

# choreo



# BREAKDOWN

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

JANUARY 1975

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## WHAT'S HAPPENING?

Transfer the Column, according to all reports, seems still to be drawing the attention of our workshop callers. Spin the Topivate seems also to be the most-favored of the numerous Motivate-type variations. And, interestingly enough, Ferris Wheel has also continued to see a lot of action.

Among the new movements we investigated this month, we especially liked Lee Kopman's RIGHT ON and we have a hunch this one will

also receive a good deal of attention from both workshop and mainstream callers. We are also featuring an interesting Coordinate-type movement, COORDINATE & SPREAD by Don Beck.

The other movements looked at include:

CAST TO A THAR (Nick Rauba, La Grange, Illinois) From parallel OWs or 2-faced lines, centers Cast 3/4 as the lead ends Cast Back to meet the trailing ends and then Cast Off 1/2 way. Ends in a Thar formation.

CROSSTOWN ROLL (Paul Kubik, Norridge, Illinois) From a Curlique position (side-by-side dancers facing opposite directions), dancers roll in towards adjacent dancer 180° to end back to back

GRAND SPEEL THRU (Pete Classetti, East Landsdowne, Penna.) Heads Part (Walk ahead and Slide Thru, Spin Peel Thru, Step Thru and Partner Trade and then continue with Sides part. Sides Part: Face partner and back away, turn and walk forward to Head position, Dosado & Star Thru and then continue with Heads Part. Four times through returns everyone to original home position (64 counts).

JAM THE LOCK (Jerry Murray, Hants, England) From ocean waves or 2-faced lines, centers turn 1/4 by inside hands and then spread apart. Ends, meanwhile, face each other and, going through

What's Happening? (continued)

the spread-apart centers, they touch inside hands and turn  $1/4$ , the spread centers meanwhile step up to join the new centers as ends.

MIXOVATE (Gene Knutson) From parallel waves centers Cross Run and Circulate  $1/2$  position as new centers slide together and, with inside hands, turn  $3/4$ . This establishes the typical "Motivate" formation (3 stars) and the movement ends like a typical Motivate.

PAR 1-2-3-4 (Johnny Walter, Okeechobee, Florida). A memory test directed to 2 working couples. Par 1 = Partner Tag<sup>1</sup> Par 2 = Partner Tag + Partner Trade<sup>1</sup> Par 3 = Partner Tag+Partner Trade + Roll; Par 4 = Partner Tag+Partner Trade +Roll + Pass Thru.

ROLL & FILE TO A WAVE (Jerry Salisbury)  
From single File columns, the 4 center dancers do a normal File to a Line pattern, as each individual dancer in both outside pairs Cast Away  $180^\circ$  to become ends of newly-formed parallel ocean waves.

SHAPE UP (Paul Kubik, Norridge, Illinois)  
From any appropriate set-up, the ends do a Partner Tag, move on to the next and Pass Thru while centers Partner Hinge and Counter Rotate  $1/4$ .

SWAP BY (Fred Christopher, St. Petersburg, Florida.) From a Trade By formation, facing dancers do a Swap Around while those facing out Partner Trade. Same traffic pattern applies when called from a Double Pass Thru set up.

TRIPLE CAST (Don Beck, Stow, Mass.)  
From 2-faced lines positioned end-to-end or from an 8-hand Tidal Wave, the 6 in the center (as pairs) Cast  $3/4$  by inside hands to form a momentary set up featuring single file Circulate columns of 3 flanked by a lonesome end dancer on either side. The two outer pairs remain in place to become centers of either parallel waves

or 2-faced lines (depending on starting set-up) as center pair of dancers move up, individually, to become ends of the new formation. Lonesome dancers, meanwhile, Cast Back to become the other ends of the new formation. If the command is TRIPLE CAST & SPREAD, action is the same except that the two outer pairs after doing the  $3/4$  Cast spread apart and they now become ends of the new formation. The other four follow the same pattern as before except they now end up as centers.

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News Item:

Contributor Bill Davis has just released the current edition of his well-known series, "Top Ten, 1975". This is the third in his annual review of the years' choreographic activities and, once again includes Bill's personal selection of the Top Ten moves of 1974 plus illustration, choreographic analysis and sample figures.

All of the new moves introduced in 1974 are listed in the current volume and 75 selected new commands are completely defined. Also listed and defined are the 120 mainstream commands used most frequently in 1974. There is also (new this year) a listing and definition of the 120 commands used most frequently by advanced dance groups.

Bill's annual "Top Ten" series is fast becoming a valuable guide to each year's choreographic "history" and, at this year's very reasonable price (\$4.00), it is a bargain "must" for every serious student of modern square dance choreography.

Order direct from Bill:

180 N. Castanya Way  
Menlo Park, Ca. 94025

• NEW MOVEMENT (Experimental)

RIGHT ON (2, 3, 4, etc.) by Lee Kopman, Wantagh, Long Island, N.Y.

How To Do It:

This movement starts like a Square Thru, but on the indicated hand (2, 3, 4, etc.), dancers Cast 3/4 and Roll (i.e., they turn 1/4 more to face the one they "Rolled" with). If the command is "Right On - 2", dancers give a right to the opposite dancer, pull by and, turning to face partner, they step into a momentary left-hand ocean wave. They now Cast by the left hand 3/4 and, without stopping, they Roll to face the person whose hand they are holding. Right On - 2 equals a Star Thru and takes approximately 8-10 counts. If the command is "Right On - 3", the dancers Square Thru right-left-right (3 hands) and on the 3rd hand, form a momentary right-hand ocean wave. They now Cast by the right hand 3/4 and Roll to face. Right On - 3 equals a Right and Left Thru and takes approximately 10-12 counts.

Impressions:

This one sounds a lot more complicated than it really is. The "teach" is not difficult at all and our dancers really went for it (at both mainstream and workshop levels!). We didn't try to give 'em the fractional concept all at once. We got 'em doing a simple "Right On" first. This was the 2-hand version but we didn't call it that at the time we taught it. Later, when they were zipping right through the actions of the movement, we explained that they were doing a "Right On - 2" and then showed 'em how to do a Right On-3, Right On-4, etc.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Right On-2 Slide Thru Right & Left Thru	Equals ZERO !
<u>From a Zero Line - ZL</u> Right On-3 Slide Thru Right On-2	Equals ZERO !
<u>From a Zero Box - ZB (Box 1-4)</u> Right & Left Thru Right On-3	Equals ZERO !
<u>From a Zero Box - ZB</u> Curlique Scoot Back, Boys Run Right On-3 Slide Thru	Equals ZERO !

RIGHT ON (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
Right On - 3 ..... OB-os  
 Curlique  
 Scoot Back  
 Boys Run ..... CL-os  
Right On - 2 (ZB) ..... AL!
- 1-3 Right On - 2  
 Slide Thru  
 Cross Trail, Separate  
 Go round 1, line up 4 ..... CL  
Right On - 3 ..... CL-os  
 Pass the Ocean ..... ZB  
 Recycle ..... OCB-os  
Right On-2 ..... EPL-os  
 Right & Left Thru ..... EOL  
 Flutter Wheel ..... CL-os  
 Slide Thru (ZB) ..... AL!
- 1-3 Cross Trail, Separate  
 Go round 1, line up 4 ..... RL-os  
Right On - 2 ..... OB  
 Right & Left Thru ..... ZB-os  
 Spin Chain Thru  
 Girls Circulate double  
 Boys Run  
 Bend the Line ..... ZL-os  
Right On - 2 ..... RB  
 Pass Thru ..... (AL!)
- 1-3 Right & Left Thru  
 Rollaway, 1/2 Sashay  
 Slide Thru ..... ZB  
Right On - 4 ..... CL-os  
 Pass the Ocean ..... ZB  
 Scoot Back  
 Fan the Top  
 Curlique, boys Run ..... OCB-os  
Right On - 2 ..... EPL-os  
 Pass Thru  
 Wheel & Deal  
 Centers Pass Thru (ZB) ..... AL!
- 1-3 Pass Thru, Separate  
 Go round 1, line up 4  
Right On - 3  
 Pass Thru  
 Bend the Line  
 Pass Thru  
 Wheel & Deal  
Four Boys Right On - 3  
 Four girls tap the boy on the  
 shoulder ..... AL!
- 1-3 Square Thru ..... ZB  
 Split 2, line up 4  
Right On - 2  
 Swing Thru ..... OCB-os  
 Recycle ..... ZB  
 Curlique  
 Swing Thru  
 Centers Run  
 Tag the Line - In  
Right On - 2  
 Swing Thru  
 Scoot Back  
 Boys Run ..... EOL  
Right On-3 ..... EPL-os  
 Pass Thru  
 Wheel & Deal  
 Centers Curlique ..... (AL!)

SINGING CALL (Corner Lady Progression)

Head 2 couples Promenade go 1/2 way  
 Lead 'em right and circle, make that line  
 Go forward, come on back, do that  
 Right & Left Thru  
 Turn the girl and then a Right On - 3  
 go 2 by 2  
 Meet with a right, turn 3/4, roll to  
 face I say  
 Slide Thru, Pass Thru, Corner Swing  
 that way (Promenade)  
 ...add 16-beat Tag

### ● PROGRAM NOTES

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

### PEEL OFF CHOREOGRAPHY

We recently received a long letter from subscriber Tom Crisp who, among other things, is also the Training Director for the European Callers and Teachers Association. In that assignment, Tom prepared a detailed analysis of some of the choreographic possibilities that are available to a caller when working with the command Peel Off. Tom's ideas looked good to us, so we thought we'd pass 'em along as part of our continuing "Share the Wealth" program.

First, some simple zeros:

#### From Normal Facing Line Formations:

- Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel Off  
Star Thru, Cloverleaf  
Centers Pass Thru (OPB-os)  
Curlique, Walk & Dodge  
Partner Trade (True Zero!)

- Pass Thru, Tag the Line  
Peel Off (Technical Zero!)

- Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel Off (1/3 Zero!)

(the last two routines above, incidentally are "Universal" zeros, i.e., they'll work from any line set-ups: Arky, 1/2 Sashayed, etc.)

#### From Any Arky Line Formation: (Boy-Boy-Girl-Girl or Girl-Girl-Boy-Boy)

- Call Star Thru. If dancers are facing IN, Call Double Pass Thru, Peel Off and Bend the Line and you will zero out.

- If dancers are facing OUT, call, Peel Off, Pass Thru, Bend the Line to Zero out.

#### Interrupted Zero:

All callers regularly work with the following zero:

From a Zero Line: Pass Thru, Wheel & Deal  
Double Pass Thru  
1st couple left, next go right

- The following routines may be inserted after the Double Pass Thru and will return the dancers to the same spot:

- a) Peel Off, Star Thru  
Cloverleaf  
Double Pass Thru
- b) Peel Off, Star Thru  
Peel Off, Star Thru

#### To Convert a Zero Box to a Zero Line:

- Swing Thru, boys Trade  
Girls Circulate, girls Fold  
Peel Off, Bend the Line

And finally, here are a pair of simple Peel Off routines from our files:

- 1-3 Square Thru 3/4  
Separate, go round 1  
Squeeze in, line up 4  
Pass Thru, Tag the Line  
Peel Off, Pass Thru  
Wheel & Deal  
Double Pass Thru  
Peel Off and, with the nearest girl...  
Allemande Left!

- 1-3 Square Thru ..... ZB  
Swing Thru, girls Fold  
Peel Off, Wheel & Deal .. ZB  
Swing Thru, boys Run  
Tag the Line-In  
Pass Thru, Wheel & Deal  
Double Pass Thru, Peel Off (AL!)

# NEW IDEA

## FRACTIONAL "SLIP THE CLUTCH"

Gus Greene, Baldwinsville, N.Y. sent in an idea that is intended to simplify and make more precise the often-heard commands:

Slip the Clutch  
Skip one girl ...  
Skip another ...  
Skip another ...etc.

Gus calls it:

Slip the Clutch 1/4 (1 girl)  
Slip the Clutch 1/2 (2 girls)  
Slip the Clutch 3/4 (3 girls)  
Slip the Clutch Full (4 girls)

Here are some simple routines:

- Circle Left, Dopaso  
Partner Left, Allemande Thar  
Slip the Clutch 1/4 (AL!)
- Allemande Left, Allemande Thar  
Forward 2, make that star  
Slip the Clutch 1/2 (AL!)
- Allemande Left, Allemande Thar  
Forward 2 and star  
Shoot the star, guve a right to the next  
Turn full around to a Wrong Way Thar  
Slip the Clutch 1/2  
Go Right & Left Grand
- Walk all around the Corner  
Turn Partner left  
Girls Star right go straight across  
Opposite man, Dopaso  
New Partner left, Allemande Thar  
Slip the Clutch 3/4 (AL!)
- 4 ladies Chain, Circle Left  
Allemande Left, Allemande Thar  
Forward 2 and star  
Slip the Clutch full around (AL!)

# SHARE THE WEALTH

Many subscribers, when sending in their renewals, have made it a practice to include one or two simple little routines that they have had the opportunity to enjoy and ask that we pass them along to our readers. Here are some recent ones:

From Don Taylor (Ft. Wayne, Ind.)

## • ZB to ZL Conversion:

Spin Chain Thru  
All 8 Circulate  
Boys Run, Bend the Line

From George Spelvin (Happy Valley, Ca.)

## • Get-Out from Zero Box:

Double Swing Thru  
All 8 Circulate (ZB-os)  
Girls Cross Run  
Boys Trade  
All 8 Circulate (AL!)

## • Opposite Box (OB) Set Up

1-3 Cross Trail  
Separate, go round 1  
Squeeze in, line up 4  
Right & Left Thru  
Flutter Wheel, Sweep 1/4

From Harry Hayes (Oregon)

## • Technical Zero from a ZB Ocean Wave

Recycle, Veer left, make a 2-faced Line  
Couples Circulate, Bend the Line  
Pass the Ocean

And here's a nifty little break with an unexpected get-out that we recently ran across:

- Allemande Left, Allemande Thar  
Forward 2 and star  
Shoot that star to an Alamo Style  
Swing Thru  
Boys Run, Wheel and Deal  
.....to the Corner, AL!

## BRIEFLY NOTED GIMMICKS

Here are three new ideas that crossed our desk this past month that, although not especially earth-shaking, did seem to have some potential value as workshop gimmicks.

TRIP THE TOP (Fred Thorpe, Dorset England)• How To Do It:

From parallel ocean waves, all dancers Spin the Top to form a momentary 8-hand "Tidal Wave". Without stopping, the center 4 do another Spin the Top as each end pair turns 1/2 by the right and walk forward to rejoin the center 4 in a new momentary Tidal Wave. (Note: inside dancer joins the wave first and outside dancers takes position on the end of the new Tidal Wave). From here, all Spin the Top again. The movement is a 1/4 zero. Called twice, it equals the combination: "Right & Left Thru, Dive Thru, Pass Thru" Which means that it will work well in Chicken Plucker routines.

• Sample Figure:

1-3 Square Thru ..... ZB  
Trip the Top  
 Boys Run, Wheel & Deal ..... CB  
 8 Chain 3 ..... (AL!)

STAR CIRCULATE THE COLUMN (Ken Boss)• How To Do It:

This is a very danceable routine that uses a star pattern from the currently-popular single file columns. From single file Circulate columns of four facing clockwise, all Circulate once and form two right hand, four-hand stars. After turning the 4-hand stars exactly one-half, all single file Circulate again forming 2 new 4 hand stars. These stars are also turned exactly one-half, and all dancers again Circulate Single File one place. If done from single file columns facing in a counter-clockwise direction, the stars would obviously be 4-hand Left-hand stars!

• Sample Figure:

1-3 lead right, circle to a line ... ZL  
 Curlique  
Star Circulate the Column  
 Boys Run ..... OB  
 Spin Chain Thru, Turn Thru .... (AL!)

CYCLE (Dave Platt, Somers Point, N.J.)• How To Do It:

The definition is simple: Facing couples, in one smooth movement, step to a Wave and centers Trade. That's all there is to it. It can, of course, be called directionally and so, will hold little interest for the average Mainstream caller and dancer. However, for Challenge groups, workshop dancers, and for those who just plain enjoy adding more names to their repertoire, the movement does offer some interesting possibilities. The author suggests the following combinations:

CYCLE ABOUT - Step to a Wave, centers Trade, all Step Thru and Quarter In

CYCLE BACK - Step to a Wave, centers Trade, Ends turn back

CURLI-CYCLE - From a box formation all Curlique and new centers Trade

PASS THE CYCLE - Pass the Ocean and centers Trade

EXPLODE & CYCLE - From OW, Step Thru, 1/4 in, Step to a Wave and centers Trade.

GRAND CYCLE - From facing lines of four, all Step to a Wave & Triple Trade.

CYCLATE - Step to a Wave, centers Trade and 8 Circulate.

SCOOT & CYCLE - From parallel waves, all Scoot Back & centers Trade (also CYCLE-SCOOT!)

• NEW MOVEMENT (Experimental)

COORDINATE AND SPREAD (Don Beck, Stow, Mass.)

How To Do It:

From Single File Circulate columns, all dancers Circulate once and 1/2 as in Coordinate., leaving 3 alternately-facing pairs in the middle (two outside pairs and one inside pair) with two "lonesome" end dancers on the far outsides. Without stopping the two "outside" pairs spread apart to become the ends of new two-faced lines, while the center pair and the two lonesome ends move forward to become centers of the new two-faced lines. Times out just about identically to a standard Coordinate.

Impressions:

A logical extension of the Coordinate traffic pattern. It does, however, end in a half-Sashayed alignment when called from a normal-couple arrangement and we found that it taught easier when we reversed the process -- teaching it from a starting set-up of 1/2 Sashayed dancers and ending in normal couples.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Split 2, line up 4 Curlique <u>Coordinate &amp; Spread</u> Bend the Line	Converts Zero Box (ZB) to Zero Line (1P2P)
<u>From a Zero Line - ZL (1P2P)</u> RL Thru, 1/2 Sashay Curlique <u>Coordinate &amp; Spread</u> Bend the Line (CL-os) Slide Thru	Converts Zero Line (ZL) to Zero Box (Box 1-4)

Sample Figures:

- 1-3 Square Thru ..... ZB  
 Spin the Top  
 Cast Off 3/4  
Coordinate & Spread  
 Wheel & Deal  
 Turn Thru ..... (AL!)
- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Pass Thru  
 Tag the Line - In  
Coordinate & Spread  
 Wheel & Deal ..... CB-os  
 Square Thru 3/4 ..... (AL!)

- Head ladies Chain right  
 2-4 Square Thru 3/4, Separate  
 Round 1, line up 4  
 Curlique  
Coordinate & Spread  
 Bend the Line  
 Pass Thru, Wheel & Deal ... (AL!)

SINGING CALL (Corner Progression)

Heads Promenade go 1/2 way  
 Lead 'em right & circle make a line  
 Go forward up & Back, go RL Thru I say  
 Turn the girl and then you Rollaway  
 Curlique, Coordinate - and then you Spread  
 Bend the Line, Slide Thru & Swing (Prom.)  
 ..add 16-beat Tag



### • BRAIN TEASER (For the Choreo Puzzle Fan)

Last month's puzzle: develop a valid one-third zero routine that does NOT use a command to Wheel and Deal -- brought in a number of correct answers, although there weren't as many as we had anticipated.

Bill Davis came up with the shortest answer (Flip Back); Jay Klassen sent in "Spin Tag the Deucey/Cast Off 3/4"; and Bill Carroll noted that from parallel waves you could:

Swing Thru  
Centers Run  
Tag the Line - In  
Square Thru  
Trade By

We especially like Don Beck's very orderly solution. He indicated that from parallel waves you could:

- a) Swing Thru/Split Circulate - OR  
Split Circulate/Swing Thru  
and...
- b) Split Circulate/Centers Trade - OR  
Centers Trade/Split Circulate

This month's problem is another one of those "When is one movement an equivalent for another?" puzzles. It goes like this:

Construct a routine in which it is possible to substitute a command to "Zoom" (or Substitute) for command to do a "Right & Left Thru".

And, if that proves to be too easy you might then try for "brownie points" by seeing if you can add one command to the beginning of the same routine and thereby create a situation in which Zoom and Right & Left Thru are no longer interchangeable. (Both puzzles by Bill Davis).

Send in your answers and we'll try to publish 'em (space permitting!)

### • ANOTHER SINGING CALL "SAVER"

A couple of months ago we published a page of singing call "savers" that subscriber Jay Klassen had sent to us. (Nov. 1974, page 424). These, you will recall, were a number of simple singing call breaks that a caller could use at the end of a singing call if he discovered that he somehow had managed to mess up the dance and, instead of everyone being with their original partner, they were all with someone else.

Subscriber Don Campton wrote to tell us that he had been using another type of call that he felt was somewhat simpler than the one we published. Don also recognized that the problem in such cases usually turned out to be that each man had either his Corner, Opposite or Right-Hand Lady instead of his partner (his "saver", like Jay's, does not work with mixed-pairing situations!), and so he would simply, when doing the last break of a singing call, call the following:

Four ladies Chain across the ring  
Turn the girl & then  
Join up hands & Circle left  
Go walkin' round again  
Now ladies in & Men Sashay (1)  
Now ladies in & Men Sashay (2)  
Now ladies in & Men Sashay (3)  
Now ladies in & Men Sashay (4)

Don's idea is to check at points 1, 2, 3 or 4 to see when each man is back with his original partner and to stop at that point. To solve the unavoidable timing problem in his final get-out (the same get-out would time out differently in each situation), Don calls the following get-outs:

- Pt. 1) AL, Dosado, AL Weave the Ring  
Dosado & Promenade
- Pt. 2) AL, Weave the Ring, Dosado, Prom.
- Pt. 3) AL, Dosado, AL again, Promenade
- Pt. 4) AL, Promenade

• SIGHT CALLER'S NOTE BOOK

### USING CIRCULATES AS A ZERO MOVEMENT

Many callers are aware that under certain circumstances, a command to "All 8 Circulate" can have the effect of producing a very neat zero impact upon the dancers. We have previously noted, for example, that from a "Zero" Single File Circulate set-up (a Zero Line plus a Curlique), it is possible to call literally any number of "All 8 Circulates" and you would still get an Allemande Left after calling "Boys Run". The command to "All 8 Circulate", from that particular set-up, may therefore be said to be an effective zero movement.

A similar choreographic "trick" -- and also one that has been a favorite of many callers for a long time now -- has been to set up a Zero Box plus a Swing Thru. This is another formation from which it is possible to call any number of "All 8 Circulates" without, in any way, disturbing the caller's intended choreographic "game plan" for that particular figure. From that set up, you could call any number of "All 8 Circulates" and always get an Allemande Left by adding "Boys Run, Wheel & Deal".

Here's still another variation of the same idea. We are all, these days, using various equivalent routines instead of the tired old commands, "1-3 lead to the right". That, as you undoubtedly know, establishes an OPB-os arrangement and from there, many of us are also using a number of equivalents for the commands "Circle to a Line", when we are setting up the popular 1P2P or Zero Line formation. Did you know that it is also possible to call any number of "All 8 Circulates" from an OPB-os ocean wave set up, and you would still be in an OPB-os ocean wave? Check it out and see for yourself. It is another instance where "All 8 Circulate" functions as an effective Zero.

All of the above choreographic stunts are possible because, as many of you know, a command to "All 8 Circulate" does indeed happen to be a Technical zero whenever it is called from a Mixed-Partner Pairing formation. From box-type set-ups, (parallel waves), "All 8 Circulate" retains the identical formation and dancer rotation condition that existed at the start. It also, however, interchanges inside and outside dancers which produces a zero effect from OPB, OCB, OOB and ORB (in or out-of-sequence) arrangements, and a four ladies Chain effect from Constant partner pairings (ZB, CB, OB and RB in or out-of-sequence).

Here is still another Circulate-type gimmick we recently heard about that, while not, strictly speaking, a Technical Zero, does nevertheless fall into a similar category:

- First, set up a Zero Line (1P2P) and then call:

Right & Left Thru

Slide Thru, Dosado to an OW (or Pass the Ocean)

This, obviously places the dancers in a parallel wave RB formation. Now, from here, you can call either "Boys Circulate" or "Girls Circulate" and you will place the dancers in a Zero Box (Box T-4).

# choreo



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FEBRUARY 1975

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## WHAT'S HAPPENING?

There seems to have been a great flurry of activity in many of the workshops to experiment with last month's "Right On" (2,3,4, etc.) -- although it is still too early to make any predictions about whether or not the movement will hang around for a while -- or quietly fade away. Ray Vierra's "Split the Difference" also gained a measure of workshop popularity.

And if you're wondering why we mailed this issue about a week earlier than usual, it is because we have to catch a plane to Hawaii so that we can share the bill with Earle Park at the 1975 Honolulu Convention. This is also why we've decided to skip our usual review of the new Basics that came to our attention during the month. Due to the limited amount of time, we weren't able to look at 'em all and

we have chosen, instead, to give you a brief preview look at a movement that just came in that we'll probably explore in depth next month. It is called "Right (or Left) Hand Star Chain Thru" and it goes like this:

From a Box formation, dancers form 2 parallel right hand or left hand stars (as directed) and turn the star 1/2 way plus a bit more until there are 4 dancers across the set in a momentary Spin Chain Thru-like OW. From here, the centers of the wave Trade and turn the ends 3/4s while the outside 4 Circulate one position. The movement ends in parallel 2-faced lines. Here's a quick Technical Zero (insides become outsides & vice versa):

From a Zero Box - ZB (Box 1-4

Right Hand Star Chain Thru  
Wheel & Deal

As we say, we haven't really had a chance to do much with this yet, but it looks interesting.

We are also aware that it is possible to do the Split Coordinate (featured this month; see page 452) not only from single file columns but from parallel OW formations as well. Both formations allow the dancers to "split" into side-by-side boxes, after which Coordinate rules take over. Here's a "quickie" Split Coordinate routine that starts from a ZB ocean wave set-up:

Split Coordinate, Bend the Line  
Slide Thru, centers Pass Thru  
Star Thru (now in Zero Line, ZL-1P2P)

And in the meantime, Aloha.....

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● NEW MOVEMENT (Experimental)

SPLIT COORDINATE (Ken Down, Scotia, New York)

How To Do It:

From single file Circulate columns, the dancers "split" the two side-by-side 4-dancer columns into two side-by-side Box Circulate foursomes and follow the Coordinate rules, i.e., each foursome Circulates once and a half in its own foursome (forming momentary twin diamonds). From here, the two "points" in each diamond will Trade with each other and, simultaneously, the 2 diamond "centers on the inside will also Trade (becoming a part of the other diamond. All diamond centers now move forward and turning to the right or left (depending upon whether starting columns were facing clockwise or counter-clockwise) they walk forward a step to join the diamond "points" in parallel two-faced lines. (approximately 8 counts)

Impressions:

We received several versions of this movement, but this one struck as having the greatest potential. While we doubt it will ever really "make" the mainstream, it could well see a flurry of activity among the workshop people. We hadn't done much in the way of diamonds lately and found it necessary to remind our dancers who the "points" and "centers" were. When working from a standard Zero Line+Curlique formation, Circulate 1-1/2 puts the boys in the wave across the set (centers) and the girls are "points" so you can keep the directions sex-oriented if you prefer.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Curlique <u>Split Coordinate</u> Couples Circulate Girls Circulate Wheel & Deal Sweep 1/4	Equals ZERO !
<u>From a Zero Line - ZL</u> Curlique <u>Split Coordinate</u> Bend the Line 1/2 Square Thru Trade By	Converts a Zero Line (ZL) to a Zero Box (ZB)
<u>From a Zero Box - ZB (Box 1-4)</u> Spin Chain Thru Boys Run, Bend the Line Curlique <u>Split Coordinate</u> Bend the Line (CL-os) Slide Thru	Equals ZERO !

SPLIT COORDINATE (continued)Sample Figures:

- 1-3 lead right, circle to a line ...ZL  
 Curlique  
Split Coordinate  
 Wheel & Deal ..... ORB  
 Star Thru ..... EPL  
 Swing Thru  
 Box the Gnat ..... RL-os  
 Curlique  
Split Coordinate  
 Bend the Line ..... ZL  
 Slide Thru, Square Thru 3/4 ..... AL!
- 1-3 lead right, circle to a line ...ZL  
 Curlique  
 Coordinate  
 Couples Circulate  
 Bend the Line ..... CL  
 Curlique  
Split Coordinate  
 Couples Circulate  
 Bend the Line ..... ZL-os  
 Cross Trail ..... AL!
- 1-3 Square Thru ..... ZB  
 Swing Thru, boys Run  
 Couples Circulate  
 Bend the Line ..... EOL-os  
 Curlique  
Split Coordinate  
 Couples Circulate  
 Bend the Line ..... ERL  
 Pass the Ocean ..... OOB-os  
 Recycle ..... CB  
 Slide Thru ..... OL  
 Curlique  
Split Coordinate  
 Bend the Line ..... CL-os  
 Flutter Wheel ..... EOL  
 Pass the Ocean ..... OCB-os  
 Recycle (ZB) ..... AL!
- Side ladies Chain to the right  
 1-3 Square Thru 3/4  
 Separate, go round one  
 Squeeze in, line up 4  
 Curlique  
Split Coordinate  
 Couples Circulate  
 Bend the Line  
 Pass Thru, Wheel & Deal ..... AL!
- 1-3 Square Thru ..... ZB  
 Split 2, line up 4  
 Curlique  
Split Coordinate  
 Couples Circulate  
 Wheel & Deal  
 Curlique, Scoot Back  
 Walk & Dodge  
 Partner Trade ..... OL  
 Right & Left Thru ..... OL-os  
 2 ladies Chain ..... ECL-os  
 Curlique  
Split Coordinate  
 Couples Circulate  
 Bend the Line ..... EOL  
 Pass the Ocean ..... OCB-os  
 Recycle (AL!) ..... AL!
- 1-3 lead right, circle to a line ..ZL  
 Curlique  
Split Coordinate  
 As couples Scoot Back  
 As Couples Walk & Dodge  
 Everybody Partner Trade ..... RL  
 Square Thru, Trade By (ZB) ..... AL!

SINGING CALL (Corner Progression)

All 4 ladies Chain across the ring-o  
 Turn 'em now & couples 1 & 3  
 Lead right & circle, make a line you know  
 Forward up & back & Curlique  
 (Split Coordinate)  
 2 by 2 & then, Bend the Line, Slide Thru  
 Swing the Corner Gal & Promenade  
 ...add 16-beat tag.

• MORE ON "TECHNICAL"  
EQUIVALENTS

Subscriber Don Campton has done some additional studies on Technical Equivalents and sent in some interesting material. Don applied the rule for any "technical" module -- interchange of ends/centers or insides/outside -- to the common Swing Thru and came up with a number of very usable routines in all categories. We offer them below as a part of our continuing program of "Share the Wealth".

Technical Equivalents for Swing Thru:

From Constant-Partner Box Formations:

1. Spin Chain Thru  
Girls Circulate  
Boys Trade
2. Square Thru, Bend the Line  
Spin the Top

From Mixed Partner Box Formations:

1. Double Swing Thru  
Scoot Back, 8 Circulate  
Girls Trade
2. Pass Thru, Trade By  
Dosado to OW  
Scoot Back, centers Trade

From Constant-Partner Line Formations:

1. Pass Thru, Bend the Line  
RL Thru, 2 ladies Chain  
1/2 Sashay, Dosado to OW
2. Star Thru, circle to a 2-faced line  
Girls Trade, couples Circulate  
Girls Trade, Wheel & Deal  
Spin the Top

From Mixed Partner Line Formations:

1. 1/2 Square Thru, Trade By  
Spin the Top
2. 2 ladies Chain, Pass Thru  
Bend the Line, RL Thru  
1/2 Sashay, Dosado to OW

• BRAIN TEASER  
(For the Choreo Puzzle Fan)

Last month's brain teaser asked you to construct a routine in which it is possible to exchange a command to "Zoom" for a command to do a "Right & Left Thru" -- and we offered "Brownie Points" for any reader who could also add a command to the beginning of the correct answer and thus nullify the interchangeability of Zoom and Right & Left Thru.

We received only two answers -- both correct, and both qualifying for "Brownies" -- from Jay Klassen (Jay, incidentally, has thus far successfully answered every puzzle!) and from Don Campton.

Here's a simple answer:

From a ZL (1P2P)

- RL Thru, Pass Thru  
Wheel & Deal  
\* Right and Left Thru  
Pass Thru  
Circle to a line of 4 (Equals ZERO)

Now, instead of the asterisked Right and Left Thru, you can call Zoom, and the routine would still zero out to another ZL or 1P2P set up.

However, by adding a 2 ladies Chain to the beginning of the routine -- which would create an ECL arrangement (a Mixed Partner pairing formation!) -- you can no longer interchange the Zoom with the Right and Left Thru.

Fred Whiteford, Tucson, Arizona sent us this month's brain teaser: List 3 different formations in which each man has his original partner on his right side, and in which it would be possible for the same get-out to achieve an Allemande Left. The 3 formations must have:

- a) No. 1 couple facing Couple No. 2
- b) No. 1 couple facing Couple No. 3
- c) No. 1 couple facing Couple No. 4.

# **PROGRAM NOTES**

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

## "BUT ON THE THIRD HAND....."

The current popularity of Lee Kopman's Square Thru gimmick, "Right On-2,3,4, etc.", reminded us of a similar Square Thru variation in which a caller, after a command to do a "Square Thru" follows it up by saying, "But on the third hand do...(something else)!"

We have no idea where the idea originated but we've always liked it and we still use it in our patter presentations. Like all gimmicks, it should be used sparingly -- just now and then -- so that it may add that slight touch of "something different" we all strive for.

From a choreographic standpoint, it turns out that if, from any normal facing couple arrangement, a caller calls "Right & Left Thru" and then calls Square Thru, but on the third hand...", he has called an effective zero. Bear in mind, however, that that third hand is a right hand so avoid any subsequent commands that begin with a left hand.

Here are some easy routines from our patter files:

- 1-3 Square Thru ..... ZB  
Right & Left Thru ..... OB-os  
Square Thru  
But on the 3rd hand Swing Thru  
Spin the Top ..... CL-os  
Right & Left Thru ..... CL  
Square Thru  
But on the 3rd hand Curlique  
Single file Circulate  
Boys Run ..... CB-os  
Square Thru 3/4  
Trade By ..... CB  
Right & Left Thru ..... RB-os  
Square Thru  
But on the 3rd hand 8 Chain 3 ... AL!

- 1-3 Right & Left Thru  
Square Thru  
But on the 3rd hand Curlique  
Boys Run ..... ZB  
Right & Left Thru ..... OB-os  
Square Thru  
But on the 3rd hand Curlique  
Scoot Back, boys Run ..... CL  
Right & Left Thru ..... CL-os  
Square Thru, Trade By ..... ZB-os  
Square Thru  
But on the 3rd hand Swing Thru  
Boys Run, 1/2 Tag Trade & Roll .OB  
Pass Thru, Trade By ..... ZB  
Right & Left Thru ..... OB-os  
Square Thru  
But on the 3rd hand Swing Thru  
Boys Run, 1/2 Tag, Trade & Roll . (AL!)
- 1-3 Square Thru ..... ZB  
Right & Left Thru ..... OB-os  
Square Thru  
But on the 3rd hand Spin Chain Thru  
Girls Circulate once, girls turn back  
Couples Circulate  
Bend the Line ..... CL  
Right & Left Thru, Square Thru  
But on the 3rd hand Spin the Top  
Boys Run, Wheel & Deal (ZB) ...AL!
- 1-3 lead right, circle to a line . ZL  
Right & Left Thru ..... ZL-os  
Square Thru  
But on the 3rd hand Curlique  
Coordinate  
Bend the Line ..... CL  
Right & Left Thru ..... CL-os  
Square Thru  
But on the 3rd hand Square Thru again  
And on the 4th hand ..... AL!



● NEW MOVEMENT (Experimental)

CLEAR OUT (Lee Kopman, Wantagh, Long Island, N.Y.)

How To Do It:

From single file Circulate columns of four (facing either clockwise or counter-clockwise), all Circulate one position. At this point the lead dancer in each column will do a U-turn back (turning toward the inside) as the center four execute a Box Circulate in their own foursome. Without stopping, the lead dancer of the center foursome will now also do a U-turn back to end the movement with everyone standing in a Double Pass Thru formation. (approximately 6 counts)

Impressions:

This one seems more like close order drill than dancing -- but then so do a good many other of the popular experimental Basics featured in the workshops, so it might just enjoy a brief period of popularity. We encountered no teaching problems and while our workshop dancers seemed to enjoy the movement, we did not observe any real enthusiasm.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Right & Left Thru Rollaway, 1/2 Sashay Curlique <u>Clear Out</u> Double Pass Thru 1st pair left, next go right	<u>Equals ZERO!</u>
<u>From a Zero Line - ZL</u> Box The Gnat Curlique <u>Clear Out</u> Centers Pass Thru Circle 4, make a line	<u>Technical ZERO</u> (Ends become centers & vice versa)
<u>From a Zero Box - ZB (Box 1-4 )</u> Inside Split the outsides Go round 1, line up 4 Curlique <u>Clear Out</u> Centers Pass Thru (OCB)	<u>1/4 Zero</u> (call it four times to zero out!)
<u>From a Zero Box - ZB (ocean wave)</u> Centers Trade, centers Run Bend the Line, Curlique <u>Clear Out</u> Centers Pass Thru	<u>Equals ZERO!</u>

CLEAR OUT (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
Split 2, line up 4  
Curlique  
Clear Out  
Centers Pass Thru ..... OCB  
Spin the Top  
Curlique  
Boys Run ..... OB-os  
Swing Thru  
Boys Run  
1/2 Tag, Trade & Roll (ZB) .... AL!
- 1-3 Promenade 1/2  
Lead right, circle four  
Break out & line up 4 ..... ZL-os  
Pass Thru, Tag the Line  
Centers In, Cast Off 3/4  
Curlique  
Clear Out  
Centers Pass Thru ..... OPB-os  
Curlique  
Split Circulate  
Boys Run ..... ZL  
Right & Left Thru ..... ZL-os  
Curlique  
Clear Out  
Centers Pass Thru  
Swing Thru ..... RB  
Walk straight ahead ..... (AL!)
- 1-3 leadright, circle to a line .. ZL  
Curlique  
Clear Out  
Double Pass Thru  
Centers In, Cast Off 3/4  
Curlique  
Clear Out  
four girls Triple Swing Thru  
Pass Thru ..... AL!
- 4 ladies Chain  
Heads take a full turn, face out  
Separate, go round one  
Squeeze in and line up 4  
Curlique  
Clear Out  
Boys Swing Thru  
Turn Thru  
Turn partner left  
Go all the way, make an  
    Allemande Thar  
Slip the Clutch ..... AL!
- 1-3 Square Thru ..... ZB  
Spin the Top  
Curlique  
Clear Out  
Centers Pass Thru ..... OB-os  
Swing Thru  
Spin the Top ..... CL  
Curlique  
Clear Out  
Centers Pass Thru  
Swing Thru ..... OB-os  
Swing Thru again  
Boys Run  
1/2 Tag, Trade & Roll ..... (AL!)

SINGING CALL (Corner Progression)

Head 2 couples Promenade go 1/2 way  
Down the middle do a Curlique

(boys Run

Dosado you know 7 ocean wave & go  
Girls Trade, girl Run, Bend the Line

you know

Curlique & Clear Out, walkin/ two by  
two

Centers Square Thru 3 hands you know  
(Corner Swing)

Promenade this Jane walkin down the Lane  
...add 8-beat Tag

• THE SIGHT CALLER'S NOTE BOOK

OPB-os -- AN ALTERNATIVE TO THE ZERO BOX (Box 1-4)

There is little doubt that the "Chicken Plucker" traffic pattern (see the "Sight Caller's Note Book" in the May 1974 issue, page 368) serves, today, as the framework around which many modern callers tend to construct a large percentage of their patter presentations. Here again is the basic "Chicken Plucker" routine:

From Any Box Formation (normal couples)

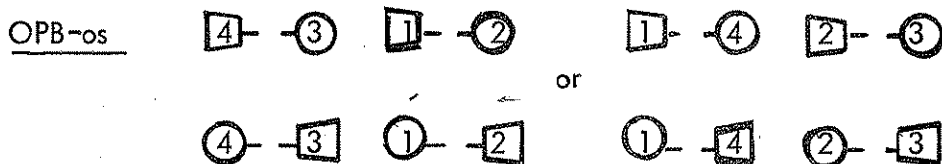
Right & Left Thru, Dive Thru, Pass Thru

Right & Left Thru, Dive Thru, Pass Thru

It is probably also true, however, that most callers tend to use "Chicken Plucker" -- almost exclusively -- from a standard Box 1-4 (Zero Box) formation. And while there's really nothing wrong with that, it does seem, after a while, to make the patter presentations of a lot of callers sound very much like the patter presentations of a lot of other callers.

There are, to be sure, a lot of ways to camouflage "Chicken Plucker". There are many effective equivalents for the "Right & Left Thru, Dive Thru, Pass Thru" routine (here again, see page 368) and you can also use the Technical zero to add variety to the basic pattern. But you always seem, nevertheless to keep coming back to that same old Box 1-4 as the primary point of reference.

We would therefore like to offer a very workable alternative to the Zero Box, i.e., the Outside Partner Box - out-of-sequence. We don't suggest eliminating Zero Box completely..... just vary it now and then with a somewhat different box set-up, so that the dancers don't get the feeling that you're doing the same thing over and over again. The OPB-os, as many of you know by now, is the formation you get by calling Heads (or Sides) Lead to the Right and it serves most of us as the means by which we establish a Zero Line (1P2P). All you need do from an OPB-os to get a Zero Line (ZL), is to call circle to a line of 4 -- or an appropriate equivalent. Now, however, we suggest you consider the OPB-os as a formation from which to use a "Chicken Plucker" pattern.



For the most part, you can use "Chicken Plucker" routines from an OPB-os in just about the same way that you would use 'em from a Zero Box or Box 1-4. There are, however, some differences. From a Zero Box, you can call an Allemande Left at the end of the Chicken Plucker routine -- from an OPB-os, you must still call a get-out routine after the "Chicken Plucker" in order to achieve an effective get out. But this should pose no problems since the odds are you already know a bunch of Zero line get-outs. All you need to do therefore is simply convert the OPB-os to a Zero Line by calling (at the end of the "Chicken Plucker") Circle to a line of 4, and all your ZL get-outs will become operative. Or you can also use your favorite "Circle to a Line" equivalents -- note the ones we have listed on the next page. They will all establish Zero Lines when called from an OPB-os.

Sight Caller's Note Book (continued)Some Equivalents for Circle to a Line of 4 (from OPB-os)

- |  |  |   |
|--|--|---|
| 1. Swing Thru<br>Boys Run<br>Bend the Line   | 3. Curlique<br>Walk & Dodge<br>Partner Trade | 5. Dosado to an OW<br>Scoot Back<br>Boys Trade<br>Boys Run<br>Bend the Line |
| 2. Swing Thru<br>Spin the Top<br>Right & Left Thru<br>2 ladies Chain<br>Pass Thru, Bend the Line | 4. Curlique<br>Split Circulate<br>Boys Run   | 6. Swing Thru<br>Spin the Top<br>Right & Left Thru<br>Flutter Wheel         |

Another precaution, when working "Chicken Plucker" from an OPB-os, is to always bear in mind that OPB-os is a Mixed-Partner Pairing set-up and this makes it different from a ZB or Box 1-4, which is, of course, a constant partner pairing formation. This means that technical zeros that work from a ZB will NOT work from an OPB-os. For example, when working "Chicken Plucker" from a ZB you can call "Star Thru/Pass Thru/Bend the Line/Star Thru" at either ZB or ZB-os without affecting your choreographic "game plan". You would still be at ZB or ZB-os when you had finished. When working "Chicken Plucker" from an OPB-os, however, "Star Thru/Pass Thru/Bend the Line and Star Thru" does NOT serve as a technical zero. Calling that routine from either OPB-os or OPB would produce either an OOB or OOB-os, and that, obviously could get you in trouble.

There are, on the other hand, a lot of other routines that can serve as a technical zero from OPB-os (or OPB) -- and these, of course, would not work from a ZB, ZB-os. Here are some from our files:

Technical Zeros which work from OPB-s, OPB (or any Mixed-Partner Box Formation)

- |  |   |  |
|--|---|--|
| 1. Right & Left Thru<br>Dive Thru<br>Zoom<br>Centers Pass Thru | 4. Swing Thru<br>Boys Run<br>Couples Circulate<br>Wheel & Deal      | 6. Circle 1/2<br>Veer left to a 2-faced<br>line<br>Couples Circulate<br>Wheel & Deal |
| 2. Right & Left Thru<br>Square Thru 3/4<br>Trade By            | 5. Swing Thru<br>Boys Run<br>Wheel & Deal<br>Dive Thru<br>Pass Thru | 7. Curlique<br>Scoot Back<br>Boys Run<br>Square Thru<br>Trade By                     |
| 3. Eight Chain Two   |   |  |

And, as you may recall from our Sight Caller's Note Book last month, a simple command (from an OPB-os Ocean Wave) to "All 8 Circulate" also serves as a Technical Zero!

Other than the above, however, all of the standard "Chicken Plucker" routines, as well as their equivalents, will work just as effectively from an OPB-os as they will from a Zero Box. We think they'll help to make your patter a bit more interesting and we urge you to give 'em a try.

# chores



# BREAKDOWN

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

MARCH 1975

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## WHAT'S HAPPENING?

We sensed very little in the way of a trend this month - the workshops seemed to be experimenting with anything and everything and about the only thing we can report is that Right On seems to be holding on and Transfer the Column seems to be edging its way into the mainstream.

Of the new movements, we liked STAR CHAIN CIRCULATE as well as a pair of other star type movements (we always were a pushover for star figures!), for which see pages 462 and 465. We also found the forwards/backwards idea of PLAN YOUR SPIN and SPIN YOUR PLAN to be rather interesting. Here are some others we investigated this month:

BEND RIGHT/LEFT (Glenn Turpen). From any pair of dancers facing in the same direction, to Bend Right means left hand dancer moves fwd. 1/4 as right hand dancer backs up 1/4; Bend Left

means left hand dancer backs up 1/4 and right hand dancer moves forward.

BUTTERFLY (Hank Drumm). From lines of four, couples Hinge, same couple Trade, same couples Bend the Line.

CAST THE TOP (Gus Greene) From 2-faced lines or OWs, centers Cast 3/4 as ends Cast Back and move up 1/4 to become ends of a 2-faced line or OW depending on starting set up.

COLUMN RIGHT/LEFT (Dick Kenyon) From a Box Circulate formation, leads 1/4 right and Circulate as trailers Circulate and 1/4 right.

CROSS CHASE (Gary Felton) From a wave or line of 4, the centers Cross Run as adjacent ends turn and "chase" em single file to end in a "Z" or box Circulate formation.

DEVIATE (Hank Drumm). From a box set up, all Turn Thru and centers Cast right 3/4 while out-sides Divide and Cast right 3/4 with the ones they meet. Ends in single file columns.

LATCH ON (Lee Kopman) From a completed Double Pass Thru, lead 2 roll right and form an OW with the trailers and all then Cast 1/4.

MANIPULATE THE COLUMN (Lonnie Sturges) From single file columns of 4, the ends Cast 3/4 with adjacent dancers as the center 4 Walk & Dodge and then Roll right to a Wave. The wave centers then do a Trade and all 4 ends Run around the centers to become promenading couples.

PLAN AHEAD (Lee Kopman) From facing lines of 4, ends Circulate 1-1/2 and Single Hinge with the ones they meet. The one facing out Folds into a Vertical 1/2 Tag Right. The center 4 meanwhile, move in and Single Hinge and the dancer who is

What's Happening? (continued)

facing out then Folds into a full Vertical Tag and without stopping, the lead dancer Peels left & trailer Peel right to end in a DPT set up.

SINGLE FILE CLOVERFLO (Glenn Turpen)

From a Box Circulate set up, lead dancers do a Cloverleaf as trailers Pass Thru and then the original leaders Pass Thru as original trailers Cloverleaf. Ends in another Box Circulate set up.

SPLIT CHAIN THRU (Roger Howell)

From parallel OWs, those facing in step ahead and Swing Thru and Step Thru to reform OWs. Those facing out do a standard Scootback pattern.

STRIP THE FAN (Hugh Armstrong) From a Trade By formation, those facing out Partner Hinge & Trade as those facing in Fan the Top to form a momentary Tidal Wave. Each foursome now does another Fan the Top to end in parallel waves.

3/4 TAG & LOCK THE HINGE (Jack Lasry)

From lines of 4, all 3/4 Tag, wave centers then do a Lock It and Hinge as ends face in, step forward, turn right 3/4 to end in columns.

3/4 TAG & LOCK THE TOP (Jack Lasry)

From lines of 4, all do a 3/4 Tag the Line. Wave centers now do a Lock It as the ends face in and step forward (momentary Tidal Wave). Each foursome now does a Spin the Top to end the movement in parallel ocean waves.

WHEEL & SLIDE/SLIDE & DEAL (Jim Dutton)

From lines of 4, the right hand couple are "Wheelers" and left hand couple are "Sliders". If call is to "Wheel & Slide", wheelers do a normal Wheel & Deal pattern but Sliders slide over (instead of dealing) to end back-to-back with the wheelers. If call is to do a "Slide & Deal", the wheelers slide over as dealers do a normal wheel & deal pattern. This ends in a box formation. It is also possible to "Slide and Slide", i.e., both wheelers and dealers do a slide over to end in a completed double pass thru.

● SHARE THE WEALTH

A number of subscribers sent us a few "gems" this past month and asked us to pass 'em along. Some of these are fairly simple but we have noted a first-rate dancer reaction and we suggest you give 'em a try:

Here's a nifty get-out from a Zero Box that is easy to do and yet feels different from the usual run-of-the-mill material. It was sent in by Larry Wylie, Boulder, Colorado.

- RL Thru, Dive Thru  
Star Thru, Slide Thru  
Curlique (ALI)

(Note: this'll work just as nicely any time you can Square Thru 3/4 to an Allemande Left).

Ted Konig, Grand Rapids, Mich. reminded us of a little "quickie" zero that is effective in a box formation:

- Curlique  
Scoot Back  
Curlique

H.E. Tyndall, Henderson, N.C. comments on the single file column Circulates we used as a zero move in the January issue (page 449) by saying that in addition to being able to have boys Run to an Allemande Left after any number of Circulates, the following get outs would also apply:

- from any odd number of Circulates, Boys Run, Star Thru, Square Thru 3/4 would always get an Allemande Left
- from any even number of Circulates you can have the boys Run, Partner Trade, Star Thru and Cross Trail to an Allemande Left!

• NEW MOVEMENT (Experimental)

STAR CHAIN CIRCULATE (Ed Novak)How To Do It:

From a normally-arranged box formation each foursome makes a right-hand star and turns it 1/2 way and a little bit more until the 4 ladies have formed a momentary ocean wave across the center. The wave centers then Trade and turn a new dancer (wave ends) 3/4 by the right. The lonesome ends (boys) meanwhile, Circulate one position forward to end the movement in parallel 2-faced lines (approximately 16 counts).

Impressions:

We briefly mentioned this movement last month (it came in just as we were leaving for Hawaii) and identified it as "Star Chain Thru". As several of our subscribers made a point of telling us, this name had already been used to identify another movement (see page 332; also Burleson No. 1784) and we were glad therefore to note that the name now seems to have been changed to Star Chain Circulate -- it eliminates the confusion and nicely lets the dancers know that the ends are to Circulate. To avoid the dancers' tendency to do a Star Thru whenever they hear the word "Star", call it Right-Hand Star Chain Thru or Left-Hand Star Chain Thru. The movement is very smooth-flowing with a traffic pattern that blends a Spin Chain Thru type action into an unexpected 2-faced line.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> <u>RH Star Chain Circulate</u> Wheel & Deal	Technical ZERO (insides become outsides & vice versa)
<u>From a Zero Box - ZB</u> <u>RH Star Chain Circulate</u> Bend the Line 2 ladies Chain Slide Thru	Technical ZERO!
<u>From a Zero Line - ZL (1P2P)</u> Flutter Wheel, Pass Thru Bend the Line, Star Thru <u>RH Star Chain Circulate</u> Bend the Line	Equals ZERO!
<u>From a Zero Line - ZL</u> Pass Thru, Wheel & Deal Centers Pass Thru <u>RH Star Chain Circulate</u> Bend the Line	<u>1/2 ZERO</u> (call it twice to zero out)

STAR CHAIN CIRCULATE (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
On the 3rd hand  
RH Star Chain Circulate  
Couples Circulate  
Bend the Line ..... EPL  
Pass the Ocean ..... ORB-os  
Recycle ..... OB  
Square Thru  
On the 3rd hand  
RH Star Chain Circulate  
Couples Circulate  
Bend the Line ..... EOL  
Pass the Ocean ..... OCB-os  
Recycle (ZB) ..... AL!
- 1-3 Right & Left Thru  
Cross Trail, separate  
Go round one, line up 4 .... CL  
Star Thru ..... OB-os  
RH Star Chain Circulate  
Couples Circulate  
Bend the Line ..... EPL  
Pass Thru  
Wheel & Deal  
Centers RL Thru, Pass Thru  
Right Hand Star Chain Circulate  
Wheel & Deal ..... AL!
- 1-3 lead right, circle to a line .ZL  
Star Thru, RL Thru  
RH Star Chain Circulate  
Wheel & Deal ..... RB  
Slide Thru ..... ZL  
Curlique  
Coordinate, Bend the Line ..... CL  
RL Thru, Star Thru... AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands I say  
Meet those 2 and RH Star Chain Circulate  
All the way thru go 2 by 2, then couples  
Circulate  
Bend the Line, RL Thru, turn'em you know  
Pass Thru, W&D, centers Square Thru  
Count to 3, Corner Swing & Promenade  
you do  
..add 16 beat tag.

● BRAIN TEASER

(For the Choreo Puzzle Fan)

Last month's puzzle drew our usual batch of return mail with correct answers. The problem, if you recall, was to create three separate formations (dancer arrangements) -- so that in one, Couple 1 faced Couple 2, in another, Couple 1 faced Couple No. 3, and in still another, Couple 1 faced Couple No. 4. And the same get out had to produce an Allemande Left in each of the 3 formations. Some of the more interesting solutions came from subscribers Vaughn Lake, Arlan Wight, Ken Cucore, Bill Davis, Jay Klassen and Ken Beck.

The easiest answer was based on the well-known "Here's Lookin' At You" trick and to achieve it, you simply had to call "Heads lead right". This sets up an OPB-os in which couple No. 1 faces couple No. 2 and provides the first part of the solution. From there call, "RL Thru & Dive Thru". This sets up the 2nd part of the answer (Couple No. 1 facing Couple No. 3); and from there a Pass Thru puts Couple No. 1 facing Couple No. 4 for the final part of the solution. In each case, the get out is "Swing Thru, Turn Thru, AL!" -- or any equivalent.

Ken Beck also sent us the basic idea for this month's puzzle which is to simply see how many formations or dancer set ups you can construct from which you can call "Square Thru 3/4, Allemande Left". The formations must, of course, be different (lines boxes, etc.) and we'll consider ocean wave set ups the same as facing couples (parallel waves are the same as a box formation) Include the complete routine to set up each of your answers.

The trick, obviously, is to get as many as you can (we have at least seven!) Remember, we are looking for different formations -- not dancer arrangements. A box is a box whether it is a normal box, 1/2 sashayed or arky, etc.

Good luck -- and send us your answer. Brownie points to the answer with the most formations!



# • PROGRAM NOTES

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

## A 2-FACED LINE WITH A DIFFERENCE

We have lately noted a tendency for many callers to set up and work with the somewhat unusual 2-faced line that results when, from a box, you have the inside dancers squeeze in between the outsides and Cast Off 3/4. This establishes a 2-faced line in which the centers are facing in and the two end dancers are facing out and we suspect that its current appeal -- to both callers and dancers -- lies in the fact that the formation is both unexpected and unusual. We call it the 2-faced line with a difference and we present herewith a number of figures in which the formation is used as the primary choreographic theme. Some of the follow-up commands are also rather unique, so treat 'em carefully.

- 1-3 Square Thru ..... ZB  
Squeeze in, Cast Off 3/4  
Centers Right & Left Thru  
Pass Thru  
Centers In, Cast Off 3/4  
Star Thru & the inside 2  
California Twirl ..... OB-os  
Squeeze in between the outsides  
Cast Off 3/4  
Centers RL Thru, Pass Thru  
Centers In, Cast Off 3/4  
Center 2 California Twirl (ZB) .. AL!
- 1-3 Square Thru ..... ZB  
Squeeze in, Cast Off 3/4  
Centers Swing Thru  
Boys Trade & Box the Gnat  
Pull by, centers in  
Cast Off 3/4  
Star Thru, centers Calif. Twirl...OB  
Squeeze in, Cast Off 3/4  
All 8 Circulate ..... (AL!)

- 1-3 Square Thru ..... ZB  
Squeeze in, Cast Off 3/4  
Trade By  
Centers Cross Run  
Everybody Star Thru  
Centers Pass Thru ..... OB  
Squeeze in, Cast Off 3/4  
Centers Right On 3  
Square Thru 3/4  
Ends Cross Fold ..... (AL!)
- 1-3 Square Thru ..... ZB  
Swing Thru  
Boys Run  
Tag the Line - In  
Pass Thru, Wheel & Deal  
Centers Pass Thru  
Squeeze In, Cast Off 3/4  
Same sex Trade  
Centers Right & Left Thru  
Pass Thru  
Centers In, Cast Off 3/4  
Curlique  
Boys Run (ZB) ..... (AL!)
- 1-3 Square Thru ..... ZB  
Squeeze in, Cast Off 3/4  
Cloverflo ..... OB  
Centers squeeze in, Cast Off 3/4  
Recycle\*  
Centers Square Thru 3/4  
Squeeze in, Cast Off 3/4  
Recycle  
Centers Square Thru 3/4 ..... (AL!)

\* A recycle from this formation is admittedly unusual - but also legitimate. Think of the line as consisting of 2 side-by-side "mini-waves" - one with right hands joined and one with left hands joined. If each mini-wave follows standard Recycle rules, the dancers end up in a Double Pass Thru set up!

# ● STARS ANYONE?

It's funny how sometimes things seem to always go in cycles. Just when we were beginning to think that star figures seemed to be fading away, we suddenly came across not one, but three different star-type movements -- all with interesting possibilities. One of them (Right Hand Star Chain Circulate) is featured in this month's issue since it has received considerable exposure in some of the other note services. We feel that the other two, however, are also worthy of your attention.

## STAR THE OCEAN (Bob Herron, Missoula, Montana)

How To Do It: From normal facing couples, the four dancers form a right hand star and turn it 1/2 way and a little bit more. From there the men do a right face U-Turn Back as the girls walk one step forward and 1/4 right to become ends of an ocean wave with the men in the middle. The movement is exactly equal to a Swing Thru and takes about 6-8 counts.

<u>Choreography:</u>	
<u>From a Zero Box - ZB (Box 1-4)</u>	
<u>Star the Ocean</u> Boys Trade Box the Gnat	Equals Zero
<u>Star the Ocean</u> Swing Thru Right & Left Thru	Equals Zero
<u>Star the Ocean</u> Boys Trade Boys Run Bend the Line (CL) RL Thru, Star Thru	Equals Zero
<u>Star the Ocean</u> All 8 Circulate Boys Run Wheel & Deal	Technical Zero
<u>Star the Ocean</u> Spin the Top RL Thru, Pass Thru Bend the Line Slide Thru	Technical Zero

## STAR AND VEER (Author unknown)

How To Do It: From normal facing couples, the 4 dancers form a right hand star and turn it 1/2 way. Each girl now drops her right hand and places her left hand in the right hand of the man in front of her. Each man now leads this girl, out and to the left in a veer-like movement to end the movement in a clockwise facing 2-faced line (about 6 counts) Equals Swing Thru and boys Run.

<u>Choreography:</u>	
<u>From a Zero Box - ZB (Box 1-4)</u>	
<u>Star &amp; Veer</u> Wheel & Deal	Equals Zero
<u>Star &amp; Veer</u> Couples Circulate Wheel & Deal Dive Thru, Pass Thru	Equals Zero
<u>Star &amp; Veer</u> Couples Circulate Bend the Line RL Thru, Flutter Wheel 1/2 Square Thru Trade By	Equals Zero
<u>Star &amp; Veer</u> Bend the Line Right & Left Thru Flutter Wheel Slide Thru	Equals Zero

As we noted in our comments about Star Chain Circulate, it would be a good idea to avoid the dancers' probable tendency to start to do a Star Thru by calling the above movements as "Right Hand Star the Ocean" and "Right Hand Star & Veer".

• NEW MOVEMENT (Experimental)

PLAN YOUR SPIN / SPIN YOUR PLAN (George Spelvin, Happy Valley, Ca.)
How To Do It:

Plan Your Spin: From an 8-hand ocean wave (Tidal Wave), the center four dancers do a Spin the Top as the ends Circulate one and one-half places and turn the dancer they meet 1/2 by the right to form another momentary Tidal Wave (1/2 Sashayed). Without stopping all dancers now do a Spin the Top to end the movement in parallel ocean waves (approximately 16 counts)

Spin Your Plan: From a parallel ocean wave or box formation, all dancers begin by first doing a Spin the Top to form a momentary Tidal Wave. Without stopping, the center four do another Spin the Top as the ends Circulate once and a half and turn the one they meet 1/2 by the right to end the movement in an 8-hand ocean wave. (also approximately 16 counts)

Impressions:

We found this to be an interesting gimmick idea. The concept of doing a routine both forwards and backwards (as in the recent Lock the Hinge and Hinge the Lock) is still novel enough to be different and we noted a good response from the dancers.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Plan Your Spin Spin Your Plan	Equals ZERO
<u>From a Zero Box (ZB) Box 1-4</u> Spin Your Plan Plan Your Spin	Equals ZERO
<u>From a Zero Line - ZL</u> <u>Plan Your Spin</u> Right & Left Thru Dive Thru, Pass Thru	Converts a Zero Line to a Zero Box
<u>From a Zero Box - ZB</u> Spin Your Plan Right & Left Thru	Converts a Zero Box to a Zero Line
<u>From a Zero Box - ZB</u> <u>Spin Your Plan</u> Triple Trade Right & Left Thru 1/2 Square Thru Trade By	Equals ZERO (Technical Zero: insides become outsides and vice versa!)

## Sample Figures

- 1-3 Square Thru ..... ZB
    - Spin Your Plan ..... ZL-os
    - Right & Left Thru ..... ZL
    - Pass the Ocean ..... CB-os
    - Recycle ..... OPB
    - Veer left
    - Couples Circulate
    - Bend the Line ..... ZL
    - 2 Ladies Chain ..... ECL
    - Plan Your Spin ..... OCB-os
    - Recycle (ZB) ..... AL!
  - 4 Ladies Chain
    - 1-3 Cross Trail, Separate
    - Go round one, line up 4 ..... CL-os
    - Slide Thru ..... ZB
    - Spin Your Plan ..... ZL-os
    - Triple Trade ..... RL
    - Plan Your Spin ..... RB-os
    - All 8 Circulate ..... CB-os
    - Swing Thru
    - Boys Trade, girls Trade
    - Boys Trade, Turn Thru ..... (AL!)
  - 1-3 Dosado to OW
    - Recycle
    - Square Thru ..... OPB-os
    - Circle to a line of 4 ..... ZL
    - Plan Your Spin ..... ZB-os
    - Swing Thru Double ..... OB
    - All 8 Circulate ..... ZB
    - Curlique
    - Cast Off 3/4 ..... ZB
    - Spin Your Plan ..... ZL-os
    - Curlique
    - Transfer the Column, Swing Thru
    - Boys Run (ZL) ..... (AL!)
  - 1-3 Square Thru ..... ZB
    - Spin Your Plan ..... ZL-os
    - Right & Left Thru & 1/4 more
    - Couples Circulate
    - Bend the Line ..... ZL (AL!)
  - 1-3 lead right
    - Circle to a line of 4 ..... ZL
    - Curlique
    - Coordinate
    - Couples Circulate
    - Bend the Line ..... CL
    - Plan Your Spin ..... CB-os
    - Scoot Back
    - Boys Run
    - Tag the Line
    - Lady go left, boy go right ..... (AL!)
  - 1-3 Cross Trail, separate
    - Go round one, line up 4 ..... RL-os
    - Plan Your Spin ..... RB
    - Recycle ..... OPB-os
    - Curlique
    - Split Circulate
    - Boys Run ..... ZL
    - Pass the Ocean ..... CB-os
    - Spin Your Plan ..... CL
    - Right On - 4 (ZB) ..... AL!
  - 1-3 Pass Thru, Separate
    - Go round 1, line up 4
    - Pass the Ocean
    - Spin Your Plan
    - Scoot Back
    - Boys Run (AL!) ..... ZL
    - 1/2 Square Thru
    - Trade By ..... RB-os
    - Curlique (OW)
    - Spin Your Plan
    - Curlique
    - Transfer the Column
    - Scoot Back, Boys Run ..... CL
    - RL Thru, Slide Thru (ZB) ..... AL!

**SINGING CALL (Corner Progression)**

Head 2 Curlique, Walk & Dodge you know  
 Spin Your Plan and honey don't be slow  
 Keep on going round the ring, make that  
 wave I say

## SINGING CALL (Corner Progression)

Head 2 Curlique, Walk & Dodge you know  
Spin Your Plan and honey don't be slow  
Keep on going round the ring, make that  
wave I say  
RL Thru, turn 'em too, Pass Thru that way  
W&D, center 2, Pass Thru & swing  
Swing that gal and Promenade (add 16 beat tag)

• THE SIGHT CALLER'S NOTE BOOK

### SOME ADDITIONAL THOUGHTS ON SIGHT CALLING

As we have so often demonstrated in the past, the accurate matching or pairing up of at least one man in the square with his original partner represents one of the most important steps in any effective sight calling method. Just about every sight calling system that we have encountered generally began by having the caller concentrate first on matching up one man with his partner (usually Gent No. one), and after that had been accomplished, he would be required to either (a), identify the specific dancer arrangement that then existed and call the appropriate get-out from that formation, or (b), continue to manipulate his dancers until he had successfully paired up all of the men in the square with their original partners -- and then call a suitable get-out from there. But again, in both cases, the initial step was to first pair up one man and his partner and all subsequent steps in the system would procede from there.

We described several such partner-pairing techniques in earlier issues of the Sight Caller's Note Book (see pages 317, 328, 389, 419 and others), so we won't take space to repeat them here -- except to once again call your attention to the fact that when you are working from facing lines, and if you haven't called any non-symmetrical commands (1 & 2 Right & Left Thru, etc.), the moment one man is paired up with his partner, one of two situations will exist: either every man in the square has his original partner, or only two men have their original partners. If all the men are paired up you will either have a ZL or a ZL-os; and if only two men are paired up, you will be in either an EPL or EPL-os, or an EOL or EOL-os. This means that pairing up at least one man with his partner guarantees that you will be in one of six basic line arrangements and if you can recognize the one you're in, you need simply call the appropriate get-out to achieve an Allemande Left. Note the following:--

From ZL	Star Thru, Square Thru 3/4 (AL!)
From ZL-os	Cross Trail (AL!)
From EPL	Pass Thru, Wheel & Deal, centers Square Thru 3/4 (AL!)
From EPL-os	Pass Thru, Wheel & Deal, centers Pass Thru (AL!)
From EOL	Pass Thru, Wheel & Deal, Substitute, Pass Thru (AL!)
From EOL-os	Pass Thru, Wheel & Deal, Substitute, Square Thru 3/4 (AL!)

It is probably true, however, that it is going to take a good deal of sight calling experience before a caller becomes skilled enough to correctly identify -- while the dancers are moving -- the precise formation they are in after he has matched up one of the gents with his partner. In actual practice, the identification of the six above-listed arrangements needs to be quick and practically instantaneous if the method is going to work, and most newer callers have generally found this to be a difficult skill to master. Most of them prefer to continue the partner-matching process until they have matched up all the men in the square with their original partners, because, as we have seen, when all the men are with their partners, the formation must be either a ZL or a ZL-os and both of those set-ups are easy to identify and even easier to resolve.

And so, the problem, when one man is matched up with his partner, is to then be able to pair up all of the other men with their partners. There are a number of ways in which this can be

(Sight Calling, continued)

accomplished. Let us assume that, after matching up one man with his partner, the other men were NOT similarly paired up -- we have, in other words, an EPL, EPL-os, EOL or an EOL-os. What does a caller do then?

One thing he could do is to first call a ladies Chain across. While this won't pair up each man with his partner, it WILL guarantee that each man will have the same lady in the partner position and this can sometimes help him recognize a formation a lot quicker than when he is working with mixed partner arrangements. Here's how it sets up:

EPL	plus 2 ladies Chain	equals RL	(Square Thru, Trade By, AL!)
EPL-os	plus 2 ladies Chain	equals CL-os	(Slide Thru, AL!)
EOL	plus 2 ladies Chain	equals CL	(RL Thru, Slide Thru, AL!)
EOL-os	plus 2 ladies Chain	equals RL-os	(1/2 Square Thru, Trade By, AL!)

But this is also a situation in which a caller must quickly identify one of 4 different dancer arrangements; all of the men are still not matched up with their partners. We have not yet established the ZL or ZL-os arrangement we are looking for. How then can a caller convert an EPL or an EOL (in or out of sequence) to a ZL or ZL-os? Check out the following:

- |                      |                 |
|----------------------|-----------------|
| a) Slide Thru        | b) Spin the Top |
| Spin Chain Thru      | Boys Circulate  |
| Boys-Trade, boys-Run | Boys Run        |
| Bend the Line        | Bend the Line   |

If after calling either of the above routines the dancers still haven't paired themselves up with their original partners, they MUST then be with their original opposites. It can't be any other way! And so, if a caller notices that the dancers are not with their partners, he can simply call an OL get-out for his Allemande Left or, if necessary, a get-out from OL-os. Or, if he prefers, he can then call any one of a number of routines that produces a 4-ladies-chain effect from facing lines. Any one of the routines below will accomplish this:

- |                |            |                          |
|----------------|------------|--------------------------|
| a) Square Thru | b) RL Thru | c) Flutterwheel          |
| Trade By       | Star Thru  | Pass Thru, Bend the Line |
| Star Thru      | Dive Thru  | Flutter Wheel            |
|                | Star Thru  | Pass Thru, Bend the Line |

Any of the routines above will produce facing lines in which all the men have their original partner in the partner "slot". Of course, the caller must still be able to recognize whether the dancers are in or out of sequence -- whether he has created a ZL or a ZL-os. And the best way to do this, has always been to simply check the identity of the lady on the left of any one of the men. If she is that man's original Corner, you have a ZL and you can Allemande Left -- is not, you have a ZL-os and you can Cross Trail to an Allemande Left!

# choreo



# BREAKDOWN

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

APRIL 1975

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## WHAT'S HAPPENING?

Last month's Plan Your Spin and Spin Your Plan seems to have gotten a good deal of attention this past month and we hear that many of the workshops have been working with "Latch On" and "Plan Ahead". "Coordinate to a Diamond" has also been a workshop feature in many places.

This month we are featuring a neat little Zoom-type movement we got from Beryl Main which is almost (but not quite) in the gimmick category. We also take a look at an interesting move called "Scoot & Flutter" which may appeal to your dancers.

Let me now announce a tentative change in the basic CHOREO BREAKDOWN policy of listing all of the new movements that cross our desk each month. As you know, it has been our custom to review each and every new Basic that we came across each month and to then select one or two of the more promising movements as our feature picks of the month. Those movements that were NOT selected for feature treatment were then all listed and defined in alphabetical order in the "What's Happening?" section. We now wonder whether we aren't spinning our wheel just a little bit. Do you really want all of 'em? We've always regarded our function as that of news-gatherer in the field of new or experimental Basics and since every new movement -- good OR bad -- was "news", we felt an obligation to publish it.

We're still not sure that isn't the right thing for us to do and so, we're asking you to let us know how you feel about it. As an experiment, we're going to continue to review all of the new moves, but (in addition to the ones selected as "feature picks"), we will list and define ONLY those we feel have some degree of meritor choreographic interest. We are, of course, going to be putting our personal opinions a bit more on the line this way and we will, of necessity, find it necessary to simply omit some moves which, in our opinion, do not measure up to the other moves we may have looked at in any one month, but since many of you have asked us to do just that, we think it

What's Happening? (continued)

may be the right time to make the change. What do YOU think? Please let us know. As we say, this will be an experiment for a couple of months while we see how our readers react.

These new ideas were selected for your perusal this month:

COLUMBINE (Ed Foote) From facing lines of 4, ends Circulate 1-1/2 and Hinge (right forearms) with the one they meet. Dancer facing out Folds to form a single file. The center 4, meanwhile, Step to a Wave & Swing 1/2. Wave centers then Fold behind the ends (single file) and all move ahead to end in right-hand columns.

RIPSAW (Lee Kopman) From facing out lines of 4, the ends Cross Fold and move into the center and Pass Thru. Centers, meanwhile clear the way for the ends by doing a Partner Tag and Clover. Movement ends in an 8-Chain Thru setup.

ESCALATE (Bill Kramer) From opposite-facing columns of 4, the end pairs Trade while the center 4 Box Circulate. Without stopping, all 8 Circulate and repeat the action (ends Trade as centers Box Circulate). Ends in opposite facing columns.

SCAMPER (Jack Lasry) From a 3/4 Tag formation (Trade By set-up with centers in a wave), wave dancers Hinge and Box Circulate. Dancers facing out (the other four!) now execute a wide Peel-type action to meet the dancer from across the set with right hands. These four also Hinge to end the movement in opposite facing columns.

TRADE & FLIP (Ron Schneider) From lines of 4 facing in or out, centers Cross Fold as ends Fold (flip) into the vacated center spot.

WHIPLASH (Betty Fricker) From a box set up centers squeeze in and those with right hands joined Cast 1/2 (Trade). The new centers now step forward and Trade as the others Cross Fold.

• A NEW "GRAND" - TYPE GIMMICK

THE IDAHO GRAND STAR

Nampa, Idaho's Ross Crispino, who gave us the popular "Grand Spin" a couple of years ago, tells us that he put the finishing touches on this new 64-beat routine after the last breakfast session at the recent Callerlab convention. Here's how it goes:

From a static square the caller gives a 4-beat pre-cue command that is timed to let the dancers begin the action on the first beat of the next musical phrase, by saying: "(do an) Idaho Grand Star".

The action begins with each man placing his right arm around his partner's waist and maneuvering into a left-hand Star Promenade formation. All dancers now turn the star exactly 1/2 way across the set but, upon reaching the opposite position, they wheel to their right to face out of the square. At this point the dancers are arranged as though all had done a Pass Thru from their original home position. From here, each individual dancer separates from his or her partner in a Cloverleaf action (men going left and girls going right) and, in about two steps, meets a new dancer of the opposite sex with whom they make a 2-hand, right-hand star. When each of the four 2-hand stars thus formed has turned completely around (one full turn), the dancers drop hands and continue to walk forward for another step or two to meet a new partner at the next "home" position.

At this point, the dance should have taken exactly 16 beats of music and is considered to be 1/4 finished. The men and the ladies have each, thus far, progressed 3/4 (or 1/4!) around the set to occupy their current "home" position: the No. 1 man is now in the No. 4 position and the No. 1 lady is in the No. 2 position. To complete the dance, repeat the above-described action three more times until all dancers are back in their original home positions. The entire dance times out to exactly 64 beats of music and will work well with any of your standard "Grand"-type singing call records (Grand Colonel Spin, Under the Sun, Walking in the Black Forest, etc.)



• NEW MOVEMENT (Experimental)

ZOOMEROO (by Beryl Main, Aurora, Colorado)How To Do It:

From couples standing one behind the other (or from any formation allowing a Zoom-like action), the lead dancers separate and rollback in a  $3/4$  ( $270^\circ$ ) Zoom movement to end facing each other. The trailing dancers, meanwhile, step forward (as in Zoom) and, without stopping,  $1/4$  in to face each other. When Zoomeroo is done from a Double Pass Thru or a Completed Double Pass Thru formation, it ends in facing lines of four. (approximately 6 counts).

Impressions:

The dance action of the leaders is a comfortable, forward, roll-type movement and although the trailers, after stepping forward, must initiate a slight braking action as they  $1/4$  in to face each other, we found that the dancers made this adjustment easily and smoothly. We liked Zoomeroo -- more as a gimmick than as an operating Basic -- although we doubt that it is destined to make a big splash on the workshop scene. We're using it as a one or two-shot program filler in our mainstream programs.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Pass Thru, Wheel & Deal Double Pass Thru <u>Zoomeroo</u>	<u>Equals a 1/3 ZERO</u> Call it 3 times to Zero out!
<u>From a Zero Line - ZL</u> Pass Thru, Wheel & Deal <u>Zoomeroo</u>	<u>Equals a 1/3 ZERO</u> Call it three times to Zero out!
<u>From a Zero Line - ZL</u> Pass Thru, Wheel & Deal Double Pass Thru <u>Zoomeroo</u> Star Thru Centers Pass Thru Circle to a line of 4	<u>Technical ZERO</u> (ends become centers and vice versa!)
<u>From a Zero Box - ZB (Box 1-4)</u> Right & Left Thru, Dive Thru <u>Zoomeroo</u> Ends only Box the Gnat Everybody Right & Left Thru Star Thru	<u>Equals ZERO!</u>

ZOOMEROO (continued)Sample Figures:

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Zoomeroo  
Pass Thru  
Tag the Line-In  
Center 2 RL Thru  
Same ladies Chain  
Same 4 Square Thru  
Other 4 Slide Thru ..... ZB  
RL Thru, Dive Thru  
Zoomeroo  
Star Thru & Cloverleaf  
Centers Pass Thru ..... OB-os  
Right & Left Thru (ZB) ..... (ALI)
- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass Thru, Wheel & Deal  
Zoomeroo  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Zoomeroo  
Pass Thru, Wheel & Deal ..... (ALI)
- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Zoomeroo  
Curlique  
Transfer the Column  
Boys Run ..... ECL-os  
Right & Left Thru ..... ERL  
Pass Thru, Wheel & Deal  
Zoomeroo  
Curlique  
Transfer the Column  
Scoot Back  
Boys Run ..... ZL-os  
Cross Trail ..... (ALI)
- 1-3 Pass Thru, Separate  
Go round 1, line up 4  
Pass Thru, Wheel & Deal, DPT  
Pass Thru, Wheel & Deal  
Zoomeroo ..... EPL-os  
Spin the Top  
Boys Circulate, boys Run  
Bend the Line ..... ZL  
Flutter Wheel, pass Thru  
Tag the Line-Right  
Bend the Line  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Zoomeroo (ZL) ..... (ALI)
- Couple No. 1 face your Corner  
Box the Gnat  
Drop hands and square your set  
Those at the Heads Cross Trail  
Go round 1, line up 4 (4 boys, 4 girls)  
Pass Thru, Wheel & Deal  
Zoomeroo  
Pass Thru, Wheel & Deal  
Centers turn back, Star Thru  
Zoomeroo  
Dosado to an OW  
Scoot Back  
Swing Thru, centers Run  
Tag the Line-In  
Pass Thru, Wheel & Deal  
Centers Square Thru 3/4 ..... (ALI)

SINGING CALL (Corner Progression)

Side ladies Chain across & couples 1 & 3  
Cross Trail, go round 1, line up 4 for me  
Go up and back, Pass Thru, then you Wheel  
and Deal  
Zoomeroo go 2 by 2, make a line and when  
you do  
Star Thru & Cloverleaf, centers Pass Thru  
Allemande left and come right back and  
Promenade you do  
...add 16-beat Tag

● SPECIAL REPORT

CALLERLAB 1975 - A Report on the 1975 Chicago Convention

The second Callerlab Convention recently held in Chicago was, by any yardstick, a fantastic success. It has been just one short week, as we write this, since we left the Windy City, and the contagious enthusiasm and excitement that seemed to touch just about every one of the nearly four hundred callers who attended this year's meeting still hasn't left us. We are still very much excited about the Chicago Convention and we are pleased to report that, in our opinion, the Callerlab organization seems well on its way toward fulfilling its early promise. The halting and hesitant steps we made at the first Callerlab Convention in St. Louis in 1974 have successfully paved the way for the very positive and purposeful action programs generated by those who participated in the various committees and caucuses that were such a meaningful part of this year's meeting in Chicago.

You have probably heard many callers comment that one of the most impressive features of the 1974 St. Louis Convention was the simple fact that so many of the movement's outstanding callers and leaders had managed to gather under one roof at the same time. This was no less true about the 1975 Convention. In fact, it was probably three times as true in Chicago because there were at least 3 times as many participants and none will deny that the fellowship, inspiration and professional camaraderie that characterized the 1975 convention was both a pleasure to behold and a delight to experience.

In a more practical vein, the Convention achieved a number of truly worthwhile accomplishments. It was rewarding to verify that the pioneering efforts of Jack Lasry's Experimental Basics Committee did indeed exert a positive influence upon the entire square dance movement by providing, through its quarterly selections, a much-needed sense of purpose and uniformity to mainstream callers seeking some measure of guidance in the programming of new or experimental material. Similarly, our own committee, the Committee on Accreditation, presented a proposed curriculum for callers' schools that was unanimously adopted by the Convention to serve as a working guideline in the all-important field of caller training. Our committee was also assigned the responsibility of developing and implementing, within the next twelve months, a set of standards and requirements that would allow us to provide accreditation to those leaders wishing to function as caller-teachers or coaches.

One of the most impressive things to come out of this year's Convention was the adoption of the "Callerlab Tentative Mainstream List". This is a list of square dance Basics which includes -- and effectively updates -- the initial SIO 50 and 75 Basics Programs and which now comprises a series of Basics and Basics "Families" that accurately and realistically reflect the "mainstream" of square dancing today. The list was carefully developed by a hard-working Callerlab Committee under the direction of Johnny Le Clair and, even more significantly, the list is to be updated on an annual basis. Johnny and his committee are to be congratulated on having accomplished a difficult piece of work in an excellent manner. (You'll see the actual list published in the leading magazines in the next month or so, so we won't take the space to reproduce it here).

You might also be interested in knowing that Callerlab provided the forum at which most of the leading note services agreed that we would all use the same terminology when describing square dance formations (lines, circles, stars, etc.) -- no big deal, but certainly a worthwhile step in the right direction. Similar caucuses were held by the record producers and by committees concerned with round dancing, caller associations, halls, international problems, etc. There was even a special meeting of lady callers! All of them reported excellent progress in their respective fields. As we say, the 1975 Callerlab Convention was a memorable experience and are proud to have been a part of it.

### ● PROGRAM NOTES

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

### THE NEW CALLERLAB SELECTIONS

As many of you no doubt already know, The Callerlab Experimental Basics Committee has announced its selections for the current quarter (April-May-June), namely, "Transfer the Column" (see Page 406, Sept. 1974) and "Half Tag, Trade & Roll" (see Page 376, June 1974).

We have of course reported on both of these movements previously so we won't repeat their definitions here. Half Tag, Trade & Roll has a very definite mainstream application and you can call it "cold" in a good many mainstream clubs. Transfer the Column is also seeking to enter the mainstream, but in our experience, so far, it is having a good deal more difficulty than some of the other movements that have recently passed over.

In any case, we expect that the Callerlab selections will give both Transfer the Column and Half Tag, Trade and Roll a good deal of immediate emphasis in many mainstream dances and we are, therefore, presenting a number of routines herewith to accomodate that increased interest.

- 1-3 Square Thru ..... ZB
- Swing Thru
- Boys Run
- 1/2 Tag, Trade & Roll ..... OB-os
- Star Thru ..... CL-os
- Curlique
- Transfer the Column
- Swing Thru, boys Run ..... CL
- Pass the Ocean ..... OB-os
- Swing Thru, boys Run
- 1/2 Tag, Trade & Roll (ZB) ..... ALI

- 1-3 Pass Thru , Separate
- Go round 1, line up 4
- Curlique
- Transfer the Column
- Boys Run ..... RL-os
- Swing Thru, boys Run
- 1/2 Tag, Trade & Roll ..... RL
- Square Thru
- Trade By (ZB) ..... ALI

- 1-3 Square Thru ..... ZB
- Curlique (to OW)
- Swing Thru
- Centers Trade, centers Run
- 1/2 Tag, Trade & Roll
- Swing Thru
- Girls Run
- Curlique
- Transfer the Column
- Swing Thru
- Scoot Back
- Boys Run ..... CL
- RL Thru, Slide Thru (ZB) ..... ALI

- 1-3 Square Thru 3/4
- Separate, go round 1
- Squeeze in and line up 4
- Curlique
- Transfer the Column
- Scoot Back
- Centers Run
- 1/2 Tag, Trade & Roll
- Spin the Top
- 4 girls Swing Thru
- Boys Trade
- In your own foursome, Swing Thru
- Curlique
- Transfer the Column
- Boys Run ..... ZL-os
- Cross Trail ..... (ALI)

SCOOT & FLUTTER (Orlo Hoadley, Rochester, New York)

This movement starts like a Scoot Back and ends like a Flutter Wheel. From any parallel ocean wave set-up all dancers step forward as in a Scoot Back. Those facing in make a 2-hand, right hand star with the opposite dancer and as they begin to turn the star, they pick up the opposite outside dancer who has by now "flipped" into the position formerly occupied by the adjacent dancer and is facing into the middle. Then, as in Flutter Wheel, the couples wheel back or "windmill" half-way round in these 2-faced lines and then Bend the Line to end in facing lines of four. (approximately 10-12 counts).

If your dancers enjoy combination-type movements, they'll probably like this one. It is a logical extension of both Scoot and Flutter traffic patterns. We found that the easiest "teach" came when we had the girls in the center to pick up the boys in the standard Flutter Wheel pattern, but once they had the general idea it was relatively easy for them to then do the movement successfully with both boys or mixed sexes in the middle.

<p><u>From a Zero Line - ZL (1P2P)</u></p> <p>Right &amp; Left Thru (ZL-os)          Pass the Ocean          Swing Thru, Curlique  <u>Scoot &amp; Flutter</u></p>	<p>Equals ZERO!</p>
<p><u>From a Zero Box - ZB (Box 1-4)</u></p> <p>Swing Thru, Curlique  <u>Scoot &amp; Flutter</u>          Sweep 1/4          Dosado to OW , Recycle</p>	<p>Equals ZERO!</p>

- 1-3 lead right  
Circle to line of 4 .....ZL  
Pass Thru, Tag the Line  
Centers In, Cast Off 3/4  
Pass Thru, girls Run  
Scoot & Flutter ..... ECL  
Reverse Flutter Wheel ... ZL  
Pass Thru, boys Run  
Scoot & Flutter,  
Curlique, boys Run ..... OPB-os  
Swing Thru  
Turn Thru ..... (AL!)
- Head ladies Chain right  
1-3 Square Thru ..... OCB  
Curlique  
Scoot & Flutter, Curlique  
Circulate 2 spots  
Boys Run (ZB) ..... AL!
- 1-3 RL Thru & Rollaway  
Join 8 hands, circle left  
4 girls Square Thru  
Centers In, Cast Off 3/4  
Pass Thru, Wheel & Deal  
Center 4 Curlique & same 4  
Scoot & Flutter ..... (AL!)

### SINGING CALL

Head 2 Promenade, 1/2 way you go  
Lead right, circle 4, make a line  
you know  
Go up & back, Slide Thru, Swing Thru  
that way  
Curlique, Scoot & Flutter, you're on  
your way  
Star Thru, Square Thru 3/4s go  
Swing that Corner - Promeno (add Tag)

Head 2 Promenade, 1/2 way you go  
Lead right, circle 4, make a line  
you know  
Go up & back, Slide Thru, Swing Thru  
that way  
Curlique, Scoot & Flutter, you're on  
your way  
Star Thru, Square Thru 3/4s go  
Swing that Corner - Promeno (add Tag)

### BRAIN TEASER (For the Choreo Puzzle Fan)

Last month's puzzle, which, incidentally was sent in by Don (not Ken) Beck, asked you to construct as many set-ups as you could from which it was possible to call "Square Thru 3/4, Allemande Left!". We had at least seven such formations in our files but, as you might expect, our readers came up with a good deal more than that. Hands-down winner, however, in this particular sweepstakes, was Jay Klassen who came up with 14. Jay gave his dolls a real workout and while we don't have space this month to list all of Jay's solutions, we will list a couple of the more "far-out" ones he developed (we'll send 'em all to you if you write for 'em!), plus an odd-ball routine that we had.

- Sides Rollaway  
Head girls lead right, circle 3  
Head girls break, line up 3  
Side men take the girl on your  
left forward & back  
Square Thru 3/4, AL!
- Side ladies Chain  
1 & 4 RL Thru  
New Side ladies Chain  
Sides Rollaway  
New couple 1 Split couple 3  
Go round 1, line up 4  
Those who can Square Thru 3/4, AL
- Couple No. 1 lead right, circle 4  
No 1 Gent break, line up 4  
Couple 2 (wherever you are) lead  
right, circle 4  
No. 2 Gent break, line up 4  
Couple 3 lead right, circle to a line  
1-4 Square Thru  
Those who can Square Thru  
Those who can Star Thru, Sq. Thru 3/4 AL

This month's problem is by Bill Davis. He asks you to construct a formation from which a Scoot Back will be the equivalent of a Spin Chain the Gears. Good Luck!

### MORE ON "STAR CHAIN & CIRCULATE"

Here's another item we heard about at the Callerlab Convention. Glenn Zeno from Kennebunkport, Maine, told us that in addition to calling (Right Hand) "Star Chain & Circulate" (see last month's issue, page 462) from a standard 8-Chain Thru formation, he also calls it from facing lines of four. We showed it this way at a workshop we did in Canada last week and found it to be an interesting variation of Ed Novak's original movement.

From lines, the basic action of "Star Chain & Circulate" is no different than the way it is done from a standard box set-up, except that from normal lines, the boys end up doing the "Chain" part and the girls do the Circulate. Here are some simple routines for you to try:

- 1-3 lead right, circle to a line, .... ZL  
RH Star Chain & Circulate  
Bend the Line, Star Thru  
California Twirl ..... OPB  
RH Star Chain & Circulate  
Bend the Line  
Curlique, boys Run ..... OPB-os  
Swing Thru, Turn Thru ..... (AL!)
- 1-3 lead right, circle to a line, .... ZL  
Right & Left Thru ..... ZL-os  
RH Star Chain & Circulate  
Couples Circulate  
Bend the Line  
Curlique  
Single File Circulate 2 spots  
Boys Run ..... OPB-os  
Curlique  
Split Circulate  
Boys Run ..... (AL!)
- 4 ladies Chain  
1-3 1/2 Square Thru ..... OB-os  
Circle to a line of 4 ..... EPL  
RH Star Chain & Circulate  
Bend the Line  
Box the Gnat ..... CL-os  
Right & Left Thru ..... CL  
Rollaway, and with same girl .... (AL!)

• SIGHT CALLER'S NOTE BOOK

### THE USE OF ZERO "FAMILIES"

We use the term "Zero Families" to identify a series or group of facing couple zero routines that employ a common choreographic theme or traffic pattern and which seem, when used in the same figure, to compliment each other. Such related zero combinations can often serve as an interesting way to develop or construct a square dance figure. Note the routines below:

- |  |  |  |
|--|--|--|
| 1. Swing Thru<br>Boys Run<br>Bend the Line<br>Right & Left Thru<br>Flutter Wheel<br>Slide Thru | 2. Swing Thru<br>Spin the Top<br>Right & Left Thru<br>Flutter Wheel<br>Sweep 1/4 | 3. Swing Thru<br>Boys Trade<br>Boys Run<br>Wheel & Deal<br>Right & Left Thru<br>Flutter Wheel<br>Sweep 1/4<br>...and 1/4 more! |
|--|--|--|

Each of the above routines uses a different Flutter Wheel combination, and each one is also a True Zero. The third routine also gets a good dancer response when used as a get-out from a Zero Box (Box 1-4) formation. This means that after calling 1-3 Square Thru (or an appropriate equivalent) you could call the above routines, one after the other, and end up with an interesting Flutter Wheel dance. It would, of course, be better to use the zeros in either a "Chicken Plucker" or in a Technical Zero combination so that you wouldn't always have the same dancers working with the same opposites. The figures below show how this works:

- |  |  |
|--|--|
| a) 1-3 Square Thru ..... ZB<br><u>(call Zero 1, above)</u> ... ZB<br>Right and Left Thru<br>Dive Thru, Pass Thru .... ZB-os<br><u>(call Zero 2, above)</u> ... ZB-os<br>Square Thru 3/4<br>Trade By ..... ZB<br><u>(call zero 3, above)</u> .... (AL!) | b) 1-3 Curlique, boys Run ..... ZB<br><u>(call zero 1, above)</u> ..... ZB<br>Star Thru, Pass Thru<br>Bend the Line, Star Thru .... ZB<br><u>(call zero 2, above)</u> ..... ZB<br>Spin Chain the Gears ..... ZB<br><u>(call Zero 3, above)</u> ..... (AL!) |
|--|--|

Routine (a), above, is obviously a "Chicken Plucker" pattern which uses "Right & Left Thru, Dive Thru and Pass Thru" (or an equivalent) to interchange the couples, while Routine (b) uses technical zeros ("Star Thru, Pass Thru, Bend the Line and Star Thru" and "Spin Chain the Gears") to accomplish the same -- or at least similar -- results. The thing that "makes" both figures, however, is the use of the three different but related Flutter Wheel zero combinations and the same techniques could, of course, be used with other zeros having the same central theme or idea.

The zeros on the next page are arranged in families and may be used in a similar manner. To achieve maximum variety, it would be a good idea for a caller to use Chicken Plucker and technical zero patterns in as many different ways as possible -- he should, in other words, be familiar with a variety of "Right & Left Thru, Dive Thru, Pass Thru" equivalents, as well as a variety of technical zero combinations.

Zero Families (continued)Featuring a Cross Run Theme:

- |  |  |  |
|--|--|--|
| 1. Swing Thru, boys Run<br>Tag the Line - Right<br>Boys Cross Run<br>Bend the Line<br>Slide Thru | 2. Dosado to OW<br>Girls Trade, girls Run<br>Tag the Line - Right<br>Girls Cross Run<br>Bend the Line<br>Box the Gnat, RL Thru<br>Slide Thru | 3. Swing Thru, boys Run<br>Tag the Line - Right<br>Boys Cross Run<br>Girls Trade<br>Wheel & Deal |
|--|--|--|

Featuring a Scoot Back Theme:

- |   |   |   |
|---|---|---|
| 1. Dosado to OW<br>Scoot Back<br>Boys Trade, boys Run<br>Wheel & Deal | 2. Dosado to OW<br>Scoot Back<br>Boys Run, Bend the Line<br>RL Thru, Slide Thru | 3. Dosado to OW<br>Scoot Back<br>Scoot Back Again |
|---|---|---|

Featuring a Curlique Plus Scoot Back theme:

- |  |  |   |
|--|--|---|
| 1. Curlique<br>Scoot Back<br>Boys Run<br>RL Thru, Slide Thru | 2. Swing Thru, boys Run<br>Tag the Line-Right<br>Wheel & Deal<br>Curlique, Scoot Back<br>Walk & Dodge, Partner Trade<br>RL Thru, Flutter Wheel<br>Slide Thru | 3. Curlique<br>Scoot Back<br>Split Circulate<br>Walk & Dodge<br>Partner Trade<br>Slide Thru |
|--|--|---|

Featuring a Split Circulate Theme:

- |  |   |   |
|--|---|---|
| 1. Curlique<br>Split Circulate<br>Boys Run, RL Thru<br>Flutter Wheel<br>Slide Thru | 2. Curlique<br>Split Circulate<br>Boys Run<br>Reverse Flutter Wheel<br>Slide Thru | 3. Swing Thru, boys Run<br>Tag the Line - Right<br>Wheel & Deal<br>Curlique<br>Split Circulate<br>Girls Run, Curlique<br>Boys Run, Reverse Flutter<br>Wheel |
|--|---|---|

Featuring a Curlique plus Cast Off 3/4 Theme:

- |   |   |   |
|---|---|---|
| 1. Curlique, Cast Off 3/4<br>Girls Trade, girls Run<br>Tag the Line - Right<br>Wheel & Deal | 2. Swing Thru, boys Run<br>Tag the Line - Right<br>Wheel & Deal<br>Curlique, Cast Off 3/4<br>Boys Trade, boys Run<br>Wheel & Deal | 3. Curlique, Cast Off 3/4<br>Fan the Top<br>RL Thru, 2 ladies Chain<br>Slide Thru |
|---|---|---|

Featuring a Recycle Theme:

- |  |  |  |
|--|--|--|
| 1. Dosado to OW, Recycle<br>Swing Thru, boys Trade<br>Boys Run, Wheel & Deal | 2. RL Thru, Curlique<br>Walk & Dodge, Partner Trade<br>Pass the Ocean, Recycle | 3. Swing Thru<br>Scoot Back<br>Recycle |
|--|--|--|



# choreo



# BREAKDOWN

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

MAY 1975

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## WHAT'S HAPPENING?

For the first time in a long while we are beginning to notice a slowing down of movements based on a Single File Column formation. This month's featured moves, MIX THE TOP and CROSS FLIP & TRADE are based on Cross Run traffic patterns, and Lee Kopman's CHAIN REACTION looks like it might see a good deal of workshop action.

We must also make a confession! When we asked our readers, last month, to let us know whether they preferred us to continue to list all the new moves we receive each month in this space - or to define only those which we felt had some merit - we fully expected to be able to report that most of our

subscribers indicated that they wanted us to exercise our own judgement and report only those new moves which, in our opinion, were worth mentioning. Actually the reverse is what happened! We received many responses and those who wanted us to continue to report all of the new moves, outnumbered the others by more than 3 to 1! As we say, this surprised us -- but no problem! We'll go on the way we have in the past. And we'll begin right now. These are the moves we noted this month:

### CHAIN STAR THE SQUARE (Herb Jackson)

From a squared-up set, the indicated girls (heads, sides or centers) Chain 3/4 to form a 3-hand, left-hand star with the outside couple; then turn the star one time. Lonesome men, meanwhile, step ahead and turn each other by the right 3/4 to meet their original opposite lady for a Courtesy Turn. Equals a Square Thru.

CLOVER THE COLUMN (Bob Nipper) From columns, the first 2 dancers in each line Clover-leaf about 1/2 way and then face in as trailing 2 dancers step forward, Cast 3/4 with the one they meet and step ahead to form right-hand ocean waves. Like Transfer the Column, except leaders Promenade left, not right!

CROSS OUT (Ken Down). From a Trade By set up, those facing out Cross Clover and Pass In with the one they meet. Meanwhile those facing in Pass Thru, Cross Clover and Pass In with the ones they meet. Without stopping, those who were originally facing out, Pass Thru, to end the move in an 8-Chain Thru formation.

What's Happening? (continued)

CROSS TAG THRU (Johnny Jones) From parallel OWs, centers move like a Cross Run but remain facing out as ends Partner Tag to become inside dancers in lines of four facing out.

DIAMOND COORDINATE (Ron Wiseman) From twin diamonds, all Diamond Circulate 1-1/2. Three pairs who can Trade and center pair and ends move up to form parallel 2-faced lines on the bias.

FORM IN / FORM OUT (Hank Drumm) From parallel OWs, Form IN means facing in dancers step forward as facing out dancers Fold in behind them; Fold OUT has facing out dancers step ahead while those facing in Fold behind them.

HIT THE WALL (Claude Spheres) From a Trade By or DPT set up, those facing in Pass Out as the others Partner Tag. Ends in lines of 4 facing out.

RALLY TO A LINE or CIRCLE (Gordon Fineout) From a column formation, the ends (first and last dancer in each column, Trade and Roll to face as the center four Walk & Dodge and, without stopping 1/4 in to become centers of facing lines of four. If command is Rally to a Circle, the movement ends in an 8-hand ring.

SHORT CIRCUIT (Johnny Jones) From facing lines of four, the end dancers Circulate once and 1/2 and Pass In as the centers do a Partner Hinge, then a Single Hinge, and then a Walk & Dodge to end in a box or 8-Chain Thru formation.

SPIN CAST (Gene Trimmer) You call this one "Spin Cast AND...something (Circulate, Walk & Dodge, Scoot Back, etc.) Active couples first do a Spin the Top, then they Cast right 3/4 and take the next command.

SPLIT CHAIN THRU (Ken Cucore) From parallel ocean waves, All Split Circulate once and one-half to form a momentary new wave across the center. Centers of this wave Trade and then Cast 3/4 to end the movement in parallel 2-faced lines.

SPLIT TRADE COORDINATE (Weldon Hanna). From a centers in or centers out line (lines in which the centers are facing one way and the ends are facing the other, as in Heads Square Thru and Centers In), all dancers Split Trade Circulate once and 1/2. The new centers do a Trade and those in the wave position move up to end the movement in a 3-and-1 line.

TEAM UP (Lee Kopman) From lines facing out, those on the end step forward, face in and walk forward to meet their opposite and do a Single Hinge. Meanwhile, the center dancer on the left (boy's position in a normal couple arrangement) Runs around the center dancer on the right (girl's position) to end the movement in single file columns.

TEN-FOUR IN or OUT (Tweety Tyndall) From facing lines of four, everybody Swap Around (lines facing out); end dancers face in or out according to the call as center dancers Cross Trail to step up shoulder to shoulder with ends and then Cast Off 3/4 to end the movement.

WHEEL ACROSS AND SWEEP 1/4 (Don Beck) From lines of four facing out, couples do a standard Wheel Across and then Sweep 1/4. The traffic pattern is for the right hand couple from each line to sweep on the inside of the left-hand couple from the other line. Ends in a Double Pass Thru formation

ZIP, ZAP & SLIDE (Bill Benhoff) From either a Completed DPT or a DPT set-up, the lead dancers do a Partner Tag and continue to move forward, out and around to go behind the trailers where they Pass In with the one they meet.

• NEW MOVEMENT

MIX THE TOP (Beryl Main, Aurora, Colorado)How To Do It:

From an ocean wave or a two-faced line, the centers Cross Run and, as the new centers turn 3/4 by inside hands, the original centers move up 1/4 to become ends of the new formation (as in Spin the Top, Peel the Top, etc.) Right hand waves become left hand waves and vice versa; parallel 2-faced lines are transformed into an 8-dancer side-by-side ("Tidal") 2-faced line. 6-8 counts.

Impressions:

Although it is possible to execute a Mix the Top from several formations, it seems to flow easier and provides less difficulty for mainstream dancers when called from a left-hand or Dixie Style ocean wave. The "teach" is also easiest from left-hand waves.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Right & Left Thru Dixie Style to an Ocean Wave <u>Mix the Top</u> Right & Left Thru Flutter Wheel	Equals ZERO !
<u>From a Zero Box - ZB (Box 1-4)</u> Star Thru, Square Thru 3/4 Courtesy Turn, 2 ladies Chain Dixie Style to an Ocean Wave <u>Mix the Top</u> Slide Thru	Equals ZERO !
<u>From a Zero Line - ZL</u> Pass the Ocean, Spin Chain Thru Girls Circulate twice Spin the Top, Right & Left Thru Dixie Style to an Ocean Wave <u>Mix the Top</u> Slide Thru	Converts a Zero Line (ZL) to a Zero Box (ZB)

Sample Figures:

• 1-3 Square Thru ..... ZB •  
 Swing Thru, boys Run  
 Bend the Line ..... EPL-os  
 Square Thru 3/4  
 Courtesy Turn  
 Dixie Style to OW  
Mix the Top ..... CL  
 Pass the Ocean ..... OB-os  
 Right & Left Thru ..... (AL !)

1-3 Right & Left Thru  
 Cross Trail, go round 1 to a line ... CL  
 Right & Left Thru ..... CL-os  
 Dixie Style to an OW  
Mix the Top ..... EOL  
 Girls Trade ..... CL  
Mix the Top again ..... (AL !)

MIX THE TOP (continued)

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Tag the Line - Left  
Mix the Top  
California Twirl  
Boys Trade  
Mix the Top  
Couples Circulate  
Bend the Line ..... CL-os  
Slide Thru (ZB) ..... (AL!)
- Head ladies Chain  
1-3 Square Thru ..... OPB  
Curlique  
Split Circulate  
Join right hands & Cast Off 3/4  
Mix the Top (now in a LH Tidal Wave)  
Step Thru  
Tag the Line - In ..... ZL  
Right & Left Thru ..... ZL-os  
Dixie Style to an Ocean Wave  
Cast Off 3/4  
Mix the Top  
Pass Thru  
Wheel & Deal  
Zoom ..... (AL!)

SINGING CALL (Corner Progression)

Head 2 go Right & Left Thru, turn that  
girl you know  
Cross trail go round one and line up four  
and go  
Up & back and Square Thru, 3 hands  
and then  
Courtesy turn and watch 'em smile,  
send 'em back Dixie Style  
Balance there and Mix the Top, go  
walkin' 2 by 2  
Slide Thru and the corner swing and  
Promenade you do  
...add 16-beat tag

• SHARE THE WEALTH

Choreographic "Gems" from our  
Subscribers' Letters

Thor Sigurdson (Emerson, Manitoba, Canada) sent in an interesting idea that seems to have considerable potential for good mainstream calling. Thor sets up that fairly common "Arky Style" parallel ocean wave formation you get when you call "1-3 Square Thru, Curlique" and he points out that since, in this formation, each dancer is "with" his or her Corner and all are "in" sequence, any non-sex orient-zero combination will end in an Allemande Left. Note the following:

- Swing Thru, centers Run  
Wheel & Deal (AL!)
- Centers Trade, centers Run  
Tag the Line-Right  
Wheel & Deal (AL!)
- Swing Thru, centers Run  
Couples Circulate  
Wheel & Deal, Pass to the Center  
Centers Pass Thru (AL!)

As Thor says, literally any Zero that does not require a sex designation (no star Thrus, Right & Left Thrus, etc.) will work. Good thinking!

.....

Here's a simple zero routine we liked that we heard Cal Golden call recently:

- From facing lines of four (normal)  
Pass Thru, Partner Trade  
Boys lead left-Reverse Dixie Style  
Make an Ocean Wave with girls  
in the Middle  
Fan the Top.

The trick is to slip it to the dancers quickly before they know what's happening and they'll zip right thru it without thinking ...and then wonder how they made it!

CROSS FLIP AND TRADE (Bob Nipper, Lancaster, California)

From any ocean wave or 2-faced line, the centers Cross Run as the ends "Flip" or Fold into the vacant center position and, without stopping, the new centers Trade. Ocean waves become 2-faced lines and vice versa (about 4 counts).

The movement dances well and is easily taught. It is also, by itself, a  $1/4$  Zero -- from whatever starting formation you call it, you can then repeat it three times more and it will zero out. And it has the additional -- and rather unique -- distinction of placing the dancers in a different formation with each repetition. If for example you call it from a right-hand OW, you bring the dancers to a counter-clockwise facing 2-faced line; call it again and you get a left-hand OW; call it again to form a clockwise-facing 2-faced line; and one more call brings the dancers back to a right-hand OW...and ZERO! Further, the combination "Cross Flip and Trade and Remake" turns out to be an even rarer choreographic phenomenon, a  $1/8$  zero.

<p><u>From a Zero Box - ZB (Box 1-4)</u></p> <p>Swing Thru, boys Run          Tag the Line - Right  <u>Cross Flip &amp; Trade</u>          Recycle</p>	<p>Equals ZERO !</p>
<p><u>From a Zero Line - ZL (1P2P)</u></p> <p>Pass the Ocean  <u>Cross Flip &amp; Trade</u>          Bend the Line</p>	<p>Equals ZERO !</p>
<p><u>From a Zero Line - ZL</u></p> <p>Square Thru 3/4          Courtesy Turn lady on the right          Send her back Dixie Style to OW  <u>Cross Flip &amp; Trade</u>          Wheel &amp; Deal, Star Thru</p>	<p>Equals ZERO !</p>

## SINGING CALL (Corner Progression)

Head 2 Star Thru & California Twirl  
Dosado, go back-to-back, Recycle  
round the world  
When you're done Swing Thru and the  
boys Run Right  
Tag the Line, face Right, Cross Flip  
and Trade tonight  
Swing Thru, boys Run, do that Wheel  
and Deal  
Swing the Corner girl & Promenade  
...add 16-beat Tag.

# PROGRAM NOTES

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

## ...AND 3 IN LINE YOU STAND

It has been our experience that most callers who have been calling for a number of years can, when the need arises, dip into their files and come up with some interesting material featuring formations in which the dancers are arranged in lines of three. The appeal of such material undoubtedly rests in the fact that 3-in-line formations are somewhat unusual and the dancers don't get to dance them very often.

In our own calling, we make it a point to dust off some of the 3-in-line routines in our files from time to time and while we do get the feeling that much of this material has, by now, acquired something of a traditional or old-time flavor, we can still come up with a lot of 3-in-line routines that are still quite danceable. Try some of these and see if you don't agree.

- 1-3 lead to the right  
Circle to a line of 4 ..... ZL  
Pass Thru  
Wheel & Deal  
Centers Star Thru  
Right & Left Thru  
Same ladies Chain 3/4 round  
Head men turn 'em arm around  
Lonesome Gents Pass Thru  
Turn to the left, go round 2  
Squeeze right in and line up 4 ... ERL  
Pass Thru  
Wheel & Deal  
Centers Star Thru  
Right & Left Thru  
Same ladies Chain 3/4 round  
Head men turn 'em arm around  
Lonesome Gents Pass Thru  
Turn to the left, go round 2  
Squeeze right in and ..... AL!

- Head ladies Chain across  
Same ladies Chain 3/4 round  
Side men turn 'em, line of 3  
Forward 6 and back with you  
Ends only Star Thru  
Same 2 Right & Left Thru  
Star Thru again and Substitute  
New center ladies Chain 3/4 round  
Head men turn 'em arm around  
Everybody go to the Corner ..... AL!
- Side ladies Chain 3/4 round  
Head men turn 'em arm around  
Finish it off with a 1/2 Sashay  
Lines of 3 go forward and back  
Girls Trade, 4 men Star right  
Go once around....  
Girls Trade again ..... AL!
- 4 ladies Chain  
Join 8 hands & Circle Left  
Head men take both Partner & Corner  
Up to the middle and back  
Pass Thru  
The girls Trade, the boys turn back  
Join 8 hands and Circle Left  
Side men take both Partner & Corner  
Up to the middle and back  
Pass Thru  
The girls Trade, the boys Turn Back ..AL!
- Head 2 ladies Chain  
Same girls lead right & Circle 3  
Ladies Break and line up 3  
Lonesome boys Turn Thru  
Turn to the right, go round 3  
Lines of 4 go up and back ..... ZL-os  
Pass Thru, Wheel & Deal  
Centers Star Thru, RL Thru  
Same ladies Chain 3/4 round  
Head men turn 'em lines of 3  
Pass Thru, boys Run right  
Girls Trade ..... AL!

• NEW MOVEMENT (Experimental)

CHAIN REACTION (Lee Kopman, Long Island, N.Y.)
How To Do It:

This one's fun to do, but it IS a little complicated, so check it out carefully. It starts from what we now identify as a "1/4 Tag" formation, i.e., a set-up in which a 4-hand, right-hand OW is standing parallel between 2 facing couples. Now, to make the definition easy, let's first establish a "1/4 Tag" set-up by having the Heads Pass the Ocean. From this position, and on the command to do a "Chain Reaction", the boys on the end of the wave walk forward and around the outside until reaching a point behind the center of the nearest outside couple where they remain facing in the direction they were walking. The girls in the wave, meanwhile, each of whom is facing one of the outside men, does a Pass Thru with that man to join the outside girl with left hands together and, without stopping, each pair of girls does a Hinge (turns 1/4). This establishes (momentarily) those 3 "motivate" stars -- a 4-hand star in the center with a 2-hand star on either end. From here, each 2-hand star turns 1/2 (Trades) as the 4-hand star turns 1/4 (one step -- no more!). Each inside man then turns the nearest outside man by the left 3/4 as the girls move up to become end dancers in a parallel ocean wave formation. (about 10 counts).

Impressions:

This one sounds a good deal more difficult than it really is -- if your dancers managed to learn how to "Motivate", they'll have no problems with "Chain Reaction". And although the movement does, to be sure, require a very careful and meticulous "teach", you'll find that the dancers have little difficulty mastering the traffic pattern. We also suspect that the dancers will enjoy the movement precisely because it does seem to be a bit more complicated, and they'll probably take pride in their ability to learn it. And, like Motivate, Spin Chain the Gears and Relay the Deucey, "Chain Reaction" will probably first get a big play in the advanced workshops, but will soon filter out into the mainstream dances.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Right & Left Thru, Pass Thru Wheel & Deal Centers Dosado to an OW <u>Chain Reaction</u> Boys Run, Bend the Line	<u>Technical ZERO</u> (Ends become centers and vice versa)
<u>From a Zero Box - ZB (Box 1-4)</u> Star Thru, Pass Thru Wheel & Deal Centers Dosado to an OW <u>Chain Reaction</u> Boys Run, Bend the Line Slide Thru	<u>Technical ZERO</u> (Insides become outsides and vice versa)

CHAIN REACTION (continued)Sample Figures:

- 1-3 Right & Left Thru  
Cross Trail, go round one  
Squeeze in and line up 4 ..... CL  
Pass Thru, Wheel & Deal  
Centers Dosado to an OW  
Chain Reaction  
Boys Trade, Swing Thru ..... ZB  
Right & Left Thru ..... OB-os  
Dive Thru, Dosado to an OW  
Chain Reaction  
Boys Run, Wheel & Deal (ZB) ..... AL!
- 1-3 lead right, circle to a line .... ZL  
Pass Thru, Wheel & Deal  
Outsides crowd in, line up 4  
Pass Thru, Wheel & Deal  
Centers (girls!) Dosado to OW  
Chain Reaction  
Centers Trade, boys Run ..... ZL-os  
Pass Thru, Wheel & Deal  
Outsides crowd in, line up 4  
Pass Thru, Wheel & Deal  
Zoom, centers (boys!) Dosado to OW  
Chain Reaction  
Swing Thru  
Scoot Back  
Boys Run (ZL) ..... AL!

SING CALL (Corner Progression)

Head couples Slide Thru and do a Dosado  
Make an Ocean Wave, balance there,  
Chain Reaction - GO!  
Two by two and don't be slow, walkin',  
talkin' round you go  
When you're done the boys will Trade and  
Turn Thru, I say  
Allemande Left, you come right back and  
Promenade that way  
....add 16-beat Tag!

• BRAIN TEASER

(For the Choreo Puzzle Fan).

Last month's Brain Teaser (by Bill Davis, Menlo Park, California) asked our readers to develop a situation in which a Scoot Back was the equivalent of a Spin Chain the Gears. As usual, we had correct responses from Jay Klassen, Don Beck, Al Pedigo, Ken Cucore, and Don Campton, all of whom seemed to immediately sense that the solution was another manifestation of the so-called "Technical" phenomenon in which the inside and outside dancers exchange roles without affecting the basic choreographic set-up.

The simplest solution is to first call:

1-3 Square Thru  
Curlique

Now, from this formation, you can call either a Scoot Back or a Spin Chain the Gears and you could still have the Boys Run and establish a Corner Lady Line. Another solution is to call:

Heads Rollaway & circle left  
4 girls Square Thru, Dosado to OW

Here too, you can Scoot Back or Spin Chain the Gears without changing the essential choreographic set up. A boys Run after either command would give you a ZL (1P2P)

This month's puzzle is by Don Beck, Boxboro, Mass. He asks you to find at least two different commands -- "Brownie points" for as many others as you can find -- that would "work" in the following combination:

Centers In / \_\_\_\_\_ / Centers In.

We're looking, in other words for a single command to place between the 2 "Centers In", that is choreographically feasible.

Good Luck!



• SIGHT CALLER'S NOTE BOOK

SIGHT CALLING FROM PARALLEL OCEAN WAVES

Most of the sight calling methods we have described in our earlier issues have generally made it a point to establish facing lines of four as the formation to use as a primary choreographic reference point when a caller is ready to resolve the square. As a rule, such line-oriented systems have been based on a caller's ability to successfully match up each man in the set with his original partner, and this, as we all know, places the dancers in either a ZL (1P2P) or a ZL-os arrangement and, once there, the dancers are seldom very far away from an Allemande Left!

And yet, when you think about it, there is really no compelling reason why a caller must always set up facing lines of four when he is calling "ad-lib". The fact of the matter is that just about any symmetric or mirror-image dancer arrangement (boxes, lines, Double Pass Thrus, etc.) could be used as a reference formation from which to set up an eventual Allemande Left. While it is probably true that facing lines do seem to be a bit more "visual" than most other formations (it seems easier, somehow, for a caller to check the identity of each man's partner when the dancers are in normal facing lines), and while facing lines also tend to be among the most frequently used formations in our modern square dance choreography, it is, nevertheless, both possible and practical for other formations to serve as an effective sight calling reference.

We have often wondered, for example, why most of the caller training literature we have seen in the last few years in which a sight calling system is described, seldom outlines one in which an 8-Chain Thru or parallel ocean wave arrangement is used as the initial reference formation. There can be little question that we encounter parallel waves at least as often as we encounter lines these days -- possibly even a little bit more -- and it is certainly just as easy for a caller to maneuver the dancers in boxes or waves as it is to maneuver them in lines. Why then is it so unusual to find a box-type sight calling method described in print?

We were recently reminded of all this when we read a letter from subscriber Wayne Parker from Fair Oaks, California, in which he described a sight calling system that he has found to be effective in which a parallel ocean wave formation serves as the basic reference point from which to resolve the square. When using Wayne's system, a caller must first establish a "normal" (girl on the man's right side) parallel wave set-up, and he must then pair up (right hands joined) the inside man (i.e., the one who is looking out) with his original partner. This is easily accomplished by having the wave centers Trade and/or Circulate an appropriate number of times. When these two have been paired up, a caller simply checks to see whether the other man (the outside man looking in) has been similarly paired up with his original partner. If he has, the commands "Boys Run and Bend the Line" will establish a ZL or a ZL-os arrangement. And, presumably, from either one of those set-ups, even the least experienced caller, would be able to find an accurate get-out to an Allemande Left.

And if it should turn out that the outside man is not also paired up (holding right hands) with his partner, a caller can then call one of the following combinations:

Sight calling from Parallel Waves (continued)

- a) Ends Circulate, centers Trade (or "Acey-Deucey"), OR....
- b) Boys Trade, boys Circulate, OR....
- c) Girls Trade, girls Circulate....

and from there, a "Boys Run Bend the line", or, to make it a bit smoother from a dance mechanics standpoint, "Swing Thru, boys Trade, boys Run, Bend the Line" will also produce the desired ZL or ZL-os arrangement.

All in all, it is a neat idea. We tried it and it works -- and we thank Wayne for sending it in. However, upon closer examination, we must also note that Wayne's system is not really 100% box-oriented. While it does, indeed, start with a parallel ocean wave formation, it ends in lines and it therefore turns out to be little more than another way to achieve an Allemande Left by maneuvering the dancers into a recognizable line arrangement. We therefore decided to see if we couldn't expand upon Wayne's basic idea -- to see if we could use Wayne's method to also produce a recognizable box formation. It turned out to be a fairly simple operation.

Notice that after the right-hand pairing up of the inside man in the wave with his original partner, the point or focus of Wayne's system is to then also pair up the outside man with his original partner. In other words, once all four wave dancers are partners you can just about "sight" them into a ZL or ZL-os arrangement. It occurred to us, however, that if only two of the dancers in the wave were partners, you could then -- just as easily -- "sight" them into a ZB (Box 1-4) or ZB-os formation, and it wouldn't take much from either one of those arrangements for a caller to come up with an accurate Allemande Left.

To put it another way: Wayne's idea employs a series of more or less structured Trade and Circulate combinations to maneuver the dancers into a set-up in which the four wave dancers are all partners. What we are now suggesting is a variation of Wayne's idea in which the same series of Trades and Circulates could be used to establish ocean waves in which only one of the couples in the wave are partners and the other couple are original opposites. From such a parallel wave formation, it would be no big trick to maneuver the dancers into an 8-Chain Thru or box set-up in which the partner-paired couple is on the outside looking in and the opposite-paired couple is on the inside looking out. This would automatically produce either a ZB (Box 1-4) or a ZB-os formation and, always assuming of course, that caller is able to distinguish one from the other, he has then established an effective box arrangement from which to set-up the eventual Allemande Left.

Check it out and let us know what you think. Incidentally, we have, this past month received two other subscriber letters describing their sight calling methods. As always, we find such information fascinating and we appreciate your willingness to "share the wealth". We'll tell you about 'em in our forthcoming issues.

# choreo



# BREAKDOWN

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

JUNE 1975

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## WHAT'S HAPPENING?

From all reports, Lee Kopman's "Chain Reaction" has been getting a lot of workshop action this past month and we also hear that "Scoot and Flutter" has been the subject of a considerable amount of workshop activity... the same goes for "Swivel" and "Scamper".

Our feature movements this month are ROTARY CURL -- an interesting way of establishing columns and CLOVERDODGE -- a new combination movement with a nice "feel". The other movements we reviewed are listed below:

BOMB THRU (Geoff Baxter) From parallel right hand OWs, the ends turn the adjacent center centers 1/4 (hinge) and, without stop-

ping, all Step Thru. Those facing in now do a Pass Thru to end the movement in a completed Double Pass Thru formation. Dancers may now be asked to face right/left/in/out/or Zig-Zag.

BREAK THE LINE (Denny Lantz) From any line of four arrangement, the centers face in and the ends face out.

CHANGE THE LINE (Jerry Carmen) From facing lines of four, the ends Pass Thru and Cross Fold as the centers form a right-hand Star and turn it half-way to end facing the outsides in an 8-Chain Thru formation.

CHECKMATE (H.P. Williams) From opposite-facing columns Promenade right single file (as in Transfer the Column) and after facing in, join hands as a couple. The trailing dancers, meanwhile, move ahead as though doing a Tag the Line and then face right individually. They too join hands and, as a couple, move forward to join the other two to end the movement in parallel 2-faced lines.

DIAGONATE (Don Varner) From opposite-facing columns, all single file Circulate one position. The six dancers who can now pass right shoulders diagonally as the end two turn straight back to reform columns. Without stopping all again Circulate one place and the six who can now pass left shoulders as the ends turn back forming columns again. The entire combination equals Zero.

What's Happening? (continued)

DROP IN/DROP OUT (Lee Kopman) From a twin diamond formation, the dancers in the wave across the set step directly forward ("Drop Thru") to join the "points" or outside dancers who now either 1/4 IN (forming parallel ocean waves) or 1/4 OUT to form back-to-back lines of four facing out.

ECLIPSE (Gus Greene) From parallel 2-faced lines, the end dancers facing out Cast Back and the end dancer facing in steps forward and, when they meet, they join inside hands and hinge and Spread. Meanwhile the center dancer facing out follows the end doing the Cast Back but continues in a big 270° loop to take the farthest center position of new 2-faced lines. The center facing in, meanwhile, Walks forward (as in a Tag pattern) and facing right steps ahead to become a center dancer in the new 2-faced line formation.

HORSE AROUND (Johnny Walter) From "centers out" lines of 4 (ZB+Centers In+Cast Off 3/4) The centers Pass Thru as the ends Step forward and 1/4 in and all dancers now finish a Split Square Thru (4 hands) and, without stopping, all now do a Trade By to end the movement in an 8-Chain Thru set up.

OPEN THE COLUMN (Lee Kopman) From opposite facing single file columns, the No. 1 lead dancer in each column does a Transfer the Column as the No. 2 dancer does a Clover the Column. The trailers (Nos. 3 and 4 in the original columns) do a 1/2 Tag the Line, turn 3/4s by inside hands and then step ahead to join the outsides to form parallel right hand ocean waves.

RELAY THE SHADOW (Lee Kopman) From a "normal" (girl on man's right) Tidal Wave, all first swing 1/2 by the right and the center two girls Trade and, stepping slightly to the left, walk forward to become ends of parallel right hand ocean waves. The other ladies pass this girl and do a 1/4 in. They are to become the

other ends of the newly formed waves. The boys, meanwhile Cast 3/4 and complete a "Shadow" pattern. (Boy facing out Clovers into the nearest wave center position as the boy facing in does a hinge and steps into the other center position.

SCOOT-A-BIT (Gary Diehl) From parallel OWs all step ahead. Outsides Fold as in Scoot Back and centers Pass Thru. Without stopping, all Pass Thru again. Those facing out 1/4 right as those meeting in the center join right hands (left hands if starting from left-hand parallel waves) and hinge to form parallel two-faced lines.

SPLIT CAST TO A COLUMN (Ed Fraidenberg) From parallel OWs, those facing in step forward and hinge with the ones they meet and then step forward again. Those facing out Split Circulate two spots and 1/4 right to form columns.

SWING ALONG (Lee Kopman) From "normal" 8-dancer Tidal Waves, all swing 1/2. End dancers move along the line to become ends of parallel OWs while the center 6 Hinge and Circulate one spot forward. The lead dancer in each column now Peels Off as the other step forward and Trade to become wave centers.

UNWIND THE WAVE (Ted Shaw) From a right hand OW, ends Trade and centers turn 3/4 and slide apart. Ends 1/4 in to form a momentary left hand OW with the others. Ends of this wave turn nearest dancer 3/4.

WHIPLASH ROLL (Gus Greene) After completing a regular Whiplash, all dancers Roll to end in facing lines of 4.

ZIP IN / OUT / RIGHT / LEFT (Lee Kopman) All do like a Zoomeroo, except trailers take the final facing command (in/out/right/left, etc. Zip In equals Zoomeroo.

• NEW MOVEMENT (Experimental)

ROTARY CURL (Leonard Compton, Westfield, Indiana)How To Do It:

From any Double Pass Thru formation in which the center dancers can do a Right & Left Thru, on the command to "Rotary Curl:", the centers DO a Right and Left Thru and immediately drop hands and individually turn 1/4 to the left ("Right & Left Roll"). The outside or trailing dancers, meanwhile, Divide and Curlique. The movement ends in right hand columns of four. (approximately 8 counts).

Impressions:

The considerable emphasis that our choreographers have recently placed on column formations has also prompted a search for some different way to establish columns other than calling Curlique from facing lines of four. And while quite a few substitute column set-ups have been developed in the past year or two, none as yet has really taken hold in mainstream dancing. Most callers still form columns by setting up facing lines and then calling Curlique. The author of this movement tells us that "Rotary Curl" was deliberately created as a means of forming columns in a different way -- and who knows, it might just be the one to do it! The only trouble area we noted was that dancers not familiar with "Right & Left Roll" tended, sometimes, to "lose" the 1/4 turn to the left.

Choreography:

<u>From a Zero Line -- ZL (1P2P)</u> Pass Thru, Wheel & Deal <u>Rotary Curl</u> Circulate, boys Run Star Thru	<u>Equals 1/2 ZERO</u> (call the routine twice to Zero Out)
<u>From a Zero Line (ZL)</u> Pass Thru, Wheel & Deal <u>Rotary Curl</u> Coordinate Bend the Line	<u>Equals 1/2 ZERO</u> (call the routine twice to Zero Out)
NOTE: The two 1/2 Zeros above are interchangeable. Each has the effect of interchanging the 2 inside girls in the lines and so you may call one and then the other in any "mix-and-match" order you prefer -- each one will cancel out the effect of the other.	
<u>From a Zero Box - ZB (Box 1-4)</u> RL Thru, Dive Thru <u>Rotary Curl</u> Circulate, boys Run (CB) Swing Thru Girls Circulate, boys Run Wheel & Deal	<u>Technical ZERO</u> (insides become outsides and vice versa)

Rotary Curl (continued)Sample Figures:

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass Thru  
Wheel & Deal  
Rotary Curl  
Coordinate  
Couples Circulate  
Bend the Line ..... EPL  
Star Thru ..... ORB-os  
Dive Thru  
Rotary Curl  
Circulate  
Boys Run ..... OPB  
Swing Thru  
Boys Run  
Bend the Line ..... ZL-os  
Cross Trail ..... (AL!)
- 1-3 Square Thru ..... ZB  
Right & Left Thru ..... OB-os  
Dive Thru  
Rotary Curl  
Triple Scoot  
Boys Run ..... OB-os  
Swing Thru  
Boys Run  
Bend the Line ..... EOL  
Pass Thru  
Wheel & Deal  
Rotary Curl  
Transfer the Column  
Swing Thru  
Boys Run ..... RL-os  
1/2 Square Thru  
Trade By (ZB) ..... AL!
- 1-3 Pass Thru, Separate  
Go round one, line up 4  
Star Thru  
Rotary Curl  
Circulate  
Boys Run ..... RB  
Pass Thru ..... (AL!)

- 1-3 Lead right  
Circle to a line of 4 ..... ZL  
Pass Thru  
Wheel & Deal  
Zoom  
Rotary Curl  
Circulate 2 places  
Boys Run  
Centers Pass Thru  
Centers in, Cast Off 3/4  
Star Thru  
Centers California Twirl ..... OPB-os  
Right & Left Thru ..... OPB  
Swing Thru  
Girls Circulate  
Boys Trade  
Tag the Line - In  
Pass Thru  
Wheel & Deal  
Rotary Curl  
Boys Run  
Centers Pass Thru (ZB) .... AL!
- 1-3 Square Thru ..... ZB  
Split 2, line up 4  
Pass Thru, Wheel & Deal  
Centers Box the Gnat  
Everybody Rotary Curl  
Boys Run  
Centers California Twirl .... ORB-os  
Right & Left Thru ..... ORB  
Dive Thru  
Rotary Curl  
Transfer the Column  
Swing Thru, boys Run ..... EPL  
Pass Thru, Wheel & Deal  
Centers Square Thru 3/4 .... (AL!)

SINGING CALL (Corner Progression)

1-3 Square Thru, go 4 hands, meet those  
2 and do the RL Thru  
Dive Thru & Rotary Curl, walkin' two  
by two  
Circulate and then the boys will Run  
AL your corner, partner Dosado, same  
girl swing & Promenade  
...add 16 beat tag.

### ● SHARE THE WEALTH

(Interesting choreographic ideas from our mail bag!)

Paul McNutt from Birmingham, Alabama sent us a whole page of routines that are designed to convert a Zero Box (ZB / Box 1-4) to a Zero Line (ZL - 1P2P) -- and back again. We found the following combinations to be especially interesting:

#### ZB to ZL

- Swing Thru, 8 Circulate  
Girls go double  
Boys Trade, boys Run  
Couples Circulate  
Bend the Line
- Swing Thru, boys Run  
Boys Circulate  
Girls Trade & Couples Circulate  
Bend the Line, RL Thru
- Swing Thru, girls Circulate  
Boys Trade, girls Fold  
Peel Off & Bend the Line
- Swing Thru, Spin the Top  
RL Thru, Dixie Style to OW  
Left Swing Thru  
Girls Circulate, girls Run  
Bend the Line

#### ZL to ZB

- RL Thru, Pass Thru  
Wheel & Deal, Zoom  
Centers Flutter Wheel  
Pass Thru
- Spin the Top, boys Run  
Boys Circulate  
Wheel & Deal  
Pass Thru, Trade By
- Pass Thru, Wheel & Deal  
Centers Swing Thru & Turn Thru  
Split 2, line up 4  
Curlique, Boys Run
- RL Thru, Dixie Style to OW  
Girls Circulate, boys Trade  
Left Swing Thru, girls Run  
Wheel & Deal

### ● BRAIN TEASER

(For the Choreo Puzzle Fan)

Another good response to last month's problem (the easy ones always bring in the biggest mail!). The problem, you will recall, was to find a command that could be called after a "Centers In" which could be followed by another command to "Centers In". Most of the answers quickly discovered that the command "Tag the Line" was the best way to solve the problem. Subscriber Jay Klassen, however (far and away, our most avid puzzle fan) dug into his Burleson and came up more than 70 others!

The poser for this month is designed to appeal to those who "dig" oddball set-ups. It goes like this:

Set up a parallel 2-faced line arrangement in which one of the lines is facing clockwise and the other is facing counter-clockwise -- and then come up with a legitimate get out to the Allemande Left

Good Luck!

### ● SPECIAL ANNOUNCEMENT

We regularly receive letters from our subscribers asking about our availability to call dances or conduct caller training sessions in their towns when we are "on tour", "on the road" or "passing Thru". While our usual practice has been to personally contact individual callers or dancers in any out-of-town area in which we might be interested in securing a booking, it has also been suggested that we publish, from time to time, some of our open dates for those who might be interested in engaging us. And so, if you might be interested in any of the dates below, get in touch with us.

Aug. 3, 1976 (Utah/Colorado)  
 Aug. 4, 1976 (Kansas, Okla.)  
 Aug. 5, 1976 (Missouri/Ark.)  
 Aug. 6, 1976 (Illinois/Indiana)  
 Aug. 7, 1976 (Tennessee/Kentucky)  
 Aug. 14, 1976 (Oklahoma / Texas)  
 Aug. 15, 1976 (New Mexico)  
 Aug. 16, 1976 (Arizona)

# PROGRAM NOTES

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

A side benefit arising out of our increased use of the currently popular movement, "Half Tag, Trade & Roll", is the fact that it seems to have also increased the average Mainstream dancer's ability to execute a basic "1/2 Tag the Line" traffic pattern. .... something that used to require a walk-thru with average club-level dancers. The so-called "fractional" Tags (1/4 Tag, 1/2 Tag, 3/4 Tag) are now no longer restricted to challenge or workshop dances and it may well be that they are on the way toward entering the Mainstream. All of which would seem to make fractional Tags a good theme for this month's "Program Notes" feature.

Most of the routines below feature 1/2 Tag patterns -- and one contains a 3/4 Tag as well.

- 1-3 Square Thru ..... ZB  
Swing Thru  
Boys Run  
1/2 Tag the Line  
Trade when you meet & boys Run . CL-os  
Pass Thru  
Wheel & Deal  
Centers Pass Thru ..... OCB  
Dosado to ocean wave  
Girls Trade ..... ZB  
Girls Run  
1/2 Tag the Line  
Boys Run ..... EPL-os  
Pass Thru,  
Wheel & Deal  
Centers Pass Thru (AL!) ..... ZB  
Right & Left Thru ..... OB-os  
Swing Thru  
Boys Run  
1/2 Tag, Trade and Roll (ZB) ... AL!

- Head ladies Chain  
1-3 Square Thru ..... OPB  
Curlique  
Girls Run  
Pass Thru  
1/2 Tag the Line  
Same sex Trade  
Scoot Back  
Swing Thru  
Boys Run (ZL) ..... AL!
- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass Thru  
1/2 Tag the Line  
Same sex Trade  
Centers Trade  
Centers Run  
1/2 Tag the Line  
Same sex Trade  
Centers Trade  
Boys Run  
California Twirl (ZL) ..... AL!
- 1-3 Pass Thru, Separate  
Go round one, line up 4  
Pass Thru  
1/2 Tag the Line ..... OB-os  
Swing Thru  
Boys Run  
1/2 Tag Trade & Roll (AL!) ... ZB  
Curlique  
Scoot Back  
Boys Run ..... CL  
Right & Left Thru ..... CL-os  
Rollaway, 1/2 Sashay  
Pass Thru  
3/4 Tag the Line  
Centers Double Swing Thru  
Outsides Trade  
Centers Turn Thru ..... (AL!)



• NEW MOVEMENT (Experimental)

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

From parallel ocean waves all take a step forward and those facing out do a Cloverleaf as those facing in join right hands and turn 1/4 (Single Hinge) and without stopping execute a Walk and Dodge in the center. The movement takes approximately six counts and ends in an 8-Chain Thru formation.

Impressions:

A smooth traffic pattern -- all forward moving and easily taught. We had good "vibes" from our dancers. Be sure your dancers are comfortable with Walk & Dodge patterns in which the boys do the "dodging" before trying some of the Arky configurations.

Choreography:

<u>From a Zero Box Ocean Wave (ZB)</u> Cloverdodge Spin Chain Thru Girls Circulate twice Boys Run, Wheel & Deal	<u>Equals ZERO</u> (Technical Zero: outsides become insides & vice versa)
<u>From a ZB Ocean Wave</u> Boys Circulate, girls Trade Double Swing Thru Cloverdodge	<u>Equals ZERO</u> (Technical Zero: insides become outsides & vice versa)
<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean Cloverdodge Star Thru Pass the Ocean, Recycle	Converts a Zero Line (ZL) to a Zero Box (ZB)
<u>From a Zero Box Ocean Wave (ZB)</u> Cloverdodge Swing Thru, boys Run Bend the Line	Converts a Zero Box (ZB) to a Zero Line (ZL)

Variation:CLOVER-RUN (same author)

The rules for "Clover-Run" are the same as those for "Cloverdodge" except that after doing the Single Hinge, the inside dancers do NOT Walk & Dodge; instead, the dancer facing in will Run around the dancer facing out. While this variation does not move as smoothly as "Cloverdodge", "Clover-Run" serves as its own Zero routine, when done from parallel waves in which each man has the same girl ("constant" partner pairings). It too is a Technical Zero - insides become outsides and vice versa.

Cloverdodge (continued)Sample Figures:

- 1-3 Square Thru (OW)..... ZB  
Cloverdodge ..... OPB-os  
 Curlique  
 Split Circulate  
 Boys Run ..... ZL  
 Pass the Ocean ..... CB-os  
Cloverdodge ..... OCB  
 Swing Thru  
 Boys Run  
 Bend the Line ..... CL-os  
 Slide Thru (ZB) ..... (AL!)
- 4 ladies Chain, Promenade  
 1-3 Wheel Around ..... OL  
 Pass the Ocean ..... RB-os  
Cloverdodge ..... ORB  
 Star Thru ..... EPL  
 Curlique  
 Coordinate  
 Bend the Line ..... ERL  
 Pass the Ocean ..... OOB-os  
Cloverdodge (ZB) ..... AL!
- 1-3 Square Thru (OW) ..... ZB  
Cloverdodge ..... OPB-os  
 Curlique  
Cloverdodge  
 Curlique  
Cloverdodge ..... OPB-os  
 Curlique  
 Walk and Dodge  
 Partner Trade (ZL) ..... AL!
- 1-3 Square Thru ..... ZB  
 Right & Left Thru ..... OB-os  
 Dive Thru  
 Zoom  
 Centers Pass Thru ..... OB  
 Swing Thru  
Cloverdodge  
 Swing Thru ..... OOB-os  
Cloverdodge ..... ZB  
 Dosado to OW  
Clover-Run (ZB) ..... AL!

- 1-3 Square Thru ..... ZB  
 Curlique  
Cloverdodge  
 Swing Thru  
Cloverdodge  
 Swing Thru  
 Boys Run ..... CL  
 Right & Left Thru ..... CL-os  
 Pass the Ocean ..... ZB  
Clover-Run (ZB) ..... AL!
- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Pass the Ocean ..... CB-os  
Cloverdodge ..... OCB  
 Curlique  
Cloverdodge  
 Scoot Back  
 Scoot Back again  
 Boys Run ..... ZL-os  
 Pass the Ocean ..... RB-os  
Clover-Run ..... RB-os  
 Pass Thru ..... AL!

SINGING CALL (Corner Progression)

Head Couples Square Thru, 4 hands  
 round you go  
 Dosado the outside pair and make that  
 wave you know  
 Cloverdodge go two by two and then  
 you Swing Thru  
 Boys Run and Bend the Line, go forward  
 up and back in time  
 Star Thru, Square Thru, 3/4s round you  
 go  
 Swing that corner lady round and Prom-  
 enade you know  
 ...add 16 beat Tag.

● SIGHT CALLER'S NOTEBOOK

RESOLVING THE SQUARE IF YOU DON'T KNOW THE DANCERS' ROTATION

As we noted last month, we have recently received a number of letters from some of our subscribers in which they describe and explain some of their own favorite sight calling tricks and maneuvers. In each case, the writers specifically mentioned that they would be pleased to have us pass their ideas along to our readers and we, of course, are delighted to have the opportunity to do so. Here, for example, is a nifty sight calling technique that was sent in by subscriber Bill Kegley from Lakeland, Florida:

When using Bill's method, a caller, upon reaching the point in a figure when he is ready to begin looking for an Allemande Left, must first maneuver his dancers into "normal" (girl on the man's right side) facing lines of four, and he must then match up the No. 1 man with his original partner. This operation, as we have often demonstrated in these pages, is the traditional first step in just about every effective sight calling system we have seen, for once it is accomplished, the caller knows that both of the Head men must now have their original partners, and the obvious next step is for the caller to then also pair up both of the Side men with their partners. When that has been achieved it remains only for the caller to then check the sequence or rotation "state" of the dancers. Since all are paired up with partners, the caller knows that he has placed his dancers in either a ZL or a ZL-os condition and, if he is able to identify one or the other, he may then, presumably, call an appropriate get-out to an Allemande Left.

Now the thing that makes Bill's method a little bit different from most of the others, is that it does not require the caller to concern himself with the dancers' correct rotation. When Bill has successfully paired-up the No. 1 man with his partner, he simply checks to see if the other man in the same line also has his partner and, if he does, he then calls the following get-out routine:

Two ladies Chain  
Star Thru  
Dive Thru  
Centers make a Left Hand Star  
Come back, make a Right Hand Star  
Turn that Star and find your Corner  
Allemande Left!

The gimmick or the trick in this routine is that the dancers are placed in a Double Pass Thru formation in which the outside dancers are paired up and the inside dancers (those forming the right hand star) are able to track down their own caller. When you tell the star dancers to "Find your Corner", they are the ones who decide whether they have to turn the star 1/2 way or all the way to their corner!

And if you should find -- as we sometimes do -- that while most dancers have little difficulty in smoothly forming a right hand star, they also tend, for some strange reason, to fumble and stumble their way into a "cold-turkey" left hand star. We are apparently so conditioned to starting every movement with a right hand, that we have to readjust our thinking and our habit patterns when we are asked to start a move with a left hand (left square thru, left swing thru, etc.) And so, to avoid

(Sight Caller's Note Book, continued)

this momentary hesitation, we will occasionally use a routine like the one below which does the same thing Bill Kegley's get-out does, except that it eliminates the left hand star:

Two ladies Chain (or RL Thru & Flutter Wheel)  
Star Thru  
Dive Thru  
RL Thru  
Flutter Wheel  
Same 4 Curlique and make a right hand star  
Turn that star and find your Corner  
Allemande Left!

Note that both of the above routines will work whether the dancers are "in" or "out" of sequence -- and that can sometimes be a choreographic lifesaver! While we would all, no doubt, agree that a caller should always be aware of the dancers' correct sequence or rotation, who among us can honestly say that he has never found himself in a situation in which he had to resolve the square only to find that he had somehow forgotten to make a mental note of the dancers' sequence at the beginning of the tip? Bill's method provides a neat way of placing the burden of establishing rotation on the dancers' shoulders -- rather than on the caller's and, as we say, that can sometimes be a handy "trick-of-the-trade" for a caller to know and use!

And now, supposing that after he had matched up the No. 1 man with his partner a caller finds that the Side men are NOT similarly paired-up? What does he do, in other words if he has 2 men with partners and 2 men with opposites? The obvious answer is that he now has 2 options: (a), he can call a routine that has been especially designed to also give the Side men their partners and thereby create the ZL or ZL-os arrangement he is looking for, or (b), he can call a get-out that goes directly to an Allemande Left. Let's look at these options one at a time.

First, when 2 men have partners and 2 do not, a caller should first place the paired-up couples on the ends of the lines (call a RL Thru if they're not already there!), and from there, the following routine will produce either a ZL or a ZL-os:

Spin the Top  
Boys Circulate  
Boys Run, Bend the Line

From there, a caller can then call Bill Kegley's get-out as described previously. From the same arrangement, however (EPL or EPL-os), the following routine will go directly to the Allemande Left:

Pass Thru  
Wheel & Deal  
Centers Curlique and make a right hand star  
Turn that star and find the corner  
Allemande Left!

Notice that this routine also uses the right hand star to allow the dancers to locate their own corners -- and as we say, that's a handy thing for a caller to know!

# choreo



# BREAKDOWN

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

JULY 1975

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## WHAT'S HAPPENING?

Scoot and Flutter -- something of a dark horse in the new movement sweepstakes -- has been seeing a lot of action in the workshop scene these days. Chain Reaction got a brief flurry of attention but seems to be fading away.

Also, you've probably heard by now that the Callerlab Quarterly Movements Committee has NOT selected any new moves for the current quarter and suggests that we continue working on the committee's previous selections. We certainly commend the committee's cautious and responsible attitude but we can't help wondering if a quarter with NO selections isn't

really counterproductive to the achievement of the committee's goals. If the purpose of the quarterly selections is to bring order out of chaos by providing the mainstream caller with some guidance as to which experimental movements seem to be getting the biggest play in the workshops, then it could well be that a quarter with no selections would bring about some of the confusion we are all trying to avoid.

We are featuring 2 new moves this month: "Mesh the Gears" and "Twist the Column". Here are the other experimentals we reviewed:

ALTER THE COLUMN (Gary Diehl) From any column, No. 1 (lead) dancer Transfers and No. 2 dancers Clovers as the No. 3 & 4 dancers step shoulder-to-shoulder and Hinge; they then step forward to form an ocean wave.

CROSSOVER COORDINATE (Bob Elling) From columns, all Circulate once and a half. The center pair Trade as the other 2 pairs Slither (Pass nose-to-nose) and then they also Trade. From here the lonesome ends ("satellites") and the centers move up to end in parallel OWs.

CROSS WALK (Bob Elling) From parallel 2-faced lines, the ends Cross Fold and then the centers step forward to end in columns. If called from side-by-side 2-faced lines, it ends in parallel ocean waves.

FAN-TASTIC (Andy Cisna) Facing couples Step to a Wave and Fan the Top. Without stopping, the center 2 Tag Thru, while the ends Quarter right.

What's Happening? (continued)

MANEUVER BACK (Murrell Hensley) From columns, the No. 1 and 4 dancer in each column Trade with each other and Roll to face as the center four Scoot Back and, without stopping, face in to become centers of facing lines of 4.

MORE OR LESS. This command is intended to modify the subsequent call and is generally directed to those in a leading or trailing position. The idea is for the leaders to do the full command and the Roll while the trailers only do 1/2 of their part.

REVERSE THE WAVE (Lonnie Sturges) From an ocean wave, the centers Cast 1/4 and spread apart to allow the ends to face and Pass Thru (right shoulders from RH waves, left shoulders from LH waves) and the 1/4 Right (from RH waves) or 1/4 Left (from LH waves). Without stopping, centers now slide back together and Cast 1/4 to reform the ocean wave.

RIGHT HAND STAR THE VEER. Facing couples form a right hand star and turn it 1/2 way. From here (if started from "normal couples"), the girl drops her right hand and places her left hand in the right hand of the man in front of her. Each man now leads this girl in a Veer-like movement to end in 2-faced lines.

SPIN & HINGEBACK (Murrell Hensley) From parallel OWs, all do a Spin Back (Burleson No. 1522). Without stopping, those in the wave across the center now proceed as follows: the ends step up 1/4 to form 2-faced lines as the centers Single Hinge, U-Turn Back and step straight ahead into the 2-faced line.

SWITCH THE COLUMN (Johnny Jones) From a column formation, the end pairs (No. 1 & 4 dancers in each column) Cast 3/4 as the center four Box Circulate once and a half forming a momentary 6-hand ocean wave with a lonesome dancer on either side of the wave. From here, without stopping, the ends of the 6-hand wave and the 2 lonesome dancers Circulate one half position (step forward) to become of the ends of newly formed parallel ocean waves, as

the other four Cast 3/4 to become the centers of the new waves.

TAG TO A DIAMOND (Andy Rawlinson) From any formation permitting a Tag the Line, dancers do a full Tag. The lead dancers then do a right face Roll as the trailers complete their part of the Tag and then 1/4 right. Ends in twin Diamond formation.

TAG OUT/IN (Johnny Jones) From facing lines, the centers Tag as the ends face out or in (as directed in the call) to end in either an 8-Chain Thru or a completed Double Pass Thru formation.

THREE & ONE TRANSFER This is a Transfer the Column variation. From columns, the first three dancers in each column Promenade single file to the right as the No. 4 dancers in each column step ahead and Cast 3/4 by the inside hands and then they step forward to join right hands with the center dancer of the outside three-some. The movement ends in a 3 and 1 line formation (3 are facing in and one is facing out in each line).

TRAIL THE WAVE From parallel OWs, those facing out walk ahead and Trade with each other and then spread apart as those who are facing in Cross Trail to the center of the other wave and U-turn back. Ends in facing lines of four.

VACATE THE WAVE (Nonie Moglia) From parallel OWs, all Circulate one half to turn the one they meet 1/2 way with inside hands. Without stopping all Circulate 1/2 again and this time turn the one they meet 3/4 by the inside hands to end in an Alamo set up.

• NEW MOVEMENT (Experimental)

MESH THE GEARS (Nonie Moglia, Castro Valley, California)
How To Do It:

From parallel ocean waves or 2-faced lines, the centers Cross Run and without stopping, Circulate one position and immediately do a U-Turn Back. The original ends, meanwhile, slide together execute a Spin Chain Thru type pattern -- they join inside hands and turn  $3/4$ , new centers Trade and turn the one they meet  $3/4$ . Ocean waves become 2-faced lines and 2-faced lines become ocean waves (approximately ten counts).

Impressions:

The traffic pattern of this movement applies the Syncopate idea (Cross Run and Circulate) to a Spin Chain Thru type of maneuver. The movement has a smooth-flowing feeling and our dancers were enthusiastic. We have a hunch, however, that like most movements that can be done from either waves or 2-faced lines by following the same rules, it will go over well with workshop dancers but will also tend to confuse dancers who are used to dancing mainstream material exclusively.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Dosado to Ocean Wave <u>Mesh the Gears</u> Couples Circulate Tag the Line-Right Wheel & Deal	Equals ZERO!
<u>From a Zero Box - ZB</u> Swing Thru Boys Run, Tag the Line-Left <u>Mesh the Gears (ZB-os)</u> RL Thru, Dive Thru, Pass Thru	Equals ZERO!
<u>From a Zero Box (Ocean Wave)</u> Girls Trade, girls Run Tag the Line-Left <u>Mesh the Gears</u> Boys Run, Wheel & Deal Dosado to OW, Recycle	Equals RL Thru, Dive Thru, Pass Thru!
<u>From a Zero Line - ZL (1P2P)</u> RL Thru, Pass the Ocean Swing Thru <u>Mesh the Gears</u> Couples Circulate Bend the Line	Equals ZERO!

Mesh the Gears, continuedSample Figures

- 1-3 Square Thru ..... ZB  
Swing Thru  
Mesh the Gears  
W&D, Dosado to OW ..... OCB-os  
Recycle ..... ZB  
Swing Thru  
Boys Run, girls Trade  
Tag the Line-Right  
Mesh the Gears  
Left Swing Thru ..... AL!
- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Square Thru 3/4  
Courtesy turn the girl on the right  
Put her in the lead, do a  
Dixie Style to an ocean wave  
Mesh the Gears  
Couples Circulate  
Mesh the Gears  
Boys Run  
Wheel & Deal ..... RB  
Pass Thru ..... AL!
- 1-3 Lead right  
Circle to a line of 4 ..... ZL  
Pass thru  
Tag the Line - Left  
Mesh the Gears  
Centers Trade, centers Run  
Tag the Line, centers In  
Cast Off 3/4  
Pass Thru  
Tag the Line - Right  
Mesh the Gears  
Centers Trade, centers Run  
Tag the Line, centers in  
Cast Off 3/4 ..... ZL  
RL Thru, send 'em back  
Dixie Style to OW  
Mesh the Gears  
Wheel & Deal  
Spin the Top ..... ZL  
Pass the Ocean, Step Thru... AL!
- 1-3 Square Thru ..... ZB  
Curlique to an OW  
Swing Thru  
Centers Run  
Tag the Line - Left  
Mesh the Gears  
Scoot Back  
Boys Run ..... RL  
Square Thru  
Trade By ..... ZB  
Curlique  
Scoot Back  
Mesh the Gears  
Couples Circulate  
Wheel and Deal ..... AL!
- 1-3 Square Thru ..... ZB  
Swing Thru  
Mesh the Gears  
Couples Circulate  
Boys Run  
Mesh the Gears  
Wheel & Deal ..... OB  
Dive Thru  
Pass Thru (ZB) ..... AL!

SINGING CALL (Corner Lady Progression)

Head couples Promenade, go half-way  
round the set

Curlique, boys Run right you bet  
Swing Thru go two by two, boys Run  
right again

Tag the Line, face Left, Mesh the  
Gears, you're not thru  
yet

Keep on goin' and when you're done  
Swing the girl you meet  
Promenade that lady, go walkin' down  
the street

....add 16 beat Tag!



● NEW MOVEMENT (Experimental)

TWIST THE COLUMN (Bob Elling, San Leandro, California)

How To Do It:

From a right or left facing column formation, all dancers Circulate once and a half (as in Coordinate) to form two side-by-side columns of three with two "satellite" dancers at either end. Without stopping, the center pair (of the three pairs in the middle) slide face-to-face and joining inside hands, they Hinge (turn 1/4). The other two pairs, meanwhile, Trade and Slide apart. The movement ends in a twin Diamond formation. (Approximately 6 counts).

Impressions:

To do this movement well, the dancers must be able to identify -- quickly and accurately -- when they have formed a diamond formation. We doubt that this one will ever cross the line from experimental to mainstream, but it could see a lot of activity with the workshop crowd.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Curlique Twist the Column Diamond Circulate Girls Cast right 3/4 Wheel & Deal (RB) Star Thru	<u>TECHNICAL ZERO</u> (ends become centers and vice versa)
<u>From a Zero Box - ZB (Box 1-4)</u> Slide Thru, Curlique Twist the Column Diamond Circulate Girls Cast right 3/4 Wheel & Deal	<u>TECHNICAL ZERO</u> (insides become out- sides & vice versa)

Sample  
Figures:

- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Curlique  
Twist the Column  
 Diamond Circulate  
 Girls Cast right 3/4  
 Couples Circulate  
 Bend the Line ..... ECL-os  
 Curlique  
Twist the Column  
 Diamond Circulate 2 spots  
 Boys Cast right 3/4  
 Couples Circulate  
 Tag the Line-Right  
 Wheel & Deal ..... CB  
 8 Chain Three ..... AL!

- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Pass Thru  
 Tag the Line -In  
 Curlique  
Twist the Column  
 Diamond Circulate 2 spots  
 Girls Cast right 3/4  
 Couples Circulate  
 Bend the Line ..... ZL-os  
 RL Thru ..... ZL  
 Curlique  
Twist the Column  
 Diamond Circulate 2 spots  
 Boys Cast right 3/4  
 4 boys Scoot Back  
 Boys Trade, boys Run  
 Tag the Line, lady left, boy right, AL!

Twist the Column, continued

- 1-3 Square Thru ..... ZB  
Split two, line up 4  
Curlique  
Twist the Column  
Diamond Circulate 2 spots  
Spin Back  
Left Swing Thru  
Boys Run  
Tag the Line - Right  
Wheel & Deal  
Dosado to OW  
Scoot Back ..... OB-os  
Swing Thru  
Boys Trade, boys Run  
Bend the Line ..... CL-os  
Pass Thru  
Partner Trade ..... CL  
Curlique  
Twist the Column  
Diamond Circulate  
Spin Back  
Left Swing Thru ..... AL!
- 1-3 Flutter Wheel  
Pass Thru, Separate  
Go round 1, line up 4  
Curlique  
Twist the Column  
Diamond Circulate, centers Cast 3/4  
Wheel & Deal  
Swing Thru  
Scoot Back  
Boys Run (ZL) ..... AL!

Singing Call (Corner Progression)

1-3 RL Thru, turn 'em & then  
Cross Trail, go round 1 & line up four  
my friend  
Curlique and Twist the Column, you're  
walkin' 2 by 2  
Diamond Circulate on down, girls  
turn right 3/4 round  
Wheel & Deal go 2 by 2, Swing 'ol  
Corner there  
Swing that gal & promenade  
...add 16 beat Tag

• BRAIN TEASER

(For the choreo puzzle fan!)

We didn't feel that last month's Brain Teaser was an especially difficult one (set up parallel two-faced lines with one line facing clockwise and the other facing counter-clockwise). However, we only received a handful of answers (the pattern has been that the easy puzzles generate a heavy response and the "toughies" produce a relatively light one), so, we must conclude that either the June Brain Teaser was indeed a difficult one to solve, or that the novelty of working on this kind of problem is beginning to wear off. If this is the case, let us know -- we'd welcome your comments!

In any case, here's the solution to the June puzzle that we had in mind:

Head ladies Chain right  
Couple No. 1 walk forward  
Split Couple 3, Separate  
Go round 3 dancers  
Hook on the ends, line up 3  
Lonesome couple come down the  
center  
Separate, go round 2 dancers  
Squeeze in, line up 4  
Center 4 Pass Thru, Split 2  
Go round 1, line up 4  
Pass Thru, Bend the Line  
4 Boys Pass Thru (now in parallel two-  
faced lines, one CW and the other  
CCW)  
Everybody Wheel & Deal (AL!)

This month's puzzle also deals with an odd-ball set-up: the 3 and 1 line. These are parallel lines of 4 in which 3 dancers in a line are facing in one direction while the 4th dancer is facing 180° in the other. The advanced/challenge groups have lately developed a number of new movements to set up this formation (3 & 1 Transfer, etc.) but your problem, this month, is to establish a 3 & 1 line formation using only mainstream commands -- and to also provide a mainstream get-out. (any commands in the recently-approved Callerlab Mainstream "Family" List is OK!)

# • PROGRAM NOTES

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

## SPLIT CIRCULATE AND CAST OFF 3/4

In recent months we have often found ourselves calling Cast Off 3/4 after a Split Circulate. The Cast Off flows very smoothly out of a Split Circulate and is a logical follow-up command. The combination makes for some interesting mainstream choreography and seems to get an excellent dancer response.

We were reminded of this after reading a recent letter from subscriber Jerry Murray (now in Great Britain) in which, after describing the nature of caller training in England, he included some routines which featured the Split Circulate and Cast Off 3/4 combination. The routines below incorporate many of Jerry's ideas as well as a few of my own.

- 1-3 Square Thru ..... ZB  
 Curlique  
 Split Circulate  
 Join right hands, Cast Off 3/4  
 Boys Trade, boys Run  
 Bend the Line ..... CL  
 Pass Thru, Bend the Line ..... CL-os  
 Slide Thru (AL!) ..... ZB  
 Curlique  
 Split Circulate 2 places  
 Join right hands, Cast Off 3/4 ..... OB-os  
 Swing Thru, boys Run  
 1/2 Tag, Trade & Roll (ZB) ..... AL!
- 1-3 1/2 Square Thru, Dosado to OW. ZB-os  
 Recycle ..... ORB  
 Curlique  
 Split Circulate  
 Join right hands, Cast Off 3/4  
 Boys Trade, boys Run  
 Wheel & Deal ..... ZB-os  
 RL Thru, Dive Thru, Pass Thru .... ZB  
 Curlique, Split Circulate  
 Join right hands, Cast Off 3/4  
 Boys Trade, Cast Off 3/4  
 Scoot Back, boys Run ..... CL  
 RL Thru, Slide Thru (ZB) ..... AL!
- 1-3 Pass Thru, Separate  
 Go round 1, line up 4  
 Pass Thru, Wheel & Deal  
 Double Pass Thru  
 Centers In, Cast Off 3/4  
 Pass Thru, girls Fold  
 Curlique (OW) ..... ZB  
 Split Circulate  
 Join right hands, Cast Off 3/4  
 Centers Trade, boys Run  
 California Twirl ..... CL  
 RL Thru, Slide Thru (ZB) ..... AL!
- 1-3 RL Thru, Square Thru  
 But on the 3rd hand Curlique  
 Walk and Dodge ..... OPB-os  
 Dosado to OW, Recycle ..... RB  
 Curlique  
 Split Circulate  
 Join right hands, Cast Off 3/4  
 Boys Trade, boys Run  
 Bend the Line ..... ZL  
 Pass Thru, Tag the Line  
 Lead two, turn straight back .... RB  
 Curlique  
 Split Circulate 2 places  
 Join right hands, Cast Off 3/4 .. CB-os  
 Right & Left Thru, Pass Thru..... (AL!)
- 1-3 Square Thru ..... ZB  
 Curlique  
 Split Circulate 2 places  
 Join right hands, Cast Off 3/4 .. OB-os  
 Fan the Top ..... EPL-os  
 Right & Left Thru ..... EOL  
 Pass Thru  
 Wheel & Deal  
 Zoom  
 Centers Pass Thru (AL!) ..... ZB  
 Curlique  
 Split Circulate  
 Join right hands Cast Off 3/4  
 Fan the Top  
 Curlique  
 Boys Run (ZB) ..... AL!

• SET 'EM UP - GET 'EM OUT

COLUMNS WITHOUT CURLIQUES

The selection of Coordinate and Transfer the Column as featured experimental movements by the CALLERLAB Quarterly Movements Committee has placed a spotlight and given a good deal more impetus to the establishment of side-by-side single file right-facing columns as one of the more important formations used in modern square dance choreography. And just as Square Thru became the most often-used method of setting up a Zero Box, and just as "Lead to the right and Circle to a Line" became the most popular way to arrange the dancers in a Zero Line, a command to do a Curlique from facing lines of four has become the traditional way for us to establish a basic column formation.

If we carry this idea a step further, we must also note that when Square Thrus became commonplace, most callers made it a point to add some Square Thru equivalents to their repertoires so that they didn't always have to call "Heads Square Thru" when they wanted to set up a Zero Box or Box 1-4 formation. And when we noted the dancers getting bored with "Lead to the right and Circle, etc.", we all developed a number of appropriate equivalent routines for that combination. And now, it seems, we are all searching for ways to establish columns other than always calling a Curlique from a line. Many of our more creative caller-choreographers, for example, have been attacking the problem by trying to invent a new Basic that will set up columns without the use of a Curlique. But while many such new movements have been written and put into the hopper, none, as yet, has really caught on with the average mainstream dancer and most callers have, instead,

been looking for no-Curlique column set-ups that rely exclusively on the more popular mainstream commands. We, of course, are no exception and we have been adding such routines to our own files whenever we've encountered them. Here are a handful of the more popular column set-ups that we have run across: (they all work from normal facing lines of four)

- |  |   |
|--|---|
| 1. Star Thru<br>Girls turn back  | 5. Pass the Ocean<br>Recycle<br>Spin the Top<br>Cast Off 3/4  |
| 2. Star Thru, California Twirl<br>(or Square Thru!)<br>Boys Run around the girls | 6. Right & Left Thru<br>Swing Thru<br>Boys Run<br>Half Tag the Line (& freeze!)                                   |
| 3. Swing Thru, boys Trade<br>Everybody Quarter Left                              | 7. Pass The Ocean<br>Scoot Back<br>Boys Fold<br>(in this one the columns are slightly offset -- use it carefully) |
| 4. Swing Thru, boys Trade<br>Everybody Cast right 3/4                            |   |

When you check out the above routines, it will soon become obvious they are really nothing more than equivalents for a Curlique. Which means that by adding a couple of 'em to your repertoires, you will have the ability to "mix-and-match" them with the various equivalents you already know to set up Zero Lines and thus gain a high degree of variety when you need to establish right face columns.

• SOME NEW MOVEMENT UPDATES

We have had the opportunity, this past month, to check out a pair of interesting variation moves. They have obviously been inspired by some of the currently popular non-mainstream commands and we think they're worth a look-see. Jerry Murray sent in a "Chain Reaction" variation called "Scoot Reaction", and Bill Davis came up with a modified "Pass the Ocean" idea that he identifies as "Split the Ocean". Here's how they work:

**SCOOT REACTION** (Jerry Murray, England) From parallel ocean waves, those facing out of the square follow a normal Scoot Back pattern, i.e., they step forward and Fold into the spot vacated by the adjacent dancer. Meanwhile, those facing in step forward to form an ocean wave between the outside pairs. This establishes a momentary 1/4 Tag the Line formation, which is also the lead-off position for a Chain Reaction. Without stopping, all dancers now follow the standard directions for a Chain Reaction (see the May 1975 issue, page 486) to end the movement in parallel ocean waves. Here are some sample routines:

- |  |  |  |
|--|--|--|
| <ul style="list-style-type: none"> <li>• 1-3 Square Thru . ZB</li> <li>    Curlique (OW)</li> <li>    <u>Scoot Reaction</u></li> <li>    Same sex Trade</li> <li>    <u>Scoot Reaction</u></li> <li>    Boys Run, WD....OB-os</li> <li>    RL Thru (ZB).....AL!</li> </ul> | <ul style="list-style-type: none"> <li>• 1-3 lead right</li> <li>    Circle to a line .....ZL</li> <li>    Pass Thru, WD</li> <li>    Double Pass Thru</li> <li>    Leads turn back</li> <li>    Double Swing Thru</li> <li>    <u>Scoot Reaction</u></li> <li>    Boys Run, Bend the Line..ZL</li> <li>    RL Thru, Cross Trail .... (AL!)</li> </ul> | <ul style="list-style-type: none"> <li>• 1-3 Square Thru...ZB</li> <li>    Dosado to OW</li> <li>    <u>Scoot Reaction</u></li> <li>    Boys Run ..... EPL</li> <li>    Pass the Ocean ... ORB-os</li> <li>    <u>Scoot Reaction</u></li> <li>    Boys Run.....RL-os</li> <li>    1/2 Square Thru</li> <li>    Trade By (ZB) .....AL!</li> </ul> |
|--|--|--|

**SPLIT THE OCEAN** (Bill Davis, Menlo Park, Calif.) This movement was developed as a means of forming parallel ocean waves in a manner similar to Pass the Ocean (no Dosado!) from formations in which it is possible to activate only 1/2 of the dancers (insides/outside/ends/centers) who would normally form the ocean waves. If inside or center dancers are active, they would, on the command to "Split the Ocean", pass right shoulders with their opposites, face out of the square and step into an ocean wave with the dancers they meet (RH ocean wave). And if outsides or ends are active, they first pass right shoulders with their opposites, but would then face in to form waves with the dancers they would meet. As for instance:

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>• 1-3 RL Thru</li> <li>    Rollaway, 1/2 Sashay</li> <li>    <u>Split the Ocean</u> ..... ZB</li> <li>    Swing Thru</li> <li>    Boys Trade</li> <li>    Boys Run</li> <li>    Wheel &amp; Deal ..... OCB-os</li> <li>    Dive Thru</li> <li>    Star Thru</li> <li>    RL Thru</li> <li>    Rollaway, 1/2 Sashay</li> <li>    <u>Split the Ocean</u> ..... OCB-os</li> <li>    Recycle (ZB) ..... AL!</li> </ul> | <ul style="list-style-type: none"> <li>• 1-3 Pass Thru, Separate</li> <li>    Go round 1, line up 4</li> <li>    Pass Thru, Tag the Line-In</li> <li>    Center 4 RL Thru &amp; Square Thru</li> <li>    <u>Outside 4, Split the Ocean</u> ..... ZB</li> <li>    Swing Thru, Boys Run</li> <li>    Tag the Line - In</li> <li>    4 boys Square Thru</li> <li>    <u>4 girls Split the Ocean</u></li> <li>    Scoot Back</li> <li>    Curlique (OW)</li> <li>    Boys Trade, boys Run</li> <li>    Couples Circulate</li> <li>    Wheel &amp; Deal (ZB)..... AL!</li> </ul> |
|---|---|

• SIGHT CALLER'S NOTE BOOK

MORE SIGHT CALLING METHODS FROM OUR SUBSCRIBERS

For the past couple of months we have been using this space to describe some interesting sight calling procedures that some of our subscribers sent in. We have found the response to these articles to be very enthusiastic, so we'll continue the pattern this month by telling you about a sight calling system that we received in the mail from subscriber Don Campton from our own home town here in San Jose, California.

Like every effective sight calling system, Don's method is based on a caller's ability to successfully manipulate and maneuver the dancers through the three primary choreographic conditions or "states" by which we have learned to identify a given dancer arrangement, i.e., (a), the position of the dancers (FORMATION), (b) the clockwise or counter-clockwise sequence of the dancers (ROTATION), and (c), the identity of the lady that each man currently finds in the so-called "Partner Slot" (AFFILIATION). Here's how Don's approach to sight calling operates:

FORMATION:

When Don is ready to resolve the square, he first establishes normal facing lines of four (girl on man's right).

ROTATION:

He next checks to see if the men are "in" or "out" of sequence. If he finds that they are IN (1-2-3-4 counter-clockwise), he proceeds directly into the next step; if he finds that they are OUT (1-2-3-4 clockwise), he calls a Right & Left Thru (or an equivalent) and this places the men in the proper rotation.

AFFILIATION:

At this point (lines of four, facing with 4 men IN sequence) Don now calls the following routine:

Slide Thru, Swing Thru (parallel OWs with boys in the center)  
Girls Circulate  
(the girls go zero, one, two or three places until the man  
who is facing IN is matched up with his partner)  
Boys Run, Bend the Line

Only two dancer arrangements are possible at the end of this routine: either the caller has created a Zero Line (1P2P) and he can then call his favorite get-out, or he will have created an EPL (end men with original partner and inside men with opposite lady). Now, when Don finds that he has an EPL, his method becomes really interesting because he then calls the exact same routine as listed above except that this time he has the girls Circulate 3 places. It turns out that from an EPL, the routine will always establish another Zero Line.

The significant thing about Don's method is that it uses a single routine to resolve the square. After establishing facing lines with the men in sequence, you call the routine once -- and if that doesn't get you a Zero Line, you simply call it again. The only thing that changes is the number of times that the girls must Circulate around the outside perimeter.

# choreo



# BREAKDOWN

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

AUGUST 1975

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## WHAT'S HAPPENING?

We were unable to pinpoint any clear trends in the workshops this month -- everybody seemed to be doing something different. Although we have a hunch that by this time next month everyone will be taking a good long look at our feature move-of-the-month, FASCINATE.

We also sense a slight revival of twin diamond patterns and we are, therefore, also looking at something called TOSS THE

DIAMOND, which offers a smooth get-out into a Tidal Wave formation.

Here are the other experimental movements we reviewed this past month:

ADVANCE TO A COLUMN (Lee Kopman) . From a normal 8-Chain Thru (Box) set-up, the boys walk and the girls dodge (in their own foursome) forming temporary columns. The lead 2 dancers in each column then walk forward and in single file, turn to Circulate 2 positions as the trailing two step forward shoulder to shoulder and Trade to end in front of the Circulators. Ends in a column formation.

FALL IN / FALL OUT (Kip Garvey) From a Trade By formation, those facing out Peel Off and Pass In to become centers of a line, while those facing in Cross Trail Thru to the end-of-the-line positions and do a U-Turn Back (Fall In) Fall Out has the Peelers Pass OUT while centers Cross Trail with no turn back to end in lines facing out.

HALF WALK & DODGE (Ted Wegener) Same directions as Walk and Dodge except the walkers only go 1/2 way to meet shoulder to shoulder in the center.

KICK OFF (Lee Kopman) From lines of 4, if call is Boys Kick Off, boys Run and Roll while the girls face the boys spot and step forward to occupy it.

● AN EDITORIAL

We have always felt that the primary role of a caller's note service was to be informative rather than partisan and we have made it a practice never to preach or editorialize in these pages. The other day, while doing some research in our caller training files, we ran across a statement that we felt was worth sharing with our readers and, since many of you have asked us to pass along our own feelings on this subject, I have decided -- just this once -- to break my own rule and make some comments of my own. Here's the statement:

"...I think our most serious problem is dancing levels, they are our most serious threat. Originally there were no levels. You either danced or you didn't dance. ...Today we talk of the beginner and no one knows quite what he is....the Intermediates - no one knows what that is - except no one wants to be one. The advanced - whether or not one is an advanced dancer depends on his own conceit."

Now the interesting thing about that statement is that it was made 25 years ago by Ray Shaw when we were all dancing such things as "Birdie in the Cage" and "Take a Little Peek". It appeared in the printed notes of a caller's clinic held in Los Angeles in 1950 and we resurrect it here in the hopes that it might somehow allay the fears that many callers have expressed to us about how all this new material is going to kill square dancing. In our opinion, nothing is further from the truth. I, myself, actually call very little experimental material in my mainstream programs, but I also feel that new movements, rather than kill square dancing, is the stuff that will continue to breathe life into the old girl. It is what keeps her vital, active, and forever interesting. And even if I only use a little bit of it, I feel that it is important for me, as a mainstream caller, to at least know about the rest of it.

There are certain decisions that a caller makes each and every time he raises his mike about what he will call and where in his program he will call it. We call this decision-making function "Programming" and if most calling skills represent the "science" of calling, then programming must surely be one of its arts. As far back as anyone can remember, a square dance caller has always had to decide about "new" material. Should he call it? Or not? And which new material should he call? When? and to whom? These decisions go with the territory and no caller can avoid them.

All the evidence points to the fact that our situation today is no different than it has ever been. 80 to 90% of the dancers -- and their callers -- represent the "mainstream" with a small minority of traditionalists at one end of the spectrum who want no new material at all and a small minority of radicals at the other end who loudly champion all the new stuff. Being a caller has always involved deciding where in that spectrum the caller himself wanted to be and then simply proceeding to do his thing. Just because you read about a new Basic -- or because some dancer tells you that another caller called it -- doesn't mean that you have to call it. It has, however, always been the mark of the true professional to be well-informed and to know about the new material and to keep tabs on which of the new ideas show promise of entering the mainstream.

What is important is for a caller to realize that he can regularly call an interesting, exciting and even a challenging dance at any level: traditional, mainstream, or experimental. If you yourself don't like new material and you feel your dancers don't either, just don't call it. It's that simple! If you like it only a little bit, then call it only a little bit. And if you like it a lot, then go all out. Just make sure that what you call continues to be entertaining and FUN for those who are dancing it.



• NEW MOVEMENT (Experimental)

FASCINATE (Greg Bauter, Rockville, Maryland)How To Do It:

From parallel clockwise facing two-faced lines, the ends Circulate one and one-half places as the centers Cast by inside hands  $3/4$  around to form a momentary wave across the set. Without stopping, the center dancers of the momentary wave Trade with each other. The wave ends have, by now, been joined by one of the Circulators and, coupling up, they Promenade  $1/4$  position and Wheel in to face the center. The lone-some Circulators, meanwhile, turn in and moving to the outside of the centers join them in an ocean wave. The entire routine takes approximately 12 counts and ends in a  $1/4$  Tag formation (an ocean wave between two facing in couples). Called from clockwise facing 2-faced lines, the center wave is a right hand wave; from counterclockwise facing 2-faced lines, it ends with a left hand wave in the center.

Impressions:

One of the most enthusiastic dancer responses we've seen in a long time and we predict that the movement will see a lot of action -- for a while at least! The action times out beautifully and the "teach" was a snap. The end-up  $1/4$  Tag formation might be a little limiting but we didn't find it so.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run <u>Fascinate</u> Centers Right & Left Thru Pass Thru	Equals ZERO!
<u>From a Zero Box - ZB</u> Scoot Back Boys Trade, boys Run Couples Circulate <u>Fascinate</u> Centers Pass Thru Right & Left Thru	<u>Technical ZERO</u> (insides become outsides & vice versa!)
<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean Swing Thru, boys Run <u>Fascinate</u> Centers Recycle Pass Thru & Circle 4 Break to a line of 4	This routine moves the ladies one place to the right. ZL becomes CL, CL becomes OL, etc.)

Fascinate (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
Swing Thru  
Boys Run  
Fascinate  
Center 2 Recycle  
Pass Thru ..... OPB  
Swing Thru  
Boys Run  
Bend the Line ..... ZL-os  
Square Thru  
Trade By ..... RB-os  
Dosado to Ocean Wave  
Recycle ..... OOB  
Swing Thru  
Boys Run  
Fascinate  
Centers Swing Thru  
Turn Thru ..... (AL!)
- 1-3 Promenade 1/2  
Lead right, circle to a line of 4 .. ZL-os  
Pass the Ocean ..... RB  
Swing Thru, boys Run  
Fascinate  
Centers Swing Thru  
Tag the Line  
Lady go left, boy go right  
Separate & go round one  
Squeeze in, line up 4 ..... EPL-os  
Curlique  
Circulate  
Boys Run ..... OOB-os  
Swing Thru  
boys Run  
Fascinate  
Centers Swing Thru  
Lady go left, boy go right ..... (AL!)

- 1-3 Square Thru ..... ZB  
Circle 1/2  
Veer left make a 2-faced line  
Fascinate  
Centers Curlique  
Scoot Back  
Boys Run  
Cross Trail, Separate  
Go round 1, line up 4 ..... CL  
Square Thru  
Trade By  
Star Thru ..... RL  
Pass the Ocean ..... ZB-os  
Swing Thru  
Boys Run  
Fascinate  
Centers Curlique  
Curlique again ..... (AL!)
- 1-3 Square Thru ..... ZB  
Dosado to OW  
Scoot Back  
Boys Trade, boys Run  
Fascinate  
Chain Reaction  
Boys Run  
Wheel & Deal (ZB) ..... AL!

SINGING CALL (Right Hand Lady  
Progression)

Head 2 you Curlique, boys Run right  
Curlique just one more time-Walk & Dodge  
tonight  
Partner Trade & Slide Thru, Swing Thru  
that way  
Boys Run & Fascinate, 2 by 2 and don't be  
late  
Center 2 Swing Thru, Turn Thru I say  
Allemande Left & come back one you Prom-  
enade that way  
....add 16-beat Tag

# PROGRAM NOTES

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

## STARS ! ! !

We've always been a sucker for stars.  
For us -- both as a caller and as a dancer --  
star figures seem always to remind us that  
square dancing is dancing and not merely  
another form of close-order drill. Star rou-  
tines dance smoothly and they're fun to do.  
When you dance 'em they feel good; and  
when you watch 'em -- either as a caller  
or as a spectator -- they even look good!  
We always try to include one or two star-  
type routines in just about every program  
we call.

Here are some of our favorites:

- 1-3 Square Thru ..... ZB  
Make a righthand star, once around  
Heads center, left hand star  
Once around to same two ..... ZB  
Right & Left Thru ..... OB-os  
Dive Thru, Star Thru  
Square Thru ..... ZB-os  
Make a right hand star, once around  
Heads center left hand star  
Once around to same two ..... ZB-os  
Swing Thru, Spin the Top ..... RL  
Right & Left Thru ..... RL-os  
Cross Trail, Pass Your Partner.. (AL!)
- 1-3 Square Thru ..... ZB  
Make a right hand star, once around  
Heads center left hand star  
Once around to same two ..... ZB  
Right & Left Thru ..... OB-os  
Dive Thru, Square Thru  
Sides Divide Star Thru ..... OB  
Make a right hand star, once around  
Heads center, left hand star  
Go once and 1/2 this time  
Once and 1/2 to the other two . OB-os

Right & Left Thru ..... ZB  
Dive Thru, Star Thru  
Right & Left Thru  
Square Thru 9 hands  
Sides Divide & Star Thru  
Sides Divide and Star Thru  
Sides Divide and Star Thru .... AL!

- 1-3 Square Thru ..... ZB  
Make a right hand star, once around  
Come back by the left, go once around  
4 men turn back and Swing Thru  
Spin the Top, RL Thru ..... CL  
1/2 Square Thru, Trade By ... ZL-os  
Make a right hand star, once around  
Back by the left, go once around  
4 boys turn back & Curlique  
Scoot Back, boys Run ..... RL-os  
1/2 Square Thru, Trade By .... ZB  
Right & Left Thru ..... OB-os  
Rollaway, 1/2 Sashay  
Curlique and the same four  
Make a right hand star, once around  
4 girls turn back..... AL!
- 1-3 Promenade 3/4  
2-4 Pass Thru ..... OPB  
Make a right hand star, once around  
Sides to middle, left hand star  
Once around to the same two .. OPB  
Right & Left Thru ..... OPB-os  
Dive Thru, Star Thru  
Pass Thru & both turn right, go  
single file  
Heads Pass Thru  
Make a right hand star, once around  
Come back by the left  
Sides to the middle do a  
Right & Left Thru  
Take a full turn to the outside 2 (AL!)

• SHARE THE WEALTH

The mailbag this month contained a couple of things that our readers asked to share with you. Ken Down from Scotia, New York, sent in a couple of 3-in-line variations that neatly expand some of the material we published a couple of months ago (see Program Notes, May, 1975, page 485). Ken's routines feature a Wheel and Deal from the 3-in-line formation and he indicated that you might want to remind your dancers that in a Wheel & Deal from lines of three, the "wheelers" are the two dancers on the right, and the "dealers" are the "lonesome" dancers on the left end of each line. Here are Ken's figures:

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>• Head ladies Chain 3/4</li> <li>Side men turn'em and Rollaway</li> <li>Lines of 3 Pass Thru</li> <li>Wheel &amp; Deal</li> <li>Centers Square Thru</li> <li>Circle 3 with the lonesome man</li> <li>Two <u>men</u> break to a line of 3</li> <li>Pass Thru, Wheel &amp; Deal</li> <li>Centers Square Thru</li> <li>Circle 3 with the lonesome girl</li> <li>2 <u>girls</u> break, line up 3 (AL!)</li> </ul> | <ul style="list-style-type: none"> <li>• Head ladies Chain 3/4</li> <li>Side men turn'em and Rollaway</li> <li>Lines of 3 Pass Thru</li> <li>Wheel &amp; Deal</li> <li>Substitute</li> <li>2 ladies Chain 3/4 (to partner)</li> <li>The other 2 Star Thru</li> <li>Pass Thru (AL!)</li> </ul> |
|--|---|

Bill Brooks, Memphis, Tenn. sent us an interesting gimmick idea that he calls "Shuffle the Square". It seems to be one of those set-piece dance routines (like Grand Parade, Star Prowl, etc.) that can sometimes become very popular. Here's how it goes:

### SHUFFLE THE SQUARE (Boys, Girls, All 8)

The basic command is "Boys Shuffle the Square" and it starts from a squared-up set. The Head couples start a normal Square Thru by doing a right hand pull by and, after turning in to face the next dancer, the Head men Zoom into the Side men's position and the Side men, now in the center, continue the Square Thru action with the Head girls -- but only for two hands (left to opposite, pull by and turn; right to opposite pull by and turn). At this point the Side men Zoom into the Head men's position placing the Head men back into the center. Head men now complete the Square Thru by giving the Head girl and left hand and doing a final pull by. From a static Square, "Boys Shuffle the Square" ends in an OB formation.

If the command is "Girls Shuffle the Square", the action is identical to that described above except that the girls do the Zooming. And if the command is for "All 8 Shuffle the Square" Boys and Girls both Zoom. "Girls Shuffle the Square" also ends in an OB formation. "All 8 Shuffle the Square" is a zero. The entire action takes about 12-14 counts.

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>• <u>Boys Shuffle the Square</u> ..... OB</li> <li>Spin Chain Thru</li> <li>Turn Thru ..... AL!</li> </ul> | <ul style="list-style-type: none"> <li>• <u>Girls Shuffle the Square</u> ..... OB</li> <li>Right &amp; Left Thru</li> <li>Dive Thru</li> <li>Zoom</li> <li>Pass Thru (ZB)..... AL!</li> </ul> |
|---|---|

• NEW MOVEMENT (Experimental)
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TOSS THE DIAMOND (Kip Garvey)How To Do It:

From a right or left hand diamond formation, the diamond centers Trade and, without stopping, do a U-Turn Back (turning toward each other). Meanwhile the diamond ends Diamond Circulate one place. Right hand twin diamonds becomes a right hand Tidal Wave and left hand twin diamonds becomes a left hand Tidal wave. (about 6 counts).

Note: the same principle works in 2-faced line or ocean wave set ups which makes it possible to "Toss the Line", "Toss the Wave", etc.

Impressions:

Although diamonds have been relatively inactive of late, they never actually disappeared and this movement could spark a renewed wave of interest. When called from right hand diamonds with the girls in the center positions, Toss the Diamond flows very nicely into a Right and Left Thru and it seemed to us to be a very nice traffic pattern.

Choreography:

<u>From a Zero Box OW (Box 1-4)</u> Girls Trade, girls Run Tag the Line - Right Girls Cast 3/4 Diamond Circulate 2 spots <u>Toss the Diamond (CL)</u> RL Thru, Slide Thru	Equals ZERO!
<u>From a Zero Box OW (ZB)</u> Girls Run Tag the Line - Right Girls Cast 3/4 Diamond Circulate once <u>Toss the Diamond</u> <u>Box the Gnat (CL)</u> RL Thru, Slide Thru	Equals ZERO!
<u>From a Zero Box - ZB</u> Swing Thru, boys Run Tag the Line - Right Boys Cast 3/4 Diamond Circulate <u>Toss the Diamond (EOL)</u> RL Thru, Pass Thru Wheel & Deal Centers Pass Thru	Equals ZERO!

Toss the Diamond (continued)Sample Figures:

- 1-3 lead right, circle to a line ... ZL  
 Pass the Ocean ..... CB-os  
 Girls Trade, girls Run  
 Tag the Line - Right  
 Girls Cast 3/4  
 Diamond Circulate 2 spots  
Toss the Diamond ..... ZL-os  
 Right & Left Thru ..... ZL  
 Dixie Style to an Ocean Wave  
 Boys Cast right 3/4 = Fan Back  
 Girls U-Turn Back  
 Diamond Circulate  
Toss the Diamond ..... ECL  
 Girls Trade ..... ZL  
 RL Thru, Cross Trail ..... (AL!)
- 1-3 Square Thru ZB  
 Dosado to an Ocean Wave  
 Fan Back  
 Diamond Circulate 2 spots  
Toss the Diamond  
 Left Spin the Top ..... (AL!)
- 4 ladies Chain, Promenade  
 1-3 Wheel Around ..... OL  
 Dixie Style to an ocean wave  
 Fan Back  
 Diamond Circulate  
Toss the Diamond ..... ERL  
 Triple Trade ..... EOL-os  
 Pass Thru, Wheel & Deal  
 Centers Pass Thru (ZB) ..... AL!

SINGING CALL (Corner Progression)

Head couples Curlique, boys Run Right  
 Dosado all the way make an OW tonight  
 Girls Run 2 by 2, Tag the Line-Right  
 Girls Cast 3/4 round, then Diamond  
                                 Circulate on down  
 Now Toss the <sup>D</sup>Diamond, meet that gal  
                                 and then you Box the Gnat  
 RL Thru turn the gal, Slide Thru & Swing  
 ...add 16 beat Tag

What's Happening (continued)

Boys Kick Off ends in columns; Ends Kick Off in a completed DPT and centers Kick Off, in a DPT.

PERIWINKLE (Bob McGee) From a 1/4 or 3/4 Tag the Line formation, the center wave does a Lock It as the outsides Hinge to form a momentary Tidal Wave. Without stopping, each four-some now does a Fan the Top to end the movement in parallel ocean waves.

REBATE (Gus Greene) From parallel waves or 2-faced lines, "Centers Rebate" has centers Cross Run and Circulate 1-1/2 places as new centers Cast 3/4 and wave centers Trade. This forms a diamond in the middle and they now Flip the Diamond. Center dancer and lonesome dancer pair up and move 1/4 in direction of runner's flow. Ends with an ocean wave or a 2-faced line in the center.

RELAY THE NET (Gary Diehl) From parallel right hand waves all swing right 1/2 and centers swing left 3/4. New wave centers Hinge as ends Roll right. Simultaneously, the outsides Circulate 1/2 place and all finish as in "Cast A Net" Ends in a Tidal Wave.

ROLL BY (Sparkey Carlton) Facing couples roll a 1/2 Sashay and without stopping the boys Pass Thru to stand beside the opposite lady.

SCOOTER (Steve Kopman) From parallel waves those facing in step ahead and Cast 1/4 as those facing out 1/4 right (parallel 2-faced lines). Without stopping, couples Hinge and the ends of each line Fold to face the nearest center to Circle 1/4 and Veer left to end in columns.

WHIRLPOOL (Paul Kubik) From columns, ends Shazam and centers Zoom once and a half. Ends in an Allemande Thar formation.

SWEEP ALONE (Ted Wegener) Active side-by-side pairs of dancers Sweep away from each other 1/4 position.

• BRAIN TEASER  
 (For the Choreo Puzzle Fan)

We received several solutions, all of them correct, to our July puzzle. The problem as you may recall, was to establish parallel 3 and 1 line formations using only Mainstream commands. (A "3 and 1 line" is any line of four arrangement in which 3 of the dancers are facing in one direction and the other dancer is facing in an opposite direction).

Don Beck, from Boxboro, Mass. sent in three nifties that not only offered a correct solution to the puzzle, they also provided an effective way to "challenge" your dancers without using new or experimental commands. And that, of course, was the whole idea behind this particular puzzle. Here are Don's routines:

• 1-3 Square Thru ..... ZB  
 Swing Thru  
 Men Walk and Dodge .....(3&1)  
 Men Run .....(3&1)  
 Girls Walk & Dodge  
 Girls Run  
 Pass Thru  
 Tag the Line-Right  
 Wheel & Deal (ZB) ..... AL!

• 1-3 Square Thru ..... ZB  
 Swing Thru  
 Men Partner Tag-In ..... (3&1)  
 Girls Circulate .....(3&1)  
 Tag the Line-Right  
 Bend the Line ..... ZL-os  
 Star Thru ..... RB  
 Veer Left make a 2-faced line  
 1/2 Tag the Line  
 Face Left ..... (AL!)

• 1-3 Square Thru ..... ZB  
 Centers In  
 Same men Run ..... (3&1)  
 1/2 Tag the Line  
 Scoot Back  
 Boys Run ..... EOL  
 Pass Thru, Wheel & Deal  
 Zoom  
 Centers Pass Thru (ZB) AL!

This month's puzzle was sent in by Bill Davis, Menlo Park, Calif. and it might prove to be a wee mite tricky. Bill asks you to come up with one particular command or series of commands that is a "Technical" zero (ends and centers or insides and outsides interchange) when called from both a Same partner pairing arrangement and a mixed partner pairing arrangement.

(Same partner pairings are formations in which each man has the same girl (partner corner, opposite or right hand lady) in the partner "slot". Mixed partner pairings are formations in which Head men have the same girl in the partner "slot" and Side men also have the same girl in the partner "slot" -- but the Heads and Sides do NOT have the Same girl (if Heads have partners, Sides have opposites, etc.)

SIGHT CALLER'S NOTE BOOK

MORE SIGHT CALLING METHODS

This month we continue our current series of sight calling ideas sent in by our readers. Our offering this month is from Al Pedigo from Salem, Oregon. Al's method uses boxes or parallel ocean wave set-ups for the "base" formation and we especially liked the little "twist" at the end that allows a caller to either establish a Zero Box OR a Zero Line depending on the circumstances.

Al uses couples one and four as his "key" people and, when he is ready to resolve the square, he sets up a parallel ocean wave formation. Then, using Trades and Circulates, he places both the No. 1 man and his partner in the same wave and then manipulates that foursome until both the No. man and his partner (on his right side, of course) are in the outside positions and are both looking in.

At this point, Al checks to see if the No. 1 man is looking at his original Corner (the No. Four lady). If he IS looking at her, he proceeds directly to the final step. If NOT, he calls Square Thru 3/4 and Trade By which must get here there.

The final step is to note the identity of the other man -- the No. 4 girl's partner. If it turns out that he happens to be the No. 4 girl's partner (No. 4 man), you know you can simply call "Circle Four and Side men break to a line" and this establishes a Zero Line (a 4PIP line in the Litman system of notation). And if it turned out that the No. 4 lady's partner was NOT her original Partner (it MUST then be the No. 2 man), why you are right there, fat and sassy, in a Zero Box ready for an Allemande Left...or whatever!

We also dug Al's side remark that for him sight calling was like a policeman's pistol.... he may not ever use it, but its reassuring to know that it is there! And he further comments that just as a policeman must constantly practice with his pistol while hoping all the while that he'll never have to use it, so should a square dance caller regularly practice his sight calling skills so that they too are "ready" when the need arises. We couldn't agree more!

And since we note that we have a bit of space left over before reaching the end of the page, we'd like to make a comment or two of our own about what we have termed the sight calling "methods" sent in by our readers. Although we label these techniques as "methods", we are also aware that there is really only one basic sight calling "method" and that is align four adjacent dancers in a square into some form of recognizable arrangement -- specifically, an arrangement for which the caller knows a get out. All of the sight calling techniques we've been sharing with you these last few months are really variations of the same theme. Each one carefully places four "key" people into a pre-arranged dancer alignment -- usually a zero box or a zero line and the only thing that is really different between one system and the other is reference point that the caller uses. The reference could be the formation (boxes, lines, etc.), the reference could be key people (usually couples one and four but any four adjacent dancers will serve), and the reference could be the final options open to the caller. But in every case, the basic principles of sight calling are the same.



# choreo



# BREAKDOWN

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

SEPTEMBER 1975

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## WHAT'S HAPPENING?

As we suspected, all reports seem to confirm that last month's "Fascinate" received a healthy workout during the past month and we have also heard that the combination of Fascinate into a Chain Reaction was being called in a large number of workshops and experimental movement dances. Dancer response to this movement continues to be good and it may well be

with us for a considerably longer time that most of the new moves.

There weren't very many new ideas in the mailbag this month and we are only featuring one -- DESTROY THE LINE. We don't especially like the name (it has a decidedly negative impact") but the movement's traffic pattern introduces an original choreographic concept that may well influence future mainstream dancing.

Here, in the usual alphabetical order, are the new commands we noted this past month:

CLIMB THE WALL (Gus Greene) From parallel lines of four (facing in or out), 2-faced lines or ocean waves, the centers Run and new centers Trade as new ends Circulate once and a half. The author also lists the obvious variations such as "Cross Climb the Wall" and "Climb the Wall In, Out, Right, Left, etc.).

CROSS CYCLE (Joe Chiles) From a 2-faced line formation, the center dancers do a Cross Fold and then all finish the movement like a Recycle.

DRIFT AROUND (Al Donohue) From any formation featuring couples back-to-back, the right-hand dancer Zooms as the left-hand dancer Rolls right into the position vacated by the Zoomer. From normal couples back-to-back, Drift Around exchanges the 2 right-

What's Happening (continued)

hand dancers. The author also provides variations such as "Drift to a Wave" and "Split Drift Around". "Drift to a Diamond" can be cued so that all dancers complete only 1/2 the original move and then blending to a Diamond.

FLUTTERBACK (Bob Elling) The movement starts with facing couples. On command to Flutterback, the right-hand dancer does a Turn Thru with the other right-hand dancer and remains facing out. The left-hand dancer, meanwhile, follows partner and, upon reaching the other side, turns back to join right hands (as in a completed Curlique) with his original opposite. Facing lines become parallel waves and 8-Chain Thru set-ups become columns.

GOTCHA (Dick Bayer) This movement is listed as a predecessor of Destroy the Line. From 2-faced lines or parallel ocean waves, the centers Walk & Dodge to form a momentary 3 by 1 line. Without stopping all now Destroy the Line (couples Wheel and the other 4 Recycle).

HINGE THE BUCKET (Bruce Williamson) From lines of four, all dancers do a Partner Hinge and without stopping, Cast 3/4. Now those who are facing out Trade.

LOOP THE TAG (Lynn Wright) From parallel ocean waves, the center four dancers, turning inward, step forward and Cloverleaf until they have reversed their original direction. They then face back to the center to become outsides in an 8-Chain Thru formation. The leading end dancers in the original waves turn 1/4 facing down their own line and then step forward as soon as the center spot is vacated. The trailing end dancers follow the leader in single file. Without stopping, side-by-side dancers now Walk & Dodge to end the movement in an 8-Chain Thru formation.

THREE BY ONE CHECKMATE (the column)

This is the Checkmate traffic pattern applied to three by one lines. From a 3 by 1 line, the three lead dancers walk single file and complete the Checkmate pattern while the lonesome end does a 1/4 right and steps forward to become the end of a 3 by 1 parallel line. A "One by Three Checkmate reverses the process, i.e., the single leader does the Checkmate pattern as the three trailers move up, 1/4 right and step forward to face out to end in another 3 by 1 line arrangement.

• • • • •

We would also like to say thanks to the many subscribers who took the time and trouble to comment on our editorial last month.

We didn't intend to make a big issue out of this, but apparently our ideas struck a responsive chord with many of our readers and they let us know about it. In every case, the comments were favorable and while we are realistic enough to know that there were undoubtedly many readers who disagreed with our position, we did hear from a goodly number who felt that our ideas had some merit. We thank them for their response and we appreciate their interest.

And while the response to our editorial does not prove that our ideas were necessarily the correct ones, it does seem to confirm that the problem they discussed -- i.e., tolerance for all segments of total square dance community and a recognition that change has always been and will continue to be an inevitable characteristic of the activity -- has been on the minds of many leaders in both dancer and caller areas.

Once again we welcome and appreciate your comments.

# • NEW MOVEMENT (Experimental)

## DESTROY THE LINE (Ron Schneider/Dick Bayer)

### Starting Formation:

This movement begins from a formation called a "Three by One" line, i.e., a 4-dancer line in which three adjacent dancers are facing in one direction and the other dancer (on the end) is facing 180° in the other direction. If you think of a 4-dancer line as consisting of two couples side-by-side, you then may define the "3 by 1" line as a line in which one couple faces in the same direction (normal "couple" set up), and the other couple are facing opposite to each other ("Curlique" set-up).

### How To Do It:

From a Three by One Line, the "couple" does a Wheel and Deal as the other pair execute a Recycle. Depending on the starting formation the command "Destroy the Line" ends either in facing couples, or with the pair who were originally on the right end of the line standing in front of the pair who were on the left end. (4-6 counts)

### Impressions:

The movement is obviously not going to jump right into the mainstream and will undoubtedly remain in the advanced workshop category for some time. It does, however, feature a somewhat new and different traffic pattern and these things have sometimes been known to generate a lot of choreographic interest. The movement is smooth and comfortable and, as noted, has a distinctly "different" feel to it.

### Choreography:

<p><u>From a Zero Box (ZB/Box 1-4)</u></p> <p>Dosado to Ocean Wave Girls only Walk &amp; Dodge <u>Destroy the Line</u> (OOB-os) Spin Chain Thru Boys Run, Wheel &amp; Deal</p>	<p><u>ZERO</u> (Technical Zero: outsides become insides and vice versa)</p>
<p><u>From a Zero Line (ZL/1P2P)</u></p> <p>Pass the Ocean Swing Thru, girls Circulate Boys only Walk &amp; Dodge <u>Destroy the Line</u> Curlique, boys Run</p>	<p><u>ZERO</u> (Technical Zero: ends become centers &amp; vice versa)</p>

### Sample Figures:

- 1-3 Square Thru ..... ZB
- Swing Thru, boys Run
- Bend the Line ..... EPL-os
- Curlique
- Center 4 Walk & Dodge
- Centers In
- Destroy the Line
- Boys Run ..... OL-os
- 1/2 Square Thru ..... RB
- Pass Thru ..... AL!

(more samples on next page!)

Destroy the Line (continued)

- 1-3 Square Thru ..... ZB
  - Girls Trade
  - Girls Run
  - Tag the Line-Right
  - Girls only, Walk & Dodge
  - Destroy the Line ..... ZL
  - Pass the Ocean ..... CB-os
  - Swing Thru
  - Boys Run
  - Tag the Line-Right
  - Boys only Walk & Dodge
  - Destroy the Line
  - Curlique
  - Boys Run ..... RL-os
  - 1/2 Square Thru
  - Trade By (ZB) ..... AL!
- 4 ladies Chain
  - Rollaway, 1/2 Sashay
  - 1-3 Square Thru
  - Curlique (OW)
  - Centers Trade
  - Centers Run
  - Tag the Line-Right
  - Center 4 Walk & Dodge
  - Destroy the Line
  - Swing Thru
  - Boys Run ..... ECL
  - Pass the Ocean ..... OPB-os
  - Recycle ..... RB
  - Veer left, make a 2-faced line
  - Couples Circulate
  - Tag the Line-Right
  - Boys only Walk & Dodge
  - Destroy the Line
  - Pass Thru
  - U-Turn Back ..... OB-os
  - Swing Thru
  - Boys Run
  - 1/2 Tag, Trade & Roll (ZB) ... AL!
- 4 ladies Chain
  - Promenade
  - 1-3 Wheel Around ..... OL
  - Pass Thru

End men Run

Destroy the Line

(couple on the right "wheels"  
as couple on left "cycles" to  
end in front of the wheelers in a  
Double Pass Thru formation)

Double Pass Thru

Centers in, Cast Off 3/4

Pass Thru

End ladies Run

Destroy the Line ..... AL!

- 1-3 lead right:
  - Circle to a line of 4 ..... ZL
  - Square Thru 3/4
  - Courtesy Turn the girl on the right
  - Put her in the lead and
  - Dixie Style to an ocean wave
  - 4 boys Walk & Dodge
  - Destroy the Line (AL!) ..... ZB
  - Curlique, Cast Off 3/4
  - Girls Trade, girls Run
  - Bend the Line
  - Curlique
  - Centers 4 Walk & Dodge
  - Centers In
  - Destroy the Line
  - Dosado and Scoot Back
  - Boys Run ..... ZL-os
  - Cross Trail ..... AL!

SINGING CALL (Corner Progression)

Head 2 lead to the right, circle 4 you know  
Break right out & line up 4, up & back you go  
Slide Thru, Swing Thru, ladies Circulate  
The boys will Walk & Dodge that way  
    Destroy the Line & hear me say  
Face 'em there & Curlique-boys Run Right  
Corner swing the Corner girl and Promen-  
    ade tonight  
...add 16 beat Tag

# • CALLERLAB QUARTERLY SELECTIONS

The CALLERLAB Quarterly Movements Committee has selected Lee Kopman's Pass the Ocean and Don Beck's Ferris Wheel as the movements it feels deserving of mainstream emphasis for the upcoming quarter (Oct., Nov. and Dec., 1975). Both movements have enjoyed considerable popularity and have been high on all the polls. Here again are the basic definitions for each of the selected movements, plus a number of routines in which both are featured:

**PASS THE OCEAN:** From facing couples dancers Pass Thru and, turning to face their partner, they step forward into a right-hand ocean wave. From facing the lines, the movement ends in parallel ocean waves; from an 8-Chain Thru set-up, it ends in a Tidal wave. The movement is sexless, i.e., it works equally well from Arky, 1/2 Sashayed and "normal" alignments.

**FERRIS WHEEL:** From parallel 2-faced lines, the couples facing out do a standard Wheel & Deal traffic pattern to end facing in. Simultaneously, those facing in walk directly forward (1/2 Circulate) forming a momentary 2-faced line with their counterparts in the center and, without stopping, do a Wheel & Deal. Ferris Wheel ends in a DPT formation; it too is not sex-dependent.

## Sample Figures:

- 1-3 Right & Left Thru  
Cross Trail, Separate  
Go round 1, line up 4 ..... CL  
Right & Left Thru ..... CL-os  
Pass the Ocean ..... ZB  
Swing Thru, boys Run  
Ferris Wheel  
Centers Pass Thru (ZB) ..... AL!
- 1-3 lead right, circle to a line ... ZL  
Star Thru  
Circle 1/2, Veer Left to a 2-faced line  
Girls Trade  
Ferris Wheel  
Centers Sweep 1/4 & 1/2 Square Thru ZB  
Pass the Ocean ..... CL  
Right & Left Thru ..... CL-os  
Slide Thru (ZB) ..... AL!

- 1-3 Square Thru ..... ZB  
Dosado to OW  
Scoot Back, boys Trade  
Boys Run, Couples Circulate  
Ferris Wheel  
Centers Slide Thru  
Curlique, Walk & Dodge ..... OOB-os  
Curlique, Cast Off 3/4 ..... OOB-os  
Girls Trade, girls Run  
Tag the Line-Right  
Ferris Wheel  
Double Pass Thru  
1st couple left, next right ..... OL  
Right & Left Thru ..... OL-os  
Pass the Ocean ..... CB  
8 Chain Three ..... (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 lead right, circle to a line ... ZL  
Pass the Ocean & Recycle ..... OPB  
Veer left, make a 2-faced line  
Ferris Wheel  
Centers Pass Thru ..... OPB-os  
Circle to a line of 4 ..... ZL  
Pass the Ocean & Recycle ..... OPB  
Sweep 1/4 more ..... ZL  
Pass the Ocean ..... CB-os  
Swing Thru  
Boys Trade, boys Run  
Ferris Wheel  
Centers Sweep 1/4 more ..... AL!

## NOTE:

The Callerlab Quarterly Movements Committee also suggests that in addition to Pass the Ocean and Ferris Wheel, callers continue to use and drill their mainstream dancers in the committee's last selection: Transfer the Column.

# PROGRAM NOTES

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

## THE HINGE FAMILY

Although the Hinge Family is listed as No. 68 in the current CALLERLAB Mainstream Basics List, we must report that as far as we can tell, it is not yet possible to actually call any of the Hinge-type movements at a Mainstream dance without losing the floor. Hinge and Hinge-like movements may be on the verge on joining the Mainstream but, in our experience, at least, they're not there yet.

Part of the reason for this could be that many callers themselves are not altogether clear in their own minds about how to execute the various Hinge family commands: Couples Hinge, Partner Hinge and Single Hinge. The definitions below may help. And the routines shown below are also designed to serve as teaching and training drills in a variety of Hinge applications.

**COUPLES HINGE:** This probably best described as 1/2 of a couples Trade and poses the least problem when done from standard 2-faced lines. From that set up the couples simply "weathervane" forward 90°. When done from lines of 4 in which all are facing in the same direction, the dancers still do a 1/2 Couples Trade but is best taught as "Bend the Line and Veer Left".

**PARTNER HINGE:** Active couples do 1/2 of a Partner Trade to end side by side and facing in opposite directions. The traffic pattern is identical to a Couples Hinge except that it is done by individual dancers rather than by couples.

**SINGLE HINGE:** Active dancers in a Curlique position (side by side and facing opposite directions) Cast 1/4 by inside hands moving forward in facing direction. The traffic pattern here is also comparable to that done in a Couples Hinge. Think of the Curlique position as a 2-dancer two-faced line and Single Hing as 1/2 of the Trade pattern done from that arrangement.

The primary trouble spot in teaching any any of the Hinge movements is getting the dancers to know how far to go in a 1/2 Trade. It takes constant drill and practice before they do it smoothly and without hesitation.

- 1-3 1/2 Square Thru ..... ZB-os  
 Swing Thru, boys Run  
Couples Hinge  
Girls Trade  
Couples Hinge  
 Couples Circulate, Bend the Line ... RL  
 Pass Thru, Wheel & Deal  
Centers Partner Hinge  
 Swing Thru  
 Cross Trail, Separate  
 Go round 1, line up 4 ..... ZL  
 Curlique  
Single Hinge  
 Spin the Top & Pass Thru ..... AL!
- 1-3 Square Thru ..... ZB  
 Swing Thru, boys Run  
Girls Single Hinge  
 Diamond Circulate  
Boys Single Hinge  
 Couples Circulate  
Couples Hinge, Center girls Trade  
Couples Hinge  
 Bend the Line, Box the Gnat ..... ZL  
 RL Thru, Cross Trail ..... AL!
- 1-3 Star Thru  
 Partner Hinge, boys Trade  
 Swing Thru  
 Right & Left Thru  
 Slide Thru, Pass Thru ..... ZB-os  
 Star Thru ..... RL-os  
 Partner Hinge & boys Trade  
 Swing Thru ..... OB  
 Spin Chain Thru, Turn Thru ..... AL!

# • SHARE THE WEALTH

The mail this month contained a lot of "goodies" from our subscribers and we, as always, welcome the opportunity to share them with all our readers.

Subscriber Harvey Wasserschiff wrote to say that he became intrigued with the fact that a ladies chain or a Flutterwheel always manages to convert a mixed partner line (EPL, ECL, EOL or ERL) to a line in which all men have the same girl in the partner "slot" (ZL, CL, OL, RL), but he also indicated that he had difficulty remembering which mixed situation became what same-partner set-up. What he needed was some kind of memory "hook" to let him know where he was after the conversion. Here's what he came up with:

To convert a mixed-partner line to a known same partner formation, Harvey calls:

Pass Thru, Wheel & Deal  
Centers Right & Left Thru  
Pass Thru

What the module does is to take a mixed-partner line and convert it to a same partner box. And the thing that makes it easy to remember which same-partner box that the routine creates is the identity of the end man's partner in the mixed line. Get out your dolls and note how it works:

An End Man Partner Line becomes a Partner Box (ZB)

An End Man Corner Line becomes a Corner Box (CB)

An End man Opposite Line becomes an Opposite Box (OB)

An End Man Right Hand Lady Line becomes a Right Hand Lady Box

The partner of the end men in the mixed line, in other words, identifies the partner of all the men in the final eight-chain thru formation.

Murrell Hensley (Huntington, W.Va.) sent in a handful of zero routines based on the currently popular "...but on the 3rd hand" Square Thru variation:

- Square Thru, but on the 3rd hand  
Curlique, Walk & Dodge  
Partner Trade, Flutter Wheel  
Slide Thru (ZERO!)
- Square Thru, but on the 3rd hand  
Curlique, Scoot Back  
Boys Run, Slide Thru (ZERO!)
- Square Thru, but on the 3rd hand  
Swing Thru, boys Run  
Tag the Line & girls turn back  
Curlique, Recycle (ZERO!)
- Square Thru, but on the third hand  
Spin the Top  
Curlique, boys Run  
Right & Left Thru  
Flutterwheel (ZERO!)

And finally, George Spelvin sent in a routine using Fascinate (see last month's issue, page 512). George found that by calling the following routine from normal (girl on man's right) facing lines of 4, the effect was to move the girls one position to the left (the men remained in sequence).

Pass Thru, Wheel & Deal  
Centers Pass Thru  
Swing Thru, boys Run  
Fascinate  
Centers Swing Thru, Tag the Line  
Lady go left, boy go right  
Go round 1, line up 4

It must be pointed out, however, that the routine is "Technical", i.e. the end men become centers and vice versa, and it will work only from "same-partner" lines (ZL becomes RL, RL becomes OL, OL becomes CL, and CL becomes ZL).

### • MORE SINGING CALL "SAVERS"

Not too long we published some ideas on how a caller might "save" a singing call routine if he knew the girls were not where they were supposed to be when the last chorus rolled around. Ervin Parrish (Omaha, Neb.) sent us a method that he has been using to accomplish the same function and asked us to pass it along to our subscribers.

Ervin's method is based on combining 4 ladies chain across or 3/4 with a Rollaway or a Ladies in-men Sashay combination in order to let the caller use the final singing call chorus to either allow the dancers to keep the same girl for a partner, give the men their current corner girl for a partner, give 'em their opposite -- or their right hand girl, and thus "save" the call by cancelling out whatever error the caller may have been guilty of.

When Ervin sees that the last chorus of a singing call will not end up with each man having his original partner in the partner position, he calls the following "break":

- \* Four ladies Chain (a) Across
- \* or (b) 3/4s round
- Circle left
- \* (a) ladies in, the men Sashay, or
- \* (b) ladies roll, a 1/2 Sashay
- Circle left
- Allemande Left
- Weave the Ring
- Meet partner, Dosado
- Promenade
- (plus 16-beat Tag)

In the routine above, the asterisked lines represent the lines where the caller has the options to correct a previous error. To keep the same girl, call a 3/4 chain + a rollaway; to give each man his corner, call Chain across + rollaway; to give 'em their opposites, call Chain 3/4 + ladies in, men Sashay; and to give 'em their right hand girls, call Chain across + ladies in & men Sashay. (It must be noted that Ervin's method will not work if the error produced a mixed partner pairing arrangement.)

### • BRAIN TEASER (For the Choreo Puzzle Fan)

For the first time, our puzzle did not produce a single correct answer. We had the usual response but the answers were all incorrect.

The puzzle was to find a single command or series of commands that was a Technical Zero (ends/centers interchange) in both a same partner and a mixed partner set up, and as we indicated when we published it, we had a hunch that it might prove a bit difficult. The tricky nature of the puzzle was further complicated by the fact the problem made no mention of starting formation. The problem, in other words, did not stipulate that the Technical Zero applied to both same and mixed partner pairings in the same formation. We sensed that that could be interpreted as a joker in the deck, but we decided to publish it anyway.

The answer is "All 8 Circulate". When called from a parallel wave mixed partner set-up, "All Eight Circulate" is a Technical Zero -- and when called from a same partner 2-faced line arrangement, "All Eight Circulate" is also a Technical Zero.

We also received a number of other puzzles in the mail this month, but we'll give you a rest and hold off publishing them until later.

### LAST MINUTE FLASH.....

The news release that notified us of the current Callerlab selections listed Pass the Ocean as being authored by Lee Kopman. We just received a correction in which Holman Hudspeth is identified as the actual author of the command.

Also, this issue is a few days late this month due to our being in Colorado for our very successful Caller's School as well as for a pair of caller training clinics in Denver and Grand Junction. The clinics and the dances we called were great but they occurred during the time when we are normally engaged in the printing and mailing of these notes. We had still hoped, up until the last minute to make our usual deadline, but the time just simply got away from us -- excuse it please!



• SIGHT CALLER'S NOTE BOOK

TWO COUPLE SIGHTING IN THE "MIRROR IMAGE"

Many years ago, when we were first learning how to call, one of the most popular training exercises for student callers was to practice maneuvering two couples around the center of an imaginary square. Whenever we were able to coerce two couples of our square dancing friends into helping us out, we'd push the living room furniture out of the way and have at it! The trick was to call a series of random commands to the two couples that kept them in the confines of their own foursome, and then see about "sighting" 'em home. We would usually pretend that our friends were Head couples and, ignoring the Sides, we'd maneuver them into as many two-couple configurations as possible (within their own foursome) and we would then see how quickly we were able to return 'em to their original home positions.

It was, as many other student callers have no doubt discovered, a fairly easy thing to do. With only a little bit of practice we found that we could put an imaginary fence around the two couples and place them just about anywhere in their foursome that it was possible for them to be and, more importantly, we also learned how to visually get them back home using only a handful of mainstream commands. It was -- and still is -- a marvelous caller training technique and we still recommend it highly to all student callers. For once a student caller has learned how to control 4 dancers in the square, the ability to maneuver and manipulate all 8 dancers becomes that much easier to accomplish. This is especially true when the student caller discovers and thoroughly understands what we now identify as the "Mirror Image" concept.

As almost every experienced caller knows, the mirror image principle refers to the fact that in symmetric choreography, the effect that a square dance command has upon one half of the square will be identical to the effect it has upon the other half. In any symmetric square dance arrangement, it is possible to draw an imaginary line or "mirror" that will divide any four adjacent dancers in the set from the other four. Whatever choreographic impact that a command or combination of commands has upon the four dancers on one side of the mirror, will also occur, without exception, to their counterparts on the other side. The mirror image principle is, of course, a fairly well-known principle these days and most present-day student callers learn about it very early in their studies. It is a most valuable piece of choreographic information and it has a number of noteworthy sight calling applications. The one that we have found to be particularly useful combines our knowledge of the principle itself with our early-acquired ability to maneuver two facing couples into all the possible 2-couple configurations. Here's how it works:

First, we select two adjacent couples (usually couples No. 1 and 4) and designate them as our "key" people. No sight calling technique is effective without that very critical first step. Then we call whatever traffic patterns or combinations -- strictly at random -- that our program requires until we are ready to resolve the square (find the get-out). This is where we look at the square and picture the imaginary mirror that separates one foursome from the other. If it turns out that we're in an "Arky" arrangement, we call whatever is necessary to de-Arkyfy the set and allow us to get two facing couples in each foursome. Now, unless we inadvertently called a non-symmetric command (1-2 Right & Left Thru, Lady No 1 Chain to the right, etc.),

Sight Caller's Note Book (continued)

one of the following three conditions will always be found to exist:

1. Four key dancers (2 couples) one on one side of the mirror (none on the other)
2. Three key dancers (1-1/2 couples) one on one side of the mirror (one on the other)
3. Two key dancers on one side of the mirror (two on the other) . The 2 key dancers could either be a paired-up couple or they could be two un-paired key dancers whose partner is on the other side of the mirror .

No matter where a caller decides to place the mirror, one of the above three "states" will exist . We generally put 'em into lines or boxes and have the mirror divide each foursome of facing couples . While a new caller may have to practice a bit before he is able to quickly identify which condition may exist at any point in a moving square, it soon becomes a fairly easy thing to do -- and the more he practices, the quicker he is able to do it ! And once he knows which of the three conditions he is working with, he can then use the 2-couple sighting techniques we described earlier to resolve the square (in the descriptions below, we're using 1 and 4 couples as "keys").

Two Key Couples in the Foursome:

Place the No. 1 man on the end of facing lines, pair him up with his partner and you will have achieved a Zero Line (ZL / 1P2P). From there, you can either Allemande Left or use a favorite get-out.

One Key Couple (only!) in the Foursome:

Select the foursome with the No. 1 man and place him on the inside of a facing line formation . Pair him with his partner and you have again achieved a Zero Line arrangement .

1-1/2 Key Couples in the Foursome:

Maneuver the dancers into an 8-Chain Thru (Box) formation with the paired-up couple on the outside . If the key man is facing his corner, you have created a Zero Box (ZB / Box 1-4) arrangement and you can either Allemande Left or use your favorite ZB get out . If the key man is NOT facing his corner, you have the dancers in a ZB-os . If you know a get-out from there, call it . If not, call "RL Thru, Dive Thru, Pass Thru" to get the ZB ( or the Allemande Left !)

No Key Couples in the Foursome:

If the foursome contains two key -- but un-paired -- dancers, such as No. 1 man and No. 4 lady, No. 4 man and No. 1 lady, gents 1 and 4 or ladies 1 and 4, you simply call "Pass the Ocean, girls (or boys) Circulate Double . This will always place either one or both of the key couples in the same foursome and you can then sight 'em into a Zero Line as noted above .

# choreo



# BREAKDOWN

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

OCTOBER 1975

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## WHAT'S HAPPENING?

In spite of the fairly widespread feeling among callers that the name of "Destroy the Line" created a negative impact and left a lot

to be desired, we also get the feeling that just about everybody's been using it. The feedback we get is that it is an easily taught movement offering a somewhat different traffic pattern and it has received the lion's share of this month's workshop activity. We also get the feeling that it has also seen a lot of action in many main-stream clubs.

As you might expect, "Destroy the Line" has focused a lot of attention on the 3 and 1 line formation - a set-up which had hitherto seldom been used outside of the advanced workshops - and we have received a number of new movement ideas which are designed to set them up. They may just see a lot of workshop activity so we've featured them this month.

We also looked at:

ACTION (Chuck Peel) From either a Trade By or Double Pass Thru formation, outside pairs do a Partner Hinge as the inside four make a right hand star, turn it 1/4. At this point the outsides Trade and those who can Cast left 3/4 while the others move up to become ends of a parallel OW formation.

CAST TO A LINE (Bill Harrison) From parallel ocean waves all step Thru. Those facing in join right hands and Cast 3/4 while those facing out 1/4 right and Circulate 1 position to end the movement in parallel 2-faced lines.

(more on next page)

What's Happening? (continued)

CHISEL THE TOP (Jim Harlow) From facing lines of 4, the center 4 do a Spin the Top and Step Thru as the ends Pass-In three times in succession. This places everyone in an 8-Chain Thru set up. All now Slide Thru to end the movement in lines of 4 - facing or back to back, or whatever - depending on the starting set up.

CIRCULATE TO A COLUMN (Bill Harrison) From parallel ocean waves all Circulate 1/2 position. The center 4 (in an OW) Lock It and Hinge as the other 4 also Hinge to end in a column formation.

EASE OFF (Lee Kopman) From parallel ocean waves, the end dancers facing out do a Clover-leaf type action to end as a trailer in the final Double Pass Thru set up. The other 6 meanwhile Circulate forward one position and then turn (individually) to face the center of the wave. The movement ends in a Double Pass Thru formation.

FLARE AND TAG THE PAIR (John Inabinet) From a "Z" formation lead dancers, followed in single file by the trailers flare out in a 270° arc to end side by side with the other pair in their foursome in a Box Circulate formation.

GOTCHULATE (Gus Greene) From parallel 2-faced lines or ocean waves, ends Circulate as centers Walk and Dodge and without stopping all Destroy the Line.

JAZZ THE WAVE ("Tweety" Tyndall) From parallel ocean waves, all Hinge 1/4. The ends of the new ocean wave Circulate and again, all Hinge 1/4 to end the movement in another parallel ocean wave set-up.

RAMBLE & DEAL (John Inabinet) From parallel 2-faced lines, the couples facing out do a standard Wheel & Deal action as those couples facing in 1/2 Circulate (as in Ferris Wheel) to form a momentary 2-faced line in the center.

Without stopping, those in the 2-faced line do a 1/2 Tag, Trade and Roll to end the movement in a Double Pass Thru formation.

REACTIVATE (Ed Tice) A merger of the traffic patterns for Chain Reaction and Coordinate. It starts from a 1/4 Tag formation (a wave between facing couples). The ends of the center wave Circulate 1-1/2 around the outside of the set to end standing behind the outside pairs. The wave centers, meanwhile, Pass Thru with the dancer they are facing. This forms three center pairs (as in Coordinate). Without stopping, the three pairs Trade and the inside pair of the three and the lonesome ends move up to become wave ends in a parallel ocean wave formation.

STRIKE OUT (Lee Kopman) From parallel 2-faced lines, the end dancers do the action called for in the command "Detour". The centers, meanwhile, Hinge (momentary ocean wave). The ends of the momentary wave Fold as the centers step forward. 2-faced lines facing clockwise become left hand single file columns and vice versa.

SWITCH TO A LEADER (Lee Kopman) From parallel ocean waves all first Switch to a Diamond (momentary twin diamond set up). The 2 couples in the wave across the set Cast Off 3/4 and step ahead slightly, as diamond points Promenade forward single file to the next position and, remaining in single file, they step forward and adjust to form single file columns.

\* \* \* \* \*

Pardon the Gremlins Dept.

We regret to say that those plagu-ey gremlins were back at work last month. Several typos got through our proofing and we better clear 'em up. On page 522, add a Dosado to an OW after the Destroy the Line in the first sample figure; add a Trade By before the final Pass Thru. On page 523 add a Dosdo to OW after the lead-off Square Thru & add a Slide Thru after the 1st Destroy the Line. In the 3rd routine add a Zoom after the final Destroy the Line. Sorry about that!

● NEW MOVEMENT (Experimental)

TAG THE LINE RIGHT-OUT (Out-Right, etc.) by Bill Davis

How To Do It:

This command was specifically developed to establish various types of 3 and 1 lines out of a normal Tag the Line traffic pattern. From any allowable formation, the dancers first do a standard Tag the Line and then each dancer individually faces in whatever direction he has been directed according to the following rules: the first word after a Tag the Line command tells the leaders how they are to face and the next word tells the trailers how they are to face. Using this concept, one could set up a variety of 3 and 1 line combinations using the commands, Tag the Line Right-Out, Out-Right, In-Right, Right-In, Out-Left, Left-Out, etc.

Impressions:

This command is more an amplification or extension of the existing Tag the Line rules than it is a new basic. It goes along very nicely with the current popularity of Destroy the Line.

Choreography:

<u>From a Zero Box Ocean Wave (ZB)</u> Girls Trade, girls Run <u>Tag the Line Right-Out</u> (or Tag the Line Right-In) Destroy the Line	Equals ZERO!
<u>From a Zero Line -ZL (1P2P)</u> Pass Thru <u>Tag the Line Right-Out</u> (or Tag the Line Right-In) Destroy the Line Swing Thru, boys Run California Twirl	Equals ZERO!

Sample  
Figures:

- 1-3 Square Thru ..... ZB
- Swing Thru
- Boys Run
- Tag the Line Right-Out
- Destroy the Line
- Curlique
- Split Circulate
- Walk & Dodge
- Partner Trade ..... CL-os
- Slide Thru ..... ZB
- Curlique
- Cast Off 3/4 ..... ZB
- Girls Trade
- Girls Run
- Tag the Line Right-In
- Destroy the Line (ZB) ..AL!
- 1-3 lead right
- Circle to a line ..... ZL
- RL Thru, Pass the Ocean ... RB
- Girls Trade, girls Run
- Tag the Line Right-Out
- Destroy the Line ..... RB
- Star Thru ..... ZL
- Pass Thru
- Tag the Line Right-In
- Destroy the Line
- Swing Thru
- Scout Back
- Boys Run (ZL) .....AL!

EXPLORING THE THREE AND ONE LINE

"Destroy the Line" has obviously caused many of our choreographers to take another look at the 3 and 1 line. While most get outs from a three and one line before the advent of Destroy the Line were somewhat awkward or contrived, the traffic pattern built into the Destroy the Line concept (one couple Wheels as the other pair Recycles) provides a smooth-flowing and decidedly comfortable way of converting the 3 and 1 set up into a more workable box or 8-Chain Thru formation.

Just as the introduction of the Twin Diamond formation a couple of years ago prompted the development of a number of new commands that were designed to either establish or get the dancers out of a Diamond set-up, it is our guess that the new popularity of 3 and 1 lines will give rise to a similar rush to develop new movements that will exploit the choreographic possibilities of three and one line formations. The first of these to come across our desk appears on the preceding page (Bill Davis' "Tag the Line Right-Out"). Bill has also come up with some other ideas along these lines -- some new, some old -- that we felt were worthy of your attention.

DODGE CIRCULATE (Burleson No. 610)

This one's been around for awhile. It goes like this: from an ocean wave or 2-faced line set up, the centers Walk and Dodge as the Ends Circulate to end in a 3 and 1 line. This is probably better called directionally, but we thought we'd remind you that the combination already has a name.

CROSS AND DODGE (Bill Davis)

This is the obvious variation to Dodge Circulate: from an ocean wave or 2-faced line set-up, the centers Cross Run as the new centers Walk & Dodge.

Sample Figures:	• 1-3 Square Thru ..... ZB	• Side ladies Chain
	Swing Thru, boys Run	1-3 Square Thru ..... OOB
	<u>Dodge Circulate</u>	Swing Thru, boys Run
	Destroy the Line	Tag the Line-Right
	Star Thru ..... RL	<u>Cross and Dodge</u>
	Square Thru, Trade By ... AL!	Destroy the Line (ZB) ..... AL!

COUNTER FAN / COUNTER HINGE (Bill Davis)

From parallel waves or 2-faced lines, the center dancers Cast 3/4 (Counter Fan) or 1/4 (Counter Hinge) to form a momentary wave across the set and, without stopping, they walk directly ahead and "close ranks" (drift together, shoulder-to-shoulder). The ends, meanwhile, Counter Rotate, i.e., those facing out, 1/4 in and Circulate and those facing in Circulate and 1/4 in. The movement ends in a 3 and 1 line.

Sample Figures:	• 1-3 Square Thru ..... ZB	• 1-3 1/2 Square Thru	ZB-os
	Swing Thru, boys Run	Curlique, Cast Off 3/4	ZB-os
	<u>Counter Fan</u>	Girls Trade, girls Run	
	Destroy the Line ..... CB	Tag the Line-Right	
	8 Chain Three ..... AL!	<u>Counter Hinge</u>	
		Destroy the Line	OPB-os
		Swing Thru, Turn Thru	AL!

### • A NIFTY IDEA!

This might also be classified as another "Share the Wealth" item -- or it might even belong in the "Sight Caller's Notebook". It was sent in by Carl Brandt, Fort Wayne, Indiana, and deals with a method of determining sequence when you have managed to bring your dancers into a Corner Line (CL or CL-os) but you are not sure whether the dancers are in or out of sequence. Carl simply calls a Star Thru at that point and then looks at the outside dancers in the resultant Box formation. If the outsides are paired up with original partners, he knows he has a Zero Box (Box 1-4) and can call the appropriate get-out. If the outsides are NOT paired up with original partners (they'll have opposites!), he simply calls "Dive Thru, Square Thru 3/4" to get the Allemande Left.

It often happens that a sight caller has set up facing lines in which all are paired up with original partners, but the caller has forgotten the correct sequence (or he just plain forgot to make a note of it before he started!). He's got a ZL or a ZL-os -- but doesn't know which! Carl's trick would work here too -- all it takes is the ability to move the girls from a Partner Line to a Corner Line (in or out of sequence) -- and here's where the magic module (see page 239) will come in handy. Call the following routine from a ZL or ZL-os (but you don't know which):

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

This moves the ladies one position to their right but leaves the men where they are. If all now have corners you have a CL (in-sequence) and a RL Thru/Slide Thru gets the Allemande Left. If they do NOT have corners (they MUST have right hand ladies and are out-of-sequence), call 1/2 Square Thru/Trade By for the Allemande Left!

### • SET 'EM UP - GET 'EM OUT!

#### THE "BASIC" 2-FACED LINE

While the Zero Box (Box 1-4) and the Zero Line (1P2P) are still the most popular choreographic reference points for today's patter caller, there is a "basic" 2-faced line set-up that seems to be headed for a comparable degree of popularity. This is the set-up that is achieved when, from a Zero Box, a caller calls "Swing Thru and the Boys Run".

We seem, more and more, these days to be using this basic formation -- especially since Ferris Wheel and Cross Run have been on the fringe of joining the mainstream -- but we are also noticing a tendency for many callers to use the same set up to achieve this formation (Heads Square Thru, Swing Thru, Boys Run). Here then, are a half dozen ways of achieving the "Basic" 2-faced line -- without using "Swing Thru and Boys Run". All the routines below start from a Zero Box formation.

- Circle 1/2  
Veer to the left, make a 2-faced line
- Curlique  
Cast Off 3/4  
Girls Trade  
Swing Thru, boys Run  
Tag the Line-Right  
Boys Cross Run
- Single Circle to a Wave  
Boys Trade, boys Run
- Dosado, Scoot Back  
Boys Trade, boys Run
- Dosado, Recycle  
Curlique  
Split Circulate  
Cast Off 3/4  
Boys Trade, boys Run
- Swing Thru, girls Fold  
Peel Off

# SOME CURRENT UPDATES

Here are a couple of "new" ideas we learned about this month which were obviously inspired by the popularity of existing commands.

## FAN THE GATE (Marv Lindner)

This move is derived from the Fascinate pattern that has been quite popular lately. From a 2-faced line arrangement, the end dancers Circulate once and 1/2 as the centers Cast 3/4 by inside hands to form a momentary wave across the set. Without stopping, the centers of the new wave will also Cast 3/4 by inside hands (Fan) to join the 2 lonesome men in a wave as the remaining couples simply Bend the Line. The movement ends in a 1/4 Tag formation (an OW between facing couples). Choreographically, Fan the Gate is exactly equal to Fascinate -- all your routines for Fascinate will work by simply substituting a command to Fan the Gate for the command to Fascinate! And, as a matter of fact, dancer reaction to Fan the Gate was even better than the reaction we had to Fascinate -- the Bend the Line seemed, somehow, to be a bit more logical than the 1/4 Promenade and face in required in Fascinate.

## FERRIS, TRADE & WHEEL (Ron Schneider)

The directions for this movement are identical to those for Ferris Wheel -- except that those pairs coming into the middle to form the momentary 2-faced line will have the centers Trade before they do the Wheel and Deal. The couples facing out still do their standard Wheel and Deal pattern and the whole thing also ends in a Double Pass Thru formation. Note the following routines:

- 1-3 Square Thru ..... ZB  
 Swing Thru, boys Run  
Ferris Trade & Wheel  
 Centers Pass Thru ..... OPB  
 Dosado - Scoot Back  
 Boys Trade, boys Run  
Ferris Trade and Wheel  
 Centers Pass Thru (ZB) ..... AL!

- 1-3 Square Thru ..... ZB  
 Swing Thru, boys Run  
 Ferris Trade & Wheel  
 Centers Sweep 1/4  
 Square Thru ..... ZB  
 Dosado - Single Circle to a Wave  
 Boys Trade, boys Run  
Ferris Trade & Wheel  
 Swing Thru, boys Run  
 Tag the Line  
 Lady go left, boy go right  
 Go round 1, line up 4 ..... CL  
 RL Thru ..... CL-os  
 Pass the Ocean ..... ZB  
 Swing Thru  
 Boys Run  
Fan the Gate  
Centers Swing Thru  
 Boys Trade  
 Girls Trade  
 Boys Trade, Turn Thru ..... AL!

- 1-3 Square Thru ..... ZB  
 Curlique  
 Split Circulate  
 Boys Run ..... EPL-os  
 Pass Thru  
 Tag the Line-Right  
Ferris Trade & Wheel  
 Centers Curlique  
 Boys Run  
 Square Thru 3/4  
 Separate, go round 1  
 Squeeze in and line up 4  
 Pass Thru  
 Tag the Line-Right  
Ferris, Trade and Wheel  
 Centers Pass Thru (AL!)  
 Dosado, Scoot Back  
 Scoot Back Again  
 Boys Run ..... CL  
 Right & Left Thru  
 Slide Thru (ZB) ..... AL!



# PROGRAM NOTES

(Interesting routines in which the Emphasis is on Mainstream or Near-Mainstream commands)

## "COMPLETE (Finish) YOUR TAG"

This little gimmick idea by Ron Schneider first came to our attention in 1974 and seems now to be gaining in popularity. It has a certain novelty value in a mainstream program and although it is, strictly speaking, a new command, the dancers latch on to the basic idea quickly and easily. Here's how it goes:

From any formation achievable by calling a fractional Tag the Line (1/2 Tag, 1/4 Tag, etc.) "Complete" or "Finish" Your Tag means that the dancers are to walk straight ahead until in a completed DPT formation. According to the original definition, it is not necessary to first achieve the starting formation by calling a partial Tag. It is "legal" to call "Finish Your Tag" from any parallel wave formation -- even if you did not get there by first calling a 1/2 Tag the Line.

Here are a few simple routines:

- 1-3 Square Thru ..... ZB  
Swing Thru  
Boys Run  
1/2 Tag, Trade, and  
Finish Your Tag - Right, W&D ..... ZB  
Curlique  
Walk and Dodge  
Partner Trade ..... EPL-os  
Pass Thru  
1/2 Tag, Trade, and  
Finish Your Tag  
Leads turn straight back ..... OCB  
Swing Thru  
Box the Gnat ..... OB-os  
Right & Left Thru (ZB) ..... AL!
- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass Thru  
1/2 Tag, Trade, and  
Finish Your Tag - Out  
Partner Trade ..... ZL-os  
Cross Trail ..... AL!

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass Thru  
1/2 Tag, Trade, and  
Finish Your Tag - In  
Box the Gnat ..... ZL  
Right & Left Thru ..... ZL-os  
Pass the Ocean ..... RB  
Swing Thru, boys Run  
1/2 Tag, Trade, and  
Finish your Tag - Right  
Wheel & Deal ..... RB  
Swing Thru, boys Trade  
Turn Thru ..... AL!
- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass Thru  
1/2 Tag, Split Circulate, and  
Finish Your Tag - In  
Star Thru, centers Pass Thru .... CB-os  
Swing Thru, boys Run  
1/2 Tag, Scoot Back  
Finish Your Tag-Right, W&D ..... CB-os  
Square Thru 3/4 ..... AL!
- 1-3 Square Thru ..... ZB  
Curlique  
Finish Your Tag - Right  
Ferris Wheel  
Centers Pass Thru  
Curlique  
Finish Your Tag - Right  
Wheel & Deal (ZB) ..... AL!
- 4 ladies Chain 3/4  
1-3 Square Thru ..... CB  
Curlique, Scoot Back  
Finish Your Tag - Right  
Wheel & Deal ..... RB-os  
Dive Thru, Pass Thru ..... CB-os  
Curlique, Split Circulate  
Finish Your Tag - Right  
Wheel & Deal ..... OPB-os  
Swing Thru, Turn Thru ..... AL!

### ● BRAIN TEASER For the Choreo Puzzle Fan

We had just about decided to retire this puzzle-page feature for a while, when Fred House (Albuquerque, N.M.) sent us a problem that we felt might be of interest to the many choreographic puzzle buffs around the country. As has been the case with many of the posers we have described in previous issues, this one also deals with the "Technical" phenomenon. Here 'tis:

#### Construct a 1/2 Technical Zero.

That's it. Simple, eh? Give it a try. What Fred is looking for is a routine that when repeated in either a mixed partner pairing arrangement - or in a same partner pairing arrangement - will result in a Technical Zero, i.e., the choreographic arrangement of the dancers is the same as it was in the beginning, except that the ends and centers (or outsides/insides) have been interchanged.

Get out the dolly board and have a go at it -- it'll be fun, and be sure to let us know your answers.

### ● SHARE THE WEALTH

Subscriber Tom Crisp (overseas) sent in a fistful of routines featuring "Fascinate". Try these on for size:

- 1-3 Promenade 1/2  
Lead right, circle to a line ... ZL-os  
Square Thru  
Trade By ..... RB-os  
Swing Thru  
Boys Trade  
Boys Run  
Fascinate  
Centers Swing Thru  
Turn Thru ..... ALI

### (Share the Wealth (continued))

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass the Ocean ..... CB-os  
Swing Thru  
Boys Run  
Fascinate  
Centers Pass Thru ..... CB  
Star Thru ..... OL  
Pass the Ocean ..... RB-os  
Swing Thru  
Boys Run  
Fascinate  
Centers Pass Thru ..... RB  
Pass Thru again ..... ALI
- 1-3 Square Thru ..... ZB  
Double Swing Thru ..... OB-os  
Girls Run  
Fascinate  
Centers Pass Thru  
Star Thru, California Twirl ..... EPL  
Pass Thru  
Wheel & Deal  
Centers Square Thru 3/4 ..... ALI
- 1-3 Square Thru (Dosado) ..... ZB  
Star Thru ..... CL  
Flutter Wheel ..... EPL-os  
Pass Thru  
Boys Run  
Swing Thru  
Boys Trade  
Girls Trade  
Centers Run  
Fascinate  
Boys Turn Thru ..... ALI

#### Note:

Check again the movement "Fan the Gate" listed in the "Update" section (page 535 of this issue). All the above routines will serve double duty if you simply substitute "Fan the Gate" wherever "Fascinate" appears above. As noted, the two movements are equal to each other.

• SIGHT CALLER'S NOTEBOOK

### WORKING WITH "ARKY-STYLE" FORMATIONS

In the past couple of months we've had the opportunity to work with a lot of callers in various caller clinics and caller schools around the country. We have thoroughly enjoyed our participation in caller training programs in Louisville, Kentucky, Grand Junction and Denver, Colorado, Durham, N.C., Phoenix, Arizona, and of course, at our own school in Fun Valley, and we especially appreciated the opportunity of meeting so many of our subscribers for the first time and we were grateful for the opportunity to work with you all.

In all these programs we found, as usual, that there was a great interest in exploring the techniques of sight calling. Our presentations in this subject was always enthusiastically received and it consistently achieved the greatest interest in our audiences -- especially when we worked with individual students in a variety of sight calling problems and exercises. It was also interesting for us to note that the so-called "Arky" formations continue to plague student callers who have not yet mastered the techniques of visual dancer manipulations. Time after time we observed students get themselves into Arky predicaments and flounder helplessly as they tried to resolve the square, and we therefore feel that this might be a good time to review some of the simpler means of "De-Arkyfying" the square when the dancers are "Arkified". (Some of our long-time subscribers might want to check back to a feature on Arky formations that appeared a number of years ago: Page 129)

Let us first determine what the term "Arky" means. In symmetric choreography, square dance formations are generally said to exist in three basic partner arrangements: "Normal" or "Regular" set-ups define those formations in which the pairs or couples are arranged with the man in the left-hand position and the girl in the right-hand position. The reverse of this -- the lady in the left-hand spot and the man in the right-hand position is called "1/2 Sashayed" formation. All other arrangements, in all the possible boy-boy/girl-girl configurations, are identified as "Arky". And, when working with symmetric choreography, only four "arky" arrangements are possible. Note the diagrams below:

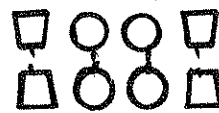


=BOY

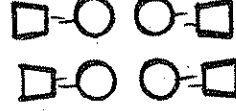
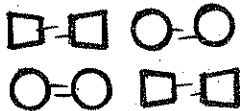
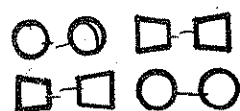


=GIRL

LINE  
ARKY



BOX  
ARKY



1.

2.


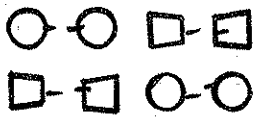
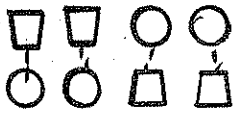
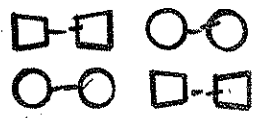
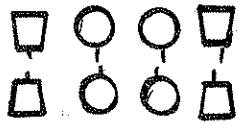
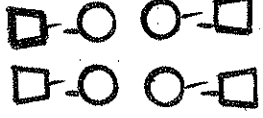

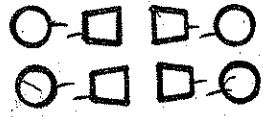
3.

4.

Note that in both the line and box arrangement shown in the diagrams, the relative location of the boys and girls are the same in each category -- all that changes is the facing direction of each dancer. It is obvious that the same Arky set-ups could be made to apply to other formations (Trade By Double Pass Thru, etc.) by simply changing the facing directions to achieve the desired formation.

Arky Formations (continued)

Most sight callers, when confronted with an Arky arrangement, will usually try to maneuver the dancers into a more workable "normal" dancer set up before they begin the necessary "people-moving" manipulations that may be needed to resolve the square. Experienced callers have generally learned to do this ad-lib or strictly off-the-cuff. Beginners, on the other hand, might do well to study all of the various line/box arky formations with which he might have to reckon, and to then learn some simple routines that will convert them to "Normal" set ups. The routines below will bring the dancers from the listed Arky formation into a "Normal" arrangement. (It is not necessary for lines to remain lines or boxes to stay boxes as long as the couples are in the standard boy-girl pairing.)

From this Arky Line:	Use this Conversion	From this Arky Box:	Use this Conversion:
	Star Thru Centers Pass Thru (or Calif. Twirl) OR... Ends only Star Thru (or centers only Box the Gnat)		Swing Thru Boys Run OR... Dosado, Scoot Back Centers Trade Boys Run
	Star Thru First couple left Next couple right OR... Ends only Box the Gnat		Swing Thru Boys Run Calif. Twirl OR... Dosado, Scoot Back Swing Thru Scoot Back Boys Run
	Pass Thru Tag the Line -In Pass Thru Tag the Line-Right Bend the Line OR.... Swing Thru, Spin the Top, Boys Run		Dosado, Scoot Back Boys Run OR..... Curlique Swing Thru
	Spin the Top, Swing Thru, boys Run OR.... Pass Thru, Tag the Line-Right, Bend the Line		Curlique OR... Dosado OW Boys Run

# choreo



# BREAKDOWN

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

NOVEMBER 1975

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## WHAT'S HAPPENING?

No question about it, Destroy the Line was the most popular workshop movement this past month. Everybody's doing it and you can just about call it "cold" to a mainstream floor with very good odds that most of the dancers will do it -- it has been that popular! We also note, however, that Ferris, Trade & Wheel and Drift Around have also gotten a good workout on the workshop circuit.

The new moves, as you might expect were jam-packed with Destroy-3&1 type variations plus a number of Drift Around variations, too. We're letting you take a good long look at some of the 3&1 / Destroy ideas (see page 545)

plus a new diamond idea called EXCHANGE THE DIAMOND. But there were also an exceptionally large number of other ideas as well. Here they are:

CHINQUAPIN (Nonie Moglia) From lines facing out or 2-faced lines, all do a couples Hinge. Without stopping, the new center 4 Weathervane 1/4 as the end couples move up to form a momentary 8-in-line. Each four-some now does its own Wheel & Deal to end in facing lines of four.

COLLIMATE (Bill Davis) From parallel OWs or 2-faced lines, all Circulate 1/2. The center wave or 2-faced line does a Lock It followed by a Single (or Partner) Hinge. End dancers meanwhile also do a Single (or Partner) Hinge and then arm turn 1/2 to form columns.

CROSS OUT (Bob Kuss) From an OW, the centers Cross Run and Cast Off 3/4. They then walk ahead in single file (Finish the Tag) and step up to form a 2-faced line.

DIAL THE SQUARE (Hugh Armstrong) From a squared up set, designated dancers Cross Trail and face out as the others Partner Tag to join the actives as line ends (facing out). All now Partner-Hinge to form parallel ocean waves.

DRIFT-TYPE VARIATIONS  
Several variations based on the Drift Around

What's Happening? (continued)

idea were noted this month:

Drift to A Diamond : All complete the first 1/2 of Drift Around. Zoomer becomes wave center and Folder becomes an end (point).

Drift & Dodge: Couples standing back-to-back: the right-hand leader Zooms as left hand dancer dodges into vacated spot to end in a Box Circulate foursome.

Drift to a Wave: All do a Drift Around but blend into an ocean wave.

Left Drift Around: Left dancer Zooms as right dancer Folds.

Drift Around-Roll: All Drift around and then Roll in continuation of body flow.

FAN THE DIAMOND (Al Vesper) From any diamond formation, the centers Cast 3/4 and the ends move up 1/4. (centers remain centers and points remain points).

GENERATE THE COLUMN (Dick Bayer) From a Zero Line (1P2P) + Curlique formation, each man lead a Recycle with the girl at his side to set up a staggered 2-faced line. The lead couple now does a Turn and Deal to fall in behind the couple next to them. As couples they then move up (as in 1/2 Tag) to form parallel 2-faced lines.

GRAND ALTER THE WAVE (Al Vesper) From a Tidal Wave formation all Swing 1/2 and then the center 6 Cast 3/4 as the 2 lone ends turn straight back. All now Grand Diamond Circulate 2 positions and then all Grand Flip the Diamond to form another Tidal Wave (left hand).

RIP OFF (Kip Garvey) Another Drift Around variation. From any 2-couple set up in which all are facing the same way but one pair is behind the other, the lead couple does a Drift Around as the trailers do a Walk & Dodge action (man's position walks, girl's position dodges). From a 2-faced line set up, it ends in 3 & 1 lines.

ROTATE & WHEEL (Dave Abbott) From a 2-faced line standing between 2 couples, the couples in the 2-faced line move ahead and do a couples Pass Thru with the outside pair. The new inside 2 form a momentary two-faced line in the middle and Wheel & Deal as the new outsides also Wheel Around to face back in. Ends in a Double Pass Thru formation.

ROLLI-TAG (Hal Posey) From a Trade By formation, the 2 right-hand dancers in each foursome Rolls right 3/4 (270°) as the 2 left-hand dancers 1/4 Right and walk straight ahead. Ends in parallel ocean waves.

SCATTER CIRCULATE (Al Donahue) From parallel 2-faced lines ends facing out Fold into adjacent position as centers facing out Cross Run to the far end of their own line. Centers Facing out, meanwhile, Circulate forward one position, as the centers facing in Circulate on the diagonal (passing right shoulders with their counterparts) to end facing out in parallel ocean waves.

SWING BACK (Denny Lantz) From any ocean wave set-up, all swing 1/2 by inside hands and new centers then turn back to end in a 2-faced line.

TURN & CAST (Ivan Midlam) Facing couples Turn Thru and continuing body flow give a left to partner and then Cast Off 1/2 way and a bit more to blend into a left-hand ocean wave.

YOU ALL : add "You All" to any command ending in OWs or 2-faced lines to mean the centers Hinge as the ends Turn Back thus forming a diamond.

Note: Bill Harrison, author of Circulate to a Column (listed in What's Happening last month) has asked that we mention that he has changed the name to "Advance to a Column".

• NEW MOVEMENT (Experimental)

EXCHANGE THE DIAMOND (Lonnie Sturges, Columbia, SC)

How To Do It:

From parallel ocean waves, center dancers turn  $1/4$  by inside hands (Single Hinge) as the end dancers Circulate forward  $1/2$  position. This forms a momentary formation with a 4-dancer diamond in the center flanked by two "mini-waves" or 2-hand stars on either end. Without stopping, those in the diamond do a Diamond Circulate as those in the mini-waves Trade. This forms a temporary 4-dancer left-hand wave in the center; these wave dancers now Cast Left  $3/4$  as the ends step up to become the ends of a new parallel ocean wave formation (approximately 8 counts).

Impressions:

This movement is in the tradition of Motivate and might just have some interest for your workshop dancers. Our dancers commented that it had a very busy feel to it and that it required fast responses to recognize the various intermediate formations. We observed, however, that it only took one or two easy walk-thrus to "nail it down" in the dancers' minds.

Choreography:

<u>From a Zero Box (OW)</u> Exchange the Diamond Swing Thru (OB) Right & Left Thru Dive Thru, Zoom Pass Thru	Equals ZERO!
<u>From a Zero Box (OW)</u> Exchange the Diamond Boys Run Couples Circulate Wheel & Deal Dive Thru RL Thru, Pass Thru	Equals ZERO
<u>From a Zero Line - ZL (1P2P)</u> Right & Left Thru 2 ladies Chain Pass the Ocean Exchange the Diamond Boys Run, Bend the Line	<u>Technical ZERO</u> (ends become centers and vice versa)
<u>From a Zero Line - ZL</u> Pass the Ocean Exchange the Diamond Spin the Top, Triple Trade RL Thru, Slide Thru	<u>Converts Zero Line (ZL)            to Zero Box (ZB)</u>

Exchange the Diamond (continued)Sample Figures

- 1-3 Square Thru ..... ZB  
 Curlique  
 Walk & Dodge  
 Partner Trade ..... EPL-os  
 Pass the Ocean ..... OCB  
Exchange the Diamond  
 Boys Trade  
 Boys Run  
 Wheel & Deal ..... ZB
- 1-3 1/2 Square Thru ..... ZB-os  
 Curlique  
 Cast Off 3/4 ..... ZB-os  
Exchange the Diamond  
 Scoot Back ..... CB-os  
 Recycle (AL!) ..... ZB  
 Swing Thru  
Exchange the Diamond ..... ZB  
 Swing Thru  
 Scoot Back ..... OCB-os  
 Recycle (ZB) ..... AL!
- 1-3 Square Thru ..... ZB  
 Spin Chain the Gears ..... ZB  
Exchange the Diamond  
 Boys Run  
 Boys Circulate  
 Girls only Walk & Dodge  
 Destroy the Line ..... OB-os  
 Dive Thru  
 Square Thru 3/4 ..... AL!
- 1-3 lead right, circle to a line ..ZL  
 Curlique  
 Transfer the Column  
Exchange the Diamond  
 Boys Run (AL!) ..... ZL  
 Pass the Ocean ..... CB-os  
Exchange the Diamond  
 Boys Run  
 Boys Circulate  
 Wheel & Deal (ZB) ..... AL!
- 1-3 Pass Thru  
 Separate, go round one  
 Squeeze in, line up 4  
 Pass Thru  
 Wheel & Deal  
 Zoom,  
 Boys Pass Thru  
 Dosado  
 Scoot Back  
Exchange the Diamond  
 Same sex Trade  
 Centers Trade  
 Centers Run ..... EPL-os  
 Pass Thru  
 Wheel & Deal  
 Everybody U-Turn Back  
 Centers In, Cast Off 3/4  
 Pass Thru  
 Wheel & Deal  
 Zoom  
 Girls Pass Thru  
 Dosado  
 Scoot Back  
Exchange the Diamond  
 Same sex Trade  
 Centers Trade  
 Boys Run  
 California Twirl ..... EOL-os  
 Pass Thru  
 Wheel & Deal  
 Centers Square Thru 3/4 ..... AL!

SINGING CALL (Corner Lady Progression)

Head 2 you Square Thru  
 Four hands you know  
 Dosado the outside pair and make  
 a wave you go  
 Exchange the Diamond two by two,  
 move it all around  
 When you're done, Swing Thru, boys  
 Run right & when you do  
 Wheel & Deal, the corner Swing, swing  
 her high and low  
 Allemande, c'mon back, partner Promeno.  
 (add 16-beat Tag)



### ● PROGRAM NOTES

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

### A TOUCH OF THE UNEXPECTED

Most callers are aware that calling a standard mainstream command when the dancers are in a position or arrangement from which that command is not usually called is one of the best ways to create interest and variety in a patter program. It is a fairly safe bet, for example, that just about every caller in the world has, at one time or another, deliberately confounded his dancers by calling a plain 'ol ordinary Wheel and Deal from lines facing in (rather than back-to-back) -- and while that may be a bad example of what we're suggesting, it does illustrate the kind of thing we have in mind. (The example is bad because in order for an unexpected command of this type to be effective, the dancers should have a reasonable expectancy of completing the movement successfully and everybody knows that the average mainstream dancer can be expected to "blow" a call to Wheel & Deal from facing in lines.)

The basic idea of using unexpected commands is an intriguing one, so we searched through our files and came up with a number of routines which feature mainstream Basics in unusual or unexpected situations that your dancers should have little difficulty in accomplishing.

Give these a try and see if don't agree:

- 1-3 RL Thru  
Same to lead to the left  
Circle four and break to a line ... ZL  
(see what we mean?)  
Pass Thru  
Tag the Line  
Centers In, Cast Off 3/4  
Ladies center, men Sashay  
(to the left, boys!) ..... AL!

- Allemande left like an  
Allemande Thru  
Go forward two and from that star  
Shoot that Star, Alamo Style  
Balance there and Swing Thru  
Balance again  
Boys Run  
Wheel and Deal  
...to the Corner ..... AL!
- 1-3 lead right and Circle four  
Head men break, go home alone  
And leave 2 lines of 3  
Lines of 3 Dosado to an OW  
Swing Thru  
Boys Run right and Wheel & Deal  
Pick up the lonesome man, circle 8  
Four boys Pass Thru  
Separate, go round on  
Squeeze in and line up 4  
Pass Thru  
Wheel & Deal ..... AL!
- 4 ladies Chain 3/4  
1-3 Square Thru ..... CB  
Centers In, Cast Off 3/4  
Centers Pass Thru  
Cast Off 3/4  
Same-sex couples put an arm around  
each other's waist  
As couples Dosado  
As Couples Swing Thru  
As couples Spin the Top  
As couples Pass Thru  
Do a regular Wheel & Deal  
Let go and all 4 girls Swing Thru  
Turn Thru ..... AL!

• DESTROY...DESTROY...DESTROY...

The impact of Destroy the Line in the last 6 or 8 weeks has been nothing short of overwhelming! Even the initial bad reaction to the name seems to be gradually subsiding and the command has become the number one move to consider when a caller starts to think about what to call at his next workshop dance. Everybody - but everybody - has been Destroying the Line and, predictably, 3 & 1 line variations were not very far behind. We received a 1/2 dozen in the mail this month and, as is our custom, we're listing 'em below for your interest and consideration. We don't necessarily recommend 'em you understand -- you gotta make up your own minds about that -- but since we're strong believers in the reality of "different strokes for different folks", we think you might want to at least be aware that the variations have started to appear. It will probably happen that many of you won't find anything of interest in the movement's listed below -- but it could just happen that some of you will!

It has, of course, all happened before (and no doubt will again!). Remember the flood of Diamond variations that suddenly popped up out of nowhere when Diamond Circulate first came to our attention? Any time a new idea achieves such universal acceptance in so short a period of time it is bound to stir up the creative juices of the many caller-choreographers who enjoy working on this sort of thing and the variations are inevitable. This is the way of things and it is nothing to worry about. This is where the good ideas come from. The good ideas survive and the poor ones die and "twas ever thus". At this particular point in time, 3&1 Lines and Destroy the Line ideas are going to be seeing a lot of action and we think you ought to know about 'em. Here's the current crop:

#### DESTROY THE FERRIS WHEEL (Don Beck, Boxboro, Mass.)

From an appropriate 3&1 line arrangement (the "couple" must be facing in), those in the mini-wave do a Recycle-type action as those facing in do their part of a normal Ferris Wheel, i.e., they walk forward (momentary 2-faced line) and Wheel & Deal with the ones they meet.

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>• (from a ZB-OW)</li> <li>Girls Trade, girls Run</li> <li>Tag the Line</li> <li>Boys face right, girls face in</li> <li><u>Destroy the Ferris Wheel</u></li> <li>Centers Pass Thru (ZB).....AL!</li> </ul> | <ul style="list-style-type: none"> <li>• 1-3 Promenade 1/2</li> <li>Lead right, circle to a line</li> <li>RL Thru &amp; Rollaway</li> <li>Curlique, center 4 Walk &amp; Dodge</li> <li>Same 4 Partner Trade</li> <li><u>Destroy the Ferris Wheel</u></li> <li>Centers Turn Thru .....AL!</li> </ul> |
|---|---|

(NOTE: This idea has also appeared elsewhere as "Cycle-Ferris Wheel". We are showing it here as named by the author).

#### DESTROY THE COLUMN (Leonard Compton, Westfield, Ind.)

From right hand columns, all Circulate once and 1/2 (as in Coordinate). The center 3 pairs now Cast right 3/4 forming a momentary 4-hand left hand wave in the middle flanked by a "couple" at each end (side by side 3 & 1 Lines). The couples then Promenade 1/4 and face in as the mini-wave pairs in the middle do a Recycle action to end the movement in a Double Pass Thru set-up.

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>• 1-3 lead right, circle to a line</li> <li>Curlique</li> <li><u>Destroy the Column</u></li> <li>Centers Pass Thru.....AL!</li> </ul> | <ul style="list-style-type: none"> <li>• 1-3 Square Thru, Circle to a 2-faced Line</li> <li>Couples Circulate, Bend the Line</li> <li>Curlique, <u>Destroy the Column</u></li> <li>Swing Thru, Turn Thru.....AL!</li> </ul> |
|--|---|

Destroy the Line / 3&1 Line Ideas (continued)DESTROY THE TOP (Paul McNutt, Birmingham, Alabama)

From a Tidal Wave formation, the center 4 Spin the Top as the end pairs Single Hinge. Without stopping, the center 4 Step Thru and join right shoulders with the outside two to form momentary 3 and 1 lines. All now Destroy the Line.

- 1-3 lead right, circle to a line  
Dosado to a Tidal Wave  
Destroy the Top  
Outsides Dive Thru  
Square Thru 3/4.....AL!
- 1-3 Square Thru  
Swing Thru, boys Run  
Bend the Line, Dosado to Tidal Wave  
Destroy the Top  
Dive Thru, Pass Thru  
Swing Thru, Turn Thru.....AL!

SCOOT 'N SLIDE (Nonie Moglia, Castro Valley, Calif.)

From parallel ocean waves all step ahead as in Scoot Back. Centers Turn Thru as outsides face each other and Slide Thru. End up formation will be waves, 3 & 1 lines or lines of 4 back-to-back, depending upon starting arrangement.

- 1-3 Square Thru, Dosado to OW  
Swing Thru  
Scoot 'N Slide  
Wheel & Deal  
Girls Turn Thru.....AL!
- Side ladies Chain right  
1-3 Square Thru, Dosado to OW  
Scoot 'N Slide, Swing Thru  
Scoot 'N Slide, Destroy the Line  
Centers Pass Thru.....AL!

REPAIR THE LINE (Nonie Moglia, Castro Valley, Calif.)

From parallel 3 & 1 lines all Cast Off 3/4 and then the end dancer in the mini-wave Runs around the adjacent dancer to end in lines of 4 facing or in 2-faced lines depending on the initial set-up.

- 1-3 Square Thru  
Swing Thru, boys Trade  
Boys Run, girls Walk & Dodge  
Repair the Line (ZL)  
Star Thru, Square Thru 3/4...AL!
- 1-3 lead right, circle to a line  
Pass Thru, Wheel & Deal  
Centers Pass Thru (OPB-os)  
Swing Thru, boys Run  
Girls only Walk & Dodge  
Repair the Line (RL)  
Square Thru, Trade By...AL!

RE-MAKE THE LINE (Granada Hills, Calif.)

From parallel waves, 2-faced lines or 3 & 1 lines, the ends Circulate one position as the centers face each other and do a Partner Tag-Right to end in parallel 2-faced lines.

- 1-3 Square Thru  
Dosado to OW  
Girls only Walk & Dodge  
Re-Make the Line  
Ferris Wheel  
Centers Star Thru  
Cross Trail.....AL!
- 1-3 lead right, circle to a line  
Pass the Ocean  
Re-Make the Line  
Couples Circulate  
Wheel & Deal (ZB).....AL!

# • SHARE THE WEALTH

This month's mail bag produced a number of interesting ideas and we'll pass 'em right along:

George Spelvin (Happy Valley, Calif.) sent in a Ferris Wheel routine that he uses as an equivalent for the oft-called combination, "RL Thru, Dive Thru, Pass Thru". It goes like this:

- Swing Thru, boys Run  
Ferris Wheel  
Centers Sweep 1/4  
Curlique  
Walk & Dodge

Call the above routine from a Zero Box and you get a ZB-os. Its a neat way diversifying your Chicken Plucker patterns!

We had a call from Hal Posey (Reynoldsburg, Ohio) and he told us about a ZB get-out that he ran across. From the standard ZB get-out where you call RL Thru, Dive Thru, Square Thru 3/4 to the Allemande Left, Hal calls the following:

(From a Zero Box)

- RL Thru, Dive Thru  
Swing Thru, boys Run  
1/2 Tag-Left (AL!)

Another interesting version of the same idea might be:

From a Zero Box:

- RL Thru, Dive Thru  
Swing Thru  
1/2 Tag and Scoot Back  
Scoot Back again (AL!)

And finally, we had a note from subscriber Gene Trimmer (Manila, Ark.) describing a Teacup Chain variation he calls "Grand T". From a static square, the men begin by making a right hand star and turning it 3/4 to turn the original right-hand lady by the left. The men then go to the girl on the right (original opposite

lady) to turn her right. The men now go back into the middle to make a left-hand star which they turn 1-1/4 times to their original Corner girl. They turn her by the right and go directly to their original partners and, turning her by the left a full turn, then send the girls into the middle to repeat the same action the boys had just completed. The girls star right 3/4, turn the boy they meet left; they go directly to the next man to turn him right; they then star left in the middle 1-1/4 to turn that man by the right; then back to their original partner for the Courtesey Turn.

# • SOLUTION TO LAST MONTH'S BRAIN TEASER

The puzzle last month asked you to construct a 1/2 Technical Zero. It required a solution in which a command or series of commands when repeated would produce a Technical Zero, i.e., the end-up formation and choreographic condition would be the same as the start-up position except that ends/centers or insides/outside had been interchanged. It was necessary, of course to stipulate whether the routine worked from either a same partner or mixed partner pairing arrangement.

The puzzle's author, Fred House, Albuquerque, N.M. pointed out that any non-sex oriented routine which, when called two times ended in a 4-ladies chain effect plus a change of actives would produce a 1/2 Technical Zero for the partner pairing in which it was effective. For example:

From a Same Partner Box (ZB, CB, OB, RB, etc.) the following routine is a 1/2 Technical Zero:

- Swing Thru  
Centers Circulate  
Centers Trade

Jay Klassen, Sunnyvale, Calif. sent in another correct answer: (from the same set-up as above)

- 8 Circulate and Spin Chain Thru

• SIGHT CALLER'S NOTE BOOK

SOME COMMENTS ON CALLING METHODS

While we sometimes tend to classify square dance callers according to the particular calling system they seem to favor ("Sight Callers", "Readers", "Mental Image Callers", "Module Callers", etc.), it would be a mistake to interpret such labels too literally. You will rarely find a caller today who regularly uses one calling system or method to the total exclusion of all the others.

Almost every caller we know admits that while he prefers one particular calling method over any or all of the others, he nevertheless finds it necessary to also employ techniques -- on a fairly regular basis -- that are associated with other patter systems. It would be difficult, for example, to find a modern caller who does not routinely "season" his patter programs with a variety of completely memorized "set-piece" routine or hash breaks. Similarly, those who claim to be sight callers almost always include memorized set-ups, get-outs, zeros, equivalents and other modular constructions as an integral part of their patter presentations, while many so-called "Module" callers often discover that they have inadvertently left out a crucial command from a favorite modular routine and they must then "sight" their way to an accurate Allemande Left. And even the most proficient callers in the business have been known to occasionally sneak a mid-tip peek at a cue card when they are working with unfamiliar material.

It is therefore advisable and profitable for today's caller to know as much as he can about all of the calling systems in use today and to also know both when and how to use them with maximum effectiveness. Every calling system has pros and cons -- they all have advantages and disadvantages and we felt that it might be interesting, this month, to pass along some of our own ideas on what the various pluses and minuses actually are.

Straight Memory: This method differs from modular calling in that the caller memorizes a complete dance rather than the various "building-block" segments with which that dance is constructed. It used to be that such memory calling was the only calling method that a caller could use and the old-time callers studied their craft by committing to memory a number of set-piece dance routines that had names like "Forward Six" or "Yucaipa Twister" or "Triple Duck", etc. The old-time dance usually appeared in the form of carefully rhymed poems and a caller had to memorize 'em word-for-word. It was the rule, in the early days to simply call such poetry twice for the Heads and twice for the Sides and you'd have a complete patter tip. Learn 8 or 9 poems and you could call a complete dance! While some form of memorized calling is still a basic part of just about every modern caller's stock-in-trade, it is no longer practical for him to learn (memorize!) the complete evening's dance that he is expected to call today. Today's dancers have been conditioned to expect (and enjoy!) a considerable amount of choreographic variety and it is no longer feasible for a caller to memorize each and every figure or routine that he calls.

Reading: Another way of calling "set-piece" dances is to read them from notes or cards while the caller is calling. Despite the fact that most callers frown upon the practice and generally regard it as cheating, there are, nevertheless, a number of successful callers who regularly read most of their patter presentations. The obvious advantage of this method is that it takes hardly any work or practice and is relatively easy to accomplish; also, it leaves the caller free to concentrate most of his efforts on programming and on the selection of interesting and fun-filled dances to read to his dancers. The disadvantages, on the other hand, are many and, in our opinion, they far outweigh the advantages. Aside from the fact that it is extremely

Calling Methods (continued)

difficult to call a well-timed dance with one's eyes glued to one's notes, you also lose the ability to correctly assess and evaluate your dancer's reactions and responses to your calls and without that, a caller cannot tell if he is succeeding or failing -- he cannot know if he is making it -- or laying an egg! Most callers unhesitatingly agree that reading one's calls is the least effective and the least professional calling system that a modern caller may use.

Sight Calling: A sight caller has the ability to resolve the squares using techniques that are essentially visual in nature. A sight caller, in other words, has the ability to maneuver and manipulate his dancers into choreographic conditions or configurations from which he will be able to call an accurate Allemande Left, Right and Left Grand or similar get-out. Such callers have the ability to call completely ad-lib; they can improvise dance routines in a totally free-wheeling manner and can invent their own patterns while they are calling secure in the knowledge that they can come up with an accurate Allemande Left whenever they choose. Such on-mike "looseness" represents (in our own opinion) sight calling's greatest asset as well as its greatest liability! For once a caller learns how to sight call, he must then constantly guard against the tendency to trust himself to invent, on the spot, the best possible dance he is capable of calling. It often happens that a sight caller relies so heavily on his ability to improvise that he no longer finds it necessary to plan or to pre-program his dances -- which we feel is comparable to expecting that you will paint the Mona Lisa every time you doodle. We are also concerned that when a sight caller uses visual techniques exclusively, he becomes more concerned with achieving an accurate Allemande Left than he is with the problems of getting there in the most interesting and exciting way possible. The dancers somehow become his tools and we can't help but feel that it really should be the other way around!

Modular Calling: This patter system has, in recent years, attained the highest increase in caller acceptance from among all the other systems combined. It is a system in which a caller memorizes short choreographic combinations that have been designed to carry the dancers from one known choreographic state or condition to another. They are usually classified according to the particular function or application they serve (zeros, equivalents, conversions, set-ups, get-outs, etc.) and each module may be used as a sort of building block -- a device that a caller may use to construct his patter programs. Because they permit easy programming and they can be used interchangeably, they offer today's caller a degree of programming versatility he cannot achieve when using visual techniques alone. They don't pose nearly the memory problems that a straight memory caller must confront. Modules are usually short (6 or less moves) and their specific function usually serves as a convenient memory "hook". It is still easy, however, for a caller to sometimes forget to include a critical command in a modular routine -- sometimes without even knowing it! -- and in such cases it is important for a caller to also be able to use and employ the basic techniques of the sight caller.

Summing up, we see that while just about every caller still does a certain amount of straight memory calling (and possibly even a bit of out-and-out reading once in a while) these techniques have become impractical as a primary calling system. Most modern callers rely on a combination of both Modular and Sight Calling techniques. How much of one and how much of the other depends on the nature of the dance being called (class, workshop, party, festival, etc.), as well as upon the caller's own preferences. And this, of course, is a decision that each of us must make for ourselves.

choreo



# BREAKDOWN

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

DECEMBER 1975

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## WHAT'S HAPPENING?

Although we are aware of a slight decrease in popularity, we still feel that Destroy the Line has continued to receive a lot of workshop attention this past month - both mainstream and advanced dancing situations. Drift Around is also getting a strong play and is coming on very strong.

The new moves continue to come in at the same old pace -- maybe even more than usual -- and we had a slew of 'em to look at this month. We're featuring two of them in this issue: "Spin Chain Back" because it had a first rate dancer reaction, and "Ping Pong Circulate" because it offers a new concept in do-

a Circulate traffic pattern. Also, the Callerlab Quarterly Selections were released this month (just one this time: "Lockit") and, as is our custom, we're providing a page of sample routines.

Here's the rest of the crop for this month:

### CAPTIVATE (Andy Cisna, Elkridge, Md.)

From a 4-dancer ocean wave, all dancers begin by doing a Single Hinge and, without stopping, they Box (Split) Circulate once and a half (temporary diamond) and then the centers Hinge again to form a 2-faced line to end the movement.

CHASE (Right-Left) Lee Kopman. Normal couples back-to-back do a Drift Around action but the girls instead of Zooming full around to face back in, remain facing out. Without stopping all now Walk & Dodge.

DISSOLVE THE DIAMOND (Paul McNutt) From a 4-dancer ocean wave all Single Hinge and Box Circulate 1-1/2 (temporary diamond). Diamond points now 1/4 right as diamond centers walk forward to join right hands with out-sides and all again Single Hinge.

DRIFTAROO (Ron Schneider). Another Drift Around variation. From couples back to back, girl's position does a 3/4 Zoom action (270°) and boy's position does a Partner Tag into her vacatwd spot. Lines facing out end in columns and Trade By set-ups end in waves.

What's Happening? (continued)EASE OUT (Gus Greene, Baldwinsville, N.Y.)

An "Ease Off" variation starting from parallel ocean waves or lines. On command to "Ease Out", the ends facing out Zoomroll so that they face out in the column behind them, as all other dancers Circulate to end facing out in a completed Double Pass Thru formation.

ENDS ROLL, CENTERS TAG (Ted Wegener)

From any four-dancer wave or line, ends Roll or "flare" in 4 tight steps (270°) to face down the same line or wave they were in as the the centers face each other and pass right shoulders (Tag) to face those who Rolled.

LETS GET LOST ("Tweety" Tyndall) From parallel ocean waves or lines, all do a 3/4 Tag and, without stopping, those facing out Cloverleaf as those in the center wave Spin the Top and Step Thru to end in an 8-Chain Thru formation.

NICELY (Betty Fricker, Islington, Ontario)

The term "Nicely" means to do a Single Hinge and those facing pull by and is intended to be added on to another command, i.e., Swing Thru-Nicely, Spin the Top-Nicely, etc.

REMAKE THE DEUCEY (Tom Hightower)

From parallel ocean waves, all Cast 1/4 and new ends Circulate as centers Trade. All dancers now Cast 3/4 to reform parallel ocean waves.

REVERSE THE DIAMOND (Skip Smith)

From a twin diamond formation, wave dancers Trade as Diamond "points" turn back.

SIDETRACK (Jerry Salisbury, Massapequa

Park, N.Y.) From a static square the active couples Veer left and walking forward (as couples) form a momentary two-faced line in the center. End dancers then continue to walk forward as centers Trade to fall in behind (single file) the other end dan-

cer. They now Promenade single file and to the right going behind the inactive couple and facing in to end the movement in a Double Pass Thru formation.

SNAP A TOP (Jim Harlow, Lynchburg, Va.)

From facing lines of four, center four dancers do a Spin the Top. The ends, meanwhile, face down the line, walk forward to meet the other end to join right hands and Trade. Ends in a Tidal Wave (8-dancer OW).

STRIP THE TOP (Nonie Moglia, Castro

Valley, Calif.) From any 4-dancer ocean wave, ends swing 1/2 with the centers and new centers Hinge. Ends move up and, without stopping, they Slide Thru with the centers. Ends in couples back to back, couples facing, or other combinations depending on starting arrangement.

SWING & TURN (Jerry Salisbury) Dancers do

a Swing Thru traffic pattern but new end dancers continue in a sort-of forward roll U-turn back to end in a 2-faced line.

TABULATE (Nonie Moglia) From parallel waves, all turn 3/4 to form new waves. New centers slide nose-to-nose (Sashay) and then turn 3/4 with the same dancer to form momentary twin diamonds. All now Diamond Circulate one place; wave centers Trade and then Trade again with the outsides. The other dancers meanwhile move up 1/4. All now Wheel & Deal to end the movement in facing lines.

TIE THE LOOP (author unknown) From a 4-dancer ocean wave, centers Trade and step forward while ends Fold. Each 4-hand wave ends in opposite facing single file columns of 2.

TRANSFER THE WAVE (Ron Shaw) From parallel waves, those facing in step forward and Cast 3/4 with the ones they meet. Those facing out 1/4 right and Promenade 1/4 position and face in. Ends with a 4-dancer Box Circulate formation between facing couples.



• NEW MOVEMENT (Experimental)

SPIN CHAIN BACK (author unknown)How To Do It:

The movement starts and ends in parallel ocean waves. However, to permit a sex-oriented definition, we'll use a "normal" wave set up (such as a Zero Box wave) as our beginning formation. On command to "Spin Chain Back" all swing by the right hand half and the new centers (boys) swing left  $3/4$  as the ends (girls) Circulate  $1/2$  place to form a momentary 6-hand wave across the set that is flanked,  $1/2$  way down on either side, by two lonesome girls. Without stopping, the couples on either end of the 6-hand wave Trade. The two center boys also Trade but, as they do, they pick up the nearest lonesome girl. This forms a momentary 8-in-line (actually, a 4-dancer 2-faced line in the center with an alternately facing couple on either end). The girls now swing left  $3/4$  to become wave centers as the two end boys move up to become wave ends. Simultaneously, the two center boys do a  $1/2$  Trade (Hinge) and then they too move up to become wave ends. (Approx. 16 counts)

Impressions:

We don't know who originated this one, but its been making the rounds of the West Coast workshops. We've used it for a number of weeks now in both workshop and mainstream environments and we've noted an A-1 dancer response. They really like it and we suggest you give it a try. While reading the definition may give the impression that the movement is very complicated, it really isn't. We found the "teach" to be very easy -- especially if you take pains to point out that the two center boys must be sure to a) pick up the lonesome gal, and b), do the Hinge before they move up. It also helps to caution the lonesome gals that they really only move about a step and  $1/2$  before meeting the other girl (this reminds 'em not to overshoot).

Choreography:

Spin Chain Back converts a ZB wave to an OPB-os wave (the set-up you get when you call "lead to the right") and that lets us use a lot of get-outs that we already know. Also, Spin Chain Back is a  $1/4$  Zero. Note the following:

From a Zero Box (Box 1-4) ZB		Get Out
Spin, Chain Back called once	= OPB-os	Swing Thru, Turn Thru (AL)
Spin Chain Back called twice	= OB	RL, Dive Thru Zoom, Pass Thru (AL)
Spin Chain Back called 3X	= OOB-os	Recycle, 8 Chain 3 (AL)
Spin Chain Back called 4X	= ZB	(ZERO!)
<u>From a Zero Box (ZB) OW</u>		
Spin Chain Back Recycle, Star Thru		converts a Zero Box to a Zero Line (ZL)
<u>From a Zero Line (1P2P) ZL</u>		
Pass the Ocean, Spin Chain Back Recycle, Right & Left Thru		converts a Zero Line to a Zero Box

Spin Chain Back (continued)Sample Figures:

- 1-3 Right & Left Thru  
Same ladies Chain,  
Take a full turn, face out  
Separate, go round one, line up 4  
Star Thru, centers Pass Thru ... OOB-os  
Spin Chain Back ..... ZB  
Recycle ..... OCB-os  
Veer left, make a 2-faced Line  
Couples Circulate  
Bend the Line ..... CL-os  
Pass the Ocean ..... ZB  
Spin Chain Back ..... OPB-os  
Curlique  
Split Circulate  
Boys Run (ZL) ..... AL!
- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass the Ocean ..... CB-os  
Spin Chain Back ..... OCB  
Swing Thru  
Boys Run  
Bend the Line ..... CL-os  
Pass the Ocean ..... ZB  
Spin Chain Back ..... OPB-os  
Swing Thru  
Boys Run  
Bend the Line ..... ZL  
Curlique  
Transfer the Column  
Spin Chain Back  
Swing Thru  
Scoot Back  
Boys Run ..... EPL  
Pass Thru  
Wheel & Deal  
Centers Square Thru 3/4 .... AL!
- 1-3 Cross Trail  
Separate, go round 1, line up 4 -RL-os  
Right & Left Thru ..... RL  
Pass the Ocean ..... ZB-os  
Spin Chain Back ..... OPB

- Swing Thru  
Boys Run  
Tag the Line  
Girls Turn Back, Curlique ..... RB  
Spin Chain Back ..... ORB-os  
Recycle ..... OB  
Dive Thru, Pass Thru ..... AL!
- 1-3 Square Thru ..... ZB  
Curlique (OW)  
Swing Thru  
Spin Chain Back  
Swing Thru  
Scoot Back  
Boys Run  
Reverse the Flutter ..... ZL  
Pass Thru  
Tag the Line  
Leads turn back ..... RB  
Swing Thru  
Spin Chain Back  
Boys Run  
Ferris Wheel  
Centers Sweep 1/4  
Right & Left Thru  
Cross Trail, go round 1  
Squeeze in, line up 4 ..... ZL  
Pass Thru  
Wheel & Deal  
Centers Swing Thru  
Turn Thru ..... AL!

SINGING CALL (Corner Progression)

4 ladies Chain, turn that pretty Jane  
Head couples only Flutter Wheel on back  
Same 2 Square Thru, 4 hands you do  
Spin Chain Back with the outside 2 like that  
Keep on going round the lane, meet a brand  
new Jane  
Dosado and the same little lady Swing  
Add 16 beat Promenade Tag.....

# • CALLERLAB QUARTERLY SELECTIONS

The CALLERLAB Quarterly Movements Committee has selected a single movement, Lee Kopman's LOCKIT as its suggested mainstream workshop movement for the quarter beginning January 1976. While this command has long been a universally-accepted move in advanced dancing, it has also been knocking on the mainstream door for quite some time now. We feel that Lockit is an especially appropriate move to emphasize these days because it works so well with one of the CALLERLAB selections for the last quarter (Pass the Ocean); the combination Pass the Ocean and Lockit is very comfortable.

Here's the definition:

**LOCKIT:** The center dancers in either an ocean wave or a two-faced line do a 1/4 arm turn (Hinge) while the ends move forward and around as in Spin the Top. Waves end in waves and 2-faced lines end in two-faced lines and in both instances the end-up formation will be at right angles to the one that existed at the start.

We have found the teach to be fairly easy to accomplish and if it can be said to have a trouble spot, it would probably be the tendency for some dancers to overshoot the 1/4 turn in the center. A few words of caution, however, should minimize the problem.

Here are a few sample routines:

- 1-3 lead right
  - Circle to a line of four ..... ZL
  - Pass the Ocean ..... OCB-os
  - Lockit ..... ZL-os
  - Right & Left Thru ..... ZL
  - Dosado to an OW
  - Lockit ..... CB-os
  - Swing Thru
  - Boys Trade
  - Boys Run
  - Bend the Line ..... ZL-os
  - Cross Trail ..... AL!

- 1-3 Square Thru ..... ZB
  - Swing Thru
  - Lockit
  - Curlique
  - Boys Run ..... OCB-os
  - Curlique
  - Cast Off 3/4 ..... OCB-os
  - Lockit ..... EPL-os
  - Curlique
  - Coordinate
  - Couples Circulate
  - Bend the Line ..... ERL-os
  - Spin the Top
  - Lockit
  - Curlique
  - Boys Run ..... RB
  - Pass Thru ..... AL!

- 1-3 Square Thru ..... ZB
  - Swing Thru
  - Boys Run
  - Lockit
  - Wheel & Deal ..... EOL
  - Pass the Ocean ..... ECL-os
  - Lockit ..... EPL-os
  - Swing Thru
  - Boys Run
  - Lockit
  - Ferris Wheel
  - Centers Curlique ..... AL!

- 4 ladies Chain, Promenade
  - 1-3 Wheel Around ..... OL
  - Pass the Ocean ..... RB-os
  - Curlique (OW)
  - Swing Thru
  - Lockit
  - Curlique
  - Transfer the Column
  - Scout Back
  - Lockit
  - Pass Thru
  - Wheel & Deal ..... AL!

● NEW MOVEMENT (Experimental)

PING PONG CIRCULATE (Don Beck, Boxboro, Mass.)

How To Do It:

This movement starts and ends in a 1/4 Tag formation (an OW between facing couples) and provides us with still another "track" in which to do a Circulate-type traffic pattern. Since Heads or Sides Pass the Ocean is the quickest way to establish a 1/4 Tag arrangement, we'll identify that as our "base formation" and describe the movement from there. The basic idea is that from a 1/4 Tag set-up like that, the boys and girls can each Circulate forward in their own "track". Boys on the ends of the center wave move forward and around the outside pair to take the place (facing in) of the outside boy. Meanwhile, the outside boy simply steps ahead to become a new end in the center wave. Each boy, in other words, moves forward to take the place of the boy ahead of him in the boys track. The girls, in the meantime will be doing essentially the same thing: the girls on the outside step forward to take the place of the girl directly in front of her and each wave girl steps ahead and then turns left ("flips") into the position formerly occupied by the outside girl. Wave dancers are now active. (about 8 counts). It is, of course, also possible to Ping Pong Circulate Double.

Impressions:

While it is true that the wave dancers must Circulate further than those on the outside, the author points out that this need not pose a timing problem. Since the new center wave is formed before the new outside pairs are re-formed, the new wave dancers can smoothly be directed into their next move while the others are still completing their part of the action. Incidentally, the name of this movement derives from the fact that the author likes to identify a 1/4 Tag set-up as a "Ping Pong Formation"; he thinks of the center wave as a "net" that is stretched between the outside pairs ("players").

Choreography:

From the Base Formation: (Heads Pass the Ocean)	
a) Center ladies Trade <u>Ping Pong Circulate</u> Recycle, Pass Thru	Establishes a Zero Box - ZB (Box 1-4)
b) Center ladies Trade Ping Pong Circulate Centers Pass Thru (OPB-os) Swing Thru, boys Run Bend the Line	Establishes a Zero Line - ZL (1P2P)
c) <u>Ping Pong Circulate</u> <u>Ping Pong Circulate</u> again Recycle Pass Thru (OPB-os) Circle to a line of 4	Establishes a Zero Line - ZL (1P2P)

Ping Pong Circulate (continued)Sample Figures:

- 4 ladies Chain  
Heads Pass the Ocean  
Ping Pong Circulate  
Square Thru 3/4 ..... AL!
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Ferris Wheel, centers Sweep 1/4  
Pass the Ocean  
Ping Pong Circulate  
Recycle, Pass Thru (ZB) ..... AL!
- 4 ladies Chain 3/4  
1-3 Pass the Ocean  
Ping Pong Circulate  
Swing Thru, boys Run  
Tag the Line, lady left, boy right  
Go round 1, line up 4 ..... EPL-os  
Right & Left Thru ..... EOL  
Pass Thru, Tag the Line-Right  
Ferris Wheel  
Centers Swing Thru  
Ping Pong Circulate  
Swing Thru, boys Run  
Tag the Line, lady left, boy right (AL!)
- 1-3 lead right, circle to a line ZL  
Pass Thru, Tag the Line-Right  
Ferris Wheel  
Centers Swing Thru  
Ping Pong Circulate, but boys go double  
Centers Pass Thru, Star Thru .... ZL  
Pass Thru, Tag the Line - Right  
Ferris Wheel, centers Swing Thru  
Ping Pong Circulate, but girls go double  
Center ladies Trade  
Swing Thru  
Tag the Line, lady left, boy right  
Go round 1, line up 4 ..... ZL  
Star Thru ..... CB-os  
Square Thru 3/4 ..... AL!

## ● CALLER'S GRAB BAG

A number of newsworthy things happened this past month so we thought it might be a good idea to pass 'em along to our readers.

There was -- and probably still is -- an effort underway to change the name of "Destroy the Line" to "Wheel & Cycle" (even the author felt that a change in name would be advantageous. ). The result (at the moment, at least) has been to create a good deal of consternation and confusion among both callers and dancers -- so much so, in fact, that we are also aware of a counter-movement shaping up that favors leaving the name the way it is. Our personal feeling is that the change came along too late to have anything but a confusing effect. And despite the bad "vibes" we all felt about the name when we first heard it, I'm not so sure that it is really all that bad. In any event, we'll keep you posted if there are any further developments. For the time being, it would be our guess that you would be better off sticking to the original name.

Here's a word to our many Canadian subscribers: as we write this the Canadian postal strike is apparently over and you should have no problems receiving this issue. We are also mailing last month's issue (in their original envelopes) at the same time; it means that you'll probably be receiving two separate issues within a day or two of each other. Let me know if you do NOT, and we'll see that you get a replacement pronto.

Also, we are delighted to welcome a new caller's note service into the field. Three "old pros", Al Brundage, Earl Johnston and Deuce Williams have teamed up to publish a monthly bulletin called "News 'n Notes". We found it to be a quality product and well-worth a look-see. We strongly believe, incidentally, that a caller owes it to himself and to his dancers to be as knowledgeable and well-informed as possible and he should subscribe to as many note services and publications as he can afford.

And finally, my wife Betty and I wish each and everyone of you our best greetings for this holiday season. Merry Christmas and Happy New Year to you all!

• SIGHT CALLER'S NOTE BOOK

### WHO DO YOU WATCH IN YOUR PILOT SQUARE?

The selection of certain key dancers in one or more pilot squares is generally accepted as the initial and all-important first step in every successful sight calling operation. It is a critical and wholly unavoidable part of the basic sight calling process. These key people are the ones who tell a sight caller when he has successfully maneuvered all eight of his dancers into an arrangement, (a), from which he is able to call an Allemande Left, or (b), for which he knows an effective get-out. It is also true that in order to do this accurately a caller must be able to identify -- and keep tabs on -- the correct Partner/Corner relationships of all four couples (eight individual dancers) in the square. This is a requirement that may, at first glance, appear to be a lot more difficult than it actually is.

The fact of the matter is that while a sight caller must, indeed, deal with all eight dancers in the square, he needs to monitor and track the choreographic actions of only four of them: -- at least, that is, when he is working with symmetrically balanced "mirror-image" choreography, and that is probably better than 95% of the time! The slick thing about symmetric choreography is that we can safely assume that whatever happens to the four dancers on one side of that imaginary mirror, will also happen, in exactly the same way, to their counterparts on the other side. This means that if a sight caller knows the location of four dancers (one Head couple and one Side couple), he also knows the location of the other four.

The crucial question, of course, is which four do you watch? Here are some guidelines which we have found helpful:

1. As previously noted, the key dancers must consist of one Head couple and one Side couple. No matter where, in symmetric choreography, you place the mirror that separates one four-some from the other, you will always find that you have two Head people and two Side people on each side of the mirror. If you have anything else, you can be sure that either you have called an unsymmetric command -- or your dancers blew it!
2. While literally any combination of one Head couple and one Side couple can be counted upon to do the job, many sight callers tend, nevertheless, to choose couples One and Four as their key people. This is probably due to the fact that it seems neater somehow to be working with the No. 1 man and his corner. It could also be because the caller knows that if he first places the No 1 and Four dancers on the same side of the mirror, and then pairs them up with their original partners, he is just around the corner from an Allemande Left. If the paired up dancers are in lines, he has established a ZL or ZL-os, and if they are in boxes he has set up an OPB or an OPB-os. All four of these arrangements are easy to recognize and all permit easy get-outs.
3. It is probably also true that it is sometimes possible for a sight caller to more or less focus his selections on only two key dancers: a so-called "pivot" man and his Corner. He must, of course, also be able to recognize the pivot man's Partner and the partner of the pivot man's Corner, but in most cases -- especially when he is working with dancers he knows (like in his own class, club or workshop), the caller has a built-in fore-knowledge of who "belongs"

Sight Caller's Notebook (continued)

to whom, so that when he pinpoints a particular pivot man and his Corner, he has also automatically identified their respective Partners as well. The caller must obviously check to see that his key dancers have, indeed, squared up with their own spouses, since it does sometimes happen that dancers will pair up at the beginning of a set with a partner to whom they are NOT married -- a sometimes troublesome tendency that has turned more than one sight caller's hair prematurely gray! In most instances, however, we find that our dancers DO tend to square up with their own real-life Partners and this makes the sight caller's job a good deal easier.

4. There will, on the other hand, be numerous times when the dancers will not be identifiable as pairs -- either on the floor or off. This is often the case when you are calling an out-of-town dance or when you are calling for a local club for the first time. Singles clubs -- even where the caller knows the individual dancers -- pose much the same problem because the pairs on the floor are temporary -- they are not similarly paired-up between tips. In such situations, a sight caller must learn to identify key dancers by their visually obvious physical characteristics such as height (tall, short, etc.), weight (thin people, heavy people, etc.), costumes (matching "him and her" outfits are great for identifying pairs -- unless there is more than one pair wearing the same costume in the same square; a square in which all eight dancers are similarly attired can sometimes be a real headache!). Men can be identified by such features as beards, mustaches, bald heads, etc., and we know of more than one caller who makes it a practice, whenever he has a choice, to select the best looking gals in the hall to be his female key dancers ("If I'm going to be watching a particular lady, she might just as well be pretty!").
5. A sight caller should not, however, use the dancers' physical appearance as his sole criterion for selecting key people. The way they look is not nearly as important as the way they dance. A pilot square that has broken down is of no use to a sight caller so he should always try to assign the strongest dancers in the hall to the key or pivotal spots. He should similarly avoid picking a pilot square with a high "breakdown potential", i.e., a square that contains a dancer known to be weak or inexperienced.
6. It is sometimes also possible to simplify even further the selection of a sight caller's key people by using the same man as a pivot man in tip after tip. It makes no difference which square he's in or in what position he may have happened to square up. Assign him the pivot role and then identify his Corner. You'll probably find that they have also squared up with their partners and you have quickly established the required four dancers to track. Since the pivot man is the same in each tip, the caller is, in fact, actually selecting only one person (the pivot man's Corner) from one tip to the next. It is not at all unusual for a sight caller to have a number of "pet" or favorite pivot people whom he tends to track more than the others. They too are selected for their ability to dance well -- as well as for their habit of dancing in just about every tip during the evening. Obviously, a couple who tends to sit out frequently would be a poor choice for such an assignment.
7. A sight caller must also learn to live with the fact that no matter how carefully he chooses his key people, a pilot square may sometimes break down. There's no way out of

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it. Even if you could always pick a pilot square that contained the eight best dancers in the hall -- an obvious impossibility -- the danger always exists that they will miss a particular command, or that they will, for some other reason, lose their concentration and "blow" the square. This, of course, is the sword that hangs over every sight caller's head -- and the obvious solution to the problem is for the sight caller to train himself to pick more than one pilot square to watch. He should, in fact, pick as many pilot squares as he can, so that if one square breaks down, he has another in reserve; and if it too should break down, he has still another pilot square to watch, and another, and another, etc. for as many as his memory and/or powers of concentration will allow. This, as every sight caller knows is one of the major restrictions or limitations to sight calling as a primary calling method or system. For as we have seen, the selection of a pilot square means that a caller has identified four key people which he uses as a model or prototype of the other squares in the hall. If he also tracks a second pilot square, he will have identified eight key people; the selection of a third pilot square means that he must now be able to identify the partner/corner relationships of 12 people, and so on. For a caller who must also worry about remembering his choreographic game plan, the memory problem that results when a sight caller works with multiple pilot squares can be very significant. However, like everything else, the ability to do it improves with practice!

7. And finally, it is a good idea if you DO monitor the actions of more than one pilot square, to try and select different key positions in each square. Rather than watch couples One and Four in each individual pilot square, a caller might pick the One and Four couples in Pilot Square A, couples Two and Three in Pilot Square B, and so on. This, in effect would give the sight caller a convenient "handle" on both sides of the mirror and he is actually able to monitor the identity and the location of all eight prototype dancers, while he is really only actively tracking the actions of four of them at any one time.
8. It is also important, in closing, to point out in this discussion of the selection and tracking of key dancers, two very real dangers that every sight caller must studiously avoid. While sight calling represents a valuable and, in our opinion, a very necessary calling skill, we have also noted a frequent tendency for sight callers to become so engrossed in watching the actions of a handful of key dancers that they forget about such critical things as timing and the quality of their programs. The timing problem is an obvious one: no caller can make accurate timing judgements when he is focusing all of his attention on a single pilot square. Good timing is just as important as making an accurate Allemande Left and, to achieve it, a caller must maintain a more-or-less constant overview of his entire floor and a sight caller must be especially sure to at least divide his attention between his key dancers and the rest of the squares in the hall. The dangers that sight calling presents to the quality of a caller's program, while maybe not so obvious, is nevertheless just as real. It is unfortunately true that many sight callers -- especially those who are new to the technique or who may be in the process of learning it -- frequently become so involved with their maneuvering and manipulation of key dancers, that they sacrifice quality for accuracy. Where the dancers are, or where the caller wants them to go becomes more important than getting them there in an entertaining -- or at least an interesting -- way. The dancers, in other words, have become the tools of the caller; they now serve his needs -- rather than the other way around!