

choreo



BREAKDOWN

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

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WHAT'S HAPPENING?

As we begin a new decade, it is interesting to reflect on the many changes that have occurred throughout the entire square dance activity during the past ten years -- and it is, of course, even more interesting to think about what will be happening during the next ten.

From where we sit, there is little question but that future square dance historians will look back on the 70's and think of it as the "Callerlab Decade", for it was in the first 1/2 of the 70's that Callerlab first saw the light of day -- and it was in the second half that it's policies and programs influenced -- and in many cases actually shaped -- the essential

nature and character of the over-all activity.

We still, to be sure, face a lot of problems in the years ahead, but we are convinced that Callerlab will play an important role in solving those problems and we urge callers everywhere to join us in supporting it. If you are not now a member of Callerlab, now is the time to get on board. Our 7th International Convention (in Miami) is only a couple of months away -- but there is still time to register. Do it now!

We have a lot of new moves to report on this month so let's get to it:

BIT OF MAGIC (Andy Cisna) From any allowable formation, facing dancers Touch 1/4 as those who are not facing individually 1/4 right.

CHANGE 1/4 (Andy Cisna) From parallel 2-faced lines ends Circulate and individually 1/4 in as centers Hinge and new centers Trade. Without stopping, the center 4 now Turn Thru and Extend to join the outsides in the final parallel OW formation.

COUNTERSHAKE From any allowable formation, leaders 1/4 right and Counter Rotate, Extend and face right. Simultaneously the trailers Shakedown, Veer left and Extend. Ends in parallel 2-faced lines.

(more on next page)

What's Happening? (continued)

CYCLE TO A LINE (Ed Claflin) From a 1/4 Tag formation, wave dancers Recycle and Sweep 1/4 while the other 4 do a Partner Trade & Roll to end the movement in facing lines of four.

EXPLORE THE SET (Bruce Williamson) From parallel waves or side-by-side columns, all 8 Split Circulate double and, without stopping the centers then Box Circulate double and -- still without stopping -- all 8 again Split Circulate Double. Waves end in waves and columns end in columns.

GRAND LINEAR CYCLE: From an 8-dancer Tidal Wave SingleHinge (momentary columns) and in each Box Circulate foursome, the dancers facing out, Fold. Each twosome now does a Double Pass Thru and those moving out Peel to the right as those moving in Double Pass Thru the ones they meet and then they also Peel to the right to end the movement in a Double Pass Through formation.

HOURLASS RECYCLE (Bill Davis) From an Hourglass formation, point dancers do a Diamond Circulate as centers Hourglass Circulate to form momentary diamonds. Without stopping, new centers step ahead and 1/4 in as new points Fold. Ends in facing couples.

LOAD THE SQUARE (Jack Berg) From a squared-up set formation, designated dancers (Heads or Sides) do a Pass Thru + U-turn Back + Pass Thru + 1/4 out, + Partner Trade + Pass Thru; the other dancers simultaneously Divide, Pass Thru and Cross Fold. Ends in an 8-Chain Thru formation.

RESOLVE TO A COLUMN (Chuck Peel) From a completed Double Pass Thru formation, the belle's position in the leading couple does a Peel Off and walks straight forward to become the lead dancer (No. 1)

in the end-up side-by-side columns. The beau's position turns and follows, in single file, the adjacent belle to end as the No. 2 column dancer. In similar single file fashion, each trailing beau follows the leading beau to become the No. 3 column dancer as each trailing belle Veers left into the space vacated by the trailing beau and thus becomes the "caboose" following the trailing beau to become the No. 4 dancer in the final columns.

ROLL OUT THE BARREL: From facing out lines of 4, right hand couples do a Couples Circulate (CCW direction) 2 places as the left hand couples Tag the Line-In, Extend + Crossfire in the center as all adjust into the end-up parallel 2-faced lines.

ROLLER DERBY (Les Maire) From parallel ocean waves, all Follow Your Neighbor and Spread but before forming the wave, each center and each end faces the adjacent dancer in a roll-like action, Touch to a Wave and do a "Derby" i.e., centers Trade & Spread as ends Fold and squeeze in between the Spreaders. Ends in parallel 2-faced lines.

3 BY 1 DIAMOND CIRCULATE: From any formation in which it is possible to identify 3 dancers abreast as either centers or points of a diamond e.g., from normal OW's, boys Circulate 1/2 as girls Hinge; ends of the 4-girl wave Run right around a boy (3x1 Diamond). All 8 now Diamond Circulate with the 3 abreast acting as a single dancer (remaining abreast).

TIC TAC TOE (Steve Albright) From facing lines of 4, all Touch 1/4. Six facing diagonally pull by with left hands and the 2 in the center pull by with right hands to end in a completed DPT.

TOUCH TO A LINE (John Strong) Facing couples Touch 1/4; leaders Fold as trailers Extend, Trade & Spread; leaders now step up between Spreaders to become centers of a 2-faced line.

• NEW MOVEMENT (Experimental)

DIXIE TOUCH (1/4, 1/2, etc.) Vicki Woods AntrimHow To Do It:

Dixie Touch: From facing couples, girls (belle's position) step forward and Touch with right hands as each boy (beau's position) individually faces 1/4 to the left to form a diamond.

Dixie Touch 1/4: Same as above except that belles Touch 1/4 as beaus face left to end in a right face 2-faced line. It is also possible to Dixie Touch 1/2 (ends in a Diamond) and Dixie Touch 3/4 (ends in 2-faced line).

Reverse Dixie Touch (1/4, 1/2, etc.) Same as above except that beaus Touch left as belles face right.

Impressions:

These moves provide still another quick and easy way to establish diamonds or 2-faced lines. As it is with most "Dixie" moves, this traffic pattern flows especially well when it is preceded by a move that allows the boys to lead their girl into the center, such as a Courtesy Turn or a Reverse Flutter Wheel. We taught Dixie Touch first, then added the fractional variations. We noticed no significant teaching problems.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Square Thru 3/4 Courtesy Turn <u>Dixie Touch</u> Diamond Circulate Flip the Diamond, girls Trade Recycle, Star Thru	<u>Equals ZERO</u>
<u>From a Zero Line (ZL)</u> Right & Left Thru <u>Dixie Touch 1/4</u> Ferris Wheel Centers Pass Thru, Star Thru	<u>Equals ZERO</u>
<u>From a Zero Box - ZB (Box 1-4)</u> Curlique, Scoot Back Boys Run, Reverse Flutterwheel <u>Dixie Touch</u> , Diamond Circulate Flip the Diamond Recycle	<u>Equals ZERO</u>

Dixie Touch (continued)Sample Routines:

- 1-3 Right & Left Thru
Dixie Touch 1/4
 Wheel & Deal, Pass Thru (AL)...ZB
 Star Thru, Dixie Touch 1/4
 1/2 Tag the Line, Scoot Back
 Boys Run CL
 Reverse Flutterwheel EOL
Dixie Touch
 Diamond Circulate'
 Flip the Diamond OCB-os
 Recycle (ZB) AL!
- 1-3 Right & Left Thru
Dixie Touch 1/4, Tag the Line
 Lady go left, boy go right
 Go 'round 1, line up 4 ERL
 RL Thru, Dixie Touch 1/4
 Ferris Wheel
 Double Pass Thru
 Leaders Trade OOB
 Swing Thru, boys Run
 Boys Circulate, girls Trade
 Wheel & Deal (ZB) AL!
- 1-3 lead right
 Circle to a line of 4 ZL
 Square Thru 3/4
 Courtesy Turn this girl
Dixie Touch
 Diamond Circulate
 4 boys Swing Thru
 4 girls 1/4 in
 Ext end the tag, boys Run RL-os
 Reverse Flutterwheel EOL-os
Dixie Touch 1/4
 Couples Circulate
 Bend the Line, Star Thru OB
 Dive Thru, Pass Thru (ZB) AL!
- 1-3 lead right
 Circle to a line ZL
 Right & Left Thru ZL-os
Dixie Touch 1/4
 Crossfire, Triple Scoot
 Boys Run OPB

Star Thru ECL

Reverse Flutterwheel ZL

Dixie Touch 3/4

Wheel & Deal, Swing Thru

Scoot back, Scoot back again

Go Right & Left Grand!

APD Variations:

- 4 ladies Chain 3/4
 1-3 Square Thru CB
 Split 2, go 'round 1, line up 4
Dixie Touch 1/4
 Couples Circulate, Wheel & Deal
 Star Thru, Chase Right
 Boys Run (AL!) ZL
 Right & Left Thru, rollaway 1/2 Sashay
Dixie Touch 1/4
 Ferris Wheel, centers Pass Thru
 Go Right & Left Grand!
- 1-3 Square Thru 3/4
 Courtesy Turn this girl
Dixie Touch, Diamond Circulate
 Flip the Diamond
 Ping Pong Circulate
 Centers Recycle, Double Pass Thru
 Peel Off, Dixie Touch 1/4
 Couples Circulate
 Bend the Line
 4 boys Load the Boat
 4 girls Dixie Touch, Diamond Circulate
 4 girls Flip the Diamond
 4 girls Swing Thru, Recycle
 4 girls Pass Thru
 Swing Thru, centers Trade
 4 boys Run (AL!) ZL
 RL Thru, Rollaway, 1/2 Sashay
Dixie Touch, Diamond Circulate
 Flip the Diamond, Right & Left Grand!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands that way

Curlique the outside pair, Scoot Back I say

Boys Run, Reverse Flutter 2 by 2 somehow

Dixie Touch, Diamond Circulate, Flip the

Diamond now

Recycle & the same 2 Swing ol' Corner there

Swing that lady boys & Promenade the square

...add 16-beat Tag

• DIXIE TOUCH VARIATION

The author of Dixie Touch has also provided the following variation of the basic move suitable for the Advanced or higher programs:

DIXIE TOUCH A SHADOW (Vicki Woods Antrim)

From facing lines of 4, all do a Dixie Touch to form momentary twin diamonds and, without stopping, each outfacing Diamond Point Casts Back to the left as each infacing Diamond Point steps forward. As those Casting back meet those stepping forward, they Touch left hands and Cast Left 3/4 and Spread apart. The other 4 meanwhile (in a momentary 4-hand, right-hand ocean wave), swings right 1/2 and then the new wave centers swing left 3/4 and without stopping, those same 2 also Spread apart. The wave ends now slide together and Hinge to end the movement. Final formation is twin left-hand, center-to-center diamonds.

Here is a sample routine:

- 1-3 lead right
 Circle to a line ZL
 Right & Left Thru ZL-os
Dixie Touch a Shadow
 Diamond Circulate
 Flip the Diamond
 Trade the Wave
 Boys Run
 Ferris Wheel
 Centers Square Thru 3/4 AL!
- 1-3 lead right
 Circle to a line ZL
 Right & Left Thru ZL-os
Dixie Touch a Shadow
 Diamond Circulate
 6 by 2 Acey Deucey
 Center 4 Left Swing Thru
 Same 4 Recycle, outsides 1/4 in
 Centers Swing Thru
 Everybody Ping Pong Circulate
 Centers Step Thru (ZB) AL!

• SHARE THE WEALTH

Subscriber Al Stevens, currently overseas with the military, has applied the Derby traffic pattern to a "Grand" maneuver and has developed a 64-beat routine that can be used in a patter presentation, as well as a singing call Break. He calls it:

GRAND DERBY (AL Stevens)

From a squared-up set, the 4 girls star with right hands straight across to the opposite man and turn him 1/4 with left forearms. The 4 men now also star right across the set and each girl the Folds behind her original partner. Without stopping each boy then "Spreads" and each girl steps up alongside her man and they both then Promenade the wrong-way around 1/4 of the way where each couple Bends in. The entire sequence as described above takes 16 beats and while it leaves each dancer with his or her original partner, it ends with each couple 1/4 of the way away from home (couple 1 is in the couple 2 spot, couple 2 is in the couple 3 spot, etc.). The sequence is to be repeated 3 more times until each couple is back in their original home position.

Fred Kleindienst sent in a fistful of Star Thru equivalents:

- Curlique
 Boys Run
 Partner Trade
- Right & Left Thru
 Rollaway 1/2 Sashay
 Curlique, boys Run
- Right & Left Thru
 Dixie Derby
 Girls Trade
 Wheel & Deal
- Spin the Top
 Boys Run
 1/2 Tag, Trade & Roll

Subscriber Jack Hoffman notes that the called side of most modern singing call records will, more than likely, feature commands that are currently listed on the higher Callerlab plateaus and that few, if any, restrict their dances to movements below No. 54 on the current Callerlab lists. We've heard this complaint before and we have, in fact, often been asked to publish a number of singing call routines that use commands no higher than the first 54. This is why we are, with this issue, initiating, on a strictly experimental basis, a completely new section in these notes that will be devoted exclusively to singing call routines. While we think it might be helpful later on to use commands at the higher levels as well, we will, for the first few months, at least, highlight routines at the lower levels exclusively. To help us conduct this experiment, however, we also ask that you, our readers, let us know whether you find this kind of thing to be helpful. If you tell us that you do, we'll keep it going -- and if not, we won't.

- Head couples Promenade, 1/2 way you go
Lead right, circle 4, make a line you know
Forward up, c'mon back, Pass Thru & then
Turn left single file, 2 by 2 go 'bout a mile
Girls turn around, Swing that guy, swing
him round and round
With a brand new Corner Allemande Left
& Promenade that town
....add 16-beat tag (RH lady progression)
- Head couples Promenade, 1/2 way 'round
you go
Lead 'em right & circle 4, make a line
you know
RL Thru, turn 'em too, then roll 1/2 Sashay
Go forward up & c'mon Back, opposite
right & Box the Gnat
Cross Trail, Corner Swing, swing that
Corner there
Brand new corner Allemande Left &
Promenade that square
...add 16-beat tag
- Head 2 Promenade 1/2 way 'round I say
Down the middle RL Thru, turn that same
'ol way
Rollaway 1/2 Sashay, then you Box that Gnat
Cross Trail, corner Swing, swing that girl
like that
Allemande left brand new corner, Partner
Dosado
Allemande left once again, now Promeno
...add 16-beat tag
- Head 2 Square Thru 4 hands & then
Meet the Sides, make a RH star, go
once around my friend
Heads star left inside the ring, once
around that way
Back to the corner Dosado, back to
back and around you go
Same girl Swing & whirl, swing that
lady fair
Allemande Left, c'mon back, Promenade
...add 16-beat Tag
- Head 2 Promenade, 1/2 way round & then
Down the middle RL Thru, turn 'em again
Same 2 Square Thru, 4 hands you go
Meet the Sides Dosado, back to back
& around you go
Star Thru, Square Thru, 3 hands & then
Corner Swing 2 by 2, Promenade again
...add 16 beat tag
- Head 2 Promenade 1/2 around & then
Same 2 lead right, circle to a line my
friend
Go up & back, RL Thru, turn that girl
that way
Star Thru, Square Thru, 3/4s round I say
Allemande Left, c'mon back, partner
Dosado
Go back and swing that corner boys
& then you Promeno
...add 16 beat tag

(* unless otherwise noted)

• SPOTLIGHT BASIC

CROSSFIRE

Ron Schneider created this movement in 1976 (see page 612) and it has been slowly but surely carving a solid place for itself in our modern choreography. It is currently listed as one of the moves on the Callerlab Plus II program and it will, no doubt, continue to be with us for some time to come.

Here again is the original definition:

CROSSFIRE: From any 2-faced line, end dancers Cross Fold as the centers of the 2-faced line Trade and Extend to end the movement in a Box Circulate foursome.

And here are some sample routines:

- 1-3 lead right OPB-os
 Veer Left
Crossfire
 Coordinate
Crossfire
 Triple Scoot, boys Run OB
 Pass to the Center
 Swing Thru, boys Run
Crossfire
 Box Circulate AL!

- 1-3 Curlique
 Walk & Dodge OPB-os
 Swing Thru, boys Run
 Couples Hinge
Crossfire
 Walk & Dodge
 Partner Trade (AL!) ZL
 Touch 1/4
 8 Circulate 1-1/2
 Center boys Trade & Spread
 4 girls Cast right 3/4
 Center girls Cast left 3/4
 Meet a boy & Swing Thru
 Those boys Run & Crossfire
 Outsides Bend In
 Centers Walk & Dodge (ZB) AL!

- 1-3 Pass Thru, Separate
 Go 'round 1, line up 4
 Pass Thru
 Tag the Line-Right
Crossfire
 Track & Trade
Crossfire
 Triple Scoot
 Center 4 Trade & Roll
 Same 4 Pass Thru
 Everybody Partner Trade AL!

- 1-3 Star Thru, Veer Left
Crossfire
 Walk & Dodge (AL!) ZB
 Star Thru CL
 Pass Thru, Tag the Line-Right
Crossfire
 Trade & Roll
 Boys only Load the Boat
 4 girls Spin the Top
 Same girls Turn Thru
 Boys Courtesy Turn your girl ZL-os
 Right & Left Thru ZL
 Dixie Derby
Crossfire
 Girls turn back RB
 Pass Thru AL!

There is also an interesting APD Crossfire concept in which the standard Crossfire directions are applied to facing out lines of 4 (Ends Cross Fold as centers Trade & Extend to end in a 1/4 Tag formation:

- 1-3 Square Thru ZB
 Swing Thru, boys Trade, boys Run
 Bend the Line, Pass Thru
Crossfire
 Center boys Trade, Swing Thru
 Same 4 Recycle & Spread
 Pass Thru, Crossfire
 Ping Pong Circulate
 Centers Spin the Top, boys Run
Crossfire AL!

• MOVIN' DOWN THE MAINSTREAM

WALK & DODGE - APD

While it is probably true that in most Mainstream programs these days, the command to Walk & Dodge is almost always called "straight", i.e., with the girls dodging and the boys walking, we have lately noticed an increased tendency on the part of many mainstream callers to trust their dancers to be able to handle Walk & Dodge in a variety of APD variations. As a matter of fact, it wouldn't surprise us a bit to find that in the not too distant future, APD Walk & Dodge variations will be as commonplace as today's APD Square Thrus and APD Wheel & Deals.

Note the following:

- 1-3 Touch 1/4
Walk & Dodge OPB-os
Curlique
Walk & Dodge
Partner Trade (AL!) ZL
Pass Thru
Wheel & Deal
Centers Swing Thru
Boys Run, girls Trade
1/2 Tag the Line
Walk & Dodge, Separate
Go 'round 1, line up 4
Pass Thru
Wheel & Deal
4 girls Touch 1/4
Walk & Dodge AL!

- 1-3 Right & Left Thru
Rollaway, 1/2 Sashay
Touch 1/4
Walk & Dodge
Swing Thru
Walk & Dodge
Boys Run, Scoot Back
Walk & Dodge
Ends Fold, Box the Gnat
Go Right & Left Grand!

- 1-3 Rollaway, 1/2 Sashay
Circle Left
4 boys Touch 1/4
4 boys Walk & Dodge
Swing Thru
Centers Trade
Everybody Walk & Dodge
Partner Trade CL
Star Thru, Veer Left
As couples Walk & Dodge
Wheel & Deal
Zoom
Centers Pass Thru (ZB) AL!

- 1-3 Square Thru ZB
Swing Thru, boys Run
4 girls Walk & Dodge
Those who can Wheel & Deal
The other 4 Recycle RB
Star Thru ZL
Pass Thru
Tag the Line - Right
Centers only Walk & Dodge
Center ladies Run Right
Everybody Ferris Wheel
4 girls Pass Thru AL!

- 4 ladies Chain
1-3 Pass Thru, Separate
Go 'round 1, line up 4
Touch 1/4
Center 4 only Walk & Dodge
Outsides Trade
Same boys Run OPB-os
Circle to a line of 4 ZL
Curlique & in your own foursome..
Walk & Dodge
Centers Touch 1/4
Same four Walk & Dodge
Everybody Partner Trade AL!

• SIGHT CALLER'S NOTEBOOK

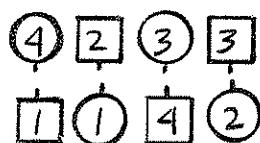
SNAPSHOT RESOLUTION (Part 4)

This month we continue our series dealing with the so-called "Snapshot" method of sight resolution by examining a number of oft-encountered line arrangements. This time we'll look at the Snapshot recognition factors that a caller must determine when he "snapshots" facing lines of four in which one of the couples in each line is paired with their original partners while the other is not. Whenever that kind of line occurs, a caller must simultaneously also determine (1), whether the paired couple is on the right -- or the left -- side of the line, and (2), whether the key man is -- or is not -- facing his original corner.

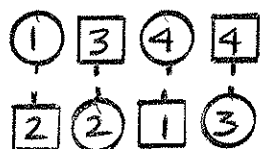
It boils down to this: if a caller sees that one couple in each line is paired and the other is not -- and assuming, of course, that all prior choreography has been totally symmetric -- the caller then knows that one of four dancer arrangements will then exist: EPL, EPL-os, EOL, EOL-os. And if that caller desires to "Snapshot" his way out of the arrangement, he makes the following judgements and uses an appropriate get-out (we're showing 5 in each of the 4 categories):

Possibility 1. Paired couple on left; all facing corners:

(EPL-os)



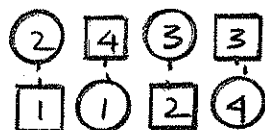
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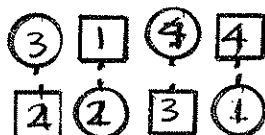
1. Pass Thru, Wheel & Deal
Centers Pass Thru, AL
2. Dixie Styleto OW
Trade the Wave, AL
3. Dixie Derby, girls Hinge
Diamond Circulate
Flip the Diamond, Recycle, AL
4. Curlique, Coordinate
Ferris Wheel, DPT
Leaders Trade, Box the Gnat
Right & Left Grand!
5. Spin the Top, Curlique
Boys Run, Star Thru
Dive Thru, Square Thru 3/4, AL

Possibility 2. Paired couple on left; no one facing corner

(EPL)



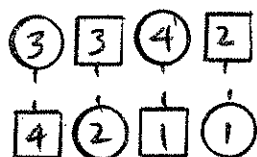
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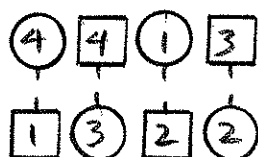
1. Pass Thru, Wheel & Deal
Centers Square Thru 3/4, AL
2. Swing Thru, Spin the Top
Recycle, Square Thru 3/4
Trade By, AL
3. Pass the Ocean, Swing Thru
8 Circulate 1-1/2
Right & Left Grand

Snapshot Resolution (continued)Possibility 3. Paired couple on right; all facing corners:

((EOL)



- or -



4. Curlique, Coordinate
Boys Circulate, Ferris Wheel
Centers Square Thru 3/4, AL

5. Dixie Style to OW
Girls Circulate twice
Boys Trade...twice, AL

1. Pass Thru, Wheel & Deal
Zoom, centers Pass Thru, AL

2. Square Thru 3/4
Courtesy Turn this girl
Dixie Style to an AL!

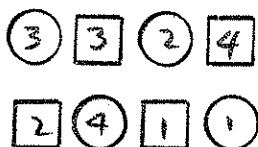
3. Pass Thru, Wheel & Spread
Star Thru, Zoom
Centers Square Thru 3/4, AL

4. 8 Circulate, centers Trade & Roll
RL Thru, Flutterwheel
The other boys Run, AL

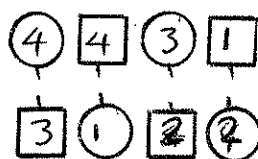
5. Pass the Ocean
Boys Circulate, Swing Thru
Scoot Back, Scoot Back again
Go Right & Left Grand!

Possibility 4. Paired couple on right; no one facing corner:

(EOL-os)



- or -



1. Pass Thru, Wheel & Deal
Zoom, Square Thru 3/4, AL

2. Pass the Ocean, Recycle
Square Thru 3/4, Trade By, AL

3. Curlique, Coordinate
Boys Circulate
Couples Circulate
Wheel & Deal, AL

4. Pass Thru, Wheel & Deal
Dixie Grand, AL

5. Swing Thru, boys Run
Triple Trade, girls Trade
Couples Hinge, boys Fold
Go Right & Left Grand!

choreo



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WHAT'S HAPPENING?

Callerlab's 7th International Convention is less than a month away. It promises to be another good one! We'll be there, of course, and hope that many of you will be able to make it as well. We have always found the Callerlab convention to be a truly exhilarating and uplifting experience and we suspect that most callers have had the same reaction. And while we enjoy the conventions for a lot of reasons, one of the most important reasons -- for us at least -- is the opportunity it affords us to personally meet and talk with so many of our subscribers around the world. So, if you're planning to be in Miami next month, make it a point to look us up and say hello.

Because of the convention, incidentally, we'll probably be a few days late with next

month's issue. This will allow us, in the March issue, to provide you with an early convention report as well as with some of our initial impressions.

Here are the new movements we looked at this month:

BAYOU ROLL (Harvell Williams) From any allowable formation, centers Trade & Roll as the others Circulate and 1/4 right.

DIAMOND RECYCLE (from facing couples) Don Beck: From facing couples, beau's position steps forward and Hinge as belles Veer left to form a diamond with original beaux as centers and original belles as points. It is also possible, from a 1/4 Diamond formation (a diamond between facing pairs) to call: "All 8 Diamond Recycle", i.e., diamond dancers do a Diamond Recycle but "Stretch" it to the outside while the outside pairs step forward and do a facing couple Diamond Recycle in the center. Ends in another 1/4 Diamond formation. "Hourglass Recycle" starts from an 8-Chain Thru formation. Beaus step forward to form a momentary Box Circulate foursome and in that arrangement, they Box Circulate 1/2. Belles, meanwhile, Veer Left to end the movement in an Hourglass.

DO THE SHUFFLE (Sam Allison) From a normal 8-Chain Thru formation, all Pass Thru and centers Flutterwheel + Sweep 1/4 as outsides separate to meet the dancers from the other side and Star Thru + California Twirl. Ends in a DPT formation.

(more on next page)

What's Happening (continued)

FOLD & FOLLOW (Bill Worley) From any Box Circulate foursome, infacers join inside hands as outfacers Fold behind adjacent infacer. Infacers now Cast $3/4$ but pick up the first Folder they meet (as in Flutterwheel) and continue the $3/4$ turn to end in a 2-faced line. Parallel waves become parallel 2-faced lines; columns convert to a Tidal 2-faced line.

HINGEBACK (Lloyd Priest) From a RHOW, all Hinge and, without stopping, outfacers $1/4$ right as infacers Extend + Hinge + Cross Run to end in a 2-faced line.

MAKE ME A MAGIC COLUMN (Dick Bayer) Same action as the author's "Make Me a Column" except that when the center dancers in the column meet, they Slither (slide nose to nose) to produce a Magic Column.

PULL CHAIN (Jim Hendrix) From an 8-Chain Thru formation, all pull by with a right, centers pull by with a left and step up on the right side of those facing out to end in back to back lines of four.

REGULATE (Mal Minshall) From parallel OWs, all Split Circulate $1-1/2$ to form momentary diamonds. Without stopping, the centers of the newly-formed wave across the set Trade and then all of the diamond centers Cast $3/4$ to end in parallel 2-faced lines.

RIGHT ROLL TO A COLUMN (Roger Morris) From columns, call Hinge & Roll + Pass Thru and from this formation, on the command to "Right Roll to a Column", all Roll right (as in Right Roll to a Wave) to form a new column.

SCOOT TO A WAVE (Ed Curran) From a $1/4$ Tag formation, all Scoot Back and without stopping, outfacers to a right-face turn back as the center wave Extends to form parallel RHOWs.

SPIN CIRCULATE THRU (Ted Koning) From parallel OWs (RH) all swing $1/2$ right, centers Cast left $3/4$ and new centers Trade (as in Spin Chain Thru). Simultaneously, ends Circulate $1-1/2$. This produces a 4-hand star in the center flanked by 2 mini-waves (as in Motivate). Without stopping, the mini waves Trade and the 4-hand star turns $1/4$. From here, the 4 outsides Circulate $1-1/2$ and the new centers in the inside wave Trade and Cast $3/4$ with the wave end they meet. All actions and hand-holds are reversed when called from LHOWs. Ends in parallel OWs.

STEEPLECHASE (Bill Davis) From any 3×1 line in which the center 4 dancers are back-to-back, the centers Chase Right as the ends Circulate. From $3 \times 1(a)$ (see page 1054), Steeplechase produces parallel 2-faced lines; from $3 \times 1(b)$, it ends in LHOWs.

WALK THE DIAMOND (Ron Marion) From any diamond foursome, centers & points take one step forward and original points turn $1/4$ (from RH diamonds they turn right; from LH diamonds they turn left) to form a momentary Box Circulate foursome. All now Walk and Dodge to end as couples back-to-back. To fractionalize the movement: $1/3 =$ all step forward (T-Bone); $2/3 =$ Step ahead + points turn (OWs). From point to point diamonds Walk the Diamond $2/3$ ends in columns.

WIND IT (Bill Worley) From any OW, ends and adjacent center Trade + new centers Slither (slide nose-to-nose) to end in a 2-faced line.

• NEW MOVEMENT (Experimental)

ROTATE THE COLUMN (Dick Bayer)

How To Do It:

From right-facing columns, lead dancers (No. 1) do a Track II action (Promenade right about 1/2 way around the outside) as the next column dancer (No. 2) steps forward and Peels Left and walks ahead (similar to 2 Steps at a Time) to meet the "Tracker" from the other side. These dancers now Touch 1/4. Simultaneously, the No. 3 and 4 dancers in each column Extend forward into a momentary Box Circulate foursome and, without stopping, they now do a Counter Rotate action (infacers Box Circulate & 1/4 right/outfacers 1/4 Right and Box Circulate) to end the movement in right-facing columns. "Normal" columns (girls are No. 1 and boys are No. 2 as in ZL + Touch 1/4) end in 1/2 Sashayed columns and vice versa. From left-facing columns all actions and directions are the reverse of those described above.

Impressions:

Since the boys are usually more accustomed to dancing the leader's action in a Track II, the author suggests the initial teach to begin from 1/2 Sashayed columns (boys in the lead).

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run Bend the Line Touch 1/4 <u>Rotate the Column</u> Boys Run	<u>TECHNICAL ZERO</u> (Heads/Sides interchange)
<u>From a Zero Line - ZL (1P2P)</u> Square Thru, Trade By Star Thru (OL) Touch 1/4 <u>Rotate the Column</u> Boys Run (OPB-os) Swing Thru, boys Run Bend the Line	<u>ZERO</u>
<u>From a Zero Line - ZL</u> RL Thru, Rollaway 1/2 Sashay Touch 1/4 <u>Rotate the Column</u> Coordinate Couples Circulate Wheel & Deal	<u>Converts Zero Line to Zero Box</u>

Rotate the Column (continued)Sample Routines:From Normal Columns:

- 1-3 lead right, circle to a line.. ZL
Touch 1/4
Rotate the Column
Boys Run OOB-os
Swing Thru, boys Run
Bend the Line OL
Touch 1/4
Rotate the Column
Boys Run OPB-os
Swing Thru, Turn Thru AL!
- 1-3 Square Thru ZB
Swing Thru
Boys Trade, boys Run
Bend the Line CL
Touch 1/4
Rotate the Column
Boys Run, Touch to a Wave ORB-os
Recycle OB
Veer Left
Couples Circulate
Bend the Line, Touch 1/4
Rotate the Column
Boys Run OB-os
Swing Thru, boys Run
Bend the Line
Pass Thru, Wheel & Deal
Centers RL Thru
Outsides Rollaway, 1/2 Sashay
Zoom
Go Right & Left Grand!

From 1/2 Sashayed Columns:

- 1-3 Square Thru ZB
Split 2, go 'round 1, line up 4
Touch 1/4
Rotate the Column
Triple Scoot
Boys Run ORB-os
Veer Left, Crossfire
8 Circulate
Rotate the Column
Coordinate, Wheel & Deal AL!

- 4 ladies Chain, 1-3 Promenade 1/2
1-3 lead right, circle to a line. OL-os
Square Thru 3/4
Courtesy Turn OL-os
Rollaway 1/2 Sashay
Touch 1/4
Rotate the Column
8 Circulate, boys Run OCB-os
Curlique, Walk & Dodge
Partner Trade CL
RL Thru, Rollaway, 1/2 Sashay
Touch 1/4
Rotate the Column
Center boys Run
Touch 1/4, Walk & Dodge
Outsides Trade, Roll & Pass Thru
Everybody Chase Right
Centers Trade, Scoot Back
Boys Run (ZL)..... AL!

From Columns: 2 boys Leading

- 4 ladies Chain, Promenade, 1-3 wheel ^{around}
Pass Thru, Wheel & Deal, Zoom
Double Pass Thru, Peel Off
Touch 1/4
Rotate the Column
8 Circulate
Everybody Trade, Roll & Slide Thru
Centers Square Thru 3/4 AL!

From Columns: 2 girls Leading

- 1-3 lead right, circle to a line. ZL
Pass Thru, Wheel & Spread
Curlique
Rotate the Column
8 Circulate, boys Run
Zoom, Pass Thru (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you know
Swing Thru 2 by 2, boys Run right & go
Bend the Line, Touch 1/4, Rotate the
Column
2 by 2 & don't be slow, boys Run right
AL corner, partner Dosado, ^{you know} Corner Swing
...Add 16-beat Tag

• PROGRAM NOTES

SPOTLIGHT ON THREE AND ONE LINES

Tip theming has become a recognized and universally-accepted programming device and we find that most successful callers, these days, feel that it is a good idea to regularly assign a specific choreographic theme to just about every tip they call. In most cases, such themes tend to feature a single command such as Scoot Back, or Walk & Dodge, or Load the Boat, etc., and sometimes an effective theme can be developed by presenting a common command in an APD environment. It is, of course, also possible to create an interesting and satisfying tip by spotlighting an infrequently-used square dance formation. We have found that the so-called "Three and One" line (3x1) very definitely falls into that category.

3x1 lines are pictured as No. 32 on the current list of the Callerlab Formations Committee and we suspect that the best way to describe such lines would be to suggest that you think of them as parallel lines of four in which three of the dancers in each line are facing in the same direction (either in or out) while the fourth dancer is directly opposite (180°) to the other three. With symmetric choreography, eight such 3x1 lines are possible and we have diagrammed them for you in the chart below. Remember, as you study these eight different combinations, that each one of them can also be set up in 6 different boy-girl arrangements.

THREE AND ONE LINE POSSIBILITIES

Opposite Facing Dancer on End of Line:			
(a)	(b)	(c)	(d)
Opposite Facing Dancer in Center of Line:			
(e)	(f)	(g)	(h)

We sometimes get the feeling that a lot of callers are uncomfortable with 3x1 lines and they therefore tend to avoid them. This is undoubtedly because they aren't used that much and a lot of callers are unaware of their choreographic potential. For our part, we like to use 'em and, for us, the secret of working with 3x1 lines is to recognize that it will always be possible to direct some commands to half of the dancers (centers, ends, pairs, mini-waves, etc.) while giving a different command (or series of commands!) to the remaining half -- and that these command combinations often serve to create some very interesting dance patterns and variations.

We've provided some sample routines on the next page. Note that in each routine we tell you each time a 3x1 line is achieved, and that we also indicate which particular 3x1 line (on the above chart) it happens to be. Note too the way in which each line is set up and the commands that work out of them:

Three and One Lines (continued)Sample Routines

- 1-3 lead right
 Circle to a line of 4 ZL
 Right & Left Thru ZL-os
 Pass Thru
 Tag the Line - Right
 Centers Walk & Dodge 3x1(a)
 Girls (on the diagonal) Scoot Back
 Boys Partner Trade 3x1(g)
 Ends only Load the Boat
 The other 4 Partner Trade & Roll
 Same 4 Swing Thru
 Box the Gnat
 Pass Thru
 Go Right & Left Grand!
- 1-3 Touch 1/4 & Spread 3x1(d)
 Boys only Ferris Wheel
 Girls Recycle
 Zoom
 Double Pass Thru
 Girls Trade
 Star Thru
 4 girls Walk & Dodge 3x1(a)
 4 girls Chase Right
 4 boys Circulate
 4 girls Hinge
 Everybody Diamond Circulate
 Flip the Diamond
 Girls Trade
 Recycle (ZB) AL!
- 1-3 lead right
 Circle to a line of 4 ZL
 Right & Left Thru ZL-os
 Rollaway, 1/2 Sashay
 Pass Thru
 Centers only Chase Right 3x1(e)
 Boys Trade 3x1(d)
 Centers Pass Thru 3x1(a)
 4 girls Wheel & Deal
 Boys Recycle
 Everybody Star Thru
 Girls Trade
- Ferris Wheel
 Centers Swing Thru
 Turn Thru AL!
- 1-3 lead right
 Circle to a line of 4 ZL
 Right & Left Thru ZL-os
 Rollaway, 1/2 Sashay
 Ends only Curlique
 Centers Square Thru
 Centers in, Cast Off 3/4 3x1(d)
 Ends Circulate
 Centers Trade, Roll & Touch
 Diamond Circulate
 Center girls Run & Bend the Line .3x1(d)
 4 boys Run Right 3x1(a)
 Centers only Chase Right
 Ends Circulate
 Couples Circulate
 Bend the Line
 Star Thru, Zoom
 Centers Swing Thru
 Turn Thru AL!
- 1-3 Pass Thru, Separate
 Go 'round 1, line up 4
 Curlique
 Centers only Walk & Dodge
 Centers In, Cast Off 3/4 3x1(d)
 Centers Swing Thru
 Same 4 Spin the Top
 Ends Circulate
 Everybody Diamond Circulate
 Center boys Trade & Run
 Same 4 1/2 Tag the Line
 Couples Circulate, Ferris Wheel
 4 girls Sweep 1/4
 4 girls Slide Thru & Spread ... 3x1(c)
 4 boys Spin the Top
 4 girls Face In, boys Extend
 4 boys Run RL
 Square Thru
 Trade By (ZB) AL!

<ul style="list-style-type: none"> THE PLUS PLATEAU
--

Plus 1

- 1-3 Pass the Ocean
Ping Pong Circulate
Centers Recycle
Double Pass Thru
Track II OOB
Recycle RB
Veer Left
Girls Hinge Diamond Circulate
4 boys Swing Thru
4 girls Circulate
Flip your Diamond OPB
Swing Thru
Boys Run, Tag the Line
Lady go left, boy go right AL!
- 1-3 Curlique, Walk & Dodge, . OPB-os
Touch 1/4, Walk & Dodge
Chase Right
Swing Thru
Spin the Top
4 boys Recycle
4 girls Cast Right 3/4 & Roll
Everybody Pass Thru
Tag the Line-Right
Wheel & Deal (AL!) ZB
Slide Thru, Touch 1/4
Partner Trade & Roll
(new) Partner Trade & Roll AL!
- 1-3 Square Thru ZB
Swing Thru, boys Trade
Girls Fold, Peel the Top EOL
Triple Trade ECL-os
Recycle OL
Slide Thru RB-os
Single Circle to an OW
Boys Run, girls Trade
Ferris Wheel
Centers Square Thru 3/4
Split 2, 'round 1, line up 4 .. { ZL-os
Partner Trade & Roll { 1/2 S
Partner Trade & Roll
Partner Trade & Roll
Go Right & Left Grand!

Plus 2

- 1-3 Square Thru ZB
Swing Thru, boys Run
Bend the Line EPL-os
Curlique
8 Circulate 1-1/2
4 girls Trade & Spread
4 boys Diamond Circulate
4 boys Flip the Diamond
Everybody Flip 2 Diamonds ... OPB-os
Girls Trade CB-os
Recycle, Veer Left
Couples Circulate
Bend the Line ZL
Pass Thru, Wheel & Deal
Swap Around (ZB) AL!
- 1-3 Right & Left Thru
Pass the Ocean
Ping Pong Circulate
Centers Recycle
Pass Thru OOB-os
Touch 1/4
Split Circulate 1-1/2
Diamond Circulate
Flip the Diamond RB-os
Explode the Wave
Boys Run
Explode the Wave again
Girls Fold, Star Thru
Tag the Line Right
Boys Hinge, Diamond Circulate
4 girls Swing Thru
4 girls Explode the Wave 3x1(a)
Those who can Wheel & Deal
The Other 4 Recycle (ZB) ... AL!
- 1-3 Pair Off ZB
Pair Off again
Chase Right
Boys Run CL-os
Load the Boat (ZB) AL!

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● SIGHT CALLER'S NOTEBOOK

SOME THOUGHTS ON "FORMATION AWARENESS"

While most callers would probably quickly tend to define a "Sight Caller" as someone who knows how to "resolve the square", i.e., as someone who is able, at will, to maneuver the dancers into an identifiable Formation, dancer Rotation, and partner Affiliation arrangement (FRA state) from which it is possible to call a memorized get-out, every experienced sight caller will, nevertheless, also tell you that there is, in fact, an awful lot more to sight calling than that. While, to be sure, square resolution is an important and wholly necessary sight calling function, the truth is that in actual practice, resolution is a relatively minor part of the over-all sight calling process. As we have often commented in this Sight Caller's Notebook, "getting to the corner" is a more or less mechanical process and, as such, it is a fairly easy skill to both learn and master. However, once a caller learns how to resolve the square -- once a caller becomes reasonably proficient in the simple mechanics of visual resolution -- he or she will then typically also discover that it is at least equally essential -- and maybe even a little bit more so -- for a caller to also be able to generate, in a seemingly improvised or extemporaneous manner, square dance choreography that is smooth-flowing, interesting, slightly challenging and, above all, fun to dance. And he must do all this, quickly and easily, before he goes for the final get-out. That ability it turns out is a whole lot more difficult to achieve than are the fairly simple ABC's of visual resolution.

As we have also often noted in the Sight Caller's Notebook, a caller's ability to improvise choreography is strongly dependent upon his familiarity with the very specific nature and geometry of square dance formations, as well as upon his ability to quickly set them up, and to just as quickly recognize all of the many command options that might be available to him within a given formation. To be truly effective when calling ad lib, a sight caller must be able to maneuver or "engineer" the dancers, smoothly and comfortably, both into and out of each and every one of the formations he typically uses in his day-to-day dance programs. He must, moreover, be able to do the same thing with each of the six different boy-girl dancer arrangements that it is possible to achieve with symmetric choreography within each individual formation. This means that even if we limit the formations themselves to the fifty or so that are currently identified by Callerlab's Formations Committee (many more are possible!), a sight caller must then be able to glibly and easily be on top of 50 (Callerlab formations) times 6 (symmetric boy-girl arrangements), for a staggering total of some 300 significantly different dancer formations. We find that more and more callers, these days, have learned to identify this crucial skill as "Formation Awareness" and it is, as we say, one of the most difficult skills that every sight caller must, sooner or later, learn to control.

Perhaps "difficult" is the wrong word to use in this context, for it really isn't so much difficult as it is time consuming. It is a skill that demands a considerable amount of checker-pushing study and practice with live dancers. There is, in fact, only one way for a caller to gain the kind of Formation Awareness it takes to be an effective sight caller these days, and that, quite simply, is to learn everything he can about each of the formations he is able to create with the various square dance commands he calls. A caller should never be surprised by the results he achieves with a square dance command. An effective sight caller is one who always knows beforehand what the formation consequence of any command will be in a given situation -- and who also knows beforehand what commands may be called from that formation. It is our view that Formation Awareness has now become such an important part of every modern caller's job that we now almost always

(more on next page)

(Formation Awareness, continued)

find it helpful to discuss the subject at some length in just about every caller training program we conduct. This is why we have decided to inaugurate a new Formation Awareness feature in these notes. Beginning with our next issue, we will provide an in-depth analysis of a different square dance formation every month: we'll diagram each formation in all of its symmetric versions; we'll show how to set it up and tell you which commands work well once you're there. We'll start with the ones we all use most often (lines, boxes, columns, double pass thrus, etc.) and subsequently progress into those which, although not used as often, nevertheless represent a vital part of today's choreographic picture (Diamonds, Z's, 1/4 Tags, etc.).

It also occurs to us that it might be helpful -- before examining the individual formations themselves -- to first review what the term "Formation" really means. We define "Formation" as the precise way in which the dancers are arranged or deployed around the square as a result of the preceding command. A given formation is generally determined by the physical or geometric arrangement of the dancers (lines, circles, diamonds, etc.), as well as by the facing direction of each individual dancer within that geometry. By simply changing the dancers' facing direction we can change a circle of 8 into an Alamo Ring, or facing lines of four into 2-faced lines, or an 8-Chain Thru into a Trade By formation, and so on.

It is also important for a caller to understand that although the essential nature of a formation is totally sexless, i.e., the relative placement of the boys and girls in a particular dancer arrangement has no effect on that arrangement's formal identity as a square dance formation, it is possible, with symmetric choreography, to set up any square dance formation in six different boy-girl deployments -- and that these six logically fall into three distinct partner-pairing categories or formation "families". Bear in mind that although, in the chart below, we're using facing lines of four as our example, these six boy-girl deployments can be established for every formation it is possible to achieve with symmetric choreography.

<u>Family I</u> Opposite Sex Pairs	1. <u>Opposite Sex Pairs (Normal)</u> : In facing lines, the 2 left-side dancers are of opposite sexes and are arranged "normally". The boy is on the left end of the line with a girl on his right side. 2. <u>Opposite Sex Pairs (1/2 Sashayed)</u> : In facing lines, the 2 left-side dancers are of opposite sexes but are 1/2 Sashayed. The girl is on the left end of the line with a boy on her right side.
<u>Family II</u> Same Sex Pairs	3. <u>Same Sex Pairs</u> : In facing lines, the 2 left-side dancers are both boys and the 2 right-side dancers are both girls. 4. <u>Same Sex Pairs</u> : In facing lines the 2 left-side dancers are both girls and the 2 right-side dancers are both boys.
<u>Family III</u> Mixed Sex Pairs	5. <u>Mixed Pairs</u> : In facing lines the 2 left-side dancers are normal and the 2 right-side dancers are 1/2 Sashayed (boys are on the ends and girls are in the center). 6. <u>Mixed Pairs</u> : In facing lines, the 2 left-side dancers are 1/2 Sashayed and the 2 right side dancers are normal (girls on ends, boys in the center).

choreo



BREAKDOWN

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

MARCH 1980

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WHAT'S HAPPENING?

Did you ever have one of those days when the clock/calendar in your head got itself all messed up? That's what must have happened to us when we were at the typewriter putting together last month's issue. For some strange and mysterious reason we had gotten it into our head that we were heading for Miami and the Callerlab Convention a month after we had finished the February issue -- and it wasn't until several days later that it suddenly dawned on us that the convention (at that time) was still a full two months away. We are, of course, sorry if our inexplicable memory lapse confused you (we were confused

slightly confused ourselves!) -- but we would also like to repeat our convention comments that we made last month. If you're coming to Miami, be sure to look us up and say Hello. And for those who have asked whether we'll have copies of our Caller's Guidebook series for sale at the convention, the answer is Yes -- Darryl Clendennin and Chinook Records will have a booth in the Exhibitor Area and you can, if you like, buy our books at the Chinook Booth.

We'd also like to repeat that next month's issue of the notes will be a bit late in order that we may bring you an up-to-the-minute convention report.

Here are the new moves we examined this month:

DIAMOND HO From parallel ocean waves (the description uses normal waves) boys Circulate once-and-a-half as girls Swing Left $3/4$ (momentary 6-hand ocean wave with 4 girls in center and a boy on each end flanked by a lonesome boy on each side). The two centermost girls Trade; the same girls and the 2 flanking lonesome boys are in a Diamond and they, without stopping, do a Diamond Circulate as the other 4 (mini-waves) Trade. Boys Swing left $3/4$ and all the girls move up to end in parallel ocean waves. Normal ocean waves end in $1/2$ Sashayed waves.

What's Happening? (continued)FOLLOW YOUR CORNER (Mal Minshall)

From a squared-up set, Sides face and they (only) do the first 16 beats of a Grand Square (1/2 way). Simultaneously, the Heads Pair Off and fall in behind their original Corner and "follow the corner" in single file (in a kind of Cloverleaf action) -- but the Heads stop to remain at home when they arrive at their original home position.

MAKE ME A DIAMOND (Johnny Wykoff)

From any Box Circulate foursome, infacers Extend to become diamond centers as out-facers 1/4 turn to face the shoulder of the adjacent infacer and steps forward a step to become diamond points. The action is exactly equal to 1/2 Box Circulate.

PASS THE STEAMER (Mal Minshall) This move is seen by it's author as a short version of Load the Boat. From facing lines of four, ends do a Load the Boat as centers simply 1/4 in and Pass Thru to end in a Box (8-chain Thru) formation.

ROUND UP (H.E. Tyndall) From any appropriate formation, infacers step forward and, as a couple, Veer left (momentary 2-faced line) and without stopping do a 1/2 Tag the Line to form a Box Circulate foursome. Still without stopping, the infacers Circulate + 1/4 right as the outfacers 1/4 right + Extend. Simultaneously the beau dancers facing out Run around adjacent belles. (parallel ocean waves end in columns)

SQUEEZE THE TRIGGER (Dave Hodson)

From 2-faced lines or parallel ocean waves infacing ends Circulate 1/2, Slide together and Trade and then Extend to become centers of the end-up formation; ends facing out do a Cross Run and also become centers of the final formation. Simultaneously, the centers Trade and Spread apart to become ends of the Final Formation. 2-faced lines end in 2-faced lines; RH waves become LH waves.

TIP THE ENDS (centers, boys, girls, etc.)

(Lee Kopman) From any allowable formation, designated dancers (ends, centers, boys, girls, etc.) do a U-turn back, then all step forward, veering toward the center of the set to end back-to-back. (From parallel ocean waves "Tip the Ends produces a Trade By formation).

CONVENTION PRELIMINARY

Here are a couple of things that might interest you at the upcoming Callerlab Convention:

- Jim Mayo and I are scheduled to conduct a formal debate during one of the interest sessions on the subject "Resolved: Choreographic Complexity in Modern Square Dancing is Limiting Our Growth Potential" Jim says it is and I say it ain't -- and we'd both like to hear what YOU have to say. Drop in and contribute your ideas.
- We also think you'll enjoy looking in on the deliberations of Bill Davis' Formations Committee. They will be discussing the feasibility of standarding the terminology by which we identify the six dancer arrangements that it is possible to achieve (with symmetric choreography) in any square dance formation. There is, we think an obvious need for some standardization in this area -- not from the standpoint of any specific on-mike application, but purely as a means to help callers communicate more clearly with each other. The committee is now hard at work on this subject and we think you'll find their activities both interesting and informative.

• NEW MOVEMENT (Experimental)

WAVE THE COLUMN (Bob Yerrington)How To Do It:

From right-facing columns -- we'll use a normal column (as in ZL + Curlique) in our description -- each column leader (No. 1 dancer) and the adjacent column trailer (No. 4 dancer) Cast right $3/4$, as the center four simultaneously Box Circulate $1-1/2$ places. This produces a momentary 6-dancer right-hand ocean wave with a boy on each end and 4 girls in the center. Without stopping, the girls now Cast left $3/4$ as the 4 boys move up into the end-up parallel right-hand ocean wave formation. From left-facing columns all actions are the same except that casting dancers use opposite hands to the ones described above and the end-up formation is left-facing columns.

Impressions:

The movement has a sort of Relay-the-Deucey "feel" to it and it teaches very easily. Since it is probably true that in mainstream dancing, most callers tend to set up columns by calling Curlique or Touch $1/4$ from facing lines, we were a bit fearful that the initial $3/4$ cast by the column "ends", coming immediately after a Curlique or Touch $1/4$, might generate a feeling of overflow. Our fears, however, were groundless. We have both called and danced this move and the flow was very smooth -- from start to finish. Choreographically, we found the move a neat way to move from columns to waves.

Choreography:

<u>LINE ZERO</u> (Technical Zero: Heads/Sides inter- change)	<u>From a Zero Line - ZL (1P2P)</u> 2 ladies Chain, Curlique <u>Wave the Column</u> Swing Thru, boys Trade Boys Run, Bend the Line (ZL)
<u>CONVERSION</u> (ZL to ZB)	<u>From a Zero Line - ZL</u> Rollaway, $1/2$ Sashay Touch $1/4$, 8 Circulate <u>Wave the Column</u> Girls Run, Tag the Line-Right Wheel & Deal (ZB)
<u>BOX GET-OUT</u>	<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, girls Circulate twice Boys Run, Bend the Line Curlique, 8 Circulate <u>Wave the Column</u> Right & Left Grand!

Wave the Column (continued)Sample Routines:

- 1-3 Lead to the right
Circle to a line of 4ZL
Curlique
Wave the Column OOB
Girls Run, Tag the Line - Right
Couples Circulate
Bend the Line ERL-os
Touch 1/4
Wave the Column CB-os
Swing Thru, boys Trade
Girls Trade, boys Trade
Turn Thru AL!
- 1-3 Square Thru ZB
Swing Thru, Spin the Top
To a Curlique
Wave the Column ORB-os
Recycle, Veer Left
Ferris Wheel
Centers Pass Thru ZB-os
Swing Thru, Spin the Top
To a Curlique
Wave the Column OCB
Scoot Back, boys Trade
Boys Run, Bend the Line CL-os
Slide Thru (ZB) AL!
- 1-3 Pass Thru, Separate
Go 'round 1, line up 4
Curlique
Center 4 Walk & Dodge
Same 4 Chase Right
Everybody Wave the Column RB-os
Recycle, Veer Left
Ferris Wheel and Spread
Curlique
Center 4 Walk & Dodge
Same 4 Chase Right
Everybody Wave the Column OCB
Recycle, Pass to the Center
Square Thru 3/4 AL!
- Side ladies Chain
Head ladies Chain 3/4
Side man turn 'em & Rollaway
Lines of 3 Curlique & Extend
Everybody Wave the Column OB
Scoot Back
Boys Trade, boys Run
Couples Circulate
Ferris Wheel
Centers Pass Thru (AL!) ZB
Split those 2, go 'round 1
Lines of 4, Curlique
Wave the Column
Boys Run, Couples Circulate
Wheel & Deal (ZB) AL!
- 1-3 Pass Thru, Separate
Go 'round 1, line up 4
Curlique
Wave the Column
Scoot Back, boys Run EOL-os
Pass the Ocean
Swing Thru, boys Run
Tag the Line-In
Touch 1/4
Wave the Column
Split Circulate
Boys Trade, boys Run
Bend the Line CL-os
Slide Thru (ZB) AL!

SINGING CALL (RHL Progression)

Head 2 Square Thru, 4 hands you know
Dosado the outside 2, 'round your corner
go
Swing Thru 2 by 2, Spin that Top for me
Same 2 Curlique, Wave the Column when
you do
Keep on goin', make that wave, Swing
Thru I say
Turn Thru, Allemande Left, come back
& Promenade
...add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

- Heads lead right, Veer Left
 Ferris Wheel
 Double Pass Thru
 Peel Off
 Star Thru
 Cloverleaf
 Centers Pass Thru OPB
 Swing Thru
 Girls Fold
 Boys only Peel Off
 Girls Trade OPB-os
 Recycle, Pass Thru AL!
- Sides face, Grand Square
 Go 5 steps (CL)...and everybody...
 Right & Left Thru
 Pass the Ocean ZBow
 Spin Chain Thru
 Girls Circulate once
 Girls turn back
 Everybody Ferris Wheel
 Centers Swing Thru
 Boys Run
 Tag the Line
 Lady go left, boy go right
 Go 'round 1, line up 4OL
 Right & Left Thru
 Star Thru
 8 Chain Three AL!
- 1-3 Pass Thru, Separate
 Go 'round 1, line up 4
 Curlique
 Centers only Walk & Dodge
 Those who can Star Thru
 Same 4 California Twirl
 The other girls turn back & Star Thru
 Couples Circulate
 Boys go double
 Pick up a girl & Wheel & Deal ... AL!
- 1-3 Square Thru ZB
 Curlique
 Split Circulate
- Boys Run EPL-os
 Pass the Ocean
 Swing Thru
 Split Circulate
 Centers Trade
 Scoot Back
 Boys Run EOL
 Curlique
 Boys shake left hands - pull by
 Right & Left Grand!
- 1-3 Promenade 3/4
 2-4 Right Left Thru - a full turn around
 OPB
 Star Thru ECL
 Right & Left Thru & 1/4 more
 Ladies Trade
 Ferris Wheel
 Zoom
 Double Pass Thru
 1st couple go left...
 Next couple go left...
 Promenade home!
- 1-3 Right & Left Thru
 Flutterwheel
 Square Thru OPB
 Swing Thru, boys Run
 Tag the Line - In
 Pass Thru
 Girls Fold
 Star Thru
 Couples Circulate
 Bend the Line ZL-os
 Right & Left Thru
 Dixie Style to an ocean wave
 Left Swing Thru
 Girls Run
 Promenade home

THE PLUS PLATEAU

Plus 1 Level:

- 1-3 Pass the Ocean
Ping Pong Circulate
Centers Extend OB-os
Curlique
Split Circulate 1-1/2
Diamond Circulate
Flip the Diamond OCB-os
Girls Trade, Swing Thru
Girls Fold, Peel the Top ...
..to a Curlique
Triple Scoot, boys Run OB-os
Pass to the Center
Square Thru 3/4 AL!

- 4 ladies Chain
Allemande Left, meet your girl
All 8 Swing Thru
Boys Run around your girl
Promenade
1-3 Wheel Around ZL
Pass the Ocean Swing Thru
Spin the Top ZLow
Triple Trade CL-os
Right & Left Thru CL
Pass the Ocean
Trade the Wave AL!

Plus 2 Level:

- Sides Face, Grand Square
Go 5 steps (CL) & Load the Boat.. OB-os
Star Thru, Pass the Ocean ZBow
Explode the Wave
Chase Right, boys Fold
4 girls Swing Thru
Same girls Recycle
Same girls Square Thru 3/4 AL!
- 1-3 Pair Off ZB
Curli Cross
Ends Fold, centers Trade & Pass Thru(ORB)
Single Circle to an OW
Boys Trade, boys Run
Crossfire, Triple Scoot
Boys Run, RL Thru ZB-os
Dive Thru, RL Thru
Dixie Grand AL!

SHARE THE WEALTH

George Spelvin provided the trio of "Return-to-Home" get-outs shown below. (you might want to refresh your memory by re-checking our earlier series in the Sight Caller's Notebook that dealt with the Return-to-Home get-out phenomenon -- especially pages 858-9 and 868-9)

From a ZL with No. 1 couple in the Upper Left-Hand Quadrant:

RL Thru, Pass the Ocean
Swing Thru
Girls Circulate
Boys Trade, boys Run
Bend the Line
Ends only Load the Boat
Centers Star Thru, Chase Right
Those boys Run & Star Thru (you're Home!)

From a ZL with No. 1 couple in the Upper Right-Hand Quadrant:

Pass the Ocean, Swing Thru
Girls Circulate, boys Trade
Boys Run
Bend the Line
Pass Thru, Tag the Line - In
Ends Star Thru & Cloverleaf
Other 4 Slide Thru (you're Home!)

Pass the Ocean, Swing Thru
Girls Circulate, boys Trade
Boys Run, Bend the Line
Pass Thru, Tag the Line - In
Center 4 RL Thru
Flutterwheel, Sweep 1/4
Ends Star Thru & Cloverleaf
(you're home!)

We also received a quickie Right & Left Grand get-out from Harry Holmes:

From a Zero Line (ZL)

Star Thru, Veer Left
Girls Hinge
Diamond Circulate twice
Flip the Diamond
Right & Left Grand!

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

RUN IN / RUN OUT (Bill Davis)How To Do It:

RUN IN: From any ocean wave (or mini-wave), all dancers facing out -- or those outfacers designated by the caller -- Run around the adjacent dancer to end as a couple facing in.

RUN OUT: From any ocean wave (or mini-wave), all dancers facing in -- or those infacers designated by the caller -- Run around the adjacent dancer to end as a couple facing out.

Impressions:

This movement is seen as a neat, quick and convenient way to change an existing dancer formation and, as such, it could very well turn out to be (from the standpoint of the caller) a useful choreographic tool. We are not, however, sure of the kind of response it will receive from the dancers. We worked it with mainstream dancers and found that they sometimes found it difficult to decide precisely who was supposed to be the "Runner"-- and who the "Runnee" -- although they did, after a while begin to get the hang of it. The move does, on the other hand, offer considerable choreographic potential and you ought to give it a look-see!

Choreography:

<u>LINE ZERO</u> (True)	<u>From a Zero Line - ZL (1P2P)</u> Right & Left Thru, Pass the Ocean <u>Run In</u> Pass Thru, Tag the Line - Right Bend the Line
<u>BOX ZERO</u> (True)	<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru <u>Run Out</u> Chase Right, boys Trade Boys Run, Bend the Line Slide Thru
<u>BOX ZERO</u> (True)	<u>From a Zero Box (ZB)</u> Swing Thru Double <u>Run In</u> Girls Load the Boat Boys Square Thru Everybody Star Thru Wheel & Deal
BOX get-OUT	<u>From a Zero Box - ZB</u> Swing Thru, <u>Run In</u> Pass Thru, Tag the Line-Left Wheel & Deal, Dive Thru Square Thru 3/4, AL!

Run In/Run Out (continued)(Sample Routines)

- 1-3 Square Thru ZB
Swing Thru
Run In
Touch 1/4
8 Circulate, Trade & Roll
Slide Thru
Centers Pass Thru OPB
Curlique, Swing Thru
Run In
Pass Thru, Wheel & Deal
Boys Pass Thru
Star Thru with the girls
Ferris Wheel
Centers Swing Thru, Turn Thru ... AL!
- 1-3 Square Thru ZB
Swing Thru
Run Out
Chase Right, Run In
Spin the Top, Run In
Star Thru
Double Pass Thru
Track II OCB
Girls Trade ZB (ow)
Swing Thru
Boys Trade, boys Run
Bend the Line, Pass the Ocean
Trade the Wave AL!
- 4 ladies Chain, Promenade
1-3 Wheel Around, Pass the Ocean
Girls Trade, Run In
Pass Thru, Tag the Line - Right
Girls who can Run In
4 girls Pass Thru
4 girls Chase Right
Ferris Wheel & Spread
Pass Thru, Tag the Line-Right
Centers only Follow Your Neighbor & Spread
Diamond Circulate, Flip the Diamond
Boys Run (ZL) AL!
- 1-3 lead right
Circle to a line of 4 ZL
Pass Thru, Chase Right
Swing Thru
Run In
Pass Thru, Wheel & Deal
4 girls Pass Thru
Swing Thru
Run In
Curlique
Track & Trade
Couples Circulate
Girls Hinge
Diamond Circulate
4 boys Swing Thru
Girls face (1/4) in
Boys Extend, Run around that girl (RL)
Square Thru, Trade By (ZB) ..AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you go
Swing Thru the outside 2 & then
Run Out & Chase Right 2 by 2 you go
Boys Trade, boys Run, Bend the Line
you know
Slide Thru, Corner Swing, Swing
that ladyfair
Left Allemande, come back & Promenade
...add 16-beat Tag

• EASY SINGING CALLS

Your response to the Singing Call feature we initiated in our January issue (see page 1045) was highly enthusiastic and we will, therefore, keep 'em coming at you from time to time. This month's batch of singing call routines are restricted to commands appearing on Callerlab's first 69 (MS Level). All feature corner lady progressions.

- Head 2 Square Thru, 4 hands & then
Swing Thru, 2 by 2, boys will Run my
friend
Ferris Wheel & everybody Double Pass
Thru
Cloverleaf, go walkin' 'round the ring
(Zoom!)
New centers Square Thru, go 3/4s
round
Swing that corner girl & Promenade
...add 16-beat tag.
- Head 2 lead right & circle 4 you know
Break right out, line up 4, it's up and
back you go
Right & Left Thru, turn 'em too then
Dixie Style to a wave
Girls Circulate, boys Trade I say
Allemande Left your corner, partner
Dosado
Go back, Swing your corner, Promenade
...add 16-beat tag.
- Head 2 couples Promenade go 1/2 way
Down the middle, let's do the Right &
Left Thru
Same 2 Curlique, then Walk & Dodge
for me
Circle 4 with the outside 2 and make
a line you see
Slide Thru, Square Thru and go 3/4s round
Swing that corner girl & Promenade
... add 16-beat tag
- 1-3 Right & Left Thru, turn that lady
fair
You Cross Trail & Separate 'round 1
Make your line go up & back, then do
the Right & Left Thru
Pass The Ocean, Swing Thru, 2 by 2
you do
Boys Trade, Turn Thru & Corners Allemande
Go back & Swing your Partner, Promenade
... add 16-beat Tag
- Head 2 couples lead to the right, you
circle to a line
Go forward up & back & Pass on thru
Wheel & Deal & center 2 Pass Thru
again
Curlique, Split Circulate my friend
Boys Run, Right & Left Thru, turn that
lady there
Cross Trail & the corner Swing, you Prom-
enade right there
...add 16-beat tag.
- Head 2 Square Thru, 4 hands you go
Swing Thru the outside people there
Scoot Back & when you're done, the
ladies Trade somehow
Recycle 2 by 2, Sweep 1/4 now
Square Thru, 3 hands to the corner girl
& Swing
Swing that girl around & Promenade
...add 16-beat Tag
- Head 2 couples Square Thru go 4 hands
'Round the corner lady with a Dosado
Swing Thru, 2 by 2, boys Run Right
Tag the Line straight ahead & Cloverleaf
tonight
All 4 ladies Square Thru, three hands
'round you know
Swing your Corner man & Promenade
... add 16-beat tag

• SIGHT CALLER'S NOTEBOOK

PARTNER PAIRING MODULES

As we have often observed in the Sight Caller's Notebook, just about every effective formula for sight resolution will involve at least one step in which the caller is required to pair up one or more of his key men with his original partner. This, of course, turns out to be a relatively simple operation whenever the caller is able to observe ("Snapshot") a dancer arrangement in which both a key man and his partner are to be found in the same facing foursome. In such cases, a sight caller will typically find that it is very easy to use extemporaneous 2-couple sight techniques in order to bring the key man and his partner together in either a normal line or a normal box arrangement from which it is possible for the caller to call an appropriate get-out routine.

Now it happens that if you draw an imaginary line to separate the facing couples in each of the 16 normal facing line arrangements that it is possible to achieve with symmetric choreography, only 4 of them do not place at least one man and his original partner on the same side of the set (OL, OL-os, ERL and ECL-os). The same holds true for normal boxes: only 4 out of 16 possible arrangements will not contain at least one set of original partners in the same facing couple half of the square (CB, RB-os, OOB and OOB-os). This means that whenever a sight caller is ready to resolve the square, he needs to quickly move the dancers into the handiest normal line or box formation, and the odds will be 75% in his or her favor that he will find at least one of his key men in the same foursome with his original partner.

And if it should turn out that when a caller looks at the facing couples as they appear in the first line or box formation he happens to produce, he also notes that neither one of his key men are in the same facing foursome with their original partners, he then needs to bring his key people together in some other way. Standard practice, these days, is for the caller, in such cases, to arrange the dancers in either 2-faced line or ocean waves and to then use Circulate and/or Trade combinations to pair up a key man with his partner. Another way is to call a memorized "People-Mover" module that accomplishes the same thing. Here are some of the routines we sometimes use for this purpose:

From normal lines of 4 with no partners in the same facing foursome (OL, OL-os, ERL, ECL-os), the following routines bring at least one set of original partners into the same facing foursome:

Curlique
Coordinate
Bend the Line

Curlique
8 Circulate
Boys Run

Pass the Ocean
Spin Chain Thru
Boys Run
Bend the Line

From normal boxes with no partners in the same facing foursome (CB, RB-os, OOB, OOB-os), the following routines bring at least one set of original partners into the same facing foursome:

Spin Chain Thru
Boys Run
Wheel & Deal

Swing Thru, boys Run
Ferris Wheel
Centers Swap Around

Swing Thru, boys Run
Ferris Wheel & Spread
Star Thru
Centers Pass Thru

choreo



BREAKDOWN

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

APRIL 1980

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WHAT'S HAPPENING?

Callerlab's 1980 convention is now history and we have a preliminary report on page 1074 which deals with some very significant work that was completed this year by the Callerlab Formations Committee. We'll have a detailed report next month covering all of the convention's activities and results -- but we can tell you now that we, once again, found the convention to be a truly exhilarating experience. While the main focus of the annual Callerlab meeting has, to be sure, always centered on it's committee meetings and interest sessions, a lot of the fun of attending the convention has also always been on the marvelous opportunity that each convention provides for Callerlab members to meet, to talk, to swap ideas, and to generally get to really know one another. And this year's convention, we're pleased to say, was no ex-

ception.

Our featured move this month is an interesting idea by Lee Kopman called "Beau Hop/Belle Hop" and you'll find it on page 1072. Here are the definitions for the other new ideas we looked at this month:

BOX THE DIAMOND (Gene Knutson) From a right-facing diamond, points Diamond Circulate and 1/4 right as centers Hinge and Extend to join inside hands with those who Circulated. Ends in a Box Circulate foursome (center-to-center diamonds become columns).

CHANGE THE SET-UP (Des Hetherington) From any allowable formation, Ends Trade as Centers U-Turn Back. Waves become two-faced lines; 2-faced lines become waves and lines facing out become lines facing in.

CURLEY CROSSBACK ("Doc" Gray) From facing couples, all Curlique, those facing in pull by with free hands as outfacers do a U-turn Back.

FLOW TO A COLUMN (Chuck Peel) From an ocean wave, centers Fold behind the ends and all step ahead into a Box Circulate foursome and, without stopping, all Box Circulate Double. Parallel waves become columns.

IT'S YOUR MOVE (Paul McNutt) From an 8-Chain Thru (Box) formation, all Pass Thru and, without stopping, outfacers Partner Tag as infacers Star Thru and Spread. Those who

What's Happening? (continued)

tagged now do a Clover In and squeeze in between those who Spread to end the movement in facing lines of four.

SCOOT ABOUT (Mal Minshall) From a Box Circulate foursome all Scoot Back but instead of joining hands in the usual mini-wave all will now do a no-hands Partner Trade and, without stopping finish the action with a Walk & Dodge to end as back-to-back couples.

SCOOTINATE (Buddy Andrews) From columns, all do a Triple Scoot and finish like a Coordinate, i.e., after the Triple Scoot, all 8 Circulate 1/2, the center 6 Trade, and the center 2 Traders and the 2 lonesome ends move up to become ends of the final parallel 2-faced line formation.

SLIDE A LINE (Mal Minshall) From an 8-Chain Thru (Box) Formation, back-to-back inside dancers 1/4 in to become a pair and the beau dancer of this pair also joins inside hands with the adjacent belle dancer of the nearest outside pair. The outside pair then Veers left, taking the insiders with them, and, in effect, all "slide" to a line. Ends in facing lines of four.

SPLIT PASS THE OCEAN/SEA (George Dawkins) Active couples Pass Thru, turn back-to-back and make a right-hand ocean wave with the couple the meet (Split Pass the Ocean). If the call is "Split Pass the Sea" they step to a left-handed ocean wave.

TURN AND TRAVEL (Paul McNutt) From a 1/4 Tag formation, (1), each wave end walks forward to do a Turn Thru with the outside belle; (2) wave centers simultaneously Spread apart; (3) original wave ends, coming into the center after their Turn Thru, step between the Spreaders to become centers of a momentary 2-faced line as the outside beaus Run around partner (now facing out after the Turn Thru); and (4), each couple in the 2-faced line in the center Extends to join the outsides in the end-up back-to-back lines of four formation.

WALK TO A DIAMOND (H.E. Tyndall) From an Alamo Ring, outfacers Fold behind infacers and designated dancers (Heads/Sides/boys/girls) do a Double Pass Thru and then turn right in single file to join the inactives in a momentary Box Circulate foursome (columns). Each foursome now does a 1/2 Box Circulate to end the action in twin point-to-point diamonds.

A PROBLEM TO PONDER

Last month we featured a move called "Wave the Column". We had had hearsay knowledge about it for a month earlier and it had obviously already seen considerable action on the workshop circuits. It wasn't, however, until we saw the definition printed in a workshop handout that we decided to publish it in these notes.

It turns out -- as a couple of our astute readers have pointed out -- that the identical action has already been used twice before as Swing the Column (Burl.2163) and Breaker 1 (Burl.2257). At least one of these, I am told, is a viable call at the C-2 plateau and it is, of course, ridiculous to add a 3rd name to the confusion.

This is not the first time this has happened to a note service publisher, nor, we suspect, will it be the last -- but it does pose a problem. While we can (and do!) check Burleson to see if the name of a new idea has been used before, it is unrealistic to expect every publisher to check every Burleson definition before a new call is published. We could (and also do, whenever possible) ask knowledgeable C-level dancers or callers whether the action in a new idea sounds familiar, but that method relies solely on the memory of an individual and is obviously far from foolproof. Nor is it reasonable (in our opinion) to require all note service publishers to be C-4 callers. We're also aware that when such problems do occur, they typically affect a relatively small minority of the square dance world -- but that doesn't help the problem or make it any less real. Anybody got any ideas???

• NEW MOVEMENT (Experimental)

BEAU HOP/BELLE HOP (Lee Kopman)How To Do It:

Beau Hop: From facing couples, the boy's position (beaus) walk directly forward as the girl's position (belles) slide left ("Dodge") into the adjacent beau's spot to form a momentary clockwise facing Box Circulate foursome. Without stopping, all now Hinge with right hands to end the movement in a right-hand ocean wave. (Normal facing lines become parallel right-hand ocean waves; boxes become Tidal waves).

Belle Hop: The action is comparable to above, except that the belles walk forward as the beaus slide right and all Hinge with left hands to end in a left-hand ocean wave.

Impressions:

We think of the action as a kind of facing couple Walk & Dodge plus Hinge. In spite of a few fumbles when our dancers had to decide if they were belles or beaus -- and what they were supposed to do when they had decided -- we found the teach to be relatively simple and problem-free. Beau Hop flows very smoothly out of a standard Recycle or Sweep 1/4 action; belle Hop works nicely for the centers after a Wheel & Deal from back-to-back lines.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> <u>Beau Hop</u> (OPB-os OW) Swing Thru, boys Run Bend the Line	<u>LINE ZERO</u> (True)
<u>From a Zero Line - ZL</u> RL Thru, Pass the Ocean Girls Trade, Recycle <u>Beau Hop</u> , Recycle	<u>LINE ZERO</u> (True)
<u>From a Zero Line - ZL</u> <u>Belle Hop</u> Boys Cross Run, girls Trade Recycle, Star Thru	<u>LINE ZERO</u> (True)
<u>From a Zero Box - ZB (Box 1-4)</u> (ow) Recycle <u>Beau Hop</u> , girls Trade Spin the Top, boys Trade Boys Run, Wheel & Deal	<u>BOX ZERO</u> (True)

Beau Hop/Belle Hop (continued)Sample Routines:

- 1-3 Beau Hop
 Ping Pong Circulate
 Centers Recycle
 Pass Thru (AL!) ZB
 Star Thru
 Pass the Ocean
 Girls Trade
 Recycle (AL!) ZB
Beau Hop EOL(ow)
 Girls Trade
 Recycle
 Sweep 1/4 (ZB) AL!
- 1-3 Lead right
 Circle to a line of 4 ZL
Beau Hop OPB-os
 Girls Trade
 Recycle
 Veer Left OF
 Couples Circulate
 Bend the Line ZL
 Pass Thru
 Wheel & Deal
Centers Belle Hop
 Pass Thru, Separate
 Go 'round 1, line up 4 1L
 Star Thru
 Zoom
 Centers Pass Thru (ZB) AL!
- 1-3 Square Thru ZB
 Curlique
 Follow Your Neighbor & Spread (ZB0w)
 Girls Trade
 Recycle
Beau Hop EPL-os (ow)
 Triple Trade
 Recycle ZL-os
 Right & Left Thru
 Flutter Wheel
 Reverse Flutter Wheel ZL-os
Belle Hop
 Girls Circulate
 Boys Trade AL!
- 1-3 Rollaway
 Join 8 hands, Circle left
 4 girls Touch 1/4 & Spread
 4 boys Beau Hop
 (check diamonds!)
 Flip the Diamond
 Girls Trade
 Recycle (AL!) ZB
Beau Hop
 Girls Trade
 Recycle EPL-os
 Pass Thru
 Wheel & Deal
 Centers Pass Thru (ZB) AL!
- 1-3 Beau Hop
 Girls Trade
 Recycle
 Double Pass Thru
 Peel Off
 Curlique
 Track & Trade OF
 Bend the Line ZL
Beau Hop OPB-os
 Girls Trade CB-os
 Explode the Wave
 Chase Right
 Swing Thru
 Centers Run 2F
 Couples Circulate 1F
 Bend the Line 1L
Beau Hop
 Scoot Back, boys Run OL
 RL Thru, Star Thru, 8-Chain 3 ... AL!

SINGING CALL (Corner Progression)

Head 2 RL Thru, turn that lady fair
 Cross Trail 'round 1, make a line right
 there
 Go forward up-c'mon back, Beau Hop
 wheny ou're done
 Swing Thru 2 by 2, Turn Thru-have
 some fun
 Allemande Left your Corner, now a
 Dosado
 AL one more time-now you Promeno
 ...add 2 line Tag

• 1980 CALLERLAB CONVENTION

As we write this we are not yet able to provide a full and detailed report covering all of the meetings, events and resolutions that were concluded at the 1980 Callerlab convention recently held in Miami. As was expected, there were a wide range of committee meetings and special interest sessions, as well as the usual opportunities for callers from all over the square dance world to meet and exchange ideas. We've still got to get all of the final results sorted out in our own mind, so we'll postpone a more detailed report until our next issue.

We can, however, tell you about some truly significant work accomplished this year by Callerlab's Formations Committee. Last year the committee established names for some 50 frequently used square dance formations; this year it established (for 19 of those formations) numerical designations to identify the six boy-girl dancer arrangements that it is possible to achieve (with symmetric choreography) in each of those formations. We don't have the space to provide diagrams for all of the arrangements approved by the Callerlab membership but we've illustrated four of them below to give you the general idea. We will eventually diagram most of them for you in our new "Formations" feature which begins this month (see page 1078).

Numerical Designation ↓		FACING LINES	8-CHAIN THRU (Box Formation)	RH COLUMNS	DOUBLE PASS THRU
Regular (normal) Pairs	0 (zero)				
	1/2				
Same Sex Pairs	1				
	2				
Mixed Sex Pairs	3				
	4				

1980 Convention (continued)

It should also be noted that Callerlab's membership approved these designations for a one-year trial period. The value we all derive by being able to quickly identify, by means of these numerical symbols, is obvious. The increased use of sight calling as a primary patter calling tool has made callers everywhere increasingly aware of the importance of formations in general -- and the six dancer arrangements that we are able to create within each formation, in particular. This increased "formation awareness" has also meant that callers have been finding it more and more necessary, when communicating with each other, to be able to quickly identify a greater number of specific dancer arrangements. While we've generally managed to do this by such tedious and cumbersome designations as "girl-girl-boy-boy lines" or "columns with the girls in the center and the boys on the outside", we are now able to simply say a "No. 2 Line" or a "No. 3 Column" and we all know what we mean. We regard this as a very significant accomplishment and we tip our hat to the committee for a job well done.

You may, in fact, have noticed that we have already begun to use these new numerical designations in our own notes. While we still plan to use our own symbol system (ZB, ZL, OPB-os, etc.), we won't acknowledge each and every one of those arrangements whenever they happen to occur in a particular routine. Instead, we'll identify only those arrangements that we consider to be especially relevant -- such as get-out starting points or the FRA results of a particular get-in. We will similarly make it a point to identify other relevant formation arrangements with the new Callerlab-approved numbers, and we'll use the following letter symbols for the particular formation we are identifying (we'll add more symbols if the need arises):

L = Facing Lines	F = RF 2-Faced Lines
B = Boxes (8-Chain Thru)	LF = LF 2-Faced Lines
T = Trade By	C = RH Columns
P = Double Pass Thru	Q = 1/2 Tag Formation
M = Completed DPT	R = 3/4 Tag Formation
W = RH Ocean Waves	D = RH Diamonds (center-to-center)
LW = LH Ocean Waves	LD = LH Diamonds (center-to-center)

Notice, too, that the new Callerlab numerical designations are compatible with all of the other symbol systems now in popular use -- including our own. There is, however, one place in which our system and the new Callerlab numbers might appear to be in conflict -- and that is in the use of the terms "Zero Box" and "Zero Line". As you know, we've always used ZB and ZL to identify a complete FRA condition. The new Callerlab numbers, however, now use the same terms to identify only the "F", i.e., the fact that a particular line or box arrangement is "normal" or "regular". We do not, on the other hand, see this as a really major problem. We'll continue to use the symbols ZB and ZL as we've always done (to identify the complete FRA arrangement) and, when using the Callerlab (Formation only) numbers we'll spell it out in lower case letters (zero line/zero box).

In addition to its work with square dance formations, this committee is also interested in formally defining square dance choreographic terms (but not square dance calls, per se). For its initial project in this important area, the committee concentrated on standardizing definitions for some of the terms we all use when dealing with choreographic zero modules. Precise definitions for the terms "True Zero", "Geographic Zero", "Technical Zero" and "Fractional Zeros" have now been approved and we'll list 'em for you next month.

● NEW QUARTERLY SELECTION

LINEAR CYCLE

As you probably know by now, Callerlab's Quarterly Selection Committee has chosen Linear Cycle as it's feature move for the current quarter (April/May/June). We have already spotlighted this movement (Oct. '79, page 1012) but here again is the definition with a handful of sample routines:

Linear Cycle (Lee Kopman/Dave Hodson)
From a RH 4-dancer OW, (1) ends Single Hinge with adjacent center; (2) outfacers Fold; (3) all Double Pass Thru; (4) each single file twosome Peels to the right to end as facing couples. RH waves Peel right LH waves Peel left. Choreography Note: From any facing pair, Pass the Ocean + Linear Cycle = Zero; and from any parallel OW formation, Linear Cycle + Pass the Ocean also equals Zero!

- 1-3 Right & Left Thru
Cross Trail, Separate
Go 'round 1, line up 4
Right & Left Thru
Pass the Ocean ZB(ow)
Linear Cycle CL-os
Pass the Ocean ZB(ow)
Girls Trade
Linear Cycle
Sweep 1/4 (ZB) AL!
- 1-3 Square Thru ZB
Swing Thru
Boys Run, girls Hinge
Diamond Circulate
Flip the Diamond
Girls Trade ZB(ow)
Linear Cycle CL-os
Reverse Flutter Wheel EPL-os
RL Thru, Pass Thru
Bend the Line EOL-os
Pass Thru, Partner Trade EPL
Pass Thru, Wheel & Deal
Centers RL Thru, Star Thru (AL!)
Pass the Ocean
Linear Cycle (You're Home!)

Some Easy APD Variations:

- 1-3 Square Thru, Sides Rollaway
Swing Thru
Linear Cycle 4L
Girls Load the Boat
Boys face & Pass Thru 2B
Swing Thru
Linear Cycle 1L
Star Thru, Zoom
Centers Square Thru 3/4 AL!
- 1-3 Pass Thru, Separate
Go 'round 1, line up 4 1L
Pass Thru, Wheel & Deal 1P
4 girls Swing Thru
4 girls Linear Cycle
Sweep 1/4 1P
4 girls Pass Thru 1B
Curlique
Swing Thru OCB(ow)
Linear Cycle
Sweep 1/4 (ZB) AL!

CONVENTION FLASH!

At it's 1980 convention meetings in Miami, Callerlab's Quarterly Selections Committee voted to delete two moves from the current list. The two moves were "Make Me a Column" and "Two Steps at a Time" and they are now officially off the list.

Check this month's "Share the Wealth" column for a couple of interesting Linear Cycle spin-offs.

● SHARE THE WEALTH

We received a trio of Right & Left Grand get-outs from George Spelvin. Look 'em over:

- From a Zero Line (ZL)
 Pass the Ocean
 Split Circulate Double
 Right & Left Grand!
- From a Zero Line (ZL)
 Star Thru, Veer Left
 Girls Hinge
 Diamond Circulate
 Diamond Circulate again
 Flip the Diamond
 Right & Left Grand!
- From a Zero Box OW (ZBow)
 Linear Cycle
 Right & Left Thru (CL-os)
 Rollaway 1/2 Sashay
 Pass Thru
 Wheel & Deal
 Centers Swap Around
 Right & Left Grand!

And here's a neat "surprise" get-out we "researched" from Bill Davis:

- From a Zero Box (ZB)
 Swing Thru, boys Run
 Bend the Line
 Pass Thru
 Tag the Line - Right
 Ferris Wheel & Spread (AL!)

Subscriber Don Pfister sent in a couple of interesting Linear Cycle variations that he says he can use with good success with Plus 2 Dancers. See what you think:

Grand Linear Cycle

From a Thar, Wrong-Way Thar or other allowable formation, all Single Hinge to form a momentary Alamo Ring and, without stopping, outfacers Fold. Now the 4 single file twosomes cross over the square in a kind of Grand Weave action, i.e. leaders cross allowing the dancer on the right to go first; then the trailers follow in the same way. Each twosome then Peels Right.

- Allemande Left
 All 8 Spin the Top
 Grand Linear Cycle (AL!)

As couples Linear Cycle:

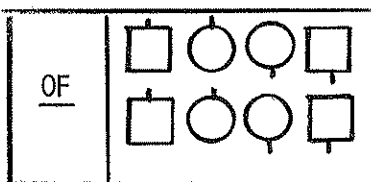
The action is identical to Linear Cycle except that each pair works as an individual dancer.

- 1-3 Square Thru
 Spin the Top
 Boys Run (Tidal 2 faced line)
 As couples Linear Cycle (CL-os)
 Slide Thru (AL!)
- 1-3 Curlique
 Walk & Dodge (OPB-os)
 Star Thru
 Veer Left (Tidal 2-faced line)
 Girls Trade
 As couples Linear Cycle (ZL)
- 1-3 Slide Thru, Turn Thru
 Touch, Linear Cycle
 Pass the Ocean Spin the Top
 Centers Run (Tidal 2-faced line)
 As couples Linear Cycle (2L)
 Touch 1/4, Track & Trade
 Bend the Line, Swing Thru
 Star Thru, Trade By (AL!)

FORMATION MANAGEMENT

RIGHT-FACING TWO-FACED LINES

The parallel right-facing 2-faced lines formation is one of the most popular formations in modern square dance choreography. It probably ranks as No. 3 (after facing lines and boxes) among the most frequently used formations, and we therefore felt that it would be an appropriate selection with which to inaugurate this new "Formations Management" feature. It's six boy-girl arrangements are shown in the diagrams below (we're assuming strictly symmetric choreography), along with a variety of smooth-dancing set-up and follow-up possibilities. The symbol "F" identifies this formation and it's preceding Callerlab number establishes the particular boy-girl arrangement we have shown in the diagram.

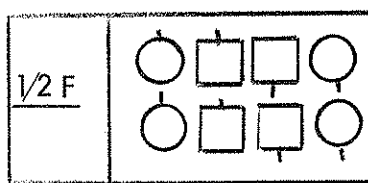


0F (zero RF 2-Faced Lines): This is undoubtedly the most popular 2-faced line arrangement in use today. It is most often established from a normal box arrangement by calling Swing Thru + boys Run -- or sometimes by simply asking the dancers to Veer Left. The series "Circle 4 1/2 way and Veer Left" will also establish this arrangement from a normal box or 8-Chain Thru formation. From normal facing

lines of 4, the most popular set-ups include "Star Thru & Veer Left" and "Curlique, Coordinate". Traditional follow-up commands include Wheel & Deal, Ferris Wheel, Couples Circulate and Centers Hinge (or Cast 3/4) to form twin diamonds; Tag the Line and 1/2 Tag the Line are also popular. By separately identifying ends and centers, it is also possible to call such combinations as:

- Ends Circulate or centers Circulate
- Ends Circulate, centers Trade (Acey Deucey)
- Centers Cross Run, new Centers Trade (Mix)
- Centers Scoot Back, ends Circulate
- Centers only Walk & Dodge (to form 3x1 lines)

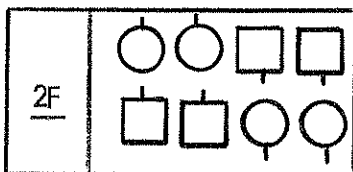
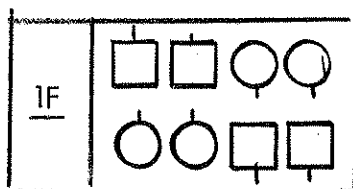
For the average dancer, this formation is probably also the safest formation from which to call a Couples Scoot Back or a Couples Walk & Dodge -- and a Couples Hinge will produce a Tidal 2-faced line. And for Plus 2 dancers, Crossfire is a neat way to establish columns (normal)



1/2 F: Most of the above set-up and follow-up moves apply here as well, except that the actions are all 1/2 Sashayed and this might, in some instances, limit their use. We would not, for example, recommend setting up a 1/2 F by calling (from 1/2 Sashayed facing lines) Curlique + Coordinate unless you have really position-oriented dancers.

This formation is quickly normalized by calling Centers Cross Run or Tag the Line-Right. Ends Run or Girls Run would produce normal right-hand ocean waves while Centers Run or Boys Run would establish 1/2 Sashayed left-hand ocean waves. In the Advanced Program a command to Turn & Deal produces a normal box arrangement, and the command "Boys 1/4 Thru" produces twin diamonds.

The above arrangements cover the 2 regular pairs arrangements for RF 2-faced lines. Same Sex Pairs and Mixed Sex pairs are shown on the next page.

2-Faced Lines (continued)SAME SEX PAIRS

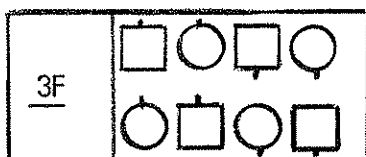
Note that it is possible to convert either one of these two arrangements to the other by calling "Couples Circulate", "Couples Trade", "Tag the Line-Right", or "Centers Cross Run, new centers Trade". Set-ups below bring the dancers to the indicated arrangement and you can then quite easily convert to the other if necessary:

From a Static Square:

- | | |
|---|---|
| - 1-3 Square Thru, Sides Rollaway
Swing Thru, centers Trade
Centers Run (1F) | - 1-3 Pass Thru, Separate
Go 'round 1, line up 4
Pass Thru, Tag the Line-Right (2F) |
| - Pass Thru, Wheel & Deal
Double Pass Thru, Peel Off
Pass Thru, Tag the Line-Right (1F) | - Pass Thru, Wheel & Spread
Pass Thru
Tag the Line - Right (2F) |
| - Curlique, Swing Thru
Centers Run (1F) | - Swing Thru, boys Run
Ferris Wheel & Spread
Pass Thru, Tag the Line-Right (2F) |

From Normal Facing Lines:From a Normal Box:

The average dancer will probably also be able to comfortably execute many of the follow-up moves that can be done from a 0F -- but the action will typically involve same sex pairs (Couples Circulate, Wheel & Deal, Ferris Wheel, etc.). These arrangements are quickly normalized with a Bend the Line and Star Thru (DPT or Completed DPT). From 1F a Centers Hinge produces same sex diamonds but the wave across the set is normal.

MIXED SEX PAIRS

While, with these arrangements, a Couples Circulate or Couples Trade will also serve to convert one arrangement to the other, Tag the Line-Right or "Mix" will not; the series "Ends Circulate, centers Trade, however, will successfully exchange one arrangement for the other. Set-ups:

From a Static Square:

- | | |
|---|---|
| - 1-3 Rollaway, Square Thru
Swing Thru, centers Run (3F) | - 1-3 Square Thru, Sides Rollaway
Swing Thru, centers Run (4F) |
| - Pass Thru
Tag the Line-Right (3F) | - RL Thru, Rollaway, Pass Thru
Tag the Line - Right (4F) |
| - Star Thru, Pass Thru
Chase Right, Scoot Back
Centers Run (3F) | - Curlique, Swing Thru
Centers Trade
Centers Run (4F) |

From Normal Facing Lines:From a Normal Box:

To normalize: From 3F call "Tag the Line-In, Turn & Left Thru" or "WD, Swing Thru, Scoot Back, boys Run" to establish normal facing lines of 4; from 4F the commands Tag the Line-In or Ferris Wheel & Spread will also achieve normal facing lines of 4.

choreo



BREAKDOWN

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

MAY 1980

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WHAT'S HAPPENING?

We're about a week late getting this issue into the mailbox this month -- and we sincerely apologize. Since the Callerlab convention, our out-of-town schedule has been especially hectic and everything somehow seemed to get further and further behind. We are more or less caught up on everything now and hope to be back on track next month.

We're finding the new numerical designations that Callerlab approved to identify the 6 boy-girl arrangements in our most frequently-used formations to be a very valuable communications tool and we'll be using them more and more as time goes by. If you see a symbol that is unfamiliar to you, be sure to recheck our

descriptions and diagrams as they appeared last month (page 1074). We've also included a recap of the Formation symbols (letters) on page 1081 of this issue.

Don Beck's "Cast an Anchor" looked interesting and we're featuring it this month. Here's a rundown on the other moves we examined:

BREAK TO A COLUMN (Bob Davis) From a 1/4 Tag formation wave dancers Single Hinge and Box Circulate; outsides Partner Trade + Cross Cast Back + Touch 1/4 to end in columns.

COLUMN EXPLODE (Kip Garvey) From columns, all Circulate 1 place, 1/4 in and pull by opposite dancer with a right hand.

COUPLE UP (Lee Kopman) From any Box Circulate foursome, all Box Circulate one place and, without stopping, those facing out turn back in direction of body flow to end in facing pairs.

FERRIS GO ROUND (Emanuel Duming) From parallel 2-faced lines, infacing couples Circulate 1/2 (momentary 2-faced line in the center) where they do a couples Trade + Bend the Line. Simultaneously, the outfacing couples start to do a Wheel & Deal but continue in a Promenade-like action into the next quadrant where they Bend In behind the nearest centers.

(more on next page)

What's Happening? (continued)

HANG 1-2-3 (Bill Davis) From any formation with identifiable ends and centers, the ends Circulate 1/2 place while the centers Hinge 1/4 (1), 1/2 (2) or 3/4 (3). Ends in various final formations depending on the call.

PASS & ROLL TO A DIAMOND (Art Springer) From any Box Circulate foursome all do a Scoot Back + Box Circulate 1/2 to form diamonds. From facing couples all Pass Thru & outfacers Fold as infacers Turn Thru and then all Box Circulate 1/2 to form the diamond. Pass & Roll to an Interlocked Diamond is called from parallel waves or an 8-Chain Thru formation and follows the identical rules except that when the final twin diamonds are formed, the centers of the inside wave will also Slither.

PING TO A DIAMOND (Pete Ellis) Described from a normal (zero) 1/4 Tag formation as in 1-3 Pass the Ocean: 4 boys Ping Pong Circulate and, without stopping, the new wave boys Extend forward and the new outside boys Slide left (the boys have now become diamond points). Simultaneously, the wave centers (girls) Cast left 3/4 as the other girls face left 1/4 to form a right-hand ocean wave with the center girls. Without stopping each wave end now Trades with the adjacent center to end the movement in twin center-to-center diamonds.

PULL BACK (Bill Gordon) From facing couples, beaus pull by with right hands and Cast Left 1/2 with new belle.

SHATTER THE SET UP (Bob Davis) from a Double Pass Thru formation, centers Slide Thru + Turn Thru as trailers do a Partner Trade & Roll + Pass Thru.

SPIN IT (Bob Silva) From any 4-dancer ocean wave, all Swing Thru, new ends Trade and Hinge 1/4 with the new center and all Roll to face. Ends in facing couples.

TIP THE ENDS (centers/boys/girls) From any allowable formation, designated dancers (ends, centers, boys, girls) do a U-Turn Back, then all step forward and Veer toward the center of the set. (parallel waves end in Trade By, etc.)

WALK THE MAGIC PLANK From Magic columns, all Magic Column Circulate two places as centers Walk & Dodge and the outfacing ends Run to face back in. Ends in a Box (8-Chain Thru) formation.

FORMATION SYMBOLS

L	=	Facing Lines of 4
B	=	Box (8Chain Thru)
T	=	Trade By
P	=	Double Pass Thru
M	=	Completed Double Pass Thru
W	=	RH Ocean Waves
LW	=	LH Ocean Waves
F	=	RF 2-Faced Lines
LF	=	LF 2-Faced Lines
C	=	RH Columns
Q	=	1/4 Tag Formation
R	=	3/4 Tag Formation
D	=	RH center-to-center diamonds
LD	=	LH center-to-center diamonds

● NEW MOVEMENT (Experimental)

CAST AN ANCHOR (Don Beck)

How To Do It:

From right-hand columns* all dancers Cast Right 3/4s to form a momentary 8-dancer Tidal Wave and, without stopping, the dancer at each end of the wave begins to move forward around the outside while the remaining six do a Triple Trade (using left hands). The ends of the 6-hand ocean wave now also start moving forward around the outside as the remaining four Swing Thru in the center (i.e., they Trade with right hands and the new centers then Trade with left hands). Simultaneously, the ends moving around the outside meet each other and, passing each other with right shoulders, they individually 1/4 in to end the movement in a 1/4 Tag formation.

* From left-hand columns, the action is identical to the above except that all Trades/Passes are with the opposite hands or shoulders.

Impressions:

Teaching this call may take a bit more time and patience than we're used to, but if your dancers enjoy Relay the Deucey, they'll probably enjoy this one too. Cast an Anchor flows well after a Curlique (but not after a Touch 1/4), as well as after a single file Circulate, Triple Scoot or Crossfire; obvious follow-up moves include Extend the Tag, Ping Pong Circulate, centers Recycle, centers Linear Cycle, etc.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Curlique, 8 Circulate Triple Scoot <u>Cast an Anchor</u> Centers Recycle Pass Thru, Star Thru	<u>LINE ZERO</u> (True)
<u>From a Zero Line (ZL)</u> Pass the Ocean, Swing Thru Boys Run, Crossfire <u>Cast an Anchor</u> Centers Step Thru, Star Thru	<u>LINE ZERO</u> (Technical)
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run Bend the Line Right & Left Thru (EOL) Curlique <u>Cast an Anchor</u> Centers Step Thru	<u>BOX ZERO</u> (Technical)

Cast an Anchor (continued)Sample Routines:

- 1-3 Square Thru, Split 2
Go 'round 1, line up 4 1/2L
Touch 1/4 1/2C
8 Circulate 0C
Cast an Anchor
Centers Recycle
Pass Thru OB-os
Swing Thru, boys Run
Crossfire 0C
Cast an Anchor
Extend the Tag ZBow
Girls Trade, Recycle OB-os
Dive Thru
Square Thru 3/4 AL!
- 1-3 lead right, Veer Left 0F
Cross Fire 0C
Cast an Anchor
Extend the Tag
Fan the Top to a Curlique 0C
Cast an Anchor
Extend the Tag OPB-Os
Swing Thru, Turn Thru AL!
- 1-3 Square Thru ZB
Swing Thru
Scoot Back
Fan the Top to a Curlique 0C
Cast an Anchor
Centers Recycle
Pass Thru
Star Thru (AL!) ZL
Curlique
Cast an Anchor
Center girls Run
Tag the Line
Boys go left, girls go right
Go 'round 1, line up 4 1L
Star Thru
Centers Pass Thru OPB-os
Swing Thru, Turn Thru AL!
- 1-3 Square Thru ZB
Right & Left Thru
Dive Thru, Zoom
Centers Pass Thru OB
Swing Thru
Girls Circulate
Boys Trade
Spin the Top to a Curlique 0C
Cast an Anchor
Ping Pong Circulate
Centers Recycle
Double Pass Thru
Track II
Girls Trade
Spin the Top to a Curlique 1/2C
Triple Scoot 0C
Cast an Anchor
Centers Linear Cycle AL!

APD Routine

- 4 ladies Chain
1-3 Star Thru, Pass Thru OB-os
Split 2, line up 4 1/2L
Curlique 1/2C
Cast an Anchor
Extend the Tag
Boys Trade, Swing Thru
Girls Run
Tag the Line - In 3L
Touch 1/4 3C
Cast an Anchor
Right & Left Grand!

SINGING CALL (Corner Progression)

1-3 Curlique, Walk & Dodge & then
Split those 2, go 'round 1, line up 4
my friend
Curlique, then Circulate, now Cast an
Anchor there
Keep on movin' round the square & when
you're done the center pair
RL Thru, Turn 'em too, then you Pass
on Thru
Swing that Corner lady boys, Promenade
her too
... add 16-beat tag

● 1980 CALLERLAB CONVENTION

As we noted last month, the 1980 Callerlab Convention was a huge success and we thoroughly enjoyed being there. Although most callers (and this includes us too!) will admit that they are still thrilled and excited to have the opportunity, each year, to meet and interact with so many other callers from just about every part of the square dance world, they will generally also agree that some of the newness or freshness of our earlier conventions has now worn off a bit. We are, on the other hand, also very pleased to report that in our opinion Callerlab has also settled in to a very professional and business-like approach to the way it conducts its annual convention programs. This was very evident in Miami. Here is our wrap-up report:

PERSONNEL: Herb Egender has been employed by Callerlab to serve as its Assistant Executive Secretary. He will be responsible for a variety of public relations and other duties including news releases and the composing of our new quarterly publication to be called "Guidelines". He will work directly under Callerlab's Executive Secretary.

Jon Jones was re-elected as Chairman of the Board and his 1980-81 Executive Committee will be Curley Custer, Jim Mayo, Jack Lasry and Bill Peters. John Kaltenthaler was re-appointed to the job of Executive Secretary. Bob Fisk, Jerry Haag and Don Williamson took office as new members of the Callerlab Board of Governors.

MEMBERSHIP: Callerlab has extended its membership policy to enable caller associations to become Callerlab affiliates. Each affiliate will receive a new quarterly bulletin called "Guidelines" which will focus its attention on new ideas and know-how as well as on news of interest to callers. The bulletin will also serve as each affiliate's direct line to Callerlab. All associations are urged to affiliate with Callerlab and more information may be obtained by writing to the Callerlab office.

QUARTERLY SELECTIONS: Make Me a Column, Two Steps at a Time, Touch 1/2 and Touch 3/4 were dropped from the QS List. The QS Committee also adopted a policy of "No New Movements" for the summer quarter each year (July thru September). The Committee also adopted a policy of requiring all members of the committee to be callers who regularly call at the MS/Plus 1-2 levels.

MAINSTREAM PROGRAM: Touch and Touch 1/4 were added to the MS List (No. 35) (Touch 1/2 or 3/4 was NOT added!), and No. 18, Inside Out/Outside In and No. 31, Single File turn back were dropped from the list. Some rearrangement of the teaching order was made and the break between EB and MS was also slightly modified.

FORMATIONS COMMITTEE: Numerical designations for the 6 boy-girl arrangements were approved (on a 1 year trial basis) for 19 separate formations (see our report last month). In addition, formal definitions for the terms "True Zero", "Technical Zero", "Geographic Zero" and "Fractional Zero" were also approved.

ACCREDITATION COMMITTEE: A program for the accreditation of Specialty Caller Coaches was approved. Such accreditation may be earned in any of the approved Curriculum subjects. Contact the Callerlab Office for more information.

• MOVIN' DOWN THE MAINSTREAM

- 1-3 lead right, Veer Left.. 0F
 Girls Trade
 Couples Circulate
 Girls Trade
 Ferris Wheel & centers..
 Sweep 1/4
 Pass Thru
 Cloverleaf
 Other 4 Curlique AL!
- 1-3 Pass the Ocean
 Recycle
 Pass Thru OPB
 Dosado to an Ocean Wave
 8 Circulate - boys go double
 Swing Thru
 8 Circulate-girls go double
 Boys Run
 Bend the Line ZL-os
 RL Thru ZL
 Dixie Style to OW 0LW
 8 Circulate-girls go double
 Left Swing Thru 1/2LW
 8 Circulate-boys go double
 Right & Left Grand!
- 1-3 lead right
 Circle to a line ZL
 Pass Thru
 Wheel & Deal
 Double Pass Thru, Cloverleaf
 Centers Pass Thru
 Star Thru ECL-os
 Pass Thru
 Wheel & Deal
 Double Pass Thru
 Cloverleaf
 Centers Pass Thru RB
 Swing Thru
 Boys Run
 Tag the Line - In 4L
 Pass Thru
 Wheel & Deal
 Double Pass Thru
 Cloverleaf (4P) AL!
- 1-3 Pass Thru
 Cloverleaf while..
 2-4 do a RL Thru 0P
 Everybody Double Pass Thru
 Cloverleaf
 Centers Square Thru 3/4 (AL!)
 Split those 2, Separate
 Go 'round 1, line up 4 1/2 L
 Pass Thru
 Tag the Line
 Cloverleaf 4P
 Zoom 3P
 Right & Left Grand!
- Side Ladies Chain
 1-3 Pass Thru, Separate
 Go 'round 1, line up 4 1L
 Spin the Top 2W
 Boys Run (AL!) ZL
 Pass Thru
 1/2 Tag the Line 3W
 Swing Thru 1W
 Split Circulate 2W
 Boys Run (ZL) AL!
- Sides Face Grand Square
 5 Steps (check your line) CL
 Everybody RL Thru
 Slide Thru (AL!) ZB
 Pass Thru
 Outsides Cloverleaf
 Centers Curlique
 Same 4 Walk & Dodge OPB-os
 Swing Thru
 Scoot Back
 Fan the Top
 Right & Left Thru
 Flutterwheel ZL
 Sweep 1/4 OPB-os
 Swing Thru, Turn Thru AL!

● LINEAR CYCLE (A Second Look)

As Callerlab's QS selection for the current quarter, Linear Cycle seems to be getting a thorough workout these days, and although we devoted some space to it in last month's issue (see page 1076), we concentrated on showing the move only as it is done from normal (zero) right-hand ocean waves. It now turns out that Linear Cycle is a good deal more versatile than it might seem to be at first glance. Since it's initial action calls for each end dancer to Hinge with the adjacent dancer, we can, therefore, also legitimately call Linear Cycle from such additional formations as 2-faced lines, 3x1 lines, lines facing in or out, etc. (in such cases, some pairs will have to do a Partner Hinge).

Here are some not-too-difficult routines featuring Linear Cycle done from a variety of starting formations:

- 1-3 lead right
Circle to a line of 4ZL
Swing Thru
Box the Gnat
Right & Left Thru
Pass the Ocean OPB-os
Girls Trade
Linear Cycle (AL!) ZL
Pass Thru
Bend the Line ZL-os
Right & Left Thru
Dixie Style to an OW OLW
Boys Trade
Linear Cycle* (ZL)
Star Thru, Square Thru 3/4 AL!

* When done from LH ocean waves, all Hinge with left hands, out-facers Fold, all DPT with left shoulders and all Peel to the Left.

- 1-3 lead right, Veer Left OF
Linear Cycle (AL!) ZL
Pass Thru, Linear Cycle 4L

Pass Thru, girls Fold 2B
Star Thru OF
Linear Cycle (ZL) AL!

(These get a little tougher, so use 'em only with dancers who can handle APD)

- 1-3 lead right, Veer Left OF
4 girls Walk & Dodge
Linear Cycle CL
Sweep 1/4 OCBos
Curlique, centers Trade 3W
Linear Cycle 1L
Star Thru, centers Pass Thru AL!
- 1-3 Square Thru, Touch 1/4, ... 1W
Split Circulate 1-1/2 OD
4 girls Swing Thru
4 girls Linear Cycle 3x1(d)
Everybody Linear Cycle (ZL) .. AL!
- 1-3 lead right, circle to a line, ZL
Pass the Ocean, girls Trade
Girls Run
4 boys Walk & Dodge 3x1(d)
Linear Cycle 1/2 L
Turn & Left Thru
Dixie Style to OW
Linear Cycle RL-os
Pass Thru, Linear Cycle 4L
Pass Thru, Tag the Line-Right .. OF
Bend the Line RL-os
Swing Thru, boys Run
As Couples Linear Cycle* RL-os
Star Thru, Pass Thru, Trade By .. AL!
* See page 1077

And finally, here's one to keep 'ol Charlie Hotshot on his toes:

- 1-3 lead right, Veer Left
Linear Cycle 3 times AL!

- LINEAR CYCLE SPIN-OFFS

A number of new ideas that were obviously spawned by the current popularity of Linear Cycle came to our attention this month, so we felt it might be a good idea to lump them all together on page for your information:

LINEAR TRACK II (George Lanier) From parallel waves or lines ends and adjacent centers Single Hinge or Partner Hinge, outfacers Fold and all do a Double Pass Thru; without stopping all now do a Track II.

LINEAR AND ANYTHING (Jack Igel) Jack's idea is very similar to George's (above) except that he takes it a step further. Jack defines "Linear" to mean (from any allowable formation) the Ends to Hinge with the adjacent dancer, out-facers Fold and all do a Double Pass Thru. From here indicated dancers will do the subsequent "and" command. It is thus possible to not only do a Linear AND Track II, but you may also call Linear AND Peel Off, Linear AND Cloverleaf, Linear AND Centers In, Linear and Leaders Trade, etc.

LINEAR SCOOT (Virgil Gemeinhardt) From an appropriate formation Ends Hinge with adjacent centers and all start do do a Double Pass Thru. As the trailers meet, however, they will finish like a Scoot Back, i.e., leaders Fold as centers Turn 1/2 with inside hands to meet Folder. Right hand waves end in right hand waves. (Note: a zero wave becomes a No. 1 wave).

LINEAR CYCLE YOUR NEIGHBOR (John Eubanks). From any allowable formation ends Hinge with adjacent center, all Split Circulate and all Follow Your Neighbor

LINEAR CYCLE YOUR NEIGHBOR & SPREAD (John Eubanks) Same as above except that the final action is a Follow Your Neighbor & Spread.

Here are some sample routines:

- 1-3 Pass the Ocean
Linear & Peel Off (AL!)
 Pass Thru, Separate
 Go 'round 1, line up 4 1L
 Pass Thru, Wheel & Deal
 Centers Pass Thru, Swing Thru ... 4W
Linear & Track II OCB-os
 Recycle (ZB) AL!
- 1-3 Square Thru ZB
 Curlique 1W
 Swing Thru 4W
Linear & Cloverleaf 1P
 Centers Square Thru 3/4 AL!
- 1-3 Square Thru ZB
 Swing Thru
Linear Scoot Back 2W
 Boys Run CL-os
 Slide Thru (ZB) AL!
- 1-3 Square Thru ZB
 Swing Thru
Linear Cycle Your Neighbor
 Boys Cross Run
 Girls Trade
 Swing Thru
Linear Cycle Your Neighbor
 & Spread
 Girls Trade, Recycle (ZB) AL!

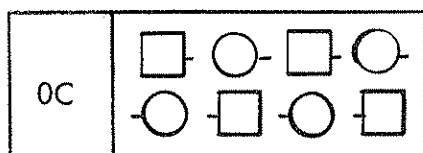
• FORMATION MANAGEMENT

RIGHT-FACING COLUMNS

From a strictly historical standpoint, columns must be regarded as a relative newcomer on the square dance scene (they've been popular for somewhat less than ten years). There can be little doubt, on the other hand, that right-facing columns now rank among the top half-dozen or so formations that most of today's callers use with the highest frequency. A column formation is generally defined as a dancer arrangement in which a "column" of four single file dancers is standing alongside -- but facing in the opposite direction -- of another column of four single file dancers. If the columns are both facing clockwise (right shoulders adjacent), they are known as "Right-Facing" columns; if they are facing counter-clockwise, they are identified as "Left-Facing" columns (left shoulders adjacent). (Note: If both columns are facing in the same direction, the arrangement is obviously unsymmetric).

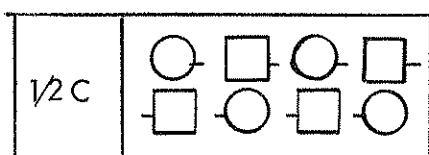
The current popularity of columns is undoubtedly related to the high-frequency use of the QS call "Coordinate". There are, however, a good many other moves that flow well out of columns. They include: Single File Circulate (once, 1-1/2, double, etc.); Triple Scoot; Track and Trade; designated dancers (ends, centers, boys, girls, all 8) Trade; designated dancers Trade & Roll; designated dancers Trade & Spread; designated dancers Cast 3/4; designated dancers Walk & Dodge; designated dancers Peel Off. And while the average dancer will usually be able to do all of the above column moves from just about any column arrangement that a caller may choose to establish, it is interesting to observe that they can, on the other hand, rarely be counted upon to successfully complete a Coordinate from any arrangement other than a normal ("zero") column. Popular column moves in the A-1/A-2 programs include Checkmate the Column, Transfer/Split Transfer the Column and Remake the Column.

The following is a brief description of the six right-facing column arrangements it is possible to achieve with symmetric choreography, along with the numerical designation for each formation that was recently adopted by Callerlab.



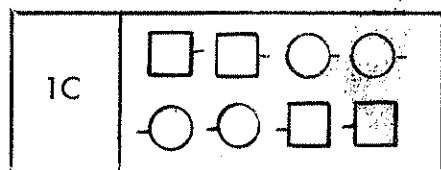
Zero Columns: This is the most popular column formation. It is usually established by calling Curlique or Touch 1/4 from a normal (zero) facing lines arrangement and it is, therefore, sometimes also known as a "normal" or "regular" column formation. Other smooth set-ups are achieved by

calling from a normal (zero) box arrangement: "Swing Thru/Spin the Top to a Curlique", or, from a zero line: "Swing Thru, boys Run/1/2 Tag the Line". Note that a command for the girls to U-turn back produces a normal (zero) box while a command for the boys to U-Turn Back will produce a 1/2 Sashayed Trade By arrangement.



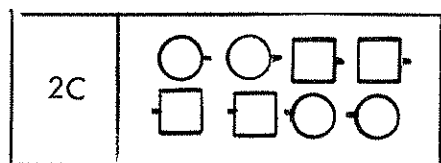
1/2 Columns: This arrangement is typically regarded as the half-Sashayed version of a Zero Column. It is most often achieved by calling Curlique or Touch 1/4 from a 1/2 Line. A neat combination series from a 1/2 C arrangement is to have the centers only Walk & Dodge while the other boys Run. This produces a zero box arrangement. A Single File

Circulate produces a Zero Column; 4 girls turn back produces a normal Trade By and 4 boys turn back produces a 1/2 Sashayed box arrangement.

RF Columns (continued)

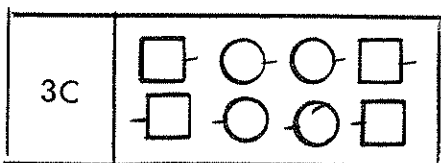
No. 1 Columns: This arrangement is most easily established by Calling Curlique or Touch 1/4 from a No. 1 Line (BBGG). Smooth Follow-Up calls include:

- Girls Run: produces a 1/2 DPT (1/2 P)
- Boys Run: produces a zero completed DPT (0M)
- Centers Trade: produces a zero column (0C)
- Centers only Box Circulate: produces a zero column (0C)
- All 8 Trade & Roll: produces a No. 1 line (1L)
- 4 girls turn back: produces a zero DPT (1/2 P)
- 4 boys turn back: produces a 1/2 Sashayed completed DPT
- Centers Walk & Dodge/other girls Run: produces a No. 4 box
- Centers Walk & Dodge + Chase Right: produces a zero column

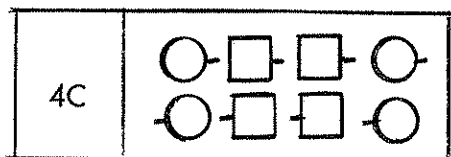


No. 2 Columns: Achieved by calling Curlique or Touch 1/4 from a No. 2 Line (GGBB). May also be set-up by calling, from a No. 1 column "Centers Walk & Dodge + Chase Right while the other 4 Trade". Smooth Follow-Up calls include:

- Boys Run: produces a zero DPT (0P)
- Girls Run produces a 1/2 Sashayed completed DPT (1/2M)
- 8 Circulate once produces a No. 3 column (3C)
- 8 Circulate double produces a No. 1 column (1C)
- Centers Walk & Dodge/other boys Run produces a zero box
- Center boys only Run & Star Thru while the other boys Trade & Roll produces a 1/2 Sashayed line (1/2L)
- Track & Trade produces a zero 2-faced line (0F). Note: while Track & Trade can be called from any column arrangement, it teaches best from this one.



No. 3 Columns: Easily set-up by calling Touch 1/4 from a No. 3 Line. Can also be established by calling 8 Circulate from a No. 2 column or 8 Circulate double from a No. 4 column. This arrangement is easily "normalized" by calling "All 8 Trade & Roll/Pass Thru/Chase Right/Swing Thru" to produce normal (zero) ocean waves.



No. 4 Columns: Easily established by calling Touch 1/4 from a No. 4 Line. It is also achieved by calling 8 Circulate once from a No. 1 column - or twice from a No. 3 column. This arrangement is easily normalized by calling: "8 Trade & Roll/Pass Thru/Wheel & Spread" to produce normal (zero) lines; or by calling "8 Trade & Roll/Pass Thru/Tag the Line-Right" to produce normal (zero) 2-faced lines.

choreo



BREAKDOWN

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

JUNE 1980

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WHAT'S HAPPENING?

Linear Cycle still seems to be getting a thorough going over in just about every workshop in the world these days -- and the movement continues to spin-off new ideas (Note the All 4 Couples Linear Cycle and the Linear AND variations listed below). Grand Linear Cycle (see page 1099 in this issue) is also seeing a lot of action during the workshop sessions at many of the Spring Festivals.

Summer is just around the corner and we suspect that it would be a good idea for those of you who do not shut down for the season to use the summer months to continue to sharpen up the dancing skills of those who started lessons last fall. It takes at least a year these days to really train a dancer for club-level dancing and even though you may have formally

graduated your fall beginner classes, we nevertheless urge you to continue to think of your fall beginners as still being in lessons -- at least through the summer. We think you'll find that they'll become better dancers in the long run.

Here's this month allotment of new ideas:

ALL 4 COUPLES LINEAR CYCLE (Jack Murtha): From a Promenade + boys Run (or from any Thar formation): all Hinge; outfacers Fold and all Double Pass Thru plus Peel Right. During the DPT, each single file twosome allows the twosome on their left to cross in front of them before they move ahead. Ends in a square formation.

CLUSTER FORMATION/POP THE CLUSTER (Phil Kozlowski): A Cluster formation is achieved from an hourglass by the 4 "box" dancers (those not in the diamond) do a 1/2 Box Circulate to pair up on the inside with the diamond dancers. This produces a crossed line arrangement as in a wrong-way Promenade (Clusters can be set up in other ways and may be either right or left facing). In a Cluster, commands may be directed to each of the crossed lines (Head line/Side line); to the inside or outside diamonds; as well as to the diamonds formed by the outsides of one line with the insides of the other. Pop the Cluster: All couples Circulate 1/2 and designated dancers Bend the Line.

What's Happening? (continued)

DIAMOND SINGLE WHEEL From a diamond formation, all Circulate and Roll.

LINEAR 1/2 TAG/LINEAR FOLLOW YOUR NEIGHBOR, etc. (Jack Lasry). The "Linear" concept is interpreted to mean that all active dancers will Hinge and those facing out will Fold behind the adjacent dancer and from there all will perform the indicated call.

LOAD & FLIP THE DIAMOND (Jack Bright) From a diamond between facing dancers (as in 1-3 Star Thru, Veer Left, centers Hinge while Sides Face), those facing do the ends action in a Load the Boat while the diamond dancers Diamond Circulate double and then Flip the Diamond to end in a 1/4 Tag formation.

MAKE MAGIC (Lee Kopman) From a box between facing couples (as in 1-3 Curlique) infacers in the center box pull by with outside hands (as in Curley Cross) as those who can Pass Thru to end in Magic Columns.

PEEL RIGHT (Roger Chapman) From any appropriate formation, outfacers Fold right as infacers step forward and U=turn back (waves become lines; columns become boxes).

TRIPLE ROLL & TRADE (Wes Taylor) From parallel RH ocean waves, each infacing end Trades to the other end of the same wave as the other three wave dancers Roll or Flip into the adjacent vacated spot. Ends in parallel waves.

WIND THE DIAMOND (Will Larsen) From twin center-to-center diamonds, those in the center wave extend and Partner Trade as the points slide together and Trade to become the center wave of a 1/4 Tag formation.

● SHARE THE WEALTH

We "researched" a slew of get-outs this month. We've had good response whenever we've used 'em -- hope you do too!

● From a Zero Box (ZB) Ocean Wave:

Recycle
Sweep 1/4, then Touch 1/4
Boys, tap the girl on the
shoulder.....AL!

● From a Zero Line (ZL)

Star Thru
Square Thru
On the 3rd hand Curlique
Follow Your Neighbor & Spread
Box the Gnat
Right & Left Grand

● From a Zero Line (ZL)

Right & Left Thru
Star Thru
Pass Thru, Trade By
Pass Thru, Trade By
Pass Thru AL!

● From a Corner Line (CL)

Star Thru
California Twirl
Centers Square Thru
4 boys Run to an Alamo Ring
Left Swing ThruAL!

● From a Zero Box (ZB)

Swing Thru
Boys Trade, boys Run
Tag the Line - Right
Boys Hinge
Diamond Circulate
Flip the Diamond & Extend
Right & Left Grand!

• NEW MOVEMENT (Experimental)

STROLL DOWN THE LANE (Lee Kopman)How To Do It:

From facing lines of 4, ends and centers each have a separate 3-part action (for ease of description, we'll assume a zero/normal line in our definition): Ends Part: (1), Each end man walks forward to Touch right hands with his opposite girl; (2), these 2 dancers now Recycle behind the centers; and (3), these same 2 then Veer left to become the infacing couple of a 2-faced line. Centers Part: Simultaneously, each center girl (1), extends forward to Touch right hands with the other center girl and, without stopping (2), they Trade with each other and, in Trading, each girl picks up the center man from the opposite line (as in Flutterwheel) to form a momentary 2-faced line in the center; and (3), each pair in the 2-faced line then walks forward to become outfacers in the final parallel 2-faced line formation. Since each dancer engages in a 3-part action, the movement can also be fractionalized (A $\frac{2}{3}$ Stroll Down the Lane produces a $\frac{1}{4}$ Line, and Ends only $\frac{2}{3}$ Stroll Down the Lane as the centers Swing Thru produces a $\frac{1}{4}$ Tag formation).

Impressions:

This one should keep the summer workshops busy! While the basic traffic pattern has a very busy Load-the-Boat-ish feel to it, the body flow is smooth and comfortable and -- unlike Load the Boat -- everything times out perfectly.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Stroll Down the Lane Ferris Wheel Centers RL Thru, Pass Thru Star Thru	<u>LINE ZERO</u> (True)
<u>From a Zero Box - ZB (Box 1-4)</u> Slide Thru Stroll Down the Lane Ferris Wheel Centers RL Thru, Pass Thru	<u>BOX ZERO</u> (True)
<u>From a Zero Box - ZB</u> Swing Thru, boys Run Bend the Line Stroll Down the Lane Girls Trade Wheel & Deal	<u>BOX ZERO</u> (Technical)

Stroll Down the Lane (continued)Sample Routines:

- 1-3 RL Thru
Rollaway, Star Thru ZB
Slide Thru CL
Stroll Down the Lane
Couples Circulate
Girls Trade
Bend the Line CL
Stroll Down the Lane
Ferris Wheel
Centers Square Thru 3/4 ...AL!
- 1-3 lead right
Circle to a line of 4 ZL
Stroll Down the Lane
Boys Circulate, girls Trade
Bend the Line RL
Stroll Down the Lane
Girls Hinge
Diamond Circulate
Flip the Diamond
Recycle (ZB) AL!
- 1-3 Square Thru ZB
Swing Thru, boys Run
Tag the Line - In
Pass Thru
Wheel & Spread CL-os
Stroll Down the Lane
Couples Circulate
Tag the Line - In
Pass Thru
Wheel & Spread CL-os
Stroll Down the Lane
Couples Circulate
Wheel & Deal (ZB) AL!
- 1-3 Star Thru, Pass Thru... ZB-os
Curlique, Scoot Back
Boys Run RL
Stroll Down the Lane
Bend the Line EPL-os
Pass Thru, Chase Right
Boys Run EPL-os
Stroll Down the Lane
Cross Fire, Triple Scoot
Boys Run (ZB)AL!

APD Variation

- 1-3 Square Thru ZB
Split 2, line up 4 (1/2L)
Stroll Down the Lane (1/2F)
Boys Hinge, center boys Trade
Diamond Circulate
Flip the Diamond
Boys Trade, boys Run
Tag the Line - In (4L)
Stroll Down the Lane (1F)
Bend the Line, Star Thru
Centers Pass Thru, Star Thru....ZL
RL Thru, Cross Trail AL!

Using Fractions:

- 1-3 Pass the Ocean
Spin the Top
Step Thru, Separate
Go 'round 1, line up 4 ECL-os
2/3 Stroll Down the Lane (1/4 Line)
Centers Wheel & Deal
Double Pass Thru
Peel Off (2L)
Pass Thru
Same sexes Trade (1L)
Ends only 2/3 Stroll Down the Lane
Centers Swap Around (ZB)....AL!

SINGING CALL - Corner Progression

Head 2 Square Thru, 4 hands & go
Swing Thru 2 by 2, boys Trade you know
Boys Run, Bend the Line & Stroll right
Down the Lane
When you're done you Ferris Wheel
2 by 2 around you reel
Center 2 a RL Thru, turn that gal
& then
Pass Thru & the corner Swing - you
Promenade my friend
...add 16 beat tag.

• SET 'EM UP -- GET 'EM OUT

Y'CAN IF YWANT TO -- BUT Y'DON'T HAVE TO.....

We've had several requests recently to publish some material featuring some of those gimmick calls in which the dancers, at several points in a particular routine, are permitted the option to either do -- or to NOT do -- a specific square dance command. Since it is possible, in such cases, for each square to exercise their command options in a totally different way, the bottom-line result will usually be that every square in the hall will have achieved a totally different dancer arrangement -- which is, of course, the whole point of the gimmick. For it is then possible for the caller to amaze and astonish the dancers by using the same series of get-out calls to bring each and every square in the hall to a totally accurate Allemande Left!

The basic idea for this kind of routine has been with us for a long time now and most veteran callers probably have a number of such routines stuck away in their files somewhere. We ourselves published some material on it in the early years of Choreo Breakdown (see pages 178-9 and 188-9). The beauty of this particular gimmick idea, however, is that the idea is still effective today. It can be dug out of the files every couple of years or so, dusted off a bit, and then used with good effect to impress a whole new generation of dancers. If you haven't called them for a while, you might want to revive them to spice up your summer dance programs -- and if you've never called them, you might just give them a try. We think that you -- and your dancers -- will get a kick out of them.

An interesting aspect of such optional command routines is that it is obviously possible for the dancers in one half of the set to exercise their options (to do or to not do a given command) differently than will their mirror-image counterparts in the other half -- and this, almost always, will serve to create a wide range of dancer arrangements that are not only individually different, but totally unsymmetric as well, and this, of course, makes them difficult -- if not downright impossible -- to sight-call. When we first encountered the idea a good many years ago, we used to memorize each individual routine and this meant that we always called them the same way each and every time we used them. We have since been able to put them into a modular structure (set-up + zero-effect + get-out) and this has made them a bit more versatile and easier to remember. Here's how we do it:

SET-UP ROUTINES	<u>Step 1. (Begin the Set-Up)</u>		
	First, establish a Corner Line (CL). Most experienced callers have learned several ways to create lines in which (a) the men are <u>in</u> sequence and (b), each man has his original Corner lady as his current partner. For example:		
	4 ladies Chain 3/4 Promenade 1-3 Wheel Around (CL)	1-3 RL Thru Cross Trail, Separate Round 1, line up 4 (CL)	From any Zero Box (ZB) Call Star Thru (or a Star Thru Equiv.)(CL)
	<u>Step 2. (Complete the Set-Up)</u>		
	Call Pass Thru + Wheel & Deal		

Dancer Option Routines (continued)

<p>ZERO-EFFECT ROUTINES</p>	<p><u>Step 3. (Call Dancers' Option Commands)</u></p> <p>At the completion of Steps 1 and 2, the dancers will be in a Double Pass Thru formation, out-of-sequence, and each boy will have his original Corner on his right. This is where you present the dancers with one or more of the following options:</p> <p>a) If you want to -- but you don't have to: <u>California Twirl</u> (or Partner Trade)</p> <p>b) If you're facing someone -- and if you want to: .. <u>Square Thru 3/4</u></p> <p>c) If you're facing someone -- and if you want to: .. <u>Right & Left Thru</u> ...AND if you DID: <u>Pass Thru</u></p> <p>d) If you're looking at someone's back -- and if you want to: (put the) <u>Centers In & Cast</u> <u>Off 3/4</u> AND if you DID: <u>Star Thru</u></p> <p>Here, too, is also where the caller can exercise a number of options. He can call all of the above, some of the above, or none of the above -- and the routine will still proceed into an accurate Allemande Left at the get-out. He can also repeat the entire sequence -- or part of it -- or none of it and still not affect the final outcome. And you may, moreover, call the options in literally any order (abcd, dcba, bcad, dacb, etc.) and you'll still get the Allemande Left at the end. And you may, in addition, confuse things even further by asking those who are wearing green (or red, or brown, etc.) ..or those under 30...or the best looking couple in the square...etc.... to do a particular option. You get the idea....</p>
<p>GET-OUT ROUTINE</p>	<p><u>Step 4. (Resolve the Square)</u></p> <p>From this point, the following get-out routine will always bring everyone (in every square) back to their original corner for an Allemande Left:</p> <p>Face your Partner* Pass Thru, Bend the Line Pass Thru, Wheel & Deal Centers Square Thru 3/4, AL!</p> <p>* At this point it is also possible to add still another dancer option:</p> <p>If you want to -- but you don't have to: Box the Gnat</p>

• THE PLUS PLATEAU

Plus 1 Routines:

- 1-3 Pair Off ZB
 Curlique, Swing Thru
 Centers Run
 Bend the Line (1L)
 Ends only Star Thru
 Centers Pass the Ocean
 Ping Pong Circulate
 Center girls Trade
 Same 4 Linear Cycle
 Join 16, Circle left
 Rollaway...
 ..to a Right & Left Grand!
- 4 Ladies Chain, 1-3 Pair Off...OB
 Pair Off again
 Partner Trade RL
 Right & Left Thru RL-os
 Curlique
 8 Circulate 1-1/2
 4 girls Trade & Spread
 4 boys Diamond Circulate
 4 boys Flip the Diamond
 Everybody Flip 2 Diamonds
 Girls Trade OPB-os
 Swing Thru, Turn Thru AL!
- 1-3 Square Thru ZB
 Swing Thru, girls Fold
 Peel the Top, RL Thru
 Center 4 Turn & Left Thru (1L)
 Everybody Star Thru
 Zoom, centers Pass Thru (ZB). AL!
- 1-3 Pair Off ZB
 Single Circle to a Wave
 Boys Trade, Scoot Back
 Recycle (AL!) ZB(ow)
 Single Circle to a Wave
 Boys Trade, girls Fold
 Peel the Top
 ..to a Curlique (OC)
 Triple Scoot
 Boys Run (ZB) AL!

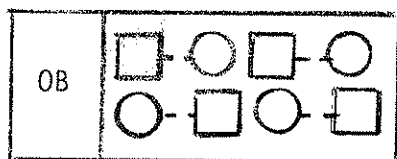
Plus 2 Routines:

- Allemande Left
 All 8 Spin the Top
 Boys Run, Promenade
 1-3 Wheel Around ZL
 RL Thru, Pass the Ocean
 Explode the Wave
 Chase Right, boys Run (ZL) AL!
- 1-3 Square Thru 3/4
 Courtesy Turn your girl...
 ...and Rollaway
 Same 4 Pass Thru
 Chase Right
 Follow Your Neighbor & Spread
 Ping Pong Circulate
 Extend
 Spin the Top
 Boys Run, 1/2 Tag the Line
 Coordinate
 Crossfire
 8 Circulate, boys Run (ZB) AL!
- Allemande Left, go Allemande Thar
 Forward 2 and make that Star
 Remake the Thar
 Girls Run, Promenade
 1-3 Wheel Around CL
 Pass the Ocean
 Trade the Wave (AL!)
- 4 ladies Chain
 1-3 Curlique
 Facing girls Pass Thru
 Center 4 Swap Around
 Those who can Star Thru
 The other 4 Peel Off
 Everbody Promenade
 (with partner, in sequence)

FORMATION MANAGEMENT

THE BOX FORMATION (8-CHAIN THRU)

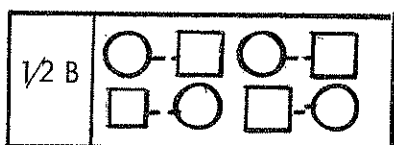
This month our formations spotlight falls on one of the most popular dancer arrangements in modern square dancing: the Box Formation -- which is sometimes also known as the "8-Chain Thru". The letter symbol used for this formation is "B" and, as usual, our illustrations for the six boy-girl box arrangements it is possible to achieve with symmetric choreography are labeled with the appropriate Callerlab-assigned numerical designations.



The Zero Box: This term identifies the so-called normal (regular) box arrangement in which each boy has a girl on his right side, and it is probably true that in any given square dance, callers will typically tend to use this particular box arrangement more than all of the other five put together. A zero box can be easily and quickly established from just about any common square dance formation. Note the following:

- From a squared-up set: Square Thru or 1/2 Square Thru = OB
- From a zero (normal) line: Star Thru or Slide Thru = OB
- From a zero (normal) 2-faced line (OF): Wheel & Deal = OB
- From a zero (normal) column (OC): 8 Circulate + boys Run = OB

The enormous popularity of this formation is undoubtedly due to the fact that it can accomodate just about every 2-dancer command (Box the Gnat, Curlique, Star Thru, etc.), as well as all of the standard 2-couple commands (Right & Left Thru, Square Thru, Swing Thru, etc.). In addition, unless a caller is doing an APD workshop most of the 8-dancer moves that begin from a box formation (Spin Chain Thru, Spin Chain the Gears, Relay the Deucey, etc.) are also usually called most often from a zero box.



The 1/2 Box: This is the 1/2 Sashayed version of the zero box since it reverses the roles of the boys and girls. It is used with considerably less frequency than are zero boxes and, in fact, we often get the feeling when we're dancing that most of the set-ups that most callers seem to be using to establish a 1/2 Box, are a bit clumsy and slightly contrived. Our two favorite ways to achieve a 1/2 box are noted below:

- From a zero (normal) column (OC): girls Run = 1/2B
- From a zero box (OB): Swing Thru, boys Run
Tag the Line - Right
Wheel & Deal = 1/2B

Follow-up commands from a 1/2 box are generally the same as those that will work from a zero box (RL Thru is, of course, an obvious exception).

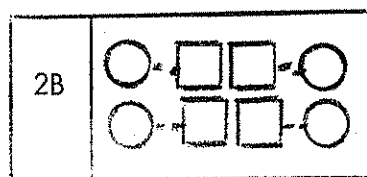
Formation Management (continued)BOX FORMATIONS (SAME SEX PAIRS)

No. 1 Box: In this box arrangement, the boys are paired up as a couple and are on the outside of the box while the girls similarly paired, are on the inside. To set-up a No. 1 box:

- From a zero (normal) box (OB):
Curlique, Swing Thru
Centers Run, Wheel & Deal = 1B
- From a zero (normal) line (OL):
Pass Thru, Wheel & Spread
Pass Thru, Wheel & Deal
Centers Pass Thru = 1B

- From a zero 2-faced line (OF):
Girls Cross Run
Tag the Line - girls turn back = 1B

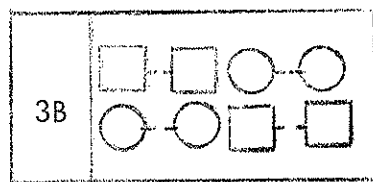
This arrangement is easily normalized by calling Star Thru + Couples Circulate + Bend the Line (zero lines); or by calling Curlique + Swing Thru to achieve a normal ocean wave.



No. 2 Box: The reverse of the above (girls outside/boys inside). To set-up a No. 2 box:

- From a zero (normal) box (OB):
Swing Thru/Tag the Line/girls Turn Back = 2B
- From a zero (normal) line (OL):
Pass Thru, Wheel & Spread, Pass Thru, Wheel & Deal
Zoom, boys Pass Thru = 2B
- From a zero 2-faced line (OF):
Tag the Line - girls Turn Back = 2B

To normalize this arrangement call Curlique = Swing Thru (normal ocean waves) or Star Thru (zero 2-faced lines). Note also that a Pass Thru + Trade By converts a 2B to a 1B (and vice versa).

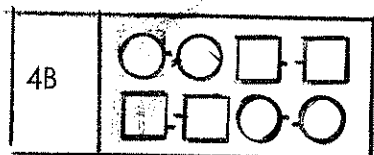
MIXED SEX PAIRS:

No. 3 Box: In this arrangement, the outsides are paired normally and the insides are 1/2 Sashayed. Set-ups include:

- From a squared up set: Heads 1/2 Sashay = Square Thru = 3B
- From a zero (normal) line (OL): Pass Thru, Wheel & Spread, Pass Thru, Partner Trade & Roll
- From a zero (normal) box (OB): Swing Thru, boys Run, Tag the Line-In, Pass Thru, Wheel & Deal, Zoom, centers Pass Thru

Formation Management (continued)

To normalize a No. 3 box call: Swing Thru, Scoot Back, boys Run (zero line); or Swing Thru, centers Run, Tag the Line and lead two turn back (zero box).



No. 4 Box: The reverse of the No. 3 Box (insides normal and outsides are 1/2 Sashayed). Easy set-ups include:

- From a squared-up set: 1-3 Square Thru, 2-4 1/2 Sashay (4B)
- From a zero (normal) box (OB): Swing Thru, boys Run, Tag the Line-In, Pass Thru, Wheel & Deal, centers Pass Thru (4B)
- From a zero 2-faced line (OF): Ferris Wheel & Spread, Pass Thru, Tag the Line, lead 2 turn back (4B).

To normalize: Call Swing Thru, boys Run (zero line); or call Swing Thru, centers Run, Ferris Wheel & Spread (zero line). Note too that a 4B is easily converted to a 3B by calling Pass Thru + Trade By (and vice versa!).

* * * * *

• GRAND LINEAR CYCLE

We've had several requests to clarify the definition for a Grand Linear Cycle. While a number of different descriptions for this term have appeared in various publications and caller's note services (including this one!), the definition that most callers now seem to be using is as follows:

GRAND LINEAR CYCLE: From a Tidal Wave (think of it as 2 side-by-side 4-dancer ocean waves), all dancers do a Single Hinge and, without stopping, those facing out in each separate foursome (the No. 1 and No. 3 column dancers), Fold behind the adjacent dancer. Each separate foursome now does a Double Pass Thru and then those coming into the center do another Double Pass Thru with the 2 they meet. From here each twosome now Peels to the right to end the movement in a Double Pass Thru formation. Here are some sample routines:

- 1-3 lead right, circle to a line.... ZL
Dosado to an Ocean Wave
Grand Linear Cycle
Centers Pass Thru*..... RB
Pass Thru again AL!
- 1-3 Square Thru ZB
Pass the Ocean
Grand Linear Cycle
Centers Pass Thru (ZB) AL!
- * From here you may also Star Thru to another Zero Line; or you may Box the Gnat to a Right & Left Grand!
- 1-3 Square Thru ZB
Pass the Ocean
Grand Linear Cycle
Centers Double Swing Thru
Linear Cycle (You're Home!)

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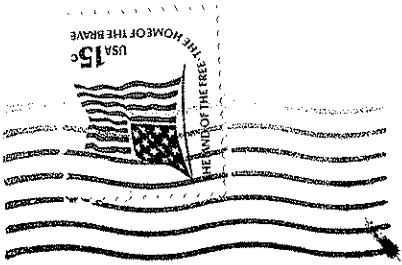
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JULY 1980

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WHAT'S HAPPENING?

We've been hearing a lot of gloomy reports lately to the effect that square dancing seems to be in a decline -- that attendance at club dances, classes and festivals is considerably less than it has been for the past few years.

That may well be the case -- we are certainly in no position to refute someone else's statistics -- although we must, in all honesty confess, that from where we sit, the

reverse, would seem to be the case. We furthermore doubt that anyone who attended the recent National Square Dance convention in Memphis could logically claim that square dancing was "down". Quite the contrary! Despite the high cost of travel -- and despite the hot, humid and muggy weather, this year's convention was a smashing success. We noted that all the halls -- from Mainstream thru C-1 were typically jam-packed and that the dancers seemed always to be smiling, laughing and generally having a good time.

And now for this month's new ideas:

CAST A LOOP (Rich Jenkins) From parallel 2-faced lines, those facing out do the out-facers part of a Chase Right (or left if begun from CCW 2-faced lines) as the infacers Circulate forward. Ends in a 3x1 line. Can also be called from 3x1 lines with 3 dancers facing out.

DIAMOND DEUCEY (Jerry Helt) From center-to-center twin diamonds, the center wave does a Swing Thru & the 6 outsides Circulate (as in 6x2 Acey Deucey). Without stopping, the new center wave does a Swing Thru & the outside 6 Circulate.

DOUBLE TURN & DEAL (Jim Burke) From a Tidal Wave or Tidal 2-Faced Line, each 4-in-line does a Turn and Deal and, without stop-

What's Happening? (continued)

ping, each new wave or line does another Turn & Deal. The movement ends in Columns, Double Pass Thru or completed Double Pass Thru formation depending on the starting arrangement.

ODD MAN OUT (Bob Davis) From any allowable formation, infacing ends do a Cross-over Circulate as all others Cross Run. End-up formation depends on starting arrangement (RH waves in in LH waves and vice versa).

PASS 1/4, 1/2, 3/4, etc. (Vince DiCaudo) Facing couples Pass Thru, face partner and then Touch 1/4, 1/2 or 3/4 as directed by the call. Pass 1/4 and Pass 3/4 ends in a box circulate foursome; Pass 1/2 ends in an ocean wave.

REVERSE DIXIE DERBY (Horace Newberry) Facing couples do a Reverse Dixie Style i.e., beau extends left to other beau, pulls by and gives a right to opposite belle to then Hinge into an ocean wave. From here, without stopping, centers Trade & Spread as ends Fold and walk directly forward to squeeze into the end-up 2-faced line.

SWEEP PICK UP (Bob Davis) From facing pairs, beau's position steps up to form a momentary mini-wave as the belle's position does a 1/4 left. Original beaus now Hinge, pick up original belles and all then do a Couples Hinge to end the movement in a 2-faced line.

TRACK BACK AND ANYTHING (Bob Davis) From columns, the leading two dancers Peel back to the other end and without stopping face in while the two column trailers do a Column Circulate two places and then face out to end the movement in 2-faced lines.

WALK & RUN (Marshall Welch) From columns, the center 4 (only) do a Walk & Dodge as the remaining outfacers Run to end the movement in a box (8-Chain Thru) formation.

WIND THE COLUMN & ANYTHING (Bill Worley) From columns all dancers will Circulate one and one-half places and the center six will Cast 3/4. This produces a 4-dancer left-hand wave with a pair or dancers on either end. The end pairs then, without stopping, Trade 1/2 way to the other end where they wheel in to the center as a couple. The remaining left-hand wave then takes the "anything" command. Wind the Column and Trade the Wave produces a 1/4 Tag formation.

• NEW MOVEMENT (Experimental)

RELEASE THE COLUMN (Phil Kozlowski)How To Do It:

From any right-hand or left-hand column formation, the No. 2 and No. 4 column dancers move forward and to the outside to pair up with the dancer in front of them (momentary offset two-faced lines) and all then finish like a Ferris Wheel to end the movement in a Double Pass Thru formation (from a zero or normal column, Release the Column produces a zero or normal Double Pass Thru formation).

Impressions:

If you are looking for an easy experimental to use as a summertime program "filler", this could be just what the doctor ordered. It teaches easily, flows smoothly and logically, and we sensed an obviously favorable response from our dancers. Be careful with APD variations, however. We found that the dancers, in the very beginning, sometimes had difficulty in quickly deciding who the No. 2 and 4 column dancers were -- although they did, after a time begin to get the hang of it.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Curlique <u>Release the Column</u> Zoom, centers Pass Thru Circle to a line of 4	<u>LINE ZERO</u> (Technical)
<u>From a Zero Line - ZL</u> RL Thru, Curlique <u>Release the Column</u> Centers Pass Thru Swing Thru, boys Run Bend the Line	<u>LINE ZERO</u> (True)
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, boys Run Bend the Line, RL Thru (EOL) Touch 1/4 <u>Release the Column</u> Centers Pass Thru	<u>BOX ZERO</u> (True)

Release the Column (continued)Sample Routines:(From zero/normal RH columns)

- 1-3 lead right, circle to a line...ZL
Touch 1/4 (OC)
Release the Column
Centers Pass Thru OPB
Curlique
Walk & Dodge
Partner Trade ZL-os
Right & Left Thru, Touch 1/4 (OC)
Release the Column
Centers Sweep 1/4 AL!

Note: the above routine achieves
a Stir-the-Bucket effect!

- 1-3 Cross Trail, Separate
Go 'round 1, line up 4 RL-os
Curlique (OC)
Release the Column
Double Pass Thru, Peel Off (2L)
Curlique, Track & Trade
Couples Circulate
Bend the Line RL-os
Reverse Flutter Wheel EOL-os
Touch 1/4 (OC)
Release the Column
Centers Square Thru 3/4 AL!

- 1-3 lead right, circle to a line...ZL
Ends only Curlique
Centers Star Thru, Chase Right... (OC)
Release the Column
Double Pass Thru
Track II
Recycle, Veer Left
Crossfire (OC)
Release the Column
Centers Right & Left Thru
Pass Thru, Star Thru ZL-os
Cross Trail AL!

From zero/normal LH columns)

- 1-3 lead right, circle to a line. ZL
Right & Left Thru
Rollaway, 1/2 Sashay (1/2L)
Touch Left 1/4 (OLC)
Release the Column
Centers Pass Thru, Swing Thru
Recycle OPB
Veer Left, Bend the Line ZL
RL Thru, Flutter Wheel
Pass Thru, Tag the Line-In (1/2L)
Touch Left 1/4 (OLC)
Release the Column
Centers Pass Thru
Right & Left Grand!

APD VARIATIONS

- 1-3 lead right, circle to a line. ZL
Pass Thru, Tag the Line-In (1/2L)
Curlique (1/2C)
Release the Column
Centers Pass Thru, Swing Thru
Girls Trade (OPB-os), girls Run
Bend the Line (1/2L)
Touch 1/4 (1/2C)
Release the Column
Centers Pass Thru, Right & Left Grand!

- 1-3 Square Thru ZB
Swing Thru, girls Circulate double
Boys Trade, boys Run
Ferris Wheel, centers Sweep 1/4
Pass Thru, Separate
Go 'round 1, line up 4 (1L)
Touch 1/4 (1C)
Release the Column
Boys Pass Thru
Split the girls, line up 4 (3L)
Touch 1/4 (3C)
Release the Column AL!

SINGING CALL (Corner Progression): Head 2 Square Thru, 4 hands you go, Swing Thru 2 by 2, boys Run right you know; Bend the Line, RL Thru; turn that lady fair; Touch 1/4, Release the Column, & when you're there; centers Pass Thru, Swing 'ol Corner there; AL, c'mon back & Promenade the square....add 16-beat tag.

• SHARE THE WEALTH

Some interesting choreographic bits and pieces came in this month's mailbag:

- Mike Williams sent in a rather lengthy but unusual Dixie Grand get-out:

From a Zero Line:

Right & Left Thru, Flutter Wheel
 Pass Thru Bend the Line
 Touch 1/4
 Center 4 only Box Circulate
 All 8 Circulate 1-1/2
 Center Six Trade & Roll
 Join 16 and Circle left
 Reverse back, go single file
 Boys Turn back
 Dixie Grand (AL!)

- And from Harry Snowden comes this Zero Box to Zero Line conversion which makes use of some standard 3x1 line choreography:

From a Zero Box:

Swing Thru, boys Run
 4 girls Walk & Dodge
 Those who can Wheel & Deal
 The other 4 Recycle
 Star Thru (ZL)

- Bill Davis provided us with this unexpected Allemande Left:

From a Zero Box:

Star Thru (CL)
 Pass Thru
 Tag the Line - Right (AL!)

Bill also points out that from that particular 2-faced line arrangement (a 3F in which all boys are paired with the same girl, i.e., partner, corner, opposite lady or right hand girl - a 3F in either Rotation States 1 or 2), it is

also interesting to note that the A-1 command to Cross Over Circulate turns out to be a Technical Zero.

- We also had a response from one of our subscribers to our "If you want to" feature last month that we felt all our readers would be interested in. It was included along with his renewal form -- but did not include his name. The response and the renewal form became separated in our files and we are now unable to credit the following thoughts to their proper author. Please -- whoever you are -- let me know and We'll list your name next month. OK? Here's the idea:

All of the moves from the starting arrangement (CL + Pass Thru & Wheel & Deal) are either an equivalent for a Partner Trade -- or it results in a complete stay-where-you-are zero. This will obviously permit a slew of additional combinations and our unknown author submitted the following:

- If you're facing someone & you want to -- Pass the Ocean and if you did, Linear Cycle
- If you're facing someone and you want to -- Pass Thru & Chase Right and if you did, boys Run.
- If you're facing someone and you want to -- Fan the Top and if you did, Recycle & Slide Thru
- If you're back-to-back & you want to -- Chase Right and if you did, boys Run & Pass Thru
- If you're facing someone & if you want to -- Touch 1/4 & Scoot Back

• MOVIN' DOWN THE MAINSTREAM

THE RUN FAMILY

Since it's introduction many years ago, the command to "Run" has become one of modern square dancing's most versatile movements. It quickly converts ocean waves to either 2-faced lines (centers Run) or to facing lines (boys/girls Run); it also converts right-facing 2-faced lines to right-hand ocean waves (ends Run), or to left-hand ocean waves (centers Run). From lines facing out, Ends Run produces a Centers Out Line.

Cross Run is the most popular Run variation and it also provides a high degree of formation versatility. Note the following routines:

- 4 ladies Chain
 - 1-3 Square Thru OB
 - Swing Thru
 - Boys Run (OF)
 - Couples Circulate
 - Boys Run (1/2W)
 - Boys Trade
 - Girls Circulate
 - Turn Thru AL!
- 1-3 Square Thru ZB
 - Curlique, Scoot Back, boys Run..CL
 - Pass Thru:
 - Boys Run.....(1W)
 - Centers Trade(3W)
 - Centers Run(2F)
 - Couples Circulate
 - Ends Run (4W)
 - New centers Trade (2W)
 - Boys RunRL
 - Square Thru
 - Trade By (ZB)..... AL!
- 1-3 lead right
 - Circle to a line of 4 ZL
 - Pass the Ocean

Girls Trade

Girls Run

Boys Cross Run (OF)

Couples Circulate

Bend the Line ZL

Right & Left Thru

Dixie Style to an Ocean Wave

Boys Cross Run

Girls Trade OPB(ow)

Swing Thru

Boys Run

Tag the Line

Lady go left, boy go right... AL!

- 1-3 lead right, Circle to a line..ZL
 - Pass the Ocean..... CB-os(ow)
 - Girls Trade, girls Run(1/2F)
 - Couples Circulate
 - Girls Cross Run (OF)
 - Couples Circulate
 - Girls Cross Run
 - Boys Trade (1/2F)
 - Boys Cross Run (OF)
 - Couples Circulate
 - Bend the Line
 - Right & Left Thru
 - Pass the Ocean OPB-os
 - Swing Thru, Turn Thru AL!
- 1-3 Square Thru
 - 2-4 1/2 Sashay (4B)
 - Swing Thru (2W)
 - Centers Run(4F)
 - Ferris Wheel
 - Outsides squeeze in, line up 4..RL
 - Pass Thru
 - Ends Cross Run
 - New Ends Run(1L)
 - Star Thru
 - Centers Square Thru 3/4 AL!

<ul style="list-style-type: none"> THE QS PAGE

- 1-3 Pass Thru, Separate
Go 'round 1, line up 4 (1L)
Touch 1/4 (1C)
Center 4 Walk & Dodge
Everybody Trade & Roll ERL
Right & Left Thru
Pass Thru, Bend the Line ECL
Pass the Ocean OPB-os
Swing Thru, Turn Thru AL!

- 1-3 Pass the Ocean
Ping Pong Circulate
Extend & the girls Trade
Linear Cycle
Right & Left Thru
Dixie Derby
Ferris Wheel, Zoom
Centers Pass Thru (ZB) AL!

- 1-3 lead right
Circle to a line of 4 ZL
Pass Thru, Partner Trade
Reverse Flutter Wheel
Dixie Derby
Couples Circulate
1/2 Tag, Trade & Roll CB
Pass to the Center
Double Pass Thru
Peel Off (2L)
Touch 1/4 (2C)
Track & Trade
Couples Circulate
Boys go Double
Ferris Wheel
Centers Square Thru 3/4 AL!

- 1-3 1/2 Sashay
2-4 Curlique, Walk & Dodge (4B)
Split 2, go 'round 1
Line up 4 (2L)
Touch 1/4 (2C)
Track & Trade
Couples Circulate
Ferris Wheel
Centers Sweep 1/4 & Pass Thru

- Separate, go 'round 1
Line up 4 (1L)
Touch 1/4 (1C)
Track & Trade (1/2F)
Couples Circulate
Bend the Line (1/2L)
Touch 1/4 (1/2C)
Track & Trade (3F) AL!

- 1-3 Pass the Ocean
Ping Pong Circulate
Extend & Single Hinge (1W)
Swing Thru, centers Run (1F)
Tag the Line-In (1L)
Center 4 Pass the Ocean
Same 4 Linear Cycle
Other 4 Star Thru
Those who Lineared Sweep 1/4
Everybody Double Pass Thru
Track II
Linear Cycle ERL
Right & Left Thru, 2 ladies Chain, Star Thru
8 Chain Three AL!

- 1-3 lead right
Circle to a line of 4 ZL
Right & Left Thru
Dixie Style to an ocean wave
Left Swing Thru
Boys Circulate 1/2
Girls Cast right 3/4
6-hand wave Left Swing Thru
Center 4 only Swing Thru
Same 4 Linear Cycle
Same 4 Pass the Ocean
Swing Thru, boys Run
Tag the Line - Left
3 by 3 Wheel & Deal
Those who can Star Thru
Center girls Touch 1/4
Center 4 Left Swing Thru
Same boys Cross Run
Same girls Trade
Ping Pong Circulate
Center 4 Linear Cycle AL!

COUPLE UP

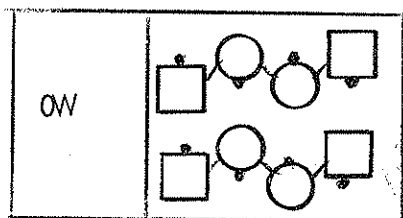
Head2 Square Thru-4 hands you go
Curlique & same 2 Scoot Back you know
Couple Up 2 by 2, Pass the Ocean here
Girls Trade, Linear Cycle & when
you're there
Star Thru, Dive Thru, Square Thru 3
Swing that Corner Lady boys & Prom-
enade that square
. . .add 16-beat Tag

● FORMATION MANAGEMENT

PARALLEL RIGHT-HAND OCEAN WAVES (W)

In last month's "Formations Management" feature, we examined the six boy-girl arrangements it is possible to achieve with symmetric choreography in a basic box or 8-Chain Thru formation. This month we'll do the same for a formation that is often considered to be the "sister" formation to the box, the parallel right-hand ocean waves formation. This formation is sometimes also known as the "1/2 Tag formation" and it is, without question, one of the most-frequently encountered formations in modern square dancing.

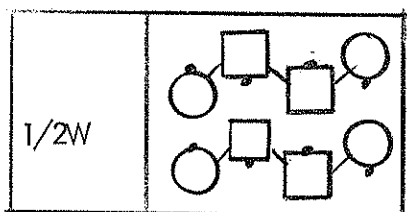
The basic symbol for parallel right-hand waves is W (left-hand waves are LW) and in our descriptions and diagrams below we will, as usual, identify each individual arrangement by its Callerlab number. It is interesting to note that the six wave arrangements shown below are the same as those that have been assigned to the comparable box arrangements as we described them last month. Note that a zero wave is achieved by simply calling "Touch" from a zero (normal) box, and that a 1/2 W is similarly achieved by calling "Touch" from a 1/2B; 1B becomes 1W; 2B becomes 2W; etc.



0W (zero waves): Of all the wave arrangements, this one -- the so-called "normal" wave formation -- is, far and away, the most often encountered. It is most usually established from a box formation by calling Dosado to an Ocean Wave (or sometimes by simply calling Step to a Wave). Other common zero box to zero wave transitions include Double Swing Thru, Curlique + Follow Your Neighbor & Spread; Curlique + Follow

Your Neighbor + Trade the Wave; Veer Left, girls Hinge, Diamond Circulate, Flip the Diamond. From normal facing lines (0L) the most popular way to achieve zero waves is to call Pass the Ocean.

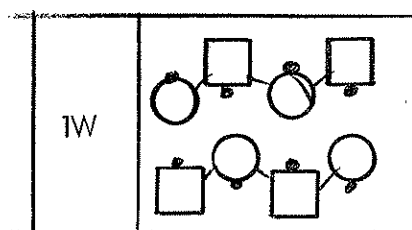
Many follow-up commands are called from zero waves and the most popular of these include Swing Thru (to a 1/2W); Spin the Top (to a 1/2 Tidal Wave); Recycle (to a zero box); Scoot Back (to a 1/2 W); Circulates, Trades, Spin Chain the Gears and Relay the Deucey all restore a zero wave arrangement while Spin Chain Thru produces a 1/2W; Runs produce 2-faced lines; and Ends Fold produces a "Z" formation. Because of their APD character, Split Circulate (to a 4W); Walk & Dodge (to facing out lines) and Trade the Wave (to a 0LW) are called less often.



1/2W: This is the obvious 1/2 Sashayed version of the zero or "normal" wave and it is achieved most often by calling a Swing Thru from a zero wave or a Spin the Top from normal facing lines of four.

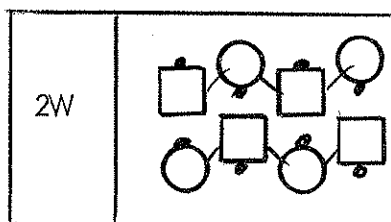
Note that 1/2 W arrangements are easily "normalized" by calling "Boys Run" (into normal 2-faced lines (0F)); or a "Scoot Back" back into normal (zero) waves. A Spin the

Top from here will produce normal Tidal Wave arrangements; a Swing Thru + Linear Cycle achieves a zero (normal) line formation. A boys Cross Run produces a normal left-facing 2-faced line formation.

Parallel Right-Hand Ocean Waves (continued)SAME SEX WAVES

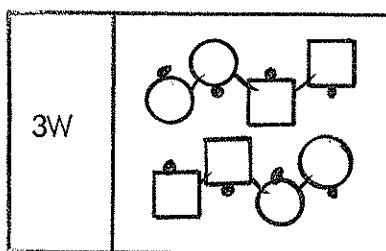
No. 1 Wave (1W) In this ocean wave arrangement, the boys are paired as partners and they are all facing in; the girls are similarly paired -- but they are facing out. The most usual set-up for a No. 1 Wave is to call a Curlique or Touch 1/4 from a zero (normal) box. From a zero (normal) line, a 1W is achieved by calling Pass Thru + Boys Run. A 1W is also established by calling a Scoot Back from a 2W (see below) or a Centers

Trade from a 3W (see below). The most common follow-up commands from a No. 1 Wave include Walk & Dodge, Scoot Back and Split Circulate. Such commands as Circulate (ends, centers, all 8); centers Trade, Swing Thru, Spin the Top, Spin Chain Thru, Trade the Wave, etc. are also feasible but are called less often because of their APD nature.



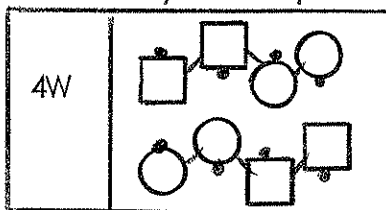
No. 2 Wave (2W) This arrangement is the reverse of a No. 1 Wave, i.e., the girls are facing out and the boys are facing in. It is frequently set-up from a zero box by calling Curlique + Scoot Back; or Curlique + Split Circulate; or Curlique + Swing Thru Double. From a zero line, a No. 2 Wave is established by calling Pass Thru + Chase Right; it is also established from a 1/2 Sashayed line by calling Pass Thru + girls Run. From a

2W, a Scoot Back produces a 1W; a Swing Thru produces a 3W; a Boys Run produces a zero line; a centers Run produces a No. 4 2-faced line; Ends Circulate produces a 4W; centers Circulate produces a 3W; and all 8 Circulate produces a 1W.

MIXED SEX WAVES

No. 3 Wave (3W): Outsides (facing in) are normal couples and insides (facing out) are 1/2 Sashayed. From a zero box a 3W is achieved by calling Curlique + Scoot Back + Swing Thru; and from a zero line by calling Pass Thru + boys Run + centers Trade. From a 3W the commands Same Sexes Trade or Scoot Back have no effect on the resultant formation. To normalize a 3W, call Split Circulate (to a zero wave); or call Same Sexes Hinge + new centers

Trade + boys Run to produce a zero line.



No. 4 Wave (4W): This is the reverse of the No. 3 wave (outsides are 1/2 Sashayed/insides are normal). From a zero box a No. 4 Wave is achieved by calling Curlique + Swing Thru. a 4W may be normalized by calling centers Trade + boys Run (to produce a zero line).

CONVERSIONS:

Swing Thru Converts 0W to 1/2W and vice versa

Scoot Back Converts 1W to 2W and vice versa

Same sexes Hinge ... Converts 3W to 4W and vice versa

Centers Trade or
Swing Thru Converts Same Sex to Mixed Sex waves

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AUGUST 1981

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WHAT'S HAPPENING?

It occurs to us our current Formations Management series (see page 1117) might serve to tempt some of our readers to introduce an excessive amount of All-Position choreography (APD) into their day-to-day dance programs. We certainly have nothing against APD and we are all in favor of every dancer getting as much APD as he or she will enjoy -- but we also urge our readers to take it slow and easy for the fact is that experience has clearly shown that APD choreography is simply not for everyone.

Some dancers flat do not enjoy APD, and others are unwilling -- and sometimes even unable -- to engage in the kind of choreographic puzzle-solving that APD routines may sometimes require. And while we urge every caller to learn as much as he or she can about Formations and to acquire the ability to call APD material whenever it may serve an appropriate programming purpose, we also advise every caller to be careful that he does not pile it on too heavily. APD can, sometimes, add a welcome touch of spice or change-of-pace to a square dance program but it is our view that for the average dancer, a little APD will usually go a long, long way. A word to the wise.....

The summer months are usually slow from the standpoint of new movements -- and this month was no exception. Here's what we found in this month's mailbag:

EXCHANGE THE BOX: From parallel waves or columns (Box Circulate foursomes standing side by side or end to end), dancers in each box do a 3-place Box Circulate plus a Cross Circulate to the other box whenever a dancer reaches the center position facing in. Ends go to ends, centers go to centers in the same wave or column in which they started; right hand boxes go into left hand boxes and vice versa.

ONE QUARTER (1/4) THE SET (Will Larson)
From normal parallel right hand ocean waves, all do a Single Hinge and the new centers

What's Happening? (continued)

also Hinge (momentary diamonds) and, without stopping centers of the wave across the set also Hinge. At this point, those facing through the center of the square on a diagonal (boys if the starting wave was normal) do a Double Pass Thru diagonally through the center and then Peel Off (to the right) to become one couple of the final facing lines formation. Simultaneously, those remaining (girls if started from normal waves) now Flip the Diamond to become the other side of the new lines.

ROLL AND FLOW (Paul McNutt) From a Trade By formation, infacers do a Zoom as those facing out U-turn back (right face turn) and when the Zoomers have cleared, they do a Turn Thru with their counterparts from the other side of the set.

SWITCH OVER CIRCULATE (Don Malcom) From parallel 2-faced lines or ocean waves, all of the ends Crossover Circulate as the centers roll or fold outward 180° toward the nearest end of the wave or line. From parallel right-facing 2-faced lines, Switch Over Circulate ends in left-hand ocean waves; from right-hand ocean waves, it ends in 2-faced lines.

TRACK BACK AND ANYTHING (Bob Davis) From columns, the No. 1 and 2 column dancers Peel back to the other end and face in as the two trailing column dancers Column Circulate two positions and individually face. All now adjust to 2-faced lines.

● SHARE THE WEALTH

Here's a neat surprise get-out we recently "researched" from Don Beck:

- From a Right Hand Lady Line in sequence (RL):
Centers Square Thru 3
Ends Square Thru 1.....AL!

Note: From a Zero Box (ZB) call Star Thru, Square Thru, Trade By, Star Thru to set up the RL; and from a Zero Line (ZL), call Right & Left Thru, Pass the Ocean, Swing Thru, girls Circulate, Boys Trade, boys Run, Bend the Line and you will also be in a RL set-up ready for Don's get-out.

- Here are some additional get-outs: (these work from a zero line/ZL)

From a Zero Line:

RL Thru
Slide Thru twice..and Roll
Right & Left Grand

RL Thru
Flutterwheel
Sweep 1/4
Slide Thru 3 times..and Roll
Right & Left Grand

From a Zero Box (ZB)

Slide Thru once..and Roll
Pass Thru
Right & Left Grand

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

• NEW MOVEMENTS (Experimental)

QUICKSTEP and SPREAD THRU TO A WAVE/LINE (Lee Kopman)

Impressions:

While we usually try, in this section of our notes, to feature new movements that seem, in our judgement, to have a certain mainstream appeal, we offer this month two new movements whose appeal is based primarily on the fact that they provide new ways for a caller to work with an infrequently used formation. The formation is the one achieved after the command "1-3 Curlique" and, for ease of description, we will hereafter refer to this formation as a BBP (i.e., a Box-Between-Pairs). We feel that both of these moves display novel traffic patterns and while we doubt that either of them will demonstrate any real staying power with our average dancers, we do, on the other hand, think they are able to provide some interest when used as a theme in a festival workshop program or in a similar situation. If you're in the market for that kind of program material, these movements might be just what you're looking for!

How To Do It:

QUICKSTEP: From any BBP formation (see above), the Box Circulate leader and the outside dancer he or she faces, Touch right hands (momentary mini-wave) and, without stopping, do an Ah So (outfacer Cross Folds and, without letting go, infacer "goes along"). Simultaneously, the other 4 dancers Extend forward one position to end the movement in right-facing columns.

How To Do It:

SPREAD THRU TO A WAVE/LINE: From a squared-up set, the command "1-3 Curlique" sets up a BBP; if the command is "1-3 Curlique and Spread", the Heads would Spread apart after the Curlique and the Sides would squeeze in between them to form 3x1 lines. And if the command is "1-3 Curlique and Spread Thru to a Wave", the Heads would Curlique and Spread and then, without stopping, each Side boy (beau's position) would immediately walk forward, on a slight diagonal and passing right shoulders, to exchange places with the other Side boy to form parallel right-hand ocean waves (a 3W in this case). If the command is "1-3 Curlique and Spread Thru to a Line", Heads do a Curlique and Spread and the Side girls (belle's position) cross over to exchange places with each other (left shoulder pass) and end the movement in parallel 2-faced lines (2F in this case).

Teaching
Routines:

4 ladies Chain 3/4 1-3 Curlique <u>Quickstep</u> 8 Circulate Boys Run Centers Calif. Twirl Swing Thru Turn Thru, AL!	1-3 RL Thru <u>Curlique & Spread</u> <u>Thru to a Wave (3W)</u> Swing Thru Scoot Back Boys Run, Star Thru Swing Thru Turn Thru, AL!	4 ladies Chain 3/4 1-3 Curlique & <u>Spread</u> <u>Thru to a Line (2F)</u> Couples Circulate Bend the Line Star Thru, Zoom Centers Square Thru 3/4 (AL!)
---	--	---

Quickstep and Spread Thru to a Wave/Line (continued)Quickstep Routines:

- 1-3 Curlique
Quickstep (4C)
Girls facing out Run
Quickstep (0C)
Coordinate, Bend the Line ZL
Star Thru
Square Thru 3/4 AL!

- 4 ladies Chain, Promenade
1-3 Wheel Around OL
Pass Thru, Wheel & Deal
Centers Slide Thru
Curlique
Quickstep (4C)
8 Circulate (2C)
Everybody Trade & Roll (2L)
Pass Thru, Wheel & Deal
4 boys Spin the Top..and Hinge
Quickstep (0C)
8 Circulate (1/2C)
Boys Run (ZB) AL!

Spread Thru to a Wave Routines:

- 1-3 Curlique and...
.. Spread Thru to a Wave (3W)
Centers Trade, centers Run (3F)
Couples Circulate (4F)
Ferris Wheel
Centers Slide Thru
Curlique and...
.. Spread Thru to a Wave (1W)
Walk & Dodge
Partner Trade
Slide Thru (ZB) AL!

- 1-3 Flutterwheel
2-4 lead right, Veer Left (0F)
Ferris Wheel
Centers Sweep 1/4
Curlique and...
.. Spread Thru to a Wave (3W)
Ends Circulate (2W)
Boys Run ERL

- Touch 1/4 (0C)
8 Circulate (1/2C)
Lead boys Run
Center 4 Trade and...
.. Spread Thru to a Wave (2W)
Boys Run (ZL) AL!

Spread Thru to a Line Routines:

- 1-3 Curlique and...
.. Spread Thru to a Line (2F)
Bend the Line (2L)
Touch 1/4 (2C)
Track & Trade
Boys Circulate
Ferris Wheel
Centers Sweep 1/4
Curlique and...
.. Spread Thru to a Line (2F)
Couples Circulate
Ferris Wheel
Girls Square Thru 3/4 AL!

- 4 ladies Chain 3/4
4 ladies Grand Chain
1-3 Right & Left Thru
Rollaway, 1/2 Sashay
Curlique and...
.. Spread Thru to a Line (3F)
Ferris Wheel
Centers Sweep 1/4
Curlique and...
.. Spread Thru to a Line (3F) AL!

Use 'Em All Routine:

- 1-3 Star Thru, girls Turn Back
Quickstep (4C)
Girls facing out Run
Boys Trade and...
.. Spread Thru to a Line (0F)
Tag the Line - In (4L)
Touch 1/4, girls facing out Run
Boys Trade and...
.. Spread Thru to a Wave OPB-os
Swing Thru, Turn Thru AL!

CROSS FOLD

Cross Fold: From any allowable line or wave, designated dancers walk forward toward the opposite side of the line or wave and then turn to face (or stand behind) the furthest inactive dancer. If it is necessary to pass another dancer, they pass with right shoulders.

- 1-3 Pass Thru, Separate
Go 'round 1, line up 4 (1L)
Pass Thru
Ends Cross Fold (AL!) ZB
Swing Thru
Girls Cross Fold (1/2B)
Curlique (2W)
Boys Run CL-os
Slide Thru (ZB) AL!
- 1-3 Lead right
Circle to a line of four ZL
Right & Left Thru ZL-os
Pass Thru
Ends Cross Fold (3B)
Swing Thru (1W)
Walk & Dodge
Ends Cross Fold (3B)
Touch 1/4 (4W)
Centers Trade, boys Run (ZL)...AL!

- 1114 -

• SIGHT CALLER'S NOTE BOOK

FRIENDS AND ENEMIES -- UPDATED

We have long considered the "Friends and Enemies" method of sight resolution to be the best "training wheels" that a student caller might use when he or she is first learning how to sight call. It's recipe-like, step-by-step formula approach to the resolution process provides a caller with a number of easily managed -- and highly visible -- reference points that are very helpful after a caller has been calling extemporaneously or "free wheeling". We've described this method several times in these notes over the past few years, but it might, nevertheless, be appropriate to this discussion if we were to repeat it one more time. As usual, we are assuming that all preceding choreography has been totally symmetric.

- Step 1. Identify two adjacent couples in one or more pilot squares. Think of them as the "Key Man", his Corner, and their respective partners. Think of them also as your "Friends" and of the other four dancers as your "enemies".
- Step 2. Establish normal (zero) facing lines of four in which the Key Man is standing on the left end of the line and paired-up with his original partner.
- a) If, when the lines are first formed, the Key Man is not on the left end of the line, Call a Right and Left Thru and he will be;
 - b) And if, at this point, the Key Man is not already paired with his partner, call "Pass the Ocean/Swing Thru/Boys Run". If this did pair-up the Key Man and his partner, call Bend the Line and proceed to Step 3; if not, note the location of the Key Man's partner. She's either in the same 2-faced line as the Key Man or in the other one. If she's in the same line, call Ladies Trade and Bend the Line and proceed to Step 3. If she's in the other line, call the appropriate number of Girls Circulates (no more than 2!) and then call a Bend the Line and go to Step 3.
- Step 3. Check the identity of the dancers across the set from the Key Man and his partner. At this point only one of three conditions can exist:
- a) Both dancers across the set are Friends -- which means that you now have a Zero Line (ZL/1P2P) and you can either call an Allemande Left or an appropriate get-out.
 - b) Both dancers across the set are Enemies. In this case you have a ZL-os and you can resolve by calling "Cross Trail, AL" -- or some other known get-out.
 - c) Dancers across the set consist of one Friend and one Enemy -- and it doesn't matter whether the boy is the Friend and the girl is the Enemy or vice versa, from here you simply call Pass Thru/Wheel & Deal and then note the location of the Key Man in relation to his corner. She will always be in the center and she will always be either a Pass Thru or a Square Thru 3/4s away from an Allemande Left!

Friends and Enemies -- Updated (continued)

Now as simple and as easy-to-learn as this method is, we are beginning to suspect that there may be an even easier one for a student caller to use when cutting his sight calling teeth. Note that in the above-described system, the essential partner-pairing process is accomplished while the dancers are in parallel 2-faced lines, and it then uses a Bend the Line to place the dancers in the required facing lines of four in order for the caller to check across the set for Friends and Enemies. It is also true, however, that while many experienced sight callers learned how to sight call using this method, most of them also quickly learned how to by-pass the facing line requirement (Step 3) and were soon able to resolve the square directly out of the 2-faced lines they used when pairing up their key dancers.

We have, accordingly, revised and slightly updated the basic Friends and Enemies resolution method so that it now includes another option at Step 3 -- an option that will allow him to resolve directly out of 2-faced lines. Here's how it goes:

- Step 1. Identify 2 adjacent couples in one or more pilot squares and, again, regard these four dancers as your "Friends" (key people)
- Step 2. When ready to resolve, establish normal, right-facing parallel 2-faced lines and then check to see if any of your Friends are already paired. If they are, be sure they are one of the couples facing out. (If they're not already facing out, call Couples Circulate and they will be!) Proceed to Step 4.
- Step 3. If none of the key people are paired, Circulate any two partners together (in this arrangement, no one can ever be more than 2 Circulates away). Bear in mind that it does not have to be the Key Man and his partner -- it could just as easily be the Key Man's corner and her partner. When one of the key couples is paired, make sure once again that they're the couple who is facing out.
- Step 4. Now note the other couple in the 2-faced line: at this stage, only two conditions can exist:
- a) The other couple is also paired -- which means that all four couples are paired and you can then Bend the Line and you will either be in a ZL or in a ZL-os. At this point, a caller may also elect to call a Ferris Wheel + Centers Pass Thru and this will place the dancers in either an OPB-os (Swing Thru/Turn Thru/AL!), or in an OPB (Swing Thru/Box the Gnat/Square Thru 3/4/AL!)
 - b) The other couples is not paired -- in which case, call a Ferris Wheel and the Key Man and his Corner will once again either be a Pass Thru or a Square Thru 3/4s away from an Allemande Left!

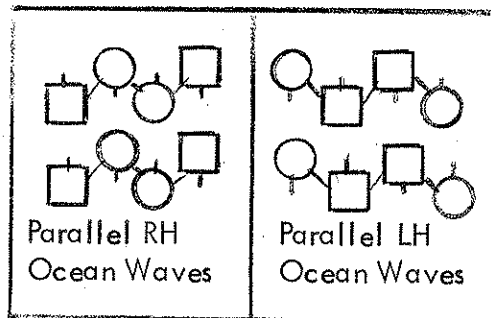
FORMATION MANAGEMENT

LEFT HAND OCEAN WAVES (LW)

It is important for every caller to understand that although they are obviously related, a number of significant differences exist between a parallel right hand ocean wave formation and a parallel left hand ocean wave formation. It is also important for every caller to understand that these differences are evident no matter how the boys and girls happen to be arranged within a particular parallel wave set-up. (see last month's exploration of right hand waves).

Study the illustrations on the right and note that in every right hand wave each end and the adjacent center have right hands joined and that each center dancer has left hands joined with the adjacent center. But note too that the exact reverse condition exists in every left-hand wave. And note that while in parallel right hand ocean waves, the ends all face clockwise and the centers all face counter-clockwise, it is exactly the other way around in parallel left hand ocean waves.

And finally, note that in every right hand ocean wave all the beaus (those in the boy's position) are end dancers and all the belles (those in the girl's position) are centers -- but that once again the exact reverse condition exists in parallel left hand ocean waves.



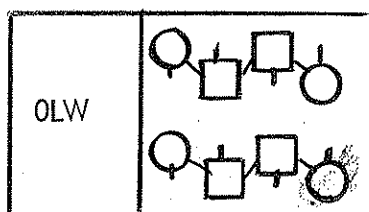
It is also true, however, that despite these critical and seemingly obvious differences, we often find that even experienced sight callers tend sometimes, under pressure and in the heat of battle, to look at the particular ocean wave arrangement that their commands have created and automatically conclude that the dancers are in right hand waves -- when they are actually in left hand waves. Furthermore, every caller coach can confirm that student sight callers will often mistakenly "see" right hand waves in a left hand situation -- an error that, at the very least, can be annoyingly troublesome and, at the very worst, downright disastrous! It is not at all unusual, for example, to observe a student sight caller calling a Swing Thru to dancers in a left hand wave (a perfectly legal call, by the way), when what the caller really intends for them to do is a Left Swing Thru.

All of the above notwithstanding, however, there is an easy solution to the problem and, to accomplish it, a caller needs to simply study and comprehend the physical make-up and characteristics of the six possible left hand ocean wave arrangements that it is possible to achieve with symmetric choreography, and to then learn (1), how to set all of them up (whenever he or she may want to); (2), how to immediately recognize each of the arrangements whenever they are established (either intentionally or inadvertently), and finally, to also learn (3), which commands are available to a caller in each one of the six different boy/girl arrangements.

Callerlab is currently studying a proposed formations symbol code (see page 1081) in which all left handed or left-facing formations are identified by the same letter symbol as their right handed/left-facing counterparts -- except that the basic formation symbol is to be preceded by the letter "L" (for Left). Thus, the code for left facing 2-faced lines becomes LF; the code for left facing columns becomes LC; and the symbol for left-hand ocean waves becomes LW. We have been using this concept in this Formations Management series and we

Formations Management (continued)

will continue to do so. We are, of course, also using the Callerlab-approved numbers for the six boy/girl arrangements and we continue that practice below. Note too that in the case of left hand ocean waves each individual arrangement is achieved by calling "Left Touch" to the corresponding box (8-Chain Thru) formation (see pages 1097 thru 1099).

REGULAR PAIRS

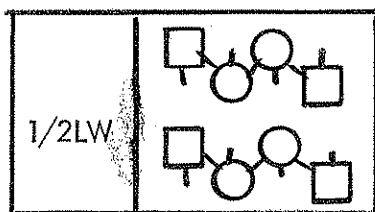
Zero (normal) Left Hand Ocean Waves (OLW): It is easy to identify this arrangement as the most frequently encountered left hand wave to be found in modern square dance choreography. And despite the fact that you can't call a Right & Left Thru out of a OLW (you can out of a zero RH wave!), this arrangement is, nevertheless, generally considered to be the so-called "normal" left hand wave

since it is also true that each boy in a OLW also has a girl on his right who is also facing in the same direction that he is.

In the MS Program, zero LH ocean waves are probably most often established by calling (from facing couples) Dixie Style to an ocean wave -- a get-in that dancest smoothest when it is called out of a Courtesy Turn or after a normal Reverse Flutterwheel. Although it is less frequently called, the command girls Run from a zero/normal 2-faced Line will also produce a OLW. At the Plus Levels, one may establish a OLW by calling Trade the Wave from a zero or normal RH wave, or by calling (from a zero/normal box formation), Curlique+Follow Your Neighbor.

It should also be mentioned that because they occur, in modern choreography, with less frequency than right-hand/right-facing formations, left-hand/left-facing formations are almost always regarded as having something of an APD flavor. And despite the fact that one may, these days, reasonably expect most Mainstream dancers to have had some exposure to simple left hand ocean wave choreography, most callers seem, nevertheless, to treat such routines as though they still warranted a full-fledged APD classification.

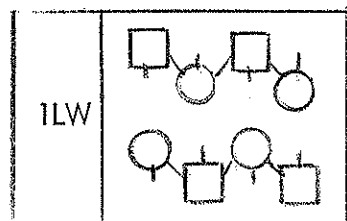
The most common commands to be called from a OLW include Circulates, Trades, Runs, Cross Runs, Left Swing Thru and Trade the Wave. Called less frequently (but nonetheless legitimate) are the left-moving versions of Recycle, Scoot Back, Walk & Dodge, etc. Every sight caller needs to be able to quickly "normalize" a OLW (i.e., convert it to an arrangement in which each boy has a girl on his right side). In the MS Program, this is often accomplished by having either boys or girls Cross Run (into RH ocean waves) and, in the Plus Programs, a Trade the Wave will also convert to RH waves. Sometimes it is possible to call an accurate Allemande Left as the dancers start to form a zero Left Hand Wave -- and it is also possible to call a Left Turn Thru in the same way. And while, from a OLW, a command to Tag the Line would be both legal and smooth to dance -- and while it would also serve to normalize the arrangement (into a completed DPT or 2-faced lines depending on whether one tagged right or not), it is also true that many MS dancers would probably balk at having to Tag the Line out of ocean waves.



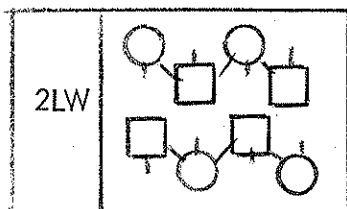
Half-Sashayed Left Hand Ocean Waves (1/2LW): This arrangement is most often achieved by calling a Left Swing Thru from a OLW. It can, however, also be established by calling Boys Run from a 1/2 Sashayed right facing 2-faced line; or by calling Trade the Wave from a 1/2 Sashayed RH ocean wave. Commands that work out of a 1/2 LW are, by and large, the same as those that will work out of

Formation Management (continued)

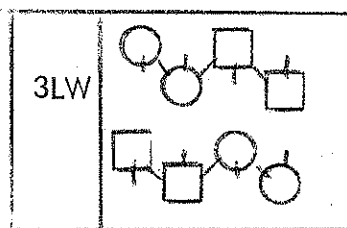
a zero/normal left hand ocean wave arrangement. Commands to normalize a 1/2LW include Boys or Girls Cross Run (add a Swing Thru to produce normal RH waves); and a Girls Run + Partner Trade will produce a normal right facing 2-faced line (OF); Girls Run + Ferris Wheel produces a zero/normal DPT arrangement. Girls Run + Wheel & Deal produces a zero Box.

SAME SEX PAIRS

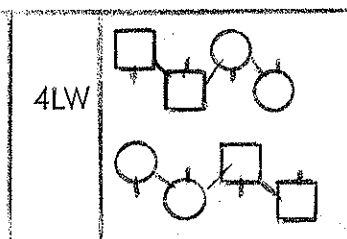
No. 1 Left Hand Ocean Waves (1LW): In this arrangement, the boy pairs are facing in and the girl pairs are on the inside facing out. A No. 1 LW may be established by calling (from 1/2 Sashayed facing lines) Pass Thru + Boys Run Left; or by calling Ends Run from left-facing parallel 2-faced lines in which the outfacing pairs are 1/2 Sashayed and infacing pairs are normal. To quickly normalize a 1LW, call Girls Run Left (produces normal lines). It is also possible to normalize a 1LW by calling a (Left) Scoot Back + Boys Trade to produce normal facing lines.



No. 2 Left Hand Ocean Waves (2LW): Boy pairs are on the inside looking out and girl pairs are on the outside looking in. This arrangement may be set-up by calling (from a 0L) Pass Thru + Girls Run Left. To normalize, call a Boys Trade (normal lines); or call a Single Hinge + Girls Cross Run to produce 1/2 Sashayed right hand waves.

MIXED SEX PAIRS

No. 3 Left Hand Ocean Waves (3LW): Outside dancers facing in are normal and the inside dancers facing out are 1/2 Sashayed. This arrangement is quickly established by calling (from normal/zero lines) the series "Pass Thru/girls Run Left/centers Trade". To normalize a 3LW, call centers Cross Run/Boys Run to produce normal/zero facing lines of four.



No. 4 Left Hand Ocean Waves (4LW): Outside dancers facing in are 1/2 Sashayed and inside dancers facing out are normal. This arrangement is quickly established by first setting up a No. 1 LW (as shown above) and then calling a Centers Trade. To normalize, call the series "Centers Run/Bend the Line/Star Thru to produce a normal (zero) Double Pass Thru arrangement.

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WHAT'S HAPPENING?

For lack of a better name, we last month identified one particular version of the many possible 3x1 column formations (the one you get by calling 1-3 Touch 1/4) as a "Box-Between-Pairs" (BBP). Well, it turns out that a better name has now been suggested. Bill Davis' idea is to call that particular 3x1 column a "1/4 Box". If we call a 2-faced line between facing pairs a 1/4 line, it also makes sense to call a Box Circulate foursome between facing pairs a 1/4 Box. What do you think?

And in case those of you in the Advanced or Challenge programs hadn't already heard, Tally Ho has been chosen as the Callerlab Quarterly Selection for the A1/A2 level, and Magic Column Circulate

and Hocus Pocus is the selection for the Challenge programs. We'll have word on the Quarterly Selection for the Mainstream programs next month.

Here's this month crop of new ideas:

BEAU CROSS/BELLE CROSS (Lee Kopman)
From facing couples, Beau Cross: boy's position walks diagonally across to join hands (mini-wave) with opposite dancer in the girl's position; Belle Cross: girl's position walks across to form a mini-wave with opposite dancer in boy's position.

CRUISE (Lin Jarvis) From parallel ocean waves, ends Circulate + centers Trade + ends Run & Promenade until the next call.

DIAMOND WALK & DODGE (Skip Smith)
From any diamond arrangement, points slide toward center (Dodge) as centers do a Diamond Circulate to end in a 2-faced line.

FAN TO A BOX (Tom McGrath) From parallel right hand ocean waves, all Fan the Top (momentary Tidal Wave) and the 2 end Tidal Wave dancers then Trade with the one adjacent. These 4 then individually walk forward to Promenade 1/4 around the outside and, without Passing the one they meet, they 1/4 in to become an outside pair. Simultaneously the remaining center four Fan the Top and Slide Thru to end the movement in an 8-Chain Thru formation.

(more on next page)

What's Happening? (continued)

PARTNER TAG THRU THE DIAMOND-RIGHT or LEFT (Dale McClary) From any diamond arrangement, centers do a Partner Tag and, when they have cleared, the points also do a Partner Tag. From here, all turn either right or left as directed by the call.

REPLACE THE DIAMOND (Nonie Moglia) From any twin diamond formation, the centers of the wave across the set do a Single Hinge and Extend as the infacing points Trade to the opposite point in their own diamond. Simultaneously, the outfacing points Flip to a spot between the Point who Traded and the center who Extended, as the remaining centers do a Diamond Circulate to end the move in parallel ocean waves.

SPLIT THE WAVE/SCOOT THE WAVE (Carl Wamsley) From parallel ocean waves: Split the Wave: All Split Circulate + runner Rolls and Circulator does a 1/4 in and Touch to end in parallel waves (identical to Split Circulate + Hinge). Scoot the Wave: From parallel waves all Scoot Back + Runner Rolls and Scooter 1/4 in & Touch (same as Scoot Back and Hinge).

TURNTABLE (Dave Hodson/Jimmy Davis) From 8 Chain Thru, DPT, or a number of other allowable formations, centers 1/4 right and do a once-removed Circulate two places, and then the new centers Single Rotate 1/2.

WALK THE COLUMN & PEEL (Hugh Armstrong) From a 1/4 Box formation (see our opening remarks on page 1120), each single file twosome in the Box Peel Off as the trailing dancer (the beau in each outside pair) also Peels 180°. The remaining outside dancer (belle's position) walks directly ahead to pair up (on the inside) with the trailer who peeled. The movement ends in parallel 2-faced lines (From a right-facing 1/4 box, it ends in left-facing 2-faced lines and vice versa).

● COMMENTARY

While most of the comments we have received about our current Formations Management series have been extremely favorable, we have had some very slight negative response. In every case, the dissenters noted that while they found our in-depth descriptions and analyses of the various boy/girl arrangements that may be established in each square dance formation to be both valuable and helpful, they felt, in addition, that we were somehow also forcing them to learn a complicated new terminology, and that this served to make an already overly complex calling skill even more complex.

We don't happen to believe that the new terminology (No. 1 Line, No. 3 Box, 1/2 Column, etc.) is really all that complex, nor are we suggesting that it is absolutely necessary for a caller to learn each and every designation in Callerlab's new nomenclature. For it is certainly possible to learn the various boy/girl arrangements without committing their assigned numbers to memory and if a caller chooses to study the arrangements while ignoring the numbers, that's perfectly OK with us. The numbers aren't really all that important. They serve primarily as a convenient means of identification that allow callers to communicate in an easier manner. What is important is for every caller (sight callers especially!) to be aware that every square dance formation does indeed permit six different symmetric boy/girl arrangements and to also know how to set each of 'em up and to also know how each one may be normalized.

• NEW MOVEMENT (Experimental)

SCRAMBLE CIRCULATE (Bob Davis)How To Do It:

From parallel ocean waves, each individual wave dancer completes the action indicated below to end the movement in facing lines of four:

- Ends facing IN Split Circulate 2 places;
- Ends facing OUT Circulate one place;
- Centers facing IN slide (phantom Slither) to adjacent center spot;
- Centers facing OUT Cross Run to furthest end position.

Impressions:

While most wave or 2-faced line commands typically involve 2 actions only (one for the ends and one for the centers), this is one of those rare moves requiring 4 separate and simultaneous actions (one for each individual wave dancer). And while we feel it is important for a caller to know the formation consequence of Scramble Circulate from each of its 6 symmetrically possible starting wave arrangements (see below), we also urge caution when it comes to this movement's APD variations -- APD for 4-action moves like this one is tough! We also counsel you to be very patient and methodical in your teach. Tell each wave dancer precisely what he or she must do and ask 'em all to picture in their mind's eye not only the specific action they will be required to perform, but their end-up position/location as well. And be sure to tell the Double Split Circulators (infacing ends) and the Cross Runners (outfacing centers) that they will be passing each other (from different waves and with right shoulders) and that they will then become partners. Also point out that the Circulators (outfacing ends) and the Sliders (infacing centers) from the same wave will also end up as partners.

Arrangements:

- Normal (zero) Waves convert to Normal (zero) Lines
- 1/2 Sashayed Waves (1/2W) convert to 1/2 Sashayed Lines (1/2L)
- No.1 Waves (boys facing in) become No.4 Lines (GBBG)
- No.2 Waves (girls facing in) become No.3 Lines (BGGB)
- No.3 Waves (outsiders normal/insides 1/2S) become No.2 Lines (GGBB)
- No.4 Waves (outsides 1/2S/insides norm.) become No.1 Lines (BBGG)

Choreography:

From a Zero Box OW (ZB/Box 1-4) <u>Scramble Circulate (ECL)</u> Touch 1/4, Coordinate Couples Circulare, Ferris Wheel Zoom, centers Pass Thru (ZB)	<u>TECHNICAL ZERO</u> (Heads/Sides Interchange)
From a Zero Line (ZL/1P2P) <u>Pass the Ocean, Scramble Circulate</u> Pass Thru, Wheel & Deal Centers Pass Thru (ZB)	Converts a Zero Line (ZL) to a Zero Box (ZB)

Scramble Circulate (continued)Sample Routines:At the MS Level:

- 1-3 Pass the Ocean
Extend the Tag ZB-os
Scramble Circulate ERL-os
Right & Left Thru
Flutterwheel ZL-os
Pass the Ocean
Scramble Circulate EPL
Pass Thru, Wheel & Deal
Centers Square Thru 3/4 AL!
- 1-3 Square Thru ZB
Swing Thru, Scoot Back OCB-os
Scramble Circulate ZL-os
Pass the Ocean, 8 Circulate ..CB
Scramble Circulate EOL
Pass the Ocean
Boys Circulate, girls Trade ... OCB-os
Scramble Circulate EPL-os
RL Thru & 1/4 more (OF)
Ferris Wheel, Zoom
Centers Pass Thru (ZB) AL!

At the QS Level:

- 1-3 Pass the Ocean
Ping Pong Circulate
Extend the Tag OB-os
Scramble Circulate ECL-os
Pass Thru, Chase Right
Boys Run ECL-os
Pass the Ocean
Boys Circulate ORB
Scramble Circulate (ZL) AL!
- 4 ladies Chain
1-3 Square Thru 3/4, Separate
Go 'round 1, line up 4 (1L)
Pass Thru, 1/2 Tag the Line .. ZB
Scramble Circulate ECL
RL Thru, Dixie Derby (OF)
Couples Circulate
Tag the Line-Right
Ferris Wheel
Outsides squeeze in, line up 4 (2L)
Touch 1/4, Track & Trade ... (OF)

Ferris Wheel, centers Sweep 1/4

Pass the Ocean

Extend the Tag ORB

Scramble Circulate (ZL) AL!

At the Plus Levels:

- 1-3 Square Thru ZB
Curlique
Follow Your Neighbor & Spread. ZB
Girls Trade OCB
Scramble Circulate OL
Star Thru, RL Thru, Veer Left
Girls Hinge, Diamond Circulate
Flip the Diamond OOB-os
Scramble Circulate CL-os
Load the Boat (ZB) AL!

APD Variations:

- 1-3 Square Thru ZB
Swing Thru (1/2W)
Scramble Circulate (1/2L)
Ends only Load the Boat
Centers Square Thru (4B)
Swing Thru (2W)
Scramble Circulate (3L)
Pass Thru, Tag the Line-Right .. (1/2F)
Boys Hinge, center boys Trade
Flip the Diamond RB-os
Scramble Circulate EOL-os
RL Thru, Flutterwheel
Star Thru, Dive Thru
Centers Pass Thru (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 Promenade, 1/2 way you go
Lead right, Circle 4, line up 4 you know
Y'go up & back, RL Thru, turn that lady
fair
Pass the Ocean, Scramble Circulate, &
when you're there
Pass Thru, WD, centers Pass Thru
Swing that Corner lady & Prom. you do
...add 16-beat tag

PROMENADE GIMMICKS

We've had several requests to feature some of those novel Promenade get-out routines in which 2 couples (Heads or Sides) are directed to put the lady in the lead and Promenade Single File while the other two couples Wheel into the center to do a series of commands that bring them to a surprise Allemande Left with those doing the Single file Promenade. We don't know who came up with this idea originally, but it's been impressing dancers for a long time and we're pleased to be able to reproduce some of our favorites below.

Actually, you should be able to develop some routines like this on your own. The trick is to have those who Wheel into the center do a Square Thru equivalent that takes roughly 16 beats for the dancers to execute. This will bring the Promenaders and those in the center to an accurate Allemande Left position at the exact same time. (Like all gimmicks, however, be careful not to overdo -- a little bit will usually go a long, long way!)

From an In-Sequence Promenade with Partners:

- Heads Lady Lead, go Single File
Sides Wheel in do a Dosado to an OW
Recycle, Sweep 1/4, Pass Thru (AL!)
- Heads Lady Lead go Single File
Sides Wheel In & Pass the Ocean
Same girls Trade & Recycle
Pass Thru (AL!)
- Heads Lady lead go Single File
Sides Wheel In Dosado to OW
Recycle, Touch 1/4, Walk & Dodge (AL!)
- Heads Lady lead go Single File
Sides Wheel In* Dosado to OW
Explode the Wave (AL!)
* Insert Right & Left Thru
- Heads Lady Lead go Single File
Sides Wheel In Dosado
With same girl Slide Thru
Same 2 RL Thru, Pass Thru (AL!)
- Heads Lady Lead go Single File
Sides Wheel In Dosado
With same girl Slide Thru
Same 2 Square Thru 3/4 (AL!)
- Heads Lady Lead go Single File
Sides Wheel In Dosado
Same 2 Swing Thru
Same 2 Spin the Top, Step Thru (AL!)
- Heads Lady Lead go Single File
Sides Wheel In Pass Thru
Same 4 Chase Right
With this girl Partner Tag (AL!)

We've typically used this kind of "quickie" routine as an opener for a tip and occasionally as a break. They can also, however, serve as a regular get-out. In such cases, it is necessary to bring the dancers to a Promenade, in sequence and with original partners and then call any of the above as a get-out. Note the following:

- From a Zero Line (ZL/1P2P)
RL Thru, Pass the Ocean
Relay the Deucey (or Spin Chain the Gears)
Boys Run, Promenade...
- From a Zero Line
RL Thru, Pass the Ocean
Scoot Back
Girls Turn Back, Promenade...
- From a Zero Box (ZB/Box 1-4)
Swing Thru, girls Circulate
Boys Trade, Swing Thru
Girls Trade, boys Run
Promenade.....

• SPOTLIGHT BASIC

TRIPLE TRADE

We sometimes get the feeling that a lot of callers these days regard Triple Trade as a kind of Plus 1 stepchild. It certainly isn't called all that often -- and the few times that it is called, it is just about always called from an arrangement in which each separate pair of the Triple Traders will be of the same sex.

This surprises us a bit because we have generally found Triple Trade to be a move that lends itself to an APD environment a lot more readily than some of the other Plus 1 moves (Coordinate for example). Most dancers are quick to grasp the Triple Trade concept and once they do, the Triple Trade in both normal and APD applications comes fairly easy. It will surely take a bit of workshopping in the beginning -- but not all that much -- and the results will more than justify the effort. See if you don't agree:

Here's a good working definition:

Triple Trade: From any formation in which it is possible to identify 3 separate and obvious "pairs" of dancers (Tidal waves, Tidal 2-faced lines, columns or waves of 3, point-to-point diamonds, etc.), each separate pair Trades as the other 2 dancers (ends) stand pat. The end-up formation will always be the same as the starting formation.

Sample Routines:

- 1-3 Square Thru ZB
 Spin the Top
 Boys Run
Triple Trade
 Wheel & Deal OL
 Swing Thru, boys Run
Triple Trade
 Couples Hinge
 Girls Trade
 Wheel & Deal AL!

- 1-3 Square Thru ZB
 Swing Thru, boys Run
 Couples Hinge
Triple Trade
 1/2 Tag the Line (OC)
 8 Circulate
 All 8 Trade & Roll
 Swing Thru
Triple Trade
 Right & Left Thru OL-os
 Slide Thru, 8 Chain 3 AL!
- 1-3 Pass Thru, Separate
 Go 'round 1, line up 4 (1L)
 Swing Thru
Triple Trade
 Touch 1/4, Track & Trade
 Couples Circulate
 Couples Hinge
Triple Trade
 1/2 Tag the Line
 Coordinate
 Couples Circulate
 Bend the Line (ZL) AL!
- 1-3 Square Thru ZB
 Curlique, Scoot Back
 Boys Run, RL Thru CL-os
 Swing Thru, boys Run
 Girls Hinge (pt.to.pt. diamonds)
 Diamond Circulate
Triple Trade
 Flip the Diamond
 Right & Left Thru ECL-os
 Curlique
 8 Circulate 1-1/2
Triple Trade
 Center boys Spread
 Girls Cast right 3/4
 Center girls Cast Left 3/4
 Recycle & RL Thru
 Outsides Bend in
 Centers Swing Thru, Turn Thru..AL!

● SHARE THE WEALTH

Peter Newbury, one of our many subscribers from England noted the get-out we published last month that worked from a Right-Hand Lady Line (RL) and wrote us saying that he finds the RL to be a very common FRA set up when he is sighting. He also notes that there seems to be a shortfall on get-outs from this particular line and he sent in a couple of additional get-outs that he has been using:

- From a Right-Hand Lady Line (RL)
Right & Left Thru
Inside 4 Dosao
Outside 4 Left Square Thru
Inside fourBox the Gnat and..
Square Thru 3/4 (AL!)
- From a Right-Hand Lady Line (RL)
Join Hands, Circle 8
Head men with a brand new partner
go forward and back
Same 4 Right & Left Thru
Same 4 Cross Trail, Separate
Go behind those 2 and everybody...AL!

Gene Hairell from Memphis, Tenn. thought our readers might be interested in this surprise-filled routine (looks like it would make a nifty tip-opener):

- Sides go forward and ...
with Partner, Calif. Twirl & Roll
Heads Divide, Star Thru & Roll
Lines of 4 go forward and back
Ladies Center Men Sashay (CL-os)
Load the Boat (AL!)

Subscriber Murray Bentley was intrigued with some of the earlier return-to-home get-outs we have published from time to time and wrote in to tell us about some of the RTH get-outs he has been using. Murray bases his get-on the popular "Chicken Plucker" routine: he has Heads or

Square Thru to achieve a close-to-home Zero Box (ZB/Box 1-4) set-up), then calls a geographic zero, adds a RL Thru/Dive Thru/Pass Thru, calls another geographic zero and another RL Thru/Dive Thru, Pass Thru. This makes certain that the dancers are still in the close-to-home Zero Box and from here, the following return-to-home get-outs will work:

- From a Close-to-Home ZB:
RL Thru, Swing Thru
Boys Run, Tag the Line-Right
Wheel & Deal
Square Thru 3/4s and...
Bow to your Partner, you're home!
- From a Close-to-Home ZB:
Star Thru, Pass Thru
Tag the Line
Lead 2 turn straight back & Curlique
Follow Your Neighbor and Spread
All 8 Circulate once...
and a half
With your partner Slide Thru and...
Bow to your Partner (you're Home!)

And finally, here's a couple of quickie get-outs from the files:

- From any Corner Line (CL)
(ZB + Star Thru or Equivalent)
Square Thru and . . .
On the 4th Hand, AL!
- From a Zero Box (ZB)
RL Thru, Dive Thru
Zoom
Centers RL Thru
Square Thru and
on the 3rd Hand start a Dixie Grand
Right, left, right, AL!

THE PLUS PLATEAU

Although the current Plus 1 list begins with the amplifying command "And Roll", we suspect that at the average open Plus 1 dance, the preceding command is rarely anything other than a Partner Trade. The addition of "And Roll" to a command however is obviously legitimate in a good many additional commands and when, in fact, the list says "Anything And Roll", it really isn't kidding! Technically, we may add "And Roll" to any command in which the active dancers have an identifiable turning or curving action -- and it may not be added when the action is merely straight ahead (as in Pass Thru for example). Some commands, such as Chase Right or Scoot Back require some of the dancers to turn but other to walk ahead. In such cases, it is possible to amplify the command with an "And Roll" -- but only those turning are expected to Roll; those moving ahead are then expected not to roll. Here are some of the more popular moves after which it is legitimate to call "And Roll"

Star Thru/Slide Thru, California Twirl, Courtesy Turns (incl. Right & Left Thru, Chains, Turn & Left Thru, etc.), Wheel and Deal/Ferris Wheel, Flutter Wheel/Reverse Flutter Wheel, Sweep 1/4, Touch 1/4, Hinges, Folds/Cross Folds, Runs, Cast Offs, Peels, Swing Thru/Left Swing Thru, Fan the Top, etc.

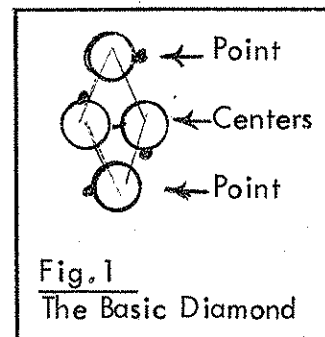
The above list is by no means complete -- but it should give you an idea of some of the "And Roll" possibilities. Note the following :

- 1-3 Star Thru & Roll
 - Slide Thru ZB
 - Swing Thru & Roll
 - Boys Pass Thru (2B)
 - Touch 1/4
 - Girls Trade
 - Recycle OB-os
 - Star Thru CL-os
 - Right & Left Thru & Roll (1/2C)
 - Boys Run 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
 - Pass Thru
 - Wheel & Deal & Roll (4LW)
 - Left Swing Thru & Roll
 - Center 4 Slide Thru & Roll
 - Same 4 Pass Thru OPB-os
 - Star Thru
 - Right & Left Thru
 - Flutterwheel
 - Reverseflutterwheel & Roll (1/2C)
 - Boys Run, RL Thru, Swing Thru
 - Scootback, Scootback again
 - Right & Left Grand!
- 4 ladies Chain
 - 1-3 Curlique
 - Walk & Dodge OOB-os
 - Touch 1/4 & Roll (1/2B)
 - Star Thru & Roll OOB-os
 - Swing Thru
 - Boys Run (OF)
 - Ferris Wheel & Roll (2LF)
 - Couples Circulate
 - Bend the Line (2L)
 - Ends only Load the Boat & Roll
 - Center 4 Touch 1/4 & Roll ... (1L)
 - Same 4 Right & Left Thru
 - Same 4 Rollaway, 1/2 Sashay. ZL(AL!)
 - Everybody Right & Left Thru & Roll
 - Boys Run
 - Slide Thru & Roll
 - Go Right & Left Grand!
- 1-3 Touch 1/4 & Roll
 - Slide Thru ZB
 - Swing Thru
 - Boys Run & Roll
 - Girls Trade & Roll
 - Double Pass Thru
 - Girls turn back AL!

• FORMATION MANAGEMENT

SPOTLIGHT ON DIAMONDS

As these things go, the diamond formation has been with us for a relatively short period of time (less than ten years). However, despite the fact that today's average square dancer does not encounter diamonds until he or she has reached the Plus 1 Plateau, the more or less standard, right-facing, center-to-center twin diamond formation (see Figure 2a below) has become one of the top half-dozen or so formations in popular use today.



To really understand the nature of diamonds, callers and dancers alike must recognize that a square dance "diamond" is not merely a four-dancer box standing on end (that formation is probably best described as a "Star"), but that it truly is a legitimate diamond, i.e., it has an identifiable short or narrow dimension between the "center" dancers (those standing shoulder-to-shoulder) and an equally identifiable longer dimension between the so-called "point" dancers (See Figure 1.) And while some formations may occasionally feature a single diamond (as in the series "1-3 Curlique/Box Circulate 1-1/2"), such formations are not commonly encountered and the average dancer will see them only rarely. Most diamond formations fall into the so-called "Twin Diamond" classification and, in this category, several types of formations are possible. Note the diagrams below (Since we are here describing a basic Formation -- rather than an Arrangement -- these diagrams deliberately make no distinction between the sexes):

Fig. 2 -- TRAILING DIAMONDS (Sometimes called "Perfect" Diamonds)

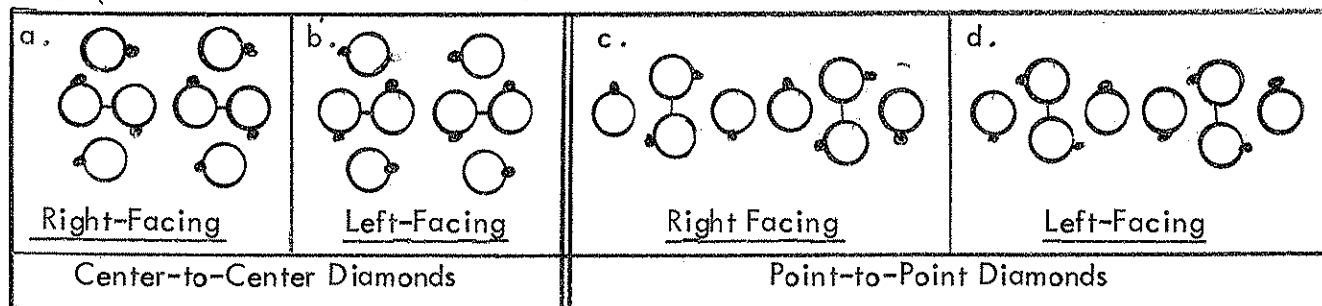
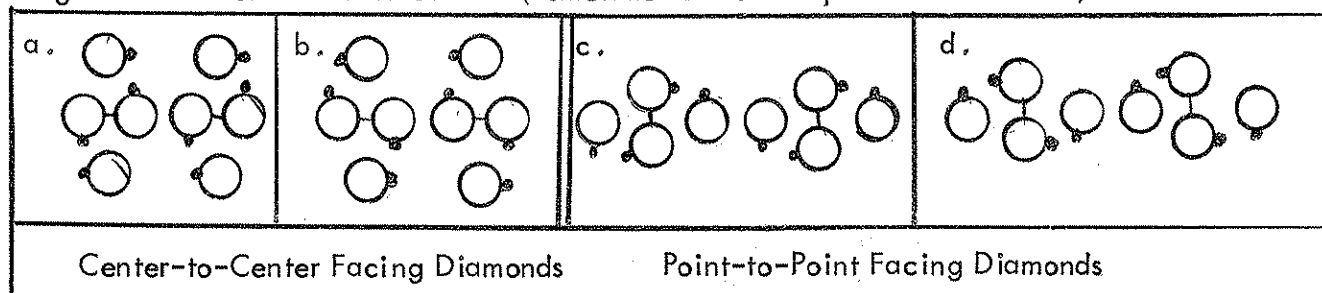


Fig. 3 -- FACING DIAMONDS (Sometimes called "Imperfect" Diamonds)



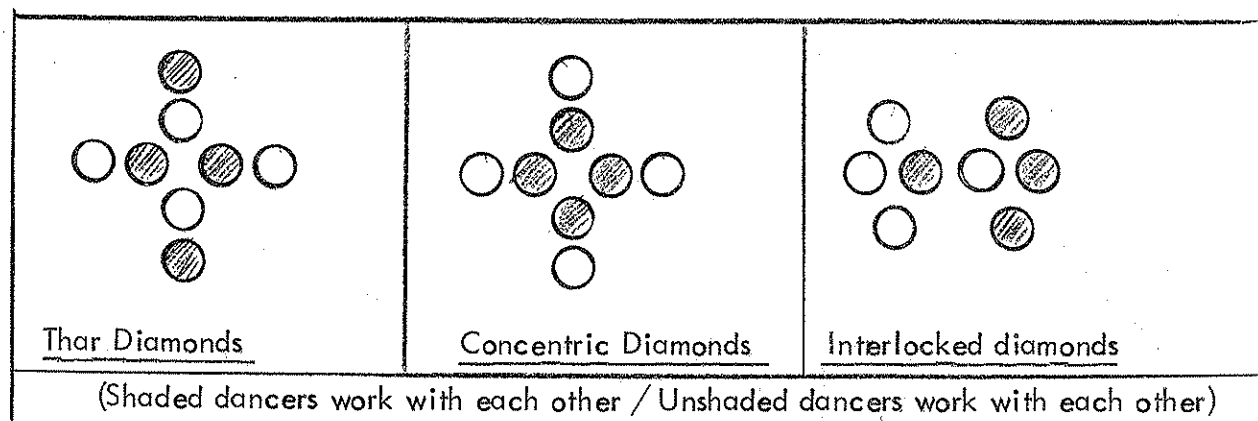
Diamonds (continued)

Careful study of the way in which the dancers are arranged in the various diamond formations as they are depicted in Figures 2 and 3 will clearly demonstrate a number of important diamond characteristics. Note, for example, that the critical difference between a center-to-center diamond formation and a point-to-point diamond formation is to be found in the precise spot where the two diamonds in each formation are seen to be adjacent to each other. In center-to-center diamonds (Figures 2a and 2b), the two diamonds are adjacent at the position of the inside center dancers and, in point-to-point diamonds (Figures 2c and 2d), they are adjacent at the position of the two inside point dancers.

When working with center-to-center twin diamonds, it is also possible for a caller to direct commands to the four dancers who form an ocean wave across the center of the set (the centers of each diamond). Note that a right-hand ocean wave occurs in every right-facing trailing twin diamond formation, and that a left-hand ocean wave occurs in every left-facing trailing twin diamond formation. (Facing diamonds also have a right-hand or left-hand ocean wave across the center, depending on the set-up -- see Figures 3a and 3b). In addition, it is especially important for every caller to also be aware that there is no wave across the set in point-to-point twin diamonds.

Nor can there be any question, as we have previously observed, that the right-facing, trailing center-to-center diamond formation is far and away the most currently popular diamond formation of the lot. The fact is that left-facing diamonds are seldom encountered outside of an APD diamond workshop, and point-to-point diamonds of any variety are called so rarely that it is probably safe to say that the average Plus 1 dancer is generally not even aware that they exist! (Call a Flip the Diamond from point-to-point diamonds at the average open Plus 1 dance, and the odds are that most of the squares on the floor will fundge their way -- incorrectly -- into parallel ocean waves, rather than establish the proper Tidal Wave formation that the command is intended to produce.)

And finally, a number of other viable diamond formations have been identified. They are, to be sure, rarely called below the Challenge level, but we nevertheless feel that it is important for every caller to be aware of their existence and we have, therefore, diagrammed them below:



Next month we'll provide a breakdown of the six symmetric arrangements that a caller may establish when working with the popular right-facing, center-to-center twin diamond formation.

choreo



BREAKDOWN

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

OCTOBER 1980

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WHAT'S HAPPENING?

For some reason, only a scant handful of new experimentals have come to our attention as we go to press this month. Out of that handful, we felt that Dick Kenyon's "Release Recycle" might have some interesting possibilities and we are featuring it this month. There were so few other new ideas to report, that we've decided to skip our usual new movement listings this month and wait until next month when we will have

no doubt accumulated a bit more for your perusal.

There is, on the other hand, news this month about the new Callerlab Quarterly Selection. If you haven't already heard, Couple Up has been chosen by Callerlab as it's Quarterly Selection for the final three months of 1980 and while we have recently heard some serious misgivings about the selection of this particular move, we personally approve it. Of all the currently available experimentals, Couple Up -- in our view, at least -- is certainly worthy of our consideration. We have found it to be very useful choreographically and the dancers seem to like it -- but that's not, in our opinion, the real issue!

We all, sometimes, tend to forget that one of the major advantages we all derive from Callerlab's Quarterly Selection Program, is that in addition to standardizing the focus or spotlight of mainstream workshop activities all around the square dance world, it also provides us with a super opportunity to really experiment with a popular experimental command.

It does, indeed, sometimes happen that a Callerlab Selection turns out to be

What's Happening? (continued)

inadequate, inappropriate, uncomfortable -- or maybe even just plain boring -- and we then drop it. That, you may recall, is precisely what happened to Grand Weave and Stroll and Cycle and it may, for all we know at this particular point in time, also happen to Couple Up. But isn't that just the way an experiment is supposed to work? Isn't that really the whole idea?

And shouldn't we also look at the other side of the coin? Doesn't it also sometimes happen that an experiment of this kind will tell us that the particular move we happen to be testing is a very desirable one? In such cases we have discovered not only that a new movement flows well and that it is choreographically useful, but we have also learned that the dancers like it too. Their responses are enormously important for us to learn and we need to know them, for this is how such Quarterly Selections as Ferris Wheel, Pass the Ocean, Track II and a number of other dancer-accepted and dancer-proven moves have come into the program and that too, it seems to us, is a valuable thing.

It is, we think, important for us all to remember that Callerlab's Quarterly Experimental Program provides us with a very logical and orderly process by which new ideas and concepts can enter the program -- in a very controlled and supervised manner -- at the Mainstream and Plus Levels.

In any event, we urge you to give Couple Up a fair trial and then, after you have had a chance to observe and reflect upon your dancer's reactions, make a valid decision about how you feel about it. You'll find some Couple Up food for thought

elsewhere in this issue.

And finally, Betty and I will be spending most of October in Europe and, as you can well imagine, we're both very excited at the prospect. This is why, incidentally, Choreo Breakdown is coming to you a bit earlier than usual this month.

Our European jaunt is not the usual sort of travel-tour that so many callers seem to be leading these days. Betty and I are going over by ourselves and while we will, undoubtedly, end up doing a certain amount of sight-seeing while we're over there, the fact is that, for the most part, the trip will be very much like any other calling tour -- except that in many instances the dancers will not be speaking English and the view outside the hotel window will be British, German, French or Swiss -- rather than American or Canadian.

We're scheduled to call ten dances while we're there and we will be conducting two week-end Caller Clinics. One in London and another in Heidelberg. We'll certainly try to have a complete report of our experiences and impressions.

See you next month!

• NEW MOVEMENT (Experimental)

RELEASE-RECYCLE (Dick Kenyon)How To Do It:

From a 1/4 Tag formation, wave ends and the Beau dancers (boy's position) in each outside pair Extend to the dancers they face to form a momentary mini-wave with that dancer. Each mini-wave then does a Recycle-type action to end the movement in a Double Pass Thru formation. A Left Release-Recycle starts from a Left 1/4 Tag formation (LH wave in the center) and requires the wave ends and the Belle dancers (girl's position) in each outside pair to Extend and finish as described above.

Impressions:

The action feels a lot like a "Stretch" Recycle -- although the author states that the move is based on a concept originally developed in Release the Column (see page 1102). He has, in fact, applied the "Release" idea to several other moves (see page 1134). The author, incidentally, was also instrumental in the development of the original "Stretch" idea (see his "Long Recycle", page 565). We used a zero(normal) 1/4 Tag formation (1-3 Pass the Ocean) for our initial teach (to mainstream dancers). This allowed us to identify the Extenders as "boys" and it made the teach quite simple and we got excellent dancer response. But if, on the other hand, you intend to APD this move, we would urge you to be sure that your dancers are totally comfortable doing APD Recycles.

Choreography:

<u>From a Zero Line (ZL/1P2P)</u> Pass Thru, Wheel & Deal Centers Dosado to a Wave <u>Release-Recycle</u> Centers Pass Thru, Star Thru	<u>LINE ZERO</u> (True)
<u>From a Zero Line (ZL)</u> Ends Slide Thru Centers Spin the Top <u>Release-Recycle</u> Zoom, centers Pass Thru	<u>CONVERSION</u> (ZL to ZB)
<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru, boys Run Ferris Wheel, centers Sweep 1/4 Pass the Ocean <u>Release-Recycle</u> Centers Pass Thru, Star Thru	<u>CONVERSION</u> (ZB to ZL)

Release-Recycle (continued)Sample Routines:

- 1-3 Pass the Ocean, girls Trade
Release-Recycle
 Double Pass Thru
 Peel Off
 Curlique
 Track & Trade
 Ferris Wheel
 Centers Dosado to a Wave
Release-Recycle
 Centers Sweep 1/4 AL!
- 1-3 Pass the Ocean
Release-Recycle...
 ...and Spread. (1L)
 Centers only Pass the Ocean
 Ends Slide Thru
Release-Recycle
 Centers Pass Thru (ZB) AL!
- 1-3 Curlique
 Follow Your Neighbor & Spread
 Sides Divide & Star Thru
Release-Recycle
 Centers Veer Left
 Those ladies Hinge
 Diamond Circulate
 Flip the Diamond
Release-Recycle
 Double Pass Thru
 Track II OPB-os
 Swing Thru
 Scoot Back
 Scoot Back again
 Go Right & Left Grand!
- 1-3 Pass Thru, Separate
 Go 'round 1, line up 4 ... (1L)
 Ends only Load the Boat
 Centers Touch 1/4
 Same 4 Couple Up
 Same 4 Swing Thru
Release Recycle
 Centers Touch 1/4

Same 4 Walk & Dodge
 Separate, go 'round 1
 Squeeze in, line up 4 (1L)
 Centers only RL Thru
 Dixie Style to an ocean wave
 Ends Load the Boat
 Centers Trade the Wave
Release-Recycle
 Zoom
 Centers Pass Thru (ZB) AL!

APD

- 1-3 Pass the Ocean
 Swing Thru
 Sides Rollaway
Release-Recycle
 Centers Swing Thru
Release-Recycle
 4 girls Pass Thru (1B)
 Star Thru, California Twirl ..(OF)
 Ferris Wheel
 Centers Sweep 1/4
 Right & Left Thru
 Dixie Style to an Ocean Wave
Left Release-Recycle
 Zoom
 Centers Pass Thru (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you go
 Swing Thru 2 by 2, boys Run right you know
 Boys Circulate one time, Ferris Wheel
 my friend
 Centers Sweep 1/4 - Pass the Ocean then
 Release Recycle 2 by 2, then you do a
 Zoom
 Centers Square Thru three, Swing the
 Corner, Promenade
 ...add 16 beat tag.

● MORE "RELEASE" VARIATIONS
(By Dick Kenyon)

The author of Release-Recycle has also applied the "Release" traffic pattern to several other commands, as noted below:

RELEASE-AH SO From a 1/4 Tag formation, wave ends and outside beaus Extend and all finish like an Ah So to end in RH Columns.

- 1-3 Pass the Ocean
Release-Ah So
8 Circulate Double
Boys Run, centers Pass Thru
Star Thru, Pass Thru
Wheel & Deal, centers Pass Thru (AL!)

RELEASE THE DIAMOND From center-to-center trailing diamonds, each outfacing point Extends to the Wave-end center and those 2 Bend the Line. Simultaneously, each infacing point Extends to the furthest other center (who does a 1/4 out) and these two now Wheel as a Couple (as in Ferris Wheel) to end the action in a DPT formation.

- 1-3 1/2 Square Thru
Curlique
Split Circulate 1-1/2
Release the Diamond
Centers Pass Thru OPB-os
Swing Thru, Turn Thru ... AL!

RELEASE CYCLE & WHEEL From a 1/4 Line formation (2faced line between couples as in 1-3 Star Thru, Veer Left), line ends and outside beaus Extend and, without stopping, the centers Wheel & Deal as the outsides Recycle to end in a DPT formation.

- 1-3 Pass the Ocean
Swing Thru, boys Run
Release-Cycle & Wheel
Centers Pass Thru, Star Thru (ZL-os)
Cross Trail AL!

● SHARE THE WEALTH

We received a neat letter from subscriber Elsie Jaffe about last month's Promenade gimmicks (see page 1124). She agreed the idea had been around for a number of years and she offered a number of additional goodies from her files:

- From an in-sequence Promenade
All with original partners:

- Sides go Single File
Heads Wheel In Slide Thru
RL Thru, Same 2 Dosado
Touch 1/4 (AL!)

- Sides go single file
Heads Wheel In, Pass the Ocean
Girls Trade, Cast Off 3/4
Boys Run and as couples
Lead Right (AL!)

Elsie also noted that she prefers to say "Heads to the Middle" (rather than "Heads Wheel In"); she says it makes certain that the Heads do not Wheel Around! She also provided this Promenade gimmick that works from an out-of-sequence Promenade (and thus a neat "fixer"):

- Sides go Single File
Heads Wheel in, Pass the Ocean
RL Thru with a full turn around (AL!)

And finally, Elsie also sent in this nifty Triple Trade routine (makes a super tip-opener at a Plus 1 dance!):

- 1-3 RL Thru, same ladies Chain
Side ladies Chain 3/4
Head men turn'em and Rollaway
Lines of 3 Dosado to an OW
Triple Trade, Allemande Left!!

(slick!)

● MOVIN' DOWN THE MAINSTREAM

We occasionally find callers who tend to identify certain Formations as "belonging to" a particular dance level or plateau (diamonds, for example, as Plus 1 formations, an Hourglass is A2, etc.), and while we think we can figure out why some callers might feel that way, the truth, of course, is that Formations have absolutely nothing to do with level. It is possible -- and sometimes even fun -- to work with some of the frequently mis-labeled higher level Formations using only Mainstream commands. Note the following:

Diamonds (Symbol D)

- Side ladies Chain
 - 1-3 Square Thru OOB
 - Curlique
 - Split Circulate 1-1/2 (D)
 - 4 girls Swing Thru Double
 - 4 boys face in
 - Girls Turn Thru
 - Boys Courtesy Turn your girl....ZL-os
 - Star Thru, RL Thru
 - Veer Left, girls Hinge(D)
 - 4 girls Swing Thru
 - Center girls Run
 - 4 girls 1/2 Tag the Line(OF)
 - Pick up a boy & Couples Circulate
 - ...boys go Double, girls Trade
 - Everybody Ferris Wheel
 - Centers Pass Thru (ZB) AL!

3 by 1 Lines (Symbol 3x1)

- 1-3 Square ThruZB
 - Swing Thru
 - Boys Trade, boys Run
 - 4 girls Trade,
 - Same girls Walk & Dodge (3x1)
 - Those who can Wheel & Deal
 - The other 4 Recycle RB-os
 - Star Thru, RL Thru
 - Rollaway 1/2 Sashay (1/2L)
 - Ends Curlique, centers Square Thru
 - Centers In, Cast Off 3/4 (3x1)

Centers 4 RL Thru
 Same 4 Pass Thru (3x1)
 Same girls turn back (4L)
 Couples Circulate, WD (3B)
 Swing Thru, Scoot Back
 Boys Run (ZL) AL!

Hourglass (Symbol HG)

- 1-3 lead right, circle to a line.. ZL
 - Curlique, 8 Circulate 1-1/2
 - 4 girls Trade & Spread 'way apart (HG)
 - Center boys Hinge
 - 4 boys 1/2 Tag the Line (1/2F)
 - Pick up a girl & Couples Circulate
 - Bend the Line, Swing Thru
 - Recycle, Sweep 1/4, Veer Left ..(OF)
 - 4 girls Circulate 1-1/2 (HG)
 - Center girls Hinge
 - 4 girls Wheel & Deal
 - Boys face in, girls Pass Thru
 - Split the boys & Run around that boy
 - Pass Thru, Tag the Line - Right ..(OF)
 - GirlsCirculate, Wheel & Deal .. AL!

T-Bones (Symbol TB)

- 1-3 Pass Thru, Separate
 - Go 'round 1, line up 4 (1L)
 - Center 4 Touch 1/4 (TB)
 - Same 4 Walk & Dodge
 - Ends Slide Thru, Star Thru
 - Pass Thru, Bend the Line
 - Star Thru (OPB-os)
 - Pass Thru
 - Centers Star Thru (TB)
 - Centers Spin the Top
 - All 4 boys Run
 - Center 4 Bend the Line
 - Touch 1/4 (1C)
 - 8 Circulate Double
 - Boys Run
 - Centers Touch 1/4 AL!

• CALLERLAB QUARTERLY SELECTION

COUPLE UP

It must undoubtedly be old-hat for you by now, but in case you hadn't already heard, "Couple Up has been selected as Callerlab's Quarterly Selection move for the final Quarter of 1980. We have featured the movement in a fairly recent issue (see July 1980, page 1105) so we won't bother to repeat the definition again. We will, however, provide a number of additional Couple Up routines since we imagine that the movement will be seeing a lot of action in the next few months.

Try these on for size:

- 1-3 Curlique
Walk & Dodge OPB-os
Curlique (check your waves) (1W)
Swing Thru (4W)
Centers Run (2F)
Couples Circulate (2F)
Bend the Line (2L)
Curlique (2C)
Centers only Couple Up
Swing Thru Double
The other boys Run
Ping Pong Circulate
Centers Recycle
Same 4 Curlique
Couple Up
Circle 8
4 boys Touch 1/4 & Spread
4 girls Spin the Top (check
diamonds)
Diamond Circulate Double
Flip the Diamond & Extend
Go Right & Left Grand!
- Allemande Left, Alamo Style
Balance!
Heads only Couple Up
Same 4 Square Thru
Put Centers In, Cast Off 3/4

Girls only Ferris Wheel
Boys Recycle, go behind the girls
4 girls Slide Thru
Same girls Couple Up
4 girls Touch 1/4
Those who can Star Thru
The other girls turn back, Slide Thru(OF)
Bend the Line CL
Star Thru, Dive Thru
Square Thru 3/4 AL!

- 1-3 Right & Left Thru
Rollaway 1/2 Sashay
Curlique
Couple Up & Spread (1L)
Slide Thru
Double Pass Thru
Leaders only Cloverleaf
Center 4 Chase Right
Same 4 Couple Up AL!

And finally, here's an easy singing call routine using Couple Up (it's a Corner Progression):

- Head 2 Square Thru 4 hands I say
Dosado go back-to-back, then
Curlique that way
Scoot Back go 2 by 2, Couple Up
you know
Same 2 Pass the Ocean, Recycle Joe
Allemande Left that Corner & your
partner Dosado
Go back & Swing that corner girl
and then you Promeno
...add 16-beat Tag.

• THE QS PAGE

- 1-3 Pass the Ocean
 - Extend the Tag ZB-os(ow)
 - Girls Trade
 - Linear Cycle EPL
 - Star Thru
 - Right & Left Thru
 - Veer Left (OF)
 - Ferris Wheel
 - Double Pass Thru
 - Track II ORB-os
 - Girls Trade
 - Linear Cycle RL
 - Square Thru
 - Trade By (ZB) AL!

- 1-3 Pass the Ocean
 - Extend the Tag ZB-os
 - Extend the Tag again
 - Centers Swing Thru
 - Outsides Trade
 - Everybody Ping Pong Circulate
 - Centers Recycle
 - Sweep 1/4
 - Cross Trail, Separate
 - Go 'round 1, line up 4 ... CL
 - Right & Left Thru
 - Dixie Derby (OF)
 - Bend the Line CL
 - Touch 1/4
 - 8 Circulate Double
 - Everybody Trade & Roll ... CL
 - Right & Left Thru
 - Slide Thru (ZB) AL!

- 1-3 Pass Thru, Separate
 - Go 'round 1, line up 4 ... (1L)
 - Touch 1/4
 - 8 Circulate
 - 4 boys Trade & Roll
 - Same boys Square Thru
 - Girls facing out Run
 - Everybody Curlique CB (ow)
 - Scoot Back (1/2W)

- Boys Trade
- Boys Run (OF)
- Ferris Wheel
- Double Pass Thru
- Peel Off (2L)
- Touch 1/4
- Track & Trade (OF)
- Couples Circulate
- Bend the Line
- Pass the Ocean OPB-os
- Swing Thru
- Turn Thru AL!

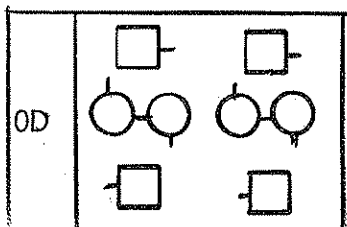
- 4 Ladies Chain
 - 1-3 Cross Trail, Separate
 - Go 'round 1, line up 4 RL-os
 - Pass Thru
 - Chase Right (2W)
 - Couple Up EPL-os
 - Right & Left Thru
 - Dixie Derby (OF)
 - Ferris Wheel
 - Centers Sweep 1/4
 - Pass the Ocean, girls Trade
 - Ping Pong Circulate
 - Extend the Tag OB-os
 - Swing Thru, boys Run (OF)
 - Bend the Line EOL
 - Slide Thru, Curlique
 - Couple Up (1/2L)
 - Square Thru
 - Go Right & Left Grand!

- And here's a slick QS return-to-home
get out: (see page 858)
- From a Zero Line with No. 1 Couple
in lower left-hand quadrant:
- Pass the Ocean
- Swing Thru
- Extend the Tag
- Centers Hinge & Couple Up
- Outsides U-turn back (You're home!)

FORMATION MANAGEMENT

RIGHT-FACING, CENTER-TO-CENTER TWIN DIAMONDS

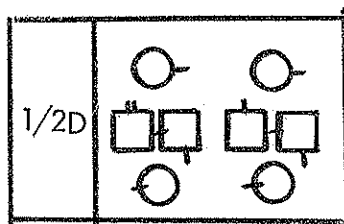
In our Formations Management feature last month we provided a detailed overview covering a broad spectrum of diamond and diamond-type formations. This month, we'll take a somewhat closer and a more in-depth look and what must, unquestionably be the most popular diamond formation of them all: Right facing, center-to-center twin diamonds (Symbol "D"). We will, as usual, describe each of the six possible symmetric boy-girl arrangements in which such diamonds may occur using the appropriate and currently approved Callerlab numerical designations.



Zero (normal) Diamonds (0D)

The two most popular methods for establishing zero diamonds are (1), to call, from a zero (normal) 2-faced line arrangement (0F), "Girls Hinge" and, (2), to call, from a zero (normal) 8-Chain Thru (Box) arrangement (0B), Touch 1/4 + Split Circulate once and a half. Less used -- but no less effective -- set-ups include: From a moving circle in which boys are paired with boys and the girls are paired with girls (i.e., 1-3 Pass Thru, Separate, go 'round 1, squeeze in and Circle 8), call "4 boys Touch 1/4 and Spread" and then "4 girls Spin the Top"; and from a zero(normal) left-hand ocean wave (0LW), to call "Left Swing Thru, girls Hinge or Cast Right 3/4, boys turn back (a directional "Fan Back"). And in the Advanced Program, we may establish a 0D by calling, from a 1/2 Sashayed parallel ocean wave arrangement (1/2W), "Switch to a Diamond" (centers Run, new centers Hinge).

In the Plus 1 Program a command to "Flip the Diamond" (to a zero/normal parallel ocean wave formation) is probably the easiest (and most-often used) zero diamond normalizer. (In the A-1 program, "Cut the Diamond" produces a zero/normal 2-faced line) (0F). Another "quickie" normalizer is to simply have the centers Hinge or Cast 3/4 to form a 0F. And remember, too, that in any center-to-center twin diamond arrangement, the 4 center dancers (girls in a zero diamond) may be regarded as being in a 4-dancer ocean wave and the points (boys in a 0D) may be regarded as being in a box-circulate foursome (at least insofar as they may be asked to Box Circulate!).

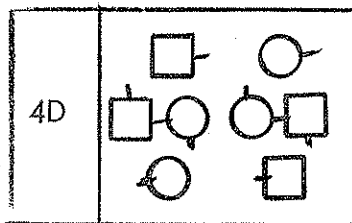
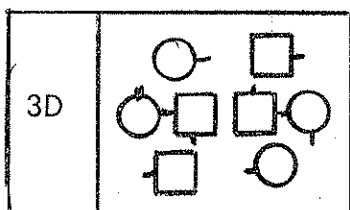
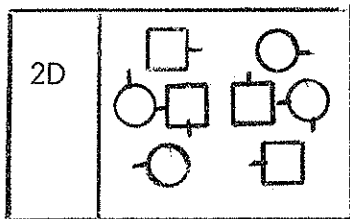
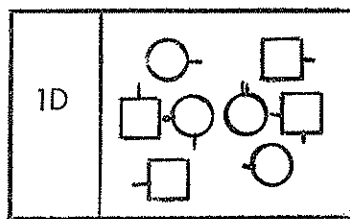


1/2 Diamond (1/2D): This is the obvious half-sashayed version of a zero diamond (from a zero diamond, call Diamond Circulate). This arrangement is commonly created by calling "Centers Hinge or Cast 3/4" from a 1/2 Sashayed parallel 2-faced line arrangement (1/2F), or by calling, from a 1/2 Sashayed 8-Chain Thru (1/2B) "Touch 1/4, Split Circulate 1-1/2". And from the same BBGG circle (described above) a 1/2 Diamond is also produced by having

Diamonds (continued)

the 4 girls Touch $1/4$ and Spread as the 4 boys Spin the Top.

From a $1/2$ D, normalizing procedures are pretty much the same as those listed for a zero diamond. Flip the Diamond produces a parallel $1/2$ Sashayed ocean wave arrangement ($1/2$ W) and a Cut the Diamond creates parallel $1/2$ Sashayed 2-faced lines ($1/2$ F). Another popular normalizer from this arrangement is to have the 4 boys Swing Thru and Extend as the 4 girls $1/4$ In (face the center). This produces a No.2 Box and from here the boys may Run to form normal/zero facing lines of 4.

SAMES SEX PAIRS / MIXED SEX PAIRS

The essential difference between zero and $1/2$ Sashayed diamond arrangements and the 4 diamond arrangements shown below is that in the $0/1/2$ versions, the sexes are alternating while in the other 4, same sexes follow one another. However, just as it is possible to move from a zero diamond to a $1/2$ D by calling Diamond Circulate (and back again by calling another Diamond Circulate), it is also possible from any one of the other four (1D, 2D, 3D, 4D) to move into any one of the others by calling an appropriate number of Diamond Circulate. From a 1D a Diamond Circulate produces a 4D; another Diamond Circulate produces a 2D; another produces a 3D; and one more Diamond Circulate produces the original 1D arrangement.

Note also, however, that there is a significant difference in the make-up of the 4-dancer ocean wave formed by the 4 centers. This wave in 1D and 4D is normal and in 2D and 3D, the wave is $1/2$ Sashayed.

An easy set-up for these four arrangements is to call Centers Hinge from the corresponding parallel 2-faced line arrangement (1F plus Centers Hinge produces a 1D; 2F plus Centers Hinge produces a 2D, and so on.) It is interesting to note, on the other hand that while, when it comes to normalizing these diamonds, a 1D plus Flip the Diamond produces a 1W and a 2D plus Flip the Diamond produces 2W, this correspondence in the other two arrangements because a 3D plus Flip the Diamond produces a 4W and a 4D plus Flip the Diamond produces a 3W. And for those in the Advanced Program, it is also interesting to observe the $1/3$ Zero-like effect that the command 6 by 2 Acey Deucey has upon this formation:

From:		1x	2x	3x
0D	6x2 Acey Deucey called:	=1D	4D	0D
$1/2$ D	" " " "	=2D	3D	$1/2$ D
1D	" " " "	=4D	0D	1D
2D	" " " "	=3D	$1/2$ D	2D
3D	" " " "	= $1/2$ D	2D	3D
4D	" " " "	=0D	1D	4D

choreo



BREAKDOWN

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

NOVEMBER 1980

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WHAT'S HAPPENING?

We're back in harness after a three week whirlwind trip through Europe (see page 1145) and the choreographers have been busy in our absence. A whole new bagful of experimentals were waiting for us upon our return and, after going thru them all, we find that two of them are worth a second look: Joe Uebelacher's "Make a Pass" and Bob Elling's "Pass the Diamond". Here's the rest of the crop:

BEAN SPROUT (Ron Korda): From an 8 dancer Tidal Wave (1) all Grand Swing Thru, (2), End couples Hinge and do a Concentric Vertical 1/2 Tag the Line In, and (3), centers Explode and do the centers part of a Load the Boat.

BLACKOUT (Gary & Diana Boley) From parallel waves or lines (end dancers in tandem)): Ends 1/2 Zoom & Hinge and outfacer Rolls twice (turns back); centers 1/2 Tag the Line.

BUCKLE AND ANYTHING (Will Larsen) From waves or 2-faced lines, the ends do the "Buckle", i.e., outfacing end Cross Folds as infacing end Circulates & Folds. Centers do the "Anything". From parallel waves Buckle & Walk & Dodge ends in an 8-Chain Thru formation.

CHECKMATE THE DIAMOND (Gene Knutsen): From twin diamonds, points Circulate twice and a bit more and then close up and face in (as in Checkmate) while the centers Hinge, outfacer's Fold DPT and individually face right & Extend (as in Checkmate) to end in 2-faced lines.

CONVERT THE TRIANGLE: From wave base triangles: the apex steps ahead as base dancers Hinge and adjust to a tandem base triangle (from Tandem base triangles, the lead dancer does a phantom Hinge as the other 2 Extend to form a wave base triangle.

ENGAGE THE DIAMOND (Bob Elling) From a 1/4 Box (BBP), outside dancers Veer left and belle dancer steps forward. lead center also steps forward and these 2 now Hinge to become diamond centers. Trailing centers also Veer Left and step forward to become diamond points.

What's Happening? (continued)

FAN TO A BOX (Tom McGrath) From parallel ocean waves, all Fan the Top; each end now Trades with adjacent center and individually moves ahead to Promenade 1/4 of the way around the outside and then does a 1/4 in when meeting the end from the other side (they do not Pass Thru). Simultaneously, the center 4 Fan the Top and Slide Thru. Because of the Slide Thru, the end-up formation will vary depending on the arrangement (zero waves produce zero boxes).

FLIP, FLOP, FLITTER (Don Malcolm)

Flip: From parallel waves, centers Slither, ends Fold, all adjust to 8-Chain Thru;

Flop: From an 8-Chain Thru, Touch 1/4 and Slither;

Flitter: From parallel 2-faced lines, as Couples Hinge & as couples Slither;

Explode the Coop: From Parallel waves: Flip, Flop & Flitter.

HOP, STEP & JUMP (Ronald Korda)

Hop = Partner Hinge

Step = Pass Thru

Jump = Partner Trade

From 8-Chain Thru, Hop, Step & Jump ends in facing lines of 4; from columns: Hop & Step ends in lines of 4 facing out, etc.

KICK THE BUCKET: From parallel 2-faced lines or waves; ends 1/2 Zoom & Hinge as centers facing out Kick-Off.

LINE UP THE DIAMOND (Joe Uebelacher)

From center-to-center diamonds: Wave dancers Linear Cycle as points do a Couple Up on the outside to end in facing lines of 4.

MASS CONFUSION (Chuck Jaworski) Assume a zero column (ZL+Touch 1/4): 8 Circulate 1-1/2; center 6 Trade and girls only Roll and Pass Thru, turn in & Touch 1/4 with girl they meet. Boys meanwhile Cut the Diamond to form a momentary column of 3 with the girls (end boys are flankers); columns of 3 now Circulate, center 2-faced line does a Wheel

and Deal as outfacing boys Run to end the move in a DPT formation.

PULL & CAST 1/4, 1/2, 3/4 (Bill Gordon)

From facing couples: beau dancers pull by with inside hands and Cast left 1/4, 1/2 or 3/4 as directed.

SCOOT & QUARTER (Gary Brown)

From a 1/4 Tag formation all Scoot Back. Wave ends and adjacent centers Cast 3/4 as the outsides Cast Back to Touch 1/4 with the one they meet. Ends in Columns.

SNAKE IT: From RH mini-wave: face the dancer adjacent and change hands and make a LH mini-wave; from LH mini-wave: face adjacent dancer and change hands to a RH mini-wave.

SPIN TO A COLUMN (Leon Sykes)

From parallel waves: ends and adjacent center Cast Off 3/4; new centers now Cast 3/4 with inside hands as ends move up and all do a Single Hinge.

SPLITIME CIRCULATE (Bob Davis)

From parallel ocean waves: All 8 Circulate 1-1/2 places and then those in mini-waves (but not in the center wave of 4) Pass In. Ends in a 1/4 Tag formation.

SWING YOUR NEIGHBOR (Eddie Car-

ruthers): From parallel waves or columns all Swing 1/2 (ends with adjacent centers) and finish by doing a standard Follow Your Neighbor action. RH waves become LH waves and vice versa; RH columns become LH Tidal waves.

TALLY THE WAVE (Corky Birt)

From any parallel OW formation, all 8 Circulate 1-1/2 center wave of 4 does a Spin the Top while 2 mini-waves Dosado to form a Tidal Wave. Without Stopping, all now do a Grand Swing Thru plus a Grand Spin the Top to end in parallel ocean waves.

• NEW MOVEMENT (Experimental)

MAKE A PASS (Joe Uebelacker)How To Do It:

From a 1/4 Tag formation (eith either a RH or LH wave in the center): Each inside center dancer does a Pass Thru with the outside dancer he or she is facing (this forms a momentary 2-faced line standing between 2 mini-waves). Without stopping, those in the center Cast Off 3/4 as each mini-wave does a Trade & Roll to end the movement in facing lines of 4. Make a Pass can also be called from a RF or LF 1/4 Line formation (2-faced line between facing pairs) -- in which case it ends in 3x1 lines.

Impressions:

We introduced Make a Pass at a Plus 2 workshop session and had excellent dancer response. It takes a careful step-by-step teach (be sure to caution the inside ends to stand pat until the Cast-Off) but we noted no problems and, as we say, our dancers were really enthusiastic. To end the movement in normal (zero) lines, call it from a 1/4 Tag in which outsides are normal but inside wave dancers are 1/2 Sashayed.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru, girls Circulate Boys Run, Ferris Wheel Centers Swing Thru <u>Make a Pass (RL)</u> Square Thru, Trade By	<u>BOX ZERO</u> (Technical)
<u>From a Zero Line - ZL (1P2P)</u> Pass Thru, Wheel & Deal Centers Swing Thru Same boys Trade <u>Make a Pass</u>	<u>LINE ZERO</u> (Technical)
<u>From a Zero Box (ZB)</u> Swing Thru Boys Run Ferris Wheel Centers Swing Thru <u>Make a Pass (ZL)</u>	<u>CONVERSION</u> (Zero Box to Zero Line)

• MS EMPHASIS MOVES

8-CHAIN THRU and
PASS TO THE CENTER

Since the above 2 moves have been selected as Callerlab's MS Emphasis moves for the current quarter, we thought it might be fun to go to the files and dig out some of the things we used to do with 8-Chain Thru. Almost as soon as it appeared, callers discovered that it zeroed out in multiples of 4 and we all soon began to intermix 8-Chain Thru with 8-Chain 4, 8-Chain 1 with 8-Chain 5, 8-Chain 6 with 8-Chain 2, and so on. Then we all began to do gimmick routines like this one:

- Head ladies Chain right
New Side ladies Chain across
1-3 Square Thru RB
Swing Thru, Box the Gnat
8-Chain Thru
Swing Thru, Box the Gnat
8-Chain 6
Swing Thru, Box the Gnat
8-Chain 4
Swing Thru, Box the Gnat
8-Chain 3 AL!

Here's another variation featuring an idea that was introduced in a routine we used to call "Seasick" (all routines had names in those days!):

- 1-3 Square Thru ZB
8-Chain Thru, BUT...
Heads go 5, Sides go 6
Leaders Cloverleaf
Trailers California Twirl AL!
- 4 ladies Chain
1-3 Square Thru OB
8 Chain Thru, BUT...
Heads go 5, Sides go 6
Centers In, Cast Off 3/4 (1L)
Star Thru
Centers Square Thru 3/4 AL!

The routines below feature choreography in the current mode and use both 8-Chain Thru and Pass to the Center:

- 1-3 Square Thru ZB
8-Chain Thru (or 4)
Right & Left Thru
Pass to the Center
Centers Square Thru 3/4 AL!
- 1-3 Square Thru ZB
Swing Thru, boys Run
Bend the Line EPL-os
Square Thru, Trade By
Pass to the Center
Centers Touch 1/4, Walk & Dodge
Separate, 'round 1, line up 4 (1L)
Star Thru, centers Pass Thru RB
8-Chain 1 (or 5) AL!
- 1-3 Cross Trail, Separate
Go 'round one, line up 4 RL-os
Slide Thru
Pass to the Center
Centers Pass Thru (AL!) ZB
Swing Thru
Girls Circulate, boys Trade
Scoot Back, Pass to the Center
Centers Swing Thru, Extend
Swing Thru, Ends Circulate
Centers Trade, boys Run ECL-os
Reverse Flutterwheel OL-os
8-Chain Three (or 7) AL!

Pass to the Center APD:

- 1-3 Pass Thru, Separate
Go 'round 1, line up 4 (1L)
Pass Thru, WD, Zoom
Boys Pass Thru, Pass to the Center
Girls Swing Thru & Extend (1W)
Swing Thru, Pass to the Center
Centers Swing Thru, Ping Pong Circ.
Centers Recycle, RL Thru, Pass Thru
8 Chain 1 AL!

• EUROPEAN REPORT

As we write this, we have been back in California for exactly 8 days. We were overseas for 3 weeks and while we are still feeling a bit of jet lag, we are also still very much aglow from the many happy memories we brought home with us, and from the pleasure of making so many new square dance friends on the other side of the Atlantic.

Although we allowed ourselves some time for sightseeing and for doing the traditional tourist things, most of our trip centered itself around the square dance scene in both England and Germany. We had an absolutely fantastic time and we thought you might enjoy hearing a little bit about our experiences.

All in all, we called ten dances and conducted 3 caller clinics (one each in London, Heidelberg and West Berlin) and while both Betty and I knew (from our 1977 trip to Japan) that square dancers all over the world are great people to be with, it is always pleasant and refreshing to travel overseas and have the reality of that fact re-confirmed.

We had respectable crowds at all our dances -- anywhere from 10 to 20 squares -- and the average level was a comfortable MS + QS, although we did manage to get in a couple of solid Plus 1/Plus 2 dances in England (for Johnny Hayes club in Southampton and for Dave Clay's group in Nottingham). There was also a fine dance for Malcolm Davis' group in the "Fenlands". We were, in addition, quite impressed with the caller clinic that had been organized by Pete Skiffins, the Training Chairman of the British Caller's Club. It was a 2-day live-in affair at a very comfortable hotel on the outskirts of London. We understand that it was the first time a training session had been conducted along those lines and we thought it went very well. We also discovered, quite to our surprise, that English callers have really developed the market for one-night stands -- a good deal more than we have over here. There are, in fact, at least two full-time professional callers in England who derive the bulk of their income from calling one-nighters. (Are we missing abet here?)

After goofing around Paris and Switzerland for a few days (where we unexpectedly crossed paths with Stan Burdick's SD Tour in Interlaken), we headed for Heidelberg where, in addition to a caller clinic sponsored by ECTA, we called a dance for Rudi Pohl's Swinging Stars and where, at another dance in nearby Bitburg, we also split the bill with caller Al Stevens. We also had the very great pleasure of accompanying the Swinging Stars on a club bus-outing through the Black Forest -- and it was just like a square dance bus trip back home with lots of singing, storytelling and good fellowship. (We had a clarinet/guitar and harmonica trio that you simply would not believe!)

From there, it was off to West Berlin (y'gotta see the wall to really believe it!) to do a dance for Cleve and Missy Cooper's Dancing Bears -- and then down to Munich and a dance for another terrific group, the Munich Dip and Divers (caller Hank Meyer and Pres. Hans-Dieter Keh). The Dip and Divers afterparty, incidentally, was held at the world famous Munich Hofbrau Haus. We find it interesting to observe that while it wasn't too long ago that the SD activity in Germany consisted of 80 to 90% American dancers and callers, the reverse would seem to be true today. We are told that at least 75% of the dancers in Germany today are Germans -- & we think that's fantastic! Equally interesting is the fact that although there are still a lot of American (mostly military) callers in Germany, they too are now outnumbered by German callers.

And once again -- to all the many dancers and callers we met in Europe, thanks for a great experience. We hope to be able to do it again in the near future.

• NEW MOVEMENT

PASS THE DIAMOND (Bob Elling)How To Do It:

From an 8-Chain Thru formation (or from parallel ocean waves: All Pass Thru (Step Thru); new centers Touch to a wave as outsides individually face right to end the movement in twin right-facing center-to-center diamonds.

Impressions:

A simple and easily-taught command that quickly converts an 8-Chain Thru or wave formation to diamonds. One might even, in fact, be tempted to say that the diamonds are established a bit too quickly. We noted, for example, some minor problems in our initial teach with dancers not being able to immediately recognize their newly-formed diamonds. We must, however, also report that the problem seemed to disappear after a few careful walk-thrus. Note that it is necessary to call "Pass the Diamond" from either a No. 1 or a No. 2 Box (same sex pairs) in order to end the action in normal or 1/2 Sashayed diamonds.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Curlique <u>Pass the Diamond</u> Diamond Circulate Girls Cast right 3/4 Wheel & Deal	<u>BOX ZERO</u> (True)
<u>From a Zero Box Ocean Wave (ZBow)</u> Single Hinge Girls Fold, boys Pass Thru <u>Pass the Diamond</u> Diamond Circulate Flip the Diamond Girls Trade (ZBow)	<u>WAVE ZERO</u> (True)
<u>From a Zero Line - ZL (1P2P)</u> Pass Thru Chase Right Swing Thru, centers Run Wheel & Deal <u>Pass the Diamond</u> Diamond Circulate Flip the Diamond Linear Cycle	<u>LINE ZERO</u> (True)

Pass the Diamond (continued)Sample Routines:

- 1-3 Pass Thru, Separate
Go 'round 1, line up 4 (1L)
Pass Thru
Wheel & Deal, Zoom
Centers (boys) Pass Thru (2B)
Pass the Diamond (0D)
Diamond Circulate
Flip the Diamond
Girls Trade ZBow
Single Hinge (1W)
Girls Fold, boys Pass Thru (2B)
Pass the Diamond (0D)
Diamond Circulate
Flip the Diamond
Girls Trade
Linear Cycle CL-os
Slide Thru (ZB) AL!
- 1-3 1/2 Square Thru ZB-os
Curlique (1W)
Scoot Back (2W)
Pass the Diamond (0D)
Diamond Circulate (1/2D)
4 boys Swing Thru
Flip the Diamond RBow
Girls Trade
Recycle
Veer Left (0F)
Ferris Wheel
Centers Sweep 1/4
Right & Left Thru
Rollaway, 1/2 Sashay
Circle Left
4 boys Square Thru (2B)
Pass the Diamond (0D)
Diamond Circulate
Diamond Circulate again (0D)
Flip the Diamond (1/2W)
Go Right & Left Grand!
- 1-3 1/2 Sashay, Circle Left
4 girls Square Thru (1B)
Pass the Diamond (1/2D)
4 boys Swing Thru

4 girls Circulate (1/2D)
Center boys Run
New center boys Hinge
4 boys Diamond Circulate
4 boys Flip the Diamond ... (1/2D)
Everybody Flip the Diamond (0W)
Box the Gnat
Go Right & Left Grand!

APD Variations:

- 1-3 Square Thru ZB
Pass the Diamond (4D)
Diamond Circulate (2D)
Centers Swing Thru
Other 4 face in
Extend the Tag (4W)
Centers Trade (2W)
Pass the Diamond (0D)
Diamond Circulate
Flip the Diamond
Centers Trade OPBow
Swing Thru, boys Run
Tag the Line
Lady go left, boys go right, AL!
- 1-3 Pass the Ocean, Extend
Pass the Diamond (4D)
Diamond Circulate (2D)
Center boys Trade and..
With a new girl Cast right 3/4 (2F)
Ferris Wheel, boys Pass Thru (2B)
Pass the Diamond (0D)
Diamond Circulate
Flip the Diamond OPB-os
Swing Thru, Turn Thru AL!

SINGING CALL (Corner Progression)

Head 2 RL Thru, turn this girl I say
Slide Thru, Pass Thru, Curlique that way
Scoot Back go 2 by 2, Pass the Diamond
there
Diamond Circulate my friend, Flip the
Diamond, gone again
Trade the Wave, Left Allemande, Part-
ner Dosado, Corner Swing, then Promeno
...add 16 beat tag

• SHARE THE WEALTH

Australian subscriber Dave Cox sent in a pair of interesting routines:

- (Get-out from a Zero Line-ZL)
 Pass Thru, Wheel & Deal
 Double Pass Thru, centers In
 Cast Off 3/4, centers Swing Thru
 Everybody Slide Thru (AL!)
- Head Gents & Corner go up & back
 Same 4 Pass Thru & Cloverleaf
 The others Spread & Everybody Star Thru
 Centers In, Cast Off 3/4
 Star Thru, Pass Thru
 Everybody Pass Thru (AL!)

Hawaiian subscriber Ervin Parrish sends in some more ideas on the "Y'can if you want to--but y'don't have to" variations. Erv's idea starts from a static square and goes like this:

- Those who want to....Roll 1/2 Sashay
 Either Heads or Sides Square Thru
 Swing Thru.....

At this point the caller may add as many non-sex dependent zeros as he or she may wish to include and then....

Centers Trade
 Ends Circulate
 All the boys Run
 Bend the Line

At this point you will always have achieved a Zero Line and you may call an appropriate get-out.

Erv also points out that the command "Those who want to 1/2 Sashay" has the potential of creating some sixteen different boy girl arrangements which can make for some interesting APD variations. We suggest

that you therefore keep the zero choreography in line with the APD ability of your floor. In addition, it should be pointed out that the boys Run at the end of the sequence will probably involve some no-no body flow and every caller is urged to consider whether the gimmick nature of the routine will justify using it. (Our view is that it is OK -- as a one or two-time gimmick -- but that's all!) Here are some sex-less zeros:

- Centers Run
 Wheel & Deal
 Swing Thru
- Centers Run
 Couples Circulate
 Wheel & Deal
 Pass Thru
 Trade By
 Swing Thru
- Swing Thru
 Centers Run
 Tag the Line - Right
 Centers Cross Run
 New Centers Trade
 Wheel & Deal
 Swing Thru
- Centers Run
 Tag the Line - Left
 Wheel & Deal
- Ends Fold
 Peel Off
 Wheel & Deal
 Swing Thru
- Centers Run
 1/2 Tag & Scoot Back
 Outfacers Run
 Everybody Load the Boat
 Swing Thru

What's Happening? (continued)

TRACK THE ACTION (Lefty Tidd) From a completed DPT, leads Partner Trade and Pass Thru with the trailers (momentary Trade By). From here, new centers make a RH star and turn it 1/4 as outfacers do a Partner Hinge and Trade; then, without stopping, those who can Cast Left 3/4 as others move up to end in parallel ocean waves.

TRADE THRU (Andreas Macke) From back-to-back couples, all Partner Trade and beau's position (boys) move forward as belle's position (girls) falls in behind. Beaus now Pass each other and then also Pass the belles; belles meet and Touch as the beaus 1/4 right to end the action in a diamond.

TRANSFER THE DIAMOND (Gene Knutson) From center to center diamonds, wave dancers begin as in Linear Cycle (Hinge & Fold); now they do a 1/2 Tag and Cast Off 3/4 and Extend as the points Circulate two places, close up and individually face in as in Transfer the Column (ends in parallel waves).

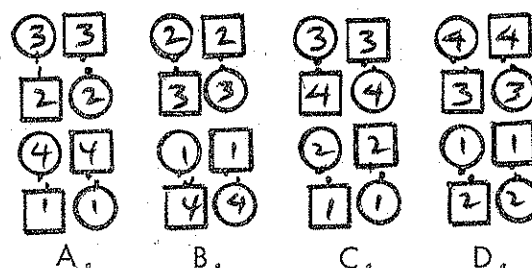
TRUCK ON DOWN (Ted Stevenson) From columns: all Circulate 1-1/2 and the center 6 Hinge. The end and the adjacent center walks forward to Promenade 1/4 around the outside and face in as wave centers do a Cross Run to end in a 1/4 Tag formation.

TURNING POINT (Rich Jenkins) From any column formation with the centers in a Box Circulate, outsides Trade, Roll & Pass In as centers Star 1/4, then Single Hinge to a momentary wave where the wave centers Trade (Ends in 1/4 Tag).

UNCOUPLE (George Amos) From any allowable couples formation (facing, back-to-back) beau dancer Runs right, then all Box Circulate one place (Lines end in waves; 8-Chain Thru and Trade By formations end in Columns.

● SIGHT CALLER'S NOTEBOOKPAIRED-UP SNAPSHOT

A sight caller is often able to recognize or "Snapshot" a particular 8-Chain Thru (Box) set-up in which all dancers are paired with their original partners. It is, of course, quite easy in such cases to simply call "Swing Thru, boys Run, Bend the Line and to then check to see whether the resultant lines (ZL or ZL-os) are in or out of sequence in order to determine an appropriate get out. There is, however, a viable shortcut. Assume that a sight caller's key dancers are couples 1 and 4 (Couple No. 1 is "Primary") and then note the diagrams:



Note that in A and B both paired key couples are on the same side of the set and that in C and D the key couples are on opposite sides of the set. The shortcut get-out depends upon whether they dancers are in A/B or in C/D. Here's how it works:

For A and B:

If the Primary couple (No. 1) is on the outside, (A.): Swing Thru, Turn Thru, AL!

If the Primary couple is on the inside, (B.): call: Swing Thru, Box the Gnat, Square Thru 3/4, AL!

For C and D:

If the Primary couple is on the outside (C.): Call: Swing Thru, Box the Gnat, Square Thru 3/4, AL!

If the Primary couple is on the inside (D.), call: Swing Thru, Turn Thru, AL!

(in either situation the get-outs themselves are the same -- only their application is reversed!)

choreo



BREAKDOWN

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

DECEMBER 1980

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WHAT'S HAPPENING?

We received two press releases from Callerlab this month. The first one announced the result of it's recent Board of Governors election. Elected to serve their second term were Frank Lane, Jack Lasry and Bill Peters; elected for the first time were Harold Bausch, Orphie Easson and Ed Foote. Congratulations! It is also significant to note that with this election all of Callerlab's Board members have now been elected by a popular vote of the members.

The second release announced that for the first quarter of 1981, the Callerlab Quarterly Selections Committee has voted no new movements. Many different moves were considered by the Committee but none were deemed suitable for use in the Mainstream Program. The

release also suggests that this decision enables clubs and callers to review some of the overlooked moves in the MS Program while also reviewing styling and smoothness.

Outside of the featured moves, we only received a half dozen new ideas this month:

HINGE AND Q (Nonie Moglia) From a 1/4 Tag formation, wave dancers do a Single Hinge as the outsiders step forward between the Hinging pairs and Curlique. The move ends in columns.

NO CLOWNING AROUND (John Briar) From any formation from which it is possible to call a 3/4 Tag: all dancers do a 3/4 Tag the Line and, without stopping, wave dancers Hinge as outsiders individually 1/4 right to end in parallel 2-faced lines. The author lists a companion call "No Clwning Around With Your Neighbor". Starting from same formation as above, all 3/4 Tag and then the centers Cast right 3/4 as outsiders loop 3/4 to the right (as in Follow Your Neighbor) to end in left-hand ocean waves.

TAG THE BEAR (Andreas Macke) From couples back-to-back, all do a Partner Tag plus Hinge 1/4. Outfacers then Fold behind the infacers. Without stopping, the centers now Pass Thru and then all do

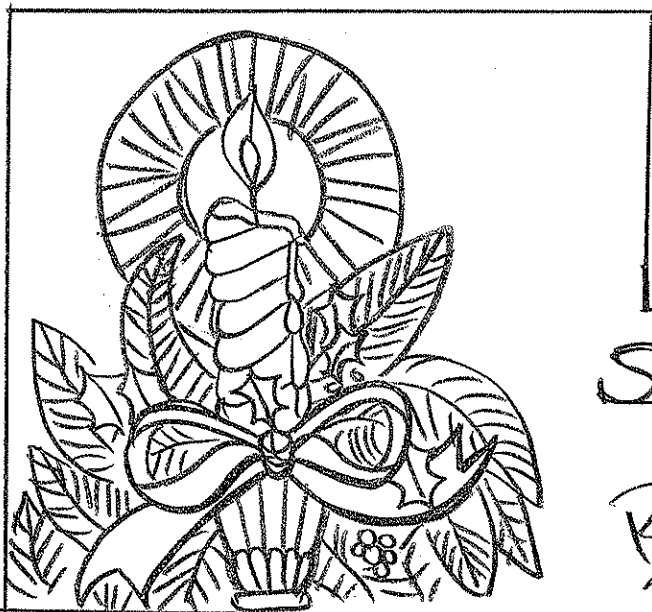
What's Happening? (continued)

another Pass Thru and the centers Touch to a Wave as the outsiders $1/4$ right to end the movement in twin center-to-center diamonds. "Cross Tag the Bear" begins as described above, i.e., all Partner Tag + Hinge + outfacers Fold. Centers now pull by with right hands and then Pass left shoulders with trailers and $1/4$ left as trailers Touch in the center to end the move in facing diamonds.

TAG THE WAGON (Bill Keys) From any formation allowing a Tag the Line, leaders turn back and Box the Gnat with trailers. Ends in an 8-Chain Thru (Box) formation).

TRACK TO A DIAMOND (Ed Lang) From columns, the lead 2 (No. 1 & 2 dancers) do a Track Two as the other 2 (No. 3 & 4 dancers) do like a $1/2$ Tag and then Cast Off $3/4$ to end in twin center-to-center diamonds.

TRADE & ROLL TO A DIAMOND (Bill Pasco) From parallel 2-faced lines, centers Trade & Roll and Touch to a Wave using the same hand they Traded with to end in diamonds. "Couples Trade & Roll to a Diamond" starts from the same formation; all first do a Couples Trade and then the centers Trade, Roll and Touch to end in diamonds as above.



● THE QS PAGE

A PAIR OF COUPLE UP SPIN-OFFS

British subscriber Malcolm Davis sent us two Couple Up variations that would seem to be logical extensions of the basic Couple Up idea:

GRAND COUPLE UP : Sides face as in Grand Square and do the first 8 steps to meet in the Heads' position where they Dosado and Slide Thru. Heads meanwhile walk 4 steps to the center to Touch $1/4$ and Couple Up and then they Pass Thru to the Sides position. They now do the Sides' part as described above while the Sides do the Heads' part. 4 times thru brings everybody home.

TRIPLE COUPLE UP : From columns all dancers Column Circulate one place and the two column leaders (only!) turn back in the direction of their Circulate to end the move in a $1/4$ box (box Circulate foursome between facing pairs) formation.

Sample Routines:

- 1-3 lead right, circle to a line ... ZL
Curlique
Triple Couple Up
Centers Walk & Dodge
Swing Thru, boys Run (ZL) AL!
- 1-3 lead right, circle to a line ... ZL
Right & Left Thru, Rollaway $1/2$ Sashay
Curlique
Triple Couple Up
Centers only Couple Up
Double Pass Thru, Track II OPB-os
Swing Thru, Turn Thru AL!

SEASON'S CHEER

Bill & Betty Peters

• NEW MOVEMENT (Experimental)

VERTICAL CHASE (Dick Bayer)How To Do It:

From parallel right-facing 2-faced lines, those facing out do a standard Chase Right action to end in a mini-wave on the other side of the set while, simultaneously, those facing in do a Vertical Tag and, without stopping, the leader does a Right Roll to a (mini) Wave with the trailer. The over-all action ends in parallel right-hand ocean waves (Zero (normal) 2-faced lines produce No. 2 Waves, i.e., boys are facing out and girls are facing in).

Impressions:

We first taught this move to mainstream dancers who were unfamiliar with Vertical Tag and Right Roll to a Wave actions. Instead of the Vertical Tag, we asked the infacing beau to put the belle in the lead and do a Double Pass Thru with those who were doing the Chase and then, instead of the Right Roll, we asked the leaders to turn back and Touch right with the trailer. Actually, the only difference between the call as described above and a standard 2-faced line Vertical Tag plus leaders Roll Right is that the outfacing do a standard Chase action instead of a Single Wheel, Double Pass Thru and leaders Roll Right to a Wave.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean, Swing Thru Boys Trade, boys Run <u>Vertical Chase</u> Boys Run	<u>LINE ZERO</u> (Technical)
<u>From a Zero Box - ZB (Box 1-4)</u> Swing Thru Boys Trade, boys Run <u>Vertical Chase</u> Boys Run, Slide Thru	<u>BOX ZERO</u> (Technical)
<u>From a Zero Box - ZB</u> Square Thru On the 3rd hand, Swing Thru Boys Run <u>Vertical Chase</u> Couple Up, Star Thru Dive Thru, Pass Thru	<u>BOX ZERO</u> (True)

(Vertical Chase, continued)Sample Routines:Standard Position Routines:

- 1-3 lead right, Veer Left (OF)
Vertical Chase (2W)
 Boys Run (AL!) ZL
 Pass the Ocean
 Swing Thru
 Boys Trade
 Boys Run (OF)
Vertical Chase (2W)
 Boys Run (ZL) AL!
- 1-3 lead right, Veer Left (OF)
Vertical Chase (2W)
 Couple Up ECL
 Reverse Flutter ZL
 Pass the Ocean
 Recycle, Veer Left (OF)
Vertical Chase (2W)
 Centers Trade
 Swing Thru (2W)
 Boys Run (ZL) AL!
- 1-3 Square Thru ZB
 Swing Thru, boys Run (OF)
Vertical Chase (2W)
 Couple Up
 Slide Thru ZB-os
 Circle Half
 Veer Left (OF)
Vertical Chase (2W)
 Scoot Back (1W)
 Walk & Dodge
 Partner Trade CL
 Square Thru
 On the 4th hand AL!
- 1-3 Square Thru ZB
 Swing Thru
 Boys Trade, boys Run (OF)
Vertical Chase (2W)
 Boys Run CL-os
 Touch 1/4, Coordinate (OF)

- Couples Circulate (OF)
Vertical Chase (2W)
 Boys Run (ZL) AL!

All-Position Routines:

- 1-3 Square Thru ZB
 Swing Thru, boys Run (OF)
Vertical Chase (2W)
 Centers Trade, centers Run (1F)
Vertical Chase (3W)
 Swing Thru (1W)
 Girls Run (1/2L)
 Pass Thru
 Tag the Line - Right (4F)
 Vertical Chase OB-os(ow)
 Girls Trade
 Recycle (ZB) AL!
- 1-3 lead right
 Circle to a line of 4 ZL
 Pass Thru
 Tag the Line - Right (3F)
 Couples Circulate (4F)
Vertical Chase CB-os(ow)
 Girls Trade, Linear Cycle ECL
 Right & Left Thru
 Rollaway, 1/2 Sashay (1/2L)
 Pass Thru
 Tag the Line - Right (4F)
Vertical Chase OOB
 Recycle, Veer Left (OF)
Vertical Chase (2W)
 Couple Up ZL
 Slide Thru, Square Thru 3/4 AL!

SINGING CALL (Corner Progression)

Head 2 Promenade 1/2 Way
 Down the middle, a full Square Thru
 Meet the Sides Swing Thru 2 by 2 & then
 Boys Run & Vertical Chase my friend
 When you're done Couple Up & then
 Slide Thru
 Swing that Corner girl & Promenade
 ...add 16-beat Tag

• MOVIN' DOWN THE MAINSTREAM

- 1-3 Swing Thru, girls Fold
 - Peel Off
 - Tag the Line
 - Split the Sides
 - Lady go left, boy go right
 - Line up 4 (1L)
 - Pass Thru
 - Wheel & Deal
 - Outsides squeeze in, line up 4 .. (4L)
 - Pass Thru
 - Girls Fold (2B)
 - Star Thru
 - Couples Circulate - boys go double
 - Ferris Wheel
 - Centers Pass Thru
 - Swing Thru
 - Girls Fold
 - Peel Off
 - 1/2 Tag the Line (1W)
 - Girls Run (1/2L)
 - Same guy AL!
- 1-3 Swing Thru
 - Box the Gnat, Right & Left Thru
 - Pass Thru & Cloverleaf
 - Centers Touch 1/4
 - Walk & Dodge & Cloverleaf
 - Double Pass Thru
 - Leaders Trade (AL!) ZB
 - Swing Thru Double
 - Girls Run (1/2F)
 - Tag the Line
 - Cloverleaf
 - 4 boys Square Thru 3/4
 - Split the girls and Line up 4..... (3L)
 - Pass Thru
 - Wheel & Deal
 - Double Pass Thru
 - Cloverleaf
 - Right & Left Grand!
- 1-3 Square Thru 5 hands
 - Sides Divide & Slide Thru OB
 - Pass to the Center & Square Thru
- Sides Divide & Slide Thru OB-os
 - Pass to the Center
 - Everybody Double Pass Thru
 - Leaders Trade OB-os
 - Pass to the Center
 - Square Thru 3/4 AL!
- 1-3 Flutter Wheel
 - Square Thru 5 hands
 - Sides Divide & Slide Thru OOB-os
 - Spin Chain Thru
 - Girls turn back & Circulate one spot
 - Couples Circulate
 - 1/2 Tag the Line (2W)
 - Spin Chain Thru
 - Ends Circulate one spot
 - Boys Run (ZL) AL!
- 1-3 Cross Trail, Separate
 - Go 'round 1, line up 4 RL-os
 - Pass Thru
 - Ends Fold (1/2B)
 - Swing Thru ORB(ow)
 - Boys Fold
 - Peel Off
 - Tag the Line
 - Boys Cross Fold (1B)
 - Curlique (1/2W)
 - Scoot Back ZB(ow)
 - Swing Thru
 - Boys Run
 - Bend the Line
 - Right & Left Thru
 - Pass Thru
 - Wheel & Deal
 - Centers Right & Left Thru
 - Outsides Rollaway
 - Centers Zoom
 - Everybody Right & Left Grand!

● NEW IDEA (Experimental)

THE HARD WAY (Bill Davis)

How To Do It:

If, after any allowable command (those ending in ocean waves, 2-faced lines, 3x1 lines, etc.) the caller adds "the hard way!", the dancers will first complete the base command and then, without stopping, the centers will Circulate one position while the ends do a Single Zoom. Allowable commands include Pass the Ocean, Touch 1/4, Swing Thru, Spin the Top, Spin Chain Thru, Veer, Run, Circulate, Cast Off, Dixie Style to an OW, Peel Off, Scoot Back, Dixie Derby, Track II, Chase Right, Coordinate, Flip the Diamond, and many others.

Impressions:

We generally tend to place this type of command "amplifier" in the gimmick category -- and this one is no exception. While there will undoubtedly be those who will say that it is confusing for the dancers to name a dance action using normal day-to-day language, we don't believe that this particular idea will pose such problems. Certainly none were evident whenever we've used the idea thus far.

Choreography:

<u>From a Zero Box - ZB (Box 1-4)</u> Slide Thru, Touch 1/4 <u>Coordinate the hard way</u> Couples Circulate Wheel & Deal	<u>BOX ZERO</u> (Technical)
<u>From a Zero Box (ZB)</u> Swing Thru the hard way Boys Run, Bend the Line Right & Left Thru	<u>CONVERSION</u> (ZB to ZL)
<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean, Swing Thru Girls Circulate, boys Trade Boys Run, girls Hinge Diamond Circulate <u>Flip the Diamond the hard way</u> Swing Thru, boys Run, Bend the Line	<u>LINE ZERO</u> (True)
<u>From a Zero Line - ZL</u> Right & Left Thru <u>Dixie Derby the hard way</u> Wheel & Deal	<u>CONVERSION</u> (ZL to ZB)

The Hard Way (continued)Sample Routines:

- 1-3 Pass the Ocean
Extend the Tag the hard way OPB
 Swing Thru
Scoot Back the hard way OCB
Recycle, Dive Thru, Pass Thru .. ZB-os
Swing Thru the hard way
 Go Right & Left Grand!
- 1-3 lead right
Veer Left the hard way (OF)
 Couples Circulate
 Tag the Line - Right the hard way
 Boys Hinge, Diamond Circulate
 4 girls Swing Thru, boys Circulate
 Diamond Circulate
Flip the Diamond the hard way .. ZB(ow)
 Spin Chain Thru, girls Circulate Double
 Boys Run
 Bend the Line
 Right and Left Thru
 Dixie Style to an OW
Trade the Wave the hard way
 Girls Trade, Recycle (ZB) AL!
- 1-3 Square Thru ZB
 Curlique
Follow Your Neighbor & Spread ...
 ...the hard way ... OPB-os
 Recycle
Veer Left the hard way
 Couples Circulate
 Bend the Line, Pass Thru
Chase Right the hard way
 Walk & Dodge
 Partner Trade (ZL) AL!

SINGING CALL (Corner Progression)

Head 2 Promenade, 1/2 way & then
 Down the middle Square Thru, 4 hands again
 Swing Thru the hard way-2 by 2 you go
 When you're done, the boys Run, couples
 Circulate you know
 Bend the Line, RL Thru, turn your lady fair
 Cross Traill Corner Swing, Promenade
 ...add 16-beat tag

● SHARE THE WEALTH

Don Beck sent us the following get-out. And although we would expect the dancers to get that predictably crowded feeling when calling a Dixie Style to an Ocean Wave out of an 8-Chain Thru formation, Don says they don't really mind it in this case -- and the Allemande Left sure comes as a surprise!

● From a Zero Box (ZB)

Right & Left Thru
 Dixie Style to an Ocean Wave
 Fan the Top to a ...
 Left Allemande!

Barry Wonson publishes a monthly caller's note service in Australia. It is called "Figuring" and in the current issue it features a number of Right & Left Grand get-outs we hadn't run across before. We "figured" you might want to add 'em to your collection:

● From a Zero Line (ZL)

Pass the Ocean, Swing Thru
 Boys Run
 Half Tag the Line -- Right
 Go Right and Left Grand!

● From a Zero Box (ZB)

Slide Thru, Touch 1/4
 Coordinate
 Bend the Line
 Right & Left Thru
 Rollaway, 1/2 Sashay
 1/2 Square Thru, Trade By
 Right & Left Grand!

● Curlique, Cast Off 3/4

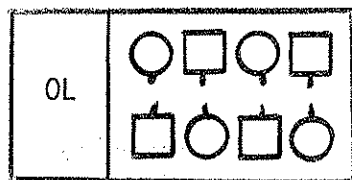
Scoot Back
 Girls Circulate
 Right & Left Grand!

• FORMATION MANAGEMENT

FACING LINES OF FOUR

Facing lines of four is certainly one of the most frequently used -- and thus, one of the most important formations on the entire Callerlab list. It is our belief that any caller who seeks to upgrade and improve his or her skills and abilities in the critical area of ex-temporaneous formation management would do well to begin his studies by learning how to quickly maneuver and manipulate a square of moving dancers in and out of all six of the symmetric boy/girl arrangements that it is possible to achieve when working with facing lines of four. The Callerlab-approved symbol for this formation is "L" and we will, as usual in this series, label the six arrangements with the appropriate Callerlab numerical designation.

REGULAR PAIRS (Normal or 1/2 Sashayed)



The Zero Line: When it used in this context, the term identifies the so-called "normal" facing lines of four arrangement in which each boy has a girl on his right side. It is far and away the most-frequently called line arrangement in use today. A zero line can be easily and quickly established from just about any common square dance formation. Note the following:

From a squared-up set:

- Heads/Sides Lead right, Circle to a Line = 0L
- Heads/Sides Lead right, Veer Left, Bend the Line = 0L

From a zero (normal) 8-Chain Thru or Box Formation:

- Star Thru (or Slide Thru) = 0L
- Circle 4 and Break to a line = 0L

From a Zero 2-Faced Line (0F):

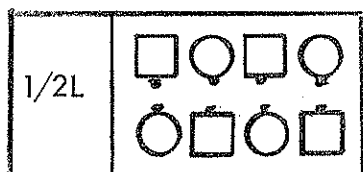
- Bend the Line = 0L
- Wheel & Deal, Sweep 1/4 = 0L

From a Zero Column (0C):

- Partner Trade & Roll = 0L

From normal parallel RH Ocean Waves (0W):

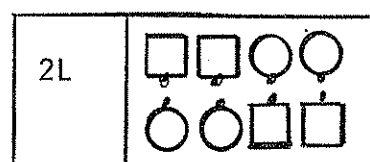
- Swing Thru/boys Run/Bend the Line = 0L
- Explode and = 0L



The 1/2-Sashayed Line: This is the obvious 1/2 Sashayed version of the zero line and it is probably most often achieved by simply calling a 1/2 Sashay from a zero line (a 1/2 Sashay flows best after a Courtesy Turn!). Other quick get-ins include calling "Split 2, go 'round 1, line up 4" from a zero box (0B), and calling "Pass Thru, Tag the Line-In" from zero lines (0L)

Facing Lines (continued):SAME SEX PAIRS

No. 1 Line: In this arrangement, the boys are paired as a couple and are on the left end of the line, and the girl, similarly paired, are on the right end. It is easy to set up: From a squared-up set: Heads/Sides Pass Thru, Separate, go 'round 1, line up 4 will produce a 1L, as will the command "Heads/Sides Star Thru & Spread". From normal lines (OL) call Pass Thru Wheel & Spread; or from normal 2-faced lines (OF) call Ferris Wheel & Spread. A 1L arrangement is also easy to normalize: Centers only Box the Gnat produces a zero line and Star Thru, centers Pass Thru produces a zero box; Ends Load the Boat while centers Square Thru also produces a zero Box.



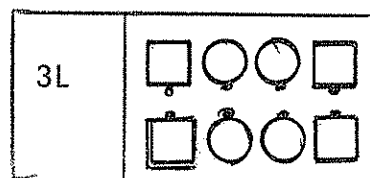
No. 2 Line: This arrangement is the reverse of the one shown above, i.e., girls are paired on the left end of the line, boys are paired on the right end.

Get-Ins include: From a zero line:
 - Pass Thru, Wheel & Deal
 Double Pass Thru, Peel Off

From a zero box:
 - Touch 1/4, Swing Thru, centers Run
 Couples Circulate, Bend the Line

From a zero 2-faced line (OF):
 - Tag the Line-In, Touch 1/4
 8 Circulate, Trade & Roll

To Normalize: Touch 1/4/Track & Trade produces normal 2-faced lines (OF); Ends only Box the Gnat produces zero lines; and Star Thru/California Twirl/centers Pass Thru produces a zero box.

MIXED SEX PAIRS

No. 3 Line: Although it is appropriate to view this arrangement as lines in which the left end couples are normal and the right end couples are 1/2 Sashayed, it is also more visually recognized as lines in which both girls are in the center of the line, with a boy on either end. To set it up:

From a zero (normal) ocean wave (OW): Girls Run, Tag the Line-In

From a zero (normal) Line (OL): Ends only Box the Gnat/Everybody Pass Thru, Wheel & Spread

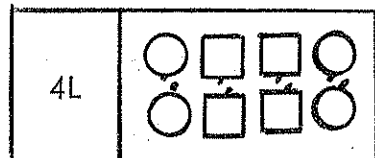
From a zero (normal) Box (OB): Right & Left Thru (for smoother body flow), then: Veer Left, Tag the Line-In, Pass Thru, Tag the Line-In

From a No. 2 Line (2L): Pass Thru, Wheel & Spread

From a No. 2 2-faced Line (2F): Ferris Wheel & Spread

Facing Lines (continued)To normalize a No. 3 Line arrangement:

- Pass Thru/Wheel & Spread
Everybody Box the Gnat (produces zero lines (OL))
- Touch 1/4/8 Circulate (1C)/Star Thru, Calif. Twirl
centers Pass Thru (produces a zero box (OB))



No. 4 Line: This arrangement is the reverse of the No. 3 Line i.e., left end couples 1/2 Sashayed/right end couples normal (or boys in the center/girls on the ends). Get-Ins include:

From a zero box (OB) or zero wave (OW):

- Swing Thru, boys Run, Tag the Line-In

From a zero 2-faced line (OF):

- Tag the Line - In

From a zero Line (OL):

- Pass Thru, Wheel & Spread
Pass Thru, Wheel & Spread

From a No. 1 Line (1L):

- Pass Thru, Wheel & Spread

To Normalize a No. 4 Line arrangement:

- Pass Thru, Tag the Line - Right (produces OF)
- Girls only Load the Boat
Boys Square Thru, everybody Star Thru (produces OF)
- Girls only Load the Boat
Boys Square Thru, everybody Curlique (produces OW)

A BRIEF REMINDER: We noted, when we began this formations series, that a certain amount of confusion would probably arise over the different meanings of the terms zero line and zero box as they are now defined by the Callerlab Formations Committee, and Zero Line and Zero Box as used in our own symbol system. We sometimes get inquiries about this difference and the following reminder might therefore be appropriate. In our system the term "Zero Line" (ZL) is used to define the complete FRA state that exists after the commands "Heads/Sides Lead right, Circle to a Line" (normal lines, facing/boys and girls in CCW rotation/all with original partners). Our ZL, in other words, is identical to the 1P2P designation as it is defined by the Lloyd Litman symbol System. In the Callerlab system, however, a "zero line"(OL), refers to any normal facing lines arrangement; it refers only to the formation and has nothing at all to do with the dancers' Rotation or partner Affiliation. The same difference exists between our Zero Box (Box 1-4) and Callerlab's "zero box" (OB). Since all of our line symbols refer only to normal lines and all of our box symbols refer only to normal 8-Chain Thru arrangements, we will continue to use our symbols whenever appropriate. All of our line symbols are (OL) and all of our box symbols are also (OB).