

*News, Notes 'n Nonsense:
A Magazine for Callers AND Cueers*

AUGUST 2017

DATES to REMEMBER for 2017-2018

15-18 Sep 2017	38 th NSW State Square Dance Convention – Goonellabah – NSW
10-12 Nov 2017	Red Barons Tripple Celebration Weekend - WOONONA-BULLI NSW

WHAT'S INSIDE THIS MONTH

Contents

WHAT'S INSIDE THIS MONTH.....	2
<i>On the Inside Track</i>	3
<i>AUSTRALIAN CALLERS' FEDERATION UPDATE</i>	4
<i>GENERAL NEWS</i>	5
<i>Reader Feedback</i>	6
<i>2017 SPECIAL EVENT</i>	10
<i>SOUND ARCHIVE</i>	11
<i>A CALLER'S VIEW: TOUCHING HANDS</i> By Skip Brown.....	12
<i>WHAT'S IN A NAME? New Formation /positoin naming conventions</i>	14
<i>Square Recovery</i> by Tim Marriner	17
<i>NUTS AND BOLTS</i> by Kip Garvey.....	22
<i>LOOKING AT CROSS FOLD</i> by Mel Wilkerson.....	23
<i>Letter to Barry from one of his dancers</i>	31
<i>Mel's Meanderings – The caller's toolbox – Mechanics of Choreography</i>	32
<i>THE CALLERS TOOLBOX:</i>	32
<i>LAMENT OF A SQUARE DANCER</i>	41
<i>QUOTABLE QUOTES (well, sort of)</i>	42
<i>MOVIN' DOWN THE MAINSTREAM</i>	43
<i>Bowling Alone</i> A book report by Jim Mayo	44
<i>THROUGHLY PLUSSED</i>	47
<i>Editor's final words ... well at least for now</i>	49
<i>Attachment 1: Nov 2017 Triple Celebration weekend</i>	50
<i>Attachment 2 – Accommodation information</i>	50

On the Inside Track

Hi everyone,

I am still playing catch-up after the stress and strain of the last 6 weeks.

Many thanks to everyone who expressed their condolences to Sue and I when Sue's dad Noel passed away. We had a fairly trying time. Sue had made a number of flying trips to Melbourne and back since Noel first became ill in late April. Both Sue and her brother Peter were with Noel when he passed. The funeral was well attended and was a great celebration of Noel's life. We drove back home the following day (Wednesday), unpacked the car on Thursday, and then drove to Queensland on Friday. Each drive was about 12 hours long. I have to say that I have lots of problems driving long distances these days. Gone are the days when we would hop in the car after dance on Friday night, drive 10 hours straight to Melbourne for the weekend, and then drive back on Sunday night. I guess age catches up with us all.

While in Queensland spending time with our daughter Alessa and her fiancé Chris, I did managed to get to the QCA State Convention. It was a well-organized event with good dancing and good calling. The convention hall was great for sound and dancers had a great time. It seems odd but, after the last several months and with Noel's passing, it was a "slice of normal" being in Queensland. I was at the Convention, while Alessa and Sue went shopping for a wedding dress. Although it is still year away until the date that she and Chris set, Alessa wanted both mum's assistance and advice. She found the dress that was perfect for her and it was over \$1000 off ticket price. (A piece of advice here - I was not game to ask what the ticket price was!!! For all you that haven't gone through this yet, it is best not to ask.) The time they spent together that week allowed them to move forward thru the grieving process. Chris and I went to the movies one night to see "Dunkirk". It was a great week, but it had to end; and another 12 hour drive home.

This month's issue continues a similar path to that which we have established; a Caller Training section, In-depth analysis of specific calls, articles on various aspects of calling, some humour, choreography and other good stuff. Please let me know if there is anything specific that you would like to see here. We are always open to new ideas and suggestions. We have also featured some reader feedback this month. Feedback is always welcome.

Best wishes
Barry

AUSTRALIAN CALLERS' FEDERATION UPDATE



Australian Callers Federation

<http://www.aussiecallers.org.au>



The ACF is always working on behalf of all Australian Callers to provide information that enables Convention Program Managers to place callers within the overall calling program. This information is available to everyone for perusal on the ACF website. <http://aussiecallers.org.au/>

The information is initially provided via the renewal form that each ACF member completes each year. This data is input to a database by the Registrar, who checks it and then hands over to the Website Manager. Hopefully by this time next year, each caller will be able to complete the renewal on line via the new website (it is getting very close). Each submission is checked and signed off by each State Coordinator and the Registrar. It is hoped that this simplified process will reduce workload for both members and coordinators. It is still dependent on each caller actually working within a specific time frame. This aspect will not change. Invoices for ACF and APRA fees will probably be going out as usual, however; it is possible that this process will also evolve to a more simplified system.



The ACF Board does not just meet once each year; we have a continuous process of discussion topics. In the 4 months since our last meeting at Bendigo, we have completed discussion and voting on 4 topics. A 5th topic is currently underway and will be finalise within the next week or so. Then the process begins all over again. For more information visit the website.

Australian Callers Remember; Many of these topics for discussion come from comments and ideas from the general membership. This is YOUR ACF.

GENERAL NEWS

AUSTRALIAN NATIONAL CONVENTION 2020 UPDATE

As most are aware, New South Wales put in the successful bid to hold the National Convention in 2020 at Katoomba (in the Blue Mountains). This Convention will be over the first weekend in April 2020 (3-5 April 2020 – the weekend before Easter). A meeting was held last week to elect a committee for this Convention. Everything is looking great for 2020.

The selection of Katoomba for the Convention is a very good one. Katoomba is set in the heart of the Blue Mountains and is touted as one of the most beautiful locations in the country. This area is a major tourist destination and Katoomba and the surrounds have an enormous amount of things to see and do. Accommodation is plentiful and can range from as low as \$82 a night thru to absolute luxury. – It is recommended that you shop early and book in.

Prior to the Convention, the ACF will be having our regular CALLER CONFERENCE. This will be a 3 day event, starting the weekend prior to the National Convention on Sunday 29 March and finishing on Tuesday 31 March. We will be having a special guest caller/presenter from USA and also will have the use of a highly respected vocal coach. We hope to have lots of innovative concepts for this Conference. This will be a unique experience, involving education, entertainment and fellowship. Callers; **MARK YOUR CALENDARS FOR THIS EVENT SO YOU DO NOT MISS OUT**. Put these dates in your diary.

BTM WEBSITE UPDATE

At the moment, I am looking at a website for our Behind the Mike (BTM) Magazine. This website will be a great way for callers to interact with us.

It is planned that the website will have all the articles and items from the BTM Magazine, but presented in a way such that all articles of similar topics and themes such as choreography, caller training etc. can be grouped and accessed under the same banner.

It is hoped, that if the website design is successful, many of the 900+ callers that currently read the magazine in on various platforms can have better and direct access as well as the ability to search topics, ideas and themes at their leisure. Although BTM is a fairly young publication, as it is now, we have done around 500 pages of information from the last 14 months and the list of readers, subscribers as well as contributors continues to grow. Having the articles separated under specific banners will be like having an encyclopedia at your fingertips.

Reader Feedback

Questions AND Comments from our Readers:

From Glenn Wilson in Brisbane, Queensland, Australia

Hi, I have a question related to the July Behind the Mike article on reversed calls. At Plus, where the restrictions on Courtesy Turn have been relaxed, if you are in LH 2-faced Lines with the Boys as Centres, Is it Left Chain down the Line or Reverse Chain down the Line? Not sure I quite got that from the article.

Response from Mel Wilkerson – to really understand reverse courtesy turn you need to first picture a standard courtesy turn from a standard static couple (boy on left girl on right)

- If I call “courtesy turn”, his right arm goes behind her, left hands joined in front and he acts as the pivot guide using the point centre for the turning couple.
- If I call “reverse courtesy turn” from the same set up, she would put her left arm behind his back, they would join right hands and she would be the pivot guide (the one backing up) turning the boy. Note the entire direction and flow has changed from the original courtesy turn.

Now picture the same set up with two dancers regardless of gender.

- Example: two boys -courtesy turn. It is still a left hand/right hand dancer but the dancer on the left turns the dancer on the right. (at advanced, beaux turns belle turning left as a couple)
- Two boys reverse courtesy turn. It is the dancer on the right turns the dancer on the left (at advanced bell turns beaux turning right as a couple.)

The application on the reverse call is based on different direction and flow (or doing it the other way around.)

- Doing chain down the line - it is a standard right hand two face line where the centres trade with the right hand and the outside dancer guides the standard courtesy turn
- Doing a reverse chain down the line would be from a Left hand two face line where the dancers trade with the left hand and the outside dancers execute the courtesy turn.

This would **not** be a Left chain down the line. The dancer action from this set up precludes a left hand action as specified with the “left Direction” and chain down the line needs to start with the centres as the first active dancers. By the same

token it is not a ½ sashayed chain down the line at mainstream, nor is the courtesy turn by the girls allowed at mainstream (even though it is often done as a prompt “and who turns what.) As one comment implied, you cannot call “Left, Left Chain Down The Line” to make the backwards flow.

It is a reverse chain down the line, use it and have fun with it. Don't abuse it because the dances will not thank you for it. Ensure you prompt and give guidance when you use it the first time as well.

From Mike Callahan in Spencerport, New York, USA:

Hi: I always enjoyed the BTM newsletter. I think that one of the reasons that Dixie Grand isn't used by callers, especially new callers, is that they don't recognize the formation that they can use it from soon enough. I really think that callers would like to use it more often. Here are two easily recognized formations that have easily memorized get-outs using Dixie Grand.

- If you have a standard Double Pass Thru formation and can call centers Square Thru 3/4 to an Allemande Left, - call **ZOOM, DIXIE GRAND**.
- If you have a standard Double Pass Thru formation and can call centers Pass Thru to an Allemande Left, call **RIGHT AND LEFT THRU, ZOOM, DIXIE GRAND** or **ZOOM, RIGHT AND LEFT THRU, DIXIE GRAND**.

Response from Mel Wilkerson. Thanks Mike. The compliments and feedback are always nice. I must admit that I have over the years stolen (and blatantly so) a lot of material of yours as well as many comments and words of wisdom and I will likely continue to do so. Consider these two little gems added to the list.

From Dorothy AND David Browne, of Auckland New Zealand.

Hi Barry AND Sue,

Thanks for sending over the “Behind the Mike” notes. I have been really enjoying them. They are Very informative, with lots of choreography. I have been working through the Dixie Style choreo that Mel did this (July) issue with Callers Angels and dolls, but was disappointed with the results.

The singing call timing ranges from 62 up to 72, a couple are crossed over and some of the body flow is not good – several right turns in a row and Reverse Dixie Style after a Pass Thru. Why use Step Thru to a Wave when we have Extend?

Usually Mel's explanations and usage is very good.

I notice towards the end some callers want to put choreo straight into their computers, and several NZ callers do this without checking the choreo, which would not be good for them or the dancers. Callers are getting lazy with computers and it doesn't matter how many times you tell them to check first, they don't.

I see you are really getting old later in the year as well!! You are not catching up with us yet. Congratulations on reaching 50 years of calling (Barry Wonson), this is a real milestone.

Sorry we can't come over and join in the celebrations.

Response from Mel Wilkerson Thank you for your letter David and Dorothy. I have gone back and reviewed the Dixie style singing calls. While most work well, you are absolutely correct on the choreography on a couple of others. I note them here below.

- (H) PASS THE OCEAN, SCOOT BACK, OUTSIDE COUPLE TRADE, CENTRES LEFT SWING THRU**, CENTRES TURN THRU, LEFT TOUCH 1/4, GIRLS RUN, **DIXIE STYLE TO A WAVE**, ALL 8 CIRCULATE, ALLEMANDE LEFT, SWING AND PROMENADE
 - a. **Left swing thru starts in the with the centres of the wave, ends with a right hand trade with the outside followed by another right hand trade and step ahead for the turn thru. (Although this is a 360 degree turn I did not consider it overflow as it is in keeping with the dancers' forward action and it is no greater flow than swing thru boys' trade)
 - b. It was also noted here also that I say centres left swing thru followed by a centres turn thru. A comment from a dancer noted that when I do the centres left swing thru, it is a centres start and followed by a centres turn thru it is the whole wave. Although technically correct (addressing the centre wave) some dancers questioned is it just the centres in the wave that do the turn thru with the left hand? The answer is no. However, they were correct in asking and commenting as I note now, this would likely be better phrased as CENTRES – LEFT SWING THRU, SAME FOUR TURN THRU TO THE OUTSIDES LEFT TOUCH ¼.

One of the singing call figures in the Dixie Style to a wave article was as follows:

- HDS SQ. THRU, SLIDE THRU, RIGHT AND LEFT THRU, **DIXIE STYLE TO A WAVE**, BALANCE, (LEFTY) SPIN CHAIN THRU, BOYS CIRCULATE, GIRLS RUN, PROMENADE
 - a. This figure, as correctly noted by David and Dorothy, simply does not work. I

have no excuse for this other than “I must stop reviewing things at two in the morning. I must have taken a page from Glenn Wilson’s play book. (he knows what I mean..lol). I forgot a “Boys Trade” in the figure after the Dixie style. It should read as follows: – (by the way - Good catch).

HEADS SQUARE THRU, SLIDE THRU, RIGHT AND LEFT THRU, **DIXIE STYLE TO A WAVE, BOYS TRADE**, BALANCE, (LEFTY) SPIN CHAIN THRU, BOYS CIRCULATE, GIRLS RUN, PROMENADE

With regard to using the phrase step thru to a wave rather than extend

□ (H) PROMENADE 1/2 , (S) RIGHT AND LEFT THRU, (H) **REVERSE DIXIE STYLE TO A WAVE, STEP THRU MAKE A WAVE****, SWING THRU, BOYS RUN, BEND THE LINE (ZL), SLIDE THRU, SQUARE THRU 3, SWING AND PROMENADE.

- a. **Extend works here. However; I use step thru initially so that the dancers do not balk (going to a right hand wave after a Dixie Style movement). Although the Dixie Style is reversed, many dancers are conditioned that after hearing Dixie Style they extend to, or logically follow with a left hand wave or left flowing movement. In this particular figure, there is also a different heads/sides action opener and squares tend to expand using this figure. After the Reverse Dixie Style (with a slightly expanded square) – saying step thru to a wave (or step thru to a right hand wave) just ensures the dancers succeed. If you are confident in your dancers you can easily use extend here. Both are correct.

As always thank you for your comments and observations. Trust me they are very much appreciated. As a personal comment, I found your most poignant comment to be:

Some callers “want to put choreo straight into their computers, and do this without checking it. This is not good for them or the dancers. Callers are getting lazy with computers and it doesn’t matter how many times you tell them to check first, they don’t”

A truer statement cannot be made. I recommend always checking your choreography before using it and I applaud you strongly for stressing that, especially to new callers but to more experienced ones as well. It doesn’t matter the source. Barry usually double checks my choreography and I his, as well as other caller submissions. But even great masters like him and definitely non-masters like me are not infallible. As evidenced by the choreography above that needed correcting.) Keep us on our toes always and as always, happy dancing.

2017 SPECIAL EVENT

We look forward to the Red Barons special
TRIPPLE Celebration in November:
RED BARONS 43rd Birthday,
Barry Wonson's 50th year of calling and 70th birthday.

Caller Sessions will be as follows:

SATURDAY MORNING	10:00am - 12:30pm
SUNDAY AFTERNOON	1.30pm - 4.00pm

Dance Sessions are as follows:

FRIDAY EVENING	7.30pm - 10.30pm
SATURDAY AFTERNOON	1.30pm - 4.00pm
SATURDAY EVENING	7.30pm - 10.30pm
SUNDAY MORNING	10.00am - 12.00am

The two Caller sessions are open to anyone who is interested. These are free to all attendees. The two sessions will be presented by Kevin Kelly. The theme for these sessions will be "the Caller as Entertainer".

Please register early. I have attached flyers for dance and weekend registrations as well as information on accommodation in the nearby areas.



Hi everyone,

At long last The Red Barons SDC now has its own website. The link for this is here:

<https://redbarons.wixsite.com/squaredance>

This website was created for us by Jaden Frigo....he has done a great job.

With time I will add bits and pieces and will notify when they are done,

Cheers
Barry

SOUND ARCHIVE

EDUCATIONAL PROGRAMS

- 2015 SARDANSW Training Day at Blaxland (quality varies)
- 2016 SARDANSW Weekend at Corrimal RSL Club
- 2016 SARDANSW Weekend at Port Macquarie
- 2016 SARDANSW State Convention Caller Sessions (Jaden Frigo AND Gary Petersen)
- CALLERLAB 1982 : Voice Session (2) with vocal coach Arden Hopkin
- CALLERLAB 1982 : Keeping Mainstream Fun
- CALLERLAB 1983 : Advanced Interest Session
- CALLERLAB 1983 : Challenge Interest Session
- CALLERLAB 1985 : Mainstream Choreography Session
- CALLERLAB 1985: Voice Interest Session
- CALLERLAB 1985: Programming Thru Music
- CALLERLAB 1985: Duties of MC / Showmanship
- CALLERLAB 1985: Techniques In The Use Of Music
- CALLERLAB 1985: Techniques For Self Improvement
- CALLERLAB 1985 : Plus Choreography Session
- CALLERLAB 1988 : After-Party Fun
- CALLERLAB 1988 : One Night Stands
- CALLERLAB 1985: Teaching By Definition Part 2
- CALLERLAB 1983: Contra Session
- CALLERLAB 1983: DBD Session
- CALLERLAB 1983: One Night stands
- CALLERLAB 1983: Music
- CALLERLAB 1983: New AND Innovative
- CALLERLAB 1983: Programming Session
- CALLERLAB 1983: Mainstream Session
- CALLERLAB 1983: Advanced Session
- CALLERLAB 1983: Challenge Session
- CALLERLAB 1980: Creative Choreography MAINSTREAM
- CALLERLAB 1980: Creative Choreography PLUS
- CALLERLAB 1983: Traditional Dance AND Music Session

DANCE RECORDINGS

- SPECIAL DANCE with Bronc Wise AND Jet Roberts
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)
- 1980 Willoughby 1989 Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries AND David Smythe)
- 1988 Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries AND Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY AND BARRY WONSON
- Wade Driver Weekend Part 2

These recordings and other materials are available to any of our subscribers. We hope that shortly we will have download instructions for these audio files.

A CALLER'S VIEW: TOUCHING HANDS

By Skip Brown (from Northeast Square Dance Magazine, Feb 1988)

Valentine's Day comes this month (in February) and with it, all those little "Valentine Cupids" flitting about, shooting arrows into unsuspecting hearts and causing a yearning for a little physical contact with persons of the opposite gender. Aren't we fortunate to be Square Dancers, for as such, we have "Valentine's Day" every time we dance? Just think of how much physical contact there is in Square Dancing. We get to hold hands with our partner; we get to hold hands with our corner; we get to hold hands with our opposite dancer; we get to have forearm holds; we get to hold another dancer in our arms when we swing *each other*, and sometimes we even get a full nose to nose hug when our caller is in a "Yellow Rockin" mood. Some of us dancers miss a lot of physical contact in dancing - some by short-cutting, and some is missed because we have become just a bit complacent.

Take a look at short-cutting. When we are all home with our partner, and the heads or sides are asked to Square Thru, we get a lot of hand-holding while doing this movement. If however, we short-cut, by merely stepping forward then turning to face our corners, we have missed all that physical contact - that hand shaking and turning in and brushing shoulders as we pull each other by. We have also spoiled the rhythm of the dance. When four ladies are asked to Chain across, there is a Courtesy Turn involved, We get to hold each other's left hands in front of the lady and our right hands behind her as the man's arm goes around the lady's waist as we finish with that sweeping, flowing turn to face in. But if we are short-cutting, we eliminate that Courtesy Turn and just do a star thru type action. Ends up the same way, but again, we have spoiled the rhythm of the dance.

To be complacent can mean to be "self-satisfied". I suppose a "self-satisfied" dancer doesn't really need to join hands after a Pass Thru because the caller just might call a "Tag the Line", and the "self-satisfied" dancers would have to immediately let go - so why waste the time joining hands? Well, one reason for joining hands is that the caller may call a "Wheel AND Deal", and if we have a hand hold with our partner, we can properly dance a Wheel AND Deal. Another reason for joining all hands (and I do mean all hands) is that the caller may call a "Bend the Line". That's where the centre dancers back away to face each other, while the ends walk forward to face each other. If all hands are joined and you have no un-joined hands then you are a centre. If you have one hand free then you are an end: if your right hand is free then you walk forward turning *left* to face the other end dancer; while if your left hand is free, then you walk forward turning *right* to face the other end dancer. Think about it - how many times have you gentlemen, while dancing a "Pass Thru" followed by a "Bend The Line", reached out to hold the lady's hand, only to find she had already bent the line and your

hand was in the middle of her back? Conversely, how many of you ladies have danced the same moves, reached out to join hands, and found yourself looking at the side of the gentleman's head because he has already "Bent the Line"? How many times have you danced a "Bend the Line" movement after a "Pass Thru" and turned the wrong way just because you didn't join hands? Next time your caller calls an "Eight Chain" movement, watch whether the two dancers coming to the outside wait for each other for the "Courtesy Turn", or whether your "Eight Chain" movement dissolves into an oval shaped Right AND Left Grand!

Remember, Keep making contact.

Barry's Comment: *The above article was of course originally meant for dancers; however it is still an important lesson for callers to remember. There are still many callers that do not stress the importance of touching hands. This establishes contact, shows who our temporary partner is, shows who is centre and who is on the ends of lines and establishes a specific formation, and also gives a feeling of confidence to the dancers (**I am not alone**).*

By touching hands to establish a formation, there is far less chance and opportunity for error for the dancers. Of course, a problem can occur when we have the dancer who has little confidence, and then hangs on for grim death. We have all seen it happen, as well as suffered the consequences to our fingers. It is



*important to stress that we are just looking at establishing contact; touching hands. No-one likes a death grip. **This is our job as callers- AND - it is an important part of the teaching process.***

Many elements come together in any given call; the footwork we will be doing, the amount of turning our body will be executing, and the hand positions as we go through the motions to end in a specific spot, touching hands with the person beside you. We want dancer success so we need to look at every single aspect of what we are calling in order for the dancers to gain that feeling of achievement. That achievement is not just in getting to the correct spot at the end of the call. It is also how we get there - the "dance" aspect. This comes from smooth, flowing motion of the entire body, and the position of the hands is just as important as the footwork. By ending up in the correct position within the correct time frame, and by looking to establish that set-up by touching a hand (even momentarily) we set ourselves up for success for what is to follow.

WHAT'S IN A NAME???

Question: What's in a name? Answer: Communication!!



When we talk to other callers about choreography or mentor other callers, they need to know what we mean. The terms for certain dancer Formations, Arrangements, Relationships, and Sequences (F.A.S.R.) have been changed. This change was a result of a request to the Caller Coach Committee in 2014 to review the naming of and acronyms for our FASR set-ups.

A committee of 3 Accredited Caller Coaches reviewed the request and recommended the following changes.

F.A.S.R. Naming

- P = Partner
- C = Corner
- O = Opposite
- R = Right Hand Lady
- PL = Partner Line
- CL = Corner Line
- OL = Opposite Line
- RL = Right Hand Lady Line
- PLO = Partner Line Out of Sequence
- CLO = Corner Line Out of Sequence
- OLO = Opposite Lady Line Out of Sequence
- RLO = Right Hand Lady Line Out of Sequence

The names of following F.A.S.R.'s have been changed:

- Change Zero Line (ZL) to Partner Line (PL).
- Change Zero Box (ZB) to Corner Box (CB).
- Change Zero Box Out of Sequence (ZBOS) to Corner Box Out (CBO).
- Change Across the Street Box (XB) to Right Hand Lady Box Out of Sequence (RBO).
- Establish Across the Street Box + R AND L Thru as Right Hand Lady Box (RB)
- Change Lead To The Right Box (LRB) to "Lead Right Box" which would match the acronym.

Why is this important?

One reason for some of the changes was that if a Zero Line was set up and the caller called a Right and Left Thru, it was no longer a Zero Line. The same reasoning applied to a Zero Box.

Also, this change eliminates the confusion between Zero Box – where you can correctly call Allemande Left and “0” (zero) box which would refer to standard facing couples.

- “0” (zero) is the current designation for the standard /normal boy-girl arrangement for all of the formations.

These changes were approved for inclusion in documents which were created and maintained by the Caller Training Committee, by vote of the committee. Those documents are in the process of being updated and callers will be hearing and seeing the new designations more and more as we get used to them. So remember, the old 1P2P line which changed to a Zero Line is now changed to a Partner Line.

The Caller Coach Committee has been using the updated terminology and any documents produced by that committee will also reflect these changes.

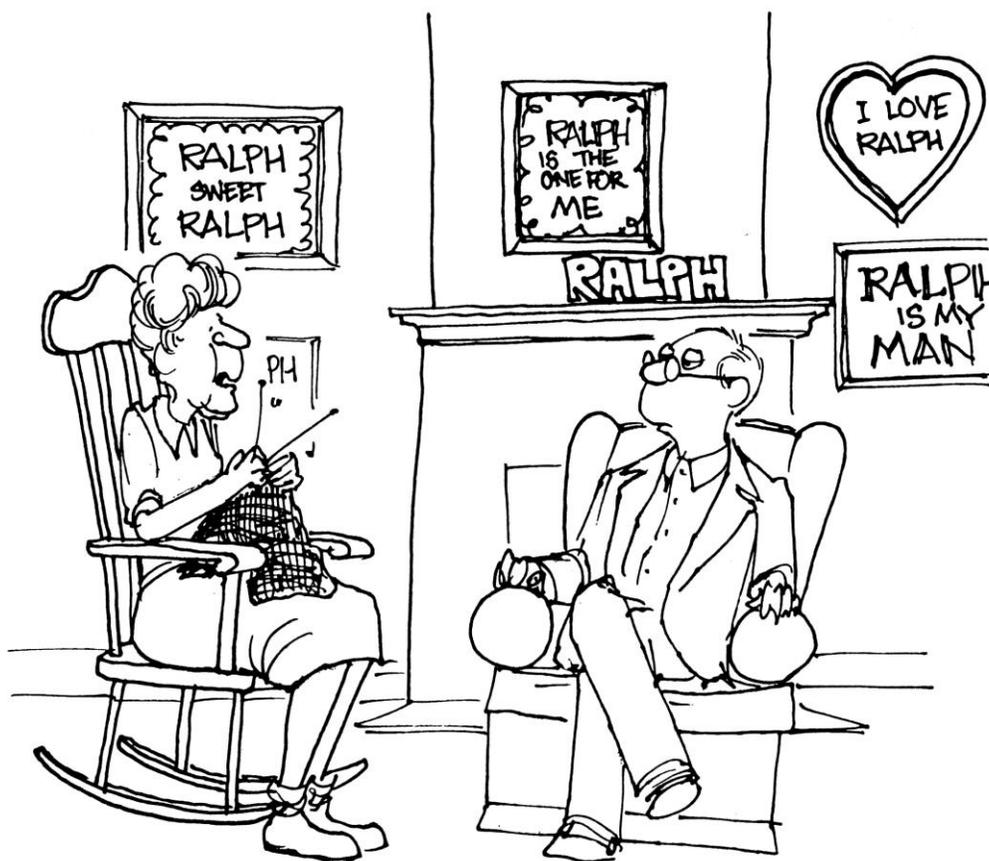
Betsy Gotta- Chairman of Caller Training Committee

Comments from Barry:

Steve Turner sent the above article to me a couple of weeks ago, suggesting that we should fall into line by changing the FASR naming in BTM.

While I do agree that standardization is of the utmost importance, I wonder just

how many times we are going to re-invent the wheel....all in the name of standardization.



"What do you mean you're thinking of changing your name to Steve?"

encompassing any grouping of dancers, regardless of which designated man is in the centre....as long as all centres were facing corners). This seemed to me the ideal situation as we could have a standard ZERO Box (after H Square thru); as well as other forms (Rotated 1/4 Left, 1/4 R, etc.).

I am not really sure that anything new has been achieved here, outside of creating a new mind-set for everyone to catch up with.

I do not believe that a change of this nature will happen overnight. For us to just change the FASR terms we use instantaneously will do nothing but create confusion. From now on, we will endeavour to use both current FASR terms (ZERO BOX, ZERO LINE) and place the new FASR terms (CB, PL) alongside.

For example we started out with the concept of a B1-4. This was a logical representation of the box formation (B) with #1 man facing his corner - #4 lady. This was a standardized form used by everyone after a very short time.

Next came the the idea to shorten the concept to B1c (Box with #1 man facing corner). The next move in standardization was to change the term to ZERO BOX (which gave a more generic box position

Square Recovery by Tim Marriner

(Tim passed away last year, but has left a great legacy in the enjoyment he gave dancers and the many articles he wrote for callers)

New dancers often question how callers keep track of everyone on the dance floor while calling. Describing what happens from the vantage point of a caller, an analogy to a flock of birds or a school of fish is the best description. They both follow the currents flowing effortlessly left and right. If one goes in a different direction it attracts an eye.



**STAY
STRONG
BECAUSE
RECOVERY
IS POSSIBLE**

Callers usually see the flow of the entire room and when someone goes awry it is noticeable. The trick is evaluating what action needs to be taken to maintain the square. Square recovery is really a two way street; dancers need to figure things out to keep dancing, and callers need to be aware of issues on the floor to determine what actions need to be taken to assist dancers in repairing the square.

On the dancer side of the street, there are several steps that can be taken to help maintain the square. First and foremost, dancers need to take hands, wherever possible, with the dancers beside them.

Maintaining contact keeps the square small and allows formations to become visible in order to apply the next dance action. That means dancers need to be looking up and forward as most dance actions happen in the line of vision. If a dancer becomes confused or unsure of where they should go, one of the worst things they could do is stop listening to the caller.

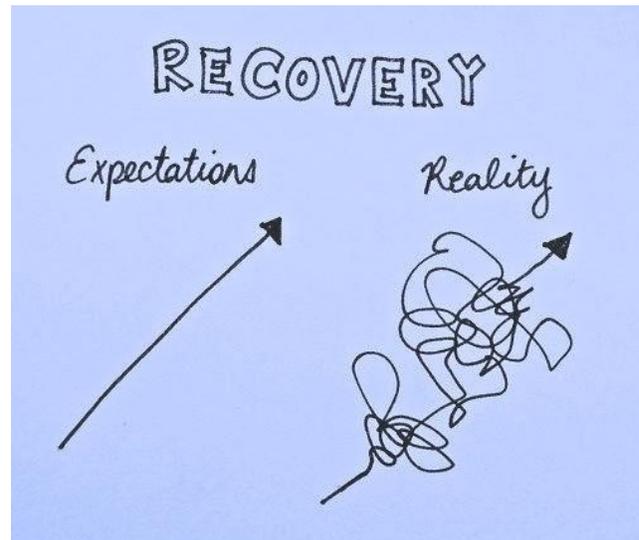
Usually if a caller is doing something strange they apply extra verbiage to get the dancers through the tough combinations known as helper words. Dancers need to listen intently to these clues. Any distraction at this point could lead to a breakdown. The first instinct of a dancer when faced with unfamiliar calls or combinations is to look down trying to think their way through the material. This usually ends up with one missing the next call as the action of looking down prohibits the ability to see things transform right in front of them.

Keeping hands in the ready dance position helps others ability to lead without pulling, pushing, or physically turning one in the proper direction or possibly

walking past the end point of the action. If a dancer is turned around, others can provide direction by pointing or gesturing the dancer to change their direction. Simply moving a free hand up and down can remind the ones next to you to take hold in order to maintain the formation.

Talking is disruptive, creating a bad habit of reacting to the verbiage within the square rather than listening to the caller, often prohibiting others nearby from hearing the next calls.

Newer dancers need to be aware their reaction time usually is not as fast as others, so a loose hand hold is necessary in order to quickly let go to apply the necessary hand work for the actions. More experienced dancers should not over anticipate actions nor move too fast past less proficient dancers before they have determined what to do. Nobody should take short cuts nor add extra flourishes to calls as this can add to further confusion for newer dancers.



Another good habit is moving to the beat of the music which is the beauty of the dance. Square dancing is not a race nor is it a walk. Small gliding dance strides are much preferred over a full walking gate. Little bitty steps make little bitty mistakes. If one is unsure, don't stop; move forward with smaller steps extending a right hand observing if someone is reaching out, then move to that spot.

Usually the square should have symmetry; lost dancers should find the balance and fill in the missing space. If a dancer becomes lost they should also look within the square to assure everyone has somebody. They should also observe other squares to figure a way for the sets to look like the others. These are all ways to check for correctness. Dancers can also track their opposite dancer to mimic what they are dancing on ones side of the set. In this same regard, there are dancers in a nearby set that should be dancing exactly what is being danced on the entire floor.

Dancers can track where they should be relative to their own square by observing another set.

It takes the teamwork of all eight dancers in a square to keep moving sometimes.

Occasionally, one couple is out of position. Dancers need to be familiar with the normal couple arrangement, apply that to the rest of the square to keep dancing.

Sometimes two couples are out of position resulting in the set not looking uniform to the rest of the room or to the rest of the square. Often a quick couple rotation is all that is needed to continue the dance. If at the end of the sequence couples and/or partners are out of position, dancers should let go if necessary and repair to a squared set at home as quickly as possible.

If all things break down, dancers should not mill around or stand still looking at what is going on. Rather, they should find their way back to their original home spot as quickly as possible to prepare to make lines at the sides of the hall or be ready for the start of the next sequence as the caller works the floor. Talking or standing still looking for an answer usually prohibits the square from dancing even the next sequence.

Dancers need to keep smiling, as nobody is perfect. All dancers have lapse of memory or get distracted from time to time. Shake it off. Dancers should not waste time trying to figure out who went wrong. Let it go and focus attention on the next sequence. As mentioned before, **square recovery is a two way street between dancers and callers.**

Dancers need to know how to help without hindering others, and callers need to observe what is necessary to allow a repair to happen or call actions that will neutralize the possible breakdown.

Callers first should instill all the above good habits upon new dancers and remind current dancers as necessary to aid in their ability to keep dancing. Proper training usually leads to a better dancing experience.

Next, a caller needs to be able to view all of the dancers they are calling for. Staring at one square or helping one set does not mean the remaining dancers are having success. A good caller always surveys the dance floor while calling, searching for problems that may occur. Good caller judgment is vital to maintain a high success rate on the dance floor. There are ways a caller can improve dancer success by evaluating what is happening on the floor after an action is called, then adapting what to call next in order to provide better success for those having difficulty without hindering the other sets.

Helpful hints to sticky situations:

- If a caller notices, for example, one person out of position while calling, it would do the square a disservice by calling an action that requires all four couples as the whole set would probably breakdown. Instead, calls like Forward and Back, or Partner Trade, can sometimes reverse an individual into finding themselves.
- If one couple is out of formation, often a Bend the Line and/or Forward and

Back can turn compromised dancers in the right direction.

- If one couple is looking out in lines, a caller could call “those looking out Partner Trade” to assist those caught looking the wrong direction.
- If one person is sashayed, facing lines can be asked to Pass Thru then have the Boys or Girls Fold or ask the Ends to Fold followed by a Slide Thru, centres Trade, and Bend the Line which can temporarily repair the problem in order for all to keep dancing.
- If, however, the square is not repaired upon completion of the sequence, at the very least the square is still moving. Dancers should then be reminded to return to their original home position. A comment like, “everybody sneak home” works very well.

When two couples are out of position, it does no good for the caller to use four couple material until the rest of the square can be repaired.

- Using lines as a reference point, a caller might continue to call two couple actions that could result in the out of position couples to realize they are out of position and do something to correct the problem.
- Flutter Wheel or Reverse Flutter Wheel along with Sweep $\frac{1}{4}$ to form lines can sometimes cause dancers to either correct themselves or perform the action wrong again to momentarily repair the situation. An old mantra exists that often refers to this situation as, “When in trouble, do it double!”
- Other factors can exist, such as one half of the square being in waves while the other is in two faced lines. A caller can use a gimmick like “if you can, Recycle, if not, Wheel and Deal,” which can usually keep all squares moving.

Unintentionally, more than two of the same sex could wind up on the same side of the square. Actions equivalent to an Acey Deucey (ends circulate and centres trade) or Quarter Thru (single hinge and the centres trade) can sometimes resolve the issue or various combinations of Boys Trade, Girls Trade, Boys Run, Partner Trade, and/or Bend the Line may also be necessary to split the same sexes in order for lines to be formed.

Be extra careful that what is necessary to help repair a set does not negatively affect remaining squares.

There are several other strange possibilities that dancers could find themselves arranged improperly. A creative caller can often figure quick ways of repairing the situations. A word of warning; don't sacrifice the whole floor by being over fixated on repairing one square. The remaining dancers paid to dance too. Callers need

to use good judgment as to how much work that should be diverted when trying to assist a fumbling square.

Lastly, if a square totally breaks down:

A callers needs to shorten the sequence to resolve or get everyone into normal lines at the sides of the room announcing to everyone there are

“Lines at the Sides, all move Forward and Back.”

This is the squares cue to slide right to form lines to carry on with the dancing pattern. A caller should not ignore standing squares; it only discourages them. Callers should observe that set to determine if a weaker dancer is hindering or if there is a physical issue with a dancer in the square. Keeping the material straight forward can often regain confidence for the set to improve for the next sequences.

Sometimes it is necessary to mix the dancers, if possible, to another set by progressing them into other squares. Observing the possible scenarios of newer dancers or less proficient dancers gathered in the same set, a caller could also deliver calls that keep the less proficient dancers apart. If this is not an alternative, a caller can choose to simply shorten the patter portion of the tip.

Dancers are customers that need to be provided a quality fun filled entertaining dancing experience.

Constant breakdowns are embarrassing for dancers and frustrating for the rest of the square. Callers need to do what is best to limit this stress. Callers need to learn and develop the methods to keep squares moving without disrupting the flow of the floor.

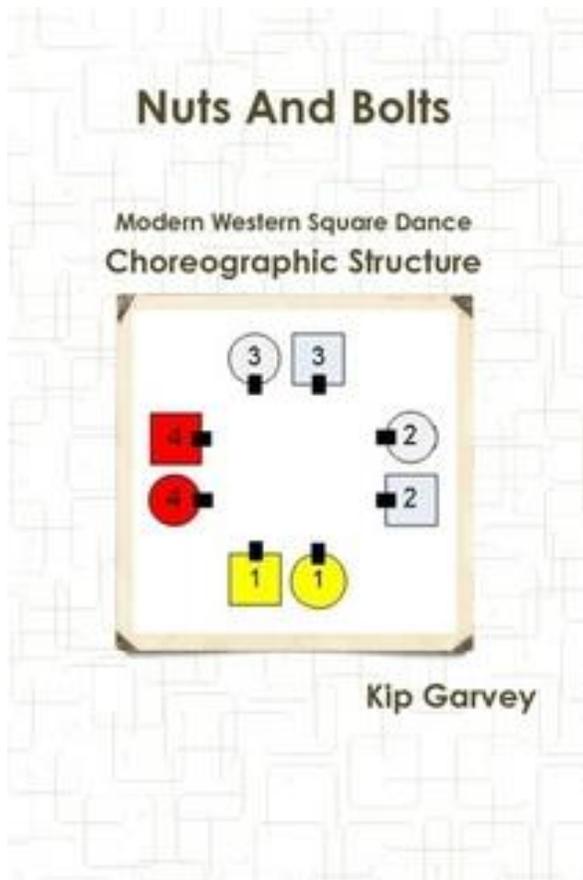


From a dancers perspective this will look like a magic trick. The dancers will be baffled how they managed to get through the material unscathed in spite of their inability to keep up. As part of the entertainment, callers with high choreographic skills like to move dancers near the edge of a breakdown, sometimes even look over the edge, only to pull them back at the last minute; saving the square

with a surprise get out. This is an acquired art that can be learned through observation and lots of practice.

NUTS AND BOLTS by Kip Garvey

Kip Garvey has been involved in our activity as a caller for many years. His name is well known thru-out the world from his many recordings on Rhythm Records, Eureka and others. He has been actively involved in caller education since he first picked up the mike. He has written many technical papers for CALLERLAB as well as many Square Dance publications.



Kip worked alongside Bill Davis for many years and is one of the developers of modern Square Dance theory regarding choreographic structure and sight calling techniques.

Kip has now written an excellent book called NUTS AND BOLTS (I know some who fit into the first part!).

Synopsis: Analysis of choreographic structure for modern western square dance callers and dancers. With over 50 years experience as a professional square dance caller, Kip presents the principles of calling current day square dance for readers interested in understanding underlying concepts and technique with emphasis on the technical aspects of choreography. This deep dive into choreographic theory is

loaded with graphic illustrations and many Getout, Conversion and Transition call modules. It is a text that should be in every caller's library

Below are some of the rave reviews that Kip's book has been receiving:

Lorenz Kuhlee, Germany

- *Hi, Kipper. Finally your book arrived here in Germany. Great stuff!*

Tony Oxendine

- *GREAT book!!!!!!!!!!!!!!*

Terry Passarino

- *"Nuts and Bolts of Modern Western Square Dance"*

This book has been a real asset to me. I am a site caller and have been successful with moving dancers around the square until I see a resolution and I thought that this was a successful way of calling. By studying the techniques in "Nuts And Bolts", I have come to realize that there is a reason why we call certain calls, and explanations that go beyond what I learned in caller schools. It has given me a whole new outlook on calling and the satisfaction of knowing I can get the dancers where they need to be. I keep this book near by as a reference and for continued learning to improve my calling. Thanks Kip Garvey for all your hard work. I recommend this book for all callers, both new and experienced.

Jerry Junck

- *CALLERLAB Caller Coach*

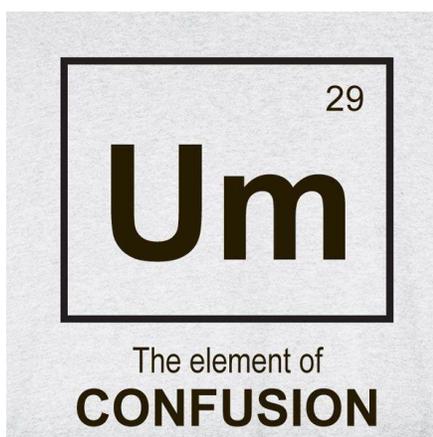
This is a very technical manual and I feel is actually more complete than the current CALLERLAB Technical Supplement. I think any caller teaching new callers should have this in their library. I thank you for sharing it with me.

The pages at the end with Get Out, Conversion, and Transition Modules are superb. I'm a setup and get out caller, so this resonates with me.

Daryl L. Clendenin

- *I've been looking through your book. Lots of information. It will make a valuable resource for callers. Nice job.*

NUTS AND BOLTS is available from Kip for US\$29.95. You can contact him at kip@kipgarvey.com OR for our local callers here in Australia and New Zealand, you can purchase the book thru me for AUS\$35.00. Kip has kindly sent a batch to me for distribution here via BTM. Please note that numbers are limited, so be quick to order a copy. This is a book that should be in every caller's collection. Please contact me at bjwonson@gmail.com.



THE WORKSHOP

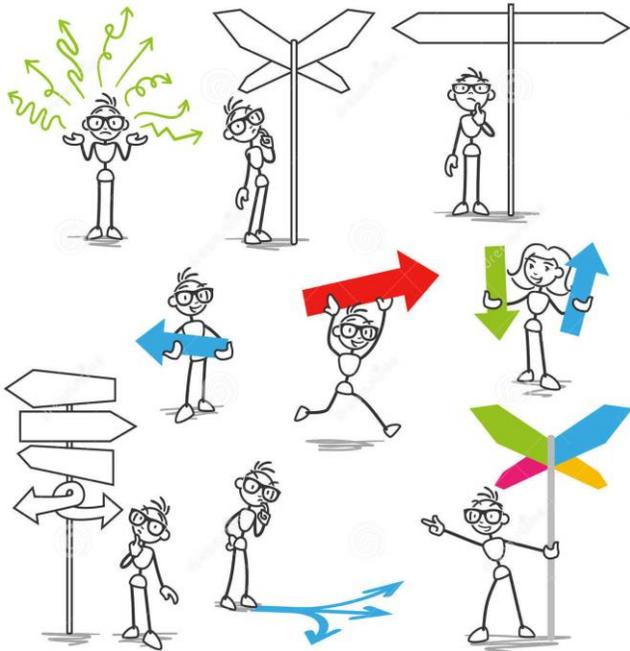
LOOKING AT CROSS FOLD

by Mel Wilkerson

*Know when to hold them, know when to fold them
– Kenny Rogers*

Over the last month, I have had an interesting series of conversations with many other callers. Many now know that I write articles for “BEHIND the MIC” as well as other items, and cover a wide variety of topics. In those articles, I often express my opinion, controversial or otherwise and encourage debate and discussion.

It is interesting that in all those discussions, there have many involved that have resolved to “AGREE TO DISAGREE”, whenever a consensus of opinion was not met. Others folded from their original position (myself included at times when I realised that I was wrong – *I know, but it does happen LOL*) however; the biggest thing I noted was that there was no animosity, arguments or unprofessional name calling. No one was CROSS.



Now if that isn't a segue (pronounced seg way or (lead in) for an article about CROSS FOLD then nothing is.

CROSS FOLD is another one of those mainstream movements that often seems to get shunted aside at mainstream to be used in only one or two ways. It then reappears later in “Plus and Advanced”. It often causes a bit of frustration as many dancers have trouble with it and have to be re-taught CROSS FOLD, in order to learn something like cross fire.

What I found interesting was that I asked this question of 10 different callers for a Zero Module and a Singing Call Module

using CROSS FOLD. The response was quite enlightening.

ZERO MODULES: 8 out of 10 respondents gave me the zero module: (*NOTE Zero Box (ZB) is also referred to now as Corner Box (CB))

- (ZB/CB) SLIDE THRU, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, BOYS **CROSS FOLD** (ZB/CB)

The other two were:

- (ZB/CB) SWING THRU, BOYS TRADE, BOYS RUN, BEND THE LINE, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, **BOYS CROSS FOLD**, (ZB/CB)

Interestingly enough, I received a large 10 submissions composed of the same four singing call figures:

Six were:

- (H) SQUARE THRU 4, SWING THRU, BOYS TRADE, BOYS RUN, BEND THE LINE, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, **BOYS CROSS FOLD**, (ZB/CB)

Two were:

- (H) SQUARE THRU 4, DOSADO, TOUCH 1/4, SCOOT BACK, BOYS RUN, RIGHT AND LEFT THRU, DIXIE STYLE TO A WAVE, **BOYS CROSS FOLD**, SWING AND PROMENADE

One was:

- **(H)** TOUCH ¼, BOYS RUN, SWING THRU, BOYS RUN RIGHT, BEND THE LINE, REVERSE FLUTTER WHEEL, DIXIE STYLE TO A WAVE, **BOYS CROSS FOLD**, SWING AND PROMENADE

One was:

- (H) TOUCH 1/4, BOYS RUN, SWING THRU, CENTRES CROSS RUN, NEW CENTRES TRADE, LEFT SWING THRU, CENTRES TRADE, **ENDS CROSS FOLD**, SWING AND PROMENADE

Hopefully at this point, everyone reading this article can see what the main issue with cross fold is. Think about it for a second, and if you haven't spotted it – go back and re-read the responses from 10 separate callers. Remember the choreography was limited to mainstream only.

HAVE YOU GOT IT? – ok read on and see if you were correct.

ANSWER: With the exception of one caller, and only on one singing call singing call figure - 19 of the 20 example uses of CROSS FOLD were, in the following sequence: **DIXIE STYLE TO AN OCEAN WAVE, BOYS CROSS FOLD.**



We talk about variety in choreography often but too often we do not apply what we preach until something like “plus” requires us to do what we should have been doing all along. Is it any wonder dancers get bored sometimes? Such a simple move and yet, rarely used when it has so much flexibility. Where do we go from here?

As with all specific movement focus articles, I will begin this one by revisiting the definition.

MOVEMENT #62 (SECOND PART) **CROSS FOLD**

Starting formation - line, two-faced line, or wave.

The directed (active) dancers who must either both be centres or both be ends, fold toward the farthest inactive dancer by walking in a semicircle to end facing toward that same dancer.

When the active dancers are both facing the same direction, they move forward in a semicircle, pass each other and fold toward the inactive dancer. **(Comment: this part is often ignored)**

STYLING: Hand position depends on starting formation, i.e, hands up from a wave, couple handhold from a line or circulate. Using appropriate hand position, the inactive dancer should exert slight pressure to adjacent dancer and assist in initiating folding action. **(Comment: this means a gentle leading action for the active dancer to in a certain direction – always forward and to end facing the far end or middle of your line/wave depending where you start.)**

TIMING: **CROSS FOLD**, 4 steps.

That ends the definition part of this article.

Please note the starting formation. Any line, two faced line or wave, where the centres work together or the ends work together. There is nothing fancy or difficult. A line facing in, a line facing out, an inverted line, a three in one line

(Comment: remember must be ends or centres only working together – not gender roles as it may be a BGBG line – that is what trades are for) or any two faced line, or any wave.

What is not stated is that this arrangement is limited to a line or wave of 4 people only – as the movement does not work with lines/waves of 6, and lines or waves of 8 works in their own groups of 4.

THREE VERY IMPORTANT FACTS

1. **DIXIE STYLE IS NOT ALWAYS NEEDED FOR A CROSS FOLD**
2. **CROSS FOLD CAN BE DONE BY EITHER GENDER (B/G)**
3. **CROSS FOLD CAN BE DONE BY CENTRES OR ENDS FROM ANY LINE OR WAVE OF FOUR FORMATION**

I know that may sound a bit condescending and maybe even a little sarcastic – it is not meant to be insulting so if it was, I apologise. The purpose of the three facts is to stress, - USE THE MOVEMENT FROM OTHER SETUPS, AND WITH OTHER CHOREOGRAPHY.

This little movement can give such a different feel to the floor. It can change right hand set ups to left hands and vice versa so effectively that the dancers generally get keyed up and interested without having to really do anything difficult – yet they will feel as if the choreography was tough and they succeeded to meet the challenge.

The ancillary bonus of using this movement correctly is that when your dancers are ready to move up to plus (say after one or two years post mainstream graduation because they are still having too much fun with the challenges at mainstream), they will not have to be re-taught the basics all over again. Less frustration and better success all around.

CROSS FOLD CHOREOGRAPHY – here are a few simple modules to add to your repertoire to get started. I strongly encourage you to write your own and catalogue them by movement. Share and steal ideas (**borrow (sometimes without permission) – sorry**) from other callers. The only outcome is better and more satisfied dancers. Many (most) of these choreographic sequences have been borrowed, given, observed and copied, or blatantly stolen from other callers for which I am truly thankful. Enjoy. Add to your repertoire and help add to others.

That not what Girls Cross Fold means – honest.



ZERO (Corner) BOX MODULES

- (ZB/CB) SQUARE THRU 2, ENDS **CROSS FOLD**, SQUARE THRU 3, TRADE BY, SQUARE THRU 4, CENTRES **CROSS FOLD**, (ZB/CB) ALLEMANDE LEFT
- (ZB/CB) SWING THRU, BOYS RUN, FERRIS WHEEL, DOUBLE PASS THRU, CENTRES IN, CAST OFF 3/4, PASS THRU, ENDS **CROSS FOLD**, (ZB/CB) ALLEMANDE LEFT
- (ZB/CB) CENTRES IN, CAST OFF 3/4, CENTRES PASS THRU, TAG THE LINE, LEADERS TRADE, CENTRES IN, CAST OFF 3/4, ENDS **CROSS FOLD**, CENTRES SQUARE THRU 3, (ZB/CB) ALLEMANDE LEFT

ZERO (Partner) LINE MODULES

- (ZL(PL)) SQUARE THRU 2, CENTRES SQUARE THRU 3, CENTRES IN, ENDS **CROSS FOLD**, STAR THRU (ZL(PL))
- (ZL(PL)) PASS THRU, ENDS **CROSS FOLD**, CIRCLE TO A LINE (KEEP BOYS IN CENTRE), PASS THRU, ENDS **CROSS FOLD**, SLIDE THRU, COUPLES CIRCULATE, BEND THE LINE (ZL(PL)) ($\frac{1}{4}$ ROTATED)
- (ZL(PL)) BOX THE GNAT, ENDS PASS THRU AND **CROSS FOLD**, CENTRES PASS THRU, CENTRES IN AND **CROSS FOLD**, DOUBLE PASS THRU, LEADERS TURN BACK, SLIDE THRU (ZL(PL)),
- (ZL(PL)) PASS THRU, TAG THE LINE, FACE OUT, ENDS **CROSS FOLD**, CENTRES TRADE, DOUBLE PASS THRU, FACE LEFT, CENTRES **CROSS FOLD**, ALL FACE IN (LINES) TOUCH $\frac{1}{4}$, BOYS RUN, FIRST GO RIGHT, NEXT GO LEFT, (ZL(PL))

ZERO (Corner) BOX RESOLUTION

- (ZB/CB) SQUARE THRU, ENDS **CROSS FOLD**, SQUARE THRU 3, TRADE BY, SQUARE THRU 4, CENTRES **CROSS FOLD**, ALLEMANDE LEFT
- (ZB/CB) SWING THRU, BOYS RUN, FERRIS WHEEL, DOUBLE PASS THRU, CENTRES IN, CAST OFF 3/4, PASS THRU, ENDS **CROSS FOLD**, ALLEMANDE LEFT
- (ZB/CB) CENTRES IN, CAST OFF 3/4, CENTRES PASS THRU,

TAG THE LINE, ENDS TRADE, CENTRES IN, CAST OFF 3/4,
ENDS **CROSS FOLD**, CENTRES SQUARE THRU 3, ALLEMANDE LEFT

- (ZB/CB) SQUARE THRU 4, ENDS **CROSS FOLD**, SQUARE THRU 4,
PARTNER TRADE, CENTRES SQUARE THRU 3, ENDS PASS THRU **AND
CROSS FOLD**, ALL PASS THRU, RIGHT AND LEFT GRAND – (HOME)
- (ZB/CB) RIGHT AND LEFT THRU, SWING THRU, WALK AND DODGE,
ENDS **CROSS FOLD**, PASS THRU, RIGHT AND LEFT GRAND
- (ZB/CB) RIGHT AND LEFT THRU, SWING THRU, ENDS **CROSS FOLD**,
PASS THRU, RIGHT AND LEFT GRAND

ZL(PL) RESOLUTION

- (ZL(PL)) RIGHT AND LEFT THRU, PASS THRU, ENDS **CROSS FOLD**,
SWING THRU, WALK AND DODGE, ENDS **CROSS FOLD**, TOUCH 1/4,
CENTERS TRADE, BOYS RUN, ALLEMANDE LEFT
- (ZL(PL)) PASS THE OCEAN, SWING THRU, GIRLS **CROSS FOLD**,
RIGHT AND LEFT GRAND
- (ZL(PL)) RIGHT AND LEFT THRU, SQUARE THRU 3, HALF SASHAY,
CENTERS HALF SASHAY, ENDS **CROSS FOLD**, RIGHT AND LEFT
GRAND
- (ZL(PL)) SQUARE THRU 3, ENDS **CROSS FOLD**, SQUARE THRU 2,
ENDS **CROSS FOLD**, SQUARE THRU 3, TRADE BY, RIGHT AND LEFT
GRAND
- (ZL(PL)) PASS THRU, ENDS **CROSS FOLD**, SQUARE THRU 4,
ENDS FOLD, SQUARE THRU 4, CENTRES **CROSS FOLD**, RIGHT AND
LEFT GRAND
- (ZL(PL)) PASS THRU, ENDS **CROSS FOLD**, CENTRES TRADE,
CENTRES LEFT TURN THRU, BOX THE GNAT, RIGHT AND LEFT
GRAND
- (ZL(PL)) PASS THRU, ENDS RUN, NEW ENDS **CROSS FOLD**,
CENTRES LEFT SQUARE THRU 3, RIGHT AND LEFT GRAND

SINGING CALLS

- (H) SQUARE THRU, DOSADO, SWING THRU, SPIN THE TOP,

RIGHT AND LEFT THRU, PASS THE OCEAN, GIRLS TRADE, BOYS **CROSS FOLD**, SWING AND PROMENADE

- (H) SQUARE THRU 4, SWING THRU, BOYS RUN, GIRLS TRADE, CAST OFF 3/4, LADIES LEAD DIXIE STYLE, BOYS **CROSS FOLD**, SWING CORNER AND PROMENADE (**Yeah I know – Dixie style to a wave, boys cross fold. – I didn't say don't use it. I said, do not only use it. Besides, I like how the Dixie style comes off the cast off 3/4**)
- (H) PROMENADE 1/2, STAR THRU, ZOOM, DOUBLE PASS THRU, CENTRES IN, CAST OFF 3/4, FORWARD AND BACK, PASS THRU, BOYS **CROSS FOLD**, SWING AND PROMENADE
- (H) RIGHT AND LEFT THRU, FLUTTER WHEEL, PASS THRU AND CLOVERLEAF, (S) TOUCH 1/4, WALK AND DODGE, SEPARATE AROUND 1 TO A LINE, FORWARD AND BACK, PASS THRU, ENDS **CROSS FOLD**, SWING AND PROMENADE
- (H) RIGHT AND LEFT THRU AND HALF SASHAY, (H) PASS THRU, SEPARATE AROUND TWO AND MAKE A LINE, PASS THRU, TAG THE LINE, FACE IN, PASS THRU, ENDS **CROSS FOLD**, SWING AND PROMENADE
- (H) SQUARE THRU, CENTRES IN, CAST OFF 3/4, ENDS **CROSS FOLD**, DOUBLE PASS THRU, ENDS TRADE, SWING AND PROMENADE
- (H) STAR THRU, CENTRES PASS THRU, CENTRES IN, CAST OFF 3/4, ENDS **CROSS FOLD**, DOUBLE PASS THRU, CLOVERLEAF, CENTRES SQUARE THRU 3, SWING AND PROMENADE
- (H) SLIDE THRU AND PARTNER TRADE, SWING THRU, CENTRES CROSS RUN, NEW CENTRES TRADE, LEFT SWING THRU, CENTRES TRADE, ENDS **CROSS FOLD**, SWING AND PROMENADE

And for something just a little bit different.

- (H) SQUARE THRU 4, CENTRES IN, TRADE BY (**Centres trade – ends pass thru keep the inverted line**), ENDS FOLD, ZOOM 1 AND 1/2 (**back to an inverted line with ends facing out**), ENDS **CROSS FOLD**, CENTRES PASS THRU, SWING AND PROMENADE

As always, comments, critique and criticism are welcome. Only through discussion and debate can we truly agree and progress.

Letter to Barry from one of his dancers:

Dear Barry,

You often stress the importance of regular attendance at our weekly club night as being very important. However, I think that everyone will miss a night now and then for reasons beyond which they have no control. I think that I should be excused for the following reasons:

CONFLICTIING EVENTS

Christmas (it comes but once a year).....	1
Boxing Day (see above).....	1
New Years Day (I need to start the year off rested).....	1
ANZAC Day ((National Holiday).....	1
Australia Day (National Celebration).....	1
Queen's Birthday	1
Labor Day (October in NSW, other states vary).....	1
School Closing (kids need a break at the beach).....	1
School Starts (last chance at summer.....	1
Family reunions (only one side).....	1
State of Origin Matches.....	3
Semi Final.....	1
Grand Final.....	1
Out Of Town Games (we must support our team).....	3
Anniversary (second honeymoon).....	1
Illness (one for each member plus an extra).....	5
Business (we all have to make a living somehow).....	3
Vacation (only 4 weeks but 5 weekends and roster days).....	5
Bad Weather (Rain, Ice, Sleet, Hail, etc).....	5
Unexpected Visitors (didn't bring square dance clothes).....	2
Dinner was late (not my fault).....	2
Car Repairs (happens to us all).....	2
Ran Out of Petrol (wife's fault).....	1
Special on TV (continuing education).....	4
Tournaments (Golf, tennis - 1 each).....	2
TOTAL.....	50

So that leaves two Wednesdays each year. We will see you the last Wednesday in April and the third in September, unless providentially hindered.

A faithful Club Member

Mel's Meanderings



THE CALLERS TOOLBOX: THE MECHANICS OF CHOREOGRAPHY.

Over the last several months, I have written several articles as well as dug out some old ideas and re-faced them for current relevance. During that time I have also had the pleasure of teaching at a weekend workshop in Corrimal, as well as passing on information to many callers with whom I regularly correspond.

A frequent question I am asked is “What is meant by choreography mechanics?” Now there is a great question if ever there was one, and if you ask three different callers you will get seven different answers.

The mechanics of choreography cover a myriad of topics ranging from the technical definitions of each move, how each move may or may not react effectively with a prior or subsequent move, through completely to broader aspects related to formation awareness and what each movement does to the formation and arrangements of the dancers within the square as well as their sequences and relationships. Finally, mechanics also deal with body flow, timing and presentation.

I have recently been asked by callers in Japan, the US, and Australia if I could present the caller school items on this topic that have been piecemealed over various other published articles. For that reason I am starting this month with the new caller training section on Mechanics of Choreography.



As with any item, product or service, there is always more to the finished thing than can be claimed by each part. Nevertheless, without each part, the thing is not complete. The tools available are choreography, definitions, modules, techniques, timing, flow and many other things. The mechanic is the caller that puts them all to good use.

Simply put, you can pay \$1000 or more for a wrench that looks great in the toolbox or on the display wall, but most people will go to the mechanic that has a whole bunch of dirty well used, but well cared for tools that he/she knows how to use well rather

than come again to Mr. Fancy's fix-it shop which looks good but the car comes out running worse than it went in.

To continue this theme, here are some great tools (choreographic movements) that a master mechanic used to illustrate the point. Each tool is a great work of art. But if the mechanic doesn't know how to use them then they are not worth having. Similarly, a Master Mechanic can use just a few tools to get the job done well because he/she knows how to use the tools to the fullest capacity.



Consider the following piece of choreography by the late Tim Mariner. It exemplifies this thought. Each part is valid, each movement is viable, each phrase is doable when taken in its own context...however, no matter how good the parts, if not correctly assembled; the finished product is less than it could be.

Choreo Nightmare by Tim Marriner

Bow to the Partner Corner too, Heads move into the middle and back,
Lead Right Sides, Circle up Four Break Out and Make a Line, Go up to the Middle and Square Thru, Frontier Twirl, Star Thru, Star Thru, Veer Left, Bend the Line, Flutter Wheel, Star Thru, Dive Thru, Centres Zoom, Re-Zoom, Square Thru $\frac{3}{4}$, Step To a Wave and Swing Thru, Boys Circulate Twice, Boys Run, Couples Circulate, Couples Trade, Fairy Wheel, The Centre Two now Pass Thru, Roll Away with a Half- Sashay, Box the Gnat, Star Thru, Square Thru with the Left Two Hands, And here she comes, wham bam Left Allemande.

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Tim wrote this piece to illustrate the point, that although each of these movements is a valid movement and the formations for the movement are correct, the mechanic has to know how to use the tools properly to make them effective.

MECHANICS OF CHOREOGRAPHY

To begin to understand the mechanics of Choreography, it is important to have an understanding of the basic methods of choreographic management.

There are many schools of thought regarding this process however they all essentially say the same thing.

1. You need to know how to dance. (both the man and the lady position)
2. You need to know the names of the calls and the definition
3. You need to understand what each movement does
4. You need to know where each movement takes you
 - a. Start position
 - b. End Position
5. You need to know >>>> and the list goes on.

It is possible to fill pages and pages of what you need to know and keep going to the point of where you will never pick up the microphone.

Although, as a personal opinion, I say you don't not need to know everything to start calling, but it is important that you do need to know a few things.

For a new caller there are so many questions and so much information it is hard to know where to start. What is important, what do I need to do first, who is right and who is wrong. Read the following Important things and ask, does this sound like me when I started calling.

Formation Awareness

1. Formation Recognition - Line, box, ¼ tag/ 1p2p, 1cOS – **it is all too confusing – what are the basics?**
2. Formation Movement - Know what the calls do – **What can I call from here and where does it take me? or Once I am there, what can I call from here?**
3. Formation Management - **I need some rules to manage all this stuff, what are they?**
4. Management Methods – **Sight, Module, Read, Don't Read, do Singing Calls ...STOP already, I am confused – what do I do?**
5. A simple resolution technique to start - **How do I get them back home? – Hell!!! - I can't even get them started let alone resolving to home.**
6. Now What? - **Isn't there a process to learn all this by?**

The answer to all these questions is simply, YES.

That answer does not make sense at the moment, particularly since only one of the questions is a yes or no answer. However; with patience it will make sense.

Begin with your definitions. As a dancer you know pretty much most of this in general terms but as a caller you need to go back and re-read the definitions. You must know the start and end position of each call in the level you are calling. (and the level restrictions) It is important that you do, as this knowledge is what allows you to move dancers comfortably from position to position. For example:

- From a standard facing couple if I call star thru I know I am still in facing couples.
- From a standard $\frac{1}{4}$ tag formation (e.g. Heads pass the ocean), if I call extend, my end position is parallel ocean waves.

In its simplest form, most callers will say, this mean three things:

1. What position am I in?

2. What can I call from here?

3. Where do I end up if I call that?

You will note that in none of this have I yet to even consider, partner relationships or changes or directions. Here we look at only the very basics of the formation.

There is so much more to it than that however. As a caller, you are constantly analysing each and every call you use. After a while, this becomes second nature and you readily see where you are going to end up without seemingly thinking about it. – Trust me; you do think about it but because you have done it so many times without knowing exactly what you are doing, it is important to break that down even further.

Before we get into analysing the call however, it is important to understand exactly what is meant when we say things like:

- What formation are they in?
- What is the relationship?
- What is the arrangement? or
- Are they in sequence?

This is called **FORMATION AWARENESS**

Warning – This next paragraph is for those very technical callers – pay close attention as it sums up my opinion clearly on what too many people try to teach new callers. Formation awareness is the analysis of a highly complex set of variables taking into account the position of each individual dancer in an octet with 4 separately paired initial arrangements. It defines the relationship not only to

one another, but to their original partner pairing inclusive of their relative position compared to the starting placement on a 4 sided grid. It incorporates the gender relationship and limitations of choreography based on gender specific rulings and also require an accurate deduction of 96 variable positions and flows for each dancer relative to a specific piece of choreography. Mathematically speaking, formation awareness is BLAH, BLAH BLAH BLAH BLAH BLAH BLAH BLAH.....

At this point you should be thinking...shut up already, and who cares.

SO WHAT IS FORMATION AWARENESS?

Formation Awareness is nothing more than knowing
Who Is Where? and **What You Can Do from There?**

FORMATION MANAGEMENT: A MORE SIMPLISTIC APPROACH

Documentation on formation management extends in various books, manuals etc. to well over a thousand pages of technical mumbo-jumbo. This is not to say that such technical work is not valuable. On the contrary, it is exceptionally so. However for a newer or even an experience caller, it can be overwhelming. This section breaks Formation Management down to its basic concept for ready and simple understanding.

Instead of asking what formations is this or that? and the technical 1p2p or box ¼ ZB/CB(OS) etc. etc. etc. for formations, all the question of formation management can be reduced into a single query.

Question: How do I get in and out of dancing situations while keeping the dancers moving, maintaining my program emphasis, challenging the dancers and having them succeed without my losing control of the squares?

Answer: Follow the **calling process** and utilise extemporaneous (not fixed or pre-written) formation management techniques.

What is the calling process that I keep hearing about? It is a means of learning to call in a logical sequence so that each part builds on the preceding part. My calling process is summed up in the table below. Yours may be slightly different but it must work for you.

THE CALLING PROCESS

- Step 1:** Learn the mechanics of square dance choreography
- Step 2:** Learn to use Modules – (zeros, conversions, flip flops etc.)
- Step 3:** Learn to use 2 couple people mover techniques
- Step 4:** Learn to choose your key dancers and find them in a pilot square
- Step 5:** Learn a dependable formula for resolving the square
- Step 6:** Learn people mover techniques
- Step 7:** *Learn to recognise and work formations*
- Step 8:** **PRACTICE, PRACTICE, PRACTICE, and MORE PRACTICE**

Remember: The ability to manage formations does not happen overnight!

FORMATION AWARENESS - RECOGNITION

Formation management is a skill that takes a long time to develop and must start with an analysis of square dance formations and the **SIX** arrangements in which is possible for them to occur. (This will be expanded further in the FASR section of this document).

While there are literally hundreds of possible formations, in general terms there are 20, which are the most commonly occurring. These are outlined below with a brief explanation of how to achieve them where warranted. **Note:** they are formations only and do not denote boy girl relationships.

This is important.

1. Facing lines of four
2. Facing out lines of four
3. Eight chain thru position (Heads square thru position)
4. Right handed two face lines (from a heads square thru box, veer left)

5. Left handed two facing lines (from a heads square thru box, veer right)
6. Right facing column (from facing lines call touch $\frac{1}{4}$)
7. Left facing column (from facing lines call left touch $\frac{1}{4}$)
8. Trade by formation (from a heads square thru box call pass thru)
9. Parallel right hand waves (from facing lines call pass the ocean)
10. Parallel left hand waves (from facing lines call Dixie style to a wave)
11. Starting double pass thru (the position you are in after a Ferris wheel)
12. Completed double pass thru (self-explanatory)
13. $\frac{1}{4}$ tag formation (Heads pass the ocean)
14. $\frac{1}{4}$ Line formation (Heads star thru and veer left)
15. $\frac{1}{4}$ box formation (heads touch $\frac{1}{4}$) or $\frac{3}{4}$ box formation (Sides pass thru, heads touch $\frac{1}{4}$)
16. $\frac{3}{4}$ tag formation (an ocean wave between couples facing out – Heads pass thru, Sides pass the ocean)
17. Diamonds in general (from a two face line or wave, centres hinge)
18. Twin right facing diamonds (centre to centre)
19. “Z” formation (From ocean wave, ends fold)
20. Three by one lines (Heads touch $\frac{1}{4}$ and spread, sides step in and make a line.

The above formations are essentially the basic building blocks of calling. While some of these are foundation positions (like lines or waves) others are transitory positions that are infrequent and only set up to move through quickly (such as a “Z” formation.

Learn the formations. Learn to recognize them. See them when they occur. A pictorial version of the formations can be found at the Callerlab website.

FORMATION AWARENESS - MOVEMENT

Once you have a basic understanding of what the formations are it is time to become aware of formation movement. In simple terms this is described as moving the dancers around the square.

Fact: Each successive movement begins from a particular formation and that formation will be characterized by a particular boy-girl arrangement.

The caller must be able to determine what calls he/she can legitimately call from any given position and what he or she cannot call. **NOTE:** *Whilst some calls may be legitimate – be aware of body flow (remember what Tim mariner wrote above in the choreo nightmare)*

A caller must know what formations each successive movement called will put the dancers in, and develop the ability to anticipate, before the dancers get there, the arrangement and formation consequences of each successive call. The table below is an example of such a flow where the starting formation allows a call and each successive call takes us to a new formation. The sequence used is Heads lead right and circle to a line, touch ¼, all 8 circulate, boys run. From the static square start point, each call creates an anticipated finish formation that is the start formation for the next call.

	FORMATION	CALL	ANTICIPATED FINISH FORMATION	
Example:	Static Square	Heads lead right and circle to a line	Facing lines	→
→	Facing lines	Touch ¼	Columns	→
→	Columns	All 8 circulate	Columns	→
→	Columns	Boys run	8 chain 4 box	

Note: While this example (above) is a Zero Line (ZL(PL)) ending in a Zero Box (ZB/CB), the importance is stressed more on knowing what the general formation is, and not the position of partners and corners or key couples.

Manage the dancer using movements that flow and change smoothly from one formation to another and keep them dancing. The first and most crucial task is to know what they can do next and blend smoothly from one formation to the next by knowing what they can and cannot do. Do not worry about original partner and corner relationships until you are ready to resolve the square. It is not important yet.

<**EXERCISE**> Picture a square or have a square of dancers available and start. Say the formation and the end position then the call. If you have a second caller, the next caller says the start position, the end position, and then the call. If you are working by yourself, practice this exercise doing both parts.

For example: **Caller 1**: Static square, to a box – heads square thru. **Caller 2**: from a box to a line – Star thru. **Caller 1**: from a line to parallel ocean waves – Pass the ocean. Etc.

Next month we will look at analysing an individual call and go a little deeper into Formation Arrangement and awareness.

With 'special thanks' to American Square Dance Magazine and Corben Geis for permission to use his cartoons and the years of entertainment he has provided.



LAMENT OF A SQUARE DANCER

(author unknown)

Some time ago we paid our dough, And gathered at the hall,
Some were brave and some were shy, But determined one and all.

We came to learn to square dance, it's quite the thing today,
Good exercise and lots of fun, With new friends along the way.

Our teacher, Jack, a nice young man, Urged us up into a ring,
He made it seem so easy, And we soon got in the swing.

He led us through each basic step, How patiently he cued us,
And now and then he hid a smile, As from the stage he viewed us.

The weeks went by and soon there came, The time to graduate,
With diplomas and a fancy badge, And a dance to celebrate.

Our caller had told us long ago, That after graduation,
We'd be able to dance and hold our own, In any situation.

So out we went to try our luvk, We travelled near AND far,
We showed them all that we were proud, To be a "Blazing Star"

But what was this?, These other guys called things we could not do,
It seems that every now and the, they come up with something new.

We had to learn *Tracks 1 AND 2*, And also *3 AND 4*,
A *Teacup Chain*, and *Galaxies*, *Checkmate* and dozens more,

Where will it end? Who knows, me friend, It's too late now to back out,
We've all become entangled in, A horrible thing called *Pass Out*.

We usually go the wrong way round, And end up out of breath,
We could even lose our caller - He could laugh himself to death!

QUOTABLE QUOTES (well, sort of)

More words of wisdom that have been attributed to some of our well-known Australian and overseas callers (these all come from extremely reliable sources whose honesty and integrity is above reproach). This month we present some of our caller's ideas on being a parent.

- "The evolution of a father to his children is this: First he is a curiosity. Second he is an amusement park ride, Next he is a referee, and finally...a bank!! " - **Nev McLachlan**
- "A father is an ATM machine wearing trousers" - **Howard Cockburn**
- "A father is a man who carries photographs where his money used to be" - **Matthew Mills**
- "A father should always thoughtful, coming up with suggestions such as putting vodka in the baby's bottle when it is crying" - **Kevin Kelly**
- "When I was a little kid, a father was like the light in the refrigerator...no-one really knew what either of them did when the door was shut." - **Barry Wonson**
- "You know the saying "Damned if you do and damned if you don't? That's what fatherhood is all about " - **Chris Froggatt**
- "What is fatherhood really about - pretending the present you love most is soap-on-a-rope" - **Steve Turner**
- "Being a father is like doing drugs - you smell bad, get no sleep, and spend all your money on them. Then when they finally grow up and leave home, you get withdrawal symptoms" - **Peter Humphries**
- "I make it a rule to pat every child on the head as they pass by...just in case it is one of mine - **Alan Evans**
- "I discovered early that there is no such thing as a tough child. If you parboil them first for 7 hours they come out tender " - **Jeffrey Garbutt**
- "The secret to dealing successfully with a child is to not be its parent"- **Mel Wilkerson**
- "I used to hear the slam of a car door, the turn of the key in the lock, but never saw my daughter's boyfriends. One day it dawned on me that she wasn't hiding them from me, she was hiding me from them " - **Gary Carpenter**

MOVIN' DOWN THE MAINSTREAM

This month we feature some more short 'Resolve To Home' modules from an Exact ZERO (Corner) BOX:

ZERO (CORNER) BOX (Exact with Heads active in centre):

- TOUCH 1/4, SPLIT CIRCULATE 1 AND 1/2, HEAD LADIES TRADE, LADIES SWING THRU, OUTER 6 CIRCULATE, SIDES SWING THRU, HEAD MEN U TURN BACK, RIGHT & LEFT GRAND: **HOME**

ZERO (CORNER) BOX (exact):

- LEFT TOUCH 1/4, SPLIT CIRCULATE, LADIES RUN, FLUTTERWHEEL, PASS THE OCEAN (zero box here), ALL 8 CIRCULATE 1 AND 1/2, BOX THE GNAT, RIGHT AND LEFT GRAND, Bow to Partner

ZERO (CORNER) BOX (exact):

- PASS THRU, CENTRES STAR THRU, PASS THRU, CLOVERLEAF, PASS THE OCEAN, LADIES RUN, COUPLES HINGE, COUPLES CIRCULATE, WHEEL AND DEAL, PASS THRU, RIGHT AND LEFT GRAND, Bow to Partner.

Or from (*) LADIES TRADE AND RUN, PROMENADE.

ZERO (CORNER) BOX (Exact):

- RIGHT AND LEFT THRU, 1/2 SASHAY, PASS THRU, CENTRES PASS THE OCEAN, LADIES TRADE, MEN TRADE, SPIN THE TOP, SWING THRU, OUTSIDES FACE, Bow to Partner..

ZERO (CORNER) BOX (Exact)

- DO SA DO TO A WAVE, LADIES TRADE, LADIES RUN, FERRIS WHEEL, CENTRES PASS THRU, ALL PASS THRU, Bow To Partner.

ZERO (CORNER) BOX (Exact):

- SLIDE THRU, (careful now) ALL 8 CIRCULATE 1 AND 1/2, CENTRE WAVE SPIN THE TOP, OUTSIDES HINGE, IN THE WAVE - SWING THRU, OUTSIDES FACE, RIGHT AND LEFT GRAND, Bow to Partner

Bowling Alone *A book report by Jim Mayo*

July 2000

Social capital is the central topic of a book published early in the year 2000. The book, *Bowling Alone*, was written by Robert D. Putnam who is a Professor of Public Policy at Harvard University. The core idea of social capital is that social networks have value. Physical capital is the facilities and equipment that improve productivity. Human capital is the education and training that make people more effective. Social capital has that same kind of value. It refers to the “connections among individuals - social networks and the norms of reciprocity and trustworthiness that arise from them.” Strong connections and trust allow people to resolve collective problems more easily. Social capital also “greases the wheels that allow communities to advance smoothly. Where people are trusting and trustworthy ---- everyday business and social transactions are less costly.”

In the book Professor Putnam presents information that answers many of the questions that square dance leaders have been asking for the last fifteen or twenty years. We have wondered why the participation in square dance clubs has been dropping steadily throughout that period. The book presents astoundingly detailed and thorough research with explanations and examples that make it easy to understand. Although square dancing is not specifically included in any of the research, it is clear that square dancing is no different from any of the other social activities that are discussed in detail. The course of membership in square dance clubs has followed a pattern over the last fifty years that is very closely duplicated by every participatory membership organization in the United States.

World War II resulted in a massive outpouring of patriotism and collective solidarity. At war's end those energies were redirected into community life. The two decades following the war saw a vigorous growth in membership which included every type of organization from the Grange and Elks to 4-H, Boy Scouts and PTA's. By the late 1950's, on average, these membership rates began to plateau. They peaked in the late 1960's or early 1970's and then began a decline that, again on average, cut the membership in half by the end of the century. This is a membership pattern familiar to all of us. After establishing that the pattern was, indeed, universal, Prof. Putnam asks “Why, beginning in the 1960's and 1970's and accelerating in the 1980's and 1990's, did the fabric of American community life begin to unravel?”

With careful and meticulous analysis the book explores many of the “obvious” candidates for the cause of this shrinkage in participation. These include time and money pressures, mobility and urban sprawl, technology and mass media and an additional category called generational differences. Although each of these elements contributes a share, the most striking factor is the last. By reassessing a

huge body of research conducted over the past half century the impact of differences between generations can be separated. In the professor's words:

"By any standard, these intergenerational differences are extraordinary. Controlling for educational disparities, members of the generation born in the 1920's belong to almost twice as many civic associations as do members of the generation of their grandchildren born in the late 1960's. --- The grandparents are more than twice as likely to trust other people as the grandchildren are. --- They vote at nearly double the rate of the most recent [generation of adults.] --- And well-established life cycle patterns give little reason to expect that the youngest generation will ever come to match their grandparents' levels of civic engagement."

We, in square dancing, began to detect signs of slow-down in our recruiting success sometime in the early 1980's. Bill Peters, at about that time, was the first that I heard voice the view that "We have been recruiting from the same generation since the beginning of Modern Western Square Dancing." In my experience this book is the very first "outside" confirmation of the truth of that observation. By far the majority of square dance club members were born before WWII. *Bowling Alone* makes it perfectly clear that the pattern of joining and belonging to groups like our square dance clubs changes substantially as we move from that generation to the baby boomers and the X generation. Reading this book has made a very substantial impact on my thinking about the past and the future of modern western square dancing - and probably of traditional square dancing as well. I have worked and studied for at least two decades to try to understand how the changes that we have made caused the decline in participation.

This book has made clear to me that our changes had a very moderate impact on our ability to maintain the popularity of our activity. The bulk of the decline resulted from the generational differences and a general decline in participation in groups such as ours. I will now give up trying to find out what we did wrong - and trying to fix it in the hope that the fix will restore the popularity we once had. I now understand that the challenge facing us is to find ways to compete more effectively in a shrinking marketplace. We may also have to learn from past mistakes but without the sense that they have caused the problems we face.

Professor Putnam does not leave us without suggesting a course of action to correct what he believes is a serious deficiency in our society. He suggests several goals for the next decade. Some of them fall within the reach of our activity. He asks us to find ways to increase the access to social capital for those coming of age during the next ten years. Making square dancing more successful could be a huge step toward that goal. He urges us to "find ways to ensure that by 2010 Americans will spend less leisure time sitting passively alone in front of

glowing screens and more time in active communication with our fellow citizens.” Square dancing is a wonderful alternative leisure time recreation with no glowing screens in sight. Finally he urges “Let us find ways to ensure that by 2010 significantly more Americans will participate in (not merely consume or ‘appreciate’) cultural activities from group dancing to songfests to community theatre to rap festivals.” Clearly we have a common interest.

We have known - even before we knew the term - that square dancing is a wonderful way to build social capital. It brings together people from all walks of life into a cooperative, usually community-based group. We have all seen the strength of the sense of belonging and genuine lifelong friendships that are created in square dancing. We now have an advocate to tell us with overwhelming evidence how important are these contributions to the health and strength of our society. Square dancing is not only fun, it is also a valuable gift that we can give to all who take part and to the communities where we live. Let us redouble our efforts to make the joy we know available to our neighbours. Included in the research data showing a steady decline in community participation over the generations is a bright sliver of hope.

The data show that the newest generation is a bit more likely to volunteer in programs that benefit the community than folks in the previous generation. Whether or not there is a change in this trend, it seems clear to me that one place where we in the square dance world might focus some energy is with that next generation. We have the time and the talent to share the fun of square dancing with young folks at every level of school. Learning to square dance is an investment in social capital. The earlier we teach the values of working and playing together, the more likely we are to re-inforce the appreciation of social capital. We can do well for square dancing while doing good for the community.

(This is the first of a long series of articles that Jim has written on many different aspects of our activity. We will be presenting these as a regular feature each month.)

Jim Mayo was the First Chairman of CALLERLAB. He is a CALLERLAB Milestone Award winner and Life Member of CALLERLAB. Jim has been calling for more than 57 years and has been an active teacher of square dance callers for more than 40 years. Jim’s knowledge of the square dance activity is legendary and he is the author of the only book about the complete history of modern square dancing, “Step By Step Through Modern Square Dance History”.

THROUGHLY PLUSSED

This month's PLUS section features some tricky ideas. You will need to get your checkers out just to see the patterns that occur and what 'helper' words that you can use.

These first 3 all use a concept of a "THAR TYPE DIAMOND FORMATION". Each one builds upon the ideas featured in the previous routine.

- SIDES RIGHT AND LEFT THRU, HEADS BOX THE GNAT, SQUARE THRU, (same sex) SLIDE THRU, ALL 8 CIRCULATE 1 AND 1/2, LADIES FACING DIAMOND CIRCULATE, SIDES FACING DIAMOND CIRCULATE, MEN HINGE AND ROLL, LADIES TRADE THE WAVE, CENTRE LADIES TRADE, ALL FLIP THE DIAMOND, ALL TRADE AND ROLL, STAR THRU, PROMENADE.

- SIDES RIGHT AND LEFT THRU, HEADS 1/2 SASHAY, HEADS 1/2 SQUARE THRU, (same sex) SLIDE THRU, ALL 8 CIRCULATE 1 AND 1/2, MEN FACING DIAMOND CIRCULATE, SIDES FACING DIAMOND CIRCULATE, MEN TRADE THE WAVE, LADIES SINGLE HINGE, SIDES PASS THRU, CENTRE 4 WHEEL & DEAL **AND** PASS THRU, "Tap "em on the shoulder...when they turn), SLIDE THRU: **ZERO LINE (PL)**

- SIDES RIGHT AND LEFT THRU, HEADS BOX THE GNAT, SQUARE THRU, (same sex) SLIDE THRU, ALL 8 CIRCULATE 1 AND 1/2, ALL SAME SEX FACING DIAMOND CIRCULATE, HEADS TRADE THE WAVE, SIDES SINGLE HINGE, COLUMN OF 6: WALK AND DODGE, LADIES WHEEL AROUND & ROLL, MEN RECYCLE AND ROLL, ALL SWING THRU AND ROLL, LADIES PASS THE OCEAN, SPIN THE TOP, SQUARE THRU 3/4, SLIDE THRU, PROMENADE.

The next group is a tad more standard, but still needs a good understanding by the caller before presenting to an unknown crowd.

- HEADS PASS THE OCEAN, TRADE THE WAVE THOSE WHO FACE - PASS THRU, LADIES CROSSFIRE, THOSE WHO FACE START **AND** EVERYONE FINISH A RIGHT AND LEFT THRU, PASS THE OCEAN, VERY CENTRE MEN TRADE, ALL SINGLE HINGE, TRADE AND ROLL : **ZERO LINE (PL)**

ZERO LINE (PL):

- PASS THRU, 3/4 TAG, OUTSIDES TURN 1/4 RIGHT, ALL FLIP THE DIAMOND AND MEN ROLL, LADIES (take a peek) TRADE, LADIES EXTEND (to a LH Wave), LEFT SWING THRU, MEN 1/2 EXTEND, ALL FLIP THE DIAMOND, TRADE THE WAVE, LADIES TRADE, RECYCLE, PASS THRU, TRADE BY : **ZERO BOX (CB)** -rotated 1/4 R

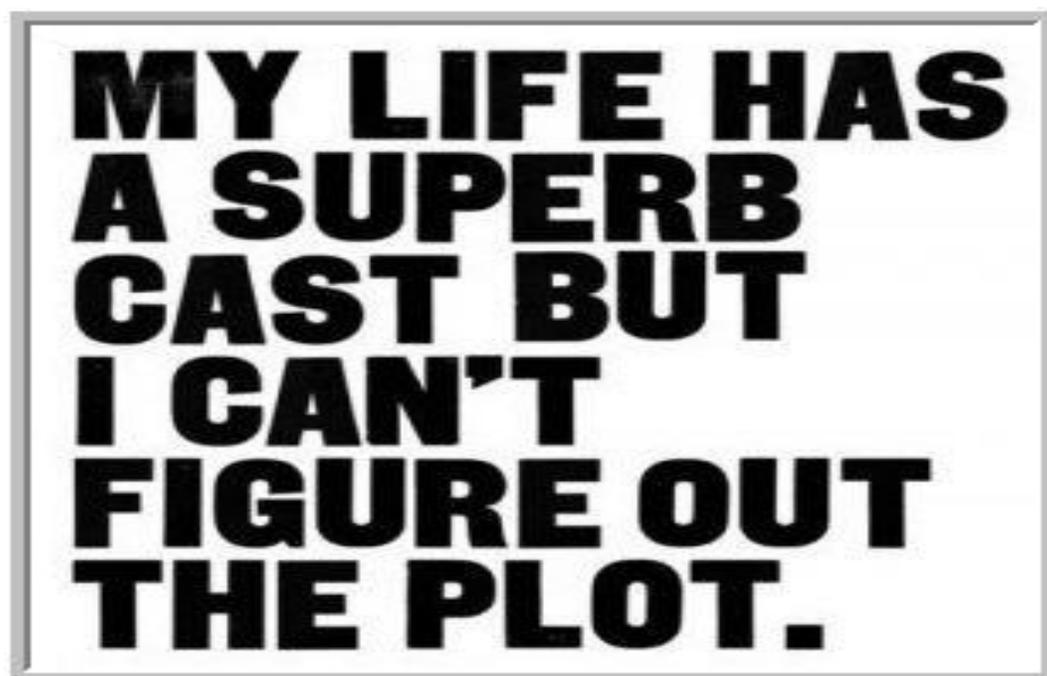
Just a tad asymmetrical with this one:

- HEADS RIGHT AND LEFT THRU, NEW COUPLE #1 1/2 SASHAY, HEADS PASS THE OCEAN, EXTEND, SWING THRU, **ORIGINAL SIDE LADIES** U TURN BACK, THOSE WHO CAN : TOUCH 1/4, OTHER 4 WALK AND DODGE, SAME ONES SEPARATE AND WAIT... CENTRES WALK AND DODGE, THEN PARTNER TRADE AND ROLL, (check lines), ALL PASS THRU, WHEEL AND DEAL, CENTRES STAR THRU AND ZOOM, LEADS TRADE: **HOME**

This one was originally penned around 1981 by a caller from Southern California. It has a great gimmick resolve to a Right and Left Grand.

ZERO BOX (CB):

- SLIDE THRU, PASS THE OCEAN, MEN RUN, MEN HINGE, CENTRE MEN TRADE AND RUN, NEW CENTRE MEN CAST OFF 3/4, LADIES TURN 1/4 IN AND PASS THRU, LADIES TURN 1/4 RIGHT **AND** BOX CIRCULATE 1 AND 1/2, MEN DIAMOND CIRCULATE, RIGHT AND LEFT GRAND.



Editor's final words . . . well at least for now.

Well, that brings us to the end of another big issue filled with lots of interesting ideas for everyone to peruse.

In coming issues we will have articles on presentation, voice projection, recording techniques, articles for new and newer callers, and many other topics that affect us all, plus more choreography, and hopefully, an occasional dash of humour.

We have been sending this magazine out each month as a .pdf file. Some have asked if they could have it as a MS Word document in order to transfer the choreography to their laptop calling programs. This does not present any problems, just let me know.

Your feedback is always appreciated. It is thru your comments that we can provide information that is of benefit to all callers. BTM Magazine now goes out to over 550 caller subscribers each month as well as over 100 other interested parties. Mel also presents BTM on a number of Square Dance sites on Facebook. From feedback we note that we now have over 900 readers that actively use the magazine and even post it as a reference on their local calling association websites. We assume that the readership via Facebook adds considerably to the number of callers who read the magazine.

Please feel free to pass this Newsletter on to any of your friends who you feel will gain some form of benefit from the contents. We welcome submissions for publication. Comments, critiques, new ideas and choreography are always welcome.



Best wishes
Barry

THE RED BARONS SQUARE DANCE CLUB

is pleased to invite you to a

SPECIAL CELEBRATION

10TH - 12TH NOVEMBER, 2017

with Callers

BARRY WONSON

and Special Guest

KEVIN KELLY

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- GOOD DANCING**
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THE RED BARONS TRIPLE CELEBRATION WEEKEND

November 10/11/12th 2017

WOONONA-BULLI RSL CLUB

With KEVIN KELLY AND BARRY WONSON

This is a very special event for The Red Barons Square Dance Club. We will be celebrating 3 special events this weekend:-

- 1) The Red Barons Square Dance Club 43rd Birthday
- 2) Barry's 50th Year of Calling
- 3) Barry's 70th Birthday

For this unique event we have chosen to go back to where all of our Special Festival Weekends began...at the Woonona-Bulli RSL. We had many great weekends at this club and look forward to having the use of the auditorium once again. This will be the last of the weekend functions that we have been organizing for nearly 40 years. While the Red Barons Club will still be running, we have decided to no longer have any more special weekend functions. We have had a wonderful time over the years with all the special weekends that have been run under our club banner, but feel that the time has come to look at other alternatives.

For this weekend we plan on having the following Sessions

Friday Night : 7.30-1030 (MS AND Plus AND Rounds)

Saturday Afternoon 1.30 - 4.30 (MS AND Plus session, followed by Advanced session)

Saturday Evening 7.30 - 10.30 (MS, Plus, Rounds)

Sunday Morning 10.00 - 12.30 (MS, Plus)

TICKETS: EARLY BIRD	\$45.00 (to December 31st 2016)
SLOW RISING BIRD	\$50.00 (to July 30th 2017)
REGULAR TICKET	\$60.00

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To SUE WONSON
PO Box 1819 Wollongong 2500
Email: bjwolson@gmail.com

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

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

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

Contact Address.....

.....Postcode.....

Payment can be made by cheque payable to Red Barons SDC or by direct deposit to BSB 062-626 A/C 10008106 Red Barons SDC (please use your surname as ref). Please email your details as above if using direct deposit.

ACCOMMODATION IN AND AROUND WOONONA

Woonona-Bulli RSL Club is located on the Princes Highway, which is also the main street of Woonona. The club is located on the southern side of Woonona. The club has lots of parking at the rear.

The suburb of Woonon is located only a few kilometers north of Wollongong central. For people traveling south, take the Bulli Pass exit and head south thru Bulli and then next is Woonona. There is an alternate route (slightly longer but not as sharp) by passing the Bulli Pass exit and heading down Mt Ousley. Take the exit to the left at the bottom of the pass to the big roundabout at the junction of the Princess Highway...turn left, thru Fairy Meadow, Corrimal and then Woonona.

The following businesses offer accommodation that is within a reasonable distance from Woonona-Bulli RSL Club. There are other alternatives that can be found via a websearch. Please note that these are listed in descending order relative to distance from the Woonona-Bulli RSL Club.

WINDMILL MOTEL, WOONONA 42848766

- 1 minutes drive

BULLI BEACH TOURIST PARK 42855677

- 5 minutes drive

CORRIMAL HOTEL (PALM COURT HOTEL) 42844086

- 10 mins drive

CORRIMAL BEACH TOURIST PARK 42855688

- 10 minutes drive

CORRIMAL BEACH BED AND BREAKFAST 42832899

- 10 minutes drive

TOWRADGI BEACH HOTEL 42833588

- 13 minutes drive

COMFORT INN, TOWRADGI BEACH

- 13 minutes Drive

LYNDON HAVEN B AND B 42859491

- 10 minutes drive

WOLLONGONG SURF LEISURE RESORT 42836999

- 13 minutes drive

All of the above have websites where you can check prices and view the type of accommodation available. All are within a short drive of the venue.