



# AUSTRALIAN ROUND DANCE

## ASSOCIATION

~ Newsletter ~

Volume 1 - 2015 May Edition



~ DISCLAIMER ~

ARDA accepts no responsibility for any inaccuracies, and reserves the right to alter, cancel or otherwise modify in any way, matter contained in this publication.. The opinions expressed are merely those of the individuals and do not necessarily reflect the opinions of ARDA.

### A GLIMPSE INTO THE 'VIEWING CIRCLE'

**WOW!!**

**SO MANY OPPORTUNITIES TO  
'ROUND DANCE OUT YOUR LIFE'  
IN 2015**

**VICTORIA WILL BE STAGING THE  
10TH SPRING FESTIVAL IN SEPTEMBER  
WITH GUEST CUER/TEACHERS ...  
PAULA AND WARWICK ARMSTRONG**

**QRDA WILL BE HOSTING A WEEKEND 25 & 26 JULY  
PREVIEWING NEW DANCE MATERIAL FROM THE  
ROUNDALAB CONFERENCE, 64TH NATIONAL &  
39TH ICBDA CONVENTION**

**IN 2016**

**In 2016 the opportunities continue  
SARDA WILL CONDUCT THE BIENNIAL SHOWCASE FESTIVAL**

**QUEENSLAND WILL BE HOSTING THE 57TH NATIONAL  
With RANDY & MARIE PRESKITT, USA  
as GUEST CUER/TEACHERS**

**NOW step outside the viewing circle  
and turn the pages.**



## **Introducing YOUR ARDA Committee For 2015/2016**

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Christopher Heyworth, Qld

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The above people have committed their time and efforts for the betterment of  
Round Dancing in Australia.

*A sincere THANK YOU to the outgoing ARDA Committee Members  
for your time and efforts*

*And*

*Congratulations to the incoming members.*

# ARDA President's Report

I have much pleasure in presenting this report. I can honestly say that this is 'take 2'. At the completion of writing my initial report I felt very disheartened and this was reflected in my very negative report BUT after having the opportunity of actually talking to members I have risen from the dumps and am once again on a high. This has convinced me that verbal communication is a must. Emails are good but does not give the opportunity of actually expressing comments – blank words have no feelings. I will be making sure that the coming year involves more verbal discussion between committee and if possible, members.

## Items for Action:

Voting on the National List – when, change the Constitution and By-Laws, WIP  
National Convention Round Dance Regulations  
Membership Information – there is a lot of information that seems to be missing.  
An ACCESS database that I started as Records Officer is hidden on one of my external hard drives. I will get it up and running and pass onto our current Records Officer.

As you are aware I am also a member of the National Convention Board. The results of last year's survey were presented. Approximately 120 people completed their form. Of that result, Round Dancing has 21 negative results – too much – if you don't want to see the amount of Round Dancing suffer we need more positive results to appear on the survey.

Our 2015 Seminar was once again a great success. Unfortunately numbers aren't that large but quality counts. These seminars are the perfect opportunity for us to meet and exchange our knowledge. We can always learn. Please give serious thought to attending next year's seminar. Revamped registration packages will be available at the 2016 registration table and will be distributed to all members ASAP. Hopefully they will be available on the website.

Speaking of which my thanks to David Pitt and Tony McDonald. Tony is working very closely with David and a new revamped website will be available shortly. Tony is currently working on the members' profile. Assume he will be asking for your latest profile soon.

2016 Showcase and Experimentals. The 57<sup>th</sup> ANSDC forwarded a letter to ARDA requesting they would appreciate it if Showcase and Experimental nominations could be along the line of their theme - 'True Blue' written by 'Aussies' to 'Aussie' music. It was agreed to – hope you all have pen to paper.

The 2017 ANSDC will be in Bendigo, Victoria over Easter. The 2018 ANSDC will be held in April in Bunbury, Western Australia.  
See you there

**Bev McLachlan      President**

# VALE - Tom McCue

We were deeply saddened at the news on February 10th of the passing of our Life Member ... Tom McCue.

Round Dancing in South Australia is the poorer for his passing. Tom has supported Thelma in the running of T&T Rounds since its inception 23 years ago.

Both Tom and Thelma are Life Members of SARDA and ARDA and are held in high esteem with both round dancers and square dancers all around Australia, New Zealand and America. They were invited to go to America to receive their 25 year Award from Roundalab but had to decline because Tom's hip was too bad to make the trip. The later years of their lives they devoted to their round dance club T&T Rounds and have contributed greatly to round dancing throughout Australia.

Together Tom and Thelma have choreographed some beautiful dances and have won the SARDA *Festival for Choreographed Dances* , many times.

In the early years and right up until his hip got the better of him, Tom was always ready for a joke and a laugh and he was always there to support Thelma. They have enjoyed many trips overseas with their dancing. Together they attended many National Conventions around Australia and dancing Festivals in Victoria.

Together Tom and Thelma have given a great deal of happiness to a lot of dancers. We have really missed having him around the club over the last few years and, I know I speak for everyone who knows Tom, he will be sadly missed.

*Rest in Peace*

Shirley Bates  
President  
South Australia Round Dance Association



The ARDA President  
Together with the Committee  
and ARDA Members  
Extend to  
Thelma McCue & Family,  
Sincere condolences on the  
sad loss of a wonderful  
Husband  
And Loving Father.

Tom and his friendly smile  
will be sadly missed.

# profile

## VALERIE & KEN BOLTON Qld.

We started Square Dancing in March 1984 with Alan's Allemanders Square Dance Club. Little did we know how much our social life was going to change. We have met so many people and made so many friends over the years—it has been wonderful. On our first night we saw what Round Dancing looked like and liked what we saw.

In 1986 we approached Warwick and Paula Armstrong and they suggested we contact Elva Hoppe. We started learning with Elva in June that year.

At that time we felt we had the best of both worlds, Rounds and Squares. We learnt with Elva for two years until she sadly passed away. Paula and Warwick started their club in August 1988 and we were two of the original members.

Val started learning to cue at Alan's Allemanders and in 1994, Alan arranged for her to cue Rounds at Gumdale Square Dance Club before mainstream on a Wednesday night. In 2001 we started our own club on Valentine's Day at Camp Hill School of Arts Hall. This was when Ken started cueing and we now share the cueing and teaching. The only night a hall was available was a Friday night and this was when we decided to give up square dancing and pursue round dancing further.

We celebrated our 14th club birthday on the 14th March instead of February this year, as we were running a new dancer class and felt it was a bit soon to have our party any earlier. It was very encouraging to have 40 people attend including visitors from other clubs. This was a fund raising dance which we have run each year since the club started.

We enjoy teaching all rhythms but our favourite by far is Bolero. We have published two Boleros 'The Moon Represents My Heart' and 'If It's Over'. We do write a lot of other dances to help our dancers however these are not published.

Over the years we have been fortunate to have teachers from overseas to direct us to better teaching methods.

Thanks to the foresight of Phil & Kev Stewart introducing the 'Focus on Rounds' program by bringing international teachers to Australia, this insight has enabled us to attend every clinic by overseas Clinicians since its inception, which has now been passed onto the QRDA for future learning.

Ken and I first met at a tennis club when we were teenagers. We married in October 1964 and last year celebrated our Golden Wedding Anniversary. We have three Children; a daughter and two sons and have eight grandchildren—4 boys and 4 girls. Our daughter and eldest son live in Brisbane with four of the grandchildren. Our youngest son and daughter in law and their four children live in Victoria.

We try to visit them as often as possible.

Many thanks to all our dancers who give us tremendous support and to Alan & Jane Evans for starting us on this amazing journey.

*Valerie & Ken Bolton*  
VALENTINE ROUNDS, Queensland





# arda conference 2015

Once again, our Education Officers, Paula and Warwick Armstrong have put together an informative and interesting conference for the 20 or so attendees. Over the two and a half days, there was a multitude of information provided and discussion and even two dances written by the attendees, ably directed by Paula and Warwick.



After an enjoyable morning tea, Paula gave us a talk as an introduction to writing a dance as a prelude to a talk about choreography, originally presented by Ginny & Denis Crapo. This led us all to our next task - split into two groups and write a dance.

The music had been chosen and the aim was to write a Waltz (Seeking Serenity) and a Two Step (Billy Bill).

What an interesting process this proved to be but by lunch we had the basic 'nuts and bolts' of each dance completed. No detailed cue sheets yet, but enough to allow them to be danced at the evening round dance for the Conference.

The afternoon sessions began with Warwick discussing how he and Paula record onto their computer using the Audiophile USB Audio Interface and he also explained about a ground loop isolator which will prevent the hum in speakers when plugged into the sound system. The Audio Interface costs about \$50-\$60.

## Day 1

After a brief introduction from Warwick and Les, we started with a talk about 'The Brain And How It Influences Learning' which had been presented by Sharon Parker at Roundalab. The basic thought behind this topic is that everyone is an individual and will learn by different means - visual, auditory or kinaesthetic - and that we are usually a combination of more than one means. Hence we have to be able to explain things and teach in a variety of ways to ensure that ALL our students learn as effectively as possible. This lead into the next session about how we are able to retain dancers within our clubs. Numerous ideas were put forward and allowed our teachers to take away lots of useful ideas.

From this topic, Warwick moved onto currently available music sources which include Palomino (Dosado), Dance Sport International, Casa Musica which have lots of filters to allow you to get the type of music you want and downloads such as iTunes and Amazon, which now have much more ballroom music than a few years ago.

The final session saw us move onto the dance floor for an introduction to West Coast Swing, with important details such as the man leading through the hips with a low hand hold and a 'hand coupling' like a train which allows the lady to pull her hand out at anytime.



## Day 2

Our second day began with an information session about Roundalab and how our various teachers are involved. ( Editor's Note: These are listed on page 16). Les talked about the different issues they are discussing, such as 'Pick Up'. Bev talked about her role on the Phase IV Standards Committee and the various figures they are looking at, such as Hockystick and Leg Crawl and her role on the Phase II & III Rounds of the Quarter.

*More interesting reading on Page 10.*



The Co Convenors of the 57th National,  
Nev and Bev McLachlan  
Supported by the 57th National Committee

are offering SUPER DOOPER *BONZA* OFFER for all ROUND DANCERS

On offer are 4 'SPECIAL' packages for ALL

2016 ARDA ROUND DANCE CONFERENCE

57TH NATIONAL SQUARE DANCE CONVENTION

2 X DANCER PACKAGES

And the option of attending a  
BANQUET

All details are in the ARDA Minutes distributed with this Newsletter.

The 2016 ROUND DANCE CONFERENCE form that must be completed to take  
advantage of the  
SUPER DOOPER *BONZA* OFFER  
See pages 8 & 9 for details

### **2016 CALLER CUER CONFERENCE** **26 - 28 June 2016**

The 2016 Caller Cuer Conference will be held at the Mantra Resort Mooloolaba Beach, Qld.  
on the above dates.

If you are planning on attending this Caller Cuer Conference and wish to stay at the Mantra,  
to save travel, you will need to make your room bookings as soon as possible as the Mantra  
will be offered as an accommodation venue when the 2016 Convention Committee promote  
that National.

You will need to book using the OFFICIAL BOOKING FORM. If you have mislaid the one  
distributed at the ARDA meetings in Canberra .... Check out page 24. There is a BOOKING  
FORM for you .... Don't delay Do it today/



# 2016 CONFERENCE CUER REGISTRATION FORM

**For the Caller Cuer Conference being held at  
the Mantra Resort Mooloolaba**

Dance Clinics at the Sunshine Coast Square Dance Centre, Buderim

## JUNE 26<sup>TH</sup> – 28<sup>TH</sup> 2016

Co Hosts Australian Callers Federation and the  
Australian Round Dance Association.

Leader and Dancer Packages available.

See inside for complete details.

**Featuring Randy & Marie Preskitt**  
**From Washington USA**





## 2016 ROUND DANCE CONFERENCE

hosted by the AUSTRALIAN ROUND DANCE ASSOCIATION  
at the MANTRA RESORT, 7 VENNING STREET, MOOLOOLABA, 26TH - 28TH JUNE 2016

CONTACT DETAILS			
Surname: _____			
Postal Address: _____			
Town/City	State/Country	Postcode	
Phone No. Land	Mob:	Email:	

ATTENDEES DETAILS		FOR CATERING PURPOSES PLEASE INDICATE ANY FOOD ALLERGIES OR RESTRICTIONS.
FAMILY NAME	FIRST / PREFERRED NAME	

PLEASE ADVISE WHERE YOU WILL BE STAYING DURING THE CONFERENCE, OR A CONTACT NUMBER, SHOULD WE NEED TO GET IN TOUCH WITH YOU.

### TICKETING (PRICES IN AUSTRALIAN DOLLARS)

For details of Options and Banquet please refer to information sheet.

OPTION 1	ARDA/ACF MEMBERS & INTERNATIONAL VISITORS	No. Attending	@	\$ 255.00 =
	NON ARDA/ACF MEMBERS	No. Attending	@	\$ 270.00 =
OPTION 2	ARDA/ACF MEMBERS & INTERNATIONAL VISITORS	No. Attending	@	\$ 165.00 =
	NON ARDA/ACF MEMBERS	No. Attending	@	\$ 180.00 =
OPTION 3	DANCER PACKAGE	No. Attending	@	\$ 120.00 =
OPTION 4	DANCER PACKAGE	No. Attending	@	\$ 80.00 =
BANQUET	ARDA/ACF MEMBERS & INTERNATIONAL VISITORS	No. Attending	@	\$ 60.00 =
	NON ARDA/ACF MEMBERS	No. Attending	@	\$ 72.00 =
TOTAL ENCLOSED				

### PAYMENT OPTIONS

Cheque / Money Order made payable to the Australian Round Dance Association.

EFT TRANSFER OF FUNDS TO

BSB No: 063209 Account Number: 00900599 Account Name: Australian Round Dance Association

If Payment made by EFT/Online Transfer please print and attach a copy of your EFT receipt to this form. Please use your SURNAME as reference

EFT RECEIPT NUMBER

Bank/Branch: CBA Huntingdale

Attached to this Newsletter is a complete registration form with full details.

POSTAL ADDRESS FOR MAILING OF REGISTRATIONS & ENQUIRIES			
The Secretary, Carol Simondson, Australian Round Dance Association Post Office Box 259, DRYSDALE, VIC., 3222 Phone 0400 354 445			
Date Registration Received	Date Registration Acknowledged	Date Registered Advised	
OFFICE USE ONLY			

# arda conference 2015

Cont'd.

Warwick and Paula now chair of the Phase V Standards Committee, which, he explained, is a fairly technical committee. They are currently looking at Promenade Link (Tango) and Contra Check and Slip/Switch. Another of their roles is on the Phase IV & V Rounds of the Quarter.

Tony and Annette briefly discussed their role on the Phase IV ROQ, with most dances written for teaching, either as a showcase or for presentation at a festival.

This session was followed by a group discussion about getting and keeping beginner dancers, especially with many people have a 'ballroom perception' - spend time doing a particular rhythm for a short period and then moving onto another rhythm. Suggestions included encouraging dancers to bring their own partner, club members to help out with new dancers, learning both sides and shadow dancing. These last two suggestions probably more apply to single women. Salesmanship has now become important and it is essential we work towards the deluxe model (Phase IV-V) rather than the base model (Phase II-III).

Warwick, with Paula's assistance when possible emphasised the importance of keeping heads left, especially with rotational figures as this will help achieve the necessary degree of rotation much more easily.



It was back to the dance floor as Les and Anne presented an Introduction to Tango, explaining where the rhythm originated, some of the basic positions and hand holds and the basic figures used by choreographers in dances.

Les then had us back in class as he explained the use of blue tooth and wireless connections (or lack of connections) between his laptop and amplifier which reduces the need for wired connections and the potential for damage to the laptop jacks which are used frequently. Les has found this very easy to get organised and eliminated the need for a ground loop isolator. The main drawback is that it operates on line of sight, but this is rarely a problem.



## Day 3

Warwick took us back to the dance floor for a session on Advanced Tango, complementing the earlier session with Les and Anne. He highlighted the importance of body and contra body position and the use of leads for the lady. Our final session saw the Golden Classic—'Cuando Me Enamore'.

For those keen attendees, an afternoon tour to the Barossa and three wineries wrapped up the ARDA Conference 2015.



*Thank you Chris Hewyorth for preparing this summary of the ARDA Conference 2015.*

Chris and Helen demonstrating the dance of Love—Rumba.

*See more photos on page 18*

From your ARDA SECRETARY —

## a brief look at a decision made at the 2015 ARDA Meetings

### SHOWCASE NOMINATIONS

In future all Showcase nominations will automatically be added to the National Dance List.

Yes, there will still be a vote taken following the presentation of all Showcase nominations and the THREE dances that receive the most votes will be presented in the pre rounds program at that Convention.

Every two years all ARDA members are given the opportunity to vote OFF dances. Maybe a Showcase presented just two years ago will be removed as a result of the voting at the preceding National.

In Adelaide, SA at the recent 56th National Square Dance Convention the six Showcase nominations were added.

The Showcase nominations presented at the 55th National Convention, held in Canberra, ACT were all added. The most popular dances as a result of the vote taken at the Showcase session were

'Making Memories of Us'	RB Ph III	ACT
'Somebody Else's Moon'	WZ Phase II+1	VIC
'First Flower'	WZ Phase III	QLD

More meeting outcomes over the page

I think by now you are all well aware the theme for the 57th National Square Dance Convention to be held in Buderim in 2016 is 'True Blue'



**ARDA** would love to see the Showcase and Experimental nominations in the 'True Blue' theme. Australia has a wonderful variety of artists, bands, groups, music, etc. You name it - we have it.

How about you put pen to paper and choreograph a 'True Blue' dance for possible presentation? Of course, your State/Territory will be required to follow its own procedure in choosing the nomination prior to it being submitted to ARDA..

This is a great opportunity - give it a go.



# changes

These changes are detailed in the Minutes however you may wish to keep this page handy as a quick reference.

## **NATIONAL DANCE LIST**

- to be distributed with membership renewal advice and to be returned to the ARDA Secretary no later than 30 June.
- amended National List to be distributed to the incoming National Convention Committee no later than 31 July.
- Category A - Phase III and below with five rhythms ie. Cha Cha, Foxtrot, Rumba, Two Step and Waltz - 100 dances with no 'ceiling' on each rhythm
- Category B—Phase III+ to Phase IV+2. 100 dances in all the rhythms with no 'ceiling' on each rhythm.
- Experimental (formerly Category C) Phase V - VI. Experimental dances to remain on the National List for two years - pending the members' ballot.
- The National List to be distributed to members for a biannual ballot. (No change)

## **SHOWCASE & EXPERIMENTAL NOMINATIONS**

- State/Territory representatives are to provide ARDA with all details for the Showcase and Experimental, on the forms approved for that purpose, once a decision is reached within the State or Territory organisation.
- State/Territory representatives are to provide ARDA with the name/s of the Cues and presenting dancers.

## **ARDA COMMITTEE POSITIONS**

- split voting will occur for the ARDA Executive positions - full details in the Minutes.

**Don't forget to read the Minutes of both meetings!!**

**ARDA MEMBERSHIP RENEWAL FORMS WILL BE MAILED SOON .. Please Send a copy together with cheque/EFT slip to the ARDA Secretary.**



This article is provided as a follow up to the successful introduction to West Coast Swing at the 2015 ARDA Conference. You weren't there? Try and make it to the next ARDA Conference in 2016....

# West Coast Swing

By Harold & Meredith Sears

Last month, we looked at some of the characteristic features of Jive. West Coast Swing is probably the next most popular of the swing-related rhythms. West Coast Swing evolved out of the early Lindy Hop in the 1930s. It tamed the wild Lindy moves and constrained the dancing to make it compatible with the popular and crowded dance floors of the time.

### **WEST COAST VS. JIVE -**

Where Lindy was decidedly athletic, and Jive is active and busy even today, keeping us up on the balls of our feet, West Coast Swing is more stylish and sophisticated. Many steps are simple walking, with heel leads. It is a good bit slower, with tempos of 24-35 measures per minute, more easy going, sometimes even lazy. The dancing is relaxed and smooth. It is an evocative dance - you have time to embellish the figures with whatever foot and body styling you might be moved to add. Jive is hot and full of bouncy energy. West Coast is smooth and cool with a shot of elastic energy.

Jive is up and light. West Coast is down and more grounded. In West Coast, your upper bodies are upright, but your legs often extend forward, in front of you on a diagonal, forming a 'V' with those of your partner. His weight is back a bit as he urges her toward him. Her weight is back a bit as she resists. You can think of this as the 'water skiing look.' Both of you are down and into the floor, not slipping along above the floor.

We've noted that Swing, Jive, and Lindy are circular dances in which the man and woman travel around each other. West Coast Swing is a slot dance in which the woman dances up and down as though on a diving board, sometimes making 1/2 turns at the ends and other times moving back and forth facing the same direction. The man leads the woman forward. He steps out of her way, dances around her in various patterns, and then gets back into the slot again. Or he leads her forward, blocks her progress, and sends her back again.

West Coast may be 'slow...even lazy,' but it is not at all loose or sloppy. It is quite controlled. The woman begins to move only when led to do so by the man. Then she continues to move within her slot - down her track - until she is stopped or turned by the man. Meanwhile, the man is carefully getting out of her way and then returning to the slot. All this implies quite a bit of control. Jive seems less controlled - wilder. The terms *Jive* and *Jitterbug* raise images of abandon, even flailing about, that we don't see in West Coast.

### **LEAD AND FOLLOW -**

The woman's first step in West Coast is usually forward. In Jive, many figures start with a rock apart - the man rocks back, and he leads the woman to rock back as well. In essence, she is 'mirroring' his step. If he stood before a mirror and stepped back, his image would step back, too. In West Coast, the woman doesn't often mirror the man. Instead, she truly 'follows' him. He steps back and he draws her forward and towards him.

Keep your joined hands low. The woman's forearm should be horizontal, and your upper arms should be parallel to your torsos and tucked in. Your lead and follow will be sharper and clearer if the upper arm is more connected to the upper body and the force through the lower arm is directed toward the body's centre. If your arms are flopping around, the lead will be delayed and less clear. If your hands are high, his lead will go toward her shoulder, and only her shoulder will move. If you have very different heights, you might choose to hold your forearms in line with each other and therefore at an angle to the floor, rather than to have the taller person's forearm angled and the shorter person's forearm horizontal. Again, the goal is to have a strong look, a strong connection, and a clear line of communication.



*Continued on*



The Round Dance Association of Victoria  
is delighted to announce its tenth biennial . . . .

## *Spring Festival*

*Down Memory Lane*

. . . from One to Ten



***Saturday 12<sup>th</sup> & Sunday 13<sup>th</sup> September 2015***

St Anthony's Parish Hall, 164 Neerim Road, Glen Huntly, Melbourne



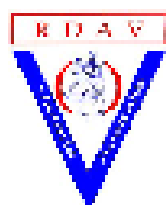
**Join Guest Cuer / Teachers**

***Paula & Warwick  
Armstrong***

**(ARDA Education Officers)**

**for a fun filled weekend of  
round dancing and great company**

***So put this event in your diary & watch for more details  
on our website including a Registration Form***



All enquiries and expressions of interest in attending,  
please contact:

RDAV 2015 Festival Secretary, Neville Jarvis

Ph: +61385559116

Email: [anjavis72@optusnet.com.au](mailto:anjavis72@optusnet.com.au)

Website: [www.rounddanceassociationvictoria.org.au](http://www.rounddanceassociationvictoria.org.au)

# West Coast Swing

By Harold & Meredith Sears

Cont'd.

In leading, it is important not to rely on the hand and arm only. If the man wants to lead her forward, he must not pull her to him with his arm. Instead, both he and she must maintain toned arms. He steps back, not pulling, but drawing her toward him with his whole body. He 'takes her with him'. This is a much nicer image than one involving pulling, tugging or jerking.

The tone in your arms must be firm but not stiff. Think about what happens when a train starts to move. The engine begins to roll. A bit later, the coupling with the next car grabs, and car #2 starts with a jerk. Then the next coupling grabs, and car #3 lurches forward. This is what stiffness does. We want an elastic tone, so that the man can draw the woman forward smoothly and *not* with a jerk.

A diesel engine at the head of a train - you might get an image of a very strong lead and an easy, passive follow. On the contrary, the man should not overdo his lead. Once you get her moving, let her dance the figure, moving down her slot. Try not to disturb her again until you must stop her or turn her within the slot. And following cannot be passive, because the man's and woman's steps are often so different from each other. More than in many rhythms, she needs to know the figures. Think of the Left Side Pass. His first step is back and her first step is forward. So far, so good, but then he steps side and back out of the slot, and her second step is again forward. There is no clear relationship between those two 'second' steps. She has to know to stay in her slot (and not to follow him out of it).

## **SHAPING AND CONTRA POSITION -**

We have the man leading the woman back and forth within a relatively confined slot. One way to make this relationship softer and less confrontational is to use contra body position and shaping toward your partner.

For instance, think of the Sugar Push. Men, you could step back and then back, drawing your partner directly toward you. This square and face-to-face orientation is somewhat blocky and blunt. We don't want that. We want to be more playful, flirtatious, coy. So instead, step back on the first step but then only slightly back and under the body on the second step. This will produce a right-face body rotation. If you were facing line at the start of the figure, you will take your tap step (third beat) facing line and wall. The woman might tap R behind L facing reverse and center. You can extend your lead foot a little, toe on the floor. You are turned a little away from your partner, but you are looking at her and sort of gesturing toward her with your lead foot. If you do the Sugar Push oriented squarely, it's a little like pushing against a stone wall. In an angled and shaped position it is somehow more teasing and easy-going. If you are square to your partner, your body is constrained and limited. At an angle, you have more freedom to add hip movements and other styling. On the fourth count, the man steps forward, and you can square up somewhat with your anchor or coast. You've had your playful moment, and now it is time to try something else.

## **LADIES, OWN YOUR SLOT -**

In West Coast Swing, the woman has the important responsibility to make her slot her own. Ladies, don't let your man turn you from your slot. He has set you moving. Now, one of only two things should happen. Either he stays in the slot and sends you back the way you came - think of the Sugar Push. Or he steps out of the slot and lets you pass - think of the Left Side Pass or Underarm Turn. If he does step aside, take advantage of that opportunity to escape and drive on past him. Your man and this rhythm have you caged and confined. If you see a chance to escape, take it - drive down the slot. It won't last long. He will stop you, turn you, and lead another figure, but dance your slot as far as you can.

In other rhythms, the dance frame rules the partnership—above all else, maintain the frame and the connection between partners. If the man dances the

woman off the line of dance, she follows—she maintains the frame. In West Coast, the slot rules. Above all else, she

dances her slot. So, ladies, don't be deflected from your slot.

If he only steps partially out of your way, don't move to the side and dance around him. Dance right through him—knock him down if you have to. Well, don't really knock him over, but the woman dances around her partner in Jive, not in West Coast.

Of course there are exceptions—the Left Circle Pass is one - but it is a good rule most of the time.)



*Continued on page 17....*

## ARDA AUSSIES flying HIGH

ACCOLADES to the following ARDA AUSSIES for their participation on the  
ROUNDALAB COMMITTEES

*Paula and Warwick Armstrong, Qld* Chairpersons Phase V S & P Committee  
By-laws Sub Committee  
Phase IV S & P Committee  
Phase IV & V ROQ Committee

*Bev McLachlan, Qld*  
Phase IV S & P Committee  
Ph II Rounds of Quarter Committee  
Ph III Rounds of Quarter Committee

*Anne and Les Tulloch, SA* Chairpersons Phase I & 2 S & P Committee  
Phase IV S & P Committee

*Carol Simondson, Vic*  
Phase 1 & II S & P Committee  
Phase III S & P Committee

## CONGRATULATIONS

*Paula and Warwick Armstrong*  
Have been nominated to stand for the ROUNDALAB BOARD

Best wishes to Paula and Warwick.

If they are appointed they will do Australia proud.

LIFE isn't tied with a bow  
But it's still a GIFT

ARDA Editor  
Carol Simondson



# West Coast Swing

By Harold & Meredith Sears

## **LADIES, OWN YOUR SLOT** *continued ...*

The slot is not very wide—only as wide as the woman's shoulders. So when we say that the man 'gets out of her way,' we really don't want him to go very far. At a minimum, he needs to step just beyond her shoulders and then turn a little to get his shoulders out of her way, and we do want him to do the minimum. Even though you are doing different things—she is dancing her slot, and he is dancing around her - you want to dance together. Stay as close as you can. Be aware of each other. Remain attached.

Good attachment helps you to make use of a visual lead, as well as the manual lead. On a Left Side Pass, she steps forward because you drew her toward you. As you step out of her way, she continues forward, because you haven't given any additional lead and she is dancing her slot. Then she begins to turn into her French Cross (side R/XLIF of R, back R). There can be two good reasons for this turn. First, she has 'run out of arm' and your lead-arm connection is turning her. This is the manual lead. Second, you are close to one another, and she wants to keep her body centered on yours. This is the visual lead. It can be a strong lead if you stay connected as a couple.



West Coast Swing is similar to Jive in many ways.

The music swings. The figures make use of triple-steps.

The dance is a variety of Swing. So it is easy to fall into the habit of dancing West Coast Swing as a Jive.

But don't do it.

Try to keep the West Coast characteristics in mind:

- \* slot, not circular
- \* walking, not rocking
- \* smooth and shaped to partner, not loose
- \* controlled and elastic, not bouncy.

More on this exciting rhythm in the next NEWSLETTER ....

FIGURE PATTERNS will be the next topic -



## **Editor's Note ~~**

all articles and photos in this Newsletter have been printed as a matter of courtesy and interest for all. Refer to the 'Disclaimer' on the front page.

In order to **reprint** articles from this Newsletter, and as a matter of courtesy, **permission** should be sought from the **Editor**.

If permission is obtained the appropriate recognition should be given to the author/source of that information.





# arda conference 2015

## photo gallery





## *An update from NORSEMAN & his new mate WINDLE (the Wizard)*

Since my trip to Taree last year, I have a new mate - Windle. Nana CAS felt sorry for me and sent up a Daffodil Day bear, whom Mum has named Windle (a Wizard in the book she was reading at the time). Now I don't feel lonely any more, having Windle for company.

Our first trip away, was a weekend, up to Somerset Dam for a free camp beside the Brisbane River between Wivenhoe and Somerset Dams and some fishing for Mum and Dad. A leisurely morning tea at Fernvale saw the arrival of a number of vintage and veteran cars for a rally at the showgrounds - lots of little old cars.

From here, we travelled on to Esk and had a good look round, including at the community sports hall - unfortunately it would not be any good for dancing, even though it was large enough. We then headed on to Somerset Dam for a look at the dam and its camping areas but decided to head back towards Esk for the night. Unfortunately, the spot they had selected was no longer available for overnight stops so they had to find another place for the night. A quick hunt through their Camps 7 book saw them head to Toogoolawah beside the disused railway line. As the sun set, Mum and Dad relaxed outside with the birds for company. Sunday saw Mum and Dad wander into town before we set off through Lowood, Minden, and Rosewood for Carousel dancing at Jimboomba. I think Mum wanted a bit more time looking at Rosewood, but that will have to be another trip. Apparently Mum and Dad enjoyed their afternoon of dancing before we headed home after an enjoyable weekend.

The next trip was the annual pilgrimage to Armidale for their dance weekend. Dad had been talking to Margaret and Bill about where we could stay for the weekend, as he had hoped to be beside Dumaresq Dam, about 15 km west of Armidale. However, Council has closed this picturesque spot to overnight camping, so he had to re-think the plan. It meant that they would be staying east of Armidale instead, close to the Garra River. Thankfully, there were not a lot of people parked there on either night, so it didn't matter that Mum and Dad arrived around 10.30 pm as there was plenty of room. The highlight was seeing Brian Hotchkies calling in frilly underwear, which was later auctioned off and purchased by Lynn Yager with her winning bid.. An after lunch departure allowed Mum and Dad to have a leisurely trip back home after a terrific weekend.

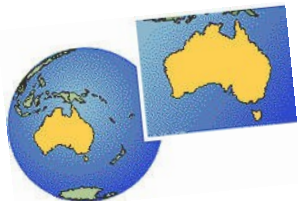
Our next long weekend away took us to Lake Moogerah where we had a powered site for two nights. We had all hoped for a quiet, relaxed time - reading, fishing and enjoying the fresh country air. Sadly, all we had were lots of people behind ski boats or on jet skis. Needless to say, the fishing was not a success, as Mum only caught a quantity of weed. Apparently, there are fish in the lake, but not ones we could catch. Mum decided that she wanted to wake up looking at the lake, so this necessitated a shift, but the new spot wasn't too level and after a lot of mucking round, we finally got to have a level spot.

After breakfast on Sunday, we decided to go to have a look at Maroon Dam and Rathdowney, having heard a lot of favourable reports about the town. Well, much to our surprise, Rathdowney was a flop! We had hoped to have a tasty Devonshire tea there, but all we found was the pub and no sign of any coffee shop or cafe. We were directed back to the 'Olive Farm', a short way back towards Maroon Dam. What did we find up a steep entrance driveway and grove of olive trees - a lovely cafe and we did enjoy our Devonshire Tea (coffee). Local produce for sale with a second hand bookshop complemented our break here. We then travelled back through Beaudesert to get home after another terrific weekend.

Our first big trip - to Adelaide - will be in the next Newsletter.

Regards from

*Norseman & Windle*



# aROUND AUS ...

## From QUEENSLAND ...

Questions and Answers from 16 yr old students in GED examination.

Q. Name the four seasons.

A. Salt, pepper, mustard and vinegar.



Q. How is dew formed?

A. The sun shines down on the leaves and makes them perspire.

Q. What guarantees may a mortgage company insist on?

A. If you are buying a house they will insist that you are well endowed.

Q. In a democratic society, how important are elections?

A. Very important. Sex can only happen when a male gets an election.

Q. What are steroids?

A. Things for keeping carpets still on the stairs!!

Q. What happens to your body as you age?

A. When you get old, so do your bowels and you get intercontinental!!!

FINAL ONE FOR THIS EDITION....

Q. How can you delay milk turning sour?

WAIT FOR THIS ANSWER .....

A. Keep it in the Cow. Simple, but brilliant.....

## From NEW SOUTH WALES ...

Over the weekend 29 May to 1 June, some 230+ like minded folk attended the 36th NSW State Square and ROUND Dance Convention 2015, and enjoyed many 'magical moments' The venue, the Milton Showgrounds, accommodated all the dancing, meetings and was 'home on wheels' for those travelling in caravans, camper trailers, etc. The warmth of the Committee members outweighed the cold winds that blew across the paddocks. Sixteen Callers and thirteen Rounds and Clogging Cuers, from all over 'Aus' entertained the dancers over the long weekend.

Prior to the Convention a Caller/Cuer Seminar was conducted by Steve Turner, WA and those who attended commented on the value of the topics and interaction between the attendees.

Thanks Steve- great job.

Dancers were also treated to a Jive teach conducted by Paula and Warwick Armstrong, Qld. Paula and Warwick took the dancers through many of the basics and complimented the teach with a Phase III+ Jive.

ARDA was well represented with President, Bev McLachlan, Qld; Education Officers, Paula and Warwick Armstrong and Secretary/Editor, Carol Simondson, Vic, together with eight ARDA members. The ROUND dance program had a variety of rhythms and phases for all to enjoy. Following the AGM, which well attended by members, congratulations go to the 2015/2016 committee of the Square and Round Dance Society of NSW Inc. ably led by David Todd.

A visit during the opening ceremony of Snow White and the Seven Dwarfs was well received by everyone.

Congratulations to the Co Convenors, Jan & Helen and their 'magical' committee for a fun filled, friendly weekend.

NOTE: The Square and Round Dance Society of NSW Inc. offer many dance opportunities and rounds matinees. Go the website for details.





## News from Victoria from Neville Jarvis, Secretary RDAV Inc.

It has been quite a busy time since our last report. The 9th November 2014 was a very special day, not only being our combined Christmas Dance and Annual Meeting but an opportunity to present Patricia Saunder and Ella Whyte with RDAV Life Memberships, our first two such awards. Kept a secret until the announcement, it was just one way the RDAV could recognise all they have

contributed to our organisation and to round dancing generally over many, many years. They both warmly spoke of the pleasure and friendships their involvement in round dancing had brought them and their desire that this should continue. The enthusiasm of all present spilled over to the dancing and afternoon tea that followed.

In the last few months of last year, Fiona Callaghan was awarded 'Round of the Quarter' from Roundalab for choreographing the Phase II+1 Two Step 'Letter From a Postman'. Our hearty congratulations go to Fiona for this; it has been particularly delightful to dance this and also to watch 'Team NSW' gracefully present this dance as their Showcase at the 2015 National Square Dance Convention in Adelaide. Also, Alison Tuddenham

completed her cuer training and it is wonderful for us to add another name to our list of Cuers. Alison has taken on the role of Cuer Coordinator for the RDAV.

The 2015 Victorian State Convention in March was well organised and the dancing enjoyed by everyone. Our four Cuers—Fiona Callaghan, Patricia Saunder, Carol Simondson and Coral Wegmann—admirably presented the Round Dance program. (Carol and Pat were round dance program managers). Patricia Saunder was the VSDA Guest of Honour for the Convention, a well deserved recognition of Pat's long involvement in both square and round dancing. A month later, some of our dancers headed to Adelaide for the 2015 National Square Dance Convention which was also a great success. Wholehearted compliments are due to Graham & Dawn Elliott and their hard working team on a job well done. Victorian Cuers, Fiona Callaghan, Carol Simondson, Ella Whyte and Coral Wegmann, again carried through their part in the round dance program with style. There were very positive comments from those Victorians who also attended the ARDA Seminar prior to the Convention, learning much from the various presentations.

Our 2015 Social Dance program began with a most enjoyable event on Valentine's Day ~ *Love is in the Air*. The theme for the second event was *Maypole* and a team of English country dancers came to demonstrate a traditional European ritual.

Our thoughts remain focussed on the second weekend in September when our *Spring Festival* is being held with Guest Cuer and Teachers, Paula and Warwick Armstrong joining us from Queensland. Arrangements are coming together well and we can assure those who decide to attend, of a fun filled weekend. As well as dancing and teaching sessions on the Saturday 12th and Sunday 13th, there will be a 'trail in' dance on the Friday evening. An outline of the program is given on the registration form, which can be viewed/downloaded on our website by following the links to the *Spring Festival* and the registration form. At the same time, check out the Early Bird Raffle also included on the website.

We are also pleased to advise an intermediate level Rounds workshop is to be held on the preceding Sunday afternoon, 6th September, presented by Alex & Jennifer Kennedy, NZ.

Details of that event are on our website too. Further, on the following Wednesday evening, September 9th, Alex Kennedy will also be offering a workshop for Cuers. These are going to be really worthwhile occasions.

Dancers in Victoria who knew Tom McCue were greatly saddened to hear of Tom's passing. He will be greatly missed in the SA and Australian round dancing family. Caring thoughts go to Thelma and it was lovely to see her cueing and on the dance floor at the Adelaide Convention.

Just a reminder that should you be heading Melbourne way at any time, club information is given on both the RDAV and ARDA websites however please contact club Cuers to confirm their arrangements before going to venues.

Neville Jarvis.

**Editor's Note: This Victorian report has been edited due to pagination requirements.**





**QRDA invites you to Brisbane for a fun weekend of Round Dancing**



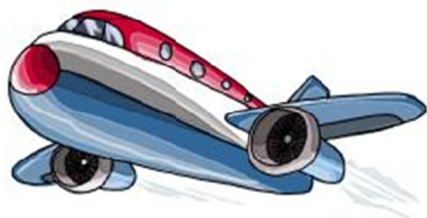
# **Review the Very Latest Material from ICBDA**



**With ... recently returned  
from the USA ...**

**Paula & Warwick  
Armstrong**

**ARDA Education Officers**



**Address**

**Whites Hill State College  
Samuel Street  
Camp Hill**

**Session Times**

**SATURDAY Ph IV-IV+ 9 - 4.30 pm**

**EVENING DANCE 7.30 to 9.30 pm**

**SUNDAY Ph V-VI 9.30 to 3.30 pm**

**Morning & Afternoon Tea provided**

**COST \$40.00 pp**

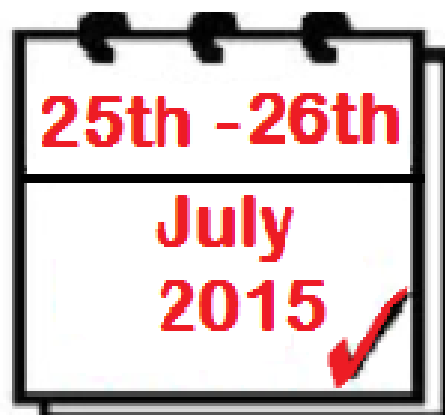
**Contact:**

**Secretary: Gail 0411 582 885**

**President: Chris 0400 530 673**

**[www.rounddanceqld.com.au](http://www.rounddanceqld.com.au)**

**REGISTRATION FORM next page ....**



# Q R D A presents

## A REVIEW OF THE LATEST FROM ICBDA

With

**PAULA & WARWICK ARMSTRONG**

July 25 & 26, 2015

### DANCER REGISTRATION

Name/s .....

Address: .....

Phone: ..... Email: .

I/We will be attending A. Saturday Ph IV-IV+ only session:

From 9 - 4.30 pm

Include Evening Dance at 7.30 pm

**\$25 pp** .....

B. Sunday Ph V- VI only session

From 9.30 - 3.30 pm

**\$25 pp** .....

C. Complete weekend

**\$40 pp** .....

**Venue:** Whites Hill State College Hall, Samuel Street, Camp Hill.

Please forward payment to: Gail Ward, QRDA Secretary  
33 Tina Street, Beaudesert Qld 4285

Further details available on the QRDA website.

**DEADLINE for *N&X7* ARDA NEWSLETTER**

**30 SEPTEMBER 2015**

Please send your contributions DIRECTLY to the Editor,  
**CAROL SIMONDSON** arda.editor@gmail.com

**DUE TO UNFORSEEN PROBLEMS THAT HAVE ARISEN AND  
DELAYED DISTRIBUTION OF THIS ISSUE - I ASK THAT  
ADVERTISEMENTS BE  
PROVIDED FIVE DAYS PRIOR TO THE DEADLINE.**





This form must be completed when making a booking to receive the Special MANTRA Accommodation deal ....

Accommodation Booking **Request** Form  
Australian National Square Dance Convention 25/06/2016 - 04/07/2016

**\*\*PLEASE NOTE ALL BOOKINGS MUST BE RECEIVED AT LEAST 14 DAYS PRIOR TO THE EVENT TO RECEIVE THIS SPECIAL DISCOUNTED ACCOMMODATION RATE\*\***

**BOOKING DETAILS:**

Title \_\_\_\_\_ Surname \_\_\_\_\_ First Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_ P/code \_\_\_\_\_

Phone \_\_\_\_\_ Mobile \_\_\_\_\_

Email \_\_\_\_\_ Fax \_\_\_\_\_

*Please ensure all information is legible.*

**TO SECURE YOUR BOOKING WE REQUIRE:**

A \$200.00 non refundable deposit. Then 14 days prior to check-in full payment of your accommodation will be processed on the credit card supplied, unless otherwise requested.

☐ **Credit card:** (Please provide details below) *Note that there is a 2% surcharge for any credit card payments.*

☐ **Cheque deposit:** (Cheques will be accepted for deposits only)

**PLEASE CIRCLE: VISA / MASTERCARD / DINERS / AMERICAN EXPRESS**

Credit Card No.           Expiry Date  /

Card Holder's Name \_\_\_\_\_ Card Holder's Signature \_\_\_\_\_

Arrival Date \_\_\_\_\_ Departure Date \_\_\_\_\_

No of Adults in Room \_\_\_\_\_ No of Children \_\_\_\_\_

**PLEASE NOTE THE CREDIT CARD HOLDER MUST BE PRESENT UPON CHECK-IN**

**ROOM RATES - 1-4 nights - Room Only Rate.**

☐ 1 Bedroom (1 -2 guests) \$178 per night - **Number of Rooms Required** \_\_\_\_\_

☐ 1 Bedroom OCEAN (1 -2 guests) \$208 per night- **Number of Rooms Required** \_\_\_\_\_

☐ 2 Bedroom OCEAN (1 - 4 guests) \$302 per night - **Number of Rooms Required** \_\_\_\_\_

☐ Extra Person Charge X @ \$ 40.00 per night - **Number of extra people (maximum 1 per room)** \_\_\_\_\_

**ROOM RATES - 5+ nights - Room Only Rate.**

☐ 1 Bedroom (1 -2 guests) \$166 per night - **Number of Rooms Required** \_\_\_\_\_

☐ 1 Bedroom OCEAN (1 -2 guests) \$194 per night- **Number of Rooms Required** \_\_\_\_\_

☐ 2 Bedroom OCEAN (1 - 4 guests) \$264 per night - **Number of Rooms Required** \_\_\_\_\_

☐ Extra Person Charge X @ \$ 40.00 per night - **Number of extra people (maximum 1 per room)** \_\_\_\_\_

**ALL ROOMS ARE SUBJECT TO AVAILABILITY AND WILL BE ALLOCATED ON A FIRST IN FIRST SERVED BASIS.**

**ACCOMMODATION CANCELLATION POLICY**

Cancellations for accommodation received more than fourteen (14) days prior to arrival will forfeit the \$200 deposit. Cancellations within (14) days of the designated arrival date, or non-arrival of guests, will forfeit all monies paid.

Please fax or email this completed form to Mantra Mooloolaba Beach via Fax on 07 5452 2888 or email [conferencesc@mantragroup.com.au](mailto:conferencesc@mantragroup.com.au)

**This is a booking request form only, your booking is not confirmed until confirmation has been received from Mantra Mooloolaba Reservations.**  
For booking enquiries please call 07 5452 2871.

**OFFICE USE ONLY**

Confirmation # \_\_\_\_\_

Date: \_\_\_\_\_

Confirmed by: \_\_\_\_\_