

choreo



BREAKDOWN

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

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WHAT'S HAPPENING?

Lee Kopman's "Two Steps at a Time" continues to dominate the Mainstream Workshop scene these days -- it is also the current Callerlab Quarterly Movements Selection for the first quarter of the new year.

We're only featuring one new idea this month: Dick Bayer's "Make Me a Column". We rather liked this one -- and so did our dancers and it could be that Dick (who authored Track II) could have another really popular mainstream movement to his

credit. There was, in addition, the usual crop of new ideas this month. Here's how they shaped up:

CROSS EXTEND (Gus Greene) This command amplifies any "Extend" action by having those forming a new wave change hands. i.e. RH waves become LH waves and vice versa.

CROSS PING PONG CIRCULATE (Gus Greene) Same idea as in Cross Extend (above), i.e., new wave dancers change hands.

CROSS THE ROUTE (Kip Garvey) From facing lines of 4 (described here from normal lines) all Pass Thru and girls Run left around adjacent boy. Without stopping, girls Extend (momentary LH ocean wave) and Left Hinge 1/4 to become centers of the final ocean waves. As the girls Extend, the 4 boys 1/4 right and Circulate one place to become wave ends. The body action of girls Running left and boys doing a 1/4 right feels like a Cross Trail --which explains why it is called "Cross the Route"

CURL & CAST AROUND (Paul McNutt) From normal facing lines of four, all dancers Curlique and the four boys 1/4 right, Extend to form a momentary LH ocean wave and, without stopping, Cast left 3/4 to become centers of the final parallel 2-faced line formation. Girls, meanwhile, Peel Off and Circulate to become ends (final 2-faced lines are CCW)

What's Happening? (continued)

DIAMOND CIRCULATE TO AN HOUR-GLASS (Bruce Williamson) From twin center-to-center diamonds, in-facing points walk forward and Veer together to stand shoulder to shoulder as all other dancers do a standard Diamond Circulate. Ends in an Hourglass formation.

FAN THE DIAMOND (Ed Curran) From twin center-to-center diamonds, the inside dancers of the center wave Cast $3/4$ by inside hands as the 4 diamond points Circulate forward one-half place. The "outside" couples now Bend in to end the action in a $1/4$ Tag formation.

HOURLASS CIRCULATE TO A DIAMOND (Bruce Williamson) A companion move to "Diamond Circulate to an Hourglass" (described above). From an Hourglass formation, in-facing points do a Diamond Circulate as all other dancers Hourglass Circulate to end the action in a twin diamond formation.

LAUNCH IT (Ron Schneider) From side-by-side 4-dancer columns, the No. 1 and 2 dancers in each column do a Track II action as the No. 3 and 4 column dancers Extend to form a momentary Box. Circulate foursome where, without stopping, they Trade to become centers of the final parallel 2-faced line formation (those doing the Track II action become ends of the end-up 2-faced lines. (NOTE: This movement is identical to "Track & Trade", Burlison 2317 -- there is, in addition, an entire family of "Track AND." concepts.)

SWING & MISS (Jim Rice) From an ocean wave, all Hinge $1/4$. Those facing out now Fold as those facing in Pass Thru (right shoulders or left shoulders depending on starting formation) to join inside hands with the opposite Folder and again, all Hinge $1/4$. Right hand waves become left hand waves and vice versa.

TRAP IT (Lee Kopman) From side-by-side 4-dancer columns, No. 1 and 2 dancers Column Circulate and Hinge. Simultaneously, the No. 3 dancer in each column walks a step forward to join inside hands with counterpart from the other column and they then Hinge $1/4$ and Spread as the No. 4 dancer in each column Circulates one place and does a $1/4$ in. The movement ends in an 8-hand Tidal Wave.

ZOOM THE COLUMN (Ron Welsh) From side-by-side 4-dancer columns, the No. 1 dancer does a $3/4$ Zoom and then walks one additional step forward, as the No. 2 dancer in each column Circulates 1 place and faces in. The No. 1 and 2 dancers have now become a pair and, without stopping, they Couples Circulate 1 place. Simultaneously, the No. 3 dancer in each column does a full Zoom. (No. 4 dancers move forward to take the spot formerly occupied by the No. 3 dancer) and then each single file twosome moves forward, Tag-like, and without stopping they individually $1/4$ in. The movement ends in parallel 2-faced lines. Clockwise facing columns produce clockwise facing 2-faced lines and counter-clockwise facing columns produce counter-clockwise-facing 2-faced lines.

• NEW MOVEMENT (Experimental)

MAKE ME A COLUMN (Dick Bayer)How To Do It:

The movement starts from parallel 2-faced lines and ends in side-by-side 4-dancer columns. To make the description easier, we'll explain how to do the action from normal, clockwise-facing 2 faced lines (as in Heads lead right, Veer left). On command to "Make me a Column", the girls facing in walk directly forward (Circulate) as the boys facing in fall in directly behind her and trail her in single file. The original in-facing couples, in other words, have done a Vertical Tag type of action and they now become the No. 1 and 2 dancers in the end-up columns. Meanwhile, each girl who is facing out in the 2-faced lines, falls in behind the in-facing boy (as he starts to trail his partner) as the out-facing boy falls in behind his partner to trail her in single file. The original out-facing pair becomes the No. 3 and 4 dancers in the final columns.

Impressions:

Here is another example of a movement that sounds like it is a lot more complicated than it really is. Dick is the author of Track II. We followed his teaching hints with excellent results. Dick says that he found the movement easiest to teach after first setting up normal clockwise-facing 2-faced lines and then telling the girls in the in-facing couples that they are to Circulate forward to take the place of the girl directly in front of her -- and that her partner (the in-facing boy) is to simply fall in and trail behind her. Before sending them on their way, however, Dick also asked the out-facing girl to look down her line at the in-facing boy and to then identify him as the one that she is to follow. The out-facing boy then simply falls in behind his partner. Our mainstream dancers responded with enthusiasm -- although we imagine that this movement's APD variations are best reserved for really position-oriented dancers exclusively.

Choreography:

<u>From a Zero Line (ZL/1P2P)</u> Star Thru, Veer Left Ladies Trade <u>Make Me a Column</u> All 8 Trade & Roll	<u>TECHNICAL ZERO</u> (Ends & Centers Interchange)
<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru, boys Run <u>Make Me a Column</u> All 8 Trade & Roll Pass Thru, W&D Centers RL Thru, Pass Thru	<u>Equals ZERO!</u>
<u>From a Zero Line (ZL)</u> Curlique, Coordinate <u>Make Me a Column</u> 8 Trade & Roll, Slide Thru	Converts a Zero Line (ZL) to a Zero Box (ZB)

Make Me a Column (continued)Sample Figures:

- 1-3 lead right, Veer Left
Make Me a Column
 All 8 Trade & Roll ZL
 Right & Left Thru ZL-os
 Pass the Ocean, Recycle OPB-os
 Veer Left, 2 ladies Trade
Make Me a Column
 8 Circulate
 Boys Run OCB
 Swing Thru, boys Run
Make Me a Column
 All 8 Trade & Roll CL
 Right & Left Thru CL-os
 Slide Thru (ZB) AL!
- 1-3 Square Thru ZB
 Curlique, Cast Off 3/4 ZB(OW)
 Girls Trade, Recycle OB-os
 Veer Left
Make Me a Column
 All 8 Trade...
 But ends only Roll & Slide Thru
 Center 4 Walk & Dodge RB
 Circle 1/2
 Veer Left to a 2-faced Line
 2 ladies Trade
Make Me a Column
 Coordinate
 Bend the Line CL
 Star Thru, Dive Thru
 Square Thru 3/4 AL!
- 1-3 lead right, Veer left
Make Me a Column
 Centers only Trade
 Same centers Walk & Dodge
 Girls facing out, Run
 Everybody Swing Thru
 Boys Run CL-os
 Star Thru (AL!) ZB
 Veer Left
Make Me a Column
 8 Circulate
- Boys Run OPB-os
 Circle 4 & break to a line..ZL
 Pass Thru
 Wheel & Deal
 Centers Star Thru
 Same 2 lead right, Veer Left
 2 ladies Trade
Make Me a Column
 4 girls U-Turn Back (ZB) .AL!
- 1-3 Pass Thru, Separate
 Go round 1, line up 4
 Pass Thru, Tag the Line-Right
Make Me a Column
 4 boys Run
 Center 4 Star Thru
 Same 4 Square Thru
 Other 4 Rollaway, 1/2 Sashay
 Everybody Single Circle to a Wave
 Centers Trade, centers Run
Make Me a Column
 and when you're there....
 4 boys Trade & Spread apart
 4 girls Box Circulate
 4 girls Walk & Dodge
 4 girls Partner Trade
 4 girls Pass Thru
 4 girls Chase Right
Make Me a Column
 All 8 Trade & Roll EPL
 Pass Thru, Wheel & Deal
 Centers Square Thru 3/4. AL!

SINGING CALL (Corner Progression)

Head 2 lead right, Veer left you know
 When you're there, Make Me a Column
 2 by 2 and go
 Everybody Trade & Roll & do that RL Thru
 Turn the girl, Pass Thru, Bend the Line
 you do
 Star Thru, Square Thru, 3/4 round you go
 Swing that Corner lady and then you Promeno
 ...add 16-beat Tag!

• PROGRAM NOTES

Interesting traffic patterns for
the Mainstream/Plus Dancer

SLITHER

Although "Slither" (Burleson 1781) is currently on the Callerlab Advanced (A2) List, we find that it has, nevertheless, a number of interesting mainstream applications. It is a simple action (centers of 2-faced lines or OWs do a nose-to-nose 1/2 Sashay) and most experienced mainstream dancers can easily be cued into the movement while they are dancing and without a formal teach or walk-thru. For first-timers, we typically set-up parallel OWs and then call "Swing Thru, Scoot Back & girls Slither (slide nose-to-nose girls!)" and then call a simple move out of 2-faced lines (Couples Circulate, Ferris Wheel, etc.). Do this one or two times more and they'll soon "Slither" without any additional directions.

Try these on for size:

- 1-3 Square Thru ZB
 Swing Thru
 Scoot Back & girls Slither
 Wheel & Deal OCB
 Swing Thru, boys Run
 1/2 Tag, Trade & Roll OCB-os
 Girls Slither
 Wheel & Deal OCB
 Swing Thru, boys Run
 Girls Slither
 Wheel & Deal (ZB) AL!
- 1-3 Square Thru ZB
 Swing Thru
 Boys Trade, boys Run
 Girls Hinge
 Diamond Circulate
 Flip the Diamond & girls Slither
 Wheel & Deal (AL!) ZB
 Curlique
 Cast Off 3/4
 Girls Slither
 Wheel & Deal OB-os
 Dive Thru, Square Thru 3/4 AL!

- 1-3 lead right
 Circle to a line of 4 ZL
 Right & Left Thru ZL-os
 Dixie Style to OW
 Boys Cross Run RB
 Girls Slither
 Couples Circulate
 Bend the Line
 Pass the Ocean OOB-os
 Scoot Back & the boys Slither
 Couples Circulate
 Boys Hinge & Swing Thru
 4 girls 1/4 in
 Boys Extend to the girls
 Boys Run EPL-os
 Pass Thru, Wheel & Deal
 Centers Pass Thru (ZB) AL!
- 1-3 Square Thru ZB
 Curlique, Cast Off 3/4 ZB
 Girls Slither
 Ferris Wheel
 Outsides squeeze in, line up 4
 Ends only Load the Boat
 Centers RL Thru, Dixie Style to OW
 Boys Cross Run, girls Slither
 Stroll & Cycle
 Bend the Line RL
 Pass the Ocean ZB-os
 Square Thru 3/4, Trade By AL!
- 1-3 lead right
 Circle to a line of 4 ZL
 Curlique, 8 Circulate 1-1/2
 4 girls Trade & Spread apart
 2 center boys Hinge & Slither
 (check diamonds)
 Diamond Circulate
 4 girls Swing Thru
 Center girls Run, new center girls Slither
 Diamond Circulate
 Flip the Diamond & girls Slither
 Couples Circulate, WD (ZB) (AL!)

● CALLERLAB QUARTERLY SELECTION

TWO STEPS AT A TIME

As you probably know by now, the Callerlab Quarterly Selection for the 1st 3 months of 1979 is Lee Kopman's "Two Steps at a Time". We featured this experimental last September so you might want to review its Choreography (see pages 886-7). Here are two additional routines that came with the Callerlab announcement:

- 1-3 lead right, circle to a line ... ZL
Curlique
2 Steps at a Time
Double Pass Thru
1st couple left, next right ZL
Slide Thru, Square Thru 3/4 AL!
- 1-3 lead right, circle to a line ... ZL
Pass Thru, Wheel & Deal
Outsides squeeze in-make a line
Curlique
2 Steps at a Time
Boys Pass Thru
Touch 1/4, Scoot Back
Go Right & Left Grand!

Note that the One Step/Three Steps/Four Steps at a Time variations are not a part of the Callerlab Selection. You may, however, be interested in another variation that is currently making the rounds of the workshops: It is "2 Steps at a Time and Roll" (all finish the basic action and then individually Roll 1/4 in direction of body flow). Here's an example:

- 1-3 Square Thru 3/4
Separate, go round 1
Squeeze in, line up 4
Curlique
2 Steps at a Time and Roll
Boys Trade, boys Run
Couples Circulate
Ferris Wheel
Centers Square Thru 3/4 AL!

● SHARE THE WEALTH

Here's a trio of tip-openers that we've been using lately:

- 1-3 Pass Thru
Chase Right
2-4 Pass Thru
Chase Right
4 boys Run AL!
- Allemande Left, Allemande Thar
Forward 2, form your star
Shoot that Star, Box the Gnat
Change hands Swat the Flea
Pull by to the next girl
Box the Gnat
Change Hands, Allemande Left!
- Allemande Left, Allemande Thar
Forward two and form your star
Shoot that Star to an Alamo Ring
Swing Thru
Boys Run, Partner Trade & Roll
Go Right & Left Grand!

The routines below were sent in by George Spelvin (Happy Valley, Ca.) They all feature a Spin the Top to a Curlique traffic pattern:

- 1-3 Square Thru ZB
Swing Thru
Spin the Top to a Curlique
Coordinate
Bend the Line ZL-os
Cross Trail AL!
- 1-3 Square Thru ZB
Swing Thru, boys Run
Tag the Line-In
Pass Thru, Wheel & Deal
Centers Pass Thru
Swing Thru
Spin the Top to a Curlique
4 boys Run
Centers Pass Thru (ZB)..... AL!

● KOREO KORNER
- Featuring Ordinary Commands
in Unusual Situations

- 1-3 lead right
Circle to a line of 4 ZL
Square Thru, Trade By
Traders Roll and Star Thru
Everybody Track II RB
Swing Thru
Boys Trade, boys Run
Bend the Line ZL
Touch 1/4
Coordinate
Centers Roll & Swing Thru
Diamond Circulate
Flip the Diamond RB-os
Girls Trade, Recycle CB
8 Chain Three AL!
- Head 2 Gents & Corner Girl
 Box the Gnat
Right & Left Thru
Cross Trail, Separate & go round two
Hook on the ends, line up 4... ZL
Right & Left Thru ZL-os
Pass Thru, Chase Right
Boys Fold, girls Turn Thru
Boys Courtesy Turn your girl ..ZL-os
Pass Thru
Boys Run
Centers Trade
Same sexes Trade
Centers Trade
Scoot Back, boys Run ZL-os
Right & Left Thru ZL
Curlique, girls Run
Go Right & Left Grand!
- 1-3 Square Thru ZB
Swing Thru
Girls Fold
Peel Off
Ferris Wheel
Centers Sweep 1/4
Right & Left Thru
- Same 2 Rollaway, 1/2 Sashay
Square Thru
Swing Thru
Ends Fold
Peel Off
Ferris Wheel
Double Pass Thru
Peel Off ERL
Pass Thru, Bend the Line ERL-os
Spin the Top
Go Right & Left Grand!
- 4 ladies Chain
1-3 Square Thru OB
Swing Thru, boys Run
Couples Circulate
...but boys go 1-1/2
4 girls Cast right 3/4
Center girls Cast left 3/4
Recycle & Veer Left
4 girls Diamond Circulate
Everybody California Twirl
Promenade
 (all in sequence with original partners)
- 4 ladies Chain 3/4
2-4 Right & Left Thru
1-3 Square Thru 3/4
Separate, go round 1
Squeeze in, line up 4
Pass Thru, Tag the Line-Right
Couples Circulate
...but ends go 1-1/2
Center 4 Cast Right 3/4
2 center boys Cast left 3/4
Same boys Run around that girl
 Everybody Promenade 1/4 *
Bend in (You're Home!)
 (* Eliminate the Promenade 1/4
 and use the routine as a Rotate or
 Stir-the-bucket sequence)

• SET 'EM UP - GET 'EM OUT

RIGHT & LEFT GRAND GET-OUTS

Get-outs to a Right and Left Grand have always been popular with both callers and dancers -- probably because we almost always resolve the set to an Allemande Left and an occasional get-out to a Right & Left Grand would therefore add those desirable elements of spice, variety and a touch of the unexpected to a patter routine. We obviously do not recommend that a caller use Right & Left Grand get-outs more than once in a while -- they are definitely not to be overdone -- but they do come in handy from time to time and every caller should have a number of them always "at the ready". Here's a pageful of Right & Left Grand get-outs from our own files:

From a Zero Line (ZL/IP2P)

- Right & Left Thru
Pass Thru
Partner Trade & Roll
Go Right & Left Grand!
- Pass Thru
Chase Right
Trade & Roll
Go Right & Left Grand!
- Pass Thru
Wheel & Deal
Centers Pass Thru
Pass the Ocean
Spin the Top
Go Right & Left Grand!
- Star Thru
Right & Left Thru
Rollaway 1/2 Sashay
Square Thru
On the 3rd hand...
Go Right & Left Grand!

- Pass Thru
Partner Trade & Roll
Square Thru
On the 3rd Hand...
Go Right & Left Grand!

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

- Right & Left Thru
Dixie Style to OW
Left Swing Thru
Trade the Wave
Go Right & Left Grand!

- Pass the Ocean
Split Circulate
Split Circulate again
Go Right & Left Grand!

- Right & Left Thru
Pass the Ocean
Swing Thru, boys Run
Tag the Line - Right
Ferris Wheel
Centers Pass Thru
Go Right & Left Grand!

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

- Split those two
Separate, go round 1
Go Right & Left Grand!
- Star Thru
Square Thru 3/4
Courtesy Turn
Rollaway, 1/2 Sashay
Pass Thru, Tag the Line
Peel Off & trailers Roll
Go Right & Left Grand!

● SIGHT CALLER'S NOTEBOOK

FORMATION MANAGEMENT

For the past few years we have been using the terms "Formation Awareness" and "Formation Management" to describe the specific skills that have to do with a sight caller's ability to keep the dancers moving in a consistently smooth, forward-flowing and interesting manner. In our opinion, this ability is at least as important as a sight caller's ability to resolve the square. We also have a hunch that there are, in addition, many experienced sight callers who would argue that the ability to "move" the dancers is, in many respects, even more important.

While it is certainly true that a sight caller needs to be able, at all times, to resolve the square (to "engineer" an accurate Allemande Left or Right & Left Grand whenever he or she wants to), it is just as certainly also true that the material (choreography) that a caller calls before he decides to initiate a get-out will, in the last analysis, usually make the difference between calling an effective program or an ineffective one. If, for example, a caller calls an Allemande Left at the end of a dull, predictable and generally commonplace dance routine, it will seldom produce more than a tired "ho-hum" on the part of the dancers. But if the same Allemande Left is used to climax a series of commands that the dancers found interesting, full of surprises, and slightly mind-challenging -- that routine will typically cause the dancers to display their pleasure by producing that delightful whoop of success that we all constantly seek to inspire at the end of a patter routine.

For a sight caller, the ability to keep the dancers moving in an interesting way is almost wholly dependent upon his ability to "manage" formations, i.e., upon his ability (1), to anticipate, and (2), to then act upon, the formation consequences of every command he calls. This means that a sight caller must at all times be in total control of his choreographic situation. He should never, for example, be surprised by the formation-result of a given command -- nor should he ever find himself at a loss for an appropriate command to call from any formation that his extemporaneous calling may have produced.

In addition to being able to engineer an appropriate get-out whenever it is necessary or desirable for him to do so, a sight caller must also be able to establish -- quickly, easily and glibly -- literally any formation (lines, boxes, columns, diamonds, etc.) in any dancer alignment (normal, 1/2 Sashayed, and the 4 different Arky arrangements). A sight caller must similarly know what command options are available to him when the dancers are in each and all of the formations that his choreography may create. It should, in other words, be a high-priority goal of every student sight caller to eventually reach a point where he can move the dancers -- freely and at will -- both into and out of any dancer arrangement that it is possible to achieve with symmetric choreography.

For an experienced sight caller, this no longer poses a problem for he has already learned how to "work" or "manage" formations in this manner. A student or a beginning sight caller, on the other hand, still needs to acquire this ability. One way to go about it is to learn, first, how to maneuver the dancers into each of the most popular formations in their normal state into each one of the others (Chart 1 on the next page), and then, to also learn how to maneuver the dancers from any normal formation into all six of the possible boy-girl alignments that may be achieved within all of the formations he normally uses (Chart 2 shows how this idea can be applied to facing lines of four. We'll provide similar charts for other common formations in upcoming issues).

Sight Caller's Notebook (continued)

Chart 1. NORMAL FORMATIONS

TO → FROM ↓	Normal Facing Lines of Four	Normal Box (8-Chain Thru)	Normal Two- Faced Lines	Normal* Columns	
Normal Facing Lines of Four:		Star Thru	Star Thru Veer Left	Touch 1/4	
Normal Box (8-Chain Thru)	Star Thru		Swing Thru Boys Run	Slide Thru Touch 1/4	
Normal Two- Faced Lines	Bend the Line	Wheel & Deal		Bend the Line Touch 1/4	
Normal* Columns	Trade & Roll	8 Circulate Boys Run	Coordinate		

Chart 2. FACING LINES OF FOUR (see above for conversions to normal lines)

TO → FROM ↓					
	1/2 Sashayed	2 boys on left	2 girls on left	boys on ends	girls on ends
Normal Box (8 Chain Thru)	Star Thru, Pass Thru Tag the Line-In	Swing Thru, Boys Run, Ferris Wheel Outsides squeeze in	Dive Thru Double Pass Thru Peel Off	Swing Thru Double Girls Run Tag the Line -In	Swing Thru Boys Run Tag the Line-In
Normal Two- Faced Lines	Tag the Line- Right Bend the Line	Ferris Wheel Outsides squeeze in	WD, Dive Thru, DPT Peel Off	Girls Cross Run Tag the Line-In	Tag the Line -In
Normal* Columns	Face your Partner	Coordinate Tag the Line-In	Face partner Pass Thru WD Outsides squeeze in	Girls Run Swing Thru Girls Run Tag the Line-In	8 Circulate Boys Run Swing Thru Boys Run Tag the Line-In

* Normal Columns = any normal lines + Curlique

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FEBRUARY 1979

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WHAT'S HAPPENING?

With this issue we complete our 7th full year of publishing Choreo Breakdown. It continues to be a delightful, rewarding and educational experience and we appreciate the continued support of all our subscribers. So, Happy Birthday to us -- and you will find our traditional annual index on Page 939.

A number of readers also wrote in to point out that last month's featured Experimental "Make Me a Column" is identical choreographically (if not conceptually) to "Gee Whiz" (Burlson No. 2671). It is, indeed, and we thank you for calling it to our attention.

We continue to get word that "Tally Ho" (see page 916) is gaining momentum on the East coast workshop circuit -- although we must also report that we've seen very little of it here in the West. The mainstream workshop "biggie" all over the country -- without question -- is still "Two Steps at a Time, the current Callerlab Quarterly selection -- see our comments, however, on page 936.

The choreographers were busy this month:

AROUND THE FLUTTER (Mal Minshall) From columns, the No. 2 dancers step forward and veering out pair up with the No. 1 dancer and, they now do a Couples Circulate 1-1/2 places and Bend in. Each No. 3 dancer joins inside hands with the other No. 3 dancer to pick up the No. 4 dancer from the other line in a Flutter-like action and, without stopping, they then Sweep 1/4 to end the move in a DPT.

BRACE YOURSELF (Lee Kopman) From any allowable formation, normal pairs Wheel Around as 1/2 Sashayed pairs turn alone.

CAST THE DIAMOND (Ed Curran) From parallel OWs, ends Circulate 1/2 as centers Hinge (momentary 6-hand OW). Wave ends Trade with adjacent dancer as center 4 Diamond Circulate. The centers of the new 6-hand wave now cast 3/4 (inside hands) with nearest non-center as all the other 4 move up to form new parallel ocean waves.

CUT THE TOP (Hal Beas) From parallel OWs ends swing 1/2, new centers swing 3/4 and Spread as ends slide together & Trade as those who Spread move up. RH OWs become LH OWs and vice versa.

What's Happening? (continued)

FLIP THE TOP (Hal Beas) From parallel OWs, ends swing $1/2$, new centers swing $3/4$ and Spread apart as ends Run or Flip into nearest center spot. Spreaders then move up to become ends of parallel 2-faced lines.

FORM A DEAL (Hugh Armstrong) From two-faced lines, all step forward, individually turn to face the center and Extend. Then all turn again to face other dancers.

QUARTER THE COLUMN (Jim Murtha) From side-by-side RH columns (CW facing), the center 4 Spread apart and turn to face in (a $1/4$ in action) as the other 4 do a Quarter Thru (Hinge $1/4$ to form a momentary wave then wave centers Trade). From LH (CCW facing) columns ends do a Left $1/4$ Thru

$3/4$ THE COLUMN (Jim Murtha) an extension of the above call. From RH columns, the centers "Spread & Face" and then they do a Partner Trade as the other 4 do a $3/4$ Thru (Turn $3/4$ and wave centers Trade). $1/4$ the Column ends in a $1/4$ Tag formation; $3/4$ the Column ends in a $3/4$ Tag formation.

RE-LINE (also Re-Line II or III) (Charlie Fite) From normal facing lines of 4 (only), girls step slightly forward and $1/4$ left, then walk forward (Circulate) to the next man not her partner, who Courtesy Turns her to face back in in new facing normal lines of 4. If the command is Re-Line II, the girl Circulates to the second man and in Re-Line III, she Circulates to the 3rd man.

SCAN THE COLUMN (Paul McNutt) From side-by-side RH columns, centers Scoot Back and Hinge as ends Cast $3/4$ (momentary side-by-side 4-dancer waves). Wave centers now Cast $3/4$ by inside hands as ends move up to form parallel OWs

SPIN IT (Ron Bessette) From side-by-side RH (CW - facing) columns, all Hinge $1/4$ to form momentary side-by-side OWs. Wave centers now Cast left $3/4$ as all others move up to form parallel OWs.

SQUARE OFF (Ron Bessette) From a completed Double Pass Thru formation, leaders Clover as trailers Partner Trade to end in a square formation.

TAKE A QUARTER (Mal Minshall) From any two side-by-side dancers facing the same direction, belle's position Folds to face the beau and then Touch $1/4$. If the command is "Leave a Quarter" the beau Folds in Front of the belle and they Touch $1/4$. "Give a Quarter" means belle Folds and does a Left Touch $1/4$ with the beau; "Loan a Quarter" means beau Folds and does a Left Touch with the belle.

TRAP IT (Lee Kopman) From side-by-side columns, No. 1 and 2 dancers Circulate then Hinge as No. 3 dancers Extend + Hinge & Spread and as No. 4 dancer Extends, quarters in and steps forward between the other Spreaders to end in a Tidal Wave.

TRADE A BOX (Charlie Fite) From a box (8-Chain Thru) formation, beaus Slide left as belles quarter left to form a wave across the set. Without stopping, wave centers Trade and then Trade with the ends (Swing Thru) those 4 then Roll to face each other and all now Veer Right to adjust to a new box formation.

• NEW MOVEMENT (Experimental)

DISCO SWING (Ron Schneider)How To Do It:

From parallel ocean waves, all dancers Extend. Without stopping, the center four Swing Thru as the outside 4 individually turn 1/4 right. From here (momentary diamonds) the six dancers on the outside periphery all Circulate one position forward (as in 6 by 2 Acey Deucey). Those in the new center wave now Spin the Top as the other four dancers Promenade in single file around the outside 1/4 of the way around and into the next quadrant where, without stopping, they individually turn to face the middle of the set (1/4 in) to end the movement in a 1/4 Tag formation.

Impressions:

Here's a new movement with an up-to-date name and a traffic pattern that mainstream dancers seldom encounter -- a combination that might be just what it takes to make the move popular. When we taught it to our mainstream dancers, we noticed a slight reluctance on the part of the wave ends (after the initial Extend) to identify with the other outsiders when it came time for the outer six to Circulate and we found it necessary to repeatedly stress this part of the action. It was, however, a relatively minor problem and our dancers soon got the hang of it.

Choreography:

<u>From a Zero Box OW (ZB/Box 1-4)</u> Disco Swing Centers Extend Recycle	<u>Equals ZERO!</u>
<u>From a Zero Box (ZB)</u> Swing Thru, Scoot Back Disco Swing Centers Extend	<u>Equals ZERO!</u>
<u>From a Zero Line - ZL/1P2P</u> Pass the Ocean 2 girls Trade Disco Swing Centers Pass Thru Star Thru	<u>Equals ZERO!</u>
<u>From a Zero Line - ZL</u> RL Thru, Pass the Ocean Disco Swing Centers Extend, Swing Thru Boys Run, Bend the Line	<u>Equals ZERO!</u>

"Disco Swing" (continued)Sample Figures:Mainstream

- 1-3 Square Thru ZB
Curlique, Cast Off 3/4 ZB
Disco Swing
Centers Recycle, Sweep 1/4
Cross Trail, Separate
Go round 1, line up 4 EOL-os
Pass the Ocean ORB
Disco Swing
Centers Recycle, Sweep 1/4 (AL!)
RL Thru, Cross Trail AL!

Using Callerlab Quarterly Experimentals:

- 1-3 Square Thru ZB
Swing Thru
Scoot Back OCB-os
Disco Swing
Ping Pong Circulate
Centers Recycle
Double Pass Thru
Track II OOB-os
Disco Swing
Center girls Trade
Recycle, Pass Thru CB-os
Star Thru ZL-os
Cross Trail AL!
- 1-3 lead right
Circle to a line of 4 ZL
Pass the Ocean CB-os
Disco Swing
Centers Turn Thru
Split 2, line up 4
Star Thru
Double Pass Thru
Track II OOB-os
Disco Swing
Centers Recycle
Veer Left
Stroll & Cycle
Couples Circulate
Wheel & Deal (ZB) AL!

Using Callerlab Plus I or Plus II Moves

- 1-3 1/2 Square Thru ZB-os
Curlique
Follow Your Neighbor & Spread .. ZB-os
Girls Trade ORB-os
Disco Swing
Centers Recycle, Pass Thru OOB-os
Swing Thru, boys Run
Girls Hinge, Diamond Circulate
Flip the Diamond RB-os
Disco Swing
Center girls Trade
Ping Pong Circulate
Centers Step Thru AL!

APD

- 1-3 lead right, circle to a line.. ZL
Slide Thru CB-os
Curlique
Disco Swing
Centers Recycle, Pass Thru
Swing Thru
Disco Swing
Centers Turn Thru AL!
- 1-3 1/2 Square Thru ZB-os
Curlique, Scoot Back
Disco Swing
Centers Turn Thru
Split those 2, line up 4
Turn & Left Thru EPL-os
Spin the Top
Disco Swing
Centers Extend, boys Trade
Boys Run, girls Trade
Wheel & Deal (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you go
Swing Thru the outside 2, Scootback & go
Disco Swing, 2 by 2, movin' round the set
Keep on movin round you do and when you're
done the center two
Step ahead, Corner Swing, Swing that girl
Allemande Left, come back & Promeno (add 16)

• KOREO KORNER

Here are three routines featuring standard commands in unusual or unexpected environments:

- 1-3 Star Thru
Girls only Zoom
Everybody Double Pass Thru
Track II, Recycle (ZB)..... AL!
- 2-4 Square Thru
1-3 Rollaway 1/2 Sashay
Boys only Touch 1/4
Girls Pass Thru
All 8 Circulate (it CAN be done!)
Girls only Touch 1/4
All 8 Split Circulate
Boys Trade, boys Run
Couples Circulate
Wheel & Deal (ZB) AL!
- 1-3 Square Thru ZB
Split those 2, Separate
Go round 1, line up 4
Curlique
Centers only Walk & Dodge
Squeeze in, Cast Off 3/4
Boys only Ferris Wheel
Girls Recycle
Boys Pass Thru
Swing Thru
Girls only Trade
Centers Run
Couples Circulate
Bend the Line
Curlique
Centers only Walk & Dodge
Everybody Partner Trade & Roll
Right & Left... Allemande!

• SHARE THE WEALTH

Our Formation Management article in last month's Sight Caller's notebook prompted subscriber Harry Devin to send us favorite way of establishing "boy-boy/girl-girl" lines from normal facing lines of four: He calls:

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

We were also deluged with a mailbag-ful of favorite get-outs to a Right & Left Grand. Here's a sample:

From a Zero Line (ZL):

- Pass Thru, Wheel & Deal
Centers Pass the Ocean, Spin the Top
Turn Thru
Left Turn Thru the outside Two
Back to the center & Turn Thru
Everybody Cloverleaf
Go Right & Left Grand!
- Pass the Ocean, girls Run
Boys Hinge
Diamond Circulate
Flip the Diamond
Go Right & Left Grand!
- Box the Gnat
Load the Boat
Go Right & Left Grand!
- Pass Thru, Wheel & Deal
Centers Pass Thru
Swing Thru
Scoot Back
Scoot Back again
Go Right & Left Grand

Good

• NEW MOVEMENT (Experimental)

STRIP THE DIAMOND (Stephen Grover)How To Do It:

From twin center-to-center diamonds, outfacing points Peel or Roll back (turning toward the outside of the set) as the infacing points take a step or two forward and, as the points meet, they join inside hands and Trade. Simultaneously, the centers of the remaining ocean wave turn each other 3/4 with inside hands to form a momentary 6-hand ocean wave with two "left-over" flankers. The flankers now move forward to the end of the 6-hand wave and, joining hands with the end dancer, they end the movement in an 8-hand Tidal Wave. Clock-wise facing diamonds produce right-hand Tidal waves; counter-clock-wise facing diamonds produce left hand Tidal Waves; imperfect diamonds produce Tidal 2-faced lines, etc.

Impressions:

A diamond move with the flavor of Cast-A-Shadow and just a hint of Relay the Deucey. We found the teach to be fairly simple -- although it was a bit lengthy -- and generally found it to be a meaty workshop exercise.

Choreography:

<u>From a Zero Line - ZL/IP2P</u> Right & Left Thru Pass the Ocean Spin Chain Thru Boys Run, girls Hinge Diamond Circulate <u>Strip the Diamond</u>	<u>TECHNICAL ZERO</u> (ends & centers interchange)
<u>From a Zero Box - ZB/Box 1-4</u> Curlique Split Circulate 1-1/2 Diamond Circulate <u>Strip the Diamond</u> ...to a Curlique Coordinate Wheel & Deal	<u>Equals ZERO!</u>
<u>From a Zero Box - ZB</u> Swing Thru Boys Run, girls Hinge Diamond Circulate <u>Strip the Diamond</u> Recycle	Converts a Zero Box (ZB) to a Zero Line (ZL)

Strip the Diamond (continued)Sample Figures:

- 1-3 Square Thru ZB
Swing Thru, boys Run
Girls Hinge, Diamond Circulate
Strip the Diamond ERL-os
Right & Left Thru ECL
Flutter Wheel ZL-os
Sweep 1/4 OPB
Touch 1/4
Split Circulate 1-1/2
Diamond Circulate
Strip the Diamond CL-os
Slide Thru (ZB) AL!
- 1-3 lead right, circle to a line ..ZL
RL Thru, Dixie Style to OW
Boys Cross Run, girls Trade OPB
Recycle, Veer left
Girls Hinge, Diamond Circulate
Strip the Diamond EOL-os
....to a Curlique, 8 Circulate
Boys Run OPB-os
Swing Thru, Turn Thru AL!
- 1-3 Square Thru ZB
Swing Thru, Scoot Back OCB-os
Girls Trade, girls Run
Boys Hinge Diamond Circulate
Strip the Diamond
Box the Gnat ZL
Right & Left Thru & 1/4 more
Girls Hinge, Diamond Circulate
Strip the Diamond CL-os
Load the Boat (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you know
Swing Thru, when you do, boys Run right
and go
Girls Hinge, Diamond Circulate go
two by two
Strip the Diamond, hear me say, you're
walkin' round the ring that way
Everybody RL Thru, turn that lady fair
Cross Trail, Corner Swing, Promenade
that square
...add 16-beat tag

• CALLERLAB TRAINING SEMINAR

Callerlab has been selected to conduct the Callers' Seminar at the upcoming National Square Dance Convention to be held in Milwaukee on June 28, 29 and 30, 1979. The over-all program consists of a total of six two-hour sessions to be held daily from 9:00 AM to 11:00 AM and from 2:00 PM to 4:00 PM. Conducting the seminar will be some of the activity's top callers and caller education specialists -- all Callerlab members -- and including Jack Lasry, Lee Kopman, Dave Taylor, Cal Golden, Stan Burdick, Herb Eggen, Jon Jones, Jerry Schatzer, Clint McLean, Cal Campbell and Ed Foote; John Kaltenthaler will serve as Program Coordinator.

The subjects to be covered parallel the caller training curriculum designed by Callerlab and will include sessions on Music, Timing, Rhythm, Sound, Personal Relationships, Recruitment, One-Night Stands, Public Relations, Showmanship, Creative Choreography, All-Position Dancing at the Mainstream and Quarterly Selection Levels, The Caller's Partner, Singing Call Techniques, Resources and Self Study.

The Callerlab announcement also indicates that attendance at the seminar will insure the validity of taking a tax deduction for convention expenses. (there is no charge for the seminar itself).

• TWO STEPS AT A TIME

We've lately heard 2 Steps at a Time identified as a "tough teach" and as a move that many mainstream dancers have difficulty retaining. We seem to recall hearing the same comments about Transfer the Column some years back.

There also seems to be a bit of confusion about the fact that from a Zero Line the combination "Touch 1/4/2 Steps etc." is equal to "Pass Thru/WD". It is, indeed, but it is only a technical equivalent (sometimes it does/sometimes it don't!) From lines with same partners (ZL, CL, OL, RL, etc.) they are equal -- but from lines with mixed partners (EPL, ECL, EOL, ERL, etc.), the two combinations are NOT equal -- and callers who aren't aware of the difference could get in trouble!

• SPOTLIGHT BASIC

SPIN THE WINDMILL

We have previously commented on the fact we have a definite impression that more and more callers, when looking for workshop material suitable for mainstream dancers, are tending, first, to use mainstream moves in APD environments and also, when they want to teach a new command, to introduce the dancers to a movement on the current Callerlab Advanced Lists (A1 or A2). Some of the more suitable movements in this category would include such commands as Acey Deucey, Square Chain Thru, Transfer the Column, Motivate, Scoot & Dodge, Pass & Roll, Mix, and -- one of our favorites -- Spin the Windmill.

In its simpler forms (some of the APD versions can get pretty hairy!) Spin the Windmill lends itself very well to mainstream workshop programming. It flows well, it is easy to teach and a caller can make it as easy or as tough as he or she likes. Here's a definition that most callers who currently use the move would probably accept:

Spin the Windmill (Left/Right/In/Out, etc.)

From a DPT, Trade By, 1/4 Tag, 3/4 Tag or other allowable formation, center dancers Swing Thru and, without stopping, Cast right 3/4. Simultaneously, the outside dancers individually face 1/4 in the direction indicated by the call and Circulate two places. In its more common applications, the movement ends in parallel 2-faced lines.

Here are some sample routines:

- 1-3 Pass Thru, Separate
Go round 1, line up 4
Pass Thru, Wheel & Deal
Spin the Windmill-Left
Bend the Line ZL
Star Thru, Square Thru 3/4 AL!

- 1-3 Square Thru ZB
2-4 Rollaway, 1/2 Sashay
Swing Thru, centers Trade
Centers Run
Ferris Wheel
Spin the Windmill-Left
Bend the Line ZL-os
Pass the Ocean RB
Girls Trade, girls Run
Tag the Line-In
Square Thru
Spin the Windmill-Right
Couples Circulate
Ferris Wheel
Centers Pass Thru AL!
- 1-3 lead right, circle to a line. ZL
Pass Thru, Chase Right
Boys Fold
Spin the Windmill-Left
Tag the Line-In
Square Thru
Spin the Windmill-Right
Wheel & Deal, Swing Thru RB-os
RL Thru CB
8-Chain Three AL!
- 1-3 Square Thru ZB
Swing Thru
Single Hinge
Scoot Back, girls Fold
Spin the Windmill-Left
Tag the Line-In
Pass Thru
Wheel & Deal
Spin the Windmill-Left
Bend the Line
Star Thru
Centers Square Thru 3/4 AL!


FORMATION MANAGEMENT (Box Formations)


• SIGHT CALLER'S NOTEBOOK

While much of the sight calling literature published to date has generally concentrated on resolution techniques, it is also generally recognized that what a caller calls before an Allemande Left is just as important as the get-out itself -- and very little has been published to tell a caller how to effectively improvise the choreography before he or she must resolve the square. We identify this all-important skill as "Formation Management. Last month we examined ways to establish the six different symmetric arrangements that can occur in facing lines of 4--this month's spotlight falls on boxes (8-Chain Thru formations)

Chart 3

BOX FORMATIONS (8-Chain Thru Formations)

FROM 

TO 

Standard Pairings

Normal

1/2 Sashayed

Mixed Pairings

Insides Normal

Outsides Normal

Boys outsides

Girls Insides

Boys Insides

Girls Outsides

Same Sex Pairings

Boys outsides

Girls Insides

Boys Insides

Girls Outsides

Normal Box:

Rollaway
- or -
Pass Thru
U-Turn Back

RL Thru, Dive Thru
Star Thru, Square
Thru-Outsides
do a 1/2 Sashay

Swing Thru, Boys
Run, Ferris Wheel
Centers Sweep 1/4
RL Thru, 1/2 Sash.
Square Thru

Curlique
Boys Fold
Girls Trade

Normal Facing
Lines of Four:

Star Thru

Face your
Partner - or -
Spin the Top
Recycle

Pass Thru, Tag the
Line, Centers In,
Cast Off 3/4, Pass
Thru, WD, centers
Box Gnat/Pass Thru

Centers only
Square Thru
Ends Star Thru

Centers only Box
the Gnat, all
Pass Thru, WD
Girls Pass Thru

Ends only Box
the Gnat, all
Pass Thru, WD
Boys Pass Thru

Normal Two-Faced Lines:

Wheel & Deal
- or -
Ferris Wheel
Centers Pass Thru

Tag the Line-
Right, WD

Tag the Line-In
Pass Thru, WD
Centers Pass Thru

Tag the Line-In
Pass Thru, WD
Zoom
Centers Pass Thru

Girls Cross Run
Tag the Line-In
Pass Thru
Boys Fold

Tag the Line-In
Pass Thru
Girls Fold

Normal Columns:
(Normal Lines + Curlique)

8 Circulate
Boys Run

Girls Run

Centers Trade &
Roll, Square Thru
Other girls U-turn
back

8 Circulate
Centers Trade
Same sexes Peel
Off, couples
Circulate, WD

8 Circulate
Centers Trade
Same sexes Peel
Off, WD

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choreo



BREAKDOWN

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MARCH 1979

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WHAT'S HAPPENING?

"Tally Ho" keeps gaining momentum and is now seeing considerable action here on the West coast. And despite the possibility of confusing the movement with "Track & Trade", Ron Schneider's "Launch It" is also getting a good workout.

We don't usually like to feature more than two new and/or experimental movements in a single issue, but we're making an exception this month. Three new ideas came along that we feel are worth a second look: Joe Uebelacker's "Wander Yonder" (love that name -- the movement's -- not Joe's!); Don Poling's "Hinge About" and Ted Nation's "Cross About".

But first, here's the rest of the ideas that

came in this month's mailbag:

CIRCLE TRADE (Ted Nation) From a Trade By Formation, outsides Trade as insides Circle 1/2 and Veer to a 2-faced line. Ends in a 1/4 line formation (2-faced line between and parallel to facing couples.

CROSS & PEEL (Tom McGrath, Australia) From a completed Double Pass Thru, leaders will Cross Peel Off as trailers do a standard Peel Off to end in facing lines of 4 (We find it hard to believe that this is the first time around for this idea, but we couldn't find it listed or described anywhere!)

FLUTTER BYE (Don Stace) Facing couples do one-half of a Flutterwheel, then Sweep 1/4 and Pass Thru. (This name has been around before (Burleson 1315) but with a somewhat different definition.

HINGE THE STAR (Bob Frye) From parallel ocean waves, ends swing 1/2 with adjacent center, new centers Hinge as ends Circulate 1/2 (momentary 6-hand wave with 2 flankers) Dancers adjacent to the ends in the 6-hand wave Run around the ends and Bend in as the center 4 forms a 4-hand star with inside hands and turns the star 3/4 to the outside two. (RH waves end with a RH star in the center and LH free for the next call; LH waves produce a LH star with RH free for the next call)

What's Happening? (continued)

INFILTRATE (Ted Nation) From side-by-side 4-dancer columns, all Circulate; leaders (No. 1 dancer) Run around adjacent dancer (No. 4 column dancer). Simultaneously, the No. 3 dancers Touch & Spread as the No. 2 dancers Box Circulate 1-1/2. Movement ends in a 1/4 line formation.

PASS THE SQUARE (Dusty Hardesty) From facing lines of four, ends do a Pass out + Partner Trade + Pass Thru as, simultaneously, the centers do a Pass In + Partner Trade + Pass Thru. The author also provides variations in which all dancers take the next command (in, out, right left, etc.)

POPCORN (Lou Taddia) From any allowable formation, designated dancers Single Circle 1/2 way, then drop hands and Pass Out.

RIPPLE THRU (Charlie Fite) From facing lines of four, (normal-girl on boy's right) 4 girls step ahead to form a left-hand ocean wave across the set where, without stopping, the wave centers Trade and turn the outside girl 1/2 way. Without stopping each girl now walk ahead and does a Star Thru with the boy she meets and all adjust to a normal box arrangement.

SCAN THE FAN (Paul McNutt) From a 1/4 Tag formation (OW between facing pairs), wave dancers Fan the Top + Hinge 1/4 + Walk & Dodge as the outside couples 1/4 right and promenade in single file 1/2 way around the outside where they individually 1/4 in. The movement ends in a box formation.

SPLIT REACTION (Jim Burke) From a square formation, active dancers do a Split Square Thru two hands (momentary Trade By formation). From here, centers form a right hand star as the outsiders Partner Hinge and all finish like a Chain Reaction, i.e., mini-waves Trade as centers turn Star 1/4 and those who can turn 3/4 as others move up.

STARTRACK (Hugh Armstrong) From parallel ocean waves, ends Trade 1/2 way as centers turn out and all 4 form a 4-hand Star. Each star now turns 1/2 way at which point the two centers (one in each star) Trade as in Spin Chain Thru and without stopping, each star turns 1/2 again. Still without stopping, those in the center wave across the set move out to the ends as the others turn in (as in Flip the Diamond) to end the move in parallel ocean waves again. Variations permit the stars to only turn 1/2, 3/4, etc.

TAKE OVER (Al Donohue) From any allowable formation (ocean waves, lines, etc.) designated dancers Cross Over Circulate as the others Flip into the nearest vacated position.

TURN THE TIDE (Vince Spillane) From parallel ocean waves or other allowable formation, all Touch (or Hinge) 1/4, do a U-Turn Back to turn the same dancer with the other hand 1/2 way. From here, the active dancers who are facing in Turn Thru to stand beside their original adjacent dancer.

YOU NAME IT (I GOT IT) by Bill Turner. From parallel 2-faced lines all 1/2 Couples Circulate. Centers of the inside 2-faced line Hinge 1/4 to establish a momentary 6-dancer 2-faced line. Without stopping, the 6-dancer 2-faced line does a 1/2 Tag the line (columns of 3). From here, both No 2 column dancers as well as both column leaders (No. 1's) do a right face U-turn back to end in a 1/4 Tag Formation. The author suggests that dancers be encouraged to shout "I Got It" when they have completed the move.

HINGE & DEAL (Ted Nation) From a 1/4 line formation, the centers Couples Hinge 1/2 way as the outsiders Cast right about 1 step or so to join the centers in a Tidal 2-faced line (i.e., side-by-side 2-faced lines standing on a diagonal to original starting plane. Without stopping, each 2-faced line then does a Wheel & Deal to end in facing lines of four.

● NEW MOVEMENT (Experimental)

WANDER YONDER (Joe Uebelacker)

How To Do It:

From facing lines of four, center dancers do a Cross Trail plus Cloverleaf as the ends Pass Thru and face the center of the set (Pass In) and, without stopping, Pass Thru to end the movement in a box (8-Chain Thru) formation.

Impressions:

One of our dancers characterized the action by noting that it "felt like" a Load the Boat in reverse. We encountered no problems in the "teach" -- although we did find it helpful to caution the ends (after completing the Pass In) to allow those doing the Cross Trail & Cloverleaf to clear before doing the final Pass Thru. We also like the name (it is colorful and seems to flow nicely off the tongue) as well as the fact that the movement offers some easy-to-remember zeros in both line and box formations.

Choreography:

From a Zero Line - ZL/1P2P <u>Wander Yonder</u> <u>Star Thru</u>	Equals ZERO
From a Zero Box - ZB/Box 1-4 <u>Star Thru</u> <u>Wander Yonder</u>	Equals ZERO
From any normal facing lines of four arrangement: <u>Wander Yonder</u>	Equals Star Thru plus Right & Left Thru but with a "flip-flop" effect (all dancers rotated 180°)

Sample
Figures:

- 1-3 Cross Trail, Separate...RL-os
Wander Yonder ZB-os
Swing Thru, boys Run
Bend the Line..... EPL
Wander Yonder ORB
Square Thru 3/4
Trade ByORB-os
Swing Thru, boys Run
Bend the Line RL
Wander Yonder OB
Pass Thru, Trade By (ZB) .. AL!
- 1-3 lead right, circle to a line...ZL
Load the Boat CB-os
Star ThruZL-os
Wander Yonder CB-os
Square Thru 3/4 AL!
- Head ladies Chain, 2-4 Pass Thru
Separate, go round 1, line up 4
Wander Yonder
Swing Thru, boys Run ZL
Wander Yonder RB
Swing Thru, boys Run, Tag the Line-In
Wander Yonder, Pass to the center
Boys Swing Thru, Turn Thru AL!

For Singing Call routine featuring
Wander Yonder: see page 944.

● NEW MOVEMENT (Experimental)

HINGE ABOUT (Don Poling)

How To Do It:

From side-by-side 4-dancer columns, the lead dancer in each column does a Single Hinge with the adjacent dancer and, without stopping, they individually walk forward and around the outside to meet a new dancer, Pass Thru and 1/4 in. Meanwhile, the center 4 Box Circulate Hinge and Extend to end the movement in parallel ocean waves (Right-hand columns end in right-hand waves; left-hand columns in left-hand waves).

Impressions:

We found this movement interesting because mainstream dancers seldom encounter a traffic pattern where column "ends" Hinge and walk around the outside. Give it a try and see what you think!

Choreography:

<u>From a Zero Line - ZL/1P2P</u> Curlique, 8 Circulate <u>Hinge About</u> Swing Thru, girls Circ. Double Boys Run, couples Circulate Bend the Line	Equals ZERO
<u>From a Zero Box - ZB/Box 1-4</u> Split 2, line up 4, Touch 1/4 <u>Hinge About</u> , Swing Thru Girls Circulate, boys Trade Boys Run, Wheel & Deal	Equals ZERO

Sample Figures:

- 1-3 lead right, circle to a line
 Touch 1/4, 8 Circulate
Hinge About OOB-os
 Boys Circulate OCB-os
 Recycle (AL!) ZB
 Slide Thru CL
 Touch 1/4, 8 Circulate
Hinge About ORB-os
 Recycle OB
 Pass Thru, Trade By (ZB) .. AL!
- 1-3 lead right, circle to a line
 Right & Left Thru
 Rollaway, 1/2 Sashay
 Curlique
Hinge About ORB
 Recycle ZB-os
 Square Thru 3/4
 Trade By (ZB) AL!
- Side ladies Chain
 1-3 Pass Thru, Separate
 Go round 1, line up 4
 Touch 1/4, 8 Circulate
Hinge About
 Swing Thru, centers Run
 Bend the Line
 Touch 1/4, 8 Circulate
Hinge About
 Scoot Back
 Boys Run (AL!) ZL
 Touch 1/4, Hinge About
 Boys Trade, boys Run
 Girls Trade, couples Circulate
 Wheel & Deal (ZB) AL!

For Singing Call routine featuring Hinge About: see page 944.

● SHARE THE WEALTH

George Spelvin sent in a simple but effective get-out using a Dixie Grand that we think your Plus II dancers might enjoy:

● From a Zero Box (ZB)

Swing Thru, boys Run
Couples Circulate
Ferris Wheel...to a...
Dixie Grand (AL!)

And here is an interesting set-up to a Zero Box which uses an interesting "Spread" application (it is also for your Plus II people) We got this one from Andy Cisna:

- 1-3 RL Thru, Flutterwheel
Sweep 1/4...and Spread
Star Thru
Centers Pass Thru (ZB)

Andy also wrote the following get-outs:

● From a Corner Line (CL)

Pass Thru
Chase Right
Boys Fold behind this girl
...& tap her on the shoulder, AL!

● From a Corner Line (CL)

Dixie Style to ocean wave
Girls Cross Fold...AL!

And finally, we offer a pair of zeros that will work from any arrangement featuring normal facing couples:

- Pass the Ocean, Recycle
Sweep 1/4
- RL Thru & 1/4 more
Girls Trade, Wheel & Deal
Star Thru

(These are both from our newly published collection "Modules Galore")

● SINGING CALLS

Featuring "Wander Yonder"
(see page 942)

Head 2 Square Thru, 4 hands you go
Dosado, its back-to-back, then Star
Thru you know
Pass Thru, Tag the Line, Leads turn
back & then
Star Thru, Wander Yonder, 2 by 2
my friend
Allemande Left your corner & your
Partner Dosado
Corner Swing, swing that corner, then
you Promeno
...add 16-beat Tag

Featuring "Hinge About"
(See page 943)

Head 2 Promenade, 1/2 way round
you go
Lead right, circle 4, make that line
you know
Right & Left Thru, turn 'em too
then Curlique one time
Hinge About and I don't care, go
2 by 2 & when you're there
Recycle, Corner Swing, swing that lady
fair
Allemande Left & come right back, you
Promenade that square
...add 16-beat Tag

Featuring "Cross About"
(see page 947)

(Right-Hand lady Progression)

Head 2 Promenade 1/2 way round the floor
Down the middle Right & Left Thru & turn
1/4 more
Now Hinge About go 2 by 2, walkin'
round the land
Girls Run & Box the Gnat, change hands
Left Allemande
Dosado a brand new partner, same girl
you Swing
Swing that lady once or twice then
Promenade that ring
...add 16-beat Tag

PROGRAM NOTES

STRETCH RECYCLE

As near as we can tell, the "Stretch" concept was originated by Dick Kenyon as a Recycle variation (see the January 1976 issue, page 565). He originally called it a "long Recycle" but this was later changed to "Stretch Recycle", and this is the term now used by most callers.

"Stretch Recycle" never made it into the mainstream of our activity -- although it still sees a lot of action, especially in festival-type workshop programs. It provides an interesting and different traffic pattern and teaches quite easily. Here, again, is how it works:

From a 1/4 Tag Formation (as in 1-3 Pass the Ocean): "Stretch Recycle" in this formation means that the center wave dancers will do a standard Recycle-type action but instead of confining the action to the center of the set, they move forward (i.e., they s-t-r-e-t-c-h) to go behind the outsides (who step forward to make room for the stretchers). The movement ends in a Double Pass Thru formation.

From Parallel Ocean Waves: Again, all will do a standard Recycle-type action, but those coming into the center of the set will "stretch" (as in Ferris Wheel) to end in the center facing the stretchers from the other side. It also ends in a Double Pass Thru formation.

Easy Teaching Routines:

- 1-3 Pass the Ocean
Stretch Recycle
 Centers Pass Thru OPB-os
 Swing Thru, Turn Thru AL!
- 1-3 Square Thru ZB
 Curlique, Cast Off 3/4 ZB
 Girls Trade,
Stretch Recycle, Zoom
 Centers Pass Thru (ZB) AL!

With Experimentals and Plus I Moves:

- 1-3 Pass the Ocean
Stretch Recycle
 Double Pass Thru, Track II OPB-os
Stretch Recycle
 Centers Veer Left
 Stroll & Cycle
 Girls Hinge, Diamond Circulate
 Flip the Diamond CB-os
Stretch Recycle
 Centers Dosado to OW
 Ping Pong Circulate
 Extend OPB
 Swing Thru, Box the Gnat CB-os
 Square Thru 3/4 AL!

APD Variations:

- 1-3 Flutterwheel, Pass Thru
 Separate, go round 1, line up 4
 Pass Thru, Wheel & Deal
 Girls Dosado to OW
Stretch Recycle
 Double Pass Thru
 Centers in, Cast Off 3/4
 Pass Thru, Wheel & Deal
 Centers Dosado to OW
Stretch Recycle AL!

Stretch Concept:

It is possible to apply the "stretch" idea to a number of other calls. Note the following examples:

- 1-3 Pass the Ocean
 Swing Thru, boys Run
Stretch Wheel & Deal
 Centers Pass Thru, RL Thru ZB-os
Stretch Flutterwheel
 Centers Sweep 1/4
 Right & Left Thru
 Cross Trail, Separate
 Go round 1, squeeze in and AL!

- KOREO KORNER
 - Featuring Ordinary Commands in Extra-Ordinary Situations.

- 1-3 Square Thru 3/4, Separate
Go round 1, line up 4
Pass Thru, Tag the Line-Right
4 couples Circulate
Boys only Bend the Line
4 couples Circulate
Girls only Bend the Line
Everybody Ferris Wheel
4 girls Swing Thru & center girls..
Trade & Turn Thru AL!
- 1-3 Curlique & Spread
(or 1-3 Curlique & outsides
squeeze in between them)
Girls facing in Run (right)
4 couples Circulate
Girls only Bend the Line
4 couples Circulate
Girls only Bend the Line
Everybody Curlique
8 Circulate
4 boys Walk & Dodge
Girls facing out Run
Everybody Star Thru
Wheel & Deal OB-os
Dive Thru, Square Thru 3/4 AL!
- 1-3 Star Thru & Spread
(or 1-3 Star Thru & outsides
squeeze in between them)
Pass Thru
Wheel & Deal
Centers Pass Thru
Circle 1/2 & Veer Left
Couples Circulate
Girls only Bend the Line
4 couples Circulate 1/2
4 boys Wheel & Deal
4 girls Bend in
4 boys Swing Thru
Extend to the girls
4 boys Run & Reverse Flutterwheel. ZL
Star Thru, Square Thru 3/4 AL!
- 1-3 Curlique
Walk & Dodge & Spread
(or outsides squeeze in)
Centers Pass Thru
Chase Right while ends Trade
Center boys Run (right)
Everybody Curlique
Centers Walk & Dodge
Everybody Trade & Roll CL
RL Thru CL-os
Pass the Ocean ZB
Single Hinge, Follow Your Neighbor (AL!)
- 4 ladies Chain
Promenade
1-3 Wheel Around OL
RL Thru OL-os
Rollaway, 1/2 Sashay
Pass Thru
Girls Run..and Roll
Boys Trade..and Roll
Those who can Pass Thru
4 boys Swing Thru
Step Thru
Squeeze in & Cast Off 3/4
4 boys Spin the Top
4 girls 1/4 in
4 boys Extend
Run around this girl (ZL) AL!
- 4 ladies Chain 3/4
1-3 Square Thru CB
Curlique, Swing Thru
Same sexes Trade
Centers Trade, boys Run OL-os
Pass Thru, Wheel & Spread
Pass Thru, Tag the Line - Right
Couples Circulate
Same sexes Trade, centers Trade
Centers Circulate
Wheel & Deal AL!

• NEW MOVEMENT (Experimental)

CROSS ABOUT (Ted Nation)

How To Do It:

From a clockwise-facing 1/4 line formation (a 2-faced line between facing couples, as in 1-3 RL & 1/4 more), the center four Crossfire (wave ends Cross Fold as wave centers Trade & Extend). Simultaneously, the outside beau dancers (boys in normal couples) Run to form side-by-side 4-dancer right-hand columns and, without stopping, all eight single file Circulate one place to end the action. If the opening 1/4 line formation is counter-clockwise-facing, the action is the same except that the outside belle dancers would Run and the final formation is left-hand columns.

Impressions:

We have mixed emotions about this one. The entire routine could be called directionally (from 1-3 RL Thru & 1/4 more call "Same 4 Crossfire, other boys Run, all 8 Circulate") and we are usually reluctant to devote very much time and/or energy on such movements. However, we also noted a decidedly enthusiastic dancer response when we "packaged" this particular combination into the single command "Cross About". It was almost as if the combined dance action had somehow acquired a slightly different "feel" and, as we say, there was no mistaking the positive way in which our mainstream dancers responded to the call.

Choreography:

<u>From a Zero Box (ZB/Box 1-4)</u> RL Thru, Dive Thru Dosado to an OW Recycle, Veer Left <u>Cross About</u> 8 Circulate, boys Run	<u>TECHNICAL ZERO</u> (insides & outsides interchange)
<u>From a Zero Line (ZL/1P2P)</u> Pass Thru, Wheel & Deal Centers Circle 1/2 Veer Left, <u>Cross About</u> 8 Circulate, boys Run	Converts Zero Line to Zero Box
<u>From a Zero Line - ZL</u> Pass Thru, Wheel & Deal Centers Swing Thru Boys Run, <u>Cross About</u>	Equals <u>Curlique</u>
<u>From a Zero Box - ZB</u> RL Thru, Swing Thru Pass to the center Centers Swing Thru, girls Run <u>Cross About</u> , boys Run	<u>TECHNICAL ZERO</u> (insides & outsides interchange)

Cross About (continued)Sample Figures:

- 1-3 RL Thru & 1/4 more
Cross About
 Girls Run, Box the Gnat CB-os
 RL Thru, Dive Thru
 Swing Thru, boys Run
Cross About
 Girls Run, Box the Gnat OOB-os
 Spin Chain Thru
 Boys Run, Wheel & Deal (ZB) AL!
- 1-3 lead right, Veer Left
 Bend the Line ZL-os
 Pass Thru
 Wheel & Deal
 Centers Circle 1/2
 Veer Left
Cross About
 Coordinate
 Boys Circulate, girls Trade
 Ferris Wheel
 Centers Veer Left
Cross About
 Girls Run, Curlique
 Boys Run, Reverse Flutterwheel ... ZL
 Star Thru, Square Thru 3/4 AL!
- 1-3 Swing Thru
 Spin the Top, girls Run
 Tag the Line - Right
Cross About
 All 8 Trade & Roll ZL-os
 Pass Thru, Wheel & Deal
 Centers Swing Thru
 Boys Run
Cross About
 All 8 Trade & Roll ZL-os
 Cross Trail AL!
- 1-3 RL Thru & 1/4 more
Cross About
 Girls Run, Box the Gnat CB-os
 Square Thru 3/4 AL!

For Singing Call routine using Cross About
 see page 944)

Simple APD Routines:

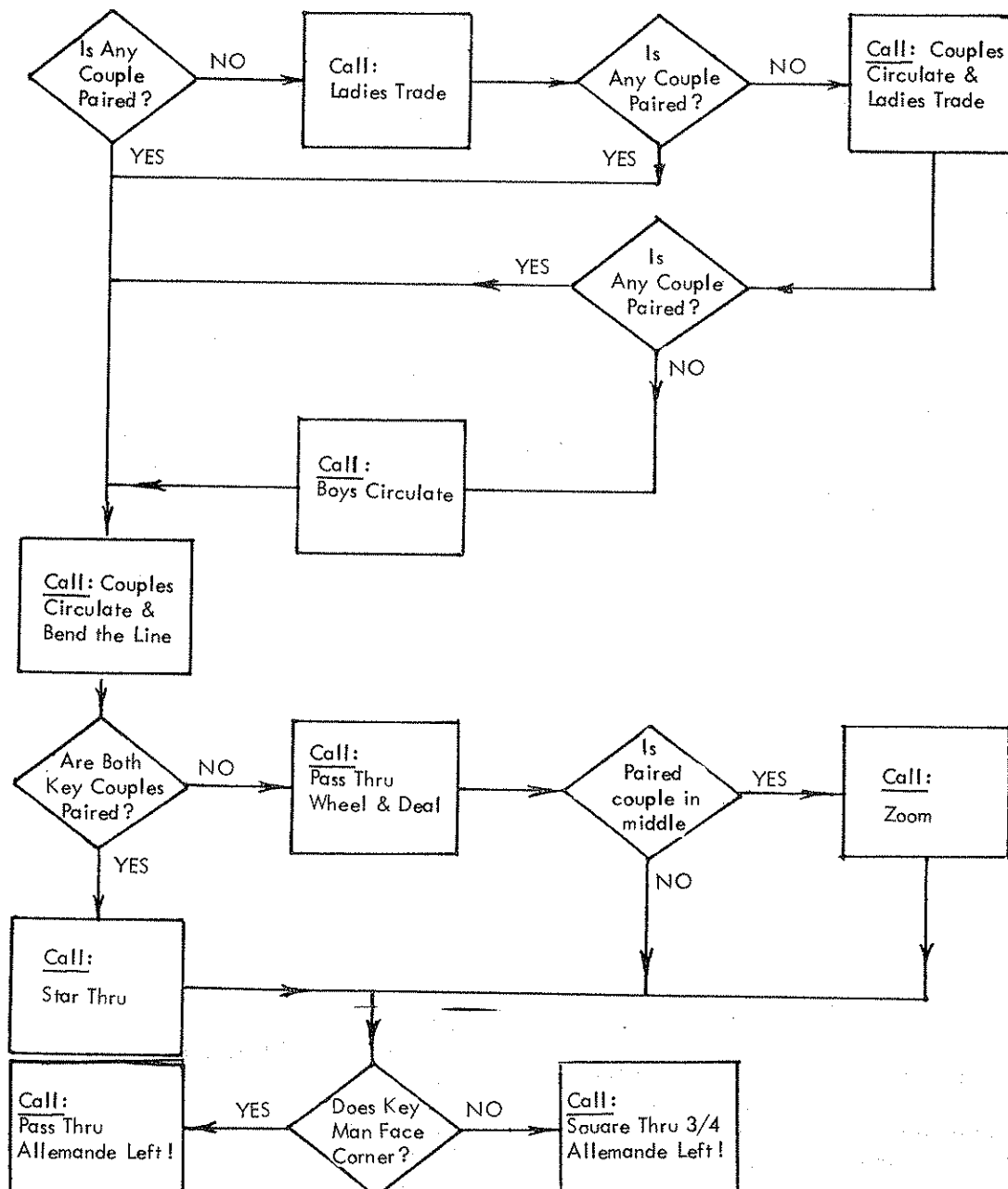
- 4 ladies Chain 3/4
 1-3 Pass Thru
 Separate, go round 1
 Squeeze in, line up 4
 Pass Thru
 Tag the Line - Right
 Ferris Wheel
 Boys Veer left
Cross About
 Boys Run
 Centers Swing Thru
 Boys Run
Cross About
 Girls Run
 Go Right & Left Grand!
- Allemande Left!
 Pass your partner, take the next
 Promenade
 1-3 Wheel Around RL
 RL Thru, Pass Thru, Wheel & Deal
 Outsides squeeze in, line up 4
 Pass Thru
 Wheel & Deal
 Girls Circle 1/2, Veer Left
Cross About
 Girls Run
 Centers Swing Thru
 Girls Run
Cross About
 Boys Run (ZB) AL!
- With Callerlab Plus 1/Plus II Commands:
 1-3 Square Thru ZB
 Swing Thru, boys Run
 Girls Hinge
 Diamond Circulate
 4 boys Swing Thru, girls 1/4 in
 2 center boys Run
Cross About
 4 boys Run, Zoom
 Centers Pass Thru (ZB) AL!

• SIGHT CALLERS NOTE BOOK

FLOW DIAGRAM FOR SIGHT RESOLUTION

Successful sight resolution can be approached as a "yes-or-no" decision-making process. There are, in other words, several points in a typical resolution procedure where a caller must decide what action to take based on the "yes-or-no" condition of the dancers. Bill Davis has reduced this decision-making process to the kind of flow diagram that a computer programmer might use in solving the same problem. It provides a slightly different "window" on sight calling and we thought you'd like to see it so we have reproduced it below. The term "Key Couples" refers to a key man and his Corner plus their respective partners.

From Normal (girl on boy's right) Parallel 2-Faced Lines:



choreo



BREAKDOWN

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

APRIL 1979

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WHAT'S HAPPENING?

The word we get is that Tally Ho continues to be the subject of a lot of workshop programming these days, and -- despite the fact that they both were introduced (some time ago) with totally different names, Launch It and Make Me A Column are also receiving a considerable amount of workshop attention. Incidentally, we are also beginning to get the feeling that the emphasis on All-Position Dancing (quite strong in the past) is diminishing somewhat. Does this signal a trend?

This month's mailbag brought the usual quota of new/experimental material -- most of it fairly routine. We did, however, discover a new

movement -- Dixie Derby -- that really excited our dancers wherever we called it (as well as most of the callers we showed it to at the two caller clinics we conducted this month). You'll find it described on page 952. Other than that.....

CHASE AND GO (Jess Lunsford) From facing lines of four, the center four Pass Thru and Chase Right while the end four Circulate once-and-a-half and, without stopping, Touch 1/4 with the ones they meet. The movement ends in single file side-by-side columns.

CONNECT THE TOP (Carl Hanks) From an 8-hand Tiday Wave, the two end dancers and their adjacent dancers drop hands and start to Trade to the other end. As they meet their counterpart from the other end at the 1/2 way point, the Touch 1/2. Simultaneously, the remaining four do a Spin the Top (momentary new Tidal Wave) and without stopping, each new 4-hand wave does a Fan the Top. Ends in Parallel ocean waves.

CURL THE THAR (Mac Parker) From a standard Thar arrangement (boys in center backing up in a right-hand star; girls on outside walking forward), the 4 boys stop as the 4 girls take 1 more step and 1/4 in. Designated men (Head men if call is "Heads Curl the Thar") step forward to Curlique with the girl they meet as the other boys step ahead to Touch with the girl they meet. Ends in parallel ocean waves.

What's Happening? (continued)

DISCO STROLL (Ron Bessette) From a 1/4 Tag formation (2-faced line between and parallel to facing pairs of dancers) each couple in the 2-faced line walks forward to join the outside couple in a momentary 2-faced line and, without stopping, all now do a Ferris Wheel to end in a Double PassThru formation.

PASS & DODGE (Charlie Fite) From a box formation (we'll describe it from a normal box) center four do a U-Turn Back and Pass Thru and, without stopping, the girls who face each other Pass Thru again. The new centers now do a Walk & Dodge as the girls facing out U-turn back. Ends in another Box formation.

RELAY THE CYCLE (Don Beck) This one combines elements of Relay the Deucey and Stroll & Cycle. It begins from a box formation or from parallel ocean waves. All swing 1/2 right, centers swing 3/4 left as ends Circulate 1/2. The 6-hand wave thus formed now swings 1/2 right and 1/2 left and the 4 outsiders do their diamond Circulate-like action (so far the move is identical to Relay the Deucey). From here, without stopping, the two end pairs in the 6-hand wave swing 1/2 right as the remaining center pair swing 3/4 by the right to join the outsider they meet in a momentary 2-faced line. Each pair in the 2-faced line now Extends forward to become the out-facing couple in the final parallel 2-faced line formation. Simultaneously, each inside dancer in the remaining mini-waves Folds behind the outsider and they step ahead in single file 1 or 2 steps and then individually 1/4 in and adjust to become the infacers in the final parallel 2-faced line formation.

SOMETHING NEW (Dave Hodson) From side-by-side 4-dancer columns, the No. 1 and No. 2 dancers in each column do a single file Circulate one place and, without stopping, the one facing out does a U-turn back. Simultaneously, the No. 3 dancer in each column Circulates once and does a U-turn back as the No. 4 dancer

in each column Veers to the outside and steps forward to become ends of an ocean wave (No. 3 dancers are centers). The movement ends in a 1/4 Tag formation.

WIND THE CLOCK/PULL THE STEM

(Bill Turner) From any box formation plus Centers In, all 8 Cast Off 3/4 and without stopping, centers Pass Thru and Partner Trade while the ends Circulate 1/2 place and Slide Thru with the ones they meet. Normal boxes end in a Double Pass Thru; other end-up formations possible depending on sex of those doing the final Slide Thru. The author points out that the same action can also be applied to a starting formation of lines facing out. If the command is to Wind the Clock-Don't Pull the Stem, the dancers Cast Off 3/4 + centers Pass Thru -- and that ends the movement.

* * * * *

- Thanks to those of you who accommodated my curiosity last month about where we had seen "Cross & Peel" before. We knew we had seen that traffic pattern before but just couldn't place it and we are grateful to those readers who wrote in to point out that the action of Cross & Peel is identical to the action of Trail & Peel (Burl.277)
- The 1979 edition of Bill Davis' annual "Top Ten" series is now available. In addition to the usual definitions, Bill has once again featured his personal choice for the 10 "top" moves introduced in 1978. The book also includes the results of the author's 1978 "Frequency-of-Use" Survey. You can get the book directly from the author: Bill Davis, 1359 Belleville Way, Sunnyvale, CA. 94087

• NEW MOVEMENT (Experimental)

DIXIE DERBY (Paul McNutt)How To Do It:

From facing couples, dancers begin by completing a standard Dixie Style to an Ocean Wave and then, without stopping, the wave ends (girls) Fold behind the wave centers as the centers Trade and Spread apart; those who Folded now squeeze in between those who Spread to end the movement in a 2-faced line.

Impressions:

We generally tend to shy away from experimentals that turn out to be little more than combination moves and we don't usually pay too much attention to moves which can be called directionally. In this case, however, we're making an exception. Despite the fact that Dixie Derby is a combination move (Dixie Style to a Wave plus Cross Roll to a Line - see Burleson No. 1230) -- and while Dixie Derby can most certainly be called directionally -- we nevertheless feel that the movement is worth a second look. We found the choreography to be exceptionally smooth; the teach to be exceptionally easy; and the response by the dancers -- especially in the case of our mainstream clubs -- to be especially enthusiastic. We haven't, in fact, sensed such immediate dancer approval since we introduced them to Track II a couple of years ago. Actually the basic traffic pattern for this movement has been around for some time (see also Cross Flip & Trade - Burleson No. 2045) -- but maybe this time around it will make it. A final teaching tip: To give the Traders ample room to Trade & Spread, tell the Folders to take a step forward before Folding and squeezing in.

Choreography:

<u>From a Zero Line - ZL/1P2P</u> Square Thru 3/4 Courtesy Turn Dixie Derby Bend the Line Right & Left Thru	<u>Equals ZERO</u>
<u>From a Zero Box - ZB/Box 1-4</u> Swing Thru, Spin the Top Right & Left Thru Dixie Derby Ladies Trade, Wheel & Deal	<u>Equals ZERO</u>
<u>From a Zero Box (ZB)</u> Curlique, Scoot Back Boys Run, Reverse Flutterwheel Dixie Derby Wheel & Deal	<u>Equals ZERO</u>

(Dixie Derby, continued)Sample Figures:

- 1-3 Square Thru ZB
Swing Thru, boys Run
Bend the Line EPL-os
Right & Left Thru EOL
Dixie Derby
Ferris Wheel
Centers Sweep 1/4
Right & Left Thru
Dixie Derby
Wheel & Deal
Square Thru 3/4 AL!
- 1-3 Lead to the right
Circle to a line of 4 ZL
Square Thru 3/4
Courtesy Turn this girl ZL
Dixie Derby
Couples Circulate
Bend the Line ZL-os
Right & Left Thru ZL
Dixie Derby
Bend the Line ZL-os
Cross Trail AL!
- 1-3 Right & Left Thru
Dixie Derby
Stroll & Cycle
Bend the Line ERL
Right & Left Thru ECL-os
Flutterwheel OL
Reverse Flutterwheel ERL
Dixie Derby
Boys Circulate
Ferris Wheel
Centers Pass Thru (ZB) AL!
- 1-3 Square Thru ZB
Right & Left Thru OB-os
Dixie Derby
Wheel & Deal EOL
Pass Thru, Wheel & Deal
Outsides squeeze in, line up 4
Pass Thru, Wheel & Deal
- 4 girls Swing Thru
Same girls Turn Thru
Boys courtesy turn this girl OL-os
Dixie Derby
Boys Circulate, girls Trade
Wheel & Deal ZB-os
Square Thru 3/4, Trade By (ZB) ... AL!
- 1-3 Cross Trail, Separate
Go round 1, line up 4 RL-os
Right & Left Thru RL
Dixie Derby
Girls Hinge, Diamond Circulate
4 boys Swing Thru
4 girls 1/4 in
Boys Extend, Run around that girl .. ZL
Reverse Flutterwheel ECL
Dixie Derby
Girls Hinge, Diamond Circulate
Flip the Diamond OPB
Girls Trade, Recycle OPB-os
Swing Thru, Turn Thru AL!
- 1-3 Square Thru ZB
Swing Thru, boys Run
Couples Circulate
Bend the Line EOL-os
Touch 1/4, 8 Circulate
Center 4 Trade & Roll
Same 4 Right & Left Thru
Dixie Derby
The other boys Run
Center girls Hinge, Diamond Circulate
Flip the Diamond
Ping Pong Circulate
Centers Recycle, Square Thru 3/4 . AL!

SINGING CALL (Corner Progression)

Head 2 lead right & circle to a line of 4
Make that line go forward, c'mon back
RL Thru & turn 'em, Dixie Derby there
2 by 2 go walkin' round the square
Couples Circulate, then you Bend the Line
Star Thru, Square Thru 3 hands, Corner Swing
(Promenade) ..add 16 beat tag.

• TWO NEW CONCEPTS

A couple of new concepts are making the rounds these days and even though they are currently limited to the advanced or challenge programs, we suspect that most callers would like to at least know about them.

UPDATING THE "STRETCH" CONCEPT (Jim Davis)

The basic premise here is to have the center dancers "Stretch" to work with the furthest ends or out-saides who do their part of the action normally. Thus, from anormal DPT formation, a command to "Stretch" Star Thru means that the centers Star Thru not with those directly in front of them but rather, they "Stretch" (Pass Thru) to do a Star Thru with the outside two. One could, therefore also "Stretch" Curlique, "Stretch" Swing Thru, etc.

Bear in mind that while it is possible to achieve identical choreography by simply calling "Centers Pass Thru", the intent, here, is to establish a basic "Stretch" concept in which centers "Stretch" to work with the furthest ends. Let us now see how it works in another formation: A "Weathervane" line (4 by 4 2-faced line). Call "1-3 Square Thru, Swing Thru, boys Run, Couples Hinge, center couples Calif. Twirl (now at Fig. 1). From here we can "Stretch" Wheel and Deal, i.e., end couples WD normally while each center couples "stretches" its Wheel action so as to end facing the furthest end couple. From Fig. 1, a command to "Stretch" WD would produce an EOL-os (Fig. 2). It is also possible, from Weathervane lines, to call "Stretch 1/2 Tag the Line, "Stretch" Crossfire, etc.

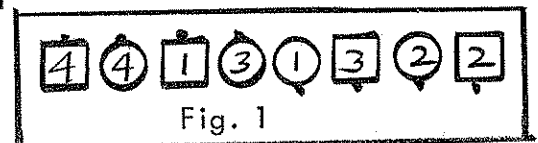


Fig. 1

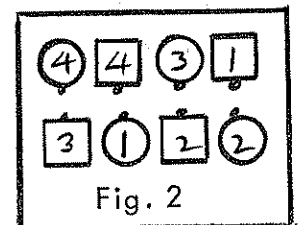


Fig. 2

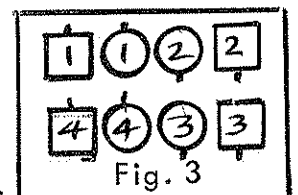


Fig. 3

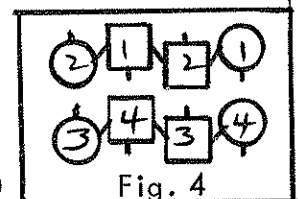


Fig. 4

MAGIC COLUMN CIRCULATE (Dave Hodson)

A "Magic" column formation is one in which the center dancers are in left-hand mini-waves and the others (outsides) are in right-hand mini-waves (or vice versa!). From a Zero Line call: "Ends Touch 1/4, centers Left Touch 1/4". If the ZL had head couples on the left end, the result would be as shown in Fig. 5. In this arrangement, the "track" for a Column Circulate is for each dancer to move forward into the spot of the dancer directly ahead (in either column) who is facing in the same direction -- except for the end facing out (column leader) who simply Folds into the next Column. Follow the arrows in the diagram. (All passes are right shoulder).

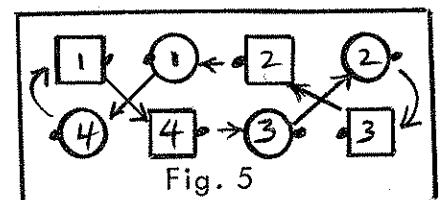


Fig. 5

• CALLERLAB QUARTERLY EXPERIMENTALS (for 2nd Quarter 1979)

For the quarter beginning April 1, 1979, the Callerlab Quarterly Experimentals Committee has voted no new movements. The same press release also announced that the FOLD and CIRCULATE families have been selected as the Mainstream "Emphasis Calls" for the same period. The release also asked us to remind our readers that the purpose of the Callerlab Quarterly Experimentals Committee is to review the available new movements with an eye towards selecting moves that are suitable for workshopping at Mainstream Clubs.

With the above in mind, we will, this month, explore some Circulate routines from the point of view of a mainstream dancer (which means that we'll avoid such esoteric applications as Diamond Circulates, Triangle Circulates, face-to-face Circulates, etc.). And we'll do the same with the Fold family next month.

MAINSTREAM CIRCULATES

Standard Circulates:

- 1-3 lead right
Circle to a line of four ZL
Slide Thru, Dosado to OW CB-os
Boys Circulate ZB-os
Girls Circulate RB-os
All 8 Circulate CB-os
Recycle OPB
Veer Left
Couples Circulate
Bend the Line ZL
Pass Thru
Wheel & Deal
Centers Swing Thru
Everybody go Right & Left Grand!
- 1-3 Square Thru ZB
Swing Thru
Boys Run
Couples Circulate
Bend the Line EOL-os
Curlique, 8 Circulate (single file)
Boys Run OPB-os
Curlique, Split Circulate
Boys Run (AL!) ZL
Curlique,
8 Circulate once-and-a-half
Center six Trade
Same six Roll to face
Everybody AL!

Simple APD Variations:

- Allemande Left, Pass your Partner
Promenade the right-hand girl
1-3 Wheel Around RL
Swing Thru, Box the Gnat EOL-os
Right & Left Thru EPL
Dixie Style to OW
8 Circulate AL!
- 1-3 Square Thru ZB
Curlique (ocean waves)
Ends Circulate
Centers Circulate
All 8 Circulate
Scoot Back, boys Run CL
Pass Thru, boys Run (OW)
Centers Circulate, centers Run
Couples Circulate
Bend the Line
Centers Square Thru
Ends Slide Thru CB-os
Everybody Square Thru 3/4 AL!

Tricky APD Variation:

- Head ladies Chain, Square Thru OPB
Swing Thru, boys Run, Tag the Line-In
Slide Thru, Those who can Slide Thru
All 8 Circulate
Those who can Slide Thru
Everybody Wheel & Deal (ZB) AL!

● SHARE THE WEALTH

We have all kinds of things to share this month and we'll begin with this Get-Out by Ed Fraidenberg:

From a Zero Box:

RL Thru, Curlique
Follow Your Neighbor & Spread
Boys Run, same boys Hinge
Diamond Circulate
Flip the Diamond ALL!

And we'll credit Neil Grossman with this "Stir-the-Bucket" routine:

4 ladies Chain 3/4
1-3 lead right
Circle to a line of four
Star Thru, Pass Thru
Centers Star Thru, Pass Thru
Everybody Partner Trade
(you're Rotated!)

For those who like "Grand"-type movements (Grand Square, Grand Spin, etc.), here's a new one by Al Eblen. He first defines the command "Touch & Go" to mean a Partner Trade with a light right-hand slap as the turn is made.

● Grand Touch & Go

On command to "Sides face, Grand Touch and Go"...

Heads: Pass Thru, Touch & Go
Slide Thru, Pass Thru
Touch & Go & Roll to face (16 beats)
(they are now in the Side position and do the Sides part as described below). Simultaneously....

Sides: Do the first 8 counts of a Grand Square, Dosado the one they meet and then Star Thru. (they are now in Head position and proceed as described above. (16 beats)

The routine zeros out in 64 beats and Al says the hand slap adds a touch of spice to the action.

We also received a "Grand"-type action from another Texas caller:

● Grand Allemande (Guy Poland)

From a squared-up set, all dancers Allemande Left and, without stopping:

Heads: Pass left shoulders and 1/4 in
Walk into the center 4 counts
Face partner & back out 4 counts
(now in Side position). Simultaneously...

Sides: (after the initial Allemande Left)
Pass left shoulders and walk directly forward to the corner (4 counts) and then 1/4 in and walk 4 more counts to the Head position and face in.

The above action puts the dancers in another squared-up formation (not in home position however) and the entire process can be called 4 consecutive times to zero out.

● And finally, we thought it might be fun to revive (for this one time anyway) a popular feature in these notes of a few years ago: The Choreo Puzzle:

This puzzle was inspired by a choreographic curiosity that Ed Fraidenberg called to our attention....and we thought it might make an interesting brain-teaser for those of you who enjoy the analytical side of modern square dance choreography. Here it is:

What one single command that is not itself a zero (such as 8-Chain Thru or Relay the Deucey or Spin Chain the Gear) when called in front of a command to Recycle, produces the same choreographic result you get if you call a Recycle without that single command? (the command we're looking for starts from an ocean wave). To put it another way, what command plus Recycle equals Recycle?

(Brownie points for the correct answer!)

• PROGRAM NOTES

SPREAD

We have always been fond of the "Spread" idea -- probably because the name of the movement is so descriptive of its essential action. The term itself tells the active dancers -- in English -- exactly what they are supposed to do, and you can't make your commands any clearer than that! Furthermore, we have also found that in many cases it is not necessary to give the movement a formal teach -- although it is important, in some instances, to point out that those who are not spreading are required to squeeze in between the spreaders.

The "Spread" concept gained considerable mainstream acceptance a few years ago when "Follow Your Neighbor & Spread" was selected as a Callerlab Quarterly Experimental. However, even though "Follow Your Neighbor" and the term "Spread" (as an extension) are now both on the Plus II list, we still find the direction to "spread" to have a lot of possibilities in mainstream programming. See what you think:

- 1-3 Star Thru & Spread
(outsides squeeze in)
Lines of 4 Pass Thru
Wheel & Deal
Centers Spread (outsides squeeze in)
Pass Thru, girls Fold
Star Thru, girls Trade
Wheel & Deal OB-os
Dive Thru
Square Thru 3/4 AL!
- 1-3 Square Thru ZB
Swing Thru, boys Run
Ferris Wheel & centers Spread
(outsides squeeze in)
Lines of 4 Curlique
Center 4 only Walk & Dodge
Everybody Partner Trade & Roll to face .ECL
RL Thru ERL-os
Pass Thru, Wheel & Deal
Centers RL Thru...& Spread
(outsides squeeze in)
Lines of 4 Star Thru
Centers Pass Thru RB
Pass Thru again AL!
- Heads only Rollaway
Touch 1/4
Box Circulate -- & Spread
(outsides squeeze in)
End girls Run
Lines of 4 Star Thru, Zoom
Centers Pass Thru RB
Touch 1/4
Follow Your Neighbor & Spread RB
Recycle OPB-os
Swing Thru, Turn Thru, AL!
- 1-3 RL Thru, Curlique -- & Spread
(outsides squeeze in)
Boys only Ferris Wheel
Girls Recycle
4 boys Pass Thru, Swing Thru
Girls Trade, Swing Thru
Centers Run
Ferris Wheel -- & Spread AL!
- 1-3 Lead right, circle to a line ZL
Right & Left Thru ZL-os
Curlique
8 Circulate 1-1/2
4 girls Trade -- & Spread
Center boys Hinge
Slide nose-to-nose (Slither!)
Diamond Circulate
4 girls Swing Thru
4 boys face the center (1/4 in!)
Girls Extend to the boys
Everybody Walk & Dodge
Partner Trade OL
Curlique
8 Circulate 1-1/2
2 center boys Trade -- & Spread
4 boys Diamond Circulate
4 girls Box Circulate
4 girls Cast right 3/4
2 center girls Cast Left 3/4
Swing Thru with the boy you meet
Boys Trade, boys Run
Everybody Bend in AL!

• SPOTLIGHT BASIC

PEEL THE TOP

Peel the Top's traffic pattern combines Peel Off and Fan the Top in a very smooth and comfortable blend of forward-flowing body mechanics. It is currently classified as a Callerlab Plus I movement and it is probably the easiest of all the Plus moves to teach.

Here is the definition:

Peel the Top: From a "Z" formation (OW plus ends Fold) -- or from any arrangement featuring side-by-side opposite-facing columns of two -- lead dancers Peel Off as trailers step forward, join inside hands and turn 3/4 to become wave centers. Peelers now move up to become wave ends. Ends in ocean wave.

Easy Teaching Drills:

- 1-3 Square Thru ZB
 Swing Thru, girls Fold
Peel the Top CL-os
 RL Thru CL
 Pass Thru, Partner Trade CL-os
 Slide Thru (AL!) ZB
 Star Thru, Pass Thru
 Bend the Line CL-os
 Swing Thru, girls Fold
Peel the Top OB-os
 Right & Left Thru (AL!) ZB
 Curlique, girls Run AL!
- 1-3 lead right, circle to a line ZL
 Slide Thru CB-os
 Swing Thru, girls Fold
Peel the Top ZL(ow)
 Right & Left Thru ZL-os
 Pass the Ocean CB-os
 Swing Thru, girls Fold
Peel the Top (to a) ZL(ow)
 Curlique
 8 Circulate
 Boys Run (ZB) AL!

With Callerlab Experimentals:

- 1-3 Swing Thru, girls Fold
Peel the Top
 Ping Pong Circulate
 Centers Swing Thru, boys Run
 Stroll & Cycle
 Bend the Line CL-os
 Pass the Ocean ZB(ow)
 Spin Chain Thru
 Girls Circulate once, girls Fold
Peel the Top (to a) EOL
 Curlique
 Two Steps at a Time
 Centers Square Thru 3/4 AL!

With Callerlab Plus Movements:

- 1-3 lead right, circle to a line.. ZL
 Swing Thru, girls Fold
Peel the Top
 Explode the Wave
 Partner Trade ZL-os
 Load the Boat RB
 Swing Thru, girls Fold
Peel the Top ZL-os
 Cross Trail AL!

APD

- 1-3 Square Thru ZB
 Curlique, Cast Off 3/4 ZB(ow)
 Boys Fold,
Peel the Top
 Turn & Left Thru EPL-os
 Pass the Ocean, Single Hinge
 Swing Thru, ends Fold
Peel the Top (to a)
 Single Hinge
 8 Circulate
 Center 4 Walk & Dodge
 the other girls turn around (ZB).. AL!

• SIGHT CALLER'S NOTEBOOK

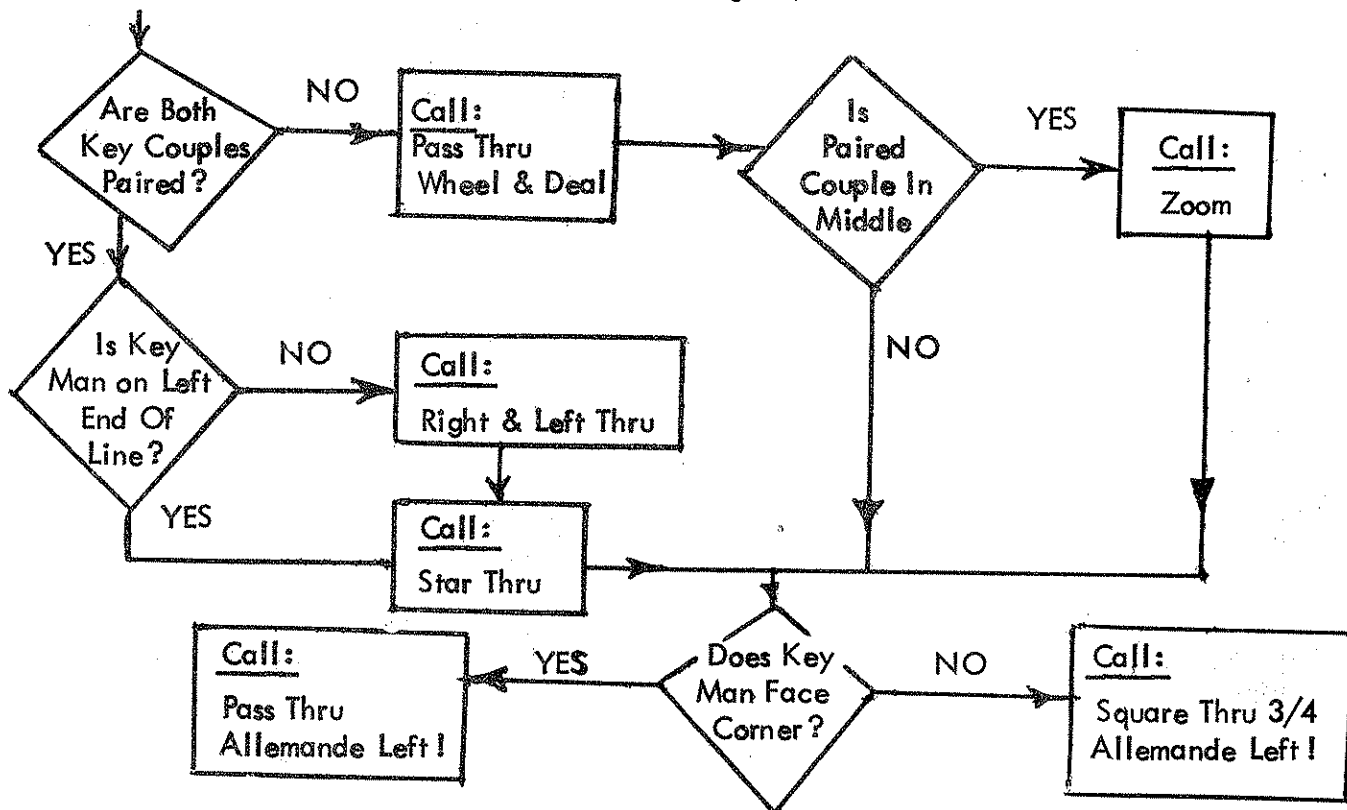
MORE ON LAST MONTH'S FLOW DIAGRAM FOR SIGHT RESOLUTION

Our reproduction, last month, of Bill Davis' Flow Diagram for Sight Resolution seems to have created a bit of confusion in the minds of some of our readers. We received three inquiries questioning the accuracy of Bill's diagrams when dealing with lines in which both of the key couples are paired with their original partners.

Check again last month's diagram and note that if the answer to the question "Are both key couples paired?" is YES, the diagram requires a caller to first call Star Thru and to then ask "Does the key man face his corner?" -- and this, apparently, is where we "lost" some of you.

We probably should have explained in the original diagram (although at the time we honestly didn't feel it to be necessary) that Bill does not intend for the word "face" in this case (a normal Box formation) to refer exclusively to the girl who is directly in front of the key man. If it happens that the key man turns out to be on the outside of the box and looking in, he could actually be "looking" at two girls: The one directly in front of him, as well as the other outside girl who is across the square from him and who is also looking in. In that situation, it is possible for the key man to establish eyeball contact ("see", "look at", "face") with two girls -- and this is what Bill means when he asks "Does the key man face his corner?" Is she, in other words one of those two girls. If she is "Pass Thru, ALI" provides the get out -- and if she is not, Square Thru 3/4 will get the Allemande Left.

Caller/Subscriber Honey Wolfson was one of those who wondered about Bill's diagram. She also sent in a modification which might serve to clear the matter up even more (substitute the diagram below for the bottom half of last month's diagram).



choreo



BREAKDOWN

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

JUNE 1979

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WHAT'S HAPPENING?

Popular moves this month were Dixie Derby, Make Me A Column and Track & Trade -- and the "Magic" concept continues to hold the attention of the Advanced and Challenge workshops. We looked at a wide range of other moves this month, so we'll get right to 'em:

BEND A VEER (Right, Left) Lee Oliver. From lines facing out, couples Cast Right (or Left depending on call) 1/4 and then walk forward and Veer (right or left depending on whether the Cast was right or left - if Cast was Right, so is the Veer, etc.) to adjust into a DPT formation.

CHASE TO A LINE (Stephen Grover) From back-to-back couples, belle's position does a right face U-turn back, Circulates 1/2 and, joining right hands with the other belle, Casts 3/4 to end as centers of a CW facing 2-faced

line. Beaus, meanwhile, 1/4 right and Circulate 2 spots (going around the Casting centers) and then 1/4 right again to join the centers as ends of a 2-faced line. The author provided Left Chase to a Line and Chase & Spread to a Line variations.

CHECK IN (Out, Right, Magic) Gib Mattson From a Box Circulate foursome between facing couples (as in 1-3 Curlique), those facing Pass In and Couples Circulate 1 place as the others Column Circulate 2 places and individually do a 1/4 In (ends in parallel 2-faced lines facing clockwise). Check Out (all facing actions are out) ends in Counter-clockwise facing 2-faced lines; Check Right (all facing actions are right) ends in 3 x 1 lines; In Magic Check, facing dancers do a Magic Column Circulate as others Column Circulate 2 places (no turns)

COUPLES ZIG ZAG (Kim Hohnholt) From parallel 2-faced lines, infacing couples Veer Right, passing nose-to-nose with both dancers coming into the center from the other 2-faced line to form a momentary counter-clockwise 2-faced line in the center. Centers of this 2-faced line then Trade and the couples then Veer Left to become outfacers in the end-up parallel 2-faced lines. While all this is happening, the couples originally facing out do the same action as a Tag the line In (they thus become the infacers in the final formation.)

CRUISE THRU (Ted Nation) From 8-Chain Thru formation, all Turn Thru; outfacers Peel Off & Pass In as infacers Pass Out to end in another 8-Chain Thru (Box) arrangement.

What's Happening? (continued)

DIVIDE THE OCEAN (Right, Left, In, Out) by Lee Kopman: From RH Tidal Wave center 4 do a Partner Hinge + Partner Tag and take the facing command, as others Cast 3/4 and do a Vertical 1/2 Tag. Ends in parallel 2-faced lines. If Called from LH Tidal Wave, command is Divide the Sea.

FIRE THE CANNON (Geoffrey Baxter) From a DPT, centers Zoom 3/4 and Touch 3/4 with the one they meet; new centers Pass In + Touch 3/4 to end in columns.

KICK THE HABIT (Lee Kopman) From OWs, out-facing center does a Run & Roll around center facing in as infacing center does a Partner Tag. Ends all Counter Rotate.

MAGIC TOUCH (Bill Davis) From facing lines of 4, ends Touch 1/4 as centers Left touch 1/4 to end in Magic Columns.

MYSTIC TURN (Jim Kassel) After an appropriate command, Mystic Turn means the ends 1/4 right as centers 1/4 left. Tag the Line with a Mystic Turn produces RH OWs; from facing lines of 4 Pass Thru with a Mystic Turn produces Magic Columns.

REVERSE THE GEARS (Ron Bessette) From parallel RH OWs, all turn back (LH OWs) and do a Left Spin Chain the Gears. Ends in LH OWs.

SCURRY (Bill Davis) From columns, the No. 2 and No. 4 dancers Spread & Circulate 1/2 as the No. 1 & No. 3 dancers Circulate 1-1/2 to end in 2-faced lines.

TOUCH THE GNAT (Stephen Grover) Facing dancers Touch 1/4 + Roll. (equals Box the Gnat).

UPRIGHT (Andy Cisna) From 8-Chain Thru formation, all Touch 1/4; all now Extend and without stopping, center wave dancers Partner Hinge as outfacers individually turn right and adjust to become ends of parallel 2-faced lines.

● DERBY VARIATIONS

Predictably, the popularity of Dixie Derby has spawned a couple of variations. They're both interesting:

DIXIE FIRE (Mike Sikorsky) Facing couples do a standard Dixie Style to an OW and, without stopping, centers Trade, Ends Fold, centers Extend (the "Derby" idea applied to Crossfire!)

- 1-3 lead right, Circle to a line ZL
RL Thru, Dixie Fire
Boys Run, Square Thru 3/4 AL!
- 1-3 lead right, circle to a line ZL
RL Thru, Dixie Fire
Triple Scoot, Coordinate
Bend the Line, Square Thru 3/4 ... AL!
- 1-3 lead right, circle to a line ZL
RL Thru, Dixie Fire
Hinge 1/4, Fan the Top
Swing Thru, go RL Grand!

NOTE: Dixie Fire ends in columns. All the above routines are by the author.

* * * * *

DIXIE PONY (Peter Newbury, England) From facing couples all Dixie Style to an OW and, without stopping, girls Cross Fold and squeeze in between the boys who Trade & Spread (same as Dixie Derby, except girls Cross Fold). Ends in a right hand ocean wave.

- 1-3 lead right, circle to a line ZL
RL Thru, Dixie Pony OPB
Girls Trade, Box the Gnat
Go Right & Left Grand!
- 1-3 Square Thru ZB
Swing Thru, Spin the Top
RL Thru, Dixie Pony
Recycle.....(ZB)..... AL!

• NEW MOVEMENT (Experimental)

PRESTO! (Steve Kopman)How-To Do It:

From parallel two-faced lines, the ends do a Tandem Cross Fold -- that is to say that the ends facing out Cross Fold as the ends facing in Circulate one place and they then also Cross Fold to end behind the other (leading) Cross Folder. Simultaneously, the center four dancers do a Scoot Back. This produces (momentary) side-by-side 4-dancer columns with all dancers off-set two places, i.e., the first two column dancers are in mini-waves with the first two dancers of the other column and each column's last two dancers have no one beside them. From here, and without stopping, all dancers Circulate (Extend) forward 2 places to end the movement in a standard column formation (four mini-waves one behind the other).

Impressions:

The action moves nicely from 2-faced lines into columns and we wouldn't be at all surprised if the movement will generate a considerable amount of mainstream appeal. To get the most out of this command, we suspect that you'll probably have to teach it from all of the possible boy-girl starting combinations (APD).

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run <u>Presto!</u> Trade & Roll, Slide Thru Centers Right & Left Thru Pass Thru	<u>Technical Zero</u> (insides and outsides interchange)
<u>From a Zero Box - ZB</u> Swing Thru, boys Run <u>Presto!</u> Trade & Roll, centers Square Thru Ends Slide Thru	<u>Technical Zero</u> (insides and outsides interchange)
<u>From a Zero Box Ocean Wave - ZB</u> Girls Trade, girls Run <u>Presto!</u> Boys Run, Zoom Centers Right & Left Thru, Pass Thru	<u>Technical Zero</u> (insides and outsides interchange)
<u>From a Zero Line - ZL (1P2P)</u> 1/2 Square Thru, Trade By Swing Thru, boys Trade, boys Run <u>Presto!</u> Trade & Roll, Slide Thru Centers Pass Thru, Circle to a line	<u>Equals Zero!</u>

(Presto!, continued)Sample Figures
(with boys as Cross Folders)

- 1-3 lead right, circle to a line ZL
Pass the Ocean, Recycle
Veer Left
Presto!
Everybody Trade & Roll
Centers Curlique
Walk & Dodge
Ends Slide Thru OB
Swing Thru, boys Run
Presto!
Boys Run, California Twirl
Zoom, centers Pass Thru (ZB) AL!
- 1-3 lead right, circle to a line ZL
Pass the Ocean, Swing Thru
Boys Run
Presto!
Center 4 Walk & Dodge
the other girls Run
Swing Thru, boys Run CL-os
Pass the Ocean, girls Trade OCB
Recycle, Veer Left
Presto!
Everybody Trade & Roll
Centers Star Thru, Square Thru 3/4
Ends Slide Thru AL!

(with girls as Cross Folders)

- 1-3 Square Thru ZB
Swing Thru, boys Run
Tag the Line - Right
Presto!
Boys Run, centers Star Thru
Cross Trail, Separate
Go round 1, line up 4 CL-os
Pass the Ocean ZB
Girls Trade, girls Run
Presto!
Boys Run, Zoom
Centers Square Thru 3/4 AL!

(with mixed sexes as Cross Folders)

- 1-3 Right & Left Thru
Square Thru, Sides 1/2 Sashay
Swing Thru, centers Run
Presto!
Coordinate
Presto!
Everybody Trade & Roll
Pass Thru, Wheel & Deal
Girls Swing Thru, Turn Thru
Courtesy Turn this girl EOL
Pass Thru, Wheel & Deal
Zoom, centers Pass Thru (ZB) ... AL!

(with current Experimentals)

- 1-3 Square Thru ZB
Swing Thru, boys Run
Presto!
2 Steps at a Time, Zoom
4 girls Swing Thru
Extend, Walk & Dodge
Partner Trade OL-os
Star Thru, Veer Left
Presto!
Everybody Trade & Roll
Pass Thru, Wheel & Deal
4 girls Swing Thru
Ping Pong Circulate
Boys Extend, boys Run EOL
Pass the Ocean, Recycle (ZB) ... AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you know
Dosado the outside pair its back-to-back
you go
Swing Thru, 2 by 2, boys Run right
Presto! and hear me say, keep on goin'
that same old way
Trade & Roll and the center 2 Square Thru
you got it made
Ends Slide Thru, swing that Corner
Promenade
...add 16-beat Tag

• SPOTLIGHT BASIC

TRACK & TRADE

This experimental was written a number of years ago (shortly after the introduction of Track II). It was recently revived under a different name ("Launch It") and it has become quite popular in many workshops -- even though some callers call it "Track & Trade" and others call it "Launch It". We've always liked the move and we're glad to see it return -- under any name! However, since "Track & Trade" came first, we'll stick with the original. Here's how it goes:

Track & Trade: From columns, the lead two dancers do a standard Track II action as the trailing two Extend to form a momentary Box Circulate foursome and, without stopping, they now Trade to end the movement in parallel 2-faced lines.

For your initial teach we suggest keeping the boys in the lead spots -- although it won't be long before you can put the girls in the lead (they'll do it with no problems!) and then move on to mixed sexes leading.

With Boys Leading:

- 1-3 lead right, circle to a line ... ZL
 RL Thru, Pass Thru
 Wheel & Deal
 Double Pass Thru, Peel Off
 Curlique
Track & Trade
 Bend the Line ZL
 Right & Left Thru, Pass Thru
 Wheel & Spread
 Pass Thru, U-Turn Back
 Curlique
Track & Trade
 Bend the Line ZL
 Pass Thru, Chase Right
 Boys Run (ZL) AL!
- 1-3 Star Thru, Double Pass Thru
 Girls turn back
Track & Trade

Ferris Wheel, centers Sweep 1/4
 Same 2 Pass Thru, Separate
 Go round 1, line up 4
 Pass Thru, U-Turn Back
 Touch 1/4,
Track & Trade
 Bend the Line ZL
 Star Thru, Square Thru 3/4 AL!

With Girls Leading:

- 1-3 Square Thru ZB
 Right & Left Thru, Dive Thru
 Zoom, centers Slide Thru
 Curlique, Walk & Dodge OOB-os
 Right & Left Thru, Star Thru ERL
 Pass Thru, Wheel & Deal
 Double Pass Thru
 Centers In, Cast Off 3/4
 Curlique
Track & Trade
 Ferris Wheel, centers Box the Gnat
 Pull by, Split those 2
 Round 1, line up 4
 Pass Thru, U-Turn Back
 Curlique
Track & Trade
 Ferris Wheel, centers Pass Thru
 Right & Left Grand!

With Mixed Sexes Leading:

- 1-3 lead right, circle to a line ... ZL
 Curlique
Track & Trade
 Ends Fold, Star Thru
 Couples Circulate, Bend the Line .ERL
 Curlique
Track & Trade
 Couples Circulate, ends go double
 Bend the Line, Curlique
Track & Trade
 Wheel & Deal ZB-os
 Square Thru 3/4
 Trade By (ZB) AL!

CHOREOGRAPHY PUZZLE

Your response to last month's puzzle (insert a Dive Thru into a routine without disturbing the final Allemande Left) was a pleasant surprise. Don Beck sent in a correct solution and reminded us that he had sent us the original puzzle a number of years ago (Thanks again, Don!) Several subscribers sent in the following correct solution:

From any Zero Line:

RL Thru, Pass the Ocean

Recycle

(Dive Thru here is optional!)

Swing Thru, Turn Thru, AL!

Correct solutions were also sent in by Andy Cisna, Ken Cucore, George Dawkins, Glenn Dickey, Jay Klassen, Al Pedigo and Al Vesper.

We'll be doing more puzzle stuff as we encounter them and while we probably won't have one every single month, we will feature them every now and again. Here's one to work on (it was submitted by Clark Baker):

- Set up a dancer arrangement in which it is possible to legitimately call the following sequence:

Boys Trade

Curlique

Boys Trade

Curlique

Boys Trade

Curlique

We are not so much concerned with a complete routine (although that would be perfectly acceptable), as much as we are looking for a formation in which the above combination could be legitimately called.

Good luck!

(and send us any puzzle ideas that you might have!)

SHARE THE WEALTH

Here's another Rotate routine sent in by subscriber Ted Nation:

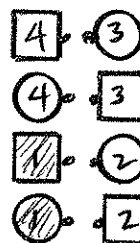
- 1-3 1/2 Square Thru
Right & Left Thru
Veer Left
Couples Trade
Bend the Line, Touch 1/4
Lead 2 (only) 2 Steps at a Time
The other 4 1/2 Tag & Scoot Back
Boys Run and everybody....
Bow to your Partner (you're Rotated)

George Spelvin came up with a pair of nifty modules: First, a Get-Out from any Zero Line:

From a Zero Line (ZL)

- Rollaway, 1/2 Sashay
Pass Thru
Chase Right
...to a Right & Left Grand!

George also sent in a Return-to-Home Get-Out to use from a Zero Line that is at right angles to the stage with the No. 1 couple in the lower left-hand quadrant:



Stage

From the above Zero Line:

- Pass the Ocean
Swing Thru, boys Trade
Boys Run
Ferris Wheel
Centers Sweep 1/4 (you're home!)

• NEW MOVEMENT (Experimental)

SLICE RIGHT (Left, In, Out, etc.) - Kip GarveyHow To Do It:

From a Double Pass Thru or 1/4 Tag formation, centers Pass Thru and, without stopping, Pass Thru the outside two (Double Extend from a 1/4 Tag arrangement). New centers now Hinge (or Touch 1/4) as those facing out take the facing command. Slice Right ends in clockwise-facing parallel 2-faced lines; Slice Left ends in parallel left-hand ocean waves; Slice In or Out ends in 3 x 1 lines. Companion moves include:

Slice To A Diamond: Same directions as Slice Right, except those coming in- to the center Touch 1/2 (Trade) to form twin Diamonds.

Slice Your Neighbor/Slice Your Neighbor & Spread: Same basic directions except centers Touch (or Cast) 3/4 as those facing out loop right 4 counts to end in parallel left-hand ocean waves; Slice Your Neighbor & Spread ends in parallel right-hand ocean waves.

Impressions:

This is one of those adaptable moves that permit a variety of end-up formations. We imagine that Slice Right will have a good shot at acceptance by mainstream dancers (and callers) while the other versions will get a good workshop workout. While the teach was relatively easy, we found it difficult to develop short, easily memorized zeros.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run Ferris Wheel & Spread, Pass Thru Wheel & Deal, Zoom <u>Slice Right</u> , boys Circulate double Girls Trade, Wheel & Deal	<u>Equals Zero</u>
<u>From a Zero Box (ZB)</u> Swing Thru, boys Trade, boys Run Ferris Wheel, centers Star Thru Pass the Ocean, <u>Slice Right</u> Couples Circulate, Bend the Line Star Thru, centers California Twirl	<u>Equals Zero</u>
<u>From a Zero Line - ZL (1P2P)</u> Pass Thru, Wheel & Deal <u>Slice Right</u> , Couples Circulate Bend the Line, centers Box the Gnat	<u>Technical Zero</u> (ends & centers interchange)
<u>From a Zero Line (ZL)</u> RL Thru, Pass Thru, Wheel & Spread Pass Thru, Wheel & Deal Girls Swing Thru, <u>Slice to a Diamond</u> Flip the Diamond	Converts a Zero Line (ZL) to a Zero Box (ZB)

Slice Right (continued)Sample Figures:

- 1-3 Pass the Ocean
Slice Right
 Couples Circulate
 Bend the Line, Star Thru
 Centers Swing Thru
Slice Right
 Bend the Line
 Touch 1/4
 8 Circulate
 Trade & Roll, Star Thru
 Centers Square Thru 3/4 AL!
- 1-3 lead right, circle to a line..... ZL
 Right & Left Thru, Pass Thru
 Wheel & Spread
 Pass Thru, Wheel & Deal
 Zoom, 4 boys Swing Thru
Slice Right
Wheel & Deal (AL!)..... ZB
 Pass to the Center
 Centers Swing Thru
Slice Right
 Couples Circulate
 Wheel & Deal
 Swing Thru, boys Run ECL
 Pass the Ocean OPB-os
 Recycle, Box the Gnat
 Go Right & Left Grand!
- 1-3 Pass the Ocean
Slice Left!
 Boys Trade, girls Trade
 Centers Run
 Wheel & Deal
 Pass to the Center
Slice Right
 Boys Circulate double
 Girls Trade
 Wheel & Deal (ZB) AL!
- 1-3 lead right, circle to a line ZL
 Pass Thru
 Wheel & Spread

Star Thru
Slice Right
 Wheel & Deal
 Pass to the Center
 4 girls Swing Thru
Slice Left!
 Trade the Wave ZB(OW)
 Recycle, Veer Left
 Girls Trade, Ferris Wheel
 Centers Pass Thru (ZB) AL!

- 1-3 Square Thru 3/4, Separate
 Go round 1, line up 4
 Pass Thru, Wheel & Deal
Slice to a Diamond
 Diamond Circulate
 Flip the Diamond
 Scoot Back ZB-os*
 Swing Thru, boys Run
 Ferris Wheel & Spread
 Pass Thru, Wheel & Deal
Slice Your Neighbor & Spread
Recycle (ZB) AL!

* Another Get-Out from ZB-os

Swing Thru, boys Run
 Ferris Wheel & Spread
 Pass Thru, Wheel & Deal
Slice Left! AL!

SINGING CALL (Corner Progression)

Head 2 Promenade, 1/2 way round you go
 Lead right & Circle 4, make a line you
 know
 Pass Thru, Wheel & Spread, go forward
 up and back
 Pass Thru, Wheel & Deal, do a Zoom
 like that
 All the boys Swing Thru & then Slice Right
 Wheel & Deal and the Corner Swing
 Promenade tonight
 ...add 16-beat tag

● SIGHT CALLER'S NOTE BOOK

THE TWO-COUPLE APPROACH TO RETURN-TO-HOME GET-OUTS

More and more sight callers seem, these days, to be interested in capitalizing on the "shock-value" effect of "return-to-home" get-outs. We are not referring here to those complete "set-piece" dance routines that take the dancers from their home positions, and then take them back to their original home stations (without an Allemande Left, Right & Left Grand or Promenade). Such routines are typically memorized from start to finish and do not lend themselves to the approach of a sight caller. We refer, instead, to a sight caller's ability to call at random and then, from whatever formation the dancers happen to be in, to be able, using visual techniques exclusively, to maneuver the dancers back to their home positions -- and to also be able to do it without an Allemande Left, Right & Left Grand or Promenade.

Return-to-home get-outs usually fall into one of two categories: a 2-couple approach or a 4-couple approach. We have previously described a number of effective 4-couple return-to-home techniques in some of our earlier issues (see pages 858-9, 868-9, 888-9 and 898-9). We would like, now, to describe an elementary way to bring the dancers to their original home positions using a 2-couples-at-a-time (rather than a 4-couple) strategy.

Actually, the 2-couple approach we are about to describe is a lot easier to accomplish than is the 4-couple approach we have previously outlined. The trick in a 4-couple routine is to carry all four couples into their home positions simultaneously ("Everybody Partner Trade - you're home!" or "Everybody Bend the Line - you're home", etc.) This type of simultaneous Resolution is a good deal more effective (surprising!) than is the 2-couple method shown below in which a caller first deposits two of the couples in their respective home positions, and then uses basic 2-couple sight calling techniques to also bring the other two couples home. Here's how it works:

Step 1. When ready to resolve, establish "normal" (girl on boy's right side) clockwise-facing 2-faced lines and, if necessary, use Circulates and/or Trades to pair up at least two of the couples with their original partners.

Step 2. Call Wheel & Deal or Ferris Wheel. A Wheel & Deal produces an 8-Chain Thru (Box) formation and a Ferris Wheel brings the dancers to a Double Pass Thru formation -- and in either case, two of the couples (at least) will be paired. In addition, the formation will either be standing at right angles (perpendicular) to the stage in a so-called North-to-South "Heads Plane" (see Fig. 1), or the formation will be standing parallel to the stage in an East-to-West "Sides Plane". (see Fig. 2).

Step 3. Now check to see if the paired couples are Heads or Sides. If they are Heads and the formation is in the Heads Plane -- or if they are Sides and the formation is in the Sides Plane -- the job now is to bring the paired couples home by calling as much of the "Chicken Plucker" traffic pattern as may be

Fig. 1 - "Heads Plane"

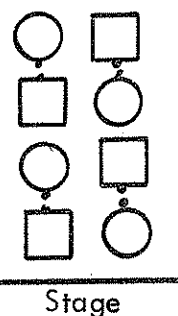
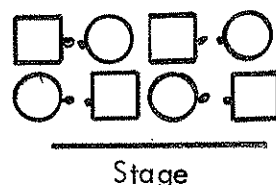


Fig. 2 - "Sides Plane"



2-Couple Return-to-Home Get-Outs: (continued)

necessary (the so-called "Chicken Plucker" routine is the name given to the familiar traffic pattern, "Right & Left Thru, Dive Thru, Pass Thru, Right & Left Thru, Dive Thru, Pass Thru". If, on the other hand, a caller finds that the paired couples (at the end of Step 2) are Heads -- but the formation is in the Sides Plane (or vice versa!), he must then call "Star Thru, 2 ladies Chain, Pass Thru Wheel & Deal" (or "Swing Thru, boys Run, Bend the Line, Right & Left Thru, Pass Thru, Wheel & Deal"). From a box, this will always bring the paired couples into their own plane and a caller may then "Chicken Plucker" them home (if they are in a DPT arrangement, call Pass Thru first!).

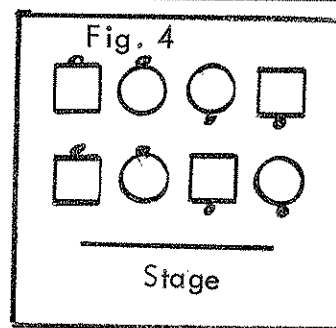
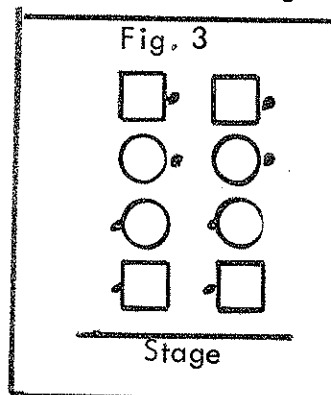
Step 4. With 2 couples home, it should be relatively easy for a sight caller to use elementary 2-couple sight calling techniques to also bring the other couples (the ones now in the center) back to their original home positions.

The above-described process is intended to serve primarily as a step-by-step training formula. In actual practice, however, most sight callers soon find that the process can be short-cut in a variety of ways. It is not all that difficult, for example, for a sight caller to train himself to recognize, when the dancers are in the 2-faced lines at the end of Step 1, whether the paired couples belong in the Heads Plane or the Sides Plane, and to then bring them into that plane without further to-do. If the 2-faced lines are perpendicular to the stage (as in Fig. 3), and the pairs are Sides, a Wheel & Deal will do it -- and if the pairs are Heads, a "Bend the Line, Pass Thru, Wheel & Deal" will similarly place the paired couples in the proper plane.

And if, conversely, the 2-faced lines are parallel to the stage (as in Fig. 4), and the pairs are Heads, a Wheel & Deal gets 'em into the home plane -- and if the pairs are Sides, "Bend the Line, Pass Thru, Wheel & Deal" does the same thing.

It is probably also true that after only a little bit of experience, most callers are able to develop the knack of bringing the paired couples home without having to consciously follow the kind of step-by-step approach we have just described -- that they soon find that they can bring all the dancers home in a kind of "snapshot" fashion. In such cases, a caller finds that he can recognize -- while he is actually calling -- that a particular couple is at or near its home location and, then using 2-couple sight techniques, he is able to bring the other couples home as well.

It should also be pointed out that while return-to-home get-outs are fun and while they can certainly function as effective get-out routines, they can also be overdone. The dancers have been conditioned to enjoy the "prize" of an Allemande Left at the end of a routine, and a caller who goes overboard with return-to-home resolution gimmicks is, in effect, denying the dancers their justly-earned -- and eagerly awaited -- reward.



choreo



BREAKDOWN

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

JULY 1979

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WHAT'S HAPPENING?

While we get the feeling that the "Magic" concept is still very popular in the Advanced/Challenge workshops, Dixie Derby, after a 2-3 month splurge on "top" of the mainstream workshops, seems, finally, to be on the wane. And as near as we can tell, it is being replaced by the current Callerlab Quarterly Experimental selections: Track & Trade and Make Me a Column. We are, incidentally, pleased to note that most callers seem to be taking Callerlab's suggestion and not calling Track

and Trade by its other name "Launch It",

Here's a bunch of new ideas we looked at this month:

ANYTHING & DERBY (George Dawkins) The term "Derby" means: Centers Trade & Spread as ends Fold and Extend into the center position. The term may be used after any command involving an arm turn action for the centers (Swing Thru & Derby, Fan the Top & Derby, etc.)

BLAZE THE TRAIL (Roy Leber) From any allowable formation, centers Trail Off, ends Trade and Roll and Slide Thru.

CHANGE-O (Chuck Jaworski) From columns, centers Trade & Spread as each column leader Folds behind adjacent dancer and each single file twosome then extends to become centers of the final parallel 2-faced line formation. Called from DPT, Trade By or 8-Chain Thru formations, Change-O produces 3x1 lines.

CHASE & DODGE (Stephen Grover) From back-to-back couples, belles turn back and all 4 Box Circulate + Walk & Dodge to end as back-to-back couples again.

CRACK THE WAVE (Chuck Dillenbeck) From a Tidal Wave, the 2 centers Trade as their adjacent dancers U-Turn Back to form a momentary 2 faced-line. The 2-faced line does a Couples Trade and, picking up the next adjacent dancer in Weathervane fashion, these 6 Trade 3 by 3. The lonesome ends, meanwhile, U-Turn Back (4 by 4 2-faced line), then all Bend the Line.

What's Happening? (continued)

CURVE IN/OUT (Stephen Grover) Curve In: Facing dancers Pass Thru and $1/4$ in; Curve Out: Facing dancers Pass Thru and face out.

DIXIE FLIP (Jack Bright) From normal facing couples, all Dixie Style to an OW; then the centers Cross Run, ends Flip and U-Turn back.

GRAND DODGE (Norm Crawshaw & Rick Hampton) Same as Grand Walk & Dodge (Burleson 817) but outsides Trade to end in an 8-Chain Thru formation.

GRAND TRAIL OFF (Stephen Grover) From side-by-side columns, the lead 2 in each column Trail Off and, as a couple, Circulate one spot while, simultaneously, the 2 trailers in each column Circulate 2 places and then also Trail Off. Ends in parallel 2-faced lines.

KEEP COOL (Chuck Jaworski) From facing lines of 4, centers in each line do a Fan the Top + Single Hinge as the ends Pass Thru, $1/4$ in and Touch $1/4$ with the one they meet to end in columns. The movement can also be done from a Tidal Wave and a Centers Out Line, as well as by active couples in a squared-up set (Heads Keep Cool).

LOAD THE WINDMILL (Ron Schneider) From facing lines of four, Ends Load the Boat but instead of passing the 3rd person, they Touch $1/4$. Centers, meanwhile, Swing Thru and Cast $3/4$. Ends in Columns.

LOOP (Dave Hodson and Norm Poisson) From any allowable formation, designated dancers Run but inactive dancer does not slide over to take the Runner's spot.

MAKE ME A COLUMN (from OWs) by Dave Roe. From parallel OWs, ends Fold. From here, the single file twosome facing in walks forward and the single file twosome facing out falls in behind them and all now adjust

to columns (RH waves end in LH columns and vice versa!) From back-to-back lines of 4, the beau's position in the right hand couple turns back as the belle's position Folds in behind; they both now walk forward as the left-hand couple does a $1/4$ right and in single file fall in behind the right hand couple and all now adjust to columns.

SCOOT & FLIP THE DIAMOND (Ed Curran) From parallel ocean waves, all Scoot Back + centers Hinge. Without stopping, ends $1/2$ Circulate (6-hand OW); the end of the 6-hand wave and adjacent dancer now Hinge and outfacer Runs as the diamond dancers Flip the Diamond to end the move in a $1/4$ Tag formation.

SCURRY (Bill Davis) From columns, the No. 1 and No. 3 dancers in each column Circulate $1-1/2$ places as the No. 2 and No. 4 dancers Spread and Extend slightly as all adjust into parallel 2-faced lines.

CALLERLAB EMPHASIS MOVES

For the quarter beginning July 1st, 1979 Callerlab has pin-pointed 2 mainstream moves for specialized emphasis: Pass the Ocean and Recycle. The release points out that Callerlab has underscored the fact that Recycle is a no-hands movement and that in Mainstream Dancing it is to be called from ocean waves only.

• NEW MOVEMENT (Experimental)

MAKE ME A LINE (Dick Bayer)How To Do It:

From a 1/4 Tag formation, the wave dancers Recycle and, without stopping, Sweep 1/4 as, simultaneously, the outside dancers turn 1/4 in to face each other. The movement ends in facing lines of four (if the initial 1/4 tag arrangement is "normal", the end-up lines are 1/2 Sashayed).

Impressions:

The author notes that the body flow for the above-described action is especially smooth if the 1/4 tag formation is established by means of a Ping Pong Circulate. This allows the outsides, who must turn to face each other in Make Me a Line, to accomplish the turn by simply doing a Roll to face after they have done the Trade action in Ping Pong Circulate. We have a hunch, however, that this feature could be both a blessing and a curse. We agree whole-heartedly that Make Me a Line is an excellent follow-up move after a Ping Pong Circulate -- but also found the action to feel a bit contrived if the 1/4 tag formation was established in some other way. This could limit its appeal for both callers and dancers. But, again, after a Ping Pong Circulate, Make Me a Column is a real smoothie and it could just make the grade. Time will tell!

Special Note: Although it wasn't mentioned in the author's directions, the move can also be called from a 3/4 tag formation (follow the same directions as noted above).

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Pass to the Center Centers Star Thru, Pass the Ocean Ping Pong Circulate <u>Make Me a Line</u> Curlique, boys Run	<u>Equals ZERO!</u>
<u>From a Zero Line - ZL (1P2P)</u> Pass Thru, Wheel & Deal Centers Star Thru, Pass the Ocean Ping Pong Circulate <u>Make Me a Line</u> Box the Gnat, Right & Left Thru Flutterwheel	<u>Technical ZERO</u> (ends and centers interchange!)
<u>From a Zero Line (ZL)</u> Curlique, Coordinate Ferris Wheel, centers Star Thru Pass the Ocean, Ping Pong Circulate <u>Make Me a Line</u> , Box the Gnat RL Thru, Pass Thru, Wheel & Deal Centers Pass Thru (ZB)	Converts a Zero Line (ZL) to a <u>Zero Box (ZB)</u>

Make Me a Line (continued)

- 1-3 Pass the Ocean
Ping Pong Circulate
Make Me a Line
Star Thru, Trade By OB-os
Pass to the center
(Square Thru 3/4, AL!)
Centers Star Thru
Pass the Ocean
Ping Pong Circulate
Make Me a Line
Star Thru, California Twirl OB-os
Dive Thru
Square Thru 3/4 AL!
- 1-3 Pass the Ocean
Ping Pong Circulate
Make Me a Line
Curlique
8 Circulate 2 places
Boys Run OB
Right & Left Thru
Dive Thru and Touch
Ping Pong Circulate
Make Me a Line
Square Thru
Walk right in to a
Right & Left Grand!
- 1-3 Cross Trail, Separate
Go round 1, line up 4 RL-os
Star Thru OB
Swing Thru
Boys Trade, boys Run
Tag the Line-Right
Boys Hinge
Diamond Circulate
4 girls Swing Thru
4 boys Circulate & 1/4 in
Everybody Ping Pong Circulate
Make Me a Line
Pass Thru, Wheel & Deal
Centers Swing Thru
Ping Pong Circulate
Make Me a Line (ZL) AL!
- 1-3 Square Thru ZB
Swing Thru, boys Run
Tag the Line - In
Girls only Load the Boat
4 boys Spin the Top and...
Everybody Make Me a Line
Pass Thru, girls Fold
Star Thru
Ferris Wheel
Centers Sweep 1/4 and back away!
(you're Rotated)
- 1-3 Pass Thru, Separate
Go round 1, line up 4
Star Thru
Centers Swing Thru
Boys Trade, Ping Pong Circulate
Make Me a Line
Ends only Load the Boat
Centers Swing Thru
Same 4 Spin the Top
Everybody Make Me a Line
Everybody Star Thru
Trade By (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 you Promenade, 1/2 way you go
Down the center Star Thru, Pass Thru
you know
Pass to the Center, centers Star Thru
and Pass the Ocean
Ping Pong Circulate, 2 by 2 and don't
be late
Make Me a Line and when you're done
Curlique that way
Boys Run, Corner Swing, then you
Promenade
...add 16-beat Tag

● SHARE THE WEALTH

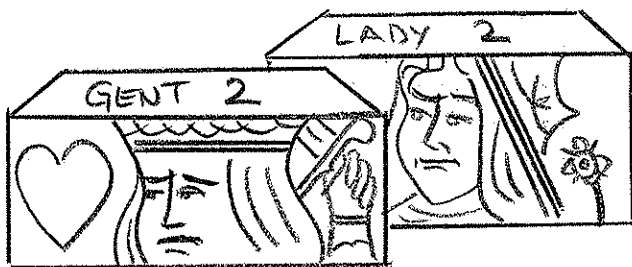
Subscriber Bob Hardesty sent in one of those surprise-type Rotate routines and asked us to share it with you:

- 1-3 RL Thru, Lead right
Circle to a line of 4
Curlique, Coordinate
Girls Trade, Wheel & Deal
Dive Thru
Centers Star Thru and everybody...
Bow to your Partner
(you're Rotated!)

David Cox (one of our Australian subscribers) sent in some interesting routines:

- 1-3 Promenade 1/2, lead right
Circle to a line of 4
Curlique, 8 Circulate 2 places
Cast Right 3/4 and everybody..
Cross Trail (AL!)
- 1-3 Square Thru, Curley Cross
Centers Trade, Ends Fold
Double Pass Thru
Track II, Explode the Wave
Wheel & Deal
Centers Square Thru 3/4 (AL!)

And finally, Whitey Aamot sent us a set of square dance "dolls" he carries around in his wallet. They are made from playing cards (everyone has a deck of cards laying around somewhere with one or two cards missing, right?). You simply cut the Kings and Queens of the 4 suits as shown below so that only the faces are showing and cut the corners so you can tell the dancers' facing directions:



● CHOREO PUZZLE

We had an excellent response to last month's puzzle (write a routine that allows a caller to call "Boys Trade, Curlique" 3 times in a row). Correct solutions were sent in by Don Beck, Geo. Dawkins, Jay Klassen, Lloyd Priest, Jerry Walker, Jim West and others and most of them set up one of two formations from which the puzzle series can be called:

- Completed DPT with boys in the lead
- back-to-back lines of 4, 1/2 Sashayed

Our favorite solution came from Ed Fraidenberg. It requires an unsymmetric arrangement, but it really solves the problem:

- One and Two Rollaway
Heads lead right, Dosado to OW
Boys Trade, Curlique
Boys Trade Curlique
Boys Trade Curlique (and on and on and on...)
Ends: Circulate two places, ~~and on and on and on...~~
Centers Run, Tag the Line-In
Star Thru, lead 2 Calif. Twirl, RL Thru
Dive Thru, Pass Thru, RL Thru, Dive Thru
Centers Star Thru
Lead right, Circle 1/2 (AL!)

Bill Davis submitted a part of our puzzle for this month (we'll call it Puzzle A):

- What one command is a 1/2 Zero when it is called from one formation -- and is also a 1/3 Zero when it is called from another?

We have to admit that, as of this writing, we, ourselves, have not yet been able to solve Bill's puzzle. However, in looking for the solution, we stumbled across another puzzle idea in the same vein (Puzzle B):

- What one command is a 1/2 Zero when it is called from one formation -- and is also a full Zero when it is called from another?

Be sure to send in your solutions (we're awarding Brownie Points this month). Good Luck!

• MOVIN' DOWN THE MAINSTREAM

- 1-3 Square Thru ZB
Swing Thru, boys Run
Tag the Line
Girls Trade, Curlique ZB
Girls Trade, girls Run
Tag the Line
Boys Trade, Pass Thru
Boys Pass Thru, girls Trade
Star Thru, girls Trade
Ferris Wheel, Zoom
Centers Square Thru 3/4 AL!
- 1-3 Lead right
Circle to a line of four ZL
Pass Thru, Wheel & Deal
Double Pass Thru
Peel Off, Pass Thru
Wheel & Deal, Zoom
4 girls Swing Thru
Same girls Turn Thru
Boys Courtesy Turn this girl
Send her back Dixie Style....
..to a Left Allemande!
- 1-3 Square Thru ZB
Spin Chain Thru
Girls Circulate once
Girls Turn Back
Couples Circulate
Bend the Line CL
Flutterwheel, Star Thru OCB
Veer Left, Ferris Wheel
Centers Sweep 1/4
Pass Thru, Separate
Go round 1, line up 4
Pass Thru, Wheel & Deal
4 girls Pass Thru
Spin Chain Thru
Ends Circulate once
Same ends U-Turn Back
Couples Circulate
Bend the Line
Pass Thru, girls Cross Fold
Star Thru, Couples Circulate
Bend the Line, 2 ladies Chain.... ZL
Star Thru, Square Thru 3/4 AL!
- 1-3 Right & Left Thru
Rollaway, 1/2 Sashay, Circle Left
4 boys Square Thru
Spin Chain Thru
Ends Circulate once
Boys Run ZL-os
Right & Left Thru ZL
Square Thru 3/4
Courtesy Turn this girl
Send her back Dixie Style to OW
Left Swing Thru
Left Spin Chain Thru
Girls Circulate twice AL!
- 4 ladies Chain
Heads only Rollaway, 1/2 Sashay
Circle Left
4 boys Square Thru 3/4
Boys Cloverleaf, girls Square Thru 3/4
Boys Courtesy Turn this girl ZL-os
Right & Left Thru ZL
Rollaway, 1/2 Sashay, Star Thru
Outsides Cloverleaf
Centers Square Thru CB-os
Everybody Square Thru 3/4 AL!
- 1-3 Lead right
Circle to a line of four ZL
Pass Thru
1/2 Tag the Line
Swing Thru
Walk & Dodge
Partner Trade ZL
Pass Thru
Tag the Line - In
Centers Square Thru
Ends Star Thru
Centers In, Cast Off 3/4
Star Thru
Double Pass Thru
Leaders Trade CB-os
Square Thru 3/4 AL!

• SPOTLIGHT BASIC

CURLEY CROSS

Although Curley Cross has been on the Callerlab Plus II list ever since that list was created, it doesn't seem to have gained the same degree of acceptance that has been accorded most of the other Plus II moves. Here's the formal definition:

Curley Cross: From any normal or 1/2 Sashayed facing couple arrangement, all Curlique and, without stopping, those facing in extend left hands and pull by (on the diagonal) to end as back-to-back couples.

We suspect that the reason that many callers call Curley Cross so infrequently is that when it is called from normal couples, the dancers end up 1/2 Sashayed. This need not, however, be a problem. Note the following examples:

- 1-3 Curley Cross
 Touch 1/4
 Centers Trade
 Boys Run ERL-os
 Pass Thru
 Wheel & Deal
 Double Pass Thru
 Leaders Trade CB
Curley Cross
 Ends Fold OPB-os
 Swing Thru, Turn Thru AL!
- 1-3 Curley Cross
 Swing Thru, Walk & Dodge
 Partner Trade ERL-os
Curley Cross
 Centers Square Thru
 Outsides Cloverleaf
 Everybody Swing Thru OPB-os
 Recycle, Box the Gnat
 Right & Left Grand!

In addition, it is also possible to generate normal Curley Cross choreography by simply calling it from couples that are 1/2 Sashayed. This converts 1/2 Sashayed couples back to a

normal arrangement and the average caller will have little difficulty in developing a considerable number of appropriate follow-up commands. Note the following:

- 1-3 Rollaway, 1/2 Sashay
Curley Cross OPB-os
 RL Thru, Rollaway, 1/2 Sashay
Curley Cross
 Wheel & Deal
 Centers Pass Thru OPB-os
 Star Thru, RL Thru ECL
 Rollaway, 1/2 Sashay
Curley Cross
 Trade By RB-os
 Swing Thru, girls Circulate
 Boys Trade, boys Run
 Bend the Line RL-os
 Star Thru, Dive Thru, Pass Thru (ZB) . AL!
- 1-3 Square Thru ZB
 Swing Thru, boys Run
 Bend the Line EPL-os
 Pass Thru, Wheel & Deal
 Double Pass Thru, Peel Off
 Ends Star Thru, others Curley Cross
 Centers In, Cast Off 3/4
 Centers RL Thru, Rollaway, 1/2 Sashay
Curley Cross, Ends Slide Thru (ZB) ...AL!
- 1-3 Pass Thru, Separate
 Go round 1, line up 4
 Star Thru
 Centers Right & Left Thru
 Rollaway 1/2 Sashay
Curley Cross, Cloverleaf
 Centers Pass Thru OOB
 Swing Thru, boys Run
 Tag the Line - Right
 Ferris Wheel
Centers Curley Cross
 Cloverleaf and everybody ...
 Right & Left Grand!

• CALLERLAB QUARTERLY SELECTIONS

As most of you no doubt know by now, Callerlab has selected two moves for their quarterly selections for the current quarter: Ed Fraidenberg's Track & Trade and Dick Bayer's Make Me a Column. We introduced Make Me a Column in our January 1979 issue (page 922) and we featured Track & Trade as a "Spotlight Basic" last month (page 974) so we won't go into another detailed treatment of either move at this time. However, since it is possible to call the two moves one after the other (Track & Trade then Make Me a Column) we thought it might be interesting to provide some routines in which the two moves are used together. (Incidentally, please do not write to tell us that we ought to combine the two moves into one and call it "Track to a Column" or something similar. Keep 'em separate and keep 'em individual and you'll gain more versatility and less confusion!).

- 1-3 Lead right, circle to a line ZL
Right & Left Thru ZL-os
Pass Thru, Wheel & Deal
Double Pass Thru
Peel Off, Curlique
Track & Trade
Make Me a Column
Triple Scoot, boys Run RB
Curlique
Scoot Back, boys Run ZL
Pass the Ocean CB-os
Girls Trade, girls Run
Ferris Wheel
Outsides squeeze in, line up 4
Curlique
Track & Trade
Make Me a Column
Coordinate, Wheel & Deal OB
Dive Thru, Pass Thru. (ZB) AL!
- 4 ladies Chain & Rollaway
1-3 Pass Thru, Separate
Go round 1, line up 4

Curlique

Track & TradeMake Me a Column

Trade & Roll EOL

Ends only Box the Gnat

Everybody CurliqueTrack & TradeMake Me a Column

Triple Trade, boys Run ZB-os

Square Thru 3/4

Trade By (ZB) AL!

- 1-3 Pass Thru, Separate
Go round 1, line up 4
Touch 1/4
Track & Trade
Make Me a Column
Boys Run OCB-os
Curlique
Follow Your Neighbor & Spread (OCB-os)
Recycle (AL!) ZB
Pass to the center
Centers Curlique
Walk & Dodge, Cloverleaf
Round 1, line up 4
Touch 1/4
Track & Trade
Make Me a Column
Centers Trade
All 8 Circulate
4 boys Trade & Roll
Same boys only Load the Boat
4 girls Walk & Dodge
Everybody Curlique
Girls Circulate, boys Trade
Boys Run
Ferris Wheel
Centers Square Thru 3/4 AL!

• SIGHT CALLER'S NOTEBOOK

IMPROVISING RIGHT & LEFT GRAND GET-OUTS

One of the first priorities of a student sight caller is to acquire the ability to visually maneuver two facing couples -- with simple commands -- into any 4-dancer formation it is possible to achieve within their own foursome. It is interesting to note that this ability can also be used by a sight caller to improvise square-resolving get-outs that proceed directly into a Right & Left Grand (without first calling an Allemande Left!). The traditional way for a sight caller to accomplish such get-outs has been for him (or her) to first bring the dancers into an identifiable or known arrangement and, from there, to call an appropriate Right & Left Grand get-out module that he has previously memorized. Indeed, it is probably safe to say that most sight callers, these days, have memorized a number of such get-outs that work from Zero Lines, as well as a number that work from a Zero Box. Two such routines are shown below:

From a Zero Line (ZL)

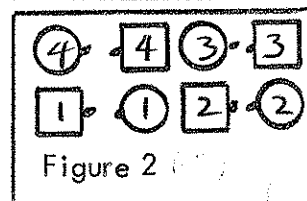
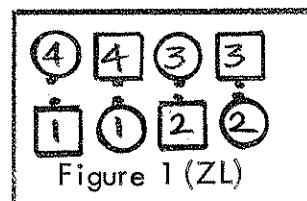
RL Thru, Pass the Ocean
Swing Thru, boys Run
Tag the Line-Right
Ferris Wheel, centers Pass Thru
Right & Left Grand!

From a Zero Box (ZB)

Pass Thru, Trade By
Swing Thru, boys Trade
Boys Run, Wheel & Deal
Swing Thru, 8 Circulate 1-1/2
Right & Left Grand!

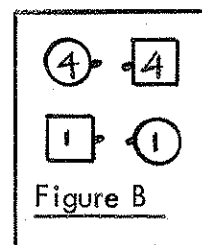
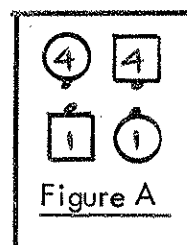
This kind of resolution strategy can sometimes be very effective -- although care must be taken not to overdo it! However, in order for this particular method to be effective, a sight caller must do a certain amount of "homework", that is, he is required to carefully memorize each and every Right & Left Grand get-out module that he will want to use in his patter programs. And while that is, to be sure, very easy to do and, while it poses no problems for the average caller -- and while we urge every sight caller to always have one or two such modules conveniently tucked away in his memory bank -- we nevertheless also point out that a sight caller's choreography can be even more versatile if, in addition to memorizing such get-outs, he also learns how to improvise Right & Left Grand get-outs by using 2-couple maneuvering skills to place the facing couples in both Zero Line and Zero Box arrangements into the particular formation that may be necessary in order to call an accurate Right & Left Grand. Let's see how this works:

Figure 1 shows a Zero Line and Figure 2 shows how the dancers must be arranged (1/2 Sashayed) in order to call a Right & Left Grand. Although the dancers in Figure 1 are in a normal facing lines of four formation, and although in Figure 2 the formation has been changed to a normal box or 8-Chain Thru arrangement, notice that the dancers themselves are in the identical place on the floor and that the only real difference between the two arrangements is to be found in the facing direction of each dancer! This means that if a sight caller is able to manipulate the facing couples in Figure 1 so that they are returned to the same spot on the floor -- but instead of facing their opposites they end up facing their original partners -- that caller could then resolve the square by calling a Right & Left Grand. To put it another way: The ability to improvise a Right and Left Grand from a Zero Line involves little more than knowing how to visually maneuver



Improvising Right & Left Grands:

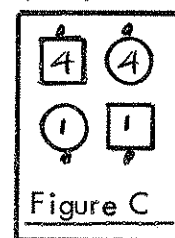
two facing couples (as in Figure A), being sure to keep them within their own foursomes and, when bringing them back to their original spot on the floor, they end up facing their partners rather than their opposites (as in Figure B). In effect, a caller must be able to invent a spur-of-the-moment routine that is equivalent to the command, "Face Your Partner". Note the routines below:

From Zero Lines:

- | | |
|---|--|
| <p>1. Curlique
Girls Run
Right & Left Grand!</p> <p>2. Pass the Ocean
Girls Trade, Swing Thru
Right & Left Grand!</p> <p>3. RL Thru, Dixie Style to OW
Left Swing Thru, Trade the Wave
Right & Left Grand!</p> <p>4. Square Thru 3/4
Courtesy Turn this girl
Dixie Style to OW, boys Trade
Trade the Wave, Box the Gnat
Right & Left Grand!</p> | <p>5. Pass the Ocean, girls Trade
Boys Fold, girls only Peel Off
Boys Trade
Right & Left Grand!</p> <p>6. RL Thru, Pass Thru
Partner Trade & Roll
Right & Left Grand!</p> <p>7. Pass Thru, Chase Right
Partner Trade & Roll
Right & Left Grand!</p> <p>8. 2 ladies Chain, Slide Thru
Curlique, Walk & Dodge
Partner Trade & Roll
Right & Left Grand!</p> |
|---|--|

Bear in mind, however, that while all of the above routines are effective, the trick here is not to memorize them -- but rather, to learn how to improvise and invent your own while you are actually calling! The technique will obviously take a bit of practice -- especially if you've never done it before -- but it really isn't all that hard to do. After a few tentative experiments, you'll probably find that you will be able to accomplish it quite easily -- And you might even learn a few short-cuts!

Note, for example, that the last three routines (above) have something in common: They all go into the final Right & Left Grand by means of a command to do a "Partner Trade & Roll". In order to call a "Partner Trade & Roll - Go Right & Left Grand", a caller must be able to bring the dancers from a normal facing arrangement (as in Figure A) to the arrangement shown in Figure C. Notice, too, that this (Figure C) is where the dancers would be if, from Figure A, a caller had called: "Square Thru 3/4". This means that any Square Thru 3/4 Equivalent (most callers already know a number of them!) plus "Partner Trade & Roll" will place the dancers where they have to be in order to call "Right & Left Grand!".



The above-described approach can also be used to improvise Right & Left Grand get-outs from a Zero Box. We'll examine how that works next month!

choreo



BREAKDOWN

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

AUGUST 1979

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WHAT'S HAPPENING??

Every year the flow of new movements seems to slow down in the summertime -- and this year is no exception. Only about half of the usual number of new experimentals crossed our desk this month -- and this is the way it has always been. Summer is also a tough time to assess trends. We all seem to dance with a lot less intensity in the summertime -- although there can be little question but that the current Callerlab Selections (Track & Trade and Make Me a Column) have been getting a healthy workout. Other than that.....

CHANGO (Norm Poisson) From columns, the lead 2 dancers column Circulate as the trailing 2 Circulate forward on the diagonal and into the other column to form Magic Columns. (see our note about a different "Chango" on page 992)

CHIP 'N PUTT (Jeanne Thurston) From a Trade By formation, outfacers Wheel Right as a couple, Promenade 1/4 position and Bend In as infacers 1/2 Square Thru to end in an 8-Chain Thru formation.

CROSS & PEEL (Tom McGrath, Sydney, Australia) From a completed Double Pass Thru formation, the leaders Cross Trail and turn back and Veer slightly toward the outside, as the trailers do a standard Peel Off action to end in facing lines of four.

HALF DIXIE TO A WAVE (Bill Adkins) From an 8 Chain Thru formation, all step to a left hand OW and Hinge 1/4 with left hands (identical to Left Touch 1/4).

LIBERATE (Bruce Bird) To be called only from facing lines of 4 in which all the centers are of the same sex: All Slide Thru, center 4 Walk & Dodge and, without stopping, those who are facing someone Star Thru as those who are behind someone do a Centers In and Cast 1/4 to end the movement in parallel 2-faced lines.

LOOKIIN' / LOOK OUT (Paul McNutt) From a completed Double Pass Thru formation, all 8 1/4 in and, without stopping, centers Turn Thru as the ends Pass Thru to end in lines of four facing out. The entire name is Look In/Look Out -- they are not two separate calls.

PLUNGE IN (also OUT, Right, (Left, etc.) Janis Odegard. The action begins from any line or column formation: On command to "Plunge", all dancers Hinge, Roll to face and Pass Thru. If the call is amplified (Plunge In, Out, etc.) dancers turn 1/4 as directed after the Pass Thru.

● SHARE THE WEALTH

Although we had already completed our "Share the Wealth" section for this month's issue at the time we are typing this page (see page 997), we have just received a telephone call from Jerry Powell (Greenville, NC) with some interesting Track & Trade material. And, since we had the space, we're going to feature two "Share the Wealth" columns in this month's issue.

TURN & ROLL (Don Beck) From an 8-Chain Thru formation, all Turn Thru, centers Left Turn Thru as those facing out roll right (as in Scoot Back and step into a right hand ocean wave with those completing the Left Turn Thru in the center. Ends in a parallel (right hand) wave formation. (Note: the author notes that he is aware that the name Turn & Roll already appears in Burleson's Encyclopedia with a different definition. He has elected to use the name (in spite of its prior appearance) because it fits the movement (it is an obvious extension of the Pass & Roll idea) and because the earlier Turn & Roll is not being used through the C4 level. Also, since starting formations are different, the two versions of the same name could theoretically co-exist.)

- From any parallel 2-faced lines formation:

Ferris Wheel	}	Equals
Double Pass Thru		Technical
Peel Off, Touch 1/4		Zero
Track & Trade		

- Singing Call (Corner Progression)

Head 2 Pass Thru, Separate 'round 1
Lines of 4 go up & back, Touch $\frac{1}{4}$ son
Triple Scoot & Everybody Track & Trade
for me
Ferris Wheel go 2 by 2, in the center Square
Thru
Count 3 hands, corner Swing, Swing that
lady fair
AL, c'mon back & Promenade that square
...add 16-beat tag.

- Singing Call (Corner Progression)

Head 2 Pass Thru, Separate 'round 1
Lines of 4 go up & back, Touch 1/4 son
Track & Trade, 2 by 2, Wheel & Deal I say
Swing Thru 2 by 2, Recycle when you do
Everybody RL Thru, Pass Thru & then
Trade By, corner Swing & Promenade my
friend
...add 16-beat tag

• NEW MOVEMENT (Experimental)

SQUEEZEAWAY (Chuck Jaworski)How To Do It:

From side-by-side 4-dancer columns, the center 4 dancers Trade and Spread apart (a "Squeeze" action - see Burleson Nos. 2395 or 2419) as, simultaneously, each column leader (No. 1 dancer) Folds behind the adjacent dancer (No. 4 dancer in the other column) to form a momentary single file column of 2. Without stopping, each column of 2 walks forward to become centers of the end-up parallel 2-faced line formation. The action of the leader/trailer outsides is identical to a Column Circulate 2 places.

Impressions:

As we noted in "What's Happening" last month, the author originally named this movement "Chango" and he intended it to be used as a follow-up move to the command "Presto" (see page 972, June 1979). It turned out, however, that a command called "Chango" was already in fairly wide circulation on a number of Challenge tapes and its acceptance by Challenge dancers was already well-established. The Challenge "Chango" was also meant to be used in a "Presto-Chango" combination (see "What's Happening" in this issue) and since its action was altogether different than the one described above, a new name for the above move was obviously in order. The name "Squeezeo" was suggested and we also experimented with calling the movement directionally (Centers Squeeze, outsides Circulate twice), but neither solution seemed to be totally satisfactory. "Squeezeaway" is the current suggestion and we solicit your comments. The movement is still in an experimental stage, so it is still possible to make changes. The action of "Squeezeaway" features a slightly different way to move into 2-faced lines from columns. We found the teach to be problem-free and the response of the dancers was quite enthusiastic. See what you think!

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Star Thru, Veer Left Ferris Wheel & Spread Touch 1/4 Circulate <u>Squeezeaway</u> Ladies Trade, Bend the Line	<u>ZERO</u>
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run Ferris Wheel & Spread Touch 1/4, Circulate <u>Squeezeaway</u> Couples Circulate, Ferris Wheel Centers RL Thru, Pass Thru	<u>ZERO</u>
<u>From a Zero Box (ZB)</u> Curlique, Swing Thru, centers Run Tag the Line - In, Curlique Circulate, <u>Squeezeaway</u> Couples Circulate, Wheel & Deal	<u>TECHNICAL ZERO</u> (insides/outside interchange)

Squeezeaway (continued)Sample Figures:

- 1-3 Pass Thru, Separate
Go 'round 1, line up 4
Curlique, Circulate
Squeezeaway
Couples Circulate
Ferris Wheel & Spread
Touch 1/4, Circulate
Squeezeaway
Wheel & Deal (ZB) AL!
- 1-3 Square Thru ZB
Curlique, Swing Thru
Centers Run
Bend the Line
Touch 1/4, Circulate
Squeezeaway
Couples Circulate
Bend the Line RL
Pass Thru, Wheel & Deal
Double Pass Thru
Peel Off
Pass Thru, Partner Trade
Curlique, Circulate
Squeezeaway
Couples Circulate
Bend the Line RL
Square Thru
Trade By (ZB) AL!
- 1-3 Star Thru & Spread
Curlique, Circulate
Squeezeaway
Couples Circulate
Wheel & Deal (AL!) ZB
Star Thru, Pass Thru
Chase Right
Swing Thru, centers Run
Couples Circulate
Bend the Line
Touch 1/4, Circulate
Squeezeaway
Couples Circulate
Bend the Line CL-os
Slide Thru (ZB) AL!
- 4 couples Rollaway, 1/2 Sashay
1-3 Pass Thru, Separate
Go 'round 1, line up 4
Curlique, Circulate
Squeezeaway
Couples Circulate 2 places
Tag the Line - In
Touch 1/4-Circulate
Squeezeaway
Couples Circulate
Ferris Wheel,
Boys Swing Thru
Ping Pong Circulate
4 girls Swing Thru
Center girls Run
1/2 Tag the Line
Girls Hinge, Swing Thru
Girls Turn Thru
Boys Courtesy Turn this girl
Rollaway, 1/2 Sashay
Same girl..... AL!
- 1-3 Square Thru ZB
Swing Thru, boys Run
Bend the Line EPL-os
Curlique, Circulate
Squeezeaway, centers Trade
Couples Circulate
Boys only Ferris Wheel, girls Recycle
Double Pass Thru, Peel Off
Touch 1/4, Circulate
Squeezeaway, centers Trade
Wheel & Deal, Swing Thru
Scoot Back, boys Run CL
Pass the Ocean, Trade the Wave ..AL!

SINGING CALL (Corner Progression)

Head 2 Promenade, 1/2 'round the floor
Down the center Star Thru & Spread, make
lines of 4

Go up & back, Curlique, Circulate 1 time
Squeezeaway 2 by 2, when you're done

here's what you do

WD, Dive Thru, Square Thru 3

Swing that corner, Promenade for me

...add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

- 1-3 Lead right
 Circle to a line of four ZL
 Pass Thru, Wheel & Deal
 Double Pass Thru
 Cloverleaf
 Centers Pass Thru OOB-os
 Star Thru ECL-os
 Right & Left Thru ERL
 Rollaway, 1/2 Sashay
 Ends only Star Thru & Cloverleaf
 Centers Curlique
 Walk & Dodge
 Partner Trade AL!

- 1-3 Lead right
 Circle to a Line of four ZL
 Pass Thru, Wheel & Deal
 Double Pass Thru
 Peel Off
 Ends only Star Thru & Cloverleaf
 Centers Swing Thru
 Same 4 Recycle, Pass Thru OPB-os
 Curlique
 Split Circulate
 Boys Run (ZL) AL!

- 1-3 Square Thru ZB
 Curlique
 Scoot Back, Hinge ZB (OW)
 Girls Trade, Recycle OB-os
 Pass Thru, Trade By ZB-os
 Curlique
 Scoot Back, Hinge ZB-os
 Girls Trade, girls Run
 Tag the Line
 Centers In, Cast Off 3/4
 Pass Thru, Tag the Line
 Girls turn back & Star Thru
 Ferris Wheel
 Centers Square Thru 3/4 AL!

- Side ladies Chain Right
 1-3 Pass Thru, Separate
 Go 'round 1, line up 4
 Curlique
 8 Circulate
 4 boys Trade
 8 Circulate
 4 boys Run
 Zoom - Zoom again
 Centers Square Thru 3/4 AL!

- Head ladies Chain
 Same couples Pass Thru, Separate
 Go 'round 1, line up 4
 Curlique
 8 Circulate
 4 girls Trade
 8 Circulate
 4 girls Run
 Cloverleaf
 Center 4 Box the Gnat
 Change hands and everybody AL!

- 1-3 Curlique
 Walk & Dodge OPB-os
 Curlique
 Scoot Back
 Boys Run ERL-os
 Star Thru, Veer Left
 Couples Circulate
 Boys go Double as the ladies Hinge
 4 girls Swing Thru
 Center girls Run
 4 girls 1/2 Tag the Line
 Couples Circulate
 Wheel & Deal OB-os
 Dive Thru, centers Curlique
 Box Circulate Double AL!

• CHOREO PUZZLE

We would, first of all, to belatedly acknowledge the fact that two more correct answers to our June puzzle came in after we had already gone to press last month. Al Pedigo and Wes Huxtable (from Somerset, England) submitted correct answers to the June problem and we'd like to tell 'em thanks for your interest.

Now for the answers to the July puzzle. The puzzle was every bit as tough as we suspected it would be and we received only two correct answers -- and one of those is only conditionally correct! As you may recall, the July puzzle consisted of two separate, but similar problems:

Problem A What one command is a 1/2 Zero when it is called from one formation and is also a 1/3 Zero when it is called from another?

Problem B What one command is a 1/2 Zero when it is called from one formation and is also a full Zero when it is called from another?

Since Problem B was a bit easier, we'll tackle it first. Many answers are possible. The command "All 8 Circulate", for example, turns out to be a 1/2 Zero when called from standard pairing normal parallel ocean waves (ZB, CB, OB, RB, etc.), and it is also a full Zero when it is called from standard pairing parallel 2-faced lines (2-faced lines in which all the boys have the same girl in the partner "slot", i.e., partners, corners, etc.). The solution we prefer, however is the command "Spin Chain Thru" which, when called from standard pairing normal waves is a 1/2 Technical Zero, and when called from an Alamo Ring, it is a full Zero.

Now for Problem A: Don Beck's answer was a Spin Chain Thru which (as noted above) is a 1/2 Technical Zero when called from standard pairing waves. Don's solution, however, also indicates that Spin Chain Thru when called from left-handed ocean waves is a 1/3 Zero. The answer assumes that since it is legal to call a Swing Thru from left-handed ocean waves (centers turn by the right 1/2 and all turn left 1/2), it is therefore also legal to call a Spin Chain Thru from left-handed ocean waves in the same way, i.e., centers turn right 1/2, those who can turn left 3/4, wave centers Trade, those who can turn left 3/4. We're not so sure! While most of the published definitions for Swing Thru accept the idea of a Swing Thru from left-handed waves as centers turn right 1/2 and those who can turn left 1/2, none of them (Burleson, Jay King, Strong/Foote, etc.) bring the same idea to calling a Spin Chain Thru from parallel left handed waves. On the other hand, if Don's definition is legal, then his answer to the puzzle is a correct one -- and, as we say, we accept Don's answer conditionally!

Bill Davis' answer (Bill, you will recall, is the one who composed the puzzle) is the command "Quarter Thru" which is a 1/2 Zero when called from an Alamo Ring (or a Thar formation) and is also a 1/3 Zero when it is called from parallel ocean waves. Only one subscriber came up with Bill's answer: George Dawkins from Lake Katrine, N.Y. Much thanks, George..and congratulations. And for those who worked on the problem and didn't get the solution...don't worry about it! Neither did I!

Don Beck also sent in a puzzle which we'll ask you to consider this month. It is simply: Write a routine that contains an "optional" California Twirl, i.e., write a sequence that contains a California Twirl which will still work if you omit the California Twirl. Good luck!

● KOREO KORNER
- Featuring Ordinary Commands
in Unusual Situations

- 1-3 Square Thru 3/4, Separate
Go 'round 1, line up 4
Curlique
Girls only Track II
4 boys Double Pass Thru
Same boys individually face right
2 center boys Trade
Same boys Slither (slide nose-to-nose)
Everybody Diamond Circulate 2 spots
Flip the Diamond RB-os
Boys Circulate, girls Trade OCB-os
Recycle (ZB) AL!
- 1-3 1/2 Square Thru ZB-os
Swing Thru, boys Run
Bend the Line EPL
Pass Thru, Tag the Line - In
Center 4 Right & Left Thru
Same 4 Flutterwheel & Sweep 1/4
Other 4 Star Thru & Cloverleaf
Those who swept Star Thru
Everybody Double Pass Thru
Peel Off
Curlique
Boys only Track II
4 girls Extend & Hinge
Diamond Circulate
Flip the Diamond OCB-os
Recycle (ZB) AL!
- 1-3 lead right
Circle to a line of four ZL
Right & Left Thru ZL-os
Rollaway, 1/2 Sashay
Center 4 Right & Left Thru
Same 4 Flutterwheel & Sweep 1/4
Other 4 Star Thru & Cloverleaf
Those who swept Curlique
Facing girls Pass Thru
Center 4 Swing Thru Double
Other 4 Trade & Roll
Center 4 Recycle & Sweep 1/4
Lines of 4 Star Thru & Zoom
- Centers Pass Thru OPB-os
Swing Thru, boys Run
Bend the Line ZL
Right & Left Thru ZL-os
Slide Thru, Curlique
Follow Your Neighbor
Girls Circulate once
Boys Circulate once
All 8 Circulate once...& 1/2 AL!
- 1-3 Square Thru ZB
Swing Thru, 8 Circulate
Girls go once & 1/2
4 boys Cast left 3/4
6-hand wave Swing Thru
4 girls Diamond Circulate
Flip the Diamond
4 girls Recycle & Sweep 1/4
4 boys Cast right 3/4 & Roll
Same boys only Load the Boat
4 girls Square Thru
Meet a boy & Curlique
Boys Trade, boys Run
Bend the Line ECL
Pass The Ocean OPB-os
Swing Thru, Turn Thru AL!
- 1-3 Star Thru, Pass Thru ZB-os
Circle to a line of 4 EOL
Ends only Load the Boat
Centers Star Thru
Same centers Chase Right
Those who Loaded Rollaway, 1/2 Sashay
Facing boys Pass Thru
Center 4 Swing Thru
Same 4 Recycle & Sweep 1/4
Other 4 Trade & Roll
Everybody Turn & Left Thru ERL-os
Everybody Right & Left Thru ECL
Star Thru, Veer Left
Ferris Wheel
Centers Sweep 1/4 & back away
(you're home!)

• SHARE THE WEALTH

Subscriber Ted Nation sent in some tricky Circulate routines that were inspired by the currently popular Magic Column formations:

- | | |
|---|--|
| <ul style="list-style-type: none"> • 1-3 Slide Thru Right & Left Thru Rollaway, 1/2 Sashay Zoom 4 boys Run Those who can Star Thru Everybody Circulate Those who can Star Thru Bend the Line Right & Left Thru Flutterwheel Cross Trail (AL!) | <ul style="list-style-type: none"> • 1-3 Slide Thru Right & Left Thru Rollaway, 1/2 Sashay 4 boys Run Those who can Star Thru Everybody Circulate Those who can Star Thru Right & Left Thru Pass Thru, Bend the Line Pass the Ocean Swing Thru Turn Thru (AL!) |
|---|--|

Andy Cisna came up with these Recycle modules. They are intended as drill material for dancers who are learning how to do Recycle from 1/2 Sashayed waves:

From normal waves:

- | | |
|--|---|
| <ul style="list-style-type: none"> • Swing Thru Recycle Turn & Left Thru (zero) | <ul style="list-style-type: none"> • Swing Thru Recycle Star Thru California Twirl, Slide Thru (zero) |
| <ul style="list-style-type: none"> • Swing Thru Recycle Curlique, boys Run Slide Thru (zero) | <ul style="list-style-type: none"> • Swing Thru Recycle Pass the Ocean, boys Run Bend the Line (equals Right & Left Thru) |

George Dawkins sent in a good "stir-the-bucket" quickie:

- Heads lead right, Veer Left
- Ferris Wheel, Sweep 1/4
- Bow to your partner!

And finally, here's a Track & Trade singing call routine sent in by George Spelvin: (it uses a corner progression):

Head 2 Promenade, 1/2 way 'round for fun
 Down the middle Pass Thru, Separate 'round one
 Lines of 4 go forward up & back & Pass on Thru
 U-Turn back & Curlique, Track & Trade is what you do
 When you're done, Wheel & Deal, Swing that corner there
 Swing that lady 'round boys & Promenade the square
 ...add 16-beat tag!

• SIGHT CALLER'S NOTEBOOK

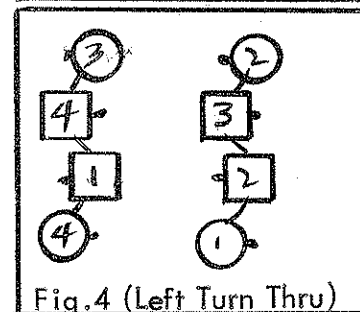
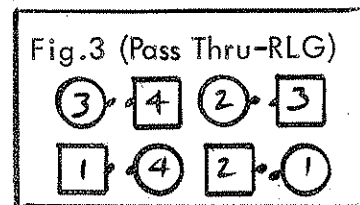
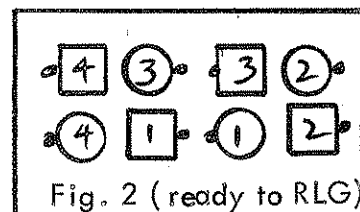
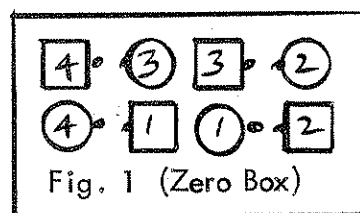
IMPROVISING RIGHT & LEFT GRAND GET-OUTS (Part 2)

In our Sight Caller's Notebook last month, we described ways in which a caller could freely improvise Right & Left Grand get-outs when he had maneuvered the dancers into a Zero Line arrangement (or when he noticed, in "snapshot" fashion, that he had brought them there without actually trying to do so!). The ideas we explored were, for the most part, based on a caller's ability to focus his attention on only one of the facing couple foursomes in the Zero Line -- and to then be able to use standard two-couple sight calling techniques to bring the dancers from a situation in which original partners are facing their opposites (i.e., couple 1 faces couple 4), to an arrangement in which the dancers are returned to the same spot on the floor but now, instead of facing their opposites, they end up facing their partners -- which, of course, places them in the correct position from which to call a Right & Left Grand. We also noted, last month, that although we listed a number of illustration routines to show how this might be done (move the dancers from a Zero Line directly into a Right & Left Grand), the "trick" was to improvise -- rather than to carefully memorize -- the get-outs. The whole point of this exercise, in other words, is to be able to freely maneuver the dancers into a particular spot on the floor and into a particular facing direction.

The same principles will obviously also work from a Zero Box arrangement. When a caller notes that the dancers are in a ZB -- or after deliberately "engineering" them there -- he can then also use two-couple sight calling techniques to bring them into an arrangement from which it is possible to call a Right & Left Grand. Here too, the idea is for a caller to concentrate on only one of the facing couples, and here too, he must be able to maneuver the dancers back to the same spot on the floor. In this case, however, he must also be able to arrange things so that instead of having the dancers in a ZB 8-Chain Thru formation, as in Figure 1, they end up in a Trade By formation, as in Figure 2. The dancers in the ZB, in other words, are returned to their original spot on the floor but now, instead of the insides facing the outsides (who are facing in), the insides are back-to-back with the outsides (who are now facing out!). And from here, of course, it is possible to call a legitimate Right & Left Grand.

It is, in addition, possible to suggest a number of easy-to-learn short cuts. Note, for example, that it is possible, from the arrangement shown in Figure 3, to achieve the required Right and Left Grand configuration by simple calling a Pass Thru. Note, too, that as the dancers move into the left-hand ocean wave formation pictured in Figure 4, it would be possible to call a Left Turn Thru into a Right & Left Grand. It should be relatively easy for a sight caller who is comfortable when "working" two couples, to be able to bring the facing dancers into either one of these arrangements.

We have shown a number of illustration routines that bring the dancers from a Zero Box directly into a Right & Left Grand. But again, remember that the idea is to be able to do what these routines do off-the-cuff -- rather than by memorizing them as modules.



Right & Left Grand Get-Outs (continued)

The routines below will bring the dancers from a Zero Box directly into a Right & Left Grand -- with the correct hand available and ready to go:

1. Left Turn Thru
Right & Left Grand!
2. Curlique
Follow Your Neighbor (to a)
Left Turn Thru
Right & Left Grand!
3. Swing Thru
Boys Trade
Boys Run
Tag the Line - Right
Boys Hinge
Diamond Circulate
Flip the Diamond
Pass Thru
Right & Left Grand!
4. Swing Thru
Boys Run
Tag the Line - Right
Wheel & Deal
Pass Thru
Right & Left Grand!
5. Curlique
Cast Off 3/4
Girls Trade, girls Run
Wheel & Deal
Pass Thru
Right & Left Grand!
6. Curlique
Cast Off 3/4
Recycle
Star Thru
Square Thru 3/4
Courtesy Turn
Dixie Style to Ocean Wave
Left Swing Thru Double
Left Turn Thru
Right & Left Grand!
7. Star Thru
Pass the Ocean
Girls Trade,
Girls Run
1/2 Tag the Line - Left
Right & Left Grand!
8. Star Thru
Right & Left Thru
Pass Thru
Partner Trade & Roll, Pass Thru
Right & Left Grand!
9. Swing Thru Double
Explode the Wave
Partner Trade & Roll
Pass Thru
Right & Left Grand!

choreo



BREAKDOWN

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

SEPTEMBER 1979

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WHAT'S HAPPENING?

We find it interesting to observe that although there seem to be just as many new movements being written these days, we also note a very definite trend for the emphasis in a good many of the festival workshop programs around the country to be moving away from experimental. There was a time --and it wasn't so very long ago either -- when the average caller who was planning to call a festival workshop would try to impress the dancers by showing 'em a bunch of brand new movements -- preferably ones that no one else had ever seen before. But all that seems to be changing. Nowadays, we get the very distinct impression that the emphasis in most festival workshop programs is not to feature "the latest and the greatest" -- but rather, to show Mainstream dancers how to do

the Callerlab Quarterly Selections or the Callerlab Plus 1/Plus 2 moves; and to also show Plus dancers how to do the A1/A2 moves (Workshops labeled "Introduction to Advanced" are becoming increasingly popular!).

We feel this is a good thing and we hope the trend continues. It represents one of the truly remarkable -- and most visible -- impacts that Callerlab has had upon the overall activity.

But, as we say, the new moves keep right on a'comin'. Here's the current crop:

BEAM ACROSS (THE DIAMOND) John Sarmi-
ento: From center-to-center twin diamonds, points Zoom as the 4 dancers in the center wave do a Tag the Line Zig-Zag (leader face right-trailer face left) to end in new center-to-center diamonds.

CHANGE YOUR IMAGE (Dave Hodson & Lee Kopman): From parallel waves or 2-faced lines, centers (Phantom) column Circulate 2 positions (to move completely out of the center) while the other 4 Split Circulate 2 positions to become centers of the final column formation. Left-hand produce right hand columns; right hand waves produce left hand columns; 2-faced lines produce Magic columns.

DIVIDE TO A LINE (Raymond Bossert) From a 1/4 Tag formation, wave dancers 1/2 Tag, Trade & Roll as outsides Divide, Touch 1/4 & Roll to end the movement in facing lines of 4.

What's Happening? (continued)

DIXIE THAR (Tom Kern) From a static square or from a Promenade, girls Star right 1/2 way, catch opposite man with left, turn 1/2 to end with men backing up in a Thar.

FORM A DIAMOND/DRIFT & CYCLE (Peter Newbury) From an 8-dancer Tidal wave (normal) the girl next to each end man puts her left hand in his right and as a couple they Promenade 1/4 around the outside. Simultaneously, the center boys Run (all 8 are now in a Wrong Way Promenade formation with girls in the center). From here the girls Flip the Diamond as the 4 boys Diamond Circulate around the outside; the boys who pair up with a lady Promenade 1/4 and Bend in as the other boys move up to form a wave and then Recycle to end the movement in a DPT formation.

PEEL THE COLUMN (Joe Prystupa) From any 4 dancer column, No. 1 and No. 2 dancers Peel Off as No. 3 and No. 4 dancers also Peel Off. Ends in couples one behind the other (side-by-side columns end in 2-faced lines).

REVERSE CHANGE-O From Magic columns, column ends Circulate and column centers Cross Circulate.

REVOLVE TO A WAVE (Jim Davis) From any formation featuring leads and trailers, leaders do a Chase Right action (end in a RH miniwave) as left-side trailer steps forward and does a right face turn back, and right-side trailer Veers left to join right hands (miniwave) with former left-side trailer. The two miniwaves form a standard 4-dancer wave.

ROUND THE DEAL (Stan Winchester) From lines facing out, the left end dancer and the one adjacent (in each line) Round Off + Extend as the other 4 do a (Phantom) Turn & Deal.

SCOOT TO A COLUMN (Johnny Jones) From parallel OWs or 2-faced lines, center 4 Scoot Back as outfacing end does a Cross Fold and infacing end slides forward and joins forearms with Cross Folder. 2-faced lines produce columns; OWs produce Magic columns.

SPLIT FERRIS WHEEL (Jack Livingston) From any Box Circulate foursome, infacers Extend, Hinge & Roll as outfacers Fold. Parallel OWs end in DPT formation.

WHIP: An add-on term which means that the dancers completing a move that ends in columns should then do a 4-steps at a Time. (Presto Whip = Presto + 4-Steps at a Time, etc.)

• CHOREO UPDATES

Janis Odegard has asked that we change the definition of "Plunge" as we reported it last month in "What's Happening?" to read as follows:

PLUNGE: All Partner Trade + Roll & Pass Thru. Variations may include: Plunge In, Out, Right, Left, etc.)

The author of last month's "Chip 'n Putt" has asked us to correct the definition of that command as we reported it. The move should read as follows:

CHIP 'N PUTT: From a Trade By formation, outfacers Wheel Right as a couple, Promenade 1/4 position and Bend in as infacers Star Thru and Pass Thru to end in an 8 Chain Thru formation.

The above definition is the way the move came to us. We automatically changed the Star Thru + Pass Thru to a 1/2 Square Thru in order to allow for greater APD variations. We felt this would be a significant improvement and (without checking first with the author) printed it with the 1/2 Square Thru. The author has insisted, however, that the move be shown in the original version. We are pleased to accomodate!

• NEW MOVEMENT (Experimental)

MINI CHASE (Lee Kopman)How To Do It:

From couples back-to-back, the girl's position completes the first 3/4s of their standard Chase Right action stopping just before making the final 1/4 turn to the right (a 3/4 Zoom). Simultaneously, the boy's position proceeds as if doing a Partner Tag, i.e., they face the girl's position and walk forward. The action ends in a Box Circulate foursome (lines facing out end in right-hand columns; a Trade By formation ends in parallel right-hand ocean waves).

Impressions:

The action really is a "mini" version of the author's own Chase Right and we found it to be a quick, logical and super-smooth way to move into columns from back-to-back lines and into waves from a Trade By arrangement. Our teach began from normal back-to-back lines. We asked the girls to make a right face U-Turn back and then (before we allowed them to move), we told the girls that their action was to simply walk forward and face 1/4 right as the boys faced 1/4 right and walked forward. We told the boys that they would end up in a mini-wave with the same girl then beside them.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> RL Thru, Flutterwheel Pass Thru <u>Mini Chase</u> Boys Run, Star Thru	<u>Equals ZERO!</u>
<u>From a Zero Line (ZL)</u> RL Thru, Pass Thru <u>Mini Chase</u> Boys Run, Swing Thru Boys Run, Bend the Line	<u>Equals ZERO!</u>
<u>From a Zero Box - ZB (Box 1-4)</u> Pass Thru <u>Mini Chase</u> Boys Run, Reverse Flutter Slide Thru	<u>Equals ZERO!</u>
<u>From a Zero Box (ZB)</u> RL Thru, Pass Thru <u>Mini Chase</u> Scoot Back, Walk & Dodge Partner Trade, Slide Thru	<u>Equals ZERO!</u>

Sample Figures:

- SINGING CALL (Corner Progression)
- Head 2 Square Thru, 4 hands & go
RL Thru the outside 2, turn 'em you know
Pass Thru, Mini Chase, Scoot Back & then
Walk & Dodge go 2 by 2, Partner Trade
 & when you do
Slide Thru, corner Swing, swing her right now
AL, c'mon back, Promenade somehow
...add 16-beat tag

• THE "QS" PAGE

The material below spotlights some of the more popular moves on the current Callerlab Quarterly Selections (QS) List. The emphasis in all of these routines is on commonly danced positioning -- there is, in other words, no tricky APD, nor will you find any commands on a higher (Plus 1 or Plus 2) Callerlab List.

- 1-3 Star Thru
Everybody Double Pass Thru
Track II ZB-os
Split Circulate
Ends Run
Couples Circulate
Bend the Line
Touch 1/4
Track & Trade
Couples Circulate
Wheel & Deal (ZB) AL!
- 1-3 Square Thru ZB
Sides Rollaway
Swing Thru
Spin the Top
With this girl Single Hinge
Track & Trade
Ferris Wheel
Centers Sweep 1/4
Pass the Ocean
Ping Pong Circulate
Centers Recycle, Pass Thru OB-os
Swing Thru, boys Run
1/2 Tag, Trade & Roll (ZB) AL!
- 1-3 Pass Thru, Separate
Go 'round 1, line up 4
Touch 1/4
2Steps at a Time
Boys Pass Thru
Star Thru
Make Me a Column
2 Steps at a Time
Centers Square Thru 3/4 AL!
- 1-3 Pass the Ocean
Ping Pong Circulate
Centers Swing Thru
Extend
Swing Thru
Scoot Back
Boys Run OL
Touch 1/4
8 Circulate
Centers Trade
Everybody Track & Trade
Girls (only) Roll & Square Thru 3/4
Boys face in AL!
- Allemande Left
Pass your Partner
Take the next girl & Promenade
1-3 Wheel Around RL
Touch 1/4
8 Circulate
Center 4 Box Circulate
Everybody Track & Trade
Make Me a Column
2 Steps at a Time
Centers Touch
Ping Pong Circulate
Extend OCB-os
Recycle (ZB)..... AL!
- 1-3 RL Thru & 1/4 more
Tag the Line
Lady go Left, boy go Right
Go 'round 1, line up 4 CL
RL Thru & 1/4 more
Make Me a Column
Everybody Trade & Roll CL
Right & Left Thru CL-os
Pass the Ocean ZB(OW)
Extend
Centers Recycle, Pass Thru
Everybody Peel Off
Touch 1/4
Track & Trade
Ferris Wheel, centers Sweep 1/4
Pass the Ocean, Extend OB-os
Girls Trade, Recycle (ZB)....AL!

● REVISED CALLERLAB ADVANCED BASICS LIST

Callerlab recently announced the result of the balloting by it's Advanced Basics Committee. The new list will be in effect until the next scheduled vote by the Committee (Summer 1981). The following is a summary of the changes made to the previous list:

Calls Added: Grand Swing Thru, Cross Clover And, Switch to an Hourglass, Pass & Roll Your Neighbor, Peel & Trail

Call Dropped: Wheel & Spread (now a Plus 2 Call)

Call Retained: Single Wheel

Other Changes: Step & Slide (moved from A2 to A1); Single Wheel (moved from A1 to A2)

Here then is the revised list in it's recommended teaching order:

- | | |
|--|--|
| 1. Acey Deucey | 28. Hourglass Formation/Hourglass Circulate |
| 2. Step and Slide | 29. Cut / Flip the Hourglass |
| 3. Explode the Line/Explode (Anything) | 30. Pass & Roll / Pass & Roll Your Neighbor |
| 4. 6 by 2 Acey Deucey | 31. Mix / Anything and Mix |
| 5. Tag the Line 1/4 / Tag the Line 3/4 | 32. Scoot & Dodge |
| 6. Square Chain Thru | 33. In Roll Circulate / Out Roll Circulate |
| 7. Grand Swing Thru | 34. Trade Circulate |
| 8. Checkmate the Column | 35. Spin the Windmill |
| 9. Right / Left Roll to a Wave | 36. 1/4 Thru / 3/4 Thru |
| 10. Wheel Thru / Left Wheel Thru | 37. Pass the Sea |
| 11. Pass In / Pass Out | 38. Slip - Slide |
| 12. Fractional Tops | 39. Motivate |
| 13. Clover And / Cross Clover And (anything) | 40. Switch the Wave / Line |
| 14. Arky Allemande / Arky Grand | 41. Scoot Chain Thru |
| 15. Transfer the Column / Split Transfer | 42. Switch to a Diamond / Hourglass |
| 16. Half Breed Thru | 43. Swing - Slither |
| 17. Lockit | 44. Single Wheel |
| 18. Horseshoe Turn | 45. Remake the Set-Up |
| 19. Split Square Thru | 46. Arky Star Thru |
| 20. Chain Reaction | 47. Scoot & Weave |
| 21. Double / Triple Star Thru | 48. Round Off |
| 22. Turn & Deal | 49. Trail Off |
| 23. Ends Bend | 50. Zig Zag / Zag Zig |
| 24. Cast a Shadow | 51. Recycle (facing couples) |
| 25. Cut the Diamond | 52. All 4 couple moves (RL Thru, Pass Thru, Star Thru, Curlique, Cross Trail |
| 26. Cross Over Circulate | 53. Peel & Trail |
| 27. Quarter In / Quarter Out | |

Note: If 2 calls are shown on the same line, it is recommended they not be taught on the same night. (Except for No. 14 and No. 28). Callers are also encouraged to teach the A1 calls before teaching the calls on the A2 list.

● SHARE THE WEALTH

Tom McGrath, one of our Australian subscribers, sent in one of those routines that you might use whenever you feel the need for one of those Grand Spin-type gimmicks. He calls it:

● Tom's Prom

Heads Promenade 3/4 while Sides do a Dosado + Fan the Top + Step Thru + Promenade Left 3/4. Repeat the above three times (a total of 4). On the last go-round, Sides will be at home with partner and Heads (after the Step Thru) will Courtesy Turn their partner. Now all are home.

Another 4 times thru gimmick was received from John J. Sweeney. He says he uses it only with dancers who are comfortable with APD. We don't know what the name means, but this is what he calls it:

● Clivus Multrum

(from parallel ocean waves): Call: All 8 Circulate + Split Circulate + Recycle + Touch 1/4 and repeat the entire sequence 3 more times.

A quickie-zero was sent in by Howie Shirley:

● From normal facing couples:

Fan the Top, girls Run
1/2 Tag the Line, boys Run

Howie also passed along a neat Plus 2 equivalent for a Pass Thru:

● From normal facing couples

Swing Thru, boys Run
Cross Fire, Walk & Dodge (= Pass Thru)

Here's a routine that should fit the bill if you are looking for something to surprise your dancers. It was sent in by Peter Newbury (one of our English subscribers):

1-3 RL Thru, Pass the Ocean
Extend ZB(OW)
Split Circulate, Recycle, Pass the Ocean
(in your 4) Swing Thru & boys Run (4x4 lines)
Center 4 only Couples Hinge

Girls only Diamond Circulate
As couples everybody Diamond
Circulate

Boys only Diamond Circulate
As couples Flip the Diamond
Triple Trade, couples Hinge
Couples Scoot Back
Couples Follow Your Neighbor & Spread
Triple Trade, couples Hinge
Couples Circulate 2 spots, Bend the Line. (EOL)
Pass Thru, Bend the Line.
RL Thru, Flutterwheel RL-os
Inside 4 Dosado
Outside 4 Left Square Thru
Inside 4 Box the Gnat & Square Thru
3/4 ... AL!

- Several of you wrote in to let us know that Jerry Powell's Track & Trade zero was not a Technical Zero (as we showed it) but rather an equivalent for couples Trade. I think what happened is that I left out a Zoom. Try it this way (it is now a True Zero from normal 2 faced lines):

From any normal parallel 2-faced lines:

Ferris Wheel, Zoom	}	Equals <u>Zero!</u>
Double Pass Thru		
Peel Off, Touch 1/4		
Track & Trade		

- George Spelvin sent us a trio of get-outs all using the same gimmick:

From a Zero Box (ZB)

Swing Thru, boys Run, 1/2 Tag Trade & Roll
Slide Thru...twice...AL!

From a Zero Box

RL Thru, Dive Thru, Swing Thru, boys Run
1/2 Tag the Line, Scoot Back...twice...AL!

From a Zero Box (ZB)

Swing Thru, boys Run, Bend the Line
RL Thru, Dixie Style to OW
Trade the Wave ... twice...AL!

• CHOREO PUZZLE

We received several responses to our August 1979 puzzle (write a routine with an optional California Twirl).

The definitive answer was provided by George Dawkins who pointed out that while it is possible to insert an optional California Twirl before any command to Bend the Line, this will generally prove to be a very unsmooth traffic pattern and it should not, therefore, be called. George then noted that any routine containing a normal parallel 2-faced lines formation with the commands Couples Circulate and Bend the Line (in that order!) could also accomodate an optional California Twirl before the Couples Circulate without affecting the outcome of the routine -- and without posing any body flow problems.

Al Pedigo sent in this set-up to a Zero Line:

1-3 Flutterwheel, Star Thru
 Pass Thru, RL Thru (OPB-os)
 Swing thru, boys Run, Calif. Twirl (optional)
 Couples Circulate, Bend the Line (ZL)

Roger Haglund notes that from a Zero Line the series: "Centers Fold + Star Thru" produces a Technical Zero (ends & centers interchanged). By preceding the series with a California Twirl you still get the same Technical Zero.

And finally, Jim West recalled that very popular gimmick family that was very popular some years ago:

From any normal facing lines of 4 formation:

RL Thru, Pass Thru, Wheel & Deal
 Double Pass Thru
 Those who want to: California Twirl
 Everyone face your partner, back away
 Pass Thru, Wheel & Deal, centers Pass Thru
 Star Thru and Bend the Line

...all of the above is a Zero

• MOVIN' DOWN THE MAINSTREAM

- Head ladies Chain
 Same couples Lead right, Veer Left
 Couples Circulate
 Tag the Line
 Girls Cloverleaf
 Boys Trade
 Girls Pass Thru & Cloverleaf
 Boys Pass Thru AL!
- Allemande Left, Alamo Style
 Right to Partner & balance awhile
 Heads only Walk & Dodge
 Sides Trade & Roll
 Heads Partner Trade (make lines)
 Star Thru
 Centers Pass Thru OPB
 Swing Thru, boys Run
 Tag the Line
 Lady go left, boy go right AL!
- Allemande Left, Alamo Style
 Heads only Box Circulate
 All 4 boys Run
 Those who can Pass Thru & Cloverleaf
 Other 4 Partner Trade
 Everybody Double Pass Thru
 Centers In, Cast Off 3/4
 Star Thru, Zoom
 Centers Pass Thru OPB-os
 Pass the Ocean
 Spin the Top
 Go Right & Left Grand!
- Heads lead right, Veer Left
 Couples Circulate, Bend the Line ZL-os
 RL Thru & Rollaway
 Centers only Square Thru
 Other 4 Star Thru & Cloverleaf
 New centers Cloverleaf
 New centers (only!) Double Pass Thru (AL!)

● SIGHT CALLER'S NOTEBOOK

THE MYTH OF SIGHT CALLING IS A MYTH-TERY TO ME

This month we ask your indulgence as we use this space to answer an article in the August 1979 issue of American Square Dance magazine. The article appeared in ASD's monthly "Calling Tips" feature and is entitled "The Sight Calling Myth". Because the article appeared in one of square dancing's most widely-circulated publications -- and especially because it purports to be a helpful tip for callers -- we find it necessary to offer some kind of editorial response and we felt that our own "Sight Caller's Notebook" was the logical place for our comments to appear. Hope you don't mind.

While we think we agree with the major point that the article seems to be making, we cannot really be sure because we are not always sure exactly what the author's point really is! The first time we read the article's title, we automatically assumed that the article itself would turn out to be another one of those militant anti-sight calling tracts that some non-sight callers feel compelled to write from time to time. We assumed (from the title) that the intent of the article would be to demonstrate that sight calling's highly-touted advantages are a "myth" and that the technique of sight calling is not really all that it is cracked up to be! To our surprise, that was not the way it worked out. We've read the article now, from start to finish, at least a half a dozen times and if that was, indeed, the author's intent, it sure doesn't come across that way. Not to us at least. As a matter of fact, we still find ourselves wondering whether the anonymous author is actually for or against sight calling -- whether he (or she!) is recommending sight calling -- or putting it down! Sometimes the article sounds as if it wants to convince it's readers that sight calling is a lousy way to go, but there are also times when it seems to go out of it's way to show how valuable a technique sight calling can be for today's super-busy caller.

To be sure, the article does contain all of the tedious old clichés that have been leveled against sight calling for many years: That a sight caller's material is predictable because it always falls into a set pattern; that the only advantage of sight calling is that it allows callers to avoid the necessity of having to pre-plan their programs; that sight callers make everything up as they go and that a sight caller must, therefore, "rely on the pressures of the moment to provide the inspiration for great creativity."

We have, of course, heard all these arguments before (and so, probably, have you), and our initial reaction to the article was to simply shrug it off with a weary "Ho-hum, here we go again!". However, when we read the article a second time, we also became aware that it contained such statements as:

"...we also have observed that local sight callers seem to be as interesting to dance to as the local callers who use other methods".

or:

"Thus we have a system of busy callers trying to hold down a job and also call several times a week. The caller who uses only sight calling with minimal preparation time is the most successful in that situation."

Sight Caller's Notebook (continued)

These, certainly, are not the sort of comments you would expect an anti-sight caller to make and, after reading the article one more time, we came to an unexpected conclusion, namely, that the real point that the author wanted to convey in the article is that while sight calling is an efficient and valuable technique, it becomes even more efficient if sight callers always made it a point to carefully pre-plan their programs. And if this is, indeed, the calling tip that the author recommends, then we must, of course, whole-heartedly agree!

But then we found ourselves wondering what the so-called "myth" of sight calling was supposed to be. We read the article once again and we found the answer in the second paragraph where the author states:

"The myth that many callers have promulgated is that 'I can create better dances by making them up as I go than I can by working them out in advance'."

While there probably are some sight callers who feel that way, we must confess that we have never met them. As a matter of fact, most of the sight callers we know tell us that in terms of the actual amount of pre-dance preparation time that it takes to call a good dance these days, a sight caller is required to do as much "homework" as anybody else -- and maybe even a bit more. One of the first things a sight caller learns is that interesting traffic patterns, exciting choreography and entertaining get-outs simply do not happen on the spur of the moment. They are, rather, the direct result of an awful lot of pre-dance preparation. To paraphrase a familiar saying: For a sight caller, a good dance is the product of about 99% pre-dance perspiration and only 1% middle of the tip inspiration! The truth is that the real advantage of sight calling is not that it allows a caller to eliminate the need to actually do the homework, but rather that it allows a caller to put the results of that homework into practice a good deal easier than callers who use some other system. And most of the sight callers we know are quick to admit it.

One final point: Why, we wonder, did the author find it necessary to remain anonymous? The article is signed by "A. Terpsichorean", who supposedly lives in Albuquerque, New Mexico. Is he ashamed of his views? Is he ashamed of his home town? If the author is saying that sight calling is for the birds and that sight callers always call dull dances, then the need for anonymity seems obvious. But if, as it appears, the author is saying that sight calling is a valuable technique -- but it needs to be exercised with care and professionalism, then -- it seems to us, at least -- the author should be proud to put his name on it. We know that we would be -- which is why we have chosen to sign this response with our real name, rather than claim that it was written by someone called "I.M. Akawler".



choreo



BREAKDOWN

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

OCTOBER 1979

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WHAT'S HAPPENING?

The selection of Dixie Derby has rekindled interest in this very fine movement by Paul McNutt and although the command might not be as versatile as many callers would prefer (APD variations are best forgotten), the dancers do seem to like its basic traffic pattern and we rather suspect that it will be seeing a lot of action for at least another few months.

The Advanced/Challenge community is still experimenting with all kinds of "Magic" type applications as well as with some other

new ideas. We examine two of them this month: Lee Kopman's "Take 1-2-3-4" (see page 1017) and Kip Garvey and Glenn Zeno's "Slant Touch & Wheel". (page 1016). In addition we are, this month, featuring a neat idea called a "Linear Cycle" (page 1012). Other than that, however, we seem to have looked at a lot less moves than we normally do -- which is either good or bad depending on your own particular point of view. For our own part, we are content to simply report the facts. Here's the new crop:

GRAND TRACK (Ross Crispino) From a squared-up set, Heads Pass Thru and Sides Pair Off behind them and all now Track II. Without stopping all then Circulate 1/2 place to meet original partner and Star Thru. This places Heads back home but Sides are in their opposite position and to this point, the action has taken 16 beats. Sides now become active to repeat the identical action (Sides Pass Thru, Heads Pair Off, all Track II + 1/2 8 Circulate & Star Thru). This takes 16 more beats and all are now in their opposite places. Repeat all of the above one more time to return everybody back home. The entire sequence takes a full 64 beats.

LADIES LEAD TO A COLUMN (Larry Faulkner) From a squared-up set designated girls

What's Happening? (continued)

walk across the set (passing right shoulders) and stop in the opposite girl's position and remain facing out. Those girl's original partners fall in directly behind them and stop behind their partners. The other 4. meanwhile, turn 1/4 right and do a Round Off action to end the movement in standard right hand columns.

SINGLE SHAKE (Lee Kopman) Any person back-to-back: Roll right to a Wave & Roll.

SPIN CHAIN THE FLIPPETY SCOOT (Loy Bowman) From parallel ocean waves, all Spin Chain Thru and, as the waves reform, each end Trades with the adjacent center and, without stopping, all now Scoot Back to end the movement in parallel ocean waves (normal waves remain normal, 1/2 Sashayed waves remain 1/2 Sashayed).

TOP IT OFF (Wallingford, Penna.) From parallel ocean waves, all step Thru. Centers now Touch 3/4 as outsides 1/4 Right and Circulate one place forward to end the move in parallel 2-faced lines.

TRIPLE RIPPLE (Tweety Tyndall) From parallel right handed ocean waves, each wave end "Ripples" to the other end, i.e., each wave does a 3-hand Swing Thru (R-L-R). From here, without stopping, the end facing in and the adjacent do a diagonal Box Circulate with their counterparts from the other wave and all who are then facing out, Run right to end the movement in facing lines of 4. Called from a Zero Box wave it ends in Zero Lines.

• SHARE THE WEALTH

Bill Davis put us on to this slick get-out gimmick:

- Whenever you have the dancers in a box arrangement ready for a Left Allemande (as in a Zero Box) call:

Curlique
 Split Circulate
 Spin the Top
 Boys Run
 Each Line Wheel & Deal
 Each 2-faced Line Wheel & Deal (AL!)

- Whenever you have the dancers in a box arrangement ready for a Right & Left Grand (as in (from a ZL, RL Thru + Slide Thru + Pass Thru & U-Turn Back) call:

Curlique
 Split Circulate
 Spin the Top
 Girls Run
 Each Line Wheel and Deal
 Each 2-faced Line Wheel & Deal
 Go Right & Left Grand!

Here's one from our own files:

- From a Zero Box out-of-sequence (ZB-os)

Swing Thru
 Boys Run
 Ferris Wheel & Spread
 Pass Thru
 Wheel & Deal *
 Double Pass Thru and STOP!
 Boys, tap that girl on the shoulder
 Allemande Left!

* Add a Zoom at this point and you can have the girls tap that boy on the shoulder for the Allemande Left!

● NEW MOVEMENT (Experimental)

LINEAR CYCLE (Lee Kopman and Dave Hodson)

How To Do It:

From RH 4-dancer ocean wave, (1), ends Single Hinge with adjacent center, (2), all do a Vertical Tag (outfacers Fold and all Double Pass Thru) and (3), each single file twosome then Peels Right to end as facing couples. Parallel ocean waves end in facing lines of four. The movement may be fractionalized (1/3 Linear Cycle, 2/3 Linear Cycle, etc.) RH waves Peel right; LH waves Peel Left.

Impressions:

We taught the movement quite easily to dancers who were unfamiliar with the Vertical Tag concept by cueing the action as "Hinge - (girls) Fold - Everybody Tag and Peel (right). The over-all action is comfortable and forward-flowing and our dancers especially liked the feeling of the final Peel right into a line of four.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean <u>Linear Cycle</u>	<u>Equals ZERO</u>
<u>From a Zero Box Ocean Wave (ZB)</u> <u>Linear Cycle</u> Pass the Ocean	<u>Equals ZERO</u>
NOTE: From any facing lines of 4 formation (normal, 1/2 Sash-ayed, Arky, etc.) Pass the Ocean + Linear Cycle equals Zero; and from any parallel ocean wave formation, Linear Cycle + Pass the Ocean will also equal Zero!	
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru Scoot Back <u>Linear Cycle</u> Pass the Ocean Recycle	<u>Equals ZERO</u>
<u>From a Zero Line - ZL</u> RL Thru, Star Thru Veer Left, ladies Hinge Diamond Circulate Flip the Diamond, girls Trade <u>Linear Cycle</u>	<u>Equals ZERO</u>

Linear Cycle (continued)Sample Figures:

- 1-3 Star Thru, Pass Thru ZB-os
Star Thru RL-os
Pass the Ocean OB
Linear Cycle RL-os
Pass Thru, Wheel & Deal
Centers Pass Thru ORB
Star Thru EPL
Pass the Ocean ORB-os
Linear Cycle EPL
Pass Thru, Wheel & Deal
Centers Square Thru 3/4 AL!
- 1-3 Pass the Ocean
Ping Pong Circulate
Centers only Linear Cycle
Pass Thru, Separate
Go round 1, line up 4
Star Thru
Centers Pass Thru ZB-os
Swing Thru
Girls Circulate
Boys Trade
Scoot Back CB-os
Linear Cycle (ZL) AL!
- 1-3 Pass Thru, Separate
Go round 1, line up 4
Star Thru
Double Pass Thru
Track II OB-os
Linear Cycle CL
Pass the Ocean OB-os
Spin Chain Thru
Girls Circulate one place
Swing Thru OCB-os
Recycle (ZB) AL!
- 1-3 Square Thru ZB
Swing Thru
Girls Fold
Boys only Peel Off
Girls Trade OB-os
- Linear Cycle CL
Pass the Ocean OB-os
Swing Thru
Boys Trade
Linear Cycle
Centers only Star Thru
Square Thru 3/4
Ends Star Thru
California Twirl (ZB) AL!
- 1-3 Square Thru ZB
Curlique
Swing Thru
Linear Cycle
Touch 1/4
Track & Trade
Tag the Line-In
Pass Thru, Wheel & Deal
Centers Pass Thru
Swing Thru
Linear Cycle
Pass Thru
Tag the Line - Right
Boys Circulate
Bend the Line ZL
RL Thru, Pass the Ocean
Scoot Back
Go Right & Left Grand!
- 1-3 Lead right, circle to a line (ZL)
Pass the Ocean CB-os
2/3 Linear Cycle
4 boys U-Turn Back
Swing Thru
2/3 Linear Cycle
Track II
Ladies Trade OPB-os
Swing Thru, Turn Thru AL!

SINGING CALL (Corner Progression)

Head 2 Promenade, 1/2 way you go
Lead right, circle 4, make a line you know
Forward up & c'mon back, do a RL Thru
Pass the Ocean 2 by 2, Linear Cycle
AL Corner, Partner Dosado, go back &
Swing corner then you Promeno
...add 16-beat tag.

● NEW CALLERLAB QUARTERLY SELECTION

DIXIE DERBY

As you must all no doubt know by now, Callerlab has selected Paul McNutt's Dixie Derby as the movement it suggests to be appropriate for workshopping at the Mainstream Level during the final quarter of 1979. The movement was extremely well-received when it first came out earlier this year (see Page 952, April 1979 issue) and it continued to be a popular workshop experimental all through the summer. It's selection by Callerlab as a Quarterly Movement will provide additional impetus for it's continued popularity.

Here again is the definition:

DIXIE DERBY (Paul McNutt) From facing couples all dancers complete a standard Dixie Style to an Ocean Wave and, without stopping, the wave ends (girls) Fold as the wave centers (boys Trade and Spread apart; those who Folded now step forward and squeeze in between those who Traded. The movement ends in a two faced line.

Here are the Callerlab "Dancing Examples":

- 1-3 Lead right
Circle to a line of 4ZL
RL Thru
Dixie Derby
Couples Circulate
Bend the Line (ZL) AL!
- 1-3 lead right
Circle to a line of 4 ZL
RL Thru ZL-os
Dixie Derby
Girls Trade
1/2 Tag-Right
Go Right & Left Grand!

And here are a handful of our own:

- 1-3 Square Thru ZB
Swing Thru, boys Run
Bend the Line EPL-os
RL Thru EOL
Dixie Derby
Couples Circulate
Ferris Wheel
Centers Pass Thru OB
Curlique
Walk & Dodge
Partner Trade EOL-os
Reverse Flutter RL-os
Dixie Derby
Girls Trade
Ferris Wheel
Centers Square Thru 3/4 AL!
- 1-3 1/2 Square Thru ZB-os
Swing Thru, boys Run
Couples Circulate
Bend the Line EOL
Square Thru 3/4
Courtesy Turn to a ...
Dixie Derby
Girls Hinge
Diamond Circulate
4 boys Swing Thru
4 girls 1/4 in
Boys Extend
Boys Run ERL
Square Thru 3/4
Courtesy Turn to a
Dixie Derby
4 girls Walk & Dodge
Those who can Wheel & Deal
The other 4 Recycle (ZB) AL!

● MOVIN' DOWN THE MAINSTREAM

(This month with just a touch of APD)

- 1-3 Square Thru ZB
 - Swing Thru
 - Boys Run
 - 1/2 Tag the Line
 - Scoot Back
 - Swing Thru
 - Boys Trade
 - Girls Trade
 - Centers Trade
 - Girls Trade EPL
 - Pass Thru
 - Wheel & Deal
 - Centers Square Thru 3/4 AL!

- 1-3 lead right
 - Circle to a line of 4 ZL
 - Pass Thru
 - Tag the Line
 - Cloverleaf
 - Centers Swing Thru
 - Recycle
 - Pass Thru RB-os
 - Circle to a line of 4 ECL
 - Pass Thru
 - 1/2 Tag the Line
 - Split Circulate OPB
 - Girls Trade
 - Recycle OPB-os
 - Swing Thru
 - Go Right & Left Grand!

- 1-3 Lead right
 - Circle to a line of 4 ZL
 - Curlique
 - All 8 Circulate 1-1/2
 - 2 center boys Trade & Spread apart
 - Girls Hinge
 - 2 center girls Hinge again
 - Swing Thru with the boys you meet
 - Outsides Bend in
 - Center boys Run
 - Tag the Line
 - Lady go left, boy go right

- Go round 1
- Squeeze in, line up 4 EPL
- Pass Thru
- Wheel & Deal
- Centers Star Thru
- Right & Left Thru
- Flutterwheel
- Same 2 lead right (ZB) AL!

- 1-3 Pass Thru, Separate
 - Go round 1, line up 4
 - Curlique
 - Center 4 Walk & Dodge
 - Everybody Partner Trade & Roll-ERL
 - Right & Left Thru ECL-os
 - Flutterwheel OL
 - Pass Thru
 - Boys Run
 - Scoot Back
 - Centers Trade
 - Same centers Run
 - Ferris Wheel
 - 4 girls Swing Thru
 - 4 girls Recycle
 - 4 girls Sweep 1/4
 - 4 boys Pass Thru & Cloverleaf
 - 4 girls Trade AL!

- 1-3 Square Thru ZB
 - Swing Thru, boys Run
 - 4 girls Walk & Dodge
 - Same girls Partner Trade
 - Those who can Recycle
 - The other 4 Wheel & Deal OPB
 - Swing Thru
 - Boys Trade
 - Boys Run
 - Wheel & Deal CB-os
 - RL Thru, Rollaway 1/2 Sashay
 - Square Thru
 - On the 3rd hand...
 - Go Right & Left Grand!

• TWO NEW IDEAS (Experimental)

We understand that two of the new movements we checked out this past month have been very well received at a number of the more popular Advanced/Challenge week-ends and workshops around the country and we suspect that there's a good chance that you'll be hearing more about them in the very near future. While we are not spotlighting these moves in our usual feature-move fashion, they do contain some original traffic patterns and concepts and we did, therefore, think that you might want to see some basic material in which these new ideas are used. Here they are:

SLANT TOUCH & WHEEL (Kip Garvey and Glenn Zeno)

From parallel 2-faced lines, those facing in move forward as a couple and on the "slant" or diagonal meet their counterparts from the other 2-faced line in the center of the set and these four now Touch to a Wave. Simultaneously, those facing out of the original 2-faced lines do a standard Wheel action (as in Wheel & Deal) to face back in and end the movement in a 1/4 Tag formation. Variations include Slant Touch 1/4 & Wheel (ends in a Box Circulate foursome between facing couples), Slant Touch 1/2 & Wheel (ends in a 1/4 Tag formation), etc. Additional variations include Slant Touch and 1/2 Tag (ends in Twin center-to-center diamonds).

Sample Figures:

- 1-3 Lead right, Veer Left
Slant Touch & Wheel
 Centers Recycle
 Pass Thru (AL!) ZB
 Swing Thru
 Boys Run
Slant Touch & Wheel
 Centers Swing Thru
 Those boys Run & 1/2 Tag the Line
 Same 4 Scoot Back
 Scoot Back again AL!
- 1-3 Lead right, Circle to a line ... ZL
 Star Thru, Veer Left
 Couples Circulate
Slant Touch 1/4 & Wheel
 Centers Walk & Dodge
 Separate, go round 1
 Squeeze in, line up 4
 Pass Thru, Tag the Line Right
 Couples Circulate
Slant Touch & Wheel
 4 girls Swing Thru, Turn Thru
 Boys Courtesy Turn your girl ZL
 RL Thru, Pass the Ocean
 Swing Thru, boys Trade
 Go Right & Left Grand!
- 1-3 Square Thru ZB
 Curlique
 Swing Thru, Centers Run
Slant Touch & 1/2 Tag
 Diamond Circulate ZB(OW)
 Flip the Diamond
 Girls Trade, girls Run
 Tag the Line - Right
Slant Touch & Wheel
 Centers Recycle
 Sweep 1/4 AL!
- 1-3 Square Thru 3/4
 Separate, go round 1
 Squeeze in, line up 4
 Pass Thru, Tag the Line-Right
Slant Touch & 1/2 Tag
 Diamond Circulate
 4 girls Swing Thru
 Center girls Trade
 4 boys Quarter in
 Extend your Tag
 New centers Run
Slant Touch & Wheel
 Go right & Left Grand!

Two New Ideas (continued)

TAKE 2 (Lee Kopman) From back-to-back lines of four, the 2 dancers on the right end of each line do a Shakedown action (belle's position does a 3/4 Zoom as the beau's position does a (Phantom) Run + Roll). Simultaneously, the 2 dancers on the left side of each line turn 1/4 right (individually) and Extend (Phantom Column Circulate) one position to form a Box Circulate foursome standing between facing couples. Note: The "2" in "Take 2" identifies the number of right-end dancers who must do the Shakedown action. This makes it possible to also call:

TAKE 1: From back-to-back lines of four, the right end dancer in each line does a Shakedown action but instead of doing a complete 3/4 Zoom, he or she will stop 1/2 way there (at the center of the next quadrant) and then face in to the center of the set. Meanwhile, the other 3 in each line individually face right and Extend 1/2 place to form side-by-side columns of 3 standing between the 2 facing ends.

TAKE 3: From back-to-back lines, the 3 right end dancers do a Shakedown action, i.e., they individually face right and single file Promenade approximately 1/4 of the way around the outside and then individually face in to form a line of 3 facing the center. The remaining dancer in each line, meanwhile, also faces right and moves forward but stops when meeting his or her counterpart from the other side to form a mini-wave standing between the lines of 3.

TAKE 4: All 4 dancers in back-to-back lines do the Shakedown-like action as described above to end in facing lines of 4.

Sample Figures:

- 1-3 lead right, circle to a line.....ZL
Pass Thru
Take 2
Centers Walk & Dodge
Swing Thru, boys Run (AL!)ZL
Pass Thru
Take 2
Center boys turn back, Swing Thru.. OCB-os
Recycle (ZB)AL!

- 1-3 Square Thru ZB
Swing Thru, boys Run
Couples Circulate
Bend the Line EOL-os
Pass Thru, Take 2
Center boys Run, Swing Thru
4 boys Run (AL!) ZL
RL Thru, Rollaway 1/2 Sashay
Pass Thru, Take 2
Center girls turn back (ZB) AL!

- 1-3 Square ThruZB
Swing Thru, boys Run
Girls Trade, Tag the Line - In

- Pass Thru, Take 2
Facing boys Pass Thru
Center 4 Swing Thru
Recycle & Sweep 1/4
Other 4 Trade & Roll
Everybody Touch 1/4
All 8 Circulate
Triple Scoot, boys Run RB
Swing Thru, boys Run
Tag the Line - In
Pass Thru, Take 2
Center 4 Walk & Dodge
Go Right & Left Grand!

- 1-3 lead right, circle to a line-ZL
Pass Thru, Wheel & Deal
Double Pass Thru, Peel Off
Pass Thru, Take 3
2 center girls Hinge & Step Thru
Turn left go round 1 boy
Squeeze in, line up 4 ZL-os
RL Thru, Rollaway, 1/2 Sashay
Pass Thru, Take 4 /..... ZL-os
Cross Trail AL!

• SIGHT CALLER'S NOTEBOOK

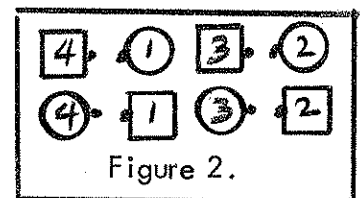
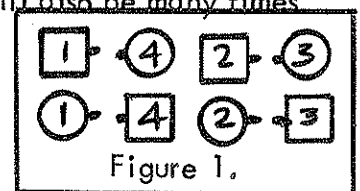
THE SNAPSHOT TECHNIQUE OF SIGHT RESOLUTION

Most of the popular methods of sight resolution that we have seen will usually require a caller to make three very critical decisions that deal with the specific location and arrangement of the four key dancers in that caller's pilotsquare(s). When, in a typical sight calling process, a caller decides that he is ready to resolve the set, he or she will generally first establish a particular Formation (lines, boxes, 2-faced lines, etc.). He will then determine or engineer certain necessary partner pairings and, lastly, he will next also determine or engineer the location of the key man's corner. And when, in this manner, an appropriate dancer arrangement has been successfully achieved, the caller will then usually also decide to use a particular memorized get-out routine that he knows will work from that arrangement in order to accomplish the actual resolution itself.

It is probably also true that most of the currently popular sight resolution methods have all been specifically designed so that a caller may comfortably arrive at each of the above-described decisions in a very controlled and one-at-a-time manner. With what many callers now identify as the "Snapshot" method of sight resolution, however, a caller is required to make all of these decisions simultaneously. When working Snapshot, a caller must be able to immediately recognize the dancers' Formation, Partner and Corner relationships as they actually develop in a moving square -- and he must, of course, also be able to instantaneously act on an arrangement he so recognizes (i.e., call an appropriate get-out) on the spur of the moment. While, in most sight resolution methods, a caller must be able to engineer or construct the specific dancer arrangement he needs in order to achieve a successful Allemande Left or other get-out, a caller working Snapshot must be able to quickly recognize such arrangements as they randomly occur in a moving square. Such a caller does not, in other words, hit the target by setting his sights on a specific and pre-determined bull's eye. He takes, instead, whatever target-of-opportunity he is able to recognize in mid-routine.

It should also be noted that the Snapshot technique is recommended only for callers who are already able to sight call with confidence. It is obviously not an easy technique to master and it generally takes quite a bit of experience and know-how before a caller is able to handle effectively the on-the-spot kind of decision-making that the Snapshot technique requires. There are, for example, many times when a caller should not use the Snapshot technique -- when, from a programming standpoint, a caller is better off passing up a recognized and available target-of-opportunity (no matter how tempting it may appear at the time) in order to implement the particular pre-planned get-out that he knows the dancers will find more satisfying. On the other hand, there will also be many times when Snapshot resolution can be effective, and there can be little doubt that a caller who has the ability to Snapshot has gained a very valuable degree of additional professional competence. Let us, therefore, take a look at how the Snapshot technique actually works.

The trick, of course, is to be able to instantly recognize dancer arrangements (FRA's) as they occur. We have found that one of the easiest arrangements to Snapshot in an 8-Chain Thru (Box) formation in which all four of the caller's key dancers are on the same side of the set, and all four are paired with their original partners. This particular arrangement occurs as shown in Figures 1 and 2. Assume that we have selected couples 1 and 4 as our key people and then notice that the essential difference between



Snapshot (continued)

the two arrangements is that in Fig. 1, the key man and his partner are on the outside of the box (looking in), and that in Fig. 2, the key man and his partner are on the inside looking out. Although our diagrams have shown these box arrangements aligned in an East-West plane, they could, quite obviously, also be arranged North-South. Nor does it matter whether the four key dancers are discovered to be all on one side of the set, or all on the other -- as long as they are, indeed, all on the same side.

The reason that these two arrangements are so easy to recognize in a moving square is, of course, precisely because the key dancers are all together and paired with their partners. To decide on an appropriate get-out when either one of these arrangements turns up in a moving square, a caller simply needs to determine whether the key man and his partner are on the outside of the set (an OPB-os as in Fig. 1) or on the inside of the set (an OPB as in Fig. 2) -- and then select a get-out he has previously memorized. Here are some get-outs for both situations:

From an OPB-os (Fig. 1)From an OPB (Fig. 2)

1. Swing Thru, Turn Thru, AL!
2. Swing Thru
Scoot Back
Scoot Back again
Go Right & Left Grand!
3. Curlique
Scootback
Centers Run
Ferris Wheel, AL!
4. Swing Thru, girls Fold
Peel Off, boys Fold
Go Right & Left Grand!
5. Star Thru
Load the Boat
Swing Thru
Box the Gnat
Square Thru 3/4, AL!

1. Swing Thru
Box the Gnat
Square Thru 3/4, AL!
2. Swing Thru
Boys Run
Tag the Line
Lady go left, boy go right, AL!
3. Swing Thru Double
Recycle
Box the Gnat
Go Right & Left Grand!
4. Curlique
Walk & Dodge
Partner Trade
Cross Trail, AL!
5. Star Thru, Pass Thru
Tag the Line - Right
Ferris Wheel, Zoom, AL!

It is also possible to quickly convert an OPB-os to a Zero Line (ZL) as follows:

6. Swing Thru Double
Girls Run
1/2 Tag, Trade & Roll
Go Right & Left Grand!

1. Swing Thru, boys Run
Bend the Line (ZL)
2. Curlique
Scootback, boys Run (ZL)
3. Swing Thru, Spin the Top
RL Thru, Flutterwheel (ZL)

choreo



BREAKDOWN

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WHAT'S HAPPENING?

There were only a handful of new movements for us to look at this month. It is also interesting to observe that in the November 1977 issue we reported 18 new experimentals, and in November 1978 we defined 11 new movements; but in November of 1979 we have only 7 new ideas to report. The trend, very obviously, is away from experimentals and, as we have previously noted, the reason can most probably be found in the enormous impact that the Callerlab plateaus have had upon workshop programming at just about every level of the activity. And -- also as previously noted --

we think that this is the way it ought to be.

Of the 7 new moves we are reporting this month, however, one of them looks like might (in our opinion, at least) turn out to be a winner. It is Bill Davis' Rightabout idea and you'll find it featured on page 1022.

Here are the other ideas we examined this month:

CLOVER TO A WAVE (Chuck Prasse) From an 8-Chain Thru formation, centers Partner Tag & Cloverleaf; as soon as centers have cleared the inside, the original outside couples Pass Thru to meet those who Clovered in parallel right-hand ocean waves.

FLIZZ-FUZZ (Les Maire) From parallel two-faced lines, all dancers do a Crossover Circulate and, without stopping, the center dancers (only) do a Follow Your Neighbor & Spread to form momentary twin diamonds. All now Flip the Diamond to end in parallel ocean waves.

MAXI-CHASE (Art Miller) From back to back couples All Chase Right and without stopping those facing in Box Circulate & 1/4 out as those facing out 1/4 in and Box Circulate. (From back-to-back lines of 4, a Maxi-Chase produces a Trade By formation). Couples end back-to-back and the over-all effect of the action is as if the dancers had done a back-to-back Sweep 3/4 to the right.

What's Happening? (continued)

SET THE STAGE (Bill Davis) From parallel ocean waves, centers facing out Fold as the centers facing in Run. Ends in a Siamese Box Circulate formation (see "Siamese Concept" described below).

SHORT & SWEET (Lee Kopman) From any four-some featuring one couple following another, Leads do their part of a Mini-Chase (Shakedown) as trailers Shortcut (beaus Phantom Touch 1/4 as belles Partner Tag).

SIAMESE CIRCULATE/SIAMESE CONCEPT

(Bill Davis) From a "Tandem and As Couples" formation (as from parallel OWs with men in the center by having Head men Run and Side men Fold): those in tandem (one behind the other) Circulate in tandem one position, as those arranged as couples, Couple Circulate one position. The "Siamese" concept applies to all formations featuring 2 pairs of dancers arranged as couples in the same formation with 2 pairs of dancers arranged in tandem. By using the prefix "Siamese" the tandem couples do the move in tandem as the couple dancers do the same move as couples.

* * * * *

• SHARE THE WEALTH

George Spelvin has sent in a couple of routines for use at the A1 / A2 level:

- 4 ladies Chain
- 1-3 Square Chain Thru
- Pass In
- Double Star Thru
- Wheel & Deal
- Double Pass Thru
- Horseshoe Turn
- Go Right & Left Grand!

Share the Wealth (continued)

- 1-3 lead right, Veer Left
- Crossover Circulate
- Turn & Deal
- Pass Thru
- Chase Right
- 8 Circulate 1-1/2
- 4 boys Trade & Spread
- Hourglass Circulate
- Flip the Hourglass
- In-Roll Circulate
- Centers Trade
- Boys Run (AL!)

Most Right & Left Grand get-outs will generally begin from a Zero Line arrangement. There are, however, many such get-outs that can be initiated when the dancers are in a Zero Box (ZB). The following are from our book "Modules Galore" (they all begin with a ZB arrangement):

- Pass Thru
- Outsides Cloverleaf
- Everybody go RLG!
- Swing Thru
- Boys Run
- Ferris Wheel
- Centers Pass Thru
- Split 2, go round 1
- Everybody go RLG!
- Curlique
- Follow Your Neighbor & Spread
- All 8 Circulate 1-1/2
- Meet partner Box the Gnat
- Go RLG!
- Spin Chain Thru
- Girls Circulate Double
- Go RLG!

• NEW MOVEMENT (Experimental)

RIGHTABOUT / LETABOUT (Bill Davis)How To Do It:

Rightabout 1,2,3, etc.) Facing couples do a standard Square Thru action for the number of hands indicated by the call and then individually 1/4 in to face the adjacent dancer (in their original foursome) Rightabout 4, for example, is a zero.

Letabout (1,2,3, etc.) Same as above but dancers do a standard Left Square Thru action for the number of hands indicated by the call. Note that Letabout follows the same traffic pattern as Rightabout but starts with left hands and thus produces a different hand availability at the completion of the call. The author states that he prefers "LETabout" to LEFTabout for the left-hand version because it "sings better", i.e., he feels that it is easier to pronounce and seems, somehow, to flow smoother off the tongue.

Impressions:

Don't be misled by the movement's simplicity or by the fact that it might seem, at first glance, to be little more than a combination call (Square Thru + 1/4 In). This one could turn out to be a "biggie!". We found the call to be extremely useful and choreographically versatile. It permits easy RL Thru or Star Thru effects from Arky alignments (Rightabout 2, for example, converts BBGG lines to GGBB, etc.) and it also provides a variety of new ways to establish common formations. The move is easily taught and if your dancers can Square Thru APD, they'll be able to Rightabout APD -- without an additional teach! A comparable traffic pattern was developed many years ago but it never really caught on (Square In/Out, Burleson 266). This time out, we think that it might just have a chance. Our club-level dancers ate it up -- we don't recall such enthusiasm since the first time we showed 'em how to do a Track II or a Dixie Derby. Give this one a good, long look!

Choreography:

From a Zero Box - ZB (Box 1-4) Slide Thru + Rightabout 3 (or) Rightabout 3 + Slide Thru			<u>Equals ZERO</u>
From a Zero Box - ZB Swing Thru, boys Run Girls Trade, Bend the Line Rightabout 1			<u>Equals ZERO</u>
From a Zero Line - ZL (1P2P) RL Thru + Rightabout 2 (or) Rightabout 2 + RL Thru			<u>Equals ZERO</u>
Rightabout 1 =	Rightabout 2 =	Rightabout 3 =	
(from normal couples) Star Thru; Slide Thru; Explode and...	(from normal cpls) RL Thru; Square Thru but on the 3rd hand..	(from normal cpls) RL Thru+Star Thru; Partner Trade & Roll	

Equivalents:

• KOREO KORNER

- Interesting traffic patterns in
Unusual Situations

While it may be a bit optimistic to list the routines below under the heading of "Creative Choreography" (a phrase that has become quite popular in recent months), we think that you will, nevertheless, find them to be a bit different and provide some interesting thematic material for your dancers. They all feature the same general idea, i.e., center dancers are required to do one set of commands while the ends or outsides must do something else.

At the MS Level:

- 4 ladies Chain, Heads Pass Thru, Separate
Go 'round 1, line up 4
Centers only Square Thru
The other 4 Star Thru (AL!) ZB
Everybody Swing Thru
Boys Run
Ferris Wheel
Outsides squeeze in, line up 4
Center 2 Curlique & Walk & Dodge
Ends Slide Thru OPB-os
Swing Thru, Turn Thru AL!

At the QS Level:

- 1-3 Promenade 1/2, Curlique
Walk & Dodge OPB-
Split 2, Separate
Go 'round 1, line up 4
Centers only Square Thru
The other 4 Slide Thru
Everybody Track II OOB-
Swing Thru
Boys Run, Bend the Line OL-os
Center 4 Star Thru & Chase Right
The other 4 Curlique
Everybody Circulate
Go once and a half
Center 6 Trade & Roll AL!
- 1-3 Star Thru & Spread
Everybody Curlique

Centers only Walk & Dodge
Same 4 Chase Right
The other 4 Trade
Everybody Track & Trade
Girls Trade again
Everybody Make Me a Column
Center boys Run & Swing Thru Double
Outsides Trade & those boys Run
Everybody Ping Pong Circulate
Centers Recycle
Pass Thru (ZB) AL!

At the Plus 1/2 Level

- 1-3 Square Thru ZB
Swing Thru
Boys Trade, boys Run
4 girls Walk & Dodge
Those who can, Wheel & Deal
the others Recycle OPB-os
Swing Thru, boys Run
Tag the Line-Right
Boys Hinge
Diamond Circulate
4 Girls Swing Thru
Center girls Run
4 girls Bend the Line
Those who can Ferris Wheel
The other 4 Recycle
Centers Square Thru 3/4 AL!
- 1-3 Square Thru ZB
Swing Thru, boys Run
Couples Circulate
Bend the Line EOL-os
Ends only Load the Boat
Centers Star Thru & Chase Right
Those who can Star Thru
The other boys (only) U-Turn back
All 8 Circulate (it CAN be done!)
- Those who can Star Thru
Everybody Chase Right
4 boys Run (ZL) AL!

• SPOTLIGHT BASIC

FRACTIONAL RECYCLES

One of the ways to define a Recycle when it is called from ocean waves has been to treat the over-all action as a three-part maneuver. Check the diagrams below:

	From a Normal Ocean Wave		
Part 1.	Centers Fold behind adjacent Ends (momentary columns of 2)		One-Third Recycle
Part 2.	Lead dancer in each column turns right and moves forward about 2 steps as trailer follows in single file		Two-Thirds Recycle
Part 3.	All turn to face adjacent dancer in same foursome		Complete Recycle

The above diagram shows how it is possible to fractionalize the basic Recycle action by identifying Part 1 as a 1/3 Recycle; the combined actions of Parts 1 and 2 as a 2/3 Recycle; and, of course, all three parts, produce the standard Recycle (from OWs) action we are all familiar with. This fractionalized Recycle concept has long been recognized in the Advanced/Challenge programs -- although we are noticing an increased tendency for some callers to use the fractional Recycle as a workshop theme in the Plus 1 and Plus 2 plateaus. We have found the idea to be a nifty way of reminding our dancers that Recycle is a no-hands movement. Here are some typical routines:

- 1-3 Square Thru ZB
 Swing Thru, Scoot Back OCB-os
2/3 Recycle
 Boys Run CL
 Pass the Ocean OB-os
1/3 Recycle
 Peel Off, girls Trade, Wheel & Deal
 Box the Gnat, change hands AL!
- 1-3 Square Thru ZB
 Swing Thru, Spin the Top CL-os
2/3 Recycle (columns!)
 8 Circulate, Trade & Roll ECL-os
 Swing Thru, Spin the Top OOB-os
2/3 Recycle
 Scoot Back, Walk & Dodge
 Partner Trade, Reverse Flutter OL-os
 Star thru, 8 Chain 3 AL!
- 1-3 Square Thru, Curlique
 Follow Your Neighbor & Spread ZB(ow)
2/3 Recycle
 Centers Trade, centers Run
 Bend the Line, Star Thru
 Centers Swing Thru, boys Trade
 Swing Thru again, 2/3 Recycle
 Boys Run, Cross Trail AL!
- 1-3 lead right, circle to a line .. ZL
 Pass Thru, Tag the Line-In
 Swing Thru, 2/3 Recycle
 Centers Walk & Dodge
 Same 4 Chase Right, outsides Trade
 Coordinate
 Wheel & Deal, Star Thru ZL-os
 Pass Thru, Partner Trade & Roll
 Go Right & Left Grand!

• MOVIN' DOWN THE MAINSTREAM

SPIN THE TOP

Noting that many, many callers these days tend to call Spin the Top almost exclusively as a part of the familiar "Swing Thru/Spin the Top/Right & Left Thru combination, and that, as a direct result, many Mainstream dancers often stumble when asked to a Spin the Top in some other environment, subscriber Charlie Fite sent in a number of routines that are designed to serve as Spin the Top drills. We use many of the ideas contained in Charlie's figures in the routines below:

- 1-3 Lead right
 Circle to a line of 4 ZL
 Pass the Ocean CB-os
 Swing Thru
 Spin the Top
 Recycle ERL-os
 Sweep 1/4
 Slide Thru (ZL) AL!
- 1-3 Lead right
 Circle to a line of 4 ZL
 Pass the Ocean
 Swing Thru
 Spin the Top ZL
 Curlique
 8 Circulate
 Boys Run (AL!) ZB
 Spin the Top
 Boys Run
 1/2 Tag the Line
 Girls turn back OB-os
 Star Thru, Slide Thru (ZB) AL!
- 1-3 Lead Right
 Circle to a line of 4 ZL
 Spin the Top
 Scoot Back OPB-os
 Recycle RB
 Spin the Top
 Box the Gnat ECL

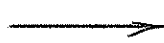






Pass Thru
 Wheel & Deal
 Centers Pass Thru CB-os
 Star Thru ZL-os
 Cross Trail AL!

- 1-3 Square Thru ZB
 2-4 Rollaway 1/2 Sashay
 Spin the Top
 4 girls Spin the Top
 4 boys Cast Right 3/4
 4 girls Recycle & Sweep 1/4
 Same girls Touch 1/4 (columns)
 8 Circulate
 Boys Run
 Peel Off
 Star Thru, California Twirl
 Centers Square Thru 3/4 AL!
- 1-3 Pass Thru, Separate
 Go 'round 1, line up 4
 Spin the Top
 Boys Run EOL
 Star Thru, Veer Left, Couples Hinge
 Everybody -- as couples --
 Spin the Top
 As couples Pass Thru
 Do a regular Wheel & Deal
 Centers Pass Thru
 Star Thru EPL-os
 Pass Thru
 Wheel & Deal
 Zoom, Re-Zoom!
 Centers Pass Thru (ZB) AL!
- 1-3 Lead right, circle to a line (ZL)
 Pass Thru, Wheel & Deal
 Centers Spin the Top
 Same 4 Curlique & the same
 2 girls turn back ZB-os
 Square Thru 3/4
 Trade By (ZB) AL!

• INTERESTING IDEA

ANYTHING AND "DERBY"

The current popularity of "Dixie Derby" has prompted several subscribers to point out the rather obvious possibility of expanding the term "Derby" so that it may be applied to formations other than the left-handed ocean waves that are produced by a Dixie Style to an Ocean Wave. George Dawkins (Lake Katrine, N.Y.) suggests that "Derby" be defined to mean that from any appropriate formation (ocean waves, 2-faced lines, lines of 4, 3 and 1 lines, inverted lines, etc.), the end dancers would Fold as the center dancers Trade & Spread where, without stopping, the Folders step forward to occupy the vacant spot. This means that:

After commands producing: 	The Addition of "and Derby" would produce:
- Right-hand Ocean Waves 	left facing 2-faced lines
- Left-hand Ocean Waves 	right-facing 2-faced lines
- Right-facing 2-faced lines 	right-hand Ocean Waves
- Left-facing 2-faced lines 	left-hand Ocean Waves
- Lines of 4 facing in 	Lines of 4 facing out
- Lines of 4 facing out 	Lines of 4 facing in

While the definition for "Dixie Derby" would, of course, remain the same as it has been, the above-described concept would allow a caller to call a "Derby" from left-handed waves produced by commands other than Dixie Style. George Dawkins also notes that the "and Derby" idea is especially useful when called from 2-faced lines because the resultant ocean waves are typically easy to work with. Take a look:

- | | |
|---|--|
| <ul style="list-style-type: none"> • 1-3 Square Thru ZB Swing Thru, boys Trade <u>Boys Run & Derby</u> Scoot Back OCB(ow) Girls Trade <u>Girls Run & Derby</u> OCB-os(ow) Recycle (ZB) AL! • 1-3 Lead right, Circle to a line . ZL Curlique <u>Coordinate & Derby</u> Swing Thru ZB(ow) Girls Trade, Recycle OB-os Star Thru CL-os <u>Pass Thru & Derby</u> Star Thru Cloverleaf Zoom Centers Square Thru 3/4 AL! | <ul style="list-style-type: none"> • 1-3 Square Thru ZB Swing Thru, boys Run Bend the Line, RL Thru EOL <u>Pass Thru & Derby</u> Touch 1/4 <u>Track & Trade and Derby</u> Scoot Back ORB-os Girls Trade <u>Girls Run & Derby</u> ORB Boys Run <u>Couples Circulate & Derby</u> Girls Trade Left Swing Thru AL! • 1-3 RL Thru, Cross Trail, Separate Go round 1 line up 4 CL RL Thru, Dixie Derby Couples Circulate Girls Hinge, Diamond Circulate <u>Flip the Diamond & Derby</u> <u>Tag the Line-Left - and Derby..</u> AL! |
|---|--|

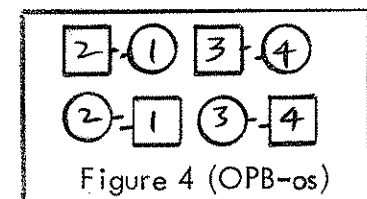
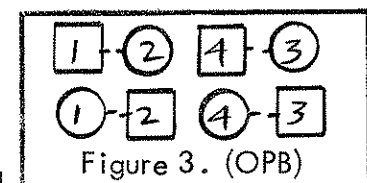
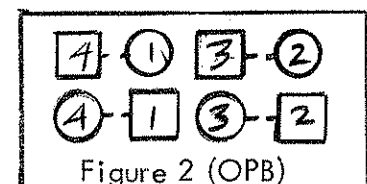
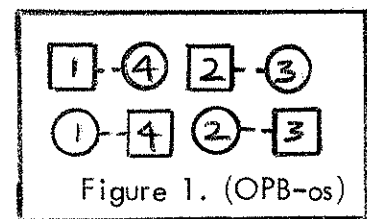
• SIGHT CALLER'S NOTEBOOK

SNAPSHOT RESOLUTION (Part Two)

The so-called "Snapshot Method" of sight resolution, as we explained it last month, is the term that more and more callers seem to be using to describe the spur-of-the-moment resolution technique in which a sight caller successfully resolves the square by recognizing -- in mid-routine and purely by chance -- a particular dancer arrangement (FRA) for which he or she just happens to "own" a previously memorized get-out routine. The essential difference between the Snapshot technique and most other methods of sight resolution is that in most cases a sight caller will deliberately maneuver the dancers into the particular FRA condition he needs in order to use a particular (previously memorized) get-out routine. It is he, in other words, who makes the get-out happen. When using the Snapshot Method, however, the get-out will typically happen to him! The Snapshot technique means that a sight caller resolves the set by being able to recognize -- as it might happen to develop in a moving square -- a particular dancer arrangement -- and by also being able to quickly initiate a totally unplanned target-of-opportunity type of get-out -- rather than by deliberately engineering a specific FRA state and then using a planned or previously programmed get-out routine to bring the dancers home.

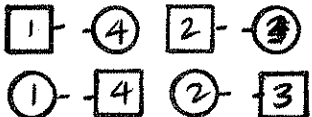
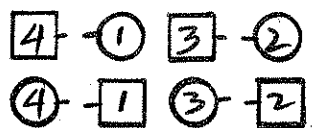
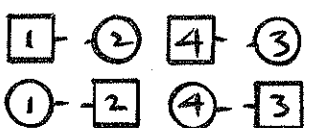
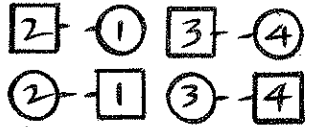
In the Sight Caller's Notebook last month we identified what we consider to be two of the easiest dancer arrangements to recognize in the above-described "Snapshot" fashion: They are the two 8-Chain Thru arrangements in which all of the dancers in the caller's key or pilot square are paired-up with their original partners, and in which all of the key dancers are to be found on the same side of the set. The Formation (F), Rotation (R) and Partner Affiliation (A) condition of these particular arrangements will always turn out to be either an OPB-os (as shown in Fig. 1) or an OPB alignment (as depicted in Fig. 2). Assume that a sight caller has selected couples 1 and 4 as the "key" dancers in his pilot square(s), and then note how, in Figures 1 and 2, each dancer is paired with his or her original partner, and how, in both instances, both couples 1 and 4 are located on the same side of the square. In last month's lead-off article we listed 5 different get-outs that a sight caller might use whenever he happens to notice the dancers moving into an OPB-os as shown in Figure 1, as well as 6 get-outs that would work from the OPB arrangement shown in Figure 2.

There are, of course, two additional alignments that could exist when dancers in an 8-Chain Thru formation are all paired with their original partners: These are the alignments that occur when the caller's key people are NOT all on the same side of the set. These are diagrammed in Figures 3 and 4. Note, however, that in both cases we still have either an OPB or an OPB-os, and this means that the same get-outs that work from the FRAs shown in Figures 1 and 2, will also work from the FRAs shown in Figures 3 and 4. In last month's article we noted that an easy way for a sight caller to determine whether he had an OPB or



Sight Caller's Notebook (continued)

an OPB-os was to note the location of the Primary man (Gent No. 1 in this case). With all key couples paired and all on the same side of the set, we showed that if the Primary Man was on the outside looking in, the dancers were in an OPB-os; and that if the Primary Man was on the inside looking out, the dancers were in an OPB arrangement. The same principle can be applied to this type of alignment when the key couples are on different sides of the square. The chart below shows how a sight caller, by noting the location of the Primary Man, can keep track of which FRA the dancers are in, and thus decide which get-out to use.

<u>Condition 1.</u> All couples paired; all key couples on SAME side of the set; Primary Man on the OUTSIDE looking in:	<u>OPB-os</u>  (Swing Thru, Turn Thru, AL!)
<u>Condition 2.</u> All couples paired; all key couples on SAME side of the set; Primary Man on the INSIDE looking out:	<u>OPB</u>  (Swing Thru, Box the Gnat Square Thru 3/4, AL!)
<u>Condition 3.</u> All couples paired; key couples on DIFFERENT side of the set; Primary Man on the OUTSIDE looking in:	<u>OPB</u>  (Swing Thru, Box the Gnat Square Thru 3/4, AL!)
<u>Condition 4.</u> All couples paired; key couples on DIFFERENT side of set; Primary Man on the INSIDE looking out:	<u>OPB-os</u>  (Swing Thru, Turn Thru, AL!)

This kind of under-the-gun decision-making is not for the beginning sight caller; as we have previously observed: Snapshot Resolution is best regarded as an Advanced sight calling technique. In the arrangements shown above, a sight caller is required to make -- simultaneously and while the dancers are moving -- a number of critical decisions: (1) are the dancers in an 8-Chain Thru Formation?; (2), are all dancers paired with original partners?; (3) are the key dancers on the same or different sides of the set?; (4) is the Primary Man facing in or facing out?; and (5) what is the best get-out to use under the circumstances? These are all tough decisions and they are even tougher to make while a caller is actually calling. We'll look at some other Snapshot FRA's next month).

choreo



BREAKDOWN

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

DECEMBER 1979

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WHAT'S HAPPENING?

Callerlab's Quarterly Selection Committee announced that it has voted to feature no new movements for the first quarter of 1980. The Callerlab office has also reported that Scoot Back and Turn Thru have been designated as the "Emphasis" moves for the same period. For some routines featuring these moves see pages 1034 and 1035 of this issue.

We're getting some feedback that Linear Cycle is seeing a lot of workshop action these days, and we also hear the same thing about Rightabout.

On the other hand, the trend toward fewer new movements seems to be continuing. We've only 8 new movements to report this month -- compared to 12 in December 1978 and to 23 in December of 1977. We, never-

theless, found two of this month's entries to be quite interesting and you'll find them described in detail in this issue (Diamond Recycle on page 1032 and Spread the Column on page 1036).

Other than that.....

COUNTER CYCLE (Bill Davis) From any Box Circulate fousome, all Box Circulate 2 places and, without stopping, the original leaders turn back in the direction of their body flow.

HOCUS POCUS (Norm Poisson) From any allowable formation, the centers dancers always Trade as the outside dancers do an action depending on their facing direction.

1. If both outsiders are facing in (as in a DPT formation), centers Trade as outsiders Separate, pass their counterpart from the other side and hook onto the far line. From a DPT formation, Hocus Pocus produces back-to-back lines of 4.
2. If both outsiders are facing out: (as in a Trade By or completed DPT formation), centers Trade as outsiders also Trade & hook onto the first line. From a Trade By formation Hocus Pocus produces Centers In lines and from a completed DPT, Hocus Pocus produces facing lines of 4.
3. If one outsider faces in and the other faces out (as in columns), centers Trade as the in-facing outsider Separates and hooks

What's Happening? (continued)

onto the far line. The out-facing outsider, meanwhile, does a Phantom Trade and then hooks onto the first line. From right-hand columns Hocus Pocus produces right facing 2-faced lines.

QUARTER IT (Larry Oversmith) From parallel 2-faced lines or ocean waves, end dancers Circulate + $1/4$ in as the center dancers Hinge & new centers Trade. Ends in a $1/4$ Tag formation.

PEEL & STAR TO A DIAMOND (Mickey Blunk) From a single file Promenade, designated dancers (Head men, Side girls, Lead boys, Trailing girls, etc.) Peel out to begin a star, the trailing 3 dancers follow & form a 4-hand star. Both stars turn until the original leaders meet in the center and all now check your diamond. The original leader and the outsider adjacent become diamond centers as the others become diamond points.

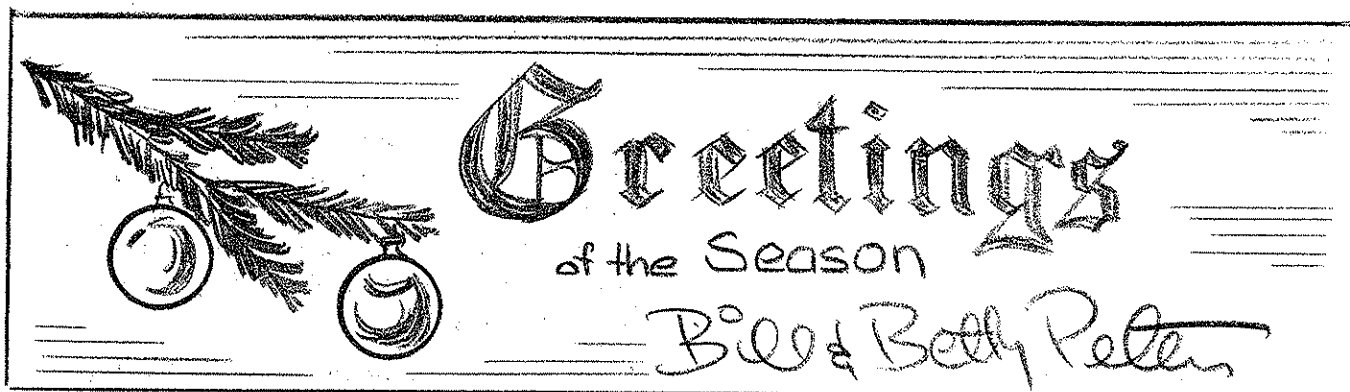
ROLL THE BOAT (Gradey Humphries) End dancers (No. 1 and No. 4 column dancers) Trade + Roll + Load the Boat. Simultaneously, the No. 2 column dancer Runs around the adjacent dancer and all 4 centers Pass Thru to end the movement in an 8-Chain Thru formation.

WALK & RUN (Larry Prior) From columns, center 4 Walk & Dodge as each column leader Runs around the adjacent dancer to end the movement in an 8-Chain Thru formation.

● SHARE THE WEALTH

Subscriber Ted Nation sent in a hand-full of routines which are, to say the least, a wee mite different. These routines use simple commands in an unexpected manner and if your dancers appreciate this kind of APD, they'll find these interesting:

- 1-3 Pair Off, Pass Thru
Trade By, AL this corner
Go Right & Left Grand ..but..
On the 3rd hand
Go Right & Left Grand again!
- 1-3 lead right, circle to a line
Go forward & back
As couples Lead right again
Trade By, Swing Thru
Boys Trade, boys Run
Bend the Line
As couples lead right (AL!)
- 1-3 lead right, circle to a line
Go forward & back
As couples lead right again
Trade By
As couples lead right again
Partner Trade (AL!)
- 1-3 lead right, circle to a line
RL Thru, Pass Thru
Wheel & Deal & everybody Sweep $1/4$
(lines facing out)
Cross Trail, AL!



• NEW MOVEMENT (Experimental)

DIAMOND RECYCLE (Ed Fraidenberg)How To Do It:

From any diamond foursome (Right hand, left hand, center-to-center, point-to-point), diamond points do the identical Cross-Fold-like actions that the ends do in a standard ocean wave Recycle. Simultaneously, each diamond center moves forward to follow the point directly in front and, as in a standard ocean wave Recycle, ends the movement by turning to face the other couple. The entire action of a Diamond Recycle produces the same choreographic result as would the series (from diamonds) Centers Hinge and all Wheel & Deal.

Impressions:

We found the easiest teach to be from right hand diamonds with boys as points and girls as centers (it ends up in a normal 8-Chain Thru formation). This also made it easy for us to point out that the whole idea of the movement is to apply the ocean wave Recycle traffic pattern to a diamond formation.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run Tag the Line - Right Boys Hinge, Diamond Circulate <u>Diamond Recycle</u>	<u>ZERO</u>
<u>From a Zero Box (ZB) Ocean Wave</u> Girls Trade, girls Run Boys Hinge Diamond Circulate <u>Diamond Recycle</u>	<u>ZERO</u>
<u>From a Zero Line - ZL (1P2P)</u> Slide Thru Touch 1/4 Split Circulate 1-1/2 <u>Diamond Recycle</u> Swing Thru, boys Run Bend the Line	<u>ZERO</u>
<u>From a Zero Line - ZL</u> Right & Left Thru Pass the Ocean, girls Trade Girls Run, boys Hinge Diamond Circulate <u>Diamond Recycle</u> Star Thru	<u>ZERO</u>

Sample Figures:

- 1-3 Square Thru ZB
Swing Thru, boys Run
Girls Hinge
Diamond Recycle OCB
Pass Thru, Trade By OCB
Curlique
Split Circulate 1-1/2
Diamond Recycle (ZB) AL!
- 1-3 Lead to the right
Circle to a line of four ZL
Star Thru, Veer Left
Girls Hinge
Diamond Recycle OPB
Veer Left
Couples Circulate
Bend the Line ZL
Pass the Ocean CB-os
Girls Run
Boys Hinge
Diamond Recycle
Go Right & Left Grand!
- 1-3 Rollaway 1/2 Sashay
Join 8 hands, circle left
4 girls Touch 1/4 & Spread
4 boys Spin the Top
Everybody Diamond Circulate
Diamond Recycle OCB-os
Veer Left
Girls Hinge
Diamond Recycle (ZB) AL!
- 1-3 Pass The Ocean
Swing Thru
Boys Run, girls Hinge
Diamond Recycle
Everybody Double Pass Thru
Leaders Trade OPB-os
Swing Thru, Spin the Top
Girls Run, boys Hinge
Diamond Circulate
Diamond Recycle ZL
Curlique
8 Circulate
Boys Run (ZB) AL!

APD Routines:

- 1-3 lead right
Circle to a line of 4 ZL
Pass Thru
Tag the Line - Right
Centers Hinge
Diamond Circulate
Diamond Recycle
Swing Thru
Scoot Back
Boys Run ZL-os
Right & Left Thru ZL
Dixie Style to an OW
Boys Trade, boys Run
Girls Hinge
Diamond Recycle
Go Right & Left Grand!
- 1-3 Square Thru, 2-4 Rollaway
Swing Thru
Centers Run
New centers Hinge
Diamond Recycle
Pass Thru, Trade By
Swing Thru
Centers Run
New centers Hinge
Diamond Recycle
Veer Left
Ferris Wheel
Zoom
Centers Swing Thru
Recycle
Square Thru 3/4 AL!

SINGING CALL (Corner Progression)

Head couples Square Thru, 4 hands & go
Meet the Sides Touch 1/4, Scoot back you
know
Boys Run, RL Thru, turn that lady fair
Pass the Ocean, girls Trade, girls Run
boys Hinge
Diamond Circulate & then, Diamond
Recycle too
Swing that corner lady boys & Promenade
'em too
...add 16-beat tag

• MOVIN' DOWN THE MAINSTREAM

Callerlab has selected two commands, Turn Thru and Scoot Back as it's recommended "Emphasis" calls for the first quarter of 1980 and we will, therefore, spotlight both moves for you this month. First, Turn Thru:

While it is certainly true that mainstream dancers sometimes tend to forget that the final action in a Turn Thru (after they have done the right-hand arm turn) is to let go and walk straight ahead, it is also true that there also still exists a very natural tendency for dancers who have done a right arm turn to continue moving to their right -- even if they do let go and step forward. This is why we generally avoid such "legal" but unnatural-feeling combinations as (from facing lines of 4) Turn Thru, Wheel & Deal or Turn Thru, Tag The Line, etc. Try these Turn Thru drills on for size:

- 1-3 Turn Thru
Both turn right
Go behind the Sides & face in
Sides Turn Thru
Everybody Left Swing Thru
Centers Trade, centers Run
1/2 Tag the Line
Turn Thru AL!
- 1-3 Lead right
Circle to a line of 4 ZL
Right & Left Thru
Rollaway, 1/2 Sashay
Everybody Turn Thru
Boys Fold, girls Turn back
Dixie Style to an ocean wave
Boys Cross Run, girls Trade OPB
Swing Thru, boys Run
Bend the Line ZL-os
Pass Thru, Wheel & Deal
Centers Turn Thru
Left Turn Thru the outside 2
Centers Swing Thru, boys Run
Tag the Line
Lady go left, boy go right
Go 'round 1 and AL!

It is our impression that the average dancer's ability to Scoot Back has greatly improved in the past few years. While it used to be that a caller was "safe" only when calling Scootbacks with the same sexes working in the center, we can now call mixed sex Scootbacks with a reasonable assurance that most of the dancers will make it (We're not, to be sure, out of the woods yet, but we have made a lot of progress!). We're even at the point now where the dancers will Scootback for you in unusual situations -- as for example:

- 1-3 Lead right
Circle to a Line of 4 ZL
Pass the Ocean
Girls Trade, girls Run
Boys only Scootback
4 girls Circulate
Tag the Line-Right
Girls only Scootback
4 boys Circulate
Couples Circulate
Bend the Line ERL-os
Reverse Flutterwheel ZL-os
Dixie Style to ocean wave
Boys only Scootback
4 girls Circulate AL!
- 2-4 1/2 Sashay
1-3 Curlique, Walk & Dodge
Swing Thru, centers Trade
Girls only on the diagonal Scootback
4 boys Trade
Boys only on the diagonal Scootback
4 girls Trade
Centers Trade
4 boys Run (ZL) AL!
- 1-3 Lead right, Veer Left
Everybody as couples Scootback
Couples Circulate
Bend the Line ZL
Star Thru
Square Thru 3/4 AL!

WORKING WITH THE QUARTERLIES

The Callerlab release that announced that no new movements had been selected for mainstream programming during the first quarter of 1980 also suggested that it might be prudent for mainstream callers to use their scheduled workshop time to review and upgrade their dancers' ability to handle the moves on the existing Callerlab QS list. You will, therefore, find a 'passel of the current QS commands scattered throughout the routines below.

- 1-3 Pass the Ocean
Extend the Tag ZB-os
Recycle ORB
Veer Left
Make Me a Column
Everybody Trade & Roll RL-os
1/2 Square Thru
Trade By (ZB) AL!

- 1-3 Pass the Ocean
Ping Pong Circulate
Centers Recycle & Sweep 1/4
Pass Thru, Separate
Go 'round 1, line up 4
Touch 1/4
2 Steps at a Time
(girls could tap that boy on the shoulder here for an AL!)
- 4 boys Swing Thru
Everybody Ping Pong Circulate
4 girls Recycle AL!
Same girls Square Thru 3/4 AL!

- 1-3 Star Thru & Roll, 1/2 Square Thru
Touch 1/4, Swing Thru
Extend the Tag
4 girls Swing Thru
Boys Trade
Extend the Tag
Swing Thru
Centers Run
Couples Circulate
Bend the Line
Touch 1/4, Track & Trade

Ferris Wheel
Double Pass Thru
Track II OPB-os
Swing Thru, Turn Thru AL!

- 1-3 Lead right
Circle to a line of 4 ZL
RL Thru
Dixie Style to an OW
Boys Cross Run & Roll
Girls Trade & Roll
Everybody Double Pass Thru
Girls Trade & Touch 1/4 RB-os
Recycle, Veer Left
Make Me a Column
Everybody Trade & Roll OL-os
Square Thru 3/4
Courtesy Turn this girl
Dixie Derby
Couples Circulate
Bend the Line OL
Pass Thru, Wheel & Deal
Outsides squeeze in, line up 4
Touch 1/4
Centers only Walk & Dodge
Everybody Trade & Roll CL-os
Everybody Right & Left...Allemande!

- 1-3 Square Thru 3/4
Courtesy Turn this girl
Dixie Derby
Extend (2-faced lines)
Couples Circulate
Bend the Line ZL-os
Pass Thru
Wheel & Deal
Double Pass Thru
Peel Off, Touch 1/4
Track & Trade
Bend the Line ZL
Pass Thru, Wheel & Deal
Centers Swing Thru
Turn Thru AL!

• NEW MOVEMENT (Experimental)

SPREAD THE COLUMN (Art Springer)How To Do It:

From right-hand or left-hand columns, all 8 Circulate one place and then all Trade with the adjacent dancer. Without stopping, the center four dancers will Spread apart as the other four dancers do a (Phantom) Column Circulate 2 places to become centers of the end-up parallel 2-faced lines formation. RH columns produce RH 2-faced lines and LH columns produce LH 2-faced lines.

Impressions:

This one feels a bit like another recent experimental called "Squeeze-away" (see August 1979, page 992). Both Squeezeaway and Spread the Column feature an action in which column centers Spread as the others squeeze in between them to form 2-faced lines -- a very smooth and nicely forward-flowing action. This is why we liked Squeezeaway -- and it is also why we like Spread the Column. Squeezeaway never seemed to catch any one's fancy: -but who knows? Maybe Spread the Column will. We think it's worth a look.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru Spin the Top Curlique <u>Spread the Column</u> Bend the Line Star Thru Centers Pass Thru	<u>ZERO</u>
<u>From a Zero Box - ZB</u> Star Thru, RL Thru Touch 1/4 <u>Spread the Column</u> Bend the Line Star Thru Centers Pass Thru	<u>ZERO</u>
<u>From a Zero Box - ZB</u> Swing Thru, boys Run Ferris Wheel & Spread Touch 1/4 <u>Spread the Column</u> Bend the Line Square Thru Trade By	<u>TECHNICAL ZERO</u> (Heads/Sides Interchange)

Spread the Column (continued)Sample Figures:At the MS + QS Level:

- 1-3 lead right
Circle to a line of 4 ZL
Curlique
Spread the Column
Bend the Line
Curlique
Spread the Column
Bend the Line ZL
Star Thru CB-os
Square Thru 3/4 AL!
- 1-3 lead right, circle to a line..ZL
RL Thru, Spin the Top.....
Boys Run, Bend the Line
Curlique
Spread the Column
Couples Circulate
Ferris Wheel
Boys Pass Thru
Spin the Top
Curlique
Spread the Column
Couples Circulate
Boys Hinge, girls face in
Extend the Tag
Boys Run (ZL) AL!
- 1-3 Square Thru ZB
Swing Thru
Boys Trade, boys Run
Bend the Line CL
Touch 1/4
Spread the Column
1/2 Tag the Line OCB-os
Recycle (AL!) ZB
Square Thru 3/4
Trade By ZB-os
Swing Thru
Spin the Top
Curlique
Spread the Column
1/2 Tag the Line ORB-os

Scotback, boys Run
Couples Circulate
Wheel & Deal (ZB) AL!

At the Plus 1/Plus 2 Level:

- 1-3 Square Thru ZB
Right & Left Thru OB-os
Swing Thru
Boys Trade, boys Run
Crossfire
Spread the Column
Ferris Wheel & Spread
Girls only Load the Boat
4 boys Square Thru
Everybody Spin the Top
Curlique
Spread the Column
Boys Hinge
Diamond Circulate
4 girls Swing Thru
Diamond Circulate
Flip the Diamond..... OPB-os
Girls Trade
Swing Thru
Boys Trade, boys Run
Tag the Line
Lady go left, boy go right.. AL!

SINGING CALL (Corner Progression)

Head couples Square Thru-3 hands you go
Separate, go 'round 1, line up 4 you know
Go up & back, Pass Thru, Bend the Line
and then
Curlique, Spread the Column, 2 by 2
my friend
When you're done you Bend the Line
and Slide Thru I say
Swing that corner lady boys and then
you Promenade
...add 16 beat tag

• SIGHT CALLER'S NOTE BOOK

SNAPSHOT RESOLUTION (Part 3)

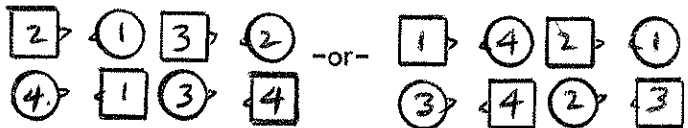
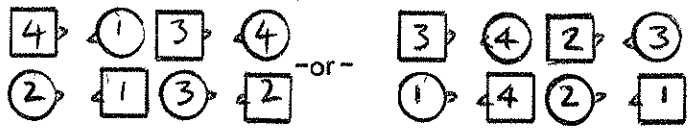
For the past two months in the Sight Caller's Note Book, we've been discussing how a sight caller may use the so-called "Snapshot" technique to resolve the square. This technique is based upon a caller's ability to recognize, in a moving square, one or more dancer arrangements for which the caller also knows a previously memorized get-out. In the first two installments of this series we examined the particular 8-Chain Thru or Box formation that we consider to be the easiest arrangement for a caller using the Snapshot technique to identify, i.e., the box arrangement that exists when all four of the couples are paired with their original partners.

Now it is probably because all of the couples are paired that this particular dancer arrangement is usually so easy to recognize and, as we have also explained in the past two installments, all a Snapshot caller needs to do when he observes that the dancers are in an 8-Chain Thru formation and all are paired with their original partners is to (1), determine whether all of the "key" dancers (we're using couples 1 and 4 as our key people in this series of articles) are on the same -- or on different -- sides of the set, and to then (2), use an appropriate previously memorized get-out that he knows will work from the arrangement he has recognized.

It is, of course, also possible for a caller to train himself or herself to identify other dancer arrangements in a similar Snapshot or "on-the-fly" manner. If we are still dealing with a normal (girl on boy's right side) 8-Chain Thru formation, we are often also able to identify an arrangement in which one of the couples on one side of the set is paired, while the other is not. Since we're assuming, in this series, that all choreography is to be totally symmetric, we can then conclude that the unpaired couples in such an arrangement are each with their original opposites and this means that the dancers can then be arranged in one of 8 different configurations. Now, 8 different arrangements sounds like it might be an awful lot for a sight caller to contend with -- but it really isn't -- especially when you consider that the 8 arrangements can be quickly broken down into two groups of four: One group in which the outside couples are paired and the inside couples are not; and another group in which the inside couples are paired and the outsides are not. Note the charts below:

OUTSIDES PAIRED / INSIDES UNPAIRED (8-Chain Thru Formation)		
Snapshot:	Recognition:	Get-Out:
	Primary Man Facing Corner	<u>ZB (Box 1-4)</u> Allemande Left!
	Primary Man <u>Not</u> Facing Corner	<u>ZB-os</u> Square Thru 3/4 Trade By (AL!)

Snapshot Resolution (continued)

OUTSIDES UNPAIRED / CENTERS PAIRED (8-Chain Thru Formation)		
Snapshot:	Recognition:	Get-Out:
	Primary Man Facing Corner	<u>OB-os</u> Right & Left Thru Allemande Left!
	Primary Man <u>Not</u> Facing Corner	<u>OB</u> Pass Thru, Trade By Allemande Left

Note again, that in each of the 8 different arrangements we have shown in the above charts, a caller's ability to accurately identify each arrangement clearly depends upon his ability to quickly recognize three separate identification factors:

1. FORMATION: 8-Chain Thru (normal)
2. ROTATION: Is Primary man facing -- or not facing -- his original Corner?
3. PARTNER AFFILIATION: Are insides paired and outsides unpaired? Or vice versa?

To be able to identify all three of the above-noted recognition factors simultaneously while the square is moving is, to be sure, a difficult thing for any but the most experienced sight caller to accomplish. It is, on the other hand, a skill that can be acquired. Like anything else, the Snapshot Method of resolving the square can be learned -- but it will most certainly take a considerable amount of practice, study and on-the-floor experimentation.

And let us once again observe that there is an ever-present danger for a caller who uses this technique. When a sight caller elects, on the spur of the moment, to "go" for a get-out from an arrangement that he happens to recognize in passing, he is, in effect, saying that that spur-of-the-moment get-out is preferable to one that he might have previously planned to use. He is saying, in effect, that improvised programming is, in this instance, at least, going to be better than programming that is pre-planned. Think about that!