

***News, Notes 'n Nonsense:***  
***A Magazine for Callers & Cuers***

# **MAY 2018**

# **SPECIAL ISSUE**

***DATES to REMEMBER for 2018***

09 June 2018	S.A.C.A. Sponsored CALLER WORKSHOP with Bronc Wise, Magill, SA
27-29 Jul 2018	39 <sup>th</sup> NSW State Square Dance Convention – Tuncurry – NSW
27-30 Sep 2018	SARDA NSW Caller Clinic with BETSY GOTTA (US) – Woonona - NSW
4-8 Nov 2018	5 Day Caller School with Paul Bristow (UK) Mornington Peninsula Vic, Australia
05-08 Apr 2020	3 Day Australia National Callers Federation Conference with Randy Doherty (US) – Venue TBC - NSW
10-14 Apr2020	Australia National Square Dance Convention – Wentworth Falls NSW

# WHAT'S INSIDE THIS MONTH

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# On the Inside Track

Hi everyone,

Welcome to the MAY 2018 Special issue of Behind the Mike (BTM).

Some time ago, we presented a special issue of BTM that was aimed at our newer recruits. It has taken us some time, but this is our first follow-up to that issue.

This issue features articles and information specifically aimed at our Newer callers, but also good refresher material and/or technical talk for many of our "seasoned" callers that may not have fully changed in areas like technology.



'Special thanks' to American Square Dance Magazine and Corben Geis

- First is an article from Ken Ritucci looking at our Teaching Techniques.
- Second, a collated article - Basic Sight through Modules from Mel Wilkerson.

This second section from Mel is another chapter (long one) in our series of presentations on the basic building blocks of choreography. Over time we plan to cover as many topics as possible. Our newer callers will end up with very large manual covering all aspects of our profession.

We also have the very first Newsletter for the 2020 ACF Caller Conference. This newsletter contains information regarding many aspects of the Conference, including the Resort, our Committee, Our Presenters, and more.

The website for this conference should be up and running very soon.

I hope you enjoy this Special edition of BTM.

Barry

# ***ON TEACHING***

## **TEACHING SQUARE DANCING TO BEGINNERS by Ken Ritucci**

### **LOOKING At THE PROGRAM**

- Have a game plan before you begin
- Lesson plans should be in writing
- Deciding by “Trial & Error” what will be successful
- Understand the difference between “Teachable & Un-Teachable Moments”
- Your timetable may not be the same as your class

### **TEACHING THE PROGRAM**

- Understand how you will teach
- Show and Tell is very important
- Understand there are many ways in which people learn
- Show the call, teach the call, use the call
- Utilize the calls in a singing call

### **WORKING THE PROGRAM**

- Becoming comfortable with the program depends on your experience
- Learning when to teach certain calls before/after others
- Review, Review, Review
- Earlier in the evening is best for teaching

### **ESTABLISHING THE PROGRAM**

- Utilize your skills to maximize the dance experience
- Understand each class will be different from the previous one
- No program should be set in stone
- Your program will change as does your teaching experience
- Know that your program will forever be evolving
- Let them win and keep them happy



## **TEACHING BEGINNERS**

### **1. Teaching newcomers to square dance is more than teaching the names and definitions to the figures**

- A. Teaching people to listen
- B. Showing how to find position in relationship to others.
- C. Styling and manners
- D. Indoctrination of ideals
- E. Historical background

### **2. Callers too often set up dancers for failure**

- A. Repetition of choreographed patterns
- B. Teaching easy part first
- C. Using the short cut instead of the definition
- D. Showing a move but not calling it repeatedly

### **3. Teaching information sometimes forgotten**

- A. People learn in different ways (audio/visual)
- B. Attention span and length of tip
- C. Frustration limits
- D. Humour and anecdotes are helpful
- E. Keep your cool
- F. Let the dancers know the caller/teacher is human
- G. Work a pattern directionally that relates to the next figure to be learned.
- H. Make each lesson as much like a dance as possible
- I. Encourage questions; especially in the breaks
- J. Use your angels if you have them
- K. Teach harder material earlier in the evening

### **4. Prepare dancers for the world**

- A. Mention dance programs
- B. Tell about local associations and Callerlab
- C. Bring sample magazines
- D. Get someone to give sewing information for outfits
- E. Tell dancers a how to re-form and get back in
- F. Give information about available dances and encourage

# ***New caller training - I See The Light!!!***

In previous issues there was discussions about FASR and understanding it and what it meant, as well as touching on other methods of Dancer Manipulation such as modular calling, CRaMS, Mental Image Calling, etc. and various other calling / Sight Calling systems or techniques. It all boils down to whatever system you choose and what works for you is the one you want to master first. Don't dismiss any of the others, but pick one you like and make it yours before trying to learn another. In this issue, the discussion is more general and focused on specifically sight calling in general – not any particular system.

There is a lot of discussion on whether or not a resolution technique should be taught for sight calling for new callers early or should other things like effective use of modules should be taught. Neither is wrong and both have strengths and weaknesses inherent to the method.

I personally believe in teaching at least one full proof resolution technique for new callers to master at this point for one reason. It seems to be what new callers stress most about. **Once they understand that they can resolve from anywhere at any time with the technique, all that stress is gone and they can go on to learn about the more important aspects of calling.** Sight resolution is nice but there are many things that are more important to learn.

## ***EXTEMPORANEOUS SIGHT***

Now that's a lofty title, but it essentially and simply means that, I am watching to see who is dancing with whom, and how do I move them around and put the people together that I want together. Essentially it is the practical part of everything you have learned to this point. That is to say; "Being able to Move the dancers smoothly and effectively and put them where I want them to be".

## **Isolated Sight Calling**

Isolated sight is a calling technique used to isolate (or separate) two couples in a square. In theory, the methodology of Isolated Sight is to move the selected dancers through a series of choreographic sequences while keeping them separate from the other dancers in the square. As long as there is never another dancer (i.e. not one of the four you are working with) they are considered isolated and the techniques of Isolated Sight apply.

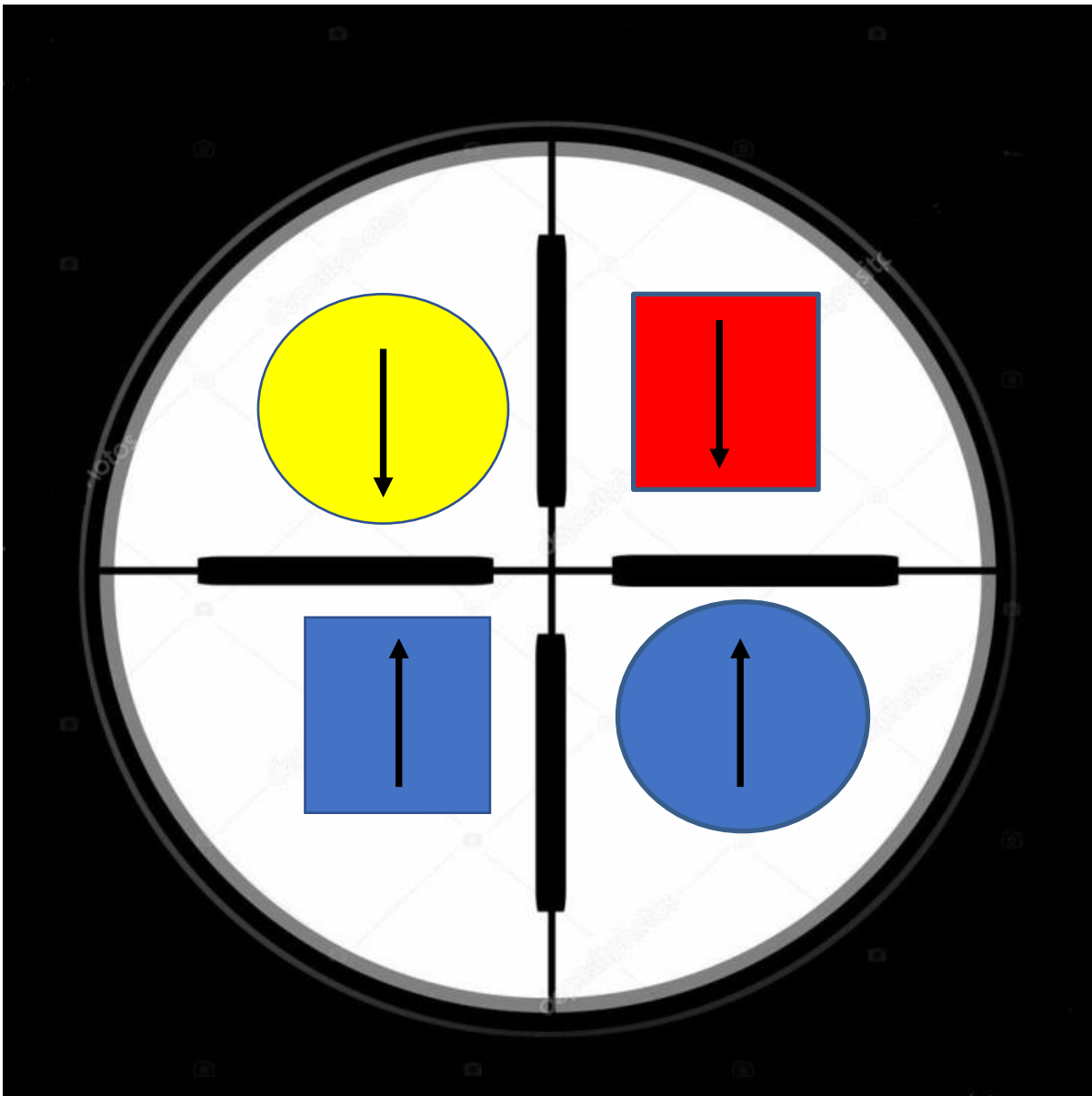
In keeping these two couples isolated, or separate from the other dancers in the square it is possible to use a variety of choreographic manoeuvres and sequences.

In Basic terms, Isolated Sight is a two couple people mover technique used in conjunction with a complete Square. It is the application of two couple dancing; only it is done with a full square moving at the same time. You only work with two couples and ignore the others. The mirror aspect of the square takes care of the rest of them.



## Advantages

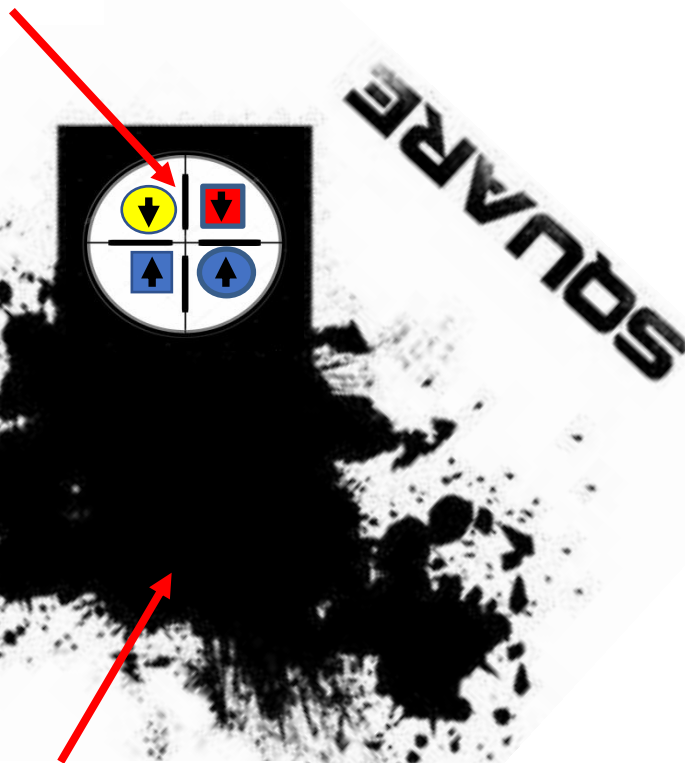
1. The technique allows the caller and the dancers to concentrate on the specific nuances of selected choreography without having to worry about the rest of the square (Mirror image – what one half does the other half does)
2. The snapshot (often referred to as a burnt image) aspect of the technique allows callers a quick path to get-out resolution in case of difficulty with his/her choreography
3. It facilitates very easy teaching of movements, which, as most do, only requires two couples.
4. It gives the caller the advantage of two couple concentration, whereby when using cross over movements (example: scoot back or Ferris wheel and pass through) the caller may concentrate on the isolated dancers while still giving the feeling of total interaction with the rest of the square.



## Disadvantages

1. It can very easily lead to overflow or redundant choreography if the caller is unprepared or if the dancer ability is limited
2. It is very susceptible to becoming a “caller crutch” and therefore predictable to dancers when new material is being introduced
3. Callers easily forget to see what the others are doing in the square or on the rest of the floor.
  - a. Many new callers have “Plants” (key couples) in a square that they will use as a teaching and learning tool. This is great but be cautious that you do not lose sight of the rest of the floor. Often because they are concentrating only on two couples, while their Pilot or plant couples may be doing well but the rest of the floor could be broken and in pieces everywhere.

**What the caller sees**



**What the rest of the dancers  
are doing ????**



## ISOLATED SIGHT – HOW IT WORKS

Technique: The basic technique starts from a static square but may be modified to suit requirements as the technique is developed

- STEP 1:** Select Key Couples in a Square – Nominally couples 1 and 4
- STEP 2:** Use a “get-in” to set up a snapshot of the chosen four dancers. (Example: Sides Square thru 4.... *Snapshot the image on key couple*” – *This position is a Zero Box*)
- STEP 3:** Call your choreography stressing your emphasis, theme or focus call(s), which moves the dancers through your dance, yet never separates the four.
- STEP 4:** When ready to resolve or return to a “known location” return your dancers to the “snapshot position”. It is important to note, that when you move the key couple to the outside of the snapshot box, the square is zeroed. This was discussed previous issues

## CHOREOGRAPHIC TIPS

1. A right and left thru is a great direction changer for eliminating overflow and setting up a new flow
2. Crossover zeros and equivalents are an effective interaction with the rest of the square without breaking the isolation of the four chosen dancers. (For example, from a Zero Box (the position you are in when you finish a “heads square thru”): Swing Thru, Boys Run, Ferris Wheel, Pass Thru brings you back to the same position But The Ferris Wheel, Pass Thru creates a cross over interaction with the rest of the square.
3. Use flip-flops movements or modules to create square interaction without changing the isolation of the four chosen dancers. (Example: Eight Chain Four or Relay the Deucey (plus). Both these movements interact the dancers and flip-flop them to the exact same position only on the other side of the square)

### <EXERCISE >

1. Write down a series of 10 commonly used movements
  - Write down two equivalents (a movement or series of movements that does the same thing for each of those 10 movements
    - Example: right and left thru = pass thru, partner trade

### < EXERCISE >

Write down a movement (or series of movements) that are interactives – i.e. they flip flops the square or cause an interaction with the other side of the square without really changing the two couple pairing.

Example:

- Ferris Wheel, pass thru - rather than - wheel and deal
- Scoot back, centres trade - rather than - swing thru

**Note: With practice, multiple snapshots become possible giving increased flexibility by moving and changing isolated couples**

#### *Example*

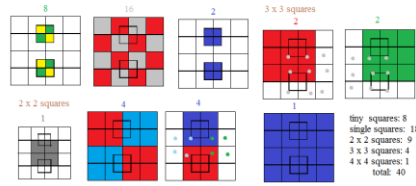
1. Set-up to a Zero Box = snapshot the position for isolated sight Choreography
  - Return to the Zero box (ZB) snapshot
2. Call: right and left thru, Pass thru, trade by (cross your fingers to remind you)
  - You have just set up another snap shot (out of sequence Box(OSB)) for isolated sight choreography with other couples in the square
    - Return to the new snapshot position (OSB)
3. Call right and left thru, pass thru, trade by (uncross your fingers)
  - You have just returned them to the original snapshot position (ZB)

### < EXERCISE >

Choose a focus movement – e.g. Spin the top

1. Set up a Zero (corner) Box
2. Identify the #1 Man and his Corner(#4 Lady) – burnt image couple
3. use 2 couple choreography to bring this couple back to the snapshot
4. Call allemande left.

*Example:* (CB **Snapshot**) Circle 3/4, Boy Walk, Girl Dodge, Single Hinge, Girls Trade, Spin the top, Spin the top again, Recycle (CB **Snapshot**)



tiny squares: 8  
single squares: 1  
2 x 2 squares: 9  
3 x 3 squares: 4  
4 x 4 squares: 1  
total: 40

## 11

Well there is a lot of material there for you to practice and perfect.

It is important to note that at this point you are pretty much ready to get up and start sight calling with confidence. You put the dancers where you want them, you move them through routines using a method to bring them back (the snap shot position), you have modules ready to call to the allemande left or the right and left grand etc. You are ready. **Please note I do not put maximum emphasis on sight resolution.** It is an Emergency technique to get you out of trouble.

**Yes sight resolution is important**

**but**

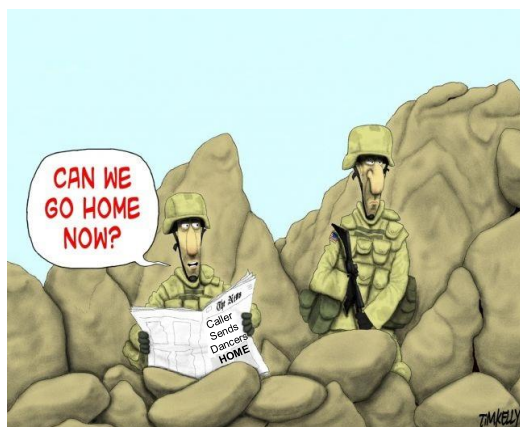
**THERE ARE MORE THINGS THAT ARE IMPORTANTER.**

## ***New Caller Training - Second Sight***

### ***EXTEMPORANEOUS SIGHT FROM START TO RESOLUTION***

We as callers all know, or have experienced (or committed) someone who was calling, and lost their place on a cue sheet, or made an error in what they wanted to call, and doesn't recognise where they are and had to start over.

Knowing at least one sure fire resolution technique gives any caller the confidence to never have to do that, and never feel embarrassed or self-conscious about not being able to resolve. It's the greatest lift and confidence booster to building choreographic flexibility there is. **Trust me on this** – it is not the most important thing in sight calling but knowing you can do it gets rid of 90% of the stress that most callers put upon themselves and allows you to focus on the more important aspects of sight calling.



Now that the dancers are moving, (practiced “get ins”, “practiced and tested Modules” and some extemporaneous sight calling to move the dancers around in the square) you must eventually decide to confront the challenge of getting them “home”.

Ideally, you have practiced and have in your mind many ways of putting them where you want and calling a prearranged sequence to bring them back home. This is referred to as resolving the square. Although there are many methods of achieving this goal, we will look at only one in order to form a basis to work from. However, in order to approach a resolution technique, it is important to introduce the He/She relationship to formations.

To achieve the get out, the caller must get the cancers from any formation/position into a known FASR position.

<b>F</b>	<b>Formation</b>	<b>The Geometric shape of the square</b>
<b>A</b>	<b>Arrangement</b>	<b>Position of boys and girls in the square</b>
<b>S</b>	<b>Sequence</b>	<b>Sequence of the dancers in the square</b>
<b>R</b>	<b>Relationship</b>	<b>Partner pairings of the dancers in the square</b>

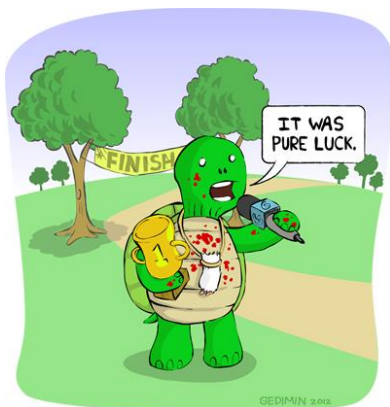
This sounds like a very complex process but in reality it is not. Although there are literally thousands of potential combinations possible, **it is NOT necessary to be aware of them all, or in reality any of them beyond the basic level of who is with who.**

The following method is highly structured and it is true that most experienced callers do not appear to follow the highly structured step-by-step method.

It is important to know, and believe, that:

***The reason that highly experience callers do not appear to follow the step-by-step method is that generally, after using sure “get-out” techniques an people moving techniques, the experienced caller has developed the ability to recognise positions and placing on the floor form almost any formation (F.A.S.R state).***

These callers have practiced, worked hard, and developed the ability to seemingly “luck out” finding a corner.



### **Believe me, it is not luck.**

Practice has developed the skills to the point where the steps of the resolution become incorporated as part of the extemporaneous part of the patter routine. In many cases, callers see or create the desired dancers pairing and use modifications of their chosen basic sight calling



method, or fixed memorized get outs from known and recognised F.A.S.R. states when they happen or when they move them specifically to that spot to use a known module get out. Pure luck is a result of long hours of practice followed by review and more practice.

## **THE TWO SIMPLEST AND BASIC RESOLUTION TECHNIQUES**

I often get asked, “What is the best resolution technique for new callers?”

Sometimes I answer with vagaries such as, “How long is a piece of string?” or “how much water does a container hold?”

Although these may sound like evasive platitudes, they are actually the correct answer to the question.

- **How long is a piece of string?**

- As long as you make it or as short as you cut it; it is up to you

- **How much water can a container hold?**

- As much as it is designed to hold or as much as you put in it; it is up to you.

As with calling, the best resolution technique for any caller is:

**The one that the caller chooses to take as his or her own.**

Although there are many resolution techniques the vast majority stem from the same basic 4 step concept.

1. Identify two key couples (usually #1 and # 4) but any corner coupling will do.
2. Pair up the key couple
3. Put the key man's corner lady somewhere
4. Use a fixed formula to resolve

These formulas, pairings and methods are as diverse in numbers as there are in callers, and each caller with time and practice generally finds ways to “enhance” their method with modules and tricks to hide the process from the target audience, -- the dancers.

The truth is however, every one of these techniques that I have run across uses steps 1, 2, and 3 in that order. The rest of the resolution is generally just variations on a theme.

What I will do is concentrate on the two very basic resolution techniques.

- Resolving from a line
- Resolving from a centre box (double pass thru position)

Choose the method that is most comfortable for yourself, and the one in which you have the most confidence. When you have mastered it, it is yours and you will know, **“no matter where you are in a square, you can resolve without worry”**.

Knowing that you can resolve from anywhere in a mixed up symmetrical square takes 90 percent of the stress off of new callers. The ideal situation is know that you can do it, practice doing it, make it yours so you don't forget it and eventually hope you never have to use it because if you are doing your job right, you won't need to. Once you know it and have at least one resolution



technique memorized, from that point, you can add to your repertoire with practice, more practice as well as a quiet confidence that even if you do make a mistake, you still have the "original" to fall back on and get you out of trouble.

### Quotes and thoughts.

Before I go into basic resolution techniques, I wish to give you a few quotes. When I was running an annual caller school in Canada, I sent out to all the callers I could find on Callerlab lists, Callerlab coaches, old friends etc. and asked them for their resolution techniques. I wanted to compile a handout for new callers. I received roughly a hundred or so responses but mostly they all boiled down to the same process but with different explanations. The following are a few more notable excerpts from the received submissions.

[Daryl Clendenin](#), a respected national caller wrote the following message for new callers. *"I don't believe a "new caller" has any business worrying about how to Sight Resolve. From my years of experience (teaching new callers) they have plenty to learn about "How to Move Dancers." (sic)*

[Jeff Garbutt](#) - Actually I don't have one particular method. I wait until I see a pairing of some sort appears in waves, 2 face lines, boxes or whatever - then resolve. What I did to develop this skill is simple. I got out my plastic dancers - and just played with them for hours and hours. I moved them through sequences - and then resolved - over and over again. I put them into lines, boxes, columns, waves and anything else - and kept practicing like that. I did it with the numbers facing up - and the numbers facing down. (Each couple has a different colour). What I noticed in all the practice was: You can only have the three following scenarios: (For symmetrical set ups)

- Everyone is already paired
- Two couples are paired - the other two aren't
- No one is paired

I've also noticed that squares naturally tend to resolve themselves anyway. NOW THE TRICKY BIT IS - TO GET THE SEQUENCE RIGHT EVERY TIME. That's where you have to remember corner associations.

[Ron Nelson](#), wrote I also usually have no idea who is "in" or "out" of sequence. I remember trying to keep track of sequence early in my calling career, but I found it restricted my creativity and wasn't really useful in a practical sense when you are trying to resolve "on the fly". In the early 1970's I attended a caller's school taught by [Earl Johnston](#) and Al Brundage. In that school Earl J. described a method, which he termed as "station calling". In that method one not need worry about sequence per se.

A "station" is a point along the way that you recognize as a get out point. This might be as simple as a Zero (Corner) Box where you recognize the key couple and the adjacent corners who are temporarily partnered in the centre. *Once I get to a station I just use a known get-out. (paraphrased)*

**Rich Reel.** After a very clear and thorough explanation of sight resolution Rich added as part of his submission The Square Resolution by Process Rich Reel (24 Sep 2000),

“It may seem like a daunting task to get all 8 dancers back to their partners with smooth flow and seamless timing considering how many possible combinations there are. (<http://www.all8.com/sd/calling/combinat.htm>)

The secret is to significantly reduce the number of combinations with a resolve process.

Prior to any sight calling to the square, you'll need to select and memorize "key couples" so that you'll have the information necessary to resolve the square using a sight calling technique.

See article: [Selecting Key Couples](#).

(<http://www.all8.com/sd/calling/keycoupl.htm>)



**As you can see opinions vary from one extreme to another and all of them are correct even though they are different. They all however have the same general guidelines in application**

### **Overview of The Resolve Process**

- (if necessary) (If possible!) Get the dancers symmetric
- Get to a familiar formation with Standard Sex (boy on left girl on right) Arrangement (very important!)
- Pair one key couple (primary couple)
- Determine where the other key couple is (secondary couple) in relation to the paired couple and choose a get-out strategy
- Translate the Formation, Arrangement, or Sequence to what you need for your get-out
- Call your memorized get-out

**Most important:** My experience has been that “**Dancers really don't care that much if Newer Callers don't resolve correctly every time**”. Just get them close, call your get-out, laugh at yourself, and quickly move on. The dancers will be more relaxed and have more fun if they know they can make mistakes along with you! They know you will get better with experience and so will they. They are very forgiving.

As you can see from the thoughts provided, sight resolution techniques have many complexities, and evoke many sentiments and thoughts with each caller

thinking that their method is the simplest and the best. They are absolutely correct.

**Their method is the best for them.**

**Your chosen method is the best for you.**

*It is an old adage that if you put two callers in a room and ask for an opinion on one topic, particularly on sight calling, you will get 7 opinions and each of them different.*

Sight resolution however, is a very easy step-by-step process but only once you as a new caller, know how to move the dancers to where you want them.

Sight resolution requires a limited amount of memory that sets the building blocks for expansion and incorporation of at least one (Module technique) of the other methods if not both. This starting at the ground level, so to speak allows the new caller to build and grow in confidence as well as repertoire and resolution variations. A simple analogy would be that:

***“If you build a good foundation,  
it is possible to build any type of house upon it.”***

All sight resolution methods are basically the same. They dancers just have to be in a specific order for the technique to work. The secret is that: they are in a specific order, or a specific spot when you are using a technique because part of the technique is to put them where you want them to be. It's just that some are more limiting in their use of formation than others.

I believe that learning formation management and how to move dancers is absolutely important and a good first step on the road to becoming a caller. Many new callers however learn to resolve squares by other means first (memory, modules, written material), which tends to present a “crutch” and an impediment to the learning process.

This does not make it wrong, only that if a new caller is not careful, it will be difficult to break some old habits and be open minded enough to progress into the easier step of sight resolution.

It is imperative that a good portion of time in the “Learning to Call” process is given to perfecting at least one method of sight resolution which will lay the foundation for the caller to graduate from “Paint by the numbers” to becoming a Picasso or Renoir in his or her own right.

The time it takes and the stage of development for this to happen will vary with every caller but rest assured, with a little effort and confidence in the Caller's ability to resolve, it will happen.

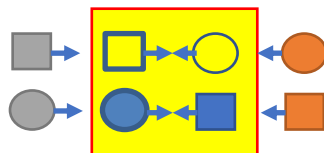
As a final thought on sight resolution, before we get to the two basic techniques, remember, **Sight resolution is not a cure all, but should be used like any other tool. It takes time and practice to achieve.**

Anyway; enough of that! Let us now focus on the two most basic of resolution techniques.

In my opinion, these two techniques are variants of one another (a chicken and egg – which comes first question) but nevertheless, whichever you prefer; they both are the foundation upon which all resolution techniques are based.

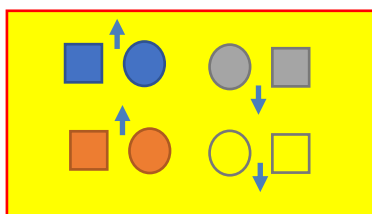
They are:

### THE CENTER BOX TECHNIQUE



and

### THE TWO FACE LINE TECHNIQUE



Both are often referred to in terms of

**FRIENDS** (Key corner couple) and **ENEMIES** (not key corner couple).

**Note:** Both of these methods rely on pairing up the key couple, putting them where you want them, and then seeing if the corner lady is with her partner. The simplified method means key couples are where you put them, corner lady is where you put her and your only option to success is to see if she has her partner or not.

In the centre box technique, seeing if the key man and corner lady have “eye contact” refers to the outside key couple and putting the corner lady in the centre box facing the key couple on the outside. The process for achieving the set-up is essentially the same in both techniques.

After using either technique for a while, you will begin to determine the corner lady pairing (her partner or not) earlier in the process (i.e. at the two faced line stage in the line method or during the Ferris Wheel in the centre box method). **Do not rush. Get the process first.**

Regardless of which method you chose, the key is to find with which you are comfortable and make it yours:



"Oh Great! If you had prepared for the trip to get us there, we wouldn't break down so much and need the spare tire again. "Now the only one inflated is the one around your waist. I am not doing this with you again."

- Make sure you know it
- Confirm it every now and then
- Keep it handy and make sure it works
- Hope you never have to use it.

The big question is however, why do I call sight resolution the spare tire?

Think of this analogy. A car comes with 4 tires an engine, brakes, transmission, steering wheel and a body and some have all sorts of gadgets and gizmos to make them flash or look good. The gadgets and gizmos really do nothing for the car except make it look good and make you want to buy it.

Now think of your car as your square dance caller and the dancers as passengers. Some cars are flash and sporty and others are reliable and comfortable, others have different choices of colour, interior design, tinted windows etc. Essentially though, they all perform one function -- Getting you from point A to point B. The one thing they have in common is however; each one has 4 tires which ride smoothly on the road (and sometimes cross country 4x4).

Sight resolution is the spare tire. You check it to make sure it is inflated and works but generally leave it in the trunk (boot) and hope you never have a flat and have to use it. It is however, taken as a rule, you will at some point get a flat tire and need the spare to get you back on the road until you get your other tire fixed.

- Spare tires are nowadays, small little wheels that are good for about 50 km before you throw them out. You cannot drive (or at least you are not supposed to) any more than 50 km/hour on them or you risk doing serious damage to the tire and the car. The idea is to get you out of trouble only.

Now think of the spare tire as your resolution technique. It is there, and it works an you have peace of mind and like preparing for your trip in the car, you have made sure material you have works, you have practiced it, you have contingencies and options, but just like you also check the spare tire, but hope you never have to use it; you have made sure you know your resolution technique, and hope you never have to use it.



"You'd think that a brand new covered wagon would come with a full-size spare!"

## **SIGHT RESOLUTION TECHNIQUE 1 – THE CENTRE BOX METHOD**

- Step 1** When ready to resolve the square, arrange the square in normal girl on the right boy on the left parallel 2-face lines. (right or left hand doesn't matter)
- Step 2** Pair up the key man with his partner (Use circulates or trades) and if the key couple is not facing out, call couples circulate. (The end position is a 2-face line with the key couple paired up facing out)

**Note – steps 1 and 2 are similar and will be expanded in the line method**

- Step 3** Call Ferris Wheel. This puts the dancers into a “staring double pass through position” This is where the centre box is identified.
- Step 4** Determine if the centre box is partner paired or not (does corner lady have partner? Yes/No)
- Step 5** Look for Key Man and Corner Lady eye contact – Call appropriate resolution

### **Corner lady not paired**

- key man **can see his corner's eyes** = Pass thru, allemande left
- Key man **cannot see his corner's eyes** = Square thru 3, allemande left

### **Corner Lady Paired**

- Key man **can see his corner's eyes** = Centres Pass Thru, Swing Thru, Right & Left Grand
- Key man **cannot see his corner's eyes**. If they can't look each other in the eye... Centres Pass Thru, Right & Left Thru, Swing Thru, Right & Left Grand

The following chart is a handy quick reference for the centre box method. It is designed to be printed on one page and kept handy as an at a glance reference while learning the technique.



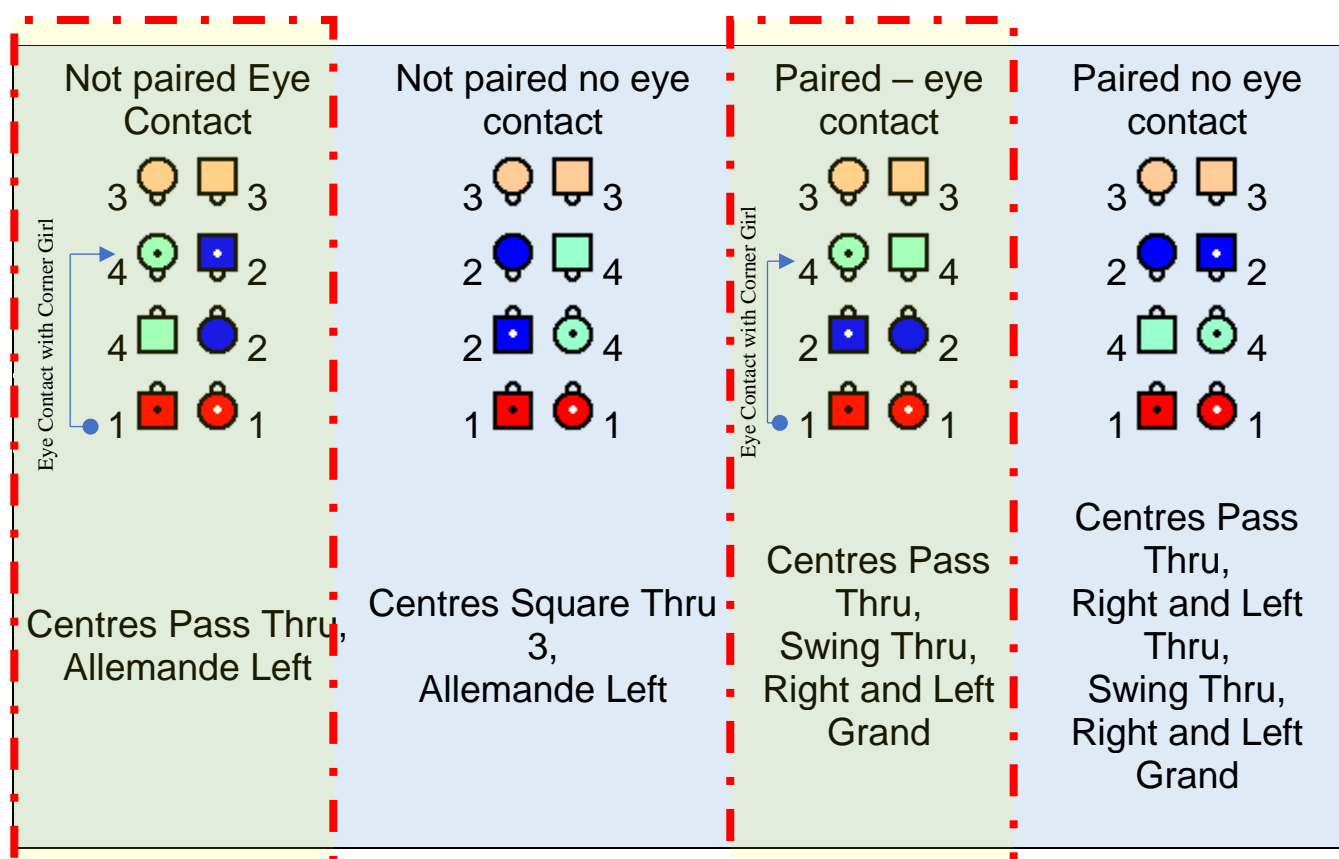
# **CENTRE BOX RESOLUTION TECHNIQUE**

## **REFERENCE SHEET**

- Step 1**      Normalize (BG) & Move dancers to any “Two Faced Lines”
- Step 2**      Pair up the key couple (Use circulates or trades)  
Move them to end of line facing out
- Step 3**      Call “FERRIS WHEEL”
- Step 4**      Check the friends and enemies (corner lady pairing).  
(Does Corner Lady have partner or not?).

*Simplified Method* - Look for Corner lady  
If she is not there call - (Right and Left Thru)  
Then see if she is paired (has her partner or not)

- Step 5**      Call the appropriate get out resolution.



## ***SIGHT RESOLUTION TECHNIQUE 2 FACED LINE METHOD***

### **Friends and Enemies Method**

**Friends:** The four Key dancers in the pilot square (example couples 1&4)

**Enemies** The remaining four dancers in the square

This Method consists of 5 Steps

- Step 1** When ready to resolve the square, arrange the square in normal girl on the right boy on the left parallel (right couple facing in) 2-face lines
- Step 2** Pair up the key man with his partner (Use circulates or trades) **and** if the key couple is not facing out, call couples circulate. (The end position is a 2-face line with the key couple paired up on the left side of the line facing out)
- Step 3** Call “bend the line”. (The dancers are now in facing lines with the key man and his partner on the left end of the line)
- Step 4** Check the friends and enemies. Identify the couple directly across from the key man and his partner.
- Step 5** Call the appropriate get out resolution.

This two face line method will be expanded upon in the following pages. It is important to remember that:

1. Both techniques use the same basic process of key couple selection and pairing.
2. Both techniques use the same basic process of key couple placement
3. Both techniques use the same basic formula to place corner lady for resolution.
4. Both techniques can be simplified to one dancer resolve - (corner lady's partner)

## Friends and enemies resolution technique – Expanding the steps (2 Faced Line method)

**Step 1** When ready to resolve the square, arrange the square in normal girl on the right boy on the left parallel (right couple facing in) 2-face lines

In order to form **normal right facing 2-face** lines the following conversion solutions are helpful. (There are others but worry about them later – get the basics first)

Box or ocean wave	→	swing thru; boys run
Facing lines of four	→	Star thru, veer left
Normal column	→	8 circulate, boys run, veer left
Normal trade by	→	trade by; swing thru, boys run
Normal ¼ tag	→	extend, swing thru, boys run
Normal Double pass thru	→	centres pass thru, swing thru, boys run

**Step 2** Pair up the key man with his partner (Use circulates or trades) and if the key couple is not facing out, call couples circulate. (The end position is a 2-face line with the key couple paired up on the left side of the line facing out)

In two face lines, no dancer is ever more than 2 circulates away from the original partner. Use circulates and/or trades as appropriate.

**Note:** Be flexible, use combinations such as ends circulate & centres trade, or centres trade & couples circulate, or even use ends trade. Remember single use combinations are much nicer to dance than calling boys circulate, then girls circulate three times in order to achieve the desired end position of key couple paired up and facing out.

**Step 3** Call “**BEND THE LINE**”. (The dancers are now in facing lines with the key man and his partner on the left end of the line)

There are many ways to get to this position and with experience callers often instantly recognise the pairing of key couple on the left of a facing line. This allows you to by-pass steps one and two. However, until you are ready and comfortable, force yourself to use the full 5-step method for confidence building.

**Step 4** Check the friends and enemies. Identify the couple directly across from the key man and his partner.

The mirror aspect always assures that you have at least 2 couples paired and that caller knows their location because the caller is the one that put them there.

In simple terms,

1. The caller paired up the key couple, put them on the left side of the line facing in so thus knows where they are. **You do not have to think about them anymore**
2. The mirror aspect of the square shows that the other half of the line and the other opposite couple are identical to the key couple half, thus **you do not have to worry about them either**
3. Thus the only two dancers important to the resolution are the two dancers directly opposite the key couple

The next part of step four is to believe that (because it is true) there are only 4 possible combinations opposite the key couple

<b>2 friends</b>	(the other couple you selected at the beginning)
<b>2 enemies</b>	(Neither of the dancers is part of the second selected couple)
<b>Friend Boy</b> <b>Enemy girl</b>	(Selected boy but he does not have his partner)
<b>Enemy Boy</b> <b>Friend girl</b>	(Selected girl but does not have her partner)

Unless the caller has been using asymmetric choreography, or the dancers have made a dancing error, these are the only four combinations possible.

Being able to do this smoothly requires **practice, practice and more practice**. Recognition of who the paired couple is, that is standing opposite your key couple becomes much simpler once you have developed the confidence to believe that the rest of the square is where you put them, and thus they no longer are important to resolving the square.

## TRUST YOURSELF – IT DOES WORK

**Step 5** Call the appropriate get out resolution.

There are only four line combinations possible as discussed above. In step five, each one of the four will be discussed, identified by its partner (friend/enemy) pairing. In each case there is a “FIXED” resolution for resolving to be used.

It is understood that there are literally hundreds, if not thousands of possible solutions that would work to resolve. However, force yourself to use these ones only until you are comfortable and confident with them.

That way they are yours always, and you will know that as you grow as a caller, you will never have to worry about losing your dancers again.

Once they are yours, then begin to expand on the technique and become one of those callers that seem to “luck out” and resolves from anywhere. Remember they were reading something like this document when they started, and got to where they are now by PRACTICE.

Position	Resolution Calls
2 friends	Allemande left or star thru, square thru 3
2 enemies	Star thru, pass thru, allemande left.
Friend Boy/enemy girl	Pass thru, wheel and deal, centres square thru 3, allemande left
Enemy Boy/Friend girl	Pass thru, wheel and deal, centres pass thru, allemande left

As previously stated, there are literally thousands, if not millions of possible resolutions to a square. The only limitation is the imagination and creativity of the caller. You will build your repertoire with practice. HOWEVER, this system always works and makes a good start point for building.

**Note:** it is important to use variety and changes in get-out resolutions; otherwise the dancers begin to recognise the formations and the get-out process. They will begin to anticipate your calls and thus can become easily bored and ready. This could lead to you losing the “happy surprise” aspect of resolution and the dancers develop a feeling of being cheated from their success. It is essential to learn the resolution technique as a base. **It is not a finish point; it is only a beginning to build from.**

Master the technique first from the one-person resolution as discussed. (**You are putting the corner lady in a spot and only looking at one dancer because everyone else is where you put them.**) Remember the dancers are where you put them. Once you put them somewhere you don't have to worry about them any longer for the resolution. Learn to resolve using the secondary (corner) couple man first. Build from there.

(**in short: if the key couple is where you put them, and the corner lady is opposite the key man because you put her there too, you only have to look at one person – is the corner lady paired or not. Everyone else is where you put them. One person resolution.**)

I have included a one page reference sheets which is handy to print out and laminate as you start calling.

Please remember – these resolution techniques work but they are only a small (very small) part of calling. Once you learn one, make it yours and then learn the rest of the important things like using modules and themes, timing and body flow etc.

Setting up working flow modules with a focus including resolution modules with a focus give the dancers confidence in you, your calling and they begin to think that you just seemingly luck out finding that corner. The reality is, it is practice and more practice. The resolution technique is there in case you make a mistake. You don't have to stress any more if you lose your place, because you can always resolve now, and then start again with your practiced people moving techniques and prepared modules.

The following page is a quick reference sheets that can be printed out and laminated.

When starting out to learn a technique it is a good idea to make yourself a quick reference sheet to refer to. Just make sure you wean yourself off it in time or it can become a crutch



# **LINE RESOLUTION TECHNIQUE**

## **REFERENCE SHEET**

- Step 1**      Normalize (BG) & Move to “Right Hand 2-Faced Lines”
- Step 2**      Pair up the key couple (Use circulates or trades)  
Move them to left side of the line facing out)
- Step 3**      Call “bend the line”.
- Step 4**      Check the friends and enemies.  
(Does Corner Lady have partner or not?).

### **Simplified Method**

Look for Corner lady

If she is not there call - (Pass Thru, Bend the Line)

Then see if she is paired (has her partner or not)

- Step 5**      Call the appropriate get out resolution.

Position	Resolution Calls
<b>2 Friends</b> <b>Corner girl and partner</b>	Allemande Left <u>or</u> Slide Thru, Square Thru 3, Allemande Left.
<b>2 Enemies</b>	Star Thru, Pass Thru, Allemande Left.
<b>Friend Boy/Enemy Girl</b>	Pass Thru, Wheel and Deal, Centres Square Thru 3, Allemande Left
<b>Enemy Boy/Friend Girl</b> <b>Corner girl and opposite man</b>	Pass Thru, Wheel and Deal, Centres Pass Thru, Allemande Left

**<Exercise > - This is a two caller exercise but can be done with one caller.**

1. Working as a team – choose a focus movement: (e.g. Flutterwheel)
2. Each person choose either the centre box (**Caller 1**) or line resolution (**Caller 2**)
3. **Caller 1** use a get in to a Zero (Corner) Box and call two couple mover technique to highlight call back to Zero Box
4. **Caller 2** use a cross over, then snapshot and call a two couple people mover sequence to highlight the call
5. **Caller 1** bring them back to original box
6. **Caller 2** call extemporaneous movement – without worrying who is with whom or where the dancers are in the square – just keep them moving for about 10 or so movements.
7. **Caller 1** resolve with box technique

Repeat process but change **Caller 1** to **Caller 2** starting –

Step 7 will be done with the line resolution technique.

Well that is a lot but thankfully that is all for this month. As noted this issue is dedicated to material aimed at new callers however, it is extremely valuable material to assist experienced callers in the mentoring process, and to provide a reference document for new callers to come back to as they begin their journey.

IN the next part of this document we will have a closer look at modules and the use of singing calls to develop modules and vice versa. As always have fun and comments are always welcome.

# ***New Caller Training - Modular Living***

## **THE EVER SO MIGHTY MODULE**

Modular calling remains one of the more popular methods of choreographic control. There really are only 5 types.

1. A **GET-IN** Module
2. A **ZERO** Module
3. A **CONVERSION** module
4. A **GET OUT** module
5. A **FULL ROUTINE** module (e.g. singing call)

A Module is a fixed choreographic sequence that takes you from one **known FASR state** to another **known FASR State**. As stated, although there are only really 5 types, there are many sub-types of modules that fit into each category. However; the principle is still the same – you take the dancers from one known position to another known position which may or may not be the same as the start point.

**1. Get-In module** – Generally takes you from a static square to a known or desired FASR state

- (SS-PL) Heads Lead Right, Veer Left, Wheel and Deal, Sweep ¼
- (SS-PL) Heads Lead right, circle to a line
- (SS-CB) Heads Dosido, Swing Thru, Ladies Trade, Men Run, ½ Tag, Walk & Dodge
- (SS-CB) Heads Square Thru 4; or (H) Touch 1/4, Boys Run

**2. Zero modules** – take you from one FASR to the same FASR

a. True Zeros – Footprint to footprint exactly (you will find all two couple zeros do this)

- (CB-CB) Swing Thru, Spin The Top, Slide Thru
- (CB-CB) Right and Left Thru, Veer Left, Ferris Wheel, Centres Pass Thru (this is an also interaction zero)
- (PL-PL) Right & Left Thru, Girls Walk, Boys Dodge, Single Hinge, Boys Cross Run, Recycle, Sweep 1/4, Right and Left Thru
- (PL-PL) Pass thru, wheel and deal, double pass thru, first left, next right (This is also an interaction zero)

- b. Geographic type zeroes – same FASR but rotated or flip flopped - (ex 8 Chain 4/Relay the Deucey)
- (CB-CB) Pass Thru, Boys Run, Scoot Back, Centres Trade, Split Circulate, Centres Trade, Spin The Top, Recycle
  - (PL-PL) Pass Thru, Bend The Line, Right & Left Thru **and** 1/4 More, Couples Circulate, Bend The Line
- c. Inversion modules – take you from a known formation to the same formation but inverted – Example:
- (PL-PL) Veer Left, 1/2 Tag, Cast Off 3/4, Right and Left Thru, Pass Thru, Bend the Line (PL) (This is a Technical Zero. If it starts in a 1P2P line, it moves from a 1P2P line to a 4P1P line)
  - (CB-CB) Right and Left Thru, Outsides, 1/2 sashay, 8 Chain 2\*\*, Swing Thru, Walk And Dodge, Cast Off 3/4 Slide Thru (\*\* Note outside couple is 1/2 sashayed)
- d. Invert and rotate Modules - both invert the formation and rotate the set - Example:
- (CB-CB) Swing Thru, Spin the top, Pass Thru, Bend The Line, Star Thru, Right & Left Thru (CB) (CB-CB inverted and rotated)
  - (PL-PL) Veer Left, 1/2 Tag, Cast Off 3/4, Right & Left Thru, Pass Thru, Bend the Line (PL) (This is a Technical Zero. If it starts in a 1P2P line, it moves from a 1P2P line to a 4P1P line and rotates)
  - (CB-CB) Split Two Separate Around 1 to a Line, Pass Thru, Tag the line, Face In, Slide Thru, Right & Left Thru (this takes you from a box 1/4 to a box 4/3 and is rotated Left/CW 1/4)
- e. Fractional Zeros – routine has to be repeated a number of times to equal a return to the start FASR
- (PL-PL) Touch 1/4, Walk & Dodge, Outsides Cloverleaf, Centre Square Thru 2, Slide Thru, **<repeat>** Touch 1/4, Walk and Dodge, Outsides Cloverleaf, Centres Square Thru 2, Slide Thru. (PL) (This is a 1/2 fractional zero)
  - (CB-CB) Right and Left Thru, Pass Thru Trade By, **<repeat>** Right and Left Thru, Pass Thru Trade By (this is a 1/2 fractional zero)

3. **Conversion Modules** – these modules take you from one known FASR state to a different FASR State. Some examples would be:

- (CB-PL) Touch  $\frac{1}{4}$ , Walk And Dodge, Partner Trade, Pass Thru, Wheel and Deal, Centres Star Thru **and** Back Away **(SS)**, **The Others** - Lead Right And Circle To A Line
- (CB-PL) Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line
- (PL-CB) Pass Thru, Wheel and Deal, Zoom, Centres – Boys Walk, Girl Dodge, Same Boy Run, Pass Thru
- (PL-CB) Touch  $\frac{1}{4}$ , All 8 Circulate, Boys Run
- (X-Box to CB) Swing Thru, All 8 Circulate, Boys Run, Right and Left Thru, Ferris Wheel, Pass Thru
- (PL(os) – PL) Right and Left Thru **// or //** Pass thru, Bend the Line
- (PL (os) – PL) Pass the Ocean, Swing Thru, Boys Trade, Boys Run, Bend the Line

4. **Get-out module.** This takes us from a known FASR to a resolution. These are often called resolution modules. They can end with an Allemande Left, a Right and Left Grand, a Promenade, or even at home.

a. To an **Allemande Left** example:

- (CB-AL)- Star Thru, Dixie Style To An Ocean Wave, Girls Trade, Allemande Left
- (CB-AL) Make a Wave – Girls Trade, Girls Run, 1/2 Tag, Boys Run, Pass Thru\*\*, Allemande Left (**Lines facing out**)
- (PL-AL) Pass Thru, Wheel and Deal, Centres Half Sashay, Centres Swing Thru, Extend, Swing Thru, Spin The Top, Slide Thru, Allemande Left
- (PL-AL) Pass Thru, U-Turn Back, Slide Thru, Allemande Left

b. To a **Right and Left Grand** example

- (CB-RLG) Spin Chain Thru, Girls Circulate Twice, Right and Left Grand
- (CB-RLG) Swing Thru, Turn Thru, Trade By, Swing Thru, Extend, Right and Left Grand
- (PL-RLG) Square Thru 3, Ends Fold, Star Thru, Ends Fold, Right and Left Grand
- (PL-RLG) Pass the Ocean, Swing Thru, Recycle, Right & Left Grand

**\*\* Note:** Some Get out Modules will take you to a Partner Line or a Corner Box, while others will not. Ensure you note the ending formation on your modules if you plan to use them as zeros. For example:

(**CB-AL**) Step to a Wave, All 8 Circulate, Single Hinge, All Eight Circulate, Men Run, Pass Thru, Allemande Left (**this ends with lines facing out for the allemande left**)

**5. Fixed Routine Module** – These modules are often full routine sequences from static square to home, to a right and left grand/allemande left or promenade, or most commonly, singing call routines that are developed by the caller to feature a specific movement (or movement variation). Some examples would be:

**Full sequence Module routine – SS-Home**

- At Basic Level a routine for a new dancer class featuring Right And Left Thru.

Heads 1/2 Square Thru, Slide Thru, **Right & Left Thru**, Half Sashay, **Centre 4 only Right & Left Thru**, same 4 Half Sashay, Star Thru, Centres only Star Thru **AND** Back Away, You're Home

- A variation with an unusual Cloverleaf

(H) Square Thru 4, Right and Left Thru, Square Thru 3, Centres Square Thru 4, Everybody Cloverleaf, "Home"

**Full sequence routine – SS - Right and Left Grand or allemande left.**

- A routine for using Flutterwheel / Reverse Flutterwheel with the opposite gender variation as the leader

Heads Lead Right, Touch 1/4, Scoot Back, Scoot Back (again), Girls Run, **Reverse Flutter Wheel** (**Girls in**), **Flutter Wheel** (**Boys in**), Sweep 1/4, Right and Left Grand

- A full sequence routine to a Right and Left Grand using ½ sashayed positions of Ferris Wheel and Square Thru

Heads Square Thru 4, Swing Thru twice, Girls Run, Couples Circulate, **Ferris Wheel**, Centres Sweep 1/4, **Centres Square Thru 4**, Right and Left Grand

- A full sequence routine to an allemande left

Heads Star Thru, Double Pass Thru, Put Centres In, Cast Off 3/4, Star Thru, Double Pass Thru, Leaders Partner Trade, **Allemande left**



- A full routine using BBGG Pass the ocean – basic teaching from other than a normal boy on left girl on right couple

Heads Pass Thru, Separate Around 1 To A Line (**BB/GG**), **Forward And Back, Pass The Ocean**, Swing Thru, Girls U Turn Back, End Ladies Chain (**on the Diagonal**), Star Thru, Pass Thru, Left Allemande

- A full routine using a variant recycle of a left hand wave recycle boys in centre

Head Ladies Chain, Sides Square Thru 4, Swing Thru, Boys Run, Chain Down The Line, Dixie Style To A Wave, Girls Circulate, Boys Trade, **Recycle** (**Left hand Wave, Boys in centre, girls cross folding**), Allemande Left

### ***The SINGING CALL Module – All singing call routines are fixed routine modules from start to resolution – with a lady rotation.***

Singing call modules are important for callers to develop as they give performance flexibility and support and compliment the theme or focus of each tip or sometimes each evening performance. They are the icing on the “Patter Cake” that brings it all together. **Remember** – A good singing call performance that ties the choreography together gives the dancers a feeling of success and accomplishment and it can make or break a caller. Some examples of focus module singing calls:

- **Spin the Top** workshop tip singing call module:

4 Ladies Chain, Heads Lead Left, Right and Left Thru, Touch 1/4, Centres Trade, **Spin the Top** (**BB/GG**), **Spin the Top** (**BB/BB**), All Step Thru, Swing and Promenade

Heads Right Hand Star (**find Corner left hand wave**), **“Left” Spin the Top**, Left Cast Off 3/4, Zoom (**left column boys go back – girls move up**), Girls Run, Swing Thru, Scoot Back, Swing and Promenade

### **Using Full Sequence Routines.**

My personal opinion is that I do not like full sequence routines other than:

- Short Teaching routines for introduction of new movement or variants
- Singing calls

Any other use, such as long memorised or written chorographic strings are inherently dangerous (reading, loss of place, or memory hiccup, missing a movement and ultimately busting the floor). They are also generally more

difficult for dancers – mainly because they work on the Caller's computer or with his / her dolls but not usually with the dancers.

**As a practical example – consider the following full sequence routine**

(SS) Heads Square Thru 4, Sides Half Sashay, Dosado, Swing Thru, Spin Chain Thru, Swing Thru, Scoot Back, Boys Run, Star Thru, Flutter Wheel, Pass To The Centre, Centres Pass Thru, Star Thru, Flutter Wheel, Right and Left Thru, Touch 1/4, Walk and Dodge, Outsides Cloverleaf, Centres 1/2 Square Thru, Slide Thru, Touch 1/4, Walk and Dodge, Outsides Cloverleaf, Centres 1/2 Square Thru, Slide Thru, Pass The Ocean, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Tag The Line, Face In, Pass Thru, Wheel and Deal, Double Pass Thru, Centres In, Cast Off 3/4, Pass The Ocean, Recycle, Star Thru, Dixie Style To An Ocean Wave, All 8 Circulate, All 8 Circulate, Men Cross Run, Right and Left Thru, Touch 1/4, Swing Thru, Centres Run, Tag The Line In, Centres Only - Box The Gnat, All Square Thru, Trade By, Right and Left Thru, Swing Thru, Boys Run, Tag The Line, Face In, Pass Thru, Wheel and Deal, Double Pass Thru, Centres In, Cast Off 3/4, Star Thru, Ladies Chain, Dixie Style To An Ocean Wave, Step Thru, Allemande Left

**Now consider the exact same routine broken down into several modules. They can be inserted anywhere from the known FASR states of only **CB** and **PL** – and used in a mix and match method and can also be stopped at the end of any sequence if a problem arises on the floor.**

- (SS-PL) Heads Square Thru 4, Sides Half Sashay, Dosado, Swing Thru, Spin Chain Thru, Swing Thru, Scoot Back, Boys Run
- (PL-PL) Star Thru, Flutter Wheel, Pass To The Centre, Centres Pass Thru, Star Thru, Flutter Wheel, Right and Left Thru
- (PL-PL) Touch 1/4, Walk and Dodge, Outsides Cloverleaf, Centres 1/2 Square Thru, Slide Thru, Touch 1/4, Walk and Dodge, Outsides Cloverleaf, Centres 1/2 Square Thru, Slide Thru
- (PL-CB) Pass The Ocean, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Tag The Line, Face In, Pass Thru, Wheel and Deal, Double Pass Thru, Centres In, Cast Off 3/4, Pass The Ocean, Recycle
- (CB-CB) Star Thru, Dixie Style To An Ocean Wave, All 8 Circulate, All 8 Circulate, Men Cross Run, Right and Left Thru
- (CB-CB) Touch 1/4, Swing Thru, Centres Run, Tag The Line In, Centres Only Box The Gnat, All Square Thru, Trade By
- (CB-CB) Right and Left Thru, Swing Thru, Boys Run, Tag The Line, Face In, Pass Thru, Wheel and Deal, Double Pass Thru, Centres In, Cast Off 3/4, Star Thru

- (CB-resolve) Ladies Chain, Dixie Style To An Ocean Wave, Step Thru, Allemande Left,

**Calling is like eating a submarine sandwich**

**You cannot hope to shove the whole thing down your throat at once  
WITHOUT CHOKING**



**But**

**You can enjoy the whole thing  
ONE BITE AT A TIME**

**All Callers / All Systems use Modules, whether they admit it or not.**

Modules are the basis for all callers regardless of what method or system of calling they may use. All systems require the production of “modules” or short sequences which can be memorised 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 memorise and remember numerous small sequences of calls (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 capitalise on. In addition, because they are all designed to do specific things such as:

- Open (a short sequence to take me from a static square to a known FASR State)
- Create a Zero (or series of movements that does nothing), an Equivalent effect (a call or series of call that does the same thing as another call),
- Create a Conversion (series of calls that takes me from a known FASR state to another known FASR (e.g. Corner Box to Partner line),
- Close (a sequence to take me from a known FASR State 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 memorised 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 dancer success rate.

For pure module calling there are a series of short sequences (usually about 5 or so short module routines) that you mix and match and string together. They generally look something like the table below. A focus movement is chosen and the modular sequences use that 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, (CB)
2	short sequence that takes me from a known position to the same position	(CB) Swing Thru, Spin the top, Right And Left Thru, Flutter Wheel, Sweep ¼ (CB)
3	short sequence that alters the position (converts) from for example a zero line to a Corner Box or vice versa	(CB) Swing Thru, Girls Circulate, Spin the top, Recycle, Reverse Flutter Wheel (PL)
4	short sequence to move them around and back to the same position	(PL) Pass Thru, Boys Run, Scoot Back, Centres Trade, Split Circulate, Centres Trade, Spin the Top, Recycle (PL)
5	short sequence to resolve the square from my known position	(PL - Resolve) 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

From those 5 simple spin the top modules you can assemble a long string 1-5, or a series of short strings with quick openers like Heads square thru 4 (CB), or Sides Lead Right and Circle to a line (PL) and insert the modules appropriately. In addition, each module is a get out to an Allemande left / Circle Left or another appropriate get out module in case of trouble. Mix and match and play.

Because of the flexibility of a mix and match and conversions, each sequence, although the same movements are used, get there slightly differently and thus feel different over the course of 4 minutes. (One patter call)



### ***UNDERSTANDING THE MODULE CONCEPT – Practical Example***

I have stated above that all singing calls are essentially modules. To clarify:

- They are a module from a static square to a resolve
- They are often a module from a static square to a known position (example a Corner Box (CB) or a Partner Line (PL)) or somewhere that you can swing your corner
- The get in, for example, heads square thru 4 takes you to a CB. The rest of the singing call is a module from a CB to a resolve.
- The rest of the singing call may also be a module from a CB-CB.
- The singing call broken down further can be zeroes, (CB-CB), conversions, (CB – PL) or (PL-CB)

Sometimes there are even more in there, and sometimes there is less.

I reached into my trusty old record box and pulled out the song Rocky Top. The figure I have written for that one is as follows.

- **Heads Square Thru 4** hands around old Rocky Top, find your corner girl - **Swing Thru, Girls Circulate, Boys will Trade** and then, **Boys Run, Bend**

**Your Line** and go, **Touch** ¼ there, **All 8 Circulate**, **Boys Run**, **Swing** and **Promenade** and go...good old Rocky Top...Rocky Top Tennessee....

This figure in its simplest module form using only Corner Boxes and Partner Lines is as follows:

- Heads Square thru 4.(CB) (Module get in - Static square to CB)
- Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line (PL), (Module conversion - CB to a PL)
- Touch ¼, All 8 Circulate, Boys Run(CB) (Module conversion - PL to a CB)

This simple singing call figure has given me:

1. A get in - static square to a zero box
2. A static square to a resolve
3. A Corner Box to a resolve
4. A zero – the entire figure after the square thru (CB) to the last boys run is a CB to a CB
5. A conversion from a CB to a PL
6. A PL to a resolve
7. A conversion from a PL to a CB
8. A second CB to a resolve

That is one singing call figure and within it are 8 simple modules.

Please note that these are only limited to Corner Box and Partner Line. I specifically avoided the “out of sequence” formations, various wave formation names, column sequence formation names and such. In short, you do not need them yet, and only after you get the basics down should you start even trying to learn them. **Until then, ignore them – they will only confuse you.**

## REMEMBER

Each singing call you know is at the very least 2 modules, a get in to a known position, and a known position to a resolve. By moving your dolls or checkers through the call you will see other formations like a “cross the street box” (heads star thru pass thru) or a lead right box.

Once you recognise those formations, you will find that your known singing calls are full of modules, equivalents, conversions and zeros. The secret is to analyse your singing call and make note of the specific F.A.S.R. positions and refer to them as **Fix Points** (a reference to the position the dancers are in). As I said earlier, I am specifically sticking with Corner Box and Partner Line for this because there are literally hundreds of formations and arrangements but until you get the basics down, do not confuse yourself by trying to learn too much at once.



The fix points for the Rocky top Routine are as follows.

- Heads Square Thru 4 (CB) Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend Your Line, (PL) Touch 1/4, All 8 Circulate, Boys Run, (CB) Swing And Promenade

### <EXERCISE> - Break apart singing calls into Modules

#### Singing call Figure:

- Heads Lead Right Circle To A Line, Touch 1/4, All 8 Circulate, Boys Run, Swing Thru, Boys Trade, Swing Thru, Girls Trade, Girls Run, U-Turn Back, Promenade Home

#### Identify Fix Points (PL and CB)

- Heads Lead Right Circle To A Line, (PL) Touch 1/4, All 8 Circulate, Boys Run, (CB) Swing Thru, Boys Trade, Swing Thru, Girls Trade, (CB-ow) Girls Run, U-Turn Back, Promenade Home

#### Identify the Modules in the singing call

- (PL-CB) (PL) Touch 1/4, All 8 Circulate, Boys Run, (CB)
- (PL-CB) (PL) Touch 1/4, All 8 Circulate, Boys Run, Swing Thru, Girls Trade, Girls Run (CB-OW)
- (CB-CB) Boys Trade, Swing Thru, Girls Trade, (CB-ow)

#### Identify the Fix Points (CB and PL) and Modules for the following singing calls. There may be only one, several or none.

- Heads Square Thru 4, Swing Thru, Boys Run Right, Couples Circulate, Chain Down The Line, Star Thru, Pass Thru, Trade By, Swing Corner and Promenade Home
- Heads Square Thru 4, Dosado, Swing Thru, Boys Run Right, Couples Circulate, Ferris Wheel, Double Pass Thru, Leaders Trade, Swing Corner and Promenade Home
- Heads Lead Right and Circle To A Line, Go Forward And Back, Pass Thru, Wheel and Deal, Double Pass Thru, First Couple Left, Next Couple Right, Right and Left Thru, Star Thru, Pass Thru, Swing Corner and Promenade Home
- Heads Square Thru 4, Touch 1/4, Scoot Back 1-1/2, Couples Circulate, Ferris Wheel, Centres Square Thru 3, Swing and Promenade
- Heads Square Thru 4, Dosado, Swing Thru, Spin The Top, Right and Left Thru, Square Thru - **On the 3<sup>rd</sup> Hand** - Slide Thru, Swing and Promenade
- Head Ladies Chain, Heads Lead Left, Left Dosado, Left Step To A Wave, Left Swing Thru, Single Hinge, Walk And Dodge, Wheel Around, Flutter Wheel, Pass The Ocean, Girls Cross Fold, Swing and Promenade



## Consider the following singing call

- Heads lead Right, Circle To A Line, (PL) Up To The Middle And Back, Pass Thru, Wheel and Deal, Double Pass Thru, First Couple Left, Next Couple Right, (PL) Right and Left Thru, Star Thru, Pass Thru, Swing Corner and Promenade Home

There are really only two basic Fix Points in this sequence to worry about. However as you progress you will begin to identify many more

- Heads Lead Right (lead to the right box)
- Circle to a Line (**Partner Line**)
- Pass Thru, Wheel and Deal, (Partner - Double Pass thru Position (OS))
- Double Pass Thru, (Partner Completed DPT OS)
- First Couple Left, Next Couple Right (**Partner Line to Partner Line**)
- Right and Left Thru, (PL Out of Sequence)
- Star Thru, (Box 4/4 ( in sequence box all facing partner))
- Pass Thru (Corner (or 1/4) Trade by Position)
- Allemande Left

There are at least 8 modules in that singing call – can you find them all? (Keep yourself to the simple box and line formations). The reality is that at this point it is best not to even try. The **K.I.S.S FACTOR** comes into play here. Keep it simple – Stupid. If you try to learn too much too fast you overload and shut down. Trust me, we have all been there.

With two simple singing call figures (rocky top and this one) there are a number of different modules to play with in your repertoire. Think of how many singing call figures you know and how many modules that makes.

- (SS-CB) Heads Square thru 4.(CB)
- (SS-PL) Heads lead Right, Circle To A Line (PL)
- (CB-CB) Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend Your Line, Touch  $\frac{1}{4}$ , All 8 Circulate, Boys Run, (CB)
- (CB-PL) Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line (PL)
- (PL-CB) Touch  $\frac{1}{4}$ , All 8 Circulate, Boys Run(CB)
- (PL-PL) Pass Thru, Wheel and Deal, Double Pass Thru, First Couple Left, Next Couple Right,
- (PL-Resolve) Right and Left Thru, Star Thru, Pass Thru...Corner

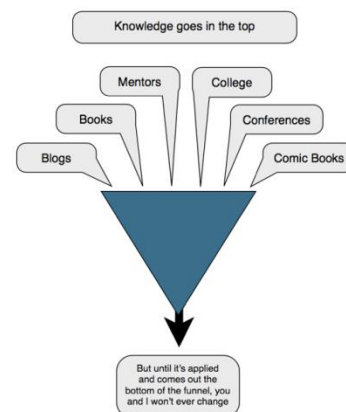
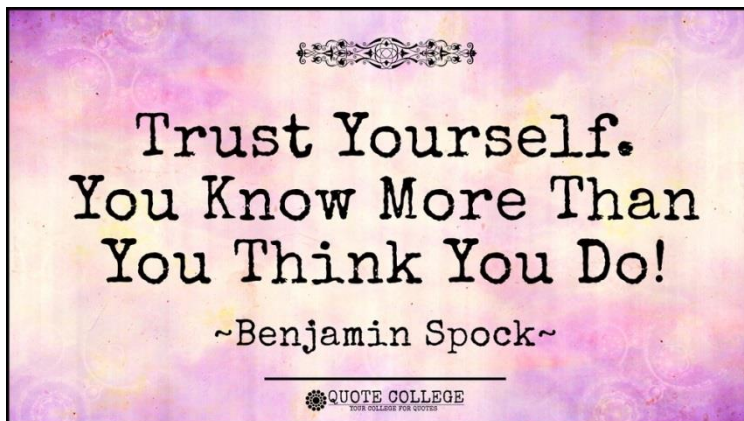
- **(CB/PL-Resolve)** Every module ending in CB or PL is a resolve by calling allemande left or from Partner lines even circle left.

So many different modules already memorised if you take the time to look at them and that is only two figures. From there, when you are calling:

- CB-CB means any time you are in a “standard” (normal BG) 8-Chain-Thru position you can call that module
- PL-PL Means any time you are in a standard line you can call a PL-PL module.

And any time you are in a Partner Line or a Corner Box, you can change from one to the other. It also means that you know at least two resolutions for whenever you are in either a Corner Box or a Partner Line.

How many singing calls do you have memorised? Have you ever looked at them in this way? You likely know a lot more than you think you do. It just hasn't been pointed out to you yet. Everything you know you know, everything that you know you don't know, and everything you don't know you know even though you don't know you know it will be funneled through you to the dancers and often when you least expect it. Trust yourself.



### <Exercise>

1. Choose any singing call figure you have handy. (Next Page)
2. Write the figure down
3. Identify the basic line and box structure. **(fix points)** (Keep to **PL** and **CB**)
4. Identify the Get In to known FASR (Partner Line or Corner Box)
5. Identify the Get out to resolution
6. Identify any other modules or conversions in the singing call
7. Plug your modules into the following routine (or any fixed singing call routine)
  - (H) Lead Right, Circle to a Line **(PL)**, Touch  $\frac{1}{4}$ , All 8 Circulate, Boys Run **(CB)**, Right and Left Thru, Veer Left, Ferris Wheel, Pass Thru, **(CB)** Allemande Left.

## PREPARED AND PRACTICED PATTERN PERFORMANCE

Delivering that First Pattern Hoedown - **GETTING BEHIND THE MIKE**. I receive a lot of comments and queries from new and newer callers that are just starting out, and are being encouraged to call pattern. This is great. Many of the same callers tell me that they are told to “just sight call”- and move the dancers around to the music and do not worry about who is where. – My opinion, this is not great.

There are many books, texts, modules, organizational workshops, caller schools and other resources available to all callers at any level. Nevertheless, when virtually, (yes there are a few exceptions) all callers start, they begin to practice their first patterns by using the known. This usually takes two forms

1. Just calling random movements to feel the rhythm of pattern and working the music. (just saying the words to the music- the choreography is irrelevant)
  - **Good**. One benefit of this is you learn to adapt phrasing and flow of word announcement with the music.
  - **Bad**. A big drawback is that you are not actually using the music, timing of movements or body flow to incorporate into your pattern.
2. The second and more common thing that happens is that most new callers know about 1-5 singing calls and draw on that memory of the figures to adapt their pattern routines into flowing and successful flow
  - **Good**. One benefit of this is that the timing is known usually for the movements and the body flow is accurate usually to a resolution. It is comfortable and easy. It is also a good way to adapt pattern phrasing and flow with the music.
  - **Bad**. One drawback is that your pattern becomes redundant and you tend to rely on the same flow figures over and over again.

HOWEVER: while the first method may help you call phrases and movements rather than “sing” the calls, the second method does the same but is also a much more valuable tool. The choreography works and you get a “feel for its use”

I have been asked by so many new callers. “How do you Sight-Call and still remember so many zeroes and combinations and modules. **Part of the secret is to accept that PURE SIGHT CALLING IS A MYTH – IT DOESN'T EXIST**.

Remember these two words: **PREPARATION** and **PRACTICE**. Sight calling and sight resolution is only the application of memorized techniques rather than memorizing/reading choreography strings. Like all techniques, it is important to start with the basics. The next basic is, for the new caller, getting ready to call your first pattern or hoedown.

For a new caller, pattern is probably one of the most daunting things in front of you, especially when “sight calling”. **Unfortunately** “sight resolution” is too often

pushed as the immediate target goal for most callers. Quite frankly, from a dancer's perspective, I would rather have someone who has practice and prepared, and occasionally glances at a cue cards or computer screen but calls a good dance, than have someone who is forcing his/her way through stress and torment by trying to sight resolve because they were told that is all they needed.

I have not met a good caller mentor or coach yet that tells new callers you must sight call from day one. Many will ensure callers understand the mechanics of each movement, and will have them analyse calls to see what each call does, and what can be called from the end points of each movement. That is not sight calling – that is learning the basics.

With regard to calling patter, especially the first time, the emphasis should be on:

1. Always put the dancers first. Let them dance.
2. PREPARATION and PRACTICE
3. Smooth and flowing sequences that do what you want them to
4. PREPARATION and PRACTICE
5. Comfortable routines that you know work
6. PREPARATION and PRACTICE
7. Knowing your routines so that you can watch the dancers and follow timing and flow.
8. PREPARATION and PRACTICE
9. PREPARATION and PRACTICE
10. PREPARATION and PRACTICE

Many experienced mentors and coaches tell their newer callers to pick one or two singing calls, write out the figures, and memorize them. Then just work on using the singing call figures as your patter. This is good for establishing working rhythms but it is not yet calling.

From there, the progression is the introduction of a few zero modules to add a little variety. **P.S.** - It is perfectly OK to have a cue card with your zero module(s) in big letters so you can refresh at a glance set down off to the side somewhere. You can mix them in and use them where appropriate because you have your singing call figures memorized. You have identified the **Fix Points** where you can use your modules; and importantly you have gone back and re-done steps 2, 4,6,8,9 and 10.

Good caller mentors and coaches will tell you that you that most singing calls break into smaller “patter modules” for use, and also to use this to build up your Calling Toolkit. But they will also tell you that; “*Doing this is not all there is to*

*calling patter. It is only one small tool in the basic starter kit moving dancers around the floor”.*

Let's look at the next stage - Getting up and doing that first daunting “patter call” or hoedown. What will be highlighted is the use of singing call figures in patter. Important: Many singing call figures do not easily breakdown in to bits and pieces to give you module zeros. (In other words, you may not get a corner box or partner line in the singing call figure. This does not mean you cannot use it. It just means you have a little more preparation and practice to do with that figure.

This is true of many (probably nearly ½) of all singing calls when you start getting into more complex choreography. The SECRET to using those figures is “Do not even try to break down these more complex ones into anything beyond the basics formations and relationships”.

Do you need to know and immediately recognise an F.A.S.R. state and designation. To try and do so at the start will only frustrate you. You will be trying to think of 1p2c lines or 1c3p OS box, and all sorts of crap that you really do not need to frustrate yourself with. Do you need to immediately recognise or the difference between a Box 1/4 and a Box 4/4 (os), or X-Box or LRB(OS) or the difference between a 5L1p Line a 5W2p wave. **Simply put – NO**. It is nice to know, and eventually you may learn all that stuff, but in reality, at this point you don't need it and frankly, you do not want it. All you will really need to start is an understanding of what is a box what is a line, what is a boy and what is a girl. Again **KEEP IT SIMPLE**. (Appendix 4 if you are really interested)

At this point you should already know what corner boxes (CB) or partner lines (PL) are. If not, simply put they are (Formation) boxes or lines where the couples (Relationship) are standard boy on the left and girl on the right and from which you can call an allemande left. The best examples are a Heads Square Thru 4 Box (Corner Box) or a heads Lead Right and Circle to a Line (Partner Line).

### ***Reality Check – Here in the real world***

Let's set a common scenario for new callers. You have been asked to prepare a tip to call at the next club dance. Let's walk through preparation step by step.

To illustrate the use of singing calls as a patter, let's look at a specific singing call figure. You choose two to 3 singing calls (always 2-3) to practice and prepare with. One has the following lyrics in the figure:

*Why 1 and 3 (2 and 4) you square thru and you count 4 hands you know  
When you see the corner girl, do a little Dosado  
Swing thru and now boys run to the right  
Tag the line and when you're there, let's cloverleaf tonight  
Oh girls square thru, go 3 hands around  
Swing that corner lady, promenade her down....singing tag line....*



**Step one:** take out all the filler and fluff and just look at the movements.

- (H) SQUARE THRU 4 , DO-SA-DO, SWING THRU, BOYS RUN, TAG THE LINE, CLOVERLEAF, GIRLS SQUARE THRU 3, CORNER

**Step 2:** Break it down into recognizable formations. (remember to **KEEP IT SIMPLE**.)

- Heads square thru puts it into a box position (two boxes and in this case a corner box or an allemande left box)
- Do-sa-do does nothing to either the formation or arrangement (still a corner box).
- Swing Thru – boys run (this makes a two face line with your original sides facing out and the heads not paired facing in and out of sequence. – in other words a two face line where you can call a wheel and deal and be at an allemande left) – this is not my corner box or partner line so I ignore it at this point. (Remember to **KEEP IT SIMPLE**)
- Tag the Line – this puts you in a completed double pass thru position with the girls in the lead – (for new callers this is a difficult formation to pick and flow from so again - we will ignore it for now. (Remember to **KEEP IT SIMPLE**)
- Cloverleaf – puts the girls in the middle of a double pass thru position – again this is a more difficult formation to recognise for new callers at a glance so we leave it alone. (Remember to **KEEP IT SIMPLE**)
- Girls Square Thru 3 – Corner Swing. – Note: this corner swing formation is not good for an allemande left because two of the couples have to do full turns to sort out and normalise the square.

**Repeat this process for two or three of your known singing call figures.**

**Step 3.** Mark your Fix Points (where you can insert a module) points (for now just stick with Corner Box **(CB)** and Partner Line **(PL)**). Many of you know many more formations and arrangements but remember this is your first performance patter so let's keep it simple.

After the initial square thru you are in a corner box (CB) (allemande left box). You can add in any true 'geographic (footprint) module for a box, or any singing call figure remnant that takes you from a (CB) to a (CB).

- In our first choice for a singing call figure you have:

(H) SQUARE THRU 4, **(CB)** DO-SA-DO, SWING THRU, BOYS RUN, TAG THE LINE, CLOVERLEAF, GIRLS SQUARE THRU 3, CORNER

- In our second choice for a singing call figure you have:

(H) PROMENADE  $\frac{1}{2}$ , SIDES RIGHT AND LEFT THRU, SQUARE THRU FOUR (CB), RIGHT AND LEFT THRU, VEER LEFT, FERRIS WHEEL, PASS THRU (CB), SWING CORNER

- In our third choice for a singing call figure you have:

HEADS SQUARE THRU 4, (CB) SWING THRU, GIRLS CIRCULATE BOYS TRADE, BOYS RUN, BEND THE LINE, (PL) TOUCH  $\frac{1}{4}$  ALL 8 CIRCULATE, BOYS RUN, (CB) SWING CORNER.

From here you have enough material to call an entire patter with variety and flexibility. You have not even looked at the dancers yet. Actually you probably haven't even left the kitchen table yet. What you have done however is look at just calling a patter tip. We can now prepare.

**Step 4:** In step 4 you need to look at the singing call figures and identify the simple modules available to you.

1. You have three complete modules that take the dancers from a static square to a corner. (the three singing call figures)
2. You have several sequences that take the dancers from a corner box to a corner (each singing call figure starting from the CB point to the corner)
3. You have two sequences that take the dancers from a corner box to a corner box (from singing call sequences 2 and 3)
  - (CB), RIGHT AND LEFT THRU, VEER LEFT, FERRIS WHEEL, PASS THRU (CB)
  - (CB) SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, BEND THE LINE, (PL) TOUCH  $\frac{1}{4}$ , ALL 8 CIRCULATE, BOYS RUN (CB)
4. You have one sequence that takes the dancers from a corner box to a partner line (from singing call sequence three)
  - (CB) SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, BEND THE LINE, (PL)
5. You have one sequence that takes the dancers from a partner line to a corner box (from singing call sequence 3)
  - (PL) TOUCH  $\frac{1}{4}$ , ALL 8 CIRCULATE, BOYS RUN, (CB)
6. You have one sequence that takes the dancers from a partner line to a corner. (from singing call sequence 3)
  - (PL) TOUCH  $\frac{1}{4}$ , ALL 8 CIRCULATE, BOYS RUN, (CB) CORNER

**Step 5:** Get ONE LINE ZERO AND ONE BOX ZERO that use a movement that is in your singing call figures. That will be the theme movement for your patter.



For the purpose of this lesson I chose the movement CLOVERLEAF as my focus or theme move. For the corner box (CB) and partner line (PL) module, I want to ensure there is good flow, but they are simple and easy to remember. If they are similar in nature and complimentary that is even better. The modules I chose are:

- (CB-CB) Module: PASS THRU, ENDS CLOVERLEAF, CENTRES TOUCH 1/4, BOYS RUN
- (PL-PL) Module: SQUARE THRU 4, OUTSIDES CLOVERLEAF, CENTRES TOUCH 1/4, BOYS RUN, SLIDE THRU.

Memorize your modules. Then more PREPARATION AND PRACTICE.

**Step 6:** Write your sequences down on cue cards.

It is always controversial when I say this, but every caller does it at one point or another, and even more so as you get to higher levels. It may be on a screen or in a book or on a cue card, but every caller I know has them. Your writing has to be big enough to see from a distance. (Hint: stand up, take two steps away from the table and glance at a cue card. It has to be big enough to read (refresh at a glance) from there. For me, I use 16-24 point font Arial bold type.

**Step 7:** I call this step - Sir Mix and Match a Lot.

This is the point where things start to get real. Now you are ready to start preparing out patter for our first tip, or our guest tip. Caller experience levels may vary, and the knowledge base increases with experience, however; the process is pretty much the same. Remember those two words again.

**PREPARATION** and **PRACTICE**. This is the point where you put it all together.

You have three singing call figures, two zeroes and a focus movement. You are ready to prepare a full tip with a patter and a singing call.

### **Singing calls:**

- ☐ (H) SQUARE THRU 4 (CB), DO-SA-DO, SWING THRU, BOYS RUN, TAG THE LINE, CLOVERLEAF, GIRLS SQUARE THRU 3, \*\*CORNER (\*\*Not a good allemande left)
- ☐ (H) PROMENADE 1/2, SIDES RIGHT AND LEFT THRU, SQUARE THRU FOUR (CB), RIGHT AND LEFT THRU, VEER LEFT, FERRIS WHEEL, PASS THRU (CB), SWING CORNER
- ☐ (H) SQUARE THRU 4, (CB) SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, BEND THE LINE (PL), TOUCH 1/4, ALL 8 CIRCULATE, BOYS RUN, (CB) SWING CORNER

### **Zeroes:**

- ☐ (CB-CB): PASS THRU, ENDS CLOVERLEAF, CENTRES TOUCH 1/4, BOYS RUN

- (PL-PL): SQUARE THRU 4, OUTSIDES CLOVERLEAF, CENTRES TOUCH  $\frac{1}{4}$ , BOYS RUN, SLIDE THRU.

From here do not write any long sequences out. Use only the cue cards, with sequences no longer than that written above. (see sample cue card below)

<b>Singing call Figure</b> (H) SQUARE THRU 4, (CB) SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, BEND THE LINE, (PL) TOUCH $\frac{1}{4}$ , ALL 8 CIRCULATE, BOYS RUN, (CB) CNR	(CB): PASS THRU, ENDS CLOVERLEAF, CENTRES TOUCH $\frac{1}{4}$ , BOYS RUN (CB)  (PL): SQUARE THRU 4, OUTSIDES CLOVERLEAF, CENTRES TOUCH $\frac{1}{4}$ , BOYS RUN, SLIDE THRU (PL).
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## REMEMBER – KEEP IT SIMPLE.

**An opener:** You have decided that the singing call figure that will be used in the actual singing call is the first one. You also know that the corner swing in that singing call is not good for an allemande left. **BUT** you want to ensure the dancers know it and succeed with it. In order to use this figure, you have to make sure that everyone has their original partner as their corner at the start of the figure. This can be done, and hide the figure as an opening sequence as follows.

- Heads Right and Left Thru, Head Ladies Chain, Sides Right and Left Thru, Side Ladies Chain, All 4 Ladies Chain  $\frac{3}{4}$  (everyone has corner as their partner in a static square) Now all the figure and end with a swing your partner as follows:
  - (H) Square Thru, Do-Sa-Do, Swing Thru, Boys Run, Tag The Line, Cloverleaf, Girls Square Thru 3, Swing her, Allemande Left and a Right and Left Grand - Home.

**Step 8:** Calling the singing call and slowly begin to insert your modules at the zero points – Short sequences at first. Now you will do the same using the remainder of your singing calls and your focus modules. (You want to keep the cloverleaf theme in your patter.)

Now is the time to start calling patter sequences. You use your three known singing call figures - - but insert corner box modules or partner line modules at the fix points where you can; once or maybe twice maximum in the sequence.

You want your sequences to be short – this is more for your comfort levels than that of the dancers. (It will be better for them to though). Your sequences of pater might look something like this:

- **Sequence 1:** (H) PROMENADE 1/2, (S)RIGHT AND LEFT THRU, SQUARE THRU FOUR(CB), - (CB-CB): PASS THRU, ENDS CLOVERLEAF, CENTRES TOUCH 1/4, BOYS RUN), RIGHT AND LEFT THRU, VEER LEFT, FERRIS WHEEL, PASS THRU (CB), CNR
- **Sequence 2:** (H) SQUARE THRU 4 (CB), SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, BEND THE LINE, (PL) - (PL-PL): SQUARE THRU 4, OUTSIDES CLOVERLEAF, CENTRES TOUCH 1/4, BOYS RUN, SLIDE THRU.) TOUCH 1/4, ALL 8 CIRCULATE, BOYS RUN, (CB) CNR
- **Sequence 3:** (H) PROMENADE 1/2 , (S)RIGHT AND LEFT THRU, (H) SQUARE THRU,(CB) - (CB-PL) SWING THRU, GIRLS CIRCULATE, BOYS TRADE, BOYS RUN, BEND THE LINE, (PL) - (PL - (PL-PL): SQUARE THRU 4, OUTSIDES CLOVERLEAF, CENTRES TOUCH 1/4, BOYS RUN, SLIDE THRU.) (PL)- (PL-CB) TOUCH 1/4, ALL 8 CIRCULATE, BOYS RUN (CB), RIGHT AND LEFT THRU, VEER LEFT, FERRIS WHEEL, PASS THRU (CB), ALLEMANDE LEFT
- **Sequence 4,5,6,7 etc:** Mix and match a lot.

All of the above sequences are samples of mixing and matching using only choreography (except the 4 ladies chain and ladies chain 3/4 in the opening sequence) that is from those three already known singing calls and two known zero modules.

## MY PREPARATION NOW.

- I have no long sequences written down - I already know the sequences from the singing calls.
- I've practiced my singing calls and know where the zero points are.
- I have identified a number of corner box modules and a partner line module that I can insert at any appropriate zero point.
- I have a number of cue cards written down (or screen shots (or whatever you use)) that have my figure with the zero points and cards with the zeroes I will insert. Big enough to refresh at a glance.

## **Step 9: PRACTICE PRACTICE AND MORE PRACTICE**

From here, you will practice your calling. Put on the music, and if you can record yourself. Listen to, and try and dance to, what you called

- Practice calling your singing call (SC) sequences as patter.
- Practice calling your SC sequences and inserting a zero module
- Practice calling your SC sequences and inserting two zero modules
- Practice calling your SC sequences and insert another SC part of a sequence to finish it – only at the Appropriate Zero Points.
- Practice mixing and matching.

Then do it all again, and again and again. When you think you are ready – Practice some more. Get used to glancing at your cards, not reading them. You will read a lot at the start but the more you practice the easier it gets. Remember, you already know all these sequences as singing calls. All you are doing is remembering more than one at a time.

### **Step 10: - PRACTICE SOME MORE.**



IMPORTANT. Do not try to get hundreds of modules and sequences and zeros together. If you try to do this you will bury yourself in frustration. You only need a couple for each tip. You have a theme movement and keep focused on it.

Mix and match what you know and **KEEP IT SIMPLE.**

The truth is; patter calling is so very much more than just moving dancers around the floor successfully. I have yet to meet a caller that does not have memory modules and other tools in the toolbox to draw from. Sight calling is little more than knowing your basic tools (one of which has been given here) and expanding the toolbox beyond one or two known formations comfortably. As you grow and practice, so too does the tool box and so too does your ability to call, to sight call, and seemingly move dancers without memorized sequences and the ability to seemingly resolve from anywhere. For virtually all of the well-known callers, most of it was written down on cards that eventually get kept in their heads. They have just had more practice with the tools they use.

As callers get better and more practiced, their ability to randomize the flow and move the dancers comfortably around the floor in a seemingly unplanned pattern increases. They learn choreographic dancer management techniques like C.R.a.M.S. or Mental Imaging which makes them even more fluid and successful at their craft.

The reason for this is that they have learned to use the tools like this one effectively, and have learned to build bigger and better things with the tools and resources available. Nevertheless, all of them started with the basic tools and every single one of them at one point felt the same thing you do when they called their first patter.

**Keep looking at what you know.** You know a lot more than you think. With these three singing calls two easy zero modules, you can now create over 20

different independent patter routines by only changing adding one box or line module – this increases exponentially if you add more than one box and one line in the same figure.

Finally, each of these routines may or may not use a cloverleaf but each time you introduce a “focus movement module zero”, you know a cloverleaf will be used. You also know that a full cloverleaf can be used in the prepared opener, and time can be filled in with breaks like circle left, men make a right hand star, allemande left, Right and Left Grand when you need to take a break and gather your wits. Practice and prepare your breathing and your breaks as well usually every two or three sequences.

I can pretty much guarantee that if you do this to prepare your tip, and practice, you will run out of music well before you run out of material to call. You will have prepared and practiced enough so that when you are calling, your focus is on the dancers and not on sight resolving or worrying who is with whom. Believe me; they will feel it, and love you for it. Your biggest worry at this point will be that you did so well; they will want you to come and call a dance or hire you for an event. If that is the worst that can happen well then life is pretty good.

What is crucial to remember is that, this is your first patter tip or maybe even a second or third guest tip. You have still not done any “sight calling” or needed a sight resolution technique because at this point, it is all been using three singing call figures and two zero modules.

**THE STRESS FACTOR.** What if you get lost or lose your place?

If you do ever get lost, you can always use your resolution technique in the tool box. If you are flustered and cannot remember what to do, then just pair up a key couple and get them to the outside of a box and call allemande left...you will have a 50% chance of being right.

Give the dancers a couple of seconds for the square to regroup and start over. The dancers will not mind. In fact they will appreciate it more than you standing there and struggling to make it work in stop and go fashion.

Good luck and hope this is useful to some new callers. Please remember that this is one opinion only. Do not just listen to just one opinion when learning to call. Listen to all the experienced callers out there. Ask them questions and find out how they do things. Determine for yourself what is right and comfortable for you and make it yours. You only get better through practice and more practice.

**The Aspirational Goal:**

**- DO NOT PRACTICE UNTIL YOU GET IT RIGHT –**

**PRACTICE UNTIL  
YOU NO LONGER GET IT WRONG.**

# **NEWS AND NOTES – AUSTRALIAN FOCUS**

## **Australian National Convention WENTWORTH FALLS 2020**

As most are aware, New South Wales put in the successful bid to hold the National Convention in 2020 at Wentworth Falls (in the Blue Mountains). This Convention will be over the Easter Weekend (10-14 April 2020). Thus far, everything is looking great for 2020. The Convention venue will be the Blue Mountains Grammar School which is located right off the Highway. The school has the perfect facilities for all our needs. **NB: The date for this Convention was moved forward to the week of 10-14 April due to availability of the venue. Please ensure you correct your calendars.**

***The selection of Wentworth Falls for the Convention is a good choice. The Town is set in the heart of the Blue Mountains and is a major tourist destination touted as one of the most beautiful locations in the country. Wentworth Falls and the surrounds have an enormous amount of things to see and do. With Katoomba and all its attractions only 10 minutes away***

Transportation in the area is outstanding, with local trains and 2 different tourist buses that visit all local attractions in the area.

Dining options are aplenty. Right across the road from the venue is Wentworth Falls Bowling Club. This club has a very good restaurant/Bistro... I actually had lunch there yesterday (12<sup>th</sup> May). Large chicken schnitzel with cips and vegetables was \$12.00. This club is undergoing major extensions and will treble in size next year.

There are lots of neat restaurants in close proximity. The village shopping centre for Wentworth Falls is only a 5 minute walk down the road (with the Railway Station nearby). There are a number of restaurants and fast food outlets there. There is also the Grand View Hotel which is also within walking distance of the venue. The nearby villages of Leura and Katoomba also offer a very large range of eating establishments, from the standard fast food outlets to world class dining.

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. The towns of Katoomba, Leura, Blackheath, Medlow Bath are all within a short distance of Wentworth Falls.

**Please note the change that the Convention will be held over the EASTER Weekend.**

In New South Wales, This is also the start of the two week school holidays, so it will be a popular time in the area. The “Blue Mountains” is one of the most visited tourist areas in Australia. Accommodation is normally at full occupancy during this time so get in early.



# **2018 SARDA NSW EDUCATION CLINIC**

***With Special Guest Caller Coach***

***BETSY and ROY GOTTA (USA)***

**September 27<sup>th</sup> – 30<sup>th</sup> 2018**

**4 DAY CALLERS EDUCATION SCHOOL**

**At WOONONA-BULLI RSL CLUB**

**Princes Highway, Woonona**

*NSW is most fortunate to be able to present a very special Caller Training opportunity this coming September featuring CALLAB Accredited Caller Coach BETSY GOTTA from the USA. Betsy is well known and respected for her professional approach to caller training. Have a look at her resume:*

Betsy Gotta of North Brunswick, New Jersey (USA) has been square dancing since 1952 and calling since 1962. As a full-time caller Betsy currently calls regularly for 5 square dance clubs, calls all programs from Contra through C-3B and is a Callerlab Accredited Caller Coach.

Averaging approximately 225 dances/classes per year and has attended the last 57 consecutive National Square Dance conventions, calling at the last 55. In addition to her regular home calling program, Betsy also travels the United States and Canada and is a feature caller at SD weekends, festivals, SD camping groups. Betsy has conducted numerous Caller Schools, Workshops and Clinics across the US, Canada, England. She has been on "Event Staff" right across the United States, (including Alaska), as well as Canada, Sweden and Germany.

Betsy also is the featured caller for instructional videos produced by Square Dance Videos Inc. and sold by "Gottadance Videos". She has also recorded for County Line, Desert Gold Records and Gold Rush Records.

Betsy is a former Vice-Chairman of CALLERLAB, served 27 years on the Board of Governors, served two terms on the Executive Committee, was a member of the Executive Committee of Legacy, is Chairman of ARTS-Dance, was Chairman of Contralab, was the General Chairman of the 1992 New Jersey State Square Dance Convention, and with her husband Roy was on the Board of Directors and Executive Committee of ROUNDALAB. She is a founding member of the Callers' Council of New Jersey, a charter member of the Square Dance Council of Nw JerseyJ, and with her husband Roy, a member of Roundalab.



In 2001, at the IAGSDC Convention in Vancouver, Betsy received the Golden Boot Award, for her efforts to bridge the gap between gay and straight square dance clubs.

In 2006, at the CALLERLAB Convention in Charlotte, Betsy received the Milestone Award, CALLERLAB's highest honour, for her numerous contributions to the square dance activity.

At the 2012 National Square Dance Convention in Spokane, WA Betsy was honoured by the National Executive Committee for her support, devotion and calling at the National Square Dance Conventions 1963-2012.

In 2016, at the CALLERLAB convention in Virginia, Betsy was awarded CALLERLAB's Lifetime Membership Gold Card for her dedicated and outstanding service to CALLERLAB.

*Betsy will be accompanied by husband Roy who also has a very impressive set of credentials:-*

Roy Gotta of North Brunswick, New Jersey started Square Dancing in 1972 while still a student at Rutgers University. He was so impressed with the teacher, Betsy, that he married her in 1974. He and Betsy began Round Dancing in 1975 and began teaching Round Dancing in 1978. Roy currently cues and teaches through phase IV.

Roy has 3 local round dance clubs and is the club cuer for his home square dance club. When not featuring solo as a Guest Cuer, Roy and Betsy travel as an international known and respected caller/cuer team.

Roy joined Roundalab in 1978. He and Betsy have been members of the Board of Directors, the Executive Committee, and Roy was Chairman of the Board. He has attended 38 National Square Dance Conventions, cueing at many of them. With his wife Betsy, he is a member of Callerlab, Roundalab, ARTS-Dance, Square Dance Council of New Jersey, and Callers' Council of New Jersey. In 1992 He and Betsy were General Chairman of the State Square and Round Dance Convention.

Dances that Roy AND Betsy have choreographed include "Thank God For Kids", "Walking My Baby Back Home", "Love Is..."(Roundalab ROQ), "Send For Me", "A Summer Song", "All Over The World"(Roundalab ROQ), "Rose of San Antone", "How Do You Do It", "I'm Into Something Good", "Yesterday's Gone", "Dead Skunk", "You Beat Me To The Punch", "My Love Twostep". "When I Take My Sugar to Tea", "Do You Believe in Magic" (Roundalab ROQ), "A World Without Love", and "Rt 66 Jive".



**Caller Sessions** will be as follows:

THURSDAY AFTERNOON	1:30pm – 4:30:pm
THURSDAY NIGHT	Dinner AND Social Evening
FRIDAY MORNING	10:00am - 12:30pm
FRIDAY AFTERNOON	1:30pm – 4:30pm
SATURDAY MORNING	10,00am – 12:30pm
SATURDAY AFTERNOON	1:30pm – 4:30pm
SUNDAY AFTERNOON	1:30pm – 4:30pm

**Dance Sessions** are as follows:

FRIDAY EVENING	7:30pm - 10:30pm
SATURDAY EVENING	7:30pm - 10:30pm
SUNDAY MORNING	10:00am - 12:30am

The caller sessions are strictly limited to 15 attendees. A registration form and information about costs, accommodation is included at the end of this newsletter.

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

Please ensure you check out the calendar of events and the attached flyers. BTM supports any and all caller training initiatives for development. Mark the ones you may be able to attend in your calendar. Also remember the Convention in Wentworth Falls in Easter 2020.

### **Book early.**

Feedback and comments from the readership is always welcome and appreciated. It is because of your comments, questions and submissions, that we are able to provide information that is, not only of benefit to all callers, but also of current interest or requiring a deeper look. Behind the Mike (BTM) Magazine now goes out to over 600 caller subscribers each month as well as over 100 other interested parties, groups and associations.

Mel also presents BTM on a number of Square Dance sites on Facebook. From feedback received, 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. Caller Associations are free to post any and all copies of BTM on their websites and distribute to their general membership.

We welcome submissions for publication. Comments, critiques, new ideas and choreography are always welcome.

Best wishes

Barry

