

In November last year we were privileged to have Betsy Gotta give us a full blown session on modifying singing calls for success. This presentation is a follow up on that presentation and delves a little deeper into the process. The intent is to make you more aware of what to look for, plan and prepare in order to practice for success prior to your performance.

## SLIDE

### WHAT IS MEANT BY THE FUDGE FACTOR?

Well first of all, I acknowledge that we all may use different dictionaries so I will stick with the Oxford Dictionary which defines “fudge Factor” as:

*“A figure included in a calculation to account for error or unanticipated circumstances, or to ensure a desired result”.*

Last week we talked about planning and preparation, of which one aspect was preparing for the unexpected. Although you cannot prepare for all unexpected eventualities, the principle of preparation is the same.

In singing calls what this often means is preparing for success but accepting the fact that no matter how hard you work at it, some things are beyond your control and even the best singing call can fail. Accepting this usually makes you more prepared for success.:

**Failure** – by having an alternate singing call at an easier level of difficulty but still meeting your target goals.

## SLIDE

The most common failure that callers, especially newer callers, make is the danceability factor of the material.

- Technical difficulty – easy fix usually with common sense. Remember the adage, just because you can call something - it doesn't mean you should
- Poor delivery and command time – makes it hard for the dancers but is fixable with practice. Study command time, delivery time and execution time. Read the timing charts and how to apply them.
- Poor music choices – if you cannot sing that song then don't. it doesn't matter how good the music is, crap will still sound like crap. Be honest with yourself or find someone you can trust to be honest with you.
- Bad flow – Learn the techniques of movement mechanics. Get out the call analysis sheets and see what hands are available and which way you turn etc.
- Practice, practice and more practice.

All of these things are relatively easy to fix with time and patience but they are NOT the main reason why most singing calls fail.

The reason is much more shameful and the only ones to blame are us as callers. We teach the dances to fail AND HAVE BEEN DOING SO FOR MANY YEARS.

## SLIDE

Too many callers actively teach dancers not to dance with the music. They are taught the “get to the end point” but the journey doesn’t matter. Some movements are called and dancers are ignored (forward and back), and some are just words (balance)

Somewhere, somehow, someone decided that if it takes the dancers 20 beats of music to do a square thru, and 10 beats of music to do a Dosado, and 10 beats of music to do a swing thru, and 6 beats to do a boys trade then giving them two extra beats on the swing and 16 beats for a full promenade to make 64 beats to a singing call is ok. **IT IS NOT**

## SLIDE: This is the lesson we teach

**What you have taught the dancers is do not dance to the music. You have taught them that it is O.K to dance at whatever speed they want, and that styling and dance timing does not matter. You clearly stated that if you go somewhere else, no one will want to dance with you. You have given the false impression that the caller will adjust and cater to your whim and all the other dancers be damned. You have also said that but despite ignoring all the timing during the actual movements and not dancing with the beat, you have to suddenly move to the beat exactly on the promenade (change your pace and tempo) or you will get left behind. – Dancing is hard enough without all this nonsense going on.**

## SLIDE

Let’s have a look at some published singing call figures for new dances. These are taken from specifically from the published SSD program but it is not a chastisement of that program. The same applies with choreography done in classes, at festivals, published material on Ceder net and many other sources. I have only chosen this as an example of what we are doing and have been doing to our dancers for years. – These figures are all recommended and published figures from SSD Lesson 10

- **Heads square thru, swing thru, boys run, tag the line, face left, ferris wheel, centres pass thru (34 beats) swing corner and promenade.**

This takes 35 beats of music to get to the corner box. – 48 beats was given and then the dancers are expected to swing and promenade in 16 beats where 20 is needed – for others if they danced it as called they are home in 56 beats of music and are waiting another 8 beats at home for the next figure

- **Heads Square Thru, Swing Thru, Boys Run, Ferris Wheel, Centres Right and Left Thru with a Full Turn, Swing Corner and Promenade.**

This one is a little better in that it takes 36 beats of music to get to the corner box for the swing.....48 is usually given and then they are forced to change pace for the promenade – or worse, the Advance/Challenge dancer habit of stopping at home if you go to slow and waiting while the music plays

- **Heads Promenade ½, Sides Square Thru, Pass Thru, Trade By, Star Thru, Pass Thru, Cast Off Three Quarters, Pass Thru, Partner Trade, Slide Thru, Swing Corner and Promenade**

This one takes 40 beats to get to the corner swing from a corner box exact. Adding 4 beats for the swing that is 44 add 4 beats to adjust from the left hand corner to home and a full 16 beats for the promenade that is 62 beats of music which is near perfect and allows time for dancers to adjust at home

- **Heads Box the Gnat, Hold on and Square Thru 2, Dosado to a Wave, Hinge, Centres Trade, Cast Off Three Quarters, Boys Trade, Boys Run, Ferris Wheel, Zoom, Centres Slide Thru and Box the Gnat, Centres Pass Thru, Swing Corner and Promenade**

This one takes 52 beats to get to the CB for the swing but the swing is called from the heads facing out at home as if they did a Heads “U-Turn Back” and the sides standing in home position. It flows rather nicely but it takes longer than you actually have to end with a swing and promenade. That now means an adjustment 6 beats for the swing and a full 16 beats for the promenade which uses 76 – 78 beats of a 64-beat musical phrase

The dancers have two options,

1. Do what the caller says and then run to get a swing and 18 step promenade in (22 beats) in 12 beats of music, or
2. swing and stop at home (6 beats of music) and stand and wait the remaining with the heads facing out and sides facing in –

**No matter which figure you use – you are giving a different message each time.**

## **SLIDE - DANCER OPTIONS**

Regardless of either option chosen the dancers will feel like they have done something wrong. The caller will have to adjust the lyrics of the song and change the figure which will not feel right for the dancers, or the caller will say swing and short promenade home with no singing and the dancers will feel they are moving too slow and try to speed up to fix their problem. Either way, the caller has created the circumstances to make the dancers feel like it is their fault and they are doing something wrong.

If callers were to use this material as written what message are they sending about dancing with the music other than, “it is not important and don’t do it”.

As I said, all of those figures are taken from published singing call figures on the SSD approved program for callers to use. They have been noted and the problem is being addressed but it is not just the SSD program. Remember, however that checking is important on every piece of choreography you research into your repertoire. Callers are human and we make mistakes.. Check and double check all borrowed choreography and review and re-check your own to identify issues like this.

- Check it for timing, location and flow

- Callers make mistakes. Don't look for blame – look for solutions
- A little risk mitigation reaps great rewards
- Your dancers will thank you.

## **Slide – Teaching and dancing**

**IN Betsy Gotta's session last year, she gave us some very important lessons. I think it is worth going over them again.**

**Callers;** if you are going to teach square dancing, regardless of the age, of your dancers from 6 to 96 get them to move with the music. Spend time on that more than anything else at the beginning, and the rest will become relatively simple.

That said, it is extremely important that Callers also know how to adapt to floors by modifying their choreography.

You feel them out in the patter. This is where you can see how they move and how they respond. You can see what their abilities are, and you can make judgement calls to modify programs for success.

Modification however should never mean, giving 20-30 beats to do what should take 10 or 12. Rather, find ways to pick them up and get them “dancing” by adding or dropping things into the flow that allow the dancers a chance to catch up. Do this a couple of times and surprisingly enough, the dancers quickly adapt to moving with the music rather than fighting against it.

As a caller – you must plan and prepare and practice for floor adjustments even though they have not happened. – it is not enough just to be able to repeat a singing call perfectly each time. – can you modify it for a fast floor or change it for a slow floor – have you practiced that?

Better yet, have you prepared in advance for that by looking carefully and analysing your singing calls to allow for the “Fudge Factor”. singing calls are only one ingredient in the recipe and “fudge is another ingredient that is always better if you take your time to prepare it right.

**Prior preparation of your material can help you be prepared.**

## **SLIDE**

**So now that we know the theory behind the why, it is time to look at the how.**

**You can adapt to Slow and sluggish floors,** (or fast and energetic) by building in “add or drop” movements or “short modules” and equivalents to shorten or lengthen a movement or sequence.

- **Add or drop movements.**
  - Dosado,
  - forward and back,
  - box the gnat and swing,
  - wiggle your hips or

whatever do nothing movement you have to fill time. The idea is to build them into the program in case you need to “gain time” to help the dancers.

4-6 beats out of 64 beats of music in a singing call phrase doesn't sound like much but it can mean the difference between a smile or a frown

- **Short modules to lengthen = (throw away)**
  - pass thru allemande left to replace a swing corner.
  - CB: swing thru, boys trade before swing corner
  - CB: touch  $\frac{1}{4}$ , Scoot back, swing corner
  - CB: Pass thru, U-turn back, (box the gnat) swing corner.
  - CB: Pass thru, U-turn back, box the gnat, Pull by, allemande left and promenade to replace swing the corner.
  - From waves – scoot back twice
  - PL/CL – box the gnat, pass thru, U-turn back.
  
- **Equivalents – Movements or sequences**
  - CL = standard out is square thru 3, swing corner
    - Pass the ocean, ladies trade, swing thru, swing the corner adds 6 beats.
    - By contrast if you have an ending with Pass the ocean, ladies trade, swing thru, you can shorten it with square thru 3.
  - Right and left thru (6 beats) = Flutterwheel, reverse Flutterwheel (16 beats)
    - Both sequences flow seamlessly into a promenade as ending movements.
  - Partner trade – girls run, boys run, half sashay. This is especially nice from standard lines after a pass thru or walk and dodge and the men doing the half sashay is fun but still feels right.
  - Heads promenade  $\frac{1}{2}$ , star thru, pass thru (15-16 beats) = or Heads promenade  $\frac{1}{2}$ , pass the ocean, extend = heads square thru (12 beats)

**Note: when you use modules to shorten or lengthen – ideally you want to try and keep the basic theme of the singing call. – keep them simple not new and complex**

## SLIDE

Those are the three first concepts taught to callers to lengthen or shorten a sequence for singing calls when preparing them.

1. Usually, it is the built in throw-away (Dosado (4) or forward and back(4-6)) that are first introduced.

2. Next is the use of replacement movements (equivalents) such as replacing heads square thru with heads touch 1/4 , boys run....or heads promenade 1/2 , square thru with heads pass the ocean, extend.

3. Then comes the filler modules such as touch ¼, scoot back to fill in endings.

All of these are good techniques but by themselves will not really improve your calling. The reason is, it takes time, skill, and practice to play with the delivery of a singing call and modify on the floor. If you are going to use these techniques, make sure if you build them in, that you practice delivering with and without them in your singing calls. If you do not, your command timing, and delivery timing can easily be thrown off which leads to choppy dancing.

You can practice for success by also building into your choreography the type of ending and even the location of the end formation . If you keep the idea that 48 beats (swing included) is a figure and 16 beats is a full promenade from home, then you give no room for error at all. So, build in that fudge factor. Some ways of doing this include:

1. Ending with a courtesy turn into a promenade or a star thru into a promenade
2. If your choreography ends in a CB exact (heads square thru box position) then have your choreography consist of only 40-44 beats and not 48. This allows the swing and the extra two beats into the full promenade for comfort.
3. Setting up the swing from the right-hand quadrant (boy or girl position) and still having 48 beats swing included to allow for a full 16 beat promenade when you only need 12. (8 chain 4 or circulate twice from waves are good for this)
4. Do not be afraid of Right-hand lady progression. If you work the right-hand quadrant you are already there if in sequence for a 12 beat rather than a 16 beat promenade.

There are other ways of doing this but these four are usually the most common. When coupled with first three adaptation manoeuvres of “add or drop movements” do nothing zeros, and equivalents, you now have a pretty full tool kit with 7 specific tools that will allow you to adapt to almost every singing call occasion, whether you are using someone else’s written material, or writing and preparing your own.

## **SLIDE – PUTTING IT IN PRACTICE**

### **Let’s look at a few examples.**

We are going to take a standard singing call figure – starting mainstream lessons with **CROSS FOLD/ CROSS RUN** and **CROSS FOLD/RUN** as our focus. or if you wish SSD 12

Heads Square Thru, Dosado, Swing Thru, Boys Run, Bend the Line, Right and Left Thru, Pass the Ocean, Boys Cross Fold, Swing Corner and Promenade

This is a pretty standard simple figure that takes me to a corner box, it has a two couple isolated routine to bring be back to that corner for a swing. It takes me 44 beats to get to finish the cross fold, allows 4 beats for the swing, and 16 beats for a full promenade. It is smooth and times out well and dances comfortably. 99

percent of floors can dance this without any problem especially when they move to the music. HOWEVER – there is no room for error.

If you had to make modifications, (i.e. build in a fudge factor could you do it. You have the tools so now you need to look for things within the figure that you can play with that don't really alter the theme but give you extra time.

Ask:

- Is there a throw away call – what does it do?
- Is there an equivalent to save time?
- Can I change the ending to eliminate swing
- Can I flip flop the quadrant? – if I do how do I make up the extra time needed
- Can I change the progression and the quadrant – sequence change?

## SLIDE

Original figure (64 beats)	Throw away call Drop the Dosado	Replacement Module Change the square thru to give me extra time
Heads Square Thru Dosado Swing Thru Boys Run Bend the Line Right and Left Thru Pass the Ocean Boys Cross Fold Swing Corner and Promenade	Heads Square Thru <b>Dosado (6 beats)</b> Swing Thru Boys Run Bend the Line Right and Left Thru Pass the Ocean Boys Cross Fold Swing Corner and Promenade	<b>HEADS TOUCH 1/4</b> <b>HEAD BOY RUN – (6 Beats)</b> Dosado Swing Thru Boys Run Bend the Line Right and Left Thru Pass the Ocean Boys Cross Fold Swing Corner & Promenade
Changing the ending (44 beats into the arm turn and full promenade)	Right hand quadrant set up 64 beats or 48 with the swing and you have a 12 beat promenade allowing 4 beats at home	<b>Right hand lady progression keeping theme</b> (chicken plucker) 48 beats to the swing and promenade 12 steps
Heads Square Thru Dosado Swing Thru Boys Run Bend the Line Right and Left Thru Pass the Ocean Boys Cross <b>RUN</b> <b>LEFT ARM TURN – KEEP HER AND PROMENADE</b> (40 beats + 4 for the arm turn into the promenade and 20 beats for the full promenade)	<b>HEADS TOUCH 1/4</b> <b>HEAD BOYS RUN</b> Dosado Swing Thru <b>CIRCULATE TWICE</b> Boys Run Bend the Line Right and Left Thru Pass the Ocean Boys Cross Fold Swing and promenade or Pass Thru, Allemande Left and Promenade 64 beats	Heads Square Thru <b>Right and Left Thru</b> <b>Pass Thru</b> <b>Trade By (chicken plucker)</b> Dosado – (out of sequence) Swing Thru Boys Run Bend the Line (drop R&L Thru to put them in sequence) Pass the Ocean Boys Cross Fold (RHL lady) Swing And Promenade

**(Go to taminations) – SCROLL UP TO SEE CHOREOGRAPHY**

Let's look at that and what happens when you see it in taminations. – remember that taminations timing is not exact and it doesn't allow for movement flow or concurrent activity.

## RETURN TO POWERPOINT - NEXT SLIDE

Let's see what we can do with the following – the focus is a combination of breaking spin the top, right and left thru by using **Spin The Top, Hinge, Column Circulate**.

Heads Square Thru, Swing Thru, Spin the Top, Hinge, Circulate, Boys Run, Square Thru 3, Swing Corner and Promenade

### What are the problems with this figure?

- It takes 44 beats to get to the corner swing in a trade by formation
- The swing is moving from a travelling forward into the left hand quadrant.
- You will need at least 2 beats to adjust and because of positioning that swing is 6 beats for the dancers. – that takes us to 50
- Most will swing and promenade  $\frac{1}{4}$  at 50 beats gone leaving 14 beats of standing time or must rush to get in 20 beats for the full swing corner and promenade.

### Discussion:

## SLIDE – After Discussion

### What can we do simple to fix it

- **Idea 1** – change square thru to touch  $\frac{1}{4}$  boys run and change square thru 3 to make a wave, ladies trade, swing thru, boys run, chain down the line = 48 to the promenade with no swing – but that is complicated and we lost the circulate
- **Idea 2** = work from the right-hand quadrant and come back so that the progression is moving forward past home Heads Square Thru 2, Swing Thru, Spin the Top, Hinge, Circulate, Boys Run, Pass Thru, Trade By, Allemande Left, (40 beats at home) Swing and promenade – or I could ad a Dosado and drop the swing
- **Idea 3** – change the ending to a right-hand quadrant by changing the square thru 3 such as Heads Touch  $\frac{1}{4}$ , Head Boys Run, Swing Thru, Spin the Top, Hinge, Circulate, Boys Run, Pass Thru, Trade By, Slide Thru, Pass Thru, Allemande Left (48 beats and in the RH quadrant) and promenade

## GO TO TAMINATIONS AND LOOK AT THE FIGURES BELOW



(H) Square Thru Swing Thru Spin the Top Hinge Circulate Boys Run Square Thru 3 Swing Corner and Promenade	<b>(H) touch ¼</b> <b>Boys run</b> Swing thru Spin the top Hinge Boys run <b>Make a wave</b> <b>Ladies trade</b> <b>Swing thru</b> <b>Boys Run</b> <b>Chain down the line and promenade</b>	<b>(H)Square thru 2</b> Swing thru Spin the top Hinge Circulate Boys run <b>Pass thru</b> <b>Trade by</b> <b>Allemande left and promenade (or swing)</b>	<b>(H) Touch 1/4</b> <b>Boys Run</b> Swing Thru Spin the Top Hinge Circulate Boys Run <b>Pass Thru</b> <b>Trade By</b> <b>Slide Thru</b> <b>Pass Thru</b> <b>Allemande left and promenade</b>
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**BACK TO TAMINATIONS**

Let's see what we can do with the following.

Heads Promenade 1/2 Heads Pass the Ocean Extend Swing Thru Boys Run Bend the Line Right and Left Thru Flutterwheel Slide Thru (44 beats) Swing Corner and Promenade	(heads square thru vs promenade, PTO, extend – 14 vs 12 beats  change the right and left thru, Flutterwheel, slide thru to reverse Flutterwheel, PTO, boys run (42 beats and no swing. – 18 beats for promenade leaves 4 beats free	
Heads Promenade 1/2 Heads Right and Left Thru and Back Away Sides Touch 1/4 Side Boys Run <b>Swing Thru</b> <b>Spin the Top</b> <b>Slide Thru</b> (36 beats) Swing Corner and Promenade (22 beats)	Heads Promenade 1/2 Sides Square Thru 4 Pass Thru Trade By <b>Swing Thru</b> <b>Spin the Top</b> <b>Slide Thru</b> Reverse Flutterwheel Veer Right, Promenade	Heads Promenade 1/2 Sides Square Thru 4 Right and Left Thru Pass Thru, Trade By <b>Swing Thru</b> <b>Spin the Top</b> <b>Slide Thru</b> , Pass Thru Allemande Left & Promenade – (64)

<p>Heads Promenade 1/2  Heads Square Thru  Dosado  Touch a Quarter  Scoot Back  Boys Run  Star Thru  Pass Thru  Trade By  (42 Beats CB exact)  Swing Corner and Promenade</p>	<p>Heads Star Thru  Centers Pass Thru  Dosado  Touch a Quarter  Scoot Back  Boys Run  Star Thru  Pass Thru  Trade By (32 Beass)  &lt;Insert Module here&gt;</p> <p>Drop the dosado and swing thru, spin the top, slide thru, or right and left thru, veer left, chain down line, slide thru</p>	<p>Heads Star Thru  Centers Pass Thru  Dosado  Touch a Quarter  Scoot Back  Boys Run  Star Thru  Pass Thru  Trade By  Slide Thru  Square Thru 3  Courtesy turn,  Promenade</p>
<p>Heads Promenade 3/4  <b>Sides Wheel Around</b>  Right and Left Thru  Veer Left  Bend the Line  (partner Line)  Right and Left Thru  Dixie Style to a Wave  Girls Circulate  Boys Trade  Girls Run  <b>Wheel Around</b>  (50 beats but already moving)  Full promenade</p>	<p>Heads Lead Left  Veer Right  Bend the Line  Right and Left Thru  (partner line)  Pass Thru  <b>Wheel Around</b>  Dixie Style to a Wave  Girls Circulate  Boys Trade  Girls Run  <b>Wheel Around</b>  <b>40 beats but already moving</b></p>	
	<p>Heads Lead Left  Veer Right  Bend the Line  Pass thru  <b>Wheel around</b>  (partner line)  Dixie Style to a Wave  Girls Circulate  Boys Trade  Girls Run  <b>Wheel Around</b>  Couples Trade  (40 beats but already moving)  Promenade – RHL progression</p>	

<p>Heads Square Thru  Swing Thru  Spin Chain Thru  Boys Circulate  Recycle....  Pass Thru  Trade By  (44 Beats to the swing)  Swing Corner and Promenade</p>	<p><b>Heads Square Thru</b>  Swing Thru  Spin Chain Thru  Boys Circulate  Recycle  Left swing thru  Chain down the line  (50 beats RH quadrant and already promenading)  Keep her &amp; Promenade RHL  44 beats with 4 for the swing</p>
<p>Heads Square Thru  Split the Outside Couple  Outsides Separate  Touch a Quarter  Boys Run (CB)  Swing Thru  Spin the Top  Slide Thru  (38 beats to the swing)  Swing Corner and Promenade</p>	<p>Heads Square Thru  <b>Dosado –</b>  <b>NOTE : THIS FILLS TIME BUT IS NOT GOOD CHOREO – THIS IS A CAUTION - NOT ALL THINGS WORK IN ALL WAYS. - Mel</b>  Split the Outside Couple  Outsides Separate  Touch a Quarter  Boys Run  Swing Thru  Spin the Top  Slide Thru  Swing Corner and Promenade</p>
<p>So if the Dosado doesn't work there, try making modifications and fillers together....change the square thru, And instead of the swing thru use scoot back and centres trade.</p>	<p><b>Heads Touch 1/4</b>  <b>Head Boys Run</b>  <b>Split the Outside Couple</b>  <b>Outsides Separate</b>  <b>Touch a Quarter</b>  <b>Boys Run</b>  <b>Dosado to a Wave</b>  <b>Scoot Back</b>  <b>Boys Trade</b>  <b>Spin the Top</b>  <b>Slide Thru</b>  <b>Swing Corner and Promenade</b></p>

Or you could use a symmetry example with the left touch  $\frac{1}{4}$  girls run, left swing thru and spin the top ...end with a step thru and swing....it still takes 40 beats to the swing but allows for the additional difficulty of left hand work without making it difficult at all.

Heads Square Thru  
 Split the Outside Couple  
 Outsides Separate  
 Touch a Quarter  
 Boys Run  
**Left Dosado**  
**Left Swing Thru**  
**Spin the Top**  
**Step Thru**  
 Swing Corner and Promenade

## BACK TO POWERPOINT - SLIDE

These are just a few potential ideas to consider. Remember as a caller your job is to entertain and keep them happy. They are a lot happier square dancing than square standing, square plodding, or square running. Think about your choreography and how it not only flows but how it times out. As a final review here are some hints and tips

- There are 64 beats to a standard figure.
- Teach your dancers to move to the music
- Teach the dancers to tighten up the promenades
- A swing takes a minimum of 4 – allow for 6
- A corner box exact means you are swinging one position left for the boys – this takes 18 beats to promenade – not 16 as it does from home
- End facing direction matter – square thru 3 to lines facing out and swing takes longer than it does from a corner box – allow 4 extra beats

### General Guidelines:

- CB at home endings – 40 to 42 beats maximum before the swing
- Consider the use of add or drop movements in your choreography
- Look for do nothing modules before the swing to give you time – (Touch  $\frac{1}{4}$ , scoot back for example)
- Use equivalents to shorten or lengthen the sequence as needed. (swing thru = scoot back, centres trade, or flutter wheel, reverse Flutterwheel = right and left thru)
- Not every figure has to end with a swing – star thru and promenade, ladies chain and promenade, right and left thru and promenade, couples trade and promenade, ocean wave – swing thru, girls turn back and promenade, wheel around and promenade, couples circulate and keep going promenade – objects in motion stay in motion with a little prompt
- Don't be afraid of setting up for the right-hand quadrant – it shortens the promenade to 12 steps but still gives you 16 beats of singing

- Do not be afraid of Right-hand Lady Progression. It is good for variety and dances surprisingly like the pattern change occasionally.
- If you have slower dancers – incorporate a flip flop into your routine (like all 8 circulate twice) when writing your singing calls....they will dance at speed but have shorter promenades.

Remember always, the only path to success, regardless of whether you call community dance, SSD, Basic, Mainstream or through Challenge level 97, is to ensure that the dancers are successful, entertained, and have fun doing what you are asking them to do.

The dancers will always have the last word and it is either Yes or NO.

## STARTER TOOL KIT ZEROS

**Note:** Because Right & Left Thru is a two-time zero, it does not matter, to the formations, whether it is the first call or the last call of a zero. Also, if it is left off the beginning or end of a zero sequence, the rest of the sequence is a RLT equivalent.

### SIMPLE STARTING ZEROS FROM FACING LINES OF FOUR:

- Right & left thru equivalent, Right & left thru **equivalent**.
- Flutter wheel and sweep 1/4, Star thru
- Pass thru, Wheel & deal, Double pass thru, First couple go left, Second couple go right
- Pass thru, Bend the line, Pass thru, Bend the line
- Right & left thru, Pass thru, Bend the line, Right & left thru, Pass thru, Bend the line
- Square thru 3, Bend the line, Square thru 3, Bend the line
- Square thru, Face your partner
- Square thru 3, Courtesy turn
- Square thru 2, Face your partner, Slide thru, Star thru
- Pass thru, Cast off 3/4, Pass thru, Cast off 3/4
- Pass thru, Tag the line in, Pass thru, Tag the line in
- Right & left thru equivalent, Tag the line in
- Half sashay, Pass thru, Tag the line in (flip flops the line)
- Box the gnat, Pull by, Bend the line, (repeat)

### ZEROS FROM BOX:

- Right & left thru, Dive thru, Pass thru, Right & left thru, Dive thru, Pass thru (**the "Chicken-Plucker" routine**)
- Square thru 3, Trade by, Square thru 3, Trade by
- Eight chain thru (or four – flip flops the set))
- Swing thru twice, Right & left thru
- Square thru 2, Bend the line, Square thru 3, Bend the line, Star thru
- Right & left thru, Veer left (or right), Ferris wheel, Pass thru
- Swing thru, Centres run, Ferris wheel, Pass thru (very common: don't overuse)
- Swing thru, Centres run, Tag the line - face left, Ferris wheel, Pass thru
- Swing thru, ends circulate, Swing thru, ends circulate, Right & left thru, Dive thru, Pass thru
- Swing thru, Spin the top, Slide thru
- Touch ¼, Scoot back, Slide thru, Ferris wheel, Pass thru, (repeat)
- Star thru, Pass thru, Bend the line, Square thru 3, Bend the line, Slide thru
- Face partner and Pass thru, Bend the line, Box the gnat, pull by, Bend the line, Star thru

## ZEROS FROM WAVES:

- All eight circulate twice – (Flip flops the set)
- Ends circulate, Centres circulate, All 8 circulate (**flip flops the set**)
- Scoot back, Scoot back (good time filler ending)
- Cast 3/4, Centres trade (or Scoot back), (repeat twice)
- Hinge 1/4, Centres trade, (repeat twice)
- Scoot back, Centres scoot back, Left swing thru (**this is really smooth and different**)
- Scoot back, All 8 circulate, Scoot back, All 8 circulate (**this is a really nice filler**)
- Hinge, Scoot back, Hinge 1/4
- Swing thru, Centres run, Bend the line, Pass the ocean

## STARTER TOOL KIT SIMPLE EQUIVALENTS

### PARTNER TRADE EQUIVALENTS:

- California-Twirl
- Courtesy turn
- Wheel Around/Reverse Wheel Around
- Men run, Ladies U-turn back
- Ladies run, Men U-turn back
- Half sashay, U-turn back
  - (**Note:** Dancers doing a U-Turn Back should turn toward their Partner.) Exceptions: after a Crosstrail Thru (A1) or any other call that ends with a turning movement to lead the dancers into an easy direction for the turn, as in B2 and B3 below)
- Ladies run, Men run, Half sashay
- Men run, Ladies run, Re-sashay
- Partner hinge, Slide thru
- From facing couples: Square thru three

### PASS THRU (PASS BY, PULL BY) EQUIVALENTS:

- Right & left thru, with a full turn around
- Box the gnat, U-turn back (see note above re: U-turn back and body flow)
- Single circle, U-turn back (see note above re: U-turn back and body flow)
- Single circle, Box the gnat, Pull by
- Right & left thru, Half sashay (Rollaway), U-turn back (see note above re: U-turn back and body flow)
- Right & left thru, Star thru, Square thru two
- Right & left thru, Square thru three
- Right & left thru, Star thru, Half sashay (Rollaway), Star thru

- Right & left thru, Half sashay (Rollaway), Box the gnat, Pull by
- --Use a RLT equivalent for all the right and left combinations above
- Square thru five hands (Don't use too often)
- Star thru (Slide thru), Square thru four
- Dos-a-dos once and a half
- Half sashay, Box the gnat, California-Twirl
- Square thru two, Face partner, Box the gnat, Pull by, Face partner, Slide thru
- Veer left, Veer right
- Veer right, Veer left
- Circle half, Cali-Twirl

### **RIGHT & LEFT THRU EQUIVALENTS:**

- Pass thru, California-Twirl
- Pass thru, Partner trade
- Circle four halfway
- Half sashay, Box the gnat
- Star thru (Slide thru), Slide thru (Star thru)
- Square thru three, U-turn back, Box the gnat
- Star thru, Square thru 4, California-Twirl (Partner trade)
- Square thru two, Face your partner
- Square thru four, California-Twirl, Star thru (Slide thru)
- Square thru four, Partner trade, Square thru, Partner trade
- Square thru two, Partner trade, Square thru two, Partner trade
- Box the gnat, Men turn thru, Box the gnat
- Star thru, Rollaway, Star thru & U-turn back, Box the gnat
- Ladies chain, Flutter wheel
- Flutter wheel, Ladies hang on and chain
- Flutter wheel, Reverse flutter wheel
- Reverse flutter wheel, flutter wheel
- Veer left, wheel and deal
- (From 8 chain 4 formation) Veer Left, Ferris Wheel, Centres Pass Thru
- SS: Heads separate, Promenade half, Star thru
- SS: Head couples promenade half
- Lines: Pass thru, Bend the line, Bend the line
- Lines: Pass thru, Bend the line, Square thru three, Bend the line
- Lines: Pass thru, Wheel & deal, Double pass thru, First couple go right, Second couple go left



### STAR THRU EQUIVALENTS:

- Square thru four, Partner trade (California-Twirl, etc.)
- Pass thru, Face your partner.
- SS: Heads pass thru, Separate around one, come into the middle.
- SS: Heads pass thru & cloverleaf, Substitute.
- Square thru two, Partner trade, Right & left thru.
- SS: Heads square thru, Right & left thru, Dive thru
- Swing thru, Box the gnat, Swing thru, Slide thru, California twirl
- Flutter wheel and sweep 1/4, Right & left thru\*
- \*Right & left thru may be done first
- Ladies chain and sweep 1/4, Right & left thru\*
- \*Right & left thru may be done first
- SS: Heads box the gnat, Pull by, Divide, Star thru, Zoom

### SQUARE THRU TWO EQUIVALENTS:

- Star thru, Pass thru
- Half sashay (Rollaway), Star thru (Slide thru)
- Star thru equivalent, Pass thru equivalent.
- Star thru, Circle four 1/2, Cali-Twirl
- SS: Heads pass thru, Cloverleaf, Zoom, Pass thru
- Ladies chain, Same couples lead to the right
- Ladies chain, touch 1/4, Walk & dodge
- Flutter wheel and sweep 1/4, Cali-Twirl
- Flutter wheel and sweep 1/4, Square thru three
- Pass thru, face partner, pass thru
- Box the gnat, face in, pass thru
- Pass the ocean, Step thru
- Dixie style to a wave, boys trade, step thru
- Dixie style to a wave, boys cross run, step thru

### SQUARE THRU FOUR EQUIVALENTS:

- Right & left thru (or equivalent), Star thru, Pass thru
- Right & left thru (or equivalent), Square thru two
- Right & left thru(or equivalent), Half sashay (Rollaway), Star thru (Slide thru)
- Right & left thru, Ladies lead Dixie style, Men trade, Step thru

- Touch 1/4, Boys Run
- Left Touch 1/4, Girls Run
- Pass the ocean, Swing thru, Turn thru
- Pass the ocean, Trade the wave, Step thru
- Slide thru (Star thru), Square thru three
- Square thru three, Face Partner, Pass Thru
- Slide thru, Swing thru, Box the gnat, Pull by
- Flutter wheel and sweep 1/4, Pass thru
- Ladies chain and sweep 1/4, Pass thru
- Box the gnat, Slide thru
- Half sashay, Box the gnat, Slide thru, Pass thru
- Half sashay, Box the gnat, Square thru two
- Half sashay, Star thru, Cali-Twirl, Pass thru
- SS: Heads box the gnat, pass thru & ½ sashay, Separate around one, Come into the middle, Pass thru
- SS: Heads pass thru, Separate around one, In the middle right & left thru, Pass thru
- SS: Heads pass thru, Cloverleaf, Zoom, Square thru three
- Swing thru, Spin the top, Step thru
- Star thru, California-Twirl
- Star thru equivalent, Partner trade equivalent
- Swing thru, Box the gnat, Swing thru, Slide thru
- SS: Heads pass thru & ½ Sashay, Separate & star thru, Sides Square thru three, Dive thru, Pass thru

#### **LEAD TO THE RIGHT EQUIVALENTS:**

- Ladies chain, Star thru, Pass thru
- Ladies chain, Rollaway, Slide thru
- Ladies chain, Square thru two equivalent
- Circle four 3/4, California-Twirl
- Right & left thru and sweep 1/4, Pass thru
- Touch 1/4, Walk & dodge
- Right & left thru, Ladies lead Dixie style, Step thru
- SS: Heads Square thru three, Separate around one, In the middle swing thru, Turn thru
- SS: Heads face, pass thru, Go around one, In the middle swing thru, Turn thru
- Slide thru, right & left thru, Swing thru, Turn thru

## LEAD TO THE LEFT EQUIVALENTS:

- Flutter wheel, Star thru, Pass thru
- Flutter wheel, Half sashay, Slide thru
- Circle four 3/4, Pass thru
- Circle four 3/4, Veer left, Veer right
- Right & left thru and sweep 1/4, California Twirl
- Ladies chain, Flutter wheel and sweep 1/4, Pass thru
- Ladies chain, Square thru equivalent
- Touch 1/4, Box circulate twice, Walk & dodge
  - From 8 chain 4 formation – Touch 1/4, Split Circulate Twice, Walk And Dodge
- SS: Heads pass thru, Separate around one, In the middle Swing thru, Turn thru
- SS: Heads Pass Thru, Cloverleaf, zoom, Swing Thru, Turn Thru
- Pass the Ocean, Swing Thru, Turn Thru

## SOME OTHER USEFUL EQUIVALENTS:

- Right & Left Thru, Ladies Chain = Flutter Wheel
- Dive thru, Pass thru = Pass thru, Trade by
- RH (LH) Waves: Scoot back, Centres scoot back = (Left) Swing thru
- 2F lines: Wheel & Deal = Ferris wheel, Pass thru