

LAMBDA CALLING

GAY CALLER'S ASSOCIATION

MONTHLY NEWSLETTER AND NOTE SERVICE

VOL. 1 NO.1

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559 ALVARADO SAN FRANCISCO

GREETINGS! It has taken somewhat longer than originally anticipated, but here is your first copy of the GAY CALLERS' ASSOCIATION NEWSLETTER. Just as in its first year, the I.A.S.G.D.C. spent a fair amount of time searching for the answer to the question "now that we have an association, what do we do?", so will we be trying to answer that same question here. For the most part, over the course of the next few months we will be doing the following things:

providing information on current quarterlies and experimentals

providing helpful hints on teaching classes successfully

publishing profiles of various members so that we can get to know eachother a bit better

providing educational activities for both beginning and established callers

We are encouraging anyone who has an interest in contributing a news or informational item on a one time or regular basis to do so. All items submitted will be used. So between writing sequences, tips, and singing call figures, why not write an article, or even an on going column?! The deadline for articles is the 20th of each month, with articles for the May 1st newsletter due on April 20th (so finish your taxes and start writing).

HISTORY OF THE GAY CALLERS ASSOCIATION

The idea of having a Gay Callers' association first began at the first I.A.G.S.D.C. convention in Seattle. This was in April of 1984. At the convention there were two Gay Callers and a few budding ones. Chris Phillips and Dave New Year were the established Gay callers at the time, but Karl Jaekel, Andrea Barton, Tadd Wagoner, and even yours truly, were doing some initial calling or teaching. Part of the Convention was a introduction to sight calling workshop taught by Paul Markum and Elmer Sheffield. This was attended by approximately 12 people and afterwards there was a discussion about how to get more gay people calling. Out of this grew the idea of a gay callers' association that would promote gay callers and help provide educational opportunities for those of us who were serious about taking up the pursuit of calling. The task of doing this fell on Dave New Year, who was probably the best known gay caller at the time.

As things went, that was the last time that the gay callers association was seriously discussed. At the Denver and San Francisco Conventions it was discussed briefly but there was no serious activity undertaken. Towards the end of the Portland convention, Chris Phillips and I had a conversation about the issues surrounding being a Gay Caller, and when we went to Phoenix finally sat down and spent the better part of an afternoon talking about the need to get the Gay Callers' Association going again.

So, one move to California, and several months later, here we are. My hope is that through these first few newsletters and the educational opportunities that we will be providing this year, that by next year in Vancouver, the Gay Callers' Association will be a growing and viable organization. There will be a meeting in New York to discuss what direction we will take in the next year.

EDUCATIONAL OPPORTUNITES

Those of you who filled out the original survey that was sent out (you remember September don't you?) said was that they needed educational information and opportunities more than anything. So during the course of the next year we will be trying to provide as much educational information as possible. The three most immediate things that we will be doing are Providing a series of articles that are geared to making teaching classes more successful, Providing an on going course in calling as part of the news letter, and providing a Gay callers workshop in conjunction with the convention. Beginning with this newsletter several of the article provided are designed specifically with the thought of increasing our success in teaching classes. In addition, each newsletter will include a installment on a coorispondance course in square dancing. This ten part course will be persented as follows:

MAY NEWSLETTER Introduction and Lesson 1
JUNE NEWSLETTER Lesson 2, 3, 4, 5
JULY NEWSLETTER Lesson 6, 7, 8, 9

The big educational experience of the year will be a two day callers workshop given by Anne and Joe Uebelacker on the Thursday and Friday before the convention. Anne and Joe have a workshop like this every year at their home and it is considered to be one of the best caller training sessions around. This is a chance for us the get the kind of quality assistance that only two internaionally recognized callers like Anne and Joe can give. The cost of the workshop *\$ 75.*
You should reserve a place early. The reason for this is that there are only a limited number of spaces and if it was openned up to and unlimited number of

people, we would be able to offer it for less, but would not be able to give each participant the amount of individualized attention and time that they need. At this time we are looking at 16 openings (8 students working with Anne and 8 working with Joe at a time).

The correspondence course will include the following:

UNDERSTANDING SQUARE FORMATION SEQUENCE AND RELATIONSHIP
SIGHT CALLING AND SQUARE RESOLUTION
WRITING CHOREOGRAPHY
USING WRITTEN MATERIAL
PROPER USE OF SOUND EQUIPMENT
SINGING CALLS AND HOW EVEN THOSE OF US WHO CAN'T SING CAN
USE THEM EFFECTIVELY
SELECTING MUSIC
PROGRAMING FOR DANCES

and much more. In short, it is the goal of the course to provide the beginning caller with all of the skill and information needed to pick up a microphone and call successfully.

At the same time we will be encouraging member clubs of the I.A.G.S.D.C. to help support new callers by giving them access to club records and sound equipment, and by giving them the chance to practice their developing skills on a regular basis.

CALLING AT THE CONVENTION

The New York convention committee has done an outstanding job of providing gay callers with the opportunities to call at the convention. I would encourage any of you that want to contact the convention committee and sign up to call either pattern, singing calls or both. Even if you are brand new to calling, I encourage you to take advantage of this opportunity.

THE FOLLOWING ARTICLES ARE ONES THAT I FIND USEFUL TO USE WHEN TEACHING CLASSES. SOME ARE FOR STUDENTS, SOME ARE FOR ANGELS, ALL ARE GOOD FOR CALLERS AND TEACHERS

THE IMPORTANCE OF TEACHING AND LEARNING DEFINITIONS

Success at square dancing is no different from success at

anything else. The common denominator is to form habits of learning and doing that will make you successful. In this case you must develop effective habits of memorizing call and doing them.

The most critical element is to learn calls by definition. It is common at the mainstream and plus programs to learn calls by "feel" rather than by definition. This will eventually keep you from being a proficient dancer.

Your instructor should teach you three things about each new call:

1. starting formation.
2. the precise definition given in terms of parts.
3. ending formation

For example: Pass the Ocean

starting formation: facing couples

definition: pass through
face partner
step to a wave

ending formation: right hand ocean wave

When dancing each call you should be able to think of each part as you do it. Since most of us don't have photographic memories, a little study and memorization are necessary. At the Mainstream and Plus levels this will entail about fifteen or twenty minutes once or twice a week. All that it takes is that you find a little free time during the week to review your definitions. What I did was to put new calls I was learning on flash cards and kept them in the bathroom as a substitute for other bathroom reading material.

The key to memorizing is verbalization--being able to recite the definition. Never look at a card and say "yes, I know that" or "I go here and the other dancer goes there". Always be able to verbalize the exact definition. This is especially true for anyone with ambitions of becoming a caller.

Angels should make a special effort to be sure they know definitions as well as starting and ending formations. That way they can check at the end of a call and tell their squares "we should be in waves" or "we need facing couples" should there be any confusion. This is easier and less disruptive to the square than trying to position seven other people. Also, if angels recite definitions instead of pushing and shoving uncertain students, students will hear what to do and know why they got somewhere rather than having the unpleasant experience of having a heavy handed angel shove them around.

Advanced and challenge dancing has evolved in a more problem solving, concept oriented direction than mainstream and plus and therefore requires a little more study time a reasonable allocation of time would perhaps be something like this:

Advance: half an hour once or twice a week

Challenge I and II one hour 1-2 times a week

Challenge III one and one half hours two times a week

CHALLENGE IV two hours 2 or 3 times a week.

Hard work? Not really. A mainstream and plus the amount of studying required is so little and the positive effect on your dancing so great that there is no reason to avoid it. By the time you reach upper challenge you're so used to studying that it's second nature. So learn those definitions and verbalize them. (remember: a caller who can't verbalize the definitions of calls should reconsider his/her commitment).

ADVICE FOR ANGEL AND STUDENTS ALIKE ON WHAT TO DO WHEN YOUR SQUARE BREAKS DOWN

When your square breaks down square up quickly and have the heads slide to the right to make facing lines. Then wait for a "bend the line" or an "up to the middle and back" so you can start dancing again. Don't stand around arguing and trying to figure out what went wrong. When the tip is over you can ask questions and walk through problem calls. The important thing is to keep dancing. Also, a good caller will watch the floor and if he/she see a square in facing lines, will get the rest of the floor in facing line and then get you dancing again. Early on in my basic classes I teach students to make facing lines when they break down and then make a special effort to get people dancing again. In addition, if I see a square broken down and not making facing lines, I will cue them ("in the back make facing lines") to make line and then set up the rest of the floor in facing lines. If people spend too much time not dancing they will lose interest in the class very fast.

SEXUAL IDENTITY CRISIS by Jana Hollingsworth

One of the commonest causes of a square breaking down is when someone discovers that, due to a previous mistake he/she is dancing the "wrong" part. If you normally (standardly?) dance only the man's part and suddenly find yourself dancing girl, don't panic. Don't stop dead and say "I can't do that, I'm a boy". If you freeze up there's no question about what will happen: the square will break down. Instead, be wild and reckless. Take on your new identity and struggle along with it as best you can. That way there's a chance that your square will finish the sequence, at which point you can adjust and resume your previous identity. (editor's note: if this does

happen it might be useful to say "I'm a girl now" so that others in the square are aware that a sex change has taken place.)

Until you reach upper challenge, there are only a few calls where it matters which sex role you are dancing: star thru, slide thru, California twirl, left allemande, etc. The vast majority of call and defined without reference to gender role. Even though some calls are commonly called from a standard formation (e.g. pass the ocean from standard couples) they can be called half sashayed, from same sex set ups and other variations. The implication here is for callers to teach this to their students as they teach the calls. It is critical that a caller teach student that a recycle can be called with girls on the end of the wave, that pass the ocean can be call from a half sashayed couple, that boys can lead a flutterwheel, and that girls can lead a reverse the flutter. If you do not do this you are not doing a thorough job of teaching the call. In addition you will avoid the embarrassing situation of having a guest call come in and call a half sashayed pass the ocean (recyle etc.) and have your dancers unable to do the call and find out that you did not teach them as well as they thought.

Callers often say that gay clubs have some of the best dancers around and part of the reason for this is that our dancers don't rigidly adhere to gender roles. Thus we can handle unorthodox positioning and we can keep dancing when our squares get mixed up. So if you unexpectedly find yourself dancing the gender role that you're not used to, be kinky and go with it. You might discover a whole new side of yourself.

THE FOLLOWING SET OF ARTICLES ON QUARTERLIES WAS WRITTEN JUST BEFORE THE NEW QUARTERLIES WERE RELEASED. PLEASE WATCH FOR AN UPDATE COVERING THE

THE FOLLOWING SET OF ARTICLES ON QUARTERLY SELECTIONS WAS WRITTEN JUST BEFORE THE NEW QUARTERLIES WERE RELEASED. PLEASE WATCH FOR AN UPDATE ON THE NEW QUARTERLIES: MAINSTREAM--GRAND SWEEP
PLUS--SLIP OUT OF A DIAMOND
ADVANCED--LOCK THE TOP

THIS UPDATE WILL BE SENT OUT ON MAY 20th. THANK YOU.

QUARTERLY SELECTIONS

Often dancers and callers alike have many questions about the Callerlab Quarterly Program. The main questions have to do with the following

1. what are quarterlies?
2. why do we have them?
3. who selects them?
4. when is it appropriate to use them?

The quarterly moves are calls that are currently not on the program list that they are being used at. They can be newly written calls, calls from another level that have been brought down on an experimental basis, or older calls that haven't been used for awhile. Most commonly quarterlies are from the first two categories listed above. They are selected to be tried at workshops classes and dances to see if callers and dancers alike find them useful and interesting enough to consider them for addition to the regular program. Quarterlies are initially selected for a trial period of three months. Hence the name, quarterlies.

The mainstream quarterly program was first began at the first Callerlab convention in St. Louis in 1974. The purpose was to restrict the number of new calls that were being presented to dancers and to control the quality of new calls being used. At the time many new calls were being written and callers were using them at will. This resulted in much confusion and frustration on behalf of the dancers. The quarterly program was seen as one way to help solidify the new concept of specific program lists. (up until this time each caller had his/her own list of favorite calls).

The quarterlie are supposed to be selected according to the following criteria:

1. calls are to be limited to two per quarter.
2. calls that were selected were to have the potential of longevity (novelty and gimmick calls were not to be used)
3. calls that were simply a combination of two or more calls were not to be included
4. calls were to be at a difficulty level that made them easy to teach to mainstream dancers.

As Callerlab grew and Plus and Advanced quarterly programs were developed to go along with those programs as well. A challenge was thus created for Advanced dancers. They could easily find themselves in the position of having to learn as

many as six new calls in a quarter. In order to avoid this a system of staggered release was introduced so not all of the quarterlies come out at the same time.

There are not quarterlies at the Challenge level. Instead there are experimentals. These are new calls which Challenge callers introduce and share with each other. Because of the fact that Challenge dancers are supposed to be much more adept at picking up new calls, and due to the fact that most challenge dancers get frequent in person and tape exposure to a large number of callers, these new calls travel the country with a great deal of rapidity. Although there is no formal list of Challenge experimentals just ask any good Challenge dancer what the current experimentals are and he/she will be able to rattle off five or six of them complete with definitions and variations.

There is a committee in Callerlab at each level that handles the quarterlies. These committees review all suggested quarterlies and present a list to Callerlab members to be voted on. All Callerlab members can vote on the mainstream and plus quarterlies, but only advanced committee members can vote on advanced quarterlies.

Once a quarterly is selected it is on the list for six months. At the end of that time the committee can vote to keep it as a quarterly for another six months, or remove it. A quarterly can be retained repeatedly for up to three years. If a quarterly survives that long it either must be dropped or else added to the list as a call.

Callers should remember that quarterlies are not an automatic part of any program and that they should be used only when taught and workshoped. Dancers are not expected to teach themselves the new quarterlies. It is the caller's job to teach the quarterlies. So if you choose to use one at a dance, mention it to the dancers, teach it and workshop it. Approach this in a prepared manner. If you get up and call a quarterly without preparing the dancers, you will find yourself with a very disgruntled group of people.

CURRENT CALLERLAB QUARTERLIES

MAINSTREAM: HANG A RIGHT GRAND SWEEP
CLOVERFLO

PLUS: RELAY WITH A STAR (dropped 5/89)
ZIP TO A DIAMOND SLIP OUT OF A DIAMOND

ADVANCED COUNTERACT (DROPPED--MAY 1989)
SHADOW THE COLUMN

HANG A RIGHT: beginning formation--completed double pass through.
 definition--first couple right and then couple circulate. Second couple right and stop.
 ending formation--two faced lines.

Choreographic example:
 Heads star through
 Double pass through
 Hang a right
 couples circ.
 wheel and deal
 swing thru
 boys run
 ferriswheel
 center pass thru
 allemande left
 (or centers slide thru , you're home)

CLOVERFLO: beginning formation:trade by
 ending formation: eight chain through
 definition: outsides cloverleaf, centers pass through. New outside cloverleaf, new centers pass through

Choreographic example:
 Heads square thru 4
 pass thru, cloverflo
 right and left thru, veer left
 couples circulate
 ferriswheel, star thru,
 you're home.

RELAY WITH A STAR: starts in wave and ends in waves.
 swing half, centers cast three quarters, ends circulate 1/2. The two lone dancers, not in the wave of six, slide in and form a center star. The star will turn 1/2 as the others trade, center four trade and the ends of the wave of six circ. 1/2 as those on the outside of the star move up to the end of the wave, wave of six swing 1/2, center four cast 3/4 and the ends of the forming waves move up.

Choreographic example:
 Heads square thru four, touch 1/4
 follow your neighbor and spread

relay with a star, swing thru, boys run
bend the line right and left thru, touch 1/4
girls run right and left grand.

ZIP TO A DIAMOND: starts in waves and ends in diamonds.
definition: ends trade as the centers
run roll and extend. (this is equivalent to
hinge, split circulate 1>)

Choreographic example: .

Heads lead to the right circle of four break
out to a line. Right and left thru, pass the
ocean. zip to a diamond. diamond circ, flip the
diamond, swing thru, boys run, ferriswheel,
zoom, centers swing thru, turn thru, left
allemande

COUNTERACT: starts in columns and ends in waves.
definition: centers box counterrotate, and anchor
the trailer 1/2 (center trailer pivot in place as
center lead walks around him/her). Ends trade
then split counter rotate 1/4.

Choreographic example: heads wheel thru, swing thru,
lockit, hinge, counteract, boys run, girls trade,
as couples scootback, bend the line, touch 1/4,
boys run, left allemande.

SHADOW THE COLUMN: Starts in columns and ends in waves.
definition: number one in the column
will cast back to number three, they will
cast 3/4 and spread. Number two in the
column will cloverleaf to end up standing
on the inside of original number one.
Number four in the column will extend meet
the other number four, they will hinge and
extend, to become wave centers (number 1
and 3 do the ends part of cast a shadow,
number 2 does the lead centers part and
number 4 the trailing centers part of cast
a shadow)

Choreographic example: heads lead right, veer to the
left, couples circ, bend the line, pass
the ocean, swing thru, split counter rotate
1/4, shadow the column, trade circ.,
1/4 thru., boys run, star thru, left
allemande.

Since it is important for callers to be familiar with the current lists of each program level, we are including here the current list for all programs. Please note that there is no established C-4 list and that the list enclosed is a compilation of the calls commonly used at C-4 dances. We assume that everyone is familiar with the Basic, Mainstream, and Plus lists or if not have easy access to them through their home clubs. Here we are providing lists of programs that you may not be familiar with. If you need a current Mainstream and Plus list please call and we will send you copies.

RESOURCE INFORMATION

The following is a partial list of resources you might be interested in. a more detailed list will be included next month.

Sight Callers' Textbook. Information and theory on sight calling. A little Esoteric (some people have difficulty following it) \$14.95 Bill Davis 1359 Belleville Way, Sunnyvale, Ca. 94087

Pro-Checker Set (I think that this is the best checker set available) Square dance checkers for checker and writing material. \$10.00 (challenge callers include \$3.00 for set of eight phantoms.) Dave Hodson 103 Waverly Ave. Dayton Ohio 45405

Resolve Tables. Near the end of a written sequence get your checkers into what ever formation you'd like then look up the formation and get 50 get outs at five different dance levels. \$20.00 Clark Baker 426 Marsh St. Belmont, Mass. 02178

Big Five dictionary and Square dance manual. A complete set of square dance definitions from mainstream through c-2. Includes many helpful hints for teaching and classes. \$9.95. Bill Davis 1359 Belleville Way, Sunnyvale Ca. 94087

Canadian Callers Note Service.
an excellent note service with one issue for basic through plus and one for Advanced through C-3. Anne and Joe Uebelacker RR#1 1158 Tara Road, Peterborough, Ontario K9J 6X2 (705) 2925352 (call for prices)

Ed. Foote News and Notes, 2107 Shunk Ave. Alliance, Oh. 44601. A good thorough note service.

SCVSD callers notes

Bill Davis 1359 Belleville Way, Sunnyvale California, 94087
Good update information on new calls.

Square Dancers Encyclopedia (lists over 4700 calls in the order they were written. \$9.00. Jean Burlson, 2565 Fox ave. Minerva, Oh. 44657 (the square dancers' bible)

FEATURED CALLER BILL EYLER, ALBUQUERQUE

In 1981, Bill and his lover Jim moved from Grand Canyon, Arizona, where, aside from becoming lovers, they had had their first exposure to square dancing, to Albuquerque. Not long afterward, he and a friend went to a local gay organization's variety show and were surprised to encounter a performance by some new, but very dedicated Gay square dancers. Bill and Jim soon went for their first gay square dancing lessons and like so many of us were hooked right away.

When the Wilde Bunch lost their caller due to a move, Bill took up the task of teaching the club's classes. In 1985 he took a local callers' class. Now he calls for the Wilde Bunch two nights a week and as well as calling for two straight clubs. Bill provides the following observation: "Sure, there is self gratification in learning to call, but my real joy comes from the people out on the dance floor. It floats into me and picks me up like nothing else can. It is an oasis of happiness out there and I will never forget all of my friends supporting me then and now."

Bill passes on the following advice to new callers:

1. **WHAT AM I DOING?** Ask yourself this question. If you are serious about learning to call or teach (different concepts for some people) you have to realize that it isn't YOU against THEM, but YOU=THEM. If you love the activity and want it to thrive, you have to show it. Blatant anger, bitchiness, and sulking never works, because people come together to enjoy themselves. So you have to realize that you are going to have to be a catalyst, an activist, an ambassador, and an entertainer.

2. **BE VISIBLE.** Go to dances (straight and Gay) and meet people. Ask questions about them. Meet their friends. Meet callers, Try to join a local callers association. Find out how to be sponsored by another caller while you are learning the technical side. Whenever you go to a dance let the caller and club president know that you are a caller. Always be prepared to call a tip if asked, but never ask if you can call a tip.

3. **HORN TOOTING:** O.K., so now your a caller,...so what? Well if you are serious about, let others know that you are. Tell people what you've been up to and what you'd like to do. Promote yourself. Organize your own dance and advertize it. Make contacts!

4. **PLAY WITH IT.** Skill in teaching and calling comes after you have experienced all of the ups and downs involved with it. You have to learn what methods work best when teaching and calling and which ones don't. Subscribe to a caller's note service and work with some of the ideas presented.

5. **CONFIDENCE.** Callers can't be the type that are always saying "UHHH...OOO...OOPS...SORRY..ETC" If you are you have to wean yourself away from it. Lack of confidence on behalf of a caller shows like hot pink on a black wall. The dancers will know it and they will remember it. You are a dancer too. When you are calling, picture yourself as one of the dancers at all times.

These are things that I never hear from callers most of the time, but I feel they are important points to bring up. Now one of the questions that I haven't resolved for myself is: How do you get others interested in this pastime (calling)? You know how much time it takes to feel comfortable doing this kind of thing, so how do we get others interested in doing it?

CALLER CORRISPONDANCE COURSE

-----INTRODUCTION-----

The goal of this course is to provide beginning callers from the Gay and Lesbian communitites with the basic skills needed to call Modern Western Square Dancing. One should not assume that simply reading the material in the course will make you an accomplished caller. It will, however, teach you the basic skills and the procedures used in calling and will give you the background and technical information needed to pick up a microphone and call successfully.

The critical element in taking this course will be not only to study the information provided, but to spend a fair amount of time practicing the skills, techniques and procedures presented. To facilitate this, the course will contain numerous activities, practice drills, problem solving tasks and actual calling exercises that will help you with the challenging task of self teaching. These tasks will be important, since rehearsing the skills presented in the course will be the key to gaining the understanding and

delivery ability to put them into use when standing in front of a room full of dancers.

In order to facilitate and assist you in your efforts the following letter has been sent to all I.A.G.S.D.C. member clubs:

Dear I.A.G.S.D.C. Member,

The Gay Callers' Association is offering a correspondence course in Square Dance Calling. We are seeking your enthusiastic support of all members in your club who are interested in pursuing this goal. There are a number of difficulties that entry level callers face that you may be able to help them with.

Foremost of these is making club sound equipment available to developing callers so that they can practice the skills that they are learning. If you can provide them with access to the equipment on a regular basis, they can get a small group of people together and practice calling. Since practice calling can put a damper on an actual club dance night, we are asking each student caller to be responsible for putting together a practice square that will be supportive of them in their initial efforts at calling. However, we hope that as each new caller begins to gain some skill and self-confidence, that you will provide them with the opportunity to periodically call a tip (and eventually a dance) for the club as a whole.

Essentially, we are asking that you extend to developing callers the same support, consideration and encouragement that you give to new dancers.

Sincerely,

Harlan Kerr
Gay Callers' Association

In preparing to take this course you should do the following:

1) Talk to others in your club and try to get them interested in taking the course, so that you have others to work, study and practice with. We do ask that each person taking the course purchase their own set of lessons, rather than sharing one set, unless, of course, there is a financial hardship.

2) Talk to the "powers that be" in your club and get access to the club sound equipment and records.

3) Put together a practice square that you can try out your new skills on.

4) Be conscientious in your study, practice and preparation habits, so that when you get up to practice with a square, you are thoroughly prepared to call in an efficient and effective manner (i.e. know what you're going to do before you pick up the microphone). If you don't, people will lose their patience with you rather quickly.

5) STUDY AND PRACTICE EVERYTHING OVER AND OVER AGAIN!!!!!!!
In preparing to be a caller you can not prepare too much.

There will be a direct relationship between the amount of time and effort that you put into study and preparation and the degree of success that you have when you get up there and pick up the microphone, drop the needle and say "Bow to your partner".

We are genuinely pleased that you have decided to pursue calling and wish you the best of luck in the course and in all of your calling endeavors.

-----COURSE OUTLINE-----

LESSON I: PREREQUISITE SKILLS

INTRODUCTION TO BASIC CALLING TECHNIQUES
INTRODUCTIONS TO GET OUTS
INTRODUCTION TO WRITING SEQUENCES

LESSON II: NAMING CONVENTIONS IN CALLING

CONTINUED DISCUSSION OF GET OUTS AND SET
RESOLUTION

LESSON III: WRITING CHOREOGRAPHY

HOW TO MAINTAIN VARIETY AND MAKE THE TIP
INTERESTING
CONTINUED DISCUSSION OF GET OUTS
HOW TO USE WRITTEN MATERIAL EFFECTIVELY
WHAT TO DO WHEN TO CARD DOESN'T WORK (NEVER SAY
"AIR RAID")

LESSON IV: SIGHT CALLING AND THE USE OF GETS OUTS IN SIGHT CALLING

HOW TO ASSURE VARIETY IN YOUR SIGHT CALLING
HOW TO SIGHT CALL AT A REASONABLE RATE

LESSON V: CUEING AND FILLER

SINGING CALLS
WHAT IF YOU CAN'T SING
WRITING SINGING CALL FIGURES

LESSON VI: PROGRAM PLANNING

PLANNING AND TEACHING CLASSES
 HOW TO PLAN AND CALL A SUCCESSFUL DANCE
 HOW TO HANDLE YOURSELF ON AND OFF STAGE

LESSON VII: RETURN TO HOME, EXTEMPORANEOUS AND "STIR THE
 BUCKET" GET OUTS
 NOVELTY TIPS
 USE OF QUARTERLIES AND OTHER CALLS

LESSON VIII: ASYMMETRIC CALLING
 TROUBLESHOOTING

LESSON IX: SUMMING UP: EVERYTHING YOU'D BETTER REMEMBER (AND
 THEN SOME) IF YOU'RE GOING TO BE SERIOUS ABOUT
 THIS

-----LESSON ONE-----

I.1 GETTING STARTED

Just what is calling anyway??? Calling is planning and delivering interesting and enjoyable dance sequences that not only work well together, but allow both the dancers and the caller to have fun and be challenged, without being frustrated.

Before we start to explore the various methods of calling, there is a need to discuss the prerequisite skills that one needs. Herein we have identified a number of skills that you should develop before you begin your actual calling activities.

- 1) Callers and prospective callers should dance at least one level above the highest level they expect to call. This is important for a number of reasons. First, you will be able to answer questions about the next higher level (and they will come up). Second, it will give you background should you ever be asked to call a star tip. Mostly though, it will give you the knowledge of where your dancers are headed and the kinds of skills that they will need when they move on to the next level. It will also contribute to your choreographic skills and add to your credibility as a caller.
- 2) For each call at the level that you plan to call, know the starting and ending formations (all possible ones) and the precise definition of each call. This is critical!!! Study and restudy the calls and be able to say the definitions without the slightest hesitation. It is imperative that a caller know each call on the list

thoroughly. We can not stress this too strongly. So get out your lists and start studying the calls.

(IF YOU DO NOT HAVE ACCESS TO A LIST OF DEFINITIONS AND STARTING AND ENDING FORMATIONS FOR THE LEVELS THAT YOU PLAN TO CALL, PLEASE PHONE US (415) 647 4106, AND WE WILL SEND THEM TO YOU)

- 3) Spend a great deal of time listening to other callers and noting effective techniques that they use, as well as things that don't work so well. For callers that you like, identify what it is about their calling that you like.

Make a list of things that certain callers do that drive you crazy and plan not to do them. When you go to a dance take a notebook with you and jot down the things that you like and find interesting. The more callers that you listen to the more you will learn. DON'T STEAL OTHER CALLERS MATERIAL-USE THEIR IDEAS AND GET OUTS IF YOU LIKE THEM BUT REWRITE THEM IN YOUR OWN CHOREOGRAPHY. ITS A QUESTION OF ETHICS.

- 4) The first skill to develop in terms of actually calling is being able to speak in time to music. You will want to begin working on this immediately. Anne and Joe Uebelacker identify this as the single most important skill callers need to develop. What you will want to do is to get a variety of square dance records and practice calling along with them. You will find that different records work better than others with your voice. Start building a collection of records that you sound good doing patters to.

you can do this in a number of ways. One is to just practice reading in time to music. Rhymes and poems can work well for this. Another is to randomly call square dance calls along with the music without regard to whether the calls follow one another logically. The third is to practice calling prewritten material along with the music. You may want to write your own material or use the figure sequences off of singing calls.

When you do this be sure to tape yourself and listen to the tape and see how you sound. Pay particular attention to your tempo, rate of presentation, diction, loudness of voice versus music, and the general way you come across. It is very difficult to listen to yourself on tape, particularly if you are practicing a new skill and having a degree of difficulty. Please be kind to yourself and realize that you are just beginning to learn to call. You'll be amazed at how much better you will sound with just a little practice.

- 5) learn the correct names of all common square dance formations (see chart below). Study formations carefully, it is as important that you know formations as it is that

you know calls. For the level that you plan to call be able to quickly and without hesitation to list every call that can be called from each formation (list fifteen calls that can be called from right hand waves at the mainstream level--should take you fifteen seconds). How many more can you add if you change the level to plus?

- 6) Learn to use sound equipment correctly (see sound equipment exercise below)

EXERCISES I.1

The following is your first set of exercises. You should try to do all of them. Take your time and be thorough. If you are doing the course with someone else from your club, you might want to work together on these.

I.1.1: Check to see that you know all of the definitions, including starting and ending formations, for the calls on the mainstream list. Practice saying them.

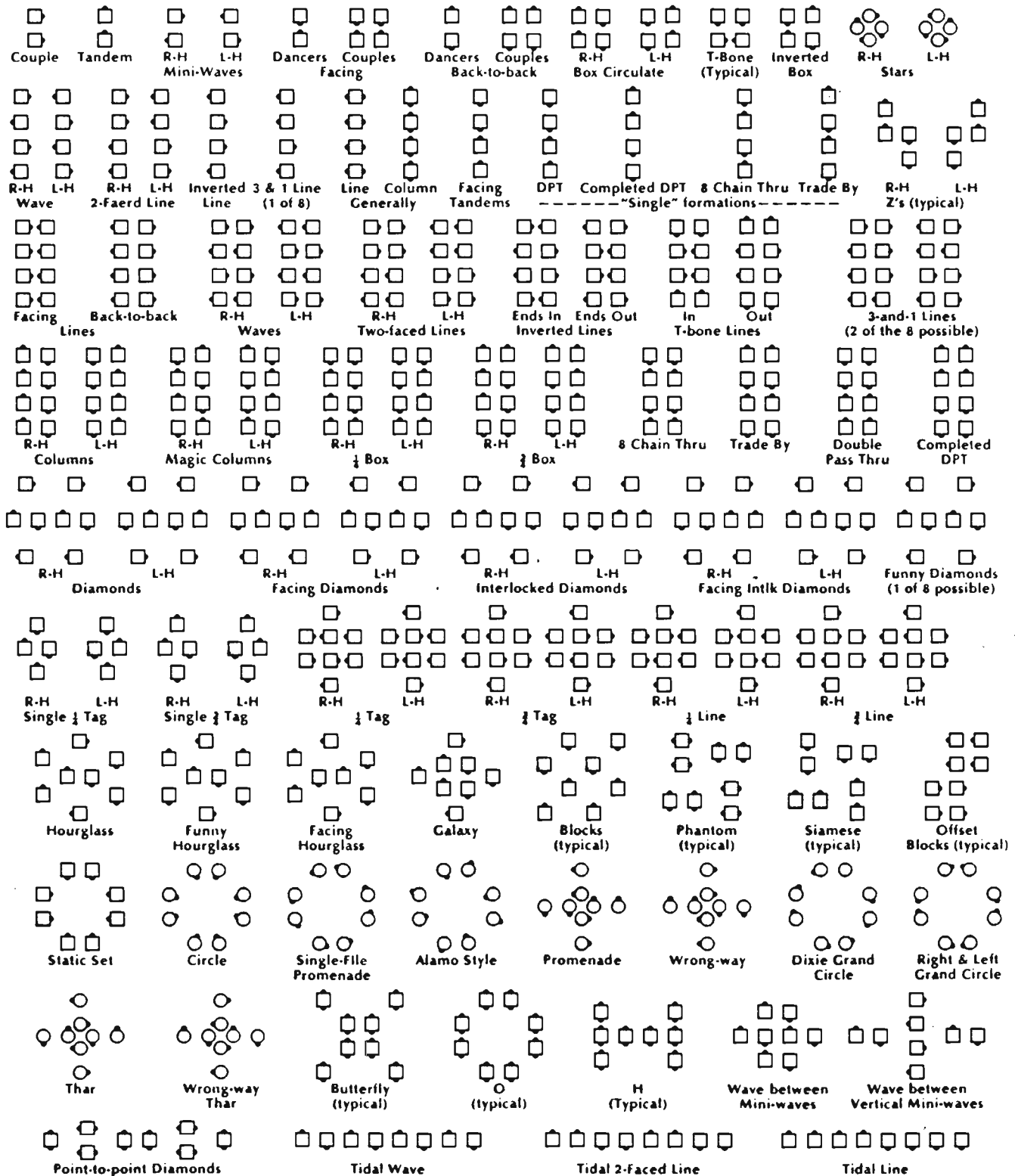
I.1.2: Study and learn all of the common formations of square dancing. Use the chart provided and be able to name each formation without hesitation. List all of the mainstream calls that can be called from each formation.

I.1.3: Practice using sound equipment including putting on records, adjusting both the sound of the music and the loudness of the microphone. Repeat this until it is second nature.

- A). learn to set up the equipment properly
- B). practice using the following technique:
 1. turn all of the sound down.
 2. put on the record and slowly turn up the sound until it is at the right level.
 3. slowly turn up the microphone volume until it is at the right level. To do this talk to the dancers as dancers as you turn up the microphone. Don't say "testing 1,2,3," etc. Just talk and tell them to square up. They will let you know by their response, comments and actions if the sound is high enough. REMEMBER: THE FIRST EXPOSURE THAT DANCERS GET TO YOU IS WHEN YOU GET UP THERE AND PUT ON THE FIRST RECORD. IF THE SOUND IS A MESS AND YOU BUMBLE AROUND, YOU ARE NOT GETTING OFF ON THE RIGHT FOOT. Practice doing this with some degree of style and finesse.

I.1.4 Practice calling in time with music. Remember, you can use any pattern you want or even poems and rhymes. We have provided you with some ideas for this above, and remember to

Callerlab Formation Names



Callerlab Arrangement Numbers for Various Formations

ARRANGEMENT

FORMATION	0	$\frac{1}{2}$	1	2	3	4
Facing Lines(L)						
Fight Chain Thru (B)						
Parallel Waves (W)						
Trade By (T)						
Right-hand Two-faced Lines(F)						
Double Pass Thru (P)						
Completed DPT (M)						
Right-hand Columns (C)						
Right-hand Diamonds (D)						
Quarter Tag(Q)						
Three-quarter Tag (R)						

tape yourself and listen to it.

I.1.5 Spend time listening to tapes and records of other callers and noting how they do things write down the things that you like and don't like. List the reasons why.

I.1.6 Write a summary of how you are doing on these exercises and sent it to us along with your comments concerns and any questions that you may have.

I.2 BEGINNING CALLING

Where to begin??? Well as Glenda (you know, the good witch) said, "Its best to begin at the beginning". Unfortunately it is difficult to identify what the beginning should be. In this case there is no Yellow Brick Road (except at C-4: follow your neighbor and spread, centers follow your neighbor and spread, ends circulate 1), finish a fascinate). We plan on covering a variety of types of calling and how to use them to call an enjoyable dance. Please note the word enjoyable. This will be emphasized repeatedly in th course. If dancers don't enjoy themselves, then you won't get far. Much of the emphasis in this course will be on how to make you calling enjoyable for the dancers.

There are four main types of calling:

- sight calling
- use of pre-written material
- use of memorized sequences
- use of zeros and equivalents

Sight calling is calling sequences of calls and getting people back home relying on the callers ability to put calls together and then recognize a get out that will bring dancers back to their original partner and corner. Sight calling a dance is not an extemporaneous thing. Callers still must plans and organize their program in advanced.

Written material involves using choreography that the caller (note the word caller) has written, and which he/she reads as the dance progresses. This is more complicated then one might think. First you must take the time to write each sequence and check make sure it works. Second you must be able to read the material and watch the floor at the same time in order to keep your timing right. The caller must watch how the dancers do each call and keep the dancers moving without hestitating. Also, the caller must not appear to just be reading. You must be like a news broadcaster who reads material but doesn't appear to be doing so. In addition, a caller must be prepared to use sight calling and other techniques if it becomes appearant that the card isn't working or that you've made a mistake in reading it. Dancers have little tolerance for more than an

occasional card that doesn't work and having to be told to go back home.

Pre memorized sequences are useful to a limited degree. There is only so much most of us can memorize and if we were to rely on this only, we would find ourselves very limited in what we call. This is good for things like "opening biggies" and novelty sequences (to be covered in later lessons), but is not a strong aspect of anyone's calling.

Zero and equivalents are a common approach to calling that many new callers use. An equivalent is a call or series of calls that are equal in that they leave the dancers in the same position. (e.g. pair off= square thru four; all 8 circulate twice=relay the deucey, square thru four= star thru and partner trade). Using equivalents relies on using a variety of calls or call sequences that are different but accomplish the same thing and leave you in a position to call familiar get out.

A zero is a call that always leave the dancers in the same relative relationship to each other. Thus, the dancers may be in a different place, but their sequence in the square is still the same. Example: eight chain four, relay the deucey, etc.

The difference between a technical zero and a true zero is that a true zero returns you to the exact place you began and a technical zero keeps you in the same sequence and formation. The use of zero and equivalents in calling will be discussed in depth in a future lesson.

So far we have used a number of terms which may be new to you. Two of these which are important are sequence and get out.

Sequence: a series of calls that takes the dancers from home and then returns them back again. A tip is made up of a series of sequences.

Get out: a call or series of calls that comes at the end of a sequence which is designed specifically for bring the dancers to their corner or partner, so that they can return to home.

The goal in calling a sequence is to call an enjoyable set of calls and then to get everyone back home. The meat of this is what set of calls the caller uses and how they are put together. The final test, however, is whether or not you get people back home. Both of these are important. If you call interesting fun material, but never get people back home properly your dancers will be disgruntled. If you always get them home, but your material is repetitive, boring and predictable, they won't be very excited about dancing to you.

Even though the two items discussed above are equally

important, ity seems that the first question that new callers ask, and want answered is "how do you resolve the square?". Resolving the square is the process of getting people back home again. Because this is such a common question, we are going to start our actual calling instruction by introducing you to one of the most common techniques of square resolution--the 1p2p get out.

1P2P GET OUTS

So far when learning formations you have been learning terms like facing lines, eight chain through etc., now we are going to start learning some names for formations which callers use in describing the statis of a square at any given time. In this lesson we will learn just one, but in the next lesson we will learn several more. A 1p2p line is a facing line with man #1 on the left end, then his partner, man #2, then his partner (man 1, # 1's partner, man 2, # 2's partner = 1p2p) This is the type of line that would result from having heads lead to the right and circle of four to a line. From this set up there are several things that you can call that will bring the dancers either to a left allemande or a right and left grand. Below we will list 15 of them.

Before we do that however, we are going to discuss how one gets dancers into a 1p2p line.

Your first assignment in terms of actually preparing to call is to write a tip with five sequences in it. At the end of each sequence use the procedure listed below to get your dancers into 1p2p lines, then use a 1p2p get out to resolve the set.

Here is how to do it. Starting with a squared set choose your first call. This call is called a set up, because it moves you from a squared set to a more functional arrangement for calling. Common set ups are:

- heads lead to the right, veer to the left
- heads lead right, circle to a line
- heads star through
- heads square thru four
- heads flutterwheel, sweep 1/4
- heads pass the ocean , extend

You should not always sart with the heads and you should try to avoid using the same set up more than once in any given tip.

Once you have written your set up move your checkers to that position and select the next call. Then move your checkers accordingly (if you don't have square dance checkers, order some and in the meantime draw out you sequences or use a substitute.). Continue this for about ten calls. Now evaluate your set to see what formation you are in and then do the following:

- 1) Get your dancers into right handed waves. If they are already in them, then go to step 2. Check your beginning and ending formations to see what calls can be used from your current set up to get people into right handed waves.
- 2) Get the boys in the center of the waves. If they already are go to step three. If they aren't evaluate their location and:
 - a. If they are on the ends call swing thru.
 - b. If the boys are together and the end boy is looking out (i.e. is a trailer) then call split circulate.
 - c. If the boys are together and the end boy is looking in (i.e. is a leader) call split circulate, swing thru.
 - d. If the boys are both looking out (both are leaders) call boys run, pass the ocean, swing thru.
 - e. If the boys are looking in, call scootback, boys run, pass the ocean, swing thru.

YOU NOW HAVE RIGHT HANDED WAVES WITH BOYS IN THE CENTER. THERE ARE ALTERNATIVE WAYS OF DOING THIS, BUT FOR NOW LET'S JUST USE THE STEPS OUTLINED ABOVE.

3. Evaluate your set and see if any boy is beside his original partner. The answer to this question will be two, four or none.
 - a. If the answer is four, call boys run, then go to step 4.
 - b. If the answer is two, call boys run, then if the paired couple is looking out of the set, call boys circulate, girls trade. If the paired couple is looking into the set, call couples circulate, boys circulate, girls trade. Now go to step 4.
 - c. If the answer is none, evaluate your set up and do whichever of the following will pair at least half of your dancers:
 1. boys trade
 2. girls circulate
 3. boys circulate
 4. girls circulate boys trade
 5. all eight circulate

then go back to either a or b above

4. Now that you have all four couples paired and in two faced lines. If couple number 1 is facing out, call bend the line.
If couple number 1 is facing in, call couples circulate