



News, Notes 'n' Nonsense:
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SPECIAL SUPPLEMENT

ON THE INSIDE

With Barry Wonson

SPECIAL SUPPLEMENT NOVEMBER 2023 – LOOKING AT Zoom IN DEPTH with GUIDO HAAS

Guido Haas (from Germany) sent this article to me last year. His original formatting was in landscape mode, and I just could not get it to fit into the regular format used in BTM.

I asked Mel Wilkerson if he could have a look and see what he could come up with. He spent quite a bit of time on the project, and completely re-formatted the entire document to fit within the standard BTM structure.

Guido spent a lot of time in creating this presentation for everyone. He has often been on the Sunday morning (here in Australia) Zoom sessions originally presented by Mel (and now by Mark Hart) and is an extremely knowledgeable caller and teacher.

Presentations such as this (looking at concepts, calls, ideas, in greater detail are always welcome. There are times when I have split longer features into various parts in BTM's regular issues, but for some, they do need to be looked at and digested in a continuous format.

If you have anything that you think that could be a possibility for inclusion in these supplements, please send me a message and will see what I can come up with.

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Cheers

Barry



LET'S TALK Zoom

by Guido Haas



The other day I was calling at a different club and used the call “Ends Zoom”¹. Both squares stopped dancing. Using this call at my club on a regular basis, I really did not expect this. Still, we had so much fun this evening that no one noticed the time until the dancers suddenly said: “We have to leave the hall in 25 minutes.”

When I returned home after the dance, I started to take a more thorough look at Zoom and its possibilities. As I have shown in previous articles, I took the Basic and Mainstream program lists and marked all the calls that I could technically call before and after Zoom. Zoom does not change the formation.²

Hence, Zoom can be called more than once in a row – and Zoom can be fractionalized. This gives us lots of possibilities to create variety in different degrees of difficulty.

Let us start with the definition of Zoom – arranged in a somewhat different order:

Definition – (rearranged) Zoom

In this definition, the term “center point” refers to the center of the 4-dancer formation on your side of the set, or the center of the whole set, if you are not part of a 4-dancer formation.

Starting Formations:

1. A Tandem and a center point to work away from. Usually, Tandem Couples or a Box Circulate.
2. It is acceptable to call Zoom to dancers on the outside of the square who form a Tandem (e.g., from Ocean Waves or Two-Faced Lines, Ends Zoom). (This is taken from the Comments section.)
3. It is acceptable to call to call Zoom while Single File Promenading. For example, BOYS ARE LEADS, BOYS

¹ When we regard degree of difficulty: Generally, Boys/Girls are easiest, Centers/Ends raises this degree of difficulty, and Leaders/Trailers is the most difficult to comprehend and translate into action of these three groups of dancer naming.

² I am not regarding special applications from Facing Dancers or Back-to-Back dancers. We cannot expect the thorough understanding of Leaders and Trailers in other situations than Tandems from most of our dancers at Basic, Mainstream, and Plus. This observation also applies to most Advanced Dancers that I have observed.

Zoom or simply BOYS Zoom. (This is taken from the Comments section.)

4. As a gimmick, some callers use Zoom while promenading, mainly as a way to convert an out-of-sequence promenade into an in-sequence promenade. (This is taken from the Comments section.)

Dance Action: Lead dancer walks in a full circle, turning away from the center point, and ending up on the spot of the trailing dancer. The trailing dancer walks forward to take the spot of the lead dancer.

Styling: Lead dancers hold arms in natural dance position. For women, skirt work is optional. When the trailing dancers form a Couple, they maintain a couple handhold.

It is important that the lead dancers initiate the roll out movement with a slight forward motion to allow enough room for the trailing dancers to step forward comfortably.

Timing: 4 steps/beats of music

Comments: Unlike Run or Fold, Zoom does not require naming or activating the leaders (except from a Promenade—see below). While this may seem to be helpful, it often makes it unclear who should be active. Suggested helping words are "Zoom, Leaders go back". See the sections "Additional Detail: Centers Zoom" and "Additional Detail: Extra words". It is acceptable to call Zoom to dancers on the outside of the square who form a Tandem (e.g., from Ocean Waves or Two-Faced Lines, Ends Zoom).

As a gimmick, some callers use Zoom while promenading, mainly as a way to convert an out-of-sequence promenade into an in-sequence promenade. In this case, the dancers in a couple must be named and they act as leaders and work with the couple following them in the promenade (e.g., Promenade, Keep

Walking; Heads Zoom; Promenade Home). Some callers feel that this is not smooth and that there isn't enough room to properly perform the move. Some callers feel that the proper command is "Heads are leaders, All Zoom".

It is acceptable to call to call Zoom while Single File Promenading. For example, "Boys Are Leads, Boys Zoom" or simply "Boys Zoom".

When we look at the possible starting formations for this call, there are:

- **General Columns:**
 - Double Pass Thru Formation and Completed Double Pass Thru Formation.
 - Right-Hand and Left-Hand Columns.
 - Box Circulate Formation between In-Facing or Out-Facing Couples.
- **General Lines:**
 - Right-Hand and Left-Hand Ocean Waves.
 - Right-Hand and Left-Hand Two-Faced Lines.
 - Three-and-One-Lines with all Ends having either right or left hand towards the center
- **General Diamonds:**
 - Diamonds with all Points having either right or left hand towards the center.
- **Single File Promenade,**
 - clockwise and counterclockwise.

This list is not exhaustive, as there are more formations that allow to call Zoom but, it is impressive enough to find more variety than the average club dancer can absorb.

A Word About Possible Call Combinations

The following table shows call combinations that I value as *necessary to look at*. Some of the combinations seem to be undesirable.

Two prominent call combinations are “Star Thru, Zoom” and “Touch 1/4, Zoom” especially when called from a static square or BBGG facing lines.

Why is it included, if one should not call it because of perceived bad flow, insufficient room, or a dancer’s performance that teaches a wrong behavior that may impact other instances of Zoom?

The Answer is: because it is bad *only* for the leaders of the tandem after the preceding movement before the Zoom, when they work together in a Zoom *and are facing* other dancers, or turning sharply to get into a tandem (example Star Thru, or Touch 1/4, Cast Off 3/4 etc.).

- When Star Thru results in a Double Pass Thru Formation, such as from a Static Square calling Heads Star Thru, Zoom, or BBGG facing calling Star Thru, Zoom. This leaves insufficient room to comfortably Zoom without having a severe stop and direction change.
- Touch 1/4 or any of the sharp turning hand hold movements like cast off 3/4 that end in a close tandem, creates a dancer anticipation of moving forward to the next person in the Zoom. This causes confusion with the abrupt direction change, even though there may be room due to the forward action of the trailing dancers. An interruption movement is required such as a circulate or a stop action such as balance to counteract that dancer anticipation.

Simply put, the dancers are not comfortable. They feel crowded and create unexpected discomfort and hesitation or adjustment to

successfully perform the movements. It is best to avoid those combinations entirely.

Note: It is not the ending formation that makes it uncomfortable, it is the timing and the kinesthetics (or tight turning action) that makes them uncomfortable.

When I mark the calls, I mentally look at the formation after and before a call.

- The calls Highlighted in **BLUE** can be called before a Zoom.
- The calls highlighted in **RED** can be called after the Zoom.
- Calls that are in both **RED AND BLUE** can be called before and after Zoom.

I regard all possible starting formations that I can imagine in a couple of seconds, and who can dance that call.

This is only a first step to create choreography. Remember, just because a call can be called from a specific formation does not mean it should. The movements “Star Thru” and “Touch 1/4” **should not** be called before Zoom even though the ending formation allows it.

Caller Judgement is needed. Not all marked combinations make it that far. Some are just bad choreography; others are perfect but getting to the starting formation might be bad choreography and a few will end in a “dead end road”.

There are however some that are not yet marked that might find some good use.

Here is my list with the possible combinations that I found. Be aware that you must find the appropriate formation and the respective phrase of a call to make it successful. After Swing Thru, for example, Ends Zoom is the call of your choice. If either Boys or Girls are on the end position, you could use the respective gender designator, which is easier to process for dancers.

MOVEMENT ASSESSMENT TABLE (Zoom)

Basic Program - Part 1	Basic Program - Part 2	Mainstream Program
<ol style="list-style-type: none"> Circle Left / Circle Right Forward and Back Dosado / Dosado to a Wave Left Dosado Swing Promenade Family <ol style="list-style-type: none"> Couples (Full, 1/2, 3/4) Single File Promenade Wrong Way Promenade Star Promenade Allemande Left Arm Turns Right and Left Grand Family <ol style="list-style-type: none"> Right and Left Grand Weave the Ring Wrong Way Grand Left-Hand Star / Right-Hand Star Pass Thru / Step Thru Half Sashay Family <ol style="list-style-type: none"> Half Sashay Rollaway Ladies In, Men Sashay Turn Back Family <ol style="list-style-type: none"> U-Turn Back Backtrack Separate <ol style="list-style-type: none"> Around 1 or 2 to a Line Around 1 or 2 and Come Into the Middle Split Two Courtesy Turn Ladies Chain Family <ol style="list-style-type: none"> Two Ladies Chain (Reg. & 3/4) Four Ladies Chain (Reg. & 3/4) Chain Down the Line Do Paso Lead Right / Lead Left Veer Left / Veer Right Bend the Line Circulate Family <ol style="list-style-type: none"> (Named Dancers) Circulate Couples Circulate All Eight Circulate Single File Circulate Split/Box Circulate Right and Left Thru Grand Square Star Thru Double Pass Thru First Couple Go Left/Right, Next Couple Go Left/Right California Twirl Walk Around the Corner See Saw Square Thru (1, 2, 3, 4) / Left Square Thru (1, 2, 3, 4) Circle to a Line Dive Thru 	<ol style="list-style-type: none"> Wheel Around Box the Gnat Trade Family <ol style="list-style-type: none"> (Named Dancers) Trade Couples Trade Partner Trade Ocean Wave Family <ol style="list-style-type: none"> Step to a Wave Balance Alamo Style Swing Thru / Left Swing Thru Run / Cross Run Pass the Ocean Extend Wheel and Deal Zoom Flutterwheel / Reverse Flutterwheel Sweep a Quarter Trade By Touch 1/4 Ferris Wheel 	<ol style="list-style-type: none"> Cloverleaf Turn Thru / Left Turn Thru Eight Chain Thru / Eight Chain 1, 2, 3, Etc. / Eight Chain 2 ½, 4 ½, Etc. Pass to the Center Thar Family <ol style="list-style-type: none"> Allemande Thar Allemande Left to an Allemande Thar Wrong Way Thar Slip the Clutch Shoot the Star / Shoot the Star Full Around Single Hinge / Couples Hinge Centers In Cast Off 3/4 Spin the Top Walk and Dodge Slide Thru Fold / Cross Fold Dixie Style to an Ocean Wave Spin Chain Thru Tag the Line Family <ol style="list-style-type: none"> Tag the Line (In/Out/Left/Right) Fractions (¼, ½, ¾) Scoot Back Recycle (From a Wave Only) <p>2019-05-25</p> <p>Blue = Call before Zoom</p> <p>Red = Call after Zoom</p> <p>BlueRED = called before and after Zoom</p> <p>** Note the colours show that Zoom can be applied to some Formation states that begin with those calls, or that the call may be applied after a Zoom is called from some Formation states. It may not apply to all applicable formations that occur</p>

The following sequences are just examples to show the different aspects of Zoom.

Some of the more common applications of Zoom are from a **Double Pass Thru** Formation:

- H/S Pass Thru; Separate @ 1, come into the middle; Zoom; Zoom; Square Thru 3; (Corner Box).
- H/S Half Square Thru; Pass to the Center; Zoom; Pass Thru; (Corner Box).
- H/S Pass Thru; Cloverleaf; Zoom; Square Thru 3; (Corner Box).
- H/S Star Thru; Turn Thru; Pass to the Center; Zoom; Turn Thru; (Corner Box).
- H Half Sashay; H Pass Thru; Separate @ 1 to a line; Star Thru; Dive Thru; Zoom; Right and Left Thru; Zoom; Square Thru 3; (Corner Box).

Then we have the **Completed Double Pass Thru** Formation:

- H/S Star Thru; Double Pass Thru; Zoom; Zoom; Face Out; Wheel and Deal; Pass Thru; Star Thru; Ferris Wheel; Zoom; Square Thru 3; (Corner Box).
- S/H Half Sashay; H/S Separate @ 1 into the middle; Double Pass Thru; Zoom; Zoom; Face Out; Tag the Line – Face In; End Star Thru; Centers Back Out; You're Home!

Right-Hand and Left-Hand Columns offer further challenges. In both double pass thru type formations, it is clear who are leaders and trailers. In Columns the "trailing center" dancer must realize his/her leader status if the call is Zoom. If the call is Centers Zoom, then that dancer is suddenly trailer again.

- H/S Lead Right; Circle to a Line; **Touch ¼; Zoom**; Boys Run; (Wrong

Way Grand...) **It is still best not to use without a circulate.**

- H/S Lead Right; Circle to a Line; **Touch ¼; Zoom**; Zoom; Girls Run; (Right and Left Grand...) **It is still best not to use without a circulate.**
- H/S Lead Right; Circle to a Line; **Left Touch ¼; Zoom**; Girls Run; (Wrong Way Grand...) **It is still best not to use without a circulate.**
- H/S Lead Right; Circle to a Line; **Left Touch ¼; Zoom**; Zoom; Boys Run; (Right and Left Grand...) **It is still best not to use without a circulate.**
- H/S Lead Right; Circle to a Line; **Touch ¼; Centers Zoom**; Girls Run; Pass Thru; (Wrong Way Grand...) This one uses Centers Zoom correctly and the static placement of the outside dancers can allow this, but it is still best not to use without a circulate.
- H/S Lead Right; Circle to a Line; **Touch ¼; Centers Zoom**; Centers Zoom; Boys Run; (Trade By Formation – Allemande Left...) This one uses Centers Zoom correctly and the static placement of the outside dancers can allow this, but it is still best not to use without a circulate.
- H/S Lead Right; Circle to a Line; **Left Touch ¼; Centers Zoom**; Walk and Dodge; Face Left; Recycle; (Right and Left Grand...) This one uses Centers Zoom correctly and the static placement of the outside dancers can allow this, but it is still best not to use without a circulate.
- H/S Lead Right; Circle to a Line; **Left Touch ¼; Zoom**; Zoom; Single File Circulate; Girls Run; (Corner Box) **It is still best not to use without a circulate.**

- Heads Pass Thru, Separate @ 1 to a Line, Left Touch $\frac{1}{4}$, Centers Zoom, All 8 Circulate, Zoom, Boys Run, Pass Thru, Trade By, Box The Gnat, Pass Thru, Swing Corner & Promenade, This one uses Centers Zoom correctly and the static placement of the outside dancers can allow this, but it is still best not to use without a circulate.

Zoom in a Box Circulate Formation (example a $\frac{1}{4}$ box). This has relatively few challenges for the center dancers who are the only active dancers – and the facing direction of the outside dancers does not matter.

- H/S Touch $\frac{1}{4}$; Centers Zoom; Walk and Dodge; Swing Thru; Single Hinge; Right and Left Grand... This one uses Centers Zoom correctly and identifies the active dances in motion and works. The static placement of the outside dancers can allow this, but it is still best not to use without a circulate.
- H/S Left Touch $\frac{1}{4}$; Centers Zoom; Walk and Dodge; Left Swing Thru; Single Hinge; Girls Run; Couples $\frac{1}{2}$ Circulate; Bend the Line; You're Home! This uses Centers Zoom correctly and identifies the active dances in motion and works. The static placement of the outside dancers can allow this, but it is still best not to use without a circulate.

If you are using the Activator Stream (by Mike Sikorsky) method, Zoom probably does not change the outcome of modules. However, you need to check.

Ends Zoom (example: the end dancers on parallel waves/parallel two face lines or some 3X1 Lines) works just as a regular Zoom for the directed dancers. The "Zooming dancers" work as a single tandem and do not have contact with the others Zooming on the opposite side of their general line.

Some dancers have a problem where the center of the line is.

Why? I don't know.

I teach them to look left and right and then decide where most dancers in the line are. In this direction is the center of the formation.



Delivery Timing note: Some callers wait to call Ends Zoom until the center dancers have finished their action. This may be acceptable in a teaching environment, but once taught, the motions should be concurrent whenever possible. Callers should strive to create a fluid dance in motion and use the idle time of the centers to do something while the ends are doing the Zoom. (Example from a two face line, Couples Circulate, **Ends Zoom While the Centers Trade**)

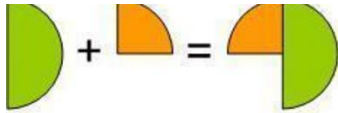
Some examples of Ends Zoom. (Since the line of sight of the centers is irrelevant, I will just show the principle.

- H/S Lead Right, **Spin Chain Thru**, (*centers are active*) **Ends Zoom**, Recycle, Star Thru, Lines – Go Forward and Back (*to break flow and to synchronize dancers*), Wheel and Deal, Zoom, Pass Thru (Corner Box).
- H/S Star Thru, Pass Thru, Right and Left Thru, Left Touch $\frac{1}{4}$, Ends Zoom, (*make the centers active while the ends are in motion*), Centers Trade, Left Allemande.
- H Pass the Ocean, Extend, Slide Thru, Right & Left Thru, Half Sashay, Dixie Style to a Wave, Swing Thru, (*centers are active*), Ends Zoom, Boys Trade, Allemande Left.
 - Heads Star Thru, Pass Thru, Spin Chain Thru, Girls Circulate, (*boys are active*), Girls Zoom, Spin Chain Thru, Boys Circulate, (*girls are active*), Boys Zoom, Boys Run, Promenade Corner

MOVEMENT ASSESSMENT TABLE (½ Zoom)

Basic Program - Part 1	Basic Program - Part 2	Mainstream Program
1. Circle Left / Circle Right 2. Forward and Back 3. Dosado / Dosado to a Wave Left Dosado 4. Swing 5. Promenade Family a. Couples (Full, 1/2, 3/4) b. Single File Promenade c. Wrong Way Promenade d. Star Promenade 6. Allemande Left 7. Arm Turns 8. Right and Left Grand Family a. Right and Left Grand b. Weave the Ring c. Wrong Way Grand 9. Left-Hand Star / Right-Hand Star 10. Pass Thru / Step Thru 11. Half Sashay Family a. Half Sashay b. Rollaway c. Ladies In, Men Sashay 12. Turn Back Family a. U-Turn Back b. Backtrack 13. Separate a. Around 1 or 2 to a Line b. Around 1 or 2 - Into the Middle 14. Split Two 15. Courtesy Turn 16. Ladies Chain Family a. Two Ladies Chain (Reg/3/4) b. Four Ladies Chain (Reg/3/4) c. Chain Down the Line 17. Do Paso 18. Lead Right / Lead Left 19. Veer Left / Veer Right 20. Bend the Line 21. Circulate Family a. (Named Dancers) Circulate b. Couples Circulate c. All Eight Circulate d. Single File Circulate e. Split/Box Circulate 22. Right and Left Thru 23. Grand Square 24. Star Thru 25. Double Pass Thru 26. First Couple Go Left/Right, Next Couple Go Left/Right 27. California Twirl 28. Walk Around the Corner 29. See Saw 30. Square Thru (1, 2, 3, 4) / Left Square Thru (1, 2, 3, 4) 31. Circle to a Line 49. Dive Thru	32. Wheel Around/Reverse Wheel Around 33. Box the Gnat 34. Trade Family a. (Named Dancers) Trade b. Couples Trade c. Partner Trade 35. Ocean Wave Family a. Step to a Wave b. Balance 36. Alamo Style 37. Swing Thru / Left Swing Thru 38. Run / Cross Run 39. Pass the Ocean 40. Extend 41. Wheel and Deal 42. ½ Zoom 43. Flutterwheel / Reverse Flutterwheel 44. Sweep a Quarter 45. Trade By 46. Touch 1/4 47. Ferris Wheel	1. Cloverleaf 2. Turn Thru / Left Turn Thru 3. Eight Chain Thru / Eight Chain 1, 2, 3, Etc. 4. Pass to the Center 5. Thar Family a. Allemande Thar b. Allemande Left to an Allemande Thar c. Wrong Way Thar 6. Slip the Clutch 7. Shoot the Star / Shoot the Star Full Around 8. Single Hinge / Couples Hinge 9. Centers In 10. Cast Off 3/4 11. Spin the Top 12. Walk and Dodge 13. Slide Thru 14. Fold / Cross Fold 15. Dixie Style to an Ocean Wave 16. Spin Chain Thru 17. Tag the Line Family a. Tag the Line (In/Out/Left/Right) b. Fractions (¼, ½, ¾) 18. Scoot Back 19. Recycle (From a Wave Only) 2020-08-31 Blue = Call before Zoom Red = Call after Zoom BlueRED = called before and after Zoom ** Note the colours show that Zoom can be applied to some Formation states that begin with those calls, or that the call may be applied after a Zoom is called from some Formation states. It may not apply to all applicable formations that occur.

FRACTIONS AND FACTIONS



$$\frac{1}{2} + \frac{1}{4} = \frac{3}{4}$$

ZOOM
FRACTIONS: 1/2
(HALF) Zoom

If your dancers can “Zoom” in all

the standard couple or tandem formation, such as ends from a wave or two face line, from a double pass thru/completed double pass thru, or a tandem within a column type set up, then maybe fractionalizing could be a tool to make it for *some* of the dancers more interesting.

The following examples focus on “1/2 Zoom” as a call leading into Allemande Left or Right and Left Grand. Most dancers have no problems with this variation, and even weaker dancers can successfully “fish” for the corner or partner, as required for the ending, because both the ending and the target dancer are familiar to them.

- H/S Left Touch ¼, Walk and Dodge (= Lead Left Box), Swing Thru, Centers Run, Ends Cross Fold, ½ Zoom, Left Allemande...
- (Lead Left Box), Slide Thru, Left Touch ¼, Split Circulate, 1/2 Zoom, Right & Left Grand...
- (Lead Left Box), Left Swing Thru, Single Hinge, Centers Trade, Centers Trade, Ends Cross Fold, 1/2 Zoom, Slide Thru, Wrong Way Promenade Home.
- Circle Left, Single File Promenade, Girls are Leaders – 1/2 Zoom, Allemande Left
- Circle Right, Single File Promenade, Girls are Leaders – 1/2 Zoom, Right and Left Grand

Half Zoom is not as complicated as it sounds. And dancers pick it up very quickly, especially if it leads to a “known”

Right and Left Grand or an Allemande Left to start.

ZOOM FRACTIONS: 1/2 Zoom (other formations) and Zoom 1-1/2

After simple uses of “Half Zoom”, such as those noted above, you can add other fractions and combinations such as Zoom 1-1/2, (*once-and-a-half*) which is a little more complicated, but still very easy for the dancers to grasp and do, as they will already know Zoom and 1/2 Zoom. The same principle of familiarity applies to circulate 1/2 or circulate 1-1/2 from pretty much all of the circulate paths, and for the same reasons.

In contrast to a fractional Zoom, some others such as scoot back cause a different reaction. 1/2 scoot back, even after it is familiar, when called tends to break down dancers. However, Scoot Back 1-1/2 is relatively easy for them to pick up because the body flow is already established and familiar. (you may have to prompt the end formation the first couple of times) Examples of this can be seen in the sequences below:

- Heads Square Thru, (*sides slide apart*), Centers In, Ends Pass Thru, Centers Trade, Ends Fold, Zoom 1 1/2, (*lines centers facing in ends facing out*) Ends Cross Fold, Centers Pass Thru, Touch, Circulate Twice, Boys Run, Promenade corner home
- Heads Lead Right, Right & Left Thru, Veer Left, Bend The Line, (*Fwd & Back*), Left Touch 1/4, Circulate, Half A Zoom, (*right-hand wave boys in centre*), Boys Trade, Swing Thru, Swing Corner & Promenade,
- Heads Square Thru 4, Touch 1/4, Scoot Back 1 1/2, (*two-face lines*), Boys Zoom, Girls Trade, Ferris Wheel, Zoom 1 1/2, (*lines centers facing in ends facing out*), Centers

Half Sashay, Ends Turn Back, All pass Thru, Swing Corner & Promenade

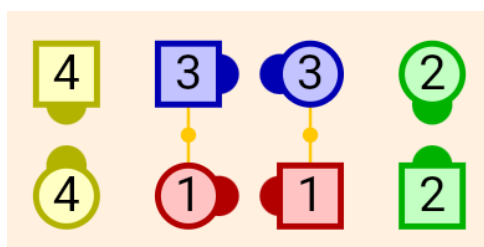
- Heads Star Thru, Double Pass Thru, Zoom 1 1/2, (**lines centers facing out ends facing in**), Cast Off Three Quarters, Ends Trade, (**All**) Slide Thru, Trade By, Left Touch 1/4, Scoot Back 1 1/2 (**lefty**), Boys Trade, Promenade Corner Home
- Heads Square Thru, Swing Thru, Boys Cross Run, Spin the Top (**lefty**), Cast Off 3/4, Circulate, (**boys are leaders**), Zoom 1 1/2, (**right-hand wave boys in centre**), Boys Trade, 1/2 Circulate, meet your corner Promenade

ZOOM FRACTIONS: 3/4 Zoom

3/4 Zoom is not for the faint of heart, neither caller nor dancer. It is for the proficient dancer and the experienced caller. Even though it is more of a gimmick use, it has been around for many moons, few callers make use of it other than at one-of workshops, or DBD clubs (plus or higher usually). It is essentially danced as the Leaders will face out similar to a normal Zoom and then they only do a run action but do not face in to look at the trailers. It ends in a T-Bone type formation (see image below after 3/4 Zoom in get out).

Let's have a quick look:

- Setup: H/S Star Thru, Pass Thru, Right and Left Thru, Pass to the Center (**DPT Standard formation**):
- Get-Out: Zoom, 3/4 Zoom – Swing Original Partner.



3/4 Zoom is used best for either a quick get-out or to set-up T-bone-formation and then get back to “known and familiar territory at the appropriate program level of capability. Choreography using this fraction will in most cases **not be simple**; and certainly, it will be difficult for many a caller to use with mental image or extemporaneous sight calling without sufficient preparation (**i.e. Prepared and Practice Modules to set up a known formation or to get out from a known F.A.S.R.**).

Here are some examples using call combinations with 3/4 Zoom. The descriptions below are primarily for DBD purposes, and only if your dancers are interested in that. If you want to use 3/4 Zoom, I recommend the following:

1. Do not use the combination of Star Thru & Zoom, or Touch 1/4 & Zoom
2. Do not use it at any program before PLUS DBD
3. Have prepared & practiced modules for set-up and get-outs from known and recognizable F.A.S.R.s
4. Ensure you have **experience** and **practice** using it. Practice more.
5. Ensure your dancers can dance with a have very solid formation awareness (DBD)
6. Success is difficult for many dancers – **be ready to walk away and accept the blame if the squares break down.**

Besides the get-out previously given for the set up in the picture to the left, there are some simple variations like that of 1/4 Zoom, which can be introduced as workshop material from formations like single file or couples' promenades. These were created over 20 years ago and are still used for simple variations in Germany and likely other places. They are easy to follow but explaining the concept can be difficult.

Start with introducing the concept of Zoom from the formations using a standard Zoom

1. (H) Star Thru, Centers Pass Thru, Allemande Left, Promenade -- But Don't Stop - **Heads Couples** You Are The Leaders....Work as a Couple – Zoom, (*behind the sides*) Promenade Home
2. Four Ladies Chain $\frac{3}{4}$, (H) Square thru, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend The Line, Circle Left, Go Single File, ****Boys Are The Leaders -- Zoom, Girls Are The Leaders – 1/2 Zoom, Allemande Left (**this is the same as Zoom 1-1/2)**

You can use and introduce this from BBGG Single File Promenades or couples promenades by setting it up and identifying the active dancers – (example from BBGG single file promenades just the head lady and the man behind her - Zoom) or leaders, (example: head ladies are leaders – just the girls Zoom) or wrong way promenade (head boys are leaders – just the boys Zoom)

After that, the fraction of $\frac{3}{4}$ ceases to be difficult and dancers pick it up quickly because of the known and familiar endings of Allemande Left etc. Here are some examples:

- All Half Sashay; Circle Right; Single File Promenade; Boys are the Leaders, $\frac{3}{4}$ Zoom; Allemande Left.
- 4 Ladies Chain; Circle Right; Single File Promenade; Boys are the Leaders, $\frac{3}{4}$ Zoom; Boys Center – Girls Sashay; Allemande Left.
- Circle Right; Single File Promenade; Girls are the Leaders – Zoom 1- $\frac{3}{4}$; Allemande Left
- Four Ladies Chain, Sides Rollaway, Circle Left, promenade single file this way, (*side girls are leaders*), Just the original Sides Zoom, (*all girls are the leaders – as if that needed to be*

clarified), Zoom, (*boys are the leaders – don't get used to it boys*), $\frac{3}{4}$ Zoom – find the Partner Right And Left Grand

You get the idea. When you start using this idea from other formations it gets more and more complicated which is why a solid knowledge of position and formation awareness is needed by both the callers and the dancers.

$\frac{3}{4}$ Zoom SET UP TO A T BONE – what can I do from here"



Here are two examples to set-up a T-Bone:

1. Heads Lead Right, Circle to a Line, Touch a Quarter, Circulate Twice, (*girls are the leaders*), $\frac{3}{4}$ Zoom. can be followed by:
 - All 8 Circulate – or
 - Scoot Back – or
 - Boys Run or
 - Split Circulate or
 - Zoom
2. Heads Square Thru, Right & Left Thru, Dive Thru**, $\frac{3}{4}$ Zoom (****or any other DPT set up that doesn't start with Star Thru before the Zoom**), can be followed by
 - Star Thru/Slide Thru – or
 - Split Circulate – or
 - Pass Thru (*circulate*) – or
 - (Plus) Load the Boat – or
 - Turn thru - or...
 - Touch 1/4
 - R/L Dosado to a Wave
 - This sets up a Wrong Way Thar (Dosado), or a thar (Left Dosado)
 - It also sets up a center diamond from where you can play with such things as ends circulate and center diamond circulate, girls run to end in facing couples out

of sequence (with a little adjustment)

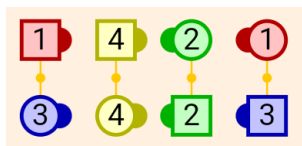
I will leave you to find your own endings for these sequences and choreographic routines using 3/4 Zoom, but you will quickly note that the number of useful calls decreases drastically, especially the ones for the average dancer.

Anyhow, have fun with Zoom. And if you're asking:

WHAT ABOUT 1/4 Zoom?

1/4 Zoom also ends in a funky T-bone type of set up.

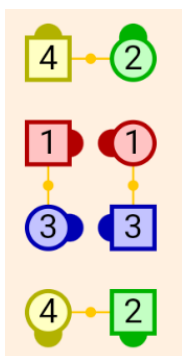
Example: (Heads Touch 1/4, Head Boys Run, Pass to the Center gets me to this set up:



and following that with a 1/4 Zoom takes me to this set up (below)

From here you can follow with such regularly used calls from this set up such as

- Outsides Cloverleaf, Centers square thru 3, Allemande Left, or any couple only dance action, or concurrent



couples dance action such as Centers Square Thru 2 and Outsides Trade, or Trade By and new Centres Pass Thru, or even the old favourite (gimmick) everyone Cloverleaf to end in a static square out of sequence.

If you are really wanting (*to be cruel and technically idiotic in my humble opinion*) to also expand into Pushed DBD movements like Load The Boat where the outsides circulate around the outside 3 places and face in when they pass the third dancers while the centers do their part of Load The Boat, you can do that as well. As noted before however, I wouldn't advise this below challenge level however, but caller judgement is always paramount to success at any program.

WISHLIST

If you find useful combinations that are

- a. callable and
- b. danceable to the beat of the music – without stop and go,

Please feel free to contact me and let me know what you have come up with. My e-mail is: guido.haas@hamerit.de



THE FINAL WORD

I would like to thank Guido for all the work he put in with the creating of this article and also Mel Wilkerson for his formatting expertise.

We are all fortunate to have callers from all over the world who are all willing to share their thoughts, ideas, choreography...with everyone.

Have fun calling!

Barry



Special Offer to BTM Subscribers

From David Cox

I have recently produced a new piece of square dance music – Tucker's Daughter – and will be selling it exclusively to BTM subscribers for \$3.50.

After paying production costs, 25% of any profits will go to BTM.

If the project is successful (i.e., supported by at least 20% of BTM subscribers) it will inspire me to find another piece of music to release. To listen to the called version just go to YouTube and search "Tucker's Daughter DGC) or use this link <https://youtu.be/ECjzQcthuE>.

To mark the event, I'm creating a new label – B&D – short for Barry and David but pronounced BAND. Tucker's Daughter will be BAND-2142...because it is released in 2021 and it is Mark Tinson's 42nd Square Dance collaboration. The music is played by Mark. Mark was the musical wizard behind many recordings on C Bar C and 7 'Cs' labels as well as Skye Boat Song released by Barry last month.

There are five music tracks:-

A – Music with 32 beat lead in and 52 beat tag

B – Music with short lead in and short tag

C – Music with background vocals by Julie Wilson

D – Music, short version with background vocals

E – Called version – full length and with background vocals

The song has a great and strong chorus line featured in the Opener, Break, Closer and Tag. The verse has a strong beat, and this is fully utilised in the four figures. The music is recorded in a 4/4 rhythm at 126 b.p.m. It features a strong Roll & Roll style of music and features brass, organ, electric guitar, and trumpet, as well as a xylophone/glockenspiel combination.

The original song was written and performed by Ian Moss. Ian was a founding member of Cold Chisel. Tucker's Daughter (1998) was his first solo release, five years after leaving Cold Chisel.

Those wishing to purchase the music should contact me, David Cox, at dgcox666@gmail.com.

Behind the Mike – Caller Resources

BTM Website Update

The BTM website is still up and running, with some additions since last issue.

The archives have been adjusted and all issue up to and including last month are available, as well as ATS issues.

The files are available to play, but you may have to record them to your computer to keep.

Here is the direct link:

<https://www.behindthemikewebsite.com/>

Cheers - Barry

Sound Archive – Caller Material from SARDANSW educational sessions

Educational Programs

- 2015 SARDA NSW Training Day at Blaxland (quality varies)
- 2016 SARDA NSW Weekend at Corrimal RSL Club
- 2016 SARDA NSW Weekend at Port Macquarie
- 2016 SARDA NSW State Convention Caller Sessions (Jaden Frigo AND Gary Petersen)
- 2018 SARDA NSW Caller Weekend at Corrimal RSL -Caller clinics + dance
- 2016 Red Barons/SARDANSW October Caller Weekend at Port Kembla with Steve Turner
- 2016 SARDANSW Caller weekend with Mel Wilkerson, Gary Carpenter, Chris Froggatt, Barry Wonson, David Todd

Dance Recordings

- SPECIAL DANCE with BRONC WISE and JET ROBERTS
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)

- 1980 Willoughby Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries, and David Smythe)
- 1988 Red Barons Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries & Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY & BARRY WONSON
- 1988 Red Barons Weekend with WADE DRIVER Weekend Part 2
- 1986 Red Barons Special with Scott Smith & Jim Mayo
- 1990 Red Barons Special with Jack Borgstrom
- 1980 Red Barons Special with Ernie Nation
- 1988 Red Barons Special with Robert Bjork, Ingvar Petterson
- 1992 Red Barons Special with Peter Humphries
- 1990 Red Barons Special with Mike Sikorski
- 1980's Advanced Teach Weekend with BARRY WONSON
- 1985 Pacific Northwest Teen Festival Mystery caller DAVE STEVENS
- 1988 Pacific Northwest Teen Festival Mystery Caller MIKE SIKORSKI
- 1984 Tumby Umbi Dance
- 1995 Gympie Gold Rush (only part of the weekend)
- 2017 Barry Wonson 50 Years Calling – special weekend with Kevin Kelly
- 1978 Red Barons Dance with Barry & Guests

Currently the recordings on the website are not able to be downloaded (copyright issues) You can play them and possibly record on your computer....but I did not say that.bjwonson@gmail.com

UPcoming EVENTS

Appendix of



We are always happy to advertise any type of Caller Training Event.
Just send me the full details and flyer.

.jpg (image) AND WORD DOCUMENTS preferred.

MAKE THE TRANSFORMATION



THE OFFICIAL **SO YOU WANT TO BE A CALLER.®** **SQUARE DANCE CALLERS SCHOOL (Based On The Book) By: EDDIE POWELL, MBA** *World's First Online Callers School*

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(Not Just A "Brain Dump" Of Information)
- Printed Submissions
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- **Live Coaching Calls Featured Discussions On:**
 - PERSONAL CRITIQUES
 - Guest Tips
 - Marketing Yourself
 - Teaching Classes
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 - Events and Festivals
 - Singing Calls
 - The Flow Of The Dance
 - The Flow Of The Choreography
 - National vs. Traveling vs. Local Callers
 - Publicity For You and Square Dancing
 - ...and Much More!

**Imagine the transformation from where you are to
the Square Dance Caller you want to be...**

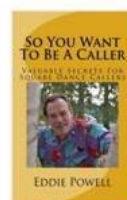
It takes action, practicing the right way, and
becoming ready to market yourself. It took time and
practice as a dancer to learn the moves, the same is
true of calling.

Think About It

**Every Superstar Athlete Has A Coach
Now, You Do, Too!**

**Learn The Basics, Repeat The Right Ways, and
Become The Caller You Are Destined To Be...**

**Enroll
Now**



Eddie@EddiePowell.com

Square Dance Gifts & Merchandise



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www.facebook.com/DWHT71



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Fridge Magnets, Hoodies, Pins, Bathmats, Tote Bags,
Notebooks, Water Bottles & More!*



Kip Garvey – Central Sierra Caller School ONLINE

The First Online Caller School

Unlike conventional caller schools that often result in information overload and are considerably expensive when you add in time off work, travel, accommodation, meals etc., this Remote Learning Series is a low-cost alternative. It offers, especially to new and newer callers, but also to more experienced callers, the ability to work at their own pace in the development of their own choreographic skills.

The school consists of well developed, easy to follow and time-tested and proven lessons that offer callers of any level the opportunity to build and/or refresh their knowledge of choreographic structure, flow, and many other important skills.

- \$30 Membership in the Caller School, online gives you:
- Access to the full on-line school and the first two lessons.
- Access to the Course lessons and ability select and view your own personalized course curriculum.
 - Each lesson is a 3 to 7-page explanation of the lesson objectives and content, and a video presentation of the lesson to further explain lesson content and show methods.
 - Registration gives you the opportunity to acquire access to eight additional lessons; each precisely designed to walk you through the caller's learning curve at your pace.
 - Access to a library of reference material on choreographic structure as well as various white papers and technical documents used as reference material for the lessons.
- Access to Kip Garvey as a personal mentor through direct on-on-one email communication and through prior arrangement direct telephone conferences.
- Access to critical analysis of your calling via e-mail and pre-recorded mp3 Files
- Access to the Remote Learning Series Bulletin Board where you share thoughts, ideas and concerns with your fellow callers and students in an open forum.

To register or find out more information about Kip and the Online Caller School to www.kipgarvey.com and follow the links.

BECOMING A SQUARE DANCE CALLER

by Bruce Holmes

4th Edition



\$40 8.5X11" 206 pages Wire bound 4th Edition

"I wish there had been a book like this when I started 25 years ago."

Glenn Wilson, Queensland, Australia

"Clear and helpful! I would recommend to especially new callers like myself!"

Connie Graham, Stanberry, Missouri

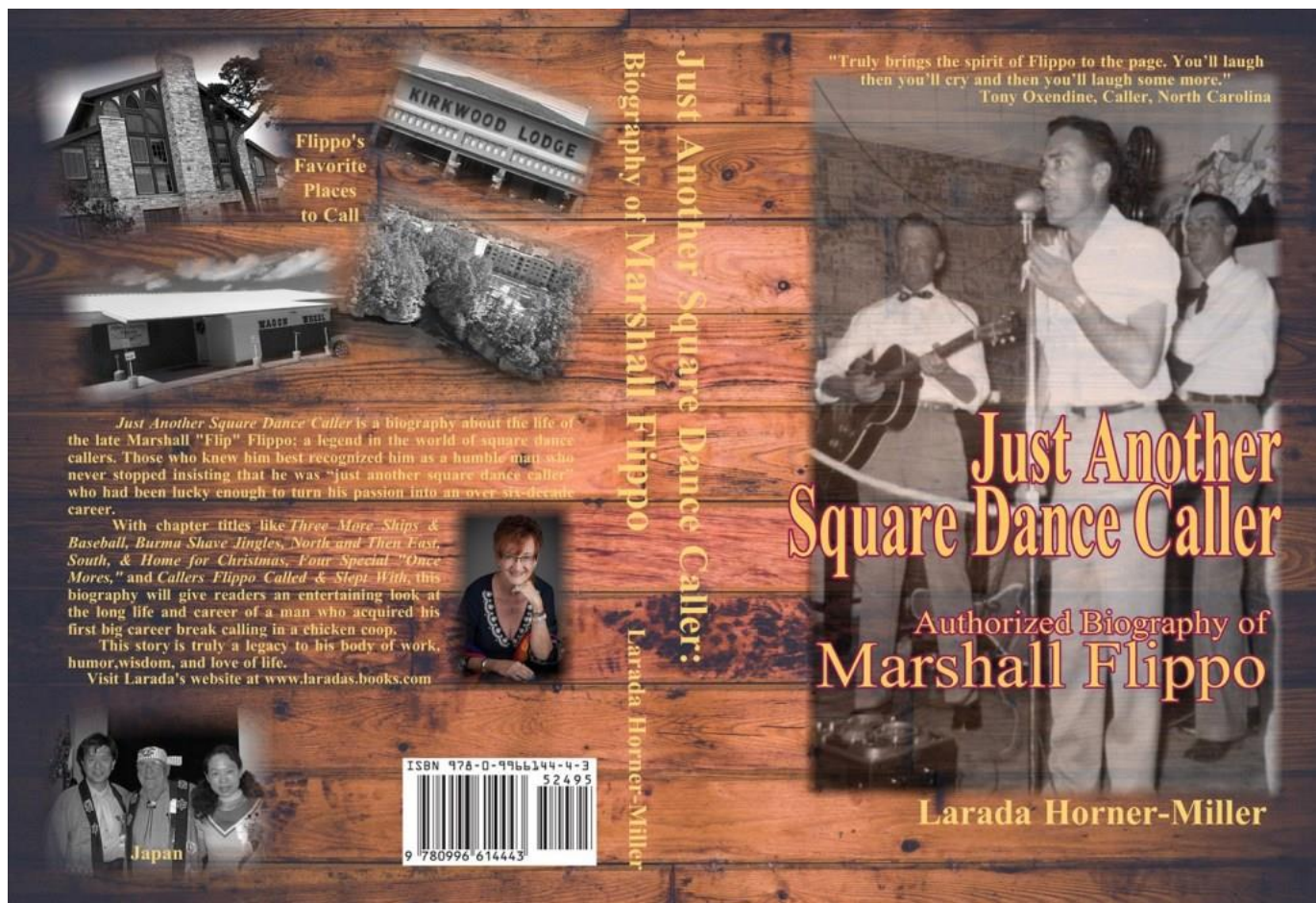
"Thanks so very much for your book. As a new caller this book has made all the difference for me." Helen Tronstad, Sweden

"Firstly, I want to say that I enjoyed your book and the "New Caller" market lacks this type of approach, so thank you... Keep up the good work, and I love the way you approach the exercises." Steve Turner, Accredited Caller Coach, Western Australia, Australia

"The caller school sent us a large document in preparation for the school. I have been reading that too and find myself going back to your manual over and over to understand what they have said. Yeah for your manual!!" Bobbi Nichol, Pensacola, Florida

"Thanks! I am going through your "Becoming a Caller" book for the second time now. It's the best guide for a beginner caller that I've seen. Good stuff!" Eric Arthurton, Apple Val. CA

<https://brucetholmes.com/Becoming>



To order contact Larada Horner-Miller

larada@icloud.com

506 323 7098