

# **Making the Most of Nothing**

## **Zeros & Modules**

### *Creation and Application*

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Handout

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## Top 10 Desires for the Intrepid New Caller

1. Ensure Dancers' Enjoyment and Success!
2. Call for SUCCESS with Smooth, Flowing, Mostly Wind in the Face Choreography – see #1
3. Keep Sequences Short and Meaningful – see #1
4. Allow All Dancers To Interact with One Another – see #1
5. Expose All Dancers to as Many Corners of the Square (quadrants) as Possible – see #1
6. Skillfully Build up to Anything *Challenging* – see #1
7. Call everything on the fly (without having to work too hard) AND Resolve Successfully – see #1
8. Utilize *Themes* and *Get-outs* that create an impact! – see #1
9. Be the Next *Lee Kopman, Jerry Story, Jack Lasry, Dave Stevens, Bill Davis, Frank Lane, Marshall Flippo, {insert favorite hero caller}* – see the door and exit stage left.
10. Be Universally Respected and Adored. – Have you considered getting a dog?

## Modules

Module: *a sequence of one or more calls that serves a specific purpose.*

1. Functional
  - a. Zero, Fractional Zero, Technical Zero, Equivalent, Conversion, Transition, Set up (Get-In), Get-Out, etc.
  - b. Creates a known destination FASR from the originating FASR. In other words, call a ZERO from a Corner Box (CB) and the “output” is a Corner Box.
  - c. Meaningful in the context of Resolution. Otherwise, function makes no difference!
2. Flow
  - a. Set of calls that work well together and are pleasing to dance, convey a theme, or some other non-functional desire.
  - b. Output is not the point.
  - c. A choreographic “idea” used when resolution is unimportant (for that moment)

Build your foundation through the creation of and study of modules whether or not you choose use a Modular Calling System.

## Common Modules Every Caller Should Know

Routine	Handy Name/Label	Function
Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru	<i>Normal Box Zero Cliché</i>	True Zero
<i>Slide Thru, Pass Thru – Bend the Line, Slide Thru</i>	<i>Normal (rel) Box Invert &amp; Rotate</i>	TZero (Transition)
Swing Thru, [Girls Circulate, Boys Trade], Boys Run, Bend the Line	Magic Module (Normal Box) (Made Famous by Bill Peters)	Conversion
[Normal Facing Lines] Touch 1/4, Circulate, Boys Run	<i>Primary People Mover/Utility Module</i>	Conversion
[Box] Right and Left Thru, Pass Thru – Trade By	<i>Modified 1/2 Chicken Plucker [1/2 zero]</i>	Half Zero
Pass Thru, Wheel & Deal, Double Pass Thru, First CPL Go Left ... Next Go Right	<i>Old-Fashioned Line Zero</i>	True Zero

## The Most Effective Way I've found to Memorize Modules

1. Use Them
  - a. A Lot
  - b. With a Clear Purpose in Mind
  - c. With an Understanding of Their Characteristics and Effects
  - d. Because you (and your dancers) love what they do
  - e. Daily in *physical* checker practice until they sink in
  - f. A Lot More
  - g. Until They Become, "*Just something you know*"

## Getting More from your Modules

Starting from a comfortable reference point makes adding new modules to your repertoire far easier. Developing an understanding of a module's characteristics, options and possibilities increases your confidence, which translates to better performance whenever you call.

## Take A Module You Already Know and Introduce a Slight Change

For example, start with the Normal Box Zero Cliché and find its *reflection*:

LEFT Swing Thru, Girls Run, Ferris Wheel, Centers Pass Thru [Zero]

Insert a Technical Zero:

Swing Thru, All 8 Circulate, Boys Run, Ferris Wheel, Centers Pass Thru [TZero]

Left Swing Thru, All 8 Circulate, Girls Run, Ferris Wheel, Centers Pass Thru [TZero]

Maybe add a call to change our original cliché's function from ZERO to CONVERSION:

[CB] Swing Thru & Girls Circulate, Boys Run, Ferris Wheel, Centers Pass Thru [PB]

[CB] Left Swing Thru & Boys Circulate, Girls Run, Ferris Wheel, Centers Pass Thru [PB]

Building from this one, change the ending to move dancers in the other direction:

[CB] Swing Thru & Girls Circulate, Boys Run, Ferris Wheel, (DPT, Leaders Trade) [OB]

[CB] Left Swing Thru & Boys Circulate, Girls Run, Ferris Wheel, (DPT, Leaders Trade) [OB]

Perhaps change the ending to create a TRANSITION:

[CB] Swing Thru, Boys Run, Ferris Wheel, (Zoom, Centers Square Thru 3) [RB]

[CB] LEFT Swing Thru, Girls Run, Ferris Wheel, (Zoom, Centers Square Thru 3) [RB]

Change sequence beforehand for any module to *effectively* reverse dancer's direction of movement during conversion or simply give dancers a different experience. Restore sequence at the end with the same method, or an equivalent to introduce even more variety or setup for a get-out.

[CB] **Slide Thru – Pass the Ocean** [CBO-ow], Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru [CBO], Right and Left Thru (or equivalent)[CB]

[CB] **Slide Thru – Pass the Sea** [CBO-ow], Left Swing Thru, Girls Run, Ferris Wheel, Centers Pass Thru [CBO], Right and Left Thru (or equivalent) [CB]

How can we call *Pass the Sea* in the SSD program? Teach and use it as a disposable call during one dance. Alternatively, use an equivalent such as *Slide Thru, Step to a Left Hand Wave*. Since the first call is “Slide Thru” in the suggested Sequence-changer, we might want an equivalent for that: *Touch 1/4 – Scoot Back, Boys Run*. Now, *Slide Thru & Step to a LEFT Hand Wave – Left Swing Thru*. Perhaps omit “Step to a Wave, call *Left Do Sa Do to a Left Hand Wave*. Each small change translates to a different dancer experience.

[CB] **Slide Thru – Pass the Ocean** [CBO-ow], Swing Thru & Girls Circulate, Boys Run, Ferris Wheel, Centers Pass Thru [OBO] Right and Left Thru (or equivalent)[OB]

In the above example, Sequence change at the start reverses the direction of the moving girls. Girls moved counterclockwise (like a Four Ladies Chain 1/4 ) in the original and now move clockwise (like a Four Ladies Chain 3/4).

Starting with (and including) that original Box Cliché, this exercise has armed us with *at least* TWENTY similar yet different modules!

### Accept Tradeoffs or Refine

Sometimes when writing a module a *tradeoff* (continuity exchanged for function for example) rears its ugly head. If it is not terribly ugly, you might accept the tradeoff and move on. When you identify a tradeoff, however, an opportunity to *refine* and produce a different (better) module presents itself.

[CB] **Swing Thru & Girls Circulate, Boys Run, Ferris Wheel, Centers Pass Thru** [PB]

This module has the boys standing waiting for the Girls for a couple of beats most likely. If you present (Swing Thru & Girls Circulate) as one call, the movement of the boys trading and the girls circulating happens at practically the same time. The girls might even get a little head start on the boys on a good floor. However, despite the fact that CALLERLAB says the timing for a Circulate and a Trade is equal, the boys will likely finish before the girls do. To improve this situation, replace *Swing Thru* with the equivalent: *Single Circle to a Wave – Boys Trade*.

[CB] **Single Circle to a Wave – Girls Circulate & Boys Trade, Boys Run, Ferris Wheel, Centers Pass Thru** [PB]

Everyone moves simultaneously in this version. You must learn to recognize and judge the acceptability of any tradeoffs.

## Getting Dancers Out of Jail

Some callers have a tendency to keep one or two dancers confined to one side of the square. When finally freed from *jail*, a resolution quickly follows. Those former prisoners might be asking, “What was the point?”

You need to understand how your modules move dancers and select appropriate variants so everyone gets the chance to stretch their legs throughout the entire playground. Try some of these ideas to keep the *jail cells* open.

1. Change Sequence
2. Use a *reflection*. Strive for balance by using both clockwise *and* counterclockwise directions.
3. Use a Couple of Conversions
4. Use Technical Zeros & Transitions
5. Introduce a Grid Change i.e. change Left/Right Traffic to Near/Far and vice versa

Example:

Sides Jailed	Sides Out on Bail
<p>[SS]HDS Square thru [CB]            swing thru, boys run, Ferris wheel, centers pass thru [CB]            right &amp; left thru, veer left, chain down t' line, slide thru [CB]            touch ¼, scoot back, boys run, pass thru, ends trade,            centers run, star thru, centers pass thru [CB]</p>	<p>[SS]HDS Square thru [CB]            swing thru, boys run, Ferris wheel, centers pass thru [CB]            star thru, pass thru – bend the line, slide thru [CB]<sup>1</sup>            right &amp; left thru, veer left, chain down t' line, slide thru [CB]            swing thru ... DOUBLE [CBO-ow]<sup>2</sup>            single hinge, scoot back, boys run, pass thru, ends trade,            centers run, star thru, centers pass thru [CBO]<sup>3</sup>            star thru, pass thru,            bend the line – reverse flutter wheel &amp; sweep ¼ [CB]<sup>4</sup></p>

On the left, the series of zeros keeps the Sides locked in on the left hand side of the square. The right shows the same zeros presented with parole strategy modules.

<sup>1</sup>: Technical Zero introducing a Grid Change (mixes up membership as well)

<sup>2</sup>: Sequence Changer

<sup>3</sup>: Original started with Touch ¼, which must change to Single Hinge since the formation is now a wave

<sup>4</sup>: Grid Change with Sequence restoration

This example leans a little more heavily on the *clockwise* direction. As an exercise, see what you can do to balance it out a little more.

## Zeros

1. All zeros (*technical or true*) effectively equal *nothing* for the purposes of resolution.
2. A **True Zero** (Z) is *series of one or more* calls that *preserves* FASR as well as *membership* within 4-dancer collections/Groups.
3. A **Technical Zero** (TZ) is a *series of one or more* calls that *preserves* FASR while introducing a *change in half of the membership* within 4-dancer collections/Groups.

The table below illustrates the eight different possible instances of the Corner Box [CB]. Any H-row cell is a *Technical Equivalent* of any S-row Cell. The position heading indicates the HDS/SDS ending position. The 'R' column shows CBs in which HDS and SDS are standing on their respective boy's RH Lady's home position etc. Lady callers might think of the 'R' column as (c) since this is the girl's Corner position.

**Table of Zero Possibilities**

Version	Relationship Based Paired Couple Position (Rotation)			
	P (Home)	R (c)	O	C (L)
<b>H</b> (HEADS Version)				
<b>S</b> (SIDES Version)				

A *True Zero* starting from a CB in any cell *must* produce any cell within the *same* row.

Choose any cell as a starting point – H:P for example, which is a Corner Box with dancers standing on their Partner (home) position. A True Zero started from H:P can produce H:P, H:R, H:O, or H:C – anything in the 'H' row, but nothing from the 'S' row. Notice the *preservation* of four-dancer group membership between any starting point and any potential destination within the row.

A *Technical Zero* starting from a CB in any cell *must* produce any CB shown in the *other* row.

In other words, a TZ started from the 'H' row (H:P, H:R, H:O, or H:C) *must produce* a FASR from the 'S' row (S:P, S:R, S:O, or S:C). Notice both role and positional *inversion* between 'H' and 'S' Groups. The *Technical Zero Effect* gathers dancers in a new four-dancer group such that a *Technically Equivalent Setup* of the original FASR can be created.

The power of the *True Zero* and *Technical Zero* combined is striking. Dancers may move to any side of the square, interchanging position and roles such that boys may interact with all girls, and for the purposes of *resolution*, nothing changes! One Get-Out applies to every possible version.

## Improvising/Writing Zeros

To create a True Zero, reconstruct the starting FASR (anywhere) with the same dancers that originally gathered on one side of the square. Simply return any dancer(s) you move to their original companions and recreate the original FASR.

### Sampling of True (CB) Zeros

	A	B
1	touch $\frac{1}{4}$ , split circulate, boys run, pass thru – wheel & deal, centers pass thru	LEFT touch $\frac{1}{4}$ , split circulate, girls run, pass thru – wheel & deal, centers pass thru, right and left thru
2	touch $\frac{1}{4}$ , scoot back, single hinge – girls trade, recycle, veer left, Ferris wheel, centers pass thru	LEFT touch $\frac{1}{4}$ , scoot back, single hinge – boys trade, recycle, veer right, Ferris wheel, centers pass thru
3	touch $\frac{1}{4}$ , split circulate, boys run, pass the ocean, recycle, right and left thru	LEFT touch $\frac{1}{4}$ , split circulate, girls run, pass the ocean, recycle
4	swing thru, boys run, couples circulate, bend the line & reverse flutter wheel, slide thru, pass thru – trade by	LEFT swing thru, girls run, couples circulate, bend the line & flutter wheel, slide thru, pass thru – trade by
5	swing thru – boys trade, swing thru – girls trade single hinge, girls run, touch $\frac{1}{4}$ , boys run	LEFT swing thru – GS trade, LEFT swing thru – BS trade single hinge, boys run, LEFT touch $\frac{1}{4}$ , girls run
6	slide thru – reverse flutter wheel, pass the ocean, boys circulate, girls circulate, all 8 circulate, recycle	slide thru – flutter wheel, pass the ocean, boys circulate, girls circulate, all 8 circulate, recycle dive thru, centers square thru 3
7	right and left thru – veer left, couples circulate, tag the line girls partner trade, star thru – couples circulate, half tag – split circulate, boys run, slide thru	veer left, couples circulate, tag the line girls partner trade, star thru – couples circulate, half tag – split circulate, boys run, reverse flutter wheel & sweep $\frac{1}{4}$
8	split the outsides 'round 1 to a line, pass thru – tag the line – IN pass thru – cast off $\frac{3}{4}$ slide thru	right and left thru – half sashay, split the outsides 'round 1 to a line, pass thru – tag the line – IN, pass thru – ENDS fold, dive thru, centers square thru 3
9	right and left thru – half sashay, split the outsides 'round 1 to a line, pass thru – bend the line, slide thru	right and left thru – half sashay, swing thru, girls run half tag – boys run, slide thru
10	star thru, pass thru – tag the line, centers in – cast off $\frac{3}{4}$ , centers pass thru, single hinge, ENDS fold, double pass thru, leaders partner trade	star thru, pass thru – tag the line – LEFT couples circulate, girls trade <i>carefully</i> , Ferris wheel & the ENDS half sashay centers pass thru



## Technical Zeros

A **Technical Zero** (TZ) is a *series of one or more* calls that *preserves* FASR while introducing a *change in half of the membership* within 4-dancer collections/Groups.

Any module that functions as a Technical Zero moves *common relationship* dancers (common dancers) to a new side of the square (Group) and reconstructs the original FASR. The new FASR is a Technically Equivalent Setup of the original (see the *Table of Zero Possibilities* above). We call the act of gathering the appropriate dancers to enable the creation of the Technically Equivalent FASR the *Technical Zero Effect*. How common dancers get to the new location is completely immaterial.

Any module that functions as a Technical Zero also functions as a *Transition* whenever common dancers do not arrive in the destination location. Think about it. When a dancer moves and leaves his or her common relationship dancer behind, obviously that dancer cannot occupy the new location! In other words, if Corners are common, and a boy leaves his Corner behind as he moves across the square, he cannot find his Corner at the new location! He *must* meet her opposite – his Right Hand Lady. His Corner remains *across the square*. The *common relationship Transitions* from Corners to Right Hand Ladies.

New Caller Tips:

1. Begin with a Corner Box/Line. After creating the CB/CL, *just know* Corners are the *common dancers*.
2. Recognize the paired couple within the Corner Box (they are on the outside).
3. To create Corner Couples, separate the *paired* couple.
4. Take Corners *anywhere* and common dancers *remain* Corners.
5. *Add other relationship FASRs to your repertoire after you have become comfortable with Corners.*

### Riffing on the *Invert and Rotate* Technical Zero

The somewhat cliché *Invert and Rotate* Module:

[CB] Slide Thru, Pass Thru – Bend the Line, Slide Thru [CB]

A twist on this same idea:

[CB] Slide Thru, Pass Thru – Tag the Line, Centers IN – Cast off 1/2, Touch 1/4, Boys Run [CB]

Doing an end run to move in the other direction:

[CB] Slide Thru, Right and Left Thru, Pass Thru – Bend the Line [CL], Ends Pass Thru – Ends Run, NEW Ends Box the Gnat, All Slide Thru [CB]

A half-hearted twist in the other direction:

[CB] Slide Thru, Right and Left Thru – Half Sashay, Pass Thru – Bend the Line, Touch 1/4, Boys Run [CB]

*Invert and Rotate* Normal Line variant:

[CL] ~~Slide Thru~~, Pass Thru – Bend the Line, Right & Left Thru [CL]

## Using All 8 Circulate from 0 and 1/2 Waves

The idea of using All 8 Circulate is to ensure that **common dancers face** the same direction at the start of the Circulate. You can insert All 8 Circulate into a True Zero to create a Technical Zero and mix dancers.

A simple zero:

[CB] Slide Thru, Pass the Ocean, Girls Trade, Recycle [CB]

Making it *Technical* with All 8 Circulate:

[CB] Slide Thru, Pass the Ocean, **All 8 Circulate**, Girls Trade, Recycle [CB]

Here's a little CB Get-out:

[CB] Slide Thru, Pass the Ocean, Girls Cross Run, Boys Trade, Left Allemande!

Mix the dancers up a little and move them with All 8 Circulate, which changes nothing:

[CB] Slide Thru, Pass the Ocean, Girls Cross Run, **All 8 Circulate**, Boys Trade, Left Allemande!

Changing nothing (with respect to resolution) is kind of the point of the Technical Zero.

## Using Couples Circulate

Couples Circulate functions as a Technical Zero whenever common dancers are paired. As with any TZ, it functions as a Transition (*Chicken Plucker Effect*) when common dancers are not paired.

Insert Couples Circulate within a Zero to create a Technical Zero instead.

[CB] Right and Left Thru, Veer Left, Girls Trade, Bend the Line, Slide Thru [CB] [Zero]

[CB] Right and Left Thru, Veer Left, Girls Trade, **Couples Circulate**, Bend the Line, Slide Thru [CB] [Zero]

Couples Circulate is a convenient call for moving dancers to any quadrant in the square.

[CB] Left Swing Thru, Girls Trade, Girls Run, **CPLs Circulate**, Bend the Line & Flutter Wheel – Sweep 1/4 [CB]

[CB] Swing Thru, Boys Trade, Boys Run, **CPLs Circulate**, Bend the Line & Reverse Flutter – Sweep 1/4 [CB]

Rather than calling Couples Circulate twice in succession, inserting a small 2-Faced Line zero might disguise the intention. From normal 2-Faced Lines consider:

1. Half Tag, Scoot Back 1 1/2 (*might require workshopping*)
2. Half Tag, Scoot Back, Half Split Circulate, Girls Hinge
3. Girls Run, Boys Cross Run, Girls Trade, Recycle, Veer Left
4. Girls Run, Boys Trade, Left Swing Thru, Tag the Line, Girls U-Turn Back, Star Thru

Remember, Couples Circulate is a *Transition* when common dancers are not together.

[CB] Swing Thru, Boys Run, Couples Circulate, Chain Down the Line, Slide Thru [RB]

## A Splash of Technical Zeros

	A	B
	<b>Relationship Box Technical Zeros ( Common Dancers Facing: CB, RB, PB, OB, etc.)</b>	
1	slide thru, pass the ocean, recycle pass thru – trade by slide thru, pass the ocean, recycle	slide thru, {PASS THE SEA}, recycle pass thru – trade by slide thru, {PASS THE SEA}, recycle
2	split the outsides 'round 1 to a line touch 1/4 – boys run	split the outsides 'round 1 to a line Left touch 1/4 – girls run
3	touch 1/4, girls trade, pass thru – wheel & deal centers wheel around	Left touch 1/4, boys trade, pass thru – wheel & deal double pass thru, leaders partner trade
4	centers IN – cast off 3/4, ends cross fold double pass thru, leaders partner trade	dive thru, <i>just</i> girls zoom, centers pass thru, dive thru, <i>just</i> boys zoom, centers square thru 3
	<b>Relationship Line Technical Zeros (Common Dancers Paired: CL, RL, PL, OL, etc.)</b>	
5	bend the line	pass the ocean, girls run, couples circulate boys cross run, chain down the line
6	pass thru, bend the line, right and left thru	right and left thru, pass thru, bend the line
7	pass thru – wheel & deal, zoom centers right and left thru, ALL double pass thru first CPL go LEFT next go RIGHT	pass thru – wheel & deal, centers right and left thru, ALL double pass thru first CPL go RIGHT next go LEFT
8	pass the ocean, single hinge, girls run pass thru – bend the line, pass thru, tag the line - IN	{PASS THE SEA}, single hinge, boys run pass thru – bend the line, pass thru, tag the line - IN
	<b>Rel-Box + Ladies Chain Technical Zeros (Common Dancers Paired: Lead Right Box, etc.)</b>	
9	pass thru – trade by	step to a wave, all 8 circulate, single hinge, girls run, touch 1/4, boys run
10	veer left, couples circulate, chain down the line, flutter wheel & sweep 1/4	veer right, Ferris wheel, centers wheel around

Equivalents for PASS THE SEA:

1. flutter wheel, reverse flutter wheel, sweep 1/4, Left swing thru
2. flutter wheel, pass the ocean, boys cross run
3. right and left thru ... turn the girls a quarter more, girls cross run – boys trade, tag the line, boys u-turn back, Left touch 1/4

## Writing Your Own Technical Zero

1. Note the originating (current) FASR.
2. Create a *Technical Zero Effect* by moving two dancers from the current Group of Four to a new Group of Four such that the original *common relationship* is preserved.
3. Maneuver dancers within the new Group and reconstruct the originating FASR.

If you want to write your own Technical Zero, look at your FASR and figure out the common relationship that exists. Remember, that *common relationship* is the SAME for both boys within the group of four along a side of the square. When dealing with a group of four within which a Corner Box may exist, *Corners* represent the common relationship. Write your routine to move two *common dancers* to a new group, and then reconstruct the original FASR's Technical Equivalent.

## Transitions

Recall that any module that functions as a Technical Zero also functions as a Transition. We use the term *Transition* to mean changing the common relationship with a Four Ladies Chain Effect i.e. to the relationship across the square. We can think of the Transition as the *Half Chicken Plucker Effect*, or simply *The Chicken Plucker Effect*.

Start working with Corners and call the Modified Half Chicken Plucker.

[CB] Right and Left Thru, Pass Thru – Trade By [RBO]

One couple moves from one side of the square to the other. We know if that “couple” is a pair of *common dancers* the Technical Zero Effect is created. That *common relationship* remains the same, even though the membership of the gathering changes. When that moving couple is not a pair of *common dancers*, the common relationship changes to the relationship across the square.

In the squared set, Partners stand across the square from Opposites. Corners stand across the square from Right Hand Ladies. Therefore, the Corner common relationship Transitions to Right Hand Lady and vice versa; the Partner common relationship Transitions to Opposite Lady and vice versa.

Whomever a dancer leaves behind on one side of the square dictates who will be waiting on the other side. If a dancer leaves a Partner, the Opposite *must* be waiting on the other side.

Any module that functions as a Transition *also* functions as a *Technical Zero Effect (or Inversion)*. They are Jekyll and Hyde modules: if they drink the potion that pairs up common dancers, Hyde rears his ugly head -- *Technical Zero Effect*. Watch Hyde in action:

[CB] RL Thru, Flutter Wheel, Pass Thru – Trade By (*Still with Corners Inverted*), RL Thru, Flutter Wheel [CB]{TZ}

We positioned the first Flutter Wheel for *flow*, but it makes no difference from a mechanical perspective if it precedes the RL Thru. Common dancers moved across the square and preserved the common relationship – the Technical Zero Effect. The original module has a *dual personality!* The same is true of Technical Zeros.

Here are a couple of transitions used in conjunction with a Get-Out:

[CB]{RL Thru – Half Sashay, Pass Thru – Trade By},  
{Swing Thru, Girls Run, Ferris Wheel,}  
DPT, Leaders Partner Trade, Pass Thru, RL Grand!

One obvious twist to the original is to send the paired couple across from the CB.

[CB] Pass Thru, Trade By, RL Thru [RBO]

Call this Twice to produce a Zero.

## Conversions

We use the term *Conversion* to mean changing common relationship with a Four Ladies Chain  $\frac{1}{4}$  or  $\frac{3}{4}$  Effect i.e. to an adjacent relationship. Remember, we use the term *Transition* to mean changing the common relationship with a Four Ladies Chain Effect i.e. to the relationship across the square. Traditional modules that change a Corner Box to a Partner Line, for instance, have long been known as *Conversion Modules*.

## Hot Licks for the Magic Module

Made famous by Bill Peters, the *Magic Module* is Box to Line Conversion using a Four Ladies Chain  $\frac{1}{4}$  Effect. It effectively moves girls one position counterclockwise, which is analogous to calling Four Ladies Chain  $\frac{1}{4}$  from the Squared Set. Therefore, it converts a Corner common relationship to a Partner common relationship: specifically Corner Box to Partner Line.

[CB] Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line [PL]

Here is the natural reflection, which moves the boys clockwise one position. This produces the same result relationship-wise – a Four Ladies Chain  $\frac{1}{4}$  Effect.

[CB] LEFT Swing Thru, Boys Circulate, Girls Trade, Girls Run, Bend the Line [PL]

A twist on the theme as a handy Get-Out:

[CB] Swing Thru, Girls Circulate, Boys Trade, ~~Boys Run, Bend the Line~~, RL Grand!

[CB] LEFT Swing Thru, Boys Circulate, Girls Trade, Girls Run, ~~Bend the Line~~, Promenade Home

*Special:* [CB] LEFT Swing Thru, Boys Circulate, Girls Trade, All Circulate  $\frac{1}{2}$ , Shoot The Star Full Around, RL Grand!

The *Ends Circulate* is where the *magic* happens. The first part of the Magic Module is a One-Quarter Zero – call it four times to create a True Zero. Call it twice to create a Technical Zero. Call it once or thrice to create conversions. For brevity, we'll use Acey Deucey (ACDC) to represent "Ends Circulate – Centers Trade".

[CB] Swing Thru – ACDC (with partners RLG), Swing Thru – ACDC (CB-ow), Swing Thru – ACDC, (back with partners RLG)

Using this twice as a Technical Zero is nice: boys and girls get to dance each part (trades and circulates), dancers interact with everybody else, and you never lose your place. Optionally use the left hand version.

[optional LEFT] (Swing Thru – Acey Deucey) [x2]

You may want to change the ending wave to the same sort of relationship box. A little maneuvering accomplishes the task.

1. Single Hinge, Girls Run RIGHT, LEFT Touch  $\frac{1}{4}$  Girls Run LEFT
2. Single Hinge, Girls Run, T $\frac{1}{4}$ , Boys Run
3. Single Hinge, Scoot Back, Boys Run – Reverse Flutter Wheel & Sweep  $\frac{1}{4}$
4. Single Hinge, Split Circulate, Boys Run – Reverse Flutter Wheel, Slide Thru
5. Girls Run, Boys Cross Run – Girls Trade, Bend the Line, Slide Thru
6. Girls Run, Boys Cross Run – Chain Down the Line, Slide Thru
7. Girls Run, Boys Cross Run, Ferris Wheel, Centers Pass Thru
8. Recycle, Veer Left, Bend the Line, Slide Thru

The same Maneuvering Ideas apply in reverse with a little modification.

[CB] LEFT Swing Thru – ACDC, LEFT Swing Thru – ACDC: (#1) Single Hinge, Boys Run LEFT, Touch  $\frac{1}{4}$ , Boys Run RIGHT [CB]

Back to the *Magic Module*. As in all conversions, changing Sequence effectively changes the order of somebody, so the Four Ladies Chain  $\frac{1}{4}$  Effect becomes a Four Ladies Chain  $\frac{3}{4}$  Effect – effectively.

[CB] RL Thru, [RH/LH] Swing Thru – ACDC, Centers Run, Bend the Line [OLO]

[CB] Slide Thru – Pass the Ocean, Swing Thru – (Girls Circ, Boys Trade), Boys Run, Bend the Line [OLO]

Sometimes I like to maintain the sequence and twist things around.

[CB] RL Thru – Half Sashay, LEFT Swing Thru – ACDC, Single Hinge, Boys Run LEFT, Half Sashay [OL]

[CB] RL Thru – Half Sashay, Swing Thru – ACDC, Single Hinge, Scoot Back, Boys Run [OL]

Sometimes I like to insert a Transition and convert to an Out of Sequence PL (PLO), from which I can quickly resolve. The dancers don't see this coming.

[CB] Slide Thru, Pass the Ocean [CBO-ow], All Circ. [RBO-ow], Swing Thru, ACDC, BS Run, Bend the Line [PLO]

*One possible Get-out continued from the above:* Reverse Flutter Wheel & Sweep  $\frac{1}{4}$ , Half Sashay, RLG!

Interject more challenge into the choreography by *shifting focus* and *arrangements*:

[CB] Touch  $\frac{1}{4}$ , Ends Circulate, Centers Trade, Boys Run, Reverse Flutter Wheel [PLO]

[CB] Left Touch  $\frac{1}{4}$ , Ends Circulate, Centers Trade, Girls Run, Flutter Wheel [PL]

The first time you call one of these, you might need to make dancers aware of the fact that they also have a wave (with centers) after the Touch  $\frac{1}{4}$  from the 8-Chain Thru Box.

## Playing with the People Mover Conversion

Bill Peters introduced this module to me as well. Callers typically use this as a conversion from a Partner Line to a Corner Box. It produces a Four Ladies Chain 3/4 Effect with respect to relationship.

[PL] T<sub>1/4</sub>, Circulate, Boys Run [CB]

Append Star Thru, and CALLERLAB calls this a people mover, because certain dancers move while everyone else ends up their starting position. I've heard other callers call this "The other Magic Module."

[PL] T<sub>1/4</sub>, Circulate, Boys Run, Star Thru [CL]

Of course, we can go left instead:

[PL] LEFT T<sub>1/4</sub>, Circulate, Girls Run [CB], Star Thru [CL]

Changing Sequence ahead of time effectively produces the Four Ladies Chain 1/4 Effect:

[CL] RL Thru, T<sub>1/4</sub>, Circulate, Boys Run, [PBO], Star Thru [PLO]

It works as a cool Get-Out:

[PL] Touch ¼, Circulate <any number of times>, Boys Run – Left Allemande!

[PL] Touch ¼, Circulate <any number of times>, Girls Run – RL Grand!

I saw Mike Hogan use this variant:

[PL] T<sub>1/4</sub>, Circulate 1 ½, Center 6 Trade, Girls Slide Apart and Face In ... Left Allemande!

I saw Michael Kellogg on the same stage immediately follow up with this:

[PL] T<sub>1/4</sub>, Circulate 1 ½, Center 6 Trade, Center Boys Face In, All the Boys Face Right, RL Grand!

Using this as a Relationship box to *next-door* Relationship Box works like this:

[CB] Slide Thru, T<sub>1/4</sub>, Circulate, Boys Run [OB]

And the other "neighbor":

[CB] Slide Thru, RL Thru, T<sub>1/4</sub>, Circulate, Boys Run [PBO], RL Thru [PB]

Perhaps we can improve this by using equivalents for little better flow:

[CB] (Swing Thru DOUBLE, Single Hinge, Scoot Back, Boys Run) [CLO],  
T<sub>1/4</sub>, Circulate, (Single Hinge, Girls Trade, Recycle) [PLO], Slide Thru [PB]

The *Circulate* is where the *magic* happens. Gold can sometimes be found from the familiar with a little imagination. Here it is *twisted* into a Technical Zero.

[CB] Slide Thru, T<sub>1/4</sub>, CIRC, Hinge, CNTR 6 Trade, Recycle, Pass Thru, W & Deal, CNTRs Pass Thru [CB]

## New Tricks for an Old Fashioned Friend

The *Old Fashioned Line Zero* offers the opportunity to change the rotation feel for one couple (the one that goes to the left).

[PL] Pass Thru, Wheel & Deal, Double Pass Thru, First CPL Go Left ... Next Go Right [PL]

Change the directions for the FIRST and NEXT couples, and the result is an AS COUPLES Half Sashay. Couples move to the other end of their line and the Sequence changes. That's a handy fact to know and *exploit*.

[PL] Pass Thru, Wheel & Deal, Double Pass Thru, First CPL Go RIGHT ... Next Go LEFT [PLO]

Follow up with a quick Get-Out:

[PLO] LEFT Square Thru 2, LEFT Allemande!  
[PLO] Pass Thru, Partner Trade  $1\frac{1}{2}$ , RL Grand!

Or started from the Corner Line:

[CLO] Centers Pass Thru – Ends Box the Gnat, RL Grand!  
[CLO] Pass the Ocean, Swing Thru, Boys Trade, RL Grand!  
[CLO] Slide Thru – Left Allemande!

The idea is to capitalize on the *Wind in the Face* that this module should provide. Launch right into the Get-outs without hesitation.

It so happens that the insertion of ZOOM produces the same Sequence change.

[PL] Pass Thru, Wheel & Deal, Double Pass Thru, First CPL Go LEFT ... Next Go RIGHT [PLO]

We can insert a little flight of fancy to give the dancers a different experience.

[PL] Pass Thru, W&D, DPT, (Centers IN – Cast Off  $\frac{3}{4}$ , Pass Thru, Tag the Line), First CPL Go RIGHT ... Next Go LEFT [PL]

Finally, we can change *just one thing* and use our old friend as a Partner Line Get-Out:

[PL] Pass Thru, W&D, DPT, First CPL Go LEFT ... Next Go LEFT ... keep going & Promenade Home!

Dancers rarely see this coming provided it doesn't become one of your staples. If you notice that in the starting DPT formation boys are Out of Sequence with their Partners, you can capitalize on the Get-Out idea from other positions.

[LRB] Dive Thru, DPT, First CPL Go LEFT ... Next Go LEFT ... keep going & Promenade Home!  
[RBO]RL Thru, Veer Left, Ferris Wheel – CNTRs Reverse Flutter Wheel, DPT, First CPL Go LEFT ... Next Go LEFT ... keep going & Promenade Home!  
[CB] Swing Thru, ACDC, Boys Run, Ferris Wheel, Zoom, DPT, First CPL Go LEFT ... Next Go LEFT etc.

Sometimes you do not have to leave your own backyard to find treasure!

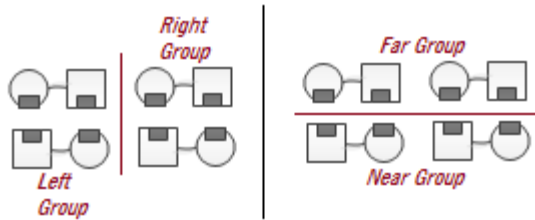


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## Appendix

### Groups

Groups are *foursomes* next to a square side – that is, they are collections of four dancers along any side of the square containing a Head Boy and Girl and a Side Boy and Girl. The Group's membership consists of the actual dancers within it. A Partner Group's Membership consists of a couple of HEADS with



Original Partners and a couple of SIDES with original Partners: e.g. the #1 Couple and the #2 Couple, or perhaps the #1 Couple and the #4 Couple.

Group type matches the common relationship that exists within its membership. Within the Partner Group, for instance, both boys can point to their Original Partners. This *relationship* is the SAME or

*common* for both boys. This common relationship matches the Group Type. Common dancers, within a Partner Group, then, are any two Original Partners. The boys can also point to the other two girls as well; their relationships with these girls differs (MIXED). One boy has a Corner and the other has a Right Hand Lady.

### The Four Ladies Chain Effect

Any call or combination of calls that changes membership within a *group of four* creates a Four Ladies Chain N/4 Effect. In other words, a Four Ladies Chain N/4 Effect occurs whenever one or two dancers move from one side of the square to the other and replace their opposites on the new side.

1. Single Dancer Movement (one dancer moving from one side to another) creates a Four Ladies Chain 1/4 or 3/4 Effect and results in a Conversion.
2. Couple Movement creates a Four Ladies Chain Effect and results in an Inversion or Transition.
  - a. Inversion equates to the *Technical Zero Effect*
  - b. Transition equates to the  $\frac{1}{2}$  *Chicken Plucker Effect*.

The Four Ladies Chain Effect simply *gathers* dancers within a new group of four such that the boys have a new girl with whom to interact. It does not matter whether two boys, two girls, both a boy and a girl, or a single boy or girl are new to the destination group of four. The *effect* is the same – boys have at least one new girl with whom to interact. Within the resulting group of four, boys have the potential to create pairings analogous to a Four Ladies Chain N/4.

Example Partner Line Set up Routine: [SS] HDS Flutter Wheel, Reverse Flutter Wheel, Lead Left, Veer Right [LH 2FPL], Boys Trade, Bend the Line & Flutter Wheel [PL]

	“Square” Formation Analogue	Girls Circulate (4LC 3/4)	Boys Circulate (4LC 1/4)
Home (Full)			
3/4			
1/2			
1/4			

This table shows how a single dancer moving from one side of the square to the other creates a Four Ladies Chain Effect. In the *Circulate* column, the small Roman Numeral in each cell indicates the number of Circulates the column’s sex needs to perform from the Starting position produce the position within that cell. For example, starting from everyone with partners, to produce a Four Ladies Chain 3/4 Effect, girls must circulate (i) 1 time, boys must circulate (iii) 3 times.

The point here is to show that the movement produces a gathering of dancers with the *potential* to create pairings that match those in the Square Formation column – and thus have the *effect* of a Four Ladies Chain N/4.

In practice, who a dancer meets is determined by whom remains behind. A dancer who leaves the Partner behind meets the Opposite on the side of the square. Symmetry guarantees this!

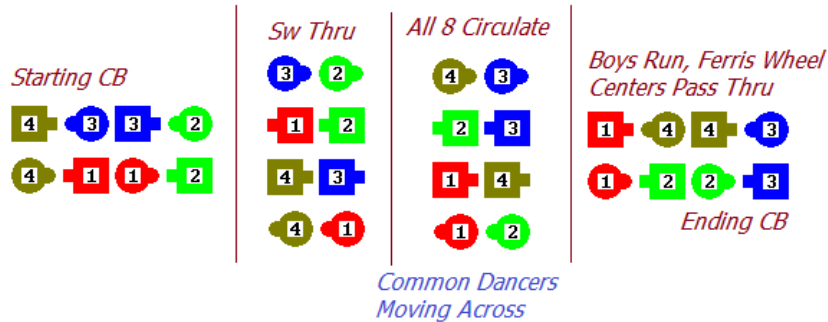
The movement of two dancers at once (couples etc.) from one side of the square to the other produces an All Four Ladies Chain (1/2) effect. This manifests as either Transition or Inversion depending upon who moves.

*Inversion* is a *Technical Zero Effect*, meaning the appropriate dancers have been gathered such that *Technical Equivalent Setups* can be created at the new location for any Setup that could have been created in the original location. This is the foundation of the Technical Zero.

## Four Ladies Chain 1/2 (Across) Effect (Inversion)

Common dancers (a boy and a girl) join a new group.

Swing Thru, All 8 Circulate, Boys Run, Ferris Wheel, Centers Pass Thru [TZero]



The figure above illustrates *Inversion*. Examine either facing couple *group of four* (left or right). Sides begin paired with Original Partners, and Heads begin paired with Opposites. Heads finish paired with Original Partners, and Sides finish paired with Original Opposites. With respect to temporary partners alone from the start to finish, ladies have effectively *chained!* Again, the *effect* is not dependent upon recreating an *actual* ladies chain. It describes only an appropriate gathering to *simulate* a Ladies Chain. The arrival of *Common Dancers* in the new Group creates the Group *Inversion* and the Four Ladies Chain Effect. Group Type remains unchanged: Corner Group.

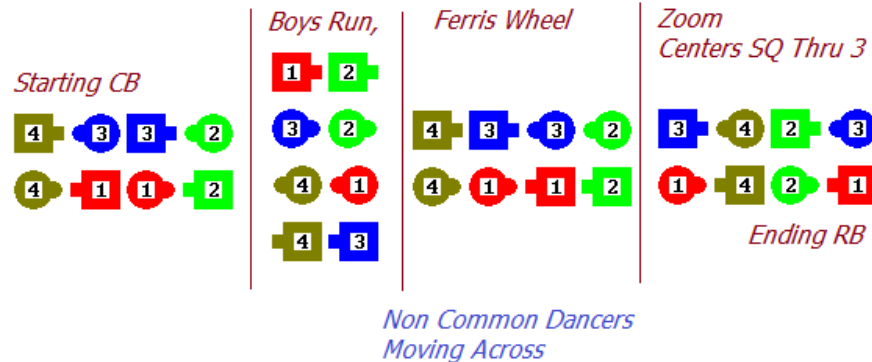
In this particular Technical Zero, facing dancers have Rotated one counterclockwise position. *Inversion* exists in the form of *Role Reversal* for Heads and Sides (Heads Started unpaired and wound up paired. Sides started paired and wound up unpaired). In this case, positional inversion is clear as well – Heads started on the inside and wound up on the outside.

The starting CB and ending CB are *Technically Equivalent Setups*. Think of *checkerboard dancing*. If we start a call series with HEADS <do something> and in one square the SIDES actually do that something, why does everything still work? After all, the first call addressed the HEADS. The *checkerboard* square (the one in which SIDES started instead of HEADS) produces *Technically Equivalent Setups* for every setup produced in the *normal* square.

## Four Ladies Chain 1/2 (Across) Effect (Transition)

Two girls (or two boys) join a new group, or a boy and a girl join a new group.

[CB] Swing Thru, Boys Run, Ferris Wheel, (Zoom, Centers Square Thru 3) [RB]



In this example, Ferris Wheel moves two Non-Common Dancers across the square. This creates a Four Ladies Chain Effect as well as a *Transition*. Next, within that Group of four some maneuvering creates an In-Sequence Eight Chain Thru Box. The *common relationship* has changed from Corners to Right Hand Ladies, and we call this box a Right Hand Lady Box (RB).

Note that after Ferris Wheel, Centers could do a trade action (like Square Thru 3, or Reverse Wheel Around) to create an Out-of-Sequence RB (RBO), which is equivalent to the Half Chicken Plucker Routine. Some callers think of *Transition* as the *Chicken Plucker Effect* for this reason.

At the start, Dancers face Corners; they end facing Right Hand Ladies.

*From the Squared Set [SS] Four Ladies Chain 1/4 (All Boys Facing Corners), All Four Ladies Chain (All Boys Facing RH Ladies)*

*Transition* changes *common relationship* to the relationship *across the square* in the squared set. In other words, Corner Groups *transition* to Right Hand Lady Groups and vice versa. Partner Groups *transition* to Opposite Lady Groups and vice versa.

### Transition Deeper Dive

Non-common Dancers moving across the square creates transition and a Four Ladies Chain Effect. This applies to *same-sex* dancers as well. As an example, check this routine with your checkers starting with a Corner Box.

[CB] Slide Thru, just Ends Pass Thru, Ends Run<sup>1</sup>, Pass Thru – Bend the Line<sup>2</sup>, Touch 1/4, Boys Run, Centers Square Thru 3 [RB]

- 1: Same Sex Couples Head boy facing Opposite Lady, Side boy facing Partner
- 2: Head boy facing *Partner*, Side boy facing *Opposite Lady*

Same-sex Dancer movement creates transition as well as introduces *role reversal* for Heads and Sides.

### Four Ladies Chain 1/4 and 3/4 Effects (Conversion)

One girl or one boy moves to a new Group.

Girls move *clockwise* or boys move *counterclockwise* in the Four Ladies Chain 1/4 Effect. Both boys may potentially pair with Partners if they began with the ability to pair with Corners. Callers use this effect primarily to convert Corner Boxes to Partner Lines with Bill Peters' *Magic Module*.

[CB] Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line [PL] (*girls move*)

[CB] LEFT Swing Thru, Boys Circulate, Girls Trade, Girls Run, Bend the Line [PL] (*boys move*)

Girls move *counterclockwise* or boys move *clockwise* in the Four Ladies Chain 3/4 Effect. Both boys may potentially pair with Corners if they began with the ability to pair with Partners. Callers generally use this effect to convert Partner Lines to Corner Boxes with the *Primary People Mover* also made famous by Bill Peters.

[PL] Touch 1/4, Single File Circulate, Boys Run [CB], Slide Thru [CL]  
(*girls move counterclockwise one position*)

CALLERLAB calls this routine a People Mover, because some dancers (boys) stay in the same place while others (girls) move. The *reflection* moves boys instead.

[PL] LEFT Touch 1/4, Single File Circulate, Girls Run [CB], Slide Thru [CL]  
(*boys move clockwise one position*)

Changing sequence beforehand toggles the Four Ladies Chain fraction from 1/4 to 3/4 and vice versa.

[PL] **Right and Left Thru**, Touch 1/4, Single File Circulate, Boys Run, [RBO], Slide Thru [RLO],  
**Right and Left Thru** [RL] (*girls move clockwise one position*)