

choreo



BREAKDOWN

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

JANUARY 1977

CONTENTS THIS MONTH

- What's Happening? Page 680
- New Movements:
 - Recall Page 682
 - Tie the Line Page 685
- Gimmick Ideas: Page 683
- Callerlab Experimental:
 - Extend Page 684
- New Formation:
 - The Butterfly Page 686
- Share the Wealth Page 686
- Sight Callers Notebook
 - Programming Page 687

WHAT'S HAPPENING?

We were unable to detect any real popularity for any of the new movements -- although we have heard that such diverse movements as "Oh Yeah", "Split the Clover" and "Touchdown" have been making the rounds in many of the workshops.

Both of the movements we have selected for feature treatment this month are rather easy and they could have mainstream potential. Lonnie Sturges' "Recall" has received excellent dancer reaction in our workshops and Dick Bayer's "Tie the Line" was also, in

our opinion, worth a second look. We also report a new formation this month (the "Butterfly") and we suspect that, like the recent introduction of Galaxy-type choreography, the new arrangement could send the choreographers around the country scurrying to their drawing boards and salt & pepper shakers to see what they can do with it.

Here are the other new movements we acknowledged this month:

CLOSE THE CURTAIN (Paul McNutt) From facing lines of four, the ends of each line Rolls back 3/4 (as in Zoom) to stand behind the centers. Centers, meanwhile, Touch 1/4 Roll and face each other. Ends in a Double Pass Thru set-up.

FLIP INTO A DIAMOND (Dick Han) From any four-dancer ocean wave, end dancers Trade to the other ends. Wave centers, meanwhile, follow the adjacent end (single file, as in Recycle and other Follow-type commands) but stop half-way there to become centers of the end-up diamond formation (those who Traded are the points). This movement has also been reported as "Flip To a Diamond".

FOLLOW THE GEARS (Vince DiCaudo) From parallel OWs (we'll use arky waves as in ZB+ CO3/4 for purposes of the definition), girls Step Thru & Touch 3/4 as boys follow (Run Right & step ahead) so as to form 2 side-by-side RH stars

What's Happening? (continued)

with 4 boys in a wave across the center. The 2 center boys now Trade and then both stars turn $3/4$ (4 girls in the center wave) and the 2 center girls Trade and Cast $3/4$ with the girl they meet. The 4 boys, meanwhile, Circulate one position to become ends of the end-up 2-faced lines.

LOAD THE BASES (Ron Schneider) : A "Load the Boat"-type movement in which end dancers (from a facing 4-in-line set-up) move around the outside perimeter of the set (as in "Load the Boat") passing by 2 dancers and, as they meet dancer No. 3 they start a 2-hand Split Square Thru. Centers, meanwhile, do a standard "Load the Boat pattern, i.e., Pass Thru, $1/4$ Out, Trade & Pass Thru. Just before the ends finish their Split Square Thru, all 8 dancers will have formed a momentary Trade By formation and, from here, all finish by doing a Trade By to end the movement in a box arrangement.

RECOIL & RECOVER (Paul McNutt) From any 8-Chain Thru formation, inside dancers roll out (Zoom $1/2$) and Pass Thru as outsides walk ahead and Touch $1/4$. The original insides, without stopping, Clover In and Pass Thru as the other four Walk & Dodge and then Cloverleaf. Movement ends in another 8-Chain Thru set-up.

SET BACK I, II, III, IV (Ron Schneider) From facing out lines of four (normal here for purposes of easy definition), Set Back I means that the girls do a Zoom action (as in Chase) but stop as they form a momentary 4-girl wave across the center of the set. Boys, meanwhile Run into the vacated girl's place to end the movement in a $1/4$ Tag arrangement. In Set-Back II, all action is the same except the girls Step Thru to meet the boys in a parallel OW formation. If the command is Set Back III all do a Set-Back II + Extend to end in a $3/4$ Tag formation; Set-Back IV adds another Extend to end in a completed Double Pass Thru arrangement.

STAR CHAIN & FLIP (Gordon Fineout)

From a formation achieved by calling Heads Square Thru, Pass the Ocean & Roll, on command to Star Chain & Flip, each foursome extends right hands to form twin right hand stars and then turn the stars $1/2$ way. From here the two center boys in each star Trade with their counterpart from the other star. The girls now "Flip" (as in Flip the Diamond) to become wave centers as the 4 boys move up to become wave ends. Ends in parallel ocean waves.

WHEEL & SWEEP TO A LINE (Fred Christopher)

From back-to-back lines, all do a standard Wheel & Deal pattern. Without stopping, the "wheelers" Sweep $1/4$ to their right as "dealers" Sweep $1/2$ to their left to fall in behind the "wheelers" from the other line. This forms a momentary Double Pass Thru arrangement and, from here, the centers continue the to-the-right action by Veering right as the outsides continue their leftward action by Veering left. Movement ends in facing lines of four.

ZOOM VARIATIONS (Jim Davis) From any 4-dancer column, the designated dancer (only) Zooms back the indicated number of dancers as all others move up. If the command is No. 3 Zoom One, the 3 and 4 dancer simply do a Zoom. If the command is No. 1 Zoom 3, the lead dancer Zooms back to the other end to become No. 4, No. 1 Zoom Two means the leader Zooms back 2 dancers and rejoins the column as No. 3...and so on.

ZOOM THE OCEAN (SEA) Gus Greene: From a formation achieved by calling Heads Curlique, facing dancers Pass Thru; all others Zoom. New outsides Single Hinge as new centers Pass the Ocean to end in a Tidal Wave. Zoom the Ocean Thru means that the dancers continue the above action by doing a Fan the Top to end in parallel ocean waves.

• NEW MOVEMENT

RECALL (Lonnie Sturges)How To Do It:

From a 1/4 Tag formation (an ocean wave between facing couples as in Heads Pass the Ocean), those in the wave do a Long Recycle, i.e., they follow the action of a standard Recycle pattern but instead of remaining in the center, they move around and behind the outsides to form a (temporary) DPT formation. From here -- as soon as the Long Recyclers have cleared -- the original outsides (now centers) Touch and Recycle to end the movement in a DPT arrangement. (about 8 counts).

Impressions:

Our initial reaction to this movement was: "Why bother? Why not simply call it directionally ("Long Recycle + new centers Touch and Recycle") and let it go at that?". Which is exactly what we did the first time we tried it. The dancer response was distinctly ho-hum and just about what we had expected. On a hunch, however, we decided to try it again the next night with another group of dancers who were every bit as capable as the first group -- and every bit as Mainstream as well. Well, you guessed it! The reaction the second time was altogether different because the second time we followed the author's advice and called it "Recall". This time the dancers were notably enthusiastic -- they really were! When we gave the movement a name, they were impressed -- and I, for one, have absolutely no idea what conclusions we should draw from it all! We have, of course, noted the phenomenon before and, while we can't explain it, we can't deny it either! In any case, you might give this one a try the next time you're looking for some easy-to-teach, Mainstream-level workshop material.

Choreography:

<u>From a Zero Box - ZB (1P2P)</u> RL Thru, Dive Thru <u>Touch & Recall</u> Centers Pass Thru	<u>TECHNICAL ZERO</u> Outsides become In- sides & Vice Versa!
<u>From a Zero Box - ZB</u> RL Thru, Dive Thru <u>Touch & Recall</u> Double Pass Thru Track II (ZB-OW)	<u>TECHNICAL ZERO</u> Outsides become In- sides & Vice Versa!
<u>From a Zero Line - ZL (1P2P)</u> Star Thru, Dive Thru <u>Touch & Recall</u> Centers Pass Thru Star Thru	<u>TECHNICAL ZERO</u> Ends become Centers and Vice Versa!

● GIMMICK IDEA

GRAND CHAIN THE DIAMOND

- Here, to our knowledge, is the first "Grand" type idea that has been applied to a Diamond formation. Here's how it goes:

- From any twin diamond formation, the centers in each diamond who are adjacent to the center in the other diamond Trade with each other and, without stopping, all dancers do a Diamond Circulate in their own diamonds. This pattern is then repeated three more times to end the routine (24 counts)

The end result is a choreographic zero although the square has been "flip-flopped". It may be called from either "Proper" (all diamond dancers facing the same direction in their own diamonds) or from "Improper" (sometimes called "Imperfect") diamonds in which centers and points are facing each other.

GRAND FLOW (by Fred Koning)

- From a static square, the Heads do a 1/2 Square Thru, Split the Sides, Separate, go round 1 and face into the middle. As soon as the Sides have been split, they begin the same action, i.e., they 1/2 Square Thru and split the Heads (who have just come into position) go Round 1 and face into the middle. This entire action (first Heads, then Sides) is now repeated to complete the routine so that all dancers end up in original home positions. (24 counts)

Both of the above ideas feature interesting traffic patterns and both are easy to teach. Who knows? One or both of 'em may just happen to strike the dancers' fancy. Incidentally, it occurs to us that it would be possible to "Grand Chain the Hourglass" or how about "Grand Chain the Galaxy"?

Head 2 Promenade 1/2 way round & then
Down the middle RL Thru, turn that
girl, my friend
Same 2 Pass the Ocean - then Recall
Centers go the long way Jack, new
centers same old track
Center 2 Pass Thru, Swing 'ol Corner
there
Allemande left new Corner, Promenade
the Square (add Tag)

• CALLERLAB EXPERIMENTAL

EXTEND (The Tag)

As you probably know by now, the CALLERLAB Mainstream Experimental Basics Committee selected only one experimental movement for the first quarter of 1977: Jimmy Davis' "Extend". Here is its current definition:

From any ocean wave formation, wave dancers Step Thru and (those who can) form an ocean wave with the dancers they face. If the extension leaves the dancers facing out, they remain facing out.

The original purpose of "Extend" was to provide a quick means of moving the dancers through the various fractional Tag set-ups, i.e., from a 1/4 Tag formation one could "Extend" to a 1/2 Tag formation, and so on. The original concept still holds true today but has been slightly modified to allow a caller to use "Extend" whenever he wants the dancers to move from one ocean wave set-up to another. The concept applies to both 4-dancer (maxi) waves and 2-dancer (mini) waves; it also serves as the basis for the (Plus) I, II, III, IV concept that is currently being tested in many of the country's workshops.

It is of course possible to use existing commands to achieve the same action as "Extend" (Step Thru and Step to a Wave). But, since the dancers can usually complete the movement in less time than the caller can pronounce all those words, there is a distinct advantage in being able to simply say "Extend".

Here are some sample routines:

- Heads Pass the Ocean
Extend ZB-os
 Girls Trade ORB-os
 Recycle OB
 Veer Left
 Ferris Wheel & Touch
Extend ZB-os

Girls Trade ORB-os
 Recycle OB
 Pass Thru, Trade By (ZB) ALI

- 1-3 Square Thru 3/4, Separate
 Go round 1, line up 4
 Pass Thru, Wheel & Deal
 Girls Swing Thru
Extend
 Scoot Back
Extend
 Girls Swing Thru & Turn Thru
 Boys Trade ALI
- 1-3 Square Thru ZB
 Curlique
Extend
 Center boys Trade & Turn Thru
 Centers In, Cast Off 3/4
 Pass Thru
 1/2 Tag, Trade & Extend
 Boys Swing Thru, girls Trade
Extend
 Boys Run CL
 Right & Left Thru CL-os
 Slide Thru (ZB) ALI
- 1-3 lead right
 Circle to a line of 4 ZL
 Pass Thru
 Chase Right
Extend
 Girls Spin the Top
 Boys Cloverleaf
Extend
 Fan the Top
 Curlique
 Single File Circulate
 Everybody Trade & Roll
 Pass Thru, Chase Right
Extend
 Center boys Trade
 Center boys Run
 Tag the Line
 Lady go left, boy go right ... ALI

● NEW MOVEMENT

TIE THE LINE / CROSS TIE THE LINE (Dick Bayer)

How To Do It:

Tie the Line: From back-to-back lines of four (all facing out) the end dancers Cross Fold and, without stopping, Roll to face each other. Simultaneously, the center dancers do a Partner Tag i.e., they face each other and Pass Thru, and then, without stopping, they Run around the nearest end dancer to end the movement in facing lines of four (about 6 counts).

Cross Tie the Line: Same as above except that the centers, after completing their Partner Tag, Cross Run around the furthest end dancer to form the final facing line of four formation (6 counts).

Impressions:

The action in both movements features a relatively simple, quickly-learned and totally "antiseptic" traffic pattern (nobody touches anybody!) -- a combination that frequently means that the movements are going to see a lot of workshop action. It is a good idea, during the "teach", to train your dancers to "fudge" into the end-up line formations by automatically sliding together.

Choreography:

<u>From a Zero Line (ZL / 1P2P)</u> Pass Thru <u>Tie the Line</u>	<u>TECHNICAL ZERO</u> Ends & Centers interchange
<u>From a Zero Line (ZL)</u> Pass Thru Tag the Line - In Pass Thru <u>Cross Tie the Line</u> Star Thru Centers Pass Thru Star Thru	<u>TECHNICAL ZERO</u> Ends & Centers Interchange

Sample Figures:

- 1-3 lead right
Circle to a line of 4 ... ZL
Pass Thru, Tag the Line-Out
Tie the Line ZL-os
Pass Thru, Wheel & Deal
Centers 1/2 Square Thru
Separate, go round one
Line up 4, Pass Thru
Tie the Line
Star Thru
Outsides California Twirl..OPB-os
Swing Thru, Turn ThruAL!
- 1-3 Square Thru ZB
Curlique, Walk & Dodge
Tie the LineEPL
Pass Thru, Wheel & Deal
Centers Square Thru 3/4 AL!

SINGING CALL (Corner Progression)

Head 2 Promenade, go 1/2 way
Lead right & circle to a line
Go fwd up & back, Pass Thru like that
Tie the Line walkin' 'round in time
Cross Trail Thru, Swing that Corner
Swing that gal around & Promenade
...add 16-beat Tag

• NEW FORMATION

THE "BUTTERFLY"

We are asked, this month, to consider a new formation called the "Butterfly". Although the formation and the moves that we can currently call from it are still a long, long way from entering the mainstream, the formation is new and different and we felt you ought to know something about it.

The Butterfly formation is simply a four-dancer diamond standing between two facing couples. If you set it up by calling "Heads Curlique and Circulate 1/2", note that the girls in the diamond form a Triangle with the nearest outside pair and that the diamond girls are also the apex of the triangle. The two triangles form the "wings" of the Butterfly while the two boys in the diamond form the Butterfly's "axis".

Positive Circulate (Ken Boss): From a Butterfly formation, the two axis dancers and the left-hand dancers (Beaux) in the outside pairs Circulate one place while the other four do a Triangle Circulate. This forms a momentary diamond between facing out couples (original axis dancer now on the outside facing out in the place vacated by original Belle in the outside pair; original apex now facing out in position vacated by original Beau; both original beaux in the outside pairs now in the butterfly axis and both original Belles are now in the apex of the triangles). From here, without stopping, the dancers facing out do a Partner Trade to reform the Butterfly.

Negative Circulate (same author): From a Butterfly formation the two axis dancers Cloverleaf and the outside pairs Pass Thru and 1/4 in. When those doing the Pass Thru have cleared, the two apex dancers Trade to join those who did the Cloverleaf in a left-hand ocean wave standing between facing pairs.

Although these are not true Circulates, it has been suggested that Positive Circ. be renamed "Butterfly Circ." and that Negative Circ. be renamed "Destroy the Butterfly".

• SHARE THE WEALTH

First, a neat get-out from a Zero Box ocean wave:

- All 8 Circulate
Spin Chain Thru
Turn Thru (AL!)

We "researched" that one from the SDLBA (Washington DC) Caller's Notes. And here's a "quickie" conversion from a Zero Line to a Zero Box that was sent in by subscriber Bill Darby:

- From a Zero Line (1P2P)
Pass Thru, Wheel & Deal
Centers Curlique
Walk & Dodge & Partner Trade (ZB) AL!

One of our newer subscribers, Honey Wolfson gave us something we don't come across too often, a Technical Zero that works only from Mixed Partner boxes (OPB, OCB, OOB, ORB, etc.)

- Swing Thru
Spin Chain Thru
Boys Circulate
Recycle

And finally, here are three Right & Left Grand get-outs that we've enjoyed using:

- From a Zero Line (1P2P)
RL Thru, 2 ladies Chain (ERL-os)
Spin the Top
To a Right & Left Grand!
- From a Zero Line - ZL
Pass Thru, Wheel & Deal
Zoom, centers Pass Thru (OPB)
Swing Thru
Girls Trade, boys Trade
To a Right & Left Grand!
- From a Zero Line - ZL
RL Thru, Pass the Ocean (RB)
Swing Thru, boys Run
Tag the Line Right, Ferris Wheel
Centers Pass Thru
To a Right & Left Grand!

● SIGHT CALLER'S NOTEBOOK

THE "ART" OF PROGRAMMING -- A SIGHT CALLER'S VIEW
(Part One - Definitions)

If you consider Sight Calling to be an important part of the "Science" of calling, then Programming must surely be one of its "Arts". Programming is the word most callers use to define the all-important decisions that a caller makes when determining (a), what he shall call, and (b), where, during the course of the dance, he shall call it. It represents, in the opinion of most experts, one of the most important skills that a square dance caller must possess -- and this is no less true in the case of the sight caller.

It is often said that a Sight Caller's main advantage is that he can literally "invent" square dance choreography -- that he can improvise, "off-the-top-of-his-head", any number of dance combinations and insert them into his programs whenever and wherever he feels they will be most effective. The Sight Caller's "edge" in other words, lies in his ability to perform what could be described as "on-the-spot" programming, and this would seem to imply that a Sight Caller does not, therefore, have to worry about Programming as much as a non-Sight Caller.

Nothing, of course, is further from the truth! The fact of the matter is that while it is possible for a memory caller or cue card reader to call an entire program using only those "Set-Piece" dances that he has either memorized or carefully written down on his "Cheat-Sheets", and while a Module Caller can similarly call a complete program using little more than various combinations of Set-Up, Zero, Conversion, Equivalent and Get-Out modules, a Sight Caller cannot put together an entire evening's program using nothing but visual techniques. Despite a Sight Caller's ability to maneuver and manipulate his dancers, and despite his ability to "engineer" from just about any configuration of dancers, an accurate Allemande Left, a Sight Caller must still -- albeit to a somewhat lesser degree -- rely quite heavily on the use of memorized material each and every time he raises his microphone. And since this fact is sometimes not quite fully understood -- especially by non-Sight Callers -- and since it is also one that has seldom been described or written about in the literature of caller training, we felt that it might be a good idea for us to begin a new year of the "Sight Caller's Notebook" with an in-depth series of articles that will seek to explore exactly how the techniques of sight calling and the use of memorized routines are inter-connected, and how a Sight Caller uses both visual and memory skills to program his dances.

To avoid confusion, we first need to agree on some definitions. We have defined many of the following terms in the Sight Caller's Notebook before -- but it won't hurt to very briefly repeat them here:

Dance "Mechanics"

Formation: Refers to the physical arrangement of the square that is created by the facing direction of the dancers that exists at any point in a routine, i.e., lines, boxes, circles, columns, diamonds, DPT, etc.

Rotation: Refers to the 1-2-3-4 sequence of the sexes that always characterizes a symmetric formation. In Symmetric Choreography, the boys and girls are always arranged in a 1-2-3-4 rotation that can be counted in either a clockwise (CW) or counterclockwise (CCW)

Programming Definitions (continued)

direction, and this means that only four Rotation states can exist: (1) boys CCW and girls CCW, (2) boys CW and girls CW, (3) boys CCW and girls CW, and (4) boys CW and girls CCW.

Affiliation: Refers to the then-current "pairing" of each dancer with his or her "Partner-of-the-Moment". In Symmetric Choreography, eight such partner combinations ("Affiliation States") are possible: (1) both Head and Side men with original partners, (2) both Head and Side men with original Corners, (3) both Head and Side men with original opposite ladies, (4) both Head and Side men with original right-hand ladies, (5) Head men with Partners/Side men with opposite ladies, (6) Head men with opposite ladies/Side men with partners, (7) Head men with Corners/Side men with right-hand ladies, and (8) Head men with right-hand ladies and Side men with Corners. It also happens that the dancers' Rotation state and their Affiliation state are closely interrelated. Note, for example, that the first two Rotation states produce the first four Affiliation states (these are the so-called "Same Partner" pairings), and that the second two Rotation states produce the second four Affiliation states ("Mixed Partner" pairings).

The F-R-A State: Refers to the precise choreographic make-up of the set at any given point in a square dance routine. By pinpointing the exact arrangement of the dancers with respect to their Formation (F), their Rotation (R), and their Affiliation (A), it is possible to both identify, and to subsequently refer to, a very specific or particular dancer arrangement in terms of what many callers now identify as its "FRA" state. A number of FRA states have become quite popular among callers and they now serve as convenient -- and more or less universally accepted -- choreographic reference points. These include such dancer arrangements as the Zero Box (Box 1-4), the Zero Line (1P2P), the column formation that is achieved by calling Curlique from a Zero Line, or the popular 2-faced line arrangement that is produced by calling Swing Thru/boys Run from a Zero Box.

Dance Routines:

Set-Piece Routine: refers to a specific combination of square dance commands that take the dancers from a static square (all dancers in Home position), through a pre-determined series of dance actions, and which end -- usually after an Allemande Left or Right & Left Grand -- with all dancers back in their Home positions. Some Set-Piece routines are also identified as "Breaks".

Module: Refers to a specific combination of square dance commands that take the dancers from one identifiable FRA state to another. Most (but not all) modular constructions may therefore be defined in terms of how they relate to the particular FRA state that exists at the time the module is called, as well as with the one that exists at its conclusion. Thus:

Set-Up Module: Refers to a specific combination of one or more square dance commands that take the dancers from Home position to a known (by the caller, at least) FRA state.

Get-Out Module: Refers to a specific combination of one or more square dance commands that take the dancers from a known FRA state to an accurate Allemande Left and/or Right & Left Grand.

Programming Definitions (continued)

Zero Module: Refers to a specific combination of one or more square dance commands that take the dancers from one known FRA state to the same FRA state. Various types of Zero Modules are recognized (True, Technical, Fractional, etc.)

Conversion Module: Refers to a specific combination of one or more square dance commands that take the dancers from one known FRA state to a new and different -- but also known -- FRA state.

Equivalent Module: Refers to a specific combination of one or more square dance commands whose end result is known to be equal, in every way, to the end result of another combination of one or more commands. A command or series of commands is said to be equivalent to another command or series if, when both are called from a particular FRA state, they both result in exactly the same new FRA state.

In a subsequent article we will also identify various other modular combinations that are not FRA-oriented. They include "People-Movers", "De-Arkiefiers", "Showcase Routines", etc.

Calling Methods:

Memory Calling: Identifies a patter calling method in which a caller calls, totally from memory -- one or more Set-Piece routines. When using this method a caller does not have to recognize or be aware of the dancers' FRA state.

Reading: Identifies a patter calling method in which a caller reads -- from notes or cue cards, on-stage and on-mike -- one or more Set-Piece routines. A caller who reads his calls will also require no FRA awareness.

Module Calling: Identifies a patter calling method in which a caller calls one or more complete dances by combining and/or interchanging a series of choreographic Modules, e.g., Set-Up + Zero + Get-Out. A Module Caller is one who "building blocks" a series of FRA to FRA routines in order to accomplish the total figure construction process, i.e., he calls a Set-Up, and then -- in either a pre-determined or random manner -- he adds whatever combination of zeros, equivalents, conversions or get-outs he feels will best suit his immediate programming needs. An effective Module Caller is one who not only knows the FRA state of the dancers at the conclusion of each Module, but who also knows his current choreographic options.

Mental Image Calling: A patter calling method in which the caller follows the actions of one key man and by mentally keeping track of the partner-exchanging impact of each command, as he calls it, and by staying within certain pre-determined traffic patterns, a caller may recognize various "Allemande Left Positions" (FRA states!) from which he can call a valid get-out.

Sight Calling: Identifies a patter calling method in which the caller uses the identity and the location of the dancers to create -- as well as to conclude -- a patter routine. The term usually encompasses the entire field of square-resolving methodology by which a caller, confronted by an unknown FRA, may create or "engineer" an FRA state from which it is possible to call an appropriate Get-Out.

We will be using all of these terms in our discussions of how a Sight caller programs his dances. The above definitions have been set forth to make certain that we'll all be talking about the same things. (More next month!).

choreo



BREAKDOWN

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

FEBRUARY 1977

CONTENTS THIS MONTH

- What's Happening? Page 690
- New Movements:
 - Turn Over Page 692
 - Spin, Trade & Turn... Page 695
- Share the Wealth Page 691
- Program Notes
 - Fun with Diamonds ... Page 694
- Sight Caller's Note Book
 - Programming (part II) ..Page 697
- Annual Index Page 699

WHAT'S HAPPENING?

With this issue we complete five full years of publication. We now have more than 1100 subscribers from all over the world and, we are pleased to report, we are still growing. Each year we find ourselves mailing out 15 percent more copies than we did the year before -- and all we can say is Thanks, Thanks, Thanks! We very much appreciate your continued support and we're flattered that you seem to approve of our efforts.

As you may have noticed, we are sending this issue out a bit earlier than usual because by the time most of you will be reading this we will either be in Honolulu calling at the Aloha State Convention or on our way to Tokyo where we'll be calling a 3-day anniversary

Festival in Hakone. This means that we have not yet had a chance to review all of the new material -- but we have, nevertheless, managed to find a couple of experimentals which we think will appeal to most mainstream dancers. Don Beck's TURN OVER is a dandy mainstream move which, in some of its variations, might also be of interest to the advanced dancer. And, despite the fact that its timing structure is a trifle unbalanced, Ted Wegener's SPIN, TRADE & TURN could also turn out to be a mainstream "sleeper". Give 'em both a good look.

Other than our featured movements, this month's pickins' have been rather slim -- even if we haven't yet had a full month to review. Here are some of the other movements we investigated:

BREAKER-BREAK (Nonie Moglia) From an 8-Chain Thru, completed Double Pass Thru or other allowable formation, centers Chase Right and, without stopping, do a Partner Tag as the outside dancers do a Partner Tag walk ahead, 1/4 in and Slide Thru with the ones they meet. Usually ends in either another Box or Completed Double Pass Thru set-up.

CLOVER EIGHT VARIATIONS (Gus Greene)
Clover Eight 1x3, from columns, 1st dancer does a 270° Cloverleaf as the 3 trailers walk a step forward and, in single file, turn toward the center (right angle turn) & walk directly

What's Happening? (continued)

directly forward to form new columns with the original leader (the one who did the Cloverleaf) now in the No. 4 position. Clover 3x1 means that the 1st 3 dancers Cloverleaf as the No. 4 dancer does the walking. Clover 2x2 is the same as the original Clover Eight.

HEADS FAN/SIDES CAST (Nonie Moglia) From a normal Allemande Thar Star, designated couples do a Fan the Top and Touch 1/4 as the other couples Cast Off 3/4. Ends in left-hand columns (Wrong Way Thars end in RH columns).

HOME RUN (Ken Ritucci) From a completed Double Pass Thru formation, leaders do a Cast Back to meet the leader (counterpart) of the other foursome; simultaneously, trailers do a Partner Trade (now in temporary facing lines of four) Without stopping, all now Touch 3/4 to end in columns.

PEEL THE OCEAN (Dick Bayer) From parallel ocean waves, center dancers do a Peel Off action as ends do a Cross-over Circulate to end the movement in parallel two-faced lines.

SIDE TRACK (Tim Scholl) From any formation permitting the identification of leaders and trailers, the leaders 1/4 right, Promenade single file 1/4 position and 1/4 in. Simultaneously, the trailers 1/4 left, Promenade 1/4 position single file, and then 1/4 in. From a completed DPT, the movement ends in a DPT arrangement. From a Trade By Formation all dancers are leaders; from a box set-up all dancers are trailers; treat columns as side-by-side Box Circulate foursomes with obvious leaders and trailers.

UNWRAP THE WAVE (Gus Greene) From parallel ocean waves, each Box Circulate foursome (as in Split Circulate) will have an end dancer facing out, and the other three in the same foursome are in single file. The end dancer facing out is the leader and the other three are the trailers. On command to "Unwrap the wave", the leader does a Cloverleaf and the

three trailers follow in single file. When all of the trailers in the leader's own file have cleared (a large Cloverleaf is recommended so that the trailers have lots of room to get out of the way!), each foursome walks directly forward, as in Unwrap the Diamond, to form side-by-side columns. Right-hand waves produce Right Hand Columns and left-hand waves produce left-hand columns.

● SHARE THE WEALTH

Here's a handful of zeros that were sent in by Kim Hohnholt, Gillette, Wyo.

● From a Zero Line - ZL

Pass Thru, Tag the Line
Track II, Swing Thru
Walk and Dodge
Partner Trade

● From a Zero Line - ZL

Pass Thru
Half Tag the Line
Swing Thru
Walk & Dodge
Partner Trade

We also heard about a slick -- and totally unexpected -- get-out from a Zero Box from Bill Davis:

● From a Zero Box - ZB

Circle four & Break to a Line (EOL-os)
Spin the Top
All 8 Circulate 1-1/2
...to a Right & Left Grand!

Plus this one from Andy Cisna:

● From a Zero Box - ZB

Curlique, Scoot Back
Boys Fold, 2 ladies Chain
Send 'em back.. Dixie Style
to a Left Allemande!

• NEW MOVEMENT (Experimental)

TURN OVER (Don Beck, Boxboro, Mass.)How To Do It:

From any Box Circulate foursome (parallel mini-waves) adjacent dancers Cast 3/4 by inside hands just as though they were going to end up in a four dancer ocean wave. However, just before the new centers meet in the middle of that wave, they slide nose-to-nose instead (Slither) to join the other end dancers in a two-faced line. (About 6 counts)

Impressions:

We have a hunch that this one's going to be a winner! It is short, easy-to-teach, and features a body flow that is both logical and forward moving. We've noted an A-1 dancer response everywhere we've used it so far. In addition, we especially like the fact that mainstream dancers seem to be able to grasp --with relative ease -- the movement's APD variations (girls nose-to-nose, boys nose-to-nose, mixed sexes nose-to-nose, etc.). This will undoubtedly allow us to use the movement in many different ways -- without the necessity of having to call a workshop everytime we want to use it in a non-standard way.

Choreography:

<u>From normal facing couples:</u> Curlique Turn Over Wheel & Deal Right & Left Thru	Equals ZERO
<u>From normal facing couples:</u> Rollaway, 1/2 Sashay Touch 1/4 Turn Over Tag the Line-Right Wheel & Deal	Equals ZERO
<u>From a Zero Box - ZB (Box 1-4)</u> Right & Left Thru Curlique Turn Over Ferris Wheel Centers Pass Thru	Equals ZERO
<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean Turn Over Bend the Line, Star Thru Double Pass Thru, Track II Recycle, Star Thru	Equals ZERO

Turn Over (continued)Sample Figures:

- 1-3 Square Thru ZB
 Curlique
 Turn Over
 Couples Circulate
 Bend the Line EPL
 Slide Thru ORB-os
 Curlique
 Scoot Back
 Turn Over
 Couples Circulate
 Tag the Line - Right
 Girls Trade
 Wheel & Deal OB
 Dive Thru, Pass Thru (ZB) AL!

- 1-3 lead right, circle to a line ... ZL
 Pass the Ocean CB-os
 Turn Over
 Ferris Wheel
 Girls Swing Thru and Extend
 Turn Over
 Ferris Wheel
 Centers Square Thru 3/4 AL!

- 1-3 lead right, circle to a line ... ZL
 Curlique
 Turn Over
 Triple Trade
 1/2 Tag, Trade & Roll CL-os
 Slide Thru ZB
 Swing Thru
 Scoot Back OCB-os
 Turn Over
 Couples Circulate
 Wheel & Deal
 Curlique ORB-os
 Turn Over
 Couples Circulate
 Ferris Wheel
 Girls, tap that boy on shoulder ... AL!

- 1-3 lead right, circle to a line .. ZL
 Right & Left Thru & send 'em back
 Dixie Style to an ocean wave

Girls Circulate, boys Trade
Left Turn Over
 Couples Circulate, Bend the Line
 Star Thru
 California Twirl
 Centers Touch & Recycle
 Pass Thru RB-os
 Swing Thru, Spin the Top OL
 Right & Left Thru & Send 'em back
 Dixie Style to an ocean wave
 Boys ONLY Turn Over
 Girls Circulate Double
 Boys Wheel & Deal & Swing Thru
 Boys Turn Thru AL!

SINGING CALL (Corner Progression)

Head two Promenade go 1/2 way
 Down the middle do a full Square Thru
 Curlique & then, Turn Over once again
 Wheel & Deal-face the same 'ol two
 Pass Thru, Trade By, Corner lady Swing
 Swing that gal around & Promenade
add 16-beat Tag

● VARIATIONS

Don Beck, the author of "Turn Over" also tells us that it would be possible to apply the command "Over" to just about any other command that ends in either an ocean wave or two-faced line. According to Don, the addition of the word "Over" would mean that the centers of the newly-formed wave or 2-faced line would be required to slide nose-to-nose before completing the movement. Thus:

Scoot OVER: From parallel OWs, all do a Scoot Back except that the new centers, instead of meeting in the center, slide "over" the adjacent position (ends in parallel 2F lines).

Other possibilities include 'Flip OVER the Diamond', "Tag the Line-Right OVER", 'Split Circulate OVER', "Extend OVER", etc.

● PROGRAM NOTES

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

FUN WITH DIAMONDS

It is quite common, these days, for a new movement to burst upon the scene, garner a certain amount of workshop attention -- and to then quietly fade away into whatever oblivion is reserved for unwanted square dance commands. And while such movements may even, for a time, have a limited impact on our mainstream programming, they rarely ever become mainstream standards. We don't, in other words, have to teach 'em to our beginners. Which is not to say that we don't, occasionally, encounter an exception. Remember Curlique?

It occurred to us that there is considerable evidence that Diamonds may well fall into that category at this particular point in time. Our choreographers continue to find more and more things to do with diamonds and this means that our callers are finding more and more reasons to call them -- and isn't that after all the way an experimental command finally "makes it" into the Mainstream? Here then are some diamond routines with a distinctly mainstream orientation, i.e., they use the Diamond formation but, except for Diamond Circulates, they use no other specialized diamond commands (Flip, Switch, etc.)

- 1-3 Square Thru ZB
Swing Thru, boys Run
Tag the Line - Right
Boys Cast 3/4
Diamond Circulate
Girls Cast 3/4
Couples Circulate
Bend the Line EPL
Pass the Ocean ORB-os
Swing Thru
Tag the Line - Right
Boys Hinge, Diamond Circulate
Girls Hinge, Couples Circulate

Bend the Line RL
Square Thru
Trade By (ZB) AL!

- 1-3 Square Thru ZB
Curlique
Split Circulate 1-1/2
Diamond Circulate
4 boys Swing Thru
Girls Circulate (new diamonds!)
Diamond Circulate
4 girls Swing Thru
Boys Circulate (new diamonds!)
Diamond Circulate Double
Girls Cast 3/4, Couples Circulate
Wheel & Deal (ZB) AL!

- 1-3 Square Thru ZB
Swing Thru, boys Run
Tag the Line - Right
Boys Hinge, Diamond Circulate
4 girls Swing Thru
4 boys 1/4 in
4 girls Spin the Top
Extend & Separate
Go round 1, line up 4
Pass Thru, boys Fold AL!

- 1-3 Square Thru ZB
Swing Thru, boys Run
Tag the Line - Right
Boys Hinge, Diamond Circulate
4 girls Swing Thru, Turn Thru
Boys 1/4 in, everybody Star Thru
Couples Circulate, Bend the Line . ZL-os
Curlique, Circulate once
Boys Run, Curlique again
Split Circulate 1-1/2
Diamond Circulate
Boys Swing Thru Double, Turn Thru
4 girls 1/4 in AL!

• NEW MOVEMENT (Experimental)

SPIN, TRADE & TURN (Ted Wegener)How To Do It:

From parallel right hand ocean waves with girls on the ends and boys in the center all dancers begin by doing the first 3/4s of a Spin Chain Thru, i.e., all swing 1/2 right, girls swing left 3/4, and the two center girls of the momentary 4-girl wave across the set Trade with each other. From here, and without stopping, all four girls now walk straight ahead (Extend) to meet the nearest boy for a Courtesy Turn (the 4 boys must do an automatic 1/4 in as soon as the girls are in the center so that they are in position to Courtesy Turn the girls as they leave their center wave). The movement ends in facing lines of four and takes about 16 beats.

Impressions:

In spite of the fact that we've always been a pushover for doing Courtesy Turns when you don't expect 'em, we're frank to admit that our initial reaction to this movement was that it was one of those overly simple routines that seem, at first glance, almost too simple to even bother about. There is, in addition, a minor timing inequity (the end girls in the center wave must pause a beat before extending while the center girls Trade). And you should also be aware that the movement doesn't lend itself to the usual APD variations since, unless your dancers are accustomed to doing 1/2 Sashayed and Arky Courtesy Turns, you can only call the movement from the precise starting formation as outlined above. Despite all these reservations, however, we are compelled to report that all of our mainstream dancers "took" to the movement with a good deal of enthusiasm. Our guess would be that while your advanced dancers probably won't be all that thrilled with "Spin, Trade & Turn", your mainstream people might really "dig" it!

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru <u>Spin, Trade & Turn (ZL-os)</u> Right & Left Thru	Converts Zero Box-ZB to Zero Line - ZL
<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean Swing Thru <u>Spin, Trade & Turn</u>	This combination moves the girls one position to their right (ZL becomes CL, CL becomes OL, etc.) Add a RL+Slide Thru to this combination to convert a Zero Line (ZL) to a Zero Box (ZB).
<u>From a Zero Line - ZL</u> Spin the Top Boys Circulate <u>Spin, Trade & Turn</u> Right & Left Thru	Equals ZERO!

Spin, Trade & Turn (continued)Sample Figures:

- 1-3 Square Thru ZB
Swing Thru
Spin, Trade & Turn ZL-os
Dixie Style to ocean wave
Boys Cross Run RB
Girls Trade OPB
Swing Thru
Spin Trade & Turn EPL-os
Pass Thru
Wheel & Deal
Centers Pass Thru (ZB) AL!
- 1-3 lead right, circle to a line. ZL
Pass the Ocean
Swing Thru
Spin, Trade & Turn CL
Flutter Wheel EPL-os
Sweep 1/4 ZB
Dosado to ocean wave
Scoot Back
Spin, Trade & Turn ECL
Flutter Wheel ZL-os
Dixie Style to ocean wave
Girls Circulate
boys Trade AL!
- 1-3 Curlique
Walk & Dodge OPB-os
Swing Thru
Spin, Trade & Turn EPL
Slide Thru ORB-os
Curlique
Centers Trade, centers Run
1/2 Tag
Spin, Trade & Turn ZL
Pass the ocean, Swing Thru
Spin, Trade & Turn CL
Rollaway, and same girl AL!
- 1-3 lead right, circle to a line. ZL
Pass the Ocean CB-os
Scoot Back
Boys Trade
Spin, Trade & Turn CL

Spin the Top

Spin, Trade & Turn ZL-os

Pass Thru, Tag the Line

Centers In, Cast Off 3/4

Pass Thru, Wheel & Deal

Centers Double Swing Thru

Extend

Spin, Trade & Turn CL

Right & Left Thru

Slide Thru (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru go 4 hands

Swing Thru the outside people there

Do a Spin, Trade & Turn, go movin

round the ring

Make those lines go fwd up and back

(Cross Trail!)

Left Allemande that Corner, Partner

Dosado

Go back swing the Corner, Promenade

...add 16-beat tag!

● THE TOP TEN

The 1977 edition of Bill Davis' annual "Top Ten" series is now available and, as usual, the book includes several items of choreographic interest. The 1977 edition includes Bill's selection of the top ten moves of 1976 complete with definitions, illustrations and sample figures. New this year is a listing of all the moves that can be called just before and just after the new move.

There are also the usual dictionaries of square dance commands including a Mainstream dictionary, a dictionary of "Featured" moves, a dictionary of the commands used in Advanced and Challenge dancing and, for the first time, a dictionary of the Extended Challenge Basics.

Two other features are of special interest: a survey of the frequency-of-use for Mainstream commands, plus a series of illustrations showing 46 square dance formations. The book is 56 pages long and may be ordered from Bill Davis, 180 N. Castanya Rd., Menlo Park, Ca. 94025 (\$5.00 per copy, postpaid).

● SIGHT CALLER'S NOTEBOOK

THE "ART" OF PROGRAMMING -- A SIGHT CALLER'S VIEW
(Part Two - The Use of Memorized Get-Outs)

This series of articles deals with the art of square dance Programming as it relates to the very special way in which a sight caller designs and assembles the various choreographic routines and dance constructions that make up his total dance program on any given night. It is also our intention, in this series, to show how a sight caller's visual skills can only be effective when they are combined with a certain amount of previously memorized material. The fact is that while a Memory Caller need not be able to "sight", a Sight Caller does need to use his memory! A memory caller has the ability to both program and call an entire dance using nothing but memorized modules or set-piece routines. A sight caller, on the other hand, cannot call an entire dance without having to use at least some form of memorized material to complete his program.

In last month's lead-off article, we defined sight calling as "...a patter calling method in which the caller uses the identity and the location of the dancers to create, as well as to conclude, a patter routine". Which is to say that the term covers "...the entire field of square-resolving methodology by which a caller, confronted by an unknown FRA, is able to create or "engineer" an FRA state from which it is possible to call an appropriate get-out."

Note that the very definition of sight calling acknowledges that a sight caller is actually required to use a memorized get-out, i.e., a modular routine that will successfully resolve the square by taking the dancers from a specific dancer arrangement (their FRA state), to an accurate Allemande Left or Right & Left Grand.* The way it usually works is that when a sight caller is ready to bring the dancers home, he must first assess and evaluate the dancers' then-current FRA condition -- he must, in other words, take a quick mental "snapshot" of where the dancers are, at that moment, in terms of their Formation, Rotation and Partner Affiliation states, and he must then decide -- just as quickly -- which option, of the several that are available to him at that point, he prefers to exercise.

Option One: He may, for example, recognize that the dancers' current FRA state is one for which he has, in his own personal memory bank, one or more get-outs, and he may, therefore, on the spur of that particular moment, decide that

* Most get-outs are designed to resolve the square by leading the dancers into an Allemande Left or Right & Left Grand. There is, however, another "family" of get-outs that resolve the square by carefully maneuvering the dancers into a static square formation in which (a), all dancers are "in" sequence (counter-clockwise rotation), (b) all dancers are paired with their original partners, and (c), all four of the couples are rotated exactly one position to the right of their original home station. We identify such get-outs as "Stir-the-Bucket" routines and we tend, usually, to place them in a "gimmick" category, rather than use them as we would the more common types of get-outs. While such "Stir-the-Bucket" modules have, under certain circumstances, a very definite programming value, they must be used sparingly if they are to retain their novelty effect.

Programming (continued)

it would be appropriate to use one of them right then and there. This, of course, is a very obvious form of on-the-spot programming.

Option Two:

Another possibility is that the caller will find the dancers to be in an arrangement that he does not recognize, i.e., they are in an unknown FRA -- an FRA from which he is unable to call a memorized get-out. In such cases it is essential for a sight caller to have the ability to bring about an FRA state from which he is able to resolve the square. He must, quite literally, be able to create a known FRA from an unknown FRA. If, for example, the dancers are in an Arky arrangement, he must be able to de-Arkify them; or if they are unsymmetric, he must be able to re-symmetricize them; or -- and this is the condition in which most novice or beginning sight callers will likely find themselves -- if all of his memorized get-outs begin from a Zero Box, or a Zero Line, or from one or two other common FRA states, the caller must then be able to maneuver the dancers until they ARE in one or the other of the limited number of FRA states from which he is able to call a get-out.* This option also uses on-the-spot programming, since the caller generally decides -- while he is calling -- which FRA state he intends to achieve (we suspect, however, that the caller will usually select the one that he can reach with the fewest number of moves!)

Option Three:

When exercising this option, a sight caller will generally use the same techniques that he uses in Option Two (above). It differs from that option, however, in that instead of creating an FRA state at random, the caller in this instance, elects to create a very specific and carefully pre-determined FRA so that he may then call an equally specific -- and equally pre-determined -- get-out. When using this option, a sight caller's programming is often more planned than casual; in such cases the caller's programming decisions are made before the dance, rather than off-the-cuff.

And just as one rarely finds a caller who sticks to just one method or system (sight, modules, memory, reading, etc.), we would also suspect that there are few, if any, sight callers who, when working their way out of an unknown FRA state, make it a point to always employ one of the above-described options to the total exclusion of the other two. It just isn't done!

The fact of the matter is that all of the options work and they can all be used effectively -- but only at the right time and in the right place. And that of course represents the critical programming decisions that every caller is required to make: when exactly IS the right time?...and where, indeed, IS the right place? Every caller in the world -- no matter what calling system he uses, and whether he wants to or not -- must sooner or later come to grips with these questions. This is where a caller's judgement is really on the line and the way he answers these questions can often make -- or break -- his dance. (more on this next month!)

* The techniques that a sight caller employs to produce a particular FRA condition usually involves the use of such choreographic devices as "de-Arkifiers" and "people-movers". They are, in effect, another form of memorized module and we'll discuss them in greater detail in next month's installment.

INDEX: March 1976 to February 1977

● NEW MOVEMENTS

(Featured Movements Only)

Ah So	602
Ah So Walk	655
Bend or Cast 1/4	585
Blow the Whistle	666
Butterfly Circulate	686
Clover I, II, III, IV	615
Complete the Flutter	617
Cover Up	596
Cross Fire	612
Cross Spin the Deucey	657
Diminish the Column	587
Fire the Diamond	676
Galaxy Movements	658/657
Grand Que	587
Hinge Around	652
Line Up the Column	627
Pivot 1/4, 1/2, etc	592
Plus I, II, III, IV	655
Rebound	673
Recall	682
Retrace	672
Solar Circulate	627
So Solly	604
Spin, Trade & Turn	695
Tie the Line	685
Touchdown	662
Touch 'n Turn	582
Turn Over	692
Unwrap the Diamond	642
Wahoo	626
Wipe Out	647

● SIGHT CALLER'S NOTE BOOK

Friends & Enemies	608/628/649
Maneuverable 2-faced Lines	618
Mirror Image, Explained	638
Pick 'Em / Sic 'Em	659
Programming	687/697
Sighting from Columns	598
Singing Calls & Modules	588
Unsymmetric Formations	668/678

● PROGRAM NOTES/SPOTLIGHT BASICS

Checkmate	665
Clover And	634
Cross Fold	614
Half Tag to a Column	674
Pass the Ocean	605
Scatter Circulate	607
Touch	635
Trade & Roll	624
Triple Routines	644
Veer Left/Right	584

● CALLERLAB EXPERIMENTALS

Chase Right	594
Dixie Style	594
Extend	684
Touch	656
Track II	626

● For Prior Indexes See:

March 1972 to Feb. 1973	211
March 1973 to Feb. 1974	339
March 1974 to Feb. 1975	451
March 1975 to Feb. 1976	575

● BACK ISSUE REQUESTS

We have, as you might imagine, after a full 5 years of publication, collected a large file of Choreo Breakdown back-issues. We are frequently asked how to obtain this or that page, or whether this or that issue is still available. Our answer, in most cases is "Yes -- it costs 25¢ per page."

While our back-issue file is not 100% complete, it does contain most of the material we are asked about. And, in the event you ask for a page that we cannot provide from the files, we can always send you a photostat from our office file. The office file IS complete!

choreo



BREAKDOWN

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

MARCH 1977

CONTENTS THIS MONTH

- What's Happening? Page 700
- New Movements:
 - Wheel & Tag-In Page 702
 - Centrifuge Page 706
- Spotlight Basic:
 - Oh Yeah Page 704
- Of Special Interest:
 - Dixie Deucey, Dodge to a Column, Split Un-Wrap the Diamond, Chase to a Diamond . Page 705
- Share the Wealth:Page 707
- Sight Caller's Notebook:
 - Formation Awareness .Page 708

WHAT'S HAPPENING?

We've just returned from our recent trip to Hawaii and Japan and found our desk piled high with new material, assorted correspondence, and other items of square dance interest. It has taken us quite a while to go through it all so, except to say that Betty and I had an absolutely fabulous time, we'll postpone a more detailed report until next month. We are however still somewhat out of touch with what's been going on, but we DO get a strong feeling that "Oh Yeah" seems destined to see a lot of mainstream action (see pg. 704), and that last month's "Turnover" also seems to be riding an upward curve. And from among this month's large selection of new movements, we have selected two: "Wheel & Tag-In" and

"Centrifuge" for special attention. Here's what the rest of the crop looked like:

CAST AN HOURGLASS (Todd Fellegly) From RH Hourglass set-up, out-facing points rollback & meet the other point to Left Touch 1/4 & dancer facing out, Runs. The points of the inside Diamond face in as all diamond dancers Extend to meet each other to Touch 1/4. (1/4 Tag final set-up).

CHIT CHAT (Todd Fellegly) From waves, Trade By or other allowable formations, centers do a 1/2 Vertical Tag & Roll while others Circulate one place and 1/4 in.

CROSS CHECK: From back-to-back lines, ends Cross Fold & Pass Thru with other ends; centers 1/4 right, Promenade 1/2 (outside) & then 1/4 in to end in a box set-up.

CROSS SIDETRACK (Don Carlyle) A "Sidetrack" variation beginning from a completed DPT or other allowable formations; leads 1/4 right and trailers 1/4 left and all 1/4 Promenade (as in Sidetrack) except that all "cross" -- insiders cross to the outside and vice versa.

DIDDLE IN THE MIDDLE (Tweety Tyndall) From parallel OWs, all Extend. Centers Hinge & Walk and Dodge as others 1/4 out to become ends of the end-up back-to-back lines.

DIVERT THE COLUMN (Paul McNutt) From columns (as in ZL+Curlique), the 1 & 4 dancers 1/4 in & Pass Thru as No. 2 dancer Runs around the adjacent one; those who Passed Thru now Clover In as the 4 centers Pass Thru & Cloverleaf; those who did the Clover In now Pass Thru to end the movement in a Box formation.

What's Happening? (continued)

DODGE TO A DIAMOND (Loy Bowman) From a set-up after 1-3 Curlique, 3 Walk & 1 Dodge (2 Box Circulate foursems) and each foursome Circulates $1/2$ to form twin diamonds.

EXCHANGE THE DIAMONDS (Pete Sansom) Wave centers (the leaders as in Uncork the Diamond) lead their 3 trailers into the other diamond. Ends when leaders are back in the center of the wave. RH diamonds become LH diamonds & vice versa.

KEEP BUSY (Lee Kopman) From parallel two-faced lines, all walk a step or two forward to form a momentary 2-faced line in the center. These centers Hinge and without stopping do a Flip the Diamond. Each out-facing couple now Trades to the other side to face in behind $1/2$ of the center wave. Now, as wave dancers Extend, those facing in do a Walk & Dodge, i.e., boy's position Walks all the way across to end as a wave end and girl's position Dodges to become a wave center. Ends in parallel OWs.

KNOCKOUT (Todd Fellegly) From a box or completed DPT set-up, outsides Divide, Pass Thru & $1/4$ in as centers Cloverleaf to end behind the Dividers in a DPT set-up. "Cross Knockout" has the centers do a Cross Clover.

LASSO THE LINE (Paul McNutt) From facing lines of 4, ends Cloverleaf Pass Thru as centers Partner Tag and Cloverleaf to end in a box Formation.

LINK UP: From parallel 2-faced lines, couples facing out Cast Off $1/4$, then Roll (individually) & move forward in single file to end as OW ends. In-facing couples walk ahead to form a momentary 2-faced line in the center and without stopping Crossfire to become centers of the final parallel OW set-up.

MOVE TO A COLUMN (Johnny Jones) From a $1/4$ Tag set-up, outside couples do a left-dancer Walk, right person-Dodge. Wave ends step forward (joining the Dodger) and wave centers step diagonally to join the Walker to end in side-by-side columns.

PASS THRU THE BOX (Fred Levinson) From a box formation, all Pass Thru and without stopping, centers also Pass Thru (completed DPT). Includes such variations as "Fold the Box", "Turn the Box", etc.

SCOOT APART (Jim Davis) From any Box Circulate foursome, those facing in step forward to Touch, Trade and Spread apart. Outfacers Fold into the vacant adjacent spot and squeeze in between the Spreaders to end in a 2-faced line.

SHOOT THE DIAMOND (Johnny Jones) From twin diamonds, with centers in a wave across the set, the 2 inside centers Hinge as in-facing points walk ahead to form an OW in the center. Meanwhile, the center who did NOT Hinge does a $1/4$ in as the point who did NOT step ahead Runs around the one who did the $1/4$ in to end the movement in a $1/4$ Tag formation.

SPIN THE DIAMOND (Pete Sansom) From twin diamonds with centers in an OW across the set, the wave dancers swing $1/2$ right & new centers Left $3/4$. In-facing points step ahead to form a new wave in the center. Those still in the diamond now Circulate as the wave (again) swings $1/2$ right & centers left $3/4$. The others step ahead to reform twin diamonds.

SPIN, TRADE & TOUCH (Bob Holup) Like Spin, Trade & Turn (see last month) but with a Touch ($1/4$, $1/2$, $3/4$) instead of the final Courtesy Turn (uses 2 right hands in a row).

STAR TREK (Paul McNutt) Normal facing couples form a RH Star, turn it $1/2$ and, as boys Spread apart, they take the girl behind them to form a 2-faced line.

TURN TO THE CENTER (David Roe) From a box formation, all Turn Thru and without stopping, those facing out Trade to end in a Double Pass Thru formation.

• NEW MOVEMENT

WHEEL AND TAG - IN (to a line) by Johnny WykoffHow To Do It:

From parallel two-faced lines, couples facing out Wheel Across to the other side (as in Couples Trade or Couples Circulate) to end facing in. Simultaneously, the in-facing couples execute a Tag the Line - In type of action, i.e., the individually face the center of the line, walk 2 or 3 steps forward and, without stopping, individually face in. The movement takes about 4 to 6 beats and ends in facing lines of four.

Impressions:

Some of you may recognize Johnny's idea as being practically (but not entirely) identical to a couple of earlier moves (Circa 1970, see Tag & Wheel, Burleson 891 or King pg.202) and/or Wheel & Tag, Burleson 890 or King pg. 214). In spite of this, we decided to feature the movement this month for three reasons: (1), the action is both smooth and logical, (2) the movement teaches easily and quickly, and (3) we've come a long way choreographically since 1970 and it might just be that mainstream dancers and callers are now ready to "go" for the idea of having one couple Wheel as the other Tags. Our dancers enjoyed the movement, and so, we suspect, will yours.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru Boys Trade, boys Run <u>Wheel & Tag-In (CL-os)</u> Slide Thru	<u>TECHNICAL ZERO</u> (outsides and insides interchange)
<u>From a Zero Box - ZB</u> Swing Thru Boys Run <u>Wheel & Tag - In (EPL)</u> Pass Thru, Wheel & Deal Centers RL Thru, Pass Thru	<u>EQUALS ZERO</u>
<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean Swing Thru Boys Trade, boys Run <u>Wheel & Tag - In</u>	<u>TECHNICAL ZERO</u> (Ends and centers Interchange)

Wheel & Tag-In (continued)Sample Figures:

- 1-3 Square Thru ZB
Swing Thru, boys Run
Couples Circulate
Wheel & Tag-In EOL
Pass Thru
Tag the Line-Right
Wheel & Tag-In
Pass Thru, Wheel & Deal
Centers Star Thru
California Twirl
Cross Trail Thru to the Corner ... AL!
- 1-3 lead right, circle to a line ..ZL
Pass the Ocean, girls Trade, girls Run
Wheel & Tag-In
Curlique & in single file
Circulate 2 places
Boys Run OPB
Touch & Recycle
Veer Left, girls Trade
Wheel & Tag-In ZL
Star Thru, RL Thru
Rollaway, 1/2 Sashay
Square Thru, but on the 3rd hand
Right & Left Grand!
- 1-3 Square Thru ZB
Curlique
Centers Trade, centers Run
Tag the Line-Right
Wheel & Tag-In
Star Thru, centers Pass Thru ORB-os
Swing Thru, boys Run
Tag the Line - In
Pass Thru, Tag the Line-Right
Wheel & Tag-In RL
Square Thru, Trade By (ZB) ... AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru go 4 hands
Round the corner do a Dosado
Swing Thru I say, boys Trade that way
Boys Run, Wheel & Tag 'em In
Slide Thru & Swing that corner lady
Swing that pretty girl & Promenade
...add 16-beat tag.

The movement's author has also developed a number of additional moves. They are obviously inspired by the traffic pattern of "Wheel and Tag-In" and belong in the same "family". Check out the following: (all by Johnny Wykoff)

Scoot & Tag-Out (to a line) from parallel two-faced lines, in-facing couples do a Couples Scoot Back to end on the other side of their own line, facing out. Out-facing couples, meanwhile, do a Tag the Line-Out action. Ends in lines of 4, back-to-back.

- Head ladies Chain, 1-3 Square Thru =OPB
Swing Thru, boys Run
Scoot & Tag-Out
Partner Trade (ZL) AL!

Half Wheel & Tag-In From parallel 2-faced lines, out-facing couples do a normal Wheel & Deal as in-facers step ahead (momentary 2-faced line in the center and then do a 1/2 Tag the Line and face in. Ends in a DPT set up.

- Head ladies Chain, 1-3 Square Thru .OPB
Swing Thru, boys Run
1/2 Wheel & Tag-In
Centers Swing Thru, Turn ThruAL!

Cycle Veer & Tag - In (to a line) From parallel ocean waves or 3x1 lines with 3 dancers facing in, the end dancer facing out and the adjacent partner Recycle and without stopping, Veer in that same direction. Meanwhile the others do a Tag the Line-in type action to end the movement in facing lines of four.

- Head ladies Chain, 1-3 Square Thru .OPB
Touch and the girls Trade
Cycle, Veer & Tag - In ZL-os
Star Thru RB
8 Chain 5 AL!

● SPOTLIGHT COMMAND

OH YEAH! (Bob Smith)

This movement has been steadily gaining in popularity since it first came to our attention last December. We also note that it has turned out to be one of those "Shout Back" novelties in which, when the callers says "Oh Yeah!", the dancers, while executing the movement's action, shout back a resounding "Oh Yeah!" of their own (much as they did in last year's "Ah So!"). We have noted an excellent dancer response each time we've used the movement so far and, as we say, it has become quite popular. Here again, is the definition, plus a handful of sample routines:

Oh Yeah! From parallel OWs or 2-faced lines, centers U-Turn Back as ends facing in do a diagonal Turn Thru with their counterpart from the other foursome and move forward to the other end of their original line or wave. (a diagonal Scoot Back action) Simultaneously, the ends facing out simply Circulate to the other end of their own line or wave (equals ends Trade and centers turn back) waves become 2-faced lines and vice versa.

- 1-3 Right & Left Thru
Cross Trail Thru & go round one
Squeeze in, line up 4 CL
Right & Left Thru CL-os
Pass the Ocean ZB
Oh Yeah!
Wheel & Deal ZB
Swing Thru, boys Run
Oh Yeah! ZB
Recycle, Veer Left
Girls Trade, Wheel & Deal (ZB) ... AL!
- 1-3 Curlique, Walk & Dodge OPB-os
Swing Thru, boys Run
Oh Yeah! OPB-os
Oh Yeah! again
Bend the Line ZL
Slide Thru CB-os
Square Thru 3/4 AL!
- 4 ladies Chain
1-3 Cross Trail Thru, go round 1
Squeeze in, line up 4 CL-os
Pass the Ocean ZB
Oh Yeah!
Ferris Wheel, Double Pass Thru
Track II ZB
Swing Thru
Oh Yeah!
Couples Circulate, Tag the Line Right
Oh Yeah! OCB-os
Recycle (ZB) AL!
- 1-3 Square Thru ZB
Swing Thru
Oh Yeah!
Tag the Line-Right
Oh Yeah! OCB-os
Girls Trade OB-os
Scoot Back, boys Trade
Boys Run, Bend the Line EOL
Pass Thru, Tag the Line-Right
Oh Yeah!
Centers Trade, centers Run
Bend the Line
Pass the Ocean
Oh Yeah!
Oh Yeah! again
Scoot Back, boys Run EOL
Spin the Top, boys Run
Tag the Line-In
Pass Thru, Tag the Line-Left
Oh Yeah!
Left Swing Thru AL!

NOTE: It has also been suggested that the novelty-value of "Oh Yeah!" can be enhanced even further by telling the dancers that when both centers of the wave or 2-faced lines are girls, the command is "Oh Yeah!"; when centers are both boys, the command becomes "Oh No!"; and that when the centers consist of mixed sexes, the command becomes "Oh Maybe!".

• OF SPECIAL INTEREST

Several new ideas crossed our desk this past month, which, while not meriting "featured" treatment, were deserving of something more than a casual listing in "What's Happening?" In our judgement, each of the movements below has a little something "extra" to recommend it and any one of them could turn out to be the very one to strike your dancers' fancy!

DIXIE DEUCEY (Paul McNutt) From facing lines of four, the couple on the right end of each line individually face the center of the line, walk 2 or 3 steps forward and individually face to the right (Tag the Line-Right). The other couples meanwhile do a Couples Circulate one place to end the movement in parallel 2-faced lines (about 4 counts).

• From a Zero Line - ZL (1P2P)

Dixie Deucey
 Ferris Wheel
 Centers Swing Thru
 Turn Thru (AL!)

• From a Zero Line - ZL

Dixie Deucey
 Bend the Line (ZL)
 Star Thru
 Square Thru 3/4 (AL!)

DODGE TO A COLUMN (Loy Bowman) From side by side columns of 4 in which 3 single file dancers are facing another dancer (as in 1-3 Curlique), the 3 single file dancers Circulate (walk) as the other dancer Dodges to end in side by side columns (2-4 beats).

- 1-3 Promenade 1/2, RL Thru
 Rollaway 1/2 Sashay, Curlique
 Dodge to a Column
 Trade & Roll, Box the Gnat
 Cross Trail Thru to Corner (AL!)

- 1-3 Touch 1/4
 Dodge to a Column
 Single File Circulate
 Trade & Roll
 Pass Thru, Wheel & Deal
 Boys Turn Back (AL!)

SPLIT UNWRAP THE DIAMOND (Right, Left, In, Out, etc.) by Dick Fanslau. From a Twin Diamond formation with diamond centers forming a wave across the set, wave dancers Extend and take another step forward, as each diamond "point" dancer does a Diamond Circulate (now directly behind the one who Extended) plus another step forward, to end the movement in a (slightly offset) completed DPT. All can now take the next command (In, Out, Right, Left, Zig-Zag, Centers In, etc.) and "fudge" -- easily -- into the indicated end-up formation.

- 1-3 Square Thru (ZB)
 Swing Thru, boys Run
 Girls Cast Right 3/4
 Diamond Circulate
 Split Unwrap the Diamond-Right
 Wheel & Deal, Dive Thru
 Square Thru 3/4 (AL!)

- 1-3 Square Thru (ZB)
 Curlique
 Split Circulate 1-1/2
 Diamond Circulate
 Split Unwrap the Diamond-In
 Pass Thru, Tag the Line
 Girls Turn straight Back (AL!)

CHASE TO A DIAMOND (Roy Hull) Facing couples complete a standard Chase Right action and then, without stopping, Circulate 1/2 place to form a 4-dancer Diamond.

- 1-3 lead right, circle to a line (ZL)
 Pass Thru, Chase to a Diamond
 Diamond Circulate, Flip the Diamond
 Girls Trade, Swing Thru, Turn Thru (AL!)

- 1-3 lead right, circle to a line (ZL)
 Pass Thru, Chase to a Diamond
 Diamond Circulate, Flip the Diamond
 Swing Thru, boys Run
 Wheel & Deal, Square Thru 3/4 (AL!)

• NEW MOVEMENT

CENTRIFUGE (by Bill Davis)How To Do It:

From a 1/4 Tag, 3/4 Tag, Double Pass Thru, Trade By, or other allowable formation, the center four do the first two parts of a Spin the Top, i.e., they swing 1/2 by the right with their opposites and the new centers Swing left 3/4 (ends do NOT move up to form a wave, however!). Simultaneously, the other dancers (2 outside pairs), execute a Partner Hinge and a Partner Trade to form a momentary six-dancer line (2 side-by-side 2-faced lines of 3) flanked by 2 lonesome dancers. From here, each of the lonesome dancers move ahead to the end of the 6-dancer line where they 1/4 in and walk forward to join that line as ends of a momentary 8-dancer "Tidal" 2-faced line (two side-by-side 2-faced lines of 4). Without stopping, each 2-faced line now does a couples Hinge to end the movement in parallel two-faced lines. (approximately 12-14 beats)

Impressions:

While this movement isn't nearly as complicated as it may sound when you read the instructions for the first time, we nevertheless suspect that its appeal will be strictly among workshop/advanced-level dancers. They are the ones who will typically enjoy movements that can be done from a variety of starting set-ups. However, for those of you who have been working with Extend and have been looking for some more interesting things to do in a 3/4 or 1/4 Tag formation, "Centrifuge" might just be up your alley!

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Pass Thru, Wheel & Deal Centers Pass Thru Curlique and Extend <u>Centrifuge</u> Wheel & Deal	<u>Converts a Zero Line (ZL) to a Zero Box (ZB)</u>
<u>From a Zero Line (ZL)</u> Pass Thru, Wheel & Deal Double Pass Thru Cloverleaf <u>Centrifuge</u> Tag the Line, Leads turn back	<u>Converts a Zero Line (ZL) to a Zero Box (ZB)</u>
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Trade Boys Run, Tag the Line-In Square Thru, <u>Centrifuge</u> Bend the Line, RL Thru	<u>Converts a Zero Box (ZB) to a Zero Line (ZL)</u>

Centrifuge (continued)Sample Figures

- 1-3 Square Thru ZB
Square Thru 3/4
Centrifuge
Ferris Wheel
Centers Pass Thru
Curlique
Scoot Back OOB
Girls Trade, Recycle OOB-os
Pass Thru
Centrifuge
Wheel & Deal AL!
- 1-3 Pass the Ocean
Swing Thru
Centrifuge
Couples Circulate
Tag the Line-In
Star Thru, centers Reverse Flutter
Pass Thru OPB
Curlique & Extend
Centrifuge
Wheel & Deal (ZB) AL!
- 1-3 Square Thru ZB
Curlique
Walk & Dodge
Chase Right
Extend & Centrifuge
Tag the Line-Right
Bend the Line, Reverse Flutter...ZL-os
Pass Thru
Chase Right
Scoot Back
Extend & Centrifuge
Girls Trade, Couples Circulate
Wheel & Deal (ZB) AL!

SINGING CALL (Corner Progression)

Side 2 ladies Chain, turn with your Jane
Heads Pass the Ocean, Centrifuge
Go 2 by 2 that way & then you'll hear
me say
Tag the Line all the way you know
(leads turn back)
AL that corner, partner Dosado
Go back swing the corner, Promenade
...add 16-beat Tag.

● SHARE THE WEALTH

Subscriber Stu Taylor sent in a couple of routines he enjoys using: first, a simple facing couple Zero that we know many other callers have also been using:

- Curlique
Trade & Roll (Zero) */Bed Flow*

Stu also sent in a Technical Zero that works from facing lines of four in which all the men have the same gal as partner (ZL, CL, OL, RL)

- Pass the Ocean
Spin Chain Thru
Girls Circulate
Boys Run, Bend the Line
Pass Thru & Partner Trade

etc.

(Note: this won't work with mixed partner pairings, i.e. EPL, EOL, ERL, ECL, etc.)

George Spelvin came up with this routine which features a surprise-type get-out. (Reminds us of those get-outs of some years ago when we said lead right - there's no one there, AL!)

- 1-3 Square ThruZB
Swing Thru
Boys Trade, girls Trade
Boys Trade, boys Run *} overflow*
Tag the Line - In
Pass Thru, Wheel & Deal
Centers Curlique
Walk & Dodge AL!

And the following came from Andy Cisna:

- From a Zero Line - ZL (1P2P)
RL Thru, Pass Thru
Tag the Line-In
Curlique, boys Turn Back
Right & Left Grand!
- From a Zero Box - ZB (Box 1-4)
Swing Thru, boys Run
Boys Circulate, boys Trade
Bend the Line (Zero Line!)

• SIGHT CALLERS NOTE BOOK

THE "ART" OF PROGRAMMING -- A SIGHT CALLER'S VIEW (Part Three - Memory as an Instrument of Formation Awareness)

This current series of articles is concerned with the way in which a sight caller uses both visual techniques and memorized material in the presentation and delivery of a typical patter program. In last month's installment, we made the point that a caller's ability to sight call will rarely be enough -- by itself -- to actually resolve the square. Sight calling techniques merely reflect a caller's ability to exchange one dancer configuration for another -- to convert unknown dancer arrangements to those particular FRA states for which the caller "owns" one or more memorized get-outs. This, of course, means that it is the get-outs -- not the ability to sight call -- that a caller really uses when resolving the square. Sight calling, in other words, is important only in that it allows a caller to establish, whenever he wants to, the particular Formation, Rotation and Partner-Affiliation conditions that the caller needs in order to set up an accurate Allemande Left (or Right & Left Grand!). Once a sight caller knows (or recognizes) the dancers' FRA state-of-the-moment, he will then, almost always, rely on memorized material to either resolve the square, or to further develop his program goals. A sight caller, in other words, does not live by sight alone -- like every other caller in the world, he too must use a certain amount of memorized choreography.

A sight caller's use of memorized material is, in many ways, identical to the memory techniques of a caller who relies solely on the use of memorized "Set-Piece" routines. It is a good bet that most sight callers regularly employ a number of memorized "Breaks" or similar set-piece routines, either as program "Fillers", or as a means of adding color and spice to their otherwise improvised presentations. Similarly, most sight callers will also find it profitable to use a variety of memorized Modules. This refers not only to the use of get-outs (as described above), but also to the use of such other modular devices as Set-Ups, Zeros, Equivalents, Conversions, etc. (Check again our definitions for these modules as they appeared in our lead-off article for this series - pgs. 688-689).

But that isn't the end of it. Not for a sight caller! The fact is that there are things that a sight caller must memorize that a 100% memory caller does not. Since each individual square dance command can only be called from a very specific starting formation and, since each command will similarly leave the dancers in a formation that is equally specific, a sight caller must, therefore, be able to (a), quickly establish all of the various starting formations that apply to each and every command in his repertoire, and (b), he must also be able to recognize his choreographic options at the conclusion of each command he calls (which commands are permissible in a given situation and which are prohibited). He must be able to move the dancers, comfortably and easily, from one formation to another; he must know how to quickly establish a box from columns, or lines from boxes, or a Trade By set-up from lines, etc. He must know that there are times when he can call a particular command -- and times when he cannot -- that while he cannot call a Ferris Wheel from a DPT, for example, a command to Partner Trade is OK -- and so on. This is a calling skill that some of us now identify as "Formation Awareness", and for a Sight Caller, it is critically important. We plan, in future issues, to devote an entire series of articles to this subject, but for now suffice it to say that a caller's Formation Awareness is the skill that lets him make instantaneous, split-second decisions -- after each and every command that he calls -- about where and when he may call a particular command, and about what he may call once he has called it. And this, as it turns out, requires a considerable amount of unavoidable memory work.

It is, in many ways, like learning Zeros and Equivalents. When a caller learns how to move his dancers from one formation to another -- when he has acquired the ability to move the dancers, at will, from say, a box formation to a formation from which he can call a Wheel & Deal, he has, in effect, added a new kind of choreographic "module" to his memory circuits. It is like learning a new Set-Up or

a new Zero routine since the caller must memorize a predetermined series of commands which he knows (beforehand) will successfully achieve an equally predetermined choreographic result. It is also true, however, that such modules differ from the more traditional kind in that these modules are not geared to an FRA state. While they are, to be sure, very much concerned with the dancers' "F" (formation) state, they completely ignore the dancers' concurrent "R" and "A" (Rotation/Affiliation) conditions. With such modules, the total FRA is not important because a sight caller uses them in a different way. These modules serve, not as a means of moving from one FRA to another, but rather as a means of implementing a sight caller's improvised choreography -- and that's a whole different ballgame! He may, for example, want to set up a new formation, or to interchange certain dancers within a formation, or he may want to quickly pair up one or more couples. He may even want to simply insert, for the dancers' enjoyment, a particular combination of commands that he knows to be especially smooth and comfortable. These are the kind of command-by-command goals that a sight caller will typically set for himself while he is "winging it". And he will, just as typically, achieve these goals by using a variety of previously memorized non-FRA modules. And like their FRA-oriented comrades, non-FRA modules may also be classified according to what they accomplish. Note the following:

Modules That Change Formation: Refers to a specific combination of commands that take the dancers from one Formation to another. All of the following modules, for example, convert normal facing lines of 4 to clockwise-facing columns of 4: (a) Curlique (or Touch 1/4), (b), Square Thru, girls U-Turn Back, (c), Swing Thru, boys Run, 1/2 Tag the Line.

Modules that De-Arkyfy: Refers to a specific combination of commands whose effect is to convert dancers in an Arky alignment to a "normal couple" arrangement (girl on boy's right). For example, all of the following modules convert facing lines of 4 (girls on ends and boys in center) to some form of normal couple arrangement: (a) Pass Thru, girls Fold (or Cross Fold), Star Thru (normal 2-faced lines), (b) Pass Thru, Tag the Line-Right, Bend the Line (normal facing lines of 4), (c), Spin the Top, Swing Thru, boys Run, (normal facing lines of 4). For other de-Arkyfying modules see issue of Oct. 1975 (page 538).

Modules to Move People Within a Formation: Refers to a combination of commands that will either move or interchange specific dancers, in a predictable way, within a given formation. The following routine, for example, will exchange the 2 inside boys in any normal facing line of 4 arrangement without, at the same time, changing anything else: "Spin the Top, boys Circulate, boys Run, Bend the Line. Some of the FRA-related conversion routines (such as a 4 ladies Chain effect) may also qualify in this non-FRA category.

Modules to Pair Up Designated Dancers: Refers to one or more commands whose end result is to establish a partner relationship between 2 dancers chosen by the caller. From facing couples, such changes may be created by a ladies' Chain or a Flutterwheel; from parallel waves or 2-faced lines, a caller may pair up any couple by simply calling one or more Circulates. Some "People Movers" may also be used to pair up specific dancers.

Modules To Generate Smooth Dancing: Refers to a specific combination of two or more square dance commands whose sole purpose is to provide the dancers with a smooth-flowing, forward-moving and rhythm-oriented dance experience.

And while most Sight Callers probably use all of the classifications of non-FRA modules described above, many other categories are, of course, possible. In fact, just about any routine that a caller uses to achieve a particular and specific choreographic result can qualify. Analyze your own calling and you'll probably find that you have created some specialized modular categories that are uniquely your own.

choreo



BREAKDOWN

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

APRIL 1977

CONTENTS THIS MONTH

- What's Happening? Page 710
- New Movements
 - Touch the Tops Page 712
 - Circle Chase Page 716
- Callerlab Experimental
 - Crossfire Page 714
- Report from Tokyo Page 715
- Sight Caller's Notebook .. Page 718
- 4th Callerlab Convention ..Page 713

WHAT'S HAPPENING?

This month's Callerlab convention fell right on the dates when we are usually engaged in putting together the current issue of the notes so we're probably going to be a bit late this month.

The new selection of the Callerlab Experimentals Committee, Crossfire, has, of course, been getting a lot of action around the country and we also hear that Centrifuge is a current workshop favorite. From this month's group of new moves, we've selected "Touch the Tops" which although it involves a long Tidal Wave (crowded action on a crowded floor) offers a very smooth traffic pattern -- as does "Circle Chase" a new move that combines a Chase-like

action in the center as outsiders do a single file Promenade. Here are the others we looked at:

CHAOS (Todd Fellegly) From a box formation, all Pass Thru, centers Touch 1/4, Box Circulate and Hinge, Step Thru and Cloverleaf. Outsides meanwhile, 1/4 right and single file Promenade 1/4 around the outside, individually 1/4 in, step ahead and Turn Thru with their opposite dancer to end the movement in another Box set-up.

CIRCLE THE PEN WHEEL (Jim Rice) From parallel 2-faced lines with boys on ends, girls in center, boys flare left in a full circle coming back to face partner, give her a left and pull by. 4 boys RH star in center as girls flare out to the right in a full circle coming back across in front of partner who "sort of" roll promenades her 1/2 way across the set turning in to face the other couple in an 8-chain thru formation.

CUT & ROLL TO A WAVE (Andy Cisna) From a diamond formation, centers Diamond Circulate and fave in as points Slide together, Trade & Roll, Pass Thru and Touch to end in parallel OWs.

DISSOLVE THE COLUMN (Harold Fleeman) From columns, the center 4 Partner Tag & Cloverleaf. Simultaneously, the ends facing out Run and all outsides now Pass Thru to form a box with those who did the Cloverleaf.

ELECTROCUTE (Todd Fellegly) From parallel OWs the ends roll 180° toward the outside and Circu-

What's Happening (continued)

late 1/2. Centers, meanwhile, do a Box Circulate to end the movement in a Galaxy set-up.

GALAXY IN MOTION (Todd Fellegly) From a Galaxy formation, the box foursome does a Cast 3/4 by inside hands as those in the outside Diamond do a Diamond Circulate. The 6 lined up in the center face the middle of their line and each single file line of 3 now start a "Triple Pass Thru". The trailing dancer, however stops when adjacent to the other trailer forming a 2-faced line with 2 of the diamond dancers who were not in the 6-dancer line in the center. The lead dancer of the single file threesome Peels left and the next dancers steps up and Peels right to end as couples facing in. Ends in a 2-faced line standing between facing couples.

QUETEE (John Strong) From parallel 2-faced lines or waves, those facing out Wheel Around (if in 2-faced lines) or step ahead and Partner Trade if in waves to end as couples facing in. Those facing in meanwhile Touch to end in a 1/4 Tag set up.

REBUILD IT (Todd Fellegly) From a 4-dancer box Circulate foursome, leaders Zoom 3/4 as trailers do a Fantom Partner Tag. Zoomer falls in behind the Tagger to end in another Box Circulate foursome.

SHOOT THE DIAMOND (Johnny Jones) From twin diamonds (center to center), wave centers Single Hinge as in-facing points step ahead to join the Hingers as ends of an OW. Ends of the original center wave do a 1/4 in as out-facing point runs around that dancer to become a couple facing in. Ends in a 1/4 Tag set up.

STAR AND FAN THRU (Paul McNutt) From a Trade By formation, those facing out Partner Hinge as those facing in form a RH star. Hingers now Trade and the star turns about 1/4 to form a momentary 6H OW. the center 4 in this wave swing left 3/4 as the other 4 move up to end the movement in parallel waves.

STRETCH RECYCLE (Ron Schneider) From parallel OWs, out-facing ends and adjacent dancer do a standard Recycle action as in-facing ends and

their adjacent dancers do a "Long" or "Stretched Out" Recycle moving forward toward the center until they have passed their counterparts from the other wave to end in the middle facing their counterparts as centers of a DPT set-up (as in Ferris Wheel). Also possible to Stetch Ah So.

TAG THE TRACK (Ron Schneider) From an allowable formation all Tag the Line. Then each single file twosome who passed right shoulders on the inside track move left in single file and 1/4 in, as those who passed on the outside track move right in single file and also 1/4 in after falling in behind the other four. Ends in a DPT set up.

UNTRACK (Ralph Sulvius) From a completed DPT set up, each lead dancer Cloverleafs 270° as trailers step ahead and Partner Trade to end the movement in a "square" formation. Those who did the Cloverleaf would take the next call.

● SPECIAL NOVELTY

STAR THE ROUTE (Don Williamson) Here's a neat little gimmick-type routine with a very danceable star-like flavor. It starts from a static square and begins with the command, "Heads (or Sides) Right Hand Star the Route". Heads then Star right 3/4s meeting their right hand couple with a left hand star. They turn this star one full turn and Heads go back into the center to form a right hand star in the middle. They now turn this star 1/2 way to the other outside dancers and make a left hand star with them which they also turn a full turn. Heads again return to the center to form a left star which they now turn 3/4s to either return to their home position or go to their corners for an Allemande Left. The entire action is easily cued, times out to 32 beats and is a natural for a singing call break. They'll really dance this one!

• NEW MOVEMENT (Experimental)

TOUCH THE TOPS (Gene Knutson, Livingston, Wisconsin)How To Do It:

From facing lines of four, the end dancers Circulate once-and-a-half and Touch 1/2 with the ones they meet, i.e., they Pass Thru and start to Trade to the other end of the line but when they meet their counterpart at the 1/2-way point, they join right hands and Trade with that dancer. Simultaneously, the center four dancers do a Spin the Top to form a momentary Tidal Wave with the Circulators. From here, without stopping, all dancers do a Fan the Top to end in parallel ocean waves (about 12 counts).

Impressions:

This one could be a winner. The name is logical, the action slick from start to finish and while the teach may take a bit longer than some other moves, it poses no real problems. Make it a point to show the initial teach from 1/2 Sashayed lines. This leaves the center four dancers as normal facing couples. They're the ones who'll be starting with a Spin the Top action and you'll find that it is less confusing if they're arranged with the girl on the boy's right side. Also be sure that your initial walk-thrus provide each dancer with an opportunity to experience the traffic pattern from both the end and center positions.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Rollaway 1/2 Sashay Touch the Tops (OB-os) Right & Left Thru ZB ZB	<u>Converts a Zero Line (ZL) to a Zero Box - ZB (Box 1-4)</u>
<u>From a Zero Line - ZL</u> 2 ladies Chain Rollaway 1/2 Sashay Touch the Tops Recycle	<u>Converts a Zero Line (ZL) to a Zero Box (ZB)</u>
<u>From a Zero Line - ZL</u> Pass Thru Tag the Line - In Touch the Tops Girls Trade & Recycle	<u>Converts a Zero Line - ZL to a Zero Box (ZB)</u>
<u>From a Zero Box - ZB (Box 1-4)</u> Center 2 split the outsides Line up 4, Touch the Tops Boys Circulate, RL Thru	<u>TECHNICAL ZERO !</u> (Outsides and insides interchange)

Touch the Tops (continued)Sample Figures:

- 4 Ladies Chain, Promenade
 - 1-3 Wheel Around OL
 - Right & Left Thru OL-os
 - Rollaway, 1/2 Sashay
 - Touch the Tops ZB
 - Curlique, Scoot Back, boys Run, CL
 - Pass Thru, Tag the Line
 - Centers In, Cast Off 3/4
 - Touch the Tops RB-os
 - RL Thru, Dive Thru
 - RL Thru, take a full turn around ..RB
 - RL Thru, take a full turn around ..AL!
- 1-3 Square Thru ZB
 - Split 2, line up 4
 - Touch the Tops RB-os
 - Swing Thru, Scoot Back OOB
 - Fan the Top OL
 - Curlique
 - Single File Circulate
 - Trade & Roll
 - Touch the Tops CB-os
 - Swing Thru
 - Boys Trade, girls Trade
 - Boys Trade, Turn Thru AL!
- 1-3 Square Thru ZB
 - Swing Thru, boys Run
 - Tag the Line - In
 - Touch the Tops
 - Swing Thru, boys Run ZL-os
 - Touch the Tops
 - Swing Thru OCB
 - Girls Trade ZB
 - Curlique, girls Run AL!

SINGING CALL (Corner Progression)

Side 2 ladies Chain, turn 'em you know
 1-3 Square Thru, 4 hands you go
 Split 2 & line up 4; move it up & back
 Touch the Tops just like that, keep on
 movin' round the track
 When you're done Swing Thru, two by
 two I say
 Turn Thru, Left Allemande, Promenade
add 16-beat tag

● 4th CALLERLAB CONVENTION

Callerlab's 4th convention was just completed in Kansas City and here's our annual brief report:

This year the membership approved a number of resolutions providing a well-organized method of identifying dancing levels and plateaus. While no additions or deletions were made to the Callerlab Mainstream List, the word "Thru" was added to "Cross Trail" and Split Circulate was added to the Circulate family. "1/2 Tag, Trade & Roll" was deleted from the Experimentals List since it was felt that its 3 constituent commands already appeared elsewhere. The "Mainstream Plus" list was dropped and 2 new plateaus were created: "Mainstream Plus One" and "Mainstream Plus Two". "Plus 1" is the new name for what we previously identified as "Mainstream Plus" - except that Red Hot and Grand Parade have been deleted and that any commands on the current Experimentals list could also be called at a "Plus 1" dance. "Mainstream +Two" consists of the following commands:

All 8 Spin the Top	Remake the Thar
All 8 Swing Thru	Swap Around
Curli-Cross	Trade the Wave
Explode the Wave	Checkmate
Follow Your Neighbor	Diamond Circulate
Relay the Deucey	Flip the Diamond

Official recognition was accorded the 3 generally accepted levels which comprise the Advanced/Challenge programs: "Advanced", "Basic Challenge" and "Extended Challenge". Callerlab also recognizes the APD concept as it may be applied to all of the above levels. Another resolution approved a number of more clearly worded definitions for several commands on the Mainstream list. And after much discussion and debate approved a resolution stating that while Callerlab officially supports the concept of a national square dance convention, such support does not necessarily imply endorsement of its Executive Committee. The details of all of the above actions will surely appear in most major square dance publications.

As usual, the convention was fun and a great place to meet, socialize and exchange ideas with fellow callers from all over the world. We're looking forward to next year!

• CALLERLAB EXPERIMENTAL

CROSSFIRE (Ron Schneider)

The CALLERLAB Experimental Basics Committee has selected Ron Schneider's "Crossfire" as its featured movement for the second Quarter of 1977. Here again, is the definition:

Crossfire: From any 2-faced line formation, end dancers Cross Fold as the centers Trade and step forward (Extend) to join hands with the dancer who did the Cross Fold. The movement ends in a Box Circulate foursome: parallel 2-faced lines end in side-by-side columns and end-to-end 2-faced lines end in parallel ocean waves.

We generally teach Crossfire as it is described in the above definition, although we have sometimes found it helpful to suggest that, as the centers Trade, the ends (doing a Cross Fold action) seem to be "following" the adjacent center. We first reported this movement in our issue of June 1976 (page 612); here are some additional routines:

- 1-3 Square Thru ZB
 Swing Thru, boys Run
Crossfire
 Single File Circulate 2 places
 Trade & Roll EOL-os
 Right & Left Thru EPL
 Pass the Ocean ORB-os
 Swing Thru, boys Run
Crossfire
 Single File Circulate 1 place
 Boys Run ORB
 Star Thru ZL
 Pass Thru, Wheel & Deal
 Center 4 Swing Thru
 Boys Trade, boys Run
Crossfire
 Walk & Dodge (ZB) AL!
- 1-3 Right & Left Thru
 Cross Trail Thru & Separate
 Go round 1, line up 4 CL
 Pass the Ocean OB-os
 Girls Trade, girls Run
 Tag the Line - Right
Crossfire
 Coordinate
 Couples Circulate
Crossfire
 Single File Circulate 2 places
 Trade & Roll ECL
 Swing Thru, boys Run
Crossfire
 Scoot Back, boys Run (ZL) AL!
- 1-3 Square Thru ZB
 Swing Thru, boys Run
Crossfire
 Trade & Roll EPL-os
 Pass Thru
 Tag the Line - Right
Crossfire
 4 girls Walk & Dodge
 Boys Trade & Roll
 Girls Partner Hinge
 Everybody Pass Thru
 Tag the Line - Right
Crossfire
 Trade & Roll
 Box the Gnat ZL
 Right & Left Thru
 Cross Trail Thru AL!
- Side ladies Chain across
 1-3 Cross Trail Thru, Separate
 Go round 1, line up 4 ERL-os
 Pass the Ocean OPB
 Recycle CB-os
 Veer Left
Crossfire
 In your own foursome Walk & Dodge (AL!)

● SQUARE DANCING IN TOKYO

Many memorable and exciting things have happened to Betty and I in my nearly 20 years' experience as an active caller, but nothing -- absolutely nothing -- can compare with our recent trip to Japan. It was, in a word: Fantastic! As most of you know, we try very hard to keep from filling these pages with a lot of personal opinions, reflections or reminiscences. We do, on the other hand, feel that our recent Japanese experiences qualify as something very "special" and we therefore also sense that it would be appropriate for us to share some of them.

We journeyed to Japan to call the 20th anniversary dance of the Fukyukai Square Dance Club of Tokyo. It turned out to be a 3-day Festival held at a large hotel in the resort town of Hakone located some 80 miles outside Tokyo. The dance attracted some 30 squares of eager dancers, most of whom never missed a single tip during the entire week-end. Which really isn't all that remarkable until you consider the total dance program which they, themselves, had planned.

We began on Friday evening with a 4-hour dance (6 to 10 PM) -- although they had already been dancing to local callers that afternoon. This was followed -- after the ritual bath -- by a folk singing afterparty with most of those attending clad in their after-bath kimonos. Saturday's program began at 9:00 AM with a 3-hour dance, and then after a short lunch break, we called another 3-hour dance/workshop session. During the afternoon session we were honored by a visit by the Emperor's brother, Prince Makasa. He and the Princess are experienced square dancers and it was a signal honor to have the Prince dance with us. On Saturday night we called another 4-hour dance and this was also followed (after the inevitable bath) by an afterparty -- this one complete with stunts, skits, audience participation gags, and the like! And finally, on Sunday morning, there was another 4-hour wind-up dance. Beyond a doubt, the week-end was the biggest single dance program we have ever been called upon to prepare.

Bear in mind too that neither Betty or I speak Japanese -- nor were most of the Japanese dancers able to speak any English. All of us, however, did speak "Square Dance Language" and we seldom encountered any real communication problems. Certainly not on the dance floor! It is incredible when you think about it, but both the Japanese dancers and their callers learn all of their square dance commands phonetically! While they may not be able to tell you what the English words "Star" and "Through" mean, they do recognize the term "Star Thru" as a square dance command and they'll quickly execute the appropriate dance action whenever they hear it. How about workshops? No problem! We simply presented our standard teach -- in English -- for every new movement we taught. One of the Fukyukai's callers served as our on-mike interpreter and he immediately translated our teach to the dancers. After that, I called, they danced it and everyone had a ball! Equally mind-boggling is the fact that we found the dance level of the average Japanese dancer to be in every way comparable to our own "Mainstream" (including all of the Callerlab Experimentals). There is even an active advanced dancing program and some of the callers have gotten together a brand new exhibition group.

For our own part, Betty and I would like to publicly acknowledge the overwhelming outpouring of love and friendship that we received from all of the dancers we met. Special thanks are also owing to the many fine callers who made our calling chores easier. Space prevents us from naming them all but we'd be remiss if we didn't tip our hat to Matt Asanuma, Motohiro Yoshimura, "Lofty" Yamasaki, Tac Ozaki, Masaru Wada, Tsuyoshi Sakai and Hideki Nishizawa. Thanks too to our special friend and interpreter, Tokuko Yasuraoka.

• NEW MOVEMENT (Experimental)

CIRCLE CHASE (Paul McNutt)How To Do It:

From a 1/4 Tag formation (a 4-dancer ocean wave standing between and parallel to facing couples), the wave centers Fold behind the ends and each twosome thus formed then does a single file Promenade (clockwise from right-hand waves and counter-clockwise from left-hand waves) until they have progressed halfway around the outside perimeter where, individually, they face to the center. The other four, meanwhile, Pass Thru, Chase Right and Roll to face to end the movement in a Double Pass Thru formation (about 10 beats).

Impressions:

It would seem that our choreographers are still searching for a way to exploit the 1/4 Tag formation in a truly Mainstream environment. They're all hunting for a move that will do for a 1/4-Tag formation what Coordinate did for columns. Chain Reaction has seemingly done it for the Mainstream-Plus dancers and while it seemed, for a time that Ping Pong Circulate might do it for the club-level Mainstream folks, it hasn't happened yet. Maybe Ping Pong Circulate is a bit too simple and our dancers are still waiting for a 1/4 Tag movement that is easy to learn and easy to do, but which will also make 'em think a bit. Its tough, of course, to predict such things, but "Circle Chase" might possibly be the one to do it. What do you think?

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Right & Left Thru Dive Thru, Dosado to OW <u>Circle Chase</u> Centers Pass Thru	<u>TECHNICAL ZERO</u> (outsides & insides interchange)
<u>From a Zero Box - ZB (Box 1-4)</u> Right & Left Thru Dive Thru, Dosado to OW <u>Circle Chase</u> Double Pass Thru Track II (OW)	<u>TECHNICAL ZERO</u> (outsides & insides interchange)
<u>From a Zero Line - ZL (IP2P)</u> Right & Left Thru, Pass Thru Tag the Line - Right Ferris Wheel Centers Swing Thru <u>Circle Chase</u> Centers Pass Thru	<u>Converts Zero Line (ZL)</u> <u>to Zero Box (ZB)</u>

Circle Chase (continued)Sample Figures:

- 1-3 Pass the Ocean
Circle Chase
Centers Pass Thru ZB
Swing Thru
Boys Run
Ferris Wheel
Centers Sweep 1/4
Spin the Top
Circle Chase
Box the Gnat, Pass Thru
Curlique
Cast Off 3/4
Boys Trade, boys Run
Ferris Wheel
Zoom
Centers Dosado to OW
Circle Chase
Centers Pass Thru (ZB) ...AL!
- 1-3 Spin the Top
Circle Chase
Centers Swing Thru
Circle Chase
Box the Gnat
Square Thru
Separate & go round 1
Squeeze in, line up 4
Spin the Top OCB
Recycle OB-os
Pass Thru
Outsides Trade
Centers Touch & Everybody
Circle Chase
Centers Pass Thru (ZB) .. AL!
- 1-3 Pass the Ocean
Circle Chase
Centers Swing Thru, boys Trade
Circle Chase
CentersBox the Gnat
Square Thru 3/4, split 2
Line up 4 RL
Square Thru, Trade By ...AL!
- 4 ladies Chain
1-3 Square Thru OB
Dosado to OW
Scoot Back, Hinge 1/4
Boys Fold, girls Swing Thru
Circle Chase
Double Pass Thru
Centers In, Cast Off 3/4
Pass Thru
Wheel & Deal
Centers Swing Thru
Circle Chase
Centers Pass Thru
Touch 1/4
Girls Fold, boys Swing Thru
Circle Chase
Girls Swing Thru & Turn Thru
Boys Courtesy Turn this girl CL
Same girl Rollaway
Same girl Allemande Left!
- 1-3 Right & Left Thru
Dixie Style to OW
Circle Chase
Centers Swing Thru, Spin the Top
Right & Left Thru
Dixie Style to OW
Boys Trade
Circle Chase
Centers Curlique
Walk & Dodge
Partner Trade
Cross Trail Thru AL!

SINGING CALL (Corner Progression)

Head 2 couples Square Thru, 4 hands round
you know
Right & Left Thru & turn that lady there
Dive Thru & Dosado, go all the way around
Make your wave and Circle Chase right
there
2 by 2 you go, and then the center two
Pass Thru, Swing & Promenade
...add 16 beat tag.

● SIGHT CALLER'S NOTE BOOK

THE "ART" OF PROGRAMMING -- A SIGHT CALLER'S VIEW
(Part Four - Some Preliminary Programming Considerations)

Earlier installments in this series of articles have stressed the combined visual and memory skills that a sight caller needs in order to create a successful dance. It has been our intention to demonstrate that while a sight caller obviously needs to exercise a substantial amount of visual skills whenever he is ready to resolve the square, he also must rely, just as substantially, upon a careful accumulation of memorized material if he is going to make what happens before the final resolution interesting, entertaining, and FUN to dance! We are now ready to consider some of the specific programming techniques that a caller uses to effectively integrate and combine his sight calling skills with his memorized repertoire of modules, set-piece dances, choreographic "gimmicks" and other "goodies".

This is not to say that it is correct to regard a sight caller's programming objectives as being unique, different, or in any way "special". They're not! The goal of a sight caller, at each and every dance that he calls, is totally identical to the goal of any other kind of caller -- and that is to please and to entertain his audience by allowing them to dance their way through a series of square dance routines which they will find to be interesting, stimulating, amusing, provocative, or diverting.

But while a sight caller's programming objectives -- and even a substantial portion of his actual programming methods -- will often be the same as the methods and objectives of other callers, the specific tools and the specialized techniques that a sight caller uses to achieve those objectives will inevitably differ from those used by his non-sight calling comrades. A 100% memory caller, for example (or a cue-card reader too for that matter), will generally seek to achieve his program goals by carefully selecting and arranging a series of set-piece dances and "breaks" into a total program design that he feels has a chance of pleasing the dancers. Similarly, a Module Caller will pretty much do the same sort of thing -- except that he also has the ability to construct, in "building-block" fashion, a certain number of the routines he calls by drawing upon an accumulated (memorized) fund of zero/equivalent/set-up/get-out/conversion modules.

A sight caller, on the other hand, while also using, as we have seen, a large amount of memorized material, possesses a distinct advantage over a memory/module caller, in that he has the unique capability of being able to improvise, extemporize, or ad-lib a certain portion of his programs -- something that a memory/module caller can only do to a very limited degree if, indeed, he can do it at all. An effective sight caller can actually invent program material while he is calling; he can literally "custom-tailor" it to order -- and this gives him the flexibility and an enviable "looseness" that allows him to make on-the-spot programming decisions whenever or wherever the conditions of a particular dance may require it. (Mental Image callers also possess a degree of "right-now" programming flexibility -- but to an appreciably lesser extent).

It must also be noted that a sight caller seldom gains this advantage (programming flexibility) for free. There are some "dues" to pay. When you boil it down to its bare essentials, the "Art" of programming is actually nothing more than a decision-making process, and it turns

Programming Considerations (continued)

out that a sight caller is almost always required to make a variety of programming decisions that a non-sight caller is NOT required to make. It is important, for example, for a sight caller to decide when in a particular program it will be to his advantage to use visual skills and when it will be best for him to use memorized material. And while a sight caller may be able to quickly alter or change his previously planned program -- in mid-routine if necessary -- he must then also be able to decide -- just as quickly and with a certain amount of spur-of-the-moment inventiveness -- exactly what those changes shall be. It is also true that these split-second real-time decisions are always super-critical since they often are the very things that will influence the dancers' ultimate decision about whether the dance was a success or a failure!

Which is why an effective sight caller will generally try to plan and organize as much of his program as he can before the dance actually begins -- to make as many programming decisions as possible before he actually goes to the dance. For, contrary to a not unpopular misconception, a sight caller does not glibly rattle off his entire dance without thinking about it. It is, of course, both ridiculous and presumptive for a caller to assume that he, or any other caller, can effectively improvise a better dance than the one he would present as the result of a carefully pre-planned program. For the truth is that a sight caller, like every other caller in the world, will always call a better dance if he takes the time and the trouble to do a certain amount of traditional tip-by-tip/routine-by-routine pre-dance program planning.

And just as it may be said that every square dance routine represents the sum total of its various commands, so may it also be said that each tip represents the sum total of its several routines. And so too may it be said that an entire square dance program represents the sum total of its collected tips. And it is also obvious that a caller must make a number of critical live-or-die decisions along literally every step of the way. Lets look at some of them:

What, exactly, are his program objectives for this particular dance? What does he hope to accomplish before the evening is over? How long shall the dance be? And how many tips will he have to work with? How long shall each tip be? And how long, for that matter, shall each individual routine be? Then: How can he best achieve his over-all program goals? How shall he construct each tip so that it contributes significantly to the over-all end-result? Will it be a good idea to assign a theme to each tip? And if so, which themes shall he use? What, if anything, does he know about his dancers? Are they "his" dancers? (beginners, club people, regulars)? Has he ever called for them before? What does he know about their training, experience, or dancing habits? How well do they know their Basics? Will they enjoy and be able to dance some of today's trickier APD innovations? Or should he restrict his program to some of the more conventional variations? Is the dance to be a beginner class lesson or a club-level workshop? Or will the dancers be content with a brief workshop tip during the dance? Or should he stay away from new or experimental material altogether?

No matter which calling "system(s)" a caller prefers: memory, modules, mental image, reading, or sight, these questions, and a host of others just like them will have to be answered before the dance is over -- and it is usually best to answer 'em long before the dance begins. In next month's installment, we'll discuss some of the typical ways in which a sight caller might approach the problem.

choreo



BREAKDOWN

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

MAY 1977

CONTENTS THIS MONTH

- What's Happening ?..... Page 720
- New Movements:
 - Shuttle Page 722
 - Splice It Page 726
- Program Notes:
 - Flip the Diamond Page 725
- Share the Wealth:
 - 3 "Parlor Tricks" Page 727
- Sight Caller's Note Book:
 - Tip Theming Page 728

WHAT'S HAPPENING?

As near as we can determine, the moves which seemed to be receiving the lion's share of attention in the Mainstream workshops this past month were "Turn Over" (see page 692), Stretch Recycle (see page 711) and "Star the Route" (ditto). We are also aware that a considerable amount of workshop attention is being paid to a brand new movement that a lot of callers were talking about at last month's Callerlab convention: a move by Kip Garvey called "Shuttle". It can produce more end-up formations than any other movement in recent memory and we're featuring it this month, along with a neat new idea by Dick Bayer called "Splice It".

And, as usual, we noted a goodly number of other experimental ideas during the past month

and, also as usual, we're listing 'em below for your interest and perusal.

BOX THE WAVE (B.W. McAllister) From any allowable dancer arrangement, active dancers Box the Gnat and Step to a Wave.

CONVERT (Bill Davis) From 2-faced lines, ocean waves or diamond formations, the centers Trade and Spread as the ends (points in diamonds) move up. 2-faced lines convert to regular diamonds; OWs convert to imperfect diamonds;

ERASE (Dave Hodson & Jim Davis) From a two-faced line, ocean wave or Diamond arrangement the centers Backtrack as the ends move up 1/4.

FAN OUT THE GALAXY (Jerry Rash) From a Galaxy formation, those in the inside box four-some Cast right 3/4 with the adjacent dancer (momentary OW) and the centers of that wave Cast left 3/4. Simultaneously, those in the outside diamond do a Diamond Circulate to form a 4-dancer OW flanked by a couple on either side standing at right angles to the center wave. Without stopping, these couples Bend the Line to end the movement in a 1/4 Tag formation.

GOOF OFF (Gus Greene) From parallel two-faced lines, the out-facing couples do a standard Wheel & Deal action to face back in as the in-facers step forward to form a momentary two-faced line in the center. Centers of the 2-faced line Hinge (momentary Diamond) and without stopping Flip the Diamond. Ends in 1/4 Tag formation.

What's Happening? (continued)

HINGE TO A DIAMOND (Johnny Moll) From parallel OWs all Single Hinge and without stopping, all Box Circulate 1/2 to form diamonds.

HINGE TO A PROMENADE (Paul McNutt) From parallel 2-faced lines, all do a Couples Hinge and, without stopping, those in the center two-faced line do another Couples Hinge. The other 2 couples, meanwhile, do a Partner Trade and all 4 couples now Promenade.

KEEP IN TOUCH (Paul McNutt) From a DPT formation, the center 4 Touch 1/4 and Roll as the trailers do an "Outsides Out", i.e., they move forward and to the outside to join the centers as ends of the final facing lines of four.

LOCK/UNLOCK THE DIAMOND (Bill Davis) A means of converting regular diamonds to interlocked diamonds. From regular diamonds, "Lock the Diamond" means that the in-facing points do an interlocked diamond circulate as all others do a regular diamond circulate. From an interlocked diamond arrangement, "Unlock the Diamond" means that the 2 centers do an interlocked diamond circulate as all others do a regular diamond circulate (now back in regular diamonds).

MARK TIME (Lee Kopman) From a normal completed DPT formation, the command "Boys Mark Time" means that the boys Run and each single file 2-boy column now walks forward and does a 1/2 Tag, Trade & Roll with the other boys. The girls, meanwhile, individually face the boys (momentary 4-girl 2-faced line). Girls then Wheel & Deal to end behind the boys in the final DPT formation. Could also "Girls Mark Time".

MOTIVATE TO A GALAXY (Jerry Rash) From parallel OWs, center 4 Circulate and then Cast Left 3/4 as ends Circulate 1-1/2 (3 Motivate stars) Outside stars turn 1/2 and inside star turns 3/4. Those in the center 4-dancer wave now Cast Left 3/4 and U-Turn Back as outsides Circulate one place to form the end-up Galaxy arrangement.

SLICE THE DIAMOND (Dick Barker) From parallel center-to-center diamonds (only!) diamond centers do a standard Diamond Circulate. Simul-

taneously, the out-facing points Cross Run as the in-facing points Cross Circulate to end in parallel OWs or 2-faced lines depending on starting formation.

SQUARE THE SQUARE (Rick More) On call to "Sides face, Square the Square", Heads Square Thru 3/4 as Sides do the first 8 steps of a Grand Square & Slide Thru. All now do a Left Square Thru 3/4 and, without stopping, those facing in Square Thru 3/4 and Partner Trade as those facing out back away 4 steps, 1/4 in and walk ahead 4 counts and Slide Thru. Ends with all in home position (normal couples only).

TOUCH TO A DIAMOND (Johnny Moll) Facing couples Touch 1/4 and all 1/2 Circulate to form a diamond.

TOUCH AND FLARE (Dave Johnstone) From facing couples RH dancers (Belles) Extend, Touch Left 1/4 and then loop ("flare") 270° to their right to end in their original opposite's place and facing direction. LH dancers (beaus) meanwhile, Extend and Touch right 1/2, then Extend again to join right hands with those who did the flare. Facing lines end in waves; boxes end in columns.

TRADE THE AXLE (Daryl Clendenin) From an 8-Chain Thru formation, all Pass Thru and centers Pass Thru again. Those facing out now do a Partner Trade & Spread (Cross Cast Back) as others do a centers in and Partner Trade to end in facing lines.

WALK IN/OUT (Paul McNutt) From normal parallel 2-faced lines, girls facing in step forward & Touch 1/2. In-facing boys start to Circulate individually but as they pick a new girl from the 2 who did the Touch 1/2, they end up doing a Couples Circulate. The other couples meanwhile, individually 1/4 right, walk ahead 2 places and then 1/4 out to end in back-to-back lines of 4.

WALK TO A WAVE (Dan Raymond) From any arrangement of facing pairs, designated dancers (boys/girls/beaus/belles) Walk as others Dodge to end in mini-waves.

● NEW MOVEMENT (Experimental)

SHUTTLE (In, Out, Right, Left) Kip Garvey

How To Do It:

From any 8-Chain Thru (Box) or parallel ocean wave formation, all Pass Thru (or Step Thru) and, without stopping, those facing in Slide Thru as those facing out remain facing out -- unless directed to take (individually) a subsequent facing command (in, out, right or left). (4 counts)

Impressions:

This movement can result in so many different end-up formations that we have found it advisable to prepare a chart (see the reverse side of this page) to show the ones that can be produced from the six basic box arrangements used in symmetric choreography. Add to this the formations that can be created by calling the movement from all possible unsymmetric box formations, and you will quickly see why the "Shuttle" idea emerges as one of the most versatile movements in modern square dance choreography. Those who enjoy playing with APD concepts will no doubt have a ball with this movement -- although it wouldn't surprise us if "Shuttle" turns out to be a bit too versatile, at least for the average Mainstream dancer. In our own case we found that Mainstream dancers enjoyed the movement when we had 'em finish up in facing lines. But we also noticed an appreciable diminished enthusiasm when we sought to utilize more than one or two of the other possible end-up formations. It is, in any case, a fascinating idea and we urge you to carefully experiment with it and then make up your own minds. It should also be noted that the name "Shuttle" has been used before (by Gus Greene; see Burleson 2415), it has seemingly gained little or no acceptance in either mainstream or advanced dancing circles.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Shuttle In Star Thru, Zoom Centers Pass Thru	<u>Equals ZERO</u>
<u>From a Zero Box (ZB)</u> Shuttle Out Ends Fold Centers RL Thru, Pass Thru	<u>TECHNICAL ZERO</u> (Outsides & Insides Interchange)
<u>From a Zero Box - ZB</u> Square Thru 3/4, Trade By Shuttle (and) Cloverleaf Insides Pass Thru	<u>TECHNICAL ZERO</u> (Outsides & Insides Interchange)
<u>From a Zero Line - ZL (1P2P)</u> Slide Thru, Shuttle In Slide Thru, centers Pass Thru Star Thru	<u>Equals ZERO</u>

End-Up Formations after SHUTTLE (In, Out, Right, Left)

Called from this starting formation:	the command SHUTTLE produces	SHUTTLE IN produces:	SHUTTLE OUT produces:	SHUTTLE RIGHT produces:	SHUTTLE LEFT produces:
Normal Box 	T-Bone (as shown) 	Lines facing in (Arky) 	Centers Out lines 	3 by 1 lines 	3 by 1 lines
1/2 Sashayed Box 	Out-facing T-Bone 	Centers In Lines 	Lines facing Out 	3 by 1 lines 	3 by 1 lines
Arky Box (boys outside/girls inside) 	T-Bone (as shown) 	3 by 1 lines 	3 by 1 lines 	2-faced lines facing clockwise 	Left hand Ocean Waves
Arky Box (girls outside/boys inside) 	T-Bone (as shown) 	3 by 1 lines 	3 by 1 lines 	Right Hand Ocean Waves 	2-faced lines facing counter-clockwise
Arky Box (outsides normal/insides 1/2 S) 	T-Bone (as shown) 	Lines facing in (1/2 Sashayed) 	Centers Out lines 	3 by 1 lines 	3 by 1 lines
Arky Box (outsides 1/2 S/insides normal) 	Out-facing T-Bone 	Centers In Line 	Lines facing out 	3 by 1 lines 	3 by 1 lines

Shuttle (Sample Figures)

- 1-3 Square Thru ZB
Shuttle In
 Pass Thru
 Wheel & Deal
 Girls Pass Thru
Shuttle Right
 Boys Cross Run
 Wheel & Deal OB-os
 Dive Thru
 Square Thru 3/4 (ZB) AL!
- 4 ladies Chain
 Promenade
 1-3 Wheel Around OL
 Star Thru RB-os
Shuttle Out
 Ends Fold, Centers Pass Thru RB
 Curlique
Shuttle Left
 Girls Circulate
 Boys Trade AL!
- 1-3 lead right
 Circle to a line of 4 ZL
 Square Thru
 Trade By CB
Shuttle
 Cloverleaf
 Everybody Double Pass Thru
 Track II CB-os
 Swing Thru
Shuttle Out
 Wheel & Deal
 Girls Pass Thru
Shuttle Out
 Boys Walk & Dodge
 Girls Cross Fold AL!
- 1-3 Cross Trail
 Separate, go round 1
 Squeeze in, line up 4 RL-os
 Star Thru OB
Shuttle In
 Pass Thru
 Wheel and Deal

Zoom

- Boys Pass Thru
- Shuttle Right ZB-os
- All 8 Circulate OB-os
- Slide Thru CL-os
- Star Thru ZB
- Shuttle
Trade By
 (Those who can Pass Thru
 the others Partner Trade!)
- Those who can Pass Thru
 the same 4 Cloverleaf (ZB) AL!

- 1-3 Square Thru ZB
 Curlique
 Split Circulate
Shuttle Left
 Couples Circulate
 Bend the Line
 Pass Thru
 Tag the Line - In CL-os
 Pass the Ocean ZB
 Split Circulate
Shuttle
 Cloverleaf OB-os
Shuttle In
 Centers Right & Left Thru
 Slide Thru
 Square Thru 3/4
 Ends Slide Thru (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 you Promenade, 1/2 way round
 you go
 Down the middle RL Thru, turn this girl
 you know
 Square Thru, 4 hands round the ring & then
 Shuttle In 2 by 2, Star Thru, Zoom you do
 Centers Pass Thru and Swing that Corner
 there
 Swing that gal and Promenade, go walkin'
 round the square
 ...add 16 beat tag.

PROGRAM NOTES

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

FLIP THE DIAMOND

We have a hunch that the inclusion of Flip the Diamond on the recently adopted Cal-Ierlab Mainstream+Two List will bring about a renewed interest in this eminently usable maneuver. In many areas Diamond formations and their attendant routines are already well-accepted in the Mainstream and this cannot help but focus an equal degree of interest on some of the better diamond-related movements. In our opinion, Flip the Diamond belongs in this category; it allows us to quickly convert Diamonds to waves and lets the dancers do it in a smooth and forward moving manner. We predict you'll be doing more and more of 'em as time goes on. Here's the definition:

Flip the Diamond: From any 4-dancer Diamond arrangement, the Diamond centers do a standard Diamond Circulate while, simultaneously, the Diamond points Fold ("Flip") into the center to become centers of an ocean wave.

Sample Routines:

- 1-3 Square Thru ZB
Swing Thru, boys Run
Tag the Line-Right
Boys Cast Right 3/4
Diamond Circulate
Flip the Diamond
Boys Trade, boys Run
Wheel & Deal ZB
Dive Thru, Pass Thru
Curlique
Split Circulate 1-1/2
Diamond Circulate
Flip the Diamond ORB
Recycle ZB-os
Square Thru 3/4
Trade By (ZB) AL!

- 1-3 Curlique
Walk & Dodge OPB-os
Curlique
Walk & Dodge
Chase Right
Swing Thru
Centers Run, new centers Hinge
Diamond Circulate
Flip the Diamond
Centers Trade, boys Run ZL
Pass Thru, Wheel & Deal
Centers Pass Thru
Swing Thru, boys Run
Tag the Line-Right
Boys Hinge
Diamond Circulate
Flip the Diamond
Go Right & Left Grand!
- 1-3 Square Thru ZB
Swing Thru, boys Run
Tag the Line - Right
Boys Hinge
Diamond Circulate
Four girls Swing Thru & Turn Thru
Four boys 1/4 in
Courtesy Turn your girl ZL-os
Pass the Ocean
Girls Circulate
Girls Trade, same girls Run
Boys Hinge
Diamond Circulate
Flip the Diamond
Boys Trade, boys Run
Tag the Line - Left
Boys Hinge
Diamond Circulate
Flip the Diamond AL!

• NEW MOVEMENT (Experimental)

SPLICE IT (Dick Bayer)How To Do It:

From parallel ocean waves, all dancers Split Circulate and, without stopping, those coming into the centers of the new waves slide face-to-face (Slither) to become centers of the end-up parallel two-faced lines (about 4-6 counts).

Impressions:

If this one catches on, you'll no doubt have to contend with a traffic pattern that will leave your dancers, more often than not, in an Arky or 1/2 Sashayed arrangement. However, with all our current emphasis on APD dancing, that's getting to be less and less of a problem -- although it does make it a bit more difficult to develop zero routines that are both short and uncomplicated. You will probably also find, as we did, that it will take a bit of coaxing to train your Mainstream dancers to blend smoothly into the final Slither action. But that too should pose no problems.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Curlique Splice It Bend the Line Star Thru Zoom Centers Pass Thru	<u>Equals ZERO</u>
<u>From a Zero Box (ZB)</u> Swing Thru Single Hinge Swing Thru again Splice It Wheel & Deal	<u>Equals ZERO</u>
<u>From a Zero Line - ZL (1P2P)</u> Right & Left Thru Pass the Ocean Swing Thru Splice It Wheel & Deal Swing Thru Boys Run	<u>Equals ZERO</u>
<u>From a Zero Box OW (ZB)</u> Scoot Back, boys Trade Scoot Back Splice It Tag the Line Leads Turn Back	<u>Equals ZERO</u>

Splice It (continued)Sample Figures:

- 1-3 1/2 Square Thru ZB-os
 Curlique, Splice It
 Couples Circulate
 Bend the Line, Star Thru
 Track II ZB
 Swing Thru, Splice It
 Wheel & Deal
 Swing Thru, boys Run CL
 Star Thru, Dive Thru
 Square Thru 3/4 AL!
- 1-3 Square Thru ZB
 Swing Thru, boys Run
 1/2 Tag the Line, Splice It
 Couples Circulate
 Wheel & Deal
 Swing Thru, Splice It
 Ferris Wheel, Centers Square Thru 3/4 (AL!)
- 1-3 lead right, circle to a Line ... ZL
 Pass Thru, boys Run
 Centers Trade, Splice It
 Couples Circulate
 Bend the Line ZL-os
 Pass Thru
 Chase Right, Splice It
 Couples Circulate, Bend the Line
 Star Thru, centers California Twirl..CB-os
 Square Thru 3/4 AL!
- 1-3 Pass the Ocean, Extend ZB-os
Splice It, Ferris Wheel
 Centers Swing Thru, Recycle
 Pass Thru ZB
 Touch 1/4, Swing Thru
Splice It, boys Cross Run
 Wheel & Deal AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you go
 Curlique 2 by 2, Splice it here you know
 Couples Circulate & Bend the Line I say
 Star Thru 2 by 2, Calif. Twirl with same ol 2
 Now you Zoom & center 2 Square Thru 3/4 rd.
 Swing that Corner lady, Promenade that town
 ...add 16 beat Tag

● SHARE THE WEALTH

Here's a neat trio of choreographic parlor tricks that recently came to our attention:

- Sequence Finder: Mac Parker told us about this at the Callerlab convention: if all dancers are paired but you don't know if they're in or out of sequence, try this: Step 1: From a Promenade call "1-3 Wheel Around/Pass Thru/Bend the Line" You now have either a ZL or ZL-os with Head couples on the left end of each line (but you still can't tell if you're in or out of sequence!) Step 2: Call "Couples 1 and 2 do a 1/2 Sashay" If 2 couples in the same line do it, the couples were in sequence; but if only one couple in each line does it (you'll now have 2 boys in one line standing side by side), you'll know you were out of sequence. Step 3: Call "Pass Thru/boys Fold/Star Thru". If you were in sequence at the end of Step 2, you'll now be out (ZL-os) and if you were out, you'll now be in (ZL).
- Conversion Gimmick: This one came from Andy Cisna: It turns out that any routine in your repertoire that produces an OPB-os from a static square (1-3 lead right, etc.), can be made to produce a Zero Box (Box 1-4) by simply adding a Flutter Wheel or one of its equivalents. Conversely, a routine that normally produces a Zero Box from a static square (1-3 Square Thru, etc.) will result in an OPB-os if you add a Flutter Wheel or equivalent.
- Unsymmetric Get Out: Those of you who have been working with the unsymmetric resolution method described in our Nov. & Dec. 1976 issues will be interested in this variation we got from Ron Haggerty: If all couples are paired with partners but you don't know if the arrangement is symmetric or unsymmetric, you can put the paired-up couples in a completed DPT and call "Heads go left/Sides go right". If the couples in each foursome wheel alternately (1 left, 1 right) the lines are now symmetric (ZL or ZL-os) If the couples in each foursome both wheel the same way, however, you'll be in a DPT formation (not lines) and you should then call "centers RL Thru/Double Pass Thru/Heads go left/Sides go right". This time you will get lines and they will be symmetric!

● SIGHT CALLER'S NOTE BOOK

THE "ART" OF PROGRAMMING -- A SIGHT CALLER'S VIEW
(Part Five - Tip Theming)

Last month's installment in this series noted that it is important for every caller to determine -- preferably well before the dance itself begins -- all of the things that he or she hopes to accomplish during the dance. We are now ready to consider the traditional first step in the actual program planning process, namely, the assignment of a specific choreographic theme to each individual tip in the program.

"Tip Theming" is the device that most callers use today when they are planning the first rough outline of an intended square dance program. It enables them to quickly sketch out the preliminary design of the particular program they are considering, and it also allows them to make certain that all of their programmed goals and objectives have been assigned an appropriate place in that dance's basic game plan. Each tip in the program serves as a kind of stepping stone or building block that a caller uses in the construction of a complete dance program. Each tip, in other words, is important and a caller must arrange things so that each tip in the program contributes its fair share to the over-all design of the dance -- which is another way of saying that each tip must bear at least some of the responsibility for the ultimate success or failure of the dance itself. And just as the total square dance program should be built around a carefully planned dance strategy, so should each individual tip in that program be based on a carefully planned strategy -- or "theme" -- of its own. Here are some important things to consider when assigning a theme to a particular tip:

The Opening Tips: The first tip in a square dance program -- and sometimes even the second tip as well -- serves, generally, as a kind of warm-up exercise for the dancers. This is where they limber up their dancing abilities and where they "rev-up" their dancing engines while preparing to enjoy the pleasures of a square dance evening. The function of the first tip should be to introduce the dancers to the caller and to also provide the dancers with a tantalizing foretaste of what the evening holds in store for them. The opening tips should never be used to challenge the dancers or to test their ability to concentrate. They should serve, rather, to persuade the dancers they are going to have fun and that their caller seems to know what he is doing. Be especially careful that your first-tip routines are comfortable and smooth-flowing and that they are well within the over-all dancing ability of most of the dancers on the floor.

Theme Tips: Each subsequent tip in the evening should then reflect a recognizable choreographic identity. A tip that is based on the varied uses of a single command, or on an unusual formation, or on an interesting but seldom-encountered dancer arrangement -- or a tip that explores the unexpected variations that can result from a well-defined multi-command traffic-pattern -- such tips will generally make a better impression on the dancers than a tip which merely lumps together a series of unconnected hash patterns. Nor is there any limit (other than the caller's imagination) on the kind of theme that a caller may use. You could, for example, build a tip around a workshop theme (experimentals, advanced movements, etc.), or you could design a tip to serve a teaching and/or review function (beginner classes, progressive workshops, etc.). Sometimes a tip may feature a new or unexpected twist to a familiar command (on the 3rd hand Curlique, etc.), or it may be used to portray a particular command

Tip Theming (continued)

in all of its APD variations (normal couple, 1/2 Sashayed, Arky, etc.). And sometimes a caller may enhance the over-all design of his total dance program by calling a tip that integrates the themes of two or more previous tips into a single combined theme.

In all of this a square dance caller is required to make some really critical decisions -- which is probably why Programming is generally regarded as an art rather than a science. Nor is this critical decision-making process over when a caller has finally selected the themes around which his or her dance is to be constructed. As noted above, that merely represents the traditional first step in the average caller's total programming procedure. For once a particular theme has been decided upon, a caller must then still decide upon the best way to actually develop or amplify that theme, and, as every experienced caller knows, the decisions that a caller makes here are usually every bit as important as are the ones he made when choosing the themes themselves.

Here too is where a sight caller can claim to have something of an advantage over memory callers or over those accustomed to reading cue cards. A memory caller -- using either modules or complete set-piece routines -- is required to carefully consider and select each individual routine in the tip -- but he is then pretty much stuck with them. He will, in other words, have a problem if it should become necessary to change them. A sight caller, on the other hand, needs to merely decide upon the theme itself, and he is then able to improvise while he is actually calling, the most effective exploitation of that theme consistent with either the ability or the inclinations of whatever dancers he may find on the floor at any point in the evening.

Consider too that a memory caller must painstakingly research all of the routines he uses from a wide range of sources: by cribbing them from published material; by talking with and/or dancing to other callers; and also by the time-honored process of juggling square dance dolls or checkers on the kitchen table. And while, to be sure, a sight caller must also engage in a certain amount of choreographic research, he will generally be concerned not so much with the beginning and end of a complete routine, as much as he is with the beginning and ending formations that a particular movement will allow ("Formation Awareness"). Given this knowledge, a sight caller may then call a given movement in just about all of its possible variations -- and he can usually do so in a totally spontaneous manner! From a programming standpoint, a sight caller really needs to do little more than decide upon a theme and to then remind himself to explore that theme to the extent that it will entertain the dancers in the hall. For while a memory caller is generally committed to calling only those routines he has memorized (or those he has immortalized on his cue cards), a sight caller can usually custom-tailor his off-the-cuff routines to the actual abilities or preferences of his dancers.

Here again, however, we must remind our readers, that none of the above comments should be taken to mean that, in our opinion, there is no requirement for a skillful sight caller to memorize. As we have so often observed in this series, the ability to sight call merely allows a caller to resolve the square accurately. It does NOT guarantee that he will also do it in a showmanlike manner or in a way that the dancers will enjoy. For this he will generally have to rely upon whatever showmanship may be inherent in his personal calling style, as well as upon his ability to carefully memorize -- and to just as carefully program -- a large number of square dance combinations featuring smooth traffic patterns, interesting conversions, and entertaining get-outs. (More on this next month)

choreo



BREAKDOWN

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

JUNE 1977

CONTENTS THIS MONTH

- What's Happening?..... Page 730
- New Movements:
 - Touch of Class Page 732
 - By Golly Page 736
- Program Notes:
 - Follow Your Neighbor .Pg.734
- Callerlab Press Release .. Page 735
- Share the Wealth Page 737
- Sight Caller's Note Book:
 - Programming Decisions .Pg.738

WHAT'S HAPPENING ?

As near as we can tell, "Shuttle" and "Mark Time" are currently being spotlighted in many workshops and on the mainstream scene, "Stretch Recycle" seems to be getting a lot of action. Also, that old favorite, "Follow Your Neighbor" seems once again to be getting a lot of mainstream attention.

This month's new movements also contained a larger than usual number of interesting and worthwhile ideas. We've chosen two of them -- both by Lee Kopman -- to feature. They're called "Touch of Class" and "By Golly"-- and Lee's names continue to be as colorful as ever!

Here are the other experimentals we looked at:

CLOSE IT (Kip Garvey) From a Trade By formation, centers Touch 1/4 and finish like a

Curli Cross (infacers take left hands & pull by). Simultaneously, those facing out do a Cloverleaf to end in a box formation. "Cross Close It" means that the outfacers do a Cross Clover.

COAST AROUND (Bob Elling) From a Trade By formation, outsiders wheel right as a couple as centers Pass Thru and Veer left to end in parallel 2-faced lines.

CREATE THE DIAMOND: From parallel 2-faced lines, couples facing in walk in on the diagonal and merge into a RH wave. Outfacing couples 1/4 in individually and move forward to become points of twin diamonds.

CROSS OVER TO A DIAMOND (Dave Platt) From an allowable set-up, dancers finish a complete Cross Over Circulate action but without stopping, the centers will also Hinge to form twin diamonds.

DO IT (Mickey Schwartz) From center-to-center twin diamonds, wave dancers swing 1/2 and wave centers now swing 3/4 as new ends spread. Infacing points now Extend joining the center 2 in a wave or 2-faced line while the other point moves ahead to join the dancer who did the spread in a Cast-Off 3/4 action. Ends in a wave or 2-faced line standing between facing couples.

DOUBLE THE WHEEL (Andy Cisna) From side-by-side 2-faced lines, the 2-faced line in the center does a Wheel & Deal as the remaining pairs Wheel in behind them to end in a DPT formation.

What's Happening? (continued)

FIRE AWAY (Nonie Moglia) From a 3/4 Tag formation, the outside couples face each other, Pass Thru, 1/4 in and walk forward to Touch 1/4 with the one they meet. The ends of the center wave, meanwhile, Trade and the wave centers Trade too and then Single Hinge with the end they meet to end the movement in columns.

FLIP OVER (Lonnie Sturges) From any box circulate foursome, infacers Trade with each other and Spread to become wave ends as outfacers turn back and step in to become wave centers.

FLUTTER THRU (Denny Lantz) Facing couples start a Flutter Wheel action but instead of finishing the Flutter Wheel, each active pair wheels to face the other and then Pass Thru. Equals Star Thru/Pass Thru.

HINGE THE DEUCEY (Fred House) From a 1/4 or 3/4 Tag formation, wave dancers Single Hinge as others Partner Hinge. Those facing in after the Single Hinge Extend to join those who did the Partner Hinge in a 6hand wave as those facing out after the Single Hinge Roll in direction of body flow. The 6 hand wave now does a Grand Swing Thru as the movement finishes as in Relay the Deucey.

HINGE & EXTEND THE TOP (Ed Fraidenberg) From a 1/4 Tag formation, wave dancers do a Single Hinge + Extend as outsiders Partner Hinge (6 hand wave). Now those who can Cast right 1/2 and those who can Cast Left 3/4 and all the "loose" ends move up to become ends of the end-up parallel OW formation.

LOOP & FAN (Harvell Williams) From columns, the 1st and 3rd dancers in each column loop away on a circle path as 2nd & 4th dancers step ahead Touch 3/4 with the ones they meet and Spread. As loopers finish their loop they step between the spreaders to Touch 3/4 with the ones they meet as the spreaders move up to become ends of the final 2-faced lines.

MINI-BOAT (Bob Degenholt) From facing lines of 4, centers Partner Tag as ends Pass In to face.

MIXEROO (Mickey Schwartz) From parallel waves or 2-faced lines, centers Cross Run and then Circulate one position as ends Slide together and Cast 3/4 to become centers of the end-up twin diamond formation.

PEEL & CHASE AROUND (Paul McNutt) From a completed DPT, leads Peel, meet Peeler from the other side and Touch 1/2. Trailers (back-to-back couples) Chase Right and Extend (momentary 6-hand OW.) The center 2 of the 6 hand wave now Cast 3/4 by the left as all outside dancer move up to become ends of the final parallel OWs.

R-U-WITH ME (Nate Bliss) From a normal couple Promenade, all couples Backtrack, girls Run and all 8 Spin the Top.

SHORT CYCLE (Mike Hood) From parallel OWs centers Fold, all walk 1/2 step forward and 1/4 in to end in facing lines of 4.

TOUCH 'N SCOOT (Eddie Powell) From an 8-chain thru formation all Pass Thru. Without stopping, centers Touch 1/4 and Scootback as those facing out Partner Tag and move ahead to Touch 1/4 with the one they meet. Ends in columns.

TOUCH & WHEEL (Emanuel Duming) From a static square, active couples Touch 1/4 & girls touch left hands & pull by. Girls going out of the square now Touch 3/4 with the nearest outside man, Divide and Pass In. Centers meanwhile Flutter Wheel and Wheel Thru.

WALK THE TOP (Dick Kenyon) From facing pairs, the boy's position (beaus) Walk as the girl's position (belles) Dodge (now in mini-waves). Each twosome now does a Single Hinge plus a Fan the Top (equals Right & Left Thru plus Step to a Wave).

• NEW MOVEMENT (Experimental)

TOUCH OF CLASS (Lee Kopman)How To Do It:

Although this movement can be called from any parallel ocean wave arrangement, we'll describe the action from waves in which the boys are facing in and the girls are facing out (ZB + Curlique). From that formation, on command to do a "Touch of Class", the inside out-facing girl Runs around the adjacent end man as the end girl facing out does a Cross Run to join (pair up) with the other girl. The boys, meanwhile, Extend to form an Ocean Wave in the center where the center boys immediately Fold behind the nearest end boy. This produces a momentary arrangement in which two single file boys are standing in front of -- and facing the same direction as -- a paired-up girl couple. From here, without stopping, the boys Promenade single file 1/4 position around the square and individually 1/4 in as the girl couples Circulate one place to join the boys they follow in the end-up parallel 2-faced line formation.

Impressions:

Initially we had the feeling that Lee had written another one of those movements whose appeal would be limited only to those dancers and callers active in the advanced or challenge programs. We've now had some time to mull around some second thoughts. Actually, we found the movement's teach to be quite easy and its action smooth and comfortable; its traffic pattern is both unique and original (in typical Kopman fashion!) and who knows -- it could just be that all of these things will combine to give the movement a measure of Mainstream acceptance. Take a look and see what you think!

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean, ladies Trade And with a new boy Hinge <u>Touch of Class</u> Bend the Line, Star Thru California Twirl, centers Pass Thru	Converts Zero Line (ZL) to Zero Box (ZB)
<u>From a Zero Box: - ZB (Box 1-4)</u> Curlique <u>Touch of Class</u> Couples Circulate Tag the Line - In Star Thru, centers California Twirl Star Thru	Converts Zero Box (ZB) to Zero Line (ZL)
<u>From a Zero Line (ZL):</u> Pass Thru, boys Run <u>Touch of Class</u> 1/2 Tag the Line, boys Trade Boys Run, Wheel & Deal	Converts Zero Line to Zero Box

Touch of Class (continued)Sample Figures:

- 1-3 Square Thru ZB
 Curlique
 Touch of Class
 Wheel & Deal
 Star Thru
 Couples Circulate
 Bend the Line ZL
 Pass Thru
 Boys Run
 Touch of Class
 Ferris Wheel
 Go two by two
 Boys Pass Thru
 Touch 1/4 OB-os
 Swing Thru
 Boys Run
 1/2 Tag, Trade & Roll (ZB) AL!
- 1-3 Square Thru 3/4, Separate
 Go round 1, line up 4
 Pass Thru
 Wheel & Deal
 Zoom
 Boys Pass Thru
 Swing Thru
 Centers Trade
 Touch of Class
 Couples Circulate
 Bend the Line
 Pass Thru
 Wheel & Deal
 Zoom
 Boys Pass Thru
 Swing Thru
 Centers Trade
 Touch of Class
 Couples Circulate
 1/2 Tag the Line OCB
 Girls Trade ZB
 Cast Right 3/4
 Girls Run AL!

(APD variations)

- 1-3 lead right
 Circle to a line of 4 ZL
 Pass Thru
 Boys Run
 Scoot Back
 Touch of Class
 Wheel & Deal
 Touch 1/4
 Scoot Back ZB-os
 Single Hinge
 Girls Run
 Pass Thru
 Wheel & Deal
 Centers Swing Thru
 Same 2 Extend
 Single Hinge
 Touch of Class
 Ferris Wheel
 Centers Square Thru 3/4 AL!
- 1-3 Square Thru
 as the Sides Rollaway 1/2 Sashay
 Touch 1/4
 Touch of Class
 Wheel & Deal, Star Thru ZL
 Pass Thru, Wheel & Deal
 Centers Swing Thru
 Turn Thru AL!

SINGING CALL (Corner Progression)

Head 2 Curlique & do a Walk & Dodge
 You Touch 1/4, then a Touch of Class
 Its 2 by 2 you go, walkin' heel & toe
 Couples Circulate one time and then
 Now Bend the Line & Star Thru, centers
 Square Thru
 3/4 round & Swing that Corner gal
 (Promenade)
add 16 beat Tag.

PROGRAM NOTES

(Interesting routines featuring
Mainstream or near-Mainstream
commands)

FOLLOW YOUR NEIGHBOR plus FOLLOW YOUR NEIGHBOR & SPREAD

Both moves have been workshop favorites for many years now and seem, in many areas to be inching their way closer and closer to achieving Mainstream status. While they no doubt seemed to be a bit advanced when they first appeared upon the scene, they now seem made to order for the average mainstream dancer -- especially now that Scootbacks have become a fairly standard Mainstream staple. First, some definitions:

Follow Your Neighbor: From parallel OWs all step ahead to form a momentary 3/4 Tag formation (an OW between out-facing pairs). Without stopping, the centers of the inside wave Cast 3/4 with the adjacent end dancer as the outfacers individually "Follow" into their "neighbor's" position with a 3/4 (270°) looping turn. The loopers rejoin the same "neighbor as wave ends except that right hand waves become left-hand waves and vice versa.

Follow Your Neighbor & Spread: This command follows the same action as described above except that those who complete the 3/4 Cast with then slide apart (Spread) as those who do the 3/4 loop move into the center and become centers of the end-up ocean waves (RH waves remain RH waves)

We found that the movement teaches best from a normal box plus Curlique arrangement (boys Cast 3/4/girls loop). Also, to assure the smoothest timing, train the loopers to carefully execute a full four-count loop rather than to simply Fold or turn into their end-up spot.

Here are some sample routines (check the symbols on the right hand side to find the built-in zeros!

- 1-3 Square Thru ZB
Curlique
Follow Your Neighbor
Boys Cross Run, Recycle ZB
Sweep 1/4 EOL
Pass Thru, Wheel & Deal
Centers Pass Thru OB-os
Touch 1/4
Follow Your Neighbor
Boys Cross Run, girls Trade ZB
Recycle, Veer Left
Girls Trade, Wheel & Deal (ZB) ... AL!
- 1-3 Square Thru ZB
Touch 1/4
Follow Your Neighbor & Spread ... ZB
Girls Trade, Recycle OB-os
Pass to the Center
Double Pass Thru, Track II ZB-os
Curlique
Follow Your Neighbor & Spread ... ZB-os
Swing Thru, boys Run
Couples Circulate
Wheel & Deal OB-os
Right & Left Thru ZB
Touch 1/4
Follow Your Neighbor (to a) AL!
- 1-3 lead right, circle to a line ZL
Pass the Ocean CB-os
Follow Your Neighbor
Centers Cross Run
New centers Trade
Split Circulate, boys Run ERL-os
Right & Left Thru ECL
Pass the Ocean, Swing Thru
Follow Your Neighbor & Spread
Scoot Back, boys Run (ZL) AL!

SINGING CALL (Corner Progression)

Head 2 Promenade-1/2 way round you go
Down the middle do a RL Thru
Same 2 Square Thru, 4 hands you know
Meet those 2 and Curlique you do
(Follow Your Neighbor)
Allemande Left, come on back, do a Dosado
Corner Swing & then you Promenade
...add 16-beat Tag.

● CALLERLAB PRESS RELEASE

In our recent report of the 1977 CALLERLAB convention (Page 713) we -- as well as several other reporters -- seemed to be somewhat confused about the action taken by the Callerlab membership with respect to the National Square Dance Convention. Callerlab has now issued a press release designed to set the record straight and we are pleased to print it here in its entirety:

May 12, 1977: Callerlab, the International Association of Square Dance Callers, recently completed its 4th International Convention. The major issue discussed by callers from all over the United States, Canada and several foreign countries dealt with the relationship of Callerlab to the National Square Dance Convention.

Callerlab shares the concern to improve major dance events and recognizes that many areas of running a convention do not lend themselves to simple solutions. A resolution was presented calling for the support of the concept of National Square Dance Conventions. This resolution was defeated.

What This Means:

What It DID Do: Essentially, it maintains the status quo. This still allows the individual Callerlab members to choose to go or not go, to support or not support, individual National Square Dance Conventions. This enables Callerlab to devote greater energies to problems and concerns that are primarily of interest to callers.

What It Did NOT Do: It did not rule out future discussions between Callerlab and the National Executive Committee or between Callerlab and a sponsoring National Square Dance Convention group. Callerlab, as a body, will not take on the responsibility of programming at this time. It did not condemn the National Executive Committee or any sponsoring National Square Dance Convention.

Callerlab feels that solutions to problems are only brought about by analysis and discussions of those problems. The defeat of the resolution does not rule out the possibility of the governing body of Callerlab from setting up a committee to respond to specific requests from the National Executive Committee or a sponsoring National Square Dance Convention Committee. For (answers to) specific questions, please contact the Callerlab office: Box 679, Pocono Pines, Pennsylvania 18350. Phone 717-646-8411.

● GREMLINS DEPT.

We goofed in our description of "Mark Time" last month (page 721). Here's how it should read: From a normal completed DPT formation, "Boys Mark Time" means boys Run but girls (instead of simply sliding over do, in effect, a Partner Tag, i.e., they face the adjacent boy and walk forward. From here each single file boy column of 2 does a 1/2 Tag Trade & Roll as each girl pair does a Wheel & Deal action on the outside to end the movement in a DPT arrangement. It is, of course, also possible to "Girls/Beaus/Belles Mark Time".

• NEW MOVEMENT (Experimental)

BY GOLLY (Lee Kopman)How To Do It:

The command "By Golly" is to be used in the same way we now use the term "Sweep 1/4", i.e., after a Wheel & Deal, Flutter Wheel, Ferris Wheel, etc. If, from normal couples, the command is "Flutter Wheel - By Golly", the couples will first finish their Flutter Wheel action and then, without stopping, the boys only continue into a standard Sweep 1/4 pattern while the girls Slide or Veer one step to their left, Touch 1/4 with the opposite girl and then Extend forward to join the boy in a mini-wave (facing couples end in a 4-dancer box Circulate arrangement.) Boy's position (beaus) are always sweepers.

Impressions:

This is another one of those movements that earned an equally enthusiastic response from both workshop and mainstream dancers. Callers, too, should enjoy the versatility of the movement's choreography (normal boxes turn into ocean waves, lines become columns, etc.) Teaching tip: we noted a slight tendency for dancers to start the sweep/veer action before they had fully completed the "wheel" part of the primary command, so caution your dancers to be sure to totally finish their wheeling action before they execute the "By Golly" and to be precise in their subsequent positioning.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Right & Left Thru Flutter Wheel-By Golly Walk & Dodge Partner Trade Slide Thru	<u>Equals ZERO!</u>
<u>From a Zero Box - ZB</u> Swing Thru Boys Run Wheel & Deal-By Golly! Scoot Back, boys Run (CL) Right & Left Thru Slide Thru	<u>Equals ZERO!</u>
<u>From a Zero Box - ZB</u> Right & Left Thru Flutter Wheel-By Golly Follow Your Neighbor & Spread Ladies Trade, Recycle	<u>Equals ZERO!</u>

By Golly (continued)Sample Figures:

- 1-3 Square Thru ZB
Right & Left Thru OB-os
Flutter Wheel-By Golly
Scoot Back, boys Run EOL
Reverse Flutter CL
Pass the Ocean OB-os
Recycle-By Golly
Walk & Dodge, Partner Trade..CL-os
Pass the Ocean ZB
Swing Thru, boys Run
Wheel & Deal-By Golly
Girls Run AL!
- 1-3 Right & Left Thru
Flutter Wheel-By Golly
Walk & Dodge OPB-os
Circle to a line of 4 ZL
Right & Left Thru..... ZL-os
Flutter Wheel-By Golly
Coordinate
Wheel & Deal-By Golly
Single Hinge & Boys Trade
Boys Run, Wheel & Deal AL!
- 1-3 Square Thru ZB
Swing Thru
Girls Run, Girls Trade
Wheel & Deal-By Golly
(LH ocean waves)
Centers Cross Run
New Centers Trade
Boys Run EPL-os
Reverse Flutter-By Golly
(LH Columns)
Single File Circulate
Trade & Roll
Box the Gnat ZL
Cross Trail Thru AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you go
RL Thru - Turn 'em you know
Flutter Wheel - By Golly, 2 by 2
and then
You Walk & Dodge, Partner Trade,
Slide Thru my friend
Allemande Left your Corner & your
Partner Dosado
Corner Swing & Promenade you know
...add 16-beat Tag

● SHARE THE WEALTH

The following modular routines are from our files and were gleaned from a variety of sources:

A trio of Right & Left Grand get-outs:From a Zero Line:

- Right & Left Thru
Pass Thru
Partner Trade & Roll
Right & Left Grand
- Star Thru
Right & Left Thru & Rollaway 1/2 Sashay
Square Thru & on 3rd hand
Go Right & Left Grand
- Right & Left Thru
Pass the Ocean
Swing Thru, boys Run
Tag the Line-Right
Ferris Wheel
Centers Pass Thru
Right & Left Grand

Those callers who are interested in disguising the fact that they may sometimes tend to overuse the "Chicken Plucker" traffic pattern will no doubt find the following routines helpful since each one is equivalent to the combination "Right & Left Thru, Dive Thru, Pass Thru" :

- Swing Thru, boys Run
Tag the Line
Girls Turn Back, Star Thru
Couples Circulate
Wheel & Deal
- Swing Thru, boys Run
Ferris Wheel
Centers Sweep 1/4
Touch 1/4, Walk & Dodge
- (from waves) 8 Circulate
Star Thru
Slide Thru
- Swing Thru, boys Run
Tag the Line - In
Pass Thru, girls Fold
Curlique, girls Trade

● SIGHT CALLER'S NOTEBOOK

THE "ART" OF PROGRAMMING -- A SIGHT CALLER'S VIEW
(Part Six - The Final Programming Decisions)

This is the final article in what has turned out to be a six-part feature series dealing with the art of programming and the techniques of program planning from the standpoint of a sight caller. Each of the preceding five articles (Definitions, The Use of Get-Outs, The Importance of Memory and Formation Awareness, Preliminary Planning Techniques and the Value of Tip Theming) have inevitably brought us, step by step, to this final discussion in which we examine how a sight caller might typically make the actual programming decisions concerning not only what he should call in each tip, but also where, within the tip, he should actually call it.

At this stage of the game the caller should have already roughed out, in broad general terms, the over-all nature of his or her program. Some very important decisions should already have been made about the length of the program, the projected level of the dance and the probable capability or experience level of the dancers; the caller should have also decided upon a particular theme to use during each tip of the dance. In one sense, the caller is now at a point where he has designed the basic skeleton of his intended program and what remains now is for him to hang some meat on the bones. He is, in other words, at the most crucial chips-are-down point in the entire programming process.

For memory callers, module specialists or cue card readers the procedure will usually be a relatively simple one in that the caller needs merely to list, in a predetermined order, the particular routines he plans to use during each tip of the dance. Memory/module callers may then use this list -- while they are calling -- as a kind of reminder or program checklist. As the dancers complete each routine (during the Right & Left Grand or Promenade) he simply glances at the list to learn which memorized routine(s) he has scheduled himself to call next. Cue card readers accomplish the same thing -- except that their "list" usually consists of an appropriate arrangement of cue cards containing the actual dances he has programmed and they then simply read each routine to the dancers.

Sight callers on the other hand, have a good deal more to contend with. While it is certainly also a good idea for a sight caller to also prepare a fairly detailed program checklist, he will typically use such a list in a slightly different way. For a sight caller, a program checklist serves more as a basic programming guideline, rather than as a fully orchestrated dance plan. While the checklist of a memory/module caller will generally contain a carefully planned series of specific dances or routines, a sight caller's program reminder rarely needs to contain much more than the identity of the theme itself and a list of the beginning and ending formations that the caller might want to use in the theme's development. If, for example, the theme he has chosen is "Chase Right", a sight caller's checklist need merely remind the caller that he can set-up the opening formation (back-to-back couples) with such commands as Pass Thru, Walk & Dodge, U-Turn Back, etc. The list might similarly contain all of the follow-up commands he might want to use such as Hinge, Scoot Back, Run, Split Circulate, Swing Thru, and so on. The list might then also contain such reminders as "from normal couples only" or "APD if possible". A sight

Programming Decisions (continued)

caller's program plan might also indicate which memorized get-outs and/or breaks he might want to use as well as where in the tip it might be advisable to use them. It is probably also true that a sight caller will have less occasion to look at the list while he is calling -- but it is nevertheless a good idea for him to have the list available if he should find it necessary to refresh his memory.

It has often been noted that a sight caller's "edge" lies in his ability to improvise square dance choreography over the microphone -- which is like saying that a sight caller can literally invent his dance programs while he is actually calling. This can be both a blessing and a curse: a blessing in that it allows a caller to be completely flexible during his patter presentations. He can quickly change his plans if the situation requires it, or he can even revise his entire program, on the spot if need be, in the event that that should become necessary. It is also, however, something of a curse in that it may tempt a caller to feel that since he is indeed capable of calling spontaneously, that he needn't, therefore, take the time or the trouble to develop a well-planned dance program in advance. This, of course, is the sheerest kind of folly and it represents, in our opinion, the greatest single hazard that a sight caller may face. For it is obviously ridiculous for a caller to assume that the quality of any program he can improvise will ever be as good as the quality of a program that he has carefully planned and thought about beforehand.

For the real edge of a sight caller lies not so much in his ability to improvise dances but in his ability to combine memorized material with visual techniques. These are the very specialized skills that allow him to present a previously planned program in the most creative and spontaneous manner possible. Just because a sight caller has the ability to "engineer" an accurate Allemande Left is no reason to assume that he should rely on that ability to the exclusion of all his other skills. Not so! Like the programs of his memory/module/cue card reading comrades, a sight caller's program is also enhanced if it includes an appropriate assortment of interesting breaks, unusual dance combinations, unexpected arrangements and formations, and gung-ho get-outs. These, as we all know, are the program elements that impress the dancers the most. And because they are so important, such program items should be carefully memorized -- and just as carefully programmed to make absolutely certain that they will be used at the best possible time during the dance.

When you come right down to it, the truth is that, despite the fact that it has taken us six articles and many hundreds of words to arrive at this point in our study of the art of programming, we really cannot tell a square dance caller what to program -- we can merely suggest how! In the final analysis, all we can do is to emphasize the value and the obvious benefits of a well-planned dance program and to encourage a caller to spend as much time and thought as he can on each program that he calls. For the ultimate decisions that we all face each and every time we raise our microphones: which themes to feature, which breaks, get-outs and/or gimmicks to use, and which combinations of commands to use when we are sighting -- these decisions can only be made by the caller himself. This is where each of us lays his judgement on the line -- and this is why programming is an "art" rather than a science.

choreo



BREAKDOWN

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

JULY 1977

CONTENTS THIS MONTH

- What's Happening? Page 740
- New Movements:
 - Spin the Fan Page 742
 - Coast Around Page 746
- Program Notes
 - Relay the Deucey Page 744
- Choreography Analysis
 - Structure of Diamonds ..Page 745
- Sight Caller's Notebook
 - Unsymmetric Resolution. Page 748

WHAT'S HAPPENING?

"Stretch Recycle", "Follow Your Neighbor" and "Follow Your Neighbor & Spread" continue to see a lot of workshop action -- especially now that the "Follow Your Neighbor" moves have been selected as the Callerlab Experimentals for the current quarter (July-August-Sept.) "By Golly" and "Mark Time" have also come in for a lot of workshop attention. You will undoubtedly be seeing most of these at the various summer festivals (in the workshop sessions if not actually on the mainstream floor) and we suspect the whole pattern will continue throughout most of the summer.

The predictable summertime slowdown is upon us -- which is another way of saying that we received noticeably fewer new movements to consider this month. Don Beck's "Spin the

Fan" and Bob Elling's "Coast Around" are our "feature" moves in the current issue -- the others are duly noted below:

DON'T MAKE WAVES (Bill Davis) From parallel 2-faced lines, centers Trade and Extend; ends facing out Cross Fold to follow the adjacent center as the ends facing in Cross Over Circulate to line up behind the Extending center from the other line. Ends in columns.

EXCHANGE THE STARS (Adrienne Westman) From a "Twin" 4-hand star formation, designated adjacent dancers (one from each star) lead the dancers in their star around the dancers in the other star (as in Exchange the Diamond) From RH stars lead dancers go to the left and all pass left shoulders; lead dancers continue until back to the center.

HITCH (the line) (Bill Davis) Same as Tag the Line except dancers must pass left shoulders. Follow-up facing commands (right, left, in, out, etc.) apply and one can also do a "Half Hitch", "3/4 Hitch", etc.

HITCH HIKE (Paul McNutt) From a 1/4 Tag formation (a 4-dancer wave standing between and parallel to facing couples), the wave centers Slither (slide nose-to-nose) to form a momentary 2-faced line. Each couple in the 2-faced line now walks ahead, veering slightly toward the outside until they have joined the outside couples

What's Happening? (continued)

in a momentary parallel 2-faced line formation. The centers of these 2-faced lines now Cast 3/4 by inside hands as the ends Circulate one position and, without stopping, 1/4 in. All dancers then Extend, Touch 1/4 to end the movement in parallel right hand ocean waves.

MOVE AROUND (Bob Nipper) From a parallel ocean wave formation, out-facing dancers step ahead and do a Partner Trade as the dancers facing in Circulate one position. All dancers now merge into right hand waves and, without stopping do a Single Hinge to end the movement in another parallel ocean wave formation. Action is reversed for left-hand waves.

PAIR THE STAR (Jim Burke) From a squared-up set, active dancers Pair Off and all Star Thru. Other "Pair" actions include "Pair the Wave" (Pair Off+Step to RH waves); "Pair the Que" (Pair Off+Curlique), etc.

QUICK CHANGE (Andy Cisna) From facing lines, back-to-back lines, 2-faced lines or ocean waves, ends Circulate and Roll as the centers Trade and Roll. The movement always ends in a Double Pass Thru formation.

SPIN TO A DIAMOND (Jim Burke) From any 4-dancer, right-hand ocean wave, all swing 1/2 by the right and, without stopping, new centers swing left 3/4 and then do a U-turn back in direction of body flow. Ends in a Diamond arrangement. From left-hand waves, the command would be "Left Spin to a Diamond" and all actions are reversed. The author also indicates such variations as "Cast to a Diamond" (from LH waves, centers Cast 3/4, ends U-turn back) and "Fan to a Diamond" (from RH waves, centers Cast 3/4, ends U-Turn Back).

SPLIT THE DIAMOND (Bill Davis) From any diamond, centers walk ahead (approx. two steps) as points 1/4 in. Movement ends in a Box Circulate foursome with original points facing in and original centers facing out.

SWAP MEET (Jim Burke) From an 8-Chain Thru formation, all Swap Around and centers automatically Step to a Right hand wave.

SWING TO THE TOP (Ron Haggerty) From a 1/4 Tag formation, those in the center wave Swing Thru as the outsides Divide and Touch with the one they meet (momentary Side-by-Side ocean waves.) Each wave now does a Fan the Top to end in parallel ocean wave formation.

TRANSFER THE DIAMOND (Richard Green) From parallel center-to-center diamonds, the four wave dancers do a Spin Back (ends Trade with adjacent center, new centers Cast 3/4 by inside hands as new ends do a U-Turn Back). Points, meanwhile, Circulate 1-1/2 places to form a new center wave standing between and at right angles to flanking mini-waves. Dancers in the new wave now do an Ah So as the mini-waves Cast 3/4 to end the movement in columns.

TREADWATER (Gus Greene) From parallel 2-faced lines, ends Circulate 1-1/2 as centers, simultaneously Circulate exactly once. Centers now Cast 3/4. The outside couple now does a Bend in as the centers do a Single Hinge to end the movement in a 1/4 Tag formation.

WALK & CLOVER (James F. Blackwood) A squared-up set+girls Turn Back=a right hand Walk & Clover formation; if boys turn back (instead of girls)=a left-hand Walk & Clover formation. "Walk & Clover" means that all facing in Walk (Circulate) ahead as in Walk & Dodge as those facing out do a 3/4 "loop" or flare to the outside (Clover) to take the place of an in-facer. The author also lists an entire family of similar commands (Scoot & Clover, Slide & Clover, Chain & Clover, Flutter & Clover, Flip & Clover, Lead Right & Clover, etc.)

• NEW MOVEMENT (Experimental)

SPIN THE FAN (Don Beck)How To Do It:

From an 8-Chain Thru or parallel ocean wave formation (for ease of description, assume a ZB or ZB ocean wave), all swing $1/2$ by the right and center boys swing left $3/4$ as the 4 girls start to Circulate. The girls who were facing out Circulate only $1/2$ place to join the boys in a momentary 6-hand ocean wave. Without stopping, all dancers in the 6-hand wave swing right $3/4$ to form 3 mini-waves (temporary opposite-facing columns of 3). Meanwhile, the girls who were facing in Circulate $1-1/2$ places, do a $1/4$ in and squeeze in between the nearest mini-wave. The two boys in the center mini-wave, meanwhile, move up (as in Coordinate) to become ends of the final parallel two-faced line formation (approx. 16 counts). The same rules apply if the command is Left Spin the Fan except that all hand actions are reversed.

Impressions:

We found the teach to be a bit complicated -- not difficult, just complicated -- and this usually means that a caller will have to be even more patient than usual. And, as it is with most movements featuring simultaneous but differing actions by all 8 dancers, cueing poses something of a problem. In this case, a caller must decide whether to "help" the dancers in the 6-hand wave or those doing the Circulates. Our solution was to alternate the cues: 1st time we provided cues for the wave people and the 2nd time, to the Circulators, and so on. We can also report that once the dancers learned the action -- once they could do it without cues -- they seemed to enjoy it very much.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> <u>Spin the Fan</u> Wheel & Deal, Sweep $1/4$	Converts Zero Box (ZB) to Zero Line (ZL)
<u>From a Zero Line - ZL (1P2P)</u> Flutter Wheel, Pass the Ocean Spin the Fan, Wheel & Deal	Converts Zero Line (ZL) to Zero Box (ZB)
<u>From a Zero Box - ZB</u> <u>Spin the Fan</u> Boys Circulate, girls Trade Couples Circulate, Wheel & Deal	Equals ZERO
<u>From Facing Lines of 4</u> Pass the Ocean <u>Spin the Fan</u>	Equals Touch $1/4$ plus Coordinate

Equivalent:

Spin the Fan (continued)Sample Figures:

- 1-3 Right and Left Thru
Flutter Wheel
Square Thru OPB
Spin the Fan
Wheel & Deal ZB
Slide Thru CL
Pass the Ocean OB-os
Boys Circulate CB-os
Girls Trade OPB-os
Spin the Fan
Ferris Wheel
Centers Square Thru 3/4 AL!
- 1-3 1/2 Square Thru ZB-os
Spin the Fan
Bend the Line ZL
Pass the Ocean CB-os
Spin the Fan
Couples Circulate
Bend the Line CL
Star Thru OB-os
Dive Thru
Square Thru 3/4 AL!
- 1-3 Curlique
Walk & Dodge OPB-os
Spin the Fan
Couples Circulate
Bend the Line EOL
Pass Thru
Wheel & Deal
Zoom
Centers Pass Thru (AL!) ZB
Spin the Fan
Tag the Line - Right
Wheel & Deal
Swing Thru
Scoot Back
Right & Left Grand!

From 1/2 Sashayed Boxes

- 1-3 Square Thru ZB
Swing Thru
Spin the Fan
Tag the Line - Right
Ferris Wheel
Double Pass Thru
Track II RB
Recycle OPB-os
Sweep 1/4 ZL-os
Pass the Ocean RB
Scoot Back
Spin the Fan
Tag the Line - Right
Girls Trade
Wheel & Deal OB-os
Dive Thru, Square Thru 3/4 ... AL!

A.P.D.

- 1-3 Right & Left Thru, Star Thru
Square Thru 3/4 ZB
Left Spin the Fan
All Promenade (with Partner!)
- 1-3 Wheel Around ZL
Curlique
Single File Circulate
Inside four Walk & Dodge
Outside boys U-Turn Back
Spin the Fan
Centers Trade
Wheel & Deal, Sweep 1/4
Star Thru, Zoom
Centers Pass Thru (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 lead right, circle, make that line
Go up & back & Pass the Ocean-doin' fine
Spin the Fan go 2 by 2 & baby don't be slow
Keep on movin' & when you do, Bend the
Line, Star Thru
Dive Thru & Square Thru, 3/4 round you go
Swing that Corner lady there - Promeno!
....add 16-beat Tag.

PROGRAM NOTES

(Interesting routines featuring
Mainstream or Near-Mainstream
Commands)

RELAY THE DEUCEY

Holman Hudspeth's "Relay the Deucey" has been around since 1970. While it has never quite made it as a permanent mainstream command, it has come awfully close many times. And now that it has been made a part of the new Caller-lab Plus 2 list, it will more than likely, once again experience a degree of popularity at many mainstream workshops. And who knows -- this time it may even become a mainstream "standard"!

"Relay the Deucey" has always been a tough move to describe and because it usually reads a lot more difficult than it actually is, it has probably scared many mainstream callers away. All we can say is that it definitely NOT as tough as it seems and once learned, the dancers always enjoy it. We urge you to take your time with the teach and be sure to provide a lot of drill-type action.

You should also be aware that the entire movement is nothing but a big fat Zero -- and a True Zero at that, which means that you can literally use it anywhere! Here, for those of you who have never used it, is the definition:

R 1/2 Relay the Deucey: From a parallel OW or
L 3/4 8-Chain Thru formation (we'll use a ZB for
R 1/2 ease of description), all Cast right 1/2 way
L 1/2 and the 4 boys Cast left 3/4 as all the girls
R 1/2 start to Circulate. Girls who were facing
L 3/4 out go just 1/2 place to join the 4 boys in
a momentary 6-hand OW and those 6 now
Cast right 1/2 way and those who can (the
center 4) Cast left 1/2 way. Without stop-
ping, the ends of this 6-hand wave (boys)
move forward to leave the wave and pro-
ceed 1-1/2 places in a Circulate pattern.
During this time the girl Circulators who
were originally facing in, keep on mov-
ing and reach the 6-hand wave just as the
boy ends have begun to leave it. These
girls do, in fact, replace those boys as

ends of another new 6-hand wave. Those
in this wave now Cast right 1/2 way and
those who can (the 4 center girls) Cast Left
3/4 to become centers of the final parallel
wave formation. The end boys in the 6-hand
wave move up (Circulate 1/2) and the boys
who were Circulating 1-1/2 spots become
wave ends of the final set-up (24 counts)

- 1-3 Square Thru ZB
Relay the Deucey ZB
 Swing Thru, boys Run
 Couples Circulate
 Bend the Line EOL-os
 Pass the Ocean ORB
Relay the Deucey EOL-os
 Recycle, Veer Left
 Couples Circulate
 Wheel and Deal (ZB) AL!
- 1-3 Curlique, Walk & Dodge OPB-os
Relay the Deucey OPB-os
 Swing Thru, Scoot Back RB
 Fan the Top ECL
 Right & Left Thru ERL-os
 Pass the Ocean OPB
Relay the Deucey OPB
 Swing Thru, boys Trade
 Girls Trade, Turn Thru AL!
- 1-3 lead right, circle to a line ZL
 Pass the Ocean CB-os
Relay the Deucey CB-os
 Swing Thru
Relay the Deucey
 Swing Thru RB
 Girls Trade, girls Run
 Tag the Line-Right
 Wheel & Deal RB
 Pass Thru AL!
- 1-3 Square Thru ZB
 Curlique, Swing Thru
Relay the Deucey
 Same sex Trade
 Recycle AL!

● CHOREOGRAPHY ANALYSIS

THE STRUCTURE OF DIAMOND FORMATIONS

Sad to say, we still note a certain amount of confusion on the part of both mainstream dancers and callers when it comes to the accurate and positive identification of diamond "points" and "centers". There can be little doubt but that we seem, these days, to be adding more and more diamond patterns to our mainstream choreography, and now that "Flip the Diamond" has found a place on the new Callerlab Mainstream Plus-2 list, the correct identification of the point and center positions in any diamond arrangement will very likely become even more important. It occurred to us that this might therefore be an especially good time to both review and re-analyze the essential "anatomy" of diamond formations in general. (for previous discussions on the same subject, see pages 194 and 204).

We'll begin by pointing out that the dancers in any diamond formation actually describe a "long" diamond rather than a "square" one. Notice, for example, that no matter how a diamond is established, there will always be 2 dancers in the diamond who are obviously adjacent (shoulder-to-shoulder) and 2 other dancers who are, just as obviously, NOT adjacent. The rule is that adjacent diamond dancers are always identified as "centers", and the non-adjacent diamond dancers are always identified as "points". It is also significant to note that once a diamond is established, the point and center positions become permanently fixed for as long as that particular diamond remains in existence. When dancers do a "Diamond Circulate", for example, the centers move forward into the nearest point position and vice versa; those who were centers, in other words, become points and those who were points become centers.

None of this poses very much of a problem -- until we have to deal with a "Twin" diamond formation. Compare the diamond arrangements produced by the two set-ups below (both begin from normal facing lines of four).

A. Spin the Top/Boys Run/Girls Hinge

B. Swing Thru/boys Run/girls Hinge

Look at the side-by-side diamonds in both set-ups and then identify the point and center positions. Note that although in both cases the girls are standing shoulder-to-shoulder (and are therefore properly identified as "centers"), there is, nevertheless, a distinct and very significant difference between the over-all nature of the "Twin" diamonds themselves. Notice that in set-up A the diamonds are "joined" at the center positions, thus forming what many callers now call a "center-to-center twin diamond formation", while in set-up B, the diamonds are joined at the points, which makes this arrangement a "point-to-point twin diamond formation." Note too that in center-to-center diamonds, the 4 centers form an effective ocean wave across the center of the set, and then notice that no such wave exists in point-to-point diamonds. This is a critical difference and one that every caller should thoroughly understand before calling diamond routines. Since no viable ocean wave exists in point-to-point diamonds, a caller can only direct a command to the "center wave" when working with center-to-center diamonds.

Here's another difference: from both set-ups above, call "Flip the Diamond". Notice that from set-up A (center-to-center diamonds), "Flip the Diamond" produces a parallel ocean wave formation, but that from the point-to-point diamonds in set-up B, "Flip the Diamond" results in side-by-side ocean waves (or an 8-dancer "Tidal" wave). We'll examine diamonds and additional diamond variations in a bit more detail next month.

• NEW MOVEMENT (Experimental)

COAST AROUND (Bob Elling)How To Do It:

From any Trade By formation, the out-facing couples (or pairs) wheel to their right (as in "1st couple right, next couple left", etc.) as the couples or pairs facing in Pass Thru and Veer left to end the movement in parallel two-faced lines. (4 beats)

Impressions:

We sort of glossed over this one last month (page 730) so we decided to give it a second look. You know what? It turned out to be a neat little quickie -- just the thing for those times when you need a fast but easy workshop tip. Our dancers learned it easily -- even the APD variations -- and we noted an excellent dancer response. While the movement does work from any Trade By arrangement, a caller should be careful of the dancers' hand holds. It is normal for the outsiders to join inside hands (Beaus right and belles left) as they wheel right. There can, however, be a slight moment of confusion if the preceding move (the one that set up the Trade By formation) involved a hand contact. A Star Thru or a California Twirl into a Trade By set-up is OK since the wheelers will have inside hands already joined. A Square Thru into a Trade By, however, causes a certain amount of hand-fumbling. No-hand moves to establish a Trade By formation (Pass Thru, Slide Thru, Step Thru, etc.) eliminate the problem completely.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Right & Left Thru, Pass Thru <u>Coast Around</u> Couples Circulate Wheel & Deal	Equals ZERO
<u>From a Zero Box (ZB)</u> Pass Thru <u>Coast Around</u> Ferris Wheel Centers California Twirl	Equals ZERO
<u>From a Zero Line - ZL (1P2P)</u> RL Thru, 2 ladies Chain Rollaway 1/2 Sashay Slide Thru <u>Coast Around*</u> Couples Circulate Bend the Line	<u>Equals ZERO</u> * a Bend the Line here produces a Technical Zero (ends and centers interchanged).

Coast Around (continued)Sample Figures:

- 1-3 Square Thru ZB
Split 2, round one line up 4
Slide Thru
Coast Around
Ferris Wheel
Centers California Twirl OB-os
Pass Thru
Coast Around
Wheel & Deal OB
Dive Thru, Pass Thru (ZB) AL!
- 4 ladies Chain
Everybody Rollaway 1/2 Sashay
1-3 Cross Trail Thru, go round one
Squeeze in and line up four
Star Thru
Coast Around
Tag the Line - Right
Couples Circulate
Bend the Line, Star Thru
Coast Around
Girls Trade
Ferris Wheel
Centers Square Thru 3/4 AL!
- 1-3 Curlique
Walk & Dodge OPB-os
Pass Thru
Coast Around
Bend the Line ZL-os
Curlique (& in your own foursome)
Walk & Dodge
Coast Around
Bend the Line ZL
Pass the Ocean CB-os
Swing Thru, boys Trade
Boys Run
Tag the Line-Right
Ferris Wheel, centers Pass Thru
Pass Thru again
Coast Around
Boys Cross Run, Bend the Line ... ECL
Right & Left Thru ERL-os
Curlique (& in your own foursome)
Walk & Dodge AL!

- 1-3 Pass Thru
Separate, round 1
Squeeze in, line up 4
Pass Thru, Wheel & Deal
Girls Pass Thru
Everybody Pass Thru
Coast Around
Couples Circulate
Bend the Line
Pass Thru, Wheel & Deal
Boys Pass Thru
Everybody Pass Thru
Coast Around
Couples Circulate
Bend the Line
Star Thru
Zoom, centers Pass Thru (ZB) ... AL!
- 1-3 Square Thru ZB
Curlique, Scoot Back
Step Thru
Coast Around
1/2 Tag the Line
Swing Thru ORB-os
Scoot Back
Step Thru
Coast Around
1/2 Tag the Line
Boys Run EOL-os
R&L Thru, Star Thru ORB-os
Pass Thru
Coast Around
Bend the Line RL-os
Star Thru, Dive Thru
Pass Thru (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 Promenade 1/2 way round you go
Down the middle Square Thru-4 hands
you know
Meet the Sides, Pass Thru, Coast Around
that way
Couples Circulate one time, W&D doin' fine
Dive Thru, Pass Thru, Corner lady swing
Swing her hi & lo- Promenade the ring
...add 16-beat tag

• SIGHT CALLER'S NOTEBOOK

UNSYMMETRIC RESOLUTION -- A NEW REFINEMENT

We recently learned about a new and interesting modification to Bill Davis' method of resolving the square when the caller knows that the dancers -- for whatever reason -- are arranged unsymmetrically. Our first description of this method appeared in our November and December 1976 issues and it might be wise, at this point, to go back and re-read them (you'll find 'em on pages 668-9 and 678-9). Note that the method allows a caller to successfully re-establish -- from literally any possible dancer arrangement -- the total symmetry of the square. Note too that no matter how the dancers were arranged -- symmetrically OR unsymmetrically -- the method will always produce an OPB or an OPB-as condition by means of the following steps:

- A. Establish normal lines of four (girl on boy's right side) - (see page 669)
- B. Pair up all dancers with original partners (see Step 1, page 678)
- C. Resolve the Square (see steps 2 and 3, page 679)

The value of the above method is that it is foolproof; follow the rules, and it always works! But, like everything else in our business, a caller must really understand how it works before it can be used effectively. Nor is the method without some slight drawbacks -- minor drawbacks, to be sure, but drawbacks nevertheless. For example:

1. Key Dancers: As we have often observed, a sight caller, when dealing with symmetric choreography, need only keep tabs on four key dancers. But when he or she is working with choreography that is un-symmetric, a sight caller needs to be able to identify -- and pair-up as original partners -- all eight of the dancers in the square. This fact alone is probably enough to label the method as an "advanced" calling technique. However -- again, like everything else -- the more you use it, the less advanced it becomes. And consider too the fact that you really need to think about only three couples (not four!) because if you know three couples, you then automatically also know the identity of the "left-over" couple.
2. Unusual Commands: It has also been noted that the over-all process requires a caller to use certain commands that are seldom encountered by the dancers and that such commands will typically tend to obstruct or impede the smooth and un-interrupted flow of the dance. Two commands in particular are usually cited:
 - a) "Gent No. 1 and the man with you Trade", and
 - b) "Heads only California Twirl"

Our own feeling about both of the above commands is that while a caller will, no doubt, find it necessary to give these commands special emphasis, and, while it will also probably be necessary to pause a beat or two while the dancers are engaged in deciding who are Heads and who are Sides, or while they are deciding which of the men is the real Gent No. 1, this is really a very small price to pay for a sight calling method that makes it possible to resolve the square from unsymmetric formations. Consider too that the command "Heads only California Twirl" isn't really all that different from the command "Heads (only) Wheel Around" -- at least not in terms of having to decide which dancers the caller intends to be active. The same, however, may not be said for the command "Gent No. 1 and the man with you Trade". That IS an unusual command and the dancers can generally be counted upon to briefly interrupt the flow of the dance in order

Unsymmetric Resolution (continued)

to accomodate it. We are, on the other hand, also pleased to report that Bill Davis has now devised a way to minimize, and maybe even to completely eliminate, this particular problem. Let's see how it works:

First, consider the fact that there is no way to restore symmetry once an arrangement has become unsymmetric without calling at least one unsymmetric command. This is why it is necessary, in the basic method, to use such an obviously unsymmetric command as "Gent No. 1 and the man with you Trade". Note too that in our original description, the command serves as an essential part of the process that achieves a pairing-up of all four of the couples and that it is used at a point in that process when a caller has already paired-up two of the couples. Be aware too that it is called from parallel 2-faced lines and that its basic effect is to trade the center boys in one 2-faced line without similarly trading their mirror-image counterparts in the other. But now, since it is felt that "Gent No. 1 and the man with you Trade" is a command that could, however momentarily, halt the flow of the dance, we must find some other way to achieve an equivalent choreographic effect. This is, of course, exactly what the new refinement accomplishes. It requires a caller to establish a parallel ocean wave formation in which the centers of one wave are boys and the centers of the other wave are girls. It is obvious that from such an arrangement a caller can easily achieve the effect he wants, i.e., a trade of boys on one side of the mirror but NOT on the other -- all he has to do is call "Center BOYS Trade". With that command, the dancers will not find it necessary to pause or stumble. To review:

Use the basic method as originally described to establish parallel 2-faced lines in which two couples are paired and two are not and then put both paired couples in the same 2-faced line. Here's where we depart from the original method. Our goal now is to establish normal couple facing lines of four that are (a), parallel to the stage, with (b), both of the paired-up couples in the same one-faced line. To do it, a caller follows these rules:

- a) If the 2-faced lines are in the Head positions (parallel to the stage) call:
"Bend the Line/Pass Thru/Bend the Line"
- b) If the 2-faced lines are in the Side positions (at right angles to the stage) Call:
"Couples Circulate, Bend the Line"

In either case, a caller will have successfully established facing lines of four with the paired couples in one line and the un-paired couples in the other. Now call:

Pass Thru / Tag the Line and everybody face the caller ("Face the Music")
Bend the Line / Spin the Top (or Pass the Ocean or an equivalent)

This always produces parallel waves with two boys in the center of one wave and two girls in the center of the other -- which means that it is now possible to call:

Center BOYS Trade (or "Center GIRLS Trade", for that matter !)
All the boys Run / Bend the Line

This sets up normal facing lines of four and if all four of the couples are not already paired, call "Two ladies Chain" (or an equivalent) and they will be ! From here, a caller may once again pick up the original method as originally described (at Step 2 as listed on page 679).

choreo



BREAKDOWN

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

AUGUST 1977

CONTENTS THIS MONTH

- What's Happening? Page 750
- New Formation
- Line & Mini-Wave Page 752
- More Diamond Analysis Page 754
- New Movements:
- Ah So Explosion Page 756
- Grand Neighbor Page 757
- Sight Caller's Note Book
- "Snapshot" Sighting Page 758

WHAT'S HAPPENING?

Things seem to be about the same as they were last month with Follow Your Neighbor seeing a lot of mainstream action and Stretch Recycle, By Golly and Mark Time making the workshop rounds. Trade the Wave is also coming in for a lot of attention.

While we looked at a lot of new moves this past month (unusual for this time of year) we saw very little of any real interest. We are featuring "Ah So Explosion" as a refreshing summer fare workshop idea, plus an interesting new formation concept (page 752).

Here's this month's inventory of new experimentals:

BOYS CIRCULATE, GIRLS FOLLOW (John Martin) From parallel waves or 2-faced lines indicated dancers (boys/girls/ends/centers) Trade or Circulate as directed. Adjacent dancers (neighbors) follow in single file. All now adjust to form columns.

CHASE THE TOP (Garnett Hall) From back-to-back couples, active dancers Chase Right, Hinge and Fan the Top.

CHIP AWAY (Paul McNutt) From parallel two-faced lines, centers Trade and Spread as ends Fold ("flip") into adjacent position. New centers now Cast 1/2 with new ends to end in parallel ocean waves.

CRUISE THRU (Gus Greene) From parallel OWs ends facing in do a diagonal Circulate & face out to end as ends of new waves. Adjacent dancer immediately does a Run & Roll and side-steps to join the one who Circulated as the center of the final wave. The other 2 dancers Cast 3/4 (Trade + 1/4 more) to form new parallel waves where, without stopping, the new centers Trade. Same rules could be applied if begun from parallel 2-faced lines, facing or back to back lines, etc. The author identifies these starting formations as "advanced".

DIAMOND GEAR CIRCULATE (George Jowdy) From twin diamonds (center-to-center), each diamond extends inside hands to form right hand stars and then turn this star exactly 3/4. Dancers at the point where the 2 stars meet Trade and then turn the one they meet 3/4 as the other 4 Circulate forward 1 place to end in parallel 2-faced lines.

GADABOUT (Paul McNutt) From an 8-Chain Thru (Box) formation, all Touch 1/4, ends Walk & Dodge, centers 1/4 in and Star Thru to end in parallel 2-faced lines.

(more on next page)

What's Happening? (continued)

HANG LOOSE (Bill Volner) From columns (in the description ZL+Touch 1/4), on call to boys Hang Loose, boys give a right, pull by but hang on, picking up nearest girl (2-faced lines) and as pairs, Wheel 1/4. From here boys Single Hinge as girls do a Flip the Diamond action to end in parallel waves.

KEEP ON TRUCKIN' (Tweety Tyndall) From facing lines of 4, ends Pass Thru, 1/4 in and Pass Thru as centers simultaneously Touch 1/4 plus Walk & Dodge to end the movement in lines of 4 back-to-back.

PAIR THE HINGE (Nonie Moglia) From a DPT formation, centers Pair Off (1/4 out) wlk forward and Partner Hinge as trailers walk forward, Single Circle to a Wave to form momentary side-by-side ocean waves. Each wave now does a Fan the Top to end the movement in parallel OWs.

SCOOT BY (John Strong) From parallel ocean waves, all Scoot Back; Folders then Roll as those doing the Turn Thru finish with a 1/4 right. Without stopping, all now Pass Thru and Trade By to end in an 8-Chain Thru (Box) formation.

SHAPE THE DIAMOND (Bob Elling) From a 1/4 Tag formation, wave dancers walk forward and 1/4 right to become points in a twin diamond (center-to-center) formation. Simultaneously, the outside pairs walk forward and form a wave (Extend) to become diamond centers.

SPIN THE COLUMN (Ted Koning) From columns (as in ZL+Curlique) 4 pairs do a Single Hinge (momentary side-by-side four dancer waves) and without stopping each wave then does a Fan the Top to end the movement in parallel ocean waves.

SQUARE THE SQUARE (Bob Davis) From a squared-up set, active dancers do a 1/2 Square Thru, Square Thru 3/4 with the outside pairs and then those in the center do a full Square Thru. Ends with all four couples facing out.

TRILATERAL (Bob Black) From any parallel line arrangement in which the centers are facing out, centers Cross Run to start a Split Square Thru 2 hands with their opposite (who has come into that position). Simultaneously, ends face in, step ahead and do a Turn Thru in time to finish the Split Square Thru with the original centers. Without stopping all finish with a Trade By.

PERIMETER CIRCULATE (Hank Drumm) From twin diamonds, outside 6 do a "Hexagon circulate as the other 2 do NOT Trade.

BRAVE IT (Dick Ripley) From Trade By, 1/4 Tag or 3/4 Tag formations, centers Swing Thru plus Single Hinge as outsides Divide +Touch 1/4 with the ones they meet. Ends in columns.

• CORRECTIONS DEPT.

Lonnie Sturges called to tell us that we must have misunderstood him when he called earlier to tell us about his movement "Flip Over" (see Page 732). Lonnie intends for the movement to begin from a squared-up set and the active dancers first do a Curlique...from here follow the actions as previously described.

Also, Jim Blackwood wrote to say that he would like to change the name of his "Walk & Clover" formations (see page 741) to read simply the "...And Clover" formation.

• CONDOLENCES

We note with deep regret the passing of Jay King. Jay's influence on calling methods and techniques has been truly significant; his tapes, books and monthly note service material were important contributions to our field. He will be sorely missed.

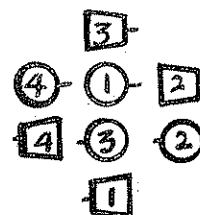
• A NOVEL IDEA (Experimental)

INTRODUCING THE LINE AND MINI-WAVE FORMATION (by Dick Kenyon)

Although the author has developed several new experimental movements that may be called from this very interesting arrangement, it seems to us that the primary interest in Dick's idea lies in the exceptional versatility of the formation itself. Here's a quick way to set it up:

Heads Pass the Ocean
Swing Thru
All four boys Run

produces:



Dick identifies this arrangement as a "Line and Mini-Wave formation and its versatility is based on the fact that when the dancers have been placed in this arrangement, a caller may assign commands to a number of subordinate commands within the basic formation itself. It is possible, for example, to direct commands to the 2-faced line in the center, to the 2 columns of three, to the outside mini-waves, to all three mini-waves, to the center 2 girls, to the outside six, etc. The formation also permits a number of interesting commands:

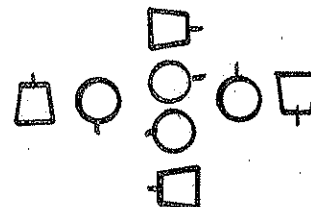
TWIN SCOOT: In-facing dancers in the columns of three do the diagonal arm turns as the 2 column leaders Fold into the adjacent vacated spot (as in Triple Scoot).

TWIN WALK & DODGE: Column leaders dodge as all other column dancers walk ahead one place to end in a 2-faced line standing between out-facing pairs (same action as a Triple Walk & Dodge).

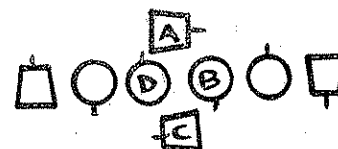
SIX BY TWO ACEY-DEUCEY: Dancers in the center mini-wave (ladies 1 and 3 in the above diagram) Trade as the other 6 Circulate one place in their own 6-dancer arrangement.

Calling standard commands from a Line and Mini-Wave formation can also produce a variety of rarely encountered new formations. For example, from a Line & Mini-Wave formation, call:

Two Outside Pairs Hinge: Produces concentric Diamonds. Outside diamonds (boys) are perfect; inside diamonds (girls) are imperfect.



Three Column Pairs Hinge: Produces a 6-dancer line with alternate facing pairs between flanking "lonesome" boys. From here 4 girls may Left Swing Thru; the 4 boys could Diamond Circulate; the center 4 (ABCD) could also Diamond Circulate.



Line & Mini-Wave Formation (continued)

The author has also submitted 3 new movements:

EQUALIZE: From a Line & Mini-Wave formation, out-facing dancers in the 2 outside mini-waves Run around adjacent dancer as those in the 2-faced line Circulate forward to join the in-facers in parallel 2-faced lines.

GIMME AN (Anything): From a Line & Mini-Wave formation, those in the 2-faced line Bend the Line as the outside mini-waves Hinge to form a 1/4 Tag formation. Those in the center wave now take the "anything" command. Possibilities include Gimme an Ah So, Gimme a Recycle, Gimme a Swing Thru, Gimme an Extend the Tag, etc.

DIAMOND RIPPLE: From a Line & Mini-Wave plus 3 column pairs Hinge formation, the center 4 Diamond Circulate; without stopping, the new centers of the 6-hand wave now "Ripple" to the nearest end position in the 6-hand wave (turn adjacent dancer left 1/2 way and then turn the one they meet right 1/2 way)

Here are some sample routines:

- 1-3 Pass the Ocean, Swing Thru
All 4 boys Run
In your columns of 3, Double Scoot
2-faced line Wheel & Deal
The other boys Run, everybody Trade By (OPB-os)
Swing Thru, boys Run, Bend the Line .. ZL
Star Thru, Dive Thru
Centers Swing Thru, same boys Trade
All 4 boys Run
In your columns, Circulate
Twin Walk & Dodge
4 girls Trade, 4 boys Wheel & Deal
Pass Thru AL!
- 1-3 Pass the Ocean, 2 girls Trade
Swing Thru
All 4 boys Run
2 outside pairs Hinge
4 boys Diamond Circulate
2-faced line Bend the Line
Other 4 Stretch Recycle
Center 4 Swing Thru
All 4 boys Run & in your columns
3 pairs Hinge
4 boys Diamond Circulate
Center 4 Diamond Circulate
Same 4 Flip the Diamond
4 boys Run, all Promenade Home!
- 1-3 Pass the Ocean, Swing Thru
All 4 boys Run
2-faced line Stretch Wheel & Deal
Center 4 Box Circulate
- Same 4 Walk & Dodge OB
Star Thru, Touch 1/4
Center boys Run, Swing Thru
Same boys Trade, same boys Run
And with this girl Stretch Wheel & Deal
Center 4 Walk & Dodge AL!
- 1-3 RL Thru, Star Thru, Zoom
Centers Swing Thru
All 4 boys Run
Columns of 3 Circulate 1-1/2
Outside 4 Diamond Circulate
Inside 4 Walk & Dodge
Same 4 Partner Trade & Swing Thru
Same boys Run, form lines of 3
Lines of 3 Wheel & Deal
Touch 1/4, columns of 3 Circulate
Center 2-faced line Wheel & Deal
Other boys Run & Everybody DPT
Track II, Swing Thru
1/2 Tag, Trade & Roll AL!
- 4 ladies Chain, 1-3 Square ThruOB
Pass Thru, centers Swing Thru
All 4 boys Run
Columns of 3 Circulate 2 places
Gimme a Recycle
Pass Thru, Pass Thru again
Centers Swing Thru
All 4 boys Run
Columns of 3 Circulate 2 places
Gimme a Swing Thru
Turn Thru AL!

• CHOREOGRAPHY ANALYSIS

THE STRUCTURE OF DIAMOND FORMATIONS (Part Two)

In our analysis of the Diamond formation last month, we identified the difference between diamond "points" and diamond "centers" and showed how their respective positions within the diamond is the very critical factor that determines whether a "Twin Diamond" formation is considered to be "point-to-point" or "center-to-center". We also indicated that a center-to-center diamond formation is the only twin diamond arrangement in which there is a 4-dancer ocean wave across the center of the set. It is also important to observe that in order to direct commands to the ocean wave dancers, a caller must usually preface such commands with such amplifiers as "4 girls", "4 boys", "wave dancers", "Those in the wave", etc... (do a Swing Thru or a Spin the Top, or whatever).

Similarly, a caller must also be careful, when working with center-to-center diamonds, to correctly distinguish between the "centers" of each individual diamond and the "centers" of the 4-dancer ocean wave. Check the following routines:

1-3 Square Thru
Swing Thru, boys Run
Tag the Line-Right
Boys Hinge, Diamond Circulate
4 girls Swing Thru
Wave centers Trade
Diamond centers Hinge
Couples Circulate
Bend the Line, Star Thru (ZB)

1-3 lead right
Circle to a line of 4
Pass Thru
Tag the Line - Right
Centers Hinge
Diamond Circulate
Wave dancers Swing Thru
Wave centers Trade
Diamond centers Cast right 3/4
Couples Circulate
Tag the Line - In (ZL)

1-3 lead right
Circle to a line of 4
Swing Thru, boys Run
Girls Hinge
Diamond Circulate
Center girls Hinge and Spread apart
4 boys Cast right 3/4
Center 2 boys Cast left 3/4
And with those girls Wheel & Deal
Outsides Bend In
Everybody Double Pass Thru
Wheel & Deal
Centers Square Thru 3/4 (AL!)

Another interesting diamond command is "Six by Two Acey Deucey". This movement, a legitimate Acey Deucey variation, has already logged many miles as a commonly-called movement in advanced dancing circles. It begins from a center-to-center diamond formation and requires the wave centers (only) to Trade as the other six (who are in an easily-identified hexagon-like formation of their own) Circulate one position in their hexagon. The actions of both the traders and the Circulators are intended to occur simultaneously. They can however be assigned

Diamonds (continued)

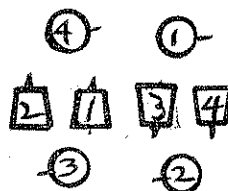
separate commands and thus, as it can be with all Acey Deucey variations, the same choreographic results can be achieved with standard commands. Note the following:

1-3 lead right, circle to a line of 4
 Pass Thru, Tag the Line-Right
 Centers Hinge, Diamond Circulate
 2 center girls Trade, other 6 Circulate 1 place
 (check new diamonds), Diamond Circulate
 2 center boys Trade, other 6 Circulate 1 place
 (check new diamonds) Diamond Circulate
 Wave dancers Swing Thru
 Wave centers Trade and Run around the ends
 Those in the 2-faced line 1/2 Tag the Line
 Couples Circulate, Bend the Line
 Pass Thru, girls Fold (AL!)

And finally, let's look at a slightly more advanced form of twin diamond formation, an arrangement known as "Interlocked Diamonds". Track the following commands:

1-3 Square Thru, Curlique
 Split Circulate once and 1/2
 Diamond Circulate
 4 boys Swing Thru
 Center boys Run

produces:



Notice that these commands establish a formation in which the 4 boys are in a 2-faced line between the 4 girls. Now look at the same arrangement, but through a different "window". Notice, for example, that it is also possible to identify two separate, but interlocked "diamond" formations. Note that boys 2 & 3 and girls 4 & 3 form a diamond foursome that is "interlocked" (at gents 1 & 3) with another diamond foursome formed by boys 1&4 and girls 1&2. Dancers who have been trained to recognize this formation can thus be commanded to "Check your Interlock - do a Diamond Circulate". This means that all diamond dancers do a Diamond Circulate within their own diamond. While this action advances each dancer one place in his own diamond foursome, the basic interlocked diamond arrangement is not changed. Note the following routine:

1-3 Square Thru, Curlique
 Split Circulate once and 1/2
 Diamond Circulate
 4 boys Swing Thru
 Center boys Run
 Check your interlock and Diamond Circulate
 4 girls 1/2 Tag the Line, Couples Circulate
 Bend the Line, Right & Left Thru
 Star Thru, Dive Thru
 Pass Thru (AL!)

• NEW MOVEMENT (Experimental)

AH SO EXPLOSION (Bob Davis)How To Do It:

From parallel ocean waves, all dancers begin by doing an Ah So (momentary columns of 4). The No. 2 dancer in each column now moves up and veering to the outside joins (pairs up) with the column leader (the No. 1 column dancer). Simultaneously the two No. 3 column dancers step forward, join inside hands and Trade as the two No. 4 column dancers (the column trailers) walk forward to join and pair up with the Traders to form a momentary 2-faced line in the center. From here, and without stopping, the pairs facing out do a Wheel Across as each pair in the 2-faced line steps forward to join those who did the Wheel Across in parallel 2-faced lines. The movement ends here (approximately ten counts).

Impressions:

This is another one of those movements that combines a description that sounds very complicated with an action that turns out to be quite easy, simple and smooth-flowing. It required a very careful teach -- but so do most of today's new movements. And while we would have preferred another name and although we suspect that the movement would have been better if the opening Ah So were eliminated and the movement begun, instead, from columns, we nevertheless noted an excellent dancer response in our Mainstream workshops. We doubt that the movement will ever permanently join the Mainstream -- but it could be just the thing for those don't-make-me-think-too-hard summer workshop sessions.

Choreography:

<u>From a Zero Box OW (ZB/Box 1-4)</u> Boys Circulate, girls Trade <u>Ah So Explosion</u> Wheel & Deal	Equals ZERO
<u>From a Zero Line (ZL/1P2P)</u> Pass the Ocean, boys Circulate <u>Ah So Explosion</u> Bend the Line	Equals ZERO
<u>From a Zero Box OW (ZB)</u> <u>Ah So Explosion</u> Bend the Line Right & Left Thru	Converts a Zero Box to a Zero Line
<u>From a Zero Line (ZL)</u> Flutter Wheel, Pass the Ocean <u>Ah So Explosion</u> Wheel & Deal	Converts a Zero Line to a Zero Box (OW)

Ah So Explosion (continued)Sample Figures:

- 1-3 Cross Trail Thru, Separate
Go round 1, line up 4 RL-os
Pass the Ocean OB
Ah So Explosion
Boys Circulate, girls Trade
Wheel & Deal (AL!) ZB
Slide Thru, Pass the Ocean OB-os
Ah So Explosion
Boys Circulate, girls Trade
Ferris Wheel, centers Square Thru 3/4 (AL!)
- 1-3 Square Thru ZB
Touch 1/4, Follow Your Neighbor
Boys Cross Run OCB-os
Ah So Explosion
Girls only Scoot Back
Boys Circulate Wheel & Deal ORB-os
Touch 1/4, Follow Your Neighbor
Left Ah So Explosion
Couples Circulate
Bend the Line ECL
Pass the Ocean OPB-os
Swing Thru, Turn Thru AL!
- 1-3 Square Thru ZB
Curlique
Ah So Explosion
Ferris Wheel, boys Pass Thru
Curlique OPB-os
Swing Thru
Ah So Explosion
Boys Cross Run
Wheel & Deal OB-os
Dive Thru, Square Thru 3/4 AL!

SINGING CALL (Corner Progression)

Head 2 ladies Chain, turn that pretty Jane
Cross Trail Thru & go round 1 (line up 4)
Lines go up & back, Pass the Ocean Jack
Ah So Explosion just for fun
When you're done my friend, WD & then
Swing that Corner lady Promenade
...add 16-beat Tag

SHARE THE WEALTH

Larry Jack sent in the inevitable combination of Follow Your Neighbor in a Grand Square routine. He calls it "Grand Neighbor". (precede the command with "Sides Face") The Sides do the 1st 8 steps of a Grand Square, Dosado the ones they meet and Slide Thru to become Heads. They now do the Heads part. Simultaneously, the original Heads Slide Thru, Curlique, Follow Your Neighbor, Walk ahead and Partner Trade to become Sides. They now do the Sides part as described above

Kim Hohnholt came up with these Follow Your Neighbor "quickies":

- From a Zero Line:
RL Thru, Flutter Wheel
Slide Thru, Touch 1/4
Follow Your Neighbor
Men Left Scoot Back
Girls Circulate (AL!)
- 1-3 Square Thru, Curlique
Follow Your Neighbor
Left Spin Chain Thru
Boys Circulate double
Left Spin Chain Thru
Girls Circulate Double (AL!)

And finally, here's a pair of 8-Chain 3 Equivalents we "researched" from Dick Han:

- Whenever you can 8-Chain 3 to a Left Allemande, you can also:
- Pass Thru
Trade By
Pass Thru, AL!
- (step to a wave)
8 Circulate
Swing Thru
Centers Trade
Turn Thru, AL!

● SIGHT CALLER'S NOTE BOOK

"SNAPSHOTS" -- A SIGHT CALLING SHORT CUT

Every published sight calling description we've ever seen -- including the ones that have appeared in these pages -- have always been specifically designed to maneuver the dancers from any unknown but symmetric dancer arrangement -- usually by means of a carefully controlled step-by-step process -- into a Zero Line or Zero Box condition. The idea being that from either of those arrangements a caller could resolve the square (a), by calling an Allemande Left directly or, (b), by calling an appropriate memorized get-out. The way it usually works is that a student sight caller studies, first, the underlying theory behind a particular sight calling method (how and why it works), and then learns how, systematically, to put its step-by-step techniques into operational practice. It is, however, also true that once a caller has finally learned how to sight call -- once he or she has actually begin to sight call on a consistent and regular basis -- he will then quite often find that it isn't always necessary to complete each and every step in the particular sight calling "system" he has learned.

This is because the more a caller learns about the theory of sight calling and the more experienced he becomes in its actual on-mike applications, the more he also learns -- usually without even being aware of it -- how to recognize a variety of frequently-encountered dancer arrangements (other than Zero Line and Zero Box!). After a while, the identification of those arrangements becomes both automatic and instantaneous, and it usually isn't very long after that before the caller also concludes that it would be to his advantage to similarly learn (memorize!) at least one quick get-out from each new dancer arrangement that he is now able to recognize as he watches a moving square of dancers.

We have lately begin to identify this form of sight calling short cut as the "Snapshot" technique. While the formal identification of a given dancer arrangement is usually based on its specific Formation, Rotation and Partner Affiliation characteristics (its so-called "FRA" state), it turns out that this is seldom the way in which such identifications are actually made by a caller using the Snapshot method. Rather than defining a total FRA condition, such callers prefer instead to pinpoint certain easily-noted partner pairings and corner relationships. What we really mean, therefore, when we say that a caller "recognizes" a given dancer arrangement, is that he has learned how to momentarily "freeze" that set-up in his mind's eye -- that he is able, in other words, to take a quick mental picture or "Snapshot" of the dancers and that he is then also able to simultaneously relate that very specific arrangement to a get-out that he has previously memorized.

Snapshot identifications occur most easily when a sight caller is able to quickly recognize partner pairings as they develop in a moving square. If, as the dancers move into a particular formation (boxes, lines, 2-faced lines, etc.), the caller observes (in "snapshot" fashion) that one or more couples are paired with their original partners, he may then, by simultaneously also noting the relative location of the paired-up couples and the location of any one man's Corner, determine whether that arrangement is one for which he also "owns" a previously memorized get-out.

The heart of the "Snapshot" method rests, of course, in the caller's ability to simultaneously make a number of critical identifications and decisions. This, to be sure, is the very thing that makes the "Snapshot" method a good deal more difficult to master than the fairly elementary step-by-step techniques that are described in most of the published sight calling processes. In such "Kindergarten" systems, these decisions are generally made one at a time with each step in the process being typically designed to accomplish one such decision or one such identification. To use the "Snapshot" method, on the other hand, a caller must train himself to make these decisions

"Snapshots" (continued)

simultaneously and he must, furthermore, be able to make them on the spot (while he is calling). This, quite obviously, is not something that a caller will generally learn to do overnight. It takes a good deal of study, training and learn-from-your-mistakes experience. However, once a caller does get the hang of it, it soon becomes second nature and sight calling becomes even easier than it was before.

The dancer arrangements shown below illustrate line formations that a sight caller, calling at random, will encounter with considerable frequency (Zero lines also turn up quite often but are not shown here because most callers will be able to both recognize them as they occur and resolve them properly). In these formations two couples are paired and two are not. By noting, in "Snapshot" fashion, the location of the paired couple (right end or left end) and by also noting the location of the paired man's Corner, the formation is quickly identified. Two get outs are shown for each arrangement.

LINE FORMATIONS	
<p>Paired couple on left end; unpaired couple on right end; all dancers facing Corners (EPL-os)</p> <p>1. Pass the Ocean Recycle, Veer Left Wheel & Deal (AL!)</p> <p>2. Fan the Top & Spread (AL!)</p>	<p>Paired couple on right end, unpaired couple on left end; all dancers facing Corners (EOL)</p> <p>1. Pass the Ocean Recycle (AL!)</p> <p>2. Pass Thru, W&D Zoom Centers Pass Thru (AL!)</p>
<p>Paired couple on left end; unpaired couple on right end; no dancers facing Corners: (EPL)</p> <p>1. Square Thru 3/4 Courtesy Turn Dixie Style to OW 8 Circulate (AL!)</p> <p>2. Pass the Ocean Swing Thru 8 Circulate 1-1/2 RL Grand!</p>	<p>Paired couple on right end; unpaired couple on left end; no dancers facing Corners: (EOL-os)</p> <p>1. Fan the Top Girls Circulate Boys Run Promenade!</p> <p>2. RL Thru Dixie Style to OW Girls Circulate twice Boys Trade...twice (AL!)</p>

Next month we'll illustrate a number of other easily recognized "Snapshots" that a caller can often recognize in box arrangements.

choreo



BREAKDOWN

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

SEPTEMBER 1977

CONTENTS THIS MONTH

- What's Happening? Page 760
- Spotlight Movement
- Quick Change Page 762
- Choreographic Update
- Trapezoid Circulate Page 764
- Program Notes
Trade the Wave Page 765
- New Movement
- Cast the Column Page 766
- Share the Wealth
- A Gaggie of Get Outs...Page 768
- Sight Callers Note Book
- Snapshot Sight (Part 2) .. Page 769

WHAT'S HAPPENING?

From all reports, "By Golly", "Mark Time" and "Touch of Class" were the most popular workshop movements this past summer and, as far as we can tell, "By Golly" still seems to be holding strong. Because many clubs go dark and do not dance during the summer, "Follow Your Neighbor" has yet to undergo the kind of workshop attention that most Callerlab experimentals can expect to receive but we suspect that will change now that Labor Day is behind us.

We have also been aware that Andy Cisna's "Quick Change" has seen considerable workshop action this past summer and since we didn't feat-

ure it when it first came out (in July) we're giving it the spotlight this month. We're also looking at Sam Mitchell's "Cast the Column". Here's the rest of this month's new material:

BEAU TIE / BELLE TIE From a completed Double Pass Thru formation, left side dancers (beaus) Peel Off to become a couple and without stopping they Circulate one place and Bend; Simultaneously the right side dancers (belles) also Peel Off but they Bend and Circulate. This action describes the command "Beau Tie". "Belle Tie" has the opposite action: Belles Peel Off, Circulate and Bend as Beaus, Peel Off, Bend and Circulate.

CLOVER TRADE (Dave Mather). From a completed Double Pass Thru formation, all Cloverleaf and without stopping, the centers Pass Thru. From here all Pass Thru and new centers Step to a Wave (a Clover III to this point). Outsides now Partner Trade to end the movement in a 1/4 Tag formation.

FAN OUT (Jerry Rash) From a 1/4 Tag formation, outside couples Partner Hinge as wave dancers Fan the Top (momentary side-by-side four-dancer ocean waves). Each wave now does its own Fan the Top to end the movement in a parallel ocean wave arrangement.

GOLLY BY. A sort of By Golly in reverse. After any move allowing a Sweep 1/4, the beau's position (only) Sweeps 1/4 and without stopping

What's Happening? (continued)

they walk ahead, Touch $1/4$ and Extend to join the belle dancer (who did NOT Sweep) in a mini wave. Clockwise flow ends in a right-hand mini-wave; counter-clockwise flow ends in left hand mini-waves.

HI GUY (Wayne Ball) From facing lines of four all Pass Thru and the belle's position in each facing out twosome Folds to face the beau's position as the beau's position does a $1/4$ right to join inside hands with the counterpart beau from the couple behind and Single Hinge (momentary $1/4$ Tag formation). From here the centers Step Thru, Touch $1/4$ with the outsides to end the movement in parallel ocean waves.

LOOKING GOOD. Done from Lines or waves, this movement is the same as Explode AND Slide Thru. End-up arrangement will vary depending on starting set up.

MOVE OUT (George Spelvin) From columns the No. 2 dancers do a centers Out to pair up with the leader (No. 1) and they do a Wheel Across. Meanwhile the No. 3 dancer steps up to join inside hands and Trade with the No. 3 dancer from the other column as the No. 4 dancers move up and out to Pair up with the dancers who did the Trade. This pair now moves forward as a couple (Circulate $1/2$) to join the other pair and end the movement in parallel 2-faced lines.

SPLIT RECYCLE From side-by-side columns of two (as in a box Circulate arrangement) those facing in Touch and do a U-Turn Back as those facing out Run and Veer Left to join the centers as ends of a right hand four-dancer ocean wave.

STRETCH AH SO. From parallel ocean waves the ends facing out and the adjacent dancer do an Ah So as the end facing in and the adjacent dancer do an Ah So but "stretch" it into the far center position. Ends in columns.

TAKE YOUR TIME/TIME YOUR TAKE (Bill Davis) From facing out lines, the left hand couple does an individual $1/4$ right and without stopping they column Circulate one place Trade and Roll with their counterparts from the other side. The right hand couple meanwhile do a Wheel and Deal action to end the movement in a Double Pass Thru arrangement. This action describes the command "Take Your Time". "Time Your Take" has an identical action except that the right hand couple does a $1/4$ left, column Circulate, Trade & Roll as the left hand couples do the Wheel and Deal.

TOUCH & TRAVEL (Paul McNutt) From parallel ocean waves all Extend (momentary $3/4$ Tag arrangement), Wave dancers Single Hinge and Roll as outsides Trade and walking forward and out join those who did the Roll in momentary lines of four. The lines then Pass Thru.

* * * * *

A word about the current Callerlab Experimental Movements selections (Follow Your Neighbor and Follow Your Neighbor and Spread). Clubs who did not close down for the summer probably continued their normal workshop schedules and it is likely that these clubs are by now fairly adept at doing both Follow Your Neighbor and Follow Your Neighbor and Spread. We would therefore urge callers who are calling for groups who have just returned from a summer lay-off to give the current Callerlab selections a good workout. We've been noticing an excellent dancer response to both movements and have a hunch that it will quickly become a mainstream standard.

● SPOTLIGHT MOVEMENT

QUICK CHANGE (Andy Cisna)

Back in the July 1977 issue, we noted (but did not feature) a new movement by Andy Cisna called "Quick Change". This movement seems, in the past few months, to have developed into a fairly popular workshop theme and we therefore felt that it might be appropriate to take another look-see.

How To Do It:

From any allowable wave or line formation, the center dancers Trade and Roll while the end dancers Circulate one position and (individually) Quarter In. The movement always ends in a Double Pass Thru formation. (about 6-8 beats).

Impressions:

This movement's most interesting feature is that it can be called from a fairly large assortment of starting formations (parallel ocean waves, parallel two-faced lines, facing lines, back-to-back lines, 3 x 1 lines, etc.) This could turn out to be both a blessing and a curse: a blessing in that dancers and callers who enjoy working with APD material will find the idea to have considerable versatility -- and a curse because Mainstream dancers will probably have to be taught both the dance action as well the over-all concept (centers do one thing, ends do another and they must be able to quickly determine which ones they are!). Such teaches while not always trickier, certainly take longer. We would therefore suggest that you keep things fairly simple at first -- at least with Mainstream people -- and then progress slowly into the movement's more sophisticated applications. And always assuming, of course, that the movement has continued to sustain the dancers' interest.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Right & Left Thru, Pass the Ocean <u>Quick Change</u> Girls Swing Thru, Step Thru Everybody Star Thru Couples Circulate, Bend the Line	<u>Equals ZERO</u>
<u>From a Zero Line - ZL</u> Pass the Ocean <u>Quick Change</u> Girls Swing Thru Boys Courtesy Turn this girl Send her back Flutter Wheel	<u>Equals ZERO</u> (Technical Zero; ends & centers interchange!)
<u>From a Zero Box - ZB (Box 1-4) OW</u> <u>Quick Change</u> Girls Square Thru 3/4, Star Thru Couples Circulate, Bend the Line	Converts Zero Box (ZB) to Zero Line (ZL)

Quick Change (continued)Sample Figures:

- 1-3 lead right, circle to a line ZL
 Pass the Ocean CB-os
Quick Change
 Girls Square Thru 3/4
 Star Thru
 Boys Trade
 Wheel & Deal (AL!) ZB
 Swing Thru
 Boys Run
Quick Change
 Girls Swing Thru
 Extend the Tag
 Scoot Back
 Boys Run EOL-os
 Pass the Ocean ORB
 Recycle ZB-os
 Square Thru 3/4
 Trade By (ZB) AL!
- 1-3 Pass Thru, Separate
 Go round 1, line up 4
 Pass Thru
 Tag the Line - Right
Quick Change
 Double Pass Thru
 Track II OOB-os
Quick Change
 Girls Swing Thru
 Turn Thru
 Boys Courtesy Turn your girl ZL-os
 Cross Trail Thru AL!
- Head ladies Chain
 Heads lead right & Veer left
Quick Change
 4 girls Spin the Top
 Step Thru and Separate
 Go round 1, line up 4
 Pass Thru
Quick Change
 Girls Pass Thru & Star Thru
 Couples Circulate
Quick Change
 4 boys Swing Thru
 Turn Thru AL!
- 1-3 lead right
 Circle to a line of 4 ZL
 Pass Thru
Quick Change
 Centers Single Hinge
 Outsides Divide & Touch 1/4
 Single File Circulate
 Coordinate
 Bend the Line ZL
 Pass Thru
Quick Change
 Centers Single Hinge
 Walk & Dodge
 Outsides Divide and Star Thru
 Everybody Track II ORB-os
 Recycle, Veer Left
 Ferris Wheel
 Centers Square Thru 3/4 ... AL!
- 1-3 Square Thru ZB
 Swing Thru
Quick Change
 4 boys Single Hinge
 Girls Divide and Touch 1/4
 Single File Circulate
 Trade & Roll
 Pass Thru
Quick Change
 Centers Pass Thru (ZB) AL!

SINGING CALL (Corner Progression)

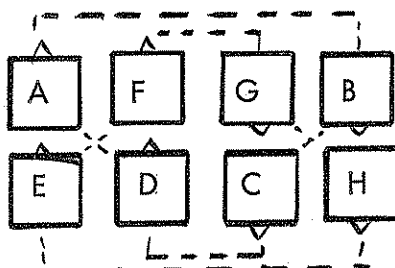
Head 2 Right & Left Thru, turn 'em you
 know
 Same 2 Square Thru, 3/4 round you go
 Separate, go round 1, make your line
 of four
 Go up & back, Pass Thru, Quick Change
 go 2 by 2
 In the center Pass Thru, Swing that Corner
 there
 Allemande left & c'mon back & Promenade
 that square
 ...add 16-beat Tag

● CHOREOGRAPHIC UPDATE

TRAPEZOID CIRCULATE

There doesn't seem to be any end to the ways in which a modern caller may use the command "Circulate". Originally conceived as a relatively simple command with somewhat limited applications, it has become, in recent years, a multi-faceted choreographic concept whose actions depend upon the particular path or "track" in which the dancers are expected to progress. Circulates from waves and two-faced lines are, of course, mainstream staples; as are Box Circulates, Split Circulates and Column Circulates. Our current spotlight on APD dancing is also bringing "imperfect" Circulates into a more prominent position and we note that fewer and fewer dancers are balking at having to Pass by another Circulator as they move into their own designated place. Fractional Circulates are not nearly as difficult as they used to be now that Coordinate has burst upon the scene. Diamond Circulates also seem to be on the way toward entering the mainstream -- and while Hourglass and Galaxy Circulates are still classified as advanced moves, they too seem to be on the upswing.

It is therefore not especially surprising to find that still another Circulate "track" has been discovered. It is called the "Trapezoid" and works best from parallel 2-faced lines. Note the diagram below (since the command is not sex-dependent, boy-girl identities are omitted):

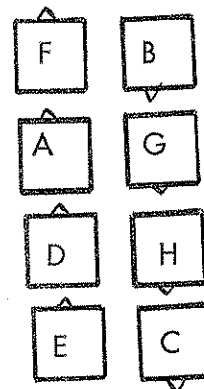


Note that the centers of each 2-faced line form a trapezoid (a 4-sided geometric figure in which 2 sides are parallel but of different lengths) with the ends of the other 2-faced line. In the diagram above dancers ABCD and EFGH form trapezoids and a command to "Trapezoid Circulate" means that each dancer would move forward into the next position of his or her own trapezoid. The same directions would apply if the command is called from facing or back to back lines of four. Trapezoids may also be found in columns (note the diagram below):

Here too the ABCD and the EFGH dancers form their own trapezoids.

Sample Figure:

1-3 lead right
 Circle to a line of 4 ZL
 Pass Thru, Tag the Line-Right
Trapezoid Circulate
 Bend the Line ZL
 Touch 1/4
Trapezoid Circulate
Single File Circulate
 Trade & Roll, Slide Thru
 Centers Square Thru 3/4 AL!



PROGRAM NOTES

(Interesting routines featuring Mainstream or Near-Mainstream Commands.)

TRADE THE WAVE

While many of the movements in the Caller-lab Plus II list have yet to see any significant mainstream action, certain Plus II commands DO seem to be slowly but insistently creeping onto the scene. "Trade the Wave" certainly seems to be heading in that direction. This is probably due to the fact that it is a handy way to convert left handed waves to right handed ones and thus serves as a natural follow-up move to the currently popular "Follow Your Neighbor"...that, and the success of the now familiar "take a little peek" teaching gimmick (tell the wave dancers to lean forward, "peek" at the one peeking at them and then do the Trade with them).

But for whatever reason, there seems to be a good chance that Trade the Wave will be seeing a lot of action in the next few months. Here's the definition:

Trade the Wave: From right-hand or left-hand ocean waves, all dancers Step Thru and do a precise Partner Trade with the dancer facing in the same direction and then re-form an ocean wave. Right hand waves become left-hand waves and vice versa; ends become centers and centers become ends.

Sample Figures:

- 1-3 lead right, circle to a line ... ZL
Right & Left Thru ZL-os
Dixie Style to an OW
Trade the Wave OPB
Swing Thru
8 Circulate Double
Boys Run around the girls
Bend the Line ZL-os
Right & Left Thru ZL
Dixie Style to an OW
Trade the Wave OPB-os
Swing Thru, Turn Thru AL!

- 1-3 lead right, circle to a line..ZL
Square Thru 3/4
Courtesy Turn, put her in the lead
Dixie Style to an OW
Trade the Wave
Recycle, Star Thru ZL
Touch 1/4, 8 Circulate
Boys Run ZB
Right & Left ThruOB-os
Touch 1/4
Follow Your Neighbor
Trade the Wave ZB
Recycle, Veer Left
Girls Trade, Wheel & Deal ... AL!

- 1-3 lead right, circle to a line..ZL
Pass the Ocean CB-os
Trade the Wave
Boys Cross Run, RecycleRB
Star Thru ZL
Right & Left Thru ZL-os
Dixie Style to an OW
Left Swing Thru
Trade the Wave
Boys Trade, boys Run
Boys Circulate
Couples Circulate
Wheel & Deal ZB
Star Thru CL
Pass the Ocean OB-os
Trade the Wave AL!

- 1-3 lead right, circle to a line..ZL
Pass Thru, boys Run right
Scoot Back
Trade the Wave
Left Swing Thru
Centers Trade, centers Run
Tag the Line - In
Pass Thru, boys Run left
Left Swing Thru
Trade the Wave
Centers Trade, boys Run(ZL)... AL!

• NEW MOVEMENT (Experimental)

CAST THE COLUMN ("Singin' Sam" Mitchell)How To Do It:

From single file right-hand columns of four, all dancers Cast right $3/4$ to form momentary side-by-side 4-dancer ocean waves. Without stopping the centers of each wave Trade (Cast Left $1/2$ way) and then all dancers do a Turn Thru to end the movement in back-to-back lines of four (approximately 10 to 12 counts). A command to "Grand Cast the Column" means that all Cast right $3/4$ and then all dancers also Cast left $1/2$ way and then Turn Thru. Called from left hand columns, the action is the same as from right hand columns except that the opening $3/4$ Cast is left handed and the final Turn Thru action is a Left Turn Thru.

Impressions:

Although it is possible to call the movement directionally, it nevertheless manages to generate a smooth and comfortable dance action when the entire action (Cast right $3/4$, wave centers Trade & Turn Thru) is assigned a single name. It teaches quite quickly and will no doubt give callers something else to do (for a while, at least) out of columns other than Circulate and Coordinate!

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Spin the Top Curlique <u>Cast the Column</u> Chase Right Boys Run, Slide Thru	<u>Equals ZERO</u>
<u>From a Zero Line - ZL (1P2P)</u> Touch $1/4$ Circulate <u>Cast the Column</u> Wheel & Deal Centers Pass Thru	Converts a Zero Line (ZL) to a Zero Box (ZB)
<u>From a Zero Box - ZB</u> Swing Thru Spin the Top Single Hinge Circulate Cast the Column Wheel & Deal Pass Thru, Star Thru	Converts a Zero Box (ZB) to a Zero Line (ZL)

Cast the Column (continued)

- 1-3 lead right
Circle to a line of 4 ZL
Touch 1/4
Circulate
Cast the Column
Tag the Line
Leads turn straight back OCB-os
Swing Thru, boys Run
Bend the Line CL-os
Touch 1/4
Circulate
Cast the Column
Tag the Line
Leads turn straight back OPB-os
Swing Thru, Turn Thru AL!
- 1-3 Square Thru ZB
Spin the Top
Curlique
Cast the Column
Ends Fold RB-os
Spin the Top
Curlique
Cast the Column
Ends Fold (ZB) AL!
- 4 ladies Chain, keep her & Promenade
1-3 Wheel Around OB
Pass Thru, Wheel & Deal
Centers Touch 1/4
Box Circulate
Outsides Divide & Touch 1/4
Circulate
Cast the Column
Chase Right
Boys Run ECL
Reverse the Flutter ZL
Curlique
Cast the Column
Centers Partner Trade
Ends Fold
Everybody Double Pass Thru
Centers In, Cast Off 3/4
Curlique, Circulate
Cast the Column
Ends Cross Fold (ZB)..... AL!
- 1-3 lead right
Circle to a line of four ZL
Swing Thru
Boys Run
1/2 Tag the Line
Cast the Column
Boys Turn Back
Scoot Back
Boys Run ERL-os
Reverse Flutter Wheel ZL-os
Sweep 1/4 OPB-os
Spin the Top
Boys Run
1/2 Tag the Line
Cast the Column
Tag the Line - In ZL
Star Thru
Square Thru 3/4 AL!
- 1-3 Square Thru ZB
Curlique
Spin the Top
Single Hinge
Grand Cast the Column
Centers Trade
Ends Cross Fold
Double Pass Thru
Track II ORB
Single Hinge
Follow Your Neighbor
Spin the Top
Single Hinge (LH cols.)
Circulate
Cast the Column
Ends Fold OPB-os
Swing Thru, Turn Thru AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you go
Spin the Top go 2 by 2, Curlique you
know
Cast the Column, don't be slow, movin'
down the line
Chase Right & don't be late, doin'
mighty fine
Boys Run Slide Thru, Swing ol Corner
Sing & Promenade (add 16-beat Tag)

• SHARE THE WEALTH

A GORGEOUS GAGGLE OF GET OUTS

Since we have sometimes noted a tendency among callers who have just learned to sight call to repeat the same simple get outs over and over again -- and since this can quite obviously make a dance dull and boring -- we placed a lot of emphasis in our recently completed callers schools in Las Vegas on exercises designed to upgrade our students' abilities to resolve the square not only in an accurate fashion, but in an interesting and/or unusual manner as well. (we get a lot of material that way!). Here are some nifty get outs that we have so far gleaned from our tapes:

From a Zero Box (Box 1-4)
From a Zero Line (1P2P)

- Swing Thru, boys Run
Bend the Line
Pass the Ocean
Girls Cross Fold (AL!)

- Swing Thru, boys Run
Couples Circulate
Bend the Line
Right & Left Thru (EPL)
Pass the Ocean
Swing Thru
8 Circulate once .. & 1/2 .. RL Grand!

- Swing Thru
Box the Gnat
Fan the Top
Slide Thru (AL!)

- Circle up 4
Break to a line of 4
Right & Left Thru (EPL)
Pass Thru
Wheel & Deal
Double Pass Thru
Lead 2 Cloverleaf
Other 2 Partner Tag (AL!)

- Pass Thru
Partner Trade & Roll
Square Thru
On the 3rd hand go RL Grand!

- Pass Thru
Wheel & Deal
Centers Pass Thru (OPB-os)
Swing Thru
Girls Trade, boys Trade
Same sexes Trade ... go RL Grand!

- Curlique and in single file ...
Circulate for 6 seconds!
(count 6-5-4-3-2-1)
Boys Run (AL!)

(the gimmick here is that no matter where the boys are when they think they've gone 6 seconds -- or 5 or 10 or whatever number -- no matter how many Circulates the dancers have actually done -- the boys will always be able to Run to an Allemande Left!)

- 2 ladies Chain
Pass Thru, Wheel & Deal
Zoom, center 2 Right & Left Thru
Same 2 Square Thru 3/4
Outsides Divide and everybody AL!

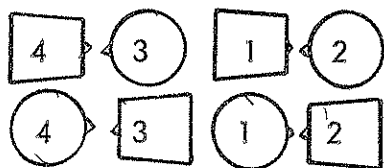
SIGHT CALLER'S NOTE BOOK

"SNAPSHOT" SHORT CUTS (Part 2)

Last month we defined the "Snapshot" Method as a sight calling short cut in which a caller elects not to "engineer" a particular dancer arrangement (FRA state) for which he "owns" a previously memorized get-out, but chooses, instead -- usually on the spur of the moment -- to identify and resolve such dancer arrangements "on the fly" -- as they may happen to occur in a moving square. What happens in such cases is that a caller resolves the square by calling a memorized get out from a "target of opportunity" rather than from a dancer arrangement that he himself has carefully contrived.

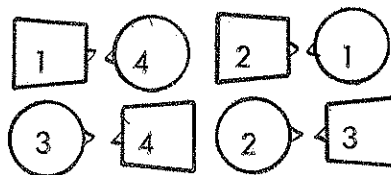
As noted last month, this type of snapshot identification is most easily accomplished when a caller can quickly recognize that one of his key couples is paired while simultaneously noting the location or relative position of a key dancer's Corner. Last month we illustrated a number of line arrangements in this manner. The illustrations below provide the same type of recognition "signposts" for box arrangements.

BOX (8-Chain Thru) FORMATIONS



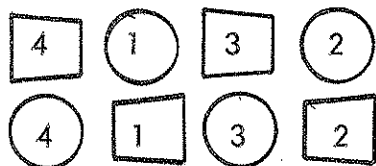
All couples paired; outside men facing corners (OPB-os)

1. Swing Thru, Turn Thru, AL
2. Curlique, Walk & Dodge
Partner Trade, AL



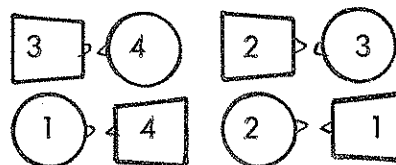
Inside couples (only) paired; all dancers facing corners (OB-os)

1. Swing Thru, Boys Run
1/2 Tag, Trade & Roll, AL
2. Curlique, Split Circulate
Boys Run, Pass the Ocean
Recycle, AL



All couples paired; inside men facing corners (OPB)

1. Swing Thru, boys Run, Tag the Line
Lady go left, boys go right AL
2. Spin the Top, Step Thru, face your
partner, R&L Grand!



Inside couples (only paired; no dancers facing Corners (OB))

1. Pass Thru, Trade By, AL
2. Spin Chain Thru, Turn Thru, AL

choreo



BREAKDOWN

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

OCTOBER 1977

CONTENTS THIS MONTH

- What's Happening? Page 770
- New Movements:
 - Chase the Wave Page 772
 - Cast & Swing the Deucey ... 776
- Program Notes:
 - Explode the Wave Page 774
- Choreo Update:
 - "Anything" Explosion.. Page 775
- Share the Wealth Page 775
- Sight Caller's Note Book:
 - The Part-Time Nature of Technical Zeros Page 778

WHAT'S HAPPENING?

One interesting side effect of Callerlab's current experimental selection, "Follow Your Neighbor", is that the mainstream workshop spotlight seems to have fallen -- almost as heavily -- on "Trade the Wave". Like Follow Your Neighbor, Trade the Wave is on the Callerlab Plus 2 List and it seems to be sneaking into the mainstream scene by riding on the coattails of Follow Your Neighbor. While just about every Callerlab experimental is automatically assured of receiving a strong mainstream workout, we have never experienced this kind of two-for-the-price-of-one "hitchhike" action before. We suspect that the reason for this is that since Follow

Your Neighbor provided mainstream callers with the heftiest dose of left-handed ocean wave choreography they had seen in years, the ability of Trade the Wave to convert left-hand waves to right hand waves, made it a natural movement for them to call after they had called Follow Your Neighbor.

There's an interesting new Chase-type move out this month, "Chase the Wave", as well as a slick little combination routine called "Cast and Swing the Deucey". We think they're both worth a look-see. Otherwise this month's pickings -- for better or worse -- were pretty slim.

ACEY FAN (Gene Trimmer) From parallel two-faced lines or ocean waves, or from center-to-center twin diamonds, ends (or points) Circulate one position while centers Cast 3/4. 2-faced lines end in perfect diamonds, ocean waves end in imperfect diamonds and diamonds end in two-faced lines or ocean waves.

BRAVE IT (Dick Ripley) From a Double Pass Thru, Trade By, 1/4 or 3/4 Tag formation, facing pairs (or wave dancers) Swing Thru+Single Hinge as the others Divide and Touch 1/4 with the ones they meet to end in side-by-side columns.

CHASE & HINGE (Ron Schneider) From back-to-back pairs, those in the girl's position (belles) Zoom 3/4s to become ends of a 2-faced line. Those in the boy's position (beaus) "Chase" the belles until they meet right shoulders and then Hinge to become centers of the final 2-faced

What's Happening? (continued)

line. "LEFT Chase & Hinge" reverses the direction of the entire action (beaus Hinge while belles Chase).

DISMOUNT (Paul McNutt) From facing pairs, girl's position (belles) walks forward as boy's position (beaus) slide to their right. As the belle meets the opposite beau, they do a Left Touch 1/4 (momentary 2-faced line) and, without stopping, the centers do a nose-to-nose Sashay. Ends in a two-faced line.

DODGE & HINGE (Cliff White) From facing pairs, beaus walk straight forward as the belles slide to their left. As the beau meets the opposite belle they join inside hands and Hinge 1/4, 1/2 or 3/4 as directed. Ends in a variety of final formations depending on starting formation and/or the extent of the final Hinge.

DO IT (Deuce Williams) From any line of four (1-faced, 2-faced, 3x1, etc.), or from any ocean wave, centers Run and Roll as ends slide together, Hinge and Extend. This permits a variety of end-up positions depending both on the starting formation and whether those doing the Hinge are required to do a Single Hinge or a Partner Hinge. "Cross Do It" means that the centers do a Cross Run and Roll while ends do the normal Hinge action.

DON'T RUSH (Todd Fellegly) From any allowable formation, centers Slither as ends Circulate one position.

GRAND WEAVE (Ross Crispino) This is a complete 64-beat routine that begins and ends in a static square. It begins by having the 4 girls Running right, around and in front of their corners to Fold directly behind them. This produces four single file columns of two standing in a big, but slightly offset, "X" formation. All 8 now "weave" thru the center as in a Tag the Line action, each man allow-

ing the man on his left to pass in front but then cutting in directly behind him and in front of the trailing girl. The ladies pass (weave) in similar fashion, i.e., they allow the left-hand girl to pass in front. When all have "woven" thru, the men make a right-face U-Turn Back to Slide Thru with the trailing girl and all then Promenade 1/4 position where they Wheel In to reform the square. This entire action takes 16 beats and must be repeated 3 more times to complete the 64-beat maneuver. Variations include a "1/4 Grand Weave", "1/2 Grand Weave" and a Left Grand Weave".

TO A "T" (Todd Fellegly) From waves, two-faced lines or 3x1 lines, in-facing ends Hinge with adjacent dancer, while the others do a Phantom Run toward the ones who Hinged (as in In-Roll Circulate) to end the action in a 4-dancer "T" set up.

TRADE THE LINE (Jerry Van Saun) From back-to-back lines of 4, centers step forward and Trade as ends 1/4 in and Pass Out. Ends in a box formation.

TURN TO A BLOCK (Todd Fellegly) From a DPT, completed DPT, Trade By or box formation, lead beaus phantom Run Left as trailing belles phantom Run right and all others U-turn Back to end in a Block.

WALK RIGHT/LEFT (Fred House) From any side-by-side twosome, belles walk (as in Walk & Dodge and then face 1/4 in the indicated direction (right/left) as beaus face 1/4 in indicated direction and walks ahead to end beside partner. 8-Chain Thru formations become back-to-back lines, lines facing out become 2-faced lines, a facing line formation ends in a Trade By, etc.

● **NEW MOVEMENT (Experimental)**

CHASE THE WAVE (Kip Garvey)

How To Do It:

This movement starts from back-to-back lines of four. However, to make it easier to describe, we'll use a Zero Line plus Pass Thru as the specific starting formation for our definition. From that arrangement, and on the command to "Chase the Wave", all dancers will individually face to the right (as in Chase Right). The boys now do a "Flip"-like action into the center to join left hands with the boy he meets (the one from the twosome with which he was initially back-to-back). These boys become wave centers as the girls Circulate forward one position to become wave ends in the final parallel right-hand ocean wave formation. (4-6 counts). The move can, of course, be called from any back-to-back line of four arrangement. However, from lines in which the couples are either half Sashayed or Arky, it will be the "beau's" position that Flips to the center while the "Belle's" position does the Circulate.

Impressions:

Point out that the boys, in effect, will be executing a Phantom Run, once-and-a-half into the center while the girls simply Quarter Right and Circulate. We also found it helpful to have the girls take a 1/2 step forward before doing their Quarter Right. We further found it advisable to say the command a beat or two early so as to avoid the possibility of triggering a reflex tendency for the dancers to move directly into a "Chase Right" action.

Choreography:

<p><u>From a Zero Line - ZL (1P2P)</u></p> <p>Pass Thru Chase the Wave Boys Trade, Swing Thru</p>	<p>Converts Zero Line (ZL) to a Zero Box (ZB) Ocean Wave</p>
<p><u>From a Zero Line - ZL</u></p> <p>Pass Thru Chase the Wave Scoot Back, Swing Thru Boys Run 1/2 Tag, Trade & Roll</p>	<p>Converts a Zero Line (ZL) to a Zero Box (ZB)</p>
<p><u>From a Zero Line - ZL</u></p> <p>Right & Left Thru, Pass Thru Chase the Wave Boys Trade, boys Run Couples Circulate Wheel & Deal</p>	<p>Converts a Zero Line (ZL) to a Zero Box (ZB)</p>

Chase the Wave (continued)Sample Figures:

- 1-3 lead right, circle to a line ..ZL
Right & Left Thru ZL-os
Pass Thru
Chase the Wave
Boys Trade
Spin Chain Thru
Boys Circulate
Go two places..... OPB-os
Single Hinge
Split Circulate
Boys Run (ALI) ZL
Pass the Ocean CB-os
Single Hinge
Walk & Dodge
Chase the Wave
Boys Trade
Swing Thru
Recycle (ZB) ALI
- 1-3 lead right, circle to a line ..ZL
Pass Thru
Tag the Line-Out
Chase the Wave
Boys Trade, boys Run
Bend the LineEOL-os
Pass Thru
Chase the Wave
Boys Trade
Scoot Back CB-os
Fan the Top ERL-os
Recycle ZL
Right & Left Thru ZL-os
Cross Trail Thru ALI

SINGING CALL (Corner Progression)

Head two lead right & circle to a line
Go forward up and come on back with you
(Pass Thru)
Chase the Wave I say, boys Trade that way
Swing Thru -- you're movin' 2 by 2
Single Hinge and Scoot Back, Swing that
Corner there
Swing that girl and then you Promenade
...add 16-beat Tag!

● SPLIT CHASE THE WAVE (Experimental)

The author has also developed a logical "Split" type variation to his original "Chase the Wave" pattern. It also proceeds from back-to-back lines of four and we will, once again for ease of description, use normal facing lines plus Pass Thru as our starting set-up. From such an arrangement, on command to do a "Split Chase the Wave", the boys (beaus) do the same action they do in "Chase the Wave", i.e., they Run once-and-a-half to catch left hands and become wave centers. The girls (belles), however, instead of doing a Quarter Right and Circulate, start to move as they would in "Chase Right"-- except that they will finish by joining right hands with the boy they meet (the one who was originally behind them) and thus become wave ends in the final parallel ocean wave arrangement. Actually, in a "Split Chase the Wave", everyone but the girls who are in the centers of the facing-out lines do the identical action they do in a standard "Chase the Wave". Those center girls turn back to do a Chase-like Split Circulate action in order to reach their end-up spot in the "Split Chase the Wave" pattern as described above.

The following routine uses "Split Chase the Wave" plus a number of APD "Chase the Wave" applications:

- 1-3 lead right, circle to a line ... ZL
Pass Thru
Split Chase the Wave
Boys Trade, boys Run
Bend the Line ZL
RL Thru & Rollaway
Pass Thru
Chase the Wave ZB
Single Hinge & Swing Thru
Centers Run, Bend the Line
Pass Thru
Chase the Wave
Boys Run ECL-os
Pass Thru, Bend the Line
Pass Thru
Split Chase the Wave
Boys Run, Bend the Line ZL-os
Cross Trail ALI

● PROGRAM NOTES

(Interesting traffic patterns in which the emphasis is on Mainstream or Near-Mainstream Commands)

EXPLODE THE WAVE

The Callerlab Plus II List has been here since last Spring and certain movements on that list have been seeing a lot of workshop action. Relay the Deucey, Diamond Circulate and Flip the Diamond are quite popular and, since its selection as a Callerlab Experimental, so has Follow Your Neighbor -- as well as Trade the Wave. We also note an increase in the emphasis that Mainstream callers are now placing on Explode the Wave -- which makes it a logical subject or theme for this month's Program Notes section. Here again, is the definition:

Explode the Wave

From any allowable ocean wave formation, each wave dancer. Steps Thru, does a 1/4 In, gives a right hand to the opposite dancer and pulls that dancer by to end back to back with the one they pulled by. From parallel waves the movement ends in lines facing out and from side-by-side (end-to-end) waves, it ends in a Trade By formation.

Sample Figures:

- 1-3 Square Thru ZB
 Dosado to an OW
Explode the Wave
 Boys Run
 Follow Your Neighbor
 Boys Cross Run
 Girls Trade ZB
Explode the Wave
 Partner Trade CL-os
 Slide Thru (ZB) AL!

- 1-3 lead right, circle to a line ..ZL
 Pass the Ocean CB-os
Explode the Wave
 Wheel & Deal
 Double Pass Thru
 Track II OPB
 Girls Trade RB
Explode the Wave
 Chase Right
 Scoot Back
 Boys Run (ZL) AL!
- 1-3 lead right, circle to a line . ZL
 Pass the Ocean
Explode the Wave
 Partner TradeZL
 Right & Left Thru ZL-os
 Rollaway and Pass Thru
 Girls Run
 Scoot Back
 Cast right 3/4 RB
 Swing Thru
 Spin the Top ZL-os
Explode the Wave
 Trade ByCB
 8-Chain Three AL!
- 1-3 Square Thru ZB
 Curlique
Explode the Wave
 Girls Fold & Swing Thru
Explode the Wave
 Tag the Line-In
 Swing Thru
Explode the Wave
 Boys Swing Thru, girls 1/4 right
 Diamond Circulate
 Flip the Diamond
 All 8 Circulate
 Boys Run
 Bend the Line ZL
 Star Thru, Square Thru 3/4 ... AL!

● CHOREO UPDATE

THE "ANYTHING" EXPLOSION

One of our featured movements last August was "Ah So Explosion" (see page 756). From parallel ocean waves, the dancers first did an Ah So to set up columns, and then came the "Explosion", i.e., the No. 2 column dancers moved up to pair up with the No. 1 dancers as, simultaneously, the No. 3 dancers Traded with each other while the No. 4 dancers moved up to join them forming a momentary 2-faced line in the center. From here, the out-facing couples did a Wheel Across to face back in and the couples in the 2-faced line walked straight ahead to join them in the final parallel 2-faced line formation. The idea became quite popular and it has now been expanded to include the "anything" concept. The "anything" part means that you can call any move to set up columns and then call "Explosion." You can, in other words, call not only "Ah So Explosion", but "Curlique Explosion", "Touch 1/4 Explosion", "1/2 Tag the Line Explosion", "Crossfire Explosion", etc., as well.

Here's a sample routine:

- 1-3 lead right,
Circle to a line of 4 ZL
Curlique Explosion
Couples Circulate
Wheel & Deal ZB
Dosado to an OW
Ah So Explosion
Bend the Line ZL-os
Swing Thru
Boys Run
1/2 Tag the Line Explosion
Wheel & Deal OB
Dive Thru
Pass Thru (ZB) ALI

● SHARE THE WEALTH

Subscriber Art Shepherd (that well-known caller from New Zealand) sent in an interesting comment on our "Snapshot" short cuts as described in our recent Sight Callers' Notebooks. Art uses the old "End ladies diagonally Chain" to resolve lines in which left hand couples are paired but right hand couples are not. And in the box set-up in which all couples are paired and the inside men are facing corners, Art uses the well-known gimmick get-out "Inside ladies U-Turn back, Shake hands and pull by, ALI" to resolve that one! Thanks Art, we're pleased to add 'em to our collection!

Here's a good idea we "researched" from Lee Kopman at our recent callers school in Las Vegas. Lee was asked how many squares he watches when sight calling. He responded by saying that he actually writes down the identities of 2 key couples in each of at least two squares -- and he then makes mental note of two other squares -- which gives him a "handle" on at least 4 squares. If the two he's watching break down, he uses the two he has committed to paper as "insurance". Neat!

Guess you all know by now that the Caller-lab Experimental Basics Committee has repeated its selection of "Follow Your Neighbor" for the current Quarter (Oct., Nov., Dec.) Seems many clubs went dark over the summer and didn't get a chance to work with it when it was selected in the previous quarter. Subscriber Doug Brady sent us this neat singing call routine using Follow Your Neighbor with girls working in the middle:

Head 2 Square Thru go 4 hands
Meet the Sides & do a RL Thru
Roll 1/2 Sashay, Curlique I say
Follow Your Neighbor and Spread
Boys Trade, boys Run, then you W&D
Swing ol' Corner, Promenade the ring
...add 16-beat Tag.

● NEW MOVEMENT (Experimental)

CAST AND SWING THE DEUCEY

How To Do It:

From parallel right-hand ocean waves, all dancers Cast right 3/4 &, without stopping, Extend to form a momentary 3/4 Tag formation. The centers of the inside ocean wave now Trade and Cast right 3/4 with the adjacent ends to become centers of a 2-faced line. Simultaneously, those facing out Quarter right and Circulate forward one position to become ends of the final parallel 2-faced line formation. (about 12 counts). Called from a standard 8-Chain Thru (Box) arrangement, the dancers would automatically Step to a Wave and then proceed as described above.

Impressions:

There are times when dancers seem to enjoy learning how -- under a single "package" name -- to stack several commands, one on top of the other, and then dance them -- from memory -- in their previously assigned sequence. This could help to explain the popularity of such movements as Spin Chain Thru, Spin Chain the Gears, Relay the Deucey and others -- and it might well be the reason that our dancers thoroughly enjoyed learning -- and dancing -- "Swing and Cast the Deucey". It too is a movement that no doubt could be called directionally (it would be a mouthful, but it could be done) but which somehow seems to "go" better when the entire sequence is assigned a single name. We would have preferred a different name -- something with a bit more dash or color -- but other than that, we (and our dancers!) really liked the movement. The teach was easy and the subsequent choreography was all smooth and forward-flowing.

Choreography:

<p><u>From a Zero Box OW - ZB (Box 1-4)</u></p> <p><u>Cast & Swing the Deucey</u> Couples Trade Wheel & Deal</p>	<p><u>Technical (Part-Time)</u> Zero (ends & centers interchange)</p>
<p><u>From a ZB-OW</u></p> <p><u>Cast & Swing the Deucey</u> Bend the Line Pass the Ocean, Recycle</p>	<p><u>Technical (part-time)</u> Zero (ends and centers interchange)</p>
<p><u>From a Zero Line - ZL (1P2P)</u></p> <p><u>RL Thru, Pass the Ocean</u> <u>Cast & Swing the Deucey</u> Tag the Line-Right Boys Cross Run Bend the Line</p>	<p><u>Technical (part-time)</u> Zero (ends and centers interchange)</p>

Cast and Swing the Deucey (continued)Sample Figures:

- 1-3 Right & Left Thru
Cross Trail Thru, Separate
Go round 1, line up 4 CL
Pass the Ocean OB-os
Cast & Swing the Deucey
Wheel & Deal ZB
Curlique
Follow Your Neighbor
Boys Cross Run
Girls Trade OB-os
Cast & Swing the Deucey
Ferris Wheel
Centers Pass Thru (ZB) AL!
- 1-3 Square Thru ZB
Cast & Swing the Deucey
Couples Circulate
Bend the Line EPL
Pass the Ocean ORB-os
Cast & Swing the Deucey
Couples Circulate
....., but boys go double!
Bend the Line ZL-os
Pass Thru
Partner Trade & Roll
Go Right & Left Grand!
- 1-3 lead right
Circle to a line of 4 ZL
Pass the Ocean CB-os
Girls Trade OPB-os
Cast & Swing the Deucey
Ferris Wheel
Double Pass Thru
Track II OOB
Cast & Swing the Deucey
Bend the Line ZL
Star Thru CB-os
Square Thru 3/4 AL!
- 1-3 Star Thru
Double Pass Thru
Track II ZB-os
Cast & Swing the Deucey
Couples Circulate
Wheel & Deal ZB
Cast & Swing the Deucey
Wheel & Deal OB-os
Sweep 1/4
...and a 1/4 more (ZB) ... AL!
- 1-3 Square Thru ZB
Swing Thru
Cast & Swing the Deucey
Boys Cross Run
Couples Circulate
Wheel & Deal ZB
Curlique
Cast & Swing the Deucey
Couples Circulate
1/2 Tag the Line
Cast & Swing the Deucey
Ferris Wheel
Centers Square Thru 3/4 ... AL!

SINGING CALL (Corner Progression)

Head couples Square Thru go 4 hands
Meet the Sides & do a Dosado
Now Cast & Swing the Deucey, go
2 by 2 and then
Everybody do that Wheel & Deal
Dive Thru and Square Thru 3/4s
Swing that Corner girl and Promenade
...add 16-beat Tag

• SIGHT CALLER'S NOTE BOOK

THE "PART-TIME" NATURE OF TECHNICAL ZEROS (Part One)

In recent years the term "Technical Zero" has gained considerable acceptance as the name that most callers use when they want to identify a zero routine whose choreographic effect -- in addition to creating a genuine zero -- also interchanges the identities of the dancers in the end/center or inside/outside positions. We get the feeling, however, that while more and more callers have become aware of Technical zeros, and while we definitely sense that more and more callers are actually using them, there are still, nevertheless, a large number of otherwise knowledgeable callers who do not yet truly understand the basic nature of Technical zeros -- or their important limitations. For this reason, we think it might be a good idea for us to once again review the essential characteristics and the choreographic structure of the "Technical" phenomenon in general, and of the Technical zero in particular.

To do this, we must first understand what the term "zero" really means. If, after a given command or group of commands, there is no change in the dancers' Formation (F), or in the clockwise or counter-clockwise Rotation (R) of the boys and girls, and if there also is no change in the Partner Affiliation (A) that is normally associated with each dancer's position in a particular Formation, that routine is correctly identified as a "zero" routine. If there is, in other words, no change in the dancers' then-current "FRA state", the choreographic effect of the routine will remain totally zero and a caller may use such routines freely and easily, confident in the knowledge that it will in no way affect or alter his or her choreographic game plan.

Nor does it matter if the zero is identified as a "True" zero or a "Technical" zero -- a Zero, after all, IS a Zero and, from a choreographic standpoint, there is really only one way to decide whether a given routine produces a zero effect or not -- and that is to observe its effect on the dancers' FRA state. If the FRA state does not change, the routine is a zero -- and if it DOES change, it is NOT. Its that simple!

What is sometimes NOT so simple to understand, however, is the fact that some zeros work ALL of the time while certain others work only PART of the time. And since more and more callers are using zeros with more and more regularity, it has become more and more important for them to at least be aware of this full-time/part-time characteristic that can affect some zero choreography and to understand the critical difference between True and Technical zeros. Let us therefore see if we can shed some light on this frequently misunderstood subject.

The essential difference between True and Technical zeros lies in the fact that in True zeros, the end and center dancers remain ends and centers, while in Technical zeros they do not. By definition, then, a "True" zero is one in which the ends and centers do NOT interchange -- that is to say that at the conclusion of a True zero, the end (outside) dancers will still be found in the end positions and the center (inside) dancers will still be found in the centers. It is also a fact that from whatever applicable formation (lines, boxes, columns, etc.), True zeros always work! If, for example, a True zero works from a Zero Line, it will also work -- without exception and without fail -- from literally every other normal couple facing line of four formation that it is possible to devise. Prove it to yourself with checkers or square dance dolls: set up a Zero Line (1P2P) with Head men on the ends and Side men in the centers. Now track the action of the following routine "Pass Thru/Tag the Line-Out/Partner Trade". It is immediately obvious that this routine is, in every sense of the word, a zero routine. Notice that despite the fact that the lines have been "Flip-Flopped", the FRA state of the dancers has not changed and we therefore still have an effective Zero Line arrangement. (As long as it doesn't affect the dancers' FRA, the so-called

Part-Time Zeros (continued)

"flip-Flop" effect has absolutely NO choreographic significance!) Notice too, however, that the Head men are still on the ends and the Side men are still in the centers. This allows us to identify the routine as a True zero -- which means that is therefore also a "Full-Time" zero, i.e., it will achieve its zero effect when called from any of the other line arrangements (CL, OL, RL, EPL, EOL, ECL, ERL -- either in or out of sequence). This would not be the case, however, in the case of a Technical zero.

While Technical zeros also do NOT change the dancers' FRA state (they couldn't be zeros if they did!), they DO manage to interchange the dancers in the end/center or inside/outside positions. From the same Zero Line (IP2P) with Head men on the ends and Side men in the centers, track the following commands: "RL Thru/Pass Thru/Bend the Line". Notice first that this routine, too, in every sense of the word, is a genuine zero, i.e., it does NOT change the dancers' FRA state -- it may still be identified as a Zero Line. It has, to be sure, moved from a IP2P to a 4P IP configuration, but that in no way alters the zero effect of the routine, nor will it in any way impact whatever subsequent choreography a caller elects to use after he has called it. But now look at the dancers again and notice that there HAS been a change in the identities of those standing in the end and center positions. Notice that it is now the Side men who are on the ends and the Head men have been moved to the centers. This routine must, therefore, be identified as a "Technical" zero -- and it will be found to be effective only on a part-time basis.

To prove it, use your checkers again, but this time instead of setting up a Zero Line, call: "Side ladies Chain/Heads Lead right, circle to a line". This establishes an EPL with Head men on the ends and Side men in the center. Now call the same Technical routine that we found was a Zero when called from a Zero Line ("RL Thru/Pass Thru/Bend the Line"), and then, very carefully, observe the result. Notice first and foremost that this time the routine does NOT zero out -- that because the routine DOES interchange ends and centers (Side men are now on the ends and Head men in the centers), it also changes the dancers' FRA state from an EPL to an EOL -- which means that in this instance at least, the routine does NOT function as a Zero. We have, in other words, uncovered a routine that IS a zero in one FRA -- but is NOT a zero when called from another. It is an excellent example of the part-time nature of Technical zeros and it explains why such routines must be used with a certain amount of caution.

Let us now also see if we can find a Technical zero that DOES work from an EPL. First, set up the same EPL we used before ("Side ladies Chain/Heads circle to a line"). Now call "Square Thru/Trade By/Star Thru". Notice that despite the fact that this is a "Technical" routine i.e., it interchanges ends and centers, the routine also manages to retain the dancers' original FRA -- notice that the dancers are still in an EPL arrangement and that routine is, therefore, a very viable zero. Now call the same routine from a Zero Line and see what happens. Does it also zero out from there? Are the dancers still in a Zero Line arrangement? Obviously not. When it is called from a Zero Line, the commands "Square Thru/Trade By/Star Thru" produce an OL arrangement -- and we have once again observed a routine that zeros out in one situation (from an EPL), but which does not zero out in another (from a ZL).

All of this tells us that Technical zeros are not always effective. They are, actually, part-time zeros and it is therefore important for every caller who uses Technical zeros to know exactly when a Technical zero routine WILL zero out -- and exactly when it will NOT. We'll investigate this very important aspect of the Technical phenomenon next month.

choreo



BREAKDOWN

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

NOVEMBER 1977

CONTENTS THIS MONTH

- What's Happening? Page 780
- New Movements
 - Down the Stretch Page 782
 - Chase & Hinge Page 785
- Movin' Down the Mainstream
 - New Feature Page 784
- Share the Wealth Page 786
- Program Notes
 - Single Circle to a Wave ..Pg 787
- Sight Caller's Note Book
 - Technical Zeros Page 788

WHAT'S HAPPENING?

Lots of action reported this month for Ron Schneider's Chase & Hinge -- an easily taught Chase variation that's been making the rounds for nearly 2 months -- but which has managed, for some reason, to elude us until now. We're correcting that in this issue (see page 785). We also feel that Bill Davis' "Down the Stretch" might also develop into a move with better-than-average potential for Mainstream workshops. (see page 782).

Here are the rest of this month's entries:

BACK ROLL CIRCULATE (Wayne McDonald)

From any allowable Circulate formation, active dancers Roll (toward the outside) and Circulate designated number of places in the reverse direction.

CHASE, CHAIN & SPIN OUT (Mac McDaniel)

From lines of 4 facing out, RH dancer (belle) does a standard Chase Right as "chasers" meet each other in a RH wave in the center. Without stopping, this center wave does a Swing Thru + Spin the Top + Pass In or Out as directed. Ends in either a DPT or box formation.

CHASE & SWING THE DEUCEY (Jim Burke)

From lines of 4 facing out, belles do a 3/4 Zoom as "chasers" meet each other in a RH wave. Without stopping, wave centers Trade and Cast Right 3/4 as original belles Circulate one place to end in 2-faced lines.

CHASE THE TOP (J.H. Thompson) A combination move meaning (from back-to-back pairs) Chase Right + Single Hinge + Fan the Top.

CLICK (Jerry Rash) From any allowable formation, boys do 1/2 of a Run Right as girls do a Quarter Left. The movement does not refer to beaux and belles: boys always Run 1/2 and girls always Quarter Left. Ends in a variety of arrangements depending on starting formation. "Reverse Click" means girls Run 1/2 as boys Quarter Left.

CYCLE YOUR TIME (Pete Ellis) From parallel OWs and some 3x1 lines, ends looking out and adjacent dancer Recycle as others face the center, Circulate and Roll.

DOUBLE THE SWITCH (Jack Hardin) From a 1/4 Tag formation, wave dancers Switch to a Diamond as outsides Partner Hinge (momentary 6-hand wave). Without stopping, center four

What's Happening? (continued)

wave dancers Switch to a Diamond and all now swing 1/2 to end in a Thar formation.

FAKE OUT (Bill Davis) From columns, the column leader (No. 1) and the adjacent trailer from the other column (No. 4) do a Cast-Off 1/2-like action: No. 4 serves as a pivot and, in effect, does an in place about face without letting go of No. 1 who "goes along" (as in Ah So, but ends up on the other side of No. 1 and facing in. Simultaneously, each No. 2 steps forward and does a U-Turn back as each No. 3 follows but veering toward the outside joins inside hands with No. 3 to end the entire movement in parallel ocean waves.

FAN THE HINGE (Andy Cisna) From a 1/4 Tag formation, wave dancers Fan the Top as outside couples do a Single Hinge (momentary side-by-side OWs); without stopping each wave now does a Fan the Top to end the movement in parallel waves.

GEE WHIZ (Dave Hodson) From parallel 2-faced lines, couples facing out Circulate 1/2 and then individually Roll in body direction to become trailing dancers (Nos. 3 & 4) in columns. Simultaneously, the belle's position of the couples facing in steps in front of the beau and they then both walk ahead in single file and, adjusting as necessary, become column leaders (Nos. 1 & 2) standing ahead of the same dancers (now trailers) who were in their original 2-faced line. Can also be done from lines facing out and from appropriate 3x1 lines.

GRAND CURL (Art T-Bow) Heads Curlique and Box Circulate and then those who can do a Star Thru. Side men then move up on the outside to pair up with the inside Head girl and all 4 couples then California Twirl and Wheel in toward the center (16 beats). The action thus far has interchanged active men while chaining the girls 3/4. Do it 4 times through (alternating Heads and Sides as active) takes 32 beats and fits all Grand Square music and/or program uses.

JUMP IN (Don Beck) From parallel 2-faced lines (CW) those facing in do a lead to the right type action (lead left if CCW lines) to face their counterparts from the other 2-faced line; they now take the next call. Facing out pairs, meanwhile, Circulate and Sweep 1/4 to end behind the others in the final DPT formation.

QUICK CHANGE VARIATIONS

Grand Quick Change: From a Tidal Wave center 6 Trade & Roll as ends Counter Rotate and 1/4 in.

Quick Change from Diamonds: Diamond centers Trade & Roll as points Diamond Circulate and 1/4 in.

SHAPE (the Anything) (Bill Davis, Mike Letterau Pete Ellis) From any formation having an identifiable diamond (or portion thereof), appropriate dancers Diamond Circulate as others do the Circulate designated. Thus: From interlocked diamonds, hourglass or galaxy formations "Shape the Diamond" establishes twin diamonds. Similarly, from the appropriate twin diamonds one can call "Shape the Galaxy", "Shape the Hourglass", "Shape the Interlock", etc.

ZOOM ACROSS (Paul Harris) From a Double Pass Thru formation, lead couples do a 3/4 Zoom to meet each other behind the trails and then Pass Thru. As trailers step into the center, they do a Curli-Cross (Curlique + in-facers pull by left hands) to end in lines of 4 facing out.

ZOOM THE ACTION (Carroll Herman) From a DPT formation, leaders Zoom 3/4 to meet each other behind the trailers and then Touch 1/2. Trailers step to the center, form a RH star and turn 1/4. Those who can now join left hands and turn 3/4 as the other 4 move ahead to become ends in the final ocean wave formation.

• NEW MOVEMENT (Experimental)

(Go) DOWN THE STRETCH (Bill Davis)How To Do It:

From parallel clockwise-facing 2-faced lines, all dancers begin as in Ferris Wheel by doing a Couples Circulate $1/2$. Without stopping, those in the center 2-faced line then do a $1/2$ Tag the Line plus Walk and Dodge, as the couples facing out Wheel to their right and, in "stretch"-like fashion, Promenade $1/4$ around the set where they Wheel in as a couple to face one of the center couples as they complete their Walk and Dodge. The movement ends in an 8-Chain Thru (box) formation and takes 8 to 10 beats to complete.

Impressions:

The teach is relatively simple and poses no problems. However, to make it even easier, we conditioned our dancers by including a variety of $1/2$ Tag variations in the tips preceding out "Down the Stretch" workshop ($1/2$ Tag & Scoot Back, $1/2$ Tag and Swing Thru, etc.). Note too that from any box formation "Swing Thru, boys Run, Go Down The Stretch" is equal to a "RL Thru/Dive Thru/Pass Thru" combination and this, of course makes it a natural for some easy-to-remember "Chicken Plucker" type modules.

Choreography:

<u>From a Zero Box-ZB (Box 1-4)</u> Swing Thru, boys Run <u>Go Down the Stretch</u> Square Thru $3/4$, Trade By	<u>Equals ZERO</u>
<u>From a Zero Line - ZL (1P2P)</u> Star Thru, Veer left 2 ladies Trade <u>Go Down the Stretch (OPB-os)</u> Swing Thru, boys Run Bend the Line	<u>TECHNICAL ZERO</u> (Ends and centers interchange)
<u>From a Zero Box Ocean Wave</u> Swing Thru, Spin the Top Curlique, Coordinate <u>Go Down the Stretch (OPB-os)</u> Swing Thru, boys Run Bend the Line	Converts a Zero Box (ZB) to a Zero Line (ZL)

Variations:

The author notes that from parallel 2-faced lines that are facing counter-clockwise, the action is the same as described above except that the $1/2$ Tag in the center is done with a left shoulder Pass (called a " $1/2$ Hitch") and those who must "dodge" in the subsequent Walk & Dodge dodge left (rather than the more usual dodge to the right). The author further notes that the move can be called from a standard Promenade by understanding

(Go) Down the Stretch (continued)

that the active couples (Heads/Sides Go Down the Stretch) will do the 1/2 Tag action (left shoulder Pass) as the inactives do the Wheeling action. Called from a Wrong-way Promenade the active couples would do a standard right shoulder Pass.

Sample Figures:

- 1-3 1/2 Square Thru ZB-os
Swing Thru, boys Run
Go Down the Stretch (AL!) ZB
RL Thru, Flutter Wheel OCB
Veer left
Go Down the Stretch OCB
Curlique, Scoot Back
Boys Run, Pass the Ocean OCB-os
Recycle (ZB) AL!
- 1-3 lead right & Veer to the left
Go Down the Stretch OPB-os
Curlique
Split Circulate
Boys Run ZL
Touch 1/4
Coordinate
Go Down the Stretch OCB
Swing Thru
Boys Trade
Boys Run
1/2 Tag, Trade & Roll (ZB).... AL!
- 1-3 Cross Trail & Separate
Go round 1, line up 4 RL-os
Star Thru & Veer to the left
Go Down the Stretch (AL!) ... ZB
Swing Thru
boys Run
Tag the Line - Right
Couples Circulate
Tag the Line - Right
Go Down the Stretch OB-os
Pass Thru
Trade By ZB-os
Swing Thru
boys Run
Go Down the Stretch (ZB) AL!
- 1-3 Square Thru 3/4
Separate, go round 1
Line up 4
Pass Thru, Tag the Line-Right
Go Down the Stretch
(boys 1/2 Tag as girls Wheel)
Swing Thru, centers Run
Couples Circulate
Go Down the Stretch
(girls 1/2 Tag as boys Wheel)
Star thru, boys Trade
Couples Circulate
Go Down the Stretch
(left shoulder Pass)..... AL!
- (Promenade)
All 4 couples Wheel Around
Promenade the wrong way 'round
Heads Go Down the Stretch ... OPB
RL Thru, Dive Thru
Pass Thru, Swing Thru
Boys Run, California Twirl
Promenade
Sides Go Down the Stretch ... OPB-os
Swing Thru
Turn Thru AL!

SINGING CALL (Corner Progression)

Head 2 couples Promenade, 1/2 way
round you go
Down the middle Square Thru, 4 hands
round I say
Swing Thru, 2 by 2, boys Run right
Go Down the Stretch that same ol' way
keep on movin' round that way
Allemande Left that Corner, Partner
Dosado
Go back & Swing Corner, Promenade
you know
.....add 16 beat Tag

● MOVIN' IN THE MAINSTREAM

This month we inaugurate a new "some-time" feature (it'll appear frequently, though not necessarily every month!) in which we will try to spotlight interesting and smooth-flowing routines using essentially Mainstream choreography. This will be the sort of stuff we've always identified as "Bread & Butter" material and if you're calling for the average Mainstream group, you probably won't have to stop and teach or walk-thru any of it. Hope you like it!

● Heads lead right, Veer Left

Couples Circulate

Ferris Wheel

Outsides squeeze in, line up 4

Star-Thru, Double Pass Thru

Track II OOB-os

Recycle CB

Veer Left

Boys Circulate Double

Girls Trade & Wheel & Deal

Swing Thru, go R&L Grand!

● 1-3 Swing Thru, boys Trade

Turn Thru and Separate

Go round 1, line up 4

Star Thru, Double Pass Thru

Leaders Trade ZB

Curlique

Walk & Dodge, boys Fold

Star Thru

Couples Circulate

Bend the Line & Flutter Wheel(RL)

Square Thru, Trade By AL!

● 1-3 Swing Thru, Spin the Top

Extend ZB

Swing Thru, Single Hinge

Scout Back, girls Fold

Boys Pass Thru

Spin Chain Thru

Ends Circulate once

4 boys Run CL

RL Thru, Slide Thru (ZB) AL!

● 4 ladies Chain 3/4

1-3 Pass Thru, Separate

Go round 1, line up 4

Pass Thru, Tag the Line - In

Centers Right & Left Thru

Flutter Wheel & Sweep 1/4

Other 4 Star Thru

Everybody Double Pass Thru

Leads Cloverleaf

Centers Trade & Square Thru ... CB-as

Swing Thru, boys Run

Bend the Line ECL

Touch 1/4

Coordinate

Bend the Line EPL

Pass Thru, Wheel & Deal

Double Pass Thru

Leads Cloverleaf, centers Trade AL!

● 1-3 Touch 1/4, boys Run ZB

Touch 1/4, girls Run

Touch 1/4, boys Run ZB

Swing Thru

Scout Back

Single Hinge

Scout Back

Extend

Girls Swing Thru, boys Trade

Girls Turn Thru

Boys Courtesy Turn your girl .. ZL

Touch 1/4

Single File Circulate

Boys Run

Touch 1/4, girls Run/..... AL!

● 4 ladies Chain

Just the Heads Rollaway

Star Thru, Swing Thru

Boys Run, Tag the Line Left

Couples Circulate

Boys Trade, Wheel & Deal ORB

Swing Thru

Girls Circulate, boys Trade

Scout Back OPB

Swing Thru, Box the Gnat

Square Thru 3/4 AL!

● NEW MOVEMENT (Experimental)

CHASE AND HINGE (Ron Schneider)

How To Do It:

From couples back-to-back, the girl's position (belle) does a 3/4 Zoom (270° - similar but not exactly the same as in Chase Right) while the boy's position (beau) follows -- as in Chase but, upon meeting the beau from the other side, they join inside hands and do a single Hinge to become centers of the end-up 2-faced line formation. (about 6 counts)

Impressions:

Somehow we missed this one when it first came out. It has become quite popular in workshop circles and we felt you ought to know about it. It is an obvious Chase-type action and moves quite smoothly. We taught the move from normal Zero Lines plus Pass Thru as the starting formation. From here we had the girls Turn Back (momentary side-by-side Box Circulate foursomes) and then asked 'em all to do a Split Circulate 1-1/2. Then, we had the center boys Hinge to finish the routine. Worked very neatly...and we've gotten good dancer response wherever we've used it.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Star Thru, Pass Thru <u>Chase & Hinge</u> Boys Cross Run Wheel & Deal	<u>Equals ZERO</u>
<u>From a Zero Box - ZB</u> Curlique Walk & Dodge <u>Chase & Hinge</u> Tag the Line - Right Wheel & Deal	<u>Equals ZERO</u>
<u>From a Zero Line - ZL (1P2P)</u> Pass Thru <u>Chase & Hinge</u> Tag the Line - Right Wheel & Deal, Sweep 1/4	<u>Equals ZERO</u>
<u>From a Zero Line - ZL</u> Right & Left Thru Pass Thru <u>Chase & Hinge</u> Boys Cross Run, girls Trade Bend the Line	<u>Equals ZERO</u>

Chase and Hinge (continued)

- 1-3 lead right, circle to a line .. ZL
 Pass Thru
 Chase & Hinge
 Couples Circulate
 1/2 Tag and Scoot Back
 Walk & Dodge
 Chase & Hinge
 Tag the Line - Right
 Bend the Line ZL
 RL Thru, Cross Trail AL!
- 1-3 Square Thru ZB
 Square Thru the outside 2
 Chase & Hinge
 Girls Run, girls Trade
 Recycle (AL!) ZB
 Square Thru ...
 But on the 3rd hand Curlique
 Walk & Dodge
 Chase & Hinge
 Boys only Scoot Back
 Girls Circulate
 Tag the Line - Right
 Bend the Line ZL-os
 Cross Trail AL!
- 1-3 Lead right, circle to a line ZL
 RL Thru, roll 1/2 Sashay
 Pass Thru
 Chase & Hinge
 Wheel & Deal OPB
 Touch 1/4, Walk & Dodge
 Chase & Hinge
 Tag the Line - Right
 Wheel & Deal OPB
 Pass Thru
 Chase & Hinge
 Wheel & Deal
 Ladies center, men Sashay AL!

SINGING CALL (Corner Progression)

Head 2 Promenade 1/2 way you go
 Lead right, circle 4 make a line you know
 Pass Thru, Chase & Hinge, 2 by 2 & then
 Boys Cross Run, ladies Trade my friend
 W&D, Sweep 1/4, Cross Trail Thru
 Swing that Corner lady, Promenade you do
 Add 16 beat Tag....

● SHARE THE WEALTH

Duck Giesen sent in this routine which may also serve as a get out whenever you can do an 8-Chain 3 to a Left Allemande:

- Swing Thru
 Girls Circulate
 Boys Run
 Wheel & Deal (AL!)

Credit Andy Cisna with the following equivalents for a Star Thru:

- Curlique
 Scoot Back
 Boys Run
- RL Thru
 Flutter Wheel
 Sweep 1/4
- Swing Thru
 Girls Turn Back
 Wheel & Deal
 Flutter Wheel
 Sweep 1/4

Bill Markham tells us he's become fascinated with the "Technical" concept and provides this example of a Technical Equivalent for a Star Thru (it produces the same choreography as a Star Thru but outsides and insides have interchanged)

- Swing Thru
 8 Circulate
 Spin the Top
 Right & Left Thru

And finally, here's another neat idea we "researched" from Lee Kopman (he told us that he "researched" it from a caller in Japan!)

Mark all your SD checkers on the back with the identity of their mirror image dancer (put lady No. 3 on the back of lady No. 1 checker, etc.) Then when you want to follow the action of a ladies Chain, you need only turn the checker upside down!

PROGRAM NOTES

(Interesting traffic patterns in which the emphasis is on Main-stream or Near-Mainstream Basics)

SINGLE CIRCLE TO A WAVE

Another movement that, due no doubt to its inclusion on the Callerlab Plus I list, seems to be gaining in Mainstream popularity, is the command "Single Circle (1/2 or 3/4) to a Wave". It goes like this:

Single Circle to a Wave: From facing pairs of dancers, all join both hands with opposite dancer and circle left 1/2 way or 3/4 as directed and then, without stopping, all drop hands and veer left individually to blend into a right-hand ocean wave.

We've generally found it helpful to precede the command with a Dosado and to also cue the dancers who will end up in the center positions. From facing normal couples:

"Dosado, go full around
Take both hands and Single Circle
1/2 way round to an ocean wave
With the boys in the middle"

After a while you can drop the Dosado and the dancers will also blend easily into the wave without further guidance.

- 1-3 Square Thru ZB
Dosado
Single Circle 1/2 way to a Wave
Boys Trade, boys Run
Wheel & Deal ZB
Dive Thru, Pass Thru OB-os
Dosado
Single Circle 1/2 way to a Wave
Boys Trade, boys Run
Bend the Line EOL-os
Pass Thru
Wheel & Deal
Zoom, new centers Dosado
Single Circle 1/2 way to a wave
Boys Trade, boys Run, W&D
Square Thru 3/4 ALI

- 1-3 lead right, circle to a line ZL
Slide Thru and Dosado
Single Circle 1/2 way to a wave
Boys Trade, Single Hinge
Scoot Back
Walk & Dodge
Chase Right
Boys Run (ZL) ALI
- 1-3 Square Thru ZB
Dosado
Single Circle 1/2 way to a Wave
Boys Trade, boys Run
Tag the Line - Right
Boys Cross Run, Bend the Line CL-os
Square Thru, Trade By ZB-os
Dosado
Single Circle 1/2 Way to a Wave
Boys Trade, boys Run
Tag the Line - Right
Boys Cross Run, girls Trade
Ferris Wheel
Centers RL Thru & Pass Thru (ALI).. ZB
Curlique & Cast Off 3/4 ZB
Girls Trade, girls Run
Tag the Line-Right
Girls Cross Run, boys Trade
Wheel & Deal, Dosado
Single Circle 1/2 way....to an ALI
- 1-3 Square Thru ZB
Dosado
Single Circle 3/4 to an OW
Centers Trade, same sexes Trade
Split Circulate
Boys Run, Wheel & Deal OB-os
Dosado
Single Circle 3/4 to an OW
Centers Trade, centers Run
Couples Circulate, Ferris Wheel
Boys Swing Thru & Extend
Dosado
Single Circle 3/4 to an OW
Boys Trade, boys Run, W&D RB
Pass Thru ALI

• SIGHT CALLER'S NOTE BOOK

THE "PART-TIME" NATURE OF TECHNICAL ZEROS (Part Two)

Last month we analyzed a number of fascinating characteristics of what most callers now identify as a "Technical" Zero. We made the point that a Technical Zero totally qualifies as a zero because it does everything that a zero is supposed to do -- which is to produce absolutely NO change in the dancers' then-current "FRA state". At the conclusion of a Technical Zero, the dancers will be found to be in (1), the same geometric Formation they were in at the beginning of the routine; (2), the identical 1-2-3-4 Rotation (clockwise or counter-clockwise) of both the boys and the girls that existed before the routine was called; and (3), the identity of each dancer's current partner (their so-called Partner "Affiliation" state) will also be the same as it was at the beginning. This, from a choreographic standpoint is actually what makes any zero a zero. All zeros in other words -- True or Technical -- must therefore qualify on every F-R-A count, or they simply cannot be identified as zeros!

We also pointed out that while both True and Technical zero modules both produce a completely "zero" choreographic effect, they differ from each other in that Technical Zeros also manage to interchange the identities of the dancers who are in the end/center or inside/outside positions -- and this is NOT what happens in the case of True Zeros. (In True Zeros ends will always remain ends and centers will always remain centers, etc.)

And finally, we demonstrated, last month, a very critical difference between True and Technical Zeros in terms of their full-time versus their part-time effectiveness. We noted, first, that True Zeros are "Full-Time", which is to say that they will effectively zero out in all of the FRA states that are possible within a given Formation. Technical Zeros, on the other hand, turn out to be effective in only some of the possible FRA states and thus, are considered to be "Part-Time" in nature. Our goal this month will be to investigate further this part-time nature of Technical Zeros and to define, as best we can, exactly when they will -- and exactly when they will NOT -- zero out.

Lets begin by examining the charts below and by noting that in symmetric choreography it is only possible to produce four Rotation states and eight Partner Affiliation states. Note too that the Rotation and Affiliation states that we have identified as "Same" or "Mixed" are also related. Note

ROTATION POSSIBILITIES

	CW = Clockwise CCW = Counter-clockwise
"Same" Rotation	1. Boys CCW, girls CCW 2. Boys CW, girls CW
"Mixed" Rotation	3. Boys CCW, girls CW 4. Boys CW, girls CCW

PARTNER AFFILIATION POSSIBILITIES

	End (outside) Boys have:	Center (inside) Boys have:
"Same" Partners	1. Original Partner 2. Original Corner 3. Original Opposite 4. Original RH Lady	Original Partner Original Corner Original Opposite Original RH Lady
"Mixed" Partners	5. Original Partner 6. Original Opposite 7. Original Corner 8. Original RH Lady	Original Opposite Original Partner Original RH Lady Original Corner

that if, in any formation, the dancers are arranged in either of the first two Rotation states, they must then also be in one of the first 4 Affiliation states -- and that if they are in either of the second two Rotation states, they will then also be found to be in one of the second 4 Affiliation states. A "Same" Rotation state, in other words, always produces a "Same" Affiliation state, and a "Mixed" Rotation state always produces "Mixed" partners!

Technical Zeros (continued)

Now it turns out that because of its built-in interchange of ends and centers/insides and outsides, a Technical Zero that "works" in Rotation states 1 and 2 (or in the first 4 Affiliation states) will NOT work in Rotation states 3 and 4 (the second 4 Affiliation states), and, conversely, a Technical Zero that works in Rotation states 3 and 4 (Affiliation states 5 thru 8) will not work in Rotation states 1 and 2 (Affiliation states 1 thru 4). This means that it is not enough to merely identify a given routine as a "Technical" Zero, you must, to be totally accurate, also identify the Rotation states for which the Technical Zero is effective. Thus, from normal facing lines of 4, the commands "RL Thru/Pass Thru/Bend the Line" may be identified as a Technical Zero, but only in cases where the lines are arranged in either of the first 2 Rotation states. That routine, in other words, is NOT a zero when called from facing lines featuring either of the second 2 Rotation states. In similar fashion, from normal lines of 4, the commands "Square Thru/Trade By/Star Thru" may be identified as a Technical Zero for Rotation states 3 and 4 but not for Rotation states 1 and 2.

Two additional Technical Zero characteristics should also be noted:

Every Technical Zero is a 1/2 True Zero: Obviously! Zero + Zero = Zero! (The same thing could, for that matter, also be said for every True Zero). However, in the case of a Technical Zero, calling it twice means that the effect of the first end/center interchange is totally cancelled when it is called the second time. And while, in this regard, a Technical Zero IS, indeed, a 1/2 True Zero, it differs from other 1/2 zeros in that the dancers' FRA state at the conclusion of a Technical Zero is the same as what it was at the beginning. Which means that from a choreographic standpoint -- and despite the interchange of ends and centers -- the routine can stand alone as an effective zero in its own right. In the case of other 1/2 zero combinations, the dancers' FRA state DOES change and such routines cannot, therefore, be treated as zeros unto themselves.

Every Technical Zero is Also a 4 Ladies Chain Conversion: This may, at first glance, seem a bit contradictory. How can a routine that "Chains" the 4 girls also be a zero? The answer, of course, is that it can't! However, it IS a fact that a Technical Zero that works in Rotation states 1 and 2 will also turn out to be a 4 ladies Chain routine when called from Rotation states 3 and 4. And similarly, a Technical Zero that works in Rotation states 3 and 4 will also produce a 4 ladies Chain effect when called from Rotation states 1 and 2. This means that a caller who recognizes that he or she may have called a Technical zero from the "wrong" Rotation state, may either call it again to cancel it out altogether, or he may proceed in the knowledge that the effect of the routine has been to produce a choreographic condition that is identical to the one that would have existed had he preceded the routine with a "4 Ladies Chain" command.

This then, is the essence of the part-time nature of all Technical Zeros: what works in the first two Rotation states will not work in the second 2, and vice versa. And while this all may sound a bit complicated -- especially to a new or beginning caller -- its importance cannot be over-emphasized. It is, in our view, absolutely essential for every caller who uses zeros to thoroughly understand that while both True and Technical zeros produce viable zero effects, there are, nevertheless, significant differences in how these effects are achieved. Such callers must therefore also understand the precise nature of the limitations that this phenomenon imposes upon the manner in which Technical Zeros may be used.

choreo



BREAKDOWN

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

DECEMBER 1977

CONTENTS THIS MONTH

- What's Happening? Page 790
- New Movements
 - Turntable Page 792
 - Chase the Action ... Page 796
 - Chase the Deucey... Page 797
- Movin' Down the Mainstream.. 794
- Special Break
 - Wheel Hot/Wheel Cold .. 795
- Sight Caller's Notebook 798
 - Modules with a Difference

WHAT'S HAPPENING?

We are getting the feeling that more and more mainstream workshops are paying a lot more attention to moves on the Callerlab Plus I and II lists than they are to the newer experimentals -- and that, of course, is a very good thing. But while it IS getting harder all the time to research the popularity of the newer experimentals once they've been published, there has been no lessening of new movements crossing our desk and such moves will, no doubt, continue to be called.

We felt that two moves in this month's mailbag were worth your special attention: Paul McNutt's Turntable and Glenn Zeno's Chase the Action/Chase the Deucey. We're also featuring a special break, "Wheel Hot". We were recently discussing current trends in choreography with some other callers and noted that no one seemed to be writing "breaks" any

more when, lo and behold, Gordon Hoyt's break came in the mail the very next day. Gordy must have been eavesdropping!

In addition, we looked at:

AC (plus) DC (Paul McNutt) From parallel OWs all swing $1/2$ right, new centers swing left $3/4$ and centers of the wave across the set Trade. Ends meanwhile Circulate $1-1/2$ to form the 3 "Motivate" stars. From here the two 2-hand stars Trade and the inside 4-hand star turns $1/4$. Those meeting with a left Cast $3/4$ and the others move up to end in parallel waves.

CAST-A-FOLD (Paul Greer) Facing pairs Step to a Wave, Cast right a full turn and, without stopping, centers Trade and Cross Fold.

CHASE & TRADE (Gil Crosby) From back-to-back couples, all do a $3/4$ Chase Right. Each "chaser" then trades with the "chaser" they meet to end in a 4-hand diamond with the original "chasers" as centers.

CROSS THE OCEAN/SEA (Jim Teal) From a Double Pass Thru, centers $1/4$ Out as trailers Divide + Pass In & Touch to end in parallel right hand OWs. "Cross the Sea" is identical except that it ends with a Left Touch (LHOWs)

CROSS TOUCH $1/4$ (Charles Swain) From a completed DPT, leads Cross Trail and go around the outside to meet their counterpart from the other side & Touch $1/4$. Trailers Cross Trail and, staying inside, meet their counterpart for a Touch $1/4$. Ends in columns.

What's Happening (continued)

EXCHANGE THE WAVE (John Strong) From parallel OWs, those facing in Step Thru, Pass Thru and Touch as those facing out Step Thru, Partner Trade and Touch. (Note: the action is totally identical to All 8 Circulate I)

CIRCLE STAR (Don Muenchausen). Facing couples do a Single Circle 1/2 way round then Star Thru.

FOLLOW YOUR SHADOW (Gary Clark) From facing couples or pairs, the beau's position walks forward to Cast 3/4 by the right with the opposite beau as each belle loops right 3/4 to end in a 2-faced line. Called from a facing line of 4, the movement ends in parallel 2-faced lines.

GEE WHIZ (Dave Hodson) From 2-faced or 3x1 lines, outfacing couples Wheel Across 1/2 and individually 1/4 in and step forward to become No. 3 & 4 dancers in the end-up columns. Infacers do a Vertical Tag, i.e., belle steps in front of beau and all move forward in a Tag action. All then blend into columns. From facing out lines, designated couples do the 1/2 Wheel across as others Vertical Tag.

HINGE & FOLLOW (Eddie Powell) From waves or lines, all Hinge (partner or single as appropriate); outfacers Fold, all Extend the Tag as designated (I, II, III, IV or 1/4, 1/2, etc.)

INSTEP/OUTSTEP (Ron Schneider) From parallel 2-faced lines, ends step forward & 1/4 in as centers Hinge and Extend to end in parallel OWs. If the command is Outstep, the ends step ahead and 1/4 Out as centers Hinge and Extend to end in lines facing out.

INVERT TO A WAVE (Bill Harrison) From columns the lead dancer "peels" and walks to the end of the column but stays facing out as the other 3 Circulate 1 spot forward. The new leader (original No. 2 column dancer) now also Peels but does not Circulate. The next leader (original No. 3 column dancer) walks forward and Folds toward the center to become a wave center facing in as the last column dancer walks ahead to become an infacing wave center.

NATURALLY (Larry Dunn) From parallel OWs or lines, centers Extend & if they meet someone, Single Hinge; if not, they 3/4 Roll to become ends of a Tidal Wave. All the ends meanwhile Flip to the center about 3/4 to meet their counterpart and Single Hinge to complete the end-up Tidal Wave. Called from a Tidal Wave, the centers of each 4-hand wave Extend and Roll Left 3/4 as others Flip right+Hinge to end in parallel waves.

PITCH IN (Out, right, left, etc.) Lee Kopman From any formation featuring leading & trailing pairs, leaders make a right face U-turn back, Circulate 1 spot and 1/4 right; trailers meanwhile Circulate 1 spot and take the in/out, etc.

SHOOT THE CURL (Bill Davis) From waves/lines or other allowable formation, ends and adjacent dancer Hinge (momentary Box Circulate 4some) and all Counter Rotate (infacers Circulate+1/4 in as outfacers 1/4 in+Circulate) to end in columns. "Curl the Chute" starts from columns and means each 4some Counter Rotates +Hinge.

SLIDE CIRCULATE (Lee Oliver) Same as Step Thru plus Slide Thru.

SPOT IT (Gus Greene) From DPT, completed DPT, parallel OWs or columns, designated dancers Peel Off as others do "like a centers in".

TOUCH TO A DIAMOND (Jim Prouty) Facing couples Touch 1/4, then box circulate 1-1/2 to a diamond.

TROLLEY (Carl Hanks) From a completed DPT or Trade By formation leaders/outside Cast Back (as in Peel Off) and move forward to meet their counterpart from the other side to take the next action (in/out, right/left) or command (Slide Thru, Touch 1/4, etc.). Trailers/insiders always Partner Trade, Roll and Pass Thru. Ends in a variety of final formations.

ZAP THE COLUMN (Cliff White) From columns all Circulate 1-1/2; center pair does a Hinge as the 2 other pairs Circulate 1/2 (momentary 4-dancer diamond in the center). From here the diamond dancers Flip the Diamond as the other pair up and Bend in to end the movement in a 1/4 Tag arrangement.

• NEW MOVEMENT (Experimental)

TURNABOUT (Paul McNutt)How To Do It:

To make the description easy, we'll describe the action from a normal (girl on boy's right side) parallel ocean wave formation: On command to "Turnabout", the four boys Trade with the adjacent girl, Roll to face her and, without stopping, all now Pass Thru. The girls coming into the middle Touch $1/4$ with the girls they meet and each boy turns $1/4$ to the right and they all blend into a parallel 2-faced line formation (about 6 counts).

Impressions:

While this one reads like it might hardly be worth the trouble, we nevertheless got very good "vibes" from our dancers when we taught it in our mainstream workshops. The blend into the final 2-faced lines seemed smooth and comfortable and the action flowed neatly and logically into such forward-moving follow-up commands as Couples Circulate, Ferris Wheel, Wheel & Deal, etc. We noted no problems in the teach. From facing couples, "Step to a Wave + Turnabout" is exactly equal to Veer to the Left, and from normal, parallel waves, "Turnabout + Wheel & Deal" is exactly equal to a Right & Left Thru.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Double Swing Thru Turnabout Wheel & Deal	<u>Equals ZERO</u>
<u>From a Zero Box Ocean Wave (ZB)</u> Turnabout Couples Circulate Wheel & Deal Square Thru $3/4$ Trade By	<u>Equals ZERO</u>
<u>From a Zero Line-ZL (1P2P)</u> Right & Left Thru Pass the Ocean Girls Trade Turnabout Bend the Line	<u>Equals ZERO</u>
<u>From a Zero Line (ZL)</u> Flutter Wheel Pass The Ocean Turnabout Bend the Line	<u>Equals ZERO</u>

Turnabout (continued)Sample Figures:

- 1-3 Right & Left Thru
Cross Trail, separate
Go round 1, line up 4 CL
Right & Left Thru CL-os
Pass the Ocean ZB
Turnabout
Ferris Wheel
Zoom & centers Pass Thru ZB
Double Swing Thru OB-os
Turnabout
Ferris Wheel
Double Pass Thru
Track II ZB
Single Hinge
Follow Your Neighbor AL!
- 1-3 Square Thru ZB
Swing Thru
Scoot Back OCB-os
Turnabout
Couples Circulate
ladies Trade
Wheel & Deal ZB
Dive Thru and everybody...
Double Pass Thru
Track II OB
Turnabout
Ferris Wheel
Centers Square Thru 3/4 AL!
- 1-3 lead right
Circle to a line of 4 ZL
Pass the Ocean CB-os
Girls Trade OPB-os
Turnabout
Couples Circulate
Bend the Line ZL-os
Pass the Ocean RB
8 Circulate CB
Turnabout
Ferris Wheel
Double Pass Thru
Track II RB-os
Turnabout
Wheel & Deal CB
8 Chain 3 AL!

Sample Figures Using Callerlab Experimentals:

- 1-3 Square Thru ZB
Curlique
Follow Your Neighbor
Boys Cross Run OCB-os
Girls Trade OB-os
Turnabout
Wheel & Deal ZB
Dive Thru
Star Thru
Cross Trail
Separate, go round 1
Squeeze in, line up 4 CL-os
Pass the Ocean ZB
Turnabout
Crossfire
Coordinate
Bend the Line ECL
Pass the Ocean OPB-os
Swing Thru, Turn Thru AL!

Figures Using APD Variations:

- 1-3 Square Thru ZB
2-4 1/2 Sashay
Everybody Swing Thru
Turnabout
Couples Circulate
Bend the Line
Spin the Top
Turnabout
Ferris Wheel
4 boys Pass Thru
Curlique
ladies Trade
Turnabout
Wheel & Deal, Dive Thru, Square Thru 3/4 (AL!)

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands & Go
Double Swing Thru, walkin' heel & toe
When you're done, you Turnabout, 2 by 2
you know
Ferris Wheel & when you do, center 2
Pass Thru
AL that corner, partner Dosado
Corner Swing that corner, then you Promeno
...add 16-beat Tag

● MOVIN' DOWN THE MAINSTREAM

Our theme this month features a tipful of routines in which the center four dancers in a formation do one set of mainstream commands while the ends or outsides do another.

- 1-3 Right & Left Thru
Take a full turn and separate
Go round 1, line up 4
Pass Thru
Tag the Line - In
Center 4 Right & Left Thru
Square Thru
Ends Slide Thru ZB
Everybody Swing Thru
Boys Run
Ferris Wheel
Outsides crowd in, line up 4
Pass Thru
Tag the Line - In
Center 4 Swing Thru
Spin The Top
Right & Left Thru, take a full turn
Ends Slide Thru OB-os
Swing Thru, boys Run
1/2 Tag, Trade & Roll (ZB)..... AL!
- 1-3 Square Thru ZB
2-4 1/2 Sashay
Everybody Swing Thru
Centers Trade
Run around the ends
Bend the Line
Pass Thru
Tag the Line - In
Center 4 Swing Thru
Spin the Top
Girls Trade & Recycle
Square Thru 3/4
Ends Slide Thru AL!
- 1-3 1/2 Sashay
Square Thru
Swing Thru
Spin the Top
2 center girls Trade & Recycle
Sweep 1/4
- Ends Slide Thru
Everybody Double Pass Thru
Track II OPB-os
Swing Thru, Turn Thru AL!
- 1/3 1/2 Square Thru ZB-os
Curlique
Swing Thru
Centers Run
Bend the Line
Everybody Swing Thru
Centers Run
4 boys Wheel & Deal
Square Thru
Girls Bend in
Everybody Swing Thru
Spin the Top
Centers Run
Tag the Line - Right
4 girls Wheel & Deal
Sweep 1/4
4 boys Bend in
Girls Pass Thru & Star Thru
Couples Circulate, Bend the Line
2 ladies Chain (ZL) Star Thru
RL Thru & Rollaway, Square Thru
on the 3rd hand Right & Left Grand!
- 1-3 lead right
Circle to a line of 4 ZL
Pass Thru, Tag the Line - in
Centers Square Thru
Ends Slide Thru
Centers In, Cast Off 3/4
Pass Thru, Tag the Line - In
Centers Swing Thru
Spin the Top, Recycle
Ends Slide Thru
Everybody Double Pass Thru
Track II OCB
Girls Trade, girls Run, girls Fold, AL!

● A SPECIAL "BREAK"

Just when you think that no one knows how to write a good break anymore, someone comes up with a "dilly"! Subscriber Gordon Hoyt has written a very dance-able break routine in the tradition of Texas Star and Teacup Chain. He calls it "Wheel Hot" because it combines some of the action of a "Wheel Chain" with the familiar Red Hot traffic pattern. Here's how it goes:

WHEEL HOT

From a standard Allemande Thar star, all dancers Shoot the Star and the Side men (only) go immediately into a standard Red Hot action; they turn the first girl (the right-hand lady) right, go back and turn the partner left a full turn, move on to the corner and turn her right, then go back to the partner for a Roll Promenade. Simultaneously, the Head men move into the center of the set and do a "Wheel Chain" action, i.e., they turn the opposite Head man right a full turn, go to the opposite lady and turn her left, go back to the center to turn the opposite Head man left for another full-turn "Wheel Chain" before return to their partner for a Roll Promenade. The entire action is timed so that as each girl is released by one of the Side men, they get turned by one of the Head men coming out of the Wheel Chain and, at the end, all should do the Roll Promenade simultaneously.

The routine can, of course, be called from any Thar arrangement, but we preferred one in which the boys were in sequence and all dancing with their original partners. Note the following:

- 4 ladies Chain 3/4, circle left Allemande Left Allemande Thar Forward 2 and make that star Shoot that star for a Wheel Hot Head men center, a full turn, etc.

The author also notes that from a Wrong Way Thar one could call "Wheel Cold"! (PS, we taught the Side men their part first, then the Head men, then all together.)

● BY THE WAY.....

CALLERLAB UPDATE: The new experimental selections for the first quarter of 1978 are Ping Pong Circulate (see page 555) and Trade the Wave (see page 765). A lot of material has been published on both moves so we won't expand any further -- although we will remind you that from any 1/4 Tag set-up in which all men have original partners on their right side, a command to do a Ping Pong Circulate is a Technical Zero.

Callerlab has also announced that 6 vacancies on the Board of Governors have been filled. Al Brundage and Bob Van Antwerp were reelected; in addition, Curley Custer (Maryland), Herb Egender (Colo.), Deuce Williams (Mich.) and Bob Yerington (Iowa) have been elected.

CORRECTION: In last month's issue we listed J.H. Thompson as the author of "Chase the Top". We've been informed that this was an error and that the move was actually written by Garnett Hall. We are pleased to set the record straight.

GREMLINS: We inadvertently omitted a lead-off Right & Left Thru from the second routine in our "Movin' Down the Mainstream" feature last month (page 784). It's a bit late but you might want to correct your files. Just begin the whole routine with a Right & Left Thru and you'll be OK for the final Allemande Left.

And Finally.....



● NEW MOVEMENT (Experimental)

CHASE THE ACTION (Glenn Zeno)

How To Do It:

Here again, the description is easier if we describe the action from a normal (girl on boy's right side) dancer arrangement. From facing out lines of four (as in Zero Line + Pass Thru), the girls make a right-face U-Turn Back, step ahead and, still turning right join left hands with the girl they meet (a Chase-like action). Without stopping, the girls then Cast left 3/4 as the four boys step forward, face right and Circulate 1/2 position. This forms the three so-called "Motivate" stars, i.e., a 4-dancer right-hand star in the middle standing between two 2-hand right-hand stars on either side. From here, the action proceeds as in "Chain Reaction" (see page 486): the two 2-hand stars Trade as the 4-hand star turns forward one position (about one step!). The boys then turn left 3/4 as the four girls move up to end the movement in 1/2 Sashayed parallel ocean waves (boys in the center). The entire action takes about 14 to 16 beats.

Impressions:

In combining the actions of a Chase-type lead-in with a Chain Reaction traffic pattern, the author has developed a workshop move that will have considerable appeal for dancers who enjoy learning routines that are complex -- but not really difficult. If your dancers know how to "Chase" and if they enjoyed (or if they still enjoy) doing "Chain Reaction", they'll no doubt have a ball with this one. Note too the author's variation/companion move ("Chase the Deucey") on the next page.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Right & Left Thru Pass Thru <u>Chase the Action</u> Boys Run, Bend the Line	<u>Technical Zero</u> (Ends & centers interchange)
<u>From a Zero Line - ZL</u> Pass Thru, Bend the Line Pass Thru <u>Chase the Action</u> Boys Run, Bend the Line	<u>Equals ZERO</u>
<u>From a Zero Box - ZB (Box 1-4)</u> Curlique, Walk & Dodge <u>Chase the Action</u> Boys Run, Couples Circulate Wheel & Deal	<u>Equals ZERO</u>

Chase the Action (continued)Sample Figures:

- 1-3 lead right circle to a line of 4. ZL
 Pass Thru
 Chase the Action
 Boys Run
 Wheel & Deal OPB
 Curlique
 Walk & Dodge
 Chase the Action
 Boys Run
 Bend the Line ZL-os
 Cross Trail AL!
- 1-3 Cross Trail, Separate
 Go round 1 line up 4 RL-os
 Pass Thru
 Chase the Action
 Scoot Back OB-os
 Single Hinge
 Walk & Dodge
 Chase the action
 Boys Run
 Wheel & Deal (ZB) AL!

Figures Using APD Variations:

- 1-3 lead right, circle to a line ... ZL
 RL Thru & Rollaway
 Pass Thru
 Chase the Action RB
 Swing Thru, Boys Run
 Bend the Line ERL-os
 Pass Thru, Wheel & Deal
 Centers 1/2 Square Thru, Separate
 Go round 1, line up 4
 Pass Thru
 Chase the Action
 Girls Trade, centers Trade
 Boys Run (ZL) AL!

SINGING CALL (corner progression)

Head 2 Curlique, boys Run right
 Now Curlique & Walk & Dodge tonight
 Chase the Action 2 by 2-everybody goes
 Walkin'-talkin' up & down, keep on
 movin' round the town
 Boys Run, couples Circulate 1 place & go
 W&D, Corner Swing, then you Promeno
 ...add 16 beat tag.

● COMPANION MOVECHASE THE DEUCEY (Glenn Zeno)

The author has also developed a companion move to Chase the Action called "Chase the Deucey". It begins the same as Chase the Action i.e., girls turn back, join left hands and Cast Left 3/4 as the boys step ahead and Circulate 1/2. Since, in addition to forming the 3 "Motivate" stars, this arrangement could also be viewed as a 6-hand wave with 2 flanking "outriders", one could also finish the movement using the "Relay the Deucey" traffic pattern, which is to say that the dancers could, from here, (in the 6-hand wave) swing 1/2 right and those who can 1/2 left; the flankers and the wave ends diamond Circulate; the new wave dancers swing 1/2 by the right and those who can swing 3/4 by the left, as the other four all move up to end the movement in parallel ocean waves.

Sample Figures:

- 1-3 lead right
 Circle to a line of 4 ZL
 Pass Thru
 Chase the Deucey
 Boys Run
 Bend the Line ZL-os
 Cross Trail AL!
- 1-3 Square Thru ZB
 Curlique
 Walk & Dodge
 Chase the Deucey
 Boys Run
 Wheel & Deal (ZB) AL!
- 1-3 Cross Trail, Separate
 Go round 1, line up 4 RL-os
 Pass Thru
 Chase the Deucey
 Scoot Back
 Recycle, Veer Left
 2 ladies Trade
 Wheel & Deal (ZB) AL!

• SIGHT CALLER'S NOTEBOOK

MODULES WITH A DIFFERENCE (No FRA I)

When we as callers consider the term "choreographic modules" we generally are thinking about such things as zeros, equivalents, set-ups, get-outs, conversions, etc. And that is as it should be since just about every caller in the world, these days, seems to have accumulated a goodie-bag full of such very valuable modular combinations and we make it a point to use 'em at just about every dance we call.

Most callers also agree that when you analyze the technique of "Module Calling" -- typified by the building-block concept of stacking set-up+zero+get-out modules into a total square dance routine -- the one thing that all such modules have in common is that the caller must know both the beginning and the end-up dancer arrangement for each modular routine he or she uses. This means that a caller must be aware of the specific dancer arrangement that exists at the beginning of the module (measured in terms of its Formation/Rotation/partner Affiliation -- what we now call its "FRA" state -- as well as the specific dancer arrangement (FRA) that exists at its conclusion. Each module, in other words "goes" from an FRA that the caller knows to another FRA that the caller knows. Thus:

1. A Set-Up Module may be defined as a routine (one or more commands) that goes from the dancers' Home FRA to some other FRA that is known to the caller;
2. A Get-Out Module may be identified as a routine that goes from a known FRA to the dancers' Home FRA, usually by arriving at an Allemande Left or by moving into a Right & Left Grand;
3. A Zero Module may be defined as a routine that goes from one known FRA to the same -- and thus to an equally known -- FRA (all zeros do this: True, Technical, or Fractional);
4. A Conversion Module may be defined as a routine that goes from one known FRA to another equally known but different FRA. All those neat little routines we have so carefully memorized that go from a Zero Box (Box 1-4) to a Zero Line (1P2P) or vice versa, fall into this category; so do all those handy 4 ladies Chain effect modules we sometimes use. And so, for that matter, does the entire classification of Modules we call "Equivalents".

All of these modules, in other words, are FRA-oriented; which means that they are just about useless unless the caller knows -- for sure -- exactly where the dancers are at both the beginning and end of the routine. This type of module has been with us for some time now and will, no doubt, continue to be for a long time to come.

We are aware, however, that a new and different form of choreographic module is becoming equally popular as time goes on -- especially with sight callers. Such routines deal with the "F" (formation) part of the FRA but NOT with the R or A parts. Like zeros and equivalents, such modules must be memorized -- but a caller uses them in a different way and for a different purpose. We call 'em "Non-FRA Modules"

Non-FRA Modules -- continued

By and large, these non-FRA modules will be found to fall into four basic categories or classifications:

1. Formation Changers: These routines are designed to move the dancers quickly and easily from one formation to another. If you find yourself -- deliberately or inadvertently -- in a twin diamond formation, for example, what would be the best way to move into a Double Pass Thru arrangement? Or to columns? Or to back-to-back lines? And so on. A sight caller would find it difficult to call his patter routines either glibly or comfortably if he did not have a passel of such "Formation Changers" in his memorized repertoire.
2. Arkifiers and De-Arkifiers: The name just about tells you what these are. They are actually another form of "Formation Changer" except that their purpose is to move the dancers from normal-to-Arky, or from Arky-to-normal. These are especially valuable to a free-wheeling sight caller because they enable him to move in and out of Arky arrangements and thus allow him to create a wide variety of formation-oriented choreography (APD, etc.) with the least amount of memory drain.
3. "Un-Movements": This is a name that is sometimes used to identify routines whose sole purpose is to cancel out the effect of a particular movement. Did you ever call a Right & Left Thru when you weren't supposed to and then found yourself wishing you could take it back? An "Un-Right & Left Thru" routine will let you do that. There are "Un-Star Thrus," "Un-Square Thrus", etc.
4. Smooth Dancing Traffic Patterns: These are routines whose only justification is that they dance well; their sole reason for existence is that they flow smoothly, comfortably and interestingly (especially interestingly!) from one command to the next and thus are extremely valuable from a programming standpoint. It is interesting to note that the first three non-FRA modules described above are choreographic tools that the caller uses to serve his needs -- while this form of non-FRA module is a choreographic tool that he uses to serve the dancers' needs. (It is probably also true, unfortunately, that many callers tend to attach more importance to and spend more time on the first three than they do on the fourth!)

The thing we are pointing out with all of this is that these Non-FRA modules must also be memorized. A caller must, in other words, take the time and trouble to research them, classify them, learn them, store them -- and above all, to actually USE them. Next month we'll do some of that for you.