

choreo



BREAKDOWN

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

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WHAT'S HAPPENING?

The popularity of Destroy the Line seems to have waned almost as quickly as it came into prominence. Drift Around, on the other hand, is still very strong and everybody seems to be experimenting with Drift Around variations (Chase, Drift Back, Driftaroo, etc.) Ping Pong Circulate also had a pretty good exposure this past month.

We found nothing especially startling in this month's crop of new movements and we've picked a pair of relatively simple ideas for the featured spot (Circus Wheel and Long Recycle). Since we've also noted increased activity for "Ferris And"-type movements and for "Extend the Tag" patterns, we're putting the spotlight on them as well.

And so, here's our monthly over-view of new commands:

ACEY ROLL (Bill Davis) From parallel ocean waves or 2-faced lines, the centers Trade and Roll as the ends facing in Circulate and 1/4 in. The ends facing out meanwhile, Roll (Zoom) back to the other wave (or line) and 1/4 in.

CROSS OVER THE BRIDGE (Paul McNutt) From parallel ocean waves all dancers do a Lockit (momentary Tidal Wave) and, without stopping, the center 4 do another Lockit. The ends, meanwhile, Step Thru and move forward around the centers to meet their counterpart from the other side. All now do a Single Hinge to end the movement in single file columns.

DRIFT BACK (Dick Kenyon) A Drift Around variation in which the Zoomers Turn Thru with each other to occupy the place of the dancer originally adjacent to them. The adjacent dancer has meanwhile flipped or Folded into the spot vacated by the Zoomers.

ENDS CUT IN/CENTERS CUT OUT (Ron Schneider) From parallel ocean waves or lines, the active dancers do a Cross Over Circulate as the others Fold or flip into the vacated spot. Ends "cut" in to become centers and centers "cut" out to become ends.

LET'S FACE IT (Dick Bayer) From facing lines of four the ends roll back behind the centers as the centers do a Swap Around.

What's Happening? (continued)

LOCKIN / ESCAPE (David C. Platt) "Lockin" defines a Lockit plus everybody $1/4$ in. If the command "Escape" is added, the centers turn $1/2$ by inside hands as the others slide or Veer to the furthest end to form 2-faced lines. Both commands can, however, be called independently. In addition, the author provided several variations: "Lockin the Diamond" has wave dancers do a "Lockin" except that the centers turn $3/4$ so that when the others Veer over they form a diamond; one could also (using the $3/4$ turn in the center) "Escape to a Diamond". If, from parallel waves the command is "Escapade", the dancers do a Lockin, then an Escape, then a Ferris Wheel, and then an Escape to Twin Diamonds.

MODIFY THE COLUMN (Chuck Kessler) From side-by-side opposite-facing columns of 4 the end dancers Cast $3/4$ while the center 4 Box Circulate once and a half to form a momentary Tidal wave (side by side ocean waves). The dancers in each 4 dancer wave now do a Lockit to end the movement in parallel ocean waves.

MOVE THE WAVE (Cal Golden) From parallel ocean waves all Step Thru. Those facing out $1/4$ right and Circulate in single file $1/4$ of the way around the square and then face in. Those facing in meanwhile, join inside hands and Cast $3/4$ and without stopping do a Walk and Dodge and then step forward to re-form parallel waves.

SCATTER THE LINE (Pete Ellis) From parallel ocean waves the ends facing out Cross Run as the ends facing in Cross Over Circulate. Centers, meanwhile roll away as in a Peel Off. Ocean waves become 2-faced lines and vice versa.

SPLIT VARIATIONS (Jerry Salisbury)

Split to a Diamond: From columns all Box Circulate $1-1/2$ to end in Diamonds.

Split Coordinate $2/3$: From columns all Box Circulate $1-1/2$ and do a Triple Trade.

Split to an Hour Glass: From columns all Box Circulate $1-1/2$ and centers "Shazam".

STEP AND WHEEL (Lem Smith) From parallel right or left hand ocean waves, all Step Thru and, without stopping, and joining inside hands, each pair wheels right to form a 2-faced line.

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News Note: The latest edition of Bill Davis' annual "Top Ten" series is now available. The new issue reviews all the choreographic activity of the previous year (1975) and, as usual, highlights Bill's pick of the "Top Ten" for the year.

This year's version includes 3 separate dictionaries: (1) New Moves of 1975, (2), the 100 most-frequently-used Mainstream Basics plus an updated report covering Bill's on-going survey of Mainstream commands for the past eight years, and (3), the 100 so-called "Challenge Basics" plus about 30 selected experimental commands.

The book also includes a description of a new sight calling method (developed by Bill) that permits sight calling when working with unsymmetric choreography.

The book costs \$4.00 and can be ordered by sending that amount to: Bill Davis, 180 North Castanya, Menlo Park, California 94025.

* * * * *

From all reports, the upcoming national convention in Anaheim this June is shaping up as one of the biggest conventions we've ever held. We are very proud to report that we've been selected as one of the 3 callers who will be conducting the Caller's Seminar at that convention -- Lee Helsel and Johnny LeClair are the other two and we count it a privilege to be able to work with them.

We urge all of you who are planning to attend the convention to look us up and say "hello". We'll look forward to meeting you in person.

• NEW MOVEMENT (Experimental)

CIRCUS WHEEL (Richard Mansfield, Fremont, California)How To Do It:

From parallel two-faced lines, the couple facing in Circulate one position and then Wheel and Deal; simultaneously, the couples facing out Wheel and Deal and, walking directly forward Pass Thru with the couples they meet to end the movement in a box (8-Chain Thru) formation. Takes about 6 to 8 counts.

Impressions:

Another in a series of Ferris Wheel "spin-offs". This one features a nice forward flow. It is easily taught and seems to work very well with the kind of choreography we're doing today. We broke the "teach" down into two steps: (1) couples facing in Circulate as couples facing out Wheel and (2), new couples facing out Wheel as new couples facing in Pass Thru.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Right & Left Thru Swing Thru, boys Run <u>Circus Wheel</u>	<u>Equals ZERO!</u>
<u>From a Zero Box - ZB (OW)</u> Recycle, Veer Left <u>Circus Wheel</u> Dosado (OW) Recycle	<u>Equals ZERO!</u>
<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean Swing Thru, boys Run <u>Circus Wheel</u> Star Thru	<u>Equals ZERO!</u>
<u>From a Zero Line - ZL</u> Curlique Coordinate Bend the Line Pass the Ocean Swing Thru, boys Run <u>Circus Wheel</u>	Converts Zero Line (ZL) to Zero Box (ZB)

Circus Wheel (continued)Sample Figures:

- 1-3 Square Thru ZB
 Curlique, Cast Off 3/4 ZB
 Girls Trade, girls Run
 Tag the Line-Right
Circus Wheel OB-os
 Swing Thru, boys Run
 1/2 Tag, Trade & Roll , ZB
 Curlique
 Walk & Dodge
 Partner Trade EPL-os
 Pass Thru
 Tag the Line - Right
Circus Wheel
 Swing Thru, boys Run EOL
 Pass Thru, Wheel & Deal
 Zoom
 Centers Pass Thru AL!
- 1-3 lead right
 Circle to a line of 4 ZL
 Pass the Ocean, Recycle
 Veer left, make a 2-faced line
 2 ladies Trade
Circus Wheel RB
 Star Thru ZL
 Right & Left Thru ZL-os
 Pass Thru
 Tag the Line-Right
Circus Wheel
 Swing Thru
 Boys Run (ZL) AL!

SINGING CALL (Corner Progression)

Head 2 couples Promenade go 1/2 way
 Come down the middle and do a full
 Square Thru
 When you meet the outside one, Swing
 Thru & when you're done
 Boys Run and do that Circus Wheel
 Outside 2 you Dive Thru, you Pass Thru
 & Swing
 Swing that Corner girl & Promenade
 ...add 16-beat Tag.

• SHARE THE WEALTH

The holiday mail brought (in addition to all them nice Christmas cards from so many of our subscribers) a number of "Share the Wealth" offerings. Subscriber John Treleven sent in a passel of lead to the right equivalents including two that we hadn't seen before:

- 1-3 1/2 Sashay
 Boys lead, Dixie Style to an OW
 Left Turn Thru (OPB-os)
- 1-3 Cross Trail, Separate
 Go round one, come back to the middle
 Swing Thru and Step Thru (OPB-os)

Subscriber Lee McNutt (Carmichael, Ca.) sent in some routines featuring "Checkmate" -- a move that seems to be gaining some momentum in many workshops:

- From a Zero Line (ZL)
 Curlique
 Checkmate
 Wheel & Deal
 Star Thru, California Twirl
 Reverse Flutter
 Cross Trail (AL!)
- Pass Thru, Wheel & Deal
 Outsides Crowd In, line up 4
 Curlique
 Checkmate
 Wheel & Deal, Star Thru
 Couples Circulate
 Bend the Line (ZL)

And finally, George Spelvin sent in a routine designed to test the impact of the CALLERLAB experimental movements upon your dancers:

- 1-3 Square Thru, Curlique
 Walk & Dodge, Partner Trade
 Curlique, Coordinate
 Couples Circulate, Ferris Wheel
 Centers Sweep 1/4, Cross Trail
 Go round 1, line up 4
 Curlique, Transfer the Column
 Swing Thru, boys Run
 Pass the Ocean, Lockit
 Pass Thru, Wheel & Deal
 Zoom, Square Thru 3/4 (AL!)

• PROGRAM NOTES

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

"FERRIS AND ANYTHING"

A current workshop favorite that seems rapidly to be gaining ground in Mainstream circles is the "Ferris and Anything" concept. Here's how it works: from parallel two-faced lines, the term "Ferris" means that facing out couples Wheel while those facing in step forward to form a momentary two-faced line in the center. The next command (the "and" part) is at the caller's option and is directed to the inside dancers in the two-faced line. Thus, "Ferris Wheel" means that those in the two-faced line do a Wheel and Deal; "Ferris, Trade and Wheel" means that the centers of the two-faced line Trade before they Wheel; "Ferris and Tag" means that the two-faced line does a Tag the Line...and so on.

The over-all effect of this concept is to broaden the scope and the versatility of the "Ferris" command. It encourages a wide range of choreographic possibilities and makes it easy for the caller to generate thematic material based on "Ferris" type traffic patterns. Here are some examples:

- 1-3 Square Thru ZB
Swing Thru, boys Run
Ferris and Tag the Line
Lady go left, boy go right
Go round 1, line up 4 ERL
Pass Thru
Wheel and Deal
Centers Star Thru
Cross Trail, Separate
Go round 1, line up 4 ZL
Pass Thru
Tag the Line-Right
Ferris, boys Trade & Wheel
Centers Star Thru
California Twirl
Cross Trail AL!

- 1-3 Pass Thru, Separate
Go round 1, line up 4
Pass Thru
Tag the Line-Right
Ferris, Boys Tag the Line-Right
Wheel & Deal
Boys Pass Thru
Swing Thru, centers Run
Ferris, boys Tag the Line-Right
Wheel & Deal
Boys Pass Thru AL!
- 1-3 Square Thru ZB
Dosado (OW)
Scoot Back
Boys Trade, boys Run
Ferris, 1/2 Tag
Scoot Back, boys Run
1/2 Square Thru ZB
Curlique, Cast Off 3/4
Girls Trade, girls Run
Tag the Line-Right
Ferris, 1/2 Tag
Cast Off 3/4
Girls Trade
Swing Thru, Turn Thru AL!
- Head ladies Chain to the right
1-3 Square Thru OCB
Split those 2, line up 4
Pass Thru
Tag the Line-Left
Ferris, Trade & Wheel
Sweep 1/4 more
Pass Thru, Separate
Go round 1, line up 4
Pass Thru
Tag the Line-Right
Ferris, Trade & Wheel AL!

● **NEW MOVEMENT (Experimental)**

LONG RECYCLE (from an idea by Dick Kenyon, Glendale, Arizona)

How To Do It:

From a 1/4 Tag formation (a 4-dancer wave standing between facing pairs of dancers), the wave dancers do a Recycle pattern except that instead of remaining in the center, the active dancers move around and behind the outsides to end the movement in a Double Pass Thru formation (approximately six to eight counts). It is very similar to the original All 8 Recycle.

Impressions:

We found this to be an easily-taught and quickly mastered idea and noted a very good dancer response. Teaching tip: Tell the outside dancers (those not doing the Recycle) to step forward as soon as the insides have cleared the center.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Pass Thru, Wheel & Deal Centers Dosado (OW) <u>Do a Long Recycle</u> New centers Pass Thru (OB-os) Right & Left Thru	Converts a Zero Line (ZL) to a Zero Box (ZB)
<u>From a Zero Box - ZB (Box 1-4)</u> Right & Left Thru Dive Thru, Dosado (OW) <u>Do a Long Recycle</u> Centers Pass Thru (OPB-bs) Circle to a line of 4	Converts a Zero Box (ZB) to a Zero Line (ZL)

Sample
Figures:

- 1-3 Pass the Ocean
Do a Long Recycle
 Double Pass Thru
 First couple left
 Next couple right ZL
 Pass the Ocean CB-os
 Recycle OPB
 Veer left make a 2-faced line
 Ferris Wheel
 Centers Dosado (OW)
Do a Long Recycle
 Centers Pass Thru OB-os
 Swing Thru, boys Run
 1/2 Tag, Trade and Roll... AL!
- 1-3 Cross Trail, Separate
 Go round 1, line up 4 RL-os
 Pass the Ocean OB
 Lockit RL
 Pass Thru, Wheel & Deal
 Centers Dosado (OW)
Do a Long Recycle
 Centers Pass Thru CB-os
 Star Thru ZL-os
 RL Thru & 1/4 more
 Couples Circulate
 Ferris Wheel
 Centers Dosado (OW)
Do a Long Recycle
 Zoom and Pass Thru (ZB) AL!

Long Recycle (continued)

- 1-3 lead right
Circle to a line of 4 ZL
Pass Thru
Wheel & Deal
Centers Dosado (OW)
Do a Long Recycle
New centers Star Thru
Cross Trail, Separate
Go round 1, line up 4 RL
Pass Thru,
Wheel & Deal
Centers Dosado (OW)
Do a Long Recycle
Double Pass Thru
Leads Turn Back & Swing Thru
Boys Run ECL
Pass the Ocean OPB-os
Swing Thru, Turn Thru AL!
- Heads Flutter Wheel
Pass Thru, Separate
Go round 1, line up 4
Pass Thru, Wheel & Deal
Girls Dosado (OW)
Girls do a Long Recycle
Double Pass Thru
Centers In, Cast Off 3/4
Pass Thru
Wheel & Deal
Centers Dosado (OW)
Do a Long Recycle AL!

SINGING CALL

(Right Hand Lady Progression)

Head 2 Square Thru, go 4 hands
Meet them Sides and do a RL Thru
Dive Thru and Then, Dosado my Friend
(do a) Long Recycle round the ring
you do
Center 2 Swing Thru, you Turn Thru
and Then
Left Allemande and Pass your partner by
(Promenade)
...add 16-beat Tag

● UP DATE

(Sight Caller's Note Book)

In the Sight Caller's Note Book in our November 1975 issue (page 548) we examined a variety of patter calling methods and included a brief description of how most of them worked. It has been pointed out that while we listed a calling system known as "Mental Image" at the outset of our article, we neglected to describe the Mental Image method in any kind of detail. While the omission of this calling system was an oversight, the omission may, nevertheless, have been Freudian since we ourselves have never really been sure exactly how a caller using the mental image technique actually arrives at the Allemande Left.

We have tried very hard to find (both in our own very extensive files and elsewhere) a step-by-step explanation of the mechanics of the mental image system and, while we have been able to locate several general descriptions of what the system does, we have not as yet found anything that tells us exactly how it goes about doing it.

As near as we can tell from our research thus far, "Mental Image" involves a process in which a caller keeps mental track of 2 things: (1) the location of a key man (usually Gent No. 1) as he moves through four quadrants of the square, and (2), whether or not, with each and every command that is called, there has been a "2 ladies chain effect" (sometimes called a "companion change factor".)

Those who use the system claim that its main advantage is that they can call ad-lib without having to actually watch the dancers on the floor (they watch them in their 'mental image' instead). It sounds most interesting and we wish we knew more about it. Can any of our readers tell us where we might read up on it? We've already checked Litman's "Instant Hash", Burdick's "Windmill" pamphlet and King's "Fundamentals of calling". Did we miss it? If you know where we can find some information on it, please let us know (cite page numbers if you can) and we'd be most grateful.

● SPOTLIGHT BASIC

EXTEND THE TAG

A number of recent inquiries concerning a movement called "Extend the Tag" leads us to believe that it might not be a bad idea to devote some space to an exploration of the command and to provide a few sample routines to show how it works.

The movement, as its name implies, is a Tag the Line variation; it was written by Jim Davis and the directions are quite simple: From any formation allowing a Tag the Line -- or from any fractional Tag formation (1/4 Tag, 1/2 Tag, 3/4 Tag) -- dancers "extend" the Tag by moving up to the next Tag formation, i.e., a 1/4 Tag set up becomes a 1/2 Tag formation; a 1/2 Tag becomes a 3/4 Tag, etc. (See No. 1417 in the Burleson Encyclopedia)

The movement has been around since early 1972 and it has, since then, become a fairly common command in the Advanced Dancing program. We also get the feeling, however, that "Extend" commands are being used more and more in mainstream dances -- which is no doubt why we've had some requests for information about how it works.

We should also note, in passing, that in some quarters the command is a "hot potato". Some callers feel quite strongly that since it is possible to achieve the exact same pattern by simply calling "Step Thru and (where appropriate) Form a Wave", there is no need to confuse things by inventing a whole new command. On the other hand, those who defend the movement say that is a part of the Tag "family" and that the "Extend" concept is a very logical one.

It is not our purpose, in this presentation to take sides in the dispute. We are interested, however, in bringing our readers up-to-date on a command that, like it or not, is an undeniable part of the current square dance scene.

Here are some sample figures:

- 4 ladies Chain
 - 1-3 Pass the Ocean
 - Extend the Tag OB-os
 - Swing Thru, boys Run
 - 1/2 Tag, Trade, and
 - Extend the Tag
 - Girls Swing Thru
 - Spin the Top
 - Step Thru and Cloverleaf AL!

- Head ladies Chain
 - Flutterwheel
 - Pass the Ocean
 - Extend the Tag ZB
 - Recycle OCB-os
 - Sweep 1/4 CL-os
 - Pass Thru
 - 1/2 Tag
 - Same sex Trade
 - Extend the Tag & outsides Cloverleaf
 - Center girls Trade
 - Spin the Top
 - Extend the Tag
 - Scoot Back ZB
 - Swing Thru, boys Run
 - Wheel & Deal (ZB) (AL!)

- 1-3 Pass the Ocean
 - Girls Trade
 - Extend the Tag OPB-os
 - Lockit ERL-os
 - Pass Thru
 - Wheel & Deal
 - Centers Pass Thru RB
 - Swing Thru
 - Scoot Back OPB-os
 - Extend the Tag
 - Insides Swing Thru & Turn Thru
 - Outsides Trade AL!

• SIGHT CALLER'S NOTEBOOK

PARTNER-MATCHING IN 2-FACED LINES (A Review)

Just about every sight calling system we've ever encountered involves at least one step in which the caller finds himself having to pair up one or more couples prior to resolving the square. We are also aware that most experienced sight callers have found the use of Trades and Circulates from a parallel two-faced line formation to be a most convenient and easy-to-accomplish method of getting at least some of the dancers back with their original partners. While we have discussed these techniques before (see the "Sight Caller's Note Book" in the July 1974 issue, page 389), we have also received a number of requests from some of our newer subscribers to discuss the subject again. We have therefore decided that it might be a good idea for us to begin the new year with a short review of the techniques that a caller may use to match up partners in two-faced lines and to examine the sight caller's options when all or some of the partners have been successfully reunited. As usual, the techniques described below are effective only when a caller is working with symmetric or mirror-image choreography.

The first step when a caller is ready to resolve the square is to establish parallel two-faced lines. For our own part, we generally like to set 'em up so that the two-faced lines are facing clockwise with the men on the outside and the girls in the center. If, for example, we're starting from normal facing lines of four (girl on man's right side) we call "Pass the Ocean/Swing Thru and boys Run" to get the desired 2-faced line arrangement; if in a normal box (8-Chain Thru) formation, we simply call "Swing Thru and the boys Run"

Now, from this arrangement (clockwise-facing 2-faced lines with boys on ends) there are two partner-pairing possibilities: (1) all four are paired up with original partners or (2), all four couples are not paired up! If all four are paired up, the caller will have lucked out! -- he need simply call a fast Bend the Line and the dancers will be in either a ZL or ZL-os formation and he can use his favorite get out to an Allemande Left whenever he's ready for it.

But if, on the other hand, all four couples are not already paired up, there are still only two possibilities: (1) none of the couples are paired up or (2), only two of the couples are paired up. If none, the caller simply Circulates either the boys or the girls ~~one or more~~ places until he sees that he has paired up at least one couple. This step (as most callers know) guarantees that at least two of the couples have been paired up -- and sometimes even all four! If all four are paired up we have the same situation we had before, i.e., a Bend the Line will produce a ZL or ZL-os. But if, on the other hand, only two of the couples are paired up (2 have partners and 2 have opposites), the caller then has two options: he can either manipulate the dancers so that the unmatched couples are also restored to their original partners (all 4 now paired up), or he can proceed directly into a special get-out that he knows will resolve the square from a mixed-partner two-faced line arrangement in which only two of the couples are with their original partners. Let's look at each option in turn:

From clockwise facing 2-faced lines (men on ends), 2 couples with partners, 2 with opposites:

1. If the paired-up couples are facing IN, call "girls Trade and girls Circulate" or call "Wheel and Deal/Spin Chain Thru/boys Run" and you will produce parallel two-faced

Partner-Matching in 2-Faced Lines (continued)

lines in which all of the couples have their original partners.

2. If the paired-up couples are facing OUT, call "Tag the Line-Right/Boys Cross Run and boys Circulate", or call "Wheel & Deal/Spin Chain Thru/Girls Circulate Double and boys Run" and you will also get 2-faced lines in which all dancers are with their original partners.

(NOTE: if the paired-up couples are facing in and you want 'em facing out (or vice-versa) a simple command to "Couples Circulate" will achieve the desired result.

3. Call a Wheel and Deal and note the location of the paired up couples. If they're on the outside, you have either achieved a ZB or a ZB-os and you can call an appropriate get out. If the paired up couple is on the inside you can put 'em on the outside with a Right and Left Thru and then go on to your favorite get-out.
4. Call a Bend the Line and note the location of the paired-up couples. If they're left-hand pairs, you have either an EPL or an EPL-os and this means that you can either "Pass Thru/Wheel & Deal/centers Square Thru 3/4" or "Pass Thru/Wheel and Deal/centers Pass Thru" to get the Allemande Left. And if, after the Bend the Line, the paired up couples are right hand pairs (EOL or EOL-os) you can "Pass Thru/Wheel & Deal/Zoom/centers Pass Thru" or "Pass Thru/Wheel & Deal/Zoom/centers Square Thru 3/4" to get the Allemande Left.
5. Call "Tag the Line-Right/boys Cross Run/Bend the Line". This will produce either Corner Lady Line (CL) or a Corner Lady Line out of sequence (CL-os). If CL, the get out is to call "Right and Left Thru/Slide Thru" and if CL-os, a quick Slide Thru gets the Allemande Left. We often find ourselves going for the CL-os because we can then use a lot of line zeros always knowing that we are never going to be more than a Slide Thru away from the Allemande Left!

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WHAT'S HAPPENING?

With this issue, CHOREO BREAKDOWN completes its 4th successful year. Our first issue was mailed in March 1972 and we are still overwhelmed by the continued support of our many subscribers. Thanks to you all. You're great!

Most workshop callers seem to be showing Lee Kopman's "Chase" these days, and with good reason: it is a smooth-flowing and highly danceable command. It is also our "Spotlight Basic" this month. We also noted a high degree of dancer acceptance with Dick Bayer's idea called "Track Two". We're featuring it this month along with a new traffic pattern by Paul McNutt called "Sassy Circulate".

There were, of course, a goodly number of other movements that found their way to us this

month including:

CHANGE THE COLUMN (Nonie Moglia) From side-by-side columns, the lead 2 do a Transfer-like single file promenade about 1/2 way but do not face in. The trailers, meanwhile, do a 1/2 Tag & Trade to end between two of the Promenaders as centers of parallel 2-faced lines. (The name has been used before; see Burleson 1956).

CHASE BACK A "Chase" variation in which the RH dancer do their part of a Chase Right action but the LH dancer, after Circulating once, does a Turn Thru with the LH dancer from the other couple to end in a RH miniwave.

CHASE RIGHT-& VEER LEFT (Dick Kenyon) From a DPT formation, the lead couple does a Chase-Right action as the trailing couple Veers left to end in a 3x1 line.

FOLLOW YOUR LEADER (Nonie Moglia) From side-by-side columns, the lead 2 promenade in single file about 1/2 way as in Transfer the Column (but do not face in) Trailers, meanwhile, simply move up (momentary new columns). All then Trade and Roll with adjacent dancer to end in facing lines. (Follow the Leader has been used before; see Burleson 1916).

FLIP & FAN THE DIAMOND (Tom Hightower) From any OW set-up, ends "Flip" into the center as the centers Single Hinge & Spread to become points of a diamond. All now Fan the Diamond (centers Cast 3/4 as ens move up 1/4).

What's Happening? (continued)

FLUTTER CYCLE (Ted Wegener) From any 4 or 2 hand OW, those who can pull by left hands (as in Reverse Flutter) and "takes" the opposite back to starting position as in Recycle. Ends in facing couples.

HINGE THRU (Skip Smith) From facing couples and depending on set-up, all single or partner Hinge and new centers Trade.

LIFT OFF (Ron Schneider/Lee Kopman) From a squared-up set + Heads Pass Thru, the facing out pair wheels 1/4 right. Side ladies moving diagonally and to the left, take the place of the head lady whose back is to her. The head lady, meanwhile Rolls right to become the partner of the nearest side man. Side couples walk across and Veer left to become facing out couples of the final 2-faced line as Head couples Promenade forward about 1-1/2 places to become the facing in couples. (Bend the Line & Slide Thru should get an ALI)

NICE & EASY (Lee Kopman) From parallel waves or lines, ends facing out Cloverleaf as ends facing in Cross Over and 1/4 in. Centers Trade & Roll to end in a DPT formation.

PEEL THE WHEEL (Larry Butzlaff) From a "Z" formation, leaders Peel Off as trailers step up to form a 4-hand RH star. Turn star 1/2 and original leaders drop off and slide away from the center; trailers keep moving 1/2 again to become centers of the final 2-faced line arrangement.

RELOCATE THE WAVE (Paul McNutt) From parallel ocean waves, dancers facing out Fold behind adjacent dancer and all 1/2 Tag, centers of the new waves Trade and all Cast 1/4 to end in a new parallel wave formation.

SCOOT TO A LINE (Paul McNutt) From a 1/4 Tag formation, the 2 wave ends step ahead and Turn Thru with the RH dancer of the pair they face (momentary 2-faced line in the center). The outsides now face each other and Turn Thru as the center 4 Bend the Line and Pass Thru. Ends in lines facing out.

SPIN THE WAVE (Gary Felton) From parallel waves, all swing right 1/2 & new centers left 3/4; ends meanwhile Circulate once and 1/4 in. Centers Step Thru to end in an 8-Chain Thru formation.

SPLIT SHIFT TO A LINE (Nate Bliss) From any formation having a leading and a trailing couple, the trailing LH dancer Single Veers left to stand behind the leading LH dancers as the trailing RH dancer does the same on the right side to end in a line of 4. A Double Split Shift (2 trailing pairs end in a line of 6) Triple Split Shift (3 trailing pairs end in line of 8).

SWING & SCOOT (Vince DiCaudo) From parallel OWs, ends swing 1/2 and new centers Scoot Back as new ends Circulate once.

SWITCH TO AN HOURGLASS (Nate Bliss & Sandy Knowles) From parallel waves, centers Fold into end position as ends do an Hourglass Circulate. Can also be done from 2-faced lines and 3x1 lines.

TIP-A-CANOE (Harille Williams) From normal lines facing in, end dancers Circulate 3 places (right shoulder Passes) and 1/4 In as centers Curlique, Box Circulate & Walk & Dodge to end in an 8-Chain Thru formation.

TOUCH'N TURN 1/4, 1/2, 3/4 (Hank Richter) "Touch" means for facing dancers to step forward and touch right palms and then Cast (turn) 1/4, 1/2 or 3/4 as directed. "Touch 1/4" allows a Curlique equivalent with no sex designation.

TRANSACTION (Beryl Main) From side-by-side opposite-facing columns, lead 2 dancers Transfer the Column as trailers 1/2 Tag, Cast 3/4. All now do a Chain Reaction.

TUNNEL IN/OUT (Lee Kopman) From side-by-side columns, center 4 Partner Tag, walk ahead and Partner Trade. The end dancers, meanwhile Circulate in their columns one place and finish as in a 1/2 Tag. These 4 now take the next command (in/out).

● NEW MOVEMENT (Experimental)

TRACK TWO (Dick Bayer, Fenton, Michigan)

How To Do It:

From a completed Double Pass Thru formation, the dancers in the boy's (left-hand) position promenade single file to their right about 1/2 way (as in Transfer the Column) but they do not face in; they become, instead, the ends of newly formed parallel right hand ocean waves. Simultaneously, the dancers in the girl's (right-hand) position move single file to their left (Clover In) and then the leaders only pass left shoulders in a 1/2 Tag-type action to become the centers of the end-up parallel wave formation (about 6 counts). The author also suggests the following variations:

Track One: The leaders only do the "Track" action (it amounts to a Partner Trade) as the trailers simply move up to form parallel waves.

Reverse Your Track (I or II) : Left hand dancers do the Transfer action as the right hand dancers do the Clover In and 1/2 Tag, to end in left hand ocean waves.

Impressions:

Dancers in both our mainstream and workshop groups seemed to really enjoy this movement. Despite the fact that the action, at the outset, seemed a bit crowded, the dancers soon got the hang of it and moved through the routines in a smooth and comfortable way. When teaching, we found it necessary to caution those doing the Clover In action to stay on the inside of those who were doing the Transfer. The choreography is relatively simple and the zeros are easy to come by. Give this one a good look -- it might just be a "biggie"!

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Pass Thru, Wheel & Deal Double Pass Thru <u>Track II (OPB-os)</u> Recycle, Star Thru	Equals ZERO!
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run Bend the Line, Pass Thru Wheel & Deal, Double Pass Thru <u>Track II</u>	Equals ZERO!
<u>From a Zero Box (ZB)</u> Swing Thru, boys Run Ferris Wheel, Double Pass Thru <u>Track II</u>	Equals ZERO!
<u>From a Zero Line - ZL</u> Pass Thru, W&D, DPT <u>Track One (OPB-os)</u> Swing Thru, boys Run, Bend the Line	TECHNICAL ZERO (Ends & centers interchange)

Track Two (continued)Sample Figures

- 1-3 Pass Thru, Separate
Go round 1, line up 4
Star Thru, Double Pass Thru
Track II OB-os
Swing Thru, boys Run
1/2 Tag, Trade & Roll ZB
Right & Left Thru OB-os
Dive Thru, Double Pass Thru
Track II ZB-os
Swing Thru, Spin the Top RL
Right & Left Thru RL-os
Cross Trail, skip one girl AL!
- 1-3 lead right, circle to a line..ZL
Star Thru CB-os
Dive Thru, Double Pass Thru
Track II RB-os
Swing Thru, boys Run
Bend the Line ERL
Pass Thru, Wheel & Deal
Double Pass Thru
Cloverleaf, Double Pass Thru
Track II CB-os
Swing Thru
Boys Trade, girls Trade
Boys Trade, Turn Thru AL!
- 1-3 lead right, circle to a line .. ZL
Pass Thru, Wheel & Deal
Double Pass Thru
Centers In, Cast Off 3/4
Star Thru, Double Pass Thru
Track II OPB
Fan the Top ZL
Pass Thru
Tag the Line
Track II
Swing Thru
Walk & Dodge
Partner Trade (ZL) AL!

- 1-3 Square Thru ZB
Split 2, line up 4
Pass Thru, Wheel & Deal
Double Pass Thru
Track II
Spin the Top CL
Right & Left Thru CL-os
Rollaway, 1/2 Sashay
Pass Thru, Wheel & Deal
Double Pass Thru
Reverse Your Track II
Left Swing Thru..... AL!
- 1-3 lead right, circle to a line .. ZL
Pass Thru, Wheel & Deal
Centers Flutter Wheel
Sweep 1/4, Pass Thru
Cloverleaf
Everybody Double Pass Thru
Track II OPB
Swing Thru
Boys Trade, boys Run
Tag the Line
Track II
Scoot Back
Boys Run (ZL) AL!

SINGING CALL (Corner Progression)

Head 2 lead right, circle four you know
Break right out, make your line, it's up
and back you go
Pass Thru, Wheel & Deal, Double Pass
Thru
Track II and when you do, Swing Thru
go 2 by 2
Turn Thru, Left Allemande, your Partner
Dosado
Go back Swing your Corner, Promenade
around you know
Add 16 beat Tag

• SPOTLIGHT BASIC

CHASE RIGHT / LEFT (Lee Kopman)

Our guess is that "Chase" was suggested by the currently popular "Drift Around" and, as sometimes happens in such cases, the variation seems to be on the verge of gaining even greater acceptance than the move that inspired it. It is a logical choice for our spotlight treatment -- here's how it goes:

Chase Right: From couples back-to-back, the right-hand dancer Zooms (as in Drift Around) and, without stopping, Slides (Sashays) to the left one place. The left-hand dancer, meanwhile "chases" the right-hand dancer by doing a two-place Box Circulate. The movement ends in a 2-dancer right-hand ocean wave ("mini-wave"). If the command is to "Left Chase" the left-hand dancer Zooms and Slides as the right-hand dancer does the 2-place Box Circulate to end in a left-hand mini-wave.

- First, a quick zero from normal facing couples:

Pass Thru / Chase Right / Boys Run

- Note too, the technical zero that appears early in the second routine below; it uses a "Chase" command to neatly set-up side-by-side opposite-facing columns and this might well have a significant impact on modern traffic patterns.

Sample Figures:

- 1-3 lead right, circle to a line ... ZL
 Pass Thru
Chase Right
 Boys Run ZL
 Pass Thru, Wheel & Deal
 Centers Pass Thru OPB-os
 Curlique, Walk & Dodge
 Partner Trade ZL
 Pass Thru
Chase Right
 Boys Run ZL
 Reverse Flutter, Sweep 1/4 RB
 Pass Thru AL!

- 1-3 Square Thru ZB
 Pass Thru
 Chase Right
 Single File Circulate 2 spots
 Boys Run ZB
 Star Thru CL
 Pass Thru
 Chase Right
 Scoot Back
 Walk & Dodge, Partner Trade .EPL-os
 Pass Thru, Wheel & Deal
 Centers Pass Thru (ZB) AL!
- 1-3 lead right, circle to a line (ZL)
 Pass Thru
Chase Right
 Box Circulate
 Walk & Dodge
 Partner Trade ZL-os
 Square Thru
Chase Right
 Single File Circulate
 Girls Turn back AL!
- 1-3 lead right, circle to a line (ZL)
 Pass Thru
Chase Right
 Finish Your Tag - Right
 Wheel & Deal CB-os
 Pass Thru
Chase Right
 Transfer the Column
 Same sex Trade
 Centers Trade
 Scoot Back
 Boys Run (ZL) AL!
- 1-3 Square Thru ZB
 Split 2, line up 4
 Pass Thru
Chase Right
 Girls Run
 Curlique, boys Run (ZB) AL!

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What's Happening (continued)

WALK & HINGE (Lynn Wight) From parallel ocean waves, facing out dancers 1/4 right and facing in dancers step forward and Hinge to form 2-faced lines.

WRECK & QUE (Nonie Moglia) From a parallel wave or Trade By formation, those facing in walk ahead to Curlique & Walk & Dodge as those facing out Cloverleaf. Ends in an 8-Chain Thru formation.

SASSY CIRCULATE (Paul McNutt, Birmingham, Alabama)

From parallel ocean waves, center dancers Hinge (swing $1/3$ left) to form a momentary wave across the set and, without stopping, the centers of this wave also Hinge (swing $1/4$ right). Meanwhile, the ends of the original wave who were facing in Circulate one place and, picking up the nearest center dancer as they go, they become the facing out couples of the final 2-faced line formation. Simultaneously, the ends facing out of the original waves also Circulate one place and pick up the nearest center dancer as they go, but execute the pick up in a Recycle-like action. These two become the facing out couples of the final 2-faced line set-up. (6-8 counts)

Dancers not used to executing the 1/4 moves (Hinges) will probably tend to overshoot the opening moves of the center dancers. Otherwise it moves well. We were somewhat dubious about the name -- but found that the dancers accepted it quickly and pleasantly.

<p><u>From a Zero Box OW - ZB (Box 1-4)</u></p> <p><u>Sassy Circulate</u> <u>Ferris Wheel</u> Centers RL Thru, Pass Thru</p>	<p>Equals ZERO!</p>
<p><u>From a Zero Box OW - ZB</u></p> <p><u>Sassy Circulate</u> <u>Couples Circulate</u> Couples Trade, Wheel & Deal</p>	<p>Equals ZERO!</p>

- Allemande Left & Pass your Partner
Promenade the righthand girl
1-3 Wheel Around RL
Pass the Ocean ZB-os
Sassy Circulate
Wheel & Deal ZB
Curlique, Cast Off 3/4 ... ZB
Sassy Circulate
Tag the Line-Right
Boys Cross Run, girls Trade
Wheel & Deal ZB-os
Square Thru 3/4
Trade By (ZB) AL!
- 1-3 Right & Left Thru
Cross Trail, Separate
Go round 1, line up 4 CL
Right & Left Thru CL-os
Passthe Ocean ZB
Sassy Circulate

Ferris Wheel
Centers Sweep 1/4
Square Thru OPB-os
Swing Thru, Turn Thru AL!

Head couples Square Thru, 4 hands
you know
Around the Corner do your Dosado
Make your wave, balance there and
Sassy Circulate
Pick up that girl, move ahead, then
Ferris Wheel that date
Center 2 Square Thru, 3/4s round you
go
Swing that Corner lady, Promenade
Add 16 beat Tag

• SIGHT CALLER'S NOTE BOOK

IMPROVISING SINGING CALL CHOREOGRAPHY

The traditional way for a caller to handle the singing call portions of his programs has been for him to identify or "marry" one certain and particular singing call dance with each and every singing call record that he buys -- usually the one that comes with the record. While this time-honored custom is still practiced -- more or less -- by a good many working callers, we must also note that there are more and more callers, these days, who feel no compunction about arbitrarily changing the dance that appears on the called side of the record whenever they feel that the change will be to their advantage. It is, after all, a relatively simple thing for a caller to swap one singing call dance with another. The overwhelming majority of singing call tunes feature a chorus that is exactly 64 beats in length and a caller can therefore easily interchange just about every singing call dance in his repertoire with just about every singing call record in his record case!

This should not be taken to mean that we are recommending that a caller should always seek to change (or to exchange) the choreography of the singing calls he buys. Far from it! There are many times when one certain dance will be found to "fit" a particular tune better than any other and, in such cases, a caller would be ill-advised to alter or to tamper with a proven piece of singing call choreography. There are also, however, a good many other times when a change in singing call choreography will represent a decided improvement. Just because a singing call dance is printed on a record's cue sheet, it does not necessarily follow that that dance is, therefore, the best possible one for that tune. It is also true that our dancers may sometimes enjoy it when their caller surprises them with a new and totally unexpected singing call figure and the ability to glibly interchange one singing call routine for another is an obviously valuable technique for a caller to "own" whenever he must call a beginner class or workshop program.

The techniques that govern the construction of singing call choreography have, in recent years, taken on an even more sophisticated aspect and it is now possible for a caller to actually improvise singing call dances in much the same way that he creates his patter presentations. More and more callers are discovering that the modular concepts that have become so popular in the construction of patter routines can also be used -- with equal effectiveness -- in the development of their singing call dances. The very common "Set Up / Zero / Get Out" structure upon which so many of our patter tips are based may also be used in the construction of singing call figures and this, of course, permits a caller to actually create singing call dances while he is calling. It is simply a question of how many beats it takes the dancers to execute the modules he uses. Since we are dealing, almost always, with 64-beat dances, a caller must know -- or at least "sense" -- how many beats each singing call set up, zero and get-out will consume. Let's see how this works:

Many singing call figures that are based on a box or 8-Chain Thru formation set it up with an 8-beat command: "Heads (or Sides) Square Thru." And the get out at the end of the routine will typically ask the dancers to Swing their Corners, Promenade Home and Swing their Partners. This takes 24 beats which means that the caller has 32 beats between the set up and the get out (in which he may insert a zero movement). Since the set-ups, zeros and get outs may all be lengthened or shortened, a caller, with just a little bit of practice, soon learns how to "doctor" or custom-tailor his singing call dances so that they fit the 64 beat structure within which he is required to work.

The routines that appear in the charts below are designed to work in box-type figures. We'll print a similar set of charts for line dances next month. And it will obviously not be possible for

Improvised Singing Calls (continued)

a caller to use these modules exactly (word-for-word) as they are written. In every singing call the lyrics of the song must match or fit the musical phrases that are inherent in the melody. This is a technique known as "metering" and it involves a process in which the words or the word syllables that are used in the dance instructions are arranged in convenient 4-beat packages so that they match or complement the 4-beat phrase of the music. This too, however, is a relatively simple thing to do and a caller soon learns to accomplish it automatically.

In the charts below, any combination of Set Up/Zero/Get Out that adds up to 64 beats can be used as a singing call dance. The routines shown below are intended to illustrate the basic technique so that a caller will know how he may use his own set-ups, zeros and get outs to improvise singing call dances. Since singing call set-ups and get outs are more or less standard, it will be found that any box zero that a caller knows may be used in a singing call providing it is no longer than 32 beats.

SINGING CALL SET-UPS to a ZERO BOX (Box 1-4) Formation

8 Beats	16 Beats	24 Beats
1. Head 2 Square Thru go 4 hands 2. Head 2 Star Thru then Calif. Twirl 3. Head 2 Curlique boys Run right	1. Head 2 Square Thru go 4 hands Round the Corner do a Dosado 2. Head 2 Promenade 1/2 way round you go In the center Star Thru & then (Pass Thru)	1. Head 2 Promenade go 1/2 way Down the middle do that RL Thru Same 2 Square Thru 4 hands round you know 2. Head 2 couples RL Thru turn that girl you know Same 2 go forward up and back Roll 1/2 Sashay, Star Thru that way
NOTE: 8 beats may be added to any set up routine by simply adding an 8 count Dosado at either the beginning or the end.		

SINGING CALL ZEROS (from a box formation)

16 Beats	24 beats	32 Beats
1. Swing Thru 2 by 2 boys Run right Same 2 do that Wheel and Deal 2. RL Thru, turn the girl then Dive Thru Square Thru 3 hands around you know	1. Swing Thru 2 by 2, boys Run right 1/2 Tag, Trade & Roll you do Same 2 RL Thru, turn that girl you know 2. Swing Thru 2 by 2, boys Run right Couples Circulate one time you know Wheel&Deal, Dive Thru & then Pass Thru	1. Curlique, Walk & Dodge do that Partner Trade RL Thru, turn that girl you know Flutter Wheel 2 by 2, cross the ring I say Same 2 Slide Thru that way 2. Swing Thru 2 by 2, boys Run right Tag the Line face right & then Boys Cross Run, then you Bend the Line Same 2 Slide Thru again

Improvised Singing Calls (continued)

SINGING CALL GET OUTS from a ZERO BOX (Corner Progressions)

24 Beats	32 Beats	40 Beats
1. Swing that Corner Lady round and round Promenade that ring, get on home & swing Plus 8-beat Tag	1. Allemande Left that Corner, Partner Dosado Go back, swing that Corner Promenade Promenade that ring, take her home and Swing Plus 8-beat Tag	1. Swing that Corner Lady round and round Allemande Left new Corner, Partner Dosado Back-to-back, 2 by 2 you know Promenade you room, take your lady home Add 8-beat Tag
NOTE: A swing or a Dosado will add 8 beats to any get-out routine in this section.		

● SHARE THE WEALTH

Subscriber Bill Darby (Beaver, West Virginia) sent in some interesting routines and asked us to pass 'em on:

- 1-3 1/2 Square Thru ZB-os
Veer left, make a 2-faced line
Ferris Wheel
Double Pass Thru
Lead 2 Partner Trade (ZB)..... AL!
- 1-3 Square Thru ZB
Curlique, Split Circulate
Single Hinge OCB-os
Recycle (ZB) AL!

George Spelvin, (Happy Valley Ca.) got to playing around with the Long Recycle idea we featured last month and discovered that it will work not only from a 1/4 Tag set up (as we showed it) but from a 3/4 Tag formation as well (an OW between couples facing out). He sent us this neat get-out:

- From a Zero Line - ZL (1P2P)
Square Thru, Trade By CB
Star Thru, Flutter Wheel ECL-os
Square Thru, centers Dosado
Do a Long Recycle (ZB) AL!

● THE 1976 BILL PETERS' CALLING SCHOOL

We are pleased to announce that our annual Caller's School at the Fun Valley Square Dance Resort in Colorado has been expanded into two separate sessions: the first will be from Sept. 5 to 11 and the second from Sept. 12 to 18, 1976.

Our training program will again cover the full spectrum of the caller's art and will follow the basic curriculum recommended by CALLERLAB. We also plan, however, as we did last year, to emphasize choreography, improvised figure construction and sight calling techniques.

Caller students who currently read most of their patter or who still place some reliance on cue cards will be encouraged to attend the first session; students already skilled in modular, sight or other visual calling techniques but who would like to increase their knowledge of these skills as well as upgrade the quality of their over-all patter presentations should try for the second session.

Our staff will once again include Bill Davis (one of the best choreographic analysts in the business) who will be with us at both sessions. We have also arranged for Walt Cole, a leading contra specialist to be with us for a day at the first session.

For more information about prices, programs, accommodations, etc. -- or to make a tentative advanced registration -- please write today!

choreo



BREAKDOWN

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

MARCH 1976

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WHAT'S HAPPENING?

Just about everybody, these days, seems to be using "Chase Right" in their workshops and we also note a lot of activity for "Track Two" (both movements were featured in last month's edition). In addition, many callers seem also to be taking a good long look at "Touch'n Turn". This is a movement we acknowledged last month but did not feature. We now have some second thoughts about it and have, therefore, given it a closer examination in this month's issue. Jerry Helt's new idea, "Bend OR Cast 1/4" also looked like it might have some interesting choreographic possibilities, so it too gets the feature treatment this month. Here, as usual,

is the rest of the crop:

AMBUSH (Clause Spheres). From normal lines of 4 facing out, the ladies start a Vertical Tag with the men Folding and following the girls. The men Curlique with the first girl they meet to form momentary ocean wave, then all Explode the Wave.

BACK THE COLUMN (Don Varner) From parallel 4-dancer columns facing opposite directions the first 3 dancers in each Column Zoom into the position behind them. The 4th dancer in each column, meanwhile Folds ("Flips") into the position beside them. The movement ends in a column formation with all dancers having (in effect) backed-up one place.

CHOREO CAPER (Paul McNutt) From parallel Ocean Waves, centers Hinge (momentary wave across the set) as ends Circulate 1/2 (momentary 6-dancer wave with 2 "flankers". Flankers now 1/4 in to stand behind the wave dancer whose back is to them. Without stopping, the 2 dancers at each end of the 6H OW Trade as the center 4 move like a 1/2 Tag to form a new momentary 6H wave with a pair of flankers (now facing out). The 2 wave centers swing left with adjacent dancers 3/4s round as flankers face right and all 4 ends now move up to re-form parallel waves.

CURLI-PEEL - From parallel OWs, those facing in step ahead, Curlique+Walk & Dodge, as those facing out, Peel Off & Curlique with dancer from the other line+same men Run. Ends in facing couples or a completed DPT depending on starting set-up.

What's Happening? (continued)

EXPAN(D) THE DEUCEY (Paul McNutt) From parallel OWs, all Split Circulate 1/2 (momentary 4-dancer wave flanked by a single file couple on either side). Wave ends Single Hinge as leading flanker "Runs" and squeezes in between the Hingers and trailing flanker Circulates one place to end in parallel 2-faced lines.

FANTANGLE (Lonnie Sturgis) From facing lines of 4, all Fan the Top and, without stopping, Extend into a 3/4 Tag formation. Inside wave dancers now Cast Off 3/4 as outside dancers 1/4 right to form parallel 2-faced lines. It is also possible to do a "Spin Tangle", "Scoot & Tangle", etc.

FORMULATE (Paul McNutt) From parallel two-faced lines, facing in couples stay put as facing out couples wheel in behind them. All 8 now move forward and lead pair joins trailing pair of the other foursome (momentary parallel 2-faced lines). Line centers Hinge as line ends 1/4 right. Hingers walk forward to join inside hands with outsiders and all turn 3/4s to end in parallel ocean waves.

HALF TAG, WALK & TURN (Jim Taylor) From parallel lines of 4, all 1/2 Tag and, without stopping, trailers walk across as leaders "Flip" into vacated spot to end in parallel ocean waves.

HINGE AND CROSS (Joe Uebelacker) From parallel waves or 2-faced lines, ends Single or Partner Hinge and, without stopping, those facing in cross over to other side to end in lines of 4 facing out. Same as "Nicely" -- except it doesn't have to be done as a "tacked-on" command.

LOCK THE WAVE (Ivan Henderson) From any four dancer wave, ends Trade, centers Trade - and repeat without stopping (Zero routine!).

MAMMOTH WALK (Harvell Williams) From side-by-side Box Circulate foursomes (columns), each foursome does its own Walk & Dodge. Without stopping, those facing out Cloverleaf as the four in the center, Step to a wave, Single Hinge and Walk & Dodge to end in an 8-Chain Thru (box) formation.

OLD ONE-TWO (the) (Paul McNutt) From parallel OWs, ends Single Hinge with adjacent dancers (new momentary parallel OWs). Without stopping, centers facing out 1/4 left & Circulate as centers facing in Circulate & 1/4 left while, simultaneously, ends facing out 1/4 right and Circulate and ends facing in Circulate and 1/4 right (new momentary waves). All now Walk & Dodge to end in lines facing out.

PADDLE WHEEL (RIGHT/LEFT) Whimpey Phillippe. From a DPT set-up inside couples Veer in direction of body flow and, at the same time, outside couples Veer in direction of their body flow. All then Pass Thru with the ones they face and finish like a Ferris Wheel to end in another DPT.

PUSH OFF (Lee Kopman) From a DPT set-up, the centers Zoom 3/4 & face their partner behind the outsiders and, joining right hands, Cast 3/4. Outsiders, meanwhile, step forward, Fan the Top and then Single Hinge to end the movement in columns.

SINK OR SWIM (Fred Thorpe) From lines of 4, ends (sinkers) Zoom 3/4 as centers (swimmers) Pass Thru & 1/4 in to end in lines of 4.

STEP & RECOVER (Lonnie Sturges) From parallel 3x1 lines, the ends Circulate and the center dancer of the original 3x1 threesome turns back. Ends in parallel waves or lines depending on starting set up.

TIP THE WAVE/LINE (Joe Chiles) From any OW or 4-dancer line, the center 4 Partner Tag-Right and then Trade with the ends.

VEER & VIBRATE (Paul McNutt) From a DPT formation, centers Veer Left and outsiders Veer right; facing couples now pull by. Facing out couples now Wheel left 3/4 (Cast-Off) as facing in couples (momentary 2-faced line) does a Bend the Line and Pass Thru to end in a box formation.

● NEW MOVEMENT (Experimental)

TOUCH (n°Turn) 1/4, 1/2, 3/4 (Hank Richter)

How To Do It:

On call to "Touch", facing dancers step forward to touch right palms and then Cast (turn) 1/4, 1/2 or 3/4 as directed. "Left-Touch" means to touch left palms and turn as commanded). "Touch 1/4" is the same as a Single Hinge (a no-sex Curlique); "Touch 1/2 is the same as a Trade; and "Touch 3/4" is the same as a Cast-Off. (Note: if opposite dancers are already touching palms -- as in an OW -- they need only do the turn part of the movement.)

Impressions:

We have mixed emotions about the tendency of many modern choreographers who seek simplicity by substituting walk-bys for pull-bys, Partner Trades for California Twirls, Pass to the Center for Dive Thru, etc. While we recognize the desirability of keeping things simple, we cannot help but wonder if what we seem to gain in easier dancer-positioning is worth what we sometimes lose in "dance-ability". We have always preferred twirls and body-contact movements to the more antiseptic and robot-like no-touch commands -- which is why our initial impression of "Touch 'n Turn" (last month) was only luke-warm and, as you know, we merely reported the movement, rather than feature it.

"Touch 1/4" in particular was presented as a means of allowing facing dancers of any sex to achieve a Curlique-result -- a worthwhile and no-doubt valuable contribution to increased dancer maneuverability. However, despite the occasional complaints of the ladies (arthritis, hair-dos, etc.), we have always liked the dance-like action of the Curlique twirl and we'd hate to see it disappear. We were not eager, therefore, to help "Touch 1/4" take the place of Curlique (as Zoom, for example, seems destined to replace Substitute); our position was -- and still is -- more cautious than enthusiastic.

We have now, however, had another month to examine the movement and we must admit that we have noted an excellent dancer response. We have also discovered that "Touch 1/4" is often more than a mere Curlique replacement; it has certain merits of its own. There are, for example, certain dance combinations that are awkward with Curliques but which are quite smooth and dance-like with "Touch 1/4". Give the movement a good, long look and see what you think!

Choreography:

From a Zero Box - ZB (Box 1-4)	
Touch 1/4 Scoot Back Touch 1/4	Equals ZERO
From a Zero Box (ZB)	
Touch 1/4 Split Circulate Touch 1/4 Recycle	Equals ZERO

Touch 'n Turn (continued)Sample Figures:

- 1-3 Square Thru ZB
 Swing Thru
 Touch 1/4
 Scoot Back
 Walk & Dodge
 California Twirl CL
 Touch 1/4
 Single File Circulate
 Boys Run CB
 8-Chain 3 (AL!)
- 1-3 Touch 1/4
 Walk & Dodge OPB-os
 Right & Left Thru OPB
 Swing Thru, boys Trade
 Touch 1/4
 Swing Thru
 Touch 1/4
 Centers Trade, boys Run (AL!)... ZL
 Pass Thru
 Wheel & Deal
 Centers Swing Thru
 Touch 1/4
 Scoot Back (AL!)
- 1-3 Pass Thru, Separate
 Go round 1, line up 4
 Touch 1/4
 Transfer the Column
 Touch 1/4 ZB-os
 Swing Thru
 Touch 1/4
 Split Circulate
 Walk & Dodge, Calif. Twirl EOL-os
 Pass Thru, Wheel & Deal
 Zoom
 Centers Right & Left Thru
 Touch 1/4 AL!
- 1-3 Touch 1/2
 Boys Trade
 Turn Thru and Separate
 Go round 1, line up 4

Spin the Top

- Touch 1/4 RB-os
- Girls Trade OOB-os
- Girls Run
- Tag the Line-Right
- Girls Cross Run
- Boys Trade
- Touch 1/2 OQB-os
- Boys Circulate twice OPB-os
- Touch 3/4
- Boys Run ERL-os
- Reverse Flutter V/heel ZL-os
- Cross Trail (AL!)

- 1-3 Promenade 1/2
 Lead right, circle to a line ... ZL-os
 Touch 1/4
 Scoot Back (triple)
 Boys Run RB
 Touch 1/4
 Scoot Back
 Boys Run (ZL) AL!

- 1-3 lead right
 Circle to a line of 4 ZL
 Square Thru 3/4
 Courtesy Turn & the lady lead
 Dixie Style to an OW
 Left Touch 1/4
 Ends Circulate, centers Trade
 Left Touch 1/4
 Boys Cross Run
 Girls Trade ZB
 Spin Chain Thru
 Girls Circulate twice
 Touch 1/4
 Boys Run (ZL) AL!

SINGING CALL (Corner Progression)

Head 2 you Square Thru, go 4 hands
 Meet those 2 & Touch 1/4 go
 Scoot Back & then, Touch 1/4 once again
 Swing Thru 2 by 2 you know
 Boys Run, W&D, Swing Corner Girl
 Swing that girl & then you Promenade
 ...add 16-beat Tag

PROGRAM NOTES

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

VEER LEFT (RIGHT)

This command is called from facing couples and requires the couples (as a couple) to Slide or "Sashay" (Veer) to the Left or right, as directed, to form a 2-faced line with the other couple. It came upon the scene unheralded and practically unnoticed. All of a sudden we callers looked around and there it was, a very real and eminently usable addition to modern Mainstream choreography.

We have a hunch that the Veer idea was originally conceived as a fun-type gimmick rather than as a mainstream Basic. However, unlike most other gimmicks, this one managed to hang in and it has now made a very definite place for itself in the current square dance picture. Certainly no one regards Veer as a gimmick today. It appears on the CALLERLAB Mainstream Basics List (No/46 in the suggested teaching order!) and most modern callers have accepted it as a more or less standard "bread-and-butter" command.

The routines below are fairly simple and may be used as teaching drills:

- 1-3 Lead right
Circle to a line of 4 ZL
Pass the Ocean
Recycle
Veer Left, Bend the Line ZL
Slide Thru, Square Thru 3/4 AL!
- Heads Lead right OPB-os
and Veer to the Left
Couples Circulate
Ferris Wheel
Centers Veer Left
2 ladies Trade
Wheel & Deal
Square Thru 3/4 AL!

- 1-3 Square Thru ZB
Circle 1/2 and Veer to the Left
Wheel and Deal ZB
Star Thru, Pass Thru
Bend the Line CL-os
Pass the Ocean, Recycle OCB-os
Veer Left
Couples Circulate
Bend the Line, Pass the Ocean ... ZB
Recycle OCB-os
Veer Left and the girls Trade
Wheel and Deal (ZB) AL!
- 1-3 Square Thru ZB
Swing Thru, boys Run
Wheel and Deal and Veer Left
Tag the Line - Right
Girls Circulate
Boys Trade
Couples Circulate
Bend the Line
Box the Gnat ZL-os
Right & Left Thru ZL
Pass Thru, Wheel & Deal
Centers Veer Left
1/2 Tag, Trade & Roll
Pass Thru OPB-os
Swing Thru, Turn Thru AL!
- 1-3 Square Thru ZB
Right & Left Thru OB-os
Dive Thru
Veer Left and Veer right ZB-os
Right & Left Thru OB
Dive Thru, Star Thru, Pass Thru
Separate, go round 1, line up 4
Pass Thru, Wheel & Deal
Girls Veer Left and Veer Right
Swing Thru, centers Trade
Boys Run EOL
Pass Thru, Wheel & Deal, Zoom
Centers Veer Left and Veer Right . AL!

• NEW MOVEMENT (Experimental)

BEND OR CAST 1/4 (Jerry Helt)

How To Do It:

This command may be called whenever the dancers form a line of four out of a preceding command in which an easily-identified body-flow is established. The command "Bend or Cast 1/4" is intended to simultaneously direct a couple on one end of the line to Bend the Line while the couple on the other end of the same line does a 1/4 Cast Off. The dancers themselves must decide which couple does which and the decision is based on a forward-moving continuation of the body flow that was generated by the preceding command. Whether they Bend or Cast, the couples in the line execute what may be described as a side-by-side or parallel "Lead to the Right (or Left)" type of action and ends with one couple standing behind the other. When called from lines of four (facing or back to back) the command creates parallel 2-faced lines. (4 beats).

Impressions:

Although, strictly speaking, this movement begins from a line of four, we have a hunch that most callers will begin the traffic pattern from parallel Arky-type waves from which the caller could say "Boys (or Girls) Run and everybody Bend or Cast 1/4". You have to have a Run or similar command to establish the required body-flow. Actually, choreographers have sought for a long time to encapsulate a Cast-like movement like this into a single, easily-understood command. While "Bend or Cast 1/4" has certain limitations, it probably comes closer to the mark than most of the ones we've looked at in the past.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> RL Thru, Curlique Scoot Back, boys Run <u>Bend or Cast 1/4</u> Boys Trade, Wheel & Deal	Equals ZERO
<u>From a Zero Line - ZL (1P2P)</u> RL Thru, Pass Thru Girls Run Left, boysturn back. <u>Bend or Cast 1/4</u> Couples Circulate Bend the Line	<u>Technical ZERO</u> (Ends become centers and vice versa)
<u>From a Zero Line (ZL)</u> Pass Thru, boys Run right, girls turn <u>Bend or Cast 1/4</u> back Boys Trade, Wheel & Deal Star Thru	Equals ZERO

Bend or Cast 1/4 (continued)Sample Figures:

- 1-3 Square Thru ZB
 Curlique
 Scoot Back
 Boys Run CL
Bend or Cast 1/4
 Boys Trade, California Twirl
 Wheel & Deal ZB
 Right & Left Thru OB-os
 Curlique
 Boys Run (lines facing out)
Bend or Cast 1/4
 Girls Trade, Wheel & Deal (ZB).. AL!
- 1-3 Square Thru ZB
 Split 2, line up 4
 Pass Thru
 Girls Run, boys turn back
Bend or Cast 1/4
 Girls Trade, girls Run
 Tag the Line-Right
 Ferris Wheel
 Centers Pass Thru OB-os
 Right & Left Thru ZB
 Swing Thru, boys Run
 Bend the Line EPL-os
 Pass Thru
 Boys Run, girls turn back
Bend or Cast 1/4
 Boys Trade, boys Run
 Tag the Line-Right
 Boys Cross Run
 Wheel & Deal (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 couples Square Thru, go 4 hands
 Meet the Sides and do the RL Thru
 Same 2 Curlique, Scoot Back you go
 2 by 2 and boys Run right you know
 Bend or Cast 1/4, boys Trade right there
 Wheel & Deal then Swing that Corner girl
 Promenade that girl, go walkin' round the
 world
 ...add 8-beat Tag

• SHARE THE WEALTH

Those who keep track of such things will be interested in a note we received from Geo. Spelvin in which he compared the number of new commands listed each year in the past 4 editions of Bill Davis' annual "Top Ten" publication. They break down as follows:

1972	200 new commands
1973	230 new commands
1974	288 new commands
1975	255 new commands

Is the trend reversing itself? George's note didn't say -- and neither will we!

Larry Wylie, Boulder, Colo. sent in some Recycle modules he uses to drill his dancers in doing a Recycle from 1/2-Sashayed ocean waves:

From facing normal couples:

- | | |
|--|--|
| • Swing Thru
Recycle
Turn & Left Thru
(ZERO) | • Rollaway
Swing Thru
Recycle
(ZERO) |
| • Swing Thru
Recycle
Pass Thru
U-Turn Back
(= RL Thru) | • Swing Thru
Recycle
Pass Thru
Partner Trade
Star Thru
(=Square Thru) |

Remember the "Magic Module"? (See page 239). Harry Ingersoll sent in still another application of this nifty traffic pattern:

- From a Zero Box (ZB)
 Swing Thru
 Girls Circulate, boys Trade
 Go Right & Left Grand!

• THOSE GREMLINS AGAIN!

A pair of typos got by our proofreader last month in our description of Sassy Circulate: the Hinge action described in the first line is, of course, a 1/4 -- not a 1/3 -- swing; also those doing the Recycle action end up as facing out (not in) couples.

• GIMMICKS - A PAIR

GRAND QUE (Ross Crispino)

It seems that about once each year a "Grand" type gimmick dance will manage to catch the dancers' fancy and there always seems to be a Grand-Something that everybody's doing. A few years ago we had Grand Spin, and more recently the Grand Parade was high on the popularity charts.

And we now have this well-timed routine from Ross Crispino in Idaho. It too has the potential for becoming very popular -- see what you think!

Grand Cue:

From a squared-up set and on the command to "Grand Que, all 4 couples face their own partner and do a Dosado and then a Curlique. This puts the men facing out and the girls facing in. Without stopping, the girls star left 3/4 as the men Promenade around the outside perimeter 1/4 where they meet their original partner. All dancers are now 1/4 position to the left of their home position and the routine is 1/4 finished. The movement, thus far, has taken 16 beats. The partners now Dosado and once again follow it up with a Curlique. This time the men star left in the middle 3/4 around and the girls Promenade right 1/4 around the outside (1/2 way home; 32 beats). The entire action is now repeated (32 beats more) until all are home where the routine concludes with a waist Swing. The caller might also, when the dancers meet at home for the last time, call a Turn Thru to an Allemande Left.

As in most "Grand" movements, the caller's commands should be prompted or pre-cued and you'll probably find that your dancers will have memorized the entire sequence of the dance after only one or two go-arounds.

DIMINISH THE COLUMN (Ron Schneider)

From a column formation (ZL+Curlique), a command to "Diminish the Column means:

- All eight Circulate once and a half and the center six Trade. Without stopping, the same six dancers again Circulate once and a half (the lonesome ends stay put!) and the center four then Trade. Then, still without stopping, the same four do a (Box) Circulate once and a half and the center two do a Single Hinge to end the movement in a 2-faced line of eight.

Here are some sample routines:

- 1-3 lead right
Circle to a line of four ZL
Curlique
Diminish the Column
Bend the big line
Star Thru
Centers Pass Thru OPB-os
Swing Thru, Turn Thru AL!
- 4 ladies Chain
Keep that girl and Promenade
1-3 Wheel Around OL
Curlique
Diminish the Column
Bend each line of four
Swing Thru
Centers Trade
Boys Run (AL!) ZL
Right & Left Thru ZL-os
Pass Thru
Wheel & Deal
Outsides crowd in, line up 4
Curlique
Diminish the Column
Bend the big Line
Pass Thru
Wheel & Deal AL!

● SIGHT CALLER'S NOTE BOOK

SINGING CALLS & MODULAR CHOREOGRAPHY (Part Two)

Until recently, most callers tended to identify Modular Choreography as a technique to be used primarily in the development of their patter presentations. Today, however, as we noted in the Sight Caller's Note Book last month, more and more callers seem to be using interchangeable Set-Up, Zero and Get-Out modules to create singing call dances as well. And while such modular singing call routines are generally constructed in a somewhat rehearsed or pre-planned manner, they frequently also serve as a means of creating spur-of-the-moment singing call dances that are almost totally improvised.

Callers who regularly use modular choreography tend also to describe it as a kind of "building Block" process. You begin with a Set-Up and end with a Get-Out and, if it suits your purpose, you insert a Zero or some other modular "filler" routine between the two. And, as we have seen, the modular approach works very well in both patter and singing call applications. It is, however, important to point out certain significant differences in the way a caller uses modules in his patter calls and in the way he uses them -- or adapts them -- for his singing call dances.

When a caller "building blocks" a patter presentation, he is free to make each routine in the tip as long -- or as short -- as he likes. There are no constraints, either musically or choreographically, to limit his patter routines and he can therefore, by simply "stacking" Zeros, Equivalents and Conversion modules, one on top of the other, extend any given patter routine for as long as he himself finds it profitable or advantageous to do so.

This is obviously not the case when he is working up a singing call dance. As we all know, most modern singing calls are based on a series of identical musical choruses, and it is the caller's job to see to it that every singing call dance he uses is exactly as long -- no more, no less -- than the musical chorus upon which the tune itself is based. If, in other words, the chorus of a song is 64 beats long (as indeed it is in the vast majority of singing calls), then the length of the dance that a caller may use with that song must also be exactly 64 beats in length. The over-all total combination of set-up, zero and get-out modules can be no more -- and no less -- than 64 beats.

Last month we showed how a caller might put together such 64-beat modular "packages" to create effective singing call figures based on box-type formations. Our focus this month is on the construction of 64-beat singing call dances featuring facing line arrangements. We once again caution you that the words that are used in the routines shown below cannot be counted upon to exactly fit each and every 64-beat singing call in your record case. Quite the contrary! When using the modules below, a caller is still required to "meter" the dance so that it coincides, as much as possible, with the "meter" of the music. However, most callers quickly discover that this is a relatively simple process; it may take a bit of practice at first, but most callers soon get the hang of it.

Furthermore, as we also indicated last month, the routines shown here are not intended to serve as a "collection" of singing call modules, but rather to provide our readers with an insight as to how the modular approach may be applied to singing call dances. What we hope you get from this series of articles is both the desire and the ability to dip into your own repertoire of patter modules and to adapt some of them to your singing call presentations.

Singing Call Modules (continued)

SINGING CALL SET-UPS TO A ZERO LINE (1P2P) Formation

16 beats	24 beats	32 beats
1. Allemande Left your Corner Come home and Promenade Head 2 couples now you Wheel Around	1. Allemande Left your Corner Your partner Dosado Its back-to-back and then you Promenade Go walkin' round the town those Heads you Wheel Around	1. Join 8 hands & circle walkin' round the ring Left Allemande, come home a Dosado back-to-back I say & Promenade that way 1-3 you Wheel Around you know
2. Head 2 lead right and circle four you know Heads break, line up 4, its up & back you go	2. Head 2 Curlique, then you Walk & Dodge Circle 4 with the outside people there Heads break, line up 4 go forward up & back	2. Head 2 ladies Chain & turn your lady Roll 1/2 Sashay go up and back Slide Thru, Swing Thru, 2 by 2 in time Boys Run & then you Bend the Line

SINGING CALL ZEROS OR CONVERSIONS (from a Zero Line or 1P2P Formation)

8 beat Conversion to ZB*	16 beats (Zero)	24 beats (Zero)
1. Curlique and Circulate, and all 4 boys will Run * Use Get outs from ZB forma- tions as described last month.	1. RL Thru & when you do, Turn that girl you know Star Thru & Slide Thru, its 2 by 2 you go	1. RL Thru & when you do Turn that girl I say Same 2 ladies Chain, turn that same ol way Same 2 Flutter Wheel Cross the ring you go

SINGING CALL GET-OUTS FROM A ZERO LINE (1P2P) Formation

24 beats	32 beats
1. Corner swing the Corner, Promenade Add 16 beat Tag	1. Star Thru, Square Thru, 3/4s go Swing that Corner girl and Promenade Add 16-beat Tag 2. Pass Thru, Partner Trade & then Cross Trail Swing that Corner girl and Promenade Add 16 beat Tag

choreo



BREAKDOWN

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

APRIL 1976

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WHAT'S HAPPENING ?

Track II continues to be the No. 1 Basic on the Workshop circuit and will no doubt gain even wider acceptance now that it has been expanded to permit the Track I, III and IV variations (see Page 595). And while many callers are still experimenting with Touch 1/4, the verdict is still out and it could still, at this writing, go either way! Ping Pong Circulate also seems to be getting a lot of play.

Last month's "Bend or Cast 1/4" produced a similar (and somewhat improved) idea called "Pivot" and we're featuring it this month.... as well as a new experimental called "Cover Up" Give 'em a look and see what you think!

There were, in addition, a whole basketful of new moves to be considered this month and

we'll get right down to business:

CAST & SLIDE AROUND (Paul McNutt) From an 8-Chain Thru set up, inside dancers do a Centers In and then all Cast Off 3/4. Without stopping the ends Run around the centers (as centers Slide apart) to end in facing lines of 4.

CATCH 1-2-3 (Lee Kopman) Facing pairs Square Thru but form an OW at the indicated hand number. Without stopping, the wave centers Trade and step forward as ends Fold in behind them to form a Box Circulate formation. Ends in waves or columns depending on starting formation and "Catch" number.

CHASE YOUR NEIGHBOR. From couples back-to-back, dancers begin a Chase Right pattern. As the girls finish their Zoom into the girl's position behind her, they add a Roll to become ends of a left-hand OW. The boys meanwhile begin their Circulate action, but upon meeting the oncoming boy, they turn each other 3/4 around to become centers of the newly formed left hand wave. An obvious variation is "Chase Your Neighbor and Spread" in which the boys, when finished, spread apart and allow the girls to squeeze in between them.

CURL TO A COLUMN (Steve Albright) From a DPT or 1/4 Tag formation, outsides Divide and Curlique as centers turn opposite 3/4 by the right to end in columns.

What's Happening (continued)

ENDS RUN & HINGE YOUR NEIGHBOR (Dick Bayer): From parallel waves or 2-faced lines, end dancers Run and then Hinge to form a momentary wave across the set, and, without stopping, centers of the new wave Trade and Left Turn thru with the wave ends. The other four, meanwhile, Circulate one position and face in to end in an 8 Chain Thru formation.

EVACUATE (Paul McNutt) From parallel OWs, ends Fold (Flip) into the center and Trade as center dancers Circulate one position but "drift" to the outside position to end the movement in parallel 2-faced lines.

FAN THE LINE (Nonie Moglia) From parallel 2-faced lines, couples facing out Circulate one place as couples facing in step forward to form a momentary 2-faced line in the center. These 4 now Fan the Top and Weathervane 1/4 and then step forward to join the other couples in parallel 2-faced lines.

FASCINATE THE CYCLE WHEEL (Gus Greene) From parallel OWs, the centers Cast 3/4 (momentary wave across the set). Centers of this wave Trade as the 4 original end dancers Circulate 1-1/2. Circulators who meet a center dancer face-to-face picks up that dancer in a Recycle-like action and, as a couple, they Promenade 1/4 position and wheel in to face the center. The other Circulator, meanwhile, faces in and steps forward to become a center of a 2-faced line in the middle where, without stopping, they Wheel & Deal to end the movement in a DPT formation.

FERRIS OUT (Ed Hollow) From any formation in which there is a 2-faced line standing between facing couples (as in Ferris), each center couple moves forward, drifting to the outside and joining the outside couples to form a parallel 2-faced line formation. From a 1/4 Tag formation, the command could be "Cycle Out".

HINGE TO A COLUMN (Tweety Tyndall) From parallel 2-faced lines, all four couples start as in Couples Hinge & Trade to form a momentary 8-in line formation (side-by-side 2-faced lines). Without stopping, the center 4 Hinge again as the end pairs move up to the ends to form a new 8-in-line side-by-side 2-faced line formation. From here, each dancer individually faces 1/4 right and all 1/2 Tag to end the movement in columns.

PASS THE COLUMN (Bill Harrison) From side-by-side 4-dancer columns, the 3 trailers face 45° to the center & Pass Thru into the other column. This forms a set up in which the outside pairs are facing out and the inside 4 are in a counter-clockwise Box Circulate formation. Those facing out now Fold or Flip to the outside to face back in and walk forward to meet their counter part from the other side; these 2 now Pass In and step forward to become centers of the final DPT formation. The other 4 meanwhile (single file twosomes) move forward single file and to their left and promenade behind the other 4 where they individually 1/4 in to become outside dancers in the final DPT.

PASS THE WAVE (Bill Kramer) From an 8-Chain Thru formation, all Pass to the Center and, without stopping, new centers Pass the Ocean as outside Divide and Slide Thru.

PEEL & WALK THRU (Paul McNutt) From side-by-side columns of 4, the 1st dancer (leader) does a Peel Off as the last dancer (No. 4 trailer) veers left and forward to join the centers in a momentary 3 and 1 line. Without stopping, the ends now Pass Thru as center 4 Walk & Dodge to end in lines of four facing out.

PITCH OUT (Paul McNutt) From a Trade By set up, those facing out do a 1/2 Sashay as the others Partner Trade (momentary completed DPT). Without stopping, inside dancers do a Centers Out to end in lines of 4 facing out.

• NEW MOVEMENT (Experimental)

PIVOT (1/4, 1/2 or 3/4) Bill Davis, Menlo Park, California
How To Do It:

On the command to "Pivot", active couples simply lead or "Cast" to the right 1/4, 1/2 or 3/4 as directed; if the command is Left Pivot, the action is the same, except that the couples lead or Cast to the left. After doing a "Pivot 1/4", facing or back-to-back couples would end in a 2-faced line (and vice versa!) while the couples in a single line of 4 would end with one couple standing behind the other. (about 2-4 beats for Pivot 1/4)

Impressions:

The author says that the movement was created in an effort to expand the potential of last month's "Bend or Cast 1/4" by making the movement not dependent on body flow and therefore allowing it to be used with greater flexibility. The name "Pivot" has been previously recorded as meaning a command for the active dancers to execute a 3/4 arm turn. However, other than an obscure listing in Burleson (No. 274), the name, as far as we know, is not currently active and we don't, therefore, feel that it will pose a problem. We especially liked the smooth-flowing way in which this movement sets up 2-faced lines from lines facing or back-to-back.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Right & Left Thru Pass Thru <u>Pivot 1/4</u> Couples Circulate Bend the Line	<u>Equals ZERO !</u> (Technical Zero: ends and centers interchange!)
<u>From a Zero Line - ZL</u> Pass Thru <u>Pivot 3/4</u> Boys Trade Wheel & Deal Star Thru	<u>Equals ZERO !</u>
<u>From a Zero Box - ZB (Box 1-4)</u> Curlique Scoot Back Boys Run <u>Pivot 1/4</u> Boys Trade California Twirl Wheel & Deal	<u>Equals ZERO !</u>

Pivot (continued)Sample Figures:

- 1-3 lead right
Circle to a line of 4 ZL
Pass Thru
Pivot 1/4
Ferris Wheel
Centers Pass Thru OPB-
Swing Thru, boys Run
Bend the Line ZL-os
Pass Thru
Pivot 1/2 ZL
RL Thru, Cross Trail AL!
- 1-3 Square Thru ZB
Swing Thru, boys Run
Pivot 1/2
Boys Trade
Couples Circulate
Bend the Line CL
Flutter Wheel EPL-os
Sweep 1/4 (AL!) ZB
Right & Left Thru OB-os
Curlique
Scoot Back
Scoot Back again
Girls Run
Pivot 1/4
Girls Trade, Wheel & Deal
Take both hands, Single Circle 1/2 (AL!)
- 1-3 Square Thru ZB
Curlique, Scoot Back
Boys Run
Pivot 1/4
Boys Trade, boys Circulate twice
Pivot 3/4 EOL-os
Pass Thru, Wheel & Deal
Zoom, Square Thru 3/4 AL!
- 1-3 Square Thru ZB
Split 2, line up 4
Pass Thru
Pivot 1/4
Tag the Line-Right
Girls Trade, Wheel & Deal OB-os
Dive Thru, Square Thru 3/4 AL!
- 1-3 Pass Thru, Separate
Go round 1, line up 4
Pass Thru
Pivot 1/4
Ferris Wheel
Double Pass Thru
Centers In, Cast Off 3/4
Pass Thru
Pivot 1/4
Tag the Line - In CL-os
Slide Thru (ZB) AL!
- 1-3 Lead right
Circle to a line of 4 ZL
Pass Thru
Pivot 1/4
Couples Circulate
Pivot 1/2
Boys Trade, boys Circulate
Pivot 3/4 EPL
Right & Left Thru EOL-os
Rollaway, 1/2 Sashay
Pass Thru
Left Pivot 1/4
Couples Circulate
Wheel & Deal (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 you Square Thru, go 4 hands
Meet the Sides and do that Curlique
Scoot Back and then, boys Run right
my friend
Pivot 1/4, boys Trade, Wheel & Deal
you got it made
Dive Thru, Square Thru, 3/4s go
Swing that Corner girl and Promenade
...add 16 beat tag

• CALLERLAB QUARTERLY SELECTIONS

CHASE RIGHT / DIXIE STYLE TO AN OW

As many of you may already know, the CALLERLAB Experimental Movements Committee selections for the current quarter (April-May-June) include one experimental movement, Lee Kopman's Chase Right, and one "Review" movement, Dixie Style to an Ocean Wave.

While we can't help but wonder why the Experimental Committee feels that it ought to concern itself with review material, we must, nevertheless, agree that there is, in many areas, a definite need for Dixie Style commands to receive a little more attention in mainstream programming. We spotlighted Chase Right in last February's issue (page 574) so we won't repeat the definition here. We also reviewed Dixie Style to an Ocean Wave a number of years ago (page 334).

The routines below combine Chase Right and Dixie Style to an Ocean Wave in an essentially mainstream environment.

- 1-3 lead Right
Circle to a line of 4 ZL
Pass Thru
Chase Right
Boys Run ZL
Right & Left Thru ZL-os
Flutter Wheel ECL-os
Reverse Flutter Wheel ZL
Put her in the lead..
Dixie Style to an Ocean Wave
Boys Cross Run, girls Trade
Swing Thru
Boys Run, Bend the Line ZL
Pass Thru
Chase Right
Boys Run (ZL) AL!
- 1-3 Square Thru 3/4
Courtesy Turn and send her back
Flutter Wheel, Sweep 1/4
Pass Thru ZB
Pass Thru again

Chase Right

Single File Circulate 2 places

Boys Run ZB

Swing Thru

Boys Trade, boys Run

Bend the Line CL

Pass Thru

Chase Right

Scoot Back

Walk & Dodge

Partner Trade

Reverse Flutter Wheel

Put her in the lead

Dixie Style to an OW

Boys Trade AL!

- 1-3 lead right
Circle 4 to a line of 4 ZL
Pass Thru
Chase Right
Hinge RB
Fan the Top ECL
Right & Left Thru ERL-os
Flutter Wheel ZL
Curlique
Single File Circulate
Boys Run ZB
Swing Thru, Spin the Top ECL-os
Right & Left Thru CL
2 ladies Chain EOL
Send her back...
Dixie Style to a Left Allemande!
- 1-3 lead right, circle to a line ... ZL
Square Thru 3/4
Courtesy Turn, send her back
Dixie Style to an OW
All 8 Circulate, Left Swing Thru
Girls Trade, girls Run
Tag the Line-Right
Ladies Trade, couples Circulate
Bend the Line ZL-os
Right & Left Thru ZL
Rollaway, 1/2 Sashay
Pass Thru, Chase Right
Scoot Back, boys Run (ZL) AL!

• CHOREO UPDATE

TRACK I, II, III, IV

In typical fashion, our choreographers lost no time in zeroing in on the very popular Track II idea and the result is that we now have a very logical extension for the basic "Track" traffic pattern. The initial publication of Track II was hardly off the presses before we received (from several choreographers) letters notifying us that the movement's Tag-like action made it a natural for "Extend" type (step ahead to the next Tag formation) variations, and the following definitions seem now to be generally accepted:

Track: The command "Track" converts a completed DPT to another DPT formation. From a completed DPT, the boy's position (left-side dancers) do a transfer-like single file pattern to their right (but do NOT face in) as the girl's position do a single file pattern to their left. The I, II, III, IV action begins when the leaders of each twosome meets the leaders of another twosome thus forming a momentary DPT set up.

Track I: Centers step to a Wave (1/4 Tag)

Track II: Extend to a 1/2 Tag formation

Track III: Extend to a 3/4 Tag formation

Track IV: Extend to a completed DPT set up.

Note that the above definition for Track I is different than the one originally published in this and other note services. The new definition is a definite improvement and was made with both the permission and the concurrence of the original author.

There can be little doubt that the above variations represent a logical and important variation to Track type choreography -- although we personally doubt that they will have any serious impact on mainstream dancing. The definition for Track II is the same as it was originally published and we suspect that "Track II" will continue

to be the definitive "Track" movement for the mainstream dancer. Dancers and callers in the advanced dancing program, on the other hand, will no doubt welcome the "Extend" variations that are now possible.

Here are a number of routines in which the new Track variations are explored:

- 1-3 lead right, circle to a line ZL
 - Curlique
 - Coordinate
 - Couples Circulate
 - Ferris Wheel, Double Pass Thru
 - Track II OCB-os
 - Recycle (AL!) ZB
 - Outsides Dive Thru
 - Everybody Double Pass Thru
 - Track III
 - Centers Swing Thru
 - Outsides Trade
 - Center boys Trade, Turn Thru AL!
- 1-3 Star Thru
 - Everybody Double Pass Thru
 - Track I
 - Centers Fan the Top
 - Right & Left Thru
 - 2 ladies Chain
 - Cross Trail, Separate
 - Go round 1, line up 4 RL-ps
 - Pass Thru, Tag the Line
 - Track IV
 - Centers In, Cast Off 3/4
 - Star Thru
 - Center 2 Square Thru 5 hands
 - End 2 Partner Trade (ZB)..... AL!

- And a final note (for those who haven't already discovered it: From a Double Pass Thru formation, the commands "Double Pass Thru and Track II" is exactly equal to "Centers Pass Thru and Step to a Wave".

● NEW MOVEMENT (Experimental)

COVER UP (Bill Harrison, Woodbridge, Virginia)

How To Do It:

From parallel ocean waves, all 8 Circulate 1-1/2 to establish four momentary 2-hand mini-waves. Now, without stopping, those who were originally on the outside and facing in, Pass In (i.e., they Step Thru and 1/4 in). Simultaneously, those who were originally on the inside and looking out have formed a momentary 4-hand wave and they now do a Recycle to end the movement in a Double Pass Thru formation. Note that the original outsides are still on the outside and are still looking in, and the original insides, while still on the inside, are now also looking in. (Approximately 8 to 10 beats).

Impressions:

The body flow is good and the traffic pattern is an original one -- although we did note some slight problems in the timing and the teach. The dancers, after doing the lead-off 1-1/2 Circulate must quickly decide which dancers form the 4-hand wave for the Recycle and which dancers do the Pass In. This was sometimes a problem for a number of our less-experienced but otherwise sharp-dancing mainstream club people. Also, those doing the Recycle must take one or two more steps than those doing the Pass In. While we doubt that this one will ever make Mainstream, it does offer good potential as a strictly experimental program idea.

Choreography:

<u>From a Zero Box OW - ZB (Box 1-4)</u> Cover Up Centers Swing Thru Box the Gnat Step Thru	<u>Equals ZERO!</u>
<u>From a Zero Box OW (ZB)</u> Cover Up Double Pass Thru First Couple Left Next Couple Right	<u>Converts Zero Box (ZB) to Zero Line (ZL)</u>
<u>From a Zero Line - ZL (1P2P)</u> Right & Left Thru Pass the Ocean Cover Up Centers Sweep 1/4 Cross Trail, Separate Go round 1, line up 4	<u>Equals ZERO!</u> (Technical Zero, ends and centers interchange)

Cover Up (continued)Sample Figures:

- Side ladies Chain
1-3 Square Thru, Dosado to OW .. OOB
Cover Up
Outsides crowd in, line up 4
Pass Thru
Tag the Line-In
Center 4 Square Thru
Ends Slide Thru ZB
Curlique, Cast Off 3/4 ZB
Cover Up
Outsides crowd in, line up 4
Curlique
Transfer the Column
Boys Run, Reverse Flutter ZL
Star Thru, Square Thru 3/4 AL!
- 1-3 RL Thru, Cross Trail
Go round 1, line up 4 CL
Right & Left Thru CL-os
Pass the Ocean ZB
Cover Up
Centers Pass Thru OPB-os
Swing Thru, boys Run
Bend the Line ZL
Pass the Ocean CB-os
Cover Up
Centers Sweep 1/4
Cross Trail, Separate
Go round 1, line up 4 ZL-os
Cross Trail AL!
- 4 ladies Chain, 1-3 Square Thru .. OB
Split 2, line up 4
Pass the Ocean
Cover Up
Centers Pass Thru, Curlique
Cover Up
Boys Pass Thru AL!

SINGING CALL (RH Lady Progression)

Head 2 Cross Trail, go round 1
Squeeze on in & make your line of 4
Forward up & back, Pass the Ocean Jack
Cover Up, its 2 by 2 you know
And now the center 4 will Sweep 1/4 more
Cross Trail & Swing that lady there (Prom.)
...add 16 beat tag

What's Happening? (continued)

ROLLAROUND (Paul McNutt) From normal couples facing, all 1/2 Sashay and 1/4 left; trailers now do a Scoot-type action as leaders slide or dodge right to end in couples back to back.

SHORT CHASE RIGHT (T.J. Talley) Same as Chase right except Zoomer does not cross over into the other couple's spot and "chaser" simply Folds to also remain on same side of the set.

SYNTHESIZE (Hank Drumm) Facing couples Curlique and without letting go, Turn Thru with same dancer. Those facing out Run to become ends of a 2-faced line as those facing in Trade to become centers of the 2-faced line.

TRADE THE TOP (Bill Benhof) Ocean wave ends start to Trade as centers Fold in behind them and follow single file. Ends complete the Trade but centers meet to turn each other with inside hands 3/4 to form a 2-faced line.

WATCH OUT (Bill Harrison) From parallel OWs, centers Cross Run and Circulate 1-1/2 as other 4 1/4 in, step to a RH wave, swing 1/2 right and new centers swing 3/4 left. This produces a 2-faced line in the center flanked by 2 LH mini-waves. Those in the mini-waves Extend & 1/4 in as those in the 2-faced line walk ahead as couples to form parallel 2-faced lines with the others.

WRAP IT UP (Bill Kramer) From parallel OWs, those facing out Fold and all Tag the Line.

X-RAY THE COLUMN (Roy Hawes) From side-by-side columns, all Circulate 1-1/2. Without stopping, the center 6 Hinge. End couples now Cast Off 3/4 while center 4 Cast 3/4 and "Cross" (facing centers pull by). Ends in an 8-Chain Thru set up.

ZOOM THRU (Al Appleton) From a DPT formation, center 4 Zoom 3/4 and face each other. They now Pass Thru as the new centers do a 1/2 Square Thru to end in back-to-back lines.

SPECIAL NOTE

We're looking forward to meeting some of our subscribers at the CALLERLAB Convention next week! Come up and say "Hi" if you're there.

● SIGHT CALLERS' NOTE BOOK

SIGHT CALLING IN A COLUMN FORMATION

Long time subscriber Don Beck from Boxboro, Massachusetts -- a caller whose choreographic interests are varied and diversified and whose choreographic ideas are always thought-provoking -- wrote us recently to tell us about an interesting sight calling method he developed while working with a student caller. It apparently occurred to Don that almost all of the published sight calling "systems" seemed to use either line or box formations as their focal point. He therefore felt that it might be fun to develop -- as a sort of choreographic exercise -- a sight calling procedure that was based on the currently popular side-by-side column formation. It turned out to be a fairly simple step-by-step operation and, if this sort of thing interests you, you will find, as we did, that Don's method makes a worthwhile addition to any caller's collection of sight calling techniques.

As in all sight calling systems, Don's method will work only if the caller has not used any unsymmetric or non-mirror-image commands in the routine. It also requires the caller to be able to identify 4 dancers: 2 adjacent couples (Don uses couples 1 and 4). Here's how it goes:

- Step 1. When, after a series of ad-lib or unplanned calls, you are ready to resolve the square, you first establish side-by-side, clockwise-facing 4-dancer columns. While it makes little difference how the caller establishes these columns, Don suggests that you'll probably find it easiest to first set up normal couple facing lines of four and then call a Curlique.
- Step 2. You must now match up the No. 1 man with his partner (No. 1 girl) so that they are standing alongside each other in opposing columns. If, when the columns are first established, the No. 1 couple is already matched up, proceed directly to Step 3. If not, call one, two or three single file Circulates until they are matched up.
- Step 3. Call "Men Run". This places the dancers in either an 8-Chain Thru (Box) or Trade-By formation. If it is a box, proceed directly to Step 4. If it is a Trade By set up, call either Partner Trade or Trade By to get the box arrangement.
- Step 4. Now look to see if the No. 1 man is facing his original Corner (No. 4 lady). If he is, go directly to Step 5. If he is not, call "Pass Thru and Trade By". (Now he is!)
- Step 5. Now arrange it so that the No. 1 couple is on the inside looking out. If they're already there, proceed to Step 6. If not, call "Right and Left Thru". (Now they are!)
- Step 6. Call "Pass to the Center, Right & Left Thru". You should now have a Double Pass Thru formation with the Head couples on the outside, looking in and the Side couples in the center facing each other.

• Sight Calling from Columns (continued)

Step 7.

You should now be ready to resolve the square. If the No. 4 lady is standing alongside her original partner (No. 4 man), call "Swing Thru and Turn Thru, Allemande Left!". If she is facing her original partner, Call "Pass Thru, Allemande Left!".

As you can see, the method is relatively simple and has been broken down so that all a caller needs to do is to ask himself a simple Yes or No question at the completion of each step in the process. If the answer is "Yes", he simply moves on to the next step. If "No", one or two short commands will quickly convert the "No" to the desired "Yes".

Don has also pointed out that some callers might object to the necessity of maybe having to call three Single File Circulates in a row at the end of Step 2. He suggests that this can be avoided by either having the No. 1 couple face each other in facing lines before calling a Curlique to get the lead-off column formation -- or by interrupting the Single File Circulates with Zeros. Don noted also, however, that such zeros using easy, interesting or mainstream material are not all that easy to come by. He included some in his letter:

- | | | | |
|-------------------|-------------|-------------------|----------------------|
| 1. Triple Scoot | 2. Hinge | 3. Men Run | 4. Partner Tag-Right |
| Partner Tag-Right | Lock It | Partner Tag-Right | Roll |
| | Pass Thru | | Curlique |
| | Chase Right | | |

Note that all of the above zeros are True (i.e., NOT "Technical"), do not use Circulate and are also not dependent on sex. They are also short -- an important consideration if a module-oriented caller wants to use it regularly. (We agree with Don that such zeros are hard to work up and wonder if any of our readers have any such column-type zeros that they use?)

As we say, we certainly found Don's method to be an interesting addition to our collection of sight calling techniques. We doubt, however, that it will see very much action. Our feeling is that since this method uses both lines (Step 1) and boxes (Step 3) most callers now sight calling will probably tend to revert to their line or box procedures before finishing this operation. Nevertheless, it IS an interesting bit of choreographic information and we felt you'd like to hear about it. It is also interesting to note that Don himself thinks of himself as a "Mental Image" caller and, as noted previously, worked up this system as a choreographic study or exercise.

choreo



BREAKDOWN

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

MAY 1976

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WHAT'S HAPPENING ?

There can be little doubt that Track II has been sweeping the country plus Canada and the rest of the square dance world as well. The Track I, III and IV variations were duly noted -- but very definitely remain in the advanced dancing category. We must also report that a movement called "Ah So!" -- which Lee Kopman authored and introduced at the recent CALLERLAB convention is already running a close second to Track II for workshop honors. Just about everybody who was at the convention seems to have latched on to the movement and it is being called more and more -- in both workshop and mainstream dances. We're featuring it this month -- along with a newly developed companion move that we received from 2

different authors. It is called "So Solly" and the idea will no doubt occur to other choreographers who enjoy devising variations for some of the newer movements.

The other movements that were looked at for the first time this month include:

CHASE CHAIN THRU (Vince DiCaudo) From lines of four back-to-back, the action starts as in a "Chase Right", i.e., the girl's position does a Zoom to end in the girl's position behind her. The boy's position, however, does a Run to the right but does not complete the Circulate across. They meet the other boy in the center to form a momentary ocean wave where, without stopping, they Swing Thru and Turn Thru to join the girls in parallel right-hand ocean waves. If the command is "Left Chase Chain Thru", all right actions described above become left-hand actions.

DIVERT THE WAVE (Paul McNutt) From parallel ocean waves, all Single Hinge. Dancers facing out now Fold behind adjacent dancer and all do a 3/4 Tag. Without stopping, center dancers Cast right 3/4 as outsiders 1/4 right and Circulate one place to end the movement in parallel 2-faced lines.

GRAND TOUCH 1/4, 1/2, 3/4 (Don Pfister) Dancers do the same actions as in the Grand Cue (see page 587, March 1976) except they substitute a Touch 1/4 (or Touch 1/2 or Rouch 3/4) for the Curlique of the original routine.

REVERSE THE AXLE (Bob Black). From facing lines of 4, all Pass Thru, centers Trade, all swing 1/2, new ends Cross Fold and new centers Pass Thru to end in a Box (8 Chain Thru) set up.

What's Happening? (continued)

RIGHT SIDE UP (Lee Kopman). From couples back-to-back, the girl's position does a right face rollback to meet the counterpart coming from the couple behind with a right hand in the center where, without stopping, they hinge. The boy's position, meanwhile, rolls 3/4 into the vacated spot to become an end dancer in the end-up left-hand wave. Variations include Left Side Up, Right Side Up & Spread, etc.

ROULETTE WHEEL (Steve Albright) Another Ferris Wheel spin-off. From parallel 2-faced lines, the couples facing out wheel behind the couple facing in and all 4 couples now move ahead until both trailing couples have met and formed a temporary 2-faced line between the other 2 couples (a 3/4 Tag by couples). Without stopping, all now finish as in a Ferris Wheel to end the movement in a Double Pass Thru formation.

SCOOT & FANCY (Lee Kopman) From side-by-side 4-dancer columns, the lead dancer steps forward and Promenades to the right about 1/2 way while the other 6 Scootback to form side-by-side 6-dancer columns. No. 1 and 2 dancers in each column Peel right to become "partners" as No. 3 dancer walks ahead to join the original leader who promenaded 1/2 way round the outside in a momentary 2-faced line between the 2-couples. Without stopping, those in the 2-faced line do a 1/2 Tag-In to end the movement in a Double Pass Thru formation.

SURROUND THE GIRL (BOY) (Ralph Silvius) Active dancers step up to "surround" -- one on each side -- the designated inactive dancer. A variety of waves, 3x1 lines, etc. may be formed depending upon the starting formation.

SWING TO A COLUMN (Lee Kopman) From a 1/4 Tag formation (4-dancer OW between couples facing in), the wave dancers swing 1/2 right and Roll to face and Pass Thru. Without stopping, the two in the center of this foursome

will also Pass Thru. The other four, meanwhile Divide, meet their counter-part with a right hand and Hinge and then, also without stopping, the one facing out in this two-some Folds behind the adjacent dancer and both then move forward in single file to adjust into opposite facing side-by-side four-dancer columns.

TRACK & TRADE (Ed Fraidenberg) From opposite facing side-by-side columns, the 1st two (No. 1 and 2 dancers) Promenade single File 1/2 way as in Track II. Trailers (No. 3 and 4 dancers in each column) do a 1/2 Tag and Trade to become centers of the end-up parallel 2-faced line formation. Other Track AND possibilities include Track and Walk & Dodge, Track and Circulate, Track and Cast 3/4 (or Hinge) to a Diamond, etc. In those combinations, the lead two do the "Track" as the trailing two do the 1/2 Tag and take the next command.

WHEEL, TURN & SLIDE (Don Pfister) From couples back-to-back, each couple, individually, does a Single Wheel to form a momentary 4-dancer DPT arrangement. Without stopping, the centers Turn Thru and Slide Thru with the trailer. From normal couples (or 1/2 sashayed) the movement ends in a 2-faced line of 4. Arky configurations create other mixed-facing lines.

WHIRLIGIG (Merl Clauson) Back-to-back couples 1/4 right and Box Circulate double.

Gus Greene has asked us to correct our definition of his "Fascinate the Cycle Wheel" as described in "What's Happening?" last month. We had the "other" Circulators face in, step forward and become centers of a 2-faced line. Actually, they become ends of the 2-faced line, and we're happy to make the correction.

• NEW MOVEMENT (Experimental)

AH SO! (Lee Kopman, Long Island, N.Y.)How To Do It:

From a 4-dancer ocean wave, each end dancer (boy's position) does the same Cross Fold action as in a Recycle. The center dancer (girl's position) holds on to the nearest end and simply "goes along". The original ocean wave foursome thus ends in a Box Circulate arrangement. From a parallel ocean wave set up, the command "Ah So!" produces side-by-side columns; from an 8-dancer Tidal Wave formation, it produces parallel ocean waves. (4 counts)

Impressions:

Lee introduced this movement at one of the demonstration sessions at the recent CALLERLAB convention and it was very well received by the callers. He explained that he had developed the movement in response to a request from some dancers from Japan (Lee says he'll be calling some dances in Japan after attending the National at Anaheim) and that this was how the name came about. Since our return from Chicago, we have used the movement quite frequently -- in both open dance mainstream and in workshop situations and we can report an excellent dancer response. While those who "go along" (usually the girls) will probably find that they aren't used to the feeling or the footwork required by their part of the Ah So" action -- it feels something like a sunny-side-out Circle Left -- we found that the dancers quickly adapted to whatever adjustments this required. The teach is a snap and as we say, our dancers ate it up!

Choreography:

<u>From a Zero Box OW (Box 1-4)</u> <u>Ah So!</u> Single File Circulate Boys Run (OPB)	<u>1/2 ZERO</u> (call the routine twice to Zero out)
<u>From a Zero Box (ZB)</u> Swing Thru <u>Ah So!</u> Boys Run	<u>Equals ZERO!</u>
<u>From a Zero Line OW (1P2P)</u> <u>Ah So!</u> Split Circulate Boys Run	<u>Equals ZERO!</u>
<u>From a Zero Line (OW)</u> <u>Ah So!</u> Walk & Dodge Partner Trade	<u>Equals ZERO!</u>

Ah So! (continued)Sample Figures

- 1-3 Square Thru ZB
 Dosado to OW
Ah So!
 Single File Circulate
 Boys Run OPB
 Right & Left Thru OPB-os
 Dive Thru
 Pass the Ocean
Ah So!
 Same 4 make a right hand Star
 Turn it once and find the Corner (AL!)
- 1-3 Right & Left Thru
 Cross Trail, Separate
 Go round 1, line up 4 CL
 Right & Left Thru CL-os
 Pass the Ocean ZB
Ah So!
 Coordinate
 Couples Circulate
 Bend the Line ERL
 Pass Thru
 Wheel & Deal
 Centers Star Thru
 Cross Trail, Separate
 Go round 1, line up 4 ZL
 Pass Thru
 Wheel & Deal
 Zoom
 Centers Pass Thru OPB
 Dosado to OW
Ah So!
 Single File Circulate
 Boys Run (ZB) AL!
- 1-3 lead right, circle to line of 4 (ZL)
 Dosado to OW
Ah So!
 Scoot Back, boys Run ERL-os
 Pass the Ocean OPB
 Swing Thru, Spin the Top ERL-os
Ah So!
 Scoot Back, boys Run (ZL) AL!
- 1-3 Square Thru (Dosado-OW) ZB
 Scoot Back, boys Trade
Ah So!
 Boys Run ZB
 Swing Thru, boys Run
 Bend the Line EPL-os
 Pass Thru, Wheel & Deal
 Centers Pass the Ocean
Ah So!
 Walk & Dodge
 Partner Trade AL!
- 1-3 Square Thru ZB
 Swing Thru, boys Run
 1/2 Tag, Trade & Roll OB-os
 Step to a Wave, Ah So!
 Triple Scoot Back
 Boys Run OCB
 Curlique
 Walk & Dodge
 Partner Trade, Slide Thru AL!
- 1-3 Square Thru (Dosado-OW) ZB
Ah So!
 Transfer the Column
Ah So!
 Single File Circulate, Trade & Roll
 (Step to a Wave), Ah So!
 Girls Trade, boys Trade
 Boys Run, Tag the Line
 Lady go left, boy go right AL!

SINGING CALL (Corner Progression)

Head 2 RL Thru, turn 'em you know
 Same 2 you Cross Trail, round one you go
 Squeeze in and line up 4, walk up & back
 RL Thru, and when you do, Pass the Ocean
 two by two
 Swing Thru, same 2 do an Ah So!
 Boys Run, Corner Swing, then you Promeno
 ...add 16 beat Tag

● NEW MOVEMENT (Experimental)

SO SOLLY (an idea from several sources)

How To Do It:

From a four-dancer Box Circulate arrangement (opposite facing side-by-side columns of two), the lead dancers join hands with the adjacent trailer and, without letting go, they execute a Run action to become ends of a newly formed ocean wave. The trailers (as in Ah So) simply go along but then join hands and adjust to become centers of the end-up wave. Clockwise facing columns become right hand waves and counter-clockwise columns become left-hand waves (about 4 counts)

Impressions:

Lee Kopman's "Ah So" was so well received by those who attended the recent CALLERLAB convention that in the 2 or 3 weeks since the convention ended, it has already received a considerable amount of workshop attention. Whenever this happens, it is inevitable that the variations and "spin-off" movements will be quick to follow. This one was obviously inspired by "Ah So" and is intended to serve as a workshop companion. It is an obvious idea and it is significant that we received it, independently from two separate sources: Jay Minor (California) and Denny Lantz (Ore.) The name "So Solly" was Denny's idea. Our impression was no big deal -- but if your group digs such variations, they'll probably go for this one.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Right & Left Thru Curlique <u>So Solly</u> Spin the Top	<u>Equals ZERO</u>
<u>From a Zero Line - ZL (1P2P)</u> Curlique (& in your own foursome) <u>So Solly</u> Boys Run, Wheel & Deal Star Thru	<u>Equals ZERO</u>

Sample
Figures:

- 1-3 Square Thru ZB
- Dosado to an OW
- Ah So!
- Single File Circulate
- (in your own foursome) So Solly (RB)
- Ah So!
- Single File Circulate
- (in your own foursome) So Solly (ORB-os)
- Swing Thru
- Boys Trade, boys Run
- Wheel & Deal
- Dive Thru, Pass Thru ... AL!
- 1-3 Square Thru ZB
- Swing Thru
- Spin the Top CL-os
- Ah So!
- So Solly
- Triple Trade
- Spin the Top RB
- Curlique, So Solly
- Boys Trade, Spin the Top... OCB
- Girls Trade, ZB (OW)
- Swing Thru, boys Run
- Wheel & Deal AL!

PROGRAM NOTES

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

PASS THE OCEAN (from all positions!)

Although "Pass the Ocean" still appears on the list of Callerlab Mainstream Experimentals, it appears well on the way to crossing the line into the primary Mainstream inventory. Call the movement -- cold -- to an average mainstream floor just about anywhere in the U.S. and Canada, and the odds are that the dancers will do it easily and swiftly -- providing, of course, that you call it only from normal facing pairs (girl on the man's right side). For the odds will also indicate that if you call the movement from either a 1/2 Sashayed or Arky alignment the dancers will experience problems. Which is why we felt that it might be appropriate for us to examine Pass the Ocean from all angles.

There is a significant trend these days toward what is now being called "All-Position-Dancing" (APD) and we suspect that this will create an even greater momentum toward the time when 1/2 Sashayed and Arky Pass the Oceans will be not only acceptable, but quite commonplace in the typical mainstream dance. We featured Pass the Ocean about a year and a half ago (See page 414) so we won't dwell on the standard patterns in the routines below but we'll use the space to explore 1/2 Sashayed and Arky configurations that you might use as drills.

Half-Sashayed:

- 1-3 Promenade 1/2, lead right
Circle 4 and break to a line ZL-os
Right & Left Thru ZL
Rollaway, 1/2 Sashay
Pass the Ocean
Boys Run, Bend the Line ZL-os
Cross Trail AL!
- Head ladies Chain, roll 1/2 Sashay
Pass the Ocean
Boys Trade, boys Run

Wheel & Deal,
Pass Thru OPB-os
Circle to a line of 4 ZL
RL Thru, roll 1/2 Sashay
Pass the Ocean, boys Trade
Boys Run, Bend the Line ERL-os
Pass Thru, Tag the Line
Centers In, Cast Off 3/4
Pass the Ocean, boys Trade
Boys Run, Bend the Line ZL-os
Cross Trail AL!

Same Sex Foursomes

- Head ladies Chain, roll 1/2 Sashay
Circle Left
Four girls Pass the Ocean
Swing Thru, Turn Thru
Boys Courtesy Turn your girl ... ZL
Flutter Wheel ERL-os
Pass Thru, Wheel & Deal
Everybody U-Turn Back
Centers In, Cast Off 3/4, circle left
4 Boys Pass the Ocean
Swing Thru, center boys Trade
Turn Thru AL!

Mixed Arky Pairs

- 1-3 Pass Thru, Separate
Go round 1, line up 4
Pass the Ocean
Split Circulate ZB (OW)
Girls Trade, girls Run
Tag the Line - In
Pass the Ocean
Swing Thru, centers Run
Bend the Line
Pass the Ocean
Split Circulate ZB (OW)
Swing Thru, boys Run, WD ... AL!
- 1-3 lead right, Circle to a line..ZL
Pass the Ocean CB-os
Girls Trade, girls Run
Tag the Line-In
Pass the Ocean,
Scoot Back, boys Run ERL-os
Pass the Ocean, Swing Thru
Boys Run, Tag the Line-In
Pass the Ocean, boys Run ZL-os
Cross Trail AL!

● SPECIAL REPORT

THE THIRD ANNUAL CALLERLAB CONVENTION

As I am sure most of you know by now, CALLERLAB recently concluded its third annual convention in Chicago and, in my opinion, this meeting was every bit as exciting as were the previous two -- maybe even a touch more so! It was obvious to many callers who had been to all of the conventions so far, that CALLERLAB seems to have gained a considerable amount of seasoning. The careful, hesitant, go-slow approach that necessarily characterized the organization's early activities seemed, this year, to be replaced by a knowledgeable and confident sense of purpose and professional know-how. This attitude is clearly reflected in the nature of the resolutions that were adopted by the membership. Here are some highlights:

Accreditation: Two days of give-and-take discussions produced a meaningful caller accreditation Program which CALLERLAB will both sponsor and administer. It is based on a peer-approval principle and the mechanics for its implementation are now being worked out. You will undoubtedly hear a good deal about this program in the next few months.

The Experimental Movements Program: The impact of the selections (to date) of the CALLERLAB Quarterly Experimental Movements Committee was carefully studied and discussed at length. It was decided to limit the list so that it never contains more than ten movements. The list will be reviewed at each subsequent convention and updated or changed as necessary. This year's updates include the elimination of Transfer the Column and Lockit from the Experimental List; they go back into the "advanced" dancing lists. Walk and Dodge was also eliminated as an experimental; it was officially assigned to the primary Mainstream List.

Mainstream Basics Program: The Primary Mainstream List was also reviewed and it was decided to make no changes to movements already on the list. Guidelines were established for a mandatory annual review of the Mainstream movements and a more realistic teaching order was officially recommended.

Mainstream Plus Program: This is something new and represents an all-important first step toward achievement of an agreed-upon stratification of the very active Advanced Dancing phase of our activity. The first plateau ABOVE Mainstream will be known as the "Mainstream-Plus" Program; it will be re-evaluated at next year's convention with an eye toward expansion into a number of additional advanced dancing plateaus.

Other convention highlights include the re-appointment of Jim Mayo as our General Chairman and the appointment of John Kaltenthaler as our Executive Secretary. The Board of Governors all drew lots to determine the length of their current term of office. There will be elections each year to replace outgoing Board members. All of the other operating committees held meetings and gave reports; the note services and the recording companies held their own special sessions; and there were fascinating demonstrations of Contras (Don Armstrong), Body Mechanics (Ron Schneider) and some mind-boggling pyrotechnics by Lee Kopman showing us what could be done with a simple movement like Circulate.

The thing, however, that impressed me more than anything else, was the extremely satisfying realization that after only three short years, CALLERLAB has become a practical, cohesive and efficient organization of working square dance callers. After this convention there can no longer be any question; CALLERLAB works! The progress we have made is very obvious and for the first time caller leadership is having a well-organized and well-planned impact upon the entire activity. It is something that callers and dancers everywhere can be proud of.

● SPOTLIGHT BASIC

SCATTER CIRCULATE (Al Donohue)

There seems to be no end of things that can be done using the basic Circulate concept, i.e., active dancers move forward one or more positions in their assigned "track". One such variation is "Scatter Circulate" -- a movement that appears to be a lot more difficult than it really is. While the description sounds complex, we are finding that it teaches quite easily and that even mainstream dancers experience little difficulty in learning how to do it. We simply defined the movement back in November 1975. We now note a somewhat increased use of "Scatter Circulate" as a workshop command, so we felt it might be time for another -- and somewhat more detailed -- look-see.

How To Do It: From parallel 2-faced lines, end dancers facing out Fold into the adjacent position as ends facing in do a normal Circulate. Simultaneously, the center dancers facing out do a Cross Run as the centers facing in Circulate on the diagonal (right shoulder Pass) to end facing out as centers of the end up parallel wave formation. (4 counts)

Impressions: As we say, it sounds and looks very complicated -- but it isn't really. If the teach is careful and the caller makes sure to acquaint each dancer with what he or she is expected to do in each of the 4 positions in the 2-faced line, they quickly get the hang of it and feel especially pleased to have learned something so complex!

Choreography:

<p><u>From a Zero Box - ZB (Box 1-4)</u></p> <p>Swing Thru, boys Run <u>Scatter Circulate</u> Swing Thru, boys Run Slide Thru</p>	<p><u>Equals 1/2 ZERO</u> (call it twice to Zero Out)</p>
<p><u>From a Zero Line - ZL (1P2P)</u></p> <p>RL Thru, Pass the Ocean Recycle, Veer Left <u>Scatter Circulate</u> Swing Thru, boys Run</p>	<p><u>Equals ZERO</u></p>

Sample Figures:

- 1-3 Square Thru ZB
 Swing Thru, boys Run
Scatter Circulate
 Swing Thru, boys Run EOL
 Pass Thru, Wheel & Deal, Zoom
 Centers Pass Thru ZB
 Swing Thru, boys Run
Scatter Circulate
Split Circulate
 Boys Circulate, boys Run
 Bend the Line ZL
 Right & Left Thru ZL-os
 Cross Trail AL!
- 1-3 Square Thru, Dosado to OW ... ZB
 Recycle OCB-os
 Swing Thru, boys Run
Scatter Circulate
 Swing Thru, boys Run CL-os
 Pass the Ocean ZB
 Girls Trade, girls Circulate OPB
 Girls Run, Tag the Line-Right
Scatter Circulate
Swing Thru
 Boys Run ECL
 Reverse Flutter ZL
 Pass Thru, Wheel & Deal
 Centers Swing Thru, Turn Thru..... AL!

● SIGHT CALLER'S NOTE BOOK

FRIENDS AND ENEMIES

We recently had the pleasure of conducting a caller training seminar for the Mt. Baker Caller's Group in the Seattle, Washington area where, in the course of our discussions, we described what has always seemed to us to be the simplest system for resolving a square when the caller does not know the deployment of his dancers. We like to refer to this technique as the "Friends and Enemies" system and while we have often, in this section of our notes dealt with the fundamental sight calling principles upon which it is based, we have never written specifically about the "Friends and Enemies" concept. It is probably high time that we did.

One of the participants in the Mt. Baker group told us that while he had always more or less understood both the theory and the mechanics of sight calling in general, it wasn't until he heard us describe them from the standpoint of "Friends and Enemies" that he felt motivated to actually try them out for himself. It then occurred to us that some of our readers might be similarly motivated if they could read about the method in these pages, for, in addition to being easy to both understand and use, it also has the advantage of allowing the caller the option of either relying solely on visual techniques, or to use a variety of memorized "people mover" modules to produce a dancer arrangement for which he knows an appropriate get out. In this method, the decision of whether to use a modular or strictly visual approach -- or possibly a combination of both -- is left entirely up to the caller's own discretion. Here, then, is how it goes: (as in most sight calling operations, this method works only if the caller has not previously called any un-symmetric or non-mirror image commands!)

1. At the beginning of the tip the caller identifies two adjacent couples -- couples One and Four -- in one or more cue squares -- as his "Key" couples.
2. When, after calling at random, the caller is ready to resolve the square, he first establishes facing lines of four (normal lines in which the girl is on the boy's right side) and then places the No. 1 man on the end of one of the lines. If he's not already there, a command to "Right & Left Thru" will put him there!
3. The next step is to match up the No. 1 man with his original partner, the No. 1 girl. This can be done visually by calling a "Pass the Ocean" and then using Circulates and Trades to effect the match-up. It can also, however, be done with simple "people-mover" modules. If the No. 1 girl is in the same line as the No. 1 man, she is either already with him -- in which case the caller lucked out and may proceed to the next step -- or she is with the other (inside) man in the line. In this event, the caller calls:

Pass the Ocean, Swing Thru
Girls Circulate Double
Boys Run, Bend the Line

This module interchanges the two girls in the same line without, at the same time, affecting the position of the men.

But if, on the other hand, the No. 1 girl is in the other line -- if she is in the line across from the No. 1 man -- she will either be directly across from him, in which case

Friends and Enemies (continued)

the command "Two ladies Chain" will bring about the desired match-up -- or she will be in the opposite lady's spot. If this is the case, the following module will move all the ladies two places -- also without changing the location of the men:

Right & Left Thru, Pass the Ocean
Swing Thru, girls Circulate Double
Boys Trade, boys Run, Bend the Line

4. When the No. 1 man is on the end of the line and paired-up with his original partner, the next step is to check for "Friends and Enemies" (of the No. 1 couple). We identify the other "Key" couple -- the No. 4 couple -- as "Friends" -- which means that anyone else is an "enemy". With this concept in mind, the caller now checks to see who now occupies the position of the couple standing directly across from the No. 1 couple in the opposite line. Three conditions may exist: he may have all friends, all enemies, or a combination of both, as shown below:

- a) If they're both friends (he lucked out again!), the caller has obviously created a Zero Line (1P2P) and he should be able to handle things from there!
- b) If they're both enemies, he must then have produced a ZL-os and a simple "Cross Trail" will get the Allemande Left.
- c) And if the couple across from the No. 1 couple consists of a combination of friends and enemies (boy friend/girl enemy or girl friend/boy enemy), the caller may elect to use modules to get rid of the enemies and thereby create a Zero Line:
 - I. If the enemy is the boy, "Spin the Top/boys Circulate/boys Run and Bend the Line" will exchange the boy enemy for a friend (ZL)
 - II. If the enemy is the girl, "Pass the Ocean/girls Circulate/ Swing Thru/boys Run/Bend the Line" will swap the girl enemy for the girl friend (ZL).

It is, of course, also possible in this situation (No. 1 couple on the end of a line facing a mixed friend/enemy couple) for the caller to achieve a fast "Allemande Left" by simply calling "Pass Thru/Wheel and Deal" and then visually noting whether he needs to call a Pass Thru or a Square Thru 3/4 to get the Allemande Left!

While we are probably guilty of inventing the "Friends and Enemies" concept, the actual sight calling method it employs is a very popular one and has been around for quite some time; we certainly take no credit for inventing it. We have, however, found the system to be the easiest one to use when teaching visual techniques to student callers and the "Friends and Enemies" approach is simply a helpful gimmick to assist the student in grasping the fundamentals. If you haven't used it, give it a try. Its E-A-S-Y!!!

choreo



BREAKDOWN

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

JUNE 1976

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WHAT'S HAPPENING?

Track II and Ah So continued to hold the attention of the workshop crowd and, after hanging back for a bit, Ping Pong Circulate (see Page 555) has been gradually gaining in dancer popularity (many callers now call Ping Pong Circulate and follow it right up with "Extend Your Ping"!).

Since Track II applied the Tag extensions to a Cross Clover pattern, it was inevitable that some one would apply it to a standard Clover pattern as well, and so, we now have CLOVER I, II, III and IV. There is also an interesting Cross Fold idea by Ron Schneider called "CROSS-FIRE", plus a Flutter Wheel variation called COMPLETE YOUR FLUTTER, that we felt merited a certain amount of featured attention this month.

Here are the other new ideas we looked at:

APOLLO TWO (Harvell Williams) From a 2-faced line standing between facing couples, all couples step forward to become momentary parallel 2-faced lines and, without stopping, the couple facing out and the inside dancer facing in Trade as the end dancer facing in Circulates straight across to become the end of a 2-faced line.

CHASE THE WINDMILL (Shelby Dawson) From normal couple Chase position (lines of 4 back-to-back) the girl's position does a 3/4 Zoom and then Circulates 2 positions on the outside as the man's position Runs right, forms a 4-dancer wave in the center where, without stopping, they Swing Thru and Cast Off 3/4. Ends in parallel 2-faced lines.

CURLI PASS (Lee Kopman) Active dancers do a Curlique and without stopping, those who can Pass Thru.

CYCO PASS (Murrell Hensley) From a 1/4 Tag formation, the center wave couple does a Long Recycle as the new centers then Pass Thru.

DIMINISH THE COLUMN CIRCULATE (Gus Greene) All dancers do a standard Diminish the Column. However, the dancers who normally Circulate 1-1/2 and then wait for the others to finish, will then Circulate (Trade?) to the other end.

FLUTTER CHAIN THRU (Rick Conner) Normal facing couples: All execute a standard Flutter Wheel pattern. Girls, however, retain inside hand holds and continue as in a ladies chain. (Equals a Right & Left Thru)

What's Happening? (continued)FERRIS WHEEL & 1/4 MORE (Gus Greene)

As each couple completes their normal Ferris Wheel action, they wheel (as a couple) 1/4 more to end in a long line of 8 (side-by-side 2-faced lines)

GRAND POLKA (John Sweeney & Pam Gilpatrick) A "Grand"-type gimmick with an old-time flavor. From a static square, all face partner. Heads join both hands with partner and do two heel-toe points and then take 4 sliding steps into the center and turn to face opposites. They join hands with opposites, do 2 heel-toes and 4 sliding steps to the outside. Here they back up 4 steps (as in Grand Square), turn and walk toward partner 4 steps. Action for the Sides is the same except they begin by backing away 4 steps. When all of the above is completed, the entire sequence is reversed until all are back home (48 counts).

HALF TRACK (several authors) From a completed Double Pass Thru formation, lead couples only do the standard "Track" movement (man's position Cross Runs as girl's position does a Clover-In) as trailers step up into an ocean wave with outsiders who have (in effect) done a partner trade.

LOAD THE ACTION From facing lines of 4, end dancers Pass Thru and Circulate to other end to meet counterpart with a right hand. Centers meanwhile, Pass Out, Partner Trade, form a right-hand star and turn it 1/4 (momentary side-by-side 4-hand waves. Centers of each wave now turn 1/4 by inside hands as ends of each wave move up to end the movement in parallel ocean waves.

LOCK & DIVIDE (Bruce Williamson) From a 1/4 or 3/4 Tag formation, the center wave does a Lock It as outsiders divide and Pass In to end the movement in a 1/4 Tag set up.

ROLL-A-STAR (Murrell Hensley) from side-by-side columns, each lead dancer Trades with adjacent trailing dancer, then Rolls to face. Center 4, simultaneously form a right hand star, turn it 3/4, drop hands and face in to join the ends in facing lines of 4.

PEEL CHAIN & CIRCULATE (Shelby Dawson)

From a "Z" formation, lead dancers Peel Off and Circulate double as trailers step forward to meet other trailer with inside hands and Cast 3/4 (momentary OW in the center). Centers of this wave Trade and Cast 3/4 with the one they meet. Movement ends in parallel OWs.

ROTARY CHAIN THE TOP (Bill Kramer & Don

Schadt) From parallel ocean waves, all Circulate 1-1/2. Center OW now does a Spin the Top. The new OW now casts 3/4 as 2 lone ends and 2 lone centers step forward to become wave ends.

ROULETTE WHEEL VARIATIONS (Gus Greene)

Roulette: From parallel 2-faced lines all Circulate, lead couples wheel & Deal as trailing couple steps into a 2-faced line in the center.

Roulette AND: Same as above except center 2-faced line takes the AND command.

Roulette Wheel & 1/4 More: After a normal Roulette Wheel all couples continue to wheel 1/4 in direction of body flow to end in line of 8.

Roulette, Trade & Wheel: Do a Roulette, 2-face line centers Trade & Wheel & Deal.

SHAKEDOWN (Lee Kopman) From couples back-to-back, girl's position does a 3/4 Zoom as man's position Flips into vacated spot and rolls to face Zoomer from the other twosome.

TURN & CLOVER (Andy Cisna) From a Trade-By formation, outsiders Cloverleaf as centers Turn Thru and 1/4 out. Ends in a box formation.

WIND THE BOBBIN (Lee Kopman) From columns the 1st & 3rd dancer in each column (leads in each Box Circulate foursome) does a Peel off and then Circulates 2 places. Centers meanwhile step ahead to Turn Thru. Lead dancers 1/4 right as trailers join left hands, Hinge 1/4 to form a momentary OW then Cast Off to join waiting ends in parallel OWs.

WHEEL BACK (Paul McNutt) From columns, 1st & 2nd dancers in each column 1/4 left and Wheel to center as trailers Tag the Line-Left and Wheel to end behind the centers. Centers meanwhile Pass Thru.

• NEW MOVEMENT (Experimental)

CROSS FIRE (Ron Schneider, Berea, Ohio)How To Do It:

From a two-faced line, the ends Cross Fold as the centers Trade and step forward (extend) to end the movement in a 4-dancer Box Circulate formation (parallel two faced lines end in side-by-side columns) Aproximately 4 beats.

Impressions:

A different definition for this movement has appeared in another note service this month. This will no doubt generate a good deal of confusion so we made it a point to check with the author and Ron assured us that the above definition is the correct one. In our workshops, the dancers accepted the movement with enthusiasm and we especially liked its potential for establishing columns without having to call Curlique from facing lines. It also provides a way of producing unexpected ocean waves when called from side-by-side two-faced lines.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, girls Circulate Boys Trade, boys Run <u>Crossfire</u>	Equals Zero Line plus Curlique
<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean, Recycle Veer Left <u>Crossfire</u>	Equals Zero Line plus Curlique
<u>From a Zero Line - ZL</u> Pass the Ocean, girls Trade Swing Thru, boys Run <u>Crossfire</u>	Equals Zero Line plus Curlique

Variation:FERRIS, CROSSFIRE AND WHEEL (same author)

When we talked to Ron, he also told us about the following Crossfire variation which combines the actions of Crossfire with that of a Ferris Wheel. Here's how it goes: from parallel two-faced lines, all move as in a Ferris Wheel. Those facing out wheel back in to complete the Ferris Wheel but as those facing in step up to form their momentary two-faced line in the center they move right into a Crossfire to end the movement in a Box Circulate four-some standing between outside couples facing in. Note the following Zero:

From a Zero Box - ZB

Swing Thru, boys Run
Ferris, Crossfire and Wheel
 Centers Walk & Dodge (AII)

Crossfire (continued)Sample Figures

- 1-3 Square Thru ZB
Swing Thru, boys Run
Crossfire
Single File Circulate
Boys Run OOB-os
Curlique
Split Circulate
Boys Run OL
Pass the Ocean RB-os
Girls Trade, girls Run
Tag the Line-Right
Crossfire
Coordinate
Couples Circulate Double
Wheel & Deal OOB-os
Dive Thru
Square Thru 3/4 AL!

- 1-3 Square Thru ZB
Curlique (OWs)
Swing Thru
Centers Run
Tag the Line - Right
Crossfire
Boys Run
Double Pass Thru
Track II OCB-os
Recycle ZB
Star Thru
Pass Thru
Tag the Line - Right
Crossfire
Single file Circulate
Boys Run
California Twirl
Centers Pass Thru CB-os
Star Thru ZL-os
Cross Trail AL!

- 1-3 Square Thru ZB
Swing Thru, boys Run
Couples Hinge
Crossfire
Walk & Dodge
Partner Trade EPL-os
Pass Thru
Wheel and Deal
Centers Pass Thru (AL!) ZB
Spin the Top
Boys Run
Cross Fire
Scoot Back
Boys Run EPL-os
Pass Thru
Wheel & Deal
Centers Pass Thru (ZB) AL!
- 1-3 Pass Thru, Separate
Go round 1, line up 4
Pass Thru
Tag the Line - Right
Couples Hinge
Cross Fire ZB (OW)
Scoot Back
Boys Trade
Boys Run
Ferris, Crossfire & Wheel
Walk & Dodge (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 you Promenade go 1/2 way
Lead 'em right and circle to a line
Its up & back with you, do that Right
and Left Thru
Turn that girl and Pass the Ocean too
Recycle, Veer Left and then Crossfire
Circulate one time and boys will Run (Swing!)
Promenade on down, go walkin' right uptown
...add 8 beat tag

● PROGRAM NOTES

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

CROSS FOLD

Cross Fold, as most of you no doubt know, serves as a logical extension of the basic Fold idea. And while the movement has been on the books for quite some time now, it has never quite succeeded in making it as a Mainstream command. It may just be, however, that its time has come. The very rapid acceptance of Recycle (from ocean waves) and the recent, almost gimmick-like popularity of Ah So! -- both of which make excellent use of the Cross Fold traffic pattern -- would seem to indicate that Cross Fold might be heading toward another bid for Mainstream Honors.

Actually, Cross Fold is a very smooth and eminently danceable movement. Its description in the Bursleson encyclopedia, however, is no longer adequate for today's choreography and we therefore offer the following definition in its place:

CROSS FOLD: From 4-dancer lines (facing, back-to-back or 2-faced) or from ocean waves, designated dancers begin to execute a standard Fold pattern, but instead of simply Folding in front (or behind) the adjacent end or center, they cross each other to end facing (or behind) the end or center furthest from their original starting position.

Check out the following routines:

- 1-3 Pass Thru, Separate
Go round 1, line up 4
Pass Thru, Ends Cross Fold ZB
Swing Thru, boys Run
Couples Circulate
Bend the Line EOL-os
Pass Thru, Ends Cross Fold
Swing Thru, Scoot Back
Boys Run CL
Star Thru, Dive Thru
Square Thru, Separate

Go round 1 line up 4
Pass Thru, Ends Cross Fold (ZB) AL!

- Allemande Left, pass your Partner
Take the next girl, Promenade
1-3 Wheel Around, RL Thru RL-os
Pass Thru, Tag the Line-Right
Couples Circulate, Bend the Line
Pass Thru, Girls Cross Fold
Swing Thru, centers Trade
Centers Run, Bend the Line
Pass Thru, boys Cross Fold AL!
- 1-3 Square Thru ZB
Swing Thru
Girls Cross Fold
Star Thru, California Twirl CL-os
Pass the Ocean ZB
Boys Cross Fold
Star Thru EPL-os
Right & Left Thru EOL
Flutter Wheel CL-os
Slide Thru (ZB) AL!
- 1-3 1/2 Square Thru ZB-os
Swing Thru, boys Run
Boys Cross Fold
Girls turn straight back and Star Thru..RL-os
1/2 Square Thru
Trade By (AL!) ZB
Swing Thru, boys Run
Boys Cross Fold
Girls turn back AL!
- 1-3 lead right
Circle to a line of 4 ZL
Pass Thru
Ends Cross Fold
Centers Trade
Everybody Double Pass Thru
Centers In, Cast Off 3/4
Spin the Top OPB
Swing Thru
Girls Cross Fold
Swing Thru, Recycle
Sweep 1/4 ZL-os
Cross Trail AL!

● NEW MOVEMENT (Experimental)

CLOVER I, II, III, IV (Howard Philp, Ontario, Canada)

How To Do It:

From a completed Double Pass Thru formation, all dancers execute a standard Cloverleaf to establish a momentary Double Pass Thru arrangement and from there, they "extend" one, two, three or four places (as in the "Track" traffic pattern) as directed. Clover I ends in a 1/4 Tag formation (centers step to a wave); Clover II ends in parallel ocean waves; Clover III ends in a 3/4 Tag set up (a wave between facing out couples) and Clover IV ends in a completed Double Pass Thru formation.

Impressions:

We're surprised no one came up with this before. The idea is obviously based on the very popular Track figures and it is bound to have a considerable appeal for both mainstream dancers and callers. It flows well -- as good or better than the Track routines -- and we noted that Clover I was much easier to teach than was Track I. The Clover patterns are more open and seem less busy than do the Track movements and we suspect the dancers are able to "see" their own actions a bit more clearly.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Star Thru, Dive Thru Zoom, Double Pass Thru <u>Clover I</u> Center girls Trade, Recycle Slide Thru, Cross Trail Go round 1, line up 4	<u>Equals ZERO</u>
<u>From a Zero Line - ZL</u> Pass Thru, Wheel & Deal Double Pass Thru <u>Clover II</u> Swing Thru, girls Circulate twice Boys Run, Bend the Line	<u>Equals ZERO</u>
<u>From a Zero Line - ZL</u> Pass Thru, Wheel & Deal Double Pass Thru <u>Clover III</u> Centers Fan the Top Leads Trade, centers RL Thru Cross Trail, round 1, line up 4 Slide Thru	<u>Converts Zero Line (ZL) to Zero Box (ZB)</u>
<u>From a Zero Line - ZL</u> Square Thru, centers Pass Thru <u>Clover IV</u> Leads Trade, Star Thru	<u>Technical ZERO</u> (ends & centers interchange)

Clover I, II, III, IV (continued)Sample Figures:

- 1-3 lead right
 Circle to a line of 4 ZL
 Square Thru
 Centers Pass Thru
Clover I
 Centers Recycle, Pass Thru OCB-os
 Star Thru EPL-os
 Square Thru
 Centers Pass Thru
Clover II ORB-os
 Fan the Top RL-os
 Right & Left Thru RL
 Square Thru
 Centers Pass Thru
Clover III
 Recycle, Sweep 1/4
 Pass Thru, Separate
 Go round 1 (ZB) AL!
- 1-3 Square Thru ZB
 Swing Thru, boys Run
 Couples Circulate
 Bend the Line EOL-os
 Pass Thru, Wheel & Deal
 Double Pass Thru
Clover II ZB (OW)
 Recycle, Veer Left
 Tag the Line
Clover I
 Girls Turn Thru AL!

SINGING CALL (Corner Progression)

Heads go Right & Left Thru, turn that girl
 you do

Pass Thru, Separate round one
 Line up 4 my friend, go up and back and
 then

Pass Thru, Tag the Line for fun (Clover II)

Make you waves, Swing Thru

Boys Run Right you do

Wheel & Deal, swing the Corner, Promen-
 ade

...add 16 beat Tag!

• SHARE THE WEALTHBITS AND PIECES

At a recent seminar we conducted in the Seattle, Washington area. Bob Wright, Jr. passed along this neat little get-out to be used when the dancers are in a Zero Line (ZL / 1P2P):

- Pass Thru
 Tag the Line - Right
 Girls Run around the boy
 Everybody walk ahead (AL!)

Andy Cissna edits a very professional local note service for callers in the Washington, D.C. area. A recent issue contained the following equivalent routine for a two ladies Chain.

- From an ocean wave
(normal couples, girls as centers)
 Fan the Top
 Right & Left Thru
 Slide Thru

George Spelvin sent us a rather interesting routine he uses to convert a Zero Line (ZL) to a Zero Box (ZB):

- From a Zero Line (ZL)
 Center 4 Square Thru but on the
 third hand...
Everybody Curlique
 Single File Circulate
 Boys Run
 Right & Left Thru (ZB)

And, along the same lines, here's one we heard Beryl Main call at a recent dance: (it also converts a Zero Line to a Zero Box!)

- Pass Thru, Wheel & Deal
 Double Pass Thru
 Centers In, Cast Off 3/4
 Center 4 Swing Thru
Everybody Star Thru (ZB)

COMPLETE THE FLUTTER (Fred House, Spring Valley, Calif.)

From a Double Pass Thru or 1/4 Tag formation, the center four dancers touch right palms with their opposite dancer to form 2 two-hand right-hand stars. They turn the star 1/4 and pick up the outside opposite dancer and without stopping, continue to turn the star to finish as in a Flutter Wheel. The movement takes about 8 counts and ends in facing lines of 4. If the command is "Complete a Reverse Flutter", the centers touch left palms and execute a Reverse Flutter Wheel pattern.

The current popularity (among workshop dancers and callers) of Ping Pong Circulate, Chain Reaction, etc. which end in a 1/4 Tag formation make any movement that begins from that set up a logical contender for a caller's attention. This one moves smoothly and has an interesting -- and slightly different "feel" to it.

<p><u>From a Zero Box - ZB (Box 1-4)</u></p> <p>Curlique, Swing Thru Centers Run, Ferris Wheel <u>Complete the Flutter</u> Slide Thru</p>	<p><u>Equals ZERO</u></p>
<p><u>From a Zero Line - ZL (1P2P)</u></p> <p>Centers only Box the Gnat Everybody Pass Thru Wheel & Deal Girls Swing Thru End girls Trade <u>Complete the Flutter</u></p>	<p><u>Technical ZERO</u> (Ends & centers inter- change)</p>

- 1-3 Pass Thru, Separate
Go round one, line up 4
Pass Thru, Wheel & deal
Complete the Flutter EPL-os
Pass Thru, Chase Right
Centers Trade, centers Run
Tag the Line - In
Pass Thru, Wheel & Deal
Zoom & boys lead with a left
Complete a Reverse Flutter ..CL
Right & Left Thru CL-os
Slide Thru (ZB) AL!

Ping Pong Circulate
Complete the Flutter EPL
Pass Thru, Wheel & Deal
Centers Square Thru 3/4 ALI

SINGING CALL (Corner Progression)

Heads Pass Thru go round 1 & squeeze
right in
Lines of 4 go forward up & Back
Pass Thru, Wheel & Deal, Complete
the Flutter (wheel)
2 by 2 & make 2 lines again (Pass Thru)
Wheel & Deal my friend, centers Pass
Thru
Swing that Corner girl and Promenade
...add 16 beat Tag.

• SIGHT CALLER'S NOTE BOOK

THOSE MANEUVERABLE TWO-FACED LINES

Two-faced lines can sometimes be a sight caller's best friend. Many sight callers have indeed discovered that a parallel two-faced line set up can be an extremely fluid formation to use whenever they find it necessary to re-establish choreographic "control", i.e., when, from an unknown choreographic condition, they want to achieve an arrangement from which they know an effective get out. Most sight calling operations involve a considerable amount of partner-matching, and this can be a relatively simple process when a caller is working with two-faced lines. For not only are the partner pairings of the dancers highly visible and easily determined in two faced lines, they can also be changed or altered -- just as easily -- to create just about any line or box arrangement that a caller would like to produce.

Actually, the partner pairings that are possible in a parallel two-faced line formation are identical to the combinations that are possible when a caller is working with either facing lines of four or box (8Chain Thru) set ups. Assuming (as always) that a caller has used only symmetric or mirror-image commands in a particular ad lib routine, he can establish normal-couple two-faced lines (girls on the boy's right side) at literally any point in the figure and be certain that he will have generated one of the partner pairing combinations listed below:

Same Partner Conditions

1. All boys have original partners in partner slot
2. All boys have original corners in partner slot
3. All boys have original opposite lady in partner slot
4. All boys have original right hand girl in partner slot

Mixed partner Conditions

5. Two boys have original partner in partner slot; two have opposite lady
6. Two boys have original corner in partner slot; two have right hand lady

That's it! In symmetric choreography no other combinations are possible.

Now, whenever a sight caller works with two-faced lines, his first goal, usually, is to match up at least one of the men with his original partner. He must, in other words, place his dancers in either the first or the fifth conditions shown above -- and this is precisely the thing that makes the parallel two-faced line formation so flexible. For if, in the initial two-faced line that the caller sets up, none of the men are with their original partners (conditions 2, 3, 4 or 6, above), he can either Circulate the boys or Trade the girls -- or sometimes both -- to pair up the desired couples. If, for example, all of the boys have either their original corners or right hand ladies in the partner slot, he can Trade the girls and be sure that he will have paired up somebody and if two of the boys have corners and two have right hand ladies, he can Circulate the boys to get the match. And if all of the boys are with their original opposite ladies, then a boys Circulate and a girls Trade will pair up two of the men with their original partners.

Sight Caller's Note Book (continued)

But this is not to say that a sight caller must memorize all of the above-described maneuvers. And even if he could it would be tough to use 'em. To be able to identify paired up partners is one thing; it something else again to be able to recognize which of the non-paired-up arrangements (conditions 2,3,4 or 6) the dancers are actually in. It is, on the other hand, very easy for a caller to simply look at a given two-faced line arrangement and make an immediate on-the-spot decision as to which combination of Trades and/or Circulates will produce the desired match.

Another thing that a caller has going for him is that in symmetric choreography, he cannot match up one man and his partner without, at the same time, also matching up the opposite man and his partner as well! If you match up one of the couples facing in you will have also matched up the other facing in couple. And the same is true for the couple facing out. You simply can't pair up one without also pairing up the other!

Step 2 in a two-faced line sight calling process (step 1 is to pair up partners) requires a quick -- but easily arrived at -- decision on the part of the caller. He must determine whether he now has two of the men paired-up, or whether he lucked out and paired up all four. For if all of the men are paired up with their partners, a Bend the Line will either produce a Zero Line (1P2P) or it will produce a Zero Line out-of-sequence (ZL-os). It is a relatively safe bet that any caller who has progressed far enough down the line to be working this particular problem will, by this time, have also learned a number of get outs that he can use from either of those two set ups.

And if the caller did not pair up all four couples -- if only two of the couples are matched, the caller must then see to it that the paired-up couples are the ones who are facing out. (If they aren't already facing out, he can simply call a Couples Circulate and they will be!) From here he should call a Wheel and Deal and if, in the resulting box or 8 Chain Thru formation, the key man is facing his corner, the dancers will be in a Zero Box (Box 1-4 arrangement. If the key man however is NOT facing his corner, the dancers will be in a Zero Box out-of-sequence arrangement and here too we can safely assume that most callers will then consider themselves to back in "control".

<u>To recap:</u>	If all men are paired up with original partners:	Bend the line produces a ZL or ZL-os
	If 2 of the men are paired up (and facing out):	Wheel & Deal produces a ZB or ZB-os

In addition to their maneuverability, parallel two-faced lines offer a caller an additional advantage. Since they can produce either line or box-type get-outs, a sight caller will probably be less likely to use the same get out routines figure after figure. And such variety is, of course, much to be desired.

choreo



BREAKDOWN

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

JULY 1976

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WHAT'S HAPPENING?

We haven't really noticed much of a trend toward anyone particular new command this past month. Its a pretty safe guess that the Clover I, II, III, IV idea has been seeing a lot of mainstream action and we understand that some of the more advanced groups have worked "Cover Up" (see April issue, page 596) ..but other than that, things seem to be pretty much where they were last month with Ah So! , Ping Pong Circulate, Chase and Track variations accounting for most of the workshop activity.

The usual summer slowdown has not yet set in and we have a normal number of new moves to report this month. We liked Lee Kopman's latest brainchild "Circle to a Wave" and you'll find it featured in this issue. Here's the rest of the crop:

ARC 90 / 180, etc.: (Merl Clausen) From a Tidal Wave, center 4 Swing Thru as ends and the adjacent dancer move in a 90° arc (a 1/4 Promenade) and, with the dancer they meet, Pass In. If the command is Arc 180, the centers Spin the Top as the others "Arc" 180° (1/2 Promenade) and Pass In. Both variations end in a 1/4 Tag set up.

BACK FIRE (Tweety Tyndall) From side-by-side columns, the center 4 Trade with adjacent dancer and do a Partner Tag as the flanking pairs Cast 3/4 and Step Thru to join the centers in lines of four facing out.

CAST 'EM THRU (Jerry Bradley) From columns: All dancers Cast 3/4 with adjacent dancer and step ahead (Extend) to end in lines facing out.

CHECK OUT (Paul McNutt) From a normal two-faced line of 4, (boys on the ends), boys 1/4 right as girls Trade to give left hand to a new boy who Courtesy Turns her. Ends in facing couples.

CONVERGE & CIRCULATE (Keith Eddinger). From lines of 4 facing out, right end pairs Cast left to form a momentary 2-faced line with each other as left end pairs do a Couples Circulate one place. The 2-faced line, without stopping, Trades and then all four couples step ahead to join another couple in the end-up parallel 2-faced line arrangement.

What's Happening? (continued)

CROSS TURN & CAST (Bryan Hacke) From a 4-dancer ocean wave, centers Cross Run and move up as in Spin the Top as original ends slide together and Cast 3/4 to end in another ocean wave (ends become centers and vice versa). If the command is Cross Turn & Cast 1/4 or 1/2, the Casting centers respond accordingly.

DISPERSE THE LINE (Roy Hull) From lines of 4, back to back, each end dancer Rolls back to meet opposite end and, joining right hands, they Hinge 1/4. Centers meanwhile do a Partner Hinge (momentary OW) and the centers of that wave then Trade, Run and Cross Fire to end the movement in columns.

DOUBLE BACK (Paul McNutt) From lines of 4 back to back, the center 4 U-turn back and form a 4-hand right-hand Star. They turn the star 1/4 as ends Circulate 1/2 place to meet the other end (right hands) and without stopping, they Trade. This forms a momentary 6-hand wave flanked on either side by a lonesome dancer facing clockwise. From here, those who can (center 4 of the 6-hand OW) Cast 3/4 by the left as all 4 outsides move up to form a parallel ocean wave formation.

KEEP COOKIN' (Bill Kramer) From a completed DPT set-up, lead dancers Peel Off, step ahead and Star Thru as trailing dancers Step ahead to become the ends of the end-up back to back line of 4 formation.

LOAD THE ACTION A blending of Load the Boat and Chain Reaction traffic patterns. From facing lines of 4, ends dancers Circulate two places around the outside and meet their counterpart with right hand. The centers, meanwhile, Pass Out, Partner Trade and, making a right hand star, turn the star 1/4 to form momentary side by side 4-hand OWs. Without stopping centers of each wave turns 1/4 by inside hands as ends move up to form the end-up parallel OW arrangement.

NAVIGATE (Gus Greene) From lines of 4 with centers facing out and ends looking either in or out, center 4 Cross Zoom and blend into a single

file set-up (boy's position behind the girl's position). Ends with a 4-dancer DPT set-up (North-South) between facing pairs (facing East-West). Navigate & Roll has the center roll to a wave in the center (1/4 Tag formation. Other possibilities include Reverse Navigate (& Roll), Navigate & Roll Chain Thru, Navigate Roll the Windmill, etc.

REFLECT (Ken Boss) From formations featuring dancers facing on a diagonal, diagonal right facing dancers, pull by with right hands, then diagonal left facers pull by with a left, and all take the next command (right, left, in, out)

SCOOT AHEAD (Bill Kramer) From columns all Triple Scoot but finish as in Coordinate (lonesome ends & centers walk ahead and to outside to end in parallel 2-faced lines.

SPLASH THE WAVE (Merl Clausen) From a Tidal Wave, center 4 Swing Thru as end pairs Recycle and Veer Left to align with other ends (across the set) to end the movement in a 1/4 Tag set up.

TAG & WALK (Bill Kramer) From columns, center 4 Walk & Dodge as end pairs face each other and Pass In to end in a Box set up.

TOUCH & GO (Joe Uebelacker) From opposite facing, side by side columns of 4, all 1/2 Circulate. Without stopping the lead 2 continue to Circulate all the way to the other end as center 6 Hinge with inside hands (momentary 6-hand OW). Ends of this wave 1/2 Circulate as the remaining foursome Hinge with inside hands. Ends in parallel OWs.

WHEEL THE GEARS (Bob Yerington) From normal parallel OWs, boys Circulate 1-1/2 as girls Cast 3/4 (momentary OW in center). Without stopping the centers of the girls wave Cast 3/4 (inside hands) forming a 2-faced line with boys on the end. From here the 2-faced line does a Wheel & Deal. Meanwhile, the girl in each outside pair turns around and as a couple, both outsides Bend to face in. Ends in a DPT arrangement.

● NEW MOVEMENT (Experimental)

CIRCLE TO A WAVE/COLUMN (Lee Kopman, Long Island, New York)

How To Do It:

Facing couples (or pairs of dancers) join hands to make a circle of 4 and immediately circle to the left 1/4 position. From here (still in facing couples) the boy's position (left-hand dancer) walks forward as in Walk and Dodge and remains facing in the same direction, taking the place of the opposite dancer. The opposite dancer, meanwhile (girl's position) slides or "sashays" left to join inside hands with the dancer who walked across (essentially, a "Dodge" action). Called from an 8-Chain Thru or Box formation, the movement ends in parallel ocean waves and the command is "Circle to a Wave". Called from facing lines of 4, the movement produces clockwise-facing 4-dancer columns and from that formation, the command is "Circle to a Column" (4 beats).

Impressions:

Lee taught this movement at one of the Advanced Dancing sessions at the recent National Convention at Anaheim. We found it to be a most interesting command -- slick, comfortable and easily taught. Its appeal to the dancers is that it provides a new application of the basic Walk & Dodge traffic pattern. Callers will probably appreciate its ability to provide, with one command, a new way to set up parallel waves OR columns! We also noted excellent dancer response, both at Lee's session in Anaheim and in our own Mainstream workshops since we returned.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> <u>Circle to a Wave</u> Boys Run (CL-os) Slide Thru	<u>Equals ZERO!</u>
<u>From a Zero Box Ocean Wave (ZB)</u> Recycle Curlique Split Circulate Boys Run (CL) <u>Circle to a Column</u> Boys Run	<u>Equals ZERO!</u>
<u>From a Zero Line - ZL (1P2P)</u> <u>Circle to a Column</u> Single File Circulate Double Boys Run, Slide Thru	<u>Technical Zero</u> (Ends and centers interchange)
<u>From a Zero Line - ZL</u> Star Thru <u>Circle to a Wave</u> Boys Run	<u>Equals ZERO!</u>

Circle to a Wave/Column (continued)Sample Figures:

- 1-3 Square Thru ZB
Swing Thru
Spin the Top CL-os
Right & Left Thru CL
Circle to a Column
Boys Run (AL!) ZB
Swing Thru
Girls Circulate
Boys Run
Bend the Line ERL-os
Pass Thru
Wheel & Deal
Centers Flutter Wheel
Pass Thru
Circle to a line of 4 RL
Right & Left Thru RL-os
2 ladies Chain EOL-os
Circle to a Column
Single File Circulate
In your own foursome
Walk & Dodge AL!
- 1-3 Square Thru ZB
Circle to a Wave
Boys Run CL-os
Right & Left Thru CL
Circle to a Column
Boys Run (ZB) AL!
- 1-3 Square Thru ZB
Circle to a Wave
Scoot Back
Walk & Dodge
California Twirl EOL
Pass Thru, Wheel & Deal
Centers Pass Thru OB-os
Circle to a Wave
Boys Run CL
Right & Left Thru CL-os
Circle to a Column
Boys Run OB-os
1/2 Tag, Trade & Roll (ZB) ,... AL!
- 4 ladies Chain
1-3 Square Thru 3/4, Separate
Go round one, line up 4
Pass Thru
Wheel & Deal
Zoom
Boys Pass Thru
Circle to a Wave OCB-os
Recycle (AL!) ZB
Sweep 1/4 EOL
Pass Thru, Wheel & Deal
Everybody U-turn Back
Centers In, Cast Off 3/4
Pass Thru
Wheel & Deal
Boys Pass Thru
Circle to a Wave OCB-os
Recycle (ZB) AL!
- Side ladies Chain
Heads lead right, circle to line ...EPL
Pass Thru
Wheel & Deal
Center 4 Circle to a Mini-Wave
Boys Run (AL!)
Right & Left Thru
Cross Trail, Separate
Go round 1, line up 4 CL
Circle to a Column
Two center boys only Run
Same 4 California Twirl
Circle to a Mini-Wave
All 4 boys Run AL!

SINGING CALL (Corner Progression)

Head 2 you Square Thru, go 4 hands
Meet the Sides and Circle to a Wave
(balance There)
You Scoot Back my friend - Scoot Back
again
Boys Run and lines go up and back
(Slide Thru)
Left Allemande and do a Dosado now
Go back swing that Corner, promenade
...add 16-beat Tag

PROGRAM NOTES

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

"TRADE AND ROLL"

There was considerable discussion at the recent Callerlab Convention in Chicago about the impact that the Callerlab Experimental Basics Program is having upon the Mainstream programming throughout the activity. One very obvious effect -- noted by just about everybody -- is that the emphasis and focus of attention that an experimental movement receives when it is chosen as a Callerlab Quarterly Movement has frequently (but by no means always) caused that movement to be added to the repertoire that a typical Mainstream dancer can "dance-on-command". It was also noted that this process has both positive and negative aspects.

On the negative side is the fact that each new command a Mainstream dancer must know effectively increases the amount of training a non-dancer must receive before he can legitimately enter the Mainstream of the activity. Callerlab now recommends beginner classes of 40+ lessons and many callers are asking "Where will it end?"

There are also, however, a number of positive aspects, not the least of which is the fact that these experimental movements also serve to upgrade the over-all dancing ability of the average Mainstream dancer. The command "Half Tag, Trade & Roll" is a good example. There can be little doubt that the command itself has, since its selection as a Callerlab Experimental, become a viable and fairly commonplace Mainstream Basic. But there has also been a welcome -- and a somewhat unexpected -- side effect in that the command "Half Tag" (by itself) has also become a viable Mainstream Basic. The odds that a Mainstream floor will successfully execute such commands as "Half Tag and Scoot Back" or "Half Tag and Swing Thru", etc., are much greater now than they were before

"Half Tag, Trade and Roll" became a Callerlab Experimental.

Nor is that all! We also note that more and more Mainstream dancers can now be trusted to "Roll" in situations other than "Half Tag, Trade and Roll". With next to no additional teaching effort, Mainstream dancers are becoming increasingly aware that "Roll" is a command that means to individually turn 1/4 in the direction of the body flow established by the preceding command, and this too serves to upgrade the dancers' over-competence, the callers' choreographic programming, and the variety of routines that a caller may use at a typical mainstream dance.

Here are some "Trade and Roll" ideas that you can probably use -- without a walk-thru at your next Mainstream assignment:

- 1-3 lead right, circle to a line ZL
 Curlique and in single file
 Circulate 2 places
 Join right hands, Trade & Roll ZL
 Slide Thru CB-os
 Curlique
 Split Circulate 2 places
 Join right hands Trade & Roll RB
 Pass Thru AL!
- 1-3 lead right, circle to a line ZL
 Curlique and in single file
 Circulate once
 Join right hands, Trade & Roll
 Pass Thru, Wheel & Deal
 Center 4 Curlique
 Box Circulate, join right hands
 Trade and Roll and everybody AL!
- 4 ladies Chain, 1-3 Square Thru ... OB
 Swing Thru, boys Run
 Couples Hinge & the 2 end boys
 Trade to the far end..and Roll
 Other 6 Triple Trade & Roll
 Same 6 Pass Thru
 Everybody Star Thru, Wheel & Deal ..ZL
 Star Thru, Square Thru 3/4 AL!

● SHARE THE WEALTH

Subscriber Ted Konig (Grand Rapids, Mich.) sent in this set up to a Zero Line:

- 1-3 Curlique
Walk & Dodge
Step to a Wave & Recycle
Slide Thru (ZL)

Ted also sent in this quickie get-out from a Zero Line that he says he "borrowed" from Dick Han (Monticello, Ind.):

- Pass the Ocean
Swing Thru, Boys Run
Half Tag - LEFT.....AL!

George Spelvin (Happy Valley, Calif.) says he uses this routine to convert a Zero Line to a Zero Box:

- RL Thru
Send 'em back, Dixie Style to an OW
Boys Cross Run
Boys Circulate, girls Trade
Recycle, Veer Left
Wheel & Deal (ZB)

Jack Lasry used a routine in one of the Mainstream halls at the Anaheim National that was just a little bit different without being difficult. While we don't recall the exact routine that Jack used, we did remember the basic theme of the choreography (an offset 2-faced line), so we prepared a pair of figures of our own:

- 1-3 Square Thru 3/4, Separate
Go round 1 and line up 4
Dosado to an OW, Girls Fold
Boys (check your 2-faced line!)
Tag the Line-Right
Step ahead and everybody Ferris Wheel
Girls Swing Thru, Turn Thru
Boys Courtesy Turn your girl ZL
- 4 Ladies Chain, then Rollaway
1-3 Pass Thru, Separate
Go round 1, line up 4

Dosado to an Ocean Wave
Boys Fold
Girls (check your 2-faced line)
Tag the Line-Right
Step ahead and everybody Ferris Wheel
Boys Pass Thru
Curlique
Girls Trade ZB
Recycle, Veer Left
Couples Circulate
Bend the Line, Slide Thru AL!

● A REPORT ON THE ANAHEIM NATIONAL

Since the recently concluded 25th Annual National Square Dance Convention turned out to be a Square Dance event the likes of which we will probably never see again, we felt you might be interested in some off-the-cuff impressions.

We understand that the final attendance was approximately 40,000 dancers -- which makes it the biggest national convention ever held. This does not, of course, mean that it was also the best. There were some problems. The sound in many of the halls was just plain bad -- so bad, in fact, that in some cases it became necessary to cancel scheduled programming and close the hall down completely. We also felt that with the possible exception of the Advanced Dancing and Contra sessions, the Mainstream programming left a lot to be desired. Most dance sessions were identified as A, B, C or D "level" and we heard many callers complain that they weren't sure what each level actually contained. The result was that the callers simply called Mainstream level in all of the halls that were NOT designated as "D" (advanced) programs. On the brighter side it must be noted that the panels, clinics and seminars were all very well attended, the Disneyland Afterparty was a gas (and featured some of the best Mainstream dancing of the week-end until the wee hours of the morning).

And while things seemed confused and dis-oriented during the convention, now that it's over, we've had some 2nd thoughts. It was an enormous undertaking and we'll be talking about it for years to come. All in all, we're glad to have been a part of it!

• CALLERLAB QUARTERLY SELECTIONS

(Experimental Movements with High
Mainstream Programming Potential)

The Quarterly Movements Committee of CALLERLAB has chosen Dick Bayer's "Track II" as its selection for the current quarter (July, Aug. and Sept.). It was an obvious choice! Mainstream dancers and callers alike latched on to Track II almost as soon as it was published and it quickly became an effective Mainstream command. You could probably call it "cold" at most Mainstream dances these days and the odds are that most dancers would breeze right through. Note that the selection designates only "Track II" -- not Track I, III or IV.

While we usually make it a point to provide a page of additional material on the CALLERLAB quarterly selections, so much material has recently been published on this movement (see pages 572 and 595 in these notes) that we have decided to depart from our usual policy and print a couple of singing call routines which feature "Track II" in their choreography.

• Track II Singing Call (Corner Progression)

Head 2 you Promenade, 1/2 way you go
Lead right and Circle 4, make a line
you know
Pass Thru, Wheel & Deal, Double Pass Thru
Track II go 2 by 2, make that wave and
when you do
Recycle, face those 2, Slide Thru I say
Cross Trail and Swing that Corner, Prom-
enade that way
...add 16 beat Tag

• Track II Singing Call (Corner Progression)

Head 2 RL Thru, turn 'em you do
Star Thru & everybody Double Pass Thru
Track II, keep in time, make that wave
you're doin' fine
Swing Thru, 2 by 2, boys Run right you do
Wheel & Deal find your Corner, Swing
that gal right there
Promenade that pretty maid, walkin' round
the square
...add 16 beat Tag.

• NOVELTY GIMMICK

"WAHOO!"

Here's a novel one-shot gimmick idea that's been making the rounds these days that you might want to include in your programs. It is called "Wahoo" and while it can work independent of the command "Ah So!" it works very well when you call 'em together. Here's how it goes:

WAHOO - from a Box Circulate foursome, all Box Circulate one place and, without stopping, individually Roll to face the adjacent dancer.

Here's where the gimmick comes in: You've probably noticed that many dancers like to chime in with their own "Ah So" after the caller gives his "Ah So!" command. Encourage 'em to do this and then, when you've got 'em all doing it, stop for a minute and quickly teach 'em how to do "Wahoo". Then tell 'em that they should also come back with their own "Wahoo" after you say "Wahoo". They get the idea very quickly and we've had fantastic dancer response. Note the following Zero (from a normal ocean wave):

- Ah So!
Wahoo!
Slide Thru

When you call this routine from a standard Zero Box set-up, and you've got the dancers echoing your commands, here's what happens:

- Ah So! (they say "Ah So!")
Wahoo! (they say "Wahoo!")
Slide Thru (they'll echo "Slide Thru")
Allemande Left...PANDEMONIUM!

As in all gimmick routines, however, the caller must be careful not to over do it. A little goes a long way. Do it one or twice - then forget it! Here's a quickie routine to clue you in on the basic choreography:

- 1-3 lead right, circle to a line ZL
Pass the Ocean CB-os
Ah so
Wahoo ZL
RL Thru, Pass Thru, Bend the Line .. ZL
Curlique
Single File Circulate, boys Run ZB
Step to a Wave and Ah So!
Wahoo!
Slide Thru (ZB) AL!

● A SPECIAL WORKSHOP BONUS

Our review of this month's new material turned up a pair of experimental movement which, while not quite able to make it (in our opinion) as featured movements, did manage, nevertheless, to develop substantial dancer interest in our workshops. We thought you'd like to know about 'em!

SOLAR CIRCULATE (Paul McNutt, Birmingham, Alabama)

How To Do It:

From opposite-facing single file columns, such as a Zero Line + Curlique (think of the formation as 2 side-by-side Box Circulate foursomes), the trailers in each foursome, moving forward and veering left, joins (pairs up with) the lead dancer directly in front. Without stopping, the couples facing out Circulate (Trade) one position to end facing in, and the couples facing in step ahead to form a momentary 2-faced line in the center. The centers of the 2-faced line now Trade and, with their new partner, these couples move forward to join those who Circulated in a parallel 2-faced line formation. (6 counts).

Impressions:

One of our dancers told us that the movement felt as though someone had thrown a Coordinate and a Ferris Wheel into a mixing machine and Solar Circulate is what came out. He also told us that he enjoyed dancing it!

Choreography:

<u>From a Zero Line (ZL) 1P2P</u>	<u>From a Zero Box - ZB (Box 1-4)</u>
Curlique	Slide Thru, Curlique
<u>Solar Circulate</u>	<u>Solar Circulate</u>
Couples Circulate	Wheel & Deal
Wheel & Deal (ZB) ... AL!	Slide Thru (ZL) AL!

LINE UP THE DIAMOND (Bill Kramer, Granada Hills, California)

How To Do It:

From parallel ocean waves, all dancers Split Circulate once and a half to form a momentary Twin Diamond Formation. Without stopping, the centers in each Diamond Cast 3/4 by inside hands, thus becoming centers of the end-up parallel 2-faced line formation (approx. 10 counts)

Impressions:

We'll have to admit that when we first read the description of this movement, our reaction was essentially negative. We felt that the name wasn't really relevant to the action and that a good caller could easily cue the dancers through the traffic pattern in a straightforward, directional manner using existing terminology. It turned out, however, that when we tried the movement out with real live dancers, they responded with considerable enthusiasm and we have, since then, had a number of requests to workshop it again!

Choreography:

<u>From a Zero Box - ZB</u>	<u>From a Zero Line - ZL</u>
Curlique	Pass Thru, Wheel & Deal
<u>Line Up the Diamond</u>	Centers Pass Thru, Curlique
Wheel & Deal (ZB) AL!	<u>Line Up the Diamond</u>
	Bend the Line (ZL) AL!

• SIGHT CALLER'S NOTE BOOK

MORE FUN WITH "FRIENDS AND ENEMIES"

Last month's description of the "Friends and Enemies" concept as an aid to sight calling suggests an additional method that a caller may use to resolve the square whenever he is calling "ad lib". This additional method is also based on the "Friends and Enemies" concept we discussed last month since it, too, requires a caller to (1) maneuver his dancers so that the key man is positioned on the end of a facing line formation, (2) to match up the key man with his original partner, and to then (3), check to see whether the dancers directly across from the key pair in the other line are "Friends" or "Enemies". (The girl "Friend" of the key man is his original Corner, and the boy "Friend" would be his Corner's partner -- all others are regarded as "Enemies")!

Now, as we noted last month, when, in facing lines of 4 the end man is paired up with his original partner, only 4 dancer arrangements may exist (in symmetric or "mirror-image" choreography): you may have either

- | | | |
|----|--------|---|
| 1. | ZL | Both opposite dancers are "Friends" |
| 2. | ZL-os | Both opposite dancers are "Enemies" |
| 3. | EPL | Opposite boy is "Friend" and opposite girl is "Enemy" |
| 4. | EPL-os | Opposite girl is "Friend" and opposite boy is "Enemy" |

No other arrangements can exist! Experienced sight callers can, of course, quickly recognize which of these four formations the dancers are in at any given point in a routine and, since such callers have probably also learned one or more get outs from each of those four formations, the basic step of matching the end man with his original partner is often all it takes for such callers to regain "control" of the dancers.

Newer callers -- or those who are learning sight calling techniques -- on the other hand, will often find it necessary to carry the process on for one or more additional steps -- especially in the case of the two "mixed" (1 Friend/1 Enemy) arrangements. The following idea may be of some help to callers who need that extra step. It is based on the fact that from a Zero Line (1P2P) arrangement, the commands:

Pass Thru, Wheel & Deal
Centers Flutter Wheel and Pass Thru

provide a quick conversion to either an Allemande Left or to a Zero Box (Box 1-4). And the same combination, called from a ZL-os will set up a Zero Box out-of-sequence (ZB-os) -- which is also a quickly recognized choreographic reference point and one that will generally serve to give the caller back his "control" of the dancers.

But now look at what happens (newer caller might do well to follow these actions with their checkers or square dance "dolls") when that same combination is called from the two "mixed" Friends and Enemies arrangements: called from an EPL, the module produces an OPB set up, and called from an EPL-os, it produces an OPB-os. Most caller will immediately recognize those formations as the ones you get when you call Heads lead right (or left!) and they, too, are easy to spot and serve as convenient choreographic reference points -- points at which most callers

More Friends and Enemies (continued)

will feel that they are back "in the saddle" since the commands "Swing Thru, boys Run and Bend the Line" will convert the arrangements to either a Zero Line or a ZL-os.

All of the above is really a very complex way of saying that once a caller has placed the key man on the end of facing lines and has matched him up with his original partner, he should check the "Friends" and Enemies" in the opposite positions to see if he recognizes a formation for which he knows a get-out. If he does great! He's home free! But if he doesn't, then he should call:

Pass Thru, Wheel and Deal
Centers Flutter Wheel and Pass Thru

and the odds are that he will then be able to recognize the choreographic arrangement of his dancers. (ZB, ZB-os, or OPB, OPB-os.)

This is also a good place for a caller to use one or more equivalent conversion routines. The routine shown above is fine but it is only one of many that will work under the same conditions. Here are a few more:

1. Pass Thru, Wheel and Deal
Centers Slide Thru
Curlique, Walk and Dodge
2. Pass Thru, Wheel & Deal
Centers Swing Thru, Turn Thru
3. Pass Thru, Wheel & Deal
Centers Swing Thru
Box the Gnat & walk forward (Extend)

And here's an unexpected side benefit. If any of the above routines end up in an OPB-os formation, the same identical routine called from the OPB-os will produce an accurate Allemande Left! Or at least that portion of the routine that comes after the Pass Thru, Wheel and Deal. This is a variation of the "Here's Looking At You" Principle that we described in these pages some time ago. (See page 219).

choreo



BREAKDOWN

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

AUGUST 1976

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WHAT'S HAPPENING?

The summer doldrums seem to be upon us again. There were, as usual, very few new movements for us to examine in July -- which is, of course, OK with us since, like most callers, we welcome the opportunity to tread water for a while -- to kind of ease away from new movements in order that we might regroup, consolidate our gains, and to think a little bit about our programs for the upcoming Fall season.

"What's Happening?" this month, interestingly enough, is not so much in the area of new

movements, as much as it is on the exploration of new concepts -- at least so far as those concepts might apply to the average mainstream dancer.

Many callers, for example, are beginning to realize that the very quick and popular mainstream acceptance of "Track II" and its four extensions (Track I, Track II, Track III and Track IV) may be producing an interesting side effect in that it could be providing mainstream dancers with a new and somewhat easier "handle" with which they may grasp the positioning of 1/4, 1/2 and 3/4 Tag formations.. While the notion of "Extending" Double Pass Thru set-ups in order to produce 1/4, 1/2, 3/4 and Full Tag the Line arrangements is a concept that was absorbed rather quickly by most workshop and advanced program dancers, the idea, for some reason, has never really made it into the mainstream. It took a "Half-Tag, Trade & Roll", for example, to focus mainstream attention on the precise positioning of a 1/2 Tag formation and, until very recently at least, the essential nature of 1/4 and 3/4 Tag set-ups was still something that most mainstream dancers did not understand very well.

Now it would seem that the I, II, III, IV concept may be changing all that. For now we not only have the "Track I-II-III-IV" variations, but we have "Clover I-II-III-IV" variations as well. And we have also received this month (as have, we suspect, the other note services as

"What's Happening?" (continued)

well), such additional spin-offs as "Wheel & Deal I-II-III-IV" and "Ferris Wheel I-II-III-IV", etc. And while, to be sure, this does not necessarily indicate that all of these ideas will become popular, it does seem to be saying that mainstream dancers are beginning to accept the I-II-III-IV concept -- that they are learning to identify "I" with the positioning of a 1/4 Tag formation, "II" with the positioning of a 1/2 Tag formation, "III" with the positioning of a 3/4 Tag arrangement, and so forth. And this usually means that the formations themselves will soon become a lot more popular than they have been in recent memory.

Note, for example, the current popularity of such commands as "Ping Pong Circulate" and "Chain Reaction" -- both of which start from a 1/4 Tag formation. Our guess is that, since we don't (as yet) have very many commands that begin in a 3/4 Tag set-up, that formation will, in all probability, soon be receiving a lot of attention from our choreographers.

It has, in fact, already happened. A number of (supposedly) new movements came to our attention this month which were designed to explore the choreographic potential of a 3/4 Tag formation. One of these was called "Cloverlock" which was described as a movement in which the dancers facing out in a 3/4 Tag set-up did a Cloverleaf while those facing in did a Lockit and Extend. Another movement was called "Cross the T" -- it also begins in a 3/4 Tag formation but has the facing out dancers Cross Clover and Slide Thru while the in-facers do a Fan the Top and Extend.

Both moves, at first glance, seemed worthy of further investigation, until we realized that "Cloverlock" was actually nothing more than a simple "Clover AND" variation -- and the one called "Cross the T" already appeared in the Burleson Encyclopedia as "Cross and Fan" (No. 1963).

Our initial reaction was to simply classify these movements as "re-inventions" (that happens quite often, by the way!) and to then do what we usually do in such cases -- forget 'em! In this instance, however, it occurred to us that while the traffic patterns that these authors thought of were neither new or innovative, they did manage to provide something we could do from a 3/4 Tag formation, and they might, therefore -- at this particular point in time -- be of some interest to mainstream callers.

We therefore decided to look at the movements anyway -- but we'll call 'em by their existing names, not their "new" ones. All of which is why you will find, this month, in the place we usually use to describe a new movement, an exploration of an "oldie" -- "Cross and Fan". And also why, in this month's "Program Notes" section, you'll find us taking a long look at another "oldie" "Clover AND (anything)".

And still thinking about new concepts, we found that our choreographers, this month, seemed to be re-evaluating the "Touch" idea. Those who follow this sort of thing will recall that this idea originally came out as "Touch 'N Turn" -- it soon became "Touch 1/4/Touch 1/2/Touch 3/4" etc. -- and there now seems to be a possibility that it might be evolving into just plain "Touch" -- a command that directs facing dancers to simply "Extend" or "Step-to-a-Wave". This too is an idea that might ultimately gain a good deal of mainstream acceptance and we have, therefore, expanded our "Program Notes" section this month, in order that we might examine this idea as well.

As we said, we noted very few new movements this month -- only three, to be exact. Here they are:

DODGE THE COLUMN: (Wendell Siewert)
From side-by-side, opposite-facing columns of four, all do a Triple Walk & Dodge, i.e. the

• WORKSHOP IDEA (Experimental)

CROSS AND FANHow To Do It:

From a 3/4 Tag or Trade By formation, dancers facing out Cross Trail and continue to move 1/4 of the way around the outside of the set. Here they meet their counterpart from the other side of the set and they, without stopping, do a Slide Thru. Simultaneously, the center 4 dancers (those who originally faced in), do a Fan the Top and Step Thru (Extend) to end the movement in an 8-Chain Thru (Box) formation (approximately 8 counts)

Impressions:

As we noted in "What's Happening?", "Cross & Fan" is NOT a new command; it is listed in the Burleson Encyclopedia as No. 1963. We don't know the author's name, nor can we tell you when it was first published, but with the considerable interest being generated in 3/4 Tag formations by the current emphasis on Track III/Clover III choreography, it could just be that this movement may now be ready to see a lot of workshop action. Actually, there are very few single mainstream commands that you can call from a 3/4 Tag formation these days (we're hard-pressed to even think of one!) and we imagine that, like us, many callers who have been working Track III or Clover III commands have gotten out of the formation by giving one command to the centers and then a separate and different command to the outsides. It could be that when we invented the Track and Clover variations we also created a need for a command to begin from a 3/4 Tag set-up -- and "Cross and Fan" might be the one to fill that need! And finally, a word of caution for those who have been experimenting with A.P.C. (All Position Concept) routines: While from normal couple arrangements "Cross & Fan" provides a slick and easy way to move dancers from a 3/4 Tag to a Box formation, it also creates some really oddball set-ups when the dancers who meet for that final Slide Thru are of the same sex!

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run Bend the Line, 1/2 Square Thru <u>Cross & Fan</u> , Star Thru	Converts a Zero Box (ZB) to a Zero Line (ZL)
<u>From a Zero Line - ZL (1P2P)</u> 1/2 Square Thru <u>Cross & Fan</u> Touch and Recycle	Converts a Zero Line to a Zero Box
<u>From a Zero Line - ZL</u> Pass Thru, Wheel & Deal Double Pass Thru Track III <u>Cross and Fan</u> Right & Left Thru	Converts a Zero Line to a Zero Box

Cross and Fan (continued)Sample Figures

- 1-3 lead right
Circle to a line of 4 ZL
Square Thru
Count to 4 and everybody
Cross & Fan ORB
Spin Chain Thru
Boys Trade
Boys Run
Bend the Line ZL-os
Pass Thru
Wheel & Deal
Double Pass Thru
Clover III
Cross & Fan (ZB) AL!
- 1-3 Square Thru ZB
Square Thru 3/4
Cross and Fan OOB-os
Curlique
Scoot Back
Boys Run ECL-os
Pass Thru
Wheel & Deal
Double Pass Thru
Track III
Cross & Fan OCB
Swing Thru
Box the Gnat OB-os
Right & Left Thru (ZB) AL!
- 1-3 Star Thru (& everybody)
Double Pass Thru
Track III
Cross and Fan OPB-os
Swing Thru
Boys Run, Bend the Line ZL
Spin the Top
Step Thru
Cross and Fan
Centers In, Cast Off 3/4 ... CL
Star Thru OB-os
Dive Thru
Square Thru 3/4 AL!
- 1-3 Pass Thru
Separate, go round 1
Line up 4
Pass Thru
Tag the Line
Clover III
Cross and Fan OPB-os
Curlique
Split Circulate
Boys Run ZL
Pass Thru
Tag the Line
Clover III
Cross & Fan
Centers In
Cast Off 3/4
Pass Thru
Wheel & Deal
Girls Pass Thru
Square Thru with the boys 3/4
Cross & Fan
Those who can Star Thru
The others Centers In
Cast Off 3/4 ERL-os
Spin the Top
Turn Thru AL!

SINGING CALL (Corner Progression)

Head 2 couples Promenade go 1/2 way
Lead 'em right & circle to a line
Go up & back with you, then Square
Thru
Four hands around the ring, you're
doin' fine
(Cross & Fan)
Meet those 2 and Swing Thru
two by two you know
Swing the Corner lady, Promenade
....add 16 beat Tag.

● PROGRAM NOTES

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

Part One: CLOVER AND.....

Clover and (Anything) -- see Burleson No. 467 -- has been more or less popular in Advanced Dancing and Workshop circles for a long time now -- and since it too takes off from a 3/4 Tag or Trade By formation (and can thus be called after the dancers have completed a Track III or Clover III), it may also be regarded as a move that might be ready to bridge the gap into mainstream programming.

It is probably best defined as a movement that, beginning from a Trade By or 3/4 Tag set-up, directs those who can (facing out dancers) to do a normal Cloverleaf traffic pattern as those who are facing in take the next ("anything") command -- the "anything", of course, could be any move that can be done by facing or ocean wave couples such as Recycle, Swing Thru, Square Thru, Right and Left Thru, etc.)

We've tried to provide a wide range of "Clover and Anything" possibilities in the examples shown below.

- 4 ladies Chain
1-3 Square Thru OB
Square Thru the outsides 3/4 round
Clover AND Recycle
Centers Sweep 1/4 & everybody
Double Pass Thru
Track III
Clover AND Pass the Ocean
Centers Swing Thru
Boys Trade
Turn Thru AL!
- 1-3 lead right, circle to a line (ZL)
Square Thru
Clover AND Square Thru RB
Everybody Pass Thru AL!

- 1-3 1/2 Square Thru ZB-os
Everybody Pass Thru
Clover AND Lockit
Centers Step Thru (AL!) ... ZB
Curlique
Scoot Back
Everybody Pass Thru
Clover AND (girls) Lockit
Girls Swing Thru
Center girls Trade
End girls Trade
Center girls Trade
Girls Turn Thru AL!
- 1-3 Pass Thru, Separate
Go round 1, line up 4
Pass Thru
Tag the Line
Clover III
Clover AND 1/2 Square Thru .. ZB
Swing Thru, boys Trade
Boys Run, Bend the Line ... CL
Pass Thru
Tag the Line
Clover III
Clover AND Square Thru
3/4 round this time
Centers Separate
Go round 1, line up 4
Pass Thru
Tag the Line
Clover III
Clover AND Partner Tag (ZB)..AL!
- Side ladies Chain
1-3 1/2 Square Thru OOB-os
Pass Thru
Clover AND Curlique
Centers Walk & Dodge (ZB). AL!

(More Program Notes on next Page)

Program Notes (continued)Part Two: "TOUCH"

While there seems to be a mild controversy these days about the command "Touch 1/4" (many callers use it solely as a substitute for "Curlique"), we are also aware that more and more callers are coming to use the one-word command "Touch" as a substitute for "Step-to-a-Wave". These callers consider the command "Touch" to be a primary command in itself and they regard the subsequent fractions (1/4, 1/2, 3/4) as secondary or amplifying commands.

We ourselves have always had rather ambivalent feelings about the "Touch 1/4" combination (see our comments on page 582) -- but we think we're going to like "Touch". There are, to be sure, many times when it is desirable (in our opinion at least) to have the dancers do a full-around Dosado to form an ocean wave -- but there are also many other instances when it is not -- where it would be far more comfortable to simply have the dancers extend right hands and form a wave (or left hands for left hand waves). And while purists might argue that since we already have "Step-to-a-Wave" on the books, there is no need for a new command, it is our view that the one-syllable "Touch" makes more sense -- metrically and phonetically -- than the four syllables needed for "Step-to-a-Wave".

It is also interesting to note that for some commands that begin from an ocean wave we have developed, over the years, an implied or built-in automatic "Step-to-a-wave" when those commands are directed to facing couples (Swing Thru, Spin the Top, etc.). Other ocean wave commands, on the other hand, such as Scoot Back, Recycle, etc., still require the caller to take pains to specifically direct the dancers to form an ocean wave before calling the command itself.

Here, in any case, are some ideas using "Touch" as a single command:

- 1-3 Square Thru ZB
Touch and Scoot Back
 Boys Trade, boys Run
 Ferris Wheel
 Centers Touch and Recycle
 Sweep 1/4
 Cross Trail AL!
- 1-3 Lead right, circle top a Line..ZL
 Square Thru
 Centers Touch and Recycle
 Pass Thru
 Centers In, Cast Off 3/4
 Slide Thru
 Centers Touch and Ping Pong
 Circulate
 Centers Recycle
 Pass Thru CB-os
 Square Thru 3/4 AL!
- 1-3 Square Thru ZB
 Swing Thru, boys Run
 Ferris Wheel
 Centers Touch, same girls Trade
 Same girls Run, Tag the Line
 Boys go left, girls go right
 Go round one, line up 4
 Pass Thru, Wheel & Deal
 Girls Touch & center girls Trade
 Same girls Run
 Tag the Line
 1st lady left, next lady right
 Go round 1, line up 4
 Everybody Touch & boys Trade
 Two center girls Trade
 Everybody Pass Thru
 Tag the Line-Right
 Wheel & Deal
Touch and Scoot Back OPB-os
 Swing Thru, Turn Thru AL!

• SET 'EM UP -- GET 'EM OUT

CATCHING UP

A number of subscribers have written us to remind us that we seem to have been neglecting the "Set 'em Up/Get 'em Out" feature of our notes lately -- and we must admit that its true. And we can't rightly say why -- guess we've had other fish to fry -- because we have accumulated a sizeable number of modular routines -- covering a wide range of categories -- in our files, and, since we seem to have a little extra space this month, lets see if we can't bring you up to date on some of the more interesting Box-type modules we've been using lately.

Here are some Zero Box set-ups and get-outs, as well as a handful of up-to-date Box-type Zero routines.

ZERO BOX SET UPS

- 1-3 Cross Trail
Separate, go round one
Come into the middle & Swing Thru
Recycle
Pass Thru (ZB!)
- 1-3 Pass Thru, Separate
Go round 1, line up 4
Square Thru
Clover ~~AND~~ Star Thru (ZB!)

ZERO BOX GET OUTS

- Star Thru, Pass Thru
Tag the Line
Centers In, Cast Off 3/4 (AL!)
- Swing Thru, boys Run
Couples Circulate
Bend the Line, RL Thru
Dixie Style to an OW
All 8 Circulate (AL!)

BOX FORMATION ZEROS (Normal Couples)True Zeros:

- Curlique
Cast Off 3/4
Fan the Top
Pass the Ocean
Recycle
- Touch & Recycle
Curlique
Walk & Dodge
Partner Trade
Pass Thru
Tag the Line
Leads turn back
- Touch and Split Circulate
Same sex Trade
Split Circulate again
Boys Trade
Boys Run
Wheel & Deal
- Touch and Split Circulate Double
Box the Gnat
Right & Left Thru
- Curlique
Walk & Dodge
Partner Trade
Reverse Flutter
Slide Thru

Technical Zero (from box set-ups featuring
Same partner pairings - ZB, CB, OB, RB)

- Curlique
All 8 Circulate
Boys Run
1/2 Square Thru
Trade By

• CALLERLAB UPDATE

THE MAINSTREAM PLUS IDEA

Apparently sensing that the line that currently separates mainstream dancing from advanced dancing is frequently difficult to establish, the recent CALLERLAB Convention in Chicago came out with a suggestion that those callers who are concerned with bringing mainstream dancers into some of the more advanced phases of modern-day choreography, consider the possibility of establishing -- on a trial basis -- a "Mainstream-Plus" program.

This program is seen as a kind of "Half-Way House" -- a transition program in which mainstream dancers interested in going further can have an opportunity to work with a selected number of additional commands.

Here are the commands now identified (by CALLERLAB) as "Mainstream-Plus":

(Anything and) Roll
 Cloverflo
 Dixie Grand
 Grand Parade
 Outsiders In/Out
 Pair Off
 Peel the Top
 Red Hot/Ice Cold
 Single Circle to an Ocean Wave
 Spin Chain the Gears
 Substitute
 Tea Cup Chain
 Triple Scoot
 Triple Trade
 Turn & Left Thru
plus all of the CALLERLAB Experimentals:
 Coordinate
 Ferris Wheel
 1/2 Tag, Trade & Roll
 Pass the Ocean
 Recycle (wave only)
 Chase Right
 Track II

We'd be very much interested in knowing whether any of our subscribers have been using the CALLERLAB Mainstream-Plus program and what kind of results they've had. Drop us a line and tell us about it. OK?

What's Happening? (continued from Page 631)

lead dancer in each column of 4 "dodges" as the other 3 "walk" ahead to take the place of the one in front of them. Now, without stopping, the lead pair ("dodges" (Sashays ?) as the other two in each column walks ahead. Again, without stopping, the threesome facing "dodge" as the two single trailers "walk" to end the movement in lines of four facing out.

MICKY MOUSE/MINNIE MOUSE (Mickey Blunk) A gimmick combination call. From an 8-Chain Thru (Box) set-up, "Mickey Mouse" means to Curlique/girls Fold/1/2 Tag, Trade & Roll" and "Minnie Mouse" means "Curlique/boys Fold/1/2 Tag, Trade & Roll". "Mickey" is called from normal couple boxes and "minnie" is designed to be called from 1/2 Sashayed boxes.

REDRESS (Roy Hull) From facing lines of four, those in the boy's position do a 1/4 Left as those in the girl's position step forward on a diagonal to meet their counterpart with left shoulders. Without stopping, those dancers now Hinge and step forward (Extend) to end in a 3/4 Tag arrangement.

• SIGHT CALLER'S NOTEBOOK

AN IN-DEPTH LOOK INTO THE "MIRROR IMAGE"

The "Mirror Image" concept is a fundamental principle of modern square dance choreography and, sooner or later, every caller worth his salt learns how to use that principle to his or her own advantage. This is especially true of callers who rely -- either partially or completely -- on visual or sight calling techniques to bring the dancers to an accurate get-out. We have, of course, frequently mentioned or made use of the Mirror Image principle in these pages. We have never, on the other hand, really described the concept in detail. Let's do it now!

The Mirror Image principle is based on the fact that it is possible -- at literally any point in any routine -- to draw an imaginary line that will serve to separate any four adjacent dancers from the other four. This imaginary line is sometimes also described as an imaginary "mirror" since it is also a fact that most square dance commands are used to activate symmetrically opposing pairs of dancers and this, in turn, creates an evenly balanced equilibrium in every set on the floor. Whatever changes a given command may make upon the position, location or facing direction of one or more dancers on one side of the "mirror" are reflected, in the exact same way, in each dancer's counterpart on the other side. There is, in other words, for every dance action that occurs in one half of the set, an identical and equal dance action in the other half. And, since both sides of the mirror are thus balanced or "symmetric", mirror-image choreography is frequently also identified as "Symmetric Choreography".

It is, of course, possible to use commands that will activate dancers on one side of the mirror only. Note the following:

- Couples one and two do a Right and Left Thru
- Lady No. 4 Chain to the right
- Couple No. 1, face your Corner & Box the Gnat

These commands create a choreographic imbalance; they destroy the symmetry of the square and routines in which such unequal commands are used are generally identified as being "unsymmetric." And while such unsymmetric routines will often possess considerable potential for dancer interest, most sight callers make it a point to completely memorize whatever unsymmetric dances they use in a patter program. This is not to say that it is impossible to sight call your way out of an unsymmetric situation. It isn't -- and we'll describe some of the ways in which it can be done in one or more forthcoming issues -- but it is a good deal more difficult and most sight callers are careful to use symmetric commands exclusively. Fortunately most modern square dance choreography (probably better than 95%) is symmetric and the unsymmetric conditions occur so rarely that most callers have little -- if indeed they have any -- difficulty in memorizing them.

It is, of course, important for every sight caller to thoroughly understand the mirror-image principle since most sight calling methods are based on the caller's ability to maneuver the dancers into a situation in which four key dancers are brought to one side of the mirror. Student callers usually begin by learning a step-by-step sight calling method: first do this, then do that, and then do something else...and so on. Indeed, many of the sight calling articles that have appeared in the "Sight Caller's Notebook" have generally described such primary techniques. But as the student

"Mirror-Image" (continued)

acquires more experience in sight calling techniques, and as he gains more and more confidence in his own ability to sight call, he also learns a number of short cuts -- most of which are based on his understanding of mirror image concepts. The "Friends and Enemies" idea that we've been exploring in the last two issues is a good example of the kind of thing we mean.

When a really experienced sight caller is ready to resolve the square, he rarely needs to do more than simply look at his pilot squares and check to see how his 2 key couples (4 adjacent dancers) are arranged in terms of the mirror image. One quick look is all he needs to determine an appropriate get-out because he knows that unless he has called an unsymmetric command, he will always have 2 boys and 2 girls on both sides of the mirror and each foursome can then be sighted into one of 3 easily recognized partner pairing conditions:

1. Two couples paired with original Partner
2. One couple (only) paired with original partner
3. No couples paired with original Partners

The experienced sight caller also knows that if both couples on one side of the mirror are paired (condition 1, above), he can sight 'em into a 1P2P line by simply sighting 'em into facing lines and pairing 'em up. This creates either a ZL or a ZL-os and an appropriate get-out is just around the corner.

And if only one couple is paired with original partners, sighting the paired-up couple so that they become the outsides of a regular box formation creates either a ZB (Box 1-4) or a ZB-os -- OR -- he can put 'em in facing lines with the paired-up couple on the end to get an EPL or an EPL-os -- and again, the caller is back in control.

And if the 3rd condition (above) exists (no paired-up couples), it is a relatively simple thing to achieve a both couples paired-up condition by simply calling a 4 ladies chain effect routine. Note the following: If no dancers on one side of the mirror are paired with original partners, put 'em in normal facing lines and you'll have either an OL, ECL or ERL (in or out of sequence). Calling a 4 ladies Chain effect routine from an OL will obviously get you a Zero Line (in or out of sequence). The ECL or ERL conditions are a bit trickier -- since the caller often can't tell which of the two his dancers are in -- or even if they are all with opposites!. If this is the case (and it frequently is even with the most experienced sight callers), he should still call a 4 ladies chain routine. If it does pair up the couples, he knows he had an OL -- and if doesn't, he should simply call a 2 ladies Chain across (the line) and then call a 4 ladies Chain effect routine again -- and this time they WILL be all paired up. What happens is that from an ERL or an ECL (in or out of sequence) a 2 ladies chain across will become an OL (in or out of sequence) and the 4 ladies Chain will get you the ZL or ZL-os you need to set-up the final get-out!

choreo



BREAKDOWN

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SEPTEMBER 1976

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WHAT'S HAPPENING ?

As is usual in the summer months, we find it a bit more difficult to get an idea of what's happening in the workshop programs in both the U.S. and Canada -- but as near as we can tell, Beryl Main's "Wipe Out" has been receiving a lot of attention. Also, we get the distinct impression that both Track II and Chase Right -- the last 2 CALLERLAB experimental "picks" -- have all but crossed over into the Mainstream.

We're featuring Wipe Out this month plus an interesting diamond idea called "Un-wrap the Diamond" that we heard about in

Minneapolis earlier this month (August). We don't know who the author is, but the idea is most interesting and we're surprised that no one ever thought of it before.

The other new ideas we looked at include:

ATSA NICE (Dick Bayer) From any wave formation, ends swing 1/2 by inside hands and, without stopping, Cross Run. New ends, meanwhile, Fold into adjacent position and Trade to become centers of the end-up 2-faced line. (Dick calls this movement "A nice Italian Move!")

BOGEY RIGHT: From a completed Double Pass Thru formation. leaders Roll right, pass Trailers and Touch 1/2; trailers then step ahead and 1/4 right to form twin diamonds.

CHIBA CIRCULATE (Osamu Ohtsuka) From parallel ocean waves, end dancers facing in Circulate as end dancer facing out does a Cross Circulate. Simultaneously, the in-facing center dancer does a Cross Circulate as the out-facing center does a regular Circulate. Movement ends in a centers-in parallel line set-up.

DOUBLE THE TOUCH (Paul McNutt) This is a combination movement that starts from a 1/4 Tag formation (OW between facing pairs). On command to "Double the Touch", wave dancers Extend to form temporary parallel OWs. Wave centers Fold and all then do a 1/2 Tag and Touch 1/4. Ends in parallel waves.

What's Happening? (continued)

EASY DOES IT (Gene Spence) From parallel ocean waves or 2-faced lines, the ends Circulate twice as centers Trade; centers facing in now Cross (pull by with free hand) as centers facing out turn around. Waves become two-faced lines and vice versa.

FERRIS CHECKMATE (Dave Platt) From parallel 2-faced lines, couples facing out Wheel as couple facing in Extends (momentary 2-faced line in the center). Center 4 now Tag the Line, face Right and Extend to a 2-faced line with the outside pairs.

FUSE IT (Harold Thomas) From side-by-side columns (ZL+Curlique), the 4 men's positions step up (outside to join girl in front of them (offset 2-faced lines). Couples facing out Circulate as couples facing in Trade as couples and walk ahead to join the Circulators in the end-up 2-faced lines.

OPEN UP & ANYTHING (Lee Kopman) From right hand columns, No. 1 dancer in each column does a Cross Clover to the right and No. 2 dancer does a Cloverleaf (to the left) to pair up at side positions with opposites-- Open Up -- two trailers now step shoulder to shoulder and take the "Anything" call.

RELOAD (Kip Garvey) From any Box Circulate formation, leaders Circulate 1-1/2 and move diagonally to become ends of a 2-faced line as trailers step shoulder-to-shoulder & Trade.

RETOTAL (Lonnie Sturges) : From a 3/4 Tag set-up, wave dancers Ah So & Spread as out-facing couples Partner Wheel & Deal, Dixie Style to OW and Cast 3/4 to become centers of the end-up parallel waves.

SWING SHIFT (Dick Blackstone & Ted Wegener) Facing couples swing right hand 1/2 & new centers turn left 1/4 and a bit more and slide back-to-back to face the ends who have done a 1/4 in.

TAG FIRE (Pete Ellis) From any line of four, 1/4 Tag the Line, leaders Single Hinge as trailers Complete the Tag-Right. Original leaders then Extend. Movement ends in a column set-up. The movement, in effect, is a 1/4 Tag plus finish like a Crossfire.

TAG & TRANSFER (Ray Pardue) From side-by-side 2-faced lines (ZL+Swing Thru+Boys Run) each foursome does a standard Tag the Line. Leaders facing out walk single file to the right (as in Transfer the Column) about 1/4 of the way around the outside of the set and individually face in. Single file twosomes facing in, meanwhile, move forward into a 1/2 Tag set-up, Cast 3/4 and Extend to form parallel waves with the outsides. It is also possible to "Tag and Checkmate" by having the inside dancers do a Checkmate -- rather than a Transfer -- pattern.

TURN TO AN HOURGLASS (Pete Ellis) From left hand waves or 2-faced lines where centers have right hands joined, centers Trade and Circulate 1/2 place. Ends, meanwhile, face each other and Pass Thru (Tag) then face right to end the movement in an hourglass set-up. If starting formation finds centers with left hands joined, the command would be "Left Turn to an Hourglass" (Taggers would 1/4 left)

WIND THE BOBBIN (Lee Kopman) Originally conceived as a weave-type action, this movement is now using hand turns and a new definition is gaining acceptance in workshop circles. From side-by-side columns, 1st and 3rd dancers in each column Peel Off as 2nd & 4th dancers step ahead to join inside hands. Called from ZL+Curlique, this produces a temporary left-hand parallel wave formation. Ends now Circulate double as centers turn 3/4 by inside hands (temporary wave across the set) and new centers Trade and turn the one they meet 3/4 to join the ends and end the movement in parallel waves.

• NEW MOVEMENT (Experimental)

UNWRAP THE DIAMONDHow To Do It:

In any twin diamond formation there is, in each diamond, one dancer -- and one dancer only -- who can truly be said to be facing directly into the set (all the other dancers are facing out). On command to "Unwrap the Diamond", this in-facing dancer becomes the single file "leader" of the other three dancers in his or her own diamond and, by walking directly ahead, leads or "unwraps" the diamond into single file side-by-side columns. In effect, the in-facing leader does a Circulate as the the three diamond trailers simply follow the leader in single file until the end-up column set-up is formed (4-6 counts).

Impressions:

This would seem to be the latest effort in the ever-continuing search to find a diamond move that will eventually make it into the mainstream. And who knows? This one may just do it. It is relatively simple, smooth-flowing and easy to teach. Notice that in the above definition, we have deliberately avoided identifying the "Unwrap" leaders as either diamond "points" or "centers" since (a), depending on how the initial diamond formation was set-up, the leader may sometimes be a point and sometimes a center, and (b), while it is probably true that most dancers will no doubt recognize when they have formed a diamond formation, we doubt that most mainstream dancers will be able to recognize whether they are "points" or "centers".

It should also be noted that from some diamond formations, the end-up columns are separated from each other by a considerable distance (roughly two shoulder widths!). We found it helpful when this occurred in the initial teach, to encourage the leaders to "fudge" a bit closer together as they led their followers into the standard column formation.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run Tag the Line - Right Boys Cast 3/4 round Diamond Circulate <u>Unwrap the Diamond</u> Boys Run, Right & Left Thru	<u>TECHNICAL ZERO</u> (Outsides become Insides & vice versa)
<u>From a Zero Line - ZL (1P2P)</u> Spin the Top, boys Run Girls Hinge <u>Unwrap the Diamond</u> Boys Run, Star Thru	<u>TECHNICAL ZERO</u> (Ends become <u>centers</u> and vice versa)

UNWRAP VARIATIONS

The traffic pattern for "Unwrap the Diamond" has already spawned a pair of interesting spin-off moves. One could, for example:

- WRAP THE DIAMOND: The reverse of "Unwrap the Diamond". It converts side-by-side columns into twin diamonds. Here's how: The No. 1 dancer in each column leads the 3 trailers into their own diamond foursome. The column leader, in other words, assumes that he or she is already in their position for the end-up twin diamond formation and, on command to "Wrap the Diamond" simply does a Diamond Circulate action four places (back to where they began) as the three trailers follow in single file until twin diamonds are formed. Note that each foursome remains intact, i.e., the end-up diamonds contain the same dancers as do the starting columns.

UNCORK THE DIAMOND: Bill Davis (Menlo Park, Ca.) suggests a variation in which the 2 inside dancers in a standard twin diamond set-up (the dancer in each diamond who is adjacent to a dancer from the other diamond) are designated as leaders. On command to "Uncork the Diamond", this inside leader walks directly forward and the 3 trailers follow in single file until the end-up side-by-side columns are established. Bill further indicates that the above traffic pattern also makes it possible to "Uncork the Hourglass".

Note the following:

- 1-3 Square Thru ZB
 Swing Thru, boys Run
 Tag the Line - Right
 Boys Cast 3/4
Uncork the Diamond
Trade & Roll CL-os
 Curlique
Wrap the Diamond
 Diamond Circulate
Unwrap the Diamond
 Boys Run, Star Thru EPL
 Pass Thru, Wheel & Deal
 Centers Square Thru 3/4 AL!

Head 2 you Square Thru, 4 hands you go
Swing Thru, 2 by 2, boys Run right you
know
Tag the Line, face right, boys Cast 3/4
round
Diamond Circulate I say, Unwrap the
Diamond in the same old way
Boys Run, face those 2 and do the
Right & Left Thru
Swing that Corner lady there and Prom-
enade 'em too
...add 16 beat Tag.

● PROGRAM NOTES

Interesting routines in which the
Emphasis is on Mainstream or
Near-Mainstream Commands.

DOING IT "TRIPLE"

Most callers are finding that a so-called "Theme" Tip is a convenient and easily-developed method that may be used to add personality and "Pazzazz" to an evening of square dancing. Tip theming has become a universally-accepted programming technique and most callers, these days, find themselves to be continually on the lookout for suitable movements, combinations, formations or traffic patterns which they may weave into an interesting and colorful square dance tip.

With this in mind, we offer the following idea as a means of "threading" a tip together. It is based on the concept of doing a number of standard movements in a "Triple" type of environment:

TRIPLE TRADE

- 1-3 Square Thru ZB
Swing Thru, boys Run
Couples Hinge, Triple Trade
Couples Hinge
Couples Circulate, Ferris Wheel
Centers Pass Thru CB
Curlique, Cast Off 3/4 CB
Girls Trade, girls Run
Tag the Line-Right
Couples Hinge, Triple Trade
Couples Hinge
Couples Circulate
- q Bend the Line EOL-os
RL Thru & send 'em back EPL
Dixie Style to an OW
All 8 Circulate AL!

TRIPLE SCOOT

- 1-3 lead right, circle to a line .ZL
Curlique, Triple Scoot
Boys Run, Swing Thru

Girls Circulate, boys Trade, boys Run
Bend the Line CL-os
Pass Thru, Wheel & Deal
Centers 1/2 Square Thru, Separate
Go round 1, line up 4
Curlique, Triple Scoot
Boys Run, Double Pass Thru
Track II, Recycle & Sweep 1/4. EPL
Pass Thru, Wheel & Deal
Centers Square Thru 3/4 AL!

TRIPLE WALK & DODGE

- 1-3 Promenade 1/2
lead right, circle to a line ... ZL-os
Curlique, Triple Walk & Dodge
Centers Walk & Dodge
Centers In, Cast Off 3/4
Slide Thru, Centers Touch & Recycle
Pass Thru (AL!) ZB
Swing Thru, boys Run
As couples Walk & Dodge
Bend the Line EOL-os
Curlique, Triple Walk & Dodge
Centers Walk & Dodge as outsides
Trade .AL!

PUT 'EM ALL TOGETHER.....

- 1-3 lead right, circle to a line .ZL
Swing Thru, boys Run
Triple Trade
Wheel & Deal, Sweep 1/4 ORB
Slide Thru, Curlique
Triple Walk & Dodge
Centers Walk & Dodge
Centers In, Cast Off 3/4
Curlique, Triple Scoot
Boys Run
Zoom
Centers Square Thru 3/4 AL!

● CHOREO UPDATES

GRAND CLOVER I, II, III, IV

While fulfilling a choreographic assignment during the recent caller's school we conducted for the Louisville Caller's Association, Jerry Barrett developed this novel and wholly logical extension of the "Clover I, II, III, IV" concept. It uses a "Grand Clover" traffic pattern in which the dancers, from side-by-side columns do a single file 270° clover-like action until one column of 4 is facing the other column of 4. In "Grand Clover I", the lead dancers in each column Touch to form a mini-wave of 2..and the II, III, IV extensions are obvious from there. Note the following:

- 1-3 lead right, circle to a line ... ZL
Curlique
Grand Clover II
Center 4 Trade, boys Run
Star Thru & back away
Other 4 1/2 Tag, Trade & Roll
Pass Thru OPB-os
Swing Thru, Turn Thru AL!

- 1-3 lead right, circle to a line ... ZL
Curlique
Grand Clover III
Center 6 Trade & Roll
Back away and the 2 lone gents
Pass Thru and turn to the right
Separate, go round 3 dancers
And everybody AL!

RIBET (as in Frog Language!)

Subscriber Daryl Clendenin (Portland, Ore.) sent us this variation of Beryl Main's "Wipe Out" (see page 647, this issue): From parallel 2-faced lines or ocean waves, on command to "Ribet", center dancers Scoot and Spread (as in Wipe Out) while the new centers slide together and Trade. This, as many of you may know, is how Wipe Out originally appeared in a couple of West Coast publications. Daryl, finding that the movement had a certain amount of merit, simply gave it a name. Here's an example:

- 1-3 lead right, circle to a line ... ZL
Right & Left Thru ZL-os
Dixie Style to an OW
Ribet OPB-os
Swing Thru, Turn Thru AL!

FAN AND GO

This is a variation of Joe Uebelacker's "Touch and Go" which has been seeing a certain amount of action in workshop circles. Bill Davis (Menlo Park, Ca.) noted that many dancers tended to overshoot the 1/4 Casts called for by "Touch & Go", so he tried it with 3/4 Casts.... "Fan and Go" was the result. Here's the definition:

From side-by-side columns, all Circulate 1-1/2 places; center 6 join hands with adjacent dancer and Cast 3/4 to form a temporary 6-hand wave. Lonesome ends, meanwhile, Circulate (they go 1/2 way to the other end). Without stopping, the center 4 in the 6-hand wave Cast 3/4 again (ends turn the centers) to end the movement as centers of a parallel wave set-up, as the other 4 Circulate 1/2 to become ends. Normal couple set-ups become Arky and vice versa.

- 1-3 Pass Thru, Separate
Go round one and line up 4
Curlique
Fan and Go
Scoot Back ZB
Swing Thru
Boys Run
Tag the Line - In
Touch 1/4
Fan and Go
Boys Run CL-os
Slide Thru (ZB) AL!

• SHARE THE WEALTH

Here's a routine that Cal Golden passed along to us which uses some popular Main-stream experimentals:

• From a Zero Line:

Curlique
 Coordinate
 Ferris Wheel
 Double Pass Thru
 Track II OCB-os
 Recycle (ZB) AL!

Cal also told us about this get-out he sometimes uses from a ZB ocean wave:

- Recycle and Veer Left
- Ferris Wheel
- Centers Pass Thru
- Curlique
- Walk & Dodge
- Partner Trade
- Slide Thru (AL!)

Gene Hairell (Memphis, Tenn.) gave us this get out (also from a Zero Box)

- Curlique
- Walk & Dodge
- Boys Fold, Star Thru
- Boys Trade, boys Fold (AL!)

And here's a Zero Box get-out from subscriber George Spelvin:

- Recycle
- Curlique
- Cast Off 3/4
- Girls Trade, girls Run
- Tag the Line
- Boys turn straight back
- Star Thru AL!

Subscriber Kim Hohnholt (Gillette, Wyoming) sent in this routine which serves as an interesting

set up to a Zero Line:

- 1-3 Square Thru
- Sides 1/2 Sashay
- Spin Chain Thru
- Ends Circulate Double
- Boys Run ZL

Kim also passed on this novelty routine:

- Couples 1 and 2 do a Half Sashay
- Heads Swing Thru
- Centers Trade, centers Run
- Wheel and Deal (back away)
- Sides Cross Trail, Separate
- Go round 2, line up 4
(4 boys facing 4 girls!)
- Pass Thru, Wheel & Deal
- Centers Pass Thru
- Double Swing Thru
- Boys Run (all are now facing the caller
for announcements, etc.)
- Bend the Line ZL
- Star Thru, Square Thru 3/4 AL!

And finally, here's a pair of get-outs we've been using that we've gotten excellent dancer reactions from....but we can't, for the life of us, remember where we "researched" 'em from! (Sorry about that!)

• From a Zero Box (ZB)

Star Thru
 Pass Thru
 Tag the Line
 Put centers In
 Cast Off 3/4 AL!

• From a Zero Line (ZL)

Pass Thru
 Chase Right
 Boys Run & Reverse Flutter
 Put that girl in the lead and
 Dixie Style to an OW
 Slip the Clutch! AL!

• NEW MOVEMENT (Experimental)

WIPE OUT (Beryl Main, Aurora, Colorado)

How To Do It:

From parallel ocean waves or two-faced lines the center dancers facing in step forward and either Turn Thru or Left Turn Thru depending upon which inside hands they have available and then they Veer out to the nearest end position. Simultaneously, the centers facing out do a Cross Run. The centers, in other words, do what amounts to a 2-couple Scoot Back and Veer out to become ends. The original ends, meanwhile, Run or "Flip" into the adjacent center position and, without stopping, they Trade with each other. Called from waves the movement ends in parallel two-faced lines; called from two-faced lines, it ends in parallel waves. (about 6 counts).

Impressions:

There has been some confusion about this movement -- especially on the West Coast where a somewhat different definition has appeared in print. When we discovered that two separate versions of the move were indeed making the rounds on the workshop circuit, we quickly called the author and Beryl confirmed that the definition, as shown above, is the correct one. This is also the way it now appears in Burleson (No. 2325).

While we doubt that Wipe Out will ever gain more than a passing amount of Mainstream acceptance, we found it to be an interesting workshop routine. The "Flip" action posed something of a problem -- but it was minor and easily resolved. Some of our Mainstream dancers tended to forget to do the "Flip" action before trading and we had to give 'em a bit more drill than usual before they would do it automatically. But other than that, we found the movement offered an interesting theme for a workshop tip.

Choreography:

<p><u>From a Zero Box - ZB (Box 1-4)</u></p> <p>Swing Thru, boys Run Tag the Line - Right <u>Wipe Out</u> Recycle</p>	<p><u>Equals ZERO!</u></p>
<p><u>From a Zero Line - ZL (1P2P)</u></p> <p>Square Thru 3/4 Courtesy Turn & send her back Dixie Style to an Ocean Wave <u>Wipe Out</u> Wheel & Deal Star Thru</p>	<p><u>Equals ZERO!</u></p>

Wipe Out (continued)Sample Figures:

- 1-3 lead right
Circle to a line of 4ZL
Square Thru 3/4
Courtesy turn, put her in the lead
Dixie Style to an ocean wave
Wipe Out
Couples Circulate
Tag the Line - Right
Wipe Out OOB-os
Boys Circulate OCB-os
Recycle (ZB) AL!
- 1-3 Right & Left Thru
Cross Trail, Separate
Go round 1, line up 4CL
Right & Left Thru CL-os
Pass the Ocean ZB
Girls Trade, girls Run
Tag the Line - Right
Wipe Out
Boys Trade, boys Run
Tag the Line-Right
Wipe Out OB-os
1/2 Tag, Trade & Roll (AL!) ZB
Pass Thru, Trade By OB
Star Thru, Reverse Flutter Wheel .EPL
Same lady lead Dixie Style to OW
Wipe Out
Couples Circulate
Wheel & Deal ORB
Touch & Recycle ZB-os
RL Thru, Dive Thru
Curlique AL!
- 1-3 lead right
Circle to a line of 4 ZL
Pass the Ocean CB-os
Swing Thru, boys Run
Tag the Line - Right
Wipe Out OPB
Fan the Top ZL
Right & Left Thru ZL-os
Cross Trail AL!
- 1-3 lead right
Circle to a line of 4 ZL
Right & Left Thru ZL-os
Dixie Style to an OW
Left Swing Thru
Wipe Out
Couples Circulate
Boys Trade, Wheel & Deal
Swing Thru OPB-os
Wipe Out
Couples Circulate
Bend the Line ERL
Pass Thru, Bend the Line ERL-os
Flutter Wheel ZL
Pass Thru, Wheel & Deal
Centers Swing Thru, Turn Thru .AL!
- 1-3 Square Thru ZB
Curlique
Swing Thru
Centers Run
Tag the Line - Right
Wipe Out
Swing Thru
Centers Trade, centers Run
Wheel & Deal AL!

SINGING CALL (Corner Progression)

Head 2 you Square Thru, 4 hands you go
Swing Thru the outside 2, 2 by 2 you know
Boys Run and Tag the Line, face to the
right I say
Now Wipe 'em Out and when you're
there, Recycle that same ol' pair
2 by 2 and don't be slow, Swing that
Corner there
Swing that Corner lady boys and Promen-
ade the square
...add 16 beat Tag

• SIGHT CALLER'S NOTE BOOK

MORE "FRIENDS AND ENEMIES" (comments from our subscribers)

Ever since we published our thoughts about the "Friends and Enemies" approach to sight calling (see pages 608, 628 and 638) we have received many letters from our subscribers offering their comments about the method we described. All the comments, we are pleased to say, have been favorable and they have generally fallen into one of three categories: (1) comments to the effect that the "friends and enemies" concept showed the reader, for the first time, an easy way to sight call; (2) comments indicating that while the reader was already using this method of sight calling, he (or she) did not know that it had a name; and (3) comments offering an additional insight into the reader's use of the method.

In this last category, for example, was a comment by Whitey Aamot from Waseca, Minn. (made at a recent caller's seminar we conducted in the Minneapolis/St. Paul area) to the effect that whenever he finds, after matching the key man with his partner and placing the key man on the end of a facing line set-up, that he has a "mixed condition across from the key couple (one friend, one enemy), he notes that if the friend is the man, the get out is:

Pass Thru, Wheel & Deal
Centers Square Thru 3/4 (AL!)

...and if the friend is the lady, the get-out must be:

Pass Thru Wheel & Deal
Centers Pass Thru (AL!)

Another thought came from Ken Down in Scotia, New York who mentioned that he typically uses couples 1 and 4 as key couples and, when he is ready to resolve the square, he varies the "friends and enemies" concept by placing Man No. 1 and Man No. 4 across from each other in facing lines of 4. When this has been accomplished, he notes their partner pairings and finds that one of three conditions will exist:

1. Both 1 and 4 men have original partner in their own foursome (it's easy then to sight 'em into a ZL or ZL-os)
2. Neither 1 or 4 man has original partner in their foursome (in which case he proceeds as described on page 639)
3. Either No. 1 man OR No. 4 man has original partner in the foursome, but the other man does NOT (which means he has 1-1/2 key couples paired and it is similarly easy to sight 'em into a ZB or ZB-os).

We, of course, are delighted that so many of our readers took the time to write and share their ideas with us. Thanks to you all!

choreo



BREAKDOWN

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

OCTOBER 1976

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WHAT'S HAPPENING?

We note a good deal of workshop action for both Wind the Bobbin and for last month's "Unwrap the Diamond". Also, there seems to be little doubt that the Touch and the Touch 1/4, 1/2, 3/4 concept seems to be making a healthy bid for general Mainstream acceptance. In mainstream circles Track II (but not Track I, III or IV) is still going strong and Chase right would seem to be a close second.

There were a more than usual number of new movements crossing our desk this past month, so let's get right down to them:

ADVANCE TO A DIAMOND (Bill Harrison and Keith Gulley) From parallel ocean waves, end dancers Circulate as center dancers Fold into the adjacent end's place and (without stopping) do a Phantom Diamond Circulate to become centers of a Twin Diamond Formation (Circulators are points).

CAST THE WAVE (Fred Bailey) From parallel ocean waves, all Cast Off 3/4 and centers of the new waves then Cast with inside hands 3/4, new centers Trade and Cast 3/4 again with the ones they meet. Wave ends, meanwhile, Circulate one place. If the command is Cast the Wave Double or Triple, the Circulators Circulate the appropriate number of places. Movement always ends in another parallel ocean wave formation.

CROSSFIRE TRADE & ROLL (Kip Garvey) A combination command that has dancers in a 2-faced line do a Crossfire and then Trade & Roll with adjacent dancer.

FASCINATE THE CYCLE (Gus Greene) From parallel ocean waves ends Circulate 1-1/2 as centers Cast 3/4 and centers of the new wave Trade (momentary 6H OW) End 2 Recycle to face in as Lonesome dancers face in and move forward to become ends of a two faced line.

FLIP THE GALAXY (Bobbie Keefe) From a Galaxy formation (see page 658) the 4 outside dancers "Flip" to the center as the 4 centers do a Galaxy Circulate. Ends in a Wrong Way Thar.

FLUTTER THRU (Johnnie Beaird) Facing couples (normal arrangement) begin a Flutter Wheel. As

What's Happening? (continued)

the lady nears her home position, she does a right face Roll to meet the other lady left shoulder to left shoulder and then the 2 girls Cast left $3/4$. The men meanwhile continue moving around the ladies about $1/2$ way and then step forward to become ends of a momentary ocean wave. Without stopping, all now Step Thru. The movement is equal to a Square Thru. In a reverse Flutter Thru, the action is the same except that it begins with left side dancer doing a Left arm turn, etc.

GEMINI (Gene Trimmer) From ocean waves, 2-faced lines, or any other 4-dancer line, the center 2 Trade and then Cast Off $3/4$ with the ends.

JOG (Bruce Busch) From any 2 dancer couple, both dancers face each other and then Veer right to form a left hand mini-wave.

LOCK BACK (Jack Bright) From any ocean wave, centers Cast $1/4$ as ends do a U-Turn back to form a Diamond. (same as "Quarter Back", Burleson 1694).

MOVE YOUR WAVE (Gus Greene) From ocean waves this movement equals a couples Sweep $1/4$ left. The end dancers in the wave, without letting go of the centers, move as in Sweep $1/4$ as centers back up. The action is best described as a Sweep $1/4$ from ocean waves where the couples continue to hold hands with their opposite (wave centers). Parallel waves become a Tidal wave.

PEEL AND REMAKE (Andy Cisna) From a "Z" formation (parallel OWs + Ends Fold), the leaders in each single file twosome Peel Off and Circulate 2 places. Simultaneously, trailers step forward, join inside hands with adjacent trailer and do the Remake (Cast $1/4$, those who can Trade, and then Cast $3/4$ with dancer they meet). Ends in parallel ocean waves.

REALIGN IT (Andy Cisna) From side-by-side 4-dancer columns, the leader in each column does a Peel Off and then walks forward to the end of the column and does a $1/4$ in to become an end dancer in the end-up facing line of 4 formation. Simultaneously, the other 6 do a Triple Scoot Back and without stopping, Roll to face in.

RETREAD (Denny Lantz) From a $1/4$ or $3/4$ Tag formation, Centers Recycle as others do a Partner Trade.

SHUTTLE (Gus Greene) From a diamond set-up, the foursome does a Flip the Diamond and without stopping, does a Crossfire. (Works best from imperfect diamonds).

SQUEEZE THE DIAMOND (Bill Davis) From any diamond set-up, centers Trade and step apart as points slide together and Trade. Centers become points & points become centers.

SQUEEZE THE HOURGLASS/GALAXY (Dave Hodson) "Squeeze the Hourglass" means that hourglass centers Trade and slide apart as the Corners slide together and Trade. Ends in a Galaxy formation (see page 658). "Squeeze the Galaxy" means that the wide centers of the Galaxy slide together and Trade as the adjacent dancers in the center Box-Circulate foursome Trade and slide apart to form an hourglass.

STAR AND TRAVEL (Paul McNutt) From an 8-Chain Thru formation, each foursome makes a RH star and turns the star $1/2$ way and a bit more to form twin diamonds (girls are centers and boys are points if initial set-up was "normal") Points now Circulate $1/2$ place as centers (of the 4-dancer wave across the set) Cast left $1/4$. The point dancer who meets a center wave dancer facing in the same direction now Promenades as a couple $1/4$ and without stopping, Wheels to face in. Point meeting center face to face does a Touch $1/4$ + Walk & Dodge to end the movement in an 8-Chain Thru set-up

● NEW MOVEMENT (Experimental)

HINGE AROUND (Ron Haggerty)

How To Do It:

This movement starts from a 1/4 Tag formation (an ocean wave between facing couples). On command to "Hinge Around", the outside dancers do a Partner Hinge to form a right-hand mini-wave as the wave dancers do a Single Hinge (forming a momentary Box Circulate foursome in the center) and, without stopping, they drop hands and Extend slightly to allow the Box dancers facing in to join the two outside mini-waves in a momentary 6-hand ocean wave. (the facing out Box dancers, after the Extend, do an automatic 1/4 right). From here, the center 4 of the 6-hand wave Cast left 3/4 to become centers of the end-up parallel ocean wave formation as the four outside dancers move up (Circulate 1/2) to become wave ends. The total action takes about 8 counts.

Impressions:

We found -- to our pleasant surprise -- that this movement looks tougher than it really is. The description reads as though it would be tough to teach and we admit approaching the command with some misgivings. We soon discovered, however, that our Mainstream dancers -- for the most part -- picked it up without difficulty. When done from a normal initial set-up such as Heads Pass the Ocean, etc., it was helpful to give directions to "boys" and "girls" (rather than ends and centers). This permits such cues as "Boys Cast left 3/4 and girls move up". This won't, of course, work from Arky set-ups and such arrangements will need additional attention. The only problem spot we noted was that we found it necessary to constantly remind the outside dancers, at the beginning of the action, to quickly form their mini-waves so as to be in position to form the 6-hand wave with the in-facing centers. But, as we say, they soon got the hang of that and from there on out it was smooth sailing!

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Pass Thru, Wheel & Deal Centers Touch & <u>Hinge Around</u> Boys Circulate, boys Trade Boys Run, Bend the Line	<u>TECHNICAL ZERO</u> (ends become venters and vice versa)
<u>From a Zero Line - ZL</u> Pass Thru, Wheel & Deal Centers Touch & <u>Hinge Around</u> Boys Run, Couples Circulate Wheel & Deal	Converts Zero Line (ZL) to Zero Box (ZB)
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run Ferris Wheel & Touch <u>Hinge Around</u> Boys Run, Bend the Line	Converts Zero Box (ZB) to Zero Line (ZL)

Hinge Around (continued)Sample Figures:

- 1-3 Right & Left Thru
Pass the Ocean
Hinge Around
Boys Run, Bend the Line ZL
Pass Thru
Wheel & Deal
Centers Touch & Hinge Around
Boys Run
Couples Circulate
Wheel & Deal (ZB) AL!
- 1-3 lead right, circle to a line .ZL
Right & Left Thru
Star Thru, Dive Thru
Centers Touch & Hinge Around
Boys Trade, boys Run
Wheel & Deal (AL!) ZB
Star Thru, Pass Thru
Tag the Line - In
Pass Thru, Wheel & Deal
Centers Touch & Hinge Around
Girls Run, Tag the Line
Boys Turn Back, Curlique
Boys Trade, boys Run
Ferris Wheel
Centers Touch & Hinge Around
Boys Run
Wheel & Deal (ZB) AL!
- 1-3 Pass Thru
Separate, go round 1
Squeeze in, line up 4
Pass Thru, Tag the Line-Right
Ferris Wheel & Touch
Hinge Around
Centers Trade
Boys Run ECL
Pass Thru, Wheel & Deal
Double Pass Thru
Centers In, Cast Off 3/4
Pass Thru, Wheel & Deal
Centers Touch & Hinge Around
Scoot Back, centers Trade
Scoot back, boys Run CL-os
Slide Thru (ZB) AL!
- Couple No. 1 1/2 Sashay
Heads Square Thru
Swing Thru
Centers Run
Ferris Wheel & Touch
Hinge Around
Boys Run
Bend the Line ZL
Pass Thru, Chase Right
Swing Thru
Split Circulate
Centers Trade
Centers Run
Tag the Line - In
Pass Thru, Wheel & Deal
Centers Touch & Hinge Around
Boys Run EPL-os
Pass Thru, Wheel & Deal
Centers Pass Thru (ZB) AL!

SINGING CALL (Corner Lady Progression)

Head 2 Right & Left Thru
Turn 'em you know
Same 2 Pass the Ocean, Hinge Around
and go!
Two by two and don't be slow
Four boys Run Right
Wheel & Deal & hear me say
Face 'em there that same 'ol
way
Touch 1/4, Split Circulate
Boys Run right again
Swing that Corner lady there and
Promenade my friend
...add 16-beat Tag

● HAVING FUN WITH HALF SASHAYS

- 2-4 1/2 Sashay
1-3 Square Thru
Spin Chain Thru
Ends Circulate Double
Boys Run (ALL)

- Couples 1 & 2 1/2 Sashay
Sides Cross Trail, Separate
Go round 2, line up 4
Pass Thru, Wheel & Deal
Centers Pass Thru, Double Swing Thru
Boys Run, Bend the Line (ZL)

The above routines (by Kim Hohnholt, Gillette, Wyo.) appeared in last month's "Share the Wealth" section. Notice that they both begin by having some of the couples do a 1/2 Sashay and notice too that this has the effect of creating some rather oddball Arky arrangements. Shortly after the Sept. issue was mailed we received a phone call from subscriber Harold Davison (Belmont, Calif.) telling us that he had discovered that the above routines will also work (produce an accurate Allemande Left) no matter ^{who} the caller asks to do the lead-off 1/2 Sashays (Heads, Sides, Couples 1&2, Couples 3&4, one couple only, none of the couples, those who want to, etc.)

What Harold "discovered", of course, is an interesting choreographic phenomenon that has been with us in one form or another for many years. (We featured some similar concepts back in 1972; see pages 178 and 188). The gimmick in this choreographic parlor trick is that while 1 or more lead-off 1/2 Sashays will indeed produce a wide range of unsymmetric partner alignments, they have absolutely NO effect on the numerical symmetry (their 1-2-3-4 rotation) of either the men or the ladies. The same is true, incidentally, if you begin a routine by having one or more couples "Face your corner, Box the Gnat, Square your sets". For no matter how strange or unsymmetric such oddball partner pairings may seem, the essential numerical symmetry of the dancers is NOT affected and this means that as long as all subsequent commands are also symmetric, the caller can always affect a get-out by re-aligning the couples into "normal" boy/girl pairings and then using standard sight calling techniques to resolve the square. The trick, of course, is that a caller must know how to re-establish the normal partner pairings. Here's how we do it:

First, we maneuver the dancers (from whatever oddball set-up we find 'em) into parallel right-hand ocean waves and then, using Circulates and Trades, arrange it so that no 2 dancers of the same sex have right hands joined. (It will sometimes happen that no amount of Circulates and/or Trades will produce the desired arrangement, in which case we call "Cast Off 3/4 to form new waves and then try again. This time it will!") And from that arrangement, the commands "Boys Run and Bend the Line" will always produce facing lines of four with all couples "normal" and both Men and Ladies in a symmetric 1-2-3-4 arrangement. And from there we sight 'em to an appropriate get-out. Get out your dolls and check it out for yourself. Notice, for example, that that is exactly what occurs in both the routines shown above. And while you have the dolls out, try this: first 1/2 Sashay any number of couples and then move the dancers through as many symmetric commands as you like. Now notice that whenever you're ready to resolve the square, you can easily establish the parallel ocean wave arrangement described above (no 2 of the same sex with right hands joined) and that the commands "Boys Run & Bend the Line" will always produce normal and totally symmetric facing lines of four.

Here's a final word of caution. Be sure that after the 1/2 Sashays (or after the Face your Corner and Box the Gnat) all subsequent commands are truly symmetric. Some commands are tricky. A "Boys Trade" for example, a symmetric command in most cases, is unsymmetric if the boys in one wave are centers and the boys in the other are ends. Learn to say "Ends Trade" or "Centers Trade".

● CHOREO UPDATES

PLUS I, II, III, IV

Deuce Williams suggests that instead of simply saying "Track III" or "Clover I" or "Wheel & Deal II", etc. we add the word "PLUS" before the number thus making it "Track plus 3", "Clover plus 1", "Wheel and Deal plus 2", etc. This, says Deuce would not only allow us to designate the extent of the Tag action (1/4, 1/2 or 3/4) in a super-clear manner, but would also allow us to direct the dancers into Tag extensions any time we find ourselves in a DPT set-up. Note the following:

- 1-3 Right & Left Thru
Star Thru plus two ZB (OW)
Swing Thru, boys Run
Ferris Wheel plus 3
Centers Swing Thru
Outsides Trade plus 4
Clover plus 2
Split Circulate OPB-os
Swing Thru, Turn Thru AL!
- 4 Ladies Chain
1-3 Square Thru 3/4, separate
Go round 1, line up 4
Star Thru plus 2 ZB
Recycle OCB-os
Dive Thru plus 3
Centers Recycle
Outsides Trade plus 2 CB
Eight Chain Three AL!

(We tend to agree with Deuce that the idea is a good one. What do YOU think?)

AH SO WALK

Walt Wentworth (Franklin, N.C.) is the author of the following "Grand" type routine:

Heads Part: From a squared up set, Heads Pass the Ocean, Ah So, Walk & Dodge Walk forward into the Side's position and California Twirl (16 counts)

Sides' Part: Face partner & back up 4 steps, turn and walk to Head's position to Dosado with the one they meet and then Star Thru to face the center (16 counts)

The action has the Heads doing their part (becoming temporary Sides) and then doing the Sides' part until they're Heads again, while the Sides do the reverse.

What's Happening? (continued)

STAR TREK (Paul McNutt) From an 8-Chain Thru set up, each foursome makes a RH star and turns it 1/2. Centers (girls) turn their star 1/4 more as Points (boys) Spread to end in parallel 2-faced lines.

SWITCH TO A GALAXY (Bill Davis) From parallel OWs, Ends Flip into the center as centers do a Galaxy Circulate to form a Galaxy formation.

TAG BY (Rick Conner) From parallel OWs, in-facing dancers step forward and Pass right shoulders with opposite in-facing dancer (on a slight diagonal) to join opposite out-facing dancer in lines of 4 facing out.

TAG TO A BACK UP STAR (Tweety Tyndall) From side-by-side columns, all do a Partner Tag plus a Partner Hinge and (adjusting to a forearm grip) outside dancers swing to the center forming a back-up Thar star.

TALLY HO (Paul McNutt) From parallel OWs all Circulate 1/2. Dancers meeting in the center Touch 1/4 + 1/4 Tag as those meeting on the outside Touch 1/2. Center 4 in the 6H OW Cast Left 3/4 as other 4 walk right to become wave ends.

WALK OUT TO A WAVE (Lee Kopman) From RH columns, No. 1 & No. 2 dancers do a Trail Off + Ends Run. No. 3 dancer Circulates forward 2 spots and Rolls right to become a wave center as No. 4 dancer walks forward, veers left and becomes an end in the final parallel OW set-up.

● SHARE THE WEALTH

Subscriber George Spelvin, Happy Valley, Calif., sent in a pair of Zero Box get outs that have a slightly different "feel" to 'em. Here they are:

- From a Zero Box (Box 1-4)
Square Thru
On the 3rd hand, Curlique
Cast right 3/4
Girls Trade, Recycle (AL!)
- From a Zero Box (Box 1-4)
Split 2, line up 4
Pass Thru, Ends Fold
Swing Thru, boys Run
1/2 Tag, Trade & Roll (AL!)

George also sent in the following get-out from a Zero Line (1P2P)

- Right & Left Thru
2 ladies Chain
Pass Thru, Bend the Line
Pass Thru, Tag the Line
Centers In, Cast Off 3/4
Star Thru, centers Touch & Recycle
Same 2 Zoom (AL!)

And here are some get-outs we got from Andy Cisna (Elkridge, Md.)

- From a Zero Box
Curlique, Cast Off 3/4
Everybody Fold (AL!)
- From a Zero Box
Swing Thru double
Right & Left Thru
Dive Thru, Zoom
Centers Partner Trade (AL!)
- From a Zero Line
Pass Thru, 1/2 Tag the Line
Swing Thru, Split Circulate
Boys Run (AL!)

● CALLERLAB SELECTIONS

The Callerlab Mainstream Experimental Basics Committee selected two commands for workshop emphasis for the final quarter of 1976. They are (1) Touch, 1/4, 1/2, 3/4 and (2) the command to "Roll" as an add-on command meaning that the dancers are to do a 1/4 turn in the direction of their body flow after they have completed the initial command.

We have already featured both selections in recent issues (for Touch combinations see pages 582 and 635 and for Roll variations see page 624). Here are some routines in which both commands are featured.

- 1-3 Square Thru ZB
Touch and Recycle OCB-os
Veer left, couples Circulate
Bend the Line CL-os
Touch 3/4...and Roll CL-os
Right & Left Thru CL
Touch 1/4
Triple Scoot, boys Run OB-os
Swing Thru, boys Run
1/2 Tag, Trade & Roll ZB
Curlique...and Roll
Box the Gnat, change handsAL!
- 1-3 lead right, circle to a line ZL
Pass Thru, Wheel & Deal
Double Pass Thru
Peel Off...and Roll
Double Pass Thru
Track II OOB
Swing Thru
All 8 Circulate
Boys Run, Bend the Line ZL-os
Touch 1/4, Triple Scoot
Boys Run RB
Star Thru ZL
Right & Left Thru ZL-os
Pass Thru
Partner Trade...and Roll
Right & Left Grand!

• NEW MOVEMENT (Experimental)

CROSS SPIN THE DEUCEY (Dave Crissey, Mason, Michigan)

How To Do It:

From parallel ocean waves (left-hand or right hand), or from parallel two-faced lines (facing clockwise or counterclockwise), the centers Cross Run and Circulate one position forward, while the new centers "Flip" or roll-over into the place vacated by the original center where, without stopping, they end the movement by doing a Fan Chain Thru, i.e., they Cast 3/4 by inside hands, new centers Trade and turn the one they meet 3/4. Waves become two-faced lines and two-faced lines become waves. (approximately 12-14 counts).

Impressions:

While the timing would have been better if the rules called for those doing the Cross Run to then do a double Circulate, the movement has a certain amount of the same feel as a Relay the Deucey and it could very well gain a measure of workshop popularity. Teaching Hint: Be sure to remind the original ends that they must Flip into the center before doing the Fan Chain Thru action. We noted a slight tendency for the ends to slide together, join inside hands and start the Fan Chain Thru.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run <u>Cross Spin the Deucey</u> Boys Run, Bend the Line (CL-os) Slide Thru	<u>TECHNICAL ZERO</u> (Outsides become in-sides & vice versa)
<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean, Swing Thru Boys Run <u>Cross Spin the Deucey</u> Boys Run, Bend the Line	<u>TECHNICAL ZERO</u> (Insides become out-sides & vice versa)
<u>From a Zero Line (ZL)</u> Right & Left Thru Dixie Style to an OW Girls Circulate, boys Trade <u>Cross Spin the Deucey</u> Wheel & Deal	Converts Zero Line (ZL) to Zero Box (ZB)
<u>From a Zero Box - ZB</u> Swing Thru, boys Run Tag the Line - Right <u>Cross Spin the Deucey</u> Girls Trade & Recycle	<u>TECHNICAL ZERO</u> (Outsides become in-sides & vice versa)

Cross Spin the Deucey (continued)

- 1-3 Right & Left Thru
Cross Trail, Separate
Go round 1, line up 4 CL
Right & Left Thru CL-os
Pass the Ocean ZB
Girls Trade, girls Run
Tag the Line - Right
Cross Spin the Deucey
Scoot Back, Recycle OCB
Sweep 1/4 CL
Right & Left Thru CL-os
Dixie Style to Ocean Wave
Cross Spin the Deucey
Couples Circulate
Boys only Circulate
Bend the Line ZL
Right & Left Thru & Pass Thru
Partner Trade (ZL) AL!
- 1-3 Square Thru ZB
Curlique
Centers Trade
Centers Run
Tag the Line - Right
Cross Spin the Deucey
Boys Run CL-os
Pass the Ocean ZB
Recycle & Veer Left
Cross Spin the Deucey, boys Run
Couples Circulate
Ferris Wheel
Centers Pass Thru (ZB) AL!

SINGING CALL (Corner Lady Progression)

Head 2 you Square Thru, count four hands
and go
Swing Thru the outside two, boys Run
right you know
Cross Spin the Deucey, you're walkin'
two by two
When you're done, the boys will Run
and Bend the Line I say
Slide Thru and the Corner Swing, you
Promenade that way
.....add 16 beat tag!

• NEW FORMATION

THE "GALAXY" FORMATION

It seems that all you have to do is to even suspect that it is no longer possible for someone to invent a new square dance formation -- when Presto! -- someone does!

Here's a new set-up that its author (Bobbie Keefe, Jacksonville, Flo.) calls a "Galaxy" formation. It is related (sort of) to an "Hourglass" arrangement and it looks as though it might have some fairly interesting choreographic possibilities. It has, in fact, already spawned an entire family of new commands -- many of which you'll find described in this month's "What's Happening" section -- and we have a hunch that both the formation and its related moves will very likely see a lot of action in many advanced or experimental workshops.

Here's how to establish a Galaxy formation: simply set-up parallel two-faced lines and then have the end dancers Circulate 1/2 place. That's it! Notice that you now have four dancers in what could be described as a big diamond around the outside, with 4 dancers in a Box Circulate formation standing inside the big diamond.

From here one could "Galaxy Circulate" i.e., each dancer moves forward one position in the "Galaxy". It is also possible to Flip the Galaxy, Squeeze the Galaxy, Switch to a Galaxy, etc. As we say, these are all new movements and we've defined 'em in this month's "What's Happening?"

Here's a sample routine:

- 1-3 Square Thru, Swing Thru
Boys Run, Tag the Line-Right
Boys Trade, girls Circulate 1/2
Everybody Galaxy Circulate
Girls Trade, boys Circulate 1/2
Couples Circulate
Wheel & Deal
Dive Thru, Pass Thru (AL!)

• SIGHT CALLER'S NOTE BOOK

"PICK 'EM -- SIC 'EM -- PAIR 'EM -- SNARE 'EM"

During a patter workshop session at one of our recently completed caller's schools, both the staff and the students combined to generate still another approach to the basic sight calling process. We called it the "Pick 'Em / Sic 'Em / Pair 'Em / Snare 'Em" approach and, like the "Friends and Enemies" concept that we've been examining for the past few months, "Pick 'Em / Sic 'Em, etc." represents nothing more than a handy mental checklist or memory "hook" that may serve to remind a sight caller of the several steps that must be accomplished if, after a spasm of ad-lib calling, he is to resolve the square accurately. Here's how it works:

- PICK 'EM: This is to remind the caller that he must select and identify four key dancers in one or more cue squares. The key dancers should consist of a key man, his corner, and their respective partners. And it goes without saying that the selection must be done before the routine begins!
- SIC 'EM: This is where the caller concentrates on doing his best to interest and to entertain the dancers. This is where the caller must be concerned with such considerations as smooth dancing and comfortable body flow, interesting dance combinations, the level of his material, etc. This, in other words, is where the caller worries about the quality of his choreography -- and this is where he must always strive to put his best foot forward. The only requirement here is to make certain to use only symmetric or "mirror-image" commands -- but other than that, the caller is generally free to call whatever he likes. He may, for example, invent routines that are designed to explore all of a given commands APD arrangements, or he may create spur-of-the-moment combinations in a totally loose and improvised manner. He is literally free to call any series of symmetric commands that he feels will serve his immediate program requirements -- and whenever he is ready to resolve the square, he simply moves on to the next step in the process.
- PAIR 'EM: This, of course, is the step that makes it all happen. First, be sure that the square is in a "normal" arrangement (if it is Arky, de-Arkify it!) and then the trick is to pair up the key man with his partner. In our school exercises we used parallel 2-faced lines -- boys on the ends/girls in the center - or vice versa -- since from that set-up no dancer is ever more than 2 places away from his or her original partner and it is relatively simple to pair up anybody with anybody using Circulates and/or Trades.
- SNARE 'EM: Once the key man is paired with his partner, the caller may look for a get-out. If the other couple in the 2-faced line is also paired, a Bend the Line produces a ZL (1P2P) or a ZL-os; and if the other couple is NOT paired, a Bend the Line produces an EPL or an EPL-os -- and every caller ought to "own" at least one memorized get-out from each of those formations.

choreo



BREAKDOWN

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

NOVEMBER 1976

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WHAT'S HAPPENING?

Just about all of the workshops were taking a look at the new Galaxy formation and this also brought about renewed interest in Hourglass and Interlocked Diamond choreography. We also detected a considerable upsurge in the current Callerlab experimentals, Touch 1/4 and Roll.

We looked at the usual number of new movements this past month and feel that Ron Schneider's "Touchdown" was deserving of a somewhat longer "look-see". Also, Ross Crispino sent in a Grand Parade-type of routine using updated choreography (Diamonds and Left Swing Thrus) which we also feel might get a certain amount of action.

Here's this month's listings:

BRING US TOGETHER (Lee Kopman) From a "square" formation, active dancers Circle 1/2 drop hands with opposites and slide left as a couple (but do not merge forward into a two-faced line). The other 4, meanwhile, 1/4 right and single file Promenade going behind and past the actives. They then individually 1/4 in to join the actives in facing lines of 4.

BUZZ OFF (Paul McNutt) From OWs, 2-faced lines or other allowable formations, all dancers 1/4 Tag; leaders Single Hinge with opposite leader and pick up nearest trailer and continue as in Flutter Wheel to the other side and end in facing lines or couples.

COORDINATE TO AN INTERLOCKING DIAMOND (Jack Sickels/Jack Lasry): from columns, all Circulate 1-1/2, center 3 pairs Trade except the center pair only Trades 1/2 (Hinge) to set up interlocking diamonds.

CURL/TOUCH THE BOAT (Reath Blickenderfer) From facing lines of 4, centers Pass Out & Partner Trade; then the Curlique (Touch 1/4 if command is "Touch the Boat"). The ends, meanwhile, Pass Thru, face in and walk forward to meet the other end (Circulate 1-1/2) to Curlique or Touch 3/4 (depending on the command). If ends did a Curlique, they also Cast 1/2.

FERRIS TO A COLUMN (Lee Kopman) From parallel 2-faced lines, pairs facing out Wheel & Deal and in-facing pairs step ahead (momentary 2-faced line in center). Centers of the 2-faced line Trade and extend as outsides do a Walk & Dodge. Ends of the 2-faced line also step for-

What's Happening? (continued)

ward and, blending inward, they join the outside "dodger" to end the movement in side-by-side columns. Clockwise facing 2F lines form right hand columns; counter-clockwise 2F lines form LH columns.

FLARE, TRADE & ROLL (Ed Fraidenberg)

From DPT, completed DPT, Trade By or column formations, the end or outside pairs separate with a $3/4$ (270°) loop to become ends of end-up facing lines of 4 set-up, as other 2 pairs Trade & Roll to become centers of the lines.

FLICK YOUR BIC (Howard Parker) from static square or other allowable formations, designated dancers Pass Thru and Wheel Right $1/4$ to form a 2-faced line.

FOLD & FLUTTER (Charles Hendricks)

From a 4-dancer ocean wave, ends Fold as centers Cast $3/4$. As centers Cast, however, they pick up nearest end, continue as in Flutter Wheel, then break and face as a couple.

GALAXY VARIATIONS (see page 667)

IN STYLE (Lee Kopman) From any preceding compatible movement, girl's (now often called "Belle's") position turns back in body flow direction to allow dancer in boy's (Beau's) position to blend or Veer (to the outside) forming a couple and extending to meet another couple in a 2-faced line. From a static square, "

"Heads Star Thru In Style" ends in parallel 2-faced lines.

PEEL THE DIAMOND: (Geo. Lanier): From any 4-dancer diamond, points Peel Off as centers Hinge and also Peel off to end in a two-faced line.

PHASE OUT (Bob Kuss) From lines of 4 facing out, ends Cloverleaf, centers Trade then Pass Thru. Original ends now Pass Thru as the others meet and Pass In to end the movement in an 8-Chain Thru set-up.

ROLL CHAIN THRU (Jim Duggan) From parallel ocean waves, centers Run and Roll as new centers "Chain Thru" (Cast $3/4$, new centers Trade and Cast $3/4$ with the ones they meet.) The author also lists "Roll Fan Chain Thru" as an obvious Spin Off move.

SHRINK THE WAVE (Steve Albright) From a Tidal Wave formation, end pairs Recycle and Veer left as center 4 Swing Thru and Recycle to end in a DPT formation.

STEP LIVELY (Lee Kopman) From right hand parallel OWs, ends facing out Cast Back and do a Left Touch $1/4$ with the facing in end from the other wave (as in Cast a Shadow). Centers facing in Left Touch $1/4$ and Spread while centers facing out $1/4$ left and move up to join the end facing out. End facing in now steps into the vacated space (temporary 2-faced line) Couples facing out do a Wheel Across as center couples move up to end the movement in parallel 2-faced lines.

WHEEL OFF (Joe Uebelacker) From lines of 4 facing out, right hand couple Wheel & Deal as left hand couple executes a Divide the Line action + Tandem Run to the Left to stand outside the other line. Basic move ends in a T-Bone set up but command may be modified to add "in, out, right, left, etc." as a facing direction for the "Off-ers" and an "Anything" command for the Wheelers. ("Wheel Off In and (centers) Pass Thru.

WRAP THE GEARS (John Charman) From counterclockwise columns, all Wrap the diamond to form momentary twin diamonds, where inside centers of each Diamond Trade. Both diamonds now Diamond Circulate 3 spots, inside centers Trade again as points turn back to form parallel ocean waves.

YO YO CIRCULATE (Les Gotcher) From parallel OWs, all Step Thru. Those facing out do a Partner Trade as those facing in step to a wave in the center to form a $1/4$ Tag formation.

• NEW MOVEMENT (Experimental)

TOUCHDOWN (Ron Schneider)How To Do It:

From a Trade By or Double Pass Thru formation, center dancers Touch 1/4 as the outside dancers individually turn 1/4 right. Thats it! From a Trade By set Up, Touchdown ends in parallel clockwise facing 2-faced lines and from a Double Pass Thru set-up it ends in left hand ocean waves. (2-4 counts)

Impressions:

Callers and dancers who enjoy working with "quick-change" choreography will no doubt enjoy this movement. It really moves from one formation to another very quickly -- and this could be both a blessing and a problem. Choreographers will appreciate Touchdown as a convenient way to establish -- practically in a flash -- 2-faced lines from Trade By formations and Left-handed waves from a DPT set up, but we also feel that this "plus" will be offset by the fact that the dancers -- especially the outsides who do nothing more than an in-place spot turn -- must be trained to resist their natural tendency to want to go somewhere.

Choreography:

From a Zero Box (Box 1-4), the following combination is a 1/4 Zero: Pass Thru <u>Touchdown</u> Couples Circulate Wheel & Deal	
Call it once:	Swing Thru Split Circulate Boys Run, Couples Circulate Wheel & Deal (ALI)
Call it twice:	Swing Thru Recycle (ALI)
Call it three times:	Pass Thru Trade By (ALI)
Call it four times:	Allemande Left!
From a Zero Line - ZL (1P2P) 2 ladies Chain, Pass Thru Wheel & Deal <u>Touchdown</u> Centers Cross Run, new centers Trade Boys Run	<u>Equals ZERO!</u>

Touchdown (continued)

Sample Figures:

- 1-3 Square Thru ZB
 Pass Thru
 Touchdown
 Couples Circulate
 Bend the Line
 Pass Thru "quick-change"
 Wheel & Deal
 Touchdown
 Left Swing Thru
 Girls Circulate double
 Boys Trade
- 1-3 lead right
 Circle to a line of 4
 Square Thru
 Touchdown
 Couples Circulate
 Bend the Line
 Spin the Top
 Boys Run OL
 Touch 1/4 8 Circulate
 Boys Run OB
 Pass Thru
 Touchdown, Couples Circulate
 Ferris Wheel
 Centers Pass Thru AL
- 1-3 Square Thru ZB
 Swing Thru
 Boys Run
 Ferris Wheel
 Touchdown
 Centers Trade
 Centers Run
 Tag the Line
 Cloverleaf
 Touchdown
 Centers Trade
 Centers Run
 Tag the Line - In
 Star Thru
 Centers Square Thru 3/4 AL
- 1-3 Square Thru 3/4, separate
 Go round 1, line up 4
 Square Thru
 Touchdown
 Couples Circulate
 Bend the Line
 Square Thru
 Touchdown
 Couples Circulate
 Wheel & Deal AL!
- 1-3 Square Thru ZB
 Pass Thru
 Touchdown
 Couples Circulate
 Tag the Line - In
 Star Thru
 Double Pass Thru
 Track II OB
 Recycle ORB-os
 Sweep 1/4 RL-os
 Pass Thru
 Wheel & Deal
 Touchdown
 Centers Cross Run
 New centers Trade
 Boys Run EOL-os
 Pass Thru
 Wheel & Deal
 Zoom
 Centers Square Thru 3/4 AL!

SINGING CALL (Corner Progression)

Side 2 ladies Chain Right & turn 'em
 Head 2 couples forward up & back
 (Curlique)
 Boys Run and Pass Thru, Touchdown
 go 2 by 2
 Couples Circulate and when you do
 (Bend the Line)
 Star Thru, Zoom and the centers Pass Thru
 Swing that Corner gal & Promenade
 ... add 16-beat Tag!

● SPOTLIGHT BASIC

CHECKMATE (H.P. Williams)

Checkmate was originally conceived as a Transfer the Column spin-off, but it somehow never seemed to receive as much play as the movement that inspired it. However, now that Transfer the Column seems to have been almost completely phased out of the mainstream picture, we find that many callers are taking another look at Checkmate and we're even beginning to sense a renewed interest in reviving the movement as a working mainstream experimental.

As always, the movement's ultimate popularity will be decided by the dancers. There is, however, an ever-growing amount of attention being paid to Checkmate these days, and we therefore feel that a brief review might be timely.

How To Do It:

From single file columns, the lead two dancers in each column will Promenade in single file to their right until they reach the other end of the column, where they will individually face to the right. The trailing two in each column, meanwhile, will do a Double Pass Thru and then also (individually) face to the right and, stepping slightly forward, they will join the Promenaders to end the movement in parallel 2-faced lines. (about 8 counts).

Incidentally, two versions of the name have appeared in print, i.e., "Checkmate" and "Checkmate the Column". While the movement was originally named "Checkmate the Column" we have found that more and more callers are opting to simply use the term "Checkmate". The single name is, of course, easier to say and we suspect that if the movement "goes", it will be known as "Checkmate".

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Curlique <u>Checkmate</u> Boys Cross Run, girls Trade Bend the Line	<u>TECHNICAL ZERO</u> (Ends become centers and vice versa)
<u>From a Zero Line - ZL</u> RL Thru, 1/2 Sashay Curlique <u>Checkmate</u> Bend the Line	<u>TECHNICAL ZERO</u> (Ends become centers and vice versa)
<u>From a Zero Box - ZB (Box 1-4)</u> Slide Thru, Touch 1/4 <u>Checkmate</u> Bend the Line, Box the Gnat RL Thru, Slide Thru	<u>TECHNICAL ZERO</u> (Outsides become insides & vice versa)

Checkmate (continued)Sample Figures:

- 1-3 lead to the right
Circle to a line of 4 ZL
Curlique
Checkmate
Couples Circulate
Bend the Line
Touch 1/4
Checkmate
Bend the Line ZL
Slide Thru
Square Thru 3/4 AL!
- 1-3 Square Thru ZB
Split those 2, line up 4
Curlique
Checkmate
Ferris Wheel
Centers Pass Thru OCB
Slide Thru EOL
Touch 1/4
Checkmate
Boys Cross Run
Girls Trade
Ferris Wheel
Centers Square Thru 3/4 ... AL!
- 1-3 Right & Left Thru
Cross Trail, Separate
Go round 1, line up 4 CL
Right & Left Thru CL-os
Pass the Ocean ZB
Ah So
Checkmate
Boys Hinge, Diamond Circulate
Girls Hinge, Couples Circulate
Bend the Line EOL
Pass the Ocean OCB-os
Ah So
Single File Circulate
Checkmate
Bend the Line ZL
Touch 1/4
Single File Circulate
Boys Run (ZB) AL!
- Head ladies Chain, rollaway
Star Thru
Circle to a line of 4 ZL
Curlique
Checkmate
Boys Scoot Back, girls Circulate
Bend the Line
Touch 1/4
Checkmate
Girls Scoot Back, boys Circulate
Bend the Line OL
Right & Left Thru OL-os
Star Thru CB
8-Chain Three AL!
- 4 ladies Chain
1-3 Pass Thru, Separate
Go round 1, line up 4
Touch 1/4
Checkmate
Ferris Wheel
Girls Swing Thru, Turn Thru
Split 2, line up 4
Touch 1/4
Checkmate
Ferris Wheel
Centers Swing Thru, Step Thru .. AL!

SINGING CALL (Corner Progression)

Head 2 couples Square Thru, go 4 hands
Split those 2 you meet and line up 4
Go forward up and back, you Curlique
like that
Checkmate go walkin' two by two
(girls Trade)
Ferris Wheel you do and the centers Pass
Thru
Swing the Corner lady, Promenade
....add 16-beat Tag

• A NEW IDEA

BLOW THE WHISTLE

This movement involves an 8-dancer action in the vein of Teacup Chain, Grand Parade, etc. It features some updated choreography in what, at first glance, may seem to be an overly busy traffic pattern, and we also found the "teach" to be a bit trickier than most movements of this type. But you never know about these things. It might just strike the dancers' fancy and enjoy a brief run of popularity. See what you think!

BLOW THE WHISTLE (Ross Crispino, Nampa, Idaho) From a static square, Sides face, join right hands (Touch) and turn full around while the Heads make a RH star and turn it 3/4 around until the four boys are lined up in a LH ocean wave. The center girls then leave the star (drop hands) which places the four girls in a diamond arrangement around the outside of the set. Without stopping, the 4 men do a Left Swing Thru double as the 4 girls Diamond Circulate two places. The center girls now rejoin the star (extend right hands) as the other girls remake the 2 hand stars with the boys on the ends of the LH wave. The 4-hand star turns exactly half as the two 2-hand stars turn full around to form another four-boy LH wave and another 4-girl Diamond. The boys again Left Swing Thru Double as the girls do another 2-place Diamond Circulate. All then remake the 3 stars as before and the two 2-hand stars again turn full around while the 4-hand star turns 3/4 until all are home. (38 counts)

The author notes that the best get-out from here is an Allemande Left since it offers a smoother body flow than simply backing into home position. The 38-beat length makes it tough to squeeze into a standard 64-beat singing call, but we had no difficulty in making it fit into an 80 beat song (we used "Somebody Stole My Gal")

• THE CALLERLAB RAFFLE

Callers everywhere are being asked to both buy and sell tickets for the first fund-raising raffle sponsored by CALLERLAB. The program is known as the "Caller Interest Series" and the raffle features an impressive array of prizes including a Hilton AC 300 PA set with 2 speakers, a Califone PA set, a Yak Stak, several subscriptions to various caller note services, a scholarship to Cal Golden's caller's college -- and we understand that additional prizes are being added all the time.

The proceeds of this raffle will be used by CALLERLAB to defray its normal operating expenses and to underwrite and support the many fine programs this organization has initiated in the areas of caller training, accreditation, experimental basics, keeping the list of Mainstream Basics current, etc. Raffle tickets are priced at one dollar each, or a book of six tickets for five dollars.

At this point in time, CALLERLAB is the only organization that has the capability of bringing proven, top-notch caller leadership to the entire square dance activity on a national/international basis, and, in our view, the raffle represents a reasonable -- and relatively painless -- way for the organization to raise money. We strongly urge you to support it.

For additional information about where to buy tickets -- or about how you may get tickets to sell (you don't have to be a member of CALLERLAB to sell the raffle tickets!) drop a note to:

CALLERLAB
Pocono Pines, Penna. 18350

Tel: 717/646-8411

• A SKY FULL OF GALAXIES

Last month we joined with all of the major note services to introduce a new square dance formation which its author, Bobby Keefe, called the "Galaxy". A new formation has always quickly bred an equally new family of get-in/get-out movements, and this was certainly true with Galaxy -- we can count at least ten new commands -- all of them developed within the past 2 months -- which seek to explore the choreographic possibilities of the Galaxy set up. Here's a brief review of how to establish a Galaxy formation, as well as how to set up its companion formation, the "Hourglass":

HOURLASS FORMATION: From parallel 2-faced lines, centers Circulate 1/2 place to form the hourglass. From here, "Hourglass Circulate" means that each dancer walks forward to take both the place and facing direction of the dancer in the next position of the Hourglass. Note that it is also possible to identify a 4-dancer diamond standing inside a box circulate foursome.

GALAXY FORMATION: From parallel 2-faced lines, ends Circulate 1/2 place to form the Galaxy formation. "Galaxy Circulate" means that each dancer walks ahead to take the position and facing direction of the next dancer in the Galaxy. It is also possible in a Galaxy to identify a hands-joined Box Circulate foursome standing inside a 4 dancer diamond; it is also possible to pinpoint a number of 3-dancer "Triangles".

Now, note the following:

Coordinate to a Galaxy/Hourglass (Jack Sickels/Jack Lasry) From columns, all Circulate 1-1/2, center 3 pairs Trade and center pair slide apart (Galaxy). If the command is "Coordinate to an Hourglass, the center pair stays together and the end pairs slide apart (Hourglass).

Destroy the Galaxy (Dick Bayer) From a Galaxy, center 4 Walk & Dodge as outsides Circulate 1/2 to form momentary 3+1 lines. All now finish as in Destroy the Line (Wheel & Cycle).

Flip the Galaxy (Bobby Keefe) From a Galaxy, outside 4 Flip to the center as the 4 centers do a Galaxy Circulate. Ends in a Wrong Way Thar.

Get to a Column (by "Those Kids", an MIT tape group). From either a Galaxy or Hourglass, all Circulate forward blending into side-by-side columns of 4. (Dancers at the "wide" extremes must, in either formation, slide toward the center as they Circulate forward).

Rotate to a Galaxy (Roy Hull): From columns, each Box Circulate foursome do a Counter Rotate 1/4 + Extend; those in the wave do an Ah So as those facing out 1/4 right + Circulate 1/2.

Spin Trade to a Galaxy (Don Beck): From parallel OWs, ends Cast 1/2 with centers, new ends Circulate 1-1/2, new centers Cast 3/4, Trade the Wave & Single Hinge (Galaxy).

Squeeze the Hourglass/Galaxy (Dave Hodson): From either formation, centers Trade+Slide apart as points Slide together + Trade. Hourglass becomes Galaxy and vice versa.

Switch to an Hourglass (Bill Davis) From parallel OWs, ends Run (Flip) to nearest center position as centers do a Galaxy Circulate.

Triple Scoot to an Hourglass/Galaxy (Don Beck) From columns all Triple Scoot+Circulate 1/2. "to a Galaxy" means No. 3 dancer in each column veers out to form the Galaxy; "to an Hourglass" means that No. 2 & 4 dancers veer out to form the Hourglass.

Warp I, II, III, IV (Bob Elling): From a Galaxy, centers Cast 3/4+new centers Cast 3/4 as outside 4 Circulate. End pairs Bend (1/4 Tag set-up). Usual I, II, III extensions apply if called.

● SIGHT CALLER'S NOTEBOOK

SIGHT CALLING FROM UNSYMMETRICAL ARRANGEMENTS

While most modern callers have, for quite some time now, considered sight calling to be an extremely valuable calling tool, we seem now to have arrived at a time when a caller's ability to use that tool is not only desirable, it is, for all intents and purposes, a practical necessity as well.

It has become virtually next to impossible today for a caller to call -- in a totally memorized manner -- the kind of intricate hash patterns that most modern square dancers expect from their caller. Nor can there be any doubt that a caller's success, in this day and age, has become more and more dependent upon his ability to regularly employ some degree of sight calling in his day-to-day patter presentations.

This is not to say that memory is no longer important, or that a caller no longer needs to memorize a large number of choreographic combinations (breaks, equivalents, zeros, get-ins, get-outs, etc.). Far from it! Memory remains -- and will no doubt continue to remain -- a completely necessary part of every square dance caller's basic methodology. What we are saying is that it has become just as important, today, for a caller to also be able to supplement and support the memorized portions of his programs with an ability to create or improvise effective patter routines using visually-oriented sight calling procedures as well. For some time now, a goodly number of callers have believed that the best way to achieve a consistently interesting and varied patter program was to carefully blend and combine memorized material with just the right amount of extemporaneous hash. Many of them now believe that not only is it the best way -- it is the only way!

Let us now consider the fact that although sight calling's applications are both varied and valuable, its actual use has generally been restricted to routines featuring commands that are 100% symmetrical in nature. A very minor restriction, to be sure, since that probably describes more than 95% of our modern patter choreography. However, minor or not, the restriction has been there and it has generally meant that commands that disturb the essential balance or the "mirror-image" of the square (such as "1&2 do a RL Thru" or "Side ladies Chain right", etc.) have usually been regarded as "taboo" when a caller was sight calling. Now there are, of course, certain times when such unsymmetric routines can be used to serve a valuable teaching or programming function. Consider today's increased emphasis on APD choreography for example. But up until very recently, a caller who wanted to use such unsymmetric routines, usually preferred to memorize the entire sequence -- from the lead-off command to the final get-out. In other words, sight calling from an unsymmetric situation has generally been regarded by most callers as something of a choreographic "no-no". Or at least it was until very recently when our colleague Bill Davis developed and published (in his 1976 "Top Ten") a new sight calling procedure that allows a caller -- whether by accident or design -- to use unsymmetric commands and then shows him how to restore the mirror-image symmetry of the square, whenever he, the caller, is ready to resolve the routine. As we say, you probably won't want to use the technique all that often -- but it does very definitely extend and upgrade the state-of-the-sight-caller's-art and it represents, in our opinion, a significant breakthrough. For this reason we'd like to spend some time to explore it with you.

Let us, first of all consider exactly what it is that makes a symmetric dancer arrangement symmetric -- or an unsymmetric one unsymmetric. By and large, we measure the symmetry of

Unsymmetrical Arrangements (continued)

a square dance formation in two ways: (a), its "Partner" Symmetry (the balance of the formation's partner pairings), and (b), its "numerical" Symmetry (the consistent 1-2-3-4 rotation, clockwise or counterclockwise, of both the boys and the girls).

By these definitions, a formation is said to be in Partner Symmetry if the partner pairings (the affiliation of each dancer with an adjacent dancer in the so-called "partner slot") that are found to exist on one side of the mirror, are identical to the pairings found on the other side. It doesn't matter if the pairings are 1/2 Sashayed or even Arky -- as long as they are exactly duplicated by each dancer's counterpart on the other side. A formation is considered to be out of partner symmetry if the pairings are not so balanced.

Similarly, any formation in which both the 4 boys and the 4 girls are arranged in a 1-2-3-4 clockwise or counterclockwise rotation is said to be in numerical symmetry and this, of course, means that any formation in which all of the boys and/or all of the girls are not so arranged -- as for example, 1-3-2-4 or 1-2-4-3, etc. -- such formations are identified as being out of numerical symmetry.

Check all of this out with your square dance dolls or checkers and then notice two significant facts, i.e., that there are, in effect, three ways in which it is possible to identify a square dance formation as being unsymmetric:

1. Out of Partner Symmetry but In Numerical Symmetry (Couple 1, 1/2 Sashay)
2. Out of Numerical Symmetry but In Partner Symmetry (1&2RL Thru)
3. Out of both Partner and Numerical Symmetry (1&2RL Thru, same 2 1/2 Sashay)

And notice too that the only way you can legitimately place the dancers in any of the above-listed unsymmetric states is to call a command that requires the dancers on one side of the mirror to execute an action that will not be duplicated in the exact same way by their counterparts on the other side of the mirror. It therefore follows that since you can't call an accurate Allemande Left (or a proper RL Grand either) from any formation that is not totally symmetric, the first thing a sight caller must do if he is to resolve the square from an unsymmetric arrangement, is to restore the dancer's original symmetry in terms of their rotation and their partner relationships. It will be our purpose in this series of the "Sight Caller's Note Book" to explore how this may be done.

Let's tackle the problem of Partner Symmetry first. When you are out of Partner Symmetry and you are ready to resolve the square, you should first establish parallel right hand ocean waves being at all times careful to use only commands that are not sex-dependent. Now arrange it so that no two dancers of the same sex have their right hands joined -- if Circulates and Trades won't do it, try a Cast Off 3/4, then try again. From here, the commands, "Boys Run and Bend the Line" will always restore "normal" (girl on boy's right side) partner symmetry in a facing lines of 4 formation -- and if the dancers happen also to be in numerical symmetry, you can proceed directly into standard sight calling procedures to resolve the square.

But if, on the other hand, the dancers are not now numerically symmetric, then you will, of course, have to engage in some additional "dancer engineering". We'll describe a step by step method by which this may be accomplished in our next issue.

choreo



BREAKDOWN

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

DECEMBER 1976

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WHAT'S HAPPENING?

We note that Galaxies are still quite popular with both workshop callers and dancers and it is our guess that the "quickie" action of last month's "Touchdown" is responsible for making that movement a current workshop favorite.

This month we feature a pair of movements that have a built-in Chase Right action -- Retrace and Rebound -- as well as a movement that uses a Crossfire-like pattern to change twin diamonds to columns; it is called "Fire the Diamond".

Other movements examined this month include:

AMBLE THRU (Roy Hull) From a 3/4 Tag formation, wave centers step ahead as the wave ends Fold behind them (momentary

Box Circulate foursome). These 4 now do a Walk and Dodge to become centers of facing out lines. The other 4, meanwhile, Cross Run and Pass Thru with the one they meet to become ends of the lines facing out.

CAREFULLY (Paul Kubik) "Carefully" is used after a command to the working couple and means that the others should do a Partner Tag (in/out/etc.)

CAST & CUDDLE UP (Paul McNutt) From a DPT formation with girl on man's right, inside girls Cast Back to face out as outside girls step forward and between the inside men to form a momentary OW in the center. Without stopping, those in the wave Ah So & Roll as the other 4 Trade & Roll to end in facing lines of 4.

CIRCLE H PROMENADE (Harvell Williams) Designated couples lead right & circle to line of 4 and, without stopping, center 2 in each line face each other, Touch 1/2 and walk ahead to Swing original Partner and all Promenade Home (32 bts).

CLOVER-8 (Bill Davis) From a column formation, the No. 1 and No. 2 dancers in each column do a standard Cloverleaf action as the No. 3 and No. 4 dancers step ahead (temporary Box Circulate foursome) and, without stopping, they star right 1/4 position and walk ahead in single file 90° from original facing direction (a tandem

Cross Trail action). Those doing the Cloverleaf end up behind those doing the Cross Trail; lead 2 become trailing 2 in same line and vice versa.

CLOVER & TOUCH (1/4, 1/2, 3/4) Nonie Moglia. From a Trade By formation, outsides do a Clover-like action (Cast Back) to join centers in a momentary facing line of 4 set up, then all Touch 1/4, 1/2, 3/4 as directed. 1/4 and 3/4

What's Happening? (continued)

commands end in columns; 1/2 commands end in Tidal Waves.

CLOSE SHAVE (Geoff Baxter) From any OW, all Single Hinge & those facing in U-Turn Back. Ends with couples back-to-back.

COLUMNS STEP & TRADE (Harvell Williams) From columns all Circulate 1/2; the leaders of each 3-dancer column now Trade with adjacent dancer as the other 4 move up (as in Coordinate) to form parallel two-faced lines.

COOPERATE (Nonie Moglia) From columns each Box Circulate foursome Circulates 1-1/2 (momentary twin diamonds) Those in the OW across the set Swing Thru and Cast Right 3/4 as the other 4 Circulate 2 positions to end the movement in parallel 2-faced lines.

CROSS WRAP TO A WAVE (Pete Ellis) From columns, No. 1 & 2 dancers walk single file (as in Track II) as No. 3&4 dancers DPT with each other and also walk single file as in Track II to become wave ends. The other 4 meanwhile Roll in to become wave centers. Ends in parallel OWs.

FLUTTER & TAG (Cliff White) From normal facing couples, girls begin by doing their part of a Flutter Wheel but do not pick up the opposite man. Men simultaneously Pass Thru and walk ahead. As girls complete the Turn Thru they fall in behind their original opposite man and all continue as in Tag the Line (in/out/right/left/etc.)

GENE-I-VATE (Gene Walden) From normal parallel RH OWs, boys Trade & Circulate as girls Roll right and follow the adjacent boy. As each girl meets the other girl (momentary OW), they Swing Thru and Cast right 3/4 to end in parallel 2-faced lines.

HENS & CHICKENS (Hank Drumm) From parallel 2-faced lines all do a Ferris & couples (in the center) Hinge, 1/2 Tag, Trade & Roll. Outsides meanwhile Divide & Pass in to end the movement in a DPT set up.

KEEP IN TOUCH (Paul McNutt) From a DPT set up, centers Touch 1/4 & Roll to face as outsides step apart & forward. Ends in lines facing.

OH YEAH (Bob Smith) From parallel OWs or 2-faced lines, ends facing in do a diagonal Turn Thru with counterpart & move to other end of their line; ends facing out Circulate; all centers turn back (ends in OWs or 2-faced lines).

ORBIT THE GALAXY (Ed Russell). From a Galaxy formation, the center 4 Box Circulate as, simultaneously, the outside 4 Diamond Circulate.

PASS THE FAN (Joe Porritt) From any Box (8-Chain Thru) formation, all Pass Thru. Without stopping, centers Fan the Top as outsides Cloverleaf to end in a 1/4 Tag formation.

PEEL & TOUCH (Red Porter) From columns, the No. 1 & 3 dancers Peel Off to become wave ends as the No. 2 & 4 dancers step forward and Touch to become wave centers (ends in parallel OWs)

RIDE THE WAVE (Jerry Bradley) From side by side columns, all join inside hands with adjacent dancer and Cast 3/4 to form two side by side 4-dancer waves. Centers of each wave Cast 3/4 with inside hands as ends of each wave move up to end the movement in parallel OWs.

RUN & DODGE (Dan Jenkins) From parallel OWs ends Dodge to center as centers facing out Flip into vacated end position and centers facing in Pass Thru diagonally and become ends of the final two-faced line formation.

ROLL OFF (Jim Duggan) From a box (8-Chain Thru) formation all Pass Thru; outsides now Partner Trade & Roll as centers Square Thru & Fold behind the outsides to end in a DPT formation.

SPLIT THE CLOVER (Dick Bayer) From columns, No. 1 & 3 dancers Cloverleaf; No. 2 & 4 dancers follow single file. As leaders meet, they Pass Thru & Step to a Wave (a right shoulder pass from LH columns & vice versa) Ends in parallel OWs.



• NEW MOVEMENT

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

From a completed Double Pass Thru formation, the two lead dancers individually face right and, without stopping, Promenade 1/4 around the outside of the set to become ends of parallel 2-faced lines. The trailers meanwhile (back-to-back couples) do a standard Chase Right to become centers of the end-up 2-faced lines. (4-6 counts).

Impressions:

This is an interesting idea that expands the choreographic potential of the currently popular Chase Right action. The trailers, of course, actually do a Chase Right -- but note that the single file Promenade of the leaders also has a Chase-type feel to it (it can also be compared to a Track II action!). We think you will find, as we did, that dancers who are comfortable with a normal Chase Right -- who do it comfortably, precisely and on-command -- will experience no difficulty with Retrace, and that dancers who still aren't sure of the basic Chase traffic pattern will tend to fumble through Retrace.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Star Thru, Dive Thru Centers Touch & Recycle Double Pass Thru <u>Retrace</u> Tag the Line - In	<u>TECHNICAL ZERO</u> Ends become centers and vice versa!
<u>From a Zero Line - ZL</u> Star Thru, Dive Thru Double Pass Thru <u>Retrace</u> Tag the Line - In Pass Thru, Wheel & Deal Centers Pass Thru	Converts Zero Line (ZL) to Zero Box (ZB)

Variation:

The author notes that it is also possible to call "Retrace" from an 8-Chain Thru formation. The centers in a box set-up (back-to-back couples) do a Chase right as above. The outside, however, face left individually and then Promenade 1/4 to become ends of the final parallel 2-faced line formation.

The author's original definition for Retrace states that the dancers in the lead/outside/end positions must individually turn to face reverse Promenade direction. To face reverse Promenade direction from a completed Double Pass Thru arrangement, the leaders must face to the right; to face reverse Promenade direction from an 8-Chain Thru formation, the outside must face left.

● COMPANION MOVEMENT

Rebound (Ron Schneider)

- ### How To Do It:

From lines of 4, facing out, the center four (back-to-back couples) Chase Right. The ends of the lines, meanwhile, step slightly forward, 1/4 in and walk ahead to Touch 1/4 with the one they meet to end the movement in side-by-side columns of four. (4-6 counts)

Impressions:

Both Retrace and Rebound came to our attention this month and you can probably expect 1977 to start off with a rash of new movements in which four dancers will do a Chase Right while the four other dancers do something else!

Choreography:

From a Zero Line (ZL - 1P2P)

RL Thru, 1/2 Sashay
Pass Thru
Rebound
Boys Run
Centers Pass Thru
Star Thru

equals { TECHNICAL
ZERO
Ends/Centers
interchange

Sample Figure :

- 1-3 Pass Thru, Separate
Go round 1, line up 4
Pass Thru
Rebound
Coordinate
Bend the Line ZL
Right & Left Thru ZL-os
Rollaway and Pass Thru
Rebound
Single File Circulate double
Boys Run, California Twirl
Centers Pass Thru RB-os
Pass Thru again & Trade By CB-os
Square Thru 3/4 AL!

Head 2 ladies Chain, you turn 'em
Star Thru & Double Pass on Thru
Retrace & hear me say, W&D that same
ol' way
Swing Thru, 2 by 2 & then (boys Run)
Square Thru 4 hands, then Trade By
Swing Corner lady, Promenade
...add 16 beat Tag

● PROGRAM NOTES

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

HALF TAG TO A COLUMN

As we have sometimes observed during this past year, the fact that our Mainstream dancers accepted the CALLERLAB experimental "Half Tag, Trade & Roll" so readily also provided us callers with an unexpected fringe benefit, in that it also served to increase the popularity (and the Mainstream acceptance) of "Half Tag" and "Roll" as separate commands.

The command to "Roll" has recently received considerable additional attention when it was also selected as a CALLERLAB experimental. We therefore feel that it would be appropriate to also focus some of the spotlight on "Half Tag" -- especially as a means of establishing side-by-side columns when called from a long line of alternately facing couples (side-by-side two-faced lines).

Try some of these when you get a chance:

- 1-3 lead right
Circle to a line of 4 ZL
Swing Thru
Boys Run
Half Tag
Single file Circulate
Boys Run ZB-os
Square Thru 3/4
Trade By (ZB) AL!
- 1-3 Promenade 1/2
Lead right
Circle to a line of 4 ZL-os
Swing Thru
Boys Run
Half Tag
Coordinate
Bend the Line CL
Star Thru, Dive Thru
Square Thru 3/4 (ZB) AL!

- 1-3 Square Thru ZB
Swing Thru
Boys Run
Couples Hinge
Half Tag
Single File Circulate
Boys Run OOB-os
Swing Thru
Boys Run
Half Tag
Scoot Back
Boys Run ERL
Spin the Top
Boys Run
Couples Hinge
Half Tag
Coordinate
Bend the Line/..... CL-os
Star Thru (ZB)..... AL!
- 1-3 Square Thru 3/4, Separate
Go round 1, line up 4
Swing Thru, centers Run
Half Tag
Single File Circulate Double
Boys Run, California Twirl
Double Pass Thru
Track II ZB
Scoot Back
Boys Run
Half Tag
Swing Thru, centers Run
Bend the Line
Swing Thru, centers Run
Half Tag
Single File Circulate Double
Boys Run
Outside 2 California Twirl (ZB) AL!
- 1-3 Square Thru ZB
Spin the Top, boys Trade, boys Run
Half Tag
Triple Walk & Dodge
Centers Walk & Dodge, centers In
Cast Off 3/4, Star Thru, Zoom
Centers Pass Thru (ZB) AL!

● SHARE THE WEALTH

In a recent issue of the callers' notes published by the Toronto & District Square Dance Association, we noted a trio of interesting box-typ zeros (some of 'em start or end in ocean waves!)

- Touch 1/4
Scoot Back
Touch 1/4
- (OW) Girls Trade
Recycle
Veer Left
Wheel & Deal
- (OW) Scoot Back
Boys only Scoot Back
Boys Run, Wheel & Deal

Jimmie Summerlin (Mt. Pleasant, Texas) sent in a neat Zero Line get out:

- (from a Zero Line)
Pass Thru, Tag the Line
Cloverleaf, Zoom (AL!)

And Jay Klassen (Sunnyvale, Calif.) passed on this surprise get-out that works from a Corner Line in sequence (CL):

- (from a CL)
Right & Left Thru
2 ladies Chain
Rollaway 1/2 Sashay
2 MEN Chain....to a Left Allemande!

Here's an unusual Zero Box set-up out of a Promenade sent in by Val Glover, (Ogden, Utah):

- (from a Promenade)
1-3 Backtrack
Touch 1/4
Single File Circulate
Boys Run, centers Pass Thru (ZB)

Wilf Wilidahl, Calgary, Canada wondered what would happen if you called "Walk & Dodge" from a left handed wave set up and here's what happened:

- 1-3 lead right
Circle to a line of 4 ZL
Right & Left Thru
Dixie Style to an OW
Walk & Dodge
Ends Cross Fold
Star Thru ZL-os
Cross Trail AL!

- 1-3 lead right
Circle to a line of 4 ZL
Right & Left Thru
Dixie Style to OW
Walk & Dodge
Walkers Run-Dodgers Fold
Finish Your Tag - In
Star Thru
Track II OPB
Swing Thru, Boys Run
Bend the Line ZL-os
Cross Trail AL!

Here's a little gimmick idea sent in by subscriber George N. Smith (Denver, Colo.) George says he uses this one when:

- a) Too many squares are in trouble, or
- b) He (the caller) is in trouble

The idea is to call "AIR RAID!".... and tell the dancers that whenever they hear the command "AIR RAID"...they are to stop what they're doing (no matter where they are!) and to quickly reform their original squares. George also says he trains his dancers to do the regroup in 8 beats while he cranks up the music volume a little bit...and then both he and/or the dancers are ready for a fresh start!

● NEW MOVEMENT

FIRE THE DIAMOND (Bob Elling, San Leandro, California)

How To Do It:

From any 4-dancer diamond formation, the centers Hinge as the points Cross Fold; without stopping all now walk slightly forward (Extend) to end in a Box Circulate formation. Called from a twin diamond set-up, the movement ends in side-by-side columns of four (4-6 beats).

Impressions:

This movement applies a Cross Fire concept to a diamond formation and we found the combination to be quite workable. Teach the diamond centers to Hinge and immediately Extend (slightly) so that as the points finish their Cross Fold, they will simply fall in behind the centers to form their Box Circulate foursome.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Double Swing Thru Girls Trade, girls Run Tag the Line-Right Girls Hinge, Diamond Circulate <u>Fire the Diamond</u> Boys Run	Equals ZERO!
<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean, Swing Thru Boys Run, Tag the Line-Right Boys Hinge, Diamond Circulate <u>Fire the Diamond*</u> Single File Circulate Boys Run	Converts a Zero Line (ZL) to a Zero Box (ZB)
* To this point the above routine is exactly equal to a Curlique or Touch 1/4. You have, in other words, created the popular ZL+Curlique column set up.	

Sample Figures:

- 1-3 Square Thru ZB
 Swing Thru, boys Run
 Girls Hinge
 Diamond Circulate Double
Fire the Diamond
 Coordinate
 Couples Circulate
 Tag the Line-Right
 Boys Hinge
 Diamond Circulate
Fire the Diamond
 Single File Circulate
- Boys Run OB
 RL Thru, Dive Thru, Zoom
 Centers Pass Thru (ZB) AL!
- 1-3 Square Thru ZB
 Right & Left Thru OB-os
 Curlique
 Split Circulate once & 1/2
 Diamond Circulate
Fire the Diamond
 Boys Run (ZB) AL!

Fire the Diamond (continued)

- 1-3 Square Thru ZB
Swing Thru, boys Run
Girls Hinge
Diamond Circulate
Fire the Diamond
Single File Circulate Double
Boys Run OB-os
Slide Thru, Pass the Ocean ZB
Girls Trade, girls Run
Boys Hinge
Four boys Swing Thru
Diamond Circulate
Fire the Diamond
Single File Circulate
Boys Run ZB-os
Square Thru 3/4
Trade By (ZB) AL!
- 1-3 Square Thru ZB
Swing Thru
Spin the Top
Girls Trade, girls Run
Boys Hinge
Diamond Circulate
(girls are now diamond centers!)
- Fire the Diamond
Walk & Dodge
Partner Trade EOL
Pass Thru, Wheel & Deal
Zoom
Centers Pass Thru (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 lead right and circle to a line
Go forward up & back, Pass the Ocean
do in' fine
Swing Thru 2 by 2, boys Run Right
Tag the Line & face 'em right, boys
Hinge & Diamond Circulate
Fire the Diamond 2 by 2 then Circu-
late one time
Boys Run & Corner Swing, then
Promenade that line
....add 16 beat Tag!

● SPECIAL NEWS RELEASE

THE CALLERLAB ACCREDITATION PROGRAM

In April 1976 CALLERLAB passed a resolution providing for the accreditation of all callers. The committee has now provided the administrative details for the implementation of that program. It involves the following procedure:

A caller desiring accreditation by CALLERLAB must obtain an application from the Secretary, John Kaltenthaler (address below). The caller must then obtain 3 accreditors in each of several categories to achieve a total of 20 points. Points are obtained in the following categories:

General Calling Skills (teaching, timing, music, diction, choreography & figure construction, command techniques, etc.) Maximum earnable points - 5

Specialty Calling Skills: (1-Night Stands, Round Dancing, Contra Dancing, Advanced Dancing (Maximum: 1 point each category)

Training & Experience: Maximum earnable points provide 1 point for successful completion of an appropriate training program and 3 points per year for each year of active calling not to exceed 15 points for experience.

The signatures of 3 accreditors are required in each category except the Training category. Currently only CALLERLAB members may act as accreditors and no individual may accredit a caller who has accredited him (or her). There is a small administrative fee associated with the Certificate of Accreditation - \$15.00.

It is felt that this method of peer accreditation will have widespread appeal to callers. All current members of CALLERLAB must pass this accreditation procedure in order to remain an active member -- there was no "Grandfather Clause" in the resolution -- but the procedure is not restricted to CALLERLAB members; all callers may apply! For accreditation forms and additional information write to: John Kaltenthaler, Exec. Secy., CALLERLAB, Pocono Pines, Penna. 18350 -- or you may telephone (717) 646-8411.

• SIGHT CALLER'S NOTEBOOK

SIGHT CALLING FROM UNSYMMETRIC ARRANGEMENTS (continued)

In last month's Sight Caller's Notebook we identified two choreographic considerations that a caller may use to determine -- in any given dancer formation -- the mirror-image symmetry of the square, i.e. (1), the square's "Partner Symmetry" or the "normal" (girl on boy's right) balance of the partner pairings; and (2), the square's "Numerical Symmetry" or the consistent 1-2-3-4 clockwise or counter-clockwise rotation of both boys and girls.

It was also established that there are three types of unsymmetric dancer arrangements:

- 1) Out of Partner Symmetry but In Numerical Symmetry (as in Couple 1 do a 1/2 Sashay)
- 2) Out of Numerical Symmetry but In Partner Symmetry (1&2 do a RL Thru)
- 3) Out of both Partner and Numerical Symmetry (1&2 RL Thru, same 2 1/2 Sashay)

And finally, we also pointed out that when a sight caller is working with an unsymmetric formation, he must first restore the symmetry of both the partner pairings and the dancers' 1-2-3-4 rotation before he can use sight calling techniques based on the mirror image. Here again is a method for restoring Partner Symmetry; it involves three basic steps:

- 1) Establish right hand parallel ocean waves
- 2) Use Circulate and/or Trade commands to arrange it so that no two dancers of the same sex have right hands joined. If you can't achieve it the first time, call a Cast right 3/4 and then try again.
- 3) Call "Boys Run, Bend the Line" to achieve normal facing lines of 4. The set, so far as normal partner pairings are concerned, is now symmetric.

Now if, at the conclusion of the above process, it is ascertained that in addition to restoring Partner Symmetry, the process also restored Numerical Symmetry (it does sometimes happen!), the sight caller can then, of course, proceed directly into mirror image sight calling methods to resolve the square. But if, on the other hand, the dancers are not in Numerical Symmetry, the sight caller must then, before he does anything else, bring both the girls and the boys into a 1-2-3-4 clockwise or counterclockwise rotation. This, to be sure, is a bit trickier than restoring Partner Symmetry, but it really isn't all that difficult. It too involves three basic steps -- we'll list 'em for you first, then describe them.

Step 1. Pair up all four boys with their original partners.

Step 2. Call "Pass Thru, HEADS ONLY California Twirl". This will either produce parallel 2-faced lines (go directly to Step 3), or "Face the Music" lines, i.e., parallel lines of 4 in which all dancers are facing in the same direction (the stage, rear wall, etc.) In the case of "Face the Music" lines, call "Bend the Line, Pass Thru, HEADS ONLY California". This must produce parallel 2-faced lines and you can proceed to Step 3.

Step 3. Call "Wheel and Deal". This must produce a normal box (8-Chain Thru) arrangement with both boys and girls in perfect 1-2-3-4 clockwise or counterclockwise symmetry.

Let us now see how it all works:

Step 1 (pair up 4 boys with original partners): Obviously, you can't pair up a boy with his partner unless you know exactly who that partner is. When working with a symmetric formation it is, of course, only necessary to identify the partner relationships of 2 adjacent couples because

Unsymmetric Arrangements (continued)

you can rely on the mirror image to always automatically pair up the other two couples when the key couples are paired. But since, in this case, we are dealing with an unsymmetric situation, a sight caller must here be able to identify the partner relationships of all 4 couples! (Actually, he really needs to know only 3 of the couples since when you know 3, you really know all 4 -- right?)

Now for the mechanics of partner matching in an unsymmetric arrangement. This is the trickiest part of the entire procedure since it will involve calling non-symmetric commands (since unsymmetric commands produced the unsymmetric formation, it will take unsymmetric commands to cancel out the effect of the others). Here's how:

- a) Establish parallel right-facing 2-faced lines with boys on the ends (from normal facing lines of 4 call "Pass the Ocean, Swing Thru, boys Run"), and then Circulate either boys or girls until one of the facing out couples is paired with original partners. This must produce one of the following 3 arrangements:
 - 4 couples paired (call "Bend the Line" and go directly to Step 2)
 - 2 couples paired
 - 1 couple paired (call "Boys Circulate, girls Trade to pair 2 couples)
- b) Place the 2 paired up couples in the same line (if they're not already in the same two-faced line call "Couples Circulate" and they will be!)
- c) Call "Tag the Line-Right, No. 1 man and the gent with you Trade"(your first "equalizing" unsymmetric command) and then "4 boys Cross Run". This will either pair up everybody (call "Bend the Line" and go directly to Step 2), or no one will be paired, in which case call "Ladies Trade" and they will be.

Step 2 (Call "Pass Thru, Heads Only California Twirl): Notice that by having only the Heads (or only the Sides for that matter!) California Twirl -- another unsymmetric command -- you produce parallel 2-faced lines in which one line is right-facing (clockwise) and the other line is left-facing (counterclockwise). This is really what sets up the automatic "re-symmetrizing" effect (and when's the last time you used that word!!!) that is created by Step 3.

Step 3 (Call "Wheel and Deal"): This, of course, is the "coup de gras" -- this is where it all happens. From the above formation, the command "Wheel & Deal" will always produce a normal box or 8-Chain Thru arrangement that is perfectly symmetric in every way. You will either have an OPB-os (Swing Thru, Turn Thru, AL!) -- or an OPB formation (Swing Thru, Box the Gnat, Square Thru, 3/4, AL!)

One final word: the primary application of the above method of resolving unsymmetric formations is to allow a caller to spontaneously create unusual dancer arrangements (such as 4-boy foursomes and 4-girl foursomes) and to then sight his way home. It can obviously not be used by a caller as a means of regaining "control" in cases where a cue square makes an error or inadvertently executes a symmetric command in an unsymmetric way. If the whole floor makes the same mistake, OK, but otherwise, all bets are off! And along those lines, an apology is in order: on page 656 (Oct.) we noted that you could call "Those who want to 1/2 Sashay" and then, calling only symmetric commands, always restore both partner and numerical symmetry by simply restoring partner symmetry. Subscriber Ervin Parrish points out that this won't always work and sent in several examples in which the restoration of partner pairings would not restore numerical symmetry; also in which the resolution of one square would cause complete disaster in another. We were wrong and we're sorry if it caused any problems. In such situations use the techniques described above.