

BEHIND THE MIKE



*News, Notes 'n
Nonsense:
An
International
Magazine for
Callers*

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New Caller Supplement

DATES to REMEMBER for 2018

4-8 Nov 2018	5 Day Caller School with Paul Bristow (UK) Mornington Peninsula Vic, Australia
24-28 April 2019	60 th Australian National Square Dance Convention – Deloraine Tasmania, Australia
9-12 Aug 2019	40 TH NSW Square and Round Dance Convention\ Berry Sport & Recreation Centre 660 Coolangatta Road, BERRY NSW 2535
05-08 Apr 2020	3 Day Australia National Callers Federation Conference with Randy Doherty (US) – Venue TBC - NSW
10-14 Apr 2020	Australia National Square Dance Convention – Wentworth Falls NSW

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On the Inside Track

It has been a while since I presented the first “Behind the Mike (BTM) Supplement” which was aimed specifically at our newer callers. I had planned on doing continuing this some time ago, but, as usual and like many of us, time just seemed to get away from me. Although many of the articles presented over the last years in the issues of BTM were “New Caller Focuses”, the supplementals have been a very popular addition to the regular BTM magazine primarily due to their singular focus on learning.

It was during our SARDNSW Caller School with Betsy Gotta which was held in Wollongong New South Wales, at the end of September; I decided that I would get down to it and put out the supplement as soon as possible.

This Supplement features ideas and material from a number of well-known, and highly regarded caller educators...our own Mel Wilkerson (never at a loss for words), Paul Adams, Jerry Reed, and Bill Harrison. While these articles are aimed at our newer callers, that does not mean to say that the ideas only apply to newbies.

As shown, with style, grace and eloquence by Betsy Gotta at the recent Caller School; even well known to many new caller lessons, ideas, suggestions and techniques, coupled with concepts and hints etc., are universal and we all can gain from going back and looking and learning with fresh eyes.

As noted recently; within a class of attendees at Betsy’s School, with a range of attendee experience from less than 2 years to more than 40 years, of particular importance is those who mentor, teach and/or guide new callers often benefit more refreshing themselves than those who are being taught.

Cheers – Barry Wonson (*Editor in Chief*)

BTM WEBSITE UPDATE

The BTM Website has been updated and you can now directly download all back issues as well as many of the listed sound archives. A third section that allows access which collates all BTM articles by topic is also planned. This will include a specific section of all the articles for New Callers. We will keep you updated. We encourage you to visit and poke around. Suggestions and comments are welcome.

Please note, BTM periodically provides music downloads **to its subscribers**. (Subscription to BTM is Free). Music download is not available on the BTM Website nor on any of the social media outlets from which BTM may be available. To subscribe contact Barry Wonson directly at bjwonson@gmail.com Here is the direct link: <https://www.behindthemikewebsite.com/>
Cheers - Barry

Share and we all succeed – A Caller's Edict

AFTER ACTION REPORTING – by Mel Wilkerson

I DON'T SHARE MY THOUGHTS
BECAUSE I THINK IT WILL
CHANGE THE MINDS OF
PEOPLE WHO THINK
DIFFERENTLY.

I SHARE MY THOUGHTS TO
SHOW THE PEOPLE WHO
ALREADY THINK LIKE ME THAT
THEY'RE NOT ALONE.



Over the years, I have attended and/or taught many caller schools, workshops, weekends and training sessions, all of which were of such great value. Unfortunately, too often small weekend workshop of say 10 callers, or full weeklong caller schools with dozens of different topics do not leave a lot of time for note taking and digestion of the materials or ideas learned. It is expected and also necessary for Callers to take the material and ideas home and learn. But what about the stuff that comes up in discussion, or the ideas that

happen that are not in the syllabus or material provided?

How often have we come home from a school or a dance even, and thought, what was that sequence again. I was dancing but didn't write it down. We have in NSW decided to put the information (summarized of course) and outcomes of caller training schools and weekends in a summary format for

- a. Those that were in attendance
- b. Others to share and see the value of this training
- c. Use and idea development by any and all callers to expand and develop their own material and hopefully contribute to the activity as a whole

We at BTM firmly believe that a caller does no service to anybody by hoarding ideas and thoughts, especially good ones that can help to benefit the activity as a whole. We all know someone who has taken our material and made it better, and others that we have taken material from and made it our own.

While we attribute articles and commentary to the originators or at least or source of the information wherever and whenever possible, we make no secret of the fact, nor apologies for, that if we come across an interesting idea or piece of work it is likely to get "researched into the repertoire" (Mike Callahan's phrase for stealing choreographic ideas— now mine – yes I stole it Mike), and shared to our readership.

Calling development. Ideas and choreography are useless unless it is shared and passed on.

You feel like you are sharing your thoughts and feelings with people that you don't even know. There's something that is kind of cool about that.

NSW Caller Weekend Training Workshop. The last Caller Education Weekend was developed as a two-fold purpose workshop.

1. For newer callers, or experienced callers wanting to improve their skills
2. For experienced callers training new callers to develop a mentoring process.

Unlike previous workshops, this full weekend was dedicated to one singular topic. That topic was formation management. The structure was designed to, first explain to the new caller, and second instruct the mentor on how to provide this knowledge, on formation management from the movement mechanics, through to the development of a patter call and finally ending with the culmination of a singing call that ties the entire thing together. Simply put, the structure was as follows:

- The movement mechanics
- The use of the movement as a bracket (tip) focus
- Simplified sight calling (2 couple, four couple, interactives and cross over mechanics)
- Developing modules to highlight the focus movement
- Rewarding the dancers with a singing call figure that uses the movement.

The above subject is too often about a 1-hour discussion topic at caller weekend seminars. However, upon request from Barry Wonson as the SARDA NSW Caller Education Coordinator, it was decided to change the format from “feeding with a firehose” format to a more topic concentrated format of building the foundations of calling, and caller teaching.

Overall, the new format was extremely well received and the noticeable difference in the callers (especially the new terrified ones – but even in the old experienced hands) was remarkable and positive. They were able to “input” freely to enhance the experience but also gain tips and ideas for mentoring and changing/improving how they present to their new callers.

This success of the format even more emphasized at the evening dance which brought in 9 squares. It was not just support for new callers, but the discovery with joy, surprise and vocal comment from the dancers at how far these new

callers have developed and how good they are becoming. Although there was not enough time to get all the new callers up for the evening dance, the random selection of 5 new callers (all new caller names in the hat, and – and the drawn names do both patter and singing call) was made. The only requirement was to use what they learned in the school and thus taking the stage in the evening was representational of how well all the callers in the workshop progressed.

There were two things that were noted in my opinion that are worth mention.



1. On day one in the first session, I asked the question, what is “the number one cause of fear, anxiety, panic and stress to you as a caller”. All of the callers except for Gary Carpenter, Allan Kerr and Barry Wonson said without hesitation, “resolving the square – getting them all home correctly (**Note:** Barry, Gary and Allen all said “getting out of bed in the Morning”)

By noon of the first day, resolving the square was the second most stressful thing, I said; “think of what you will know tomorrow”.

At the end of the morning session on Sunday I again asked what causes you stress in calling, comments were:

- Picking the right music
- Getting mic time
- Teaching new dancers to dance to the music (speed up)
- Administration (halls, costs, taxes etc.)
- For Barry, Gary and Allan it was still getting out of bed in the morning
- And there were a few other items listed

Strangely enough, not one caller said, resolving the square and getting them home and even after I asked what about resolving the square, it was met with “maybe but not really”. **THINK ABOUT WHAT YOU WILL KNOW TOMORROW** – especially when all the stress is gone.



2. The second thing that stood out in my mind was one of the new callers who was the only male caller amongst the 5 chosen to perform at the evening dance. Experienced callers have all experienced this but this new caller, who was very nervous had what we in the business often call “THE TIP FROM HELL”.

- His requested pilot square (with three callers in it too) broke down after the first three figures; (**but he kept going**) using what he learned about moving dancers.
- He forgot his resolution technique; but he remembered enough about pairing dancers in another square and putting them on the outside – (**But kept going**) and even sighted out to home three times

- He forgot to set his focus movement for the evening bracket – but he chose after he started calling (**but he kept going**)
- The music volume started skipping on and off on his third figure, and then started going up and down (**but he kept going**)
- The equipment failed $\frac{3}{4}$ of the way through his singing call (**but he kept going** and finished the last half of the fourth figure and the closer entirely without music)

The entire floor was upbeat, smiling and laughing and proud of him and for him knowing that less than a month ago, it would have flustered him so bad. Today, I know many very experienced callers that could not have pulled that off successfully and still kept the floor upbeat, happy, and enjoying the show.

Well that sums up the sense of value for my impressions of the workshop weekend. As I said, the entire weekend was what would normally be a 1-hour discussion at most caller schools. We could however, take another full week and still not cover all that topic, but at least I am confident that the basic foundation tools and how to use them are with each new caller and caller mentor, and they know how to use them. **Step 8 – now it is Practice, practice, practice and more practice.** Well done everyone.

Workshop Choreography.

Several interesting pieces of Choreography came out during the sessions at the school. I am presenting some of them here for added value to the attendees of the workshop. The reason for this is twofold.

1. Although much of it was developed in trying to understand isolated sight and developing Zeroes from those exercises, it must be noted that much of the choreography was at a level considered much higher than that of many experienced callers. This is material that may not be new to calling, but it is important because it was new to the new callers and they discovered for themselves in their own learning process. **IT IS THEIR WORK. KEEP IT. DEVELOP IT AND BE PROUD OF IT.**
2. You know that when callers like Allan Kerr, Barry Wonson, and myself sit up from until 2 in the morning trying to remember highlights and routines that struck us as “gold”; it was worth it. Every caller regardless of experience has value added in the fact that they see choreography a little differently

Be proud of what you accomplish AT Caller Schools and Workshops and know that: For those newbies in attendance at the training sessions – remember when your instructor says great stuff and well done, you can also hear:

**I am not sharing this choreography with you.
I am stealing it from you. It is that good.**

Choreographic Highlights from the School.

Isolated Sight routines that are easy 2 couple modules

2 COUPLE – CORNER BOX TO A CORNER BOX

- Swing Thru, Recycle, Pass The Ocean, Spin The Top, Recycle
- Swing Thru, Recycle, Make A Wave, Centres Trade, Recycle, Pass Thru, U-Turn Back
- Swing Thru, Recycle, Swing Thru, Recycle
- Swing Thru, Boys Cross Run (Left), Left Swing Thru, Boys Cross Fold
- Swing Thru, Boys Cross Run Left, Ladies Trade, Left Swing Thru, Boys Cross Run Right, Ladies Trade (**Note:** this was the same as above, but the ladies trade was added – ends in a Corner Box ocean wave (CBOW)
- Swing Thru, Spin The Top, Slide Thru
- Swing Thru, Spin The Top, Right & Left Thru, Flutter Wheel, Sweep ¼
- Make A Wave Ladies Trade, Spin The Top, Recycle, Pass The Ocean, Spin The Top, Recycle, Sweep ¼
- Slide Thru, Right & Left Thru, Dixie Style To An Ocean Wave, Swing Thru (Boys Start), Girls Trade, Half Tag, Scoot Back, Face Your Partner

BOX ZEROS – 4 COUPLES

- Touch ¼, Split Circulate, Boys Run, Pass Thru, Wheel & Deal, Pass Thru, Wheel & Deal, Centres Pass Thru, (**Note:** this zero rotates the square ¼ left)
- Touch ¼, Centres Cross Run (Left) Split Circulate, Boys Cross Run (**Right**), Right & Left Thru - (**Note:** this zero rotates the square ¼)
- Pass To The Centre, Zoom, Right & Left Thru, Pass Thru
- Swing Thru, Boys Run, Tag The Line, Face Left, Wheel & Deal, (**Note:** you can replace wheel and deal with a Ferris wheel, pass thru for bigger wind in the face and interaction. If using this as a line zero, say, in your own 4, tag the line face left wheel and deal.)
- Star Thru, Pass Thru, Tag The Line, Leaders U-Turn Back (**Note:** this flip flops the square) – this is a good zero if you want to get to an allemande left with a short promenade (1/2) to gather your thoughts). Allan Kerr.

- Star Thru, Pass Thru, Tag The Line Face Out, Couples Hinge, Just The Girls Trade, Wheel & Deal, Sweep $\frac{1}{4}$ (**Note:** This is a technical zero in that it inverts the Corner Box from sides on the outside to heads on the outside, as well as flip flopping the set. It is also noted that when it was used the caller stated as couples hinge rather than just couples hinge. The "As couples" concept is advanced however couples hinge is still on the mainstream program. It is however still recommended you walk this first when using the couples hinge. It is still a great little technical zero.

Partner Line to Partner Line

- Slide Thru, Right & Left Thru, Veer Left, Chain Down The Line. (**Note:** this module came up in a 2 couple isolated sight exercise in lines however, it works equally well, (if not better for boxes) - the veer left can be a little tight in a line – dancers will adjust if you give them time. i.e. call it before the right & left thru is finished)
- Pass The Ocean, Swing Thru, Boys Run, Chain Down The Line
- Pass Thru, Boys Run, Split Circulate, Boys Run, Reverse Flutterwheel (**Note:** also works with two boxes (i.e. heads square thru) or if only working the centres (heads) change split circulate to box circulate)
- Pass The Ocean, Split Circulate, Swing Thru, Boys Run, Reverse Flutterwheel, (**Note:** this module rotates the square $\frac{1}{4}$)
- Touch $\frac{1}{4}$, all 8 Circulate twice, Cast Off $\frac{3}{4}$, Right & Left thru, Pass Thru, Bend the Line (**Note:** This rotates the set $\frac{1}{4}$. It is also noted that after the cast off $\frac{3}{4}$ from the column, the right and left thru was a bit awkward for dancers that do not know to readily establish the long ocean wave. A hint or clue may be required here the first time you use it...such as cast off $\frac{3}{4}$, balance, in your own wave, right & left thru)
- Touch $\frac{1}{4}$, Split Circulate, Scoot Back, Walk & Dodge, Partner Trade, Right & Left Thru, Slide Thru. (*This was done in an isolated sight routine from a line position; It is recommended that you clarify by stating in your own 4 Split Circulate however it works better as a 2-couple box zero. I think this may have been known to the caller beforehand.* **Note:** Many callers do not like walk and dodge, partner trade; many do and the same is true for dancers. The reality is there is nothing really comfortable after a walk and dodge that doesn't involve a direction change. The tight flow for the girls when done from a column borders on overflow).

A couple of singing call figures were also developed from choreography put forward by the new callers. These came from little sequences used in the exercise and were developed a little further with minor changes like slide thru, rather than star thru for hand and body flow, or minor timing adjustment by equivalent move(s) replacement.

- Heads Touch ¼, Boys Run, Slide Thru, Right & Left Thru, Dixie Style To An Ocean Wave, (Boys Start) Swing Thru, Girls Trade, Left Spin Chain Thru, Girls Circulate Twice, Recycle, Pass Thru, Swing Corner At Home (no promenade)
- 4 Ladies Chain, Heads Lead Left, Right & Left Thru, Touch 1/4, Centres Trade, Spin The Top, Just The Boys Spin The Top, All Step Thru, Swing And Promenade
- Heads Star Thru, Pass Thru, Swing Thru, Spin The Top, Turn Thru, Tag The Line, Face In, Star Thru, Pass Thru Trade By, Eight Chain Four, Swing Corner And Promenade
- (H) Promenade Halfway, Lead To The Right, Circle To A Line, Right And Left Thru, Pass The Ocean, Swing Thru, (**Ladies Lead**) Recycle, Pass Thru, Swing And Promenade (*Note: although this has relatively nice body flow for a singing call, you must be careful using it because it is a right hand lady progression not a corner progression*)
- (H) Square Thru, Swing Thru, Boys Trade, Girls Turn Back, Couples Circulate, Boys Trade, Cast Off 3/4 , Reverse Flutterwheel, Swing Corner
- (H) Slide Thru, Square Thru 3, Left Swing Thru, Girls Run, Boys Trade, Cast Off ¾, Boy Walk, Girl Dodge, Split Circulate, Swing Corner
- (H) Lead Right, Circle Left ¾, Dosado Make A Wave, Cast Right ¾, Boys Turn Around, Make A Left Hand Wave, Centres Start – Swing Thru, Centres Circulate, Recycle, Swing Corner.
- (h) Square Thru, Slide Thru, Boy Walk, Girl Dodge, Centres – Girls Walk, Boy Dodge, One by Three – Walk & Dodge (**One Girl Walk Three People Dodge**), Tag The Line, Leaders Turn Back, Swing And Promenade (*note: this figure has been used before but was discovered by a new caller trying to sneak in “scoot & dodge” to the mainstream list. – it works well this way at mainstream*)

This was submitted after the workshop for inclusion in the sequences

- Heads Square Thru, Do Sa Do, Swing Thru, Boys Run, Ladies Trade, Cast Off ¾, Ladies Lead Dixie Style, Boys Cross Fold Swing Corner
- Heads Square Thru, Swing Thru, Boys Run, Ladies Trade, Cast Off ¾, Ladies Lead Dixie Style, Boys Cross Run, Hinge, Scoot Back Swing Corner

Teaching Techniques by Jerry Reed.

This document was originally released in June 2003 and was reformatted in December 2010. It is presented here with the kind permission of Jerry Reed.

INTRODUCTION

Teaching is one of the most important jobs of any caller. We should be prepared to undertake this task each time we pick up our microphone. Teaching

can be as formal as a regular class or workshop situation or as informal as a discussion of a particular move or concept over coffee after a dance. Teaching people to dance is not only one of our most important skills, it is also one of the most difficult.



Teaching people to do something is not an easy task. Teaching them properly is even harder. Unfortunately, few callers receive extensive training in the techniques and skills required to properly teach people to dance.

Most callers apply teaching techniques through trial and error. Very few have been given this extremely important skill as part of their caller training. Most who have been fortunate enough to acquire this type of training have received it outside their caller training experience. The sad thought here is how many drop outs could have been prevented by improving caller training to include a comprehensive study of the skills needed to properly train others?

Many callers simply teach the way they were taught. In some cases, this may provide a good learning experience for students while in other cases the students will be confused or frustrated. This confusion and frustration can severely hinder learning. The result can very easily be poorly trained dancers.

In some cases, the job of training new dancers is left in the hands of our newest and most inexperienced callers. Even though many successful callers got started this way, most callers agree this is not the best situation.

Becoming an effective teacher requires development of three general skills:

1. Knowledge of what is to be taught,
2. An understanding of how people learn what is to be taught, and
3. The ability to convey knowledge and skill from the teacher to the students.

All of these skills can and should be studied before the teacher steps in front of a group of students. Application of these skills in actual training situations provides the experience necessary to become an effective teacher. Increase in teacher effectiveness can lead to greater new dancer success and retention

A very constructive way to gain teaching experience is for the student caller to monitor a class taught by an experienced teacher and then to teach a class under the guidance of an experienced caller/teacher. This type training program helps establish a firm base upon which the new caller can build his/her teaching skills.

This paper has been prepared to provide some basic information about the methods teachers can use when they teach others. It is intended as both a starting point for new callers and as a refresher for experienced caller/teachers.

BASICS OF TEACHING/LEARNING

A teacher should be familiar not only with the material to be taught, but also with the way people learn what is to be taught. Most callers are familiar with the material they are teaching; many refer to the definition of a move before teaching it. Because teaching is such an important part of the job of a caller, anytime spent studying how people learn, including effective teaching methods, will be effort very well spent. The topics discussed in this section are rather generic and can be applied to most teaching situations.

THE EFFECT OF ERRORS

How People Learn

Depending on the thing to be learned, people learn in different ways. The methods available are:

1. Observing,
2. Listening,
3. Reading, and
4. Doing.

Some people learn better from one method while others learn better from a completely different method. Because of the difference in the way people learn, callers should present information using these various methods. Most people learn to 'know' something in a different way from the way they learn to 'do' something. Learning to know something is most often accomplished by one or more of the first three methods noted above.

Students can, very often, gain an understanding of the action in a particular move by the first three methods. However, since learning to square dance requires students to perform a physical motion, a considerable amount of 'doing' is required. In order to provide adequate training, the students must not only have an understanding of the basic action of the moves, but they must also actually do the action. The automatic reaction required for smooth dancing is developed by repetition of the moves during the teaching process.

Learning Speed

Each person learns at a different speed. It may take some people five or Six times as long to learn a given skill than it takes others. This is why it is important for student dancers to learn the exact and total definition of each move they learn (including styling and timing). Even though they will not learn to actually dance each move from all allowable Formations and Arrangements, they still need to be aware that such other applications exist and are "legal".

Positive/Negative Transfer

When people learn something well, they are often able to apply this knowledge when learning something new. This process is called "transfer" and it occurs very often in square dancing. This is why it is easier for students to learn **WEAVE THE RING** after they have learned **RIGHT AND LEFT GRAND**, and why **SWING THRU** and **LEFT SWING THRU** are much easier to teach (learn) after the students have mastered **ALAMO SWING THRU** and **LEFT SWING THRU** from an Alamo Ring.

Instructors need to be aware, however, that the ability to transfer knowledge from one learning experience to another may sometimes produce a reverse or negative effect. This is particularly true in an activity such as square dancing where there are many similar things to learn. Many moves have the same basic traffic pattern and can be very easily confused. This is why some dancers confuse **WALK AND DODGE** with **SCOOT BACK** and why some Boys try to **COURTESY TURN** the Girls as part of a **SQUARE THRU**.

Additionally, the name of some moves may sound similar to other moves. For instance, **SPIN CHAIN THRU**, **SPIN CHAIN THE GEARS**, and **SPIN CHAIN AND EXCHANGE THE GEARS**. In these cases, the name or the 'dance feel' of the move already learned may hinder learning the new move

Instructors can use the power of knowledge transfer to good advantage by building on previously learned moves. However, as shown above the instructor must always be aware of the danger of negative transfer and be ready to counter its effect on the students. A good way to do this is to separate similar feeling and similar sounding moves from each other by at least 3-4 sessions. This separation will allow the positive transfer to help teach and learn of the new move.

In many applications people learn from their mistakes, but this is not always true when learning to square dance. This is because we dance by executing the moves more or less automatically. This automatic reaction is achieved through repetition. If this repetition is flawed, then the automatic reaction will be wrong.

Because of this, the instructor must be aware of the students' actions during the early phase of learning any new move. The dancers must be given adequate error free repetition or "perfect practice" during this initial learning stage. Any move which is practiced incorrectly will result in inaccurate execution. Un-doing the effects of incorrect execution takes considerably more time than the initial teach. Therefore, the best advice is, teach it right the first time.

TEACHING METHODS

There are several effective methods which may be used to teach people to square dance. Most of these have been used for years with great success. Any caller desiring to learn or improve teaching techniques can benefit from a study of the following methods.

Big Circle Teaching

Many moves can be taught in a big circle and in the early stage of beginner class this method has become traditional. When using the big circle method all dancers can join in the circle without waiting for 3 more couples. The caller has the advantage of being able to stand in the middle of the circle, thus focusing the attention of the students on the actions and words of the instructor.

The big circle may be set up in three different ways. First, a single circle with alternating boys and girls all facing in toward the centre; second, concentric circles, men in one and ladies in the other, the outside circle facing in toward the centre and the inside circle facing out; and finally, the circle may consist of facing couples, one couple facing clockwise and the other facing counter-clockwise. The facing couples can also be set up as concentric circle with the couple on the inside facing out and the couples on the outside facing in.

The three types of Big Circles can be used as follows:

- a. **Single Circle** (all facing in) - use to teach circle and single couple type moves. These include CIRCLE LEFT, CIRCLE RIGHT, ARM TURNS, PARTNER SWING, STAR THRU, CALIFORNIA TWIRL, PROMENADE, and other single couple type moves.
- b. **Concentric Circles** (boys in one, girls in the other) - this set-up is very popular for mixers.
- c. **Facing Couples** (Concentric Circle or couples facing clockwise and counter) - use for two couple moves. One way to set up this type Big Circle is to have every other couple WHEEL AROUND from a COUPLES PROMENADE. From couples facing clockwise and counter clockwise, the move Pass Thru can be used to move dancers to dance with other couples.

A variation of the Big Circle is to establish Contra Lines. These are facing lines which can be set up either as facing couples or with the boys in one line and girls in the other. The most common way to set up the Contra Lines is with the lines running up and down the hall.

Two Couple Teaching

Over half of all moves through the Plus program can be taught using only two couples. These moves can be taught either in a Big Circle as described above or in "mini-squares" with only two couples. One way to set up two couple or "mini-square" teaching is to simply have the dancers form two couple squares with one couple with their back to the caller and the other couple facing the

caller. One advantage of this method is that all dancers are receiving simultaneous practice without the distraction of other non-active dancers. Many callers use this method to start the first tip of a class session, while dancers are still arriving. One advantage of this is that more couples can dance, even if there are not enough for full squares. When the dancers are familiar with the action of the move in the mini-square environment, the caller can call "**PASS THRU** and **SCATTER PROMENADE**" to form four couple regular squares.

Using Demonstrations

Many times, an effective demonstration is an excellent way to introduce new moves. This is particularly true during the early stage of the new dancers' learning experience. Using a demonstration couple to show the action of the move will allow the students to learn in two ways. First, they will hear the definition (learning by listening) and second, they will see the action (learning by observing). This will help reinforce the listening skills they will need throughout their dancing lives.

Using a demonstration to show one or two couple moves is more effective than moves requiring all four couples. For instance, showing two couple moves like **SLIDE THRU**, **PARTNER TRADE**, **TOUCH 1/4**, **PARTNER SWING**, **RIGHT & LEFT THRU**, or **FLUTTER WHEEL** is much more effective than showing moves like **SPIN CHAIN THRU** or **RELAY THE DEUCEY**. This is because of the complexity of the moves requiring all four couples and the difficulty in following the action. This is not very limiting, however, since most moves can be shown and taught with one or two couples.

Teaching by Definition

The art of an effective caller/teacher often lies in the ability to describe, in the simplest terms possible, the action of the moves. This skill is especially critical when a caller chooses to teach a move without the benefit of a demonstration. The caller must paint in the mind's eye of the students, a vivid and graphic word picture of the move's action. The use of comparisons can be very effective; for instance, when we compare the action of a **RIGHT AND LEFT GRAND** to that of climbing a rope.

For example, even though a caller may not actually teach **WHEEL AND DEAL** from lines facing in, the students need to be taught in a way that does not exclude this application. This same principal must be applied to all moves taught. Teaching by definition requires that callers describe each move's action as precisely as possible. Except in the case of the few gender-oriented moves (e.g. **STAR THRU**, **BOX THE GNAT**, **SLIDE THRU**) the definition should include a description of the action in terms of ends/centres, insides/outsides, leaders and trailers, etc., rather than the action of the boys and girls.

As a minimum, every move taught should be shown, taught, and practiced from the most common starting Formations and Arrangements. A listing of the most common applications is contained in the "STANDARD APPLICATIONS" books

complied by the Choreographic Applications Committee and available from the CALLERLAB office.

Some students can master a certain move with only a little practice while others need 20-30 repetitions to master the same move. Because of the tremendous amount of material, we expect new dancers to learn, this can lead to drop out of the students who do not learn as quickly as the rest of the group. This does not mean these dancers cannot succeed, it merely means it will take them longer and they will require more practice to learn to dance.

Unfortunately, many of them drop out before they are provided the practice they need to learn to dance. A solution to this situation, although it is rarely used, is to provide a second class for these students to attend.

Teachers should be aware that while some students will remember most of what was presented from one session to the next, there are others who will have forgotten at least some (if not most) of the material. When we add the fact that at any particular session there may be students who missed the last session, the importance of review cannot be over emphasized. Just because a move was presented, practiced, and danced during a particular class session, there is no guarantee it will be retained by the class. Generally, it is a good idea to include, during the first and second tip of the class session, a review of the most recent move(s) presented.

The entire class can also have a session where hardly anything can be learned. During these class sessions the instructor should be prepared to abandon the lesson plan for that session and simply provide a review or 'fun night'. This will decrease the stress of not progressing not only for the students, but for the instructor as well. Callers who are not able to adjust their planned lesson for these situations will most assuredly frustrate at least some of the students.

No learning experience for any group progresses in an upward curve but generally occurs in spurts with intervals during which the students should be given the opportunity to practice the material they have already learned. The use of programmed "review/dance" sessions provide the opportunity to relax and have fun with the material already learned.

Talk-Thru / Walk-Thru Techniques

The students need to experience the flow of each move taught. Many callers provide dancers with a feel of the dance action of a new move by using moves previously learned. This allows the students to experience the body flow, hand usage, facing direction, distance, etc. of the move before hearing the name. This method of introducing new moves requires the caller to do considerable homework to determine which basics can be combined to show the new move. Most callers who use this method agree it can reduce the time it takes to introduce a new move. An added benefit is that it also provides additional practice with the moves used to show the action of the new move.

The actual introduction of the new move almost always begins with a Talk-Thru and Walk-Thru in which the dancers are directed through the move's action so that each can experience the physical nature of the dance action.

The first step is for the caller to dance the dancers to the starting position and say "Stop!", then stop the music. This sudden interruption will immediately bring the student's full attention to the caller. At this point the caller will announce that they are about to learn a new move. The caller then begins the Talk- Thru / Walk-Thru process. This is where the caller explains the action of the move and then requires the dancers to physically follow the instructions.

During this phase, the caller can include smooth dancing tips as well as the definition of the action. The caller must be especially watchful during the walk thru to ensure the students are in fact getting through the action absolutely error free and using smooth dancing tips. This error free practice is a critical factor in effective teaching and is the only way students will properly learn the moves

Repetition and Drill

Since square dancing is a "motor skill" it can only be learned through direct personal experience. It helps to watch others perform the skill, it helps to hear the caller describe how the skill is performed, and it also helps to analyse written definitions and pictures. The only effective way to really learn how to perform the skill, however, is to actually do it. This experience typically starts with a "talk-thru", then a "walk-thru" as described above.

People learn to dance and develop an automatic reaction through repetition. When they are familiar with the basic components (body flow, hand usage, turning direction, distance, etc.) of a new move it is time to provide them practice with the new move through repetition. It is very important to ensure this practice is error free. If the repetition is wrong, they will learn incorrectly and their automatic reaction to the moves will be flawed. The amount of time required to "un-teach" incorrect learning is much longer than the original teach. Some estimates put the time at four times the original teach. This time will be increased even more if the dancers have become very familiar with the moves and have experienced "overlearning". Therefore, the best advice is "teach it right the first time" even if it feels like it is taking longer than needed. It will be time very well spent.

Learning by Reading

Learning by reading is an effective way to learn to 'know' something. Reading is usually more effective if accompanied with photographs, diagram, or figures.

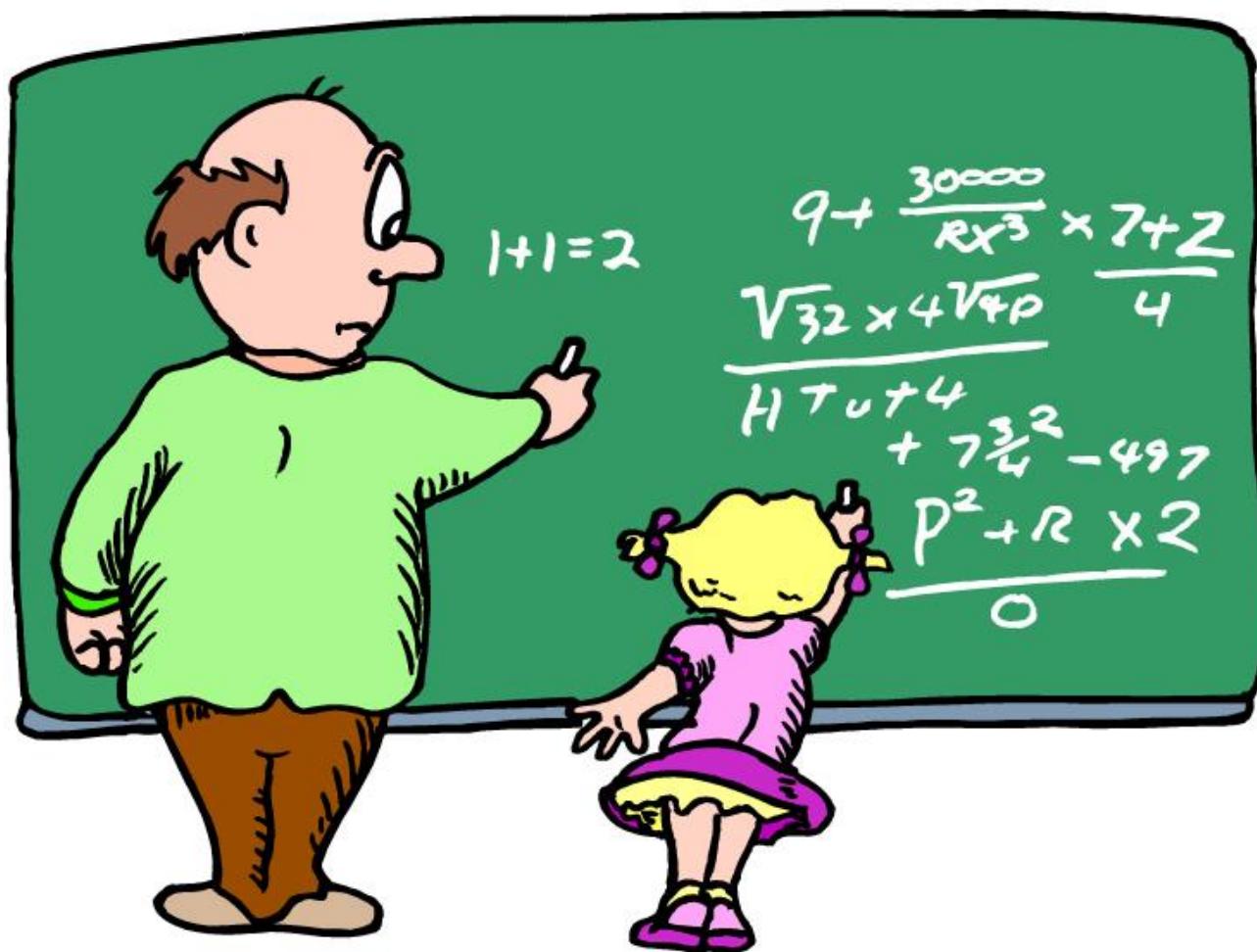
There are some people, although not many, who can learn the skills required to square dance by simply studying written material and pictures. Even for those who do not have this unique ability, it is a very good idea to provide the students with written material including definitions, styling tips, and timing information. This material is even more helpful if photographs or drawings are included. Even those unique people who can learn the definitions of the moves

by reading, will still require a certain amount of actual practice to acquire the automatic reaction needed when dancing.

CONCLUSIONS

Teaching new dancers is very important and requires certain skills which can be studied, developed, and practiced. Callers must learn how to teach people to dance. For some callers this will be easy, for others it will be difficult. There are many different teaching styles, techniques, and methods; some will be effective, and others will not. The talented teacher will develop the ability to apply the appropriate teaching techniques to each situation.

Even though application of these techniques by experienced instructors cannot guarantee success, the combination of these elements and experience can help increase the probability of success. The question then is, "How does one acquire the experience needed to become an effective teacher?" The answer is not simple and will be different for each person. Effective methods to acquire experience include studying the information presented here, obtaining and studying additional information about how people learn, and developing a comprehensive understanding not only of what is to be taught but also how people learn. Finally, one of the best ways to acquire this critical skill is to study and practice under the watchful eye of an experienced and qualified caller coach.



MUSIC, BEAT TEMPO by Paul Adams

The following article was obtained and is presented with permission from Paul Adams. It was a presentation given as CALLERS ASSOCIATION PRESENTATION in February 2016.

Awareness of the topic matters is of paramount importance when in the realm of presentation and delivery thus it is being put out early in the dancing season for most of our Northern Hemisphere readers that are new or newer callers.

Today my topic is, Music, Beat, Tempo, Calling and Dancing and little on the choice of your Singing Call. After the last meeting I thought something like this could help the new guys and maybe of interest to some of the other Callers

Here are some important questions to think on which will set the parameters of this article:

- How many of you have never had a formal Music lesson?
- How many of you ever played a musical instrument?
- What / who is a Musician? A Singer uses the voice to create the music, an instrumentalist uses their hands and or feet with or without an instrument to accomplish the same effect.

When someone states that they would like to call, what do we as established Callers do?

Generally, we as experienced callers, give them some music, maybe a Singing Call or Patter and maybe some pre-written choreography and tell them to give it a try. The new Caller goes home, loads up the music and blasts away. When he gets a Singing Call all memorized we hand him a microphone and let him try. **Then we tell him all the things he did wrong.**

- Did anyone ask why they wanted to try Calling?
- Did anyone explain some of the requirements involved with becoming a Caller?
- Did anyone tell him that he would be expected to start a Class or Cub?
- Did anyone explain or tell him anything about our Music?
- Did anyone explain how to “Say the Calls”, or what the Rhythm is, the speed of the music, what is the beat, or rhythm?
- Did anyone tell him to start practicing very slowly and gradually build up speed?

I think likely not, but if someone did all the above, then this will be a review.

Beat. For me, I think I was taught Beat before I could walk or talk. Our Square Dance music comes from many different Genre. These include but are not limited to Blues, Rock, Popular, Rock & Roll, Country, Bluegrass, Jazz, Swing,

Western Swing, Boogie, Celtic and Broadway and The Movies etc. It is all remastered into 4/4 time. In Traditional or Old-Time Square Dancing 6/8 rhythm was used a good deal of the time.

The Music: Basically, there are 2 types of music, Classical and Jazz. In Classical, the value of each note, phrase, and the expression, of the composition of music is strictly adhered to and the Conductor keeps every instrument in time and with the proper expression. This is because in Classical music, sometimes the Beat becomes very difficult to hear, and in some cases the beat changes with different sections of the composition. This becomes the Conductors job to control the orchestra.

All other music including, Square Dance Music, is Jazz based. Jazz means to talk, and this allows the musician (Vocalist or Instrumentalist) to express their feeling and emotions, through improvising with the music as they wish.

However; they must stay in Key and on time with the Beat.

It is therefore a normal progression that, if we start with the base as Jazz then, next comes Blues, followed maybe by Gospel, then Country Blues, Country, Rock & Roll, Soul, Bluegrass, Rock, Metal etc.

Music is nothing more than “sound and silence”. It is generally three lines of sound one placed over or on top of each other.

- **Line 1:** We start with a Bass Line (which is the Beat Line)
- **Line 2:** On top of (or over) the Bass Line we play a Rhythm Line. This sets the different tones within the music and also accentuates the Beat.
- **Line 3:** The next line is the Melody Line which is the actual words or the Notes of the song. Sometimes we call this the Lead Line or The Vocal Line.

If we take the Bass Line and divide into 4 or 8 sections, we give these sections the name “Bars”. The number of beats that are placed in each “Bar” is what depicts the Time Signature of the Music. In essence a bar has a certain length. If we are using a drum and we hit the drum 4 times for each Bar, we call that 4/4 time. If we hit the Drum 3 times for each bar we call that $\frac{3}{4}$ time. If we hit it 2 times per each bar, then it is called 2/4 time (which is what most square dancing is based on today).

NOTE: Not everyone can hear the beat.

Let us take a look at a simple little song and see what we can learn from it.

Example:

Twin-kle, twin-kle, litt-le star,
How I wond-er what you are,
Up a-bove the world so high,
Like a dia-mond in the sky.

Wish I may wish I might
Wish upon a star tonight,
Twin-kle, twin-kle, litt-le star,
How I wond-er what you are.

That little song is in 4/4 time which means that there are 4 beats to the Bar.

A phrase. There are 2 bars to a phrase. Logically then there must be 8 beats in that Phrase. If there are 8 beats in a phrase, and we string eight Phrases together, end to end we should end up with 64 beats of music, which is what in our world - **A Singing Call Figure**.

Another thing about this little song is that some words fall between the beats. This is called the Up-Beat or the “AND Beat”. (the “And Beat”, is what is often referred to as syncopation if the “AND” is stressed rather than the count. That is a different topic which will be left alone for now) However, re-do the Twinkle Twinkle little star and pay attention to the “And Beat” Which counts, 1, &, 2, &, 3, &, 4; &, 1, &, 2, &, 3, &, 4.

Twin-kle, twin-kle, litt-le star,
How I wond-er what you are,
Up a-bove the world so high,
Like a dia-mond in the sky.

Wish I may wish I might
Wish upon a star tonight,
Twin-kle, twin-kle, litt-le star,
How I wond-er what you are.

Picking up the beat

Although, Twinkle Twinkle, starts on beat #1, some songs do not start on beat #1. A good example of this is the song, “Coming Round the Mountain”, which starts on beat 4 of the preceding Bar (before Beat 1). This is known as the Pickup Note.

4 & 1 & 2 & 3 & 4 & 1 & 2 & 3

She'll be, coming round the mountain when she comes – beat - beat

4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 &

She'll be, coming round the mountain when she comes

4 & 1

She'll be coming round the mountain, she'll be coming round the mountain,
She'll be coming round the mountain when she comes.

A very good exercise to do for better understanding of music is; when you are listening to the radio or a CD try to pick out the beat of the song or music being played. You can also count the beats. Try to pick out Beat #1 of each Phrase. This is fairly easy and can be kind of fun. You will also be quite surprised at how many of the songs use beat one with a precedent pick up bar for the phrase, and how many start without. When you can start picking them out you will then be thinking about the phrasing and the beat which will help you give the beat to your dancers and still phrase your vocals to the music and melody lines.

Tempo. The question has been previously asked, at what tempo we should run our Music? Some said about 120 bpm while others said 128 bpm. If we think about walking, then we have to think about the military. The military spend a lot of time walking (or marching) and studies have proven that, to achieve the greatest distance with the least amount of fatigue, the recommended pace or cadence or tempo, to walk to, is 120 bpm. So, I think that is a great tempo to Square Dance at. You may differ, for now! It has been said that I Call faster than some other Callers, however, I actually play my music slower, but I Call to the Beat and leave out the Nonessentials, which keeps with creating the Dance.

Square Dance Calling:

Finally, I get to what we do; Calling Square Dancing, and seeing how all this counting beats etc., affects our Calling. But first we must look at things we must know before we start actually Calling:

- We must know The Language or The Calls,
- The number of beats to say the Calls,
- The number of beats to dance the Calls,
- Where to give the Calls so the dancers do not stop dancing.

THE METRONOME

Why use a Metronome? The answer is simply because, when you use a metronome, you only get the beat and with it, we can learn to hear that beat without all the background noise.

Set your Metronome (they are available on numerous websites and run on your computer very well – just Google it). Set it to 4/4 at about 80 bpm and say the Calls



We now have a little understanding of “Down Beat” and “Up Beat”. Simply put:

- Down is on 1,
- “And” is on the Up,
- 2 is on the Down,
- “And” is on Up,
- 3 is on Down,
- “And” is up,
- 4 down,
- “And” up
- 1 down.

With this knowledge we can practice saying the Calls, Dancers **MUST HEAR the Call**, and **UNDERSTAND the Call**, in order to Dance

Example: “Circle-Left” = 1 beat, or “Circle, Left” = 2 beats (or “Circle, To The Left= 2), “Circle” is on the down beat, “To The” is on the up-beat and “Left” is on the down beat. Practice this until you accept it with your metronome set at 80bpm. When you grasp that idea then start looking at the following:

- “Left Allemande” or “Allemande Left”,
- Left on 1,
- Alle on “And”,
- mande on 2. **Or - Alle – mande – Left =2**

Look at the other examples:

- “Do Si Do” = 1 beat **or** Do – Si – Do =2 down - up - down
- Right and Left Grand = 2. Broken down it becomes “Right” down, “and Left” up, “Grand” down.
- Sides Face Grand Square = 2 or 4.
- “Heads:-- Square Thru” = 2
- “Heads:-- Square Thru 4” = 3

If you want to practice this, get a metronome set it at 80 bpm in 4/4 rhythm and just say the Calls on the beat. Once you can do this well you may increase the speed 10 bpm and say the Calls again, and repeat the process until you can Call at 120 bpm.

Dance to the Metronome. Set it at 120 and Call; Bow to the Partner, Bow to the Corner, Circle to the Left, Allemande Left, Do-si-Do, 4 Boys Star Left , Turn Partner Right, Left Allemande, Right & Left Grand, Promenade Home.

Call the Opener to three singing calls with the BPM set at 120. Examples if you have the following songs try:

- Take The Ribbon From Your Hair, or
- Hallelujah, or
- Beautiful, Beautiful, Brown Eyes

Now set the Set Metronome to 128 and repeat and dance or move to the same routine.

Can you feel the difference?

Now I am going to move on to singing calls. In case you didn't know this, I did a presentation back a while ago, on why I hate Singing Calls you may have missed it, but **I still Hate Singing Calls.**

Picking your singing Calls. Usually callers listen to a stack of music and pick one that you may have heard a while ago or appeals to you for one reason or another. You like the music, you get it, you practice it and then when you get the chance, you get up and Call it. You're so wound up before you start, you pick up the mic and blast away, ending up being somewhat exhausted and with no idea whether you did well or not, or more importantly, how the Dancers received your song.

Maybe I can help you in this venture as well, because this fits under the same heading and Beats, Timing, and Rhythm.

When picking your song, a couple of things you should think about are:

1. Is it originally in 4/4 timing,
2. is this song you picked because you like it originally recorded in 2/4 waltz time because some are much easier than others when converted from an original 3/4 Waltz Time to 4/4 Square Dance Time.

Other considerations:

- Do you know the words to the song from the radio or CD?
- Have you ever heard the song before?
- Have you checked the cue sheet and the choreography for timing - Remember you can't always trust the "idiot sheet" to time out correctly so if you are going to use it, **dance it first.**

Learning the Singing Call - Six steps to success

- Step 1.** Read and memorize the words. Writing the lyrics out by hand a few times will help.
- Step 2.** Put the music on **and slow it down** and try to say the words in time with the Beat.

- Step 3.** Pay close attention to the intro. How many beats? It is not always 8 you know.
- Step 4.** Once you can do this successfully, start to speed the music up in increments of about 10 bpm until you get to the desired bpm.
- Step 5.** Once you know you can do it up to tempo, run through it every time you practice. By the time you have done a few hundred times you might be ready to call it for your Club. I've had records I've worked on for 6 months before I would do them out at a dance.
- Step 6.** Always run through your singing Calls before you go to Call that evening.

As a final note, look and listen to the start of the music. The introduction to the songs often has multiple phrases, introduction or pick up beats that may or may not be in line with the fixed melody line. Learn it, identify and practice it to give the dancers the down beat. Below is a list of examples with varying starts and introductions. These are important to set the “tone” of the song for the caller and the smooth start of flow for the dancer.

- If Love is Just a Game, intro 6 beats - 4 Ladies Chain
- Help me make it through the night, intro 4 beats –Sides Face – Grand Square
- Darling intro 28 beats – Sides Face Grand Square
- Beautiful Brown Eyes intro 8 beats – 4 Ladies Chain
- Sweet Caroline intro 28 beats – Circle Left
- Hallelujah- intro about 14 beats – Circle Left (Different Figure)

Final Comments: The greatest gift you can get by being a Caller is when you hear the Dancers leave the hall humming the last singing Call, or another Caller asks for the number of that record that you used. Good luck I hope you found something you can use.



TOOLS OF THE TRADE: *compilation article – Mel Wilkerson and others*

WHERE ZERO EQUALS HERO

In the November 2016 Edition of the SARDANSW newsletter there was an article entitled “Not all equivalents are created equal. We received dozens of requests for an expansion of that article in the context of more than just the example of Cross Fold is only sometimes and equivalent of Recycle.

As this section is devoted to new caller development and experienced caller refresher, we thought to go back to the basics again on zeroes and equivalents. It is the next topic in the caller development package anyway, so let's take it from the top, so to speak

Zeros and Equivalents

A zero is: A call or sequence of calls that ends with the same setup it started from; in other words, a zero is an equivalent to “no call at all”, formation-wise.

Equivalents are: Two calls or sequences of calls that start with the same setup and end with the same setup. (In other words, instead of doing one thing, do another to achieve the same goal an example would be instead of (from SS) square thru, use Touch ¼, boys run).

Why do I need Equivalents and zeroes if I am sight calling?

There are a number of reasons for the use of equivalents but in general they can be sorted into one of five categories:

1. To add variety to your calling. Also remember that you can use a Zero in the middle of another Zero -- just don't forget to finish the first Zero after the second one is completed. Also, a Zero sequence is like a ring: if it ends up at the same place it started, it doesn't matter just where you start. In other words, a Zero sequence can be started from any formation that is made during the sequence and will return the set to the same formation when the sequence is completed.
2. Eliminating awkward body flow or hand use: If there is an awkward change of movement between two calls in a pattern you want to use, or awkward use of the same hand twice in a row, you can usually insert a Zero or replace one of the calls with an Equivalent that is picked to match up well with the preceding and following movements. This is another reason for having a good assortment in your toolkit.
3. Focus Modules and theme calls: To feature a particular call or combination of calls that you want to give your dancers some practice.
4. Break Monotony and Habit: To break up a commonly-used dance pattern and slow down hot-shot dancers who are rushing or anticipating the caller.
5. Fixing timing issues (singing calls): If you are composing a singing call, a Zero might be handy to fill out the time to the standard 64 beats of music, for instance, a Swing (4 beats) or a Dos-a-dos (8) just before the final

Promenade. Or, if you've got too much action, you can often save some time with a well-chosen Equivalent.

What is an Equivalent with regard to square dance choreography? Well simply put, an equivalent is a module. It is a piece of memorized choreography that you can substitute for a piece of different choreography to achieve the same result. Bill Harrison defines Equivalent Modules as a series of one or more calls which equal the same thing.

(Bill has been calling for over 40 years. He is currently on the Board of Governors of CALLERLAB and has served for two years on the Education Committee. He is a past Chairman of the Career Callers Committee and the Advanced Quarterly Selection Committee, Vice Chairman of the Advanced Committee, and is currently Chairman of the Advanced Committee. He serves on the Mainstream, Challenge, and Application Review Committees. Bill is a well-known recording artist on some of the biggest labels including Red Boot, Pioneer, Kalox, Lou Mac and JoPat/ESP, and as a special guest on Global Music and Desert Gold. Bill is currently a staff artist for Elmer Sheffield Productions (ESP).

Bill Harrison's specific example was:

- Heads Square thru 4 = or Heads Star Thru, California Twirl.

There are numerous equivalents out there that range from single call equivalents such as:

- Doing nothing = Dosado
- Star Thru = Slide Thru; or
- Bend the Line = Cast Off $\frac{3}{4}$

There are single calls to multi call equivalents such as:

- From a (standard) couple or miniwave Trade = boys(girls) run, girl u-turn back
- Right and left thru = slide thru, star thru
- Right and left thru = make a wave, ladies trade, recycle

There are “single call” to multi call equivalents that cause interaction across the square such as:

- Right and left thru = dive thru, square thru 3
- There are also “pair calls” or multi call to multi call equivalents such as:
- From a box - Right and left thru, veer left = swing thru, boys run

There are also gimmicky fractional equivalents such as

- Pass thru – dosado once and a half;
- From a wave: ends trade = swing thru three hands

There are “tag (or end) line get out” equivalents that add a simple challenge feel without really challenging such as:

- Square thru 3, swing corner = flutter wheel, sweep $\frac{1}{4}$ swing corner (girls lead flow); or

- Square thru 3, swing corner = reverse flutter wheel, sweep $\frac{1}{4}$, swing corner (boys lead flow)

Truth be known, all square dancing can be pretty much defined as a series of equivalents that take us from one known position back to the same known position (movement/movements that do the same thing)

Most singing calls take us from a static square to a static square with a new partner.

- Corner progression singing call = corner progression singing call
- RHL progression singing call = RHL progression singing call
- Opener/Middle/Break = Opener middle break
- Get in to allemande left (regardless of calls) = Get in to allemande left (regardless of calls)

And the list goes on.

The purpose of equivalents is not just to replace choreography so that the caller can use material that the dancers know (**example**: pass thru+California twirl because they haven't learned right and left thru yet). The emphasis of equivalents, and in fact the essence of equivalents, is to establish variety and changes in body flow that assists in:

- creating smooth dancing
- changing directions to avoid overflow
- adding or subtracting timing from singing call sequences (example dosado)
- utilising variant choreography for building singing calls
- Many other uses.

This sounds relatively simple in concept but there is a trap that is often faced by new callers. That trap is the inference of knowledge when passing information down the line. Very few new callers have been able to define the purposes of equivalents beyond stating that they are calls that do the same thing as other calls.

The problem lies in not exploring the equivalents for formation (start and finish), body flow, hand freedom and timing (especially for singing calls)

The best example of this is the equivalent: right and left thru = dive thru, square thru 3. The footprint is correct but body flow and hand use and availability change which is just as important for smooth dancing.

Points to Watch

Although a Zero may put the dancers back in the same setup where they started, they may not end up facing in the same walls as when they started. For instance, an Eight Chain Thru (8 hands) puts the dancers back into the same footprints where they started from, (it is a Position Zero or true Zero). By contrast; Eight Chain Four is also a Zero but rotates the whole set by 180 degrees. That doesn't really matter much when you are calling patter or hash,

but it is important if you want to use the Zero in a singing call. Other Zeros may rotate the set by 90 degrees or 270 degrees, or a quarter turn to the right or the left. There are even other zeros which are called technical zeros – an example would be a Corner Box (Sides on the outside) which takes you to another Corner Box, but the heads are on the outside. (Example Heads Square Thru (**CB- Sides on outside**), swing thru, All 8 Circulate, Boys Run, Ferris Wheel, pass thru (**CB heads on outside rotated $\frac{1}{4}$**)).

The movements of the dancers at the beginning and the end of a Zero or Equivalent are not usually mentioned. This means that the caller should be careful that the movement of the dancers at the beginning of a Z/E (Zero or Equivalent) follows smoothly from their movement at the end of the preceding call, and that the movement at the end of the Z/E should lead smoothly into whatever call he wants to use next. Similarly, the caller must be aware of the changes that take place with zeroes especially and how they change the footprint and aspect of the square.

General Rule: Learn zeroes and equivalents and memorize them slowly adding to your repertoire. However; don't overuse a few simple Z/E's. Dancers will catch on real quick, and start to find your choreography boring or predictable. It is important to that you don't discourage yourself by trying to learn everything at once. A good balanced method is to pick out a few that are interesting to you and practice with them until you are confident with them. You will find out how much variety you can get by putting Zeros into the middle of Equivalents or other Zeros, and by starting from different places in the sequence. Then start learning a few more, to add to your toolbox. A good caller, like any other professional, never stops learning new and better ways to do things.

On the next page is a modular/equivalent chart given to me at a Caller School that effectively and easily shows the power of equivalents/zeros. Shared with permission, it uses a 7 move simple sequence.

HEADS SQUARE THRU 4, SWING THRU, BOYS RUN, FERRIS WHEEL, CENTRES PASS THRU, ALLEMANDE LEFT.

This is a basic sequence that is well known and loved by many callers as “the template figure”. By that what is meant is that this figure works so I can program an entire evening around this one figure by using equivalents and Zeros. (Comment: A wave zero can be inserted into the figure on the table and is referenced as “optional”. A box zero can be inserted after the first and last figures which are noted by (CB).

In this simplistic chart it is easy to see how we can take our basic sequence and by just exchanging one movement, 49 possible combinations are created. By changing one or all of the movements with the equivalents (and adding the wave zero), we have a lot of potential choreographic sequences all from repeating the 7 move sequence.

HEADS SQUARE THRU 4, SWING THRU, BOYS RUN, FERRIS WHEEL, CENTRES PASS THRU, ALLEMANDE LEFT

For those of you technical callers that want the math, there are Eighty-five million, nine hundred thousand, five hundred and eighty-four possible choreographic combinations with just this one sequence, six equivalents and one wave zero.

(Note: do not try to figure it out – I just made that part up for emphasis – Just trust me; there are a lot of possible combinations.)

Answer:

$$\begin{aligned}
 C(n, r) &= C(49, 7) \\
 &= \frac{49!}{(7!(49 - 7)!)}) \\
 &= 8.5900584E + 7 \\
 &= 85900584
 \end{aligned}$$

Modular and equivalence chart

Heads Square Thru (CB)	Swing thru	Optional parallel wave (zero)	Boys run	Ferris wheel	Centres pass thru (CB)	AL
(H) Left touch $\frac{1}{4}$, girl run	Right and left thru, veer left, Boys run	Relay the deucey	Boys cross run, girls trade, girls run, left tag the line right	Couple circulate, wheel and deal, dive thru	Touch $\frac{1}{4}$, follow your neighbor and spread, step thru	Single circle to a wave, extend
Right and left thru, flutter wheel, sweep $\frac{1}{4}$, left square thru 3	Step to a wave, girls trade, swing thru, boys run, girls hinge, flip the diamond	Spin chain the gears	Girls fold, peel off	Wheel and deal, right and left thru, pass to the centre, right and left thru	Right and left thru a full turn	Box the gnat, pull by, dopaso
Star thru, California twirl	Pass the ocean, spin the top	Circulate 2	Girls fold, peel the top, linear cycle, veer left	Veer right, centres veer right, centres wheel and deal, others trade	Square thru one or five	Swing thru, acey deucey, right and left grand
Pass the ocean, centres trade, recycle, pass thru	Single circle to a wave, boys trade	Explode the wave, chase right, single hinge	Girls trade, boys hinge and boys turn back, cut the diamond	Wheel and deal, centres chase right, those boys run	Dosado 1 $\frac{1}{2}$	Slide thru, roll, pass thru, right and left grand
Star thru and roll, slide thru	Step to a wave, scoot back, boys trade	Fan the top, spin the top, split circulate 2	Explode and box the gnat, right and left thru and $\frac{1}{4}$ more	Couples circulate, crossfire, walk and dodge, outsides trade	Right and left thru, square thru 3	Pass thru, dixie grand, allemande left
Slide thru, right and left thru, pass thru	Right and left thru, veer left, girls cast off $\frac{3}{4}$, flip the diamond	Hinge, walk and dodge, chase right, hinge, girls trade	Boys trade, spin the top, right and left thru and $\frac{1}{4}$ more	$\frac{1}{2}$ tag, trade and roll	Right and left thru, pass the ocean, explode the wave	Slide thru, right and left thru, dixie style to a wave, boys trade, allemande left

The equivalent Trap (Paraphrased from the SARDANSW November 2016 edition). It must be remembered that most Equivalents and Zeros can only be done starting from "normal" formations, that is, where all couples have a man on the left and a lady on the right. While some, (Relay the Deucey for example) don't have any gender sensitivity. This means that they can be done no matter where the men and the ladies are positioned in the formation. A good exercise is for you to go through them and pick out which is which. Also pick out which can be used in a Miniset (2 couples).

There are many movements out there that are conditional equivalents. That means that there is a specific condition that applies to the use of that movement. Sometimes it is fractional (in other words you have to the movement more than once to be an equivalent. A good example would be Dosado once and a half, = pass thru, or, slide thru twice rather than right and left thru). However, while dosado once and a half will work anywhere there are facing dancers; other conditional equivalents will only work from specific standard boy-girl formations/arrangements.

Do not assume that because an experienced caller told you that slide thru and star thru do the same thing that you can just change one for the other. These are the trap equivalents that only work one way.

Star thru from standard facing or $\frac{1}{2}$ sashayed couples = slide thru from standard or $\frac{1}{2}$ sashayed couples

Slide thru from four facing boys or four facing girls **DOES NOT** equal star thru which cannot be done from that position at basic and mainstream

Likewise recycle does a similar function as ends cross fold, but from a wave only. It doesn't do the same from lines and from some of the positions, recycle cannot be called but ends cross fold can. Further, exchanging a recycle with an ends cross fold to swing a corner works whilst exchanging an ends cross fold followed by a single hinge doesn't work but recycle does.

The use of equivalents is a basic component of every caller's toolkit. It is important to know many and be aware of more. It is more important to understand that things are not always as simple as they seem. Work your equivalents and make notes. In time you will automatically see the "conditional equivalents" and their specific requirements.

The two most common zero (modules) are Corner Box (CB) and Partner Line (PL) Zeroes. The simple reason for this is that they can be plugged into most any box or line formation.

The most common equivalents are listed below. The reason is that these are most often used moves to set up position but a change in body flow is needed for smooth dancing:

Partners Trade Equivalents:

- Pass Thru (Pass By, Pull By) Equivalents:

- Right & Thru Equivalents:
- Square Thru Two Equivalents:
- Square Thru Four Equivalents:
- Lead to the Right Equivalents:
- Lead to the Left Equivalents:
- Other Equivalents: Flutter wheel, (Pass thru + trade by), Left swing thru, and Wheel & deal

A list of simple zeroes and equivalents is provided for you below.

STARTER TOOL KIT ZEROS AND EQUIVALENTS

Note: Because Right & Left Thru is a two-time zero, it doesn't 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.

A. SIMPLE STARTING ZEROS FROM FACING LINES OF FOUR:

1. Right & left thru equivalent + Right & left thru equivalent
2. Flutter wheel & sweep 1/4 + Star thru
3. Pass thru + Wheel & deal + Double pass thru + First couple go left,
Second couple go right
4. Pass thru + Bend the line + Pass thru + Bend the line
5. Right & left thru + Pass thru + Bend the line + Right and left thru + Pass thru + Bend the line
6. Square thru 3 + Bend the line +Square thru 3 + Bend the line
7. Square thru + Face your partner
8. Square thru 3 + Courtesy turn
9. Square thru 2 + Face your partner + Slide thru + Star thru
10. Pass thru + Cast off 3/4 + Pass thru + Cast off 3/4
11. Pass thru + Tag the line in + Pass thru + Tag the line in
12. Right & left thru equivalent + Tag the line in
13. Half sashay + Pass thru + Tag the line in
14. Box the gnat + Pull by + Bend the line + (repeat)

B. ZEROS FROM BOX:

1. Right & left thru + Dive thru + Pass thru + Right & left thru + Dive thru + Pass thru (**the "Chicken-Plucker" routine**)
2. Square thru 3 + Trade by +Square thru 3 + Trade by
3. Eight chain thru (or four)
4. Swing thru twice + Right and left thru
5. Square thru 2 + Bend the line +Square thru 3 + Bend the line + Star thru
6. Right & left thru + Veer left (or right) + Ferris wheel + Pass thru
7. Swing thru + Centres run + Ferris wheel + Pass thru (very common: don't overuse)
8. Swing thru + Centres run + Tag the line - face left + Ferris wheel + Pass thru
9. Swing thru, ends circulate + Swing thru, ends circulate + Right & left thru + Dive thru + Pass thru
10. Swing thru + Spin the top + Slide thru
11. Touch $\frac{1}{4}$ + Scoot back + Slide thru + Ferris wheel + Pass thru + (repeat)
12. Star thru + Pass thru + Bend the line +Square thru 3 + Bend the line + Slide thru
13. Face Partner + all Pass thru + Bend the line + Box the gnat, pull by + Bend the line + Star thru

C. ZEROS FROM WAVES:

1. All eight circulate twice
2. Ends circulate + Centres circulate + All 8 circulate
3. Scoot back + Scoot back
4. Cast 3/4 + Centres trade (or Scoot back) + (repeat twice)
5. Hinge 1/4 + Centres trade + (repeat twice)
6. Scoot back + Centres scoot back + Left swing thru
7. Scoot back + All 8 circulate + Scoot back + All 8 circulate
8. Scoot back + Split circulate + Scoot back + Split circulate
9. Scoot back + Split circulate twice + Swing thru twice
10. Hinge 1/4 + Scoot back + Hinge 1/4
11. Swing thru + Centres run + Bend the line + Pass the ocean

STARTER TOOL KIT SIMPLE EQUIVALENTS

A. PARTNERS TRADE EQUIVALENTS:

1. California Twirl
2. Courtesy turn
3. Couples wheel around
4. Men run + Ladies U-turn back
5. Ladies run + Men U-turn back
6. Half sashay + U-turn back
7. (**Note:** Dancers doing a U-Turn Back should turn toward their partners.)
Exceptions: after a Cross trail 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)
8. Ladies run + Men run + Half sashay
9. Men run + Ladies run + Reverse sashay
10. Partners hinge + Slide thru
11. From facing couples: Square thru three

B. PASS THRU (PASS BY, PULL BY) EQUIVALENTS:

1. Right and left thru + with a full turn around
2. Box the gnat + U-turn back (see note in A5)
3. Single circle + U-turn back (see note in A5)
4. Single circle + Box the gnat + Pull by
5. Right & left thru + California Twirl
6. Right & left thru + Half sashay (Rollaway) + U-turn back
7. Right & left thru + Star thru + Square thru two
8. Right & left thru + Square thru three
9. Right & left thru + Star thru + Half sashay (Rollaway) + Star thru
10. Right & left thru + Half sashay (Rollaway) + Box the gnat + Pull by
11. --Use a RLT equivalent in 5-10
12. Square thru five hands (Don't use too often)
13. Star thru (Slide thru) + Square thru four
14. Dos-a-dos once and a half

15. Half sashay + Box the gnat + California Twirl
16. Square thru two + Face partner + Box the gnat + Pull by + Face partner + Slide thru
17. Veer left + Veer right
18. Veer right + Veer left
19. Circle half + California Twirl

C. RIGHT & LEFT THRU EQUIVALENTS:

1. Pass thru + California Twirl
2. Pass thru + Partner trade
3. Circle four halfway
4. Half sashay + Box the gnat
5. Star thru (Slide thru) + Slide thru (Star thru)
6. Square thru three + U-turn back + Box the gnat
7. Star thru + Square thru 4 + California Twirl (Partners trade)
8. Square thru two + Face your partner
9. Square thru four + California Twirl + Star thru (Slide thru)
10. Square thru four + Partners trade + Square thru + Partners trade
11. Square thru two + Partners trade + Square thru two + Partners trade
12. Box the gnat + Men turn thru + Box the gnat
13. Star thru + Rollaway + Star thru and U-turn back + Box the gnat
14. Ladies chain + Flutter wheel
15. Flutter wheel + Reverse flutter wheel
16. Reverse flutter wheel + flutter wheel
17. Right and left thru and sweep 1/4 + Right and left thru and sweep 1/4
18. SS: Heads separate + Promenade half + Star thru
19. SS: Head couples promenade half
20. Lines: Pass thru + Bend the line + Bend the line
21. Lines: Pass thru + Bend the line + Square thru three + Bend the line
22. Lines: Pass thru + Wheel & deal + Double pass thru + First couple go right + Second couple go left

D. STAR THRU EQUIVALENTS:

1. Square thru four + Partners trade (California-Twirl, etc.)

2. Pass thru + Face your partner
 3. SS: Heads pass thru + Separate around one + come into the middle
 4. SS: Heads pass thru and cloverleaf + Zoom
 5. Square thru two + Partners trade + Right & left thru
 6. SS: Heads square thru + Right & left thru + Dive thru
 7. Swing thru + Box the gnat + Swing thru + Slide thru + California twirl
 8. Flutter wheel and sweep 1/4 + Right & left thru*
- * *Right & left thru may be done first
9. SS: Heads box the gnat + Pull by + Separate+ Star thru + Zoom

E. Square Thru Two Equivalents:

1. Star thru + Pass thru
 2. Half sashay (Rollaway) + Star thru (Slide thru)
 3. Star thru equivalent + Pass thru equivalent
 4. Star thru + Circle four 1/2 + California Twirl
 5. SS: Heads pass thru + Cloverleaf + Zoom + Pass thru
 6. Ladies chain + Curlicue + Walk & dodge
 7. Flutter wheel and sweep 1/4 + Square thru three
 8. Pass thru + Partner tag
 9. Box the gnat + Partner tag
 10. Pass the ocean + Step thru
 11. Flutter wheel + Ladies hang on* and lead Dixie style + Step thru
- * * this requires prompting through the first couple of times, Ladies lead flutterwheel, girls drop the boy but keep hands joined turn half right have left with the new boy to a left hand wave.

F. SQUARE THRU FOUR EQUIVALENTS:

1. Right & left thru + Star thru + Pass thru
2. Right & left thru + Square thru two
3. Right & left thru + Half sashay (Rollaway) + Star thru (Slide thru)
4. --- Any RLT equivalent in 1-3
5. Right & left thru + Ladies lead Dixie style + Men trade + Step thru
6. Pass the ocean + Swing thru + Turn thru
7. Pass the ocean + Trade the wave + Step thru

8. Slide thru (Star thru) + Square thru three
9. Square thru three + Face Partner and Pass thru
10. Slide thru + Swing thru + Box the gnat + Pull by
11. Flutter wheel and sweep 1/4 + Pass thru
12. Ladies chain and sweep 1/4 + Pass thru
13. Box the gnat + Slide thru
14. Half sashay + Box the gnat + Slide thru + Pass thru
15. Half sashay + Box the gnat + Square thru two
16. Half sashay + Star thru + California Twirl + Pass thru
17. SS: Heads box the gnat + pass thru and ½ sashay + Separate around one + Come into the middle + Pass thru
18. SS: Heads pass thru + Separate around one + In the middle right and left thru + Pass thru
19. SS: Heads pass thru + Cloverleaf + zoom + Square thru three
20. Swing thru + Spin the top + Step thru
21. Star thru + California-Twirl
22. Star thru equivalent + Partner trade equivalent
23. Swing thru + Box the gnat + Swing thru + Slide thru
24. SS: Heads pass thru and ½ Sashay + Separate and star thru + Sides Square thru three + Dive thru + Pass thru

G. LEAD TO THE RIGHT EQUIVALENTS:

1. Ladies chain + Star thru + Pass thru
2. Ladies chain + Rollaway + Slide thru
3. Ladies chain + Square thru two equivalent
4. Circle four 3/4 + California-Twirl
5. Right & left thru and sweep 1/4 + Pass thru
6. Touch 1/4 + Walk & dodge
7. Right and left thru + Ladies lead Dixie style + Step thru
8. SS: Heads Square thru three + Separate around one + In the middle swing thru + Turn thru
9. SS: Heads partner tag + Go around one + In the middle swing thru + Turn thru
10. Slide thru + right and left thru + Swing thru + Turn thru

H. LEAD TO THE LEFT EQUIVALENTS:

1. Flutter wheel + Star thru + Pass thru
2. Flutter wheel + Half sashay + Slide thru
3. Circle four 3/4 + Pass thru
4. Circle four 3/4 + Veer left + Veer right
5. Ladies chain + Flutter wheel and sweep 1/4 + Pass thru
6. Ladies chain + Square thru equivalent
7. Touch 1/4 + Box circulate 2x + Walk and dodge
8. SS: Heads pass thru + Separate around one + In the middle Swing thru + Turn thru
9. SS: Heads Pass Thru + Cloverleaf + Substitute + Swing Thru + Turn Thru
10. Pass the Ocean + Swing Thru + Turn Thru

I. SOME OTHER USEFUL EQUIVALENTS:

1. Right & Left Thru + Ladies Chain = Flutter Wheel
2. Dive thru + Pass thru = Pass thru + Trade by
3. RH (LH) Waves: Scoot back + Centres scoot back = (Left) Swing thru
4. 2F lines: Wheel and Deal = Ferris wheel + Pass thru

Well that concludes the starter's tool kit of basic movements and movement / equivalents. As you can see there is a lot of variety potential by learning the basics of calling. Knowing and understanding what movements do and how to substitute one or a series of movements to replace another and get to the same place is a primary calling fundamental. Understanding the mechanics of the movements to include body flow and hand usage/freedom is what will, pun intended, turn you **from a ZERO CALLER to a HERO CALLER.**

Throughout this document reference is made to box and line zeros that can be plugged into a Corner Box or Partner Line for additional variety. As such, it is only right to provide a few "plug in" box and line zeros to round out the article.

The caution, as with the individual movement zeros and equivalents is,

DO NOT TRY TO LEARN OR MEMORIZE IT ALL AT ONCE

Pick one or two that interest you; or you may have a movement highlight for preparing; and incorporate them into your toolbox. When you are comfortable with their use, learn another and keep on building.

LINE ZEROS

- PASS THE OCEAN, SWING THRU, MEN RUN, FERRIS WHEEL, CENTRES PASS THRU, STAR THRU, RIGHT & LEFT THRU
- PASS THE OCEAN, SWING THRU, LADIES TRADE, MEN RUN, COUPLES CIRCULATE, BEND THE LINE
- PASS THE OCEAN, SPLIT CIRCULATE, CENTRES RUN, BEND THE LINE, STAR THRU, CENTRES PASS THRU, STAR THRU
- PASS THRU, WHEEL & DEAL, CENTRES HALF SASHAY, ZOOM, CENTRES LEFT SQUARE THRU 3, SWING THRU, BOYS RUN,
- PASS THRU, TAG THE LINE, LEADERS U-TURN BACK, STAR THRU
- PASS THRU, TAG THE LINE, FACE IN, BOX THE GNAT, RIGHT & LEFT THRU
- SLIDE THRU, SPIN CHAIN THRU, SPIN CHAIN THRU (AGAIN), MEN RUN, BEND THE LINE, RIGHT & LEFT THRU

BOX ZEROS

- SWING THRU, MEN RUN, COUPLES CIRCULATE, LADIES TRADE, BEND THE LINE, STAR THRU, DIVE THRU, CENTRES PASS THRU
- SWING THRU, BOYS RUN, COUPLES CIRCULATE, WHEEL & DEAL, DIVE THRU, CENTRES PASS THRU
- DIVE THRU, ALL DOUBLE PASS THRU, LEADERS CALIFORNIA TWIRL
- OUTSIDES HALF SASHAY, SWING THRU, BOYS RUN, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, LEADERS TRADE
- TOUCH 1/4, SPLIT CIRCULATE, MEN RUN, PASS THRU, WHEEL & DEAL, CENTRES PASS THRU
- TOUCH 1/4, CENTRES (TO THE LEFT) CROSS RUN, SPLIT CIRCULATE, MEN (TO THE RIGHT) CROSS RUN, RIGHT & LEFT THRU
- TOUCH 1/4, CENTRES CIRCULATE, ENDS CIRCULATE, MEN RUN, SQUARE THRU 2, TRADE BY
- OUTSIDES – DO A HALF SASHAY, CENTRES SPLIT TWO, SEPARATE AROUND 1 TO A LINE, SQUARE THRU 3, ½ TAG, GIRLS TRADE, RECYCLE
- ENDS HALF SASHAY, CENTRES SPLIT TWO, SEPARATE AROUND 1 TO A LINE, TURN THRU, ½ TAG, SWING THRU, BOYS RUN, FERRIS WHEEL, CENTRES PASS THRU

- DIVE THRU, CENTRES SQUARE THRU 2, SAME 4 CLOVERLEAF, NEW CENTRES PASS THRU
- PASS TO THE CENTRE, DOUBLE PASS THRU, CLOVERLEAF, DOUBLE PASS THRU, CLOVERLEAF, DOUBLE PASS THRU, LEADERS TRADE
- SLIDE THRU, RIGHT AND LEFT THRU, PASS THRU, WHEEL AROUND, LADIES LEAD DIXIE STYLE TO AN OCEAN WAVE, ALL 8 CIRCULATE, ALL 8 CIRCULATE, MEN CROSS RUN, RIGHT AND LEFT THRU
- TOUCH 1/4, SCOOT BACK, MEN RUN, PASS THRU, BEND THE LINE, STAR THRU
- TOUCH 1/4, SPLIT CIRCULATE, SCOOT BACK, WALK & DODGE, PARTNER TRADE, RIGHT & LEFT THRU, SLIDE THRU
- SWING THRU, SPIN THE TOP, RIGHT & LEFT THRU, FLUTTER WHEEL, SWEEP $\frac{1}{4}$
- SPIN CHAIN THRU, MEN CIRCULATE, MEN TRADE, MEN RUN, WHEEL & DEAL
- SWING THRU, SPIN THE TOP, PASS THRU, BEND THE LINE, STAR THRU, RIGHT & LEFT THRU
- (CB-OW), CAST OFF $\frac{3}{4}$, CENTRES TRADE, CENTRES RUN, TAG THE LINE, FACE IN, CENTRES ONLY BOX THE GNAT, ALL SQUARE THRU, TRADE BY
- RIGHT & LEFT THRU, SQUARE THRU, TAG THE LINE, LEADERS U-TURN BACK
- SWING THRU, BOYS RUN, TAG THE LINE, FACE IN, PASS THRU, TAG THE LINE, FACE RIGHT, FERRIS WHEEL, PASS THRU, RIGHT & LEFT THRU
- RIGHT & LEFT THRU, SWING THRU, BOYS RUN, TAG THE LINE, FACE IN, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTRES IN, CAST OFF 3/4, STAR THRU
- TOUCH 1/4, SPLIT CIRCULATE, SCOOT BACK, WALK & DODGE, PARTNER TRADE, RIGHT & LEFT THRU, SLIDE THRU

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

I hope that you have found some useful, interesting, and entertaining ideas in this special Supplement.

Behind the Mike is always looking for articles of interest, items of note, new and innovative uses of old material as well as just thoughts and ideas.

They do not have to be specifically related to choreography or music but can be of any topic of interest to improving our craft and our activity as a whole. If there is any specific subject that you would like to see looked at, and covered in depth, please drop me a line at any time.

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Mobile 0422131175

Cheers
Barry



Appendix of Upcoming Events

Upcoming Events



We are always happy to advertise any type of Caller Training Event.

Just send me the full details and flyer.

.jpg (image) OR Word Documents preferred

Also check out the “What’s on in Australia” Caller Calendar –
Dates To Remember on the front Page.



Mornington Peninsula Callers School 2018

Feature Presenter: Paul Bristow (UK) Host: Jaden Frigo (AUS)

Sunday 4th through Thursday 8th November
Mornington Hotel, Cnr Nepean Hwy & Tanti Drive, Mornington

School Format:

Sunday; Afternoon - Introduction, Evening - Caller School
Monday; Morning/Afternoon - Caller School, Evening - M/S Dance
Tuesday; Morning/Afternoon - Caller School, Evening - Social Time
Wednesday; Morning/Afternoon - Caller School, Evening - M/S Dance
Thursday; Morning/Afternoon - Caller School, Evening - Farewell Party
Monday & Wednesday Dances called by school attendees & presenters

Registration Information:

\$450 Per Caller - Includes all sessions, Morning Tea/Lunch (Mon, Tues, Wed & Thurs,) Afternoon Tea, Refreshments (every day.)
Strictly Limited to 10 callers - Book now to secure your place!
Partners - \$120 for Morning/Afternoon Tea/Lunch/Refreshments.

To maximise the social aspect of the school we recommend attendees stay at the Mornington Hotel. Rooms are available at a discounted rate from \$136 per night. More information on reverse side.

Do you feel as though your calling is stuck in a rut?
Do you find yourself always resolving in the same way,
always calling the same things?
Do you find yourself getting caught out with
only one technique of resolution?

We aim to revitalise your calling, adding variety and flair to all aspects!

Enquiries - Jaden , 0400 878 259 or jadenfrigo@bigpond.com

School Information:

Required Experience - All attendees should have a solid knowledge of choreography. You should be able to call hoedowns and should be capable of resolving the square/effectively moving dancers around etc. If you are unsure please contact Jaden to discuss further. If you would like to attend but believe you may not be up to this standard, again please contact Jaden to discuss.

Topics - We will be covering a wide variety of topics at this school. The main focus will be on improving your choreographic ability but there will also be topics on presentation, showmanship, music, teaching and more! A full program will be provided to attendees closer to the event.

Accommodation - To maximise the social aspect of the school we recommend you stay at the Mornington Hotel. Rooms are available from \$136 per night. Visit www.morningtonhotel.com.au for more information. When booking rooms let Jaden know and he will secure your discounted rate.

Other Information - By restricting numbers to 10 callers we ensure everyone gets lots of one on one attention and mic time. The opportunities for improvement in your calling are endless.

Registration Form:

Name/s: _____ **Ph:** _____

E-mail: _____

Number of callers @ \$450 Each _____

Number of partners @ \$120 Each _____

Total: \$ _____

Deposit of \$150 required with registration.
Full payment required at the school.

Pay by direct deposit: BSB 123601 Acc: 21731229

E-mail registration to jadenfrigo@bigpond.com
or

Make cheques to 'Jaden Frigo' and post to
7 Rose Court, Somerville, Victoria, 3912.

Advanced Singing Call School with Wade Driver Nov 4-8 2018 Indio CA, USA

ADVANCED SINGING CALL SCHOOL

This Caller School Is Dedicated To
Having You Perform A Singing Call In
The Best Way Possible

INSTRUCTOR:

Wade Driver– Owner/Producer Of Rhythm Records For 43 Years * Calling For 61 Years

This is your opportunity for 36 hours of intense dissection and production of singing calls with the ultimate aim of having you achieve the best possible presentation of your singing calls. At the end of the week we will all go into the studio to record an individual singing call.

NOVEMBER 4-8, 2018
Riverside County Fairgrounds (Fullenwilder Bldg)
Indio, California 92201

TENTATIVE SCHEDULE Sunday: 12:00 - 3:00 pm and 6:00 - 9:00 pm Monday & Tuesday: 9:00 am - 12:00 pm; 2:00 - 5:00 pm; 7:00 -10:00 pm Wednesday: 9:00 am - 12:00 pm; at recording studio from 3:00 until ???? Thursday: 10:00 am - 1:00 pm (wrap up and critiques)	REGISTRATION Send \$300.00 deposit (and either a CD or email a recording of one of your singing calls) to: Wade Driver * wade@wadedriver.com 3118 Schumann Oaks Dr, Spring, TX 77386 (281) 253-1447
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\$599.00 per Caller (no charge for non-calling spouses/partners)
Absolute Limit of 12 Students.
Host Hotel: Royal Plaza Inn, 82347 Highway 111, Indio, CA 92201
Other Indio Area Hotels: Best Western and Super 8

**STING PRODUCTIONS
AMBASSADOR CLUB**

The Music of Tomorrow - For the Callers of Today

2018 EDITION

Would you like to support the production of new music?
Would you like to be an 'AMBASSADOR' for Sting Productions?

Well YOU CAN!!

To become a member of the Sting Productions 'Ambassador Club' and be one of ONLY 150 callers to receive the next year's output of Sting music - one year ahead of the majority of other callers - all that you need to do is visit www.stingproductions.co.uk/ambassador.php and sign-up as a Regular Member...

Membership available for \$160.00 US

Reducing to \$150.00 per year after the first year

STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2018

Each of the tunes listed below becomes available on 1st April 2018, to Ambassador Club members - as part of the Sting Productions Ambassador Club 2018 Edition (24 pieces of music):

Back In Your Arms Again	The Mavericks	Paperback Writer	The Beatles
Chains	The Beatles	Somewhere In My Car	Keith Urban
Circle Driveway	Don Williams	Summer In the City	Loving Spoonful
Colour Me In	Rea Garvey	Sunshine, Lollipops and Rainbows	Lesley Gore
Colour My World	Petula Clark	The Way It Was In '51	Marie Haggard
Come Fly With Me	Frank Sinatra	What a Difference a Day Makes	Esther Phillips
Gonna Build A Mountain	Sammy Davis Jr.	What's Another Year?	Johnny Logan
Heartbeat	Buddy Holly	<i>Patter Music (7Tunes)</i>	
If We Ever Meet Again	Timbaland & Katy Perry	Serendipity / Excelsior - Hustle / Bustle	
In The Palm Of Your Hand	Alison Krauss & Union Station	Lancelot / Camelot	
Maybe It's Because I'm a Londoner	Davy Jones	& (exactly what it sounds like): Mission Impossible!	

IF YOU DON'T WANT TO SIGN-UP AS A REGULAR MEMBER BUT LIKE THE MUSIC...

You can also help to support our work by purchasing the previous Editions of the Ambassador Club, at discounted prices. For details (and Audio Samples) of the tracks included - on each of these Editions (including 2018) - visit: www.stingproductions.co.uk and click on the Ambassador Club.

**Bulk Purchase Deals Sale of previous Ambassador Club Editions
(2011, 2012, 2013, 2014, 2015, 2016 and 2017) :-**

(2011) \$35 - (2012) \$40 - (2013) \$55 - (2014) \$80 - (2015) \$95 - (2016) \$115

or - all seven Previous Editions (including 2017) for \$500

2011, 2012, 2013, 2014, 2015, 2016, 2017 & 2018 for \$660

Special 'Super' Deal:

Sign up as a Regular Member - for the 2019 Edition - and buy the 2011, 2012, 2013, 2014, 2015, 2016, 2017 & 2018 Edition music, (195 tunes) - the entire bundle for a special price:

(only...) \$800!!

Contact: Paul Bristow: paul@stingproductions.co.uk
for more information about Regular Membership and/or to purchase these Editions

New!!

the first online caller school

Central Sierra Caller School

Kip Garvey, Instructor

Unlike conventional caller schools that often result in information overload and are considerably expensive, this Remote Learning Series is a low cost alternative that allows newer callers to work at their own pace in developing their choreographic skills. The school consists of well-developed, time-tested Lessons that offer callers the opportunity to build their knowledge of choreographic structure and flow, and other important skills.

Membership gives you

- Access to the full online school and the first two lessons.
- Eight additional lessons, each precisely designed to step you through the caller's learning curve.
- Access to a library of reference material on choreographic structure.
- Access to me as your mentor, through direct one-on-one email communication.
- Access to critical analysis of your calling via email and pre-recorded mp3 files.
- Access to the RLS bulletin board, where you can share thoughts, ideas, concerns with fellow callers.

Visit www.kipgarvey.com and click on the link 'Kip's Online Caller School'. You will see an overview of the program and have the opportunity to join the school for a nominal fee. Links are available that will show you the content of the school before you commit to joining.

A&S Record Shop



We go that extra mile to give you better service

We can send you a Download Link for MP3's from the following labels:
(Also CD's available!!)

- Aussie Tempo,
- DownUnder,
- ABC,
- BVR,
- All Blue Star Labels including HiHat...Map,
- Imperial IR,
- Shindig,
- Gramophone GP,
- Fine Tunes (FT),
- Gold Wing (GWR),
- Chinook,
- CBarC, 7C's,
- Crown (CRC),
- MM,
- JR Records (JRR),
- Ranch House,
- Rockin M (RMR),
- Stampede (SR),
- MLS,
- SDBOB,
- Silver Eagles,
- SharpShooter,
- Sting (SIR),
- Snow (SNW),
- Prairie,
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- Ocean, and MarLet,
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- Quadrille,
- SquareTunes,
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NOTE THAT THE ONLY LABELS ON www.asrecordshop.com are
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ALL THE ESP'S ARE NOT LISTED HERE, BUT WE HAVE THEM ALL!!

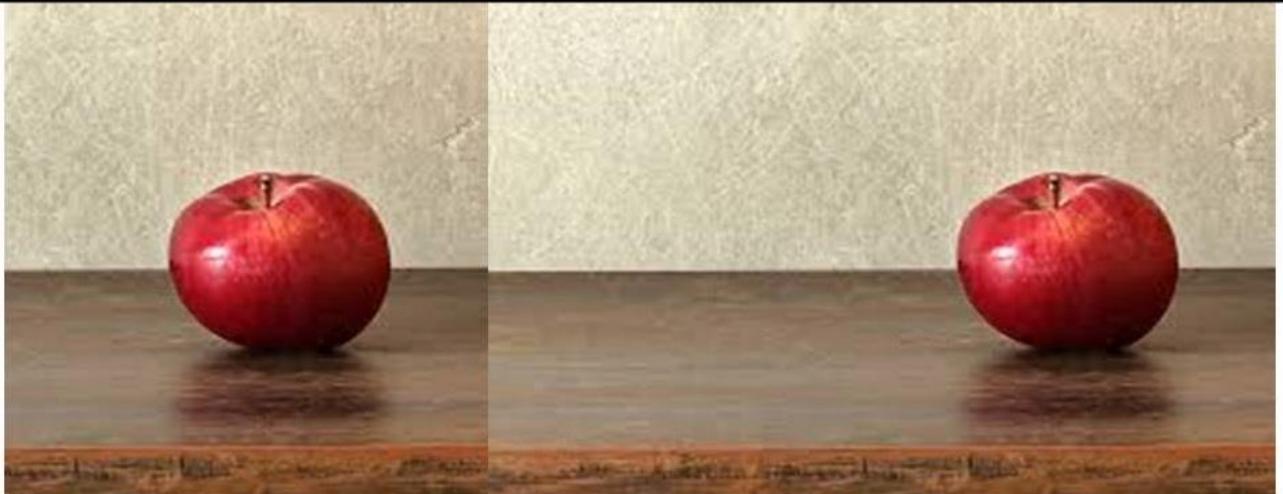
[EMAIL US](#) ABOUT SONGS ON OTHER LABELS! WE WILL SEND THEM TO YOU AND TELL YOU HOW TO PAYPAL US. WE HAVE BEEN IN THE SAME GEORGIA USA LOCATION FOR 38 STRAIGHT YEARS AS AandS RECORD SHOP AND I'VE BEEN A CALLER FOR 45 YEARS WITHOUT A BREAK.

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MAKE THE TRANSFORMATION



THE OFFICIAL
SO YOU WANT TO BE A CALLER.®
SQUARE DANCE CALLERS SCHOOL (Based On The Book) By: EDDIE POWELL, MBA

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 - ...and Much More!

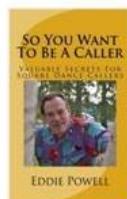
Imagine the transformation from where you are to the Square Dance Caller you want to be...

It takes action, practicing the right way, and becoming ready to market yourself. It took time and practice as a dancer to learn the moves, the same is true of calling.

Think About It
Every Superstar Athlete Has A Coach
Now, You Do, Too!

Learn The Basics, Repeat The Right Ways, and Become The Caller You Are Destined To Be...

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Now**



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So you want to be a caller – Caller School on-Line by Eddie Powell



2020

ACF CALLER CONFERENCE

Monday April 6th to Wednesday April 8th, Leura, NSW

PLEASE ENTER YOUR DETAILS BELOW

NAME(s).....

ADDRESS.....

PHONE.....EMAIL.....

No. of **ACF Member/Spouse/Partners** @ \$225.00 each.....Total.....

No. of **NON ACF Members/Spouse/Partners** @\$255 each.....Total.....

No. of Spouse/partners attending "Lunch Only" option @42.00 each.....Total.....

(Please note that the above Lunch Only option is only available for those spouses/partners who are not attending the Conference as delegates)

POST-CONFERENCE Dance with Randy Dougherty @\$20.00 No.....Total.....

(venue to be confirmed for Post-Convention dance)

GRAND TOTAL \$.....

BANQUET

No. attending the banquet (assuming between \$85.00 and \$100.00 each).....

(As we do not have a specific costing at the moment, no monies are expected, this is just to give us an idea of numbers. We are aiming at something quite special and very unique for this function)

PRE-CONFERENCE DANCE This is a free dance for all delegates and partners.

PLEASE SELECT ONE OF THE PAYMENT OPTIONS AND FOLLOW THE INSTRUCTIONS

DIRECT BANKING: BSB: 064420. Account 10028195 Name: Australian Callers Federation

CHEQUES : payable to **Australian Callers Federation** and posted to **GARY CARPENTER**, PO Box 97, The Entrance, 2261 NSW. Send copy of receipt to: gazacarpenter@gmail.com

GENERAL ENQUIRIES: Barry Wonson - PO Box 1819, Wollongong NSW 2500. bjwonson@gmail.com

Australian Callers Federation



**Accommodation booking request form
ACF Callers Conference 6th, 7th and 8th April 2020**



Booking Details

Title _____ Surname _____ First Name _____

Address _____

Postcode _____

Phone _____ Mobile _____

Email _____

*Please ensure all is legible

To secure your booking we require:

A \$100.00 non-refundable deposit. Then 14 days prior to check in full prepayment of your accommodation will be processed on the credit card supplied., unless otherwise requested.

Please circle: VISA / MASTERCARD / DINERS / AMERICAN EXPRESS

Credit card No. _____ / _____ / _____ / _____ Expiry date ____/____

Card Holders name _____ Card holders Signature _____

Arrival Date _____ Departure Date _____

No of Adults in Room _____ No of Children _____

Additional spouse attending conference lunch days 6th ____ 7th ____ 8th ____

Additional charge of \$42.00 per lunch for additional spouse / partner

Please note the credit card holder must be present upon checking in

Room rates - Accommodation required during conference

- **Fairmont Room (1 guest)** \$169.00 per night Includes breakfast for 1 person. Number of rooms: _____

Sunday 5th Monday 6th Tuesday 7th Wednesday 8th Thursday 9th

- **Fairmont Room (2 guests)** \$198.00 per night includes breakfast for 2 people. Number of rooms: _____

Sunday 5th Monday 6th Tuesday 7th Wednesday 8th Thursday 9th

All rooms are subject to availability and will be allocated upon first in first serve basis

Accommodation Cancellation Policy: Cancellations for accommodation received more than 14 days prior to arrival will forfeit \$100.00 deposit. Cancellations within 14days of the designated arrival date, or non-arrival of guests, will forfeit all monies paid.

Please email reservations@fairmontresort.com.au

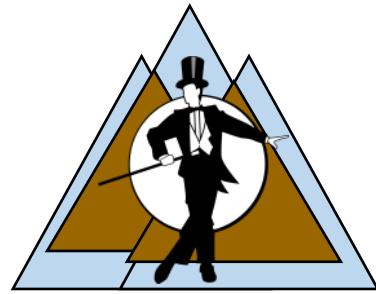
This is a booking request form only. Your booking is not confirmed until confirmation has been received from Fairmont Resort. For booking enquiries please call **02 4785 0000**

For Post Accommodation requirements please call the hotel direct.

61st Australian National Square Dance Convention

Wentworth Falls

10th-14th April 2020



What do you think of when you imagine the Blue Mountains?

- The serene blue haze of eucalyptus oil rising from distant gum trees,
- The grand Three Sisters rock formation at Katoomba's Echo Point lookout,
- The star of many a pretty postcard?

You can tick off all these exciting encounters in New South Wales' famous, World Heritage listed district, but there's more to the Blue Mountains. So come and relive the golden era of Australia's first holiday destination at the 61st Australian National Square Dance Convention.

A reminder to all that this is also the Easter and school holiday period so we recommend that you **book your accommodation early**. Accommodation can be found at <https://www.bluemts.com.au/accommodation> or check out our accommodation list.

Contact: Conveners David and Rosalind Todd
convenor2020sdconvention@gmail.com

Expression of Interest Tear of the section below and place in the box

Tear of the section below and place in the box



Name.....

Club.....

Contact Postal address or Email

State: Please circle

ACT NSW VIC QLD WA SA TAS OVERSEAS
(_____)

Puttin' on the Ritz

Relive the glamour of the 1920's at Australia's first tourist destination