

choreo



BREAKDOWN

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

JANUARY 1983

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WHAT'S HAPPENING?

One of the original reasons that Callerlab established its QS programs was to bring some feeling of standardization to the use of new experimental calls. The QS idea was conceived at a time when we had not yet established the highly structured plateau system that characterizes the activity today and when it was a common practice for callers to check over each month's crop of new material and to then use the calls they happened to like in their own workshops. This was often confusing and posed a lot of problems because only rarely did most of the callers pick the same calls.

But while the QS Program has, to a very great extent, solved this problem, we now find that some callers are beginning to won-

der whether the QS program has outlived its usefulness. Is it, in other words, more appropriate to devote a caller's limited workshop time to teaching a new experimental -- or should that caller introduce the dancers to some DBD applications of the moves they already can do from standard arrangements -- or possibly even show them a move on the next higher list? The counter-argument is that we shouldn't eliminate the QS program because it also provides a very logical and orderly way for us to really "experiment" with the experimentals and to allow those calls that become truly popular to formally enter the program on a more or less permanent basis. It's an interesting question and we, as always, welcome your comments.

And speaking of experimentals....

BOUNCE BY (Joe Saltel) From a Trade By formation, outfacer 1/4 In + Touch 1/4 as centers Pass Thru and right-side dancers do a U-turn back to end in columns.

BUILD A COLUMN (Joe Saltel) From facing lines of 4, ends Circulate 1-1/2 and Single Hinge with the one they meet as centers Pass In twice + Pass Thru and without stopping, right-side dancers do a U-turn back to end in columns.

CRUSH THE DIAMOND: From parallel diamonds, infacing point Circulates dir-

What's Happening? (continued)

ectly forward as outfacing point does a Flip the Diamond (the points on the same side of the center wave are now in mini-waves). Simultaneously, the ends of the center wave do a Diamond Circulate as the very centers Hinge + Extend. The action ends in parallel ocean waves.

DIAGONAL STAR (Tom Sellner) Facing couples right hand star about 1/2 way and then each dancer steps forward and faces his or her original facing direction (equals Pass Thru + 1/2 Sashay).

FERRIS CROSSFIRE (Jack Lasry) From parallel 2-faced lines, outfacing couples does a standard Wheel & Deal action as infacing couples Extends (momentary 2-faced line in the center) and finish with a Crossfire. Ends in a 1/4 Box formation (Box Circulate foursome between facing pairs).

GRAND CIRCLE (Jack Berg) From a static square, 4 ladies lead right to face a man and do a Single Circle (left) to a mini-wave and, without stopping the men Run and all Circle left 1/4. Repeat this action 3 more times to finish at home. If the call is to Reverse Grand Circle, interchange men and ladies and right/left in the original definition.

GRAND SWING THE DIAMOND (Ed Curran). From parallel OWs, ends Circulate 1/2 as centers Cast 3/4 by inside hands. 6-hand wave Grand Swing Thru and the 4 centers of the 6-hand wave do another Cast 3/4 as the outside 4 do another 1/2 Circulate to end in parallel OWs.

MYSTIC CHANGE (Jack Berg) From facing lines, centers Pass the Ocean + ends Left Touch 1/4; center 6 now Column Circulate. Outside 2 Circulate 1-1/2 and the 2 very centers in the column Peel Off and move ahead. Others Trade to end in waves.

QUICK FLIP (Jack Berg) From any Box Circulate foursome, all do a 1/2 Box Circulate + Flip the Diamond. Ends in an ocean wave.

SHIFT TO A DIAMOND/HOURLASS (Bill Davis) From parallel 2-faced lines centers Cross Run as new centers Hinge (to a Diamond) or Circulate 1/2 (to an Hourglass) as directed.

SLIDE TO A DIAMOND (Cloyce Preedy) From facing pairs, all Slide Thru. Beaus now Extend and Veer slightly outward as belles Roll (after the Slide Thru) to become centers of the end-up Diamond.

SQUOOSH (Joe Uebelacher) Adjacent dancers Slither + Slide apart - or - separated dancers Slide together + Slither.

STAR DOWN THE LINE (Bob Elling) Facing pairs make a right-hand Star and turn 3/4; those coming into the center form a LH Star and turn it 1/2; all then form a RH Star and turn it 3/4 and then adjust (face in) to reform facing lines.

TRACK TO AN HOURLASS (Dick Bayler) From columns all do a Track to a Diamond + wavecenters Hinge and Slither to end in an Hourglass formation.

YOU ASKED FOR IT: From a variety of allowable formations, those who can (or those designated) Single or Partner Hinge and then all who are facing in the same direction (in the resulting wave or line) Trade with each other (end-up formation depends on the start-up formation).

NEW MS QUARTERLY SELECTION

DIVIDE TO A COLUMN

For the quarter beginning January 1, 1983, Callerlab's Mainstream Quarterly Selection Committee has selected one new move -- Divide to a Column -- for use at Mainstream workshops. Since there are no new QS moves in the same quarter at the Plus level we suspect that Divide to a Column will also see a lot of action at Plus-level workshops as well. We are, therefore, giving the move feature treatment in this month's issue and we are also providing material that is suitable for use at both the Mainstream and Plus levels.

How To Do It:

From a 1/4 Tag formation, outsides Divide and Touch 1/4 while simultaneously, the wave ends and the adjacent centers Cast Off 3/4. If the center wave in the 1/4 Tag opening formation is right-handed (RQ), Divide to a Column produces right-hand columns (RC); if the center wave is left-handed (LQ), it produces "Magic" columns (outsides in right-hand mini-waves, centers in left-hand mini-waves).

Impressions:

The move is easily taught (it doesn't really need a new name) and it usually gets a good dancer reaction. If it catches on, it might repopularize the somewhat neglected command to "Divide" -- or you might want to spend some time reviewing "Divide" before teaching Divide to a Column.

Choreography:

<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru, boys Trade Boys Run, Ferris Wheel Centers Sweep 1/4, Pass the Ocean <u>Divide to a Column</u> 8 Circulate, boys Run Pass to the Center, Pass Thru	<u>BOX ZERO</u> (Technical)
<u>From a Zero Line (ZL/1P2P)</u> Pass the Ocean, Swing Thru Girls Circulate, boys Run Ferris Wheel, centers Swing Thru 2 times <u>Divide to a Column</u> 8 Circulate Boys Run, Star Thru	<u>LINE ZERO</u> (True)
<u>From a Zero Box (ZB)</u> RL Thru, Dive Thru Star Thru, Pass the Ocean <u>Divide to a Column</u> Girls Run, Pass Thru, RLG!	<u>From a Zero Line (ZL)</u> Star Thru, Dive Thru Star Thru, Pass the Ocean <u>Divide to a Column</u> 8 Circulate, boys Run, ALL

Get-Outs:

Divide to a Column:Sample Routines (MS Level)

- 1-3 Pass the Ocean (ØQ)
- Divide to a Column (ØC)
- 8 Circulate
- Boys Run RB-os
- Swing Thru
- Boys Run
- Ferris Wheel
- Centers Sweep 1/4
- Pass the Ocean (ØQ)
- Divide to a Column (ØC)
- 8 Circulate
- Boys Run & RL Thru OPB-os
- Swing Thru, Turn Thru AL!

- 4-ladies Chain
- 1-3 Pass the Ocean (ØQ)
- Divide to a Column (ØC)
- Girls Run
- Swing Thru
- Recycle (AL!) ZB
- Right & Left Thru
- Dive Thru, Zoom
- Centers Pass Thru OB
- Star Thru
- Pass Thru
- Tag the Line - In (1/2L)
- Ends Touch 1/4, those boys Run
- Centers 4 Pass the Ocean (ØQ)
- Divide to a Column (ØC)
- 8 Circulate
- 4 boys turn back
- Right & Left Grand!

- 1-3 Pass the Ocean
- Swing Thru (3Q)
- Divide to a Column (1C)
- 8 Circulate 2 places (2C)
- Boys Run (ØP)
- Centers Swing Thru (3Q)
- Divide to a Column (2C)
- 8 Circulate
- Lead girls Run, boys Walk & Dodge
- All Star Thru, Couples Circulate
- Ferris Wheel, centers Square Thru 3/4, AL!

- 1-3 Pass Thru, Separate
- Go 'round 1, line up 4 (1L)
- Pass Thru
- Wheel & Deal
- Zoom
- 4 boys Swing Thru (2Q)
- Divide to a Column (4C)
- Lead girls Run
- Those who can Star Thru
- Other 4 face in ZL
- Everybody Right & Left Thru ZL-os
- Ends only Star Thru
- Center 4 Spin the Top
- Those girls Trade (ØQ)
- All Divide to a Column (ØC)
- 8 Circulate
- Boys Run OB-os
- Pass to the Center
- Square Thru 3/4 AL!

- MS Routine with LH Wave in Center
- 1-3 Right & Left Thru
- Dixie Style to an OW (ØLQ)
- Divide to a Column
- Those who Can Star Thru
- Others face in (4L)
- Pass Thru
- Wheel & Deal
- Centers Star Thru
- Right & Left Thru
- Dixie Style to OW (ØLQ)
- Divide to a Column
- 4 girls Pass Thru
- All Trade By (3B)
- Swing Thru
- Walk & Dodge
- Partner Trade
- Slide Thru (ZB) AL!

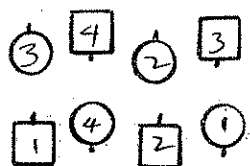
(Plus Routines on next page)

Sample Routines (Plus Level)

- ### SINGING CALL (Corner Progression)

NEW CONCEPT: INTERRUPT

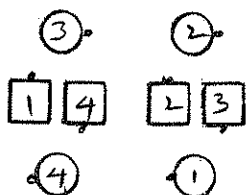
We understand that a new idea is currently making the rounds in some workshops and it seems to be in the same general family as the "One now-one later" gimmicks that enjoyed a brief period of popularity a short while ago (See page 1206, May 1981). The current idea is called "Interrupt" and when it is called, the dancers must interrupt the designated call with another designated call (or series of calls) and, when they are done, they must then complete the original (interrupted) call. Unless it is otherwise designated by the caller, the point of interruption will always be at the exact halfway point of the call that is interrupted. Check out the following:



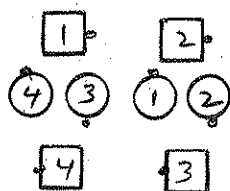
The diagram on the left describes the dancers as they would be arranged after the series:

1-3 Square Thru
Touch 1/4

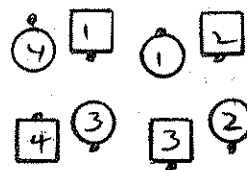
If, from here, we then call "Interrupt Split Circulate with Diamond Circulate", here is what would happen:



After the 1st half
of Split Circulate
(momentary diamonds)



After a Diamond
Circulate



After the 2nd half
of Split Circulate

We could then call: Scoot Back
Boys Run
Slide Thru (ALL)

We suspect that the "Interrupt" concept was probably inspired by the currently popular "on the third hand" idea, which is, after all, a form of interruption. The premise of "on the third hand" type of choreography is that it aborts (rather than truly interrupts) the action of a given command and moves instead into another. The premise of the "Interrupt" concept is not to abort, but rather to actually interrupt the action of a designated command by inserting or injecting another command -- and then continuing (to completion) the action of the command that was interrupted. This also means that the choreography that is used to interrupt a call must, at its conclusion, leave the dancers in the same formation (but not necessarily the same arrangement) they were in at the time of the interrupt -- otherwise they could not complete the action of the interrupted call.

All of this is no doubt very original and very creative, but we suspect that it will also be very difficult for the average dancer to grasp. If you do decide to use this idea, we urge you to go very slowly. Some sample routines appear on the next page.

"Interrupt" Concept (continued)Sample Routines:

- 1-3 lead right
Circle to a line of 4 ZL
Slide Thru
Touch 1/4
Interrupt Split Circulate
 with Diamond Circulate
Scoot Back
Boys Run ZL
Pass the Ocean
Interrupt Split Circulate
 with Diamond Circulate
Right & Left Grand!
- 1-3 lead right
Circle to a line of 4 ZL
Pass Thru
Interrupt Tag the Line
 with Scoot Back
Peel Off ZL-os
Pass the Ocean
Girls Trade, girls Run
Interrupt Tag the Line
 with Split Circulate
Girls turnback, Star Thru
Couples Circulate
Bend the Line ZL
Square Thru, but on the 3rd hand...
Interrupt with Grand Swing Thru
Trade By
Pass Thru
Right & Left Grand!
- 1-3 Square Thru ZB
Interrupt 8 Chain 4
 with Right & Left Thru OB-os
Swing Thru, boys Run
Bend the Line, Touch 1/4
Interrupt Column Circulate
 with Triple Trade
Boys Run, Swing Thru
Boys Trade, boys Run
Ferris Wheel
Centers Pass Thru (ZB) AL!

• SHARE THE WEALTH

Johnny Wykoff has come up with still another way to have fun with a Teacup Chain. After calling it once in the usual manner, he then calls:

Teacup Chain again...
But this time nobody use hands!

It's an antiseptic Weave-By kind of Teacup gimmick that requires absolutely no walkthru (for dancers who already know how to do a Teacup Chain). We've tried it and our dancers had a fine time with it. We suspect, however, that if it is called more than once, it will quickly lose it's gimmick appeal.

We also received this neat get-out from subscriber Larry Hudson:

From a Zero Line (ZL)

Pass the Ocean
Spin the Top
Single Hinge
Centers only Scoot Back
Outside boys Run
Center girls shake hands...
Pull by (AL!)

And speaking of Teacup Chain gimmicks, here's another we received from subscriber Steve Minkin. He calls it a "Tea for Two Chain".

From a squared-up set, all dancers first do a standard Teacup Chain and then, without stopping and instead of finishing with a Courtesy Turn, they turn their partners with left arm turn going full around to send the head men to the center and side men to the right for a 1/2 Sashayed Teacup Chain (men are active in the center). The dancers finish by doing a 1/2 Sashayed Courtesy Turn (girl turns boy) and without stopping all Rollaway, 1/2 Sashay to end the action.

• SET 'EM UP - GET 'EM OUT!

SINGLE CIRCLE TO A RIGHT & LEFT GRAND

Subscriber Roger Morris told us about an interesting get-out procedure that may serve to increase a caller's ability to provide a higher degree of get-out variety without, at the same time, requiring him to memorize a whole lot of new material. The idea is based on the fact that any time the dancers are arranged in a Right Hand Lady Box set up (an RB) it is possible to call "Single Circle -- to a Right & Left Grand!"

The obvious way for a caller to use this information is for him to learn how to establish a Right Hand Lady Box and, since most sight callers -- and probably most module callers as well -- are already able to bring the dancers to both a Zero Box (ZB/Box 1-4) or a Zero Line (ZL/1P2P), the job is relatively easy to accomplish. Such callers need only memorize one or two of the conversions listed below in order to achieve a Right Hand Lady Box and, from there, they can then call "Single Circle to a Right & Left Grand!".

The following routines convert the indicated set-up to a Right Hand Lady Box:

1. From a Zero Box:

Swing Thru, girls Circulate
Boys
Wheel & Deal (RB)

2. From a Zero Box:

Pass Thru, Trade By
Slide Thru, Touch 1/4
8 Circulate
Boys Run (RB)

3. From a Zero Line:

Right & Left Thru
Slide Thru (RB)

4. From a Zero Line:

Pass the Ocean
Girls Trade
Recycle (RB)

By using any of the above conversions (from the appropriate set-up) a caller may call "Single Circle to a Right & Left Grand!". It is, of course, also possible from an RB set-up to call "Pass Thru, Allemande Left" -- which means that any time a caller is able to call "Pass Thru, Allemande Left", he may also call "Single Circle to a Right & Left Grand!".

1983 CALLER COACH SCHOOL

This year's school will again precede the Callerlab Convention and will be held at the Philadelphia Marriott Hotel. Dates are March 24 thru March 26, 1983. The curriculum is specifically designed to help callers who now teach others to call -- or those who are seriously considering entering this exciting field. The staff includes the most experienced caller coaches in the business (Brundage, Golden, Lane, Lasry, Mayo, Peters) and while the school is no way affiliated with Callerlab, it is conducted immediately prior to the Callerlab Convention for the convenience of it's students. If you are at all interested in attending the school write to Jim Mayo, 79 Wash Pond Rd., Hampstead, NH 03841 for a more detailed brochure.

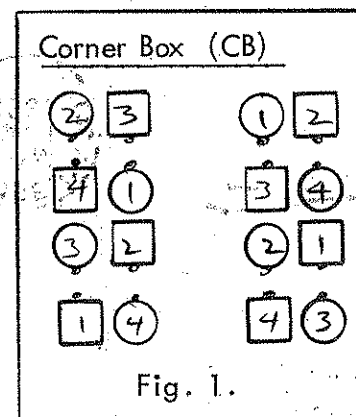
• SIGHT CALLER'S NOTEBOOK

MORE BOX-TYPE SNAPSHOTS

This month's exercise focuses on some 8-Chain Thru set-ups which we have a hunch a lot of callers will find to be a bit more difficult to "Snapshot" than most of the other set-ups we have previously described in this series. A primary recognition factor for most of the set-ups we have looked at in prior issues has been the relationship of the key man (No. 1 man in this series) with his original corner (No. 4 lady). This key man/corner girl relationship also is a factor in the set-ups we examine this month as we spotlight four eight-Chain Thru set-ups with one thing in common: the key man is on the outside of the set and he is paired with his original corner lady.

One of the reasons these set-ups are probably a bit more difficult to identify in a moving square is that while it is possible to have the same dancer set-up with the key man on the inside of the set (check Fig. 1), the key man seems somehow more visible or obvious when he is on the outside and he is thus more easily identified. This has the effect, however, of reducing the number of outside-man-with-corner set-ups that a sight caller is apt to quickly recognize, by one-half.

But when, on the other hand, a caller is able to recognize that the dancers are arranged in some form of normal ("zero") 8-Chain Thru set-up in which the outside man is paired with his corner, the criteria that allow him to then determine exactly which one of the 4 set-ups that are now possible, are not too difficult to study and learn. The question to ask, in such cases, is, "Who are the outside dancers facing?" and, based on the answer, one of the 4 following conditions will be found to exist.



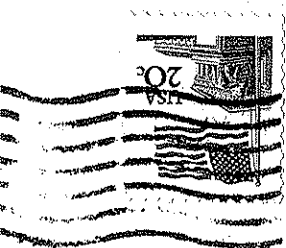
8-CHAIN THRU SET-UPS: OUTSIDE MAN IS PAIRED WITH CORNER

If all dancers are facing original partner (CB-os)		<u>Get-Out:</u> Square Thru 3/4, AL!
If no dancers are facing original partner (CB)		<u>Get-Out:</u> Star Thru, Pass Thru Wheel & Deal, centers Star Thru Other 4 lead right, AL!

(continued on next page)

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8-CHAIN THRU SET-UPS: OUTSIDE MAN IS PAIRED WITH CORNER

<p>If only the outside <u>man</u> is facing original partner (OCB)</p>		<p><u>Get-Out:</u> Star Thru, Pass the Ocean Recycle, AL!</p>
<p>If only the outside <u>lady</u> is facing original partner (OCB-os)</p>		<p><u>Get-Out:</u> Swing Thru, boys Trade Boys Run, Wheel & Deal, AL!</p>

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FEBRUARY 1983

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WHAT'S HAPPENING?

It is always interesting to observe the effect of a new QS move on the rest of the QS list. Predictably, the current MSQS move (Divide to a Column) is seeing a lot of action these days. However, even though the dancer response to the current move seems, at the moment, to be fairly positive, only time will tell how long that reception will actually last. The fact is that most of the moves on the current MSQS list enjoyed a similar period of popularity when they were first chosen by the Callerlab Com-

mittee that votes on such things -- but we have a hunch that such popularity is due not to the fact that the move has any real merit as an interesting piece of square dance choreography, but rather to the fact that it is the "new kid on the block". The annual Callerlab convention is just around the corner and we'll be curious to see how many of the list's current moves will be retained. The decision of the convention in these matters is, to be sure, always going to be a bit after the fact -- but that's the way it's supposed to be and we think it's OK. We think the system is working very well!

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

CHAIN & ROLL (Bill Worley) From columns, all who can give inside hands to the dancer they face diagonally and pull by as, simultaneously, the remaining dancers (the 2 column leaders) do a Cloverleaf. Those who pulled by now Trade & Roll to end the action in a Double Pass Thru formation.

DIAMOND BACK (Bill Worley) From parallel ocean waves, centers Hinge and new centers Trade. Without stopping, the ends of the original waves now Circulate one place and do a U-Turn Back to end the action in twin diamonds (center to center).

What's Happening? (continued)

FLIPPO: (Jack Berg) From any diamond: point dancers move ahead one step as the trailing center "flips" in behind the point (momentary single files of 2). Each dancer then does a 1/4 In to end as facing couples. (Twin Diamonds become facing lines).

NEGOTIATE (Jack Berg) From a Double Pass Thru formation, all Veer left and lead pairs Extend to trailing pairs to form (momentary) 2-faced lines (Big Deal). Without stopping, centers Hinge as ends 1/4 In to end the action in a 1/4 Tag formation.

PEEL TO A LINE (Gloria Roth) From columns, each lead dancer does a Peel Off and moves forward to the tail end of his or her column. The 3 trailers in each column follows in single file and then all do a 1/4-In to end the action in facing lines of four.

SPIN (FAN) THE BIG TOP (Jack Berg): From any formation that will allow a Spin the Top, all begin like a Spin the Top (all Swing 1/2 right/centers Cast Left 3/4) but as ends move up they face the Caster (rather than take right hands) and from here, without stopping, they do a Single Circle to a Wave. If the call is Fan the Big Top, all begin as in Fan the Top but end (as above) with a Single Circle to a Wave. If the call is Lock the Big Top (from waves) centers Hinge as ends move up to finish with a Single Circle (as above).

STAY (SPREAD) THE COURSE (Bo-Bo Pike): From the appropriate parallel ocean waves, 2-faced lines, 3x1 lines, etc., all do a (Single or Partner) Hinge and, without stopping, the center four do a Box Circulate. This entire action must now be repeated, i.e., all Hinge and centers Box Circulate. Always ends

in parallel ocean waves. If the call is Spread the Course, all Hinge + centers Box Circulate & Spread and again, all Hinge + Box Circulate & Spread.

• "TO A WAVE"

Bob Ellis sent in what we think is a good idea. Noticing -- as all of us no doubt have -- that when a caller wants facing dancers to step up and make a wave and the caller simply says "Touch", the dancers will often automatically (if incorrectly) do a "Touch 1/4". This is particularly evident in cases where a caller asks the dancers to Pass to the Center and Touch or Ferris Wheel & Touch.

Bob solves the problem by asking the dancers to "Pass to a Wave" or "Ferris Wheel to a Wave". This lets the dancers know that they are expected to end the action in a 1/4 Tag formation -- rather than in a Double Pass Thru formation.

Sounds good!

• CALLERS' SCHOOLS THIS SUMMER

In addition to our annual school in Las Vegas (Aug. 14 thru 19), we will be conducting 2 other 5-day schools this summer. We'll be sharing the podium at both of these schools with Jim Mayo. One will be held in Saskatoon, Saskatchewan, Canada (July 3 thru 8) and the other in New Orleans, La. (July 17 thru 22). Both will feature the accepted Callerlab curriculum with emphasis on Choreography, Sight Calling, Voice, Teaching and Programming Techniques. Please contact me for more information.

NEW MOVEMENT

RELAY THE GEARS (Don Beck)How To Do It:

From parallel ocean waves, ends Swing 1/2 with adjacent center (called from an 8-Chain Thru formation, dancers automatically begin by first Touching to a Wave). New Ends now Circulate one place as new centers Cast 3/4 and, without stopping, the centers of the 4-dancer wave across the set Slide nose-to-nose (Slither) as the ends do a U-Turn Back. Each of the 2 foursomes thus formed now extend right hands to form twin right-hand Stars and each Star turns 3/4. * This forms a new (momentary) 4-dancer wave across the set. As this wave forms, the centers again Slide nose-to-nose as the ends do a U-Turn Back. Each end now joins hands with the (Slithering) center and Casts 3/4 as the other four, meanwhile, Circulate one place to become ends of the final parallel Ocean Wave formation.

Impressions:

It is obvious that both the name and the action of Relay the Gears were suggested by the Plus program's Relay the Deucey and Spin Chain the Gears. At first reading, it's definition might easily cause a caller to conclude that it is a difficult movement to teach. We didn't find it so. In it's standard application (normal right-hand waves) we didn't find it any tougher than either Relay the Deucey or Spin Chain the Gears. And while Relay the Gears is not (like the other two) a Zero action by itself, it is exactly equal to a Double Swing Thru which makes it easy to call and easy to adapt to many of the routines a Module Caller already knows. Dancers at any level always seem to enjoy mastering a "toughie". This is especially true at the Plus plateau and it could be that we're ready for another move cut from the same bolt of choreographic cloth. See what you think!

Choreography:

* Called from
LH waves,
dancers ex-
tend left hands
& form LH stars

<u>From a Zero Box (ZB/Box 1-4)</u> Relay the Gears Swing Thru, boys Run 1/2 Tag, Trade & Roll	<u>BOX/WAVE ZERO</u> (True)
<u>From a ZB Ocean Wave:</u> Single Hinge, Scoot Back Boys Run, Pass the Ocean <u>Relay the Gears</u>	<u>WAVE ZERO</u> (True)
<u>From a Zero Line (ZL/1P2P)</u> RL Thru, Pass the Ocean <u>Relay the Gears</u> Recycle, Veer Left Bend the Line	<u>LINE ZERO</u> (True)

Relay the Gears (continued)Sample Routines (Standard Position)

- 1-3 Square Thru ZB
Relay the Gears OB-os
 Recycle
 Veer Left
 Bend the Line
 Pass the Ocean
Relay the Gears ZB(ow)
 Single Hinge
 Follow Your Neighbor AL!
- 1-3 Pass the Ocean
 Extend
Relay the Gears OB(ow)
 Girls Run
 Tag the Line - In (3L)
 Boys Load the Boat
 Girls Touch 1/4
 Girls Walk & Dodge
 All Swing Thru
 Centers Trade
 Boys Run (AL!) ZL
 Pass the Ocean
Relay the Gears RB(ow)
 Box the Gnat
 Right & Left Grand!
- 1-3 Right & Left Thru
 Cross Trail Thru, Separate
 Go 'round 1, line up 4 CL
 Pass the Ocean
Relay the Gears ZB(ow)
 Explode the Wave
 Partner Trade CL-os
 Pass the Ocean
Relay the Gears
 Girls Run
 Boys Trade
 Wheel & Deal
 Pass Thru
 Right & Left Grand!

Sample Routines (DBD)

- 1-3 Square Thru ZB
 Split 2, go 'round 1
 Line up 4 (1/2L)
 Pass Thru
 Wheel & Deal
 Centers Pass Thru (1/2B)
Relay the Gears
 Single Hinge
 Centers Trade (4W)
Relay the Gears (3W)
 Scoot Back
 Centers Trade
 All Walk & Dodge
 Partner Trade CL
 Right & Left Thru
 Slide Thru (ZB) AL!
- 1-3 Square Thru ZB
 Swing Thru, boys Run
 Bend the Line
 Pass Thru, Partner Trade ... EOL
 Right & Left Thru
 Dixie Style to OW (ØLW)
Relay the Gears (AL!)
 Boys Cross Run
 Boys Circulate
 Girls Trade
 All Recycle
 Swing Thru
Relay the Gears
 Right & Left Grand!

SINGING CALL (Corner Progr.)

Head 2 Square Thru, go 4 hands
 Meet the Sides & Relay the Gears
 2 by 2 go walkin', go walkin'
 round the ring
 Keep on goin' -- and when
 you're done
 Swing Thru, boys Run right
 1/2 Tag, Trade & Roll & corner
 Swing (Promenade)
 ... add 16-beat Tag

• THE MS/QS PAGE

DIXIE DERBY

(from facing tandem pairs)

In a recent conversation with Roger Morris we discovered a curious situation: While the approved Callerlab definition for Dixie Style to an OW declares that the movement may be called from either facing couples or from facing tandem pairs (a tandem pair is a single file column of 2), the 1979 Callerlab release that defined Dixie Derby as the MS-QS move for the last quarter of 1979 states that it's action begins from facing couples and makes no mention of it's allowability from facing tandems. Neither, for that matter, did the author's definition as we reported it in our April 1979 issue (page 952). And while we are not, therefore altogether sure whether it's OK to call a Dixie Derby from facing tandems (as in a DPT formation), we strongly suspect that it is and we have found that it can then allow a caller to generate some very interesting MS choreography. The routines below use a Dixie Derby from facing tandems -- along with several other current MSQS moves.

- 1-3 lead right, Veer left
 - Chain Down the Line ERL-os
 - Pass the Ocean
 - Girls Trade
 - Linear Cycle ZL-os
 - Pass Thru
 - Wheel and Deal
 - Centers Star Thru
 - Pass Thru, Separate
 - Go 'round 1, line up 4 (1L)
 - Pass Thru, Wheel & Deal
 - Zoom, then Zoom again
 - Dixie Derby
 - Couples Circulate
 - Chain Down the Line ZL-os
 - Cross Trail Thru AL!
- Allemande Left
 - Pass your partner
 - Promenade the right hand girl

1-3 Wheel Around

Right & Left Thru RL-os

Pass the Ocean

Girls Trade

Hinge & Flutter RL

Pass the Ocean

Swing Thru

Boys Run

Tag the Line - In (4L)

Pass Thru

Girls Fold

Pass to the Center (1P)

Dixie Derby (ØF)

Ferris Wheel

Centers Sweep 1/4

Pass the Ocean (ØQ)

Divide to a Column

8 Circulate

Boys Run (ZB) AL!

- 1-3 Square Thru ZB

Touch 1/4

Scoot Back

Boys Run

Pass the Ocean

Hinge & Flutter EPL-os

Pass Thru

Wheel & Deal

Double Pass Thru

Peel Off (2L)

Pass Thru

Wheel & Deal

Boys Pass Thru

Pass to the Center (1P)

Dixie Derby (ØF)

Bend the Line

Right & Left Thru

Pass the Ocean

Girls Trade

Linear Cycle

Sweep 1/4 (ZB) AL!

• THE PLUS PLATEAU

CROSSFIRE

Whenever a new movement begins from a 1/4 Tag formation -- and that move becomes reasonably popular -- callers will typically seek to find as many different ways to achieve that 1/4 Tag formation in order to more effectively exploit their emphasis of the new movement itself. We have a hunch that this is what is currently happening because many callers are now working Callerlab's MS-QS selection "Divide to a Column". All of which is a roundabout way of reminding callers who have Plus-Level workshop groups that a neat way to set up a 1/4 Tag formation is to show your dancers how to Crossfire from lines back-to-back. When we call a Crossfire from lines facing out, we can still follow the basic definition: Ends Cross Fold as the centers Trade & Extend. In this case, the Extenders form a wave between the Cross Folders and the end result is a 1/4 Tag formation -- and they are now ready to do an unexpected Divide to a Column (or any other move that can be called from a 1/4 Tag). Note the following:

- 1-3 Square Thru ZB
 RL Thru, Dive Thru, Zoom
 Centers Pass Thru, Swing Thru, boys Run
 Tag the Line-In (4L)
 Pass Thru
 Crossfire
 Divide to a Column (4C)
 8 Circulate
 Boys Run (ØP)
 Double Pass Thru
 Leaders Trade RB-os
 Right & Left Thru
 8-Chain Three AL!
- 1-3 Square Thru ZB
 Swing Thru, boys Run
 Couples Circulate, Bend the Line
 Right & Left Thru EPL

Pass the Ocean
 Girls Trade, girls Run
 Tag the Line - In (3L)
 Pass Thru, Crossfire
 Girls Swing Thru, Turn Thru
 Boys Courtesy Turn your girl (ZL)
 Pass the Ocean
 Girls Trade, girls Run
 Tag the Line - In
 Pass Thru, Crossfire
 Divide to a Column
 8 Circulate, Trade & Roll
 Slide Thru, Zoom
 Centers Pass Thru (ZB) AL!

- 1-3 Star Thru
 Double Pass Thru
 Peel Off
 Pass Thru, Crossfire
 Divide to a Column (1/2C)
 8 Circulate
 All Trade & Roll
 Load the Boat
 Single Circle to a
 Right & Left Grand!
- 1-3 Square Thru ZB
 Touch 1/4, Scoot Back
 Boys Run, Right & Left Thru
 Pass Thru, Crossfire
 Centers Swing Thru (3Q)
 Ping Pong Circulate
 Centers Recycle, Sweep 1/4
 Pass Thru, Separate
 Go 'round 1, line up 4 ... (1L)
 Pass Thru, Crossfire (ØQ)
 Centers Recycle
 Dixie Grand AL!

• SHARE THE WEALTH

We received a lot of material to share this month so we'll get right to it:

We're not quite sure who invented the idea, but Steve Minkin sent it in. It's called a 1 by 3 Zing: From columns, lead dancer in each column Zings back to the tail end of the column as, simultaneously, the 3 trailers Column Circulate one place and 1/4 In.

• From a Zero Line (ZL)

Touch 1/4, 1x3 Zing
 Touch 1/4, 8 Circulate
 1x3 Zing, Star Thru
 California Twirl
 Pass to the Center
 Square Thru 3/4 (AL!)

Here's a get-out from Bill Worley:

• From a Zero Line (ZL)

Touch 1/4, Coordinate
 Boys Fold, Box the Gnat
 Change hands (AL!)

also, a singing call routine:

- Heads Promenade 1/2 'round you do
 Down the center RL Thru
 Pass the Ocean, Extend your Tag
 Swing Thru 2 by 2
 Then Swing Thru again
 All 8 Circulate, Corner Swing
 Swing that girl & Promenade
 ...add 16-beat Tag!

Mac McDevitt sent in a couple of routines using the currently popular "Divide to a Column:

- 1-3 Square Thru
 Split those 2, oine up 4
 Pass Thru, Wheel & Deal
 Centers Swing Thru
 Divide to a Column
 Track to a Diamond
 Flip the Diamond, RL Grand!

- 1-3 Lead right, Circle to a line
 Right & Left Thru
 End 2 ladies Chain (!!!)
 All Pass the Ocean
 Swing Thru, boys Run
 Tag the Line, Cloverleaf & Spread
 Pass Thru, Wheel & Deal
 Centers Swing Thru
 Divide to a Column
 Boys Run
 Single Circle to a....
 Right & Left Grand!

And finally, from Barry Wonson's fine Australian note service, we managed to capture a pair of nifty "Biggie" Tip Openers with a bit of an old-time flavor:

- 1-3 Right & Left Thru
 Square Thru 3/4
 Both turn right, go single file
 Girls around 2, boys around 1
 Lines of 4 go up and back
 All Pass Thru
 Wheel & Deal (AL!)
- 1-3 Cross Trail Thru
 Go 'round 1, line up 4
 End 4 (around the outside) --
 Left Square Thru - 4 hands
 Other 4 Box the Gnat
 Square Thru 3 hands (AL!)
 Same 4 Cloverleaf (AL!)

● FOR THE ADVANCED CALLER: DOUBLE/TRIPLE STAR THRU

Quickie Opener:

- 1-3 Double Star Thru & Roll
Square Thru 3/4
Arky Allemande, etc.

Not So Quickie Opener:

- 1-3 Double Star Thru
Clover and Triple Star Thru
All Partner Trade
Double Star Thru
Explode and Star Thru (ZB) AL!

A-1 Routines:

- 1-3 Lead Right, Veer Left
Bend the Line ZL-os
Double Star Thru
Boys Trade (1W)
Scoot Back, 1/4 Thru CB(ow)
Recycle, Veer Left
Bend the Line OL
Pass Thru
Bend the Line and Roll
Triple Star Thru
Partner Trade & Roll
Right & Left Grand!
- 1-3 Square Thru ZB
Split 2, go 'round 1, line up 4 ... (1/2L)
Star Thru - Centers make it Double
All Partner Trade, Circle Left
4 boys Square Thru (2B)
Star Thru, Crossover Circulate
Turn & Deal OPB
Double Star Thru - centers make it Triple
Those who tripled, Partner Trade
Same 4 Wheel Thru
Other 4 U-Turn Back AL!

A-2 Routines:

- 1-3 Wheel Thru OPB-os
Swing Thru, boys Slip
Bend the Line

Double Star Thru

Girls Run (2LW)

Centers Slip

All Mix

Centers Slip

Scoot & Weave (1/2W)

Switch the Wave

Ferris Wheel (ØP)

Triple Star Thru - make the
3rd one Arky! (2L)

Touch 1/4

Transfer the Column

1/4 Thru

Right & Left Grand!

- 1-3 RL Thru, Double Star Thru
Clover & Swing Thru (1/2Q)
Those boys Trade
All Spin the Windmill - In (3x1)
Ends Touch 1/4
Centers Box Counter Rotate (ØC)
Split Transfer the Column, .. (2W)
Scoot & Weave (1/2W)
Switch the Wave
Ferris Wheel
Double Star Thru
1/2 Breed Thru (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 Promenade, 1/2 'round the
square

Come back in & Double Star Thru

Clover and Triple Star, go 1-2-3

When you're done you Partner Trade
& Star Thru for me

Dive Thru, Pass Thru, Corner lady
Swing

Allemande Left new Corner, Prom-
enade that ring

...add 16-beat Tag

ADVANCED QS SELECTION

LINEAR ACTION (Lee Kopman)

Callerlab's Advanced Quarterly Selection Committee has announced that, as a result of it's latest ballot, it has chosen "Linear Action" as the AQS move for the first quarter of 1983. With a patient teach, we have noted excellent dancer reaction and this one could turn out to be a real winner. Here's how it goes:

Linear Action: From a 1/4 Tag, 3/4 Tag, or similar formation (such as a wave between mini-waves), the wave dancers Hinge + Ends Fold and the same 4 then do a 3/4 Double Pass Thru (the action for the centers is very similar to the opening action of a Linear Cycle). The other 4 meanwhile do a Partner or Single Hinge + Trade and all dancers then finish like a Chain Reaction, i.e., centers Cast 3/4 by adjacent hands as the other 4 move up to become ends of the final parallel ocean wave formation.

The action may also be described as follows: Wave dancers Hinge + Box Circulate once-and-a-half as outsides Hinge + Trade. Outsides then Perimeter Circulate 1/2 (ends move up) as centers Cast 3/4 by adjacent hands.

While both of the above definitions accurately describe the way to do a Linear Action, we prefer the first one because it more clearly identifies the author's intentions -- which is to combine a Linear Cycle action with a Chain Reaction traffic pattern -- and thus also establishes a bit of logic for the name of the move.

From 1/4 Tag Formations:

- 1-3 Right & Left Thru
Pass the Ocean
Ping Pong Circulate..... (ØQ)
Linear Action OCB-os(ow)
Recycle (AL!) ZB
Right & Left Thru
Dive Thru, Star Thru
Pass the Ocean (ØQ)
Linear Action
Recycle
Pass to the Center
Pass Thru (ZB) AL!
- 1-3 Pass the Ocean
Swing Thru (3Q)
Linear Action (1W)
Switch the Wave
Ferris Wheel
4 girls Swing Thru (1Q)
Linear Action (3W)
1/4 Thru

Boys Run EOL-os
Pass Thru
Wheel & Deal, Zoom
Center 4 Swing Thru
Outsides Roll 1/2 Sashay.. (1/2Q)
Linear Action (1/2W)
Right & Left Grand!

From a 3/4 Tag Formation:

- 1-3 Pair Off, Swing Thru
Switch the Wave
Bend the Line, Pass the Ocean
Extend the Tag
Linear Action (2W)
1/4 Thru ZB-os(ow)
Recycle, Veer Left
Bend the Line, Pass the Ocean
Extend the Tag
Linear Action (2W)
Boys Run EOL
Curli-Cross
Right & Left Grand!

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Linear Action (continued)

From Wave between mini-waves:

- 1-3 Pass the Ocean
Swing Thru
Other boys Run
Linear Action
Right & Left Grand!
- 1-3 Left Wheel Thru
Double Star Thru
Centers Swing Thru
Linear Action OCB(ow)
Trade Circulate & Mix OCB-os(ow)
Girls Run
Tag the Line-In (3L)
Touch 1/4, 8 Circulate
Center girls Run
Centers Swing Thru
Linear Action
Recycle (ZB) AL!

SINGING CALL (Corner Prog.)

Head 2 Promenade, 1/2 way
round that way
Down the Center Pass the Ocean
Ping Pong Circulate
Linear Action, 2 by 2, go walkin'
down the line
Keep on goin' & when you're there
Recycle that lady fair
Corner Swing the corner girl &
when you're done
Allemande Left & c'mon back
Promenade 'em son
...add 16-beat Tag

choreo



BREAKDOWN

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MARCH 1983

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WHAT'S HAPPENING?

With this issue we begin our twelfth year of publication. We once again thank all our subscribers for their continued support and we have, as usual, included an index covering the past 12 issues.

We're getting ready to attend the upcoming Callerlab convention in Philadelphia. It should be a good one and we'll no doubt be able to print a brief re-cap of the convention's activities in our next issue (which may, because of the convention, reach you a bit late) and we'll probably print a more detailed review

in the issue after that (which will likely be a bit early because we'll be off to Europe on a 3-week calling trip this Spring) If you're coming to Philadelphia, look us up and say "Hi".

We've had excellent dancer response whenever we've used "Change Lanes" (this month's feature experimental). If your programs allow you to use an occasional experimental, give this one a good look. Here are the other ideas we examined this month:

CHECKPOINT (Call 1 and Call 2): From a Tidal wave or line, centers in each side do the first call and move to the outside in the process. Simultaneously, the very ends Slide in to join the very centers and this foursome now does Call 2 while remaining in the center.

CHIP OFF (Lee Kopman): From lines facing out, RH couples Cast Off 1/4 and Roll + Extend (becoming ends) as belle of other couple Runs (right) into adjacent place as beau slides (Dodges) one position to the right to end the action in 2-faced lines.

DEAL AROUND (Jack Berg) From facing lines of 4, each line "Shifts" left 2 places until each RH couple is facing the other. Facing couples Circle 1/2 + Veer Left and Extend as other couples Circulate (or Promenade) forward a bit more than 1-1/2 and then Bend in to join the other couples in the final 2-faced lines.

What's Happening? (continued)

EXCHANGE TO A WAVE/LINE (Bill Harrison): From diamonds: Very centers lead the others in their diamond in a Single File Promenade around the other diamond to form a momentary side-by-side column formation. From here, lead 2 face in and trailing 2 face out (..to a Line) - or - lead 2 face in and the end runs around the center while No. 3 faces in and No. 4 faces out (..to a Wave).

KICK BY 1, 2, etc.: From a line or wave, designated dancers Run around indicated number of dancers and Roll as others face Runner's vacated position and step one position toward it.

LINEAR DIAMOND (Bob Green): From a wave or line, ends and adjacent centers Hinge, then all Box Circulate 1-1/2 and centers Trade to end in Diamonds.

PEEL TO A COLUMN (Jack Berg) From a Trade By Formation, outfacers Peel Off, walk forward and Touch 1/4 with those they meet as infacers Touch + Cast Off 3/4 to end the action in columns.

PEEL & STEP (Glen Maynard) From any single file column of 2 (tandem), leader does a Peel Off as trailer steps forward to meet leader in a mini-wave.

QUICK SHADOW (Glenn Zeno) From parallel OWs, ends Counter Rotate (infacers Circulate + 1/4 in as outfacers 1/4 in + Circulate). Simultaneously, centers do their part of a Cast a Shadow (outfacers Cloverleaf and squeeze between ends/infacers Extend + Hinge + Extend). Ends in parallel OWs.

QUICK WRAP (Bill Davis) From columns, lead 2 walk 1/4 around the outside to become ends as trailing 2 Column Circulate 1 place. No. 3 dancer now Peels Off as No. 4 moves ahead (mini-wave) and they now Hinge to become centers of the final parallel OWs.

REACH OUT: From a Box Circulate foursome, Leaders Box Circulate 1-1/2 as others Box Circulate 1/2 + Peel Off (ends in OWs)

REPLACE THE COLUMN (Lee Kopman), From columns, lead 2 Peel Off in single file as the trailers Circulate 1 place. Leaders continue their Promenade single file going 1/4 around the outside as lead trailer Peels Off and trailing trailer steps ahead to meet Peeler. They now Hinge (and with the other trailers, this foursome does a Box Circulate to end as centers of the final 2-faced lines.

STABLE (Victor Ceder): This concept requires to remain facing the same wall as they do the action of a designated call. A Stable Swing Thru means a 3/4 Dosado + Slither.

ROLL & HINGE (Jack Berg) From allowable formations, very centers Hinge as ends Roll to face in.

ZING DOWN THE LINE (Ed Clark) From waves or lines with centers in RH mini-waves ends Zing as centers Trade and ends then Courtesy Turn centers to end in facing lines.

• SHARE THE WEALTH

Rusty Steed has developed a "Grand Square 2-Step". Dancers do the normal pattern of a Grand Square but instead of walking 4 steps in each quadrant, they walk 2 and step-close-step. It really preserves the timing!

BILL PETERS' CALLERS' SCHOOL

(Aug. 14 thru 19, 1983, Las Vegas)

We'll be conducting our annual callers' school in Las Vegas, Nevada this August and Bill Davis will once again serve on our staff. The advertising is already out and we suspect we'll be filling up fast. Send for information NOW!!

• NEW MOVEMENT (Experimental)

CHANGE LANES (Kip Garvey)How To Do It:

From parallel ocean waves, parallel 2-faced lines, or any parallel lines with centers in mini-waves, center dancers (with adjacent hands) do a Remake action, i.e., they Hinge, very centers Trade and Cast 3/4 with the one they meet. Without stopping, centers now Spread apart. Simultaneously, the ends Circulate 2 places and squeeze in between the Spreading centers (the action of the ends is the same as a Circulate plus a Crossover Circulate). Ends always become centers and centers always become ends; RH waves become LH waves and vice versa and although 2-faced lines remain 2-faced lines, a ØF becomes a 1/2 F and vice versa.

Impressions:

While Change Lanes requires a slow and careful teach -- especially if the dancers are unfamiliar with Remake and/or Crossover concepts -- we found that once the action was understood, our dancers really enjoyed it. We suspect this is probably because the action is tough enough to be interesting -- but it is also easy enough to be manageable. We recommend your initial teach be from parallel 2-faced lines (right facing) with boys in the middle. This produces ØF lines. Next, show the action from normal LH waves (so as to end in normal RH waves).

Choreography:

<u>From a Zero Line (ZL/1P2P)</u> Pass the Ocean Boys Circulate, girls Trade Girls Run <u>Change Lanes</u> Bend the Line	<u>LINE ZERO</u> (True)
<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru, girls Circulate Boys Trade, boys Run Tag the Line-Right <u>Change Lanes</u> Wheel & Deal, Pass to the Center RL Thru, Pass Thru	<u>BOX ZERO</u> (Technical)

Get-Outs:

<u>From a Zero Line (ZL)</u> RL Thru, Dixie Style to OW Trade the Wave <u>Change Lanes (AL!)</u>	RL Thru, Dixie Style to OW Left Swing Thru <u>Change Lanes</u> Right & Left Grand!
<u>From a Zero Box (ZB)</u> 1. Swing Thru, boys Run Bend the Line	2. Swing Thru, Spin the Top RL Thru, Dixie Style to OW <u>Change Lanes</u> Girls Trade, Swing Thru Turn Thru, AL!

Change Lanes (continued)From 2-Faced Lines:

- 1-3 Square Thru ZB
Swing Thru, boys Run
Tag the Line-Right (1/2F)
Change Lanes (ØF)
Bend the Line ZL-os
Pass the Ocean
Girls Trade, girls Run (1/2F)
Change Lanes (ØF)
Bend the Line, Star Thru
Dive Thru, Pass Thru (ZB) ... AL!
- 1-3 Square Thru ZB
Swing Thru, boys Run (ØF)
Change Lanes (1/2F)
Couples Circulate
Change Lanes (ØF)
Chain Down the Line RL
Square Thru
Trade By (ZB) AL!
- 1-3 Square Thru ZB
RL Thru, Dive Thru
Zoom, centers Pass Thru OB
Star Thru RL
Pass Thru
Tag the Line-Right (3F)
Couples Circulate (4F)
Change Lanes (3F)
Couples Circulate (4F)
Change Lanes AL!
- 1-3 Square Thru ZB
RL Thru, Dive Thru
Zoom, centers Pass Thru OB
Touch 1/4
Centers Trade, centers Run .. (2F)
Change Lanes (2F)
Couples Circulate (1F)
Change Lanes (1F)
Centers Trade (3F)
Change Lanes...twice AL!

From Ocean Waves:

- 1-3 Square Thru ZB
Swing Thru, Spin the Top
RL Thru, Dixie Style to OW... (ØLW)
Change Lanes CB-os(ow)
Girls Trade, Linear Cycle ECL
Pass the Ocean, Swing Thru
Boys Run, Bend the Line ZL
RL Thru, Dixie Style to OW... (ØLW)
Change Lanes ZB(ow)
Single Hinge
Follow Your Neighbor AL!
- 1-3 RL Thru, Cross Trail, Separate
Go 'round 1, line up 4 CL
RL Thru, Pass the Ocean (ØW)
Change Lanes (ØLW)
Left Swing Thru, girls Run
Couples Circulate
Bend the Line ZL
Flutterwheel ERL-os
Pass the Ocean OPB(ow)
Change Lanes AL!

From 3x1 lines:

- 1-3 Square Thru ZB
Swing Thru, boys Run
4 girls Walk & Dodge, boys Run (3x1)
Change Lanes (3x1)
Girls Run around the ends, Load the Boat
Boys facing out Run, 4 boys Square Thru
Meet a girl & Star Thru
Wheel & Deal, RL Thru
Swing Thru, 4 boys Walk & Dodge
Girls Run, Change Lanes AL!

SINGING CALL (RH Lady Progression)

Head 2 Square Thru, 4 hands & go
Swing Thru 2 by 2, boys Run you know
Tag the Line, face right, Couples
Circulate
Change Lanes, don't be slow, squeeze
right in & here we go
Bend the Line, Slide Thru, Pass Thru
& Swing
Swing that pretty lady, Promenade, etc.

• MOVIN' DOWN THE MAINSTREAM

SPOTLIGHT ON SMOOTHNESS

While we all recognize that much of today's brand of puzzle-solving choreography may sometimes make it necessary for a caller to slightly compromise the timing of his commands while he asks the dancers to "Check your waves" or "See the 2-faced lines", etc., he is always, in such cases, urged to (1), be aware whenever such compromises are made, and (2), make up for them, as soon as possible, with a series of smooth-flowing and well-timed combinations. This is why our emphasis in this month's MS feature is solely on routines that flow smoothly, comfortably and effortlessly, each into the other. Routines of this kind are deliberately designed to stress the DANCE in square dancing and every caller needs to be able to provide his dancers with this kind of choreography in very liberal doses. They're fun to do!

- 1-3 Pass the Ocean
Girls Trade
Recycle
Sweep 1/4 more
Pass Thru
Cloverleaf
New centers Pass Thru
All Swing Thru
Boys Run
Couples Circulate
Bend the Line ZL-os
Pass Thru
Wheel & Deal
Zoom
Pass Thru OPB-os
Swing Thru
Turn Thru AL!
- 1-3 Slide Thru
Pass Thru
Touch 1/4
Split Circulate
Boys Run
Reverse Flutter
Dixie Style to an OW

- Boys Cross Run
Girls Trade ZB-os(ow)
Recycle
Veer Left
Couples Circulate
Bend the Line RL
Square Thru
Trade By (ZB) AL!
- 1-3 Promenade 1/2
Lead right & Veer Left
Those girls Trade
Couples Circulate
Center girls Hinge
Center girls in the middle Trade
All 4 girls Swing Thru & Turn Thru
Boys face in, Court, Turn your girl (ZL)
Pass Thru, Wheel & Deal
Double Pass Thru
Cloverleaf
Centers Touch 1/4, Walk & Dodge
Cloverleaf
Centers Square Thru 3/4, AL!
- 1-3 go forward & back
make a Right Hand Star
Come back by the left
Pick up corner, arm around
Star Promenade
Inside out, outside in
All the way around
Join hands, Circle Left
4 boys Pass Thru, Cloverleaf
Double Pass Thru
4 girls Trade, Swing Thru
Centers Trade, centers Run
Bend the Line, Circle Left
4 girls Pass Thru, Cloverleaf
4 boys Pass Thru, Star Thru
Couples Circulate
Bend the Line
Slide Thru
Pass Thru
Trade By (ZB) AL!

• THE PLUS PLATEAU

EXPLODE THE WAVE

This is no doubt one of the easiest moves on the Plus list but it is probably true that most Plus dancers are only comfortable when the move is called from normal (zero) ocean waves. We also suspect that this is due to the fact that most callers will rarely call an Explode the Wave from any arrangement other than a zero wave. All of which would seem to indicate that an occasional DBD workshop for Explode the Wave would prove to be very useful for the average Plus Level group. Here are some ideas:

- 1-3 lead right, circle to a line (ZL)
 Pass the Ocean CB-os(ow)
 Explode the Wave
 Partner Trade (AL!) ZL
 Right & Left Thru
 Pass the Ocean
 Swing Thru
 Spin the Top
 Explode the Wave
 Trade By CB
 8-Chain Three AL!
- 1-3 Square Thru ZB
 Swing Thru (1/2W)
 Explode the Wave
 Girls Run, centers Trade
 Swing Thru
 Boys Run EPL-os
 Pass the Ocean
 Swing Thru
 Explode the Wave
 Ends Fold (ZB) AL!
- 1-3 Square Thru ZB
 Touch 1/4
 Swing Thru
 Explode the Wave
 Chase Right
 Split Circulate ZB(ow)
 Single hinge

Scoot Back

Explode the Wave

Girls Fold, Star Thru (ØF)

Couples Circulate

Bend the Line CL-os

Slide Thru (ZB) AL!

- 1-3 Slide Thru, Pass Thru ZB-os
 Pass the Ocean
 Explode the Wave
 Trade By (AL!) ZB
 Swing Thru, Spin the Top
 Explode the Wave
 Centers Pass Thru
 Centers In, Cast Off 3/4 (1L)
 Star Thru, Zoom
 Centers Pass Thru (ZB) AL!
- 1-3 RL Thru, Pass the Ocean .. (ØQ)
 Explode the Wave
 Chase Right
 Single Hinge, girls Trade
 Divide to a Column
 8 Circulate, boys Run OCB
 Swing Thru
 8 Circulate, boys go double
 Boys Run, Bend the Line ZL-os
 Right & Left Thru
 Same ladies Chain & Rollaway.. (1/2L)
 Swing Thru
 Explode the Wave AL!
- 1-3 Lead Right
 Circle to a line of 4 ZL
 Right & Left Thru
 Dixie Style to an OW
 Explode the Wave
 Boys Run, all Walk & Dodge
 Partner Trade ZL-os
 Slide Thru
 Pass Thru AL!

• SET 'EM UP / GET 'EM OUT

GET-OUTS WITH A THEME

Tip theming, as every working caller knows, is a useful programming strategy and most of us manage to get a lot of mileage out of it whenever we can. Most of us also, when theming a tip, try to find as many get-outs as possible that will also use the move or idea we are theming. It is, however, also possible for a caller to occasionally theme (separate and apart from the theme of the tip itself) the get-outs he uses -- which is to say that all of his get-outs in the tip will have a common choreographic thread or idea. The following get-outs, for example, are effective when they are used to resolve successive routines in a patter presentation:

From a Zero Line (ZL/1P2P)

- Pass the Ocean
Swing Thru, boys Run
Tag the Line - In
Pass Thru
Wheel & Deal
Centers only Allemande Left
Everybody Right & Left Grand
- Square Thru 3/4
Courtesy Turn this girl & Rollaway
Pass Thru
Tag the Line
Ends only Allemande Left
Everybody Right & Left Grand!

And so, with this in mind, we present a series of get-outs that are all based on a Tag the Line + Leads Turn Back:

From a Corner Line (CL)

- Pass Thru
Tag the Line
Leads Turn Back (AL!)
- Square Thru 3/4
Courtesy Turn & Rollaway
Tag the Line, leads turn back
Pass Thru, Right & Left Grand!

From a Zero Line (ZL/1P2P)

- Square Thru 3/4
Courtesy Turn & Rollaway
Pass Thru
Tag the Line
Leads Turn Back
Right & Left Grand!
- Pass Thru
Tag the Line
Leads Turn Back
Single Circle to a Right & Left Grand!
- Flutterwheel
Pass Thru
Tag the Line
Leads Turn Back
Swing Thru
Right & Left Grand!

From a RH Line Out of Sequence (RL-os)

- Pass Thru
Wheel & Deal
Double Pass Thru
Peel Off
Pass Thru
Tag the Line
Leads Turn Back
Single Circle
Centers Trade
Centers Run (AL!)

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

- Square Thru 3/4
Trade By
Swing Thru
Boys Run
Tag the Line
Leads Turn Back, Star Thru
Couples Circulate
Wheel & Deal (ZB) AL!

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● SIGHT CALLER'S NOTEBOOK

BUILDING PROGRAM VARIETY (Part 1)

It wasn't too long ago that the most requested subject we were asked to cover at a callers' school or callers' clinic was Sight Calling. At that time, however, we always had the impression that the real and primary interest of most of the callers who attended those training sessions was to learn how to resolve the square after they had called a series of extemporaneous commands, and that in their minds this ability (resolution) was what sight calling was all about.

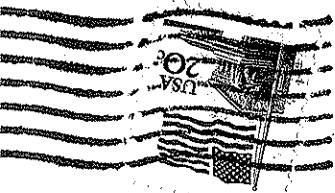
For what it's worth, this no longer seems to be the case and our current impression is that most working callers today have successfully learned the basic techniques of sight resolution and probably use them at most of the dances they call. We are not, on the other hand, entirely convinced that they have, in addition, also learned how to effectively program their newly-acquired ability to improvise their patter presentations and we continue to get the feeling that while a lot of callers have, to be sure, learned the secrets of accurate resolution, they have also discovered that there's a good deal more to sight calling than finding their key man's corner -- that it is not enough for a patter routine to simply end in an accurate Allemande Left or Right & Left Grand. Such callers are learning that the choreography they develop before they call an Allemande Left is, in a lot of ways, even more important than the Allemande Left itself.

These off-the-cuff impressions seem to be substantiated by the fact that the most requested subject we are asked to cover at callers' clinics these days, is to demonstrate how a sight caller -- extemporaneously and (seemingly) off the top of his or head -- can continue to build choreographic variety and program interest into a patter presentation. The conclusion we draw from this is that even though many callers have learned the mysteries of sight resolution, they are still unable to extemporaneously develop a truly effective patter presentation. This skill, i.e., what does a sight caller call before he calls an Allemande Left, is properly defined as a programming skill and it is essentially concerned with the many kinds of programming decisions a caller needs to make while he is calling. We also have the impression that this aspect of sight calling is rarely discussed or described in the literature of caller training and that such training is typically more concerned with sight resolution than it is with the way a sight caller programs his material. We plan, therefore, beginning with this issue, to present a series of articles that will seek to investigate both the nature and the mechanics of choreographic variety from a sight caller's standpoint (how to identify it and how to achieve it).

While an effective sight caller does more or less extemporize ("free-wheel") his patter, it is also true that he will typically make most of his important programming decisions long before he ever picks up his microphone. The programming process for any dance usually begins at home and the traditional first step is for a sight caller -- or for any caller for that matter -- to assign some kind of choreographic theme to every tip he plans to call at a particular dance. This kind of choreographic theme can focus on a single command (a familiar call, a new QS move, an experimental, etc.), or it can exploit a particular choreographic concept (on the 3rd hand, one-now-one-later, etc.), and once a theme has been selected, the next step is for a caller to plan how he may

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effectively develop that theme and provide the maximum possible square dance entertainment for the dancers he expects will attend the dance he is planning. This too is usually accomplished at home.

Many kinds of choreographic variety can be used to exploit and expand upon a particular theme, but they seem, most of the time at least, to fall into four distinct categories:

1. Formation Variety
2. Get In / Get Out Variety
3. Fractional Variety
4. Family Variety

The selection -- singly or in some kind of combination -- of which of the above-listed kinds of choreographic variety he should develop in order to effectively carry out his intended program objectives is, of course, still another crucial programming decision that every caller is required to make. It therefore stands to reason that the more time a caller spends before the dance in the careful planning of such decisions, the more effective will his patter presentations become. We'll begin our examination of the first category (Formation Variety) in the next issue.

choreo



BREAKDOWN

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APRIL 1983

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WHAT'S HAPPENING?

As almost everybody knows, the big news this month was the 1983 Callerlab convention held in Philadelphia. As usual, Callerlab's various operating committees held their meetings, transacted their business and reported their actions to the membership at the final Wednesday morning wrap-up session. You'll find our report on some of the more important actions of this year's convention on page 1435.

We understand that our featured experimental last month (Change Lanes) has been getting a good workout on the workshop circuit this past month and if you haven't used it yet, you probably ought to take a look at it.

Here's some of the new material we've been researching this month:

BUILD A COLUMN: From facing lines of four, Ends Circulate 1-1/2 and do a Single Hinge with the ones they meet. Simultaneously, the centers Pass In two times, pass Thru and, without stopping, right-side dancers do a U-Turn Back to end the action in columns.

CHASE & TAG (Ron Schneider) From couples back-to-back, the move starts like a Chase Right (belle's position rolls back and Circulates 1 spot and beau's position also Circulates 1 spot). This produces single file columns of 2. Without stopping all now finish like a Tag the Line to end in a Completed Double Pass Thru formation. It is also possible to add a final facing command (Chase & Tag Right/Left/In/Out/Zig-Zag).

CROSS SHADOW TO A DIAMOND (Lee Kopman). This is an extension of

What's Happening? (continued)

Shadow to a Diamond (see page 1437).
From parallel 2-faced lines or ocean waves all do a Shadow to a Diamond but infacing centers do a Slither as they Extend and then Trade to end in the final twin diamond formation(s).

HIT THE RAIL: From an 8-Chain Thru formation, All Pass Thru. Outfacer's Partner Tag as centers Pass Thru and 1/4 out to end in lines facing out,

PICK & ROLL (Bill Davis) From ocean waves, 2-faced lines, inverted lines, 3x1 lines, centers Run & Roll as new centers Trade & Roll. Ends in a Double Pass Thru formation.

RIPPLE (Curley Custer) From facing couples, all Single Circle + Pass Thru to end the action as back-to-back couples. This call may also be amplified by adding a command to individually face in the indicated direction (Ripple Right, Left, in, out, etc.) From an 8-Chain Thru formation, Ripply-Right produces RH ocean waves.

YANKEE STYLE TO AN OCEAN WAVE (Jack Lasry) From facing couples, all dancers extend a right hand and walk by + turn in to face partner and without stopping Touch Left 1/2 to end the action in a left-hand ocean wave.

CALLERS' SCHOOLS - 1983

Openings still available in our 3 1983 schools:

Saskatchewan (July 3 thru 8) with Jim Mayo

New Orleans (July 17 thru 22) with Jim Mayo

Las Vegas (July 14 thru 19) with Bill Davis

Call or write for the details. We'll get the information to you pronto!

MS EMPHASIS MOVES

Callerlab has announced that the Main-Stream Emphasis moves for the second quarter of 1983 are Spin the Top and Divide. Divide continues to be mostly neglected by most callers which makes it a good selection. And we have a hunch that the intention in picking Spin the Top was to encourage drilling the dancers in Spin the Top choreography that is not preceded by a Swing Thru. Here are some ideas:

- 1-3 Spin the Top
Swing Thru
Recycle
Pass Thru
Spin the Top
Swing Thru
Recycle ZL-os
Cross Trail Thru AL!
- 1-3 Square Thru ZB
Sides Divide & Slide Thru
Heads Separate, go 'round 1
Squeeze in, line up 4 (1L)
Star Thru
Centers Slide Thru
Pass the Ocean
Recycle
Square Thru
Outsides Divide & Slide Thru .OOB-os
All Spin the Top
Single Hinge
8 Circulate 2 places
Boys Run OPB-os
Swing Thru
Turn Thru AL!
- 4 ladies Chain 3/4
1-3 Pass Thru, Separate 'round 1
Squeeze in, line up 4
Star Thru
Centers Square Thru 3/4
Outsides Divide
Everybody Allemande Left!

• NEW MOVEMENT (Experimental)

SQUISH (Dick Bayer)How To Do It:

After any Courtesy Turn, couples continue to turn $1/4$ more and, without stopping, those coming into the center of the (almost) forming 2-faced lines -- girls in a normal Courtesy Turn -- slide nose-to-nose to end the action in an ocean wave.

Impressions:

We've always enjoyed dancing a Right & Left Thru and a $1/4$ more and Dick's idea adds another dimension to the action. It also provides a smooth and easy way to establish ocean waves. We found it necessary to emphasize the fact that those coming into the center (usually the ladies) should begin their nose-to-nose Slither action before they have completed the $1/4$ more Courtesy Turn. If the centers wait too long, they'll have to back up to accomplish the Slither.

Choreography:

<u>From a Zero Line (ZL/1P2P)</u> Right & Left Thru <u>Squish</u> Swing Thru, boys Run Bend the Line	<u>LINE ZERO</u> (True)
<u>From a Zero Line (ZL)</u> Right & Left Thru Rollaway, $1/2$ Sashay Turn & Left Thru <u>Squish</u> Recycle, Slide Thru	<u>LINE ZERO</u> (True)
<u>From a Zero Box (ZB/Box 1-4)</u> Star Thru, Square Thru $3/4$ Courtesy Turn this girl <u>Squish</u> Girls Trade, Recycle Sweep $1/4$ more, Slide Thru	<u>BOX ZERO</u> (True)

Get-Outs:

<u>From a Zero Line (ZL)</u> Square Thru $3/4$ Courtesy Turn, <u>Squish</u> Recycle, Slide Thru Cross Trail Thru (AL!)	<u>From a Zero Line (ZL)</u> Square Thru $3/4$ Courtesy Turn, <u>Squish</u> Recycle Square Thru $3/4$ (AL!)
<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru, boys Run, Chain Down the Line <u>Squish</u> , Recycle, AL!	

Squish (continued)Sample Routines:

- 1-3 Square Thru ZB
Swing Thru
Boys Run
Bend the Line
Right & Left Thru
Squish..... ZB(ow)
Recycle
Veer Left
Couples Circulate
Chain Down the Line
Squish
Girls Trade
Recycle (ZB) AL!
- 1-3 Lead right
Circle to a line of 4 ZL
Right & Left Thru
Squish OPB-os(ow)
Swing Thru
Boys Run
Ferris Wheel
Double Pass Thru
Leaders Trade
Slide Thru ERL-os
Right & Left Thru
Squish
Boys Run (all with partner; all in seq.)
Promenade Home
- 4 ladies Chain
Heads only Squish (ØQ)
Ping Pong Circulate
Centers Recycle
Pass Thru
Star Thru
Square Thru 3/4
Courtesy Turn
Squish
Swing Thru
Scoot Back ZB(ow)
Girls Trade, girls Run
Tag the Line - Right
Ferris Wheel
Centers Pass Thru (ZB) AL!
- 1-3 Right & Left Thru
Squish (ØQ)
Recyle
Pass Thru (AL!) ZB
Right & Left Thru
Squish..... (Tidal Wave)
Swing Thru
Boys Run
1/2 Tag the Line (ØC)
8 Circulate Double
In your own 4, Walk & Dodge
All Trade By (ZB) AL!

SINGING CALL (Corner Progression)

Head 2 Square Thru, 4 hands & go
Swing Thru 2 by 2, boys Run you know
Couples Circulate & then you Chain
right Down the Line
Same 4 Squish I say, Recycle in the
same old way
Pass to the Center and Pass Thru
Swing that Corner there
Allemande Left a brand new corner
Promenade that square
...add 16-beat Tag

FOOTNOTE: The author noted that he had better write something for "Squash" before someone else did. Here's what he came up with:

SQUASH (Dick Bayer)

After any Courtesy Turn, dancers do a "Squish" and, without stopping, centers Slide nose-to-nose with the nearest end (as in the Advanced call "Slide") to end in a LH ocean wave.

- 1-3 Square Thru ZB
Slide Thru, RL Thru
Squash, boys Trade AL!

• MOVIN' DOWN THE MAINSTREAM

Tip-theming has become a fairly commonplace programming device at just about every square dance level and while most of us usually select a single command to serve as a theme for a patter tip, it is also a good idea to select a particular formation as a them for a given presentation. To illustrate, here's a MS tip in which we feature a 1/4 Tag formation:

- 1-3 Pass the Ocean (ØQ)
 Girls Trade
 Recycle
 All Double Pass Thru
 Peel Off
 Pass Thru
 Wheel & Deal
 4 boys Swing Thru & Turn Thru
 Split the girls & Separate
 Go 'round 1, line up 4 (3L)
 Pass Thru
 1/2 Tag the Line
 Walk & Dodge
 Partner Trade ZL-os
 Cross Trail Thru AL!
- 1-3 Star Thru
 Zoom
 Centers Swing Thru (3Q)
 Same 4 Single Hinge
 Box Circulate
 Walk & Dodge
 Cloverleaf
 Center 4 Swing Thru
 Spin the Top to a Curlique
 Same 4 Walk & Dodge
 Pass to the Center
 Centers Square Thru 3/4 AL!
- 1-3 Pass the Ocean (ØQ)
 Girls Trade
 Recycle
 Zoom
 Centers Pass the Ocean
 Girls Trade & Recycle

Same 4 Sweep 1/4

Zoom

Centers Pass Thru OOB

Swing Thru

Spin the Top

Center 4 only Box the Gnat

Same 4 Right & Left Thru

Pass the Ocean

Outsides Trade

Same boys Run & Bend In (ØQ)

Center girls Trade & Recycle

Sweep 1/4m Cross Trail Thru,

Separate, 'round 1, line up 4 .. RL

Square Thru, Trade By

Star Thru, Pass Thru

Tag the Line-In

Square Thru

Right & Left Grand!

- 1-3 Pass the Ocean (ØQ)
 Girls Trade
 Single Hinge
 Box Circulate
 Single Hinge
 Girls Trade
 Recycle,
 Pass Thru ZB-os
 Swing Thru
 Girls Circulate 1-1/2
 Boys Cast Left 3/4
 6-hand ocean wave Swing Thru
 Center girls Hinge
 All 4 girls Wheel & Deal
 Inside boys Run around outside boys
 Boys Bend In (1Q)
 4 girls Recycle
 All Double Pass Thru
 Girls turn back and Star Thru
 Couples Circulate
 Ferris Wheel
 Centers Square Thru 3/4 AL!

• OF SPECIAL INTEREST

THE 1983 CALLERLAB CONVENTION

As most of you are probably aware, Callerlab recently concluded it's eleventh convention in Philadelphia. More than 495 callers were in attendance including callers from Germany, Holland, England and Australia. VIP representatives from Roundalab, Legacy and the National Executive Committee were also in attendance.

As always, we found the convention to be an exciting and highly stimulating event and even a casual observer could not help but be impressed by the eagerness and enthusiasm of those attending. It is our impression that the organization's activities are proceeding in a smooth and businesslike manner and that it's effect on the over-all square dance activity is both positive and constructive. We continue to be proud and honored to be a part of it.

Here are some of the results of this year's meeting:

Program Changes: MS-QS: Hinge and Flutter has been dropped from the MSQS list and all other moves now on the list remain. Emphasis moves for the 2nd quarter of 1983 are Spin the Top and Divide.

Plus Program: "Explode and" (from OWs only) was added to the Plus List (see our feature on page 1446).

Plus-QS: Zing and Track to a Diamond were removed from the list and "Track and Anything" was added (see our feature on page 1447)

Advanced QS: Double Your Pleasure was dropped from the AQS list but Cross Double Your Pleasure remains. Mini-Busy and Linear Action were also retained on the AQS list.

Formations Committee: All of last year's 1-year trial designations were adopted. Designations for Single 1/4 Tag, Single 8-Chain Thru, General Line and General Column formations were approved on a 1-year trial basis, as were numerical designations (1-2-3-4) for column dancers. Point and Center designations for Diamond, Hourglass and Galaxy formation were similarly approved, as were "very center" designations for a number of other formations.

Membership: It is now possible for Callerlab Subscriber members to participate in it's insurance programs.

Accreditation: Callerlab's membership approved a proposal changing it's Accreditation Revalidation process. The time requirement for revalidation was changed from 5 years to 6 years (to coincide with Callerlab's policy of holding conventions in the same region every 3 years) and it is now only necessary to obtain the signature of a single accreditor (instead of 3) to qualify for revalidation.

• THE MS-QS PROGRAM

The routines below are designed to provide Ping Pong Circulate practice in a variety of 1/4 Tag arrangements. It is always a good idea, however, to bear in mind that the average dancers dances a Ping Pong Circulate most often from a normal (zero) 1/4 Tag arrangement -- which means that you'll very likely find it necessary to hold the dancers' hands a bit when you call it from most of the non-zero set-ups.

- 1-3 Pass the Ocean (ØQ)
 Ping Pong Circulate
 Centers Recycle
 All Double Pass Thru
 Leads do a U-Turn back
 Swing Thru (2W)
 Centers Trade, centers Run
 Bend the Line (1L)
 Center 4 only Right & Left Thru
 Same 4 Pass the Ocean
 Ends Slide Thru (ØQ)
 Ping Pong Circulate
 Centers Recycle
 Zoom
 Centers Square Thru 3/4 AL!
- 4 ladies Chain
 1-3 Pass Thru, Separate
 Go 'round 1, line up 4 (1L)
 Pass Thru
 Wheel & Deal
 4 girls Swing Thru
 Ping Pong Circulate
 4 boys Swing Thru
 Ping Pong Circulate
 4 girls Swing Thru, Turn Thru
 Boys Courtesy Turn your girl .. ZL
 All Touch 1/4
 Girls Run
 Go Right & Left Grand!
- 4 ladies Chain 3/4
 Same girls Grand Chain across
 Heads only Flutterwheel
 Pass Thru & Separate
 Go 'round 1, line up 4 (1L)
 Star Thru, centers Swing Thru .. (3Q)
 Ping Pong Circulate
 Centers Recycle & Pass Thru (4B)
 Swing Thru
 Spin the Top
 Center 4 only Swing Thru
 Same 4 Recycle
 Pass the Ocean
 Outside Boys Run & Bend In (ØQ)
 Ping Pong Circulate
 Centers Recycle
 Star Thru, Square Thru
 Outsides Roll, 1/2 Sashay
 All Pass Thru
 Centers Swing Thru & Recycle
 Outsides U-Turn Back (4P)
 Everybody Allemande Left
- 1-3 Square Thru ZB
 Swing Thru, boys Run
 4 girls Walk & Dodge (3x1)
 Same girls Run around the
 nearest boy
 4 girls Pass Thru & face in
 4 boys Single Hinge
 Center boys Trade
 4 boys Swing Thru (2Q)
 All Ping Pong Circulate
 4 girls Recycle
 All Double Pass Thru (Ø)
 4 girls turn back & Touch 1/4
 Center girls Trade
 Recycle (ZB) AL!

A "Quickie" Get-Out:

From a Zero Line (ZL/1P2P)

Pass Thru, Wheel & Deal
 Centers Swing Thru
 Ping Pong Circulate Double
 Right & Left Grand!

• FOR THE A1/A2 CALLER

From what we hear, a new experimental called "Shadow to a Diamond" has been getting a lot of attention in many of the Advanced workshops around the country. The traffic pattern uses a Cast a Shadow-like action to bring the dancers into diamonds and it looks like it is a real smoothie. We've listed the definition below. You might want to give it a try.

SHADOW TO A DIAMOND (Lee Kopman)

From parallel 2-faced lines or ocean waves, end dancers do their part of a Cast a Shadow, i.e., leaders roll back to meet trailers with inside hands to Cast 3/4 and Spread. They become the points of the final twin diamond formation. Simultaneously, the outfacing centers loop (Cloverleaf) away from the center of the set -- but go 1/2 instead of 3/4 where they become the ends of the final inside ocean wave. Infacing centers, meanwhile, Extend and Cast 1/2 with inside hands to become the very centers of the inside wave. Called from parallel 2-faced lines, Shadow to a Diamond produces trailing diamonds; called from parallel ocean waves, it produces facing diamonds.

From 2-Faced Lines:

- 1-3 Wheel Thru, Swing Thru
Boys Run, Bend the Line ZL
Pass the Ocean & Slip
Boys Run (ØLF)
Shadow to a Diamond (1/2D)
Diamond Circulate
6x2 Acey Deucey
Cut the Diamond
Crossover Circulate
Turn & Deal (1B)
Pass & Roll (1W)
Follow Your Neighbor & Spread
Boys Run (ØLF)
Couples Circulate
Shadow to a Diamond (1/2D)
Diamond Circulate
Flip the Diamond & Slip
Right & Left Grand!
- 1-3 Pair Off ZB
Swing Thru, Trade Circulate
Slip & the girls Run (ØLF)
Couples Circulate
Shadow to a Diamond (1/2D)
4 boys Swing Thru
4 boys Switch to a Diamond
Hourglass Circulate
Flip the Hourglass, girls Run ... (1/2LF)

Shadow to a Diamond (ØD)

- Diamond Circulate
- Flip the Diamond OPB(ow)
- Acey Deucey ZB(ow)
- Explode & Roll, Pass Thru
- Right & Left Grand!

From Ocean Waves:

- 1-3 Pass the Ocean & Slip
Chain Reaction (1/2W)
Shadow to a Diamond
Diamond Circulate
Flip the Diamond
Cast a Shadow
Right & Left Grand!
- 1-3 Star Thru
Double Pass Thru
Horseshoe Turn (AL!) ZB
Swing Thru
Acey Deucey -- all go double
Shadow to a Diamond
Spin the Windmill
(girls go straight ahead!)
- Allemande Left!

• SIGHT CALLER'S NOTEBOOK

BUILDING PROGRAM VARIETY (Part 2)

As noted in our lead off article last month, a modern sight caller is able to generate choreographic variety in his or her programs in at least four different ways:

1. Formation Variety
2. Get-In/Get-Out Variety
3. Fractional Variety
4. Family Variety

At the conclusion of this series of articles, we will discuss the many critical factors that a sight caller must consider whenever he uses any of the above-listed categories. These include the degree of choreographic difficulty that can be developed in each category, the personal tastes or preferences of a particular group of dancers, and the choreographic ability or "savvy" of the caller himself. It will first be necessary, however, for us to totally understand what each of the above categories encompasses.

The first category (Formation Variety) is the one that sight callers probably use most often. It is a broad catch-all kind of category consisting of all of the many ways that a caller may develop dancer interest through choreographic devices that are essentially formation-oriented. Such devices include:

- a) Formation Diversity (Using Calls that begin from more than one formation)
- b) Arrangement Diversity (Using varied boy/girl placements within a formation)
- c) Unusual Formations (Using formations the dancers seldom encounter)
- d) Isolated or "Hidden" Formations (Identifying and Activating a formation within a formation)

a) Formation Diversity:

This type of program variety refers to those situations in which it is possible -- and permitted -- to call a particular square dance command from more than one formation. Some obvious examples of formation diversity include the call Wheel and Deal which can be called from facing lines, back-to-back lines and 2-faced lines, and Peel Off which can be called (a), any time one couple follows another (as in a Double Pass Thru or Completed Double Pass Thru formation), from a Box Circulate foursome, and from a "Z" formation. Swing Thru is another good case in point since it can be called from both right-hand waves and left-hand waves. Moreover, it can also be legitimately called from 3-dancer waves, 4-dancer waves, 6-dancer waves, etc. And while most of us probably call Crossfire almost exclusively from parallel 2-faced lines, it is also possible to call it from a single 2-faced line (as in a 1/4 line formation), as well as from parallel lines facing in, parallel lines facing out, inverted lines, etc. We may similarly call a Triple Trade from both a Tidal 2-faced line and a Tidal Ocean Wave -- to say nothing of point-to-point diamonds. A conscientious

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caller can easily discover numerous other examples. All it takes is a little bit of research and the discipline to do the required amount homework.

The logical way for a caller to begin is to read the official definitions of every call in the programs he calls. Published definitions typically begin with the formation(s) from which it is possible to call the command being defined and even a hasty glance at those definitions is generally enough to convince most of us that we haven't been calling even the most popular calls from all of their allowable formations. When, for example, we read the definition of Load the Boat, we note that it can be called not only from facing lines of four, but also from parallel lines in which the centers are facing in and the ends are facing out. Check out also the starting formations allowed for such calls as Walk & Dodge, Dixie Style, Fan the Top, Zoom, etc.

It is sometimes also possible to call a command from a formation not identified in the official definition (Coordinate from facing lines of 4; Motivate from parallel waves + centers Box Counter Rotate, etc.). But this could be controversial. Some callers staunchly maintain that the only allowable formation for a given call is one that is specifically identified in its formal definition. Others, however, claim that as long as it is possible to precisely follow a call's defined actions, any formation that is not specifically prohibited in a definition is therefore also allowable. The issue, at the moment, has not yet been officially resolved and until it is, every caller is required to exercise his own judgement. (more next month)

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MAY 1983

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WHAT'S HAPPENING?

We're going to be in Europe on a calling trip during the time when we would normally be publishing this May issue of Choreo Breakdown. We have, therefore, decided to publish the May issue a bit early and, as you can see, we have included it in the April issue's mailing. We'll get back on schedule again with our June 1983 issue.

Our European trip will take us to England for ten days of dances and caller clinics.

After that we head for Germany for approximately the same number of dances (including 2 festivals) and we will also be calling dances in Amsterdam and Stockholm. This will be our second trip to Europe and, as you can imagine, Betty and I are very excited. We'll have a report for you in the June issue.

* * * * *

We've recently had the opportunity to examine a couple of books that we think you'll find helpful:

The Caller-Teacher Manual (published by Square Dancing magazine - the SIOASDS) In our opinion, this is one of the most impressive teaching manuals available today. It is chockful of easy-to-read descriptions, helpful calling hints and teaching tips and it contains hundreds of photos, drawings and diagrams. The book is endorsed by Callerlab and we urge every caller to read it.

The 1983 Top Ten (published by Bill Davis) This is the latest volume in Bill's annual Top Ten series. It contains five separate dictionaries for moves in all Callerlab programs from MS thru C2, as well as detailed analyses and interesting insights into a variety of square dance formations and arrangements. It is a useful reference source.

• SHARE THE WEALTH

In the past month we've received a pair of interesting top openers and we'll pass 'em on to you. The first one's by Dick Barker:

- 4 ladies Chain 3/4
- 4 ladies Chain across
- 2-4 Right & Left Thru
- Same 4 Rollaway, 1/2 Sashay
- 1-3 Box the Gnat
- Walk on by & Cloverleaf
- Sides Pass Thru
- Right & Left Grand!

Here's another one by Charley Muff using the currently popular "Divide to a Column:

- 1-3 Pass the Ocean
- Ping Pong Circulate
- Divide to a Column
- Triple Scoot
- Boys Run
- Allemande Left!

We also recently encountered an interesting gimmick idea that was probably designed to test our dancers' ability to understand precisely how far a 1/4 turn actually is by asking them to do a Touch (or Hinge one=eighth! When you call a Touch 1/8 from a zero box the dancers must execute exactly one-half of a Touch 1/4 and it produces a kind of "tilted" formation featuring an ocean wave standing between mini-waves. Here's a sample routine:

- 1-3 Lead Right, Veer Left
- Bend the Line, Slide Thru
- Touch 1/8
- Very center girls Trade
- Other girls Run
- Center 4 Recycle
- All Double Pass Thru
- Peel Off
- Square Thru, Right & Left Grand!

We've dug into our files for a collection of Zero Line get-outs. Try these on for size:

From a Zero Line (ZL/1P2P)

- Pass Thru
- Partner Trade
- Reverse Flutterwheel
- Touch 1/4
- (in your own 4) Walk & Dodge
- Allemande Left!

- Pass Thru
- Partner Trade
- Right & Left Thru
- Rollaway, 1/2 Sashay
- Ladies in, Men Sashay
- Allemande Left!

- Pass Thru
- Partner Trade
- Pass the Ocean
- Hinge 1/4
- Split Circulate
- Centers Run
- Ferris Wheel
- Allemande Left!

- Right & Left Thru
- Pass the Ocean
- Hinge 1/4
- Scoot Back
- Follow Your Neighbor & Spread
- Right & Left Grand!

- Star Thru
- Pass Thru
- U-Turn Back & Square Thru
- On the 3rd Hand...
- Right & Left Grand!

• NEW MOVEMENT (Experimental)

ANYTHING AND CROSS (Jerry Haag)How To Do It:

From any formation allowing a command that ends with the dancers in a Box Circulate foursome (Scoot Back, Hinge, Touch 1/4, Chase Right, etc.), dancers do the designated "anything" command and, without stopping in facers extend outside hands to each other and pull by to end as back-to-back couples.

Impressions:

Jerry told us about this one at the Callerlab Convention. We've seen a number of similar ideas in the past, but they've usually been tied to a single command (Curli-Cross, Touch and Cross, etc.). Jerry's idea of allowing the lead-off action to be an "anything" command provides some interesting versatility and it may be just what it takes to give the movement some real dancer acceptance. It's worth a look!

Choreography:

<u>From a Zero Line (ZL/1P2P)</u> Pass the Ocean Swing Thru Single Hinge & Cross Partner Trade	<u>LINE ZERO</u> (True)
<u>From a Zero Line (ZL)</u> RL Thru, Dixie Style to an OW Boys Trade, Left Swing Thru Single Hinge & Cross Chase Right, Partner Trade	<u>LINE ZERO</u> (True)
<u>From a Zero Box (ZB/Box 1-4)</u> Touch 1/4 & Cross Chase Right, Walk & Dodge Partner Trade, Slide Thru	<u>BOX ZERO</u> (True)

Get-Outs:

<u>From a Zero Box (ZB)</u> Swing Thru Single Hinge & Cross Partner Trade, Slide Thru	<u>From a Zero Line (ZL)</u> RL Thru, Flutterwheel Pass Thru Chase Right & Cross Partner Trade & Roll Right & Left Grand!
<u>From a Zero Line (ZL)</u> Flutterwheel Touch 1/4 & Cross Partner Trade Right & Left Grand!	

Mainstream Routines:

- 1-3 Lead right, circle to a line (ZL)
 RL Thru, rollaway, 1/2 Sashay (1/2L)
Touch 1/4 & Cross
 Trade By OPB
 Swing Thru
Single Hinge & Cross
 Partner Trade
 Reverse Flutterwheel ZL-os
 Cross Trail Thru AL!

- 1-3 Rollaway, 1/2 Sashay
Touch 1/4 & Cross OPB-os
Swing Thru
Boys Run
1/2 Tag & Cross
Tag the Line - In ZL
Slide Thru, Touch 1/4
Scoot Back & Cross
Partner Trade ERL-os
Pass Thru
Wheel & Deal
Centers Pass Thru
Box the Gnat
Right & Left Grand!

- 1-3 Pass the Ocean
Single Hinge & Cross
 Cloverleaf
 New centers Pass the Ocean
Single Hinge & Cross (1/2B)
 Swing Thru
 Recycle ZB-os
 Square Thru 3/4
 Trade By (AL!) ZB
 Touch 1/4
Scout Back & Cross
 Partner Trade EOL
Curlique & Cross
 Right & Left Grand!

- 1-3 Touch 1/4 & Cross (3B)
- Swing Thru, Walk & Dodge
- Chase Right & Cross:
- Partner Trade (ZL) All

- 1-3 lead right, circle to a line . ZL
Touch 1/4, Coordinate
Tag the Line Right
Couples Circulate
1/2 Tag & Cross
Partner Trade CL
Pass the Ocean
Swing Thru, boys Run
Bend the Line
Touch 1/4 & Cross
Right & Left Grand !

- 1-3 lead right, circle to a line . ZL
Right & Left Thru
Dixie Style to an OW
Boys Trade, Left Swing Thru
Single Hinge & Cross
Partner Trade ZL-os
RL Thru, Flutterwheel
Pass the Ocean
Explode the Wave
Tag the Line - Right (3F)
Couples Circulate (4F)
Ferris Wheel
Centers Swing Thru
Those boys Run
Crossfire & Cross
Right & Left Grand !

Head 2 Promenade, 1/2 way 'round
you go
Down the Center Square Thru, 4 hands
you know
Swing Thru 2 by 2m then Single Hinge
and Cross
Pull on by & Partner Trade, Square
Thru you got it made
Count up 4 & everybody Trade By
for me
Swing that corner lady boys & Promen-
ade you see
...add 16-beat Tag

● MOVIN' DOWN THE MAINSTREAM

While there is no major theme identified with the routines below, we do note that we have used a 1/2 Tag (right or left) a bit more than usual --especially in some of the get-outs!

- 1-3 lead right, Veer Left
Couples Circulate
Bend the Line ZL-os
Right & Left Thru
Dixie Style to an OW
Left Swing Thru
Girls Trade, boys turn back
Ferris Wheel
Double Pass Thru
Peel Off
Touch 1/4
8 Circulate
4 girls Walk & Dodge
Boys facing out Run
All Swing Thru
Centers Trade
Centers Run ECL
Right & Left Thru
Slide Thru
Inside girls turn back
Shake right hands & pull by
Everybody AL!
- 1-3 Square Thru
Spin Chain Thru
Girls Circulate once & U-Turn back
Couples Circulate
Ferris Wheel
Centers Right & Left Thru
Veer Left & Veer Right OCB-os
Touch 1/4
Split Circulate
Boys Run
Pass the Ocean
Girls Trade, girls Run
1/2 Tag - Right (ZB) AL!
- 1-3 Pass Thru
Separate, go 'round 1, line up 4 (1L)
Pass Thru, Wheel & Deal

4 girls Pass Thru
Make a RH Star with the boys
Go once around
girls to the center a left hand star
Go once around
Back to the boys & Swing Thru
Centers Run
Couples Circulate
Ferris Wheel
4 boys Square Thru 3/4
Meet the girls make a LH Star
Go once around
Boys to the center make a RH Star
Go once around
Meet the girls a Left Swing Thru
Centers Run
Couples Circulate
Ferris Wheel
4 girls Swing Thru, Turn Thru
Boys Courtesy Turn your girl ZL
Pass the Ocean
Swing Thru, boys Run
1/2 Tag - Right
Right & Left Grand!

- 1-3 lead right, circle to a line.. ZL
Pass The Ocean
Swing Thru
Spin the Top..to a Curlique (ØQ)
8 Circulate
Boys Run (AL!) ZB
Touch 1/4 Scoot Back
Boys Fold
4 girls Turn Thru
Star Thru
Couples Circulate
Bend the Line, Flutterwheel ... EPL-os
Pass the Ocean
Spin the Top .. to a Curlique
In your own 4 Walk & Dodge
Center 4 Square Thru 3/4
Outsides Trade (ZB) AL!

● SINGING CALLS ANYONE?

Everytime we publish a page-ful of singing call routines we get an undeniably positive reaction from a good many of our subscribers and we have, therefore, come to regard our occasional singing call excursions as one of our most popular features. In the interests of providing a little something for everyone, we have, this month, put together a passel of singing call figures (all using a standard Corner progression) for all of the more popular Callerlab dance programs:

Mainstream:

- Head 2 Square Thru, four hands you see
Swing Thru, boys Trade, boys Run right
for me
Bend the Line, Right & Left Thru, turn
this girl and then
Pass the Ocean, Swing Thru, girls Fold
and when you do
Peel Off and Ferris Wheel, centers Pass
on thru
Swing that corner lady boys and Prom-
enade you do
...add 16-beat Tag
- Head 2 Square Thru, 4 hands that way
Swing Thru, 2 by 2, Box the Gnat I say
Fan the Top go 2 by 2 and then go Right
and Left Thru
Star Thru, Dive Thru, Square Thru three
hands you do
Allemande Left that Corner, Partner
Dosado
Go back and Swing that Corner lady
Promenade you know
... add 16-beat Tag

Mainstream-QS

- Head 2 Right & Left Thru, turn this
girl for me
Cross Trail Thru, go 'round 1 and
line up 4 you see
Go forward up and c'mon back and
do that RL Thru
Turn this girl, you got it made,
Pass the ocean and the ladies Trade
Linear Cycle, all the way, then Sweep
one quarter more
Corner Swing that corner girl and
Promenade that floor
... add 16-beat Tag

Plus Program

- Head 2 Square Thru, 4 hands go
Swing Thru, boys Trade, boys Run
right you know
Tag the Line, face right, boys Hinge & go
Diamond Circulate that land, Flip the
Diamond, Right & Left Grand
Hand over hand around the ring & meet
this girl you know
Dosado go back to back, & then you
Promeno
...add 16-beat Tag

Advanced Program

- Head 2 Promenade, 1/2 way round you go
Down the center RL Thru, turn this girl
you know
Same 2 Pair Off and Swing Thru for me
Boys Run, Bend the Line, Touch 1/4
You're doin' fine
Split Transfer 2 by 2, Swing that corner
there
Allemande Left a brand new corner &
Promenade that square
... add 16-beat Tag

THE PLUS PLATEAU

EXPLODE & ANYTHING

Although this concept has been on the Advanced List for some time, it often serves as the basis for an interesting -- and eminently logical workshop "extra".

The idea is for the dancers to understand that the term "Explode and..." means (from ocean waves) for all dancers to step forward and turn 1/4 in to face the center of their original foursome. Without stopping all then take the "anything" command (Right & Left Thru, Star Thru, Pass Thru, Load the Boat, etc.).

Here are some typical routines:

- 1-3 lead right
Circle to a line of 4 ZL
Pass the Ocean
Explode and Right & Left Thru.. ZL
Pass Thru
Bend the Line
Right & Left Thru
Pass the Ocean
Explode & Slide Thru RB
Swing Thru
Spin the Top ZL-os(ow)
Explode & Pass Thru AL!
- 1-3 Pass the Ocean (ØQ)
Explode & Pass Thru
Cloverleaf
Double Pass Thru
Track II
Swing Thru
Explode & Box the Gnat
Right & Left Thru EOL
Dixie Style to an OW
Explode & Slide Thru OB-os
Touch 1/4
Scoot Back
Boys Run AL!
- 1-3 Pass the Ocean (ØQ)
Ping Pong Circulate
Centers Swing Thru
Explode & Pass Thru
Separate, go 'round 1
Squeeze in, line up 4 ERL-os
Star Thru
Veer Left
Bend the Line ZL
Swing Thru
Boys Trade
Explode &....
Right & Left Grand!
- 4 ladies Chain
Promenade
1-3 Wheel Around OB
Right & Left Thru OB-os
Pass the Ocean
Explode & Load the Boat .. RB-os
Touch 1/4
Scoot Back
Explode & Touch 1/4
4 girls Walk & Dodge
Those who can Slide Thru
Other 4 face in CL
Pass the Ocean
Explode & Load the Boat .. AL!
- 1-3 Square Thru ZB
Swing Thru, Spin the Top
Explode & Curlique
Follow Your Neighbor & Spread
Recycle, Veer Left
Couples Circulate
Girls Hinge, Diamond Circulate
4 girls Swing Thru
4 girls Explode & Pass Thru
Boys Circulate 2 places
4 girls Chase Right
Couples Circulate
Bend the Line ZL
Star Thru, Square Thru 3/4..AL!

• PLUS - QS

TRACK & ANYTHING

Two important actions affecting the Plus-QS list were accomplished at the 1983 Callerlab convention: It was agreed (1), to remove Zing from the list, and (2) to also remove Track to a Diamond and to substitute, in it's place, "Track and...Anything". This provides considerable versatility to the basic "Track" idea. Here's a working definition:

Track & Anything: From columns, the term "Track and" means that the No. 1 and 2 column dancers in each column Promenade about 1/2 way 'round the outside (as in Track II) while, simultaneously, the 2 trailers in each column Circulate forward 1 position to form mini-waves (a box Circulate foursome). From here, and without stopping, the centers take the designated "anything" command (Scoot Back, Hinge, Walk & Dodge, etc.)

With Boys Tracking.....

- 1-3 Pass Thru, Separate
Go 'round 1, line up 4 (1L)
Star Thru, Double Pass Thru
Peel Off (2L)
Touch 1/4 (2C)
Track and Trade (ØF)
Couples Circulate
Wheel & Deal (AL!)..... ZB
Follow Your Neighbor & Spread
Girls Trade, girls Run
Ferris Wheel & Spread (2L)
Touch 1/4 (2C)
Track & Scoot Back..... (ØF)
Ferris Wheel
Centers Star Thru (You're Home!)
- 1-3 Star Thru, Double Pass Thru
Peel Off (2L)
Track & Box Circulate (ØF)
Couples Circulate
Bend the Line ZL-os
Ends only Box the Gnat
All Pass Thru & Bend the Line ..(2L)
Touch 1/4..... (2C)
Track & Hinge (ØD)

Diamond Circulate (1/2D)
4 boys Swing Thru-girls face in
Boys Extend, Run around that girl
Load the Boat (ZB)..... AL!

With Girls Tracking.....

- 4 ladies Chain, 1-3 Pass Thru
Separate, 'round 1, line up 4 (1L)
Touch 1/4 (1C)
Track & Trade (1/2F)
Couples Circulate-girls go double
Boys Hinge (1/2D)
Diamond Circulate
Flip the Diamond
Boys Trade, boys Run (ØF)
Ferris Wheel & Spread (1L)
Touch 1/4 (1C)
Track & Cast 3/4 (ØD)
Diamond Circulate
Flip the Diamond
Right & Left Grand!

With Mixed Sexes Tracking...

- 1-3 Square Thru ZB
Swing Thru
Boys Run
Couples Circulate
Bend the Line
Right & Left Thru EPL
Touch 1/4 (ØC)
Track & Walk & Dodge ... (3x1)
Centers only Chase Right... (4F)
Couples Circulate (3F)
Tag the Line - In (1/2L)
Touch 1/4 (1/2C)
Track & Box Circulate (3F)
Ferris Wheel & Spread AL!

● SIGHT CALLER'S NOTEBOOK

BUILDING PROGRAM VARIETY (Part 3)

Last month, in this series, we began a discussion of Formation Variety by examining the nature of what we have identified as "Formation Diversity", i.e., the use of calls which may legitimately be called from more than one formation. This month we will examine another dimension of Formation Variety by exploring the nature of what we identify as "Arrangement Diversity", i.e., the way in which a caller varies the boy/girl placements within a given formation.

b) Arrangement Diversity:

Every knowledgeable caller is aware that with symmetric choreography, it is possible for a caller to set-up and establish every square dance formation in a total of six separate and choreographically distinct versions (called "arrangements") depending upon the specific placement of the four boys and the four girls. Callerlab's Formations Committee has formally identified these six arrangements and has assigned each of them a numerical designation ("0", "1/2", "1", "2", "3", "4"). It might, at this point, be useful for the reader to once again check out our report of Callerlab's 1980 convention in Miami (see pages 1074 and 1075), and to also re-read the numerous Formation Management analyses we published in 1980, 1981 and 1982.

The degree to which a caller uses and emphasizes these six arrangements in his day-to-day square dance programs can substantially contribute to that caller's ability to create choreographic interest and variety for his or her dancers. This was, in fact, the basic idea that gave rise to the so-called "All-Position-Concept" (APD) and it currently serves as the true test of a dancer's ability to really "dance-by-definition" (DBD).

Our dancers would quickly become bored if the only way we ever called a Swing Thru was from normal (zero) ocean waves -- or the only way we ever called a Square Thru was from normal (zero) facing couples. Which is another way of saying that we can therefore also sustain the dancer's interest by teaching them how to Swing Thru or Square Thru from 1/2 Sashayed, same-sex and mixed-sex arrangements, and by, subsequently, calling those moves from all of the arrangements in which they are trained. The same principle obviously applies to each and every command on each and every Callerlab list, and, as we have noted before, that is, indeed, the stated intention of our current emphasis on the highly publicized "teach-by-definition" and "dance-by-definition" concepts.

It must, on the other hand, also be remembered that these concepts -- at the moment at least -- are still more of a goal than a reality. The fact is that while the average Mainstream or Plus Program dancer can probably be counted upon to easily dance some of the commands on an applicable list in all or most of the possible boy-girl arrangements, he is not yet able to dance them all! The average Mainstream dancer, for example, experiences little difficulty when doing a Scoot Back in which the same sexes meet for the Turn Thru in the center, but we may still note significant fall-out when we call a Scoot Back in which mixed sexes must do the Turn Thru. Similarly, a Walk and Dodge in which

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the girls Dodge and the boys Walk seldom poses a problem but when we reverse it (girls Walk, boys Dodge), there is a predictably higher degree of breakdown. This means that while it is obviously possible for a caller to create program variety by calling all of the commands on a list in all of the 6 possible arrangements, it does not necessarily follow that it will always be desirable for him to do so.

To put it another way: Today's caller must always know beforehand which calls most of the dancers at a particular dance will be able to dance in all or most of the possible arrangements -- and which calls he may not call in the same manner without causing a considerable amount of fall-out. Every experienced caller knows, for example, that at the average Mainstream dance, a Flutterwheel called from any arrangement other than normal would have the effect of causing the entire floor to break down; and that the same thing would happen at a Plus Program dance if a caller called a Load the Boat or a Coordinate from any arrangements other than normal. This does not mean that a sight caller should, therefore, avoid or refrain from calling such arrangement variations, but rather that he needs to train himself to always know when such variations will produce dancer success and when they will produce dancer fall-out. In cases where it produces predictable fall-out, a sight caller is encouraged to provide an appropriate degree of workshop training and to re-stress the teach and dance-by-definition concepts.

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BREAKDOWN

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JUNE 1983

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WHAT'S HAPPENING?

As we had anticipated, our recent trip to Europe was, once again, a fantastic experience. Betty and I flew there by ourselves (i.e., we did not take a tour) and we were gone some 26 days -- during which time I called some 21 dances and conducted 2 caller clinics. Our first stop was England where Pete Skiffins a very busy 10-day tour for us. We renewed a lot of friendships, made a lot of new ones, and in general had a great time. We then went to Germany where we did dances in Dortmund, Heidelberg, Hannover, Munich and Berlin. The dances there were mostly MS -- although we did some Plus dances and even one A-1 program (in Berlin).. We also took a whirlwind calling tour involving one day each in

Brussels, Amsterdam and Stockholm. The dances and the dancers were fantastic and we were especially impressed by our dance in Stockholm -- 35 squares -- which is quite impressive when you consider that there isn't a knowledgeable caller in all of Sweden and that their entire program has been built from record/tape groups. We were also impressed by the fact that the vast majority of both dancers and callers in Europe are not (as they once were) Americans who are stationed or working in Europe. The European program today consists mostly of Europeans and, except for the fact that their numbers are not very big right now, their programs are very comparable to ours -- and their numbers are growing every day. We congratulate them and wish them the best of luck. Our thanks, too, to all those (too numerous to mention) who helped to make our trip such a great success. We'll see you all again!

As you can imagine, there was a lot of mail on our desk when we returned. Here's some of the new ideas it contained:

CONVERT TO AN HOURGLASS/DIAMOND (Tom Sellner) From Diamonds, the infacing points Hourglass Circulate as all others Diamond Circulate to produce an Hourglass; from an Hourglass, the very centers Hourglass Circulate as all others Diamond Circulate to produce Diamonds.

What's Happening? (continued)

HINGE & QUARTER (Jack Berg) From any formation having identifiable centers & ends (insides/outside), centers Hinge as others face 1/4 toward the center of the set.

IN PURSUIT (Jack Berg) From back-to-back lines, Belle dancers do a right-face turn back and all Split Circulate. Without stopping, centers of the new waves Trade.

PEEL AND CROSS TRADE From a Box Circulate foursome, leaders Peel Off as trailers step ahead and Slither.

REORGANIZE (Bill Addison) From parallel waves, 2-faced lines, 3x1 lines, etc., centers Run and Roll as new centers Hinge (partner or Single Hinge) and Extend to end the action in parallel RH ocean waves.

RIPPLE (Curley Custer) Facing Couples do a Single Circle plus Pass Thru (Facing lines produce back-to-back lines; 8-Chain Thru produces a Trade By formation. If the command is Ripple Right (Left/In/Out, etc.) all do a Ripple and then face in the indicated direction. From an 8-Chain Thru formation, a command to Ripply By = Ripple + Trade By; a command to Ripple Thru = Ripple + centers Pass Thru (completed DPT formation).

SCOOT IT (Right/Left) Mal Minshall: From a Box Circulate foursome, Scoot Back + face in the indicated direction.

SMOOTH IT (Mal Minshall) From parallel ocean waves, lines or diamonds, Ends (or points) Circulate as centers face and Touch

SOFT TOUCH (Dave Hodson and Lee Kopman) From a general line or from twin diamonds, centers Hinge, then Flip away (from the center) as ends or points Face in and Touch. If the call is Grand Soft Touch (from a Tidal Wave or Line) center 6 Hinge & Flip away as outside face in & Touch.

SPIN CHAIN & MESH THE GEARS (Richard Dinkel) From parallel ocean waves, ends turn centers 1/2, new centers Cast 3/4 by inside hands as new ends U-Turn Back. From here and without stopping, the very centers Trade and all turn each star 1/4; very centers Trade and all turn each star 1/4; very centers Trade and turn the one they meet 3/4 as the others Spread and do a U-Turn Back to end in parallel ocean waves (equals Swing Thru Double).

TEE OFF (Johnny Walter) From columns with the centers in a Box Circulate four some, centers Squeeze & Zing as the outside do a Vertical Tag 1/2 and then face 1/4 in the direction of the original (inside) handhold.

TRAP TO A DIAMOND From columns, No. 2 dancers Veer Out and ahead to pair up with the No. 1 dancers and they then Wheel & Deal (This is "Trap") Simultaneously, No. 3 dancers 1/2 Circulate and Hinge as the No. 4 dancers Veer out and ahead to become points of the center diamond. Ends with a Diamond between facing pairs. If the call is "Trap & Anything": No. 1 & 2 column dancers Trap as 3 & 4 dancers Column Circulate and take the Anything command.

TURN BY From a Trade By formation, centers Pass Thru as others do a right-face U-Turn Back to end in an 8-Chain Thru formation.

WHEEL TO A DIAMOND Back-to-back couples Wheel Around and 1/4 more and, without stopping, centers Hinge to form diamonds.

• NEW MOVEMENT (Experimental)

SWERVE AND CAST (Lowell Fisher)How To Do It:

From columns, all Circulate $1/2$ and, without stopping, dancers who were in the original No. 2 and No. 4 column positions (boys when the move is called from a zero column arrangement) Cast $3/4$ by inside hands to become centers of the final twin diamonds formation. Simultaneously, those who were in the original No. 1 and No. 3 column positions continue to Circulate another $1/2$ place but as they do, they Veer (Swerve) slightly toward the outside to become points in the final diamonds formation. RH columns produce RH diamonds and LH columns produce LH diamonds; zero columns produce $1/2$ diamonds and $1/2$ columns produce zero diamonds.

Impressions:

We found this move to be a smooth and simple way to quickly move the dancers from columns to diamonds. We also found the initial teach to be quite easy: Simply set up zero lines, call Touch $1/4$ and, from here, begin the teach by identifying boys as No. 2 and 4 column dancers and girls as 1 and 3. Tell them all to Circulate $1/2$ and have the boys Cast $3/4$ by the right as the girls move up another $1/2$ place into the point positions of the final diamonds. Very slick!

Choreography:

<u>From a Zero Line (ZL/1P2P)</u> Touch $1/4$ Swerve & Cast Diamond Circulate Girls Swing Thru, boys face in Girls Extend, all Walk & Dodge Partner Trade	<u>LINE ZERO</u> (True)
<u>From a Zero Line (ZL/1P2P)</u> Right & Left Thru, Touch $1/4$ Swerve & Cast Boys Swing Thru, girls face in Boys Extend, boys Run	<u>LINE ZERO</u> (Technical)

Get-Outs:

<u>From a Zero Line (ZL/1P2P)</u> Touch $1/4$, Swerve & Cast Flip the Diamond Girls Trade Recycle, AL!	<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru, boys Run Couples Circulate Bend the Line, Touch $1/4$ Swerve & Cast Diamond Circulate Flip the Diamond, R&L Grand!
---	--

Swerve & Cast (continued)From Normal (Zero) Columns)

- 1-3 Square Thru ZB
Swing Thru
Boys Run
Couples Circulate
Bend the Line EOL-os
Touch 1/4 (ØC)
Swerve & Cast (1/2D)
Diamond Circulate Double
Flip the Diamond OPB-os(ow)
Girls Trade
Linear Cycle ZL
Touch 1/4 (ØC)
Swerve & Cast (1/2D)
Diamond Circulate (ØD)
Flip the Diamond (1/2W)
Boys Trade, Swing Thru
Recycle, Pass to the Center
Square Thru 3/4 AL!
- 1-3 Lead right, Veer Left
Bend the Line ZL-os
Touch 1/4 (ØC)
Swerve & Cast (1/2D)
Diamond Circulate, Flip the Diamond
Boys Trade, boys Run
Bend the Line RL-os
Touch 1/4 (ØC)
Swerve & Cast (1/2D)
Diamond Circulate Double
Flip the Diamond, girls Trade
Swing Thru, boys Run
Bend the Line OL
Pass Thru, Wheel & Deal
Centers Star Thru, back away
Other 4 lead right (ZB) AL!
- 1-3 Square Thru ZB
Swing Thru, boys Run
Crossfire (ØC)
Swerve & Cast (1/2D)
Diamond Circulate, Flip the Diamond
All 8 Circulate
Right & Left Grand!

From 1/2 Columns (1/2C)

- 1-3 Square Thru ZB
Swing Thru, boys Run
Couples Circulate
Bend the Line, RL Thru EPL
Pass Thru, Tag the Line-In .. (1/2L)
Touch 1/4 (1/2C)
Swerve & Cast (ØD)
Diamond Circulate
Flip the Diamond
Girls Trade, girls Run
Bend the Line (1/2L)
Touch 1/4 (1/2C)
Swerve & Cast (ØD)
Diamond Circulate
Flip the Diamond ZB(ow)
Single Hinge
Follow Your Neighbor AL!

From Varied Column Arrangements:

- 1-3 Pass Thru, Separate
Go 'round 1, line up 4 (1L)
Touch 1/4 (1C)
Swerve & Cast (3D)
Flip the Diamond, centers Trade
Centers Run
Ferris Wheel & Spread (3L)
Touch 1/4 (3C)
Swerve & Cast (4D)
Diamond Circulate
Flip the Diamond
Boys Run, Slide Thru (ZB) ... AL!

SINGING CALL (Corner Progression)

Head 2 lead right, Veer Left & then
Couples Circulate, Bend the Line
my friend
RL Thru & turn'em, Touch 1/4 there
Swerve & Cast & when you do
Flip the Diamond 2 by 2
Girls Trade, Recycle, move around
I say
Corner Swing & then you Promenade
...add 16-beat tag

An obvious spin-off from Lowell Fisher's Swerve and Castidea (pages 1452-1453) is to also make it possible to call "Swerve and (anything)". The concept here is that the term "Swerve" means that (from columns) the original No. 1 and No. 3 column dancers would be required to Column Circulate one full place while Veering -- or Swerving -- slightly to the outside as they go. The No. 2 and No. 4 column dancers would, meanwhile, Circulate 1/2 place to form momentary mini-waves and they would then take the "anything" command (Trade, Hinge, U-Turn Back, Slither, Cross-Run, etc.)

- 1-3 Lead right
 - Circle to a line of 4 ZL
 - Touch 1/4 (ØC)
 - Swerve & Trade (1/2F)
 - Couples Circulate
 - Bend the Line (1/2L)
 - Touch 1/4 (1/2C)
 - Swerve & Trade (ØF)
 - Couples Circulate
 - Chain Down the Line
 - Pass Thru
 - Bend the Line
 - Pass the Ocean OPB-os(ow)
 - Swing Thru
 - Turn Thru AL!
- 1-3 Square Thru ZB
 - Single Circle to an OW (1/2W)
 - Boys Trade
 - Swing Thru
 - Girls Run
 - Bend the Line (1/2L)
 - Touch 1/4 (1/2C)
 - Swerve & Trade (ØF)
 - Tag the Line - In (4L)
 - Touch 1/4 (4C)
 - Swerve & Trade (3F) AL!
- 1-3 Lead right
 - Circle to a line of 4 ZL
 - Touch 1/4 (ØC)
 - Swerve & U-Turn Back (1/2W)
 - Swing Thru
 - Recycle (ZB) AL!
- 1-3 Square Thru ZB
 - Swing Thru
 - Boys Trade
 - Boys Run
 - Bend the Line CL
 - Pass Thru
 - Tag the Line - In (1/2L)
 - Touch 1/4 (1/2C)
 - Swerve & U-Turn Back (ØW)
 - Girls Run
 - Tag the Line - Right (ØF)
 - Crossfire (ØC)
 - Coordinate
 - Bend the Line
 - Square Thru...but on the
4th hand.. AL!
- 1-3 Cross Trail Thru , Separate
 - Go 'round 1, line up 4 ... RL-os
 - Touch 1/4 (ØC)
 - Swerve & Cross Run (ØF)
 - Couples Circulate
 - Chain Down the Line ZL-os
 - Touch 1/4 (ØC)
 - Swerve & (all 4 boys) Scoot Back (ØF)
 - Couples Circulate
 - 1/2 Tag - Right (ZB) AL!

• MOVING DOWN THE MAINSTREAM

SPLIT CIRCULATE

The Callerlab Mainstream Committee has designated Split Circulate and Turn Thru as "Emphasis" moves for the 3rd quarter of this year. We'll feature Split Circulate this month and do the same for Turn Thru next month. The routines below provide easy Split Circulate drills from both waves and columns:

From Parallel Ocean Waves:

- 1-3 Square Thru, Touch 1/4 ... (1W)
Split Circulate (2W)
Boys Run EPL-os
Pass Thru
Wheel & Deal
Centers Pass Thru (AL!) ZB
Touch 1/4 (1W)
Split Circulate Double (1W)
Walk & Dodge
Partner Trade EOL
Pass Thru, Wheel & Deal
Centers Right & Left Thru
Outsides Roll 1/2 Sashay
Zoom
Right & Left Grand!
- 1-3 Square Thru, Swing Thru
Single Hinge (2W)
Split Circulate (1W)
Centers Trade, centers Run (2F)
Couples Circulate
Bend the Line (1L)
Star Thru, centers Pass Thru ... ORB-os
Swing Thru (1/2W)
Split Circulate Double
Girls Trade, Recycle
Pass to the Center, Pass Thru.... AL!
- 1-3 Square Thru, Touch 1/4 ... (1W)
Split Circulate
Boys Fold, girls Pass Thru
Swing Thru, centers Trade
Boys Run CL-os
Slide Thru (ZB) AL!

- 1-3 Star Thru, Pass Thru
Star Thru, Pass the Ocean.. OB(ow)
Split Circulate
Centers Trade, boys Run ... EPL
Touch 1/4, 8 Circulate
Boys Run, Touch 1/4 (1W)
Centers Trade
Split Circulate CB(ow)
Girls Trade, Swing Thru
Boys Run, boys Circulate
Girls Trade, Ferris Wheel
Centers Pass Thru (ZB) AL!

From Columns:

- 1-3 lead right, circle to a line ZL
Touch 1/4, 8 Circulate (1/2C)
Split Circulate (ØC)
Each 4 Walk & Dodge
Trade By OB
Swing Thru, boys Run
Bend the Line, Touch 1/4 ... (ØC)
8 Circulate (1/2C)
Split Circulate (ØC)
Each 4 Walk & Dodge, Trade By ...
Swing Thru, Turn Thru ... AL!
- 1-3 Square Thru, Touch 1/4 (1W)
Split Circulate
Centers Trade, centers Run
Bend the Line (1L)
Touch 1/4, Split Circulate .. (4C)
8 Circulate / (2C)
Boys Run, centers Swing Thru Double
Same 4 Recycle, Zoom
Centers Square Thru 3/4.... AL!
- Allemande Left, pass your Partner
Promenade the RH girl
1-3 Wheel Around
Left Touch 1/4
8 Circulate
Split Circulate Double
Girls Turn Back
Right & Left Grand!

• SHARE THE WEALTH

The two current Plus Program Quarterly Selection moves inspired at least two of our subscribers to develop some "Stir-the-bucket" routines using the Plus QS movements. The first two are from Steve Minkin:

- 1-3 Lead right
Circle to a line of 4
Right & Left Thru
Pass the Ocean
Explode & Touch 1/4
8 Circulate
Boys Run
Allemande Left...then bow to your partner (Rotated 1 position right)
- 2-4 lead right
Circle to a line of 4
Right & Left Thru
Pass Thru
Wheel & Deal
Double Pass Thru
Peel Off
Touch 1/4
Track & Trade
Couples Circulate 1-1/2
Bend the Line -- (You're rotated 1 position - right)

The two below are by Doug Saunders:

- 1-3 Pass Thru, Separate
Go 'round 1, line up 4
Star Thru
Double Pass Thru
Peel Off
Touch 1/4
Track & Trade
Couples Circulate Double
Ferris Wheel
Centers Star Thru & back away
(Rotated 1-position right)

- 1-3 Square Thru
Touch 1/4
Follow Your Neighbor & Spread
Girls Trade, girls Run
Ferris Wheel & Spread
Touch 1/4
Track & Scoot Back
Ferris Wheel
Centers Star Thru & back away
(Rotated 1-position Right)

Subscriber Johnny Hayes (England) gave us these 2 get-outs featuring Walk & Dodge:

From a Zero Line (ZL/1P2P)

- Pass Thru, Wheel & Deal
Centers Pass Thru
All Slide Thru & Touch 1/4
Each 4 Walk & Dodge (AL!)

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

- Swing Thru
Boys Run
Bend the Line
Right & Left Thru
Touch 1/4
Center 4 only Walk & Dodge
As the other girls Run
All Right & Left Grand!

And finally, here's a cute idea we researched at a recent dance:

From a Promenade (in sequence and all with original Partners):

All 4 couples Wheel Around
But Heads go Double

(Produces a Zero Line (ZL))

• FOR THE A-1 CALLER

HORSESHOE TURN

Most Advanced Program callers will typically teach Horseshoe Turn fairly early in the program. Here's the definition most callers seem to agree on:

Horseshoe Turn: From any allowable formation (usually a completed DPT or a Trade By), the outsides do a Cloverleaf as, simultaneously, the centers do a Partner Tag.

The lead-off routines below serve as convenient teaching drills:

- 1-3 Pass Thru, Separate
Go 'round 1, line up 4, Star Thru
Double Pass Thru
Horseshoe Turn OB
Right & Left Thru
Dive Thru, Zoom
Centers Right & Left Thru
Pass Thru ZB-os
Swing Thru
Boys Run
Ferris Wheel
Double Pass Thru
Horseshoe Turn AL!
- 1-3 Star Thru & Spread
Pass Thru
Wheel & Deal
Double Pass Thru
Horseshoe Turn (2B)
Pass to the Center
All Double Pass Thru
Horseshoe Turn (2B)
Star Thru / (ØF)
Ferris Wheel
Centers Square Thru 3/4 AL!
- 1-3 Wheel Thru
Swing Thru, boys Run
Bend the Line ZL
Star Thru, Veer Left
- Crossover Circulate
Turn & Deal, Star Thru OL
Right & Left Thru
Flutterwheel, Sweep 1/4
Pass Thru
Horseshoe Turn
Swing Thru, girls Run (1/2L)
Pass Thru, Wheel & Deal
Double Pass Thru
Horseshoe Turn
Right & Left Grand!
- 1-3 Wheel Thru
Right & Left Thru
Star Thru, Square Thru
Horseshoe Turn
1/2 Breed Thru
Touch 1/4 (1W)
Explode the Wave
Explode and Square Thru
Horseshoe Turn (1B)
Touch 1/4
Boys Trade & Recycle
(with this girl) Right & Left Grand
But on the 3rd Hand Promenade
(original Partner!)
- 1-3 Square Chain Thru OPB-os
Outsides Rollaway, 1/2 Sashay
Swing Thru, boys Run ZL
Touch 1/4, 8 Circulate
Center 4 Walk & Dodge
Centers In, Step & Slide
Horseshoe Turn
Pass Thru
Horseshoe Turn
Swing Thru
Scoot Back, boys Run
Right & Left Thru ZL
Touch 1/4, 8 Circulate
Boys Run (AL!) ZB
Pass Thru
Horseshoe Turn
Arky Allemande!

• SIGHT CALLER'S NOTEBOOK

BUILDING PROGRAM VARIETY (Part 4)

Thus far in this programming series we have been delving into the choreographic nature of square dance formations and exploring the ways in which a caller can use his knowledge of formations to create variety and interest in his day-to-day dance programs. In the previous two installments we have discussed the use of calls that begin from more than one formation (Formation Diversity), and the use of varied boy/girl placements within a given formation (Arrangement Diversity). This month we'll examine still another formation-oriented way to generate program variety, namely, by using formations that are slightly different or unusual ...i.e., by using formations that the dancers seldom encounter. This is typically accomplished in one of two ways:

1. By using formations that are normally assigned to a higher program; and
2. By using formations that are uncommon at any level.

The use of higher program formations is quite common. While we generally tend, for example, to regard twin diamonds as a Plus Program formation, it can obviously be used with good effect at a Mainstream dance. Note the following:

- | | |
|---|--|
| a) 1-3 Square Thru, Swing Thru
Boys Run, girls Hinge (ØD)
4 girls Swing Thru
4 boys Circulate 2 places
2 center girls Run
4 girls 1/2 Tag the Line (ØF)
Couples Circulate
Bend the Line, Slide Thru, AL! | b) 1-3 Square Thru, Swing Thru
Boys Run, Tag the Line-Right
Boys Hinge (ØD)
4 boys Swing Thru, girls face in
4 boys Pass Thru
Touch to a wave and Scoot Back
Scoot Back again
Boys Run, Cross Trail Thru, AL! |
|---|--|

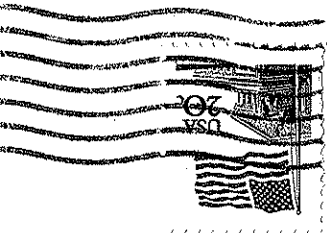
We similarly tend to regard an Hourglass as a formation that "belongs" to the Advanced Program -- but it can, of course, also be used at a Plus dance. For example: From any normal (zero) line, call "Touch 1/4, Circulate 1-1/2, girls Trade and Spread apart. This produces a basic Hourglass formation and while, at the Plus program, we are not permitted to call an Hourglass Circulate, or Flip the Hourglass, or Cut the Hourglass, we can do the following:

1. 4 boys Diamond Circulate, 4 boys Flip the Diamond
 (now in a 1/2 Diamond formation -- which is very manageable at a Plus dance)
2. 2 center boys Hinge, 4 boys 1/2 Tag the Line
 (now in 1/2 Sashayed parallel 2-faced lines)
3. Girls face in and Pass Thru, center boys Hinge, 4 boys Wheel & Deal, girls Partner Trade)
 (Now in a No. 2 DPT formation)

In a similar vein, the so-called "Magic" columns -- usually identified as a Challenge Program formation, can also be used at most of the programs that precede Challenge. To demonstrate, call, from any normal (zero) facing lines formation: Ends Touch 1/4, centers Left Touch 1/4. This produces a typical Magic Column and, from here, it is possible to:

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1. Those who can Star Thru, the others face in (No. 4 Lines)
2. 4 boys Run (Completed DPT) -- or -- 4 girls Run (DPT)
3. Center 4 Walk & Dodge whilea) the other boys Run (Completed DPT), or
b) the other girls Run (1/2 Sashayed 8-Chain Thru)

It is obviously also possible for a caller to learn to use a variety of other such "higher program" formations when calling dances at the "lower programs" (Galaxies, Offset Blocks, "X" formations, "O" formations come readily to mind) and this type of formation feature is a good way for a sight caller -- or any caller for that matter -- to keep his programs from becoming routine, boring, or predictable.

Here again, however, it is important to re-emphasize that it is absolutely critical, when using this kind of material, that we allow the dancers to succeed ! While this kind of programming can -- at the right time and with the right dancers -- provide a caller's audience with some fascinating choreographic puzzles, they can also totally destroy a caller's efforts to please his audience if the dancers are unable to solve those puzzles. As always, a caller needs to call upon his best judgement to help him gain the results he seeks. (Next month: Using "Hidden" formations).



choreo



BREAKDOWN

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

JULY 1983

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WHAT'S HAPPENING?

Most Advanced callers are probably already aware that that Callerlab has recently announced two moves as it's selections for the Advanced Program for the quarter beginning in July 1983. They are Change Lanes and Zing. Since we've looked at them both before (see page 1422 for Change Lanes and page 1374 for Zing) we won't provide any additional choreography at this time.

We weren't able to attend the National Square Dance convention this year in Louisville

but from all we hear it was very well attended. It is probably also worth reporting that several callers who did attend the convention have told us that they felt that the attendance in both the Advanced and Challenge halls were larger than ever before -- more than 200 squares in the Advanced hall according to one report. We mention this in passing and offer no editorial commentary.

Here's what's new this month:

ARKY PAIR OFF (Richard Dinkel) From a DPT or 8 Chain Thru formation, centers face out, all Extend and new centers do an Arky Star Thru. Called from lines, centers 1/4 Out as ends Arky Star Thru and all Extend.

BEND THE DIAMOND (Big Bob Smith) From a diamond formation, points move forward to pair up with the centers (momentary 2-faced line) and all Bend the Line.

BRIDGE CIRCULATE (Jack Berg) From a 1/4 Line (2-faced line between facing pairs), each pair Extends forward and Veers slightly toward the outside. Those coming into the center form a 2-faced line as those who are now facing out Wheel and Deal to face back in and re-form a 1/4 line formation.

DIXIE DELIGHT (Jack Berg) Facing pairs start a Dixie Style to an OW but after the belles pull by with a right they step to a

What's Happening? (continued)

momentary left-hand wave with the opposite beau (all must turn $1/4$ right so that belles are centers and beaus are ends). Without stopping, beaus now fold behind adjacent belle and all adjust to the final Box Circulate foursome formation.

FAN & TAG (Jack Livingston) From a right-face 2-faced line, centers Trade and all Tag the Line.

FILTER THRU (Jack Berg) From facing pairs belle dancers extend right hands and star (as in Flutterwheel) once around. As they pass the opposite beau, the beau falls in behind that belle and follows her (him) to the other side. The action is equal to beaus Walk & Turn Back + belles Dodge.

PEEL THE HOURGLASS (Big Bob Smith) From an Hourglass formation, those in the diamond do a $1/2$ Box Circulate (as if their diamond had been formed by calling a $1/2$ Box Circulate from a box). This places them on the inside of the Hourglass points and from here all now turn back to end in a 2-faced line.

SINGLE CIRCLE TO A LINE (Kip Garvey) Facing dancers join both hands and Single Circle $1/2$. Without stopping, men Veer left as ladies do a right-face U-Turn Back to end side-by-side with the men (man's right hand and lady's left hand are joined). Normal couples produce a left-facing 2-faced line with boys in the center; facing same-sex pairs produce a normal line.

SINGLE TRACK THE COLUMN (Jack Berg) Each No. 1 column dancer does a Track II as all others $1/2$ Circulate to a momentary column of 3 where, without stopping, each column Circulate one position. The leader of each column of 3 now does the trailing dancer part of Track II as the other column dancers Ex-

tend to form 2-faced lines. Original 1 and 3 dancers are ends and original 2 and 4 dancers are centers.

SPLIT PING TO A DIAMOND (Big Bob Smith) From a $1/4$ Tag formation, outsides do a Ping Pong Circulate as centers Diamond Circulate (Same as Shape the Diamond, see Burleson 2697).

SQUARE PEG (Richard Dinkel) From a DPT or 8-Chain Thru formation, those who can do a $1/2$ Square Thru and $1/4$ out as those who can right hand pull by.

TRANSFER THE HOURGLASS (Richard Dinkel) From an Hourglass formation, points Circulate 2 spots (in their big outside box) as the diamond dancers $1/2$ Box Circulate (in their inside box and, without stepping, Cast $3/4$ and Extend to form parallel ocean waves with the original points.

WALK AND DIVIDE (Nonie Moglia) From a $1/4$ or $3/4$ Tag formations, centers Single Hinge + Walk and Dodge as outsides Divide and Slide Thru. Ends in various formations depending on starting formation.

**FOUR OPENINGS LEFT
IN BILL PETERS' LAS VEGAS
CALLERS' SCHOOL**

There is still time to register in our upcoming caller's school in Las Vegas. We already have a significant number of sign-ups but still have four openings. Emphasis will be on the full Callerlab recommended curriculum with special attention to choreography Sight Calling and related skills. Staff consists of Bill Peters and Bill Davis. Send for information NOW!

• NEW MOVEMENT (Experimental)

SHORT TRACK (Bill Davis)How To Do It:

From columns, the No. 1 lead dancer faces 1/4 in and walks directly forward as the No. 2 column dancer Circulates one place and also faces 1/4 in. The No. 1 and 2 column dancers become ends of the final parallel 2-faced line formation. Simultaneously, the trailing 2 column dancers in each column Circulate forward one position (momentary box Circulate foursome in the center) and, without stopping, the leaders in the foursome face 1/4 in and Circulate as the trailers Circulate and face 1/4 in. The trailers thus become the centers of the final 2-faced lines.

Impressions:

As you may have guessed, the name "Short Track" stems from the fact that the action of the 2 column leaders is like the beginning of the beau's action in a Track Two -- except that they only go a short part of the way. Our dancers enjoyed the move and we suspect that your dancers might enjoy it too -- it might, in fact, be just the thing to spice up one of your summer workshop sessions. The easiest teach is probably from a No. 2 column formation (2 boys leading). Note too that while Advanced Program callers will no doubt be quick to point out that the action of Short Track is based on a Box/Split Counter Rotate traffic pattern, this is deliberately not mentioned in the definition lest some callers might inappropriately tend to classify the move as an "Advanced Basic".

Choreography:

<u>From a Zero Line (ZL/1P2P)</u> Right & Left Thru, Pass Thru Chase Right, Swing Thru Centers Run, Bend the Line Touch 1/4, Short Track Wheel & Deal, Star Thru	<u>LINE ZERO</u> (True)
<u>From a Zero Box (ZB/Box 1-4)</u> Touch 1/4, Centers Trade Centers Run, Bend the Line Touch 1/4, Short Track Ferris Wheel, Zoom Centers Pass Thru	<u>BOX ZERO</u> (True)

Get-Out:

<u>From a Zero Line (ZL/1P2P)</u> Pass Thru Chase Right, Swing Thru Centers Run, Bend the Line Touch 1/4 Short Track 1/2 Tag - Right, go Right & Left Grand!
--

Short Track (continued)Sample Routines: (with 2 boys leading)

- 1-3 Star Thru
All Double Pass Thru
Peel Off (2L)
Touch 1/4 (2C)
Short Track (ØF)
Couples Circulate
Ferris Wheel & Spread (1L)
Pass Thru
U-Turn Back (2L)
Touch 1/4 (2C)
Short Track (ØF)
Ferris Wheel
Centers Square Thru 3/4 AL!
- 4 ladies Chain
All Rollaway, 1/2 Sashay
1-3 Pass Thru, Separate
Go 'round 1, line up 4 (2L)
Touch 1/4 (2C)
Short Track (ØF)
Chain Down the Line EPL-os
Pass Thru
Chase Right
Centers Trade
Centers Run (1F)
Couples Circulate
Bend the Line
Touch 1/4 (2C)
Short Track (ØF)
Couples Circulate - boys go Double
Bend the Line ZL
Star Thru
Square Thru 3/4 AL!

With 2 girls leading:

- 1-3 Pass Thru, Separate
Go 'round 1, line up 4 (1L)
Touch 1/4 (1C)
Short Track (1/2F)
Couples Circulate
Boys Hinge, Diamond Circulate
Flip the Diamond, boys Trade
Boys Run, Ferris Wheel
Centers Pass Thru (ZB) AL!

- 1-3 Star Thru & Spread (1L)
Touch 1/4 (1C)
Short Track (1/2F)
Couples Circulate
1/2 Tag & the boys Run EPL-os
Pass Thru
Wheel & Deal & Spread
Touch 1/4 (1C)
Short Track (1/2F)
Couples Circulate
Tag the Line-Right, Bend the Line.RL
Square Thru, Trade By (ZB) AL!

With Mixed Sexes Leading:

- 1-3 Square Thru ZB
Swing Thru, boys Run
Tag the Line - In (4L)
Touch 1/4 (4C)
Short Track (4F)
Couples Circulate
Bend the Line (3L)
Touch 1/4 (3C)
Short Track (3F)
Couples Circulate, Tag the Line-In EPL
Pass Thru, Wheel & Deal, centers Square
Thru 3/4 (AL!)
- (From an Opposite Lady Line - OL):
Touch 1/4 (ØC)
Short Track (2F)
Couples Circulate
1/2 Tag and Recycle
Square Thru 3/4 AL!

SINGING CALL (Corner Progression)

4 ladies Chain across, Heads Rollaway
Side 2 Cross Trail, Separate that way
'Round 1, line up 4, Touch 1/4 there
Short Track 2 by 2, Couples Circulate

You do

Tag the line go all the way, the girls
turn back and Swing
Swing that lady boys & Promenade
the ring

...add 16-beat tag

● SHORT TRACK VARIATION

COUNTER TRACK (Bill Davis)

Since Short Track takes the dancers from columns to 2-faced lines, the move's author has developed a logical companion move called "Counter Track" that is designed to take the dancers from 2-faced lines back to columns. Here's how it works:

COUNTER TRACK: From 2-faced lines, out-facing centers face 1/4 in and (column) Circulate 2 places as infacing centers Couple Circulate 1 place, 1/4 in and Column Circulate 1 place. Simultaneously, the out-facing ends face 1/4 in and column Circulate 1 place as the infacing ends Couple Circulate and face 1/4 in. The action ends in columns.

Sample Routines:

- 1-3 Star Thru
All Double Pass Thru
Peel Off
Touch 1/4 (2C)
Short Track / (ØF)
Couples Circulate
Counter Track (2C)
Column Circulate 2 spots (1C)
Boys Run
Star Thru
Zoom
Centers Square Thru 3/4 AL!
- 1-3 Star Thru & Spread (1L)
Touch 1/4 (1C)
Short Track (1/2F)
Couples Circulate
Counter Track (1C)
Boys Run
Zoom
Centers Square Thru 3/4 AL!

● SHARE THE WEALTH

Although Callerlab's Formations Committee has not (as yet) formally recognized the Quarter Tag-like formation in which the center wave is left-handed, we suspect that most callers tend (when they are required to think about it) as a left-handed 1/4 Tag formation and they probably also assume that if a move begins from a standard 1/4 Tag formation, it's left-hand version would begin with a left-hand OW in the center. These thoughts are prompted by the routines below (by Dave Hobaugh) which feature a left-hand version of Divide to a Column. The official definition of Divide to a Column lists the start-up formation as "1/4 Tag Formation (Wave between facing couples)". Does this allow a left-handed Divide to a Column? It's an interesting point and we'd welcome your comments.

- 1-3 Right & Left Thru
Dixie Style to a Wave
Divide to a Column
(Casters Cast left 3/4 as
Dividers Left Touch 1/4)
Everybody Trade & Roll
Pass Thru
Wheel & Deal
Centers Touch 1/4
Follow Your Neighbor
Divide to a Column
Everybody Trade & Roll
Square Thru
Trade By
Star Thru (now in a 1P2P Line)

While it might be argued that since the "official" definition of Divide to a Column specifies that it be done from a "1/4 Tag Formation" and since the equally official description of that formation always identifies the center wave as right-handed, that a left-handed Divide to a Column is therefore not permissible. What do YOU think?

● MOVIN' DOWN THE MAINSTREAM

WORKING WITH TURN THRU

As noted last month, Callerlab's Mainstream Committee selected Split Circulate and Turn Thru as Emphasis Moves for the 3rd quarter of 1983. We looked at Split Circulate last month and we'll now do the same for Turn Thru. Although the approved definition of Turn Thru states that the dancers, after a 1/2 right forearm turn, "release armholds and step forward to end back-to-back with each other", the physical mechanics of the right arm turn has the effect of producing a pronounced tendency for the dancers to want to move to their right in the next call. This somewhat limits the number of follow-up moves that can be done smoothly after a Turn Thru and is probably the reason that a lot of callers rarely call a Turn Thru into anything other than an Allemande Left. We offer a bit more variety in the routines below:

- 1-3 Turn Thru, Separate
Go 'round 1, line up 4 CL
Right & Left Thru
Rollaway, 1/2 Sashay
Turn Thru
Boys Courtesy Turn this girl CL-os
All Slide Thru (ZB) AL!
- 1-3 Right & Left Thru
Rollaway, 1/2 Sashay
Turn Thru
Cloverleaf
Centers Turn Thru
Split those 2, go 'round 1
Line up 4 (1L)
Star Thru
Zoom
Centers Pass Thru (AL!) ZB
Right & Left Thru
Dive Thru, Pass the Ocean
Swing Thru
Turn Thru, Separate
Go 'round 1, line up 4
Pass Thru
Wheel & Deal

4 girls Swing Thru
Same girls Turn Thru
Boys Courtesy Turn this girl .. EOL
Pass the Ocean, Recycle ... AL!

- 4 ladies Chain 3/4
1-3 Square Thru 3/4, Separate
Go 'round 1, line up 4 (1L)
Pass Thru, Wheel & Deal
4 girls Swing Thru
Center girls Trade
4 girls Turn Thru
Star Thru with the boy you meet
Couples Circulate, Bend the Line
Star Thru, Dive Thru
Swing Thru, Turn Thru
Left Swing Thru..Double.... AL!

Using Left Turn Thru :

- (From a Zero Line)
Pass Thru, Wheel & Deal
Centers Pass the Ocean, Swing Thru
Boys Trade, Turn Thru, Cloverleaf
Centers Turn Thru
All Left Turn Thru
Centers Swing Thru, those boys Trade
Same 4 Swing Thru & Recycle
Zoom
Centers Turn Thru
All Left Turn Thru
Centers Swing Thru
Turn Thru AL!
- 4 ladies Chain
Heads only Rollaway, 1/2 Sashay
Same Heads Turn Thru, Separate
Go 'round 1, line up 4
Pass Thru, Wheel & Deal
4 girls Turn Thru
All Left Turn Thru
4 girls Turn Thru
Star Thru with the boy your meet
Couples Circulate
Bend the Line CL-os
Slide Thru (ZB) AL!

• THE PLUS PROGRAM

ONWARD AND UPWARD....

It is interesting to observe that most Plus dancers seem, these days, to have gained an increased awareness of both (Anything and) Roll and Explode (and Anything) concepts. We further suspect that the same thing applies -- if to a somewhat lesser extent -- to doing Load the Boat from arrangements other than normal lines as well as to point-to-point diamonds. A few years ago the routines below would have been unthinkable on the average open-dance Plus floor....but they are often quite manageable these days. Wouldn't you agree?

- 1-3 Pass the Ocean
Girls Trade
Explode and Swing Thru
Turn Thru, Separate
Go 'round 1, line up 4 (1L)
Star Thru
Centers Pass Thru
Swing Thru
Scoot Back
Girls Trade
Explode and Square Thru 3/4 ... AL!
- 1-3 Pass the Ocean
Girls Trade
Ping Pong Circulate
Centers Explode and Roll
Pass Thru (3B)
Swing Thru
Explode and Touch 1/4 (4C)
8 Circulate
Boys Run (ØP)
Double Pass Thru
Leaders Trade OB-os
Star Thru
Pass the Ocean
Explode and Roll
Pass Thru
Right & Left Grand!

- 1-3 Lead right
Circle to a line of 4 ZL
Pass the Ocean
Swing Thru
Boys Run
Girls Hinge (ØD)
Diamond Circulate
Flip the Diamond OPB-os-ow
Explode and Load the Boat
Swing Thru
Explode and Load the Boat
Right & Left Grand!

- 1-3 Lead right
Circle to a line of 4 ZL
Swing Thru, boys Trade
Boys Run
Girls Hinge (ØD/pt.to pt.)
Diamond Circulate
Flip the Diamond
Girls Trade
Recycle ZL
Pass the Ocean
Spin the Top
Boys Trade
Boys Run
Girls Hinge (ØD/pt.to pt.)
Diamond Circulate
Flip the Diamond
Girls Trade
Recycle ZL
Right & Left Thru
Pass the Ocean
Explode and Roll
Right & Left Grand!

Quickie Get-OutFrom a Zero Box (ZB/Box 1-4)

- Swing Thru Double
Trade the Wave AL!

• FOR THE A-1 CALLER

CAST A SHADOW (DBD)

For years Cast a Shadow has been a staple on the A-1 List and while it is probably called most often from parallel LF 2-faced lines with the girls on the ends, the definition that Caller-lab's Advanced Committee is currently using (on a trial basis) allows Cast a Shadow to be called from any parallel wave or line formation in which the ends are in tandem. This means that Cast a Shadow can be done not only from waves and lines, but from certain 3x1 lines as well. The definition also allows a Cast a Shadow from Promenades (the caller must identify who the leads are) .. but it can not currently be called from columns. The examples below provide drills in some of the less frequently encountered Cast a Shadow variations.

(With girls as ends)

- 4 ladies Chain 3/4
Allemande Left
With this girl 3/4 Top
Boys Run, Promenade
(Head ladies Lead) Cast a Shadow (1/2W)
Boys Trade
Boys Run
Bend the Line CL
Pass the Ocean
Swing Thru
Cast a Shadow
Couples Circulate
Bend the Line ZL-os
Pass the Ocean
Explode & Roll
Right & Left Grand!

(With boys as ends)

- 4 ladies Chain
1-3 Wheel Thru
Everybody Wheel Thru
Partner Trade OL
Pass the Ocean

Girls Trade

- Recycle, Veer Left (ØF)
- Cast a Shadow (1/2LW)
- Acey Deucey (ØLW)
- Cast a Shadow (ØF)
- Couples Circulate
- California Twirl
- Boys Trade
- Cast a Shadow
- Right & Left Grand!

(With Mixed Sexes as Ends)

- (From a Zero Line)
Pass Thru
Tag the Line-Right (3F)
Cast a Shadow (2LW)
Boys Run Left (1/2L)
Pass Thru
Tag the Line-Right (4F)
Cast a Shadow (1LW)
Girls Run Left OL-os
Right & Left Thru
Pass Thru, Wheel & Deal
Swing Thru-Double
Chain Reaction
Cast a Shadow - Double
Right & Left Grand!

(From 3x1 Lines: If both centers face out, they follow the basic definition, i.e., they Clover & step between the Casters. If both centers face in, they Pass In + Pass Thru to end facing out of the final 3x1 lines):

- Allemande Left, Pass Partner, Promenade the RH girl/1-3 Wheel Around, RL Thru Pass the Ocean/girls Trade/girls Run, boys Walk & Dodge/Cast a Shadow boys Pass Thru/all Acey Deucey/girls facing out Run/all Pass the Ocean girls Trade/girls Run/Crossover Circulate/boy facing out Run/Cast a Shadow Centers Run/Slide Thru/other girls Run right/AL!

• SIGHT CALLER'S NOTEBOOK

BUILDING PROGRAM VARIETY (Part 5)

The prudent and careful use of "Hidden" formations can sometimes be one of the most effective ways for a sight caller to generate interesting programs. Such programs are effective because they feature choreography that is relatively easy for the dancers to accomplish and thus fun to do -- but at the same time, it is unusual and obviously different.

We generally think of "Hidden" formations as the use of a formation-within-a-formation... as when, from twin diamonds, a caller directs the center 4 to Swing Thru or when, from parallel 2-faced lines, he or she asks the center 4 to Walk and Dodge. In such cases, the dancers think of themselves as being in one formation (diamonds or 2-faced lines) and the caller, by isolating an ocean wave or a box Circulate foursome within the over-all formation, directs one or more commands to the isolated formation alone. Note how the principle is used in the following routines:

1-3 Square Thru, Swing Thru
Boys Run
Girls only Walk & Dodge
Same girls Chase Right
Boys Circulate
All Wheel & Deal (AL!)

(From a Zero Line):
Pass the Ocean, Swing Thru
Boys Run, girls Hinge
Diamond Circulate
4 boys Swing Thru
Diamond Circulate, Flip the Diamond
Girls Circulate, boys Trade
Girls Trade, Bend the Line
Right & Left Thru, Dixie Style to an OW
Boys Scoot Back, girls Circulate (AL!)

We suspect that the reason such hidden formations are so appealing to the dancers is that they contain a built-in element of surprise. By isolating a particular formation-within-a-formation, the caller catches them unawares and, if they are able to successfully identify that formation and correctly do the calls that are to be done from that formation, the dancers usually tend to respond with pleasure. Note the following (Hidden formations are underlined):

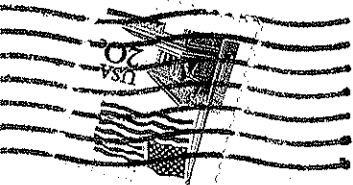
1-3 Square Thru, 2-4 Rollaway
Swing Thru, Spin the Top
Boys Fold behind this girl
4 girls Tag the Line-Right
Extend to the boys
Couples Circulate
Bend the Line, Star Thru, Zoom
Centers Pass Thru (AL!)

1-3 Touch 1/4, Walk & Dodge
Swing Thru,
4 girls (diagonally) Scoot Back
4 boys (diagonal) Walk & Dodge
Boys Wheel & Deal, girls Recycle
Star Thru, Couples Circulate
Bend the Line, Star Thru
Dive Thru
Square Thru 3/4 (AL!)

One of our favorite examples of Hidden Formations is when we set up a 6-handed ocean wave between lonesome flankers...as in the following get-in series:

JIM MAYO 376
79 WASH POND RD
HAMPSHIRE NH 03841

FIRST CLASS MAIL



CHOREO BREAKDOWN
5046 Amado Drive
San Jose, California 95129

(From a "Zero Box"):

Swing Thru, girls Circulate 1-1/2

Boys Cast left 3/4

6-hand-wave Swing Thru

Note that in this arrangement, not only are the 4 girls in a diamond, the 4 outside dancers (wave ends and flankers) are also in a diamond of sorts and that there is even a 3rd diamond -- a facing diamond -- formed by the flankers and the inside dancers who are between the wave ends and the very centers (have the "big" outside diamond do a Diamond Circulate and all 4 boys will then be in that facing diamond).

And so it goes. Many other examples are, of course, possible and every sight caller should make it a point to research and collect as many of them as possible. He should, on the other hand, always bear in mind that the value of this kind of choreography lies in its unique-ness and he should, therefore, use it sparingly lest it becomes commonplace and its delightful element of surprise is destroyed.

choreo



BREAKDOWN

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

AUGUST 1983

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WHAT'S HAPPENING ?

Many of you have no doubt already read Jim Mayo's ^{article} in the current Callerlab "Guidelines" publication in which he suggests that while it is possible for us to "teach-by-definition" it may not be necessary for us to always try to totally train the average MS dancer in every possible variation of every single move on the list. As usual, we tend to agree with Jim in most aspects of his thesis. He makes an excellent point, for example, when he asks "Why are we trying to teach new dancers what most dancers cannot do now?" We have long observed that almost all of the published material we have seen on the subject tells us how important it is to train our dancers to "dance-by-definition". We are also aware, however, that this philosophy has had little or no effect as

yet on what the average MS dancer is really able to dance. As Jim points out, they still tend to break down if we call a Spin the Top from facing couples. It is Jim's point -- and we agree -- that that's OK and we shouldn't feel guilty about it. In spite of a lot of lip service to the contrary, most callers are both practical and realistic. They know they can't possibly train their dancers to dance the MS program DBD in the amount of time that is available, so they simply teach the same degree of APD that most of the dancers in their area are currently capable of dancing. They have, in other words, already effectively adopted the "Teaching Compromise" that Jim's article recommends.

Jim's article also notes that the dancers want (1), to succeed, and (2), they want not to be bored. They want the caller to surprise them -- but not enough to cause failure. And here too we wholeheartedly agree. We have often noted in these pages that a modern caller's biggest problem is the avoidance of choreographic predictability -- while still allowing the dancers to succeed. This is, to be sure, a difficult problem these days. It is, on the other hand, in our opinion at least, the very nature of our job and responsibility these days and we all need to always be aware of it.

Here's the material we looked at this month:

CHANGE THE POINT: From twin diamonds, points slide in to become centers as centers slide apart to become points. Center to center diamonds become pt-to-pt and vice versa.

What's Happening? (continued)

CIRCULATE IN (Allen Finkenauer) From parallel 2-faced lines, infacing couples 1/2 Circulate and Veer In to end back-to-back with those who come into the center from the other side as, simultaneously, outfacing couples do their part of a Wheel & Deal to end the action in an 8-Chain Thru formation.

COURTESY TRADE (L.F. Crandell) From normal (zero) ocean waves, all Step forward, do a Courtesy Turn and step forward again into another ocean wave.

DIXIE TURN & CHAIN (Ralph Echols). From any formation allowing a lady to lead into a Dixie Style, after the girls pull by, all do a Courtesy Turn and all do an 8-Chain Thru.

FLIP THE WIDGET: From ocean waves or from 2-faced lines, center dancers Run & Roll as the new centers face each other, Pass Thru and Step to a Wave.

LEVEL OFF: (Paul McNutt) From a 1/4 Tag formation, all dancers Extend the Tag (momentary parallel waves). All Extend again to a momentary 3/4 Tag formation; outfacing do a Cloverleaf as infacing Hinge 1/4 + Walk and Dodge to end the action in an 8-Chain Thru formation.

SWIZZLE (Fred Brown): From any diamond: centers do a 3/4 Zoom to end as ends of the final 2-faced line, as the points Flip the Diamond + Trade to become centers of the final 2-faced line (called from facing diamonds, the action ends in OWs.)

WITH AGONY (Barry Wonson): This is a command modifier. After completing the preceding command, the call "With Agony" means to do a U-Turn Back and do the same command again. "Square Thru with Agony" means do a Square Thru, U-Turn Back and Square Thru (1/2 Sashayed this time -- which is why it is "with agony"!).

• A PLUS QS EXTRA

We've had a couple of requests to present some material using Track and Follow Your Neighbor and, since we have a 1/2 page to fill here, we'll oblige with a couple of routines that might be useful.

We should point out, however, that while Track and Follow Your Neighbor is in every sense a legitimate call, it does require dancers with a certain degree of DBD ability. To call a standard (boys doing the Track part) Track and... means that the Follow Your Neighbor will need to be done by a (non-standard) 4-girl foursome. If we set it up so that those doing the Follow Your Neighbor are standard we'll have to have the Trackers non-standard. If you've got dancers who can handle it, here are some routines... or if you have the opportunity to present the routines in a workshop environment:

- 1-3 lead right
 Circle to a line of 4 ZL
 Pass Thru
 Wheel & Deal
 Double Pass Thru, Peel Off, Touch 1/4
 Track and (girls) Follow Your
 Neighbor & Spread... (ØD)
 Diamond Circulate
 Flip the Diamond
 Explode & Roll
 Right & 'Left Grand!
- 1-3 RL Thru, Cross Trail Thru
 Separate, go 'round 1, line up 4 .CL
 Pass Thru
 Wheel & Deal & Spread (1L)
 Touch 1/4
 Track and (boys) Follow Your
 Neighbor & Spread ... (1/2D)
 Diamond Circulate
 Flip the Diamond & Extend
 Right & Left Grand!

• NEW MOVEMENT (Experimental)

RIDE THE WHEEL (John Saunders)How To Do It:

From parallel 2-faced lines, infacing couples 1/2 Circulate and, without stopping, the 2 very centers of the momentary 2-faced line in the center will Trade and the same couples then continue forward in another 1/2 Circulate. Simultaneously, the outfacing couples do a Circulate as couples to produce momentary parallel 2-faced lines with those coming in from the center and -- still without stopping -- all now do a standard Ferris Wheel.

Impressions:

This one got an exceptionally good response from our dancers. It is easy to teach and the dancers learn it very quickly. If your dancers have no difficulty with DBD Ferris Wheels, they'll be able to "Ride the Wheel" from all allowable boy-girl arrangements. While it might be argued that it would probably be possible to call the action of this command directionally, we get the feeling that this is one of those calls that somehow just seems to go together better when we give the over-all action a name. If you have a need for a good -- but easy -- experimental, we urge you to give this one a try!

Choreography:

<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru Girls Circulate, boys Trade Boys Run <u>Ride the Wheel</u> Zoom Centers Pass Thru	<u>BOX ZERO</u> (Technical)
<u>From a Zero Box (ZB/Box 1-4)</u> Spin Chain Thru Girls Circulate twice Boys Run <u>Ride the Wheel</u> Zoom Centers Pass Thru	<u>BOX ZERO</u> (True)
<u>From a Zero Line (ZL/1P2P)</u> Pass the Ocean Recycle, Veer Left <u>Ride the Wheel</u> Zoom Centers Pass Thru	<u>CONVERSION</u> (ZL to ZB)

Ride the Wheel (continued)Sample Routines:Mainstream (Standard Position)

- 1-3 Lead Right, Veer Left (ØF)
Ride the Wheel (ØP)
 Centers Sweep 1/4, Square Thru
 Swing Thru
 Boys Run (ØF)
Ride the Wheel (ØP)
 Centers Pass Thru (ZB) AL!
- 1-3 Square Thru ZB
 Swing Thru
 Boys Run, girls Trade (ØF)
Ride the Wheel (ØP)
 Double Pass Thru
 Leaders Trade CB
 Swing Thru
 Boys Run, girls Trade (ØF)
Ride the Wheel (ØP)
 Centers Pass Thru (ZB) AL!

Mainstream-1/2 Sashayed)

- 1-3 lead right
 Circle to a line of 4 ZL
 Pass the Ocean
 Girls Trade, girls Run (1/2F)
Ride the Wheel (1/2P)
 Double Pass Thru
 Peel Off
 Star Thru
 Centers Pass Thru
 Swing Thru, boys Run
 Tag the Line-Right (1/2F)
Ride the Wheel (1/2P)
 Centers Pass Thru
 Swing Thru
 Swing Thru again
 Turn Thru AL!

Mainstream (DBD)

- 1-3 Square Thru ZB
 Swing Thru, boys Run

- Bend the Line EPL-os
 Pass Thru
 Tag the Line-Right (3L)
Ride the Wheel (4P)
 Double Pass Thru
 Leaders Trade (3B)
 Swing Thru
 Centers Trade, centers Run ... (2F)
Ride the Wheel (1P)
 4 girls Swing Thru, Turn Thru
 Boys Courtesy Turn your girl.. ZL
 Star Thru, Square Thru 3/4 .. AL!

Plus (Standard Position)

- 1-3 Square Thru ZB
 Swing Thru
 Boys Trade, boys Run (ØF)
Ride the Wheel (ØP)
 Double Pass Thru, Track II
 Recycle, Veer Left (ØF)
Ride the Wheel (ØP)
 Centers Square Thru 3/4 ... AL!

Plus (DBD)

- 1-3 lead right, circle to a line..ZL
 Pass the Ocean, Explode & Star Thru
 Right & Left Thru
 Veer Left and the girls Trade . (ØF)
Ride the Wheel (ØP)
 Centers Pass Thru, Star Thru .. RL
 Pass Thru, Chase Right
 Swing Thru
 Centers Trade, centers Run .. (3F)
Ride the Wheel (4P)..... AL!

SINGING CALL (Corner Progression)

1-3 Square Thru-4 hands go
 Swing Thru, boys Run right you know
 Ride the Wheel, go 2 x 2 & when done
 Everybody Zoom, centers Swing Thru
 Turn Thru, Corner Swing, swing that
 lady fair
 Allemande Left & c'mon back, Prom.
add 16-beat Tag

• MOVIN' DOWN THE MAINSTREAM

CROSS FOLD

We've always had the feeling that Cross Fold (No. 59e on the Callerlab List) seems to be regularly treated as a somewhat neglected and unwanted step-child in the Fold family. While most callers probably teach the movement in their beginner class programs, they never seem to call it very much once the dancers are out of class. Cross Fold is scheduled as one of Callerlab's Emphasis Moves for the final Quarter Of 1983 and while that time is still a couple of months away, we felt that it might be a good idea to jump the gun a bit and provide you with some simple Cross Fold drill material:

- 1-3 lead right
 - Circle to a line of 4 ZL
 - Pass Thru
 - Ends Cross Fold (3B)
 - Swing Thru
 - Walk & Dodge
 - Partner Trade OL
 - Right & Left Thru
 - Rollaway, 1/2 Sashay
 - Pass Thru
 - Ends Cross Fold (4B)
 - Swing Thru
 - Scoot Back
 - Centers Trade
 - Centers Run
 - Bend the Line (2L)
 - Pass Thru
 - Ends Cross Fold
 - Right & Left Grand!
- 1-3 Square Thru ZB
 - Swing Thru
 - Boys Trade, boys Run
 - Bend the Line CL
 - Pass Thru
 - Ends Cross Fold (3B)
 - Touch 1/4
 - Centers Trade, centers Run
- Bend the Line (4L)
- Pass Thru
- Girls Cross Fold (2B)
- Star Thru, Couples Circulate
- Ferris Wheel
- Outsides squeeze in, line up 4. (1L)
- Pass Thru
- Ends Cross Fold (ZB) AL!
- 1-3 Square Thru ZB
 - Swing Thru
 - Boys Run
 - Tag the Line - Right (1/2F)
 - Boys Cross Fold, girls Turn Back
 - All Star Thru CL-os
 - Right & Left Thru
 - Dixie Style to an OW
 - Boys Cross Fold
 - All Star Thru CL-os
 - Right & Left Thru
 - Dixie Style to an OW
 - Girls Cross Fold AL!
- 1-3 Pass Thru, Separate
 - Go 'round 1, line up 4 (1L)
 - Pass Thru
 - Ends Cross Fold (AL!) ZB
 - Swing Thru
 - Boys Trade
 - Spin the Top
 - Boys Cross Fold
 - All Star Thru (AL!) ZB
 - Square Thru 3/4
 - Trade By / ZB-os
 - Right & Left Thru
 - Dive Thru, Pass Thru
 - Centers In, Cast Off 3/4
 - Ends Cross Fold
 - All Double Pass Thru
 - Leaders Trade (ZB) AL!

• THE PLUS PROGRAM

FOLLOW YOUR NEIGHBOR & HALF SPREAD

Plus callers have long been aware of the fact that one of the quickest get-outs from a Zero Box is to call Touch 1/4/Follow Your Neighbor, AL!. They have probably also been aware that the identical action is achieved by calling (from a ZB) Touch 1/4, Follow Your Neighbor and Half Spread, AL! Dave Hobaugh recently provided us with a routine that served to remind us that although the Follow Your Neighbor and Half Spread idea probably started out as a gimmick, it can, nevertheless, be used as a quick way to convert a No. 1 OW (boys facing in, girls facing out) to normal (zero) facing couples. Here's Dave's routine:

1-3 Pass the Ocean, Extend the Tag
All Single Hinge (1W)
Follow Your Neighbor & 1/2 Spread
Square Thru 3/4, Trade By (ZB), AL!

What happens, of course, is that when the centers do the 1/2 Spread, they do not spread all the way to become the ends of ocean waves, but stop instead when they are facing those doing the loop action, which means that from normal (zero) facing couples Touch 1/4 + Follow Your Neighbor and 1/2 Spread turns out to be a True and 100% geographical zero. And while some purists might argue that there's no such thing as a "Half Spread" -- which seems to us to be a moot point at best -- the fact remains that most dancers, after only one or two quick walk-thrus, will quickly grasp the idea and then have fun with it. We'd welcome your opinions. Here are some additional routines to help you think about it:

Boys as Spreaders:

- 1-3 Square Thru ZB
Touch 1/4 (1W)
Follow Your Neighbor & 1/2 Spread..ZB
Swing Thru, girls Fold
Peel the Top
Right & Left Thru CL
Touch 1/4
Triple Scoot
Boys Run OB-os
Pass to the Center
Square Thru 3/4 AL!
- 1-3 Square Thru ZB
Swing Thru
Boys Run
Bend the Line EPL-os
Pass Thru
Tag the Line-Right (3F)
Centers only Follow Your Neighbor
and Spread (1D)

Diamond Circulate (4D)
Centers Swing Thru (2D)
Flip the Diamond (2W)
Scoot Back (1W)
Follow Your Neighbor & 1/2 Spread..RB
Square Thru
Partner Trade & Roll
Right & Left Grand!

Girls as Spreaders:

- 1-3 Square Thru..... ZB
Touch 1/4 (1W)
Scoot Back (2W)
Follow Your Neighbor & 1/2 Spread (1/2B)
Swing Thru
Linear Cycle
Right & Left Thru
Pass the Ocean
Recycle (ZB) AL!

● SHARE THE WEALTH

We're sharing a lot of neat ideas this month that we gleaned from Barry Wonson's excellent Australian note service. Barry likes to publish a lot of get-outs and we especially liked the ones below:

From a Zero Box Ocean Wave (ZB)

- Explode the Wave
Partner Trade
Slide Thru, AL!

From a Zero Box (ZB)

- Touch 1/4
Follow Your Neighbor
Trade the Wave....twice...AL!
- Swing Thru
Boys Run, girls Trade
Crossfire
Boys, tap that girl on the
shoulder...AL!
- Right & Left Thru
Veer Left
Girls Run Left
Boys Trade, AL!
- Star Thru
Pass Thru
Tag the Line
Leads Turn Back, AL!

From a Zero Line (ZL)

- Right & Left Thru
Flutterwheel
Pass the Ocean, Swing Thru
Turn Thru, AL!
- Right & Left Thru
Rollaway, 1/2 Sashay
Slide Thru, AL!

- Touch 1/4, Coordinate
Girls Hinge
Diamond Circulate
Flip the Diamond
Explode & Roll, AL!

Barry also publishes a lot of fine singing call routines. For example:

Corner Progressions:

- Head 2 Square Thru, 4 hands go
Dosado, back to back, Touch 1/4
Split Circulate, boys will Fold
do a Dixie Style to a Wave
Boys Cross Fold, Swing the Corner
Allemande Left a brand new corner
Come back & Promenade
...add 16 beat tag
- Head Couples Pass the Ocean, Swing
Thru & then
Same 2 Extend the Tag, Swing Thru
again
Girls Run, everybody Turn & Left Thru
Slide Thru, Square Thru, 3 hands & go
Swing that corner lady, Promeno..
...add 16-beat tag

And finally, here's a neat get-out we've been using lately:

From an Opposite Lady Line (OL)

- Right & Left Thru
Rollaway, 1/2 Sashay
Pass Thru
Wheel & Deal
Center 4 Swing Thru
All Ping Pong Circulate
Centers Turn Thru, AL!

• FOR THE A1/A2 CALLER

MIX TO A DIAMOND/MIX TO AN HOURGLASS (Don Beck)

It is Don's intention to extend the Mix concept in the same way that Switch to a Diamond and Switch to an Hourglass provides extensions to Switch the Wave. Here are Don's definitions:

Mix to a Diamond: From a 2-faced line or ocean wave, centers Cross Run as new centers Hinge to form a Diamond. 2-faced lines end in trailing diamonds; ocean waves end in facing diamonds; other diamonds are possible from 1-faced or 3x1 lines. Mix to an Hourglass: From 2-faced lines or ocean waves, centers Cross Run as new centers 1/2 Circulate to end in an Hourglass formation.

While the action is probably better described as a (centers) Cross Run to a Diamond or Hourglass, it somehow seems more logical to us to relate the concept to the Mix traffic pattern. And, in spite of the fact that the idea has surfaced before (see "Shift to a Diamond", Burleson 3817), we think it might prove to be a bit more popular this time around if it is presented using Don's terminology. What do you think?

- 1-3 Left Wheel Thru
 - Swing Thru
 - Switch the Wave (ØF)
 - Crossover Circulate (1/2F)
 - Mix to a Diamond (ØD)
 - Diamond Circulate
 - 6x2 Acey Deucey
 - Cut the Diamond (1F)
 - Crossover Circulate (2F)
 - Mix to a Diamond (3D)
 - Diamond Circulate
 - Flip the Diamond (1W)
 - Walk & Dodge
 - Partner Trade & Roll
 - Right & Left Grand!
- 1-3 Swap Around, Partner Trade
 - Same 4 Square Chain Thru
 - Swing Thru, boys Run (ØF)
 - Mix to a Diamond (1/2D)
 - Cut the Diamond (ØF)
 - Crossover Circulate (1/2F)
 - Mix to a Diamond (ØD)
 - Flip the Diamond & Extend
 - Right & Left Grand.....
 - But on the 3rd hand, Promenade
(original Partner!)
- 1-3 Right & Left Thru
 - Pass the Ocean
 - Chain Reaction
 - Boys Run
 - Bend the Line EPL
 - Slide Thru, Touch 1/4
 - Scoot Chain Thru
 - Centers Trade
 - Switch to a Diamond
 - Cut the Diamond (2F)
 - Mix to a Diamond (1D)
 - Centers Swing Thru
 - Same 4 Switch to a Diamond
 - Hourglass Circulate
 - Flip the Hourglass, Scoot Back
 - Pass & Roll Your Neighbor AL!
- 1-3 RL Thru, Wheel Thru
 - Swing Thru, Cast a Shadow (ØLF)
 - Crossover Circulate (1/2LF)
 - Mix to a Diamond (1/2LD)
 - Diamond Circulate
 - Flip the Diamond & Mix ZB(ow)
 - Slip & Swing Thru, Switch the Wave
 - Mix to an Hourglass
 - Hourglass Circulate, Cut the Hourglass
 - Crossover Circulate, Turn & Deal
 - Pass Thru, Right & Left Grand.....
 - But on the 3rd hand...Promenade!

• SIGHT CALLER'S NOTEBOOK

BUILDING PROGRAM VARIETY (Part 6)

Our focus in this series of articles has thus far been to examine and explore the many ways that a sight caller can avoid repetition and predictable choreography through the careful use of interesting and diversified Formation variety. To date, we have discussed such things as Formation Diversity, Arrangement Diversity, the use of unusual formations, and the use of isolated or "hidden" formations. One last aspect of this form of variety remains to be discussed. i.e., the occasional use of routines that feature unsymmetric choreography. Note the following routine:

Couple 1 face your Corner, Box the Gnat (square your set)
 New 1&3 Cross Trail Thru, Separate
 Go 'round 2, line up 4 (4 boys in a line; 4 girls in a line)
 All Star Thru
 Leaders only California Twirl and Dive Thru
 Centers Square Thru 3/4, AL!

This kind of material has been around for a long time and most callers know where to look in order to find it. The usual approach, whenever a caller wanted to call unsymmetric material, has been to memorize (totally) the routines he or she intended to use -- and that is probably still an effective way to go. Unsymmetric choreography typically has a kind of gimmick-like flavor and we therefore don't call it too often -- which also means that it is no big deal if, in the interests of program variety, we decide to commit one or two unsymmetric routines to memory.

A considerable degree of additional choreography is possible, however, if a sight caller is also able to accurately resolve the square when the dancers are in an unsymmetric set-up. Note the following:

1 and 2 do a Right & Left Thru
 Same 4 Rollaway, 1/2 Sashay
 New Heads Square Thru, Swing Thru
 Centers only Circulate

The dancers are now in parallel ocean waves -- but they are also unsymmetric (4 boys in one wave and 4 girls in the other) and this allows a caller to set up some interesting "Battle of the Sexes" choreography. Continue the above routine as follows:

4 boys Swing Thru
 4 girls Spin the Top
 All the centers Run
 New centers Hinge
 All Diamond Circulate
 All Flip the Diamond
 Each wave Recycle
 All Touch 1/4

4 boys Walk & Dodge
 4 girls Scoot Back
 4 boys (partner) Trade
 4 girls Walk & Dodge
 4 boys Pass Thru
 All Chase Right
 ...and so on!

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As noted, the obvious constraint -- whenever a caller uses this kind of material -- is that he must then also be able to resolve the set from whatever unsymmetric situations he happens to create. Several methods of unsymmetric resolution have been published in recent years (see, for example -- and among others -- our own book "Sight Calling Made Easy" and pages 668-9, 678-9 and 748-9 of these notes). Any caller interested in learning these techniques would do well to look them up.

We must, however, once again point out that like most square dance gimmicks, a very little bit usually manages to go a very long, long way and we therefore urge you to use this kind of material sparingly and only (a), when you are in total control of what you are calling, and (b), when you truly believe that the dancers are both ready and able to enjoy it. There is, on the other hand, no question but that the judicious use of unsymmetric choreography represents still one more way for a caller to keep his programs from becoming familiar and predictable.

We'll continue this series next month by exploring the use of fractions in our choreography.

choreo



BREAKDOWN

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

SEPTEMBER 1983

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WHAT'S HAPPENING ?

Callerlab's Mainstream, Plus and Advanced Committees have all been busy this summer as they select the QS moves for each of their respective programs. As usual, we'll be reporting them all to you next month. (Some have already been chosen but we typically hold off announcing them until the quarter for which they are actually selected.)

We are, however, announcing the addition of a new move to the A-1 List (Cycle and Wheel) and we offer for your

consideration a new idea called "Persevere". Here are some of the other new movements we played with this month:

BARGE THE ACTION: From facing lines of 4, all Square Thru 2 hands. Without stopping, centers make a RH Star and turn it 1/4 as those facing out (Partner) Hinge and Trade. Those who meet now Cast 3/4 as the others move up to end the action in parallel ocean waves.

BRIDGE CIRCULATE: From a 1/4 Line (2-faced line between facing pairs), each couple Extends and Veers slightly out. Those coming in form a 2-faced line as those facing out Wheel & Deal to end the action in another 1/4 line formation.

DOUBLE SHUFFLE: (Gerald Turcotte) From facing pairs, right-side dancer Walks, then Dodges as left-side dancer Dodges, then Walks to end as back-to-back pairs.

FIRST CHOICE: From parallel ocean waves: Outfacers Switch the Wave, then beau Walks as belle Dodges; infacers Extend, Lockit & Hinge to end in 2-faced lines.

GRAND PASS AND ROLL: From a Grand Single 8-Chain Thru formation: All Pass

What's Happening? (continued)

Thru and, without stopping, the center 6 Turn Thru as the outside 2 do a right-face U-Turn back. All now step to a right-hand column formation.

PULL AND CAST: From facing pairs, each left-side dancer extends right hands and then pulls by to stand beside the right-side dancer on the other side and, without stopping, each mini-wave thus formed now Casts Left the designated dimension (1/4, 1/2, 3/4).

SNEAKY CHAIN (Orlo Hoadley) From any mini-wave in which boys are facing out and girls are facing in (right-facing) girls extend right hands and pull by as the boys Courtesy Turn the girl coming to him to end the action in (normal) facing pairs.

SQUARE PEG: From a DPT or 8 Chain Thru formation, those who can 1/2 Square Thru and 1/4 out and, from here, those who can pull by with right hands to end in a Trade By formation.

TOP THE DIAMONDS (Gene Trimmer) From parallel center-to-center diamonds (trailing diamonds only) : Very centers Hinge to become centers of a momentary wave in the center as out-facing points Extend to become the ends of that wave. The wave now does a Spin the Top as the other 4 (now arranged in 2 single-file twosomes) Single file Promenade 1/4 position around the outside and individually 1/4 in to end the action in a 1/4 Tag formation.

TRAIL ACROSS: From parallel 2-faced lines, out-facing couples Tag the Line-In as infacers Extend, Crossfire and, without stopping, lead centers Veer out and ahead as trailers move ahead to end the action in parallel 2-faced lines.

• SHARE THE WEALTH

Steve Minkin sent in this quickie Stir the Bucket routine:

- 4 ladies Chain
1-3 lead right
Circle to a line of 4
Pass Thru, Wheel & Deal
Centers Star Thru, back away
Other 4 Lead right
AL and honors, etc.

And here's a trio of get-outs we "researched" from Bill Davis:

From a Zero Line (ZL/1P2P)

- Pass the Ocean, Swing Thru
Boys Run
1/2 Tag
1/2 Trade
Right & Left Grand!

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

- Right & Left Thru, Swing Thru
Boys Run
1/2 Tag
1/2 Trade
1/2 Circulate
Right & Left Grand!

From an "Across the Street Box"

- (ZB-os) Swing Thru, boys Run
1/2 Tag
1/2 Trade
1/2 Circulate
1/2 Right & Left Grand!

THE 1984 CALLER COACH SCHOOL

Next year's Coach School will have the usual staff (Brundage, Golden, Lane, Lasry, Mayo and Peters) and will be held April 19 thru 21, 1984 in Chicago -- after the 1984 Callerlab Convention. Write for details!

• NEW MOVEMENT (Experimental)

PERSEVERE (Bill Davis)How To Do It:

From parallel ocean waves, all Circulate 1/2 to form four momentary mini-waves (2 of these mini-waves -- those formed by the original infacers -- also form a 4-dancer ocean wave in the center). Those in the 4-dancer wave now Explode the Wave as the other mini-waves do a Turn Thru, step ahead and Fold in 180° to become the outsides of the final 8-Chain Thru formation. Those who Exploded become the insides.

Impressions:

The move has a kind of busy feel to it which some dancers seem to enjoy. We found it to be an interesting feature for a Plus Program workshop session. We also experimented with teaching the move by having all dancers Extend (momentary 3/4 Tag) and then as the centers Explode the Wave, we asked the others to face each other, Turn Thru and Fold In. The effect was identical and seemed for some dancers to be a bit easier to grasp. When called from a Zero Box OW, the choreographic effect of Persevere is to bring the dancers "across the street" (ZBow becomes a ZB-os). Note however, that the effect is "Technical" (insides/outsides interchange). Not too that it also is possible to apply the above definition to a Trade By formation.

Variation:

The author provides an obvious spin-off move: Persevere BUT.... in which those in the center wave are required to do some indicated move (other than Explode the Wave) such as Recycle, Swing Thru, Spin the Top, etc.

Choreography:

<u>From a Zero Box (ZB/Box 1-4)</u> Step to a Wave Persevere Right & Left Thru Dive Thru, Pass Thru	BOX ZERO (Technical)
<u>From a Zero Line (ZL/1P2P)</u> Pass the Ocean Persevere Pass Thru Trade By, Star Thru	LINE ZERO (Technical)
<u>From a Zero Box (ZB)</u> Square Thru 3/4, Trade By, T1/4 Follow Your Neighbor & Spread Persevere	GET-OUT

Persevere (continued)Sample Routines (from Normal OWs)

- 1-3 Pass the Ocean
Ping Pong Circulate
Extend
Persevere OB
Pass to the Center
Pass Thru (AL!) ZB
Touch 1/4
Follow Your Neighbor & Spread
Persevere ZB-os
Swing Thru
Spin the Top
Right & Left Thru
Cross Trail Thru
Pass your partner-find Corner, AL!
- 1-3 Pass the Ocean
Recycle
Pass Thru OPB
Swing Thru
Scoot Back
Persevere CB
Swing Thru
Boys Run
Girls Hinge
Diamond Circulate
Flip the Diamond OOB(ow)
Relay the Deucey OOB(ow)
Persevere OPB-os
Swing Thru
Turn Thru AL!

Featuring DBD Variations:

- 1-3 Square Thru ZB
Swing Thru
Persevere (1/2B)
Swing Thru OB-(ow)
Spin Chain the Gears OB-(ow)
Girls Trade
Recycle ZB-os
Touch 1/4
Follow Your Neighbor & Spread
Persevere (ZB) AL!

- 1-3 Square Thru ZB
Touch 1/4
Split Circulate (2W)
Persevere (1B)
Swing Thru (4W)
Persevere (3B)
Swing Thru
Walk & Dodge
Partner Trade CL-os
Slide Thru (ZB) AL!
- 1-3 Right & Left Thru
Square Thru
Sides Rollaway, 1/2 Sashay ... (4B)
Swing Thru
Scoot Back (1W)
Persevere (2B)
Swing Thru
Ends Circulate
4 Boys Run (AL!) ZL
Square Thru
Trade By
Star Thru OL
Pass the Ocean
Swing Thru
Boys Trade
Persevere (1/2B)
Right & Left Grand

SINGING CALL (Corner Progression)

Head 2 you Promenade, 1/2 way
 'round you go
Down the middle Square Thru, 4 hands
 you know
Touch 1/4, Follow Your Neighbor &
 Spread go 2 by 2
Persevere go 'round the set - everybody
 Allemande Left
Dosado your partner-go back to the
 Corner, Swing
Swing that pretty lady & Promenade
 that ring
...add 16-beat Tag

● MOVIN' DOWN THE MAINSTREAM

This month we feature a pot-pourri of Mainstream themes:

Leads Turn Back and...

- 1-3 1/2 Square Thru ZB-os
Swing Thru, boys Run
Tag the Line
Leads Turn Back and Star Thru.. (ØF)
Couples Circulate
Wheel & Deal
Touch 1/4
Centers Trade, centers Run
Tag the Line
Leads Turn Back and Swing Thru (IW)
Scoot Back
Boys Run EPL-os
Pass Thru, Wheel & Deal
Centers Pass Thru (ZB) AL!

Reverse Flutter Wheel

- 1-3 Square Thru ZB
Touch 1/4
Split Circulate
Boys Run, Reverse Flutterwheel .CL-os
Pass Thru
California Twirl
Reverse Flutterwheel EOL
Pass the Ocean
Recycle (ZB) AL!

Column Centers Walk & Dodge:

- 1-3 lead right
Circle to a line of 4 ZL
Square Thru 3/4
Courtesy Turn this girl & Rollaway
Touch 1/4, 8 Circulate
Lead girls only Run
Center 4 Box Circulate
Same 4 Walk & Dodge (4B)
Swing Thru, boys Run EOL-os
Touch 1/4, 8 Circ. Lead boys Run
Center 4 Walk & Dodge (ZB)...AL!

- 1-3 Pass Thru, Separate
Go 'round 1, line up 4 (1L)
Touch 1/4
Center 4 Walk & Dodge
Those who can Star Thru
The other 4 face in (4L)
All Touch 1/4
8 Circulate
Boys Run (ØP)
Boys only Zoom
All the centers Pass Thru (ZB) .. AL!

1/2 Sashayed Recycle:

- 1-3 Square Thru ZB
Swing Thru (1/2W)
Recycle (1/2B)
Touch 1/4
Scoot Back
Walk & Dodge
Partner Trade EOL
Pass the Ocean
Girls Trade
Swing Thru (1/2W)
Recycle (1/2B)
Pass Thru
Right & Left Grand!
- 1-3 Lead right
Circle to a line of 4..... ZL
Pass the Ocean
Swing Thru (1/2W)
Recycle (1/2B)
Square Thru...but on the 3rd hand...
Swing Thru
Swing Thru again
Boys Run
Bend the Line ZL
Right & Left Thru
Pass the Ocean
Swing Thru..... (1/2W)
Recycle (1/2B)
Square Thru...but on the 3rd hand...
Right & Left Grand!

• THE PLUS PLATEAU

As we did with this month's Main-stream material (on the preceding page), our Plus feature this month also spotlights a variety of choreographic themes:

Triple Scoot:

- 1-3 Lead right
Circle to a line of 4 ZL
Touch 1/4
8 Circulate
Triple Scoot
8 Circulate
Boys Run CB-os
Star Thru, Pass Thru
Bend the Line
Right & Left Thru
Rollaway, 1/2 Sashay
Touch 1/4
Triple Scoot
Girls Run
Right & Left Grand!
- 1-3 Square Thru ZB
Swing Thru, boys Run
Tag the Line - In (4L)
Touch 1/4
8 Circulate
Triple Scoot
Centers (only) Walk & Dodge
All Partner Trade & Roll RL-os
Pass the Ocean
Girls Trade
Linear Cycle EOL-os
Pass Thru, Wheel & Deal
Dixie Grand AL!

Single Circle to a Wave:

- 1-3 Square Thru ZB
Single Circle to an OW
Boys Trade, boys Run
Tag the Line
Girls Turn Back
Single Circle to an OW (1W)

Centers Trade (3W)
Split Circulate ZB(ow)
Single Hinge
Follow Your Neighbor AL!

- 1-3 lead right
Circle to a line of 4 ZL
Slide Thru
Single Circle to an OW
Boys Circulate, boys Run
Girls Hinge
Diamond Circulate
Boys Swing Thru, girls face in
Boys Extend, Run around that girl ..OL
Square Thru, Trade By
Single Circle to a Right & Left Grand!

Facing Diamonds:

- 1-3 Square Thru ZB
Swing Thru
Boys Hinge
Facing Diamonds, Diamond Circulate
Flip the Diamond (1/2F)
Boys Cross Run
Chain Down the Line EPL-os
Pass the Ocean, girls Hinge
Facing Diamonds, Diamond Circulate
Flip the Diamond (ØF)
Ferris Wheel, centers Pass Thru ..AL!
- 1-3 lead right, Circle to a line .. ZL
RL Thru, Dixie Style to an OW
Boys Hinge
Facing Diamonds, Diamond Circulate
Flip the Diamond, boys Cross Run (1/2LF)
Couples Circulate
Bend the Line
Box the Gnat, RL Thru ZL-os
Pass the Ocean
Spin Chain the Gears
Boys Run, Promenade
(all in sequence, all with partners)

● FOR THE A1 / A2 CALLER

Two important news items were reported by Callerlab's Advanced Committee this month: 1) the Committee has voted to officially divide the Advanced List into two separate programs (A1 and A2); and (2), they also voted to add "Cycle and Wheel" to the A1 Program. It is still a bit early to comment on all of the implications and ramifications of the Committee's action to divide the Advanced List into two separate Advanced Programs, so we'll focus, this month, on the new addition to the list:

CYCLE AND WHEEL

Definition: In any of the eight possible 3&1 lines, one of the ends will always be adjacent to a same-facing dancer (call them a "pair"), and the other end will always be adjacent to a dancer facing in the opposite direction (mini-wave). On the call to Cycle and Wheel, the pair dancers will do a Wheel and Deal as the mini-wave dancers will do a Recycle. The action ends in an 8-Chain Thru, Double Pass Thru, or Completed DPT -- depending on the starting formation.

Formation Note: A sight caller should be aware that from 3&1 lines in which the ends are facing in opposite directions (versions a, b, c, and d as shown in our earlier examination of 3&1 lines -- see page 1054) will always produce an 8-Chain Thru formation; and that 3&1 lines in which both ends are facing out (e and f) will produce a Double Pass Thru formation; while 3&1 lines in which both ends are facing in (g and h) produce a Completed Double Pass Thru formation.

Background: You may recall that this move was originally called "Destroy the Line" by its authors (Ron Schneider and Dick Bayer) -- a name that apparently posed some problems for a lot of callers. Somewhere along the line the name was changed -- informally (nobody officially voted on it), but nonetheless effectively -- to Cycle and Wheel. It is also interesting to note that it has also been decided to call the move Cycle and Wheel (rather than Wheel and Cycle). The reason for this is that the term "Wheel and..." has been on the C-1 list for some time and, in that context, a command to Wheel and Cycle would have an entirely different definition.

Comments: We suspect that the Advanced Committee's vote to add Cycle and Wheel to the A1 List (it is the last move on the new list) was prompted, in large measure, by a feeling (probably true) that Advanced callers tend to find themselves in 3&1 lines more often than MS or Plus callers and that it was therefore considered useful to have a move on the list that -- by definition -- starts from that formation. We further suspect that the end result of the Committee's action will be to encourage Advanced callers to both generate and use even more 3&1 choreography. Actually, the move greatly enhances an Advanced caller's opportunity to develop new choreography. There are 8 different 3&1 line formations -- you can call the move from both parallel 3&1 lines and from side-by-side (Tidal) 3&1 lines -- and there are several different possible end-up formation -- all of which provides an Advanced caller with a treasure chest of workshop material. The easiest version to teach is probably from 3&1 lines ending in an 8-Chain Thru formation. Note the sample routines on the next page:

(more on next page)

Cycle and Wheel (continued)Sample Routines (A-1)

- 1-3 Pair Off ZB
 Right & Left Thru OB-os
 Swing Thru
 Boys Run
 4 girls Walk & Dodge (3&1a)
Cycle and Wheel RB-os
 Touch 1/4
 Follow Your Neighbor & Spread
 Girls Trade
 Girls Run
 4 boys Walk & Dodge (3&1a)
Cycle & Wheel (1/2B)
 Swing Thru
 Recycle (ZB) AL!
- 1-3 Right & Left Thru
 Touch 1/4 & Spread (3&1d)
Cycle and Wheel (2B)
 Star Thru
 Crossover Circulate
 4 boys Walk & Dodge (3&1a)
Cycle and Wheel (1/2B)
 Swing Thru
 Girls Trade
 Recycle
 Veer Left
 Turn & Deal
 Right & Left Grand...but on the
 3rd hand, Promenade!
- 1-3 Right & Left Thru
 Pass the Ocean, girls Trade
 Chain Reaction
 Boys Trade, boys Run
 Bend the Line
 RL Thru & Rollaway
 Pass Thru
 Centers only Chase Right (3&1e)
Cycle & Wheel (1/2P)
 Centers Square Thru 3/4
 The other boys Run
 Centers In, Cast Off 3/4 (3&1c)
 Acey Deucey (3&1b)

Cycle and Wheel (1B)

Star Thru
 Couples Circulate
 Cast a Shadow
 Right & Left Grand!

Sample Routines (A-2)

- 1-3 Pair Off ZB
 Swing Thru
 Switch the Wave
 Bend the Line, Star Thru
 Veer Left, Couples Circulate
 Bend the Line EPL
 Slide Thru, Touch 1/4
 Scoot & Weave
 Girls Run, 4 boys Walk & Dodge (3&1a)
 Inroll Circulate (3&1d)
Cycle & Wheel (2B)
 Pass & Roll Your Neighbor...
 and Spread
 Trade Circulate AL!
- 1-3 Pair Off
 Swing Thru, boys Run
 Bend the Line
 Right & Left Thru EOL
 Touch 1/4
 Split Transfer the Column
 Centers Slip, centers Run
 Bend the Line (1L)
 Swing Thru
 Switch to a Diamond (pt.topt.diams.)
 Diamond Circulate
 Cut the Diamond
 Very end boys only Run(Tidal 3&1)
Cycle & Wheel (1/2L)
 Arky Star Thru
 All Pass Thru
 Right & Left Grand!

• SIGHT CALLER'S NOTEBOOK

BUILDING PROGRAM VARIETY (Part 7: Fractionalization)

For the past six issues, this series of articles has sought to demonstrate how a sight caller may achieve a significant measure of program variety by the artful manipulation of dancer formations and their associated boy-girl arrangements. And while formation variety probably represents the easiest way for a sight caller to regularly provide his dancers with interesting and varied program material, it is by no means the only way.

Another way for a caller to develop program variety is to find ways to fractionalize certain familiar square dance calls. While the concept of fractionalization must, from a purely historical standpoint, be regarded as a fairly recent choreographic development, it is nevertheless also true that as far as a modern caller is concerned, the idea has been with us for quite some time.

Probably the earliest example of fractionalization came many years ago when some unknown caller discovered that it was possible for the dancers to Promenade $1/2$ way around the outside and we've been doing it ever since. (It is interesting to note that we now also Promenade $3/4$ of the way around the outside with some regularity.) Many other examples come quickly to mind. Weeks after Bill Hansen invented the Square Thru back in 1957, someone else discovered that it was also possible to $1/2$ Square Thru, $3/4$ Square Thru, Square Thru 5 hands, 6 hands, etc. That same year, Ed Epperson developed the idea of an 8-Chain Thru and before the year was out, we were all also calling Eight Chain 6, Eight Chain 4, Eight Chain 3, etc. Similarly it wasn't long after Will Orlich created a Tag the Line in 1969 that someone else figured out that we could then also do a $1/2$ Tag or a $3/4$ Tag the Line as well.

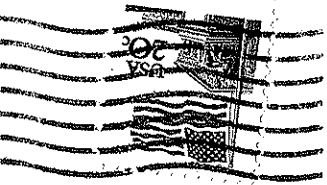
The above examples illustrate fractional concepts which, by virtue of their continued use by callers throughout the activity, soon became an accepted and more or less standard part of what we now identify as our Mainstream Program. It is, in other words, no longer necessary for a caller to have to workshop those concepts before he uses them and every MS dancer knows what is expected of him or her in a $3/4$ Square Thru or a $1/2$ Tag or an 8-Chain 3, etc. Other fractional variations are nevertheless possible and such variations represent still another way for a modern sight caller to generate program variety. While some fractional concepts may first require a caller to do a bit of preliminary workshoping, the degree of dancer interest they achieve are often well worth the effort. The examples below are intended to provide a sight caller with fractional ideas that he may use while calling extemporaneously. They are, however, presented as complete routines in order that non-sight callers may also use them.

Circulate $1-1/2$ (from columns)

- 1-3 Square Thru, Swing Thru
Boys Run, Bend the Line
RL Thru, Touch $1/4$
8 Circulate $1-1/2$
2 center boys Trade & Spread apart
Girls Cast right $3/4$
2 center girls Cast Left $3/4$
Recycle with the guy you meet
Outsides Bend In, centers Square Thru $3/4$, AL
- From a Zero Line (ZL/1P2P):
Touch $1/4$, 8 Circulate $1-1/2$
Center 6 Circulate $1-1/2$
4 Girls Circulate $1-1/2$
2 (very) center girls Hinge
4 by 4 Bend the Big Line
Star Thru, Zoom
Centers Square Thru $3/4$, AL!

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Circulate 1-1/2 (from Ocean Waves):

- Allemande Left, pass your partner
Promenade the right-hand girl
1-3 Wheel Around, Square Thru 3/4
Courtesy Turn this girl
Dixie Style to an OW, Left Swing Thru
8 Circulate 1-1/2
Girls Run around your boy, Promenade
(all with partner, all in sequence)
- 1-3 Square Thru, RL Thru
Dive Thru, Zoom
Centers Pass Thru, Swing Thru
Girls Circulate, boys Run
Bend the Line, Right & Left Thru
Dixie Style to an OW
8 Circulate 1-1/2, AL!
- 4 ladies Chain, Promenade
1-3 Wheel Around, RL Thru
Flutterwheel, Pass the Ocean
Scoot Back
- Swing Thru
Boys Circulate 1-1/2
Girls Cast Left 3/4
Center girls Cast right 3/4
With this boy Wheel & Deal
The other girls Run
With that boy Bend in, all AL!
- 1-3 Square Thru, Swing Thru
Boys Run, Couples Circulate
Bend the Line, RL Thru
Pass the Ocean, Swing Thru
8 Circulate 1-1/2
Go Right & Left Grand!
- 1-3 Square Thru, Touch 1/4
Split Circulate 1-1/2
(check diamonds) Diamond Circulate
Flip the Diamond, girls Trade
Girls Run, boys Trade
1/2 Tag-Right, AL!
(more fractions next month)

choreo



BREAKDOWN

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OCTOBER 1983

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WHAT'S HAPPENING?

While our normal policy has generally been to feature and spotlight one new experimental command in each issue of these notes, there have been times when we have found it advisable to feature no new movements whatsoever and to concentrate instead on exploring some of our existing moves. There have, on the other hand, also been times when we have found it useful to feature two new experimentals in a single issue -- and this is one of those times! The moves are Boxcar and Anything (Jack Lasry), and Top the Diamonds (Gene Trimmer). We also find it interesting to observe that the

authors of both of our feature moves this month are themselves the editors and publishers of their own successful caller's note service.

Here are some of the other experimentals we looked at this month:

CROSSCUT (Jack Berg) From back-to-back lines of 4, end dancers Cross Fold as the centers Sashay to end the action in an 8-Chain Thru formation.

CROSS SCOOT TO A COLUMN (Fred Koning) From parallel 2-faced lines, the infacing center steps forward as the infacing end falls in behind and each single file twosome forms a momentary Box Circulate foursome in the center. Simultaneously, the outfacing couple does a 1/2 Circulate and, without stopping, the outside dancer Runs (to form a min-wave) and this mini-wave now does a Hinge. The Box Circulate foursome in the center, meanwhile, does a Scootback to end the action in columns.

FAN THE DECK (Bill Davis) From parallel ocean waves, centers Cast 3/4 by inside hands as the ends Circulate 1/2. The 6-hand ocean wave now does a Grand Swing Thru and the center diamond does a Diamond Circulate. Those who can now turn left 3/4 as the others move up to end in parallel waves again.

What's Happening? (continued)

ROTATE THE HOURGLASS (Richard Dinkel) From an Hourglass formation, the diamond centers Trade and Spread apart as the diamond points Slide together and Trade (Squeeze). Simultaneously, the Hourglass points all do a Counter Rotate to end the action in another Hourglass.

SPIN TRADE THE DEUCEY (Tom Tarleton) From an allowable formation, all dancers Cast Off 3/4 and then do a Trade the Deucey.

SWING & SWAY: From parallel ocean waves: Ends turn adjacent center 1/2 and new centers Cast 1/4 by inside hands to form a 4-dancer wave across the center. The new ends now Circulate 1/2 as the (very) centers of the wave across the center Hinge to form a momentary 2-faced line with 2 of the ends. This 2-faced line does a Wheel & Deal in the center as the other 4 Pass Thru and individually face in to end the action in a Double Pass Thru formation.

CALLER COACH SCHOOL

The 1984 School will be held in Chicago on April 19 thru 21, 1984 -- immediately after the Callerlab Convention (and in the same facility).

The staff consists of the activity's most well-known caller coaches:

Al Brundage
Cal Golden
Frank Lane
Jack Lasry
Jim Mayo
Bill Peters

Write for details !!!

● SHARE THE WEALTH

Subscriber Dave Hobaugh sent in a couple of get-outs using the new MS QS move Ripple (see page 1494 for our current spotlight on this move):

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

- Swing Thru, boys Run
Bend the Line
Right & Left Thru (EOL)
Pass the Ocean Swing Thru
Explode & Ripple, AL!
- Swing Thru, boys Run
Bend the Line
Right & Left Thru (EOL)
Pass Thru
Wheel & Deal, Zoom
Centers Pass Thru
Ripple
Go Right & Left Grand!

Steve Minkin submits a theme routine featuring Explode and

- 1-3 Pass the Ocean
Explode & Star Thru
Pass Thru, Single Circle to a Wave
Swing Thru
Explode & Right & Left Thru
Grand Swing Thru - Double!
Explode and Single Circle to a Wave
Swing Thru
Explode and Grand Swing Thru
Pass Thru
Tag the Line - In
Pass the Ocean
Swing Thru - Double
Explode & Cross Trail Thru, AL!

And finally, Bob Southern passed along this get-out from a Zero Line:

- Right & Left Thru, Pass the Ocean
Swing Thru, Boys Cross Fold
Right & Left Grand!

• NEW MOVEMENT (Experimental)

BOXCAR AND (Anything) Jack LasryHow To Do It:

From parallel two-faced lines, outfacing couples Wheel & Deal as infacing couples form a single file twosome by having the inside dancer (belle) step forward and the outside dancer (beau) fall in directly behind and, without stopping, each single file twosome extends to form a (momentary) Box Circulate foursome in the center. This foursome now takes the "anything" command (Walk & Dodge, Scoot Back, Hinge, Trade, etc.)

Impressions:

This turned out to be a very versatile call with obvious applications as any Callerlab Program. Callers may easily custom-tailor the action to a particular Program by selecting the appropriate "anything" commands (Boxcar & Walk & Dodge=MS, Boxcar & Follow Your Neighbor=Plus, etc.) It is, of course, also possible to provide additional variety within a give Program through the use of standard DBD practices, i.e., by calling the move from various 2-faced line arrangements, as well as from left-facing 2-faced lines. Note too, that from a Zero Box, Swing Thru/boys Run, Boxcar & Walk & Dodge brings the dancers "across the street" (ZB becomes ZB-os and vice versa).

Choreography:

<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru, boys Run Boxcar & Walk & Dodge Square Thru 3/4, Trade By	<u>BOX ZERO</u> (True)
<u>From a Zero Box:</u> Right & Left Thru Dive Thru, Pass Thru RL Thru, Veer Left <u>Boxcar & Walk & Dodge</u>	<u>BOX ZERO</u> (True)
<u>From a Zero Line (ZL/1P2P)</u> Pass the Ocean Swing Thru Boys Trade, boys Run Boxcar & Trade & Roll Allemande Left	
<u>From a Zero Line:</u> Pass the Ocean Swing Thru Boys Trade, boys Run Boxcar & Scoot Back Those boys Run Centers Square Thru 3/4 Allemande Left	

Get Outs:

Boxcar And... (continued)Sample Routines (MS Program)

- 1-3 Square Thru ZB
Swing Thru, boys Run (ØF)
Boxcar & Walk & Dodge ZB-as
Right & Left Thru, Veer Left (ØF)
Boxcar & Walk & Dodge (ZB) ... AL!

- 1-3 Square Thru ZB
Swing Thru
Boys Trade, boys Run (ØF)
Boxcar & Scootback
Center 4 Walk & Dodge (3B)
Swing Thru, Scootback
Boys Run CL
Pass the Ocean
Girls Trade, Recycle (AL!) ZB
Veer Left
Couples Circulate (ØF)
Boxcar & Walk & Dodge (ZB) AL!

Sample Routines (Plus Program)

- 1-3 Square Thru ZB
Swing Thru, boys Run (ØF)
Boxcar & Follow Your
Neighbor & Spread
Those girls Trade, Recycle
Same 4 Cross Trail Thru, Separate
Go 'round 1, line up 4 ERL
Touch 1/4
Coordinate, Couples Circulate... (ØF)
Boxcar & Trade & Roll
Same 4 Pass the Ocean
Ping Pong Circulate
Center girls Trade, Recycle
Same 4 Sweep 1/4
Cross Trail Thru AL!

- 1-3 Square Thru ZB
Right & Left Thru, Swing Thru
Boys Run (ØF)
Boxcar & Box Circulate
Those who can Star Thru
The others face In (3L)

Girls Load the Boat

- Boys Square Thru (2B)
- Star Thru (ØF)
- Boxcar & 4 girls Pass Thru
Center 4 Touch 1/4
4 girls Run AL!

Sample Routine (A2 Program)

- 1-3 Lead right, circle to a line .ZL
Right & Left Thru, Pass the Ocean
Swing Thru, Switch the Wave... (ØF)
Boxcar & Split Transfer
Same boys Run & Pass the Ocean
Chain Reaction
Boys Run (ØF)
Boxcar & 1/4 Thru
Boys Run, Turn & Deal
Same 4 Slide Thru (ZB) AL!

Sample Routine (DBD)

- 1-3 Square Thru, Swing Thru
Boys Run, Bend the Line
Right & Left Thru EOL
Pass the Ocean, girls Trade
Girls Run
Boxcar & Walk & Dodge
Swing Thru, Recycle ORB
Swing Thru, boys Run
Ferris Wheel & Spread (1L)
Pass Thru, Tag the Line-Right .. (2F)
Boxcar & (boys) Peel Off
4 boys Wheel & Deal, Zoom
4 girls Pass Thru, Star Thru ... (ØLF)
Boxcar & Walk & Dodge (ZB) .. AL!

SINGING CALL (Corner Progression)

Head 2 Promenade 1/2 way
Down the center Square Thru 4
Dosado, make an OW, Swing Thru
Boys Run, Boxcar & Walk & Dodge
Swing the Corner lady, Promenade
...add 16-beat Tag

NEW MS-QS MOVE

RIPPLE

We suspect that most of you are by now already aware that Callerlab's MSQS Committee has chosen Curley Custer's "Ripple" as it's move for the final quarter of 1983. If you haven't already seen the definition, here it is:

Ripple: Facing dancers join hands and Circle 1/2 way and, without stopping, drop hands and Pass Thru to end the action back-to-back.

Ripple In (Out, Right, Left, etc.) Facing dancers do the Ripple action as above and then individually turn 1/4 in the indicated direction.

From an 8-Chain Thru formation, Ripple Right produces RH OWs, Ripple In produces facing lines. From facing lines, Ripple Right produces RH columns, Ripple In produces a DPT formation.

Here are some sample routines (all MS):

- 1-3 Square Thru ZB
Ripple (1/2T)
 Centers Only Ripple
 Centers In
 Cast Off 3/4 (1/2L)
Ripple AL!

- 1-3 Ripple-In (3P)
 Same 4 Turn Thru (AL!) ZB
 Split 2, Separate
 Go 'round 1, line up 4 (1/2L)
Ripple-Right (OC)
 8 Circulate
 Boys Run
 Star Thru ZL-os
 Cross Trail Thru AL!

- 1-3 Square Thru ZB
Ripple-Right (2W)
 Scoot Back
 Swing Thru

Centers Run

Bend the Line (1L)

Pass Thru

Wheel & Deal

4 girls Pass Thru

Ripple-Right ZB(ow)

Girls Trade, Recycle

Veer Left, Wheel & Deal AL!

- 1-3 Square Thru, Sides Rollaway (4B)

Ripple-In (1L)

Star Thru, centers Ripple-Right

Same 4 Scoot Back

Walk & Dodge

Cloverleaf

Double Pass Thru

Leaders Turn Back (4B)

Ripple-In (1L)

Star Thru, centers RL Thru

Swing Thru, Turn Thru AL!

- Quickie Get-Out:

It is useful to know that from any Zero Box set-up (ZB/Box 1-4), you can call "Ripple to a Right and Left Grand!"

- Singing Call Routine:

(Corner Progression)

Head 2 Promenade go 1/2 way

Down the middle, go RL Thru

Same 4 Square Thru, others Rollaway

Same Sex Ripple In 1 say

Star Thru, center 2 Square Thru 3

Swing that Corner girl & Promenade

...add 16-beat Tag

• THE PLUS PLATEAU

THEME TIPS

When working up a "Theme Tip" callers typically tend to assign a particular call to serve as the basic idea they plan to explore in that particular patter presentation. And while there is nothing wrong with that principle (we all do it all the time), it is not, on the other hand, the only way in which a caller may develop a choreographic theme. It is possible, for example, to generate a workable theme by calling a common command from an unusual or unexpected formation or arrangement. This concept is illustrated in the routines below in which an interesting theme is developed by setting up columns and then having the centers (only) do a Walk & Dodge to produce back-to-back couples standing between mini-waves -- a formation the dancers don't find themselves in all that often. Take a look:

- 1-3 Lead right
 Circle to a line of 4 ZL
 Touch 1/4
 8 Circulate (1/2C)
 Centers Walk & Dodge
 4 girls Pass Thru
 Centers Walk & Dodge
 Centers In, Cast Off 3/4 EOL
 Pass Thru
 Tag the Line - Right
 Ferris Wheel & Spread AL!
- 1-3 Square Thru ZB
 Swing Thru
 Tag the Line - In (4L)
 Touch 1/4, (4C)
 4 boys Walk & Dodge
 Those who can Slide Thru
 The other 4 face in (1/2L)
 Turn & Left Thru ECL-os
 Pass the Ocean
 Girls Trade, girls Run
 Tag the Line - In (3L)

Touch 1/4 (3C)
 4 girls Walk & Dodge
 Those who can Slide Thru
 The other 4 face in CL
 Star Thru, Veer Left
 Ferris Wheel
 Center 4 Right & Left Thru
 Everybody Rollaway
 Dixie Grand - 4 hands
 Right & Left Grand!

- 1-3 Pass Thru, Separate
 Go 'round 1, line up 4 (1L)
 Touch 1/4 (1C)
 Center 4 Walk and Dodge
 All Partner Trade & Roll ERL
 Right & Left Thru, Flutter Wheel
 Pass Thru, Wheel & Deal & Spread
 Touch 1/4 (1C)
 Center 4 Walk & Dodge
 Same 4 Chase Right (ØC)
 Coordinate
 Couples Circulate
 Boys Fold, Right & Left Grand!
- 1-3 Lead right, Veer Left
 Bend the Line
 Right & Left Thru ZL
 Rollaway, 1/2 Sashay (1/2L)
 Touch 1/4 (1/2C)
 Center 4 Walk & Dodge
 4 girls Pass Thru & face in
 Boys (only) Track 2
 4 girls Ferris Wheel & Touch 1/4
 All ferris Wheel
 Centers Square Thru 3/4 AL!

• NEW MOVEMENT (Experimental)

TOP THE DIAMONDS (Gene Trimmer)How To Do It:

From trailing center-to-center diamonds (NOT from facing diamonds!), the the (very) centers of the wave across the set Single Hinge as the infacing points Extend to meet them to form a momentary wave in the center. This wave now does a Spin the Top. Simultaneously, the ends of the original wave across the set and the outfacing point dancer move forward in single file 1/4 of the way around the outside of the set where the individually turn to face into the middle. The action ends in a 1/4 Tag formation.

Impressions:

We provided the definition for this movement last month in our "What's New" department. The word we get, however, is that it is seeing a lot of action around the workshop circuit so we thought it might be a good idea to take another look at it...and we're glad we did. The action is smooth and forward flowing and who knows.... it might just turn out to be the popular alternative to Flip the Diamond that every Plus Program caller seems to be searching for.

Choreography:

<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru, boys Run Girls Hinge Diamond Circulate <u>Top the Diamonds</u> Extend the Tag Recycle, RL Thru	<u>BOX ZERO</u> (True)
<u>From a Zero Box</u> Swing Thru, boys Trade Boys Run, girls Hinge Diamond Circulate <u>Top the Diamonds</u> Ping Pong Circulate Centers RL Thru, Pass Thru	<u>BOX ZERO</u> (True)
<u>From a Zero Box (Ocean Wave)</u> Single Hinge Split Circulate 1-1/2 Diamond Circulate <u>Top the Diamonds</u> Extend the Tag Girls Trade	<u>WAVE ZERO</u> (True)

Sample Routines:

- 1-3 Lead Right
- Circle to a line of 4 ZL
- Touch 1/4
- Coordinate
- 4 girls Scoot Back
- Same girls Hinge
- Diamond Circulate (1/2D)
- Top the Diamonds (ØQ)
- Center Girls Run
- Tag the Line
- Boys go left, girls go right
- Go 'round 1, line up 4 (1L)
- Pass Thru
- Tag the Line-Right (2F)
- Centers Hinge..... (2D)
- Diamond Circulate (3D)
- Top the Diamonds (4Q)
- Center girls Trade
- Recycle, Zoom
- Centers Touch 1/4, Scoot Back.. AL!

- 1-3 lead right
- Circle to a line of 4 , Touch. 1/4. (ØC)
- 8 Circulate 1-1/2
- Girls Trade and Spread apart
- 4 Boys Diamond Circulate
- 4 boys Flip the Diamond (1/2D)
- 2 Diamonds Diamond Circulate... (0/D)
- Top the Diamonds (1/2Q)
- Center Boys Trade
- Extend the Tag (1/2W)
- Boys Trade, boys Run
- Girls Hinge, Diamond Circulate.. (1/2D)
- Top the Diamonds (ØQ)
- Centers Recycle, Pass Thru (ZB) AL!

Head 2 Square Thru, 4 hands you go
RL Thru & Veer Left I say
Girls Hinge, Diamond Circulate
Top the Diamonds Joe
When you're done Extend the Tag
that way
Girls Cross Fold, Swing that corner man
AL, come back & Promenade
...add 16-beat Tag

• SIGHT CALLER'S NOTEBOOK

BUILDING PROGRAM VARIETY (Part 8, More on Fractions)

As noted last month, a sight caller can get a lot of interesting programming mileage through the careful use of fractions. Most of the routines we used to illustrate this idea last month involved fractional concepts that did not require a caller to workshop them first. However, since it is possible to legitimately fractionalize many of the common and/or popular calls on any given Callerlab Program list, a caller may also want to consider using such concepts even in cases where a certain amount of preliminary workshop activity will obviously be required. Consider the fractional possibilities in the following calls:

Zoom: A Zoom may be called to any single file twosome where it is possible to identify an outside direction and requires the leader to roll out a full 360° to take the place of the trailer as the trailer steps forward to take the place of the leader. Thus, in a $1/2$ Zoom, each dancer does exactly $1/2$ of the total action, i.e., the leader rolls out 180° as the trailer steps forward $1/2$. The result of a $1/2$ Zoom is a mini-wave -- a RH Box of 4 produces LH waves, a LH Box produces RH waves; called from a foursome in which one couple is behind another couple with all facing the same way (each foursome in a DPT, for example) the result is an inverted line formation.

Recycle: From any ocean wave, a Recycle may be considered as having 3 parts: (1), centers Fold behind the adjacent end, (2), the resulting single file twosomes move forward and toward the center in single file to form a momentary Box Circulate foursome, and (3) each dancer individually turns in $1/4$ to end as facing couples or pairs. This makes it possible to call a $1/3$ or $2/3$ Recycle.

Load the Boat: This call is often considered to have 4 separate actions. From facing lines of 4, (1), Ends Circulate 1 place as centers Pass Thru, (2), ends Circulate another place as centers turn $1/4$ out, (3), ends Circulate another place as centers Partner Trade, and (4), ends turn $1/4$ in as centers Pass Thru. It is thus possible to call a $1/4$, $1/2$ or $3/4$ Load the Boat.

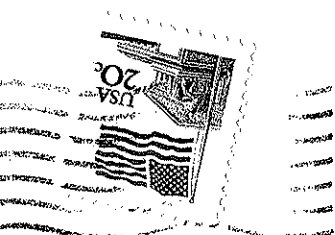
Scoot Back: If, from an appropriate OW formation we define Scootback as infacers Extend, Turn Thru and Extend while the outfacers Fold or Run 180° into the adjacent spot, then a $1/2$ Scootback would require the infacers to Extend and do a $1/2$ Turn Thru (Hinge) as the outfacers Fold 90° or $1/2$ way into the vacated dancers spot. From parallel OWs a $1/2$ Scootback produces 2-faced lines.

Many other fractional possibilities can obviously also be developed. From a static square, for example, we can call Side Face Grand Square - 6 steps only to produce facing lines of 4. And how about a call to "Touch $1/8$ ". From a zero/normal 8-Chain Thru formation this could be seen as producing a formation in which an ocean wave is standing between mini-waves. Of course the thing we all need to remember is that when we program this kind of choreography, we will rarely be able to count on our dancers being able to do these fractional commands "cold turkey" and some workshoping will almost always be necessary. With this in mind, however, the use of such rarely-called fractions can often be used to good effect. Just be careful how and where you use them.

You'll find a handful of routines using the above concepts on the next page:

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Fractions (continued)

- Sides face, Grand Square - 3 steps . CL
Left Touch 1/4
Each box of 4, 1/2 Zoom
Girls Trade, Recycle (ZB) AL!
- 1-3 lead right, Veer Left
Bend the Line, Slide Thru
Touch 1/8
Center wave Swing Thru Double
Outsides Trade & Roll & Slide Thru . (ØQ)
Ping Pong Circulate
Center wave Hinge
Same 4 1/2 Scootback
Same 4 Wheel & Deal
Touch 1/4, boys Run
Allemande Left, RL Grand
On the third hand Promenade
(original partner and all
in sequence).
- 1-3 lead right, circle to a line ZL
Load the Boat but centers only
go 3/4 (ØQ)
- Centers Recycle
All Double Pass Thru
1/2 Zoom
Ends only 3/4 Load the Boat
Center boys Run
Same 4 Scootback 1-1/2
Centers 1/2 Tag the Line (2F)
Ferris Wheel, boys Pass Thru
Star Thru, Ferris Wheel, Zoom
Centers Square Thru 3/4 AL!
- 1-3 RL Thru, Pass the Ocean
Extend the Tag
2/3 Recycle (2W)
Boys Run
Pass the Ocean
Scootback 1-1/2 (2W)
Centers Trade, 2/3 Recycle ... ORB-os(ow)
Recycle three-thirds! (ZB) ... AL!

choreo



BREAKDOWN

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NOVEMBER 1983

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WHAT'S HAPPENING?

We are often asked why we are sometimes unable to announce the selection of a Callerlab QS call until we are well into the particular quarter for which a given movement has been designated. There are a number of reasons.

First, all of the applicable square dance publications have agreed to refrain from announcing QS selections until Callerlab has officially notified it's own membership. Second, our own mid-month publication date (usually around the 10th of the month) sometimes means that we "hit the

streets" with a QS announcement a week or two after the announcement has appeared in publications who publish around the first of the month. And finally, although it happens very rarely, Callerlab's press releases sometimes reach us after we have already gone to press with a particular issue. Rest assured, however, that we regularly exert every effort to pass along the QS announcements as soon as they are available -- or we are permitted to do so.

The word we get is that Ripple has been getting a lot of workshop action and the new Plus QS move "Spin Chain & Exchange the Gears" is also getting a lot of attention. Here's the new ideas we looked at this month:

CHUG ON DOWN (Jack Berg) From columns, all 1/2 Circulate, very ends Promenade 1/4 as the other 6 do a Triple Trade. The center 2-faced line now Bends the Line as the other four Hinge and Slide together to end the action in a 1/4 Tag formation.

COLLAPSE THE COLUMN (Vicki Woods-Antrim) From a Magic Column, all Magic Column Circulate 1-1/2; column of 6 Magic Column Circulate 1/2; Column of 4, 1/2 Scoot Back; center 4 do a Wheel & Deal as outside Single Wheel to end in parallel 3x1 lines.

(more on next page)

What's Happening? (continued)

CUT Anything: From formations with four identifiable insides and four identifiable outsides, outsides Slide together and Trade as the insides Circulate the 8-dancer formation by moving into the positions formerly occupied by the outsides.

DIXIE HOURGLASS (Victor Ceder) From facing lines of four, all Dixie Style to an ocean wave and, without stopping, centers do a 1/2 Box Circulate as ends do a U-Turn Back to end the action in an Hourglass formation.

DIXIE INTERLOCK: From facing lines of four, all Dixie Style to an Ocean Wave and, without stopping, centers do a 1/2 Scoot Back as the ends do a U-Turn Back. The action ends in an interlocked Diamonds formation.

FLIP THE ANYTHING: From various allowable formations, ends (points) Flip into the nearest center position as the other four dancers Circulate into the positions vacated by the Flippers.

LICKETY - SPLIT: From columns, parallel ocean waves and other allowable formations, end dancers do a Split Circulate as the center dancers do a Split Counter Rotate. Ends in various formations depending on the starting formation.

OFFSET AND LOAD (Jack Berg) From facing lines of four, the ends turn back (toward the outside a full turn (behind the centers) and then Roll to end up facing out. Simultaneously, the centers Pass Out to form momentary lines facing out. From here all now Partner Trade to end the action in facing lines.

PASS THE WORD - RIGHT/LEFT (Bo-Bo Pike). From parallel 2-faced lines, the outfacing couples Wheel and Deal as the infacing couples do a 1/2 Tag Right or Left as indicated. Pass the Word-Right produces an 8-Chain Thru formation and Pass the Word-Left produces a Double Pass Thru formation.

RUN THE TAG : From a variety of allowable formations, centers Run as new centers do a Partner Tag with each other and then take a facing direction (Right-Left, in-out, etc.) . If there is no facing direction given by the caller, centers would remain back-to-back.

SLANT ANYTHING: From parallel two-faced lines, infacing couples Veer in to become facing couples in the center. Without stopping the centers now take the "anything" call as the outfacers take a follow-up call.

STAR CRUISE (Jack Berg) From parallel lines in which centers face in, centers make a left-hand 4-hand star and turn the star one-half and, without stopping, they then face in. Simultaneously, the end dancers Circulate 2-positions around the outside.

• NEW MOVEMENT (Experimental)

MOTOR CYCLE (Bill Davis)How To Do It:

From parallel 3x1 lines, dancers in the mini-wave Recycle and Veer (in the direction of the existing body flow) as the "couple" dancers do a Couples Circulate. Note that this definition also allows the movement to be called from parallel 2-faced lines or ocean waves.

Impressions:

By varying the formations and the arrangements from which it is called, a caller can effectively custom-tailor the choreographic difficulty of the call in order to suit the particular tastes and abilities of his dancers. We noted a very enthusiastic dancer response when we called the movement from the more or less standard 3x1 line formations, i.e., girls Walk & Dodge from normal 2-faced lines. Some dancers have even responded by shouting "Vroom-Vroom" as they performed the action of the call. Bear in mind, however, that the dancers ability to do the call easily from other-than-normal arrangements -- or from the full spectrum of allowable 3x1 lines -- will very largely depend upon how readily they are able to dance other-than-normal Recycles.

Choreography:

<u>From a Zero Box (ZB/Box 1-4)</u> Swing Thru, boys Run 4 girls Walk & Dodge <u>Motor Cycle</u> Boys Circulate, girls Trade Bend the Line - Right & Left Thru Star Thru	<u>BOX ZERO</u> (Technical)
<u>From a Zero Box (ZB/Box 1-4)</u> Touch 1/4 Scoot Back Center Boys (only) Run <u>Motor Cycle</u> Bend the Line Right & Left Thru, Slide Thru	<u>BOX ZERO</u> (True)
<u>From a Zero Line (ZL/1P2P)</u> Pass the Ocean, girls Trade Recycle, Veer Left 4 girls Walk & Dodge Same Girls Partner Trade <u>Motor Cycle</u> Girls Circulate Bend the Line	<u>LINE ZERO</u> (Technical)

(Motor Cycle (continued))Sample Routines (Easy)

- 1-3 Square Thru ZB
Swing Thru, boys Run
Girls Walk & Dodge
Motor Cycle
Boys Circulate, girls Trade
Same girls Walk & Dodge
Same girls Trade
Motor Cycle
Couples Circulate
Chain Down the Line OL
Pass Thru, Wheel & Deal
Centers Star Thru, back away
Other 4 Lead Right (ZB) ... AL!
- 1-3 Lead Right, Veer Left
4 girls Walk & Dodge
Motor Cycle
Couples Circulate
Bend the Line
Right & Left Thru CL-os
Slide Thru (AL!) ZB
Touch 1/4
Scoot Back
Center boys (only) Run
Motor Cycle
Bend the Line
Pass the Ocean, girls Trade
Recycle (ZB) AL!
- A Bit Tougher:
- 1-3 Lead right, circle to a line - ZL
Square Thru, Trade By
Star Thru, RL Thru OL-os
Pass the Ocean
Swing Thru, boys Run
Tag the Line-In (4L)
Touch 1/4, 8 Circulate Double ... (3C)
4 girls Walk & Dodge
Centers In, Cast Off 3/4
Motor Cycle (ØF)
Tag the Line-Right
4 boys Walk & Dodge
Motor Cycle, Couples Circulate
1/2 Tag the Line, boys Run (ZL) .. AL!
- 1-3 Cross Trail Thru, Separate
Go 'round 1, line up 4
Right & Left Thru RL
Pass the Ocean, Swing Thru
Boys Run, Tag the Line-Right
Boys Hinge, Diamond Circulate
4 girls Swing Thru
Same girls Explode the Wave (3x1)
Motor Cycle
Vend the Line, Pass Thru
Tag the Line-Right
Centers Walk & Dodge
Motor Cycle (2F)
Couples Circulate
Bend the Line, Star Thru
Centers Pass Thru (ZB) AL!
- Tougher Still:
- 1-3 Pass Thru, Separate
Go 'round 1, line up 4
Pass Thru, Wheel & Deal
4 girls Pass Thru, Centers In, CO 3/4
Motor Cycle
Touch 1/4, 8 Circulate
All Partner Trade & Roll
Star Thru
Zoom
Centers Swing Thru
Turn Thru AL!
- 1-3 Square Thru ZB
Swing Thru, boys Run
Tag the Line-In, boys Pass Thru
Boys Chase Right
Motor Cycle, boys Cross Run
Girls Chase Right
Motor Cycle, All Chase Right
Boys Trade, boys Run
Bend the Line, RL Thru, Star Thru AL!

SINGING CALL (Corner Progression)

1-3 Promenade, 1/2 'round the lodge
Lead right, Veer Left, girls Wk & Dodge
Girls Partner Trade, Motor Cycle there
Ferris Wheel 2 by 2, centers RL Thru
Dixie Grand-right-left-right-Swing
that Corner there
Swing that lady-Promenade the square
(add 16-beat tag)

• PLUS QS SELECTION

SPIN CHAIN & EXCHANGE THE GEARS (Callerlab Definition)
How To Do It:

From parallel ocean waves (right-hand, for ease of description), start like a normal Spin Chain the Gears -- Ends and adjacent centers turn $1/2$, new centers turn $3/4$, while the ends U-Turn Back, and the very 2 centers of the wave Trade. All form 2 left-hand stars (but before turning them, the out-facing point should raise a hand indicating "follow me" -- they will be 'leaders of the exchange') and turn the stars $3/4$. The 'leaders of the exchange' now lead the star out to the right around the outside of the other star, like an S pattern, then into a momentary single file column of four. (Note: If the starting wave is in the Heads position, the final wave will be in the Heads position). Lead dancer in the column does a right-face U-Turn Back and Touch $1/4$ with the second dancer in the column, as the third dancer in the column quarters right face individually and the 4th dancer in the column quarters left face individually. The movement ends in parallel right hand ocean waves.

Impressions:

The Callerlab release cautions callers not to be put off by the long definition -- and we couldn't agree more. We shied away from this movement when it was first introduced feeling that it wouldn't be worth the time and trouble it would take to teach it. We were wrong! Now that we've done it, we believe that although the teach is tough, the results more than justify the effort. The dancers really do enjoy the call and they delight in doing it's smooth and dance-like pattern. We urge you to give it fair trial.

Teaching Tips:

Demonstration squares techniques are recommended -- but by no means necessary. As the stars start to turn $3/4$, have each dancer in the star place a hand on the shoulder of the one in front (Indian Style). This helps to convert the star into a column and keeps the foursome together.

Choreography:

<u>From a Zero Box (ZB)</u> Spin Chain & Exchange the Gears Boys Circulate Recycle	<u>BOX ZERO</u> (True)
<u>From a Zero Line (ZL)</u> Pass the Ocean Spin Chain & Exchange the Gears Boys Circulate, Swing Thru Boys Run, Bend the Line Right & Left Thru	<u>LINE ZERO</u> (True)

Spin Chain & Exchange the Gears (continued)Sample Routines:

- 1-3 Square Thru ZB
Spin Chain & Exchange the Gears . OOB-os(ow)
 Girls Trade
 Recycle, Veer Left
 Bend the Line OL
 Pass the Ocean
 Girls Trade OOB-os(ow)
Spin Chain & Exch.the Gears ZB(ow)
 Girls Trade, Recycle
 Pass to the Center, Square Thru 3/4, AL!
- 1-3 Pass the Ocean
 Ping Pong Circulate & Extend
Spin Chain & Exch.the Gears ... OB-os(ow)
 Swing Thru, boys Run
 Girls Hinge, Diamond Circulate
 Flip the Diamond, girls Trade
Spin Chain & Exch.the Gears OPB(ow) ...
 Girls Trade, Recycle
 Veer Left, Crossfire
 Triple Scoot, boys Run RB...
 Right & Left Thru
 Square Thru 3/4 AL!
- 1-3 Square Thru ZB
Spin Chain & Exch.the Gears ... OOB-os(ow)
 Girls Trade, girls Run
 Ferris Wheel
 Centers Pass Thru
 Swing Thru RB-os(ow)
Spin Chain & Exch.the Gears CB(ow) ...
 Girls Trade
 Linear Cycle CL-os
 Slide Thru AL!
- 1-3 Lead right
 Circle to a line of 4 ZL
 Pass the Ocean CB-os(ow)
Spin Chain & Exch.the Gears ORB(ow)
 Single Hinge, centers Trade
 Split Circulate OB(ow)
Spin Chain & Exch.the Gears OPB-os(ow)
 Swing Thru, Turn Thru AL!

- 1-3 Star Thru
 Double Pass Thru
 Track 2, girls Trade ORB-os(ow)
Spin Chain & Exch.the Gears
 Girls Trade, Recycle
 Veer Left, Bend the Line
 Load the Boat
Spin Chain & Exch.the Gears
 Relay the Deucey ZB-os(ow)
 Swing Thru, boys Run
 Ferris Wheel
 Centers Square Thru 3/4 ... AL!

SINGING CALL (Corner Prog.)

1-3 Square Thru, 4 hands & Go
 Spin Chain & Exchange the Gears
 Baby don't be slow
 Keep on movin' down the line
 Turn those stars for me
 Take 'em out go down the line
 2 by 2, you're doin' fine
 Boys Circulate, Recycle there
 Swing that Corner lady boys &
 Promenade the Square
 Add 16-beat Tag

● Special Note:

Choreographically, the end result of a Spin Chain & Exchange the Gears is to convert a ZB to an OOB-os. If you're the kind of caller who likes to work up his own choreography, it might be a bit tedious to push your checkers through the entire action of the move eachtime you want to call it. You can, therefore, save yourself a lot of work by simply exchanging the in-facing ends. This also converts a ZB to an OOB-os.

• MS QS UPDATE

TRIPLE RIPPLE

While it is much too soon to predict whether the popularity of the current MSQS move (Ripple) will last, there is no question but that it has seen a lot of workshop action in the past month. You can probably call it "cold" just about anywhere you go. A cute variation -- written by a number of authors who had the same idea at the same time -- has sprung up called "Triple Ripple" and, as you can guess, it involves 3 separate Ripple actions. It begins from a DPT formation with the centers doing a Ripple and, without stopping all then do a Ripple and then the centers Ripple again to end in a completed DPT.

- 1-3 Star Thru
Triple Ripple
Centers In, Cast Off 3/4
Pass Thru, Wheel & Deal
Boys Pass Thru, Star Thru
Ferris Wheel
Triple Ripple
Leads Turn Back
Swing Thru
Scoot Back
Boys Run
Pass Thru
Wheel & Deal
Centers Square Thru 3/4 AL!
- 4 ladies Chain
1-3 Square Thru
Swing Thru
Boys Trade, boys Run
Ferris Wheel
Outsides squeeze in, line up 4
Pass Thru
Wheel & Deal
Triple Ripple
Boys Trade, Touch 1/4
Boys Trade, boys Run
Tag the Line - Right
Ferris Wheel
Triple Ripple
Leaders Trade (ZB)..... AL!

• SHARE THE WEALTH

One of our Japanese subscribers, Akira Murakami, sent in a quickie Dixie Grand routine. Works fine!

- 4 ladies Chain
1-3 lead right
Circle to a line of 4
Pass Thru
Turn Back
Pass Thru
Tag the Line-Right
Bend the Line
Slide Thru
Dixie Grand, AL!

Note that the Slide Thru before the Dixie Grand involves same sex dancers and that the Dixie Grand is done from a rather unusual formation. The dancers, however, move right into it and do the action with a slightly surprised expression. We like it!!

Steve Minkin sent in a Stir-the-Bucket routine involving Ripple:

- Side ladies Chain
1-3 lead Left
Dosado to an Ocean Wave
Explode and Ripple
Tag the Line-In
Star Thru, Pass Thru
Trade By
Allemande Left
Bow to your partner!
- Plus a quickie get-out from our files:

From a Zero Box:

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

• MOVIN' DOWN THE MAINSTREAM

This month, instead of developing a particular choreographic theme, we offer what we generally like to think of as "Bread and Butter" material -- good, flowing choreography that seeks to achieve dancer interest through the flow and smoothness of it's basic dance-like traffic patterns -- rather than through the use of unique or surprising choreographic concepts. The emphasis, in other words, is on dance -- rather than on puzzle!

- 1-3 Right & Left Thru
 - Rollaway
 - Pass Thru, Separate
 - Go 'round 1, line up 4 CL
 - Touch 1/4
 - 8 Circulate
 - Boys Run CB
 - Swing Thru
 - Spin the Top
 - Recycle ERL
 - Pass Thru
 - Wheel & Deal
 - Centers Touch 1/4
 - Walk & Dodge
 - Same 4 Cloverleaf
 - Centers RL Thru & Pass Thru
 - Star Thru EPL
 - Pass Thru
 - Wheel & Deal
 - Centers Square Thru 3/4 AL!
- 1-3 Square Thru ZB
 - Touch 1/4
 - Split Circulate
 - Boys Run
 - Reverse Flutter Wheel CL-os
 - Pass the Ocean
 - Swing Thru, Box the Gnat
 - Fan the Top
 - Recycle EOL
 - Sweep 1/4
 - Pass to the Center
 - Square Thru 3/4 AL!

- 1-3 Pass Thru
 - Separate, go 'round 1
 - Squeeze in, line up 4 (1L)
 - Pass Thru
 - Wheel & Deal
 - 4 girls Swing Thru & Turn Thru
 - Star Thru with the boys (ØLF)
 - Couples Circulate
 - Bend the Line
 - Flutterwheel ECL
 - Pass the Ocean, Swing Thru
 - Girls Circulate, boys Trade
 - Boys Run
 - Ferris Wheel
 - Centers Square Thru 3/4 ... AL!
- 1-3 Square Thru ZB
 - Meet the Sides make a RH Star
 - Heads Star Left in the middle
 - Once around to the same 2... ZB
 - Swing Thru
 - Single Hinge
 - Centers Trade
 - Centers Run
 - Tag the Line
 - Cloverleaf
 - Double Pass Thru
 - Leaders Trade
 - Touch 1/4
 - Scoot Back
 - Centers Trade, centers Run
 - Ferris Wheel
 - 4 girls Swing Thru
 - 4 girls Turn Thru
 - Boys Courtesy Turn your girl .. ZL
 - Pass the Ocean, Swing Thru
 - Boys Run
 - Tag the Line-In
 - Pass Thru, Wheel & Deal
 - Centers only Allemande Left
 - Everybody Right & Left Grand!

● SIGHT CALLER'S NOTEBOOK

BUILDING PROGRAM VARIETY (Part 9 - Get-Ins/Get-Outs)

This is the 9th installment in this particular series. In the past eight issues, we have explored the various ways in which a sight caller is able to generate -- and consistently sustain -- the kind of choreographic variety and program interest that many of today's dancers have been conditioned to expect -- and to do it in a way that remains, for all intents and purposes, essentially extemporaneous.

Thus far, we have offered a fairly in-depth analysis of how a sight caller achieves this goal by means of Formation Variety, i.e., by providing Formation Diversity and Arrangement Diversity, as well as by identifying various unusual or "hidden" formations from which it is possible to do a particular call. We have also examined the use of unsymmetric choreography and, most recently, we have explored the development of choreographic interest through the use of fractional concepts. One final way to achieve choreographic variety remains to be discussed, namely, the use of some fairly simple theme enhancement techniques.

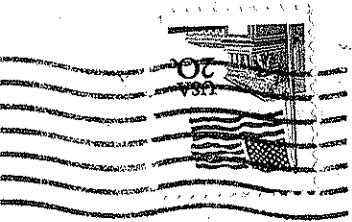
It has long been considered to be good programming judgement for a caller to carefully "theme" many -- if not actually all -- of the tips that make up a typical evening of square dancing. In fact, many of the techniques we have thus far described in this series have been specifically designed to help a caller to develop and exploit the particular choreographic theme he has chosen to highlight in a given square dance tip. This form of thematic development can be even further enhanced through the use of theme-oriented get-ins and get-outs

Get-Ins: We have previously noted that a good way for a caller to develop variety in a theme tip is to require the dancers to perform a given theme call in all -- or at least, a good many -- of it's allowable formations and/or arrangements. This technique is only effective, however, if the dancers on the floor at the time are actually able to dance the movement in all of it's formations or arrangements. But if, on the other hand, the dancers are only able to dance the theme call from one of it's formations or arrangements, the caller is faced with one of three choices: he can (1) workshop the call from the unfamiliar formations; he can (2), change his program and call something else, or he can (3), develop program interest in his theme by providing variety not in the formation/arrangements from which he calls the theme command, but rather, by providing variety in the way in which the one formation/arrangement the dancers are able to handle is established.

If, for example, the dancers are only comfortable doing a Ping Pong Circulate from a normal 1/4 Tag arrangement, a caller could still develop an acceptable measure of choreographic interest by setting up that normal 1/4 Tag formation in a variety of ways. Plus Program callers regularly confront a similar situation when working with diamonds. The only moves that a Plus Program caller is allowed to call are Diamond Circulate and Flip the Diamond, and while this is indeed to some extent limiting the caller to only two diamond moves, he is still able to put together an effective diamond theme tip by establishing diamonds in a variety of interesting and unexpected ways. The boring thing about a lot of the diamond choreography we seem to encounter these days is not so much that we only have 2 moves to call from that

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particular formation (in the Plus Program), but that so many callers use only one way to establish those diamonds: Facing couples Swing Thru, boys Run and girls Hinge. That's what's boring and that is what, in very short order, becomes totally predictable.

Another case in point: It is probably true that the average Plus Program dancer would stumble if called upon to dance a Coordinate from anything other than a Zero Column. This does not, however, mean that it is therefore impossible to develop an interesting tip featuring Coordinate because the dancers are only able to dance it in one way. By the simple expedient of finding interesting ways to establish such zero columns, a caller may still generate choreographic interest and allow the dancers to do the Coordinate in the way that poses no problems for them.

Much has been published about establishing various formations in other-than-routine ways and we plan, in a future series to explore the subject even further, so we won't carry the subject any further at this point -- except to point out once again that this kind of get-in variety is one more way for a sight caller to sustain choreographic interest. Next issue we'll show how a sight caller uses get-outs to achieve the same program goal.

choreo



BREAKDOWN

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

DECEMBER 1983

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WHAT'S HAPPENING?

Despite some early confusion about the definition, Spin Chain & Exchange the Gears has obviously made a big hit with Plus Program dancers. Our guess is that not since the introduction of Track II has a new call caught on so quickly around the square dance world. Whether the move will last or not is, of course, still to be determined. Time, as always, will tell.

Mix to a Diamond, on the other hand (the other Plus QS move for this quarter) seems to be off to a somewhat slower start although it could be getting a lot more attention now that everyone seems to know how to Spin Chain & Exchange the Gears. Ripple -- the MSQS for this quarter -- also started out like gangbusters but we're beginning to get the feeling that it may be losing its momentum. We'll keep you posted.

Here are some of the other new ideas we examined this month:

"S" CIRCULATE (Gerald Turcotte) From parallel ocean waves, outfacing dancers do a standard Circulate action while the infacing centers do a Diagonal Circulate across the center of the set to become ends of the final parallel ocean waves. Simultaneously, the infacing ends Run into the adjacent center position. Ends in parallel ocean waves.

SCOOT & FLIP (Richard Dinkel) A combination call: from a box circulate farsome all Scoot Back and withoutstopping, out-facers Run. The name has been used before.

SHINDIG (Paul McNutt) From parallel 2-faced lines, centers Hinge + very centers Slither & Hinge (momentary Hourglass) Original Diamond points Circulate & 1/4 in + others 1/2 Circulate to be courtesy turned by original diamond points. Ends in facing lines of four. (best called from zero 2-faced lines, i.e. girls in center)

What's Happening? (continued)SUDDEN DEATH (Richard Dinkel)

From normal facing couples, boys Extend and Hinge as girls Circulate. Boys now Hinge & Extend to end the action as back-to-back couples.

1/4 TRACK (also 1/2 & 3/4) Jerry DeVaul
A way of fractionalizing the Track II traffic pattern: From a completed DPT formation:

1/4 Track: Leaders Partner Hinge

1/2 Track: Leaders Track & others Extend to finish in parallel waves

3/4 Track: Leaders Trade, all Pass Thru outsides Hinge

SPIN CHAIN & EXCHANGE THE GEARS

AND SLIP IT (Jack Bright) From parallel ocean waves, all do the beginning of a Spin Chain & Exchange the Gears until the first side-by-side columns are formed. From here all Hinge to end in a Tidal Wave.

TRADE ABOUT (Richard Dinkel) From waves or lines: all 1/4 out, centers Trade & outsides Right Roll to a Wave. From DPT, Trade By and other formations: all 1/4 out, centers Trade and ends turn back.

SINGING CALL FIGURE (For Load the Top)

(See page 1513) Corner Progression:

Head 2 Promenade, 1/2 way 'round you go
Lead 'em right & Circle 4, make a line you know

RL Thru & turn the girl & baby when you're done
Load the Top go 2 by 2, keep on walkin' 'round you do

Make that wave & the ladies Trade and then
Recycle there

Swing that corner lady boys & Promenade
the square

...add 16-beat Tag

● SHARE THE WEALTH

Doug Brady sent in a couple of Partner Tag get-outs we thought you might enjoy:

● From a Zero Line:

RL Thru, Pass Thru
Partner Tag (AL!)

● From a Zero Line:

Slide Thru, Pass Thru
Partner Tag...twice! (AL!)

Here's an A2 routine that Jim Davis supplied. It works well as an opener or break:

- 4 ladies Chain
Men turn 'em left to an Allemande
Tar
All Single Wheel & Roll
Step to an Alamo Ring & Swing Thru
Go Right & Left Grand!

And here's a "toughie" routine sent in by Don Beck (you'll need some real sharpies for this one):

- 1-3 Pass the Ocean, Ping Pong Circ.
Center men Run, same men Trade
Divide to a column -- but ends go 3/4
Centers Veer Left
Column of 6 Circulate
Men only Ping Pong Corculate
Center 2-faced line Crossfire
All Triple Scoot, boys Run
Centers Square Thru 3/4 (AL!)

Season's
Greetings

Bob & Betty Peters



• NEW MOVEMENT (Experimental)

LOAD THE TOP (Jerry Rash)How To Do It:

From facing lines of four, ends begin as in Load the Boat, i.e., they Circulate around the outside and, when they meet the third dancer, instead of doing a Pass Thru + face in, they Touch and Cast by the right hand a full 360°. Simultaneously, the centers also start as in Load the Boat, i.e., they Pass Thru, 1/4 Out and Partner Trade, but, instead of Passing Thru, they step to a wave and Spin the Top. All dancers have now formed a momentary Tidal Wave and from here, each 4-dancer wave finishes the action by doing a Fan the Top (centers Turn 3/4/ends move up) to end the call in parallel right-hand ocean waves.

Impressions:

This call neatly blends a Load the Boat pattern with a Spin the Top/Fan the Top action and, while the result is a very busy workshop-oriented call, such movements have, from time to time become quite popular. You'll need a bit of patience in your teach but once the dancers get the hang of it they seem to enjoy it. We think it's worth a look-see!

Choreography:

<u>From a Zero Line (ZL/1P2P)</u> Load the Top Boys Circulate Recycle, Veer Left Bend the Line	<u>LINE ZERO</u> (Technical)
<u>From a Zero Line (ZL/1P2P)</u> Load the Top Boys Circulate Girls Trade, Swing Thru Boys Run, Bend the Line	<u>LINE ZERO</u> (Technical)
<u>From a Zero Box (ZB/Box 1-4)</u> Star Thru Load the Top Boys Circulate Girls Trade, Recycle	<u>BOX ZERO</u> (Technical)
<u>From a Zero Line</u> Load the Top Girls Trade, Recycle (ZB) AL!	

Get-Out:

Load the Top (continued)Sample Routines (from zero/normal lines)

- 1-3 Square Thru ZB
Swing Thru, boys Run
Bend the Line EPL-os
Load the Top OOB(ow)
Swing Thru, boys Run
Bend the Line OL-os
Load the Top ZB(ow)
Girls Trade
Recycle, Veer Left
Ferris Wheel
Centers Pass Thru (ZB) AL!
- 1-3 Lead right
Circle to a line of 4 ZL
Load the Top OB-os(ow)
Boys Run
Couples Circulate
Bend the Line
Load the Top
Recycle OPB-os
Swing Thru
Turn Thru AL!
- 1-3 lead right
Circle to a line of 4 AL
Right & Left Thru
Load the Top OB(ow)
Swing Thru
Boys Run
Couples Circulate
Chain Down the Line CL-os
Load the Top
Scoot Back
Right & Left Grand!
- 1-3 Cross Trail Thru
Separate, go 'round 1
Line up 4 RL-os
Load the Top CB(ow)
Recycle
Star Thru
Load the Boat, Star Thru
Load the Top OCB-os(ow)

Girls Trade, Recycle OCB
Star Thru
Load the Top OPB-os
Swing Thru, Turn Thru AL!

From Other Line Arrangements:

- 1-3 Lead right
Circle to a line of 4 ZL
Right & Left Thru, Rollaway ... (1/2L)
Load the Top (1/2W)
Boys Trade, boys Run
Tag the Line-Right
Couples Circulate
Bend the Line (1/2L)
Load the Top (1/2W)
Girls Circulate, Swing Thru
Girls Trade, Recycle (ZB) AL!
- 1-3 Pass Thru, Separate
Go 'round 1, line up 4 (1L)
Load the Top (1W)
Centers Trade, centers Run
Tag the Line - In (2L)
Load the Top (2W)
Boys Run, Slide Thru (ZB) AL!
- 1-3 Square Thru, Swing Thru
Boys Trade, boys Run, Bend the Line
Touch 1/4, 8-Circulate, boys Run..CB
Swing Thru, boys Run
Tag the Line - In (4L)
Load the Top (4W)
Centers Trade, boys Run RL
Right & Left Thru, Rollaway (1/2L)
Load the Top
Right & Left Grand!

Note: See page 1511 for a Load the Top
Singing Call figure.

• THEME TIP (PLUS PROGRAM)

EXPLODE AND...

Lots of choreographic variety and fun-to-do combinations are possible when the dancers are comfortable with the Explode and...concept. Our Plus theme this month features the Explode idea with perhaps just a shade of additional emphasis on Explode and Roll.

- 1-3 Square Thru ZB
 Swing Thru
 Spin the Top
 Explode and Curlique
 Follow Your Neighbor & Spread
 Explode and Roll
 Pass Thru
 Right & Left Grand!
- 1-3 Pass the Ocean
 Swing Thru
 Explode and Roll
 All Double Pass Thru
 Leaders turn back and Swing Thru
 Scoot Back
 Explode and Roll
 Star Thru
 Couples Circulate
 Bend the Line ZL-os
 Pass the Ocean
 Explode and Roll
 Right & Left Grand!
- 1-3 Right & Left Thru
 Cross Trail Thru, Separate
 Go 'round 1, line up 4
 Right & Left Thru CL-os
 Pass the Ocean
 Explode & Roll (1/2B)
 Touch 1/4
 Split Circulate
 Girls Run (1/2L)
 Turn & Left Thru ERL-os
 Right & Left Thru

Pass the Ocean
 Explode & Load the Boat OCB-os
 Touch 1/4
 Follow Your Neighbor & Spread
 Swing Thru
 Explode & Roll (ZB) AL!

- 1-3 Star Thru
 All Double Pass Thru
 Peel Off (2L)
 Pass Thru
 Wheel & Deal
 Boys Swing Thru
 Boys Explode & Touch 1/4
 Boys Arch, girls Dive Thru
 Girls Swing Thru
 Girls Explode & Touch 1/4 (3C)
 8 Circulate, girls Run (1/2P)
 Double Pass Thru
 Leads Turn Back, Swing Thru
 Explode & the girls (only) Load the Boat
 White the boys Square Thru
 All Pass Thru & Trade By
 Star Thru, Couples Circulate
 Bend the Line ZL
 Slide Thru, Square Thru 3/4 ... AL!
- 1-3 Lead Right, circle to a line ..ZL
 Pass Thru
 Tag the Line - Right
 Center four Follow Your Neighbor
 ...and Spread..(1D)
 Diamond Circulate
 Flip the Diamond..... (3W)
 Explode & Box the Gnat
 Centers only Right & Left Thru
 All Star Thru
 Double Pass Thru
 Track II
 Explode & Right & Left Thru
 Dixie Style to an OW
 Explode & Pass Thru, Wheel & Deal
 Centers RL Thru, Swing Thru
 Turn Thru AL!

• MOVIN' DOWN THE MAINSTREAM

COLUMN CHOREOGRAPHY

The only move in the MS Program that specifically requires a column formation is Column Circulate but that needn't prevent us from using the column formation to provide interesting and diversified dancing for Mainstream dancers. For example:

- 1-3 lead right, circle to a line.. ZL
 Touch 1/4 (ØC)
 8 Circulate (1/2C)
 Boys Run (AL!) ZB
 Swing Thru, boys Run
 Tag the Line - In (4L)
 Touch 1/4 (4C)
 4 Boys Box Circulate (4C)
 All 8 Circulate (2C)
 Boys Run (ØP)
 Centers Pass Thru
 Touch 1/4
 Split Circulate
 Boys Run, Slide Thru (ZB) AL!
- 1-3 lead right, Circle to a line.. AL
 Touch 1/4 (ØC)
 Centers Trade
 4 girls Pass Thru
 All face in (2L)
 Touch 1/4 (2C)
 8 Circulate (3C)
 4 girls Walk & Dodge
 Lead Boys Run
 All Pass Thru & Trade By
 Star Thru, Couples Circulate
 Bend the Line, Cross Trail Thru ..AL!
- 1-3 Lead Right, Veer Left
 Bend the Line ZL-os
 Touch 1/4 (ØC)
 (in your 4) Split Circulate (1/2C)
 Center 4 Box Circulate (2C)
 Boys Run
 Centers Square Thru 3/4 AL!
- 1-3 lead right, Circle to a line ..ZL
 Pass Thru, Tag the Line - In (1/2L)
 Touch 1/4 (1/2C)
 8 Circulate (ØC)
 4 girls Turn Back ZB-os
 Swing Thru, Scoot Back
 Girls Trade, girls Run
 Tag the Line - In (3L)
 Touch 1/4 (3C)
 8 Circulate (1C)
 Lead girls Run
 Those who can Star Thru
 The other 4 face in (ØLF)
 Couples Circulate
 Bend the Line OL
 Right & Left Thru, Star Thru
 8 Chain Three AL!
- 1-3 Right & Left Thru
 Flutterwheel & Pass Thru, Separate
 Go 'round 1, line up 4 (1L)
 Touch 1/4 (1C)
 8 Circulate (4C)
 Boys Trade, then face that boy
 4 boys Square Thru
 Put centers in & Cast Off 3/4
 Girls facing out-Run AL!
- 1-3 lead right, Circle to a line . ZL
 Touch 1/4 (ØC)
 4 girls Turn Back
 Touch 1/4, Walk & Dodge
 Partner Trade ECL
 Right & Left Thru, Rollaway ... (1/2 L)
 Touch 1/4 (1/2C)
 4 girls Turn Back
 All Trade By
 Right & Left Thru..... OPB-os
 Slide Thru
 Touch 1/4
 (in your own 4) Walk & Dodge...AL!

<ul style="list-style-type: none"> ● FOR THE A1/A2 CALLER (Featuring Right/Left Roll to a Wave)
--

A1 Routines:

- 1-3 Square Thru ZB
All Pass Thru
Right Roll to a Wave (1/2W)
Boys Trade, boys Run
Wheel & Deal (AL!) ZB
Right & Left Thru
Rollaway, 1/2 Sashay
Pass Thru
Right Roll to a Wave (ØW)
Girls Trade, Recycle
Dive Thru
Square Thru 3/4 AL!
- 1-3 lead right
Circle to a line of 4 ZL
Touch 1/4
Split Transfer the Column (2W)
Swing Thru, centers Run
Crossover Circulate
Turn & Deal (1B)
Pass Thru
Right Roll to a Wave (2W)
Centers Trade, centers Run
Crossover Circulate
Turn & Deal (2B)
Pass Thru
Right Roll to a Wave (1W)
Walk & Dodge, Partner Trade ... ZL
Right & Left Thru, Star Thru, Pass Thru
Right Roll to a ... Right & Left Grand!
- 1-3 lead right, Circle to a line .. ZL
Pass Thru
Right Roll to a (Tidal) Wave
Boys Trade, boys Run, 1/2 Tag the Line
Centers Trade
Transfer the Column
Boys Run ZL-os
Square Thru
Left Roll to a Wave
Trade the Wave
Right & Left Grand!

A2 Routines:

- 1-3 Wheel Thru, Pass Thru
Right Roll to a Wave
Acey Deucey
Switch to an Hourglass
Boys 1/4 In and Pass all the way thru
Girls Flip the Diamond
All Spin a Windmill - Right
Trade Circulate (ØLF)
Cast a Shadow
Slip and the Slippers Run
Tag the Line
Boys Right Roll to a Wave
All Spin a Windmill - Right
Turn & Deal (ZB) AL!
- 4 ladies Chain, Promenade
1-3 Wheel Around, Star Thru
Pass Thru, Right Roll to a Wave
Boys Trade, Switch the Wave
Ferris Wheel, Double Pass Thru
Leaders Right Roll to a Wave .. (4W)
Trade Circulate (3LW)
Slip & Slippers Run
Center 4 Walk & Dodge
Cycle & Wheel, Pass Thru
Right Roll to a Wave
Slip, Slide, Slither
Ferris Wheel
Zoom, centers Pass Thru
Arky Allemande, etc.
- All 4 Couples Star Thru
Those at the Heads Star Thru
All Double Pass Thru
Lead girls Turn Back and Pass In
Boys Track II, girls Ferris Wheel
Girls Pass Thru
Same girls Right Roll to a Wave (ØD)
All Diamond Circulate
Boys Swing Thru
Boys Switch to a Diamond
Hourglass Circulate
Flip the Hourglass, Right & Left Grand

• SINGING CALL CHOREOGRAPHY

TO CHANGE OR NOT TO CHANGE -- THAT IS THE QUESTION

We sense that more and more callers are regularly changing the figures in their singing calls, i.e., instead of calling the same figure 4 time through, they call 4 different 64-beat routines. We are also aware, however, that many callers feel that this is not good programming. Such callers contend that a major function of a singing call is to allow the dancer to coast through it's dance actions and that by changing the dance, a caller defeats one of a singing call's primary purposes. Other callers, however, argue that since a singing call figure is rarely more than 64 beats long, it cannot become all that complicated and that in spite of the fact that they frequently change the figures in their singing calls, the choreography remains simple and the dancers are therefore still able to "coast". Their view is that the dancers enjoy the diversity of many figures and prefer that to the predictability of the same routine called 4 times through.

There is of course merit to be found in both sides of the controversy and we sometimes like to "split the difference" by combining the best arguments of both sides of the question. We often make it a point to "theme" a singing call's choreography by starting each figure in the same way -- but ending it differently. Note the following examples:

Standard Beginning:

1-3 Promenade, 1/2 way you know
In the center Square Thru, 4 hands & go
RL Thru, turn this girl, then you Veer
to the left

Various Endings as Shown Below:

- | | |
|--|--|
| <p>a) Ferris Wheel 2 by 2, center 2
Square Thru
3 hands 'round, Corner Swing
Swing that corner there
AL new corner, Promenade the square
(add tag)</p> | <p>d) Ferris Wheel that's mighty nice
Center 2 Slide Thru twice
Same 2 Pass Thru once, Swing that
corner there
AL brand new corner, Promenade
the square (add tag)</p> |
| <p>b) Ferris Wheel 2 by 2, center two
Dosado
Same 2 Star Thru, Cross Trail Thru
and go
Swing that corner lady boys & then
you Promeno (add tag)</p> | <p>e) Ferris Wheel 2 by 2, center 2
Pass the Ocean
Explode the Wave & Corner Swing
Swing that corner there
AL brand new corner, Promenade
the square (add tag)</p> |
| <p>c) Ferris Wheel 2 by 2, center 2
Right & Left Thru
Veer to the left and Veer to
the right, Swing that corner there
Allemande Left a brand new corner
Promenade the square (add tag)</p> | <p>f) Couples Circulate one time, two
ladies Trade & doin' fine
Bend the Line & Square Thru, 3/4 go
Swing that corner lady boys & then
you Promeno (add tag)</p> |

We'll do more of this next issue!

• SIGHT CALLER'S NOTEBOOK

BUILDING PROGRAM VARIETY (Part 10 - Get-Outs)

Last month's installment in this series described how a caller uses get-ins: the choreographic theme of a square dance tip. This month we'll see how a caller may also use Get-Outs to enhance whatever theme he or she has selected.

It is always a good idea for a caller, when he is working a particular theme, to plant or program as many get-outs as he can in that tip in which the selected theme call results in either an Allemande Left or Right and Left Grand. If, for example, a caller is using Ferris Wheel as his theme call, then the use of the following get-outs cannot help but underscore the basic Ferris Wheel idea in the minds of the dancers:

From a Zero Line:

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

From a Zero Box:

Swing Thru, boys Run
 Boys Circulate
 Couples Circulate
 Ferris Wheel
 Centers Square Thru 5 hands
 Outsides Rollaway
 All Swing Thru, centers Run
 Ferris Wheel (AL!)

And if a caller was working a Tag the Line theme, the get-outs shown below would also serve to call the dancers' attention to the particular movement he was theming:

From a Zero Line:

Pass the Ocean, Swing Thru
 Boys Trade, boys Run
 Tag the Line
 Lady go left, boy go right (AL!)

From a Zero Box:

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

Or how about some get-outs for a theme featuring Dixie Grand:

From a Zero Line:

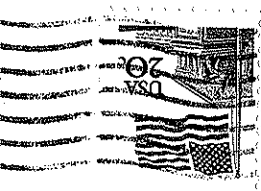
Square Thru, Trade By
 Star Thru, Right & Left Thru
 Pass the Ocean
 Swing Thru
 Boys Trade, boys Run
 Tag the Line - In
 Slide Thru
 Those that can start a Dixie Grand
 (those 4 right, all left, all right, AL!)

From a Zero Box:

Swing Thru
 Boys Trade, boys Run
 Bend the Line
 Star Thru, Veer Left
 Ferris Wheel
 Centers only Right & Left Thru
 Everybody Rollaway, 1/2 Sashay
 Dixie Grand, go four hands!
 Right & Left Grand!

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In order for a caller to make this kind of get-out programming effective, he needs to not only seek out and collect the various get-out modules that he feels might serve to exploit his choreographic themes; he must, in addition, learn to sort them and classify them -- in both his mind and in his files -- according to their possible thematic applications (Ferris Wheel get-outs, Tag the Line get-outs, etc.) He should constantly be on the look-out for usable get-outs as they appear in note serve publications, square dance magazines, choreography books, module collections, etc. And he should be especially careful to "capture" the get-outs of other callers whenever he attends a dance as a dancer (not as a caller).

In this way, a caller is able, whenever his programming requirements dictate a need for a handful of Ferris Wheel get-outs -- or Walk and Dodge get-outs -- or Diamond get-outs -- or Scoot Back get-outs, etc. -- to know just where to look for them. Many callers refer to such theme-oriented get-outs as the "icing on the cake" and it is easy to see why. They serve to provide that extra touch of entertainment that lets the dancers know they are in the hands of a true professional and, indeed, the way he uses get-outs is one more way in which the dancers can separate their favorite callers from the run-of-the-mill.