

# choreo



# BREAKDOWN

BILL PETERS • 5046 Amondo Drive, San Jose, California 95129

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## WHAT'S HAPPENING?

This month we feature a very interesting new idea by Bill Davis called CLOVERFLO, and we also examine another new movement which makes use of a built-in Curlique and Walk & Dodge combination (CURL & WALK THE CLOVER). We have also received three - count 'em - three new gimmick ideas that we thought you ought to know about: RATTLE THE BOX, CHINESE GRAND SQUARE and CROSS THE STAR.

Diamond Circulate and the many variations it has spawned still seems to be going strong around the country. We have, however, encountered a possible difficulty in a situation where dancers must establish, on their own, an identity as ends or centers in a Diamond formation (see the discussion on Page 204).

Here the other new movements we looked at this month:

CUT ACROSS (Bill Barton). From a completed Double Pass Thru formation, lead couples do a Partner Tag to face out and then Trade with the other dancer at the other end who is also facing out in the same direction. At the completion of the Trade, they become ends of a new line. The trailing couples, meanwhile, do a Partner Trade, a Partner Tag, and a Centers In. The movement ends in parallel lines of 4 with ends facing out and centers facing in.

FLUTTER CIRCULATE (Jack Bishop) From a box formation, the ladies do a Turn Thru and face back in (as in Flutterwheel). The men follow -- but before joining the girl, move up to next forward position, as in Circulate. Ends in a box formation.

PEEL THE BANANA (Vern Churchill) From a completed Double Pass Thru, outside dancers ("Peels") Cloverleaf while the center dancers ("Bananas") step forward and Partner Trade. Ends in a squared set.

WHAT'S HAPPENING? (continued)

PIT THE PRUNE (Ralph Thomas) This is intended to serve as a companion move to "Peel the Banana". From a Double Pass Thru formation, dancers do a Substitute and the new centers Pass Thru. Ends in box formation.

SHUFFLE IN/OUT (Jerry Salisbury) From lines facing, the ends Pass Thru and 1/4 in while the centers Sweep left 1/4 to end in a Double Pass Thru formation (Shuffle In). Shuffle Out requires the ends to Pass Thru and 1/4 out as the centers Sweep left 1/4 and do a Partner Trade to end in a completed DPT set up.

TAG AND RAMBLE (Bill Bean) From parallel ocean waves, all Tag the Line Zig-Zag. Those facing in now step forward and Turn Thru, quarter in and Pass Thru, while those facing out do a Cross Cloverleaf to end in a box formation.

TRADE THE DIAMOND (Lee Kopman) From 2-faced lines or parallel ocean waves, the centers Trade and spread apart as the ends Cross Circulate to the center position and Cast one-quarter. All now do a Diamond Circulate and the new wave Casts 3/4 again. Starts and ends in 2-faced lines or ocean waves.

TURN AND TOP (Hank Drumm) From facing lines of 4 or from an 8-hand ocean wave (sometimes called a "Tidal" wave), the ends Turn Thru and move on to the next to become end dancers in a new 8-hand ocean wave. Simultaneously, the center four dancers do a Spin the Top and become the centers of the new 8-hand wave.

WALK & WADDLE (author unknown) From parallel ocean waves, those facing in step forward and do a Pass Thru, as those who are facing out slide together and do a Partner Trade. Those who did the Pass Thru now do a Centers Out to become ends in a new line facing out as the center four Pass Thru and do a Centers In to become centers of the new lines. Ends with all facing out.

- THE CALLER'S GRAB-BAG  
(Breaks, Fillers and Patter "Gems"  
for Every Caller)

LEAD-OFF FIGURES

Many callers often find it advisable to begin their patter tips with a short, snappy, fun-type gimmick routine before getting down to the main business or theme of the tip. Here are some tried and true lead-off routines or "openers" from our files:

- All 4 ladies lead to the right  
And Allemande Left!  
Right & Left Grand, etc.
- All 4 couples lead to the right  
(there's no one there!)  
Boys Run and Allemande Left  
Right & Left Grand, etc.
- Couple No. 1 only...  
Lead right and Circle 4  
No. 1 gent break, pick up couple  
No. 3 and circle 6  
Same gent break, pick up the lone-  
some couple...  
And circle eight!  
Allemande Left  
Right & Left Grand, etc.
- 1-3 Pass Thru  
Stop--you're facing out!  
2-4 Pass Thru  
Stop--you're facing out  
Y'all face Partner, shake her hand  
Walk on by, Left Allemande!  
Go Right & Left Grand, etc.
- 4 ladies Chain  
Circle to the Left  
Ladies center, men Sashay  
Circle Left  
Ladies center, men Sashay  
Circle Left  
With gal on the right, California  
Twirl  
Boys Run to a Left Allemande!

• NEW MOVEMENT

CLOVERFLO (Bill Davis, Menlo Park, California)How To Do It:

From any formation that will allow a Trade-By, dancers facing out will do a Cloverleaf and, without stopping, Pass Thru; simultaneously, dancers facing in will Pass Thru and (also without stopping) move into a Cloverleaf. From most Trade-By set-ups Cloverflo takes approximately 6 to 8 counts and ends in a Box formation. There are exceptions, however! (See, for example, the last routine in the sample figures on the next page.)

Impressions:

Since there is no actual body contact in the basic Cloverflo traffic pattern, it is important for each individual dancer to know exactly where he or she must go and precisely how they are to get there! The basic routine, however, is very logical and it times out extremely well (all dancers take the same number of steps). And despite the fact that it seemed to take us a bit longer to train our dancers to execute the movement quickly and automatically, we also found that they really enjoyed the movement once they fully understood its mechanics.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Square Thru 3/4 <u>Cloverflo</u>	Called once = ZB-os Called twice = ZERO!
<u>From a Zero Box -- ZB</u> Dosado to Ocean Wave Step Thru <u>Cloverflo</u>	Called once = OB Called twice = ZERO!
<u>From a Zero Line - ZL (1P2P)</u> Square Thru <u>Cloverflo</u> Star Thru	Called once = OL Called twice = ZERO!
<u>From a Right Hand Lady Line (RL)</u> Square Thru <u>Cloverflo</u>	Converts a RH Lady Line to a Zero Box (ZB)

Equivalents:

When called from Trade-By formations in which all men have the same girl (partner, corner, opposite or RH Lady) in the partner slot, Cloverflo is exactly equal to Trade-By and in such situations you can easily substitute Cloverflo for Trade-By. This is not the case, however, when working with Trade-By set-ups having mixed partner pairings.

From parallel ocean waves featuring standard partner pairings (ZB, CB, OB, RB, etc.), the combination "Step Thru & Cloverflo is equal to "Ends or Centers Circulate twice". From the same set-up, the combination "Square Thru 3/4 & Cloverflo" equals "Right & Left Thru, Dive Thru, Pass Thru".

CLOVERFLO (Continued)Sample Figures

- 1-3 1/2 Square Thru ..... ZB-os  
 Square Thru 3/4  
Cloverflo ..... ZB  
 Right & Left Thru ..... OB-os  
 Star Thru ..... CL-os  
 Square Thru  
Cloverflo ..... ZB-os  
 Square Thru 3/4  
 Trade-By ..... ZB  
 (AL!)
- 1-3 Cross Trail  
 Go round one, line up 4 ..... RL-os  
 1/2 Square Thru  
Cloverflo ..... ZB  
 Swing Thru, Boys Run  
 Bend the Line ..... EPL-os  
 Square Thru  
Cloverflo ..... ORB-os  
 Square Thru 3/4  
 Trade-By ..... ORB  
 1/2 Square Thru  
 Wheel & Deal  
 Centers Square Thru 3/4 ..... ZB  
 (AL!)
- 1-3 Square Thru ..... ZB  
 Swing Thru, centers Run  
 Tag the Line - In  
 Square Thru, Cloverflo  
 Swing Thru, centers Run  
 Tag the Line - In  
 Square Thru, Cloverflo  
 Swing Thru, centers Run  
 Tag the Line - In ..... RL  
 Square Thru, Cloverflo ..... ZB  
 (AL!)
- 1-3 lead right, circle to line .... ZL  
 Square Thru  
Cloverflo ..... CB  
 Turn Thru  
Cloverflo  
 Right and Left Grand!
- 1-3 Cross Trail  
 Go round one, line up 4 .... RL-os  
 RL Thru  
 Curlique, Boys Run  
Cloverflo ..... ZB  
 (AL!)
- 1-3 Square Thru ..... ZB  
 Centers In, Cast Off 3/4  
Cloverflo ..... OB  
 Right & Left Thru ..... ZB-os  
 Dive Thru, Pass Thru ..... OB-os  
 Centers In, Cast Off 3/4  
Cloverflo ..... ZB-os  
 Right & Left Thru ..... OB-os  
 Pass Thru  
Cloverflo ..... ZB  
 (AL!)
- 4 ladies Chain  
 1-3 Square Thru 3/4  
Cloverflo  
 Those facing out, Partner Trade  
 (AL!)

Note: In the above figure, all dancers must do the required Cloverflo traffic pattern - but warn 'em not to panic if they should happen to meet another dancer face to face. Tell 'em to simply pass right shoulders and continue the movement -- just as they do in the facing Circulate routines!

SINGING CALL (Corner Progression)

Head 2 Cross Trail, round 1 you go  
 Make a line go forward up and back  
 RL Thru, turn the girl, then Square Thru  
 4 hands round, don't be slow, everybody  
 Cloverflo  
 When you're done, the Corner swing  
 Swing 'ol Corner there  
 AL come back and Promenade  
 ...add 16 beat Tag

# • A CHOREOGRAPHIC BRAIN-TEASER

## IDENTIFYING "ENDS" AND "CENTERS" IN DIAMOND FORMATIONS

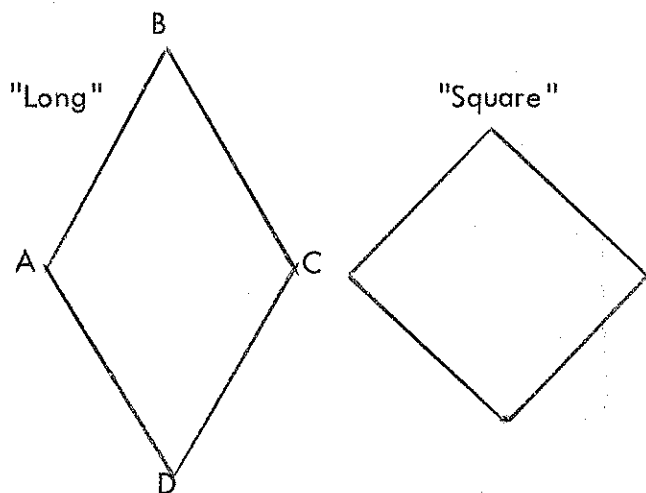
Callers Ralph Silvius and Bill Davis have asked us to point out an interesting problem that might possibly confront dancers in a situation where they must decide whether they are "ends" or "centers" in a diamond formation.

It is a fact that just about every get-out we now use to change a diamond formation into something else -- and this includes such relatively new movements as "Fan Back" and others ----- requires the dancers in the diamond identified as "centers" to Cast  $3/4$  to the right or left (depending upon whether the diamond is facing clockwise or counter-clockwise) in order to convert the diamond into either a 2-faced line or into an ocean wave. The possible problem that we are now considering has been somewhat slow in surfacing because most of the Diamond Circulate material that has been published so far has generally allowed the caller to identify or cue the casting couples by sex, i.e., "Boys Cast left  $3/4$ " or "Girls Cast right  $3/4$ ", etc. and this, obviously, poses no problems for the dancers. This is the case, for example, in Figure (a), below:

(a) 1-3 Square Thru  
Right & Left Thru  
Swing Thru, boys Run  
Tag the Line - Right  
Boys Cast right  $3/4$   
Diamond Circulate  
Girls Cast right  $3/4$   
Wheel & Deal  
(AL!)

(b) 1-3 Square Thru  
Curlique to an ocean wave  
Centers Cast left  $3/4$ -Ends turn back (or Fan Back)  
Diamond Circulate  
2 center girls Trade  
New Diamonds Circulate  
Centers Cast left  $3/4$ -Ends Turn Back (or Fan Back)  
Make an ocean wave  
Swing Thru, Boys Run  
Flutter Wheel, Cross Trail  
(AL!)

But let us also consider the slightly different situation we encounter in Figure (b). Exactly who does the caller mean by "centers" in the underlined command? And how are the dancers supposed to figure it out quickly, accurately and automatically? It is a point that could stand some clarification.



Bill Davis suggests that the "diamonds" formed by the dancers in present-day choreography are generally "long" or elongated in nature -- as opposed to "square" diamonds in which all the diamond angles are equal. He further suggests that it should therefore be possible to train our dancers to quickly identify the diamond points that are closest to each other as the diamond "centers" (points A and C in the illustration), and that the diamond points furthest away from each other (points B and D) would therefore be considered as "ends".

What do you think? We earnestly solicit your comments and ideas.

# NEW MOVEMENT

## CURL AND WALK THE CLOVER (Chas. T. Gotham, Binghamton, N.Y.)

### How To Do It:

From a Trade By formation or from parallel ocean waves, dancers facing in Curlique and without stopping do a Walk & Dodge. Simultaneously, the dancers facing out step forward and Cloverleaf. The routine takes approximately 6 beats and ends in a box formation.

### Impressions:

We got the feeling that our dancers found the movement to be a mildly diverting combination routine. It has an easy "teach" and times out nicely.

### Choreography:

From a Zero Box - ZB (Box 1-4)	
Square Thru 3/4 Curl & Walk the Clover	Called once = OOB Called twice = ZERO!
From a Zero Line - ZL (1P2P)	
Square Thru Curl & Walk the Clover Right & Left Thru, Star Thru	Called once = EPL Called twice = ZERO!
From a Zero Box Ocean Wave (ZB)	
Curl & Walk the Clover Swing Thru, Boys Run Bend the Line	Converts Zero Box (ZB) to Zero Line (ZL)

### Sample Figures:

- 1-3 1/2 Square Thru .... ZB-os  
Dosado to OW  
Curl & Walk the Clover ..OPB  
Swing Thru, boys Run  
Wheel & Deal ..... OPB  
Sweep 1/4 ..... ZL  
Square Thru  
Curl & Walk the Clover ..ORB-os  
Spin the Top  
Box the Gnat .....RL-os  
1/2 Square Thru, Trade By (AL!)
- 4 ladies Chain  
1-3 Right & Left Thru  
Cross Trail, go round one  
In the middle Turn Thru  
Left Turn Thru the outside 2  
Curl & Walk the Clover  
Dosado to OW  
Boys Trade, boys Run  
Wheel & Deal ..... OPB  
Sweep 1/4 ..... ZL  
Slide Thru ..... CB-os  
Square Thru 3/4 ..... (AL!)

- Head ladies Chain  
1-3 lead right, circle to a line ... EOL  
Pass Thru, Wheel & Deal  
Centers Turn Thru  
Left Turn Thru the outside 2  
Curl & Walk the Clover  
Swing Thru, boys Run .....ZL  
Star Thru ..... CB-os  
Pass Thru  
Curl & Walk the Clover ..... OCB  
Square Thru 3/4  
Curl & Walk the Clover ..... RB  
Pass Thru ..... (AL!)

### SINGING CALL (Corner Progression)

Side ladies Chain, turn 'em you know  
Head 2 Square Thru, 4 hands you go  
Meet the Sides Square Thru again, go  
3/4 'round  
With a new 2 you Curl & Walk the  
Clover round the town  
When you're done, Left Allemande &  
Partner Dosado  
Corner Swing the Corner, then Promeno  
...add 16 beat Tag

• GIMMICKS - GIMMICKS - GIMMICKS!

• RATTLE THE BOX

(Diamond Jim Young, Rt. St. Anne, Ill.)

"Diamond Jim" tells us that he's used this gimmick-type patter stunt for some time now and has noted an excellent response from his dancers. Although he has given the complete routine a specific name, i.e., "Rattle the Box", the dancers are not required to memorize the steps. Like the routines for "Shoosh" or "Filibuster" (remember them?) the caller is expected to cue or prompt the entire routine. The caller may, of course, allow the dancers to "Rattle the Box" without cues whenever he feels that they've done the routine often enough in any given tip to be able to recall the dance pattern on their own. Here's how it goes:

From a box formation, the caller says "Rattle the Box" and then prompts the routine as follows:

Box the Gnat & change girls  
Swat the Flea and change hands  
Turn Thru & Walk forward  
Bend the Line & Slide Thru

Choreographically, the dance turns out to be a "technical" Zero (inside dancers become outsides and vice versa) and this, of course, makes it easy to fit the routine into just about any standard patter combination. "Diamond Jim" also tells us that he uses "Rattle the Box" in singing calls. Here is a simple 64-beat singing call dance that uses a standard corner progression:

Head couples Promenade, 1/2 way round  
you go  
Down the middle RL Thru, turn 'em you know  
Square Thru go 4 hands and meet the outside  
pair  
Rattle the Box-you Box the Gnat  
Change hands and Swat the flea  
Change hands and Turn Thru, Bend the  
Line I say  
Slide Thru, the corner Swing, Promenade  
that way  
....add 16 beat Tag

• CHINESE GRAND SQUARE

(Bill Barton, Ascutney, Vermont)

After setting up the square by calling "Heads California Twirl-Sides stand back-to-back", all dancers follow the standard Grand Square pattern except that they back up where they normally go forward and go forward where they normally back up. (32 counts)

Heads Part (after California Twirl)

- 1- Back into the center 4 steps
- 2- Turn back to partner, walk forward 4 steps to Sides position
- 3- Turn back to partner and walk forward 4 steps
- 4- Turn back to opposite, back up 4 steps to home position

- 5-8 Reverse the pattern to end up at home.

Sides Part (starting back-to-back)

- 1- Walk forward 4 steps
- 2- Turn back to opposite and back up 4 steps to Heads position
- 3- Turn back to center, back up 4 steps
- 4- Turn back to partner, walk forward 4 steps to home position

- 5-8 Reverse the pattern to end up at home.

• CROSS THE STAR (28 counts)

(Jerry Salisbury, Massapequa, N.Y.)

This is a specialty routine that starts from facing lines of 4. From normal lines, ends give right to opposite, pull by and 1/4 in while the centers star right 1/2 way (diagonally) to face the same sex. All give a left, pull by & 1/4 in to form momentary lines. Ends now give opposite a right, pull by and 1/4 in & centers again star right 1/2 way but this time end up facing the opposite sex. Again all give a left, pull by & 1/4 in (lines again). To this point, the dancers have used 4 hands and have reached the 1/2way point. Repeating the entire pattern 4 more hands restores the original starting lines. In effect, the routine follows a figure 8 pattern up & down the line. All dancers are in the star twice and in the outside loop twice.

# PROGRAM NOTES

(Interesting traffic patterns in which the emphasis is on standard Basics)

## DOING A SLIDE THRU WITH THE SAME SEX

Most modern callers will agree that the average club dancer today still tends to panic when asked to Slide Thru with another dancer of the same sex. The fault, of course, is ours -- we just don't seem to call such figures often enough to provide a sufficient amount of repetitive exposure to train our dancers to do such routines automatically and "on-command". It is therefore a good idea for every caller to periodically review the basic Slide Thru rules with his dancers and to remind them that it is more than an antiseptic Star Thru. Our dancers should be made constantly aware that in a Slide Thru, opposite dancers pass right shoulders and then they turn 1/4 -- men always turn right and girls always turn left. Here are some effective same sex Slide Thru drills:

- Four ladies Chain 3/4  
2-4 Right & Left Thru  
Head 2 ladies all by yourself  
Lead right and circle 3  
2 ladies break and line up 3  
Forward six and back away  
Slide Thru ..... (AL!)
- 1-3 Flutter Wheel  
Same 2 ladies chain 3/4  
Side men turn 'em & rollaway  
Forward six and back away  
Lonesome gents Slide Thru.....(AL!)
- 1-3 lead right and circle 4  
Head men break, line up 4 .....ZL  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Lead couple arch, centers duck thru  
U-Turn back, circle up 4  
Once around and a little bit more  
2 ladies break, line up 4  
Slide Thru  
Those who can, Pass Thru  
All 8, California Twirl ..... RB  
Pass Thru ..... (AL!)

- 1-3 Right & Left Thru  
Side ladies Chain  
2 Head gents face your Corner  
Box the Gnat & square your set  
4 girls Square Thru  
Meet the boys and Turn Thru  
Girls Pass Thru  
Centers In, Cast Off 3/4  
Bend the Line - Slide Thru  
Those who can, Star Thru ..... (AL!)
- Head ladies Chain  
Couple No. 1, 1/2 Sashay  
Heads go up & Back  
Same 2, Slide Thru  
Those who can Star Thru  
Center 4, Slide Thru  
Those who can, Star Thru  
Just the ends Star Thru  
Center 4, Slide Thru  
Those who can Star Thru  
Center 4 Slide Thru  
Those who can Star Thru, ends only Star Thru  
Center 4 Dosado to ocean wave  
Swing Thru  
Boys Run, line up 4  
Go forward and back  
Come 1/2 way down and Bend the Line  
Pass Thru ..... (AL!)
- 4 ladies Chain  
1-3 Square Thru ..... OB  
Circle 4, break to a line ..... EPL-os  
Star Thru ..... OCB  
Dive Thru  
U-Turn back and Slide Thru  
Center 4, Box the Gnat  
Right & Left Thru, Pass Thru  
Centers In, Cast Off 3/4  
Just the ends Star Thru  
Square Thru ..... OCB-os  
Circle 4, break to a line ..... CL  
Star Thru ..... OB-os  
Dive Thru  
U-Turn back and Slide Thru  
Centers Box the Gnat  
Right & Left Thru, Pass Thru  
Centers In, Cast Off 3/4  
Just the ends Star Thru ..... (AL!)



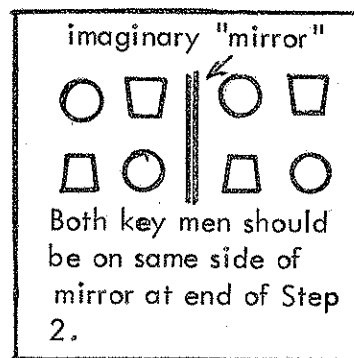
• SIGHT CALLER'S NOTE BOOK

### THE "MIRROR IMAGE" METHOD FOR SAVING A SQUARE

Many specialized calling systems have been developed over the years to help a caller resolve a square, but we have found the so-called "Mirror Image" method to be the easiest one for a new caller to both learn and use. The concept of the mirror image allows a sight caller who has "lost" his dancers to maneuver the square into a basic Zero Line formation (1P2P) from practically any unknown position or dancer alignment. In order to use the method, a caller must be able to identify four initially adjacent dancers (say, couples 1 & 4) in his cue square(s). These are his "key" people and as long as he has not called - or at least equalized - any unsymmetrical commands (such as 1 & 2 do a Right and Left Thru, etc.), he should be able to literally create a Zero Line by using this easily-learned 3-step method. Here's how it works:

Step 1. First, maneuver the dancers into normal couple facing lines. Do not, at this point, be concerned about the identity of individual dancers - just put 'em into lines as best you can. You'll probably find, however, that it will be easier to "sight" your dancers later on if you set up the lines so that they're parallel to the stage - but this is not necessary!

Step 2. Next, pretend there is an imaginary wall or "mirror" dividing each pair of facing couples in the line and then check to see if both of the key men are on the same side of the mirror (which side they're on is unimportant -- as long as they're both on the same side!) If they are on the same side, proceed immediately to Step 3. If not, you can get 'em there by calling "Square Thru and Trade-By" -- or any other combination of calls that will cause one man to exchange places with his counterpart on the other side of the mirror. Don't worry yet about what's happening to the girls. That comes next!



Step 3. Now check to see if both key girls are on the same side of the mirror as their partners. If they are, you lucked out and you should be able to sight call 'em into either a ZL or a ZL-os -- and this, of course, will put you back in control. But if, however, the 4 key people are not on the same side of the mirror, you must then arrange to put 'em there, and from this point, the easiest way to do it, would be to simply move the girls (but not the men) one position at a time around the square until each girl is on the same side of the mirror as her partner. This is what happens in each of the 4 routines shown below. Each one moves the girls exactly one notch (clock-wise) around the perimeter of the set without changing either the position of the men or the direction of the lines. In other words, you can simply call any one of these modules (they are interchangeable) once, twice or three times (no more!) and you MUST bring the key girls to the same side of the mirror as their partners -- and from there, you're home free!

Star Thru  
Dosado to OW  
Girls Circulate  
RL Thru  
Star Thru

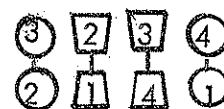
RL Thru  
Star Thru  
Swing Thru  
Girls Circulate  
Boys Trade  
Boys Run  
Bend the Line

Star Thru  
Dosado to OW  
Girls Trade, girls Run  
Girls Circulate  
Bend the Line  
Box the Gnat, RL Thru  
Flutter Wheel

Star Thru  
Spin Chain Thru  
Boys Run  
Bend the Line  
Pass Thru  
Bend the Line

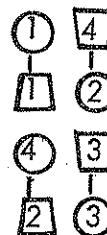
"MIRROR IMAGE" (continued)

Now let us trace the actions of the dancers in a typical application of the mirror method. Suppose that when you decide to go for the Allemande Left you find that your dancers in an Arky-Type line like the one shown on the right.

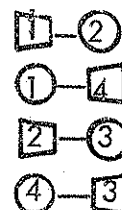


Since the purpose of Step 1 is to maneuver the dancers into normal facing lines, the first thing you must do to this particular formation is to "de-Arkyfy" it. There are many ways to do this -- as for example:

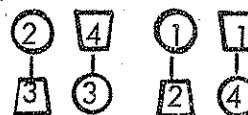
Pass Thru  
Tag the Line-Right  
Wheel & Deal



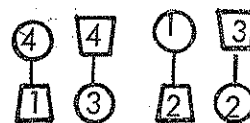
Star Thru



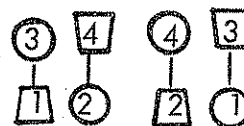
Pass Thru  
Bend the Line



Star Thru  
Dive Thru  
Pass Thru  
Star Thru

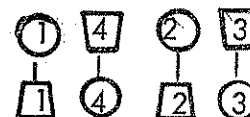


Star Thru  
Dosado to OW  
Girls Circulate  
RL Thru, Star Thru



As luck would have it, that routine brought both key girls to the opposite side of the mirror as their partners and this means that you must now call a Step 3 series twice more before both key girls can join their partners. By this time, however, you may also have figured out that you will only have to call the series one more time (instead of twice) if you change the "girls Circulate" command to "Girls Double Circulate". And this is, in fact, what you now do:

Star Thru  
Dosado to OW  
Girls Double Circulate  
RL Thru  
Star Thru



You now have all 4 key people on the same side of the mirror and you can easily sight call 'em into a ZL or 1P2P situation. (a 2 ladies Chain or an equivalent would do it!) and from there your favorite get out would achieve the Allemande Left.

Note: We do NOT recommend this method as a "primary" calling system. Far from it. Using it all of the time -- or even most of the time -- would do little more than create a dull, repetitive and uninspired dance. Use it when you're in trouble or every now and then to keep your hand in -- but that's all!

# choreo



# BREAKDOWN

BILL PETERS • 5046 Amondo Drive, San Jose, California 95129

FEBRUARY 1973

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The first issue of CHOREO BREAKDOWN was dated March, 1972 and that means that we complete, with this issue, our first full year of publication. We made a very cautious and tentative start last March when we sent sample copies of our first edition to some four or five hundred callers throughout the country and, of course, we have been enormously gratified -- and just a little bit bewildered -- at what we feel has been a truly fantastic response to our first efforts in this field. We would like therefore to say Thank You to all of the callers who have subscribed to CHOREO BREAKDOWN this past year and a special thanks goes to those who have taken the time and trouble to recommend

these notes to others. We are both proud and grateful for your support.

Many of you have suggested that we publish an annual index containing the featured material that has appeared in CHOREO BREAKDOWN during the year. You'll find the first one on the next page.

For those of you who subscribed to our very first issue, completion of our first year also means that your first year's subscription will expire with the next issue (March 1973). If this applies to you, your next issue will have a renewal blank attached for your convenience. Each month thereafter, we will enclose a renewal reminder 2 months prior to each subscriber's last issue. A final renewal notice will be enclosed with your last issue.

## WHAT'S HAPPENING?

This has been a lean month for new material -- and its probably a good thing. Also, we will probably be in Hawaii when you read this and we haven't had a full month to review the newer stuff.

CLOVERFLO seems to be making a significant impact on the workshop programs we have heard from and we also hear that its been getting a good deal of action in the mainstream clubs as well.

As to the new movements, we did hear of a couple that might be worth your attention. They're called SPIN TO A WAVE and SQUARE and PEEL. They're featured inside!

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• NEW MOVEMENT

SPIN TO A WAVE (George Spelvin, Happy Valley, California)

How To Do It:

From a Trade-By formation, the dancers facing in do a Spin the Top. Simultaneously, the dancers facing out face each other (Quarter In) and do a Dosado all the way around and then blend into an 8-hand ocean wave with those who are finishing the Spin the Top in the middle. The movement takes approximately 8 counts.

Impressions:

This is a fairly simple combination-type movement. It teaches quickly and easily and has a comfortable body-flow. Although we sensed that our workshop people tended to become a bit bored with this movement after only a brief initial exposure, we also felt that the dancers in our mainstream clubs seemed to enjoy it and found it fun to dance.

Choreography:

<u>From a Zero Line --- ZL (1P2P)</u> Square Thru <u>Spin to a Wave</u>	Called once equals EPL-os Called twice equals ZERO!
<u>From a Zero Box -- ZB (Box 1-4)</u> Square Thru 3/4 <u>Spin to a Wave</u> Slide Thru	Called once equals OPB-os Called twice equals ZERO!
<u>From a Zero Box - ZB</u> Square Thru 3/4 <u>Spin to a Wave</u> Right & Left Thru Flutter Wheel	Converts Zero Box (ZB) to Zero Line (ZL)

Sample Figures:

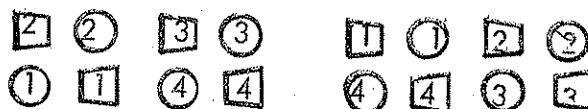
- 1-3 Square Thru ..... ZB  
 Square Thru 3/4  
Spin to a Wave ..... ECL  
 Spin the Top  
 Boys Run, Tag the Line  
 Lady go left, boys go right  
 (AL!)
- 1-3 lead right  
 Circle to a line ..... ZL  
 Pass Thru, Wheel & Deal  
 Centers Pass Thru ..... OPB-os  
 Square Thru 3/4  
Spin to a Wave ..... CL-os  
 Slide Thru ..... ZB  
 (AL!)
- 1-3 Square Thru ..... ZB  
 Square Thru 3/4  
Spin to a Wave ..... ECL  
 Triple Trade ..... EPL-os  
 Right & Left Thru ..... EOL  
 Pass Thru, Wheel & Deal  
 Substitute  
 Centers Pass Thru ..... ZB  
 (AL!)
- 1-3 Cross Trail  
 Go round one, line up 4 .. RL-os  
 1/2 Square Thru  
Spin to a Wave ..... ERL-os  
 Right & Left Thru ..... ECL  
 Flutter Wheel ..... ZL-os  
 Cross Trail ..... (AL!)

SPIN TO A WAVE (continued)

- 1-3 lead to the right  
Circle 4, make a line ..... ZL  
Square Thru  
Spin to a Wave ..... EPL-os  
End boys Trade (to far end!) ..... OL  
The other 6 Triple Trade ..... RL-os  
Everybody Right & Left Thru ..... RL  
Rollaway 1/2 Sashay  
Square Thru  
Spin to a wave  
End girls Trade (to far end!)
- The other 6, Triple Trade  
Box the Gnat ..... ZL  
Right & Left Thru ..... ZL-os  
Cross Trail ..... (AL!)
- 1-3 Square Thru ..... ZB  
Dosado to Ocean Wave  
Fan the Top ..... EOL  
Right & Left Thru ..... EPL-os  
Square Thru  
Spin to a Wave ..... ZL  
Fan the Top ..... OPB-os  
Swing Thru, Turn Thru ..... (AL!)
- 1-3 lead right  
Circle to line of 4 ..... ZL  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Centers In, Cast Off 3/4  
Square Thru  
Spin to a Wave  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Centers In, Cast Off 3/4  
Square Thru  
Spin to a Wave  
Pass Thru, Wheel & Deal ..... (AL!)

SINGING CALL (Corner Progression)

Head 2 Square Thru 4 hands you know  
Square Thru the outside 2, 3/4 round you go  
Count 3, Spin to a Wave, walkin' 2 by 2  
When you're done, girls Trade, do the  
Right & Left Thru  
Slide Thru, Pass Thru, Swing Corner Maid  
Swing her high and low and Promenade..  
...add 16 beat Tag

• SET 'EM UP - GET 'EM OUTTHE CORNER BOX (Out-of-Sequence)

This is a useful formation since whenever your dancers reach it, they are only a Square Thru 3/4 away from an Allemande Left.

Here are three quickie Set-Ups:

1. 4 ladies Chain 3/4  
Heads 1/2 Square Thru
2. 1-3 lead right  
Circle to a line of 4  
Star Thru
3. Promenade  
1-3 Wheel Around  
Pass Thru, Wheel & Deal  
Centers Pass Thru  
Right & Left Thru  
Flutter Wheel

Plus a Handful of Get-Outs:

1. Square Thru 3/4 (AL!)
2. Slide Thru  
Cross Trail (AL!)
3. Split 2, line up 4  
Box the Gnat (ZL)  
Right & Left Thru  
Cross Trail (AL!)
4. Swing Thru  
Boys Trade, boys Run  
Bend the Line  
Cross Trail (AL!)
5. Circle to a 2-faced line  
Girls Trade, Cast Off 3/4 (AL!)

• PROGRAM NOTES

(Interesting traffic patterns in which  
the emphasis is on standard Basics)

A DIFFERENT KIND OF WHEEL & DEAL

There is nothing very unique or unusual about calling a Wheel & Deal when the dancers are arranged in parallel 2-faced lines -- providing, of course, that the couples in both of the lines are all made to wheel in the same direction (clockwise or counter-clockwise). If, for example, we are in a Zero Box set up and call: Swing Thru- Boys Run- Wheel & Deal, we will notice that all the couples wheel in a clockwise direction to form the box set up again. It is a fairly commonplace routine these days and, as we say, there's nothing very different about it.

Occasionally, however, we run across a piece of choreography in which the couples in one 2-faced line must wheel clockwise while those in the other must wheel counter-clockwise and this is a little bit unusual. We recently received such a routine from Louis Ouellet in Bridgeport, Conn. and we thought it might be a good idea to explore the idea. Here, first of all is Louis' figure:

Free Wheeling

1 & 4 Rollaway, 1/2 Sashay  
1-3 Spin the Top, Turn Thru  
1/2 Square Thru, Wheel & Deal  
Centers Pass Thru, Star Thru  
Boys Run to the right, Swing Thru  
Girls Trade, Tag the Line-In  
Boys only Pass Thru  
Everybody Wheel & Deal (there it is!)  
Spin Chain Thru, Scoot back  
Centers Circulate, Cast Off 3/4  
Tag the Line and all face the Caller  
Girls Run around the man, Split Circulate  
Cast Off 3/4, Tag the Line - In  
Girls only Pass Thru  
Everybody Wheel & Deal (there it is again!)  
Dosado, Split Circulate  
Star Thru, Couples Trade  
Promenade (in sequence, with partner!)

These two are our own:

- Head ladies Chain across  
Couple No. 1 face Corner  
Box the Gnat & square your sets  
1-3 Cross Trail  
Round 2 and line up 4  
Pass Thru, Bend the Line  
Pass Thru, Tag the Line - In  
Boys only Pass Thru  
Everybody Wheel & Deal  
Double Swing Thru  
Boys Run ..... (AL!)
- Head ladies Chain to the Right  
Couple No. 1 face Corner  
Box the Gnat and square your sets  
1-3 Cross Trail  
Round 2 and line up 4  
Pass Thru, Bend the Line  
Pass Thru, Tag the Line - In  
Girls only Pass Thru  
Everybody Wheel & Deal ..... (AL!)

And here's a contribution from Bill Davis  
(Menlo Park, Calif.)

- 2-4 lead right, circle to a line .. ZL  
Right & Left Thru ..... ZL-as  
Pass Thru, Tag the Line  
Everybody face the Caller  
Girls Fold, everybody Pass Thru  
Centers Pass Thru  
Centers In, Cast Off 3/4  
...from here you can use these get-outs:
- 1) Girls OR Boys Pass Thru  
Everybody Wheel & Deal  
Dosado to Ocean Wave  
Split Circulate  
Star Thru, Bend the Line ... (AL!)
- 2) Girls OR Boys Pass Thru  
Everybody Wheel & Deal  
Dosado to Ocean Wave  
Swing Thru - Split Circulate  
Star Thru, Bend the Line ... (AL!)

(The only difference between 1 and 2 is the  
Swing Thru before the Split Circulate. It  
changes absolutely nothing!)

• NEW MOVEMENT

SQUARE AND PEEL (George Spelvin, Happy Valley, California)
How To Do It:

From a Trade By formation, the dancers facing in will do a Square Thru (always four hands!), while those facing out Peel away from each other 180° and, walking directly forward, they will do a Star Twirl with the ones they meet. Depending upon the make-up and dancer alignment of the initial Trade By set up, the movement ends either in a Box formation or in a completed Double Pass Thru. (Takes about six counts)

Impressions:

Another combination move which takes off from the increasingly popular Trade By formation. Except for the Peel Away, you could probably call this one directionally. Although the basic traffic pattern is actually somewhat routine and commonplace, we like the fact that it can end up in more than a single formation.

Choreography:

<u>From a Zero Line -- ZL (1P2P)</u>  Square Thru <u>Square &amp; Peel</u> Star Thru	Equals ZERO! (Technical Zero: ends become centers & vice versa)
<u>From a Zero Line -- ZL</u>  1/2 Square Thru <u>Square &amp; Peel</u> Swing Thru Spin the Top	Equals ZERO! (Technical Zero: ends become centers & vice versa)
<u>From a Zero Box -- ZB (Box 1-4)</u>  Pass Thru <u>Square &amp; Peel</u>	Equals ZERO! (Technical ZERO: outsides become insides & vice versa)
<u>From a Zero Box -- ZB</u>  Square Thru 3/4 <u>Square &amp; Peel</u>	Called once equals OB-os Called twice equals ZERO (True Zero!)

Sample Figures:

- 1-3 Cross Trail  
 Round one, line up 4 .. RL-os  
 Square Thru  
 Square & Peel ..... ZB-os  
 Double Swing Thru .... OB  
 All 8 Circulate ..... ZB  
 Step Thru  
 Square & Peel ..... ZB  
 (AL!)
- 1-3 1/2 Square Thru ..... ZB-os  
 Square Thru 3/4  
 Square & Peel ..... OB  
 Right & Left Thru ..... ZB-os  
 Dive Thru, Pass Thru ..... OB-os  
 Split 2, line up 4  
 1/2 Square Thru  
 Square & Peel, Centers in  
 Cast Off 3/4 ..... CL  
 RL Thru, Star Thru ..... (AL!)

(continued, next page)



SQUARE AND PEEL (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
Split 2, line up 4  
1/2 Square Thru  
Square & Peel  
Centers In, Cast Off 3/4 ..... CL-os  
Right & Left Thru ..... CL  
Rollaway, 1/2 Sashay  
Square Thru  
Square & Peel / CL CO 3/4 ..... CL  
Star Thru ..... OB-os  
Slide Thru twice ..... ZB  
(AL!)
- 1-3 Pass Thru  
Go round 1, line up 4  
1/2 Square Thru  
Square & Peel - lead 2 U-Turn Back  
Swing Thru  
Boys Run ..... EPL  
1/2 Square Thru  
Square & Peel ..... OCB-os  
Swing Thru  
Box the Gnat ..... ZB  
Change Hands ..... (AL!)
- 1-3 Flutter Wheel  
Sweep 1/4, Pass Thru ..... ZB  
Swing Thru, boys Run  
Tag the Line - Right  
Boys turn right 3/4  
Diamond Circulate  
Girls turn right 3/4  
Couples Circulate  
Bend the Line ..... EPL  
1/2 Square Thru  
Square & Peel ..... OCB-os  
Swing Thru, boys Run  
Tag the Line - Left  
Boys turn left 3/4  
Diamond Circulate  
Girls turn left 3/4  
Couples Circulate  
Bend the Line, 1/2 Square Thru  
Square & Peel, Centers In  
Cast Off 3/4 ..... CL  
RL Thru, Slide Thru ..... (AL!)
- Lady No. 2 Chain to the right  
Couple No. 1, face your corner  
and Box the Gnat  
Square Your sets  
1-3 Cross Trail, go round 2  
Hook on ends and line up 4  
Pass Thru, Bend the Line  
Square Thru  
Square and Peel  
Those who can Swing Thru  
Centers Trade  
Centers Run  
Tag the Line - In  
Other 4 do a Peel Off  
Everybody 1/2 Square Thru  
Square & Peel  
Swing Thru  
Girls Run  
Box the Gnat ..... EPL  
Pass Thru, Wheel & Deal  
Centers Square Thru 3/4 ..... (AL!)
- 4 ladies Chain  
1-3 Pass Thru  
Everybody Square & Peel!  
Those facing out Partner Trade (AL!)

SINGING CALL (Corner Progression)

Head couples Cross Trail, round just one  
you go  
Squeeze in and line up 4, its up and  
back you know  
Square Thru go 4 hands round the ring  
I say  
Everybody Square & Peel, two by two  
that way  
Right & Left Thru, Dive Thru, Pass  
Thru & Swing  
Swing that Lady round and round and  
Promenade the ring  
.... add 16 beat Tag

SOME INTERESTING "ODDBALL" ROUTINES

A typical patter presentation these days will usually consist of reasonably standard symmetrical choreography in which both the men and the ladies manage to retain a consistent 1-2-3-4 or 4-3-2-1 (clockwise or counter-clockwise) rotation. We probably tend to keep the bulk of our patter material in this form because it is a good deal easier to keep track of our dancers when they are in this kind of sequence and this, of course, permits a more easily controlled sight calling application.

There is, on the other hand, something to be said in defense of an occasional non-symmetrical or so-called "oddball" figure. These are routines that feature traffic patterns in which the standard 1-2-3-4 arrangement of either (or both) the men and ladies does not remain constant. Such dances are excellent change-of-pace devices and can usually be counted upon to provide a pleasant touch of spice to a patter program. One must be careful however not to over-do! Here are some typical routines of this type:

- 1 and 2 Right & Left Thru  
Head ladies Chain  
Rollaway, 1/2 Sashay  
Couple No. 1, split your opposite  
Go round 1, line up 4  
2-4 Right & Left Thru  
Cross Trail and everybody ..... (AL!)
- 2 and 3 Right & Left Thru  
Couple No. 1 promenade 1/4  
Stop behind new couple 2  
Couple No. 4 Promenade 1/2  
Stop behind those 4  
Couple 3 promenade 3/4  
Stop behind those 6  
Forward 8 and back away  
Triple centers in, Cast Off 3/4  
Star Thru  
First pair promenade left  
Next promenade right  
Next promenade left  
Next promenade right  
Center 2 Swing Thru, Turn Thru ..... (AL!)
- 2 and 3 Right & Left Thru  
Side ladies Chain  
Rollaway, 1/2 Sashay  
New No. 2 split the opposite  
Go round 1, line up 4  
No. 3 go forward, Star Thru  
Right & Left Thru, Pass Thru  
Those who can, RL Thru  
Cross Trail and everybody ..... (AL!)
- All 4 couples 1/2 Sashay  
No. 3 Re-sashay  
Couple No. 1 split the opposite  
Go round 1, line up 4  
Line of 4 to the right Sashay (1/4)  
Stand behind Couple No. 4  
No. 2 go forward, split the opposite  
Go round 1, line up 4  
Both lines forward and back away  
Lead line only go forward  
Wheel and Deal  
Those who can Star Thru  
Pass Thru and circle 3  
Head gents break and line up 3  
Go forward 6 and back  
Lonesome 2 go forward and through  
the middle  
Separate go round 1  
Squeeze right in, line up 4  
Center 2 Left Square Thru  
Ends Square Thru on the outside track  
3/4 round and find your Corner.... (AL!)
- Couple No. 1 split the opposite  
Go round 1, line up 4  
Come 1/2 way down and stop  
Sides go down the line, RL Thru  
Line of 4 back out, arch in middle  
Ends duck out go round 3 people  
Lines of 6 go up and back  
Star Thru, centers Square Thru 5 hands  
Couple No. 1 Partner Trade ..... (AL!)

# CHOREO BREAKDOWN

February 1973

## ● THE "MAGIC SQUARE"

FROM TO	ZERO SQUARE	ZERO LINE (1P2P)	ZERO BOX (Box 1-4)
ZERO SQUARE	<ul style="list-style-type: none"> <li>a. 1-3 Prom. 1/2 RL Thru</li> <li>b. 1-3 Square Thru RL Thru-Dive Thru Slide Thru, RL Thru</li> <li>c. 1-3 1/2 Square Thru RL Thru, Dive Thru Star Thru</li> </ul>	<ul style="list-style-type: none"> <li>a. Head ladies Chain Star Thru, Pass Thru Circle to a line</li> <li>b. 1-3 Spin the Top Turn Thru Circle to a Line</li> <li>c. 1-3 Swing Thru Box the Gnat Curlique Circle to a Line</li> </ul>	<ul style="list-style-type: none"> <li>a. 1-3 Swing Thru Spin the Top Pass Thru</li> <li>b. 1-3 Swing Thru Boys Trade Dosado-Star Thru</li> <li>c. 4 ladies Chain 1-3 Cross Trail Round 1 to line Star Thru</li> </ul>
ZERO LINE (1P2P)	<ul style="list-style-type: none"> <li>a. Pass Thru, Wheel &amp; Deal Centers Star Thru RL Thru, 2 ladies Chain</li> <li>b. RL Thru, 2 ladies Chain Star Thru, Dive Thru Star Thru, 2 ladies Chain</li> <li>c. Square Thru, Trade By Dosado to Ocean Wave Boys Circulate, RL Thru Dive Thru, Substitute Star Thru</li> </ul>	<ul style="list-style-type: none"> <li>a. RL Thru, Pass Thru Bend the Line</li> <li>b. Star Thru, Dive Thru Star Thru, Cross Trail Round 1, line up 4</li> <li>c. Square Thru 3/4 Partner Trade</li> </ul>	<ul style="list-style-type: none"> <li>a. Star Thru, Swing Thru Girls Circ Swing Thru</li> <li>b. Pass Thru, W&amp;D Centers Star Thru 2 ladies Chain 1/2 Square Thru</li> <li>c. 1/2 Square Thru Trade By Dosado to OW Boys Circ. RL Thru</li> </ul>
ZERO BOX (Box 1-4)	<ul style="list-style-type: none"> <li>a. RL Thru, Dive Thru Star Thru, RL Thru</li> <li>b. Swing Thru, boys Run Bend the Line, Pass Thru W&amp;D, centers Star Thru</li> <li>c. Swing Thru, boys Run Couples Circulate W&amp;D, Dive Thru Star Thru</li> </ul>	<ul style="list-style-type: none"> <li>a. Star Thru, Swing Thru Boys Trade, boys Circ. Boys Run, Bend the Line</li> <li>b. Spin Chain Thru Girls Circ. double Boys Run, Bend the Line</li> <li>c. Swing Thru, ends Circ. Centers Trade Centers Run, Bend the Line</li> </ul>	<ul style="list-style-type: none"> <li>a. Star Thru, Pass Thru Bend the Line Star Thru</li> <li>b. Swing Thru Centers Run, W&amp;D</li> <li>c. Star Thru Flutter Wheel Pass Thru, W&amp;D Centers Pass Thru</li> </ul>

• SIGHT CALLER'S NOTEBOOK
---------------------------

"HERE'S LOOKIN' AT YOU....."

Many of you are no doubt aware of a neat little choreographic "parlor trick" that we, in our caller's classes and clinics, have sometimes called the "Here's Lookin' At You Get Out". The idea has been around for a long time now and it requires a caller to establish a standard "Chicken Plucker" traffic pattern by calling the following set up:

1. 2-4 lead right, circle to a line
2. Pass Thru, Wheel & Deal

He now adds a basic "Chicken Plucker" zero routine as follows:

3. Centers Pass Thru
4. Right & Left Thru
5. Dive Thru
6. Pass Thru
7. Right & Left Thru
8. Dive Thru

Let us now take a look at the two center dancers who are facing the caller after the Wheel & Deal (at the end of line 2). If you follow these two dancers through each step of the "Chicken Plucker" routine, you will notice that they continue to face the caller at the end of line 3 -- and also at the end of lines 7 and 8. Notice also that they have their backs to the caller at the end of lines 4, 5 and 6). This brings us to the gimmick: Anytime that these same two dancers are facing the caller in the Chicken Plucker pattern, the caller can get 'em to an Allemande Left by simply calling: "Swing Thru - Turn Thru - Allemande Left!" You can keep the dancers moving in that "Chicken Plucker" holding pattern for as long as you like -- but every time you find those two dancers facing the caller, a Swing Thru and a Turn Thru will always get you to the Allemande Left! As we say, the gimmick has been around for a long time and we have had a lot of fun with it over the years.

It is, of course, also possible to use any legitimate "Swing Thru-Turn Thru" equivalent movement and still achieve an Allemande Left -- as for example:

- |  |  |
|--|--|
| a) Swing Thru<br>Box the Gnat<br>Walk straight ahead (AL!) | b) Star Thru, Curlique<br>Walk & Dodge (AL!) |
|--|--|

The idea can even be carried a step further by noting those same two center dancers have their backs to the caller (at the ends of lines 4, 5 and 6), the following get outs may also be used to get an Allemande Left:

- |  |  |
|--|--|
| a) Swing Thru<br>Box the Gnat<br>Square Thru 3/4 (AL!) | b) Swing Thru, Boys Run<br>Tag the Line<br>Lady go left! |
|--|--|

# choreo



# BREAKDOWN

BILL PETERS • 5046 Amondo Drive, San Jose, California 95129

MARCH 1973

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## WHAT'S HAPPENING?

"Rotary Tag Thru the Star" has become increasingly popular among the nation's workshop dancers and callers and the "Rotary" concept seems to have intrigued a number of our better choreographers around the country. The "Rotary" idea -- or at least its name -- has now been applied to Scoots, Circulates and Diamond traffic patterns and they form the basis for this month's "feature" movements (TAG THE DIAMOND, SCOOT CIRCULATE and ROTARY CIRCULATE. Here are some of the other ideas we looked at this month:

CAST BY: From a Trade By set up, those facing in Pass Thru and those facing out do a Cast Back to become ends of a line in which the ends face in and the centers face out.

COUNTER CIRCULATE (Lee Kopman) From parallel OW's, ends facing out face right and Circulate one position as ends who are facing in Circulate once and then turn right. Meanwhile the centers facing in walk across the set and face left as centers facing out face left and then walk forward. Ends in another OW.

GRAND KITCHEN: A Grand Square variation: From a static square formation, Sides face and do the 1st 8 steps of a Grand Square as the Heads walk forward and "Put Her In the Kitchen" (see Page 171) and then Star Thru and back up 4 steps to become Sides. Sides, meanwhile, meet their opposite, do a "Put Her In the Kitchen" and Star Thru to become Heads. Four times thru and all are back in home position.

REVERSE SHUFFLE (Al Donohue) From a completed DPT formation, lead couple side steps to the right as trailing couple side steps left and forward to end in lines facing out

ROTARY SPIN THE WINDMILL: From a box formation inside 2 Right & Left Roll and Circulate as outsides pull by right hands to meet opposites in the center of the set and without stopping, do a Left Swing Thru and Cast Off 3/4.

RUN AWAY (Dave Hodson) From lines of four, centers Run and "Roll" as new centers 1/4 in and swing 1/2 by the right. The author has also introduced "Cross Run Away" & "Left Run Away".

WHAT'S HAPPENING? (Continued)

SCOOT THE DIAMOND & PLENTY (Lee Kopman) From a Scoot & Ramble set up (OW between 2 facing couples), all Scoot Back, outsides turn  $1/4$  right and all Diamond Circulate. Outsides now Promenade  $1/4$ . The ends of the center wave, meanwhile, Fold and make RH stars with outside 2; turn stars  $1/2$ . New outsides Promenade  $1/4$  and face in as leads in the center Roll Right to a Wave.

SCOOT OUT (Wes Wessinger) From a Scoot & Ramble set up, all Scoot back. Those facing out remain facing out; those facing in reform a right hand wave in the center.

SWAP THE DEUCEY (Robt. Black) Facing couples do a  $1/2$  Swap Around (RH dancer moves  $1/2$  across to end left shoulder to shoulder with opposite), then centers Trade and ends Circulate one place to become ends of a 2-faced line with opposites (also "Cross Swap the Deucey".)

SWAP THE DIAMOND (Robt. Black) After facing couples  $1/2$  Swap Around as above, the LH dancer does a  $1/4$  right to form a diamond. All Diamond Circulate. (also "Cross", "Reverse" and other variations).

TAG BY: From a Trade By formation, those facing out do a Partner Tag (barely) as those facing in Pass Thru. Ends in lines of 4 in which ends face out and centers are facing the ends' inside shoulder!

TURN & TOP (Hank Drumm) From an 8-hand OW each end Turns Thru with adjacent dancer and all 4 move up  $1/4$  position as the center 4 Spin the Top. Ends in another 8-hand OW.

TURN, TRADE & DEAL (Robt. Black) From parallel lines or waves, all  $1/4$  Tag the Line (Scoot & Ramble position). Leads now Trade and all finish the Turn & Deal.

WHEEL & SWEEP: From any appropriate set up all Wheel & Deal and then Sweep  $1/4$  in the direction of body flow.

• NEW PUBLICATION

Bill Davis, author of Trade By and the currently popular Cloverflo -- and a frequent contributor to CHOREO BREAKDOWN -- has compiled a booklet entitled "An Illustrated Dictionary of New (1972) Square Dance Basics", and we recommend it to any caller or dancer interested in a comprehensive and detailed review of the total choreography picture for 1972.

The booklet contains definitions for some 206 new Square Dance Basics that were introduced in 1972 and features Bill's personal selections for "The Top Ten". These he describes in depth with zeros, equivalents, sample figures and related choreography. Step by step positions are clearly illustrated.

The booklet may be ordered from Bill directly at the address shown below. Cost is \$2.00 per copy.

BILL DAVIS  
180 No. Castanya Way  
Menlo Park, California 94025

• THE CALLER'S GRAB-BAG  
(Breaks, Fillers and Patter "Gems" for every Caller)

A Couple of Quick Breaks:

- Four ladies Chain  
Allemande Left, Allemande Thar  
Go forward two and Star  
Shoot the Star, Curlique  
Boys Run (AL!)
- Allemande Left, Alamo Style  
Partner right and balance  
Swing Thru  
Double Swing Thru  
Left Swing Thru (AL!)

# ● SPOTLIGHT BASIC: "ROTARY TAG THRU THE STAR"

This movement, written by Emanuel Duming, Jackson, Miss. and first reported in August 1972, was the one that introduced a traffic pattern requiring one pair of dancers in a 4-hand star to execute a Partner Tag "thru" the other pair. The idea seems to be getting a lot of play in the workshops throughout the country and since it has also (this month) inspired two new movements in which two dancers do a Partner Tag "thru" a diamond formation, we felt that it might be a good idea to take a second look at the basic "Rotary Tag thru the Star" routine before exploring the other two.

## ROTARY TAG THRU THE STAR (Emanuel Duming, Jackson, Miss.)

### How To Do It:

From any 4-hand, right-hand ocean wave, all swing by the right hand  $1/2$  and new centers swing left  $3/4$  but drift slightly apart as they do so. The new ends meanwhile face each other and do a right-shoulder Partner Tag-Left between the centers. Without stopping, all four now form a left-hand star and turn it exactly  $1/2$  way. At this point, those who did not Tag, face each other and do a Partner Tag between the other two and then immediately Run to the right (as the other 2 join inside hands) to become the ends of a new ocean wave. Takes approximately 20 counts and equals "Ends Trade".

### Impressions:

It sounds a lot more difficult and complicated than it really is. If your dancers appreciate something new and different, you won't want to pass this one by...they'll find the movement to be both challenging and interesting. Give 'em an occasional directional cue while they're learning how to do it and then gradually let 'em do the whole routine on their own.

### Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> <u>Rotary Tag Thru the Star (OCB-os)</u> Girls Trade Right & Left Thru	Equals ZERO!
<u>From a Zero Box - ZB</u> <u>Rotary Tag Thru the Star</u> Swing Thru, boys Trade Boys Run, Wheel & Deal	Equals ZERO!
<u>From a Zero Box - ZB</u> <u>Rotary Tag Thru the Star</u> Scoot Back Boys Run, Wheel & Deal	Equals ZERO!

(More on next page)

ROTARY TAG THRU THE STAR (continued)Sample Figures

- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Star Thru ..... CB-os  
Rotary Tag Thru the Star ... OPB  
 Right & Left Thru ..... OPB-os  
 Dive Thru, Pass Thru ..... OPB-os  
 Circle 4, break to a line .... ZL  
 Right & Left Thru ..... ZL-os  
 Cross Trail ..... (AL!)
- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
Rotary Tag Thru the Star ... ERL-os  
 Star Thru / ..... OPB  
 Circle to a 2-faced line  
 Bend the Line ..... ZL-os  
 Cross Trail ..... (AL!)
- 1-3 Square Thru ..... ZB  
 Curlique to an Ocean Wave  
Rotary Tag Thru the Star  
 Centers Trade  
 Boys Run ..... CL-os  
 Slide Thru ..... ZB (AL!)
- Side ladies Chain  
 2-4 Square Thru ..... OPB  
 Swing Thru  
Rotary Tag Thru the Star  
 Spin the Top ..... ZL-os  
 Pass Thru  
 Partner Tag ..... (AL!)
- 1-3 lead right  
 Circle to a line of 4  
 Pass Thru, Wheel & Deal  
 Centers Pass Thru ..... OPB-os  
Rotary Tag Thru the Star ... RB  
 Right & Left Thru ..... CB-os  
Rotary Tag Thru the Star .... OPB  
 Swing Thru  
 Girls Trade, boys Trade  
 Turn Thru ..... (AL!)
- 1-3 Square Thru ..... ZB  
Rotary Tag Thru the Star .... OCB-os  
 Scoot Back  
 Boys Run  
 Wheel & Deal ..... ZB  
 Square Thru 3/4  
 Cloverflo ..... ZB-os  
Rotary Tag Thru the Star .... ORB  
 Scoot Back  
 Boys Run  
 Couples Circulate  
 Wheel & Deal ..... OB-os  
 Sweep 1/4 ..... EPL-os  
 Pass Thru  
 Wheel & Deal  
 Centers Pass Thru ..... ZB (AL!)
- 1-3 Square Thru ..... ZB  
Rotary Tag Thru the Star ... OCB-os  
 Centers Trade, centers Run  
 Tag the Line - In  
 Pass Thru, Wheel & Deal  
 Centers Pass Thru  
Rotary Tag Thru the Star  
 Centers Trade, centers Run  
 Tag the Line - In  
 Pass Thru, Wheel & Deal  
 Centers Pass Thru  
Rotary Tag Thru the Star  
 Centers Trade, centers Run  
 Tag the Line - In  
 Pass Thru, Wheel & Deal  
 Centers Pass Thru ..... ZB (AL!)

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you know  
 Meet the Sides & Rotary Tag, Thru the Star  
 you go  
 (Girls Tag, left hand Star 1/2 way round & then  
 Boys Tag, Run right, make a wave again  
 Girls Trade, Right & Left Thru, turn the girl  
 I say  
 Corner Swing the Corner, Promenade that way  
 ....add 16 beat Tag



# NEW MOVEMENTS

## ROTARY TAG THE DIAMOND (Emanuel Duming, Jackson, Miss.)

### How To Do It:

Starts like a Rotary Tag Thru the Star: from any right-hand 4-hand ocean wave, dancers swing  $1/2$  right and new centers swing left  $3/4$ . New ends now face each other and Partner Tag-Left "thru" the centers to set up a left-shoulder diamond formation. All Diamond Circulate one place. New centers now Cast left  $3/4$  as the ends U-turn back and all re-form a new right-hand Ocean Wave. Do it once and it equals "Centers Trade"; do it twice to ZERO.

## TAG THE DIAMOND (Glenn Zeno)

### How To Do It:

From any diamond formation, designated dancers (boys, girls, etc.) face each other "thru" the Diamond and do a Partner Tag and then take the next command (Right, Left, etc.)

### Impressions:

"Rotary Tag the Diamond" is obviously a variation of the author's own Rotary Tag Thru the Star and could quite possibly confuse the issue rather than provide an interesting choreographic theme. Glenn Zeno's "Tag the Diamond" is the simplest version and seems to make a lot of sense. It may become the definitive command for the entire "Tag Thru" family.

### Sample Figures:

- 1-3 Square Thru ..... ZB  
 Rotary Tag the Diamond .OCB  
 Girls Trade ..... ZB  
 Right & Left Thru ..... OB-os  
 Dive Thru, Pass Thru .. ZB-os  
 Rotary Tag the Diamond .RB-os  
 Girls Trade ..... ZB-os  
 Square Thru  $3/4$   
 Cloverflo ..... ZB (ALI)
- 1-3 Square Thru ..... ZB  
 Curlique to OW  
 Rotary Tag the Diamond  
 Boys Trade  
 Girls Trade  
 Centers Trade  
 Girls Run  
 Star Thru  
 California Twirl ..... OB-os  
 Square Thru  $3/4$   
 Trade By ..... OB  
 Rotary Tag the Diamond .ORB  
 Centers Trade ..... OB  
 Right & Left Thru .... ZB-os  
 Dive Thru, Substitute  
 Centers Pass Thru .. ZB (ALI)
- 1-3 Square Thru ..... ZB  
 Swing Thru  
 Boys Run  
 Girls Cast right  $3/4$  (check  
 your diamond!)  
 Diamond Circulate  
 Boys Tag the Diamond-Right  
 Diamond Circulate  
 Girls Cast right  $3/4$   
 Wheel and Deal ..... ZB (ALI)
- 1-3 Square Thru ..... ZB  
 Circle to a 2-faced Line  
 Tag the Line - Right  
 Boys Cast right  $3/4$  (Diamond)  
 Diamond Circulate  
 Girls Tag the Diamond-Right  
 Diamond Circulate  
 Boys Tag the Diamond  
 Boys Run right around the girl  
 Wheel & Deal ..... OB-os  
 Dive Thru  
 Centers Square Thru  $3/4$  ... (ALI)

### PROGRAM NOTES

(interesting traffic patterns in which the emphasis is on standard Basics)

### TURN AND LEFT THRU

Turn and Left Thru has been with us since early 1971 and, unlike the vast majority of new Basics that have come and gone since then, it seems to be successfully withstanding the test of time. And despite the fact that the movement is one that can be called directionally, it seems, nevertheless, to be taking its place alongside such currently popular movements as Flutter-wheel, Curlique, Scoot Back and Sweep 1/4 as the most obvious candidates for inclusion on the list of club-level or "mainstream" Basics.

We suspect that most of our subscribers are familiar with the movement, but it might be wise to quickly re-define it:

Turn & Left Thru: From any set up of facing couples in a 1/2 Sashay alignment, dancers first do a Turn Thru with the opposite dancer and, emerging with free left hands, the man simply Courtesies Turns the girl on his right. All end facing the same couple they faced when they began. (Equals a Re-Sashay).

Try these on for size:

- 1-3 lead right  
 Circle to a line of four ..... ZL  
 Swing Thru  
 Turn & Left Thru ..... ECL  
 Two ladies Chain ..... ZL  
 Flutter Wheel ..... ERL-os  
 Sweep 1/4 ..... RB  
 Swing Thru  
 Turn & Left Thru ..... OPB  
 Dive Thru, Pass Thru ..... OPB  
 Circle 4-break to a line ..... ZL-os  
 Cross Trail ..... (AL!)
- 1-3 Square Thru ..... ZB  
 Spin the Top  
 Turn & Left Thru ..... EPL-os  
 Two ladies Chain ..... ECL-os  
 Star Thru ..... ZB (AL!)

- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Right & Left Thru ..... ZL-os  
 Dixie Style to OW  
 Boys Trade, boys Run  
 Bend the Line  
 Turn & Left Thru ..... ZL  
 Pass Thru, Wheel & Deal  
 Centers Swing Thru, Turn Thru .. (AL!)
- 1-3 Swing Thru  
 Turn & Left Thru  
 Flutter Wheel, 1/2 Square Thru .. ZB  
 Split 2, line up 4  
 Turn & Left Thru ..... CL  
 Spin the Top  
 Boys Trade  
 Turn & Left Thru ..... OB-os  
 Dive Thru, Square Thru 3/4 .... (AL!)
- 1-3 Square Thru ..... ZB  
 Swing Thru, boys Run  
 Bend the Line  
 Right & Left Thru ..... EOL  
 Flutter Wheel ..... CL-os  
 Slide Thru ..... ZB  
 Dive Thru, Pass Thru ..... OB  
 Curlique, girls Run  
 Turn & Left Thru ..... RL  
 Square Thru  
 Cloverflo ..... (AL!)
- 1-3 Curlique, boys Run ..... ZB  
 Spin Chain Thru  
 Girls Circulate Double  
 Turn & Left Thru ..... CB-os  
 Flutter Wheel ..... OPB  
 Sweep 1/4 ..... ZL  
 Slide Thru ..... CB-os  
 Spin Chain Thru  
 Girls Circulate Double  
 Turn & Left Thru ..... ZB (AL!)
- 1-3 lead right, circle to line ... ZL  
 Pass Thru, Tag the Line-In  
 Turn & Left Thru ..... ZL  
 Ends only Star Thru, Pass Thru  
 Round one, line up 4  
 Turn & Left Thru ..... OL-os  
 Star Thru, 8 Chain 3 ..... (AL!)

SCOOT CIRCULATE (Mike Driscoll, Minneapolis, Minnesota)

From parallel Ocean Waves, dancers Step Thru. Without stopping, those facing out do a right face "roll" 180° to face back in (as in Scoot Back). Those coming into the center, meanwhile, form a momentary right hand Ocean Wave in the middle and immediately Cast Off 3/4. Without stopping the center dancers now do a Box Circulate two places at which point they join hands with the adjacent inside dancer (right hands) and again swing right 3/4. Centers now Step Thru to re-form parallel right hand Ocean Waves with the Outside two. Takes approximately 16-18 counts.

A nice enough traffic pattern -- smooth and comfortable -- but no fire-crackers. It all seems lacking in choreographic personality. Our dancers soon tired of it after the initial novelty had worn off.

<p><u>From a Zero Box - ZB (Box 1-4)</u></p> <p><u>Scoot Circulate</u>, boys Trade  <u>Boys Run</u>, Wheel &amp; Deal          RL Thru, Dive Thru, Pass Thru</p>	<p>Equals ZERO!</p>
<p><u>From a Zero Line - ZL (1P2P)</u></p> <p>Star Thru  <u>Scoot Circulate</u>  <u>Boys Run</u>, Bend the Line</p>	<p>Called once equals OL          Called twice equals ZERO</p>

- 1-3 Square Thru (OW)... ZB  
Scoot Circulate  
 Spin the Top ..... EOL-os  
 Right & Left Thru ..... EPL  
 Flutter Wheel ..... RL-os  
 Star Thru ..... OB  
Scoot Circulate  
 Boys Trade, boys Run  
 Wheel & Deal ..... OB-os  
 Sweep 1/4 ..... EPL-os  
 And 1/4 more ..... ZB (AL!)
- 1-3 Star Thru  
 California Twirl ..... ZB  
 Double Swing Thru ..... OB-os  
Scoot Circulate  
 Boys Trade, boys Run  
 Wheel & Deal ..... OB  
 Dive Thru, Pass Thru..ZB (AL!)
- 1-3 Square Thru ..... ZB  
 Curlique to Ocean Wave

SINGING CALL (RH Lady Progression)

Head 2 Star Thru & Calif. Twirl  
 Step Thru to a Scoot Circulate, walkin'  
                                 round the world  
 2 by 2 and when you're done Scoot  
                                 Circulate again  
 Keep on movin' don't be slow, when

Head 2 Star Thru & Calif. Twirl  
Step Thru to a Scoot Circulate, walkin'  
                        round the world  
2 by 2 and when you're done Scoot  
                        Circulate again  
Keep on movin' don't be slow, when  
                        you're done, here we go  
AL Corner, pass partner by, swing the  
Right Hand girl and Promenade  
.....add 16 beat Tag



# THE GIMMICK PARADE

## "SIDES FACE, MINI SQUARE"

The command "Sides face, Mini Square" tells the dancers that they are going to do a partial or a fractional Grand Square routine. The gimmick, however, is that the Heads and Sides may not all be required to go the same number of walking steps. (Note: dancers must turn ONLY on counts 4 or 8 and always walk on the other counts).

Like most gimmicks, this one is fun as long as it is different. Your dancers will enjoy it the first couple of times but will probably tire of it relatively quickly. Try not to run it into the ground.

Samples below all begin from a static square formation:

- Sides face, Mini Square  
Heads go 4, Sides go 6 ..... CL  
Right & Left Thru ..... CL-os  
Slide Thru ..... ZB (AL!)
- Sides face, Mini Square  
Sides go 3, Heads go 8  
Everybody Double Pass Thru  
Centers In, Cast Off 3/4 ..... CL-os  
Star Thru ..... (AL!)
- Sides face, Mini Square  
Sides go 4 and Star Thru  
Heads go 3 and Substitute  
Double Pass Thru  
First go left, next go right ..... EPL  
Pass Thru, Wheel & Deal  
Centers Square Thru 3/4 ..... (AL!)
- Sides face, Mini Square  
Heads go 3 and Pass Thru  
Sides go and Star Thru ..... OOB  
Right & Left Thru ..... ZB-os  
Dive Thru, Substitute  
Pass Thru ..... (AL!)

## GRAND SCRAMBLE

(Hank Drumm, Errol, N.H.)

Still another routine in the Grand Square variation department. Here's how it goes:

Heads Swing Star Thru  
Others Divide and Star Thru  
  
New Heads Swing Star Thru  
Others Divide and Star Thru  
  
Everybody California Twirl  
  
Sides Swing Star Thru  
Others Divide and Star Thru  
  
New Sides Swing Star Thru  
Others Divide and Star Thru  
  
Everybody California Twirl  
(Allemande Left!)

## CALLER'S GRAB-BAG (No. 2)

(Breaks, Fillers and patter "Gems" for Every Caller)

### A Brace of Get-Outs:

#### From a Zero Box - ZB

Split 2, line up 4  
Pass Thru, Tag the Line - In (CL)  
Slide Thru - three times! (AL!)

#### From a Zero Box - ZB

Curlique  
Scoot Back  
Boys Run (CL)  
Girls Fold (AL!)

• THE SIGHT CALLER'S NOTE BOOK

"UN-MOVEMENTS" -- ANOTHER WAY TO USE EQUIVALENTS

Just about every caller today has found the Equivalent Movement to be almost valuable and efficient patter device and most of them probably use equivalent routines as a regular and frequent part of their off-the-cuff or improvised patter presentations. Certainly the "Equivalent Phenomenon" -- in which a caller deftly substitutes (in mid figure) one Basic or series of Basics for another Basic or series of Basics -- represents one of the simplest and most effective means that a caller may employ when he wants to add interest and variety to his patter programs. Nor can there be much doubt but that the current popularity of the Equivalent Movement as a calling "tool" is due in no small part to the fact that Equivalents generally require the least amount of additional memory work on the part of the caller.

There is however an additional -- and we suspect, a considerably less used -- application of the basic Equivalent Phenomenon that every caller should learn and make a standard part of his choreographic bag of tricks, and this involves the use of an Equivalent routine as a means of undoing or canceling out the effects of a Basic which the caller did not actually intend to call. When it is used in this fashion, an Equivalent Movement can sometimes be called an "Un-Movement" (Cross Trail and U-Turn Back for example is an "Un-Right & Left Thru"! ). Who among us can honestly say that, for whatever reason -- habit patterns, loss of concentration, or just plain faulty memory -- he has not inadvertently allowed an occasional incorrect or misplaced Right & Left Thru or a ladies Chain to slip from his lips -- and then immediately wished that he could take it back? And this, of course, is the primary purpose and function of the "Un-Movement", and we herewith present a handful of "Un-Movements" that are both easy to memorize and easy to use in an emergency situation:

UN-PASS THRUS

1. Partner Trade  
Right & Left Thru
2. U-Turn Back  
Box the Gnat
3. Face your Partner  
Slide Thru, RL Thru

UN-RIGHT & LEFT THRUS

1. Cross Trail, U-Turn Back
2. 2 ladies Chain, Flutter Wheel
3. Swing Thru, Spin the Top  
Right & Left Thru, Slide Thru

UN-TWO LADIES CHAIN

1. Swing Thru, Box the Gnat  
Right & Left Thru
2. Flutter Wheel  
Right & Left Thru
3. Star Thru, Swing Thru  
Boys Run, Bend the Line

UN-SQUARE THRUS

1. California Twirl  
Right & Left Thru
2. California Twirl  
Flutter Wheel  
Sweep 1/4
3. Or simply say:  
"Face your Partner"

# choreo



# BREAKDOWN

BILL PETERS • 5046 Amondo Drive, San Jose, California 95129

APRIL 1973

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## WHAT'S HAPPENING?

Cloverflo continues to dominate the choreographic picture this month and it seems -- to us at least -- to be gaining momentum not only in the various workshop groups around the country but with the average club-level program as well.

Clubs and workshops that regularly feature experimental material seem, this month, to be concentrating on Lee Kopman's Counter Rotate/Counter Circulate idea, as well as on the sev-

eral new movements using the "Tag Thru" idea that we first noted in Emanuel Duming's Rotary Tag Thru the Star.

The "Tag Thru" concept is the basis for a whole family of movements written by Chuck Besson (Alexandria, La.) and we are taking a good look at one of them in this month's issue: it is called SPIN TAG THE TOP. We are also featuring an interesting extension of the Diamond Circulate traffic pattern called CUT THE DIAMOND. This one was also written by Lee Kopman and it might just be the move that will succeed in bringing the diamond formation into general use. Give this one a try; we think you'll like it!

Here's the rest of the new ideas we saw this month:

CLOVER TURN CLOVER (Fred Christopher, St. Petersburg, Fla.) From a Trade By set-up, dancers facing out do a Cloverleaf while those facing in do a Turn Thru and then also do a Cloverleaf. The movement ends in a Double Pass Thru formation.

HALF AND HALF (Hank Drumm, Errol, New Hampshire) This movement involves a Catch-All Eight traffic pattern and can be done by either ends or centers in any ocean

(More on next page)

April 1973

WHAT'S HAPPENING (continued)

wave (right hand or left hand), or by the centers in a 2-faced line, designated dancers in an Alamo formation, etc. On the call, the active dancers do a half arm turn and then individually U-turn back in the direction of the arm turn, clapping hands and catching opposite arms with each other to turn half again.

ROTARY TAG TO A WAVE (Emanuel Duming, Jackson, Miss.) From normal boy-girl ocean wave, ends swing half and the centers swing left  $3/4$  and drift slightly apart to allow the new ends (girls) to "Tag Thru" the boys. The girls then Run to the right around the boy to become wave ends. If the girls Run left, the movement ends in a two-faced line.

SCOOT AND CLOVER (Dick McPherson) From an ocean wave, all Step Thru. Those facing in Turn Thru (as in Scoot Back) while those facing out Cloverleaf. Those who have completed the Turn Thru will now also do a Cloverleaf. The movement ends in a Double Pass Thru formation. (practically identical to Clover-Turn-Clover on the preceding page!)

SWAB THE DECK (Bruce Williamson, Altoona, Pennsylvania) A Load the Boat type gimmick routine. From a Box formation, all first Swat the Flea and then do a Partner Tag plus a new Partner Trade. The movement ends in facing lines of four.

TAG & ROUND (Scott Peterson) From any formation allowing a Tag the Line, dancers first do a Tag the Line and then, without stopping do a Round Off.

• SOME MORE "UN-MOVEMENTS"

We received a number of requests to show some more "Un" type movements as reported in last month's "Sight Caller's Note Book" (see page 229) The idea seems to have struck a responsive chord (at least with some of our subscribers!) and we are therefore listing some additional material below.

Remember, the "Un" idea is to be used whenever you want to take back a command that was inadvertently or mistakenly called and its purpose is to cancel out the wrong command by returning the dancers to where they were before the command was given.

UN-SQUARE THRU  $3/4$ 

1. California Twirl or Partner Trade
2. U-Turn Back, Box the Gnat  
Right & Left Thru
3. (from box type set-up)  
Trade By, Right & Left Thru  
Dive Thru, Pass Thru

UN-PASS THRU & WHEEL & DEAL  
(from facing Lines)

1. Double Pass Thru  
1st couple left, next go right
2. Centers Right & Left Thru  
Pass Thru, Circle 4  
Break to a line  
Right & Left Thru
3. Centers Pass Thru  
Circle 4  
Break to a line of 4  
(ends become centers; vice versa)

NOTE: Some of you also called our attention to the fact that a Star Thru was omitted from the 1st Un-Square Thru in last month's issue. Please add it to the end of the routine!



● NEW MOVEMENT (Experimental)

CUT THE DIAMOND (Lee Kopman, Wantagh, N.Y.)

How To Do It:

Cut the Diamond converts a standard diamond formation to a 2-faced line (when called from facing diamonds, it ends in an ocean wave!). It proceeds exactly as in Diamond Circulate with all 4 points moving up one position in the diamond. Those who are now in the "center" position, however, do not stop there but continue in the same direction to move up, inside and adjacent to the new "ends". (approximately 2-4 counts). In effect, those who begin as diamond "centers" do a single diamond Circulate, while those who begin as "ends" slide together and do a Trade.

Impressions:

This could be the breakthrough that the whole family of diamond-type movements have been looking for. The flow into the 2-faced line is smooth and logical, as are the many and varied possibilities for subsequent get-outs. We also had excellent results with a "new" way to establish the initial diamond formation (suggested by Bill Davis) in which the caller simply says "Centers Trade and 1/4 more" (instead of Cast 3/4, Cast-Off 3/4, etc.) This method required no explanations or walk-thrus and seemed to be an easier concept for the dancers to grasp. Cut the Diamond was easier to teach when we could identify centers and ends by sex (boys move up one position and join the girls) etc. Otherwise the "teach" was very easy.

Choreography:

<p><u>From a Zero Box - ZB (Box 1-4)</u></p> <p>1. Swing Thru, boys Run Girls Trade and 1/4 more <u>Cut the Diamond</u> <u>Cast Off 3/4</u> Star Thru, California Twirl</p>	<p>Equals ZERO!</p>
<p>2. Circle to a 2-faced line Girls Trade and 1/4 more <u>Cut the Diamond</u> <u>Couples Circulate</u> Bend the Line Curlique, Boys Run</p>	<p><u>Equals ZERO!</u> (Technical Zero: insides become outsides &amp; vice versa)</p>
<p>3. Swing Thru, boys Run Tag the Line-Right Boys Trade and 1/4 more <u>Cut the Diamond</u> <u>Wheel &amp; Deal &amp; Sweep 1/4</u> Star Thru</p>	<p>Equals ZERO!</p>
<p><u>From any 2-faced line set-up</u> Centers Trade &amp; 1/4 more Diamond Circulate &amp; Cut the Diamond</p>	<p>Equals Wheel Across</p>

- \* The centers of a diamond are identified as those dancers standing at the "closer" points of an elongated diamond (see our previous discussion on page 204). In a formation that features parallel diamonds, for example, the "centers" would be those who have formed a Spin Chain Thru type wave across the set.

● CUT THE DIAMOND (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
 Circle to a two-faced line  
 Girls Trade and 1/4 more  
Cut the Diamond  
 Couples Circulate  
 Bend the Line  
 Box the Gnat ..... CL-os  
 Right & Left Thru ..... CL  
 Slide Thru three times ..... (AL!)
- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Pass Thru  
 Tag the Line - Right  
 Centers Trade and 1/4 more  
Cut the Diamond  
Wheel & Deal  
 Star Thru, Substitute  
 Bend the Line ..... ZL  
 Pass Thru  
 Tag the Line - Left  
 Centers Trade & 1/4 more  
Cut the Diamond  
Wheel & Deal  
 Star Thru, Substitute  
 Bend the Line ..... ZL  
 Pass Thru  
 Wheel and Deal  
 Centers Flutter Wheel  
 Pass Thru ..... (ZB) AL!
- 1-3 1/2 Square Thru ..... ZB-os  
 Swing Thru  
 Boys Run  
 Girls Trade and 1/4 more  
 Diamond Circulate  
Cut the Diamond  
 Couples Circulate  
 Wheel & Deal ..... (ZB) AL!
- 1-3 1/2 Square Thru ..... ZB-os  
 Circle to a two-faced line  
 Tag the Line - Right  
 Boys Trade and 1/4 more  
Cut the Diamond  
 Wheel and Deal ..... ORB  
 Sweep 1/4 ..... RL  
 Star Thru ..... ZB-os  
 Dive Thru, Pass Thru ..... OB-os  
 Dosado to an ocean wave  
 Girls Trade ..... OCB-os  
 Girls Run  
 Tag the Line-Left  
 Girls Trade and 1/4 more  
Cut the Diamond  
 Wheel and Deal ..... OCB-os  
 Sweep 1/4 ..... CL  
 Right & Left Thru ..... CL-os  
 Slide Thru ..... (ZB) AL!
- 1-3 1/2 Sashay  
 Circle Left  
 4 boys Square Thru  
 Split the girls and line up 4  
 Pass Thru  
 Tag the Line-Right  
 Boys Trade and 1/4 more  
Cut the Diamond  
Wheel & Deal ..... CB-os  
 Square Thru 3/4 ..... (AL!)
- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Right & Left Thru ..... ZL-os  
 Two ladies Chain ..... ERL-os  
 Pass Thru  
 Wheel & Deal  
 Centers Pass Thru ..... RB  
 Curlique to an ocean wave  
 Swing Thru  
 Centers Run around the ends  
 Tag the Line - Right  
 Centers Trade and 1/4 more  
Cut the Diamond  
Bend the Line  
 Pass Thru  
 Wheel and Deal  
 Centers Pass Thru  
 Swing Thru  
 Boys Run ..... (ZL) AL!

(more on next page!)

CUT THE DIAMOND (continued)

- 1-3 Pass Thru - Separate  
Go round one, line up 4  
Pass Thru, Wheel & Deal  
Girls Pass Thru, Swing Thru  
Centers Run  
New centers Trade and 1/4 more  
Diamond Circulate  
Cut the Diamond  
Couples Circulate  
Bend the Line, Star Thru  
Centers Square Thru 3/4 ..... (AL!)

The following routines feature a Cut the Diamond called from a facing diamond set-up:

- 1-3 Square Thru ..... ZB  
Double Swing Thru ..... OB-os  
Girls Trade & 1/4 more  
Cut the Diamond (left hand OW)  
Boys Trade, boys Run  
Bend the Line  
Turn & Left Thru ..... CL-os  
Star Thru ..... (ZB) (AL!)
- 1-3 lead right  
Circle to a line of four ..... ZL  
Star Thru ..... CB-os  
Swing Thru  
Boys Trade and 1/4 more  
Cut the Diamond (left hand OW)  
Left Swing Thru  
Boys Trade and 1/4 more  
Cut the Diamond (right hand OW) . CB-os  
Swing Thru  
Boys Trade  
Girls Trade  
Boys Trade and Turn Thru ..... (AL!)

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you go  
Meet the Sides & Swing Thru, 2x2 you know  
Boys Run, girls Trade & go 1/4 more  
Cut the Diamond, Cast Off 3/4 round the floor  
Curlique and the boys Run, swing 'ol Corner  
there  
Allemande Left, come on back & Promenade  
.....add 16 beat Tag!

• THE CALLER'S GRAB-BAG

Breaks, Fillers and Patter "Gems"  
for Every Caller

Here's an oldie that always gets a good dancer response (especially if they get all the way through it!)

- 1-3 lead right  
Circle to a line of 4  
Right & Left Thru  
Star Thru  
Swing Thru once  
Spin the Top once  
Right & Left Thru  
Star Thru  
Swing Thru Double  
Spin the Top Double  
Right & Left Thru  
Star Thru and Slide Thru  
Swing Thru three times  
(you know what's coming, right?)  
Spin the Top three times  
Right & Left Thru  
Pass Thru & Partner Trade (AL!)

This one was sent in by Les Maire (Crete, Illinois) that uses the currently popular Clover-flo movement:

- 1-3 lead right  
Circle to a line of four  
Center 2 Turn Thru and Cloverleaf  
End 2 Star Thru, Pass Thru  
Meet those two and Square Thru  
3 hands around  
Cloverflo  
Swing Thru  
Spin the Top  
Cross Trail (AL!)
- And here's a neat Zero routine that works from any standard facing line set-up (technical Zero: ends become centers & vice versa!)

Pass Thru, Ends Fold  
Centers Turn Back  
Everybody Double Pass Thru  
Center In, Cast Off 3/4

# PROGRAM NOTES

(interesting traffic patterns in which the emphasis is on standard Basics)

## WALK AND DODGE

This interesting movement was introduced to the square dance scene way back in 1968. But unlike most of the movements that were written that year, Walk and Dodge is still very much alive. As a matter of fact, it wouldn't surprise us if Walk and Dodge eventually manages to join the ever-increasing list of "mainstream" Basics. And while, to be sure, the movement is still a long way away from attaining universal acceptance at the average club-level dance, we have noted a very definite tendency for more and more callers to include the movement in their club-level workshop programs.

We think this is a good idea and we are therefore featuring Walk and Dodge as the theme for this month's Program Notes. Here again is the definition, as well as a number of interesting routines that use the Walk and Dodge movement in a variety of choreographic applications:

### Walk and Dodge (Holman Hudspeth).

From any formation permitting a Box Circulate (parallel single file lines of two facing opposite directions), the dancers facing in ("Walkers") walk directly forward to take the place of the dancer directly in front of them, while the dancers who are facing out ("Dodgers") do a sideways slide or Sashay to take the place of the dancer who was adjacent. (The slide can be either left or right depending on whether the starting "box" is facing clockwise or counter-clockwise).

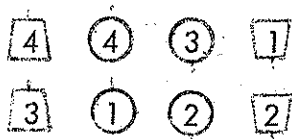
- 1-3 Square Thru ..... ZB
  - Curlique
  - Walk and Dodge
  - California Twirl ..... EPL-os
  - Pass Thru
  - Wheel and Deal
  - Centers Pass Thru ..... (ZB) AL!

- 1-3 Curlique
  - Walk and Dodge
  - Circle 4 with the outside two
  - Heads break and line up 4 ..... ZL
  - Pass Thru
  - Wheel and Deal
  - Centers Pass Thru ..... OPB-os
  - Star Thru ..... ERL-os
  - Curlique
  - Walk and Dodge ..... (AL!)
- 1-3 Square Thru ..... ZB
  - Swing Thru
  - Walk and Dodge
  - Cast Off 3/4
  - Star Thru
  - Cloverleaf
  - Centers Pass Thru ..... ZB
  - Swing Thru
  - Boys Run
  - Couples Walk and Dodge
  - California Twirl ..... EPL-os
  - Right & Left Thru ..... EOL
  - Two ladies Chain (that's Corner!) AL!
- 1-3 Square Thru ..... ZB
  - Swing Thru
  - Girls Circulate
  - Boys Trade
  - Boys Run
  - Couples Walk and Dodge
  - Partner Trade ..... ZL
  - Right and Left Thru ..... ZL-os
  - Partner Tag ..... (AL!)
- 1-3 Square Thru ..... ZB
  - Curlique
  - Walk and Dodge
  - California Twirl ..... EPL-os
  - Star Thru, Dosado to Ocean Wave OCB
  - Cast Off 3/4
  - Walk and Dodge
  - Ends Fold ..... (AL!)

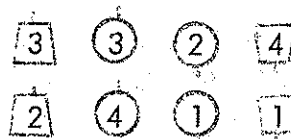
• SET 'EM UP - GET 'EM OUT!

WORKING WITH A 2-FACED LINE

Callers who have become tired or bored with the standard line or box-type traffic patterns around which most of our current patter figures seem to be constructed these days, might want to consider using a simple 2-faced line formation as the framework for an occasional change-of-pace patter routine. The complexity of today's style of choreography offers a caller a wide variety of 2-faced line set-ups and get-outs and the typical 2-faced line formation is both easy to work with and fun to call. In addition, a caller may use the same "building block" method (set-up, zero and get-out) when working with a 2-faced line arrangement. The formation described below is that very popular dancer arrangement that results when (from a Zero Box) a caller says: "Swing Thru and the Boys Run". Note the diagrams below and then check out the several set-up, zero and get-out modules that follow:



or

SET-UPS

1. 1-3 Square Thru  
Circle to a 2-faced line
2. 1-3 Square Thru  
Swing Thru  
Boys Run
3. 1-3 Right & Left Thru  
Cross Trail go round 1  
Line up 4 (CL)  
Star Thru, circle 4  
Full turn around and  
Slide to a 2-faced line
4. 1-3 Square Thru  
Dosado to an ocean wave  
Girls Trade  
Swing Thru  
Boys Run  
Tag the Line - Right  
Boys Cross Run
5. 4 ladies Chain 3/4  
1-3 1/2 Sashay  
Join 8 hands and circle left  
4 boys Square Thru  
Split 2, line up 4  
Pass Thru, Tag the line-Right  
Boys Cross Run

ZEROS

1. Couples Circulate  
(Double!)
2. Bend the Line  
Star Thru, Swing Thru  
Boys Trade, boys Run  
Wheel Across
3. Tag the Line-Left  
Wheel and Deal  
Circle to a 2-faced line
4. Wheel Across  
Tag the Line-Right  
Boys Trade & 1/4 more  
Diamond Circulate  
Girls Trade & 1/4 more
5. Wheel & Deal  
Sweep 1/4  
1/2 Square Thru  
Trade By  
Swing Thru  
Boys Trade  
Boys Run

GET-OUTS

1. Wheel & Deal (AL!)
2. Bend the Line  
Right & Left Thru  
Flutter Wheel  
Slide Thru (AL!)
3. Wheel & Deal  
Sweep 1/4  
Right & Left Thru  
2 ladies Chain  
Star Thru (AL!)
4. Couples Circulate  
Wheel & Deal  
Dive Thru, Pass Thru  
(AL!)
5. California Twirl  
Boys Trade  
Cast Off 3/4  
Right & Left Thru  
Star Thru (AL!)
6. Couples Circulate  
Wheel & Deal  
Sweep 1/4, Pass Thru  
Wheel & Deal  
Centers Square Thru  
3/4 round (AL!)

• NEW MOVEMENT (Experimental)

SPIN TAG THE TOP (Chuck Besson, Alexandria, Louisiana)

How To Do It:

From any 4-dance right hand ocean wave, the end dancers swing  $1/2$  by the right and the new centers swing left  $3/4$ . Without stopping, the centers now "flare" away a full  $360^\circ$  in a right face direction and return to the wave to become centers of a new right-hand ocean wave formed at right angles to the direction of the starting wave (as in Spin the Top). The ends, meanwhile -- as soon as the centers have begun their flare-away movement -- face each other and do a right-shoulder Partner Tag "thru" those doing the flare-away, and then (also without stopping) they Run to the right to become the ends of the new wave. The movement takes approximately 12 counts; do it twice to zero!

If the command is given from a left hand ocean wave (Left Spin Tag the Top) all arm turns and facing directions are reversed. The author has also provided directions for FAN TAG THE TOP: in this one, all the above rules apply except that the first arm turn is eliminated in order to allow the movement to begin with the centers turning  $3/4$ .

Impressions

<u>From a Zero Box - ZB (Box 1-4)</u> Spin Tag the Top Box the Gnat Right & Left Thru Star Thru	Equals ZERO!
<u>From a Zero Box - ZB</u> Swing Thru Girls Circulate Boys Trade <u>Spin Tag the Top (ZL-os)</u> Right & Left Thru	Converts a Zero Box (ZB) to a Zero Line (ZL)
<u>From a Zero Line - ZL (1P2P)</u> Star Thru <u>Spin Tag the Top</u> Box the Gnat Right & Left Thru	Equals ZERO!

Equivalents:

Spin Tag the Top equals Spin the Top and the Ends Trade

Spin Tag the Top and Box the Gnat equals Slide Thru

Spin Tag the Top + Swing Thru + Step Thru equals lead to the right!

(More on next page)

● SUGGESTED ADDITIONS TO THE "SPIN TAG" FAMILY:

The author has also provided a number of "Spin Tag" ideas which he identifies as the "Spin Tag Family". Here are some of the definitions:

- SPIN TAG THRU (also Fan Tag Thru)

From parallel right have waves, ends swing 1/2 right and new centers swing left 3/4. Ends now Partner Tag "thru" the other two and, simultaneously, the 2 centers of each foursome will also do a Partner Trade. They now turn the outside end dancer 3/4 by the left and join those who did the Partner Tag in another ocean wave.

- 4 ladies Chain
- 1-3 Square Thru ..... OB
- Spin Tag Thru
- Spin the Top ..... ZL
- RL Thru, Cross Trail ..... (AL!)

From parallel right hand waves, ends swing  $1/2$  right and new centers swing left  $3/4$ . Ends U-turn back forming 2 parallel left-hand stars. Each star turns  $3/4$  and the original wave centers (girls if you started from a ZB ocean wave) drift apart and, as the 2 girls Partner Tag and face right, the boys in each foursome also Partner Tag and face right. Center girls now turn a new girl left  $3/4$  and join the men in new parallel waves.

- 1-3 Square Thru ..... ZB
- Spin Tag the Gears
- Swing Thru
- Centers Trade
- Turn Thru ..... (ALI)

From a Zero Box ocean wave (Box 1-4) ends swing  $1/2$  right and new centers swing left  $3/4$  (ends meanwhile U-turn back to form a diamond formation). All now do a Diamond Circulate and centers (girls) Partner Tag-right while men Partner Tag "thru" and face right. Girls in each new foursome turn left  $3/4$  and join the men in parallel ocean waves. (two times equals Zero !)

Head 2 you Square Thru its 4 hands round  
you go

Around the Corner do a Dosado  
Spin Tag the Top, turn right & left  $\frac{3}{4}$   
Centers flare-others Tag - Run to the  
right and then

Box the Gnat look 'em in the eye  
and do the Right & Left Thru

### Slide Thru and the Corner Swing

Promenade you do

.....add 16 beat Tag

# • THE SIGHT CALLER'S NOTE BOOK

## THE "MAGIC MODULE" -- A USEFUL PATTERN TOOL

The "Magic Module" refers to a short and easily-memorized five-move routine that can provide a working caller with a considerable amount of choreographic dexterity, flexibility and maneuverability. The routine starts from any standard box-type set-up and always ends in standard lines facing in and it enables a caller to quickly move his dancers from one known position to another known position of his choice! Here's how it goes:

### The "Magic Module"

(from any standard box formation: )	Swing Thru
	Girls Circulate
	Boys Trade
	Boys Run
	Bend the Line

Let us now examine some of the ways in which this very versatile piece of square dance choreography can be used:

#### 1) TO CONVERT A ZERO BOX (Box 1-4) to a ZERO LINE (1P2P)

Simply call the "Magic Module"

No doubt many of you are already using the "Magic Module" in this way. But did you know that routine will also convert a CB to a CL, an OB to an OL and a RB to an RL?

#### 2) TO CONVERT A ZERO LINE (1P2P) to a ZERO BOX (Box 1-4)

Call a Star Thru, add the "Magic Module" and then call another Star Thru

This is what makes the "Magic Module" so versatile. Notice that by simply adding a Star Thru to both the beginning and the end of the "Magic Module", you can effectively reverse the process described in (1) above. And of course this routine will similarly change a CL back to a CB, an OL to an OB and an RL back to an RB.

#### 3) TO MOVE THE GIRLS IN FACING LINES ONE POSITION CLOCKWISE (ZL to RL, etc.)

Call a Right & Left Thru, Star Thru and then add the "Magic Module"

This routine leaves the men standing exactly where they were while moving the ladies one position in a clockwise direction. (ZL becomes RL, RL becomes OL, OL becomes CL and CL becomes ZL.)

#### 4) TO MOVE THE GIRLS IN FACING LINES ONE POSITION COUNTER-CLOCKWISE

Call a Star Thru, add the "Magic Module" and then call a Right & Left Thru

This routine reverse the process above. The men remain exactly where they are, but the girls progress one position counter-clockwise. (ZL becomes CL, CL becomes OL, OL becomes RL and RL becomes ZL.)



# choreo



# BREAKDOWN

BILL PETERS • 5046 Amondo Drive, San Jose, California 95129

MAY 1973

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## WHAT'S HAPPENING?

The word that reaches us these days is that Rotary Circulate continues to dominate the workshop scene. We also understand that Jerry Salisbury's Cross the Star is also receiving a lot of workshop attention.

The choreographers around the country had a field day this month! However, of the 19 new movements that we are listing this month, we feel that PEEL THE TOP and CLOSE THE DIAMOND are worth a second look and we are, therefore, featuring them in this

month's notes. Here, for your files, are the others:

AREA CODE 1...8 From a DPT or a box formation, outside dancers turn their backs to each other and Circulate the designated number of positions (1 thru 8) to face the dancer who was their original opposite on the other side of the square.

BREAKOUT (Jack Bright) From a normal couple box formation, all Left Curlique; facing girls start a Dixie Chain (R&L pull-by) while boys roll back left to complete their part of the Dixie Chain (L&R pull-by). At this point girls Fold and all Slide Thru to end in a 2-faced line.

CENTERS/ENDS RUN & 1/4 MORE (Larry Jack): An extension of the Centers Trade & 1/4 more method of establishing a diamond. From OW centers Run around the ends and continue forward 1/4 more to form a diamond. From a 2-faced line, the Ends Trade to the other end and go 1/4 to form the diamond.

DIAMOND SWING CIRCULATE (Fred Christopher): From any diamond formation, all do a diamond Circulate, then those in the ocean wave across the set do a Swing Thru as the other 4 Circulate one position around the outside to end in another diamond formation.

WHAT'S HAPPENING? (continued)

DODGE CIRCULATE: From parallel ocean waves, centers do a Walk & Dodge as the ends Circulate one position.

DOSADID (Jim Petrone): From a box set-up, facing couples Dosado all the way around and then Pass Thru. Without stopping, outsides Trade to face in as the centers take the next command.

RIGHT & LEFT TRIPLE CROSS: From facing lines or from indian-style lines facing in opposite directions. From facing lines dancers look right (or left) diagonally and give a left to that person and pull by. The 2 dancers who have no one diagonally across from them will not respond to the call.

ROLL THE... (Diamond, Gears, etc.) by Lee Kopman: From 4-dancer lines facing out (normal couples), girls Roll right to form a wave in the center of the set as the boys Quarter right. This creates a parallel diamond formation and all now take the next command (diamond Circulate, or what have you!)

SCOOTEROO (Keith Eddinger): From facing couples, all Scoot Back and then face the adjacent dancer (centers face ends) to Star Thru.

SIX AND TWO ACEY DEUCEY: From parallel diamonds, wave centers Trade as the outer six Circulate one position to form another parallel diamond formation.

SPIN CHAIN THE THAR (Al Appleton) From an Alamo Style set-up, all swing  $1/2$  right and left  $3/4$ . Insides now star right across  $1/2$  way and then Remake the Thar.

SPIN THE DAISY: From a DPT set-up, centers give a right and pull by and then do a Left Spin the Top with the outsides to form an 8 hand ocean wave. Without stopping, the 2 centers Trade and all Left Spin the Top again

and all finish with a Pass to the Center to end in another DPT formation.

SWING THE DIAMOND (Ted Wegener)  
Another way to change a diamond into an ocean wave or 2-faced line. From any diamond set-up, centers swing  $1/2$  (right or left) as ends move up to the new formation.

SWITCHEROO THE DIAMOND (Ralph Pavlik)  
From parallel waves or 2-faced lines, start a Switcheroo (ends partner hinge, centers Fold) all Diamond Circulate; then centers Cast  $3/4$  as ends Circulate once.

TAG & FLUTTER THE DIAMOND (Larry Jack)  
From a diamond set-up, boys Tag Thru-Right as girls  $1/4$  in & walk forward ("Close the Diamond") right shoulders, then Trade and pick up the opposite man. Couples now Wheel Across and Bend the Line.

TAG & SQUARE: From Trade By formation, outsides Partner Tag as insides  $1/2$  Square Thru.

TRADE COUNTER ROTATE (Jack Lasry): As dancers complete the basic Counter Rotate routine, centers move apart to allow ends to become centers and centers become ends. RH wave becomes LH wave.

TURN TO A WAVE (Chuck Besson) Done from facing couples. Designated dancers (boys, girls) do a  $3/4$  Turn Thru to join the inactive dancers who have meanwhile turned  $1/4$  right face to form a left handed wave. A Left Turn to a Wave uses left arm turns and left facing directions and ends in a right hand wave.

TURNPIKE (Andrew Pennock) From normal lines of four standing back to back, all do a Partner Trade, Slide Thru, Pass Thru and one more Partner Trade. Ends in a box formation.

• NEW MOVEMENT (Experimental)

PEEL THE TOP (Melvin Roberts, Memphis, Tenn.)
How To Do It:

From any arrangement in which two single file lines of two are standing side by side but facing in opposite directions (as in dosado to ocean wave and Ends Fold), the lead dancers do a Peel Off and without stopping do a Quarter In to become the ends of a new ocean wave. Simultaneously, the trailing dancers step forward to join inside hands and turn or Cast 3/4 to become centers of the new wave. Takes approximately 4 counts.

Impressions:

We like this one. It features a smooth and neatly flowing routine that combines an excellent body flow with a wide variety of possible choreographic traffic patterns and combinations. Both club and mainstream dancers were enthusiastic. The teach was easily accomplished -- especially with groups who are regularly doing Peel Offs and the many Peel Off variations.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Slide Thru Swing Thru, girls Fold <u>Peel the Top</u>	Equals ZERO!
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru Girls Fold <u>Peel the Top*</u> Right & Left Thru Pass Thru, Bend the Line Slide Thru**	* Slide Thru from here equals a true Zero ** the entire combination equals a Technical Zero. (insides become outsides and vice versa)
<u>From a Zero Box - ZB</u> Dosado to ocean wave Girls Trade, boys Fold <u>Peel the Top</u> Turn and Left Thru Star Thru	Equals ZERO!

Equivalents:

From normally-arranged boy-girl ocean waves:

Boys Fold + Peel the Top + Turn and Left Thru + Slide Thru = 2 ladies Chain  
 Swing Thru + girls Trade & boys Trade + girls Fold + Peel the Top  
 = Star Thru

PEEL THE TOP (continued)Sample Figures:

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Right & Left Thru ..... ZL-os  
Slide Thru ..... RB  
Swing Thru, girls Fold  
Peel the Top ..... ZL-os  
Box the Gnat  
Curlique  
Boys Run and Pass Thru ..... (AL!)
- 1-3 Square Thru ..... ZB  
Swing Thru, girls Fold  
Peel the Top ..... CL-os  
Right & Left Thru & 1/4 more  
Couples Circulate  
Wheel & Deal ..... OCB-os  
Dosado all the way  
Step Thru to a Scoot Back  
Boys Trade, girls Fold  
Peel the Top ..... EOL  
Pass Thru  
Wheel and Deal  
Substitute  
Centers Pass Thru ..... (ZB) AL!
- 1-3 Square Thru ..... ZB  
Spin Chain Thru  
Girls Circulate double  
Swing Thru ..... OPB  
Boys Fold  
Peel the Top  
Box the Gnat ..... ZL  
Right & Left Thru ..... ZL-os  
Pass Thru, Bend the Line ..... ZL  
Slide Thru ..... CB-os  
Square Thru 3/4 ..... (AL!)
- 1-3 Square Thru ..... ZB  
Dosado to ocean wave  
Boys Fold  
Peel the Top  
Turn & Left Thru ..... EPL-os  
Flutter Wheel ..... CL  
Pass Thru, Tag the Line  
Centers In, Cast Off 3/4 ..... (AL!)
- 1-3 Square Thru ..... ZB  
Swing Thru, girls Fold  
Peel the Top ..... CL-os  
Triple Trade ..... ZL  
Right & Left Thru ..... ZL-os  
Slide Thru ..... RB  
Swing Thru, girls Fold  
Peel the Top ..... ZL-os  
Triple Trade ..... RL  
Right & Left Thru ..... RL-os  
1/2 Square Thru  
Cloverflo ..... ZB (AL!)
- 1-3 Square Thru ..... ZB  
Curlique to ocean wave  
Ends Fold, Peel the Top  
Centers only Box the Gnat .... EOL  
Everybody Right & Left Thru ... EPL-os  
Pass Thru, Wheel & Deal  
Centers Pass Thru ..... (ZB) AL!
- 1-3 Square Thru ..... ZB  
Dosado to ocean wave  
Step Thru and Scoot Back  
Boys Trade, girls Fold  
Peel the Top ..... CL-os  
Swing Thru  
Spin the Top ..... OB-os  
Right & Left Thru ..... ZB (AL!)

SINGING CALL (Corner Progression)

Heads Square Thru, 4 hands you do  
Round the corner do a Dosado  
Swing Thru I say, girls Fold that way  
Peel the Top and do a Right & Left Thru  
Pass Thru, Bend the Line, move it up  
and back  
Slide Thru and swing ol' Corner there  
(Promenade)  
Add 16 beat Tag...

• PROGRAM NOTES

(Interesting traffic patterns in which the emphasis is on standard Basics)

CROSS RUN

Written by Bill Jordan (Eastlake, Ohio), this currently popular variation of the basic Run traffic pattern first appeared in 1965. In the last year or two, however, we have noted an increasing tendency for the Cross Run movement to crop up in more and more club-level programs and it would therefore seem to be an appropriate choice as the theme for this month's "Program Notes" feature. Here is the original definition slightly updated:

Cross Run: From any appropriate set-up, the designated dancers (ends, centers, boys, girls, etc.) combine a cross-type routine with the standard Run maneuver. If the command, from lines or ocean waves, is "Centers Cross Run", the centers first cross, moving forward and on a diagonal, to the furthest end of their own line. If the command is "Ends Cross Run", the active dancers first Run around the center dancer nearest them and then cross into the furthest center position of their own line. As in any Run movement, active dancers end up facing opposite to their original starting direction.

Here is the author's original sample routine:

- 1-3 Promenade 1/2  
Lead right, circle to a line ..... ZL-os  
Pass Thru  
Centers Cross Run  
New centers California Twirl .....  
Everybody Box the Gnat ..... ZL  
Right & Left Thru ..... ZL-os  
Pass Thru  
Ends Cross Run  
New ends U-Turn Back  
Star Thru, Double Pass Thru  
First Couple Left, next go right .... ECL  
Two ladies Chain ..... ZL  
Star Thru, Square Thru 3/4 ..... (AL!)

And these routines came from our files:

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Tag the Line - Right  
Boys Cross Run  
Bend the Line ..... CL-os  
Star Thru ..... (ZB) AL!
  - 1-3 Right & Left Thru  
Square Thru and on the 3rd hand  
Curlique  
Boys Run ..... ZB  
Dosado to ocean wave  
Girls Trade, girls Run  
Tag the Line-Right  
Girls Cross Run, couples Circulate  
Bend the Line  
Box the Gnat ..... CL  
Right & Left Thru ..... CL-os  
Slide Thru ..... (ZB) AL!
  - 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Tag the Line - Right  
Boys Cross Run  
California Twirl  
Boys Trade, Wheel & Deal .. AL!
  - 1-3 lead right  
Circle to line of 4 ..... ZL  
Pass Thru, Tag the Line - Right  
Centers Cross Run, Bend the Line \*  
Pass Thru, Tag the Line-Right  
Centers Cross Run, Bend the Line  
Pass Thru, Tag the Line-Right  
Centers Cross Run, Bend the Line..ZL  
Pass Thru, Wheel & Deal  
Centers Swing Thru, Turn Thru ..(AL!)
- \* a neat get-out from here:
- Pass Thru, Tag the Line-Left  
Centers Cross Run, Bend the Line  
Pass Thru, Wheel & Deal (AL!)

### • THE CALLER'S GRAB-BAG

(Breaks, "Fillers" and Patter,  
Gems for every Caller)

In last month's Caller's Grab-Bag section, we listed a technical zero that would work from any 4-dancer facing line set-up. Here it is again:

Pass Thru, ends Fold;  
Centers U-Turn back  
Double Pass Thru  
Centers In, Cast Off 3/4

Les Maire (Crete, Illinois) sent us a neat little routine that can be used as an effective follow-up figure. It goes like this:

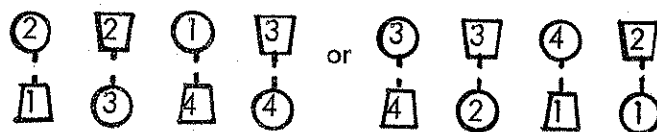
1-3 Promenade 1/2  
Lead right, circle to a line (ZL-os)  
Pass Thru, ends Fold  
Centers U-Turn Back....(AL!)

• The following get-outs will work from any Corner Lady Line (CL):

- Pass Thru  
Tag the Line  
Centers In, Cast Off 3/4  
(AL!)
- Pass Thru  
Tag the Line-Right  
Wheel & Deal  
Swing Thru  
Girls Run  
(AL!)
- Dixie Style to ocean wave  
Boys Trade, girls Trade  
Boys Trade  
(AL!)
- Pass Thru  
Tag the Line - In  
Curlique  
Boys Run  
(AL!)

### • SET 'EM UP -- GET 'EM OUT

#### THE END MAN with OPPOSITE LINE (Out-of-Sequence)



The most common set-up is to first get a Zero Box (Box 1-4) and then have the dancers circle four and break to a line. Our favorite get-out is to call a Star Thru and then call the "Magic Module" (see last month's issue: Page 239). Add a 2 ladies Chain and you have put your dancers in a Zero Line! Here are some other things you can do with the out-of-sequence EOL:

#### Set-Ups:

- 1) 1-3 Cross Trail  
Go round one and line up 4  
Right & Left Thru  
Flutter Wheel
- 2) 1-3 Square Thru  
Swing Thru, Spin the Top  
RL Thru, 2 ladies Chain  
Pass Thru, Bend the Line
- 3) 1-3 1/2 Square Thru  
Spin Chain Thru  
Girls Circulate  
Boys Run, Tag the Line-Right  
Boys Cross Run, Bend the Line

#### Get-Outs:

- 1) Pass Thru, Wheel & Deal  
Substitute, Square Thru 3/4 (AL!)
- 2) Flutter Wheel  
Square Thru, Trade By (AL!)
- 3) Spin the Top  
Girls Circulate Double  
Boys Trade, boys Run  
Wheel & Deal

# • MORE ON "CUT THE DIAMOND"

Last month's exploration of "Cut the Diamond" (page 232) stirred up some interest. Some of our subscribers have reported excellent dancer response to this idea and we have also received some additional routines which we felt might be worth passing along.

Here are two zeros sent in by George Spelvin (Happy Valley, Calif.):

- 1-3 Square Thru ..... ZB  
 Swing Thru, boys Run  
 California Twirl  
 Boys Trade and 1/4 more  
Cut the Diamond \*  
Wheel & Deal  
 Dosado to ocean wave  
 Swing Thru ..... ZB
- 1-3 Square Thru ..... ZB  
 Dosado to ocean wave  
 Girls Trade, girls Run  
 Tag the Line - Right  
 Girls Trade and 1/4 more  
Cut the Diamond \*  
Wheel & Deal  
 Dosado to ocean wave  
 Swing Thru ..... ZB

\* The caller may add one or more commands to "Couples Circulate" from this position without affecting the final Allemande Left! A single Couple Circulate makes the routine a technical zero since it reverses the actives; a Couples Circulate Double, however, retains the "true" zero effect.

Emanuel Duming (Jackson, Miss.) sent us an elaboration on the Cut the Diamond idea which he calls:

PEEL & CUT THE DIAMOND : From a Peel the Top type of set-up (parallel ocean

waves and ends Fold), the end dancers do a Peel Off while the centers step up and do a Trade and 1/4 more to end in a facing Diamond formation. Without stopping all do a Diamond Circulate (pass right shoulders) but the new centers continue ("cut") another step forward to form a left hand ocean wave.

Here are two examples sent in by Emanuel:

- 1-3 Star Thru  
 California Twirl ..... ZB  
 Dosado to ocean wave  
 Swing Thru  
 Girls Fold  
Peel and Cut the Diamond  
 Left Swing Thru  
 Girls Run  
 Wheel & Deal ..... ZB (AL!)
- 1-3 Flutter Wheel  
 2-4 Square Thru OOB-os  
 Dosado to ocean wave  
 Spin Chain Thru  
 Girls Fold  
Peel and Cut the Diamond .. (AL!)

....and here's one written by me:

- 1-3 Promenade 1/2  
 Lead right and circle to a line of 4  
 ..... (ZL-os)  
 Slide Thru ..... RB  
 Dosado to ocean wave  
 Girls Trade, Boys Fold  
Peel and Cut the Diamond  
 Left Swing Thru  
 Girls Circulate  
 Boys Trade ..... (AL!)

- **NEW MOVEMENT** (Experimental)

CLOSE (The Diamond) by Chuck Bryant, San Antonio, Texas

### How To Do it:

From any diamond formation, designated dancers, on the command to "Close the Diamond" or simply to "Close", will face each other and, joining inside shoulders, do a Centers In between the other two. From a standard diamond formation, the movement ends in a 2-faced line; facing diamonds end in a left-hand ocean wave. Takes about 2 counts.

Impressions:

We seem, more and more, to be finding new and better ways to both set up and get out of the diamond formation. Last month gave us the Trade-and-1/4-more concept plus the very smooth "Cut the Diamond" and this month has produced "Close the Diamond", which uses a close-the-ranks type of traffic pattern to convert a diamond into a 2-faced line. It is essentially a ~~Centers-In~~ type of movement and works especially well with follow-up commands like Cast Off, Run, etc.

### Choreography :

<p><u>From a Zero Box - ZB (Box 1-4)</u></p> <p>Circle to a 2-faced Line          Girls Trade &amp; 1/4 more          Diamond Circulate</p> <p>a) <u>Girls Close the Diamond</u>          Cast Off 3/4</p> <p>- OR -</p> <p>b) <u>Boys Close the Diamond</u>          Cast Off 3/4          Curlique, boys Run</p>	<p>Equals ZERO!</p> <p>Equals ZERO!</p>
<p><u>From a Zero Box - ZB</u></p> <p>Dosado to an ocean wave          Girls Run, Tag the Line - Right          Girls Trade and 1/4 more  <u>Girls Close the Diamond</u>          Cast Off 3/4, Star Thru</p>	<p>Equals ZERO!</p>
<p><u>From a Zero Line - ZL (1P2P)</u></p> <p>Star Thru, Swing Thru          Boys Run, California Twirl          Boys Trade and 1/4 more  <u>Boys Close the Diamond</u>          Cast Off 3/4          Two ladies Chain</p>	<p>Equals ZERO!</p>



CLOSE (the Diamond), continued:Sample Figures:

- 1-3 Square Thru ..... ZB  
Swing Thru  
Boys Run  
Girls Trade & 1/4 more  
Diamond Circulate  
Boys Close  
Cast Off 3/4  
Star Thru  
California Twirl ..... (ZB) AL!
- 1-3 Square Thru ..... ZB  
Dosado to ocean wave  
Step Thru & Scoot Back  
Boys Trade, boys Run  
Tag the Line - Right  
Boys Trade and 1/4 more  
Diamond Circulate  
Girls Close  
Couples Circulate  
Bend the Line ..... CL  
Pass Thru  
Tag the Line - In  
Star Thru, Calif. Twirl... (ZB) AL!
- 1-3 1/2 Square Thru ..... ZB-os  
Slide Thru ..... RL-os  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Centers In, Cast Off 3/4, Circle 8  
4 boys Pass Thru, go round 1  
Make lines of 4  
Pass Thru, Tag the Line - Left  
Girls Trade & 1/4 more  
Diamond Circulate  
Boys Close, Wheel & Deal .....CB  
Slide Thru ..... OL  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Centers In, Cast Off 3/4, Circle 8  
4 girls Pass Thru, go round 1  
Make lines of 4  
Pass Thru, Tag the Line - Right  
Boys Trade & 1/4 more  
Diamond Circulate  
Girls Close, Wheel & Deal..(ZB)AL!
- 1-3 1/2 Square Thru ..... ZB-os  
Swing Thru, boys Run  
Bend the Line ..... EPL  
Star Thru ..... ORB-os  
Spin Chain Thru  
Girls Circulate double  
Boys Run, Tag the Line-Left  
Boys Trade & 1/4 more  
Diamond Circulate  
Boys Close, Cast Off 3/4 ..... RB  
Right & Left Thru ..... CB-os  
Dive Thru, Pass Thru ..... RB-os  
Swing Thru, Spin Chain Thru  
Boys Circulate double ..... OCB  
Girls Run, Tag the Line-Right  
Girls Trade & 1/4 more  
Diamond Circulate  
Girls Close, Cast Off 3/4 ... (ZB) AL!
- 1-3 1/2 Square Thru ..... ZB-os  
Spin the Top  
Boys Trade and 1/4 more (facing diamond)  
Diamond Circulate  
Boys Close, boys Run  
Tag the Line - Left  
Wheel & Deal ..... OB  
Dive Thru  
Pass Thru ..... (ZB) AL!

SINGING CALL (Corner Progression)

Head two you Square Thru, four hands you  
go  
Meet the Sides and Circle 1/2, Slide to a  
line you know  
Girls Trade and 1/4 more, Diamond  
Circulate  
Girls Close and Cast Off, 3/4 with this  
Date  
Allemande Left your Corner, partner  
Dosado  
Corner swing and Promenade, 2 by 2  
you know  
...add 16 beat Tag

# THE SIGHT CALLER'S NOTE BOOK

## ANOTHER WAY TO RESOLVE A SQUARE (When the Caller is "Lost"!) ( )

We have previously described some of the procedures that a caller can follow when he finds himself in trouble and must reach an Allemande Left when he does not know where he (or his dancers) happens to be in a particular routine (See pages 159 and 208-9). Here is another such system that many modern callers are using. It is probably one of the simplest ones around and, like all such methods, it is based on the caller being able to recognize and maneuver four adjacent dancers (couples 1 & 2.) Here's how it works:

- |   |   |
|---|---|
| <p><u>Step 1.</u> From any unknown position or formation, maneuver the dancers into standard boy-girl lines (facing) so that No. 1 man is on the end of the line with his original partner in the partner "slot". When you have achieved this, there will be only four possible dancers' arrangements for you to worry about.</p> <p><u>Step 2.</u></p> <ul style="list-style-type: none"> <li>a) No. 2 man is in the <u>same line</u> as the No. 1 man and he too has his partner in the partner slot.</li> <li>b) No. 2 man is in the <u>same line</u> as No. 1 man but does NOT have his partner in the partner slot.</li> <li>c) No. 2 man is in the <u>opposite line</u> with his original partner in the partner slot.</li> <li>d) No. 2 man is in the <u>opposite line</u> but does NOT have his partner in the partner slot.</li> </ul> | <p><u>Step 3.</u></p> <ul style="list-style-type: none"> <li>a) This, of course, is a Zero Line (1P2P) and you can use your favorite get-out to an AL!</li> <li>b) This is obviously an EPL arrangement. "Pass Thru/Wheel &amp; Deal Centers Square Thru 3/4 gets you an AL!</li> <li>c) A Zero Line, but out-of-sequence. Cross Trail (AL!) or Star Thru and Pass Thru (AL!) works from here.</li> <li>d) EPL-os. Call: Pass Thru/Wheel and Deal/ centers Pass Thru and you achieve an easy AL!</li> </ul> |
|---|---|

Here are some helpful hints on learning and using this method:

- Step 1. If the No. 1 man is not already on the end of the line when you decide to resolve the square, you can get him there by simply calling Right & Left Thru/Pass Thru/Bend the Line (or any technical Zero routine). And if, at that point, he does not already have his original partner in the partner slot, you can move the girls one position at a time with either one of the following series:

### Move the Girls Counter-clockwise

Star Thru, Swing Thru  
Girls Circulate, boys Trade  
Boys Run, Bend the Line  
Right and Left Thru

### Move the Girls Clockwise

Right & Left Thru, Slide Thru  
Swing Thru  
Girls Circulate, boys Trade  
Boys Run, Bend the Line

### WARNING!

This method will not work if the call has used an unsymmetric or "oddball" command such as 1 and 2 do a Right & Left Thru, etc. Also, like all such systems, it is to be used mainly as an "escape hatch" -- as an emergency measure to reach an Allemande Left when all else fails. It is NOT recommended that a caller use this method as a Primary calling system!

# choreo



# BREAKDOWN

BILL PETERS • 5046 Amondo Drive, San Jose, California 95129

JUNE 1973

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## WHAT'S HAPPENING?

Spin Tag the Deucey seems to have been the favorite new movement featured in many workshops this month. Cut the Diamond and Close the Diamond were also scrutinized -- as was Rotary Tag to a Wave. We also get a strong feeling that Cloverflo seems to be catching on and may well be on the road to joining some of the more popular of the 75-plus Basics.

Our choreographers are still experimenting with diamond formations and they have, this month, come up with some new ways to both get in and get out of the basic diamond formation. Ron Schneider's SWITCH TO A DIAMOND

is a quick and logical way of establishing the diamond from an ocean wave, and Deuce Williams' FLIP THE DIAMOND uses a similar traffic pattern to convert a diamond back to a wave. We suggest you look at 'em very carefully. We found them to be fun to do and they could well be the moves that will really popularize the diamond formation. Both moves are featured this month -- as is a novelty routine called SINGLE CIRCLE TO A STAR THRU. It's no big deal, but fun to do nevertheless!

Other new ideas we examined this month include:

CROSS BY VARIATIONS (Gus Greene, Baldwinsville, N.Y.)

- Clover Cross By (identical to Clover By except that centers do a Cross Trail instead of a Pass Thru. The author also mentions possibilities for Cross Clover By, Cross Clover-Cross By, Cast Cross By, Cross Cast By & Cross Cast-Cross By!)
- Tag Cross By (identical to Tag By, except that centers Cross Trail rather than Pass Thru)

HINGE THE WAVE (Jim Kassel, Clarion, Pa.)  
From parallel waves, dancers Trade the Wave once, then do half of a Trade the Wave. Converts parallel waves to a single eight-hand ocean wave (Tidal Wave).

(more on next page)

WHAT'S HAPPENING? (continued)PASS, TURN & PEEL (Jim Kassel, Clarion, Pa.)

From parallel ocean waves, all Pass Thru and then the centers Turn Thru as the outsides Peel Off (Cast Back) to become ends of a new line in which the ends are facing in and the centers are facing out.

RUN BACK (Ed Fraidenberg, Midland, Mich.)

From any facing couple set-up, the designated dancer will Run and then everybody does a U-Turn Back.

SCOOTEROO THE DEUCEY (Gus Greene, Baldwinville, N.Y.)

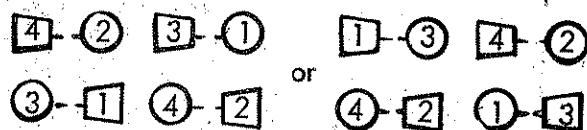
From parallel ocean waves, the ends Circulate while the centers Scoot Back and then, without stopping, the centers (only) face each other and Slide Thru.

TRIPLE (Grand) SCOOTEROO (Gus Greene, Baldwinville, N.Y.) This one applies the Scooter Traffic pattern in a Triple Scoot type of format.

VEER THE DIAMOND (Dan Raymond, Santa Ana, California) From a diamond formation, designated dancers face each other and Veer to the right or left. A veer right produces a 2-faced line; a veer to the left will end in an ocean wave.

WHEEL TRADE THRU (Ron Kolzing) From any set-up featuring one or more facing couples, each active dancer will turn the opposite dancer with a right forearm one full turn exactly (like a Turn Thru except that dancers retain handholds and remain facing each other). Without stopping, all now drop hands, do a Step Thru and then do a Partner Trade. The entire sequence is equal to a Right and Left Thru.

## • SET 'EM UP - GET 'EM OUT!

The Corner Box

We often find ourselves in a situation in which every man has his original Corner in the "partner slot". Corner lines are one of the most frequently encountered set-ups in modern choreography and the corner box arrangement examined this month is only a shade less so. See what you think of these:

Some Easy Set-Ups:

1. Head ladies Chain Right  
New Side ladies chain across  
1-3 Cross Trail  
Round one and line up 4  
Slide Thru
2. 1-3 Square Thru  
Swing Thru, boys Run  
Boys Circulate  
Couples Circulate  
Wheel & Deal
3. Promenade  
1-3 Wheel Around  
Square Thru  
Trade By

And Some Equally Easy Get-Outs:

1. 8 Chain Three (AL!)
2. Swing Thru Double  
8 Circulate  
Square Thru 3/4 (AL!)
3. Dosado to ocean wave  
Boys Circulate Twice  
Girls Trade twice  
Boys Run-Promenade!
4. Spin Chain Thru  
Girls Circulate Twice  
Boys Run, Bend the Line  
RL Thru, Star Thru (AL!)

• NEW MOVEMENT (Experimental)

FLIP THE DIAMOND (by Deuce Williams)
How To Do It:

From any diamond formation, the diamond "centers" follow a standard Diamond Circulate traffic pattern, moving forward one position to become the ends of an ocean wave. Meanwhile, the diamond "ends" Fold or "flip" 180° to the inside to become wave centers. If the starting diamond set-up is facing clockwise, the movement ends in a right-hand ocean wave; diamonds facing counter-clockwise end in left-hand waves. (approximately 4 counts)

Impressions:

This is one of the smoothest diamond variations we have seen so far. It has a natural and a very comfortable body flow and we found it quite easy to teach. Gary Shoemake featured "Flip the Diamond" at a workshop session during the recent Golden State Round-Up in Oakland, California and we noted an excellent dancer response.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u>  Circle to a 2-faced Line Girls Trade and 1/4 more <u>Flip the Diamond</u> Boys Run, Wheel & Deal	Equals ZERO!
<u>From a Zero Box (ZB)</u>  Swing Thru Boys Trade, boys Run Girls Trade and 1/4 more <u>Flip the Diamond</u> Boys Trade, Swing Thru Right & Left Thru	Equals ZERO!
<u>From a Zero Box - ZB</u>  Swing Thru Boys Run Tag the Line-Right Boys Trade and 1/4 more <u>Flip the Diamond</u> Girls Trade	Equals ZERO!
<u>From a Zero Line - ZL (1P2P)</u>  Rollaway, 1/2 Sashay Pass Thru Tag the Line - Right Centers Trade and 1/4 more <u>Flip the Diamond</u> Boys Run	Equals ZERO!

FLIP THE DIAMOND (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
Swing Thru  
Boys Run  
Girls Trade and 1/4 more  
Flip the Diamond  
Boys Trade and 1/4 more - girls turn back  
Flip the Diamond  
Left Swing Thru ..... (AL!)
- 1-3 1/2 Square Thru ..... ZB-os  
Circle 1/2 to a 2-faced line  
Girls Trade and 1/4 more  
Flip the Diamond  
Scoot Back ..... ORB  
Girls Trade, girls Run  
Tag the Line - Right  
Girls Trade and 1/4 more  
Flip the Diamond  
Boys Trade, boys Run  
Wheel & Deal ..... ZB-os  
Square Thru 3/4  
Trade By ..... ZB  
Swing Thru, boys Run  
Girls Trade and 1/4 more  
Flip the Diamond  
Boys Trade, Scoot Back ... (ZB)AL!
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Girls Trade and 1/4 more  
Flip the Diamond  
Boys Trade, Swing Thru ..... OCB  
Right & Left Thru ..... OCB-os  
Flutter Wheel ..... ZB  
Sweep 1/4 ..... EOL  
Pass Thru, Bend the Line ..... EOL-os  
Star Thru ..... ORB  
Circle 1/2 to a 2-faced line  
Girls Trade and 1/4 more  
Flip the Diamond  
Boys Trade, Swing Thru ..... OB  
Right & Left Thru ..... ZB-os  
Dive Thru, Substitute  
Pass Thru ..... (ZB) AL!
- 1-3 Square Thru ..... ZB  
Split 2, line up 4  
Pass Thru  
Tag the Line - Right  
Centers Trade and 1/4 more  
Flip the Diamond  
Boys Run ..... CL  
Pass Thru, Wheel & Deal  
Centers Pass Thru ..... OCB-os  
Dosado to ocean wave  
Girls Trade, girls Run  
Boys Trade and 1/4 more  
Flip the Diamond ..... OB-os  
Pass to the Centers  
Square Thru 3/4 ..... (AL!)
- 1-3 Square Thru ..... ZB  
Curlique to an ocean wave  
Centers Trade  
Centers Run  
Tag the Line - Right  
Centers Trade and 1/4 more  
Flip the Diamond  
Boys Trade, girls Trade  
Centers Trade, boys Run .... CL-os  
Pass Thru, Wheel & Deal  
Centers Pass Thru ..... OCB  
Right & Left Thru ..... OCB-os  
Flutter Wheel ..... (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you go  
Swing Thru the outside two, two by two  
you know  
Boys Run, girls Trade and go 1/4 more  
Flip the Diamond round the track, boys  
Trade then Scoot Back  
Allemande Left that Corner Girl, dosado  
your own  
Corner Swing that corner girl and Promen-  
ade her home  
...add 16 beat Tag

• NEW MOVEMENT (Experimental)

SWITCH TO A DIAMOND (Ron Schneider, Middleburg Heights, Ohio)
How To Do It:

From any ocean wave formation, the end dancers do a 1/2 Trade, i.e., they start a normal Trade traffic pattern but stop 1/2 way to the other end where they become centers of a Diamond formation. Simultaneously, the centers of the wave will Run (Fold) into the vacated end position to become the end dancers of the new Diamond. (approximately 4 counts)

Impressions:

Switch to a Diamond serves as an effective companion move to the previously described Flip the Diamond. Switch to a Diamond converts a wave to a Diamond formation in just about the same way that Flip the Diamond creates a wave out of a Diamond.

Choreography:

<u>From a Zero Box (ZB) Box 1-4</u> Dosado to an ocean wave <u>Switch to a Diamond</u> Diamond Circulate Girls Trade and 1/4 more Wheel & Deal	Equals ZERO!
<u>From a Zero Box (ZB)</u> Swing Thru <u>Switch to a Diamond</u> Girls Trade & 1/4 more Wheel & Deal	Equals ZERO!

Sample Figures:

- 1-3 Square Thru .... ZB  
 Dosado to OW  
 Girls Trade ..... OCB  
Switch to a Diamond  
 Diamond Circulate  
Flip the Diamond  
 Boys Run (W&D to ALI)  
 Couples Circulate  
 Wheel & Deal  
 Dive Thru, Pass Thru ..(ALI)
- 1-3 Promenade 1/2  
 Lead right, circle to  
                                 a line of 4 (ZL-os)  
 Star Thru ..... RB  
 Dosado to OW  
Switch to a Diamond  
 Diamond Circulate  
 Girls Trade & 1/4 more
- Couples Circulate  
 Wheel & Deal ..... CB  
 Dive Thru, Pass Thru ... RB  
 Pass Thru again ..... (ALI)
- 1-3 Square Thru .... ZB  
 Curlique to OW  
Switch to a Diamond  
 Diamond Circulate  
 Centers Trade & 1/4 more  
 Wheel & Deal ..... (ALI)

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands go  
 Dosado to OW, rock to and fro  
 Switch to a Diamond, girls Trade  
                                 & go 1/4 more  
 W&D & when you do, Allemande Left  
                                 your Corner Sue  
 Doci round your partner, corner swing  
 Promenade, go round the ring  
 ...add 16-beat Tag

# **PROGRAM NOTES**

(Interesting traffic patterns in which the emphasis is on standard Basics)

## ACTIVE CENTERS

Since it is probably true that most line dances tend to work the dancers as couples, it is sometimes interesting to put together an occasional line pattern in which individual dancers are activated. This is often accomplished by directing commands to either the ends or the centers in the line. We gathered the following routines from our files and think you may find them to be an interesting change-of-pace.

- 1-3 Cross Trail
  - Separate, go round one
  - Line up 4 ..... RL-os
  - Centers only Box the Gnat
  - Pass Thru & Cloverleaf
  - Ends Star Thru, Pass Thru ..... ZB
  - Split 2, line up 4
  - Centers only Box the Gnat
  - Pass Thru & Cloverleaf
  - Ends Star Thru
  - Everybody Swing Thru
  - Boys Run ..... EPL
  - Pass Thru, Wheel & Deal
  - Centers Square Thru 3/4 ..... (AL!)
- 1-3 Pass Thru, separate
  - Go round 1, line up 4
  - Centers only Box the Gnat .... RL-os
  - Everybody Right & Left Thru ... RL
  - Pass Thru, Wheel & Deal
  - Centers Star Thru, Pass Thru
  - Separate round 1, line up 4
  - Centers only Box the Gnat ..... EOL
  - Everybody Right & Left Thru ... EPL-os
  - Pass Thru, Wheel & Deal
  - Centers Star Thru (AL!)
  - Cross Trail, go round 1
  - Line up 4 ..... RL-os
  - Centers only Box the Gnat
  - Everybody Pass Thru
  - Wheel and Deal & all 4 girls
  - Turn around ..... (AL!)

- Head 2 gents with your Corner girl
  - Go forward & Back
  - Box the Gnat
  - Cross Trail, go round two
  - Hook on the ends, line up 4 .... ZL
  - Ends only Dosado
  - Centers only Square Thru
  - Ends only Allemande Left
  - Here comes partner ..
  - Right & Left Grand!
- 1-3 lead right
  - Circle to a line of 4 ..... ZL
  - Centers only Box the Gnat
  - Cross Trail, go round one
  - Ends Star Thru & everybody
  - Double Pass Thru
  - Centers In, Cast Off 3/4 ..... OL-os
  - Centers only Box the Gnat
  - Cross Trail, go round one
  - Ends Star Thru & everybody
  - Double Pass Thru
  - Centers In, Cast Off 3/4 ..... ZL
  - Centers only Box the Gnat
  - Square Thru
  - Ends Star Thru and everybody
  - Square Thru 3/4 ..... (AL!)
- 1-3 Square Thru ..... ZB
  - Curlique to an ocean wave-Swing Thru
  - Centers Run, Tag the Line - In
  - Centers only Box the Gnat ..... RL
  - Everybody Square Thru
  - Trade By ..... ZB
  - Spin the Top
  - Centers only Box the Gnat
  - Everybody Curlique
  - Boys Run & everybody
  - Double Pass Thru
  - First pair left, next go right ..... CL-os
  - Slide Thru ..... (ZB) AL!



- CALLER'S GRAB-BAG  
(Breaks, "Fillers" and Patter  
Gems for Every Caller)

This month's mail brought us a number of valuable patter ideas that we think might find a place in every caller's files. See what you think of these:

Earle Park sent us a neat little get-out that works especially well after you have called the currently popular "Rotary Tag Thru the Star" from a Zero Box (ZB) formation:

Swing Thru  
Turn and Left Thru  
Dive Thru  
Square Thru 3/4 (AL!)

Bill Trench (Bricktown, N.J.) sent in an interesting Zero routine that works from any box-type ocean wave set-up (normal couples, 1/2 sashayed or Arky)

Ends Trade  
All Tag the Line-In  
All Pass Thru  
1/2 Tag the Line  
All Quarter Right

George Spelvin tell us he's been having fun with the following get outs:

From a Right Hand Lady Box (RB)

Curlique  
Scoot Back  
Boys Run (AL!)

From an End Man Partner Line (EPL)

Right & Left Thru  
Pass Thru  
Wheel and Deal  
Double Pass Thru  
Lead 2 Partner Trade (AL!)

Don Campton (San Jose, Calif.) called our attention to a couple of sneaky ways to interchange the men in the same line without changing the position of the ladies. These work from normally arranged facing lines:

- Pass Thru  
Wheel & Deal  
Double Pass Thru  
Leads Turn Back  
Dosado to an ocean wave  
Boys Trade  
Everybody Swing Thru  
Boys Run

- Star Thru  
Dosado to an ocean wave  
Men Circulate, girls Trade  
Spin Chain Thru  
Boys Run, Bend the Line

And finally, here are some interesting Curlique-Run get-outs that you can use in any Zero Box or Zero Line formation:

From a Zero Line (ZL)

Curlique  
Boys Run (AL!)

From a Zero Box (ZB)

Curlique  
Girls Run (AL!)

From a Zero Box (ZB)

Insides Split the outsides  
Line up 4  
Curlique  
Boys Run\*  
Curlique  
Girls Run\*  
Curlique  
Boys Run\*

(you can call the Allemande Left at any asterisked point!)

• NEW IDEA

SINGLE CIRCLE TO A STAR THRU (Don Beck, Stowe, Mass.)

How To Do It:

From any formation allowing a Star Thru, active dancers join both hands with their opposites (forming a circle of two) and circle to the left exactly half-way around. Then, without stopping, and as the boy drops his left hand and the girl her right, they do a Star Thru (approximately 6 to 8 counts).

Impressions:

While some might question the advisability of introducing another new combination movement, we found this one to be rather fun to do. The term itself is practically self-explanatory and the movement, in most cases, can be called directionally. This makes for an easy "teach" and we somehow doubt that the dancers will experience any real difficulty in handling the new nomenclature. The movement is smooth, comfortable and choreographically versatile (from facing couples it equals a Square Thru!). We've been using it as a one or two-shot program "filler" and have made no effort to add the term to our dancer's vocabulary.

Equivalents:

1. (facing individual dancers)
  - a) Single Circle to a Star Thru = Star Thru, California Twirl
  - b) Single Circle to a Star Thru = Curlique, boys Run
2. (from facing Couples)
  - a) Single Circle to a Star Thru = Square Thru
  - b) Single Circle to a Star Thru, Partner Trade and Slide Thru = Right & Left Thru

Sample Figures:

- 1-3 Single Circle to a Star Thru .. ZB  
Right & Left Thru .... OB-os  
Dive Thru, Pass Thru  
Single Circle to a Star Thru  
California Twirl ..... RL-os  
1-2 Square Thru  
Trade By ..... ZB (AL!)
- 1-3 Right & Left Thru  
1/2 Sashay  
Single Circle to a Star Thru  
Pass Thru ..... ZB-os  
Split 2, line up 4  
Single Circle to a Star Thru  
RL Thru-Dive Thru-Pass Thru (AL!)
- 1-3 Flutter Wheel (drop hands)  
Single Circle to a Star Thru (OPB-os)  
Circle 4 and break to a line (ZL)  
RL Thru, Pass Thru, Bend the Line  
Single Circle to a Star Thru (AL!)
- 1-3 Half Sashay  
Single Circle to a Star Thru  
Right & Left Thru  
Pass Thru ..... ZB-os  
Right & Left Thru ..... OB  
Slide Thru ... .. RL  
Single Circle to a Star Thru  
Trade By ..... ZB (AL!)

SINGING CALL (Corner Progression)

Head 2 Square Thru, its four hands  
you go  
Split 2, go round one, line up four  
you know  
Go up and back & Single Circle  
to a Star Thru  
Right & Left Thru, turn the girl  
Dive Thru, Square Thru  
Count to 3 and the Corner Swing  
Swing that lady there  
Round and round and Promenade, go  
walkin' round the square  
...add 16 beat Tag

• THE SIGHT CALLER'S NOTE BOOK

TECHNICAL ZEROS (by Bill Davis, Menlo Park, Calif.) \*

Bill Davis, a well-known choreographer and a some-time contributor to these notes has been a serious student and a keen analyst of square dance choreography for many years. We are pleased to present the following material under his by-line.

The concept of a Zero Movement in square dancing is now quite well established. Its most obvious use today is the fact that every tip and every individual dance figure that we call ends, traditionally, with the dancers in the same position they were in when they started, i.e., with a net Zero effect on the square. It is, of course, also possible for a caller to develop a wide variety of sub-routines that also produce a zero effect on the square. Perhaps the simplest of these is the command, "Dosaado". Other examples include such movements as "8 Chain Thru", "8 Chain Four", "Relay the Deucey", All Eight Circulate Double (from both ocean waves and two-faced lines), etc.

To be sure, the above concepts are fairly well understood by most working callers in the field today and they have been mentioned here mainly to provide an appropriate background for a discussion of the choreographically more interesting concept of the so-called "Technical Zero". A Technical Zero is not a "true" zero in the sense indicated above, but rather a zero that if it works in a choreographic situation featuring a standard partner pairing (each man has the same girl in the partner slot), it does NOT work in a set up featuring mixed partner pairings -- and vice versa! Another important characteristic of all Technical Zeros is that they interchange the role of the Head and Side couples.

Perhaps the simplest example of a Technical Zero is the command, "Bend the Line". From a Zero Line (ZL), the dancers are in a position to do an Allemande Left. If, from a Zero Line, we direct our dancers to "Bend the Line", we produce another Zero Line, but we have also interchanged the role of the Head and Side couples. (Note, however, that we are still able to do an Allemande Left!) And as a matter of fact, we do not usually distinguish between the two Zero Lines \*. Let us now consider an End Man with his Partner Line (EPL) and examine what effect the command, "Bend the Line" has on that formation. We quickly discover that we are no longer in an EPL situation but have, instead, created an End Man with his Opposite Line (EOL). It is also interesting to observe that from an EPL the commands, "Pass Thru / Wheel & Deal / centers Square Thru 3/4" will bring the dancers to a Zero Box ready to do an Allemande Left, but from an EOL formation, the commands, "Pass Thru / Wheel and

.....

\* For a formalism that allows distinguishing between these closely related formations, see the author's book, "Symmetric Choreography and Sight Calling."

TECHNICAL ZEROS (continued)

Deal / centers Pass Thru are required to reach a Zero Box.

Now it turns out that the command "Bend the Line" is a Technical Zero only when it is called from a standard partner pairing arrangement, i.e., ZL, CL, OL, RL and their out-of-sequence counterparts: ZL-os, CL-os, OL-os and RL-os. Similarly, from a mixed partner arrangement (EPL, EOL, ECL, ERL and EPL-os, EOL-os, ECL-os and ERL-os), the series, "Two Ladies Chain / Bend the Line / Two Ladies Chain" is a Technical Zero. This effectively demonstrates the essential characteristic that defines all Technical Zeros. However, it should not be inferred that a Technical Zero for a standard partner pairing is necessarily simpler than one for mixed partner formations. "All 8 Circulate", for example, is a Technical Zero in any mixed partner ocean wave box formation. But we must do an "All 8 Circulate / centers Double Circulate" in order to achieve a Technical Zero from an ocean wave box formation that features standard partner pairings.

One of the most useful aspects of this concept is in connection with the use of new Basics in situations where they might be used as equivalents to more established commands. An interesting recent example of this may be examined by noting the difference between "Trade By" and "Cloverflo". From a Zero Box (ZB), the commands, "Pass Thru and Trade By" produce an Opposite Box (OB) formation. So does the series, "Pass Thru and Cloverflo". Note however that the series with the "Trade By" interchanged the roles of the Heads and Sides, whereas the series with the "Cloverflo" did not. This should make us suspicious that "Trade By" and "Cloverflo" are not true equivalents. Indeed, if we now look at the same commands in a set up that features a mixed partner pairing, we see that the commands, "Pass Thru and Trade By" constitute a Technical Zero (from an OPB, "Pass Thru and Trade By" produces another OPB but with the Sides and Heads reversed). From the same OPB, however, the series, "Pass Thru and Cloverflo" produces an OOB -- and in this situation the series is therefore NOT an equivalent or a Technical Zero. All of which tells us that while "Cloverflo" and "Trade By" are equivalent to each other when working with standard partner pairings, they are definitely not equivalent when we use them in mixed partner arrangements.

There might be a tendency on the part of some callers as they begin to become aware of the implications of the above, to shy away from Technical Zeros. But this is only because they do not understand the mechanism fully and are thus insecure in its use. Our view, on the other hand, is that familiarity breeds security. If one understands the fact that Technical Zeros -- in any formation -- are directly tied to the type and nature of the partner pairings that exist in the square at the time, and that this rule applies to all formations, one can then proceed to a greater awareness of the distinction between regular and mixed partner pairings and that the role that this plays in the over-all use and function of Technical Zeros.

# choreo



# BREAKDOWN

BILL PETERS • 5046 Amondo Drive, San Jose, California 95129

JULY 1973

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## WHAT'S HAPPENING?

The current "biggie" around the country these days would seem to be Deuce Williams' "Flip the Diamond". Also, Chuck Besson's "Spin Tag the Deucey" and Melvin Roberts' "Peel the Top" continue to hold their own as workshop favorites.

For the first time since February, we have no new diamond variations to report and it might just be time to take stock of the whole diamond picture and make some decisions about where we seem to be headed. There have been a large number of new movements sent out this month and we have picked three of them as worthy of a second look: ROTARY TAG-SPIN A WEB, TURN, TRADE & ROLL, and PUSH OPEN THE GATE. Here are the others in their usual alphabetical order:

CRAZY SWITCH THE SET-UP: An alternately executed Switch the Wave routine, as in "Crazy Flutter Wheel", etc. From a Tidal Wave formation (2 side-by-side 4-hand waves making a single 8-hand wave), all dancers do a Switch the Wave (ends Cross Run as centers Fold) in their own 4-hand wave. Then the dancers in the center 4-hand wave Switch the Wave; then all Switch the Wave again; and finally the inside wave does it again.

CROSS BREED THRU: From facing couples with one couple 1/2 sashayed and the other "normal", all Pass Thru; the 1/2 Sashayed pair now 1/4 out as the other couple does a "sashay" by having the girl slide in front of her partner and then they also Quarter Out. Ends with both couples back-to-back in normal position.

FLIP BACK (John Saunders). From parallel waves, the ends Trade and do a 1/4 In as the centers start to follow the ends single file. As the original centers meet, they Turn Thru to re-form waves with the original ends. This idea, a "Follow Your Neighbor" pattern, has already inspired a pair of variations:

- Flip the Line (Jack Lasry) In this one, the ends start to Trade and the centers follow in single file, but all now complete a DPT pattern as in Tag the Line -- and all now take the next command (right, left, in, out, etc.)
- Spin Chain the Flip (W. Orlich) From parallel waves, ends swing 1/2, centers 3/4 and new wave centers Trade. This same wave now does a Flip Back to reform parallel waves. Ends remain stationary unless directed otherwise (2X equals Zero).

What's Happening? (continued)

**ORBIT CIRCULATE:** From parallel right or left hand waves, the end dancer in each wave who is looking out rolls out or "orbits" to the wave behind them and then faces in. The other six, meanwhile, do a Trade Circulate to reform parallel waves. RH waves become LH waves and vice versa. There is also a variation called "Twin Orbit Circulate" which has both facing out dancers in each wave roll back to the wave behind as the other four do a Trade Circulate.

**PASS THE TOP:** From facing lines of four, the ends move around the outside passing 2 dancers with right shoulders and immediately  $1/4$  In. Centers, meanwhile, step forward and Spin the Top, Step Thru and  $1/4$  In to become ends of new facing lines of 4.

**REVERSE SWITCH THE WAVE:** From any 4-hand ocean wave, the centers Cross Run to the furthest end, as the ends turn into the nearest center position to form a 2-faced line.

**SASHAY RIGHT or LEFT (Ted Wegener)** From any ocean wave formation, dancers slide nose-to-nose in the indicated direction. If directed to all dancers, the movement converts RH waves to LH and vice versa; if directed to center dancers only, the movement converts an ocean wave to a 2-faced line and vice versa.

**SCOOT THE TOP (Dave Platt)** A combination routine done from parallel ocean waves. On the call "Scoot the Top", all Scoot Back; the centers now Cast Left  $3/4$  as the ends move up.

**SINGLE TURN & DEAL:** This call is done by two side-by-side dancers in a 2-hand star. From a right hand star, both dancers face each other, move up right shoulder to right shoulder and they then continue to turn individually in the direction of their body flow to once again face each other. If the movement is done from a left hand, 2-hand star, the dancers end up back-to-back.

**SQUARE & SLIDE (Dick McPherson)** From a box set-up, all dancers Square Thru  $3/4$ . Without stopping, those facing in Slide Thru and Pass Thru as those facing out do a Partner Trade; Divide and Star Thru with the ones they meet. Ends in another box formation. (2X equals Zero).

**STACK THE WHEEL:** From parallel lines of 4 facing out, the couples Hinge and then all roll (individually)  $1/4$  turn in the direction of their body flow. Ends in a long line of 8 in which one single file line of 4 is facing another single file line of 4.

**SUPER CLOVERFLO (Bob McGowan)** From a squared up set in which heads face in and sides face out (or vice versa), dancers facing out do a Cloverleaf as those facing in Pass Thru. Without stopping, all dancers now Pass Thru as those facing out Clover and those facing in Pass Thru. Ends in a box formation.

**SWING THE FRACTION:** The call has 5 parts and is generally directed to parallel right-hand waves. Dancers first swing right  $1/4$  to form momentary new waves. New centers now turn  $1/2$  as new end couples swing  $3/4$  to again form momentary waves. Centers of the new wave now swing  $1/2$  as the new end couples swing  $1/4$  to end the movement in parallel right hand waves. Right hand waves become right hand waves; left hand waves become left hand waves; and in all cases, the call rotates the waves from head to side positions or vice versa.

**TRIP THE SET:** From lines of 4 back-to-back, the ends Cross Fold and roll  $1/4$  as the centers  $1/4$  Out and Trade with the ones from the other line to end in parallel lines all facing in. The centers remain centers and ends remain ends.

**TRIPLE CROSS:** From parallel single file columns facing in opposite directions (as in ZL+Curlique) Those facing in on a diagonal take inside hands and pull by as the two lone dancers hold their position.

• NEW MOVEMENT (Experimental)

ROTARY TAG - SPIN A WEB (by Emanuel Duming, Jackson, Miss.)
How To Do It:

This call proceeds from any "H" type formation in which 2 active couples are standing in a right-hand ocean wave -- in between and at right angles to -- a pair of facing inactive couples (i.e., from a static square, 1-3 Dosado to an ocean wave). On the command, "Rotary Tag-Spin A Web", the couples in the wave swing  $1/2$  by the right and the new centers (boys) swing left  $3/4$ , drifting slightly apart to allow the ends (girls) to Tag Thru (right shoulders) between them. The active girls walk straight forward to join the inactive couples in a 3-hand, right hand star while the 2 boys in the center step together again to form a 2-hand left hand star. This action creates 3 separate stars and all dancers now turn their respective stars exactly one time around. The active girls (those who were in the original center wave) now walk back into the center to rejoin the active boys in a 4-hand left hand star. They turn this star exactly  $1/2$  way around and then, as the girls drift slightly apart, the boys do a right-shoulder Tag Thru between them and then Run to the right to re-form a right hand ocean wave. Mean while, the other couples, the original inactives, Promenade  $1/4$  position to their right where they "wheel"  $3/4$  around (as in Tea Party Promenade) to face the center of the set. The movement ends here with the dancers in a formation similar to the starting set-up, except that the wave in the center is now parallel to the outside couples. (approximately 28 counts).

Impressions:

This movement combines the Rotary Tag traffic pattern with a form of Spin A Web choreography and it is probably best described as a workshop gimmick dance. Be careful how you use it. This routine is definitely NOT for the average club-level mainstream dancer. However, it might also be just the thing that will appeal to the gung-ho workshop crowd, and if you've got a group like this, we suggest you give it a try.

Choreography:

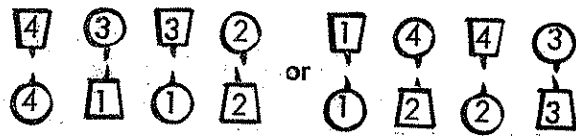
<u>From a Static Square</u> 1-3 Dosado to an ocean wave <u>Rotary Tag-Spin A Web</u> Step Thru (ZB)	Equals 1-3 Square Thru
<u>From a Zero Line -- ZL (1P2P)</u> Swing Thru, Box the Gnat Pass Thru, W&D, centers Star Thru <u>Rotary Tag-Spin A Web</u> Step Thru, Star Thru	Equals ZERO!
<u>From a Zero Line -- ZL</u> Pass Thru, Wheel & Deal Centers Star Thru, Dosado to OW <u>Rotary Tag-Spin A Web</u> Step Thru, Circle 4 & break to a line	<u>Equals ZERO</u> (Technical Zero: ends become centers and vice versa!)

ROTARY TAG-SPIN A WEB (continued)Sample Figures

- 1-3 Square Thru ..... ZB
- Right & Left Thru ..... OB-os
- Dive Thru, Star Thru
- Rotary Tag-Spin A Web
- Step Thru ..... ZB-os
- Swing Thru, boys Run
- Wheel and Deal ..... ZB-os
- Square Thru 3/4
- Trade By ..... (ZB) AL!
- 1-3 Right & Left Thru
- Cross Trail, go round one
- Squeeze in and line up 4 ..... CL
- Star Thru ..... OB-os
- Dive Thru, Swing Thru
- Keep moving, Spin the Top
- Rotary Tag-Spin A Web
- Step Thru ..... ZB
- Right & Left Thru ..... OB-os
- Dive Thru, Curlique
- Walk & Dodge
- Partner Trade
- Rotary Tag-Spin A Web
- Step Thru ..... OPB
- Swing Thru, boys Run
- Wheel & Deal ..... OPB
- Sweep 1/4 more ..... ZL
- Right & Left Thru ..... ZL-os
- Cross Trail ..... (AL!)

SINGING CALL (Corner Progression)

Head 2 go forward, c'mon back then  
 Dosado  
 All the way round to an ocean wave  
 you know  
 Rotary Tag-Spin A Web, swing right then  
 left 3/4  
 Girls go thru and make 3 stars, turn 'em  
 once but not too far  
 Girls go back star left 1/2 way, then the  
 boys Tag Thru and Run  
 Y'all Step Thru and the corner Swing, you  
 Promenade 'em son  
 ....add 16 beat Tag!

● SET 'EM UP - GET 'EM OUTTHE CORNER LINE - HALF-SASHAYED

Next to an outright 1/2 Sashay, the simplest means of establishing a 1/2 sashayed line is to have the centers in a normal box-type formation split the outsides and go round on to a line. When this is done from a ZB or Box 1-4 arrangement, you get the 1/2 Sashayed Corner Line shown above and there are many "quickie" get outs that your dancers might enjoy. Note the following:

Get Outs:

- 1) Star Thru, California Twirl (AL!)
- 2) Curlique, boys Run (AL!)
- 3) Box the Gnat, Right & Left Thru Rollaway, and with the same girl.. (AL!)
- 4) Pass Thru, Tag the Line - In Right & Left Thru, Slide Thru (AL!)
- 5) Turn & Left Thru, 2 ladies Chain Send 'em back Dixie Style...  
 ...to a left Allemande!

Set Ups:

- 1) 1-3 Square Thru, split 2 line up 4
- 2) 1-3 Square Thru  
 Curlique & the girls Run
- 3) 1-3 Pass Thru, Separate  
 Go round 2, line up 4
- 4) 4 ladies Chain  
 1-3 Cross Trail  
 Go round one, line up 4  
 Box the Gnat
- 5) 1-3 Right & Left Thru  
 Cross Trail  
 Go round one, line up 4  
 Pass Thru, Tag the Line - In



• NEW MOVEMENT (Experimental)

TURN, TRADE AND ROLL (Chuck Stinchcomb, Maryland)
How To Do It:

From any formation allowing a Tag the Line, on the command to "Turn, Trade and Roll", dancers first do a 1/2 Tag the Line to form momentary right hand ocean waves. Without stopping, the dancers who have right hands joined Trade with each other and then, dropping hands, continue to roll one-quarter position in the direction of their body flow to end facing the dancer he or she Traded with. From any normally-arranged 2-faced line, "Turn, Trade & Roll" equals Wheel & Deal/Right and Left Thru (approximately 8 counts)

Impressions:

Despite the seemingly complex printed directions, this movement is actually quite simple. The traffic pattern turns out to be very smooth and comfortable and the body mechanics flow in a logical and orderly manner. The movement has the additional advantage of working well in all dancer arrangements (i.e. normal couples, 1/2 Sashayed, Arky Style, etc.)

Choreography:

<u>From a Zero Box -- ZB (Box 1-4)</u> Swing Thru, boys Run Turn, Trade & Roll (OB-os) Right & Left Thru	Equals ZERO!
<u>From a Zero Box -- ZB</u> Circle to a 2-faced Line Turn, Trade & Roll Curlique, Walk & Dodge Partner Trade Flutter Wheel, Star Thru	Equals ZERO!
<u>From a Zero Line -- ZL (1P2P)</u> Pass Thru Turn, Trade & Roll Swing Thru Boys Run	Equals ZERO!
<u>From a Zero Box -- ZB</u> (OW) Girls Trade, girls Run Turn, Trade & Roll Star Thru, Calif. Twirl Slide Thru	Equals ZERO!

(More on next page)

TURN, TRADE & ROLL (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Turn, Trade & Roll ..... OB-os  
Square Thru 3/4  
Trade By ..... OB  
Swing Thru, boys Run  
Turn, Trade & Roll ..... ZB-os  
Square Thru 3/4  
Cloverflo ..... (ZB) AL!
- 1-3 Pass Thru, separate  
Go round 1, line up 4  
Pass Thru  
Turn, Trade & Roll  
Swing Thru  
Centers Run  
Turn, Trade & Roll ..... (AL!)
- 1-3 Square Thru ..... ZB  
Dosado to ocean wave  
Girls Trade, girls Run  
Turn, Trade & Roll  
Curlique, boys Run ..... CL-os  
Right & Left Thru ..... CL  
Star Thru ..... OB-os  
Swing Thru, boys Run  
Turn, Trade & Roll ..... (ZB) AL!
- 1-3 Pass Thru, separate  
Go round 1, line up 4  
Pass Thru  
Turn, Trade & Roll  
Swing Thru  
Girls Trade, boys Trade  
Centers Trade, boys Run  
Centers Fold ..... (ZB) AL!
- 4 ladies Chain 3/4  
1-3 1/2 Square Thru ..... CB-os  
Dosado to OW, girls Trade ..... OPB-os  
Girls Run  
Turn, Trade & Roll  
...go Right & Left Grand!
- 4 couples 1/2 Sashay  
1-3 1/2 Square Thru  
Swing Thru ..... OCB-os  
Girls Trade ..... OB-os  
Girls Run  
Turn, Trade & Roll  
Swing Thru ..... ZB  
Girls Trade ..... OCB  
Girls Run  
Turn, Trade & Roll  
Curlique  
Walk & Dodge  
Girls Fold, Star Thru  
Wheel & Deal ..... (ZB) AL!
- Head ladies Chain across  
1-3 1/2 Square Thru ..... OPB-os  
Swing Thru  
Scoot Back ..... RB  
Girls Trade ..... OPB  
Girls Run  
Turn, Trade & Roll  
Double Swing Thru  
Boys Run, Bend the Line ..... ZL  
Pass Thru, Wheel & Deal  
Centers Pass Thru ..... OPB-os  
Swing Thru  
Scoot Back ..... RB  
Swing Thru  
Boys Trade  
Turn Thru ..... (AL!)

SINGING CALL (Corner Progression)

Head 2 you Promenade, go half-way  
round the ring  
Lead 'em right and circle to a line  
right there  
Go up & back and Pass Thru, then  
Turn, Trade & Roll  
2 by 2 and meet the outside pair  
(Swing Thru)  
When you're done, the boys Run, Star  
Thru & Then  
Pass Thru & swing the corner girl (Prom.)  
.....add 16 beat Tag

● NEW MOVEMENT (Experimental Novelty)

PUSH OPEN THE GATE (by Mac Parker, Arlington, Virginia)

How To Do It:

From any non-Arky box formation, inside dancers do a centers in and Cast Off 3/4 to form momentary parallel lines (centers facing in and ends facing out). Without stopping, the ends now walk forward to do a Quarter In and Star Thru as the centers simply Pass Thru. Depending upon the alignment of the starting formation (1/2 sashayed or normally arranged couples), the movement may end in either a box formation or in a completed Double Pass Thru set up. (approximately 8-10 beats)

Impressions:

This is a nicely timed, smooth-flowing routine and we liked the fact that you can call it from several starting set ups. We found it easy to teach and our dancers thoroughly enjoyed it. We also had the distinct impression that while they were able to literally "breeze" through all the variations, they felt that they were doing something that was extremely tricky. However, we did, when calling it, find ourselves wishing that the name had 4 instead of 5 syllables -- but that's being picky -- it is a nice movement and we think it is worth your attention.

Choreography:

<u>From a Zero Box -- ZB (Box 1-4)</u> <u>Push Open the Gate</u> <u>Pass Thru, Trade By</u>	<u>Equals ZERO!</u> (Technical Zero: insides become outsides and vice versa)
<u>From a Zero Box -- ZB</u> <u>Push Open the Gate</u> <u>Right &amp; Left Thru, Dive Thru</u> <u>Substitute, Pass Thru</u>	<u>Equals ZERO!</u> (Technical Zero-insides become outsides and vice versa)
<u>From a Zero Line -- ZL (1P2P)</u> <u>Star Thru, Dive Thru, Pass Thru</u> <u>Push Open the Gate</u> <u>Swing Thru, boys Trade</u> <u>Boys Run, Wheel &amp; Deal</u> <u>Sweep 1/4</u>	<u>Equals ZERO!</u> (Technical Zero - ends become centers and vice versa!)

Sample Figures:

- 4 ladies Chain
- 1-3 Square Thru .....OB
- Push Open the Gate .....ZB
- Swing Thru
- Boys Run
- Couples Circulate
- Wheel & Deal ..... OB
- Push Open the Gate ..... (AL!)
- 1-3 Pass Thru, separate
- Go round one, line up 4
- Star Thru
- Centers Pass Thru .....OB-os
- Push Open the Gate ..... ZB-os
- Square Thru 3/4
- Trade By .....(ZB) AL!

(More on next page)

PUSH OPEN THE GATE (continued)

- Side Ladies Chain to the right  
1-3 Cross Trail, separate  
Go round one  
Come into the middle and Pass Thru  
Push Open the Gate  
Swing Thru, girls Run ..... (AL!)
- Sides Roll, 1/2 Sashay  
1-3 Square Thru  
Push Open the Gate  
Peel Off, Pass Thru  
Wheel and Deal  
Boys Turn Thru ..... (AL!)
- 4 ladies Chain  
Rollaway, 1/2 Sashay  
1-3 Square Thru  
Push Open the Gate  
Cloverleaf  
Centers Pass Thru  
Push Open the Gate  
Cloverleaf  
Centers Pass Thru ..... OB-os  
Right & Left Thru ..... (ZB) AL!
- Side ladies Chain to the right  
Couple No. 1 only, 1/2 Sashay  
Heads 1/2 Square Thru  
Push Open the Gate  
Dosado to an ocean wave  
Centers Run, couples Circulate  
Bend the Line  
Pass Thru, Wheel & Deal  
Centers Square Thru 3/4 ..... (AL!)

SINGING CALL (Corner Progression)

Walk around the corner, turn mother with  
a left hand round  
All 4 ladies Chain across that town  
Head 2 Square Thru, 4 hands round you go  
Push Open the Gate, just keep on movin'  
Baby don't be slow  
When you're done, the corner Swing  
Swing that lady there  
Allemande Left, come back and Promenade  
...add 16 beat Tag

• THE CALLER'S GRAB - BAG  
(Breaks, "Fillers" and Patter  
Gems for Every Caller)

- Here is a pair of slick get-outs from an EOL-os set-up (1-3 Square Thru and circle to a line). Add these to those listed in the "Set 'Em Up-Get 'Em Out section in our issue of May 1973 (page 245)
  - 1) Right & Left Thru, Pass Thru  
Wheel & Deal  
Centers Square Thru 3/4 (AL!)
  - 2) Right & Left Thru  
Send 'em back Dixie Style to OW  
Girls Circulate twice  
Boys Trade....twice....(AL!)
- Don Campton (San Jose, Calif.) sent us an interesting Dixie Style gimmick that he calls Dixie Style & 1/4 More (to an ocean wave!). The idea is for the dancers to do a standard Dixie Style but just prior to completing it, those with joined left hands swing 1/4 more by the left and then form their ocean wave. Here are two of Don's routines:
  - 1) From a Zero Line (ZL)  
2 ladies Chain, send 'em back  
Dixie Style & 1/4 more  
Make your wave and balance  
Ends Run, couples Circulate  
Wheel & Deal, Swing Thru  
Men Run  
....equals a Technical Zero: ends become centers and vice versa.
  - 2) From a Zero Box (ZB)  
Right & Left Thru, Star Thru  
2 ladies Chain, send 'em back  
Dixie Style and 1/4 more  
Make your wave and balance  
Girls Run, California Twirl  
Slide Thru (Zero!) AL!

• THE SIGHT CALLER'S NOTE BOOK

### WHEN IS A ZERO NOT A ZERO?

(Some Additional Thoughts On Technical Zeros)

Bill Davis' excellent analysis of technical zeros that appeared in this space last month once again called our attention to the fact that one of the really important differences between "True" zeros and "Technical" zeros is that while a true zero produces a zero condition every time that it is called, a technical zero produces a zero condition only some of the time.

Although we traditionally think of a zero movement as a routine that returns the dancers to the same location they were in when they started, we also recognize that it is not always necessary for the dancers to return to the same precise geographical location on the floor in order to achieve a usable zero effect. After all, the end result of an 8-Chain 4 is no different -- choreographically -- than the end result of a complete 8-Chain Thru and it is therefore obvious that, insofar as zero movements are concerned, the term "location" has a lot less to do with geography than it does with three very critical choreographic conditions or "states":

- (1) with the physical arrangement of the square (FORMATION);
- (2) with the clockwise or counter-clockwise sequence of the sexes (ROTATION); and
- (3) with the current identity of each man's partner (AFFILIATION).

And whether one is dealing with a true zero or a technical zero, these conditions are the factors that really determine whether or not a given routine qualifies as a zero movement. No matter what else happens in the square, if the "state" of the dancers' Formation, Rotation and Partner Affiliation remains the same, you have a zero -- and if it changes, you do not. It is that simple!

But since both true and technical zeros retain the identical Formation, Rotation and Affiliation that existed at the time the routine was called, what then is the actual difference between the two? It is simply this: in a true zero routine, each dancer's status as an end, center, inside or outside dancer remains exactly the same, but in a technical zero, these positions are symmetrically interchanged -- ends become centers, insides become outsides and vice versa. And while this in no way affects the Formation of the square, or the rotation of the sexes, it may, under certain circumstances, very significantly alter the Affiliation of each dancer with his or her partner-of-the-moment -- and when this occurs, it completely destroys the zero effect of the routine! There are, in other words, certain times when the interchange of ends and centers/insides and outsides does not alter a routine's zero effect -- but there are also certain other times when such an interchange produces a decidedly non-zero effect upon the square. This is why we sometimes refer to a technical zero as a "part-time" zero, and this is why a caller must be a bit more cautious when he uses one.

What we are saying here, is that it is not "safe" for a caller to use a technical zero unless he first knows something about the current relationship of each dancer to his partner. Specifically, he must know whether his dancers are in a formation that features a "Standard" partner arrangement (each man with the same girl -- partner, corner, opposite or right-hand lady -- in the partner "slot"), or whether his dancers are in a "Mixed" partner condition. For while a true zero works from either a Standard-Partner or a Mixed-Partner set-up, this is definitely NOT the case with a technical zero. The fact of the matter is that if a technical zero routine works from a Standard-Partner formation, it will not work from a Mixed-Partner set-up and, conversely, a technical zero

TECHNICAL ZEROS (continued)

routine that works from a Mixed-Partner formation will not work from a set-up that features Standard-Partner pairings. This is where a caller can sometimes run into trouble. For who among us can honestly say that he has never made the mistake of inadvertently calling a technical zero from the wrong set-up?

But this is not to suggest that a caller would be better off if he were to completely avoid the use of technical zeros -- just that he should thoroughly understand their nature and be aware of their unique choreographic effects before he uses them. For even if a caller, in a Mixed-Partner formation, does accidentally call a technical zero routine that he suddenly realizes will work only from a Standard-Partner situation (or vice versa), he need not panic. The situation is easily remedied for it is a choreographic fact of life that the result of any technical zero routine can be effectively cancelled by simply calling the routine again -- or by calling some other equally technical zero routine (any two technical zeros is exactly equal to one true zero!)

And finally, it is interesting to note that while the use of zero routines in general has become quite commonplace in recent years, we suspect that most callers are still a good deal more comfortable when using true zeros and they therefore tend to approach the technical variety with considerable caution. And although, to be sure, we are beginning to see a gradual increase in the use of technical zeros, we also suspect that most of the callers who do use them, use them mainly from a Zero Line (1P2P) or a Zero Box (Box 1-4) formation. It is certainly true that while many excellent "collections" of zero movements are available today, few, if any, have listed technical zeros that were specifically designed to work from Mixed-Partner formations. The following collection has been gathered to fill that need:

TECHNICAL ZERO ROUTINESFrom Mixed-Partner Lines  
(EPL, EOL, ECL and ERL, etc.)

- 1) Square Thru  
Trade By, Star Thru
- 2) Spin the Top  
Girls Circulate Double  
Boys Trade, boys Run  
Couples Circulate  
Bend the Line
- 3) Star Thru, Dive Thru  
Pass Thru, Swing Thru  
Boys Trade, boys Run  
Wheel & Deal, Sweep 1/4
- 4) Right & Left Thru  
Flutter Wheel  
Pass Thru, Bend the Line  
Right & Left Thru, 2 ladies Chain

From Mixed-Partner Box Formations  
(OPB, OOB, OCB, ORB, etc.)

- 1) All Eight Circulate
- 2) Eight Chain Two
- 3) Dive Thru, Pass Thru  
3a) Swing Thru, boys Run  
Wheel & Deal  
Dive Thru, Pass Thru
- 4) Circle to a 2-faced line  
Couples Circulate  
Wheel and Deal
- 5) Curlique, Scoot Back  
Boys Run, Square Thru  
Trade By
- 6) Dosado to an ocean wave  
Girls Trade, girls Run  
Tag the Line-Right  
Couples Circulate  
Wheel & Deal

# choreo



# BREAKDOWN

BILL PETERS • 5046 Amondo Drive, San Jose, California 95129

AUGUST 1973

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## WHAT'S HAPPENING?

John Saunders' Flip Back has been seeing a lot of action this past month and will no doubt generate a new rash of "flip" type movements. Spin Tag the Deucey and Peel the Top are still going strong but are beginning to show some signs of fading.

Many new ideas were noted this month but we found three of them to have that extra something special: SPIN TAG THE GEARS, FLIP THE DEUCEY, and a different kind of diamond formation that we are calling "Concentric" diamonds. But first, the rest of the crop:

BEEP-BEEP (Henry Thompson). From parallel waves, ends turn adjacent dancer  $1/4$ , new centers turn each other  $1/4$  as ends turn back to form a diamond formation.

COUNTER ROTATE & SPREAD. From any formation allowing a Counter Rotate, all start to do a Counter Rotate (indicated no. of positions) but before finishing, centers spread apart to let the outsides squeeze in and become centers.

CRACK THE WHIP. From an ocean wave between & perpendicular to 2 facing in couples, wave ends arm turn  $1/2$  and new wave ends give a left hand to left side dancer of the static couple, who courtesy turns them to face in. Wave centers, meanwhile, turn  $3/4$  and the right side dancer in the static couple steps up to become the end of a 2-faced line standing parallel & between the facing couples.

CROSS LOCK IT. From ocean waves or 2 faced lines, all dancers "Lock It" (centers turn  $1/4$  as ends move up  $1/4$ ). As centers move up they slide apart and ends move up into center position. The movement ends in the same formation that existed at the start but rotated  $1/4$ ; ends and centers have traded places.

CURLI CROSS THE TOP (Ron Schneider) Facing couples Curlique and, without stopping, dancers facing in join left hands to turn  $3/4$  as dancers facing out quarter right and move up  $1/4$  to become wave ends.

FLUSH THE TANK. From an Alamo ring, all swing right  $3/4$  forming a Thar (girls backing up) They turn it  $1/2$  and all again swing  $3/4$  to reform the Alamo ring.

INNER / OUTER CODE. From any formation with dancers in an inner block and dancers in an outer block, each with a partner in the same block (as in a DPT set up), all dancers move and

WHAT'S HAPPENING (continued)

remain in their own blocks. On command to "Inner Code", inner block dancers (centers in a DPT)  $1/4$  in; on command to "Inner Code-2", they  $1/4$  in and pass right shoulders; on "Inner Code-3", they complete "Inner Code-2" and  $1/4$  in -- and so on. Inner Code-8 restores active couples to original spot but facing opposite direction. "Outer Code" uses the same rules but activates dancers in the outside block who move on the outside of the inner block people.

JAY WALK. From any formation featuring facing dancers (either directly or on a diagonal) facing dancers exchange places (right shoulders) but do not turn around.

LINES SPIN SWAP THRU. From facing lines of four, centers do a Split Swap Around, while the ends Pass Thru. Movement ends with the center couples in each line facing out. The ends are also facing out but have their back to the centers.

PEEL CHAIN THE GEARS. From single file columns, lead dancers Peel Off & turn back as trailers step up and turn inside hands  $3/4$ . Without stopping all now complete a Spin Chain the Gears. (The Peel simply replaces the first arm swing of Spin Chain the Gears).

PEEL TO A DIAMOND (Bill Trench). This call is intended to convert single file lines of 2 facing in opposite directions to a diamond set up by having the lead dancers Peel Off as the trailers  $1/4$  in and Trade. It can also start from a box or Trade By formation, but must then be called "Right (or Left) Peel to a Diamond" (designated right or left side dancer does the Peel). Trade By's end in perfect diamonds and boxes end in "imperfect" diamonds.

QUARTER THE DEUCEY (Cliff Rosser). From parallel waves, all Cast  $1/4$  and new centers Cast  $1/4$ . The 4 ends now Circulate  $1-1/2$  positions while wave centers Trade to form a 6-hand wave plus 2 outside dancers on either side of the wave in position to form a 4-hand right hand star with the centers of the 6-hand wave. They now turn this star  $1/4$  as the ends

swing  $1/2$ . All 4 "loose" ends now move up as the others Cast  $1/4$  to reform parallel waves.

SCOOT, SWING & TRADE (Gary Young) From parallel waves, dancers facing out Fold (as in Scoot Back) as centers step forward and do a Swing Thru/centers Trade & Step Thru to reform parallel waves.

SINGLE CROSS & WHEEL. From parallel waves or 2-faced lines, ends turn adjacent dancer  $1/4$  to form new waves where, without stopping, the ends Fold. Ends in single file columns or DPT.

SNAP AND (Anything). From any formation allowing a Partner Tag, dancers do a Partner Tag ("Snap") and then execute the next command.

SPIN CHAIN & TRADE. From parallel waves, ends swing  $1/2$  and new centers swing  $3/4$  to form a wave across the center. Wave centers Trade as lonesome ends Trade Thru the wave ends. Wave centers now turn ends  $1/4$  to reform parallel waves.

SPLIT COUNTER ROTATE. From any Box Circulate set up, leads Bend & Circulate as trailers Circulate & Bend (Single Counter Rotate).

STEP & SPIN THE WAVE (John Inabinet) From parallel waves, all Step Thru. Centers Spin the Top as others Partner Hinge to form an 8-hand wave. Inside 6 then Triple Trade.

TRADE AND PASS (Billie Gawthrop), From lines, boxes or Trade By set ups, all Partner Trade & those who can Pass Thru.

TRADE THE WAVE. From parallel waves, those facing out Trade & spread to become ends of lines facing in. Those facing in Cross Trail and turn back to the other wave to become its center.

ZOOM (ZOOMROLL) THE DIAMOND (Gus Greene). From a diamond set up, centers Zoom or Zoomroll as ends Circulate to form new diamonds - if the command is "Cross Zoomroll the Diamond" centers Trade & then walk to end position to face back in and roll.



● NEW MOVEMENT (Experimental)

SPIN TAG THE GEARS (Bruce Stettin, Waterdown, Ontario, Canada)

How To Do It:

From parallel right hand ocean waves, all swing 1/2 by the right and new centers swing left 3/4 to form a temporary wave across the set. Centers of the new wave Trade while the outsides (girls if you started from a normal box formation) face each other, Tag Thru the wave (right shoulders) and then 1/4 left to form a left hand star (twin stars). Both stars turn exactly 3/4 and, without stopping, outsides (boys) face each other and Tag Thru the wave (also right shoulders) and then they 1/4 right. Simultaneously, wave centers Trade and turn the ends 3/4 to re-form parallel ocean waves. Approximately 24 beats. Left Spin Tag the Gears starts from left hand waves and uses opposite hands and directions.

Impressions:

This movement represents the inevitable marriage between Spin Chain the Gears and the currently popular Tag Thru traffic pattern. The action is very busy with all dancers concentrating on their part of the routine and the movement will probably be very popular for a while. Our dancers liked it!

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Spin Tag the Gears Right & Left Thru Dive Thru, Pass Thru	Equals ZERO!
<u>From a Zero Box - ZB</u> Swing Thru Spin Tag the Gears Swing Thru	Equals ZERO! (Technical Zero; outsides become centers and vice versa!)
<u>From a Zero Line - ZL (1P2P)</u> Slide Thru, Swing Thru Spin Tag the Gears Boys Trade Boys Run Bend the Line	Equals ZERO! (Technical Zero; ends become centers and vice versa!)

Sample Figures:

- 1-3 Square Thru ..... ZB
- Spin Tag the Gears ..... ZB-os
- Right & Left Thru ..... OB
- Pass Thru, Trade By (ZB) AL!
- 4 ladies Chain
- 1-3 Square Thru ..... OB
- Dosado, Scoot Back
- Spin Tag the Gears
- Swing Thru ..... OCB-os
- Spin Tag the Gears ..... OCB
- Scoot Back, boys Trade
- Boys Run, Bend the Line.. CL-os
- Slide Thru ..... (ZB) AL!
- Head ladies Chain right
- 1-3 Spin the Top
- Sides Divide and everybody
- Right & Left Thru ..... ZL
- Spin the Top
- Spin Tag the Gears
- Boys Trade, boys Run
- Wheel & Deal
- Sweep 1/4 ..... ZL
- Star Thru ..... CB-os
- Dive Thru, Square Thru 3/4
- Outsides Divide and everybody
- Allemande Left !!!

SPIN TAG THE GEARS (continued)

- 1-3 Square Thru ..... ZB  
 Curlique to an ocean wave  
Spin Tag the Gears  
 Swing Thru  
 Boys Trade, girls Trade  
 Centers Trade  
 Boys Run ..... RL-os  
 1/2 Square Thru  
 Trade By ..... (ZB) AL!
- 1-3 Square Thru ..... ZB  
 Curlique  
 Scoot Back  
Spin Tag the Gears  
 Boys Run ..... RL-os  
 Star Thru ..... ZB-os  
Spin Tag the Gears ..... ZB  
 Boys Circulate  
 Girls Circulate  
 Everbody Circulate  
 Everybody Run  
 Everybody Fold ..... (AL!)
- Side ladies Chain  
 1-3 lead to the right  
 Circle to a line of 4 ..... EPL  
 Right & Left Thru ..... EOL-os  
 Dixie Style to an ocean wave  
Left Spin Tag the Gears ..... (AL!)

SINGING CALL (Corner Progression)

Head two couples up and back and do  
 a 1/2 Square Thru  
 Dosado the outside pair, make an ocean  
 wave you do  
 Spin Tag the Gears, swing right hand  
 1/2, then left 3/4s go  
 Girls Tag Thru and centers Trade  
 two left hand stars you know  
 Boys Tag Thru and centers Trade, then  
 turn 3/4 round  
 Boys Run and Promenade, you promen-  
 ade that town  
 .... add 16-beat Tag

• THE CALLER'S GRAB-BAG

(Breaks, Fillers and Patter "Gems"  
 for every Caller)

George Spelvin, Happy Valley, Calif.  
 sends in this neat little get-out from a Zero  
 Line (1P2P):

(ZL) Right & Left Thru  
 Dixie Style to an ocean wave  
 Girls Circulate, boys Trade  
 (AL!)

George carries the basic idea one  
 step further by adding some moves to the  
 above that allows the caller to convert the  
 starting Zero Line to a Zero box (ZB)

(ZL) Right & Left Thru  
 Dixie Style to an ocean wave  
 Girls Circulate, boys Trade  
 Left Swing Thru  
 Girls Run, Wheel & Deal (ZB)

It is also possible to make a somewhat  
 longer zero routine in the following manner:

(ZL) Right & Left Thru  
 Dixie Style to an ocean wave  
 Girls Circulate, boys Trade  
 Left Swing Thru  
 Boys Circulate, girls Trade  
 Girls Run, Bend the Line (ZL)

-----

Here's a crowd-pleasing little break  
 that lets the dancers practice their ability to  
 recognize how far a 3/4 Promenade actually  
 is. The routine has a "bucket-of-worms" feel  
 to it and is a good teaching routine for exact  
 dancer positioning -- it is also a lot of fun  
 to do!

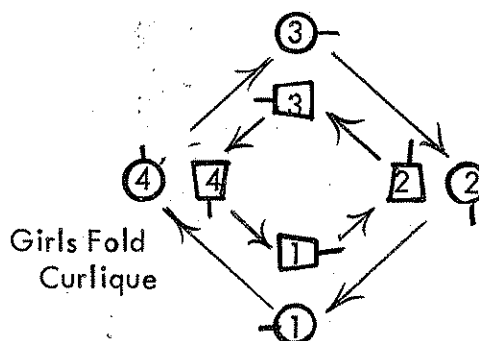
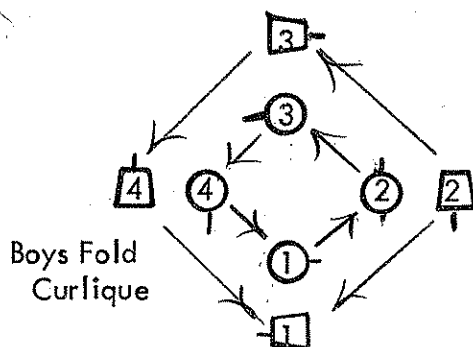
- 1-3 Promenade 3/4  
 Sides Star Thru, Pass Thru  
 & Promenade 3/4  
 Heads Star Thru, Pass Thru  
 & Promenade 3/4  
 Sides Star Thru, Pass Thru  
 Promenade 3/4  
 Heads Star Thru, Slide Thru  
 Right & Left Thru-full turn (AL!)

# ● SPECIAL FEATURE: "CONCENTRIC" DIAMONDS

## A New Kind of Diamond Formation (Experimental Idea by Don Beck)

### How To Do It:

The country's choreographers continue to be fascinated by the Diamond formation and there seems to be no end to the ways in which such formations may be employed. In this variations, the caller must first establish 2 separate but concentric diamond formations -- one inside the other -- and he is then able to direct diamond-type commands to either or both of them. We found that the easiest set-up begins from a static square: First, call, "Boys (or girls) Fold" and then call a Curlique to place the dancers in a concentric diamond formation:



### Impressions:

We like this idea and feel that Don's idea is both clever and original. Dancers familiar with the basic diamond traffic pattern will be quick to understand -- and will no doubt enjoy -- the interesting action of having one diamond inside another. However, we must also observe that at this stage of their development (it seems to us), concentric diamond routines will appear to share the same problem that has seemingly plagued the entire diamond picture up to now, namely, that while most experienced dancers readily understand what a diamond formation is, and can easily learn to do a simple diamond circulate movement, they have not as yet been especially eager to accept the somewhat contrived choreography that has thus far characterized most diamond set-ups and get-outs.

We also found that concentric diamonds (as of now) did not readily lend themselves to the usual type of zero or equivalent movement. Although it is certainly possible to develop such routines, we found it difficult to keep 'em short and simple (and un-contrived!). As noted above, the simplest set-up from a static square was to call Boys or girls Fold and Curlique -- and the easiest get out was to have somebody Run to a Promenade.

### Teaching Figures:

- Boys Fold  
Curlique  
Boys Diamond Circulate  
Girls Diamond Circulate  
All 8 Diamond Circulate  
Boys Run, Promenade  
...all in sequence, all  
with partner

- Girls Fold  
Curlique  
Girls Diamond Circulate  
Boys Diamond Circulate  
Everybody Trade  
Boys Diamond Circulate  
Girls Diamond Circulate  
Boys Run, Promenade  
...all in sequence with partner

CONCENTRIC DIAMONDS (continued)Sample Figures:

- 1-3 lead right, circle to line ..... ZL  
Star Thru, Spin the Top  
Make an 8-hand ocean wave (Tidal  
Grand Swing Thru ..EPL Wave)  
(all swing 1/2 by the right and  
those who can, swing left 1/2 way)  
Center 4 Spin the Top  
4 girls Diamond Circulate  
Boys Run and Promenade  
...all in sequence with partner!
- 1-3 Square Thru ..... ZB  
Circle 4 and break to a line ..... EOL-os  
Dosado full around to a Tidal Wave  
Grand Swing Thru  
Center 4 Spin the Top  
Boys Diamond Circulate Double  
Girls Diamond Circulate Double  
Turn Thru ..... (AL!)
- Girls Fold, Curlique  
Boys Diamond Circulate  
Girls Diamond Circulate  
Everybody Trade and 1/4 more  
Make an Alamo Style & balance  
Swing Thru, Turn Thru ..... (AL!)
- 1-3 Right & Left Thru  
Same couples Dosado and Double Swing  
Thru while Sides Divide and Curlique  
and Cast Off 3/4 round  
All 8 Diamond Circulate  
Boys Run, Promenade  
...all in sequence, all with partner!
- 1-3 Pass Thru, separate  
Go round one and line up 4  
Dosado full around to a Tidal Wave  
Grand Swing Thru  
4 men Spin the Top  
All 8 Diamond Circulate  
4 girls Spin the Top  
Grand Swing Thru  
In your own foursome Spin the Top  
Men Run ..... EPL  
Pass Thru, Wheel & Deal  
Centers Square Thru 3/4 ..... (AL!)
- 1-3 Right & Left Thru  
4 ladies Chain  
1-3 Double Swing Thru  
Sides Divide, Curlique & Cast Off 3/4  
Girls Diamond Circulate  
All turn 1/2 by the right  
Men Diamond Circulate  
Go right and Left Grand!

SINGING CALL (Use as Break - No  
Change in Partners)

Walk all around your corner,  
Turn Mother with a left-hand round  
4 ladies Chain, go straight across and  
turn this gal you found  
Girls Fold and Curlique, boys Diamond  
Circulate (go double)  
Turn Thru and when you do, Allemande  
Left that Corner Sue  
Grand ol' Right & Left go walking round  
that big 'ol ring  
Dosado that gal you know and Promenade  
that ring  
....add 16-beat Tag

- 1-3 Square Thru ..... ZB  
Spin the Top to a Tidal Wave  
Grand Swing Thru ..... ECL-os  
Centers only Spin the Top  
Girls Diamond Circulate  
Centers Swing Thru  
Inside 4 Diamond Circulate  
4 girls Spin the Top  
Grand Swing Thru  
...to a Curlique  
Single file Circulate double  
Boys Run  
Centers Star Thru  
1/2 Square Thru ..... CB-os  
Square Thru 3/4 ..... (AL!)

• PROGRAM NOTES

(Interesting Traffic Patterns in which  
the Emphasis is on Standard Basics)

COURTESY TURNS

We don't often give our dancers an opportunity to perform a courtesy turn as a totally separate and independent movement. We have conditioned our dancers to do a Courtesy Turn as a built-in part of a Right & Left Thru or a ladies Chain, and more recently, as a part of a Turn and Left Thru. But this does not mean that it is not a good idea for us to sometimes surprise our dancers by calling a Courtesy Turn in situations where they least expect it. The following routines use Courtesy Turns in exactly that way:

- 1-3 lead right
  - Circle to a line of 4 ..... ZL
  - Right & Left Thru ..... ZL-os
  - Dixie Style to an ocean wave
  - Girls Circulate, boys Trade
  - Courtesy Turn a brand new maid
  - Couples Circulate
  - Wheel & Deal ..... OCB-os
  - Sweep 1/4 ..... CL-os
  - Slide Thru ..... (ZB) AL!
- 1-3 Square Thru ..... ZB
  - Scoot Back
  - Curlique, boys Run ..... CL
  - Right & Left Thru ..... CL-os
  - Dixie Style to ocean wave
  - Girls Circulate twice
  - Boys Trade
  - Courtesy Turn a brand new Maid
  - Couples Circulate
  - Wheel & Deal ..... ORB-os
  - Right & Left Thru ..... CB
  - Dive Thru, Pass Thru ..... ORB
  - Swing Thru, Spin the Top ..... EOL-os
  - Right & Left Thru ..... EPL
  - Dixie Style to ocean wave
  - Girls Circulate twice, boys Trade
  - Courtesy Turn a brand new maid
  - Couples Circulate, Wheel & Deal .. OB
  - Dive Thru, Pass Thru ..... (ZB) AL!
- 1-3 Turn Thru, separate
  - Go round one, come back in
  - Turn Thru ..... ZB
  - Split 2, line up 4
  - Turn & Left Thru ..... CL
  - Dixie Style to ocean wave
  - Girls Circulate, boys Trade
  - Courtesy Turn a brand new maid
  - Couples Circulate
  - Wheel & Deal ..... OPB
  - Sweep 1/4 ..... ZL
  - Swing Thru
  - Turn & Left Thru ..... ECL
  - Dixie Style to ocean wave
  - Girls Circulate 2 places
  - Boys Trade
  - Courtesy Turn a brand new maid
  - Couples Circulate, wheel & Deal .. RB
  - Pass Thru ..... (AL!)
- 1-3 Square Thru ..... ZB
  - Circle 4 and break to a line ..... EOL-os
  - Pass Thru, Wheel & Deal
  - Double Pass Thru
  - Peel Off
  - Center 2 Square Thru 3/4
  - Ends Turn Thru
  - Courtesy Turn a brand new Sue ..... CL-os
  - Star Thru ..... ZB
  - Dive Thru Pass Thru ..... OB
  - Split 2, line up 4
  - Just the centers Box the Gnat
  - and Square Thru 3/4
  - Ends Turn Thru
  - Courtesy Turn a brand new Sue ..... CL-os
  - Slide Thru ..... (ZB) AL!

• **NEW MOVEMENT (Experimental)**

FLIP THE DEUCEY (Bill Davis, Menlo Park, California)

How To Do It:

From either an ocean wave or a 2-faced line, the center dancers Cast 3/4 and, without stopping, walk straight forward. The end dancers, meanwhile, Circulate one position forward and immediately Quarter In to form an ocean wave with those moving forward in the center. The resulting wave is at right angles to the starting formation. (approximately 6-8 counts)

Impressions:

Bill's idea combines a Fan-like, Deucey-like and Flip Back-like traffic pattern into a smooth-flowing series of body mechanics. The final wave is created much like the wave in Scoot Back. The centers should be trained to walk directly forward after the 3/4 Cast and to use the same hand to form the final wave that they used while Casting.

Choreography:

<u>From a Zero Box -- ZB (Box 1-4)</u> Swing Thru, girls Circulate Boys Trade, boys Run Tag the Line-Right <u>Flip the Deucey</u> Boys Run, Star Thru	Equals ZERO !
<u>From a Zero Line -- ZL (1P2P)</u> Pass Thru, Tag the Line-Right Centers Circulate <u>Flip the Deucey</u> Boys Run, Bend the Line	<u>Equals ZERO !</u> (Technical Zero: ends become centers and vice versa ! )

Sample Figures:

- 1-3 1/2 Square Thru .....ZB-os  
 Swing Thru, girls Circulate  
 Boys Trade, boys Run  
 Tag the Line-Right  
Flip the Deucey  
 Boys Run .....RL  
 Square Thru, Trade By .... (AL!)
- Side ladies Chain right  
 1-3 Square Thru ..... ORB  
 Dosado to ocean wave  
Flip the Deucey  
 Left Swing Thru  
Flip the Deucey ..... OB-os  
 Right & Left Thru .. ZB (AL!)
- 1-3 lead right  
 Circle to a line of 4 .....ZL  
 Pass Thru, Tag the Line-Right  
 Centers Circulate  
Flip the Deucey  
 Go Right & Left Grand !
- Side ladies Chain  
 1-3 lead right, circle to line ... EPL  
 Star Thru ORB-os  
 Circle to a 2-faced line  
Flip the Deucey, Swing Thru  
Flip the Deucey  
 Left Swing Thru ..... (AL!)

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you go  
 Swing Thru 2 by 2, on your heel & Toe  
 Girls Circulate, boys Trade, and then  
 the boys will Run  
 Tag the Line to the Right you go-Flip  
 the Deucey, don't be slow  
 When you're done, boys Run and Star  
 Thru I say  
 Swing ol' Corner girl & Promenade  
 ...add 16 beat Tag

• THE SIGHT CALLER'S NOTE BOOK

SOME IDEAS ON USING "FRACTIONAL" ZEROS

If a given series of square dance commands, called once, places the dancers in the same relative position they were in when they started, we call that combination a "Zero" movement. There are, however, certain other series of commands that must be called more than once before they achieve a zero effect and it is therefore logical to identify such combinations as "Fractional Zeros". This is the category in which we find routines that must be called twice in order to zero out (1/2 zeros), or three times (1/3 zeros), or four times (1/4 zeros) -- and it is probably true that most working callers today have one or more such fractional zero routines in their current patter repertoires. Here are some typical examples:

	FROM NORMAL LINES	FROM NORMAL BOXES
<u>1/2 ZEROS</u> (call 'em two times)	1. Spin the Top, boys Run Wheel & Deal, Sweep 1/4  2. Pass Thru, Wheel & Deal Centers Star Thru, Cross Trail Go round one, line up 4	1. Square Thru 3/4 Trade By  2. Double Swing Thru All 8 Circulate
<u>1/3 ZEROS</u> (call 'em three times)	1. Pass Thru, Wheel & Deal Double Pass Thru Centers In, Cast Off 3/4  2. Spin the Top, centers Run Tag the Line - In	1. Swing Thru, centers Run Tag the Line - In Square Thru, Trade By  2. Swing Thru, all 8 Circulate Cast Off 3/4 to an ocean wave
<u>1/4 ZEROS</u> (call 'em four times)	1. Spin the Top, girls Circulate Boys Trade, boys Run Bend the Line  2. Curlique Single file Circulate Boys Run, Slide Thru	1. Swing Thru, girls Circulate Boys Run, Wheel & Deal  2. Spin Chain Thru Girls Circulate, boys Run Wheel & Deal

There are, of course, many reasons why a caller should learn and use fractional zeros. They are easy to memorize and, since fractional zeros are never "technical" zeros, a caller may use them with the utmost confidence. (Every fractional zero is a "True" zero and it will always restore the same partner affiliation "state" that existed at the time the zero was called).

Also, fractional zeros make excellent teaching drills. A 1/3 zero routine is especially useful when you are training your dancers to handle themselves in 1/2 sashayed or Arky-Style formations. (the basic effect of each "leg" of a 1/3 zero is to re-arrange the dancers from normal couples to half-sashayed, to Arky-style, and back again -- although not necessarily in that order).

But the main advantage of fractional zeros is that they provide a caller with the ability to add instant variety and programming versatility to his patter presentations. This, to be sure, may be said about all zero routines, but we have found it to be especially true in the case of fractional zeros. Here's why: the end of each leg of a fractional zero serves as a convenient choreographic reference

● FRACTIONAL ZEROS (continued)

point and a caller may use these reference points in a variety of ways. He could, for example, expand the routine by the simple process of adding another zero (or two) at the end of each leg; and if he knows exactly where his dancers are at the end of each leg, he could in similar fashion short cut the routine by calling an appropriate get-out. This technique, incidentally, can be used as an effective programming device -- and here again the 1/3 zero can be particularly interesting since it automatically provides choreographic variety in the form of 1/2 sashayed and Arky-Style formations. Let's see how this works with a typical 1/3 zero combination:

From a Zero Line (ZL):  
 Pass Thru, Wheel & Deal  
 Centers Turn Thru  
 Left Turn Thru the outside 2  
 Go back to the center and Turn Thru  
 Centers In and Cast Off 3/4

The above routine features an interesting Turn Thru traffic pattern and calling it through 3 times will bring the dancers back to the original Zero Line. Now if a caller, in addition to learning the zero itself, has also taken the trouble to learn the various get outs that will work at the end of each leg of the routine, he has then also learned all he needs to know in order to "build" a complete and highly effective theme-oriented (Turn Thrus) patter tip! Here's how it might work:

First he calls the routine one-time through and adds the following get out (or one like it):

Star Thru, California Twirl  
 Double Pass Thru  
 First Couple Left, Next couple right (ZL)  
 Right & Left Thru, Cross Trail (AL!)

Next, he calls the routine again, but this time he calls it twice and then adds the get out below:

Spin the Top, Swing Thru, boys Run  
 Right & Left Thru, Flutter Wheel (ZL)  
 Curlique, single file Cirulate, boys Run (AL!)

And finally, he tops the whole thing off by calling the same routine three times through. This of course, achieves a Zero line and he now adds the flashiest Zero Line get out he has in his repertoire.

The over-all effect of the above series is interesting because each successive figure carries the basic Turn Thru traffic pattern one step further; each routine effectively "builds" upon the one that precedes it and the cumulative effect is to provide the dancers with a varied dance experience that keeps them entertained while progressively testing their dancing ability. And if, to the figures above, a caller adds a well-placed break or two, he will have then presented an interesting and carefully-organized patter tip to his dancers -- and he will have done it with a minimum amount of memory work!

But this is not to say that a caller should use fractional zeros for every tip in his program --for that would surely bore the dancers and he would end up by defeating his own purpose. Nevertheless, the judicious use of fractional zeros can often serve to spice up an otherwise dull or uninspired patter program and we therefore consider them to be a valuable addition to any caller's bag of tricks.



# choreo



# BREAKDOWN

BILL PETERS • 5046 Amondo Drive, San Jose, California 95129

SEPTEMBER 1973

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## WHAT'S HAPPENING?

Spin Tag the Gears seems to have been getting a real good work-out in many workshops around the country this month; and John Saunders' Flip Back continued to grow in popularity.

There was, unfortunately, a bit of confusion about Spin Tag the Gears. Seems there

was another movement with the same name listed about 3 or 4 months earlier (Chuck Besson's version -- See page 238 in the April issue). This happens from time to time -- Burleson, for example, often lists several definitions under the same title (No. 1, No. 2, etc.) and while we try to keep our eyes peeled for them, they will occasionally sneak past the watchful eyes of all the note services. That's what happened with Spin Tag the Gears. In any case, most callers we've heard from have indicated they are now using Bruce Stettin's version as listed last month.

This month we feature SPIN CHAIN THE LINE (a Spin Chain Thru routine done from a line) and GRAND SPIN BACK (a means of establishing promenade or concentric diamond formations from twin diamonds.)

Other movements examined this month include:

BLOW A FUSE (Dick Pells, Wollaston, Mass.) From lines of 4 facing out, the centers do a Partner Trade while the ends do a Cloverleaf. Those who did the Cloverleaf now Slide Thru with the ones they meet (on the inside of those who did the Partner Trade). Depending upon the sex of those doing the Slide Thru, the movement ends in either a box or a Double Pass Thru formation.

CURL & CAST TO A WAVE (John Inabinet, Orangeburg, S.C.) From a box set up, all

WHAT'S HAPPENING (continued)

dancers Curlique and without stopping, the centers Cast Left  $3/4$  as the outsides step forward and quarter right. Centers now step forward and join right hands to end the movement in an ocean wave.

FLIP CHAIN THRU (Vince DiCaudo, Cuyahoga Falls, Ohio) An extension of Flip Back in which the trailing dancers first do a Swing Thru and then do the Turn Thru to reform ocean waves.

SCOOT AROUND (Cliff Rosser, Houston, Texas) From an ocean wave standing parallel and between two couples, all do a Scoot Back (as in Scoot & Ramble), the outsides roll  $1/4$  in the direction of body flow and those re-forming the wave in the center Cast  $1/4$ . Ends in a two-faced line.

TAG AND RE-TAG (Mrs. Ernie Waldorf, Pensacola, Florida) From any two parallel lines, all dancers do a Tag the Line - In and, without stopping Turn Thru with their opposites. Again without stopping, all now do another Tag the Line into the next command.

WHEEL TRADE THRU (Ron Kolzing) Facing couples do a right-hand Wheel Chain Thru to the opposite side and then, without stopping, finish with a Partner Trade.

• SET 'EM UP - GET 'EM OUT!

That old pro Earle Park from North of the border in Saskatchewan, sent us this nifty little set up routine that we felt you might enjoy. Its a means of establishing four frequently-used line formations (ZL, CL, OL or RL) through the use of a single set up module and, once he has learned it, the caller needs only to bear in mind one easily-remembered modification. Here's how it goes:

First Call: 1-3  $1/2$  Square Thru  
Dosado to an ocean wave

Then Call: One or more Circulates  
(you decide how many!)  
according to the following formula:

- Boys OR girls Circ. = 1 Circ.
- All 8 Circulate = 2 Cirs.
- Boys OR girls  
Circulate Double = 2 Cirs.
- 8 Circulate but boys OR  
girls go double = 3 Cirs.
- All 8 Circulate double = 4 Cirs.

& Then Call: Right & Left Thru  
Dive Thru, Pass Thru  
Star Thru

The above routine will always set up normally-arranged facing lines with 4 men in sequence. If you called 1 Circulate, No. 1 man has No. 1 lady in the partner "slot" and the other men also have their partners (ZL!). And if you called 2 Circulates, No. 1 man has No. 2 lady in the partner slot (his original right-hand lady) and the other men also have their right-hand ladies for partners (RL). Similarly, 3 Circulates gives the No. 1 man his No. 3 lady and we have an OL; and 4 Circulates gives him Lady No. 4 and we have a Corner Line formation (CL). It always works; try it and see!

• NEW MOVEMENT (Experimental)

SPIN CHAIN THE LINE (Vince Di Caudo, Cuyahoga Falls, Ohio)

How To Do It:

This movement applies a Spin Chain Thru-like traffic pattern to facing lines of four. From facing lines of four, all step forward to form a momentary right-hand wave (think of it as both an 8-hand wave and two side-by-side 4-hand waves). All dancers first swing  $1/2$  by the right and then, without stopping the 2 centers of each 4-hand wave swing left  $3/4$  and step slightly apart. The centers of the 8-hand wave, meanwhile, Trade with each other and then turn the waiting ends of the 8-hand wave  $3/4$  by the right to end the movement in parallel left-handed ocean waves. From a Zero Line (ZL / 1P2P), all swing  $1/2$  right; boys swing left  $3/4$  as 2 center girls Trade and turn a new girl  $3/4$  by the right. (approximately 12 counts)

Impressions:

The movement teaches easily and doesn't seem to be hampered by the fact that it ends in a left-hand ocean wave. The body mechanics are reasonably smooth -- although we did note a tendency for things to get a little crowded if the boys forget to drift apart after their  $3/4$  turn.

Choreography:

Called from a Zero Line, the boys change sequence; the girls do not.

<u>From a Zero Line - ZL (1P2P)</u> Spin Chain the Line Girls Run, Bend the Line Pass Thru, Wheel & Deal Centers Pass Thru	Converts Zero Line to Zero Box (Box 1-4)
<u>From a Zero Box - ZB (Box 1-4)</u> Circle 4, break to a line Spin Chain the Line Girls Run, Bend the Line	Converts a Zero Box (ZB) to a Zero Line (ZL) !
<u>From a Zero Line - ZL</u> Star Thru, Swing Thru Girls Circulate, boys Trade Boys Run, Bend the Line Spin Chain the Line Girls Trade, girls Run Bend the Line	Equals ZERO !
From a Zero Line the combination " <u>Spin Chain the Line</u> /Girls Run/Bend the Line" is a $1/4$ Zero:	
Call it once (EPL-os) .....	Pass Thru, Wheel & Deal Centers Pass Thru (AL!)
Call it twice (OL) .....	RL Thru, Star Thru, 8 Chain 3 (AL!)
Call it 3 times (EOL-os) .....	Pass Thru, Wheel & Deal Substitute, Square Thru $3/4$ (AL!)
Call it 4 times (ZL) .....	Equals ZERO !

SPIN CHAIN THE LINE (continued)Sample Figures

- 1-3 Promenade 1/2  
Lead right, circle to a line ..... ZL-os  
Spin Chain the Line  
Girls Run, couples Circulate  
Wheel & Deal ..... (ZB) AL!
- Head ladies Chain right  
1-3 1/2 Square Thru ..... OCB-os  
Split 2, line up 4  
Pass Thru  
Tag the Line - In ..... EOL-os  
Spin Chain the Line  
Girls Run, Bend the Line ..... ZL  
Spin Chain the Line  
Left Swing Thru ..... (AL!)
- 1-3 Square Thru ..... ZB  
Curlique  
Walk & Dodge  
Partner Trade ..... EPL-os  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel Off  
Spin Chain the Line  
Boys Trade, girls Trade  
Centers Trade, centers Run  
Tag the Line - In ..... ZL  
Curlique, girls Run  
Go Right & Left Grand!
- Side ladies Chain Right  
Head couples Square Thru ..... ORB  
Circle 4  
Break to a line of 4 ..... RL  
Spin Chain the Line  
Left Spin the Top  
Left Spin Chain the Line  
Boys Run  
Wheel & Deal ..... (ZB) AL!
- 1-3 Square Thru ..... ZB  
Split 2, line up 4  
Spin Chain the Line  
Boys Trade and 1/4 more  
Diamond Circulate  
Girls Trade & 1/4 more  
Wheel & Deal ..... CB-os  
Slide Thru ..... ZL  
Spin the Top  
Boys Run, Bend the Line ..... ECL  
Pass Thru, Bend the Line .... ERL-os  
Spin Chain the Line  
Girls Run, Bend the Line ..... ERL  
Right & Left Thru ..... ERL-os  
Flutter Wheel ..... OL  
1/2 Square Thru  
Trade By ..... CB-os  
Square Thru 3/4 ..... (AL!)
- 1-3 Square Thru ..... ZB  
Split 2, line up 4  
Spin Chain the Line  
Boys Run  
Tag the Line  
Lady go left, gent go right ... (AL!)

SINGING CALL (Corner Progression)

Head 2 couples lead right and circle  
four you know  
Heads break, line up 4, its up and  
back you go  
Spin Chain the Line, swing right and  
the boys 3/4  
Two ladies Trade and turn 3/4, go  
LEFT Swing Thru  
Allemande Left that Corner, partner  
Dosado  
Go back and swing the corner girl and  
then you Promeno  
.... add 16 beat Tag!

• NEW MOVEMENT (Experimental)

GRAND SPIN BACK (By Bill Davis, Menlo Park, California)
How To Do It:

From a twin diamond formation, the "centers" (the 4 dancers in the wave across the set) do a Spin Back, i.e., they swing  $1/2$  by the right and the new centers swing left  $3/4$  as the ends do a U-Turn Back. Simultaneously, the four diamond "point" dancers also do a U-Turn Back and then Circulate forward one and one-half positions to join the centers. The movement ends in crossed two faced lines (Star Promenades/Concentric Diamonds). Approximately 8 counts.

Impressions:

This idea comes along just at a time when we have seen some interest in exploring a diamond-within-a-diamond formation (Concentric diamonds -- see last month's issue). Grand Spin Back may have value in that it provides a direct way of converting a twin diamond formation to a concentric diamond formation. When teaching the movement, we found it helpful to first have the four wave dancers do their Spin Back. In this way, the four "point" dancers have a known spot to zero-in on when they do their once and a-half Circulate. Our workshop dancers commented favorably on the unique "feel" of the traffic pattern.

Choreography:

We found the movement choreographically limited. It did not seem to lend itself easily to the simpler forms of modular choreography (zeros, equivalents, conversions, etc.) Zero tended to be overly long and usable equivalents were hard to come by. However, note the following ideas:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run Girls Trade and $1/4$ more Diamond Circulate <u>Grand Spin Back</u> All Promenade Heads Wheel Around (RL) Square Thru, Trade By	Equals ZERO!
<u>From a Zero Line - ZL (1P2P)</u> Star Thru Circle to a 2-faced Line Girls Trade and $1/4$ more Diamond Circulate <u>Grand Spin Back</u> Heads Wheel Around (OL-os)	Equals $1/2$ ZERO (call it twice!)

GRAND SPIN BACK (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
Swing Thru  
Girls Circulate  
Boys Trade, boys Run  
Girls Trade and 1/4 more  
Grand Spin Back  
Girls Run  
All 8 Diamond Circulate  
Go Right & Left Grand!
- 1-3 Curlique  
Boys Run ..... ZB  
Star Thru ..... CL  
Dixie Style to ocean wave  
Fan Back  
Diamond Circulate  
Grand Spin Back  
Girls Diamond Circulate  
Girls Fold, Turn Thru ..... (AL!)
- Side Ladies Chain  
1-3 Square Thru ..... OOB  
Swing Thru, boys Run  
Tag the Line-Right  
Boys Trade and 1/4 more  
Grand Spin Back  
Boys Run & Diamond Circulate  
Girls Diamond Circulate  
All 8 Diamond Circulate  
Meet Partner, Curlique ..... (AL!)
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Girls Trade and 1/4 more  
Diamond Circulate  
Grand Spin Back  
Boys Diamond Circulate  
Boys Run  
All 8 Swing Thru  
Turn Thru ..... (AL!)

- THE CALLER'S GRAB-BAG  
(Breaks, Fillers and Patter "Gems"  
for every Caller!)

George Spelvin, Happy Valley,  
California) sent us these get-outs:

- From a Zero Line  
Right & Left Thru, Pass Thru  
Wheel & Deal  
Centers Flutter Wheel  
Sweep 1/4, Curlique  
Walk & Dodge (AL!)
- From a Zero Box  
Triple Swing Thru  
Centers Trade, centers Run  
Tag the Line-Right (AL!)
- From a Corner Line (CL)  
Swing Thru  
Turn & Left Thru  
2 ladies Chain and Rollaway  
Same Girl (AL!)

And here's a "Golden-Oldie"  
break that we have recently heard re-  
vived.

Circle Left...  
Dopaso (make a Thar!)  
Boys Fold, go single file  
Girls Turn into a right-hand star  
Boys keep goin' just like you are  
Twice around, don't be slow  
Meet Partner Dopaso (make a Thar)  
Shoot that star full around  
Corner right, a wrong way Thar  
Boys Fold, go single file  
Boys turn in, make a left hand star  
Girls keep goin' just like you are  
Twice around and when you do  
Meet your Partner, Turn Thru  
(Allemande Left!)

● PROGRAM NOTES

(Interesting Traffic Patterns in which the emphasis is on Standard Basics)

REMEMBER "SEASICK" ?

Back in the days when "Challenge" or advanced-level dancing referred not to a dancer's capacity to memorize new Basics, but rather to his ability to correctly execute -- from any position and from any dancer configuration -- the Basics that everyone knew, there came a figure called "Seasick". "Seasick" is what passed for "challenge" in those days (if you could do it without breaking down you were a challenge-dancer!), and for a time, it was all the rage.

All it was, actually, was a call to do a Square Thru in which one couple went four hands, but the other went 3, or 5, or 6, etc. We collected a whole bunch of "Seasick"-type routines in those days and we'd haul 'em out whenever we wanted to keep our dancers on their toes. We recently had occasion to review them and found that they're still fun to dance -- and that they still offer a touch of challenge. Try some of these:

- 1-3 Square Thru ..... ZB  
Square Thru the outside 2  
Sides go 4, Heads go 3  
Heads Left Square Thru in the middle  
Sides Divide and Star Thru ..... OB  
Left Square Thru  
Sides go 4, Heads go 3  
Heads Square Thru in the middle  
Sides Divide and Star Thru ..... ZB  
Swing Thru, boys Run  
Wheel & Deal ..... (ZB) AL!
- 1-3 1/2 Sashay  
Star Thru ..... ZB-os  
Right & Left Thru ..... OB  
Square Thru (listen to me!)  
Heads go 4, Sides go 3  
Sides Left Square Thru in the middle  
Heads Divide & Star Thru ... (ZB) AL!

- 1-3 Square Thru ..... ZB  
Square Thru the outside 2  
Heads go 4, Sides go 3  
Sides Divide & Star Thru  
Centers In, Cast Off 3/4 ..... RL-os  
Star Thru ..... OB  
Square Thru  
Heads go 4, Sides go 3  
Sides Divide & Star Thru  
Centers In, Cast Off 3/4 ..... CL  
Square Thru (and man alive!)  
Heads & Sides both go 5 ..... (AL!)

And here's a group of routines that applies the "Seasick" idea to an 8-Chain Thru:

- 4 ladies Chain, 1-3 Square Thru ..OB  
8 Chain Thru  
Heads go 5, Sides go 6  
Centers In, Cast Off 3/4  
Star Thru  
Centers Square Thru 3/4 ..... (AL!)
- 1-3 1/2 Square Thru ..... ZB-os  
8 Chain Thru  
Heads go 5, Sides go 6  
Cloverleaf  
Substitute, Pass Thru ..... ZB  
8 Chain Thru  
Sides go 5, Heads go 6  
Lead couple Cloverleaf  
Other 2 California Twirl  
Cross Trail ..... (AL!)
- Head ladies Chain, 1-3 Square Thru - OPB  
8 Chain Thru  
Heads go 7, Sides go 8  
Double Pass Thru  
1st pair left, next go right ..... ZL-os  
Cross Trail ..... (AL!)
- 1-3 Square Thru ..... ZB  
8 Chain Thru  
Heads go 5, Sides go 6  
1st pair left, next pair right .... EPL-os  
2 ladies Chain ..... CL-os  
Star Thru ..... ZB  
8 Chain Thru  
Sides go 5, Heads go 6  
Substitute, Square Thru 3/4 ..... (AL!)

## • A PAIR OF INTERESTING VARIATIONS:

### TRIPLE TRADES FROM TWIN DIAMONDS

Jack Lasry has come up with some guidelines for doing a Triple Trade maneuver from a standard twin diamond formation. Like so:

If, from a twin diamond set up, the caller says "Triple Trade", 3 pairs of dancers will Trade simultaneously: the wave centers Trade with each other; and the two "point" dancers in each diamond will also Trade with each other (the other 2 dancers remain stationary). Ends in another twin diamond set-up.

When we tried it with our workshop dancers, we noted that things got awfully busy in the middle the first time or two -- but that it seemed to smooth itself out once the dancers got the hang of the traffic pattern.

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Tag the Line-Right  
Boys Cast 3/4  
Diamond Circulate  
Triple Trade  
(new) girls Cast 3/4  
Wheel & Deal ..... CB  
8 Chain 3 ..... (AL!)
- 1-3 1/2 Square Thru ..... ZB-os  
Dosado to ocean wave  
Girls Trade, girls Run  
Tag the Line - Left  
Girls Trade and 1/4 more  
Triple Trade  
Diamond Circulate  
Triple Trade  
(new) boys Cast 3/4  
Wheel & Deal ..... ZB (AL!)
- 1-3 Square Thru ..... ZB  
Circle to a 2-faced line  
Girls Trade and 1/4 more  
Diamond Circulate/Triple Trade  
Diamond Circulate/Triple Trade  
Girls Trade & 1/4 more, Wheel&Deal - OCB-os  
Sweep 1/4, Slide Thru .... (ZB) AL!

### SPIN TAG THE DEUCEY (Right/Left)

Gus Greene (Baldwinsville, N.Y.) sent us a modification to Chuck Besson's original routine for "Spin Tag the Deucey". Chuck's definition (from parallel OWs) is for the ends to swing 1/2, the centers swing 3/4; ends now Tag Thru and face right and Circulate 1 position as the centers complete a normal Spin Chain Thru i.e., centers Trade and turn the waiting end 3/4 to reform parallel waves.

Gus suggests that we identify the command as either "Spin Tag the Deucey-Right" or "Spin Tag the Deucey-Left" so that those doing the Tag Thru can face in the indicated direction before they Circulate. Spin Tag the Deucey-Right still ends in parallel waves; but Spin Tag the Deucey-Left ends in 2-faced lines -- and this provides the caller with some additional versatility.

#### Here are a couple of Gus' Figures:

- 1-3 Square Thru ..... ZB  
Spin Tag the Deucey-Left  
Wheel & Deal ..... (ZB) AL!
- 1-3 Square Thru ..... ZB  
Spin Tag the Deucey-Left  
Couples Circulate  
Wheel & Deal ..... OB  
Spin Chain Thru  
Turn Thru ..... (AL!)

#### Plus one of ours:

- 1-3 Square Thru ..... ZB  
Spin Tag the Deucey-Left  
Wheel & Deal ..... ZB  
Sweep 1/4 ..... EPL-os  
Star Thru ..... OCB  
Spin Tag the Deucey-Right  
Boys Trade  
Boys Run  
Wheel & Deal ..... (AL!)



• THE SIGHT CALLER'S NOTE BOOK

### THE USE OF "COMPOUND EQUIVALENTS"

The use of simple equivalent movements has become a more or less standard means of creating variety in a patter tip and it is reasonably safe to assume that most working callers today regularly use some form of equivalent choreography in most of their patter presentations. The odds are that at just about any dance in the country today you'll hear the caller substitute such combinations as "Right & Left Thru/Star Thru/Pass Thru" for Square Thru; or "Double Swing Thru" for a Right & Left Thru; or "Right & Left Thru/Square Thru 3/4" for a Pass Thru, etc. Listen a little closer and you'll very likely hear him also substitute "Flutter Wheel/Sweep 1/4/Pass Thru" or "Curlique and Boys Run" for Square Thru, and so on. On the other hand, it is probably just as safe to assume that many caller never get beyond this simple and fairly obvious form of the equivalent phenomenon and that some of the more interesting applications of such equivalent routines are used by but a relatively small number of callers.

Subscriber Don Campton (San Jose, California) recently reminded us of the technique that we have sometimes identified as "Compound Equivalents". It refers to the process of taking the component moves of any known equivalent routine and, by substituting additional equivalent movements for one or all of the components, creating a totally different routine that is also equivalent to the original. Compounding equivalents in this manner not only allows a caller to create variety in his patter programs, it also provides him with the means of lengthening or s-t-r-e-t-c-h-i-n-g a figure. The technique is sometimes also called "Equivalentating the Equivalents" and it enables a caller to call the same routine several times in the same tip without making it appear that he is, in fact, repeating himself.

To see how this works, let's begin by listing some of the more well-known equivalents for a number of the so-called "basic" Basics:

#### Right & Left Thru

- Double Swing Thru
- 2 ladies Chain/Flutter Wheel
- Star Thru/Slide Thru

#### Star Thru

- Swing Thru/Spin the Top/RL Thru
- Swing Thru/boys Trade  
Boys Run, Bend the Line
- OW - Girls Trade/Spin the Top  
Box the Gnat

#### Pass Thru

- Right & Left Thru/Square Thru 3/4
- Swing Thru/boys Trade/Turn Thru
- Slide Thru/Square Thru

#### Two Ladies Chain

- Swing Thru/Box the Gnat  
Right & Left Thru
- Swing Thru/boys Trade/Swing Thru
- Right & Left Thru/Flutter Wheel

As we say, the above equivalents are very common and almost every caller is aware of them and no doubt uses 'em fairly often. Most callers also are aware that the combination "Right & Left Thru/Star Thru/Pass Thru" is equal to a Square Thru -- and this means that if the caller also knows some of the above-list equivalent routines, he therefore also knows a number of additional Square

COMPOUND EQUIVALENTS (continued)

Thru equivalents and that he has, therefore, the ability to "spot" them anywhere in patter program that the opportunity presents itself. What he does, in other words, is to call and Right & Left Thru equivalent PLUS and Star Thru equivalent PLUS and Pass Thru equivalent -- and he thereby develops a totally NEW equivalent for the original Square Thru. For example:

Square Thru equals:	{	<u>Double Swing Thru</u> ..... (=RL Thru)	}	equals Square Thru
		plus		
		<u>Girls Trade &amp; Spin the Top</u>		
		<u>Box the Gnat</u> ..... (=Star Thru)		
		plus		
		<u>Swing Thru/boys Trade/Turn Thru</u> ..... (=Pass Thru)		

and similarly:

Square Thru equals:	{	<u>2 ladies Chain/Flutter Wheel</u> ..... (=RL Thru)	}	equals Square Thru
		plus		
		<u>Swing Thru/boys Trade</u>		
		<u>Boys Run, Bend the Line</u> ..... (=Star Thru)		
		plus		
		<u>RL Thru/Square Thru 3/4</u> ..... (=Pass Thru)		

Lets try another example. If a caller knows that the combination "RL Thru/2 ladies Chain" is equal to a Flutter Wheel, then he also knows that:

Flutter Wheel equals:	{	<u>Star Thru/Slide Thru</u> ..... (=RL Thru)	}	equals Flutter Wheel
		plus		
		<u>Swing Thru/boys Trade/Swing Thru</u> ..... (=2 ladies Chain)		

And if a caller knows that the combination "Two ladies Chain/Star Thru/Pass Thru" equals a command to "Lead to the Right", then he also knows that:

Lead to the right equals:	{	<u>Swing Thru/Box the Gnat</u>	}	equals Lead to the right
		<u>Right &amp; Left Thru</u> ..... (=2 ladies Chain)		
		plus		
		<u>Swing Thru/Spin the Top</u>		
		<u>Right &amp; Left Thru</u> ..... (=Star Thru)		
		plus		
		<u>Slide Thru/Square Thru</u> ..... (=Pass Thru)		

But by now you get the general idea. The whole thing is based on the basic law of mathematics that insists that the whole is always equal to the sum of its parts.

Next month we will examine some interesting differences between a "True" equivalent and a so-called "Technical" equivalent.

# choreo



# BREAKDOWN

BILL PETERS • 5046 Amondo Drive, San Jose, California 95129

OCTOBER 1973

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## WHAT'S HAPPENING?

Vince Di Caudo's Spin Chain the Line seems to have received a healthy workout on the workshop circuit this past month -- and we also understand that John Saunder's Flip Back and Ron Schneider's Curley Cross the Top are continuing to hold the attention of a good many workshop callers and dancers.

Curley Cross the Top, incidentally, seems somehow to have acquired a different name in some areas, namely CURLEY WHEEL. Curley Wheel uses the same directions and traffic patterns as Curley Cross the Top and we have no idea how it all happened. To our knowledge, Curley Wheel has never appeared in print and it seems to have popped up out of nowhere!

It also seems to us that while Spin Tag the Gears seems to have received little more than passing interest from many callers, Spin Tag the Deucey is apparently hanging right in there!

Our featured new move this month is Jack Igel's ROLL & WHEEL -- and we also felt you might want know about some interesting Spin Chain the Line variations that were sent to us by Gus Greene.

And finally, we report the following new ideas for your interest and information:

ALTER THE GEARS (by Chuck Peel, Angola, Indiana) From parallel ocean waves, dancers turn  $1/2$  on the ends and new centers turn  $3/4$ . Without stopping, the new wave centers Trade as the ends of the same wave do a U-Turn back. All now Star Left around so that men take the girls' left hands and move up one quarter to form parallel left-handed ocean waves.

DIXIE DIAMOND (by Gib Mattson, Buchanan, Michigan) From normal couples (facing each other), the ladies lead Dixie Style to an ocean wave; without stopping, the centers (boys) Cast  $1/4$  while the ends (girls) do a left face U-Turn back to form a right-face diamond set up. This movement has been introduced with a number of variations that are based on similar traffic patterns. They include:

### Dixie Diamond Flip:

Facing couples first do a Dixie Diamond

WHAT'S HAPPENING? (continued)

Diamond centers then Circulate forward one position to become diamond "points" while the original diamond "points" Fold or "Flip" into the centers of a newly-formed right-hand ocean wave.

Dixie Diamond Chain Thru:

From facing lines of four, all do a Dixie Diamond and Circulate forward one position. Without stopping, all now finish like a Spin Chain Thru (wave centers Trade and turn wave ends 3/4) Ends in parallel two-faced lines.

Dixie Diamond Tag the Gears:

From facing lines of four, all do a Dixie Diamond and Circulate forward one position. Without stopping, wave centers Trade as the diamond "points" do a Tag Thru (as in Rotary Tag Thru the Star) and then they 1/4 right to form twin 4-hand, right-hand stars. Each star now turns 3/4's around. Without stopping, the centers of the new wave thus formed Trade with each other and turn the ends of the same wave 3/4 while the new diamond "points" Tag Thru and 1/4 right. Ends in parallel two-faced lines.

CROSS FLIP THE LINE (by Ron Schneider, Middleburg Heights, Ohio) From any formation allowing a Flip Back, the end dancers follow a standard "Flip" traffic pattern, but the inside dancers do a Cross Roll Out to follow the end dancer at the far end of their line. All dancers now execute a Tag the Line routine (as in Flip the Line).

FLIP YOUR NEIGHBOR (by Foggy Thompson)

From any formation allowing a Flip Back, all dancers begin a standard Flip Back action. After the leading dancers have completed the Tag the Line portion of the movement, they execute a 3/4 right-about-face turn. The trailing dancers, meanwhile meet each other and they do a right hand 3/4 turn to end as centers of a

newly formed left handed ocean wave.

FLUTTER SWEEP & PEEL (by Bob Davis, Grover City, California) From parallel lines of four in which the ends are facing out and the centers are facing in, the inside dancers do a Flutter Wheel, Sweep 1/4 and Pass Thru as the ends (simultaneously) turn back 180° (as in Peel Off) to do a Star Twirl with the one they meet. Ends in a Box formation.

QUARTER BY (by Pat Gale, Arizona)

From parallel lines of four facing either in or out, or from two-faced lines, the end dancers 1/4 out as the centers 1/4 in. Without stopping, all now finish by doing a Trade By.

QUARTER THRU (by "Smokey" Snook, Arizona) From either ocean waves or two-faced lines, all dancers face the center of their line (as in Tag the Line) and, without stopping, the centers Pass Thru and Star Thru with the trailing dancers. Ends in a two-faced line formation.

SPLIT ROTARY CIRCULATE (by Chuck Peel, Angola, Indiana) From ocean wave set-ups, all dancers Cast 1/4 (from Trade By formation all 1/4 right) and, without stopping, all split Circulate two positions and then Cast 1/4 again to form ocean waves.

STAGGER DIXIE STYLE. From alternate facing columns of four, those who can give a right hand to the opposite and pull by; then those who can give a left to the opposite and pull by. The movement ends in a completed Double Pass Thru formation.

• NEW MOVEMENT (Experimental)

ROLL AND WHEEL (by Jack Igel, Rochester, Minnesota)

How To Do It:

From couples standing back-to-back (as in Trade-By formation), designated dancers (boys, girls, insides or outsides) will roll back 180° in a direction away from the adjacent dancer to join -- on the outside -- the dancer directly behind them. Without stopping, couples thus formed now do a Wheel and Deal. From a standard Trade-By formation the movement may end in a box formation, a Double Pass Thru formation, or a completed Double Pass Thru. (6 to 8 counts)

Impressions:

The dancers who do not roll must brake their forward momentum for a fraction of a beat so that the rolling dancers may couple up with them. Otherwise the body mechanics are quite smooth. From a Trade-By set-up with normal couples, a command for either girls or boys to "Roll and Wheel" seems to flow a bit more smoothly than Centers "Roll and Wheel". A command for the Outsides to "Roll and Wheel" requires the dancers to do the final Wheel and Deal from lines facing in and this, for some reason, always poses problems with all but the most position-oriented dancers.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> 1/2 Square Thru <u>Girls Roll and Wheel</u> Star Thru, Calif. Twirl Flutter Wheel	Equals ZERO!
<u>From a Zero Line - ZL</u> 1/2 Square Thru <u>Boys Roll and Wheel</u> Star Thru, Calif. Twirl Right & Left Thru Flutter Wheel	Equals ZERO!
<u>From a Zero Line - ZL</u> 1/2 Square Thru <u>Centers Roll and Wheel</u> <u>New Centers Pass Thru</u> Swing Star Thru	<u>Equals ZERO!</u> (Technical Zero: ends become centers and vice versa!)
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, Step Thru <u>Boys Roll and Wheel</u>	Equals ZERO!
<u>From a Zero Box - ZB</u> Swing Thru, Step Thru <u>Girls Roll and Wheel</u>	Equals Right & Left Thru!

ROLL AND WHEEL (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
   Square Thru 3/4  
   Girls Roll and Wheel  
   Square Thru 3/4  
   Boys Roll and Wheel ..... OB-os  
   Dive Thru  
   Square Thru 3/4 ..... (AL!)
- 1-3 Square Thru ..... ZB  
   Swing Thru  
   Boys Trade, boys Run  
   Tag the Line - Right  
   Wheel and Deal  
   Pass Thru  
   Boys Roll and Wheel ..... ZB  
   Star Thru ..... CL  
   Spin the Top  
   Pass Thru  
   Boys Roll and Wheel ..... ZB (AL!)
- 1-3 lead right, circle to a line. ZL  
   Square Thru  
   Centers Roll and Wheel  
   Substitute  
   Centers Turn Thru  
   Left Turn Thru the outside 2  
   In the center Turn Thru  
   Centers In, Cast Off 3/4  
   Square Thru  
   Centers Roll and Wheel  
   Substitute  
   Centers Turn Thru  
   Left Turn Thru the outside 2  
   In the center Turn Thru  
   Centers In, Cast Off 3/4  
   Square Thru  
   Centers Roll and Wheel  
   Substitute ..... (AL!)
- 1-3 lead right, circle to a line. ZL  
   Spin the Top, Pass Thru  
   Girls Roll and Wheel ..... CB-os  
   Slide Thru ..... ZL-os  
   Cross Trail ..... (AL!)
- Head ladies Chain & Rollaway  
   Star Thru ..... OPB-os  
   Square Thru 3/4  
   Centers Roll and Wheel  
   New Centers Square Thru 3/4  
   Split 2, line up 4 ..... ZL  
   Square Thru  
   Boys Roll and Wheel  
   Sweep 1/4  
   Box the Gnat ..... ZL  
   Right & Left Thru ..... RL-os  
   Cross Trail ..... (AL!)
- 1-3 Square Thru ..... ZB  
   Swing Thru, Spin the Top ..... CL-os  
   Right and Left Thru ..... CL  
   Flutter Wheel ..... EPL-os  
   Sweep 1/4 ..... ZB  
   Pass Thru  
   Girls Roll and Wheel  
   Star Thru, Calif. Twirl ..... EOL  
   Right & Left Thru ..... EPL-os  
   Pass Thru  
   Wheel & Deal  
   Double Pass Thru  
   Lead couples arch  
   Centers Duck Thru  
   U-Turn back and circle 4  
   Once around and a little bit more  
   Ladies break, line up 4  
   Square Thru  
   Boys Roll and Wheel  
   Inside couples look behind you. (AL!)

SINGING CALL (RH Lady Progression)

Head 2 couples up & back; do a half  
   Square Thru  
 Swing Thru the outside two, walkin'  
   two by two  
 Box the Gnat, Square Thru, 3/4 round  
   you go  
 And all 4 ladies gonna Roll and Wheel  
   you know  
 Star Thru, Calif. Twirl, then Slide Thru  
 Swing this girl and then you Promenade  
 ...add 16 beat Tag

## • RELATED IDEA

### ROLL AND ANYTHING

Jack Igel, the author of the preceding "Roll and Wheel" also suggests the possibility of developing an entire family of "Roll and Something" movements. Here are some of Jack's ideas:

### ROLL AND CIRCULATE

From Trade-By formation, designated dancers "Roll" and, without stopping, all Circulate one spot as couples.

### ROLL AND TRADE

From a Trade-By formation, designated dancers "Roll" and, without stopping all do a couples Trade.

### ROLL AND SCOOT

From a Trade-By formation, designated dancers "Roll" and all do a Couples Scoot Back.

### ROLL AND PEEL

From Couples back-to-back, those designated will "Roll" and, without stopping, all dancers U-Turn back.

### ROLL AND BEND

From couples back-to-back, designated dancers "Roll" and, without stopping all dancers Bend the Line

### ROLL AND TAG-RIGHT/LEFT (etc.)

From Trade-By formation, designated dancers "Roll" and, without stopping All Tag the Line-Right, Left, etc. (works best when dancer on the right does the "Roll").

And finally, Jack also acknowledges the possibility of a command for "Everyone" to Roll and...do something. In that variation, everyone "Rolls" and takes the next command.

## • SET 'EM UP - GET 'EM OUT

### THE OPPOSITE LADY LINE

This, of course, is a very common line arrangement and most callers have little difficulty in recognizing it whenever it occurs in their cue square(s). Set-ups and get-outs from this formation are plentiful; the following are among our current favorites:

#### Set Ups:

- 1) Allemande Left, Alamo Style (balance)  
Swing Thru, Turn Thru  
Allemande Left, Promenade  
1-3 Wheel Around (OL)
- 2) 1-3 Square Thru  
Spin Chain Thru  
Boys Run, Bend the Line (OL)
- 3) 1-3 1/2 Square Thru  
Dosado to Ocean Wave  
All 8 Circulate  
Girls Go Double  
Right & Left Thru, Dive Thru  
Pass Thru, Star Thru (OL)

#### Get Outs:

- 1) Star Thru, Dive Thru  
Pass Thru, Star Thru  
Cross Trail (AL!)
- 2) 1/2 Square Thru  
Centers 1/2 Square Thru  
Everybody U-Turn back
- 3) 1/2 Square Thru, Trade By  
Square Thru 3/4 (AL!)
- 4) Square Thru, Trade By  
Pass Thru (AL!)
- 5) Star Thru, Double Swing Thru  
All 8 Circulate  
8 Chain 5 (AL!)
- 6) Curlique  
Single file Circulate  
Boys Run  
Spin Chain Thru  
Turn Thru (AL!)

# PROGRAM NOTES

(Interesting Traffic Patterns in which the emphasis is on Standard Basics)

## TRIPLE TRADE ROUTINES

The Triple Trade idea has been with us since 1970-71 and represents an easily-taught and choreographically interesting variation of the traditional Trade theme. We sometimes get the feeling that Triple Trade is one of the most neglected movements in our present-day choreography and we therefore present for your consideration this month a brief review of some basic Triple Trade routines.

Here's how the movement is defined in the Bureson Encyclopedia:

TRIPLE TRADE: From one long 8-person ocean wave or from a long line of 8 with each couple facing in alternate directions: Three couples in the center swing 1/2 - ends stand pat.

And here are some basic variations. Note that the first routine contains a highly usable conversion from a Zero Line to a Zero Box -- and back again!

- 1-3 Lead right, circle to a line ..ZL  
 Dosado to an 8-hand ocean wave  
 Triple Trade ..... CL-os  
 Right and Left Thru ..... CL  
 Pass Thru, Bend the Line ..... CL-os  
 Slide Thru ..... ZB  
 Swing Thru  
 Spin the Top to an 8-hand OW .. CL-os  
 Triple Trade ..... ZL  
 Right & Left Thru ..... ZL-os  
 Cross Trail ..... (AL!)
- 1-3 Square Thru ..... ZB  
 Spin the Top  
 Boys Run  
 Triple Trade  
 Bend the Line ..... OOB  
 Dive Thru, Pass Thru ..... OOB  
 Circle 4 to line of 4 ..... OL-os  
 Swing Thru, boys Run

Triple Trade  
 Bend the Line ..... ORB-os  
 Dive Thru, Pass Thru ..... ORB  
 Circle 4 to a line of 4 .... RL-os  
 1/2 Square Thru  
 Trade By ..... (ZB) AL!

- 1-3 Square Thru ..... ZB  
 Spin the Top to an 8-hand OW  
 End girls Trade to far end  
 The other 6 do a Triple Trade  
 Everybody Box the Gnat ... RL-os  
 Right & Left Thru ..... RL  
 Pass Thru, Wheel & Deal  
 Centers Pass Thru ..... ORB-os  
 Swing Thru  
 Spin the Top to an 8-hand OW  
 End boys Trade to the far end  
 The other 6 do a Triple Trade .CL  
 Right & Left Thru ..... CL-os  
 Star Thru ..... (ZB-os) AL!

- 1-3 Curlique  
 Boys Run ..... ZB  
 Spin the Top to an 8-hand OW  
 Triple Trade  
 Swing Thru ..... ZL-os  
 Spin the Top  
 Boys Run  
 Couples Hinge  
 Triple Trade  
 Bend the Line ..... (ZB) AL!

- 1-3 Square Thru ..... ZB  
 Dosado all the way round  
 Scoot Back and boys Trade  
 Spin the Top to an 8-hand OW .CL-os  
 Triple Trade ..... ZL  
 Right & Left Thru ..... ZL-os  
 Star Thru and Dosado ..... RB  
 Scoot Back and boys Trade ..ZL-os  
 Cross Trail ..... (AL!)

*Spin Top to 8 Hand Wave*



• MORE VARIATIONS ON A THEME

SPIN CHAIN THE LINE VARIATIONS (Gus Greene, Baldwinsville, N.Y.)
Impressions:

As we noted earlier, Vince Di Caudo's "Spin Chain the Line" (see last month's issue, page 282) has been very popular with many workshop callers around the country -- and these days, as we all know, it is usually only a matter of time before the inevitable variations make their predictable appearance. It was no surprise, therefore, to receive a number of experimental movements based on the Spin Chain the Line traffic pattern from Gus Greene. These variations, of course, are NOT for everybody and we urge caution and the exercise of good judgement before you use them. However, if you are regularly calling for dancers who enjoy knowing how to do all of the variations of a given movement, we think you'll find Gus' variations to be both interesting and challenging.

Descriptions:

- 1/2 SPIN CHAIN THE LINE

From two side-by-side right hand ocean waves, all swing 1/2 by the right and the center dancers in each 4-hand wave now swing left 3/4 and spread slightly apart. The move ends here in what amounts to a twin facing Diamond formation.

- 3/4 SPIN CHAIN THE LINE

Same directions as 1/2 Spin Chain the Line, but add: Centers of the 8-hand wave Trade. This movement also ends in twin facing Diamonds formation.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> <u>1/2 Spin Chain the Line</u> Girls Turn Back Diamond Circulate Fan Back Boys Run, Wheel & Deal Sweep 1/4	Equals ZERO !
<u>From a Zero Line - ZL</u> <u>3/4 Spin Chain the Line</u> Girls swing right 3/4 Boys U-Turn back Everybody Wheel & Deal	Converts ZL to ZB!

NOTE:

Gus included fractional variations in all other variations (see next page). Our descriptions of these moves, include the "fraction points" in parenthesis.

SPIN CHAIN THE LINE VARIATIONS (continued)Additional  
Descriptions:● FAN CHAIN THE LINE

From two side by side right-hand ocean waves, the centers of each four-some swing left  $3/4$  ( $1/3$ ) and spread slightly apart. Meanwhile, centers of the 8-hand wave Trade with each other ( $2/3$ ) and then they turn the outside dancer  $3/4$  to form parallel ocean waves. We can also do a  $1/3$  Fan Chain the Line and a  $2/3$  Fan chain the Line. The movement can also be done from side-by-side 2-faced lines (alternately facing couples) This movement would end in parallel 2-faced lines.

Sample Figure: 1-3 lead right, circle to a line of 4  
Fan Chain the Line  
Centers Run, Bend the Line  
Fan Chain the Line  
Centers Run, Bend the Line  
Cross Trail (ALI)

● SPIN CHAIN THE GEAR LINE

From side-by-side right-hand ocean waves, all swing  $1/2$  right and centers of each foursome swing left  $3/4$  and spread slightly apart and, without stopping they U-Turn back as the centers of the 8-hand wave Trade with each other. This forms twin right hand stars. Each star now turns  $3/4$ ; new centers Trade and turn the wave end dancer  $3/4$  as the four outside ends U-Turn back.

Sample Figure: 1-3 lead right, circle to a line of 4  
Spin Chain the Gear Line  
Centers Run, Bend the Line  
Pass Thru, Tag the Line - In  
Right & Left Thru, Flutter Wheel  
Slide Thru, 8-Chain 3 (ALI)

● SPIN TAG THE GEAR LINE

From side-by-side ocean waves, all swing  $1/2$  right and centers of each foursome swing left  $3/4$ ; they now face each other and do a Partner Tag-Right through the other 2 in their foursome, while the centers of the 8-hand wave Trade (twin right hand stars). Each star now turns  $3/4$ ; new wave centers Trade and turns the wave end  $3/4$  as the outside ends face each other and Partner Tag-Left. Ends in parallel left-hand ocean waves.

Sample Figure: 1-3 lead right, circle to a line of 4  
Spin Tag the Gear Line  
Boys Run, Bend the Line  
Box the Gnat, Cross Trail (ALI)

NOTE: A command to either Fan Chain the Gear Line or Fan Tag the Gear Line uses the same directions as above except that the initial right hand swing is eliminated (starts with centers swing left  $3/4$ ). All the above start from right hand waves. Left hand variations would, of course, reverse all turns, directions and ending positions.

• THE SIGHT CALLER'S NOTE BOOK

"TRUE" EQUIVALENTS VERSUS "TECHNICAL" EQUIVALENTS

Most working callers have learned to recognize -- and to make allowances for -- the oftentimes critical distinctions that exist between "True" zeros and "Technical" zeros (see our previous discussion of this subject on pages 258 and 268.) Actually, these distinctions are not the exclusive property of zero movements, for it turns out that the identical considerations must be taken into account when a caller is working with "Equivalent" movements. That is to say that not only are there two different kinds of zeros ("True" and "Technical"), there are also two distinct classifications of equivalents, namely "True" equivalents and "Technical" equivalents. And while it is no doubt true that the average caller will find himself working with technical equivalents far less often than he works with technical zeros, it is nevertheless important for him to understand exactly how the "technical" concept can affect the basic choreography of equivalent movements.

First of all, exactly what IS a "Technical" equivalent? It is probably best defined by saying that if an equivalent routine, in the process of taking the dancers to the particular place or choreographic situation that the movement is equivalent to, also has the effect of exchanging the roles of the resulting "active" couples, that routine may be identified as a "Technical" equivalent. That sounds terribly complicated and hard to follow, so let's break it down a bit further:

Let us suppose that, from a Zero Box (ZB) with the Head couples active (Heads inside and Sides outside), a caller says "Star Thru". This, as we all know, would create a Corner Line (CL) in which the Head men are still active, i.e., the Head men are on the ends of the line and the Side men are in the center. And let us also suppose that, instead of calling "Star Thru", the caller uses a common Star Thru equivalent, such as "Swing Thru/Spin the Top/Right & Left Thru". There would, of course, be no difference in the end result: he would still have a Corner Line and the Head men would still be active (on the ends). The combination "Swing Thru/Spin the Top/Right and Left Thru", in other words, is a "True" equivalent because in addition to being choreographically equal to a Star Thru, it also retains the same "active" state (Head men on the ends) that would have existed if the caller had simply asked the dancers to Star Thru.

But now let us suppose that from that same Zero Box with the Heads active, the caller decides to use the combination "Swing Thru/8 Circulate/Spin the Top/Right & Left Thru" as a Star Thru equivalent -- where would the dancers be then? (Get out your dolls and check it out!) They would still be in a Corner Line, right? But take a look at where the Head men are. They're now on the inside, aren't they? The Side men have moved to the ends and they are now considered to be "active" In other words, while this routine is still choreographically equivalent to a Star Thru, there has been an effective change in the roles of the active men & this would make the routine a "Technical" (rather than a "True") equivalent movement.

Lets look at another example: if, from a Zero Line with the Head men active (on the ends), a caller says "Right & Left Thru", the result is a Zero Line, out-of-sequence (ZL-os) and the formerly active Head men are now inactive (in the center of the line). A "True" Right and Left Thru equivalent called from that formation must therefore produce not only another ZL-os, it must also reverse the identity of the end men. This, of course, is exactly what happens with such

"Technical" Equivalents (continued)

common Right & Left Thru equivalents as "Pass Thru/Partner Trade", "Double Swing Thru", etc. But if a Right & Left Thru equivalent, called from that formation, does NOT change the identity of the end men (as for example, "Pass Thru/Bend the Line"), that routine is classified as a "Technical" equivalent because even though it is choreographically equal to a Right & Left Thru (the end result is a ZL-os line), it does NOT produce the same "active" state that would exist if the caller had simply called "Right and Left Thru".

The following Right and Left Thru equivalents are all "technical" in nature; they are all choreographically equal to a Right & Left Thru and they all, simultaneously, reverse the identities of the active dancers:

"TECHNICAL" RIGHT & LEFT THRU EQUIVALENTSFrom "Standard" Box Formations  
(ZB, CB, OB, RB, etc.)

1. Swing Thru  
8 Circulate  
Swing Thru
2. Star Thru, Pass Thru  
Bend the Line  
Right & Left Thru  
Star Thru
3. Swing Thru  
Girls Circulate Double  
Boys Trade, Turn & Left Thru  
Dive Thru, Pass Thru

From "Standard" Line Formations  
(ZL, CL, OL, RL, etc.)

1. Spin the Top  
8 Circulate  
Spin the Top
2. Ends Star Thru, Square Thru  
Swing Thru, boys Run  
Reverse Flutter Wheel
3. 1/2 Square Thru, Trade By  
Swing Thru  
Girls Circulate Double  
Boys Trade, boys Run  
Bend the Line

From "Mixed-Partner" Box Formations  
(OPB, OCB, OOB, ORB, etc.)

1. Right & Left Thru  
Dive Thru, Pass Thru
2. Double Swing Thru  
8 Circulate
3. Swing Thru Triple  
Boys Run, Couples Circulate  
Wheel and Deal

From "Mixed-Partner" Line Formations  
(EPL, ECL, EOL, ERL, etc.)

1. 2 ladies Chain, Pass Thru  
Bend the Line, 2 ladies Chain
2. Star Thru, Dive Thru  
Pass Thru, Star Thru
3. Pass Thru, Bend the Line  
Spin the Top  
Girls Circulate Double  
Boys Trade, boys Run  
Bend the Line

# choreo



# BREAKDOWN

BILL PETERS • 5046 Amondo Drive, San Jose, California 95129

NOVEMBER 1973

## CONTENTS THIS MONTH

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## WHAT'S HAPPENING?

Spin Chain the Line and Curley Wheel remain the current favorites in the workshops but both seem to be losing momentum. We suspect that they will be quickly replaced by Lee Kopman's MOTIVATE (see page 304) and we also feel that SCOOT 'N TAG and TURN OUT THE LINE are worth looking at so all three are featured this month.

A number of other ideas came to our attention this month, so we'll get right to 'em:

**BIAS CIRCULATE**(Robert Black, Baltimore, Md.) From parallel OWs, those facing out Circulate one position. Simultaneously, the ends facing in Circulate to the furthest center position of the opposite wave (on the bias) and centers facing in Circulate to the

furthest end spot in the opposite wave (also on the bias). Those going to the opposite wave should star across to their new spot.

**BOX, TURN & SPIN.** A Box, Turn and Box variation in which facing couples Box the Gnat, men Left Turn Thru and all then do a Spin the Top.

### DIXIE DIAMOND SPIN THE WINDMILL

(Gus Greene) From facing lines of four, all do a Dixie Diamond (see page 290); diamond points Circulate forward 2 places as the four in the center wave Swing Thru and then Cast 3/4 to end in parallel left-hand waves. Gus also suggests routines for Dixie Diamond Circulate the Windmill, Dixie Diamond like a Rotary Circulate.

**FAN THE FAN BACK** (Mac Parker) Centers of an Hour Glass formation (see below) Cast 3/4 as lonesome ends turn back to Cast left 3/4 with the centers. Ends in parallel OWs

**FLIP THE WAVE:** From an OW, centers Run and all now Tag the Line (1/4, 1/2, 3/4, etc.)

**HOOR GLASS CIRCULATE** (Mac Parker) From an Hour Glass formation (see Snag Circulate, below) each dancer walks forward and takes the place vacated by the dancer in front of him (her) in the hour glass. Snag Circulate and Spin Back the Gears set up the hour glass and Fan the Fan Back converts it to an OW.

**FOOTBALL COMMANDS** (Louis Calhoun)  
These are Fan Back variations that establish

WHAT'S HAPPENING (continued)

separate commands for the degree of Cast executed by the centers of the OW or two-faced line:

Fan Back: Centers Cast  $3/4$ , ends turn back.

Quarter Back: Centers Cast  $1/4$ , ends turn back.

Half Back: Centers Cast  $1/2$  way as ends turn back.

Full Back: Centers Cast full around as ends turn back.

SNAG CIRCULATE (Mac Parker) From parallel 2-faced lines, all begin a Couples Circulate.  $1/2$  way there, however, the inside dancers stop ("snag") but outsiders go on. This forms the "Hour Glass Formation".

SPIN BACK THE GEARS (Mac Parker) Another way to set up the hour glass. From a box set up, all Spin Back to form 2 4-hand stars or diamonds and turn it forward (left)  $1/2$  way. The 2 centers Cast right  $3/4$  as the others turn back to form the hour glass.

SPLIT SQUARE CHAIN THE TOP (Johnny Walters) Facing couples give a right and walk by to face the inactives and do a Left Spin the Top plus a Left Turn Thru to end as couples standing back-to-back.

TURN AND FOLD (Ed Fraidenberg) From an ocean wave set up, the centers do a right or left hand Turn Thru and after stepping forward, the adjacent end Folds in behind them.

TURN AND TRADE. A Turn and Left Thru variation in which the dancers do a Partner Trade instead of the Courtesy Turn at the end.

• • • •

We'd also like to correct some information that has previously appeared in these notes. We learned, for example, that the

very popular Flip Back was not written by John Saunders (as we had indicated several times) but is the creation of Lee Kopman. Sorry about that, Lee -- it was submitted to us under John's name and we published it that way.

We have also been made aware that the inevitable publishing gremlins have been at it again. A pair of routines published earlier omitted a critical command and, of course, they did not work as published. These are basically proofing errors and we regret 'em very much. We'll try to avoid 'em in the future.

You might want to make the corrections in your copies, so here they are:

The last Figure on page 283 should read:

1-3 Square Thru  
Split 2, line up 4  
Spin Chain the Line  
Boys Trade, boys Run  
Tag the Line  
Lady go left, boy go right (AL!)

The last Figure on page 295 should read:

1-3 Square Thru  
Dosado all the way around  
Scoot Back and boys Trade  
Spin the Top to an 8-hand OW  
Triple Trade  
Right & Left Thru  
Star Thru and Dosado  
Scoot Back and boys Trade  
Spin the Top to an 8-hand OW  
Cross Trail (AL!)

In the above routines, the underlined commands were omitted when we first printed them.

• NEW MOVEMENT (Experimental)

SCOOT 'N TAG (Nonie Moglia, Castro Valley, California)

How To Do It:

From parallel ocean waves, all dancers begin the movement by doing a Scoot Back. However, at the point when those doing the Turn Thru in the middle have exchanged places (a momentary Double Pass Thru formation!) all dancers complete the movement by doing a standard Tag the Line (including a final command to quarter right, left, in, out, etc.) Approximately 8 counts.

Impressions:

We found Scoot 'n Tag to be an interesting marriage of the basic Scoot Back and Tag the Line traffic patterns and noted that the routine was enjoyed equally well by both our workshop enthusiasts and out main-stream club-level dancers. From a timing standpoint, we found that the Folders tended, at first, to hesitate a fraction of a beat so that the centers could complete their Turn Thru -- they quickly learned to adjust however, and the body mechanics became quite smooth. While the author recognizes that "Scoot 'n Tag" sounds very much like something called "Scoot the Tag" (Burleson 1424), it was felt that the descriptive advantages of the name "Scoot 'n Tag" for the above-described routine far outweighed the remote possibility that some dancers might confuse it with the relatively obscure (and rarely-called!) "Scoot the Tag".

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Star Thru, Curlique Scoot 'n Tag-Right Wheel & Deal, Star Thru	<u>Equals ZERO!</u>
<u>From a Zero Box - ZB (Box 1-4)</u> Right & Left Thru Curlique Scoot 'n Tag-Right Wheel & Deal	Equals ZERO!
<u>From a Zero Box - ZB (OW)</u> Swing Thru Scoot 'n Tag-Right Couples Circulate Wheel & Deal	<u>One-Third ZERO!</u> (this combination called three times = Zero)
<u>From a Zero Box - ZB (OW)</u> Scoot 'n Tag - In Pass Thru, Wheel & Deal Centers Pass Thru	<u>One-Third ZERO!</u> (this combination called three times = Zero)

SCOOT 'N TAG (continued)Sample Figures

- 1-3 lead to the right  
Circle to a line of 4 ..... ZL  
Star Thru ..... CB-os  
Swing Thru, girls Circulate  
Boys Trade, Dosado to OW  
Scoot 'n Tag - In  
Star Thru  
Centers Pass Thru ..... ZB  
Curlique to an ocean wave  
Scoot 'n Tag - In  
Pass Thru, Wheel & Deal  
Centers Turn Thru ..... (AL!)
- 1-3 Cross Trail  
Round 1, line up 4 ..... RL-os  
Star Thru ..... OB  
Dosado - Scoot 'n Tag  
Peel Off  
Star Thru  
Centers Pass Thru ..... ZB  
Split 2, line up 4  
Spin the Top ..... OCB  
Dosado - Scoot 'n Tag-Right  
Wheel & Deal  
Swing Thru  
Same sex Trade  
Centers Trade  
Boys Run ..... EOL  
Square Thru  
Trade By ..... OCB  
Curlique to ocean wave  
Scoot 'n Tag - boys turn back ..... (AL!)
- 1-3 Square Thru ..... ZB  
Swing Thru  
Scoot 'n Tag-In  
Pass Thru, Wheel & Deal  
Girls Pass Thru  
Split the boys, line up 4  
Pass Thru, Wheel & Deal  
Centers Slide Thru  
Flutter Wheel  
Pass Thru and everybody ..... (AL!)

- 4 ladies Chain  
1-3 Square Thru ..... OB  
Curlique to ocean wave  
Scoot 'n Tag - Right  
Wheel & Deal ..... ZB-os  
Right & Left Thru ..... OB  
Dive Thru, Pass Thru ..... ZB  
Swing Thru  
Girls Circulate  
Curlique to ocean wave  
Scoot 'n Tag  
Lady go left, boy go right ... (AL!)
- 1-3 Square Thru ..... ZB  
Curlique to ocean wave  
Scoot 'n Tag - Right  
Girls Trade and 1/4 more  
Diamond Circulate  
Boys Trade and 1/4 more  
Couples Circulate  
Wheel & Deal  
Curlique to ocean wave  
Scoot 'n Tag - Right  
Boys Trade & 1/4 more  
Diamond Circulate  
Girls Trade and 1/4 more  
Couples Circulate  
Wheel & Deal ..... ZB (AL!)

SINGING CALL (Corner Progression)

Head 2 you Square Thru, 4 hands you go  
Curlique the outside 2, make an ocean  
wave you know  
Scoot 'n Tag and 1/4 right, those  
couples Circulate  
Wheel & Deal go 2 by 2, face 'em  
now go Right & Left Thru  
Turn the girl and Dive Thru, Pass Thru  
and Swing  
Swing that girl and Promenade, you  
Promenade that ring  
...add 16 beat Tag



● NEW MOVEMENT (Experimental)

MOTIVATE (Lee Kopman, Wantagh, Long Island, New York)

How To Do It:

From parallel right-hand ocean waves, centers Circulate one position and Cast (left) 3/4 while the end dancers, simultaneously, do a Circulate once and a half around the outside perimeter. This sets up a momentary 6-hand ocean wave in which the the 2 center dancers are flanked by two of the outside dancers in a 4-hand right hand star. The star now turns exactly 1/2 way around as each of the two end pair of dancers swing 1/2 by the right to reform the 6-hand wave. Without stopping, the center four (in the 6-hand wave) swing left 3/4 as everyone else (the 4 outside dancers) moves up to become ends of new parallel ocean waves. From a normal box/wave set-up the movement ends in waves in which the boys are facing out and girls facing in. (approximately 16 counts).

Impressions:

The routine is both smooth and intricate -- but not especially difficult, so it will probably become the "in" move of the workshop crowd for the next two or three months. If your dancers pride themselves on their ability to memorize long and busy traffic patterns, they'll love this one!

Choreography:

From a Zero Box - ZB (Box 1-4)	Both of these routines will convert a Zero Box ocean wave formation to a Zero Line (AL)!
1) Motivate Boys Run (ERL-os) Right & Left Thru 2 ladies Chain	
2) Motivate Boys Run Square Thru Trade By Circle to a line	

Sample Figures:

- 1-3 Square Thru ..... ZB  
Motivate  
Boys Run ..... ERL-os  
Star Thru ..... OPB  
Motivate  
Scoot Back  
Walk & Dodge  
Partner Trade ..... EOL  
Pass Thru, Wheel & Deal  
Substitute, Pass Thru .. (AL!)
- 1-3 1/2 Square Thru... ZB-os  
Swing Thru  
Motivate  
Swing Thru  
Same sex Trade  
Centers Trade, boys Run.ZL-os  
Cross Trail ..... (AL!)
- 1-3 lead right, circle to a line.ZL  
Spin the Top  
Motivate  
Girls Run  
Curlique, boys Run ..... ZB-os  
Square Thru 3/4  
Trade By ..... (AL!)

SINGING CALL (RH Lady Progression)

Head ladies Chain, turn 'em you know  
Star Thru, Pass Thru, and do a Dosado  
Make a wave, balance there, all 8  
Motivate  
2 by 2 and don't be slow, keep on  
movin' round you go  
When you're done the boys'll Run  
and go Left Allemande  
Dosado and Promenade that land  
...add 16 beat Tag!

# **PROGRAM NOTES**

(Interesting traffic patterns in which the emphasis is on standard Basics)

## THE ENDS TURN IN / DUCK OUT

Despite its prominence in the First 50 Basics Program, the once-popular "Ends Turn In" seems to be seeing less and less action in our modern programs. We have always liked the movement and we still teach it and call it -- but admittedly not as much as we used to! Nevertheless, if the trend continues and "Ends Turn In" does slowly fade out of the picture, we, for one, will be sorry to see it go. Take a look at some of these easy routines we found in our files and see if you don't agree that "Ends Turn In" is due for an enthusiastic revival!

- 2-4 Right & Left Thru  
1-3 Cross Trail  
Go round 2 and line up 4  
Pass Thru  
Insides arch, Ends Turn In  
Make a right-hand star  
Once around inside the town  
Back by the left, the other way 'round  
To the same two ..... ZB  
Right & Left Thru ..... OB-os  
Dive Thru, Star Thru  
Cross Trail, go 'round 2  
Hook on the ends, line up 4  
Pass Thru  
Insides arch, Ends Turn In  
Make a right-hand star  
Once around and find the corner .. (AL!)
- 1-3 lead right, circle to a line .... ZL  
Rollaway, 1/2 Sashay  
Forward 8, back right out  
Insides arch, Ends Duck Out  
Go round one and in the middle  
Cross Trail, go 'round one  
Line up 4 ..... OL-os  
Rollaway, 1/2 Sashay  
Forward 8, back right out  
Insides arch, Ends Duck Out  
Round one and in the middle  
Cross Trail and behind those two ... (AL!)

- 4 ladies chain  
1-3 Pass Thru  
Separate, go round 2  
Line up 4  
Pass Thru  
Insides arch, Ends Turn In  
Pass Thru and Star Thru ..... CL-os  
Line up 4, Pass Thru  
Insides arch and the Ends... .. (AL!)
- 1-3 lead right, circle to a line ... ZL  
Pass Thru  
Tag the Line-In  
Curlique, boys Run ..... RB  
Right & Left Thru ..... CB-os  
Dive Thru, Pass Thru ..... RB-os  
Split 2, line up 4  
Forward 8, back right out  
Insides arch, Ends Duck Out  
Go round one and in the middle  
1/2 Square Thru ..... RB  
Split those 2, line up 4  
Forward 8, back right out  
Insides arch, Ends Duck Out  
Walk straight ahead ..... (AL!)
- 1-3 lead right, circle to a line ... ZL  
Slide Thru ..... CB-os  
Swing Thru  
Boys Run  
Tag the Line - In  
Forward 8, back right out  
Boys arch, girls Duck Out  
Girls turn back behind your man  
Everybody Double Pass Thru  
Centers In, Cast Off 3/4  
Forward 8, back right out  
Ladies arch, boys duck out  
Boys turn back behind your girl  
Everybody Double Pass Thru  
Centers In, Cast Off 3/4  
Forward 8, back you reel  
Pass Thru, Wheel & Deal ..... (AL!)

• NEW MOVEMENT (Experimental)

TURN OUT THE LINE (Gary Shoemake, Omaha, Nebraska)
How To Do It:

From normal lines of four (facing), the two inside dancers in each line do a Turn and Left Thru with their opposites, while, simultaneously, the ends of the line Pass Thru, Quarter In and Star Thru behind the centers. The movement ends in a Double Pass Thru formation and takes approximately 8 to 10 counts to complete. From facing girl-girl/boy-boy lines, the movement ends in a Trade By formation.

Impressions:

Gary described this one to us on the telephone and he indicated that he had had good luck with it in some of his recent workshops. We, now, have also had an opportunity to work with the movement and have similarly noted an excellent dancer response. You needn't, however, go to any great lengths to add the movement to your dancer's repertoire and we seriously doubt that it will have any kind of lasting impact on the over-all square dance picture. On the other hand, it might prove to have some immediate value for a caller who is looking for a pleasant and easily-taught idea with which to fill an occasional workshop tip.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Turn Out the Line Centers Pass Thru Slide Thru	<u>Equals ZERO!</u> (Technical Zero: ends become centers & vice versa!)
<u>From a Zero Line - ZL</u> Turn Out the Line Centers Flutter Wheel Sweep 1/4, Cross Trail Round 1, line up 4	Equals ZERO!
<u>From a Zero Box - ZB (Box 1-4)</u> Circle to a line of 4 Turn Out the Line Substitute and everybody Double Pass Thru 1st pair left, next pair right Star Thru	Equals ZERO!
<u>From a Zero Box - ZB</u> Curlique to an ocean wave Centers Trade, centers Run Tag the Line - In Turn Out the Line Trade By	<u>Equals ZERO!</u> (Technical Zero: outsides become insides and vice versa)

TURN OUT THE LINE (continued)Sample Figures:

- 1-3 Cross Trail  
Go round one, line up 4 ..... RL-os  
Turn Out the Line  
Centers Square Thru 3/4 ..... (AL!)
- 1-3 Square Thru ..... ZB  
Spin the Top  
Swing Thru..and everybody ....CL  
Turn Out the Line  
But centers take a full turn .... ZB-os  
Spin the Top  
Swing Thru..and everybody ... RL-os  
Turn Out the Line  
But centers take a full turn ..ZB(AL!)
- 4 ladies Chain  
Rollaway, 1/2 Sashay  
1-3 Pass Thru  
Separate, go round 1  
Line up 4  
Turn Out the Line  
Trade By ..... OB-os  
Spin Chain Thru, boys Run  
Bend the Line ..... ZL-os  
Turn Out the Line  
Centers Pass Thru ..... CB-os  
Everybody Square Thru 3/4.... (AL!)
- 1-3 Spin the Top  
Sides Divide and ..... ECL-os  
Everybody Turn Out the Line  
Double Pass Thru  
1st pair left, next pair right ... ZL  
Pass Thru, Bend the Line ..... ZL-os  
Turn Out the Line  
Inside couples Flutter Wheel  
Sweep 1/4, Pass Thru  
Cloverleaf  
New Centers Pass Thru ..... RB  
Slide Thru ..... ZL  
Right & Left Thru ..... ZL-os  
Cross Trail ..... (AL!)

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel Off  
Pass Thru, Bend the Line  
Turn Out the Line  
Trade By ..... OOB-os  
Curlique  
Scoot Back  
Boys Run ..... ECL-os  
Turn Out the Line  
Double Pass Thru  
Lead pair Turn Back  
Swing Thru  
Boys Run ..... ZL (AL!)
- 4 ladies Chain  
1-3 Square Thru ..... OB  
Split 2, line up 4, Pass Thru  
Tag the Line-In .....RL  
Turn Out the Line  
Centers Star Thru  
Square Thru ..... OB  
Curlique  
Walk and Dodge  
Partner Trade ..... EOL-os  
Turn Out the Line  
Centers Flutter Wheel  
Pass Thru ..... CB  
Swing Thru, boys Run  
Bend the Line ..... ECL-os  
Turn Out the Line  
Centers Swing Thru, Turn Thru (AL!)

SINGING CALL (Corner Progression)

Head 2 Cross Trail, round 1 you know  
Squeeze in, line up 4, up & back  
you go  
Turn Out the Line go two by two  
and when you're done with that  
Center 2 Square Thru, 3/4 round you do  
Allemande left your corner, partner  
Dosado  
Go back & swing ol' corner girl, then  
you Promeno  
...add 16 beat Tag.

- THE CALLER'S GRAB-BAG  
(Breaks, fillers and patter "Gems"  
for Every Caller)

### SHARE THE WEALTH

In the past six weeks or so we have had the pleasure of conducting a number of clinics and training seminars for caller's associations in Colorado, California and Florida. As always, we continue to be impressed by the intense interest that callers everywhere seem to show these days when we discuss methods to improve their patter techniques or to upgrade their skills in the areas of choreography and figure improvisation. In Florida last month we were especially impressed with the effective way in which their state-wide caller's association is organized, and with the solid emphasis that its members obviously place on such things as caller training and the need for callers everywhere to share their favorite material, calling techniques and tricks-of-the-trade with each other.

In keeping with this very commendable share-the-wealth attitude, Colin Walton, a very knowledgeable caller (and Past-President of the Florida Callers Association) presented us with an especially thorough and a most extensive collection of zeros, equivalent and conversion modules that he had painstakingly collected and compiled over the years. We thought you would like to add some of them to your collections and, with Colin's permission and approval, we present them here for your interest:

#### Star Thru Equivalents:

- 1) Spin the Top  
Boys Trade  
Turn and Left Thru
- 2) Right & Left Thru  
Flutter Wheel  
Sweep 1/4
- 3) Right & Left Thru & 1/4 more  
Girls Trade, Wheel & Deal  
Pass Thru, California Twirl

#### Get-Outs from Zero Box (ZB)

- 1) Swing Thru, boys Run  
Bend the Line, Pass Thru  
Wheel & Deal  
Centers Pass Thru (ZB, AL!)
- 2) Spin Chain Thru  
Boys Circulate, boys Trade  
Boys Run  
Wheel & Deal (ZB, AL!)

#### 2 Ladies Chain Equivalents:

- 1) Swing Thru  
Girls Trade, boys Run  
Wheel & Deal
- 2) Spin the Top  
Boys Run, Bend the Line  
Right & Left Thru
- 3) (from a box formation)  
Spin Chain Thru  
Girls Turn Back, boys Circulate  
Wheel & Deal

#### Get-Outs from Zero Line (ZL)

- 1) Pass Thru  
Tag the Line-In  
Curlique, boys Run  
Pass Thru (AL!)
- 2) Spin the Top, Spin Chain Thru  
Girls Turn Back, Circulate  
Couples Circulate, Wheel & Deal  
Star Thru (AL!)

SHARE THE WEALTH (continued)Zero Line to Zero Box

- 1) Spin the Top  
Boys Run, boys Circulate  
Wheel & Deal  
Dive Thru, Pass Thru
- 2) Pass Thru, Wheel & Deal  
Centers Swing Thru  
Turn Thru, split 2  
Line up 4  
Curlique, boys Run
- 3) Right & Left Thru  
Star Thru  
Circle to a 2-faced line  
Boys Circulate, Wheel & Deal  
Dive Thru, Pass Thru

Zero Box to Zero Line

- 1) Swing Thru  
8 Circulate-girls go double  
Boys Trade, boys Run  
Couples Circulate  
Bend the Line
- 2) Circle to a 2-faced line  
Boys Circulate, girls Trade  
Couples Circulate  
Bend the Line  
Right & Left Thru
- 3) Spin Chain Thru  
Girls Circulate Double  
Turn & Left Thru  
Star Thru, Pass Thru  
Bend the Line

NOTE: Although the above routines are identified as ZL to ZB and ZB to AL conversions, they may, of course, also be used to convert all other formations featuring standard partner pairings (CL to CB, OL to OB, RL to RB -- and back again!)

To achieve a 4 Ladies Chain Effect:Move the ladies 2 places in a line:

- 1) Pass Thru, Wheel & Deal  
Double Pass Thru, Cloverleaf  
Double Pass Thru  
1st Pair Left, next go right
- 2) 1/2 Square Thru, Trade By  
1/2 Square Thru, Partner Trade  
(use this one with standard partner pairings only!)

Convert a Zero Box to an Opposite Line (ZB to OL)

- 1) (ocean wave)  
Girls Circulate  
Star Thru
- 2) Spin Chain Thru  
Boys Run  
Bend the Line

To Move the ladies in a Line one position:To the Right (ZL to CL, CL to OL, etc.)

Curlique  
Single File Circulate  
Boys Run  
Star Thru

To the Left (ZL to RL, RL to OL, etc.)

Spin the Top  
8 Circulate, ends go double  
Spin the Top  
Right & Left Thru  
(Use with standard partner pairings only)

# choreo



# BREAKDOWN

BILL PETERS • 5046 Amondo Drive, San Jose, California 95129

DECEMBER 1973

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## WHAT'S HAPPENING?

Lee Kopman's "Motivate" seems to have gotten considerable workshop exposure this past month -- but the jury is still out! It is still hard to tell what its over-all impact will be.

There were a number of interesting ideas among this month's crop of new movements and we have selected a pair that might entertain your workshop dancers as this month's featured new Basics: PEEL AND CROSS TO A LINE and CAST A NET. Both have something to

offer that's just a bit different. Here are the other ideas with which we close out the year:

CAST A SHADOW (Lee Kopman) From a normal moving Promenade, the command is directed to either Heads or Sides. If the command is "Heads Cast a Shadow", Head girls roll back to catch right forearms with the trailing Side lady. The Head man follows his partner and, as the girls turn right 3/4, the Head man (making a wide loop now) steps forward between the 2 girls joining right hands with his original partner. (the girls have dropped hands and have drifted apart so that they can become the ends in an ocean wave). The Side meanwhile join left hands with each other and turn about 1/2 and then walk forward to join the other threesome and become wave centers facing out. Ends in parallel ocean waves. The series :Heads Wheel Around/Cast A Shadow/Boys Run/Wheel & Deal ends in a Zero Box (Box 1-4).

CROSS OVER & SLIDE (Bill Peterson) Designated dancers Cross over as designated dancers Slide to take the place the "crossers" occupied. From some formations, "Cross Over & Slide" is identical to Walk & Dodge; from facing lines of 4, "Centers Cross Over-Ends Slide" ends in a box set-up.

CURL & CROSS THE CLOVER (Andy Cisna) From facing lines of 4, ends Curlique and boys Run (the ends must be of opposite sex) while the centers

WHAT'S HAPPENING (continued)

Pass Thru & Cross Cloverleaf. Ends in a box or Double Pass Thru formation.

CURLI-QUARTER THRU (Lonnie Sturges) Facing couples Curlique, then all 1/4 right and finish with a Turn & Left Thru.

GRAND ZOOM (Jim Newberry) From a square set, active dancers (Heads or Sides) Slide Thru and Zoom as new insides Slide Thru and back out; the routine is then repeated 3 more times.

MESS 'EM UP (Mal Minshall). From a box formation, facing couples Cross Trail, then all Trade By, then once again facing couples Cross Trail and all Trade By (equals 8-Chain 4).

PEEL INTO A WAVE (Red Porter). From a box circulate position, the lead dancer peels 180° as trailing dancer steps forward on the inside to become the center of a 4-hand ocean wave.

SINGLE SWEEP & TURN (Lee Kopman) As they complete a Wheel & Deal from a 2-faced line, a Flutter Wheel -- or any sweep-type movement -- the couples veer left or right (depending upon body flow) to form a momentary 2-faced line. Without stopping, ends turn back and centers Trade to end in a left or right-hand ocean wave depending upon the starting set-up.

SPIN CHAIN & LOCK THE DEUCEY (Jerry Salisbury) From parallel ocean waves, all swing 1/2 and new centers swing 3/4 (forming a 4-hand wave across the center). Centers of the 4-hand wave now Cast 1/4 as ends move up (Lock It!) Outsides facing in now walk forward to the end of the 4-hand wave forming a momentary 6 hand wave, and all now finish like a Relay the Deucey.

WHEEL THE WHEEL THRU (Gib Mattson) From parallel 2-faced lines, facing in couples Pass Thru (on the bias) as facing out couples Wheel Around to end in a box formation.

SEASONS GREETINGS

from:



● THE CALLER'S GRAB-BAG  
(Breaks, Fillers and Patter "Gems" for Every Caller)

Here's a pair of nifty Spin Chain Thru Figures we "researched" from Chuck Bryant not too long ago:

- Head ladies Chain  
2-4 1/2 Square Thru ..... OOB-os  
Spin Chain Thru  
Girls Circulate twice  
Dosado to an ocean wave  
Boys Cross Run, make a left hand wave  
Left Spin Chain Thru  
Girls Circulate twice  
Dosado to an ocean wave  
Boys Cross Run ..... OPB-os  
Spin Chain Thru  
Girls Circulate twice  
Dosado to an ocean wave  
Boys Cross Run ..... (AL!)
- 1-3 1/2 Square Thru ..... ZB-os  
Swing Thru  
Spin Chain Thru  
Boys Circulate twice ..... OOB  
Dosado to an ocean wave  
Girls Cross Run to a left-hand wave  
Left Spin Chain Thru  
Boys Circulate twice  
Dosado to an ocean wave  
Girls Cross Run  
Spin Chain Thru  
Boys Circulate three places!  
Girls Cross Run ..... (AL!)

And as long as we're using left hands, here's a break that has been a popular favorite for years. It serves nicely as a tip-opener, or as a change-of-pace gimmick routine.

- 1 and 2 Right and Left Thru  
3 and 4 Left Square Thru  
1 and 3 Cross Trail ..... (AL!)

And this one is a bit more modern:

- 4 ladies Chain  
Chain back (turn the girl-stay right there)  
Sides face, Grand --- Right & Left!



● NEW MOVEMENT (Experimental)

PEEL AND CROSS TO A LINE (Al Schaffner, Chicago, Illinois)

How To Do It:

From a completed Double Pass Thru formation, lead dancers Peel Off 180° to face back in as the trail dancers step directly forward. Without stopping, those who did the Peel Off slide together (still facing in) as the original trailing dancers Quarter In, Pass Thru ("Cross"), walk forward and Quarter In again to become the ends of new facing lines of four in which the original Peelers have become the centers. (approximately 6-8 counts).

Impressions:

From normal couple facing lines of four, the choreographic effect of the combination: "Pass Thru/Wheel & Deal/Double Pass Thru/Peel & Cross to a Line" is to interchange the two ladies in the same line (ZL becomes ERL). The movement is easy to teach; the traffic pattern and body mechanics are quite comfortable. Dancer response, however, was only so-so!

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Flutter Wheel, Pass Thru Bend the Line, Pass Thru Wheel & Deal, Double Pass Thru <u>Peel &amp; Cross to a Line</u>	<u>Equals ZERO!</u> (Technical Zero: ends become centers and vice versa!)
<u>From a Zero Line - ZL</u> Pass Thru, Wheel & Deal Double Pass Thru <u>Peel &amp; Cross to a Line</u>	<u>1/2 ZERO!</u> Called twice, this combination = Zero
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run Bend the Line, Pass Thru Wheel & Deal, Double Pass Thru <u>Peel &amp; Cross to a Line (RL-os)</u> 1/2 Square Thru, Trade By	<u>Equals ZERO!</u> (Technical Zero: insides become outsides and vice versa!)

Sample Figures:

- 1-3 Square Thru ..... ZB  
Curlique  
Walk & Dodge  
Partner Trade ..... EPL-os  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel & Cross to a Line ..RL-os  
Pass Thru, Wheel & Deal  
Everybody U-Turn Back  
Peel & Cross to a Line  
Pass Thru, Tag the Line-In (EPL-os)  
Pass Thru, Wheel & Deal  
Centers Pass Thru ..(ZB) AL!
- 1-3 1/2 Square Thru ..... ZB-os  
Swing Thru, Spin the Top ... RL  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel & Cross to a Line ..... EOL  
Swing Thru, Spin the Top .... OCB  
Girls Trade, girls Run  
Tag the Line-In  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel & Cross to a Line  
Star Thru, centers Pass Thru .. ORB  
1/2 Square Thru, Wheel & Deal  
Centers Square Thru 3/4 ..... (AL!)

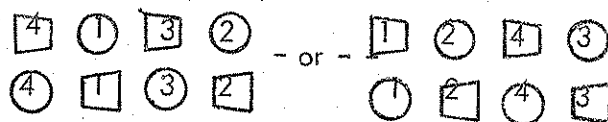
PEEL & CROSS TO A LINE (continued)

- 1-3 Pass Thru, Separate  
Go round 1, line up 4  
Pass Thru, Tag the Line  
Peel & Cross to a line ..... RL  
Pass Thru, Wheel & Deal  
Centers Turn Thru  
Left Turn Thru the outside 2  
Come back in and Turn Thru  
Peel & Cross to a Line  
Pass Thru, Tag the Line  
Peel & Cross to a Line  
Pass Thru, Wheel & Deal  
Centers Square Thru 3/4 ..... (AL!)
- 1-3 lead right, circle to line of 4 . ZL  
Pass Thru, Tag the Line  
Peel & Cross to a Line  
Pass Thru, Tag the Line  
Peel & Cross to a Line ..... OL -os  
Square Thru, Trade By ..... CB-os  
Swing Thru, boys Trade, girls Trade  
Boys Trade, Turn Thru ..... (AL!)
- Couple 1 split Couple 3, Separate  
Go round 3 people  
Hook on the ends, line up 3  
Lonesome 2 walk forward  
Separate, go round 2  
Squeeze in, line up 4  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel & Cross to a Line  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel & Cross to a Line  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel & Cross to a Line  
Pass Thru, Wheel & Deal  
Centers Square Thru 3/4 ..... AL!

SINGING CALL (Corner Progression)

Head 2 Cross Trail, round 1 you go  
Line up 4, go forward up and back  
Pass Thru, W&D, double Pass Thru  
Peel & Cross & make a line I say  
Go up & back, Pass Thru, do a W&D  
Center couples Pass Thru & Swing (prom.)  
...add 16-beat Tag

## • SET 'EM UP - GET 'EM OUT

THE OUTSIDE PARTNER BOX

This set-up is a favorite of those sight callers who use a box formation as a basic reference point. Its main advantage is that each box (facing pairs) features a set up in which both men have their original partner on their right side which allows the caller to set up original partner pairings on the same side of the "mirror". When a sight caller has paired up each man with his partner he simply calls one of the get-outs below:

- Get Outs:
1. Pass Thru, Trade By  
Circle to a 2-faced line  
Bend the Line, Cross Trail
  2. Swing Thru  
Girls Circulate, boys Trade  
Boys Run, W&D  
Sweep 1/4..& 1/4 more!
  3. Swing Thru, men Run  
Tag the Line  
Lady go left, boy right
  4. Swing Thru, Spin the Top  
Right & Left Thru  
Flutter Wheel  
Cross Trail
- Get-Ins:
1. Head ladies Chain  
1-3 Square Thru
  2. 1-3 lead right  
Circle to a line  
RL Thru, 2 ladies Chain  
Star Thru
  3. 1-3 lead right  
Circle to a line  
2 ladies Chain  
Flutter Wheel, Sweep 1/4
  4. 1-3 Promenade 1/2  
Curlique  
Walk & Dodge

• **PROGRAM NOTES**

(Interesting traffic patterns in which the emphasis is on Standard Basics)

**TWO-COUPLE SCOOT BACKS**

There seems to be a continuing trend among callers today to accept Scoot Back as a standard "Mainstream" Basic and there is little doubt that in most parts of the country a caller may now program Scoot Back maneuvers for club-level dances that he wouldn't dare call a number of years ago. While most Scoot Back commands are called are called from parallel ocean waves (thus involving 4 couples/8 dancers), it is nevertheless also possible, under certain circumstances, to direct a legitimate Scoot Back command to only 2 couples (4 dancers). This often creates some interesting variations and serves as the theme for this month's page of club-level material. Remember that a 2-couple Scoot Back uses the same rules as a 4-couple Scoot Back, i.e., the dancers facing in walk forward and Turn Thru with the one they meet, while the dancers facing out Fold over to occupy the place formerly occupied by the dancer who was facing in.

- 1-3 Square Thru ..... ZB  
 Dosado to ocean wave  
 Girls Trade, girls Run  
 Tag the Line-Right  
 Girls only Scoot Back  
 Boys Circulate  
 Couples Circulate  
 Wheel & Deal ..... OPB  
 Sweep 1/4 ..... ZL  
 Right & Left Thru ..... ZL-os  
 Cross Trail ..... (AL!)
- 1-3 Promenade 1/2  
 Lead right, circle to a line ..... ZL-os  
 Star Thru ..... RB  
 Dosado to ocean wave  
 Girls Trade, girls Run  
 Tag the Line-Right  
 Girls only Scoot Back  
 Couples Circulate, Wheel & Deal...OPB  
 (figure continued in next column)

- Sweep 1/4 ..... ZL  
 Right & Left Thru ..... ZL-os  
 Send her back, Dixie Style  
 Make an ocean wave and balance  
 Boys only Scoot Back  
 Girls Circulate ..... (AL!)
- 1-3 lead right, circle to a line .. ZL  
 Pass Thru, Tag the Line-Right  
 Centers only Scoot Back  
 Everybody Wheel & Deal  
 Star Thru, Substitute  
 Bend the Line ..... ZL  
 Right & Left Thru ..... ZL-os  
 Two ladies Chain ..... ERL-os  
 Pass Thru, Bend the Line ..... ERL  
 Pass Thru, Wheel & Deal  
 Double Pass Thru, Peel Off  
 Pass Thru, Tag the Line-Right  
 Centers only Scoot Back  
 Couples Circulate, Wheel & Deal  
 Swing Thru, boys Run ..... ZL-os  
 Slide Thru ..... RB  
 Pass Thru..... (AL!)
- 1-3 Square Thru ..... ZB  
 Swing Thru, boys Run  
 Tag the Line-Right  
 Boys only Scoot Back  
 Everybody Wheel & Deal  
 Swing Thru ..... OB-os  
 Girls Run, Tag the Line-Right  
 Girls only Scoot Back  
 Everybody Wheel & Deal ..... OB-os  
 Dive Thru, Square Thru 3/4 ... (AL!)
- Couple No. 1 face Corner, Box the Gnat  
 Drop hands & square your sets  
 Those at the Heads Cross Trail  
 Go round 2 and line up 4  
 Pass Thru, Tag the Line-Right  
 Centers only Scoot Back  
 Ends Circulate one place  
 Couples Circulate one place  
 Bend the Line, Pass Thru, W&D  
 Centers Swing Thru, Turn Thru .. (AL!)

• NEW MOVEMENT (Experimental)

CAST A NET (By John Saunders, Altamonte Springs, Florida)

How To Do It:

From parallel two-faced lines, couples facing out Circulate 1/2 place and do a Partner Trade, while couples facing in also Circulate 1/2 place to form a momentary two-faced line. Without stopping, the two center dancers of the new two-faced line join inside hands and Cast 3/4 (approximately), at which point they drop hands and, walking slightly forward, quarter in to "fit" between the couple who did the Partner Trade. The ends of the momentary two-faced line meanwhile, walk directly forward and hook on to the far end so that all may blend into an 8-hand ocean wave (Tidal Wave). The movement takes about 8 counts).

Impressions:

To do this one well you will need dancers who can decide -- quickly and without hesitation -- exactly how far they go in a half-Circulate, and who can then also remember which couples must do the Partner Trade and which ones must form the momentary two-faced line. You can also expect a somewhat longer "teach" than usual. The move itself, however, is quite comfortable and smooth-flowing.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run <u>Cast a Net (ZL-os)</u> Right & Left Thru	Converts a Zero Box (ZB) to a Zero Line (ZL)!
<u>From a Zero Line - ZL (1P2P)</u> Star Thru Circle to a 2-faced Line <u>Cast a Net (CL)</u> Right & Left Thru, Slide Thru	Converts a Zero Line (ZL) to a Zero Box (ZB)
<u>From a Zero Box - ZB</u> Swing Thru, boys Run <u>Cast a Net</u> Square Thru, Trade By	<u>1/2 ZERO</u> Call this routine twice to achieve a Zero effect.
<u>From a Zero Line - ZL</u> Pass Thru, Tag the Line-Right <u>Cast a Net</u>	<u>1/4 ZERO</u> Called twice, this routine produces OL; called four times, the result is zero!

• CAST A NET (continued)

Sample Figures

- 1-3 Cross Trail, Separate  
Go round 1, line up 4 ..... ERL-os  
Star Thru ..... OB  
Swing Thru  
Girls Circulate, boys Trade  
Boys Run  
Cast a Net ..... EPL  
Pass Thru, Wheel & Deal  
Zoom, centers Pass Thru ..... OB  
Spin Chain Thru, Turn Thru ..... (AL!)
- 1-3 Square Thru ..... ZB  
Curlique to an ocean wave  
Swing Thru, centers Run  
Cast a Net  
Pass Thru, Wheel & Deal  
Centers Pass Thru  
Curlique to an ocean wave ..... OPB-os  
Swing Thru, boys Run  
Cast a Net ..... EOL  
Pass Thru, Wheel & Deal  
Substitute, Pass Thru ..... (ZB) AL!
- 4 ladies Chain 3/4, 1-3 Pass Thru  
Go round 1, line up 4  
Pass Thru, Tag the Line-Right  
Cast a Net  
Swing Thru  
Boys only Swing Thru  
Pass Thru, Wheel & Deal ..... (AL!)
- 1-3 Flutter Wheel  
Square Thru ..... OPB-os  
Split 2, line up 4  
Pass Thru, Tag the Line-Right  
Cast a Net  
Spin the Top  
Same sex Trade, centers Trade  
Centers Run, Cast a Net  
Pass Thru, Wheel & Deal ..... (AL!)

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands go  
Swing Thru 2 by 2, boys Run you know  
Cast a Net and when you're there, do a  
RL Thru  
Star Thru, Square Thru 3/4 round you do  
Allemande Left the corner, partner Dosado  
Corner swing the corner, you Promeno  
...add 16 beat Tag

• CHALLENGE FOR EVERYONE  
(Challenge Material Based on  
"Mainstream" Commands)

In response to numerous requests, this section will be used to showcase square dance figures that might prove to be a bit tricky for average club-level dancers. The "challenge" in these routines, however, is based not on a dancer's ability to memorize more and more experimental commands, but rather on his ability to execute familiar Basics when called in unexpected places or from unusual situations. (Let us know if you'd like to see more of this type of material.)

- Allemande Left, skip your partner  
Take the next and Promenade  
1-3 Backtrack  
Split 2, go round one, line up 4  
Wheel & Deal  
Wheel & Deal again ..... (AL!)
- 1-3 Square Thru ..... ZB  
Squeeze in, Cast Off 3/4  
All 8 Circulate  
Cast Off 3/4  
All 8 Circulate ..... (AL!)
- 1-3 Curlique, boys Run ..... ZB  
Dosado to an ocean wave  
All 8 Circulate - boys go 1-1/2  
Girls Cast Off 3/4 (make a 6-hand wave)  
6-hand wave Swing Thru  
Same 6 Cast Off 3/4  
4 boys Wheel & Deal  
Pass Thru  
If you face a girl, Star Thru  
The other boys Centers In  
Cast Off 3/4  
Couples Circulate one spot  
Wheel & Deal, Dive Thru  
Pass Thru, Dosado to an ocean wave  
Swing Thru, Spin the Top  
Curlique, boys Run  
Centers In, Cast Off 3/4  
Star Thru  
Centers Pass Thru ..... (ZB) AL!

• THE SIGHT CALLER'S NOTE BOOK

THE MANIPULATION OF SELECTED DANCERS AS A SIGHT CALLING TECHNIQUE

The science of sight calling is concerned primarily with a caller's ability to create or to "engineer", while he is calling, one or more predetermined dancer arrangements from which he can either call an Allemande Left directly (ZB, ZL, etc.), or from which he can achieve an Allemande Left by calling an appropriate get-out routine. It is therefore important for a sight caller to have the ability to quickly manipulate, maneuver or spot-place any or all of the dancers in his cue square(s) in order to establish the specific Formation, Rotation and Partner Affiliation conditions that must exist if he is to call an accurate Allemande Left (or Allemande Left get-out!). The greater his ability to place the dancers where he wants 'em to be -- the greater his ability to sight-call. (As in all discussions of this type, the following considerations are effective only if it can be safely assumed that the caller has not called any non-symmetric or non-mirror-image commands, such as 1 & 2 do a Right and Left Thru, or No. 3 lady Chain to the right, etc.)

FORMATION:

While there are only a few formations from which we cannot call a comfortable Allemande Left, most sight callers tend to concentrate on either a standard line or a standard box formation. This is probably because those formations are -- or at least they seem to be -- easier to set-up and work with. Indeed, it generally takes only a minimum amount of practice before a student caller has learned how to maneuver the dancers into a convenient line or box formation, and it is only when he must also learn how to place or "spot" certain key dancers (no less than four!) within those formations, that the techniques of sight calling seem to become a bit more complex or involved.

ROTATION:

Although it is true that (from any formation!) both the men and the ladies must be in the correct counter-clockwise rotation in order for him to call an accurate Allemande Left, a sight caller generally tends to focus his attention on the sequence condition of the four men. If, for example, he is working with lines, the traditional technique is for him to first place the No. 1 man on the end of one of the lines and to then either establish the No. 2 man in the same line, or to maneuver the No. 4 man until he becomes the inside man of the opposite line. The technique is similar when he is working with boxes: first, the caller places the No. 1 man in either one of the outside positions, and he then "spots" either the No. 2 or the No. 4 man in the appropriate inside position. In each of the above instances, the caller has effectively established that the four men are "in" sequence (counter-clockwise) and all that remains now is for him to match up each man with the appropriate partner.

AFFILIATION:

Partner-matching usually represents the final step in a typical sight calling procedure and it may be visually accomplished in a variety of ways. Many sight callers, for example, have memorized 3 or 4 short choreographic routines whose sole purpose is to either move or exchange the girls from one place in the set to another. When a caller has (1), established the formation he needs and (2), when he has placed the 4 men in the proper sequence, he next observes the then-existing deployment of the ladies, and makes whatever changes (if any) that are needed to achieve a workable Allemande Left arrangement.

The routines listed in the charts below have been designed to move or "manipulate" selected dancers within a normal-couple-facing-line arrangement. By using one or more of these routines a caller can easily create or "build" any line formation of his own choosing.

### PERIMETER MOVES (No Change in Rotation) FACING LINES

Each of the routines in this category moves either the four men or the four girls one or more positions clockwise or counter-clockwise around the outside perimeter of a facing line formation. Absolutely no changes occur other than the precise change that each routine was designed to accomplish. This means that a sight caller may concentrate solely on the specific change he is making in the deployment of his dancers without having to also worry that he might, inadvertently, be making some other unwanted changes as well.

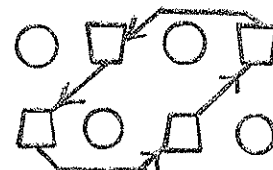
If, for example, he uses a routine in which the girls are made to move, he can be certain that the men will remain in the exact same position they occupied at the beginning of the routine. The reverse is also true: the girls remain where they are in the routines that move the men. Note too that North-South lines remain North-South and East-West lines remain East-West! This means that none of the routines below create what some callers identify as the "Flip-Flop" effect. While, to be sure, this effect changes nothing choreographically, it does change or "flip" the over-all positioning or "plane" of the entire formation and a sight caller must, in such cases, be able to quickly readjust his visual frame-of-reference. This can sometimes be confusing -- especially if the caller isn't expecting it, and, as we say, the routines in the charts below make no changes of that kind.

To move the Girls  
1 position (Right)  
(ZL becomes CL)



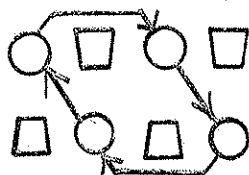
Call: Curlique  
Single file Circulate  
Boys Run, Star Thru

To move the Men  
1 position (Right)  
(ZL becomes RL)



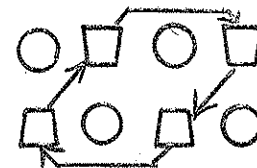
Call: Spin the Top, boys Trade  
Boys Circulate\*  
Boys Run, Bend the Line

To move the Girls  
1 position (Left)  
(ZL becomes RL)



Call: Spin the Top  
Girls Circulate\*, boys Trade  
Boys Run, Bend the Line

To move the Men  
1 position (Left)  
(ZL becomes CL)



Call: Spin the Top, boys Trade  
Boys Run, boys Circulate\*  
Bend the Line

To move the Girls  
2 Positions  
(ZL becomes OL)



Call: Either routine above twice - or  
change the asterisked Single Circulate to a Double Circulate!

To move the Men  
2 positions  
(ZL becomes OL)




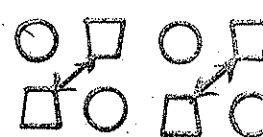
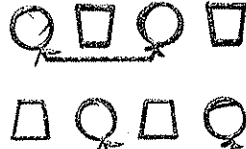
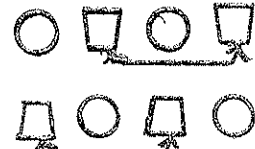

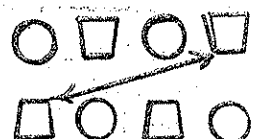


Call: Either routine above twice - or  
change the asterisked (\*) Single Circulate to a Double Circulate

(DANCER MANIPULATION, continued)

The routines below have also been designed to work from a normal-couple-facing line formation. We intend, in next month's issue, to develop a number of similar moves that perform comparable manipulative functions for a caller working in a box-type formation.

INTERCHANGE MOVES (Swapping Dancers Change Rotation) FACING LINES

Rather than move all of the same-sex dancers around the outside perimeter of a formation, a sight caller may sometimes find it helpful to simply exchange or swap certain selected dancers within that formation in order to achieve a desired dancer arrangement. The routines below accomplish a variety of such interchange actions from normal-couple-facing-lines. (Here too, no changes occur other than the one assigned to each individual routine).

<p>To interchange opposite girls: (ZL becomes ECL)</p>  <p><u>Call:</u> Two ladies Chain (or equivalent)</p>	<p>To interchange opposite men: (ZL becomes ERL-os)</p>  <p><u>Call:</u> Flutter Wheel (or equivalent)</p>
<p>To interchange the girls in the same line:</p>  <p>(ZL becomes ERL)</p> <p><u>Call:</u> Pass Thru, Wheel &amp; Deal Double Pass Thru, leads turn back Dosado to OW, girls Trade Swing Thru, boys Run</p>	<p>To interchange the men in the same line:</p>  <p>(ZL becomes ECL-os)</p> <p><u>Call:</u> Pass Thru, Wheel &amp; Deal Double Pass Thru, leads turn back Dosado to OW, boys Trade Swing Thru, boys Run</p>
<p>To interchange the End girls:</p>  <p>(ZL becomes EPL)</p> <p><u>Call:</u> Spin the Top Spin Chain Thru RL Thru, Star Thru</p>	<p>To interchange the End men:</p>  <p>(ZL becomes EOL-os)</p> <p><u>Call:</u> Swing Thru, Turn &amp; Left Thru Star Thru, Spin Chain Thru Boys Run, Bend the Line</p>
<p>To interchange the Inside girls:</p>  <p>(ZL becomes EOL)</p> <p><u>Call:</u> RL Thru, Pass Thru Wheel &amp; Deal, centers Flutter Wheel Pass Thru, Circle to a line</p>	<p>To interchange the Inside men:</p>  <p>(ZL becomes EPL-os)</p> <p><u>Call:</u> Spin the Top Boys Circulate, boys Run Bend the Line</p>