

# choreo



# BREAKDOWN

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

JANUARY 1978

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## WHAT'S HAPPENING?

There really wasn't very much new material to look over this month -- which is, of course, typical for this time of year. While we were mildly interested in one or two of the new movements that came to our attention this month ("Blend It" and "Deploy"), none of them -- in our opinion at least -- merited an extensive feature treatment. And so, this month, for the first time, we are simply going to define the new moves -- and that's all! We won't feature any one of 'em. If, after you have looked 'em over, you find one or two that you feel might ring your dancers' bell, why,

have at it. If not, you might decide that this might be a good month to work on the Caller-lab Experimentals (see page 807)...or you might want to devote some extra time to up-grading your dancers' APD abilities.

For our own part, we'll take advantage of the extra space in this month's issue to share with you some of our thoughts on the nature of the current Mainstream phase of our activity. (Page 802).

But first, here are the definitions for the new moves we examined this month.

BIG WHEEL (Left/Right) Bob Herron. From back-to-back lines of four, each couple in the line will Wheel (as a couple) either right or left as directed in the call. The left end couple simply wheels as in a standard Wheel & Deal pattern; the right end couple, however, wheel  $3/4$  around so the movement may end in a square formation -- or in a circle if so directed.

BLEND IT (Mac Parker) From a Trade By Formation, the dancers facing in Slide apart (Spread) as the dancers facing out do a U-Turn back and, stepping forward, squeeze in between the spreaders. Ends in facing lines of four. To be comfortable, the turn-back action should be toward the inside of the set.

What's Happening? (continued)

DEPLOY (Paul McNutt) From columns, the No. 1 and 4 dancers in each column (ends) Cast 3/4 with adjacent hands as the No. 2 and 3 dancers (centers) Box Circulate 1-1/2 places (momentary 6-hand OW with two outside "flankers"). Center 4 in the 6-hand OW now Cast 3/4 to become centers of the final parallel OW formation as the other 4 (wave ends and flankers) move up to become ends.

HOME RUN (Ted Wegener) From parallel OWs or 2-faced lines with girls as centers, girls turn 3/4 as men Circulate 1-1/2 and 1/4 in. Center girls Extend and are Courtesy Turned by the man they meet; the other girls are courtesy turned by the nearest man.

LOAD THE DINGHY (Bill Addison) From facing lines of four, ends Pass In as Centers Partner Tag to end in an 8-Chain Thru set up.

REUNION (Bob Davis) From columns, No. 1 and No. 4 dancers Trade & Spread; No. 2 dancer steps between the spreaders and does a Cross Run as each of the No. 3 dancers Turn Thru with each other to step between the Spreaders and end the movement in parallel 2-faced lines.

ROLL 'EM (Bill Davis) From out-facing lines, right ends Zoom as all others Roll left one spot to form facing lines of four.

TRIPLE PLAY (Mike La de Route) From columns, lead dancers Run around adjacent trailer, Circulate 2 spots more and 1/4 in. The other 6 Circulate 1/2, Trade with adjacent dancer, the Circulate one place. Leaders now walk around the adjacent column and 1/4 in to pair up with the original column leader as the other 4 do a Single Hinge and Extend to end the action in a parallel OW formation.

\* \* \* \* \*

An editorial by Stan Burdick appearing in the January issue of American Squaredance magazine is proposing a 1-year absolute moratorium on the use and publication of new commands. As we interpret it, Stan's idea is to see whether such a moratorium would have any measureable effect on the dancer drop-out problem, and it would mean that all the note services, all the magazines, Callerlab and all the caller and/or dancer associations would agree to NOT publish any new commands for a 1-year period. Presumably, every caller would also be required to refrain from calling or teaching any new material during this period -- although this is not made clear in the editorial. At the end of the year, we would evaluate whether the absence of new material had a good, bad or indifferent impact on the drop-out problem in particular and on the activity in general.

Frankly, we doubt that such a plan would succeed. We've always felt that the moratorium idea was a little bit like locking your children in the cellar because they might be hit by a car when crossing the street. Nor do we regard new Basics per se as the real problem. The definition of a new command in a noteservice or magazine is not, by itself, an evil thing. It is only when a new Basic is used unwisely, ineffectively or incompetently that it becomes a problem, and this, it seems to us, is more correctable by improving our caller training than it is by censoring or policing the square dance media. Just as children can be taught to cross the street safely, so can callers be taught to use new material with discretion.

But that is only our opinion -- and we may well be in the minority. Certainly, the moratorium concept has long been popular in many quarters and Stan's editorial is primarily designed to generate some discussion -- which is also why we're mentioning it here. We'd like to know how YOU feel about it. For while we have grave doubts that the plan would work, we would, nevertheless, agree to enforce such a moratorium in these notes -- providing, of course, that everyone else agreed to a similar moratorium. Stan's editorial says that the moratorium "would be operable only if generally agreed to." We'll go a step further and say that it wouldn't even be a valid experiment unless it was totally agreed to. But now, let's hear from you.

## ● COMMENTARY

## THE CALLERLAB MAINSTREAM PROGRAM

(Where Are We -- And Where Are We Going?)

In but a few short years, Callerlab has generated an enormous influence on mainstream dancing -- all of it, in our opinion, to the good. By carefully defining and gaining acceptance for the more than 100 separate commands that comprise the 68 Basics in the official Callerlab Mainstream Program, the organization has effectively brought a much needed sense of order to what had been threatening to become a totally disordered situation.

Callerlab also recognizes that mainstream dancing does not and cannot stand still; it never has and it never will. Callerlab has, therefore, wisely provided for a yearly review of the Mainstream Program. A resolution adopted at one of its early conventions makes it mandatory for Callerlab to conduct an annual evaluation of the over-all Mainstream Program for the express purpose of determining whether any of the movements on the current list ought to be dropped -- and to also determine whether there are any movements currently outside the list that ought to be added. Callerlab's Mainstream Basics Committee is charged, each year, with the responsibility of studying the question and, at each year's convention, to make an appropriate recommendation to the membership about whether or not the list ought to be changed and, if so, to also recommend exactly what those changes should be.

And while, as we have said, we agree that such a review is a praiseworthy, commendable and wholly necessary Callerlab function, it also raises, in our mind at least, a very interesting question; namely: On what basis are these decisions actually being made? How, for example do the committee members know that such and such a movement is no longer being called with sufficient frequency to warrant Mainstream status? Or how do they know that a particular experimental movement has viably crossed the line into the mainstream and that it must now be taught in beginner lessons? How, indeed, do any of us really know these things? And yet, each Callerlab member is asked each year to make a serious value judgement on this very important question. Even callers who are not members of Callerlab find it difficult these days to avoid the problem since they too must decide whether to accept (put into practice) or reject (ignore) whatever Callerlab may choose to recommend. Bear in mind that the question we are raising here is not whether we should or should not make these decisions, but rather, how do we make them properly? Where do we gain the insight that is needed to make such decisions intelligently? How do we gain the knowledge to insure that these decisions will accurately reflect the current Mainstream Program?

In our view, we are -- all of us -- making these decisions "by guess and by golly", with little more to guide us than our instincts, our hunches and our experience. Experienced callers, to be sure, learn after a while to trust their instincts and their hunches, and they have also found that their guesses will often turn out to be right. This does not, however, change the fact that they are guesses nevertheless and most of us have learned to treat them with a certain amount of caution. (Remember the Transfer the Column fiasco?)

This entire question has been much on our mind these days as we once again approach the annual Callerlab convention (in St. Louis this coming March) where we will all, once again, have to decide where the national mainstream actually is. Consider too the very real impact that Callerlab's Experimental Basics Program has had on the mainstream dancer. We would be quite surprised, for example, if Coordinate and Recycle are not added to the Mainstream list this year since they have been "official" Callerlab experimentals for three years and thus may qualify for Mainstream status. But does this mean that no move can ever qualify for the Mainstream List unless it has first been selected as a Callerlab Experimental and has subsequently survived on that list for 3 years? And does this also mean that Coordinate and Recycle are MORE mainstream

Calling to the Mainstream

than some of the less than 3-year Experimentals like Ferris Wheel or Truck It? Or Pass the Ocean? And how about some of the moves on the Plus I and Plus II lists? "Roll" is identified as a Plus I move, yet few will deny that it can be called (after a Trade) at most mainstream dances and 90% of the dancers will do it smoothly and accurately. Or take Diamonds. They're on the Plus II list, but would you not agree that there are many mainstream dances where you can call Diamond Circulate secure in the knowledge that the floor would not fall apart? This, incidentally, is what we have always considered to be the best possible definition for the term "Mainstream", namely: What actually Can the dancers dance? If the average dancer can dance -- on-command and without a walk-thru -- a particular movement, that movement is, by that very fact, a legitimate mainstream move. And if they can't, it is by that very fact, a non-mainstream move. Any other definition, it has always seemed to us, is artificial and contrived and represents more what some so-called "expert" thinks Mainstream ought to be -- rather than what it actually IS!

And what about the APD concept we hear so much about these days? To our way of thinking, it further compounds the problem. While it may or may not be a good idea to teach beginners how to Wheel & Deal from facing lines of four, the fact remains that it is hardly ever called that way at an open mainstream dance. Thus Wheel & Deal from back-to-back lines is a mainstream command, but the same move from facing lines is not! Or take Walk & Dodge: while it may or not be wise to teach beginners how to Walk & Dodge from all the possible dancer alignments, it is nevertheless a fact that it is rarely called at an open mainstream dance from any arrangement other than the one in which the girls dodge as the boys walk. Which is another way of saying that one Walk & Dodge IS mainstream while another is NOT.

Throughout all this, one indisputable fact remains: If the goal of a beginner class is to train non-dancers to the point where they may comfortably enter the mainstream of the activity, the caller who teaches that class must have a pretty clear idea of where that mainstream actually is -- especially nowadays when we are all worrying about how long it takes to teach new dancers. If the Callerlab Mainstream List can be made to accurately reflect that Mainstream, fine, but if, on the other hand, it does not correctly show where the local mainstream really is, it then loses a good deal of its value to the caller for whom it is intended. In our own area, for example (No. Calif.), we must now train beginners to do 95% of the current Mainstream List, plus most of the Callerlab Experimentals, plus a selected number of moves from the Plus I and Plus II lists. Like it or not, that's our mainstream and a dancer who has not been adequately trained in those moves will have a very rough time of it at a local open dance. Now that, depending on your point of view, may or not be a problem. What IS a problem is that for the callers in our area, the Callerlab Mainstream List is NOT a usable tool. It does NOT tell us where our Mainstream is. It could, of course, be that our mainstream is different from anyone else's but we somehow doubt it. We called in 14 states and 3 countries last year and their mainstream was very comparable to our own.

We must, however, also admit that while we have gone to great lengths to define the problem, we have, unfortunately, no solution to offer. While we personally feel that Bill Davis' idea of counting the basics that are called at each year's National SD convention is not without some problems, it is nevertheless an important step in the right direction since whatever information such a frequency count may provide would be helpful. Many have criticized the idea, but none, to our knowledge, has come up with a better one. Have you? We'd like to hear from you.

# PROGRAM NOTES

(Interesting ideas for "Theme Tip" Programming)

## .....AND ROLL!

By definition, "Roll" means that the active dancers will make an individual 1/4 turn in the direction of body flow established by the preceding command. One used to hear it only at advanced dances, but since 1/2 Tag, Trade & Roll became popular, it has now become an accepted mainstream staple and today's mainstream dancers seem to be becoming more and more familiar not only with the action of "Roll", but with its over-all concept as well. With a little "hand-holding" by their caller, the average mainstream dancer should be able to "Roll" in a fairly wide range of unexpected situations. As for example:

- 1-3 Square Thru ..... ZB
  - Split 2, line up 4
  - Curlique
  - Single File Circulate
  - Trade & Roll ..... ZL
  - Right & Left Thru ..... ZL-os
  - Pass the Ocean ..... RB
  - Single Hinge
  - Walk & Dodge
  - Partner Trade & Roll
  - Spin Chain Thru
  - Boys Circulate Double ..... OCB-os
  - Recycle (ZB) ..... AL!
- 1-3 Square Thru ..... ZB
  - Swing Thru
  - Split Circulate
  - Same Sex Trade & Roll
  - Swing Thru
  - Scoot Back and Roll
  - Swing Thru ..... ZB
  - Single Hinge
  - Scoot Back & Roll (ZB) ..... AL!
- 1-3 Right & Left Thru
  - Cross Trail & Separate
- Go round 1, line up 4 ..... CL
- Right & Left Thru ..... CL-os
- Pass the Ocean ..... ZB
- 8 Circulate & Roll
- Girls Swing Thru, Turn Thru
- Boys Courtesy Turn your girl ..... ZL
- Pass the Ocean ..... CB-os
- Swing Thru, 8 Circulate
- Boys Roll & Swing Thru
- Diamond Circulate
- Diamond Circulate again
- and the girls only Roll
- Boys Extend
- Run around this girl ..... RL
- Square Thru, Trade By (ZB) ..... AL!
- 1-3 Square Thru ..... ZB
  - Touch 1/4
  - Split Circulate & Roll ..... OCB-os
  - Swing Thru
  - Split Circulate
  - Centers Trade & Roll
  - Centers Swing Thru
  - Center boys Run
  - 1/2 Tag the Line
  - Couples Circulate, Bend the Line
  - Star Thru, Double Pass Thru
  - Track II and Roll
  - Girls Swing Thru, Turn Thru
  - Star Thru with the boys
  - Couples Circulate
  - Bend the Line ..... OL-os
  - Star Thru, 8 Chain Three ..... AL!
- 1-3 lead right, circle to a line .... ZL
  - Pass the Ocean ..... CB-os
  - Single Hinge
  - Split Circulate 1-1/2 & Boys Roll
  - Girls Swing Thru
  - Ping Pong Circulate
  - Extend the Tag
  - Boys Run ..... CL-os
  - Slide Thru (ZB) ..... AL!

• SHARE THE WEALTH

With the increased emphasis that Follow Your Neighbor and Trade the Wave has placed on left hand ocean wave formations, Chuck Goodman from the New Orleans area found it helpful to explore various ways to convert such arrangements into normal facing couple formations. One of the things he reports having good luck with was to call (from left-handed ocean waves), "Step Thru & Courtesy Turn the girl on your right". He sent in the following combinations:

- (From a Zero Box) Trade the Wave/Step Thru & Courtesy Turn = ZERO!
- (From a Zero Box) Curlique/Follow Your Neighbor/Step Thru & Courtesy Turn equals a Right & Left Thru
- (From a Zero Box) Swing Thru/Trade the Wave/Left Swing Thru/Step Thru and Courtesy Turn = ZERO
- (From a Zero Line) Curlique/(in your own foursome) Follow Your Neighbor/Triple Trade/Step Thru & Courtesy Turn/Right & Left Thru/Star Thru (converts ZL to ZB (Box 1-4)

Bill Darby (West Virginia) passes on these neat get outs:

From a Zero Box + RL Thru & Dive Thru:

- Curlique/Box Circulate Double (AL!)
- RL Thru/Make a RH Star/find the Corner (AL!)
- Star Thru/Pass Thru/Partner Tag (AL!)
- Swing Thru/boys Run, Veer Right (AL!)

From a Zero Box:

- Star Thru/boys Lead Reverse Dixie Style to an OW/Recycle (AL!)
- Star Thru/boys Lead Reverse Dixie Style to OW/Fan the Top/Slide Thru (AL!)

And finally, here's a clever way of converting a Zero Box to a Zero Line that we got from Andy Cisna:

- From a Zero Box ocean wave formation, any combination of three Circulates plus Boys Run and Bend the Line will set up a Zero Line. The combination of 3 Circulates could be Boys Circulate 3 or Girls Circulate 3; it could be Boys Circulate Double while Girls Circulate once; or it could be Girls Circulate Double as the boys Circulate once.
- Since the final Boys Run and Bend the Line body mechanics are something less than smooth, we would suggest calling "Boys Run, Couples Circulate and then add the Bend the Line. You still get a Zero Line.

# • MOVIN' DOWN THE MAINSTREAM

Our emphasis this month is on good, smooth, comfortable dancing. These routines should keep your mainstream dancers interested, on their toes and, above all, dancing!

- 1-3 Square Thru ..... ZB  
 Swing Thru  
 Spin the Top ..... CL-os  
 Right & Left Thru ..... CL  
 Pass Thru  
 Wheel & Deal  
 Track II ..... OCB-os  
 Recycle (AL!) ..... ZB  
 Star Thru ..... CL  
 Pass Thru  
 Tag the Line  
 Centers In, Cast Off 3/4  
 Box the Gnat ..... CL-os  
 Right & Left Thru ..... CL  
 Star Thru ..... OCB-os  
 Dive Thru & Touch 1/4  
 Box Circulate double ..... AL!
- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Swing Thru  
 Boys Run  
 1/2 Tag, Trade & Roll ..... ZL-os  
 Right & Left Thru ..... ZL  
 Square Thru 3/4  
 Courtesy Turn ..... ZL  
 2 ladies Chain  
 Dixie Style to an Ocean Wave  
 Slip the Clutch ..... AL!
- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Pass Thru  
 Wheel & Deal  
 Double Pass Thru  
 Track II ..... OPB-os  
 Girls Trade ..... CB-os  
 Recycle ..... OPB  
 Veer to the Left  
 Ferris Wheel  
 Outsides crowd in, line up 4
- Curlique  
 Single File Circulate  
 Trade & Roll  
 Pass Thru  
 Tag the Line  
 Face to the right  
 Bend the Line ..... EPL-os  
 Pass Thru  
 Wheel & Deal  
 Everybody U-Turn Back  
 Centers In, Cast Off 3/4  
 Pass Thru, Wheel & Deal  
 (Boys) Zoom  
 Girls Turn Thru ..... AL!
- 1-3 Lead right, circle to a line.. ZL  
 Square Thru, Trade By ..... CB  
 Swing Thru  
 Spin Chain Thru ..... OCB-os  
 Boys Circulate Double ..... ORB-os  
 Recycle ..... OB  
 Touch 1/4  
 Split Circulate  
 Boys Run to a Reverse Flutter ... RL-os  
 Ladies lead Dixie Style to OW  
 Boys Cross Run ..... OB  
 Girls Trade & Recycle ..... ZB-os  
 Square Thru 3/4  
 Trade By (ZB) ..... AL!
- 1-3 Square Thru ..... ZB  
 Swing Thru  
 Spin the Top ..... CL-os  
 Curlique  
 Coordinate  
 Couples Circulate  
 Tag the Line - In  
 Pass Thru  
 Boys Cross Run  
 Girls Trade and everybody ...  
 Pass Thru  
 Boys Fold  
 Star Thru  
 Couples Circulate  
 Bend the Line ..... ZL-os  
 Cross Trail ..... AL!

# ● EXPLORING THE EXPERIMENTALS

Although the Callerlab Experimentals are not officially classified as "Mainstream", they are intended to be used in the average caller's mainstream programming. You may, to be sure, find it necessary, at an open dance, to provide the dancers with a quick review or walk-thru -- especially when you're working with some of the newer selections like Crossfire, Trade the Wave or Ping Pong Circulate -- but the odds are that you will also find that the average mainstream dancer will be very much at home with some of the movements that have been on the list for some time (Track II, Coordinate, etc.)

Here are some routines in which the current crop of Callerlab Experimentals are featured:

- 1-3 Right & Left Thru  
Pass the Ocean  
Swing Thru, boys Run  
Crossfire  
Walk & Dodge ..... ZB  
Right & Left Thru ..... OB-os  
Curlique  
Walk & Dodge  
Chase Right  
Extend the Tag  
Girls Swing Thru, boys Trade  
Ping Pong Circulate  
Boys Swing Thru  
Turn Thru ..... ALI
- 1-3 Promenade 1/2  
Down the center Pass the Ocean  
Swing Thru, boys Trade  
Boys Run  
Crossfire  
Walk & Dodge ..... OPB-os  
Swing Thru  
Boys Run  
Bend the Line, Pass Thru  
Chase Right

Scoot Back  
Follow Your Neighbor  
Trade the Wave ..... CB-os  
Slide Thru ..... ZL-os  
Cross Trail ..... ALI

- 1-3 Right & Left Thru  
Dixie Style to an OW  
Trade the Wave  
Ping Pong Circulate  
Centers Recycle  
Double Pass Thru, Track II ..... ZB-6s  
Trade the Wave  
Boys Cross Run ..... ORB-os  
Girls Trade ..... ZB-os  
Swing Thru, Spin the Top ..... RL  
Right & Left Thru ..... RL-os  
Cross Trail, walk by your partner  
Find the Corner ..... ALI

- 1-3 Pass the Ocean  
Swing Thru, boys Trade  
Boys Run, Crossfire  
Walk & Dodge ..... OPB  
Swing Thru, boys Run  
Crossfire  
Single File Circulate  
Centers Walk & Dodge  
Same 4 Partner Trade  
Swing Thru  
Boys Run  
Crossfire ...and all four...  
Boys Run (ALI) ..... ZB  
Touch 1/4  
Follow Your Neighbor ..... ALI

- 1-3 Square Thru 3/4, Courtesy Turn  
Dixie Style to OW  
Trade the Wave  
Ping Pong Circulate  
Centers Recycle  
Pass Thru ..... ZB  
Star Thru, Pass the Ocean ..... OB-os  
Trade the Wave ..... ALI



● SIGHT CALLER'S NOTE BOOK

FORMATION VARIETY AND THE PAIRING-UP PROCESS

All of the commonly used sight calling procedures that we have seen always seem to include one or more steps where a caller must bring together or "pair-up" 2 or more of the couples in his or her pilot square(s). It is usually assumed that (a), the caller already knows how to do this, or (b), the caller is advised to "use Circulates & Trades" to pair up the dancers -- and it will usually also be assumed that the caller knows how to do that.

While we have found that such assumptions are generally valid for experienced callers, we have also found that student or beginning callers frequently require a bit more guidance and direction. We further have the feeling that even experienced sight callers will often tend to handle the partner pairing phase of the process in just about the same way each and every time they must do it, and that only a very few callers are loose enough or versatile enough to manage partner-pairing in a variety of ways.

The key to such versatility lies, we feel, in being able to pair up dancers in a variety of formations and we have, therefore, prepared the following analysis to describe the pairing-up process as it might occur in facing lines of 4, parallel 2-faced lines, parallel OWs and side-by-side columns. You could, no doubt, do the same for every formation in the books, but these should hold us for a while. We will, as usual, assume that no unsymmetric calls have been called.

1. Normal Facing Lines of Four: This is a good one to work with -- especially when working with beginners who have not yet learned to Circulate or Trade. If the dancers are in facing lines of four and the caller is ready to resolve, he will note three possibilities:
  - a) Four Couples Paired: ZL or ZL-os -- and NO problem!
  - b) Two Couples: Two couples paired, of course, is all you need so you needn't pair up anyone else. If the paired couple is on the Left end of the line (EPL or EPL-os), call Pass Thru/W&D and centers can then either Pass Thru or Square Thru 3/4 to an Allemande Left. If the pairs are on the right end of the line, call Pass Thru/W&D/Zoom and again, centers can Pass Thru or Square Thru 3/4 to an Allemande Left.
  - c) No Couples Paired: In this case, call "2 ladies Chain". If you still haven't paired anyone up, call Pass Thru/Bend the Line/2 ladies Chain. If you still haven't paired anyone up, call Pass Thru/Bend the Line/2 ladies Chain again. The above procedure will always succeed in pairing up at least two of the couples -- and will frequently pair-up all 4!
2. Normal Parallel Ocean Waves: Another good one to work with since waves are one of the most popular formations in present-day choreography. If the dancers

Pairing Methods (continued)

are in normal parallel ocean waves and the caller is ready to resolve, he will again note three possibilities:

- a) Four Couples Adjacent (i.e., with right hands joined). In this case, no pairing up is necessary. Simply call Swing Thru, boys Trade, boys Run, Bend the Line to achieve a ZL or ZL-os and you're home free!
- b) Two Couples Adjacent (one pair in each wave with right hands joined). Again, no further pairing is necessary. Call Swing Thru, boys Trade, boys Run, W&D to achieve a box formation with a paired up couple on the outside (ZB or ZB-os), or a box with a paired-up couple on the inside (OB or OB-os). Either situation should be easy to resolve.
- c) No Couples Adjacent: One or two Circulates for boys, girls or both can successfully pair up anybody with anybody and from there you can proceed as above.

3. Normal Parallel Two-Faced Lines: This is our favorite pair 'em up arrangement. Here too, a caller will find 3 possibilities when he is ready to resolve:

- a) Four Couples Paired (side by side and facing in the same direction). The easiest one of all. Bend the Line and you get a ZL or ZL-os.
- b) Two Couples Paired (one in each line). From here, a Bend the Line produces facing lines with the paired couple on the left end (EPL or EPL-os) or the paired couple on the right end (EOL or EOL-os). In either case, proceed as in 1 (b), above.
- c) No couples Paired. Once again, use Circulates and Trades to pair up 2 or 4 couples and proceed as above.

4. Normal Right-Face Columns: We are surprised more callers don't use columns for this kind of dancer pairing since here too Circulates (Single File) and Trades make the job an easy one. Again, a caller will find the dancers in one of 3 possible arrangements when he is ready to resolve:

- a) Four Couples Adjacent (holding right hands). Call Boys Run (or Boys Run & Trade By) to achieve a box formation in which all dancers are paired with partners (OPB or OPB-os). Again, an easy Resolution.
- b) Two Couples Adjacent (center 4 or End 4): Again, call Boys Run or Boys Run and Trade By. This produces a box with outsides paired (ZB or ZB-os) or with insides paired (OB or OB-os).
- c) No Couples Adjacent: One or two single file Circulates will bring two or four pairs adjacent and you can then proceed as above.

# choreo



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FEBRUARY 1978

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## WHAT'S HAPPENING?

There were a number of interesting new ideas last month, so we'll get right to them:

DIAMOND TRADE (Nat Weiner) From center-to-center twin diamonds, wave centers Trade, all Diamond Circulate and new wave centers Trade again.

EXTEND & SLIDE (Ron Schneider) From a two-faced line between facing couples, each pair in the 2-faced lines walks forward to join the outsides who slide over thus forming parallel 2-faced lines.

LEAD THE WAY (Lee Kopman) From columns each column leader does a Trade & Roll with the adjacent column trailer as the center four Peel Off & Bend the Line. Ends in facing lines.

MIX TO A WAVE (Tweety Tyndall) From a 1/4 Tag formation, wave centers Trade and all wave

dancers Extend to meet the outsides and Touch 1/4. Ends in parallel waves.

OH SHUCKS (David L. Roe) A gimmick combination call that starts from facing lines of four and means Curlique+Peel Off+Bend the Line (substitute a Touch 1/4 for the Curlique to make the movement non-sex dependent)

PUT IT TOGETHER (Lee Kopman) From a 3/4 Tag or 1/4 formation outside pairs do a Partner (or Single) Hinge +Trade as wave dancers do a Lockit (momentary side-by-side 4-dancer waves) Each wave now does a Fan the Top to end the movement in parallel ocean waves.

ROTARY FERRIS WHEEL (Glen Zea) From parallel 2-faced lines, out-facing pairs do a Wheel Across as in-facers do a Ferris Wheel action but do not stop when they meet in the center -- they Veer left instead and walk forward to line up with the other 4 in parallel 2-faced lines (sort of a "Stretch" Couples Trade).

SHOOT (Davey Nakamori) From back-to-back couples, ladies position (belles) does a Cast Back as man's position (beaus) rolls right into the vacated spot. (same as Belles Lead Back)

TAXI (Vince Spillane) Those directed to "Taxi" move to stand alongside the inactive dancers and face in the same direction as the inactives. Typical applications include: (from parallel 2-faced lines) Wheel & Deal, centers Taxi Out (centers do a Centers Out + U-Turn Back to form facing lines of 4); from a static square: Heads Star Thru, Sides Taxi In (Sides squeeze in between Heads); etc.

What's Happening? (continued)

TRADE THE LINE (Jerry Van Saun) From lines of four back-to-back, center four step forward and Partner Trade as ends 1/4 in and Pass Out. Ends in 8-Chain Thru (box) formation.

WITH FINESSE (Lee Kopman) A "rider" command to be added to any command forming columns. If, from a ZL, the command is to Touch 1/4 "with Finesse", each column leader Casts 3/4 with the adjacent column trailer and Spreads to become centers and ends of the end-up 8-dancer Tidal Wave. Simultaneously,

the lead dancer (boys) of the center four Zooms back 3/4 (270°) to join right hands with the Caster who is now an end, as trailers (girls) of the center 4 moves up slightly and does a 1/4 in to join right hands with the Caster who is now a center. The movement ends in an 8-hand Tidal Wave formation.

• PLEASE PASS THE CROW

Since the definition of "Roll" means that dancers are to continue turning 1/4 in the direction of body flow, it would be wrong to expect all of the dancers to Roll out of a Circulate since those who Circulate straight ahead simply do not have a physical turning direction. The same thing holds true for some of the dancers in a Scoot Back, Split Circulate, Chase Right, etc., and even though we have often had the occasion to call this fact to the attention of other callers, we somehow managed to commit the self-same offense ourselves in last month's "Program Notes" features (page 804).

The way it happened is kind of interesting. We were dancing at a mainstream dance when a caller used a Scoot Back & Roll combination and all of us in our square (and in every other square as well!) automatically rolled to face -- which was exactly what the caller wanted us to do. We all did it without hesitation and without thinking twice about it. We just flat DID it! For some reason we still don't understand this struck us as a kind of Roll we hadn't seen before -- and the rest you know. We even went so far, the very next week, to call an entire tip of such illegitimate Rolls at a big dance with more than 100 squares on the floor (when we boo-boo, we BOO-BOO!) and even though they all rolled the way we (erroneously) wanted 'em to, the fact remains that it was a mistake -- and even more importantly, we should have known better!

It is, on the other hand, interesting to observe that without a walkthru, or without any help or guidance from the caller, those mainstream dancers knew exactly what we intended for them to do. It could be that although some of the dancers in a Circulate, Scoot Back or similar action have no physical turning direction, they are capable of responding to an implied turning direction (i.e., the direction of the Circulate "track"), and while advanced or challenge dancers can no doubt be trusted to avoid falling into the trap, mainstream dancers may tend to fall into it quite easily. But this, of course, simply means that mainstream callers must therefore be especially careful to use Roll commands correctly.

In any case, we blew it last month. The rules for "Roll" are clear and uncompromising: if you don't have an established turning direction, you cannot roll. It's that simple -- and we hope our goof didn't cause you any problems. If it did, we're truly sorry and I guess we're just plain going to have to eat some crow. Anybody see the salt?

● NEW MOVEMENT (Experimental)

SWEEP TO A LINE (Kip Garvey)

How To Do It:

From certain Double Pass Thru formations -- namely those that create a definite direction of body flow such as Ferris Wheel or Stretch Recycle -- the outside dancers Sweep 1/4 as the center dancers also Sweep 1/4 but continue the action by Veering in the direction of body flow to end the movement in facing lines of four. (The Sweep and Veer actions could be either right or left depending on the preceding command.) In cases where the starting DPT formation is established so that only the centers can identify a definite body flow direction (as in Heads Pass the Ocean and Recycle), the static outside couples would automatically Sweep 1/4 in the same body flow direction as the active centers. (about 8 counts)

Impressions:

Although you can currently find two very similar moves in the Burleson Encyclopedia (Wheel & Sweep, No. 1670 and Wheel & Sweep to a Line, No. 2534), neither one seems, as yet, to have gained any real acceptance or popularity and we doubt that their similarity to Kip's move is going to pose any problems. We can, on the other hand report a very favorable reaction from mainstream dancers everywhere we've tried it so far. You'll probably also find, as we did, that it is necessary for the dancers to do a negligible amount of fudging as the veerers and sweepers adjust into the end-up facing lines. To accomodate this we found it helpful, at the outset, to call "In your lines go up and back" before going on to the next command.

Choreography:

Set-Up moves include: Ferris Wheel, Stretch Recycle, Recycle, Sweep 1/4

Follow-Up moves include: All standard facing line actions such as Pass Thru, Touch 1/4/Curlique, RL Thru, Chains, Flutter Wheels, etc.

From a Zero Box - ZB (Box 1-4)

Swing Thru, boys Trade  
Boys Run, Ferris Wheel  
Sweep to a Line (CL-os)  
Slide Thru

Equals ZERO!

From a Zero Box (ocean wave) ZB

Stretch Recycle  
Sweep to a Line (CL-os)  
Slide Thru

Equals ZERO!

From a Zero Line - ZL (1P2P)

Pass the Ocean  
Stretch Recycle  
Sweep to a Line

Equals ZERO!

Sweep to a Line (continued)Sample Figures:

- 1-3 Square Thru, Swing Thru  
Boys Run, Ferris Wheel  
Sweep to a Line ..... EOL  
Pass the Ocean, girls Trade ..... OB-os  
Stretch Recycle  
Sweep to a Line ..... CL  
Pass the Ocean, Trade the Wave .AL!
- 1-3 Star Thru, Double Pass Thru  
Track II ..... ZB-os  
Stretch Recycle  
Sweep to a Line ..... RL  
Pass the Ocean, Single Hinge  
Follow Your Neighbor  
Boys Run, Ferris Wheel  
Sweep to a Line  
Pass Thru, Tag the Line  
Centers In, Cast Off 3/4 ..... RL  
Square Thru, Trade By (ZB).... AL!

APD

- 1-3 Pass the Ocean, Recycle  
Sweep to a Line ..... ZL  
Right & Left Thru ..... ZL-os  
Pass Thru, Wheel & Deal  
Outsides squeeze in, line up 4  
Pass Thru, Tag the Line-Right  
Ferris Wheel  
Sweep to a Line  
Center 2 Right & Left Thru  
Same 2 Rollaway ..... ZL  
Everybody Allemande Left!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you go  
Swing Thru 2 by 2, boys Trade you know  
Boys Run and Ferris Wheel, move it  
    round the ring  
Sweep to a Line & when you do  
    go forward up & back with you  
Slide Thru, Corner Swing, swing that  
    pretty maid  
Allemande Left, c'mon back, then you  
    Promenade  
...add 16 beat Tag

● UNCOORDINATE (Kip Garvey)

Kip also sent us a gimmick idea which has the feel of a backwards Coordinate. It looks to be the kind of thing you might sometimes want to program at a Festival workshop. Here's how it goes:

UNCOORDINATE: From parallel 2-faced lines centers Circulate 1-1/2 as the ends slide together and Trade (momentary columns of 3 with an end dancer at top & bottom). Without stopping, all now do 1/2 of a column Circulate to end in side-by-side 4-dancer columns.

Sample Figures:

- 1-3 Square Thru ..... ZB  
Swing Thru  
boys Run  
Uncoordinate  
Boys Run ..... ZB-os  
Square Thru 3/4  
Trade By (ZB) ..... AL!
- 1-3 lead right  
Circle to a line of four ..... ZL  
Curlique  
Coordinate  
Uncoordinate  
Boys Run, Swing Thru, boys Run  
Boys Circulate Double  
Girls Trade  
Wheel & Deal (ZB) ..... AL!
- 1-3 Square Thru ..... ZB  
Swing Thru  
Boys Run  
Crossfire  
Coordinate  
Uncoordinate  
Trade & Roll, Box the Gnat ..... ZL  
Right & Left Thru ..... ZL-os  
Slide Thru  
Pass Thru ..... AL!

• PROGRAM NOTES

(Interesting ideas for  
"Theme Tip" Programming)

CLOVERFLO

This movement (sometimes also spelled "Cloverflow") has been around since 1973 and has become a staple on the Callerlab Plus I list. Here again is how it goes: Cloverflo: From any formation that will allow a Trade By, outfacing dancers do a Cloverleaf and Pass Thru as in-facing dancers Pass Thru and Cloverleaf, to end the movement in an 8-Chain Thru (box) formation. The movement flows very well and, in spite of a certain drill-like quality, most dancers seem to like it once they've learned it. We like to tell 'em to always bear in mind that everyone is going to do both a Pass Thru and a Cloverleaf -- but not necessarily in that order. Choreographic Note: whenever the boys do NOT all have the same lady on their right side (as in ZB+Pass Thru), Cloverflo is exactly equal to a Trade By; and when all boys DO have the same partner (as in OPB+Pass Thru), Cloverflo equals a Trade By plus a 4 ladies Chain effect.

Here are some sample routines:

- 1-3 Slide Thru, Pass Thru ..... ZB-os  
 Square Thru 3/4  
Cloverflo (ALI) ..... ZB  
 Curlique  
 Scoot Back  
 Boys Run, Square Thru  
Cloverflo ..... OB  
 Right & Left Thru ..... ZB-os  
 Square Thru 3/4  
Cloverflo (ZB) ..... ALI
- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Pass Thru, Wheel & Deal  
 Centers Pass Thru ..... OPB-os  
 Square Thru 3/4  
Cloverflo ..... OOB

Swing Thru

Girls Circulate

Boys Run

Bend the Line ..... RL-os

1/2 Square Thru

Cloverflo (ZB) ..... ALI

APD Variations:

- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Square Thru  
Cloverflo ..... CB  
 Turn Thru  
Cloverflo  
 Right & Left Grand!
- 1-3 Square Thru ..... ZB  
 Swing Thru, centers Run  
 Tag the Line - In  
 Square Thru, Cloverflo  
 Swing Thru, centers Run  
 Tag the Line - In  
 Square Thru, Cloverflo  
 Swing Thru, centers Run  
 Tag the Line - In ..... RL  
 Square Thru, Cloverflo (ALI) ... ZB  
 Swing Thru, centers Run  
 Tag the Line - In  
 Square Thru, Cloverflo  
 Swing Thru, centers Trade  
 Boys Run, Pass Thru, Wheel & Deal  
 Centers Pass Thru ..... ALI
- Side ladies Chain  
 1-3 lead right, circle to a line .. EPL  
 Pass Thru, Tag the Line-In  
 Centers Pass The Ocean, Recycle  
 Ends Star Thru  
 Everybody Cloverflo ..... RB  
 Spin Chain Thru, girls Circulate twice  
 Turn Thru, Cloverflo (ZB) ..... ALI

# ● SHARE THE WEALTH

Bill Sims (Marlboro, Ct.) turned in some ideas on working with the old "Those Who Want To . . ." gimmick. Bill first sets up a Corner line (CL) and then calls a Wheel & Deal. From here he calls "You can if you want to -- but you don't have to" and then has the dancers do (or NOT do as they may decide in each square) any number of commands that do not change either the dancers' sequence or partner pairings. Such commands include: California Twirl, Partner Trade, boys Run, girls Run, etc. The get-out from here (it will always work, no matter how different the dancers may be arranged in all of the squares in the hall) is:

Face your partner, Pass Thru  
Bend the Line  
Pass Thru  
Wheel & Deal  
Centers Square Thru 3/4, AL!

We've looked at this general idea before and some of you long-time subscribers may want to dig out some of the earlier stuff from your files (check pages 178 and 188).

Jerry Seeley sent us his favorite way of setting up and teaching dancers how to work with the "hourglass" formation. From a normal couple line + Curlique or Touch 1/4, Jerry calls 8 Circulate once-and-a-half and then asks the girls to Spread apart and "check an hourglass". From a 1/2 Sashayed line + Curlique, he asks the boys to Spread and check the hourglass.

Ross Crispino (Nampa, Idaho) mailed in another one of his favorite breaks. It features a Tag the Line out of a Promenade and while you will probably have to walk mainstream dancers

through it once or twice, it seems to work real nice. Here's how it goes:

Allemande Left, all Promenade  
Heads Tag the Line - Left and all  
Promenade  
Sides Tag the Line - Left and all  
Promenade  
All four couples Backtrack  
Promenade  
Girls turn back  
Allemande Left!

# ● NEW BOOK

"The 1978 Top Ten", Bill Davis' annual overview of the previous year's new movements is now available. The book this year has complete definitions (listed alphabetically) for each one of the commands on each of the Callerlab-recommended levels (Mainstream, Experimentals, Plus One, Plus Two, Challenge C-1 and Challenge C-2).

In addition, the book also defines the 100 new commands that were most featured in 1977 and Bill once again offers his personal choice for 1977's "Top Ten" among the new moves.

The thing we always look for in each year's book is Bill's annual survey showing the frequency-of-use of mainstream commands. The author, as always, provides an excellent analysis of his survey. The book, this year, is 60 pages long. You can order it (\$5.00 postpaid in US and Canada) directly from the author:

Bill Davis  
180 No. Castanya Way  
Menlo Park, Calif. 94025



• NEW MOVEMENT (Experimental)

BACKFIRE (Bob Davis)How To Do It:

From any box circulate foursome, all box circulate one place and, without stopping, the new leaders Run around the adjacent dancer. Both adjacent dancers, however, instead of sliding over, step ahead to Trade with each other, thereby pairing up with the other "runner"; both pairs now step slightly forward to form a 2-faced line. For all intents and purposes, the movement is the same as Box Circulate + Trail Off. (about 8 counts)

Impressions:

Although the name "Backfire" has been used before, it does not, at the moment, seem to be anything more than a number in the Burleson Encyclopedia. The current Burleson, incidentally, lists nearly 100 moves having more than a single definition. For this reason, when someone submits a new movement that has a previously used name, we generally suggest that the name be changed. There are two reasons why we didn't do that in this case: first, the movement is intended to serve as a companion move to the currently popular "Crossfire" and the name "Backfire" is, therefore, most appropriate; second, the other "Backfire" (Burleson No. 2341) has no meaning for the average mainstream dancer, nor is it, as far as we can tell, a viable move in the advanced program. Add to this the fact that we noted an excellent response when we used the movement with our mainstream dancers - it was an easy teach and the action flows very well; and our dancers especially enjoyed the "Crossfire" + "Backfire" combination.

Choreography:

Set-Up Moves include: Curlique/Touch 1/4, Split Circulate/Box Circulate, Crossfire, Single file Circulate, Pass the Ocean, Scoot Back, Chase Right, Extend, etc. Follow-Up move include: Ferris Wheel, Crossfire, etc.

From a Zero Box - ZB (Box 1-4)

RL Thru, Swing Thru  
Boys Trade, boys Run  
Crossfire - Backfire  
Wheel & Deal

Equals ZERO!From a Zero Box - ZB

Swing Thru, boys Run  
Girls Trade, Bend the Line  
Touch 1/4 - Backfire  
Wheel & Deal

Equals ZERO!From a Zero Line - ZL (IP2P)

Curlique - Backfire  
Bend the Line, Reverse Flutter

Equals ZERO!From a Zero Line - ZL

Swing Thru, boys Run  
Crossfire - Backfire  
Bend the Line - Star Thru

Equals ZERO!

Backfire (continued)Sample Figures

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Crossfire - Backfire  
Ferris Wheel  
Centers Swing Thru  
Boys Run  
Crossfire - Backfire  
Wheel & Deal  
Double Pass Thru  
Track II ..... CB  
Swing Thru  
Boys Run, Wheel & Deal  
Eight Chain Three ..... AL!
- 1-3 Touch 1/4  
Backfire  
Wheel & Deal  
Pass Thru ..... ZB-os  
Swing Thru, boys Run  
Tag the Line - Right  
Boys Cross Run  
Crossfire - Backfire  
Bend the Line ..... EPL  
Pass Thru  
Wheel & Deal  
Centers Swing Thru  
Girls Trade, boys Run  
Crossfire - Backfire  
Half-Tag and ..... AL!

Without Crossfire:

- 1-3 Square Thru ..... ZB  
Touch 1/4  
Backfire  
1/2 Tag and Coordinate  
Bend the Line ..... ZL-os  
Pass Thru  
Chase Right  
Scoot Back  
Backfire  
1/2 Tag, Trade & Roll ..... ZL  
Right & Left Thru  
Curlique - Backfire

Boys Circulate  
Wheel & Deal ..... OB  
Dive Thru, Pass Thru (ZB) ..... AL!

APD

- 1-3 Square Thru 3/4, Separate  
Go round 1, line up 4  
Touch 1/4 - Backfire  
Bend the Line  
Touch 1/4 - Backfire  
Bend the Line  
Star Thru  
Zoom  
Centers Square Thru 3/4 ..... AL!
- 1-3 Pass Thru, Separate  
Go round 1, line up 4  
Pass Thru  
Tag the Line - Right  
Crossfire - Backfire  
Couples Circulate  
Tag the Line - In  
Touch 1/4  
Backfire  
Wheel & Deal  
Box the Gnat ..... OB-os  
Right & Left Thru (ZB) ..... AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you go  
Swing Thru 2 by 2, boys Trade you know  
Boys Run and Crossfire, movin' round the  
ring  
Backfire and when you do, keep on goin'  
2 by 2  
Wheel & Deal & Dive Thru, Square Thru  
count three  
Swing that corner lady & Promenade for  
me  
....add 16-beat Tag!

• SIGHT CALLERS NOTE BOOK

ARE WE LETTING THE TAIL WAG THE DOG?

One of the criticisms we sometimes hear directed at sight callers -- as a group -- is that their material tends, after a while, to be dull, boring, and routinely predictable. According to such critics, all sight callers seem, somehow, to sound alike: their routines are similar, their choreography is repetitious, and they all seem to be using the same old get-outs over and over. While we must certainly agree that it is, at the very least, unenlightened for any caller to use the same material over and over, we cannot agree that dullness must therefore "go" with a sight caller's "territory", or that repetitive choreography is the unavoidable price that a sight caller must pay for the ability to "free-wheel". While there certainly must be many sight callers whose programs are dull and boring, we suspect that there must also be -- with the same kind of certainty -- just as many module callers, memory callers, mental image callers or cue card readers who consistently turn out programs that are equally flat or equally tedious. A caller who calls programs that are dull and uninteresting does so not because he or she is a sight caller, but because he or she is uncreative, or uninspired, or unoriginal -- or maybe just plain lazy -- and we doubt that anyone can seriously believe that sight callers are the only callers who might be prone to such admittedly undesirable characteristics.

On the other hand, we must also admit that we have often noticed an undeniable tendency on the part of many newer sight callers to become so engrossed in their efforts to resolve the square accurately, that they sometimes forget that they must also do it interestingly. It is, in other words, dangerously easy for a new or beginning sight caller to become so wrapped up in serving his own best interests -- achieving an accurate Allemande Left or whatever -- that he may sometimes lose sight of the fact that his primary responsibility is to the dancers, and that their best interests must always be served first -- by giving them a good time and by NOT boring them!

But that's no big deal! While we cannot deny that student sight callers frequently fall into the trap of allowing the tail to wag the dog -- of allowing sight calling technique to take the place of effective program content -- we are also aware that such tendencies are quite easily restrained, and that experienced sight callers quickly learn to keep from giving in to such simple-to-control temptations.

The way they generally do it is by NOT allowing their ability to sight call to become more important than their other calling skills. It is probably true, for example, that most successful sight callers are also proficient memory/module callers and most of them use sight techniques primarily as a means of bringing the dancers from an unknown arrangement to an identifiable choreographic reference point (FRA state), from which they may then call whatever memorized routines (zeros, get-outs, conversions, etc.) their programming judgement may suggest. For it is certainly true that a successful sight caller must be able to employ the same degree of programming judgement as is used by any other successful caller. And as we have often observed in the past, even though a sight caller possesses the ability to keep the dancers moving -- to invent choreography on-the-spot and to literally improvise an entire dance, it would be enormously presumptive for any sight caller to assume that he is therefore also able to improvise or invent -- off the top-of-his-head -- the best dance he is capable of.

It is, to be sure, very helpful and important for today's caller to be able to sight call. But we also believe that no caller should allow his ability to sight call to take precedence over all of the other skills that it takes to be a successful caller these days. For that would truly be a case of allowing the tail to wag the dog!

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# choreo



# BREAKDOWN

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

MARCH 1978

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## WHAT'S HAPPENING?

New movements were plentiful this month and we found two -- and maybe even three -- of them them to warrant a closer look. The "In Depth" command described on page 822 initially grew out of the tendency of many mainstream dancers to misinterpret the meaning of "Roll" but was subsequently expanded to encompass a variety of interesting choreographic variations. It could turn out to be a very useful new idea and it might even be one of those rare movements that will appeal to both mainstream and advanced dancers. We also liked the action of "Stroll and Cycle" -- and we especially liked the pattern of a movement that grew out of it called "Stroll & Bi-Cycle". (see pages 824-826).

Here are the others:

ACCELERATE (Walt McNeel) From a Double Pass Thru formation, the trailing (outside) dancers Divide and Pass In, as the leaders (inside dancers) Touch  $1/4$  and Walk and Dodge to end the movement in an 8-Chain Thru formation.

BOX THE DIAMOND (Bill Adkins) From center-to-center diamonds, points Fold in to stand behind the center and all now move a step forward to form a Box Circulate four-some (parallel ocean waves); from point-to-point diamonds, the move ends in columns.

CHASE & TRADE (Nonie Moglia) From back-to-back couples, belle's position does a  $3/4$  Zoom as beau's position Folds into vacated adjacent spot, Circulates  $1/2$  place to meet the other beau, then Trade to become centers of the final 2-faced line. Belles then move up (forward and to the right) to pair up with the Traders and become ends of the 2-faced line.

CROSS THE ACTION (Nonie Moglia) From parallel OWs, ends Cross Run into the center to Cast  $3/4$  with inside hands. New ends, meanwhile, Circulate  $1-1/2$  forming a 4 dancer star in the center flanked by 2 mini-waves. Those in the 4-hand star turn exactly  $1/2$  and the star centers turn the nearest mini-wave dancer  $1/4$  (Touch  $1/4$ ) as all 4 outsides move forward to form new ocean waves. (RH waves become LH waves and vice versa).

What's Happening? (continued)

DIAMOND SPLIT (Bill Davis) From any diamond foursome, all Diamond Circulate + new points Roll and new centers Extend to form mini-waves. Twin diamonds become parallel waves.

HANG A RIGHT/LEFT From a completed DPT first pair goes right and Circulates one place as trailing pair goes right and does NOT Circulate. Ends in parallel 2-faced lines.

PAIR THE DIAMOND (Bill Adkins) Diamond points do a Diamond Circulate as diamond centers Trade. Center-to-center diamonds become a Tidal 2-faced line; point-to-point diamonds become parallel 2-faced lines.

SCOOT & CIRCULATE (Phil Kozlowski) From parallel 2-faced lines, outfacing pair does a Wheel Across to the other side; infacers Circulate 1/2 (momentary 2-faced line in the center) and these centers Trade; then each center pair Circulates 1/2 again to join those who did the Wheel across. Ends in parallel 2-faced lines.

FOUR LITTLE LADIES "SHOW OFF" (Tweety Tyndall) From a squared up set (or circle), the 4 girls star by the right 1/2 way across as the boys 1/4 left to join right hands with the original opposite lady (girls retain their star) to form a momentary "Thar" star. Without stopping, all swing 1/2 by the right and the four men now star 1/2 way across by the left. The movement ends here and permits such get-outs as Turn Thru (ALL), All 4 couples Swing Thru (or Spin the Top), All 8 Diamond Circulate, etc.

SPREAD THE TOP (Andy Cisna) From a 1/4 Tag formation, outside couples Divide or "Spread" and Pass In as the center wave dancers Spin the Top and Extend to end the movement in parallel ocean waves.

TRIM THE DIAMOND (Paul McNutt) From center-to-center diamonds, the four wave centers do a 1/2 Tag the Line as the four points Circu-

late one position to end in parallel two-faced lines.

VOLLEY CIRCULATE (Chuck Peel) From a Double Pass Thru formation, centers Pass Thru and, without stopping, all 8 Pass Thru and outsides Partner Trade. Ends in another DPT with couples interchanged as in Ping Pong Circulate.

WAVE THE DIAMOND (Bill Adkins) Diamond points do a Diamond Circulate as diamond centers Slither (nose-to-nose Sashay). Those doing the Diamond Circulate should veer to the left so that the movement may end in an ocean wave. Center-to-center diamonds end in a Tidal wave; point-to-point diamonds become parallel ocean waves.

SHIFT BACK (David Roe) From ocean waves, 2-faced lines, facing or back-to-back lines of four, all 1/2 Tag the Line, centers Trade and all 8 Scoot Back to end in parallel ocean waves.

WHEEL THE COLUMN (Glenn Zeno) A combination move that begins from columns. 8 Circulate + Trade + the dancers in the No. 2 and 4 column positions (the trailers in each Box Circulate foursome) move up to pair up with the leaders (as in Coordinate) and all then Ferris Wheel.

ZOOMCROSS & ROLL (Ed Clofflin) Back-to-back couples U-turn back (away from each other), Cross Trail and turn 1/4 to face the partner they Cross Trailed with. Back-to-back lines end in 8-Chain Thru; Trade By formation ends in facing lines.

• NEW MOVEMENT (Experimental)

IN DEPTH (Bill Davis)How To Do It:

"In Depth" is a direction that may be added on to any command in which two or more dancers are moving in a dance pattern or ground track where it is possible to identify (among the active dancers) a "flagpole" or geometric center point. Adding the words "In Depth" to such a command means that each dancer, after completing the movement and without stopping, shall individually face  $1/4$  toward the center of their own track (note the examples below).

Impressions:

While in some situations "In Depth" is identical to "Roll", and while in others it is identical to " $1/4$  In", there are many situations where it is identical to neither. We found it especially useful in mainstream programming as a means of achieving normal facing couples after Scoot Backs, Split Circulates, Chase Rights, etc. We also found that mainstream dancers had little difficulty in learning the easier variations and we suspect that the advanced dancer/workshop crowd might have some fun with the puzzle-solving nature of such possibilities as "Diamond Circulate In Depth", "Cloverleaf In Depth" and the numerous APD variations.

Choreography:From:

Box Circulate Foursome: Box Circulate In Depth produces facing pairs  
 Parallel Ocean Waves: Scoot Back In Depth produces facing pairs  
 Parallel Ocean Waves: 8 Circulate In Depth produces DPT Formation  
 Back-to-back pairs: Chase Right In Depth produces facing pairs  
 Opposite facing columns: Column Circulate In Depth produces facing lines  
 From a completed DPT: Track II In Depth produces a DPT formation  
 From facing pairs: Square Thru In Depth = Zero; Square Thru  $3/4$  In Depth = RL Thru + Slide Thru;  $1/2$  Square Thru + RL Thru

<u>From a Zero Box - ZB (Box 1-4)</u> Star Thru, Pass Thru Chase Right - <u>In Depth</u>	<u>Equals ZERO</u>
<u>From a Zero Box Ocean Wave</u> Recycle, Touch $1/4$ Split Circulate - <u>In Depth</u>	<u>Equals ZERO</u>
<u>From a Zero Box - ZB</u> Square Thru - <u>In Depth</u>	<u>Equals ZERO</u>

In Depth (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
 Curlique  
 Split Circulate-In Depth ..... OCB-os  
 Right & Left Thru, Pass Thru  
 Trade By ..... OCB  
 Curlique, Scoot Back-In Depth .... OCB  
 Star Thru, Pass Thru, Wheel & Deal  
 Zoom, centers Pass Thru (AL!) .... ZB  
 Star Thru ..... CL  
 Pass Thru, Chase Right-In Depth ... AL!
- 1-3 1/2 Square Thru-In Depth  
 Cross Trail  
 Separate, go round one  
 Squeeze in, line up 4 ..... CL  
 Pass Thru  
 Chase Right-In Depth (AL!) ..... ZB  
 Star Thru, Pass the Ocean ..... OB-os  
 Girls Trade, girls Run  
 1/2 Tag - In Depth (ZB) ..... AL!
- 1-3 Square Thru 3/4-In Depth  
 Pass Thru ..... ZB  
 Curlique  
 Cast Off 3/4 ..... ZB  
 8 Circulate-In Depth  
 Girls Swing Thru, Turn Thru  
 Boys Courtesy Turn your girl ..... ZL  
 Rollaway, 1/2 Sashay  
 Pass Thru  
 Chase Right-In Depth  
 Go Right & Left Grand!
- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Pass the Ocean ..... CB-os  
 Swing Thru  
 Scoot Back-In Depth  
 Swing Thru  
 Split Circulate-In Depth  
 Touch 1/4 ..... CB-os  
 Swing Thru  
 Boys Trade, boys Run  
 Bend the Line ..... ZL-os
- Curlique  
 8 Circulate-In Depth ..... RL  
 Square Thru, Trade By (ZB) ..... AL!
- 1-3 Right & Left Thru  
 Square Thru 3/4-In Depth  
 Double Pass Thru  
 Track II - In Depth  
 Girls Swing Thru, Turn Thru  
 Boys Courtesy Turn this girl ..... OL-os  
 Pass the Ocean, Swing Thru  
 Boys Run  
 Couples Circulate-In Depth  
 Girls Swing Thru  
 Ping Pong Circulate  
 Boys Swing Thru, Extend  
 Boys Run (AL!) ..... ZL  
 Pass Thru, Tag the Line-Right  
 Couples Circulate-In Depth ..... AL!
- 4 ladies Chain, Promenade  
 1-3 Wheel Around ..... OL  
 Pass the Ocean, Swing Thru  
 8 Circulate, boys In Depth!  
 Boys Swing Thru  
 Diamond Circulate-In Depth  
 Girls Touch 1/4  
 Ping Pong Circulate  
 Boys Swing Thru  
 Boys Extend  
 Boys Run. (ZL) ..... AL!

SINGING CALL (Corner Progression)

Head 2 you Square Thru, 4 hands you go  
 Curlique the outside 2, Scoot Back-In Depth  
 Swing Thru 2 by 2, boys Run Right  
 Ferris Wheel and in the center, Pass Thru  
 and Star Thru  
 Pass Thru and Chase Right, In-Depth I say  
 Swing that corner lady, Promenade that way  
 ...add 16-beat Tag



• NEW MOVEMENT (Experimental)

STROLL & CYCLE (Carl Wamsley)How To Do It:

From a 2-faced line standing parallel and between facing couples, (as in 1-3 Pass the Ocean, Swing Thru, boys Run), the ends of the 2-faced line (boys in the above set-up) move forward (Extend) to join right hands with the belle dancers (girls) in the outside couples. These two only will then Recycle. Simultaneously, the 2-faced line centers (girls) Trade with each other as the beau dancers in the outside couples step directly forward to pair up with those who Traded in the center and, without stopping, these pairs will then move forward to join those who Recycled to form parallel 2-faced lines. In order to blend smoothly into the final 2-faced lines, the Recyclers must veer slightly to the left. (about 6-8 counts)

Impressions:

This movement turned out to have a smooth and well-designed dance action and we noted an enthusiastic response in our mainstream groups. The teach was relatively problem-free. We found it useful to tell the beaus in the outside couples that their action was very much like a Circulate -- except that they picked up a new lady 1/2 way there. Modular callers will probably find, as we did, that simple zero combinations were a bit tough to come by -- although we had no difficulty at all in developing "half-zeros" (those you must call twice before they zero out).

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Rollaway 1/2 Sashay, Star Thru Centers Swing Thru, outsides Trade Center boys Run, <u>Stroll &amp; Cycle</u> Bend the Line	<u>TECHNICAL ZERO</u> (insides and outsides interchanges)
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run Ferris Wheel, centers Swing Thru Boys Run, <u>Stroll &amp; Cycle</u> Girls Trade, couples Circulate Wheel & Deal	<u>TECHNICAL ZERO</u> (insides & outsides interchange)
<u>From a Zero Line - ZL</u> Pass Thru, Wheel & Deal *Centers Swing Thru/boys Run <u>Stroll &amp; Cycle</u> , Bend the Line * or Circle 1/2, Veer Left	<u>1/2 ZERO</u>
<u>From a Zero Line - ZL</u> 2 ladies Chain, Pass Thru Wheel & Deal, Zoom Centers Touch & Recycle, Veer Left <u>Stroll &amp; Cycle</u> , Wheel & Deal	Converts Zero Box (ZB) to Zero Line (ZL)

Stroll & Cycle (continued)Sample Figures:

- 1-3 Pass the Ocean  
Recycle, Veer Left  
Stroll & Cycle  
Couples Circulate  
Ferris Wheel  
Centers Swing Thru, boys Run  
Stroll & Cycle  
Boys Circulate, girls Trade  
Ferris Wheel  
Centers Square Thru 3/4 ..... ALI
- 1-3 Pass the Ocean  
Swing Thru, boys Run  
Stroll & Cycle  
Girls Trade, Wheel & Deal ..... OB-os  
Square Thru 3/4  
Outsides Cloverleaf  
Centers Star Thru, Circle 1/2  
Veer to the Left  
Stroll & Cycle  
Tag the Line - Right  
Boys Cross Run, Wheel & Deal .....  
Wheel & Deal ..... OB-os  
Dive Thru  
Square Thru 3/4 ..... ALI
- 1-3 Square Thru ..... ZB  
Split 2, line up 4  
Centers Spin the Top  
Ends Star Thru, California Twirl  
Center boys Run  
Stroll & Cycle  
Ladies Trade  
Couples Circulate  
Wheel & Deal (ALI) ..... ZB  
Swing Thru  
Boys Run, girls Trade  
Ferris Wheel  
Centers Touch & Recycle  
Veer Left  
Stroll & Cycle  
Bend the Line ..... ZL-os  
Centers Spin the Top  
Ends Star Thru

Centers Recycle  
Veer to the Left  
Stroll & Cycle  
Bend the Line (ZL) ..... ALI

(with Callerlab Experimentals)

- 1-3 Pass the Ocean  
Ping Pong Circulate  
Centers Recycle, Veer Left  
Stroll & Cycle  
Crossfire  
Coordinate  
Ferris Wheel, Zoom, centers Swing Thru  
Boys Run, Stroll & Cycle  
Ladies Trade, Wheel & Deal... ZB  
Touch 1/4, Follow Your Neighbor ALI

(APD Variations)

- 1-3 Pass Thru, Separate  
Go round 1, line up 4  
Pass Thru, Wheel & Deal  
Girls Swing Thru  
Center Girls Run  
Stroll & Cycle  
Ferris Wheel  
Centers Swing Thru, girls Run  
Stroll & Cycle  
Couples Circulate  
Wheel & Deal, Star Thru  
Couples Circulate  
Wheel & Deal (ZB) ..... ALI

SINGING CALL (Corner Progression)

Head 2 Promenade 1/2 way and then  
Down the middle RL Thru, turn this girl again  
Pass the Ocean, Swing Thru, walkin' round  
I say  
Boys Run, Stroll & Cycle, 2 by 2 that way  
Bend the Line, RL Thru, turn this girl  
you know  
Slide thru, Corner Swing, then you  
Promeno  
...add 16 beat tag.

# ● VARIATION (Experimental)

## STROLL & BI-CYCLE

The Stroll & Cycle idea has already spawned an interesting spin-off move called "Stroll & Bi-Cycle" -- and the variation may well turn out to be better than the original! It moves very smoothly and has the additional advantage of beginning from a 1/4 Tag formation which works very well out of the currently popular Ping Pong Circulate and which is also a bit easier to set-up. Here's how it goes:

### Stroll & Bi-Cycle (Ken Hovey)

From a 1/4 Tag formation, wave ends and beau dancers in the outside couples move forward as in Stroll & Cycle to form a four-dancer wave standing between two offset mini-waves. From here, the wave centers Trade and all dancers now Recycle to end in a DPT formation.

#### Sample Figures:

- 1-3 RL Thru, Pass the Ocean  
Stroll & BiCycle  
Centers Double Swing Thru  
Ping Pong Circulate  
Stroll & Bi-Cycle, centers Zoom  
Centers Pass Thru (ZB) ..... AL!
- 1-3 lead right, circle to a line ... ZL  
Pass Thru, Wheel & Deal  
Centers Touch, Stroll & Bi-Cycle  
Centers Pass Thru, Star Thru ..... EPL  
Touch 1/4, Coordinate  
Ferris Wheel  
Centers Touch, Stroll & Bi-Cycle  
Zoom, centers Square Thru 3/4 ... AL!
- 1-3 RL Thru, 4 ladies Chain  
Promenade  
1-3 Wheel Around, RL Thru ..... OL  
Rollaway, 1/2 Sashay  
Pass Thru, Tag the Line - In  
Centers Spin the Top, Ends Slide Thru  
Stroll & Bi-Cycle  
Centers Swing Thru, Turn Thru ..... AL!

# ● GRAND SQUARE NOVELTY

## SIDES FACE-ROW YOUR BOAT (Ralph Hay)

Here is an interesting Grand Square stunt or gimmick that could become quite popular. Since all the dancers will actually be doing their normal Grand Square traffic pattern, the teach merely involves training the dancers in the staggered "starting time" concept as described below:

On the command "Sides Face, Row Your Boat", Couple No. 1 (only) begins a standard Grand Square action. After 4 beats, the No. 2 man and the No. 4 girl begin their individual Grand Square pattern; after four more beats, the No. 3 couple starts their Grand Square action and after 4 more beats, Gent No. 4 and Girl No. 2 also join the others by beginning their individual Grand Square action. Then, as each pair, completes their Grand Square (32 counts), they wait at home until all the dancers have completed the entire pattern.

To further emphasize the novelty of this idea, the author suggests that when the caller gives the command to "Sides Face, Row Your Boat", he should also lift the needle from the record so that, as each pair of dancers begin their Grand Square they may simultaneously sing "Row, Row, Row your boat, gently down the stream", etc., in the traditional manner of the well-known round. Then, when all are done, the caller can replace the needle on the record and continue with his patter routine.

Sounds like a dandy idea to use at a square dance summer camp!

• MOVIN' DOWN THE MAINSTREAM

- 1-3 Square Thru ..... ZB  
 Swing Thru  
 Spin the Top and Curlique  
 Coordinate  
 Bend the Line ..... ZL-os  
 Pass the Ocean ..... RB  
 Girls Trade, Recycle ..... CB-os  
 Veer Left  
 Girls Trade again  
 Ferris Wheel  
 Double Pass Thru  
 Track II ..... OPB  
 Single Hinge  
 Split Circulate  
 Boys Run ..... ZL-os  
 Cross Trail ..... AL!
  
- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Pass Thru  
 Wheel & Deal  
 Double Pass Thru  
 Leaders Trade ..... OPB-os  
 Curlique  
 Scoot Back  
 Boys Run ..... ERL-os  
 Pass Thru  
 Wheel & Deal  
 Outsides squeeze in, line up 4  
 Pass Thru  
 Tag the Line  
 Leaders Trade ..... CB-os  
 Square Thru 3/4 ..... AL!
  
- 4 ladies Chain  
 1-3 1/2 Square Thru ..... OB-os  
 Swing Thru  
 Boys Run  
 Tag the Line  
 Girls Trade  
 Curlique ..... ZB-os  
 Girls Trade again & Scoot Back  
 Boys Trade  
 Boys Run, Ferris Wheel  
 Outsides squeeze in, line up 4
  
- Pass Thru  
 Wheel & Deal  
 Boys Squeeze in, line up 4  
 Pass Thru  
 Tag the Line  
 Boys Trade ..... AL!
  
- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Spin the Top  
 Boys Run  
 1/2 Tag and Scoot Back  
 Boys Run ..... ZL-os  
 Swing Thru  
 Boys Run  
 1/2 Tag the line  
 Single file Circulate  
 Boys Run (ZB) ..... AL!
  
- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Swing Thru  
 Boys Run  
 Tag the Line (all the way!)  
 Girls turn back and Curlique ..... ECL  
 Girls Trade ..... ZL  
 Recycle and Sweep 1/4 ..... RB  
 Right and Left Thru and take  
 a full turn around ..AL!
  
- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Square Thru 3/4  
 Courtesy Turn this girl  
 Dixie Style to an ocean wave  
 Boys Cross Run  
 Girls Trade & Recycle ..... RB  
 Veer to the left  
 Couples Circulate but the girls go  
 double  
 Ferris Wheel  
 Centers Square Thru 3/4 (ZB) .... AL!

● SIGHT CALLER'S NOTEBOOK

ARKY ENGINEERING (Part One)

In our experience, callers who are unable to sight call tend, generally, to think of sight calling as a technique that deals exclusively with a caller's ability to resolve the square accurately, i.e., with the ability to achieve an "on-target" Allemande Left or similar get-out. We have also observed, however, that when such callers decide to learn sight calling, they soon discover that "getting" the Allemande Left is actually only a small part of the sight caller's total game -- that while the ability to resolve the square accurately is, indeed, a necessary and important sight calling skill, it is also important for a sight caller to be able to call dance material that is interesting, smooth-flowing and fun-to-dance. What's more, an effective sight caller is one who can, in addition, develop his or her dance routines in an essentially improvised or off-the-cuff fashion and this (it turns out) is usually a much more difficult thing for a non-sight caller to master than are the more or less mechanical (and thus easy-to-learn) techniques of sight resolution.

The problem is that long before a sight caller, in any given square dance routine, is required to think about a get-out, he is first required to think about the nature of his choreography and about the kind of material he is presenting to his dancers. This is where a sight caller must exercise the same kind of program decision-making as must any other kind of caller -- except that a sight caller is often required to make his program decisions "on-the-fly". To do this glibly and smoothly, an effective sight caller must therefore possess a thorough knowledge of the essential characteristics of each and every command in his repertoire, and he must also be totally aware of the choreographic impact that each of the commands he calls will have upon the then-existing formation of the dancers. A sight caller, in other words, should never be surprised by the constantly-changing dancer formations he creates -- nor should he ever find it necessary to fumble and grope for a suitable command to call from any of the dancer arrangements he has engineered. We have lately come to identify this very critical sight calling skill as "Formation Awareness" and we have often, in the last year or two, found it helpful to examine some of the more interesting ramifications of "Formation Awareness" in these pages (see pages 708, 798, etc.)

It is certainly true that student sight callers tend quite often to run afoul of formations that are either 1/2 Sashayed or "Arky". Who among us, for example, can honestly say that he has never tried to call a Right & Left Thru from 1/2 Sashayed couples -- or that he has never tried to call a Star Thru from a formation in which dancers of the same sex are facing each other? However, far from worrying about such errors, we prefer to view them as an essential part of every student sight caller's learning process since it rarely takes more than one or two such egg-on-the-face boo-boos before the student acquires a strong motivation to upgrade and improve his own abilities in the area of Formation Awareness and this, in our opinion, is a very valuable part of the student's training.

Those of us who write or publish caller training material (textbooks, manuals, note services, caller school syllabus material, etc.) usually approach the problem by either describing or illustrating some of the more commonly encountered Arky arrangements -- and then showing one or two simple ways to "de-Arkyfy" (normalize) them. (check page 538 to see how we have done this in the past). This type of training material is, of course, very valuable. However, not only is it important for a sight caller to be able to glibly call his way out of a broad range of Arky formations, he must also be able -- just as glibly -- to call his way into them -- especially nowadays when we are all finding more and more occasions to include an

Arky Engineering (continued)

ever-increasing number of APD variations in our programs. For this reason, we thought it might be helpful to once again illustrate some of the more common Arky formations a modern caller is apt to encounter, along with some easy ways to engineer them (set 'em up) and normalize them (get 'em out). This month we'll examine 8-Chain Thru formations (boxes):

FROM ANY "NORMAL" BOX (i.e. from any 8-Chain Thru with girl on boy's right side)

To Create the Arky Box Shown Below:	Call:	To Create a Comparable Parallel Ocean Wave Formation, Call:
1.	Swing Thru, boys Run Tag the Line - In Pass Thru, Wheel & Deal Centers Pass Thru	Curlique, Swing Thru
2.	Star Thru, Pass the Ocean Girls Trade, girls Run Tag the Line - In Pass Thru, Wheel & Deal Centers Pass Thru	Curlique, centers Trade
3.	Star Thru, Pass Thru Wheel & Deal, outsides squeeze in, line up 4 Pass Thru, Wheel & Deal Girls Pass Thru	Swing Thru, boys Run 1/2 Tag the Line (also Curlique or Touch 1/4)
4.	Star Thru, Pass Thru Wheel & Deal, outsides squeeze in, line up 4 Pass Thru, Wheel & Deal Zoom, boys Pass Thru	Right & Left Thru Rollaway, 1/2 Sashay Curlique (also Curlique, Scoot Back)

It is also interesting to note that from any normal 8-Chain Thru formation, the command "Curlique" produces Arky waves (No. 3, above) and that from any Arky wave a command to "Swing Thru" will produce a different Arky wave; another Swing Thru produces another, and one more Swing Thru produces yet another. You can, in other words, achieve any Arky wave you desire by first engineering one and by then calling Swing Thru until the desired formation is achieved.

We'll continue this type of Arky Engineering next month (line formations).

# choreo



# BREAKDOWN

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

APRIL 1978

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## WHAT'S HAPPENING?

We're getting a lot of reports that Ross Crispino's 64-beat gimmick routine called "Grand Weave" is getting a lot of action these days. And among the experimentals, we gather that Stroll and Cycle plus its companion move "Stroll & Bi-Cycle" are also quite popular in the workshops.

We also sense an ever-so-slight lessening of new movements being written these days. Not enough yet to announce that we seem to be embarking on a new trend, but noticeable to the point that it bears watching. Could be that the emphasis that so many callers are now placing on the Callerlab Plus I and II lists is filling the need for new material that we have, over the years, been filling with Experimentals.

Both of the new movements we're featuring this month show (in our opinion) some potential for mainstream dancers. Both are short and relatively simple and both feature easy teaches. They're called "Roll 'Em" and "Touch Tone" and you might give 'em the once-over. Here are the others:

BEND AROUND (Ted Wegener) From any four-dancer ocean wave, centers turn around (toward the ends) then all Bend the Line.

BOUNCE BACK (Paul McNutt) From parallel right-hand OWs, all Cast right 3/4 and, without stopping, new wave centers Trade and Roll to face as ends Circulate one place and end facing out turns back. From here, the centers Pass Thru & Cloverleaf as the ends Pass Thru to end in an 8-Chain Thru formation.

BREAK THE DIAMOND (Tom Sellner) From twin center-to-center diamonds, the centers of the inside wave Hinge as the points facing in Extend to form a new wave. Points facing out, meanwhile do a Diamond Circulate and veering left pair-up with the other centers, where, as a pair, they now Bend in to end the movement in a 1/4 Tag formation.

CHASE THE BOAT (Johnny Hayes) This one comes from England! From facing lines of 4, Ends do a standard Load the Boat pattern as centers Pass Thru, Chase Right, Cast right 3/4 and Extend to end in an 8-Chain Thru formation.

What's Happening? (continued)

CIRCLE THE WHEEL (Jerry Murray) From back-to-back lines of 4, right hand couples Promenade 1/2 way around the outsides and face in (sort of a Couples Zoom) as left end couples do a standard Wheel & Deal action to end up facing their counterparts from the other line where, without stopping, they Circle 4 1/2 way and Pass Thru to end in an 8-Chain Thru formation. One may also Left Circle the Wheel and Single Circle the Wheel.

DIVIDE and PAIR (Jim Teal) From a Double Pass Thru formation, center four Pair Off as trailers Divide and Pass In.

JUBILEE WALK (Johnny Hayes) From clockwise parallel 2-faced lines, ends Circulate Double and Quarter In as centers Walk & Dodge + Chase Right + Hinge and Extend to end in parallel right hand ocean waves.

MISS THE BOAT (written by Gus Greene and dedicated to Len and Ruby Stokes) From any line of four featuring facing centers, ends go around the outside perimeter passing 2 other dancers and, as they meet a third dancer, they 1/4 in (they do NOT pass the 3rd dancer!). Centers, meanwhile, Pass Thru, 1/4 out and then Partner Trade. It is sort of a 2/3 or 3/4 Load the Boat (but not exactly!)

REJUVENATE THE WAVE (Johnny Hayes) From parallel right hand ocean waves, Split Circulate once-and-a-half (momentary twining diamonds). Outside 6 Circulate forward one position as the other two (centers) Trade and then Cast 3/4 with the ends they meet to end the movement in parallel two faced lines.

SLIP & SPREAD (Tom Perry) From any ocean wave or two-faced line arrangement, centers Trade and Spread as the ends, simultaneously, Flip into the nearest center spot.

Ocean waves become two-faced lines and vice versa.

STRETCH THE DIAMOND (Tom Sellner) From a Quarter Tag formation, the outside pairs do a Partner Hinge and the dancer who is furthest on the outside of the mini-wave will do a Diamond Circulate type action approximately into the spot then occupied by the center wave end dancer. Wave dancers, meanwhile begin a Stretch Recycle action except that the "leading dancer" will join the dancers who did NOT Diamond Circulate to form a 4-dancer ocean wave in the center (actually, they become centers of the final center-to-center twin diamond formation) as the trailers in the Stretch Recycle action stop when they have become points in the final diamond formation.

\* \* \* \* \*

Lee Kopman, after telling us about "Touch Tone" (see page 836) in one of the hotel hallways during the recent Callerlab convention in St. Louis, also mentioned that he was working on a move he intends to call "Follow the Yellow Brick Road". He sees it as a move featuring Follow Your Neighbor type actions and plans to make it time out exactly 16 beats so that after the callers says "Follow the Yellow Brick Road" he can then also sing (as the dancers go thru the actions) "We're Off to See the Wizard, the Wonderful Wizard of OZ"...and then pick up the next command(s) in the routine. We still haven't figured out if Lee was serious ... or whether he was gleefully pulling our leg!



• NEW MOVEMENT (Experimental)

ROLL 'EM (Bill Davis)How To Do It:

From lines facing out, right end dancers (only) Zoom as all the other dancers in the line Roll right one position to form facing lines (could be called from back-to-back lines of 2, 3, 4.). A command to "Unroll 'Em" means that the left end dancer (only) would Zoom as all of the others in the line would Roll left one position to form facing lines.

Impressions:

This one first came to our attention last January but we somehow lost track of it. .... probably because the definition, in print at least, didn't impress us all that much. However, a well-known caller called it to us the other day and we were pleasantly surprised to find that it was really fun to dance! The Roll/Fold type action flows slick as a whistle and the whole thing has a neat and comfortable "feel" to it. Could be that advanced or challenge dancers might find the move to be a bit too simple for their tastes, but we suspect that mainstream dancers will really enjoy it.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Pass Thru <u>Roll 'Em (CL-os)</u> Slide Thru (ZB)	Converts a Zero Line (ZL) to a Zero Box (ZB)
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru Spin the Top, Pass Thru <u>Roll 'Em (ZL)</u>	Converts a Zero Box (ZB) to a Zero Line (ZL)
<u>From a Zero Line - ZL</u> Pass the Ocean Swing Thru Girls Circulate, boys Trade Boys Run, Bend the Line Pass Thru <u>Roll 'Em</u>	Equals ZERO
<u>From a Zero Box - ZB</u> Spin Chain Thru Girls Circulate Twice Boys Run, Bend the Line Pass Thru, <u>Roll 'Em</u> Slide Thru	<u>Technical ZERO</u> (outsides/insides interchange)

## Roll 'Em (continued)

## Sample Figures:

- 1-3 lead right, circle to a line....ZL  
Pass Thru, Roll 'Em ..... CL-os  
Touch 1/4, Coordinate  
Bend the Line ..... ZL-os  
Right & Left Thru ..... ZL  
Pass Thru, Roll 'Em ..... CL-os  
Slide Thru ..... AL!
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Bend the Line ..... EPL-os  
Pass Thru, Roll 'Em ..... ERL  
Pass Thru, Wheel & Deal  
Centers Star Thru, Cross Trail  
Go round 1, line up 4 ..... ZL  
Pass Thru, Tag the Line - In  
Pass Thru, Roll 'Em  
Star Thru, Trade By (ZB) ..... AL!
- 1-3 Pass Thru, Separate  
Go round 1, line up 4  
Pass Thru, Roll 'Em  
Pass Thru, Tag the Line-In  
Pass Thru, Roll 'Em  
Curlique  
Boys only Track II  
Girls 1/2 Tag the Line  
Couples Circulate  
Bend the Line, Slide Thru (ZB) .. AL!

## APD

- 4 ladies Chain, 1-3 Right & Left Thru  
Same ladies Chain 3/4  
Side men turn 'em & Rollaway  
Lines of 3 Pass Thru  
Roll 'Em  
Join 8 hands, circle left  
4 boys Pass Thru, Roll 'Em  
4 boys Spin the Top, Turn Thru....AL!

## SINGING CALL (Corner Progression)

Head 2 you Promenade 1/2 way & then  
Lead right, circle 4, make a line my friend  
Go up & back, go RL Thru, Pass Thru I say  
Roll 'Em go 2 by 2, same 2 Slide Thru  
Allemande Left go on back, Partner Dosado  
Go back & Swing the Corner, Promeno  
...add 16-beat Tag!

## HERE WE GO AGAIN!

Choreo Breakdown has once again been criticized for listing and defining all of the new moves that come to our attention each month. This time the attack comes from - of all places - another note service who seem to hold the opinion that the average working caller today is somehow compelled to teach and call each and every new command that he or she sees in print. Their view, as near as we can tell, is that every caller is under some strange compulsion to call every new move he hears about or that every caller lacks the judgement to reject new moves that are BAD -- or that callers in general are incapable of deciding which new moves have merit and which do not. The average caller, apparently, cannot decide which moves are worth considering in terms of his own individual programs -- and which are not.

We, of course, find this very hard to believe. If today's caller really IS all that stupid or simple-minded, the activity is in DEEP trouble! But even if that WERE the case, it frightens us to think that the best solution to the problem would be to set up the note service editors as the most effective judges of which moves the average caller may see and which he may not. It makes more sense to us to try to improve the average caller's choreographic judgement and to do what we can to upgrade his professional competence than it does to try to methodically isolate him from the facts of modern square dance life.

But be that as it may, we have always been prepared to accomodate the wishes of our readers and if they agree that it would be best for us to discontinue publishing the definitions of each month's new movements, then that is exactly what we would do. We have, on another occasion, asked our readers to let us know how they felt about this and they overwhelmingly voted for us to continue as we were -- to keep on printing all of the new moves each month. In view of the fact that an accusing finger is once again pointing at us, we are once again soliciting the views and comments of our subscribers. Please send us your thoughts. Shall we go on as we are now? Or shall we publish only those moves which WE decide are worthy of your interest and attention. As before, we'll abide by YOUR decision!

## • THE 1978 CALLERLAB CONVENTION

As you all probably know by now, Callerlab's 5th annual convention was held in St. Louis last month and it was, once again, a huge success. Over 1000 callers and partners attended and, as always, the thing that impressed us the most, was the truly excited and animated way in which our members interacted with each other as they discussed and came to grips with all of the topics and problems that are of vital interest and concern to today's caller leadership.

Much of the action of this year's convention was focussed on the make-up of the various lists that many callers now use to define our national dance levels and plateaus. Our deliberations, both in the many separate committee sessions and "special interest" meetings, as well as on the main convention floor at the final wrap-up meeting, affected a number of significant changes to the Callerlab dance programs. Here is a "quickie" report:

### THE CALLERLAB MAINSTREAM PROGRAM (Calls 1 thru 69)

RECYCLE (from ocean waves only) was added to the Mainstream Program as No. 69

SUBSTITUTE was removed from the Plus I list and added to the Mainstream Program as "Zoom/Substitute" (No. 52 in the "Extended Program")

It was also agreed that the Callerlab Mainstream Basics Committee should establish a policy of selecting up to 2 moves from the Mainstream Lists each month to be "Featured" each quarter.

### THE CALLERLAB MAINSTREAM EXPERIMENTAL LIST

CROSSFIRE and FOLLOW YOUR NEIGHBOR were deleted as Experimentals and are now part of the Plus II program. FOLLOW YOUR NEIGHBOR & SPREAD was also deleted and is now part of the "Spread" family (in another category altogether). The current Experimentals Program now consists of the following ten commands:

Chase Right	Ferris Wheel	Track II
Coordinate	Pass the Ocean	Trade the Wave
Extend (the Tag)	Ping Pong Circulate	Touch (to a wave 1/4, 1/2, 3/4)
	Roll (as an Extension)	

From now on, the Quarterly Selection Committee will consider only Experimental movements as possible additions to this list. Moves now found on any other list are no longer eligible.

### THE CALLERLAB MAINSTREAM PLUS I and PLUS II LISTS

These lists are designed to serve as "stepping stones" into the advanced/challenge programs were completely re-structured and are now constituted as follows:

#### MAINSTREAM PLUS I

Anything & Roll	Spin Chain the Gears
Diamond Circulate	Teacup Chain
Flip the Diamond	Trade the Wave
Pair Off	Triple Scoot
Peel the Top	Triple Trade
Single Circle to a Wave	Turn & Left Thru

#### MAINSTREAM PLUS II

All 8 Spin the Top	Explode the Wave
All 8 Swing Thru	Follow Your Neighbor
Anything & Spread	Load the Boat
Crossfire	Relay the Deucey
Curley Cross	Remake the Thar
Dixie Grand	Swap Around

• PROGRAM NOTES

LOAD THE BOAT

Load the Boat was written by Holman Hudspeth in 1966 and there are those who say that it started the whole trend of so-called "combination" movements. It has long been a staple in the Advanced Program and now that it has been added to the Callerlab Plus II List, we suspect that it will be finding its way into more and more mainstream programs. Here's how it goes:

Load the Boat: From facing lines of 4, ends Circulate around the outside to pass 3 dancers with right shoulders and then 1/4 in to end as outsides in the final 8-Chain Thru formation. Simultaneously, the centers Pass Thru, 1/4 out, Partner Trade and Pass Thru to become inside dancers in the end-up box arrangement. Load the Boat can also be called from lines in which the ends are facing out and centers facing in.

A final teaching note: The easiest teach for mainstream dancers is to have the centers, from normal lines of 4 do a Star Thru, California Twirl and Pass Thru until they understand the traffic pattern -- and then tell 'em to do the identical action "antiseptically" (without using hands). We emphasize, however, that this is a temporary teaching device only and the dancer must be trained to ultimately do the action without hands. Here are some basic routines:

- 1-3 Lead right, circle to a line ... ZL  
Load the Boat, Star Thru ..... ZL-os  
 Pass Thru, Wheel & Deal  
 Centers Pass Thru ..... OPB  
 Star Thru ..... ECL  
Load the Boat ..... OPB-os  
 Swing Thru  
 Turn Thru ..... AL!
- 1-3 1/2 Square Thru ..... ZB-os  
 Circle to a line of 4 ..... EOL  
Load the Boat ..... OCB-os  
 Touch 1/4  
 Walk & Dodge, Partner Trade .... CL

Right and Left Thru ..... CL-os  
 Load the Boat (ZB) ..... AL!

From 1/2 Sashayed Lines:

- 1-3 Square Thru ..... ZB  
 Split 2, line up 4  
Load the Boat  
 Swing Thru ..... OCB-os  
 Boys Circulate, girls Trade ..... CB-os  
 Boys Run  
 Couples Circulate  
 Bend the Line ..... ZL-os  
 Pass Thru  
 Tag the Line  
 Centers In, Cast Off 3/4  
Load the Boat  
 Go Right & Left Grand!

A.P.D.

- 1-3 Right & Left Thru  
 Cross Trail, Separate  
 Go round 1, line up 4 ..... CL  
 Right & Left Thru, Pass the Ocean. ZB  
 Swing Thru, boys Run  
 Tag the Line - In  
Load the Boat  
 Curlique ..... OCB-os  
 Girls Trade  
 Girls Run  
 Tag the Line - In  
Load the Boat  
 Curlique  
 Boys Trade  
 Boys Run, Wheel & Deal ..... OB-os  
 Dive Thru  
 Square Thru 3/4 ..... AL!
- 1-3 Square Thru, squeeze in  
 Cast Off 3/4  
Load the Boat  
 Those facing out separate  
 Go round 1, line up 4 ..... RL  
 Square Thru, Trade By (ZB) ... AL!

• NEW MOVEMENT (Experimental)

TOUCH TONE (Lee Kopman)How To Do It:

From parallel ocean waves, all dancers Extend and, without stopping, those who are facing out will Peel away from each other 180° and walk forward to meet and Touch with their counterpart dancer from the other wave. The movement ends in an eight-dancer Tidal Wave.

Impressions:

Here is another quick way to go from parallel waves to a Tidal Wave -- no big deal but it might be worth some workshop time. There is a slight timing disparity in that it takes the outfacing Peelers about two beats more to take their place in the final Tidal Wave formation than it takes the centers since they arrive in the big wave as soon as they have completed their Extend action. We found the teach to be relatively simple and the follow-up choreography is smooth and forward flowing since the movement blends nicely into such moves as Right and Left Thru, Swing Thru, etc.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru Boys Trade <u>Touch Tone</u> Right & Left Thru Slide Thru	<u>TECHNICAL ZERO</u> (outsides & insides interchange)
<u>From a Zero Box (ZB) Ocean Wave</u> Scoot Back <u>Touch Tone</u> Spin the Top Boys Run Wheel & Deal	<u>TECHNICAL ZERO</u> (outsides & insides interchange)
<u>From a Zero Line - ZL (1P2P)</u> Right & Left Thru Pass the Ocean <u>Touch Tone</u> Box the Gnat Right & Left Thru	<u>TECHNICAL ZERO</u> (Ends become centers and vice versa)
<u>From a Zero Line - ZL</u> Spin the Top Girls Circulate, boys Trade <u>Touch Tone</u> RL Thru, 1/2 Square Thru Trade By	Converts a Zero Line to a Zero Box (ZB)

Touch Tone (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
Swing Thru  
Touch Tone ..... EOL-os  
RL Thru, Pass Thru  
Wheel & Deal  
Double Pass Thru  
Track II ..... ZB-os  
Swing Thru  
Touch Tone ..... EOL  
RL Thru, Pass Thru  
Wheel & Deal  
Centers Pass Thru (ZB) ..... ALI
- 1-3 Cross Trail, Separate  
Go round 1, line up 4 ..... RL-os  
Pass the Ocean ..... OB  
Touch Tone  
Swing Thru ..... EOL-os  
Girls Trade, Recycle ..... EPL  
Pass the Ocean  
Swing Thru  
Touch Tone ..... RL  
Swing Thru  
Boys Run  
1/2 Tag the Line, Coordinate  
Boys Circulate, girls Trade  
Wheel & Deal (ZB) ..... ALI

APD

- 1-3 Square Thru, Sides Rollaway  
Swing Thru, Touch Tone  
Spin the Top, Touch Tone  
Single Hinge, Circulate  
Trade & Roll  
Pass Thru, girls Fold, Star Thru  
Couples Circulate, Bend the Line ZL-os  
Cross Trail ..... ALI

SINGING CALL (Corner Progression)

Head 2 Square Thru go 4 hands,  
Swing Thru the outside people there  
Boys Trade & Then, Touch Tone my friend  
RL Thru, turn the ladythere, Slide Thru  
AL that Corner, Partner Dosado  
Corner Swing the Corner, Promenade  
...add 16 beat Tag

● SHARE THE WEALTH

- Denny Lantz sent in a couple of gimmick ideas that exploit the currently popular Ping Pong Circulate. He calls the first one "Ping Pong Trade". It starts in an "H" type ocean wave (as in Heads Touch) and then follows the standard Ping Pong action, i.e. wave dancers step all the way thru and do a Partner Trade as the other 4 step straight ahead and make an ocean wave to end in another "H" type wave formation. Here's Denny's example:

Heads Dosado, make an OW  
Ping Pong Trade  
Centers Swing Thru, Spin the Top  
Ping Pong Circulate  
Centers Fan the Top  
Ping Pong Trade  
Centers Recycle, Cross Trail (ALI)

Denny has also written a 64-count routine called "Ping Pong Grand": Heads Fan the Top, Ping Pong Circulate, new centers Fan the Top and Ping Pong Trade; then all repeat the identical action. When the Heads have returned to their original home position, the Sides finish the move by doing a Pass Thru and Partner Trade. All dancers retain original partners throughout the entire action with each couple moving 1/4 right around the square until all dancers are in home position again.

- Subscriber Bill Killey tells us that he has been teaching "Backfire" (see page 816) by having the dancers in a Box Circulate foursome Circulate once and a half to form a momentary diamond. He then has the diamond centers Trade and the diamond points move up beside the Traders to form the final 2-faced line. Neat idea!

• SIGHT CALLER'S NOTE BOOK

### ARKY ENGINEERING (Part Two)

In our discussion last month we underscored the necessity for today's sight caller to possess the ability to not only get out of a variety of Arky formations, but to also be able to quickly set them up -- easily, glibly, and without hesitation. We accompanied last month's installment with a chart in which the 4 possible Arky-type box (8-Chain Thru) formations were illustrated, and we showed a simple set up routine for each of the Arky boxes we described. This month, we'll provide a similar chart cover the four Arky arrangements that apply to facing lines of four:

TO CREATE THE ARKY LINES SHOWN BELOW:

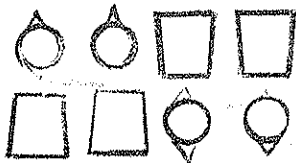
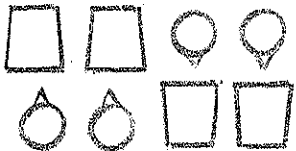
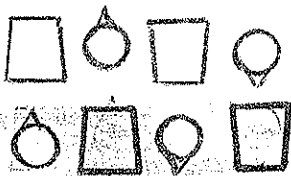
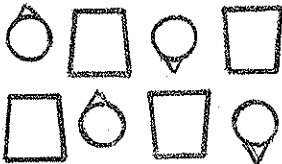
	From Home Position, Call:	From "Normal" Lines Call:	From a "Normal" Box Call:
1.	1-3 Pass Thru Separate, go round one, squeeze in, Line up 4	Pass Thru, W&D Outsides squeeze in Line up 4 - OR - Pass Thru, W&D, DPT Centers In, Cast Off 3/4	Swing Thru, boys Run Ferris Wheel, outsides squeeze in, line up 4 - OR - Curlique, Swing Thru Centers Run, Bend the line
2.	All 4 couples 1/2 Sashay 1-3 Pass Thru Separate, go round one, squeeze in, Line up 4	Rollaway 1/2 Sashay Pass Thru, W&D Outsides squeeze in Line up 4 - OR - Pass Thru, W&D, DPT Peel Off	Swing Thru, boys Run Tag the Line-Right Ferris Wheel, outsides squeeze in line up 4 - OR - Curlique, Scoot Back Swing Thru, centers Run & Bend the Line
3.	1-3 Square Thru Swing Thru Boys Run Tag the Line-In	Pass Thru Tag the Line-Right Couples Circulate Bend the Line	Curlique, Swing Thru Centers Trade Centers Run Bend the Line
4.	1-3 Square Thru Curlique Scoot Back Centers Run Couples Circulate Bend the Line	Pass Thru Tag the Line-Right Bend the Line	RL Thru, Dive Thru 1/2 Square Thru Separate, go round 1 Squeeze in line up 4 Pass Thru, Tag the Line- Right Ferris Wheel, outsides squeeze in line up 4

Arky Engineering (continued)

A few notes in passing about the preceding chart: By first calling a Star Thru, the set up we have indicated as beginning from a facing line of four formation (normal) will also create the same Arky line formation when called from a normal Box. Similarly, an initial Star Thru will also fix it so that set ups shown under normal boxes will then work from normal lines.

TO ENGINEER ARKY TWO-FACED LINES:

It is also becoming more and more important for a modern caller to be able to quickly establish parallel two-faced lines in all of the four Arky configurations. Note the diagrams and set-ups below:

<p>a.</p> 	<p>First establish the No. 1 Arky <u>facing</u> line formation from the preceding chart (boys on left end, girls on right) and then call "Pass Thru/Tag the Line-Right".</p>
<p>b.</p> 	<p>Proceed as above, then call "Couples Circulate"</p>
<p>c.</p> 	<p>From any normal facing line of four formation, call "Pass Thru, Tag the Line-Right"</p>
<p>d.</p> 	<p>From any 1/2 Sashayed facing line of four formation, call "Pass Thru, Tag the Line-Right".</p>



# choreo



# BREAKDOWN

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

MAY 1978

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## WHAT'S HAPPENING?

From just about every source we hear that Load the Boat is coming on strong! It was added to the Plus II list at the last Cal-lerlab convention and it looks like it has really been getting a heavy workout. Stroll & Cycle seems also to be hanging in as a popular workshop experimental and the popularity of its companion move, Stroll and Bicycle is also on the upswing.

The most interesting new idea we considered this month is the "concentric" concept we've featured on page 842 this month. We also felt that Gib Mattson's "Hit the Fan" was worth a second look (page 847). Here's the rest of this month's crop of new moves:

BACK CYCLE (Paul McNutt) From pairs back-to-back, each pair joins inside hands as beaus Run around belles, walk ahead one step and 1/4 in. Belles "go along" in a Recycle-type action. Lines back-to-back end in an 8-Chain Thru (box) formation.

CHASE THE GEARS (Jim Burke) From lines of 4 back-to-back, all do 3/4 of a Chase Right to form momentary right hand stars, then finish as in Spin Chain the Gears (turn stars 3/4, centers Trade and turn ends 3/4 as others turn back to end in parallel OWs).

CHECKOVER (Al Appleton) From columns, lead 2 dancers Promenade 1/2 (to the right) and 1/4 in (as in Checkmate) as trailers move up shoulder-to-shoulder + Turnover (Cast right 3/4 + Slither) Extending slightly to end in parallel 2-faced lines.

CURL TO AN HOURGLASS (Fred House) From facing lines of 4, all Curlique' 2nd & 4th column dancers Veer left and slightly forward, while 1st and 3rd column dancers Circulate 1/2 to end in an Hourglass formation.

CYCLE TO A COLUMN (Jim Burke) From an "H" wave (Heads Steer to a Wave), wave dancers Recycle and Touch 1/4 as others do a Partner Hinge + Cast 3/4 to end in columns.

DIXIE STYLE TO A TIDAL WAVE: From a DPT lead belles give a right & pull by, then a left to lead beaus & pull by, then a right to trailing

What's Happening? (continued)

belle & pull by to join left hands with the trailing beau (who does a 1/4 right) to end in a left hand Tidal Wave.

FLIP THE SWITCH: From a diamond, all Flip the Diamond + Switch to a Diamond.

LINE UP (Gene Trimmer) From any box Circulate foursome, out-facers Circulate 1/2 and Slide together as in-facers Circulate 1-1/2 to end in a 2-faced line.

REJUVENATE THE WAVE (Johnny Hayes) From parallel waves, all Split Circulate 1-1/2 and without stopping do a 6 by 2 Acey Deucey. Those in the center now Cast 3/4.

RE-TOUCH (Jerry Seward) From any wave formation, all dancers (or designated dancers only) U-turn back in place (in direction of body flow) to take the other hand of the same adjacent dancer. Ends in a variety of end-up formations depending on designation of active dancers.

ROLLOVER (Patrick Lykins) From back-to-back lines of four, ends Cast back and Turn Thru with the opposite end dancer as the centers simultaneously Fold into the nearest End's place. Those who did the Turn Thru now squeeze in between the new ends to end the movement in lines of 4 in which ends are facing in and centers are facing out.

SLIDE, STAR & EXPLODE (Lee Zieber) From facing lines of four having the same sex in the center, or from any facing line arrangement with those of the same sex facing each other, all do a Slide Thru. From here, those who can Star Thru and the other centers pull by with inside hands where they and the (lonesome) other dancers all 1/4 left.

STRETCH EXPLODE THE WAVE: From a parallel ocean wave formation, those facing out do an Explode the Wave as those facing in Extend to form a 4-dancer wave in the center.

The center wave, without stepping, then also does an Explode the Wave.

TAG & PAIR (IN/OUT) Nonie Moglia . From facing lines of 4, 8-Chain Thru or Double Pass Thru formations, centers do a Partner Tag as others face in or out (as directed by the call) From facing lines, Tag & Pair In produces an 8-Chain Thru and Tag & Pair Out produces a completed DPT; from an 8-Chain Thru, Tag & Pair IN produces a Trade-By formation-Tag & Pair OUT produces a completed DPT; etc.

TRANSFER THE SHADOW (Don Beck) From columns, lead 2 dancers Promenade right in single file 1/2 way and 1/4 in (as in Checkmate, but leaving 2 spaces between themselves) Simultaneously, trailers step forward until shoulder-to-shoulder (side-by-side columns of 2). The leaders of the 2-dancer columns now Cloverleaf to pair up with the nearest Checkmate dancer (on the inside) as the trailers join inside hands, Hinge and Extend to remain facing out in the end-up 3 by 1 lines formation.

WIND-UP CIRCULATE (Bob Davis) From parallel 2-faced lines, centers Cast 3/4 with inside hands to form a wave across the set; those in the wave now do a Slip & Swing. The four ends, meanwhile Circulate one place. The end facing out then does a 3/4 Zoom as the end facing in then Circulates one more place and does a 1/4 in. Ends in a 1/4 Tag formation.

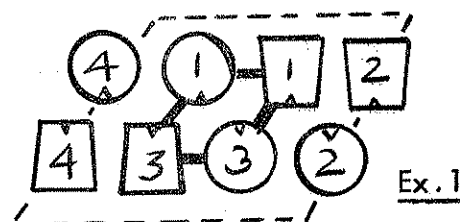
# ● AN INTERESTING NEW IDEA

## "CONCENTRIC COMMANDS" (by Jim Davis, Apollo, Pa.)

The "Concentric" concept is based on the fact that it is possible, in many formations, to divide the dancers into two distinctly separate -- but concentric -- groups of four: an inner foursome and an outer foursome, and that it is therefore possible for each foursome to simultaneously perform the same command within their own group of four! In a Concentric Command, the inner foursome would do the command on the inside and in the usual way, while the outerfoursome executes the identical command concentrically around the outside perimeter; inside dancers work only with inside dancers and outside dancers work only with outside dancers. It might be simpler to describe the concept by illustrating the significant actions in a specific routine. Lets begin by calling:

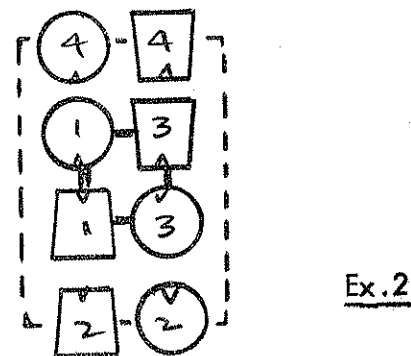
### 1-3 Rollaway 1/2 Sashay and Square Thru Swing Thru, Spin the Top

This produces a Tidy Wave as shown on the right (Ex. 1) Note that there is an inner foursome (connected with a solid line) and an outerfoursome (connected with a dotted line)



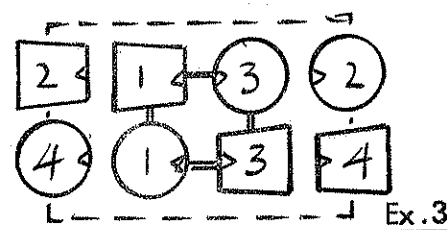
### Concentric Recycle

This means that the inside four will do a standard Recycle while the outside four simultaneously do their own Recycle around the outside perimeter (similar to a Stretch Recycle action). This will produce the DPT arrangement shown in Ex. 2. Notice that in this formation it is also possible to identify an inner foursome (solid lines) and an outer foursome (dotted lines)



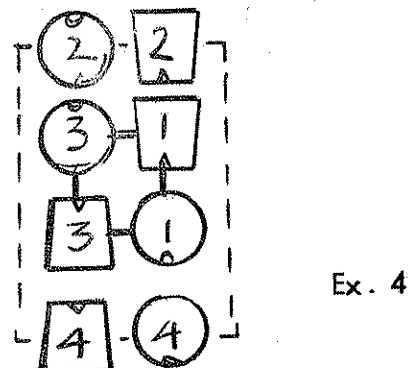
### Concentric Star Thru

This command requires the inner four to do a standard Star Thru while the outer four do a Star Thru with the other outsiders, working only on the outside Track (as in "outsides Divide & Star Thru"). This produces the DPT shown in Ex. 3.



### Concentric Curlique

Using the same concept, this command would produce the columns illustrated in Ex. 4.



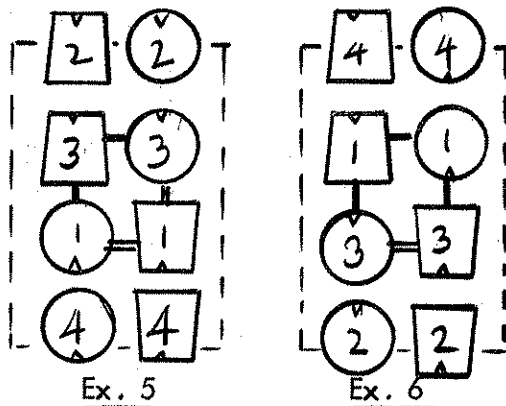
Concentrics (continued)

Center four Walk & Dodge  
Other boys Run

Produces a Completed DPT (Ex. 5)

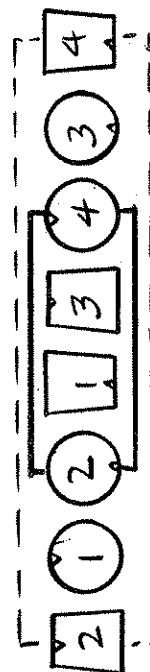
Concentric Chase Right

Center four do a standard Chase Right as outer four does a Chase Right around the outside to end in columns (Ex. 6)



Boys Run, centers Pass Thru  
Pass the Ocean, Swing Thru  
Boys Run

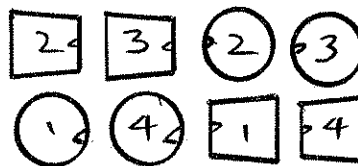
This produces side-by-side 2-faced lines. Notice that here too there is an inner four-some (solid lines) and an outer four-some (dotted lines) as shown in Ex. 7. The inner four are in their own 2-faced line and the outer four are in what may be described as a concentric 2-faced line.



Ex. 7

Concentric Wheel & Deal

The inner four Wheel & Deal in their 2-faced line as the outer four Wheel & deal in theirs. Ends in the DPT formation shown in Ex. 8.



Ex. 8

Centers Pass Thru and Star Thru (ZL-os)  
Cross Trail, ALI

Concentric (continued)

It is, of course, possible to call other concentric commands from the formations shown and there are additional formations from which one may call concentric commands. Here is a chart to cover some of the more obvious mainstream applications.

FROM: (formation)	ONE MAY CALL:	TO PRODUCE: (formation)
Double Pass Thru	Concentric Star Thru or Slide Thru	DPT, completed DPT 8-Chain Thru, Trade By, etc.
Double Pass Thru	Concentric Curlique, Touch 1/4 or Touch 3/4	Columns
Double Pass Thru	Concentric Touch 1/2	Tidal Wave
Double Pass Thru	Concentric (Touch & ) Recycle	Tidal Wave
Completed DPT	Concentric Chase Right/Left	Columns
Side-by-side two- faced lines or a 4-in-line weathervane	Concentric Wheel & Deal	Double Pass Thru
Side-by-side two- faced lines or a 4-in-line weathervane	Concentric Bend the Line	Double Pass Thru
Tidal OW or facing lines of 4	Concentric (Touch & ) Recycle	Double Pass Thru
Tidal OW or facing lines of 4	Concentric Square Thru	back-to-back lines

Some additional Sample Routines:

- 1-3 Slide Thru  
Concentric Star Thru  
Zoom, centers Pass Thru ..... ZB  
Touch 1/4, Spin the Top  
Concentric Recycle  
Centers Star Thru, Cross Trail, Separate  
Go round 1, line up 4 ..... EOL-os  
Pass Thru, Wheel & Deal  
Zoom, centers Square Thru 3/4 ... ALI
- 1-3 Star Thru  
Double Pass Thru  
Concentric Chase Right  
Boys Run  
Concentric Curlique  
Centers Box Circulate  
All 8 Coordinate  
Wheel & Deal (ZB) ..... ALL

Impressions: Although similar traffic patterns have been with us for some time ("Outsides Divide and Star Thru" for example), the concept of specifically identifying this type of action as a "Concentric" command is a new and rather interesting development. We imagine that there will be a good many more variations to the application of the idea before too much more time goes on. The author (who acknowledges input from Dave Hodson, Ross Howell and Norm Poisson) also describes a "Cross Concentric Concept" in which inner-ring dancers move to the outer ring and vice versa.

# ● MOVIN' DOWN THE MAINSTREAM

- 1-3 Pass Thru, Separate  
Go round 1, line up 4  
Pass Thru  
Tag the Line and Track II ..... OB-os  
Swing Thru  
Boys Run  
Ferris Wheel  
Outsides Squeeze in, line up 4  
Pass Thru  
Tag the Line - In  
Center 4 Square Thru  
Ends Slide Thru ..... ZB  
Curlique, girls Run ..... ALI
- 1-3 Star Thru, Pass Thru ..... ZB-os  
Circle 1/2 & Veer Left  
Ferris Wheel  
Outsides squeeze in, line up 4  
Center 4 Swing Thru, Spin the Top  
Ends Slide Thru  
Centers Recycle  
Pass Thru ..... OPB  
Swing Thru  
Box the Gnat  
Square Thru 3/4 ..... ALI
- 1-3 Square Thru ..... ZB  
Swing Thru  
Box the Gnat ..... OCB-os  
Fan the Top ..... CL-os  
Right & Left Thru ..... CL  
Pass the Ocean ..... OB-os  
Swing Thru  
Scoot Back ..... OCB  
Fan the Top ..... CL  
Right & Left Thru ..... CL-os  
Slide Thru (ZB) ..... ALI
- 1-3 Square Thru ..... ZB  
Swing Thru, Spin the Top ..... CL-os  
Curlique  
Coordinate  
Ferris Wheel  
Centers Swing Thru, boys Run  
Tag the Line-lady left, boy right  
Go round 1, line up 4 ..... CL
- Pass the Ocean  
Spin Chain Thru  
Boys Run, Bend the Line ..... ZL-os  
Pass the Ocean ..... RB  
Girls Trade ..... OPB  
Swing Thru, boys Run  
Tag the Line, lady left, boy right, ALI
- 1-3 Curlique, Walk & Dodge..OPB-os  
Curlique, Scoot Back  
Boys Fold, girls Swing Thru, Turn Thru  
Boys Courtesy Turn this girl... EPL-os  
Pass Thru, Wheel & Deal  
Centers Pass Thru, Curlique  
Scoot Back, boys Fold  
Girls Swing Thru, Turn Thru  
Boys Courtesy Turn this girl... OL  
Pass Thru, Chase Right  
Scoot Back, girls Fold  
Boys Swing Thru, Turn Thru... ALI
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
1/2 Tag, Trade & Roll ..... OB-os  
RL Thru, Star Thru ..... CL  
Pass Thru  
1/2 Tag the Line  
Same sexes Trade  
Centers Trade  
Scoot Back, boys Run ..... EPL-os  
Pass the Ocean ..... OCB  
Swing Thru, boys Run  
1/2 Tag the Line  
Swing Thru  
Split Circulate  
Boys Run  
Bend the Line ..... CL  
RL Thru, Slide Thru (ZB)..... ALI
- 1-3 Promenade 1/2  
Lead right, circle to a line...ZL-os  
Square Thru 3/4  
Courtesy Turn and put her in the lead  
Dixie Style to an OW  
Girls Circulate  
Boys Trade ..... ALI

PROGRAM NOTES

REVERSE DIXIE STYLE

Now that Reverse Flutter Wheel is regarded as a more or less routine mainstream call, we are aware of a noticeable increase in Reverse Dixie Style to an Ocean Wave in many callers' mainstream programming. Actually, it is a very smooth movement which leaves the dancers in an easy-to-handle RH normal ocean wave. It may take a brief walk thru the first time out: from normal facing couples have the boys take left hands and pull by, then take right hands with the girl they meet, pull her by but hang on as the girls take left hands in the center to end in right hand waves, girls in the center, boys on the end. As with a Reverse Flutter Wheel, Reverse Dixie Style to an OW works smoothest when called out of normal Flutter Wheels, partner Trades, boys Run -- or any command from which the boys may lead with a left hand ready for action.

Try these on for size:

- 1-3 Right & Left Thru  
Flutter Wheel (boys lead)  
Reverse Dixie Style to an OW  
Girls Trade  
Ping Pong Circulate  
Centers Swing Thru  
Spin the Top  
Right & Left Thru  
Flutter Wheel  
Reverse Dixie Style to an OW  
Recycle, Pass Thru (ZB) ..... AL!
- 1-3 lead right  
Circle to a line of four ..... ZL  
Right & Left Thru ..... ZL-os  
Flutter Wheel (boys lead) ..... ECL  
Reverse Dixie Style to OW ..... CB-os  
Girls Trade ..... OPB-os  
Swing Thru  
Turn Thru ..... AL!

- 1-3 Square Thru ..... ZB  
Curlique  
Walk & Dodge  
Partner Trade ..... EPL-os  
Reverse Dixie Style to an OW .... ZB  
Swing Thru, boys Run  
Couples Circulate  
Bend the Line ..... EOL-os  
Reverse Dixie Style to an OW..OB  
Swing Thru, boys Run  
Tag the Line  
Girls Turn Back, Star Thru  
Couples Circulate  
Wheel & Deal ..... OB-os  
Pass to the Center  
Centers Square Thru 3/4 .... AL!
- 1-3 Pass the Ocean  
Extend ..... ZB-os  
Single Hinge  
Scoot Back, Scoot Back again  
Girls Fold (boys lead left)  
Reverse Dixie Style to OW ... ORB  
Scoot Back, Scoot Back again  
Single Hinge  
Walk & Dodge  
Partner Trade ..... RL-os  
Reverse Dixie Style to OW ... ORB  
Recycle ..... ZB-os  
Square Thru 3/4  
Trade By (ZB) ..... AL!
- 1-3 Square Thru ..... ZB  
Touch 1/4, Follow Your neighbor  
Trade the Wave..... OB-os  
Swing Thru, boys Run  
Bend the Line ..... EOL  
RL Thru, Flutter Wheel ..... CL  
Reverse Dixie Style to OW....OCB-os  
Trade the Wave  
Left Swing Thru, girls Trade  
Girls Run, California Twirl  
Wheel & Deal ..... OB-os  
Dive Thru, Square Thru 3/4 . AL!

● NEW MOVEMENT (Experimental)

HIT THE FAN (Gib Mattson)

How To Do It:

From a Double Pass Thru (1/4 Tag) or Trade By (3/4 Tag) formation, the center couples (Touch and) Fan the Top as the outside couples Hinge to form a momentary Tidal Wave. Without stopping, each side-by-side 4-dancer ocean wave now does a Fan the Top to end the movement in parallel ocean waves.

Impressions:

Since it is possible to call this command from several starting formations and since it can easily end in a variety of normal, 1/2 Sashayed or Arky alignments, we suggest that it might be prudent to restrict the use of this movement to dancers who are thoroughly familiar with the mechanics of Fan the Top and who are also comfortable when dancing APD material. We suspect you'll have an easy teach only if your dancers aren't locked in to always doing a Fan the Top with the same sex in the center.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Pass Thru Centers Swing Thru Hit the Fan (OCB-os) Recycle (ZB)	Equals ZERO
<u>From a Zero Box (ZB)</u> Square Thru 3/4 Hit the Fan Scoot Back Boys Run (ZL-os) Right & Left Thru (ZL)	Converts a Zero Box (ZB) to a Zero Line (ZL)
<u>From a Zero Box -(ZB)</u> Right & Left Thru Dive Thru Centers Swing Thru Hit the Fan Boys Run, Bend the Line (ZL-os) Right & Left Thru (ZL)	Converts a Zero Box (ZB) to a Zero Line (ZL)
<u>From a Zero Line - ZL (1P2P)</u> Pass Thru, Wheel & Deal Centers Swing Thru Hit the Fan Boys Run (ZL)	Equals ZERO



Hit the Fan (continued)Sample Figures:

- 1-3 Pass the Ocean  
Swing Thru  
Box the Gnat  
Hit the Fan  
Swing Thru ..... ZB  
Recycle ..... OCB-os  
Pass Thru  
Hit the Fan  
Walk & Dodge  
Partner Trade ..... OL  
RL Thru, Star Thru ..... CB  
8 Chain Three ..... ALI
- 1-3 Square Thru ..... ZB  
2-4 1/2 Sashay  
Everybody Pass Thru  
Hit the Fan ..... RB-os  
Recycle ..... OOB  
Star Thru  
Pass the Ocean  
Extend  
Hit the Fan  
Scoot Back  
Boys Run ..... EOL-os  
Pass Thru  
Wheel & Deal  
Zoom and Pass Thru (ZB) .... ALI
- 1-3 lead right, circle to a line ..ZL  
Pass Thru  
Chase Right  
Swing Thru and Extend  
Hit the Fan  
Swing Thru ..... ZB  
Girls Run, 1/2 Tag the Line  
Extend, Hit the Fan  
Ends Circulate, boys Run .... RL  
Square Thru, Trade By (ZB)... ALI

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you do  
With the Sides Pass Thru, centers Swing Thru  
Everybody Hit the Fan, walkin' 2 by 2  
Keep on movin' round that way, Recycle's  
what I say  
And when you're done Left Allem, go back  
to Corner Swing  
Swing that girl and Promenade (add 16 beats)

● SHARE THE WEALTH

- Here's a neat Right & Left Grand get out we got from Andy Cisna:

From a Zero Line:

Right & Left Thru  
Pass the Ocean  
Scoot Back  
Go Right & Left Grand!

- Subscriber Don Beck sent in some very usable Load the Boat material including these nifty get-outs:

From a Zero Box:

Right & Left Thru  
Star Thru (CL-os)  
Load the Boat, ALI

From a Zero Line:

Right & Left Thru  
Rollaway, 1/2 Sashay  
Load the Boat  
Go Right & Left Grand!

also: From a Zero Box:

Star Thru  
Centers only Load the Boat  
Ends Star Thru, Calif. Twirl  
Everybody Track II  
(produces a ZB ocean wave!)

- And finally, we'd like to thank the many, many subscribers who took the time to let us know how they felt about our policy of printing the definitions of all the new movements we encounter each month. Not only were we surprised by the number of responses received, we were also surprised to find that literally ALL of the responses asked us to continue exactly as we have been doing!

We, of course, suspected that that's the way our readers felt -- but we frankly did not anticipate such a top-sided majority. We will, naturally, continue to print all of the new moves. And thanks again for your guidance!

# ● SIGHT CALLER'S NOTE BOOK

## AN INTERESTING "FRIENDS & ENEMIES" REFINEMENT

Subscriber Whitey Aamot from Maseca, Minnesota, sent us a clever refinement to the very popular "Friends & Enemies" sight calling resolution process that will, in our opinion, warrant your interest.

In the original "Friends & Enemies" method (see pages 608, 628, and 649), it is possible for a caller to achieve an accurate get-out from either lines or boxes. However, the decision of which one the caller should use (lines OR boxes) is pretty much dictated by inadvertent circumstances rather than by the caller's own individual programming requirements. There is, in other words, a point in the original process as described, at which the caller must check the dancers and, based on their particular arrangement at that time, decide whether he will have to go for a Zero Line (1P2P) or a Zero Box (Box 1-4) in order to achieve an accurate resolution. The way it works is that if a caller finds, after first pairing up the key man and his original partner and then placing them on the left end of a facing line of 4 arrangement, the the couple across from the key couple consists of either 2 friends or 2 enemies (and assuming no unsymmetric commands have been called) the caller then knows that he must have either a ZL or a ZL-os. In such cases, a line get-out is usually indicated. And if the caller finds any other condition, i.e., any combination of one friend and one enemy, the caller knows that he may then go for a box-type get out by calling "Pass Thru, Wheel & Deal" and then a Pass Thru OR a Square Thru 3/4 will bring the dancers to a Zero Box (Allemande Left or call an appropriate box-type get out).

Whitey's idea is designed to allow the caller (rather than the dancers!) to decide whether to go for a line or a box get-out. At the point in the original "Friends and Enemies" process where the call must check for friends and enemies (paired-up key couple on left end of facing lines), Whitey suggests the following:

If the Couples Across From the KEY Couple Consists of:	Achieve a ZERO LINE by Calling:	Achieve a ZERO BOX by Calling:
2 Friends (ZL)	- - - - -	Curlique, 8 Circulate Boys Run
2 Enemies (ZL-os)	Right & Left Thru (ZL)	RL Thru, Curlique 8 Circulate, boys Run
1 Friend and 1 Enemy (EPL or EPL-os)	* Pass the Ocean Girls Circulate (see note below)	Pass Thru, Wheel & Deal Centers either Pass Thru or Square Thru 3/4 (ZB)

\* This is what makes Whitey's idea so interesting. At this point in the process as it has always been previously described, the caller would call "Pass Thru/Wheel & Deal" and then either Pass Thru or Square Thru 3/4 to an Allemande Left. By calling "Pass the Ocean/Girls Circulate", the caller may -- just as easily and his or her own discretion -- go for a Zero Line. Calling Pass the Ocean from an EPL or EPL-os creates parallel waves with 3 friends in one of the waves. By calling Girls Circulate from there we will always achieve waves in which every dancer will have his original partner in the same wave. From EPL waves, Girls Circulate produces OPB-os (Swing Thru, Turn Thru, AL!) and from EPL-os, Girls Circulate produces OPB (Swing Thru, Box the Gnat, Square Thru 3/4, AL!). Thanks, Whitey!

# choreo



# BREAKDOWN

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

JUNE 1978

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## WHAT'S HAPPENING?

We are sensing, more and more, a trend among mainstream callers to devote the lion's share of their workshop programming to commands found on the Callerlab Experimental and/or Plus I/II lists. This must naturally also mean that mainstream dancers are receiving a lot less exposure to random experimentals than they have in the past. While we definitely do not sense any lessening in the dancers' continued interest and support of workshop programming, the growth of the activity that is fostered by such workshops seems now to be occurring along well-organized lines, rather than in the more haphazard, grow-like-Topsy manner that was common but a few short years ago. And this, of course,

is what Callerlab had in mind all along!

However, if this trend carries with it any appreciable decrease in the number of new moves being written, you'd never know it by glancing over this month's new material. See for yourself:

ALL 8 PEEL THE TOP (Al Appleton) From an Alamo Ring, designated dancers Fold behind designated adjacent dancer. Each leader Peels Off+1/4 right and moves up one spot as 4 trailers Star Left 3/4 to end in a Thar formation (AL+ Alamo Style/girls Fold behind original Partner/ All 8 Peel the Top/All 8 Spin the Top/Turn Thru, ALI)

CHASE TRADE & FLIP (Earle Barr) From back-to-back couples, belles do a standard Chase Right action, beaux follow but as they meet in the center, they Trade. All now finish like a Flip the Diamond, i.e., belles Flip in as beaux Diamond Circulate to end in an OW.

CROSS & HINGE (Jerry Bradley) A combination move: from parallel 2-faced lines, centers X-Run + Circulate as new centers Hinge; without stopping, wave centers Trade & Hinge with wave ends to end in parallel 2-faced lines.

CUT THE LINE (Gary Brown) From parallel 2-faced lines, centers Cross Over Circulate as ends slide together and Trade. Ends in parallel 2-Faced lines.

CUT THE WAVE (Kip Garvey) From parallel OW's, centers Cross Over Circulate as ends step together and Trade. RH waves become LH waves and vice versa.

What's Happening? (continued)

DISBAND (Paul McNutt) From RH columns, the 2 center mini-waves Recycle & Veer left as the No. 4 column dancer Runs around the No. 1 column dancer in the adjacent column (pairs facing out). These pairs now Wheel Right (phantom Couples Trade) as those who did the Recycle walk ahead to end in parallel 2-faced lines.

DRIPOLATE (Gus Greene) From parallel OW's or allowable lines, 8 Circulate 1-1/2 and ends Swing 1/2 as the center wave does a "Move Your Wave" (Burleson 2690) to end in a Tidal Wave (in most cases).

FIRE DRILL (Dick Bayer) A combination call gimmick: Fire Drill means that from a completed DPT, dancers will do a Cloverleaf + a DPT + Track II.

FLIP YOUR LID (Ron Schneider) From a 1/4 Tag formation, wave ends and belle dancer in the outside pairs Scoot Back; wave centers Flip to the outside to follow the belle Scooter. These 2 now Promenade single file 1/4 and 1/4 in. Beau dancers in the outside pairs walk ahead Trade with each other & Spread. Ends in a 1/4 Tag formation with original wave ends in the center, original wave centers in the outside belle's spot; original beaus in the outside pair end as wave ends and original belles end in the beau's position.

FOLD, SPINDLE & MUTILATE (Jerry Bradley) A combination call from parallel OWs: ends Fold and all Circulate 1/2 (columns). Without stopping all Hinge, Step Thru & Partner Trade to end in facing lines of 4.

HARMONIZE (Ramon Marsch) From columns or any formation featuring centers in a Box Circulate foursome (directions for RH cols) Each No. 2 column dancer Runs around adjacent dancer (who does not slide over) moves ahead 1 step + 1/4 in; simultaneously each No. 3 dancer steps forward to Cast right 3/4 and Extend (these 4 become centers of the final OWs). Meanwhile, the No. 1 & 4

column dancers individually face Promenade directions (counter-clockwise) and Circulate 1 position to become wave ends. RH columns become LH waves.

MINI BUSY (Ron Schneider) From parallel 2-faced lines infacing pairs Extend and the centers of the new 2-faced line Hinge and those 4 then Flip the Diamond; outfacing pairs step forward and individually Roll in one position to end the movement in a 1/4 Tag formation.

STROLL AND ANYTHING (Deuce Williams) From either a 1/4 Tag or 1/4 2-faced line arrangement, line/wave ends Extend to join inside hands with outside belles as outside beaus step ahead to replace the original end; simultaneously, wave/line centers Trade. All have now done the "Stroll" and all or designated dancers now take the "anything" command.

STROLL & TRI-CYCLE (Gus Green) From a 1/4 Tag formation all do a "Stroll & Bicycle" plus the center 4 do a facing-couple Recycle.

TAKE OFF (Ron Schneider) From columns, 8 Circulate 1-1/2 & the 6 who can Trade. No. 1 & 3 dancers in the columns of 3 also Roll to face in as the 2 lonesome dancers Promenade forward to join the No. 2 (inside) column dancers in a momentary 2-faced line. This line Bends between those who Rolled to end in facing lines of 4.

WITH GUSTO (Bill Volner) An add-on command that means that all (or designated) dancers turn back in direction of body flow.

• NEW MOVEMENT (Experimental)

CIRCLE CYCLE (author unknown)How To Do It:

From parallel right hand ocean waves, all 8 Circulate once-and-a-half to produce a 4-hand, right-hand ocean wave standing between and at right angles to two right-hand mini-waves. From here, the center wave does a standard Recycle as each mini-wave, simultaneously, does a similar Recycle action (in the manner of a Stretch Recycle) 1/4 of the way around the outside perimeter. The movement ends in a square formation. From the ZB waves formed by calling "1-3 Square Thru & Step to a Wave", Circle Cycle produces a rotated squared-up set, i.e., the dancers are squared up with partners and in sequence 1/4 position to the right of the original home position. (about ten counts).

Impressions:

While we doubt that "Circle Cycle" has enough "moxie" to become a really popular mainstream experimental, it could have a certain value for those callers who might be looking for an effective mainstream workshop "filler". It might also be used to provide mainstream dancers with some helpful practice in learning how to Circulate once-and-a-half from parallel waves.

Choreography:

<u>From a Zero Box Ocean Wave (Box 1-4)</u> <u>Circle Cycle</u> Centers Square Thru	Equals ZERO
<u>Circle Cycle</u> Centers Pass Thru, Separate Go round 1, line up 4 Star Thru, Zoom Centers Pass Thru	Equals ZERO
<u>From a ZB-OW</u> <u>Circle Cycle</u> Centers Sweep 1/4 Pass Thru (OPB-os) Circle to a line of four	Converts Zero Box to Zero Line
<u>From a Zero Line - ZL (1P2P)</u> Right & Left Thru Pass the Ocean <u>Circle Cycle</u> Centers Right & Left Thru Cross Trail & Separate Go round 1, line up four	<u>TECHNICAL ZERO</u> (Ends become centers and vice versa)

Circle Cycle (continued)Sample Figures:

- 1-3 Cross Trail, Separate  
Go round 1, line up 4 ..... RL-os  
Pass the Ocean ..... OB  
Circle Cycle  
Centers Touch 1/4  
Walk & Dodge ..... OOB-os  
Swing Thru, Scoot Back ..... CB  
Circle Cycle  
Centers Cross Trail  
Go round 1, line up 4 ..... ZL-os  
Cross Trail ..... ALI

- 1-3 lead right, circle to a line .... ZL  
RL Thru, Dixie Style to OW  
Boys Cross Run, girls Trade ..... OPB  
Circle Cycle  
Centers Sweep 1/4 & Pass Thru ..... ZB-os  
Curlique, Cast Off 3/4 ..... ZB-os  
Circle Cycle  
Centers Reverse Flutter  
Sweep 1/4, Square Thru 3/4..... ALI

- 1-3 Square Thru ..... ZB  
Curlique  
Follow Your Neighbor & Spread ... ZB  
Circle Cycle  
Centers RL Thru, Star Thru  
Double Pass Thru, Track II ..... ZB  
Circle Cycle ..... ALI

With Experimentals and Plus I / II

- 1-3 Square Thru ..... ZB  
Single Circle to a Wave  
Swing Thru ..... OCB  
Circle Cycle  
Centers Sweep 1/4 & Touch  
Ping Pong Circulate  
Extend Your Tag ..... RB-os  
Circle Cycle  
Centers 1/2 Square Thru... RB  
Curlique, Split Circulate 1-1/2  
Diamond Circulate, Flip the Diamond .OPB  
Circle Cycle  
Centers Sweep 1/4  
Square Thru 3/4 ..... ALI

A.P.D. Variations:

- 1-3 Square Thru, 2-4 1/2 Sashay  
Swing Thru  
Circle Cycle  
4 boys Spin the Top  
Ping Pong Circulate  
Extend Your Tag  
Circle Cycle  
4 girls Sweep 1/4  
Pass Thru ..... ALI

SINGING CALL (Corner Progression)

Head 2 RL Thru, turn 'em and then  
Same 2 Cross Trail, go round 1 my friend  
Make your line go up & back & then go  
Right & Left Thru  
Pass the Ocean & when you do, Circle  
Cycle 2 by 2  
Center 2 go RL Thru turn your lady fair  
Cross Trail & Corner Swing, you Prom-  
enade that square  
...add 16 beat Tag.

• ABOUT OUR NEW MAILING POLICY

As you have no doubt noticed by now, we have with this issue, followed the lead of most of the other major note services by no longer using envelopes. The decision was reached reluctantly and was brought about by the recent increase in first class postal rates.

When the increases were first announced by the post office, we had to decide whether it would be better to raise our subscription rates in order to accomodate the increased postage costs -- as well as all the other increased publishing/ mailing costs we have had to absorb for the past few years -- or whether, instead of a rate increase, our subscribers would prefer to give up the fold-free/staple-free issues that are possible when we use envelopes. We felt you would prefer to avoid the rate increase. We will continue to use envelopes for our overseas subscribers.

# ● THE "KOREO KORNER"

This month we introduce a new feature designed to provide a variety of interesting routines which we feel might serve to entertain the average (once-a-week) club dancer. The dances in this section will be based on the Callerlab Mainstream list plus some of the more popular moves from the Callerlab Experimental and Plus 1/11 lists.

- Head ladies Chain 3/4  
Side men turn'em & Rollaway  
Lines of 3 Touch 1/4  
Extend and Coordinate  
Boys Circulate, girls Trade  
Wheel and Deal ..... RB-os ●  
Square Thru 3/4, Trade By, Pass Thru, AL!
- Head ladies Chain  
Pass Thru, Chase Right  
Same boys Separate (go Left 1)  
Go round 1, line up 3  
Lines of 3 Touch 1/4  
Extend and the 4 boys Trade & Spread  
Girls facing out Run around the other girl  
4 girls Pass Thru and Chase Right  
4 Couples Circulate  
Wheel & Deal (ZB)..... AL!
- 1-3 Pass Thru, Chase Right  
Same boys Run right around 2 girls  
Lines of 3 Touch 1/4  
Extend and the 4 boys Trade & Spread  
4 girls Box Circulate  
4 Couples Circulate  
Crossfire  
Coordinate  
Couples Circulate  
Wheel & Deal, Dive Thru  
Square Thru 3/4 (ZB) .....AL!
- 1-3 Cross Trail, Separate  
Go round 1, line up 4 ..... RL-os  
Pass the Ocean..... OB  
Swing Thru, boys Run  
Boys Circulate, girls Trade  
4 girls Walk & Dodge  
4 girls Partner Trade  
4 girls Square Thru  
4 girls Partner Trade & Roll (between the boys)  
4 boys Trade  
4 boys Run  
4 boys Cast Left 3/4  
Center boys Trade, Run around the end boy  
Bend the Line (between the girls)  
Pass Thru, Tag the Line-Right  
Couples Circulate  
Girls Trade, Bend the Line .... ZL  
Star Thru, Square Thru 3/4 .... AL!
- 1-3 Square Thru .....ZB  
Curlique, Split Circulate 1-1/2  
Diamond Circulate  
4 boys Swing Thru  
Center boys Run, 1/2 Tag the Line  
Couples Circulate  
Center boys Hinge  
Diamond Circulate  
4 girls Swing Thru  
Center Girls Run & Bend the Line  
4 girls Pass Thru  
4 girls Chase Right  
Ferris Wheel,  
New centers only, Double Pass Thru AL!

• SPOTLIGHT BASIC

STROLL AND CYCLE

Carl Wamsley's Stroll & Cycle seems to be really taking off! In a relatively short time it has become an exceptionally popular theme for a workshop tip and its acceptance by both mainstream dancers and callers continues to increase.

We first looked at Stroll & Cycle last March (see page 824) and noted "...an enthusiastic response from our mainstream groups". That enthusiasm is still there so we decided that you might be interested in another look. Here again is the definition:

Stroll & Cycle: From a 2-faced line between facing pairs (as in 1-3 Pass the Ocean/Swing Thru/boys Run), line ends step ahead to join inside hands with the outside belle (girl) and without stopping they Recycle and Veer slightly. Simultaneously, line centers Trade as outside beaux (boys) step forward and, pairing up with those who Traded (original line centers), the pairs now walk forward to join the Recyclers in the final parallel 2-faced line formation.

- 1-3 Pass the Ocean  
Ping Pong Circulate  
Recycle and Veer Left  
Stroll & Cycle  
Couples Circulate  
Ferris Wheel, centers Veer Left  
Stroll & Cycle  
Boys Circulate  
Girls Trade  
Wheel & Deal (ZB) ..... ALI

- 1-3 Square Thru ..... ZB  
Curlique  
Follow Your Neighbor & Spread - ZB  
Extend  
Centers Recycle, Veer Left  
Outsides Trade  
Stroll & Cycle

Crossfire  
Coordinate  
Wheel & Deal (ALI) ..... ZB  
Dive Thru, Swing Thru  
Boys Run  
Stroll & Cycle  
Ladies Trade, Wheel & Deal .... ALI

• Head Ladies Chain & Rollaway  
Square Thru  
Swing Thru, centers Run  
Tag the Line - Right & centers only...  
Follow Your Neighbor & Spread,  
Same 4 Swing Thru & everybody  
Diamond Circulate  
Centers Swing Thru  
Same boys Run  
The other 4 face in  
Stroll & Cycle  
Ferris Wheel  
Centers Sweep 1/4  
RL Thru & 1/4 more  
Stroll & Cycle  
Ladies Trade  
Wheel & Deal ..... OB-os  
Dive Thru, Square Thru 3/4 .... ALI

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Touch 1/4  
8 Circulate 1-1/2  
Center boys Trade & Spread  
4 girls Cast Right 3/4  
Center girls Cast left 3/4  
Swing Thru & boys Run  
Outsides Bend In  
Stroll & Cycle  
Boys Circulate, girls Trade  
Wheel & Deal ..... CB  
Swing Thru, boys Run  
Tag the Line - In  
Pass Thru, Chase Right ..... OOB  
Extend & centers Swing Thru  
Boys Run, outsides Trade  
Stroll & Cycle  
Girls Trade, Bend the Line ..... ZL-os  
Cross Trail ..... ALI



• NEW IDEA

How To Do It:MINI WHEEL / MINI CYCLE (Bill Davis)

Mini Wheel: From parallel two-faced lines, couples facing out do a standard Wheel & Deal action as couples facing in Extend forward to form a two-faced line between the facing couples.

Mini Cycle: From parallel ocean waves, ends facing out do a Recycle with the adjacent dancer to end as facing in pairs as, simultaneously, the ends facing in and their adjacent dancer start to do a Stretch Recycle but stop when they have formed a two-faced line in the center.

Impressions:

Both of these moves have been deliberately designed to provide a quick way to establish, from two of the most common formations, what some callers are now calling a "1/4 Line formation", i.e., a 2-faced line standing parallel and between facing pairs. They were admittedly inspired by the popularity of Stroll and Cycle. Since they are intended to serve primarily as set-up moves, we won't bother here with our usual table of Zero or Conversion choreography and we'll provide, instead, a number of sample routines using Stroll and Cycle.

(Note: These are both fast action moves and the dancers will finish 'em almost before the words are out of the caller's mouth. A caller should therefore be ready with a follow-up command as soon as he calls Mini Wheel or Mini Cycle.)

Sample Figures:

- 1-3 Square Thru ..... ZB
  - Swing Thru, boys Run
  - Mini Wheel-Stroll & Cycle
  - Girls Trade
  - Couples Circulate
  - Wheel & Deal (AL!) ..... ZB
  - Curlique
  - Cast Off 3/4 ..... ZB
  - Mini Cycle-Stroll & Cycle
  - Couples Circulate
  - Wheel & Deal ..... OB-os
  - Dive Thru, Square Thru 3/4..AL!
- Side ladies Chain
  - 1-3 lead right
  - Circle to a line ..... EPL
  - RL Thru & 1/4 more
  - Mini Wheel-Stroll & Cycle
  - Bend the Line ..... CL-os
  - RL Thru
  - Dixie Style to OW
- Boys Cross Run
- Girls Trade
- Mini Wheel
- Centers Cross Fire
- Walk & Dodge (ZB) .. AL!
- 1-3 Promenade 1/2
  - Lead right-Veer Left
  - Mini-Wheel-center
  - girls Hinge
  - Diamond Circulate
  - Flip the Diamond
  - Same girls Trade
  - Swing Thru
  - Turn Thru .....AL!

• PROGRAM NOTES

COLUMNS!

COLUMNS!

COLUMNS!

While there can be no doubt that the column formation has, in the last few years, become a standard formation in mainstream circles, we still get the feeling that columns are, nevertheless, rarely used with any kind of real choreographic imagination. How often, for example, do you use columns in your mainstream programs as anything other than a necessary method of setting up a command to Coordinate or Single File Circulate?

Certainly, there are many other things that a caller can -- and should -- do with columns. We especially like it when a caller directs one command to certain column dancers while directing a totally different command to the other column dancers. We think that you (and your dancers) might like it too, so .....

- 1-3 lead right, circle to a line .. ZL  
Touch 1/4, 8 Circulate  
Center 4 Trade & Roll  
Square Thru while the other boys Run (ZB)  
Swing Thru, boys Run  
Bend the Line ..... EPL-os  
Touch 1/4, 8 Circulate  
Center 4 Trade & Roll  
Right & Left Thru  
Swing Thru, Spin the Top  
Other boys Run  
Everybody Ping Pong Circulate  
Centers Recycle  
Double Pass Thru, Track II ..... OB-os  
Girls Trade ..... OCB-os  
Recycle (ZB) ..... ALI
- (A neat get out from a Zero Line)  
Touch 1/4, 8 Circulate  
Center 4 Trade & Roll  
Same 4 Pass Thru & Chase Right  
All 4 boys Run ALI

- 1-3 Cross Trail, Separate  
Go round 1, line up 4 ..... RL-os  
Pass the Ocean ..... OB  
Swing Thru, Scoot Back ..... ORB-os  
Girls Trade, girls Run  
Tag the Line-In  
Touch 1/4, 8 Circulate  
Center 4 Trade & Roll  
Square Thru while the other boys Run  
Centers In, Cast Off 3/4  
Curlique, 8 Circulate  
4 boys Trade, 8 Circulate  
4 boys Run, centers Pass Thru .... OPB-os  
Swing Thru, Turn Thru ..... ALI
- 1-3 lead right, circle to a line .... ZL  
Touch 1/4, 8 Circulate  
Center 4 Trade & Roll  
Square Thru  
Squeeze in and Cast Off 3/4 (3x1 lines!)  
Center 4 go RL Thru  
Swing Thru, Spin the Top  
Diamond Circulate  
Flip the Diamond  
Swing Thru, Split Circulate ..... OCB  
Recycle ..... OB-os  
Dive Thru  
Square Thru 3/4 (ZB) ..... ALI
- 1-3 lead right, circle to a line ... ZL  
Touch 1/4, 8 Circulate 1-1/2  
Center boys Trade and Spread apart  
4 girls Cast right 3/4  
2 center girls Cast Left 3/4  
Recycle while the outsides Bend In  
Everybody Double Pass Thru  
Track II ..... OPB-os  
Swing Thru, boys Run  
Bend the Line ..... ZL  
RL Thru & Rollaway 1/2 Sashay  
Touch 1/4, 8 Circulate 1-1/2  
Center girls Trade & Spread apart  
4 boys Cast right 3/4  
2 center boys ~~Cast~~ left 3/4 and  
Run around that girl, then Wheel & Deal  
Outsides Bend In, Double Pass Thru  
Centers In Cast Off 3/4 ..... ERL-os  
RL Thru, Flutter Wheel, Cross Trail, ALI

# ● SIGHT CALLER'S NOTE BOOK

## USING "RETURN-TO-HOME GET-OUTS WHILE SIGHT CALLING

We are beginning to note a slight trend for more and more callers to develop and use get-outs that successfully achieve a final Allemande Left with all eight of the dancers already in or near their Home positions -- or to use get-outs that manage to bring the dancers to their original Home positions without the caller ever having called an Allemande Left -- or a Right and Left Grand -- or even a Promenade! We have always regarded get-outs of this type as somewhat gimmick-ey -- like all those nifty little Rotate/Stir-the-Bucket routines that are published from time to time -- and we have usually called 'em as we call most of the patter "breaks" in our repertoire: strictly from memory. We have never, in other words, treated them as something to be used while sight calling.

This, however, may be changing! The fact that many of the callers who now use this type of get-out are themselves accomplished sight callers -- and the fact that many of them now seem to be using "Return-to-Home" get-outs in an obviously ad-lib or free-wheeling manner, (i.e., while they are sight calling!), leads us to suspect that it won't be long before these techniques will be receiving a lot of attention. We therefore felt that you might be interested in sharing a couple of get-out ideas along this line that we have been using lately.

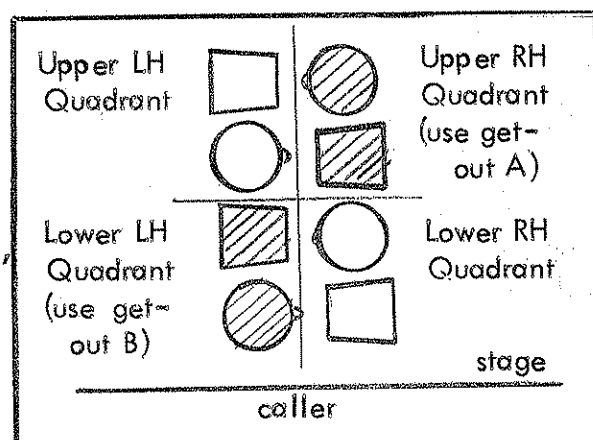
Remember that the point of this type of get-out is to bring the dancers (from an unknown dancer arrangement or FRA) to their original Home positions and ready to begin the next routine, without it being necessary for the caller to call an Allemande Left, a Right and Left Grand, or a Promenade. The idea, in other words, is to do it while sight calling! We do it in three basic steps and to make it a bit easier to describe, we'll assume that the caller will be using Couples 1 and 4 as his key couples. (It will soon become evident that only a slight change in the caller's orientation -- North-South/East-West -- will enable him to use any two adjacent couples as "key" dancers).

### Step 1. Establish a Zero Line at Right-Angles to the Stage

For the purposes of this description, we are assuming that our readers are already able to use sight calling techniques to engineer or bring the dancers from an unknown arrangement to a Zero Line (ZL/1P2P). Now if, when this is done, the lines are found to be parallel to the stage rather than perpendicular, call "Right & Left Thru/Pass Thru/Bend the Line". The lines will now be at right angles to the stage and the dancers will still be in a Zero Line arrangement.

### Step 2. Spot-Place the No. 1 Couple

At this point it is, of course, possible for the No. 1 couple to be occupying any one of the 4 quadrants shown in the diagram. However, in order to use the get-outs we are describing, it will be necessary for the caller to arrange things so that the No. 1 couple is located in one of the two shaded "key" get-out



Return-to-Home Get-Outs (continued)

positions: the Upper Right-Hand Quadrant -- OR -- the Lower Left Hand Quadrant. There is, obviously, a fifty-fifty chance that when you first form your Zero Line, that couple No. 1 will already be in one of these two key spots -- in which case you lucked out and you can then go on to the next step. But if, however, couple No. 1 is NOT in either of the two get-out locations, call "Pass Thru/Wheel & Deal/centers Pass Thru/Circle to a Line". This, of course, is a Technical Zero. However, since it also moves each couple one position to their left, it may also be used to bring couple No. 1 into one of the desired get-out locations while at the same time retaining the dancers' Zero Line arrangement.

Step 3. Call the Appropriate Get-Out

If couple No. 1 is in the Upper Right Hand Quadrant, call Get-Out A.

Get-Out A: RL Thru, Pass the Ocean  
Boys Trade, boys Run  
Couples Circulate once-and-a-half  
Bend the Line (You're Home!)

If couple No. 1 is in the Lower Left-Hand Quadrant, call Get-Out B.

Get-Out B: Touch 1/4, 8 Circulate  
Center 4 Trade & Roll  
Same 4 Pass Thru, Chase Right  
All 4 boys Run (You're Home!)

We intend to explore this intriguing subject in the next issue or two, so we hasten to caution our readers NOT to conclude that because we obviously feel that there is something to be gained by both the learning and by the judicious use of this technique, that we therefore also feel that a caller should learn to use "Return-to-Home" get-outs to the exclusion of all others. Far from it!

As we noted earlier, we generally regard such things as gimmicks or novelties and, like all novelty ideas, they tend to lose their novelty-value when they are overdone. We feel that it is far better to use such techniques sparingly; to program them carefully and to spot them here and there during the evening in order to achieve an occasional surprise or change-of-pace.

We note too that there may also be a growing trend, in some quarters at least, to look upon an Allemande Left plus a Right & Left Grand plus a Promenade with a certain amount of disdain. We sometimes sense an attitude that an Allemande Left should be labeled "For Beginners Only" or that a Right & Left Grand is a boring time-waster, and we sometimes wonder if the the current spotlight on "Return-to-Home" get-outs has not been inspired, at least in part, by callers seeking to satisfy that attitude. If so, it is a shame! While we recognize that square dancing is a folk art and that changes in the dancers' style and in the over-all dance form are both desirable and inevitable, we hope we never see a time when, after successfully doing an especially tricky bit of choreography, we are no longer treated to the reward of a big Allemande Left followed by an old-fashionedly joyous Right and Left Grand!

# choreo



# BREAKDOWN

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

JULY 1978

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## WHAT'S HAPPENING?

Summer is upon us once again and we note the usual decrease in new movements. We're only featuring an oldie command this month (Lee Kopman's "Shakedown") plus a harmless little novelty called "Flip the Chicken." If you're looking for something light to perk up your summer programs, either one could be just what the doctor ordered. Now for the rest of this month's new ideas:

**BITS & PIECES** (Lee Kopman) From parallel OWs or 2-faced lines, ends facing out. Cross Fold as ends facing in do a Cross Over Circulate + Extend to meet the Cross-Folder & Trade. The center 4 meanwhile do a Peel & Trail + Ah So. Parallel waves produce columns; 2-faced lines also produce columns but in this case the ends are holding one hand while the centers are holding the other.

**CLOSE ENCOUNTERS** (Andy Cisna) From lines facing out, ends Cloverleaf as centers do a

Partner Trade + Roll + Step to a Wave. This is Close Encounters of the 1st Kind and it produces a 1/4 Tag formation; Close Encounters of the 2nd Kind will have the centers Extend to parallel OWs; ...of the 3rd Kind means that all will Extend again to end in a 3/4 Tag formation.

**DRILL THE DIAMOND** (Nonie Moglia) From an imperfect Diamond between facing couples (as in 1-3 Step to a Wave & centers Hinge OR 1-3 Pass the Ocean & Centers Hinge), the diamond dancer facing the outside pair walks forward to Touch right hands with the outsider he or she meets; the other diamond dancers do a Diamond Circulate & then they also walk forward to Touch right hands with the outsider they meet. Ends in parallel ocean waves.

**FLIP THE TIDE** (Andy Cisna) From parallel 2-faced lines, 4 couples Circulate 1-1/2, then designated couples (heads, sides, boys, girls) do a U-Turn Back (toward the outside) to meet the couple behind them to form a Right-hand Tidal Wave. As in "Wheel Around" the term "Heads" or "Sides" identifies the boy's Home position.

**FOLLOW THE YELLOW BRICK ROAD** (Lee Kopman) From parallel OW's, all Follow Your Neighbor & Spread + centers Slither; same centers (only) now also do a Follow Your Neighbor & Spread as ends Circulate 1-1/2 (momentary 6-dancer wave & Line combination in the center, i.e. a 4-dancer wave with an additional dancer on either side paired-up with the 4-dancer wave end, plus 2 "flankers" as in Relay the Deucey. The 2 paired up couples now Promenade 1/4

What's Happening? (continued)

around the outside and Bend to face in as the 2 flankers move up to become ends of the center wave. Ends in a 1/4 Tag formation.

MAKE READY (Dick Han) From parallel two-faced lines, in-facing couples Extend to form a momentary 2-faced lin in the center and, without stopping the centers Hinge (momentary diamond). The Hingers (diamond centers) now do a Diamond Circulate as the points slide together. The outfacing couples, meanwhile, face down the line (as in Tag) walk a step forward and individually 1/4 in. The movement ends in a 2-faced line between facing couples (1/4 line) and is designed to "Make Ready" to do a Stroll & Cycle.

PEEL YOUR NEIGHBOR (Jim Burke) From a completed DPT formation, leads Peel back to meet Peeler from the other side and Cast Right 3/4; trailers walk forward, then Roll right 3/4 to join Peelers as ends of a left-hand wave; ends in parallel left-hand OWs. One could also form right-hand waves by calling "Peel Your Neighbor & Spread" (the name was suggested by Stew Sterling).

SWAP & FOLD (Nonie Moglia) From parallel OWs all step forward; center 4 Swap Around as outfacing Trade (Cross Fold) to end in an 8-Chain Thru (Box) formation.

\* \* \* \* \*

In response to many requests, the following symbols/abbreviations are now recommended by Callerlab as a means of identifying the various Callerlab dance levels. The symbols are cumulative, i.e., each abbreviation includes all of the calls that precede it. They are intended to serve as a means of standardizing terminology and nomenclature and to help clubs and publications to identify the appropriate Callerlab levels quickly while using a minimum of space.

Note the following:

CALLERLAB LEVEL ABBREVIATIONS/SYMBOLS

B	Basic Program (Callerlab Calls 1 thru 38)
EB	Extended Basics Program (Calls 1 thru 54)
MS	Mainstream Program (Calls 1 thru 69)
QS	Quarterly Selections (all movements on the current Callerlab Quarterly Selection List)
+ 1	Plus 1 Program (12 Calls)
+ 2	Plus 2 Program (12 Calls)
A1	The first part of Callerlab's List of Advanced Dancing's Basic Calls
A2	The 2nd part of Callerlab's List of Advanced Dancing's Basic Calls
C1	Challenge Dancing's Basic Calls
C2	Extended Challenge Dancing's Basic Calls

As most of you probably know by now, Stroll & Cycle has been chosen as the Callerlab Quarterly Selection for workshop emphasis during the July/August/Sept, 1978 quarter. This was to be expected and we noted that the move was frequently programmed at the workshop sessions at the recent National SD Convention in Oklahoma City. (check pages 824 and 855 for definitions and sample routines).

Speaking of the National -- we enjoyed the opportunity to meet and interact with so many of our subscribers. We also felt that this convention was well-organized and that, for the most part, it all seemed to "go" very well. We were especially pleased to find so many callers in attendance at both the Callers' Seminar (conducted by Bob Van Antwerp, Osa Mathews & Harper Smith) and the Caller's Clinics that we conducted along with Chris Vear.

• A NEW NOVELTY

FLIP THE CHICKEN / FLIP THE ROOSTERHow To Do It:

This is a sex-dependent command that begins from any mini-wave featuring one girl ("chicken") and one boy ("rooster"). Flip the Chicken means that the girl does a U-Turn back -- the boy "helps" by gently nudging ("flipping") the girl into her turn (a right-face turn from a RH mini-wave and a left-face turn from a LH mini-wave). The effect of the command is to quickly convert a mini-wave into a pair or couple with both facing the same way (parallel waves become 2-faced lines; columns become boxes, Trade-By or DPT arrangements, etc.). If the command is Flip the Rooster, the boy does the U-Turn back (the girl nudges) and if the command is Flip the Henhouse, both boy and girl do a U-Turn back (RH mini-waves become LH mini-waves and vice versa).

Impressions:

This, obviously, is a gimmick idea designed to appeal to those who enjoy an occasional novelty. You'll probably find it entertaining for one tip during the evening -- but after that, forget it! We also wish that the author (unknown at this writing) had picked a different name since a U-Turn back is not a legitimate "Flip" in the way that the term is now used in most of its current choreographic applications ("Flip" generally means to Fold or Run into an adjacent spot). On the other hand, we've all seen a number of prior (and equally harmless) exceptions -- and while its name will probably offend some purists, we seriously doubt that its use will generate any real confusion. We must also report that our dancers responded to the both the movement and the name with considerable fun and enthusiasm and that they totally accepted the idea for what it was: a gimmick and a novelty -- nothing more, nothing less!

Choreography:

<u>From a Zero Box OW (ZB/Box 1-4)</u> Swing Thru, Scoot Back <u>Flip the Chicken</u> Wheel & Deal	Equals ZERO
<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean, girls Trade <u>Flip the Chicken</u> Wheel & Deal, Star Thru	Equals ZERO
<u>From a Zero Line - ZL</u> RL Thru, rollaway 1/2 Sashay Touch 1/4, 8 Circulate <u>Flip the Chicken</u>	Converts a ZL to a ZB

Flip the Chicken (continued)Sample Figures:

- 1-3 Right & Left Thru  
Touch 1/4  
Flip the Chicken  
Pass Thru ..... ZB  
Star Thru ..... CL  
Pass The Ocean ..... OB-os  
Girls Trade ..... OCB-os  
Flip the Chicken  
Wheel & Deal (ZB) ..... AL!
- 1-3 Square Thru ..... ZB  
Swing Thru  
Flip the Rooster  
Boys Cross Run  
Wheel & Deal ..... OCB-os  
Curlique  
Follow Your Neighbor & Spread ... OCB-os  
Flip the Chicken  
Wheel & Deal (ZB) ..... AL!
- 1-3 Square Thru ..... ZB  
Swing Thru  
Spin the Top  
Flip the Chicken  
Wheel & Deal ..... EOL  
Right & Left Thru ..... EPL-os  
Rollaway, 1/2 Sashay  
Touch 1/4  
8 Circulate  
Flip the Chicken ..... OOB  
Curlique  
Scoot Back  
Flip the Rooster  
Touch 1/4  
8 Circulate  
Flip the Chicken ..... OCB  
Touch & Recycle (ZB) ..... AL!
- 1-3 Promenade 1/2 way  
Lead right, circle to a line ..... ZL-os  
Right & Left Thru ..... ZL  
Rollaway 1/2 Sashay  
Pass Thru  
Chase Right  
Flip the Chicken ..... ZL
- Right & Left Thru  
Rollaway, 1/2 Sashay  
Touch 1/4  
8 Circulate  
Flip the Chicken (ZB) ..... AL!
- 1-3 Pass Thru, Separate  
Go round 1, line up 4  
Pass Thru  
Wheel & Deal  
4 girls Square Thru, Separate  
Go round 1, line up 4  
Touch 1/4  
8 Circulate  
Flip the Chicken  
Double Pass Thru  
Track II ..... CB-os  
Flip the Chicken  
Ferris Wheel  
Centers Swing Thru  
Boys Run  
Tag the Line ...  
Lady go left, boy go right ... AL!
- 1-3 Square Thru, Swing Thru  
Flip the Rooster  
Wheel & Deal  
Touch 1/4  
Split Circulate  
Flip the Chicken ..... EPL-os  
Right & Left Thru ..... EOL  
Dixie Style to an OW  
Left Swing Thru  
Flip the Henhouse ..... OCB  
Right & Left Thru ..... OCB-os  
Swing Thru  
Flip the Henhouse ..... (AL!)

SINGING CALL (Corner Progression)

Head 2 lead right, circle to a line  
Go up & Back, go RL Thru, you're doin'  
fine  
Rollaway, 1/2 Sashay, Touch 1/4 now  
All 8 Circulate, Flip the Chicken somehow  
AL Corner, Partner Dosado, go back, swing  
Corner, then Promeno  
...add 16-beat Tag



• MOVIN' DOWN THE MAINSTREAM

- 1-3 lead right, circle to a line ... ZL
  - Square Thru
  - Center 2 Square Thru 3/4
  - Put centers in, Cast Off 3/4
  - Pass Thru
  - Tag the Line - In
  - Centers only RL Thru
  - Same 2 Square Thru
  - Other 2 Slide Thru ..... RB-os
  - Everybody Swing Thru
  - Boys Run
  - Ferris Wheel
  - Center 2 go RL Thru
  - Pass Thru ..... RB
  - Pass Thru again ..... AL!
- 1-3 Promenade 1/2, lead right
  - Circle 4, line up 4 ..... ZL-os
  - Right & Left Thru ..... ZL
  - Flutter Wheel ..... ERL-os
  - Pass Thru
  - Tag the Line & Cloverleaf
  - Centers Pass Thru
  - Spin Chain Thru
  - Ends Circulate once
  - Same ends U-Turn back
  - Couples Circulate
  - Bend the Line
  - Pass Thru
  - Ends Fold & Swing Thru
  - Scoot Back
  - Boys Run (ZL) ..... AL!
- 4 ladies Chain 3/4
  - 1-3 Square Thru ..... CB
  - Curlique
  - Walk & Dodge
  - Boys Run, Scoot Back
  - Swing Thru
  - Boys Trade, girls Trade
  - centers Trade
  - Girls Trade (ZL) ..... AL!
- 1-3 Square Thru ..... ZB
  - Touch 1/4
  - Scoot Back
  - Boys Fold, girls Turn back
  - Touch 1/4
  - Boys Trade, girls Fold
  - Peel Off
  - Ferris Wheel
  - Centers Pass Thru (AL!) ..... ZB
  - Touch 1/4
  - Scoot Back
  - Scoot Back again
  - Girls Fold, boys Turn back
  - Touch 1/4 ..... ZB
  - Girls Trade, girls Run
  - Tag the Line-Right
  - Wheel & Deal (ZB) ..... AL!
- 1-3 Square Thru ..... ZB
  - Touch 1/4
  - Scoot Back
  - Boys Fold, girls Turn Thru
  - Courtesy Turn this girl ..... CL
  - Dixie Style to an OW
  - Boys Cross Run, girls Trade ... OCB-os
  - Recycle (AL!) ..... ZB
  - Touch 1/4
  - Scoot Back
  - Boys Fold, girls Swing Thru
  - Girls Turn Thru
  - Boys Courtesy Turn this girl .... OL
  - Flutter Wheel & Sweep 1/4 .... CB
  - 8 Chain Three ..... AL!
- Heads lead right, Veer Left
  - 2 ladies Trade
  - Ferris Wheel
  - Centers Sweep 1/4 & 1/4 more
  - Everybody Double Pass Thru
  - Leaders Trade ..... CB-os
  - Star Thru ..... ZL-os
  - Cross Trail ..... AL!

• SHARE THE WEALTH

Our mailbag this month was jam-packed with a treasure-trove of nifty get-out routines. Get outs have become one of the surest ways to add spice and interest to your programs so we hasten to share these with you. We lead off with one by George Spelvin:

From a Zero Box (ZB)

Star Thru, Pass Thru  
 Tag the Line  
 Put centers In  
 Cast Off 3/4  
 Go Right & Left Grand!

We also acknowledge a bundle of get outs written by Bill Davis. Try some of these on for size:

From a Zero Line (ZL)

Pass Thru  
 Partner Trade & Roll  
 Square Thru  
 On the 3rd hand go Right & Left Grand!

From a Zero Line (ZL)

Pass Thru, Chase Right  
 Trade & Roll  
 Go Right & Left Grand!

From a Zero Line (ZL)

Right & Left Thru  
 Spin the Top  
 Swing Thru  
 Boys Run  
 Promenade (in sequence, all with original partners)

From an OPB-os (as in Heads lead right)

Swing Thru, boys Run  
 Tag the Line-Right  
 Boys Hinge, Diamond Circulate  
 Flip the Diamond, go R&L Grand!

Don Beck sent in a pair of get outs using Acey-Deucey (you can say "Ends Circulate, centers Trade" instead of Acey Deucey if you like!)

From a Zero Line -(ZL)

Right & Left Thru  
 Dixie Style to an OW  
 Acey Deucey (AL!)

From a Zero Box - ZB

Right & Left Thru, Dive Thru  
 Star Thru, Slide Thru  
 Square Thru 3/4  
 Left Swing Thru  
 Girls Run  
 Acey Deucey  
 All Promenade

(in sequence, all with original partners!)

Don also sent in three "Return-to-Home" get-outs (no Allemande Left/Right & Left Grand/Promenade - see pages 858 and 868!) These all work when the No. 1 couple is in the Upper RH Quadrant as shown in the diagrams.

From a Zero Line - ZL

Pass Thru, Wheel & Deal  
 Centers Sweep 1/4  
 (You're Home!)

From a Zero Line - ZL

Pass Thru, Wheel & Deal  
 Centers RL Thru & Pass Thru  
 Swing Thru, boys Run  
 Ferris Wheel  
 Centers Sweep 1/4  
 (You're Home!)

From a Zero Line - ZL

Square Thru, Trade By  
 Star Thru, Pass Thru  
 Tag the Line-Right, Ferris Wheel  
 Swing Thru, Ping Pong Circulate  
 New centers Slide Thru (You're Rotated!)

● OLD MOVEMENT (Experimental)

SHAKEDOWN (Lee Kopman)How To Do It:

From any back-to-back foursome, each dancer turns  $1/4$  to the right and then moves (as in Chase Right) one position forward. Without stopping, each dancer then turns, individually,  $1/4$  to face the adjacent dancer (4 counts). Each dancer ends up facing the dancer with whom he or she was back-to-back at the outset. From normal lines back-to-back, "Shakedown" produces a  $1/2$  Sashayed 8-Chain Thru (Box) formation, and from a normal Trade By arrangement, "Shakedown" produces  $1/2$  Sashayed facing lines of four. (See Burleson No. 2311)

Impressions:

Our dancers enjoyed the quick, no-hands Chase-like action. The teach was easy and there was no difficulty in moving the dancers quickly -- and without warning -- into a variety of  $1/2$  Sashayed and APD variations. We tended, after a while, to prefer beginning the movement from  $1/2$  Sashayed formations since this produces normal facing couples.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Pass Thru <u>Shakedown</u> Swing Thru Recycle, Veer Left Bend the Line	<u>Equals ZERO!</u>
<u>From a Zero Line - ZL</u> Right & Left Thru Rollaway, $1/2$ Sashay Pass Thru <u>Shakedown</u> Swing Thru Boys Run Bend the Line	<u>Equals ZERO!</u>
<u>From a Zero Box - ZB (Box 1-4)</u> Touch $1/4$ Walk & Dodge <u>Shakedown</u> Swing Thru Recycle	<u>Equals ZERO!</u>

Shakedown (continued)Sample Figures:

- 1-3 Lead right, Circle to a line of 4 .. ZL  
2 ladies Chain, Pass Thru  
Shakedown  
Curlique, Scoot Back  
Walk & Dodge, Shakedown (go RL Grand!)  
Star Thru  
Partner Trade & Roll  
Go Right & Left Grand!
- 1-3 lead right, circle to a line ..... ZL  
Pass Thru  
Shakedown  
Spin Chain Thru  
Boys Circulate Double  
Recycle (AL!) ..... ZB  
Square Thru 3/4  
Shakedown  
\* Box the Gnat, RL Thru ..... EOL  
\* Rollaway, 1/2 Sashay  
Pass Thru  
Shakedown (ZB) ..... AL!  
(\*both asterisked lines could be omitted)
- 1-3 Pass Thru, Separate  
Go round 1, line up 4  
Pass Thru, Shakedown  
Star Thru, Couples Circulate  
Wheel & Deal ..... ZB-os  
Swing Thru, boys Run  
Tag the Line - In  
Pass Thru, Shakedown  
Swing Thru, boys Run ..... EPL  
Pass Thru, Wheel & Deal  
Centers Square Thru 3/4 ..... AL!
- 4 ladies Chain  
1-3 Pass Thru,  
Same 4 Shakedown  
Swing Thru, Ping Pong Circulate  
Centers Recycle, RL Thru  
Rollaway 1/2 Sashay, Pass Thru  
Same 4 Shakedown ..... AL!
- 1-3 Lead right, circle to a line .. ZL  
Right & Left Thru ..... ZL-os  
Flutter Wheel ..... ECL  
Pass Thru, Wheel & Deal  
Centers Spread, line up 4  
Pass Thru  
Shakedown  
Swing Thru, centers Run  
New centers only Walk & Dodge  
Same 4 Shakedown  
Same 4 Swing Thru (check diamonds!)  
Diamond Circulate  
Center wave Swing Thru  
The other 4 1/4 In  
Center wave Extend, Run around  
the same sex  
Touch 1/4  
8 Circulate  
Trade & Roll  
Pass Thru  
Shakedown  
Swing Thru  
4 girls Run ..... AL!

SINGING CALL (Corner Progression)

Head 2 you Promenade, 1/2 way round  
you go  
Lead 'em right & Circle 4, make a line  
you know  
Go up & back, a RL Thru, turn that girl  
and then  
Pass Thru, Shakedown you do, same 2  
Swing Thru  
Recycle, Veer Left, Bend that Line I say  
Star Thru, Pass Thru, Swing the Corner  
Promenade  
...add 16-beat Tag

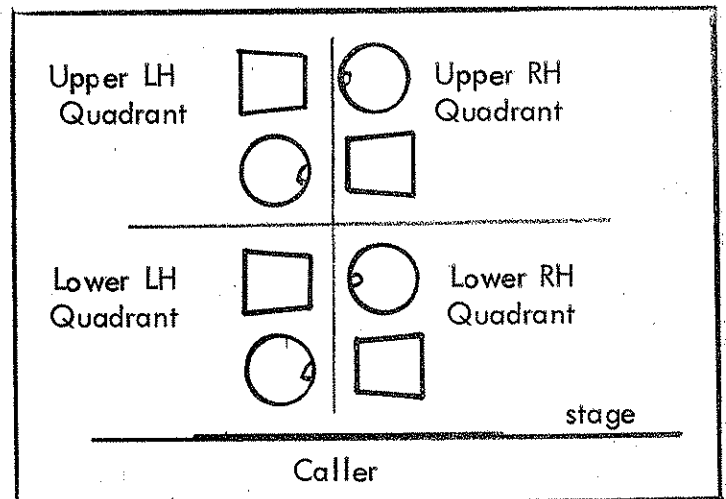
# • SIGHT CALLER'S NOTEBOOK

## MORE "RETURN-TO-HOME" GET-OUTS

Last month we commented on a developing trend among many sight callers to develop and use more and more get-outs of what we are now identifying as the "Return-to-Home" variety -- that is, get-outs that successfully manage to bring all eight of the dancers back to their Home positions without the caller ever finding it necessary to call an Allemande Left, a Right and Left Grand, or even a Promenade Home. In this type of get-out, when the caller says "You're Home", you are indeed Home -- right there, right then -- that's it!

We also noted that while we do not mean to suggest that this type of get-out is an especially new or novel idea (such get-outs have actually been around for a long, long time!), we DO feel that their use as a device that a sight caller may use to resolve the square while sight calling, IS a fairly recent development and, as such, it merits your interest and consideration.

You will recall that in last month's article we described a relatively simple method that a sight caller might use to bring the dancers Home without either an Allemande Left or a Right and Left Grand. It is based on a sight caller's ability to bring the dancers, from any unknown dancer arrangement (FRA) to a Zero Line (ZL/IP2P) and upon his or her ability to then be able to arrange things so that the Primary Key couple will be found in either the Upper Right Hand Quadrant or the Lower Left-hand Quadrant in the diagram shown above. (For ease of description we are identifying Couple No. 1 as the "Primary" key couple and Couple No. 4 as the "Secondary" Key couple). We closed last month's article by then listing an appropriate get-out that a sight caller could memorize and then use whenever he had maneuvered the Zero Line into the appropriate spot.

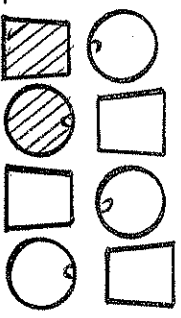
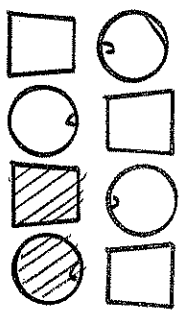
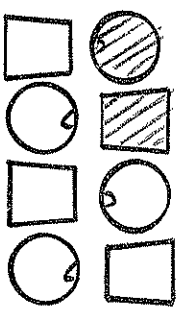
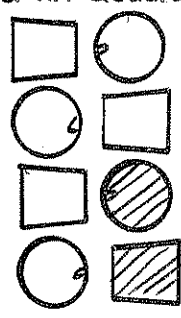


It is, of course, also possible for a sight caller to develop similar "Return-to-Home" get-outs that would work from literally any dancer arrangement of the caller's own choosing. We happen to work from the Zero Line because it provides a common and easy-to-engineer starting arrangement. Our intention this month is to show a number of "Return-to-Home" get-outs that will work when the Primary Key Couple (Couple No. 1 in the Zero Line) is to be found in any one of the four Quadrants shown in the diagram. All that is necessary now is for the caller (1) to create a Zero Line and place it at right angles to the stage (if parallel to the stage call "RL Thru/Pass Thru/Bend the Line" to place the line at right angles), (2) to note the Quadrant location of the Primary key couple, and (3), to then select an appropriate get-out from the chart on the next page. In the interests of providing a complete chart, we are including both of the get-outs we described last month in this month's chart. To learn the method we suggest that a caller memorize one short get-out that will work from each of the four quadrants shown.

### THOSE \*&%\$!\*! GREMLINS!

Last month we inadvertently left out a critical Swing Thru (after RL Thru/Pass the Ocean in Get-out A, page 859.) Please pencil it in... and excuse it please!

## Return-to-Home Get-Outs (continued)

RETURN-TO-HOME GET-OUTS (From Zero Line Perpendicular to Stage)		
<p>If Couple No. 1 is in Upper LH Quadrant:</p> 	<p><u>Call:</u></p> <p>RL Thru, 2 ladies Chain (or Flutter Wheel) Star Thru, Dive Thru, Zoom Centers Pass Thru Pass Thru the outside 2 Centers Touch 1/4 Walk &amp; Dodge <u>Everybody</u> Partner Trade (You're Home!)</p>	<p><u>Or Call:</u></p> <p>Pass Thru, Wheel &amp; Deal Zoom, centers Swing Thru Boys Trade, girls Trade Boys Run, Bend the Line (You're Home!)</p>
<p>If Couple No. 1 is in Lower LH Quadrant:</p> 	<p><u>Call:</u></p> <p>Touch 1/4 8 Circulate 1-1/2 2 center boys Trade &amp; Spread Girls Cast right 3/4 2 center girls Cast Left 3/4 Swing Thru &amp; those boys Trade Same boys Run <u>Everybody</u> Bend the Line (You're Home!)</p>	<p><u>Or Call:</u></p> <p>Touch 1/4 8 Circulate Center 4 Trade &amp; Roll Pass Thru Chase Right All 4 boys Run (You're Home!)</p>
<p>If Couple No. 1 is in Upper RH Quadrant:</p> 	<p><u>Call:</u></p> <p>RL Thru, Pass the Ocean Swing Thru, boys Trade Boys Run Couples Circulate 1-1/2 <u>Everybody</u> Bend the Line (You're Home!)</p>	<p><u>Or Call:</u></p> <p>Pass Thru, Wheel &amp; Deal Centers Pass Thru RL Thru, Pass Thru Centers Swing Thru Boys Run, Bend the Line Pass Thru and <u>Everybody</u> Partner Trade (You're Home!)</p>
<p>If Couple No. 1 is in Lower RH Quadrant:</p> 	<p><u>Call:</u></p> <p>Pass the Ocean, Recycle Veer Left Ferris Wheel Centers Swing Thru Boys Run, Bend the Line (You're Home!)</p>	<p><u>Or Call:</u></p> <p>RL Thru, 2 ladies Chain (or Flutter Wheel) Pass the Ocean, Spin Chain Thru Boys Run, Ferris Wheel Outsides squeeze in, line up 4 Pass Thru, Tag the Line-In Center 2 go RL Thru Star Thru &amp; Spread apart <u>Everybody</u> Slide Thru (You're Home!)</p>

# choreo



# BREAKDOWN

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

AUGUST 1978

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## WHAT'S HAPPENING?

Stroll and Cycle is very much with us and serves to confirm the enormous impact the a Callerlab Selection can have upon the mainstream of the activity. We still get indications that Ah So is hanging in there as a viable experimental and, a movement that is a bit more recent, Roll 'Em, is also still making many workshop rounds.

Here's the rest of this month's list:

CAST A BIT (Mike La de Route) From parallel 2-faced lines, in-facing centers Extend, join inside hands and Cast 3/4. Outfacing centers, meanwhile, Cross Run and Circulate one spot. Simultaneously, the ends of the original 2-faced lines slide together and, joining inside hands, cast 3/4

to form a momentary 6-hand wave. The 2 centers of the 6-hand wave now Cast 3/4 with the adjacent non-center as the others all move up to end the movement in parallel ocean waves.

EXTEND THE TRADE (Jerry Rash) From parallel ocean waves, all Extend. Without stopping, those in the center wave Trade the Wave as those facing out do a Partner Trade.

MAY DAY IN/OUT (Lee Kopman) From back-to-back lines of four, belles Roll right and Swing Thru as beaux 1/4 right. Lead beau now Circulates 1/2 to pick up the belle on the end of the wave and walk forward veering a bit to the right. The trailing beau Circulates to the lead beau's position and takes the In or Out facing command. Belles in the center of the wave Extend to meet the original trailing beau. May Day Out = lines of 4 facing out; May Day In = 3 and 1 lines; May Day produces a T-Bone formation.

OPEN CYCLE (Bill Davis) From opposite-facing (North/South) columns, all Hinge to form a momentary Tidal Wave (2 side-by-side 4-dancer ocean waves). Without stopping, the centers of each 4-dancer wave do a U-Turn back to form momentary side-by-side 2-faced lines and then each 2-faced line does a Couples Hinge to end the movement in parallel 2-faced lines.

PICK UP CIRCULATE (Bob Davis) From parallel ocean waves the centers Hinge and the centers of the new wave across the set also Hinge. Without stopping, the four outside dancers

What's Happening? (continued)

Circulate 1/2 place. This forms a 2-faced line standing North/South between East/West mini-waves. Each mini-wave now does a Hinge and the belle's position does a U-turn back as the 2-faced line in the center does a 1/2 Circulate to end the movement in parallel 2-faced lines.

REVERSE THE TRACK (Peter Newbury, England) This is intended as a Track II variation. From a completed DPT formation the belles (girl's position) moves left single file as the beaus (boy's position) moves simultaneously to the right and on the inside. All move, as in Track II, to end the movement in parallel left-hand ocean waves.

TOUCH THE LINE (Ted Nation) From any Box Circulate foursome those facing out Run and each twosome thus formed walks forward to form a 2-faced line. The 2-faced line now does a couples Hinge.

SET THE DIAMOND (Mike La De Route) A combination call that begins from a 2-faced line: centers Cross Run as new centers slide together and Single Hinge.

\* \* \* \* \*

Subscriber Bill Addison wrote to say wrote in to say that last month's "Flip the Chicken" gimmick reminded him of another gimmick that he had been using. He calls it "Slam the Door on her Foot" and it begins from any box Circulate foursome. It requires the dancers to Box Circulate, Trade & Roll and it is similar to the recently remembered call to "Wahoo".

• 2 NEW FORMATIONS

"O" FORMATION: If, from adjacent North/South columns or from a Trade By formation, the center 4 dancers step apart, an "O" formation is produced.

"X" FORMATION: If, from a Trade By or an 8-Chain Thru (Box) formation, the outside 4 dancers step apart, an "X" formation is produced.

"O" CIRCULATE (Jim Davis). From an "O" formation, each dancer moves forward to take the place of the dancer in front of them (if dancers are required to pass each other, they pass right shoulders).

"X" CIRCULATE (Jim Davis) If centers are facing out and outsides are facing in (box formation + outsides slide apart) all dancers move forward (right shoulder pass) to the next position in the "X" (Jaywalk); if centers are facing in and outsides are facing out (Trade By + outsides slide apart), the centers will Cross Trail Thru as the outsides Trade.

SQUEEZE THE "O"/SQUEEZE THE "X" (Norm Poisson) Shoulder-to-shoulder dancers Trade and slide apart as the others slide together & Trade. "O's become "x's & vice versa.

FLIP THE "O"/FLIP THE "X" (Norm Poisson) Shoulder to shoulder dancers do the appropriate "O" or "X" Circulate as the others Flip (Run) into the adjacent center spot.

CUT THE "O"/CUT THE "X" (Norm Poisson) Shoulder-to-shoulder dancers do the appropriate Circulate as the others slide together and Trade.



● NEW MOVEMENT (Experimental)

RUN TO A WAVE (Bronc Wise, Long Beach, California)

How To Do It:

From parallel ocean waves, the center dancers do a Run and Roll as, simultaneously, the new centers Slide together, Hinge 1/4 and Extend to join inside hands with the one they meet. Right-hand ocean waves end in right-hand ocean waves and left-hand ocean waves produce left hand waves.

Impressions:

This is a combination movement (it can be called directionally) and, while we doubt that it will ever become a permanent movement in the mainstream repertoire, we did find that our dancers enjoyed it during a summer workshop session -- especially the Run and Roll action!

Choreography:

<u>From a Zero Box OW (ZB/Box 1-4)</u> Girls Trade <u>Run to a Wave</u> Boys Run, Slide Thru	<u>Equals ZERO!</u>
<u>From a Zero Box (ZB)</u> Swing Thru <u>Run to a Wave</u> Scoot Back Boys Run, Slide Thru	<u>Equals ZERO!</u>
<u>From a Zero Box - ZB</u> Swing Thru <u>Run to a Wave</u> Split Circulate, boys Run Pass the Ocean, Recycle	<u>Equals ZERO!</u>
<u>From a Zero Line -(ZL/1P2P)</u> Pass the Ocean, girls Trade <u>Run to a Wave</u> Boys Run	<u>Equals ZERO!</u>

Sample Figures:

- 1-3 Square Thru.....ZB
- Swing Thru
- Run to a Wave
- Scoot Back
- Boys Fold, girls Swing Thru
- Turn Thru & Courtesy Turn (ZL-os)
- RL Thru ..... ZL
- Pass the Ocean..... CB-os

Girls Trade ..... OPB-os  
Run to a Wave  
Boys Run (AL!) ..... ZL  
Pass Thru, boys Run  
Centers Trade  
Run to a Wave  
Go Right & Left Grand!

Run to a Wave (continued)

- 1-3 Square Thru ..... ZB  
Swing Thru  
Girls Circulate, boys Trade  
Run to a Wave  
Scoot Back, boys Run ..... ECL  
Slide Thru ..... OPB-os  
Curlique, centers Trade  
Run to a Wave  
Boys Trade, boys Run  
Bend the Line ..... ZL-os  
Cross Trail ..... AL!
- 1-3 Square Thru, RL Thru ..... OB-os  
Curlique, Swing Thru  
Run to a Wave ..... ZB  
Recycle, Veer Left  
Ferris Wheel & Spread  
Pass Thru, Wheel & Deal  
Girls Pass Thru, Touch 1/4  
Boys Trade  
Run to a Wave  
Follow Your Neighbor & Spread .. ZB-os  
RL Thru, Dive Thru, Pass Thru .... AL!
- 1-3 Square Thru ..... ZB  
Touch 1/4, Scoot Back  
Boys Run ..... CL  
RL Thru, Dixie Style to OW  
Boys Trade  
Run to a Wave  
Girls Run, Pass the Ocean ..... OCB-os  
Recycle (ZB) ..... AL!

SINGING CALL (Corner Progression)

Head 2 go RL Thru, turn that girl  
my friend  
Cross Trail and go round one, line up  
four again  
Everybody RL Thru, turn that gal for me  
Pass the Ocean, girls Trade, Run to a Wave  
you got it made  
Boys Run and Slide Thru, that Corner  
lady Swing  
Swing that gal go round and round  
then Promenade that ring  
....add 16-beat Tag!

• SHARE THE WEALTH

Kim Hohnholt (Gillette, Wyo.) sent in  
a pair of interesting routines:

- 1-3 Square Thru  
Swing Thru, men Run  
Men Circulate, couples Circulate  
Ferris Wheel  
Centers Square Thru 5 hands  
Other 4 1/2 Sashay  
Everybody Dosado  
Swing Thru, centers Run  
Ferris Wheel (AL!)
- 1-3 lead right, circle to a line  
Pass Thru, Tag the Line-In  
Touch 1/4  
8 Circulate, Trade & Roll  
Square Thru, Trade By (AL!)

Howard Philp (Ontario, Canada) was  
interested in the Return-to-Home get-outs  
we explored last month and sent us a pair  
that he's been using:

- (with Couple 1 in the lower RH  
Quadrant)  
Slide Thru, Swap Around  
Center 4 Slide Thru, Swap Around  
Everybody Partner Trade (you're Home!)
- (with Couple 1 in the lower LH  
Quadrant:)  
All Square Chain Thru  
Center 4 Square Chain Thru  
Everybody Partner Trade (you're Home!)

And here's a pair of ZL (1P2P) get-outs  
by George Spelvin:

- End ladies Diagonally Chain  
(when's the last time you did that!)  
Send 'em back Dixie Style to OW  
Extend (AL!)
- Star Thru, Dive Thru, Square Thru 3/4  
The others Divide, look for Corner (AL!)

● SPOTLIGHT BASIC

DIXIE GRAND

As the popularity of the Callerlab Plus I & II programs continues to gain ground in mainstream circles and, as more and more callers find that they have successfully trained their dancers to execute some of the more popular moves on the Plus I & II lists, we seem to also have arrived at a time when some of the less popular moves on the Plus I & II lists seem to be coming in for their fair share of mainstream workshopping. "Dixie Grand" is a command that seems currently to fall into that category.

Dixie Grand's low number in the Burleson Encyclopedia (No. 46) tells us something about how long the move has been around (close to 20 years!) and while the definition doesn't insist that a Dixie Grand must always be followed by an Allemande Left, it is almost always, in actual practice, used as a get-out.

Here's the definition: From a DPT or from alternately facing files of 2 around a circle, those who can pull by right hands, those who can pull by left hands and those who can pull by right hands.

- 1-3 Square Thru ..... ZB  
Right and Left Thru ..... OB-os  
Dive Thru  
Zoom  
Dixie Grand ..... AL!
- Allemande Left, Allemande Thar  
Go forward 2, form a star  
Shoot that star, go forward 2.  
Another Thar, another Star  
Shoot that star a full turn  
Go Dixie Grand .....AL!
- 1-3 Square Thru ..... ZB  
RL Thru, Swing Thru  
Boys Run Ferris Wheel  
Centers Veer Left, 2 ladies Trade  
Couples Trade, Wheel & Deal  
Swing Thru, Box the Gnat  
Dixie Grand ..... AL!

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Bend the Line ..... EPL-os  
Pass Thru  
Wheel & Deal  
Double Pass Thru  
Cloverleaf  
Dixie Grand ..... AL!
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Couples Circulate  
Bend the Line  
Pass Thru, Wheel & Deal  
Dixie Grand ..... AL!
- 1-3 Square Thru 3/4, Separate  
Go round 1, line up 4  
Pass Thru & all turn left go single file  
4 men turn back, go Dixie Grand (AL!)
- 1-3 Pass Thru, Separate  
go round 1, squeeze in and circle 8  
In same direction go single file  
Girls turn back go Dixie Grand..AL!
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Couples Circulate  
Bend the Line  
Pass Thru  
Chase Right  
Swing Thru  
Centers Run, Bend the Line  
Join 8 hands and circle left  
Reverse back go single file  
Boys turn back, go Dixie Grand, AL!
- (Promenade Corner, in sequence)  
1-3 Wheel Around..... CL  
Star Thru, Dive Thru  
Zoom  
Dixie Grand ..... AL!

• PROGRAM NOTES

### UP-TO-DATE FUN WITH HEXAGONS

According to our files, "Hexagon Squares" first burst upon the scene in 1966 or 1967. It is a novelty idea in which the dancers are arranged in a 6-couple set featuring a single couple in each of the Side positions, but with two side-by-side couples in each of the Head positions. Most of you have no doubt either called 'em or danced 'em before. We typically use 'em as a change-of-pace programming gimmick, and we typically trot 'em out during the summer. This year was no exception and while, like any novelty, a little usually goes a long, long way, that little bit can sometimes turn out to be quite entertaining.

We might also point out that this was the first time we tried to call Hexagons visually -- i.e., by using sight calling techniques to resolve the set (see page 878). We found it to be a good deal trickier than sight calling our way out of a 4-couple set, but it did give us the freedom to experiment with some of the more currently popular commands among the Experimental and Plus I & II lists.

If you or your dancers have never worked Hexagons before, the first two routines will serve to introduce you to them in a fairly simple way. If you need more of this kind of stuff, a little research will dig it out (much has been printed on Hexagons over the years). In all the routines thereafter, however, we have tried to update the Hexagon concept by combining 'em with up-to-date movements.

Have fun:

- Sides 2 go RL Thru  
All the Heads go RL Thru  
Side 2 go RL back  
All the Heads Cross Trail (AL!)

**NOTE:** In Hexagons, a Right & Left Grand is always 7 hands around, back to original partner.

- Side 2 ladies Chain  
All the Heads RL Thru, same ladies Chain  
Pass Thru, Wheel & Deal  
Centers Square Thru  
To the other 2, do a RL Thru  
Dive Thru, Square Thru  
To the other 2 RL Thru  
Dive Thru, Square Thru  
Split those 2, line up 4  
Box the Gnat, go RL Thru  
Pass Thru, Wheel & Deal  
Double Pass Thru  
First couple left, next go right  
Behind those 2, Star Thru  
Everybody... (AL!)

#### With Ferris Wheel & Coordinate

- All the Heads Square Thru  
Swing Thru, boys Run  
Ferris Wheel, centers Pass Thru } Zero!  
Swing Thru, boys Trade, boys Run  
Bend the Line, Touch 1/4, Coordinate  
Couples Circulate, Wheel & Deal  
Slide Thru, Curlique  
Coordinate  
Couples Circulate, Wheel & Deal (AL!)

#### With Track II (Track VI?)

- Sides RL Thru, 2 ladies Chain  
All the Heads Pass Thru, Wheel & Deal  
Centers Star Thru, Pass Thru  
Circle 4 with outside 2, break to line of 4  
Pass Thru, Wheel & Spread  
Lines of 4 Star Thru, Triple Pass Thru  
All 6, Track II (make 3 waves)  
3 Waves Recycle and Veer Left  
2 ladies Trade, Couples Circulate  
Bend the Line  
Slide Thru  
Pass Thru (AL!)

(more on next page)

More Hexagons:With Chase Right

- All the Heads Curlique, boys Run  
Star Thru, Pass Thru  
Chase Right  
2 6-hand waves Swing Thru  
Everybody Scoot Back  
2 6-hand waves Swing Thru  
Everybody Walk & Dodge  
Partner Trade, go RL Thru  
Pass the Ocean, Recycle (AL!)

With Load the Boat

Side 2 go RL Thru  
All the Heads Square Thru  
Swing Thru, girls Circulate twice  
Boys Trade, boys Run  
Bend the Line  
Load the Boat  
Swing Thru, girls Circulate twice  
Boys Trade, boys Run  
Bend the Line  
Load the Boat (AL!)

1/2 Zero

With 1/2 Tags:

All the Head girls Chain across  
All the Heads Pass Thru  
Wheel & Spread  
Lines of 4 Star Thru  
Everybody Triple Pass Thru  
Double Centers In & Cast Off 3/4  
Pass Thru and the lines of 6...  
1/2 Tag the Line  
3 waves Swing Thru & the boys Run  
6 couples Ferris Wheel  
Center 4 Star Thru, Pass Thru  
Wheel & Spread  
Lines of 4 Star Thru  
Everybody Triple Pass Thru  
Double Centers In & Cast Off 3/4  
Pass Thru & the lines of 6  
Pass Thru, 1/2 Tag, Trade & Roll  
6 boys Run  
Everybody Pass the Ocean

Swing Thru, boys Run  
6 boys Circulate, 6 couples Circulate  
6 couples Ferris Wheel  
Center 4 Swing Thru & the boys Run  
Those girls Trade  
Same girls Circulate  
Those couples Wheel & Deal  
Sweep 1/4 & Cross Trail (AL!)

More 1/2 Tags:

- All the Heads Star Thru, California Twirl  
Star Thru, Pass Thru  
Chase Right, boys Run  
Pass Thru & the lines of 6  
1/2 Tag the Line  
3 waves Swing Thru, Swing Thru again  
2 boys in the center wave Trade & Run  
The other waves Recycle & Veer Left  
6 Couples Circulate  
The 2 center Couples (only) Trade  
Everybody Bend the Line  
Star Thru, Square Thru 3/4 (AL!)

With Stroll & Cycle

- All the Heads Square Thru  
Swing Thru, boys Run  
6 couples Ferris Wheel  
Center 4 couples Veer Left  
Stroll & Cycle  
6 couples Circulate but girls go double  
Bend the Line, Curlique  
Single File Circulate  
6 boys Run (AL!)

With Diamonds:

- All the Heads Square Thru  
Swing Thru, boys Run  
6 girls Hinge (check 3 diamonds)  
3 Diamonds Circulate  
Flip the Diamond & Swing Thru  
Scoot Back & Recycle  
Veer left, 2 ladies Trade, Wheel & Deal  
Swing Thru, boys Run, 1/2 Tag, Trade, Roll (AL!)

More Hexagons:With More Diamonds:

- All the Heads Square Thru  
 Curlique, Split Circulate 1-1/2  
 3 Diamonds Circulate  
 6 boys Swing Thru, 6 girls Circulate  
 3 Diamonds Circulate  
 6 girls Swing Thru & Turn Thru  
 6 boys Circulate and 1/4 in  
 Star Thru with this girl  
 6 couples Circulate but girls go double  
 Bend the Line, Flutter Wheel  
 Cross Trail (AL!)

With Spin Chain the Gears  
and Relay the Deucey!

- All the Heads Square Thru  
 Spin Chain Thru, girls Circulate double  
 Boys Run..... (Bend the Line, AL!)  
 Ferris Wheel and 4 center couples Pass Thru  
 Spin Chain the Gears  
 Scoot Back, boys Trade and everybody..  
 Circulate 2 places  
 6 boys Run ... (Bend the Line, AL!)  
 Wheel & Deal (& very carefully...)  
 Relay the Deucey  
 3 waves Scoot Back  
 Center wave only Swing Thru  
 All the other boys Run  
 Center Wave Spin the Top  
 All the others Bend the Line  
 Center Wave Box the Gnat  
 All 6 couples RL Thru & 1/4 more  
 2 ladies Trade, 6 ladies Circulate double  
 Bend the Line (AL!)

Quick Way to set up Hexagons:

Square up your sets in the usual manner. Then call "Sides Lead right and Circle to a line of four". They now all become the side-by-side Head Couples. Next fill in Side couple positions from either the sidelines...or by breaking up an appropriate number of squares.

Caution:

Always bear in mind that while Hexagons are fun, they are essentially a novelty or gimmick and callers must be careful not to over-do them. They are fun for a while but usually manage to wear out their welcome very quickly!

HEXAGON SINGING CALL:BREAK:

Allemande Left & C'mon back, your Part-  
 ner Dosado  
 Join up all your hands, Circle Left you go  
 Allemande Left, Allemande Thar, go for-  
 ward 2  
 Men back in a 6-hand star, back right in  
 and there you are  
 Slip the Clutch & Skip one girl, corners  
 Allemande  
 C'mon back, partner Swing, then Promenade  
 that land  
 ...add 16 beat Tag

FIGURE:

All the Heads you Square Thru, count up  
 four and then  
 When you meet do a RL Thru, turn this  
 girl my friend  
 Star Thru, Slide Thru & do an 8 Chain Three  
 When you meet 'ol No. 4 Allemande Left  
 like you did before  
 Back to Partner Dosado, same girl Swing  
 Swing this brand new lady, Promenade  
 that ring  
 ...add 16 beat Tag

● SIGHT CALLER'S NOTE BOOK
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### SIGHT CALLING WHEN WORKING WITH HEXAGON SQUARES

For all intents and purposes, the techniques that a caller might use to visually resolve a six-couple set are essentially the same as the ones that he or she might use to resolve a standard four-couple square. This means that a caller who is working Hexagons "by sight" must also, at all times, be aware of the symmetry of the set. As he does when sighting four-couple squares, he must be sure to avoid the use of commands that are unsymmetric and he must see to it that each and every one of his commands affects both sides of the imaginary "mirror" in the identical way.

The caller must then be able to track -- and to eventually pair-up -- all of his "key" couples. In a four-couple square this involves working with half of the mirror (any two adjacent couples); and similarly, in a six-couple set, the caller must also work with half of the mirror which, in this case, consists of any three adjacent couples.

And finally, when working Hexagons, the caller must also be able to recognize the appropriate corner relationships that exist among the three key couples. This, of course, gives him the "handle" he needs to place the dancers in the correct sequence or Rotation. In a four-couple square we achieve it by placing one key man so that he is able to do an accurate Allemande Left with his proper Corner; in a six-couple set it is achieved by placing two key men so that they can do an accurate Allemande Left with their proper corners!

Here is a step-by-step outline that a caller may use when, after free-wheeling with a number of Hexagon sets, he is ready to resolve the routine:

Step 1.      Establish Three Parallel 2-Faced Lines:

You might find it easier to first establish normal (girl on boy's right side) facing lines of six, and to then call "Pass the Ocean, Swing Thru and the boys Run".

Step 2.      Pair Up One of the Key Couples:

If, at the end of Step 1, some of the couples are already paired (it happens quite often!), proceed directly to Step 3. If not, you can have ends or centers -- or some combination of both -- Circulate one or more times in order to pair up at least one of the key couples. You will never, of course, be more than a three-position Circulate away from pairing up anybody with anybody! (If you feel that three Circulates are "un-cool", simply call a Double Circulate, add a quickie Zero, and then add the final Circulate).

Step 3.      Place the paired-Up Couples Facing Out:

If they aren't already facing out, one or two Couples Circulate will quickly put them there!

Step 4.      If you lucked out and the other two key couples are already paired, you can proceed directly to Step 5. If not, call "Ferris Wheel, center four couples Veer Left". This produces two parallel 2-faced lines standing between the

Hexagon Sight (continued)

two already paired couples and, from here, you can easily work the four center girls (using combinations of Circulate and Trade) until all four of the center couples are also paired with their original partners.

Step 5.

With all six of the couples paired, all that remains now is for the caller to check to see whether the dancers are in the correct sequence or Rotation state from which it will be possible to call an accurate Allemande Left. This, however, may not be as easy as it sounds. It is probably easier to recognize sequence when the six paired couples are standing in normal facing lines of six (correct sequence exists when each man has his corner on his left), or when the six paired couples are standing in three parallel right-facing 2-faced lines (correct sequence exists when each man's Corner is in the couple directly in front of him). From the formation that exists at the end of Step 4 (2 2-faced lines between facing couples) you can produce 3 2-faced lines with all couples still paired by calling "Girls Trade, Bend the Line, Square Thru, Swing Thru, boys Run".

Now, from 3 parallel 2-faced lines (right-facing and assuming no unsymmetric commands) the paired-up couples can be in one of 8 different Rotation states (measuring counter-clockwise):

1. 1-2-3-4-5-6
2. 1-3-2-4-6-5
3. 1-6-5-4-3-2
4. 1-5-6-4-2-3
5. 1-5-3-4-2-6
6. 1-3-5-4-6-2
7. 1-6-2-4-3-5
8. 1-2-6-4-5-3

It is also obvious that, in order to call an accurate Allemande Left in a Hexagon formation, the dancers must be arranged in the first Rotation state described above (1-2-3-4-5-6). By using some combination of "Couples Circulate/couples Trade and/or center couples ONLY Trade", it is relatively simple (from 3 parallel 2-faced lines) to always achieve the desired Rotation state. It may, however, be a bit tricky (until you get used to it) to be able to quickly identify the correct sequence once you have created it. But as we observed earlier, it helps enormously to be able to recognize the corner relationships of two of the key men.



# choreo



# BREAKDOWN

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

SEPTEMBER 1978

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## WHAT'S HAPPENING?

We're mailing this issue about nine or ten days earlier than usual since we'll be calling on the road for practically the entire month of September (if you see us advertised in your town and you are not working yourself, come on down and say hello!)

While we have had some new movements cross our desk since the last issue, there probably hasn't been enough time go by for us to accumulate our usual grab-bag of new experimentals. Two of the moves we have looked at, however (Lee Kopman's "Two Steps at a Time" and HP Williams' "Triangulate") looked to be fairly interesting and we have featured them this month.

Here's the rest of 'em as received so far this month (we'll catch you up on the rest of them, if necessary, next month).

CRASH IN/OUT/etc. (Bill Douglas) From any formation featuring identifiable ends and centers (or points), the command "Crash" means that the centers Tag each other. The ends or points shall then take the facing direction (in, out, right, left, etc.) The movement can end in a great variety of formations depending on the formation that existed at the start.

CRAZY FLUTTER WHEEL From facing lines of 4, all dancers do a Flutter Wheel and, without stopping the center 4 also do a Flutter Wheel and then all dancers do a Flutter Wheel again. Ends in facing lines of 4.

HONEY DO (Paul McNutt) From lines of four back-to-back, the belle's position does a Cast back (as in Chase Right) to meet the opposite belle and, joining inside hands, they form an ocean wave across the set as the 4 boys turn 1/4 right. Without stopping, each wave center Casts 3/4 with the nearest adjacent end as the four boys do a Circulate one place to end the movement in parallel 2-faced lines.

PAIRISCOPE (Steve Turner, Perth, Australia) From the formation that exists after calling (from a Squared up set) Heads or Sides Curlique, those facing (girls) PairOff (face out) and, as a couple, Wheel Left, as in a couples

What's Happening? (continued)

Trade. The other four, meanwhile, walk forward 2 or 3 steps in single file until they are approximately in the girl's position where, without stopping they individually face left to end the movement in parallel left-facing 2-faced lines.

SCOOT THRU (Earle Barr) From any parallel wave arrangement, Scoot Thru is identical to Scoot Back plus Step Thru. The author also suggests that it would be possible to amplify the command by adding "Right/left, in, out, etc." which would mean that all would then take the facing command.

SLIP THE DIAMOND (Bob Carmack) Does NOT start from diamonds but rather from parallel ocean waves. (Assume normal waves plus Swing Thru for ease of description): Girls (wave ends) 1/2 Trade (a Diamond Circulate-like move) as the men (wave centers) Slide away from each other (Spread). The girls now Trade as the men do a regular Circulate. Without stopping the girls move forward as in Diamond Circulate as the boys Slide toward each other and all form another right hand wave.

• SHARE THE WEALTH

Doug Brady sent us a pair of surprise-type get outs that work from any Zero Box ocean wave:

- All 8 Circulate 1-1/2  
Box the Gnat, go Right & Left Grand!
- All 8 Circulate 1-1/2  
Slide Thru, AL!

And we also culled a pair of Zero Box get outs from Bill Davis at our recent callers school in Las Vegas:

- (ZB) Swing Thru, boys Trade  
Boys Hinge...and Roll (AL!)

- (ZB) Right & Left Thru  
Rollaway, Touch 1/4...and Roll AL!

George Spelvin sent us this get out:

- From a Zero Box:  
Swing Thru, girls Circulate  
Boys Run, Ferris Wheel  
Centers only Pass Thru...twice!  
(AL!)

And did you know that from any Double Pass Thru formation from which it is possible to call a Dixie Grand to a Left Allemande, you can also call:

- Centers do a Right & Left Thru  
Square Thru & on the 3rd hand  
Do a Dixie Grand  
Go Right, left, right, AL!

Finally, we recently had the occasion to go through some of our notebooks containing breaks and gimmicks that we used to call fifteen or twenty years ago. Most of the material was obviously dated, but here and there we were able to resurrect a goodie that could still be called today. For example:

- Lady No. 1 all by yourself  
Lead right and Circle 3  
Ladies break and line up 3  
Gent No. 1 go across the floor  
Circle 3 with couple 3  
2 men break and line up 3  
Lonesome couple California Twirl  
Promenade right around 1 person  
Squeeze in and line up 5 (AL!)
- Head ladies Chain 3/4  
Side men turn 'em & Rollaway  
Forward 6 and back with me  
Girls Trade in your line of 3  
4 boys make a RH star  
Go once around, girls Trade again  
(AL!)

• NEW MOVEMENT (Experimental)

TRIANGULATE (Harvell Williams)How To Do It:

From side-by-side, opposite-facing columns, all dancers Circulate one-half place to form 3 mini-waves in columns of 3 with 2 lonesome ends -- or you can also think of this arrangement as having 2 3-dancer "triangles" standing on either side of a center mini-wave (the lonesome ends serve as each triangle's "apex" and each triangle's mini-wave serves as its "base"). From here, each triangle does a Triangle Circulate (in its own triangle) as those in the center mini-wave Trade and then move forward individually to squeeze in between the Triangle mini-wave standing directly in front of them. Simultaneously, the 2 "apex" dancers move up (Triangle Circulate) to the outside position (as in Coordinate) to end the movement in parallel 2-faced lines.

Impressions:

This could be a neat way to introduce Triangles to mainstream dancers. In your teach, be sure that each dancer understands the various identities ("apex", "base", "centers") that exist after the initial 1/2 Circulate and that they must move in Circulate or Extend-like fashion from one identity into the next. Note too that from normal facing lines of 4 + Curlique, the commands "Triangulate + Bend the Line" equals Zero. This means that you can easily insert that combination into any Zero routine you already know as long as it contains, somewhere in its action, a normal facing line of 4 arrangement. And while we suspect that the trailing centers might have had a slightly smoother traffic pattern if, instead of squeezing in between the mini-waves they did a slight spread and moved up to the outside, this, in the above pattern would serve to leave the dancers in an Arky 2-faced line and this, for some, might make the choreography a bit tougher to handle. Guess you can't have everything!

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Touch 1/4 <u>Triangulate</u> Bend the Line	Equals ZERO!
<u>From a Zero Line - ZL</u> Swing Thru, boys Run 1/2 Tag the Line <u>Triangulate</u> Bend the Line	<u>Technical ZERO</u> (Ends & centers interchange!)
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, Spin the Top Curlique <u>Triangulate</u> Girls Trade Wheel & Deal	Equals ZERO!

Triangulate (continued)Sample Figures:

- 1-3 lead right, circle to a line....ZL  
Curlique  
Triangulate  
Ferris Wheel  
Centers Pass Thru ..... OPB-os  
Swing Thru, boys Run  
Bend the Line ..... ZL  
Touch 1/4  
Triangulate  
Couples Circulate  
Bend the Line ..... ZL  
Star Thru, Square Thru 3/4 ..... AL!
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Bend the Line, Curlique  
Triangulate  
Wheel & Deal(AL!) ..... ZB  
Dive Thru, Pass Thru ..... OB  
Circle 4 & Break to a line ..... EPL-os  
Curlique  
Triangulate  
Wheel & Deal (ZB) ..... AL!
- 1-3 Square Thru ..... ZB  
Swing Thru  
Spin the Top & Curlique  
Triangulate  
Couples Circulate  
Bend the Line ..... CL-os  
Swing Thru, boys Run  
1/2 Tag the Line  
Triangulate  
1/2 Tag again, then Walk & Dodge  
Partner Trade ..... CL-os  
Slide Thru (ZB) ..... AL!
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Crossfire  
Triangulate  
Wheel & Deal (AL!) ..... ZB  
Dive Thru, Pass Thru ..... OB  
Split 2, go round 1, line up 4  
Curlique & Triple Scoot  
Triangulate

Couples Circulate but girls go double  
Bend the Line ..... ZL-os  
Right & Left Thru ..... ZL  
Pass Thru  
Chase Right  
Trade & Roll, go Right & Left Grand!  
From 1/2 Sashayed/Arky Arrangements

- 1-3 Square Thru, split 2  
Go round 1, line up 4  
Curlique  
Triangulate  
Couples Circulate  
Tag the Line-In  
Touch 1/4  
Triangulate  
Centers Trade, Wheel & Deal.... AL!
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Couples Circulate, Bend the Line..EOL-os  
Curlique, 8 Circulate  
Centers Trade  
Triangulate  
Ferris Wheel, boys Swing Thru  
Ping Pong Circulate  
Girls Swing Thru, Turn Thru  
Boys Courtesy Turn this girl..... ECL  
Curlique, 8 Circulate  
Centers Trade, 8 Circulate  
4 girls Trade  
Triangulate  
Bend the Line  
Boys only Load the Boat  
4 girls Swing Thru, Spin the Top, Turn Thru  
Boys Courtesy Turn your girl ..... ZL  
RL Thru & Cross Trail ..... AL!

SINGING CALL (Corner Progression)

Head 2 Promenade 1/2 way round you go  
Lead right, circle 4, make a line you know  
Same 4 Curlique, then Triangulate  
2 by 2, don't be slow, when you're done  
here we go  
Bend the Line, Cross Trail, go to the  
Corner Swing  
Swing that girl & Promenade (add 16-beats)

• SPOTLIGHT FORMATION

TWIN DIAMONDS

We continue to sense an ever-increasing focus on diamond formations in today's mainstream programming. Although they are officially listed on the Callerlab Plus I list, we have been getting a definite feeling that diamonds have started to move slowly -- but ever so surely -- into the real mainstream of our activity and that it won't be long before they will be regarded as a necessary part of the average dancer's repertoire. We also, however, get the feeling that many mainstream callers seem to have fallen into a choreographic rut and that they regularly set-up diamonds in the same old way each and every time they use them. While such repetitive programming may have some value when it is used as a teaching or drilling mechanism, it will obviously lead to boredom and monotony if it is overdone.

Here then, are some varied ways to establish diamonds from three of our most popular formations: (all are "perfect" center-to-center diamonds unless otherwise noted).

From Parallel 2-Faced Lines

1. Centers Hinge (or Cast 3/4)
2. Centers Follow Your Neighbor & Spread
3. Centers Walk & Dodge  
Partner Trade, Spin the Top
4. Centers Cross Run  
New Centers Hinge (or Cast 3/4)
5. Centers only Scoot Back  
Ends Circulate  
Centers Hinge (Cast 3/4)
6. Centers Trade and Roll  
Same four Swing Thru
7. Centers Hinge (or Cast 3/4)  
Ends Turn Back  
(Imperfect Diamonds)
8. 1/2 Tag the Line  
Extend & Outsides 1/4 Right
9. Bend the Line, Swing Thru  
Centers Run  
New Centers Hinge  
(point-to-point diamonds)

From Parallel Ocean Waves:

1. Split Circulate Once-and-a-Half
2. Extend, centers Swing Thru  
Others 1/4 Right
3. Centers Run  
New Centers Hinge (or Cast 3/4)
4. Swing Thru  
Ends Circulate  
Centers Hinge (or Cast 3/4)  
(Imperfect Diamonds)
5. Centers Hinge (or Cast 3/4)  
(Imperfect Diamonds)

From Columns of 4 (opposite facing)

1. Centers only Trade  
Other 4 Trade & Spread  
Centers Walk & Dodge  
Partner Trade & Spin the Top
2. Centers only Trade  
Other 4 Trade & Spread  
Centers Scoot Back  
Same 4 Single Hinge

• KOREO KORNER

Once again we offer, in this feature, a number of interesting routines which have been designed to appeal to APD-oriented mainstream dancers. Note that there are no new movements in any of the routines → only existing moves but they are presented in an APD environment and might thus require a touch of workshop or "hand-holding" the first time through.

- 1-3 lead right, circle to a line... ZL
  - Curlique
  - 8 Circulate
  - Centers Trade & Roll
  - Square Thru
  - Centers In, Cast Off 3/4
  - Boys only Ferris Wheel
  - Girls Recycle
  - Boys Pass Thru, Star Thru
  - Bend the Line ..... RL-os
  - Curlique
  - 8 Circulate
  - Centers Trade
  - 8 Circulate
  - 4 girls Trade & Roll
  - Square Thru
  - Centers In, Cast Off 3/4
  - Boy facing in and the girl with you  

Ferris Wheel
  - The others Recycle
  - Centers Pass Thru (ZB) ..... AL!
- 1-3 Square Thru ..... ZB
  - Swing Thru, girls Circulate
  - Spin the Top
  - Center 4 Spin the Top
  - Same girls Run
  - Tag the Line-Right, the other 4 Hinge
  - Columns of 3 Circulate 1 place
  - 4 boys Wheel & Deal
  - Veer Left
  - Girls facing out Run around the other girl
  - Everybody Stroll & Cycle
  - Ends Circulate 1 place
  - Bend the Line
  - Star Thru
  - Centers Pass Thru, Swing Thru, Turn Thru (AL!)
- 1-3 Square Thru ..... ZB
  - Swing Thru
  - Boys Run
  - Tag the Line - In
  - Everybody Slide Thru
  - Those who can Slide Thru
  - All 8 Circulate (it CAN be done!)
  - Those who can Slide Thru
  - Couples Circulate
  - Bend the Line ..... OL-os
  - 1/2 Square Thru
  - Trade By
  - Pass Thru ..... AL!
- 1-3 lead right
  - Circle to a line of 4 ..... ZL
  - Curlique
  - 8 Circulate 1-1/2
  - 4 girls Trade & Spread
  - Center Boys Hinge
  - Same boys Slide nose-to-nose (Slither)
  - Check diamonds & Diamond Circulate
  - 4 girls Swing Thru
  - Center girls Run
  - 4 girls Crossfire
  - 4 girls Walk & Dodge
  - 4 girls Partner Trade
  - 4 girls Swing Thru
  - 4 boys Circulate (check Diamonds)
  - Diamond Circulate
  - Flip the Diamond ..... OB-os
  - Swing Thru
  - Boys Run
  - 1/2 Tag, Trade & Roll (ZB)                      AL!

• NEW MOVEMENT (Experimental)

TWO STEPS AT A TIME (Lee Kopman)How To Do It:

From side-by-side columns facing opposite directions, the lead two dancers in each column do a Peel Off and, as a couple, they Circulate  $\frac{1}{2}$  place and then Bend in to face the center of the set. Simultaneously, the trailing column dancers walk forward (Extend) to form mini-waves and, without stopping, they Trade & Roll. From columns of four, the movement ends in a Double Pass Thru formation.

Companion Moves:

One Step at a Time: From columns, each lead dancer (only!) does the Peel Off,  $\frac{1}{2}$  Circulate and Bend In while the three trailers Extend, Trade and Roll to end the movement in facing lines of 3 standing between the two "lonesome" Peelers who are facing in.

Three Steps at a Time: From columns, the lead three column dancers Peel Off and, in lines of 3, Circulate  $\frac{1}{2}$  and Bend in as the lonesome trailers Extend, Trade & Roll to end up standing between the facing lines of 3.

Four Steps at a Time: All 4 column dancers Peel Off, Circulate  $\frac{1}{2}$  and Bend in to end in facing lines of 4 (very similar to Invert the Column!)

Impressions:

Lee's latest goodie features an extremely versatile choreographic concept and our guess is that it will see a lot of workshop action in the next few months (or longer!). The basic move, of course, is "2 Steps at a Time" and it is obviously the one destined to receive the lion's share of mainstream attention. When teaching the movement, caution the lead dancers to avoid the tight, U-Turn Back kind of Peel Off action we see so much of these days and tell 'em to always do a more correct (wider) roll-back action. This allows those doing the Trade & Roll in the center to have the amount of dancing space they need. We also found it helpful in the initial teaches, to have one sex do the Peel Off while the other sex did the Trade & Roll. Then, after reversing the roles of the sexes and thus insuring that each dancer had experienced both leading and trailing actions, we were able to move into APD variations with little difficulty.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Pass Thru, Wheel & Spread Curlique, <u>2 Steps at a Time</u> Boys Extend, Run around the girls	Equals ZERO
<u>From a Zero Line - ZL</u> Pass Thru, Wheel & Deal Double Pass Thru, 4 boys Run <u>2 Steps at a Time</u> 4 boys Swing Thru Double Extend, Run around the girls	Equals ZERO

2 Steps at a Time (continued)Sample Figures:(with girls in the lead)

- 1-3 lead right, circle to a line..... ZL  
 Pass Thru, Wheel & Spread  
 Curlique, 2 Steps at a Time  
 Boys Swing Thru, Extend  
 Scoot Back, Single Hinge  
 Boys Trade, boys Run  
 Bend the Line .....EPL-os  
 Pass Thru, Wheel & Deal  
 Double Pass Thru  
 Boys Run, 2 Steps at a Time, boys Pass Thru  
 Star Thru, couples Circulate, Bend the Line  
 Pass Thru, Wheel & Deal  
 Centers Pass Thru (ZB)..... AL!

(with boys in lead)

- Heads Square Thru 3/4, Sides Rollaway  
 Heads Separate, go round 1, line up 4  
 Pass Thru, Wheel & Spread  
 Curlique, 2 Steps at a Time  
 Girls Swing Thru, Turn Thru  
 Star Thru, Couples Circulate  
 Bend the Line ..... ECL  
 Pass Thru, Tag the Line-In  
 Pass Thru, Wheel & Deal  
 Double Pass Thru  
 Girls Run, 2 Steps at a Time  
 Girls Swing Thru Double, Turn Thru  
 Boys Courtesy Turn your girl..... ZL  
 RL Thru, Dixie Style to OW  
 Girls Circulate, boys Trade ..... AL!

(with boys leading; then girls leading)

- 1-3 lead right, circle to a line..... ZL  
 Touch 1/4, 8 Circulate twice  
 Centers Trade, 8 Circulate twice  
2 Steps at a Time  
 Girls Swing Thru Double, Turn Thru  
 Boys Courtesy Turn your girl..... ZL-os  
 Pass The Ocean, Swing Thru, boys Trade  
 Boys Run, Ferris Wheel & Spread  
 Curlique, 2 Steps at a Time  
 Boys Step Thru, Star Thru, Bend the Line  
 RL Thru, Cross Trail ..... AL!

(with Mixed Sexes in the lead)

- 1-3 lead right, circle to a line ..... ZL  
 Curlique, 2 steps at a time  
 Centers Slide Thru, Cross Trail  
 Separate, go round 1, line up 4 .... ERL  
 RL Thru & Rollaway  
 Curlique, 2 Steps at a Time  
 Centers Curlique, boys Run  
 RL Thru, Square Thru  
 Other 4 a 1/2 Sashay ..... RB  
 Touch 1/4, Follow Your Neighbor  
 & Spread .. RB

Boys Circulate twice  
 Girls Trade, girls Run  
 Tag the Line-In, Touch 1/4  
2 Steps at a Time ..... AL!

Variations & Companion Moves

- 1-3 Promenade 1/2, lead right  
 Circle to a line, Touch 1/4  
One Step at a Time  
 Lines of 3 Pass Thru  
 4 girls Touch 1/4  
 Swing Thru, boys 1/4 In  
 Girls Extend, Scoot Back  
 Boys Run, Right & Left Thru ..... EPL-os  
 Curlique, 3 Steps at a Time  
 4 boys 1/2 Tag the Line  
 Walk & Dodge  
 Partner Trade (make lines of 4)  
 Pass Thru, Wheel & Spread (AL!) ... ZL  
 Curlique  
Four Steps at a Time (ZL) ..... AL!

SINGING CALL (Corner Progression)

Heads lead right, Circle to a line  
 Go up & Back, Pass Thru, Wheel & Spread  
 Everybody Curlique, 2Steps at a Time  
 When you're done, the boys Extend  
 Run around those girls  
 Allemande left that corner, Partner Dosado  
 Go back and Swing the Corner, then you  
 Promeno  
 ...add 16-beat Tag.



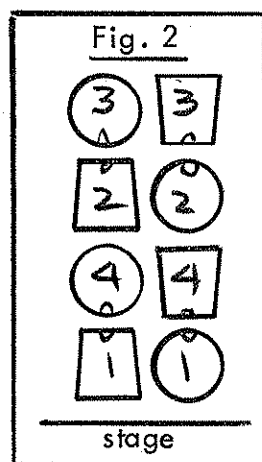
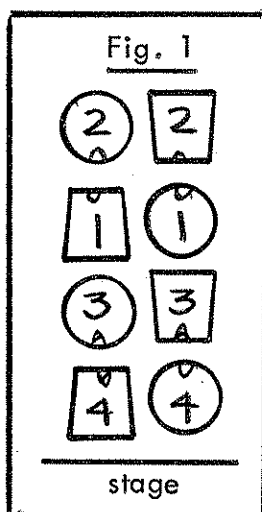
# • SIGHT CALLER'S NOTEBOOK

## RETURN-TO-HOME GET OUTS WHEN WORKING WITH A ZERO BOX

Our recent spotlight on a sight caller's use of "Return-to-Home" get outs (see pages 858/9 and 868/9) were based, for the most part, on a caller's ability to (a), create a Zero Line (ZL or 1P2P) from an unknown dancer arrangement and (b), on his or her ability to call a memorized get out that is determined by the specific location of the sight caller's key couple in the Zero Line. These articles seem to have generated considerable interest among our subscribers and we have had several requests to publish still another article on the same subject -- this time featuring return-to-home get outs that would be effective when a sight caller has created or engineered a Zero Box dancer arrangement or FRA (ZB/Box 1-4).

There is, of course a fairly easy way for a sight caller to improvise return-to-home get outs from box formations: he simply needs to pair up his key couple, place 'em in a box formation that is parallel to the key couple's Home spot (up and down the hall for Head couples and across the hall for Sides) and, from there, he could easily maneuver the key couple into their Home position (on the outside) by calling a Chicken Plucker-type pattern. Once the key couple is Home it would be just as easy for the caller to visually work the center couples until they too were in their Home locations.

Let us examine this: assume that a sight caller has been keying on couples 1 and 4 in a pilot square and that when he is ready to resolve the square, he sets up parallel 2-faced lines and then uses Circulates to pair up the key couple (Couple No. 1). Let us now also assume that the caller has decided to "go" for a return-to-home get out in a box arrangement. The first thing he must do is to establish a box or 8-Chain Thru formation by calling a Wheel & Deal from the two-faced lines. And let us now suppose that the caller finds that he has, at that point, created the FRA or dancer arrangement illustrated in Figure 1. (an OPB-os) His job now is to bring the key couple (No. 1) Home. The elementary and somewhat obvious way to do this is to call the Chicken Plucker pattern until Couple No. 1 is in the desired location which, in this case, would be "RL Thru, Dive Thru, Pass Thru, RL Thru". Many other routines could, of course, be used to achieve the same end. Note the following:



1. Swing Thru/boys Run/Couples Circulate/Wheel & Deal
2. Square Thru 3/4/Trade By/Star Thru/Slide Thru

Any of the above routines would bring both Head couples home and would place the dancers in the FRA arrangement shown in Figure 2. Now all a caller need do is to keep the Heads at home while he maneuvers the Sides into their home positions. Here are four ways that a caller could do this (but don't memorize 'em -- invent your own on the spot!):

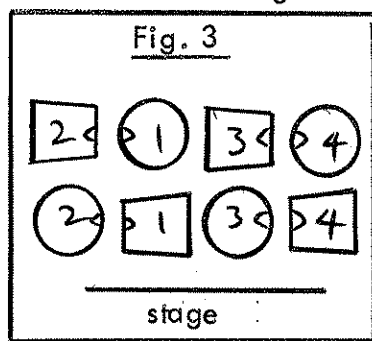
1. RL Thru, Dive Thru, Swing Thru, boys Run  
Wheel & Deal, Sweep 1/4 (back away, you're Home!)
2. Centers California Twirl, RL Thru, Touch 1/4  
Walk & Dodge, Partner Trade (back away, you're Home!)

Return-to-Home from Boxes (continued)

3. Centers Partner Trade, Swing Thru, Spin the Top  
RL Thru, 2 ladies Chain (back away, you're Home!)
4. Swing Thru, boys Run, Ferris Wheel  
Centers Sweep 1/4, Pass Thru, Partner Trade (back away, you're Home!)

.....you get the general idea!

Now it could, of course, also happen that when a sight caller is ready to resolve and has paired up his key couple in a box formation, he will find the same OPB-as shown in Figure 1, but, instead of standing North/South up and down the hall, the box is arranged East/West across the hall.



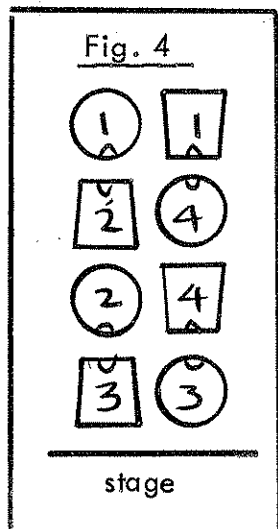
Note the following zero routine (we call it a "Rotator"):

Swing Thru, boys Run  
Bend the Line, Pass Thru  
Wheel & Deal\*, centers Pass Thru

This routine is a "True" zero, i.e., it will always restore the dancers' FRA condition and it will work in all of the rotation states that characterize symmetric choreography. Note, however, that it also serves to flip or "rotate" the entire formation exactly 1/4 position to the left (clockwise).

In the examples we have been using, this zero would convert the arrangement shown in Figure 3 to the one shown in Figure 1 and, from here, a sight caller would be able to proceed as we have previously described. Note too that after the Wheel & Deal (asterisked in the above zero), the Head couples are already in their home positions so that a caller might eliminate the "Centers Pass Thru" command and begin immediately to work the Sides into their respective home positions.

All of the above, however, as previously noted, is designed to allow a sight caller to improvise or to invent box-type return-to-home get outs -- rather than to help him place the dancers in a specific box formation from which he might call a memorized get out -- one that might be more likely to surprise the dancers or catch them off their guard. And it could surely be argued -- with some justification -- that working the two couples in the center after the other couples are already home could prove to be just a bit obvious and that the dancers would soon be able to second-guess the caller. Nor do we doubt that something a bit less transparent would be both preferable and a good deal more effective.



Here's an example of the kind of thing we mean: supposing that a sight caller had successfully engineered the dancers into a Zero Box (ZB/Box 1-4) arrangement but, instead of being in their actual home locations, the geography of the Head couples was exactly reversed (Fig.4) Now, from here a caller could set up a Zero Box ocean wave (Swing Thru/boys Trade/Scoot Back or Curlique/Follow Your Neighbor & Spread or simply "Step to a Wave") and from there it would be possible to call:

All 8 Circulate once-and-a-half  
Everybody Slide Thru (you're home!)

Subscriber Bud Grass, Santa Rosa, CA told us about that one and we'll explore this technique in more detail next month.

# choreo



# BREAKDOWN

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

OCTOBER 1978

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## WHAT'S HAPPENING?

Almost every caller we talked to on our cross-country tour last month seemed to be taking a good long look at Lee Kopman's "2 Steps at a Time", and while it is still too early to predict whether or not the move will make it, everyone seemed to agree that if the move did nothing more than get everybody to review Peel Off with their dancers, it was well worth it. This month we -- and just about every other note service in town -- is featuring Don Beck's "Tilt the Wave". It is an interesting move with an unusual 5/8ths Cast Off. (did you say 5/8ths????) Have Fun!

Here are the other moves that were waiting for us when we came home off the road:

CROSS THE DECK (Johnny Hayes, England)  
From back-to-back lines of 4, ends Cross Fold as centers Partner Tag and then Cross Clover. Those who did the Cross Fold now Pass Thru to end the movement in an 8-Chain Thru (box) formation.

DIAMOND CHAIN THE GEARS (Tom O'Brien)  
From twin center-to-center diamonds, all Diamond Circulate and the centers of the wave then Trade. All now finish like Spin Chain the Gears, i.e., 2 RH stars turn 3/4, new wave centers Trade and turn adjacent dancer 3/4 to end in parallel 2-faced lines (Well, almost like Spin Chain the Gears!)

FADE RIGHT (Joe Uebelacker) From back-to-back couples, belle's position does a right face U-Turn back + Circulate as beau's position Folds in vacated belle's spot. Back-to-back lines end in parallel OWs; Trade By ends in columns. If the command is "Fade Left", beau's position does a left U-Turn back + Circulate as belle's position Folds into vacated spot.

KIDU (Allen Finkenauer) From facing couples, belle dancer crosses in front of beau dancer as beau dancer cross behind belle, then both turn in to face each other (Heads Kidu/Sides Kidu/ all 8 Kidu, etc.)

What's Happening? (continued)

SHORTCUT (Joe Uebelacker) From any couple arrangement (even 1 couple alone): Beau dancer walks forward & does an individual 1/4 right face turn (Phantom Touch 1/4) as belle dancer turns left to join inside hands with same beau (Phantom Partner Tag) to end in a right-hand mini-wave rotated 1/4 to left of original spot. From facing couples, Shortcut+Walk & Dodge equals a 1/2 Square Thru. The move is similar to Partner Hinge -- but not the same. From facing pairs, Partner Hinge ends in a 4-dancer OW; Shortcut ends in a Box Circulate foursome.

SLIDE AROUND (Charlie Fite) From parallel OWs, centers step forward as ends slide together and then they also step slightly forward to form a momentary Trade By formation. Without stopping, outfacers Trade as infacers Touch and Recycle to end in a DPT formation.

SPIN AND WEAVE (Fred House) From facing couples or OWs, all swing 1/2 by the right and new centers swing left a full turn and then Run or Fold into their original spot (with same facing direction). New ends, meanwhile, do a small right face loop (about 270°) and continue forward, passing left shoulders and crossing with other "looper" to turn another 90° in same body flow direction to become centers of the end-up ocean wave. From OWs the action is equal to "centers Trade".

TURN THE BOAT (Bob Elling) From facing lines of 4, ends do standard Load the Boat action as centers Turn & Left Thru + 1/4 more to end in a 1/4 line formation (2-faced line between facing couples as in Stroll & Cycle).

UNTRACK THE DIAMOND (Andy Cisna) From twin center-to-center diamonds, points turn back toward the outside (Peel Off) and Circulate two positions and 1/4 in as centers Hinge (all centers now in Box Circulate foursome) Box Circulate double, then Hinge again and Extend to join original points in parallel ocean waves.

● OUR RECENT ROAD TRIP

Our recent road trip was a dilly! It was a whirlwind cross-country jaunt with dances or caller clinics in Idaho, Wyo., Nebraska, Ohio, Maryland, Penna., Mass., Maine, New Brunswick, Nova Scotia, West Va., Tenn., Florida, Louisiana, Texas and New Mexico, and while the traveling was often hectic, fascinating and tiresome (usually all at the same time!), Betty and I thoroughly enjoyed it.

We called dances at a wide range of levels. They ranged from barely Mainstream (including several "1st-of-the-season" dances after a long summer layoff), to a solid Mainstream + Experimentals, to Plus 1/Plus 2 dances plus some occasional A1/A2 "Star Tips". And the thing that we couldn't help but notice was square dancing, these days, truly has something for everyone. It was impressive to us to see, first hand, how the activity has progressed to the point where the dancers not only can -- but actually DO seek out and concentrate on the level that suits them best.

And while it has sometimes been fashionable to complain that all these different levels are going to be the death of square dancing, the evidence -- from our vantage point, at least, would seem to be just the opposite. Everywhere we went we saw happy dancers (and lots of them!) and all the callers we rapped with admitted that things, for the most part, were going great. Some of them, to be sure, complained that the caller's job was getting tougher and tougher -- that it takes a lot more effort, these days, to be able to accommodate the many different levels and programs that characterize the activity today. But while they did, indeed, complain, we also had the distinct impression that they were out there, doing their homework, and making it all happen! It was refreshing, encouraging and most impressive. And, as we say, Betty and I had a ball!

• NEW MOVEMENT (Experimental)

TILT THE WAVE (Don Beck)How to Do It:

From parallel ocean waves, all dancers Cast Off  $1/2$  and a tiny bit more (they'll actually go about  $5/8$ ths!) until a wave is formed diagonally across the set; this wave will be standing between two mini-waves. Without stopping, the wave centers Trade with each other as those dancers facing out in the mini-waves Run around the ones facing in. The movement ends in a  $1/4$  Tag arrangement with the entire formation "tilted"  $45^\circ$  off its original axis.

Impressions:

As always, Don manages to surprise us with an original traffic pattern. The thing that makes this movement worth looking at is that the dancers find themselves in a formation that somehow "feels" a bit different -- while it really isn't -- and that they got there by doing a  $5/8$ ths Cast Off. Its a bit early to predict whether this one will catch on -- it could go either way! In our workshops, we experienced no difficulty with the teach -- we were, of course, careful to guide the dancers slowly into the unique formation, and the dancers seemed to enjoy the over-all traffic pattern. We can't honestly say, however, that their response was "enthusiastic". We can't, on the other hand, say that it was "un-enthusiastic" either!

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Curlique <u>Tilt the Wave</u> Extend, Recycle Right & Left Thru	<u>TECHNICAL ZERO</u> (outsides/insides interchange)
<u>From a Zero Box (ZB)</u> Curlique <u>Tilt the Wave</u> Centers Recycle Pass Thru, RL Thru Slide Thru	Converts a Zero Box (ZB) to a Zero Line (ZL/1P2P)
<u>From a Zero Line - ZL (1P2P)</u> Slide Thru, Curlique <u>Tilt the Wave</u> Ping Pong Circulate Centers Recycle, Pass Thru	Converts a Zero Line (ZL) to a Zero Box (ZB)

## CHOREO BREAKDOWN

October 1978

### Tilt the Wave (continued)

### Sample Figures (QS Level)

- 1-3 Square Thru ..... ZB  
 Curlique  
Tilt the Wave  
 Centers Recycle  
 Double Pass Thru, Track II ..... CB-os  
 Swing Thru, boys Trade  
 Girls Trade, boys Trade  
 Turn Thru ..... AL!
- 1-3 Square Thru ..... ZB  
 Curlique, Split Circulate  
 Scoot Back  
Tilt the Wave  
 Ping Pong Circulate  
 Extend ..... OB-os  
 Single Hinge, Split Circulate  
 Scoot Back  
Tilt the Wave  
 Ping Pong Circulate  
 Centers Recycle, Pass Thru ..... OPB-os  
 Swing Thru, Turn Thru ..... AL!
- 1-3 Pass the Ocean, Swing Thru  
 Extend and Swing Thru  
Tilt the Wave  
 Centers Recycle, Veer Left  
 Stroll & Cycle  
 Couples Circulate  
 Tag the Line & 4 girls Trade  
 Swing Thru and the centers Trade  
Tilt the Wave  
 Center girls Trade & Recycle  
 Pass Thru ..... OB-os  
 Swing Thru, 1/2 Tag, Trade & Roll (AL!)
- 1-3 Pass Thru, Separate  
 Go round 1, line up 4  
 Pass Thru, Wheel & Deal  
 4 girls Swing Thru, Extend  
Tilt the Wave  
 Centers Step Thru and Star Thru ... ZL  
 Pass Thru  
 Chase Right  
 Trade & Roll, go Right & Left Grand!

### Sample Figures (Plus 1 Level)

- 1-3 Cross Trail, Separate  
Go round 1, line up 4 ..... RL-os  
Pass the Ocean, Recycle ..... ORB-os  
Curlique, Split Circulate 1-1/2  
Diamond Circulate  
4 boys Swing Thru, 4 girls face in  
4 boys Extend, everybody Scoot Back  
Tilt the Wave  
Center girls Trade, center 4 Extend OB-os  
Trade the Wave ..... ALT

Sample Figure (Plus 2 Level)

- 1-3 Rollaway, 1/2 Sashay  
 Curli-Cross ..... OPB-os  
 Star Thru, Pass Thru  
 Chase Right, Scoot Back  
Tilt the Wave  
 Centers Recycle & Swap Around.. RB-os  
 Curlique  
 Follow Your Neighbor & Spread... RB-os  
 Explode the Wave  
 Partner Trade ..... OL  
 Pass Thru, Tag the Line - In  
 Pass Thru, Chase Right  
Tilt the Wave  
 Centers Recycle  
 Square Thru  
 On the 3rd hand, Dixie Grand! .. AL!

## SINGING CALL (Corner Progression)

Heads you Promenade, 1/2 way round  
you go  
Lead right & Circle 4, make that line  
you know  
Go up & back, then Right & Left Thru  
turn that girl I say  
Slide Thru, Curlique, Tilt the Wave  
that way  
Ping Pong Circulate when you're done  
Recycle if you can  
Pass Thru, Swing that Corner  
Promenade that land  
...add 16-beat Tag

### ● TILT THE WAVE EXTENSIONS and VARIATIONS

Recognizing that some callers will be interested in the full choreographic possibilities of Tilt the Wave, the author also provides us with the following rules and guidelines:

1. From left-handed waves, the Cast-Off will be to the left -- and the caller need not say Left Tilt the Wave.
2. When called from lines or 2-faced lines, the proper command is "Tilt the Line".
3. From 2-faced lines, couples Cast Off normally, i.e., centers moving forward around end or pivot dancer.
4. From lines facing in or out couples will Cast left or right as directed. In such cases, the command should be Right Tilt the Line or Left Tilt the Line.
5. In all the possible variations, and after all have done the 5/8 Cast Off, the center dancers in the middle foursome will always Trade while the out-facers in the other twosomes will always Run so that all those not in the center will end up facing in. If no one is facing out, no one Runs; if both are facing out, both will Run (Trade).
6. "Tilt the Anything" may also be called from such formations as 1/4 Tag, 3/4 Tag, 1/4 Line, 3/4 Line, etc.
7. Tilt the Wave may also be called from any Box (8-Chain Thru) formation, in which case the dancers would automatically precede the action with a Touch (i.e., Step to a Wave).

### ● SHARE THE WEALTH

Ed Stephan (Spokane, WA) sent us this unusual Dixie Grand routine:

- 4 ladies Chain & gents 3 & 4  
Face your Corner, Box the Gnat  
(square your sets)  
Those at the Heads Cross Trail, Separate  
Go round 2, hook on the ends  
Join 8 hands, Circle left  
Reverse back & Circle right  
4 boys turn back, Dixie Grand, AL!

Allen Finkenauer (Trumbull, CT) brought this Right & Left Grand get out to our attention:

- From a Zero Line (ZL/1P2P)  
Right & Left Thru  
Pass the Ocean, Swing Thru  
Men Cross Fold  
Go Right & Left Grand!

And here's a trio of Tidal Wave routines by Andy Cisna (Elkhart, MD)

- From a Zero Line (ZL)  
Dosado to a Tidal Wave  
Grand Swing Thru  
Boys Run, Bend the Line (ZB..... AL!
- From a Zero Line (ZL)  
Dosado to a Tidal Wave  
Grand Swing Thru  
Boys Run, Wheel & Deal  
RL Thru, 2 ladies Chain  
Slide Thru (ZB) ..... AL!
- From a Zero Line (ZL)  
Dosado to a Tidal Wave  
Grand Swing Thru  
Each 4 hand wave Spin the Top  
Girls Trade (ZB/OW)

● CALLERLAB QUARTERLY EXPERIMENTAL SELECTION

GRAND WEAVE (Ross Crispino)

From a static square, the four ladies walk to the right (splitting the Corner) and crossing in front of their corner, they Fold directly behind him. This forms four (momentary) single file columns of two, each at right angles to the other.

From here, and without stopping, all 8 dancers will, in effect, do a "weave" through the center of the set in a kind of Tag the Line type action. Each man begins this part of the action by walking forward and, letting the man directly on his left go in front of him, but cuts right behind him -- and between the girl who follows him -- to continue on to the opposite of the set. At this point the four men do a U-Turn Back.

The four girls also move across the set -- also allowing the girl on her left to pass first -- and as they meet the boy doing the U-Turn Back, they all Star Thru. This brings all 8 into Promenade position and all then Promenade 1/4 of the way around the set and Wheel In as a couple to reform the square.

The four men have progressed one quarter position to their left and the four girls are right back where they started. The above action takes exactly 16 beats and the entire Grand Weave movement involves four such consecutive routines to bring the total number of beats to 64 (Ideal for singing calls).

The movement can be fractionalized, i.e., a caller can call a "1/4 Grand Weave", a "1/2 Grand Weave", etc.

It is also possible to do a "Left Grand Weave" (four men walk left to split their corners and Fold behind the ladies, etc.)

Observations:

When teaching Grand Weave, it might be wise to allow a few extra beats until the dancers get the traffic pattern down pat. It gets pretty hectic in the center until the real weave-type action is recognized and they'll need a bit more time.

We might pass along our own observations -- gathered on our recent cross-country calling tour -- that most of the callers we talked to were somewhat surprised to find this type of movement as the one selected for "Experimental" environments. We received the distinct impression that most of them would have preferred some other move or movements that had a greater amount of choreographic versatility. The comment heard most frequently was "It's a gimmick -- and while we'll probably use it in singing calls, it doesn't do much for us in the way of an Experimental".

This should not, however, detract away from the intrinsic value of "Grand Weave". It is a good, interesting movement and it has considerable programming value for mainstream callers. We've had a lot of "Grand" moves over the years -- and they're all fun for a while. But are they "experimental"?



# PROGRAM NOTES

As most of you probably know by now, Callerlab's new policy of selecting (in addition to its Experimental Selections) one or two moves on the Mainstream list to be given special emphasis during a particular calendar quarter, was recently implemented. The selections for the current quarter are Peel Off and Fan the Top. Although both moves have been on the Mainstream List for some time, neither one has really made it into the true mainstream of the activity. The hope is, of course, that this kind of emphasis will encourage callers to work with the movements a bit more and thus make both moves viable mainstream commands.

We'll take a good look at Peel Off this month and explore some Fan the Top routines in the next issue. (We'll assume our readers are familiar with the definitions of 'em both so we won't repeat 'em here).

First off: From any line of 4 (facing),  
the combination:  
  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel Off  
  
...turns out to be a 1/3 zero  
(call it three times to zero out)

Many module callers learn a get out that will work after each "leg" of a fractional zero, so here is a get out that will work if the above combination is called once from a Zero Line (1P2P):

Star Thru, California Twirl  
Centers Star Thru, Cross Trail  
Go round 1, line up 4  
RL Thru, Pass the Ocean  
Swing Thru, Turn Thru, AL!

Here's a get out that will resolve the square if, from a Zero Line you call the above combination twice:

Pass Thru, Tag the Line-Right  
Boys Cross Run  
Bend the Line (back to ZL!)

And of course, calling the routine three times from a Zero Line, brings everybody back to a ZL again!

Here are some other simple routines:

- 4 ladies Chain, 1-3 Pass Thru  
Separate go round 1, line up 4  
Star Thru, Double Pass Thru  
Peel Off  
Star Thru, Peel Off again  
Pass Thru, Wheel & Deal, Zoom  
4 girls Swing Thru, Turn Thru  
Boys Courtesy Turn your girl ..... ZL  
RL Thru, Cross Trail ..... AL!
- 1-3 Square Thru ..... ZB  
Swing Thru, girls Fold ("Z" formation)  
Peel Off, Wheel & Deal ..... ZB  
Square Thru 3/4, Trade By  
Swing Thru, girls Fold  
Peel Off, Ferris Wheel  
Centers Square Thru 3/4 ..... AL!
- 1-3 Pass Thru, Separate  
Go round 1, line up 4  
Everybody Curlique  
Girls only Peel Off/boys only Peel Off  
Couples Circulate  
Bend the Line, Curlique  
Same sexes Peel Off  
Couples Circulate, Bend the Line  
Star Thru, Zoom  
Centers Pass Thru (ZB) ..... AL!
- 1-3 Square Thru ..... ZB  
Curlique, Swing Thru  
Ends Fold, Peel Off  
Ferris Wheel, Double Pass Thru  
Zoom, Peel Off  
4 girls Square Thru 3/4, boys Touch 1/4  
Girls Separate, round 1, squeeze in  
Girls Pass Thru, Chase Right  
Girls Trade, Ferris Wheel  
Centers Square Thru 3/4 ..... AL!

● **MOVIN' DOWN THE MAINSTREAM**  
(Working with the 1st 69 only!)

- 4 ladies Chain  
Head girls only Flutter Wheel  
Sweep 1/4  
Everybody Double Pass Thru  
Centers In, Cast Off 3/4  
Centers Square Thru  
Ends Slide Thru ..... ZB  
Swing Thru  
Spin the Top  
Right & Left Thru & 1/4 more  
Girls Trade  
Wheel & Deal ..... OB-os  
Dive Thru  
Square Thru 3/4 ..... AL!
- 1-3 Curlique  
Walk & Dodge ..... OPB-os  
Curlique  
Split Circulate  
Boys Run ..... ZL  
Right & Left Thru ..... ZL-os  
Dixie Style to an Ocean Wave  
Boys Cross Run  
Girls Trade ..... OPB  
Swing Thru  
Boys Run  
Bend the Line ..... ZL-os  
Right & Left Thru ..... ZL  
Curlique  
8 Circulate Double  
Girls Run  
Go Right & Left Grand!
- 1-3 Pass Thru, Separate  
Go round 2, line up 4  
Pass Thru  
Tag the Line - In ..... CL  
Curlique  
8 Circulate  
Centers Trade  
8 Circulate Double  
Center four Walk & Dodge  
The other girls Run  
Swing Thru, boys Run ..... CL-os  
Slide Thru (ZB) ..... AL!
- 1-3 Star Thru  
Everybody Double Pass Thru  
Lead 2 U-Turn back  
Swing Thru  
Boys Run ..... EPL  
Reverse Flutter Wheel ..... RL  
Square Thru  
Trade By ..... ZB  
Curlique  
Scoot Back  
Scoot Back again  
Walk & Dodge  
Boys Fold, girls Turn Back  
Girls Turn Thru  
Star Thru with the boys  
Couples Circulate  
Bend the Line ..... EOL-os  
Pass Thru  
Wheel & Deal  
Zoom  
Centers Square Thru 3/4 ..... AL!
- 1-3 Right & Left Thru  
Flutter Wheel  
Square Thru 3/4, Separate  
Go round 1, line up 4  
Pass Thru  
Wheel & Deal  
4 girls Swing Thru  
Same girls Turn Thru  
Boys Courtesy Turn this girls ..... EOL-os  
Let her lead to a Dixie Style OW  
Boys Cross Run, girls Trade ..... OB  
Swing Thru,  
Boys Run  
Tag the Line - Right  
Boys Cross Run, girls Trade  
Couples Circulate  
Wheel and Deal (ZB) ..... AL!

# • SIGHT CALLER'S NOTE BOOK

## RETURN-TO-HOME GET OUTS OUT OF A ZERO BOX (Final Installment)

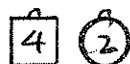
Here's one last look at our current spotlight on Return-to-Home get outs. As we noted last month, it is fairly easy, in a box formation, to pair up one couple, maneuver them back to their home positions and to then visually "work" the 4 center dancers until they too are at home. We also observed, however, that this could quickly become transparent to the dancers and that it would be more showmanlike to surprise the dancers in their home positions!

This too, it turns out, is a relatively simple matter. To do it, a caller needs simply to note the home location of a key couple (we'll use couple No. 1 in our description but any key pair and their home spot will do just as nicely!), and then, when the caller is ready to resolve, he (or she) simply brings the dancers into any Zero Box arrangement in which the key couple is on the outside. (If the key pair is inside, simply call a ZB Technical Zero such as "Star Thru, Pass Thru, Bend the Line, Star Thru", and you'll place the key people outside!). At this point the dancers will be in one of the four geographical locations shown below and the caller may then call the appropriate return-to-home get out:



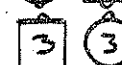
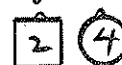
Get Out:

RL Thru, Dive Thru, Zoom  
Centers Pass Thru, Swing Thru  
Boys Run, Ferris Wheel & Spread  
Pass Thru, Tag the Line - In  
Centers Star Thru & Spread  
Everybody Slide Thru (you're home!)



Get Out:

Swing Thru, boys Run  
Couples Hinge  
All walk forward  
Wheel & Deal  
Centers Star Thru & back away (you're home!)



Get Out:

Curlique, Follow Your Neighbor & Spread  
8 Circulate once and 1/2  
Everybody Slide Thru (you're home!)



Get Out:

Touch & Recycle  
Veer Left, boys Circulate  
Ferris Wheel, centers Sweep 1/4  
& back away (you're home!)

Return-to-Home Get Outs (continued)

In our description thus far, the location of the key couple is the thing that tells the caller which particular return-to-home get out he must use. The get out, in other words, depends on the location of the dancers and the caller, in effect, has lost his programming initiative. Which is to say that HE doesn't decide which get out to use, the dancers do!

It is, of course, possible for the caller to bring the dancers to the precise location he needs in order to be able to call the particular get out that he wants to call! Notice that in any of the Zero Box arrangements we have diagrammed on the preceding page, the key couple is never more than three "Rotates" away from any other home position. Now check out the end result of the following zero routine:

From a Zero Box:    Swing Thru, boys Run  
                              Bend the Line, Pass Thru  
                              Bend the Line  
                              Pass the Ocean, Recycle  
                              Dive Thru, Pass Thru

Notice that the effect of the above routine is to turn the entire Zero Box arrangement 1/4 position to the left -- it is as though a giant hand had reached down under the set and gave it a 90° clockwise turn. And while we are still in a Zero Box formation, the location of our key couple has been moved to the next home position on the left. Obviously, a caller could, therefore, bring the key couple to any home position by simply repeating the above "Rotator" one or more times. The zero below does the same thing -- only in this case, the square is rotated 1/4 position to the right!

From a Zero Box:    RL Thru, Dive Thru, Zoom  
                              Pass Thru, Star Thru, 2 ladies Chain  
                              Pass Thru, Bend the Line  
                              Pass the Ocean, girls Trade (ZB/OW)

And for those callers who might not want to repeat one or the other of the above routines (in cases where the key couple must rotate two spots), here's a combination that will rotate the set exactly 1/2 way around (the flip-flop effect!)

From a Zero Box:    RL Thru, Dive Thru, Zoom  
                              Centers Star Thru, Flutter Wheel  
                              Sweep 1/4, Double Pass Thru  
                              Leads Partner Trade

And if your dancers are into Plus II, here's another:

From a Zero Box:    RL Thru, Star Thru  
                              Load the Boat

# choreo



# BREAKDOWN

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

NOVEMBER 1978

## CONTENTS THIS MONTH

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## WHAT'S HAPPENING?

We have had the occasion this past month to participate -- both as a caller and as a dancer -- in several large week-end festivals. All were well-attended, all featured well-known callers; in every case the calling was A-1 (as was the dancing!), but what impressed us most was the nature of the material that was presented in the morning and/or afternoon workshops. The emphasis in workshops of this kind has typically focused on the latest experimental movements. In the ones we were a part of this month, however, we found that the emphasis was away from experimentals. The workshop callers preferred to feature existing moves -- particularly those on the Callerlab Plus I and II lists and on the Callerlab A-1, A-2 lists.

Where experimentals were featured, they were almost always those appearing on the Callerlab Experimentals Program and they were generally workshopped in their APD variations.

This represents a significant change when it is compared to the ways things used to be. Nor can we tell whether it is a trend that will continue (we're merely reporting what we've seen!). Also, as noted before, while we still see a considerable number of new movements each month, we're not looking at nearly as much as we used to.

All of the above notwithstanding, we had a chance to experiment with two new ones this month that are worth examining: Lee Kopman's "Fall Into a Column" and Bill Davis' "Delineate". Here's the rest of 'em:

CLEAR THE DECK (Vince Spillane) From facing out lines of four, the centers Trade as the ends Peel Off, walk forward and 1/4 in. Ends in a square formation.

CERTIFIED CIRCULATE (Eddie Powell) From a 1/4 Tag formation, wave dancers Step Thru, all Pass Thru (momentary Trade By). Outfacers now Trade & Roll and back away slightly to become ends of facing lines as centers Touch 1/4 and those facing out Run to become the line centers.

FOLLOW THE ACTION (Eddie Powell) From parallel 2-faced lines center 4 Follow Your Neighbor as ends Circulate 1-1/2, then all finish ala' "Action": centers Star 1/4; ends Trade, those who can 3/4 turn, ends move up.

What's Happening? (continued)GRAND STROLL AND CYCLE (Fred Koning)

From a static square, Heads Star Thru and Veer left and all dancers now do a Stroll and Cycle. All 4 couples now Circulate  $1/2$  and Bend the line. Total effect is to Chain the Head ladies to the right. Do the entire action twice or four times through to zero out.

SLIDE CHAIN THRU (Bill Turner) Done from normal lines of four, facing. All Slide Thru (momentary box arrangement) girls step ahead catch left hands and Cast  $3/4$ ; center girls in the wave across the set Trade and then Cast left again with the girl they meet; boys, meanwhile, Circulate one place to end the movement in parallel right hand ocean waves

SLIDE THE DEUCEY (Bill Turner) From normal lines of four, all Slide and Step to a wave. Girls Cast left  $3/4$  and all finish as in Relay the Deucey. The author also provided direction for "Slide the Action", i.e., from normal lines of four all Slide Thru, girls join left hands and Hinge  $1/4$  as boys Circulate  $1/2$  place to form (momentarily) a 4 hand right-hand star standing between two mini-waves. Those in the star turn  $1/4$  as the mini-waves Trade; all the boys now Cast left  $3/4$  as all the girls move up to end in right hand parallel ocean waves.

SLIDE THE DIAMOND (Charles Ashby) From any diamond foursome, centers do a Diamond Circulate as points Slide together.

TIDAL CHANGE (Ted Nation) From side-by-side columns of 4, four center dancers do a Single Hinge to form a momentary 4-dancer wave between mini-waves. Wave centers now also do a Single Hinge (imperfect diamond between the mini-waves. Without stopping, the diamond centers and each out-facer in the mini-waves do a Peel-Off-like action and meet each other with a left hand (left mini-wave) Diamond points move forward to the

outside of the mini-wave as original mini-wave in-facers step forward, Veer slightly to the right and hook on to the mini-wave to end the movement in side-by-side ocean waves (Tidal Wave).

TWO STEPS TO THE RIGHT (Bill Davis)

From side-by-side columns, lead two dancers in each column Peel Off, Circulate  $1/2$  and Bend In (as in 2 Steps at a Time). Trailers, walk ahead and individually face right to form a  $1/4$  Line Formation.

\* \* \* \* \*

Special Note to those subscribers whose name begins with the letter "N". Last month we inadvertently sent all whose names were in our "N" file a renewal notice. Sorry about that! Some of you sent a note questioning the "short" renewal and we hope this will explain why. Others of you sent in a renewal check as we had (incorrectly) requested. In those cases we have credited your subscription to run for an additional year past the time you would have properly expired. Hope this is OK. If this happened to you, and you would prefer to have us refund the renewal check let us know. We'll send it to you pronto!

<ul style="list-style-type: none"> <li>NEW MOVEMENT (Experimental)</li> </ul>
---

FALL INTO A COLUMN (Lee Kopman)How To Do It:

From a 1/4 Tag formation, wave centers Fold behind the wave ends as the wave ends walk straight ahead about 2 to 3 steps; Folders follow a step or two. Simultaneously, the boy's (beau's) position in the outside pairs walks forward as the girl's (belle's) position Dodges. All dancers now adjust to form side-by-side columns to end the movement. Those who were in the original center wave become the No. 1 and 2 column dancers as those who started in the outside pairs become the No. 3 and 4 column-dancers.

Impressions:

Here's something else to do from a 1/4 Tag arrangement. We found the idea to offer a neat and somewhat unexpected way to get into columns. A very slight amount of adjusting seemed necessary until the dancers got the hang of the over-all traffic pattern -- but this did not take very long and it wasn't long before the columns seemed to "melt" into being.

Choreography:

<u>From a Zero Box (ZB/Box 1-4)</u> RL Thru, Dive Thru Star Thru, Pass the Ocean Center girls Trade <u>Fall Into a Column</u> Boys Run Touch & Recycle	<u>Equals ZERO</u>
<u>From a Zero Line (ZL/IP2P)</u> Pass Thru, Wheel & Deal Centers Star Thru Pass the Ocean, girls Trade <u>Fall Into a Column</u> All Trade, Roll, Box the Gnat	<u>Technical ZERO</u> (Ends & Centers Interchange)
<u>From a Zero Line (ZL)</u> Star Thru, Dive Thru Centers Dosado to an OW <u>Fall Into a Column</u> Boys Run Outsides Dive Thru, Pass Thru	Converts Zero Line(ZL) to Zero Box (ZB)

Fall Into a Column (continued)Sample Figures:

- 1-3 Pass the Ocean  
Fall Into a Column  
Boys Run, Slide Thru ..... ZL  
Pass the Ocean ..... CB-os  
Swing Thru, boys Run  
Ferris Wheel  
Centers Dosado to OW  
Fall Into a Column  
Boys Run (ZB) ..... ALI
- 1-3 Right & Left Thru  
Rollaway, 1/2 Sashay, Square Thru  
Swing Thru, Centers Run  
Ferris Wheel  
Centers Swing Thru  
Fall Into a Column  
Boys Run ..... ORB
- Touch 1/4, Extend  
Boys Swing Thru Double  
Girls Trade  
Fall Into a Column  
Boys Run, centers Pass Thru ..... OPB  
Swing Thru, boys Run  
Tag the Line, lady go left, boy right (ALI)
- 1-3 Square Thru 3/4, Separate  
Go round 1, line up 4  
Pass Thru, Wheel & Deal  
4 girls Swing Thru  
Fall Into a Column  
8 Circulate  
4 boys Trade & Roll  
4 boys Spin the Top, Swing Thru  
Fall Into a Column  
Boys Run, Zoom  
Dixie Grand ..... ALI

SINGING CALL (Corner Progressions)

Head 2 Promenade 1/2 way you go  
Down the middle do the RL Thru  
Pass the Ocean, Fall Into a Column &  
when you're there  
Boys Run and Slide Thru right there  
Star Thru, Square Thru, 3/4s go  
Swing the Corner girl & Promenade  
...add 16 beat tag.

• SHARE THE WEALTH

Frank Seidelman sent in this gimmick idea he calls "False Alarm" (in the manner of the "Fire Drill" gimmick that has been making the rounds in some parts of the country). "False Alarm" is to be called after a Double Pass Thru and it asks the lead pair do a U-turn back (beaus right face; belles left face) as the trailers Veer slightly to the outside, walk forward and Fold behind the original leaders. Frank sent in this routine:

- 4 ladies Chain, 1-3 lead right  
Circle to a line of 4  
Pass Thru, Wheel & Deal  
Double Pass Thru  
False Alarm  
Double Pass Thru  
Fire Drill  
Fan the Top, RL Thru (ALI)

Here's a surprise get-out featuring Stroll and Cycle in an APD environment. (We got it from Bill Davis)

- From a Zero Box (ZB)  
Curlique, Swing Thru  
Centers Run  
Ferris Wheel  
4 girls Veer Left  
Stroll and Cycle (ALI)

And finally, it occurred to George Spelvin that we rarely find routines featuring left-facing (counter-clockwise) diamonds so he provided us with the following:

- 1-3 Square Thru, Curlique  
Follow Your Neighbor  
Trade the Wave  
Swing Thru, boys Trade  
Boys Run, Bend the Line  
Pass Thru, Tag the Line-Left  
Centers Hinge, Diamond Circulate  
Center 4 Trade the Wave, others 1/2 in  
Center girls Trade, Ping Pong Circulate  
Center boys Recycle  
Pass Thru (ZB) All Hands Left!



• SPOTLIGHT BASIC

SINGLE CIRCLE TO A WAVE

Here's another move that's been with us for a long time and since its inclusion on the Callerlab Plus Program, it has been seeing a lot more action. Here's how it goes:

Single Circle to a Wave: From any arrangement of facing pairs, each dancer joins both hands with opposite, circles to the right exactly 1/2 way and, without stopping, individually veers left to form an ocean wave. It is also possible to call "Circle 3/4 to a Wave".

Single Circle to a Wave plus centers Trade equals Swing Thru. Here's a teaching tip: the first few times you call it, have the facing dancers Dosado first, then call "Join both hands and Single Circle to a Wave". Then, when they have mastered the traffic pattern you can eliminate the Dosado.

Try these on for size:

- 1-3 Square Thru ..... ZB
- Single Circle to a Wave
- Boys Trade
- Boys Run
- Couples Circulate
- Ferris Wheel
- Zoom
- Centers Single Circle to a Wave
- Boys Trade
- Boys Run
- Girls Trade
- Wheel & Deal
- Pass Thru ..... OPB-os
- Single Circle to a Wave
- Boys Trade
- Turn Thru ..... AL!
- 1-3 lead right
- Circle to a line of 4 ..... ZL
- Slide Thru ..... CB-os
- Single Circle to a Wave
- Scoot Back ..... CB-os
- Recycle, Veer Left

Ferris Wheel  
Centers Star Thru  
Square Thru  
Other 4 Rollaway, 1/2 Sashay  
Everybody Single Circle to a Wave  
Centers Trade  
Boys Run (ZL) ..... AL!

- 1-3 Square Thru ..... ZB
- Single Circle 3/4 to a Wave
- Scoot Back
- Walk & Dodge
- Chase Right
- Boys Run ..... EOL
- Slide Thru ..... OCB-os
- Single Circle 3/4 to a Wave
- Boys Run ..... EPL-os
- Right & Left Thru ..... EOL
- Pass the Ocean ..... OCB-os
- Recycle (ZB) ..... AL!

- 1-3 Slide Thru
- Single Circle to a Wave
- Swing Thru
- Recycle, Pass Thru(AL!) ..... ZB
- Pass Thru again
- Trade By ..... OB
- Single Circle to a Wave
- Boys Trade, boys Run
- Tag the Line - In
- Pass Thru, Wheel & Deal
- Zoom
- Centers Single Circle to a Wave
- Girls Trade, Recycle
- Pass Thru (ZB) ..... AL!

- Head Gents & Corner Girl...
- Single Circle to a Wave
- Girls Trade
- Spin the Top
- Box the Gnat
- Change Hands, Allemande Left
- Meet Partner, Right & Left Grand!

● **KOREO KORNER**

- Featuring Ordinary Commands  
in Unusual Situations.

- 1-3 Square Thru ..... ZB  
2-4 Rollaway  
Everybody Swing Thru  
Spin the Top  
Boys Fold  
4 girls Tag the Line - Right  
Extend to the boys  
Couples Circulate  
Ferris Wheel  
4 girls Touch 1/4  
4 girls Scoot Back ..... ALI
- 1-3 Rollaway, 1/2 Sashay  
Square Thru  
Swing Thru  
Spin the Top  
Girls Fold  
4 boys Tag the Line - Right  
Extend to the girls  
Centers Hinge (check Diamonds)  
Diamond Circulate  
✓ Flip the Diamond  
Centers Trade  
Centers Run  
Ferris Wheel  
Centers Star Thru  
California Twirl ..... ALI
- 4 ladies Chain, 1-3 lead right  
Circle to a line of 4 ..... OL  
Pass Thru  
Wheel & Deal, Double Pass Thru  
Centers In (and the same...)  
Centers Run  
New centers Trade  
Same Four Pass the Ocean  
Recycle  
Square Thru 3/4  
Other four Star Thru  
California Twirl ..... ALI
- 1-3 Square Thru ..... ZB  
Swing Thru  
Boys Run  
Tag the Line - In  
Swing Thru, girls Fold  
4 boys Tag the Line - Right  
Star Thru with the girls  
2 lead couples Wheel & Deal  
Same 4 Veer Left and Extend  
2 girls Trade  
Ferris Wheel  
Centers Pass Thru ..... ALI
- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Curlique  
8 Circulate  
Centers Trade  
8 Circulate  
4 girls Trade & Spread apart  
4 boys Cast Right 3/4  
4 boys Swing Thru (Check diamonds)  
Diamond Circulate  
Flip the Diamond  
Boys Trade  
Boys Run  
Wheel & Deal ..... ALI
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Tag the Line - Right  
4 boys Scoot Back  
Girls Circulate  
Couples Circulate  
Tag the Line - Right  
4 girls Scoot Back  
Boys Circulate  
Couples Circulate  
Tag the Line - In  
Pass Thru, Wheel & Deal  
Centers Pass Thru, Swing Thru  
Centers Trade  
4 girls Diagonally Scoot Back  
Boys Trade, centers Trade, boys Run  
Pass the Ocean, Recycle ..... ALI

• NEW MOVEMENT (Experimental)

DELINEATE (Bill Davis)How To Do It:

From parallel ocean waves, all \* dancers Circulate one-half place to form a momentary 4-dancer ocean wave between two mini-waves. (center wave facing North-South; mini-waved facing East-West -- or vice versa). From here, and without stopping, the wave centers Trade as both mini-waves do a Single Hinge and then, simultaneously, the wave centers Run as the out-facing dancers in the mini-waves also Run to end the movement in a 1/4 Line formation (a 2-faced line standing between facing pairs as in Heads Star Thru, Veer Left).

Impressions:

The author indicates that it was his specific intention to provide an interesting way to move from parallel ocean waves into the currently popular 1/4 Line arrangement. Note, however, that to get a "normal" (girl on boy's right side) 1/4 Line formation you must start the action from 1/2 Sashayed ocean waves. We suspect that the movement could also be used to upgrade the average mainstream dancer's ability to cope successfully with 1/2 Circulate concepts.

Choreography:

<u>From a Zero Box Ocean Wave (ZB)</u> Scoot Back <u>Delineate</u> Centers Wheel & Deal Pass Thru	Equals ZERO!
<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru <u>Delineate</u> Centers Bend the Line Cross Trail, Separate Go round 1, line up 4 Right & Left Thru	Converts Zero Box to Zero Line (ZL/1P2P)
<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru <u>Delineate</u> Stroll & Cycle Ferris Wheel Centers Right & Left Thru Centers Pass Thru	<u>Technical ZERO</u> (Insides/outsides interchange)

Delineate (continued)Sample Figures:

- 1-3 Square Thru ..... ZB  
Spin Chain Thru  
Girls Circulate Double  
Delineate  
Centers Tag the Line  
Lady go left, boy go right  
Go round 1, line up 4 ..... EOL  
Pass the Ocean ..... OCB-os  
Scoot Back  
Boys Trade  
Delineate  
Centers Wheel & Deal  
Pass Thru (ZB) ..... AL!
- 1-3 Right & Left Thru  
Cross Trail, Separate  
Go round 1, line up 4 ..... CL  
Right & Left Thru ..... CL-os  
Pass the Ocean ..... ZB  
Delineate  
Centers 1/2 Tag, Trade & Roll  
Pass Thru, Swing Thru ..... ORB-os  
Recycle ..... OB  
Veer Left, Ferris Wheel  
Centers Pass Thru ..... ZB-os  
Touch 1/4  
Follow Your Neighbor & Spread (ZB-os)  
Scoot Back  
Delineate  
Centers 1/2 Tag the Line-Left ..AL!
- 1-3 Curlique, Walk & Dodge .. OPB-os  
Swing Thru  
Delineate  
Stroll & Cycle, 2 girls Trade  
Couples Circulate  
Cross Fire  
Everybody Trade & Roll ..... ERL-os  
RL Thru, Flutter Wheel ..... ZL-os  
Pass Thru, Wheel & Deal  
Centers Pass Thru, Circle to a line ZL-os  
Pass the Ocean ..... RB  
Swing Thru  
Delineate  
Centers Bend the Line (you're Home!)-AL!
- 1-3 Square Thru ..... ZB  
Sides Rollaway 1/2 Sashay  
Everybody Swing Thru  
Delineate  
Center girls Hinge  
4 girls Diamond Circulate  
4 girls Flip the Diamond  
2 center girls Trade  
Everybody Ping Pong Circulate  
Boys Extend  
Swing Thru  
Delineate  
Centers 1/2 Tag, Trade and  
Follow Your Neighbor & Spread  
Girls Trade  
Recycle  
Pass Thru (ZB) ..... AL!
- 1-3 Square Thru ..... ZB  
Curlique, Scoot Back  
Delineate  
Stroll & Cycle  
Center 4 only Follow Your Neighbor  
& Spread (Check Diamonds)  
Diamond Circulate, Flip the Diamond  
Delineate  
4 girls Swing Thru  
Pass Thru, Star Thru  
Couples Circulate  
Bend the Line  
Pass the Ocean, girls Trade  
Recycle, RL Thru  
Rollaway 1/2 Sashay, Square Thru  
On the 3rd hand, Right & Left Grand!

SINGING CALL (Corner Progression)

Head 2 Curlique, boys Run Right  
Dosado, all the way, make an OW tonight  
Scoot Back go 2 by 2 & then Delineate  
Keep on goin' and when you're there, the  
centers Wheel & Deal  
Pass Thru, that Corner Swing, Promenade  
that works  
...add 16-beat Tag

• SIGHT CALLER'S NOTEBOOK

### THE "POT-LUCK" RESOLUTION METHOD

We identify this particular resolution concept as the "Pot-Luck" Method because it asks a sight caller to work with whatever "pot-luck" dancer arrangement he may happen to find when, after some extemporaneous calling, he decides it is time to resolve the set. Its main advantage is that because the caller himself cannot predict where the dancers will be when the resolution process is begun, the get-out strategies will vary (rather than always turn out the same, as is the case in many resolution "systems".) To make our description easier, we will once again identify the four key people that the caller has selected in one or more pilot squares as "Friends" and to all the others in the set as "enemies".

In the Pot-Luck Method, when a caller decides to resolve the square, he draws an imaginary line through the center of the set so as to establish (in his or her mind's eye) the "mirror" that divides the set exactly in half. (As always, we are assuming no prior unsymmetric commands). He then checks to see where most of his "Friends" are. Only three combinations are possible:

- |                       |  |
|-----------------------|--|
| <u>Combination 1.</u> | 4 Friends on one side;<br>4 Enemies on the Other                             |
| <u>Combination 2.</u> | 3 Friends and 1 Enemy on one side;<br>3 Enemies and 1 Friend on the other    |
| <u>Combination 3</u>  | 2 Friends and 2 Enemies on one side;<br>2 Friends and 2 Enemies on the other |

This is the point where the caller takes "pot-luck" because he now resolves the set from whatever combination he happens to find. Based on the particular combination of Friends and Enemies he finds on one side of the symmetric "mirror" -- no matter what the then-existing formation may happen to be -- a caller can then use two-couple visual techniques to maneuver the dancers on one side of the "mirror" into a resolvable dancer arrangement (FRA state). Here's how it works:

From Combination 1. (4 friends in the same foursome)

Work the two couples until they are paired with original partners and place 'em in a facing lines of four arrangement. This will always produce either a Zero Line or a Zero Line (os) and a caller can use his favorite get out from either one.

From Combination 2. (3 friends and 1 enemy in the same foursome)

Since two of the "friends" (in any group of 3) must be original partners, a caller may resolve this arrangement by using two-couple sight techniques to pair up the two partners and then place the entire set in a standard box (8 Chain Thru) formation in which the paired couple is on the outside. This always produces a Zero Box or a Zero Box (os) and an appropriate get out will once again do the trick.

("Pot-Luck" Resolution, continued)Combination 3. (2 Friends and 2 Enemies in the same foursome)

Whenever a caller observes this alignment of friends and enemies, he can simply place the dancers in a parallel ocean wave or 2-faced line formation and have either the ends or centers Circulate one place. This will always produce one foursome in which there are 3 friends and 1 enemy and a caller may then resolve as he did in Combination 2 (above).

It is, of course, also possible to resolve Combination 3 directly (i.e., without converting to Combination 2). It is a bit tougher to do, however, because a caller must then be able to contend with 3 different kinds of 2 friend/2 enemy alignments. Note the following:

Combination 3a (each foursome contains 1 boy friend and 1 girl friend -- both are original partners) : In this arrangement the friends are both partners and the enemies are also partners. Put 'em lines of four (facing) and you have either a ZL or ZL-os.

Combination 3b (each foursome contains 1 boy friend and 1 girl friend - no one in the foursome is a partner of anyone else in that foursome) : In this arrangement, each dancer will be able to find his or her original opposite in the same foursome. This suggests 2 get-out strategies: (1), establish an OL or OL-os and call a memorized get out; (2), establish either a normal line or normal box and call a memorized "4-ladies Chain effect" conversion routine. This will put 4 friends on one side of the mirror and a caller can resolve as in Combination 1 (above).

Combination 3c. ( 2 boys friends in one foursome; 2 girl friends in the other) : Here too a caller will always be able to pair up each dancer with his or her opposite and may thus resolve as in Combination 3b (above).

As we noted earlier, the main advantage of the "Pot-Luck" method is that a caller is not required to always resolve the square in the identical manner each and every time he goes for the get-out. He needs, to be sure, to be able to quickly spot which of the above-described combinations his dancers are in at the time of resolution -- and to then also be able to quickly and smoothly relate that arrangement to the correct get-out procedure -- but this, as is the case with all sight calling methods -- come easily after a bit of practice.

OUR APOLOGIES: In the middle of our printing run for this issue of CHOREO BREAKDOWN, our press broke down. This explains why the current issue was not mailed until a full week beyond the time when we normally send out the notes --and also why some of the copies may have come to you poorly printed. New parts are ordered for the press and we should be in fine working order again by the December issue.

# choreo



# BREAKDOWN

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

DECEMBER 1978

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## WHAT'S HAPPENING?

Despite an apparent workshop trend away from experimentals (and to the Callerlab Plus and Advanced List moves), there doesn't seem to be a corresponding lessening of the number of new movements being written. Note, for example, the number of new ideas we're reporting this month.

We've also selected three ideas that we think you'll be interested in: one is an "oldie" (Paul McNutt's "Tally Ho!"); another is brand new (Shelby Dawson's "Weave Out to a Line") and finally, there's a neat new "break" routine that we think has a pretty fair shot at making it into the mainstream (Don Beck's "Thar She Blows").

Here's the rest of 'em:

CHASE & WEAVE RIGHT/LEFT (Christian P. Manning) From a static square + Partner Trade all Chase Right. When passing thru the center, left hand dancer has the right of way (if call is "Chase & Weave Left" right-hand dancer has right of way). Ends in mini-waves.

CIRCULATE TO A BOX/LINE (Charlie Fite) From facing lines of four, all 1/4 left (momentary columns) and all Circulate 1 place. No. 1 and 3 column dancers then turn back (girls if called from normal lines) to form a box arrangement. When called from a Box (Circulate to Lines) belle dancers turn back (momentary columns) and all Circulate once; then all 1/4 right to form facing lines of four.

FLIP THE TRIANGLE (Shelby Dawson) From "Triangle Columns" (i.e., facing lines of 4 + Curlique + 8 Circulate 1/2), triangle "base" dancers U-turn back to become wave centers as remaining ends and centers move up to become wave ends.

FOLD, FOLLOW & FLIP (Ted Koning) From parallel ocean waves, ends Circulate, centers Fold immediately behind to follow Circulators as leaders (Circulators) turn back and Touch to re-form ocean waves.

JOURNEY ON (Allen Tipton) From facing lines, beau's position steps forward to Touch 1/4 as belle's position turns left 1/4 to form parallel 2-faced lines and, without stopping, all do a Couples Circulate one place.

What's Happening? (continued)

SCOOT & HINGE (Al Appleton) From parallel ocean waves, all Scoot Back and Extend. Out-facers then  $1/4$  right as centers Hinge. Ends in parallel 2-faced lines.

SCOOT, ROLL & SPIN (Bruce Williamson) From a  $1/4$  Tag formation, all Scoot Back; out-facers now  $1/4$  right, and individually Promenade one position and  $1/4$  in as centers Spin the Top to end the movement in another  $1/4$  Tag formation.

SHORTCUT VARIATIONS (Al Vesper)

Grand Shortcut: From facing lines of 4, left end dancer in each line steps ahead and does a  $1/4$  right; the other 3 in each line  $1/4$  left and walk forward into the next position. Ends in right-hand columns.

Reverse Shortcut: From facing lines of 4, right end dancer in each line steps ahead and does a  $1/4$  left as left end dancer does a  $1/4$  right and walks forward to join left hands with original partner.

All Four Couples Shortcut: From a static square, 4 beau dancers do the action of "4 couples Touch  $1/4$  as the 4 belle dancers do a  $1/4$  left and individually walk forward to the next quadrant of the square to join right hands with original partners. Ends in Alamo ring but without left hands joined. There is also a "Grand Reverse Shortcut" and a "4 Couples Reverse Shortcut".

SLIDE THE ACTION (Bill Turner) From normal facing lines of four, all Slide Thru and the girls do a Left Touch & Hinge and the 4 boys Circulate  $1/2$ . (momentary 6-hand wave with 2 flankers) The wave ends now Trade with their adjacent dancer as the other 4 form a right-hand Star and turn it  $1/4$ . 4 boys now Cast left  $3/4$  to become wave centers as 4 girls move up to become wave ends.

SPIN, TURN & STROLL (Ric Fisher) From an 8-hand/right-hand Tidal Wave, all Swing right  $1/2$  and those who can Swing left  $3/4$  as ends turn back. Ends & centers now move up as in Coordinate to end in parallel 2-faced lines.

STALEMATE (Tom Sellner) From columns, No. 1 & 2 dancers in each column walk single file around the other column  $1/2$  way &  $1/4$  in as trailers Double Pass Thru & individually  $1/4$  right. Ends in a  $1/4$  line formation.

SWAP & WEAVE (Christian P. Manning) From a static square, boys Fold into girls' position as girls walk forward into opposite boy's place (right-hand dancer has the right-of-way). Ends in square formation with all facing out.

TRADE AROUND (Charlie Fite) From a Trade By formation, centers Touch & Recycle as others Trade to end in a Double Pass Thru formation.

TRAIL THE ANGLE (Shelby Dawson) From "Triangle Columns", each triangle point and the trailing, out-facing base dancer single file Promenade  $1/2$  to become ends of 2-faced lines as all others Extend and Trade to become centers of the final parallel 2-faced line formation.

TRIANGLE ACEY-DEUCEY (Shelby Dawson) From triangle columns, those in the Triangle do a Triangle Circulate as the other 2 Trade.

TRIANGLE TRANSFER THE COLUMN (Shelby Dawson) From triangle columns, triangle points & trailing out-facing base dancer single file Promenade  $1/2$  and individually  $1/4$  in as all others Extend, Cast Off  $3/4$  and Extend again to end in parallel ocean waves.

WEAVE & DODGE (Christian P. Manning) From static square with one partner (beau or belle) facing out, outfacers Dodge as infacers walk to end with all facing out. Right-of-way as in Grand Weave/Left Grand Weave.

\* \* \* \* \*

Gremlins Dept. Sorry about last month's goof in which we described Single Circle to a Wave as having a Circle Right instead of the Circle Left we all know the move requires. And thanks to those of you who called it to our attention.



• NEW MOVEMENT (Experimental)

WEAVE OUT TO A LINE (Shelby Dawson)How To Do It:

From parallel ocean waves, those dancers facing out Fold behind those who are facing in (momentary Double Pass Thru formation) and all now start the "Weave" action. Insides (facing leaders) pass left shoulders with each other and then all dancers Pass Thru with right shoulders (momentary Trade By formation). From here, new insiders join right hands and Hinge to become centers of the end-up parallel 2-faced line formation as those facing out turn 1/4 to the right to become ends. If called from left-handed waves all Passes and turns are opposite to those described above.

Impressions:

This movement features an interesting traffic pattern with a nice forward-flowing dance-like "feel" to it -- something we don't seem to be getting very much of these days. The author's styling suggestions include recommendations for the original out-facers (those who Fold to become trailers in the momentary Double Pass Thru formation) to make their Fold a bold, flowing flare-like action. After the initial Fold, the action for the leaders is to Pass Left shoulders, then right shoulders, and then 1/4 Right; for the trailers, the action is to Pass right shoulders (with the incoming leader) and to then join right hands and Hinge. In our teach, we found that, at first, the leaders tended to want to Pass right shoulders and it was necessary to strongly impress upon them the fact that their initial action was to Pass left shoulders.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Curlique <u>Weave Out to a Line</u> Bend the Line, Slide Thru	<u>Equals ZERO</u>
<u>From a Zero Box - ZB</u> Right & Left Thru Swing Thru, Scoot Back Single Hinge <u>Weave Out to a Line</u> Wheel & Deal	<u>Equals ZERO</u>
<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean, Single Hinge <u>Weave Out to a Line</u> Bend the Line	<u>Equals ZERO</u>

Weave Out to a Line, continuedSample Figures:With Boys as Leaders:

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass the Ocean, Single Hinge  
Weave Out to a Line  
Ferris Wheel, centers Pass Thru. OPB-os  
Curlique  
Weave Out to a Line  
Boys Circulate, girls Trade  
Couples Circulate  
Bend the Line ..... CL  
Star Thru, Dive Thru  
Square Thru 3/4 ..... AL!

- 1-3 Square Thru ..... ZB  
Curlique  
Weave Out to a Line  
Tag the Line, girls turn back  
Star Thru, ladies Trade  
Ferris Wheel  
Double Pass Thru  
Track II ..... OB-os  
Swing Thru, boys Run  
1/2 Tag, Trade & Roll ..... ZB  
Curlique  
Weave Out to a Line  
Tag the Line, girls turn back .. AL!

With Girls as Leaders:

- 1-3 Square Thru ..... ZB  
Curlique, Scoot Back  
Weave Out to a Line  
Couples Circulate  
Tag the Line - Right  
Wheel & Deal ..... OCB-os  
Curlique, Scoot Back  
Weave Out to a Line  
Boys Cross Run, Girls Trade  
Wheel & Deal (ZB) ..... AL!

- 1-3 Square Thru ..... ZB  
Spin Chain Thru  
Girls Circulate Double, Single Hinge  
Weave Out to a Line  
Tag the Line - Right  
Girls Hinge, Diamond Circulate  
Flip the Diamond ..... CB-os  
Swing Thru, Single Hinge  
Weave Out to a Line  
Boys Hinge, Diamond Circulate  
Girls Swing Thru, Turn Thru  
Boys 1/4 in ..... AL!

All-Position Variations:

- 1-3 Square Thru ..... ZB  
Curlique  
Follow Your Neighbor & Spread  
Weave Out to a Line  
Ends Circulate  
Tag the Line  
Leads turn back  
Touch 1/4  
Weave Out to a Line  
Couples Circulate  
Bend the Line, Star Thru  
Centers Pass Thru ..... OPB-os  
Swing Thru, Turn Thru ... AL!

SINGING CALL (Corner Progression)

Head 2 Promenade, 1/2 way round you go  
Down the middle Right & Left Thru, turn  
this girl you know  
Square Thru, count 4 hands, then you  
Touch 1/4  
Weave Out to a Line, doin' fine, when  
you're done, Bend the Line  
Slide Thru, Corner Swing, swing that  
lady fair  
Allemande Left, come 'on back, Prom-  
enade the square  
....add 16-beat tag

• SHARE THE WEALTH

Here's a new idea by Don Beck that our dancers really liked. It is not a "new" movement in the standard "experimental" sense and we rather imagine that if this one becomes popular it will be as a mainstream "break" or gimmick -- although in some of its APD variations, the action can get fairly tricky.

THAR SHE BLOWS (Don Beck)How To Do It:

From a Thar formation, all Hinge, then all 8 Box Circulate --simultaneously through the middle, and then again, all Hinge to form another Thar formation.

From a Thar set-up with boys in the center and all with original partners (boys in a right-hand star) -- when all Hinge the effect is to produce two separate Box Circulate foursomes at right angles to each other (Heads in one foursome, Sides in the other) and what happens now is that the Heads and Sides each Box Circulate simultaneously and within their own foursomes. From this arrangement, the boys simply Fold into the girl's position as the girls walk across to take the opposite boy's place. (It has the "feel" of Grand Weave and we found it helpful to teach the ladies to "Weave" across by letting the girl on their right go first. After all have done the Box Circulate, all Hinge again to another Thar.

Impressions:

Don points out that from the traditional Thar Break set-up, i.e., "Allemande Left like an Allemande Thar, forward 2 and form a Star, etc., the end result of "Thar She Blows" is the same as "Shoot the Star, go forward two and form another Star" -- which will make it easy for the average caller to incorporate it into his existing repertoire -- and to also build it into a singing call break. The routines below are by the author.

Choreography:

- Allemande Left, Allemande Thar  
Forward 2 and form a Star  
Thar She Blows  
Shoot the Star, Right & Left Grand
- Face your partner, Dopaso  
Partner left, corner right  
Partner Left, Allemande Thar  
Thar She Blows  
Shoot the star go forward two  
2nd girl, another Thar  
Slip the Clutch (AL)
- 1-3 Square Thru  
Right & Left Thru  
Square Thru 3/4  
Allemande Left like an  
Allemande Thar  
Forward 2 and form a star  
Remake the Thar  
Thar She Blows  
Courtesy Turn this girl  
Promenade!
- Allemande Left like an  
Allemande Thar  
Forward 2 and form a Star  
Thar She Blows  
To the Corner...AL!

• MOVIN' DOWN THE MAINSTREAM

- 1-3 Square Thru ..... ZB  
 Spin Chain Thru  
 Girls Circulate once  
 Spin the Top to a Curlique  
 8 Circulate  
 Boys Run ..... OPB  
 Right & Left Thru, Dive Thru  
 Zoom, centers Slide Thru  
 Curlique, Walk & Dodge ..... ZB-os  
 Swing Thru, Spin the Top  
     to a Curlique  
 8 Circulate  
 All 8 Partner Trade  
 Girls turn back, Box the Gnat  
 Go Right & Left Grand!
- 1-3 Lead right  
 Circle to a line of 4 ..... ZL  
 Spin the Top to a Curlique  
 Boys Run ..... ERL-os  
 Pass the Ocean ..... OPB  
 Spin the Top to a Curlique  
 8 Circulate  
 Girls Turn Back (ZB) ..... AL!
- 1-3 Square Thru ..... ZB  
 Swing Thru, boys Run  
 Tag the Line  
 4girls Partner Trade  
 Curlique ..... OB  
 Scoot Back  
 Girls Circulate twice  
 Boys Trade...twice  
 Box the Gnat ..... ZB  
 Change Hands ..... AL!
- 1-3 Square Thru ..... ZB  
 Spin Chain Thru  
 Girls Circulate twice  
 Swing Thru ..... OPB  
 Girls Trade, girls Run  
 1/2 Tag the Line  
 Boys Run, Reverse Flutter ..... ZL-os  
 Pass Thru, 1/2 Tag the Line

Girls Trade, boys Trade  
 Centers Trade  
 Girls Trade ..... OL  
 Right & Left Thru ..... OL-os  
 Pass the Ocean ..... CB  
 8 Circulate, Box the Gnat  
 Right & Left Grand!

- 1-3 Pass Thru  
 Separate, go round 1  
 Squeeze in, line up 4  
 Pass Thru, Tag the Line  
 Track II ..... OB-os  
 Hinge  
 Scoot Back  
 Boys Run ..... CL-os  
 Right & Left Thru ..... CL  
 Dixie Style to OW  
 Boys Cross Run, girls Trade .... OCB-os  
 Recycle (AL!) ..... ZB  
 Veer Left  
 Couples Circulate  
 Boys Circulate again, girls Trade  
 Wheel & Deal, Sweep 1/4 ..... ZL-os  
 Square Thru 3/4  
 Courtesy Turn this girl  
 Dixie Style to OW  
 Girls Circulate, boys Trade ... AL!
- 1-3 Rollaway 1/2 Sashay  
 Circle Left  
 4 boys Square Thru  
 Meet the girls, Spin the Top  
     to a Curlique  
 4 boys Run  
 Centers Right & Left Thru  
 Pass Thru ..... OPB-os  
 Swing Thru  
 Turn Thru ..... AL!

## NEW MOVEMENT (Experimental)

TALLY HO! (Paul McNutt)How To Do It:

From parallel ocean waves, all Circulate  $1/2$  to form a momentary 4-hand wave standing (at right angles) to 2 mini-waves. Without stopping, the two mini-waves Trade as those in the 4-hand wave Hinge and Box Circulate  $1/2$ . This produces a momentary 6-hand wave between 2 "flankers" (as in Relay the Deucey). From here, each center of the 6-hand wave Cast  $3/4$  with his or her adjacent dancer, as the other 4 dancers move up to end the movement in parallel ocean waves (those who did the Cast  $3/4$  are wave centers and those who moved up are wave ends). Normal waves become  $1/2$  Sashayed and vice versa.

Impressions:

This one's already in the Burleson Encyclopedia (No. 2431) and included it in "What's Happening?" back in October 1976. We understand, however, that it has suddenly been seeing a lot of action in many Eastern workshops so we decided to look at it again --and we found that our dancers really enjoyed it. Note too that in spite of the fact that it is more than two years old, we still consider it to be a "new" movement and that we've decided to give it the "featured" treatment because of its sudden popularity -- and both we and our dancers really like it. It might just turn out to be one of those "sleepers" that was born before its time. A final note: called from normal waves, the 6-hand wave consists of 4 boys in the inside 4 positions and the 4 girls as wave ends/flankers; called from  $1/2$  Sashayed waves, the 4 girls occupy the inside 4 spots in the 6-hand wave and the boys occupy the wave end/flanker positions.

Choreography:

<u>From a Zero Box Ocean Wave (ZB/Box 1-4)</u> <u>Tally Ho!</u> Boys Trade, boys Run Boys Circulate, Wheel & Deal	<u>Equals ZERO</u>
<u>From a Zero Box Ocean Wave (ZB)</u> <u>Tally Ho!</u> Spin Chain Thru	<u>Technical ZERO</u> (outsides/insides interchange)
<u>From a Zero Box Ocean Wave (ZB)</u> Swing Thru, <u>Tally Ho!</u> (OPB-os) Swing Thru, boys Run, Bend the Line	<u>Converts a Zero Box to a Zero Line</u>
<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean, Swing Thru <u>Tally Ho!</u> , Swing Thru Boys Run, Bend the Line Star Thru	<u>Converts a Zero Line to a Zero Box</u>

(Tally Ho!, continued)Sample FiguresFrom normal waves:

- 1-3 Square Thru ..... ZB  
 Curlique, Cast Off 3/4 ... ZB  
Tally Ho!  
 Swing Thru ..... OOB  
 Boys Circulate, girls Trade. OB  
Tally Ho!  
 Boys Run, Bend the Line... ZL  
 Star Thru, Square Thru 3/4 (AL!)
- 1-3 lead right  
 Circle to a line ..... ZL  
 Pass the Ocean ..... CB-os  
Tally Ho!  
 Swing Thru ..... ORB-os  
 Recycle ..... OB  
 Veer Left  
 Girls Hinge  
 Diamond Circulate  
 Flip the Diamond ..... ORB-os  
Tally Ho!  
 Boys Run  
 Boys Circulate  
 Wheel & Deal (ZB) ..... AL!

From 1/2 Sashayed Waves:

- 1-3 Square Thru ..... ZB  
 Swing Thru  
Tally Ho! ..... OPB-os  
 Swing Thru  
 Girls Circulate  
 Boys Trade  
Tally Ho! ..... OOB-os  
 Recycle ..... CB  
 8-Chain 3 ..... AL!
- 1-3 lead right  
 Circle to a line ..... ZL  
 Pass the Ocean ..... CB-os  
 Scoot Back  
Tally Ho! ..... OB-os

Swing Thru, boys Run  
 Bend the Line ..... EOL  
 Square Thru 3/4  
 Courtesy Turn this girl ..... EOL  
 Dixie Style to OW  
 Trade the Wave ..... OB-os  
 Spin Chain Thru  
Tally Ho! ..... OB-os  
 Trade the Wave (ZB) ..... AL!

From both Normal and 1/2 Sashayed OWs

- 1-3 Right & Left Thru  
 Cross Trail, Separate  
 Go round 1, line up 4 ..... CL  
 Right & Left Thru, Pass the Ocean (ZB)  
Tally Ho!  
 Boys Run  
 Boys Circulate  
 Bend the Line ..... RL  
 Square Thru, Trade By (AL!) .... ZB  
 Swing Thru  
Tally Ho! ..... OPB-os  
 Swing Thru, Turn Thru ..... AL!
- 1-3 Square Thru ..... ZB  
 Curlique, Cast Off 3/4 ..... ZB  
 Scoot Back  
Tally Ho! ..... RB  
Tally Ho! again  
 Swing Thru, Recycle ..... OB-os  
 Dive Thru, Square Thru 3/4 ... AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you go  
 Swing Thru the outside 2, baby don't  
 be slow  
 Tally Ho! and away we go, movin'  
 round the square  
 Keep on going 2 by 2 and when you're  
 done you Swing Thru  
 Turn Thru, Left Allemande, partner  
 Dosado  
 Corner, Swing the Corner, then you  
 Promeno (add 16-beat Tag)

● SIGHT CALLER'S NOTE BOOK

SOME THOUGHTS ON LEARNING HOW TO SIGHT CALL

We are often asked -- by both new or student callers and by seasoned veterans -- "How can I learn to sight call?" The very question seems to reflect the fact that more and more callers these days are finding it helpful -- if not actually necessary -- to be able to sight call and while we have, in these pages over the years, described a goodly number of sight calling methods and procedures, there is, of course, a lot more to sight calling than being able to accurately resolve the square from an unknown dancer arrangement. Here then are some thoughts we have on the subject.

First of all, in our opinion, one must first actually be a caller before one can become a sight caller. We often compare a caller to a juggler who must balance 15 or 20 balls in the air at the same time. Just as a juggler cannot focus his concentration on any one ball (to the exclusion of the others) without endangering his act, neither can a caller focus his concentration on any one calling skill without similarly endangering the success of his on-stage performance. An effective caller is one who has learned how to neatly balance all of the skills and techniques that make up a modern caller's "act" -- music, timing, rhythm, diction, choreography, dance flow and body mechanics, memory, showmanship, projection, and so on -- these are all crucial to a caller's success and he obviously cannot focus undue attention on any one calling skill without, at the same time, risking his effectiveness in some -- or maybe even in all -- of the others.

This is especially true when a caller is learning how to sight call. It is in the very nature of sight calling to require -- especially when one is learning how -- a high degree of caller concentration and unless a caller is in 100% control of all other calling skills -- unless they have truly become second nature to him -- we do not think he ought to undertake the oftentimes complex study of modern sight calling methods. Sight calling also takes a lot of practice and this means that a student sight caller will need dancers to work with -- he needs to have ready and consistent access to flesh and blood dancers -- he needs, in other words, a group (club or class) of his own. He needs, as we say, to actually be a caller before he can become a sight caller.

With the above in mind, the following steps must also be accomplished:

1. Learn the Mechanics of Modern Square Dance Choreography: Before doing anything else, a student of sight calling should become thoroughly familiar with the dynamics of modern choreography. He should know the difference between symmetric and unsymmetric choreography; he should know how to both define and measure the dancers' Formation, Rotation and Partner Affiliation "states" at any point in a square dance routine (their FRA State); and he should be especially able to define and recognize the six possible boy-girl dancer arrangements that can occur in every symmetric dancer formation.
2. Learn to Work With Modules: A student sight caller should also be familiar with both the theory and the actual practice of Module Calling -- especially in the areas of Zeros, Equivalents, Get-Outs and Conversions. He should be able to use modules, glibly and easily and from memory, and be able to call an entire program using nothing but memorized material.
3. Learn to Perform "Two-Couple Sight": Every sight caller must be able, with simple commands, to maneuver two facing couples into any four-dancer arrangement that it is possible to achieve within their own foursome. This is the simplest form of sight calling there is and while it isn't particularly hard to learn, it does take a certain amount of practice and experience. We urge

Sight Caller's Notebook (continued)

a student to first practice it with dolls or checkers and then, as soon as possible, try it out with real dancers. The traditional exercise is to set up a Zero Box, Zero Line or any formation for which the caller knows a memorized get-out, and then "free-wheel", calling at random, but always making sure to keep the couples within their own group of four. And then, when the caller is ready to resolve, use two-couple techniques to maneuver the foursomes back to the original arrangement and call the memorized get-out to bring the dancers home. This ability to work "ad-lib" with only two couples is an obvious prelude to working ad-lib with all four couples and a student should become as proficient as possible in two-couples techniques.

4. Learn Which Dancers to Watch in a Pilot Square: The selection of 4 key dancers in one or more pilot squares is an absolutely essential part of the over-all sight calling process and every student must know how to do it. We've covered this subject many times in the notebook so we won't repeat it here (check pages 557 thru 559)
5. Learn a Dependable Formula for Resolving the Square: It is, of course, important for a student caller, as early in the game as possible, to both learn and know how to use a reliable method of sight resolution. Every student sight caller needs to know that no matter happens in the square, he can bring the dancers safely home. This is what gives the sight caller the much-needed freedom to experiment and a student needs to acquire this freedom as early as possible. He needs to be secure in the knowledge that he has the ability to terminate his experiments any time he wants to, and that he can, at his discretion, quickly and surely resolve the set. Any sure-fire cookbook recipe will do the job (we always recommend the so-called "Friends-and-Enemies" method as we have previously described it on pages 608, 628 and 649).
6. Learn "People-Mover" Techniques: A sight caller needs to be able to exercise choreographic "control" over his dancers. He needs to be able to spot-place any one dancer in any other dancer's "slot" and to be able to move dancers where he wants them to go. Numerous conversion modules are helpful here (ZB to ZL, ZL to ZB, 4-Ladies Chain Effect routines, etc.) as well as numerous other people-mover techniques (we've described some of them on pages 317-18 and 328-29). The pairing of a key dancer with his or her partner is a "people-mover".
7. Learn to "Work" Formations: Many students work very hard at learning how to resolve the square, only to discover, once they know how, that they're not really sure about what to call before they call an accurate Allemande Left. It turns out that the ability to improvise effective square dance routines is a lot harder than learning how to resolve the set. In our opinion, the best way to acquire the ability to improvise effectively is to learn how to "work" formations -- to learn how to both establish and get out of as many different dancer arrangements as possible, and to learn how to move, quickly, glibly and easily, from one formation to another at will! A sight caller must be able to set-up any formation his program calls for and he must be able to set 'em up in all 6 of the possible boy-girl alignments. This skill is identified as "Formation Awareness" (see pages 708, 798, etc.)
8. Practice-Practice-Practice! In the last analysis, this is the only thing that will really convert a non-sight caller to a sight caller. The only way to learn to sight call -- is to sight call! One reads about sight calling; one studies the theories and works with dolls and checkers -- but sooner or later, every student will have to practice what he has learned with real dancers.