

# choreo



# BREAKDOWN

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

JANUARY 1974

## CONTENTS THIS MONTH

- What's Happening? ..... Page 320
- New Movement:
  - Turn and Flip .....Page 322
- Caller's Grab-Bag ..... Page 323
- The Gimmick Corner
  - Grand Ripple the Wave . Page 324
  - Grand Rotary Tag .... Page 324
- Introducing: The 1/6 Zero . Page 325
- Program Notes
  - Easy Arky ..... Page 326
- Set 'Em Up-Get 'Em Out
  - OB (out-of-sequence) .. Page 327
- Sight Caller's Notebook ...Page 328

## WHAT'S HAPPENING?

"Motivate" continues to see a lot of workshop action, and many workshops have been looking at "Cast A Shadow" -- especially since it was discovered that it works very nicely when called from 2-faced lines and not just from a Promenade as originally indicated.

And while we're at it, lets take a minute to bring you up to date on a number of other choreographic changes and modifications that seem, currently, to have affected some of the material that has appeared in these pages, as well as in those of the other note services.

There seems, for example, to be some slight confusion about whether "Curli-Cross the Top" is the same as "Curli-Wheel" and I guess

the best thing would be to refer you to the Burleson Encyclopedia (Nos. 1599 and 1600) Note that there is a slight difference between them. Incidentally, does anyone know who wrote "Curli-Wheel"? As far as we can tell, "Curli-Wheel" has not yet appeared in anyone's notes and we find it interesting that the movement has gained so much popularity on what has been a strictly word-of-mouth campaign.

We have also observed that many workshop callers are currently calling Chuck Stinchcomb's very popular "Turn, Trade & Roll" by a new name, i.e., "Tag, Trade & Roll". Anyone know where that got started?

And finally, the Box, Turn & Box idea (see page 164) seems to have gained a new dimension. We hear that a number of callers have been experimenting with a "Box, Turn and ... Anything" idea. (Swing Thru, Curlique, Scoot Back, etc.)

Here's the rest of the new material we looked at this month:

BOX, PULL & TRADE (Osa Mathews). Facing couples Box the Gnat, pull by and Partner Trade (to be used as an equivalent to Turn & Left Thru).

SCOOT AND COUNTER: From a right hand ocean wave standing between and parallel to a pair of facing couples, all dancers Scoot Back; those who are then facing out Separate and move around the outside to meet the dancer from the other side and they then turn this dancer 1/2 by the right. Without stopping the outside dancer Folds as the other dancer moves up slightly. Simultaneously, the four dancers

(What's Happening, continued)

in the ocean wave Cast three quarters by the right and then do a 1/4 Counter Rotate. The call ends in parallel left-hand waves.

SCOOT AND RALLY: From a right hand ocean wave standing between and parallel to a pair of facing couples, all dancers do a Scoot Back. This forms a right hand wave in the center and the ends of that wave now Fold and all 4 then do a Peel and Trail. Meanwhile the four dancers who were left facing out will individually quarter right and promenade one spot to the next quadrant, at which point the lead dancers roll right to join hands with the dancer who was following him (her) to form a Grand right hand ocean wave.

SNAP BACK: From either parallel lines or ocean waves. From waves, all dancers do a Partner Tag ("Snap") those meeting in the center do a Turn Thru while the others turn back to form new parallel right hand waves. (A Left Turn Thru is done if the movement began from a left hand wave!). When done from lines, the end dancers do a Turn Thru using inside hands.

SNAP, CRACKLE AND POP: This one also starts from either parallel lines or waves. From waves, all dancers Partner Tag ("Snap"); center dancers now form a right hand wave and "Lock It" as the other 4 dancers do a Partner Hinge (The "crackle" part) to form a Grand right hand ocean wave. Then, dividing the Grand ocean wave in the center, all dancers "Explode" their respective waves to form a "Wheel and Anything" set up.

TURN THE SQUARE (Red Faulkner) The author says that the name "Turn the Square" is NOT to be taught to the dancers, but rather it is used to identify -- to callers and choreographers -- a particular traffic pattern, as follows: from a Double Pass Thru formation, the inside four

do a Turn Thru and then Left Square Thru with the outside two to end facing out.

In other words, call the routine directionally but identify it by the name "Turn the Square". (Its a novel approach to the nomenclature problem.)

TURN THE WHEEL (Ken Jeffries): From any formation in which there are two inside and two outside dancers, the insides Turn Thru, face back in and make a left-hand star as the outsides promenade single file to the right. The "wheel" turns twice to the next command.

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A New Publication:

Bill Davis (see the current issue of SIO as well as page 325 of Choreo Breakdown) has announced that his annual sequel to last year's very well received "1972 Dictionary and Top Ten" is now rolling off the presses. It is a 44 page booklet entitled "The Top Ten for 1973".

The format of the new book is very similar to last year's booklet. In addition to both listing and defining all of the new commands that were published during the calendar year 1973, Bill has again selected what he felt represented the "Top Ten" movements for the year. These movements he has described in depth, complete with zeros, equivalents, sample figures and related choreography. Step by step positions are clearly illustrated along with the definitions. (Seven of the ten movements that were chosen by Bill last year are currently among the 114 most frequently called mainstream Basics).

We recommend the booklet very highly. You can order it directly from Bill for \$3.00 per copy, post-paid. Bill's address is:

180 No. Castanya Way  
Menlo Park, California 94025

● NEW MOVEMENT (Experimental)

TURN 'N FLIP (Vince Dicaudo)

How To Do It:

From facing couples, left-hand dancers (men) do a Turn Thru (as in Scoot Back) while the right-hand dancers (ladies) Fold or "flip" into the vacated spot. The movement ends in couples back-to-back and serves as an equivalent to a Partner Trade. Approximately four counts.

Impressions:

The traffic pattern has a Scoot Back/Swap Around "feel" to it and seems to blend nicely into the contemporary scene.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Slide Thru <u>Turn 'n Flip</u> Trade By (CB) Star Thru (OL)	<u>One Half Zero</u> (Call it twice to zero out)
<u>From a Zero Box - ZB (Box 1-4)</u> Slide Thru <u>Turn 'n Flip</u> Wheel & Deal Centers Pass Thru (OCB)	<u>One-Half Zero</u> (Call it twice to Zero out)
<u>From a Zero Line - ZL</u> Pass Thru, Wheel & Deal <u>Centers Turn 'n Flip</u> Swing Thru, boys Run Bend the Line	<u>Equals ZERO !</u>

Sample Figures:

- 1-3 Square Thru ..... ZB
- Spin the Top
- Curlique, boys Run .... OCB-os
- Turn 'n Flip
- Trade By ..... OCB
- Swing Thru, boys Run
- Bend the Line ..... CL-os
- Turn 'n Flip
- Wheel and Deal
- Centers Turn 'n Flip ... OCB
- Spin the Top
- Turn and Left Thru ... CL-os
- Slide Thru ..... (ZB)AL!
- 1-3 Square Thru ..... ZB
- RL Thru
- Dive Thru
- Turn 'n Flip ..... (ZB)AL!
- 1-3 Pass Thru, Separate
- Go round one and line up 4
- Center 2 Turn 'n Flip
- Ends Star Thru
- Centers Cross Trail
- Go round 1, line up 4 ..... RL
- Pass Thru, Tag the Line-In
- Centers Turn 'n Flip
- Ends Star Thru
- Centers Separate-go round 1 ... (AL!)
- 1-3 Square Thru ..... ZB
- Curlique, Walk & Dodge
- Partner Trade ..... EPL-os
- Turn 'n Flip
- Wheel & Deal
- Substitute
- Centers Pass Thru ..... ZB (AL!)

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

- We're indebted to subscriber Dick Han for passing along the following idea for establishing diamond formations (despite the fact that interest in diamonds seems to be on the wane) :

## Centers Cross Run

Here's a sample of how you might use Dick's idea:

- Here are a pair of interesting box-type modules: one is a set up and the other a get-out:

- From a Zero Box - ZB

### Right & Left Thru

## Dive Thru

Square Thru, Separate

Go round 1, line up 4

### Pass Thru

Tag the Line - In

Center 2 Right & Left Thru

Same 2 ladies Chain

Send her back Dixie Style to OW

Everybody Pass Thru . . . . . (ALL!)

Head two you Square Thru, four hands  
you go  
Swing Thru the outside two, two by two  
you know  
Boys Run, Wheel & Deal and do a Right  
and Left Thru  
Turn the girl, Dive Thru, Turn 'n Flip  
in the middle you do  
Allemande Left that Corner girl, Partner  
Dosado  
Go back and Swing that Corner girl and  
then you Promeno  
....add 16 beat Tag

## ● THE GIMMICK CORNER

### GRAND ROTARY TAG

This one probably qualifies as the first Grand Square variation of the new year. It was written by Emanuel Duming (Jackson, Miss.) and features a slightly different traffic pattern than we usually find in this type of set-piece dance (it is also slightly more sophisticated).

The routine features two basic traffic patterns: Part A and Part B. Part A always starts at the Head positions and ends at the Side positions while Part B always starts at the Sides and ends at the Heads. Sequence for dancers starting in the Head positions is A-B-A-B; sequence for those starting in the Side positions is B-A-B-A.

#### Part A:

Those at the Heads step forward and do a "Rotary Tag to a Wave", i.e., they swing 1/2 by the right and, as the girls keep turning to face each other, the boys swing left 3/4 and drift slightly apart. The boys mark time as the girls Tag right shoulders thru the boys and then Run to the right around them. They do not, at this point, couple up or form lines. Instead, each dancer walks directly forward to the Side position and starts to do Part B.

#### Part B:

Those at the Side positions "spot-roll" away from each other to end face to face with their Partners. (Those who start at the Sides are facing in and the boys roll left-face as the girls roll right face. When dancers reach the Side position after doing Part A, they are facing out - there the boys roll right face and the girls roll left face. All spot rolls are to the outside and away from Partner!) At the end of the spot-roll, facing dancers do a Star Twirl and, as in Teaparty Promenade, they Promenade 1/4 position to the right and do a 3/4 right face Wheel Around to face back in, ready to do Part A.

#### To End the Dance:

When all are back in home position (Heads facing in and Sides facing out) all do a spot-roll, Star Thru and California Twirl. Takes about 74 beats. Starting command is "Sides Roll, Grand Rotary Tag".

### GRAND RIPPLE THE WAVE

This idea features a revival of an earlier gimmick called "Ripple the Wave". The routine is called (ends) GRAND RIPPLE THE WAVE and is based on a zipper-like traffic pattern that goes like this:

#### How To Do It:

From an 8-hand ocean wave (Tidal Wave), the end dancers do a swing thru-like action all the way over to the other end of the wave alternating hands as they go. Consider the end dancers as "active" and all the others are to move only when they are turned by one of the active ends as he or she progresses down the wave. (takes about 12 counts).

#### Sample Figures:

- 1-3 lead right, circle to a line .. ZL  
 Dosado to a Tidal Wave  
 Boys Grand Ripple the Wave ... EOL-os  
 Right and Left Thru ..... EPL  
 Star thru ..... ORB-os  
 Swing Thru, Spin the Top ..... EPL  
 Boys Grand Ripple the Wave .... OL-os  
 Right & Left Thru ..... OL  
 Star Thru ..... RB-os  
 Spin the Top  
 Girls Grand Ripple the Wave  
 Curlique, boys Run ..... ZB (AL!)
- 1-3 lead right, circle to a line ... ZL  
 Dosado to a Tidal Wave  
 Boys Grand Ripple the Wave ..... EOL-os  
 Pass Thru, Wheel & Deal  
 Double Pass Thru, Peel Off  
 Dosado to a Tidal Wave  
 Girls Grand Ripple the Wave  
 Pass Thru, Wheel & Deal  
 Double Pass Thru, Peel Off  
 Dosado to a Tidal Wave  
 Boys Grand Ripple the Wave  
 Pass Thru, Wheel & Deal  
 Double Pass Thru, Peel Off ..... EOL  
 Pass Thru, Wheel & Deal  
 Zoom, Pass Thru ..... (AL!)

NOTE: The routine from line 2 to 5 in the above dance is a 1/6 Zero!

• INTRODUCING THE ONE-SIXTH ZERO !

Trust that innovative choreographer, author and square dance analyst, Bill Davis, to shine a studious spotlight on an interesting but rarely-noted aspect of modern choreography: the "One-Sixth Zero." Bill tells us that he first encountered the phenomenon while trying to develop a simple repetitive routine that would allow every dancer in the square to personally experience each traffic pattern contained in the currently popular command, "Motivate". It was while he was checking out the combination:

(From any box-type formation)  
Motivate / Swing Thru

that he discovered that he had to call "Motivate/Swing Thru" six full times before he could return the square to its original starting arrangement. This made it an honest-to-goodness  $1/6$  Zero -- and it was also something one doesn't run across very often.

As a matter of fact, when Bill first described this unusual 6-time characteristic to us, our initial reaction was to suspect that he had somehow made a mistake. We had certainly never seen a  $1/6$  zero mentioned in print before, nor had we ever heard the subject discussed by other callers. But after much checking and re-checking -- with both dolls and dancers! -- we agreed with Bill that not only was a one-sixth zero a distinct choreographic possibility, it probably occurred far more often than we had heretofore realized. Which also meant that this might be a good time for us to re-examine some of the choreographic principles that deal with the subject of fractional zeros.

Like most callers, we had long been aware that any combination of commands that (a), begins and ends in the same formation, and that (b), also retains an identical partner/sex relationship (normal couple,  $1/2$  Sashayed, Arky, etc.), must zero out after either the 1st, the 2nd or the 4th time that it is called. This is what most callers have in mind when they talk about "full zeros", " $1/2$  zeros", " $1/4$  zeros", etc. We were also aware that with combinations based on the so-called "sexless" commands, it is possible for a given series to retain a particular formation (lines, boxes, etc.) while altering each dancer's partner relationship and that such series usually progressed through Arky,  $1/2$  Sashayed and back to normal couple alignments. Up to now we had more or less taken it for granted that such routines would automatically zero out when called three times and we identified them as " $1/3$  zeros". What we somehow never recognized, however, was that it was also possible for this type of routine to require a six-time sequence before achieving a zero state. Note the following examples:

From a ZB Ocean Wave:

1. Ends Circulate / Cast Off  $3/4$
2. Cast Off  $3/4$  / Centers Circulate

From a Zero Line (ZL)

1. Spin the Top, boys Circulate  
 Boys Run, Bend the Line  
 Pass Thru, Wheel & Deal  
 Double Pass Thru, Peel Off

Notice that each routine above must be called six times through before it zeros out. Note too that at each routine's  $1/2$  way point (3 times thru), it achieves an "almost-zero" state; that is to say, six of the eight dancers are back where they were when they started, but two have exchanged places. In other words, the routine must be called three times again to change 'em back, and this is the thing that makes a " $1/6$  Zero" a reality. We're frank to admit that we don't yet fully understand what -- if anything -- all this means, or to what specific use this information can be put. But we did feel that, like us, you would be interested in knowing about it.

# PROGRAM NOTES

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

## HAVE FUN WITH SOME EASY ARKY

We generally refer to square dance choreography involving same-sex couples (boy with boy and girl with girl) as "Arky Style". Some Arky material, such as Arky Allemandes, Arky Thars, etc. can seem tricky to all but the most experienced dancers and we usually reserve such figures for when we're working with dancers who are truly position-oriented. However, an occasional Arky routine that is relatively easy to do, can often add a touch of spice to a patter tip -- and may also serve to train your dancers to improve their ability to execute precision commands. The figures below are all fairly easy to do -- but note also that we have carefully avoided routines in which the four boys or the four girls are asked to do a "Right & Left Thru--and who turns who?". We've always considered that concept to be a somewhat questionable stunt and we generally make it a practice to avoid such gimmickry in our programs.

- Head ladies chain to the right  
1-3 1/2 Sashay, circle to the left  
4 boys Square Thru  
Meet the girls and Square Thru  
Face right out, then Wheel & Deal ... (AL!)
- Head ladies Chain to the right  
Head couples Right & Left Thru  
Rollaway, 1/2 Sashay, circle left  
4 boys Square Thru  
Meet the girls, Swing Thru  
Same 4 Spin the Top  
4 boys in the middle Spin the Top  
Everybody Pass Thru ..... (AL!)
- Head ladies Chain to the right  
Head Couples Cross Trail, Separate  
Go round 2, line up 4  
Pass Thru, Wheel & Deal, DPT  
Girl couples go left, boy couples right  
Pass Thru Wheel & Deal  
Girls Square Thru, Separate go round 2  
Boys look behind you ..... (AL!)
- Couple No. 1 face your Corners  
Box the Gnat and square your sets  
Those at the Heads Cross Trail, separate  
go round 2 and line up 4  
Pass Thru, Bend the Line  
Pass Thru, Wheel & Deal  
Center 2 Pass Thru  
Girls only Swing Thru  
Boys Spin the Top  
Girls only Spin the Top  
Boys Swing Thru  
Everybody Pass Thru  
Tag the Line-Right  
Centers Cross Run  
Bend the Line, Pass Thru  
Tag the Line and the lead two  
U-Turn Back and Star Thru  
Bend the Line ..... RL  
Square Thru, Trade By ..... ZB (AL!)
- Head ladies Chain across  
2-4 Promenade 1/2  
Lead right and circle to a line .... EPL-os  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Centers In, Cast Off 3/4  
Pass Thru, Wheel & Deal  
4 girls Spin The Top  
Step Thru  
U-Turn Back, stay right there  
Boys face, Grand Square  
When you're done, join 8 hands  
Circle left - then those who can  
Do a Right & Left Thru  
The other 4 Slide Thru ..... ZB (AL!)
- 4 ladies Chain 3/4  
1-3 Pass Thru, Separate  
Go round 1, line up 4  
Pass Thru, Wheel & Deal  
Girls Pass Thru, Spin Chain Thru  
Centers Run, Tag the Line-In  
Pass Thru, Wheel & Deal  
Double Pass Thru - STOP!  
Boys Trade, make a right hand Star  
Go once around while the girls Trade (AL!)

### ● MORE "SHARE THE WEALTH"

Carl Brandt, Fort Wayne, Ind., recently sent us a nifty little choreographic booklet that was prepared by members of the Indiana State Callers Association. The pamphlet contains a varied assortment of modular choreography and lists zero, set-up and get out routines that can work from a variety of formations. We asked Carl for permission to re-print a few of them in this issue of our Notes and he said, "Fine, go ahead!". Here are some we liked:

#### A 1/2 Zero (call it twice!)

#### ● From a Zero Line - ZL

Square Thru, centers Square Thru 3/4  
Centers In, Cast Off 3/4

#### ● A Corner Line (CL) Get Out

1/2 Square Thru, centers 1/2 Square Thru  
All 4 boys Run to the Right (AL!)

#### ● A Right Hand Lady Line (RL) Get Out:

Square Thru  
Give a right to your Partner, make  
a Wrong Way Thar  
Shoot that Star to a Left Allemande!

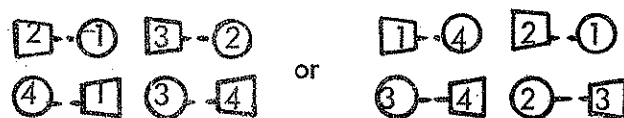
#### ● Three Opposite Lady Line (OL) Get Outs:

1. Square Thru  
Trade By  
Pass Thru (AL!)
2. 1/2 Square Thru  
Trade By  
Square Thru 3/4 (AL!)
3. 1/2 Square Thru  
Centers 1/2 Square Thru  
Everybody U-Turn Back  
...and find the Corner (AL!)

### ● SET 'EM UP - GET 'EM OUT!

#### THE OPPOSITE BOX (Out of Sequence)

The simplest set-up is to have the four girls Chain and then have the Heads 1/2 Square Thru. From here, you're never more than a Right & Left Thru away from an Allemande Left.



#### Here are three simple set-ups:

1. 1-3 Square Thru  
Double Swing Thru (OB-os)
2. 1-3 Cross Trail, Separate  
Go round 1, line up 4  
Square Thru  
Trade By (OB-os)
3. 4 ladies Chain  
1-3 Square Thru 3/4, Separate  
Go round one, line up 4  
Pass Thru, Tag the Line In  
Centers RL Thru, Square Thru  
Ends Star Thru (OB-os)

#### Plus a quartette of get-outs:

1. Swing Thru, Spin the Top  
Right & Left Thru  
Slide Thru (AL!)
2. Dosado, Scoot Back  
Boys Run  
Tag the Line-Right (AL!)
3. Square Thru 3/4, Trade By  
Swing Thru, boys Run  
Couples Circulate, Wheel & Deal (AL!)
4. Spin the Top  
Curlique  
Boys Run  
Reverse Flutter Wheel (AL!)



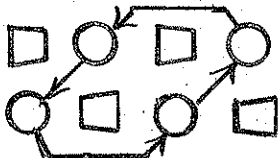

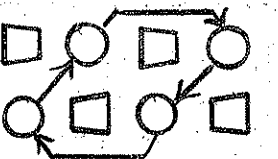
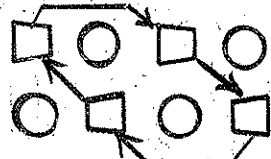
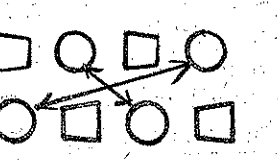
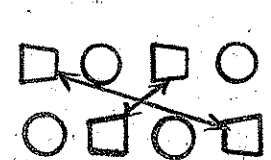
• THE SIGHT CALLER'S NOTE BOOK

DANCER MANIPULATION AS A SIGHT CALLING TECHNIQUE (continued from last mo.)

In last month's discussion of dancer manipulation techniques, we described a number of sight calling procedures that could work from both line and box formations. Space considerations, however, compelled us to limit our illustrations to routines that were effective only when called from normal-couple-facing-lines. We indicated that we would continue the discussion this month by showing a number of similar routines that accomplished dancer manipulation effects when called from boxes -- and so, here they are:

PERIMETER MOVES IN BOX FORMATIONS (No Change in Rotation)

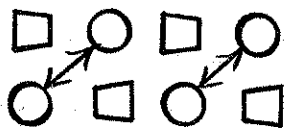
The routines in this category have been designed to work from an 8-Chain Thru or normal-couple box-type arrangement; they move either the four men or the four girls one or more positions clockwise or counter-clockwise around the outside perimeter of the set. Once again we note that no changes occur in any of these routines other than the specific change that has been assigned to each individual maneuver.

<p>To move the Girls 1 Position (Right) (ZB becomes CB)</p>  <p><u>Call:</u> Swing Thru, boys Trade Swing Thru, girls Trade Girls Circulate*</p>	<p>To move the Men 1 Position (Right) (ZB becomes RB)</p>  <p><u>Call:</u> Swing Thru, boys Trade Boys Circulate*, Dosado Scoot Back</p>
<p>To move the Girls 1 Position (Left) (ZB becomes RB)</p>  <p><u>Call:</u> Swing Thru, girls Circulate* Boys Run Wheel and Deal</p>	<p>To move the Men 1 Position (Left) (ZB becomes CB)</p>  <p><u>Call:</u> Swing Thru, boys Circulate* Boys Run Wheel and Deal</p>
<p>To move the Girls 2 Positions (ZB becomes OB)</p>  <p><u>Call:</u> Either routine above twice - or change the asterisked Single Circulate to a <u>Double</u> Circulate!</p>	<p>To move the Men 2 Positions (ZB becomes OB)</p>  <p><u>Call:</u> Call either routine above twice - or change the asterisked (*) Single Circulate to a <u>Double</u> Circulate!</p>

(Dancer Manipulation, continued)INTERCHANGE MOVES IN BOX FORMATIONS (Swapping Dancers Change Rotation)

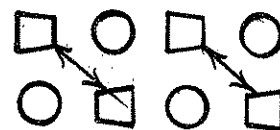
The routines below may be used to swap or exchange selected dancers in a standard box-type formation without, at the same time, affecting the original position of the dancers not being moved or altering the relative North-South or East-West positioning of the over-all formation.

To interchange  
opposite girls:  
(ZB becomes OCB)



Call: Swing Thru, Box the Gnat  
Right & Left Thru

To interchange  
opposite Men:  
(ZB becomes OCB-os)



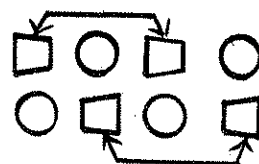
Call: Swing Thru, boys Trade  
Boys Run, Wheel & Deal

To interchange the  
girls in the same  
column  
(ZB becomes ORB)



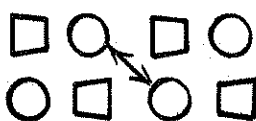
Call: Curlique to an OW, Swing Thru  
Girls Trade, centers Trade  
Boys Run, Right & Left Thru  
Slide Thru

To interchange the  
men in the same  
column:  
(ZB becomes ORB-os)



Call: Curlique to an OW, Swing Thru  
Boys Trade, centers Trade  
Boys Run, Right & Left Thru  
Slide Thru

To interchange the  
inside girls:  
(ZB becomes OPB)



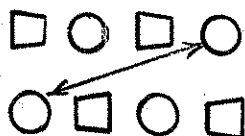
Call: Swing Thru  
Spin Chain Thru  
Right & Left Thru

To interchange the  
inside men:  
(ZB becomes OPB-os)



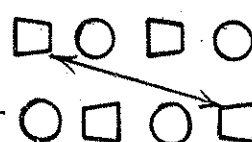
Call: Swing Thru, boys Trade  
Boys Circulate, boys Run  
Wheel & Deal

To interchange the  
outside girls:  
(ZB becomes OOB)



Call: Dosado to OW  
Girls Circulate, girls Run  
Tag the Line - Right  
Wheel & Deal

To interchange the  
outside men:  
(ZB becomes OOB-os)



Call: Spin Chain Thru  
Boys Run  
Wheel & Deal

# choreo



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FEBRUARY 1974

## CONTENTS THIS MONTH

- What's Happening?..... Page 330
- New Movements
  - Star Chain Thru ..... Page 332
  - Tag and Split ..... Page 335
- The Variety Store (new feature)
  - More Concentric Diamonds,  
Grand Flip and Grand  
Veer Thru..... Page 331
- Challenge for Everyone .. Page 336
- Workshop Gimmick
  - Phantom Circulate .. Page 337
- Index (March 1973 to Feb. 1974)  
..... Page 339

## HAPPY BIRTHDAY

This is our 24th edition of CHOREO BREAKDOWN and it means that we have now completed two full years of continuous publication -- for which we once again want to say "thanks" to all of our many subscribers and contributors. Thanks to all of you who joined us this past year and thanks to all who renewed their subscriptions (the renewal rate has been higher than our wildest expectations!) And a very special word of thanks goes to all of you who have recommended these notes to your friends and associates. We are very grateful and we very much appreciate your continued support.

## WHAT'S HAPPENING?

MOTIVATE seems to be the most-frequently called experimental movement these days, and CAST A SHADOW continues to remain very popular with the workshop groups.

There is actually very little else to report. (which could be good or bad, depending upon your own particular point of view. Glenn Turpen sent us a nifty little movement called STAR CHAIN THRU and we also looked at something called TAG AND SPLIT by Bob Elling. Both are featured elsewhere in this issue -- as is a detailed look at an advanced-level novelty called PHANTOM CIRCULATE which we also hear has been very popular in workshop circles.

Here's a handful of other new ideas that crossed our desk this month:

ACEY DEUCEY FROM DIAMONDS: This is an application of the "Acec-Deucey" idea (ends Circulate while centers Trade) to a twin diamond formation. Several variations are possible:

Two by Two Acey Deucey: The centers of each diamond Trade while the four point dancers Circulate one position around the outside perimeter of the square.

Three by Two Acey Deucey: The inside center of each diamond Trades with his or her counterpart in the other diamond, while the remaining three dancers in each diamond does a "Triangle Circulate within their own threesome.

What's Happening? (continued)

Six by Two Acey Deucey: The inside center of each diamond Trades with his or her counterpart in the other diamond while all six outside dancers Circulate one position around the outside perimeter of the square.

SHAZAM (Deuce Williams) On command to "Shazam" adjacent dancers with inside hands joined, Cast 1/4 and individually backtrack.

TRIXIE: This is a facing command that can be called from any formation having identifiable lead and trailing dancers. On command to "Trixie" lead dancers 1/4 in to face the adjacent dancer as trailing dancers do a 1/4 out placing their backs to the adjacent dancer.

• THE VARIETY STORE  
(Special Variations to Existing Ideas)

This is a new feature which we will use from time to time to highlight some interesting novelties or variations that we feel you might want to know about. We don't always have space to "feature" all of the material that we think might have some merit, so we'll use this section to keep you up to date.

First, here's an other way of setting up a concentric diamond formation (see Page 274) that we received from subscriber Ralph Silvius:

- 1-3 Square Thru, Dosado to OW
- All 8 Circulate once and 1/2
- Everybody Trade
- Girls Diamond Circulate (outside)
- Boys Diamond Circulate (inside)
- Everybody Trade
- All 8 Diamond Circulate
- Swing Thru (boys star across)
- Boys Run
- Couples Diamond Circulate
- Boys Run, Fan the Top

Spin Back  
Couples Diamond Circulate  
Fan Back  
Spin the Top, Turn Thru (AL I)

And for those of you who have been working with the recently popular Flip Back routine, subscriber Jim Mork has come up with an interesting variation he calls "Grand Flip" in which he applies the legitimate Flip Back rules to an 8-hand Tidal Wave set-up.

- 1-3 lead right
- Circle to a line of 4 ..... ZL
- Right & Left Thru ..... ZL-os
- Rollaway, 1/2 Sashay
- Dosado to an 8-hand ocean wave
- Grand Flip  
(all swing 1/4 by the right, all  
Circulate one spot single file,  
and all do a Triple Scoot Back)
- Boys Run ..... (ZB) AL!

And finally, there's another novelty gimmick making the rounds these days that might just take off and become very popular. its called:

GRAND VEER THRU (Mac Parker)

Mac defines a basic "Veer Thru" as a move in which facing couples Veer left, walk slightly forward, then Veer right again to end back-to-back with the other couple (equals a Pass Thru).

In a Grand Veer Thru he has developed a weaving couples gimmick routine that starts and ends in the same box formation (Zero). Facing couples Veer left (momentary 2-faced line) and then couples facing in walk ahead to Veer right making another momentary 2-faced line in the center while couples facing out do a Wheel Across ("Phantom Couples Trade"). When the inside couples have passed each other they walk forward, veering left to join those who did the Wheel Across in another momentary 2-faced line. The weaving action continues until all dancers are back to where they started.

• NEW MOVEMENT (Experimental)

STAR CHAIN THRU (Glenn Turpen, Lepanto, Arkansas)How To Do It:

From a normal box formation, facing couples star by the right about half-way around and then come back by the left. They now turn the left-hand star approximately  $3/4$  until the four men have formed a momentary 4-hand ocean wave across the set. Without stopping, the girls drift slightly apart as the two center boys Trade with each other and then turn the end man by the left  $3/4$ . The movement ends here in parallel two-faced lines with couples facing counter-clockwise. (approximately 16 beats)

Impressions:

We really liked this one -- and our dancers did too. Especially those in our mainstream clubs. The movement combines the feel and flavor of both star routines and Spin Chain Thru/Spin Chain the Gears-type traffic patterns. The "teach" was very easy (they've done it all before!) and the body mechanics are both smooth and logical. It is possible to also command the girls to Circulate while the boys are working in the middle (still ends in 2-faced lines) -- or the caller could ask the girls to turn back and Circulate, in which case the movement would end in parallel ocean waves (boys in the center) We felt that this made the movement even smoother.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Slide Thru Star Chain Thru Wheel & Deal	Converts a Zero Line (ZL) to a Zero Box (ZB)!
<u>From a Zero Line - ZL</u> 1/2 Square Thru, Trade By Star Chain Thru Couples Circulate Wheel & Deal	Converts a Zero Line (ZL) to a Zero Box (ZB)
<u>From a Zero Box - ZB (Box 1-4)</u> Star Chain Thru Girls Turn Back & Circulate Swing Thru (ZB-os) RL Thru, Dive Thru, Pass Thru	Equals ZERO!
<u>From a Zero Box (ZB)</u> Star Chain Thru Girls Circulate Couples Circulate Wheel & Deal (ZB-os) Square Thru $3/4$ Trade By	Equals ZERO (Technical Zero: insides become outsides and vice versa!)

(More on next page)

STAR CHAIN THRU (continued)Sample Figures:

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass Thru, Wheel & Deal  
Centers Pass Thru ..... OPB-os  
Star Chain Thru  
Wheel & Deal ..... OCB  
Right & Left Thru ..... OCB-os  
Flutter Wheel ..... ZB  
Star Chain Thru  
Girls turn back & Circulate  
Everybody Spin the Top ..... RL-os  
1/2 Square Thru  
Trade By ..... (ZB) AL!
- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Curlique to a Star Chain Thru  
Wheel & Deal ..... ZB  
Right & Left Thru ..... OB-os  
Slide Thru, Pass Thru  
Tag the Line - In  
Curlique, boys Run ..... OB-os  
Star Chain Thru  
Girls Circulate  
Wheel & Deal ..... (ZB) AL!
- 1-3 Square Thru ..... ZB  
Star Chain Thru  
California Twirl  
Girls Trade, Cast Off 3/4 ... ZL-os  
Pass Thru, Tag the Line  
Lead dancers Turn Back ..... CB-os  
Star Chain Thru  
California Twirl  
Girls Trade, Cast Off 3/4 .... CL  
Star Thru ..... OB-os  
Slide Thru -- twice! ... (ZB) AL!
- 1-3 Square Thru ..... ZB  
Split 2 line up 4  
Star Thru, California Twirl .... ZB  
Star Chain Thru  
Wheel & Deal ..... CB-os  
Square Thru 3/4 ..... (AL!)
- 4 ladies Chain  
Rollaway, 1/2 Sashay  
1-3 Square Thru  
Meet the Sides and Box the Gnat .. ZB  
Star Chain Thru  
Girls Circulate  
Couples Circulate  
Wheel & Deal ..... ZB-os  
Double Swing Thru ..... OB  
All 8 Circulate ..... ZB  
Right & Left Thru ..... OB-os  
Dive Thru, Pass Thru ..... ZB-os  
Box the Gnat  
Star Chain Thru  
(girls work in the center)  
Boys Circulate  
Couples Circulate  
Wheel & Deal  
Pass Thru, U-Turn Back ... (ZB) AL!
- 1-3 Right & Left Thru  
2 ladies Chain  
Square Thru ..... OPB-os  
Star Chain Thru  
Girls Turn Back & Circulate  
Swing Thru ..... OPB  
Box the Gnat  
Star Chain Thru  
(girls work in the center)  
Boys turn back & Circulate ..... RB  
Everybody Curlique  
Scoot Back  
Boys Run ..... (ZL) AL!

SINGING CALL (Corner Progression)

Heads lead right and circle four now  
Break right out and make 2 lines of 4  
Its up and back you do

Curlique to a Star Chain Thru  
Two by two across the ring you do  
When you're done let's do a Wheel  
and Deal now

Swing the Corner girl and Promenade  
...add 16-beat Tag!

# PROGRAM NOTES

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

## DIXIE STYLE TO AN OCEAN WAVE

For a long time the movement known as Dixie Style to an Ocean Wave was treated by many callers as a sort of choreographic step-child -- they called it a Basic, but they regarded it more as a kind of program gimmick. However, in recent years, the movement has become one of the easiest, smoothest -- and one of the most accepted -- means to establish a left-hand ocean wave that we have in the contemporary square dance picture; it has, in other words, become a very valuable and frequently employed bread-and-butter Basic.

The following routines feature some slightly updated Dixie Style variations. They have been selected from our files not because they are especially flashy or spectacular -- but because they provide good, solid dancing that will keep your dancers both interested and entertained.

- Allemande Left, pass your partner  
Take the next & Promenade  
1-3 Wheel around ..... RL  
Right & Left Thru ..... RL-os  
Dixie Style to an OW  
Girls Circulate, girls Trade  
Left Swing Thru  
Girls Trade, girls Run  
Bend the Line ..... ZL  
Right & Left Thru ..... ZL-os  
Dixie Style to an OW  
Girls Circulate, boys Trade ..... (AL!)
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Couples Circulate  
Wheel & Deal, Sweep 1/4 ..... EPL  
Swing Thru, Turn & Left Thru ..... RL  
Dixie Style to an OW  
8 Circulate  
Boys Run, Bend the Line  
Turn & Left Thru ..... EPL  
Dixie Style to an OW  
Girls Circulate twice  
Boys Trade ..... twice ..... (AL!)

- 1-3 Square Thru ..... ZB  
Right & Left Thru ..... OB-os  
Spin the Top  
Turn & Left Thru ..... EOL  
Dixie Style to an OW  
Boys Trade, boys Run  
Tag the Line - Left  
Couples Circulate  
Wheel & Deal ..... OB  
Right & Left Thru ..... ZB-os  
Dive Thru, Pass Thru ..... OB-os  
Spin the Top  
Turn & Left Thru ..... EOL  
Dixie Style to a .... Left Allemande!

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Right & Left Thru  
Dixie Style to an ocean wave  
Left Spin Chain Thru  
Left Swing Thru ..... AL!
- Head ladies Chain to the right  
Sides lead right  
Circle to a line of 4 ..... ECL  
Right & Left Thru ..... ERL-os  
Rollaway, 1/2 Sashay  
Men lead, Dixie Style to an OW  
Left Spin Chain Thru  
Girls Circulate Double ..... AL!
- 1-3 Promenade 1/2  
Lead to the right  
Circle to a line of 4 ..... ZL-os  
Right & Left Thru ..... ZL  
Flutter Wheel ..... ERL-os  
Reverse Flutter Wheel ..... ZL-os  
Dixie Style to an OW  
Boys only Scoot Back  
Girls Circulate ..... AL!

• NEW MOVEMENT (Experimental)

TAG AND SPLIT (Bob Elling, San Leandro, California)

How To Do It:

This is a three-part combination movement that can be called from any formation permitting a Tag the Line. On command to "Tag and Split", all dancers first execute a 1/2 Tag the Line. Then, without stopping, each foursome does a Split Circulate and, still without stopping, all dancers now move forward to finish the routine like a Tag the Line (in, out, right, left, etc.)

Impressions:

Think of this as a Tag the Line that has been interrupted by a Split Circulate. The movement features an antiseptic, no-hands type traffic pattern that has a distinctly drill-like flavor. If the command is to do a Tag and Split-Double the dancers must do a Double Split Circulate before the final Tag maneuver.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> RL Thru, Pass Thru <u>Tag &amp; Split - In</u> Star Thru Centers Pass Thru Star Thru	Equals ZERO!
<u>From a Zero Line - ZL</u> RL Thru, Pass Thru <u>Tag &amp; Split - Right</u> Wheel & Deal Star Thru, Behind the Line	Equals ZERO!
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru Boys Trade, boys Run <u>Tag &amp; Split - Right</u> Wheel & Deal	Equals ZERO!

Sample Figures:

- 1-3 Square Thru ..... ZB  
 Split 2, line up 4  
 Pass Thru  
Tag & Split - In  
 Pass Thru  
Tag & Split  
 Lead dancers Turn Back. ZB  
 Swing Thru, boys Run  
 Tag & Split - Right  
 Couples Circulate  
 Bend the Line ..... CL  
 RL Thru, Slide Thru ... (AL!)
- 1-3 Lead right, circle to a line ..ZL  
 Pass Thru  
Tag and Split  
 Centers In, Cast Off 3/4  
 Pass Thru  
Tag & Split - In ..... ZL  
 RL Thru, Pass Thru  
Tag & Split  
 Cloverleaf  
 Centers Star Thru  
 Cross Trail  
 Go round 1, line up 4 ..... ZL  
 Star Thru, Square Thru 3/4 ..... (AL!)



TAG AND SPLIT (continued)

- 1-3 Square Thru ..... ZB  
 Curlique to an ocean wave  
 Centers Trade, centers Run  
Tag and Split - In  
 Curlique  
 Single file Circulate-Double  
 Boys Run ..... ZB  
 Swing Thru  
 Scoot Back  
 Girls Run  
Tag and Split - Right  
 Boys Cross Run -  
 Bend the Line ..... EOL  
 Pass Thru, Wheel & Deal  
 Zoom and Pass Thru ..... (AL I)
- 4 ladies Chain 3/4  
 1-3 Square Thru ..... CB  
 Swing Thru, boys Run  
Tag & Split Double  
 Peel Off  
 Pass Thru  
 Wheel & Deal ..... (AL I)
- 1-3 Square Thru ..... ZB  
 Circle to a 2-faced line  
Tag & Split - Double  
 Girls Turn back  
 Star Thru (check your lines)  
 Wheel & Deal ..... (AL I)

SINGING CALL (Corner Progression)

Head 2 couples Square Thru  
 go four hands  
 Meet the Sides, Swing Thru you do  
 Boys Trade, boys Run and do a  
 Tag and Split you know  
 And when you're done, face right and  
 Wheel & Deal and go  
 Allemande Left the Corner, Partner  
 Doasado  
 Go back and swing the Corner, Promer-  
 ade  
 ....add 16-beat Tag

• CHALLENGE FOR EVERYONE

(Tricky or Difficult Material Based  
 Strictly on "Mainstream" Commands)

In the following routines, the challenge to the dancers comes from knowing how to correctly execute Trade commands from a variety of set-ups and situations.

- 4 ladies Chain  
 1-3 1/2 Square Thru ..... OB-bs  
 Split 2, line up 4  
 Pass Thru, boys Trade  
 Spin the Top  
 Curlique, boys Run  
 Outside 2 do a Partner Trade (AL I)
- 4 ladies Chain  
 1-3 lead right, circle to a line ..OL  
 Right & Left Thru ..... OL-os  
 Pass Thru  
 Boys Trade, girls Trade  
 Ends Trade, centers Trade  
 Cast Off 3/4  
 Centers Square Thru  
 Ends Star Thru  
 Centers In, Cast Off 3/4  
 Everybody Pass Thru  
 Boys Trade, girls Trade  
 Ends Trade, centers Trade  
 Cast Off 3/4  
 Centers Square Thru  
 Ends Star Thru  
 Centers In, Cast Off 3/4 ..... (AL I)
- Side ladies Chain Right  
 2-4 lead right, circle to a line ..ERL  
 Boys Trade, boys Run  
 Everybody Pass Thru  
 Girls Trade, girls Run  
 Everybody Wheel & Deal  
 Double Pass Thru  
 Centers In, Cast Off 3/4  
 Pass Thru  
 Boys Trade, girls Trade  
 Ends Star Thru, Calif. Twirl  
 Centers Star Thru ..... CB-os  
 Everybody Swing Thru  
 Boys Trade, girls Trade  
 Boys Trade, Turn Thru ..... (AL I)

# WORKSHOP GIMMICK: "Phantom Circulate"

We have gotten considerable feedback to the effect that a novelty idea called "Phantom Circulate" has lately become quite popular in many workshops -- which would make it that rarest of choreographic phenomena, an advanced-level gimmick that is both stimulating and challenging. But as always, when describing this type of material, we must include a word of caution. Unless you are working with dancers who are extremely position-conscious -- and who truly enjoy having their abilities tested in this fashion -- you might discover the "phantom" concept to be a bit more than you bargained for. We will first present the author's original idea and then follow it up with some hot-off-the-press "phantom" variations.

## PHANTOM CIRCULATE (Ross Howell)

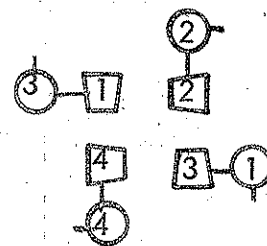
The starting set-up for a Phantom Circulate is somewhat unusual. Set it up as follows, the routine on the right:

Notice that we ~~now~~ have a formation in which four separate pairs of dancers -- all with inside hands joined as in an ocean wave -- are standing at right angles to the adjacent pairs. The idea now ~~now~~ for the dancers in each twosome to pretend that he or she is actually a part of a four-hand wave (the missing pairs are the "phantoms"!) On the command to "Phantom Circulate", each dancer individually progresses forward as though moving in a standard parallel-wave-Circulate traffic pattern. This creates another four-pairs-at-right angles formation -- assuming, of course, that each dancer has been able to ignore the actual movements of the 7 other dancers in the square while successfully imagining the supposed actions of the "phantoms". In describing the movement to your dancers, it helps to point out that ends will remain ends and centers will remain centers.

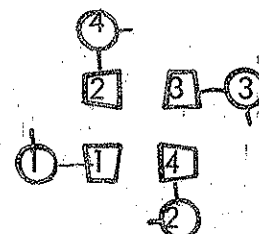
When you are ready to restore a standard parallel wave formation, you simply call Heads only Cast Off 3/4 and take it from there -- or Sides only Cast Off 3/4 -- or Partner Hinge -- or even Curlique! Here are some additional routines:

- 1-3 Square Thru ..... ZB
- Swing Thru
- Heads only Cast Off 3/4
- Phantom Circulate
- Sides only Cast Off 3/4
- Boys Trade, boys Run
- Bend the Line, Star Thru ..... (AL!)

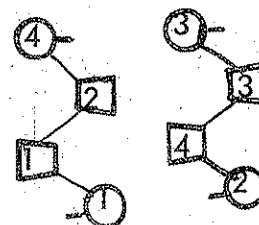
1-3 Square Thru  
Swing Thru  
Heads ONLY, Cast Off 3/4



Everybody Phantom Circulate



Heads ONLY Cast Off 3/4



Everybody Swing Thru (OB-os)  
Right & Left Thru (AL!)

(More on next page)

PHANTOM CIRCULATE (continued)

- 4 ladies Chain  
1-3 lead right, circle to a line .... OL  
Slide Thru, Dosado to an OW .....RB-os  
Heads only Curlique  
Phantom Circulate  
Heads only Curlique ..... RB  
Pass Thru ..... (AL!)

- 4 ladies Chain 3/4  
1-3 Square Thru ..... CB  
Swing Thru, boys Trade  
Sides only Cast Off 3/4  
Phantom Circulate  
Boys Run & Couples Phantom Circulate  
Boys Run  
Phantom Split Circulate  
Phantom Walk & Dodge  
Phantom Tag-the-Line-Left .. (AL!)

We must also report that the inevitable tendency for some of our more innovative choreographers to use a given idea in a variety of situations has already come to the fore. Notice how in the second routine (above) the "phantom" concept has been applied to routines other than Circulate.

And, of course, the equally inevitable "family" variations are also beginning to emerge. Subscriber Gus Greene sent us the following pair of ideas:

HALF PHANTOM CIRCULATE

Self-explanatory. All dancers move one-half position down their own "phantom" Circulate Track. Ends in a Thar set-up.

PHANTOM THE RELAY (1/4 or 3/4)

This routine consists of five consecutively-executed routines, as follows:

- 1) (from parallel waves) Those directed Cast Off 1/4 or 3/4 according to the call;
- 2) All Phantom Circulate 1/2 to form a momentary Thar
- 3) All swing 1/2 by inside hands
- 4) Thar centers turn their star 1/4 or 3/4 (according to the original fraction called in Step 1, above)
- 5) (Now in new Thar) All swing 1/2 by inside hands again.

Here are some sample routines by the author:

- Side girls Chain right  
2-4 Square Thru ..... OCB-os  
Swing Thru  
Side men and partner Cast Off 3/4  
1/2 Phantom Circulate to a wrong-way Thar  
Shoot that star to a Left Allemande!

- Side ladies Chain  
1-3 1/2 Square Thru ..... OOB-os  
Swing Thru  
Heads 3/4 Phantom the Relay  
(Heads Cast Off 3/4, all Phantom Circulate 1/2, ends Swing 1/2, centers Star 3/4, all swing 1/2)  
Make a wrong-way Thar  
Shoot that Star to a Left Allemande!

INDEX (March 1973 to February 1974)
-------------------------------------

## ● NEW MOVEMENTS

(Featured Movements Only)

Cast a Net	315
Close the Diamond	247
Concentric Diamonds	274/331
Cut the Diamond	232
Flip the Deucey	277
Flip the Diamond	252
Grand Ripple the Wave	324
Grand Rotary Tag	324
Grand Scramble	229
Grand Spin Back	284
Grand Flip	331
Mini Square	228
Motivate	304
Peel and Cross to a Line	312
Peel and Cut the Diamond	246
Peel the Top	242
Phantom Circulate	337
Push Open the Gate	266
Roll and Anything	294
Roll and Wheel	292
Rotary Circulate	227
Rotary Tag-Spin a Web	262
Rotary Tag Thru the Diamond	224
Rotary Tag Thru the Star	222
Scoot Circulate	226
Scoot 'n Tag	302
Single Circle to a Star Thru	257
Spin Chain the Line	282/296
Spin Tag the Deucey	287
Spin Tag the Gears	272
Spin Tag the Top	237
Star Chain Thru	332
Switch to a Diamond	254
Tag the Diamond	224
Tag & Split	335
Turn and Flip	322
Turn Out the Line	306
Turn, Trade & Roll	264

## ● PROGRAM NOTES &amp; SPECIAL FEATURES

Active Centers	255
Courtesy Turns	276
Dixie Style to an Ocean Wave	334
Dixie Style and 1/4 More	267
Easy Arky	326
One-Sixth Zeros	325
Seasick Variations	286
Triple Trades	295
Turn & Left Thru	225
Two-Couple Scoot Backs	314
Walk & Dodge	235

## ● SET 'EM UP - GET 'EM OUT

Corner Box	251
Corner Line (1/2 Sashayed)	263
End Man-Opp. Line (os)	245
Opposite Box (os)	327
Opposite Line	294
Outside Partner Box	313
Structured Set Ups	281
Two-Faced Lines	236

## ● SIGHT CALLER'S NOTE BOOK

Another Way to Resolve a Square	249
Compound Equivalents	288
Dancer Manipulation	317/328
Fractional Zeros	278
Magic Module	239
Technical Equivalents	298
Technical Zeros	258
Un-Movements	229/231
When is a Zero Not a Zero?	268

For Index, March 1972 to Feb. 1973	211
------------------------------------	-----

# choreo



# BREAKDOWN

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

MARCH 1974

## CONTENTS THIS MONTH

- What's Happening? .....Page 340
- New Movements
  - Fan Out of the Line ... Page 342
  - Slither ..... Page 344
  - Fan Tag & Flip ..... Page 345
- The Caller's Grab Bag .... Page 346
  - More "Share the Wealth"
- Program Notes
  - Fan the Top .....Page 347
- Set 'Em Up - Get 'Em Out
  - The Zero Box ..... Page 341
- The Sight Caller's Notebook
  - "Mix and Match" Fractional Zeros..... Page 348

## WHAT'S HAPPENING?

"Motivate" still seems to be the undisputed front-runner among all of the new or experimental Basics currently being used around the country. It continues to be a favorite with both workshop and mainstream dancers and serves as the unquestioned "in" movement at the present time.

And despite the fact that they're still listed in the "experimental" category, a number of other routines have been seeing a lot of workshop action. They include such commands as "Curl to a Wave", "Peel the Top", "Flip Back", "Cast a Shadow", and "Half-Tag, Trade and Roll" (which used to be known as "Turn Trade & Roll"). We have also heard that last month's gimmick idea, "Grand Veer Thru" has also received considerable action.

Although the total number of new movements we looked at this month was considerably less than in the past, we nevertheless found three ideas worth a second look: "Fan Out of the Line", "Slither", and "Fan Tag and Flip". They are all featured this month.

Also noted were:

BOX THRU (Louis Barthol, Tucson, Arizona). This one belongs in the "Box, Turn and Box" family. Facing couples Box the Gnat and, without stopping, dancers with free left hands turn by the left 1/2 way round to form a right-hand ocean wave with the other two. (Equals a Swing Thru)

SWING THE LINE (Jim Mayo, Marietta, Georgia). Facing couples do a Swing Thru

What's Happening (continued)

and, without stopping, Step Thru and do a 1/4 in, out, right or left as directed. Ends in either lines, waves, or single file lines.

TAG (Author unknown) A facing command in which the dancers must face in the direction they would normally face when doing a Tag the Line. Ends in a Double Pass Thru set up with inside dancers active ready to take the next command (Tag & Chain, Tag & Zoom, etc.)

TURN THE LINES ABOUT (Hugh Armstrong, Saskatchewan, Canada). This is a busy combination movement that starts from facing lines of 4. On command to "Turn the Lines About", the ends Pass Thru, 1/4 in and Turn Thru with the ones they meet to become ends of new lines facing out. The centers, meanwhile, execute a Turn Thru and Roll, Box Circulate two places and then Walk and Dodge to become the centers of the facing out lines.

VEER AND TURN. This call is intended to follow any command in which two couples (side by side) are moving in an established direction (Wheel & Deal, Flutter Wheel, etc.). On the command to "Veer and Turn" (which should be given almost as a part of the preceding command), each couple continues its flowing motion by sliding outward and forward (as in Circle to a 2-faced line) to form a momentary 2-faced line. Continuing the flowing pattern the two end dancers do a spot-turn back in the rotary direction the previous command while the center dancers, simultaneously swing one-half so that all may form a left-handed ocean wave. The caller may also elect to call a variation of the movement by indicating how far the ends and centers must turn after they have veered outward (ends turn 1/4 and centers turn 1/2, etc.)

• SET 'EM UP - GET 'EM OUT

THE ZERO BOX

For the past two years we have used this section to explore a variety of set-ups and get-outs covering some twenty different choreographic positions. However, we have not as yet taken a similar look at the two formations that most callers are probably using more than any of the others, namely, the Zero Box (ZB or Box 1-4) and the Zero Line (ZL or 1P2P). Since these formations are used so often, we felt that most callers already had a goodly number of such set-ups and get-outs in their files and we therefore chose to feature some of the other, less-frequently used dancer arrangements in this section of the notes.

Like most of you, however, we have been collecting usable ZB and ZL set-ups and get-outs for a long time and we have managed, in the past few years, to gather together quite a few routines that are just a bit out of the ordinary. And so, this month we present some interesting Zero Box set-ups and get-outs that our dancers have enjoyed. (next month we'll do the same for the Zero Line!).

Zero Box Set-Ups:

1. Allemande Left, pass your partner  
Take the next & Promenade  
Heads Wheel around  
Square Thru, Trade By (ZB)
2. 1-3 Pass Thru, Separate  
Go round 1, line up 4  
Just the centers Box the Gnat  
Everybody RL Thru  
Square Thru, Trade By (ZB)
3. 4 ladies Chain  
Everybody Roll, 1/2 Sashay  
Heads Square Thru  
Box the Gnat (ZB)

• NEW MOVEMENT (Experimental)

FAN OUT OF THE LINE (Murrell Hensley)

How To Do It:

This is a combination move based on the Fan the Top idea (See Program Notes, Page 347 of this issue). From facing lines of four, the centers of each line do a Fan the Top. Simultaneously, the ends of the lines Pass Thru, Quarter In and step forward to occupy the two end positions of a right-hand, 8-hand ocean wave. (About 8 counts) The author also lists a companion command called SPIN OUT OF THE LINE". It uses the same definition except that the centers do a Spin the Top instead of a Fan the Top.

Impressions:

Dancers in our workshop group responded more enthusiastically to FAN OUT OF THE LINE than SPIN OUT OF THE LINE and we found ourselves calling many more Fans than Spins. Also, we were slightly uncomfortable with the five-syllable name and found ourselves saying "Fan Out the Line" (rather than "Fan Out of the Line") The routines using Triple Trades were especially smooth-flowing.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Fan Out of the Line (EPL) Two center Boys Trade Everybody RL Thru	<u>TECHNICAL ZERO</u> Ends become centers and vice versa!)
<u>From a Zero Line - ZL</u> Fan Out of the Line Triple Trade RL Thru, 2 ladies Chain	<u>TECHNICAL ZERO</u> Ends become centers and vice versa)
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru Girls Circulate, boys Trade Spin the Top Fan Out of the Line RL Thru, Slide Thru	Equals ZERO!
<u>From a Zero Box - ZB</u> Spin the Top Fan Out of the Line Turn and Left Thru	Converts a Zero Box to a Zero Line!
From any facing line of 4 formation, Fan Out of the Line is a One-Half Zero (call it twice to zero out!)	

Fan Out of the Line (continued)Sample Figures:

- 1-3 Promenade Half  
Lead right and circle to a line ..... ZL-os  
Dosado go all the way around  
Fan Out of the Line ..... EPL-os  
Pass Thru, Wheel & Deal  
Centers Pass Thru ..... ZB  
Spin Chain Thru  
Spin the Top ..... ERL  
Fan Out of the Line ..... RL  
Square Thru, Trade By ..... (ZB) AL!
- 1-3 Square Thru ..... ZB  
Spin the Top  
Fan Out of the Line  
Curlique, boys Run ..... RB  
Right & Left Thru ..... CB-os  
Dive Thru, Pass Thru ..... RB-os  
Curlique, Cast Off 3/4 ..... RB-os  
Fan the Top ..... ECL-os  
Fan Out of the Line ..... CL-os  
Slide Thru ..... (ZB) AL!
- Head ladies Chain  
1-3 Cross Trail  
Separate go round one, line up 4 .. ECL-os  
Pass Thru  
Tag the Line - In  
Fan Out of the Line  
Spin the Top ..... OCB  
Girls Trade ..... ZB  
Girls Run  
Tag the Line - In  
Fan Out of the Line  
Pass Thru, Wheel & Deal ..... (AL!)

SINGING CALL (RH Lady Progression)

1-3 Square Thru, 4 hands round you go  
Meet the Sides, Spin the Top 2 by 2 you know  
Everybody Fan Out of the Line and when  
you're done with that  
Curlique and the boys Run and meet a  
brand new date  
Allemande Left that lady, do a Dosado  
Same girl Promenade on home  
...add 16-beat Tag

Set 'Em Up-Get 'Em Out (Continued)Zero Box Set-Ups:

4. 4 ladies Chain  
Heads Flutter Wheel, Sweep 1/4  
Everybody Double Pass Thru  
Lead 2 Partner Trade (ZB)
5. 1-3 RL Thru, Square Thru  
On the 3rd hand, Curlique  
Boys Run (ZB)
6. 1-3 Pass Thru, Separate  
Go round 1, line up 4  
Pass Thru, Tag the Line - In  
Just the centers RL Thru  
Same 4 Square Thru  
Other 4 Star Thru (ZB)

Zero Box Get-Outs

1. Inside 2 split the outside (line up 4)  
Square Thru and meet Partner  
Right & Left Grand!
2. Swing Thru, Spin the Top  
Right & Left Thru  
2 ladies Chain and send 'em back  
Dixie Style to a Left Allemande!
3. Double Swing Thru  
Right & Left Thru with a full turn  
Outside 2 Promenade 1/4  
Inside 2 lead to the right (AL!)
4. Dosado to ocean wave  
Boys Circulate  
Girls Circulate  
Everybody Circulate  
Everybody Run, Everybody Fold (AL!)
5. Star Thru, Slide Thru  
Spin the Top  
Curlique, boys Run  
Reverse Flutter Wheel (AL!)
6. Double Swing Thru  
Girls Trade, girls Run  
Tag the Line - In  
Pass Thru, Wheel & Deal  
Inside 2 look behind you (AL!)



# • GIMMICK IDEA

## SLITHER (Floyd Butterbaugh)

### How To Do It:

From an ocean wave or two-faced line, the two center dancers do a nose to nose Sashay (similar to the one in Sashay Thru). From an ocean wave, dancers end in a two faced line and from a two-faced line, they end in an ocean wave.

### Impressions:

This could turn out to be an interesting stunt or gimmick command that may see a lot of activity for a brief time -- and then quickly fade away. While it is possible to call the command by itself, it tends to work better and smoother if it is called as a part of a combination command (Scoot and Slither, Slither and Swing Thru, Slip, Slide and Slither, etc.) Like all gimmicks, however, don't over-do! A little goes a long way.

### Choreography:

<u>From a Zero Box (ZB) Box 1-4</u> Swing Thru Scoot and Slither Wheel & Deal (OCB)	Called once = 2 ladies chain Called twice = ZERO!
<u>From a Zero Box - ZB</u> Swing Thru Scoot and Slither Wheel & Deal Reverse the Flutter	Equals ZERO!
<u>From a Zero Box (ZB)</u> Swing Thru Scoot and Slither Couples Circulate Bend the Line (CL-os) Star Thru	<u>Equals ZERO!</u> (Technical Zero: insides become outsides, etc.)

### Sample Figures:

- Side ladies Chain right  
 1-2 Square Thru ..... ORB  
 Swing Thru  
 Scoot & Slither  
 Couples Circulate  
 Wheel & Deal ..... ZB  
 Sweep 1/4 ..... EOL  
 Star Thru ..... OCB-os  
 Scoot & Slither  
 Couples Circulate  
 Bend the Line  
 Curlique  
 Boys Run ..... (ZB) AL!
- 1-3 Square Thru, Curlique to OW  
 Scoot & Slither  
 Couples Circulate  
 Bend the Line  
 Pass Thru, Wheel & Deal  
 Boys Pass Thru  
 Curlique to OW ..... OB  
 Scoot & Slither  
 Couples Circulate  
 Bend the Line  
 Spin the Top ..... OB-os  
 Girls Run, boys Slither  
 Swing Thru ..... ZB  
 Curlique, girls Run ..... AL!

# • NEW MOVEMENT (Experimental)

## FAN TAG (Right or Left) and FLIP (John Inabinet)

### How To Do It:

From a two faced line formation, the 2 center dancers Cast 3/4 and drift slightly apart as the end dancers Tag Thru and face right or left according to the command. This forms a momentary diamond. Without stopping, the action from here follows the same pattern as "Flip the Diamond" (Taggers Circulate forward to the next diamond point to become ends as diamond "ends" Flip or Fold into the middle to become wave centers). (about 10 counts).

### Impressions:

After an unexpected dry spell, the diamond formation returns. We suspect this one will receive a certain amount of attention from the workshop crowd; it is smooth and comfortable and might just appeal to dancers who enjoy this type of combination movement. NOTE: If the command is "Fan Tag-RIGHT and Flip", the movement ends in an ocean wave. If it is, "Fan Tag LEFT and Flip", it ends in a two faced line (Fan Tag-Left produces a momentary facing Diamond formation!)

### Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run <u>Fan Tag-Right &amp; Flip</u> Right & Left Thru Star Thru	Equals ZERO!
<u>From a Zero Line - ZL (1P2P)</u> Right & Left Thru, Star Thru Swing Thru, boys Run <u>Fan Tag-Right &amp; Flip</u>	Equals ZERO!

### Sample Figures:

- 1-3 Square Thru ..... ZB  
 Swing Thru, boys Run  
 Fan Tag-Right & Flip ... CL  
 RL Thru ..... CL-os  
 Pass Thru, Wheel & Deal  
 Centers Pass Thru ..... OCB  
 Dosado to OW  
 Girls Trade ..... ZB  
 Girls Run  
 Fan Tag-Right & Flip  
 Make an 8-hand OW  
 End girls Trade to far end  
 Other 6, same sex Trade..RB  
 Everybody RL Thru ..... RB-os  
 1/2 Square Thru  
 Trade By .....(ZB) AL!
- Head ladies Chain across  
 1-3 Square Thru, Curlique (OW)  
 Centers Trade, centers Run  
Fan Tag-Right & Flip  
 Pass Thru, Wheel & Deal  
 Zoom! ..... (AL!)

### SINGING CALL (Corner Progression)

Head two Square Thru, 4 hands you go  
 Swing Thru the outside 2, 2 by 2 you  
 know  
 Boys Run and Fan Tag to the Right  
 and Flip  
 Keep on goin' and when you do  
 Walk right into a RL Thru  
 Turn that girl and Slide Thru  
 Swing ol' Corner there  
 Swing that gal and Promenade  
 ...add 16 beat Tag

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

We're happy to report that the "Share the Wealth" idea seems to be catching on. In this month's mailbag, for example, we received some interesting patter material from a number of our subscribers -- and we were especially pleased to note that most of it used nothing but Standard (non-experimental) commands.

These first two routines are from Slim Herrington in Harker Heights, Texas; they contain a pair of unexpected ways to convert a Zero Box (ZB) to a Zero Line (ZL). Note too, that the first three commands in the first routine also represents an interesting equivalent to "Heads lead to the Right".

- 1-3 Square Thru ..... ZB  
Swing Thru  
Spin Chain Thru ..... OPB-os  
Swing Thru  
Boys Run  
Bend the Line ..... ZL
- 1-3 Square Thru ..... ZB  
Spin Chain Thru  
Girls Fold, men turn back ..... CB  
Spin Chain Thru  
Girls Fold, men turn back ..... OB  
Spin Chain Thru  
Boys Run, Bend the Line ..... ZL

And then, Bob Kennedy from Kernersville, No. Carolina, sent us this neat little 2-command combination that may serve as an effective "quickie" Zero routine when called from any box formation (standard or mixed partner pairings)

- 8 Chain Three  
Trade By

Bob's note said that he had good floor response when he called the routine twice in a row to end in an Allemande Left!

George Spelvin, Happy Valley, California sent us a pair of routines he has been using that feature some "Same Sex Trade" commands that we think your dancers might enjoy:

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Lead pair U-Turn Back  
Dosado to OW  
Same Sex Trade  
Centers Trade  
Boys Run ..... ZL  
Reverse Flutter Wheel ..... ECL  
Dosado to an 8-hand OW  
End boys Trade while the  
Other 6 Same Sex Trade ..... OL  
Everybody RL Thru ..... OL-os  
Star Thru ..... CB  
8 Chain Three ..... (AL!)
- Side ladies Chain  
1-3 1/2 Thru ..... OOB-os  
Split 2, line up 4  
Dosado to an 8-hand OW  
End girls Trade while the  
Other 6 Same Sex Trade  
Everybody Box the Gnat ..... OL-os  
Right & Left Thru ..... OL  
Star Thru ..... RB-os  
Dive Thru, Pass Thru ..... CB-os  
Curlique to an OW  
Swing Thru  
Same Sex Trade  
Centers Trade, boys Run (ZL) .AL!
- And finally, we heard Les Roberts up in Portland, Oregon use this nice ZB get-out:  
RL Thru, Swing Thru  
Boys Trade, boys Run  
Tag the Line Right  
Couples Circulate ..... (AL!)

# PROGRAM NOTES

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

## FAN THE TOP

Fan the Top is another one of those borderline Basics that has, for a long time now, consistently drifted in and out of our modern choreography. Although it has never permanently joined what most of us now define as the "mainstream", it has frequently come very close, and we would not be surprised to find it taking its place alongside such non-75 mainstream Basics as Flutter Wheel, Curlique, Turn & Left Thru, etc., in the very near future. We have the distinct impression that it is being called more and more these days and it might just be worth your time to review it -- if you haven't already done so. The Burleson Encyclopedia defines Fan the Top (No. 527) as follows:

From an OW or 2-faced line, centers arm turn in facing directions  $3/4$  as the ends move up  $1/4$  to form new waves.

Here are some sample routines:

- 1-3 Square Thru ..... ZB  
 Dosado to OW  
 Fan the Top ..... EOL  
 Right & Left Thru ..... EPL-os  
 2 ladies Chain ..... CL-os  
 Slide Thru ..... ZB  
 Spin Chain Thru  
 Girls Circulate twice  
 Swing Thru ..... OOB  
 Fan the Top ..... ZL  
 Right & Left Thru ..... ZL-os  
 Partner Trade ..... (AL!)

- 1-3 Square Thru ..... ZB  
 Curlique  
 Cast Off  $3/4$  ..... ZB  
 Fan the Top ..... EOL  
 Pass Thru, Wheel & Deal  
 Centers Pass Thru ..... OB-os  
 Right & Left Thru ..... ZB  
 Swing Thru

- Scoot Back ..... OCB-os  
 Fan the Top ..... CL-os  
 Right & Left Thru ..... CL  
 Pass Thru, boys Run  
 Scoot Back  
 Boys Run again ..... CL-os  
 Star Thru ..... (ZB) AL!

- 1-3 lead right, circle to a line. ZL  
 Right & Left Thru ..... ZL-os  
 2 ladies Chain ..... ERL-os  
 Fan the Top ..... ZL  
 Right & Left Thru ..... ZL-os  
 Pass Thru, Wheel & Deal  
 Substitute  
 Centers Fan the Top  
 Cross Trail ..... (AL!)

- 1-3 Pass Thru  
 Go round 1, line up 4  
 Pass Thru, Wheel & Deal  
 Girls Pass Thru, Dosado to OW  
 Fan the Top  
 Pass Thru, Wheel & Deal  
 Boys Pass Thru, Dosado to OW  
 Fan the Top  
 Slide Thru, Substitute  
 Centers Pass Thru ..... ZB  
 Swing Thru  
 Fan the Top  
 Curlique  
 Boys Run ..... (AL!)

- 1-3  $1/2$  Square Thru ..... ZB-os  
 Swing Thru, Cast Off  $3/4$   
 Fan the Top  
 Curlique, boys Run  
 Substitute  
 Centers Right & Left Thru  
 Pass Thru ..... ZB  
 Curlique, Cast Off  $3/4$  ..... ZB  
 Fan the Top ..... EOL  
 Right & Left Thru ..... EPL-os  
 Flutter Wheel ..... CL-os  
 Reverse Flutter Wheel ..... EPL-os  
 Sweep  $1/4$  ..... (ZB) AL!

## ● THE SIGHT CALLER'S NOTEBOOK

"MIX AND MATCH" FRACTIONAL ZEROS

At a recent dance we had the occasion to call a pair of our favorite one-third fractional zero routines\* in the same tip and we happened to notice that the specific dancer arrangement that had been created after we had called the first leg of one routine was, in every way, identical to the dancer arrangement we achieved after calling the first leg of the second routine. Somehow we had never noticed this before and we found it interesting to say the least. Although the choreography, commands and traffic patterns of each routine was completely different, each one-third "package" brought the dancers to the same exact choreographic formation as the other. One "package", in other words, was totally equivalent to the other.

This immediately set us to wondering about whether the one-third "packages" or modules of one routine could be successfully interchanged with the one-third modules of the other. Could we, for example, call the first leg of one-third zero No. 1, the second leg of one-third zero No. 2, and the third leg of one-third zero No. 3 and still achieve the desired zero effect? It was certainly worth looking into -- and, of course, we did.

We have since discovered that many such completely interchangeable combinations are possible and that they can be called in any order or sequence and in a totally random manner. It allows a caller to employ what might best be described as a kind of "Mix and Match" method of achieving additional variety and flexibility in his patter presentations.

The important thing, of course, is to be sure that each routine you use is, in fact, exactly equivalent to the other. For it is certainly NOT true that every line fractional zero can be successfully interchanged with any other line fractional zero. Each routine must obviously produce the identical dancer arrangement of the others or the whole idea would not work.

We also discovered -- as a kind of extra bonus -- that if a get-out routine achieved an Allemande Left when called at the end of a given leg of one fractional zero, the same get-out would work at the end of the same leg of any of the others. This provides a caller with an even greater degree of mid-tip flexibility.

(continued on next page)

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\* A one-third Zero -- sometimes called a "Triple Zero" -- refers to a series or combination of square dance commands that must be called three times through in order to achieve a zero effect. A typical example of a 1/3 Zero is the frequently called combination, "Pass Thru / Wheel and Deal / Double Pass Thru / Centers In / Cast Off 3/4". As most of you know, that combination, called 3 times from a facing line formation, will always zero out and that, of course, is the reason that it is known as a "One-Third Zero". For a more in-depth discussion of the nature and uses of fractional zeros in general, see the "Sight Caller's Notebook" section in the August 1973 issue of CHOREO BREAKDOWN (pages 278-279).

● MIX AND MATCH FRACTIONAL ZEROS (continued)

The charts below are self-explanatory. They show three separate "mix and match" one-third zero routines for both line and box formations, as well as an appropriate get-out for each leg of the routine. Since a one-third zero will typically carry the dancers through various Arky and half-sashayed alignments, all the commands are "sexless", i.e., they do not require a particular boy-girl arrangement.

ONE-THIRD LINE ZEROS (Called from facing lines of four)	
<ol style="list-style-type: none"> <li>1. Pass Thru Wheel &amp; Deal Outsides crowd in, line up 4 Pass Thru, Tag the Line-In Pass Thru, Bend the Line</li> <li>2. Pass Thru Wheel &amp; Deal Double Pass Thru Leads turn back and Swing Thru Centers Trade, centers Run Bend the Line</li> <li>3. Pass Thru Tag the Line-Right Centers Cross Run Bend the Line</li> </ol>	<p>These routines can be called in any order or sequence and will always zero out at the end of the third leg. The get-outs below will achieve an Allemande Left if the series is begun from a Zero Line (1P2P).</p> <p><u>After calling the first leg:</u></p> <p>Star Thru Double Pass Thru First pair left, next pair right (ZL) Star Thru, Square Thru 3/4 (AL!)</p> <p><u>After calling the second leg:</u></p> <p>Pass Thru Tag the Line - In Pass Thru, Wheel &amp; Deal (AL!)</p>
ONE-THIRD BOX ZEROS (Called from any Box Arrangement)	
<ol style="list-style-type: none"> <li>1. Swing Thru All 8 Circulate Cast Off 3/4</li> <li>2. Swing Thru Centers Trade, centers Run Tag the Line - Cloverleaf Centers Pass Thru</li> <li>3. Swing Thru Centers Run Tag the Line - In Pass Thru, Bend the Line 1/2 Square Thru Trade By</li> </ol>	<p>These routines can also be called in any order or sequence and they too will zero out at the end of the third leg. The get-outs below will achieve an Allemande Left if the series is begun from a Zero Box (Box 1-4).</p> <p><u>After calling the first leg:</u></p> <p>Scoot back, boys Run Pass Thru, Wheel &amp; Deal Centers Pass Thru (AL!)</p> <p><u>After calling the second leg:</u></p> <p>Centers Trade, boys Run Square Thru, Trade By (AL!)</p>

# choreo



# BREAKDOWN

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

APRIL 1974

## CONTENTS THIS MONTH

- What's Happening ..... Page 350
- New Movements:
  - Peel and Streak ..... Page 352
  - Recycle ..... Page 354
- Brain Teaser
  - Choreographic Puzzles... Page 355
- Gimmick Dept.
  - "Kaleidoscope Squares"... Page 356
- Set 'Em Up-Get 'Em Out
  - The Zero Line ..... Page 358
- The Sight Caller's Notebook
  - Four Ladies Chain Effect. Page 359

## WHAT'S HAPPENING?

Lots of new material came across our desk this month so we'll get right to it. Our featured moves are PEEL & STREAK, RECYCLE and a new gimmick called KALEIDOSCOPE SQUARES. Here are the others:

CURL & FOLD BY (Right/Left), John Inabinet. Normal facing couples Curlique, girls Fold behind the boy and all do a 1/2 Tag and take the next command of right or left, etc.

DODGE CIRCULATE & TRADE (Don Varner, So. Calif.) From a single file Circulate formation, all Circulate once except ends facing out who Dodge. Without stopping the center 4 Walk & Dodge while the outsides Partner Trade. Ends in a Box formation.

GO STREAKING (Bob Braden, Louisville, Ky.) From permissable lines, all Tag the Line, Clover In, Double Pass Thru, Centers In & Cast Off 3/4.

HALF BREED TWIRL (Betty Fricker, Toronto) Normal couples California Twirl/1/2 Sashayed couples U-turn back.

HINGE TO A "Z" (Hank Drumm, Erroll, N.H.) From 2-faced lines, the lines Hinge and then the center 2 couples (a new 2-faced line) will also Hinge as the outsides finish a Wheel Across to end facing a new center couple.

PAIR, TRADE, PASS & CLOVER (Harry Borger, Hanover, Penna.) From Double Pass Thru set-up, leads Pair Off, step forward and Trade as trailers do a Pass Thru and Cloverleaf to end in another double pass thru formation.

PASSPORT (Morgan Dumas, Sutton, Mass.) From a box formation, all Pass Thru and do a Partner Trade. Without stopping all Pass Thru again but this time only the dancers facing out will Trade as those facing in do a left Square Thru 3/4 to end in a box formation (Zero!)

PEEL & TAG (Mel Roberts, Memphis, Tenn.) From a completed double Pass Thru formation, the lead dancers Peel away and trailers step between them and also Peel (so far like a Peel Off). Without stopping all now Tag the Line to take the next command (left, right, in, out, etc.)

RECIPROCATE (Hank Drumm, Erroll, N.H.) From a double Pass Thru formation center four do a Swing Thru and Cast Off 3/4. Simultaneously, the trailing dancers Divide and join

WHAT'S HAPPENING? (continued)

right hands with the ones they meet and Cast 3/4. The movement ends in a Single File Circulate position.

RELOCATE THE DIAMOND (Gib Mattson, Buchanan, Mich.) From a normal Diamond set up, the dancers in the center wave do a Fan the Top while the ends facing out Quarter in and Circulate. Meanwhile the ends who are facing in will Circulate and Quarter in.

SPIN ALONG / FAN ALONG (Vince Spillane, Seaforth, Australia) From an ocean wave with the men on the ends, the ends Swing 1/2 and the centers (boys) Cast 3/4 and spread apart. Meanwhile the girls slide together, Trade and then they also spread apart. Now the boys Slide together again and Cast 3/4 to reform the wave. FAN ALONG uses the same traffic pattern except that the opening 1/2 swing is eliminated. Spin Along equals a 1/2 Sashay and Fan Along equals a Right and Left Thru.

SQUARE CHAIN BY (Al Appleton, Toronto, Canada) Facing pairs give a right to opposite pull by and Quarter In. Without stopping they join left hands with new opposite and swing left 3/4. Those facing in give a right hand and pull straight by. Ends with couples standing back to back.

STREAK AND SOMETHING (Bob Coull, Gloucester, Mass.) Those looking at another dancer's back (as in Walk & Dodge, etc.) walk forward to step behind them into a completed Double Pass Thru formation.

T-BONE PASS (Betty Fricker, Toronto, Canada) From Lines, boxes or other permissible set-ups, centers Pass Thru as ends or outsides Pass Thru and Quarter In. When done from a box, all Pass Thru but the original outsides also do a Quarter In. Ends in the so-called "T-Bone" formation.

TAG & TURN (Dan Raymond, Lancaster, Pa.) From parallel ocean waves, all face the center of their "line" (as in Tag the Line) Centers Turn Thru and step forward to join the outsides in a new ocean wave.

TRAIL THRU 3/4 (Gus Greene, Baldwinsville, New York) Facing couples move as in a Cross Trail but end one behind the other in single file. The girls' position ends in the lead while the boys position (does NOT cross) ends behind the girls position and facing the same way. From facing normal lines "Trail Thru 3/4" ends in a completed Double Pass Thru with girls in lead. From a normal facing line set up, the combination Trail Thru 3/4, Centers In, Cast Off 3/4 is a 1/2 Zero (call it twice to zero out).

\* \* \* \* \*

HELP!!

This past month one of our subscribers sent us a new movement called "Go Next Door". Whoever it was neglected to put his name on the description of the movement and the sample routines and I have inadvertently gotten the cover letter and the description separated and no longer know who the author is. If you read this -- please drop me a note and identify yourself!

\* \* \* \* \*

Gremlin Dept.

Despite our numerous proofing safeguards we missed an entry in last month's Program Notes for Fan the Top (page 347). After the 4th line of the third figure there should be a Slide Thru. Please add it to your copy ...and pardon the inconvenience!



• NEW MOVEMENT (Experimental)

PEEL AND STREAK (Paul Nadeau, Saco, Maine)How To Do It:

From parallel foursomes arranged in single file columns of two facing in opposite directions ("Z" Formation), the lead dancers Peel Off and Circulate two places. The trailing dancers meanwhile step forward to join inside hands and finish like a Spin Chain Thru, i.e., they turn each other using inside hands 3/4 to form a momentary wave across the set; centers of this wave Trade and turn a new dancer by the inside hands 3/4 again to end in parallel ocean waves. (approximately 16 counts). If the opening "Z" formation faces counter-clockwise, "Peel & Streak" ends in a right hand wave; if the opening "Z" faces clockwise, it ends in left-handed waves.

Impressions:

Sooner or later someone had to "marry" a Spin Chain Thru/Fan Chain Thru trafficpattern to a Peel the Top type of movement -- and this is it! It moves very nicely, times out well, and has an easy "teach" -- and of course, the name is guaranteed to get a laugh! But only the first time or two you use it. After that the novelty wears off and the dancers feel they're doing another fairly routine movement that is scarcely different from a good many others we've all been doing lately. But, as we say, the name does get a sure-fire laugh and you can probably get an interesting tip or two out of it.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, girls Fold <u>Peel &amp; Streak</u> Swing Thru, girls Circulate Boys Trade, boys Run Wheel & Deal	Equals ZERO!
<u>From a Zero Line (ZL)-1P2P</u> Spin the Top, girls Fold <u>Peel &amp; Streak</u> Swing Thru, boys Circulate Boys Run, Bend the Line	Equals ZERO!
<u>Set-Up Note:</u> From an OPB-os, the combination "Swing Thru, girls Fold, Peel and Streak" will end in a Zero Box ocean wave. Since OPB-os is the set-up you have after a command to "Heads Lead right" you can use all the "lead-to-the-right" equivalents in your files to set-up a ZB using Peel & Streak.	

Variation:

We have also noted a routine called "Anything and Streak" (Scoot and Streak, Run and Streak, etc.). Such commands require the dancers to execute whatever the "anything" asks for and then the ends Circulate twice as the centers do the Spin Chain Thru/Fan Chain Thru part.

PEEL AND STREAK (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
Swing Thru, girls Fold  
Peel & Streak ..... OOB-os  
Swing Thru, boys Run  
Bend the Line ..... OL  
Spin the Top, girls Fold  
Peel & Streak ..... ORB-os  
Right & Left Thru ..... ORB  
Star Thru ..... EPL  
Pass Thru, Wheel & Deal  
Centers Square Thru 3/4 ..... (AL!)
- 1-3 Curlique, Walk & Dodge .. OPB-os  
Swing Thru, girls Fold  
Peel & Streak ..... ZB  
Boys Fold  
Peel & Streak  
Boys Run, Bend the Line ..... ZL  
RL Thru, Pass Thru  
Partner Trade ..... (AL!)
- 1-3 Square Thru ..... ZB  
Curlique to OW  
Swing Thru, ends Fold  
Peel and Streak  
Boys Run ..... ERL  
Spin the Top, boys Circulate  
Boys Run, Bend the Line ..... RL-os  
Pass Thru, Wheel & Deal  
Centers Pass Thru ..... ORB  
Curlique to OW  
Swing Thru, ends Fold  
Peel & Streak  
Boys Run ..... (AL!)
- 1-3 Square Thru ..... ZB  
Swing Thru, girls Fold  
Peel & Streak ..... OOB-os  
Swing Thru, boys Run  
Bend the Line ..... OL  
RL Thru ..... OL-os  
Send 'em back Dixie Style to an OW  
Girls Fold  
Peel & Streak  
Swing Thru to a Left Allemande!
- 1-3 lead right, circle to a line .. ZL  
Curlique, girls lead  
Peel and Streak  
Boys Trade, boys Run  
Bend the Line  
Curlique, boys lead  
Peel & Streak  
Girls Trade, girls Run  
Bend the Line ..... OL-os  
Star Thru ..... CB  
8 Chain 3 ..... (AL!)
- 1-3 Square Thru ..... ZB  
Dosado to OW  
Boys Fold  
Peel & Streak  
Spin the Top ..... ECL  
Right & Left Thru ..... ERL-os  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Lead 2 turn back  
Swing Thru  
Boys Run ..... ERL-os  
Reverse Flutter Wheel ..... ZL-os  
Cross Trail ..... (AL!)

SINGING CALL (Corner Lady Progression)

Head two ladies Chain across  
Your turn and rollaway  
Star Thru and Swing Thru  
Go two by two that way  
Girls Fold behind the boys  
Peel and Streak you know  
Boys outside, girls in the middle  
walkin' round you go  
Swing Thru, boys Run and then you  
Wheel and Deal  
Swing that Corner Lady, Promenade  
....add 16 beat Tag

# NEW MOVEMENT (Experimental)

## RECYCLE (Lee Kopman, Wantagh, L.I., New York)

### How To Do It:

From a right handed ocean wave, center dancers Fold behind the ends. Lead dancers then move forward and to the right (as though doing a Partner Trade) while trailers follow in single file (as in Flip Back!). After one or two steps, each dancer individually faces the dancer in the other twosome to end the movement as facing pairs. (From left handed waves, the action is identical except that leaders move to the left). The entire move takes about 4 beats and is the choreographic equivalent of a Flutter Wheel. Teaching Hint: Describe the total action of the wave centers as walking in a small circle to end in the same place they were in when they began.

"Recycle" can also be done from two other formations. From facing couples: the dancer in the man's position walks forward and turns back to become a wave center as dancer in the girl's position veers all the way left to become a wave end (this routine equals a Triple Swing Thru). From single file lines of 2 facing opposite directions ("Z" formation): Lead dancers move as in a Partner Trade to become wave ends as trailers walk forward and turn back to become wave centers.

### Impressions:

In this evaluation we have purposely chosen to treat the "Recycle" version done from ocean waves as the movement's primary form. This is not to say that the actions assigned to the other starting formations are not equally smooth and fun to do. They are! However, when a single name is used to identify 3 totally separate dance actions, the inevitable result is to confuse all dancers -- except possibly those who really enjoy and take pride in their ability to both collect and master such complications. It is as though there were one definition for a Swing Thru done from ocean waves and another (and completely different) set of rules when Swing Thru is called from facing pairs. Whenever this sort of thing has come up in the past, the movement has usually suffered a quick and well-deserved death. However, since "Recycle" provides a neat and comfortable way to achieve a Flutter Wheel effect from a hands-joined wave -- and we have often found ourselves wishing we had this kind of choreographic "tool" -- we wouldn't mind seeing this version of "Recycle" catch on. We might even suggest that the author consider a change in his original definition so that the ocean wave rules would also apply to facing couples.

### Choreography:

<u>From a Zero Box (ZB)-Box 1-4</u> Dosado to an Ocean Wave <u>Recycle (OCB-os)</u> Spin the Top Curlique, boys Run	Equals ZERO!
<u>From a Zero Box (ZB)</u> Dosado to an Ocean Wave <u>Recycle</u> Swing Thru, boys Trade Boys Run, Wheel & Deal	Equals ZERO!

RECYCLE (continued)Sample Figures:

- 1-3 1/2 Square Thru ..... ZB-os  
 Dosado to OW  
Recycle ..... ORB  
 Spin Chain Thru  
 Girls Circulate once  
 Boys Run, Bend the Line ..... EOL  
 Star Thru, Dosado to OW ..... OCB-os  
Recycle ..... (ZB) AL!
- Head ladies Chain  
 1-3 Square Thru, Dosado to OW .... OPB  
Recycle ..... CB-os  
 Swing Thru, boys Trade  
 Boys Run, Bend the Line ..... ZL-os  
 RL Thru, Pass Thru  
 Wheel & Deal  
 Centers Dosado to OW  
 Recycle  
 Curlique ..... AL!
- 1-3 lead right, circle to a line of 4 .. ZL  
 RL Thru, Rollaway, 1/2 Sashay  
 Spin the Top ..... OPB-os  
Recycle ..... RB  
 Star Thru ..... ZL  
 Spin the Top  
Recycle  
 Star Thru, California Twirl ..... ZL-os  
 RL Thru, Star Thru ..... CB-os  
 Swing Thru  
Recycle...to a Right & Left Grand!

SINGING CALL (Corner Lady Progression)

Head couples Square Thru, 4 hands you go  
 Curlique the outside two, then Walk and  
     Dodge you know  
 Partner Trade, go Right & Left Thru, you  
     turn the girl & then  
 Slide Thru and Dosado, all the way my  
     friend  
 Recycle two by two and swing ol' Corner  
     there  
 Round and Round, Promenade that square  
 ....add 16 beat Tag

• BRAIN TEASER

(For the Choreographic Puzzle Fan)

This month we are pleased to introduce a new department whose sole purpose will be to amuse and entertain those of you who have told us that you enjoy working on problems in the general area of square dance choreography.

The idea came to us by way of Don Beck (Stow, Mass.) who has been doing something similar for his local caller's association. We thoroughly enjoyed grappling with some of the choreographic brain teasers that Don sent to us and we thought you might too. We therefore asked Don for his permission to present some of them in these pages -- and we're pleased to let you know that he agreed. Many of the puzzles we plan to present in this section in the months to come are Don's -- although we do plan to include some of our own as well. We also solicit any of our readers who might be so inclined to submit any posers that they might want to pass along.

To get the ball rolling, we'll give you two of Don's simpler brain teasers. Remember that you must solve each problem using only legitimate square dance commands -- and you get extra "Brownie Points" for keeping the answers as simple and as short as possible. Good luck! We'll print the answers next month.

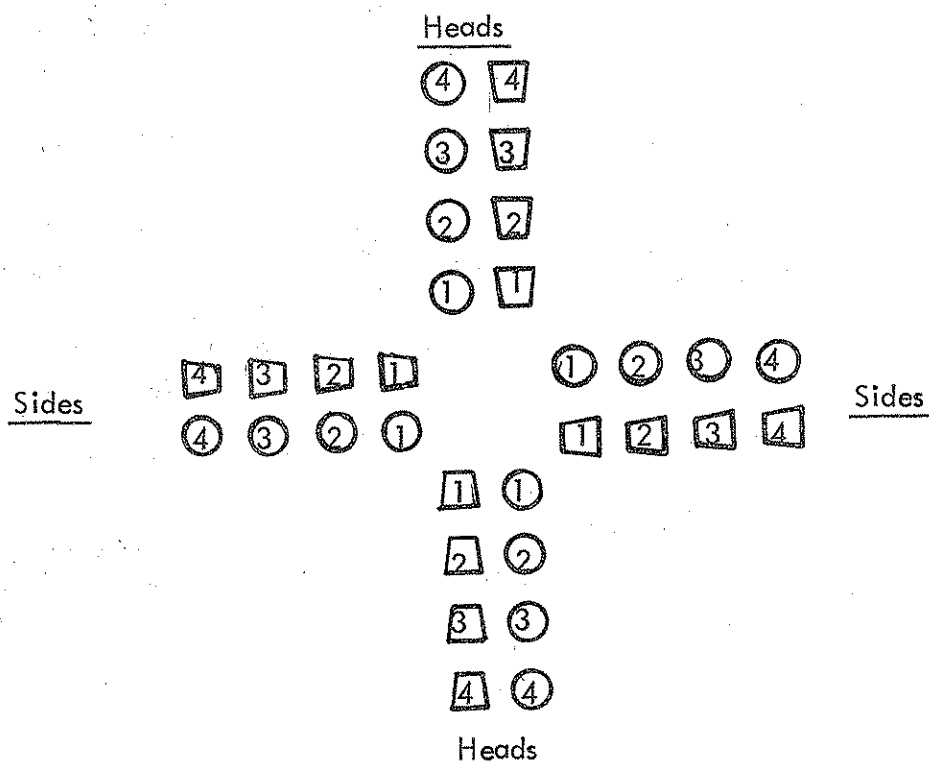
1. Write a complete dance routine in which it is possible to call a legitimate Right & Left Thru after a Curlique (all dancers working!)
2. Write a complete dance routine that would allow you to call the following commands in the exact order shown:

Wheel & Deal, Star Thru  
 Wheel & Deal, Star Thru  
 Wheel and Deal

# • WORKSHOP GIMMICK

## "KALEIDOSCOPE SQUARES" (Gloria Roth, Nova Scotia, Canada)

Here is a new and unique gimmick idea that belongs in the same category as "Tandem Squares", "Hexagons", "Exploding Squares", etc. It works from a specially-set up 32-dancer formation which is achieved by establishing four squares, one inside the other, as shown below:



Notice that all dancers in the inside square are identified as No. 1 dancers; those in the square behind No. 1 are No. 2 dancers, those behind them are No. 3 dancers; and so on. Each individual dancer must understand that he or she will be referred to by their assigned number in the actual calls. The dancers must also understand that they are never to cross the inside square unless specifically directed to do so.

From the above formation, a typical lead-off command would be, "All the Ones and Threes California Twirl". This sets up 4 separate 8-dancer box formations and a caller can move the dancers at will within that particular set up. Now look at what happens if, from that box, the command is, "Star Thru, Pass Thru, on to the next, Star Thru". This creates 4 new box formations and the caller can once again move the dancers any way he cares to within that set up. The trick in "Kaleidoscopes" is to move the dancers from one group of 8 to another (and another, and another, etc.) -- and then to move 'em back again until all dancers end up in their original starting set up. (there are NO allemande lefts!). A simple "warm-up" routine is shown below:

- Ones and Threes Calif. Twirl
- Star Thru, Pass Thru
- On to the next, RL Thru
- Square Thru 3/4, on to the next
- Star Thru, Swing Thru
- Boys Run, Wheel & Deal

- Slide Thru, Pass Thru
- On to the next, RL Thru
- Square Thru 3/4, on to the next
- Star Thru, RL Thru, Dive Thru
- Ones and Twos Calif. Twirl
- (ALL ARE NOW BACK IN STARTING SET UP)

"Kaleidoscope Squares" (continued)

So far, we have only had two occasions to work with "Kaleidoscopes" in our own workshops and we haven't, as yet, explored the idea completely (the possibilities are really enormous!). We have, however, been able to form some "quickie" impressions, some favorable, some unfavorable, based on some of the simpler variations we have tried. On the minus side is the fact that it takes quite a while to set up the starting formations and to explain the ground rules to the dancers. And we, for one, also missed the "Allemande Left". Simply returning to the starting formation seemed, somehow, to be a less satisfying means to end a routine than a rousing Allemande Left! (although we understand that the author has noted some loud cheers in her workshops). On the plus side, the dancers do experience the stimulation of doing something that is totally new and different -- they find themselves doing things similar to some of the exhibition routines they've all marveled at at conventions and festivals. Also, a caller can be as inventive or as creative as he likes, varying the routines to suit the experience and the ability of his dancers.

For us, the easiest approach was to (1), convert each group of 8 to a box (Ones & Threes Calif. Twirl), (2), work a zero, (3), call "Star Thru/Pass Thru/On to the next Star Thru". This sends the dancers into an adjoining quadrant and places them in a new box formation where it is a simple matter to call another zero. From here, the caller may either send the dancers on into still another quadrant (by calling "RL Thru/Star Thru/Pass Thru/on to the next Star Thru") -- or he can return the dancers to their original quadrant by calling "Star Thru/Pass Thru/On to the next Star Thru". Once the dancers are back in their original quadrant, you can restore the original starting formation by calling, "RL Thru/Dive Thru/Ones & Twos Calif. Twirl". Note the following routine:

- Ones & Threes Calif. Twirl ..... Box set-up, quadrant No. 1 (home quadrant)
- Star Thru, Pass Thru
- On to the next Star Thru ..... Box set-up, quadrant No. 2
- RL Thru, Dive Thru, Pass Thru } ..... Box Zero
- Square Thru 3/4, Trade By }
- Square Thru
- Walk ahead to a new two
- Star Thru ..... Box set-up, quadrant No. 3
- Swing Thru, boys Run }
- Couples Circulate }
- Wheel & Deal, Dive Thru } ..... Box Zero
- Pass Thru }
- Star Thru, Pass Thru
- On to the next Star Thru ..... Box set-up, back in quadrant No. 2
- Dosado to a Scoot Back }
- Boys Trade, boys Run }
- Wheel & Deal }
- 1/2 Square Thru
- Walk ahead to a new two
- Star Thru ..... Back in home quadrant (call a zero if you like!)
- RL Thru, Dive Thru
- Ones & Twos California Twirl ..... All back in starting position

By working "Kaleidoscopes" in this manner, a caller can achieve considerable variety by selecting a variety of zeros and equivalents (you may also use line zeros after each "on to the next" command.) It is important to remember, however, that all the zeros must be geographically "true" (no "flip-flop" effects or "technical zeros").

"Kaleidoscope Squares" (continued)

The author also sent in some additional patterns that are truly unusual. For example:

- Heads Quadruple Pass Thru  
Then Cloverleaf while  
Sides Quadruple Pass Thru  
Then Cloverleaf

(the above, called four times, restores the original formation. This routine has a truly "Kaleidoscopic" effect!)

- Heads Quadruple Pass Thru  
Grand Peel Off to a line of eight  
Sides Quadruple Pass Thru  
Grand Peel Off to a line of eight  
All Bend the big line & Star Thru  
(call the above routine once more  
and all are back in original set up)

- Ones & Threes Calif. Twirl  
Do a 32 Chain Thru!

(This one is tricky and needs some additional explanation. The basic pattern is to have everyone do 4 complete 8 Chain Thrus as they move thru all 4 quadrants. However, as each couple reaches the center of the "Kaleidoscope" formation (facing out), they separate rather than courtesy turn, the men going left & the girls going right to enter the next quadrant to begin a new 8 Chain Thru. When all have returned to where they began the 32 Chain Thru, call:

RL Thru, Dive Thru  
Ones & Twos Calif. Twirl (all "home"!)

- And finally, the following routine converts a "Kaleidoscope" formation into four separate 8 dancer squares, all with partner and ready for a normal singing call:

Ones, Twos & Threes Calif. Twirl  
Fours Dive Thru one couple  
Star Thru & Flutter Wheel

• SET 'EM UP - GET 'EM OUT

THE ZERO LINE

As promised, we are presenting, this month some of the more interesting Zero Line set-ups and get-outs that we've accumulated in the last year or two. If you haven't already added these to your collection, now would be a good time:

Zero Line Set Ups:

1. 1-3 Curlique, Walk & Dodge  
Curlique, Walk & Dodge  
Partner Trade (ZL)
2. Head ladies Chain & rollaway  
Square Thru  
Swing Thru  
Scoot Back  
Boys Run (ZL)
3. Head ladies Chain right  
1-3 Spin the Top  
Sides Divide and EVERYBODY  
Right & Left Thru (ZL)
4. 4 ladies Chain  
1-3 Pass Thru, Separate  
Go round 1, line up 4  
Pass Thru, Wheel & Deal  
Girls Swing Thru, Turn Thru  
Boys courtesy turn your girl (ZL)

Zero Line Get Outs:

1. Star Thru  
Circle to a 2-faced line  
Girls Trade, Cast Off 3/4 (AL!)
2. Pass Thru, Wheel & Deal  
Double Pass Thru  
Lead 2 turn back  
Swing Thru, boys Run (AL!)
3. Pass Thru, Wheel & Deal  
Centers Star Thru, Spin the Top  
Turn Thru, Left Turn Thru the  
outside 2  
Back to middle & Turn Thru  
Everybody Cloverleaf  
Go Right & Left Grand!

• THE SIGHT CALLER'S NOTEBOOK

### THE FOUR LADIES CHAIN EFFECT

When a caller knows, in advance, that the end result of a given series of commands will be to create a formation in which each man has his original opposite lady in the partner "slot", he can (if he chooses) effectively counteract what amounts to a 4 ladies Chain by simply calling a 4 ladies Chain at the beginning of the figure. He achieves, in other words, the effect of a 4 ladies Chain by actually calling a 4 ladies Chain!

But, as every sight caller knows, such an Opposite Lady set-up will often occur without the caller knowing about it beforehand. Such formations (OB, OL, etc.) are frequently achieved (and also easily recognized!) when a caller is improvising or "inventing" (on-the-spot) his hash or patter calls. And since, in such cases, he may often find it desirable -- or even necessary -- to be able to reunite each dancer with his original partner, it would be helpful for him to know how to achieve a mid-figure 4 ladies Chain effect so that he doesn't have to call a 4 ladies Chain at the beginning of the routine.

All of the routines below have been designed to create a 4 ladies chain effect and they therefore serve as an effective form of something we have often labelled a "Transition Module" (the "transition" is from ZB to OB, from ZL to OL, etc.). It must also be noted, however, that the routines below are all "Technical" Transitions, i.e., the ends become centers, the outsides become insides, and vice versa. They therefore work only when called from formations featuring "Standard" partner pairings (each man has the same girl in the partner "slot"). They do NOT create a 4 ladies chain effect when called from "Mixed" partner pairings (EPL, ECL, ORB, etc.) It is also interesting to observe, however, that each of the routines below turn out to be Zero moves when they are called from a Mixed Partner set up (ECL remains ECL and OOB remains OOB, etc.).

#### TO ACHIEVE A FOUR LADIES CHAIN EFFECT:

From "Standard" LINES: (ZL to OL, CL to RL, OL to ZL, RL to CL)	From "Standard" BOXES: (ZB to OB, CB to RB, OB to ZB, RB to CB)
1. Star Thru RL Thru, Dive Thru Pass Thru, Star Thru  2. Star Thru, Double Swing Thru All 8 Circulate Swing Thru, Spin the Top RL Thru  3. Square Thru, Trade By Swing Thru Boys Trade, boys Run Bend the Line  4. Pass Thru, Wheel & Deal Double Pass Thru Cloverleaf, Centers Pass Thru Circle to a line of 4	1. RL Thru, Dive Thru Substitute Centers Pass Thru  2. Swing Thru Boys Run Couples Circulate Wheel & Deal  3. Pass Thru Trade By  4. Dosado, Scoot Back Boys Run, Bend the Line Square Thru Trade By



# chores



# BREAKDOWN

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

MAY 1974

## CONTENTS THIS MONTH

- What's Happening? ..... Page 360
- New Movement
  - File to a Line ..... Page 362
- Program Notes
  - The Grand Square..... Page 364
- Workshop Gimmick
  - The Grand Parade..... Page 365
- Brain Teaser ..... Page 365
- Share the Wealth
  - More Fractional Zeros . Page 366
- Caller's Grab-Bag ..... Page 367
- Sight Caller's Notebook
  - Working with "Chicken Plucker"..... Page 368
- Special Report
  - 1st Callerlab Conven. Page 369

## WHAT'S HAPPENING?

April was a busy month for many of our leading choreographers; close to 30 new routines came across our desk -- but as you might expect, only one or two were felt to have any serious interest for the majority of our callers. In fact, we only picked one this month for an in-depth exploration. Its called FILE TO A LINE. The others appear below:

ALL 8 ACTIVATE (Louis Mincone) From parallel waves, all dancers Circulate 1-1/2 into an Allemande Thar Star formation.

ALL 8 FLUTTER THE LINE (Rusty Witter) From a Star Promenade formation, the centers Star forward 1/2 way to pick up their opposite in a new Star Promenade. All now Promenade back to home position and back out to a squared-up set.

ALL 8 TRANSLATE (H.P. Williams) From parallel ocean waves all Circulate 1-1/2; original Head men Dosado the girl they meet, Star Thru and Partner Trade. Original Side men meet their girl with a right arm turn (momentary OW across the set), Side men then Run around the girl and do a Wheel and Deal to end between the other 4 in a Trade By formation.

ANYTHING TO A LINE (Lee Kopman) From a single file Circulate set-up, all do the "anything" as indicated. Without stopping, the ends spread apart as the other 4 do a "Phantom" single file Circulate 2 places to end in parallel 2-faced lines.

CAST & LOSE YOUR SHADOW (Jim Harlow) Same as Cast A Shadow except that the lead dancers walk by the trailers so that the "shadow" Casts 3/4.

CENTERS ROTATE (Chuck Acelin) From parallel ocean waves (girl must be on boy's right!) girls in the center Cast left 3/4 and 2 new center girls Cast Right 3/4. Simultaneously, the 4 men Circulate 1-1/2. The boys who meet a girl face-to-face Slide Thru; the boys who meet a girl facing the same direction they are, couple up and do a 1/2 way Couples Circulate. Ends in parallel 2-faced lines.

CHAIN & FLIP THE GEARS (J. Inabinet) From 2-faced lines, parallel, centers Cast 3/4 as the ends Circulate once. Centers of the momentary

WHAT'S HAPPENING? (continued)

wave Trade and all now form 2 four-hand stars. They turn the stars exactly  $3/4$  (new wave across the set) and wave centers Trade again. This forms 2 momentary diamonds. All now "Flip the Diamond" (ends Fold into center as centers Circulate to ends) to end the movement in parallel right-hand waves.

CIRFANTAG (Gus Greene) From parallel waves or 2-faced lines, ends Circulate  $1-1/2$  as centers do a  $2/3$  Fan Chain Thru (6-hand wave with lonesome 2 still facing in Circulate direction) The wave now Tags as indicated:  $1/6=1$ st taggers side-by-side;  $2/6=2$ nd taggers side-by-side;  $3/6=3$  dancers side by side;  $6/6=all$  the way thru. All now take next command (in, out, right, left, etc.)

COORDINATE (Lee Kopman) From single file Circulate columns all Circulate  $1-1/2$  and center 6 Trade. The middle 2 (of the 6) now spread apart and walk forward to hook onto the ends of the leads, as the lonesome 2 move up to join the nearest 2 as ends. Ends in parallel 2-faced lines.

CURLI-SWING (Bob Elling) From an appropriate box formation, all Curl to a Wave, new centers Trade and again Curl to a Wave.

EXPLODE THE DIAMOND (Dave Hodson). From twin diamonds, those in the center "wave" Explode the Wave as the diamond points Circulate one position to become the ends of a line.

FLUTTERCHAIN (Bob Bland) An extension of a normal Flutterwheel. All complete a Flutterwheel but girls retain joined right hands and continue on to do a 2 ladies Chain.

GO NEXT DOOR (Mal Minshall) From 4-dancer lines or waves, ends Run, new ends Fold in behind them.

LEFT TURN & RIGHT THRU (Gus Greene) from facing couples or left-handed waves all Left Turn Thru after which right hand person does a right hand courtesy turn.

MOTIVATE THE DEUCEY (Ernie Carviel) Start as in "Motivate". From parallel waves, all swing  $1/2$  right, centers left  $3/4$  as ends Circu-

late  $1-1/2$  to form the 3 stars. When all have turned their stars  $1/2$ , the movement ends as in Relay the Deucey.

PEEL, SCOOT & STREAK (J. Inabinet) From "Z" set-ups, leads Peel as trailers step forward into an ocean wave. Without stopping all Scoot Back and centers Fan Chain Thru while ends Circulate twice. (Peel & Streak with a Scoot Back in the middle!)

SCINTILLATE (Bill Davis). From parallel waves or 2-faced lines, ends Circulate 2 positions. Centers Cast  $3/4$  by inside hands (momentary OW across the set); without stopping those in the wave Fan Back as the original centers Circulate  $1/2$  to join the original ends. Converts waves to 2-faced lines and vice-versa. Equals ends Circulate 2 while centers nose-to-nose Sashay.

SQUARE BACK (Ralph Trout) From permitting lines of 4, ends Turn Thru &  $1/4$  in and Pass Thru to become ends of a new line while centers do Square Thru but on the third hand do a Left Turn Thru, thus becoming centers of the new line. The end-up line is back-to-back.

SQUARE CHAIN BY (Al Appleton) From facing pairs, all give a right to opposite, pull by and  $1/4$  in, then Left Cast Off  $3/4$ . Dancers facing in now extend right hands again to pull by to end facing out as couples back-to-back.

STAR CHAIN THE GEARS (Don Pfister) From a box formation all star right  $1/2$  and come back by the left  $3/4$  (momentary wave across set) wave centers Trade and all star left  $3/4$ ; new centers Trade again to turn star right  $3/4$  to end in a 2-faced line.

SWEEP & TURN (Hank Drumm) From lines permitting, centers Turn Thru & Partner Trade as ends Star Thru, Sweep  $1/4$  behind the centers to form a Double Pass Thru formation.

SWING TO A LINE/SWING & CROSS TO A LINE (Lee Kopman with "Cross" variation by Gus Greene) From single file Circulate columns all swing  $1/2$  by the right and column ends spread apart as the other 4 do a "Phantom" single file Circulate to end in 2-faced lines.

● NEW MOVEMENT (Experimental)

FILE TO A LINE (George Spelvin, Happy Valley, California)

How To Do It:

From parallel single file Circulate columns of four, the ends (1st and 4th dancer in each column) spreads apart as the other four -- now in single file columns of two -- walk directly forward and, in effect, execute a two-position single file Circulate to end the movement in parallel two-faced lines. As the ends spread apart, the lead dancer in each of the single file twosomes in the center walks forward one place and the Folds over into the furthest inside position of an about-to-be formed two-faced line; the trailing dancer simply steps ahead two places. The entire action takes about 4 counts.

Impressions:

This movement seems to be a refinement of Lee Kopman's recent "Swing to a Line/Anything to a Line" idea. It moves well and we found the body actions to have an agreeably different "feel" or flavor. We noted an excellent reaction from our workshop dancers.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Curlique <u>File to a Line</u> Couples Circulate Bend the Line, Star Thru Centers Pass Thru	Converts a Zero Line (ZL) to a Zero Box (ZB)
<u>From a Zero Line (ZL)</u> Pass Thru, Tag the Line - In Curlique <u>File to a Line</u> Bend the Line, Star Thru Centers Pass Thru	Converts a Zero Line (ZL) to a Zero Box (ZB)
<u>From a Zero Box - ZB (Box 1-4)</u> Spin the Top Cast 3/4 by the Right <u>File to a Line</u> Wheel & Deal, Dosado to OW Boys Run	Converts a Zero Box (ZB) to a Zero Line (ZL)
<u>From a Zero Box (ZB)</u> Spin the Top Triple Trade, Curlique <u>File to a Line</u> Couples Circulate Wheel & Deal, Curlique	Equals ZERO!

FILE TO A LINE (Continued)Sample Figures:

- 1-3 Promenade 1/2, lead right  
Circle to a line of 4 ..... ZL-os  
Square Thru  
But on the 3rd hand, Curlique  
File to a Line  
Wheel & Deal, Dosado to OW  
Boys Run ..... EPL  
Pass Thru, Wheel & Deal  
Centers Square Thru 3/4 ..... (AL I)
- 1-3 Promenade 1/2, lead right  
Circle to a line of four ..... ZL-os  
Curlique & with the same girl Trade  
File to a Line  
Wheel & Deal, Dosado  
Step Thru & Scoot Back  
Boys Run ..... EPL-os  
Reverse Flutter Wheel ..... CL-os  
Slide Thru ..... (ZB) AL I
- 4 ladies Chain 3/4  
4 ladies Grand Chain  
1-3 Square Thru ..... RB  
Split 2 and line up 4  
Curlique  
File to a Line  
Couples Circulate  
Bend the Line  
Curlique  
File to a Line  
Couples Circulate  
Bend the Line, Pass Thru  
Wheel & Deal ..... (AL I)
- 1-3 Square Thru ..... ZB  
Curlique to an ocean wave  
Centers Trade, centers Run  
Bend the Line  
Curlique, single file Circulate  
File to a Line  
Wheel & Deal ..... ZB-os  
Swing Thru, Spin the Top ..... RL  
Triple Trade & Curlique  
File to a Line, couples Circulate  
Bend the Line, Star Thru  
Centers Square Thru 3/4 ..... (AL I)
- 1-3 Right & Left Thru  
Cross Trail, go round one  
Squeeze in, line up 4 ..... CL  
Curlique  
File to a Line  
Couples Circulate, Bend the Line  
Just the centers Box the Gnat  
Everybody Right & Left Thru .... ZL-os  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel Off, Curlique  
Single File Circulate  
File to a Line  
Wheel & Deal ..... CB-os  
Square Thru 3/4 ..... (AL I)
- 4 ladies Chain 3/4  
Couple No. 1 face your Corner  
Box the Gnat and square your sets  
Heads Cross Trail, Separate  
Go round 2, line up 4  
Curlique, single file Circulate  
File to a Line  
Couples Circulate, Bend the Line  
Curlique, single file Circulate  
File to a Line  
Wheel & Deal, Sweep 1/4  
Join 8 hands, Circle left  
Those who can 1/2 Sashay, Circle Left  
Those who can 1/2 Sashay, Circle Left  
Those who can 1/2 Sashay, Circle Left (AL I)

SINGING CALL (Corner Progression)

Head 2 RL Thru, turn 'em you know  
Cross Trail, go round 1, line up 4 and go..  
Forward up & back, Curlique like that  
File to a line go 2 by 2, Couples Circulate  
you do  
Bend the Line, Star Thru, centers Pass Thru  
Allemande Left, c'mon back & Promenade  
you do  
....add 16 beat Tag

### • PROGRAM NOTES

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

### THE GRAND SQUARE

A simple Grand Square is probably one of the most satisfying choreographic routines we have. While its basic movement seems, at first glance, to have an essentially drill-like or military flavor, it nevertheless also seems to have the ability to gratify each dancer's need to participate in a purely musical dance experience. For despite the fact that the Grand Square has been around for a long, long time, it still manages to be fun for all levels of dancers -- even your most blasé workshop dancers will still take pleasure in an occasional unadulterated Grand Square.

Many variations of the basic Grand Square traffic pattern have been generated over the years and they can often be used to serve as a most pleasant break or program "filler" -- indeed, some of the variations may even sometimes add an unexpected touch of challenge to your programs.

Here are some favorite Grand Square variations collected from our files:

- Sides face, Grand Square
  - 1-2-3, Turn
  - 1-2 -- all join hands, circle up 8
  - Any 2 couples across from you
  - Do a Right & Left Thru & the other 2...
  - Star Thru, Slide Thru, then back away
  - Original Sides face your partner
  - Everybody ready...Grand Square
  - 1-2-3, Turn
  - 1-2 -- all join hands, circle up 8
  - Any 2 couples across from you
  - Do a RL Thru & the other two
  - Star Thru, Substitute
  - New centers Square Thru 3/4 (AL!)
- Head 2 gents and your corner girls
  - Go forward & back
  - The others face, stay right there
  - Everybody Grand Square (32 counts) AL!
- 1-3 1/2 Sashay
  - Join 8 hands, circle to the left
  - All 4 men go forward and back
  - Girls face, stay right there
  - Everybody Grand Square (32 counts)
  - Join 8 hands and circle left
  - Those who can do a RL Thru
  - The other 2, Star Thru (AL!)
- 1-3 1/2 Square Thru ..... (ZB-os)
  - Split 2, line up 4
  - Just the ends Box the Gnat
  - Other 4 Star Thru
  - (all start by backing up)
  - Everybody Grand Square (32 counts)
  - Pass Thru ..... (AL!)
- Heads only Grand Square
  - Sides Divide and Star Thru
  - Right & Left Thru
  - Square Thru 3/4 round
  - With girl on the right Calif. Twirl
  - Divide again and Star Thru ..... (AL!)
- 4 ladies Grand Chain
  - All rollaway, 1/2 Sashay
  - Sides face, Grand Square
  - Walk, 2, 3, turn..
  - Walk, 2...go Right & Left Grand!
- 1-3 Square Thru
  - Sides face, Grand Square
  - Heads Cloverleaf & go round 1
  - Come into the middle, Pass Thru
  - Cloverleaf, go round 1
  - Come into the middle and Square Thru
  - 3/4 round and find your Corner .. (AL!)
- 1-3 lead right, circle to a line .. ZL
  - Centers face, stay right there
  - (all start by backing up)
  - Everybody Grand Square (32 counts)
  - Allemande Left!

● BRAIN TEASER

For the Choreographic Puzzle Fan

We were delighted to find that this special puzzle feature (introduced last month) brought in the greatest amount of mail we have had since we first began to publish these notes more than two years ago. Our readers apparently found it fun to work on this kind of choreographic brain teaser and we therefore plan to continue the feature for as long as your interest (and our material!) holds out.

We received so many answers to our two lead-off puzzles last month that it is impossible for us to list all the subscribers who responded. Let us therefore simply observe that while all the answers we received were different, they were all correct. And much thanks to you all! We hope you'll find the new puzzle (at the bottom of the column) equally interesting.

Solutions to Last Month's Puzzles:

The solution to Puzzle 1 (call a RL Thru after a Curlique) may be accomplished from any box set-up in which 4 boys are in the center looking out with the girls on the outside looking in. For instance:

Head 2 gents face your Corner, Star Thru  
Circle 8, 4 boys Square Thru  
Curlique, RL Thru  
Dive Thru, Square Thru 3/4 (AL!)

The solution to Puzzle 2 (call WD+Star Thru+WD+Star Thru+WD) requires setting up an Arky Couple, clockwise-facing 2-faced line as shown below:

Heads Flutter Wheel, Sides Pass Thru  
Go round 1, line up 4  
Pass Thru, Tag the Line-Right  
Wheel & Deal, Star Thru  
Wheel & Deal, Star Thru (lines facing in)  
Wheel & Deal  
Lead 2 turn straight back  
Swing Thru, boys Run, (AL!)

● NEW PUZZLE

Write a complete dance routine containing two consecutive Wheel & Deals! (answer next month)

● WORKSHOP GIMMICKGRAND PARADE (by Mort Simpson)

Mort Simpson (Sierra Madre, Calif.) sent us this quadrille-type dance routine that contains an unexpected Courtesy Turn. It takes a total of 64 beats and should go very nicely with all those singing call records you've been using for Grand Spin and similar dances. Here's how it goes:

Heads Part:

On the command, "Grand Parade", the Head dancers step forward to form a momentary right-hand ocean wave. Without stopping they now swing 1/2 by the right and the new centers swing left 3/4 to form a momentary facing diamond in the middle.

Sides Part:

Simultaneously to the above, each Side lady will divide or separate from her partner and, walking forward and slightly toward the outside, progress to the nearest Head position where she will join (on the outside) the Head man as he arrives at his momentary diamond position. Each Side man, meanwhile remains facing into the center and as the Head girls reach their spot in the diamond, the Side man extends his left hand to the nearest Head girl and both then execute a courtesy turn (and a little bit more) to end facing, as couples, in Promenade direction. At this point, all dancers are in Promenade position, but out of sequence (Side men with Corners and Head men with right-hand ladies).

Combined Action

The 4 couples now Promenade exactly 1/2 way round the square to face in. (Head men are home, Sidemen in opposite position) The routine so far has taken 16 counts. To complete the dance, repeat the entire sequence 3 more times until all have returned home (total 64 beats)

Comments: We didn't think our dancers would "go" for this one, but we must report a surprisingly enthusiastic dancer reaction. To give a bit more variety to the dance, we trained our dancers to have heads do the first 2 sequences-and then we had the Sides go into the middle for the last 2 sequences.

• SHARE THE WEALTH

MORE "MIX AND MATCH" FRACTIONAL ZEROS

Subscriber Ervin Parrish (in the military, overseas) apparently enjoyed our recent exploration of "Mix and Match" fractional zeros (see page 349 of the March 1974 issue). He sent us another interesting mix-and-match trio of 1/3 zero routines that are effective from any parallel ocean wave formation. Note the good use that these routines make of a 3/4 Cast Off!

ONE-THIRD BOX ZEROS (Called from any Parallel Ocean Wave Box Arrangement)	
1. Spin Chain Thru Ends Circulate Centers Trade Cast Off 3/4  2. Centers Trade Eight Circulate Cast Off 3/4 Ends Trade, centers Trade  3. Centers Trade, Swing Thru Spin Chain Thru Ends Circulate Centers Trade Scoot Back, Cast Off 3/4	<p>These routines may either be repeated or called in any random order or sequence and they will always zero out at the end of the 3rd leg. The get outs below will achieve an Allemande Left if the series is begun from a Zero Box ocean wave (Box 1-4):</p> <p><u>After Calling the 1st Leg:</u></p> <p>Boys Run, California Twirl            Pass Thru, Wheel &amp; Deal            Centers Pass Thru (AL!)</p> <p><u>After calling the 2nd Leg:</u></p> <p>Swing Thru, boys Run            1/2 Square Thru, Trade By (AL!)</p>

Ervin also sent in a couple of "short-cut" set-ups that will allow a caller (from a squared-up set) to bring his dancers to the same formation they would be in at the end of the first two routines shown above.

From Home position to the end  
of the 1st Leg (above):

Sides Flutter Wheel  
 Heads 1/2 Sashay & Circle 8  
 4 girls Square Thru  
 Dosado to an ocean wave

From Home position to the end  
of the 2nd Leg (above):

Head ladies Chain right  
 Sides Square Thru  
 Heads 1/2 Sashay  
 Dosado to an ocean wave

And if you've been working with "mix and match" routines that work from facing lines, you may be interested in adding the following routines to your collection (they were also sent in by Ervin Parrish). The routines below are interchangeable with any of the 1/3 mix-and-match line zeros we published in the March issue (page 349).

- |  |  |   |
|--|--|---|
| 1. Pass Thru, Wheel and Deal<br>Substitute<br>Double Pass Thru<br>Centers In, Cast Off 3/4 | 2. Pass Thru, Wheel & Deal<br>Double Pass Thru<br>Centers OUT<br>Bend the Line | 3. Pass Thru, Wheel & Deal<br>Substitute<br>Double Pass Thru<br>Face your partner |
|--|--|---|

WHAT'S HAPPENING? (continued)

"Swing & Cross to a Line" means that the lead dancer of the inside 4, moves one place forward and then does a Cross Run to the end of the lead dancer; trailer steps out to the other end. Still ends in parallel 2-faced lines.

TAG BY (Ron Schneider) From permitting diamond formations, the points (boys) do a Diamond Circulate falling in behind the girl in the next position. Each single file pair now moves ahead in a Tag the Line action. Dancers now may take the next command (right, left, in, out, etc.) There are also 1/2 & 3/4 Tag By routines.

TAG & CAST TO A WAVE (H.P. Williams) From parallel 2-faced lines all do a 1/2 Tag (momentary parallel waves). All now Cast Off 3/4 to form new waves.

TAXATION (Gus Greene) From lines of 4, all face as in Tag the Line, centers Turn, Thru, Left Turn Thru the outsides and Turn Thru again in the center. The movement ends in a completed Double Pass Thru set-up ready to take the next command (in, out, right, left, etc.)

TRIANGLE CIRCULATE (Lee Kopman) More a new formation than a new movement, it sets up a 3-dancer Circulate pattern (1-3 Star Thru, girls turn back, Sides Divide + Curlique).

WALK THE SQUARE (A Grand Square variation) Sides face & Pass Thru 4 steps, turn & take two steps, turn again to end behind the inside people. Walk forward and, turning to face on the 4th beat, Pass Thru to end facing the Sides as they complete their part as described. (takes 8 counts total!)

ZAP OUT (Andy Cisna) From a Trade By position, those facing out Partner Tag as those facing in Slide Thru. All dancers now Circulate one position forward.

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

Subscriber Harry Honsett sent in a pair of interesting Dopaso routines. The Dopaso has lately served primarily as a "break" and one rarely finds in the middle of an on-going up-to-date hash pattern. In the dances below, the Dopaso turns up at an unexpected place.

- 1-3 Promenade 1/2  
Lead right, circle to a line .... ZL-os  
Right & Left Thru ..... (ZL)  
Send 'em back Dixie Style to OW  
Left Swing Thru  
Meet Partner, Dopaso (partner  
left, corner right, partner left)  
Allemande Thru  
Slip the Clutch ..... (AL!)
- (Promenade) 1-3 Wheel Around .ZL  
Right & Left Thru ..... (ZL-os)  
Dixie Style to OW  
Left Swing Thru  
Meet Partner Dopaso  
Partner left, corner right,  
Partner left ...and all 4 girls  
Chain go straight across  
Keep this girl and Promenade.  
2-4 Wheel Around ..... OL  
Square Thru, Trade By  
Swing Thru, boys Trade  
Turn Thru ..... (AL!)

And the following routine contains a Bend the Line where at least some aren't going to be looking for it:

- 1-3 lead right, circle to a line (ZL)  
Pass Thru, Tag the Line-Right  
Bend the Line  
Pass Thru, Tag the Line-Right  
Bend the Line (Watch out, now!)  
Bend it again!  
Pass Thru, Tag the Line-In ....ZL  
Star Thru, Square Thru 3/4 .. (AL!)



# THE SIGHT CALLER'S NOTE BOOK

## WORKING WITH "CHICKEN PLUCKER"

Back in the days when we used to give names to every identifiable routine we called (remember such "gems" as "Whirlwind", "Little Red Hen", etc.?), there was a very popular dance called "Chicken Plucker". Here's roughly how it went:

1-3 Square Thru  
 Right & Left Thru the outside two  
 Dive Thru, Pass Thru  
 Right & Left Thru the outside two  
 Dive Thru, Pass Thru (AL!)

Many callers still use this "golden oldie" as a convenient foundation for many of their favorite zero and equivalent combinations. "Chicken Plucker" has a very logical, orderly and symmetrical structure and it allows a caller to establish, quickly and easily, 2 easy-to-work-with formations in his mind, namely, the ZB or Box 1-4 formation after the opening Square Thru (or equivalent) and the ZB-os formation that is achieved after the first "RL Thru/Dive Thru/Pass Thru". With these two formations as primary reference points, it is possible for a caller to use a variety of set-up, zero, equivalent, and get-out routines to achieve an almost unlimited series of dance combinations, while still calling (in effect) the same basic routine over and over again!

In previous issues of these notes we have listed a number of set-up and get-out routines for both the ZB and the ZB-os formations (See "Set'Em Up-Get'Em Out" features on pages 176 and 341) and most caller's probably have a good many more such routines in their own collections. Most callers are also aware that both ZB and ZB-os serve as convenient places to call a favorite box-type zero or two and they will often call one zero at ZB, bring the dancers to ZB-os, call a totally different zero, and then return the dancers to ZB for the Allemande Left. And since "Chicken Plucker" avoids "Mixed Partner Pairings", additional interest may be obtained by using "Technical" zeros at the same points. These routines effectively interchange the roles of the actives without changing the essential choreographic arrangement of the dancers and such routines are an excellent means of establishing increased choreographic variety.

There are also many places in "Chicken Plucker" where a caller may use Equivalents" to gain an even greater amount of variety. He may, for example, substitute equivalents for each command in the transitional "RL Thru/Dive Thru/Pass Thru" series -- or he may use equivalent routines that are equal to the end result of the total "package". Each of the routines below equals "RL Thru/Dive Thru/Pass Thru" and, in "Chicken Plucker", they take the dancers from ZB to ZB-os or vice-versa!

- |   |  |  |
|---|--|--|
| 1. Double Swing Thru<br>8 Circulate                                 | 4. Swing Thru, boys Run<br>Tag the Line<br>Girls turn back, Star Thru<br>Couples Circulate<br>Wheel & Deal | 6. Swing Thru, boys Run<br>Tag the Line-In<br>Pass Thru, girl Fold<br>Curlique (OW)<br>Girls Trade |
| 2. Triple Swing Thru<br>Boys Run, Couples Circulate<br>Wheel & Deal | 5. Swing Thru, boys Run<br>Couples Hinge & Trade<br>Centers RL Thru, Pass Thru                             | 7. Swing Thru<br>Girls Circulate, boys Trade<br>Spin Chain Thru, RL Thru                           |
| 3. Square Thru 3/4<br>Trade By                                      |  |  |

● SPECIAL REPORT

THE FIRST CALLERLAB CONVENTION (St. Louis, Mar. 24-25-26, 1974)

We are pleased to report that the first annual convention of the International Association of Square Dance Callers ("Callerlab") turned out to be an exciting, provocative and an enormously productive affair. One of the chief advantages of an occupational assembly of this kind, is the opportunity that the convention provides for working professionals from all over the world to meet together to share ideas, viewpoints and opinions, and to work together toward the achievement of a common goal. This was certainly the case with this first convention of Callerlab ("Working Together", as a matter of fact, was the official convention theme!) and we are sure that all who attended the meeting came away from St. Louis, as we did, impressed with the experience, know-how and professionalism of its newly-enlarged membership, as well as inspired by the sincere and unashamed dedication of its members to the entire square dance activity.

There was, of course, a good deal of caller socializing at the convention and this was a very pleasant fringe benefit that the meeting afforded to all who attended. Caller friends who see each other all too infrequently made the most of having three whole days together in which to shoot-the-breeze and "Catch Up" with their buddies! And I'm sure that all of us enjoyed the very rare opportunity of actually meeting for the first time some of the well-known callers we had been reading about for years. That too was inspiring and something I'm sure we'll all remember for a long time to come.

On the "working" side, we had the pleasure of hearing progress reports from the chairmen of some fourteen separate Callerlab Committees that deal with activities of vital concern to all square dance callers. Stan Burdick reported on "Communications"; Dave Taylor on "Liaison With the National Square Dance Convention"; Manning Smith on "Round Dancing"; Vaughn Parrish on "Liaison with Caller Associations"; Bob Osgood on "Membership"; Earle Parke on "Cultural Exchange Between the U.S. and Canada"; Bruce Johnson on a "Benefits Program for Callers"; Marshall Flippo discussed "Caller Contracts"; Johnny LeClair on "Basics as a Point of Reference"; C.O. Guest on a "Recording Clearing House"; Melton Luttrell on "Square Dance Halls"; Jerry Helt on "New Dancers"; Charley Baldwin on "Liaison with Legacy" and Bob Van Antwerp on a "Caller Code of Ethics". The work that has already been done in each of the committee areas is most impressive. But what was even more impressive, is that all who attended the convention subsequently volunteered to join and work on one or more of the above-listed committees and to seriously participate in their on-going activities. This year the committee reports cited plans, goals and aspirations; it is to be hoped that next year's reports will tell of their accomplishments.

The results of a pre-convention survey made it plain that three major subjects were on the minds of working callers in all segments of the activity: (1) improving and upgrading "How We Dance"; (2), creating and establishing a viable "Program of Caller Accreditation; and (3), somehow finding an acceptable way to control the "Unrestricted Flow of New Movements into the Activity". One entire day of the convention was therefore devoted to detailed reports and in-depth discussions of these critical topics and there is little doubt that the major achievement of the convention is to be found in the three truly historic resolutions that were adopted by the Callerlab membership in the final wrap-up session. The resolutions have now been printed in SIO and in American Square Dance magazines and we think they speak for themselves. At the moment, to be sure, they represent little more than a well-meant statement of intention. It now remains for all of us to do everything we can to make our intentions a reality!

# choreo



# BREAKDOWN

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

JUNE 1974

## CONTENTS THIS MONTH

- What's Happening? ..... Page 370
- New Movements
  - Weave to a Wave ..... Page 372
  - Peel and Star ..... Page 377
- Caller's Grab Bag ..... Page 374
- Brain Teaser ..... Page 375
- Set 'Em Up-Get 'Em Out
  - Outside Partner Box  
(Out-of-Sequence) ... Page 375
- Program Notes
  - Half Tag, Trade & Roll, Page 376
- Sight Caller's Note Book
  - One-Half Zeros ..... Page 378

## WHAT'S HAPPENING?

Lee Kopman's Recycle and Hank Drumm's Reciprocate seemed to be getting the lion's share of attention in many workshops this past month. And we seem to be also noting a gradual increase in the use of "Lock It" (centers turn  $1/4$  as ends move up  $1/4$ ). "Lock It" has been around for a number of years now, and after laying dormant for some time, seems now to be headed for considerable acceptance at the workshop level. It may now be ready to make its move and we might just take a review-look

at it next month.

This month's crop of new movements includes the very interesting WEAVE TO A WAVE which seems to have been inspired by the "Turn and Weave/Scoot and Weave" ideas described below. WEAVE TO A WAVE seemed to have a bit more potential, so we are featuring it this month. We're also featuring PEEL AND STAR, an interesting Peel-type movement that has a "Recycle" type of traffic pattern.

The other ideas we looked at this month include:

CHAIN BY (Jerry Cokewell, Madison Heights, Michigan). Facing couples step into an ocean wave and all swing  $3/4$  by the right. They now extend a left to the one they are facing and walk by to end back-to-back. (From left-hand waves, the swing is  $3/4$  by the left and facing dancers pull by with a right).

CURLBACK (H.P. Williams, Hemet, Calif.) From a Double Pass Thru formation, centers do a Curlique as outside divide and, walking around the centers, do a Curlique with the one they meet. All dancers now turn by the right  $1/4$  position (momentary 8-hand wave) and, without stopping, all Step Thru. Still without stopping, the boys turn left and the girls turn right. All Pass Thru the one they meet and do an immediate Partner Trade to

WHAT'S HAPPENING (continued)

end in another Double Pass Thru formation.  
The entire movement is a True Zero!

DIAMOND MOTIVATE (George Hinkel, Melbourne, Fla.) From "illegitimate" diamond formation (diamond centers facing diamond points) all do a 1-place Diamond Circulate. Then, without stopping, the outside 4 leave the diamond to do a normal Circulate 1/2 position more. This sets up a 6-hand wave with a 4-hand "star" in the middle and the movement ends as in "Motivate" (3 "stars" turn 1/2, those who can turn by the left 3/4 as everyone else moves up to become ends of parallel ocean waves.

DOUBLE CHAIN THRU (Hank Drumm, New Hampshire). From parallel ocean waves, all dancers swing by the right 3/4, new centers Trade and all swing by the right again.

FOLLOW AND CROSS (Jerry Carmen) From parallel ocean waves, those facing out Split Circulate once and a half as those facing in Step Thru, Cast right 3/4 and Circulate one place forward and then Slide apart to become ends of a new two-faced line. Those who did the Split Circulate once and a half (without stopping) and roll or spot-turn to their right to become the centers of the newly formed two-faced lines.

LEFT SCOOT, FACE AND CURL (Murrell Hensley, Huntington, W. Va.) Facing dancers do a Left Turn Thru and, without stopping, face the dancer beside them and Curlique.

SPIN CIRCULATE THE GEARS ("Whimpy" Phillippe, Missouri) Same as Spin Chain the Gears except that each end dancer, after completing the turn-back, Circulates forward one position.

SCOOT, TRADE & ROLL (Ed Fraidenberg)  
From any set-up allowing a Scoot Back, all

do a Scoot Back, Trade with the one they meet and roll in direction of body flow to end facing the one they Traded with.

TURN AND WEAVE / SCOOT AND WEAVE (Lee Kopman, Long Island, N.Y.) From a Double Pass Thru formation, inside dancers Turn Thru and, as they meet the outsides, all dancers pass each other with right shoulders ("weave"). Those meeting in the center, start to "weave" left shoulders, but, catching left hands, turn 1/4 to become centers of a new ocean wave. Those facing out, meanwhile, simply do a Quarter right and join the centers as ends of the new wave. If the command is "Scoot" and Weave, all start from parallel ocean waves by first doing a normal Scoot Back. Those who meet "weave" by right shoulders as the new centers "weave" left but catch left hands and turn 1/4 to become wave centers and those facing out Quarter right and immediately become wave ends.

TURN AND RUN / CROSS TURN AND RUN (Jack Lasry, Miami, Fla.) From a Box Circulate formation, dancers facing in join inside hands and Trade (they are now the centers of a two-faced line) as those facing out Run around and to the far side of the center where they become the ends of the newly-formed two-faced line. If the command is to do a "Cross Turn and Run" the action is the same except that the inside dancers do their Trade with their own outside hands and become the centers of a newly-formed ocean wave; those doing the Run become the ends of the new wave!

• NEW MOVEMENT

WEAVE TO A WAVE (Bill Davis, Menlo Park, California)How To Do It:

From any box-type formation, all dancers Pass Thru and, without stopping, the centers begin to Pass left shoulders ("weave") but, instead, catch left hands and Quarter left to become the centers of a new right-hand ocean wave. Those facing out, meanwhile, simply quarter right and, joining right hands with the centers, they become the ends of the new wave. The movement takes approximately 4 to 6 counts.

Impressions:

The key or character is, as the name implies, the "weave" into an ocean wave. We found it to be both different and interesting. The body mechanics are all forward and the entire action moves smoothly, comfortably and logically into the final ocean wave. The "teach" works especially well from a box formation in which the boys are on the outside (looking in) and the girls are in the center (looking out), as in ZB+Curlique.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Curlique Weave to a Wave Boys Run, Wheel and Deal	Equals ZERO!
<u>From a Zero Box - ZB</u> Curlique Scoot Back Weave to a Wave Swing Thru, boys Run Bend the Line, Slide Thru	Equals ZERO!
<u>From a Zero Box - ZB</u> Swing Thru Weave to a Wave Swing Thru, boys Run Pass Thru, Wheel & Deal Substitute Centers Pass Thru	Equals ZERO!
<u>From a Zero Box - ZB</u> Weave to a Wave Swing Thru Boys Run, California Twirl Slide Thru	Equals ZERO!

WEAVE TO A WAVE (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
   Curlique  
   Weave to a Wave  
   Boys Trade, boys Circulate  
   Boys Run, Bend the Line ..... ZL  
   Pass Thru, Tag the Line  
   Leads turn back & Curlique  
   Weave to a Wave  
   Boys Trade, boys Run  
   Bend the Line ..... ZL  
   Pass Thru, Wheel & Deal  
   Centers Curlique  
   Weave to a Wave  
   Turn Thru ..... (AL!)
- 1-3 Square Thru ..... ZB  
   Curlique  
   Scoot Back  
   Boys Fold, girls Turn Thru  
   Weave to a Wave  
   Boys Run, Wheel & Deal ..... ZB  
   Dosado to ocean wave  
   Girls Trade ..... OCB  
   Swing Thru, boys Run  
   Tag the Line - Right  
   Wheel & Deal, Curlique  
   Weave to a Wave ..... ZB  
   Right & Left Thru  
   Dive Thru, Square Thru 3/4 ... (AL!)
- 1-3 1/2 Square Thru ..... ZB-os  
   Swing Thru, boys Run  
   Tag the Line - Right  
   Wheel & Deal, Curlique  
   Weave to a Wave ..... ORB-os  
   Fan the Top ..... RL-os  
   Right & Left Thru ..... RL  
   Pass Thru, Wheel & Deal  
   Centers Pass Thru ..... ORB-os  
   Curlique  
   Weave to a Wave  
   Boys Trade, boys Run  
   Wheel & Deal ..... OB  
   Dive Thru, Pass Thru ... (ZB) AL!
- 1-3 Square Thru ..... ZB  
   Weave to a Wave  
   Split Circulate ..... OCB  
   Swing Thru  
   Boys Trade, boys Run  
   Bend the Line ..... EOL  
   Pass Thru, Bend the Line .... EOL-os  
   Slide Thru ..... ORB  
   Weave to a Wave  
   Split Circulate ..... OB  
   Spin Chain Thru  
   Turn Thru ..... (AL!)
- 1-3 Square Thru ..... ZB  
   Dosado to ocean wave  
   Girls Trade ..... OCB  
   Cast Off 3/4  
   Weave to a Wave ..... ZB  
   Right & Left Thru ..... OB-os  
   Dive Thru  
   Curlique  
   Weave to a Wave  
   Swing Thru  
   Step Thru ..... (ZB) AL!
- 1-3 lead right, circle to a line . ZL  
   Pass Thru, Wheel and Deal  
   Centers Pass Thru ..... OPB-os  
   Curlique  
   Weave to a Wave  
   Curlique  
   Boys Run ..... ZL.. (AL!)

SINGING CALL (Corner Progression)

Head couples Promenade, 1/2 way you go  
 Down the middle Right & Left Thru  
                                 Turn 'em you know  
 Square Thru, 4 hands, meet the outside pair  
 Curlique and then, Weave to a Wave my  
   friend  
 Boys Run, Wheel & Deal, Swing the Corner  
   girl  
 Swing that girl and Promenade, walkin'  
   round the world  
 ...add 16 beat tag.

# • CALLER'S GRAB BAG

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

We've had the occasion these past few months to dance to some well-known callers and, as you might expect, we were able to "research" some interesting material. We've used all of the following material ourselves and had an especially good dancer reaction. Try some of these next chance you get and see if you don't agree:

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Bend the Line ..... EPL-os  
Pass Thru, Wheel & Deal  
Everybody U-Turn Back  
Centers In, Cast Off 3/4  
Pass Thru, Wheel & Deal  
\* Boys Zoom  
Girls Turn Thru ..... (AL!)
- \* (Alternate get-out from here)
- Boys Zoom  
Girls Zoom  
Boys Turn Thru (AL!)
- 1-3 Square Thru ..... ZB  
Right & Left Thru ..... OB-os  
Dive Thru  
Square Thru 3/4 ..... ZB  
Left Swing Thru  
Girls Trade, girls Run  
Couples Circulate  
Boys Trade  
Wheel & Deal ..... OB-os  
Right & Left Thru ..... ZB  
Dive Thru, Zoom  
Square Thru 3/4 ..... (AL!)
- 1-3 Lead right, circle to a line .. ZL  
Pass Thru, Wheel & Deal  
Centers crowd in, line up 4  
Curlique  
Single file Circulate twice  
Boys Run, centers Pass Thru ..... OPB-os  
Curlique, Walk & Dodge  
Partner Trade ..... (AL!)
- 1-3 lead right, circle to a line .. ZL  
Pass Thru, Wheel & Deal  
Centers Pass Thru ..... OPB-os  
Veer to the Left  
Girls Trade  
Bend the Line ..... ERL-os  
Slide Thru ..... OPB  
Swing Thru, boys Run  
Tag the Line  
Lady go left, boy go right ..... (AL!)
- 1-3 Right & Left Thru  
Four ladies Chain  
But Heads take a full turn (face out)  
Separate go round one  
Squeeze in, line up 4  
Pass Thru, Wheel & Deal  
Girls Swing Thru  
Same girls Turn Thru  
Boys Courtesy Turn your girl ..... ZL  
Rollaway, 1/2 Sashay  
Pass Thru, Tag the Line  
Put the centers In, Cast Off 3/4 .. ZL  
Pass Thru, Wheel & Deal  
Outsides squeeze in, line up 4  
Pass Thru, Wheel & Deal  
Girls Swing Thru  
Same girls Turn Thru  
Left Turn Thru with the boys  
Girls Turn Thru  
Boys Trade ..... (AL!)
- 1-3 Flutterwheel  
New Couple No. 1 face your Corner  
Box the Gnat (square your sets!)
- 1-3 Cross Trail, go round 2, line up 4  
Pass Thru, Bend the Line  
Pass Thru, Wheel & Deal  
Centers Pass Thru, Swing Thru  
Cast Off 3/4  
Boys Circulate, girls Trade  
Swing Thru, centers Trade  
Centers Run, Bend the Line  
Pass Thru, Wheel & Deal  
Centers Pass Thru ..... (AL!)

## • BRAIN TEASER

For the Choreographic Puzzle Fan

Once again, the response to our "Brain Teaser" feature was very enthusiastic; we received many answers and, as always, we enjoyed hearing from you. Actually, the answer to last month's puzzle (call 2 W&D's in a row) was quite simple. All you had to do was establish two side-by-side 2-faced lines and from there you could legitimately call 2 successive Wheel & Deals - for example:

From ZL: Swing Thru, boys Run  
WHEEL & DEAL  
WHEEL & DEAL  
Lead dancers Trade  
Swing Thru, Turn Thru (AL!)

Our favorite routine in this category is one we heard Earl Johnston describe at a caller clinic several years ago. Earl said he used it with "Challenge" dancers when he wanted to develop "respect for the caller". It goes like this:

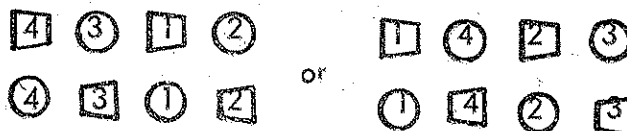
Allemande Left, pass you partner  
Promenade the right-hand girl  
1-3 backtrack split those 2  
WHEEL & DEAL  
WHEEL & DEAL (AL!)

And now, for this month's puzzle. All you have to do is fill in the blanks in each of the 16 units below so that you end up in the Allemande Left as indicated -- BUT -- you may only use Basics from SIO's 1st 75 List and you may not use any Basic more than once.

- |                    |                           |
|--------------------|---------------------------|
| 1. _____ Star Thru | 9. _____ Star Thru        |
| 2. _____ Star Thru | 10. _____ Star Thru       |
| 3. _____ Star Thru | 11. _____ Star Thru       |
| 4. _____ Star Thru | 12. _____ Star Thru       |
| 5. _____ Star Thru | 13. _____ Star Thru       |
| 6. _____ Star Thru | 14. _____ Star Thru       |
| 7. _____ Star Thru | 15. _____ Star Thru       |
| 8. _____ Star Thru | 16. _____ Star Thru (AL!) |

As always, there'll be "Brownie Points" for those coming up with complete figures containing more than 16 units (We'll publish the names of all who do and print the figure of the one who has the highest number!). Good luck!

## • SET 'EM UP - GET 'EM OUT

THE OUTSIDE-PARTNER BOX  
(Out-of-Sequence)

We've looked at this formation before (see page 161, Sept. 1972). However, it's been almost two years ago and we feel that it might be a good idea to update some of the set-up and get-out routines (2 years, these days, represents an awful lot of choreography under the bridge) and we might just, from time to time, take a brief second look at some of the formations we examined in some of the earlier issues.

This one, the OPB-os, has always been one of our favorite formations. We've always liked the option that a caller has when he's got his dancers here, to either Swing Thru and Turn Thru to an Allemande Left -- or to circle 4 and break to a standard Zero Line (1P2P).

Here are some of our current favorite set-ups and get-outs:

Set-Ups: - 1-3 Curlique, Walk & Dodge

- Side Ladies Chain
- 1-3 Cross Trail
- Go round one, line up 4
- Slide Thru, RL Thru
- Head ladies Chain
- Flutterwheel, Sweep 1/4
- California Twirl

Get-Outs: - Curlique, Walk & Dodge  
Partner Trade (AL!)

- Step ahead, Scoot Back
- Boys Trade, boys Run
- Bend the Line (AL!)
- Curlique, Scootback
- Boys Run, Reverse Flutterwheel
- Cross Trail (AL!)



### • PROGRAM NOTES

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

### HALF-TAG, TRADE AND ROLL

This movement, by Chuck Stinchcomb, has an interesting geneology. We first reported it about a year or so ago (see page 266) when it was known as "Turn, Trade and Roll". Somewhere along the line, the name was changed to "Tag, Trade and Roll" -- and now just about everyone refers to it as "Half Tag, Trade and Roll". What impresses us, however, is the fact that despite the confusion that must necessarily accompany such a series of name changes, the movement has not only survived, but seems, in fact, to be still growing in popularity! It might even be on the way toward joining that sometimes hard-to-pin-down list of 75-PLUS basics that we nowadays identify as "Mainstream". Which is why (it seemed to us) "Half-Tag, Trade & Roll" was a likely candidate for a "Program Notes" review. Here again, is the definition:

Half-Tag, Trade & Roll: From any formation allowing a Tag the Line, all first do a Half-Tag the Line to form momentary right hand waves. Without stopping those with joined right hands Trade and, dropping hands, continue to roll 1/4 turn in the direction of their body flow to end facing the one they Traded with.

- 1-3 Square Thru ..... ZB
- Right & Left Thru ..... OB-os
- Swing Thru, boys Run
- Half-Tag, Trade & Roll ..... ZB
- Right & Left Thru ..... OB-os
- Dive Thru, Pass Thru ..... ZB-os
- Right & Left Thru ..... OB
- Circle to a 2-faced Line
- Half-Tag, Trade & Roll ..... ZB-os
- Star Thru, Cross Trail
- Pass your Partner, find Corner .... (AL!)
- 1-3 Square Thru ..... ZB
- Swing Thru, boys Run
- Half-Tag, Trade & Roll ..... OB-os

- Curlique, Scoot Back
- Boys Run / ..... CL-os
- Slide Thru ..... ZB
- Circle to a 2-faced Line
- Half-Tag, Trade & Roll .... OB-os
- Curlique, Walk & Dodge
- Partner Trade ..... EOL
- Pass Thru, Wheel & Deal
- Zoom, Pass Thru ..... (ZB) AL!
- 1-3 lead right, circle to a line. ZL
- Pass Thru
- Half-Tag, Trade & Roll
- Swing Thru, boys Run ..... ZL
- Right & Left Thru ..... ZL-os
- Swing Thru, boys Run
- Half-Tag Trade & Roll .. (ZL) AL!
- 1-3 Cross Trail Separate
- Go round 2, line up 4
- Curlique
- Single File Circulate twice
- Boys Run, centers Pass Thru... ZB
- Split 2, line up 4
- Pass Thru
- Half-Tag, Trade & Roll
- Swing Thru, centers Run
- Half-Tag, Trade & Roll
- Swing Thru, boys Run ..... CL-os
- Curlique
- Single file Circulate once
- Boys Run ..... CB-os
- Right & Left Thru ..... RB
- Spin the Top, boys Run
- Half-Tag, Trade & Roll ..... (AL!)
- 1-3 Square Thru ..... ZB
- Dosado to ocean wave
- Girls Trade ..... OCB
- Girls Run
- Half-Tag, Trade & Roll
- Step ahead & Scoot Back ..... OB-os
- Fan the Top ..... EPL-os
- Right & Left Thru ..... EOL
- Pass Thru, 1/2 Tag, Trade & Roll
- Swing Thru, boys Run ..... EOL
- Reverse Flutter Wheel ..... CL
- Slide Thru, Swing Thru
- Boys Run, 1/2 Tag, Trade & Roll. (AL!)

# NEW MOVEMENT (Experimental)

## PEEL AND STAR (Murrell Hensley, Huntington, West Virginia)

### How To Do It:

From a "Z" formation (from any box set-up call Swing Thru/Ends Fold), the lead dancers Peel Off and trailers follow them in single file. Without stopping all extend right hands to form a momentary 4-hand, right-hand star and each star turns exactly 1/4. All dancers now drop hands and individually execute a Quarter right to end facing the other couple in their own foursome. (approximately 6 to 8 counts)

### Impressions:

This one has something of the "feel" of the currently popular "Recycle". As a matter of fact, we noted that the "teach" was easier when, in our instructions to the dancers, we related the action to the "Recycle" idea.

### Choreography:

From a Zero Box - ZB (Box 1-4)	
Swing Thru Girls Fold Peel & Star	Equals ZERO!
From a Zero Line - ZL (1P2P)	
Spin the Top, girls Fold Peel & Star Slide Thru	Equals ZERO!

- Sample Figures:
- 1-3 lead right  
Circle to a line of 4 .... ZL  
Slide Thru ..... CB-os  
Swing Thru, girls Fold  
Peel & Star ..... CB-os  
Curlique (OW)  
Swing Thru, ends Fold  
Peel and Star  
Star Thru, Bend the Line..ZL-os  
Cross Trail ..... (AL!)
  - 1-3 Square Thru ..... ZB  
Swing Thru, girls Circulate  
Boys Trade, Curlique  
Swing Thru, ends Fold  
Peel & Star  
Dosado to OW  
Boys Run ..... ZL (AL!)
  - Couple No. 1 face Corner  
Box the Gnat, drop hands  
Square your set  
Head 2 Cross Trail  
Separate, go round 2

Hook on ends, line up 4  
Pass Thru, Bend the Line  
Pass Thru, Wheel & Deal  
Centers Pass Thru  
(same sex) Swing Thru  
Ends Fold, Peel & Star  
Swing Thru, centers Run  
Tag the Line - In  
Pass Thru, Wheel & Deal  
Zoom & centers Pass Thru (AL!)

### SINGING CALL (Cor, Progression)

Head 2 Curlique & boys Run right  
Swing Thru, 2 by 2, girls Fold to-  
night  
Peel & Star and everybody do the  
Right & Left Thru  
Turn this girl and Dive Thru,  
Square Thru you do  
3/4 round, Left Allemande, your  
Partner Dosado  
Go back & Swing the Corner, then  
you Promeno (add 16-beat)  
...add 16-beat Tag

• THE SIGHT CALLER'S NOTE BOOK
--------------------------------

### ONE-HALF ZEROS IN LINE APPLICATIONS

While we have occasionally, in these pages, described some of the more interesting applications of "fractional zeros", we have, as a rule, concerned ourselves almost exclusively with the type of fractional zero known as the "One-Third" or "3-times-thru" variety (see pages 278 and 348). There are, of course, a number of other fractional-type zeros that a caller ought to be familiar with and we plan to investigate some of these in the months to come. This month, for example, we'll take a long look at what is commonly called the "One-Half" zero and we'll explore some of the ways in which such routines may be used in standard facing line formations.

We generally define a "One-Half Zero" as any routine that must be called twice in order to achieve the desired total zero effect -- and this is, undoubtedly, the way in which this type of zero is most commonly used. The following routines are typical (start 'em from normal couple facing lines of four):

- |  |   |
|--|---|
| 1. Star Thru, Dive Thru<br>Pass Thru, Star Thru<br>Right & Left Thru | 2. Star Thru, Swing Thru<br>Boys Trade, boys Run<br>Bend the Line |
|--|---|

Notice that routine No. 1 produces a 4-ladies-Chain effect (the girls move two places over). It may therefore be used as a 1/2 Zero since calling the routine again will simply move the girls back to where they started. Routine No. 2 turns out to be the equivalent of a Right & Left Thru and may therefore also serve as a 1/2 Zero since calling it again has the effect of a second Right and Left Thru -- or ZERO!

We can now begin to see the essential characteristic of the 1/2 zero phenomenon: if the choreographic effect that is created by calling a given routine the first time is completely canceled or "equalized" when the same routine is repeated, the over-all effect is equal to that of a "True" Zero and such routines may be properly classified as "One-Half Zeros". In example No. 1 (above), the first 4-ladies-Chain effect would be completely equalized by the second and, in example No. 2 one Right & Left Thru would automatically cancel out the other. Calling either routine twice would produce a total effect of ZERO! In similar fashion, a routine whose effect is to Chain the girls across (such as RL Thru/Flutterwheel), would Chain 'em back if the routine were to be repeated, and a routine that "Chains" the men across (such as RL Thru/2 ladies Chain) would return the men to where they started if that routine were to be repeated. Other examples include routines whose end result is the interchange of the end men, or the end girls, or the inside men, or the inside girls, etc.

Let us now examine how a caller may use 1/2 zeros in his day-to-day patter presentations. The easiest way, of course, is for a caller to simply call the routine two times through -- as in the example below:

- |   |      |                           |
|---|------|---------------------------|
| 1-3 lead right, circle to a line                | ---- | (or any ZL set-up)        |
| Swing Thru, Box the Gnat }<br>Right & Left Thru | ---- | 1/2 Zero (2 ladies Chain) |
| Swing Thru, Box the Gnat }<br>Right & Left Thru | ---- | 1/2 Zero (2 ladies Chain) |
| Allemande Left!                                 |      |                           |

As we mentioned before, we suspect that this two-times thru method is how such 1/2 zeros are used most often -- and while the method is unquestionably effective, it is also somewhat obvious

ONE-HALF ZEROS (continued)

and a caller should be able to use such routines with a bit more imagination. Notice, for example, how less obvious the preceding routine becomes by the simple process of separating each 1/2 zero "leg" by inserting a "full" zero between 'em:

1-3 lead right, circle to a line	-----	(or any ZL set-up)
Swing Thru, Box the Gnat Right & Left Thru	}	----- 1/2 Zero (2 ladies Chain)
Pass Thru, Wheel & Deal Centers Pass Thru Swing Thru, boys Run Bend the Line		
Swing Thru, Box the Gnat Right & Left Thru	}	----- 1/2 Zero (2 ladies Chain)

Allemande Left!

The above process becomes even less obvious if caller has also taken the trouble to memorize one or two additional 1/2 zero routines that are, in effect, equivalent to each other. If, for example, we substitute a different 2-ladies-Chain routine in place of either one of the 1/2 zero "legs" above (such as Slide Thru/Curlique/Walk & Dodge/Partner Trade) an even greater degree of patter versatility is achieved. In the following charts, all the routines are 1/2 zeros and, within each category, they are equivalent to each other. In other words, a caller may "Mix-and-Match" as he chooses, as long as he stays within the indicated category.

Category No. 1 - LINE ROUTINES EQUAL TO 4 LADIES CHAIN (1/2 Zeros)
--

- |   |  |
|---|--|
| 1. Star Thru, Dive Thru<br>Pass Thru, Star Thru, RL Thru                          | 4. Star Thru, Dive Thru<br>Pass Thru<br>1/2 Square Thru<br>Bend the Line   |
| 2. Square Thru, Trade By<br>Swing Thru, boys Trade<br>Boys Run, Bend the Line     | 5. RL Thru, Flutterwheel<br>Pass Thru, Wheel & Deal<br>Centers Star Thru, Cross Trail<br>Go round one, line up 4 |
| 3. Spin the Top<br>Girls Circulate twice<br>Boys Trade, boys Run<br>Bend the Line |  |

Category No. 2 - LINE ROUTINES EQUAL TO A RIGHT & LEFT THRU (1/2 Zeros)
---

- |   |  |
|---|--|
| 1. Pass Thru, Tag the Line-In<br>Box the Gnat                     | 4. Pass Thru, boys Run<br>Scoot Back, boys Run   |
| 2. Star Thru, Swing Thru<br>Boys Trade, boys Run<br>Bend the Line | 5. Pass Thru, Wheel & Deal<br>Double Pass Thru<br>Leads turn back<br>Step ahead and Scoot Back<br>Swing Thru, boys Run |
| 3. Slide Thru, Curlique<br>Scoot Back, boys Run                   |  |

# choreo



# BREAKDOWN

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

JULY 1974

## CONTENTS THIS MONTH

- What's Happening? ..... Page 380
- New Movements:
  - Syncopate ..... Page 382
  - Walk Back ..... Page 385
  - Around the Horn ..... Page 387
- Review Movement:
  - Recycle - A 2nd Look ... Page 383
- Program Notes:
  - Zoom! ..... Page 384
- Brain Teaser ..... Page 388
- Sight Caller's Note Book
  - Partner Matching ..... Page 389

## WHAT'S HAPPENING?

"Recycle" continues to see a lot of action -- especially with the new "teach" described on Page 383 of this issue. Ditto Reciprocate and File to a Line.

This month's new ideas developed some very new and different traffic patterns and we've culled some of the more interesting ones and feature them in this issue. Take a look at Lee Kopman's new move, AROUND THE HORN which explores the possibility of working with a T-Bone formation. Also WALKBACK (a new way to "Swap Around") and SYNCOPATE which neatly converts LH OWs to RH OWs. Here are the others we noted:

ALL 8 COLLATE (Harvell Williams) From a squared up set, "All 8 Collate" means the Heads Star Thru & Pass Thru while Sides Divide and

walk past their original opposite and continue around the outside perimeter until they meet their original partner for a Star Thru (equals Heads Square Thru).

CAST & SWING THE DEUCEY (John Inabinet) From parallel right-hand OWs, all Cast Off 3/4 and Step Thru. Those facing out 1/4 right and Circulate one place while those facing in Step to a Wave. Centers of the momentary wave do a Trade and Cast 3/4 with the ends to form parallel 2-faced lines with the Circulators.

CIRFANTAG the RELAY (Gus Greene) From parallel waves or 2-faced lines, ends Circulate 1-1/2 while centers Fan Chain Thru 2/3 to form a momentary 6-hand wave. Those in the wave Tag-Zig-Zag-Zig (right-left-right) and the new wave ends then Circulates 1-1/2. The lonesome ends now continue on to the end of the wave and this wave then swings 1/2. The new ends now move off to the end of the nearest wave while centers turn 3/4 (the leading ends actually Circulate 2-1/2 places.)

LOCK THE TOP (Mel Estes) From any 4-dancer ocean wave, all do a "Lock It" and Spin the Top without stopping.

CONTOUR THE LINE (Chuck Peel) From parallel ocean waves, all swing 1/4, then all Split Circulate Double, then all Swing 1/4 again. (equals Swing Thru, ends Trade).

DELAY THE STAR (Ted Wegener) From parallel OWs or 2-faced lines, centers "star" with joined inside hands a full turn and then slide apart to become the ends of a 2-faced line. The original

WHAT'S HAPPENING? (continued)

ends, meanwhile, allow one center to pass and then step in behind that center (forming a momentary 4-hand star) and follow that dancer 1/2 way where they stop. They become the centers of the 2-faced line formed when the original centers slide apart.

INVERT THE DEUCEY: From any formation from which we can identify ends and centers, dancers do the "inversion" of Acey-Deucey, i.e., ends Trade while centers Circulate.

ISOLATE. The call is directed to ends, centers or both and serves to relate the active dancers to movements within their own line or wave. From parallel RH OWs, Ends Isolate means that ends will Counter Rotate 1/4 within their own wave to form twin facing diamonds. If the command is Centers Isolate, the centers Hinge (turn 1/4 as a couple) which also forms twin facing diamonds (sometimes called "imperfect" diamonds.)

PEEL BACK (George Lanier) From a "Z" formation (parallel single file columns of 4, side-by-side and facing opposite directions., lead dancers Peel and do a U-Turn back in direction of body flow as centers move up and Cast 3/4 by inside hands. Ends in twin Diamond formation. (From a ZB OW, Centers Fold, Peel Back, Diamond Circulate and Fan Back equals ZERO!)

PEEL THRU: From a "Z" formation, lead dancers do a Peel Off and all Step Thru to do a Courtesy Turn.

SLAM THE DOOR (Geo. Jabbusch). From a box set up, centers go out and Cast 1/2 way with the ends to form a line in which ends are facing out and centers are facing in. All Scoot Back to end in waves. The routine is intended to be a part of a gimmick combination to be called: "Push Open the Gate -- Slam the Door -- and Lock it!

SNAP THE DIAMOND (Jim Kassel) From a twin diamond formation, everyone "Snaps"

(Tags the adjacent dancer) by use of a traffic pattern in which all Diamond Circulate (or "stars") 2 places. All now turn their back to the center of their diamond. Without stopping, the original diamond points Tag each other while the original diamond centers roll right to form lines of 4 in which 3 face out and one faces in. A command for the centers to Walk and Dodge or for all to Tag the Line makes the odd-facing line workable.

SNAP TO A LINE (Henry Cosimini)

From a box formation, facing couples join hands and begin to circle to the left. Inside man, however, immediately lets go with his left hand as the other man (who is holding hands with both girls) makes an arch with his right hand and pivots in place to allow his partner to back up. ("snap") under his upraised right arm. Ends in lines facing out.

SPLIT, CAST & ANYTHING (Lester Keddy)

From an "H" formation (a 4-hand wave standing across and between 2 facing couples) wave dancers Cast 1/2 way as outside couples do a Partner Hinge and also swing 1/2. Movement ends in an 8-hand ocean wave (Tidal Wave).

SWIRL (Joe Chiles) "Swirl" means for facing couples to circle a full turn and without stopping execute a California Twirl. Fractional Swirls identify how far to turn the circle before the California Twirl.

TAG THE LINE WAVY (Orlo Hoadley) (Also Pass Thru-Wavy) Same as Tag the Line Zig-Zag. Pass Thru Wavy = Weave to a Wave.

TUMBLE (Emanuel Duming) A U-Turn Back in which couples or pairs turn back in and toward each other. (This from a new monthly caller's note service edited by Manuel called, "Patter Chatter". Welcome to the club!)

• NEW MOVEMENT (Experimental)

SYNCOPATE (Author Unknown)

How To Do It:

From parallel right-hand or left-hand ocean waves, or from 2-faced lines, centers do a Cross Run and without stopping, they Circulate one position. Simultaneously, the original ends slide together, Trade and then they also Circulate one position forward. Right hand waves become left hand waves and vice versa; end dancers in 2-faced lines become centers and vice versa. (approximately 8 to 10 counts).

Impressions:

We heard about this one at the Callerlab convention in St. Louis and didn't get a chance to workshop it until recently. We like it! And our dancers did too. The traffic pattern is both interesting and easy for the dancers to follow. We especially liked the conversion of the left-hand Dixie Style wave to a standard right-hand wave.

Choreography:

<p><u>From a Zero Line - ZL (1P2P)</u></p> <p>Right &amp; Left Thru Dixie Style to OW <u>Syncopate</u> (OPB) Swing Thru, boys Run Wheel &amp; Deal, Sweep 1/4</p>	<p><u>Equals ZERO!</u> (Technical Zero: Ends become centers &amp; vice versa)</p>
<p><u>From a Zero Box - ZB (Box 1-4)</u></p> <p>Swing Thru, boys Run Tag the Line - Right <u>Syncopate</u> Couples Circulate Wheel &amp; Deal</p>	<p><u>Equals ZERO!</u></p>

Sample Figures:

- 1-3 lead right-circle to a line.. ZL  
RL Thru & send 'em back  
Dixie Style to an ocean wave  
Syncopate ..... OPB  
Dosado, step ahead and Scoot Back  
Boys Trade, boys Run  
Tag the Line-Right  
Syncopate  
Bend the Line ..... ZL-os  
Cross Trail..... (AL!)
- 1-3 Square Thru ..... ZB  
RL Thru, Dive Thru  
Square Thru 3/4 ..... ZB  
Left Swing Thru  
Syncopate  
Boys Run, Wheel & Deal.. (ZB) AL!
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Syncopate  
Wheel & Deal  
Curlique  
Boys Run ..... RL  
Reverse Flutter Wheel ..... EPL  
RL Thru & send 'em back  
Dixie Style to ocean wave  
Syncopate ..... ZB  
Curlique to OW  
Swing Thru, centers Trade  
Centers Run  
Tag the Line - Right  
Syncopate  
Couples Circulate & right there..AL!

SYNCOPATE (Continued)

- 1-3 1/2 Square Thru ..... ZB-os  
Swing Thru, boys Run  
Syncopate  
Wheel & Deal  
Curlique  
Scoot Back  
Walk & Dodge  
Partner Trade ..... EOL  
Spin the Top  
Boys Trade  
Syncopate  
Left Swing Thru to a ..... (AL!)
- 1-3 lead right-circle to a line ..... ZL  
Pass Thru  
Tag the Line-Right  
Syncopate  
Wheel & Deal  
Swing Thru, Boys Run ..... ZL-os  
Pass Thru  
Tag the Line-Left  
Syncopate  
Wheel & Deal  
Swing Thru, boys Run ..... ZL-os  
Slide Thru, Pass Thru ..... (AL!)
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Half-Tag, Trade & Roll ..... OB-os  
Girls Trade, girls Run  
Syncopate  
Wheel & Deal ..... ZB  
Swing Thru, Spin the Top ..... CL-os  
RL Thru & send 'em back  
Dixie Style to OW  
Syncopate  
(girls give a left...) Recycle.. (ZB) AL!

SINGING CALL (RH Lady Progression)

Heads Cross Trail, round one you sail  
Squeeze right in make that 4 in line  
Forward up and back, RL Thru, send 'em back  
Dixie Style to an ocean wave in time  
Syncopate and then, Swing Thru my friend  
Swing a brand new girl and Promenade  
...add 16-beat Tag

• RECYCLE (A Second Look!)

There's a new way of teaching Lee Kopman's "Recycle" making the rounds these days and the movement (from the basic OW set-up) seems to be gaining in popularity. Take a minute to check the definition again (see page 354 in the April 1974 issue) and then try this new "teach". It goes like this:

Set-up a standard ocean wave and then ask the boys on each end of the wave to do a Cross Fold. Tell the boys that's going to be their traffic pattern and then have 'em "Un-Cross Fold" back to where they were. Now tell the girls to place their left hand in the boy's right hand, and then tell the boys to do their Cross Fold again, but this time have 'em take the girls along -- and that's it! That's a Recycle -- and doing it this way makes it a very slick movement. And as we say, the movement seems to be getting a hefty workout these days.

From a choreography standpoint, a "Recycle" done from a standard Zero Box ocean wave produces an OCB-os -- the two men, in other words have Traded or exchanged places. It is therefore an easy matter to create a variety of workable zeros by simply calling Recycle before (or after!) any routine that will Trade the boys back again. Note the following zeros (they'll work from any standard ocean wave!)

- Recycle  
Swing Thru, boys Trade  
Boys Run, Wheel & Deal
- Dosado  
Scoot Back  
Boys Run, Wheel & Deal  
Dosado and Recycle
- Spin the Top, Curlique  
Boys Run, Dosado and Recycle
- RL Thru, Curlique  
Walk & Dodge, Partner Trade  
Slide Thru, Dosado and Recycle
- Rotary Tag Thru the Star  
Recycle!



# PROGRAM NOTES

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

## ZOOM is BOOMING!

We're frank to admit that when Gus Greene first sent us his "Zoom" ideas back in August 1972, we weren't all that impressed. Although, the basic move -- lead dancers in single file columns of two roll out and fall in behind the original trailer -- came across as a nice enough routine, we felt we could call it directionally and, besides, who needed another way to "Substitute" (which is how the movement was used most often). Also, the original Zoom directions tended to get lost among the imposing array of Zoom "family" movements (Zoomroll, Zoom the Deucey, Spin Chain the Zoom, etc.) and this, we felt, added to the confusion. Which is why, after dutifully noting the definitions in our Aug. 1972 issue, we tended to sweep the whole Zoom idea under the carpet.

That is not, however, where it stayed. Needless to say, "Zoom" has really caught on and, like a number of other "almost-mainstream" Basics, you can probably call it to experienced dancers just about anywhere that you can find 'em. Here are some Zoom ideas that we've been using:

- 1-3 lead right, circle to a line .... ZL  
Pass Thru, Wheel & Deal  
ZOOM  
Centers Turn Thru  
Left Turn Thru the outside two  
Come back in and Turn Thru  
Centers In, Cast Off 3/4  
Pass Thru, Wheel & Deal  
ZOOM..... (AL!)
- 1-3 Square Thru /..... ZB  
Curlique, Walk & Dodge  
Partner Trade ..... EPL-os  
Star Thru ..... OCB  
Dive Thru and ZOOM  
Centers Pass Thru ..... OCB-os  
Right & Left Thru ..... OCB  
Dive Thru & ZOOM  
Centers Pass Thru..... OCB-os

(continued next column)

Dosado, step ahead and Scoot Back  
Boys Trade, boys Run  
Bend the Line ..... CL  
Right & Left Thru ..... CL-os  
Rollaway, 1/2 Sashay  
Star Thru  
Everybody ZOOM! ..... (AL!)

- 1-3 Square Thru ..... ZB  
Circle to a line of 4 ..... EOL-os  
Pass Thru, Wheel & Deal  
ZOOM!  
Centers Pass Thru ..... ZB-os  
Curlique, Scoot Back  
Boys Run ..... RL-os  
Pass Thru, Wheel & Deal  
ZOOM!  
Double Pass Thru  
Centers In, Cast Off 3/4  
Pass Thru, Wheel & Deal  
ZOOM!  
Boys Square Thru 3/4 ..... (AL!)
- 1-3 lead right-circle to a line .. ZL  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Cloverleaf...ZOOM!  
Centers Pass Thru ..... OOB  
Star Thru ..... ERL  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Cloverleaf...ZOOM!  
Centers Pass Thru ..... RB  
Star Thru ..... ZL  
Pass Thru, Tag the Line  
Cloverleaf..ZOOM! ..... (AL!)
- (Promenade) Heads ZOOM!  
Sides Wheel Around ..... ZL-os  
RL Thru, 2 ladies Chain ..... ECL  
Star Thru ..... OPB-os  
Dive Thru and ZOOM!  
Double Pass Thru  
1st cpl Left, next go left (promenade)  
Sides ZOOM, Heads Wheel Around (ZL)  
RL Thru, Pass Thru  
Tag the Line & ZOOM  
1st cpl Left-nextgo right  
Pass Thru, Wheel & Deal  
ZOOM..ZOOM again ..... (AL!)

• NEW IDEA

WALK BACK (Author unknown)How To Do It:

Think of this idea as a new and smoother way to do a Swap Around. From facing pairs, the dancer in the girl's position walks directly forward to take the place of the opposite dancer but facing out! Meanwhile, the dancer in the boy's position will execute a left-face back-up turn 180° to end up facing out in the place vacated by the dancer in the adjacent (girl's) position. As in Swap Around, the movement ends in couples standing back-to-back. It takes about 4 beats and is exactly equal to 2 ladies Chain and California Twirl.

Impressions:

This term has been very popular in a number of west coast workshops. While, to be sure, it is nothing more than a Swap Around in which the boy, instead of Folding right into the partner spot, backs into it with a left face turn, it is interesting to note that as "Walk Back" the movement has, in a very short time, achieved a good deal more dancer acceptance than did "Swap Around". From normal couples, we found the easiest "teach" was to have the man slide or Sashay into his partner's place and then make a left-face U-turn back. It is a very smooth move and you can, of course, use all your old "Swap Around" routines when presenting it.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Pass Thru Wheel & Deal Centers <u>Walk Back</u>	Converts Zero Line (ZL) to Zero Box (ZB)
<u>From a Zero Box - ZB (Box 1-4)</u> RL Thru, Dive Thru <u>Walk Back (OPB)</u> Swing Thru, boys Run Wheel & Deal, Sweep 1/4	Converts Zero Box (ZB) to Zero Line (ZL)
<u>From a Zero Box - ZB</u> Star Thru <u>Walk Back</u> Wheel & Deal Centers Pass Thru	Equals ZERO!

Variation:WALK BACK AND WHEEL (Author Unknown)

From normal couples, all do a Walk Back as described above and then, without stopping, the boy (original left-side dancer), holding hands with his new partner (his original opposite), continues his left-face back-up turn 180° more, until both couples are facing each other again (equals a 2 ladies Chain).

WALK BACK (continued)Sample Figures:

- 1-3 Walk Back  
Separate, go round one  
Into the middle with a RL Thru  
Same 4, Walk Back ..... (ZB) AL!
- 1-3 Square Thru ..... ZB  
Split 2, line up 4  
Star Thru  
Centers Walk Back  
Centers In, Cast Off 3/4  
Star Thru  
Centers Walk Back ..... (ZB) AL!
- 1-3 Square Thru ..... ZB  
Right & Left Thru ..... OB-os  
Dive Thru  
Walk Back ..... OPB  
Dosado, walk ahead and Scoot Back  
Boys Trade, boys Run  
Bend the Line ..... ZL-os  
Pass Thru, Wheel & Deal  
Zoom  
Centers Walk Back ..... (ZB) AL!
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Bend the Line  
Pass Thru, Wheel & Deal  
Centers Walk Back ..... OPB-os  
Curlique, Walk & Dodge  
Partner Trade ..... ZL  
Star Thru ..... CB-os  
Dive Thru, Walk Back ..... OPB  
Curlique, Walk & Dodge  
Partner Trade ..... ZL-os  
Pass Thru, Wheel & Deal  
Zoom  
Centers Walk Back ..... (ZB) AL!
- 1-3 Square Thru ..... ZB  
Centers In, Cast Off 3/4  
Center 2 Walk Back  
Everybody Cast Off 3/4  
Star Thru  
Center 2 Walk Back ..... OB-os  
Pass to the Center  
Square Thru 3/4 ..... (AL!)
- 1-3 lead right-circle to a line ..... ZL  
Star Thru, Dive Thru  
Walk Back ..... ORB  
Swing Thru, boys Run  
Bend the Line ..... RL-os  
Star Thru, Dive Thru  
Walk Back ..... OPB-os  
Swing Thru, boys Run  
Couples Hinge & Trade  
Centers Walk Back ..... (ZB) AL!
- 1-3 lead right-circle to a line ..... ZL  
Pass Thru, boys Run  
Step forward and Scoot Back  
Boys Run ..... ZL-os  
Reverse Flutter Wheel ..... ERL-os  
Everybody Walk Back  
Bend the Line ..... ZL-os  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Lead 2 u-Turn Back  
Step Thru & Scoot Back  
Swing Thru, boys Run ..... ZL  
Reverse Flutter Wheel ..... ECL  
Walk Back and Wheel ..... ZL  
Pass Thru, Wheel & Deal  
Centers Walk Back ..... (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 Promenade go 1/2 way  
Lead 'em right & Circle to a line  
Go forward up & back, RL Thru like that  
Pass Thru, Wheel & Deal in time  
Center 2 Walk Back, Swing that corner girl  
Swing that girl and then you Promenade  
....add 16 beat tag!

# NEW MOVEMENT (Experimental)

## AROUND THE HORN (Lee Kopman, Long Island, New York)

### How To Do It:

From lines of four facing out, all dancers face the end of their own line and, without stopping, the leads to a Clover In (as in Round Off) and they then Pass Thru with the ones they meet in the middle. Meanwhile, the trailing dancers walk forward, Quarter In and Pass Thru to end back-to-back and facing out. The movement ends here in what is now being called a "T-Bone" formation, i.e., a set-up in which the ends are standing back-to-back, facing out (North-South) while the centers are standing back-to-back in the middle but facing East-West. The movement takes approximately six beats.

### Impressions:

The "T-Bone" is a relatively new formation-concept and will probably take a little getting used to. For the moment at least, it takes dancers who are well-trained and position-oriented and you should keep it strictly in the experimental category. Since we haven't done very much with "T-Bones" before, the get-outs seem slightly contrived -- but this will no doubt change as our choreographers continue to explore the possibilities. We also have a hunch that author Lee Kopman is destined to go down in S/D history not only as one of the most innovative and prolific creators of new dance ideas and choreography, but also as the guy who gave us some of our most colorful and imaginative modern square dance terminology. ("Motivate", "Recycle", and now, "Around the Horn".)

### Choreography:

<u>From a Zero Line - ZL (1P2P)</u> RL Thru, Pass Thru <u>Around the Horn</u> Centers Partner Tag Round Off Centers Pass Thru, Slide Thru	Equals ZERO!
<u>From a Zero Line - ZL</u> * Pass Thru <u>Around the Horn</u> Centers Partner Tag Everybody Wheel & Deal Double Pass Thru, Peel Off* Pass Thru, Tag the Line-Right Bend the Line	The complete combination equals ZERO!  The series between the asterisks is a 1/2 Zero; call it twice to Zero out.

### Sample Figures:

- 1-3 lead right-circle to a line.. ZL  
 RL Thru, Pass Thru  
Around the Horn  
 Centers Tag  
 Everybody Cast Off 3/4  
 Centers Square Thru  
 Ends Star Thru, All Slide Thru .. (AL!)

- 1-3 lead right-circle to line.. ZL  
 Pass Thru, Wheel & Deal  
 Double Pass Thru  
 Everybody Partner Tag  
Around the Horn  
 Everybody 1/4 In  
 Centers Square Thru  
 Swing Thru, boys Run ..... (AL!)

AROUND THE HORN (Continued)

- 1-3 Square Thru ..... ZB  
 Curlique, boys Run  
 Around the Horn  
 Everybody 1/4 In  
 Centers Square Thru ..... OB  
 Right & Left Thru, Dive Thru  
 Zoom and Pass Thru ..... (AL!)
- 1-3 Square Thru ..... ZB  
 Square Thru the outside 2  
 Around the Horn  
 Centers Partner Tag  
 Everybody Cast Off 3/4  
 Star Thru, centers Square Thru 3/4 .. (AL!)
- 1-3 Square Thru ..... ZB  
 Curlique to an ocean wave  
 Swing Thru, centers Run  
 Tag the Line - In  
 Pass Thru  
 Around the Horn  
 Centers Partner Tag  
 Everybody Cast Off 3/4  
 Curlique and the boys Run ..... (AL!)
- 1-3 lead right-circle to a line .... ZL  
 Pass Thru  
 Around the Horn  
 Ends Fold In while centers Tag  
 Everybody Swing Thru  
 Boys Run ..... ERL  
 Pass Thru  
 Around the Horn  
 Ends Fold In while centers Tag  
 Everybody Dosado  
 Step ahead and Scoot Back  
 Centers Trade, boys Run ..... ZL (AL!)

SINGING CALL (RH Lady Progression)

Head 2 Curlique & boys Run right  
 Swing Thru 2 by 2, boys Trade tonight  
 Boys Run, Bend the Line & then Pass Thru  
 Go 'Round the Horn and everybody  
 Quarter In you do  
 Center 2 Cross Trail and go Left Allemande  
 Pass your Partner, Promenade the next  
 ....add 16-beat Tag!

• BRAIN TEASER

(For the Choreographic Puzzle Fan)

Here's one possible answer to last month's fill-in-the-blank + Star Thru problem:

- Heads:
- |     |  |
|-----|--|
| 1)  | RL Thru ..... Star Thru                        |
| 2)  | Pass Thru ..... Star Thru                      |
| 3)  | Swing Thru ..... Star Thru                     |
| 4)  | Trade By ..... Star Thru                       |
| 5)  | Bend the Line ... Star Thru                    |
| 6)  | Spin the Top .... Star Thru                    |
| 7)  | Calif. Twirl .... Star Thru                    |
| 8)  | Face Partner ... Star Thru                     |
| 9)  | Partner Trade ... Star Thru                    |
| 10) | Slide Thru ..... Star Thru                     |
| 11) | Dive Thru ..... Star Thru                      |
| 12) | Circle 1/2 .... Star Thru                      |
| 13) | Substitute ..... Star Thru                     |
| 14) | 1/2 Sashay .... Star Thru                      |
| 15) | Dosado ..... Star Thru                         |
| 16) | Cross Trail to<br>Partner .... Star Thru (AL!) |

Thanks to all who sent in answers.. and a special "well done" to Daryl Clendenin (Portland, Ore.) for his 20-unit solution, and to Jay Klasen (Sunnyvale, Ca.) who achieved the top score with a 29-unit solution! (If you're interested, I'll send a copy of their solutions to all who write.

This month's teaser was submitted by subscriber Bill Davis. The trick is to see if you can get out of a non-symmetrical dancer arrangement using only symmetric commands. Let's set it up:

From the following set-up:

Couples 1 and 2 do a 1/2 Sashay  
 Heads Square Thru  
 Dosado to an ocean wave  
 Ends Circulate  
 Centers Run  
 Tag the Line - In

The above series establishes facing lines in which 4 boys are facing 4 girls. Your problem is to bring the dancers to a successful Allemande Left using only symmetric (mirror-image) commands.

(Solution next month!)

## • THE SIGHT CALLER'S NOTE BOOK

### PARTNER-MATCHING IN TWO-FACED LINES

The term "Sight Calling" generally refers to the specialized techniques that a caller uses whenever he finds it advisable -- or necessary -- to take the dancers from a choreographic situation in which the rotation and/or partner relationships are unknown and maneuver them into a successful Allemande Left. In most cases, the basic method or "game plan" of such visually-oriented patter systems requires a caller to be able to match up each man in the set with his original partner, since once this has been accomplished, it is usually a relatively simple matter for him to then maneuver the matched-up pairs into an easily recognized formation for which he knows a convenient get-out -- usually a Zero Line (ZL or 1P2P) or its out-of-sequence counterpart (ZL-os or 2PIP).

It follows, therefore, that a simple and easy-to-control partner matching method would be a valuable technique and one that every modern square dance caller ought to master. One such method uses a formation that is very popular in today's choreography -- the two-faced line -- because it is a formation in which each dancer's partner relationship is both easy to identify and easy to manipulate. Here's how such a procedure might work:

#### From any unknown dancer arrangement:

- First: Establish a 2-faced line by placing dancers in a standard box or 8-Chain Thru formation (girl on boy's right side) and then call "Swing Thru and Boys Run". This, of course, gives the standard 2-faced line set up.
- Second: Identify the No. 1 man and then locate his partner (No. 1 lady). If it turns out that they are already paired up, you lucked out and you can go on to the next step. If not, simply Circulate the boys or the girls either once or twice as needed until the No. 1 couple is together. At this point you should also be aware that in matching up the No. 1 couple, you have also paired up the No. 3 couple. Unless you previously called a non-mirror image (non-symmetric) command such as No. 1 lady Chain to the Right, it can't be any other way! Which means that at this point you have paired up the Head couples -- and you are therefore half-way home!
- Third: Now check the partner status of the 2 Side couples. If they happen also to be paired up, a "Bend the Line" will establish either a ZL or a ZL-os -- and you should be able to "sight" your way out of that. If, however, they're NOT paired up, you simply call the following routine: "Wheel & Deal / Spin Chain Thru / Boys Run". That will produce 2-faced lines in which everyone either has his original partner or his original opposite. If all have partner, a "Bend the Line" gives you a ZL or a ZL-os. And if all have opposites, a "Bend the Line" produces an OL or OL-os -- and you can use an appropriate get out if you know one. Or you can have either the boys or the girls Circulate double (in the opposite partner 2-faced line) to match up original partners.

# choreo



# BREAKDOWN

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

AUGUST 1974

## CONTENTS THIS MONTH

- What's Happening? ..... Page 390
- New Movements:
  - File Away ..... Page 392
  - Invert the Column ... Page 395
  - Peel, Turn & Cross ... Page 397
- Program Notes:
  - Split Circulate ..... Page 394
- Brain Teaser ..... Page 391
- Choreo Update:
  - Recycle, Motivate  
and Cast A Shadow... Page 396
- Sight Caller's Notebook .. Page 399

## WHAT'S HAPPENING?

We understand that the ocean wave version of Lee Kopman's Recycle got a heavy workout at the National Convention in San Antonio last month. We see no sign of this movement slowing down and it could well be headed for mainstream status. File To A Line was also reviewed in many workshops this month, as was Weave to A Wave. And in the gimmick department, we hear that Mort Simpson's "Grand Parade" has also become increasingly popular.

This month, our choreographers are apparently stepping up the pace of their exploration of the single file Circulate formation

and they've come up with some very interesting ideas. Note especially the extended "File" concept suggested this month by Bill Davis' FILE AWAY -- and then add Ed Foote's INVERT THE COLUMN and Andy Cisna's PEEL, TURN AND CROSS, and you'll see why we suspect that single file columns will be seeing a lot of action in the months to come.

Here are some of the other routines we looked at this month:

BURN, BLISTER & PEEL (Gus Greene) This is one of those 3-unit, mix-and-match operations: "Burn" is a Partner Trade; "Blister" is a Wheel & Deal; and "Peel" is a Peel Off. You can now Burn-Blister and Peel...or Blister-Peel & Burn...or Peel-Burn and Blister...and so on!

FAN, TRADE & ROLL (Murrell Hensley) Same as Half-Tag, Trade and Roll, except you Fan the Top instead of Half-Tag the Line.

PEEL & SLIDE (Bill Harrison) From a "Z" formation, lead dancers Peel Off as trailers slide nose-to-nose to end in 2-faced lines. If the command is PEEL & SLIP, the trailers step ahead to Trade and the movement ends in waves.

PEEL THE WHEEL (Murrell Hensley) From a "Z" formation, lead dancers Peel and trailers follow and all immediately step into an 8-hand, right-hand star.

SCOOT THE TOP (Dave Platt) From parallel ocean waves, all Scoot Back and, without stopping, do a Fan the Top.

What's Happening? (continued)

SPIN PEEL THRU (Vic Harris) From parallel RH ocean waves all swing  $1/2$  by the right; new centers swing left  $3/4$  and Peel Off moving forward to become ends of new RH waves. The new ends, meanwhile, Peel IN to meet each other and Trade to become centers in the new wave.

VERTICAL TAG (Lee Kopman) From 2-faced lines, OW's or other appropriate set-ups, those facing out do a single Wheel & Deal while those facing in form a single file column of 2 as though beginning a Dixie Style. This establishes a DPT-like single file set-up on what is described as a "Vertical" (rather than horizontal) plane, and the movement ends with a standard Tag the Line traffic pattern.

"WEO" (Dave Platt) From an 8-Chain Thru set-up, all step thru, and then those facing out Wheel left as a couple to face in, while those in the center Pass Thru the two they meet and step forward, veering slightly to the right to form parallel 2-faced lines with those who wheeled. We understand the name "WEO" derives from a popular advertising slogan used by a well-known east-coast supermarket chain.

• BRAIN TEASER  
(For the Choreo Puzzle Fan)

Once again this feature drew a lot of reader mail. Here again is last month's puzzle:

- Resolve the following un-symmetrical set-up without using un-symmetrical commands:

One & Two a  $1/2$  Sashay  
Heads Square Thru, Dosado to OW  
Ends Circulate, centers Run  
Tag the Line - In

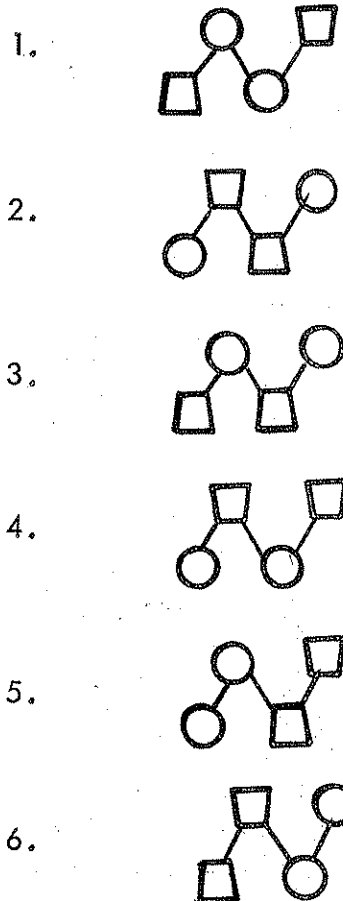
Correct answers were received from Lloyd Priest, Daryl Clendenin, Don Beck, Arlan Wight, Ralph Sweet and Jay Klassen. Jay's solution was the shortest and the neatest (in our opinion) so we'll pass it along:

Pass the Ocean, 8 Circulate  
Boys Run, Bend the Line  
Cross Trail (AL!)

And before we get to this month's puzzle, we'd like to repeat our request that you send along not only your answers to our brain teasers, but some original puzzles as well. We've had so much positive acceptance of this feature that we'd like to continue it -- but good ideas are becoming scarce and we'd welcome your help.

Here's this month's puzzle -- its a bit more complex than those we've shown in the past, so bear with us while we explain:

From any right-hand ocean wave, it is possible to generate the six different dancer arrangements shown below:



Actually, if you use only symmetric choreography, no other arrangements are possible since



• NEW IDEA

FILE AWAY by Bill Davis (A New Extension of the "File" Concept)
How To Do It:

From any formation in which side-by-side columns of two facing in opposite directions ("centers") are standing between pairs of "end" or outside dancers, on the command "File Away", ends spread apart and centers do a 2-place single file Circulate as though they were in columns of four! The movement may end in 2-faced lines, right-hand or left-hand ocean waves or "3-and-1" lines depending on the facing direction of the dancers in the starting formation (takes about 4 counts).

Background:

Since this movement clearly represents a further extension of a relatively new and experimental choreographic concept -- the "File" idea -- we thought that it might be interesting to quickly review some of the earlier movements that have obviously inspired "File Away". It provides us with a fascinating insight into the creative process of choreographic invention and shows how a new dance idea is often shaped, molded and modified before arriving at its final form.

The "File" concept was first introduced by Lee Kopman in a movement called "Swing to a Line" (5/75, page 361). Lee's routine required all dancers in single file Circulate columns to first swing 1/2 by the right and then, as the ends spread apart, the centers did a 2-place single file Circulate to end in parallel 2-faced lines. This prompted an almost immediate variation called "Anything to a Line" in which the "File" action could be preceded by any movement ending in single file Circulate columns. Next, the move was simplified in George Spelvin's "File to a Line" (see page 362) which eliminated the "anything" and, in effect, gave a name -- "File" -- to the essential part of Lee's original idea. "File to a Line" also ends in parallel 2-faced lines.

And now we have "File Away" which takes the above ideas one step further by suggesting that it is possible for the centers to "file" anytime you have a formation in which side-by-side (and opposite facing) columns of 2 are standing between pairs of end dancers -- regardless of the direction that each individual end dancer happens to be facing! This makes it possible for a "File" routine to end not only in 2-faced lines, but in right-hand or left-hand ocean waves, or in a variety of so-called "3 and 1" lines (3 facing in and 1 facing out and vice versa). From parallel single file Circulate columns of four, the action of "File Away" is identical to "File to a Line". But now look at what happens if you set up facing lines of four with boys on ends and girls in the center and then call "Slide Thru and File Away". The result is parallel right-hand waves -- and we have a whole new choreographic traffic flow.

Impressions:

It goes without saying, of course, that "File Away" -- like the several movements that preceded it -- is still very much in the experimental stage (some of the "3 and 1" lines take strong, position-oriented dancers!) -- and we're sure the idea will undergo a number of additional refinements and modifications before our choreographers are through with it. But if such experimentation happens to be your cup of tea, then "File Away" should provide you with some dandy workshop material.

FILE AWAY (continued)Choreography:

From: Single file Circulate columns of 4 facing clockwise (as in ZL + Curlique )	"File Away" sets up parallel 2-faced lines facing clockwise
From: Single File Circulate columns of 4 facing counter-clockwise (ZL+Pass Thru and all face left)	"File Away sets up parallel 2-faced lines facing counter-clockwise.
From: Facing lines of four with boys on ends and girls in center	Slide Thru+File Away sets up Parallel RH ocean waves
From: Facing lines of 4 with girls on ends and boys in center	Slide Thru + File Away sets up parallel left-hand ocean waves

Sample Figures:

- 4 ladies Chain  
1-3 1/2 Square Thru ..... OB-os  
Dosado to OW  
Girls Trade, girls Run  
Tag the Line-In  
Slide Thru  
File Away ..... OPB-os  
Swing Thru, boys Run  
Tag the Line-In  
Slide Thru  
File Away ..... (AL!)
- 1-3 Curlique  
File Away  
Centers Walk & Dodge  
Ends Pass Thru  
Everybody California Twirl ..... CL-os  
Slide Thru ..... (ZB)AL!
- 1-3 Right & Left Thru  
Rollaway 1/2 Sashay  
Join 8 hands, circle left  
4 boys Pass Thru  
Separate, go round 2  
Hook on ends and line up 4  
Slide Thru  
File Away ..... ZB  
Spin the Top, Triple Trade  
Curlique  
File Away  
Couples Circulate, Wheel & Deal..(AL!)
- 1-3 Square Thru ..... ZB  
Split 2, line up 4  
Just the ends Star Thru  
Center 2 Curlique  
File Away  
Centers Walk & Dodge  
Centers Run, Tag the Line-In .... RL-os  
Right & Left Thru ..... RL  
2 ladies Chain ..... EPL  
Send 'em back Dixie Style to OW  
Left Spin the Top  
Cast left 3/4  
File Away  
Couples Circulate  
Bend the Line, Star Thru  
Centers Pass Thru ..... OPB-os  
Swing Thru, Turn Thru ..... (AL!)
- 1-3 Square Thru ..... ZB  
Curlique to an ocean wave  
Swing Thru  
Split Circulate  
Boys Run around the girl  
Tag the Line - In  
Slide Thru  
File Away  
Left Swing Thru, girls Run around the boy  
Tag the Line - In  
Slide Thru  
File Away/ ..... OB-os  
Right & Left Thru ..... ZB (AL!)

# PROGRAM NOTES

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

## SPLIT CIRCULATE

We have the distinct impression that more and more callers these days are slipping more and more Split Circulates into their programs and it could just be that this simple variation of the fundamental Circulate traffic pattern will become a "must-teach" item in our future beginner classes.

We have traditionally taught the movement by asking our dancers to imagine that there is a wall dividing each pair of dancers in an ocean wave set-up and then asking them to Circulate with the dancers on their own side of the wall.

We've always liked Split Circulates because they provide an easy conversion from Arky waves to standard waves and back again. Note the following routines from our files:

- 1-3 Square Thru ..... ZB
  - Swing Thru
  - Boys Trade
  - Split Circulate 2 places ..... OB-os
  - RL Thru, Dosado to OW ..... ZB
  - Girls Trade
  - Split Circulate 2 places
  - Boys Run, Wheel & Deal ..... ZB
  - Swing Thru, Boys Run
  - Wheel & Deal ..... (AL!)
- 1-3 Curlique
  - Walk & Dodge ..... OPB-os
  - Curlique
  - Split Circulate
  - Boys Run ..... ZL
  - Curlique, single file Circulate
  - Boys Run ..... ZB
  - Curlique
  - Split Circulate
  - Boys Run ..... EPL-os
  - Right & Left Thru ..... EOL
  - Flutter Wheel ..... CL-os
  - Star Thru ..... ZB (AL!)

- 1-3 lead right, circle to line .. ZL
  - Pass Thru, Wheel & Deal
  - Double Pass Thru
  - Lead 2 turn back
  - Step ahead & Scoot Back
  - Split Circulate
  - Boys Trade, boys Run
  - Wheel & Deal ..... OPB-os
  - Curlique
  - Split Circulate
  - Boys Run ..... ZL
  - Pass Thru, boys Run
  - Scoot Back
  - Split Circulate 2 places
  - Boys Run ..... ZL
  - Star Thru, Square Thru 3/4 .... (AL!)
- 1-3 Pass Thru
  - Go round one, line up 4
  - Pass Thru, Wheel & Deal
  - Girls Pass Thru, Dosado to OW
  - Split Circulate
  - Boys Run ..... CL-os
  - Star Thru ..... ZB
  - Circle 1/2 to 2-faced line
  - Girls Trade, boys Run
  - Scoot Back ..... OB-os
  - Split Circulate
  - Same sex Trade
  - Centers Trade, boys Run ..... EOL
  - Pass Thru, Wheel & Deal
  - Zoom, centers Pass Thru .... ZB (AL!)
- Couple 1 face corner, Box Gnat
  - 1-3 Cross Trail go round 2 (lines)
  - Pass Thru, Bend the Line
  - Pass Thru, Wheel & Deal
  - Centers Pass Thru
  - Spin Chain Thru, ends Circulate once
  - Girls only Split Circulate, boys Trade
  - Boys only Split Circulate, girls Trade
  - Spin Chain Thru, ends Circulate once
  - All 8 Circulate once
  - Boys Run, Bend the Line ..... EPL-os
  - Pass Thru, Wheel & Deal
  - Centers Pass Thru ..... ZB (AL!)

• NEW MOVEMENT (Experimental)

INVERT THE COLUMN (by Ed Foote)

How To Do It:

From single file Circulate columns of four, the lead dancer in each column does a Peel Off and walks directly forward and all the trailers follow in single file until the columns have been reformed (now inverted!). Clock-wise columns become counter-clockwise and vice versa (6-8 counts). It is also possible to Invert the Column 1/4, 1/2 or 3/4. Invert the Column 1/2 sets up parallel right-hand or left-hand ocean waves depending on the facing direction of the original single file columns.

Impressions:

This movement provides a Clover-like "hup-2-3-4" means of changing the facing direction of a column formation. The basic movement is easily taught but it took our dancers a while to grasp the idea that the 1/2 way version ends in parallel waves. The peel action tends to spread the columns apart and the dancers had to stretch a bit to accomplish some of the follow-up moves (such as Run, for example).

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Curlique <u>Invert the Column</u> Face In	Equals ZERO 1
<u>From a Zero Line - ZL</u> Curlique <u>Invert the Column</u> Girls Run RL Thru, Star Thru	Equals ZERO 1
<u>From a Zero Box - ZB (Box 1-4)</u> Star Thru, Pass Thru All 1/4 left <u>Invert the Column 1/2</u> Swing Thru Split Circulate	Equals ZERO 1

Sample  
Figures:

- 1-3 Square Thru ..... ZB  
 Split 2, line up 4  
 Curlique  
Invert the Column  
 Face In ..... (AL I)
- 1-3 lead right, circle to line (ZL)  
 Curlique  
Invert the Column  
 Girls Run ..... CB-os  
 Boys Run, Bend the Line (ZL-os)
- Curlique  
Invert the Column  
 Face In ..... ZL-os  
 Cross Trail ..... (AL I)
- 4 ladies Chain 3/4, Promenade  
 1-3 Wheel around ..... CL  
 Lady lead Dixie Style  
 To an ocean wave  
 Left Spin the Top  
 Cast left 3/4  
Invert the Column  
 Boys Run ..... ZB (AL I)

## ● CHOREO UPDATES

1-3 lead right, circle to a line of 4.. ZL  
 Curlique  
Invert the Column 1/2  
 Left Swing Thru  
 Centers Trade, centers Run  
 Bend the Line  
 Pass Thru and all face right  
Invert the Column  
 Face in and Pass Thru  
 Wheel & Deal ..... AL!

4 ladies Chain  
 Sides Face, Grand Square  
 Go 6 steps and line up 4 ..... RL  
 Curlique and with the same girl Trade  
Invert the Column 1/2  
 Centers Trade, centers Run  
 Bend the Line  
 Curlique  
Invert the Column 1/2  
 Left Swing Thru ..... (AL!)

1-3 Square Thru ..... ZB  
 Split those 2, line up 4  
 Curlique  
Invert the Column  
 Face In  
 Curlique, boys Run ..... ZB  
 Curlique and Scoot Back  
 Boys Run ..... CL  
 Pass Thru and all face left  
Invert the Column 1/2  
 Boys Run ..... EOL  
 Reverse Flutter Wheel..... CL  
 Right & Left Thru..... Cl-os  
 Slide Thru .....ZB (AL!)

1-3 Square Thru go four hands  
Split those and make 2 lines of four  
Go up and back and Curlique  
Invert the Column there  
& when you're done, you face, left Alle-  
mande right there  
Doc! round the partner & corner lady swing  
Swing that girl & then you promenade  
...add 16-beat Tag!

Trade Motivate: From parallel ocean waves, all dancers Trade the Wave, then outsides Circulate  $1/2$  as centers Cast  $3/4$  to finish the Motivate routine as above.

• NEW MOVEMENT (Experimental)

PEEL, TURN & CROSS (by Andy Cisna - with an assist by Willard Orlich I)

How To Do It:

From single file Circulate columns of 4, each lead dancer does a Peel Off while the other six step forward to form a momentary single file column of 3 standing shoulder-to-shoulder. The lead dancer in each column of 3 now Trades with the adjacent dancer as the 2 center dancers Cast 1/4 (a one-half Trade I) and pull each other by diagonally to become end dancers in a parallel wave formation. Those who did the Peel Off end up as the other new-wave ends and those who Traded are wave centers. End-up waves are right or left handed depending on starting formation. (approx. 6-8 beats)

Impressions:

Still another example of our choreographer's current fascination with single file Circulate columns. While we doubt that this one is destined to sweep the country, we did feel that it was worth a second look because the body actions establish a traffic pattern considerably different from most of the others we've examined lately. A thorough, careful and un-hurried "teach" would seem to be indicated.

Choreography:

<p><u>From a Zero Line - ZL (1P2P)</u></p> <p>Curlique  <u>Peel, Turn &amp; Cross</u>          Left Swing Thru          Boys Circulate, girls Trade          Girls Run, Bend the Line</p>	<p><u>Equals ZERO I</u></p> <p>(Technical Zero-ends become centers and vice versa I)</p>		
<p><u>From a Zero Line - ZL</u></p> <p>Dosado to ocean wave          Cast right 3/4  <u>Peel, Turn &amp; Cross</u>          Girls Run, Bend the line          Slide Thru</p>	<p><u>Converts Zero Line (ZL)</u>  <u>TO Zero Box (ZB)</u></p>		
<p><u>Teaching Drill:</u></p> <p>The entire routine below is actually a 1/4 Zero (4 times through and it zeros out). It is, however, a good teaching drill for this movement because by the time you've called it twice, each individual dancer will have experienced each one of the movement's component actions -- the Peel, the Trade, and the Pull By.</p> <table> <tr> <td> <p><u>From a Zero Line - ZL</u></p> <p>Curlique            Peel, Turn &amp; Cross            Left Swing Thru            Ends Circulate, centers Trade            Centers Run, Bend the Line            Pass Thru and turn alone</p> </td><td> <p>Curlique            Peel, Turn &amp; Cross            Left Swing Thru            Centers Run &amp; Bend the Line            Pass Thru and turn alone</p> </td></tr> </table>		<p><u>From a Zero Line - ZL</u></p> <p>Curlique            Peel, Turn &amp; Cross            Left Swing Thru            Ends Circulate, centers Trade            Centers Run, Bend the Line            Pass Thru and turn alone</p>	<p>Curlique            Peel, Turn &amp; Cross            Left Swing Thru            Centers Run &amp; Bend the Line            Pass Thru and turn alone</p>
<p><u>From a Zero Line - ZL</u></p> <p>Curlique            Peel, Turn &amp; Cross            Left Swing Thru            Ends Circulate, centers Trade            Centers Run, Bend the Line            Pass Thru and turn alone</p>	<p>Curlique            Peel, Turn &amp; Cross            Left Swing Thru            Centers Run &amp; Bend the Line            Pass Thru and turn alone</p>		

PEEL, TURN & CROSS (continued)Sample Figures:

- 1-3 lead right, circle to a line .... ZL
    - Curlique
    - Peel, Turn & Cross
    - Left Swing Thru
    - Girls Trade, girls Run
    - Bend the Line ..... CL
    - Star Thru ..... OB-os
    - Dive Thru, Pass Thru ..... ZB-os
    - Split 2 and line up 4
    - Curlique
    - Peel, Turn & Cross
    - Left Swing Thru
    - Boys Trade, boys Run
    - Tag the Line
    - Lady go left, boy go right ..... (AL!)  
q
  - 4 ladies Chain
    - 1-3 lead right, circle to line ..... OL
    - Pass Thru, Tag the Line - In
    - Curlique
    - Peel, Turn & Cross
    - Left Swing Thru
    - Girls Circulate, boys Trade
    - Boys Run, Bend the Line
    - Box the Gnat, RL Thru ..... OL
    - Pass Thru, Wheel & Deal
    - Centers Pass Thru
    - Split 2, line up 4
    - Curlique
    - Peel, Turn & Cross
    - Left Swing Thru ..... (AL!)
  - 1-3 Promenade 1/2
    - Lead right, circle to a line ..... ZL-os
    - RL Thru, Dixie Style to OW
    - Left Spin the Top
    - Cast left 3/4
    - Peel, Turn & Cross ..... ZB-os
    - RL Thru ..... OB
    - Dive Thru, Pass Thru ..... ZB
    - Split 2, line up 4
    - Curlique
    - Peel, Turn & Cross
    - Left Swing Thru
    - Girls Circulate, boys Trade ..... (AL!)
- 1-3 lead right, circle to line .... ZL
  - Pass Thru and everybody
  - Quarter to the left
  - Peel, Turn & Cross ..... ZB
  - Curlique
  - Split Circulate
  - Boys Run ..... EPL-os
  - Pass Thru and everybody
  - Quarter to the right
  - Peel, Turn & Cross
  - Left Swing Thru
  - Boys Circulate, girls Trade
  - Girls Run, Bend the Line ..... EOL-os
  - Pass Thru, Wheel & Deal
  - Zoom
  - Centers Square Thru 3/4 ..... (AL!)
- 1-3 lead right, circle to line .... ZL
  - Curlique
  - Peel, Turn & Cross
  - Trade the Wave \* ..... OB-os
  - Curlique, Scoot Back
  - Boys Run, Swing Thru
  - Cast right 3/4
  - Peel, Turn & Cross
  - Trade the Wave ..... OPB-os
  - Curlique, Walk & Dodge
  - Boys Run ..... ZL (AL!)

SINGING CALL (Corner Progression)

Head 2 ladies chain to the right, turn the  
gal you know  
1-3 Curlique, then Walk & Dodge & go  
Circle 4 with the 2 you meet, break out  
and make that line  
Go up & back, then Curlique  
Peel, Turn & Cross in time  
2 by 2 and everybody Left Swing Thru  
Girls Run, go 'round the boy and Promenade  
you do  
...add 16-beat Tag

- \* Trade the Wave: Wave dancers step forward and Partner Trade, RH waves become LH waves & vice versa.

## • SIGHT CALLER'S NOTE BOOK

### Partner Matching In 2-Faced Lines

Last month's Note Book described a simple method of matching partners when working with 2-faced lines (see page 389). Subscriber Chuck Farrar (Chattanooga, Tenn.) wrote to tell us that he's been using a similar system for years -- with one slight difference. We thought you'd like to know about it too so we'll use it this month as an abbreviated Note Book column this month.

Chuck says that he follows the first two steps we outlined last month almost exactly as we described 'em (pairing up Head couples with their partners) and if, at that point he finds that the Sides are also paired up he too will call a Bend the Line for a ZL or ZL-os. But here is where Chuck's method differs slightly from ours: Chuck reasons (correctly!) that if the Sides are NOT paired up, they must then have their opposites and he will then call the following combination:

Bend the Line  
Pass Thru, Wheel & Deal

This will place either the Heads or the Sides in the center. If its Heads, Chuck calls a Substitute or Zoom to put the Sides in the middle (if the Sides are already in the center he leaves 'em there!). At this point either a Pass Thru or a Square Thru 3/4 will get the Allemande Left and all he has to do therefore is to check sequence of the men to decide which get out will work.

Chuck adds that with this method, it doesn't really matter at the beginning whether you pair up the Heads or the Sides -- just pair up somebody and follow the steps described above.

Our thanks to Chuck for sharing his ideas with us. If you're interested in this kind of thing, you might check back to the Notebook in our May 1973 issue in which we outlined a similar system.

### Brain Teaser (continued)

the only arrangements not shown in the diagrams are waves with three of one sex and one of the other -- and such combinations can only be set up with unsymmetrical commands.

Now that you have the background, here's the problem: Develop a series of commands that will, with each repeat, set up in turn all of the arrangements shown in the diagrams. If, for example, you begin with a standard Zero Box (Box 1-4) ocean wave formation, you must use the same combination of Basics in order to take the dancers through each of the indicated arrangements before you achieve another Zero Box!

This one, as we say, is a little tougher than some of our previous puzzles -- but before you throw in the towel remember, it CAN be done -- and if it will help you, here's a hint: we have a solution that turns out to be that very rare choreographic phenomenon: a one-twelfth zero! As usual, we'll publish the solution and the names of all who send in correct answers in next month's issue.

Good Luck!!!

### CHOREO UPDATES (continued)

- And finally, it is now possible to Cast A Shadow from single File Circulate columns of 4. In this variation, the lead dancer in each column, Peels back and passes the first trailer to meet the 2nd trailer for a 3/4 left hand turn. No. 1 trailer follows the leader (cloverleaf) but then steps between those who did the 3/4 turn. The last dancer in the original column of 4 (3rd trailer!) steps ahead to catch right hands for a 1/4 turn and then steps ahead again to end the movement in parallel left-hand waves.



# choreo



# BREAKDOWN

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

## CONTENTS THIS MONTH

- What's Happening? ..... Page 400
- Special Callerlab Report
  - Quarterly Selection of Experimental Basics ... Page 402
- New Movements:
  - Ferris Wheel..... Page 403
  - Transfer the Column... Page 406
  - Split Transfer ..... Page 408
- Brain Teaser..... Page 405
- Caller's Grab Bag ..... Page 405
- Set 'Em Up - Get 'Em Out
  - A common 1/2 Sashayed Line.... Page 408
- Sight Caller's Note Book
  - Right & Left Thru Equivalents ..... Page 409

## WHAT'S HAPPENING?

The results of the first poll of the newly formed Callerlab Experimental Basics Committee were published this month: Walk and Dodge and Recycle were designated as this quarter's choices for mainstream exposure. We'll follow the impact of these selections during the upcoming months and report to you when we can see some significant trends.

As near as we can tell, Coordinate, Reciprocate, File to a Line and Invert the Column were the subjects of continued workshop activity this past month. The new mat-

erial contained an interesting new traffic pattern to get out of single file columns (Lee Kopman's TRANSFER THE COLUMN) and a simple little smoothie out of a 2-faced line (Don Beck's FERRIS WHEEL). Both are featured this month. The other moves we looked at this month include:

CIRCULATE MESSAGE (Bruce Williamson) From parallel ocean waves, all 8 Circulate 1-1/2 and arm turn 1/2 with the ones they meet and then, without stopping, all Circulate once and 1/2 again and arm turn half (equals Zero).

COUPLES SLIDE (Hank Drumm) From parallel 2-faced lines, couples step forward and Veer toward the center to end in a Trade By formation. Companion moves include COUPLES SLIDE & WHEEL (facing in couples slide as facing out couples Wheel Around to end in a DPT formation). COUPLES WHEEL & SLIDE (facing out couples Slide as facing in couples Wheel to end in completed DPT).

CROSS QUARTER THRU (Bill Harrison) Facing Couples Cross Trail and, without stopping 1/4 in to face their original opposite and Pass Thru (equals Partner Trade).

FILE AHEAD (Bill Davis) From parallel ocean waves, designated dancers walk forward about two steps as others follow in a Split Circulate type of traffic pattern to form single file columns.

WHAT'S HAPPENING? (continued)

GYPSY CURL (Andy Cisna) From a Double PASS THRU formation, the inside dancers do a Curlique and Walk & Dodge while the outside dancers Divide and Star Thru. The movement ends in a completed Double Pass Thru or Box set-up -- depending upon the initial dancer arrangement.

HALF TAG, TRADE & ANYTHING (Ron Schneider) As the name implies, this move provides for a number of additional options after dancers have completed the first 2 parts (1/2 Tag & Trade) of 1/2 Tag, Trade and Roll. You can now 1/2 Tag Trade & Scoot Back, 1/2 Tag, Trade and Walk & Dodge, 1/2 Tag, Trade and Split Circulate, etc.

HINGE IT (Bill Davis) From a "3 and 1" line formation (3 dancers facing North and 1 facing South) end dancer who has an adjacent dancer facing in the same direction do a Partner Trade while end dancer whose adjacent dancer is facing in the opposite direction do a Single Hinge.

REJUVENATE (John Inabinet) From a box formation, all Curlique (parallel OWs). End dancers facing out Cast Back to join left palms with trailing dancer who has moved forward one step. The center four dancers, meanwhile, Circulate once and a-half to form a left hand star and turn it exactly 1/2 way round. As ends of the 6-hand wave Star 1/2 by the Left, two groups of two girls Star by the right 3/4 to end as wave centers as the free ends (men) move up to become ends of parallel left-hand waves.

ROTARY MOTIVATE (Bruce Stretton) A combination move which starts as a Rotary Circulate except that the end dancers go half-way more so that all may end in a typical Motivate pattern.

FOLD AND CROSS CIRCULATE (Bob Black)

The call starts from parallel waves or lines. On command to Fold and Cross Circulate, end dancers Fold into the center spot as the centers do a Cross Circulate. A companion command "Cross and Fold Circulate" is also possible. This one reverses the process (ends Cross Circulate as centers Fold into the vacated end spot).

SLIP AND SPIN (Don Varner) A combination command in which facing couples Veer left to form a momentary 2-faced line. Without stopping all now do a Fan the Top.

TAG & RUN ALONG (John Inabinet)

This one can be done from a Double Pass Thru, Box, Trade By or Completed Double Pass Thru formation. On the command to Tag and Run Along, all dancers first do a Partner Tag. Centers then Run around the ends and Slide Thru while the new centers do a Partner Tag. Movement ends in either a Box or completed Double Pass Thru formation.

- - - - -

We recently completed our stint on the staff of Cal Golden's Callers' College in Hot Springs, Ark. and, as always, we had a great time and came away impressed with the enormous interest newer callers display when it comes to the techniques of square dance choreography. We also enjoyed meeting some of our subscribers on that trip (Louisiana and Arkansas) for the first time.

Betty and I will be off on our first on-the-road Eastern tour (we've travelled the Northwest extensively) and look forward to meeting more of you in person. We're coming through New Mexico, Oklahoma, Missouri, Michigan, Maryland, Virginia, New York, New Jersey, Massachusetts, Eastern Canada, Pennsylvania and Indiana. If you see me at a dance, drop up and say "Hello!"

• CALLERLAB ACTION

WALK & DODGE and RECYCLE (from Ocean Waves)

Choices for This Quarter as Recommended by Callerlab's Mainstream Experimental Basics Comm.

One of the important resolutions adopted at the Callerlab Convention in St. Louis last April provided for the creation of a special Callerlab Experimental Basic Selection Committee. It consists of some 20 well-known callers and leaders from the U.S. and Canada and is headed by Jack Lasry. The committee's function is to recommend no more than two "Experimental" Basics per quarter as Callerlab-approved choices for suggested mainstream exposure. The idea is to encourage some degree of uniformity to movements used by mainstream clubs and the committee's choices are intended to represent those movements deemed to have the greatest potential for eventual mainstream acceptance.

The committee's first selections (for the final quarter of 1974) have just been published. They are WALK & DODGE and the ocean wave version of RECYCLE. Since the selection of these two movements will undoubtedly result in their being used more and more in the next few months, we felt that you might be interested in a handful of routines in which both movements are featured. We have, of course, previously explored both of the committee's choices in earlier issues (see April 1973, April 1974 and July 1974) so we won't bother to repeat the definitions here.

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>• 1-3 Square Thru ..... ZB</li> <li>Dosado to an ocean wave</li> <li>Recycle ..... OCB-os</li> <li>Curlique</li> <li>Walk &amp; Dodge</li> <li>Partner Trade ..... CL</li> <li>Pass Thru, Wheel &amp; Deal</li> <li>Centers Pass Thru</li> <li>Dosado to an ocean wave</li> <li>Recycle (ZB) ..... AL!</li> </ul>   | <ul style="list-style-type: none"> <li>• 1-3 Curlique</li> <li>Walk &amp; Dodge ..... OPB-os</li> <li>Curlique</li> <li>Split Circulate</li> <li>Boys Run ..... ZL</li> <li>Right &amp; Left Thru ..... ZL-os</li> <li>1/2 Sashay</li> <li>Spin the Top ..... OPB-os</li> <li>Recycle ..... RB</li> <li>Slide Thru ..... ZL</li> <li>Pass Thru</li> <li>Wheel &amp; Deal</li> <li>Centers Slide Thru</li> <li>Curlique</li> <li>Walk &amp; Dodge (ZB) ..... AL!</li> </ul> |
| <ul style="list-style-type: none"> <li>• 1-3 Flutter Wheel</li> <li>Curlique</li> <li>Walk &amp; Dodge ..... ZB</li> <li>Dosado to an ocean wave</li> <li>Recycle ..... OCB-os</li> <li>Sweep 1/4 ..... CL-os</li> <li>Slide Thru ..... ZB</li> <li>Curlique (OW)</li> <li>Swing Thru</li> <li>Recycle</li> <li>Dosado to OW</li> <li>Walk &amp; Dodge</li> <li>Partner Trade ..... EOL</li> <li>Right &amp; Left Thru ..... EPL-os</li> <li>Slide Thru ..... OCB</li> <li>Dosado to OW</li> <li>Recycle ..... OB-os</li> <li>Sweep 1/4...and 1/4 more! ..... (AL!)</li> </ul> | <ul style="list-style-type: none"> <li>• 1-3 Square Thru ..... ZB</li> <li>Swing Thru</li> <li>Walk &amp; Dodge</li> <li>Same sex Trade</li> <li>Star Thru</li> <li>Centers Pass Thru ..... ZB</li> <li>Swing Thru, boys Trade</li> <li>Boys Circulate, boys Run ..... ZL</li> <li>Pass The Ocean</li> <li>Recycle...to a Right &amp; Left Grand!</li> </ul>   |

• NEW MOVEMENT (Experimental)

FERRIS WHEEL (Don Beck, Stow, Mass.)How To Do It:

From parallel 2-faced lines, facing-out couples do a standard Wheel and Deal to end facing in. Simultaneously, the couples facing in walk directly forward (one-half Circulate) to form a momentary 2-faced line in the center and, without stopping, they now do a Wheel and Deal to end facing each other. The entire movement takes about six counts and ends in a Double Pass Thru formation. It is a choreographic equivalent of Couples Hinge and Trade.

Impressions:

The movement features a quick and easy "teach" and was enthusiastically received by the dancers in our mainstream clubs. (Our workshop dancers seemed, on the other hand, merely to add the movement to their repertoires with a kind of "so-what-else-is-new" attitude!) We also noted that with both our mainstream and our workshop groups, some facing-in dancers found themselves having to resist a conditioned reflex tendency to drift, involuntarily, into a couples Hinge and Trade action instead of walking directly forward into the inside Wheel and Deal. It was, however, a relatively minor problem and the dancers soon trained themselves to avoid it. We also agree with the author's observation that while the action of Ferris Wheel can be compared to that of a Hinge and Trade, it times out much better.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run <u>Ferris Wheel</u> Centers Pass Thru	Equals ZERO!
<u>From a Zero Box - ZB</u> Swing Thru, boys Run <u>Ferris Wheel</u> Centers Sweep 1/4 1/2 Square Thru Circle to a line of 4	Converts a Zero Box (ZB) to a Zero Line (ZL)
<u>From a Zero Line - ZL (1P2P)</u> Right & Left Thru, Star Thru Circle to a 2-faced Line <u>Ferris Wheel</u> Centers Pass Thru, Star Thru	Equals ZERO!
<u>From a Zero Line - ZL</u> Star Thru Circle to a 2-faced Line Girls Trade, <u>Ferris Wheel</u> Sweep 1/4, 1/2 Square Thru	Converts a Zero Line (ZL) to a Zero Box (ZB)

FERRIS WHEEL (continued)Sample Figures

- 1-3 Square Thru ..... ZB  
Circle to a 2-faced Line  
Girls Trade  
Ferris Wheel  
Centers Sweep 1/4, Cross Trail  
Go round 1, line up 4 ..... ZL-os  
Slide Thru ..... RB  
Swing Thru, boys Run  
Tag the Line, girls turn back  
Star Thru, Ferris Wheel  
Center 2 California Twirl ..... CB  
Eight Chain Three ..... (AL!)
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Ferris Wheel  
Outsides Divide, Star Thru  
Centers Star Thru, Pass Thru ..... OB  
Swing Thru, boys Run  
Ferris Wheel  
Outsides Divide, Star Thru  
Centers Star Thru, Pass Thru (ZB) ..AL!
- 1-3 1/2 Square Thru ..... ZB-os  
Swing Thru, boys Run  
Ferris Wheel  
Centers California Twirl ..... ZB  
Dosado and Step ahead  
Scoot Back  
Boys Trade, boys Run  
Ferris Wheel, centers Sweep 1/4  
California Twirl and Separate  
Go round 1, line up 4  
Pass Thru, Tag the Line-right  
Ferris Wheel, boys Sweep 1/4  
Boys Cross Trail ..... (AL!)
- 4 ladies Chain 3/4  
1-3 Square Thru ..... CB  
Split 2, line up 4  
Pass Thru, Tag the Line-Right  
Ferris Wheel  
Outsides crowd in, line up 4 ..... ERL-os  
Pass Thru, Tag the Line-In  
Pass Thru, Tag the Line-Right  
Ferris Wheel ..... (AL!)
- 1-3 Pass Thru, Separate  
Go round 1, line up 4  
Pass Thru, Tag the Line-Right  
Ferris Wheel  
Boys Pass Thru  
Swing Thru, centers Run  
Tag the Line-Right  
Ferris Wheel  
Girls Pass Thru ..... (AL!)
- Head ladies Chain  
1-3 Square Thru ..... OPB  
Curlique (OW)  
Centers Trade, centers Run  
Ferris Wheel  
Girls crowd in, line up 4  
Pass Thru, Tag the Line-Left  
Ferris Wheel  
Double Pass Thru  
1st couple left, next couple right..ZL  
Right & Left Thru ..... ZL-os  
Pass Thru, Partner Trade ..... (AL!)
- 1-3 Square Thru ..... ZB  
Right & Left Thru ..... OB-os  
Curlique  
Split Circulate  
Boys Run ..... EOL  
Pass Thru, Tag the Line-Right  
Ferris Wheel  
Outside 2 tap the inside 2 on  
the shoulder .... (AL!)

SINGING CALL (Corner Progression)

Head couples Promenade, 1/2 way round  
you go  
Down the middle, RL Thru, turn that  
girl you know  
Square Thru, 4 hands and meet the out-  
side pair  
Swing Thru, 2 by 2, boys Run and when  
you do  
Ferris Wheel and don't be slow, centers  
Pass on thru  
Swing the Corner lady, Promenade you do  
.....add 16-beat Tag!

• BRAIN TEASER  
(For the Choreo Puzzle Fan)

For the first time we received no solutions to the puzzle featured in the previous month's issue -- we knew it was a "toughie" when we printed it but we were hoping that some of our readers might have found the answer and sent it in.

The puzzle, as you may recall, asked you to develop a series of commands that would take a pair of normally arranged couples in a right-hand ocean wave through all of the possible Arky and 1/2 sashayed dancer arrangements that 2 couples could achieve (re-check the diagrams we published last month). Here's the solution:

Swing Thru  
Head men Run  
Tag the Line Zig-Zag (OW)

The above routine called from a Zero Box (Box 1-4) ocean wave formation, must be called six times before it re-establishes a normal couple (gal on the boy's right) arrangement and after each repeat, it will achieve a different set-up as shown in last month's diagrams. At the end of the sixth time, you will have achieved the equivalent of a Right and Left Thru -- which means that the series actually turns out to be an honest-to-goodness 1/12 Zero!

This month's puzzle is somewhat easier (we thank subscriber Don Beck for passing it along). It asks you to prove that "Dive Thru" is a Zero!

Starting from a squared up set, develop a series of moves that will end in an Allemande Left. Now call the exact same series of commands, but this time insert the command "Dive Thru" someplace in the series - without upsetting the final Allemande Left!

Once again, good luck - and send along your answers (AND your puzzles!)

• CALLER'S GRAB BAG  
(Breaks, Fillers and Patter "Gems" for every caller).

Subscriber George Spelvin sent us a passel of get-outs that start from a Zero Line. We liked 'em because they all begin with the commands "Pass Thru/Wheel & Deal". Here they are:

- Pass Thru, Wheel & Deal  
Curlique  
Walk & Dodge  
Partner Trade (AL!)
- Pass Thru, Wheel & Deal  
Centers Slide Thru  
Curlique  
Walk & Dodge (AL!)
- Pass Thru, Wheel & Deal  
Centers Swing Thru  
Curlique  
Scoot Back (AL!)
- Pass Thru, Wheel & Deal  
Centers Star Thru  
Same 2 lead right (AL!)

Here's a neat little opening or "filler" Break that we've been getting some good mileage with recently:

- Allemande Left, go forward two  
Turn Back one and Curlique  
Make an Alamo Ring & balance  
Boys Run, Partner Trade (AL!)

And finally, we have a brace of line zeros we think you might like.

- True Zero (from facing lines)  
Rollaway 1/2 Sashay, Spin the Top  
Curlique & Cast Off 3/4  
Fan the Top
- Technical Zero (from facing lines)  
Star Thru, Circle to a 2-faced line  
Tag the Line-Right, boys Cross Run  
Calif. Twirl & Couples Circulate  
Bend the line

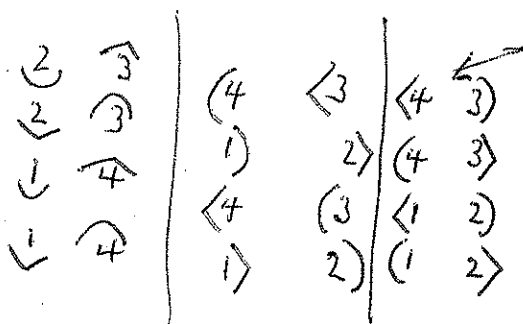
• NEW MOVEMENT (Experimental)

How To Do It:TRANSFER THE COLUMN (Lee Kopman, Long Island, New York)

From single file Circulate columns of four, the lead two dancers in each column Promenade single file to the right and progress approximately half-way around the outside perimeter. When they are even with their counterparts from the other column, they stop and individually face to the center. Meanwhile the two trailing dancers step ahead as in a Half-Tag (centers Pass Thru and join trailers with right hands) and, without stopping, they then Cast 3/4 around and step thru to join those who did the Promenade to end the movement in parallel right-hand ocean waves. (approximately 8 counts). A command to LEFT TRANSFER THE COLUMN uses the same traffic pattern but all hand actions and directions are reversed, i.e., lead dancers Promenade Left as trailers step ahead to Cast 3/4 with joined left hands and then step forward to form parallel left hand ocean waves.

Impressions:

Our choreographers continue to investigate the nature of single file column choreography. We liked this one better than most -- and unless your dancers have already had their fill of single file column routines, we suspect that they will too. We noticed that things tended to get a bit crowded in the middle and we found it advisable to caution those doing the Promenade to take a slightly wider path around the outside.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Curlique <u>Transfer the Column</u> Centers Trade, boys Run	<u>Equals ZERO!</u> (Technical Zero - ends become centers & vice versa)
<u>From a Zero Line - ZL</u> Right & Left Thru Curlique <u>Transfer the Column</u> Swing Thru, boys Run	<u>Equals ZERO!</u> (Technical Zero - ends become centers and vice versa)
<u>From a Zero Line - ZL</u> Pass Thru, Wheel & Deal Outsides crowd in, line up 4 Curlique <u>Transfer the Column</u> Boys Run, Reverse Flutter Wheel	<u>Equals ZERO!</u>

TRANSFER THE COLUMN (continued)Sample Figures

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Curlique  
Transfer the Column  
Swing Thru, boys Run ..... ZL-os  
Pass Thru, Bend the Line ..... ZL  
Box the Gnat  
Hang on and Curlique  
Transfer the Column  
Swing Thru  
Scoot Back  
Boys Run ..... ZL-os  
Cross Trail ..... (AL!)
- 1-3 Pass Thru, Separate  
Go round one, line up 4  
Curlique  
Transfer the Column  
Step ahead and Scoot Back  
Walk and Dodge  
Boys Run ..... EPL  
Just the centers Box the Gnat  
Everybody Curlique  
Transfer the Column  
Boys Run ..... EOL  
Right & Left Thru ..... EPL-os  
2 ladies Chain ..... CL-os  
Slide Thru ..... (ZB) AL!
- 1-3 Square Thru ..... ZB  
Split 2, line up 4  
Curlique  
Transfer the Column  
Swing Thru  
Scoot Back  
Boys Run, Slide Thru ..... ZB  
Split 2, line up 4  
Box the Gnat  
Hang on and Curlique  
Transfer the Column  
Same sex Trade, centers Trade  
Boys Run ..... CL  
1/2 Square Thru  
Centers 1/2 Square Thru  
4 boys Run right ..... (AL!)

- 1-3 Square Thru ..... ZB  
Curlique (ocean wave)  
Swing Thru  
Centers Trade, centers Run  
Tag the Line - In ..... CL-os  
Curlique  
Transfer the Column  
Centers Trade  
Boys Run ..... CL-os  
Box the Gnat  
Hang on and Curlique  
Transfer the Column  
Swing Thru  
Girls Run around the boy  
Star Thru, California Twirl .... OB-os  
Dive Thru  
Square Thru 3/4 ..... (AL!)
- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass Thru, all 1/4 right  
Transfer the Column  
Boys Run, Bend the Line ..... ERL-os  
2 ladies Chain ..... ZL-os  
Spin the Top  
Spin Chain Thru ..... OCB  
Swing Thru  
Boys Run, Bend the Line ..... CL-os  
Pass Thru, all 1/4 left  
Left Transfer the Column  
Left Swing Thru ..... (AL!)

SINGING CALL (RH Lady Progression)

Head couples Promenade, 1/2 way you go  
Lead 'em right & circle four, make a  
line you know  
Go forward up & Back, then Curlique  
like that  
Transfer the Column two by two, keep on  
movin' when you do  
Swing Thru, boys Run and go Left Allemande  
Pass your own & take the next, you Promen-  
ade the land  
...add 16 beat Tag



## ● VARIATION:

SPLIT TRANSFER (the Column)

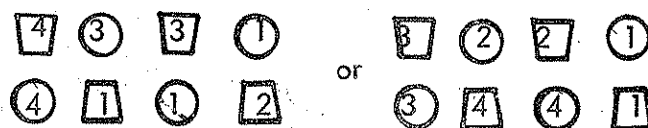
An obvious (and no doubt inevitable) variation to the basic Transfer the Column idea has already appeared. It is called "Split Transfer" and the command may be directed to any four dancers arranged in a Box Circulate position. Here's how it goes:

SPLIT TRANSFER: From any four-dancer Box Circulate set-up, each individual lead dancer Promenades to the right around the perimeter of his or her own foursome until even with the other Promenader. Each individual trailing dancer, meanwhile, steps forward to join right hands with the other trailer and they then both Cast 3/4 and walk directly forward to join the waiting Promenader with right hands. Ends in side-by-side single file columns of 2 facing in opposite directions.

Note the following:

- Head ladies Chain  
1-3 Curlique  
Split Transfer  
Boys Run  
1/2 Square Thru..... ZB  
Swing Thru  
Split Transfer  
All 8 Single File Circulate twice  
Boys Run  
Zoom  
Centers Square Thru 3/4 ..... AL!
- 1-3 Square Thru ..... ZB  
Curlique  
Split Transfer  
Boys Run ..... OCB-os  
Swing Thru  
Boys Trade, boys Run  
Wheel & Deal ..... ZB  
Right & Left Thru ..... OB-os  
Dive Thru, Slide Thru  
Curlique  
Split Transfer  
Walk & Dodge ..... AL!

## ● SET 'EM UP - GET 'EM OUT!

A COMMON 1/2 SASHAYED LINE

Most of you will probably recognize the above formation as the arrangement you get when active couples Square Thru and split the outsides. It is one of the more commonly encountered 1/2 Sashayed line set-ups. A Star Thru/Calif. Twirl or a Curlique/Boys Run ends in an easy Zero Box (Box 1-4).

Many zero routines that work from normal couple lines also work from 1/2 Sashayed lines (Pass Thru/Tag the Line-Out/Partner Trade, for example) and others can be made to work by adding a Box the Gnat to the beginning of the routine and a RL Thru/Rollaway to the end. While we don't recommend this kind of thing as a steady diet, it can be fun once in a while.

- Set-Ups:
1. 1-3 RL Thru, Cross Trail  
Round 1, line up 4  
Pass Thru, Tag the Line-In
  2. 1-3 Pass Thru  
Round 1, line up 4  
Centers 1/2 Sashay  
Everybody 1/2 Sashay
  3. (from a Zero Line)  
Pass Thru, Wheel & Deal  
Centers Curlique  
Box Circulate, boys Run  
Pass Thru, Separate  
Round 2 and line up 4

- Get-Outs:
1. Curlique  
Single file Circulate twice  
Boys Run (ZB) ..... AL!
  2. Pass Thru  
Tag the Line-In  
RL Thru, Slide Thru (ZB) AL!
  3. Spin the Top, Curlique  
Cast Off 3/4, Fan the Top  
RL Thru, Slide Thru (ZB) AL!

# SIGHT CALLER'S NOTEBOOK

## USING RIGHT & LEFT THRU EQUIVALENTS AS A ONE-HALF ZERO

The odds are that just about every working caller in the field today has acquired a number of favorite Right & Left Thru equivalents and presumably uses 'em whenever the occasion arises. It is probably also true that most successful callers have long ago discovered that since two Right and Left Thrus called in succession will always equal ZERO, it must then also follow that a pair of Right and Left Thru equivalents called one on top of the other will also achieve a zero effect. In other words, any routine which equals the choreographic end result of a Right and Left Thru, may therefore also be used as an effective one-half zero. This is one of those choreographic truths that most callers learn early in their training -- and which then serves them well all through their calling careers.

The most obvious way to use a Right & Left Thru equivalent as a 1/2 Zero is to simply call the routine twice in a row -- one cancels out the other and you end up with an effective zero. You can, of course, achieve the same zero effect by either calling a Right & Left Thru before you call its equivalent -- or by calling the equivalent first and then adding a Right & Left Thru. The best way to use such routines, however, is to "mix-and-match" any two Right & Left Thru equivalent routines -- each such routine is equal both to itself and to each other!

We have collected a number of Right & Left Thru equivalents for your consideration this month. Each routine below will work from any standard line or box formation. (We have omitted such common RL Thru equivalents as Double Swing Thru, Star Thru/Slide Thru, etc., since we felt that most readers already had these in their files.

- |   |   |
|---|---|
| 1. Right & Left Thru & 1/4 more<br>Couples Circulate<br>Bend the Line   | 7. Pass The Ocean<br>Recycle<br>Swing Thru, boys Run<br>Bend the Line   |
| 2. Pass Thru, Wheel & Deal<br>Double Pass Thru<br>Leads turn straight back<br>Step ahead and Scoot Back<br>Swing Thru, boys Run | 8. Pass Thru, boys Run<br>Scoot Back, boys Run  |
| 3. Slide Thru<br>Curlique<br>Split Circulate<br>Boys Run around the girls<br>Right & Left Thru, 2 ladies Chain                  | 9. Pass Thru, Wheel & Deal<br>Centers Curlique<br>Outsides Divide & Curlique<br>Single file Circulate twice<br>Boys Run<br>Double Pass Thru<br>1st couple left, next couple right |
| 4. Flutter Wheel<br>Reverse Flutter Wheel   | 10. Slide Thru<br>Spin the Top<br>Boys Trade and Curlique<br>Boys Run<br>Star Thru  |
| 5. Pass the Ocean<br>Lock It!   |   |
| 6. Swing Thru, boys Run<br>1/2 Tag, Trade & Roll  |   |

# choreo



# BREAKDOWN

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

OCTOBER 1974

## CONTENTS THIS MONTH

- What's Happening? ..... Page 410
- New Movements:
  - Tag the Phantom ..... Page 412
  - Vertical Tag ..... Page 417
- Program Notes
  - Pass the Ocean ..... Page 414
- Spotlight Basic
  - Coordinate ..... Page 415
- Brain Teaser ..... Page 416
- Caller's Grab-Bag ..... Page 416
- Sight Caller's Notebook ... Page 419

## WHAT'S HAPPENING?

Transfer the Column and Ferris Wheel all seemed to get a thorough going over this past month and (as noted on page 415), Lee Kopman's Coordinate also saw considerable action. Recycle seems to be here for a while.

We are featuring TAG THE PHANTOM (Lonnie Sturges, Columbia, So. Carolina) and VERTICAL TAG (Lee Kopman - again!) and think you will find them both to have some interest.

There was, as always, the usual number of additional new movements and we present them

in the usual alphabetical order below:

CYCLE (Dave Platt, Somers Point, N.J.)  
Facing couples step to a wave and, without stopping, the centers Trade. The movement is intended to minimize Dosado to an ocean wave commands, and suggests such possibilities as "Scoot the Cycle", etc.)

DEMOTIVATE (Don Pfister, So. Calif.)  
The Motivate traffic pattern in reverse, i.e., ends Circulate 1/2 and those who can turn left 3/4 (3 stars, as in Motivate) Each star now turns exactly half-way and then ocean wave centers Cast left 3/4. The ends now Circulate 1/2 and, without stopping, everyone Circulates once.

FLUTTERBY (Don Varner, Santa Barbara, Calif.) From facing couples in normal arrangement, girls star across to pick up opposite man and forming a momentary two-faced line, they do a Wheel Across (Couples Trade) to end in two-faced lines - but perpendicular to their original starting plane.

MARCH AND WHEEL (Bruce Loflen, Sr.,  
From parallel 2-faced lines, facing in couples walk forward Pass Thru (right shoulders on the diagonal) to the other line (all now facing out in lines back to back). Without stopping all now do a standard Wheel and Deal to end the movement in a Double Pass Thru Set-Up.

What's Happening, continued :ORDINATE (Glenn King, Clearwater, Fla.)

The last move in Coordinate: From the appropriate formation (Hour glass, twin diamonds, etc.), the centers and the lonesome end dancers all move up and forward to become ends of newly-formed two-faced lines.

Q.L.T. (Cam Arsenault, Fitchburg, Mass.)

A combination call in which active dancers are to Curlique, Run and Trade in that order.

SCOOT & SLITHER (Bob Elling, San Leandro, California)

An extension of the basic Scoot Back traffic pattern. On command to "Scoot and Slither", all Scoot back and, as centers of the new wave start to form their wave, they do a nose-to-nose sashay instead to form two-faced lines. ("Slither" means centers 1/2 sashay)

SPIN & U-TURN THE TOP (Dan Raymond, Lancaster, Calif.) From ocean waves, wave ends swing half with adjacent dancer, new centers swing 3/4 as ends move up and do a U-turn straight back to form two faced lines.

TAG AND RUN ALONG (John Inabinet, Orangeburg, South Carolina) From a box, Trade By or Double Pass Thru set-up, the center dancers Run and Slide Thru with the opposite while the new centers do a Partner Tag. Depending on the formation that existed when the movement began, the end-up formation can be a box, Trade By or Double Pass Thru set-up.

TRIM IT (Right / Left) Jerry Tibbs, Las Cruces, New Mexico. Essentially a facing type movement intended to convert lines facing out to 2-faced lines. From lines facing out, dancer in the boy's position walks 1/2 step forward and does a Quarter-Right as the dancer in the girl's position does a Quarter-Right and backs up 1/2 step to end in 2-faced lines.

## ● NEWS AND NOTES

While we don't normally do record reviews in these pages, we recently had the occasion to listen to a pair of new LP's on the Blue Star label. They are by Lee Kopman and are called "Introduction to Challenge" (One and Two); they consist of a series of closely-timed patter tips called by Lee and we found them to be very interesting samples of one particular facet of the modern challenge picture. Our comments, however, are intended to serve not so much as a record review, but rather as an item of square dance news that we felt might hold some interest for our caller-readers.

Unless you yourself are now calling challenge-type programs on some form of regular or consistent basis, you probably won't find much in the way of "research" material to interest you on these records -- although there are, to be sure, a few "gems" (set-ups, get-outs and traffic patterns) scattered throughout the records that those of us who call exclusively for mainstream clubs might want to add to our own collections. You will also find it interesting to note how few Right and Left Grands there are! And for those who have recognized the name "Lee Kopman" as the author of new Basics -- and who have sometimes wondered what he might sound like as a caller, here is a fine opportunity to listen to Lee's rapid-fire delivery and calling style.

But, to repeat, the primary interest of these excellent recordings is that they tell us something about the nature and make-up of one part of today's challenge movement -- and that is something we feel every caller ought to be aware of -- even if he himself is not personally involved in challenge programs himself.

• NEW MOVEMENT (Experimental)

TAG THE PHANTOM (Lonnie Sturges, Columbia, South Carolina)
How To Do It:

From any formation allowing a Tag the Line, all dancers first complete a standard Tag the Line pattern. The lead dancers then Roll right 180° and, walking directly forward, they pass right shoulders with the trailers to form a momentary Trade By position. Without stopping, those facing out Quarter right while those facing in Cast by the right 3/4s to end the movement in two faced lines. (Approximately 10-12 counts)

Impressions:

This one came to us by telephone. The author described the movement's initial action as a "3/4 Tag and the centers Pass Thru to create a 'phantom slot' ". We found this to be somewhat confusing and used the definition listed above in its place. By either definition, however, the movement is a very smooth one and we can report an excellent dancer response. We explored the Tag the Phantom traffic patterns during the workshop sessions at our annual weekly stint at Fun Valley in Colorado and found the "teach" to be exceptionally easy. From 2-faced lines, the movement equals acouples Trade.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Right & Left Thru Swing Thru, boys Run <u>Tag the Phantom</u> Wheel and Deal	Equals ZERO
<u>From a Zero Box (ZB)</u> Swing Thru, boys Run <u>Tag the Phantom</u> 1/2 Tag, Trade and Roll	Equals ZERO
<u>From a Zero Box (ZB)</u> Spin Chain Thru Girls Circulate twice Boys Run <u>Tag the Phantom</u> Wheel and Deal, Sweep 1/4	Converts Zero Box (ZB) to Zero Line (ZL)
<u>From a Zero Line - ZL (1P2P)</u> Star Thru and Circle 1/2 Veer Left to a two-faced line <u>Tag the Phantom</u> Cast Off 3/4 Flutter Wheel	Equals ZERO

Tag the Phantom (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Trade, boys Run  
Tag the Phantom  
Couples Circulate, Bend the Line .CL-os  
Star Thru (AL!) ..... ZB  
Right & Left Thru ..... OB-os  
Dive Thru, Pass Thru ..... ZB-os  
Swing Thru, boys Run  
Tag the Phantom  
Couples Circulate, Wheel & Deal .AL!
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Tag the Line - Right  
Boys Cross Run  
Tag the Phantom  
Wheel & Deal ..... OCB-os  
Dosado to ocean wave  
Girls Trade, girls Run  
Tag the Line - Right  
Girls Cross Run  
Tag the Phantom  
Couples Circulate, Bend the Line  
Turn and Left Thru ..... EOL-os  
Pass Thru, Wheel & Deal  
Zoom, Square Thru 3/4 ..... (AL!)
- 1-3 Spin the Top  
Girls Trade, boys Trade  
Boys Run  
Tag the Phantom  
Wheel & Deal, Pass Thru ..... ZB  
Circle to a line of 4 ..... EOL-os  
Star Thru ..... ORB  
Swing Thru  
Boys Trade, boys Run  
Tag the Phantom  
Couples Circulate, Wheel & Deal .ZB  
Dosado, step ahead and Scoot Back  
Boys Run  
Tag the Phantom  
Couples Circulate  
Bend the Line ..... CL-os  
Star Thru (ZB) ..... (AL!)
- 4 ladies Chain 3/4  
1-3 Pass Thru, separate  
Go round 1, line up 4  
Pass Thru  
Tag the Phantom  
Couples Circulate, Wheel & Deal  
Dosado, step ahead and Scoot Back  
Boys Run (AL!) ..... ZL  
Right & Left Thru ..... ZL-os  
Pass Thru  
Tag the Phantom  
Couples Circulate, Bend the Line  
Pass Thru, boys Fold  
Star Thru and Promenade  
(in sequence, all with partner)
- 1-3 Square Thru ..... ZB  
Split 2, line up 4  
Pass Thru  
Tag the Phantom  
Wheel & Deal  
Swing Thru, girls Run  
Curlique, boys Run (AL!) ..... ZB  
Curlique again, make an OW  
Swing Thru and centers Run  
Tag the Phantom  
Wheel and Deal  
Star Thru, couples Circulate  
Bend the Line ..... CL-os  
Star Thru (AL!) ..... ZB  
Circle 1/2, veer left to a 2-faced line  
Tag the Phantom  
Wheel & Deal, Sweep 1/4 ..... EPL-os  
Pass Thru, Wheel & Deal  
Centers Pass Thru (ZB) ..... (AL!)

SINGING CALL (right-hand lady progression)

1-3 Promenade 1/2 way round you go  
Square Thru 4 hands, 2 by 2 you know  
Meet Sides & Swing Thru, you're doin' fine  
Boys Trade, boys Run, Tag the Phantom  
down the line  
Don't be slow, here we go, those couples  
Circulate  
Exactly once, California Twirl and Promenade  
you date  
...add 16 beat Tag

### ● PROGRAM NOTES

(Interesting routines in which the emphasis is on Mainstream or near-Mainstream Basics.)

### PASS THE OCEAN

This movement has been around for some time now and has seen a lot of action in workshop and challenge groups. We have recently noticed a steadily-increasing tendency among callers to also use "Pass the Ocean" in their mainstream programs and it wouldn't surprise us if it were soon to become one of the "plus" moves many callers identify in the 75-Plus category. The increased emphasis on this very smooth and comfortable routine is obviously based on the fact that it provides a neat and quick way to establish waves from facing lines (or vice versa!) without having to do a whole bunch of Dosado routines -- and this is a distinct advantage in view of the large number of moves that now begin from a parallel wave formation.

Here again is the definition:

**PASS THE OCEAN:** Facing pairs of dancers Pass Thru and, turning to face their partner (or the dancer in the partner position), they step into a right-hand ocean wave.

And here are some "quickie" patterns:

- 1-3 Pass the Ocean
  - Right & Left Thru, Pass Thru ..... ZB
  - Pass the Ocean ..... CL
  - Spin the Top
  - Boys Run, Wheel & Deal (AL!) .... ZB
  - Swing Thru, girls Circulate
  - Boys Trade, boys Run
  - Bend the Line ..... ZL
  - Pass the Ocean ..... CB-os
  - Swing Thru
  - Boys Trade, boys Run
  - Tag the Line
  - Lady go left, boy go right ..... (AL!)
- 1-3 lead right, circle to a line .... ZL
  - Right & Left Thru ..... ZL-os
  - Pass the Ocean, Scoot Back
  - Boys Run, Bend the Line (ZL) ..... AL!

- 1-3 lead right, circle to a line .. ZL
  - Pass Thru, Wheel & Deal
  - Centers Pass the Ocean
  - Fan the Top, Pass Thru (AL!) ... ZB
  - Pass the Ocean ..... CL
  - Swing Thru, boys Run
  - 1/2 Tag, Trade & Roll ..... CL-os
  - Slide Thru (ZB) ..... (AL!)
- 1-3 lead right, circle to a line .. ZL
  - Pass the Ocean ..... CB-os
  - Split Circulate, Swing Thru
  - Boys Run ..... ECL
  - Reverse Flutter Wheel ..... ZL
  - Star Thru, Square Thru 3/4 ..... AL!
- 1-3 Pass Thru, Separate
  - Go round one, line up 4
  - Pass the Ocean
  - Scoot Back
  - Same sex Trade
  - Centers Run
  - Tag the Line - In
  - Pass the Ocean, Swing Thru..... ZB
  - RL Thru, Dive Thru, Pass Thru ... ZB-os
  - Pass the Ocean ..... RL-os
  - Swing Thru
  - 1/2 Tag, Trade & Roll ..... RL
  - Pass the Ocean ..... ZB-os
  - Right & Left Thru ..... OB
  - Pass Thru, Trade By (ZB) ..... AL!
- 1-3 Cross Trail, Separate
  - Go round one, line up 4 ..... RL-os
  - Pass the Ocean ..... OB
  - Fan the Top ..... EPL
  - Triple Trade ..... ERL-os
  - Pass the Ocean ..... OPB
  - Fan the Top ..... ZL
  - Pass the Ocean ..... CB-os
  - Swing Thru
  - Boys Trade, girls Trade
  - Boys Trade, Turn Thru ..... AL!

COORDINATE (Lee Kopman, Wantagh, Long Island, N.Y.)

From single file Circulate columns of four, all dancers Circulate once and a half. This establishes a set-up having 3 pairs of dancers in the center (single file columns of 3) with a "lonesome" dancer at either end. From here, the three pairs Trade and, as the lonesome ends move forward to become ends of a 2-faced line, the center pair of dancers spread apart and, walking forward, they too become ends of newly formed parallel 2-faced lines. (6-8 counts)

This movement was introduced last May and seems to have gained considerable acceptance in workshop circles. The initial "teach" is easily accomplished: "all Circulate 1-1/2, center 6 Trade and the boys move forward to the outside of the nearest girl".

From normal-couple facing lines, the combination, "Curlique, Coordinate and Bend the Line" has the effect of leaving the men exactly where they were when they started while moving the girls one position to the right (counter-clockwise). A ZL becomes a CL, CL becomes OL, OL becomes RL, etc.

- 1-3 lead right circle to a line of 4 .. ZL
    - Curlique
    - Coordinate
    - Couples Circulate, Bend the Line.... CL
    - Right & Left Thru, Star Thru (AL!)... ZB
    - Swing Thru, Spin the Top ..... CL-os
    - Curlique
    - Coordinate
    - Couples Circulate, Bend the Line .... ZL-os
    - Pass Thru, Partner Trade ..... AL!
  - 1-3 Pass Thru, Separate, round 1, line up 4
    - Centers Box the Gnat; everyone RL Thru (RL)
    - Curlique
    - Coordinate,
    - Couples Circulate , Bend the Line ... ZL
    - Pass Thru, Wheel & Deal
    - Centers squeeze in, line up 4
    - Curlique
    - Coordinate
    - Couples Circulate,
    - Tag the Line - In ..... EPL
    - Pass Thru, Wheel and Deal
    - Centers Star Thru
    - Cross Trail to Corner..... (AL!)

- ① 1-3 Square Thru ..... ZB  
Split 2, line up 4  
Curlique  
Coordinate  
Bend the Line  
Pass Thru  
Tag the Line  
Centers In, Cast Off 3/4..... ZL  
Pass Thru, all 1/4 left  
Coordinate  
Couples Circulate, Bend the Line. CL  
Star Thru, Slide Thru twice ... (AL!)

Heads lead right, circle to a line  
Forward eight and c'mon back you know  
Curlique and then, Coordinate my friend  
Couples Circulate one time you go  
(wheel & Deal)  
Swing Thru, 2 by 2, then you Box the Gnat  
Box it back and same girl Promenade  
...add 16-beat Tag



• **BRAIN TEASER**  
(For the Choreo Puzzle Fan!)

Once again, the responses to the previous month's puzzle were rather slim. We only received one correct answer (from Bill Davis, Menlo Park, Calif.) and I guess that means that the puzzle was a bit more difficult than we had first suspected.

Here again is the problem:

From a squared up set, develop a series of moves that ends in an Allemande Left, and then call the exact same routine inserting a Dive Thru in the series without upsetting the final Allemande Left.

And here's one way to solve it:

First call any routine that will establish an OBB-os formation (such as Head ladies Chain, 1-3 Square Thru, RL Thru). As most of you know, from an OPB-os you can call "Swing Thru/Turn Thru" and you get an Allemande Left. It is also possible, however, to call "Dive Thru/Swing Thru/Turn Thru"...and you will end up with an accurate Allemande Left! Which would seem to make Dive Thru some kind of Zero...right?

.....

And now for this month's puzzle...the author, Don Beck, Stow, Mass., is the same as the author of last month's poser. Don's current problem suggests that it is possible for a Slide Thru and a Pass Thru to serve as equivalents. Here's how it goes:

Starting from a squared up set, develop a series of moves that ends in an Allemande Left and which also includes a Slide Thru. Now call the exact same routine, but this time substitute a Pass Thru for the Slide Thru, without upsetting the final Allemande Left! (the answer, as usual, next month!)

Incidentally, the author of the tricky 1/12 Zero puzzle listed in our August 1974 issue was Jay Klassen, Sunnyvale, Calif. It was a dandy idea and we regret we neglected to give Jay full credit for the idea at the time...plus our thanks!

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

We recently ran across a number of rather interesting "surprise-type" get-outs from the very popular CL-os formation. We hadn't seen 'em before and we thought you might like to take a look at 'em too:

From an CL-os set-up (such as 1-3 Square Thru, RL Thru, Star Thru)....

1. Star Thru, Dive Thru  
Centers Dosado  
Right to this girl, pull by  
Left to the next, pull by  
Right to mother, pull by  
Allemande Left!
2. Curlique  
Circulate two places  
Boys, tap her on the shoulder...  
Allemande Left!
3. Rollaway, 1/2 Sashay  
Star Thru  
Everybody Zoom!  
Allemande Left!

.....

Don Beck also sent us a passel of routines which feature the currently popular single file columns. Here are two we especially liked:

- 1-3 Flutter Wheel  
Cross Trail and Separate  
Go round two and line up 4  
Curlique  
Single File Circulate  
Men Trade  
Single File Circulate  
Men Run  
Centers Pass Thru  
Everybody Pass Thru (AL!)
- 1-3 RL Thru  
Cross Trail and Separate  
Go round one and line up 4  
Curlique  
Partner Tag  
(new) Partner Trade...and Roll...(AL!)

# ● NEW MOVEMENT (Experimental)

## VERTICAL TAG (Lee Kopman, Wantagh, Long Island, N.Y.)

### How To Do It:

Since this movement may start from couples facing, couples back-to-back, ocean waves or 2-faced lines, the first step on the command to "Vertical Tag" is for the dancers to arrange themselves in a down-the-line-tag-type arrangement that faces in the same plane or direction as their starting position. From facing couples, the man simply puts the lady in the lead (as if to do a Dixie Style); from couples back-to-back, the couples "single Wheel" (lady rolls in 180° as boy Folds in behind her); and from ocean wave or Curlique set-ups, dancers facing out Fold in behind dancers facing in. From here all dancers now execute a standard Tag the Line to take the next command (in, out, right, left, etc.)

### Impressions:

We confess to glossing over the Vertical Tag idea by simply listing the definition in the "What's Happening" section of our August issue. Since then we've had an opportunity to examine the movement more closely and now find that it offers a choreographic concept that is both new and different and now feel it deserves a second look. The difference is that in a standard Tag the Line routine, the dancers do their Tag patterns on a plane that is at right angles or "horizontal" to their starting position. In a Vertical Tag, the Tag route is established on the same plane as the starting position -- hence the name, Vertical Tag. We suggest you confine the initial "teach" to facing couple set-ups. These work very well out of Courtesy Turns and will establish the vertical concept with the dancers. You can then add the back-to-back, ocean wave and 2-faced line set-ups after that.

### Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Right & Left Thru <u>Vertical Tag - Right</u> Bend the Line Box the Gnat, RL Thru	Equals ZERO
<u>From a Zero Line - ZL</u> 2 ladies Chain <u>Vertical Tag - Girls Turn Back</u> Star Thru, Wheel & Deal Star Thru	Equals ZERO
<u>From a Zero Box - ZB (Box 1-4) (OW)</u> Girls Trade, girls Run, Tag Line-Rite <u>Vertical Tag - Left</u> Wheel & Deal	Equals 1/2 ZERO (call it twice to zero out)
<u>From a Zero Box - ZB</u> Star Thru, 2 ladies Chain <u>Vertical Tag - Left</u> Wheel & Deal, RL Thru	Equals ZERO

### Sample Figures:

- Right & Left Thru..... EPL-os  
Vertical Tag - Left  
 Wheel & Deal (ZB)..... AL!  
 ● Head Ladies Chain  
 1-3 Square Thru ..... OPB  
 Curlique  
Vertical Tag - In  
 Pass Thru , Tag the Line-In  
 Pass Thru, Wheel & Deal (AL!)  
 Zoom  
 Rezoom..... (AL!)  
 ● 1-3 lead right  
 Circle to a line of 4..... ZL  
 RL Thru ..... ZL-os  
Vertical Tag  
 Girls Turn Back  
 Step ahead and Scoot Back  
Vertical Tag - Right  
 Couples Circulate  
 Bend the Line ..... ZL-os  
 Star Thru ..... RB  
 Circle 1/2  
 Veer left to a 2-faced line  
 Girls Trade  
 Cast Off 3/4 ..... ZL-os  
Vertical Tag  
 Lady go left, boys right ... AL!

1-3 Square Thru, 4 hands round the track  
 Curlique the outside 2, then you Scoot Back  
 All 4 boys Run right & do the RL Thru  
 Lady lead in a Vertical Tag, walkin' 2 by 2  
 Lady left, boy go right & go Left Allemande  
 C'mon back and Dosado then Promenade  
 the land  
 .....add 16-beat Tag.

## SIGHT CALLER'S NOTE BOOK

## SIGHT CALLING IN A BOX FORMATION

Although a caller may use just about any set-up in the book as a starting point when using visual techniques to resolve a square (sight calling!), most of the sight calling systems we have seen have generally used facing lines of four as the caller's primary reference formation. Other formations may, of course, serve the same purpose and we recently explored the use of Trades and Circulates from a parallel two-faced line formation as a partner-matching or sight calling method (see pages 389 and 399). This apparently prompted Murrell Hensley from Huntington, West Virginia to write and tell us about his favorite visual technique in which the same type of partner matching is accomplished from parallel ocean waves. We found it most interesting and we think you will too.

Every sight calling operation requires a caller to be able to recognize no less than four adjacent dancers in the initial squared-up set -- and Murrell's method is no exception. To use it you must be able to note -- and subsequently identify -- at least one Head and one Side couple. It also assumes that a caller has called only standard or "mirror-image" (symmetric) commands and that he will be able to recognize (in the final formation) whether he is in an "in" or an "out" of sequence arrangement. However, since all sight calling methods require pretty much the same things, this should pose no problems. As we say, what we found interesting in Murrell's system was the fact that it used a parallel wave formation as its basic reference point. Here's how it goes:

## Step 1.

Formation: First, maneuver the dancers into a standard box or 8-Chain Thru formation and then call a Swing Thru. This achieves parallel ocean waves with the men in the middle.

## Step 2.

Partner Matching: Next, locate the No. 1 man and then identify the girl on his right (the one he's holding hands with in the wave). If it happens that that girl is his original partner (Lady No. 1), you lucked out and you can proceed immediately to Step 3. If not, use whatever combination of Trades and/or Circulates that may be necessary to match the No. 1 man with the No. 1 lady.

## Step 3.

Resolve the Square: After you have matched the No. 1 man with his original partner, you then locate either one of the original Side men and check to see who he is holding hands with. If either Side man is also "with" his original partner, you can call "Boys Run and Bend the Line" and you will find that your dancers are either in a Zero Line (1P2P) or in a ZL-os -- and you can then call your favorite get-out routine to get the Allemande Left.

But if, at the end of Step 2, the Side men are not holding hands with their original partners, you then call "Boys Run, Wheel & Deal" and place the No. 1 man (who is still with his partner) on the outside. If he's not already there, call a Right & Left Thru and you'll put him there. You are now in a ZB (Box 1-4) or a ZB-os. If No. 1 man faces his corner, you can Allemande Left. If not, call "RL Thru, Dive Thru, Pass Thru" and then Allemande Left!

# choreo



# BREAKDOWN

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

NOVEMBER 1974

## CONTENTS THIS MONTH

- What's Happening?..... Page 420
- New Movements:
  - Walk the Plank .... Page 422
  - Lock the Hinge .... Page 423
- Brain Teaser ..... Page 421
- Share the Wealth
  - Singing Call "Savers". Pg.424
- Program Notes
  - Centers Cross Run ...Page 425
- Caller's Grab-Bag ..... Page 427
- Sight Caller's Notebook
  - Technical Equivalents  
for Star Thru ..... Page 428

## WHAT'S HAPPENING?

Transfer the Column and Vertical Tag continued to get a lot of action among workshop groups this past month.

We have also noticed what seems (to us, at least) to be a new term coming onto the square dance scene: "Box Walk & Dodge". It is apparently intended to allow the dancers to identify Walk & Dodge foursomes when standing in a single file Circulate column formation. The word "Box" tells 'em

to think of themselves as standing in side-by-side 4-dancer boxes (rather than columns). This has been a point of confusion in the past and this new term might just help to clear things up!

We've had good dancer response with both WALK THE PLANK and LOCK THE HINGE, the new movements featured in this month's issue. If new and experimental moves are your "thing" we suggest you give 'em a try. Here are some of the other routines we examined this month:

CHANGE THE COLUMN (Bill Harrison, Woodbridge, Virginia). From single file Circulate columns of 4, all dancers turn the adjacent dancer  $1/4$  to form momentary side-by-side ocean waves. Centers in each 4-hand wave now Trade and they then turn the wave ends  $3/4$ s, thus re-forming single file columns of four.

FRACTIONAL ZOOMS ( $1/4$  Zoom;  $1/2$  Zoom;  $3/4$  Zoom; etc.) Gus Greene, L.I., N.Y. A  $1/4$  Zoom means that the leaders quarter out  $90^\circ$  and walk forward to make room for the trailers;  $1/2$  Zoom means leaders roll back  $180^\circ$  (as in Cast Back) and walk forward to Pass Thru with the trailer;  $3/4$  Zoom means that leaders do the first  $270^\circ$  of a full Zoom. There are similar rules for "Cross  $1/4$  Zoom," "Cross  $1/2$  Zoom" and "Cross  $3/4$  Zoom", and there are also right and left variations:  $1/4$  Left Zoom;  $3/4$  Right Zoom; etc.

What's Happening? (continued)PEEL THE TOPTIVATE (author unknown)

From a "Z" formation, all dancers execute a Peel the Top but, instead of forming side-by-side ocean waves, they maneuver into the familiar 3-star Motivate formation (one 4-hand star flanked by 2 2-hand stars) In the "standard" version, the boys do most of the maneuvering: the boy facing out going to the far end for the 2-hand star and the boys facing in setting up the 4-hand star in the center. From here all finish like a standard Motivate pattern.

RELOCATE THE DIAMOND (author unknown)

From a twin (perfect) Diamond formation, the wave dancers do a Fan the Top while those who formed the "points" of the diamonds Counter Rotate one place to become "points" of two new perfect diamonds.

RIGHT "Q" and LEFT "Q" (Dick Han, Monticello, Indiana). These commands are intended to provide an equivalent to a Curlique that can be accomplished without sex identification. "Right Q" means facing dancers Pass right shoulders and individually 1/4 right; "Left Q" means pass by left shoulders and individually 1/4 left.

SINGLE FERRIS WHEEL (Walt Wentworth)

From any group of four dancers in a box circulate formation, the 2 lead dancers do a 180° wheel-around action as the trailer steps forward to do a single wheel to face the other trailer. The movement ends in one single file column of two facing another single file column of two (a single DPT set up?)

-----  
Gremlins At Work: We left out a command in one of the Pass the Ocean routines on Page 414 last month. Please check the 5th routine and after the fifth line (Same Sex Trade) add the command "Centers Trade". That one got by our proofers! Also the 7th line in the second routine on page 415 should read: "outsides squeeze in" (not centers!).

● BRAIN TEASER

For the Choreographic Puzzle Fan

Last month's puzzle was a very easy one and this month's mail, predictably, brought in a good many correct solutions from our subscribers. If you recall, the problem was to develop a routine leading to an Allemande Left in which it would be possible to swap a Pass Thru for a Slide Thru without affecting the final Allemande Left. The answer -- as many of you quite obviously discovered -- was easily reached when you established a situation in which you could reach the Allemande Left with either the Pass Thru OR the Slide Thru.

By far the most answers we received set up a CL-os from which it is, of course, possible to either Pass Thru, or Slide Thru for an Allemande Left. Some answers obtained a similar result by setting up an OB from which you can do a Dive Thru and then Slide Thru or Pass Thru for an Allemande Left. Other solutions included an EOL-os (Pass Thru, Wheel & Deal to a Pass Thru or Slide Thru, AL!) or an RB (Slide Thru or Pass Thru, AL) Correct solutions were submitted by Tom Miller, Merl Clausen, Jim King, Jay Klassen, Geo. White, Les Chewning, Joe Uebelacker and others.

We suspect that this month's problem is going to be a shade more difficult:

Develop a series or combination of 2 or more Basics which equal a Technical Zero (outsides or ends become centers & vice versa) from "Standard" partner pairings formations (each man with same girl in partner "slot")....and which, when the same Basics are called in reverse order, will equal a technical Zero from a "Mixed" partner formation.

If, for example Basics A+B+C is a technical Zero from ZB, CB, OB or RB, then Basics C+B+A must be a technical zero from OPB, OCB, OOB or ORB. Hint: we know of a 2-move combination that'll work using a non-mainstream Basic that is still popular in workshop circles. Good luck!

• NEW MOVEMENT (Experimental)

WALK THE PLANK (George Spelvin, Happy Valley, California)

How To Do It:

From single file Circulate columns of four, all eight dancers Circulate one place forward. Without stopping, the dancer now in the lead in each column Runs around the adjacent dancer while the four dancers on the inside do a standard Walk and Dodge. The movement ends in a box formation and takes approximately 4 to 6 counts.

Impressions:

The original concept for this movement was to have the lead two dancers in each column do a Walk & Dodge action plus a Partner Trade while the trailing two in each column walked forward and did a standard Walk and Dodge in the middle. This meant that the original lead dancer would find it necessary to do that awkward slide and pivot that many callers are trying to avoid these days (more and more are calling Split Circulate/Boys Run instead of Walk & Dodge/Partner Trade). The above definition for Walk the Plank was developed in order to eliminate all that clumsy footwork. We noted an easy "teach" for both workshop and mainstream dancers -- plus a somewhat higher level of acceptance from the workshop people.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Curlique Walk the Plank (OPB-os) Circle to a line of 4	Equals ZERO!
<u>From a Zero Line - ZL</u> Curlique Walk the Plank Curlique, Split Circulate Boys Run	Equals ZERO! (Technical Zero: ends become centers & vice versa)
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run Bend the Line, Curlique Walk the Plank Dive Thru, Pass Thru	Equals ZERO!
<u>From a Zero Box - ZB</u> Star Thru, Curlique Walk the Plank Dosado to OW Recycle	Equals ZERO! (Technical Zero: outsides become insides & vice versa)

Walk the Plank, continuedSample Figures:

- 1-3 Cross Trail, Separate  
Go round one, line up 4 ..... RL-os  
Right & Left Thru ..... RL  
Flutter Wheel ..... EOL-os  
Curlique  
Walk the Plank (AL!) ..... ZB  
Curlique, Split Circulate  
Boys Run ..... EPL-os  
Spin the Top  
Girls Circulate twice  
Boys Trade, boys Run  
Bend the Line ..... EOL-os  
Curlique  
Walk the Plank (ZB) ..... (AL!)
- 1-3 Square Thru ..... ZB  
Circle 4 & break to a line ..... EOL-os  
Curlique  
Walk the Plank (AL!) ..... ZB  
Curlique (OW)  
Swing Thru  
Centers Run, Bend the Line  
Curlique  
Walk the Plank  
Dosado, walk ahead & Scoot Back  
Scoot Back again  
Boys Run ..... RL-os  
1/2 Square Thru  
Trade By (ZB) ..... AL!
- 1-3 lead right  
Circle to line of 4 ..... ZL  
Curlique  
Triple Scoot  
Walk the Plank  
Swing Thru Double  
Boys Trade, boys Run  
Tag the Line  
Lady go left, boy go right .... (AL!)

- 1-3 Pass Thru, Separate  
Go round one, line up 4  
Curlique  
Walk the Plank  
Star Thru  
Couples Circulate  
Wheel & Deal (AL!) ..... ZB  
Dive Thru, Star Thru  
Cross Trail, Separate  
Go round 2, line up 4  
Curlique  
Walk the Plank  
Curlique ..... ORB-os  
Girls Trade ..... ZB-os  
Scoot Back  
Boys Run, Couples Circulate  
Bend the Line ..... EPL-os  
Bend it again ..... EOL-os  
Curlique  
Walk the Plank (ZB) ..... (AL!)
- Head ladies Chain  
Couple No. 1 face Corner & Box the Gnat  
Heads Cross Trail, Separate  
Go round 2, line up 4  
Curlique  
Walk the Plank  
Boys Star right, girls Star left  
Go once around and then the boys  
Pick up your girl from the other star  
Star Promenade  
Girls step out and backtrack -one time around  
Pass Partner, find Corner ..... (AL!)

SINGING CALL (Corner Progression)

1-3 Square Thru, 4 hands you go  
Swing Thru the outside people there  
Boys Run & Bend the line, move it up & back  
Curlique and Walk the Plank, go 2 by 2  
like that  
Right & Left Thru, turn the girl, you Dive  
Thru and Zoom  
Pass Thru and Swing the Corner girl (Prom.)  
....add 16-beat Tag



• SHARE THE WEALTH

SINGING CALL "SAVERS"

We have all, at one time or another, experienced the frustrating sensation of coming into that final "sock-o ending" Break in a singing call, only to discover that we have managed, in some mysterious way, to have messed up the dance's choreography. We know that at that particular point in our presentation, all the dancers should be with their original partners -- but when we check the floor, we find, to our chagrin and dismay, that they are NOT! It could be that we inadvertently asked the dancers (in one of the figure routines) to swing the Partner instead of the Corner -- or possibly we called an extra Figure routine instead of the middle Break -- or maybe we just plain loused it up -- whatever the reason, the fact is that while we are ready to end the dance with a Break routine that does not change partners, the dancers are not. They do not have their partners and the caller's job, now, is to try and see if he can somehow straighten things out in that final chorus of the singing call.

Subscriber Jay Klassen reasoned -- correctly, we think -- that the problem in such cases usually boils down to a situation in which each man will have, in the partner "slot", his Corner, his Opposite, or his Right Hand Lady (unless the caller "blew" the dance completely, he rarely finds the dancers in a "mixed-partner" condition). Jay also determined that it should, therefore, be a fairly simple thing for a caller to put together a handy little "Fixer" routine that he could substitute, when necessary, for the final chorus of the singing call and, in that way, return all the dancers to their original partners. Jay then sat down and wrote three such singing call "savers" and sent 'em in to us. We liked 'em and felt they were a "natural" for our "Share the Wealth" feature. See if you don't agree.

1. If All Dancers are with their Corners:

4 little ladies Chain across and turn  
that girl you know  
Join up hands and circle round that ring  
Heads up & back, Square Thru around  
that track  
Count to 4 and meet the outside 2  
(Swing Thru!)  
Boys Trade, Turn Thru, go Left Allemande  
Dosado & then you Promenade  
(add 16 beat Tag)

2. If All Dancers are with their Opposites:

All 4 ladies Chain, turn that pretty Jane  
Join up hands, circle left you know  
Heads up & back, Square Thru around that  
track  
Count to 4 and meet the outside 2  
(Swing Thru!)  
Boys Run, Wheel & Deal, find the Corner  
girl  
Allemande Left & then you Promenade  
(add 16 beat tag)

3. If all Dancers are with Right Hand Ladies:

All 4 ladies Chain, turn that pretty Jane  
Join up hands, circle left you know  
Heads go up and back, Square Thru around the track  
Count to 4 and meet the outside 2 (Swing Thru!)  
Girls Circulate 2 times, boys just Trade  
Swing the Partner girl and Promenade  
(add 16 beat tag)

Of course, any Corner progression routine will "Fix" a Right Hand Lady situation (and vice versa!) -- and any 4 ladies Chain + a Zero will "Fix" an Opposite Lady arrangement, but what we liked about these dances is that the first half of all 3 routines is exactly the same -- which allows the caller 32 beats in which to decide which "Saver" he needs to bail himself out. Very neat!

# PROGRAM NOTES

(Interesting routines in which the emphasis is on Mainstream or Near-Mainstream Basics)

## CENTERS CROSS RUN

A noticeable increase in the use of "Centers Cross Run" from either ocean waves or 2-faced lines, makes that command a likely theme for this month's "Program Notes" feature.

It is also interesting to observe that the combination "Centers Cross Run, new centers Trade" is a smooth choreographic pattern and many callers are calling that series together in that fashion. Many of you will no doubt recognize that combination as the command "Mix" (See Bursleson No.235) -- a call that has, for some time, been a staple of many workshop or challenge groups. The same combination plus an "All 8 Circulate" also appeared more recently as "Syncopate" (see page 382). The routines below, however, have all been arranged so you can call 'em directionally.

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Tag the Line - Right  
Boys Cross Run  
Bend the Line ..... CL-os  
Slide Thru ..... ZB  
Right & Left Thru ..... OB-os  
Dive Thru  
Zoom  
Pass Thru, Dosado to OW .....OB  
Girls Trade, girls Run  
Tag the Line - Right  
Girls Cross Run  
Bend the Line  
Turn & Left Thru ..... RL-os  
1/2 Square Thru  
Trade By (ZB) ..... AL!
- 1-3 Square Thru ..... ZB  
Circle 1/2  
Veer left, make a 2-faced line  
Tag the Line-Right  
Boys Cross Run  
Girls Trade  
Wheel & Deal (ZB) ..... AL!

- 1-3 Square Thru .....ZB  
Dosado, step ahead, Scoot Back  
Boys Trade, boys Run  
Tag the Line - Right  
Boys Cross Run  
Girls Trade  
Couples Circulate  
Bend the Line ..... EOL-os  
Right & Left Thru ..... EPL  
Flutter Wheel ..... RL-os  
1/2 Square Thru  
Trade By ..... ZB  
Curlique, Scoot Back  
Centers Trade, centers Run  
Tag the Line- Right  
Centers Cross Run  
New centers Trade  
Wheel & Deal ..... AL!
- 1-3 Right & Left Thru  
Dixie Style to OW  
Walk forward, circle up 4  
Break out, line up 4 ..... ZL  
Right & Left Thru ..... ZL-os  
Dixie Style to OW  
Boys Cross Run  
Girls Trade ..... OPB  
Everybody Swing Thru  
Boys Run, Tag the Line  
Lady go left, boy go right .. (AL!)
- 1-3 lead right, circle to a line (ZL)  
Right & Left Thru ..... ZL-os  
Dixie Style to OW  
Boys Cross Run, girls Trade .. OPB  
8 Circulate ..... OPB  
Swing Thru, Spin the Top ...ERL-os  
Right & Left Thru ..... ECL  
Dixie Style to OW  
Left Swing Thru  
Girls Cross Run, boys Trade  
Boys Run  
Tag the Line-Right  
Boys Cross Run, Bend the Line .ZL-os  
Cross Trail ..... (AL!)

• NEW MOVEMENT (Experimental)

LOCK THE HINGE (Lee Kopman, L.I., New York)

How To Do It:

From any four-dancer ocean wave, dancers do a Lock It (centers turn 1/4 as ends move up 1/4). Then all dancers do a Partner Hinge (adjacent dancers turn 1/4 by inside hands). Each foursome ends in a Box Circulate formation (done from parallel waves it ends in single file Circulate columns). Approximately 4 counts.

Impressions:

We have a hunch that this move will appeal to callers who have been looking for some other way to set up single file columns other than doing a Curlique from facing lines. The movement works especially well if you precede it with a Pass the Ocean or a Curlique and Cast Off 3/4.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean <u>Lock the Hinge</u> Girls turn back, Star Thru	Equals ZERO!
<u>From a Zero Line - ZL</u> RL Thru, Pass the Ocean <u>Lock the Hinge</u> Single File Circulate Boys Run	Converts Zero Line (ZL) to Zero Box (ZB)

Variation:

The author also suggests an obvious variation called "Hinge the Lock" in which active dancers first do the Partner Hinge and then do the "Lock It". From parallel waves, a combination of "Lock the Hinge" plus "Hinge the Lock" would equal a Scoot Back.

Sample  
Figures:

- 1-3 lead right  
 Circle to line of 4 ..... ZL  
 Pass the Ocean ..... CB-os  
Lock the Hinge  
 Single file Circulate  
 Boys Run ..... ZB-os  
 Swing Thru, boys Run  
 Bend the Line ..... EPL  
 Pass Thru  
 Wheel & Deal  
 Centers Pass the Ocean  
Lock the Hinge  
 Walk & Dodge  
 Partner Trade  
 Same 2 lead right ..... (AL!)
- 1-3 Promenade 1/2  
 Come into the middle and Curlique  
 Cast Off 3/4  
Lock the Hinge (ZB) ..... (AL!)
- Head ladies Chain  
 Pass the Ocean  
Lock the Hinge  
 Walk & Dodge ..... ZB  
 Curlique, Cast Off 3/4 ..... ZB  
Lock the Hinge  
 Single File Circulate  
 Boys Run ..... CB  
 8 Chain 3 ..... (AL!)

"Lock the Hinge" (continued)

- 1-3 Cross Trail, Separate  
Go round one, line up 4 ..... RL-os  
Pass the Ocean ..... OB  
Lock the Hinge  
Single File Circulate  
Boys Run ..... RB  
Swing Thru, boys Trade  
Boys Run, Bend the Line ..... ZL  
Right & Left Thru ..... ZL-os  
Pass Thru, Wheel & Deal  
Centers Pass Thru ..... OPB  
Curlique (OW)  
Lock the Hinge  
Single File Circulate  
Boys Run, centers Pass Thru ..... OCB  
Double Swing Thru ..... OCB-os  
Recycle (ZB) ..... AL!
- 1-3 Square Thru ..... ZB  
Curlique  
Split Circulate  
Hinge the Lock (8h OW) ..... EPL-os  
2 center boys Trade ..... ZL  
Everybody Curlique  
Single File Circulate  
Boys Run ..... ZB  
Curlique  
Scoot Back  
Hinge the Lock (8h OW) ..... CL  
Pass the Ocean  
Lock the Hinge  
Girls turn back (ZB) ..... AL!

SINGING CALL (Corner Progression)

Head 2 Promenade go 1/2 way  
Lead 'em right and circle to a line  
Go up and back you know, then  
    Pass the Ocean, Joe  
You Lock the Hinge and Circulate  
    one time  
Boys Run and Swing, you swing that  
    Corner girl  
Allemande Left come back and Promenade  
...add 16-beat tag!

• CALLER'S GRAB-BAG  
(Something for Everyone)

Subscriber Jack Murtha sent us a singing call Break that he calls "Square the Stars" which he sometimes substitutes for a Grand Square in singing calls -- he says it is useful if you like, occasionally, to sing the original lyrics of the singing call. Here's how it goes:

Square the Stars: From a squared-up set, Active couples Square Thru and make a right-hand star with the outsides. Same actives go to the middle for a left hand star once around and then split those two, go 'round one and Circle left.

It times out exactly the same as a Grand Square and makes for a nice change-of-pace.

- Here's a surprise-type line get-out that will likely puzzle your dancers for a minute or two:

From a Zero Line:  
Pass Thru, Tag the Line  
Centers In, Cast Off 3/4  
Ladies center, men Sashay (AL!)

- And a neat Zero routine that uses some of the current "in" moves:

From any normal Box set up  
Curlique, Cast Off 3/4  
Fan the Top  
Pass the Ocean  
Recycle

- And if you collect "challenge" routines that challenge without using new Basics:

1-3 1/2 Square Thru, Swing Thru  
Girls Circulate 1-1/2  
Boys Cast 3/4 to a 6-hand OW  
Swing Thru  
Same sex Cast 3/4  
4 girls Wheel & Deal, Pass Thru  
Those who can Slide Thru  
The others, centers in, Cast Off 3/4  
Everybody Cross Trail (AL!)

*variation on Lasrey's Pattern*

• SIGHT CALLER'S NOTE BOOK

### ANOTHER LOOK AT "TECHNICAL" EQUIVALENTS

While it is probably true that most working callers today are familiar with the so-called "Technical" form of Zero routine, i.e., a Zero series in which the outside and inside dancers are interchanged, we suspect that a much smaller number of callers are aware that the same "Technical" principle may also be applied to Equivalents. We have previously discussed this most interesting choreographic phenomenon (see pages 258, 268 and 298), so we won't bother to re-hash the entire subject again -- except to re-define exactly what is meant by the term "Technical Equivalent".

An Equivalent routine may be identified as a "Technical Equivalent" if, in the process of taking the dancers to the particular dancer arrangement that the routine is equivalent to, it also interchanges the end-up position of the inside and outside dancers. Lets take a look at how this works by following the action of a frequently-used Equivalent for a Star Thru:

Swing Thru, boys Trade, boys Run, Bend the Line

What happens choreographically if we call the above routine from a Zero Box (Box 1-4) set-up?

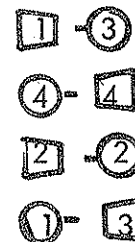
First, set up the ZB by calling:

1-3 Square Thru



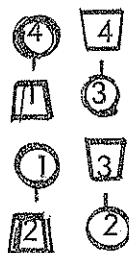
And then, call the Star Thru Equivalent:

Swing Thru, boys Trade, Boys Run, Bend the Line



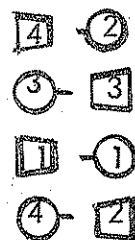
Notice that the above routine accomplishes the same thing as a Star Thru, i.e., it takes the dancers from a Zero Box (ZB) to a Corner Lady Line (CL). Notice too that the identity of the end and center dancers (Head men on ends and Side men in centers) is exactly what it would be after a Star Thru -- which is why we may identify this routine as a "True" Star Thru Equivalent. But let us now see what happens if the caller inserts a command to All 8 Circulate (after the opening Swing Thru) into the same routine:

First, the Square Thru:



And then call:

Swing Thru, 8 Circulate  
Boys Trade, boys Run  
Bend the Line



It is immediately evident that, with this routine, we have also ended up in a Corner Lady Line (CL) and that we are therefore still equivalent to a Star Thru. Notice, however, that we have also placed the Side men on the ends and the Head men in the center -- the exact opposite of what we get after a Star Thru -- and we may therefore refer to this routine as a "Technical Star Thru Equivalent".

Now, one of the reasons that many callers tend to shy away from "Technical" type routines (Zeros or Equivalents), is that they only work on a part-time basis. A technical routine that works

"Technical Equivalents" (continued)

from a Standard Partner pairing situation (all men have the same girl in the partner "slot") will NOT work from a so-called "Mixed-Partner" arrangement -- and vice versa! And this means that it is therefore important for a caller to always identify the partner condition of a given set-up in order to determine whether a particular "Technical" Zero or "Technical" Equivalent may be used.

In our earlier investigation of this subject, we provided our readers with a fairly representative list of "Technical" Right & Left Thru Equivalents. Subscriber Don Campton (San Jose, California) developed a similar group of "Technical" Equivalents for Star Thru and sent 'em in to us -- and we'd now like to "share the wealth" by passing 'em along to you:

"TECHNICAL" EQUIVALENTS FOR STAR THRUFrom Standard Box Formations  
(ZB, CB, OB, RB, in sequence or out)

1. Swing Thru, 8 Circulate  
Boys Trade, boys Run  
Bend the Line
2. Spin Chain Thru  
Girls Circulate once  
Boys Run  
Bend the Line

From "Mixed" Box Formations  
(OPB, OCB, OOB, ORB, in sequence or out)

1. Circle to a line of 4  
Pass Thru, Wheel & Deal  
Centers Pass Thru  
Slide Thru
2. Right & Left Thru  
Star Thru  
2 ladies Chain  
Pass Thru, Bend the Line  
2 ladies Chain

From Standard Line Formations  
(ZL, CL, OL, RL, in sequence or out)

1. Right & Left Thru  
Pass Thru, Bend the Line  
2 ladies Chain  
Pass Thru, Wheel & Deal  
Centers Pass Thru
2. Curlique  
Single file Circulate twice  
Boys Run, California Twirl

From "Mixed" Line Formations  
(EPL, ECL, EOL, ERL, in sequence or out)

1. Star Thru  
Dive Thru  
Centers Pass Thru
2. Swing Thru  
Pass Thru, Bend the Line  
Spin the Top

We are aware, of course, that the study of "Technical Equivalents" represents one of those very specialized areas of choreographic knowledge that most callers hardly ever use -- even those who understand how they work! We nevertheless feel that it is a subject that every modern caller ought to be aware of -- whether he uses 'em or not. We also encourage our readers to send in any "Technical Equivalents" they may have for Swing Thru, Square Thru, 2 ladies Chain, etc. We'll publish 'em and give you credit!

# choreo



# BREAKDOWN

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

DECEMBER 1974

## CONTENTS THIS MONTH

- What's Happening? ..... Page 430
- New Movements:
  - Snap the Tag ..... Page 432
  - Split the Difference ..... Page 435
- Brain Teaser ..... Page 434
- Caller's Grab Bag ..... Page 436
- Callerlab Action
  - Coordinate ..... Page 437
- Sight Caller's Note Book
  - Single File Columns ..... Page 439

## WHAT'S HAPPENING?

Transfer the Column continued to dominate the workshop scene this past month and we also found Ferris Wheel and Lock the Hinge/Hinge the Lock coming in for a good deal of the action. Walk the Plank was also popular; so was Peel the Toptivate.

There was also an exceptionally large number of new Basics in the mail this month (we are featuring SNAP THE TAG and SPLIT THE DIFFERENCE) so we'll get right to 'em:

**BINGO** From a 2-couple Curlique formation (4 dancers in parallel 2-hand waves), those facing out Peel away from partner and go 1/4 more as those facing in do a single Wheel Thru and move up to stand beside original partner in new parallel 2-hand waves.

**CHISEL THRU** From parallel facing lines of 4, the end dancers Pass Thru and turn in, walking forward to meet the end dancer from the other

end; they now Pass Thru and face in. The center dancers meanwhile Pass Thru and face in; they then Pass Thru with the ones they are facing and then they face out. All dancers now Pass Thru and face in to end in facing lines of 4.

**CRISS CROSS YOUR SHADOW.** This is a standard Cast the Shadow traffic pattern except that all hands are opposite to those normally used (starts from parallel 2-faced lines and ends in parallel left-hand ocean waves).

**CAST THRU THE OCEAN** (John Inabinet) Facing couples Pass the Ocean, Cast right 3/4 and Boys Run.

**CIRCLE THE SHUTE** (Lonnie Sturges) From parallel ocean waves all dancers Cast 3/4 and the new center 4 do a Box Circulate. Without stopping all dancers again Cast 3/4 and new centers Box Circulate.

**CONNECT THE DIAMONDS** (Lee Kopman) From a twin Diamond set up, the points Diamond Circulate and Roll as the centers Cast 1/4 and step forward to join the other to end in a column Circulate set up.

**CULTIVATE** (Right/Left) Nonie Moglia. From parallel right hand waves, all Step Thru. Inside dancers join right hands with opposite and swing 1/2 way as outside quarter left to form a 6-hand wave with 2 outside flankers (the 3 stars as in Motivate). All now finish in a standard motivate pattern to end in parallel left hand waves. If called from left hand waves ("Cultivate Right"), the movement ends in parallel right hand waves.

## WHAT'S HAPPENING? (continued)

DELUXE (Joe Taylor) A gimmick command indicating an action to be added to any completed wave movement. The action is for dancers to first complete the main movement (Swing Thru, Spin the Top, etc.) and to then add the combination of Single Hinge, Lock It, Step Thru & face partner.

DIAMOND WINDMILL (Jerry Carmen) From twin Diamonds, the wave dancers Swing Thru and Cast 3/4 while points Circulate twice to end in either OWs or 2-faced lines depending upon the original facing direction of the dancers.

DRIFT APART (Lee Kopman) From parallel OWs or 2-faced lines the 4 end dancers do a Split Circulate pattern 2 places while the centers do a "Cross" Split Circulate (centers facing out do a Cross Run & Circulate and centers facing in Circulate and Cross Run. Waves become 2-faced lines and vice versa.

FILTER THRU (Hank Drumm). From a DPT set-up the centers Pass Thru and then Pass Thru again to end in Trade By formation.

FLARE THE COLUMN (Dick Kenyon) From any formation featuring single file pairs of two, the lead dancer "Flares" out and away from the column to end in the trailing dancer's spot and facing at right angles to the direction of the original column. Trailing dancer, meanwhile, steps forward into the lead dancer's place and does a 1/4 in.

FLIP TO A 2-FACED LINE (Paul Nadeau) From an OW, all Cast 1/4, Box Circulate; leads 1/4 right as trailers step forward and Cast 1/4 to end as centers of a 2-faced line. If called from opposite single file columns of 2 ("Z" set up), each column Cloverleafs into a 3/4 Tag and finish as above into a 2-faced line.

FOLD THE THAR (Nick Rauba) From any Thar formation, actives Fold to establish a possible DPT situation.

FOLLOW THE LEADER (Lee Kopman) From parallel waves, those facing in step forward and Cast 3/4 as those facing out 1/4 right and walk in single file around the outside perimeter to stand behind the two center single file dancers forming a

single file column of 4. Each column of 4 now walks forward a step or two until all 4 are adjacent to another dancer.

INTERMINGLE (Hank Drumm) From single file Circulate columns, all Circulate 2 spots. Center 4 now face the adjacent dancer and do a Flutter Wheel as the outsides Trade and the one facing out Runs around the one facing in to end in a DPT formation.

KICK BACK (Jerry Tibbs) Facing couples first swing 1/4 by the right and then the girl Folds behind the boy. Movement now finishes as in Tag the Phantom. Lead dancers do a complete Tag pattern and 1/4 right as trailers meet and Cast right 3/4 to end in a 2-faced line.

MIX THE DEUCEY From parallel waves, all do a "Mix" (centers Cross Run and new centers Trade); from here all now Acey-Deucey (ends Circulate and centers Trade).

PASS & ROLL YOUR NEIGHBOR From a box set-up, dancers start to Pass & Roll but trailers meet in the center to Cast 3/4 as leaders right face 3/4 in place to end in left-hand OWs.

PEEL THE COLUMN (Bill Trench) From a single file Circulate set-up, the lead 2 in each column do a Peel Off as the trailing 2 walk forward and do a Walk & Dodge-like movement, i.e., lead dancer "dodges" as center walks forward to pair up. Ends in parallel 2-faced lines.

LINE THE COLUMN (Thor Sigurdson) Another single file column routine: the lead dancer in each column does a Peel Off action as the No. 2 dancer steps forward and moving as in a Cross Run, goes to the other end. The No. 3 and 4 dancers, meanwhile do NOT walk forward, but do a Walk & Dodge action right where they are to end in facing lines of 4.

REFORM TO A LINE (Sammy Phillips) From parallel OWs, those facing in step forward and Cast 1/4 as those facing out 1/4 right (momentary 2-faced lines) and all now Wheel Across.

ROLL & FOLLOW (Roger Chapman) From parallel 2-faced lines, couples facing in Circulate 1/2; outside dancer of couple facing rolls back to meet



• NEW MOVEMENT (Experimental)

SNAP THE TAG (by Lee Kopman, Wantagh, N.Y.)How To Do It:

From an appropriate line (facing, back-to-back or 2-faced) or ocean wave formation, all dancers begin by doing a Partner Tag and then, without stopping, those facing out turn back to follow the centers. All dancers now finish the movement in a standard Tag the Line traffic pattern (in, out, right, left or zig-zag). The movement takes approximately 6-8 counts and when called from standard parallel lines or waves, it ends in a completed Double Pass Thru formation. Fractional variations include "Snap the 1/4, 1/2 or 3/4 Tag"; other possibilities include such commands as "Snap the 1/2 Tag, Trade and Roll" etc.

Impressions:

This is an interesting movement that feels something like Lee's earlier "Vertical Tag" idea (see page 417). And while we were able to accomplish a relatively quick and problem-free "teach" when we called the movement from normal line and 2-faced line set-ups, we also noted a somewhat predictable dancer resistance when we asked the dancers to Snap the Tag from parallel waves.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Pass Thru <u>Snap the Tag</u> Centers In-Cast Off 3/4	Equals ZERO!
<u>From a Zero Line (ZL)</u> Pass Thru <u>Snap the Tag-Right</u> Couples Circulate Bend the Line	<u>Equals 1/2 ZERO</u> Call the entire routine 2 times to zero out!
<u>From a Zero Line-(ZL)</u> Pass Thru <u>Snap the Tag</u> 1st couple left, next right	<u>Equals 1/3 ZERO</u> Call the entire routine 3 times to Zero Out
<u>From a Zero Box - ZB (Box 1-4)</u> Right & Left Thru Swing Thru, boys Run <u>Snap the Tag - Right</u> Wheel & Deal	Equals ZERO!

SNAP THE TAG (continued)Sample Figures:

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass Thru  
Snap the Tag - In ..... ZL  
Curlique  
Single File Circulate  
Boys Run ..... ZB  
Swing Thru, boys Run  
Snap the Tag - Right  
Couples Circulate  
Wheel & Deal ..... ZB-os  
Square Thru  
Partner Trade ..... RL-os  
Pass the Ocean ..... OB  
8 Circulate ..... ZB  
Swing Thru, boys Run  
Wheel & Deal (ZB) ..... AL!
- 1-3 Pass Thru, Separate  
Go round one, line up 4  
Just the centers Box the Gnat  
Everybody Right & Left Thru ..... RL  
Pass Thru  
Snap the Tag - Out  
Girls Run around the boys  
Scoot Back  
Scoot Back again  
Boys Run around the girls ..... RL  
Square Thru  
Trade By ..... ZB  
Circle 1/2  
Veer left, make a 2-faced line  
Snap the Tag - Right  
Couples Circulate  
Bend the Line ..... EPL  
Pass Thru, Wheel & Deal  
Centers Square Thru 3/4 ..... (AL!)
- 1-3 Square Thru ..... ZB  
Split 2, line up 4  
Pass Thru  
Snap the Tag  
Lead 2 turn straight back (ZB) ... AL!

- 1-3 Square Thru ..... ZB  
Curlique  
Swing Thru  
Centers Trade, centers Run  
Snap the Tag - Out  
~~Boys Run~~ Partner Trade ..... CL-os  
Pass the Ocean ..... ZB  
Swing Thru  
Girls Circulate, boys Trade  
Curlique, boys Run ..... ZL  
Right & Left Thru ..... ZL-os  
Flutter Wheel ..... ECL  
Pass the Ocean ..... OPB-os  
Girls Trade, girls Run  
Snap the Tag  
Lady go left, boy go right ..... (AL!)
- 1-3 Square Thru ..... ZB  
Curlique  
Swing Thru  
Centers Trade, centers Run  
Snap the Tag - Out  
~~Boys Run~~ Partner Trade ..... CL-os  
Pass Thru, Snap the 1/2 Tag  
Swing Thru, boys Run ..... EPL-os  
Reverse Flutter Wheel ..... CL-os  
Pass the Ocean ..... ZB  
Girls Trade, girls Run  
Snap the 1/2 Tag, Trade & Roll... (AL!)

SINGING CALL (Corner Progression)

4 ladies Chain across the ring go  
Turn the girl and couples 1 & 3 (Slide Thru)  
Pass Thru, Swing Thru, 2 by 2 and then  
Boys Run & Snap the Tag for me  
Face right, Wheel & Deal, that Corner  
Lady Swing  
Swing that girl and then you Promenade  
(add 16-beat Tag)

• BRAIN TEASER  
For the Choreographic Puzzle Fan

When we printed last month's poser, we suspected it would turn out to be a "toughie" -- and we were right. We received only one answer in the mail (a correct one from Jay Klassen).

Here again is the problem (as submitted by Bill Davis): Develop a combination of Basics which serve as a Technical Zero from standard partner pairing formations, and which when called in reverse order, would also serve as a Technical Zero from mixed partner pairing set-ups.

Here is Bill's (and Jay's) solution:

From ZB, CB, OB or RB (in or out of seq.)

Swing Thru+Spin Tag the Deucey  
equals a Technical Zero

From OPB, OCB, OOB or ORB (in or out of sequence):

Spin Tag the Deucey + Swing Thru  
equals a Technical Zero!

We freely admit that it may have been "dirty pool" to base the solution on the use of a Basic that is seldom used outside of the workshop/experimental Basic environment, but we found the choreographic concept to be absolutely fascinating and we wondered if any of you had encountered anything like it before (apparently not!). Please let us know if you run across something like it in the future.

And now for this month's puzzle. It was suggested by subscriber Don Beck and we think you'll find it a bit easier:

Develop a 1/3 Zero combination  
that does NOT use a Wheel and Deal!

We weill, as always, look forward to receiving your answers.

WHAT'S HAPPENING (continued)

to meet outside dancer of those who did the 1/2 Circulate; the other facing-out dancer "follows" the one who rolled back and then, stepping to the outside ends alongside the one he followed. The movement ends in side-by-side 2-faced lines.

SCOOT & CAST THE CYCLE (Murrell Hensley)  
From parallel waves, all do a Scoot Back and then Cast 1/4 and finish with a Recycle.

SCOOT TO A DIAMOND (Sue Watson) From parallel waves, all do a Scoot Back, then Pass Thru and 1/4 right and blend into a twin Diamond formation.

SHIFT THE WAVE (Vince DiCaudo) From an OW, ends Fold and all step forward to form a momentary Box Circulate formation. All now Cast 3/4 to form a new wave. RH waves become LH waves and vice versa.

SPIN OFF (Bob Dawson) Facing couples do a standard Spin the Top. Without stopping, the ends pass the ones they meet and 1/4 right to become centers of a new 2-faced line. Original centers meanwhile Roll right (as in Peel Off) and follow the end dancer and step forward to become the end of the newly formed 2-faced lines.

SPIN-O-VATE (Bill Harrison) From parallel OWs All swing right 1/2, centers left 3/4 and ends now Circulate 1/2 to form the 3 motivate-type stars. The 4-hand star now turns 3/4 as the others Trade and all now finish as in Motivate.

SWING THE COLUMN (Ken Cucore) From single file columns, all Trade with adjacent dancers; the lead 2 in each column now Cloverleaf and the trailer sidesteps to the right of the leader to pair up and become the outsides in a new box formation; trailers meanwhile, step ahead, 1/4 in and Pass Thru to become centers of the box.

TURN & SLIDE (Nonie Moglia) From parallel OWs, all step thru; centers Turn Thru as those facing out "Dodge" (Slide) to occupy the place of the one doing the Turn Thru -- who ends up occupying the place vacated by the "Slider". Ends in lines facing out.

• NEW MOVEMENT (Experimental)

SPLIT THE DIFFERENCE (by Ray Vierra, Ogden, Utah)How To Do It:

From parallel ocean waves, all dancers do a Split Circulate and, without stopping, all dancers Cast 3/4 by the right to form momentary new waves. The centers of the new waves Trade and again all dancers Cast by the right 3/4 to end the movement in parallel waves. The entire routine takes approximately 16 counts and equals a true Zero, i.e., every dancer ends up exactly where he or she started.

Impressions:

On paper, this one appeared to be just one more simple little combination movement and, frankly, we weren't all that impressed. On the other hand, we couldn't help but notice that our dancers really seemed to enjoy it. They learned it quickly and they breezed through all of the 1/2 Sashayed and Arky versions with absolutely no difficulty. And of course, the Zero choreography is also a plus -- you can literally call call the movement from any parallel wave set-up without changing a thing.

Choreography:

<u>From a Zero Box OW (ZB)</u> Split the Difference Swing Thru, boys Run Wheel & Deal	Equals ZERO!
<u>From a Zero Box (ZB)</u> Curlique Split the Difference Scoot Back Boys Run (CL) RL Thru, Star Thru	Equals ZERO!
<u>From a Zero Line (ZL)</u> Right & Left Thru Pass Thru, boys Run Split the Difference Scoot Back, boys Run	Equals ZERO!
<u>From a Zero Line (ZL)</u> Right & Left Thru Pass the Ocean Split the Difference Recycle, Swing Thru Boys Run, Bend the Line	Equals ZERO!

SPLIT THE DIFFERENCE (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
 Curlique  
 Cast Off 3/4 ..... ZB  
Split the Difference ..... ZB  
 Swing Thru, boys Run  
 Tag the Line - Right  
 Wheel & Deal  
 Curlique  
 Cast Off 3/4  
Split the Difference  
 Fan the Top  
 Curlique, boys Run ..... OCB-os  
 Dosado to OW, Recycle (ZB).... (AL!)
- 1-3 Square Thru ..... ZB  
 Split 2, line up 4  
 Pass Thru  
 Girls Run  
Split the Difference  
 Boys Run ..... CL-os  
 Slide Thru (ZB) ..... AL!
- 1-3 Curlique  
 Walk & Dodge ..... OPB-os  
 Curlique  
Split the Difference  
Split Circulate  
 Boys Run ..... ZL  
 Right & Left Thru  
 Pass the Ocean ..... RB  
Split the Difference  
 Scoot Back  
 Right & Left Grand!

SINGING CALL (Corner Progression)

Head 2 Square Thru go 4 hands  
 Meet the Sides and Do a Dosado  
 Make your wave & balance, Split the  
 Difference, go...  
 2 by 2 around the square you know  
 When you're done, Swing Thru, boys Run  
 Right  
 Wheel & Deal and Corner lady swing  
 (Promenade!)  
 add 16-beat Tag!

• CALLER'S GRAB BAG  
 (Something for Everyone!)

We have, as usual been busy collecting interesting patter combinations from a variety of sources and we thought you might be interested in adding a few of these "gems" to your collection:

- Some equivalent routines you can substitute for the "Chicken Plucker"  
RL Thru-Dive Thru-Pass Thru combination:

1. Square Thru, Partner Trade  
 Pass The Ocean, 8 Circulate
2. Swing Thru, boys Run  
 Couples Circulate, Bend the Line  
 RL Thru, Flutter Wheel  
 Reverse Flutter Wheel, Sweep 1/4

- An interesting "Thar" Variation:

Circle Left, Dopaso  
 Partner left, corner right  
 Partner left, Allemande Thar  
 Heads Trade  
 4 boys turn back & everybody...  
 Move on to the next (ZL)

- A Neat Pattern:

1-3 Curlique  
 Walk & Dodge ..... OPB-os  
 Dosado to OW  
 Recycle, Star Thru ..... ZL  
 Pass Thru, Wheel & Deal  
 Zoom  
 Centers Trade ..... OPB-os  
 Spin Chain Thru  
 Boys Run, Bend the Line .... EOL-os  
 Pass Thru, Wheel & Deal  
 Zoom  
 Centers Trade (ZB) ..... AL!

- A Box Zero:

Spin Chain Thru, girls Circulate once  
 Girls turn back, couples Circulate  
 Bend the Line, Flutter Wheel  
 Sweep 1/4

# • CALLERLAB ACTION

Report of the Mainstream

Experimental Basics Committee

## COORDINATE (Lee Kopman)

As you probably know by now, Jack Lasry has announced that COORDINATE has been selected by the Callerlab Mainstream Experimental Basics Committee as the movement it considers to have the greatest potential for mainstream acceptance in the first quarter of 1975. We were pleased to participate in the selection and agree with the Committee's choice.

We recently gave COORDINATE the "Spotlight" treatment in these pages so we won't bother to repeat the definition here -- if you need it, check page 415 in the October issue or the current issue of just about every other square dance publication! We offer instead some additional variations and routines for your files:

- 1-3 Promenade 1/2  
Lead right, circle to a line of 4      ZL-os  
Coordinate  
Couples Circulate  
Bend the Line ..... RL-os  
1/2 Square Thru  
Trade By ..... ZB  
Swing Thru  
Spin the Top ..... CL-os  
Curlique  
Coordinate  
Wheel & Deal ..... OPB  
Swing Thru  
Boys Run, Tag the Line  
Lady go left, boy go right ..... (AL!)
- 1-3 Square Thru      ZB  
Split 2, line up 4  
Curlique  
Coordinate  
Couples Circulate  
Bend the Line, Pass Thru  
Tag the Line - In      ZL  
Pass Thru, Wheel & Deal

Double Pass Thru  
Lead 2 Partner Trade      OPB-os  
Curlique  
Centers Trade, centers Run  
Tag the Line - In  
Curlique  
Coordinate  
Couples Circulate  
Wheel & Deal  
Swing Thru, girls Run  
Pass Thru  
Tag the Line-In      EPL  
Pass Thru, Wheel & Deal  
Centers Square Thru 3/4      (AL!)

- Couple No. 1 face your Corner  
Box the Gnat & square your sets  
Heads Cross Trail, Separate  
Go round 2  
Hook on the ends and line up 4  
Curlique  
Coordinate  
Bend the Line  
Pass Thru, Wheel & Deal  
Centers Swing Thru  
Step Thru ..... (AL!)
- 4 ladies Chain  
1-3 lead right, circle to a line · OL  
Curlique and the center 4 only  
Box Circulate  
Everybody Coordinate  
Couples Circulate  
Tag the Line - In ..... ECL  
Curlique and the center 4 only  
Box Circulate  
Everybody Coordinate  
Couples Circulate  
Tag the Line - In ..... ZL  
Pass Thru, Wheel & Deal  
Centers Slide Thru  
Curlique  
Walk & Dodge (ZB) ..... AL!

### • SOME CHOREO UPDATES

Several variations of currently popular experimental movements have recently crossed our desk and we thought you might want to update your files:

#### Tag the Phantom - Right or Left

Gus Greene sent this one in. His idea is to have the original version (by Lonnie Sturges - see page 412) called "Tag the Phantom-Right" since those rolling back roll to their right. Gus suggests that the command Tag the Phantom-Left should therefore mean those doing the roll will roll to the left and all subsequent actions are left hand/left shoulder, etc. Tag the Phantom-Right ends in 2-faced lines; Tag the Phantom Left ends in right hand ocean waves.

#### Recycle like a Ferris Wheel

Don Beck, the author of "Ferris Wheel" has "married" the traffic patterns of Recycle & Ferris Wheel. From parallel OWs., the centers Fold behind the ends (as in Recycle) the two single file dancers facing out continue as in Recycle while the two who are facing in walk ahead in single file and, as they pass in the center they turn to the right (still in single file) to end facing each other in the middle (they practically do the identical action as those who did the Recycle). The move ment ends in a DPT formation.

#### Toptivate Variations:

A number of Motivate-like variations have recently appeared. One of them, Peel the Toptivate, has been quite popular in some workshop circles and has, predictably, generated a whole "family" of similar movements. Here are some of them:

Peel the Toptivate: From a "Z" formation (Swing Thru & ends Fold), leads Peel Off & Circulate 1/2 as centers Cast left 3/4 to form the 3 Motivate stars. All now finish as in Motivate.

Spin the Toptivate: From parallel OWs, all swing 1/2 right and centers left 3/4; outsides Circulate 1/2 to form the 3 Motivate stars and all finish as in Motivate.

Fan the Toptivate: From parallel OWs, centers swing left 3/4 and outsides Circulate 1/2. continue as above.

Lock the Toptivate: As above, except that centers Swing left 1/4 and the ends Circulate 1/2 to form the 3 Motivate Stars.

### • SOME YEAR-END COMMENTS

We were delighted to have had the opportunity of meeting so many of you on our recent Cross-Country calling tour. It was a hectic trip -- we did some 19 dances in 21 days plus several Caller Clinics and Seminars. Betty and I want to say thanks to all of you who attended the dances and who made it a point to introduce yourselves to us. It was good to meet so many of you and we're looking forward to seeing many of you again at the Callerlab Convention in Chicago next month.

We also find it necessary to announce, reluctantly, that we are having to slightly increase our annual subscription rate from \$15.00 per year to \$16.50.

We were hoping to avoid the increase, but recent upward adjustments in our paper and envelope costs make this necessary. Actually, our total publishing costs have increased nearly 40% in the past 18 months and they are now almost double what they were when we began in 1972. Under the circumstances we feel that a modest (10%) increase in our subscription rate is not out of line. It will apply to all new and renewal subscriptions beginning with the first of the year -- you can still renew at the \$15.00 before Jan. 1, 1975.

• SIGHT CALLER'S NOTE BOOK

WORKING WITH SINGLE FILE CIRCULATE COLUMNS

While it is true that single file Circulate columns are getting a lot of attention these days as the set-up from which many of our currently popular experimental movements begin (Coordinate, Reciprocate, Transfer the Column, etc.), it is also true that the formation has a good deal of choreographic potential as a device for setting up some interesting get-out gimmicks.

You all know, for example, that a most popular get-out from the single file formation you get when you call a Curlique from a Zero Line, is to first call a single file Circulate, and then call a Boys Run. Many of you are no doubt also aware that in that particular routine, it really doesn't matter how many single file Circulates you call -- you will still achieve an accurate Allemande Left by simply calling "Boys Run".

What happens, of course, is that the command "Boys Run" after an odd number of Circulates will always set up a Zero Box -- from which you can Allemande Left, while an even number of Circulates will always establish a "Zero" Trade-By formation -- from which it is also possible to do an Allemande Left.

We recently received a letter from subscriber Ervin Parrish in which he described a number of equally interesting single file column gimmicks that he has found to be effective. Ervin's set-ups start from lines that are out-of-sequence. Note the following:

- A. From an out-of-sequence Zero Line (ZL-os), first call a Curlique and then call:
1. Any even number of single file Circulates plus girls turn back Box the Gnat, go Right & Left Grand!
  2. Any even number of single file Circulates plus girls turn back Pass Thru (or 8 Chain 1) to a Left Allemande!
  3. Any even number of single file Circulates plus girls turn back Pass Thru, Trade By, 8 Chain 3 (or 8 Chain 7!) to a Left Allemande!
- B. From an out-of-sequence Corner Lady Line (CL-os), first call a Curlique and then call:
1. Any number of Circulates (odd or even)  
Girls turn back to a Left Allemande!
  2. Any odd number of Circulates  
Boys turn back, go Right & Left Grand!
  3. Any odd number of Circulates  
Boys turn back, Right & Left Thru, Star Thru (Zero Line or 1P2P)

Ervin's letter also suggested an interesting way to establish single file columns. From a ZL you call:  
Flutter Wheel, Pass Thru, Wheel & Deal, centers Curlique  
Same four Scoot Back, outsides Divide and Curlique

The above routine sets up the same single file columns you'd have gotten by simply calling "Curlique".