

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

CALLERS CO-OPERATIVE

News, Notes 'n Nonsense for NSW Callers & Cuers

ISSUE THE THIRD AUGUST 2016

ON THE INSIDE TRACK

EDITORIAL COMMENTS	01
REPORTS	03
DATE CLAIMS	04
2016 EVENTS to COME	05
SOUND ARCHIVE UPDATE	06
CHOREO TIME – CROSSFIRE from a 3/4 Tag - legal or not	07
MORE THAN JUST WORDS by Mel Wilkerson	10
QUOTABLE QUOTES	14
GENERAL CHOREOGRAPHY	15
SPOTLIGHT ON MAINSTREAM Split & Box Circulate	17
ROUND DANCE NOTES & COMMENTS	22
SARDANSW	23
ASK Dr. AL LeMANDER	25
WORDS OF WISDOM	26

Greetings to everyone. Welcome to our third newsletter in the new magazine format.

Well, so much for my original idea of an 'irregular' publication!! I had envisaged around 6 issues a year, but the material and information given has been so much that I am (currently anyway) able to put out an issue each month.

Last month's issue provided an interesting, and unexpected, result regarding one of my comments.

Unfortunately (or fortunately maybe), only some recipients had this result.

When I send out this newsletter (or any other bulk mailing) I normally use the Blind Carbon Copy command. I had a few problems with loss of addresses with my gmail service, so decided to try a new mail system. It worked fine except for one slight failing...the buttons for BCC and CC are in the opposite positions as to normal. Because of this, the first batch I sent out was sent as a CC. I did notice when I was organizing the second batch and corrected it for that mail-out and those that followed. Interestingly, in the assistance files in the program they do note that they reversed the button order (they stated, that as the BCC was used more than CC, it should be first). Suffice to say that I am currently back using gmail's system and the other program is now but a faint memory on the hard drive.

EDITORIAL COMMENTS

I should note here that I am always willing to reply to any comments or criticisms made, however, please reply just to me. If anyone wishes their own comments to be published, I am more than happy to do so in the best interests of a 'fair go' in a future issue.

No comment made is aimed at being offensive in any way to any particular person. Every caller at some point in time will make an error in judgment, my concern has not been poor judgment issues, but an issue that should be of concern to every caller in the country...that of fulfilling the inherent and implicit contract between caller and dancer, - giving the dancer the information necessary, as well as the assistance, in the creation of dancer success. To me, this goes beyond just a state issue, but an issue that every single one of us needs be aware of, and concerned about. Each one of us is judged by the actions of us all. Any one individual who acts in a way that could be seen as detrimental or harmful to dancer enjoyment and entertainment reflects badly on us as a body. It is our responsibility as leaders in this activity to all follow the line of acting in a manner that is professionally and morally correct. As callers, we are there to nurture and encourage the dancers. We are there to bolster their confidence, not to deflate their egos. We are there to supply entertainment via music and choreography, voice, humour, enthusiasm and creativity to the best of our ability, all coming together to create an uplifting atmosphere where the dancers can gain maximum enjoyment. Anything less is unacceptable.

A lot of forums have taken up the choreographic issue noted last month (re Box Circulate) and at least 3 facebook threads have up to 80 and more replies and arguments, both to and for.

In my opinion, it really does not matter if the call should be just Box Circulate, or Centres Box Circulate....as long as it is called such that the dancers are able to execute what the caller intended. Common sense would dictate that using the prefix 'centres' corrects any possible errors. Any caller that just uses the call as a Box Circulate from a column and expects just the centre four to execute the action is not really in the same world as the majority of us. Whether it is correct or not is not the issue, the idea is to have the dancers understand what is expected at that moment in time and be able to dance the call and continue with what follows. If a caller fails to give the dancers the necessary information for a successful outcome based on the principle that "you should know that ...it is your caller's fault for not teaching you all possibilities" is just not acceptable under any circumstances. Our responsibility to the dancers is to provide a medium where the dancers (the paying customers) are given a 100% opportunity for success. We do not want the opposite...a 100% chance of failure.

Of course, it is very easy to have an occasional lapse in judgment and create a situation that causes breakdowns...we have all experienced this, and while not really wanted by any of us, is understandable.

REPORTS

The Callers Day at David Todd's house at Warrimoo in August turned out to be another great day for everyone.

We had an attendance of 23, including some new recruits, Steve Hay from Lithgow, Raymond Bates from ACT and Arthur Rae from Wollongong. It was also great to have Allen, Henk and Alannah from ACT with us.

We started out with a look at a couple of movements that have cropped up in recent forums, Split & Box Circulates and also Crossfire from a 3/4 Tag formation. We looked at lots of examples of Split and Box Circulates, from just about every formation that has ever been invented (and probably some new ones as well). The discussion was interesting and lively and very entertaining for all. We even went on to extend the All 8 Circulate once and a half concept from lines to show how the definition of Coordinate could be stretched.

The Crossfire was called cold from a 3/4 Tag set-up just to see what would happen...you guessed it, much hesitation and thinking before all understood

what was expected. After just a couple of simple explanations all understood the idea. I have added this to the Choreography section this month so that everyone can try it out (if you have a Plus group that enjoys good workshop material that is not in the 'difficult' category.

After Rosalind's superb luncheon, Brian Hotchkies took some of our recent arrivals thru the very basic concepts of the mental image system. He followed this with an outstanding resume of how all callers can make the '4 Allemande Set-ups' work for them.

Our last item for the day was to come up with a name for our callers group within SARDANSW. We have really just been a subcommittee within the Association; however I felt that we really needed a specific name or title for our interest group. Chris Froggatt came up with the idea of Callers Cooperative, and this was accepted by all. It really sums up nicely what we are about....cooperation in the best interests of the activity.

Many thanks again to all for your support, assistance and input.

DATES to REMEMBER

Friday 2nd September - Monday 5th September STATE CONVENTION
October 28th - 30th: Special SARDANSW/RED BARONS weekend with Steve Turner - full dance weekend and full Caller Clinic Weekend.

2017

January 28-29: Weekend Callers Conference (probably at Corrimal RSL)

.....

2016 EVENTS STILL TO COME

SEPTEMBER 2016

The State Convention at Woongarra on the Central Coast is the main event this month. As part of the weekend we will have a Callers Morning Session at 10am on the Saturday. Many thanks to Gary Carpenter for giving us the room and the time to present this. The program has now been completed and should be available to callers and cuers in the near future.

We will have at least 4 Callers from Interstate visiting for the Convention. Should be great fun for everyone. Gary and his committee are doing a grand job organizing this event.

OCTOBER 2016

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

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

Since we booked the venue, the Club has been purchased by another local Leagues Club, Collegians. Collegians (Collies to the locals) has been around forever and has two other venues, one at Balgownie and one at Figtree. The food presented by Collies is also excellent and we expect the same cooperation from the new management that we received from the original staff at Port Kembla Leagues Club.

Sessions for Callers will be as follows:

FRIDAY	2pm - 4.30pm
SATURDAY	10.00am - 12.30pm 2.00pm - 4.30pm
SUNDAY	10.00am - 12.30pm 1.30pm - 4.00pm

Dance Sessions are as follows:

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

As you can see we have a busy schedule over the 3 days.

This weekend is a combined effort with SARDANSW (the Callers Clinics) and RED BARONS SD CLUB (the dance sessions). This weekend is the Red Barons 42nd birthday.

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

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

SOUND ARCHIVE UPDATE

I had hoped to add the sessions from the day at David Todd's this month, however, I must have plugged the lead into wrong jack on recorder as discs were blank. Hopefully this will not happen in the future. SARDANSW actually has its own digital recorder (great little Zoom unit). We hope to use this for future sessions.

On a positive note, I have transferred a lot of material over to the computer as mp3 files.

2016 SARDANSW Weekend at Corrimal RSL Club
2016 SARDANSW Weekend at Port Macquarie

New Additions are:

CALLERLAB 1982 : Voice Session (2) with vocal coach Arden Hopkin
CALLERLAB 1982 : Keeping Mainstream Fun
CALLERLAB 1983 : Advanced Interest Session
CALLERLAB 1983 : Challenge Interest Session
CALLERLAB 1985 : Mainstream Choreography Session
CALLERLAB 1985 : Plus Choreography Session
CALLERLAB 1988 : After-Party Fun
CALLERLAB 1988 : One Night Stands
Special Dance with Bronc Wise & Jet Roberts

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

I am currently working on the transfer of all the recordings from the Ken Bower weekend at Woonona in 1989.

.....

CHOREO TIME

At the National Convention in Queensland in June, there was a call used in one of the Plus brackets that caused severe breakdown problems for all dancers. The call was CROSSFIRE, however the position from which the call was used was not a regularly used formation. In this instance the Crossfire was called from a 3/4 Tag formation. I was not in the hall at the time so have only had this from second hand

sources. I thought that I would see how this works with dancers so on Thursday night (July 21) I had a look at it with our Sydney (Plus) club. As it turns out the action works extremely well and is a neat variation. No problems surfaced and the call worked fine. When discussing with the dancers after initial teach and dance, all agreed that it was a good, smooth version of the movement. I taught it again the following Monday night, again with same reaction, and again with our Advanced group on Wednesday night. No problems and all very positive in their reactions.

At the Callers Day in August we tried it again, however while we all agreed that it danced fine, some questions were raised that pertained to the legality of the call from a 3/4 Tag Formation and whether it fitted the requirements of the original definition. First let's look at the Callerlab definition of Crossfire:

CROSSFIRE - Starting formation - Two faced line, Parallel lines of four, Inverted Line(s).

TIMING - 6

As the centers begin to Trade, the ends Cross Fold. Upon completing their Trade, the centers release hands and step straight forward forming an ocean wave or mini-wave with the dancers they are facing. If the Trade leaves the original centers facing no one, they step forward and remain facing out.

While the above only gives the starting formation as Two-Faced Lines, Parallel Lines of Four or inverted lines, it is important to note the first paragraph in the Preface:

Starting Formations

Starting formations are listed for each of the defined calls. They are the most commonly occurring starting formations for the calls in use at the time these definitions were approved, but they are not necessarily the only possible starting formations, given the dynamic nature of the Square Dance Activity.

This notation regarding starting formations thus allows the use of the movement from other possible formations, as it states plainly that "*they are the most commonly occurring starting formations...but they are not necessarily the only possible formations,..*". This magic group of words changes dramatically what can be done, as it does not say that they are the ONLY starting formations allowed, just the most common. Given this wording, then it is legal to call the movement from other formations, always provided that the actions are not compromised in any way.

The next question is, does Crossfire when called from a 3/4 Tag formation fit the rest of the definition? Answer is partly yes, but mostly NO..

Yes....there are two pairs of dancers (each end and adjacent centre in wave) that can trade and step forward.

NO.... the original definition says the "ends" will do the Cross Fold action, however in this set-up, there are no actual ends, but rather a pair facing out. This pair CAN Cross Fold but are not actually Ends. The action meant is such that as they do the Cross Fold, the centres are moving directly toward them and therefore all will step to an ocean wave.

Thus the definition here would be: As the two pairs of centres Trade & Step Forward, the others (Outsides) will Cross Fold, resulting in parallel ocean waves.

While this action dances well, it does NOT fit the definition of a Crossfire and therefore should not be used as a CROSSFIRE. While it does not fit the definition, it still can be used as a neat workshop movement by changing the name. Here I have changed the name of the call to MISSFIRE (I don't know whether this name has been used before but am certain someone will let me know if it has).

Definition of MISSFIRE: from a 3/4 Tag formation, wave ends Trade with nearest centre then Extend as the Outsides Cross Fold. All will step into ocean waves.

Below are some examples of MISSFIRE as called from a 3/4 Tag Formation:

HEADS PASS THE OCEAN, SCOOTBACK,
MISSFIRE, SPLIT CIRCULATE, (could EXTEND & R & L GRAND here)
EXTEND, MISSFIRE,
SWING THRU, MEN RUN,
PASS THRU, WHEEL & DEAL,
DIXIE GRANDE, ALLEMANDE LEFT.

ZERO BOX:

PASS THRU, CENTRES SWING THRU,
MISSFIRE, LADIES TRADE, EXTEND
MISSFIRE, WALK & DODGE, MEN FOLD
STAR THRU, PROMENADE.

ZERO LINE:

PASS THRU, 3/4 TAG,
MISSFIRE, ACEY DEUCEY
MEN RUN, WHEEL & DEAL : **ZERO BOX**

ZERO BOX:

TOUCH 1/4, EXTEND,
MISSFIRE, MEN RUN,
PASS THRU, CROSSFIRE,

SCOOTBACK, **MISSFIRE**,
RECYCLE, PASS THRU, RIGHT & LEFT GRAND

ZERO BOX:

STAR THRU, PASS THRU, 3/4 TAG,
MISSFIRE, SCOOTBACK, EXTEND,
SWING, PROMENADE

ZERO LINE:

PASS THE OCEAN, SWING THRU,
EXTEND, **MISSFIRE**,
CENTRES TRADE, MEN RUN ; **ZERO LINE**

ZERO BOX:

PASS THE OCEAN, GRAND SWING THRU,
LADIES FOLD, PEEL THE TOP,
EXTEND, **MISSFIRE**,
SWING THRU, SINGLE HINGE,
LADIES CIRCULATE TWICE, RIGHT & LEFT GRAND.

HEADS RIGHT & LEFT THRU, PASS THE OCEAN
SWING THRU, SCOOTBACK,
MISSFIRE, MEN TRADE, WEAWE THE RING.

HEADS RIGHT & LEFT THRU, HALF SASHAY,
SIDES PASS THE OCEAN, SCOOTBACK,
MISSFIRE, SCOOTBACK, EXTEND,
RIGHT & LEFT GRAND: HOME

The above choreography examples should give anyone enough material to play with.

It is an easy call to set up as all you need is to establish a 3/4 Tag formation. From here it will end up in parallel ocean waves; sex arrangement is dependent on the arrangement at the starting position.

Have Fun!!!

.....
MORE THAN JUST WORDS by Mel Wilkerson

For newer Callers:

I was talking with Barry a short time ago and what he said got me thinking about terminology use, technicalities and actually changing things without changing anything. This is one thing callers do to pique interest and challenge for the dancers to engage the higher brain functions by adjusting thought to reaction and recognition. Often it is best achieved by simply changing the terminology used when calling to make the same flow feel different.

This is a challenge for many callers that lapse into complacency of routine at one end of the spectrum, versus the extreme other end where terminology or technicality is deliberately used to challenge dancers for the callers gratification or to prove a point....The ideal is to find a happy medium that can make the dancers think, but still have fun and success on the floor.

Simple examples are using from a set-up of Heads square thru, dosido, make a wave, GIRLS TRADE..... changing the often used girls (or ladies) trade to be:

- Centres trade
- Just the centres of the wave trade
- The centre two dancers in your wave of four trade
- Those who are not boys trade (or Non-Boys Trade)
- Those who are not ends trade (or Non-Girls Trade)

I think you get the idea here.

Simple word changes to standard simple flows often make a big difference to the essence of chorographic flow. However, there is a caution in that balance is necessary. If you have a club which is used to hearing boys do this, girls do that, do not simply just change your practices by using ends and centres for everything and calling formational awareness moves using "leaders and trailers". Introduce the variant terminology and then when comfortable use it interchangeably and frequently. You will be surprised what a difference it makes to the dancers. Cognitive perception and awareness increases because they are now listening for terminology and identifying their positional relationship to the calls. The secret is, they are not doing anything new and have great success at being challenged by only a word change.

As a simple example exercise for this would be to take a simple sequence for a singing call.

- **The singing call figure as follows: Heads square thru, dosido, swing thru, girls circulate boys trade, boys run, bend the line, touch $\frac{1}{4}$, all 8 circulate, boys run....cnr....**

Now call it changing some of the terminology as follows:

- **Heads square thru, swing thru, just the ends circulate, while the centres trade, and just the boys run, bend the line, touch $\frac{1}{4}$, Everybody circulate one position and now in your own group of 4 just the leaders run,cnr....**

There will be no real hesitation until you get to the leaders only run...(It is still a boys run the same as the same sequence they just danced). The big difference is now the dancers are questioning the call in their heads, thinking a bit more and listening a lot more....they still dance it effectively but are being taught the full formation awareness...that being the centre boys in the column are also leaders; and that leaders in a column are not just the two dancers facing out on the end but the column can be split into two groups of four with two leaders and trailers...

Now do the same for the sides....

This type of mix and match is very effective for building formation and relationship identification with the dancers. **DO NOT STOP USING BOYS AND GIRLS... JUST INTRODUCE AND USE ENDS, CENTRES, LEADERS, TRAILERS ETC. IN YOUR CHOROGRAPHY EQUALLY.**

You also have to make sure you continue to utilise the ends and centres bits as they are commonly used; such as in the following sequence....

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

In this sequence there is no real doubt as to who the ends and centres are, however by using this type of terminology early and often, they are aware of the terms and identification of position, you are just reinforcing the awareness for the less commonly used terms usually defined by gender call movements.

When they are comfortable with the leaders, trailers aspects and doing such things a peel off from columns then you can really play.

As a note: I like to use simple figures at first so that dancers can really accept and succeed. I use things like the column peel off near the end of a sequence so that they are close to success and can recover real easy if necessary. In these cases the secret to success is to try to put them into a really recognisable position or place they can do the next call easily; or at least identify who they are to be looking for if they did get lost. It is usually just a turn away and they will realise quickly where they went wrong if they did.

Let's take two singing call figures with a focus on walk and dodge and circulates to see what word changes can do without changing the choreography.

Figure one:

- **Heads Spin The Top, Extend, Centres Walk And Dodge, All 8 Circulate, Side Boy Run, Touch 1/4, All 8 Circulate, Boys Run, Pass Thru, Swing & Promenade**

Nice little singing call – now let's change the only the wording for the same thing in a patter call...

- **Allemande left, right and left grand....promenade...but when you get home sides stand still and just the heads go into the middle and spin the top, extend to a wave and now just the centre four only do a walk and dodge, in your three and one line carefully, all 8 circulate (stay in the middle centres, just the boy facing out run and regular lines touch 1/4, in your column circulate one position and just the original boys run, If you are facing someone pass thru and allemande left.....**

Wow does that sound tough or what? Yet it is exactly the same as the original singing call figure.... A caller can vary all sorts of these movements in the way he/she expresses them without changing them. Callers can play with the variations and then when the caller calls the singing call as is, there is no hesitation on the part of the dancers in what is essentially a fairly average piece of mainstream choreography with a tricky circulate.

Figure two:

- **Heads Square Thru Two, Touch 1/4, Split Circulate, Walk And Dodge, (Girl Walk Boy Dodge), Girls Trade, All Eight Circulate, Walk And Dodge (Boy Walk Girl Dodge), Boys Trade, Swing Thru, Split Circulate, Swing & Promenade**

Again, nice little singing call with a walk and dodge variation and split circulates....Lets make it a mental exercise for the dancers even though very few floors would have trouble with this sequence....again without changing choreography, only terminology..

- **Those in position 1 and three only, half square thru, touch 1/4, on your own side split circulate one position, just the girls that can walk and all the boys dodge, just the two girls looking out in your own line trade, just ends circulate, just the centres circulate, only the boys looking in walk ahead and all the girls dodge left, only the boys looking out trade and everyone in your own wave swing thru, everyone split circulate once (from here you could extend to a right and left grand for patter or do any number of moves such as face that girl allemande left)**

These are just two examples (although maybe pushing the envelope to the extreme but only to show what changing words can do to presentation and challenge. Dancers engage the brain and listen more closely and become acutely aware of formation and their part of movements rather than just relying on boys this and girls that...They are not dancing different but if you ask them they will most likely say with a smile, "that was different. I bet you thought we wouldn't get through that didn't you?" they will be happy because they have successfully danced what appears to be some really complex choreography when in reality, all you have done is engage the dancers in better understanding what they already know.

At plus and higher this type of work becomes a little more difficult for callers but is not impossible. Do not fractionalise the movements into component parts (for instance calling track two as leaders only trade every one pass thru and now only those facing out trade while those who can pass thru and everyone make a wave) and then walk them through it directionally as a challenge changing the wordings of bits and pieces. Trust me you will not fool the dancers doing this and they will only think you are talking down to them. Use the techniques and terms in a way that the dancers are simultaneously challenged and comfortable.

An example of employing this technique using plus choreography is a little singing call figure easily adapted:

For patter

- (From a static square) **HEADS** Slide Thru, Double Pass Thru, Track 2, Swing Thru, **ENDS** Run, Couples Circulate, Crossfire, Peel Off, Veer Right, R.L.G.

Same figure from the with the sides leading

- (from a static square) **COUPLES 2 AND 4 ONLY** Slide Thru, **Everybody** Double Pass Thru, **AND CAREFULLY** Track 2, **IN YOUR OWN WAVE OF 4** Swing Thru, **JUST THE ENDS** Run, Couples Circulate **THIS WAY, IT'S A LEFTY - FROM HERE** Crossfire, **WHO'S THE LEADER HANDS UP** - Peel Off, **EVERYBODY** Veer Right, **AND THERE'S YOUR PARTNER** R.L.G.

For singing calls change the right and left grand to a trade by ..swing and promenade (NOTE: this is a right hand lady progression)

What is nice about the above is it incorporates several aspects of positional dancing such as standard trade by flow in the track two, the ends run (girls), ½ sashayed positional dancing with the couples circulate on a left hand track and with the cross fire, the seldom used veer right....and if you are using the singing call, the simple ½ sashayed trade by.

All of this should be standard, no thought dancing for plus dancers and present no challenge, however in the real world many will find it difficult at first, but successfully meet the challenge without getting frustrated.

QUOTABLE QUOTES (WELL, SORT OF)

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

"A day without sunshine is like, you know, night."

— Kevin Kelly

"The human body, with proper care, will last a lifetime"

— Chris Froggatt

“Never put off till tomorrow what may be done the day after tomorrow just as well.”

— Gary Carpenter

“Women and cats will do as they please, and men and dogs should relax and get used to the idea.”

— Steve Turner

“All you need is love. But a little chocolate now and then doesn't hurt.”

— Jan Johnson

“Beauty is in the eye of the beholder and it may be necessary from time to time to give a stupid or misinformed beholder a black eye.”

— Jim Buckingham

“Whenever I feel the need to exercise, I lie down until it goes away.”

— Howard Cockburn

“I'm not afraid of death; I just don't want to be there when it happens.”

— David Todd

“The trouble with having an open mind, of course, is that people will insist on coming along and trying to put things in it.”

— Barry Wonson

“The reason I talk to myself is because I'm the only one whose answers I accept.”

— Brian Hotchkies

"If your surname is PIPE, never call your baby DWAYNE"

– **Andy Lown**

"I don't mind suffering in silence, as long as everyone knows I'm doing it"

–**George Pitt**

"Progress may have been alright once, but it's gone on far too long"

– David Cox

GENERAL CHOREOGRAPHY

Last month I presented the choreographic routine that I have updated below (again). It does work, however a number of ideas need to be looked at carefully.

Firstly, the position where the second FERRIS WHEEL is used is not a strictly correct one, in fact it probably should be given the warning 'Do Your Own part of a...' prior to the use of the call. Reason here is that all are facing out of the square, so the action for all is the Wheel & Deal part of the call. Now I know some will say, then why not use the term 'Wheel & Deal' --mostly because it is more fun. The real problem comes after with the 'Sides Sweep 1/4'. In reality this cannot be executed as the Sweep from this position would actually place those dancers in the spot occupied by the Heads. In order for it to work the way intended, the words "in between the Heads" need to be inserted quickly so that they will follow the direction to end in the DPT formation.

HEADS STAR THRU, PASS THRU,
TOUCH $\frac{1}{4}$, CENTRES TRADE, CENTRES RUN,
COUPLES CIRCULATE, FERRIS WHEEL,
DOUBLE PASS THRU,
LADIES TRADE, TOUCH $\frac{1}{4}$,
CENTRES TRADE, CENTRES RUN,
COUPLES CIRCULATE,
SIDES ONLY BEND THE LINE, COUPLES CIRCULATE,
FERRIS WHEEL, SIDES ONLY SWEEP $\frac{1}{4}$ (in between the Heads), ZOOM,
SIDES FACE & SLIDE THRU, ALL BOW TO PARTNER: **HOME**

Or to simplify the whole routine and eliminate the odd Sweep 1/4, the calls can be in blue could be used. After all the main reason for the routine is to get the dancers to a formation where a surprise resolve to home can be used.

HEADS STAR THRU, PASS THRU,
TOUCH $\frac{1}{4}$, CENTRES TRADE, CENTRES RUN,
COUPLES CIRCULATE, FERRIS WHEEL,
DOUBLE PASS THRU,
LADIES TRADE, TOUCH $\frac{1}{4}$,
CENTRES TRADE, CENTRES RUN,

COUPLES CIRCULATE,
SIDES ONLY BEND THE LINE, COUPLES CIRCULATE,
(Do Your Part) FERRIS WHEEL,
SIDES PASS THE OCEAN, RECYCLE,
PASS THRU, ALL PASS THRU,
BOW TO PARTNER: HOME

Some Asymmetrical routines, all based on an idea from Mel Wilkerson. Mel came up with part of the routines below in order to show how the term 'Box Circulate' could be used from columns without aiming the call at just the centre 4 dancers.

COUPLES 2 & 3 RIGHT & LEFT THRU,
NEW HEADS TOUCH 1/4, WALK & DODGE,
STEP TO A WAVE, CENTRES TRADE,
COUPLES 2 & 3 BOX CIRCULATE & TRADE,
COUPLES 1 & 4 TRADE & BOX CIRCULATE,
ALL SINGLE HINGE, SPLIT CIRCULATE
CENTRES TRADE , SWING PARTNER, PROMENADE.

COUPLES 1 & 4 RIGHT & LEFT THRU,
NEW HEADS LEAD RIGHT, SWING THRU,
COUPLES 1 & 4 BOX CIRCULATE, THEN TRADE,
COUPLES 2 & 3 SCOOTBACK, THEN BOX CIRCULATE,
ALL SINGLE HINGE,
MEN BOX CIRCULATE,
ALL SCOOTBACK,
LADIES BOX CIRCULATE,
ALL SINGLE HINGE, LADIES TRADE THE WAVE,
THOSE FACING PASS THRU,
TAG THE LINE, LEADS U TURN BACK,
SWING, PROMENADE.

COUPLES 2 & 3 RIGHT & LEFT THRU,
NEW HEADS LEAD RIGHT,
TOUCH 1/4, FOLLOW YOUR NABOR & SPREAD (or step to a wave)
CENTRES TRADE,
COUPLES 2 & 3 BOX CIRCULATE, THEN TRADE,
COUPLES 1 & 4 TRADE, THEN BOX CIRCULATE,
ALL SINGLE HINGE, SPLIT CIRCULATE,
CENTRES TRADE, SWING PARTNER, PROMENADE

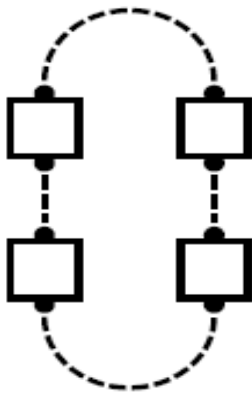
The above routine uses the "Symmetric Asymmetric" concept that Steve Turner presented at the ACF Conference in Queensland in June. There are lots of

possibilities with these ideas combined as you can add some neat zeros to the waves with men and ladies for even more interesting dancing.

SPOTLIGHT ON MAINSTREAM

One of the other calls that we looked at in the August get-together was the concept of Split and Box Circulates and the differences therein. We had a lot of discussion on the definitions and had walk-thrus for all present from just about every possible position and formation.

In general, all Circulates have each dancer move forward along a defined path (called the “circulate path”) to the next dancer position.



The drawing to the left shows the basic path for the path of a Box Circulate. Note here that all that is shown are the 4 spots within the specific group of 4 dancers. This concept shows every possible direction in which each dancer could move. All that is necessary is for each dancer to have a 'spot' ahead of him/her that they could move into....this spot could be straight ahead or to Left or to the Right. This is not a 'move to footsteps of person ahead' idea, but rather moving within the group of 4 dancers to the next available spot ahead. This really means that the path could be a clockwise one, an anti-clockwise one or a combination of both, thus

allowing a 'facing' circulate to be called, but more on this later.

CALLERLAB defines Box Circulate thus:

***Dance action:** Each dancer moves forward to the next position, following the General Box circulate path (see above).*

***Ending formation:** Box Circulate*

***Styling:** Same as for (Named Dancers) Circulate (#21.a)*

***Comments:** Box Circulate is proper only after specifying a group of four dancers or, rarely, groups of four dancers. For example, one could say “On each side Box Circulate” but “Split Circulate” would be more common and preferred.*

Once dancers in a Box Circulate formation are identified, Box Circulate and Circulate are the same, and many callers will say only “Circulate”.

The basic question that came up after last month's issue ended up as a number of separate issues.

1) *If the call is aimed at 4 centre dancers (column or wave), is it OK to call Box Circulate and expect the dancers to understand that the action is only aimed at the centre 4 dancers within their specific box?*

Short answer - **NO**. The comments in Callerlab's definition specifically states that it is "*proper only after specifying a group of four dancers..*". Can't get much more definite than that. In other words, if the caller wants the centre four dancers in a column to do a Box Circulate, then the caller **MUST** identify the dancers : Centres Box Circulate. There is no debate on this issue as the Callerlab definition is very clear in what has to be done in the best interests of dancer success.

2) *What is the basic difference between Box Circulate and Split Circulate?*

Well, we need to start off by having a look at the definitions supplied by CALLERLAB for both of these Circulate actions:

***Starting formations:** General Lines (e.g., Ocean Waves), General Columns*

Command example:

Split Circulate

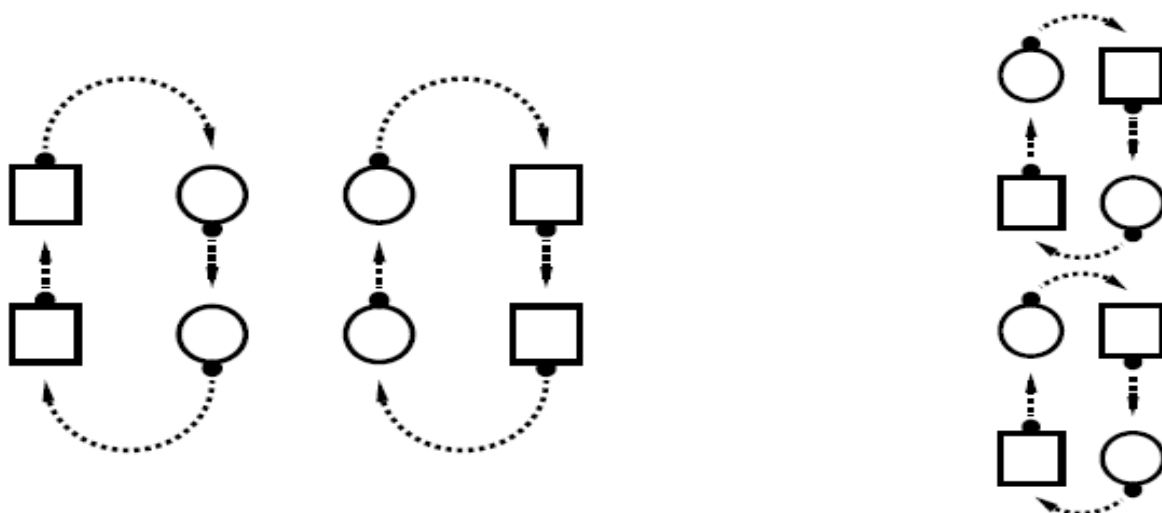
***Dance action:** Divide ("split") the formation in half. Dancers in each half move forward to the next position, following the General Box circulate path (see above).*

***Ending formations:** General Lines, General Columns. Same as starting formation from Ocean Waves and Columns.*

Below I have added the Split Circulate paths for Ocean Waves and Columns. From these it is easy to see the specific paths for each group of four dancers on their own side of the formation.

As with the concept of a Box Circulate above, we can see four specific 'spots' within each group of four dancers. It is within this path where the dancers will move forward (or flip) to the next spot in their own group of 4 dancers.

Each side could move in a clockwise direction, an anti-clockwise direction, or combination of both.



From the above definitions of Split and Box Circulate, we can make a number of statements that define the differences.

The call BOX CIRCULATE is given to all 8 dancers, however, only 4 of those dancers will be designated to do the call.

The call SPLIT CIRCULATE is given to all 8 dancers, however, all 8 dancers will be involved in the action, but split into two separate groups of 4.

3) How many Boxes can be involved in a Box Circulate action?

First we need to see how many boxes of 4 dancers there are within the basic column and wave formations?.

As noted above, we have a centre box of 4 dancers (Box Circulate). We also can note 2 other boxes on each side (the Split Circulate path boxes). The call Box Circulate can be used to have one of these boxes only circulate. For example, in a column, we could use - Box nearest me Circulate. Also if we set the dancer up with partner beside, we could use Couples 1 & 2, or 2 & 3, etc., to execute the Box Circulate (on their own side. In these instances they would be doing the same action as if they were doing a Split Circulate. But as only 4 are active, it is a Box Circulate. If we called Split Circulate to a group of 4 ...well that is a totally different ballgame!!!

Of course we can also note other boxes, for example, in a column, if we have a box with the centre 4 dancers, then we also have a (disconnected) box with the outside 4. We could also note diagonal boxes of four dancers in waves, etc.. In the main we only really utilize the standard centre box and the two split boxes for the majority of our choreography. That does not mean to say that we can't use the other ideas, just that they are not as common.

In the General Choreography section I have included a couple of routines that use this very concept...all based on an idea from Mel Wilkerson.

4) *Is it legal and proper to use Box, Split and other Circulates from Facing couples?*

A really interesting question and one that has created much debate. Let's go back and look at one comment made in CALLERLAB's definition of Circulate:

When dancers go in opposite directions along the same path, All 8 Circulate is often equivalent to other calls (e.g., Pass Thru or Trade By). These applications are proper, but confusing to many dancers. Except in an instructional setting, they are often perceived as attempts to trick the dancers and should probably be avoided.

Also CALLERLAB has this to say:

Not all dancers on a given circulate path need to go in the same direction. Dancers going in opposite directions along the same path will pass right shoulders.

From these words I would say that, Yes, it is proper to use Circulate from facing couples. Please note that while the above wording is used within the CALLERLAB definition of CIRCULATE, it is not noted specifically in the notes for Split or Box Circulate, but would seem logical that if it is meant for a general rule, then that rule would be applied to all subgroups.

The wording above is pretty specific in allowing Facing Circulates as it designates the Right shoulder passing rule...this can only apply if done from Facing dancers and therefore Circulate from facing couples must be proper.

Comments have been made regarding the Facing Couples rule (e.g., Swing Thru can be done from facing couples, having them step to a momentary wave first). Someone brought up this concept by saying that should the dancers then, in a facing couple situation, when a Facing Circulate is called, not first step to a wave and then execute the Circulate? Answer is NO as CALLERLAB specifically notes *"If the Facing Couples rule is applicable, the call's definition in this document will have a comment to that effect. If there is no such comment, then the Facing Couples rule may not be used."*

Thus the Facing Couple rule does not apply at all to Circulates. The only answer still remains that it is legal to use Circulates from facing couples.

One of our callers noted that as the Circulate action when applied to Facing Couples is only a Pass Thru, then why complicate the matter and not just call a Pass Thru?. The answer is, that if you just want the dancers to do a Pass Thru, then that should be used. However if you want to use it as a gimmick, then I see no problem...as long as the caller is aware that some dancers may need some helping words.

Another reason to use Facing Circulates is as a build up to the extension of Circulate 1 & 1/2. The half circulate, if called cold, will create problems, even at higher levels, but if the caller builds up to the idea slowly, by using just ends or centres Facing Circulate, then adding the half, then the problem areas are lessened. One neat gimmick has always been the concept, from lines, Split Circulate 1 & 1/2....TWICE - to give diamonds. Very tricky and not recommended for standard MS dancers, but with the right dancers it works well.

The Circulate 1 & 1/2 concept is often used at workshops at Plus and beyond in order to utilize Coordinate from facing lines, lines back to back, inverted lines, etc. This need lots of work, even with good dancers.

There are also lots of other interesting uses of Split Circulates...hopefully we can get into them in the next issue and include a lot of choreographic examples.

NOTES & COMMENTS ON 'I STILL CALL AUSTRALIA HOME'

There were a number of comments and questions regarding the NSW Round Dance Showcase Selection "I Still Call Australia Home".

It is available either thru A & S Records in the USA or directly from myself. The cue sheet should be published in the 'Cue Sheets All Over' forum very soon.

One of the questions asked was to do with the reason I waited so long to write another Round Dance, as it has been 20 years since I wrote and published "A Million Tomorrows". The main reason is time. Creating a choreographic routine for a specific piece of music takes a huge amount of time. It is not just a matter of sitting down and putting a bunch of movements together.

Various phrases and aspects of each piece of music need choreography that 'feels' like it should be in a particular position within the framework of each section of music. For example, in Part C of "I Still Call..." there were a number of sections that felt that they needed canters (with the Drawing and Closing action) in that spot. I think that standard Canters Left and Right are sometimes over used, and I remembered that about 30 years ago George & Johnnie Eddins (among the true greats when it came to choreographing dances) used a Canter Apart to good

advantage in a dance. I had a look at how they had used it and then used similar choreography in this dance.

I was actually fortunate enough to correspond with George & Johnnie over many years and have always followed the principles they taught me in writing a Round Dance. The Canters Apart came out of a dance they wrote called "The Time Machine Waltz".

The other difficult part of creating a Round Dance comes after all the choreography has been tested, adjusted, tested, adjusted tried (literally dozens of changes from first ideas) and a final decision made...then the really difficult part comes into play....writing the Full Cue Sheet. When we create a dance, we jot down in Head Cue format. This is okay until the full sheet comes up. This has to be written with full descriptions of footwork for each movement. This takes a huge amount of time. I think that it took me well over a month (working every now and then) to complete the draft. I was uncertain as to how to present it as these days there are often shortcuts used, even in Full Cue Sheets.

In order to see how it was shaping up, I contacted a great cuer/choreographer in the US, Jim Chico. Jim had a good look thru all I had done, and advised me that quite a few of my descriptions were in 'overkill' mode. He went to the trouble not just to advise me of where the descriptions could be tightened, but to actually create a new cue sheet with the changes for the entire dance!! A truly great guy who gave me tremendous advice and assistance...the final Cue Sheet for the dance is actually the one he sent back to me as a corrected and tightened version. I can never thank him enough for his assistance.

.....

I have attached below a membership form for The Square & Round Dance Association of New South Wales (SARDANSW for short). We have many members that do not reside in NSW and are always open to others. Quite a few callers and dancers belong to our Association in order to be able to have the Square Dance Review delivered to them (at a much lower cost than if purchased direct) and also to have the Accident Insurance that comes as part of membership (covers all members thru-out Australia).

While we do encourage callers and dancers to be members of their own State Associations, we are also aware that, for some, due to various circumstances, this is not an option that is available to them and we therefore would be only too happy to welcome you into our Association with open arms. We have a few different types of membership available, with the most expensive being only \$35

per year, and that includes the Australian Square Dance Review posted to your address, AND the insurance coverage as well. Can't get much better than that!!

SQUARE & ROUND DANCE ASSOCIATION OF NSW Inc.

Membership application/renewal 2016-2017

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



NAME M/SHIP No

ADDRESS

PHONE CLUB

EMAIL SIGNED _____

Please indicate Membership Choice.

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

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

Data entry only
Date Recv'd _____
Date entered _____

Payment received from _____ \$ _____

Club Rep _____ Date _____

SARDANSW - Our future is in our hands.

ASK DR. ALEXANDER (AL) LE MANDER

By Glenn Ickler (New England Caller Magazine) & Barry Wonson

DEAR DR ALLEMANDER,

IT SEEMS THAT EVERY TIME I PICK UP A NEWSPAPER, OR LISTEN TO THE NEWS ON THE RADIO AND TV, THERE ARE ALWAYS NEWS ITEMS ABOUT ANOTHER LEVERAGED BUY-OUT OR UNFRIENDLY TAKEOVER IN THE BUSINESS WORLD. HAS THIS GLOBAL UNFRIENDLY TAKEOVER MANIA AFFECTED SQUARE DANCING IN ANY WAY?

*W.S. JOURNAL
NEW YORK*

DEAR W.S. FORTUNATELY, SQUARE DANCING HAS BEEN ABLE TO RESIST ALL UNFRIENDLY TAKEOVER ATTEMPTS BECAUSE OUR ACTIVITY IS THE MOST FRIENDLY BUSINESS IN THE WORLD.

RECENTLY, THERE WAS AN ATTEMPT TO CORNER THE FERRIS WHEEL MARKET BY SWING & PROMENADE INC., HOWEVER THEY WERE CAUGHT IN THE CROSSFIRE BY A FAST PARTNER TRADE AND DECIDED TO ROLL AWAY AND DODGE THE ACTION.

A BRITISH FIRM CALLED WHEEL & DEAL LTD., TRIED TO TRADE THE WAVE FOR A MAJORITY INTEREST IN THE AMERICAN FIRM OF WALK & DODGE INC., BUT THEY WERE UNABLE TO PASS THROUGH ENOUGH SHARES OF STOCK. WHEEL & DEAL LTD. FINALLY HAD TO SCOOT BACK ACROSS THE SEA TO ENGLAND WITH BARELY ENOUGH CASH LEFT TO TOUCH A QUARTER.

THESE ATTEMPTS HAVE HAD A CHAIN REACTION AFFECT ACROSS THE WORLD AND HAVE CAST A SHADOW OVER ANY FUTURE COMPANIES ATTEMPTING SUCH AN ACTION, CAUSING THEM TO DO A U TURN BACK ON ANY FUTURE IDEAS OF THIS NATURE.

DR AL GIVES ADVICE THE DANCELORN IN THIS SPACE EACH ISSUE, AND ADVISES IF THERE ARE ANY OUT THERE WHO ARE READY TO CAST OFF SOME GOOD SHARES OF STOCK, HE'LL HELP YOU COORDINATE THE DEAL. HE IS WILLING TO NEGOTIATE WITH ANY WHO ARE MOTIVATED TO FOLLOW THRU WITH HIS SUGGESTION, AND IS WILLING TO ACCEPT ANY PERCENTAGE THAT HE IS OFFERED, 1/4, 1/2, OR 3/4 ARE ALL ACCEPTABLE FRACTIONS. ALL HE IS REALLY INTERESTED IN IS YOUR ABILITY TO GET BACK HOME, WITH CONFIDENCE AND WITHOUT ANY BACKTRACKING.

WORDS OF WISDOM WORTH PONDERING

A Lawyer is a man who helps you get what's coming to him.

Neurotics build castles in the air. Psychotics live in them Psychiatrists collect the rent.

A bank is an institution where you can borrow money, provided you can show sufficient evidence that you do not need it.

Under Communism, it's "Dog Eat Dog". Under Capitalism it is the reverse.

The time spent on making progress reports restricts the time allocated for progress, so stability can only be achieved when all time is spent reporting on the lack of progress.

.....

Well, that brings us to the end of this issue. I hope that you have found something worthwhile. I should note here again, that all ideas and comments are mine and don't necessarily reflect the view held by any normal people. I am always happy to include comments that may be different to mine ... please just email me. I do not claim to know everything there is to know about any aspect of our great activity, nor do I claim that mine is the only opinion that is correct...all I can say is that I was walking down the mountain one day carrying these two stone tablets.....

I am always looking for anything that would be of interest to callers....choreography, ideas, comments, articles, basically anything that could possibly entertain and enrich our experience.

Looking forward to catching up with many of you at the State Convention next month on the Central Coast.

Best wishes
Barry

