



# AUSTRALIAN ROUND DANCE ASSOCIATION

~ Newsletter ~

Volume 2017 / 3 AUGUST 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.

**'ARDA STANDS COMMITTED TO THE ONGOING EDUCATION  
AND SUPPORT TO ITS MEMBERS,  
ALL ROUND DANCERS  
AND THE FUTURE OF ROUND DANCING'**



**ATTITUDES  
ARE  
CONTAGIOUS**

**BAD HAIR DAY?  
EVERYTHING IS  
WRONG  
NOTHING IS  
RIGHT?**

**IS YOURS WORTH CATCHING?**



**Direct from the I C B D A Convention comes the NEWS**

**'A Thousand Years' RB Ph IV  
Choreographed by Paula & Warwick Armstrong, Qld  
Awarded 5th in the TOP 10  
Ph III-IV 2017**

Congratulations Paula & Warwick, ARDA Education Officers



An article of interest provided  
by President Bev McLachlan

## PUBLIC LIABILITY INSURANCE



**A public liability insurance policy is necessary for an organisation** to protect itself against claims of negligence made by third parties in relation to injury or property damage arising from the organisation's operations.

Should every Cuer/Club/Association be covered by Public Liability Insurance?

There is no specific un-arguable answer to this question, each individual or executive will need to make their own decision based on their own interpretation of the risk involved and their conscience toward potential injuries or losses liable to be sustained by others, 'the public' during the process of their activities.

What is Public Liability insurance? As the name implies it protects the insured against the cost of compensation for bodily injury and/or damage to property for which the insured can be proven to be legally liable during the public performance of their normal activity. It should be noted that liability is extended to property damage as well as personal injury, and particularly the need for legal liability to be established. Liability is usually occasioned by negligence on the part of the insured, which precludes compensation for accidental events where no negligence or liability will exist. It follows that accidental personal injury or damage to property is not covered by this insurance. It may therefore be in the best interest of principals to consider alternative types of insurance in addition to Public Liability if these eventualities are also required to be protected eg. Personal Accident and/or Equipment insurance.

Consider the following 'SAD' story -

An insured club hires and engages a Cuer for a function

- dancer trips over a loose floorboard and sustains injury
- The owners of the hall are liable for not maintaining the hall in a safe condition for public use and hopefully will have their Public Liability insurance to cover this eventuality.
- \* one of the speakers falls from the stage injuring a dancer
- the club will be liable for negligently securing the speaker and will be fully covered by their insurance.
- at the end of the night the club as hirer fails to secure the entrance doors to the hall as specified by the owners and clean up before leaving. Winds blow through the open doors upsetting ashtrays (not emptied) and the hall burns down.
- The club will be liable for the loss of the hall but will be fully covered by their insurance.



Not a great dance event, but adequately covered by Public Liability insurance.



Cont'd Pg. 5



## Q. Is your 'attitude' worth catching?



When you take to the dance floor ....



When your partner appears to be dancing in a different space .....



When you send an email ....

When you wish some advice regarding music, choreography ....

When you are teaching a movement to dancers who claim to have two left feet and do.....

When you are dancing with someone with little knowledge of the movements ....



When you have been introduced and your name has been mispronounced .....

When you are conversing with a member of the opposite gender .....

When you have reached the top of the learning pinnacle, you know it all .....



## A. ?

*Hopefully the answer is YES.*

*If the answer is NO maybe a 'CHANGE OF DIRECTION' is needed.*



### **CURRENT A R D A COMMITTEE**

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An article of interest provided  
by President Bev McLachlan

## PUBLIC LIABILITY INSURANCE cont'd.



Some not-for-profit organisations believe that because they have become an Incorporated association, they cannot be sued. **This is not the case.**

Incorporation creates a legal entity that is separate from the individual members. Board members of unincorporated bodies can be sued as individuals. Incorporation provides a certain amount of limited liability for members. However, it may not protect the organisation or individual directors in cases where negligence can be proven.

The policy may also cover injuries resulting from products sold or supplied by your organisation. You should check the extent of your cover to ensure that product liability is included in your policy if relevant. This is particularly important for organisations that sell food or products as part of their day-to-day activities or for fundraising ie. sausage sizzles. Public Liability insurance covers you and your club for losses or damage to a third party



The Australian Round Dance Association has Public Liability insurance.

The Australian Round Dance Association does NOT and CANNOT provide Public Liability insurance to clubs.

Do you have Public Liability Insurance?



*EDITOR'S NOTE: Thank goodness smoking is not allowed in halls now however naked flames ie. candles or cook tops may cause a problem.*

*During the 2017 ARDA Seminar attendees were alerted to many potential hazards in the dance hall, the kitchen and surrounding grounds . How privileged we were to be alerted and educated to these hazards.*



**DANCING IS THE ART OF KEEPING YOUR  
TOES  
FROM UNDERNEATH YOUR PARTNER'S  
SHOE**

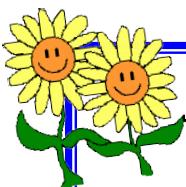


# ARDA Seminar 2018

'ARDA stands committed to the ongoing education and support to its members, all round dancers and the future of round dancing.'



Cuers, Callers, Dancers,  
in fact ALL WHO WISH  
TO LEARN are invited to  
Attend the SEMINAR...



## ARDA SEMINAR 2018



Cannot do  
2018! See  
you in Tas  
In 2019.  
Yeah!

Presenters: **PAULA & WARWICK ARMSTRONG**  
ARDA Education Officers & Officers on ROUNDALAB Board of Directors

Plus: Guest Presenters

Venue ~~~~~

**ROSHER HALL & PAVILION ROOM**  
Rosher Road, Lockridge, WA



“” Where the sunsets take away today and bring  
the promise of tomorrow””

**TWO & A HALF days plus TWO 'BONUS' evening ROUND dances**

April 17 all day plus 'Bonus' round dance evening

April 18 all day plus 'Bonus' round dance evening

April 19 am only

Plus seminar 'wind down' mystery activity the afternoon of April 19

**NON ARDA MEMBER \$95.00 pp**

**ARDA MEMBERS \$65.00 pp**

Registration fee includes a non refundable \$5.00 handling fee.

Not coming to the Seminar



BUT you **WOULD** like to come to the evening dances **ONLY**  
cost **\$10.00 per head**

*REGISTRATION FORMS are available from the ARDA Secretary  
[arda.secretary@gmail.com](mailto:arda.secretary@gmail.com)*



*ALL this before you 'sail into the sunset' aboard the 59th ANSDC*



## The Life of PHYLLIS STEWART, Qld

### ARDA LIFE MEMBER



In the May ARDA Newsletter the news of Phyllis Stewart's Life Membership Award was shared. Here now is a little of the life of Phyllis ..... In her own words.

*I started square dancing in 1942-53, in Sandgate with Graham Rigby. This was in it's heyday. Halls were filled to the max. Square dancing was simple but lots of fun. I went out to squares nearly every night of the week most times but as I worked shift work some nights I had to work. Thought my throat was cut then.*

*Late 50's early 60's I was introduced to round dancing by Elva Hoppe and by the middle of 60's was helping her with her round dance club.*

*In 1969 I started my own round dance club Relaxarounds which is still running on a Tuesday night and still dancing in the same hall at Grange in Brisbane. We dance Ph II- Ph IV+1. I might add we now have our wood floor back after about ten years dancing in the lower hall.*

*Kev and I started PK Circle Rounds on the Sunshine Coast later in 1980's. This club was a Carousel Club and danced up to Ph VI. With Kev I also taught and cued rounds at Caboolture. These were square dance rounds but still went up to Ph IV.*

*I also have a club at Deception Bay which started in late 1990's this club is still going albeit with a small number and we dance there on Wednesday afternoons. Dancing here is Ph III-Ph V.*

*Last year I took over the Bribie Island Rounds and they are also a small group and dance Ph II- Ph III+, on Thursday afternoons.*

*As well as those clubs, in the village here where I live, I teach line dancing and have quite a large group of residents from the village dancing on a Monday night. I started this group after being requested to do so. This was the year that Kev passed away. That has now been running for six years.*

*I try to get to Clontarf to square dance on Saturday nights. I guess you could say dancing has been and still is MY LIFE.*

*In 1992 Kev and I decided to visit the USA to attend Square and Round dance festivals at McCloud in Northern California. Roundabout, and the US Square Dance Convention in Ohio, and Roundarama Teachers week run by Irv and Berry Easterday. When we went to the States we thought we knew quite a bit about round dancing as we had several clubs (a club every night of the week except Sunday but two on a Saturday), and we were dancing Ph IV+. Imagine our surprise at finding we knew next to nothing!*

*McCloud is where Betty and Irv Easterday were featured as the Round Dance teachers, cuers for the two week festival. We met Betty and Irv and were taken under their care.*

*After we left McCloud, we motored across to Ohio, Cincinnati to attend Roundalab and the National Square Dance Convention. On the way we were invited to cue at a couple of Round Dance clubs that were run by teachers we had met in McCloud. I don't know if it still applies but at the time we were there McCloud was a complete town of square and round dancing. Beautiful halls and shops that sold square dance attire. Editor's note: News to hand - this is the final year of McCloud as a square dance town.*

*After the Roundalab and the National we then attended Roundarama. This was a week long teachers clinic run annually by Irv and Betty. Oh, how we worked there. A whole week of teaching from Irv and Betty, Bill and Carol Goss and Barbara and Wayne Blackford.*

*It was here we decided that we needed to have this kind of education in Australia. We conferred with Irv and Betty to find out how to go about it. They suggested we contact Jim and Bobbie Childers to come over in 1994. All good plans but in the meantime because of family commitments, Jim and Bobbie had to drop out of round dancing.*

*When we returned home we got together with PK Circle Rounds members to work out raising of funds to have our own weekends here in South East Queensland. The club was all for sending us back to the States every two years for us to learn and to keep abreast of what was going on over there but Kev and I decided if we were raising money to do that we would prefer to bring in the top teachers from the States to benefit our dancers here and hopefully to help and educate our Australian teachers. This was why we had two weekends one to cater mainly for the dancers the other for teachers with keen dancers involved as well.*

Cont'd. Page 6



## The Life of PHYLLIS STEWART, Qld.

### ARDA LIFE MEMBER

Cont'd from page 5



*Focus on Rounds was born. For our first Focus on Rounds weekends we invited John and Bertha Stallard from NZ over as most Australian round dancers and teachers knew them. So in 1992 it all began. This was also our first fund raiser dancer and it was held in Caboolture Memorial hall but we only had the one weekend.*

*As a club we did all sorts of things to raise the money to bring over teachers from the US. We needed in those days to raise at least \$10,000. Kev and I personally put in \$5,000.*

*As I mentioned Jim and Bobbie Childers were to be our first guests. Irv and Betty then stepped in and came over instead. That was in 1994.*

*We used the Youth Camp at Coolum for our first weekend, (John and Bertha stayed at Kev's home in Coolum). At this festival we had our first NZ dancers attending. Also dancers from NSW.*

*What a weekend that was, we had an absolute ball. It was for this festival that Irv and Betty wrote the rumba 'Perhaps'. So our first weekend was Ph III-IV. The second weekend was aimed at the teachers among us. This weekend was held in the Caboolture Memorial Hall and it was the first time we were introduced to Bolero. Oh, how the dancers loved that rhythm. 'Sleeping Beauty' (Goss) was the first Bolero we learnt, followed by another Irv and Betty showed us called 'Nosotros' (Brent and Mickey Moore). Irv and Betty also introduced us to Slow Two Step but it was to be after our second visit to USA before we followed up on that rhythm. Bill Goss told us of his teacher Michael Keihm who had made dance videos on Slow Two Step. We brought those videos home with us and studied them. A few months after Irv and Betty had their visit, we had a visit from George and Madeleine Lovelace, USA teachers and they taught us 'For a Moment' Bolero (Molitoris), still a favourite today. Our clubs became well known for Bolero.*

*We decided to hold our International Teachers on the alternate years so we could concentrate on raising the money we needed over two years. On the other years, Kev and I conducted Focus On Rounds dance weekends. All the funds we made from these weekends went into the coffers for the special Focus On Rounds. Club members contributed so much of their time as well by helping so much.*

*We had murder mystery parties, fun mystery car runs, put on amateur plays, had more clinic weekends and so many raffles we were heartily sick of the word 'raffle'. It all paid off though.*

*Bill and Carol Goss were our next International Teachers in 1996. Bill and Carol really put us through the mill with their teaching and clinic work and like sponges we soaked it up. I was to hear later Irv and Betty had a dig at them for going so hard but I can assure you we enjoyed every moment. We had waltz and foxtrot clinics from them, as well as rumba and cha. Bill and Carol introduced us to Paso Doble, so our club danced that but I don't think anyone else was dancing that rhythm at the time. They also gave a demo of West Coast.*

*We were privileged to have the first Roundalab outside USA. Irv and Betty came back for that and it was held in the Caboolture Memorial Hall. It was called a 'mini lab'. That must have been in 1998. By this time we had Australian and NZ dancers and teachers coming. We would start the weekends off with a wine and cheese get together on the first night and it became just like a family get together. People would come for the two weekends and visit around as well as having midweek dances.*

*I have lost track of all exact dates but Ron and Ree Rumble came over about 2000. This was a great weekend of foxtrot and a really good introduction to West Coast Swing. Ron and Ree had written the dance 'My Girl' for us. It was during this weekend we heard the OS bit about dances. Every dance has one, work it out for yourself!*

*Brent and Judy Moore arrived in 2002. It was here we had an excellent teach in quickstep. They taught their dance 'Day In Day Out' which gave us a far better idea in executing this rhythm, and they also continued on with the west coast swing or us. For the west coast they wrote the dance 'Aussie Knock'.*

*In the meantime we had visits from other teachers and cuers thanks to Irv and Betty Easterday who encouraged anyone coming over to visit with us. Among these visitors were George and Pamela Hurd and Karen and Dick Fisher. During their visits we were able to have dance days or weekends.*

Editor's Note: But wait there is more ... 'The Life of Phyllis Stewart' to be continued in the next edition.



# Some 'history' from the 'HISTORIAN'...

**ARDA** was birthed from a series of round dance meetings for teachers and leaders (dancers were not invited) starting at the 1975 Melbourne National Square Dance Convention. At that time, dances were not cued and the main driving forces behind round dancing were Jack and Avis Nimmo from Sydney and Ron & Ella Whyte from Melbourne.

The first teach session was in 1982 on a Saturday night and there was also a constitution meeting held, only for leaders to attend. At this time, there were about 30 odd dances on the convention program, almost entirely Two Step & Waltz.

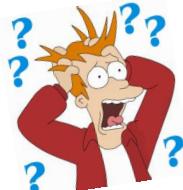
## 1984

The initial showcase segment was held after a motion from the ACT Square Dance Society and which gave the State hosting the National Convention the right to decline, accept or call for alternatives.

## 1986

The first ARDA constitution was approved by the meeting held in Geelong.

## 2017



*How very disappointing the response has been to the invitation to all members to have input into the review of the ARDA constitution.*

*One response ONLY has been received.*

No. 1

**DID YOU KNOW THERE ARE 'stepping stones' to CHOREOGRAPHING A DANCE ?**

**STEPPING STONE ONE : Possibly the most important Stepping Stone**

Go to the ROUNDALAB website [www.roundalab.org](http://www.roundalab.org)

Go to INDEX OF CUE SHEETS

Proceed to SEARCH BOX

SONG TITLE type in the name of the song/music you wish to choreograph a dance to

ARTIST type in the name of the artist for the music you have chosen

No other dance choreographer has written a dance to this music???

Then proceed to STEPPING STONE TWO next Newsletter



## *From the desk of the ARDA Secretary ....*

Hi fellow ARDA members.

News this edition comes from both the desk of the Secretary and Editor.

Not a lot of information arrived from State/Territory Representative for this edition so I have not included a page specifically devoted to happenings within your State apart from articles sourced by the Editor or received individually. To those who took time to share, thank you, your contribution is greatly appreciated..

**SHOWCASE & EXPERIMENTAL Nominations.** The DEADLINE for nominations has been advised via State/Territory Representatives however I reiterate the deadline for those who many not have received the information. **DEADLINE is 30 NOVEMBER 2017.** An updated nomination form will be distributed to each State/Territory before the end of August.

**2018 ARDA SEMINAR.** Arrangements have been finalized for the venue and registration forms have been sent to ALL ARDA members and the general public. The ARDA team are excited about the opportunity to share the most up to date information to all attendees. See page 5 for details. If you do your mathematics, it is sure worth being an ARDA member.

To President Bev and husband Nev, we wish you a wonderful visit with your family in the US and a safe return back to Australia.

Best wishes and a speedy recovery to good health, to those ARDA members who have not enjoyed the best of health this year. I believe the saying is 'there but for the Grace of God go I'.

And, whatever you do, please do some warm up exercises before dancing. Hopefully you will dance longer if you do this important preparation.

SERIOUSLY, the ARDA Seminars are prepared with YOU in mind. Can't do 2018 then keep 2019 or 2020 in mind.

*Carol S*      ARDA Secretary & Editor

**Oops!**

### **NATIONAL DANCE LIST**

### ***Minor AMENDMENTS***

Two minor amendments need to be made to the National Dance List distributed to you.

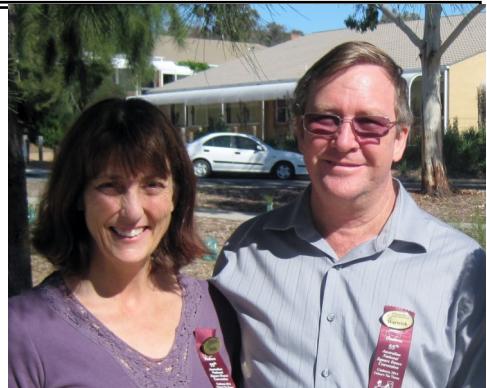
Please note these changes on your copy -

CUANDO ME ENAMORO [Gloodt] Ph IV+1 should be noted as RB [Rumba]

YOU DECORATED MY LIFE [Gloodt] should be noted as BO [Bolero]

# ARDA Education Officers

Paula and Warwick Armstrong, Qld.



## DANCING 2018 — USA

Thinking of travelling to the USA for Round Dancing - next year will be a cracker.

For the first time, Roundalab will be holding their convention in conjunction with the ICBDA Convention in Tulsa, Oklahoma. Starting July 6th with the Roundalab Convention and finishing July 14th. That is nine days and nights of dancing to the best cuers and choreography, learning from the best teachers in our activity and not having to leave the hotel.

For the uninitiated, Roundalab run three days of educational sessions ranging over all facets of our activity. Rhythm technique, dance teaches of some of the classics, choreography sessions, music editing and beginner strategies are just some of the topics presented in the past. Each night has us all together for a combined party dance with all rhythms and phase levels. You also have your say on the way our activity is run with the meetings held each morning. Australia currently has two Phase Chair people (Phase I/II and Phase V) governing over the committees looking at changes to the definitions. The Roundalab Education Co-ordinator is also Australian. Plus we have a number of our members sitting on various sub-committees. We also have the only RAL Board Members to sit on the Board from outside the USA. This is an event for all teachers and the keen dancer.

ICBDA is an experience like no other for any level of dancer from PH III - PH VI. The best teachers in the world are asked to present dances and clinics through 4 days and 5 nights of dancing. There will be three halls in operation the whole time ... PH III / IV, PH IV / V and PH V / VI both in dance teaches and in night time party dances. All of these halls in the one venue and with wooden floors.

Tulsa is easily reached from Dallas. For those game to drive on the other side of the road it is about a 3-4 hour drive. There are also flights available. There are direct flights into Dallas from Sydney.

But wait there is more as they say. Why not come a week earlier and attend the USA National (NSDC) in Kansas City? There are no less than 20 new dances presented each of the three mornings that are taught in the afternoon. PH II - VI is on offer. For those who are teaching and writing dances, this is a fantastic opportunity to present your material. There are four nights of party dances spread through 3 halls and all with wood floors. And just to make it more attractive, Kansas City is only about 3 - 4 hours drive from Tulsa.

Paula and I will be in all three of these events and while we are not arranging formal tours, we would love to have YOU join us in the fun and wonderment these conventions offer. We already have a few Australians joining us next year. One of the greatest attractions though is the meeting of new friends from all over the world. Flights should be booked before the end of October for the best deals. Just a couple of things to consider for the NSDC - your accommodation is booked through the registration process for the convention if you want the special room rate. If you are serious about wanting to present a dance, we need to know sooner than later so we can alert the right people. If attending the RAL and ICBDA, you book your own accommodation, but there is a code word on the registration form that allows you to book at a cheaper rate.

We would love to see you there. Drop us a line if you want to know more.

Warwick Armstrong

Phase V S & P Chair

Paula Armstrong

Roundalab Education Co-ordinator

Warwick & Paula

Roundalab BOD members



## QRDA INTERNATIONAL TEACH WEEKENDS 2017



*“That it had to finish.”*

*“The only think I disliked about the two weekends were my sore feet.”*

*“Can’t think of anything we did not love.”*

These were some of the negative comments that came from the survey we held after the two teach weekends in Brisbane with BILL & CAROL GOSS as our feature teachers. A truly wonderful experience.

Bill and Carol showed why they are regarded as some of the best teachers anywhere in our activity. We tried a new venue for this event and we are looking forward to using it again.

### Weekend 1

*PASO DOBLE* clinic including a dance teach on ‘El Gringo’, a Phase V Paso written by Bill and Carol. This is a very achievable dance for people learning the rhythm.

*FOXTROT / JIVE* - ‘All of Me’. Ph IV dance written by the Gosses to the Michael Buble number.

*RUMBA* - “Tu Amore”. A nice little Ph IV Rumba by Linda & Paul Robinson.

### Weekend 2

*BOLERO* clinic including a teach on ‘Solitaire’ written by Bill & Carol Ph V+2.

*WALTZ* - ‘If I Ain’t Got You’. A Ph V+2 Waltz written by up and coming choreographers Pamela & Jeff Johnson. Presented only last month at ICBDA in San Diego.

*QUICKSTEP* - ‘42nd Street 4 You’. This would make a great Experimental dance written by Suzi & Gert-Jan Rotscheid. Ph IV (2 unphased) Quickstep.

*Thanks to those who travelled from Canberra and Victoria for this great event. One of the best things that come of these festivals is the friendships renewed. Looking forward to the next one.*



*Warwick Armstrong*

**President of QRDA**

Pictured from L to R. Chris Heyworth, (QRDA Vice President/Secretary) Helen Heyworth (Helen & Chris hosted Bill & Carol Goss). Bill and Carol Goss, Paula & Warwick Armstrong.

See next page for a ‘Gossary’ of photos.

# a 'GOSSARY' of photos



Chris and Helen  
Heyworth, Qld



Bill & Carol Goss in  
'Spanish line'  
position ready to  
dance  
"El Gringo"

Margaret and  
David, Qld



A few of the attendees who were  
present at both Goss weekends.  
Why not all, we forgot ...



Bill & Carol receiving  
their 'thank you'  
gifts, handcrafted  
with 'Aussie' love

Julie & Tony McDonald  
And Rebecca & Rohan, ACT



Packing away  
the tables!!!



**How many of you are familiar with the South Australian Round Dance Inc.**

**FESTIVAL?**

**How many of you are familiar with the South Australian Round Dance Inc.**

**CHOREOGRAPHERS SHOWCASE?**

Thanks to Shirley Bates, President of SARDA Inc., the CRITERIA is outlined for you together with a summary of the 2016 event.



**CHOREOGRAPHERS SHOWCASE -  
Conditions of Eligibility**

The showcase is open to any dancer or cuer to submit a dance for consideration.

The number of dances limited by time constraints and selected by the organizing committee.

Selected dances to be presented and if required, to work shop by the choreographer or nominated cuer.

Unless the choreographer indicates otherwise, eligible selected dances will be submitted to appropriate round dance magazine, publication, cue sheet or tape/preview service.

Actual publication will be at the discretion of the respective magazine, publication or service.

**To be eligible a dance shall meet the following criteria:**

1. Choreographed to Roundalab Standard Phase 5 or below with **no more than one un-phased** movement.
2. A cued tape, minidisk, MP3, WMA file or Dance Master Module recorded in stereo (Left Channel Music, Right Channel Voice) to **be submitted and used for the presentation of the dance**;
3. A typed cue sheet to be submitted;
4. Not have been published previously in any magazine, publication, cue sheet or tape/preview service;
5. Not have been danced or performed previously at any club or dance;
6. Music must not require adjustment other than speed alteration and to be legally available at time of Festival.
7. Closing date and address for cue sheet and recording submission (include source and cost of music) is **TO BE ADVISED**

**15th SARDA Round Dance Festival 2016**

*Easter in Adelaide saw approximately 50 dancers enjoy two wonderful days of round dancing covering all levels. The focus of our Festival is the choreographer's showcase presentation.*

*Four dancers were presented, two twosteps and two foxtrots.*

*The winner chosen by dancers was "The Finger Points To You" Ph V FT by Thelma McCue.*

*Other dances presented were: 'Moonshine Foxtrot' Ph IV+2 L & A Tulloch 'River Town' Ph II+1 TS P & W Armstrong 'I Wanna Love My Life Away' Ph III TS by Shirley Bates*

*As there were only four dances submitted it was decided to have only one winner. All four dances will now go onto the festival list.*

*We also enjoyed four very special presentation dances by Paula & Warwick. These were very well received by all in attendance.*

*Food was in plentiful supply with Spud Man dinner on Saturday night and a basket tea on Sunday. Of course, being Easter, easter eggs and chocolate were in plentiful supply.*

*Congratulations to Monica & Terry for their magnificent efforts in organising the weekend. Well done.*

*Special thanks must go to Paula and Warwick for their tremendous contribution to the weekend.*

*To our visiting cuers thank you for your participation in our festival*

*To our interstate visitors thank you for coming and we look forward to seeing you again on the dance floor in Adelaide.*

*Happy Dancing, Shirley Bates,, President*

Editor's Note: At the time of printing this Newsletter no date has been set for the 16th SARDA Festival

# SANTO

SANTO GIULIANO, ACT

## Do you know Santo?



Editor's Note: I asked Santo if he would share some of his dancing LIFE with you all, here it is and *THANK YOU SANTO*.

**In** 1979 the square dancers in the ACT felt the need for a club devoted to teaching Round Dancing, so Jane Bunny (later Rayner) started a group at the Red Hill Primary School. Santo had started square dancing with Les and Lucky at Rose Bay in Sydney and the only round dance we did in those days was the 'Blue Pacific' so when Jane started up he was anxious to be involved. The group flourished and after a few years the venue was changed to St. Benedict's Church Hall at Narrabundah.

**By** 1984, when Canberra was about to stage that year's National Square Dance Convention, Jane was encouraging Santo to cue. At that convention Jane's dancers put on a demo to 'Music Box Dancer' and it was not long after that, Jane returned to Queensland and Santo took over the cueing and teaching at what had become the 'Moonspinners Round Dance Club.'

**In** those early days there was often some confusion about the correct way to do the moves and so when round dancers went to weekend conventions there was a lot of consulting and learning from each other. Round Dancing gradually became more standardised as the years progressed and this was certainly a move in the right direction.

**At** the ANSDC in Perth in 1985(?) Santo partnered by his daughter Mandy, successfully danced their first Showcase for Canberra. They continued this partnership (with one or two exceptions) until 2000. Santo had been cueing at National Conventions since 1988 and he was in great demand to run weekends and workshops in areas from Wingello to Milton, Sussex Inlet, Bateman's Bay, Moruya and Tuross. Dancers often came regularly from the Coast to attend his dance at Narrabundah ... Quite a commitment in those early days. They were keen!. Also as well as his regular classes at Narrabundah, Santo was cueing and teaching a half hour of Rounds prior to the Kerr-ly-Q's Square dance each week.

**One** of the most memorable nights we had at Narrabundah was a Sunday when a terrible storm hit and we lost all power. However we had some visiting interstate dancers attending who had a portable generator so we were able to power the turntable and amp and we danced the night away to candlelight! Hard to read the cues, but Santo managed with the aid of a torch!! The Moonspinners remained at Narrabundah until 1999 when it moved to the Woden Seniors Club, its present venue.

**In** the early years of the Showcases at Nationals, the dances danced for inclusion on the lists, were just danced and not cued from the stage as they are now. There had been much discussion of the pros and cons of this but in 1990 Santo became ill and was unable to dance the showcase with Mandy, so Bev McLachlan cued it, as Mandy and her substitute partner needed the cues to be able to dance. Then Bev announced from the stage 'do you like it better when showcases are cued from the stage?' and there was a very convincing 'YES' from everyone. From that year on all showcases were cued to give dancers a better idea of the choreography involved.

**Santo** had joined ARDA very early on and in 1989 he attained Leader status. Over the years he taught more than 21 beginner classes and continued to be a guest cuer at many weekend functions. He cued at ANSDC from 1988 to 1999. By 2009 his health was not too good and he was having problems with his hips and feet so he passed the Moonspinners Club over to Tony and Julie McDonald, who have carried it on marvellously. Santo still cues here and there and was pleased to receive a Certificate of Recognition for 30 years of membership of ARDA in April 2014 and then in June of that year, Roundalab also congratulated him on 30 years membership.

**Santo** is very thankful for all the help and support he received over the years from other round dance teachers and leaders. He has now had two hip replacements and is still finding it frustrating that he cannot do as much dancing as he would like. He is still running small groups, teaching and cueing Old Time/New Vogue at the Woden Seniors Club. Santo turns 80 this August. *HAPPY 80th SANTO*.

## ROUNDS OF THE QUARTER ... 3RD QUARTER 2017

PHASE 2: 'Life Is A Slow Dance With You" Waltz choreographed by Erin & Scot Byers  
1st Runner Up 'American Kids II' Two Step choreographed by Earle & Carol Collins  
2nd Runner Up 'Cincinnati Fireball' Two Step choreographed by Carl & Carol Schappacher

PHASE 3: 'Unchained Waltz; Waltz choreographed by Debbie & Paul Taylor  
1st Runner Up 'Sacred Lovers Rumba' Rumba choreographed by Charlie Brown & Linda Cooley  
2nd Runner Up 'Puttin' on the Ritz' Quickstep choreographed by Yuka Hayami

PHASE 4: 'On The Sunny Side Of The Street' FT choreographed by Ron Rumble  
1st Runner Up 'If I Were A Painting' Waltz choreographed by Michael & Regina Schmidt  
2nd Runner Up 'My Everything' Rumba choreographed by TJ & Bruce Chadd

PHASE 5: 'Si Manana Tu No Estas' Rumba choreographed by Karen & Ed Gloodt  
1st Runner Up 'I Can Love You Like That' Bolero choreographed by Pamela & Jeff Johnson  
2nd Runner Up 'Il Meglio Della Vita' Waltz choreographed by Randy & Rose Wulf

PHASE 6: No selections received this quarter.

## ARDA 2017 AWARDS

A number of awards were announced at the 58th ANSDC, held in Bendigo however not all recipients were in attendance and therefore not able to receive their framed Certificates in front of the audience.

At the Goss International Weekends the President of the QRDA, Warwick Armstrong and Education Officer of ARDA formerly presented the Certificates to Phyllis Stewart, Life Membership of ARDA on behalf of ARDA.

Recently returned from the Roundalab Convention, Warwick & Paula were asked to bring home with them a lovely wooden clock trophy awarded to Phyllis for 50 years of service/membership of Roundalab. There is quite a story of how one is able to bring into Australia, a trophy made of WOOD.

A special award was dedicated in the name of David Pitt (dec'd), in recognition of the outstanding contribution David made to ARDA over a long period of time. Sylvia, David's lovely wife, was invited to have lunch with attendees at the first Goss weekend and the framed Certificate was presented. It was a very emotional moment not only for Sylvia but for all of those who were fortunate to have had a man such as David Pitt in their lives. A most well deserved acknowledgement of a member's contribution.





Round Dance Association  
of Victoria Inc.  
Reg. No. A0039659Y

*invites you to participate in our*



***8th to 10th September 2017***

**Renew old friendships and make new ones  
while enjoying a weekend of dancing with  
principal guest cuer / teacher**

***ALEX KENNEDY (New Zealand)***

**plus RDAV and visiting cuers**

**Main venue: St Anthony's Parish Hall  
Cnr. Grange & Neerim Roads  
Glen Huntly Vic. 3163**

**Enquiries, contact: Festival Secretary, Barry Wegmann  
Ph: 0447 715 399  
Email: [barry\\_wegmann@bigpond.com](mailto:barry_wegmann@bigpond.com)**

**A Registration Form with full details is now  
available on the Events page of the RDAV website  
(see link below).**

**Early-bird Special until 17 April 2017**

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

## IF MY BODY WERE A CAR!

*If my body were a car, this is the time I would be thinking about trading it in for a newer model.*

*I've got bumps and dents and scratches in my finish and my paint job is getting a little dull . . . but that's not the worst of it.*

*My headlights are out of focus, and it's especially hard to see things up close.*

*My traction is not as graceful as it once was.*

*I slip and slide and skid and bump into things even in the best of weather.*

*My whitewalls are stained with varicose veins.*

*It takes my hours to reach my maximum speed.*

*My fuel rate burns inefficiently.*

*But here's the worst of it.*

*Almost every time I sneeze, cough or splutter,*

**EITHER MY RADIATOR LEAKS or**

**MY EXHAUST BACKFIRES!!!**

*Courtesy of K Bolton, Qld. Thanks Ken.*

## TELEMAIL

**Hopefully early DECEMBER and we are able to share dates for  
Christmas Parties  
Club closures  
Club opening dates in 2018**

**DEADLINE for copy 15 NOVEMBER 2017**



For all those who love SOUP  
Love to COOK  
Want an easy meal before  
DANCING....



## CLASSIC MINESTONE

Courtesy of Helen Heyworth, Qld. Thanks Helen

### **INGREDIENTS:**

1 teaspoon olive oil  
3 bay leaves  
1 brown onion, chopped  
2 cloves garlic, crushed  
100grs bacon pieces  
2 celery sticks, chopped  
2 carrots, chopped  
1.5 litres chicken stock  
400grms btl tomato paste sauce (optional variety)  
150grms green beans cut to 3 cm  
400grm can 4 bean mix  
400grm can borlotti beans  
3/4 cup cooked pearl barley (optional)  
2 zucchinis, chopped  
1 cup small pasta shells (traditional, but optional)  
Shaved parmesan, to serve.

For the 'wheat watchers' use a can of corn instead of the pasta.

### **METHOD:**

Heat the oil in a large heavy based saucepan over medium to low heat.  
Cook the onion, garlic and bay leaves, stirring often, for approximately 3 minutes or until the onion is soft.  
Add the bacon, cook for another 3 minutes.  
Add celery and carrot. Cook for 5 minutes stirring regularly till soft.  
Stir in the stock and tomato paste sauce.  
Increase the heat bringing soup to boil then reduce heat to low and simmer for 30 minutes.  
Add the green beans, cans of beans, barley and zucchini and cook for 5 minutes.  
Add corn if not using pasta.  
If using pasta, add now and cook for a further 10 minutes or until the pasta is al dente.  
Season to the delight of your taste buds.  
(Can be kept frozen for up to 3 months)

**TO SERVE:** Ladle the Minestrone into serving bowls and top with parmesan. **ENJOY!**

### **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.editor@gmail.com](mailto:arda.editor@gmail.com)



## *ROUNDing off*

### MEMBERSHIP of ARDA

Thank you to all those members who read the renewal advice and provided details of payment, as requested. ARDA appreciates living life means keeping busy and sometimes what seems like a minor thing may cause another a lot of extra work. The majority were so efficient and sure made two officers smile, the Treasurer Julie and Secretary Carol. Thank you.

All who renewed should have received acknowledgement of your renewal..

To those 'tricksters' who paid by EFT and forgot to send notification, we now realize it was a game of 'I pay, you find'. OK, so we did find some mystery payments however this creates extra work and also 'ruffles' your feathers' when a reminder is sent out and you had already actioned payment.

ARDA puts a lot of value on memberships and certainly does not want to lose any member because they were not aware of the due date.

In this age of super technology we must take into account that surface mail and emails can end up in cyberspace. ARDA cannot control this.

The renewal system for the 2018/2019 year will need some tweaking and your Management Committee will work on this..

If reading this you realize you have not paid your membership dues for the 2017/2018 year as at the 31st August YOUR MEMBERSHIP WILL EXPIRE. An application to join ARDA will then be required. We do not wish to lose contact with you..

**Standardised Cue Sheets** .... There is a lot of communication occurring between members of the SCS sub committee. Emails are flying to the left and the right, comments are being noted and decisions made. SCS will be coming your way soon.

### NEXT ARDA NEWSLETTER

Will be the February 2018 edition

Deadline for copy

**20 JANUARY 2018 please!!**

That should allow time to recover from the end of the 2017 year festivities.

From now until then, any information will come your way via a **TELEMAIL**.