

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

CALLERS CO-OPERATIVE

News, Notes 'n Nonsense for NSW Callers & Cuers

ISSUE THE FOURTH SEPTEMBER 2016

ON THE INSIDE TRACK

WELCOME	01
STATE CONVENTION REPORT	02
COMMENTS & CORRECTIONS	04
DATES TO REMEMBER	05
SOUND ARCHIVE UPDATE	06
SARDANSW CALLER ASSESSMENTS	07
PROGRAM COMMITTEE REPORT	08
MAINSTREAM CHOREO SPOTLIGHT: Split & Box Circulates	08
BUILDING CHOREOGRAPHY by Mel Wilkerson	11
QUOTABLE QUOTES	21
LESS IS MORE by Gary Petersen	23
FUN WITH NUMBERS	24
SARDANSW	26

It has been great to see a number of newer callers and trainees at our Training Sessions, among these, Robert Moore, Kate Hannah, Arthur Rae, Graeme Kirkwood, Steve Hayes. It is also great to welcome more callers from Interstate who have joined the ranks as members of SARDANSW - Jaden Frigo, Janet Cook and Charmaine Jameson. Hope you all enjoy the newsletter.

We try to have something each issue that can be of interests to everyone, from our newest trainee to the old hands at the game. No matter how long we have been involved in this great activity, there is always more to discover

and learn. Lots of interesting stuff inside the newsletter this month. Many thanks to Mel Wilkerson for another interesting article.

I was somewhat surprised at the recent National in Queensland, where a caller told me that he did not attend the ACF Caller Conference as he thought that he really would not get any benefit from being there. I have been calling now for 49 years, and have never been to any function where I have not come away with something new, whether it be a dance, a clinic, or a conference. Our entire life is a learning process which we should embrace wholeheartedly.

THE 2016 NSW STATE CONVENTION

Well the Convention is now but a wonderful memory. Weekend tickets added up to 209 attendees. Each session also saw some extra attendees, adding up to 30 more on Saturday night.

The Convention this year was a bit different from previous ones in that we only had one hall in use. This meant that the days were really full, in an attempt to give everyone attending the maximum experience. Everything worked well and all interest groups had their own time slots. We had daytime dance sessions with Rounds, Mainstream, Plus, Advanced and Clogging. Everyone had an opportunity to enjoy the aspect of the activity that they preferred at times that were suitable.

Each session was timed very tightly with squares and rounds. Very little time was allowed for resting! After a bracket finished, the next Roundup was called with only about 30 seconds for rest! Even though the sessions and brackets were timed tightly, we still managed to run under time at just about every session. Friday night ran 15 minutes ahead. Saturday afternoon 5 minutes ahead. Saturday night finished about 1 minute ahead of advertised time, but would have been about 10 minutes ahead had it not been for a delay while waiting for the Fire Engine to arrive. Wait a minute, what Fire Engine?. On Saturday night, as part of the Coast & Country theme, the 'shed' housing the amplification equipment and controller, had a chimney with a chimney. For atmosphere, a small smoke machine was used to have the chimney working. Unfortunately no-one tested it beforehand to

see if there could be a problem with smoke detectors....and yes, of course there was!

Sunday afternoon had a slight timing hiccup as the dancer printed program had an error and was not the same as the working program. This resulted in the Cloggers waiting a half hour (they thought they were on time). The actual working program was aimed at a 4pm finish, but the dancer program had a 3.30 finish. The actual afternoon program was aimed at an early (should have been about 15 minutes early), but some of the callers and cuers did not really check the way the afternoon was to be run. This was a new idea that we called 2 by 1. The idea was a 2 number bracket followed by a single Round Dance. The idea was for the caller, on completion of his bracket would advise of a RD coming up and then introduce the cuer, who would go straight into the RD. After the RD was finished, the cuer would then tell the dancers to grab the nearest bunch of people and form sets. He would then introduce the caller, who would then start his bracket. What actually happened was that the callers after their bracket then had everyone take their partners off the floor. He would then intro the cuer, who would have to get the dancers back on the floor, and of course the cuer, after his call, would then get them to move off the floor...starting the problem all over again. While only a couple of minutes were lost in each 2 x 1 grouping, over 10 of these groupings, all of a sudden we are 20 minutes behind schedule. Please note ALL CALLERS and CUERS...please read and follow instructions.

Sunday evening session again ran 15 minutes ahead of schedule. Over the weekend most brackets were timed at between 13 and 15 minutes each (including Round-Up or Square-Up time) Saturday night saw 12 brackets of dancing.....finishing early. Some conventions that have been run with other ideas have only had 9 brackets....and have always run over time.

One of our aims this year has been to come up with a set of guidelines for Programming at all our functions. All of our State functions in the last 18 months have been organized using these guidelines and ALL have had great impact on dancer and caller enjoyment. Our idea is to give callers greater leeway in what they can do with their calling allotments, with the aim of giving the dancers the absolute best entertainment possible. It is working and we will continue this system. Like everything we do, evolutionary processes are an inherent part of life. Change is necessary...life moves on and we must accept and embrace any changes that enhance dancer enjoyment.

On the Saturday morning we had a Caller Interest session. Jaden Frigo from Victoria gave us a presentation on how he has used various forms of media in order to create the successful beginner intakes that he has had. This was followed by a presentation by ACF Chairman, Gary Petersen from Queensland, on the idea "Less Is More". Both presentations were recorded and will be added to our sound archive. Gary's session is presented in point for later in this issue. Jaden's will be ready for the next issue.

All in all the Convention was a super weekend....great atmosphere at ALL sessions. We can not ask for anything better than that.

I should also note here that many of us came away with an extra bonus...a rough virus that has affected many of the attendees. It hit me a couple of days after the convention, and it is one of the most severe that I have had. I had an incredible rasping cough that has been severe enough to cause cramping in the muscles under the ribcage. I have had to sleep in an armchair in the back room as have not been able to lie down due to coughing. After 10 days it is decreasing but still a problem. My sympathy to the others that have been affected with this unwanted bonus!!

COMMENTS & CORRECTIONS

Correction for last month -

On page 11 in Mel's article, there is a small error in his choreographic example and it should read thus :

From a zero box – Centres in, Cast off $\frac{3}{4}$, centres pass thru, tag the line, centres in, cast off $\frac{3}{4}$, ends pass thru, ends cross fold, centres square thru 3...cnr

The following note comes from Ed Foote (USA):

BOX CIRCULATE. *Your editorial in the latest newsletter about using the word "centers" if the caller wants the centers to do the call is completely correct. A couple other things:*

1. From columns, if a caller simply says "Box Circulate," this is not proper. Is it each box of 4 or just the center box? No one knows. So the bottom line is that the caller is not allowed to simply say "Box Circulate" from columns, since no one knows what the caller wants.

2. *A long time ago I heard a comment that has always stayed with me. "All Splits are Boxes, but not all Boxes are Splits."*

Ed is a well-know Caller Coach and has called and taught in many countries across the globe. He was out here for a couple of weekends about 12 years ago. He published a highly respected Note Service for callers for many years. He also wrote on a regular basis for both Sets-In-Order Magazine and American Square Dance Magazine (to which he still contributes).

Interestingly, even though it has been shown now many times that to use the call "Box Circulate" from a column is totally incorrect without specifying who is to do the action, there is still at least one caller who refuses to adhere to this rule and continues to use it thus. Our activity never ceases to amaze me!!

.....
DATES to REMEMBER for 2016

October 28th - 30th : Special SARDANSW/RED BARONS weekend with Steve Turner - full dance weekend and full Caller Clinic Weekend.

DATES to REMEMBER for 2017

January 28/29 : SPECIAL CALLER WEEKEND at Corrimal RSL Club (with working air conditioning).

January 28 : SPECIAL DANCE at CORRIMAL RSL CLUB

July : DINNER DANCE

.....
2016 EVENTS STILL TO COME

OCTOBER 2016

Over the weekend of October 28-30th we have a *Full Caller Clinic weekend* with Australia's only Callerlab qualified Caller Coach, Steve Turner. This will be held at Port Kembla Leagues Club, here on the sunny south coast of NSW.

Port Kembla Leagues club is situated in Wentworth Street, the main street of Port Kembla. The venue has a nice auditorium and meeting room upstairs, gaming rooms downstairs, along with a superb restaurant.

Since we booked the venue, the Club has been purchased by another local Leagues Club, Collegians. Collegians (Collies to the locals) has been around forever and has two other venues, one at Balgownie and one at

Figtree. The food presented by Collies is also excellent and we expect the same cooperation from the new management that we received from the original staff at Port Kembla Leagues Club.

Sessions for Callers will be as follows:

FRIDAY	2pm - 4.30pm
SATURDAY	10.00am - 12.30pm 2.00pm - 4.30pm
SUNDAY	10.00am - 12.30pm 1.00pm - 4.00pm

Dance Sessions are as follows:

FRIDAY	7.00pm - 10.30pm
SATURDAY	1.30pm - 4.30pm 7.00pm - 10.30pm
SUNDAY	10.00am - 12.00pm

As you can see we have a busy schedule over the 3 days. This weekend is a combined effort with SARDANSW (the Callers Clinics) and RED BARONS SD CLUB (the dance sessions). This weekend is the Red Barons 42nd birthday.

This is a truly unique event with one of Australia's most acknowledged callers in the area of caller training.

Ticket numbers are limited due to the size of the dance venue, so please register as early as you can to avoid missing out on this unique opportunity. A flyer is attached at the end of the newsletter.

.....

SOUND ARCHIVE

The current library of Sound Recordings is growing on a rapid basis lately. I have managed to transfer a lot of early CALLERAB tapes over to the laptop. As these were recorded in the 1980's, some of the recordings leave a little to be desired at times. I found quite a few tapes that I could not recover the sound from as they had deteriorated far beyond the point of recovery.

EDUCATIONAL PROGRAMS

- 2016 SARDANSW Weekend at Corrimal RSL Club
- 2016 SARDANSW Weekend at Port Macquarie
- CALLERLAB 1982 : Voice Session (2) with vocal coach Arden Hopkin

CALLERLAB 1982 : Keeping Mainstream Fun
CALLERLAB 1983 : Advanced Interest Session
CALLERLAB 1983 : Challenge Interest Session
CALLERLAB 1985 : Mainstream Choreography Session
CALLERLAB 1985 : Plus Choreography Session
CALLERLAB 1988 : After-Party Fun
CALLERLAB 1988 : One Night Stands

DANCE RECORDINGS

SPECIAL DANCE with Bronc Wise & Jet Roberts

NEW ADDITIONS-

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
2015 SARDANSW Training Day at Blaxland (quality varies)
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

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

NSW ASSESSMENTS

We have undertaken a major assessment program since the State Convention at Milton last year. This program is based, in part, on the Assessments that are carried out by members of the ACF Board in order to determine rankings for placement of callers within the ACF Database. This database is used by all National Convention Programmers as a base for caller placement.

Many of us have felt that, while this system may be OK for a National database, we needed something for NSW that is dealing with more specific areas pertinent to activities within our state.

These forms have been given to callers who attended the Milton Convention last year, the Port Macquarie weekend in May and the Woongarra State Convention this month.

The Assessment forms sought information from all member callers at each function. Callers were asked to fill in each assessment form and hand them back for evaluation.

This has now been carried out and the assessments for our members who were in attendance at those functions are now available. The figures have all been added to a large database and percentages have been calculated. These percentages are available for all those callers. This system is not in place just to rank our callers according to specific criteria for State function placement, but to show areas where we can all do a little bit more work in order to improve ourselves. This is a very positive move forward in having the opportunity to see ourselves thru the eyes of other callers in the Association. Please contact me by email at bjwonson@gmail.com or by phone on 42294059 in order to get a copy of your results.

PROGRAM COMMITTEE REPORT

ANOTHER MAJOR UNDERTAKING OVER THE LAST 12 MONTHS HAS BEEN AN EXTENSIVE REPORT BY THE PROGRAM COMMITTEE ON THE ORGANIZATION AND CREATION OF ALL ASPECTS OF PROGRAMS AT SARDANSW SPONSORED FUNCTIONS. THIS IS A COMPREHENSIVE GUIDE AND COVERS ALL AREAS OF PROGRAMMING. THIS GUIDE HAS BEEN USED AT ALL SARDANSW FUNCTIONS SINCE 2015. IT IS AVAILABLE BY CONTACTING MYSELF OR DAVID TODD.

CHOREO TIME : MAINSTREAM

Continuing on from last month's notes on Box Circulate and Split Circulate, here are some examples for you to play around with.

Please note that many of these are tricky and not really meant for the general Mainstream dancer.

The Circulates from T-Bone formations will require a thorough explanation of the Box/Split Circulate concept as explained in the last issue.

ZERO BOX:

TOUCH 1/4,

SPLIT CIRCULATE, CENTRES TRADE,

SPLIT CIRCULATE, CENTRES TRADE,

SPLIT CIRCULATE, CENTRES TRADE,

SPLIT CIRCULATE, CENTRES TRADE,

SPLIT CIRCULATE, EXTEND, RIGHT & LEFT GRAND.

ZERO BOX;

SWING THRU, SINGLE HINGE,

SPLIT CIRCULATE,

SWING THRU, SINGLE HINGE,

SPLIT CIRCULATE, SCOOTBACK,

EXTEND, RIGHT & LEFT GRAND.

ZERO BOX:

SLIDE THRU, TOUCH 1/4, SPLIT CIRCULATE,

CENTRES BOX CIRCULATE,

ALL SINGLE FILE CIRCULATE,

SPLIT CIRCULATE, CENTRES BOX CIRCULATE,

ALL SINGLE FILE CIRCULATE,

MEN RUN : ZERO BOX

ZERO BOX:

TOUCH 1/4, CENTRES TRADE, SPLIT CIRCULATE,

LADIES BOX CIRCULATE,

ALL SINGLE HINGE, SPLIT CIRCULATE 1 & 1/2,

LADIES CAST OFF 3/4,

WHEEL & DEAL, SWEEP 1/4 : ZERO LINE

HEADS PASS THE OCEAN, EXTEND,

SPLIT CIRCULATE, SPIN THE TOP,

SINGLE HINGE, SPLIT CIRCULATE,

MEN RUN, LEADS PARTNER TRADE : ZERO BOX

SIDE LADIES CHAIN,
HEADS PASS THE OCEAN, RECYCLE, VEER LEFT,
Each DIAGONAL BOX - RIGHT & LEFT THRU,
Each DIAGONAL BOX - PASS THRU,
Same BOXES - MEN RUN RIGHT,
Same BOXES - CIRCULATE,
CENTRE WAVE SWING THRU,
4 MEN RUN RIGHT, MEN PASS THRU,
4 LADIES FOLD, "Tap Him on the Shoulder", SWING, PROMENADE.

Facing Circulates:

ZERO LINE:

SPLIT CIRCULATE 1 & 1/2,
SWING THRU, SINGLE HINGE, **SPLIT CIRCULATE**,
From here you can:

- 1) LADIES U TURN BACK : *ZERO LINE*
- 2) SCOOTBACK, SWING, PROMENADE.
- 3) SINGLE HINGE, RIGHT & LEFT GRAND
- 4) WALK & DODGE, MEN FOLD, TOUCH 1/4, MEN TRADE, R & L GRAND.

ZERO BOX:

SPLIT CIRCULATE 1 & 1/2, LADIES TRADE,
GRAND SWING THRU, MEN RUN,
From here you can:

- 1) WHEEL & DEAL : *ZERO LINE*
- 2) COUPLES HINGE, BEND THE LINE : *ZERO LINE*
- 3) 1/2 TAG, MEN "Tap Her on the Shoulder", BOX THE GNAT, R & L GRAND.

T-BONE STYLE CIRCULATES

HEADS PASS THRU, CLOVERLEAF,
SIDES STAR THRU, PASS THRU,
SPLIT CIRCULATE, CENTRES STAR THRU,
ALL PASS THRU, TAG THE LINE,
CENTRES IN, CAST OFF 1/2,
PASS THE OCEAN, LADIES TRADE, RECYCLE : *ZERO BOX*

ZERO LINE:

RIGHT & LEFT THRU, PASS THRU,
ENDS CROSS FOLD, TOUCH 1/4, SPLIT CIRCULATE,
MEN TRADE, ALL SINGLE HINGE, MEN FOLD,
LADIES 1/2 SQUARE THRU,
SPLIT CIRCULATE,
ALL 8 CIRCULATE,
SPLIT CIRCULATE,
LADIES 1/2 SQUARE THRU, MEN U TURN BACK,
STAR THRU, PROMENADE.

HEADS TOUCH 1/4, LADIES TOUCH 1/4,
SPLIT CIRCULATE, MEN BOX CIRCULATE,
LADIES ZOOM,
MEN SINGLE HINGE & FAN THE TOP,
DIAMOND CIRCULATE, LADIES SWING THRU,
FLIP THE DIAMOND, MEN TRADE, R & L GRAND.

HEAD LADIES CHAIN,
HEADS TOUCH 1/4, LADIES TOUCH 1/4,
SPLIT CIRCULATE,
ALL 8 CIRCULATE,
EACH 4 WALK & DODGE,
LADIES WHEEL & DEAL
MEN FACE IN & EXTEND TO A 2 FACED LINE,
MEN WHEEL & DEAL, PASS THRU, STAR THRU,
OUTFACERS PARTNER TRADE : ZERO LINE

HEADS RIGHT & LEFT THRU, SLIDE THRU,
DOUBLE PASS THRU,
LEAD GIRL U TURN BACK & GIRLS TOUCH 1/4,
SPLIT CIRCULATE,
LADIES WALK & DODGE, CLOVERLEAF,
THOSE WHO CANSTAR THRU,
THOSE WHO DIDN'T....FACE IN : ZERO LINE

BUILDING CHOREOGRAPHY FOR VARIANT MOVEMENTS by Mel Wilkerson

First, it is important that although many callers will disagree with this premise, what is being classed as a variant (extended, DBD or APD) movement. In reality, in most cases it is the same movement being used the way it is supposed to be used; i.e. without abuse and expansion of the definitions to the point where it is no longer recognisable as the original call or as what the call is intended to do. For the most part these days, what is becoming known as a variant movement is really any movement that choreography is difficult to write singing calls for, or in many cases, choreography that no one else has written a singing call for. Hence the prevailing tendency of, "I am just not going to use it – I will stick with the boy on the left girl on the right, one way only use of the movement and rush them through to the next level to give them a challenge type of calling".

What prompted this article was that on one of the caller forum facebook pages that I happily stalk, talk, collaborate, express and blatantly and openly sometimes steal choreographic ideas from, I saw a post regarding "Building choreography, using modules, sight calling and in general, turning the process into a book form of "CALLING AND DANCING FOR DUMMIES".

Now before you go off the deep end, that is not an insult. The "for dummies" books are designed to take something that is relatively complex for example, construction, plumbing, languages etc. and put it into simpler terms and break it down in to parts so that when it is all put together, you understand what the book (topic) is about. They are very good reference tools for anyone to get started. So why not square dance calling.

The original post for those of you that may have read it, did however have one thing in it which I had an issue. (I have already discussed this with the author so no names no pack drill applied.) It followed onto some other things that many other callers have said here and so, in my typical fashion of making things long winded, I figured I would write something about it as an information and teaching piece.

The point of concern to which I had an issues was put very simply –

“It is best to teach the dancers the basics quickly and get them dancing and build on what they know. Wind in the face on night one, patter and singing calls on night one...and dancing in squares on night one”. (with this I agree).

However – it went on to say:

For that reason there is no need to teach things like left square thru, reverse Flutterwheels, split circulates, recycle from left hand waves or with girls leading etc. because nobody really uses it that much except at workshops or higher levels.....let them dance and they can learn all that stuff later or at higher levels when it is needed” (I disagree in principle)

I agree, let them dance, but if you are doing your job as a caller and teacher, they will be learning and dancing.

- Teach them properly and you teach them once.
- Teach them improperly and you have to teach, un-teach, re-teach with differences, un-learn habits, relearn properly and re-teach again.

I thought about this and I figured the best way to express this was to pick a movement and look at choreography for that movement.

BACKGROUND

The original post was in a Facebook callers forum and the follow up questions were from a new caller who:

- was encouraged to follow the modular/sight call combination; and
- who does understand relative basic formation management and movement.

He was teaching a new class, and was told at a big dance, and by a pretty good caller:,

“Don’t worry about teaching all the left hand and reverse stuff because the new dancers will never dance that anyway until after graduation. They can learn that at workshops.”

WHY THIS IS IMPORTANT.

When you have a movement with reverses, or lefts such as reverse Flutterwheel or Left Square Thru or any “variation type movement” such as recycle from left hand waves; you **MUST** use it with the original movements but not to the exclusion of the original movement.

Variants may be later in the teaching order used, but they are part of the movement. For example, a recycle is not a left hand movement, a right hand

movement, or a boy's movement or a girl's movement, - it is an ends and centres movement regardless of the type of wave it is in. The definition never changes and the body flow timing etc. never changes (only in relativity to direction of travel, not flow). This is true even at higher levels where things like relative starting formations where the move is allowed to be called, does change.

If that is understood then you will quickly understand why teaching the movement properly and with all the "variants" appropriate to that level is important, not only to the callers but especially to the dancers.

- Recycle is a perfect example of this. – at mainstream it is an ocean wave only movement with one definition which covers all positions in the ocean wave including right handed or left handed, same sex, half sashayed or "standard" position waves.
- It is restricted to waves at mainstream for that very reason – so that it can be learned properly and positionally
- This is why variants such as facing couples recycles are taught at higher levels. These are higher level variants that are not to be taught at basic and mainstream but designed to expand on what is known as dancing levels and dancer knowledge increases.

By doing this you build, not only your ability to set up and differentiate within a family of movements, but also begin to develop using them in conjunction with each other. You also reinforce the differences, heighten dancer formation and position awareness and increase the ability to dance and adapt quickly for the dancers.

Further, there has been the added advantage of non-exclusion. This is achieved by using the process of "building and using", rather than "teaching and forgetting".

Too often the rest of the square dance movement family is treated like a black sheep uncle. He only comes out at the big family gathering and is tolerated sparingly because he is such a difficult person. The "norm" for variant square dance movements unfortunately seems to be to dig it out of the archive, for occasional familiarisation, and then having to re-teach, re-learn, unlearn bad habits and go over everything again in order to teach the next level or improve your dancing.

COMPARISON

To me, this is the same as building a house with no insulation, wiring or plumbing. You can build a frame and live in it, and if you wish to enjoy things like heat, electricity and a flush toilet etc. you can do that when you visit someone else.

- You can always come back later and tear all the walls down and insulate for winter and put those walls back up.
- In spring you can tear the walls down again and put in electricity, and then reinsulate around it and put the walls back up.
- Maybe next fall, you can tear the walls down again and dig up the foundation and put in the plumbing then fix the foundation,
- Now when you re-do the walls and you have a house where you can invite the neighbours to.
- They may not have the same comforts you do so you can invite them in to enjoy the heat and lights and use the toilet, but do not let them play with the light switches, the thermostat or the bathtub and shower. They like you at the beginning have never seen these things. You can show them but no touching.

Does this sound a little like new graduate dancers being invited to big dance only to dance in the basic hall (if there is one) because that mainstream caller is calling things like spin the tops and recycles from left hand waves or zooms from completed double pass through positions and they are frustrated because they cannot dance the level they have been told they can dance....hmmmmmm

OR...The (builder) can spend a little more time and effort and build it all properly and completely so the house and all the bits and pieces included works in conjunction with one another. It may take a little longer to finish the product, however, it takes a lot less time, effort and money in the long term and you have something that is completely useable with no more repair required...just enjoyment in living in it.

While it is true you may not go into the sewing room as often as the kitchen, I will bet that when you do go in you know how to turn on the lights. It is also true that while you now take hot showers most often, occasionally you can fill up and turn on the spa bath and have one of those long hot soaks without thinking too much about it.

BACK TO DANCING

Let that analogy sink in while you come back and focus on a “teaching movement focus”. By applying the same logic, you achieve better and more responsive dancers with the ability to adapt to something different quickly as well as more flexible caller.

As the original post was from a new caller and the class he was teaching was a basic class; and because this caller used both modules and sight, I took the following approach. (4 parts)

1. Understand the definition of the movement and what it does.
2. Identify what I want to achieve.
3. Use the movement in isolated sight (two couple dancing) to explore the possibilities.
4. Prepare some simple modules
 - Zero box to zero box
 - Zero box to resolve
 - Zero Line to zero line
 - Zero line to resolve
 - Conversion, zero box to zero line
 - Conversion Zero line to zero box
 - Two separate singing call figures using the highlight variant movement, one preferably with the original

Parts 1-3 are easily done and require little preparation. This is the basic ability to move dancers around. If you have not acquired this ability as yet, then you need to PRACTICE, PRACTICE, and PRACTICE; AND WHEN YOU THINK YOU ARE READY, PRACTICE SOME MORE.

It is during the isolated sight portion of calling you will use the standard Flutterwheels and Reverse Flutterwheels together. If you are not comfortable with this, then prepare some modules as below. (I strongly recommend using the isolated sight method but the choice is personal)

Part 4 is the written aspect and practical application, - preparing the modules. I personally encourage having a few written things down for a quick reference on the table. I do not like holding cue cards or reading them BUT; I recommend having a few there for a quick glance reference.

(Practical Note: If you are using reference cards or index referral cards for your choreography:

- Make sure you print out large enough to read from a distance.
- It is better to have them listed one call per line.

It is much easier to follow at a glance that way, rather than a string of calls such as the examples used later on in this article)

Because the caller that initiated this discussion was teaching basics at the time, and because the movement he was using was “Reverse Flutterwheel”, the movement chosen for a focus is Reverse Flutterwheel and the choreography being used is being kept at the basic level. The idea was to teach and build on the Flutterwheel with a limited highlight run on Reverse Flutterwheel. (**NOTE:** the principle is the same for any of the variation movements)

PREPARATION – BUILDING SIMPLE MODULES

Using the four step process described above, I first put the dancers into a known formation (I have limited this to ZERO BOX (ZB) OR ZERO LINE (ZL) for practicality).

I then worked out a couple of quick modules (there are more that I can do but let’s keep it simple.

I want to have:

- zero box to zero box
- Zero box to resolve
- Zero box to zero line
- Zero line to resolve

(Zero Box to zero box or LA)

- Touch 1/4, Split Circulate, Boys Run, **Reverse Flutterwheel**, Star Thru, (ZB) (or instead of star thru -- pass thru allemande left)

(Zero Box to Zero Box or LA)

- Touch 1/4, Split Circulate, Boys Run, **Reverse Flutterwheel**, Sweep 1/4, Veer Right, Couples Circulate, Bend The Line, Right and Left Thru, Star Thru, (ZB) (or instead of star thru -- pass thru allemande left)

(Zero box to a right and left grand)

- Touch 1/4, Centres Trade, Swing Thru, Girls Run, **Reverse Flutterwheel** (Girls in), Sweep 1/4, Left Square Thru 3, Right and left Grand

(Zero Box to right and left grand)

- Pass Thru, Trade By, Touch 1/4, Split Circulate, Boys Run, **Reverse Flutterwheel**, Pass The Ocean, Circulate, Girls Run, Bend The Line, Square Thru 4, Right and left grand

(Simple conversion from Zero Box to zero line)

- Touch 1/4, Ends Circulate, Swing Thru, Men Run, Right and Left Thru, **Flutterwheel**, Pass Thru, Bend the Line (Zero Line)

(Zero Line to Right and left Grand)

- Right and Left Thru, **Flutterwheel**, **Reverse Flutterwheel**, Sweep 1/4, Do-Sa-Do To A Wave, Girls Run, Wheel and Deal, Right and left Grand

(Zero Line to right and left grand)

- Right and Left Thru, **Flutterwheel**, **Reverse Flutterwheel**, Half Sashay (boys in front), Centre four only **Flutterwheel** and Sweep 1/4, while the others Touch 1/4 and Boy Run, Centres Pass Thru, Box the Gnat, Right and left grand

THE PATTERN CALL

OK. That is about enough. I can now call my patter. I “Sight call”, to my desired positions... (For example to my zero box I can call from a static square to heads square thru), or I can call:

- Heads Flutterwheel, Sweep 1/4, Centres Pass Thru (ZB)
- Or Head Ladies Chain, Flutterwheel, Star Thru, Pass Thru (ZB)

Now that I am in my Zero Box, at this point I will be calling isolated sight. (that is keeping these 4 dancers together)

- (Comment: If you are a module caller you can pre-write and memorise or read your calls but it is an incredible amount of extra work and effort you put yourself through doing this.)

I take a visual snapshot of my dancers...Head man facing his corner – I am only going to work one side of the square and then come back to this position. (I am doing this from visualisation no dolls or checkers being used here. I am just watching the dancers in my head go through the following sequence which I am making up as I am typing. This comes with practice and is a recommended technique...but keep your sequences short until you get used to it.)

From my zero box (ZB) I call:

Star thru, reverse Flutterwheel, right and left thru, half sashay, boys lead Flutterwheel, girls lead reverse Flutterwheel, touch ¼, boys run, make a wave,

Centres trade, swing thru, boys run, Ferris wheel (interactive movement), pass thru (ZB)

I now want to get to a resolution

- I take a quick glance at my module resolve from a zero box
- I note that I have done a Girls Lead Reverse Flutterwheel in my isolated sight and realise, I have prepared a module get out to a right and left grand that uses that so I choose it (Module three from above)...
- I call the prepared get out.....(Zero box to a right and left grand) Touch 1/4, Centres Trade, Swing Thru, Girls Run, **Reverse Flutterwheel** (Girls in), Sweep 1/4, Left Square Thru 3, Right and left Grand...

THE TWO PERSPECTIVES – THE CALLER AND THE DANCER

From the caller's perspective what has happened is:

1. **Get in using Flutterwheel** to a zero box
2. Some free flowing unpredictable isolated sight **using Flutterwheel and reverse Flutterwheel from different ways**
3. A memorized (or read) module **get-out to a right and left grand.**
4. This process is short and simple, I can get in, free sight call a bit, use my module get out and **give the dancers a good mix of the focus movements -**
5. **I can repeat this comfortably** as many times as I need, **mix and match for variety** and **easily identify any problem areas** as I go.
6. **All the hard work is already done.**

From the dancer's perspective they have danced the following

- Head Ladies Chain,
- FLUTTERWHEEL,
- Star Thru,
- Pass Thru,
- Star thru,

- REVERSE FLUTTERWHEEL, (*Dancer thinks “different but not bad – not difficult”*)
- right and left thru,
- half sashay,
- BOYS LEAD FLUTTERWHEEL (*Dancer thinks, “that’s backwards but fun – I am dancing the girls part”*),
- GIRLS LEAD REVERSE FLUTTERWHEEL, (*Dancer thinks, “Hey she is dancing the boys part or is it right side left side...still fun but don’t push it”*)
- touch ¼,
- boys run,
- make a wave,
- Centres trade,
- swing thru,
- boys run,
- Ferris wheel (interactive movement),
- pass thru,
- Touch 1/4,
- Centres Trade,
- Swing Thru,
- Girls Run,
- Reverse Flutterwheel (Girls in) (*Dancer thinks – “I knew there would be another one of those but I was ready for it this time...ha ha, can’t fool me”*),
- Sweep 1/4,
- Left Square Thru 3 (*Dancer thinks..Left Square thru !!*),
- Right and left Grand (*Dancer thinks “where did that come from? – Love it!!” and “I am getting pretty good at this harder stuff”*) ...

(Dancer also think at this point, ok he is doing left hand and right hand stuff, I have to listen a little closer but I will meet this challenge ha ha...that caller wont beat me....bring it on !!!)

Repeat this process about 4-5 times changing it up how you want and you have suddenly finished 5 minutes of patter calling.

THE SINGING CALL

Now I have to get a singing call that uses the Flutterwheels and reverse Flutterwheels. But I must remember – I need at least two so I prepare 3 or 4. What I will use will depend on how the dancers have been doing.

1. I want the dancers to succeed
2. Not too difficult
3. I must have danced this variant in my patter

SINGING CALL FIGURE 1 – EASY

- Heads Square Thru, Dosido, Swing Thru, Boys Trade, Boys Run, Bend The Line, Right and Left Thru, **Flutterwheel**, **Reverse Flutterwheel** – keep her and promenade....

SINGING CALL FIGURE 2 – RELATIVELY EASY

- Heads Square Thru 4, Dosidos, Swing Thru, Boys Run Right, Bend the Line, (boys in) **Reverse Flutterwheel**, Star Thru, CNR ...

SINGING CALL 3 – A LITTLE MORE DIFFICULT

- Heads Right and Left Thru, Flutterwheel and back away, Sides Lead Right, Touch 1/4, Girls Run, (girls in) **Reverse Flutterwheel**, Sweep 1/4, Half Sashay, CNR....

Well that is the variant process start to finish.

You may not always introduce the variants when first teaching the movement, and you do not have to. However; when you eventually do add the variants into the mix ensure you keep using them as frequently as you do the standard positions and set ups. You will have more interesting choreography and the dancers will profit, become more confident, reinforce active listening and be better dancers for the process.

As noted before, comments and feedback (cash is also acceptable) are always welcome. Good luck and have fun

Mel Wilkerson

51 Richmond Street
Tumut NSW Australia 2720

QUOTABLE QUOTES (WELL, SORT OF)

More words of wisdom that have been attributed to some of our well-known callers (these all come from extremely reliable sources whose honesty and integrity is above reproach).

"Computers will never replace human stupidity"

— Peter Humphries

"Money used to talk, now it goes without saying"

— Wilma Flannery

"If a job's worth doing, it's worth making sure that everyone knows that you're doing it."

— David Todd

"I've invented a labour saving device. It's called tomorrow."

— Andy Lown

"A hospital is a place where people who are run-down generally wind up."

— Les Heaton

"I'm not really much of a gardener. I only have a rock garden. Last week three of them died."

— Brian Hotchkies

"Women who want to be equal to men don't have much ambition."

— Vickie Dean

"If you shoot at mimes, should you use a silencer?."

— Howard Cockburn

"If I only had a little humility, I'd be perfect."

— George Pitt

"I recently had a holiday and I would like to take it up professionally."

— Jaden Frigo

"Don't count your chickens before they have crossed the road"

– Ted Thomas

"I cook with wine. Sometimes I even add it to the food"

–Helen Hodalj

"I believe in the 50–50–90 rule. Whenever I have a 50–50 chance of getting something right, there's a 90 percent probability I'll get it wrong"

– David Cox

“LESS is MORE”

•{ *by Gary Petersen* }

As Callers we can easily get carried away with choreography and the applications thereof.

Many times we end up with having to make Judgement decisions on the application and use of our brilliant choreography.

I have discovered that quite often 'Less is More'.

We need to understand that the majority of dancers are creatures of habit and will balk at different routines even with good bodyflow.

They will fix it when it feels wrong to them.

Right throughout our Caller Training we refer to FASR =
Formation, **A**rrangement, **S**equence and **R**elationship.

For this session we will change FASR to >
Frequently, **A**ppplied, **S**equence, **R**evamp.

Write down some frequently used combinations utilising Normal arrangements as much as possible.

The rules are to change the feel of the routine by making subtle changes keeping good bodyflow.

Also look at utilising Calls from different or unexpected positions. With more understanding comes more success for both you and the dancers.

- 1 Definitions will hold us in good stead.
- 2 Understanding of FASR is vital.
- 3 Understand the choreography you are using.
- 4 Knowing the trouble spots, If any for the dancers success.
- 5 Utilising Body Flow to assist in your choreographic applications.
- 6 Avoid Overflow.
- 7 Build trust with the dancers.

FUN WITH NUMBERS

THE NUMBER 9

I have always been fascinated by numbers (especially those that are in my bank statements) and over the years have collected some really interesting tidbits on some of the interesting stunts that can be done with them.

One of the most interesting numbers is "9" (even The Beatles were fascinated by this number).

Here are some of the really unusual things that can be done with the number "9":

- 1) If you add 1,2,3,4,5,6,7,8,9, together, you get 45 ...and $4 + 5 = 9$

2) If you multiply any number by the number "9", the digits that make up the answer *will always add up to 9*:

$$\begin{aligned}9 \times 2 &= 18 \text{ and } 1 + 8 = 9 \\9 \times 3 &= 27 \text{ and } 2 + 7 = 9 \\9 \times 4 &= 36 \text{ and } 3 + 6 = 9 \\9 \times 5 &= 45 \text{ and } 4 + 5 = 9 \\9 \times 6 &= 54 \text{ and } 5 + 4 = 9 \\9 \times 7 &= 63 \text{ and } 6 + 3 = 9 \\9 \times 8 &= 72 \text{ and } 7 + 2 = 9 \\9 \times 9 &= 81 \text{ and } 8 + 1 = 9\end{aligned}$$

If you look at the numbers above closely you can also see that with the sum of the calculations, the first row will start with 1 and end with 8, and the second row will start with 8 and end with 1.

Even if you use numbers of more than one digit, the digits in the result will always equal 9.

$$\begin{aligned}9 \times 78 &= 702 \text{ and } 7 + 0 + 2 = 9 \\9 \times 568 &= 5022 \text{ and } 5 + 0 + 2 + 2 = 9 \\9 \times 183 &= 1647 \text{ and } 1 + 6 + 4 + 7 = 18. \text{ then } 1 + 8 = 9\end{aligned}$$

3) Another neat trick: take a number, say for example, 785. Next reverse the digits, making it 587. If we subtract the smaller number from the larger number, the result will always be a number that is divisible by 9.

$$\begin{aligned}785 \\ \text{Minus } 587 \\ \text{Equals } 198 \text{ (can be divided by } 9\end{aligned}$$

In the same vein, if we take any number, add up the digits, then take the latter from the former, we will always get a number that is divisible by 9:

$$\begin{aligned}4325 \\ 4 + 3 + 2 + 5 = 14 \\ 4325 \text{ minus } 14 = 4311 \text{ (can be divided by } 9\end{aligned}$$

4) the one below features a different idea, again using multiples of 9 as multipliers to give a truly fascinating sequence. Check the sequences down each column in the results of each arithmetical set:

$$\begin{aligned}
987654321 \times 9 &= 0888888889 \\
987654321 \times 18 &= 1777777778 \\
987654321 \times 27 &= 2666666667 \\
987654321 \times 36 &= 3555555556 \\
987654321 \times 45 &= 4444444445 \\
987654321 \times 54 &= 5333333334 \\
987654321 \times 63 &= 6222222223 \\
987654321 \times 72 &= 7111111112 \\
987654321 \times 81 &= 8000000001
\end{aligned}$$

In the above you can also see that the first and last digit in each result is the same as the multiplier. Each of the centre 8 digits also have interesting results when added together.

5) Another unique sequence that boggles the mind:

$$\begin{aligned}
1 \times 9 + 2 &= 11 \\
12 \times 9 + 3 &= 111 \\
123 \times 9 + 4 &= 1111 \\
1234 \times 9 + 5 &= 11111 \\
12345 \times 9 + 6 &= 111111 \\
123456 \times 9 + 7 &= 1111111 \\
1234567 \times 9 + 8 &= 11111111 \\
12345678 \times 9 + 9 &= 111111111 \\
123456789 \times 9 + 10 &= 1111111111
\end{aligned}$$

In the above set, it is also interesting to note that if you add the results (the '1's') together for each one, the total will be the number that was added to the multiplication set.

6) This final one has almost magical results when you multiply the numbers below:

$$\begin{aligned}
1 \times 8 + 1 &= 9 \\
12 \times 8 + 2 &= 98 \\
123 \times 8 + 3 &= 987 \\
1234 \times 8 + 4 &= 9876 \\
12345 \times 8 + 5 &= 98765 \\
123456 \times 8 + 6 &= 987654 \\
1234567 \times 8 + 7 &= 9876543 \\
12345678 \times 8 + 8 &= 98765432 \\
123456789 \times 8 + 9 &= 987654321
\end{aligned}$$

Who ever thought that mathematics could be so interesting!!!

SARDANSW - WHAT HAVE WE DONE?

Among the areas where our Association has made great leaps forward are:

CALLER TRAINING ; At least two weekends each year plus other day sessions.

PROGRAM COMMITTEE: The creation of a blueprint for the programming of all functions organized by our Association.

CALLER/ CUER NEWSLETTER: A regular magazine style newsletter with features such as choreography, teaching hints, discussion on choreography, as well as items to entertain the mind and lighten the heart.

ASSESSMENT PROGRAM: A full program whereby each caller is able to assess all other callers, taken over a range of functions, to the end where we will have a reasonably accurate assessment for each caller for programming purposes at State functions. This program is still in its beta phase.

A SIMPLIFIED CONSTITUTION: A workable constitution for the organisation and benefit of all aspects of Square and Round Dancing in New South Wales.

SPECIAL FUNCTIONS: Regular Square and Round Dance functions for all members featuring callers and cuers from NSW and Interstate.

There are many other items still in the planning and formulation stages - Round Dance Cuer Assessment and training, for example. Considering how young our Association is, we really have moved forward at a rapid pace, with even more to come...all aimed at benefitting all participants in our activity.,

SARDANSW - Our future is in our hands

SQUARE & ROUND DANCE ASSOCIATION OF NSW Inc.

Membership application/renewal 2016-2017

Please **complete and update** the form below to apply for membership to the Square & Round Dance Association of NSW Inc. All memberships expire June 30th.



NAME M/SHIP No

ADDRESS

PHONE CLUB

EMAIL SIGNED _____

Please indicate Membership Choice.

- | | | |
|--|----------|--------------------------|
| A. Membership ONLY and NO Review | \$ 20.00 | <input type="checkbox"/> |
| B. Membership and a Review delivered to your Club | \$ 25.00 | <input type="checkbox"/> |
| C. Membership and a Review posted to your home | \$ 35.00 | <input type="checkbox"/> |
| D. Membership Junior under 16 yrs., (Proof of age req'd for insurance) | \$ 5.00 | <input type="checkbox"/> |

On completion return to your club Rep or post to :-
Barbara Doust, 12 St Pauls Crest.,
LIVERPOOL NSW 2170

Data entry only
Date Recv'd _____
Date entered _____

Payment received from _____ \$ _____

Club Rep _____ Date _____

ACF STUFF

ACF badges are now available again. Cost is \$10 (plus \$2 postage). Please contact me at bjwonson@gmail.com if you require a new badge.

For those callers who may not be members of ACF, please contact with me for details. The ACF is a very important part of our activity and it is by membership that we can communicate and contribute to the overall health of our activity.

The ACF has made many strides forward over the years:

) a regular newsletter....CALLERLINK... that connects us all and disseminates information that otherwise would not be available

) regular Conferences such as this year's ACF Caller Conference at Mooloolabah

) the continuous collection of data that aids and assists the organization of our National Conventions

) and of course, many other ongoing projects that are aimed at the benefitting all Australian Callers.

.....

Well, that brings us to the end of this issue. I do hope that you have enjoyed the content. I am always looking for anything that would be of interest to callers....choreography, ideas, comments, articles, basically anything that could possibly entertain and enrich our experience.

Looking forward to catching up with many of you in October at the Steve Turner Weekend at Port Kembla Leagues Club.

Best wishes
Barry

