

# choreo



# BREAKDOWN

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

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## WHAT'S HAPPENING?

We've had another month in which to work with one of our last month's feature ideas, "The Hard Way" and we are pleased to report that dancer reaction continues to be very enthusiastic. Our approach has been to treat the idea, not as a new movement, but rather as a one or two time novelty or gimmick device and, as such, it has time and time again proven itself to be a very entertaining program filler. If you haven't used it yet, we once again suggest that you give it a try -- but be careful not to overdo. It is, after all, a novelty and like all novelties, a little bit will usually go quite a long way.

Here's this month's crop of new material:

BEAU PEEP (Lee Kopman) From facing pairs, Left-hand dancer (Beau) walks across as right-hand dancer (Belle) starts a U-Turn Back (turning away from partner. Without stopping, the Beau steps up to join right

hands with original opposite Belle and, as a couple, they now Cast right 1/4 to end end a 2-faced line with their counter-parts. If the command is BELLE PEEP the action is the same except the Belle walks across to join left hands with the U-turned Beau and they then Cast 1/4 Left.

DEUCES WILD (Lee Kopman) From parallel waves or lines, Ends Zoom as centers Trade.

EASY DOES IT (Lee Kopman) From parallel waves or lines, Ends Zoom & 1/4 in as centers also Zoom and 1/4 in. Ends Spread slightly and line up on the outside of the centers to end the action in facing lines of 4.

GO FIRST CLASS (Lee Kopman) From parallel ocean waves, outfacers Switch the Wave as infacing end Circulates and infacing center does a diagonal Circulate. Ends in parallel 2-faced lines.

LINEAR TRACK (Right/Left/In/Out/etc.) (Bruce Williamson) From parallel waves or lines, all dancers Single or Partner Hinge and, without stopping, outfacers Fold and Extend to a 3/4 Tag formation where, still without stopping, the center wave dancers will Hinge and Box Circulate. The leaders now take the facing command (right/left/in out/etc.) and circulate 2 places.

QUICK CYCLE (Lee Kopman) From a Box Circulate fousome between facing pairs (as in 1-3 Curlique), facing dancers Touch and Recycle as the other 4 Extend forward to end the movement in another Box-between-pairs formation.

What's Happening? (continued)

SANDY CIRCULATE (Tom Perry) From an Hourglass formation, point dancers (in block) do a Regular (not Hourglass) Circulate as Diamond Dancers do a 1/2 Diamond Circulate and Trade. Trailing Hourglass ends in parallel 2-faced lines; facing Hourglass ends in parallel OWs.

TALLY UP: From parallel ocean waves, all do a 1/2 Circulate; those in the center wave now Single Hinge and Couple Up as those in the mini-waves Cast 3/4 & Roll to end the movement in facing lines of four.

TURN AWAY (Ross Howell) From a Completed Double Pass Thru formation, Beaus (those in the left or boy's position) Peel Off and do a Couples Circulate while, simultaneously, the Belles (girl's or right-side position), do a Cross Peel Off to end as a pair facing in. The action ends in parallel 2-faced lines.

\* \* \* \* \*

In our July issue (What's Happening? - page 1101) we inadvertently listed the wrong author for "Walk & Run". The correct author should be Larry Prior, Port Richey, Florida.

\* \* \* \* \*

We have, for several years now, sought to avoid raising the cost of these caller's notes but unfortunately, the inflation continues unabated and we simply cannot put it off any longer. Beginning with 1981, our annual subscription rate will increase from \$16.50 to \$18.50 per year.

• SHARE THE WEALTH

Here's a trio of get-outs for those working at the A-1 level:

From a Zero Line (ZL)

Pass Thru  
Wheel & Deal  
Zoom  
Centers Pass Thru  
Star Thru  
Swing Thru  
Explode and Square Thru  
On the third hand...  
Go Right & Left Grand!

From a Zero Box - ZB

Right & Left Thru  
Dive Thru  
Pass Thru  
Curlique  
Follow Your Neighbor & Spread  
Girls Trade  
Boys Run  
Cast a Shadow  
Go Right & Left Grand

From a Zero Line - ZL

Pass Thru  
Wheel & Deal and in the center  
Swing Thru Double  
Chain Reaction  
Go Right & Left Grand!

and along the same lines, here's a "Quickie Opener:"

1-3 Curli-Cross  
Right Roll to a Wave  
Chain Reaction  
Go Right & Left Grand!

• NEW MOVEMENT (Experimental)

CHAIN DOWN THE LINE (Don Beck)How To Do It:

From right-facing 2-faced lines or left-handed ocean waves, centers Trade as ends adjust as necessary (by turning to face the trading centers) and then the ends Courtesy Turn the centers to end facing as couples. The final facing direction is at 90° to the original facing direction of the centers. Additional starting formations include some 3x1 and T-Bone formations where centers have right hands joined. From comparable formations in which centers have left hands joined, the command is Left Chain Down the Line (centers Trade and ends Left Courtesy Turn the centers, i.e., the belles turn the beaus).

Impressions:

The author sees this call as a formation update of the traditional call Chain Down the Line -- which, interestingly enough, does not appear in the Burleson Encyclopedia. Actually, this modern application of the old Chain Down the Line pattern might turn out to be quite useful. The action is very smooth and, like any Courtesy Turn maneuver, has a decidedly dance-like feel. From right-facing 2-faced lines, for example, the action is equal to a Bend the Line + 2 ladies Chain but is much smoother. We encountered no problems with the teach.

Choreography:

<u>From a Zero Box (ZB/Box 1-4)</u> Right & Left Thru Veer Left <u>Chain Down the Line</u> Slide Thru	<u>BOX ZERO</u> (True)
<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru, Boys Run <u>Chain Down the Line</u> Slide Thru	<u>BOX ZERO</u> (True)
<u>From a Zero Line (ZL/1P2P)</u> Square Thru 3/4 Courtesy Turn this girl Dixie Derby <u>Chain Down the Line</u> Flutter Wheel	<u>LINE ZERO</u> (True)
<u>From a Zero Line (ZL)</u> Right & Left Thru Dixie Style to Ocean Wave Left Swing Thru <u>Chain Down the Line</u> Flutter Wheel	<u>LINE ZERO</u> (True)

Chain Down the Line (continued)Sample Routines:From Right-Facing 2-Faced Lines:

- 1-3 Square Thru ..... ZB  
Circle 1/2, Veer Left ..... (OF)  
Chain Down the Line ..... CL-os  
Curlique, Coordinate ..... (OF)  
Couples Circulate  
Chain Down the Line ..... ERL-os  
2 Ladies Chain, Cross Trail... AL!
- 1-3 lead right, Circle to a line..ZL  
Pass the Ocean  
Girls Trade, girls Run ..... (1/2F)  
Tag the Line-Right ..... (OF)  
Chain Down the Line ..... ZL  
Pass the Ocean, Swing Thru  
Girls Fold, Peel Off..... (OF)  
Chain Down the Line ..... ZL  
Star Thru  
Square Thru 3/4 ..... AL!
- 1-3 lead right, Circle to a line..ZL  
RL Thru & 1/4 more ..... (OF)  
Chain Down the Line  
Flutter Wheel ..... ZL  
Pass the Ocean  
Girls Hinge (Facing Diamonds!)  
Diamond Circulate  
Flip the Diamond ..... (OF)  
Chain Down the Line & 1/4 more (OF)  
Girls Trade, Ferris Wheel  
Double Pass Thru  
Track 2 ..... OPB-os (ow)  
Swing Thru, Turn Thru ..... AL!

From Left-Hand Ocean Waves:

- 1-3 Square Thru ..... ZB  
Right & Left Thru ..... OB-os  
Curlique  
Follow Your Neighbor  
Left Swing Thru  
Chain Down the Line ..... CL-os  
Slide Thru (AL!) ..... ZB  
Swing Thru, Trade the Wave  
Chain Down the Line ..... CL  
Star Thru, Dive Thru  
Square Thru 3/4 ..... AL!

- 1-3 Slide Thru  
Square Thru 3/4  
Left Swing Thru  
Chain Down the Line ..... CL  
Right & Left Thru  
Dixie Style to OW  
Left Swing Thru  
Chain Down the Line  
Flutter Wheel  
Square Thru 3/4 ..... AL!

From Other Formations:

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
4 girls Walk & Dodge ..... (3x1)  
Same girls Chase Right ..... (OF)  
Boys Circulate ..... (OF)  
Chain Down the Line ..... CL-os  
Pass the Ocean  
Swing Thru  
4 boys Walk & Dodge ..... (3x1)  
Same boys Run around the ends..(3x1)  
Chain Down the Line ..... OL-os  
Dixie Style to OW  
Men Trade  
All 8 Circulate  
Boys go double! ..... AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you know  
Dosado the outside 2, back to back you go  
Swing Thru 2 by 2, boys Run right  
Chain Down the Line, turn this girl  
tonight  
Slide Thru, Corner Swing, Swing this  
lady Fair  
Allemande Left..Promenadethe square  
...add 16-beat tag

## • VARIATION

### ANYTHING DOWN THE LINE

(Don Beck)

The author of Chain Down the Line has also developed a variation of the basic command which makes it possible to call "Anything" Down the Line. The variation is defined as follows:

After any appropriate call, do a Chain Down the Line...but omit the initial centers Trade.

While an appropriate call must, obviously end in a formation that allows a Chain Down the Line, the author recommends using the variation after commands whose final action involves the centers Trading or Casting 3/4, thus avoiding the possibility of overflow or dancer confusion. Examples include Coordinate Down the Line, Left Swing Thru Down the Line, etc. It should be noted, however, that we had occasion, in our workshops, to call both Coordinate plus Chain Down the Line and Coordinate Down the Line (also both versions involving a Left Swing Thru) and we did not feel that the overflow problem in the basic version was especially significant. As a matter of fact, we felt there was more confusion when the centers were required to decide whether they had to Trade..or not Trade. In any event, here's a simple routine using the Anything Down the Line idea:

- 1-3 Lead right  
Circle to a Line of 4 ..... ZL  
Curlique  
Coordinate Down the Line ... CL  
Right & Left Thru ..... CL-os  
Dixie Style to an OW  
Left Swing Thru Down the Line .CL-os  
Slide Thru ..... AL!

## • SINGING CALLS

We are often asked to publish more singing call figures -- but we never seem to be able to find the space to put 'em in. This month, however, we felt might be an appropriate time to provide you with some of our current favorites.

### (with Chase Right)

Head 2 Square Thru, 4 hands you go  
Dosado the outside 2, back to back you know  
Star Thru, RL Thru, turn that lady fair  
Pass Thru, Chase Right & when you're there  
Boys Run, Slide Thru, Swing that Corner girl  
AL new Corner, Promenade the square  
...add 16-beat tag

### (with Coordinate)

Head 2 lead right, circle to a line  
Go up & back, Coordinate, go walkin'  
mighty fine  
When you're done the Couples Circulate  
go 2 by 2  
Bend the Line, Pass the Ocean, girls  
Trade you do  
Recycle, corner Swing, swing lady fair  
AL, c'mon back, Promenade the square  
...add 16-beat tag

### (with Dixie Style to OW)

Head 2 RL Thru & then you Rollaway  
Same 2 Slide Thru and Star Thru that way  
Straight across a RL Thru, put ladies in the  
lead  
Dixie Style to an OW, balance there for me  
Boys only Scoot Back, ladies Circulate  
AL, c'mon back, Promenade your date  
...add 16-beat tag

### (with Lace Up (page 1166))

Head 2 Square Thru 4 hands I said //Touch 1/4  
same 2 Follow Your Neighbor & Spread/girls Run  
Lace Up 2 by 2 & then/ All 8 Circulate, boys  
Run, don't be late, AL-Dosado-corner Swing  
& Promenade - add 16-beat tag

• SPOTLIGHT BASIC

DIVIDE

As most of you no doubt know, the term "Divide" has been with us for a long, l-o-n-g time now. Although it is No. 11a on the Callerlab Basics List, it nevertheless remains an unsafe call at the average open dance and we would guess that the move was called a lot more when it first burst upon the square dance scene many years ago (remember "Whirlwind"?) than it is now-- which really is a bit puzzling since it is, in our opinion, a very neat move that can produce some very interesting choreography. The routines below are designed to be used in MS + QS programs:

- 1-3 Square Thru ..... ZB  
 Sides Divide & Star Thru  
 Heads Cloverleaf  
 Everybody Double Pass Thru  
 Leaders Trade ..... OB-as  
 Swing Thru, boys Run  
 Ferris Wheel  
 Centers Square Thru  
 Outsides Divide & Star Thru (ZB)  
 Right & Left Thru, Dive Thru  
 Square Thru 3/4 ..... AL!
- 1-3 Flutterwheel  
 Same 4 Pass the Ocean  
 Linear Cycle  
 Sides Divide & Slide Thru  
 Heads Slide Thru  
 Same Heads Square Thru 3/4  
 Sides Divide & Slide Thru..AL!
- 1-3 Pass the Ocean  
 Recycle & Sweep 1/4  
 Sides Divide & Star Thru  
 Everybody Double Pass Thru  
 Track 2 OB  
 Girls Trade & Recycle ZB-as  
 Pass to the Center  
 Centers Square Thru  
 Outsides Divide & Star Thru (ZB)

Swing Thru  
 Box the Gnat  
 Fan the Top & Slide Thru ..... AL!

- 4 ladies Chain  
 1-3 Pass the Ocean  
 Swing Thru  
 Same 4 Single Hinge  
 Sides Divide & Touch 1/4 ..... (OC)  
 8 Circulate  
 Boys Run ..... ORB  
 Pass to the Center  
 Centers Square Thru  
 Outsides Divide & Slide Thru ... OCB-as  
 Swing Thru  
 Extend -- Go Right & Left Grand!
- 4 ladies Chain & Roll 1/2 Sashay  
 1-3 Square Thru  
 Sides Divide & Slide Thru  
 Everybody Cloverleaf (centers Pass Thru AL!)  
 Centers Star Thru, Pass Thru  
 Separate, go 'round 1, line up 4 (1L)  
 Pass Thru, Wheel & Deal  
 Boys squeeze in between the girls (4L)  
 Pass Thru, Wheel & Deal  
 Centers Square Thru  
 Outsides Divide & Star Thru  
 Centers In, Cast Off 3/4  
 Star Thru, centers Pass Thru  
 Star Thru, Pass Thru, Wheel & Deal  
 Centers Square Thru 3/4 ..... AL!
- 1-3 Pass Thru, Separate  
 Go 'round 1, line up 4 ..... (1L)  
 Pass Thru, Wheel & Deal  
 4 girls Swing Thru  
 Same girls Hinge 1/4  
 Boys Divide & Slide Thru ..... (3C)  
 8 Circulate .....(1C)  
 Boys Run, Track & Trade  
 Ferris Wheel  
 Centers Square Thru 3/4 .....AL!

• NEW MOVEMENT (Experimental)

LACE UP (Glenn Zeno)How To Do It:

The action converts parallel 2-faced lines to columns. From parallel right-facing 2-faced lines, each infacing couple does a 1/2 Couples Circulate and Bends in to face their counterparts from the other 2-faced line and then, without stopping, these 2 couples Touch 1/4 to end as centers of the final right-facing column formation. Simultaneously, each outfacing end dancer Runs or Loops around the adjacent center, but the center does not slide over as in a standard Run. These two dancers now Trade so that the Looper ends as the No. 1 column leader and the original outfacing center ends as the No. 4 trailer in the adjacent column. From parallel left-facing 2-faced lines, the action is the same except that the infacers, after their 1/2 Circulate and Bend do a Left Touch 1/4 and thus end the movement in left-facing columns.

Impressions:

The author observes that while the infacer's action is described rather precisely as a 1/2 Circulate plus a Bend the Line, in actual practice, the dancers will probably find themselves wheeling or flowing into position for the final Touch 1/4 -- and he notes that this tendency is to be encouraged. Since the action converts normal (zero) 2-faced lines (0F) to 1/2 Sashayed columns (1/2C) and vice versa, we used a 1/2 Sashayed 2-faced line (1/2F) in our initial teach in order to end up in normal or zero columns. We reversed the process later on when the dancers had the basic traffic pattern under control.

Choreography:

<u>From a Zero Box Ocean Wave</u> Girls Run <u>Lace Up</u> 8 Circulate Boys Run	<u>BOX ZERO</u> (True)
<u>From a Zero Box - ZB(Box 1-4)</u> Right & Left Thru Swing Thru, boys Run Tag the Line-Right <u>Lace Up</u> Coordinate, Wheel & Deal	<u>BOX ZERO</u> (True)
<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean, girls Run <u>Lace Up</u> Triple Scoot, boys Run	<u>CONVERSION</u> ZL to ZB

Lace Up (continued)Sample Routines:From 1/2F to 0C:

- 1-3 Square Thru ..... ZB  
 Curlique, Follow Your Neighbor  
 and Spread  
 Girls Trade, girls Run ..... (1/2F)  
Lace Up ..... (0C)  
 Coordinate, girls Trade  
 Ferris Wheel  
 Double Pass Thru  
 Track 2 ..... OCB-os  
 Girls Trade, girls Run ..... (1/2F)  
Lace Up ..... (0C)  
 8 Circulate, boys Run  
 Dive Thru, Square Thru 3/4 .. AL!
- 1-3 lead right, circle to a line..ZL  
 Pass the Ocean, girls Trade  
 Girls Run ..... (1/2F)  
Lace Up ..... (0C)  
 8 Circulate  
 Boys Run ..... OPB-os  
 Single Circle to an OW ..... (1/2W)  
 Boys Trade, boys Run ..... (0F)  
 Tag the Line - Right ..... (1/2F)  
Lace Up ..... (0C)  
 Triple Scoot  
 Boys Run (ZB) ..... AL!

From 0F to 1/2C:

- 1-3 Square Thru ..... ZB  
 Swing Thru, boys Run ..... (0F)  
Lace Up ..... (1/2C)  
 8 Circulate  
 Triple Scoot, boys Run ..... OCB  
 Circle 1/2, Veer Left ..... (0F)  
Lace Up ..... (1/2C)  
 8 Circulate  
 Triple Scoot  
 Boys Run (ZB) ..... AL!
- 1-3 lead right, circle to a line..ZL  
 Curlique ..... (0C)

Coordinate ..... (0F)  
Lace Up ..... (1/2C)  
 8 Circulate ..... (0C)  
 Everybody Trade & Roll ..... CL  
 Right & Left Thru, Pass the Ocean  
 Swing Thru  
 Boys Trade, boys Run ..... (0F)  
Lace Up ..... (1/2C)  
 8 Circulate ..... (0C)  
 Girls Turn Back & Star Thru  
 Everybody Slide Thru (ZB) ..... AL!

APD Variations:

- 1-3 lead right, circle to a line..ZL  
 Pass Thru, Tag the Line-Right....(3F)  
Lace Up ..... (2C)  
 Track & Trade ..... (0F)  
 Ferris Wheel & Spread ..... (1L)  
 Pass Thru, Tag the Line-Right ... (2F)  
Lace Up ..... (4C)  
 8 Circulate ..... (2C)  
 Boys Run, centers Pass Thru .... OCB-os  
 Curlique  
 Follow Your Neighbor & Spread  
 Recycle (ZB) ..... AL!
- 1-3 Square Thru, 2-4 Roll 1/2 Sashay  
 Swing Thru, centers Run ..... (4F)  
Lace Up ..... (1C)  
 8 Circulate  
 4 boys Walk & Dodge  
 Those who can Star Thru  
 The other boys put centers In and  
 Cast Off 3/4 (3F)  
Lace Up ..... (2C)  
 8 Circulate  
 Everybody Trade & Roll ..... (3L)  
 Boys only Load the Boat  
 Girls Square Thru  
 Curlique, boys Trade, boys Run ..(0F)  
 Couples Circulate, Bend the Line  
 Pass the Ocean, Swing Thru, Turn Thru  
 (AL)

(For Singing Call see page 1164)



● SIGHT CALLER'S NOTEBOOK

....FROM YET ANOTHER VANTAGE POINT

An interesting overview of basic sight calling techniques came to light at a recent Callerlab-sponsored meeting of well-known caller coaches. Many important items in the field of caller training were discussed at this meeting and you will undoubtedly be hearing about them in the months to come through other (and more appropriate) channels. We did, however, feel that one particular point of the lengthy discussions involving sight calling in general and sight calling teaching methods in particular would make an interesting and valuable contribution to our Sight Caller's Notebook feature and we therefore decided to describe it in this issue.

The item in question concerns a characteristic or facet of sight calling which, although it is really quite obvious, somehow never occurred to us in quite that way before, and it has to do with the fact that there are, in effect, three basic applications of sight calling methodology and that these applications are based on the number of couples that a caller is required to track.

One-Couple Sight:

This is probably the simplest form of sight calling. When using this approach a caller establishes a known dancer set-up (usually a Zero Line or Zero Box) for which he or she knows an appropriate get-out and then, after noting the specific location of only two key dancers (one couple) in any one foursome in any one 1/2 of the square, the caller may call at random ("freewheel") until ready to resolve, at which point the caller simply returns the key couple to their original footprints in order to accurately restore the known set-up he started with. The restriction here, of course, is that a caller may only call commands which keep both the key couple and their original foursome on the same side of the set in which they began.

Two-Couple Sight:

This is an extension or a further development of the one-couple method described above. It allows a caller to "cross the line" and to bring his key dancers into the other side of the set -- as long as he keeps his key foursome (two couples) intact as a foursome. If, for example, a caller is using couples 1 and 4 as his key people and sets up a Zero line (ZL) by calling Heads Lead right, Circle to a Line, he would then note that both key couples are, at that point in the routine, in the same foursome, and he could then Freewheel -- crossing over from one side of the set to the other -- and as long as all four of his key foursome are in the same foursome (and therefore necessarily on the same side of the set), he will be able to easily maneuver them into another Zero Line situation for an appropriate get-out -- even though that Zero Line will be occupying different footprints than the one he started with. When using this method, in other words, a caller may shift his key people from one side of the set to the other in either a North/South or East/West direction and the only restriction is that the caller must keep the original foursome together. Note how, in

Sight Caller's Notebook (continued)

the following routine, couples 1 and 4 shift from one side of the set to another but may always (at the end of each line) be found on the same side of the set:

1-3 lead right, circle to a Line of 4 (ZL)  
Pass Thru  
Bend the Line  
Pass the Ocean  
Swing Thru, boys Trade  
Boys Run  
Couples Circulate  
Tag the Line-Right  
Boys Hinge  
Diamond Circulate  
Flip the Diamond  
Right & Left Grand!

This method is effective if a caller is able to improvise commands that will bring his intact key foursome into an accurate get-out situation (such as a ZL, etc.) But, as noted, the constraint is that a caller is still not totally free -- he cannot truly freewheel because he must also make sure that his foursome is always together.

Four-Couple Sight:

In this type of sight calling a caller is free to call anything at all -- without regard for which side of the set his key people may happen to be in and without having to worry about always keeping his key people together. This type of sight calling is based on a caller's ability to maneuver or "engineer" his key people -- wherever they may happen to be when it is time to resolve the set -- into an appropriate get-out situation. Most of the basic Sight Calling formulas are based on this total approach.

We recognize, of course, that the above discussion is not especially revolutionary or earth-shaking and that it offers nothing really new or different in the field of sight calling techniques. It does, however, provide an interesting window into what sight calling is all about and it strongly suggests a logical path for a student sight caller to follow -- namely, to begin with One Couple Sight, progress to Two Couple Sight, and finally, to move into Four Couple applications.

NOTE: "Four Couple Sight" does not mean that a caller needs to track all 4 couples. In this application, a sight caller still uses 2 couples to monitor the deployment of all four but he is also concerned with the other non-key people to the extent that he must recognize that they are not keys. Since the keys are kept together in one and two couple applications, a caller using those methods may totally ignore the non-keys.

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# choreo



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## WHAT'S HAPPENING?

With this issue -- our 108th -- we complete our ninth full year of publication and as we approach our first decade as a note service publisher, we would like to, once again, express our heartfelt thanks and appreciation to all our loyal subscribers for your continued encouragement and support. As usual, this anniversary issue contains an alphabetical index covering the past twelve issues. (We plan to prepare a tenyear index in February 1982!).

The tide of new material continues unabated and we were aware as we examined the new ideas that crossed our desk this month that many of the commands can be called directionally -- they are, in other words, simply a series of square dance actions that can just as effectively be accomplished with existing terminology. As always, we view this phenomenon with mixed emotions. We recognize, on the one hand, that such combination calls need no new name and that there is considerable merit on the side of those who argue that such moves are totally unnecessary. We are, however, also aware that many of the moves that are now a standard part of the average dancer's vocabulary fall into this same category (Spin Chain Thru, Pass to the Center, Trade By, etc.) -- all of which raises the very interesting question: When is it proper to give a new name to a series of existing calls or square dance directions -- and when is it improper to do so? What's your opinion? We encourage and solicit your comments.

Here are the new ideas for this month:

EXTEND TO LINES (Ed Curran) From a 1/4 Tag formation, wave dancers Extend (momentary parallel ocean waves); all then Single Hinge and Walk & Dodge to end the movement in back-to-back lines.

(more on next page)

What's Happening? (continued):

PEEL CROSS RUN (Bob Davis) From a completed Double Pass Thru formation, lead dancers Peel Off to become ends of the end-up facing line of four formation as the centers step forward between the Peeling leaders to do a Cross Run and end-up as the centers of the final lines formation.

SCOOT & CAST (Ed Foote): From a 1/4 Tag formation, all Scoot Back and, without stopping, those facing out start to Cast Back. Two fractional follow-up commands are now called: the first applies to the Wave dancers and tells them how far to Cast Off; the second tells the outsiders how far they are to Cast.

(Boys/Girls) SPIN 'N LOOP 1 or 2 (Don Malcom): From facing lines of four, designated dancers (boys/girls/belles/beaus) Extend to form a momentary ocean wave in the center (RH wave if beaus Extend and LH wave if belles Extend) and, without stopping, these wave dancers now Swing Thru and Cast 3/4 (as in Spin the Windmill). Remaining dancers stand pat until wave dancers begin to Cast at which time they begin to "Loop" (Step ahead + 1/4 in) around either one or two dancers as directed by the command. From normal facing lines "Boys Spin 'n Loop 1" produces normal 2-faced lines (OF) and "Boys Spin 'n Loop 2" produces left-hand ocean waves.

TAG AROUND TO A LINE (Ed Shortman) From an 8-Chain Thru formation, the center four dancers do a Partner Tag and, with a new Partner, each outfacing couple now Wheels to the right to form a momentary (offset) 2-faced line with the outsiders where, without stopping, they continue their wheeling action by Running, as a

couple around the adjacent outside pair (outsides Slide over -- as a couple -- as in a normal Run-type action). The movement ends in normal facing lines of four.

TAG TO A DIAMOND (Johnny Walter) From any wave or line formation, all dancers do a 3/4 Tag the Line and, without stopping, leaders 1/4 Right as the trailers Trade to become centers in the end-up twin diamond formation.

TRACK TO A DIAMOND (Ed Lange) From side-by-side columns, all dancers do a Track & Trade + centers Hinge.

TURN AWAY (Ross Howell) From a completed Double Pass Thru formation, girls (belles) Peel Off and do a Couples Circulate, as boys (beaus) Cross Peel to end as couples facing in. The action ends in parallel 2-faced lines.

\* \* \* \* \*

Correction:

On page 1141 (November 1980 issue) we described Corky Birt's "Tally the Wave" as beginning with an All 8 Circulate once and a half. This was a clerical error. The action should begin with an all 8 1/2 Circulate. We are sorry for the goof and are pleased to make the correction.

• NEW MOVEMENT

CROSS TRADE & SLIDE (Ralph Trout & Cal Golden)

How To Do It:

From any 4-dancer ocean wave, end dancers Cross Fold as center dancers Trade and, without stopping, all dancers finish the action with a Slide Thru. Due to the final Slide Thru, ending formations will vary depending on the sex arrangement of the starting wave. From normal waves, Cross Trade & Slide produces normal facing couples (parallel waves produce facing lines of 4) and, from 1/2 Sashayed waves, Cross Trade & Slide ends in couples back-to-back. Waves featuring same sex couples end in normal couples with one pair standing behind the other (as in DPT) and waves featuring mixed-sex couples (one normal; one 1/2 Sashayed) produce "mixed" mini-waves (one with right hands adjacent and one with left hands adjacent).

Impressions:

We found this to be an especially versatile movement. Dancers who are not yet "into" APD -- or those who have tried APD and don't especially care for it -- can enjoy the action in it's standard (normal) applications, while APD fans can have a veritable field day figuring out all the end-up formations that same-sex Slide Thrus can produce. This move may truly turn out to have something for everybody!

Choreography:

<u>From a Zero Box Ocean Wave (ZB)</u> Cross Trade & Slide Star Thru	<u>BOX ZERO</u> (True)
<u>From a Zero Box Ocean Wave (ZB)</u> Cross Trade & Slide Right & Left Thru Flutter Wheel, Sweep 1/4	<u>BOX ZERO</u> (True)
<u>From a Zero Box Ocean Wave (ZB)</u> Cross Trade & Slide Touch 1/4, Triple Scoot Boys Run	<u>BOX ZERO</u> (True)
<u>From a Zero Line (ZL/1P2P)</u> Pass the Ocean Cross Trade & Slide	<u>LINE ZERO</u> (True)
<u>From a Zero Box (ZB/Box 1-4)</u> Pass the Ocean Cross Trade & Slide, AL!	<u>BOX GET-OUT</u>

Cross Trade & Slide (continued)Sample Routines:(From normal waves)

- 1-3 Pass the Ocean  
Cross Trade & Slide  
Cross Trail, Separate  
Go round 1, line up 4 ..... RL-os  
Pass the Ocean  
Cross Trade & Slide  
Star Thru, Dive Thru  
Square Thru 3/4 ..... AL!
- 1-3 Square Thru ..... ZB  
Touch 1/4  
Walk & Dodge, Partner Trade  
Pass the Ocean  
Cross Trade & Slide ..... EPL-os  
Pass Thru, Wheel & Deal  
Center 4 Swing Thru Double  
Same 4 Cross Trade & Slide ..AL!
- 1-3 Pass the Ocean  
Ping Pong Circulate  
Centers Cross Trade & Slide  
Same 4 Cross Trail, Separate  
Go 'round 1, line up 4 .... CL-os  
Pass the Ocean ..... ZB(ow)  
Cross Trade & Slide ..... CL-os  
Pass the Ocean, girls Trade  
Swing Thru, boys Run  
Girls Hinge, Diamond Circulate  
Flip the Diamond  
Cross Trade & Slide ..... CL-os  
Slide Thru (ZB) ..... AL!

From 1/2 Sashayed waves :

- 1-3 Pass the Ocean  
Swing Thru  
Cross Trade & Slide  
Same 4 Cloverleaf  
New centers Swing Thru  
Cross Trade & Slide  
Separate, round 1, line up 4 ..(1L)  
Star Thru, Zoom  
Centers Pass Thru (ZB) ..... AL!

- 1-3 Square Thru ..... ZB  
Swing Thru  
Cross Trade & Slide  
Chase Right, boys Run ..... EPL-os  
Swing Thru  
Cross Trade & Slide  
Centers Square Thru 3/4  
Outsides Trade (ZB) ..... AL!

APD Variations:

- 1-3 Pass the Ocean  
Swing Thru  
Cross Trade & Slide  
Same 4 Partner Trade & Square Thru  
Sides Rollaway, 1/2 Sashay  
Swing Thru ..... (2W)  
Cross Trade & Slide ..... (OLF)  
Couples Circulate  
Bend the Line ..... ZL-os  
Pass Thru, Chase Right ..... (2W)  
Swing Thru ..... (3W)  
Cross Trade & Slide  
Ends only Load the Boat  
Centers Chase Right  
Walk & Dodge, Partner Trade.. AL!
- 1-3 Square Thru ..... ZB  
Swing Thru, girls Circulate Double  
Boys Trade, boys Run  
Ferris Wheel & Spread, Circle Left  
4 boys Pass the Ocean & Swing Thru  
4 boys Cross Trade & Slide  
Box Circulate 1-1/2  
Diamond Circulate  
Flip the Diamond & Extend .... (2W)  
Boys Run (ZL) ..... AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you know  
Swing Thru 2 by 2, boys Trade & go  
Boys Run, Bend the Line, Pass the Ocean  
son  
Cross Trade & Slide & when you're done  
Star Thru, Dive Thru, Square Thru 3  
Swing that corner lady, Promenade for me  
...add 16-beat tag.



# • MOVIN' DOWN THE MAINSTREAM

- 4 ladies Chain 3/4
  - 1-3 Swing Thru
  - Boys Run, Tag the Line
  - Split the Sides
  - Lady go left, boy go right
  - Go 'round 1, line up 4 ..... (1L)
  - Pass Thru
  - Bend the Line
  - Star Thru ..... (OP)
  - Centers Spin the Top
  - Outsides roll 1/2 Sashay
  - Center boys Run
  - Same 4 Tag the Line
  - Split the outsides
  - Lady go left, boy go right
  - ...and everybody ..... AL!
- Head ladies Chain, same 2 lead right
  - Circle to a line of 4 ..... EOL
  - Touch 1/4 ..... (OC)
  - 8 Circulate ..... (1/2C)
  - Center 4 Walk & Dodge
  - Other boys Run ..... OB-os
  - Swing Thru
  - Boys Run
  - 1/2 Tag the Line ..... (1W)
  - Walk & Dodge
  - Boys Fold ..... (1B)
  - Pass Thru
  - Boys Square Thru 3/4
  - Girls U-Turn Back ..... AL!
- 1-3 lead right
  - Circle to a line of 4 ..... ZL
  - Square Thru
  - Trade By, Star Thru ..... OL
  - Pass Thru
  - Wheel & Deal ..... (OP)
  - Double Pass Thru
  - Peel Off ..... (2L)
  - Touch 1/4 ..... (2C)
  - 8 Circulate Double ..... (1C)
  - Girls Run ..... (1/2P)
  - Double Pass Thru
  - Peel Off ..... (1L)

- Swing Thru Double
- Boys Fold
- 4 girls (check a 2-faced line)
  - Tag the Line Right
  - 4 girls Extend ..... (2F)
  - Couples Circulate ..... (1F)
  - Boys only Bend the Line
  - Couples Circulate
  - Girls only Bend the Line ..... (1F)
  - Everybody Ferris Wheel
  - Girls Spread apart, boys squeeze in (4L)
  - Pass Thru
  - 1/2 Tag the Line ..... (2W)
  - Boys Run (ZL) ..... AL!
- 4 ladies Chain, 1-3 Square Thru OB
  - Swing Thru, girls Fold
  - Peel Off, Ferris Wheel, centers
  - Sweep 1/4, Pass the Ocean
  - Centers Swing Thru & Extend ... (3W)
  - Swing Thru, Ends Fold
  - Peel Off ..... (3F)
  - Couples Circulate
  - 1/2 Tag the Line ..... (4W)
  - Centers Trade, boys Run, RL Thru . CL-os
  - Pass the Ocean, Swing Thru
  - Boys Run
  - 1/2 Tag, Trade & Roll ..... OB-os
  - Fan the Top ..... EPL-os
  - Right & Left Thru ..... EOL
  - Pass Thru, Wheel & Deal ..... (OP)
  - Centers RL Thru, others rollaway (4P)
  - Centers Zoom and everybody...
  - Go Right & Left Grand!
- 1-3 Star Thru, Pass Thru ..... ZB-os
  - Touch 1/4, Walk & Dodge
  - Partner Trade, Reverse Flutter ..CL-os
  - Dixie Style to Ocean Wave ... (OLW)
  - Boys Scoot Back, girls Circulate
  - Boys Trade, boys Run ..... (1/2LF)
  - Ferris Wheel ..... (1/2P)
  - Centers Turn Thru
  - Left Turn Thru the outside 2
  - Centers Turn Thru, centers in, Cast Off 3/4
  - Centers Box the Gnat, all RL Thru
  - Dixie Style to OW, boys Scoot Back
  - Girls Circulate ..... AL!

• NEW IDEA

GRAND BLOSSOM (Ray Lindenmoyer)

The action is described as a "welcome change" from Grand Square and, like all "Grand"-type movements, involves all eight dancers moving in a dance-like manner. And, also like all "Grand"-type movements, it is important for all to adjust the timing to the number of beats shown for each action described below.

GRAND BLOSSOM:

All eight go into the center four beats (steps) and, bringing both hands extended into the center, each dancer slowly raises both hands as each dancer backs out again for 4 more counts (steps). All then do a Partner Trade and Cloverleaf passing left shoulders with the dancer they meet. The Partner Trade and Cloverleaf also takes 8 beats and brings each dancer to the home position of a neighboring quadrant (boys to quadrant on their right and girls to the quadrant on their left). The total beats thus far is 16 beats. The above-described action is now repeated 3 more times until all dancers are back home. A complete Grand Blossom takes 64 beats.

The name derives from the fact that when one watches the action of a Grand Blossom from the stage, it looks like a picture of a flower opening and closing its petals -- very much like those pictures we see taken by time-lapse photography.

Also, the left shoulder Pass during the Cloverleaf is quite comfortable coming right after a right shoulder Pass during the preceding Partner Trade.

The 64-beat length is perfect for singing calls.

• SHARE THE WEALTH

Barry Wonson's Australian note service continues to publish some nifty get-outs. Here are some we gleaned from the January issue:

From a Zero Line (ZL/1P2P)

- Right & Left Thru  
Dixie Derby  
Girls Trade  
1/2 Tag, Trade & Roll  
Go Right & Left Grand!
- Swing Thru  
Girls Fold  
Peel the Top  
Boys Run  
Promenade Home!

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

- Slide Thru  
Right & Left Thru  
Curlique  
Single File Circulate  
Triple Scoot  
Girls Run  
Go Right & Left Grand!

From a Corner Line (CL)

- Star Thru  
Pass Thru  
Centers Star Thru  
Pass Thru  
Everybody Partner Trade (ALI)

That last one, incidentally would also make a good Return-to-Home Get Out with which to end a tip. Call 1-3 Square Thru and then a basic Chicken Plucker routine with zeroes at both the Allemande Left and the "across the street" points and then, when you've got 'em back at the Allemande Left point, call Swing Thru/boys Trade/boys Run/Bend the Line to set up your Corner Line; then call the above routine but instead of the AL after the Partner Trade, have 'em Bow to partner/corner, etc. You're Home!

<ul style="list-style-type: none"> <li>THE PLUS PAGE</li> </ul>
---

- 1-3 Square Thru ..... ZB
  - Swing Thru, boys Run
  - Ferris Wheel
  - Centers Single Circle to a Wave
  - Swing Thru
  - Explode the Wave
  - Other 4 Curli-Cross
  - Centers In, Cast Off 3/4 ..... RL-os
  - Right & Left Thru
  - Center 4 Square Thru 3
  - Ends Square Thru 1 ..... AL!
- 1-3 Promenade 1/2
  - In the center Curlique & Substitute
  - Centers Pass the Ocean
  - Recycle
  - Other 4 Trade & Roll ..... (1L)
  - Star Thru
  - Center 4 Curli-Cross & Cloverleaf
  - New Centers Swap Around ..... (4B)
  - Swing Thru
  - Boys Run (ZL) ..... AL!
- Allemande Left, Alamo Style
  - Balance...
  - Heads only Follow Your Neighbor  
and Spread
  - Same 4 Swing Thru
  - Outsides Trade
  - All 4 boys Run
  - Centers 1/2 Tag the Line-Left .... ZB-os
  - Square Thru 3/4
  - Trade By (AL!) ..... ZB
  - Single Circle to a Wave ..... (1/2W)
  - Boys Trade, boys Run
  - Bend the Line ..... EPL-os
  - Pass Thru
  - Tag the Line-Right
  - Center 4 only Follow Your Neighbor  
and Spread
  - Everybody Diamond Circulate
  - Center 4 Swing Thru
  - Other 4 face in
  - Centers Extend and Scoot Back
  - Scoot Back again
  - Right & Left Grand!
- 1-3 lead right
  - Circle to a line of 4 ..... ZL
  - Pass the Ocean
  - Swing Thru
  - Girls Fold
  - Peel the Top ..... ZL
  - Right & Left Thru
  - Flutter Wheel
  - Pass the Ocean
  - Boys Fold
  - Peel the Top
  - Turn & Left Thru (ZL) ..... AL!
- 4 ladies Chain
  - 1-3 Curlique
  - Walk & Dodge ..... OOB-os
  - Swing Thru
  - Spin the Top to a Curlique ... (0C)
  - Triple Scoot & Hinge
  - Triple Trade ..... EOL-os
  - Swing Thru
  - Boys Run
  - 1/2 Tag the Line ..... (0C)
  - 8 Circulate 1-1/2
  - 4 girls Trade & Spread apart
  - 4 boys Diamond Circulate
  - 4 boys Flip the Diamond
  - Everybody Flip 2 Diamonds
  - Everybody Swing Thru
  - Everybody Trade the Wave
  - Go Right & Left Grand!
- 4 ladies Chain 3/4
  - Promenade
  - 1-3 Wheel Around
  - Right & Left Thru
  - Right & Left Back...& Roll.... (1/2C)
  - Center 4 Walk & Dodge
  - Everybody Partner Trade & Roll
  - Touch 1/4
  - Track & Trade
  - Couples Circulate
  - Crossfire, 8 Circulate ..... (0C)
  - Triple Scoot ..... (1/2C)
  - Boys Run (ZB) ..... AL!

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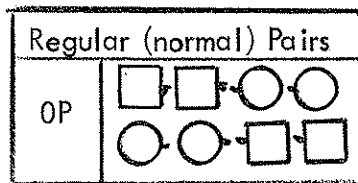
# • FORMATION MANAGEMENT

## DOUBLE PASS THRU FORMATION (Symbol "P")

While almost everyone will agree that the Double Pass Thru formation is an important and frequently-used formation in today's brand of square dancing, it is probably also true that the Double Pass Thru -- as a formation -- doesn't seem to get anywhere near the same amount of attention that a lot of other formations seem to be generating these days. We would suspect that the main reason for this is that only a handful of movements actually require a DPT formation in order to be called. On the MS and QS lists, a command to actually do a Double Pass Thru is the only one we can think of -- and the only one we see on the Plus lists is a Dixie Grand. It is, of course, possible to call a wide range of other commands when the dancers are in a Double Pass Thru formation, but these are strictly speaking 2-couple or 2-dancer moves and they can, in fact, be called out of numerous other formations; they cannot, in other words, be regarded as being exclusively DPT moves.

Why then is it important for every square dance caller to be reasonably familiar with Double Pass Thru arrangements? Our guess is that it is probably because two of the most frequently called moves in modern choreography -- Wheel and Deal from back-to-back lines, and Ferris Wheel from parallel 2-faced lines -- both result in a DPT arrangement and since we bring our dancers to a DPT so often, it is, therefore, also important for us to know what to do with them when they are there.

The diagrams below show the six boy-girl arrangements that a Double Pass Thru formation can develop with symmetric choreography and we have, as usual, labelled them with the appropriate Callerlab numerical designation. And while we personally would have no real problems in using "DPT" as the base symbol for this formation (0-DPT, 1/2-DPT, etc.), others prefer the consistency of using a single letter for each formation -- "P" is the one most often suggested for a Double Pass Thru formation -- and we have no real problems with that idea either. We'll use "P" in this series.



### Zero Double Pass Thru (OP)

This is the "normal" or regular DPT arrangement and it is, beyond question, the ones that callers seem to use most often. We generally get there by calling (from normal (zero) facing lines of four) Pass Thru and Wheel and Deal; or by calling (from normal right-facing parallel 2-faced lines) Ferris Wheel. Another quick entry to this arrangement is to call a Star Thru or Slide Thru from a No. 1 line (BBGG) or by calling Boys Run out of a No. 2 right-facing column (both boys in the lead).

Other than the obvious commands to either Double Pass Thru -- or Zoom (which doesn't really change anything arrangement-wise) -- follow-up commands from a OP will usually tend to activate the centers (centers Pass Thru, centers Square Thru, etc.) and while a command to Peel Off would certainly be viable in this arrangement

Formation Management (continued)

most dancers who are not heavy into APD choreography will no doubt prefer doing a Peel Off from a Completed Double Pass Thru formation!

Regular (1/2 Sashayed) Pairs	
1/2P	

1/2 Double Pass Thru (1/2-P)

This arrangement is usually achieved by calling Pass Thru/Wheel & Deal from 1/2 Sashayed facing lines of 4 (1/2L) or by calling a Ferris Wheel from 1/2 Sashayed parallel 2-faced lines (0F or 0LF). You can also get there by first setting up a No. 2 column (2 boys leading) and then calling 4 boys U-turn back.

Follow up moves for a 1/2P or similar to those for a 0P -- either an actual DPT or a Zoom or commands that activate the centers. It is, however, important to always remember that the dancers are now all 1/2 Sashayed.

The simplest get-ins for the Same Sex/Mixed Sex DPT arrangements is to first establish a comparable line or 2-faced line arrangement. Note the following:

1L (BBGG) + Pass Thru/Wheel & Deal = 1P	1F + Ferris Wheel = 1P
2L (GGBB) + Pass Thru/Wheel & Deal = 2P	2F + Ferris Wheel = 2P
3L (BGGB) + Pass Thru/Wheel & Deal = 3P	3F + Ferris Wheel = 3P
4L (GBBG) + Pass Thru/Wheel & Deal = 4P	4F + Ferris Wheel = 4P

Same Sex Pairs	
1P	
2P	

No. 1 DPT (Boys outside/girls inside)

To normalize call Zoom + boys Pass Thru and Star Thru (produces normal 2-faced lines); or call Girls Turn Thru, boys Courtesy Turn this girl to get normal (zero) facing lines of 4

No. 2 DPT (Girls outside, boys inside)

To normalize call Boys Pass Thru & Star Thru (0F) or call Boys Pass Thru and Touch 1/4 to get normal right-hand ocean waves.

Mixed Sex Pairs	
3P	
4P	

No. 3 DPT (outsides normal/insides 1/2 Sashayed)

A "quickie" normalizer from here is to simply call "Center Boys U-turn Back to get a normal (zero) Box arrangement. Also "Centers Swing Thru and Extend produces a 0W; and everybody Partner Trade & Roll gets normal (zero) facing lines of four.

No. 4 DPT (outsides 1/2 Sashayed/insides normal)

Our favorite normalizing strategy here is to first call a Zoom and then work (as above) with the resulting No. 3 DPT arrangement.

# choreo



# BREAKDOWN

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

MARCH 1981

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## WHAT'S HAPPENING?

While we plan to mail next month's issue of Choreo Breakdown before we leave for this year's Callerlab Convention, it is possible that our April issue might not reach you before some of you may be leaving for Kansas City too. We are, therefore, extending our usual invitation to all of you a bit early this year: Be sure to make it a point to look us up at the convention and say hello. We really enjoy meeting you all!

We are, incidentally, going to be chairing a convention interest session on Sight Calling (along with Dave Kenney and Gary Shoemaker) and we suspect that our program

will provide some interesting food for thought for all of you. Look us up!

Here's the new moves we examined this month:

CHAIN THE COLUMN (Bill Worley) From right-facing columns, the No. 2 dancer in each column steps forward and Veering left and to the outside joins the No. 1 dancer to become a pair. Simultaneously, each No. 3 dancer Extends inside hands and pulls by on the diagonal while extend the free hand to the trailing (No. 4) dancer in the other column. All now Courtesy Turn to end in lines of 4, facing.

CLIMB THE LADDER (Bob Davis) From columns, all Circulate 1-1/2 and without stopping the center 6 Circulate one place more in their own column of 6. Column centers now do a Centers In as lonesome dancers move up (Diamond Circulate) to end the move in parallel 2-faced lines.

CUT THE "O": From an "O" formation, adjacent dancers "O" Circulate as the others Slide together & Trade.

CUT THE "X": From an "X" formation, adjacent dancers "X" Circulate as the others slide together & Trade.

DIAMOND QUARTER THRU: From right-hand center-to-center diamonds, all do a Diamond Circulate and, without stopping, wave centers Trade.

What's Happening? (continued)

E.R.A. (see also M.C.P.): From any allowable formation, girls step forward one position as boys step backward one position.

FLIP THE "O": From an "O" formation, adjacent dancers "O" Circulate as the others "Flip" (Run to nearest center position).

FLIP THE "X": From an "X" formation, adjacent dancers "X" Circulate as the others "Flip" into the nearest center spot.

FOUR ON THE FLOOR (Bo Bo Pike) From columns, each No. 1 dancer leads right around the outside of the set and, at the other end of the set, individually turns to face in (as in Transfer the Column). Simultaneously, the other 6 Extend & Trade (momentary 3 dancer columns) and the new lead dancer in each column leads right around the outside and does a 1/4 in lining up with the original No. 1 dancer. The other 4 also Extend and Trade (2 dancer columns) and the leader Runs Right to line up with the other two. And finally, the remaining centers Extend, Trade and do the final action (as above) to end in facing lines of 4.

M.C.P. (see also E.R.A.) From any allowable formation, boys step forward one position as girls step backward one position.

QUICK CHAIN (Bill Worley) From any Box (or Split) Circulate foursome (right-facing), infacers Extend inside hands and pull by and, without stopping, each beau Courtesy Turns the adjacent belle, to end as facing pairs.

REVERSE FERRIS WHEEL (Dean Salveson) From a 1/4 Line formation (as in Heads Star Thru & Veer Left), center pairs step forward (Extend) to form a momentary 2-faced line with the outside pairs and, without stopping, all now do a Wheel & Deal to end the movement in an 8-Chain Thru formation.

STEP ACROSS TO A COLUMN (Deb De Benedetti): From a 1/4 line (2-faced line between facing pairs as in 1-3 Star Thru, Veer Left): 4 belle dancers step forward and, veering slightly left, form a momentary mini-wave with the belle they meet and, without stopping they Trade and step forward (as in Crossfire). Each beau meanwhile, as the adjacent belle steps forward, falls in behind his belle and follows her in single file as she Trades and steps forward. The action ends in columns.

TRACK & DODGE (Bill Keys) From columns, each No. 1 dancer Dodges as the trailing 3 column dancers Circulate and, without stopping, the outsides now Trade as the inside beaus Run to end in 8-Chain Thru/formation.

TRADE AROUND THE COLUMN (Bob Davis) From columns, all Trade and each column leader now Trades with the adjacent column trailer. Without stopping, the same four now Roll and Pass In. The inside 4 (in a Box Circulate foursome) now have the leader Right Roll to a wave with the trailers (who become wave ends) to end the move in a 1/4 Tag formation.

TRIPLE HINGE (Jack Berg) : From a Tidal Wave or other formation featuring a 6-dancer wave or 2-faced line, the center 6 Single Hinge.



# ● CALLERLAB EMPHASIS MOVE

## SLIDE THRU (APD)

Slide Thru is one of Callerlab's current "Emphasis" moves and while that choice is obviously intended to encourage callers to upgrade their dancers' ability to handle Slide Thrus in an APD environment (i.e., when same sexes are facing each other), we nevertheless urge to take it slow. The fact to bear in mind is that the average mainstream dancer has been conditioned to think of Slide Thru -- more or less exclusively -- as a no-hands Star Thru and he will, therefore, probably feel uncomfortable, ill-at-ease and somewhat overwhelmed if we suddenly bombard him with a massive dose of APD Slide Thrus. Mind you, we're not saying that we shouldn't take the time to work on APD Slide Thrus -- we're merely suggesting that it will take time (and caller patience!) and that it might go over better if we take it slow and easy. The thing to work on is to train your dancers to always remember that in a Slide Thru the boys will always 1/4 right after the right shoulder Pass and the girls will always 1/4 left!

- 4 ladies Chain 3/4  
1-3 Right & Left Thru  
Same 2 ladies Chain 3/4  
Side men turn 'em and Rollaway  
Lines of 3 go up and back  
Slide Thru ..... AL!
- 1-3 1/2 Sashay, Circle Left  
4 girls go up and back  
4 girls Slide Thru  
Those who can Pass Thru  
Center 4 Swing Thru Double  
Same 4 Recycle & Sweep 1/4  
Outsides Trade & Roll ..... (1/2L)  
Lines of 4 go up & back  
Pass Thru, Wheel & Spread ..... (2L)  
Circle 8  
4 boys go up & back  
4 boys Slide Thru  
4 boys Walk & Dodge

- Star Thru with the girls ..... (OF)
- Couples Circulate
- Bend the Line ..... ERL-os
- Slide Thru ..... OPB
- Swing Thru, Box the Gnat
- Square Thru 3/4 ..... AL!
- 1-3 Square Thru ..... ZB
- Swing Thru, boys Run
- Tag the Line-In ..... (4L)
- Slide Thru
- 4 boys Walk & Dodge
- Those who can Slide Thru
- Other boys put Centers In
- Cast Off 3/4 ..... ECL-os
- Pass the Ocean
- Girls Trade, girls Run ..... (1/2F)
- Tag the Line-In ..... (3L)
- Slide Thru
- Those who can Slide Thru
- The other 4 face in ..... OL
- Pass Thru, Wheel & Spread ..... (1L)
- Slide Thru, Zoom ..... (OP)
- Centers Pass Thru ..... OPB-os
- Swing Thru, Turn Thru ..... AL!
- Side ladies Chain, Heads Rollaway
- Circle Left
- 4 boys Slide Thru
- 4 boys Walk & Dodge
- Split the girls, go 'round 1 .... (3L)
- Lines of 4 go up & back
- Slide Thru
- Those who can start a Dixie Grand! AL!
- (Promenade) 1-3 Wheel Around.. ZL
- Right & Left Thru ..... ZL-os
- Pass Thru, Tag the Line - In .... (1/2L)
- Touch 1/4 ..... (1/2C)
- 8 Circulate 1-1/2
- Center 6 Trade & Roll
- Same 6 Slide Thru
- Everybody face in, Circle Left .. AL!

• THE PLUS PAGE

- 1-3 Square Thru ..... ZB
  - Swing Thru
  - Girls Fold
  - Peel the Top ..... CL-os (ow)
  - Triple Trade ..... ZL(ow)
  - Right & Left Thru ..... ZL-os
  - Pass the Ocean
  - Relay the Deucey
  - Boys Run
  - Promenade Home!
- 1-3 Pass Thru, Separate
  - Go 'round 1, line up 4 ..... (1L)
  - Pass Thru
  - Tag the Line-Right ..... (2F)
  - Center 4 Follow Your Neighbor  
& Spread ... (4D)
  - Diamond Circulate ..... (2D)
  - Center Boys Run
  - Center 4 1/2 Tag the Line ... (2F)
  - Couples Circulate but..
  - Ends go Double ..... (4F)
  - Bend the Line ..... (4L)
  - 4 girls Load the Boat
  - Boys Square Thru
  - Meet the girls & Star Thru ....(OF)
  - Couples Circulate
  - Ferris Wheel ..... (OP)
  - Center 4 Swing Thru
  - Those boys Run
  - 1/2 Tag & Scoot Back
  - Scoot Back again ..... AL!
- 1-3 Curli-Cross .....(3B)
  - Swing Thru ..... (1W)
  - Scoot Back ..... (2W)
  - Boys Run ..... ZL
  - Right & Left Thru
  - Slide Thru ..... RB
  - Swing Thru
  - Boys Run ..... (OF)
  - Crossfire ..... (OC)
  - 8 Circulate ..... (1/2C)
  - Boys Run ..... OCB-os
  - Curli-Cross, Ends Fold ..... AL!
- 1-3 Slide Thru ..... (OP)
  - Everybody Double Pass Thru
  - Centers In
  - Cast Off 3/4 ..... (1L)
  - Ends only Load the Boat
  - Centers Follow Your Neighbor ..  
& Spread ... (1/4 Tag)
  - Ping Pong Circulate
  - Centers Extend ..... ZB(ow)
  - Swing Thru
  - Girls Circulate
  - Boys Run
  - Bend the Line ..... ERL-os
  - Ends only Load the Boat
  - Centers Touch 1/4
  - Couple Up
  - Pass Thru (ZB) ..... AL!
- 4 ladies Chain
  - 1-3 Curlique & Spread ..... (3x1)
  - End girls Run ..... (1L)
  - Touch 1/4 ..... (1C)
  - Triple Scoot ..... (2C)
  - 8 Circulate ..... (3C)
  - 4 girls Couple Up
  - 4 girls Pass Thru
  - Those who Can Pass Thru
  - Center 4 Follow Your Neighbor
  - Outsides Trade
  - Center 4 Trade the Wave
  - Same 4 Explode the Wave (ZB) .. (AL!)
- 1-3 Swing Thru Double
  - Explode the Wave (AL!) ..... ZB
  - Split 2 line up 4 ..... (1/2L)
  - Touch 1/4, boys Run (AL!) .... ZB
  - Right & Left Thru ..... OB-os
  - Slide Thru ..... CL-os
  - Ends only Load the Boat
  - Centers Pass Thru
  - Same 4 Chase Right ..... AL!

• NEW MOVEMENT (Experimental)

QUARTER AWAY (Bill Davis)How To Do It:

From columns (and certain other formations), center four do a Single Hinge and the new centers Trade, as the other four individually turn to face the reverse Promenade direction (clockwise) and, without stopping, single file Promenade 1/4 around the outside of the set where they individually turn to face into the center of the set. The action ends in a 1/4 Tag formation. Quarter Away may also be called from an 8-Chain Thru, Trade By, DPT and Completed DPT formation and, in such cases, the center four do a Partner Hinge while the outsides proceed as described above. It is important to note, however, that from any starting formation, Quarter Away will always end in a 1/4 Tag formation.

Impressions:

Body flow for this move is very acceptable when it is called (from lines) after a Touch 1/4 -- and it is especially smooth (from columns) after a Triple Scoot or Single File Circulate. We noted a slight problem in our initial teach in that the end (outside) dancers were not sure -- the first few times they danced the movement -- in which direction a reverse Promenade would take them and there was some early confusion while they figured it out. It wasn't very long, however, before they did get the general idea and from there it was smooth sailing.

Choreography:

<u>From a Zero Line - ZL (1P2P)</u> Touch 1/4 <u>Quarter Away</u> Extend, Recycle Veer Left Bend the Line	<u>LINE ZERO</u> (True)
<u>From a Zero Line (ZL)</u> Touch 1/4 <u>Quarter Away</u> Centers Swing Thru Boys Trade, centers Extend Swing Thru, Walk & Dodge Partner Trade	<u>LINE ZERO</u> (True)
<u>From a Zero Box - ZB (Box 1-4)</u> RL Thru, Slide Thru, Touch 1/4 <u>Quarter Away</u> Centers Recycle, Sweep 1/4 Slide Thru, Pass Thru	<u>BOX ZERO</u> (True)

(More on next page)

Quarter Away (continued)Sample Routines (from columns)

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Bend the Line ..... EPL-os  
Touch 1/4 ..... (OC)  
Quarter Away  
Extend and Fan the Top  
Single Hinge ..... (OC)  
Quarter Away  
Ping Pong Circulate  
Centers Recycle  
Pass Thru ..... OPB  
Swing Thru, boys Run  
Tag the Line  
Lady go left, boy go right ..... AL!
- 1-3 lead right, circle to a line .. ZL  
Right & Left Thru ..... ZL-os  
Swing Thru  
Single Hinge ..... (1/2C)  
Triple Scoot ..... (OC)  
Quarter Away  
Centers Recycle  
Pass Thru (AL!) ..... ZB  
Spin the Top to a Curlique ..... (1/2C)  
8 Circulate ..... (OC)  
Quarter Away  
Centers Recycle  
Zoom, centers Pass Thru (ZB) .... AL!
- 1-3 lead right, circle to a line ... ZL  
Pass the Ocean  
Swing Thru, boys Run  
Crossfire ..... (OC)  
Quarter Away  
Ping Pong Circulate  
Centers Recycle  
Double Pass Thru  
Track II ..... ZB(ow)  
Girls Trade  
Girls Run  
Bend the Line, Touch 1/4 ..... (1/2C)  
8 Circulate ..... (OC)  
Quarter Away  
Centers Explode the Wave & Cloverleaf  
Other 4 Swap Around (ZB) ..... AL!

Routines with a Touch of APD:

- 1-3 Square Thru ..... ZB  
RL Thru, Dive Thru  
Zoom  
Centers Star Thru, Pass Thru  
Separate, go round 1  
Line up 4 ..... (1L)  
Touch 1/4 ..... (1C)  
Triple Scoot ..... (2C)  
Quarter Away  
Centers Swing Thru & Extend .. (1/2W)  
Boys Trade, boys Run  
Bend the Line ..... ZL  
Right & Left Thru ..... ZL-os  
Rollaway, 1/2 Sashay ..... (1/2L)  
Touch 1/4 ..... (1/2C)  
Quarter Away  
Centers Extend  
Right & Left Grand!

From Other-than-Column Formations:

- 1-3 Curlique  
Quarter Away  
Centers Swing Thru  
Recycle ..... (OP)  
Double Pass Thru  
Quarter Away  
Centers Extend ..... (4W)  
Swing Thru, boys Run ..... EPL-os  
Square Thru,  
Quarter Away  
Center boys Trade  
Center 4 Extend  
Go Right & Left Grand!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands you go  
RL Thru the outside 2, turn'em you know  
Slide Thru, Touch 1/4, now Quarter Away  
2 by 2 & when you do, center 4 Extend  
Swing Thru, boys Run, do that Ferris Wheel  
Centers Pass Thru, Swing the corner, Prom.  
...add 16-beat tag.

• SHARE THE WEALTH

British subscriber Keith Lovegrove sent some interesting ideas using 1/2 Circulates:

Quickie Opener:

- 1-3 Square Thru  
Swing Thru  
Boys Run  
Couples 1/2 Circulate...  
...and Bend the Line  
Those at the Heads Lead Right  
Allemande Left!

Zero Box Get-Outs:

- Swing Thru  
Boys Trade  
8 Circulate 1/2  
Box the Gnat  
Wrong Way Grand!

Zero Line Get-Outs:

- Pass the Ocean  
Trade the Wave  
8 Circulate 1/2  
Allemande Left!

Keith also enclosed a 64-beat Corner Progression singing call routine using the QS move "Couple Up":

- Head 2 Square Thru 4 hands  
Round the corner Dosado  
Swing Thru, boys Run, 1/2 Tag & then  
Split Circulate 1 place you know  
Couple Up, RL Thru, turn this  
girl I say  
Slide Thru, Corner Swing & Promenade  
...add 16 beat tag

Pete Kasper (Virginia) also sent us a quickie opener which we feel is worth your

interest and attention:

- Sides Face (partner)  
Heads Face (partner)  
Everybody Star Thru  
Circle Left  
Cross Trail  
Allemande Left!

And here's an innovative use of the basic Walk & Dodge traffic pattern based on an idea we heard about from Roger Morris:

- 1-3 lead right, circle to a line.. ZL  
Pass the Ocean  
Girls Trade, girls Run ..... (1/2F)  
Bend the Line ..... (1/2L)  
Pass Thru, Wheel & Deal ..... (1/2P)  
Double Pass Thru  
Lead boys only U-turn back  
Touch 1/4 with the other boy  
Everybody (in your own foursome)..  
Walk & Dodge  
4 girls Cloverleaf  
4 boys Chase Right  
Those who can Touch 1/4  
Everybody (in your own foursome)..  
Walk & Dodge  
Ends Trade to other end & Slide Thru  
Centers Swing Thru & Recycle  
Same 4 Sweep 1/4 and Bow to partner  
(you're Rotated!)

And as long as we're thinking about quickie tip openers, here's one we dug out of the files:

- Side ladies Chain  
Heads Pass Thru & Chase Right  
Those boys Fold  
Same 4 Double Pass Thru  
Turn Left go single file  
Sides Pass Thru  
Allemande Left!

● SIGHT CALLER'S NOTEBOOK

SIGHT RESOLUTION FORMULAS

Although many formulas or "recipes" for sight resolution have been published over the years, we have found that they are all more or less the same in that they are all based on the ability of a caller to perform three essential resolution functions:

- 1) A caller must be able to quickly recognize the identity and original relationship (partner/corner) of certain previously selected key dancers in a moving square, and,
- 2) a caller must be able to quickly normalize (i.e., arrange things so that each boy has a girl on his right side) whatever formation the dancers may be in at the time of resolution, and,
- 3) a caller must be able to quickly pair up one or more of the key dancers with his or her original partner(s).

(NOTE: It has been suggested that a possible fourth step in the resolution process might involve the calling of a previously memorized get-out routine after the first three steps (above) have been accomplished. And while we would certainly agree that there can be little doubt that any caller's programs would be enhanced and improved by the proper and judicious use of such get-out routines -- and that it would, therefore, be a good idea for every caller to collect, learn and use them -- it also seems to us that such get-outs are more correctly viewed as a helpful programming function and we do not, therefore, feel that they are an absolutely essential part of the over-all sight resolution process.)

It is our view -- and we have often stated it in these pages -- that all of the so-called sight calling "methods" (formulas/recipes) have been specifically designed to accomplish, in one way or another, each of the above-listed functions, and we also believe that where such methods differ, they usually differ only in the specific ways in which they may help or remind a caller to achieve each individual step while he or she is actually calling.

For our part, we still believe that the identification of "Friends" and "Enemies" at the beginning of a tip is probably one of the most effective sight resolution "memory hooks" that a caller can use. As most of our readers probably know by now, we habitually recognize as "Friends" the four dancers in our pilot square (or pilot squares) that we have identified as our key dancers (i.e., a key man, his corner, and their respective partners). We then also identify the four remaining dancers (the non-keys) as "Enemies". We have, incidentally, heard some callers express a slight concern over the term "Friends and Enemies". These callers are apparently uncomfortable with the identification of any dancers as "Enemies" and we have also heard that they have, therefore, substituted the term "Friends and Strangers" instead. We certainly have no objection to this and if you too feel uncomfortable with the term "Enemies", we urge you to also identify your non-key dancers as "Strangers" (or by whatever term you are comfortable with). The important thing, after all, is for a sight caller to always know who his "Friends" are -- or to put it another way, it is important for a sight caller to also know who his "Friends are NOT!"

(more on next page)

Resolution Formulas: (continued)

Note how the identification of Friends and Enemies is critical to the effective use of the resolution method we typically use. When, after calling a bit, we find ourselves ready to resolve the square we will often accomplish the three above-described resolution steps in the following manner:

1) Normalize the Set:

There are, of course a jillion ways to do this and, try as we might, we have never been able to come up with a simple and effective formula to cover all of the possible boy/girl arrangement possibilities. In the last analysis, it probably all boils down to a caller acquiring the ability to work with each of the six possible boy-girl situations that he might encounter in each of the formations he uses -- and it is probably also true that this can only be learned by a certain amount of tedious memory work (discipline!), and an awful lot seasoning and experience.

Sometimes, for example, an experienced caller can simply look at a developing formation and he will simultaneously recognize a quick and easy way to normalize it. Most veteran callers, for example, when looking at a No.2 8-Chain Thru formation (girl pairs outside/boy pairs inside) would instantly perceive that a Star Thru could quickly produce normal right-facing 2-faced lines. But there will also be many times, to be sure, when a caller will find it preferable to use a previously memorized command or series of commands to normalize an arrangement for which the appropriate normalizing commands do not immediately suggest themselves. This is why, in our current Formations Management series, we always make it a point to include one or more normalizing routines for each of the five un-normal arrangements for the particular formation we are examining.

2) Establish the Resolution Formation, and3) Pair Up one or more Friends

Here is where a caller must be able to immediately pinpoint his previously selected Friends and Enemies in his pilot square (s) because in this resolution process the number of friends that a caller finds in one particular foursome on one particular side of the set will, in fact, determine the final resolution formation and thus, the final get-out routine (4 Friends in the same foursome will resolve to facing lines of four (ZL or ZL-os); 3 Friends in the same foursome will resolve to an 8-Chain Thru formation (ZB or ZB-os); and 2 Friends in the same foursome resolves via parallel waves). Note the following:

With four Friends in the Same Foursome:

- a) Place the dancers in normal facing lines of four (but be sure to keep the four Friends in the same foursome). If, at the end of the normalizing step (above), the dancers are in normal parallel 2-faced lines, call Bend the Line; if they are in a normal 8-Chain Thru formation, call Star Thru; and if they

Resolution Formulas (continued):

are in a normal Double Pass Thru formation, call centers only California Twirl and everybody Star Thru, etc.

- b) You may now accomplish the 3rd and final step in the resolution process by pairing up all four Friends with their original partners. If they are not already paired, simply call a Ladies Chain or Flutterwheel (or a suitable equivalent) and they will be! The dancers will now be in a Zero Line or in a Zero Line out-of-sequence (check whether the key man's corner is on his left to determine which) and you may now call an appropriate get-out.

With Three Friends (and one Enemy) in the Same Foursome:

- a) Place the dancers in a normal 8-Chain Thru formation (but keep the three Friends in the same foursome). If at the end of the normalizing process (above), the dancers are in parallel 2-faced lines call Wheel & Deal; if in normal facing lines of four, call Star Thru; if in a normal Double Pass Thru formation, call centers Right & Left Thru + Pass Thru; etc.
- b) In any group of three Friends, it is a fact that two of them will always be original partners and you may now accomplish the final resolution step by pairing up the partners and placing them on the outside of the 8-Chain Thru formation. Here, again, a ladies Chain or Flutterwheel (or an equivalent) will produce the desired result. With paired Friends on the outside (and an un-paired two-some on the inside consisting of one Friend and one Enemy), you have either a Zero Box or a Zero Box out-of-sequence and you may then resolve the square with an appropriate get-out.

With Two Friends (and two Enemies) in the Same Foursome:

Place the dancers in a normal parallel ocean waves and call either Ends or Centers Circulate one place. This will always produce at least one ocean wave consisting of three Friends and one Enemy and you may then proceed as described above.



# choreo



# BREAKDOWN

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

APRIL 1981

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## WHAT'S HAPPENING?

A novel Teacup Cha in gimmick has been making the rounds lately -- a Teacup Chain called from facing lines of four! The idea is to set up facing lines of four (you'll probably get best results with a Zero Line-ZL/1P2P) and, after making sure that the girls remember whether they are Head or Side girls, you simply call "Head ladies center, Teacup Chain!" -- and it works! Since it starts from lines, it must obviously

end in the same lines, but the action is identical to a regular Teacup Chain except that it feels nicely different and fun to do. Give it a try!

Here's the new material we looked at this month:

ACE THE COLUMN (Nonie Moglia) from columns, center 4 Trade as the other 4 individually face reverse Promenade direction and Promenade 1/4 around the outside to become ends of the final 2-faced lines.

BREAK IT UP (Chuck Prasse) From a 1/4 Tag formation, wave dancers 1/2 Tag, Trade & Roll as the outsides 1/4 Right and single file Promenade 1/2 to the opposite side of the set and 1/4 in to end the action in a DPT formation. Break it Left is the same as above except that the outsides 1/4 left. Other variations include Break it In and Break it Out.

CHASE & COUPLE (Chuck Peel) Back to back Couples Chase Right and, without stopping, outfacers turn back to end as facing pairs.

CHISEL IN (Bob Davis) From a Trade By formation, centers Pass In + Pass Out as outsides Partner Trade (momentary 8 Chain Thru) and, without stopping all now Pass In to end in facing lines of 4 (a normal Trade By ends in a No. 2 Line).

What's Happening? (continued)

COUNTERFIRE (Hugh Armstrong) From parallel ocean waves or 2-faced lines: Ends Promenade  $1/4$  (Counter Rotate) as centers Hinge, then the centers of the resulting wave Cast Off  $3/4$  as the ends move up and Hinge  $1/4$ . Waves end in waves; 2-faced lines end in 2-faced lines. The move can also be called from a  $1/4$  Box formation (outsides must face reverse Promenade direction and Promenade  $1/4$ ).

DIXIE CROSS FOLD (Bill Bryan) A combination move starting from facing couples: All Dixie Style to a Wave and, without stopping, centers Cross Fold and Star Thru to end in facing pairs again (exactly equal to a Right & Left Thru).

FAN TO A DIAMOND (Jack Peterson) From waves or 2-faced lines, ends Circulate as centers Cast  $3/4$  by inside hands to end in twin diamonds. 2-faced lines produce trailing diamonds; OW's produce facing diamonds.

FLUTTER THE DEAL (Jack Bright) Combination Routine beginning from parallel 2-faced lines: Outfacers Circulate as infacers do a (diagonal Flutter Wheel, Veer Left and Extend into another 2-faced line formation and, without stopping, all repeat the action and end with a Wheel and Deal to finish the action in a Trade By formation.

LOAD UP (Jack Berg) From facing lines of 4, ends Load the Boat as centers Touch  $1/4$  + Couple Up + Pass Thru. Ends in a Trade By formation.

NO CLOWNING AROUND (John Briar) From lines, all  $3/4$  Tag. Wave end and adjacent center now Cast  $1/2$  as outfacers  $1/4$  right to end in diamonds.

PRESS FOR TIME (Dewey Berry) From columns No. 3 and No. 4 dancers Press Left (move left + Extend a bit) to become ends of

a 2-faced line, as, simultaneously, the No. 1 and No. 2 dancers individually Run into the (now vacant) adjacent spot and then Extend to become centers of the final 2-faced line formation.

SCOOT ABOUT RIGHT/LEFT (Chuck Prasse) From a static square, actives Veer left (momentary 2-faced line) Couples Hinge and, Veering left, Extend to join the outside couples (who have not moved) to end the action in a Parallelogram formation. (Right or left defines the direction of the initial Veer).

SCOOT & COUPLE (Chuck Peel) From any suitable formation, Scoot Back + outfacers Turn back to end in facing pairs.

SLIP THE DISC (Dave Platt) From parallel waves centers Trade (Slip) and all Extend. Outfacers now  $1/4$  in + Cast Right  $3/4$  as wave centers Trade and do an Ah So to end the movement in columns.

TAG & TOUCH TO A COLUMN (Bill Adkins) From twin (center-to-center) diamonds, center wave will  $1/2$  Tag as points  $1/4$  in + Touch  $1/4$  to end the action in columns.

TRACK THE ACTION (Lefty Tidd) From a completed DPT, leaders Trade and all Pass Thru centers make a RH star and turn  $1/4$  as outsides Partner Hinge & Trade. Then those who can Cast  $3/4$  as other Circulate to end in parallel waves.

TRADE & TOUCH UP (Bill Adkins) From any 4-dancer wave, centers Trade + Extend as ends face each other and move forward (between the Extending centers) to Touch  $1/4$  and Extend. Ends in back-to-back pairs.

• NEW MOVEMENT (Experimental)

GOOD SHOW (Lee Kopman)How To Do It:

From parallel ocean waves, end dancers facing in Circulate one place forward as end dancers facing out slide or dodge into the adjacent center position. Simultaneously, center dancers facing out Fold or Run into the adjacent end position as center dancers facing in Circulate one place and, without stopping do a U-turn back (as in Couple Up.) The action may thus also be described as ends Walk & Dodge as Centers Couple Up on their own side of the set. The movement ends in parallel 2-faced lines. Called from normal (zero) waves, Good Show produces No. 1 right-facing 2-faced lines; to produce normal 2-faced lines, call Good Show from No. 3 waves (outsides normal/insides 1/2 Sashayed).

Impressions:

Good Show's over-all traffic pattern features a creative application of basic choreography that is already familiar to the average dancer -- although we did notice, in our initial teach, that the centers needed a certain amount of "hand-holding" to keep them on their own side of the set. In our subsequent teaches, we found it helpful to emphasize the "Split" nature of Good Show's action by first calling a few Split Circulates. And while we suppose that it could be argued that the name "Good Show" might, sometimes be confused with normal language, we did not find this to pose any problems whatsoever.

Choreography:

<u>From a Zero Box Ocean Wave (ZB/Box 1-4)</u> <u>Good Show</u> <u>Bend the Line</u> Star Thru Centers Pass Thru	<u>Box Zero</u> <u>(True)</u>
<u>From a Zero Box (ZB)</u> Star Thru, Pass the Ocean <u>Good Show</u> Bend the Line, Star Thru Zoom, centers Pass Thru	<u>Box Zero</u> <u>(True)</u>
<u>From a Zero Line (ZL/1P2P)</u> Right & Left Thru Pass the Ocean <u>Good Show</u> Bend the Line, Star Thru Centers Pass Thru Star Thru	<u>Line Zero</u> <u>(True)</u>

Good Show (continued)Sample Routines:(From standard Positions)

- 1-3 Star Thru  
Double Pass Thru  
Track 2 ..... ZB-os(ow)  
Good Show ..... (1F)  
Bend the Line ..... (1L)  
Star Thru ..... (OP)  
Centers Pass Thru ..... ZB-os  
Touch 1/4 ..... (1W)  
Follow Your Neighbor  
    & Spread ..... ZB-os(ow)  
Good Show ..... (1F)  
Bend the Line ..... (1L)  
Star Thru ..... (OP)  
Centers Square Thru 3/4 ..... AL!
- 1-3 lead right, circle to a line. ZL  
Pass the Ocean ..... CB-os(ow)  
Girls Trade ..... OPB-os(ow)  
Good Show ..... (1F)  
Couples Circulate ..... (2F)  
Bend the Line ..... (2L)  
Touch 1/4 ..... (2C)  
Track & Trade ..... (OF)  
Bend the Line ..... ZL-os  
Right & Left Thru ..... ZL  
Pass the Ocean  
Girls Trade ..... OPB-os(ow)  
Good Show ..... (1F)  
Bend the Line ..... (1L)  
Star Thru ..... (OP)  
Centers Pass Thru ..... OPB-os  
Swing Thru  
Turn Thru ..... AL!
- 1-3 1/2 Square Thru ..... ZB-os  
Touch 1/4 ..... (1W)  
Follow Your Neighbor ..... (OLW)  
Trade the Wave ..... OB(ow)  
Girls Trade ..... ORB(ow)  
Good Show ..... (1F)  
Tag the Line  
Leaders Trade (AL!) ..... ZB  
Touch 1/4 ..... (1W)

Split Circulate 1-1/2 ..... (0D)  
Diamond Circulate ..... (1/2D)  
Flip the Diamond  
Girls Trade ..... ZB-os  
Good Show ..... (1F)  
Bend the Line  
Star Thru, Pass Thru (ZB) ..... AL!

APD Variations:

- 1-3 Square Thru ..... ZB  
Touch 1/4 ..... (1W)  
Centers Trade ..... (3W)  
Good Show ..... (OF)  
Girls Trade, Ferris Wheel .... (OP)  
Centers Pass Thru  
Swing Thru ..... (1/2W)  
Good Show ..... (2F)  
Ferris Wheel ..... (2P)  
Zoom ..... (1P)  
Girls Pass Thru, Swing Thru ... (4W)  
Centers Trade ..... (2W)  
Scoot Back ..... (1W)  
Good Show (3F) ..... AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands I say  
Swing Thru 2 by 2, boys Run right  
  that way  
Girls Hinge, Diamond Circulate  
  one time & then  
Flip your Diamond, girls Trade...  
    Good Show, you got it made  
Bend the Line, Star Thru, centers  
  Pass on thru  
Swing that Corner Lady boys and  
    Promenade you do  
Add 16-beat tag...

## • CALLERLAB QUARTERLY MOVEMENT

### RELEASE RECYCLE

It is probably no longer news to any one -- but on the off-chance that you haven't already heard, the Callerlab Quarterly Selection for the second quarter of 1981 is Dick Kenyon's "Release Recycle". We featured the movement last October so if you need to refresh your memory concerning the movement's definition, zeros, singing calls etc., you can go back and check that issue (see pages 1132-3).

Our impressions this time around are essentially what they were 6 months ago: Release Recycle is a nice, easy-to-teach move for mainstream dancers and provides one more thing we can do from the 1/4 Tag formation. But watch the APD variations -- they can be tricky. As is our custom, we are providing, below, some additional material and we'll begin with a nice Zero Box getout to a Right & Left Grand:

#### Release Recycle Get-Out:

- From a Zero Box (ZB)
  - Swing Thru
  - Boys Run
  - Ferris Wheel
  - Centers Sweep 1/4
  - Pass the Ocean
  - Release Recycle
  - Centers Pass Thru
  - Box the Gnat
  - Go Right & Left Grand!

#### Standard Position Routines:

- 1-3 Pass the Ocean  
Release Recycle  
 Centers Star Thru  
 Pass the Ocean  
Release Recycle  
 Zoom Centers Square Thru 3/4, AL!

- 1-3 Pass the Ocean  
 Ping Pong Circulate  
Release Recycle  
 Centers Sweep 1/4  
 Touch 1/4, Walk & Dodge.. OCB-os  
 Star Thru ..... EPL-os  
 Pass the Ocean  
 Girls Trade  
 Girls Run .....(1/2F)  
 Tag the Line - In ..... (3L)  
 Pass Thru, Wheel & Deal  
 Centers Swing Thru  
Release Recycle  
 Zoom  
 Centers Swap Around (ZB) .. AL!
- 1-3 lead right, Circle to a Line (ZL)  
 Pass Thru, Wheel & Spread ..(1L)  
 Ends only Load the Boat  
 Centers Right & Left Thru  
 Same 4 Pass the Ocean  
Release Recycle  
 Centers Pass Thru, Star Thru..OL- os  
 Pass Thru, Tag the Line-In .. (1/2L)  
 Centers RL Thru, Flutter Wheel  
 Same 4 Sweep 1/4  
 Ends Star Thru & Cloverleaf  
 Those who Swept Pass the Ocean  
Release Recycle  
 Zoom, centers Swap Around. AL!

#### APD Variations:

- 1-3 Right & Left Thru, 4 ladies Chain  
 Heads only Rollaway  
 Everybody Circle Left  
 4 girls Spin the Top  
Release Recycle  
 Centers Star Thru, Cross Trail  
 Separate, 'round 1, Circle Left  
 4 boys Spin the Top  
Release Recycle  
 Go Right & Left Grand!

• AN INTERESTING IDEA

WALK & DODGE - RIGHT/LEFT (Bill Davis)

You really can't label Bill's idea as a new experimental because it isn't so much a new movement as it is a different way to approach a fairly popular existing command. Bill's idea is based on the premise that since there already are a number of moves which may be amplified by adding a right/left/in/out facing command (such as Tag the Line, for example), why then couldn't we apply the same principle to other commands -- and he offers Walk and Dodge as a case in point. This means that a command to Walk & Dodge-Right would therefore automatically indicate that the active dancers are to do a standard Walk & Dodge and then, without stopping, the same dancers would individually face 1/4 to the right. Similarly, Walk & Dodge-Left (which flows best out of a left-facing Box Circulate foursome) would mean that the active dancers would do a Walk & Dodge and then face 1/4 left.

It remains to be seen, of course, whether or not Bill's concept is eventually accepted by the activity. Some will no doubt quibble about the idea's "legality" and others may also question the need for a new term when we can already accomplish the same choreography by calling "Walk & Dodge and 1/4 Right". And some may even ask whether we really want to be able to Walk & Dodge-Right -- or Wheel & Deal-Left -- or Coordinate-In -- to say nothing of being able to Tag the Line - Right-Right! On the plus side, however, we must also report that we found the traffic pattern of a Walk & Dodge-Right to greatly facilitate a caller's formation mobility. For example: a Touch 1/4/Walk & Dodge-Right (out of a normal/zero 8-Chain Thru formation) is a neat way to set up normal/zero columns. Many other formation conversions are also possible. Check out the routines below -- and then make up your own mind!

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>• 1-3 Square Thru ..... ZB</li> <li>Touch 1/4</li> <li>Walk &amp; Dodge-Right ..... (OC)</li> <li>8 Circulate, boys Run ..... OPB</li> <li>Touch 1/4</li> <li>Walk &amp; Dodge-Right ..... (OC)</li> <li>Coordinate</li> <li>Couples Circulate</li> <li>Bend the Line ..... CL</li> <li>Right &amp; Left Thru</li> <li>Slide Thru ..... AL!</li> </ul>   | <ul style="list-style-type: none"> <li>Center 4 only Walk &amp; Dodge-Right</li> <li>All 4 boys Run</li> <li>Everybody Partner Trade ..... AL!</li> </ul>   |
| <ul style="list-style-type: none"> <li>• 1-3 lead right, circle to a line .... ZL</li> <li>Star Thru, RL Thru</li> <li>Dive Thru, Pass Thru ..... CB</li> <li>Touch 1/4</li> <li>Walk &amp; Dodge-Right ..... (OC)</li> <li>8 Circulate Double ..... (OC)</li> <li>(in your own 4) Walk &amp; Dodge-Right (1W)</li> <li>Swing Thru ..... (4W)</li> <li>Centers Run, Bend the Line ..... (1L)</li> <li>Touch 1/4 ..... (1C)</li> </ul> | <ul style="list-style-type: none"> <li>• 1-3 Square Thru ..... ZB</li> <li>Swing Thru, boys Run</li> <li>4 girls Walk &amp; Dodge (3x1 lines)</li> <li>3x1 Walk &amp; Dodge-Right ..... (1C)</li> <li>8 Circulate ..... (4C)</li> <li>4 boys Walk &amp; Dodge-Right</li> <li>Same boys Couple Up while the</li> <li>girls Trade &amp; Roll ..... (4L)</li> <li>Touch 1/4, 8 Circulate ..... (2C)</li> <li>Boys Run ..... (OP)</li> <li>Double Pass Thru</li> <li>Lead girls only Turn Back &amp; Touch 1/4</li> <li>(in your own foursome)</li> <li>Walk &amp; Dodge-Right</li> <li>4 girls Walk &amp; Dodge-Right .... (OF)</li> <li>Bend the Line ..... ZL-os</li> <li>Cross Trail ..... AL!</li> </ul> |

• SHARE THE WEALTH

SIMON SAYS (A Gimmick Idea by Keith Lethbridge)

As always, the current issue of Barry Wonson's "Figuring" an Australian caller's note service, featured a number of interesting ideas -- including one that we had never encountered before called "Simon Says". As we understand it, the idea originated with a very fine Australian caller, Keith Lethbridge, and it is based on the universally popular and time-honored children's game of the same name.

The way it works is that caller first divides the floor roughly in half and then tells half of the sets that they are "Simon's Sets" and that whenever "Simon Says" a particular command or series of commands, they -- and they only -- will respond to that command. Those who are not designated as "Simon's Sets" must wait until the caller re-activates them by saying "Everyone" do whatever the next command is to be. The gimmick, of course, is that although some of the sets on the floor are not required to do all of the commands the caller presents, all sets are, nevertheless, resolved at the end. And as you have probably guessed by now, the idea is to have Simon's Sets do some sneaky zeros that will not affect the ultimate outcome of the particular routine.

Remember, however, that this is a party-time gimmick (great at beginner and/or beginner graduation parties) and that, as it is with most gimmick material, a little usually goes a long, long way. But done well, it can be a lot of fun. Here are some of Keith's routines. Try 'em out and if you come up with any ideas of your own, put 'em in the mail to me and we'll print 'em!

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass Thru, Wheel & Deal  
Simon Says centers Pass Thru  
Everybody Swing Thru  
Turn Thru ..... AL!

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass Thru  
Wheel & Deal  
Centers Pass Thru  
Simon Says Pass Thru  
Simon Says Trade By  
Everybody Swing Thru  
Turn Thru ..... AL!

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Right & Left Thru  
Slide Thru ..... RB  
Square Thru, Trade By ..... ZB

Simon Says Curlique  
Everybody Swing Thru  
Centers Run, Wheel & Deal .... AL!

- 1-3 Lead right  
Circle to a line of 4 , ..... ZL  
Right & Left Thru  
Simon Says Rollaway  
Everybody Pass Thru  
Wheel & Deal  
Double Pass Thru  
Centers In Cast Off 3/4  
Pass Thru, Wheel & Deal  
Centers Pass Thru  
Star Thru  
Couples Circulate  
Bend the Line  
Star Thru  
Square Thru 3/4 ..... AL!

• CALLERLAB EMPHASIS MOVES

WHEEL & DEAL

Callerlab's Mainstream Emphasis Move selections for the second quarter of 1981 are Wheel & Deal and the Trade family. While we don't believe that the average Mainstream dancer needs very much additional workshop in either Trades or Wheel & Deals when these moves are called from more or less standard positions, it is, nevertheless, also possible for both moves to be called from a number of different or non-standard formations and we believe that such applications can provide a degree of Mainstream programming that the dancers will find to be both interesting and helpful. And bear in mind, too, that such programming is not based on the dancers' having to learn new names or terminology.

We'll present a number of interesting Wheel and Deal routines this month and do the same for Trades next month.

- 1-3 Square Thru ..... ZB  
 Swing Thru  
 Boys Run  
 Tag the Line-Left  
 Wheel & Deal (AL!) ..... ZB  
 Right & Left Thru  
 Dive Thru  
 Pass Thru ..... ZB-os  
 Spin the Top  
 Boys Run  
 (in your own foursome) Wheel & Deal  
 Square Thru  
 Trade By (ZB) ..... AL!
- 1-3 Pass Thru, Separate  
 Go 'round 1, line up 4 ..... (1L)  
 Pass Thru  
 Wheel & Deal ..... (1P)  
 Girls Pass Thru ..... (1B)  
 Spin the Top  
 Girls Trade  
 4 by 4 Wheel & Deal ..... RL-os  
 Star Thru, Dive Thru, Pass Thru AL!

- Head ladies Chain 3/4  
 Side men turn 'em & Rollaway  
 Lines of 3 go up & back  
 Swing Thru  
 Boys in the wave Run around the end  
 girl  
 3 by 3 Wheel & Deal  
 Pick up the lonesome boy  
 and Circle Left  
 4 boys Square Thru ..... (2B)  
 Dosado to an ocean wave ..... (2W)  
 Scoot Back ..... (1W)  
 Scoot Back again ..... (2W)  
 Boys Run (ZL) ..... AL!
- And finally, here's a Wheel & Deal routine that has been in our files a good long time. It features two Wheel and Deals in a row and is a bit tricky until the dancers realize what they are supposed to do:  
 Allemande Left  
 Pass your partner  
 Promenade the right hand girl  
 Head couples only U-turn back  
 Split the Sides  
 Go 'round 1 and Line up 4  
 Each line Wheel and Deal  
 Each 2-faced line Wheel & Deal ..AL!



## ● FORMATION MANAGEMENT

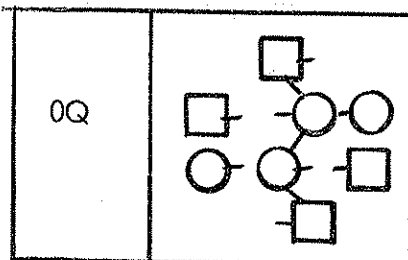
### THE QUARTER TAG FORMATION (Symbol "Q")

While the Quarter Tag formation has been with us for some time now, it didn't, for some reason, seem to achieve any real degree of dancer/caller acceptance until Ping Pong Circulate was chosen as a Callerlab Quarterly movement. Today, of course, the 1/4 Tag formation (i.e., an ocean wave between facing pairs) is relatively common and it will no doubt become even more popular now that Release Recycle has also been selected as a Callerlab Quarterly move. All of which makes the Quarter Tag Formation an appropriate choice for us to spotlight this month in our continuing Formation Management series.

Actually, every 1/4 Tag arrangement is closely related to a Double Pass Thru arrangement; that is to say that every 1/4 Tag is simply a DPT + a centers Touch and this explains why the symbols for the 6 1/4 Tag arrangements will be found to correspond exactly to those we described for the Double Pass Thru formation in our February 1981 issue... except that we'll be using the suggested letter "Q" as the basic 1/4 Tag formation symbol.

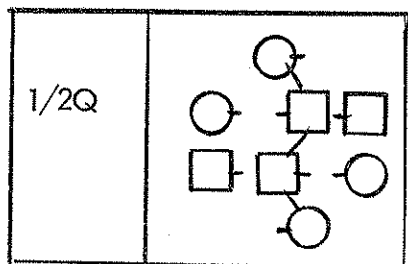
### REGULAR PAIRS (normal/1/2 Sashayed)

#### Zero (normal) Quarter Tag Formation (0Q)

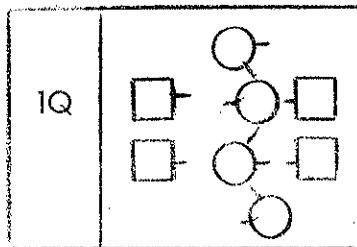


This arrangement (outsides normal/wave dancers normal) is unquestionably the one that most callers use most often -- probably because it is so easily established by simply calling Heads or Sides Pass the Ocean from a squared-up set. It is also frequently set up by calling centers Touch after a Wheel & Deal or Ferris Wheel -- although we personally prefer the flow of a Ferris Wheel + centers Sweep 1/4 & Pass the Ocean -- or a Wheel & Deal plus centers Star Thru & Pass the Ocean. Another smooth get-in is to first establish No. 3 lines (boys on ends/girls in center) and then call Pass Thru/Wheel & Deal/centers Swing Thru. Also, from a normal 1/4 Tag (0Q), the command Ping Pong Circulate leaves the dancers in another zero 1/4 Tag arrangement. The most popular get-out move from a 0Q is probably Extend (to zero waves) -- followed very closely by Ping Pong Circulate (and for the next month or so at least, by Release Recycle). A centers Recycle into a DPT is also common.

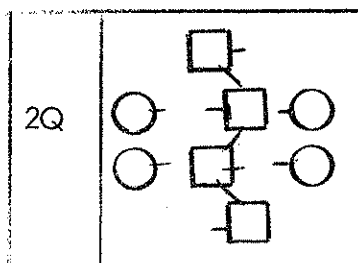
#### 1/2 Sashayed 1/4 Tag Formation (1/2Q)



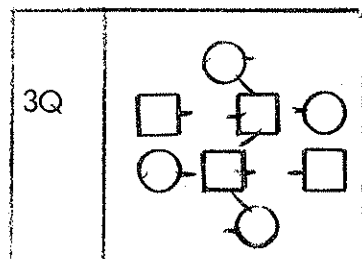
In this arrangement, the outsides are 1/2 Sashayed and the center waves are also 1/2 Sashayed. To set it up call, from a static square, Heads Pass the Ocean & Swing Thru while Sides Rollaway. It is also possible, from a No. 4 Line (boys centers/girls on ends) to call a Pass Thru/Wheel & Deal/centers Swing Thru to also produce a 1/2Q. To normalize: Extend + Swing Thru produces normal waves (0W) and Extend + boys Run produces normal 2-faced lines (0F). Also, from a 1/2 Q, a command to Ping Pong Circulate will also leave the dancers in a 1/2Q. Normalize by calling Extend + Swing Thru (normal waves).

1/4 Tag Formation (continued)SAME SEX PAIRSNo. 1 1/4 Tag Formation (1Q)

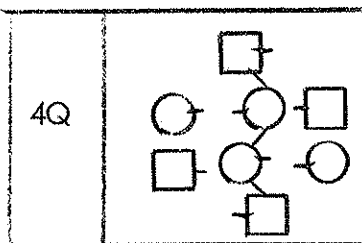
This arrangement features 4 girls in the wave standing between facing pairs of boys. To set it up from a static square call Heads or Sides Rollaway, Circle Left and then have the 4 girls Pass the Ocean (or Spin the Top). Or you can, from zero/normal lines, call Pass Thru, Wheel & Spread and all Circle Left to produce the same boy-boy-girl-girl circle and proceed as described. Another popular set up with Plus dancers is to first set up a 1/2 Diamond formation (boy points/girl centers) and then have the boys simply Quarter In to produce a 1Q. The arrangement is easily normalized by calling "Girls Extend/Walk & Dodge/Partner Trade. (produces zero/normal lines).

No. 2 1/4 Tag Formation (2Q)

This is the obvious reverse of the above arrangement (girl pairs outside/4-boy wave in the center) and it is established by set-ups identical to those described above -- except that from the same sex circle, the caller would ask the 4 boys to Pass the Ocean or Spin the Top. And similarly, from a zero Diamond (girl points with boy centers) you can get a quick 2Q by having the girls 1/4 In. To normalize, call Boys Extend, boys Run and you get zero/normal facing lines of four.

MIXED SEX PAIRSNo. 3 1/4 Tag Formation (3Q)

In this arrangement, the outside pairs are normal but the inside wave is 1/2 Sashayed. From a static Square call Heads or Sides Pass the Ocean and Swing Thru (3Q), or, from normal/zero lines call Pass Thru, Wheel & Deal, centers Swing Thru (3Q); or from normal 2-faced lines call Ferris Wheel + centers Swing Thru. To normalize, call Extend, Swing Thru, Scoot Back, boys Run to get normal/zero lines.

No. 4 1/4 Tag Formation (4Q)

(outside pairs 1/2 Sashayed/inside wave normal as in Heads Pass the Ocean/Sides Rollaway). An easy set up is to call, from a 1/2 Sashayed line, Pass Thru, Wheel & Deal, centers Swing Thru... or from a 1/2 Sashayed 2-faced line (1/2F), call Ferris Wheel and centers Swing Thru. A quick get-out is to call Extend, centers Trade and boys Run (normal facing lines of 4).

# choreo



# BREAKDOWN

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

MAY 1981

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## WHAT'S HAPPENING?

We still hear occasional grumbling about how Callerlab seems, each year, to be continually adding, deleting or otherwise changing it's lists (MS, QS, Plus, etc.). The usual complaint is that by the time callers get so they know a particular list, up comes another convention and they have to start the process all over again. Our own view is that while we can certainly understand how such changes can both annoy and frustrate a good many callers, we also feel that Callerlab is doing the right thing.

Actually, we don't feel that Callerlab has any real choice in the matter. Ask any veteran caller and he'll tell you that the activity has been trying -- long before Callerlab -- to standardize it's programs and that we've been making lists for at least the past 30-35 years. And while we've had to regularly change the lists to accomodate the activity, we've never

truly changed the activity to accomodate the lists. To be effective, the lists must reflect what the dancers are actually dancing and it is our view that the activity, since Callerlab, is probably closer to true standardization than it has ever been before. And this is only because it does make changes as they are indicated -- and because it does so in an orderly and highly controlled fashion. Square dancing is a vital, living folk activity and it has never stood still. The challenge to it's leadership has always been to recognize the need for change when it arises and to then actually make the changes as they become necessary -- and we think that Callerlab is doing just that!

Here's the new ideas we examined this month:

DIAMOND LOCK (Joe Uebelacher) From diamonds: centers Trade as points Diamond Circulate to end in a 2-faced line.

DIXIE THAR (Judy and Barry Burrow) From a static square, belles (girl's position) Star right 1/2 way to turn opposite beau 1/2 by left to form an Allemande Thar Star.

EXTEND TO THE CENTER (Arlan Wight) From parallel OW's, infacers Extend as outfacers Partner Trade. Ends in a 1/4 Tag formation.

GRAND CURL & DODGE (Drew & Kathy Anderson) Heads part: Curlique/Walk & Dodge/ Partner Trade (now at Sides); Sides Part: Do 1st 8 steps of Grand Square, then Curlique & boys Run+Partner Trade (now at Heads). Repeat 4 times to return all dancers home.

What's Happening? (continued)

HINGE TO A WAVE (Malcolm Davis) From any allowable formation (Trade By, DPT, 8-Chain Thru, Columns, etc.), all Partner Hinge to form a momentary Tidal Wave.

From here, each end dancer and the adjacent dancer (moving in opposite directions) Promenade  $1/4$  around the set and Pass In (Pass Thru +  $1/4$  in) with the first dancer they meet; simultaneously, the center 4 Turn Thru to join the others in the final parallel right hand OW formation.

LOCKER'S CHOICE (Lee Kopman) From parallel waves or lines, all Lockit; center wave now also does a Lockit + Hinge while the outsides Trade + Step & Fold (center steps forward as end Folds). RH waves become LH waves.

SCOOT THRU THE CLOVER (Don Connors & Mark Clausing) From a  $1/4$  Tag formation, Scoot Back + new centers Explode the Wave as the outfacers Cloverleaf (could be called directionally as Scoot Back and Clover and Explode the Wave). Ends in an 8-Chain Thru formation.

SPLIT THE SHADOW (Damon Coe) From columns, No. 1 dancer rolls back to meet No. 3 dancer with inside hands and they Cast  $3/4$  and Spread apart. Simultaneously, No. 2 and 4 dancers move forward until shoulder-to-shoulder and they then also Cast  $3/4$ . They now Extend to stand between the outsides in the end-up parallel 3x1 line formation.

TRACK TO A DIAMOND (Ed Lang) From columns, all dancers do the same action as in Track & Trade, except that the centers, in their final action, Cast  $3/4$  instead of a Trade. Ends in center-to-center twin diamonds.

TRIM LINE (Dave Kenney) From any allowable formation, center 4 Pass the Ocean as the others Circulate. Circulators may be

directed to face (Trim Line-Right, Trim Line-Left, Trim Line-In, etc.)

TWO-WAY TAG (Bob Davis) From parallel ocean waves in facing end and adjacent center do a Vertical Tag (center Folds behind end and they move forward in single file) and then individually face right. Simultaneously, the other 4 face the center of the wave and, as the end slides in behind the center, they also walk ahead in Single File (Tag) -- but they now finish like a Walk & Dodge (leader dodges as trailer moves forward). Movement ends in parallel 2-faced lines.

U-BOAT (Jack Berg) From facing lines of four, ends Circulate once-and-a-half and without stopping, Pass In as the centers U-turn back to end the action in an 8-Chain Thru formation.

• NEW MOVEMENT

TOUCH & FLUTTER (Al Appleton)/HINGE & FLUTTER (Ron Schneider)How To Do It:

Touch & Flutter: Facing pairs Touch 1/4 (momentary Box Circulate foursome) and, without stopping, outfacers do a right face turn back as infacers touch left hands to finish like a Reverse Flutterwheel to end the action in facing pairs (the action is exactly equal to Star Thru plus 2 ladies Chain). If the Command is "Left Touch & Flutter", all start with a Left Touch 1/4 and outfacers do a left face turnback as infacers take right hands to finish like a Flutterwheel.

Hinge & Flutter: From right hand or left hand ocean waves, all do a Single Hinge and then continue as above. From RH waves outfacers do a right face turnback to finish like a Reverse Flutterwheel and from LH waves outfacers do a left face turnback and finish like a Flutterwheel.

Impressions:

We found both variations easy to teach and we noted that our dancers were not confused by two different names for what is essentially the same movement. If they know and understand the difference between a Hinge 1/4 and a Touch 1/4, they'll be able to handle the difference between a Touch & Flutter and a Hinge & Flutter (facing dancers Touch and wave dancers Hinge).

Choreography:

<u>From a Zero Box (ZB/Box 1-4)</u> <u>Touch &amp; Flutter</u> Pass the Ocean Recycle	<u>BOX ZERO</u> (True)
<u>From a Zero Box OW</u> <u>Hinge &amp; Flutter</u> Pass the Ocean Recycle	<u>WAVE ZERO</u> (True)
<u>From a Zero Line (ZL/1P2P)</u> Right & Left Thru Pass the Ocean Girls Trade <u>Hinge &amp; Flutter</u>	<u>LINE ZERO</u> (True)
<u>From a Zero Line - ZL</u> Right & Left Thru, Pass Thru Wheel & Deal Centers Pass Thru <u>Touch &amp; Flutter</u>	<u>LINE ZERO</u> (True)

### Sample Routines:

- 1-3 lead right  
Veer Left  
Bend the Line ..... ZL-os  
Pass the Ocean  
Hinge & Flutter ..... ECL  
Right & Left Thru  
Dixie Style to an OW  
Hinge & Flutter ..... ECL  
Pass the Ocean ..... OPB-os(OW)  
Swing Thru, Turn Thru ..... AL!

## With a Touch of APD

- Head ladies Chain  
1-3 Square Thru  
Sides Rollaway ..... (4B)  
Touch & Flutter ..... (3L)  
Boys only Load the Boat  
Girls only Touch & Flutter ... (1P)  
Girls Swing Thru  
Same girls Turn Thru  
Boys Courtesy Turn this girl .. ERL-os  
Right & Left Thru  
Rollaway, 1/2 Sashay ..... (1/2L)  
Touch & Flutter  
Right & Left Grand!

Head 2 you Promenade, 1/2 way 'round  
you go  
Down the middle Square Thru, 4 hands  
you know  
Touch & Flutter 2 by 2, you take 'em  
right along  
Pass the Ocean, Recycle, you can't  
go wrong  
Square Thru 3 hands, Trade By and  
Swing  
Swing that corner lady boys and Prom-  
enade that Ring  
(add 16-beat Tag)

### ● TOUCH & FLUTTER VARIATIONS

The author of Touch & Flutter has also provided a couple of obvious "family" variations as noted below:

#### All Four Couples Touch & Flutter

The action applies the All 4 couples concept to the movement's basic traffic pattern. On the command "All 4 couples Touch & Flutter", all face corner & walk by, meet their opposite and Touch 1/4. Without stopping, outfacers turn back as infacers Star Left to complete an all four couples Reverse Flutterwheel.

#### Grand Touch & Flutter:

On the command "Sides face, Grand Touch & Flutter":

Sides Part: Do the first 8 counts of a standard Grand Square; then do a Dosado with the one they meet and without stopping do a Pass In. They are now in the Heads position and will complete the Heads action as described below:

Heads Part: Do a standard Touch & Flutter and, without stopping, turn to face partner and back away four counts. This places them in the Sides position where they will complete the Sides action as described above.

The entire action is done four times in a row and takes 64 beats to complete.

### ● SET 'EM UP - GET 'EM OUT

In response to numerous requests, here are a handful of get-outs for those of you active in the A-1 program:

#### From a Zero Box (ZB)

- RL Thru, Star Thru  
Pass Thru, Ends Bend  
Star Thru  
1/2 Breed Thru (AL!)
- Right & Left Thru  
Double Star Thru  
Right & Left Grand!
- Centers In, Cast Off 3/4  
Ends Bend, Star Thru  
Dixie Grand (AL!)
- Pass Thru  
Horseshoe Turn  
Arky Allemande!
- Swing Thru, boys Run  
Ferris Wheel  
Centers Square Thru but ...  
...on 3rd hand everybody...  
Double Pass Thru  
Horseshoe Turn (AL!)

#### From a Zero Line (ZL)

- Pass the Ocean  
Explode the Wave  
Explode the Line  
Girls Run, Scoot Back  
Explode and 1/2 Breed Thru (AL!)
- Pass Thru, Wheel & Deal  
Centers Swing Thru Double  
Chain Reaction  
Right & Left Grand!
- RL Thru, Pass the Ocean  
Explode and Roll  
Right & Left Grand!

• SHARE THE WEALTH

 • More Teacup Chain Gimmickry

In last month's issue we told you about calling Teacup Chain from facing lines of four. A short time later, we had the opportunity to share a split-bill dance with Johnny Wykoff in Indianapolis and we watched -- or rather, we danced -- another neat Teacup Chain stunt. Here's how it went:

First, Johnny had the Head girls only do their part of a Teacup Chain and, after they had finished it successfully, he identified it as a "2 by 2" Teacup Chain. Next, he had the No. 4 girl only do her part of a Teacup Chain (it could, of course, have been Lady No. 2 only) -- and he identified this as a "1 by 3" Teacup Chain. And finally (by now the dancers -- and especially the girls -- have gotten the general idea), Johnny called a "3 by 1" Teacup Chain by having all the girls except Lady No. 2 do their part of the action. While the girls did get a bit confused here and there, they did manage to finally all get thru the movement and we did notice that the dancers seemed to enjoy their confusion -- rather than be frustrated by it. We just thought you'd like to know....

- Here's a tricky get-out we received from Roger Morris:

From a Zero Line (ZL/1P2P)

Right & Left Thru  
 Veer Left  
 Men Run  
 Fan the Top  
 Right & Left Grand!

- Subscriber Al Broadway sent in a couple of additional routines featuring that "Simon Says" idea we told you about last month (see page 1196)

1-3 Square Thru  
 Swing Thru  
 Simon Says 8 Circulate  
 Everybody Swing Thru  
 Right & Left Thru  
 Allemande Left!

1-3 Square Thru  
 Swing Thru  
 Simon Says boys Circulate  
 Simon Says girls Circulate  
 Simon Says All 8 Circulate  
 Everybody Spin the Top  
 Right & Left Thru  
 Star Thru  
 Dive Thru  
 Square Thru 3/4  
 Allemande Left!

- And finally, here's a passel of get-outs from our files:

From a Zero Line (ZL)

Right & Left Thru  
 Pass the Ocean  
 Swing Thru  
 Boys Run  
 Tag the Line - In  
 Pass Thru, Wheel & Deal  
 Double Pass Thru  
 Cloverleaf  
 Allemande Left!

From a Zero Line (ZL)

Square Thru  
 Trade By  
 8 Chain 3  
 Allemande Left!



• ONE NOW-ONE LATER

A cute new gimmick idea has been making it's way around the country. It's called "One now-one later" and to make it work, a caller needs to tell the dancers to do a particular command "one now-one later". The dancers then execute the command one time and they now, in effect, "owe" the caller another one. Then, later on in the routine, when the caller says "It's later!" they must do the command again. We have found that the idea works best when the "later" command works right into an Allemande Left or Right & Left Grand. Dancer response has been very good -- and they especially seem to enjoy the momentary confusion that inevitably arises when the dancers try to recall exactly which command they "owe" the caller when he or she says "It's later!". Like all gimmick ideas, however, be careful not to overdo. A little does go a long way. Here are some sample routines:

- 1-3 Square Thru ..... ZB  
 Right & Left Thru  
 Slide Thru (1 now/1 later) Pass Thru  
 Wheel & Deal, centers Pass Thru  
 Star Thru, Right & Left Thru  
 Pass Thru, Wheel & Deal  
 Centers Pass Thru  
 Star Thru  
 Right & Left Thru ..... CL-os  
It's later! ..... AL!
- 1-3 Square Thru ..... ZB  
 Swing Thru, boys Trade  
 Boys Run  
 Bend the Line  
 Square Thru (1 now/1 later)  
 Trade By  
 Swing Thru, boys Run  
 Couples Circulate  
 Ferris Wheel  
 Centers Pass Thru ..... ZB  
 Split 2, 'round 1, line up 4  
It's later!  
 Go Right & Left Grand!
- 1-3 lead right, circle to a line ... ZL  
 Square Thru seven hands (4 now/3 later)  
 Trade By  
 Swing Thru  
 Girls Circulate Double  
 Boys Trade, boys Run  
 Bend the Line  
 Star Thru  
It's later! ..... AL!
- 4 ladies Chain, Promenade  
 1-3 Wheel Around ..... OL  
 Pass Thru, Wheel & Deal  
 Double Pass Thru  
 Cloverleaf (1 now/1 later)  
 Centers Pass Thru  
 Swing Thru  
 Boys Trade, boys Run  
 Tag the Line - In  
 Pass Thru, Wheel & Deal  
 Double Pass Thru  
It's later! ..... AL!
- 1-3 Square Thru ..... ZB  
 Swing Thru, boys Run  
 Tag the Line-Right (1 now/1 later)  
 Boys Hinge & Swing Thru  
 Girls face in  
 Boys Extend, boys Run ..... ZL-os  
 Touch 1/4, 8 Circulate  
 Boys Run ..... ZB-os  
 Square Thru 3/4, Trade By ..... ZB  
 Star Thru, Pass Thru  
It's later! ..... AL!
- 1-3 Square Thru, Curlique  
 Follow Your Neighbor (1 now/1 later)  
 Trade the Wave  
 Recycle  
 Sweep 1/4  
 Star Thru, Dive Thru  
 Right & Left Thru  
 Pass Thru ..... ZB  
 Curlique  
It's later! ..... AL!

# • CALLERLAB EMPHASIS MOVES

## Trade Family

As we noted last month, Callerlab's Emphasis Moves for the second quarter of 1981 are Wheel & Deal and Trades. We listed a number of Wheel & Deal routines last month and we'll carry on this month by listing some routines featuring Trades. They aren't especially difficult -- but they will serve to keep your dancers on the ball when dancing Trades.

- 1-3 Square Thru ..... ZB
  - Swing Thru
  - Boys Trade
  - Boys Run
  - Bend the Line
  - Pass Thru
  - Partner Trade
  - Pass the Ocean, Swing Thru
  - Girls Circulate
  - Boys Trade
  - Boys Run
  - Bend the Line ..... ZL
  - Pass the Ocean
  - Swing Thru
  - Boys Trade, girls Trade
  - Boys Trade, Turn Thru ..... AL!
- 1-3 Lead Right
  - Circle to a line of 4 ..... ZL
  - Pass Thru
  - Girls Trade ..... (1W)
  - Boys Run ..... RL-os
  - Right & Left Thru
  - Rollaway, 1/2 Sashay
  - Pass Thru
  - Boys Trade ..... (1W)
  - Walk & Dodge
  - Partner Trade
  - Reverse Flutter ..... ZL-os
  - Partner Trade (ZL) ..... AL!
- 1-3 Square Thru ..... ZB
  - Touch 1/4 ..... (1W)
  - Swing Thru ..... (4W)

Boys Trade, Girls Trade  
 Centers Trade ..... (2W)  
 Boys Trade ..... (1/2L)  
 Swing Thru  
 Center boys Trade  
 Other boys Trade (to far end!)  
 Girls Trade  
 Recycle  
 Star Thru, Dive Thru  
 Square Thru 3/4 ..... AL!

- 1-3 Square Thru ..... ZB
  - Swing Thru, boys Run
  - Tag the Line - In ..... (4L)
  - Pass Thru
  - Girls Trade, boys Trade  
 (or Same Sexes Trade!)
  - Pass Thru
  - Tag the Line - In ..... (3L)
  - Pass Thru
  - Boys Trade, girls Trade  
 (or Same Sexes Trade!)
  - Pass Thru
  - Wheel & Deal
  - Right & Left Grand!
- 1-3 Pass Thru, Separate
  - Go 'round 1, line up 4 ..... (1L)
  - Touch 1/4
  - Center 4 Walk & Dodge
  - Everybody Partner Trade..& Roll.. ERL
  - Right & Left Thru ..... ECL-os
  - Swing Thru
  - 2 end girls Trade (to far end!)
  - Other 6 with same sex Trade
  - Boys Run Right
  - 1/2 Tag the Line ..... (ØC)
  - Everybody Trade..& Roll ..... ZL-os
  - Pass Thru
  - Partner Trade..& Roll
  - Go Right & Left Grand!

## • CALLERLAB CONVENTION REPORT

Kansas City - 1981: Another Callerlab Convention has come and gone and again, we thoroughly enjoyed being able to meet and talk with so many of our subscribers who we might never have gotten a chance to see otherwise. That part of the convention is always fun and, for us, that aspect of the convention -- the opportunity to meet and interact with callers from all over the square dance world -- remains as one of the highlights of each year's schedule.

Our over-all impression of this year's convention was pretty much what it was last year when we returned home from Miami. The convention was very well organized and smoothly operated and the business of our association seemed to be carried on without a single hitch. As a matter of fact, when we recall some of the earlier conventions, the last few seem a bit dull by comparison! Here are some of the more newsworthy items:

Definitions Committee: After 13 drafts and many years of hard work, Ken Kernan's Committee produced definitions which were approved by the membership. They'll be available shortly.

Mainstream Committee: Jack Murtha's Committee recommended and the membership approved a number of resolutions. These include:

- 1) No calls to be added or deleted in 1981
- 2) Alamo Style and Pass the Ocean will now appear as separate listings
- 3) Calls 1 thru 48 are now known as the "Basic List (a merging of the former Basics and Extended Basics List) and this list is now frozen for the next 3 years, i.e., no additions or deletions to the list will be allowed. The same goes for Calls 49 thru 68, except that Callerlab Quarterly Selections may be added at the appropriate times and with the approval of the membership.

Plus Committee: Jerry Schatzer's Committee gained approval for the following changes to the Plus Program lists. Pair Off to be dropped from +1 and Swap Around, All 8 Swing Thru and Curli -Cross are dropped from +2. The lists -- which are to be merged into a single "Plus" list at the 1982 convention -- are now structured as follows:

<u>Plus 1</u> :	Anything & Roll	Flip the Diamond	Track II
	Anything & Spread	Load the Boat	Trade the Wave
	Chase Right	Peel the Top	Triple Scoot
	Coordinate	Single Circle (to a Wave)	Triple Trade
	Diamond Circulate	Spin Chain the Gears	Turn & Left Thru
	Extend the Tag	Teacup Chain	
<u>Plus 2</u> :	All 8 Spin the Top	Dixie Grand	Grand Swing Thru
	Crossfire	Explode the Wave	Relay the Deucey
	Dixie Grand	Follow Your Neighbor	Remake the Thar
			3/4 Tag the Line

Quarterly Selections Committee: Cal Golden's Committee gained approval for the following changes: Extend the Tag, Roll (as an Extension) and Track II have been moved to Plus 1; Couple Up and Track & Trade have been dropped completely. This means that the new QS list contains (at this time) only 4 moves: Dixie Derby, Linear Cycle, Ping Pong Circulate and Release Recycle.

(Callerlab Convention, continued)

Formations Committee: Bill Davis' Formations Committee recommended -- and the membership approved -- that it's Arrangement numbering system (0-1/2-1-2-3-4), which had been on a trial basis for the past year be made official. The membership also gave their approval (for a one-year trial basis) the use of single letter symbol designations for certain formations as noted below:

B =	8-Chain Thru (Box)	C =	Side-by-side Columns
S =	Static Square	T =	Trade By
W =	Parallel Ocean Waves	D =	Diamonds
F =	Parallel 2-faced lines		

Special Symbols Committee: Callerlab's Executive Committee last year appointed a special ad-hoc Committee (consisting of Frank Lane, Jack Lasry, Bill Davis, Colin Walton and Bill Peters) to look into the possibility of developing a universal symbol system to replace the several systems now being used by various caller note services and thus provide a degree of standardization to a sometimes confusing aspect of caller training and caller communications. The committee met in Kansas City and, while it has not yet produced a total notation system, general agreement was reached on several items of interest:

- 1) If a symbol is to accurately designate a total dancer Set-Up, an effective over-all symbol for that Set-Up must include information that will define it's Formation; it's boy-girl dancer Arrangement; the in/out Sequence of both the boys and the girls; and the then-current Relationship of each boy to a particular girl (partner).
- 2) While no specific symbols have, as yet, been agreed upon, the committee has agreed to recommend that the following terms be used to designate (in nickname fashion) certain popular dancer Set-Ups:

<u>Zero Box</u>	=	The Set-Up achieved after either Heads or Sides Square Thru
<u>Zero Line</u>	=	The Set-Up achieved after Heads or Sides Lead right and circle to a line of four
<u>Across the Street Box:</u>	=	The Set-Up achieved after either Heads or Sides do a 1/2 Square Thru
<u>Lead to the Right Box:</u>	=	The Set-Up achieved after Heads or Sides Lead right.

This committee is still active and you will probably be receiving progress reports from time to time.

Personnel Changes: Dave Taylor is the new Callerlab Chairman of the Board and his new Executive Committee will consist of Curley Custer, Jerry Haag, Melton Luttrell and Bob Van Antwerp.

Milestone Awards: Frank Lane, Marshall Flippo and Cal Golden each received Callerlab's highest honor, The Callerlab Milestone Award.

# choreo



# BREAKDOWN

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

JUNE 1981

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## WHAT'S HAPPENING?

We're still receiving good reports about "The Hard Way" (see page 1155 in our Dec. 1980 issue). It would seem that this gimmick idea is still getting a lot of action at some of the workshops at many of the country's major festivals -- and this is a bit unusual. Most gimmick ideas have a very short life. They burst upon the scene, enjoy a brief surge of popularity -- and they then fade away as suddenly as they appeared. "The Hard Way" might turn out to be an exception to the rule -- and you might, therefore, want to look at it again.

And speaking of workshops -- most Plus 2 workshops seem, predictably, to be focusing these days on Grand Swing Thru and 3/4 Tag. These commands were moved from the A-1 to the Plus 2 List at Callerlab's recent Kansas City convention and we therefore felt that it might be appropriate for us, this month, to

give 'em both the feature treatment. Besides, none of the new experimentals we looked at this month impressed us as having any significant potential for today's average square dancer. Look 'em over and see what you think:

COUNT OUT (Joe Uebelacher) From a Box Circulate foursome, lead dancers do a Counter Rotate in their own foursome (face in and Circulate) as trailers Circulate and face out. Ends in back-to-back couples.

CROSS, ROLL & TOUCH (Don Pfister) Facing pairs Cross Trail and, without stopping, turn away from each other in a 3/4 Turn and then, walking forward, Touch (right hands) to a wave with the one they meet (the one who was originally at their side). If the command is Cross, Roll & Touch-Left the final action will be a Left Touch to a Wave.

FLIP THE CYCLE (Nonie Moglia) From parallel 2-faced lines, infacing centers Touch 1/4 & Spread as outfacing centers Flip between them to form a wave in the center. Ends facing out Circulate one position but pick up the end of the wave (this couple ends as the left hand pair in the final facing lines formation). Simultaneously, the infacing centers start to Circulate and, as they meet the far center of the wave, they form a mini-wave with that center and, without stopping, do a Recycle-like action to end as the right-hand couple in the final lines.

What's Happening? (continued)

GREEN LIGHT (Jack Berg) From a Triple Hinge formation -- i.e., a Tidal Wave + 6 centers Hinge -- all 6 column dancers Circulate. From here, No. 1 column dancer steps forward and No. 2 column dancer also steps forward and, veering outward, lines up with the No. 1 column dancer to form a pair. Simultaneously, the original far ends of the Tidal Wave (the non-column dancers) face in and move forward to pair up with the No. 3 column dancer (who stands pat). Without stopping, the outfacing couple does a Wheel & Deal as the infacing couple does a Pass Thru to end the movement in an 8-Chain Thru formation.

MAKE A CHANGE (Norm Madison) From parallel ocean waves, 2-faced lines or other allowable formations, center dancers Trade & Spread as outfacing end flips into the spot vacated by the adjacent center (A Split Circulate action); simultaneously, the infacing does a diagonal Circulate into the furthest center position of the opposite foursome. RH ocean waves become left-facing 2-faced lines; right-facing 2-faced lines become RH ocean waves.

VEER & WHEEL (Don Swift) From parallel 2-faced lines, infacing couples Circulate 1/2 but Veer in to end as the facing center pairs of the final Double Pass Thru formation. Outfacing couples Wheel & Deal to become the outside couples.

SELF DESTRUCT (Gary O'Connor) From an 8-Chain Thru or parallel ocean wave formation, all Pass Thru and, without stopping, outfacing couples Peel Off and Touch 1/4 with their counterpart Peelers from the other side of the set. Centers meanwhile, Ah So to end the action in right hand columns.

SPREAD OUT (Bob Davis) From side-by-side columns, the No. 2 and No. 4 column dancers Veer out about a half step forward as the the No. 1 and No. 3 column dancers Column Circulate once-and-a-half. Ends in parallel 2-faced lines (2s and 4s have become ends; 1s and 3s have become centers).

SQUARE THE BOAT (Ed Curran) from a centers out line (ends facing out, centers facing in) Ends do as in Load the Boat, passing 2 shoulders and facing in as the centers Square Thru 4 hands to end the movement in an 8-Chain Thru formation.

WAVE THE DIAMOND (Bob Yerington) From twin center-to-center diamonds, all Diamond Circulate and, without stopping, new points 1/4 in as new centers Extend to end the action in parallel ocean waves. Point-to-point diamonds end in columns; any individual diamond ends in a Box Circulate foursome.

• NEW PLUS TWO MOVEMENT

3/4 TAG THE LINEHow To Do It:

The best way to define a 3/4 Tag is to define the total fractional Tag concept: From any formation allowing a Tag the Line, dancers individually face the center of their own line (or wave, 3x1 line, etc.) and then move forward as indicated: centers Touch to a wave = 1/4 Tag; centers Touch + Extend to parallel OWs = 1/2 Tag; centers Touch + Extend, then Extend again (centers in OW outsides facing out) = 3/4 Tag.

Impressions:

Plus 2 dancers are generally well-up on how to do a 1/2 Tag and the usual teach for a 3/4 Tag is to tell the dancers that a 3/4 Tag means to do a 1/2 Tag and then step forward another step with the new centers touching to an ocean wave with the new outsides facing out. However, although both 1/4 Tag and 3/4 Tag were on the A-1 list, only 3/4 Tag is now on the Plus 2 list. We nevertheless found it helpful in our teach to first review with our dancers the basic mechanics of the over-all fractional Tag idea (1/4, 1/2, 3/4, etc.) -- and to then show that a 3/4 Tag is nothing more than a 1/2 Tag + Extend.

Choreography:

<u>From a Zero Box OW (ZB)</u> Girls Trade, girls Run 3/4 Tag, boys turn 1/4 right Diamond Circulate Flip the Diamond	<u>WAVE ZERO</u> (True)
<u>From a Zero Line (ZL/1P2P)</u> Right & Left Thru Pass the Ocean Girls Trade, girls Run 3/4 Tag, boys turn back Girls Extend, Walk & Dodge Partner Trade	<u>LINE ZERO</u> (True)
<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru, boys Run 3/4 Tag, boys Swing Thru Girls Trade Boys Extend, boys Run	<u>CONVERSION</u> (Zero Box to Zero Line)

3/4 Tag (continued)Sample Routines:

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run ..... (ØF)  
3/4 Tag  
Boys Swing Thru  
Girls Turn back  
Boys Extend ..... (2W)  
Boys Run ..... ERL  
Pass the Ocean  
Girls Trade, girls Run ..... (1/2F)  
3/4 Tag  
Girls Swing Thru, boys turn back  
Girls Extend ..... (1W)  
Walk & Dodge .....  
Partner Trade ..... EPL-os  
Pass Thru, Wheel & Deal  
Centers Pass Thru (ZB) ..... AL!
- 1-3 Square Thru ..... ZB  
Single Circle to a Wave ..... (1/2W)  
Boys Trade, boys Run ..... (ØF)  
3/4 Tag, girls Cloverleaf  
Boys Spin the Top & Extend ..... (2W)  
Boys Run ..... ZL-os  
Pass the Ocean, Swing Thru  
Boys Run ..... (ØF)  
3/4 Tag  
Girls face Right (chk diamond!) .. (1/2D)  
Diamond Circulate ..... (ØD)  
Flip the Diamond  
Go Right & Left Grand!
- 1-3 Pass the Ocean ..... (ØQ)  
Girls Trade, girls Run  
3/4 Tag  
Boys face right  
Diamond Circulate  
Flip the Diamond ..... (ØQ)  
Release Recycle ..... (ØP)  
Double Pass Thru  
Track 2 ..... ORB-ow  
Girls Trade, girls Run ..... (1/2F)  
3/4 Tag  
Girls Swing Thru & Turn Thru  
Boys turn back & Courtesy Turn this girl  
(ERL-os)
- Pass the Ocean, Swing Thru  
Boys Run  
Tag the Line (all the way!)  
Lady go left, boy go right ..... AL!
- 1-3 RL Thru, Slide Thru, Pass Thru. ZB  
Star Thru ..... CL  
Pass Thru  
3/4 Tag  
Centers Recycle  
Outsides turn back ..... (ØP)  
Double Pass Thru  
Peel Off ..... (2L)  
Pass Thru  
3/4 Tag  
Centers Swing Thru  
Outsides turn back ..... (ØQ)  
Ping Pong Circulate  
Centers Linear Cycle ..... AL!
- 1-3 Square Thru, split 2  
Line up 4 ..... (1/2L)  
Pass Thru  
3/4 Tag  
Centers Swing Thru  
Outsides Partner Trade  
Centers Recycle & Pass Thru ..... OB-os  
Swing Thru, boys Run ..... (ØF)  
Girls only Walk & Dodge ..... (3x1)  
3/4 Tag  
Boys Swing Thru  
Girls face right ..... (1/2D)  
Flip the Diamond, Recycle (ZB)... AL!

SINGING CALL (corner progression)

Head 2 Pass the Ocean, Swing Thru & then  
Boys Trade, boys Run, 2 by 2 my friend  
3/4 Tag, girls face right & Diamond Circ.  
Flip the Diamond, Swing Thru, 2 by 2  
and when you do  
Step Thru, Corner Swing, Swing that  
lady fair  
Allemande Left new corner, Promenade  
the square  
...add 16-beat tag



• NEW PLUS TWO MOVEMENT

GRAND SWING THRUHow To Do It:

From an 8-hand (Tidal) right-hand ocean wave, all swing 1/2 by the right and, without stopping, all who can swing 1/2 by the left to end in another right-hand Tidal Wave. A Left Grand Swing Thru begins from a left-handed Tidal Wave (all swing 1/2 left and those who can swing 1/2 right to end in another left-hand Tidal Wave.) Note: The move can also begin from facing lines of four.

Impressions:

You can add this one to the repertoire of your Plus 2 dancers with hardly any effort at all. The body action is smooth and forward-flowing; the teach is easy and your dancers will pick up on it with absolutely no problems.

Choreography:

<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru Spin the Top <u>Grand Swing Thru</u> <u>Grand Swing Thru</u> again Recycle, Pass the Ocean Recycle again	<u>BOX ZERO</u> (Technical)
<u>From a Zero Line OW (ZL/1P2P)</u> <u>Grand Swing Thru</u> Boys Run 1/2 Tag the Line Coordinate Couples Circulate Girls Trade, Bend the Line Right & Left Thru	<u>LINE ZERO</u> (Technical)
<u>From a Zero Line OW (ZL/1P2P)</u> <u>Grand Swing Thru</u> Boys Run Bend the Line	<u>CONVERSION</u> (Zero Line to Zero Box)
<u>From a Zero Line OW (ZL/1P2P)</u> <u>Grand Swing Thru</u> Single Hinge Boys Run	<u>CONVERSION</u> (Zero Line to Zero Box)

### Sample Routines:

- 1-3 lead right, Veer left ..... (ØF)  
Couples Circulate  
Wheel & Deal ..... OPB  
Pass the Ocean ..... ECL(ow)  
Grand Swing Thru  
Grand Swing Thru  
Recycle (AL!) ..... ZL  
Pass the Ocean  
Swing Thru, Scoot Back  
Fan the Top ..... ZL(ow)  
Grand Swing Thru  
Single Hinge ..... (ØC)  
8 Circulate  
Girls Run  
Right & Left Grand!
  - 1-3 lead right, circle to a line ... ZL  
Swing Thru, Spin the Top  
Grand Swing Thru  
Boys Run  
1/2 Tag the Line ..... (ØC)  
8 Circulate, boys Run ..... OOB-os  
Swing Thru, Spin the Top  
Grand Swing Thru  
Box the Gnat, Fan the Top ..... ZB(ow)  
Girls Trade, girls Run  
Tag the Line-Right  
Ferris Wheel  
Centers Pass Thru (ZB) ..... AL!
  - 1-3 Square Thru, Sides Rollaway ... (4B)  
Spin the Top  
Grand Swing Thru  
Single Hinge ..... (2C)  
8 Circulate Double ..... (1C)  
Boys Run ..... (ØP)  
Double Pass Thru, Peel Off ..... (2L)  
Dosado to OW  
Grand Swing Thru  
Single Hinge, 8 Circulate  
All 8 Trade & Roll  
Ends only Load the Boat  
Centers Touch 1/4, Walk & Dodge, AL!
  - 1-3 Right & Left Thru  
Curlique, Walk & Dodge .... OPB  
Swing Thru  
Boys Trade, boys Run  
Tag the Line-In ..... (4L)  
Dosado to an OW  
Grand Swing Thru  
Grand Swing Thru  
4 girls only Spin the Top  
4 girls Recycle & Sweep 1/4  
4 boys Cast Right 3/4 & Roll.. (3L)  
Pass Thru, boys Fold  
Star Thru ..... (ØLF)  
Couples Circulate  
Bend the Line ..... EOL-os  
Pass Thru, Wheel & Spread ... (1L)  
Dosado to OW  
Grand Swing Thru Double  
Single Hinge, boys Run ..... (ØP)  
Dixie Grand ..... AL!
  - 1-3 lead right, circle to a line. ZL  
Pass the Ocean, Spin the Top  
Trade the Wave  
Left Grand Swing Thru  
Boys Cross Run, girls Trade  
Recycle ..... RL-os  
1/2 Square Thru, Trade By ... AL!
- SINGING CALL (corner progression)**

Head 2 Touch 1/4, Walk & Dodge for r  
RL Thru, turn 'em too, Swing Thru you  
Boys Trade & Scoot Back, come back  
and Fan the Top  
Grand Swing Thru & then, boys Run to  
the right again  
Bend the Line, corner Swing, Swing  
that corner there  
Allemande Left a brand new corner,  
Promenade that square  
...add 16-beat tag.

SINGING CALL (corner progression)

Head 2 Touch 1/4, Walk & Dodge for me  
RL Thru, turn 'em too, Swing Thru you see  
Boys Trade & Scoot Back, come back  
and Fan the Top  
Grand Swing Thru & then, boys Run to  
the right again  
Bend the Line, corner Swing, Swing  
that corner there  
Allemande Left a brand new corner,  
Promenade that square  
...add 16-beat tag,

• MOVIN' DOWN THE MAINSTREAM

- 1-3 Square Thru ..... ZB
  - Touch 1/4
  - Walk & Dodge
  - Boys Fold & Star Thru
  - Couples Circulate
  - Ferris Wheel ..... (ØP)
  - Centers Square Thru 3/4 (AL!) . ZB
  - Split 2, line up 4 ..... (1/2L)
  - Center 2 Right & Left Thru
  - Same 2 Flutter Wheel
  - Other 2 Star Thru & Cloverleaf. (ØP)
  - Centers Star Thru
  - Pass Thru, Separate
  - Go 'round 1, line up 4 ..... (1L)
  - Star Thru, Zoom
  - Centers Pass Thru ..... OPB-os
  - Swing Thru
  - Scoot Back
  - Scoot Back again
  - Go Right & Left Grand!
  
- 1-3 Star Thru
  - Double Pass Thru
  - Peel Off ..... (2L)
  - Star Thru
  - California Twirl ..... (ØP)
  - Double Pass Thru
  - Leads only Peel Off
  - Other 2 Partner Trade ..... (1/2L)
  - Pass Thru
  - Wheel & Deal ..... (1/2P)
  - Double Pass Thru
  - Leads only Peel Off, centers Trade (EOL)
  - Pass Thru
  - Tag the Line-Right
  - Ferris Wheel
  - Outsides squeeze in ..... AL!
  
- 1-3 Pass Thru, Separate
  - Go 'round 1, line up 4 ..... (1L)
  - Star Thru ..... (ØP)
  - Double Pass Thru
  - Girls only Peel Off
  - Boys face in
  - Couples Circulate
  
- Boys only Bend the Line ..... (2F)
- Couples Circulate ..... (1F)
- Bend the Line ..... (1L)
- Star Thru
- Double Pass Thru
- Boys only Peel Off
- Girls face in
- Couples Circulate
- Girls Bend the Line
- Couples Circulate
- Bend the Line ..... (1L)
- Star Thru
- Centers Pass Thru (ZB) ..... AL!
  
- 1-3 Square Thru ..... ZB
  - Swing Thru
  - Boys Run
  - Ferris Wheel ..... (ØP)
  - 4 boys Run ..... (2C)
  - 8 Circulate ..... (3C)
  - 4 girls Walk & Dodge
  - Boy facing out Run around  
the other boy .. (1B)
  - Star Thru
  - California Twirl ..... (ØF)
  - Ferris Wheel
  - Centers Square Thru 3/4 ... AL!
  
- 4 ladies Chain
  - 1-3 Square Thru ..... OB
  - Swing Thru
  - Boys Run
  - Ferris Wheel
  - 4 girls Runaround that boy
  - Girls only Peel Off
  - Boys only Peel Off ..... (1F)
  - Ferris Wheel
  - 4 girls Swing Thru
  - 4 girls Turn Thru
  - Boys Courtesy Turn your girl .. ZL
  - Star Thru
  - Square Thru 3/4 ..... AL!

### • A GRAND SQUARE VARIATION

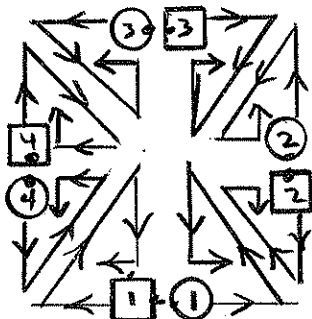
Just when we were beginning to think that there wasn't anything else we could do with a Grand Square, here comes this interesting variation from one of our Japanese subscribers.

The move is called "Triangle Grand Square" and it requires the dancers to move in a Grand Square kind of traffic pattern - but instead of describing a square, they describe a triangle. It takes the same number of beats as a regular Grand Square (32) and it "feels" the same -- and yet a bit different too! Give it a try and see what you think!

The action starts with the caller saying, "Everybody Face, Triangle Grand Square". Here's the action:

1. Everyone back up 3 steps and, on the 4th count, turn  $1/2$  a quarter;
2. With the one you meet (corner), all walk forward on the diagonal into the center of the set and on the 4th count turn  $1/2$  a quarter again;
3. All now back up 3 steps with their original partners and on the 4th count turn to face partners again;
4. All now back up 4 steps.

Each of the above sequences takes 4 counts and brings the dancers  $1/2$  way through the entire action. From there, without stopping, all dancers now reverse (retrace their steps) the process until all are back home again.



### • PLUS ONE SINGING CALLS

In response to a number of requests, we're listing a number of singing call figures using Plus 1 calls (they all feature a corner girl progression):

- Head 2 Square Thru, 4 hands you know  
Dosado back to back & go  
Single Circle to an OW, center boys'll  
Trade  
Boys Run, Couples Circulate that way  
Wheel & Deal, Pass Thru, Trade By  
and then  
Swing that corner girl & Promenade  
...add 16-beat tag
- Head 2 you Square Thru 4 hands & go  
Swing Thru 2 by 2, boys Trade you know  
Boys Run, girls Hinge & Diamond Circ.  
Flip your Diamond and the same 2..  
Swing Thru & when you do  
Boys Run,  $1/2$  Tag Trade & Roll & then  
Swing that corner lady boys, Promenade  
my friend..  
...add 16-beat Tag
- Head 2 Square Thru 4 hands you know  
Dosado back to back & go  
Swing Thru, girls Fold, then you Peel  
the top  
Move on up and do the Right & Left Thru  
Turn that girl and when you do  
Square Thru 3 hands and Swing the  
corner there  
Swing that girl and then you Promenade  
...add 16-beat tag.

• SIGHT CALLER'S NOTEBOOK

### SNAPSHOT RESOLUTION

It is probably true that most of the literature dealing with sight calling has typically concerned itself with describing some simple, step-by-step resolution formula that a caller may use to bring the dancers into a known dancer set-up -- i.e., one from which he or she can return the dancers to their original home positions -- usually by calling a memorized get-out from either a Zero Line (ZL/1P2P) or a Zero Box (ZB/Box 1-4). Very little, on the other hand, has been written about a resolution process that many callers now identify as "Snapshot Sight" -- a method based upon a caller's ability to instantly recognize, while he is calling, one or more dancer set-ups for which he "owns" a memorized get-out routine. An important difference between Formula Sight and Snapshot Sight is that Formula resolution requires a caller to be able to create or engineer a given dancer set-up, while, in Snapshot Resolution, a caller must know how to immediately recognize that set-up whenever the dancers happen to achieve it. In Formula Sight a caller makes resolution happen -- in Snapshot Sight, resolution happens to the caller!

Snapshot identifications depend upon a caller's ability to quickly recognize partner relationships as they develop in a moving square. If, as the dancers move into a particular arrangement, a caller recognizes that one of his pilot dancers is going to be paired with his or her original partner, it is usually fairly easy for the caller to then also check into the status of his other pilot people and to then, based on what he finds, draw an accurate "snapshot" conclusion about the entire square.

As we all know, any method of sight resolution requires a caller to first select 4 key dancers in one or more pilot squares (typically a key man, his corner and their respective partners) -- and this is certainly true with Snapshot Sight. But while, as we have already noted, most resolution systems require a caller to be able to deliberately maneuver his dancers into a known set-up, Snapshot identification is generally based upon a caller's ability to simultaneously recognize a number of pertinent choreographic details, namely:

1. The dancers' formation/arrangement
2. The location (inside-outside/end-center) of the key man
3. The location of the key man's partner
4. The location of the key man's corner (and her partner)

This may, at first glance, seem like an awful lot to have to do in the split second or two that it takes the dancers to move into -- and out of -- the particular set-up the caller is hoping to identify. And, indeed, it is -- especially for a new or beginning sight caller. This is why Snapshot Sight is generally considered to be an advanced technique and why beginners are usually encouraged to ease into sight calling by learning a simple resolution formula. However, as the beginner gains experience he is also encouraged to try his hand at learning how to identify dancer set-ups as they occur.

Note that the first thing that a caller needs to identify when using Snapshot resolution is the Formation of the dancers and the particular boy-girl Arrangement of that Formation. It has been our experience that most caller are able to recognize partner pairings a lot easier when the dancers are in what we now identify as the "Common" arrangements (zero) of three formations: 8-Chain Thru, facing Lines of 4, and parallel right-facing 2-faced lines. This is undoubtedly because in those arrangements, every boy can be unquestionably associated with an easily identified partner. Every boy has, in other words, a universally accepted "Partner Slot", i.e., the same-facing girl on his right side. We plan, in this series of articles to examine the nature of Snapshot recognition in each of these three common arrangements, and we'll begin this month with the 8-Chain Thru (box) formation.

Snapshot Resolution (continued)

Snapshot recognition in an 8-Chain Thru formation usually occurs when a caller observes that one of his key men is paired with his partner. Then, depending on the location of the key pair (inside/outside) and depending on the status of the other key people (Are they paired? Is the key man facing his corner?) a caller may determine which of the 8 common 8-Chain Thru set-ups the dancers are in. (Assume couples 1 and 4 are key dancers in the chart below).

8-CHAIN THRU FORMATION KEY MAN PAIRED -- ON THE OUTSIDE		
	Inside couple also paired; Key man facing corner. (Lead right Box) OPB-os	<u>Get-Out:</u> Swing Thru, Turn Thru, AL!
	Inside couple also paired; Key man <u>not</u> facing corner. (Lead left Box) OPB	<u>Get-Out:</u> Swing Thru, Box the Gnat Square Thru 3/4, AL!
	Inside couple not paired; Key man facing corner. (Zero Box) ZB	<u>Get-Out:</u> Allemande Left!
	Inside couple not paired; Key man <u>not</u> facing corner. (Across the Street Box) ZB-os	<u>Get-Out:</u> Square Thru 3/4 Trade By, AL!

8-CHAIN THRU FORMATION KEY MAN PAIRED -- ON THE INSIDE		
	Outside couple also paired; Key man facing corner; (Lead left Box) OPB	<u>Get-Out:</u> Swing Thru, Box the Gnat Square Thru 3/4, AL!
	Outside couple also paired; Key man <u>not</u> facing corner. (Lead right Box) OPB-os	<u>Get-Out:</u> Swing Thru, Turn Thru, AL!
	Outside couple not paired; Key man facing corner. (OB-os)	<u>Get-Out:</u> Right & Left Thru, AL!
	Outside couple not paired; Key man <u>not</u> facing corner. (OB)	<u>Get-Out:</u> Pass Thru, Trade By, AL!

There are, of course, many other get-outs that a Snapshot caller might use instead of the rather simple ones we have shown above. Also, some Snapshot callers, when they observe the key man and his partner on the inside of an 8-Chain Thru, automatically call a Right & Left Thru. This puts the key pair on the outside and effectively cuts in half the number of set-ups with which the caller must deal (in snapshot fashion).

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JULY 1981

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## WHAT'S HAPPENING?

We had an inquiry this month from one of our subscribers asking whether or not it was correct to call a Slip the Clutch from parallel ocean waves. We frankly weren't sure, so we did a bit of research and we could not, in fact, find any printed definitions in which parallel waves were listed as a starting formation for a Slip the Clutch. On the other hand, we found no definitions that expressly prohibited it either. Callerlab's Definitions Committee currently defines the move as beginning from a Thar or Wrong Way Thar and as we say, no mention is made of parallel

waves. A valid argument could no doubt be made by pointing out that a Thar is really two "crossed" ocean waves and that a Slip the Clutch could, therefore, be properly called from either formation. We wonder if Callerlab's definitions committee considered this. It does, however, seem to be one of those questions in which both sides will always claim to be right. Bear in mind, however, that many callers are, indeed, calling a Slip the Clutch from parallel waves (usually to a surprise Allemande Left) and we've never seen it break down the floor. The dancers simply do what comes naturally and we can't see that it makes that much difference if the command is "legitimate" from that formation or not. What do you think?

Here are the new ideas we looked at this month:

BEAU WHEEL/BELLE WHEEL From facing couples, Beau dancers Wheel Thru as Belle dancers 1/4 Left (Beau Wheel). Belle Wheel means that Belle dancers Wheel Thru as the Beau dancers face right.

FERRIS CYCLE (Joe Porritt) From parallel ocean waves, outfacing end and adjacent dancer does a standard Recycle action. Simultaneously, outfacing centers Fold behind adjacent ends and (on a diagonal) Double Pass Thru + Peel Right adjusting to end as the inside facing couples of the final Double Pass Thru formation.

What's Happening? (continued)

FOLLOW THE SWALLOW (Bob Davis) From a Box Circulate foursome, lead dancers Fold behind adjacent trailer and, without stopping, new leaders Touch 1/4 and Extend as Folders follow and Fold again (parallel OW's end in columns).

FOLLOW THE SWALLOW TO A LINE (Bob Davis) From a Box Circulate foursome, leaders Fold, new leaders Touch 1/4 as Folders follow but Pass by the leaders and, without stopping, 1/4 right and step ahead to become ends of the final 2-faced lines.

HINGE HINGE (Bob Degenkolb) From any wave or line formation, all do a Hinge (waves single Hinge; lines Partner Hinge) to form momentary ocean waves. Without stopping, outfacers Fold and Roll as those facing in Extend and Hinge. Right Hand waves or 2 faced lines become Left hand ocean waves and vice versa.

SET YOUR PACE From columns, all do a Column Circulate 1-1/2 places. From here, the center 6 do a 1/2 Circulate, outside couples Promenade 1/4 of the way around the set and then Bend to face in as a couple as the center 4 simultaneously do a Single Hinge + Recycle to end in a Double Pass Thru formation.

SET YOUR PACE -- BUT Same as Set Your Pace except that the center four stop after they Hinge (i.e., they do not Recycle) and take, instead, the "But" command. For example: Set Your Pace -- But centers Touch 1/4.

SHADOW YOUR DIAMOND (George Amos) From center-to-center twin diamonds, outfac-ing point Casts back to meet infacing point and, with inside hands, they Cast 3/4 and Spread (the ends action in a Cast the Shadow). Simultaneously, the outside centers follow (shadow) the infacing point and, after the

points have Spread, they step up and pair up on the inside of the point they followed. The center two, meanwhile, Trade and Extend to end the action in parallel 2-faced lines.

SWAP 'N CAST (Lee McCormack) From facing couples, Belle dancer (girls) walk forward as Beau dancer slides into the vacated position while turning 1/4 left. As the beau dancer starts his turn he extends his right hand to take the left hand of his original opposite and all now Cast left 3/4 to end the action in a right-hand 2-faced line.

ZOOM THE BOAT (Gene Tidwell) From a Double Pass Thru formation, leaders (centers) do a 3/4 Zoom and without stopping do a Turn Thru with the Zoomer they meet from the other side of the set. Trailers, meanwhile, do the centers part of a Load the Boat. The movement ends in lines of four facing out.

• NEW MOVEMENT (Experimental)

ZING (Jim Davis)How To Do It:

From any single file column of 2 dancers, lead dancers does a 3/4 Zoom (rolls out and back in a 270° arc) as trailer walks ahead into leader's position and does a 1/4 turn in to pair up with the original leader. A box Circulate foursome + Zing = facing pairs; a DPT + Zing ends in facing lines, etc.

Impressions:

Although we suspect that most callers will probably tend to call Zing primarily from a Double Pass Thru formation, the movement really has a much greater degree of formation flexibility. We found it helpful, in our teach, to have the trailers hold their position so that the leaders would have a target (the trailer's shoulder) for their 3/4 Zoom action. We then had the trailers step forward and face in as the Zoomer stepped ahead into the trailer's place. In the next walk-thru, we had the leaders and the trailers do their complete action simultaneously.

Choreography:

<u>From Common (normal)</u> <u>Facing Couples:</u> Touch 1/4 + <u>Zing</u>	<u>Equals Right &amp; Left Thru</u>
<u>From a Zero Box (ZB/Box 1-4)</u> Touch 1/4 Split Circulate Double Same 4 <u>Zing</u>	<u>Box Zero</u> (True)
<u>From a Zero Box</u> Swing Thru, boys Run Tag the Line - Right Ferris Wheel - <u>Zing</u> Star Thru, centers Pass Thru	<u>Box Zero</u> (True)
<u>From a Zero Line - ZL (1P2P)</u> RL Thru, Touch 1/4 In your own 4, <u>Zing</u>	<u>Line Zero</u> (True)
<u>From a Zero Line:</u> Pass Thru, Wheel & Deal <u>Zing</u> Pass Thru, Wheel & Deal Boys Pass Thru Star Thru, Bend the Line Right & Left Thru	<u>Line Zero</u> (True)

Zing (continued)Sample Routines:

- 1-3 lead right, circle to a line ... ZL  
 Pass Thru, Tag the Line-In ..... (1/2L)  
 Pass Thru, Wheel & Deal ..... (1/2P)  
Zing ..... (1L)  
 Star Thru, centers Pass Thru ..... OPB  
 Swing Thru, boys Run  
 Tag the Line-Right ..... (1/2F)  
 Ferris Wheel ..... (1/2P)  
Zing ..... (1L)  
 Star Thru, centers Pass Thru ..... OPB  
 Swing Thru, Box the Gnat  
 Square Thru 3/4 ..... AL!
- 1-3 lead right, circle to a line ... ZL  
 Pass Thru, Wheel & Deal ..... (ØP)  
Zing ..... (2L)  
 Star Thru, Cloverleaf  
 Centers Square Thru 3/4  
 Split 2, line up 4 ..... (1/2L)  
 Pass Thru, Wheel & Deal ..... (1/2P)  
Zing ..... (1L)  
 Star Thru  
 Centers Pass Thru ..... RB  
 Swing Thru, boys Trade  
 Right & Left Grand!
- 1-3 lead right, circle to a line ... ZL  
 Pass Thru, Partner Trade ..... ZL-os  
 Reverse Flutter Wheel ..... ERL-os  
 Pass the Ocean, Swing Thru  
 Boys Run ..... (ØF)  
Boys only Zing  
 Girls Walk & Dodge & Cloverleaf..(2P)  
 Boys Pass Thru ..... (2B)  
 Swing Thru, centers Run ..... (2F)  
 Centers only Scoot Back twice  
Ends Zing ..... AL!
- 1-3 Right & Left Thru  
 Cross Trail, Separate  
 Go 'round 1, line up 4 ..... CL  
 Touch 1/4, 8 Circulate ..... (1/2C)  
Center 4 only Zing  
 Same 4 Pass the Ocean as the other  
 boys Run ..... (ØQ)
- Release Recycle ..... (ØP)  
Zing ..... (2L)  
 Pass Thru, Tag the Line-Right.. (1F)  
 Couples Circulate ..... (2F)  
 Center 4 Walk & Dodge  
Ends Zing  
 Centers Chase Right  
 Those boys Run ..... AL!
- 1-3 Touch 1/4 & Zing  
 Pass Thru, Separate  
 Go 'round 1, line up 4  
 Ends only Load the Boat  
 Centers Slide Thru  
 Touch 1/4 & Zing  
 Dixie Grand! ..... AL!
- 1-3 Pass Thru, Separate  
 Go 'round 1, line up 4 ..... (1L)  
 Touch 1/4, 8 Circulate ..... (4C)  
 4 girls Trade & Roll  
 4 boys Zing ..... (4L)  
 Pass Thru, Tag the Line-Right ..(ØF)  
 Girls Walk & Dodge  
 Same girls Cloverleaf  
 Boys Zing & Pass Thru  
 Star Thru, Bend the Line ..... CL  
 Star Thru, Dive Thru  
 Slide Thru, Touch 1/4  
Zing ..... AL!

SINGING CALL (Corner Progression)

Head 2 Promenade 1/2 way round & then  
 In the center RL Thru, turn this girl  
 my friend  
 Star Thru & everybody Zing & make  
 that line  
 Pass Thru, Bend the Line, Star Thru  
 you're doin' fine  
 Californie Twirl & center 2 Pass Thru  
 and Swing  
 Swing that corner, Promenade that ring  
 ...add 16-beat tag

### • ZING VARIATIONS (Experimental)

We've already gotten the word about several variations to the basic Zing idea and we're describing them below. Be careful, however, how you use them. We suspect that a little bit of the standard Zing concept will probably go a long way. If your group likes an occasional experimental, you might want to program a simple workshop tip featuring only the basic Zing concept as shown on the preceding pages. But if, on the other hand, you find yourself doing a more ambitious workshop operation -- like at a Festival, for example, or at a summer camp program -- you might then want to expand on the over-all Zing idea by showing some of the variations listed below.

1 by 3 Zing : From columns, the No. 1 dancer Zings into the end position of the column (the No. 4 position) as the 3 other column dancers step ahead one place and 1/4 in to end in facing lines of 4.

2 by 2 Zing: No. 1 and No. 2 column dancers simultaneously Zing into the 2 furthest column positions (in a single file action), i.e., the No. 1 dancer moves into the No. 4 spot and the No. 2 dancer moves into the No. 3 spot. The No. 3 and No. 4 dancers, meanwhile move up 2 positions to face in and end in facing lines of 4.

3 by 1 Zing: Same as above except that the first 3 column dancers Zing (single file) into the furthestmost 3 column positions as the No. 4 dancer moves up 3 places to face in and end in facing lines of 4.

Note: In the above variations, the first number indicates the number of column leaders who do the Zoom action and the second number indicates the number of dancers who will step ahead and face in.

Zing and Anything: From any single file column of 2, the leader does a standard Zing action as the trailer steps forward and, instead of completing the Zing by facing in, the trailer(s) take the anything command.

#### Sample Routines:

- 1-3 lead right, circle to a line ... ZL
- Touch 1/4 ..... (ØC)
- 1x3 Zing ..... ECL-os
- Right & Left Thru, Touch 1/4 ..... (ØC)
- 2x2 Zing ..... (4L)
- Pass Thru, Tag the Line-Right ..... (ØF)
- Girls Trade, Ferris Wheel
- 4 boys Run ..... (2C)
- 1x3 Zing\* ..... (3L)
- Couples Circulate, girls go double
- Boys Cross Run
- Ferris Wheel, centers Square Thru 3/4 (AL!)

\* insert Pass Thru  
Tag the Line-Right

- Side ladies Chain, 1-3 Star Thru. (ØC)
- Zing & Touch 1/4
- Center 4 Scoot Back, boys Run
- Other 4 Star Thru & Cloverleaf .. (ØP)
- Zing & Spin the Top
- Everybody Slide
- Everybody Cloverleaf
- Centers Dosado 1/2 way ..... AL!
- 1-3 Star Thru ..... (ØC)
- Zing ..... (2L)
- Pass Thru, Wheel & Deal ..... (2P)
- Zing and (girls) Swing Thru Double
- Boys Load the Boat ..... (1Q)
- Girls Extend, all Walk & Dodge
- Partner Trade, Pass the Ocean
- Recycle (ZB) ..... AL!

## • REPORT ON THE NATIONAL

From where we sat, the recently-completed National SD Convention in Seattle was a huge success. The last unofficial reports we heard placed the total attendance at somewhere around 25,000 -- an impressive number by anybody's yardstick -- and even the weatherman cooperated: Seattle's normally rainy weather cleared up and both the indoor and the outdoor dances saw a lot of action.

And, with the exception of the Advanced and Challenge halls, we were also impressed by the way the levels were handled. There was indeed something for everyone with adequate facilities for the Mainstream dancers and the largest halls given over to the Plus 1 and Plus 2 programs. All the halls we saw were always more or less full -- except for the Advanced and Challenge halls which were absolutely jam-packed! And not just with onlookers and those adventurous dancers who are curious and want to see if they can hack a higher level. The dancers we saw in these rooms were, for the most part, extremely competent at the assigned levels -- as were the callers!!

We hope that those who control these things observed what happened in Seattle this year and see what can be done about providing adequate facilities for these programs at next year's conclave in Detroit. We seem to recall, as a matter of fact, that we also had a lot of Advanced/Challenge dancers in Memphis last year -- but there the assigned halls were much larger; there was plenty of room to dance and we noted no problems.

Other than that, as we say, it was a great convention, with lots of dancing, a good over-all facility, and good all-around programming. If you've never been to a National, you owe it yourself to get to one first chance you get!

## • SHARE THE WEALTH

We were able to research a couple of goodies for you at the Seattle convention:

- First, here's a neat way to set up a 1/4 tag formation from facing lines of four (at the Plus 1 level): From facing lines call "Load the Boat but centers stop just before you finish and make a wave". This puts the dancers in a 1/4 Tag formation and you can call (depend on the arrangement of course) centers Recycle, Ping Pong Circulate, Release Recycle, etc.

- And here's a nifty get out we heard one caller use. You can use it from any Double Pass Thru formation in which it is possible to have the centers Pass Thru to a left Allemande -- you simply call centers Dosado 1/2 Way - Allemande Left!

### From a Zero Box (ZB)

Swing Thru, boys Run  
Bend the Line  
Right & Left Thru (EOL)  
Pass Thru, Wheel & Deal  
Zoom  
Centers Dosado 1/2 Way  
Allemande Left!

- And finally, try this opener:

Allemande Left, Alamo Style  
Balance  
Heads (where are you?)  
Heads Walk & Dodge & Cloverleaf  
Sides Walk & Dodge  
Allemande Left!

• MOVIN' DOWN THE MAINSTREAM

SQUARE THRU

One of Callerlab's recommended Emphasis moves for the current quarter is Square Thru (Peel Off's the other one and we'll look at that one next month!). Here are some Square Thru routines your dancers might enjoy. They may not be as easy as they look. Some of them feature some standard APD variations (same sex/mixed sex, etc.) and some of them feature some Square Thru ideas that were popular about 15 years or so ago. (Do some of you old timers remember "Seasick"?)

We'll lead off with a couple of "quickie" openers:

- 1-3 Square Thru ..... ZB  
Split 2  
Go 'round 1, line up 4 ..... (1/2L)  
Square Thru  
Walk right into a Right & Left Grand!
- Head 2 gents & corner girl Box the Gnat  
Same 4 Right & Left Thru  
Cross Trail, Separate  
Go 'round 2 & line up 4 ..... ZL  
Just the ends Dosado  
Center 4 Square Thru  
Just the ends Allemande Left  
Everybody go Right & Left Grand!
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Tag the Line - In ..... (4L)  
Square Thru, Trade By ..... (2B)  
Star Thru ..... (ØF)  
Couples Circulate  
Ferris Wheel  
Centers Pass Thru, Star Thru ..... CL  
Square Thru, Trade By  
Star Thru ..... RL  
Center 2 Square Thru 3  
End 2 Square Thru 1 ..... AL!
- 1-3 Pass Thru, Separate  
Go 'round 1, line up 4 ..... (1L)  
Square Thru, Trade By  
Square Thru the outside 2  
Same sexes Trade  
Centers Box the Gnat & Slide Thru  
Ends Star Thru, California Twirl, AL!
- 4 ladies Chain, Promenade  
1-3 Wheel Around ..... OL  
Square Thru 4 hands  
Center 2 Square Thru 3 hands  
Centers In, Cast Off 3/4 ..... (1L)  
Center 2 Right & Left Thru  
Same 2 Square Thru  
Other 2 Slide Thru ..... RB  
Swing Thru, boys Trade, boys Run  
Bend the Line ..... ZL  
Right & Left Thru, rollaway 1/2 Sashay  
Box the Gnat, change hands  
Left Square Thru 4 hands .... AL!
- 1-3 Square Thru ..... ZB  
Meet the Sides & Square Thru  
Heads go 4, Sides go 3  
Sides Divide & Star Thru  
Centers In, Cast Off 3/4 ..... RL-os  
Star Thru, Square Thru  
Heads go 4, Sides go 3  
Sides Divide & Star Thru  
Centers In, Cast Off 3/4 ..... CL-os  
Everybody Square Thru  
Heads go 5, Sides go 5 ..... (AL!)
- 4 ladies Chain  
1-3 Square Thru ..... OB  
Swing Thru, boys Run, Ferris Wheel  
4 boys Run ..... (2C)  
8 Circulate Double ..... (1C)  
All Partner Trade & Roll to face  
Ends only Left Square Thru  
4 hands 'round the outside  
Centers Square Thru 3/4  
Everybody AL!

# • THE PLUS PLATEAU

## Plus One:

- 1-3 lead right
  - Circle to a line of 4 ..... ZL
  - Right & Left Thru
  - Rollaway 1/2 Sashay ..... (1/2L)
  - Pass Thru, boys Trade ..... (1W)
  - Centers Trade
  - Split Circulate ..... OPB-os(ow)
  - Single Hinge
  - Walk & Dodge ..... (1W)
  - Chase Right, boys Run ..... ZL-os
  - Pass Thru
  - Partner Trade & Roll
  - Right & Left Grand!
- 1-3 Square Thru ..... ZB
  - Swing Thru
  - Girls Fold, Peel the Top ..... CL-os(ow)
  - Slide Thru (AL!) ..... ZB
  - Pass Thru, Trade By
  - Single Circle to a Wave ..... (1/2W)
  - Boys Trade
  - Boys Run ..... (ØF)
  - Tag the Line-Right ..... (1/2F)
  - Couples Circulate
  - Bend the Line
  - Turn & Left Thru ..... EOL
  - Pass Thru
  - Tag the Line-Right ..... (3F)
  - Ferris Wheel & Spread ..... AL!
- Heads lead Right, Veer Left
  - Girls Trade
  - Couples Circulate
  - Bend the Line ..... ECL-os
  - Pass Thru, Wheel & Deal
  - Zoom, centers Pass Thru ..... RB-os
  - Dosado to an Ocean Wave
  - Girls Hinge
  - Left Swing Thru
  - Girls Trade the Wave
  - Diamond Circulate
  - 4 boys Swing Thru
  - Diamond Circulate
  - Flip the Diamond
  - Right & Left Grand!

## Plus Two:

- 1-3 lead right
  - Circle to a line of 4 ..... ZL
  - Slide Thru
  - Touch 1/4
  - Follow Your Neighbor
  - Trade the Wave, boys Fold
  - Peel the Top
  - Grand Swing Thru
  - Recycle ..... CL
  - Veer Left & Couples Hinge ..... (ØF)
  - Girls Hinge, Diamond Circulate
  - Flip the Diamond ..... ZB(ow)
  - Swing Thru, boys Run
  - Bend the Line
  - Right & Left Thru ..... EOL
  - Dixie Style to an OW
  - Trade the Wave ..twice! ..... AL!
- 1-3 Square Thru ..... ZB
  - Single Circle to an Ocean Wave ..(1/2W)
  - Scoot Back
  - Fan the Top
  - Triple Trade
  - Curlique
  - Coordinate
  - Crossfire
  - Triple Scoot
  - Boys Run, Star Thru ..... EPL
  - Pass Thru, Wheel & Deal
  - Zoom
  - Dixie Grand ..... AL!
- 1-3 Right & Left Thru
  - Rollaway, 1/2 Sashay
  - Same 4 Swing Thru
  - Explode the Wave ..... OPB-os
  - Chase Right
  - Single Hinge ..... (1/2W)
  - Scoot Back
  - Scoot Back again
  - Right & Left Grand!



• SIGHT CALLER'S NOTEBOOK

### SNAPSHOT RESOLUTION - PART TWO: "COMMON LINES"

In last month's lead-off article for this series, we described the Snapshot Resolution technique in general, and we then applied it to certain "common" 8-Chain Thru set-ups by noting the characteristics that we found to be most visible or easily recognized in each set-up. We'll do the same this month for "common" lines of four (each man with a girl on his right side). As we did when working 8-Chain Thrus, we look for clues that will provide significant information about a line set-up's sequence and (partner) Relationship conditions. For us, the easiest way to do this is to first check the foursome of our key man, and to then note the number of additional key people who are in the same foursome with him. For us, too, the fastest recognition seems to come when all four keys are in the same foursome. The next fastest is when there are 3 keys in the same foursome (i.e., the key man and 2 other keys) -- and the toughest one for us to snapshot is when only one other key dancer is with the key man in the same foursome. We next note the location of the key man in his own line (is he on the end of the line or in the center?). And finally, we check the identity of the key man's partner (original partner or non-partner) and the identity of the girl the key man faces (original corner or non-corner).

As we noted last month, this sounds like an awful lot for a caller to have to verify in a rapidly moving square -- but the fact remains that many sight callers have found that with a little practice, the recognitions do become easier and they do, after a while, become practically automatic. In the charts below, we're assuming that couples 1 and 4 have been selected as key couples. They could, of course, be any 2 adjacent couples that a caller may have selected in his pilot square(s). The first chart covers the 4 common line set-ups that can occur when all four key dancers are in the same foursome:

4 KEY DANCERS IN SAME FOURSOME (Key Man + 3 others)		
Set-Up	Recognition Factors	Get-Out (many others possible)
ZL 	Key man on end of line Key man facing corner	Star Thru Square Thru 3/4, AL!
ECL 	Key man on end of line Key man facing <u>non</u> -corner*	Pass the Ocean Swing Thru, Turn Thru, AL!
ZL-os 	Key man <u>not</u> on end Key man facing corner	Star Thru Pass Thru, AL!
ERL-os 	Key man <u>not</u> on end Key man facing <u>non</u> -corner*	Pass the Ocean, Swing Thru Box the Gnat, Square Thru 3/4

\* It has always been enough, for us, to simply note that the girl the key man is facing is not his original corner. Other callers, however, may want to also recognize that whenever 4 keys are together, the non-corner will always be the key man's original partner.

## Snapshot Resolution (continued)

While the four set-ups illustrated in the preceding chart are the only four set-ups that can be achieved in common lines when all four keys are in the same foursome, 8 different set-ups can occur when we find 3 keys together (i.e., 3 keys and one non-key). In such cases, we find that is easiest for us to snapshot 4 of them: Those in which we find the key man is paired with his original partner. Note the chart below:

3 KEYS IN THE SAME FOURSOME (Key man + 2 others) - KEY MAN PAIRED (with Partner)			
	Set-Up	Recognition Factors	Get-Out (many others possible)
EPL-os		Key Man on end of line Key man facing corner	Pass Thru, Wheel & Deal Centers Pass Thru, AL!
EPL		Key man on end of line Key man facing <u>non</u> -corner	Pass Thru, Wheel & Deal Centers Square Thru 3/4, AL!
EOL		Key man <u>not</u> on end of line Key man facing corner	Pass the Ocean Recycle, AL!
EOL-os		Key man <u>not</u> on end of line Key man facing <u>non</u> -corner	RL Thru & 1/4 more <b>Ferris Wheel</b> Centers Square Thru 3/4, AL!

And finally, a good man set-up may occur in which a caller finds only 2 of his key dancers are in the same foursome. And while, in such cases, a caller may train himself to recognize (snapshot) all of them, we have found that we are more readily able to identify the four shown below:

2 KEYS IN THE SAME FOURSOME (Key man + one other)			
	Set-Up	Recognition Factors	Get-Out (many others possible)
ZL-os		Key man on end of line Key man paired w/orig.partner	Star Thru Pass Thru, AL!
ZL		Key man <u>not</u> on end of line Key man paired with partner	Star Thru Square Thru 3/4, AL!
OL-os		Key man on end of line Key man facing corner	Star Thru 8-Chain Three, AL!
OL		Key man <u>not</u> on end of line Key man facing corner	Star Thru, Pass Thru Trade By, Pass Thru, AL!

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AUGUST 1981

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## WHAT'S HAPPENING?

For some reason this summer seems, somehow, to be a bit busier than previous seasons. The "One now-one later" novelty gimmick we described in our May issue (see page 1206) seems to have really caught on at many of the summer festivals, camps and week-ends and it is also getting a good play at local dances. If you haven't tried it yet, you might want to take a look at it -- but, once again, we urge you not to overdo it -- and don't take too long before calling the "later" part of the call or your dancers will have forgotten the call they were supposed to do. We want 'em to win!!!

And, while we usually experience a significant let-up in the number of new ideas that

typically cross our desk during the summer months, that doesn't seem to be the case this summer. Take a look:

AND FLUTTER The Touch & Flutter/Hinge & Flutter idea has been broadened to accommodate any move ending in a box Circulate foursome. "And Flutter" means that after the dancers have completed the designated move ending in a box Circulate foursome, the dancers continue the action by doing a Reverse Flutter Wheel. This allows such combinations as Split Circulate & Flutter, Scoot Back & Flutter, etc.

EXTEND & BLEND From right-facing columns, all Extend forward (not a Circulate!) 2 places; without stopping, the center 4 Trade & Roll as the other 4 1/4 Left and Wheel Left to end as the outsides of the final Double Pass Thru formation.

LINE UP (Phil Kozlowski) From a completed Double Pass Thru formation, leaders do a Partner Tag + Circulate to become ends of the final facing lines of 4. Trailers, meanwhile, do a Partner Hinge (momentary OW) and the wave centers Trade + Recycle to become the centers of the final facing lines.

RECOIL (Bill Volner) From parallel RH or LH ocean-waves, all start to do a Trade the Wave but when the dancers meet with right shoulders (momentary Tidal Wave), the 3 center couples Slither (slide nose-to-nose)

What's Happening? (continued):

to form a (Tidal) formation in which a 4-dancer center wave is in the center and a same-facing couple is on each end. Without stopping, the end couples now Promenade  $1/4$  around the outside and Bend In as the center 4 Trade the Wave to end the action in a  $1/4$  Tag formation.

RECYCLE THE COLUMN (Dennis Kalivoda) From a " $1/4$  Box" formation (Heads Touch  $1/4$  from a static square), facing dancers step right shoulder to right shoulder and Recycle as, simultaneously, each remaining trailer steps up to join right shoulders with the leader and do a (phantom) Ferris Wheel to end the action in a Double Pass Thru formation.

STAR THRU THE CLOVER (Harold Sparks) From a Double Pass Thru formation centers Star Thru, Pass Thru and Cloverleaf as trailers step ahead and also Star Thru, Pass Thru and Cloverleaf to end in another DPT formation.

TAG-A-LONG (Dick Casper) From any parallel formation allowing a  $3/4$  Tag the Line, all do a  $3/4$  Tag and, without stopping, centers Trade and Spread as leaders turn back (right face) and step in between them to end the movement in a Tidal 2-faced line.

TOUCH, TRACK 'N TOUCH: From a Double Pass Thru formation, center 4 Touch  $1/4$  and each single file column of 2 now promenades in single file around the nearest outside direction  $1/4$ . Simultaneously, the other 4 step forward and Touch  $1/4$  to become centers of the final parallel 2-faced line formation.

TRACK THE ACTION (Lefty Tidd) From a completed Double Pass Thru formation, the lead couples do a Partner Trade and, without stopping, all dancers now Pass Thru. Those in the center form a right-hand star and turn it  $1/4$  as, simultaneously, those facing out do a Partner Hinge and Trade. Adjacent dancers now Cast Off  $3/4$  as the others move up to

end the movement in parallel ocean waves.

ZONG (Sid Acker) A variation of "Zing" (see last month's issue, page 1222). From any single file column of 2, the leader does a  $3/4$  Zoom as the trailer steps forward and turns  $1/4$  out to end in a mini-wave.

\*\*\*\*\*

Dept. of Corrections:

Don Beck points out that our 6th routine on page 1227 in our last month's issue seemed to be missing something -- and, as usual, Don is 100% correct. We seem to have inadvertently omitted a line when we typed the plate for the printer. To make it come out, insert an Explode the Wave and Swing Thru with the outside 2 between the Single Hinge and the Scoot Back. (Thanks Don!)

\*\*\*\*\*

Tempo Tip:

Here's a handy way to tell what tempo your music is played that we heard about from Jim Hilton:

Simply count the number of beats that you play for 6 seconds and then add a zero. If, for example, you count 13, add a zero and you will be calling at 130 metronome beats per minute (approximately).

To get it a bit more accurately, of course, you simply count the beats for 30 seconds and multiply by 2.

• NEW MOVEMENT (Experimental)

WHEEL BARREL (Jack Berg)How To Do It:

From lines of four (facing or back-to-back): Left-side couple does a Wheel Across (as in Couples Trade) as right-side couple slides or veers left to form a 2-faced line. Called from either facing or back-to-back lines of 4, Wheel Barrel results in parallel 2-faced lines (right-facing).

From parallel 2-faced lines: Outfacing couples do the Wheel Across as the infacing couples Veer to the other side to end in facing lines of 4. Called from a common (zero) right-facing parallel 2-faced lines formation, Wheel Barrel produces common (zero) facing lines of 4; called from common (zero) parallel left-facing 2-faced lines, Wheel Barrel produces 1/2 Sashayed facing lines of 4.

Impressions:

While, upon reading the definition, it might appear that the action of the veering couples might turn out to be a bit awkward or un-smooth, we didn't find that to be the case. Once our dancers understood when they are supposed to Wheel and when they are supposed to Veer, they seemed to flow thru the action quite comfortably. There can be no question, however, that from the caller's standpoint at least, the move's versatility (i.e., the ease in which it converts 1-faced lines to 2-faced lines -- and vice versa!) is a big plus.

Choreography:

<u>From a Zero Line (ZL/1P2P)</u> Pass Thru <u>Wheel Barrel</u> Couples Circulate Bend the Line	<u>LINE ZERO</u> (True)
<u>From a Zero Line (ZL/1P2P)</u> Pass the Ocean, Swing Thru Boys Trade, boys Run <u>Wheel Barrel</u>	<u>LINE ZERO</u> (Technical)
<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru, boys Trade Boys Run <u>Wheel Barrel</u> , Star Thru	<u>BOX ZERO</u> (Technical)
<u>From a Zero Box (ZB)</u> Swing Thru Double Recycle, Veer Left <u>Wheel Barrel</u> Slide Thru	<u>BOX ZERO</u> (Technical)

### Sample Routines:

- Dixie Derby ..... (ØF)  
Wheel Barrel ..... EPL-os  
 Pass Thru  
Wheel Barrel ..... (ØF)  
 Ferris Wheel, Dixie Grand! ..... AL!

- 1-3 Pass Thru, Separate  
 Go 'round 1, line up 4 .....(1L)  
 Pass Thru, Wheel Barrel .....(1L)  
 Pass Thru, Tag the Line-Right .... (2F)  
Wheel Barrel ..... (2L)  
 Ends only Box the Gnat ..... RL-os  
 All Pass Thru  
Wheel Barrel ..... (ØF)  
 Girls Trade, couples Circulate  
 Wheel & Deal (ZB) ..... AL!
  
- 1-3 lead right, circle to a line ... ZL  
 Pass Thru, Tag the Line-Right, Wheel Barrel  
 Boys only Load the Boat  
 Girls Pass the Ocean, Swing Thru  
 Same girls Extend .....(1W)  
 Everybody Walk & Dodge  
Wheel Barrel ..... (ØF)  
Girls Trade, Ferris Wheel  
 Centers Right & Left Thru  
 Pass Thru (AL!) ..... ZB  
 Swing Thru, boys Run  
 Girls Trade, Tag the Line-In ..... (4L)  
 Pass Thru, Wheel Barrel, ..... AL!

Head 2 Promenade, 1/2 way you go  
Lead 'em right, circle 4, make that  
line you know  
Right & Left Thru, turn 'em too, you  
Touch 1/4 there  
Coordinate go 2 by 2 and everybody  
when you're thru  
Wheel Barrel & make your line and  
then Slide Thru  
Swing that corner lady, Promenade  
...add 16-beat Tag!



# • MOVIN' DOWN THE MAINSTREAM

## PEEL OFF

As we noted last month, Callerlab's suggested Emphasis moves for the current quarter are Square Thru (see page 1226) and Peel Off. It is interesting to note that despite all the action this move has received from the note services and by callers in general, Peel Off continues to be something of a problem with Mainstream dancers -- although we have lately observed significantly less fallout when we have called the move at Mainstream dances and Festivals, and it could just be that Peel Off has finally "arrived". Here are some routines:

### Standard (from Completed DPT)

- 1-3 lead right, circle to a line ... ZL  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel Off ..... (2L)  
Star Thru, Cloverleaf  
Centers Spin the Top  
Those boys Run, Tag the Line  
Split the outsides  
Lady go left, boy go right ..... (1L)  
Star Thru, Double Pass Thru  
Peel Off ..... (2L)  
Star Thru, California Twirl  
Centers Square Thru 3/4 ..... AL!

### Standard (from a "Z" from parallel OWs)

- 1-3 Square Thru ..... ZB  
Swing Thru, girls Fold ..... (Z)  
Peel Off ..... (ØF)  
Ferris Wheel, centers Pass Thru... ZB  
Star Thru, Pass the Ocean  
Boys Fold ..... (Z)  
Peel Off ..... (1/2F)  
Couples Circulate  
Tag the Line-Right ..... (ØF)  
Bend the Line ..... CL  
RL Thru, Slide Thru (ZB) ..... AL!

### "Z" from a Tidal Wave

- 1-3 Square Thru ..... ZB  
Spin the Top, girls Fold (Tidal Z)  
Peel Off, Wheel & Deal ..... CL-os

Right & Left Thru, Pass Thru

Bend the Line ..... CL-os  
Pass the Ocean ..... ZB(ow)  
Spin the Top, girls Fold, Peel Off  
1/2 Tag the Line ..... (ØC)  
8 Circulate, boys Run ..... CB  
8 Chain 3 ..... AL!

### Miscellaneous

- 1-3 lead right, circle to a line.. ZL  
Pass Thru, Tag the Line  
Peel Off ..... ZL  
Touch 1/4 ..... (ØC)  
In your own 4, Peel Off ..... (ØLF)  
Couples Circulate, Bend the Line ..ZL-os  
Slide Thru, Pass Thru ..... AL!
- 1-3 Pass Thru, Separate  
Go 'round 1, line up 4 ..... (1L)  
Star Thru, Double Pass Thru  
Girls only Peel Off, boys face in  
All 4 couples Circulate  
Boys Bend the Line ..... (2F)  
Ferris Wheel ..... (2P)  
Double Pass Thru, Peel Off ..... (3L)  
Pass Thru, Tag the Line-In ..... (4L)  
Pass Thru, Tag the Line-Right ... (ØF)  
Ferris Wheel, centers Square Thru 3/4  
(AL!)
- 4 ladies Chain 3/4  
1/3 Pass the Ocean ..... (ØQ)  
Swing Thru, girls Fold  
Peel Off  
Facing girls Pass Thru  
Center wave Swing Thru, Spin the Top  
Outsides Trade, same boys Run  
Center boys Fold, Peel Off  
Center boys Trade, Bend the Line  
Double Pass Thru, Peel Off ..... ERL-os  
Right & Left Thru  
Rollaway, 1/2 Sashay  
Pass Thru, Wheel & Deal  
Centers Pass Thru  
Right & Left Grand!

# • THE PLUS PLATEAU

## COORDINATE - APD!

Most of the dancers that we see these days seem to be fairly comfortable with the command "Coordinate" -- although they can, to be sure, generally only do it from one particular column arrangement -- the one we now identify as a "zero" or "Common" column (common line plus Touch 1/4). It seems to us, however, that their familiarity with Coordinate's basic traffic pattern, makes the movement a good choice for some interesting -- and not too difficult -- APD workshopping. We also find that the dancers are able to grasp the APD variations easiest when we train the No. 4 trailing dancer in each column to make eye contact. They will of course come together after the initial Circulate 1-1/2 and they usually serve as a convenient "guide-on" for the other 2 center pairs.

### From Common (zero) Columns:

- 1-3 lead right, circle to a line.. ZL  
RL Thru, Touch 1/4.....(ØC)  
Coordinate ..... (ØF)  
Couples Circulate  
Girls Hinge, Diamond Circulate  
Flip the Diamond ..... OB(ow)  
Girls Trade, Linear Cycle ..... EOL-os  
Touch 1/4 ..... (ØC)  
Coordinate ..... (ØF)  
Tag the Line-Right, Ferris Wheel  
Centers Pass Thru  
Right & Left Grand!

### From 1/2 Sashayed Columns (1/2C):

- 1-3 1/2 Square Thru..... ZB  
Split 2, go 'round 1, line up 4.. (1/2L)  
Touch 1/4 ..... (1/2C)  
Coordinate ..... (1/2F)  
Couples Circulate  
Boys Hinge  
Diamond Circulate  
Flip the Diamond  
Right & Left Grand!

- 1-3 Cross Trail, Separate  
Go 'round 1, line up 4  
RL Thru, Roll 1/2 Sashay ..... (1/2L)  
Touch 1/4 ..... (1/2C)  
Coordinate  
Ferris Wheel, centers Box the Gnat  
Everybody Double Pass Thru  
Peel Off ..... (1/2L)  
Touch 1/4 ..... (1/2C)  
Coordinate ..... (1/2F)  
Boys Cross Run, girls Trade ..... (ØF)  
Couples Circulate  
Ferris Wheel, centers Square Thru 3/4  
(AL!)

### From Same Sex Arrangements (1C/2C)

- 1-3 Pass Thru, Separate  
Go 'round 1, line up 4 ..... (1L)  
Touch 1/4 ..... (1C)  
Coordinate, Ferris Wheel ..... (3P)  
Centers Box the Gnat  
RL Thru & Flutter Wheel  
All 4 boys Run ..... (2C)  
Coordinate ..... (4F)  
Ends Circulate, centers Trade ... (3F)  
Centers 4 Walk & Dodge ..... (3x1)  
Boys Wheel & Deal, girls Recycle (1B)  
Swing Thru, centers Trade  
Boys Run (ZL) ..... AL!

### From Mixed Sex Arrangements (3C/4C):

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Tag the Line - In ..... (4L)  
Touch 1/4 ..... (4C)  
Coordinate ..... (2F)  
Couples Circulate ..... (1F)  
Centers Trade, Bend the Line ... (3L)  
Touch 1/4 ..... (3C)  
Coordinate ..... (1F)  
Bend the Line ..... (1L)  
Star Thru, Zoom  
Centers Square Thru 3/4 ..... AL!

● CALLERLAB RELEASE

Callerlab typically issues numerous press releases during the course of each calendar year that deal with various aspects of square dance calling and caller leadership. And while we usually make some small comment on each release, we have never, because of our limited space requirements, published a Callerlab release in its entirety. We are, however, going to make an exception with Callerlab's current press release because it deals with a subject that is, in our opinion, truly critical these days and we very much want to add our own enthusiastic endorsement to the several important points made in the release. Here it is:

(July 27, 1981): As the time for Fall classes approaches, CALLERLAB wants to encourage clubs and caller-teachers to take a critical look at their class programs and goals.

Review the current Basic and Mainstream programs carefully in light of the time available for instruction and the clear need to graduate well-grounded dancers. Dancers should be taught not only the choreography of the various basics, but also an introduction to the topics of history and heritage, dress, dance customs and manners, as well as simple rounds, mixers and contras. Teach the basics from more than just a single set-up and insure both heads and sides can dance each part comfortably. Note that the new Basic Program (which combines the previous Basic and Extended Basic lists) makes an excellent 30 week package and is well-suited for those areas where conditions limit class time to about 30 weeks a year.

CALLERLAB recommends 41 sessions of 2 to 2-1/2 hours each to teach the complete Mainstream program and many areas are phasing into a two-year program of instruction to ensure that graduating dancers meet with success when they enter the square dance world. It seems clear that much of our dropout problem is rooted in the fact that some dancers are rushed through class too quickly and find that they cannot cope after graduation. Rushing dancers through class to increase club membership or the club treasury is short-sighted at best.

How much better to produce dancers who will be around for a long time because they are comfortable with and enjoy their square dance experience. The freezing of the Mainstream List for a period of three years enables us to look ahead and plan our teaching program without fear of disruptive changes. Let's make the most of our opportunity and rededicate ourselves to graduating really capable, smooth-dancing, happy dancers who are well prepared to take their places in the square dance world and have the background and motivation to prepare for positions of leadership. (End of release).

We have felt, for some time now, that the biggest problem facing the activity these days is the premature graduation. A dancer who cannot continue to truly enjoy square dancing when he leaves beginner class -- i.e., a dancer who has not been adequately trained to handle the material he is expected to know after he has graduated from lessons -- will be a frustrated dancer and will, in all likelihood, quit the activity feeling that he has been betrayed.

Think about it!!!

• NEW MOVEMENTS (Experimental)

FACING "Z" FORMATION (Don Malcom)How To Do It:

Most callers are familiar with a "trailing" Z formation (standard ocean wave plus ends Fold) as a formation that allows a Peel Off or Peel the Top. Don also works with a "Facing" Z formation -- i.e., a standard 2-faced line plus Ends Fold -- or a standard ocean wave plus Ends Fold and centers Slither (slide nose-to-nose) -- and he has developed a number of commands to begin from that formation. They include:

Trade the Z: From a facing Z formation, centers (those in the mini-wave) Trade and Spread as the others step forward and between the spreaders to form an ocean wave.

Diamond Eight: From a facing Z formation, each outsider (those who face the mini-wave centers) Veers Diagonally forward in a kind of Circulate action to occupy the place of the center who faces the same direction as the Circulator. Simultaneously, each center does a (phantom) Diamond Circulate to end the action in a Diamond. Original centers are now Diamond Points; original outsiders are now diamond centers.

Sample  
Choreography:

- 1-3 Square Thru ..... ZB  
 Swing Thru, boys Run  
 Boys Fold (facing Z) ..... (FZ)  
Trade the Z ..... (1/2W)  
 Boys Trade, boys Run ..... (ØF)  
 Couples Circulate  
 Boys Fold ..... (FZ)  
Trade the Z ..... (1/2W)  
 boys Trade, boys Run  
 Couples Circulate, Wheel & Deal, AL!
- 1-3 lead right, circle to a line .. ZL  
 Swing Thru, boys Run, boys Fold (FZ)  
Diamond 8, Flip the Diamond... OPB-os  
 Swing Thru, Turn Thru ..... AL!
- 1-3 Square Thru ..... ZB  
 Swing Thru, boys Run, boys Fold (FZ)  
Diamond 8 (pt.-to-pt. diamonds)  
 Diamond Circulate  
 Flip the Diamond  
 Boys Trade, boys Run  
 1/2 Tag the Line ..... (ØC)  
 Triple Scoot  
 Boys Run (ZB) ..... AL!

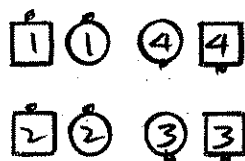
# • SIGHT CALLERS' NOTEBOOK

## SNAPSHOT RESOLUTION - (Part 3: Common 2-faced lines & DPT formations)

Our previous articles in this "Snapshot" series have examined the way in which a sight caller might recognize, in a moving square, some of the more popular or frequently encountered facing lines of four and 8-Chain Thru (box) formations. And while it is probably true that most Snapshot resolutions occur when a caller is able to recognize certain set-ups in lines and boxes, we have also found that it is sometimes also easy to snapshot certain dancer set-ups in both 2-faced lines (right-facing, common-Ø) and Double Pass Thru formations (also common-Ø). Note the recognition criteria described below:

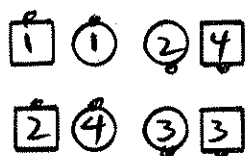
### Parallel Right-Facing 2-Faced Lines (normal/common/Ø)

#### All dancers paired with original partner:



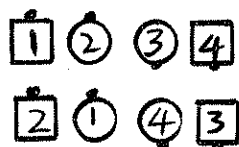
The fact that all dancers are paired is the essential recognition factor. Many versions of such a set-up are possible depending on whether the Heads or Sides are facing out or in and whether the couples are in or out of Sequence (our illustration shows only one such set-up). But all a caller needs to observe is that all the couples are, indeed, paired with their original partners. From there a simple Wheel and Deal will produce either an OPB or an OPB-os (see page 1219 for appropriate get-outs) -- and a Bend the Line will produce either a Zero Line or a Zero Line out-of Sequence.

#### One couple paired/One couple not paired:



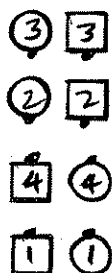
It is also relatively easy to recognize when only one of the couples in a parallel 2-faced line set-up are paired (and the other couple is not). In such cases, a caller simply needs to make sure that the paired couple is facing out (call Couples Circulate if they're not!) and then call a Wheel and Deal. This will produce either a Zero Box or a Zero Box out of sequence (Across the Street Box) and most callers can quickly resolve either situation.

#### No couples paired:



Here again, it only necessary for a caller to recognize that none of the couples are paired with their original partners. The fact is that in any 2-faced line, no dancer is ever more than 2 Circulates (by either the inside or the outside dancers) from their original partner and in a situation where a caller sees that no one is paired, he or she needs to merely pair up someone and then proceed in one of the two situations described previously.

Similar recognition criteria can be applied to normal (common/Ø) Double Pass Thru set-ups. They are described on the following page:

Snapshot Resolution (continued)Common Double Pass Thru Set-Ups:All couples paired with original partners:

Here again we have illustrated only one of the many versions that are possible depending upon whether the Head Couples or Side Couples are on the inside or on the outside and upon the existing sequence of the couples. But here, too, once it is known that all the couples are, indeed, paired with their original partners, it is a simple matter for a caller to call centers Pass Thru (OPB or OPB-os) or to call Centers Pass Thru and Circle to a Line of Four (ZL or ZL-os) and from either set-up it is fairly easy for the average caller to affect an accurate resolution.

One Couple Paired/One Couple Not Paired:

The trick here is to be sure that the paired couple is on the outside (if they're not already on the outside, call Zoom and they will be!) and then the centers will always be either a Pass Thru or a Square Thru 3/4s away from an Allemande Left

And while it would, no doubt, be possible for a caller to recognize that none of the couples in a normal or common Double Pass Thru set-up were paired with their original partners, he would then have to set about arranging things so that at least one of his key couples was paired before he could accurately resolve the square. This would, of course, tend to make the process more of an "engineered" resolution technique -- rather than the kind of immediate snapshot technique we are here describing.

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SEPTEMBER 1981

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## WHAT'S HAPPENING?

We are, once again, at the time of year when, traditionally, beginner classes will be starting all over the square dance world. With this in mind, we urge you to review again last month's Callerlab press release (see page 1236) and make it a point to give your beginners a fair shake. Don't graduate 'em before they're ready -- and you will be making a significant contribution to a more effective square dance program for everyone.

We had just about decided to feature no new experimentals this month -- but we took another look at Run from the Column and, despite it's slightly clumsy name, and

despite the fact that it's action is almost (but not quite) too quick for comfort, we felt that it's focus on point-to-point diamonds was at least worth a look-see. See what you think!

We also looked at:

DROP KICK (Stan Ausman) From diamonds, points face in as centers Extend (Drop In). Without stopping, original centers Run & Roll as original points partner Tag into the Runner's spot.

FINISH THE LINE (Damon Coe) From a 3/4 or 1/4 Tag formation, the center wave will Recycle + Sweep 1/4 as the outsides do a Partner Trade & Roll to end in facing lines of 4.

FIRST DIMENSION (Jack Berg) From columns, the No. 2 & 4 dancers move out and forward to pair up with No. 1 and 3 dancers (momentary 2-faced lines). All now 1/2 Tag + 1/4 out (momentary Trade By) and, without stopping, centers Touch and outsides Trade to end in a 1/4 Tag formation. In addition:

- 2nd Dimension: Do the above + Extend the Tag once
- 3rd Dimension: Extend once more
- 4th Dimension: Extend once more
- 5th Dimension: 4th Dimension + Track 2.

GO FOR IT (Jack Berg) From columns, the outsides (column leaders with adjacent trailers) Cast Off 3/4 as the centers Box Circulate + Single Hinge. From here, each wave now does a Lockit.

What's Happening? (continued)GRAND HINGE HINGE (Bob Degenkolb)

The Hinge Hinge idea applied to Tidal Waves. From a Tidal Wave, all Single Hinge. Without stopping, column leaders Fold & Roll as all others Extend and Hinge. Right Hand waves become Left Hand waves and vice versa.

INVOLVE THE DIAMOND (Jack Bright)

From a Facing diamond between facing pairs (1-3 Pass the Ocean + girls Hinge) centers Trade as points Diamond Circulate as, simultaneously, the outsides Divide and Slide Thru. Those in the center now Extend to end the movement in parallel ocean waves.

IN 3/4 TIME/IN CUT TIME (Jack Berg)

From parallel lines or waves all 3/4 Tag and, without stopping centers Turn Thru as outsides Partner Trade and then all Pass In (In 3/4 Time.) If the call is "In Cut Time", all start by doing a 1/2 Tag and then outfacers Trade and all face in.

LEAD OUT (Victor Cedar) From a Promenade or Thar Star, designated dancers (Heads, Sides, boys, girls) step 1 step forward as the others 1/2 Circulate (like a Bend the Line). Promenades produce 2-faced lines and Thars produce parallel waves.

LINEAR DODGE (Jack Berg) From any ocean wave, all do a Single Hinge and, without stopping, outfacers Run.

1/4 or 3/4 TURN & DEAL (Don Pfister)

Same rules as a standard Turn & Deal except that the Tag portion -- normally a 1/2 Tag -- is a 1/4 or 3/4 Tag as directed.

SPLIT COORDINATE (Dave Friedlein) This uses the basic Coordinate pattern and applies it to a single Box Circulate foursome. From any Box Circulate foursome, all Box Circulate once and one half to form a momentary Diamond. Then, without stopping, the diam-

ond centers Trade as the points move up to form a 2-faced line. The name has been used before (Burleson 2016) to describe a similar -- but slightly different action.

TOUCHE (Larche Farrill) From parallel right-hand ocean waves, all infacers Extend, Touch 1/4 + Scootback, while, simultaneously, all the outfacers Right Roll 3/4 to become ends in the final left hand ocean waves. If the Command is "Touche' & Spread", the dancers do the same action as described above except that those who do the Scootback then also Spread to allow the 3/4 Rollers to become wave centers in the final right hand ocean waves.

\* \* \* \* \*

SINGING CALL (Corner Progression)

(For Run From the Column -- see page 1243)

Head 2 Square Thru, 4 hands you go  
Swing Thru the outside 2, 2 by 2 you know  
Boys Trade, boys Run, girls Hinge & then  
Diamond Circulate for me, Roll from the  
Diamond and the 4 boys Run  
Star Thru, Square Thru, 3/4 go. Corner  
Corner Swing that corner girl and then you  
Promeno

...add 16-beat tag

• NEW MOVEMENT (Experimental)

## ROLL FROM THE DIAMOND (Bill Harrison)

How To Do It:

From any diamond foursome, Diamond centers Extend as points simultaneously do a roll-like action (right roll from right-facing diamonds/left roll from left-facing diamonds) to meet the extending center with inside hands (mini-waves). The original diamond ends in a box Circulate foursome -- center to center diamonds convert to parallel ocean waves and point-to-point diamonds convert to columns.

Impressions:

While we found the name a bit awkward to say (it doesn't, somehow, seem to roll easily off the tongue), our dancers quickly learned the move's action -- and we were especially pleased with the movement's choreographic potential. The quick change of point-to-point diamonds into columns is especially slick and it might just be that the movement could be the vehicle that will encourage Plus level callers to make greater use of point-to-point diamonds (PPDs). It's worth a look-see!

Choreography:

<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru, boys Run Girls Hinge Diamond Circulate <u>Roll from the Diamond</u> Scoot Back, Walk & Dodge Partner Trade, Slide Thru	<u>BOX ZERO</u> (True)
<u>From a Zero Line (1P2P/ZL)</u> Pass the Ocean, Swing Thru Boys Trade, boys Run Girls Hinge Diamond Circulate <u>Roll from the Diamond</u> Boys Run	<u>LINE ZERO</u> (True)
<u>From a Zero Box (ZB)</u> Pass the Ocean, Swing Thru Boys Trade, boys Run Girls Hinge Diamond Circulate (PPD) <u>Roll from the Diamond</u> Boys Run	<u>BOX ZERO</u> (True)

Roll From the Diamond (continued)Sample Routines:

- 1-3 Square Thru ..... ZB  
Single Circle to an OW  
Boys Trade, boys Run  
Girls Hinge, Diamond Circulate  
Roll from the Diamond  
Boys Run ..... EOL  
Pass the Ocean, Recycle (AL!) ZB  
Touch 1/4  
Split Circulate 1-1/2  
Diamond Circulate  
Roll from the Diamond  
Boys Run ..... EOL  
Curlique  
Boys shake left - pull by  
Go Right & Left Grand!
- 1-3 Pass the Ocean, girls Trade  
Girls Run, boys Hinge  
Diamond Circulate  
Roll from the Diamond  
Walk & Dodge, Cloverleaf .... (ØP)  
Centers Pass the Ocean  
Girls Trade, Recycle Veer Left  
Girls Hinge, Diamond Circulate  
Roll from the Diamond  
Those who can Star Thru  
Other 4 face in ..... (3L)  
Pass Thru, Tag the Line-Right.. (1/2F)  
Boys Hinge, Diamond Circulate  
Roll from the Diamond  
Walk & Dodge  
Partner Trade & Roll  
Go Right & Left Grand!
- 1-3 Pass Thru, Separate  
Go 'round 1, line up 4 ..... (1L)  
Pass Thru, Tag the Line-Right  
Centers Hinge ..... (1D)  
Diamond Circulate  
Roll from the Diamond ..... (3W)  
Centers Trade, centers Run  
New centers Hinge  
Diamond Circulate  
Roll from the Diamond ..... OCB-os(ow)  
Girls Trade, Linear Cycle ... CL
- Star Thru, Dive Thru  
Right & Left Thru, Touch 1/4  
Box Circulate 1-1/2  
Diamond Circulate Double  
Roll from the Diamond ..... AL!
- 1-3 lead right, circle to a line. ZL  
Pass Thru, Tag the Line-Right (3F)  
Centers only Follow Your Neighbor  
& Spread ..... (1D)  
Diamond Circulate  
Roll from the Diamond ..... (4W)  
Centers Trade, boys Run ..... ECL  
RL Thru, Rollaway 1/2 Sashay  
Swing Thru, girls Run  
Boys Hinge (PPD) Diamond Circulate  
Roll from the Diamond ..... (ØC)  
Coordinate, Bend the Line ... RL  
Star Thru, Dive Thru, Pass Thru, AL!
- 1-3 Star Thru, Pass Thru ..... ZB-os  
Swing Thru, Soin the Top  
Girls Run, boys Hinge (PPD)  
Diamond Circulate  
Roll from the Diamond ..... (ØC)  
8 Circulate, boys Run ..... CB  
Pass the Ocean, Recycle  
Veer Left, girls Hinge (PPD)  
Diamond Circulate  
Roll from the Diamond ..... (1/2C)  
Boys Run, Pass Thru  
Trade By, Pass Thru ..... AL!
- 1-3 Square Thru ..... ZB  
Pass the Ocean, Recycle  
Trade the Wave (left-hand Tidal Wave)  
Boys Run Left  
Girls Hinge (left-facing Diamonds)  
Roll from the Diamond  
Boys Run, Pass Thru  
Go Right & Left Grand!
- For singing call figure see page 1241

• THE PLUS PLATEAU

EXTEND (the Tag)

We have a hunch that most Plus 1 callers would agree that the command "Extend" has turned out to be one of the most useful movements in their repertoire, and it wouldn't, in fact, surprise us if this very versatile command were to eventually become just as popular at the Mainstream level. Initially conceived as a Tag the Line extension, most callers now seem to be using the command as a means of having the dancers step straight ahead and, if they meet someone, make a right-hand wave and if not, await the next command -- an action that is so simple -- and so obvious -- that we sometimes get the feeling that the term "Extend" might more properly belong in our Glossary than it does as a full-blown command. In any event, the command is very useful and, since it is now listed as No. 6 on Callerlab's current Plus 1 list, the routines below use no movements higher than that on the list.

- 1-3 Pass the Ocean ..... (ØQ)  
Extend  
 Swing Thru  
 8 Circulate  
 Boys Trade, boys Run  
 1/2 Tag, Trade & the boys Run . EOL-os  
 Pass Thru  
 Wheel & Deal  
 Centers Star Thru  
 Pass the Ocean ..... (ØQ)  
Extend ..... OB-os(ow)  
 Swing Thru, boys Run  
 1/2 Tag, Trade & Roll (ZB) ... AL!
- 1-3 Cross Trail Thru  
 Separate, go 'round 1  
 Squeeze in, line up 4 ..... RL-os  
 Pass Thru  
 Boys Run & Extend  
 Boys Spin the Top  
 Girls Cloverleaf ..... (2Q)  
 Boys Extend ..... (2W)  
 Same boys Run (ZL)..... AL!
- 1-3 lead right  
 Circle to a line of 4 ..... ZL  
 Square Thru 3/4  
 Courtesy Turn your girl ..... ZL  
 Rollaway, 1/2 Sashay ..... (1/2L)  
 Pass Thru  
 Girls Run & Extend  
 Girls Swing Thru  
 Boys Trade ..... (1Q)  
 Girls Extend ..... (1W)  
 All Walk & Dodge  
 Chase Right ..... ((2W)  
Extend  
 Girls Spin the Top  
 Boys Cloverleaf ..... (1Q)  
 Girls Extend ..... (1W)  
 Scoot Back, boys Run ..... ECL  
 Pass the Ocean ..... OPB-os(ow)  
 Swing Thru, Turn Thru ..... AL!
- 1-3 Pass the Ocean ..... (ØQ)  
 Ping Pong Circulate  
Extend ..... OB-os(ow)  
 Girls Trade  
 Recycle (AL!) ..... ZB  
 Swing Thru  
 Boys Trade, boys Run  
 Tag the Line-Right  
 Boys Hinge  
 Diamond Circulate  
 Flip the Diamond & Extend  
 Go Right & Left Grand!
- 1-3 Cross Trail Thru, Separate  
 Go 'round 1, line up 4 ..... RL-os  
 Pass Thru, Wheel & Deal  
 Centers Star Thru, Square Thru  
 Outsides Rollaway, 1/2 Sashay  
 All Swing Thru  
 Spin the Top  
 Boys Fold  
 4 girls (check your 2-faced Line)  
 & Tag the Line-Right & Extend  
 Couples Circulate, Bend the Line  
 Ends Curlique, Girls Run  
 Centers Pass the Ocean Swing Thru  
Extend, go Right & Left Grand!

# • MORE ON SLIP THE CLUTCH

In our July 1981 issue we told you about a question that had been raised by one of our readers concerning the "legitimacy of calling a Slip the Clutch from parallel ocean waves. We had indicated that we were unable to find a printed definition that listed parallel waves as a proper starting formation for the call -- but that we were also unable to find one that prohibited it either. We further noted that we had, nevertheless, often heard callers call a Slip the Clutch from parallel waves -- usually Left-Hand Waves and usually directly into a Left Allemand -- and that we had also never seen anyone break down the floor by calling it. We invited your comments.

The only comment we received so far comes from Deuce Williams -- certainly one of the most knowledgeable choreographic analysts in our business today. In the current issue of another note service, Deuce makes a number of very relevant points that had frankly eluded me. He points out, for example, that the actions involved in a Slip the Clutch from parallel waves would be more correctly identified by the command "All 8 one-half Circulate". Deuce also notes that in the printed definitions, the centers action in a Slip the Clutch requires them to retain their flagpole center handhold and move forward. Which means that if it were OK to call Slip the Clutch from parallel waves the centers would have to hold on to the other center in their wave and that their move-ahead action would then turn out to be a Hinge or a Trade or some fraction of a Cast-like action.

We certainly concur with Deuce's analysis and the answer to our reader's question would then have to be that it is, indeed, not correct to call a Slip the Clutch from a parallel right-hand or left-hand ocean wave formation. We thank Deuce for his insight.

There is, however, another aspect to this question that might possibly require some additional discussion. Granted that it is, indeed, incorrect or not legitimate to call a Slip the Clutch from left-hand ocean waves into an Allemande Left, the fact remains that many callers do -- and they do it successfully. Which is to say that the dancers do exactly what the caller wants them to -- and they seem to worry very little -- if at all -- about whether what they did was "legal" or not. And that, it seems to us, is an entirely different question.

There are, of course, a number of similar situations. Every caller surely knows that it is not correct to call Four Ladies Chain, then Chain 'em back to a Dopaso -- but it is also true that most experienced callers also know that -- right or wrong -- the dancers, automatically and without thinking twice about it, will omit the final Courtesy Turn and move smoothly into the Dopaso. This action, too, has often appeared in singing calls and can, in fact, be found in a current best seller. The question we are raising here is whether all this is really so bad?

A strong case could undoubtedly be made at the C level -- and maybe even at the A level -- that it is important for dancers to totally understand the legitimate mechanics of their caller's choreography. We sometimes wonder, however, whether it is really all that critical -- and maybe even a bit self-defeating and counter-productive to insist on that same degree of choreographic involvement for dancers at the Mainstream or Plus levels.

Again, we solicit your comments.

# ● MS/QS SINGING CALLS

We have always felt that it is appropriate for us to occasionally include some singing call routines in these notes and we suspect that most of our readers would share this view. Here are some singing call dances (all with standard corner progressions) that we have used as practice drills for some of the less frequently called MS or QS commands.

## Cloverleaf

- Head 2 Square Thru, 3 hands you go  
Separate, around 1, line up 4 you know  
Star Thru, Double Pass Thru, then Clover-  
leaf for me  
In the center RL Thru, turn 'em now &  
Square Thru  
Count to 3, corner swing, swing 'em & then  
AL, c'mon back, Promenade my friend  
...add 16-beat tag

## Peel Off (from completed DPT)

- Head 2 RL Thru, then Star Thru  
Everybody DPT, & when you do  
Peel Off & in your lines, Star Thru I say  
Cloverleaf 2 by 2, in the center Pass Thru  
AL Corner, partner Dosado  
Go back & swing corner, then Promeno  
...add 16-beat tag

## Peel Off (from Z formation)

- Head 2 Square Thru, 4 hands you go  
Dosado the outside 2, Swing Thru you  
know  
When you're done, the girls Fold and  
Peel Off for me  
Ferris Wheel go 2 by 2, center 2 RL Thru  
Same 2 Square Thru, 3 hands and then  
Swing that corner lady boys & Promenade  
my friend  
...add 16-beat tag

## Fan the Top

- Head 2 Square Thru, 4 hands you go  
Dosado the outside 2, Swing Thru  
you know  
Box the Gnat & Fan the Top & then  
go RL Thru  
Turn 'em now Star Thru, Dive Thru  
Square Thru  
Count 3 & Corner Swing, swing that  
pretty maid  
AL new corner, now you Promenade  
...add 16-beat tag

## Linear Cycle

- Head 2 RL Thru, turn 'em you know  
Cross Trail Thru, go 'round 1, line  
up 4 you know  
Pass the Ocean, Linear Cycle, walkin'  
2 by 2  
Star Thru, Dive Thru, center 2 Square Thru  
Count 3, corner swing, swing that pretty  
maid  
AL new corner, now you Promenade  
...add 16-beat tag

## Release Recycle

- Head 2 Pass the Ocean, Release Recycle  
DPT & the lead 2 Partner Trade  
Star Thru, Pass Thru, Wheel & Deal forme  
In the center Square Thru, count to 3 &  
when you do  
AL Corner, Partner Dosado, go back &  
swing that corner  
And then you Promeno  
...add 16-beat tag

## • GRAND SQUARE VARIATION

### FRENCHY SQUARE (Ross Crispino)

Ross Crispino -- a popular, well known and recently retired caller of 25+ years experience -- sent us the following grand square idea. The action is interesting because it borrows a piece of choreography that many dancers already know from that popular beginner's round dance "Frenchy Brown" -- a movement Ross calls the "Frenchy Flip"

Frenchy Flip: Meet partner in Butterfly position (both hands joined right hips adjacent) and, as a couple Wheel (hop) in one count to exchange sides and facing direction.

And here's how Ross has introduced the Frenchy Flip into a basic Grand Square pattern:

### Frenchy Square:

Sides: Face partner, back up 4 steps and then go back to partner and on the 4th step do the Frenchy Flip described above. From here back up once more 4 steps and 1/4 in to walk 4 more steps to a head position and then 1/4 in to face the center (do not exchange places with the one you meet). This takes 16 beats.

Heads: Simultaneously, the Heads walk forward 3 steps and do a Frenchy Flip with their opposite dancer on the 4th count and then back up 4 more steps to the opposite Head position. They then return to the center 4 steps and turning 1/4 on the 4th step to face their partner, they back up 4 steps into the Sides position where they turn 1/4 to face partner and begin the Sides action as described above. (16 beats)

Repeat all above with the new Sides and Heads for a total of 32 beats. The action can be extended to 64 beats by repeating all above.

## • SHARE THE WEALTH

Many of you have no doubt seen that very popular line get-out we've described below:

### • From a Zero Line (ZL/1P2P)

Touch 1/4  
8 Circulate 1-1/2  
Center Six Trade & Roll  
Allemande Left!

Here's a variation of that idea we ran across the other day. It begins from a Zero Box:

### • From a Zero Box (ZB/Box 1-4)

Swing Thru, boys Run  
Couples Circulate  
Bend the Line, Touch 1/4  
8 Circulate 1-1/2  
Girls Trade & Roll  
Roll again,  
Allemande Left!

And here's still another quickie get-out using a Roll:

### • From a Zero Box (ZB)

Slide Thru & Roll  
Pass Thru  
Go Right & Left Grand!

This one uses the currently popular 3/4 Tag command:

### • From a Zero Line (ZL)

RL Thru, Pass the Ocean  
Swing Thru, boys Run  
3/4 Tag, girls Face Right  
Diamond Circulate  
Flip the Diamond  
Go Right & Left Grand!

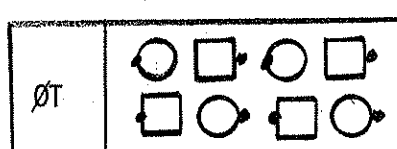


• FORMATION MANAGEMENT
------------------------

### THE TRADE BY FORMATION (Symbol "T")

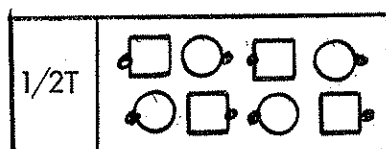
The Trade By formation -- No. 24 on the Callerlab Formations List -- is, by any definition, a most popular and frequently-used formation. It serves, of course, as an obvious formation from which to call the command "Trade By", and it can also be set up as a formation from which it is possible to call an accurate Allemande Left or a Right and Left Grand. This formation has, in times gone by, sometimes also been known as a "Clover and" formation (the outsides do a Cloverleaf while those facing in do whatever "and" command the caller may direct).

We show below the six Trade By arrangements that can be achieved with symmetric choreography:



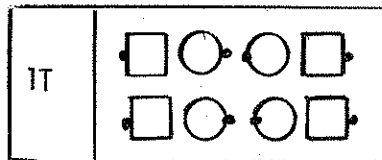
#### The Common or Zero Trade By Formation (ØT)

The Zero Trade By Arrangement is, far and away, the one that callers use more than any other. It is probably most often established in one of four ways: (1), by calling a Pass Thru from a Zero Box arrangement (ZB); (2), by calling a Square Thru or a 1/2 Square Thru from a Zero Line (ZL), (3), by calling a Star Thru or Slide Thru from a 1/2 Sashayed Line (1/2L), and (4), by having the girls Turn Back in a 1/2 Column arrangement. As most callers know, this is the Trade By arrangement that allows an Allemande Left (all dancers in Sequence and back-to-back with original partners). Trade By and Clover and...are obviously the most frequently used follow-up commands from a Zero Trade By (ØT) -- and for the five other Trade By arrangements as well! Other follow-up commands from a ØT include Outsides Partner Trade while insides do something else; Outsides Trade & Roll while insides do something else; boys or girls Turn Back (to form columns); in your own foursome Chase Right. Follow-up commands in the Advanced Program include Horseshoe Turn; Right/Left Roll to a Wave; 1/4 In/Out.

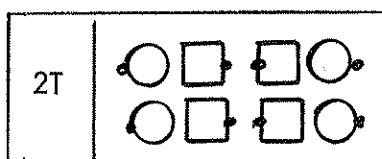


#### Half-Sashayed Trade By Formation (1/2T)

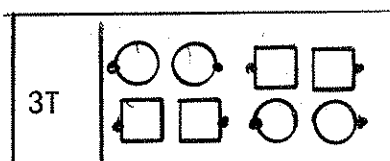
Although certainly nowhere near as possible as a ØT, the half-sashayed version of the Trade By formation, is, nevertheless, still used quite often -- especially as an entrée to a Right and Left Grand get-out (to achieve it all dancers must be in Sequence and back-to-back with their original corners!) It is most easily set up by calling a Pass Thru from a 1/2 Sashayed Box (1/2B) -- or by calling a Square Thru (or 1/2 Square Thru) from a 1/2 Sashayed Facing Lines of 4 formation (1/2L)

Trade By Arrangements (continued)SAME SEX PAIRSNo. 1 Trade By Formation (1T)

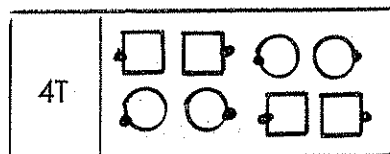
This arrangement features boys facing out and girls facing in. Set it up by calling a Square Thru from a No. 3 Line (girls in the middle/boys on the ends) -- or by calling a Pass Thru from a No. 2 Box (girls outside/boys inside). From a 1T, a slick conversion to zero diamonds ( $\emptyset D$ ) can be achieved by calling girls Swing Thru, boys  $1/4$  right.

No. 2 Trade By Formation (2T)

As usual, this is the reverse of the No. 1 arrangement -- in this case, the girls are facing out and the boys are facing in. It can be easily established by calling a Pass Thru from a No. 1 Box (1B) (boys outside/girls inside) -- or by calling a Square Thru from a No. 4 Line (4L) (boys in the middle/girls on the ends). The combination boys Swing Thru, girls  $1/4$  right, when called from a 2T, produces a  $1/2$  Sashayed Diamonds formation ( $1/2 D$ ).

MIXED SEX PAIRSNo. 3 Trade By Formation (3T)

In a 3T arrangement, the outsides are common or "normal" while the insides are  $1/2$  Sashayed. It can be established by calling a Pass Thru from a No. 4 Box (outsides  $1/2$  Sashayed/insides normal) or by calling a Square Thru from a No. 1 Line (boys on the left end/girls on the right end). To normalize a 1T, call Trade By, Swing Thru, Walk & Dodge, Partner Trade (to produce a  $\emptyset L$ ). Other normalizers include "Outsides Cloverleaf, insides Slide Thru" (produces a  $\emptyset B$ ), or "outsides Cloverleaf, centers Spin the Top" (to produce a zero  $1/4$  Tag arrangement ( $\emptyset Q$ )).

No. 4 Trade By Formation (4T)

Again, the No. 4 is the reverse of the No. 3 arrangement. In this case the outsides are  $1/2$  Sashayed while the insides are normal. Set it up by calling a Pass Thru from a zero box (ZB) or by calling a Square Thru from a No. 2 Line (2L) (girls on the left end/boys on the right ends). To normalize a 4T call Trade By, Swing Thru, boys Run (to produce zero lines).

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OCTOBER 1981

## CONTENTS THIS MONTH

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## WHAT'S HAPPENING?

We understand that someone has suggested that we identify the action of the so-called "Highland Fling" or "Hungarian" Dosado with the name "Hi-De-Ho". The idea is to do the "Hi-De-Ho" only when directed to do so by the caller -- and to also encourage the dancers to shout "Hi-De-Ho" as they do the action. We think it's a great idea and we hope it catches on -- although we somehow doubt that it will!

We don't have too many new movements to report on this month. We're featuring Kip

Garvey's "Z" Coordinate and Don Beck's "Grand Tour" -- but other than those two, here's the whole lot:

FINISH THE LINE (Damon Coe) From a 3/4 Tag or 1/4 Tag formation, the wave dancers will Recycle + Sweep 1/4 as the outsides do a Partner Trade & Roll. Ends in facing lines of four.

LINEAR FERRIS WHEEL (James Blackwood III) From facing out lines, every couple does a Lead to the right. This forms a momentary 2-faced line across the center of the set with a couple in front of each couple in the 2-faced line. All now finish like a Ferris Wheel, i.e., the center 2-faced line does a Wheel & Deal as the other Wheel in behind them. The action ends in a Double Pass Thru formation.

SCRATCH THE DIAMOND (Bill Davis) From any diamond, all step forward and, without stopping, original points Veer In as original centers do a 1/4 in to end the action in a Box Circulate foursome. Twin Diamonds become Columns; point-to-point Diamonds become ocean waves.

SWING & SWAY (Will Larsen) From parallel ocean waves, all swing 1/2 and new centers Cast 3/4 to form a momentary wave across the set. Centers of this wave now do a Hinge as the outside 4 Half-Circulate. This forms a momentary 2-faced line in the

What's Happening (continued)

center. That 2-faced line now does a Wheel and Deal as the outsides Step Thru and face the center (Pass In). The action ends in a Double Pass Thru formation.

TRIANGLE CIRCULATE IN A DIAMOND (Lee Kopman) Four distinct diamonds can be identified in any Diamond formation. The out-facing point stands at the apex of one triangle, and the infacing point stands at the apex of another. Similarly, the outside center dancer stands at the apex of a triangle, and the inside center dancer stands at the apex of still another. This means that each triangle can therefore be directed to do a Triangle Circulate (Outpoint Triangle Circulate, Inpoint Triangle Circulate, etc.) Note that each time the dancers do a Triangle Circulate in a Diamond, the original apex dancer of the designated triangle moves into the apex position of the next triangle; i.e., if the Outpoint Triangle Circulates, the apex dancer becomes the apex of the Triangle formed with the outside center at the apex; and when that triangle Circulates, the apex dancer moves into the apex position of the Inpoint Triangle -- and so on. This also makes it possible to call (from a Diamond) "Progressive Triangle Circulate". If the call is "Outpoint starts, Progressive Triangle Circulate-Go Two" the Outpoint Triangle Circulates and, without stopping, the new Outside Center Triangle also Circulates. One could also "Go 3" or "Go 4"

\* \* \* \* \*

A number of you wrote in to let us know that last month's feature move "Roll From the Diamond" used the same action as "Drop In" -- a move that has apparently been viable with Challenge level dancers for some time. We welcome your telling us about this kind of thing wherever it happens and we sincerely hope that you will continue to do so. There

are, of course, many instances where someone has re-invented a call that has been previously identified with a different name (Burleson is full of examples!) -- and this sometimes poses a problem for us. It is relatively easy for us to check to see whether a particular name has been used before, but checking to see whether a particular action has been used before is another matter altogether.

It really isn't practical for us to read through each and every definition in the Burleson Encyclopedia with each and every call we receive. The list is now well past 3300 different descriptions and from a standpoint of time alone, a name by name check would be impossible.

Just about the only safeguard we have is to either see if we can identify the action ourselves, or to check with some of our Challenge friends to see if it rings a bell with them. And this, of course, is exactly what we do. However, since we neither dance or call at the Challenge level, we cannot rely on our own experience -- and it sometimes just isn't possible for us to check with a Challenge caller or dancer (nor can we expect them to really have total recall about every listing in the Encyclopedia). This means that we will occasionally miss one. We always regret it when we do -- and we hope you will continue to bring such lapses to our attention.

• NEW MOVEMENT (Experimental)

"Z" COORDINATE (Kip Garvey)How To Do It:

From parallel 2-faced lines or ocean waves: centers step forward as the ends slide together. This forms momentary columns of three with a single outside dancer at both the top and bottom of the columns. From here, all dancers now finish like a Coordinate, i.e., the two "center" centers and the two lonesome outside dancers all move ahead in a Circulate and Veer-like action to become ends of the final formation. Called from a common (zero) 2-faced lines arrangement (ØF), a Z Coordinate produces 1/2 Sashayed 2-faced lines (1/2F); right-hand waves produce left-hand waves and vice-versa.

Impressions:

Many callers will no doubt find the over-all concept of this movement to be quite intriguing and we suspect it will see a lot of action around the experimental workshop circuit. Step & Slide is an A-1 call and this might tend to indicate that the movement will appeal primarily to Advanced/Challenge dancers. However, we taught it first to Plus 2 dancers -- being careful to show the Step & Slide in a strictly directional manner -- and we noted a very positive response. Our initial teach was from 1/2 Sashayed 2-faced lines which keeps the action more like a standard Coordinate (boys do the moving up to the ends).

Choreography:

<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru, boys Run Tag the Line-Right <u>Z Coordinate</u> Wheel & Deal	<u>BOX ZERO</u> True
<u>From a Zero Box (ZB) Ocean Wave</u> Swing Thru <u>Z Coordinate</u> Left Swing Thru Trade the Wave	<u>WAVE ZERO</u> True
<u>From a Zero Line (ZL/1P2P)</u> Touch 1/4, Coordinate Couples Circulate Tag the Line-Right <u>Z Coordinate</u> Bend the Line (CL) RL Thru, Slide Thru	<u>CONVERSION</u> Zero Line to Zero Box
<u>From a Zero Line (ZL)</u> Right & Left Thru, Pass the Ocean Girls Trade, girls Run <u>Z-Coordinate</u> Wheel & Deal, Star Thru	<u>LINE ZERO</u> True

"Z" Coordinate (continued)Sample RoutinesFrom 2-Faced Lines:

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run ..... (ØF)  
Tag the Line-Right ..... (1/2F)  
Z Coordinate ..... (ØF)  
Couples Circulate  
Bend the Line ..... EOL-os  
Pass the Ocean  
Girls Trade, girls Run ..... (1/2F)  
Z Coordinate ..... (ØF)  
Bend the Line ..... RL-os  
Star Thru, Dive Thru  
Pass Thru (ZB) ..... AL!

- 1-3 lead right  
Circle to a line of 4 ..... ZL  
Pass the Ocean  
Girls Trade, girls Run ..... (1/2F)  
Z Coordinate ..... (ØF)  
Girls Hinge  
Diamond Circulate  
Flip the Diamond  
Girls Trade, girls Run ..... (1/2F)  
Z Coordinate ..... (ØF)  
Bend the Line ..... ZL  
Touch 1/4, 8 Circulate  
Boys Run (AL!) ..... ZB  
Slide Thru & Roll  
Pass Thru  
Go Right & Left Grand!

From Right Hand Ocean Waves:

- 1-3 Lead right  
Circle to a line of 4 ..... ZL  
Pass the Ocean  
Swing Thru ..... (1/2W)  
Z Coordinate ..... (1/2LW)  
Left Swing Thru  
Girls Run ..... (ØF)  
Couples Circulate  
Bend the Line ..... ZL

Pass the Ocean

- Swing Thru ..... (1/2W)
- Z Coordinate ..... (1/2LW)
- Left Swing Thru
- Trade the Wave
- Recycle ..... OPB
- Swing Thru, boys Run
- Tag the Line
- Lady go left, boy go right, ... AL!

From Left Hand Ocean Waves:

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Bend the Line  
Right & Left Thru ..... EOL  
Dixie Style to OW ..... (ØLW)  
Z Coordinate ..... OB-os(ow)  
Boys Circulate, girls Trade .. OPB-os(ow)  
Recycle ..... RB  
Curlique  
Follow Your Neighbor ..... (ØLW)  
Z Coordinate ..... CB-os  
Recycle, Veer Left ..... (ØF)  
Bend the Line ..... ZL  
Star Thru, Square Thru 3/4 .. AL!

Some APD Get Outs:

- From a Zero Box (ZB)

Swing Thru Double  
Z Coordinate (AL!)

- From a Zero Line (ZL)

RL Thru, Dixie Style to OW  
Left Swing Thru, Z Coordinate  
Go Right & Left Grand!

SINGING CALL (Corner Progression)

Head 2 Square Thru-4 hands go  
Swing Thru 2 by 2, boys Run you know  
Tag the Line-Face right, Z Coordinate  
Walkin'Talkin; don't be slow, Wheel &  
here we go  
AL Corner, partner Dosado - Swing that  
corner girl, then you Promeno (tag)



• CALLERLAB QUARTERLY MOVEMENTS
---------------------------------

CHAIN DOWN THE LINE and STAR THE ROUTE

As most of you probably know by now, Callerlab has selected two new movements for use in workshops at Mainstream dances for the final quarter of 1981: Don Beck's "Chain Down the Line" and Don Williamson's "Star the Route". We'll take another look at Chain Down the Line first:

Chain Down the Line: The two most popular starting formations are right-hand (clockwise-facing) 2-faced lines or left hand ocean waves -- but it can also be called from some 3x1 lines and from some T-Bone formations. On the call to Chain Down the Line, the centers will Trade while the ends adjust as necessary and then Courtesy Turn the centers to end the action as facing couples. From a common (zero) 2-faced line, the action is exactly equal to a ladies Trade and Bend the Line. Here are two True Line zeros (they'll work from any common (zero) line arrangement):

- |  |                               |
|--|-------------------------------|
| 1. Right & Left Thru, Star Thru, Veer Left | 2. Pass the Ocean Swing Thru  |
| Chain Down the Line                        | Boys Run, Chain Down the Line |

And here are a couple of True Box zeros that will work from any common (zero) box or 8-Chain Thru arrangement:

- |                                 |                               |
|---------------------------------|-------------------------------|
| 1. RL Thru, Veer Left           | 2. Swing Thru, Trade the Wave |
| Chain Down the Line, Slide Thru | Chain Down the Line           |
|                                 | Flutter Wheel, Sweep 1/4      |

You might, incidentally, want to go back and check our initial impressions when Chain Down the Line first came out last January (see page 1162). Now that we've had 8 or 9 months to work with the movement we find that we still like the smooth dance-like feel of it's Courtesy Turn actions -- but we must also report that while, to be sure, most dancers seem to enjoy the movement when they first learn it, we also get the distinct impression that they also seem to tire of it soon afterwards. There can be no doubt, on the other hand, that now that it has been selected by Callerlab as a Quarterly, it will be seeing a lot of action around the square dance world for the next few months at least and many callers will find it desirable to give their dancers a go at it.

It would also be helpful to be aware that it is quite easy for a caller to unthinkingly submit the ladies to an unwelcome touch of overflow. From a normal left-handed ocean wave for example, (boys in the middle), the series "Left Swing Thru + Chain Down the Line", sounds like it ought to work pretty smoothly -- but check out the action of the center girls. They are required to do two Trades in a row for a complete 360° turn and they then are required to move right into the additional turns of a Courtesy Turn. That could be pretty dizzying and we all need to watch it. The same thing happens when you call, from normal or zero columns, "Coordinate + Chain Down the Line".

We've shown a handful of sample routines on the next page:

New Quarterlies (continued)Sample Routines (Chain Down the Line):

- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run ..... (ØF)  
Couples Circulate ..... (ØF)  
Chain Down the Line ..... RL-os  
Pass the Ocean, Swing Thru  
Trade the Wave ..... (1/2LW)  
Chain Down the Line ..... RL  
Square Thru, Trade By (ZB) ..... AL!
- 1-3 lead right, circle to a line ..ZL  
Pass the Ocean, Swing Thru  
Boys Run, Chain Down the Line ..ZL  
Turn 1/4 more ..... (ØF)  
Couples Circulate ..... (ØF)  
Chain Down the Line ..... ECL  
Pass the Ocean ..... (ow) OPB-os  
Swing Thru, Turn Thru ..... AL!
- 1-3 lead right, circle to a line .... ZL  
RL Thru, Pass the Ocean, Swing Thru  
Boys Run, Tag the Line-Right ..... (1/2F)  
Girls Run ..... (1/2LW)  
Chain Down the Line ..... ZL  
Touch 1/4, Coordinate ..... (ØF)  
Couples Circulate ..... (ØF)  
Chain Down the Line ..... EOL  
Send 'em back Dixie Style to a....  
Left Allemande!
- 1-3 lead right, circle to a line ..... ZL  
RL Thru, Dixie Style to an OW ..... (ØLW)  
Left Swing Thru, Boys Circulate .(1/2LW)  
Chain Down the Line ..... EPL-os  
Square Thru 3/4, Courtesy Turn .... EPL-os  
Dixie Derby ..... (ØF)  
Chain Down the Line ..... CL  
Pass Thru, Tag the Line-In ..... (1/2L)  
Square Thru, go Right & Left Grand!

Star the Route: This is a "Set Piece" dance routine -- like a Grand Square or a Teacup Chain -- and since it also takes 32 beats to complete, it will, no doubt, see a lot of action as a substitute for a Grand Square in many singing calls. Here's how the action is described:

From a static square, designated dancers (Heads or Sides) will complete the call. The designated dancers will right hand star 3/4 to meet the couple on their right (boy meets a boy and girl meets a girl) with a left hand star and, without stopping, turn the star a full turn. Actives now return to the center and star right 1/2 way to meet the couple on the other side with a left hand star. They turn this star a full turn and the actives return to the center to right hand star 3/4 back to home.

We've always been a sucker for star-type figures and although we do have some slight reservations about whether it is appropriate to include this kind of routine as a Callerlab quarterly selection, we nevertheless will enjoy the opportunity to reintroduce star dances into our programs. We have, incidentally, also found it effective to occasionally call a Star the Route immediately after calling a Return-to-Home or Stir-the-Bucket get out -- but we refrain from telling the dancers they're home (or Rotated) until after they have completed the Star the Route.

When teaching Star the Route warn the dancers that they may tend to overshoot that 1/2 right hand star when the actives return to the center the first time. Remind 'em that it only takes a couple of steps to turn the star 1/2 way.

• YET ANOTHER GRAND  
SQUARE VARIATION

GRAND TOUR (Don Beck)

The author tells us that the traffic pattern for this movement was intentionally created to be similar to a Grand Square -- except that it has been deliberately designed to end with all dancers on the opposite side of the set from their starting positions. The reason is to provide a call for singing call breaks which will time out properly and yet allow the caller to sing much of the song's original lyrics. The series "Grand Tour, Allemande Left, Weave the Ring & Promenade brings the dancers to their home position when they start their Promenade and they have a full 16 beats of music left in which to Promenade home. (A Grand Square in the same series brings the dancers home 8 beats early and they must then wait.

Grand Tour: Starts from a squared-up set: On the command "Ladies Face", the girls all turn  $1/4$  toward their partners and, with the command "Grand Tour" they take 4 steps backwards and turn in ( $1/4$  to the right) on the 4th step. They then move forward 4 steps and again turn in ( $1/4$  left) on the 4th step. They now walk forward 8 steps (all the way across the set) where they once again turn in  $1/4$  (right turn) on the last step.

Simultaneously, and on the command "Grand Tour", the men walk directly forward 8 steps and turn in  $1/4$  (to the right) on the last step. They then back up 4 steps and turn in  $1/4$  to the right on the 4th step. They then walk forward 4 steps and turn in  $1/4$  left on the 4th step.

Both men and women now repeat the entire sequence and, at the end of the second time through, the girls will turn an extra  $1/4$  to end the action in a squared-up formation. Everyone will have the partner they started with -- but all will be halfway around the square from their original starting or home positions.

The author further comments that when going forward eight steps across the center both the men and then the women must pass right shoulders as they go through the center. He suggests that it may help the dancers if the caller directs the dancers to go behind the dancer on their left or if they are told to pretend they are making a momentary right hand star as they go across.

When it is danced correctly, the entire twice-through action will take a full 32 beats of music and it should be prompted or pre-cued so as to allow the dancers to dance the action on the phrase of the music.

And while the obvious extension of "Men Face, Grand Tour" is not necessarily recommended, callers should be aware that such an action will require a left shoulder Pass in the center.

• SHARE THE WEALTH

Harry Souza sent us this Return-to-Home get-out that makes good use of a Linear Cycle and a  $3/4$  Tag traffic pattern. It begins from a Zero Line (ZL/1P2P) that is standing perpendicular to the stage and with the No. 1 couple in the upper left-hand quadrant:

- Right & Left Thru, Flutter Wheel  
Pass Thru,  $3/4$  Tag the Line  
Center 4 Recycle  
Same 4 Touch and Linear Cycle  
Outsides U-Turn Back  
Everybody bow to your partner  
(You're Home!)

# • CALLERLAB EMPHASIS MOVE

## SPIN CHAIN THRU

Callerlab's Mainstream Emphasis Movements for the remainder of 1981 are Spin Chain Thru and the Circulate family. We'll explore Spin Chain Thru this month and work on Circulates next time.

Most callers develop choreographic interest with Spin Chain Thrus by (1) keeping the end dancers busy while the centers are doing their action; (2), by calling it from a variety of box or ocean wave arrangements; and (3) by calling it from formations other than waves or boxes. (such as an Alamo Ring). The routines below examine some of these variations and extensions and we begin by noting three modular workhorses that just about every caller learns early in his or her career:

### Basic Zero: (from a Zero Box/Ocean Wave)

- Spin Chain Thru, girls Circulate Double  
Spin Chain Thru, boys Circulate Double

### Basic Get-Out/Conversion

- From a Zero Box:  
Spin Chain Thru  
Girls Circulate Double \*  
Turn Thru, AL!

\* From here one could also convert to a Zero Line (ZL/1P2P) by calling:

### Boys Run, Bend the Line

- 1-3 Square Thru, Right & Left Thru, OB-os  
Spin Chain Thru  
Girls Circulate once - U-Turn Back (ØLF)  
Couples Circulate  
Bend the Line, Flutter Wheel . . . . . EOL  
Pass the Ocean, Swing Thru . . . . . (1/2W)  
Spin Chain Thru  
Boys Circulate once-U-Turn Back . . (1/2LF)  
Couples Circulate, Bend the Line . (1/2L)  
Square Thru  
Go Right & Left Grand!

- 1-3 Square Thru, RL Thru . . . . . OB-os  
Spin Chain Thru  
Girls Turn Back, Circulate once (ØLF)  
Ferris Wheel, Centers Pass Thru. ORB-os  
Swing Thru, Spin Chain Thru  
Boys Turn Back, Circulate once . (1/2LF)  
Bend the Line . . . . . (1/2L)  
Curlique, boys Run (ZB) . . . . . AL!

- 1-3 Square Thru, Sides Rollaway (4W)  
Spin Chain Thru  
Ends Circulate Double . . . . . (2W)  
Boys Run (AL!) . . . . . ZL  
Square Thru 3/4  
Courtesy Turn this girl . . . . . ZL  
Dixie Style to an OW . . . . . (ØLW)  
Left Swing Thru  
Left Spin Chain Thru  
Girls Circulate Double . . . . . AL!

- Side ladies Chain  
Heads Rollaway, Circle Left  
4 girls Square Thru . . . . . (1B)  
Spin Chain Thru  
Ends Circulate Double . . . . . (4W)  
Centers Trade . . . . . (2W)  
Spin Chain Thru  
Ends Circulate Double . . . . . (3W)  
Centers Run . . . . . (2F)  
Couples Circulate . . . . . (1F)  
Bend the Line . . . . . (1L)  
Centers only Box the Gnat CL-os  
Everybody Right & Left Thru CL  
Rollaway . . and with the same  
girl . . . . . AL!

- Allemande Left, Alamo Style  
Spin Chain Thru  
(All swing 1/2 right; then all  
swing 3/4 left; centers (boys)  
star across with right hands and  
turn opposite left 3/4 into  
another Alamo ring)  
Spin Chain Thru again  
Meet partner, Right & Left Grand!

● SIGHT CALLER'S NOTEBOOK

SIGHT CALLING MODULES (Part One)

We think most callers would agree that the essential difference between the techniques of a "Module Caller" and the techniques of a "Sight Caller" is that while a module caller is required to memorize the particular and the total choreography that he or she may need in order to get into, exploit and, ultimately, to resolve the various dancer Set-Ups that may arise in a given square dance routine, a sight caller has learned how to effectively create such Set-Ups while actually calling.

And while we can certainly recognize some very real and obvious differences between the techniques of a module caller and those of a sight caller, we can also identify some very striking -- if admittedly not so obvious -- similarities. For although the over-the-speaker end product of a sight caller will typically appear to be improvised or extemporaneous, much of it is, more than likely, based on the use of a number of command "packages" or "modules" that the caller -- whether he is aware of it or not -- has previously memorized in one way or another. In this regard at least, we find the basic methodology of a sight caller to be very similar -- if not actually identical -- to the out-and-out memory techniques of a module caller. And while, to be sure, the kinds of modules (Zeros, Get-Ins, Get-Outs, Equivalent, Conversions, etc.) that a module caller uses are often -- but not necessarily always -- different than those that a sight caller memorizes, and although a sight caller generally uses such modules in a slightly different manner -- the fact remains that there is an undeniable requirement for both kinds of callers to memorize a variety of short, pre-determined command series (modules) -- and they both need to know exactly how and when to use them.

We generally classify sight calling modules into the following five categories:

1. Get-Outs
2. Formation/Arrangement Get-Ins
3. Formation/Arrangement Normalizers
4. Partner Pairing Devices
5. Tip Openers

1. Get-Outs:

Many sight callers have found that the effectiveness of their programs is significantly enhanced by the frequent use of previously memorized get-outs, and the liberal use of such get-outs -- a different one for each routine -- has become one of the more obvious ways in which a sight caller employs modules. Such get-outs typically result in a surprise Allemande Left or in an unexpected Right & Left Grand and they are sometimes also used to further exploit the choreographic theme of a particular tip. If, for example, a caller is teaching or theming Load the Boat, he might find it helpful to occasionally use get-outs that feature a Load the Boat into a Left Allemande, or (assuming his dancers can handle it), a Load the Boat directly into a Right & Left Grand! -- and so on. We often describe such get-outs in these pages and there are, in addition, a number of excellent collections of such get-outs commercially available at this time, so we won't take the trouble to list them here. Get-outs, however, are by no means the only modules that a sight caller may use to advantage. Note the following:

Sight Calling Modules (continued)2. Formation/Arrangement Get-Ins:

While both a module caller and a sight caller use get-out modules in the exact same way (i.e., as the final and concluding resolution of a particular routine), their use of get-in modules will be found to be significantly different. While a module caller uses memorized get-ins as a means of establishing the total dancer set-up he requires (a Zero Box, a Zero Line, etc.), a sight caller will often employ a similarly memorized get-in in order to establish the particular formation or arrangement he desires. And while module callers will typically use get-ins only at the beginning of a routine, sight callers use get-ins literally anytime during the tip -- whenever, in fact, it may happen to suit their current choreographic game plan.

To put it another way: While the get-ins that a module caller uses are specifically designed to establish a complete dancer set-up (formation, arrangement, sequence and relationship), a sight caller memorizes, in a very similar way, a variety of short choreographic modules that are designed to establish a particular arrangement within a particular formation -- and it is important to note that such modules are not concerned with the dancers' then-current sequence or (partner) relationships. Such formation-only get-ins will typically begin not only from a squared-up set, but also from a number of other frequently-encountered formation/arrangements (common lines, common boxes, common 2-faced lines, etc.)

We regard the memorization of this form of get-in module as an important part of every sight caller's over-all capability and as an absolutely essential requirement in those all-important sight calling skills we now identify as formation awareness and formation management. As an example, we are listing, below, several modular routines that a sight caller might memorize if he would truly "own" or control the facing lines arrangement we used to call a "Boy-Boy-Girl-Girl" but which we now identify by the Callerlab-approved notation "No. 1 Line." (A sight caller would of course, need to memorize similar modules for each formation/arrangement in his repertoire and many of these have, indeed, been featured in our ongoing Formation Management Series.)

To Get No. 1 Lines From:A Static Square:

1-3 Pass Thru, Separate  
Go 'round 1, line up 4 (1L)

Common (Ø) Box:

Swing Thru, boys Run  
Ferris Wheel & Spread (1L)

Common (Ø) 2-Faced Lines:

Ferris Wheel & Spread (1L)

Common (Ø) Lines:

Pass Thru  
Wheel & Spread (1L)

Common (Ø) Columns:

Coordinate  
Ferris Wheel & Spread (1L)

Next month, we'll take a closer look at "Normalizers" and Partner Pairing Modules.

# choreo



# BREAKDOWN

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

NOVEMBER 1981

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## WHAT'S HAPPENING?

From all we hear, it would appear that Kip Garvey's "Z Coordinate" -- featured here last month -- is getting a good play around the workshop circuit and it wouldn't surprise us at all if the movement was eventually selected as a Callerlab Quarterly. You might, therefore, want to give the move a second look (if you haven't already done so!). See page 1252 in last month's issue.

Be aware, however, that while we correctly noted that after the Step & Slide, the action "finishes like a Coordinate", we inadvertently

omitted the Triple Trade when we described the Coordinate-type traffic pattern. This means that after the centers have done their Step & Slide, the center 6 are required to Triple Trade before moving up to the final formation. And while we left it out of our definition, we did include it in all our sample routines -- they all check out OK.

Not too many new movements to report on this month. Nor did we feel that any of the ones we did look at had anything really special to offer the average caller. We therefore decided not to spotlight a feature move this month.

CHASE THE WINDMILL From lines facing out, Belle dancers do a right face U-turn back and, without stopping, all Split Circulate once and a half. All now Spin the Windmill straight ahead (wave dancers do a Swing Thru + Cast Right 3/4 as others Circulate two places forward).

DIXIE TAG TO A WAVE (Leonard Compton) From any formation allowing a Tag the Line, all dancers face the center of their own line (wave, 3x1, etc.) and without stopping, facing centers pull by with right hands. All now Left Hinge 1/4 and the new centers Trade to end in left hand ocean waves. If the command is to "Left Dixie Tag to a Wave" action is the same except that centers pull by left and do a right Hinge 1/4 + new centers Trade to end in parallel right hand ocean waves.

What's Happening? (continued)

GINGER MIX (Jack Berg) From a squared-up set, designated Belle Dancers, step forward and Left Touch 1/4 and, extending forward, Split the outside couples who then move into the center. Designated ladies now Fold behind the original outside Beau dancer as the original partner of the designated Belle dancer Promenade 1/4 around the set in a counter-clock-wise direction and face in. The action ends in a Double Pass Thru formation with the designated dancers on the outside.

GRAND GINGER MIX (Jack Berg) This is a Ginger Mix as described above, plus centers Pass In and back away. Repeat this sequence three more times to return all to home (same ladies must start each sequence).

LOAD THE STAR (Don Pfister) From a squared-up set (or similar formation), designated couples make a right hand star one full turn and then come back by the left. This left hand star is then also turned one full turn. The other dancers meanwhile do a Partner Trade & Roll and, without stopping, do the ends part of a Load the Boat. Ends in a left hand star between facing couples with all ready to do a Right & Left Thru or other move beginning from an 8-Chain Thru formation and requiring right hands to start.

RENDEZVOUS (Victor Ceder) From any right-hand 2-faced line, centers do their part of a Turn and Deal as the ends Veer right. Ends in a right-hand Box Circulate foursome. Called from left hand 2-faced lines, centers do their part of a Left Turn and Deal as the ends Veer Left to end in a left hand Box Circulate foursome.

RIO GRAND (Jack Berg) From any formation allowing a Dopaso, turn Partner right a full turn, the right hand lady left, then back to partner for a right hand turn (opposite of Dopaso).

• CALLER COACH SCHOOL

Many have asked about the Coach School that will be conducted at the MGM in Reno just prior to the Callerlab convention (see our inside cover sheet). However, since a few of our readers incorrectly concluded that this school was going to be a more or less regular caller clinic or seminar, we thought we'd better explain that this school is a school for Caller Coaches.

To our knowledge, this will be the first time that anything like this has ever been done. The program has been especially designed to provide in-depth guidance and instruction to experienced callers who are interested in the field of caller training and caller development. The curriculum includes guidance in such activities as making presentations at caller schools or clinics, critiquing student callers, planning school curricula, etc. The staff consists of some of the most respected names in the field of caller training.

If you are now teaching callers -- or if you have been seriously thinking about it -- we urge you to consider attending this special Coach School.

\* \* \* \* \*



● A PERSONAL OPINION

WHAT ABOUT APD?

Of all the many thorny problems confronting today's busy caller, the problem of how to best approach the APD concept must surely be one of the thorniest. The issue, these days, has become both controversial and confusing and the fact remains that whether a caller likes it or not -- or whether he or she wants to or not -- every caller is required, just about every time he raises his microphone, to deal with All Position Dancing (APD) in one way or another.

There are, of course, many sides to the question and each side has its avowed champions. There are, for example, some callers who feel that APD is appropriate -- even mandatory -- in the Advanced and Challenge programs, but nowhere else. There are also callers who favor some APD in all programs -- but not total, and others who favor total APD in some programs but not in all. And there are those who view APD as an invention of the devil and they have no use for APD at all. Our own view is that, like so many other calling skills, the use of APD programming must always be coupled with a little bit of common sense -- and a very large helping of caller judgement. There are times when APD is appropriate -- and there are times when it is not -- and there is no one single formula that will apply in all cases. Every caller, in other words, has to decide for himself -- with each group he calls for and at every dance he calls -- whether he will call APD choreography, and if so, how much.

For even if a caller feels that APD is an inherently desirable quality, our own observations have led us to believe that APD is simply not for everyone! Not yet at least. While there are, to be sure, many dancers today who truly enjoy APD, they are simply not in the majority, and what's more, we doubt that they ever will be. Those who enjoy APD represent only a very small percentage of the dancers that the average caller is apt to encounter in his night-by-night calling schedule. Such dancers have acquired a very specialized taste for a certain kind of choreography -- but this, in our opinion, is not sufficient reason for a caller to then plan his entire program to cater to that minority taste.

While it is certainly true that the element of choreographic puzzle-solving has become one of the special things that make modern square dancing so unique -- and that the team effort of the dancers as they collectively solve such puzzles is something that the average dancer really enjoys about the activity, the fact still remains that if the dancers are, indeed, to enjoy the puzzles we set before them, they must also be afforded a reasonable opportunity to solve them. It is, in other words, fun when you are allowed to solve the puzzle -- and frustrating when you're not -- and we must all, therefore, as callers, be concerned with whether the degree of APD we introduce into our puzzles make the puzzles more interesting or more annoying -- whether APD adds -- or detracts -- from our programming. And the way we all handle this particular aspect of our job as a square dance caller can, these days, often make the difference between our success or our failure.

Before APD emerged as a significant aspect of our activity, we sometimes referred to this kind of choreography as "Arky" dancing -- although it was often hard to find two callers who would agree on what that term actually meant. Today, we find the term "Arky" is used less and less, and that most modern callers seem to prefer the term "APD". And while, as we have noted, yesterday's callers were somewhat confused and ambiguous about how they defined "Arky" dancing, today's

APD (continued)

callers seem, more and more, to be in agreement about what they mean by the term "All Position Dancing" (APD) and it might, therefore, be useful for us to review that definition -- or definitions, really -- before going any further.

It is possible, today, to identify two basic kinds of APD choreography: (1), Multi-Arrangement APD, and (2), Multi-Formation APD. Let's see how they differ:

1. Multi-Arrangement APD: This occurs when a caller calls a given command from more than one of the possible boy-girl Arrangements of the command's allowable opening Formation(s), as for example when we call a Square Thru not only from "Common" or normal couples, but from 1/2 Sashayed, Same Sex and Mixed Sex couples as well. It is interesting to note, however, that most callers tend to always teach some commands from more than one Arrangement (Square Thru, Swing Thru, Wheel & Deal, etc.), but also tend to always teach some other moves from only one particular arrangement (Dixie Style to a Wave, Recycle, Load the Boat, Coordinate, etc.).

2. Multi-Formation APD: This occurs when a caller calls a given command from more than one of its allowable opening formations. This is what happens, for example, when we call a Wheel & Deal from both facing out lines and from 2-faced lines. And while it is both possible and "legal" to call a Wheel & Deal from lines facing in, we all also know that most dancers would find that degree of Multi-Formation APD more than they can handle. Similarly, while most dancers would no doubt breeze through a Trade By called from a standard Trade By formation, they would probably break down if we called the same Trade By from a squared-up set plus Heads California Twirl. Some left-hand variations also fall into this category, as do some of those far-out Multi-Formation applications as when a caller calls a Crossfire from lines facing out (instead of from 2-faced lines) or a Coordinate from lines facing in (rather than from columns).

What this all boils down to these days, is that every caller is required to come to grips with this very real problem, namely, How much APD should he teach and how much APD should he call? As we noted earlier, the decision is never an easy one. In our own opinion, a caller should teach and call as much APD as his dancers will enjoy. And while that may sound like something of an oversimplification, we ask you to think about it very carefully. We do not personally believe that there is an intrinsic value to APD just because it is there. Most callers have, in fact, already discovered how much APD their dancers enjoy, and that is exactly how much they are now able to do -- and we further believe that any more would be too much! This is not to say that there aren't some dancers who enjoy more APD than the average -- and we strongly believe that those dancers should be given the kind of choreography they obviously prefer. But we must also be careful that we don't force the very specialized tastes and preferences of a few on all of the dancers. If your dancers do enjoy APD then by all means let them have it. But if they don't, then don't ram it down their throats in the mistaken belief that it will make "better" dancers out of them. Nor should you feel guilty if your dancers attend another caller's dance and they break down if he calls a particular APD variation. Look around you. If most of the floor is still dancing, then, to be sure, your dancers are either poorly trained -- or they have attended the wrong dance. But if most of the floor is also broken down, then the caller made an error in programming judgement and he is the one -- not you -- who ought to feel guilty!

# • MOVIN' DOWN THE MAINSTREAM

## 1/2 TAG THE LINE

It is probably true that most mainstream dancers are currently comfortable with a 1/2 Tag command when it is called from a "zero" right-facing 2-faced line arrangement (boys on the ends and girls in the center). And we're also glad to observe that they seem, too, to have overcome their former tendency to automatically do a 1/2 Tag Trade & Roll whenever the caller called a 1/2 Tag of any other kind.

Nevertheless, we still sense a very real problem at the average mainstream dance whenever we want to call a 1/2 Tag from any formation/arrangement other than a zero 2-faced line. Perhaps many callers are afraid or reluctant to call 1/2Tags APD -- which, if true, strikes us as rather curious since the average dancer is generally able to do a full Tag the Line in either standard or APD applications. The truth is that 1/2 Tags -- APD or otherwise -- are relatively problem-free and they lend themselves to some very interesting dance patterns. See if you don't agree:

- 1-3 Square Thru..... ZB  
Swing Thru, boys Run ..... (ØF)  
1/2 Tag & Scoot Back ..... (2W)  
Swing Thru, centers Run ..... (2F)  
1/2 Tag & boys Trade ..... (1/2W)  
Boys Run, Ferris Wheel  
Centers Pass Thru (ZB) ..... AL!

- 1-3 Square Thru ..... ZB  
Right & Left Thru  
Veer Left ..... (ØF)  
1/2 Tag & Walk & Dodge  
Partner Trade ..... EOL  
Pass Thru  
1/2 Tag & Centers Trade ..... (1W)  
Scoot Back, boys Run ..... CL  
Reverse Flutter, Pass Thru  
Tag the Line-Right  
Ferris Wheel  
Outsides squeeze in ..... AL!

- 1-3 Pass Thru, Separate  
Go 'round 1, line up 4 ..... (1L)  
Pass Thru  
1/2 Tag & girls Trade  
Recycle (AL!) ..... ZB  
Swing Thru, boys Run  
Tag the Line-In  
Pass Thru  
1/2 Tag & boys Run ..... CL  
Pass Thru, Tag the Line-In  
Square Thru  
Go Right & Left Grand!

- 1-3 Pass the Ocean ..... (ØQ)  
Swing Thru, boys Run  
1/2 Tag, Trade & Roll ..... (ØP)  
Double Pass Thru, Peel Off ... (2L)  
Pass Thru  
1/2 Tag & boys Trade ..... (1/2W)  
Boys Run, couples Circulate .. (ØF)  
Ferris Wheel, centers RL Thru  
Centers Swing Thru, boys Run  
1/2 Tag and ..... AL!

- 1-3 Square Thru ..... ZB  
Swing Thru, Spin the Top  
Girls Run  
(in your own 4) 1/2 Tag the Line (1/2C)  
Boys Run ..... OCB-os  
Touch 1/4  
Centers Trade, centers Run ... (2F)  
1/2 Tag the Line, boys Trade . (1/2W)  
Scoot Back, Swing Thru, boys Run  
1/2 Tag, Trade & Roll (ZB)... AL!

- 1-3 1/2 Sashay, Circle left  
4 boys Touch 1/4 & Spread apart  
4 girls Spin the Top  
Center girls Run  
4 girls 1/2 Tag & Couples Circulate  
Boys go Double  
Girls Hinge & Swing Thru  
Center girls Run  
4 girls 1/2 Tag & Couples Circulate  
Girls Trade, Wheel & Deal...AL!

# ● MAINSTREAM + QS SINGING CALLS

We often get requests for singing call routines and we find it especially interesting to observe that these requests usually specify that they would prefer singing calls using only Mainstream or QS calls.

Here's some routines in that very popular category:

## ● Featuring Spin Chain Thru

Head 2 Promenade, 1/2 way round you do  
Come back in and Star Thru, Everybody  
Double Pass Thru

Track Two go 2 by 2 and Baby when you're  
done

Spin Chain Thru and the girls Circulate one  
Turn Thru and with this corner, Allemande  
Left I say

C'mon back and now you Promenade  
...add 16-beat Tag

## ● Featuring Linear Cycle

Head 2 Star Thru and Pass Thru for me  
Curlique, Split Circulate one place you see  
Hinge 1/4 and the ladies Trade, Linear  
Cycle then

When you're done you make that line and  
Star Thru my friend

Dive Thru, Pass Thru, corner lady Swing  
Allemande left with a brand new corner  
and Promenade that ring  
...add 16-beat Tag

## ● Ping Pong Circulate

Head 2 Promenade go 1/2 way with your  
mate

Down the middle Pass the Ocean and  
Ping Pong Circulate

Extend your Tag and Swing Thru go walkin'  
down the line

Boys Run and Couples Circulate in time  
Now Wheel & Deal and the corner Swing

Swing that lady fair  
Allemande Left & now you Promenade  
...add 16-beat Tag

## ● Featuring a 1/2 Sashayed Square Thru (into a Right & Left Grand!)

All 4 ladies Chain across, chain across  
that town  
Promenade go 2 by 2, Heads you Wheel  
Around

RL Thru, then Rollaway and Pass Thru  
for me

Bend the Line and Square Thru 4hands  
you see

Meet this girl go Right & Left Grand  
walkin' round the ring

Meet again and then you Promenade  
...add 16-beat Tag

## ● Featuring Release Recycle

4 ladies Chain 3/4, you turn your lady  
fair

Heads Pass the Ocean, Release Recycle  
there

Centers Sweep 1/4 more and Square  
Thru my friend

Count to four then Swing Thru, the  
boys Trade and then

Turn Thru, Left Allemande, come on  
back and Swing

Swing that girl and now you Promenade  
...add 16-beat Tag

## ● Featuring Cloverleaf (Right Hand Lady progression)

Head 2 Pass Thru, Separate 'round 1  
Make that line go forward, c'mon  
back (Star Thru)

Double Pass Thru - Cloverleaf you do  
Centers Touch 1/4 Walk & Dodge  
(Cloverleaf)

New Centers Pass Thru, Swing Thru  
you do

Turn Thru, Left Allemande and Pass  
your Partner By  
(Promenade)

Add 16-beat Tag

# ● SHARE THE WEALTH

- Don Beck comments that the dancers in his clubs seemed to get bored very quickly with one of this quarter's Callerlab selections (Star the Route) and in looking to find some ways to keep the dancers on their toes, he developed the following ideas:

1-3 Right & Left Thru, Rollaway, 1/2 Sashay  
Sides Star the Route  
Heads Star Thru (AL!)

Heads Star the Route...

But turn each star 1-1/4

(Ends with Heads normal but with opposite ladies; Sides with partners but half-Sashayed!)

We also use:

Heads Rollaway, 1/2 Sashay  
Everybody Circle left  
Boys (or girls) Star the Route

Don also says he adds a bit of interest to his own "Chain Down the Line" by calling it from a Thar formation. Works the same as from 2-faced lines except that the centers Star 1/2 Way across rather than Trade into the final Courtesy Turn. Don says he likes it after a Remake the Thar:

Allemande Left like an Allemande Thar  
Forward and make that Star  
Remake the Thar  
Chain Down the Line  
Circle Left  
Ladies in, Men Sashay (AL!)

- Joe De Buiser sent in still another variation to the Grand Square: He calls it "Grand Star the Square" and we found it rather interesting. Here's how it goes:

Grand Star the Square: Dancers do a full Grand Square pattern, except that whenever two dancers meet nose-to-nose,

they do a Star Thru and then continue in a basic Grand Square pattern. At the end of the first 4 beats, Heads meet in the middle and Star Thru; at the end of the next 4 beats, Sides meet at the Heads and Star Thru; at the end of the next 4 beats Sides meet in the middle and Star Thru; at the end of the next 4 beats (beat 16) all dancers are across the set from where they started and those at the Heads now Box the Gnat to reverse the entire process.

Joe says the dancers enjoy doing a Grand Square in all parts of the square (rather than just in their own quadrant).

- And finally, here's a couple of tricky get-outs from our files. The first one is a good one to use after a workshop tip featuring same sex Slide Thrus:

From an OPB-os

(ZL + Pass Thru, Wheel & Deal, centers  
Pass Thru)

Swing Thru, boys Run  
Tag the Line-In  
Everybody Slide Thru  
Those who can Slide Thru (AL!)

And this one is good in a Diamond tip:

From a Right Hand Lady Line (RL)  
(ZB + Star Thru, Square Thru, Star Thru)

Square Thru 3/4, Courtesy Turn this girl  
Rollaway, 1/2 Sashay  
Touch 1/4  
8 Circulate 1-1/2  
Boys Trade and Spread apart  
4 girls Diamond Circulate  
4 girls Flip the Diamond  
Everybody Flip 2 Diamonds  
Go Right & Left Grand!

# ● THE PLUS PLATEAU

## "...AND ROLL!"

We imagine that most of you would agree that although the average Plus level dancer is generally able to breeze through an "And Roll" command if it is called after a Partner Trade, they will usually stumble when it is called after just about anything else.

This is understandable. "And Roll" requires the dancers to first ascertain their current turning direction -- and this, we suspect, is a tough concept for the average dancer to understand -- and even when it is understood conceptually, it is still tough for the average Plus dancer to quickly translate that understanding into a meaningful dance action.

All of the above notwithstanding, "And Roll" does have the makings of a dandy Plus-level workshop theme and -- always providing, of course, that we take it easy and don't try to do too much too soon -- we think your dancers can have a good time "working" the problem:

### Right & Left Thru and Roll

- 1-3 lead right
  - Circle to a line of four ..... ZL
  - Right & Left Thru & Roll ..... (1/2C)
  - Boys Run, Slide Thru ..... ZL
  - Touch 1/4, 8 Circulate
  - Boys Run (AL!) ..... ZB
  - Right & Left Thru & Roll
  - Boys Run, Slide Thru (AL!) ..... ZB
  - Slide Thru again...and Roll
  - Pass Thru
  - Go Right & Left Grand!

### Peel Off and Roll

- 4 ladies Chain, Promenade
  - 1-3 Wheel Around
  - Right & Left Thru ..... OL-as
  - Pass Thru, Wheel & Deal

Double Pass Thru  
 Peel Off and Roll ..... (ØP)  
 Centers Pass Thru  
 Swing Thru, girls Fold  
 Peel Off & Roll ..... (1P)  
 4 girls Swing Thru & Extend  
 Swing Thru, centers Run  
 Bend the Line ..... (1L)  
 Star Thru  
 Double Pass Thru  
 Peel Off & Roll ..... (ØP)  
 Dixie Grand ..... AL!

### Tag the Line-Right & Roll

- 1-3 Square Thru ..... ZB
  - Swing Thru, boys Run ..... (ØF)
  - Tag the Line-Right & Roll .... (2P)
  - Boys Pass Thru, Star Thru .... (ØF)
  - Couples Circulate
  - Tag the Line-Right & Roll ... (2P)
  - Boys Pass Thru, Star Thru .... (ØF)
  - Wheel & Deal (ZB) ..... AL!

### Wheel & Deal/Ferris Wheel & Roll

- 1-3 Pass Thru, Separate
  - Go 'round one, line up 4 .... (1L)
  - Pass Thru
  - Wheel & Deal & Roll ..... (1/2LW)
  - Left Swing Thru ..... (ØLW)
  - Trade the Wave ..... OCB(ow)
  - Swing Thru, boys Run
  - Ferris Wheel & Roll ..... (2LF)
  - Couples Circulate
  - Bend the Line
  - Pass Thru, Partner Trade & Roll (3B)
  - Swing Thru, boys Run ..... EOL-as
  - Touch 1/4, Circulate 1-1/2
  - Girls Trade & Roll
  - Roll again! ..... AL!

(Next month we'll go a step further and examine moves in which only some of the dancers in a move will Roll (Scoot Back and those who can Roll, etc.)

• SIGHT CALLER'S NOTEBOOK

SIGHT CALLING MODULES (Part Two)

We began this three part series last month by noting that, like a module caller, a sight caller's choreography is often also constructed by combining various kinds of modular dance routines that he or she has previously memorized. We further observed that the way in which a sight caller uses modules is, in many cases, almost identical to the way modules are used by a module caller -- notably in the way in which a sight caller uses get-outs. A sight caller also often finds it necessary to use some modular combinations in a way that is different from the way modules are used by a non-sight caller. We illustrated this last month by noting that although a module caller uses get-ins to establish a total dancer set-up (Formation, Sequence and Partner Relationship), a sight caller uses get-ins to establish a desired Formation/Arrangement only. (such as a No. 1 Line, a No. 3 Box, a No. 4 column, etc.)

In addition to get-outs and get-ins, we also identified three other modular categories that a sight caller frequently finds useful, namely, Formation/Arrangement Normalizers, Partner Pairing routines, and Tip-Openers. Subscriber Don Beck suggests -- and we hasten to agree -- that still another category exists, which, for lack of a more suitable name, we'll refer to as danceable "Smoothies". We identify a "Smoothie" as one of those short combinations of commands whose sole purpose is to provide the dancers with an essentially dance-like experience. They feature a dance flow that is especially slick and smooth and which a sight caller, therefore, will tend to memorize and call with considerable frequency.

We'll look at Normalizers and Pairing routines in this installment, and we'll conclude this series next month by examining Tip Openers and Smoothies.

Normalizers:

A sight caller often finds that he has -- either by accident or by design -- produced a particular Formation/Arrangement that does not feature regular or so-called "normal" boy-girl partner pairings, i.e., an arrangement in which the men do not have a same-facing girl on their right sides. In such cases, a sight caller will usually prefer, before resolving the set, to "normalize" the square by bringing the dancers into what we now identify as a common arrangement -- one in which each man does find himself with a same-facing girl on his right. And a sight caller will typically use a variety of previously-memorized normalizing modules to accomplish this. Which is to say that for many of the un-normal arrangements that may regularly crop up in his choreography, a sight caller will also have developed one or modular routines whose sole purpose it is to normalize them. We, in fact, consider the use of such Normalizers to be an important part of every sight caller's Formation Management expertise, and we have, therefore, made it a point to include a variety of such normalizing modules for each of the arrangements we describe in our ongoing Formation Management series. Some typical illustrations are also listed below:

From a No. 1 Line (Boy-Boy-Girl-Girl)

1. Star Thru (produces a Common (ØP) Double Pass Thru Arrangement)
2. Star Thru + Centers Pass Thru (produces a Common (ØB) Box Arrangement)
3. Star Thru + Centers Pass Thru + Star Thru (produces a Common (ØL) Line Arrangement)
4. Star Thru+Centers Pass Thru+Swing Thru+ Boys Run (Common (ØF) 2-Faced Lines)

Sight Calling Modules (continued)From a No. 3 Box (outsides normal/insides 1/2 Sashayed)

1. Swing Thru+Walk & Dodge+Partner Trade (Common (ØL) Lines)
2. Swing Thru+Scoot Back+Boys Run (Common (ØL) Lines)
3. Swing Thru+Centers Run+Bend the Line  
Pass Thru+Girls Fold+Star Thru (produces Common (ØF) 2-Faced Lines)

From No. 4 Columns (Boys in center/girls on ends)

1. 8 Circulate+Boys Run(produces Common (ØP) Double Pass Thru Arrangement)
2. Everybody Trade & Roll+Pass Thru  
Wheel & Spread (produces Common (ØL) Lines)
3. Boys Walk & Dodge+Girls facing out Run+Star Thru (Common(ØF) 2-Faced Lines)

Partner Pairing Modules:

A Sight caller typically uses Pairing Modules as a part of his final resolution process. Most resolution formulas usually include a step in which it is necessary for the caller to pair up one or both of his key couples with their original partners, and this is typically also accomplished in an essentially modular fashion, i.e., with one or more routines that have been especially developed by the caller to bring the original partners back together. Probably the simplest way to bring about such pairings is out of normal (Common) 2-faced lines where an un-paired man is never more than 2 Circulates away (by either boys or girls) from his original partner. The Circulates serve, in such cases, serve as an effective Partner Pairing Module. By way of additional illustration, we show below that serve to restore original partner pairings in normal or common (ØL) facing lines of four:

If, in Common Facing Lines:A Given Man Has Original Opposite Lady for a Partner: (Men in any Sequence)

1. Square Thru+Trade By+Star Thru (gives partners)
2. Star Thru+Veer Left+Boys Circulate Double+Girls Trade+Bend the Line (gives partners)

A Given Man Has Original Corner for a Partner: (Men in sequence)

1. RL Thru+Passthe Ocean+Swing Thru+Girls Circulate+Boys Trade  
Boys Run+Bend the Line (gives partners)
2. Pass the Ocean+Spin Chain Thru+Boys Run+Bend the Line (gives Partners)

A Given Man Has Original Right Hand Lady for a Partner:

1. Touch 1/4+Coordinate+Bend the Line (gives partner)
2. Right & Left Thru+Pass the Ocean  
Spin Chain Thru+Boys Run (gives Partner)

Lest you get the wrong idea, however, be assured that by no means all of a sight caller's patterns consist of modules. For it is certainly true that a sight caller's presentations are largely based on improvised choreography. It is, nevertheless, also important to recognize that in addition to such improvisations he also often uses the kinds of modules we are describing in this series.



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DECEMBER 1981

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## WHAT'S HAPPENING?

We have often heard the comment that Peel Off and Fan the Top were the least reliable moves on the MS List -- which is to say that a caller could expect a high degree of fallout when calling the move "cold turkey" at the average MS dance. We have, however, a sneaking feeling that this situation seems to be changing -- and that it is changing for the better! At a couple of recent festival dances (at the MS level and in two totally different parts of the country) we called both Peel Off and Fan the Top and noticed hardly any fallout at all. We see this as a good sign and we hope the trend continues!

Last month we reported that Kip Garvey's "Z Coordinate" seemed to be gaining in popularity in many workshops around the country. The word this month is that it's popularity continues unabated and, if anything, seems to be increasing. See page 1252 in the Oct. 1981 issue if you want to take another look!

Here's this month's crop of new ideas:

ACCUMULATE (Mal Minshall) From either RH or LH columns, the No. 2 and the No. 4 dancers in each column Run around the adjacent dancer (the adjacent dancers, however, do NOT slide over) to form momentary offset 2-faced lines, and, without stopping, all finish like a Ferris Wheel to end in a Double Pass Thru formation.

CENTRAL (Anything) The "Central" concept means that each side of the set does the centers part of the designated call. From lines facing in, for example, "Central Load the Boat" means that each side of the set will do (in their own foursome) the centers action of Load the Boat. The idea works in many arrangements for calls featuring an action that has the centers working independently of the ends or outsides (Load the Boat, Acey Deucey, etc.)

CROSS AROUND (Mal Minshall) From any right hand ocean wave, ends Trade as centers U-Turn Back. For smoothness, it is recommended that each Trader joins inside hands with the center with whom he or she will be paired at the call's end.

What's Happening? (continued)

DENY THE (Anyone) Designated dancers do the call on a Split basis while others do the call in the usual way. From a Normal (common) Trade By arrangement, "Deny the Boys and all Circulate" means that the boys Split Circulate in their own foursome while the girls do an all 8 Circulate.

EIGHT BY (Lee Kopman) From facing lines, ends do their part of a Grand Chain Eight (i.e., right pull by, move around the outside to meet another end and momentarily form a LH mini-wave and, from here, the inside dancer Courtesy Turns the outside dancer to end as a pair facing in) and without stopping Roll. The original centers of the starting lines, meanwhile, take the Anything command. When called from an 8-Chain Thru formation, all give a right and pull by. Outfacers Courtesy Turn as infacers take the Anything command.

MOVE THE CLOVER (Elmer Radcliffe) From parallel ocean waves, all Step Thru and, without stopping, outfacers Cloverleaf and infacers Touch 1/4 + Walk & Dodge to end in an 8-Chain Thru formation.

PASS & PATTERN (Paul McNutt) From an 8-Chain Thru formation, all Pass Thru and, without stopping, centers Slide Thru as outsides Trade & Roll. Called from a Normal (common) 8-Chain Thru the action ends in 1/2 Sashayed facing lines. Depending on the sex of the dancers coming into the center, the move may also end in a variety of end-up formations.

TRIPLE SCOOT AND (Anything) (Morris Mailman): From 3x1 lines allowing a Triple Scoot (ZB+Curlique+center girls Run left), those who can Triple Scoot as the lonesome dancer takes the "Anything" Command (such as Triple Scoot and Circulate).

Season's  
Greetings

Bill and Betty



• NEW MOVEMENT (Experimental)

DING A LING (Author Unknown)How To Do It:

From any Box Circulate foursome, the trailers Circulate and, without stopping, Quarter In (as in Zing). The leaders, meanwhile, Run and Roll to end the movement in facing pairs (each original trailer ends facing his or her original leader).

Impressions:

The basic action of Ding a Ling is the exact reverse of another Zing spin off called Zing a Ling in which the leaders did their part of a Zing (Zoom 3/4) while the trailers did the Run and Roll. We can't tell you why, but our dancers seemed to take to Ding a Ling with a lot more enthusiasm than they did Zing a Ling. Could be it's because it seems a lot more logical for those facing out to Run. To allow the dancers to finish the action as normal (girl on boy's right side) facing couples, we began our teach from No. 1 parallel ocean waves (ZB + Touch 1/4). APD variations, however, did not turn out to be all that tough!

Choreography:

<u>From a Zero Box - ZB(Box 1-4)</u> Touch 1/4 Ding a Ling Step to a Wave Recycle	<u>BOX ZERO</u> (True)
<u>From a Zero Box (ZB)</u> Touch 1/4 Ding a Ling Pass Thru Wheel & Deal Centers Pass Thru	<u>BOX ZERO</u> (True)
<u>From a Zero Box Ocean Wave</u> Single Hinge Scoot Back Ding a Ling Swing Thru	<u>WAVE ZERO</u> (True)
<u>From a Zero Line - ZL (1P2P)</u> Pass the Ocean, Girls Trade Single Hinge Ding a Ling Star Thru	<u>LINE ZERO</u> (True)

### Sample Routines:

- Peel Off ..... (2L)  
 Touch 1/4 ..... (2C)  
 Centers only Ding a Ling  
 Same 4 Pass Thru  
     and Cloverleaf  
 The other boys Run ..... (4P)  
 Double Pass Thru  
 Centers In, Cast Off 3/4 .....RL-os  
 Pass Thru  
 Tag the Line - In .....(1/2L)  
 Pass Thru  
 Wheel & Deal  
 Double Pass Thru  
 Centers In, Cast Off 3/4  
 Touch 1/4  
 Centers only Ding a Ling  
     Same 4 Pass Thru & Cloverleaf  
 The other boys Run .....AL!

Head 2 you Square Thru, count to four  
you know  
Curlique the outside 2, then Ding a Ling  
and go  
Swing Thru, boys Trade, boys you Run  
to the right  
Ferris Wheel go 2 by 2, in the center  
go Right & Left Thru  
Same 2 Square Thru 3/4 'round and  
Swing  
Swing that corner lady boys and Promen-  
ade that ring  
...add 16-beat Tag!

• MOVIN' DOWN THE MAINSTREAM

WATCH THEM WHEEL & DEALS!

At the average open Mainstream dance we find that most dancers are able to dance Wheel & Deal -- from both back-to-back lines and from 2-faced lines -- and that they can almost also always do them in most of the easier APD variations. On the theory that "almost" is not quite good enough, we offer some Wheel & Deal routines that we think your dancers will enjoy. Be careful of the last two however, they're a bit far out and you'll probably find it necessary to workshop 'em first:

- 1-3 Square Thru  
Swing Thru, boys Run  
Bend the Line, RL Thru ..... EOL  
Pass Thru, Wheel & Deal ..... (ØP)  
Centers Star Thru, Pass Thru  
Go 'round 1, line up 4 ..... (1L)  
Pass Thru, Wheel & Deal  
4 girls Swing Thru, Turn Thru  
Boys Courtesy Turn your girl..... ZL-os  
Pass Thru, Wheel & Deal ..... (ØP)  
Zoom, centers Swing Thru  
Everybody Right & Left Grand!
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run  
Bend the Line ..... EPL-os  
Pass Thru, Wheel & Deal  
Double Pass Thru, Peel Off ..... (2L)  
Pass Thru, Wheel & Deal ..... (2P)  
Boys Pass Thru, split the girls  
Go 'round 1, line up 4 ..... (3L)  
Pass Thru, Wheel & Deal  
Right & Left Grand!
- 1-3 Square Thru ..... ZB  
Split 2, line up 4 ..... (1/2L)  
Pass Thru, Wheel & Deal  
Centers Star Thru, Cloverleaf ... (3P)  
New Centers Swing Thru  
Extend your Tag ..... CB(ow)  
Swing Thru, boys Run

Tag the Line, girls Turn back  
Star Thru, Couples Circulate  
Wheel & Deal ..... CB-os  
Swing Thru, boys Run  
Tag the Line - In ..... (4L)  
Pass Thru, Wheel & Deal ... AL!

- 1-3 Square Thru, Swing Thru  
Boys Run, Couples Circulate  
Bend the Line, RL Thru ..... EPL  
Pass Thru, Wheel & Deal  
Outsides squeeze in, line up 4 (1L)  
Pass Thru, Tag the Line-Right, (2F)  
Wheel & Deal ..... (2B)  
Swing Thru, centers Trade  
Centers Run, Wheel & Deal .. (3B)  
Swing Thru, Scoot Back  
Boys Run, Pass the Ocean  
Girls Trade, girls Run ..... (1/2F)  
Wheel & Deal, Pass Thru  
Right & Left Grand!
- Allemande Left, pass Partner  
Promenade the next  
Head gent & girl with you turn back  
Split those 2, line up 4  
In your own 4, Wheel & Deal  
In a new 4, Wheel & Deal again (AL!)
- 1-3 lead right, circle to a line (ZL)  
Pass Thru, Partner Trade  
Reverse Flutterwheel ..... ERL-os  
RL Thru, then Rollaway..... (1/2L)  
Pass Thru, Tag the Line-In  
(carefully!) Wheel & Deal  
Centers in, Cast Off 3/4..... (1L)  
Pass Thru, Wheel & Deal  
Outsides squeeze in, line up 4 (4L)  
Pass Thru, Tag the Line - In (3L)  
Touch 1/4, 8 Circulate 1-1/2  
Center 6 Trade & Circulate 1-1/2  
Center 4 Trade & Circulate 1-1/2  
Center boys Hinge  
In your own 4, Wheel & Deal  
In a new 4 Wheel & Deal again  
Right & Left Grand!

# ● SHARE THE WEALTH

Our Share the Wealth feature for September 1081 (page 1247) included the following Trade & Roll get-out:

- From a Zero Box (ZB)  
Swing Thru, boys Run  
Couples Circulate, Bend the Line  
Touch 1/4, 8 Circulate 1-1/2  
Girls Trade & Roll - Roll again. .AL!

This routine inspired subscriber Harry Souza to develop the following companion get-out:

- From a Zero Line (ZL):  
Square Thru, Trade By  
Swing Thru, boys Run  
Bend the Line  
Right & Left Thru, Rollaway  
Touch 1/4, 8 Circulate 1-1/2  
Boys Trade and Roll - Roll again  
Right & Left Grand!

All of which reminded us of these two get-outs featuring Peel Off and Roll:

- From a Zero Box (ZB)  
Swing Thru, boys Run  
Bend the Line, Right & Left Thru (EOL)  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel Off and Roll  
Dixie Grand!
- From a Zero Box (ZB)  
Star Thru, Right & Left Thru (CL-os)  
Pass the Ocean, Swing Thru  
Boys Run, Tag the Line - In  
Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel Off - centers (only) Roll  
Right & Left Grand!

And, in keeping with this month's spotlight on Wheel & Deal (Page 1274), we thought

you might like to be reminded of the neat "Double Wheel & Deal" get-outs we published 2 years ago (page 1011). What we've always liked about these two is that they get you a bit more mileage out of all those Right & Left Grand get outs you've already memorized:

- From any 1/2 Sashayed Box arrangement from which you can call an accurate Right & Left Grand (as in ZL + Curlique + girls Run):

Touch 1/4, Split Circulate  
Spin the Top, girls Run  
In your own 4, Wheel & Deal  
In a new 4, Wheel & Deal again  
Right & Left Grand!

- And, from any normal Box arrangement from which you can call accurate Allemande Left (ZB!):

Touch 1/4, Split Circulate  
Spin the Top, boys Run  
In your own 4, Wheel & Deal  
In a new 4, Wheel & Deal again  
Allemande Left!

And finally, here are a pair of Box get-outs sent in by subscriber Larry Lehman:

- From a Zero Box (ZB):  
Slide Thru, Square Thru  
On the 4 th hand, AL!
- From a Zero Box (ZB):  
Star Thru, Pass Thru  
Tag the Line  
Cloverleaf  
Right & Left Grand!



• SET 'EM UP - GET 'EM OUT!

It is an interesting fact that the get-outs we read about in square dance publications (including this one!), almost always begin from either a Zero Box (ZB/Box 1-4) or a Zero Line (ZL/IP2P). We have, however, lately discovered that while most of the get-outs we've been using in our own programs do, indeed, begin from both Zero Box and Zero Line set-ups, we have found that we've also been using quite a few get-outs that begin from set-ups other than a Zero Box or Zero Line.

Quite a few of our get-outs, for example, begin from an EOL set-up and we either set it up deliberately by calling, from a Zero Box, Swing Thru, boys Run, Bend the Line, Right & Left Thru -- or (and this happens quite often), we have learned to recognize the set-up in "snapshot" fashion as the facing lines in which the right-end couples are paired with original partners, the left end couples are not paired - and all dancers are facing their original corners.

Here are some of the get-outs we use from this very handy EOL set-up:

- Dixie Style to a....  
Left Allemande!
- Dixie Style to an Ocean Wave  
Trade the Wave - Twice...AL!
- Touch 1/4  
Boys shake left hands }  
Pull By } or  
Right & Left Grand } Curli-  
Cross
- Pass Thru, Wheel & Deal  
Centers Right & Left Thru  
Outsides Rollaway  
Zoom  
Right & Left Grand:

- Pass Thru, Wheel & Deal  
Double Pass Thru  
Peel Off and Roll  
Dixie Grand!
- Pass Thru  
Tag the Line - Right  
Ferris Wheel & Spread (AL!)
- Pass the Ocean  
Recycle (AL!)
- Touch 1/4  
Coordinate  
1/2 Tag-Right  
Right & Left Grand
- Pass the Ocean  
Swing Thru, Extend  
Right & Left Grand!

And in the A-1 Program:

- Pass Thru, Wheel & Deal  
Centers Square Chain Thru  
Clover and Square Chain Thru  
Clover and Square Thru 3/4 AL!
- Pass the Ocean, boys Run  
Couples Circulate  
Cast a Shadow  
Right & Left Grand!

A-2:

- Pass the Ocean  
Motivate  
Arky Right & Left Grand!

# • THE PLUS PLATEAU

We're not featuring a them idea this month -- just a goody-bag full of interesting routines at the Plus 1 and 2 levels. Hope you like 'em:

- 1-3 lead right, circle to a line.. ZL  
Right & Left Thru  
Star Thru ..... RB  
Swing Thru, boys Run ..... (ØF)  
Tag the Line-Right ..... (1/2F)  
Boys Cross Run  
Girls Hinge ..... (ØD)  
Diamond Circulate ..... (1/2D)  
Flip the Diamond ..... RB(ow)  
Recycle, Veer Left ..... (ØF)  
Couples Circulate  
Bend the Line ..... ZL-os  
Pass the Ocean ..... RB(ow)  
Girls Trade, girls Run ..... (1/2F)  
Tag the Line - Right ..... (ØF)  
Girls Cross Run  
Boys Hinge ..... (1/2D)  
Diamond Circulate ..... (ØD)  
Flip the Diamond  
Right & Left Grand!
- 1-3 Square Thru ..... ZB  
Swing Thru, girls Fold  
Peel the Top to a Curlique ..... (ØC)  
Coordinate ..... (ØF)  
Crossfire ..... (ØC)  
Triple Scoot, boys Run ..... RB  
Pass Thru ..... AL!
- 1-3 Square Thru ..... ZB  
Swing Thru, boys Run ..... (ØF)  
1/2 Tag the Line  
Cast Off 3/4 ..... OB-os(ow)  
Girls Trade  
Recycle (AL!) ..... ZB  
Star Thru, Swing Thru  
Boys Run, 1/2 Tag the Line  
Cast Off 3/4  
Grand Swing Thru - Double  
Recycle, Sweep 1/4  
Dive Thru, Square Thru 3/4 .... AL!
- 1-3 Pass Thru, Separate  
Go 'round 1, line up 4 ..... (1L)  
Ends only Load the Boat  
Centers Pass Thru & Chase Right  
Same centers Hinge ..... (ØQ)  
Same girls Trade & Recycle .... (ØP)  
Right & Left Thru, Pass Thru ... OB-os  
Star Thru ..... CL-os  
Ends Load the Boat  
Centers Pass Thru, Chase Right. AL!
- 1-3 Star Thru & Spread ..... (1L)  
Touch 1/4  
Centers Walk & Dodge  
Everybody Trade & Roll  
Right & Left Thru ..... ECL  
Load the Boat ..... OPB-os  
Swing Thru, Scoot Back  
Scoot Back again  
Go Right & Left Grand!
- 1-3 lead right, circle to a line .ZL  
Pass Thru, boys Run ..... (1W)  
Scoot Back ..... (2W)  
Boys Run ..... ZL-os  
Pass the Ocean ..... RB(ow)  
Relay the Deucey ..... RB(ow)  
Boys Run ..... (ØLW)  
Couples Circulate  
Bend the Line ..... ZL  
Flutterwheel ..... ERL-os  
Star Thru, Right & Left Thru  
Veer Left ..... (ØF)  
Couples Hinge, Triple Trade  
Couples Hinge ..... (ØF)  
Girls Hinge ..... (ØD)  
Diamond Circulate ..... (1/2D)  
4 boys Swing Thru  
4 girls face in  
Boys Extend  
Same boys Run (ZL) ..... AL!

• SIGHT CALLER'S NOTEBOOK

### SIGHT CALLING MODULES (Part Three)

Most callers define the term "module" as a short series of square dance commands that a caller may use to accomplish one of a number of very specific choreographic purposes. Such modules, as we all know, are typically classified according to the particular purpose they serve, i.e., there are "Get-In" modules, "Get-Out" modules, "Zero" modules, "Conversion" modules, "Equivalent" modules, and so on. By extension, we are then also able to define a "Module Caller" as one who constructs his or her patter presentations by combining, in building-block fashion, a variety of such previously-memorized modular routines.

And while we don't usually think of Sight Callers in this connection, it turns out that most of the sight callers we know will, nevertheless, typically use a variety of choreographic modules in one form or another. For the past two months, here in the Sight Caller's Notebook, we have been examining the various ways in which a sight caller is able to use modules to good advantage. We have already focused our attention on how a sight caller uses Get-Ins and Get-Outs, and on how a sight caller uses Normalizing and Partner-Pairing modules. We now conclude this series by highlighting two more modular categories that sight callers often find useful, namely "Tip-Openers" and "Smoothies".

#### Tip Openers:

The "Tip Opener" is what most of us used to call the "Opening Break". Many of you may still, in fact, use the original term. By either name, however, the terms identify a short opening sequence whose primary purpose is to initiate a caller's patter presentation. A Tip Opener is just that -- it opens the tip -- it literally starts the action and gets the dancers physically moving -- and if it can be accomplished with a bit of unexpected or "surprise" choreography, why, so much the better! In our own case we find that many of the Tip Openers we are currently using, are the same ones we've been using for years. These include the basic Allemande Thar/Alamo/Dopaso breaks that we no doubt all use in our beginner classes and which, in all probability, we continue to use long after our beginners have graduated. And while, to be sure, many of these Opening "Golden Oldies" still see a lot of service, we are, nevertheless, always on the lookout for something new and, whenever we run across a new "Opening Biggie" -- either in print or by talking or dancing to other callers -- we eagerly add the routine to our own files. Here are some of the ones we latched onto recently:

- |  |   |
|--|---|
| 1. Heads Square Thru<br>Sides U-Turn Back<br>Everybody Cloverleaf<br>Go Right & Left Grand"  | 2. Heads Rollaway, 1/2 Sashay<br>Do the Centers part of a<br>Load the Boat<br>Allemande Left!   |
| 3. Head Gents & Corner Box the Gnat<br>Right & Left Thru, Flutterwheel<br>Sweep 1/4 more<br>Same 4 Allemande Left<br>Everybody Right & Left Grand! | 4. 4 ladies Chain, Promenade<br>Heads Wheel Around, RL Thru<br>Star Thru, 8 Chain 3<br>Then count 3 hands more...<br>2 more after that... 2 more after that..<br>One more after that... AL! |

Sight Calling Modules (continued)

It could, of course, be argued that since Tip Openers both begin and end with all of the dancers in their original home positions, they're not "modules" per se and are more correctly identified as total routines and complete dances in themselves. That may well be and we wouldn't really argue the point. On the other hand, the average Tip Opener is usually very short, and since we do have to memorize them in order to use them effectively, we still tend to regard them the same as we regard all of the sight calling modules we have thus far described, i.e., as a short piece of choreography that a caller can use to serve a specific program purpose.

Choreographic "Smoothies"

In this category we generally include all those combinations we've taken the time and trouble to memorize for no other reason but that they feature a dance action that is especially smooth and forward flowing. While (as is the case with most of the modules he or she uses) a sight caller needs to know and at all times be aware of the particular Formation/Arrangement the dancers are in at both the beginning and the end of a "Smoothie" routine, he is not, on the other hand, at all concerned with the dancers' Sequence or with their then-current partner Relationships. As was noted last month, the sole purpose of this kind of routine is to provide the dancers with an essentially dance-like experience. A very well-known "Smoothie" that almost every caller uses is the combination (from facing couples or common waves) "Swing Thru/Spin the Top/Right & Left Thru". That one is, to be sure, probably a bit overworked these days, but it serves as an example of the kind of routine we are talking about. Here are some others:

1. From common/normal parallel ocean waves:

Swing Thru, Scoot Back  
Fan the Top, Right & Left Thru  
Flutter Wheel  
(ends in common/normal facing lines of four)

2. From Common/normal facing lines of four:

Right & Left Thru, Dixie Derby  
Girls Hinge  
Diamond Circulate  
Flip the Diamond  
(ends in norma;/common parallel ocean waves)

3. From common/normal facing lines of four:

Pass Thru, Partner Trade  
Reverse Flutterwheel  
Dixie Style to an ocean wave  
Boys Cross Run, girls Trade  
(ends in common/normal parallel ocean waves)

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# CHORO BREAKDOWN

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➔ Please remove staple carefully.

JIM WAYO  
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