

Title

Text

Welcome

Welcome to CALLARAMA - a Panorama of Square Dance Calls

Version 1.20

A printable version of this help text is included in your program CD (Help.pdf) and available for download from www.callarama.com/resource.htm

To copy text from this window, click the "Copy" button or select text with your mouse and then press "Ctrl" & "C". You can then paste the text in a document of your choice with "Ctrl" & "V".

For information on Licensing and Copyright for this software please select "License" from the menu bar.

The following main windows are available from "Display" on the menu bar:

SQUARE displays animated Square Dance choreography for 4 Couples. All calls and frequent formations from MS thru A-2 are at your fingertips. You can create, store and replay dance modules.

RECTANGLE is a display for animated 6-Couple choreography, sometimes referred to as "Hexagon".

TUTOR is a simplified display where you can study one call at a time. It is easy to use and does not require a knowledge of choreography. TUTOR is the dancer's version of the software.

CALL EDITOR lets you create your own calls or modify and expand existing ones. This display is similar to a graphic design program and requires some learning. The serious user will be rewarded with high efficiency.

FORMATION EDITOR is a counterpart to CALL EDITOR where you create or modify formations.

CHOREO PLAYER (select "Choreo Player" from the menu bar) is a display where 1000s of prerecorded modules can be played and studied. All modules are fully functional and changeable in Callarama. See # 4 for more information.

When you switch between displays, they may sometimes change back to their default state because they share memory resources. You can avoid this by opening another instance of "callarama.exe" (just dbl.click the program icon once more) for the other display(s). Since they all share the same database, any changes will be universally valid.

Please note: You should not use multiple "Callaramas" in voice recognition.

How to find Help:

If you have questions about a major feature in the displays, look for the little square with a question mark and click it.

You can select "Help" from the menu bar to access the full list of help topics.

Callarama is equipped ToolTips which display a short explanation while your mouse is over a button, label or list. In some cases, pressing the "Shift" key while clicking on a label or list, will display an explanation for this feature.

If you need a more specific answer, go to "www.callarama.com" and write an email. Your suggestions are very welcome and will help to set priorities for improving and expanding this software for all users.

Upgrades within the scope of this edition will be available for free downloading.

1 Square Display

1.1 Introduction

The SQUARE display (Dance Floor) offers different modes for calling. To initiate a call, you always need 2 components:

The active dancers must be selected in the ACTIVES window (e.g. "HD"), and a call must be selected with a mouse-click, by typing its short name or by voice (with optional Voice Recognition enabled).

Please take a few minutes to understand these options:

A) Select Calls in LABEL Mode

This is what you see when you first start the program. All Callerlab program calls are represented by individual labels with a shortcut name and appear always in the same spot. When a call is available, it will be highlighted, and you can trigger it by clicking the label with your mouse. The full call name will be displayed whenever you position the mouse pointer over the call label.

Certain families of calls (e.g. Square Thru) are displayed in a list that appears when you click the family label, which is marked with a border. Click the call in this list. Names that are indented are for other active dancers and cannot be selected.

In the default display size (600 x 800 resolution), the Advance call labels are on a tab behind the MS calls. Click "A" to see the Advance labels, click "MS" to see the MS labels. You can click "Options" and select "WIDE SCREEN" to display all labels at the same time.

In "Options" you can also switch from LABEL to LIST MODE.

B) Select Calls in LIST Mode

In LIST mode, available calls for the selected active dancers are shown with their full names in a scroll-list. To select a call, you must dbl.click its name in the list. If the 'SHOW KEYS' option is turned on, the list will also display the shortcut for each call.

C) Select Calls by typing on the KEYBOARD

Typing calls in conjunction with LABEL Mode is the preferred method. Watch the boxes beneath the dance floor and start typing the shortcut of the call (e.g. "SQT"). What you type appears in the right-hand box. When the first letters of a call name are matched, the center box turns blue and shows the full name. Sometimes you will have to continue typing to reach the desired call. Then press "Enter" or the Space Bar on the keyboard to trigger the call. To correct an entry, use "Backspace" or clear the box with "Esc".

Actives can be set the same way by starting to type their shortcuts. The center box turns purple in this case, e.g. showing "Heads" when you type "H". Press "Enter" or the Space Bar to set actives.

You can use the same shortcuts to type calls in LIST Mode. For more typing options in this mode, please refer to # 1.5.1

D) Select Calls with VOICE

Please refer to "Voice Recognition" for hardware/software requirements and how to use Callarama Voice Commands.

How to start a Dance:

1. Start from Normal Square or select any other setup from the FORMATION panel.
2. Select active dancers from the ACTIVES panel -this is equivalent to the Caller saying "Heads" or "Sides".
3. Available calls will be highlighted or listed. Click on the label or dbl.click in the list, and the dancers start moving.
4. For the next call, active dancers usually stay the same unless you change the selection. You can select the next call while the dancers are still moving.
5. The current dance routine is recorded in the MODULE panel. You can go back to any point in your routine by clicking on the list.

Please Note:

Calls will be available whenever they are technically possible. You as the caller must decide whether you can use them in the given sequence or not. The software cannot ensure good body flow or proper calling!

Please consider that you can arrive at a given formation from many directions (i.e. calls) and that not all available calls will be appropriate. Please see # 1.4.1 regarding placement of Callerlab Program calls in the CALLS section.

1.2 Formations

The FORMATION panel in the upper left of the display allows you to configure the arrangement, sequence and dancer-relationship (FASR) in available formations. It also monitors the status while you are calling.

Formations are arranged in groups of similar design like "Lines" or "Boxes". Select a group (e.g. Square) from the list on the top right, then select a formation from the list on the top left of the panel. The 2 combine to form the name of the formation (e.g. NORMAL SQUARE).

When you select a start formation, the dance display will be reset and a new dance routine starts in the MODULE panel. The normal arrangement for this formation will be displayed, with Boys/Girls in sequence and in #1 spots. You can select any of the possible FASR"s by clicking on the blue labels. Clicking on "Flip" or on one of the related labels will rotate the setup.

The partner affiliation section reflects partner relations as defined in the Formation Editor. This is somewhat arbitrary in less common formations where there is no convention for defining partners.

Whenever a new formation is reached -whether by selecting it from the FORMATION panel or by performing a call- the Call Labels will be updated. All calls that are available in this formation will be marked in grey, whereas those calls that can actually be done by the selected active dancers (see "Actives") will be marked in white.

Click the "Rnd1" or "Rnd2" button to generate a random formation to start from. This can be used to practice sight resolution. "Rnd1" produces a random formation, "Rnd2" produces a random arrangement/sequence/relationship (ASR) of the last selected formation.

When you click one of the numbered labels next to "MEM", the current formation (FASR) will be memorized. You can return to this FASR anytime while Callarama is running.

To erase, click the label with the right mouse button.

1.3 Actives

The ACTIVES panel is labelled with shortcuts. Place the mouse-pointer over a label to see the full names.

When you make a selection in the ACTIVES panel, available calls for this set of dancers in the current formation and arrangement will be marked white.

If no calls are marked there are 2 possibilities:

- the dance program (e.g. PLUS) is not selected in "Options"
- there are no calls available for the current actives or arrangement

Look for the calls marked in grey: These are the ones that could be performed if you selected the proper set of active dancers for them.

Labels in ACTIVES are color-coded as follows:

White = selection is available in current formation

Red = selected

Grey = selection not available in current formation

Certain logical combinations are recognized by the program (e.g. "Heads Boys"). Please experiment with the labels to find out.

"AS CPL." directs dancers to perform single dancer action as a unit of 2.

"ALL 8" refers to calls (mostly in A2) that are being performed by either all 4 couples or all 8 dancers.

"TWC" is used in situations where the normal ACTIVES labels are not appropriate or are already applied to another call. In many cases, but not always, this equals the Caller saying "Those who can ..."

"ANYHND" refers to the "Any Hand" concept in Advance.

Normally, gender dependent calls (e.g. "Star Thru") will only be highlighted if they are appropriate in the current arrangement. If ARKY is selected, these calls can be performed under all arrangements, but may not always be accurate.

Definition of HEADS/SIDES:

Boys 1 and 3 are always Heads. Whenever a Normal Square in Normal Arrangement and with Boys 1 and 3 in their home spots is present, either as the start formation or within a tip (e.g. after a Singing Call routine), the software defines their current partners as Heads. This feature allows you to call continuous Singing Call routines where the Girls rotate.

Please note that in this system, if you "Stir the Bucket" and do not start a new routine, the original Heads will continue to be Heads.

In most formations (e.g. a Box), Heads and Sides are not defined by position, but by the awareness of the Caller and Dancers of who they are. The software simulates this by activating the HD/SD labels in these formations when calls are available for the current Head and Side dancers to perform. This is similar to the Caller addressing the "Original Heads/Sides". You must use your own judgement on when to use this option.

Automatic Change of Actives:

When you keep calling, the selected actives stay the same until you come to a formation where they are not applicable. In this instance, the actives will change to "ALL".

There is an automatic feature that allows you in many cases to keep calling without specifying a change of actives. When a selected call applies to only one set of active dancers in a formation, Callarama will automatically switch to these actives. These "hidden" calls are not shown in the labels or in the list. You can only prompt them using keyboard entry or voice.

For instance, you can type from the keyboard or speak this sequence just as in real calling:

HEADS SQUARE THRU
SWING THRU (switches to "ALL")
BOYS RUN (must specify Boys because there are multiple choices)
FERRIS WHEEL (switches to "ALL")
PASS THRU (switches to "CENTERS")
ALLEMANDE LEFT (switches to "ALL")

Please Note:

In most situations the naming of actives follows standard calling conventions. However, since the number of labels had to be limited, there are some deviations:

For instance, in a Tidal Wave "Centers Swing Thru" refers to the center wave whereas "Centers Trade" refers to the the centers of the 2 waves respectively.

In a Starting Double Pass Thru "Centers Dixie Style to an Ocean Wave" has the center Belles start the call whereas "All Dixie Style" means "in a tandem".

There is more like this -sometimes you need to find out by trial and error.

1.4 Calls

When active dancers have been selected, click on a call label or select a call from a list to execute.

Call labels will change color temporarily to indicate that the selection has been recognized. If the selection fails, the border of the dance display will flash momentarily.

Call labels with a border around them represent a "Family" of calls. When you click them, a list with calls of this family appears. Click on an available call name to execute. Calls that do not correspond to the selected arrangement and set of active dancers are indented. Only the not indented calls can be activated by clicking on the list (do not dbl.click for this action). To see the full call names, move the mouse-pointer over the list.

The FORMATION panel will change to the expected end formation before the call starts. If the call has been programmed without a known end formation (this should be the exception), the display will change color and you cannot continue the routine.

You can change active dancers and select the next call while the current call is executing. This may not apply to special calling modes (see # 1.7).

1.4.1 Program Calls

Callerlab Program calls for MS, PLUS and A are grouped together in panels on the right side of the dance floor.

In Label Mode, each call is represented by a label and marked with a short name. Move your mouse over the label to see the full name.

Label Mode has the advantage of giving easy access to calls without scrolling through

a list. A call will be found at the same spot at all times and will be highlighted if it is available for the current formation and arrangement.

Click on a tab (e.g. "A") to show the panel if it is hidden. You can switch to WIDE SCREEN in the "Options" panel and view all program call labels simultaneously.

Call labels are by default arranged roughly in teaching order but can be customized (see # 1.4.1).

Please Note:

Calls are generally listed only once in the dance program where they are first introduced. For instance, "Circulate" appears in MS. In Mainstream it is only legitimate from waves, lines and columns, but the same label also provides for variations of "Circulate" that are allowed in A-1 and A-2.

Callers must exercise their own judgment and keep in mind that this software cannot always guarantee appropriate use of calls!

Program Calls are provided with the software. They will be expanded in Upgrades and may sometimes be corrected. You can make changes to Program Calls and the way they are arranged in labels, but those changes will be lost when you upgrade.

1.4.2 Generic Calls

The GENERIC panel has labels for calls that receive special treatment in the program:

Generic turns like "FCR" or "U-TURN" are not programmed for specific formations. They are performed mechanically, and the software then tries to find the new formation. If it fails, the call will be refused.

In the same way, "ROLL" automatically picks up the change of direction in the previous call and turns individual dancers accordingly.

"SWEEP" picks up the most recent flow and performs the programmed Sweep Right/Left" accordingly. You can also specify the direction by selecting "SWEEPRL" from the MS group of labels. Note that you have to judge yourself whether a "SWEEP" is appropriate in the specific situation.

"AL", "SW", and "SW/PR" refer to programmed Getouts. The labels will be color-coded as follows:

Grey = call not available
White = call available
Green = Boys and Girls are in sequence
Yellow = only the Boys are in sequence
Red = all are out of sequence

"SQUARE" will transform the current formation to a Normal Square where this is appropriate and has been programmed. For instance, in a T-Bone Formation with Ends and Centers facing in as couples, "SQUARE" means "Centers Back out, all Square your Set".

"HOME" performs a programmed sequence of bringing all dancers back to a Normal Square (e.g. "Promenade Home" from a Normal or Wrong Way Promenade Formation).

The "Reset" button starts a new routine from a Normal Square. If module recording is activated, you will be prompted to save. You can disable this function by removing the checkmark next to the "Save" button.

Click "<" to undo the last call or ">" to do the next call in the module list.

1.4.3 Custom/Extra

The "CUST" (Custom) list is for calls that you add on yourself in Call Editor. The "EXTRA" list contains a variety of calls that are not part of the featured Callerlab Programs. Included are former quarterly selections, some gimmicks and some experimental calls.

Note: The software allows you to add or change calls in the MS, PLUS, A and Extra groups, but only calls in the Custom group can be preserved when you upgrade the software.

"Custom" and "Extra" calls are presented in scroll lists. The lists show all calls for the current formation. Calls that do not correspond to the selected arrangement and set of active dancers are indented. Only the non indented calls can be activated by clicking on the list (do not dbl.click for this action).

To see the full program, dbl.click on the panel (not the list). It will change color to grey and show all calls regardless of availability.

1.4.4 Edit Call Labels

The call labels can be customized. Dbl.click on one of the tabs (e.g. "MS") and the panel will change color and open up. You can now see all available call labels for this program. Labels that are not in use are located within the "HIDE" panel.

Warning: Changing call labels can make the display unusable. Before you exit this mode, make sure that all active Labels are readable and located in the visible area. If you do not like the changes you have made, choose "Cancel" to close the panel and do not save if prompted! The last resort if something goes wrong would be to reinstall the software from your disk.

The abbreviated call names and the order in which calls are assigned to labels are set in the Call Editor. In the current display you can move labels around and resize them.

To see the full call name, move the mouse over a label.

Note that variations to a call are grouped right after it with very short, space saving names (e.g. 1/2) that can be misplaced if you do not check the full name.

Click with the left mouse button and hold down to drag and drop a label. Unused labels should be stored in the area marked as "HIDE".

To change the size of a label, dbl.click until it fits the length of the short name.

If you want to save the new settings, click "Save" and then "Yes" when you are prompted to save.

To exit without saving click "Cancel" or choose "No" when prompted to save.

1.5 Options

The software works with any computer that is capable of running under Windows 95 or higher. On older machines, however, the animation will be slower and automated features will visibly consume time.

Before executing a call, the program will load the end formation for this call and update the call labels or lists. This causes a break in the dance flow that can never be totally avoided and becomes more visible at lower processor speeds. When running a module, though, this step is left out and the performance will be more continuous.

A fast and seemingly uninterrupted dance flow will be achieved at processor speeds of 2 GHz and higher. A Pentium 3 or equivalent processor is preferred. If your machine is not yet upgraded, disabling certain automated features can improve speed at the cost of convenience.

As a default, all available options for the dance display are activated. Please review these features and make adjustments if necessary.

1.5.1 Options Panel

To view and set options, choose 'Options/Dance Floor' from the menu or click the 'Options' button. You will see the "CALL OPTIONS" window, where the following options for the dance display can be set:

In the checkboxes on top of the window select which calling programs you want to use. For instance, if you do not call Advanced, deselect A1 and A2.

"WIDE SCREEN" (for resolutions of 1024x768 and higher) will open up the display and accommodate all program call labels simultaneously.

"ANIMATION" can be disabled to make the dancers jump from one formation to the next.

"MODULE RECORDING" will automatically keep track of your dance routine so you can save it as a module or jump back and forth. You should normally not disable it, because many Callarama features depend on the module.

To show all calls, click "All". Click again to return to available calls only. To make a copy of the call list, click "Copy".

"LABEL" and "LIST" modes are explained in # 1.1.

In LIST Mode, the call names and shortcuts can be customized:

If the 'SHOW KEYS' option is turned on, the list will include the shortcuts for each call.

To further customize, click 'Edit'. The list will display all available calls. Under "KEY OPTIONS" you can change the shortcuts that are used to type from the keyboard.

"CALLARAMA" uses the default label shortcuts from Label Mode.

"CUSTOM" uses shortcuts that you can assign yourself. To set this up, mark a call in the list, then enter or change the shortcut in the box and save it. When you are finished, click "Close". Your custom shortcuts can be preserved when you upgrade the software.

"FULL NAME" works with the full call names as shown in the list. In this mode, start typing the name until you have a match.

Please note that the "ACTIVES" and "SPECIAL" panels remain active in List Mode and that the shortcuts for these remain the same as in Label Mode.

To confirm your selection or to close the "CALL OPTIONS" window and return to Label Mode, click 'OK'.

1.5.2 Speed

To change the speed of animation, use the slider (Speed Dial) that is situated below the Dance Floor. The maximum speed depends on the capability of your computer. You can "calibrate" the Speed Dial to show Beats per Minute ("BPM").

To calibrate, close all other programs on your computer that are not regularly used in conjunction with Callarama. Dbl.click the label above the Speed Dial and click OK. Callarama will play a test module and display the range of speed in BPM after this.

Without calibration the speed of the performance is based on the number of steps in an animation. After calibration it will be based on the number of beats that have been assigned to each call and are totaled in the Module List. The program will internally stretch or compress each animation so that its duration is in proportion to the beats assigned. Obviously this can only be correct when the beats assigned to a call are realistic, and a Singing Call routine can be synchronous with recorded music of the

same BPM only if the beat-count is 64. Also, if you run other programs at the same time the performance may slow down.

If you want to undo or redo the calibration, dbl.click the label again. This will reset the Speed Dial, and you can repeat the process when you want to.

1.5.3 Dancer Icons

Below the Dance Floor there is a range of "VIEW" labels that change the appearance of the 8 dancer icons and allow for sight calling practice on 5 levels.

NORM = Dancers are in color-coded pairs and numbered. Couple 1 is always red etc.

In Levels 1 to 5 colors are randomly assigned every time you click on the label.

Level 1 = Four couples color-coded as in normal view but without numbers.

Level 2 = Two adjacent couples are color coded, others are not matched.

Level 3 = One couple is color-coded, others are not matched.

Level 4 = Eight different colors.

Level 5 = Eight different colors, all dancers are either girls or boys.

When you return to "NORM", dancers are identified and you can check your resolution.

To go back to the previous level and color scheme, click on "REST" (Restore), not on one of the number labels.

Have fun!

1.6 Modules

1.6.1 Record and Play

If "Module Recording" in the "Options" menu is activated, your dance routine will be automatically recorded in the MODULE panel and the total number of beats in this routine will be shown.

You can go to any step in your dance routine by clicking the ">" or "<" buttons in the "GENERIC" panel or by clicking on an item in the list. Dancers will be displayed as they were before the selected call.

If you continue from the selected spot with another call, the remainder of the list will be discarded and recording continues.

At any time you can play all or part of the recorded dance routine with the controls on the bottom of the list:

" |< " takes you to the beginning of the routine

" > " plays the next step in the routine

" < " plays the step backwards

" >> " plays all of the routine from the selected starting point to the end

" || " stops playing

When a routine has been recorded and you select a new start formation, you will be prompted to save the module. You can deactivate this feature by removing the checkmark next to the "Save" button.

The little check-box next to the "Save" button activates the save prompt. If it is

unchecked, you will not be prompted to save a routine when starting something new. The red shade behind the "Save" button usually indicates that something has been changed.

When you click the "Copy" button, the text in the module list will be copied to your computer's clipboard. You can then paste this text into a text document of your choice. To paste, press the "Ctrl" & "V" keys or right-click into your text document and click "Paste" from the list.

The Dance Floor has a little button marked "P". You can click there and retrieve an image of the current dance floor in JPG format. This can then be pasted into a suitable document of your choice.

1.6.2 Setups

The MODULE list has 2 tabs: "REC" shows recorded or loaded modules while "SET" displays a list of Setups.

Setups lead from a Normal Square to a certain formation and arrangement. If you select a Setup from the list, the calls will automatically be executed and recorded.

The Setups provided with the software are meant only as samples and as an easy way to find frequent start formations.

Experienced callers may prefer to select their start formation and state directly from the FORMATION panel. You can create your own Setups and make them available in the list (see help on "Save" and "Load").

1.6.3 Module Database

When you click the ">|" button on top of the MODULE list, the panel opens up and gives access to the Module Database.

Modules are in 2 general categories:

"Samples" are modules provided with this software. They are not calling suggestions, but merely a showcase of how modules can be organized and used in the software. Most of these modules have been "researched" from various sources. I apologize that in this context I cannot give credit to the individual authors.

Your own modules will be in the "Custom" category. These modules can be preserved when you refresh or upgrade the software.

You can view Custom, Sample or all modules in your lists. When "All" is selected, the module names will be marked with a "C" or "S".

If you click the arrow on either the LEVEL or the TYPE list, you will see categories that can be used to organize your modules.

To categorize modules by call levels, select from the LEVEL list. Selecting "ALL" will display all modules. Modules that have not been assigned to a call level are in the "GEN" category.

In the TYPE list, modules can be categorized according to their use or effect on choreography. Selecting "ALL" will display all modules. Modules that have not been assigned to a type are in the "ROUTINE" category.

When you select a level or type, available modules will be shown in the list below.

If "AUTO" is activated, a preview of the first module in the list will be displayed. When you select another module or scroll the list, the preview will be updated. The little arrow next to the preview list serves to enlarge the list.

To load a module, select it in the list and then click "LOAD". Or dbl.click the name in the list.

To return to calling, click on the other arrow on top of the panel.

1.6.4 Append/Insert

You can append or insert a module if it fits into the current formation and arrangement.

1. You must have recorded a dance routine or loaded a module into the left part of the MODULE panel. This is the "Parent" module.

2. The module to be appended or inserted ("Child" module) must have been saved in the database.

3. Open the list of saved modules with the ">|" arrow.

4. Click on the call in the Parent module that shall be replaced by the appended or inserted module. If no call is selected, the module will be appended to the end of the routine. The call to be replaced and the first call in the Child module cannot be in a special mode (asymmetric, manual or combi).

5. Select a module from the database with a click (not a dbl.click). Do not click "LOAD".

The program will check whether this module fits into the designated spot in your dance routine.

The "APP" label will show one of these colors:

green = Module fits in every respect. If it is a Get-Out it should lead to the desired resolution.

yellow = Boys and Girls are in the proper sequence but not in the identical spots.

red = Module can be appended, but does not fit the current sequence. As a Get-Out it will probably not work.

grey = Module cannot be appended because formation and/or arrangement do not fit.

The "INS" label will be green when the module is a true Zero. It will be yellow when it is a technical Zero (a module that leads back to the same formation and arrangement, but changes the sequence or relationship of the dancers).

6. Click "APP" to append or "INS" to insert. The program will reconstruct all steps and show the finished routine at the step that was initially marked. You can now save this routine as a new module.

1.6.5 Save/Delete/Label

SAVE A MODULE

To save a module or save changes to a module, click the "Save" button in the MODULE panel. The panel expands, and options for saving the module are displayed.

"New" saves a new or existing module under a new name. Enter a name in the white box and set categories in "LEVEL" and "TYPE". Then click "OK" to save it.

"Save" saves the changes to an existing module that is already in the database. Just click "OK" to save.

"Save as ..." will overwrite an existing module. Select the module to overwrite from the module list, then click "OK" to save.

To exit without saving, click "Cancel"

DELETE A MODULE

To delete a Module, select it in the module list and then click the "Delete" button.

RENAME A MODULE

To rename a module or change the categories, select it in the module list and then click the "Label" button. In the dialog window, change the "LEVEL" or "TYPE" setting or change the name. Click "OK" and the changes will be saved.

After changes, the lists will be updated.

Please note: "Sample" modules cannot be changed or deleted, but you can modify them and save them as new "Custom" modules.

1.6.6 Edit and Print

You can quickly transfer a module text to a text document of your own by clicking the 'Copy' button. This will copy the text that is currently in the MODULE list to the clipboard of your computer. You can then paste this text into any text document using the "Ctrl" & "V" combination on your keyboard or by right-clicking into the document and selecting "Paste".

Another way to make a printout of modules or transfer them to a text document is through the "Edit" button. A print preview page appears and the MODULE panel will show additional buttons.

You can add any module to the print page by selecting it in the list (mark it in blue) and then clicking "Add". Additional modules can be added on. Note though, that the print page can only accommodate 72 lines. If a module is longer, it will be clipped.

Click "Clear" if you want to clear the page and start again.

When you click "Print", the page will be printed on the printer that has been designated as default printer on your computer. To switch to another printer or change settings, go to "Start/Control Panel/Printers" on your desktop.

The print page can be used to edit the module text before you print it. You can for example change the program-generated call names etc. Click into the page and use your keyboard to edit text.

1.7 Special Modes

1.7.1 Manual Mode

MANUAL MODE has been designed to give you total freedom to use calls and formations that have not been programmed in Callarama. As an example, the following routine leads to a dead end:

HEADS LEAD RIGHT - CIRCLE TO A LINE OF 4 - GIRLS RUN & ROLL

This ROLL is not programmed in Callarama because the ending formation family, if represented completely, would ask for an amount of programming and memory that is out of proportion with the expected use. But you can go there with a MANUAL CALL and continue until you return to a programmed Callarama formation.

You can insert manual calls anywhere in a routine and return to the programmed Callarama repertoire when you choose to. The only restriction is that these calls will not have animated movement of the dancers. They will just move them from one position to another.

To enter this mode click the "MAN" button at any point in your routine. The MANUAL MODE panel will pop up, and all interfering controls will be hidden. Manual Mode will display dancers in the normal view regardless of the settings you have previously selected. You can return to normal without an action by clicking "Cancel".

You can now move the dancers in the Dance Floor with drag and drop (click and hold the left mouse button over a dancer, move the mouse and release at the new position).

Dbl.click to rotate a dancer into the desired orientation.

Enter a name for your call and assign the number of beats. Then click "OK", and the manual call will show in the MODULE list marked as "MN". If you do not assign a call name and/or beats, it will be shown as "MN CALL" with 4 beats as a default.

After each call, the window will stay in manual mode unless you have decided to return to a formation that is known in Callarama. If a formation similar to the manual one exists in Callarama, the program will offer to use it. If you confirm this choice, the program will return to normal mode and you can continue as usual.

In order to make it easier to return to a known formation, all Callarama formations can be displayed as targets. Activate "SHOW TARGET FORMATION" and select a formation from the 2 drop-down lists. Activate "FLIP" to show the formation 90 degrees rotated. If "GRID" is activated, you will see guidelines that help you center the dancers or position them in standard Callarama locations.

You can use all features of a module with manual calls in the usual way. When the manual call plays, it will not be animated. The display will just blink for the duration of the beats and then jump to the new position.

1.7.2 Reverse Calling

Reverse Calling enables you to develop a routine backwards. This is especially useful to generate Getouts that end in a desired formation.

At any step in your routine, click the "REV" button, and a list of all available calls that lead to this step will be displayed. This takes a little while because the program needs to search the database.

If you select a call from this list, the call will be performed backwards and become the starting point of the module. You can also select a generic turn command from one of the labels. These may not work under all conditions. To exit without a selection, click "Cancel".

To go back another call, click the "REV" button again.

1.7.3 Combi Call

This feature is available in normal calling only. It is different from the "Combi Mode" that is described in the asymmetric calling section.

To enable this feature, click the "COMBI" button, and the "COMBI CALL" window will appear. You can enter 2 different calls into this window by clicking or typing as usual. These 2 calls will then be performed simultaneously, but only if they are directed to 2 different sets of dancers.

The first call will go into the 1st label, and the second call will go into the 2nd label. You can change a call by first clicking on the label (its border will be marked) and then selecting another call.

EXAMPLE 1:

Select a NORMAL BOX (normal arrangement) as formation. Then select BS. RUN as the first call and GS. WLK as the second call. This combination is addressed to 2 different sets of dancers and will be executed when you click "OK".

If the 2 calls are not clearly directed to 2 different sets of dancers to start with, you can designate them by clicking on the "limit to" label. Click this label until it shows the dancers you want to select.

EXAMPLE 2:

In the NORMAL BOX formation as before, you want the Boys to Run and the Girls to Pass Thru. You can select BS. RUN as before, but you cannot select GS. PT, because

the program has normally no provision for this. You select ALL PT as the 2nd call and then click the "limit to" label until it shows GS. This will limit this call to the Girls, and the combination can now be executed.

EXAMPLE 3:

Select RH PAR WAVE as a formation (any arrangement). Select ALL SWT as the 1st call and limit it to ENDS. Then select ALL TOP as the 2nd call and limit it to CT. You will get LH FACING POINTED DIAMONDS as a result (the former Centers have completed their Spin the Top with no partner to move up to). This is DBD, but a good example for what you can simulate with this feature.

PLEASE NOTE:

- You can also use this feature with only one call.
- If the selected sets of dancers are not discrete, you get an error message.
- If they are, the call(s) will perform regardless of whether the ending formation makes sense and is supported by the program. Callarama will search for the known formation that most closely matches the result. If there is a match, you can go on after this combination. If not, you are in a dead end.
- The Combi Call feature is experimental, and you cannot blindly rely on its results!
- The window closes after each application. You must reactivate the little box to use it again.

1.8 Asymmetric Calling

In normal (symmetric) calling, any line that divides the set of dancers in 2 halves will also divide it into 2 sets that are mirrors of each other where these rules apply:

- If a dancer in one half is facing North, then his or her diagonal opposite will be facing South (formation symmetry).
- If a dancer in one half is a boy/girl then his/her diagonal opposite will also be a boy/girl (arrangement symmetry).

ASYMMETRIC calling involves situations where one or both of these rules do not apply.

- The FORMATION can be asymmetric (e.g. Lines of Four with all dancers facing North)
- The ARRANGEMENT can be asymmetric (e.g. Lines of Four with one line composed of boys and the other line composed of girls).

Asymmetric calling requires special skills from the Caller, but not necessarily from the dancers. If dancers are sufficiently experienced in dancing by definition (DBD), they can enjoy a whole new dimension of choreography without learning any new moves. Since calling is for the dancers, not for the caller, the importance of using asymmetric choreography wisely cannot be stressed enough.

Users of this feature in Callarama should have a thorough understanding of asymmetric calling, and there is no better way than to study this publication:

ASYMMETRIC MECHANICS 2 by HAL BARNES

- you can download this free textbook from www.halbarnes.com -

Hal has graciously cooperated to implement this feature in Callarama on the principles that he has uncovered and outlined in his publications. Just as these principles make

asymmetric choreography easy for the Caller, they have also eased the task of programming the software enormously. Thank you, Hal, for your sponsorship and dedicated advice! A collection of examples from Hal Barnes' book has been included in the Callarama Choreo Player. Choose "Choreo Player" from the menu to view these routines and load them into the dance display.

All calls described in the book are fully functional on Callarama!

Since this is an evolving feature, any comments and suggestions are especially welcome. Please e-mail your feedback to support@callarama.com.

1.8.1 Asym Mode

There are several ways to enter the asymmetric (Asym) calling mode in Callarama:

- At any step of a symmetric routine, click the "Asym" button. The "ASYM" window will pop up and obscure a part of the "FORMATION" window that is not relevant in this mode.
- If you select an asymmetric start formation (e.g. RH/LH ASYM WAVE), the window will pop up automatically.
- If a module already contains an asymmetric move, the window will show at the respective step before this move.

In Asym mode, calling can be either symmetric or asymmetric, depending on the current formation and arrangement. Calls can be selected from the normal panel on the right side of the dance display or from a special list for asymmetric calls in the "ASYM" window.

Calls will be indicated as available in the usual way (labels highlighted in white or lines in scroll lists not indented), but in some situations a seemingly available call will not work and cause the display to flash briefly.

Active dancers for normal calls can be selected in the usual way from the "ACTIVES" panel, while active dancers for asymmetric calls are selected in the "ASYM" window.

Module recording is fully supported in Asym mode. You can try something out and undo it with the "<" button if necessary.

To exit Asym mode, click "Exit Asym". If the current formation is recognized and the arrangement is symmetric, you can simply continue with symmetric calling. If this is not the case, the program will prompt you to either stay in Asym mode or reset the display.

1.8.2 Asym Actives

The special ASYMMETRIC CALLS listed in the 'ASYM' window have a different set of active dancers.

#1, #2 etc. usually refers to the couple designated by this number, but in some cases (e.g. TWIN ½ SASHAY) also includes the next couple CCW. This designation is mostly used to get into an asymmetric arrangement (e.g. Couples 1+2 Half Sashay).

The following designations (CT., END etc.) are equivalent to those in the symmetric 'ACTIVES' frame.

If the current formation or the current arrangement are not symmetric, several restrictions apply to the NORMAL CALLS selection:

- In the 'ACTIVES' frame, all gender related selections (e.g. BS./GS.) will be disabled.
- In the normal call panel, gender dependent calls (e.g. Star Thru) will not be available.
- If the arrangement is asymmetric, the normal arrangement labels will be disabled.

This is necessary because gender related calls from the normal panel cannot work when the arrangement is not symmetric.

Instead, gender related calls, if applicable and provided by the software will be found in the special list in the 'ASYM' window. In Asym mode, the normal parameters of a formation's arrangement, sequence and relationship (FASR) are not shown because they are rarely relevant.

It can be important though, to know whether the Boys or Girls are OUT OF SEQUENCE. This cannot happen in symmetric calling but naturally occurs while calling asymmetric. If the Square is converted to symmetric while in this state, it cannot be resolved without going back into asymmetry.

You can click the arrow label on top of the 'ASYM' window to peek into the FASR section where the current sequence is indicated. If the sequence is 'Out', the arrow will also show a purple color to alert you.

1.8.3 Arrangements

Note: The features described in this paragraph are used for setting up a start formation and can usually be ignored while you are calling.

In any formation, including asymmetric formations, there are 2 basic sets of arrangements:

- The 6 symmetric arrangements in REGION 0 as we know them from symmetric calling, even though in an asymmetric formation they may look less familiar.

- 48 asymmetric arrangements in REGION I –in normal lines these would be all arrangements derived after one couple has $\frac{1}{2}$ -sashayed.

- 16 asymmetric arrangements in REGION II –in normal lines these would be all arrangements derived after 2 adjacent couples have $\frac{1}{2}$ -sashayed.

The "ASYM" window displays the current Region and a number for the current arrangement at the very bottom (between the 2 arrows). All 64 asymmetric arrangements are supported by Callarama even though Region II is by far the more interesting for choreography (see Hal Barnes).

The "ASYM" window can also be used to set up any desired start arrangement:

To switch between Regions, click the labels on top. The display will default to the first available arrangement.

In Region 0, click the normal labels (ARKY 1 etc.) to produce the 6 symmetric arrangements.

In Region I or II, select from 8 arrangements for Region I or 4 arrangements for Region II that are displayed as BRIDGES. These are collections of arrangements that are relevant for a certain call.

Usually the most relevant set will be displayed by default, but in some cases you must switch through different sets. To do this, click the numbered label at the very bottom, between ">" and "X", until a relevant collection of bridge numbers is shown.

When you click on a numbered bridge label, the arrangement will be assumed in the dance display. You can also click the arrows at the very bottom to switch through all arrangements for the selected Region consecutively.

1.8.4 Split Mode

The "ASYM" window has an extension that divides the Square in halves and directs calls to the selected areas (Split Square mode). The practical use will be explained below, but please make yourself familiar with the controls first:

The 4 little quadratic icons, numbered 1 to 4 represent different ways to divide the

Square. When you click an icon, its selection is indicated by the red color and the selected area is marked in the Dance Display. A selection can only be made when the selected mode clearly puts 4 dancers on each side of the division line and the 4 dancers can be recognized as a half of a known symmetric formation. If this is not the case, clicking the icon will have no effect.

To select a Split Square mode, click on an icon while it is gray.

To switch between halves, click the icon again.

To select both halves simultaneously, dbl.click the icon. (you will see an additional label for Combi Mode that is explained in the next chapter).

To undo the selection, click the little "X" button next to the icons.

When you select an area half, the software "looks at" the 4 dancers, complements this setup to a virtual symmetric formation of 8 dancers and shows the name of this formation in the field labeled "A" for the primary area and "B" for the other, secondary, area. The selected area will be marked in blue.

Please note, that the area formation name shown may be different from the name of the "whole" asymmetric formation. This is why the normal formation label goes blank in this mode.

If only one area is selected, each call will be directed only to this area.

If both halves are selected, each call will be directed to the selected area(s) separately. For example, in a RH/LH ASYM WAVE that is divided parallel, the call Swing Thru will be performed differently in the 2 halves.

Since the calls in this mode are actually directed to virtual formations that are symmetric, no gender restrictions apply when you select only one half. For an example, look at the RH/LH ASYM WAVE formation: You can call Star Thru to the half that is composed of a RH Wave.

In the module list, the selected Split Square mode will be recorded as follows:

[1A] indicates that the bottom half of the Square has been selected. If you had Outfacing Lines of 4 parallel to the head of the hall, this would be "The Line facing the Caller".

[1B] indicates the other half (e.g. "The Line farthest from the Caller").

[1M] indicates calling to both halves of the Square, where the 2 halves represent different formations.

[2A] in RH 2-Faced Lines that are parallel to the head of the hall would represent "Those facing the Caller".

[3B] in a Normal Square would represent "Couples # 3 & 4".

etc.

These abbreviations are used as a placeholder for the variety of verbal designations that could actually be used by a Caller.

1.8.5 Combi Mode

Combi Mode allows you to direct 2 separate calls to the 2 halves of the Square and perform these 2 calls at the same time.

To enter Combi Mode, dbl.click a Split Square icon so the Square is divided into 2 halves. The Combi label will now be visible. Activate the checkbox to enable Combi Mode.

After this, the first call you select will be directed to the primary sector and stored in the Combi label. The next call will be directed to the secondary sector, and after you selected this second call, both calls will be executed simultaneously.

Please note:

- Combi mode will work only, if the call combination results in 4 dancers in each half. For example, if 2 dancers cross over in the first call, then 2 dancers must cross over in the second call. If this is not the case, the Combi label will reset and nothing happens.
- The Combi label also resets after the call combination has been successful. You must reactivate the checkbox, if you want to follow up with another combination.

1.8.6 Quick Guide

The following routine will guide you through the asymmetric calling features:

1. From a Normal Square, call: SIDES SQUARE THRU, STEP TO A WAVE
2. SWITCH TO SPLIT SQUARE MODE

We now want to set up an asymmetric arrangement by having only the wave that is closest to the Caller, do a Swing Thru. Click the "Asym" button. In the extension window, below the "ACTIVES" panel, find the Icon with the number 1 and click it. The lower half of the Dance Floor is now selected as active. All subsequent calls will be directed only at this half, even though the actives label reads "ALL"

Call: SWING THRU

The resulting arrangement is asymmetric, but the formation is still symmetric. The program automatically switches back to normal mode.

In the other half of the formation, we now want only the Ladies to Trade.

Click the #1 Icon once and then again. This selects the upper half.

Call: GIRLS TRADE

The program again switches back to normal.

3. USE NORMAL CALLS ON ASYMMETRIC ARRANGEMENTS

Since this is still a symmetric FORMATION, all normal calls can be used as long as they are not gender-dependent.

Call: ALL 8 CIRCULATE, SINGLE HINGE, CENTERS TRADE, ALL RECYCLE

This results in a Box formation with Girls in one box and Boys in the other.

4. BACK TO SPLIT SQUARE MODE

We want only the Boys to Sweep $\frac{1}{4}$.

Click the Icon numbered 2. This selects the right half of the Dance Floor.

Call: (ALL) SWEEP ONE QUARTER

This moves only the Boys. We now want all dancers do the following calls simultaneously in their own mini-formations. To select both halves of the formation, dbl.click Icon number 2.

Call: (ALL) TOUCH ONE QUARTER, FOLLOW YOUR NEIGHBOR, AND SPREAD

To start normalizing the formation, we need to direct the next call to only one half.

Click Icon #2. This selects the right half only.

Call: (ALL) FAN THE TOP

This has been performed by the Boys only. The program has automatically switched back to normal. We now want the Girls to do Trade the Wave.

Click Icon #2 once and then again. This selects the Girls

Call: (ALL) TRADE THE WAVE

This results in Same-Sex Mirror Waves once more. In this case, both the ARRANGEMENT and the FORMATION are asymmetric.

5. USE SPECIAL ASYM CALLS

So far, we have called asymmetric by using only calls from the normal call panel. The following call will be found in the "ASYM" list because it has been especially programmed for an asymmetric formation.

Click the "X" Icon next to Icon #2. The program recognizes the formation as RH/LH ASYM WAVE.

We want to normalize this formation by having the infacing dancers Pass Thru with each other. This call (#PT) is available in the "ASYM" list. To activate it, we must select "#INF." as actives in the "ASYM" window.

Call: INFACERS PASS THRU

6. FINISH NORMAL

We now have normal Lines of 4.

Call: ALL PARTNER TRADE, SLIDE THRU, LEFT ALLEMANDE

1.8.7 General Notes

1. In Split Square mode, the program will automatically switch back to normal mode, when the whole formation becomes recognized. This has been set up so you do not miss the choice of calls that can be directed to the whole Square. To continue in Split mode, you must reselect the area.

2. Sometimes, when you cancel Split mode, the program will convert the formation to an equivalent recognized formation. This causes a line in the module list that can be compared to when (e.g.) the Caller says "Check your Waves".

3. Canceling the selection will not work when the resulting whole formation is not recognized. You must continue in Split mode until this is the case.

4. There are situations where the software operates in a way that is not identical to how you would verbally call to the Square:

- When you direct a call to only one half of the Square, the "ACTIVES" designation remains the same as if the call would be directed to the whole Square. If, for example, you have Parallel Waves and want the Wave nearest the Caller to "Swing Thru", you must still select "ALL" in the "ACTIVES" panel. In the module line the word "ALL" will be suppressed. The module will automatically indicate "BS." or "GS." if the selected dancers are of the same gender.

- If you want to use a gender-dependent call in an asymmetric formation/arrangement,

you must direct this call first to one half of the Square and then to the other. For example, "Ends Box the Gnat" in asymmetrically arranged facing Lines of 4 would look like this:

[2A] END BOX THE GNAT -this is for the right half

[2B] END BOX THE GNAT -this is for the left half

- If you want to direct a call from a normal call panel to an asymmetric FORMATION (e.g. "Swing Thru" in a RH/LH ASYM WAVE), you must go into Split Square Mode (=select both halves of the Square) and then select the call. The module line will read like this:

[1M] SWING THRU

In real calling you would not have to say "in each wave separately Swing Thru", but the software requires this in order to activate the otherwise unavailable call.

These situations feel somewhat contrived, but the system allows you to make almost unlimited use of all calls.

2 Rectangle Display

2.1 Introduction

The "Rectangle" display has a 6-couple rectangular start formation where the Heads are doubled. This setup has traditionally been called "Hexagon", but the term is more appropriate for the truly hexagonal setup where 3 tandems of 2 couples each are at a 120 degree angle to each other. Callarama refers to the rectangular start formation as "Rectangle".

To open the Rectangle dance floor, select "Display/Rectangle" from the menu bar. The program window will expand. A screen width of 1024 pixels is required for this display.

Rectangle has a different layout but operates much like the normal Square dance floor. Some of the advanced features (e.g. asymmetric and reverse calling, combi and fractionalized calls) are not available. The added couples in the Head position are visualized as "shadow" couples, having the same number as the primary Head couples and the same basic color in a lighter shade.

The Rectangle display does not have Call Option settings of its own. It defaults to the settings that have been made in the normal display. When the normal display is in "Label Mode", the Hexagon will open in the same mode, showing the call labels instead of the call list. You can change this and some other options after you click on the "List Mode" button. These changes will however not be permanent.

The present version offers the Mainstream and Plus level of calls.

Some calls are used in a different way in Rectangles. Examples are Relay the Deuce and Right & Left Grand (having 6 hands). If you go to "List Mode" and click "Edit" you will see the list of these calls. Custom Shortcuts for these genuine Rectangle calls can be edited here, whereas the shortcuts for all other calls are edited in the normal display.

Note that the speed in this display may be slower at the same setting, due to the higher demand on computing. You can adjust the speed for Rectangle individually.

2.2 Formations

The families of formations (e.g. Square, Box, Diamond) in Rectangles are the same as in normal Square, but they have more individual members. There are, for instance, 8 Box formations as compared to 4 in a normal Square. You may have to get used to the naming of the "alien" members, if it matters at all. There is no convention, and Callarama had to use something.

After selecting a formation, you can select an arrangement. There are 20 symmetric arrangements in Rectangles, but only 8 are named here. If you call the dancers into an unnamed arrangement, the display will read "Other".

To set the rotation of boys and girls and reposition them in the formation, click on the arrow where it says "More". Again, only the most obvious 8 of the possible rotations are named. These settings are not often used and therefore normally hidden. Click on the same arrow or on "Close" to reduce this panel and show the Module List.

2.3 Actives

More than 8000 animations for 12 dancers have been added for this display. These are used when either all 12 dancers or the 4 outside dancers are moved. In addition, Rectangle has been programmed to use the already existing 8-dancer animations for normal Square when the 8 dancers in the center of a formation are moved. This process is fully automatic, but it has consequences for the selection of active dancers that must be kept in mind.

RECTANGLE ACTIVES

When the program is working with the 12-dancer formation it uses "REC ACTIVES". Since there are 12 dancers instead of 8, the naming of these Actives is somewhat different. There are more names than there are available labels, and they change therefore with every family of formations. Labels that are not in use are blanked out. Please have some patience in figuring out the system.

Click on a label to select actives and show the corresponding calls. The selected Actives will be marked in the display to help identification.

You can select actives by typing on the keyboard. Names that also appear in normal Squares have the same shortcuts as there. The new names can be selected by typing either the full name or just the first and last character of a name.

Example: You can select the Centers of a Wave by typing either "CT/W" or "CW". A full list of Actives shortcuts appears when you click and hold the little "A" at the bottom of the display.

CENTER 8 ACTIVES

When you select the Heads in a Square or the Center 8 dancers in another formation, the program switches to CT8 mode where it treats these 8 dancers as if they were in a Square by themselves. The Actives Panel will change its color, read "CT8 ACTIVES" and show the array of Active names that you are used to from the normal Square display.

In this mode the CT8 dancers will move independent from the 4 outside dancers. The call labels or call list show corresponding calls from the normal Square. You can go back to 12-couple calling only when you have returned to the same spot or have reached a different recognized Rectangle formation. While this is not the case, the "FORMATION" panel is inactive and blocked. When you have established a Rectangle formation, you can click "ALL 12" (shortcut "A") and leave CT8 mode.

CT8 mode must be approached with discretion. There is a temptation to get caught in the more familiar calling to 8 dancers and keep the outside dancers waiting too long. In Rectangle, the Sides are in an "Outsider" situation and too often neglected. If you use CT8 for interesting choreography, don't forget to involve the Sides by rotating them into the center. When you resolve after sight-calling, avoid a pattern where you first bring the Sides home and then resolve the Square in the middle.

To better understand the system, please review the sample choreography in the CHOREO PLAYER (select "Choreo Player" from the menu while the Rectangle display is active).

2.4 Split Mode

When the "SPLIT" button is lit up, the formation can be divided into two composite formations: The Split Actives window will appear and the "FORMATION" selection will be disabled.

The Outside 8 Dancers can now be moved by selecting "OUT8", and the Center 4 Dancers can be moved by selecting "CT4". Many unusual formations that are not fully programmed in Callarama can be achieved with this mode. When the composites of the 2 split formations return to a known Callarama Rectangle formation, the Split Actives window will disappear and you can continue as normal.

3 Voice and Speech

3.1 Text to Speech

When "Voice/Speech / Speech On" is selected from the menu bar, the program will "speak" the call and active names being entered from the keyboard. This should help users to keep their eyes on the Dance Floor.

The program will also "speak" those names while a module is playing. This helps following the call sequence, but is not meant to actually prompt dancers. Please keep in mind that the automated Callarama "language" is often different from what you would use to call to real dancers.

This feature requires that you have speakers attached and it uses the "Text to Speech" engine on your computer. You can select different voices and adjust the speed on your computer in "Control Panel / Speech / Text to Speech". If you do not want it or do not have the Speech engine installed and ready, you should deactivate the Callarama menu item in order to save computing time.

3.2 Voice Recognition

Starting with Version 1.20, Callarama includes Voice Recognition. To use this feature, you must have a Voice Recognition Engine installed on your computer and you must have it trained to recognize your voice with a close-speak microphone of good quality. Each user must train the computer software through a personal Login and must use this Login to run Callarama. You must also install the Microsoft SAPI4 Voice Command software (a free download).

For information about the requirements and applicable downloads please see www.callarama.com/voice.htm

Callarama and the Callarama Voice Commands are 2 separate programs. You must have "Callarama.exe" and CallaramaVoice.exe" installed in the same application folder.

Always start the Voice Commands program from Callarama, not through a shortcut of its own.

To start Voice from Callarama:

- click the "Start Voice" button on the "Quick Start" panel
- or click the "VOICE" label above the dance floor
- or select "Start Voice" form the "Voice/Speech" menu

If you have the hardware and software in place, the VOICE COMMANDS (Voice) window should appear on top of the Callarama window.

The "VOICE" label will be green and read "ON" when Voice is active. You can click there to mute Voice or activate it again. The corresponding label in Voice changes

accordingly.

The Voice window will by default be always on top of all other windows, except when it is not active (label is red and reads "OFF") or when a message shows. If you remove the checkmark from the "ON TOP" box in Voice, this automatic feature will be deactivated. You should do this only when there is enough space on your monitor to show both windows side by side. Otherwise, the Voice window can become hidden behind the Callarama window.

While getting familiar with the Voice control, leave its window fully open. You can later minimize it with the "|<" button and reopen it with ">|". The command lists in the Voice window are normally not needed to use Voice. They are there to help you understand the system.

Please read through the following paragraphs. They are essential to using Voice successfully.

Licensing:

Voice is a supplement to Callarama Pro, and there is a fee to include it in the purchase or add it to a previously purchased version. When it is not licensed, Voice will work fully in Demo and Try-Out mode, but is limited in full Callarama Pro mode.

Follow instructions in the startup message to get a license. Before buying a license, you should make sure that the hardware and software requirements are met on your computer and give Callarama Voice a thorough test. The software activation is not refundable!

Acknowledgements:

My thanks go to Gardner Patton and Jerry Wilson who have induced me to look into Voice Recognition and have made valuable contributions while testing the software.

I am also thankful that Microsoft still supports the 1998 SAPI4 Voice Engine. I hope it will last.

3.2.1 Testing the Voice

If you click the "Test" button, the command lists will change color, indicating that Voice is in Test And Edit Mode. In this mode, you can test all available voice commands without triggering Callarama, and you can customize them if necessary.

Check, whether the level meter reacts to your voice. If it does not go up significantly, you may have to check your hardware or adjust the mike level on your computer in "Start/Sounds and Audio Devices/Voice/Volume/Options/Recording". You should select the mike only in "Recording" and mute it in "Playback".

The voice input from your mike can be muted or turned back on by clicking the label under the level meter, reading "PAUSED" or "ACTIVE".

The Voice window shows all available commands. Regular calls appear in the large list on the left.

- Please note that this list corresponds to the selection of programmes (MS, PLUS etc.) in Callarama at the time when Voice was started. If you miss certain calls, check the settings in Callarama -

"Generic" calls relate to the "GENERIC" labels in Callarama. "Buttons" relate to certain buttons in Callarama. "Actives" are used to set the active dancers. There are many more than in Callarama, because Voice uses combinations.

In Test Mode, with the mike active, you can speak a command and check whether it is recognized and becomes highlighted in the appropriate list. You should test all

commands before using Voice to control Callarama. If a command is not recognized, even though the engine has been trained to your voice, you can customize it.

3.2.2 Customizing

To customize a command, dbl.click its name in the list. The field on top will show the "default" name or phrase which is the same as used in "Text to Speech". You will see 3 additional fields for regular calls and 2 additional fields for other commands.

"Alternate Listed Name" is a substitute that will be recognized and shown in the list in place of the default name. If this field is blank, the default name will be used.

For instance, if in "Actives" you always want to use "Ladies" instead of "Girls", change it to "Ladies" in this field.

"Alternate Phonemic Name 1" is an alternative spelling for the selected list name. It will be recognized in addition to the listed name.

For instance, having a heavy German accent, I have trouble with "Arky" and changed it to "Ah Key" in this field.

"Alternate Phonemic Name 2" is a second alternative to the listed name (regular calls only).

For instance, if you sometimes use "Square Thru Four" and "Square Thru Four Hands" instead of just "Square Thru", you can enter them as alternates 1 and 2.

After you have made your choice, click "Save". To restore the default name and erase the custom names for the selected command, click "Restore". To restore all commands to their default names, click "Restore All".

You should customize names only when it is really necessary. Having too many alternate commands makes the voice recognition less reliable.

Also, if you need to customize excessively because of your pronunciation, this indicates that dancers not familiar with your voice would have trouble understanding you. It would be preferable to work on your pronunciation instead.

3.2.3 Calling Modes

To exit the test and edit mode, click "Exit".

The field on the right side of the colored light indicates 1 of 2 calling modes. You can click on the label to switch modes:

VALIDATE Mode

You should use "VAL" mode initially until you are familiar with Voice. In this mode, the "Call" list will constantly change and display only the calls that can be used for the current formation, arrangement and active dancers. You can enter a command either by speaking it or by dbl.clicking it on the list.

The voice input appears in the 2 text labels above the call list. The lower label briefly shows the name of each recognized spoken command. If this command is for active dancers, it will be displayed in the upper label and stay there until you change it or Callarama updates it. If it is a call or button command, it will stay there, if valid.

The selection of active dancers and calls is tested before being sent to Callarama. If either is unavailable, it will be blocked here, giving you a chance to correct.

In Version 1.20, Callarama has been enabled to automatically switch active dancers when there is only one choice of actives for the selected call. For instance, you can now call "Heads Square Thru - Swing Thru - Boys Run - Ferris Wheel - Pass Thru - Allemande Left" without changing the active dancers.

Calls that will change the active dancers are marked in the list with an indentation. You cannot see those "hidden" calls in the Callarama call labels or list, but you can select them in Callarama by typing from the keyboard.

When you select a "hidden" call in Voice, the actives label will turn light yellow. When you select actives that are not available in the current formation, the label will turn dark yellow. When you select (speak) a call that is not available, the call label will turn red.

You can also specify "Heads/Sides" in any formation where Callarama can locate the original Heads/Sides. Since this is like specifying "Original Heads/Sides", it should be used with judgement.

You can give the next call while Callarama is executing the previous call. The border of the dance floor in Callarama changes color to yellow and red towards the end of the execution. This can assist in timing a call.

In "VAL" mode, a recognized call that is waiting to be executed in Callarama can only be replaced after you have spoken or dbl.clicked the "Clear Command" word.

FREE Mode

In "FREE" mode, a recognized voice command will be sent to Callarama directly without being validated. As a protection against error, the "Reset Square" command will always require confirmation.

In this mode, you can "stack" more than one call. They go into a wait list and will be picked up by Callarama whenever it is ready. You can "freeze" the wait list at any time by clicking "F" or "unfreeze" it by clicking again. This feature can be used to load the list with calls and then watch the routine play out on Callarama.

"FREE" mode does not accept "actives" feedback from Callarama because it can be more than one call ahead. The actives setting in the top line of Voice is your choice for the currently spoken call. The automatic actives switch in Callarama will still work, though.

For example:

"Heads Square thru - (Heads unchanged in Voice) Square Thru" will result in Lines of 4 facing out because Callarama automatically switches to "All". However, the "Heads" prefix in Voice will not be changed. If you then call "(Heads unchanged in Voice) Partner Trade", Callarama will do it for the original Heads because you specified to do so.

If a call cannot be performed by Callarama, the wait list loses its purpose and will be cleared. You can clear the wait list any time with the "Clear Wait List" word.

CONFIRM

The white box next to "|<" can be checked to activate the "Confirm" feature. In "VAL" mode it means that all call and button commands need to be confirmed by pressing the space bar on your keyboard. If you do not confirm within 3 seconds, the command will be cleared. It is recommended to use this mode while you are testing the Voice.

In "FREE" mode, "Confirm" applies only to button commands. This is useful to protect against speech errors that could upset your routine.

"Confirm" does not apply when you select a command by dbl.clicking from a list.

Please note that the Voice window must have the focus in order to accept a command from the keyboard. You should avoid using your mouse on another window while speaking commands in "Confirm".

3.2.4 Calling with Voice The colored light next to the level meter is yellow while Callarama is executing a call.

You can minimize the size of the Voice window with the "|<" and ">" buttons. The "Train" button should bring up the SAPI4 Voice Trainer for the user who is logged in.

If Callarama is not busy executing a previous call, a recognized command will be dispatched immediately. For instance, if you speak an active dancers command, the "ACTIVES" labels in Callarama will change accordingly, and the collection of available calls will be updated both in Callarama and in Voice. If you then speak a call command, it will be executed for these actives.

If Callarama is busy, the next combination of actives and call will be "stacked". The selection will appear in blue script on the Callarama Dance Floor. It will be executed after the dancers have finished the previous call. In "FREE" mode additional calls will be stacked in the Wait List.

Stacking enables you to speak to the dancers in "real time", prompting them before they have finished the previous call. You will need to select a speed in Callarama that does not exceed a realistic beat. It is best to "calibrate" the speed dial first, and then select a BPM of 130 or less.

When Voice works well for you, you can minimize the Voice window and focus on the Callarama Dance Floor, watching the dancers.

In Version 1.20, stacking also works when you select calls by typing on the keyboard or clicking from the labels or list. Generally, all Callarama features are active parallel to Voice. You should be able to switch between the 2 windows. It is recommended to "pause" Voice and block accidental commands when you do something specific on Callarama.

Limitations

VOICE COMMANDS works in the present version only with the normal 4-Cpl. Display and only with the normal calling mode (not with Asymmetric, Combi, Reverse Calling and Manual modes). It will be expanded in the future, and free Upgrades will be available.

If you have any questions or comments, please contact support@callarama.com

4 Tutor for Dancers

4.1 Quick Guide

TUTOR is a showcase of calls. It requires no knowledge of choreography and is as easy as this:

1. SELECT PROGRAM

- from the list select the dance program or level (MS, PLUS etc.)
- available calls will be shown in the list below

2. SELECT CALL

- click on one of the calls or scroll with the up and down keys
- the MOVES list on the right side will show all formations where this call occurs

3. SELECT FORMATION

- click on an item in the FORMATIONS list or scroll with the up and down keys
- the formation will be shown in the display and the ANIMATIONS list will give you a choice of different situations where the call can be done

4. SELECT ANIMATION

- select an item from the ANIMATIONS list or press "Enter" on your keyboard
- the call will be executed in the display.

PLEASE NOTE

Automatic selection is activated when the "AUTO" box is checked. If your computer is slow, you can deactivate "AUTO" and do everything in 2 steps:

- first select something in the list by clicking with the mouse or scrolling with the up and down keys
- then click the "Open" button below the list

4.2 Play Calls

The variations of a call that are listed in the window on the lower right are called "Animations".

If "AUTO" is checked, an animation will automatically be loaded when you click on it or scroll with the up and down keys. Remember, you can deactivate "AUTO" if your computer is slow and this feature takes too much time.

If "AUTO" is unchecked, use the "Open" button below to load a selected move.

Use the controls below the dance display to play a move in single steps or continuously:

>> plays the animation from wherever it is to the end

<< plays backwards from wherever it is to the start

|| stops playing

|< takes you to the beginning

>| to the end

> one step forward

< one step back

You can also set the slider on the large scroll bar to wherever in the animation you want to be.

Adjust the small scroll bar to the desired speed.

4.3 Actives

A call can often be directed at different sets of active dancers. The active dancers for each animation are indicated in the ANIMATIONS list in the lower right (e.g. "HD. active"). When the animation is loaded, active dancers will be marked in the dance display.

You can study the action of specific dancers by selecting them in the "HIGHLIGHT" panel. For instance, when you select "RELAY THE DEUCY" from a Wave, you can mark Boy 1 (this also marks Boy 3) to better watch his movement in the call.

4.4 Arrangements

A formation determines the geographical position of the dancers on the floor and their orientation (facing North, West etc.). In symmetrical calling there are always 6 ways to position Boys and Girls in a given formation. These variations are called arrangements.

In many cases, the outcome of a call depends on the arrangement from which it is called. In the ANIMATIONS list on the lower right, the proper arrangements are indicated (e.g. "All" or "1/2 Sash"). When the animation is loaded, the proper arrangement will be assumed.

You can view all 6 arrangements for a formation by clicking on the labels in the STATE panel. The ANIMATIONS list will change and show available animations for the selected arrangement. If it shows nothing, the call is either not fit or has not been programmed for this arrangement .

To return to the full ANIMATION list, click the "Reset" button.

In each arrangement the actual dancers (Boys 1-4 and Girls 1- 4) can be positioned in 32 different ways. Also, the formation can be rotated (flipped) in 4 orientations. This is why Callarama currently displays 8 dancers in more than 180,000 variations!

You can view all of these variations by selecting from the blue colored set of labels in the STATE panel. To learn the full name of a definition, click on a label with the right mouse button.

Please note that the definition of partner affiliation (e.g. "HD.Bs. w/ Corner") is not fully standardized and may be arbitrary in some formations.

4.5 More

The call list can be viewed in alphabetical order or in teaching order, depending on whether A - Z is checked or not.

When you select a call, the full name will be displayed as well as the short name that is being used by other lists in this program.

Call definitions, where available, have been incorporated courtesy of Callerlab. Click the label above the DEFINITION box to enlarge or reset.

You can select an animation with a mouse-click or go through the lists with the up and down arrows on your keyboard. If "AUTO" is checked, this will automatically load the call or animation (deactivate if your computer is too slow for this). Press "Enter" on the keyboard, and the animation will be executed. Press "Enter" again, and it will stop or resume.

When the slider under the dance display has the focus (is blinking), you can use the arrow keys to go back and forth in the animation.

5 Tools

5.1 Search Calls

Select "Tools/Search" from the menu to open the SEARCH window.

This tool has 4 options to list calls and formations:

START FORMATION

Lists all calls starting from the selected formation.

END FORMATION

Lists all calls ending in the selected formation (since this routine needs to search all animations, it will take some time).

CALL

Lists all start formations and animations for the selected call.

If you dbl.click an item in the list (or mark it and click "Open", the program will load the call and start formation into the Call Editor and you can work on it right away. Note that this works only if the Call Editor is already open!

STATISTICS

Lists the number of calls, formations and modules in the database.

5.2 View Formations

Select "Tools/View Formations" from the menu to open the VIEW window.

You can display all formations in "View" or "Design" mode. Use this window for reference while you are working on a formation or call in the Editor.

5.3 Import/Export Modules

You can save modules outside the Callarama database, import modules from a previous installation or exchange modules with other users. To open the "EXPORT/IMPORT PANEL", select it from the "File" menu.

Select "Export" to save modules from your Callarama database to another location or "Import" to import them from another location (a folder on a computer or a valid Callarama database).

When you export, you are prompted to create a user name which is then used to identify your files. This name will be shown thereafter and can be changed.

Available modules will be listed. They are marked "SQU" for 4-couple modules and "REC" for 6-couple modules.

You can select all modules or a choice of modules from the list. Click "Export" or "Import" to continue. Before importing, Callarama will check the module database and ensure that only valid modules and no duplicates are imported.

When you export, a folder "Modules" and a file "Username.cml" will by default be created in the location of your Callarama installation (usually "C:\Program Files (x86)\Callarama"). you can change the location and the file name. This file can then be used for import by you or another user.

Please note: You cannot import a file from a version that is higher than yours. You must first upgrade to this version or higher.

5.4 Database Files

The Callarama files in the "Program Files" folder on your harddisk work together and should therefore not be separated or renamed. The database is customized with your personal settings and stores "Custom" modules, calls and formations that have been created by you.

FILE OPEN

If the database ("CallBase.dat") is not found in the application folder, you will be prompted to either move it there or select it from another location. You can connect to another location anytime by selecting "Open" from the "File" menu.

It is possible to share a database by multiple Callarama applications on a network. See www.callarama.com/resource.htm for instructions. These installations cannot be shared by multiple users.

BACKUP

Select "File/Make Backup" from the menu to make a backup copy of the current database file. You can place this backup on any available writable medium (e.g. harddisk, CD-R or a network place).

NOTE: YOUR LICENSE DOES NOT ALLOW YOU TO DISTRIBUTE THIS FILE. YOU ARE ONLY ALLOWED TO MAKE A COPY FOR YOUR PERSONAL USE!

TRANSFER FILES

If you need to reinstall your computer or transfer your files to a new machine, follow these steps:

Step 1:

Copy these files only from the "C:\Program Files (x86)/Callarama" folder to some place outside your computer (e.g. a CD-R or a network place):

"Callarama.exe", "Callbase.dat", "CallaramaVoice.exe" (if present), "Square.ico"

Then delete the Callarama folder. It is not necessary to uninstall Callarama because it uses only generic Microsoft files that can remain on your computer.

Step 2:

a) If you do not need to preserve custom modules, calls and other settings, download the Demo from www.callarama.com/demo.htm to the new or reinstalled computer. This gives you a fresh installation of the latest version. Click the "Online Purchase" button. If your activation key is not accepted there, you can get a new one free of charge.

b) If you do have custom material to preserve, download the Demo or install Callarama from your original program CD. Then delete everything in the "C:\Program Files (x86)/Callarama" folder and replace it with the saved files from Step 1. You may need a new activation key. After activation you can go to www.callarama.com/support.htm and run the free Upgrade to the latest version.

5.5 Troubleshooting

In some cases, especially with WINDOWS 7 or VISTA, you may have to adjust settings for the Callarama Files. Please locate the "C:\Program Files\Callarama" folder ("C:\Program Files (x86)\Callarama" on 64-bit machines) and look for these 2 files:

CALLARAMA.EXE

This is the executable program file. In most cases, on 64-bit machines, the problem can be fixed by designating this file as running in XP compatibility mode. Right-click on the file name, select "Properties" and make the change.

To test, dbl.click the filename and see whether Callarama starts without an error message.

If it still does not work, adjust settings so that "Callarama.exe" has all permissions, including being run by administrator if applicable.

If there is still a problem, look for CALLBASE.DAT

This is the database. It must be read-and-write and have full permissions to be modified. Please adjust settings as noted above. Then dbl.click "Callarama.exe" to test.

If you still have a problem, please email support@callarama.com for assistance.

6.1 Introduction

In this program, whenever dancers come to a rest between one call and the next they must be in a defined formation.

A formation determines the footprints of the 8 dancers on the floor and their orientation (facing North, West etc.), but without regard to gender. In symmetrical choreography only one half of the square needs to be defined since the other 4 dancers are mirror images. The editor in this edition allows symmetric formations only.

This program does normally not search for the formation after a call has been executed but relies on "knowing" beforehand where the call will end. This has 2 major consequences:

1. A call cannot be programmed without first creating the end formation.
2. Changing a formation will affect all calls that either start from or end in this formation. Since many calls can relate to a single formation, a small change can impair the functionality of the program on a big scale.

THE FORMATION EDITOR MUST THEREFORE BE USED WITH CARE.

You can experiment with it, but if you save anything you must be absolutely sure what you are doing. The last resort if something goes wrong would be to refresh or reinstall the software.

6.2 Formations Names

Formations are in groups of similar design and choreographical impact as for instance "Waves" or "T-Bones". In the FORMATION panel, you open a formation by first selecting from the GROUP list and then from the NAME list. These 2 combine to form the formation's name.

There have been various efforts to systematically group and name formations. Callerlab has standardized many but has not covered the whole field. In this program, common formation names are used as much as possible, but the "first names" are often abbreviated in order to save space.

As an example, in the "TAG" group which has 32 formations, the first part of the name refers to the Outsides and the second to the Centers of the formation:

IN / RH	=Outsides facing in / Centers in a right hand wave	facing the Outsides
FACE / LHI	=Outsides facing each other / Centers in a left wave, not facing the Outsides	hand

You can change the "first names" of formations and assign them to different groups or new groups; this will not affect the program. However, when the software is refreshed or updated, all original formation names and groups will be reset and only the naming of your own (Custom) formations will be preserved.

The order in which the "first names" appear in the lists here and at other locations in the program is determined by an index number. If you click the "Index" button, this number is displayed and can be changed. It is recommended to use this feature only with the "Custom" formations that you have created yourself.

6.3 View Formations

To view a formation, select the group name from the "Group" list and the "first name" from the "Name" List. The formation will be displayed with colored and numbered icons, which indicates that you are in "View" mode.

While in "View" mode, you can check out variations or properties of the current formation by selecting from the "STATE" panel:

- "ARRANGEMENT" labels switch through the 6 different boy/girl arrangements.
- "FLIP" rotates the set 90 degrees.

- "ROTATION" labels put boys/girls in or out of sequence.
- "POSITION" labels change the position of Boy #1 or Girl #1.
- "AFFILIATION" labels (not active) show who is with whom, according to the definition of partners in the formation.
- "ACTIVES" labels show how dancers have been defined in this formation.

6.4 Edit

When you click "Edit", the icons change to a grey color, which indicates "Edit" mode. Note that in this mode the icons are numbered consecutively from 1 to 8.

NOTE: You can make changes in "Edit" mode to become familiar with the Editor, but must take care to use the "Cancel" button to exit without saving or to select "No" when you are prompted to save. A formation should be changed permanently only if you are absolutely sure what you are doing!

Note also that any changes to "Program" formations will be undone when you refresh or upgrade the software!

CHANGE NAMES

You can change the "first name" of a formation in the lower name field. You can also assign a formation to another group by selecting it from the "Group" list. If you want to create a new group name, type it into the lower group field -you will be prompted later to save it.

CHANGE FOOTPRINTS

To move an icon, click on it with the left mouse button and, while holding the button down, drag it to the new location (Drag and Drop). Note that the "mirror" icon will automatically be moved accordingly.

CHANGE ORIENTATION

You can change the orientation of an icon in increments of 22.5 degrees by clicking on it. Note that the "mirror" icon will automatically change orientation too.

CHANGE DEFINITIONS

Definitions for the current formation can be changed by typing into the white fields in the "GUIDE" panels. Read and understand the instructions before you change anything permanently (see also help topic for "New")!

EXIT WITHOUT SAVING

Click "Cancel" to return to "View" mode without saving changes.

SAVE CHANGES

If you are sure you want to save changes, you must do so by performing both STEP 3 and STEP 8 as described in the "GUIDE". See also help topic for "New"!

6.5 Create New

STEP 1

To create a new formation, start from an existing formation, preferably one of a similar design, and click the "New" button

Enter a "first name" for the new formation and assign it to a group by clicking from the "Group" list or by entering the name of a new group you want to create.

Always follow the guide for the following steps as included directly in the Formation Editor, because the sequence is critical!

STEP 2

Design the layout of the new formation by moving icons (Drag and Drop) and adjusting their orientation (dbl.click). The 8 icons should ideally be arranged in a counter-clockwise loop because this is how the 6 different arrangements will be defined. Check out existing formations to see how the loop has been adhered to (or not).

The design is always symmetric. icon #5 will assume the mirror position of icon #1 etc.

STEP 3

At this point, the layout must be saved by clicking the "Save" button. The program will perform checks to ensure that no duplicate layout or name is created. **IMPORTANT:** Pay attention to the prompts and confirm changes only if you are sure!

After the "Save" you can switch through the 6 different arrangements by clicking the labels in the "STATE" panel. Check out all of them and decide whether the actual layout fits the definition of each.

The numbers shown in STEP 3 are by default 1 to 6. To switch names of arrangements, change the number in the active field, but make sure that all numbers from 1 to 6 are used.

STEP 4

Partner relations should be defined by typing in the icon numbers for 2 pairs of dancers. This definition will later reflect in the "AFFILIATION" labels, showing who is with whom. Also, the generic call "Face your Partner" will only work where partners have been defined. Agreed partner definitions exist only for the more common formations. If they don't, you can use your own judgement.

STEP 5

You must identify the groups of dancers that can be addressed in this program. This step is very important, because it enables you to program different animations for different sets of "Active" dancers within a call.

In the appropriate boxes, type in digits for each half of the dancers (not for mirror dancers). If the group cannot be addressed in this formation, leave blank.

STEP 6

In the "DANCE FLOOR" display, the get-out calls "Allemande Left", "Swing", "Swing to Promenade" and "Home" are placed in the "Special" sections. If applicable, you must not only program these calls for your new formation but should also, in the Formation Editor, define the arrangements from where they are "proper".

Type in digits for all "proper" arrangements (this is one reason why Step 3 must have been performed prior to this). If arrangements are not defined, the color coding for these calls will not work and "Home" calls will not be activated.

STEP 7

After a generic "Turn" call from the "SPECIAL" panel in the "DANCE FLOOR" display, the program will automatically search for the new formation. If you leave the box in

Step 7 blank, this search will be extended to all formations.

In many cases, narrowing the search will give a more reliable result. You have the following options:

- If you enter "0" in the box, the search will be restricted to formations of the same group (e.g. all Diamonds).

- if you enter a number from 1 to 99, the search will be restricted to formations that have been assigned this number.

If you want to use the second option, enter a number and click "Show" to list formations that have already been assigned this number. Make sure that your choice does not interfere with an existing search group.

IMPORTANT: For your own "Custom" formations you should prefer numbers starting from 99 down. This ensures that search groups that may be established in an upgrade to the software do not interfere!

If you are unsure, leave the box blank or enter "0"!

STEP 8

When you have performed all previous steps, click "Finish" to save the settings. The program will check consistency and may ask you to reconsider settings.

IMPORTANT: Pay attention to the prompts and confirm changes only if you are sure!

7 CallEditor

Callarama provides more than 450 calls and 450 formations to start from (including 6-Couple Rectangles). The animation has been programmed individually for each formation where a call is possible and sometimes for different arrangements within a formation. Consequently more than 25,000 animations have been created so far.

In the course of this work the CALL EDITOR has evolved into a quite sophisticated tool. Learning to use it will take some time, similar as in a new graphics or paint program, but will let you create calls in a very efficient way.

Please Note:

The calls provided with this software are called "Program" calls. You can change or expand them, but should do so only if you are sure of what you are doing. Changing a call can disable it for the formation or arrangement it was programmed for.

If you create calls of your own, you should save them as "Custom" calls, even if they are part of one of the featured Callerlab programs. "Custom" calls can be preserved when you refresh or update the software, whereas "Program" calls will be reset to their predefined state.

If you find mistakes or gaps in any of the featured Callerlab program calls, you can help yourself by creating your own substitute in the "Custom" department but should let us know so we can fix the problem and provide an update to all users.

Please go to "www.callarama.com" to forward you comments!

Your "Custom" calls will appear in a separate list in the DANCE FLOOR display.

A creative caller can produce almost endless variations of calls. Callarama aims at providing a solid repertoire without going into less common formations. There may still be mistakes in the programming, and there are certainly many variations you will be missing. Callarama will be constantly updated and updates within the scope of this edition will be available for free downloading.

This is why your FEEDBACK is very important. Please email your suggestions to support@callarama.com.

7.1 Overview

The CALL EDITOR has a number of panels grouped around the design window with the 8 dancer icons. As you create or modify calls, you will make selections from these panels roughly in a clockwise sequence, starting at the top left.

FORMATIONS

is where you select the start formation for the animation you want to program. It will be indicated by the colored and numbered dancers. You may also want to select the formation where the call animation ends. The end formation will be indicated by grey icons without a number or gender.

CALLS

lets you select the call you want to work on. You can also add new calls or change properties of existing calls in this panel.

EDIT

Displays the names of all calls that have been programmed for the selected formation in the upper list. You select the call you want to work on from this list or, if it is new to the list, from the CALL panel. Animations of this call and their details will be shown in the "MOVES" list.

SETTINGS

is the central control window for programming an animation. You indicate in "ARR." whether the animation is valid for all arrangements or for a certain arrangement only. You designate active dancers in "ACTIVE". If the animation is different for individual groups of dancers, you designate these in "MOVE".

"MACRO"

contains animation tools that speed up your work and help you create smooth motions. Dancers are never moved in single steps but with macros that perform a line, turn, arc or other movement.

After you have made yourself familiar with the general layout it is recommended that you study the following example in "Your first Call".

7.2 Your First Call

We invite you to program your first animation on the CALL EDITOR. This will take some time but will introduce you to the most important features of this tool. Please be patient!

STEP 1 -add call to repertoire

The call is "SCOOT CROSS AND TURN" by Johnny Wykoff (a Quarterly Selection in 1986).

Since this call is new to the program, we must first add it to the list:

1.1 In CALLS click on the "New" button. Enter the full call name in the "LONG NAME" box and an abbreviation (e.g. "SCT/X") in the "SHORT NAME" box.

1.2 In the "GEN" list select "GEN" because this is a gender-related call and needs to be recognized as such in asymmetric calling.

1.3 Click the "Save" button. The call is now listed as part of the repertoire.

STEP 2 -call definition

The definition for this call is: "From a right handed box of 4 dancers with boys facing in, all Scoot Back, then the girls pull by with right hands and Courtesy Turn with the boys who are waiting for them facing out. Ends in facing couples."

It is a good idea to save this definition in the database:

2.1 In CALLS select "CUSTOM" in the "GROUP" list, then "SCOOT CROSS AND TURN" ("SCT/X") in the call list.

2.2 Click to enlarge the "NOTE" window and type in the definition.

2.3 Click to make the "NOTE" window small again and then click "Save"

2.4 To assign the number of beats for this call, type "12" into the "BEATS" box.

STEP 3 -select start formation and call

We want to do this call from a right-handed Ocean Wave. In FORMATIONS select "WAVE" from the upper "GROUP" list and "RH PAR" from the "START" list.

The dancers are now in normal right-hand parallel waves with boys on the outside. The EDIT panel displays all calls for this formation, but "SCOOT CROSS AND TURN" is not listed because it has still to be programmed.

To start editing this new call, click "Edit" in the CALLS panel. The call name appears under the EDIT list. If the call were already in the list, you would select it by dbl.clicking from the list or clicking "Edit" on the EDIT panel.

STEP 4 -select end formation

The call ends in facing lines. In FORMATIONS select "LINE" from the lower "GROUP" list and "NORMAL" from the "END" list. The end formation is now displayed in grey.

STEP 5 -plan your programming

5.1 At this point we must be aware that the Courtesy Turn makes this a gender-dependent call that can not be done from all arrangements. To have the boys facing in select "ARKY 4" from "ARR." in the "SETTINGS" panel.

5.2 The caller directs this call to all dancers in the square, so we select "ALL" from "ACTIVE" in the "SETTINGS" panel.

5.3 When comparing the start and end positions it becomes clear that even though the boys all follow the same instructions, the animation in this display will be different for Boys 1+3 and Boys 2+4. The same is true for the girls. This means that we will have to program different moves for all four groups of dancers.

STEP 6 -animate Boys 1+3

6.1 Click through the white labels in "MOVE" on the SETTING panel. The label will be marked red and corresponding dancers will be outlined in the display. Because this is not a normal arrangement, Boys 1+3 are actually in the "BEAUX 2+4" spot.

6.2 Mark the "BEAUX 2+4" label only and click "Record". The lead dancer is now outlined in red and the "target" icon with an arrow is placed on top of him. This icon tells the program where and how to move the dancer. We are ready to go.

Note: for the following we will need "drag and drop" action which means: click on an

object, hold down the left mouse button, drag the object to a new location and release.

6.3 There are little blue squares that you can use as markers. Drag one of them to where the horizontal red center line intersects with a blue line so it is equally offset from Boy 1 and Boy 4. This is where the 2 Boys will touch right hands for the Scoot Back.

6.4 Now drag the target (icon with an arrow) so that its corner touches the blue marker. Place it where the right hand of the other boy would be.

6.5 The arrow on the target indicates where the dancer faces. It should point down (South). If it does not, play with the controls in "TARGET" to make it rotate in place.

6.6 We can now activate the first MACRO. To move Boy 1 in a straight line to the target, select "NORM" from the "LINE" macro and click "GO".

6.7 The next leg is the arm turn. Place the target on a diagonal to Boy 1 to where Boy 4 would be before the arm turn. The direction of the arrow does not matter here. Select "1/2" from the "HGE" macro and click "GO".

6.8 To move Boy 1 to the next position place the target in the correct spot in the line formation (grey icons) where he will be facing out, waiting for the girl to Courtesy Turn. Click "GO" from the "LINE" macro.

6.9 We want to do the Courtesy Turn later. Click the "Add" button, and the programmed move for Boy 1 will be listed in the "MOVE" list. You can now review this move by dbl.clicking on it in the "MOVE" list or by marking it in the list and then clicking "Play".

Note that in symmetric calling, Boy 3 is always a mirror image to Boy 1 etc. This is why we will never have to program more than 4 different moves.

STEP 7 -take a break

Make sure that Boy 1 is going exactly to the designated spot (line formation, 2nd icon from right on the top row, facing out). If the animation is not satisfactory, delete it from the list, click "Reset" and start again.

Also note that there is an "Undo" button. Clicking it will not delete or change a listed move but only undo the last leg in recording if possible.

STEP 8 -animate Boys 2+4

8.1 Click "Reset" and mark only the "BELLE 2+4" label in "MOVE". Then click "Record" and repeat step 6 for Boy 2. Since the blue marker is actually where Boy 4 goes, you can switch the lead to Boy 4 by clicking on the little "X" next to "Record".

8.2 Check that Boys 2+4 go exactly to their designated spots (end of the line formation, facing out).

8.3 The "MOVE" list does now show 2 moves for this animation. You can play all of the animation by dbl.clicking on the header line or by marking this line and then clicking "Play". After you play an animation, the software offers to verify the end formation. Since we are not yet done, you can ignore this at this point.

STEP 9 -animate Girls 1+3

9.1 Click "Reset", mark only the "BEAUX 1+3" label in "MOVE" and then click "Record". Girl 1 is now the lead and outlined in red.

9.2 To do her part of a Scoot Back, Girl 1 needs to go in a half circle into the nearest

center position in the grey line. Place the target icon on this spot and rotate the arrow facing in (North). We could use the "HGE" macro but for a change will use the "ARC" macro instead. Select "VARIABLE" and "FWD" in the "ARC" macro and then click the "R" button because the turn is to the right.

9.3 Girl 1 now needs to cross over, pulling by with the girl from across. Place the target right below the red center line and with its right corner at the marker -imagine the marker being the right hand of the opposite lady. The arrow should still point up. Select "NORM" from the "LINE" macro and click "GO".

9.4 From here Girl 1 needs to go to the end of the line formation, but if we did this in a straight line, she would collide with Girl 2. Advance the target straight ahead until it is North of the red center line -this will give the 2 girls enough room to clear. Click "GO" from the "LINE" macro.

9.5 Now place the target at the end position of the line formation where Girl 1 is supposed to start the Courtesy Turn. Use the "LINE" macro to move her into this spot. We will do the Courtesy Turn later, so click "Add" to add this move to the list.

STEP 10 -animate Girls 2+4

Click "Reset" and mark only the "BELLE 1+3" label in "MOVE". Then click "Record" and repeat step 8 for Girls 2+4 (they end up in the nearest center spot in the line).

STEP 11 -save what we have got

Although the animation is not complete, it can be saved because it has reached a known formation (line facing out).

11.1 Play the animation (all 4 moves at once). When the software offers to verify the end formation select "Find". If it does not, it already has found the end formation.

11.2 Click "Save" in the EDIT panel. Your work should now be saved. To verify this, click "Clear" in the EDIT panel. Then bring back the saved animation by dbl.clicking on the call name in the list or by selecting this name and clicking "Edit" in the EDIT panel.

STEP 12 -coordinate moves

When you play the animation, you notice that the dancers are tripping over each others feet. When this occurs, the moves need to be coordinated.

12.1 Mark the header for the 4 moves in the list by clicking on it. Then click "Timing". The TIMING window will display the 4 moves broken up into their components. "L" stands for a "LINE" macro, "R" for an "ARC" etc.

12.2 Originally all moves are in a continuous loop. You can move individual components farther back by clicking on them (active component is marked red) and then clicking the arrows in the same line. Play with this to find out, but be careful to stay in one line because you can loose control. If something goes wrong, you can reload your saved moves and start again.

12.3 We want the girls to start in time to make room for the boy's arm turn in the middle. But after their first "R" movement we want them to wait a little until the boys are out of the way. In the TIMING display therefore move the three "L" components for BEAUX 1+3 and BELLE 1+3 one grid to the right, but leave the "R" components in place. Then click the "Fill" button -the space in between will be filled with a pause.

12.4 Click the "Close" button and check the animation. If you want to redo it, you can remove the pause components ("P") in the TIMING display by marking them and then clicking "Remove".

12.5 In the TIMING window, note that the girl's animation now ends much later than the boy's animation. Before we continue with the Courtesy Turn we want to make sure that it starts at the same time for boys and girls. To achieve this, simply click the "Cap" button. Pauses will be appended so that the point of continuation will be the same for all moves.

STEP 13 -add the last leg

For the Courtesy Turn the girls need to move forward in a half circle while the boys move backward in a half circle. We will do this movement with the "CIRCLE" macro. Since we want to add on to an existing move, the procedure is slightly different.

13.1 Play the "BEAUX 2+4" move from the list. Boy 1 will be marked as lead dancer and ready to accept the next macro -you need not click "Record".

13.2 In the "CIRCLE" macro select "VARIABLE", "1/4" and "OFF". A little red square will appear in the center of the display. This is the marker for "off center" circles.

13.3 Place the red marker exactly between Boy 1 and the adjacent end spot in the grey line where Girl 1 will end up. This is the center for the circle.

13.4 Click "CCW" in the "CIRCLE" macro. Boy 1 will move backward in a quarter circle. Click again to bring him into the end spot, then do not click "Add", but click "Update". The move in the list will now have the Courtesy Turn added on. You can play it to check.

13.5 Repeat the same for the 3 other moves. When you are finished, play the animation (all 4 moves together), let the software "Find" the end formation and save the animation -you are done.

"SCOOT CROSS AND TURN" should now be available as a call in the DANCE FLOOR display. Go to a NORMAL WAVE, ARKY 4 arrangement and look for the call in the "CUSTOM" list.

Learning to use the CALL EDITOR means learning a new program. But once you are familiar with it you can create an animation like this in a few minutes.

7.3 Formations

An animation needs to start from a known formation and to end in a known formation. You select these in the FORMATION panel.

Select Start Formation:

Formations are arranged in groups of similar design like "Lines" or "Boxes". Select a group (e.g. SQUARE) from the upper "GROUP" list, then select a formation from the list on the top left of the FORMATION panel. The 2 combine to form the name of the formation (e.g. "NORMAL SQUARE").

The normal arrangement for this formation will be displayed in colored and numbered icons, with Boys/Girls in sequence and in #1 spots.

Select End Formation:

You do not always have to display the end formation because the program can find it by itself. But in most cases it is useful to have the end formation displayed so you know where exactly to move the dancers.

To select, repeat the above steps in the lower row of lists. The end formation will be displayed in neutral grey icons underlying the start formation. Note that gender and number of dancers do not matter for the end formation.

Click the "Flip" button to rotate the end formation 90 degrees if necessary.

Click "Clear" to clear the display.

If "A-Z" is checked, names will be listed in alphabetical order.

7.4 Calls

The "CALLS" panel is where you can add new calls to the repertoire or remove existing ones. You can also change the names of calls, assign them to a different group or change their order in the list.

Please note:

Calls that are provided with this software are called "PROGRAM CALLS". Even though most of them are part of a Callerlab Program, please do not confuse the 2 terms.

"Program Calls" in this software can be changed after you receive a warning. You must be aware of what you are doing though, because a change can mess up the DANCE FLOOR display or disable the call. When you refresh or update the software, all "Program Calls" will be restored to their predefined state. If you get into trouble, you will have to reinstall the software.

Calls that you add to the program, whether they are Callerlab Program Calls or not, should be saved as "CUSTOM CALLS". These calls will not be affected when the software is refreshed or updated.

A Custom Call can be a new call or a variation of an existing call (e.g. "Square Thru but on the 3d Hand ..."). These calls appear in the "CUST" list in the Dance Display. When the software is updated at a later time, please check whether any of your Custom Calls have been made Program Calls and remove them if so.

7.4.1 Select a Call

From the "GROUP" list, select the group of the call, then from the list on its left, select the call name. Both a short name and a long name for this call will be displayed. The "NOTE" window, which can be enlarged with a mouse click, displays definitions (courtesy of Callerlab where available).

The short name is required for the lists in the DANCE FLOOR display. Every call must have a short name assigned.

If "A-Z" is checked, call names will be listed in alphabetical order. If not, they will appear in the order of their index, which by default is approximately the teaching order.

Click on the "Index" button to see the current index -more about this in "Change a Call".

If a selected call has already been programmed for the current Start Formation, it will be in the "EDIT" list on the right. If it is new to this formation, you can start programming it by clicking the "Edit" button in CALLS.

When you select a Start Formation and a call is selected in CALLS, the editor will automatically jump to the programming mode for this call and list its animations in the "MOVE" list. This enables you to easily scan formations for a certain call. To go to the next formation without a change, click the "Clear" button in EDIT.

7.4.2 Change a Call

When a call has been selected, you can change the names, the description and the index or assign this call to another group.

Read the "IMPORTANT NOTE" in the preface to this chapter before you change a "Program Call"!

Type into the "SHORT NAME", "LONG NAME" or "NOTE" boxes to make changes.

Type into the "BEATS" box to assign or change the number of beats for this call. This

entry will be used to count beats in the DANCE FLOOR display.

Note: For "Program" calls, the number of beats cannot be changed because a background system assigns varying beat counts for the same call in different situations.

Click on the "Index" button to change the current index. Since the index determines what labels to use for "Program" calls in the DANCE FLOOR display, this can create a mess. You must be aware of what you do with the index setting!

You can freely change the index of "Custom" and "Extra" calls because these are displayed in scroll lists.

You can select a different group in the "NEW GROUP" list to reassign the call.

To save your changes, click the "Save" button and confirm.

You can delete a selected call after clicking the "Delete" button and observing the warnings.

7.4.3 Add/Delete

To add a call to the repertoire, click the "New" button.

From the "NEW GROUP" list select the group for this call (normally this will be "CUSTOM" for your own calls).

Enter a short name and a long name that is not already in use. In the "NOTE" box, you can enter a description.

Click the "Save" button and confirm to save the call. It will be appended at the end of its group list. You can later change the index if desired.

To program the call for the current formation, click the "Edit" button in CALLS.

7.5 Programming Moves

EDIT LIST

When a Start Formation has been selected, all calls that have been programmed for this formation will be listed in the "EDIT" list. The order is the same as in CALLS, depending on whether the "A-Z" box is checked or not. Calls are broken down into their groups.

To open a call for programming, dbl.click in the list or mark the name and then click "Edit" in the EDIT panel. Programming mode is switched on and the animations for this call will be listed in the "MOVES" list below.

To exit programming mode and clear the "MOVES" list, click "Clear". If changes have been made, you will be prompted to save.

MOVES LIST

Each execution of a call for a certain set of active dancers and/or a certain arrangement (e.g. "from Static Square, 1/2-sashayed, Heads Star Thru") is called an "Animation". Since a call may require different movements for the 4 pairs of dancers (in symmetric calling), an Animation can have between 1 and 4 elements. These are called "Moves".

The "MOVES" list displays the name of the call, the name of the formation and all Animations with their Moves listed indented. The terms used to identify arrangements and dancers refer to the SETTINGS panel.

PLAY ANIMATIONS AND MOVES

To play an Animation or a single Move, dbl.click on the list or mark the item and then click "Play". Be careful at this time, not to touch anything in the SETTINGS and MACRO panels because recording is activated after you play a move.

If you play an Animation and "AUTO" is checked, the program will display the underlying end formation, provided that the programming of the call has been complete. If "AUTO" is unchecked, it will offer to "Find" the end formation. You should at this time just click "OK" to make sure that nothing gets changed.

7.5.1 Settings

After a call has been opened for programming, either from the EDIT panel or, when being new to the current formation, from the CALLS panel, you can start programming an animation.

An animation determines the way in which dancers move from the start formation to the end formation. Many calls will result in different movements depending on the starting arrangement. E.g. "Star Thru" has a different outcome from lines of normal couples as opposed to lines of couples 1/2-sashayed. It can normally not be done from an Arky 3 line.

Also, "All Star Thru" from a line of 4 is different from "Centers Star Thru" in the same line.

If you select "NORMAL LINES" as a start formation and then "STAR THRU" from the "EDIT" list, you will notice that no less than 14 animations have been programmed for this call.

There are 3 important settings in the SETTINGS panel:

1. "ARR." labels let you select either all arrangements (the normal one will be shown) or one of the 6 individual arrangements. Click on one of the labels and the dancers will be switched around accordingly.
2. "ACTIVE" labels refer to a set of active dancers that can be addressed by the caller. You can select certain combinations (e.g. "Hd." and "Bs."). The labels of dancers that have been identified for this selection in the Formation Editor will be marked in white in the "MOVE" label group.
3. "MOVE" labels determine which dancers will be animated in a single move. This selection is purely technical and has nothing to do with what the caller would direct. You can select from this group regardless of whether they are active dancers or not. A pair of dancers can be made to move as a fixed couple by selecting "CPL.1", "CPL.2" or any 2 dancers and then selecting "COUPLED".
To see the description for the terms in these label groups, click a label while holding the "Shift" key.

Before you program a call, play with the labels in the SETTINGS panel and make a plan in 3 steps:

Step 1: Referring to the "ACTIVE" labels, decide to what different sets of dancers the call can be directed by the Caller (e.g. "Ends" or "Centers" or "All as Couples" Star Thru).

Step 2: For each set of active dancers determine whether the call will be identical from all arrangements. If it is not, you will have to program it for each arrangement individually ("ARR." labels).

Steps 1 & 2 combined give you the number of animations needed.

Step 3: For each animation, determine which different "moves" you will need to program. E.g., in "Centers Star Thru" from lines of 4, only the centers are active, but the ends will have to adjust to the end formation and require a separate move.

7.5.2 Recording

To record a move, follow these steps:

1. From "ARR." labels select either "ALL" or the specific arrangement. The dancers will be switched around.
2. From "ACTIVE" labels select the set of active dancers.
3. From "MOVE" labels select the dancers that will be together in this Move. The selected dancers will be outlined. Note that "BEAUX" and "BELLE" does not necessarily refer to gender, but to a certain spot in the formation.

Note: You can select any dancers in "MOVE". (e.g. an Animation labeled for "Centers" could actually move the "Ends" if you choose to do so), but generally, you should keep the selection consistent with what is selected in "ACTIVES".

4. Click "Record". One of the selected dancers will be marked in red as being the lead. The "Target" icon (a square with an arrow) will be displayed on top of this dancer.
5. Use the Target as described in "MACRO" to move the lead dancer. The other dancers in the selected group will duplicate or mirror the move.
6. To undo a Macro movement, click "Undo". If you need to start all over, click "Reset".
7. When the lead dancer has reached the designated spot in the end formation, click "Add". The Move will be added to the "MOVE" list. You can play the Move to check it.

There are more ways to record:

- You can play a Move from the "MOVE" list (the lead dancer will be marked) and then continue with Step 5 to add on Macros. To save this Move, do not click "Add" but click "Update".

- You can select a Move in the "MOVE" list (mark it with a left mouse click), then click "Record", move the lead dancer with Macros and at any time append the already recorded Macros by clicking "Append". To save this Move, do not click "Add" but click "Update".

These alternatives are useful when you want to implement copies of already recorded Moves or parts of them rather than doing it all again.

7.5.3 Macros

When you program a call, the dancers are not moved in single steps but with "Macros" from the MACRO panel. These are routines that automatically find a solution for the desired movement and record a smooth animation.

Most times, when you use a Macro, you work with the "Target" icon - a square shape with an arrow on it.. When dancers are selected and the recording mode is switched on, the lead dancer will be outlined in red and the Target will be placed on top. You place the Target where you want the lead dancer to go and then select a Macro. The dancer will move to the Target spot and the Macro will be recorded.

A Move can consist of one or many Macros. When you have added Moves to the "MOVE" list, you can view them as a graph in the "TIMING" window and synchronize them. Normally the timing can be done as the last step when all Moves for an animation have been recorded.

Note that the MACRO panel has both labels and action buttons. You select options for the Macro by clicking the grey and red labels (red means that the option is selected) and then click a button to actually perform the Macro.

If the result is not acceptable, click the "Undo" button immediately afterwards. The dancers and the Target will be reset to their last starting point.

To make yourself familiar with the labels and buttons, click on them while holding the "Shift" key and read the descriptions.

1. LINE MACRO

Place Target at any angle or distance to the lead dancer and click "GO". Macro will perform a straight line movement without changing the orientation of the dancer. The arrow on the Target has no function in this Macro.

Options in the LINE Macro let you select a slow, normal or fast line. In most cases, "NORMAL" is preferred.

2. TURN MACRO

Rotates dancer in place. The Target has no function in this Macro.

Select 'NORM' (normal) or 'FAST' option. Select '1/4' for a quarter turn or '1/16' for a smaller fraction (22.5 degrees). Click 'L' to rotate counterclockwise or 'R' to rotate clockwise.

3. CIRCLE MACRO

This Macro moves dancers in a circle around a defined center point, adjusting orientation as in a "Circle Left" or "Promenade".

"VARIABLE" assigns the optimal number of steps in relation to the radius of the circle. Large circles have more steps than smaller circles. It should normally be used.

"FIXED" assigns a fixed number of steps regardless of the radius. This is useful when moving dancers who are not designated as couples, in concentric circles. For instance, when 2 dancers require different movements and cannot be moved "COUPLED" you can still make them promenade synchronously by using the "FIXED" option. Note that this option, because it is fixed, may result in an unnaturally fast or slow movement, though.

"CT." is normally switched on and lets dancers circle around the center of the dance floor, as in a Promenade.

"OFF" lets you set the center anywhere on the dance floor. A little red marker will appear -drag and drop this marker to the desired center point, relative to the lead dancer.

"1/4" performs a quarter circle (90 degrees).

"1/16" performs a smaller fraction (22.5 degrees).

After selecting options, click "CW" to circle clockwise (Left) or "CCW" to circle counterclockwise (Right).

4. ARC MACRO

This is where the arrow on the Target comes into play. The "ARC" Macro moves the lead dancer into the Target spot, changing direction as indicated by the arrow.

"ARC" Macro will automatically determine a path that consists of an arc and, if necessary, a straight line either before or after the arc.

This will probably be the most used Macro -you must make yourself familiar with it.

Place Target anywhere in relation to the lead dancer. Adjust the arrow by clicking on the buttons in the "TARGET" panel -not on controls in the "MACRO" panel.

Find out how these buttons work -you can also move the Target one step at a time with these.

The arrow on the Target must be at an angle to the line of vision of the lead dancer, but not more than 180 degrees. At maximum, the dancer can do a U-Turn in this Macro.

Before you click, you must decide whether you want to move the dancer forward or backward. This has for instance been applied in Courtesy Turns, where the boy moves backward in an arc and the girl moves forward in an arc. Select the "FWD" or "BCK" option.

Then click "L" if the Target is to the lead dancer's Left or "R" if it is to the Right.

The Macro will search for the path. If under the selected options a path is not possible, you may have to adjust the Target and try again.

Note that the line of vision of the lead dancer and the line indicated by the arrow can either be parallel for the 180 degree arc or will intersect for arcs of less than 180 degrees. In this case, the intersection must be somewhere in the direction of the dancer's movement (forward or back) and at the tail of the Target arrow. Otherwise an arc cannot be defined by these lines and the Macro will not work.

Note that sometimes the Macro does not resolve, even though it should be able to. If this happens, change the position of the Target or lead dancer slightly and compensate with a piece of LINE Macro.

As in the CIRCLE Macro, the "VARIABLE" option assigns a number of steps relative to the radius of the arc. If you need to synchronize 2 dancers in concentric arcs, use the "FIXED" option.

5. HGE MACRO

This Macro is most useful for arm turns in waves.

Place Target in relation to the lead dancer as if it were the other person in a mini wave. Target must be offset sideways and a little ahead of the lead dancer. Macro will not work when Target is in line with the lead dancer. The arrow on the Target has no function here.

1/2 -dancer moves forward in a 180 degree circle and ends in Target spot ("1/2 Swing Thru").

1/4 -dancer moves forward in a 90 degree circle halfway to the Target ("Single Hinge").

3/4 -dancer moves 270 degrees and past the Target ("Cast 3/4").

6. SPACE MACRO

When 2 dancers have been selected as "COUPLED" from the "MOVE" labels, a circle appears between them and they will be handled as one unit.

Note: Do not confuse this setting with "AS CPL." as directed by the Caller. The 2 are totally independent of each other!

You may need to change the spacing of this unit, because it is different at the start and

end formation or because the couple needs to "squeeze" when meeting with another.

Click "><" to decrease the spacing by one notch or "<>" to make it wider.

Note that this macro can only work with a couple selected as "COUPLED" and showing the circle between them as the point of reference for all Macros.

Note: When you have clicked the "COUPLED" label in "MOVE" to designate the unit, and your pair of dancers is not properly joined, click the little "X" to exchange one of them for the mirror image.

7. PAUSE MACRO

"PAUSE" Macro inserts a pause of approximately one beat or 1/2 of a beat. The dancer will not move.

Use this when you already know how much of a pause you need to synchronize. In most cases it is easier to insert pauses of any required length in the "TIMING" window.

8. ZIP MACRO

ZIP Macro is a quickie that will move the lead dancer to the Target spot in just one step.

Normally this should not be used, because it does not produce an animation.

But you can use this method when you want to program a call quickly without taking the trouble at this time to deal with complicated movements.

Select the end formation for the call, then select the 4 dancers from "MOVE" one after the other, position the Target in the proper end spot and orientation. click "ZIP" and click the "Add" button. You can go back to this call later and work out an Animation.

You can also "Zip" the dancers into a formation that has not been programmed. When you save this call and the program offers to "find" the formation, click "Ignore". When this call is used in DANCE FLOOR it will be executed, but you cannot continue the dance routine from there.

9. CLIP MACRO

"CLIP" serves as a clipboard, similar to when you use "Copy" and "Paste" in other programs.

To copy a Move to the clipboard, play it and then click "Copy". You can also create any chain of Macros in recording mode and click "Copy". Note that the clipboard only stores the most recent items.

To use the Move or Macros from the clipboard, click "Paste" in recording mode to replace whatever is there with the stored item. Or click "Append" to add the item to what is already recorded.

This feature will save you time when you need the same piece of animation more than once.

Note that you can also copy calls, animations or moves with the "Clone" function in SETTINGS.TURN Macro

Rotates dancer in place. The Target has no function in this Macro.

Select "NORM" (normal) or "FAST" option.

Select "1/4" for a quarter turn or "1/16" for a smaller fraction (22.5 degrees).

Click "L" to rotate counterclockwise or "R" to rotate clockwise.

7.6 Timing

The TIMING display can be used with any animation that is listed in the "MOVES" window and has at least one move attached to it.

Mark the animation in the list (click with the left mouse button) and then click the "Timing" button"

The TIMING window displays the moves of an animation as graphic bars. The length and position of these bars indicate the timing. Bars are broken down into the Macros that make up the move with letters indicating the type:

L =LINE Macro, H =HGE Macro, T =TURN Macro, C = CIRCLE Macro, A =ARC Macro, P = PAUSE Macro, Z =ZIP Macro

The top line has the name of the animation, the number of steps and the number of beats this would approximate to, calculated at 6 steps per beat. Please note that this number has nothing to do with the "BEAT" number that you assign to a call and can only very roughly match the recommended number of beats in real dancing. It is meant to help you chose macros that come close to the desired timing.

When you change something in the TIMING window, changes will be applied to the "MOVES" list but not yet to the database. As long as you are not familiar with the features, it is a good idea to first save the call to the database and then experiment with the display. You can then reload the original call if necessary.

To exit the display, click "Close".

7.6.1 Synchronizing

Most importantly you will need the TIMING window to synchronize moves.

As a very basic example, imagine "Left Swing Thru" from a right-handed Ocean Wave: The Centers will first 1/2 Swing Thru Left among themselves and then 1/2 Swing Thru Right with the Ends who have been waiting for them. Since the 2 sets of dancers have different movements, you need 2 moves to program this. You can do them without regard to timing and then in this window shift the End's part to the right so it is in sync with the Center's second part.

If you load this call from the database and view it in the TIMING window you see a pause (P) inserted for the Ends. This is done automatically when you click the "Fill" button.

To synchronize, follow these steps:

1. In the TIMING window identify the elements of a move that need to be synchronized. In our example, "H" is the Macro that has been used for the 1/2 Swing Thrus.
2. Click on an element that needs to be shifted. It will be marked in red. In the same line click the arrows to move this element (the bold ones effect a larger jump). You can also drag an element with your mouse and drop it. It will always stay in the same line.
3. When you are done, click "Fill" to complement the gaps between elements with pauses (if you do not click and close the window, nothing will be changed).

There is also a "Cap" option. When you click this button, pauses will be appended to moves to give them equal length.

It is not necessary to "cap" every animation. Use this feature only when you program animations in stages and want to continue from a synchronized starting point. See the

example in "Your first Call" for this!

When you want to correct a pause that has been inserted, you can mark it and then click "Remove". It is also good practice to have only one pause in a given spot rather than having several added together, even though this does not visibly affect the performance of the animation.

7.6.2 Cut and Paste

DELETE

You can remove any Macro by marking it and then clicking "Delete". Please pay attention to the prompt window to be sure it is what you want to remove.

Removing can be used to configure a copied Move for use in another call. Here is a basic example:

Split Square Thru (A1) can be done from a T-Bone or from a Static Square. It is a rather complicated Animation. To avoid doing it twice, it has first been programmed from T-Bone with the first Macro being the step up to the center line where the 2 couples meet for the Pull-by.

To adapt this to a Static Square, the first step was removed in the TIMING window. Then the step from Static Square to the center line was recorded and the truncated Move appended to finish the second Animation without any duplicate work.

Note that when you remove something it cannot be brought back. It is a good idea to first save the call to the database and be able to reload it if necessary.

COPY

If you mark a macro and then click the "Copy" button, it will be copied to the Clipboard, and the copy can then be pasted into any available spot in a move.

CUT

Is equivalent to "Copy", but also removes the "mother" macro at the same time.

PASTE

Mark a macro and then paste whatever is on the clipboard to its Right or Left.

7.7 Cloning

"Cloning" features enable you to not only copy animations or moves but also modify them. Here is an example:

Select "STATIC SQUARE" as start formation and then open "TEACUP CHAIN" for editing. You see 2 Animations for Heads and Sides in the "MOVES" list. Although these are programmed for the girls, they can also be used for the boys if you select the 1/2 SASH arrangement in the DANCE FLOOR and activate the "ARKY" button.

"Teacup Chain" (PLUS) is pretty complicated to program but we could easily have created a separate animation for the boy's version by cloning:

1. In SETTINGS select "1/2 SASH" and "HD.", then click the "Clone" button. The yellow COPY panel appears -it has the same features as the EDIT panel.
2. The yellow COPY panel shows what we already have in the database. In the lower list select "ALL Arr. HD. active" (mark it in blue), then click "Copy" and confirm.
3. We now have a new Animation in the "MOVES" list. You can play "1/2 SASH Arr. HD. active" and verify that the boys are now doing the girl's part.

The "ARKY" feature in DANCE FLOOR makes this Animation unnecessary, but we will

now use it to create a new variation, where the girls start in the boy's spot and go to the left instead of to the right (this would be a "Reverse Teacup Chain" if it existed).

4. Select "1/2 SASH Arr. HD. active" in the MOVES list and then click "Modify". The MODIFY panel appears. Make sure that all mirror options are turned on (the labels should all be red), click "Mirror" and confirm.

5. When you play the Animation now, it has changed but behaves strangely. The reason is that we also need to swap the girl's and boy's movements.

6. Mark the Animation, click "Modify" again and then click "Swap". The dialog box will give you 3 options to swap dancers. We want to swap each boy for his partner and therefore select "1".

The Animation is now complete. Girls will start in the boy's place and go to the left. If you want to use this from DANCE FLOOR, save the call, but be aware that it is experimental. To make this permanent, you should create "Reverse Teacup Chain" as a new call in the "CUSTOM" group and copy the animation to the new call. We will do this just for the exercise:

7. Create the new call as described above, then select "NORMAL SQUARE" as start formation and click "Edit" in CALLS to program the call. The MOVES list should just show the call name and otherwise be empty.

8. Select "1/2 SASH" and "HD." in SETTINGS and click "Clone". The yellow COPY window appears.

9. In the upper list find "TEACUP CHAIN" and dbl.click it because we want to copy from this call. The 3 Animations will be listed in the lower list.

10. Select "1/2 SASH Arr. HD. active" in the lower list and click "Copy". This copies the animation to the new call. You can now play it and check it out.

To finish up, go to "TEACUP CHAIN" and delete the experimental animation (select it in the list, click "Delete" and then click "Save").

If you do not want to keep the new call, do the same in "REVERSE TEACUP CHAIN" and click "Yes" (call will be empty) in the dialog box after the "Save".

Cloning can help you create large numbers of Animations very efficiently, but you will have to take your time exploring the possibilities.

7.7.1 Copy Call

There are 2 methods for copying a call with all its animations:

Method A: Make a single Copy

Example: we want to copy "Hd. Square Thru" from NORMAL SQUARE to IN/OUT SQUARE.

1. Open the call that is the recipient of the copy by selecting the start formation and the call name. Click "Clone" -you do not have to select anything in SETTINGS because all animations will be copied.

2. In the yellow COPY window select the formation and the call you want to copy from (donor).

3. Click "Copy" in the upper part of the window (where it says "Call". Note that if anything is recorded in the recipient call, it will be replaced by the copies.

4. If the animation is identical in the new call, you can just play it once and let the program "Find" the end formation. After all animations have been played successfully,

the call can be saved.

5. If you need to make adjustments, use the "Modify" and "Timing" features (see Help for these).

NOTE: A call should only be saved after all animations have been played and the program has found the end formations. You can save a call that is not finished or does not have a known end formation, if you click "Ignore" in the dialog box. But be aware that this call will not function properly in the DANCE FLOOR.

Method B: Copy a Call to multiple Formations

Example: "Spin the Top" is the same in all of the 8 TAG formations where the center wave is right-handed and on the vertical axis. You create the call for one of them and then copy it to the others.

1. Open the call you want to copy from (not the recipient). Make sure, the call name is marked in the EDIT list, click the tiny "C" button and confirm that you want to copy this call to the clipboard.
2. Open the call that is the recipient and click the tiny "P" button. Confirm that you want to copy from the clipboard to this call. Note that whatever has already been programmed for this call will be replaced by the copy.
3. Adjust the animations if necessary and play them once to verify the end formation in the new call. Then save the call and move on to the next.

NOTE:

If a call is copied from the clipboard to another formation it is assumed that the recipient call is the same (e.g. "Spin the Top" from IN/RH TAG to OUT/RH TAG).

If you copy from the clipboard within the same formation, you must select another call name in this formation to copy to.

7.7.2 Copy Animation

When you copy a call, everything in the recipient call will be replaced by the copy. If you copy just an animation, it will be added to the other Animations that are already listed.

1. Open the call where you want to add the animation (recipient).
2. In SETTINGS select the arrangement (ARR.) and active dancers (ACTIVE) for the animation you want to add on.
3. Click "Clone" and select the "donor" call and start formation in the yellow COPY window. The lower list should now show recorded Animations for this call.
4. Mark the animation you want to copy and click "COPY" in the lower part of the yellow window (where it says "Move").
5. The animation will be added to the recipient call's list. You must make adjustments and play it successfully before you can save it.

7.7.3 Copy Move

A single move (animation for a group of dancers selected in SETTINGS/MOVE) can be copied from the current call or from any other call.

1. In SETTINGS make all selections for the move (ARR., ACTIVE and MOVE settings).
2. Click "Record" and then "Clone".

The yellow COPY window will show the current call and the moves that have already been recorded and saved in the database. You have 3 options to copy a move:

3.1 To copy an already saved move from the current call, mark it in the lower list and then click "Copy".

3.2 To copy a move from the current call that is in the list but has not already been saved, click "In/Ex" -this will switch to the current "work list" (grey) which may be different from the "saved list". Mark the move you want to copy and click "Copy".

3.3 To copy a move from another call, select the start formation and call name in the upper part of the COPY window -the lower list will show moves for this call. Mark the move you want to copy and click "Copy".

7.7.4 Modify

Most times when you use a copy of an animation or a move, it needs to be modified to fit the new start formation or arrangement. Mark the item in the MOVES list and then click "Modify" to select one of the options:

MIRROR METHOD

"Mirror" generally reverses Right and Left, Forward and Backward etc. You can selectively mirror by setting the labels (they refer to individual Macros). Normally, all labels except "Line F/B" should be turned on -this makes a dancer go left instead of right, but not backwards instead of forward.

A call, animation or move can be mirrored while being copied. You just click "Mirror" instead of "Copy".

An animation or move can be mirrored at any time by marking it in the list and then clicking "Mirror".

SWAP METHOD

Very often, the definition of dancers (Beaux 1&3 etc.) is different in the formation where you want to use the copied animation or move. You will find out when you play it after copying.

Mark the move or the whole animation in the list and then click "Swap". The dialog window will give you 3 options to reassign dancers. If you are not sure, you will have to experiment with this.

ASSIGN METHOD

An animation (not a move) can be assigned to a different arrangement or set of active dancers. You must follow these steps:

1. Mark the animation in the list. The current settings will be highlighted in the SETTINGS panel.
2. Change the "ARR." and "ACTIVE" settings if necessary. The animation must stay marked.
3. Click "Assign" and confirm -the new settings will be shown in the list.

8 Choreo Player

Choreo Player is a showcase for choreography that can be played and fully modified in Callarama. It offers 1000's of singing calls and other routines that have been contributed by their authors.

Each call in this choreography is fully functional in Callarama. Notably, the collection of

asymmetric choreography by Hal Barnes has been fully incorporated into the Callarama repertoire. A routine from the player can be saved as a module in Callarama and modified.

Choreo Player can be used as a stand-alone or together with Callarama. You select the mode when you open it through "Choreo Player" from the menu.

In Stand-Alone mode, Callarama is working, but not visible. The Player shows its own dance floor when you move the mouse to the right half of the display. To select a module, click "Open..." and keep your mouse in the left half of the display.

In Dual mode, Callarama is visible, and the selection window in the player remains visible at all times.

When the "REC" box is not marked, available modules for 4 couples (Square) will be listed. When it is marked, the listed modules are for 6 couples (Rectangle), and the dance floor changes accordingly.

Select a collection, volume and module from the lists. Click ">" to go to the next module or "<" to go back in the list.

The selected module is loaded into Callarama or shown on the dance floor in stand-alone mode, and the module text is shown on the right. This list displays the steps that are used by Callarama, and each step corresponds with the MODULE list in Callarama.

Because these are steps necessary in Callarama, they are not always what you would actually call. You can click to view the original text as presented by the author (if available).

You can click on any step or use the player controls just as in the Callarama module.

To close Choreo Player, click "X". From stand-alone mode you will have a choice to return to Callarama.

My thanks go to all contributors to these collections. They have helped me to improve Callarama and identify missing calls or moves. If you own a collection of choreography (not necessarily in Callarama format) that could be represented in Choreo Player please contact support@callarama.com