

News, Notes 'n Nonsense : A Magazine for Callers

MARCH 2017

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DATES to REMEMBER for 2017

10 APR	Caller training seminar with Paul Bristow (Mornington VIC)
12 APR	Pre National Convention Dance (Strathdale VIC)
13- 17 APR	58th Australian National Convention (Bendigo VIC)
JULY 28-30	QCA Queensland State Convention (Mermaid Waters QLD)
SEPT 15-18	NSW State Convention (Goonellabah NSW)
NOV 10-12	RED BARONS TriPPle Celebration Weekend (Woonona-Bulli NSW)

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WELCOME

We are now only a matter of weeks away from the 58th National Convention to be held in Bendigo, Victoria. There are a good number of callers registered and over 640 dancers thus far. The Victorians have always given us great Conventions over the years, and I expect that this one will be no different.

Conventions are the highlight of our Square Dance Calendar each year. This is the time when we callers actually have the opportunity to get together over a glass of lemonade, discussing the topics that are uppermost in our minds, and solving every problem that has ever arisen in the activity in general. (Barry's Note: better make that water instead of lemonade for all the oldies that have sugar problems. - but it does go OK with scotch)

One particular aspect of the National Convention, and important to all Australian Callers, is the ACF (Australian Callers Federation) General Meeting. Please attend. This is Your Association and your opportunity to voice your thoughts and ideas.

One of the most important elements in our Caller's Toolbox is our voice. Many times we tend to overwork this tool and can suffer many problems due to incorrect use. Dr. Ingo Titze is one of the world's leading Voice Specialists. He has a very interesting video on YouTube that is worth a look for all callers. The link is:

<https://youtu.be/asDg7T-WT-0>

It always amazes me as to what you can find by using simple searches on the internet. One of our dancers asked me this week about styling for some Round Dance movements. I said that I would have a look through all the material that I have here and let them have a read of it. While I have a large library of SD and RD material, I could not find exactly what they were after so decided to just do a google search. I used the search term, "Round Dance Articles" and was presented with the first of 1.8 million pages. For those of you that doubt it, the total number of articles on that search is **2,240,000 RESULTS**

Of course, many, if not most of these have fairly obscure references to all 3 search words. Nevertheless, the amount of available material is just staggering. We really do live in the information age.

From the desk (it is under there somewhere) of Barry Wonson – publisher, editor, writer, and chief bottle washer.

COMMENTS FROM THE READERSHIP

Many thanks for all the great comments and suggestions received after the last issue. As with all things, change is inevitable. It is via your input that we can look at ways of improving the contents of each issue to satisfy the needs of all subscribers.

Among the many suggestions have been:

1. Continue the mix of interest Articles to Callers and Dancers and not just Choreography

- **Response:** Thank you for the comment. The newsletter is primarily for Callers, but is designed as an interest to the broader readership across the entire square dance community. Items of interest can vary from Programming suggestions for festival committees, to round dance inclusion ideas for square dances, to just items of general interest or concern. Many of these are guided by submission or suggestion from the readers.

2. Very long articles should be split over two issues or more as appropriate

- **Response:** That was already noted and taken on board. You will have noticed that the February edition of this newsletter was the successor of the previous newsletter under the SARDANSW banner, and that format of splitting long articles (continued next month) has already been put in place.

3. Use Capitals for all choreography with feature calls(as applicable) in bold

- **Response:** Many callers have asked for the Choreography in "ALL CAPS". That will be done starting with this newsletter and we shall adjust accordingly as required

4. Continue with modules in text boxes but with less calls across the page

- **Response:** It was noted in the February newsletter that although the text boxes come out in print form (hard copy), many readers use their mobile phones or tablets which will not do a "text wrap" for items in text boxes. Many of the programs read these as images and will not wrap a "contained item (text box)". With regard to one movement per line of text, this is untenable as such a format would make these newsletters over a hundred pages, or the fonts would have to be so small it would not be of value. The text wrap feature will work and for those that want to copy and paste the choreography into other programs, it is the most flexible. We will continue to review this as technology increases and becomes more standard.

5. More choreography for Plus

- **Response:** Although good solid basic and mainstream is a priority for all levels of dancing, more specific plus focus choreography is warranted. This has been noted and taken on board in February with a focus on **Acey Deucey**. We will continue to try to highlight movements or ideas at any level. As always submissions are welcome. The aim of the newsletter is to share and expand the knowledge base of callers worldwide. To this end we welcome all submissions or suggestions.

6. Add an Advanced section (periodically higher levels)

- **Response:** As above; The aim of the newsletter is to share and expand the knowledge base of callers worldwide. We welcome all submissions or suggestions. More feature sections at higher levels will be included periodically.

7. More return-to-home modules

- **Response:** Return to home modules or “get outs” are only one aspect of resolution and should not be abused or overused as they then lose the “**WOW**” factor. They will be addressed and published periodically in conjunction with other choreography. Periodically a specific focus article may get published which has a theme of get outs. Resolve to home or resolve to Right and Left Grand is one that is on the books. Watch this space.

Thank you all for your submissions, opinions and comments. They are always welcome and we should always seek to improve the quality of the product. Although not all may be published or included, I can assure you, they will all be read and the ideas taken on board for consideration.

Barry

We take pride in positive responses and comments from our readership. We think our readership comments are great. However; if you think some of the comments are tough, see what happened when the Washington Post (an American Publication) asked its readers comment on actual headlines:

Headline: 20,000 Pound Pavement to Help Homeless

Reader Response: “Are you people idiots? What the homeless need are homes, not ten tons of additional pavement!”

Headline: Maryland Agrees to Tobacco Settlement

Reader Response: “Well, that’s all we need—an entire settlement of people devoted to their cancer sticks. What’s next, a drunk-driving commune?”

2017 EVENTS STILL TO COME

We look forward to the Red Barons special TRIPPLE Celebration in November:

- **P1** - P2 RED BARONS 43rd Birthday,
- **P2** - Barry Wonson's 50th year of calling, and
- **P3** – Barry Wonson's 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 - 12.00pm

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.

Other events yet to come - Reminder

10 APR	Caller training seminar with Paul Bristow (Mornington VIC)
12 APR	Pre National Convention Dance (Strathdale VIC)
13- 17 APR	58th Australian National Convention (Bendigo VIC)
JULY 28-30	QCA Queensland State Convention (Mermaid Waters QLD)
SEPT 15-18	NSW State Convention (Goonellabah NSW)

Andy: "Doc, I had the worst dream of my life last night. I dreamed I was with twelve of the most beautiful chorus girls in the world. Blondes, brunettes, redheads, all dancing in a row."

Doctor: "Hold it, Andy. That doesn't sound so terrible."

Andy: "Oh yeah? In the dream, I was the third girl from the end."



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

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 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



VARIETY

Improving the dance and the dancers

By Mel Wilkerson

Dancers in general like a bit of variety and challenge in what they dance. When you get to the Challenge level, all bets are pretty much off because that is the name of the game – a challenge.

Unfortunately, the challenge in dancing has had two outcomes at the lower levels, generally plus and below. In my opinion these outcomes are the creep to “soft levels” (which is just a way of saying Lazy Callers that do not want to do the work required to be a good Caller, but just want to be seen as a Caller), and second; the rush to plus which is in many areas seen as the starter level for dancers. The schools of thought on dancing levels (plus and below) are generally three fold.

1. **Basic/mainstream/plus is the starter level.** Dancers only need to know standard stuff and not even all the calls. That can be learned at workshops and for callers, it is too difficult to write or prepare singing calls so why bother?
2. **Basic/Mainstream/Plus are three separate levels and need a good solid foundation to build one upon the next.** Dancers need to know how to dance the movements from various positions, (i.e. non-“gender” specific only calls). Dancers need good variety and a bit of challenge to keep them interested but not so much that it becomes confusing and unappealing. Good solid choreography and good dancers that dance and think and have learned properly equals a good healthy dance group and a lot of fun.
3. **Dancers need to know that these calls can be done from virtually any position.** I should be able to say dancers wheel into an equilateral parallelogram from your rhombus position and they know what I mean. I can break apart the definition and flow of any piece of choreography and stretch its component parts to the breaking point with theoretical phantoms that the dancers should be able to see with a little bit of coaching if they were taught properly. It is not my fault... the dancers should know this stuff.

I think we can all agree that number 2 is the ideal that should be strived for by both callers and dancers; however, we all know dancers and callers from schools 1 and 3.

Where is the solution?

As a general guide to callers, programming and preparation is the key.

If you are doing an evening dance or a single tip or bracket, you should have a focus. That means one or two movements that are used in a variety of methods to give the different feel, the exposure to the “rest of the movement” (i.e. the standard calls that are not so standard anymore such as recycle with the girls leading from a left hand wave).

If you are programming a season, you should maintain a good list to ensure that you use every call on your list, and use it more than once with different variations. **Remember:** the first movement on every square dance level list is Circle Left.

When focusing on specific calls, look at different formations, including transient. Use them, identify them to the dancers, dance them – **JUST DO NOT ABUSE THEM**. It is very easy to fall into a “choreography trap” when using variant material or even focus material. Remember that a well-placed basic movement can be just as challenging as a “trapezoidal interlocked hourglass cross over split whatch-a-ma-call-it”. (What the heck was that?) Also important is the knowledge that to make basic and mainstream interesting you do not have to break up a plus or advanced movement to call directionally at basic and mainstream; nor should you.

- There is nothing wrong with tight chase right/left or even a zoom after a double pass thru.
- There is nothing wrong with the zoom from a column.
- It doesn't have to be difficult....circle left with everyone facing out works just as well as doing everything half sashayed.

Restaurants don't serve the soup, entrée, main meal and desert all on one plate. – Neither should you. One of the biggest errors that many “technical callers” make, again in my opinion, is that they will try to explore every arrangement and use of a particular movement in one or two brackets or tips. They move from one variation to the next when it is not necessary; and too often it becomes confusing to the dancers. Use them all, just not all at once.

It is good to vary the formations/arrangements for any particular call but it is always a good RULE not to use too many at once. Also get the dancers normal within about 3-4 calls after the variation(s). For example (**from a standard boy girl ½ sashayed line**) – Boys Lead Dixie Style to a Wave, Centres Trade, Recycle could be followed by a Star Thru to normalize the boy girl relationship. This is comfortable for dancers and easier for callers to set up different variations.

NEVER UNDERESTIMATE A GOOD GET IN OR GET OUT.

Get in: Callers often use a series of different get-ins to achieve a Zero-box or Zero-line formation that they wish to work their specific piece of choreographic focus. Too often the get-in is overlooked as a dance piece. If a caller wants a box then generally from a static square you hear “HEADS SQUARE THRU”, or “HEADS TOUCH $\frac{1}{4}$, BOYS RUN.

Consider the use of equivalents or even focus strings to get to the desired workshop position. For instance if at basic you were using the movement “Chain Down The Line”, chances are you would likely have a singing call prepared that uses chain down the line such as

(SS) HEADS PROMENADE $\frac{1}{2}$, SQUARE THRU 4, DOSADO, SWING THRU, MEN RUN RIGHT, COUPLES CIRCULATE, **CHAIN DOWN THE LINE**, KEEP HER AND PROMENADE HOME.

You likely have a couple of zero box to zero box modules and a couple of zero line to zero line modules prepared such as:

(ZB) VEER LEFT, COUPLES CIRCULATE, COUPLES TRADE, COUPLES CIRCULATE, **CHAIN DOWN THE LINE**, STAR THRU **(ZB)**

(ZL) PASS THE OCEAN, SWING THRU, BOYS RUN, **CHAIN DOWN THE LINE (ZL)**

From here, you're generally ready to do your teach (or focus bracket).

Unfortunately most of the time we get to the Zero-Box with a Square Thru or the Zero-Line with a Lead To The Right and Circle to a Line. After that comes two couple isolated sight to work the movement, the use of a module or two and then a resolve (repeated) followed by the singing call

Make use of your focus, where you can, in both your “get in” and your “get out”. It doesn't have to be the first or last move but when you use it, the dancers feel that it is different but they are still comfortable because they end in a known position.

For example, a get in for chain down the line could be:

(SS) HEADS CIRCLE $\frac{1}{2}$, VEER LEFT, **CHAIN DOWN THE LINE**, PASS THRU **(ZB)**

An example for a get out (resolve) could be from a **(ZB)**:

(ZB) SWING THRU, MEN RUN RIGHT, COUPLES CIRCULATE, CHAIN DOWN THE LINE, PASS THE OCEAN, MEN (OR LADIES) CIRCULATE, WRONG WAY GRAND.

That get-out uses the chain down the line but ends in a Wrong Way Grand which is known to the dancers, comfortable, but just different enough getting there to interest without taking away from the focus movement. Try to utilize a number of get-ins using equivalents for variety.

Get outs. Similar to variety with the get-ins, variety is needed for the resolution. Alternate away from the allemande left periodically and use get outs ending in Circle Left, Right and Left Grand or even Home. **REMEMBER HOWEVER;** *Dancers need the occasional Allemande Left (or short promenades) as comfort food.* Dances with all “to home” resolutions or all “right and left grand” resolutions can be both tiring and frustrating.

I could not say this better so I happily stole this from Rich Reel where he stressed a known guideline on Resolves that has been around for more than 50 years.

Resolves

- Let the majority be simple and elegant - An element of surprise is always fun, but not every time
 - Have a few total-surprise get-outs - Use sparingly to keep 'em special
 - Balance **Allemande Left** get-outs with direct-into-**Right And Left Grand** get-outs - At Plus don't forget **Dixie Grand**
 - **A few** "at home" get-outs will impress the dancers
 - Gimmicks - A little goes a long way
 - If they get it, it's fun; if they don't, it's weird
 - "Directional calling" can be difficult for non-native speakers
- (From Rich Reel September 28, 2014 – Points for Better Calling)***

As long as we know and keep focused on the approach that; dancers need good a good solid foundation; and the approach of good solid foundation choreography from callers, uses variation often and appropriately. When this happens, choreography at all dances will be stronger, more interesting, and better for the activity everywhere.

Some of my favourite “get-ins” just for variety. (Feel free to steal them and use them. I did for most of them anyway).

Mainstream – SS to ZB or ZL

(SS) (H) STAR THRU, DOUBLE PASS THRU, CLOVERLEAF, ZOOM, CENTRES PASS THRU **(ZB)**

(SS) (H) RIGHT & LEFT THRU, DIXIE STYLE TO AN OCEAN WAVE, MEN CROSS RUN, PASS THRU **(ZB)**

(SS) (H) LADIES CHAIN, SIDES TOUCH ¼, WALK AND DODGE, RIGHT & LEFT THRU **(ZB)**

(SS) (H) LEAD RIGHT, SQUARE THRU - **BUT** ON THE 3RD HAND, SWING THRU, SPIN THE TOP, RECYCLE **(ZL)**

(SS) (H) LEAD RIGHT, RIGHT & LEFT THRU, TOUCH 1/4, SCOOT BACK, MEN RUN, REVERSE FLUTTER WHEEL **(ZL)**

(SS) (H) LEAD RIGHT, VEER LEFT, WHEEL & DEAL, SWEEP ¼ **(ZL)**

Some of my favourite simple “Get Outs” from your Zero-Box or Zero-Line to RLG.

Note: as stated before; do not overuse or abuse **RLG** or “**TO HOME**” get outs. Nevertheless, they can provide a periodic, “**WOW – Where did that come from?**” effect which is fun for the dancers.

(ZB) TOUCH A QUARTER, LADIES RUN, REVERSE FLUTTERWHEEL, SWEEP A QUARTER, PASS THRU, RIGHT AND LEFT GRAND

(ZB) SQUARE THRU; ENDS FOLD; PASS THRU; RIGHT AND LEFT GRAND

(ZB) LEFT TURN THRU; RIGHT AND LEFT GRAND

(ZB) SWING THRU, MEN RUN, TAG THE LINE IN, PASS THRU, WHEEL & DEAL, CENTRES SWING THRU, EXTEND TWICE**, CENTRES RECYCLE, RIGHT AND LEFT GRAND – (** *EXTEND TWICE IS A GIMMICK AT MAINSTREAM – DO NOT OVERUSE*)

(ZL) PASS THE OCEAN, RECYCLE, VEER LEFT, MEN FOLD, RIGHT & LEFT GRAND

(ZL) SLIDE THRU (OR PASS THE OCEAN), SWING THRU, RECYCLE, RIGHT AND LEFT GRAND

(ZL)RIGHT & LEFT THRU, PASS THE OCEAN, SPIN CHAIN THRU, LADIES CIRCULATE ONCE, RIGHT AND LEFT GRAND

(ZL) PASS THRU, BEND THE LINE, RIGHT AND LEFT THRU, TWO LADIES CHAIN, SQUARE THRU **BUT ON THE 3RD HAND**, SPIN THE TOP, RIGHT AND LEFT GRAND.

As always, comments are welcome. Enjoy and have fun.

UMMMM...something totally unrelated to square dancing.

Tired of Plain Vanilla?

The vanilla isn't the problem; it is how you think to use it.
The limits of use are those you put on yourself.

<u>Vanilla</u>	Vanilla
<i>Refrigerator</i> - wipe down the inside with some vanilla to neutralize any smells. To keep it smelling fresh, soak a cotton ball in vanilla and place it in the refrigerator.	Used for:
<i>Air Freshener</i> - place 1-2 drops on a light bulb, turn on the light and the heat will fill the air with the scent of vanilla.	• Food Flavoring
<i>Paint</i> - neutralize the smell of paint by adding 1 tablespoon of vanilla.	• Perfumery
<i>Bug Repellent</i> - dilute 1 tablespoon of vanilla in 1 cup of water. Spray on skin to repel mosquitoes, ticks and blackflies.	• Immune booster
<i>Relieves Burns</i> - apply vanilla to the burn to relieve pain	• Anti-cancer (lab tests)
<i>Relieves toothaches</i> - dip a cotton ball in vanilla and affected tooth	• Toothache (traditional)
<i>Reduces Swelling</i> - apply directly to a bruise or swollen area	• Aphrodisiac (traditional)
<i>Remove Labels</i> - soak the label with vanilla to remove it and the sticky residue.	• Mild sedative (vanilla tea)
<i>Perfume</i> - dab a little vanilla behind your ears and on wrists	• Fever & Sore Throats (traditional)
	• Anaemia, Arthritis, Palsy (Ayurvedic)
	• Uplifting & revitalizing (aromatherapy)
	• Antioxidant & Antibacterial (lab tests)
	www.herbs-info.com

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).

- "In Square Dancing Today, we are confronted with insurmountable opportunities" - **Jaden Frigo**
- "One of the keys to happiness is a bad memory" - **Jim Buckingham**
- "I'm always relieved when someone is delivery a eulogy and I realize I'm listening to it" - **Allen Kerr**
- "A man who correctly guesses a woman's age may be smart, but he's not very bright" - **Buddy Weaver**
- "You know that you're getting old when you've got money to burn, but the fire's gone out" - **Wade Driver**
- "Age is not important unless you're a cheese" - **Kevin Kelly**
- "If evolution really works, then how come mothers only have two hands?" - **Jan Johnson**
- "My first wife knew a lot about housekeeping...when we separated, she kept the house" - ***I hear this one so often; I can't remember who said it first!***
- "If God did not intend us to eat animals, then why did he make them out of meat?" - **Greg Fawel**
- "The cost of living is going up and the chance of living is going down" - **Al Stevens**
- "It only takes one drink to get me fully loaded; only trouble is that I can't remember whether it's the fourteenth or the fifteenth" - **Barry Wonson**
- "The clever woman is the one who knows how to give a man her own way" - **Helen Hodalj**
- "Every time you make ends meet, someone moves the ends" - **Matthew Mills**
- "The hardness of the butter is always in direct proportion to the softness of the bread roll" - **Steve Turner**
- "The only normal people in the world are the ones you do not know very well" - **Ken Bower**

KEEP YOUR ORGANIZING COMMITTEE FRESH

I came across this article some years ago when I was first involved in a School P&C committee. Much of this article is pertinent to ANY organization that has an elected committee whose job is to oversee all aspects of the day-to-day running of the organization:

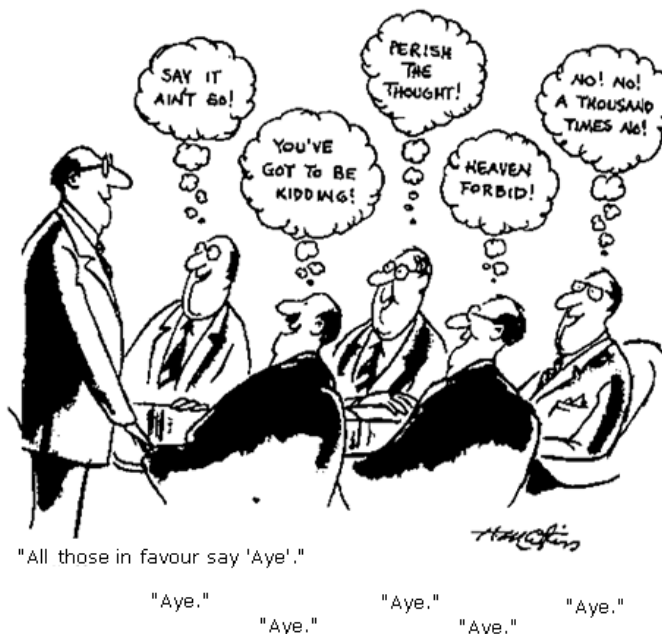
SPOTTING THE NEED FOR CHANGE

Even a committee or board that functions effectively in the beginning can become stale or lose its focus. It can become necessary to recharge the batteries. This can involve seeking new members, up-skilling and inspiring existing members, or looking again at the goals and structures of the organization.

Many situations can bring about a need for such a review. The environment may have changed around you, presenting new challenges that create the need for new attitudes and new reactions. There may be personal disputes among members of the committee, and these relationships may lead the group down unproductive avenues. The organization itself may have changed and may need to expand or shrink.

In all these circumstances you will need a committee that reflects the needs and interests of its members, that offers the necessary skills and expertise to navigate the surrounding terrain, and that can adapt productively to change.

How to identify the need to revitalize a committee



The organizing committee is the most important part of a community group, setting its directions and ensuring it stays on track is vital. If a committee is dysfunctional, the community group it serves will also be in danger. An ineffective committee that cannot even get the basics right, has little chance of fulfilling all of its legal and financial responsibilities, meaning the group as well as the individual committee members may be heading towards trouble.

If your organizing committee can no longer provide leadership or fresh ideas, the group appears to be stagnating or money is becoming an issue, it may be time to spice things up.

Indicators that might suggest the need for change include:

- The group has lost its way and appears to be stagnating. Membership is dropping and enthusiasm among remaining members is waning.
- The committee seems satisfied to coast. There is little future planning and no new ideas are being generated.
- There is an imbalance in workload between committee members.
- The committee no longer has the support of the group's members.
- The committee has not demonstrated a willingness to change with emerging trends that are impacting on the organization.
- Fundraising activities are no longer working as they used to, or as they should.
- The size of the community group has changed and the committee does not have the expertise to deal with the increased responsibility.
- The group or the committee always seems to be in turmoil.
- Several committee members are retiring.
- The organizing committee has been in place for a long time but new members keep signing up, meaning the changing membership base and priorities of the group are no longer reflected at the top.
- The organizing committee and other members regularly lock horns, with each party exhibiting hostility and resistance towards the other.



"OK, all those in favour of delegating decision-making, shrug your shoulders"

DO YOU NEED A CHANGE?

Change for change's sake is not necessarily a good thing. The old rule "If it ain't broke, don't fix it" has not been repealed.

Stable committees with long-serving, committed members will have the advantage of a thorough knowledge of the organization and its mission. One could argue that if a member is long-serving, they have a lot more than a passing interest in the overall group and its ongoing success. They know the history of the group and know what works – if the group is still functioning well.

It is important, however, that the committee represents and reflects the interests of the group and its members. Complaints are still heard that some people sit on committees until they die rather than retire graciously. In recent times many

groups have established fixed terms and guidelines that prohibit existing or past committee members from serving beyond one or two terms.

Of course, a certain amount of change within an organization can also have far-reaching positive effects – even the smallest changes can stimulate or revitalize a group.

Why and how?

If you have decided that change is necessary for your board, it is important to work out why you want change and what result you want to achieve. Merely replacing 90 per cent of your board without a clear strategy in place will do little to improve the situation – in fact, it is likely to have highly damaging effects on your group's morale and stability.

The point is to be clear of your objectives.

- Does the organization still play a role in the community – if not, why not?
- Is the group's mission still being achieved?
- If fundraising is dwindling, why is it dwindling?
- Have you reviewed your organization's guidelines? Does every person, and every formal body, have a clear position description?
- Do members want change at the top? If so, what changes do they want?

Once you have worked out why you want to change, you need to think about the best method for achieving the kind of improvements your committee needs. Consider whether the problem is with organisational structures or whether the problem is with the people who fill the positions (it may, of course, be both).

Consider:

- Do you need to make only slight operational changes?
- Does the committee need to take a more strategic approach to the way it recruits new members?
- Does the committee need to communicate better with community group members and other stakeholders?
- Is there a need for new policies and/or procedures to provide greater guidance for the committee?
- Is there a need for better committee-member relations?
- What will happen if you change the committee meeting structures? Less/more meetings? Shorter/longer meetings? Change locations of meetings?

MAKING THE CHANGE

Now it's time for the hard part. The first and most important task is to get the committee to the point where it can bring about its own regeneration. It is a good idea to draw up a plan to involve all members in the process of change. That way, they are more likely to feel ownership of the process and less likely to resist any changes that need to be made. The process of change can be slow or sudden, cosmetic or extensive. The approach taken will depend on how dire the situation is and how much resistance is encountered.

If the committee cannot be led to acknowledge the problem, then the only way to bring about reform is to use the election procedures to change personnel. This can be damaging to organizational cohesion and morale, and should be undertaken only as a last resort.

Some less painful methods of achieving regeneration include:

- Ask existing committee members and community group members to identify what changes they would like to see occur.
- Review the organization's goals and strategies to ensure they reflect the current and future priorities of the community group.
- Review all policies and procedures, including meeting rules and structures, to remove irritations and inflexibilities.
- Ensure that the induction of new committee members directs their attention to the real requirements of the role. There is no use having new members if they are simply co-opted by the old members to carry on in the old ways.
- Ensure material prepared to support the committee in its decision-making process is timely and relevant.
- Improve communication channels, both between committee members and between the committee and the rest of the organization. This could involve opening meetings to the broader group membership, developing a small newsletter to explain committee decisions or providing opportunities for group members to speak with committee members.

Obviously the approach you take and the regeneration methods you use will depend on the type of change required and the particular culture of your organization and its organizing committee.

HOW TO ENSURE YOUR COMMITTEE STAYS ENERGIZED

If you pay close attention to board appointments you are half way to having a healthy, vital board. Naturally, maintaining excellence takes a lot of hard work and commitment.

Tips for maintaining an enthusiastic organizing committee:

- Be sure that roles within the committee are clearly defined, and that each member is absolutely clear about the organization's goals, mission and ethics.
- Ensure meeting procedures are effective and efficient. If they don't suit those on the committee, change them (the procedures).
- Take plenty of time to recruit committee members. The right people ensure a strong and effective committee.
- Be committed to a diverse and representative committee.
- Pay attention to the needs and morale of committee members. Are they satisfied? If not, try job sharing or swap some responsibilities with other committee members.
- Expect a high standard, and hold people accountable.
- Make full use of your committee members' skills and expertise.
- Ensure that the workload of all committee members is comparable: lack of involvement leads to boredom, overwork leads to burnout.
- Let the committee know of progress in the organization or excellence among members. Keep the committee informed and interested in the organization.
- Determine an appropriate length of service for your committee members (and look to new members rather than simply re-appointing the old).
- Recognize committee decisions that are successful. People tend to look to the committee during crisis, but do not necessarily give it credit in the good times.
- Recognize committee decisions that do not work out as planned as a learning process. Recognize mistakes for what they are - as another means of improvement within the overall structure of the organization.
- Keep the organization informed of committee decisions, and make the committee accessible so a great divide does not occur between members, volunteers and workers and the committee.
- Keep the general membership informed of planned decisions. Ask for input. It is the general membership that benefits from popular and sensible decisions.

Promote transparency within the decision making process. Secret decisions or decisions made without the full backing of the general membership can only lead to disaster for the organization

Implement a mechanism to allow members to have their say or to suggest ideas for the organization.

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ASK Dr. ALLEMANDER

Dear Dr. Al,

My wife and I are currently attending a Learners Class in our home town. Our caller keeps on saying "Whatever you do, don't back up - unless the callers says 'back up'." We want to know what would really happen if we backed up when the caller did not say 'back up'?

*Jack & Jill
Up-The-Hill, NSW.*

Dear Jack & Jill,

You ask what would happen if you destroyed the exquisite symmetry of an artistic caller's classic choreography by backing up when six other people in the square are going forward? Well, of course the answer is that nothing serious would happen. Oh, life on earth as we know it might come to an abrupt end at that very moment in time, but I suppose that's nothing of great concern to a pair of clods who would ask such an insensitive question.

So, if you two are prepared to accept the responsibility for the end of the world, the universe, and existence in general, or at the very least here in NSW; just go right ahead and "back up" when the caller doesn't say "back up".

Dr. Al, Phd SD, gives advice in this column on a regular basis. He says that Square Dancing is much easier if dancers look where they are going, not where they have been, and follow the caller's instructions.

Editor's Note: The Ask Dr. Allemander columns were originally published in the New England Dancer magazine from the 1970's. Many were penned by Glenn Ickler. I have taken some liberties with many of his original versions, updating them where necessary.

It's a sex thing

- Square and Round Dancing is often overheard as the best kind of "floor play"
- I've heard women say they can judge how a guy will be in bed by how he dances. I hope that's not true. Because I come from rednecks, and my people invented square dancing, which means we're so bad at it we have to have someone tell us what to do while we're doing it.
- Steve Neal

ROUND DANCING - WE PROTEST!!!

YES, WE PROTEST THAT:

- **Round Dancing** makes a conventional dance seem boring.
- **Round Dancing** Makes it impossible to keep your feet still when you hear one of your own numbers played on the radio.
- **Round Dancing** Makes you venture out on a night that you wouldn't even send a dog out on.
- **Round Dancing** Makes you attend an all-day Square & Round Dance session, and then drag your weary feet out on the very next night because you hate to miss the new dances at club.
- **Round Dancing** Gives you not a minute's rest on Square Dance Club night - after all, who wants to sit out a "round"?

YES WE PROTEST THAT IF WE HADN'T GOTTEN INVOLVED IN ALL THIS, WE'D HAVE NEVER:

- Had so much fun
 - Made so many good friends
 - Gotten around so much
 - Kept ourselves active
 - And added that 'spice of life' that everyone talks about.
-

THINK BIG: STEP SMALL (from Nebraska Reporter)

Many new Round Dancers have difficulty doing a routine because they take steps that are way too big. Always take small steps when Round Dancing and you will find the dancing more relaxing and smoother as well. Dance erect, and on the balls of your feet. On any point or kick, be sure the toe of your foot is pointed down and not up.

You will start Turning Two-Steps to the side, but Waltzes either straight back or straight forward or straight ahead. When ladies back up and men go forward in closed position, the man should step straight ahead and not straddle step (you don't want to step on her foot).

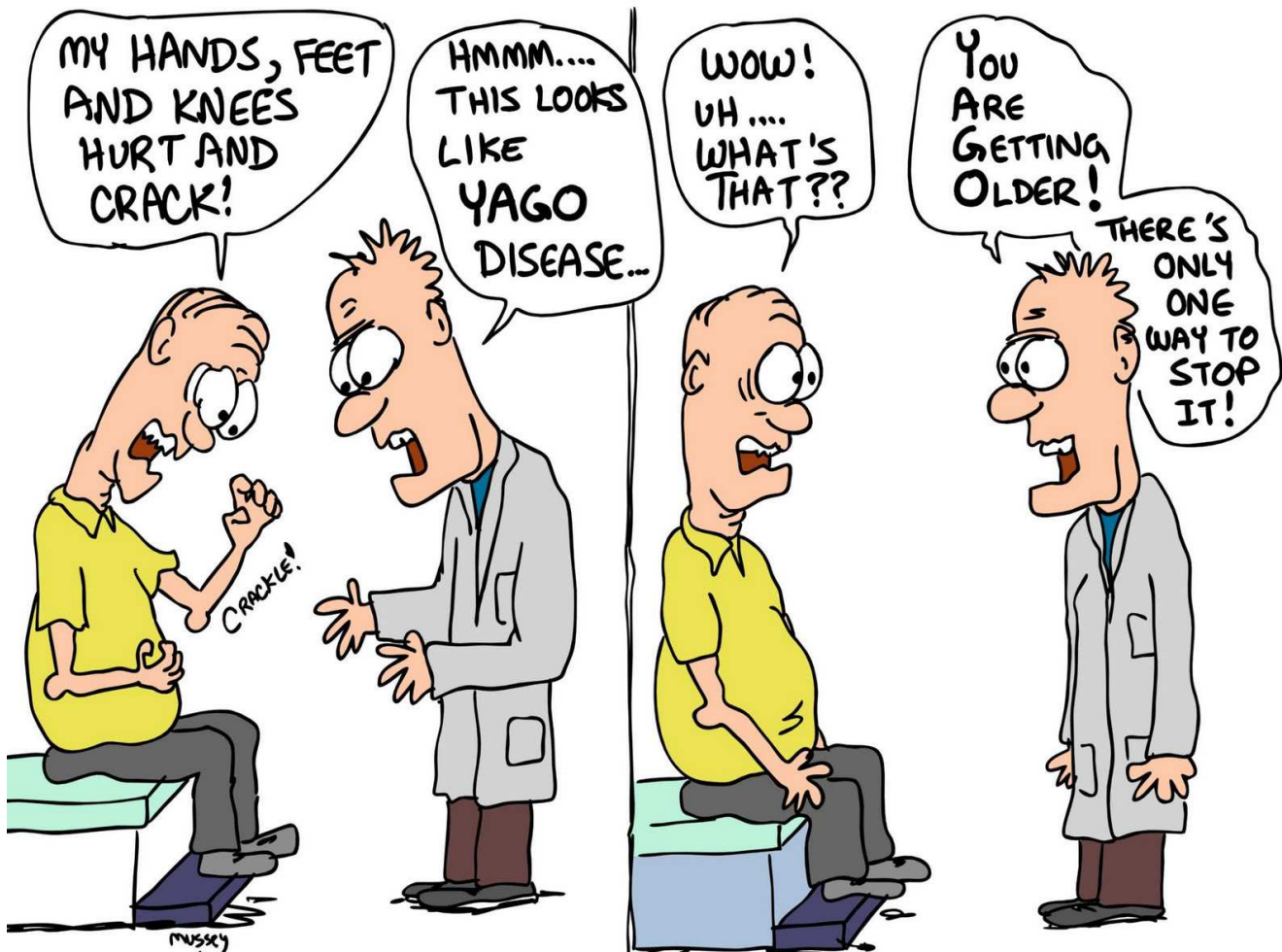
Now these tips are generalizations; you could find exceptions to all of them. For example there may be certain dances that will have a large step, or waltz balance when you step to the side, but generally speaking, these tips will help.

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THINGS ARE CHANGING

Have you noticed; everything is further away than it used to be - it is twice as far to the corner and they have added a hill. I have given up running for the bus - it leaves faster than it used to. They also seem to be making steps steeper than in the old days. And have you noticed the smaller print they use in newspapers? There is also no point in asking anyone to read aloud: everyone speaks in such a low voice that I can hardly hear them. Movies are the same...they whisper.

Even people are changing - they are so much younger than they used to be when I was that age. Mind you, people my own age are so much older than I am. I ran into an old friend the other day and he had aged so much that he did not even recognize me! I got to think about the poor old guy when I was combing my hair this morning, and in doing so I looked in the mirror, and confound it, they don't even make good mirrors like they used to!!!



SQUARE DANCE

CHOREO CORNER *by Mel Wilkerson*

Are you calling over the top, or just spinning your wheels?

I thought about Choreography for a while, and then while practicing a record; I came across a call using spin the top. It didn't mean much at the time but then I was cataloguing all the notes and pieces I have written lately and noticed that there were 58 of them so far.



I figured I have not really focused on one specific movement with choreographic sequencing for interest in a while. I thought, "why not just write a simple choreographic piece"? Since this is article 59; I figured I would use mainstream movement 59 "spin the top". (Ironically I thought spin the top #58 but I went to the latest Callerlab

version and it is now #59. That is the importance of periodic review at all levels).

If we are going to focus on a movement and begin to play with it, we should review the definition to identify the parameters and boundaries so that we do not start to destroy the movement with technically possible but fundamentally stupid choreographic variations that frustrate dancers. So let's start with the definition:

59. SPIN THE TOP

Starting formation: Ocean Wave

Command examples:

- Spin The Top
- Spin The Top; Spin It Again (i.e., go twice)
- Spin Your Top, Do A Right and Left Thru

Dance action: End and adjacent centre Turn 1/2. Centres Turn 3/4 while the ends move forward in a quarter circle around the formation to become ends of the final Ocean Wave.

Ending formation: Ocean Wave perpendicular to starting formation

Timing: 8

Styling: Use same styling as in Swing Thru.

Comments: The Facing Couples Rule applies to this call.

The combination "Spin the Top, Right and Left Thru" MUST be delivered so that dancers adjust their hands as necessary for the Right and Left Thru instead of first finishing the Spin the Top in a hands-up Ocean Wave.

When Spin The Top is used from an Ocean Wave of 3 dancers, the caller must specify who starts (e.g., Right Spin The Top, Starting With The Right Spin The Top, Boys Start Spin The Top). The designated dancers Turn 1/2. The non-designated dancer and the new centre dancer Turn 3/4 while the other dancer moves up around the outside of the formation to end in a new Ocean Wave of 3 dancers. This usage is uncommon.

From a Left-Hand Ocean Wave, the phrase "Left Spin The Top" is acceptable. "Left" is a helping word (see "Additional Detail: Commands: Extra words").

From a Right-Hand Ocean Wave, the phrases "Left Spin The Top" and "Centers Start, Spin The Top" are improper.

Whew – now that the formalities are out of the way; let's get to choreographing.

We all know the most common (and often overused) sequence with spin the top is: **"Swing Thru, Spin the Top, Boys move up and a Right and Left Thru"**.

However, can be, used from any wave of three or four dancers, does not have to be preceded with a swing thru, nor ended with a right and left thru.

It is time to get out of the comfort zone of the old standard, and use spin the top with different get-ins, and different ending actions. Trust me on this one, the dancers can do it easily and they really appreciate the variation and change.

USING THE FOCUS MOVEMENT WITHOUT THE STANDARD SWING THRU

A few simple choreographic patten flow examples that utilize spin the top getting there differently and not ending with a right and left thru: (**happily stolen ideas from Paul Adams of Ottawa, Ontario - Canada**)

HEADS SQUARE THRU 4, PASS THE OCEAN, **SPIN THE TOP**, MEN RUN, FERRIS WHEEL, CENTRES PASS THRU, ALLEMANDE LEFT

HEADS PASS THRU, WHEEL AROUND, HALF SASHAY, SLIDE THRU, **SPIN THE TOP**, MEN RUN, WHEEL & DEAL, RIGHT & LEFT THRU, DIXIE STYLE TO A WAVE, MEN TRADE, **SPIN THE TOP, SPIN THE TOP**, MEN CROSS RUN, MEN CIRCULATE, LADIES TRADE, RECYCLE, SWEEP 1/4, SLIDE THRU, SQUARE THRU 3/4, ALLEMANDE LEFT.

HEADS LEFT SQUARE THRU, *MAKE A LEFT HAND WAVE***, **SPIN THE TOP**, EACH SIDE STARTING LEFT HAND - **SPIN THE TOP**, MEN CROSS RUN, LADIES TRADE, SWING THRU, MEN RUN, FERRIS WHEEL, CENTRES PASS THRU, ALLEMANDE LEFT

(** **Note:** if you do not say make a left hand wave after the left square thru, then use the command **"Left Spin The Top"** because the wave is not established - it is for their benefit.)

HEADS SPIN THE TOP, EXTEND, **SPIN THE TOP, MEN - SPIN THE TOP**, LADIES SINGLE HINGE, LADIES FACING OUT - RUN, EXTEND, SINGLE HINGE, CENTRES TRADE, RECYCLE, SWEEP 1/4, PASS THRU, BEND THE LINE, PASS THRU, WHEEL & DEAL, CENTRES PASS THRU, ALLEMANDE LEFT.

RIGHT AND LEFT THRU EQUIVALENTS TO SLIP IN USING SPIN THE TOP:

PASS THE OCEAN, **SPIN THE TOP, SPIN THE TOP**, RECYCLE, SWEEP 1/4.

PASS THE OCEAN, LADIES TRADE, **SPIN THE TOP, SPIN THE TOP**, RECYCLE, SLIDE THRU

SOME ZERO BOX TO ZERO BOX AND ZERO LINE TO ZERO LINE MODULES

(ZB) SQUARE THRU **BUT ON THE 3RD HAND- SPIN THE TOP**, HINGE, CENTRES ONLY WALK & DODGE, LADIES ONLY PASS THRU, EVERYBODY TRADE, CENTRES ONLY WALK & DODGE, **(ZB)**

(ZB) **SPIN THE TOP** - MEN RUN, WHEEL & DEAL, SLIDE THRU **(ZB)**

(ZB) PASS THE OCEAN, **SPIN, THE TOP**, MEN RUN, WHEEL & DEAL **(ZB)**

(ZB) SWING THRU, **SPIN THE TOP**, PASS THRU, BEND THE LINE, SLIDE THRU, RIGHT & LEFT THRU **(ZB)**

(ZL) PASS THE OCEAN, **SPIN THE TOP**, MEN RUN, WHEEL & DEAL **(ZL)**

(ZL) PASS THRU, WHEEL & DEAL, CENTRES PASS THRU, **SPIN THE TOP**, MEN RUN, BEND THE LINE, SLIDE THRU **(ZL)**

QUICK RESOLUTIONS: we all know - (ZB) SWING THRU, **SPIN THE TOP**, SLIDE THRU **(ZB)** ALLEMANDE LEFT. - But do not get stuck with it. Reach out a little more.

(ZL) **SPIN THE TOP**, TURN THRU, TRADE BY, SWING THRU, RIGHT AND LEFT GRAND

(ZL) **SPIN THE TOP**, MEN RUN, WHEEL & DEAL, PASS THRU, ALLEMANDE LEFT

(ZL) **SPIN THE TOP**, EXTEND, CENTER MEN ONLY TRADE, RIGHT AND LEFT GRAND

(ZB) SQUARE THRU 4, TAG THE LINE, FACE IN, **SPIN THE TOP**, RECYCLE, **(ZB)** ALLEMANDE LEFT

(ZB) SWING THRU, **SPIN THE TOP**, SINGLE HINGE, CIRCULATE, MEN U-TURN BACK, RIGHT AND LEFT GRAND

(ZB) SWING THRU, **SPIN THE TOP**, RECYCLE, REVERSE FLUTTER WHEEL, SQUARE THRU 3, ALLEMANDE LEFT

SOME SINGING CALL ROUTINES:

HEADS SQUARE THRU ON 3RD HAND TOUCH 1/4, SAME MEN RUN, CIRCLE TO A LINE, FORWARD & BACK, SQUARE THRU, **BUT ON THE 3RD HAND - SPIN THE TOP**, SWING CORNER, PROMENADE

HEADS SQUARE THRU 4, RIGHT & LEFT THRU, DOSADO, **SPIN THE TOP, SPIN THE TOP**, SWING & PROMENADE

FOUR LADIES CHAIN, HEADS PASS THE OCEAN, EXTEND, **SPIN THE TOP TWICE**, SINGLE HINGE, SCOOT BACK, SWING & PROMENADE

4 LADIES CHAIN, HEADS LEAD LEFT, RIGHT & LEFT THRU, TOUCH 1/4, CENTRES TRADE, **SPIN THE TOP**, MEN ONLY **SPIN THE TOP**, ALL STEP THRU, SWING & PROMENADE

HEADS SLIDE THRU, PASS THRU, SWING THRU, MEN (TO THE LEFT) CROSS RUN, "**LEFT**" **SPIN THE TOP**, CAST OFF 3/4, ZOOM 1 & 1/2, SCOOT BACK, ENDS (LADIES) ZOOM, SWING & PROMENADE (**NOTE:** walk this zoom 1-1/2 in your patter first. It is from a left column to a right hand wave)

HEADS DIXIE STYLE TO AN OCEAN WAVE, EXTEND TO A LEFT HAND WAVE, **SPIN THE TOP**, SINGLE HINGE, ZOOM (LEFT COLUMN), SCOOT BACK, LADIES RUN, RIGHT & LEFT THRU, PASS THRU, SWING & PROMENADE (**NOTE:** it is strongly recommended that unless you use zoom from columns, left and right, to walk this zoom through in your patter)

HEADS SQUARE THRU 4, SIDES - 1/2 SASHAY, DOSADO, SWING THRU, **SPIN THE TOP**, STEP THRU, 1/2 TAG, SWING THRU, RECYCLE, SQUARE THRU 3, TRADE BY, ALLEMANDE LEFT

HEADS SQUARE THRU 4, PASS THE OCEAN, **SPIN THE TOP**, MEN RUN, FERRIS WHEEL, CENTRES PASS THRU, ALLEMANDE LEFT

EXAMPLE OF WAVE OF 3 SPIN THE TOP CHOREOGRAPHY

HEADS SQUARE THRU 4, SIDES FACE AND TOUCH ¼ , PUT CENTRES IN, MEN TRADE, END BOYS ON THE DIAGONAL GO INTO THE MIDDLE AND WITH THE RIGHT HAND- TRADE, **THE OTHERS (IN THE WAVE OF 3) - LADIES START, SPIN THE TOP**, IN YOUR OWN FOUR (WITH THE LEFT HAND) - **SPIN THE TOP**, EXTEND, ALLEMANDE LEFT

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POETS CORNER

BEGINNER SQUARE DANCE CLASS (Helen Bania, 1980's)

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

A few will drop 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're getting in the groove.

The Caller looks with pride, As they dance side by side,
Another job well done, they are all having fun.

SQUARE DANCE – (Original author unknown)

From the November 1997 issue of The Modern Square, Arkansas' square and round dance publication of the ASSDF

Gather up four couples...face them in a square.
Then listen to the caller...who will move you here to there.

Four hands around and Grand Square...Make a Right Hand Star.
Yellowrock, Promenade...What's an Allemande Thar??

What's it mean to Wheel and Deal...Or do a Do-Si-Do;
Bend The Line, or Load The Boat...Which way am I to go??

Flutterwheel, Ferris Wheel, Do the Tea Cup Chain;
Spin The Top, Box The Gnat, These all sound insane!!

I'm just a humble beginner...These terms are all brand new.
Will I ever get to know, How to do a Spin Chain Through??

They say it will get easier...On that I must depend;
Meanwhile, I'll keep trying...And enjoy my new found friends.

IT'S A SEX THING – looking at Slide Thru

By Barry Wonson and Mel Wilkerson

Slide Thru is a sex-dependent call. In all of the Definitions this one is probably one of the simplest and most clearly defined.

Dance action: In a single smooth motion, Pass Thru and Men Face Right, Ladies Face Left.

Ending formation: If two men, Right-Hand Mini-Wave; if two ladies, Left-Hand Mini-Wave; otherwise, a Couple

And yet, for all its simplicity it is one of those calls that simply rarely gets used beyond a boy facing girl pairing. For that reason and without further ado, LET'S EXPLORE - SLIDE THRU from same sex formations

(SS) HEADS PROMENADE $\frac{1}{2}$, **SLIDE THRU**, TURN THRU, **SLIDE THRU**, ENDS FOLD, CENTRES SQUARE THRU 3, **SLIDE THRU**, PARTNER TRADE, **(ZB)**

(SS) SIDE LADIES CHAIN, HEADS **SLIDE THRU**, TURN THRU, **SLIDE THRU**, ENDS FOLD, DOUBLE PASS THRU, 1ST COUPLE GO LEFT, 2ND GO, RIGHT, BOX THE GNAT, **(ZB)(R hands joined)**

Singing Call Figure: HEADS PROMENADE $\frac{1}{2}$, **SLIDE THRU**, TURN THRU, **SLIDE THRU**, ENDS CROSS FOLD, CENTRES TURN THRU, **SLIDE THRU**, SQUARE THRU 3, SWING, PROMENADE,

(SS) HEADS RIGHT & LEFT THRU, HEAD LADIES CHAIN $\frac{3}{4}$, (SIDE MEN COURTESY TURN THEM), SAME LADIES ROLLAWAY, FORWARD & BACK, **SLIDE THRU**, BOX THE GNAT, RIGHT & LEFT GRAND, BOW to PARTNER. (Home)

(SS) HEADS LEAD RIGHT, SIDES $\frac{1}{2}$ SASHAY, **SLIDE THRU**, ENDS PASS THRU, WHEEL AND DEAL, CENTRES PASS THRU, **SLIDE THRU (ZL)**

(SS) HEADS **SLIDE THRU**, DOUBLE PASS THRU, FACE IN, PASS THRU, WHEEL AND DEAL, **LADIES SLIDE THRU**, LADIES WALK AND DODGE, LADIES CLOVERLEAF, MEN PASS THRU, STAR THRU, OUTFACERS PARTNER TRADE: **(ZL)**

(SS) HEADS PASS THRU, SEPARATE AROUND ONE TO A LINE, PASS THRU, WHEEL AND DEAL, ZOOM, **MEN SLIDE THRU**, LADIES FACE RIGHT, LEFT SWING THRU, RECYCLE, STAR THRU, WHEEL AND DEAL, ZOOM, CENTRES PASS THRU: **(ZB)**

THE LEGEND:



This next sequence is probably the most well-known mythical and legendary use of SLIDE THRU. It is a little asymmetrical but none the less easy to dance and a good test of same sex slide thru, normal Slide Thru and where the hell am I?

It is also the most frequently asked about routine using this particular movement. It has been around a long time and periodically occurs as a fun little play using a consecutive **13 Slide Thrus In A Row**. Who originated it is

unknown, but best research attributes it to Frank Lescrinier of Fullerton California in the United States. We will put his name down but if you want to be sure, Ask Frank himself.

One thing that you need to be aware of with this particular routine is that there is one lady who will not have very much to do in the set of 13 Slide Thru's.

(SS) COUPLE #1 FACE CORNER AND BOX THE GNAT, HEAD POSITION HALF SASHAY, HEAD POSITION PASS THRU, SEPARATE AROUND 2 TO A LINE, TOUCH 1/4 & LADIES ROLL, #2 BOY FACE RIGHT, (here it goes and count them)
THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, THOSE FACING SLIDE THRU, #1 MAN FACE RIGHT, LADIES FACE LEFT, PASS THRU, WHEEL & DEAL, CENTRES PASS THRU, SLIDE THRU, LEADERS TRADE, PASS THRU, BEND THE LINE, PASS THE OCEAN, NEAR WAVE LADIES TRADE, SWING THRU, LADIES CIRCULATE, NEAR WAVE LADIES TRADE, MEN RUN, BEND THE LINE, TOUCH 1/4, WALK & DODGE, HEADS FACE IN, ALL SLIDE THRU, HOME

Don't forget to remind the Plus dancers that good mainstream is part of their program too.

HEADS ½ SASHAY, TOUCH ¼, LADIES RUN, **SLIDE THRU**, ENDS CROSS FOLD, CENTRES LEFT TURN THRU: **(ZB)**

HEADS SQUARE THRU, OTHERS ½ SASHAY, **SAME SEX SLIDE THRU**, CAST OFF ¾, ENDS FOLD, CENTRES PASS THE OCEAN, EXPLODE THE WAVE, BOX THE GNAT. **(ZB)exact - R hand joined**

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ADVANCED Modules (Allen Kerr, Barry Wonson & Mel Wilkerson)

The modules below are another batch that we came up with after the Callers Weekend in January. The first one uses the idea presented last time regarding of an "All 8 Walk & Dodge" where there are 6 walkers and just 2 dodgers.

(ZB): SLIDE THRU, LEFT TOUCH 1/4, ALL 8 (6 wk 2 Dg) WALK & DODGE, ACEY DEUCY, CENTRES WALK & DODGE, (same sex) SLIDE THRU, ENDS CROSS FOLD, CENTRES CROSSTAIL THRU, BOX THE GNAT, RIGHT & LEFT GRAND.

(SS)HEADS TOUCH 1/4, LADIES TOUCH 1/4, ALL (do your part) WK & DODGE, ALL 8 CIRCULATE, LADIES START: SPLIT SQUARE THRU 3/4, TURN & DEAL, CENTRES PASS THRU, OUTSIDES 1/4 IN & PASS IN: **(ZB)**

(SS)HEADS PROMENADE 1/4, SIDES PASS IN, TCH 1/4, LADIES TCH 1/4, WALK & DODGE, ALL 8 CIRCULATE, LADIES START: SPLIT SQUARE THRU 3/4, TAG THE LINE, FACE LEFT, BEND THE LINE: **(ZL)**

This next one is pure Allen Kerr...real neat get-out:

(ZB - at home) : SWING THRU, ACEY DEUCY, LADIES U TURN BACK, SIDES BEND THE LINE, ALL 8 CIRCULATE, AS COUPLES CLOVERLEAF, BOW TO PARTNER.

HEADS SQUARE CHAIN THRU, SIDES 1/2 SASHAY, SINGLE CIRCLE TO A WAVE, SLIP, MEN RUN RIGHT, RIGHT & LEFT THRU, TOUCH 1/4, TRANSFER THE COLUMN, SWING THRU, 1/4 THRU, RECYCLE, RIGHT & LEFT THRU, SWING THRU, MEN RUN, SLIP, BEND THE LINE, STAR THRU, PASS THRU, RIGHT ROLL to a RIGHT & LEFT GRAND.

MAKING ADVANCES

Following on from the Advanced section above, the modules below use the Advanced calls in a relatively simple way...mostly with the idea of 'lead-ins' to more complex material. (Where appropriate, in the following sequences you can change A2 movement "slip" to centres trade and make it an A1 figure)

(ZB) SQUARE THRU 3/4, TRADE BY, SWING THRU, LADIES RUN, CAST A SHADOW, ALL 8 CIRCULATE, SLIDE THRU (get it out quick). **(ZL)**

(SS) HEADS STAR THRU, PASS THRU, SWING THRU, **SLIP**, SWING THRU, MEN RUN, CAST A SHADOW, MEN RUN, BEND THE LINE. **(ZL)**

(SS) HEADS LEFT WHEEL THRU, TCH 1/4 & CROSS, TURN & DEAL, PASS THE OCEAN, LOCK IT, CHAIN REACTION, MEN RUN, BEND THE LINE. **(ZL)**

(SS) HEADS SPLIT SQUARE THRU, TRADE BY, TOUCH 1/4, **SLIP**, MEN RUN, LOAD THE BOAT, SWING THRU, ACEY DEUCY, MEN RUN RIGHT, BEND THE LINE. **(ZL)**

(SS) HEADS RIGHT & LEFT THRU, SIDES 1/2 SASHAY, SIDES TOUCH 1/4 & CROSS, ALL TOUCH 1/4 & CROSS, TURN & DEAL, PASS THRU, TOUCH 1/4, SPLIT CIRCULATE, MEN RUN **(ZL)**.

(SS) HEADS SWAP AROUND, SEPARATE @ ONE TO A LINE, PASS THRU, WHEEL & DEAL, LADIES SQUARE CHAIN THRU & PARTNER TRADE, MEN SQUARE CHAIN THRU, SLIDE THRU, OUTFACERS PARTNER TRADE. **(ZL)**

(SS) HEADS RIGHT & LEFT THRU, TOUCH 1/4, WALK & DODGE, SWING THRU, **SLIP**, MEN RUN, CAST A SHADOW, ALL 1/2 CIRCULATE, From Here:

a) LEFT HINGE & LADIES RUN : **HOME**, or

b) LADIES RUN, BEN THE LINE : **HOME**.



- What do you get when you cross poison ivy with a four-leaf clover? A rash of good luck.
- Why don't you iron 4-Leaf clovers? Because you don't want to press your luck.
- What's Irish and stays out all night? Paddy O'furniture!
- How is a best friend like a 4-leaf clover? Because they are hard to find and lucky to have.
- What do you get when you cross a pillowcase with a stone? A sham rock
- Why do people wear shamrocks on St. Patrick's Day? Regular rocks are too heavy.
- What happens when a leprechaun falls into a river? He gets wet!
- Drink green beer on St Patricks Day! It counts as a vegetable!

ALL THINGS CONSIDERED....by Ed Foote

WHAT DOES GRADUATION MEAN?

A common statement for years has been: "Anyone can learn to square dance."
Is this statement true? **No!**

My observation is that about 3% of all those who try Square Dancing cannot make it. This is not because of any physical impairment. It is just that mentally they cannot combine the call name with putting their body in the correct place.

What do we do with this 3%? We graduate them. What does "graduation" mean? Graduation in any activity means one has achieved a minimum level of skill required to perform the activity. So, we are saying to these 3% that they have achieved the minimum skill needed to square dance.

Whether because we say "everyone can square dance" and therefore it is socially unacceptable not to graduate someone, or because with the decline in square dancing clubs are so desperate for bodies that they will take anyone no matter how bad they are, the result is that people who have no idea what is going on are being told they "belong" and that it is proper for them to be on the dance floor.

EXAMPLES OF THIS.

On a recent calling trip I witnessed a new graduate square up in the #3 position and then ask someone: "Is this the head position?" This couple had been dancing 7 months and they don't even know where the heads are? You can imagine how this couple did with the calls - it was a disaster.

I have seen people who have been dancing for 9 months and have been given a diploma have no idea how to do a Square Thru from the standard position, have no idea how to Circulate from waves, break down on Right & Left Thru, and have no idea what hand to put up for a Star Thru. These people just wander around the square with a blank look and wait to for someone to put them in place, which is necessary on almost every call. Of course, they are also moving very slow, so this impacts everyone in the square - even those who are not helping them at the particular moment.

I heard a great description of these people: they are like liquid cement, because you never know where they are going to set up.

Part 2

We have noted that a small percentage of people are not able to learn to square dance, but they become graduated dancers anyway, because clubs are desperate for bodies, and some people consider it socially unacceptable not to graduate every person who takes lessons. How do clubs justify this behavior?

CLUB MINDSET. The biggest club rationalization is: "No one minds helping people." Therefore, clubs graduate people who cannot dance, because it is felt that club members will pull these people thru for the next year or more, and that these members will have great joy in doing so. Is this true? **Not necessarily.**

I have had experienced dancers say to me: "We are tired of pulling thru new graduates who don't know the calls. We've done it for years, we've paid our dues, and now we just want to dance. If we are expected to keep pulling people thru every year, there is a good chance we will just stop dancing."

So, in their desperation to bring in more people, clubs risk losing experienced dancers. But because it is socially unacceptable to complain about helping new dancers, people who are going to drop out will not tell anyone - they will just cut back on how many times they attend until eventually they do not attend at all. In other words, these people just gradually ease themselves out of dancing because they are frustrated, and the club will have no idea why they stopped attending.

One club president actually told me last spring: "*If you see new graduates break down, stop the dance and square everyone back up.*" The president actually wanted me to sacrifice the squares that were successful in mid-stream, without letting them achieve the success of a Left Allemande.

Another reason that clubs graduate everyone is that they think the class teacher will be offended if anyone in the class is not graduated, no matter how poor a dancer that person may be. The club believes the class teacher will take it as a personal affront to their teaching ability if anyone is denied graduation. Obviously this hurts the club. The solution is for the club and class teacher to discuss beforehand the fact that not everyone may have the ability to graduate, that if someone graduates who cannot dance it will hurt the club, and that if someone is not graduated, it is not a reflection on the abilities of the teacher.

Part 3

We have looked at the mindset of the club regarding new dancers. Now we will look at how new dancers think.

CLASS MINDSET. Dancers in class know they must learn the calls. At least they know this deep inside. But on the surface they get no reinforcement for this,

because club members convey the attitude of: "*Don't worry about mistakes - we'll pull you thru.*" This tells the class members that they don't have to think much about call definitions. If they remember how to do a call, fine, but if they don't, so what? Usually class members are never told to review what they have learned during the week because the club thinks this will feel like "work", which would then cause people to drop out of class.

There is also a major component lacking in the minds of class members:

PERSONAL RESPONSIBILITY. I would be devastated if I knew that my lack of knowledge was the cause of 7 other dancers breaking down. But this doesn't seem to bother many of today's class members. They just don't seem to care that their lack of knowledge is reducing the fun of other dancers. Perhaps they have never thought about this.

WHAT SHOULD BE DONE? There are several things that clubs can do to improve the situation.

1. **DO NOT AUTOMATICALLY GRADUATE EVERYONE.** Clubs must be willing to not graduate those who cannot meet minimum standards of proficiency. Clubs need to recognize that graduating everyone, no matter how poor a dancer they are, hurts the club by causing long-time members to drift away out of frustration. It can also reduce the number of guests.
2. **CLUB OFFICERS AND THE CLASS TEACHER MUST AGREE.** The decision to not graduate everyone must be discussed with the class teacher **BEFORE** class ever begins, so that everyone is on the same page at graduation time. The minimum standards of proficiency must be agreed upon.
3. **CLASS MEMBERS MUST BE TOLD AT THE BEGINNING THAT SOME MAY NOT GRADUATE.** Explain that there are minimum standards, and that some people take longer than others to understand the calls. Explain how graduating people who don't know the calls would hurt the club, and that they will be invited to take the class again. This eliminates the surprise factor. If someone is told to take the class over, they can be reminded of the discussion about this which was held at the start of class. This presentation at the start of class should be made by someone who has good people skills and good command of words, so that at the end of the discussion all the new class members are in agreement that this is a good idea.
4. **CLASS MEMBERS MUST BE TOLD TO TAKE RESPONSIBILITY.** They should be encouraged to review what they have previously learned prior to the latest lesson. Class members need to be reminded that if they break down they are causing other people to break down also, thereby reducing the fun for

everyone. If this is presented correctly with the right words, all the class members will see the wisdom in this.

SUMMARY.

The practice of graduating everyone, no matter how poorly they dance, because "we need their money", or because "it is socially unacceptable not to graduate them", just hurts everyone. It causes frustration in long-time dancers who will simply drift away from the activity. It also causes frustration among class members who work hard to learn the calls only to see the caller and club members cater to those who have not put forth any effort.

The square dance activity needs to stop graduating every person who comes in the door regardless of whether they learn anything. This is simply hurting our activity more than it helps.

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CHOREO WITH A TWIST *from Al Stevens*

Al writes: *"I have a couple of ideas that I stumbled upon recently, the first of which came by accident when my mouth went before my brain was engaged. However; the "shock effect" for the dancers hearing something for the first time which forced them to have a split second longer to react was enough time for me to realize what I had done, and it worked out fine".*

Coming out of a normal RIGHT & LEFT GRAND,

ORIGINAL HEADS SWING THRU, SIDES FACE IN, LADIES IN THE WAVE TRADE, EXTEND** equals a **Zero Box wave**.

- **Same figure, but instead of extend**, STEP THRU equals zero box

From a Static Square,

ALL MEN RUN RIGHT, (and to the left) CLOVERLEAF, LADIES CHAIN 3/4, LADIES RUN LEFT, (and to the right) CLOVERLEAF, 4 MEN CIRCLE RIGHT 3/4, when you're home, celebrate.

Singing call figures:

HEADS PASS THE OCEAN, EXTEND, all SCOOTBACK, all WALK & DODGE, **"WALKERS" TRADE to a CHAIN DOWN THE LINE**, FLUTTER WHEEL, SWEEP 1/4, SWING CORNER, PROMENADE.

HEADS PASS THE OCEAN, EXTEND, all SCOOTBACK, all WALK & DODGE, **"WALKERS" TRADE to a CHAIN DOWN THE LINE**, SQUARE THRU 3/4, SWING CORNER, PROMENADE.

EDITOR'S FINAL WORDS...well at least for now.

I am always looking at possible ideas for inclusion. In future months we will be looking at Flow, Ethics, lots of choreography, and many other items that I hope will be of interest to everyone.

I still have some choreography that was created by the attendees at the Caller Weekend at Corrimal in January. A lot of interesting ideas came thru from the new callers. This month I just ran out of room so hopefully will be able to feature it next issue.

Caller training is of the utmost importance these days. Many of us are moving closer to the 'retirement' stage of our lives. We need new blood in the activity - not just new dancers, but new callers. One of the major problems that we seem to have here (at least in NSW, Australia) is that while our Association is looking at many new ways to promote the activity, it is all relatively pointless if we do not have the callers to teach the new dancers.



Here in Australia we have a fairly unique situation where more than 95% of our square dance clubs are caller run. There are very few committee run clubs. Nevertheless, without new callers our clubs, like many others around the world, face a very uncertain future. We have seen what happens when a caller retires - the club just closes down. We have some keen trainees at the moment, but without a proper training system in place there is very little direction.

The club (and thus the caller) is the backbone of our activity. So far, our state association, SARDANSW, has run a number of training weekends, but to date we have not really been looking at an 'overall' caller class approach.

Recently a presentation was made to SARDANSW to run a 5 day Callers School in 2018, however the Association said no, because, in a round-a-bout way, it was explained that there was no way for them to make a profit from hosting such a function. They have been happy to have caller education weekends as long as they could run a dance in conjunction with the event in order to cover all costs, and hopefully make a profit (which every one has done), however none of these profits have been invested back in caller training...specifically in the concept of a

full caller school. The function of an Association is to invest in the future of the activity as a whole, however, this has to start with Caller Training. Special caller education weekends are important in order to hone the skills for all callers, however what we really need is a more 'in-depth' caller school. The suggestion was made to run a callers school independently, but isn't this the job of an Association?

Barry



ALAMO STYLE
ALLEMANDE THAR
BEND THE LINE
BOX THE GNAT
CALIFORNIA TWIRL
CHAIN DOWN THE LINE
CIRCLE LEFT
CIRCULATE
CLOVERLEAF
CORNER
COURTESY TURN
CROSS RUN
DIVE THRU
DOPASO
DOSADO
EXTEND

FERRIS WHEEL
FOLD
GRAND SQUARE
HALF SASHAY
HALF TAG
LADIES CHAIN
LEFT ALLEMANDE
OCEAN WAVE
PARTNER
PASS THE OCEAN
PASS THRU
PROMENADE
RECYCLE
RUN
SCOOT BACK
SEE SAW

SHOOT THE STAR
SLIP THE CLUTCH
SQUARE THRU
SWING
SWING THRU
TAG THE LINE
TRADE BY
TURN THRU
U TURN BACK
VEER LEFT
WALK AND DODGE
WEAVE
WHEEL AND DEAL
WHEEL AROUND
ZOOM

THE RED BARONS SQUARE DANCE CLUB

is pleased to invite you to a

SPECIAL CELEBRATION

10TH - 12TH NOVEMBER, 2017

with Callers

BARRY WONSON

and Special Guest

KEVIN KELLY

**RED
BARONS
43rd**

Barry's
50th
Year of Calling

Barry's
70th
Birthday

WOONONA-BULLI RSL CLUB (10 mins North of Wollongong)

Friday Night / Saturday Afternoon & Evening / Sunday Morning

Early Bird prices apply - Register now

For information & Tickets

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

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

THE RED BARONS TRIPPLE 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 After 30 July and at the door

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To SUE WONSON

PO Box 1819 Wollongong 2500

Email: bjwonson@gmail.com

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

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

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

Contact Address.....

.....Postcode.....

Payment can be made by cheque payable to Red Barons SDC or by direct deposit to:

- BSB 062-626 A/C 10008106 - Red Barons SDC (please use your surname as ref).
- Please email your details as above if using direct deposit.

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.