

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

## CALLER'S CO-OPERATIVE



### *News, Notes 'n Nonsense for Callers & Eners*

### *Issue #8*

**January 2017**

#### ***DATES to REMEMBER for 2017***

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

# ***WHAT'S INSIDE THIS MONTH***

## **Table of Contents**

<b>CALLER'S CO-OPERATIVE.....</b>	<b>1</b>
<b><i>WHAT'S INSIDE THIS MONTH.....</i></b>	<b><i>2</i></b>
<b><i>CHANGE - The Administrative Side .....</i></b>	<b><i>4</i></b>
<b>CHANGE – Communication .....</b>	<b>5</b>
<b><i>THE LEARNERS CLASS.....</i></b>	<b><i>7</i></b>
<b><i>2017 EVENTS STILL TO COME.....</i></b>	<b><i>7</i></b>
<b><i>SOUND ARCHIVE -Library of Sound Recordings .....</i></b>	<b><i>8</i></b>
<b><i>Mel's Meanderings – Presentation is an Art.....</i></b>	<b><i>10</i></b>
<b>QUOTABLE QUOTES (well, sort of) .....</b>	<b>14</b>
<b><i>CHOREO CORNER – Walk and Dodge.....</i></b>	<b><i>16</i></b>
<b><i>All Things Considered....by Ed Foote.....</i></b>	<b><i>19</i></b>
<b><i>CHANGE - The MUSIC We Use .....</i></b>	<b><i>20</i></b>
<b><i>ASK DR. ALLEMANDER.....</i></b>	<b><i>27</i></b>
<b>January 28-29 2017 S.A.R.D.A.N.S.W. CALLER'S WEEKEND .....</b>	<b>28</b>
Attachment 1: Jan 28 2017 sardansw Dance flyer.....	29
Attachment 2: Nov 2017 Triple Celebration weekend .....	29
Attachment 3: Accommodation information.....	29
Attachment 4: Australiana Dancers 5 <sup>th</sup> Birthday Spectacular .....	29
Attachment 5: Caller Seminar with Paul Bristow – Mornington Peninsula ...	29
Attachment 6: 2017 Bendigo National – Pre-Convention dance flyer.....	29

## ***WELCOME to 2017***

It is hard to believe that it is 2017. It wasn't that long ago we were all Y2K worried about what would happen to computer controlled equipment when the year 2000 came around. It is now 17 years after that non-event!!! I remember reading George Orwell's novel "1984" when I was a teenager (not that long ago really). The thought of 'big brother is watching you' was really scary. Of course it could never happen, but now.....

Change is always with us - - sometimes for the best, and sometimes not. No matter what happens, we have to adjust to changes in all aspects of our lives.

**CHANGE** is the planned theme of this newsletter over the next few months. It has affected our music, our choreography, our style, our attitudes, our teaching and the list goes on. Virtually every single aspect of our activity has seen many changes in the overall evolutionary process of its life.

I remember the early times when our clubs overflowed with members. Beginner's classes had up to 12 squares turning up. (Sigh – another change) Now, if we have 12 people, we are over the moon. Mind you, there some areas that are still definitely in growth mode. A great exempling is on the Mornington Peninsula in Victoria. Jaden Frigo's Australian Dancers' Club has managed to keep some 60 dancers from his last beginner intake. Yes, that is correct, that is the number that he has KEPT. I guess that there is hope for the rest of us after all.

While some things change, others remain steady on the course. Take for example my good mate Graeme Whiteley, in Tasmania. He started calling in 1952, with his first year calling a club in 1953. After a short break away from calling, he started "Tassie Twirlers" at Kindred in 1967. 2017 marks a celebration of 50 years. The "Tassie Twirlers" have been dancing on the same night, and still in the same hall, and still have some of the original dancers attending. Now that is a milestone! Congratulations to Graeme, Shirley and all the members of the "Tassie Twirlers" (their suppers are outstanding).

One of our local callers here asked about a name for the newsletter.....If anyone has a good name that they feel would be appropriate, please let me know. I am always open for submissions on topics of interest and/or suggestions for articles, choreography, etc. Just let me know the information you would like to see here and I will do my best to follow thru.

Happy 2017 - Barry Wonson - Editor

.....

## ***CHANGE - The Administrative Side*** by Barry Wonson

Change has been a major factor in NSW over the last couple of years, with one major change in the administration of our activity. In the past, there were 3 different groups; The NSW Callers Association, the Round Dance Association and the NSW Square Dance Society. Today we have a unified single combined body - The Square & Round Dance Association of New South Wales.

S.A.R.D.A.N.S.W. carries with it the traditions, concepts and ideas of its predecessors.

**Why change?** Well, the reason was pretty simple. It was becoming more difficult each year to have people step forward to fill the Executive positions of each Association. We just do not have the numbers of Dancers, Callers, Cuers, or Leaders, that we used to have all those years ago. Common sense dictated that it would be much easier to fill positions if there was only one association.

**Is it successful?** Well, from a Caller's perspective, I have to say that we have never had the opportunities in the past that we have now. Since a unified SARDANSW has been in operation, we have had 3 full caller training weekends, and 4 full day training sessions. It has been many years since we had even a single afternoon training session; let alone what we now have in place. Is the system perfect? No, it isn't, but at the moment, it is way ahead of what was, and it is still improving.

In 2017 we continue to move forward. Scheduled thus far are a full weekend of caller training with a Saturday open dance at Corrimal in January, another weekend at Port Macquarie, plus a caller clinic at the State Convention again. The Red Barons Square Dance Club has also offered to put on two callers sessions with Kevin Kelly in November. So again we have another year where our callers have the opportunity to learn, share and socialize. Our original Callers Association, in its entire 40+ year history only ever held one full Caller Weekend (I was Chairman at the time). I can only ever remember 2 or 3 clinic sessions being held, and those were after a 2+ hour general business meeting (yawn).

Change within the system has created a whole new structure for us. We now have not only greater opportunities to expand our knowledge base, but we have social contact with each other. We have time to relax, have something to eat, discuss ideas and problems and actually communicate with each other!!!! Ultimately, as we expand and grow as callers, the dancers become the prime beneficiary.

So, here at least Change has been for the better. We all have gained from this change. Our main aim now is to keep the flow moving in the right direction.

## **CHANGE – Communication** by Barry Wonson

The concept of communication in the old Callers' Association was limited to a posted copy of the minutes of each meeting; these were rarely read except to be accepted at the next meeting. When I took over the job as Chairman of the Callers' Association about 12 years ago, I did start a Newsletter. I think that I only did two issues. I knew that I wanted to do more, but the time factor was a problem.

**News and Notes.** I remember when I first started the Note Service "FIGURING" in 1977, just how much time that it took to get it all done each month. "FIGURING" kept going for 12 years until our first daughter Amerie was born in 1988. At that time I was calling lots of festivals here and internationally. I was often away for a month at a time. There were times where I had 3 annual trips to Europe for festivals and circuit engagements. This was in addition to 4 nights a week club calling. For the newsletter, this meant that writing material, typing it up, having it printed, collated and distributed became really difficult. I made the decision in 2000 to restrict my travelling to here in Australia and an occasional visit to New Zealand. I covered all my contracts and had my last trip to Europe in 2003. While I really loved the travel, I was always very glad to get back home.

**More than just Choreography.** Nowadays, the girls have grown up, and I just have 4 nights a week to call, plus an occasional weekend. I actually have time to do many of the things that I always wanted to try. When I took on the position as Caller Education Officer for our Association, one of the first things that I thought of was to re-invent the type of Note Service that I always wanted to do all those years ago. I wanted it to be more than just a regular newsletter with caller choreography. I wanted a Square Dance news magazine that looked at all aspects of our activity, while still maintaining a focus for callers. While the understanding of choreographic principles is a major aspect in the caller's toolbox, it is not there in isolation. I wanted to bring other aspects of caller education forward to everyone's benefit.

**Ideas Shared are Ideas Developed.** I talked to Mel Wilkerson at the Corrimal Weekend in January 2016 about some of my ideas for the future of communication among our callers. Straight after I put out the first of the new Newsletters in June 2016, he immediately came on board with a number of articles. His knowledge is outstanding and he is a pretty good bloke (for a foreigner of course), as well as an outstanding caller. Mel's input has been perfect within the overall plan I had in mind, and is greatly appreciated.

It has also been great to have contributions from other callers, especially my good mate Ed Foote. Ed and I first met many years ago at an early CALLERLAB Convention in the US. Ed always tells it like it is. He has given me lots of ideas and advice, all of which I have taken note of, and am in the process of following. His suggestions for refinements have been excellent.

**It is not a caller textbook anymore.** However; beyond just the aspects of choreography and calling in general, I wanted to present information that was just

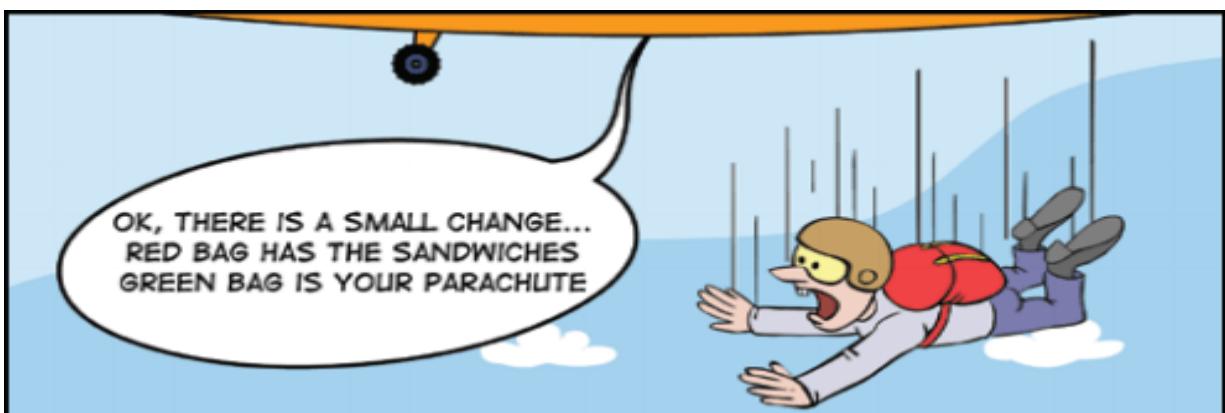
entertaining and informative to all of the square dance activity. There needs to be a balance of material not strictly caller related, but interesting to the dancers, the watchers, the critics and also for those that just want to have a chuckle at something funny. I tend to have a warped sense of humour, so I felt that humour needed to be a necessary aspect of the newsletter. I hope that I have achieved this so far. I know Kevin Kelly always phones me each month to ask when the newsletter is coming out...so that he can find out what words of wisdom that he has been bringing forth!!

**Folks – We are going global.** This Newsletter was originally meant to be for Callers in SARDANSW, and maintains a strong calling aspect core. But in keeping with change, I thought that we should not limit ourselves to just those here in NSW. Our activity is worldwide, and participation is worldwide. Contributions to the newsletter have come from Canada, The US and Europe. No longer can we work insular and isolated cliques of calling and dancing. We all need to change, share and grow again. In discussion with other callers we agreed that sharing ideas and open dialogue with callers and dancers is a must. For that reason, this newsletter is available free to any Caller/Cuer/Leader, anywhere in the world.

Much of the information, material and ideas contained are universal. More than ever, our activity, with its diminishing numbers needs even greater communication. We need to be sharing more and more with each other. Thanks to the internet, the world is now a much smaller place. Communication is instant. Currently, the newsletter goes out to around 350 callers each month. Please share it with your friends (even non-friends). It has been posted in several Facebook/social media pages and has been read by over a thousand people Callers/Dancers and just those interested in square dancing around the world. We want you to tell everyone. Anyone who wants to receive the newsletter is more than welcome. E-mail me at [bjwonson@gmail.com](mailto:bjwonson@gmail.com) and I am most happy to add anyone to the list. All I need is your email address.

Change is always going to be with us. We need to accept it, embrace it and turn it to our advantage. It is no use in grumbling and saying “**It was better in the old days because.....**” We must move forward and be guided by the past, not try to re-live or re-capture it.

.....



# ***THE LEARNERS CLASS***

A poem by **by HELEN BANIA**  
Jannings, MO, USA 1992

A new class has begun,  
By introducing everyone,  
The caller knows the score,  
Taught many dancers before.

A few will drop out in a week or two,  
"Too hard to learn something new",  
Others eager to give it a try,  
These are the apple of the caller's eye.

Callers are a special breed,  
Know how to meet their need,

With patience, loves to teach,  
Thru their mistakes, he does not preach.

Over and over he will repeat,  
"Don't rush - dance to the beat",  
Each lesson, they improve,  
Now they are getting into the groove.

The caller looks with pride  
As they dance side by side  
Another job well done,  
They are all having FUN.

---

## ***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 weekend 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. Despite the setback, the weekend clinic was well received and the dance had an incredible atmosphere, with maximum numbers on the floor all the time. We hope for the same or better as the popularity of this annually held full weekend activity grows in popularity

This year, the great news is  
**THE AIR CONDITIONING IS NOW WORKING GREAT.**

## 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

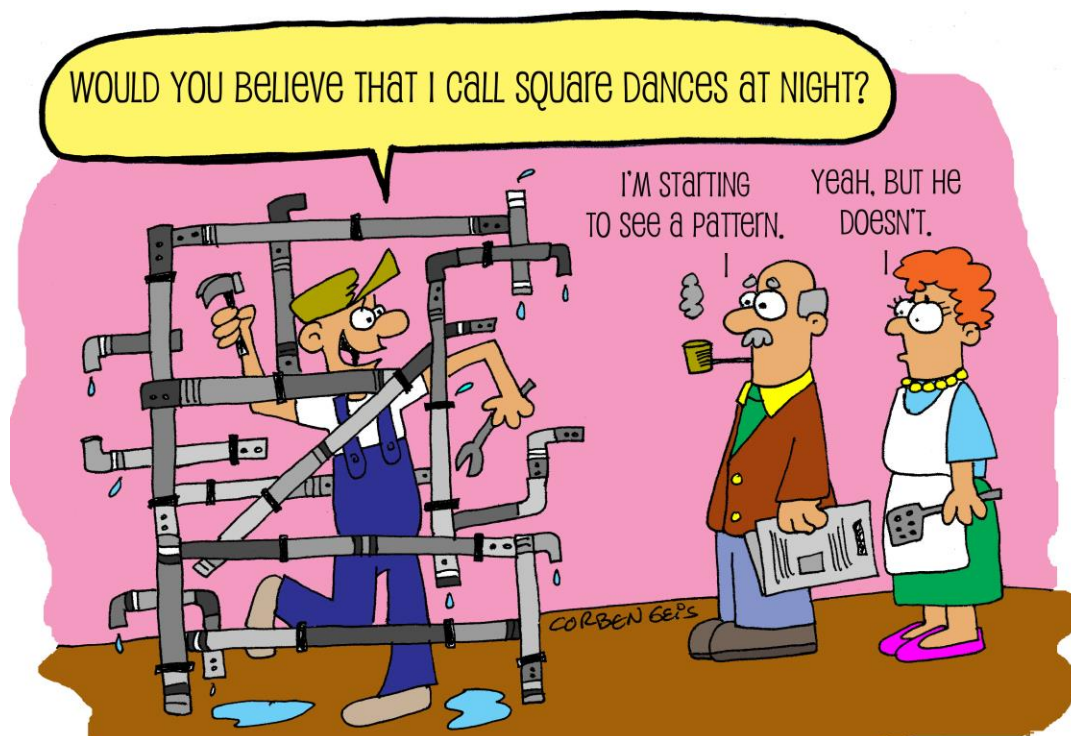
Dancers to support the caller training sessions are appreciated

**Dance Sessions** are as follows:

SATURDAY EVENING	7:00pm - 10:30pm
------------------	------------------

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

## ***DANCE RECORDINGS***

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

These recordings are available to any of our subscribers.



## PRESENTATION IS AN ART: A GOOD CALLER IS BOTH A SHOWMAN AND AN ARTIST

You must still do the task at hand and do it to the best of your ability. There are consequences when you do not do a thorough or complete task. Even the most menial things when done with the right attitude can impress.

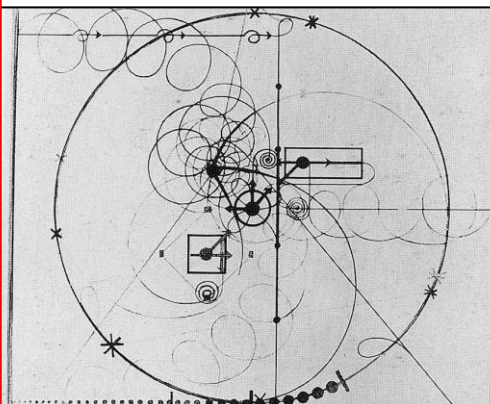
**Communicating to inspire?** I was calling a square dance, and was asked what I was doing with the dancers as the formation looked a little different than any of the normal 79 or so formations. I replied, "It is simply a matter of applying asymmetrical geometrics to the formation and arrangement states of an irregular octet". Impressive reply.....

This is a trick we have to thank our fathers for. I asked my grandfather once what he was doing and his response is what gave me a love of language.

I asked, Grandpa, What are you doing?" He replied – "I am working on the aqua-thermal treatment of ceramic, aluminum and steel to alter its current dynamic state in a constrained environment."

I was impressed. I just had to delve for more information and wanted to learn more. Upon further probing he drew me into the conversation and soon had me willingly helping him. Yes it is true -- within just a couple of minutes of piquing my interest and making me want to be part of something special; both Grandpa and I were washing the dishes in hot water under Grandma's supervision.

Callers explaining the ladies part



The man is the square

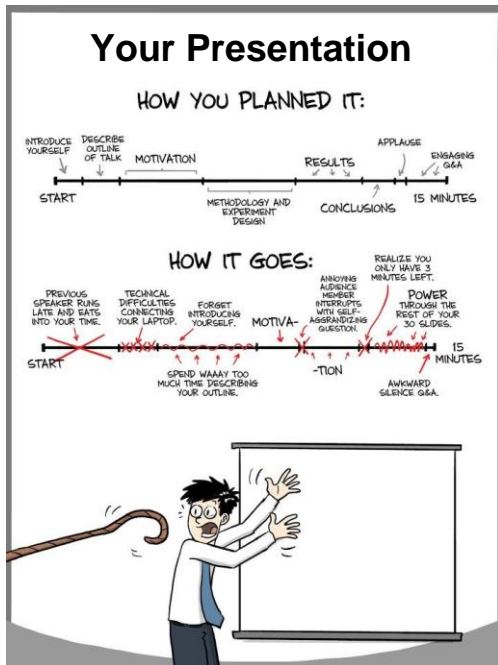
As to calling answer; "the application of asymmetrical geometrics to the formation and arrangement states of an irregular octet": simply put, I was lost, forgot partners and corners, so I paired someone, hoped for the best, got someone home, and started over.

Have fun – enjoy life and smile when calling. Your smile is heard on the microphone.

**Little known fact:**  
**If you ask two callers to explain something you get**  
**7 opinions - each one is different**

## Presentation as an art form.

To understand presentation in general terms, it is important to accept that there are 3 simple axioms or truths regarding presentations of any kind.



1. The best feeling and best place to be is to have a good presentation with good material. This will work in any situation.
2. You may get away with a good presentation even if your material sucks – but this won't last long and won't be tolerated if repeated constantly.
3. It doesn't matter how good your content is – if your presentation is crap then that is how you are remembered.

The challenge here is to understand the difference between a good presentation and good content and find the balance that you are able to achieve.

The first thing to do is **NOT** get caught in the alluring web of technical skills and choreography, nor in the alluring “status boost” of being on centre stage. Remember a good presentation excites they eyes but often fools them too.

With that in mind, it is easier to accept that great content just works. It makes sense; it flows well and is timeless and beautiful. Great content works even if let down by a mediocre presentation. However; a poor presentation that cannot communicate even the greatest of content will be difficult and worse – **NOT ENTERTAINING.**

**Why is it important?** There has been more than ample material written on square dance calling presentation. Many Caller Schools and Clinics discuss the wide variety of presentation related topics. These include but are not limited to, showmanship, diction, voice metering, knowing and understanding music, music management and structure, programming for the bracket, the session the dance and the event, as well as meeting all the other random variables to achieve one goal – **ENTERTAIN THE DANCERS.**

**Part One** of this article is on the general topic of presentation from the point of development of your own personal style or **How the dancers see you.** This is something that must be mostly self-taught and learned, but many of the tools available and how to use them are provided at Caller Schools, through mentoring, and practice.

**Part Two** of the article is on the presentation itself. This is a more generalized point of view of preparing a good presentation and how to turn it into a great presentation. It is square dance calling focused but can apply to most any kind or presentation.

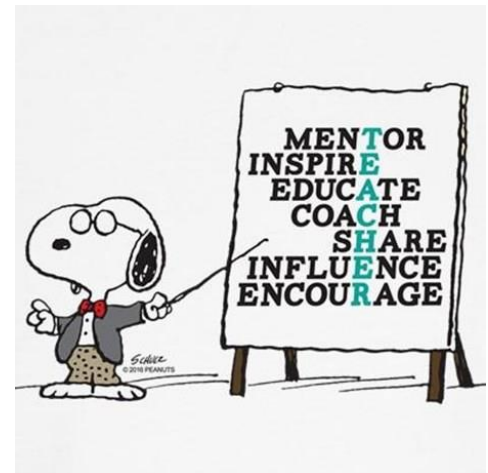
## PART ONE

No matter the reason, the caller must first and foremost entertain. The dancers are there to enjoy the fun of the activity, the social comradery and you as the caller are the grease in the wheel that makes the machine run smooth or seize-up.

Many variables in presentation must be considered. Remember, it is not just a single bracket (tip) you are presenting; but yourself, and your future in this business. Some of the variables include things that you alone control and can improve upon, like your level of ability, your voice, your choreography, and music choices. Others that you cannot control must be considered and factored into the entertainment experience. These could include such things as dancer ability, age of group being entertained, location variables such as acoustics, set up, stage calling or floor calling, other callers on the program, and the list goes on.

In all of this, the key is preparation. **A Prepared Presentation Prospers the Professional Person.**

Being prepared and delivering with a flair that engages, informs, challenges, but most of all entertains an audience is a learned ability. There is no such thing as a natural showman. The “natural showman” is a person that has self-taught or learned to have a flair for the dramatic, and has developed a style in which distinguishes him/her from both other callers and the material being presented.



In square dancing, presentation and showmanship is more than just being a larger than life presence on the stage. It is the verbal and non-verbal interactions between the caller and the dancers both on and off stage. It is the methods in which choreography and music is used to differentiate you from the other callers. It is a public persona that you have with the dancers both on and off the stage.

Once again, this persona is crafted through preparation.

**BEFORE THE DANCE** – knowing your material, practicing your songs, having the hall set up so you can greet the dancers as they come in, personal appearance and confidence (real or otherwise), and most of all your smile.

**AT THE DANCE**; what you do when you are off stage is as important as when you are on stage. Get out and walk around and talk and establish rapport with the dancers between tips. Have your evening programmed with what choreography you wish to emphasize, what focus you want to highlight and set the tone of the dance early. If you have special get outs or even gimmicks; use them wisely and sparingly to tease the crowd. Likewise; use your music wisely - keep it upbeat with hoedowns and adapt your singing calls **to be you** (not someone else). Be dynamic with your music and change it to guide the dancers on a staged and stepped escalator of rising enthusiasm.

**AFTER THE DANCE**. They should be left wanting more. Ensure you come down from the stage and say farewell to the dancers. If there is an after party, participate but use judgement in your conduct. Leave the equipment pack up until an appropriate time. Focus on the dancers. They will all want to associate with you if you have done your job correctly.

It is important to entertain throughout the course of the entire evening.

*This article will be continued in the next issue.*

.....

## SPIRIT OF THE DANCE

It isn't the place we go to dance,  
Nor the fabulous dresses, nor the fancy pants,  
Nor the really fine caller with the finishing touch,  
That makes this the dance that we love so much.  
It's the spirit you have and the friendly smile,  
It's the circle of friendship that gives it style,  
It's the friendly touch of another hand,  
As you dance around in a Right & Left Grand.

*Author unknown*

.....

**Our strength as human beings is that we can laugh at ourselves  
for being ridiculous.**

**Our weakness is that we have to do it so often.**

**1 x 9 = 9**  
**2 x 9 = 17**  
**3 x 9 = 27**  
**4 x 9 = 36**  
**5 x 9 = 45**  
**6 x 9 = 54**  
**7 x 9 = 63**  
**8 x 9 = 72**  
**9 x 9 = 81**  
**10 x 9 = 90**

### **Caller's Tip - Rule of 9 – What will you be remembered for?**

You remember the nine times tables from School.  
Consider the table on the left. – Study it again.

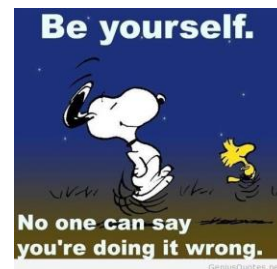
Each equation represents your calling - the material you use, the delivery of the presentation your technicalities and expansion of the definitions and even right down to your ability to hit the right notes in the song.

Now consider the table again but do not look at it.  
**What do you remember most about the table?**

(The 9 times you got it right, or the one time you got it wrong).

## QUOTABLE QUOTES (well, sort of)

More words of wisdom attributed to some of our well-known callers. These come from extremely reliable sources whose honesty and integrity is above reproach.



"My dog is so clever that when I took him to a flea circus, he stole the show." - **Steve Turner**

"We have a really good watchdog. So far he has watched someone steal the car, watched some bloke nick the lawnmower, and watched the garage burn down" - **Howard Cockburn**

"The human body is a truly interesting phenomenon. A pat on the back can result in a swollen head." - **Michael Mills**

"Equality is a myth. Women are superior." - **Shauna Kaaria**

"Last year we were poised on the edge of a precipice. This year we have made a great leap forward" - **Gary Carpenter's opening statement in his ACF Treasurer's Report**

"Wine improves with age. I like it more the older I get." — **Wade Driver**

"There are probably better cures for a cold than three whiskies, but who cares?" - **Mike Davey**

"My golf has improved so much that I now miss the ball a lot closer than I used to" - **Les Heaton**

"I used to be an all-round athlete. Now I'm just all round" - **Brian Hotchkies**

"The smart husband thinks twice before saying nothing." - **George Pitt**

"Children are a real comfort in old age, and how soon they bring it on." - **Jan Johnson**

"About the time you are financial enough to eat, drink and be merry; the doctor limits you to a glass of milk." - **David Smythe**

"Some callers who don't know what to do with their hands should try clamping them over their mouth." - **Kevin Kelly**

"You'll never know what your calling has meant to me. It's like water to a drowning man." - **dancer to Kevin Kelly**

"I recently discovered some interesting information on the exciting sport of ski-jumping. This sport got its start as a symptom of mental illness in northern climes such as Norway and Sweden. Australians did very little ski-jumping until the television program *Wide World Of Sports* began showing a promotional film snippet in which a ski jumper hurtles off the edge of the chute, completely out of control with various organs flying out of his body. Fitness buffs saw this and realized that any activity with such great potential for being fatal must be very good for you, so the sport began to catch on" - **Jeffrey Garbutt**

"I thought that lacrosse was what you found in la church." - **Jaden Frigo**

"Money used to talk. Now it goes without saying." - **Ed Foote**

"When I was at the airport last month I abused the luggage handler. My case comes up next week." - **Graham Elliott**

"When an opera star sings her head off, she usually improves her appearance." - **Gary Petersen**

---

## ***Overheard at the National Convention in Buderim after a lengthy hoedown:***

***Caller - "I'm so sorry, but there was no clock in front of me"***

***M.C. - "No, but there was a calendar behind you"***

---

# ***CHOREO CORNER – Walk and Dodge***

By Barry Wonson

This month I thought that we could have a look at one of the most used of the Mainstream calls...**WALK & DODGE**. A simple concept, taken in its most basic form - from the allowable formation, those facing in will “Walk across”, those facing out will “DODGE” (slide into the position held by walker. -- Well, sometimes)

Below are examples of some of the more standard set-ups and ending formations (I have used Touch 1/4 fairly extensively in examples below for the sake of simplicity, but please note that there are many other ways to get to the required set-up). Of course all of these could also be set up from a Left Touch 1/4.

From a wave set-up (from a standard 8 CHAIN THRU arrangement (called BOX here):

**BOX:** TOUCH 1/4, **WALK & DODGE**

(Men walking, girls dodging -gives a line facing out, standard arrangement)

**BOX:** TOUCH 1/4, SCOOTBACK, **WALK & DODGE**

(Girls walking, men dodging - gives a 1/2 sashayed line facing out)

**BOX:** TOUCH 1/4, CENTRES TRADE, (all) **WALK & DODGE**

(Gives a BGGB line facing out)

**BOX:** TOUCH 1/4, CENTRES TRADE, SCOOTBACK, **WALK & DODGE**,

(Gives a GBBG line facing out)

## **FROM COLUMNS:**

**From a BGBG LINE:** TOUCH 1/4, **WALK & DODGE**

(here we have a standard Men walk and girls Dodge, but it needs to be noted that this is within each group of 4 dancers - result is a standard Trade By formation)

**From a BGBG LINE:** TOUCH 1/4, SINGLE FILE CIRCULATE, **WALK & DODGE**

(A little more complex, this has a column circulate and then the walk and dodge again gives us the dancers completing the actions within their own box of 4, Girls walking, Men dodging to give a half sashayed Trade By set up).

From the above, it is obvious that we can set up all possible sex arrangements within these common formations by having just the centres of column Box

Circulate, we then change to a same sex concept. Variations here can give all possible sex arrangements.

The above are just the basic uses involving all the dancers within each box of 4. Of course we have many other ideas as well.

For example: we could have just the centre 4 dancers of waves, (or columns) Walk & Dodge.

- From waves this will give us a 3 x 1 Line.
- From columns this gives us the centre 4 as a couple between the ends who are in mini waves.

Both of these ideas give us a large number of possibilities for getting out of these set-ups back in to more normal ones.

Examples of choro using some of these concepts from different set-ups:

**(SS)** Side Ladies Chain, Heads Square Thru, Swing Thru, Single Hinge, **CENTRES WALK & DODGE**, Girl Facing Out Run, Couples Circulate, **CENTRES WALK & DODGE**, Ends Zoom, Centres Run, **CENTRES WALK & DODGE**, All Bow To Partner.

**(ZL):** Touch 1/4, Single File Circulate, **CENTRES WALK & DODGE**, Centres In, Cast Off 3/4, **CENTRE 4 - MAN WALK LADIES DODGE**, Couples Circulate, 1/2 Tag, **CENTRES WALK & DODGE**, Centre Lady Run Left (*around Centre Man*), Swing Thru, Single Hinge Right & Left Grand.

**(ZB):** Swing Thru, Ladies Cross Run, **LADIES WALK & DODGE**, Men Circulate, All Trade & Roll, All Pass Thru & Face In, Left Touch 1/4, **CENTRES WALK & DODGE**, Men Facing Out U Turn Back, Star Thru, Promenade.

**(SS)** Heads Right & Left Thru, Pass The Ocean, Extend, Men Cross Run, Ladies Circulate, **MEN WALK & DODGE**, Men Run, Men Pass Thru, **LADIES WALK & DODGE**, Men Fold, Star Thru, Promenade.

Another neat variation is to setup a column of 6 and have that column Walk & Dodge: (*Note: Some of the examples given below use Plus Choreography*).

**(ZL):** Touch 1/4, Single File Circulate 1 & 1/2, (*Ends With Column Of 6 Between 2 Singles*), **COLUMN OF 6 WALK & DODGE**, Centre Girls Trade & Spread Apart (*Now Have Those Girls And Two Lonesome Recognize The Larger Diamond*)

Formation), Centres Chase Right, Then Single Hinge, Men Bend The Line, Girls Cut The Diamond, Girls Trade & Roll, Pass Thru, Star Thru\*\*, Promenade

- \*\* After the Star Thru, you can have the couples facing out trade and you are back in the Zero Line

Of course if we can have the centre 6 of a column Walk & Dodge, then the next extension is to have ALL in the column Walk & Dodge (rather than just with a Box Circulate foursome).

**(ZL):** Right & Left Thru, Touch 1/4, **ALL 8 WALK & DODGE**, **Centres Walk & Dodge**, Centres In, Cast Off 3/4, Slide Thru, Centres Pass Thru, Swing Thru, Men Run, Bend the Line **(ZL)**

**(ZB)** Slide Thru, Left Touch 1/4, **ALL 8 WALK & DODGE** (Dancers At The End Facing Out Dodge – Everyone Else Walk), **CENTRES WALK & DODGE**, Others Trade, Star Thru, Pass Thru Wheel & Deal, Zoom, Centres Pass Thru: **(ZB)**

Of course the above modules use Walk & Dodge from only a small number of the many possible set-ups. We can have set-ups where we can use the term but have no Dodgers. Likewise we can have everyone Dodge. There are the 3 x 1 variations, plus many more. The use of this call, like many others, is only limited by the imagination (and of course the definition).

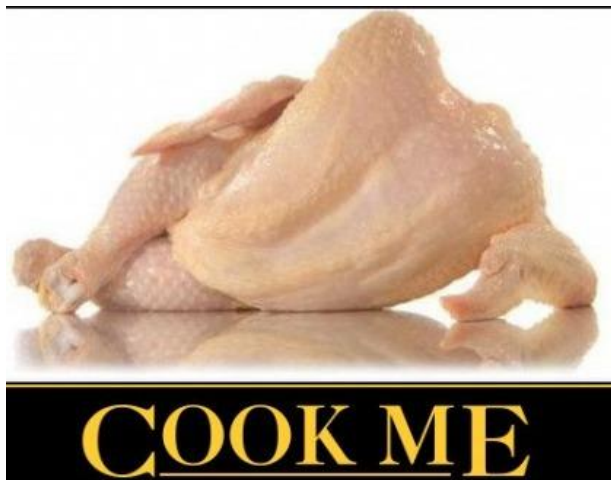
We will look further into possibilities in future issues.

---

## So Much Good Information

Because Barry Wonson has an delightfully wicket sense of humour; but so much good information to share, I thought I would use this blank space to take your mind of square dancing for a few seconds.

For your pleasure - here is a picture of an uncooked chicken to think about.



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

---

## **A TIP FOR BETTER DANCING**

**If you break down, get to normal facing lines.** Most dancers know that a caller will often get the floor back to normal (boy-girl couples) facing lines, so as to pick up those who have broken down. Dancers who break down and get to facing lines will thus be able to resume dancing sooner than those who wait in a squared set for the next Left Allemande.

Obviously, common sense says that those waiting to be picked up in facing lines must look at the rest of the floor so as to know when everyone has facing lines. Then they can resume dancing. So I am constantly amazed at the number of squares which get to facing lines and then start doing calls the caller is giving **without looking to see if the floor is in facing lines.** Naturally, these people immediately break down again within a few seconds, because they are working from a different formation than what the caller is using.

As a caller, when I see a square break down, I do not immediately bring the floor to facing lines. I wait to see if the broken-down square will form facing lines, because some people will just stand there in a squared set and do nothing. Once I see the square moving to form lines, then I start moving the floor to lines.

For me to get the floor to facing lines, this may take a few calls to accomplish, and often one of the calls used is a Slide thru or a Star Thru. If the broken-down square which has formed lines immediately reacts to one of these calls without checking if the rest of the floor is in facing lines, the square is doomed, because the dancers have taken themselves out of facing lines just as I am working the floor to get to facing lines. At this point I give up on this square.

Callerlab recommends that callers say: "**Lines to the middle & back**" as a signal to the dancers who broke down that the floor has lines, and thus they can resume dancing. But it does no good for the caller to say this if the broken down squares are broken down again because they did not wait for the floor to get to lines.

Dancers must remember that making facing lines is only the first half of the solution. They also have to be alert to when the rest of the floor gets to facing lines, and **NOT** start to do calls until they see the floor in facing lines.

Ed

## ***CHANGE - The MUSIC We Use*** by Barry Wonson

When I first discovered Modern Square Dancing, what first drew me in was the music. It had a great beat, was based on familiar songs, and just made you want to get up and dance. When I go back and listen to some of that early music now, it is truly amazing as to how much musical style, arrangement, presentation, orchestration and instrumentation, has changed with time.

### **IT USED TO BE LIKE THIS (The Old Time Dance Party Band!)**

I have little recollection of Square Dancing in the 50's. I remember going along with my parents, however I really can't remember the music. It must have been live, but try as I might, it does not come back to me. When I began square dancing as a teenager in 1967, my first real square dance memories occur. Originally, we danced to tapes (reel-to-reel). We had some with just music, so a few of us took turns practicing these and then calling them. That was my first attempt at calling. I dread to think what it sounded like (Kev Kelly would say that nothing has really changed here). When I attended the Caller's class the following year, Ron Jones went to great lengths to have us listen to a variety of music. In those days there were quite a lot of Square Dance labels. Wagon Wheel was one of the most popular, along with Top and Grenn, MacGregor, Windsor, Sets-In-Order, Sunny Hills, Hi-Hat, Blue Star and others.

Many of those labels still exist today, and many of those early tracks are still available. Some of them still stand up well today, while others are just too outdated. Most of the music from that era in our activity was based on an 'old time dance band' idea. It had a limited instrumentation - drums, guitar, banjo, piano, organ, and not much else. There was occasionally a foray into more esoteric instrumentation. Mind you each record label of the day had its own style and it was easy to tell a Wagon Wheel recording from a Grenn or MacGregor, as instrumental arrangements and emphasis were unique to each.

The music of that era reflected not just classic songs and evergreens from previous decades, but country music (just moving to a different style than the older 'western' music), and lots of currently popular songs (remember the Hit Parade and the Top 40?).

### **EVOLUTION - THE FIRST CHANGE**

In the 70's and 80's the music styles and arrangements changed. There was more modern instrumentation that was not just limited to an old time dance band. It included strings, saxophone, trumpets, and lots more. Ron Russell's D & R label

had a full 'big band' sound (listen to their versions of "The Christmas Song" and 'that's Life'). Many new labels appeared and took our music to a new level.

Chaparral and Rhythm were among the first to utilize a much 'fuller' sound. Great selections of the currently popular songs kept our music 'up-to-date'. Direction changes in labels as Hi-Hat saw a move toward some real smooth music. A number of small labels came and went with some releasing only a few records, before disappearing.

The older labels, like Windsor, Blue Star (and its offshoots), kept up with changes, albeit to a lesser degree. However; the arrangements moved to a sound that reflected the trends in music outside our activity and kept them 'current'. We all discovered Marshall Flippo's unique calling style from these releases. Blue Star music always featured some great songs with really interesting arrangements. They stand just as well today. Not only did they have some great ballads, but also the 80s and 90s saw the release of some great up-tempo 'lift' numbers.

We had lots of really great music from labels such as TNT - always a truly unique sound, and one that just made you want to dance. The fore-runner of much of today's music with their base being a synthesizer, TNT had not only great songs, but excelled in their patter music. In more recent years their patter records have been outstanding with some really interesting themes used.

Rawhide (and Buckskin) owner, Dick Waibel, used the same studio and musicians as Hi-Hat, but developed a totally different sound based on a solid beat. Silver Sounds presented some nice ballads, again with a totally unique sound, but always danceable. Riverboat did not have a huge amount of releases at that time, but most were good. Music from these labels is still around today. Many have re-released the old tracks, but labels such as Silver Sounds, Riverboat, etc are continuously releasing new material.

One label that popped up was Al Horn's Prairie Music. He had a batch of other labels...Mountain, Desert, Ocean and Ute. The sound was a unique solid beat that was always 'peppy'. He had some outstanding songs like "Black Velvet", "Volcano" and many others. His patter music was quite remarkable in that it used melodies that went beyond normal expectations. "Star Wars" (which is really mostly Close Encounters), "The Good Bad & Ugly", and "Snowflakes", are just three examples. I think just about every caller has "Get Rhythm" in their repertoire!! Mark Clausing took over the label some years ago and is still there pumping out music.

## **A MORE MODERN SOUND". ("But Still Rock & Roll To Me")**

The next decades saw some more major changes. Royal Records came along - owned by Jerry Story & Tony Oxendine. It immediately moved into the top-selling group of labels. Royal still consistently releases new music that is great to call and dance to. The Americans did not have a monopoly on the scene, as was shown when Sting came on board. From Stefan Sidholm, Ingvar Peterson and Robert Bjork, this label really started to make its mark, with good flowing music, popular songs and above all music that was easy to use. Sting changed hands some years ago and moved from Sweden to the UK under Paul Bristow's ownership. Paul still releases consistently great music. Each year sees a good mix of popular songs from the current day, to classics and evergreens from all eras and styles.

## **HERE IN OZ -- WE WON'T BE OUTDONE....**

Steve Turner came up with the Aussie Tempos and Down Under labels. He used Greg Schulz to create the music and came up with some outstanding songs. Many of these are regarded as classics and in just about every caller's box all over the world.

David Cox bought C-Bar-C Records. This label previously had some good solid music; not really great, but nothing bad either. David organized Mark Tinson (a well-known Australian guitarist) to create the music for his new releases. He came up with some outstanding singing call records. Mark's favourite instrument, the baritone guitar, became the signature for the C Bar C and 7 C's releases.

David asked me to do the vocal for Homeland and Feelin' Mighty Fine which were two of the last recordings done by Mark. Listening to the instrumentation is a mind-blowing experience. Mark's partner Julie Wilson (What a voice!) does the harmony. I still have 2 more vocals to go – coming soon "Wild Thing Medley and Pretty Flamingo" (plug, plug).

## **NOW THAT'S DIFFERENT**

In the middle of all this, we saw another new label - Global. GMP again changed what was expected with music for singing calls. They presented a more 'orchestral' style and always gave great arrangements and instrumentation. The GMP song selection reflects a more modern trend and definitely not 'traditional country'. Their versions of songs like "Somewhere Out There", "I Will Always Love You", and many others are just outstanding. Global is now owned by Bob Shiver from A & S and all the music is still available,

## **COMPUTERS WILL NEVER BE ANY USE IN SQUARE DANCING!**

While the early days of the 50's and 60's could probably be best described as the 'old time dance band era', the the 70's through the 90s could be regarded as the the 'full sound era'. The 90s through today however can only be described as the 'digital/computer era'.

We have had electronic music ever since the "theremin" was used in movies such as "The Day the Earth Stood Still", and we had the "Moog Synthesizer" in the 70's. The electric organ has been with us for a long time. We then saw even electric drums make their debut. Today we can have electric -- well, anything!!

With home PC's so widespread, and ever developing software that is affordable and understandable (for even people like me), it was only a matter of time before music creation for our activity moved in this direction. Now we have more record labels than ever out there to choose from. Of course the age-old problem is still there.

### **Some of the music is great. Some leaves a lot to be desired.**

Many labels have used a mix of regular instruments as well as sampled music. We also have labels still willing to spend the money for great musicians.

Wade Driver's Rhythm Records is still alive and well, again with music reflecting current trends and style. Wade has probably had the most consistently high quality music over the longest period than any other label and he is still going strong! Rhythm has managed the change to a modern style of arrangement well. ESP is similar to Rhythm in that it has super high consistency in quality and sound. Elmer Sheffield had this label for many years with outstanding music from its beginning through to today. The Southern Satisfaction Band provided the music for many years and Elmer only recently changed to a new sound, He still kept its very own style.

I have to mention here some of the labels that are just doing some outstanding work. Shauna Kaaria's CHIC Records started off by presenting music in a way that was more suitable to the vocal range of lady callers. That has changed dramatically where now CHIC releases singing calls in keys suitable for both men and women. These are not just electronically adjusted pitch releases but by completely separate recording sessions. The music on CHIC label is just excellent. It is very reminiscent of some of the great sounds put out by Shakedown quite a few years ago (Falcon Hoedown sounds like the band is right behind me and gives a great live feeling).

Another great label doing some really 'big' sounds is Crest/Acme, owned by Scott Bennett. The music Scott is releasing is also reflective of a more modern style of song and arrangement. It is another 'unique' sound, which everyone likes; which is obvious by how often I hear other callers using this music.

While our 'boom-chuck' sound is still around, there is a greater emphasis on alternatives.

### **PLUG TIME...**

Another interesting label is A&S, owned by Bob Shiver. I remember an early release, the Jimmy Buffet song "Changes In Attitudes, Changes in Latitudes" really grabbed me (I am a great Jimmy Buffet fan). The version of "I Just Don't Look Good Naked Anymore" far outshines any other version (ESP music - the last done by their old band Southern Satisfaction). I admit I am a bit biased towards releases such as "Carnival Is Over", "I Have A Dream", "Rip Rip Woodchip", and others. The music for these was done by Jeff Van Sambeeck in Western Australia. The latest release is GEISHA GIRL (AS 123) which is a great old song made popular again by Daniel O'Donnel a few years ago (another plug).

A few years ago it looked like our Square Dance music industry was dying, due to the high cost factors involved in production. With the change to digital distribution as well as digital production, the cost factors have changed to the point where it is now a growing system, rather than a dying one.

While I have been looking mostly at the changes in the music we use for Singing Calls, we have probably had an even greater change in the music we use for our patter. Hoedown music up until the 70's was really pretty traditional. Hi Hat was likely the first SD label that really moved away from the traditional by using some of the rhythm tracks from Singing Calls as patter records.

- Of course many of us had been using Singing Calls as hoedowns for years. "Sweet Fantasy" on Ranch House, "Hey-Li-Lee" on Wagon Wheel, and "Row Row Row" on TNT are just three examples. I used other singing calls such as "Memory" on Silver Sounds, "Music Box Dancer" on TNT as well as a whole heap on PMDOU labels.

GMP used a very different approach again with great stuff. Of course nowadays we use probably more non-SD released music as our patter records. The old days of nothing else but 'boom-chuck, boom-chuck' in our hoedown music has gone. I occasionally get out something more traditional but find that I really cannot get the

'feel' from the floor that I can get with more modern music. As a soundtrack collector for many years, I really like that aspect of music. Blue Star has some outstanding examples - Hoedown of The Phantom, Per Qualche Dollaro, are but two among the many truly great patter records based on movie and stage themes.

### **CHOICES? – distribution and pre-sales**

A major change a few years ago came in the way music was produced and distributed. It had become so expensive to create the music for a single release, that the only way for some labels to overcome this problem was for the producer to go in to the studio for a couple of full-on days and record a whole heap of music. This meant a major outlay of finances for the record label. Royal Records was the first to come up with the idea of a 'pre-purchase' package. By getting 150 callers to pay up-front, they had the money in hand to pay the studio and musicians. Sting followed suit soon after, as did Rhythm and Riverboat Records. Years ago a top-selling Singing Call could sell over 1000 copies. That dropped down to 100 some years ago. Now it is even much less than that.

### **AVAST THERE, ME HEARTIES....**

Some argue that piracy has created the problem, however I am uncertain as to whether that is the case. I believe it is a symptom of the general change within our activity; that being fewer callers making far less money.

The other aspect I believe is the way we use our music. 30 years ago, all we would carry around was a briefcase with about 30 or so records in it.



We would buy new records and replace some of the others in the briefcase. The first change in this area was the move to Mini-Discs. All of a sudden, instead of 30 records in our briefcase, we had 30 songs just one tiny little disc! We all had to record our old 45's over to this new media; but then we had access to our entire record collection in less space the few records in our briefcase. All of a sudden it became easier to provide greater musical variety, without having to continuously buy new records. Our entire collection was at our fingertips. All it took was to put in a new Mini Disk.

Logically, the next step was the laptop. No more changing Mini Disks anymore. Everything was right there with the programs to play them on. Instant access (for me nearly 5000 SCs and 2000 patters) makes life so easy. This I believe has been one of the major factors regarding callers purchasing less records (I still go back to that term!).

Each of these steps in technological advancement has had an impact on new product sales. When we couple this with fewer callers and rising costs, we can see the path behind us. Piracy may have some impact, but I believe that it is probably a fairly small one in comparison to the others.

In my opinion, I think that the change in music for Singing Call and patter records has given a new lease on life to the overall variations in music that we need. Our keynote has always been 'musical variety'. Our choices now are just amazing. Mind you, I think some of our older, more traditional Callers must be turning in their graves. Nevertheless; I also believe that many others would be truly envious of what we have to offer now.

### **DISTRIBUTION DILEMMA**

The saddest change to me has been the elimination of the Music Distributors. Originally we had Hanhurst's, Reeves Records, Palomino, Eddie & Bobbies, Perry's, and others where we could purchase anything related to our activity. We now have very few. In the US, DoSaDo.com is still there, now run by Paul Cote (who also owns Hilton Audio). Bob Shiver still has A & S Record Shop, selling music on behalf of a majority of the labels. In Australia Nev McLachlan has hung in with his Maverick outlet and still offers music and equipment. I don't think any others are left. Mind you many of the record labels have their own websites now, but it was much easier and more fun to be able to do everything at the one place.

I remember being in California one year and we could actually visit a number of Square Dance Shops and buy everything from clothing to records. I used to visit one shop near Anaheim regularly. Things really have changed! Even at our own Australian National Conventions, we would always have a couple of re-sellers (mostly Nev McLachlan and Brian Hotchkies) who would literally bring thousands of records for sale. We could look thru dozens of boxes and listen to all the new releases. It is hard to imagine just how much we had available to us way back then, -- and it was not all that long ago!

The changes in music have been quite drastic over the years....it makes you wonder just what is the next step?

## ***ASK DR. ALLEMANDER***

**Dear Dr. Al;**

Why would a person want to Square  
Dance Anyway?

From Jess A. Grumpp



**Dear Grumpp:**

Dr. Allemander doesn't wish to hurt your feelings, but unfortunately your question can only be described as ridiculous.

A person would not want to Square Dance "anyway".

A person always square dances the way the caller tells him or her to square dance (or a reasonable facsimile thereof).

If everybody square danced "anyway", pretty soon nobody would want to square dance at all; and callers would be writing to Dr. Allemander, asking why a person would want to call for square dancers anyway.

Dr. A.L. (Lefty) Allemander, PhD, gives regular advice to the dancelorn in this space.

# 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.....

Please register as soon as possible as we have to supply numbers to the caterer.

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

Well, most clubs will be starting back this month after the holiday break. I hope that all callers are re-energised and ready for another great year.

It is not too long until this year's National Convention in Bendigo. I am really looking forward to catching up with everyone. This is going to be a busy time for Sue and, along with Paul Bristow, Jaden Frigo and Colin Dandridge, I will be involved in the calling program for Australiana Dancers Birthday Weekend. It will be especially great to have the opportunity to call with Paul again. Paul and I have been friends since we first met in London back in 1977. We have called a large number of weekends and dances together both here in Australia and overseas. Of course, we also get another opportunity to work together in the special Pre-Convention dance in Bendigo on the Wednesday night. This will be a special treat for me, as we also get to work with two other great friends KEVIN KELLY and STEVE TURNER. All of us have worked together in the past, so it is going to be a lot of fun catching up with everyone.

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 last 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](mailto: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**

.....  
To SUE WONSON

PO Box 1819 Wollongong 2500

Email: bjwonson@gmail.com

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

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

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

Contact Address.....

.....Postcode.....

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

**ACCOMMODATION IN & AROUND WOONONA & CORRIMAL**

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.

# Australiana Dancers 5th Birthday Spectacular

**\*\* NEW VENUE \*\* NEW VENUE \*\* NEW VENUE \*\***

Friday 7th - Saturday 8th - Sunday 9th April 2017

Monash University Frankston Campus Gymnasium

Follow Signs from McMahons Road Entrance

**Paul Bristow \*\* Barry Wonson**  
**Colin Dandridge \*\* Jaden Frigo**



**Fri, Sat & Sun Evenings - M/S, Plus & Rounds in Main Hall**  
**Sat Morning/Afternoon & Sun Morning/Afternoon -**  
**Two Halls Running a Variety Of M/S, Plus, A1/A2 & Rounds**  
**Sunday Evening - Australiana Theme Dress-Up Night**

## Weekend Packages

M/S Only - Before 31/7/16 , \$55 . Before 31/12/16 , \$65 . After 1/1/17 , \$75

All Levels - Before 31/7/16 , \$60 . Before 31/12/16 , \$70 . After 1/1/17 , \$80

**Weekend Packages Include Dancing, Refreshments & Snacks**

**and Lunch on Both Saturday & Sunday**



Name: \_\_\_\_\_ Ph: \_\_\_\_\_

E-Mail: \_\_\_\_\_

Number of Tickets: M/S Only \_\_\_\_ All Levels \_\_\_\_

Total Money Owed: \$\_\_\_\_\_ Cheques Payable to Jaden Frigo

Please Return Completed Form, Payment and SAE To:

Jaden Frigo, 7 Rose Court, Somerville, Vic, 3912 - 0422 152 747

**MORNINGTON PENINSULA SQUARE DANCE  
CALLERS GROUP  
PRESENTS A  
CALLERS SEMINAR WITH**

*Mornington Peninsula  
Square Dancers*



**Paul Bristow (UK)  
(Accredited Caller Coach)**

**Monday 10th April**

**Mornington on Tanti, Cnr Nepean Hwy  
& Tanti Drive, Mornington**

**10am through til 6pm  
Morning/Afternoon Tea, Lunch  
& Tea/Coffee Provided**



**\$45 Per Caller, \$25 Partners  
Limited Numbers - Book Now!!**

**To Book Contact Jaden -  
[jadenfrigo@bigpond.com](mailto:jadenfrigo@bigpond.com) or 0400 878 259**

**You are welcome to join us for a social  
meal at the Tanti Bistro after the  
Seminar (at own expense)**

ARE YOU COMING TO THE 2017 NATIONAL CONVENTION IN BENDIGO?  
WHY NOT COME A DAY EARLY AND ENJOY THIS SPECTACULAR DANCE!  
**SPECIAL PRE-CONVENTION DANCE**



PAUL BRISTOW



BARRY WONSON



STEVE TURNER



KEVIN KELLY



JADEN FRIGO

**Wednesday 12th April 2017**

**Strathdale Community Centre, Crook St (Near McIvor Hwy)  
Strathdale, Victoria - 10 mins from Convention Venue**

***7.00 - Rounds 7.30 - Mainstream with some Plus***

**\*\*Numbers Limited - Book Now to Secure Your Ticket\*\***

Name: \_\_\_\_\_ Ph: \_\_\_\_\_

Pre-Booked Tickets: Adult (\$15 each) \_\_\_\_\_ U/18 (\$10 each) \_\_\_\_\_

Total Money Owed: \$\_\_\_\_\_ Cheques Payable to Jaden Frigo

Please Return Completed Form, Payment and SAE To:

Jaden Frigo, 7 Rose Court, Somerville, Vic, 3912 - ~~0422 132 747~~