

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

**September 2017
October 2017**

*New Caller Education
Supplement 1&2*

DATES to REMEMBER for 2017-2018

10-12 Nov 2017

Red Barons Trippple Celebration Weekend - WOONONA-BULLI NSW

What's inside this issue.

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On the Inside Track

Hi everyone,

Over the last year or so, Mel Wilkerson has been presenting a regular section dealing with the very basics of our profession -- from when we first make the decision to become a caller, and the steps needed to be taken in order to achieve that goal.

Some of these articles, due to their very nature are lengthy...more akin to chapters in a book than to just a regular section on our magazine. Sometimes there is just so much information that it really cannot be given its full due just by having it as a feature section in BTM.

I thought that the best way to present items of this nature is really to allow them to be 'stand-alone' topics in a "New Caller Supplement". By doing this there is nothing to detract from the importance of each specific article.

This is the first supplement of articles (again compiled, edited and sometimes re-written by Mel Wilkerson taken from ideas and sources by numerous callers over many years). I hope that you enjoy the information contained in these features and are able to utilize the ideas presented. Without information such as this, newer callers would find it difficult to understand some of the concepts and ideas that many of us 'oldies' take for granted.

In this issue, we will look at two first steps in understanding square dance calls. The first article is about understanding the call as a single entity, and following that, a brief look at F.A.S.R., and its importance to choreographic understanding and development.

We at BTM hope to present many articles in these "New Caller Supplements" that will follow on from ideas presented previously. However there will be some, which are 'stand-alone' pieces.

We always welcome contributions and ideas for new caller development.

Best wishes
Barry

Understanding the movements

In the August 2017 edition, we talked in general terms about formation management and that a big part of it, is knowing what the call does. In order to understand that, the caller needs to be able to understand

1. The definition of the call
 - a. This gives you things like start formation, end formation, gender restrictions, hand uses and timing.
 - b. If you do not know the definition of the call, then chances are you are not going to be able to use it to its fullest potential, properly, effectively and with good body flow.
2. Formations and directions affected by the Call
 - a. What formation does it start from?
 - b. What formation is created when the call is finished?
3. Has the boy-girl arrangement changed as a result of the call, and if so how does that restrict what I can call from the new end formation?
4. A myriad of other considerations such as hand availability, body flow and direction of flow, styling and other important aspects of each movement.

Let's look at call analysis then shall we.



New Caller Training - ANALYSING A CALL

To assist in the process of formation management and effectively moving dancers from one call to another, the following is an outline for doing analysis on a square dance call.

Call Analysis is an excellent exercise and it is usually automatically done by any caller when they start teaching. It is a method by which the caller looks at each call to better understand its definition, body flow, timing etc. and how best to incorporate into your choreographic sequences.

It is not however, until there are specific limitations placed on callers, such as by teaching new dancers, that they are restricted by what choreography can be used that the full potential of material becomes apparent to them.

What do you do when you analyse a call?



The late Tim Marriner has done some excellent practice sheets on this subject, and for newer callers, this is a highly recommended exercise (See Diagram) Simply take each call and sit down and put it through this process. It opens your eyes to looking at each call in ways you may not have seen before.

Analyzing A Call Worksheet

Copyright 2015 by Tim Marriner

by Tim Marriner

Name of the call:

CALLERLAB definition:

Program of call:

Timing of the call:

How many dancers are needed to do the action?

What FORMATION is needed to start the call?

What FORMATION exists upon completion of the call?

What ARRANGEMENT can the call be used?

Does ARRANGEMENT change upon completion of the call?

Will dancers be facing after the call?	No	Yes	If Yes, how many?		
Is a free hand needed to execute the call?	No	Yes	Right	Left	Both
Any hand used just before completion?	No	Yes	Right	Left	Both
Any hand free at the completion?	No	Yes	Right	Left	Both

Does body flow rotate as the call is completed?	No	Yes	If Yes, for which dancers?		
If yes, in what direction?	Right	Left			

Calls that work well before the action:

Calls that work well after the action:

Teaching suggestions and styling hints:

To better understand this worksheet and the process lets break it down into its component parts with examples.

First write down the name of the Call

Then copy – physically write out or type out the definition. – This reinforces it in your mind. (**Comment: Please note the new list of callerlab definitions was posted on the callerlab website. They can be read at:**

<http://www.callerlab.org/Dance-Programs>

Now analyse it:

<p>You need the timing of the of the call</p>	<p>How many beats of music does the call take? Be aware that some movements have multiple timings depending on the movement, and others have different timings for different dancers within the movement.</p> <p>Example: Pass to the centre Timing: Dancers who finish in the center: 2. Dancers who finish on the ends: 6.</p>
<p>How many dancers are needed to do the action?</p>	<p>For example: star thru = 2 dancers (boy and a girl)</p> <p>Right and left thru – 4 dancers 2 boys and 2 girls)</p> <p>Swing thru = 4 dancers (any gender)</p> <p>Spin chain thru – 8 dancers any gender</p>

<p>What FORMATION is needed to start the call?</p>	<p>Where does this call start from? Other rules that may apply e.g. facing couple rule, ocean wave rule etc.</p> <p>Example: At Mainstream the movement “recycle” is limited to an ocean wave only but it does not matter the gender composition or if it is a right or left hand wave.</p> <p>At higher levels the definition changes with the starting formation. (i.e. from facing couples)</p>
<p>What <u>FORMATION</u> exists upon completion of the call?</p>	<p>When I call this, where to I end up? What formation?</p> <p>Example: if I have facing lines of 4 and I call touch $\frac{1}{4}$, my end formation is a right hand column</p>
<p>What <u>ARRANGEMENT</u> can the call be used?</p>	<p>Is the boy/girl placement important for the call? examples:</p> <ul style="list-style-type: none"> • Star thru = YES – specific boy girl arrangement required • Right and left thru = YES – specific boy/girl arrangement required. This can change at higher levels • Swing thru = NO – any gender arrangement can be used

<p>Does ARRANGEMENT change upon completion of the call?</p>	<p>Does the boy girl arrangement change after a call...Note: in some non-gender calls the arrangement is key to note due to the next call you use...you must be aware of this, the pairing, or if it is a boy/girl are they standard or ½ sashayed</p> <p>Example. Two standard boy girl arrangement lines of four as opposed to two lines of four consisting of two boys together facing two girls (BBGG line).</p> <p>If I call pass the ocean – both lines end in ocean waves but the boy girl arrangement is different.</p> <p>I have to be aware that I can call pass the ocean, slide thru from the first Formation / Arrangement, and I can also call pass the ocean slide thru from the second arrangement.</p> <p>However: While the first (standard lines of four) pass the ocean, slide thru – ends back in facing lines of four</p> <p>The second ends with the boys in a right hand miniwave and the girls in a left hand miniwave and a very strange position indeed.</p>
<p>Will dancers be facing after the call? No / Yes</p> <p>If Yes, how many?</p>	<p>After I make a call, where are the dancers looking?</p> <p>For instance a pass thru from lines has a different outcome than a pass thru from a standard heads square thru box</p>

Is a free hand needed to execute the call?

No, Yes, Right, Left, or Both

What hands must be free to do the call and give good body flow:

Examples:

- Star thru – man's right/ladies Left
- Box the gnat = both man/lady right
- Pass thru = both hands free



Any hand used just before completion?

No, Yes, Right, Left, or Both

If I finish a call using one hand, what hand is free at the end?

Example:

- Heads square thru 4 = everyone has just finished using their left hand and the right hand is free – star thru is a bad call for the ladies
- Heads left square thru 4 = everyone has just finished using their right hand and the left hand is free – star thru is a bad call for the boys.



<p>Any hand free at the completion? No, Yes, Right, Left, or Both</p>	<p>What hand is free at the end of the call is important when I call the next movement (see above)</p> <p>Note: look to see what hand is free when the movement is completed it is important not only to know as above just before completion (still in contact) but after completed which one was just used last. It may be free but not wise to use it.</p> <p>Example. Heads, Star thru, square thru 3, right and left thru, star thru.</p> <p>In each of these the hand use is bad but note at the end of the square thru 3 both hands are free and the dancers are in facing couples but the right hand to right hand flow is terrible.</p>
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<p>Does body flow rotate as the call is completed?</p> <p>No: Yes:</p> <p>If Yes, for which dancers?</p>	<p>What is the body flow for both the boys and the girls? Example:</p> <ul style="list-style-type: none"> • Right and left thru has a “couples” left flowing action • Touch ¼ has an individual right flowing action • Follow the following body flow for both the boys and the girls: <ul style="list-style-type: none"> ○ From a standard couple partner trade, ○ boy run, ○ trade, ○ boy run, ○ boy fold, ○ star thru, ○ California twirl. <table border="1"> <tr> <th data-bbox="842 1102 1143 1150">Boy flow</th><th data-bbox="1143 1102 1443 1150">Girl flow</th></tr> <tr> <td data-bbox="842 1150 1143 1316">Right, right, right, right, right, right</td><td data-bbox="1143 1150 1443 1316">Left, sideways, right, sideways, static, left, left</td></tr> </table>	Boy flow	Girl flow	Right, right, right, right, right, right	Left, sideways, right, sideways, static, left, left
Boy flow	Girl flow				
Right, right, right, right, right, right	Left, sideways, right, sideways, static, left, left				

<p>If yes, in what direction? Right or Left</p>	<p>Ensure that you have significant direction changes in your calling.</p> <p>By knowing if the flow is right or left for each person involved in the call, you can avoid successive same direction calls and overflow.</p> <p>Example: from facing couples:</p> <p>Dosado to a wave, scoot back, swing thru, scoot back, swing thru (overflow)</p> <p>As opposed to: Dosado to a wave, scoot back, centres trade, swing thru, scoot back, centres trade, swing thru (natural flow)</p> <p>Notice the break in direction flow caused by the second sequence to counteract over flow.</p>
<p>Calls that work well before the action:</p>	<p>What gets me to the position to do this call?</p> <p>Example for the movement circle to a line</p> <ul style="list-style-type: none"> • Lead to the right works well • Lead to the left does not work • Centre couple pass thru works • (h) Square thru works but is awkward because of the sudden direction change for the head ladies

<p>Calls that work well after the action:</p>	<p>What can I call from here?</p> <p>Once you have called a movement and you know the end formation you have to repeat the analysis to see what calls work well following this movement.</p> <p>When you do each movement individually you will see what moves work and what doesn't.</p> <p>This will make you a better caller because you will be aware of start formation/arrangement, what the call does, where it takes the dancers, and what you can do from the end point of that call...it becomes a quick circle of options.</p> <p>Example: from a static square call heads star thru.</p> <p>Takes me from a Static square to a double pass thru formation standard arrangement, what can I call from here. – Options</p> <ul style="list-style-type: none"> • Slide thru – goes to static square • Double pass thru – goes to completed double pass thru • Swing thru – goes to OW (1/4 tag boys in middle of wave girls on outside • Dosado – nothing changes • Make a wave – goes to ¼ tag standard set up <p>You should get the idea by now.</p>
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Teaching suggestions and styling hint	<p>Any little hints, patter cues or things I may need with this call from different formations and arrangements.</p> <p>Example:</p> <ul style="list-style-type: none"> From a left hand wave girls on the outside boys in the middle, if the call I am analysing is recycle, I might say “it’s a lefty” or “girls are leading”.
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<EXERCISE 1 >

- Develop a short sequence of calls that identifies start and end position of each call.
- Write the sequence down and then identify what can be effectively called after each movement independently.
- Make a movement table from your sequence.

Example: Heads square thru, right and left thru, pass to the centre, star thru, pass thru partner trade, home.

Square thru	Slide thru Right and left thru Pass thru etc
Right and left thru	Pass thru Dive thru Veer left etc
Pass to the centre	Swing thru, Pass thru Touch ¼ etc
Star thru	Slide thru Pass the ocean Touch ¼ etc
Pass thru	Separate Partner trade u-turn back am I facing someone – dosado etc
Partner trade	Etc etc. etc.

<Exercise 2>

If possible, have a square of dancers available (or use your checkers) - start calling a restricted sequence to utilise a specific movement to call and specific movements not allowed.

Exercise a:

- Highlight movement (use) – Flutterwheel
- Restricted movement (do not use)– Right And Left Thru)

Exercise b:

- Highlight movement – scoot back
- Restricted movement – run

Exercise c:

- **Pick two new movements and keep playing.**

The goal of this exercise is to

- *Just keep the dancers moving smoothly.*

Do not worry about resolution or anything else...just move the dancers. Highlight use one particular movement a lot. Example: if we use exercise “a” – set it up to use flutterwheels-- but not use a right and left thru. - Make sure you do not use the restricted movement but find options to substitute.

Example Choreography – using Flutterwheel with no right and left thru: Heads Touch 1/4, Walk And Dodge, Left Hand Star, Heads girls lead into the centre with a flutter wheel, centres pass thru, Slide Thru, Reverse Flutterwheel, sweep ¼, Pass To The Centre, Centers Pass Thru, Star Thru, flutter wheel, Pass Thru, Wheel Around, Flutterwheel, slide thru, star thru, Flutterwheel, star thru, reverse flutter wheel, Pass to the centre, centres Flutterwheel, Pass thru, Centres Reverse Flutterwheel.....and the list goes on

Well there is a lot of work for the new caller and good practice for many of us, shall we say, more seasoned rather than old callers. In October we are going to have a brief look at FASR – what it means, and the types of Choreographic management in an overview format.

As always, comments and feedback are welcome.

WHAT THE HECK IS F.A.S.R AND WHY IS IT IMPORTANT?

Moving dancers around the square is more than just having a set of definitions for each movement and saying what can be done. There are rules that govern choreographic mechanics well beyond the simplicity or complexity of each movement definition.

In order to better understand Formation awareness and formation management beyond the simple definition, we need to delve into the essence, or Four (4) elements describe the state or set up of the square. They are commonly known as **F.A.S.R.** expressed as:

- **Formation,**
- **Arrangement,**
- **Sequence State, and**
- **Relationship**

Why is FASR important. In order to resolve the square - in other words, get every dancer back to their original partner to Promenade Home in the correct order - there are several important details about the dancers' positions that a square dance caller must recognize and manipulate. For each of these details, there is a standardized term, approved by Callerlab, which allows callers to communicate this information with other callers.

Sometimes it feels like this. It is time to go home. Now where did I put that pesky corner?



Setup

Callers refer to a formation with the dancers arranged in a specific way as a "setup". To describe a setup, callers may name the calls needed to get them there from a familiar starting place such as a squared set. Or callers may use special terms to specify the setup quickly and precisely.

FASR: This excerpt is taken from: <http://www.all8.com/sd/calling/fasr.htm>

An overview of the "Controlled Resolution and Manipulation System (CRaMS). **CRaMS** method can be found at:

- <http://www.callerlab.org/LinkClick.aspx?fileticket=aEt6cNev348%3d&tabid=314&portalid=1&mid=2562&forcedownload=true>
- <http://glennwilsonsquaredance.weebly.com/uploads/3/1/1/5/31153809/crams.pdf>
- <https://www.youtube.com/watch?v=dsIWcQuX2SA>

Comment: There is extensive writing on FASR, CRAMS and other methods of Choreographic management/resolution. I will not go into great detail in this article. This is only an overview. Where possible, hyperlinks and web address have been provided for more information.

After all: Research and study are a big part of the new caller learning process.

The most essential terms are: [Formation](#), [Arrangement](#), [Sequence](#), and [Relationship](#). These four are often referred to collectively as 'F.A.S.R.'. For "at-home" choreography, two additional terms are required to fully specify the setup or "Total FASR". A few additional terms are important and are explained later below. Be aware that some older publications refer to some of these same terms in a different order or with slightly different names.

For additional reference see [Diagrams of common FASRs](#) (or [with plain text diagrams](#))

Quick Overview of FASR (click links for more detailed explanations)

- [Formation](#) The pattern of spots on the floor for dancers and dancer facing direction at each spot. Examples include **Lines**, **Column**, **Tidal Wave**, **Squared Set**. The number of possible formations is nearly unlimited although there are perhaps 2 to 3 dozen formations common at Mainstream and Plus.
- [Arrangement](#) Which positions within the formation are occupied by boys, and which by girls. There are **6** possible arrangements. Examples include **Normal**, **Sashayed**, **#1**, **BBGG**.
- [Sequence](#) The **order** of the boys and the girls around the formation in a C.C.W. direction. There are **4** sequence states: **Girls & Boys in sequence**, **Girls & Boys out of sequence**, **Boys in - Girls out**. **Girls in - Boys out**,
- [Relationship](#) Which one of the 4 girls is adjacent to a reference boy dancer. There are **4** relationships: Reference boy adjacent to his **partner**, his **corner**, his **opposite girl**, or his **right-hand girl**.

Total FASR - Complete Setup - for resolving the dancers "at-home" - (Not officially recognized by Callerlab)

- [Orientation](#) same as [Quadrature](#) - The way the whole setup is rotated - 0deg / 90deg / 180deg / 270deg with respect to "home".
- [Occupation](#) - Whether the reference dancer is a Head or Side.

Other terms

- [Symmetry](#) - A condition of self-balance or mirror image matching of relevant aspects of a formation. Aspects include: [Formation Symmetry](#), [Arrangement Symmetry](#), and [Sequence Symmetry](#).

Extensive material is written on FASR, what each potential combination for each movement does, successive implications to the properties of the square, and how it alters what you can and cannot do. Like all things square dancing however, it is another one of those items that can be as complicated or as simple as you wish it to be. For example:

- At the Massachusetts Institute of Technology (MIT), you can probably get a doctorate in applied mathematics solely on the mathematical formulae in relation to square dancing.
- In Mel's school of "calling is fun" – you can understand the basics and still know as much as the doctor with regard to FASR and how it applies to the dancer.

What I am saying is that:

- You don't need an advanced degree in conditional mathematics to call.
- The names of every position/formation by positional relationship and sequence state **are not required outside of Caller referencing** and application. That information will develop over time.

GUESS WHAT: THE DANCERS DON'T CARE.

They just want to dance and have fun

You need to know what the movement does and how to put a lot of them together

Formation	The geometric shape of the set, combined with the facing direction of the dancers.	
Arrangement	The six different Boy-Girl placements possible in any symmetric formations	
Sequence State	The choreographic entity that encompasses both the men and women in numerical order that exist in a particular Formation and Arrangement at a given time.	
	There are only FOUR sequence states in symmetrical choreography. Sequence is critical only for sight resolution.	
	Men	Women
	Counter Clockwise	Counter Clockwise
	Clockwise	Clockwise
	Counter Clockwise	Clockwise
	Clockwise	Counter Clockwise
Relationship	Defines with whom the dancers are paired with; another critical part for sight resolution.	

F.A.S.R – looking at it in a little more detail.

F. A. S. R. ??????



The acronym F.A.S.R. is considered by most callers to represent the four basic elements that a caller **MUST** understand in order to be able to control and move dancers from a starting position to a finish position regardless of what system (Module, Sight calling, Mental Image calling etc.) is being used to present choreography to a point ready for resolution.

Although Formation, Arrangement, Sequence and Relationship all tie together, they are more easily grasped by looking independently at each section.

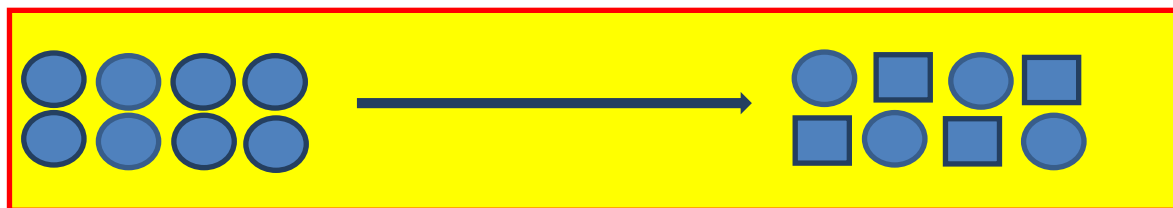
Formation awareness, development and recognition have been discussed in significant detail already. Suffice it to say that a caller must be able to quickly recognise the formations that dancers are in. Formation charts are available for reference but callers should make themselves familiar with **all** the most common formations that they will be using at their level of calling.

In order to teach a class or conduct workshops, callers must be able to set-up various formations and the arrangements (boy girl equation) that are necessary to present their material.

Callers must be able to lead the dancers through generic direction, or proper application of call definitions, into the formation required for the presentation of the selected material. An example of this would be a caller using “Lead right and circle to a line” from a static square in order to set up a facing line formation.

Callers should not however, forget the second component of any formation is the facing direction of the dancers. The first component is the geometric shape of the formation. For example:

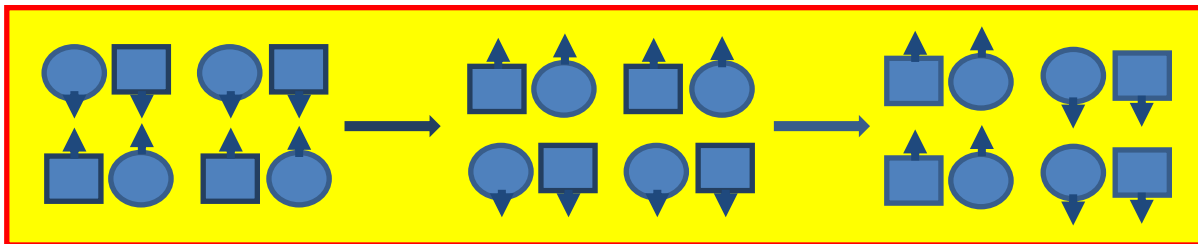
Formation: two lines of four dancers. This is a pretty standard formation. What can I call next? The general question is what is the arrangement (Boy Girl)



Well that was pretty simple. I have a pretty standard line formation with a boy girl pairing. What can I call from here?

It all seems pretty simple until you consider the second component of the formation – The direction.

Consider the same Boy Girl Pairing in a line. But notice the difference and think about how that changes what you can call. Direction is as important as the formation and the boy girl arrangement. Does it make a difference if the dancers are facing all the same way in the line, or different directions? Look at the following diagram and you decide.



Once the caller has learned to recognise the formations in a static situation, it is imperative that he/she learn to recognise them quickly while in a transitive state (i.e. while the dancers are moving).

Technically correct standard (or extended applications) of any call definition depends on accurate recognition of the existing formation. You already should have reviewed the definitions and are able to move from one call to the next. You have already done your call analysis exercises so now we put it together in a logical sequence.

- Where are the dancers – in what Formation /Arrangement
- What can I call from here?
- What does the call do to the dancers FASR?
- What can I call when they get to the end position?

Learn proper definitions of all calls **at your calling level.**

Important: do not rely on what you were taught way back when you learned to dance. Definitions change, also, the way things were taught may be wrong or some things may have been left out. I was taught recycle as: Girls U-Turn Back, Wheel And Deal. That works from one F.A.S.R. but it is not a recycle. Go back and review and re-learn if necessary.

Understand the effect that those calls have if called from a particular formation. Some calls can be called from a number of different formations. You must ensure

that it is possible for the dancers to apply the definition to the formation that the dancers are in. (Remember the diagrams above – some things you could call but others you could not because the definition would not allow it to be done from that formation/arrangement.)

The final step in formation awareness is developing the ability to pre-determine the next formation before the call is presented. This is a practical skill. Your exercises in call analysis will have helped you with this greatly, however; it requires a lot of **practice** to make it smooth on the floor. Some of this will be accomplished through memory and some by mentally imaging the end result of the call. Either way, it allows the caller to pre-recognise the end formation and establish the next call or sequence of calls to be used.

The Definition Difficulty Factor

The caller must develop an awareness to recognise situations that may cause an increase in the degree of difficulty that dancers encounter when attempting to complete a call from their existing formation. Difficulty is mainly a result of the dancer arrangement within a formation - specifically, the placement of the boys and girls in the formation.

Note: if a caller has done his/her homework, and uses the dance programs to their fullest ability before rushing the dancers off to the next level, this is generally not a problem. Problems occur when callers become lazy and generally only use calls from one particular set up or formation. They then rush to plus, advanced etc. to have more material rather than use the existing material to its fullest.

What did he call? Can you do that from here? Our caller doesn't do that. Lets go back to plus where it is safe and there is none of this difficult stuff.



Left Swing Thru?
From a right hand
wave? Thats not
mainstream



Dancers often struggle other callers come or they visit another club and the program is used differently by using the “rest of the story”. Consider, if you have not called “**HEADS FACE GRAND SQUARE**” or a “**FLUTTER WHEEL**” from a $\frac{1}{2}$ **sashayed couple**, or a **SWING THRU** from a **left hand wave** - then you may be one of those callers that is robbing your dancers of a full dancing experience.

There are only 6 possible dancer pairings: As stated earlier there are six possible arrangements for most formations when using symmetrical choreography. Recognize them to ensure the definition applies to the arrangement of the dancers. Some do and some do not.

They are: (Example: the six states for a line formation. **B**=Boy, **G**=Girl)

1
BBGG

2
GGBB

3
GBGB

4
GGBB

5
BBGG

6
BGBG

Note: A line formation includes any linear grouping of four dancers. This does not include direction of the dancers. It applies to any linear arrangement such as line facing all one direction, two faced lines, ocean waves, inverted lines, 3-in-1 lines or even columns. Regardless of the list it is still a line of 4 and there are only 6 possible arrangements in symmetrical calling. The remaining amount of degree of difficulty usually comes from definition application.

This is the problem that occurs when a call is presented from what is considered by most to be a non-standard formation. (For example – Calling a “swing thru” from a left handed wave – because it always starts with the right hand)

HOWEVER: It is important to remember that you as a caller need the basics to begin. If by chance you are found in an unusual position, you can rely on your “sure resolution method” to keep out of trouble in any situation. (We will learn this later in later editions). Right now, it is important that you are only able to move the dancers around effectively from one location to another. Resolving comes much

later in the calling process.

**GET OUT OF JAIL FREE CARD
- RETURN TO LOST CORNER -**

This card entitles the caller, when lost, to:

- Normalise the square without admitting error
- Take a deep breath without frustration
- Take the dancers to an allemande left

This card allows the caller to start over and reset the square.

Warning - excessive use may result in lost dancers



Resolving is important. However, guaranteed fixed resolution technique is of lesser importance than being able to recognize formations and arrangements, and being able to move dancers effectively. Resolution is quite a ways down the list of things on learning how

to call. If learning correctly, a fixed sight resolution technique quickly becomes only a “GET OUT OF JAIL FREE CARD” that you hope you never have to use

METHODS OF CHOREOGRAPHIC MANAGEMENT

Calling is, as we all know, more than just knowing what movement I can do from this position and when I do it, where do I end up. Most dancers also know that. The next step that the caller needs in the process is managing dancers in those often frustrating and seemingly flawless sequences of multiple calls one after the other. For this topic we first need to understand some of the basic methods of choreographic management.

Callerlab has documented hundreds of tomes of reference material available to callers. In addition there are numerous books on the calling in general, as well as series of books available on each individual calling topic. In reality however, there are still only five basic methods of choreographic management.

These methods are: Reading, Memory, Mental Image, Modular, and Sight

Method	Brief Description
1. Reading	Having it all written out in front of you and reading the page
2. Memory	Like reading but without the paper – memorizing the script
3. Mental Image	Tracking the dancers (one in particular) in your mind but also being aware of the ladies chain effect and what to do when –step by step
4. Modular	Memorizing small sequences to plug in as needed
5. Sight	Two, four and eight person sight calling – unprepared script just watching them dance and moving them around and back while keeping track of key people in the square

To be a truly successful caller, it is essential to use more than just one of these methods. Ideally, try to understand the basics of them all in order to put as many tools in the toolbox as possible. Knowing and using more than one will definitely stand you well in your calling career.

The following is a brief explanation of each method. It is essential that you find out which one is right for you and develop that as a base from which to build your calling tool box.

Reading

This method of choreographic control requires the caller to read a prepared script of written material. This material may be one long script or several shorter sequences that all flow one to the next and then repeat. The scripts usually take you from a static square position through a relatively long sequence of movements and finish in a resolve position (allemande left, right and left grand or promenade)

What is difficult with this process is however that the caller has to maintain a dual focus. He/she must watch the dancers at the same time to ensure they do it correctly and the timing is right, while at the same time read the material on the page in the proper order, without missing a line or skipping a call. If this happens, then the entire sequence will usually fail. In the case where you have multiple squares, if one square fails a single movement, they can often be left standing for long periods until the rest of the squares resolve.

There is also a very strong tendency for many new callers that use this method to write choreography using their checkers, or worse use click and select programs like TAMINATIONS or CALLERAMA to write their choreography. There is a tendency to not effectively consider “what can you do from here” and pick from a presented computer list of what can be done from this position according to the computer program. **It is a trap especially for new callers.** It looks good on the page or screen however:

- By doing this, often the choreography tends to be much harder and more complex than what it would be with the caller just standing behind the microphone with no paper.
- It is much harder on the dancers, particularly if the caller does not know how to modulate the difficulty factor.
- The caller relies on the computer to write the sequence.
- Many computer programs do not generally consider body flow and hand availability, only what is proper from a static start position.

Callers that use this method must know the dancers very well, or have so many degrees of difficulty material all ready to go that they can judge the dancers ability quickly and adjust the level of material to the level of the dancers. Unfortunately, it is usually a prepared script and not easily modified.

This is perhaps the method of calling that appears the easiest, however, in truth it is probably one of the hardest to master. You can be successful, but this is not a method that many callers these days encourage or use.

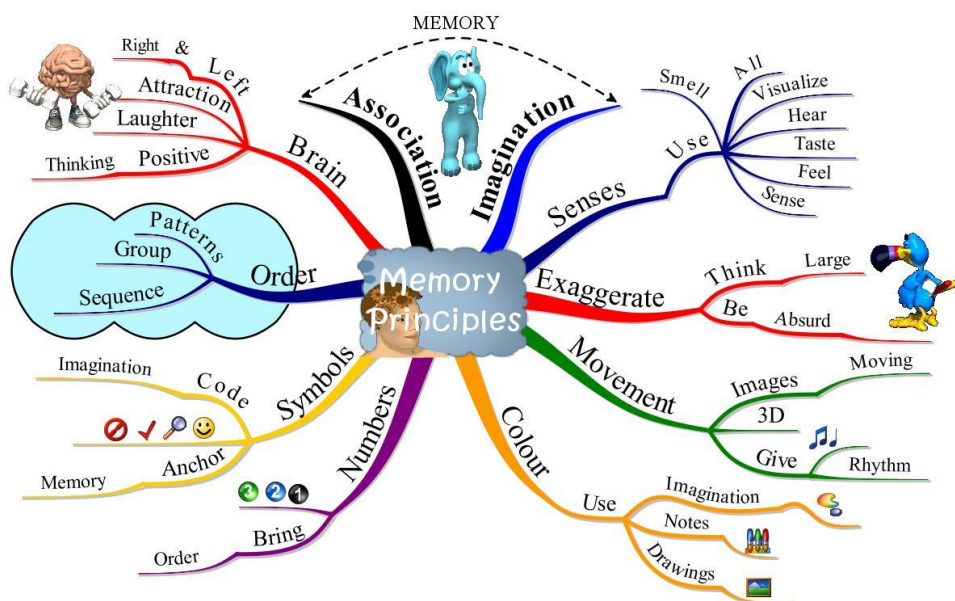
Memory

This method of chorographic management requires the caller to actually memorize entire dances from start to finish. (In other words, it is the same as reading but without the paper.) It is like acting where actors memorize their lines and react to the appropriate cues to give the next line in the play.

Like reading, callers must still watch the dancers to ensure they can dance the moves and that the proper timing is used in the delivery of the calls however, as the sequence is memorized from start to finish; there is no need to actually know how to resolve a square. The biggest disadvantage to this method is however, a moment of memory laps, and the caller is lost, and the dancers are standing until he/she figures where it went wrong, or starts over again from the beginning.

This is essentially what every concert singer does. The list of songs is there, the evening is programmed and the singer sings the lyrics to each and every song from memory. That singer (caller) may have their own unique flair and rendition of the song but essentially it is a concert with the only difference being that instead of dancing to the concert band, any way you want, square dancers all dance to the performer prompts (lyrics) and all the same way.

This was once a very popular method of calling, in particular with the old traditional routines but it is becoming rarer these days as simpler methods, like sight calling and module calling have replaced it.



Mental Image

This method of choreographic control is not just tracking a dancer in one's mind. A caller working this method must know how each call works and if the action creates a ladies chain effect or not as well as a number of other variables. They then must follow steps to manoeuvre dancers to a known Allemande Left get out spot in order to resolve the square. There are specific rules to follow that will change the Allemande spot within the square depending upon where the call was used. Even if a caller does not fully utilize the entire Mental Image method, being able to understand the basic dynamics can be helpful when using other methods.

The Book (or Bible) for Mental Image calling "Out of Sight" is a book that teaches square dance callers how to manage choreography using a mental image system. Mental image calling allows a caller to create choreography on the fly, while calling, and then easily resolve the square. Unlike reading or modules, the choreography need not be pre-written, and allows the caller much more flexibility to improvise. Unlike sight calling, the caller does not have to memorize who started with whom, each tip, and s/he is not dependent on whether the dancers made any mistakes. This method does not require that a caller learn how to follow eight or even only four dancers, but basically only one dancer as s/he moves around the square.

The Second Printing is now available. It includes an additional 15 pages in the form of a Forward to the Second Printing, an Afterword, and an additional Appendix. There is additional advanced information about the system available on the author's website for callers who have fully learned the system as taught in the book.

http://summersweet.org/SquareDancing/Don_Beck's_Square_Dance_Ho.html

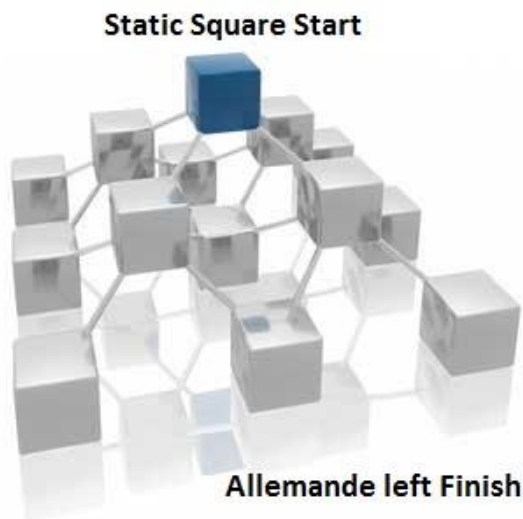
Modular Calling

Modular calling remains one of the more popular methods of choreographic control. It is also basis for all callers regardless of what method or system of calling they may use. It does require the production of "modules" or short sequences which can be memorized or written that take a caller from one known position back to the same position, or to a different known position. This method

of calling requires the caller to memorize and remember small sequences of calls known as Modules.

The flexibility in modules is that you can specifically design each component part to work a specific call or “focus” that you want to capitalize on. In addition, because they are all designed to do specific things such as:

- **Openers** (a short sequence to take me from a static square to a known position)
- create a **Zero** (or series of movements that does nothing),
- Be an **Equivalent** effect (a call or series of call that does the same thing as another call),
- be a **Conversion** (a series of calls that takes me from one known position to a different known position e.g. Zero Box to a Zero Line),
- and be **Closers** (a sequence to take me from a known position to a resolution) these modules are particularly adaptable and interchangeable and can usually be plugged in at random to give variety to the dance.



A modular caller constructs a patter (hoedown) by combining these various short series of commands that take the dancers from one known position in the square to another known position. Often the singing call figure (a module in itself) becomes the basis for the patter modules that make up the tip (bracket of patter and singing call)

A good modular caller knows how to string these different short sequences together to move the dancers to known places in the square. Unlike written or memorized material which is inflexible, a good modular caller can also change the material and

difficulty of the modules to meet the dancer ability and achieve the highest possible success rate with the dancers.

For pure module, calling you have a series of short sequence usually about 5 or so short module routines that you string together and mix and match interchangeably.

They generally look something like this. A focus movement is chosen and the modular sequences highlight (use) the movement

Focus movement – Spin the Top

Module	What it does	Example
1	a get in which takes me from a static square to a known position	Heads Lead Right, Dosado To A Wave, Spin Chain Thru, Girls Circulate twice, Spin the Top , Slide Thru, (Zero (Corner) Box)
2	short sequence that takes me from a known position to the same position (a zero)	(Zero (Corner) Box) Swing Thru, Spin the top , Right And Left Thru, Flutter Wheel, Sweep ¼ (Zero (corner) Box)
3	short sequence that alters the position from one known FASR Satate to another known FASR State. For example: Zero Line to a Zero Box or vice versa – (a conversion module)	(Zero (Corner) Box) Swing Thru, Girls Circulate, Spin the top , Recycle, Reverse Flutter Wheel (Zero (Partner) Line)
4	short sequence that takes me from a known position to the same position (a zero)	(Zero (Partner) Line) Pass Thru, Boys Run, Scoot Back, Centres Trade, Split Circulate, Centres Trade, Spin the Top , Recycle (Zero (Partner) Line)
5	short sequence to resolve the square from my known position (a closer)	(Zero (Partner) Line) Pass Thru, Bend The Line, Right And Left Thru, Two Ladies Chain Across, Square Thru, But On The Third Hand - - Spin the Top , Right and left Grand

The modular caller will have a number of modules for each movement focus. He/she may pick one or two openers, one or two box modules, one or two line modules, and one or two conversion modules (from box to a line and line to a box) as well as one or two resolution modules from either a line or a box. By mixing

and matching through the routine jumping from one module to another, the caller can create any number of sequences.

Sight Calling



Today, most callers today call themselves sight callers. Sight calling is now recognized and the most versatile of all calling methods in that it has no written sequences, no specific direction, or direction and seemingly no pattern to it other than obeying the rules of timing, body flow and definition. For the same reasons that it has such versatility, it is also the most difficult to manage.

The reality however, is simply that sight calling is the most complex, undefined, unscripted, and difficult to qualify or quantify method of calling.

For that reason, it is actually the simplest. For that you need to know only two things:

1. How to move dancers from one move to the next
 - a. We have been doing this already with our call analysis and what can I call from here exercises
2. How to resolve a square.
 - a. **WHOA back up a moment** – A resolution technique is very important to sight calling - but it comes later on and there is so much more to learn first. We will look at a resolution technique in a later issue.

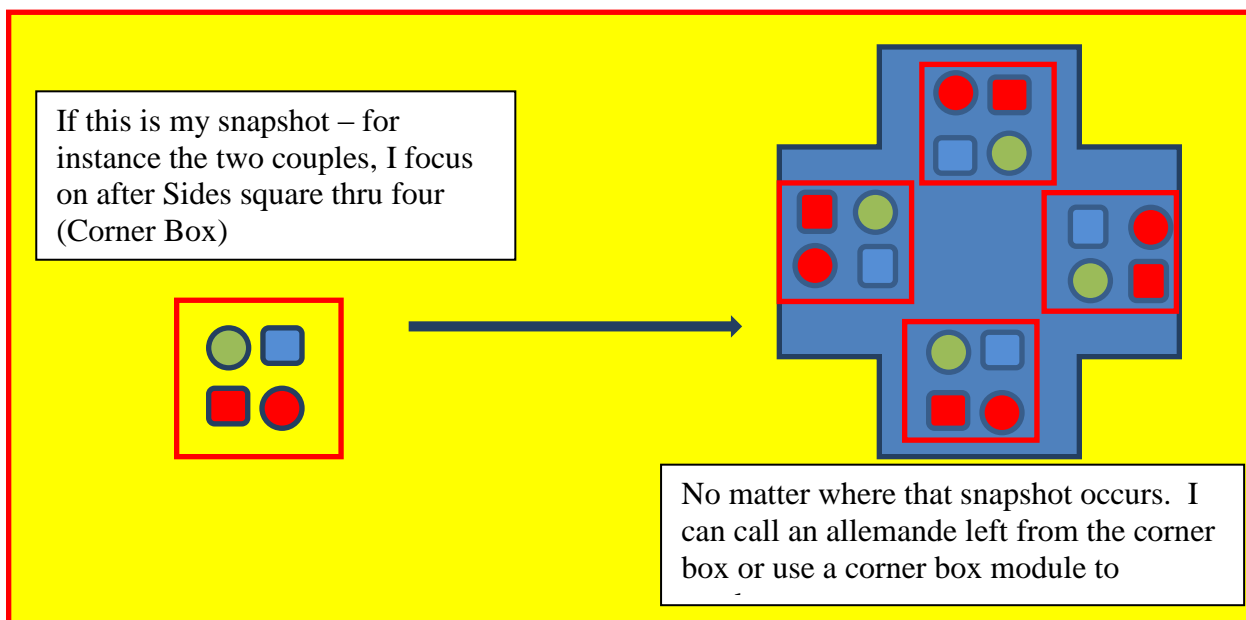
To further explain sight calling it is best to break it down into its simplest forms.

One Couple Sight – This form of sight calling is also referred to as “Burnt Image” sight calling. Some call it snapshot calling. What happens is that the caller moves the dancers to a known formation (for example a Zero (corner) Box) and then remembers one couples position (A paired couple in the box and where they are physically standing).

The caller then uses calls that keep all the dancers within the same box area. When it is time to resolve the square the caller simply moves the remembered couple (the burnt image) back to the original start position and resolves the square (usually allemande left).

Two Couple Sight – This form of sight calling is also known as “Isolated Sight”. It is very similar to burnt image calling with the key difference that the caller is remembering an exact location of two couples rather than one. The caller still moves the dancers to a known position (example a Zero (corner) Box) and “snapshots” where the two key couples are positioned.

The caller then calls anything that will keep the four dancers connected in a group of four. (This can be in the same line or the same box.) This gives a little more flexibility because as long as the caller can identify the connection of the group of four dancers, he can move them in and out of the same box. To interact with the other dancers in the square, but he maintains the partner relationship when he moves them out of the grouping. That way he can bring them back when he is ready. When it is time to resolve the square, the caller simply brings the snapshot couples back to the existing “snapshot formation from the beginning, and calls the resolution movement or module. Note: the snapshot formation can be in any quadrant of the square as long as it is the snapshot desired.



Full Extemporaneous Sight Calling – Many feel that this is the most difficult form of sight calling. It requires the caller to identify and remember both a primary and secondary adjacent couple from a static square position. (Couples one and 4 for example) This is done before they get even the first call.

The dancers are then moved extemporaneously (without preparation) through the movements and patters of the dance. The caller will use all of the call analysis techniques learned to identify the formation and arrangement and make use of calls that move the dancers from one formation and arrangement to another. It is not prepared or fixed in routine.

The caller will generally pick a Theme or Focus Movement and maximize the use of calls that move the dancers into that formation and arrangement from which the focus movement may be called. Because there is no fixed or prepared routine, it is very difficult for dancers to anticipate what the caller is going to call next. Most callers describe this as thinking three movements ahead while watching half a movement behind.

When the caller is ready, resolved by the use a known “resolution technique” (and there are a lot of them) to get back to the start position.

PERSONAL OPINION AND INTERJECTION

It is my personal opinion, that each of these methods has significant merit and potential. **It is also my opinion however, that there is no such thing as “pure sight calling”**. I say this because:

- a resolution technique is a memorised piece of choreography or a memorised sequence of conditions which takes me from a known position to a resolution (another known position) – hence a module
- a sight caller uses zeroes and equivalent and conversions to set up the flows he/she will use in their chorographic sequences. – Hence combining modules and sight.
- Although it is vitally important to know that each of these calling methods stands alone on its own merits; in my limited experience, I have never met a MWSD caller that uses only one method.

The good and exceptional Callers use multiple methods and change and adapt to what suits them best for to meet both the dancer and the caller needs.



Today, the most popular method of calling is a combination of Sight calling (all three forms) paired with Modular calling. This provides callers with the most flexibility and the ability to adjust on the fly. It also provides multiple ways to keep track of the dancers even if a mistake is made.

As always, the key thing to take home is:

If you want to be a successful caller, you need to find your own way to move the dancers to provide maximum entertainment and success for them.

EDITOR'S FINAL WORDS *(well at least for this issue)*

As I noted at the start of this Special BTM Edition, this is the first in a specific series of longer articles dealing with the very basic skills sets for callers. Due to constraints, both September and October issues are combined for this supplement.

There are many topics that come under the general concept of "new caller information". Over time we will be adding more articles specific to "The New Caller" with information that is specifically aimed at newer callers. We hope to cover as much as possible but of course, that does not mean that it is only just for the 'newbies'.

As with all areas of this supplement and our regular Behind the Mike "monthly magazine" for callers, we welcome your feedback and suggestions for articles to present to all callers.

Much of the information and articles presented in each issue comes from questions raised and ideas sent in by our readers. Over coming months we will have lots of interesting and informative items to present to you.

To all our readers and especially to all our new and newer callers, we at Behind the Mike encourage you to talk to your local callers, seek out and work with a calling mentor, and if and when possible, attend a caller School like the one advertised here to help you teach and to help you call.

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

**RED
BARONS
43rd**

Barry's
50th
Year of Calling

Barry's
70th
Birthday

WOONONA-BULLI RSL CLUB (10 mins North of Wollongong)

Friday Night / Saturday Afternoon & Evening / Sunday Morning

Early Bird prices apply - Register now

For information & Tickets

Contact Barry or Sue - 42294059 or bjwonson@gmail.com

**GOOD DANCING
GOOD CALLING
GOOD COMPANY
GOOD TIMES**

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 : 7.30-10.30 (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

.....
To SUE WONSON

PO Box 1819 Wollongong 2500

Email: bjwonson@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.

Application

The Teaching Institute

St. Louis, MO
July 26-29, 2018

Name: _____

(spouse/partner) _____

Street: _____

City: _____

State: _____ Zip: _____

Phone: _____

Email: _____

Cost: \$400.00 per caller.
For reservations, a \$100 deposit is required.

I/We have enclosed \$_____ (\$100 per caller)
deposit and understand the balance is due
at time of registration.

Make checks payable to:

Ken Ritucci
132 Autumn Road
West Springfield, MA 01089
Phone: (413) 262-1875
Email: kenritucci@gmail.com

Canadians please remit U.S. funds



School Information

www.kenritucci.com

Cost:

\$400.00. No charge for accompanying spouse/partner. Food and lodging not included.

Program:

Starts Thursday, July 26 at 7:00 p.m.
School ends at conclusion of student dance Sunday night.

Lodging:

Hotels are located a few miles from the hall. A listing of these facilities will be mailed for your convenience.

Food:

Several local restaurants available with good food at reasonable prices.

Location: Olivette Community Center,
9723 Grandview Drive, Olivette, MO

Additional Info:

To be mailed before the start of school recommending dress and essentials, including directions to the hall. A questionnaire will be sent to better understand your goals prior to the school.

The Teaching Institute 2018

A Specialized Callers School on How to Properly Teach Dancers



Ken Ritucci
Massachusetts
(Callerlab Accredited
Caller Coach)



Bill Harrison
Maryland



Harlan Kerr
California

July 26-29, 2018

St. Louis, Missouri

The Teaching Institute

Whether you are about to teach your first class, or are an experienced caller, the teaching institute will provide you with the tools to an effective and successful teacher. Ken Ritucci has 43 years of calling experience. He and his staff have the knowledge and leadership to assist you with your teaching career.



KEN RITUCCI has been calling for 43 years and has been teaching callers since 1983. He has traveled nationally throughout the United States and Canada, calling and conducting callers schools and clinics. He has conducted Callers Schools in Europe including Germany, Czech Republic, Denmark and several times in Russia. Ken has taught hundreds of callers how to call and has helped them succeed in their careers. A member of Callerlab, Ken is a member of the Board of Governors and serves on the Executive Committee. He is currently the Vice Chairman of Callerlab. His experience in all aspects of the calling profession will help you become a true professional. Ken is a Callerlab Accredited Caller Coach.

Program

While the school will be centered on Teaching, it is imperative that callers/teachers also provide a well rounded experience for their dancers. Emphasis will also be placed on Smooth Dancing, Timing and Body Flow as well as utilizing Singing Calls within the class environment.



HARLAN KERR has been calling Mainstream through C3B since 1987 and is a veteran instructor from 8 calling schools. Harlan is known for his outstanding instructional skill and currently teaches Mainstream, plus, Advanced C1 and C2 classes. Over the course of his calling career Harlan has taught over 50 Mainstream classes, nearly 60 Plus classes, 27 Advanced classes, 22 C1 classes, 9 C2 classes, 7 C3A classes and 5 C3B classes.



BILL HARRISON In 1970 Bill began to start calling and then attended a summer caller's school conducted by Mac Parker, this beginning a career in calling. In 1985 he decided to make calling his full time profession. Bill has appeared on NBC's Today Show with Willard Scott. Since 1972 he has been a member of NCASOLA his area caller association and CALLERLAB since 1977. Bill is currently on the Board of Governors of CALLERLAB and has served for two years on the EC. Has been past Chairman of the Career Callers Committee, Advanced Quarterly Selection Committee, Vice Chairman of the Advanced Committee and is currently Chairman of the Advanced Committee. Currently serving on the Mainstream, Challenge, Application Review Committee. Over the past 20 years recording for square dance labels such as Red Boot, Pioneer, Kalox, Lou Mac, JoPat/ESP and special guest on Global Records and Desert Gold. Bill currently records for ESP records.

About The School

This is a highly specialized school for callers who are currently teaching beginner classes, workshops, or those callers who are about to teach a class and want more in-depth knowledge of all aspects of teaching. This school is for those who are already calling and have had initial caller training.

This school will concentrate on:

- Utilizing the definitions
- Ways to become an effective teacher
- Understanding the different learning styles
- How to program your classes workshops
- Teaching for Success - what it takes to have a great class - including the six elements of great teaching
- Understanding and using teaching strategies for varying learning styles
- Self evaluation and evaluation of student progress
- Keeping classes fun and interesting
- How to ensure student success
- Analyzing how to successfully teach a call
- Develop and expand your calling skills
- Increase ability to effectively teach square dance classes for all programs
- Effective class and lesson design
- Helpful strategies for struggling students
- Ensuring student success and transfer of knowledge to the dance floor
- Adapting singing call figures through class progression