Ritucci

As a teacher of callers, it always amazes me how many times I hear from student callers who tell me that in their area, many of the local callers or their own club caller will not help them learn to call.

I know that many years ago, it was very common because the more established callers were afraid to help anyone. They thought that eventually they would lose their calling jobs. In some cases, this did happen, but why did they lose their jobs?

- Perhaps the newer caller came along and he/she was just better than the established caller.

Perhaps the student caller was nicer to the dancers or more open to trying things and calling what the dancers might have wanted.

It's no secret that many long-time callers get set in their ways and will not change. We live in a world where change is inevitable, so if we do not continue to practice our craft and make changes to reflect the environment, then we will eventually become irrelevant.

I also hear of callers who tell newer callers that "they don't need to go to a callers school" because the experienced caller will help them. Some do help them, but I always tell perspective new callers to attend seminars and schools, and not just mine. The more educated the caller is and the more they train, the odds are that they will be a better caller.

I still see it to this day, callers are jealous of potential new callers. There is no reason for this. I think this kind of an attitude is wrong and destructive. If these established callers want to do something for the activity, they should be helping the newer caller. Instead, they are being selfish and greedy. But, as they say, the cream eventually rises to the top.

I urge everyone to continue to help new callers and would-be callers; along with dancers, they are the future of our activity.

Ken Ritucci has been instructing callers how to learn the profession 1983. He owns and operates **five prestigious Caller Schools** throughout the United States. Ken calls through the C3B Level and has traveled all over world teaching and calling for clubs and festivals. He continues to get recognized as a leader and trainer of callers having trained literally hundreds of callers to call in our activity

Ken is a member of CALLERLAB, a member of the Board of Governors and since 2014, a member of the Executive Board of CALLERLAB. He has held several positions as Committee Chairman is currently Chairman of the Plus Committee. He is an **Accredited CALLERLAB Caller-Coach since 1991** and among the topics he specializes in is "Understanding Music and Rhythm," "Salesmanship Skills for Callers," "How to be Successful in today's Activity and what makes a successful Caller," "Programming and Using Professional Judgment While Calling on Stage," "Understanding Sight Calling and how to be a successful Sight Caller".

DEFINITIONS

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

- **design:** What you later regret not doing.
- **dictionary:** The only place where success comes before work.
- **DIY:** Damage-It-Yourself.
- **egosurfing:** Typing your own name into google to see who's talking about you.
- **experience:** 1. The ability to repeat one's mistakes with ever-increasing confidence.
2. What you get when you don't get what you want.
- **FAQ:** Frequently Avoided Questions. A company's attempt to answer commonly asked questions such as, "How do I get technical support?"
- **feature:** A hardware limitation, as described by a marketing representative.
- **flow chart:** A graphic representation of a bowl of spaghetti.
- **freelance:** To collect unemployment.
- **hardware:** The parts of a computer which can be kicked.
- **inbox:** Basin for everything you don't want to deal with, but are afraid to throw away.
- **initiative:** Deliberately disobeying a destructive order from your manager and being right in the long run.
- **innumeracy:** An ineptitude for math which results in the fear of all sums.
- **instruction manual:** An explanation of how to use something written in a way that is easily understood only by the author.
- **jury:** Twelve persons chosen to decide who has the better lawyer.
- **life insurance:** term (coined by the greatest marketer of all time) for a plan that keeps you poor all your life so you can die rich
- **management:** The art of getting other people to do the work.
- **management consultant:** Someone who tells you how to do improve doing something that he or she can't do at all.
- **marketing:** The art of selling a product that doesn't cost much to produce in such a way that people will take out a small loan to own it.
- **meeting:** An assembly of people coming together to decide what person or department not represented in the room must solve a problem.
- **mouse:** An input device designed to make computer errors easier to generate.
- **multislacking:** Doing two or more useless activities simultaneously instead of working.

POSITIVE PLUS. – PEEL OFF by Mel Wilkerson

Life is like an onion: you peel it off one layer at a time, and sometimes you weep.

In previous articles, a theme for choreography was started. That theme was essentially;

“positive dancing that adds variety without being too far “out-there” or lost in space”

I thought I would begin again by taking a simple movement and adding a little bit more flair to it. The topic of choice is **PEEL OFF**.

It is a movement that is, in its own right, a quick and difficult movement to do. In most cases it is only a stepping stone movement and not used for its own merits.

Too often as well, it is given 2 beats of music and rushed through instead of smoothly dancing it in a forward and flowing action which gives flow to follow on movements like roll, or even wheel and deal.

Like always, let's start with a quick look at the definition.

- Definition - **PEEL OFF**
- **STARTING FORMATION** - Tandem Couples, Box Circulate, or Z formation.
- **TIMING** - 4 (**Mel's comment:** teach dancers to move forward and away – it is a fast 4 beat call and requires establishment of the finishing line and identification of the next call quickly for better success.)
- **DANCE ACTION:** Lead dancers walk in an approximate semicircle, away from the centre of the starting formation, to become the ends of a four-dancer line. Trailing dancers step forward as necessary to become centres of the same line and U Turn Back, turning away from the centre of the starting formation. All dancers end in a four-dancer line. Each dancer will have turned half (180 degrees) to end facing the opposite direction from which they started.

PEEL OFF from Tandem Couples ends in a One-Faced Line.

PEEL OFF from Box Circulate or a Z ends in a Two-Faced Line.

- **Notes:** Everyone can Roll after a PEEL OFF. Dancers move in a smooth, continuous motion that cannot be fractionalized. The centre of the ending formation is the same as the centre of the starting formation.

Two dancers who form a Tandem and have a centre to work away from can PEEL OFF as if in a box circulate formation (e.g., the ends of waves or the points of diamonds). They finish as a couple on a line midway between the original lead and trailing positions.

- **STYLING:** Arms should be held in natural dance position and ready to assume appropriate position for the next call. It is important that lead dancers move slightly forward before starting the "peeling" motion.

Well that takes care of the formalities. Now that the definition is clear, it is uncertain why this movement sees so little use. It is the one of the foundation movements of the very commonly used "PEEL THE TOP", and yet, on its own rarely sees the light of day outside of an occasional get out.

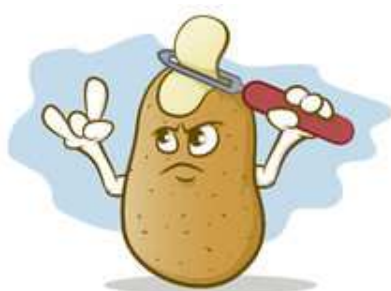
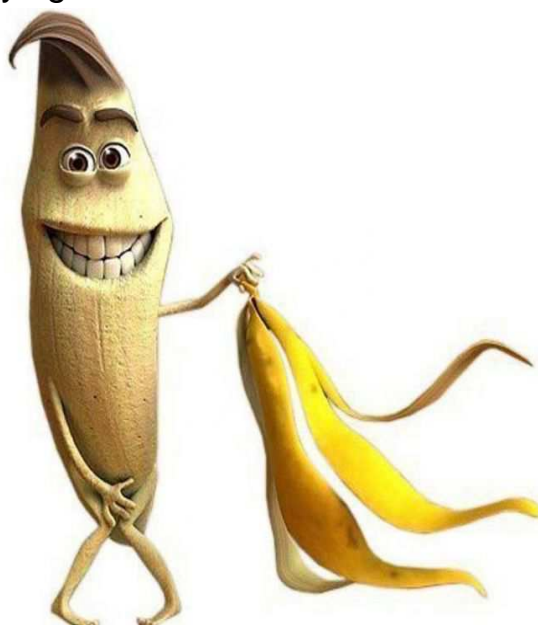
I must confess that I too am guilty of this. In preparing for this article, I decided to do a little self-critiquing. I figured that if I am saying that PEEL OFF is a base foundation movement in the plus program, then I should have ample choreography using the movement. The truth is I did not.

I hang my head in shame in noting that after reviewing my plus training package, lesson plans and other documents; I only had two singing call figures that PEEL OFF what the highlighted or focus movement. **SHAME ON ME!**

I use the movement frequently when sight calling but, like many, I have never taken the time to actually put down some modules or singing call figures to use PEEL OFF other than the standard two as follows:

(H) PROMENADE $\frac{1}{2}$, STAR THRU, DOUBLE PASS THRU, **PEEL OFF**, STAR THRU, CLOVERLEAF, CENTRES PASS THRU (CORNER)

(H) SQUARE THRU 4, SLIDE THRU, PASS THRU, TAG THE LINE, **PEEL OFF**, FORWARD AND BACK, SQUARE THRU 3, (CORNER)



Ashamedly I admit, I fell into my own trap. PEEL OFF used on its own only from a completed double pass thru

position to end in facing lines – playing it safe...again SHAME ON ME!

To rectify my own mistake and add more than the banana peel simplicity of the movement, here is some choreography using PEEL OFF.

ZERO BOX TO ZERO BOX MODULES

(ZB) RIGHT AND LEFT THRU, VEER LEFT, CROSS FIRE, **PEEL OFF**, WHEEL AND DEAL (ZB)

(ZB) PASS TO THE CENTRE, DOUBLE PASS THRU, **PEEL OFF** AND ROLL, CENTRES PASS THRU, RIGHT & LEFT THRU (ZB)

ZERO LINE TO ZERO LINE MODULES

(ZL) PASS THRU, TAG THE LINE, CLOVERLEAF, DOUBLE PASS THRU, **PEEL OFF**, RIGHT & LEFT THRU (ZL)(ROTATED ½)

(ZL) PASS THE OCEAN, BOYS **PEEL OFF** AND BEND THE LINE, GIRLS CIRCULATE, WALK AND DODGE, PARTNER TAG, SLIDE THRU**, COUPLES CIRCULATE TWICE, BEND THE LINE (ZL) ** *After The Slide Thru, You Can Just Promenade Home As A Resolution*

ZERO BOX TO RESOLVE

(ZB) SWING THRU, GIRLS FOLD, **PEEL OFF**, FAN THE TOP, 1/2 TAG, TRADE & ROLL, SLIDE THRU, ALLEMANDE LEFT

(ZB) SWING THRU, GIRLS FOLD, **PEEL OFF**, FERRIS WHEEL, DOUBLE PASS THRU, **PEEL OFF**, STAR THRU, **PEEL OFF**, BEND THE LINE, STAR THRU, DIXIE GRAND, ALLEMANDE LEFT

(ZB) TOUCH 1/4, GIRLS FOLD, DOUBLE PASS THRU, **PEEL OFF**, PASS THRU, ENDS FOLD, TOUCH 1/4, EXTEND, RIGHT AND LEFT GRAND

(ZB) PASS TO THE CENTRE, ALL DOUBLE PASS THRU, **PEEL OFF**, PASS THRU, 3/4 TAG THE LINE, RIGHT & LEFT GRAND

(ZB) SQUARE THRU 2, TAG THE LINE, FACE IN, PASS THRU, TAG THE LINE, **PEEL OFF** AND JUST THE CENTRES ROLL, RIGHT AND LEFT GRAND

(ZB) SWING THRU, SPIN THE TOP, GRAND SWING THRU, CENTRE WAVE LINEAR CYCLE, OTHER BOY RUN, OUTSIDES BEND THE LINE, ALL DOUBLE PASS THRU, TRACK 2, LINEAR CYCLE & ROLL, GIRLS **PEEL OFF**, RIGHT AND LEFT GRAND

(ZB) SWING THRU, GIRLS FOLD, **PEEL OFF**, ACEY DEUCEY, BEND THE LINE, PASS THRU, ENDS FOLD, RIGHT AND LEFT GRAND

ZERO LINE TO RESOLVE

(ZL) PASS THRU, WHEEL & DEAL, **PEEL OFF**, ENDS CROSS FOLD, SWING THRU, ACEY DEUCEY, RECYCLE, FAN THE TOP, TRADE THE WAVE, FAN THE TOP, ALLEMANDE LEFT

(ZL) TOUCH 1/4, COORDINATE, FERRIS WHEEL, DOUBLE PASS THRU, **PEEL OFF**, PASS THRU, ENDS CROSS FOLD, SWING THRU & SPREAD, ALLEMANDE LEFT

(ZL) TOUCH 1/4, **PEEL OFF**, LADIES TRADE, VEER LEFT, LEFT ALLEMANDE

(ZL) LADIES CHAIN, TOUCH 1/4, **PEEL OFF**, VEER LEFT, LEFT ALLEMANDE

(ZL) PASS THRU, WHEEL & DEAL, GIRLS ONLY ZOOM, DOUBLE PASS THRU, **PEEL OFF**, PASS THRU, ENDS CROSS FOLD, RIGHT AND LEFT GRAND

(ZL) PASS THRU, WHEEL & DEAL, **PEEL OFF**, BEND THE LINE, SQUARE THRU 3, TAG THE LINE, TRACK 2, SWING THRU, RIGHT AND LEFT GRAND

SINGING CALLS

HEADS STAR THRU, DOUBLE PASS THRU, **PEEL OFF**, PASS THRU, TAG THE LINE, **PEEL OFF**, STAR THRU, CENTRES SQUARE THRU 3, SWING & PROMENADE

HEADS SQUARE THRU, SWING THRU, BOYS RUN, TAG THE LINE,
ZOOM, **PEEL OFF** AND ROLL, GIRLS SQUARE THRU 3, SWING &
PROMENADE

HEADS SQUARE THRU, SWING THRU, BOYS RUN, GIRLS TRADE,
TAG THE LINE,
ZOOM, **PEEL OFF** AND JUST THE BOYS ROLL, GIRLS SQUARE THRU 4,
SWING & PROMENADE

HEADS STAR THRU, DOUBLE PASS THRU, **PEEL OFF**, TAG THE LINE,
TRACK 2,
SLIDE THRU, PASS THRU, CHASE RIGHT, SWING & PROMENADE
HEADS STAR THRU, DOUBLE PASS THRU, **PEEL OFF**, PASS THRU,
ENDS CROSS FOLD, TOUCH 1/4, SCOOT BACK TWICE, SWING &
PROMENADE

HEADS PASS THRU & CHASE RIGHT, SAME 4 SINGLE HINGE, EXTEND,
EXPLODE THE WAVE, TAG THE LINE, **PEEL OFF**, SQUARE THRU 3,
SWING & PROMENADE

HEADS SQUARE THRU 4, DOSADO, SWING THRU, GIRLS FOLD,
PEEL OFF, GIRLS TRADE, CAST OFF $\frac{3}{4}$, LOAD THE BOAT, SWING &
PROMENADE

As you can see, PEEL OFF is not just a little throw away movement to make lines from a completed double pass thru, nor is it just a precursor to Peel the top, or a get out gimmick. It is a 4 beat movement worthy of note and use on its own and from many variant set ups and formations. Nevertheless it remains a fast call.

Have fun with the movement but remember, do not go too far out in left field. As always, your judge, jury and executioner will be the dancers. They will thank you for the variety but will just as easily scorn you if you abuse their trust.

*All Things Considered....*by Ed Foote

#1 SECRET HINTS FOR DANCING PEEL OFF

SECRET #1. THE CALL ALWAYS ENDS IN A LINE. The line may be facing in, or out, or it may be a two-faced line. So, if you always look for a line, this will help you be in the correct place.

HELPFUL HINT. The leaders always become the ends of the line; the trailers always become the centers of the line.

SECRET #2. THE LOCATION OF THE LINE IS HALF-WAY BETWEEN THE TOES OF THE TRAILING DANCERS AND THE HEELS OF THE LEAD DANCERS. This statement is true 90% of the time. (We will discuss the one exception later.)

This is important to know, because many dancers simply say to themselves: "I have to turn away and take hands with someone." So they are sloppy in knowing where the ending line should be. Remembering Secret #2 enables the line to be formed quickly and precisely.

- HOW TO IMPLEMENT SECRET #2. RULE: In your group of 4: the Leaders turn away and then step forward; the Trailers step forward and then turn away. Following this rule will put you precisely where you belong. Obviously you must know whether you are a leader or a trailer.
- EXCEPTION TO SECRET #2. The rule does not apply to a "Z" formation. (A "Z" formation is established by having a wave and the caller says: "Ends Fold.")
 - From a "Z", the Leaders turn away and remain in their same orientation - i.e. they do NOT step forward. The Trailers do their normal "step forward and turn away." Ending formation: two-faced line.
 - At Plus you do not have to worry about this exception very much, because from a "Z" most callers will call Peel the Top. At Advanced and Challenge, Peel Off from a "Z" may be heard more frequently.

SECRET #3. DO THE CALL FAST. Reading the Implementation of Secret #2, you may think that Peel Off has 2 parts. Not so. It is all one action.

The Callerlab definition says the timing is 4 counts. This may be true on paper, but it will hurt you to think of it this way. One reason people get in trouble with

Peel Off is they do the call too slow - i.e. they are just wandering around wondering where to stop. Well, Secret #2 tells you where to stop.

So, think of this call as one count. BAM! Turn and take hands immediately! Thinking in this manner will serve you well.

#2 SECRET HINTS FOR HOW TO SAVE YOUR SQUARE

YOU can save your square! **YOU** individually can be the person to keep your square going and keep it from breaking down. Here's how to do it.

1. TAKE HANDS WITH THOSE STANDING BESIDE YOU. This must be done **immediately** after completing every call. Not only does this help you see the new formation of the square, it helps others see it too. If people can see their starting formation, then they are much more likely to complete the next call.

- Weak dancers tend not to take hands. (This is one reason they are weak.) If they break down, they will take you along with them, so it is in your best interest to take their hands, even if they do not offer them.
- Important: When hands are joined, **elbow must be bent**. If arms are outstretched when hands are touching, the set is much too large to operate smoothly.

2. KEEP YOUR HEAD TURNED TOWARD THE CENTER OF THE SQUARE. This gives you the big picture; it lets you know exactly where you should be, where trouble spots might be starting, and whether you should speed up or slow down your steps in order to keep everyone together.

- The majority of the time your head will be turned to the right, since many calls are presented in a counter-clockwise flow which has the square moving to the right. But looking to the left will also be necessary.
 - Weak dancers use tunnel vision. They just look straight ahead and hope they will survive the next call. It only takes 2 or 3 dancers in the square who have their heads always turned toward the center to keep the square going. Decide that **YOU** will be one of these people.
 - Bottom line: Your head should be constantly in motion while you dance, always looking for the big picture. Do this and **YOU** will save your square.
- 3. KEEP THE SET SMALL.** Basic rule: The smaller the square, the fewer the breakdowns. There are several ways to keep the square small.

- a. Take hands after every call.
- b. Bend your elbows when you take hands.
- c. Take small steps.

This will force other people to also take smaller steps, and thus the square becomes smaller.

4. **ALWAYS HAVE YOUR SQUARE LINED UP WITH THE WALLS.** Sometimes a set will become slightly offset from being lined up with walls; now a Cast Off or other turning motion may cause some people to become disoriented, which can cause them to break down on the next call. If the caller says: "Promenade, don't slow down, heads (or sides) Wheel Around," it is almost guaranteed that the square will not be lined up with walls.

- **Solution:** Take it upon yourself to make slight adjustments on the next 2 or 3 calls to get the set aligned with walls. This means either slightly overdoing or under-doing some calls. This will cause others next to you to do this also, and thus the set slowly becomes aligned with the walls.
- If the caller pauses after calling the "Wheel Around" before giving the next call, you can try signaling the square while it is standing there to adjust slightly to align with the walls. The dancers will go along with you, because most don't know anything about walls and will follow anyone who seems to know what they are doing.
- Note: If the caller sees you making an effort to try and get the square aligned with walls, he/she will know you are a good dancer and will watch you for the entire dance. It's a nice feeling to know that the caller needs you to successfully complete his/her program.

SUMMARY: If you do everything listed here, YOU will save your square. You will also become recognized as a good dancer who knows what is going on.

Ed Foote is considered by many to be one of the foremost authorities on Modern Western Style Square Dancing. Calling since 1965, Ed calls all programs thru Challenge. Ed is a member of Callerlab, former member of the Board of Governors, and an Accredited Caller Coach. Ed has so many credits to his name that listing them here would likely add 5 more pages to the newsletter. Suffice it to say that he knows what he is talking about and you should take his advice seriously. We are very proud to have Ed Foote as a contributing writer to this newsletter.

LITTLE WHEELS & BIG WHEELS

In the 1980's, I was writing and publishing the Note Service **"FIGURING"**. I always tried to come up with interesting ways to use common movements and add variety to choreography. I also tried to keep 3 or 4 months ahead of publication dates and kept a fairly large book of ideas. In those days I would write all my ideas out longhand. Of course this was well before desktop computers. Being the consummate record keeper that I am, (or as Sue calls it – a hopeless Pack Rat), and after much searching, I have finally discovered some of the material I created, but never had the opportunity to present it in the Note Service. Over coming months I hope to utilize some of these concepts for your interest.



I should note here that, while these ideas were original to me at the time, I really don't believe that there is any such thing as real 'originality' in choreography. I believe that someone, sometime, has thought of just about every variation and application for all of the calls. Most new 'concepts' are just re-inventions of older and forgotten ideas. Mine would most, fall into this category.

THE WORKSHOP

Playing with WHEEL AROUND

Wheel Around is a call that I use very early in a learner's class. It is very simple for the dancers to understand. In actual fact, I do not really teach the movement, I just call it and tell them (cue and prompt directionally) what to do in the most simple terms. No

problems at all. Of course, the call does take on a life of its own when used within the totality of the Mainstream Program.

I wanted to use Wheel Around as an interesting surprise within the Mainstream Program. In many cases, callers think of the movement "Wheel Around" as a gimmick. It is not but you can have a lot of Gimmick-like fun with it. The basic premise I came up with was to have a set-up where I had the centre 4 in an inverted line WHEEL AROUND, and then followed with an "EVERYONE WHEEL AROUND" to give me a regular line of 4.

The first Wheel Around is a bit of a surprise, however when followed by having everyone Wheel Around the surprise is doubled. I initially set up the formation so that I could get out very fast. This was achieved by setting up the end result line such that I could just call a Slide Thru to give me a Zero Box.

Here are some examples:

(SS) SIDES RIGHT & LEFT THRU, 1/2 SASHAY, SQUARE THRU, CENTRES IN, CAST OFF 3/4, **CENTRES WHEEL AROUND**, **EVERYONE WHEEL AROUND**, STAR THRU, PASS THRU, TRADE BY (ZB)

(SS) SIDES RIGHT & LEFT THRU, HEADS 1/2 SASHAY, 1/2 SQUARE THRU, MEN TOUCH 1/4, LADIES LEFT TOUCH 1/4 **, **CENTRES WHEEL AROUND**, **EVERYONE WHEEL AROUND**, SLIDE THRU, CENTRES ROLL : **HOME** (**instead of the 2 Touch 1/4 calls, a **SLIDE THRU** could be substituted)

(ZB) TOUCH 1/4, SCOOTBACK, SPLIT CIRCULATE, CENTRES RUN RIGHT, WHEEL & DEAL, (same sex) SLIDE THRU, **CENTRES WHEEL AROUND**, **EVERYBODY WHEEL AROUND**, SLIDE THRU; **(ZB)**

(ZL) PASS THRU, TAG THE LINE, FACE RIGHT, COUPLES CIRCULATE, FERRIS WHEEL, CENTRES PASS THRU, (same sex) SLIDE THRU, **CENTRES WHEEL AROUND**, CENTRES PASS THE OCEAN, MEN TRADE, ENDS BOX THE GNAT, RIGHT & LEFT GRAND: **HOME**

Singing Call Figure:

HEADS 1/2 SASHAY, SQUARE THRU. PASS THRU, U TURN BACK, SLIDE THRU, **CENTRES WHEEL AROUND**, **EVERYONE WHEEL AROUND**, PASS THE OCEAN, SWING THRU DOUBLE, CORNER SWING, PROMENADE.

The next couple just feature set-ups where we have the Centres Reverse Wheel Around:

(ZB) TOUCH 1/4, CENTRES TRADE, CENTRES WALK & DODGE & THEN RUN, CENTRES WALK & DODGE & then **REVERSE WHEEL AROUND**, ALL PASS THE OCEAN, (*) SINGLE HINGE, CENTRES TRADE & RUN, CENTRES WALK & DODGE, then **REVERSE WHEEL AROUND**, ENDS CIRCULATE & FACE IN, ALL LADIES IN, MEN SASHAY: HOME Or From (*): **EXTEND, RIGHT & LEFT GRAND.**

POET'S CORNER

One more from Australia's Own Poet Larrikin KEVIN KELLY

I wrote this one, one night while sitting in my car outside my club waiting for the round dance mob to turn up with the key to open the hall so I could set the gear up for them. They were late I was getting cranky and then I remembered they were in Japan for a Convention that week. Bloody Idiot I Am!! ...Kevin Kelly

Can't believe it's effin Friday. And I'm in my effin Car.
Drivin to effin Dancin. Wonderin where the effin hell you Are.
I don't like all this effin effin. And what's comin out me Gob.
Cos I know it'll make a differance. When I apply for my brand new Job.
I'm puttin in for Pope ya Know. And I reckon I'm in with a real effin Chance.
And if I get that effin Job. I'll be teachin all those Catholics how to Square Dance.
Now the Pope don't do much effin. or so the wise men Say. So I suppose I better stop all my effin effin. and concentrate a little more on learning how to Pray.
And if I get that Papel Position. There'll be changes from the very first Day. There'll be no more Mass on Saturday Nights. Just Mainstream. Plus & A.

THE INDISPENABLE PERSON

Author Unknown

When you're feeling so important, And your ego is in bloom,
When you simply take for granted, You're the wisest in the room,
When you feel your very absence, Would leave a great big hole,
Just follow these instructions, They will humble any soul.

Take a bucket filled with water, Put your hand in to the wrist,
Pull it out, the hole remaining, Is how much you'll be missed.
Splash wildly when you enter, Stir a lot and splash galore,
Then stop and in a minute, It looks just like it did before.

The moral of this story, Is, do the best you can,
Be proud, but just remember, There's no indispensable man

CHOREO CORNER : ADVANCED

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

HEADS PAIR OFF, EVERYONE PAIR OFF, SLIP, SLIDE, SWING, SLIP, SIDES SWING (Each other) **HOME**

HEADS WHEEL THRU, RIGHT & LEFT THRU, VEER LEFT, FERRIS WHEEL & ROLL, AS COUPLES BOX COUNTER ROTATE, CENTRES BOX COUNTER ROTATE, LADIES TURN BACK, RIGHT & LEFT GRAND,

ZERO BOX (EXACT):

SWING THRU, MEN RUN, COUPLES CIRCULATE, FERRIS WHEEL & ROLL, AS COUPLES BOX COUNTER ROTATE, CENTRES BOX COUNTER ROTATE, THEN PEEL & TRAIL, OUTSIDES 1/2 ZOOM, ****MEN DIAMOND CIRCULATE TWICE, ALL SINGLE WHEEL & PASS THRU, BOW TO CORNER,**

OR FROM ALL 3/4 TOP & SPREAD, ALLEMAND LEFT,**

ZERO LINE:

TOUCH 1/4, SPLIT TRANSFER, SPLIT CIRCULATE, SPLIT COUNTER ROTATE TWICE, & ROLL, RIGHT & LEFT GRAND,

ZERO LINE:

PASS THE OCEAN, SPLIT COUNTER ROTATE TWICE, RIGHT & LEFT GRAND,

A LITTLE OFF THE TOP OR OVER THE TOP TO HAVE FUN WITH

The group of ideas and gimmicks below all come from the slightly warped mind of my good friend Colin Dandridge from Victoria. He warns that you should be ready to duck for cover when the dancers start to throw sharp instruments at you:

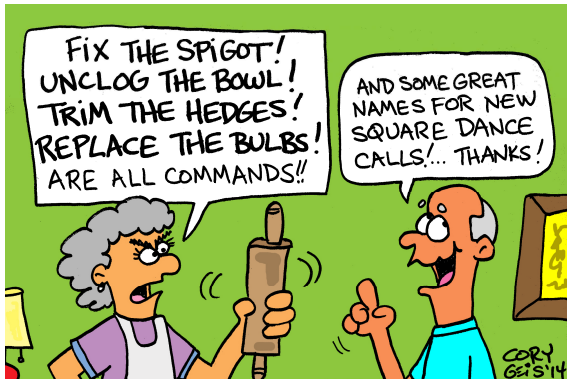
❖ **SWING THRU** but replace part 2 with a **SLIP**;

❖ **SWING THRU** but interrupt before you start with a **DO SA DO**;

- ❖ **SPIN THE TOP**, but after the first turn replace everything with a **FAN THE TOP**;
- ❖ From facing lines then **SPIN CHAIN & EXCHANGE THE GEARS** but replace the first 4 parts with a **1/2 SWAP AROUND**;
- ❖ **SPIN CHAIN THRU INTERRUPT AFTER 5/8** with an **HOURLASS CIRCULATE** (Finish in Triple Boxes);
- ❖ BGGB waves - **BOYS SPIN THE TOP** while the **GIRLS SWING THRU**;
- ❖ Facing Lines: **AS COUPLES, AS COUPLES, SINGLE CIRCLE TO A WAVE**;
- ❖ **HEADS WHEEL THRU, PASS THRU, TRADE BY, VEER LEFT, BEND THE LINE, PASS THRU, AS COUPLES FIRST COUPLE LEFT 2ND COUPLE GO NOWHERE, AS COUPLES STEP & SLIDE, PROMENADE HOME**;
- ❖ **DOUBLE PASS THRU, BEAUS ZIG ZAG, BELLES ZAG ZIG**;
- ❖ {Lines Out}, **AS COUPLES 1/4 IN, AS COUPLES 1/4 IN, AS COUPLES 1/4 OUT, AS COUPLES 1/4 OUT, WHEEL & DEAL** (ignore the flow, just close the eyes and go with it.....);
- ❖ (Squared Set) **BOYS 1/4 OUT & ROLL, CROSS CLOVER, LADIES CHAIN 3/4, PROMENADE**;
- ❖ **HEAD LADIES CHAIN 3/4, AS COUPLES LADIES CENTRE TEACUP CHAIN**;
- ❖ **HEAD LADIES CHAIN 3/4, LADIES 1/2 SASHAY 1 1/2, TANDEMS LADIES CENTRE TEACUP CHAIN**;
- ❖ **HEADS PASS THE OCEAN BUT INTERRUPT AFTER 2/3 WITH A LEFT SQUARE THRU 3**;

I should note that, while I have used a few of these gimmicks, I have not tried and tested the majority (some I can not even see in my mind...even my checkers rebelled and refused to do them). Before you try any, please have a real good look at them first. Good luck!!! You will need it.

THOROUGHLY PLUSSSED



There has been a lot of specific focus Choreography in previous editions of the newsletter so this month, our illustrious editor has decide to just offer up Some GENERAL PLUS ROUTINES that can add a bit of spice to your program.

Have fun – I know your dancers will.

ZERO LINE:

PASS THRU, TAG THE LINE, FACE IN, PASS THRU, 3/4 TAG, CENTRES SWING THRU, OUTSIDES TRADE, PING PONG CIRCULATE, EXTEND, RECYCLE, BOX THE GNAT, CHANGE HANDS, LEFT SQUARE THRU 3/4, RIGHT & LEFT GRAND.

ZERO LINE:

RIGHT & LEFT THRU, TOUCH 1/4, ALL CIRCULATE, LADIES RUN, ENDS CLOVERLEAF, CENTRES SWING THRU, LADIES TRADE, LINEAR CYCLE, DOUBLE PASS THRU, CENTRES IN, CAST OFF 3/4, PASS THE OCEAN, ALL 8 CIRCULATE 1 & 1/2, BOX THE GNAT, RIGHT & LEFT GRAND.

HEADS TOUCH 1/4, LADIES TOUCH 1/4, All (careful here) SPLIT CIRCULATE, MEN WALK & DODGE, MEN FACE RIGHT, COUPLES CIRCULATE, CROSSFIRE, COORDINATE, LADIES CIRCULATE, ALL U TURN BACK, COUPLES CIRCULATE 1 & 1/2, BEND THE LINE: HOME

HEADS RIGHT & LEFT THRU, PASS THRU, CLOVERLEAF, CENTRES PASS THRU, TOUCH 1/4, CENTRES TRADE, TRADE THE WAVE, (LEFT) FOLLOW YOUR NEIGHBOUR, SPIN THE TOP, MEN FAN THE TOP, LADIES HINGE & ROLL, MEN HINGE & ROLL, MEN PASS THRU, 'Tape Her On The Shoulder" SWING, PROMENADE

HEADS PASS THE OCEAN, PING PONG CIRCULATE, CENTRES TRADE THE WAVE, EXTEND (LH OW), LEFT HINGE, (L) RELAY THE DEUCY, EXPLODE & TOUCH 1/4, MEN TRACK 2, LADIES EXTEND & HINGE, FLIP THE DIAMOND, RELAY THE DEUCY, TRADE THE WAVE, LADIES TRADE, LEFT SWING THRU, ALLEMANDE LEFT, BOW TO PARTNER.

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

It has taken a bit longer than usual to get this issue out to everyone. This is mostly due to the time we had away in Victoria for the Australian Weekend and the 58th Australian National Convention. Although a lot of material was prepared last month, I decided that some of the articles I had planned for this month still needed a bit more work. Hopefully some of these will be ready for the next couple of issues.

In upcoming issues we will have more from locals like Mel Wilkerson. International callers like Ed Foote will still be considering things and others like Jim Mayo will be sharing their knowledge with us. We hope to have other submissions and viewpoints on all aspects of calling and education for callers. As always, Barry (yes me) will be here. -- Let me think of words that start with 'B' - boring, bossy....oh wait! I found one...Brilliant (Boo I hear?).

I welcome all your comments, ideas, articles, questions, etc., and will do my best to follow up on all requests.

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 flyers for the Special RED BARONS TRIPPLE CELEBRATION in November (Red Barons 43rd Birthday, my 50th year since I started to call, and my 70th Birthday. Our special guest caller is KEVIN KELLY from WA...the 'Wag from the West'.

This will be the FINAL Red Barons Birthday Weekend. We have held our Birthday celebrations over a full weekend for many years, however; it has reached the point where we really want a break from organizing events such as this. As this is a special celebration, we have gone back to where we held our very first Red Barons Weekend -- at Woonona-Bulli RSL Club, just north of Wollongong. Sue and I are looking forward to catching up with many friends over the weekend, and then having a nice rest.

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 & 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 & 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

.....
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 2 – 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.