

choreo



BREAKDOWN

DON BECK

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WHAT'S HAPPENING?

It was **15 years** ago that Bill Peters gave birth to **Choreo Breakdown**, and as I start the 16th year (my second) with excitement of things to come, I truly want to thank those of you have supported me these past 2 years, and especially want to say thank you to those of you who have been subscribers for all 15 years.

I am afraid that this has turned out to be another multimonth issue. I thank those of you who took the time to write and phone with your concerns about the issues that you did not receive, and apologize to you for not

taking the time to answer each one directly, but I wanted to concentrate my efforts on getting this issue out.

Due to a problem with my bank, I request that all renewal checks be made out to "Don Beck" and not to "Choreo Breakdown." (I will add a reminder on the renewal forms.) It is a mystery how this did not seem to be a problem for two years and now is, but at least, except for a few checks that I may have to return for reissue, it should be an easy thing to correct!

Here is an update on the Callerlab Quarterly Selections. The MSQS for January is Scoot Back Once and a Half; and for April is Connect Four. (See pages 1854 and 1855) There is no new Plus QS for February and no new Advanced QS movements for December or March.

As a result of the recent mail ballot taken by Callerlab, Scoot Cross and Turn and R.C.W. have been dropped from the QS list. Spin Chain and Exchange the Gears and Scoot and Relocate remain.

There seems to be a lot of concern and confusion about the new "25 Week Program." I, for one, have not had the need to work with it, but am very interested in hearing what others will be saying about it at Callerlab.

What's Happening? (continued)

In this issue, I am featuring Jack Lasry's (anything) and Relocate, but there are a number of other new ideas worthy of a second look (if you use experimentals.) They include Report To A Diamond and Star Back And Turn.

Here are the current new creations.

BARGE IN (Bruce Williamson) From lines, 1/2 Square Thru, Trade By, and Pass In (A1), to end in lines.

CAST A LURE (Bobbie Davis, California) From columns, 1/2 Circulate, center 6 Triple Trade as lonesome ends move up as in Coordinate; those in the couple Bend the Line as others Roll, to end in facing lines.

FAN THE COLUMN From columns, center 4 Single Hinge and Fan the Top as the dancers in other pairs who are facing out Run.

FISH HOOK (Jack Berg.) From columns, all 1/2 Circulate, center 6 Triple Trade and lonesome ends Promenade outside 1/4, those in 2-faced line Wheel and Deal as those in other pairs who are facing out do a U-Turn Back.

GRAND SWING THE NET From a tidal wave, Grand Swing Thru, center 4 Swing Thru as end pairs Cast Off 3/4 & those facing out Run.

HOWDY NEIGHBOR (& SPREAD) (Jack Berg, Illinois) From parallel waves Follow Your Neighbor (& Spread if called), Single Hinge, Leaders Fold as others Pass Thru, to end in an 8 chain thru formation.

PASS THE NET From an 8 chain thru formation or parallel waves, Pass the Ocean, center 4 Pass the Ocean (or Lock It) as end pairs Cast Off 3/4 and those facing out Run.

PICK AND CHOOSE X and Y All Slim Down, new outsiders take X command and do it concentric, new centers Quarter In and take Y command.

QUARTER YOUR WAVE (Don Malcom, Missouri) From a mini-wave, U-Turn Back and Single Hinge.

REJECT THE DIAMOND (Nonie Moglia, California) From parallel Diamonds, points facing in walk straight ahead. Others follow these leaders single file around their diamonds and then also straight ahead, to form momentary columns (so far Unwrap the Diamond (C2)), and then 1st and 3rd in each column Right/Left Roll to a Wave and Hinge (i.e. Latch On (C2)) to form waves.

REPORT TO A DIAMOND (Jerry Story, Iowa) From an eight chain thru formation, all Pass Thru; the belles (dancers on right) Peel Off and Circulate once around the outside. The beaus (dancers on left) do their part of a Trade By and then Touch 1/4 with each other to become the centers of the final diamonds.

STACK AND CAST (Jack Berg, Illinois) From lines back to back, centers Partner Hinge and Cast Off 3/4, as ends 1/2 Circulate and Hinge, to end in columns.

STACK NO CAST (Jack Berg) From lines back to back, centers Partner Hinge and Trade, as ends 1/2 Circulate, to end in a tidal wave.

STAR BACK AND TURN (Gene Trimmer, Arkansas) From an alamo ring with men facing in, men step to center and make a RH Star and turn it once to return to the spot where the woman on their right was; the women Fold to their rights and then RH Star half way across (i.e. 4 Ladies Chain), where the men Courtesy Turn them.

SWING THE NET From tidal wave, each side Swing Thru, centers Swing Thru as end pairs Cast Off 3/4 and those facing out Run.

TRANSFER THRU THE SHADOW (Jack Berg, Illinois) From columns, dancer 1 does a Transfer the Column (A1); 2 and 3 Quarter Thru (A1); 4 Circulates 1 1/2, Hinge, and Extend; to end in 3 and 1 lines.

WALK OUT TO A COLUMN From parallel waves, centers assume they are in positions 1 and 4 of a column and Single File Circulate 3 places (to spots 2 and 1 respectively), end facing in Split. Circulate twice (to become *4 in column), end facing out Fold and move ahead 2 places (to become *3). RH/LH waves become LH/RH columns.

• NEW MOVEMENT (Experimental)

(ANYTHING) AND RELOCATE (Jack Lasry, Florida)How To Do It:

From a 3/4 tag or trade by formation, centers Fan the Top as others face right, Promenade single file around the outside, and Roll to face in. Ends in a quarter tag formation.

Impressions:

Jack has come up with an obvious extension of Scoot and Relocate by having you do only the Relocate part after any other call that also leaves you in a 3/4 tag formation. This is then carried a step further to starting from trade by formations, since Fan the Top can be done from facing couples as well as ocean waves.

The groups that I used this with caught on quickly and enjoyed being able to do something new without very much additional learning.

Choreography:

<u>From eight chain thru formation</u> TOUCH 1/4 <u>EXTEND AND RELOCATE</u> EXTEND THE TAG SINGLE HINGE, RECYCLE	<u>ZERO</u> (True)
<u>From facing lines</u> <u>SQUARE THRU AND RELOCATE</u> EXTEND THE TAG CENTERS TRADE, MEN RUN REVERSE FLUTTER WHEEL	<u>ZERO</u> (True)
<u>From parallel ocean waves</u> SINGLE HINGE CENTERS TRADE <u>EXTEND AND RELOCATE</u> EXTEND THE TAG CENTERS TRADE	<u>ZERO</u> (True)

(Anything) AND RELOCATE (continued)Sample RoutinesThe following routines contain some Plus calls

- HEADS HALF SQUARE THRU ZB-os
SQUARE THRU 3/4 AND RELOCATE
 VERY CENTERS RUN
 BEND THE LINE
 STAR THRU (4B)
SQUARE THRU 3/4 AND RELOCATE
 EXTEND THE TAG (OW)
 SINGLE HINGE AND ROLL (1/2 W)
 PASS THRU
 GRAND RIGHT AND LEFT!

- HEADS TOUCH 1/4
 MEN RUN ZB
 SWING THRU, MEN RUN
3/4 TAG AND RELOCATE
 EXTEND THE TAG
 MEN RUN EOL
 PASS THRU
 WHEEL AND DEAL
 RIGHT AND LEFT THRU
 DIXIE GRAND AL!

- HEADS FAN THE TOP
 EXTEND THE TAG
 RECYCLE RB
 YEER LEFT
YEER RIGHT AND RELOCATE
 PING PONG CIRCULATE
 EXTEND THE TAG (3W)
 SAME SEXES TRADE (3W)
EXTEND AND RELOCATE
 PING PONG CIRCULATE
 EXTEND THE TAG (OW)
 SINGLE HINGE AND ROLL
 SQUARE THRU BUT ON THE 3rd HAND
 GRAND RIGHT AND LEFT!

- HEADS PASS THE OCEAN
 SWING THRU
 EXTEND THE TAG (3W)
TURN THRU AND RELOCATE
 RECYCLE
 SQUARE THRU 3/4 ZB
 SINGLE CIRCLE TO A WAVE
PASS THRU AND RELOCATE
 SWING THRU, RECYCLE
 SQUARE THRU 3/4 (ZB) AL!
- HEADS SQUARE THRU ZB
 SPLIT TWO AROUND ONE TO A LINE (1/2 L)

STAR THRU

CENTERS YEER LEFT AND RELOCATE

CENTERS 1/2 TAG

WALK AND DODGE

SEPARATE AROUND ONE TO A LINE (1/2 L)

STAR THRU AND RELOCATE

EXTEND THE TAG (4W)

CENTERS TRADE (2W)

MEN RUN EOL-os

PASS THRU, WHEEL AND DEAL

DOUBLE PASS THRU

LEADERS TRADE (ZB) AL!

The following sequence is difficult

- HEADS LEAD RIGHT OPB-os
 YEER LEFT
 CHAIN DOWN THE LINE ERL-os
 PASS THE OCEAN
 WOMEN RUN
 TAG THE LINE - IN (3L)
 FORWARD AND BACK
LEAD RIGHT AND RELOCATE
 EXTEND THE TAG (OW)
 SINGLE HINGE AND ROLL (1/2 B)
 GRAND RIGHT AND LEFT!

The next sequence uses A1 calls

- HEADS PASS THE OCEAN
 CHAIN REACTION (1/2 W)
 SINGLE HINGE, MEN RUN EPL-os
 PASS THRU
 TAG THE LINE - RIGHT
 CROSS OVER CIRCULATE
3/4 TAG AND RELOCATE
 CHAIN REACTION (1/2 W)
 MEN CROSS RUN
 ACEY DEUCEY
 TRADE THE WAVE (1/2 W)
 GRAND RIGHT AND LEFT!

SINGING CALL

HEADS SQUARE THRU

DOSADO, CURLIQUE

EXTEND AND RELOCATE

EXTEND THE TAG

MEN RUN, PASS THRU

WHEEL AND DEAL

DOUBLE PASS THRU

TRACK II

SWING CORNER, PROMENADE..add 16-beat tag.

● MAINSTREAM QUARTERLY SELECTION

SCOOT BACK ONCE AND A HALF

The Mainstream Quarterly Selection for January is a variation on the Mainstream call Scoot Back. It flows very nicely, starts and ends in commonly used formations, and is easily picked up by the dancers. Interestingly enough, there is a call on the C2 list called Follow Thru that is half of a Scoot Back, so at a C2 I can call the same action by calling Scoot Back, Follow Thru, but maybe we had better not mention that here!

- HEADS SQUARE THRU, CURLIQUE..... (1W)
SCOOT BACK ONCE AND A HALF
COUPLES CIRCULATE, FERRIS WHEEL
SQUARE THRU 3/4..... (ZB) AL!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE..... (1L)
PASS THRU, 1/2 TAG THE LINE..... (OW)
SCOOT BACK ONCE AND A HALF
FERRIS WHEEL, WOMEN SQUARE THRU 3/4
STAR THRU, MEN TRADE
FERRIS WHEEL, SQUARE THRU 3/4..... AL!
- HEADS HALF SQUARE THRU..... ZB-os
TOUCH 1/4, SPLIT CIRCULATE..... (2W)
SCOOT BACK ONCE AND A HALF
TAG THE LINE - RIGHT, FERRIS WHEEL &
CENTERS SWEEP 1/4 & BACK OUT
OTHERS LEAD TO THE RIGHT..... ORB
VEER TO THE LEFT, 1/2 TAG THE LINE... (1W)
SPLIT CIRCULATE
SCOOT BACK ONCE AND A HALF
COUPLES CIRCULATE, TAG THE LINE-RIGHT
WHEEL AND DEAL..... AL!
- HEADS CURLIQUE, MEN RUN..... ZB
SPIN CHAIN THRU & WOMEN CIRCULATE
SPLIT CIRCULATE..... (3W)
SCOOT BACK ONCE AND A HALF
CENTERS SCOOT BACK ONCE AND A HALF
CHAIN DOWN THE LINE, END MEN RUN.... (4L)
PASS THRU, WOMEN FOLD..... (2B)
STAR THRU, CHAIN DOWN THE LINE..... EPL-os
FLUTTER WHEEL..... CL
SQUARE THRU 3/4..... AL!
- HEADS TOUCH 1/4
SCOOT BACK ONCE AND A HALF
HALF TAG THE LINE
WALK AND DODGE..... OPB-os
SWING THRU, MEN TRADE
SPIN THE TOP, SINGLE HINGE
EACH SIDE SCOOT BACK ONCE AND A HALF
COUPLES HINGE
HALF TAG THE LINE..... (1W)
SCOOT BACK ONCE AND A HALF
CALIFORNIA TWIRL, PROMENADE HOME!
- HEADS LEAD RIGHT, TOUCH 1/4..... (1W)
SCOOT BACK ONCE AND A HALF
WOMEN SCOOT BACK ONCE AND A HALF
WOMEN HALF TAG THE LINE
FERRIS WHEEL, CENTERS SWEEP 1/4..... AL!
- HEADS SQUARE THRU 3/4
SEPARATE AROUND ONE TO A LINE..... (1L)
PASS THRU, BEND THE LINE..... (1L)
CENTES PASS THE OCEAN &
OTHERS STAR THRU
CENTERS SINGLE HINGE &
SCOOT BACK ONCE AND A HALF
VEER TO THE RIGHT..... (ZB) AL!
- HEADS SQUARE THRU, CURLIQUE..... (1W)
SCOOT BACK TWICE AND A HALF
COUPLES CIRCULATE, MEN CROSS RUN
CHAIN DOWN THE LINE..... EPL
PASS THRU, WHEEL AND DEAL
TOUCH 1/4
SCOOT BACK ONCE AND A HALF
COUPLES HINGE, HALF TAG THE LINE
WALK AND DODGE..... (ZB) AL!
- HEADS TOUCH 1/4, WALK AND DODGE... OPB-os
STAR THRU, RIGHT AND LEFT THRU..... ERL
DIXIE STYLE TO AN OCEAN WAVE
MEN TRADE, SINGLE HINGE
SCOOT BACK ONCE AND A HALF
PROMENADE HOME!

SINGING CALL (Corner progression)

HEADS SQUARE THRU
RIGHT AND LEFT THRU
TOUCH 1/4
SCOOT BACK ONCE AND A HALF
FERRIS WHEEL
CENTERS PASS THRU
SWING CORNER
PROMENADE..... add 16 beat tag.

• MAINSTREAM QUARTERLY SELECTION

CONNECT FOUR

The Mainstream Quarterly Selection for April has just been announced. It is Connect Four by Phil Kozlowski. It was listed in the May 1986 issue of Choreo Breakdown on Page 1801. It starts in columns and goes to an eight chain thru formation in a manner that is fairly different than other calls that we have at the lower levels; and although dancers do not seem to dance it by moving through the parts of the definition precisely, they seem to make it all go together smoothly, in their own way, as they have done with many other calls; and as a result it times out nicely. Normal partner arrangements yield normal arrangements.

Here is the Callerslab definition: From a column: The #2 dancer in each column moves out and forward to stand beside the #1 dancer. Then this couple does a Wheel and Deal. At the same time, the #3 and 4 dancers move forward (Circulate) to form a momentary box of four, then do a Walk and Dodge.

- HEADS LEAD TO THE RIGHT.....OPB-os
VEER TO THE LEFT, COUPLES CIRCULATE
BEND THE LINE.....ZL-os
CURLIQUE.....(OC)
CONNECT FOUR.....OPB
SWING THRU, SPIN THE TOP
SINGLE HINGE.....(OC)
CONNECT FOUR.....CB
TOUCH 1/4, SCOOT BACK ONCE AND A HALF
COUPLES CIRCULATE, WOMEN TRADE
PARTNER TRADE, PROMENADE HOME!
- HEADS SQUARE THRU.....ZB
DOSADO TO AN OCEAN WAVE, SPIN THE TOP
MEN RUN, 1/2 TAG THE LINE.....(OC)
CONNECT FOUR.....OCB-os
STAR THRU.....ECL-os
PASS THRU, WHEEL AND DEAL
SQUARE THRU ONE HAND.....(ZB) ALI

- HEADS HALF SQUARE THRU.....ZB-os
RIGHT AND LEFT THRU.....OB
PASS THE OCEAN
WOMEN RUN, 1/2 TAG THE LINE
SINGLE FILE CIRCULATE.....(OC)
CONNECT FOUR.....CB-os
SQUARE THRU BUT ON THE 3rd HAND
BOX THE GNAT
GRAND RIGHT AND LEFT!
- HEADS STAR THRU, RIGHT AND LEFT THRU
ZOOM, DOUBLE PASS THRU
CENTERS IN, CAST OFF 3/4.....(1L)
TOUCH 1/4.....(OC)
CONNECT FOUR.....(2B)
TOUCH 1/4.....(OW)
WOMEN TRADE & MEN CIRCULATE
SWING THRU, MEN TRADE
GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN, RECYCLE
DOUBLE PASS THRU, MEN RUN.....(1C)
CONNECT FOUR.....(2B)
PASS THRU, TRADE BY.....(1B)
STAR THRU, PROMENADE HOME!
- HEADS SQUARE THRU, PASS THRU
TRADE BY, TOUCH 1/4.....(1W)
SPLIT CIRCULATE, MEN RUN.....EOL-os
TOUCH 1/4.....(OC)
CONNECT FOUR.....(ZB) ALI

The following equivalents may be useful

- FROM FACING LINES:
{TOUCH 1/4, CONNECT FOUR}
= {RIGHT AND LEFT THRU, PASS THRU,
WHEEL AND DEAL, SQUARE THRU 3/4}
= {PASS THRU, BEND THE LINE,
PASS THE OCEAN, RECYCLE}

SINGING CALL (Corner progression)

HEADS PROMENADE HALF
CURLIQUE, MEN RUN
SWING THRU, MEN RUN
BEND THE LINE, RIGHT AND LEFT THRU
TOUCH 1/4
CONNECT FOUR
SWING CORNER
PROMENADE.....add 16 beat tag.

• THE PLUS PROGRAM

WORKING WITH COLUMNS

I recently received a phone call from subscriber Tony DiGeorge (Louisiana) describing what he thought might be a good idea for a new call. It was a very nice sequence of moves, but since it is made up of Mainstream calls and does not require the caller to give different commands to different dancers at the same time, my feeling is that it has more value as the theme for a tip than as a single variation on the theme.

- HEADS LEAD RIGHT, CIRCLE TO A LINEZL
TOUCH 1/4
CIRCULATE
CENTERS WALK AND DODGE
WOMEN PASS THRU
CENTERS SINGLE HINGE AND FAN THE TOP
OTHERS PARTNER TRADE
EXTEND THE TAG..... (OW)
WOMEN TRADE
LINEAR CYCLE..... CL-os
LOAD THE BOAT..... (ZB) AL!
- HEADS FAN THE TOP
EXTEND THE TAG..... (OW)
FAN THE TOP
SINGLE HINGE
CIRCULATE
CENTERS WALK AND DODGE
WOMEN PASS THRU
CENTERS SINGLE HINGE & FAN THE TOP &
OTHERS PARTNER TRADE
EXTEND THE TAG..... (OW)
RECYCLE.....OB
PASS THRU
TRADE BY..... (ZB) AL!
- HEADS SQUARE THRU.....ZB
RIGHT AND LEFT THRU.....OB-os
PASS THE OCEAN
SINGLE HINGE
CIRCULATE
CENTERS WALK AND DODGE
CENTERS IN
CAST OFF 3/4
ENDS CIRCULATE
CENTERS PASS THE OCEAN
DIAMOND CIRCULATE

IN THE WAVE SWING THRU
FLIP THE DIAMOND..... (2W)
MEN RUN.....EOL
PASS THRU
WHEEL AND DEAL
RIGHT AND LEFT THRU
DIXIE GRAND.....AL!

- HEADS LEAD TO THE RIGHT.....OPB-os
VEER TO THE LEFT
BEND THE LINE.....ZL-os
CURLIQUE
TRIPLE SCOOT
CENTERS WALK AND DODGE
MEN PEEL OFF &
WOMEN SINGLE CIRCLE TO A WAVE
CENTERS TRADE
MEN RUN
CENTERS HINGE &
ENDS STAR THRU
EXTEND THE TAG..... (OW)
LINEAR CYCLE..... CL-os
SLIDE THRU..... (ZB) AL!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE..... (1L)
TOUCH 1/4
CENTERS WALK AND DODGE
THOSE FACING STAR THRU &
OTHERS PEEL OFF AND BEND THE LINE. ECL-os
PASS THRU
WHEEL AND DEAL
RIGHT AND LEFT THRU
DOUBLE PASS THRU
TRACK II..... (OW)
WOMEN TRADE
SWING THRU
GRAND RIGHT AND LEFT!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE..... (1L)
CURLIQUE
CENTERS CIRCULATE
COORDINATE
WHEEL AND DEAL.....OB-os
CENTERS CHASE RIGHT
THOSE FACING BOX THE GNAT
WOMEN SINGLE HINGE & FAN THE TOP
PING PONG CIRCULATE
EXTEND THE TAG..... (2W)
MEN RUN.....ERL-os
REVERSE FLUTTER WHEEL.....ZL-os
DIXIE STYLE TO AN OCEAN WAVE
MEN TRADE
EXTEND THE TAG.....AL!

• STEPPING STONES

COORDINATE

In this issue, we will look at the Plus call Coordinate in some depth. This should provide some basic information for the Mainstream caller not using Coordinate, and some additional insight for Plus callers who do. The call involves all eight dancers; starting from a column, it ends in parallel 2-faced lines.

COORDINATE (Callerlab definition): Starting formation: Columns. All dancers Single File Circulate once and a half. The center six (three adjacent pairs) Trade (turn 180°). The very center two dancers release handholds and walk diagonally outward to the end of the forming lines. The two lonesome dancers walk ahead, moving in a quarter circle, to become the other ends of the forming lines.

Starting Formations and Arrangements The usual (standard) starting place is from the right hand column formed from normal facing lines (0L) plus Touch 1/4. The call gets progressively more difficult from the following starting arrangements: Touch 1/4 from half sashayed lines (1/2 L), from he-he-she-she lines (1L), she-she-he-he lines (2L), and then left hand columns. From the "standard" zero column (0C), you end with right-hand 2-faced lines with normal couples (0F).

Teaching Tips First get them to Circulate once and a half. There are many ways to tell them how far to go, and right or wrong. I usually tell them more than one, so they can pick the one that they are comfortable with! I usually say, "To Circulate once and a half, you have to Circulate once, and then Extend to the next person. This means that you move up 3 people. As a dancer, I find it easiest to have the #4 men stop in the very center when they meet each other, and when they stop, everyone else should stop also!" Also point out that they will be meeting same sex. At this point, have three pairs (same sexes) Trade. Now tell the women that they are done, "Please don't move," and have the men move up to the closest end of a 2-faced line.

Body Flow Try to avoid too many Circulates before a Coordinate. Even one can cause the dancers to loose count for the additional one and a half! After the call, try to avoid having centers turning (e.g. Centers Trade, Chain Down the Line, Centers Hinge, and Fan the Top). Most other things work fine, and the preceding warnings aren't really that bad.

Basic Choreography The following zero and 2 conversion modules may be useful.

- Zero Box - Star Thru, Touch 1/4, Coordinate, Ferris Wheel, Centers Sweep 1/4, Star Thru, Double Pass Thru, Leaders Trade - Zero Box
- Zero Box - Star Thru, Right and Left Thru, Touch 1/4, Coordinate. (Couples Circulate - Optional,) Bend the Line, Right and Left Thru - Zero Line
- Zero Line - Touch 1/4, Coordinate. (Couples Circulate - Optional,) Bend the Line (CL), Right and Left Thru, Star Thru - Zero Box

Singing Call Figure HEADS PASS THE OCEAN, EXTEND THE TAG, LINEAR CYCLE, TOUCH 1/4, COORDINATE, FERRIS WHEEL, CENTERS SWEEP 1/4, PASS THE OCEAN, EXTEND THE TAG, SWING YOUR CORNER, PROMENADE,.....add 16 beat tag.

• SIGHT CALLER'S NOTEBOOK

SYMBOLS USED IN CHOREO BREAKDOWN'S CHOREOGRAPHIC SEQUENCES (PART 1)

A number of subscribers, especially some newer ones, have reminded me that it has been quite a while since anything has been written about the meaning of the symbols used in Choreo Breakdown. In this issue and one of the next ones, we will look at not only the meaning of the symbols, but also how you can make use of them.

There are two types of symbols used, those that appear in parentheses and those that do not. The ones in parentheses refer to Callerlab's designations for formations and arrangements. The others refer to Choreo Breakdown's designations for setups within specific formation-arrangements.

The formation tells you whether you have lines, quarter tag, ocean waves, etc. The arrangement tells whether the couples in those formations are normal, half sashayed, he-he-she-she, etc. Knowledge about formation and occasionally arrangement is necessary for a sight caller, so he knows what may be called next. For the caller reading sequences in Choreo Breakdown, formation, and especially arrangement provide help in visualizing the material and in judging difficulty by seeing how "APD" the sequences are.

Formation-arrangement information does not, however, tell you anything about resolving the square. There are sixteen setups possible in each of the six arrangements that are possible in each formation. A setup is a specific sequence and partner arrangement. Choreo Breakdown uses symbols originally defined by Bill Peters, to identify all of the possible setups within two specific formation-arrangement combinations. The symbols that are not in parentheses refer to either facing lines of four with normal couples (0L), or eight chain thru formations (boxes) with normal couples (0B).

In this issue we will look more closely at the formation-arrangements listed. The symbols in parentheses will always be a number and then a letter. The number represents the arrangement; the letter represents the formation. The Callerlab formations used in Choreo Breakdown are as follows:

L ---- Lines of four facing in
B ---- Eight chain thru (or Box) formation
W ---- RH ocean waves
F ---- RH two-faced lines
Q ---- Quarter tag formation
C ---- RH Columns

The number refers to the arrangement or sex relationship of a primary and a secondary couple in each formation. The tables on the next page show the primary and the secondary couple in each formation, and which couple is which and what the numbers mean. In addition, the following examples may help.

- (3L) - Facing lines with man-woman-woman-man in each line
- (1/2 F) - Two faced lines with men in the middle
- (2C) - Columns with dancers 1 to 4 being man-man-woman-woman

Sight Callers Notebook (continued)

<u>Formation</u>	<u>Primary Couple</u>	<u>Secondary Couple</u>
L -----	couple on left end -----	couple on right end
B -----	outside couple -----	inside couple
W -----	those facing in (trailers) ---	those facing out (leaders)
	("W" is same as "B" plus step to a wave)	
C-----	#4 & 3 dancers -----	#2 & 1 dancers
	("C" is same as "L" plus Touch 1/4)	
F-----	couple facing in -----	couple facing out
	("F" is same as "B" plus Veer to the Left)	
Q -----	outside couple -----	couple in wave
	("Q" is same as "W" minus Extend the Tag)	
<u>Number</u>	<u>Primary Couple</u>	<u>Secondary Couple</u>
0 -----	normal-----	normal
1/2 -----	half sashayed-----	half sashayed
1 -----	two men -----	two women
2 -----	two women -----	two men
3 -----	normal-----	half sashayed
4 -----	half sashayed-----	normal

In a coming issue, we will discuss the sixteen setups used in Choreo Breakdown to further define (OL)s and (OB)s.

CHOREO BREAKDOWN

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WHAT'S HAPPENING?

As I write this, I am about to leave for Callerlab in New Orleans. Gail and I are excited about the trip, both because of attending another Callerlab Convention and for our visit to New Orleans. The next issue will include a report on the convention for those of you who are unable to attend. I look forward to seeing many of you there.

There is Callerlab news to report now, even before the Convention. The Advanced Quarterly Selection Committee has just announced that there are two new selections for the March quar-

ter. They are Cover Up and Open Up the Column. I will include the definitions of both of these in this issue, and Material that uses Open Up the Column. Material for Cover Up will appear in the next issue.

In addition, the Plus Quarterly Selection Committee has announced that the May selection will be Compress to a Column. This is not to be used until the week of April 27th. It will be featured in the next issue also, but for information on it before then, see page 1772 in the February 1986 issue of Choreo Breakdown.

This month we have picked a very simple call to feature, Scoot Star Thru, because dancers really seem to enjoy dancing it. First let's list the other calls we reviewed.

ALL EIGHT SCOOT AND WEAVE (Big Bob Smith) From Alamo ring, assume RH waves and all Scoot Back (i.e. infacers RH Star a full turn to return to same person as outfacers flip right), then all Quarter Thru without touching initial right hand. Ends in Thar.

ALLEY OOP (Jack Berg, Illinois) From general lines (i.e. lines, 2-faced lines, waves, etc.) centers Run, new centers Circulate.

BRING BACK (Jack Berg, Illinois) From general lines with centers in mini-wave, centers Cast Off 3/4, very centers Trade, then Single Hinge; ends Circulate, U-Turn Back, and Circulate.

What's Happening? (continued)

COUNTER ACT (Leon Eskenazi) From 2-faced lines or waves, end facing out and adjacent center Counter Rotate (C1) and then Cross Over Circulate (A1) as others Cross Over Circulate and Counter Rotate.

COUPLET X BY Y (Lee Kopman, New York) From 3x1 lines, those in the couple take the X command as those in the mini-wave take the Y command.

DUPLICATE Concept where some duplicate the action of others, e.g. "centers Duplicate ends Fan the Top" means that the centers do the same as the ends and just move up 1/4. (Name used before)

FERRIS CYCLE AND WHEEL Same as Stretch Cycle and Wheel (C1).

HEADS/SIDES STAR DIVIDE TO A COLUMN (Jack Berg, Illinois) From a square set, Heads/Sides RH Star 3/4 as other Divide and Touch 1/4, to end in a RH column.

MANEUVER (Dick Bayer, Michigan) From facing couples, beaus Walk & belles Dodge, all Box Circulate.

MEANDER (Bill Harrison and Howie Shirley) From general lines with same sexes together at each end, those designated, (men or women) have centers Cross Run and Ends Run, as others slide over to fill the vacated spots, centers going 2 places and ends 1.

ON YOUR MARK (Jack Berg, Illinois) From columns, #1 dancers Run around #4 without #4 moving; #2 slides away from the center as #3 Circulates; #2 and 3 now Extend as a Couple to end in 2-faced lines.

RECYCLE TO A LINE IN/(OUT) (Bob Smith) From parallel waves, Recycle & Veer (in direction of body flow), and those facing out/(in) Partner Trade to end in lines facing IN/(OUT).

SCOOT AND LEFT THRU (Cloyce Preedy, Washington) From quarter tag formation with outside couples half sashayed, all Scoot Back; those facing out Courtesy Turn; those coming back to the wave give left hands to

persons they meet and Courtesy Turn to end facing in the direction that the men were facing after the Scoot Back. Centers end in a 2-faced line that is RH if center wave started with men in center, and LH if men were on ends. Ends in quarter line.

SCOOT TURN AND WHEEL (Cloyce Preedy, Washington) From quarter tag formation, do a Scoot and Left Thru (see above) and centers Wheel and Deal.

• ZERO OF THE MONTH

The following is a technical zero when done from a double pass thru formation with normal couples (OP).

- DOUBLE PASS THRU
PEEL OFF
TOUCH 1/4
MEN RUN
RIGHT AND LEFT THRU

• SHARE THE WEALTH

Subscriber Vic Southall (Manitoba, Canada) sent in the following doll movement equivalent for Coordinate from RH columns: #4 dancer Run around adjacent dancer and they side step to left; #2 and #3 dancers finish a Double Pass Thru and Peel Off to their right (or face in and Bend the Line); make slight adjustment to form 2-faced lines if necessary.

• GREMLIN DEPARTMENT

In last month's Sight Caller's Notebook (page 1859), the identification of the primary and secondary couples in a 2-faced line (F) was given incorrectly. It should say that the primary couple is the couple facing out and the secondary couple is the couple facing in.

Also, we understand that (anything) and Relocate was first explored by Bill Davis.

• NEW MOVEMENT (Experimental)

SCOOT STAR THRU (Chuck Becker, Michigan)How To Do It:

From box circulate foursome with opposite sexes in each mini-wave, those facing out Box Circulate and Star Thru; those facing in Extend, Trade, step ahead and Star Thru. Ends in a line or 2-faced line (i.e. Scoot Back to a Star Thru.)

Impressions:

This is a very simple call and can almost just be called Scoot Back to a Star Thru, but by giving it a name, and an obvious one at that, dancers know the Star Thru is coming, yielding a much smoother movement. In particular, the women are able to switch from right hands to left hands.

Both the Advanced and Mainstream groups that I used this with showed unexpected enthusiasm for this call. They enjoyed both the feel and the variety of ending formations.

Choreography:

<u>From box circulate foursome with men facing in</u> <u>SCOOT STAR THRU</u> WOMEN TRADE HALF TAG THE LINE	<u>ZERO</u> (True)
<u>From facing normal couples</u> TOUCH 1/4 <u>SCOOT STAR THRU</u>	<u>EQUALS</u> VEER LEFT WOMEN TRADE
<u>From zero box</u> TOUCH 1/4 <u>SCOOT STAR THRU</u> BEND THE LINE	<u>EQUALS</u> STAR THRU
<u>From zero line (1P2P)</u> PASS THE OCEAN SINGLE HINGE <u>SCOOT STAR THRU</u> FERRIS WHEEL CENTERS SWEEP 1/4 SQUARE THRU	<u>CONVERSION</u> ZL (1P2P) to ZB (Box 1-4)

SCOOT STAR THRU (continued)Sample Routines

- HEADS SQUARE THRU.....ZB
TOUCH 1/4.....(1W)
SCOOT STAR THRU
COUPLES CIRCULATE
FERRIS WHEEL, DOUBLE PASS THRU
LEADERS PARTNER TRADE.....OCB-os
TOUCH 1/4
SCOOT STAR THRU
WHEEL AND DEAL.....(ZB) AL!
- HEADS STAR THRU
PASS THRU.....ZB-os
CURLIQUE, SPLIT CIRCULATE
SCOOT STAR THRU
FERRIS WHEEL, DOUBLE PASS THRU
LEADERS PARTNER TRADE.....(ZB) AL!
- HEADS LEAD TO THE RIGHT.....OPB-os
VEER TO THE LEFT
1/2 TAG THE LINE.....(1W)
SCOOT STAR THRU
CHAIN DOWN THE LINE.....ZL-os
CROSS TRAIL THRU TO THE CORNER.....AL!

The following examples contain Plus calls

- HEADS PASS THE OCEAN
EXTEND THE TAG
SWING THRU.....(1/2 W)
SCOOT STAR THRU.....EPL
PASS THRU
WHEEL AND DEAL
RIGHT AND LEFT THRU
DOUBLE PASS THRU
TRACK II
SCOOT BACK
EXTEND THE TAG
GRAND RIGHT AND LEFT!
- HEADS RIGHT AND LEFT THRU
DIXIE STYLE TO AN OCEAN WAVE
TRADE THE WAVE
PING PONG CIRCULATE
EXTEND THE TAG.....(OW)
SCOOT STAR THRU
WHEEL AND DEAL
RIGHT AND LEFT THRU
DOUBLE PASS THRU
TRACK II
WOMEN TRADE
SWING THRU
GRAND RIGHT AND LEFT!

- HEADS TOUCH 1/4
SAME FOUR SCOOT STAR THRU
HALF TAG THE LINE
WALK AND DODGE.....ZB-os
SWING THRU
SCOOT STAR THRU.....EPL
TOUCH 1/4
TRIPLE SCOOT STAR THRU
TRIPLE TRADE
EACH SIDE WHEEL AND DEAL.....ZL
FAN THE TOP.....(OW)
SWING THRU.....(1/2 W)
SINGLE HINGE.....(2W)
SCOOT STAR THRU
PROMENADE HOME!
- This sequence contains a LH Scoot Back
HEADS SQUARE THRU.....ZB
SWING THRU
SINGLE HINGE, MEN RUN.....EPL-os
REVERSE FLUTTER WHEEL.....CL-os
DIXIE STYLE TO AN OCEAN WAVE
MEN TRADE, SINGLE HINGE
SCOOT STAR THRU
MEN HINGE, FLIP THE DIAMOND
CHAIN DOWN THE LINE.....CL-os
LOAD THE BOAT.....(ZB) AL!

SINGING CALL

HEADS SQUARE THRU
DOSADO TO AN OCEAN WAVE
WOMEN TRADE, SWING THRU
SCOOT STAR THRU
SLIDE THRU, PASS THRU
ALLEMANDE LEFT, COME BACK AND SWING
PROMENADE.....add 16-beat tag.

- The following Doll Shortcuts for Scoot Star Thru may be useful:

From a RH/(LH) box circulate formation (with either men, women, or one of each facing in), Cast 1/4 backwards and Women/(Men) U-Turn Back.

From facing couples (either normal or half sashayed) (Touch 1/4, Scoot Star Thru) equals (step to a RH wave, Women U-Turn Back).

• MOVIN' DOWN THE MAINSTREAM

CENTERS IN

Most dancers will automatically do a Cast Off 3/4 after a Centers In, but if you take the time to show them that these are two separate calls, we can come up with some interesting variety. See what your dances think of the following sequences.

- HEADS SQUARE THRU &.....ZB
SIDES FACE & STAR THRU
CENTERS IN
CAST OFF 3/4.....(1L)
CENTERS ONLY RIGHT AND LEFT THRU.....(1L)
SAME 4 ROLL AWAY.....CL-os
SLIDE THRU.....(ZB) AL!
 - HEADS STAR THRU
CALIFORNIA TWIRL.....ZB
CENTERS IN
CENTERS RUN.....(1/2 L)
TOUCH 1/4
MEN RUN
CENTERS IN
CENTERS RUN
TOUCH 1/4
MEN RUN.....(ZB) AL!
 - FOUR LADIES CHAIN BUT THE HEADS DO A FULL
COURTESY TURN TO FACE OUT
HEADS SEPARATE AROUND 1 TO A LINE.....(1L)
STAR THRU
CENTERS PASS THRU
CENTERS IN
SINGLE HINGE
NEW ENDS FOLD
CENTERS TURN THRU.....(ZB) AL!
 - HEADS FLUTTER WHEEL & SWEEP 1/4
PASS THRU.....ZB
CENTERS IN
CAST OFF 3/4
ENDS FOLD
DOUBLE PASS THRU
LEADERS PARTNER TRADE.....(3B)
CENTERS IN
SAME SEXES TRADE
CENTERS PARTNER TRADE.....CL-os
SLIDE THRU.....(ZB) AL!
 - HEADS TOUCH 1/4
WALK AND DODGE.....OPB-os
CENTERS IN
CENTERS PARTNER TRADE.....(1L)
ALL STAR THRU, DOUBLE PASS THRU
CENTERS IN
CENTERS RUN
NEW CENTERS RUN.....(2L)
STAR THRU
CENTERS IN
CAST OFF 3/4.....(1L)
STAR THRU
SWING THRU, TURN THRU.....(ZB) AL!
 - HEADS FAN THE TOP
RECYCLE
DOUBLE PASS THRU
CENTERS IN
CENTERS PARTNER TRADE
MEN TRADE, WOMEN TRADE
SINGLE HINGE, WOMEN RUN
TAG THE LINE
CENTERS IN
CAST OFF 3/4.....(1/2 L)
STAR THRU
TRADE BY.....(ZB) AL!
- The following sequence is a little harder
- HEADS LEAD TO THE RIGHT
VEER TO THE LEFT
CHAIN DOWN THE LINE.....ERL-os
PASS THRU
TAG THE LINE
CENTERS IN
CAST OFF 3/4.....(1/2 L)
TOUCH 1/4
JUST THE HEAD MEN RUN
CENTERS IN
CAST OFF 3/4
ENDS CIRCULATE &
CENTERS RIGHT AND LEFT THRU
ALL THE MEN RUN
MEN TRADE
THE 6 FACING IN DIAGONALLY PASS THRU
SLIGHTLY TO YOUR LEFT
TAG THE LINE
CENTERS IN
CAST OFF 3/4.....ERL-os
SPIN THE TOP
GRAND RIGHT AND LEFT!

• FOR THE A1/A2 CALLER

TURN AND DEAL

Before I knew any of the calls on the Advanced list (it was not called that then), I would occasionally watch some local tape groups dance alot of calls that I had never heard of before. One of the ones that I remember as a stand out because it looked nice, was Turn and Deal. I still like it, but in addition to it's looks, I find the variety of ending formations can add interest, challenge, and if you are not careful, awkwardness! I do not recommend using Turn and Deal from LH 2-faced lines because the right shoulder pass means backing up (unless you call it to a sharp group, after a Couples Circulate, and precue it quite a bit!) From LH waves, it is tough, but nice!

- HEADS WHEEL THRU.....OPB-os
 SWING THRU, MEN RUN
TURN AND DEAL.....(1/2 B)
 PASS THRU, CLOVER AND STAR THRU.....(4B)
 HALF BREAD THRU.....00B
 SWING THRU, ACEY DEUCEY
 MEN RUN, TURN AND DEAL.....(1/2 B)
 LEFT DIXIE GRAND
 GRAND RIGHT AND LEFT!

- HEADS PASS THE OCEAN, SCOOT BACK
 CLOVER AND LOCKIT
 EXTEND THE TAG, MEN RUN
TURN AND DEAL.....(1/2 B)
 STAR THRU, TURN AND DEAL
 SWING THRU, WOMEN TRADE
 RECYCLE, TRIPLE STAR THRU
TURN AND DEAL
 DOUBLE PASS THRU, TRACK II.....(1/2 W)
 GRAND RIGHT AND LEFT!

- HEADS PASS THE OCEAN
 CHAIN REACTION, MEN RUN
TURN AND DEAL.....(1/2 B)
 VEER TO THE LEFT, CROSS OVER CIRCULATE
 FERRIS WHEEL, CENTERS VEER TO THE LEFT
TURN AND DEAL
 SQUARE THRU BUT ON THE 3rd HAND
 TURN THRU.....(ZB) AL!

The following is an EQUIVALENT from RH waves
 {CENTERS RUN, TURN AND DEAL} = {RECYCLE}

- ALLEMANDE LEFT, PROMENADE
 HEADS CAST A SHADOW.....(1/2 W)
 ACEY DEUCEY, MEN RUN
 CROSS OVER CIRCULATE
TURN AND DEAL.....OPB-os
 SWING THRU
 GRAND RIGHT AND LEFT!

- HEADS SQUARE CHAIN THRU.....OPB-os
 TOUCH 1/4, SPLIT TRANSFER THE COLUMN
 SINGLE FILE CIRCULATE
 QUARTER THRU, MEN RUN
TURN AND DEAL.....(1/2 L)
 STAR THRU
 CLOVER & CROSS TRAIL THRU.....(ZB) AL!

- HEADS PASS THE OCEAN, SINGLE HINGE
 BOX TRANSFER THE COLUMN
 WALK AND DODGE.....(3B)
 PASS IN.....(2L)
 PASS THRU
TURN AND DEAL & ROLL.....AL!

- HEADS SQUARE THUR.....ZB
 SINGLE CIRCLE TO A WAVE.....(1/2 W)
 ACEY DEUCEY, MEN RUN
 TAG THE LINE - IN, PASS THRU
TURN AND DEAL
 LEADERS LEFT ROLL TO A WAVE
 EXTEND THE TAG.....AL!

- The next two sequences are more difficult
 HEADS PAIR OFF.....ZB
 RIGHT AND LEFT THRU.....OB-os
 PAIR OFF
 STEP AND SLIDE, HORSE SHOE TURN.....(4B)
 SWING THRU.....(2W)
 MEN RUN.....EOL
 RIGHT AND LEFT THRU.....EPL-os
 DIXIE STYLE TO A WAVE
TURN AND DEAL.....(OC)
 SPLIT TRANSFER THE COLUMN.....(2W)
 QUARTER IN.....(ZB) AL!

- HEADS DIXIE STYLE TO A WAVE
 EXTEND THE TAG
TURN AND DEAL.....(OC)
 TRANSFER THE COLUMN.....(4W)
 MEN CROSS FOLD
 GRAND RIGHT AND LEFT!

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• ADVANCED QUARTERLY SELECTION

One of the two Advanced Quarterly Selections announced for March is Cover Up. The Callerlab definition is: From right or left waves - all Circulate once and a half. The center wave dancers Recycle while the outsides Step Thru and 1/4 in. Ends in beginning double pass thru (zero tag). See next issue for material.

• SIGHT CALLER'S NOTEBOOK

SYMBOLS USED IN CHOREO BREAKDOWN'S CHOREOGRAPHIC SEQUENCES (PART 2)

In the last issue, we said that there were two types of symbols used in Choreo Breakdown. Those in parenthesis refer to formations and sex arrangements within those formations. Those not in parenthesis refer to the specific setup within the two most common formation-arrangements, facing lines with normal couples (OL) and eight chain thru formation with normal couples (OB). We then identified the Callerlab symbol for many different formations and showed the 6 different arrangements that were possible in each formation and gave the numbers that represented each. (See correction on page 1861.)

In this issue, we will learn how to identify and use the sixteen different setups that are possible in normal lines (OL) and in normal eight chain thru formations (OB). A setup identifies, not only the formation of the square (what shape it is in) and the arrangement (which spots in the formation are filled by men and which by women), but also which men and which women fill those spots. The setup information tells you which men are with which women and whether the square is in sequence or not. This information makes it possible to figure out how to get to a successful Allemande Left. There are still two things about the status of a square that the setup identification does not give you and they are: 1) whether the heads or the sides are active, and 2) what the geographic orientation of the square is, i.e. how far they will have to Promenade to get back home. Knowledge of these latter two items, however, is not frequently required.

The symbols that are used to represent setups have either two or three upper case letters and may or may not be followed by "-os." Two letter symbols represent "normal partner parings" and the three letter symbols represent "mixed partner parings." The -os is used when the men are out of sequence and there is no -os when the men are in sequence. This is true for both lines and eight chain thru formations (or boxes).

But what are normal or mixed partner parings? I know that I wondered this for quite a while when I used to hear Bill Peters use these terms! Here are two additional ways to think about it. In normal partner parings the sequence of the man and of the women are both the same, i.e. they are either both in sequence or they are both out. Conversely, mixed partner parings exist when the men or the women are in sequence and the others are out. For those of you who have a basic understanding of the mental image system that was introduced in Sight Caller's Notebook in several issues of Choreo Breakdown this past year and that is fully described in my book, Out of Sight, normal partner parings exist when all Xs are cancelled, and mixed partner parings exist when there is an uncanceled X somewhere in the sequence, at any location.

In normal partner parings, i.e. two letter symbols, the second letter is either an L or a B, for Line or Box (Box is used here instead of eight chain thru formation.) The first letter represents the temporary partners of the key men, the men on the left

Sight Caller's Notebook (continued)

End of each line or the men in the Outside couples of a box. The letters used are Z, C, O, and R. These stand for Original Partner (or Zero situation), Corner, Opposite, and Right hand lady, respectively.

Look at these examples to make sure you understand the above.

ZL.....Lines, all men with original partners and are in sequence, i.e. zero lines, i.e. 1P2P.

ZB.....Box, outside men with original partners, center men back to back with partners, men in sequence, i.e. zero box, i.e. Box 1-4.

CL-os.....Lines, Men with original corners and out of sequence.

RB-os.....Box, Right hand lady in partner slot, men out of sequence.

In mixed partner parings, the last letter is again L or B. The letter before it is again P, C, O, or R, representing the partner of the key man (except note that Z has been replaced by P to represent original Partner.) (In this case the key men have the designated partners but the other men do not.) The first letter clues you that it is a mixed partner paring and reminds you that the key man is the End man (E) in a line, or the Outside man (O) in a box. Here are some examples.

OPB-os.....Box, Outside men with partners, men out of sequence, set this up by calling Heads Lead Right.

OPB.....Same as above but men in sequence, set this up by having OPB-os and calling Right and Left Thru.

ECL-os.....Lines, End men have corners and center men have right hand ladies men are out of sequence, have Head Ladies Chain, Heads Square Thru, Half Square Thru, Bend the Line.

I suspect most readers only use two of these symbols, i.e. ZL, ZB! By using just this much, however, you can get a lot more out of the sequences listed in Choreo Breakdown. Seeing one of these symbols near the beginning of a sequence tells you that the calls leading to it are a set-up for this setup. You may want to use just this set-up in other places, or you may want to use the sequence with one of your other set-ups that get you to the same place.

Seeing one of these symbols in the middle of a sequence can be used as a place to exit the sequence early if desired. When seen near the end of a sequence, the calls leading to the Allemande Left or Grand Right and Left can be used as a get-out any time you are in one of those setups.

Even if you do not memorize any of the other symbols, you can use them as follows: if you see any symbol appear twice in a sequence, the calls between them are a Zero, and you may want to just memorize that part, if you like what it does. Beware, however, that it may be a technical zero.

I would be interested in hearing from some of you as to whether or not you use the symbols. Do you use a few of them; do you use alot of them; do you use them in ways I have not mentioned that may be of interest to other subscribers; or are they clutter in the way of your reading the sequences?

• CALLERLAB FLASH

Spin Chain and Exchange the Gears was added to the Plus list. Turn and Left Thru was removed from the Plus list. Scoot and Relocate was removed from the MSQS list and will be on the next ballot of the Plus QS committee. The trial 25 week combined program will be given another year's trial by those calling in predominantly Plus areas, who want to experiment with it. More news next month.

• ADVANCED QUARTERLY SELECTION

One of the two Advanced Quarterly Selections announced for March is Open Up the Column. The Callerlab definition is: From right or left hand columns, the number one dancer in the column Cross Clovers, the number two dancer Clovers. The number three and four dancers Circulate ahead, Cast Off 3/4 and Extend the Tag (as in Transfer the Column.) This call ends in waves. Here are some examples that us it.

- Here is a conversion from ZL to ZB
- TOUCH 1/4, OPEN UP THE COLUMN
WOMEN TRADE, RECYCLE.....ZB
 - HEADS HALF SQUARE THRU.....ZB-os
SINGLE CIRCLE TO A WAVE.....(1/2 W)
SCOOT BACK
LOCK IT
SINGLE HINGE
OPEN UP THE COLUMN.....(OW)
 - ACEY DEUCEY, SPIN THE TOP, SINGLE HINGE
OPEN UP THE COLUMN.....(1/2 W)
GRAND RIGHT AND LEFT!
 - HEADS WHEEL THRU.....OPB-os
SQUARE CHAIN THRU, PARTNER TRADE.....ZL
TOUCH 1/4, OPEN UP THE COLUMN.....(OW)
WOMEN TRADE, SWING THRU.....(1/2 W)
EXTEND THE TAG
GRAND RIGHT AND LEFT!

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BREAKDOWN

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WHAT'S HAPPENING?

Let's get right into the list of new calls reviewed this month.

ALLEY OOP TO A DIAMOND (Jack Berg, Illinois) From lines, 2-faced lines, or waves, centers Run, new centers Circulate and Hinge, to end in diamonds.

BUSY BODY (A1 Appleton) From 2-faced lines, those facing out Turn and Deal (A1) and Roll; those facing in Extend, very centers Hinge, Flip the diamond, Single Hinge, then

Trade with the adjacent end dancer.

CHASE BY 1 (Jack Berg, Illinois) From box circulate foursome, all Zoom.

CHASE BY 2 From box circulate, leaders U-Turn Back, away from partner, all Pass Thru, Quarter In (i.e. face partner), Pass Thru, and Quarter In to end in facing couples.

CHASE BY 3 Chase By 2 and Pass Thru.

CROSS THE DEUCEY (Keith Lovegrove, England) From waves or 2-faced lines (or other allowable formations) ends facing out Cross Run, ends facing in Cross Over Circulate (A1), centers Trade and Spread. (Same as Acey Deucey and Spread, Burleson #666.)

HONKY TONK (Jack Berg, Illinois) Facing couples, Single Circle, Box the Gnat, pull by, and Partner Trade. Ends in facing couples.

SLIP IN (Mary Crawford, California) From a wave or 2-faced line, Slip (i.e. centers Trade) and then Cross Fold to end in a Z formation.

SLIP OUT From a wave or 2-faced line, Slip (i.e. centers Trade) and then Cross Run.

SPLIT CROSS CIRCULATE (Ed Fraidenburg, Michigan) From waves, ends facing in and adjacent centers Split Circulate, ends facing out Cross Run, centers facing in diagonal Circulate to other center of other line to end in 2-faced lines.

SQUARE THE ROOT (Jack Berg) From a RH box circulate between facing couples such as you would get having the centers of a double pass thru formation Touch 1/4; centers facing out Separate, around one to a line; centers facing in, Extend, Single Hinge, and Extend while Veering Left to get on the end of a 3X1 line, all Stretch Cycle and Wheel.

• 1987 CALLERLAB CONVENTION

In the last issue, I briefly listed some of the things that happened at Callerlab. Here are a few more.

There were 630 people in attendance. The chairman of the Board of Governors for this coming year is Bob Osgood. There were no Milestone awards given this year. The Community Dance program was approved.

The new italicized version of the Mainstream list was approved. This now provides guidance to those who want to teach Mainstream in an order that postpones calls that will most likely not be used too frequently.

There was much discussion about what might happen next year when the Mainstream list becomes "unfrozen". The rules say that up to three calls can be added if they were on the MSQS list for three years. None qualify now. Up to three may be removed if inactive. It was suggested that we allow more than three to be removed this one time, but I do not think that this had much support. In any case, some calls are bound to go, and in my opinion, a freeze, rather than creating stability, causes situations where large changes are more likely to happen. I feel that the original rule of allowing the list to grow or shrink a little each year, in accordance with usage (or at least perceived usage), is the best way to have the list remain realistic.

The 25 week combined MS and Plus list was expected to be the hot item but was not, although it was discussed a lot. The feeling is that those areas that are predominantly MS should take advantage of their situation, and remain that way. If they feel that they have too much to teach in a season, they can use the new italicized list as a guide for

which calls not to teach or to teach less thoroughly. Those areas that are predominantly Plus can either continue as they have, or can take part in the experiment that is being run to see if teaching only those calls on the new combined list will give dancers enough material to survive at their local dances. The feeling seems to be that even though some calls will be left out, there will be more time to work with the more frequently used calls, and maybe this will produce dancers who will remain in the activity longer.

In my area, dancer response to the addition of Spin Chain and Exchange the Gears to the Plus list and the deletion of Turn and Left Thru has been good.

• SHARE THE WEALTH

Subscriber and note service editor, Steve Turner (Australia) sent in a number of nice get-outs. We will include them as space permits. Here is the first of them.

From a Zero Box

- TOUCH 1/4..... (1W)
- ENDS CIRCULATE..... (4W)
- SWING THRU..... (2W)
- CENTERS RUN
- FERRIS WHEEL..... ALI

• DOLL SHORTCUT

Here is a shortcut for moving dolls through Dixie Style to an Ocean Wave. From facing couples, have belles Walk and Beaus Dodge (i.e. right side doll moves straight ahead as the left side doll moves sideways to its right. Then Single Hinge.

• GREMLIN DEPARTMENT

In last month's issue, page 1961 should have been numbered 1861.

• NEW MOVEMENT (Experimental)

GRAND TRACK (Bill Donahue)How To Do It:

From a square set, four women LH Star one full turn as men Reverse Promenade (CW) outside half way, men run, all Promenade and couples face in to form a squared set.

Impressions:

This call rotates the men 90° one way and the women 90° the other. Two times through, when started from home, gives everyone their original partners, and leaves them half way across the square from home. Also, two times through very nicely takes 32 beats of music. (This is not a forced 32 beats as with Grand Square, but when dancers just move at their own comfortable rate, they very nearly take a real 32 beats!)

Combining the above two properties makes for a very nice singing call break as follows: GRAND TRACK DOUBLE (32 beats and half way around the square from home), ALLEMANDE LEFT and WEAVE THE RING (16 beats and back at home), PROMENADE (a full Promenade and therefore 16 more beats, to get home with the end of the music, unlike using a Grand Square when you get home after 8 beats, leaving the caller singing without the dancers dancing!) The only part that does not flow too well is the men having to abruptly reverse their direction to start the second Grand Track after finishing the first one.

Unfortunately, the name has been used before.

Choreography:From a squared set

- ALLEMANDE LEFT YOUR CORNER
DOSADO YOUR PARTNER
GRAND TRACK
ORIGINAL HEADS HALF SQUARE THRU
PASS TO THE CENTER
SQUARE THRU 3/4
ALLEMANDE LEFT!
- HEADS STAR THRU
PASS THRU
RIGHT AND LEFT THRU
SWING THRU
MEN RUN
FERRIS WHEEL
CENTER STAR THRU
ALL GRAND TRACK
YOU ARE HOME!

• MOVIN' DOWN THE MAINSTREAM

GRAND RIGHT AND LEFT

The following sequences all end in Grand Right and Left. They are, in general very short in order to show you a number of different formations and setups from which this can be done. Most of the sequences are these sequences are intended either as quickies or as get-outs for longer sequences. I am sure you are already using some of these, but maybe some are new to you.

- HEADS LEAD RIGHTOPB-os
CIRCLE TO A LINEZL
TOUCH 1/4
WOMEN RUN (1/2 B)
GRAND RIGHT AND LEFT!
- HEADS SQUARE THRUZB
RIGHT AND LEFT THRUOB-os
ROLL AWAY WITH A HALF SASHAY (1/2 B)
PASS THRU
GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN
WOMEN TRADE
SWING THRU
ALL GRAND RIGHT AND LEFT!
- HEADS SQUARE THRUZB
SWING THRU, MEN RUN
TAG THE LINE - RIGHT
WHEEL AND DEAL (1/2 B)
PASS THRU
GRAND RIGHT AND LEFT!
- HEADS HALF SQUARE THRUZB-os
SWING THRU, MEN RUN
BEND THE LINEEPL
TOUCH 1/4
SINGLE FILE CIRCULATE
CONNECT FOUR (1/2 B)
GRAND RIGHT AND LEFT!
- HEADS SQUARE THRUZB
SLIDE THRUCL
JOIN HANDS AND CIRCLE LEFT
PARTNER TAG
GRAND RIGHT AND LEFT!
- HEADS LEAD RIGHTOPB-os
CIRCLE TO A LINEZL
PASS THE OCEAN (OW)
WOMEN TRADE, SWING THRU (1/2 W)
GRAND RIGHT AND LEFT!
- HEADS LEAD RIGHTOPB-os
CIRCLE TO A LINEZL
RIGHT AND LEFT THRUZL-os
PASS THE OCEAN (OW)
SCOOT BACK (1/2 W)
GRAND RIGHT AND LEFT!
- HEADS LEAD RIGHTOPB-os
CIRCLE TO A LINEZL
PASS THE OCEAN, WOMEN TRADE
RECYCLERB
BOX THE GNAT (1/2 B)
GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN, WOMEN TRADE
TURN THRU (3B)
DOSADO TO AN OCEAN WAVE (3W)
MEN CROSS FOLD
GRAND RIGHT AND LEFT!
- CIRCLE LEFT, WALK AROUND YOUR CORNER
DO PASO
GIVE A RIGHT TO YOUR CORNER AND MAKE A
WRONG WAY THAR
SLIP THE CLUTCH
GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN, RECYCLE
PASS THRUOPB
STAR THRUECL
PASS THRU, TAG THE LINE
CENTERS IN, CAST OFF 3/4 (1/2 L)
CENTERS ONLY PASS THE OCEAN, SWING THRU
ALL GRAND RIGHT AND LEFT!
- ALLEMANDE LEFT IN THE ALAMO STYLE
SWING THRU, BALANCE
SWING THRU, BALANCE
WITH RIGHT HANDS SINGLE HINGE
GRAND RIGHT AND LEFT!
- FOUR LADIES CHAIN
HEADS PASS THRU
SEPARATE AROUND 1 TO A LINE (1L)
CENTERS SLIDE THRU & SQUARE THRU BUT ON
THE 3rd HAND
EVERYONE BOX THE GNAT
GRAND RIGHT AND LEFT!

• THE PLUS PROGRAM

SPIN CHAIN AND EXCHANGE THE GEARS

Spin Chain and Exchange the Gears has been with us for quite a while, but as a Quarterly Selection. Now that it has been added to the Plus list, it seems an appropriate time to take another look at it. The sequences here explore different calls to use before it and after it, as well as some non-normal couple routines and some left-handed ones.

- HEADS SQUARE THRU.....ZB
SPIN CHAIN AND EXCHANGE THE GEARS... (OW)
 SWING THRU.....(1/2 W)
 WOMEN CIRCULATE, SWING THRU
 LINEAR CYCLE
 REVERSE FLUTTER
 LOAD THE BOAT.....(ZB) AL!
- HEADS LEAD RIGHT.....OPB-os
 CIRCLE TO A LINE.....ZL
 RIGHT AND LEFT THRU.....ZL-os
 PASS THE OCEAN
SPIN CHAIN AND EXCHANGE THE GEARS
 RECYCLE.....(ZB) AL!
- HEADS PASS THE OCEAN
 EXTEND THE TAG
SPIN CHAIN AND EXCHANGE THE GEARS
 WOMEN TRADE, WOMEN RUN
 MEN HINGE
 DIAMOND CIRCULATE & MEN ROLL
 WOMEN SWING THRU
 EXTEND THE TAG
 WOMEN TRADE.....EPL-os
 FLUTTER WHEEL.....CL
 SQUARE THRU 3/4.....AL!
- HEADS STAR THRU, DOUBLE PASS THRU
 TRACK II
SPIN CHAIN AND EXCHANGE THE GEARS
 FAN THE TOP
 GRAND SWING THRU
 SINGLE HINGE, TRIPLE SCOOT
 COORDINATE
 COUPLES CIRCULATE
 CHAIN DOWN THE LINE.....ECL-os
 PASS THE OCEAN
SPIN CHAIN AND EXCHANGE THE GEARS
 ALL CIRCULATE
 TRADE THE WAVE.....AL!

The next four sequences are more difficult

- HEADS LEAD RIGHT.....OPB-os
 VEER LEFT
 WOMEN HINGE
 FLIP THE DIAMOND.....(1/2 W)
 MEN TRADE
SPIN CHAIN AND EXCHANGE THE GEARS
 ALL EIGHT CIRCULATE
SPIN CHAIN AND EXCHANGE THE GEARS
 GRAND RIGHT AND LEFT!
- HEADS RIGHT AND LEFT THRU
 DIXIE STYLE TO A WAVE
 TRADE THE WAVE
 EXTEND THE TAG.....(OW)
 SINGLE HINGE.....(1W)
 FOLLOW YOUR NEIGHBOR
 LEFT SWING THRU
SPIN CHAIN AND EXCHANGE THE GEARS
 WOMEN TRADE, WOMEN RUN
 BEND THE LINE.....RL-os
 LOAD THE BOAT.....OB
 PASS THRU
 TRADE BY.....(ZB) AL!
- HEADS LEAD RIGHT.....OPB-os
 VEER TO THE LEFT
 BEND THE LINE.....ZL-os
 RIGHT AND LEFT THRU.....ZL
 FLUTTER WHEEL.....ERL-os
 PASS THRU, BEND THE LINE
 RIGHT AND LEFT THRU
 DIXIE STYLE TO A WAVE
 MEN TRADE
SPIN CHAIN AND EXCHANGE THE GEARS.....AL!
- HEADS SPIN THE TOP
 EXTEND THE TAG.....(3W)
SPIN CHAIN AND EXCHANGE THE GEARS... (3W)
 CENTERS TRADE.....(1W)
 SINGLE HINGE.....(1/2 W)
 FAN THE TOP
 GRAND SWING THRU
 LINEAR CYCLE.....CB
 SWING THRU
SPIN CHAIN AND EXCHANGE THE GEARS
 TRADE THE WAVE
 SCOOT BACK.....AL!

You may find the following doll shortcut useful: From parallel waves, exchange the ends facing in (and rotate the square 180° if you are concerned how far from home they are.)

• PLUS QUARTERLY SELECTION

COMPRESS TO A COLUMN

The Plus QS for May, as mentioned in the last issue, is Compress to a Column by Don Beck. Here is the definition: From parallel 2-faced lines, the centers facing in Extend to meet each other in the very center and Trade; the centers facing out step ahead and Fold toward the other center; and the ends slide together and Trade. Now all Extend to form a column.

Refer to the February 1986 Choreo Breakdown, pages 1772 and 1773, for basic choreography and 2 singing calls. Also, here is some additional material.

- HEADS PASS THE OCEAN
PING PONG CIRCULATE, EXTEND THE TAG
WOMEN TRADE, WOMEN RUN
TAG THE LINE - RIGHT
COMPRESS TO A COLUMN
CIRCULATE, WOMEN U-TURN BACK.....OPB-os
SWING THRU, TURN THRU.....AL!
- HEADS HALF SQUARE THRU, SWING THRU
MEN RUN, TAG THE LINE - RIGHT
COUPLES CIRCULATE, MEN CROSS RUN
COMPRESS TO A COLUMN, WOMEN RUN
TRADE BY, SWING THRU, MEN CIRCULATE
LEFT SWING THRU, GRAND RIGHT AND LEFT!
- HEADS STAR THRU, PASS THRUZB-os
RIGHT AND LEFT THRU, VEER TO THE LEFT
COUPLES HINGE, TRIPLE TRADE
COUPLES HINGE, COMPRESS TO A COLUMN
TRIPLE SCOOT, CONNECT 4, DIXIE GRANDAL!
- HEADS PASS THE OCEAN, EXTEND THE TAG
RECYCLE, VEER LEFT, COUPLES CIRCULATE
COMPRESS TO A COLUMN, SINGLE HINGE
TRIPLE TRADE, GRAND SWING THRU
SINGLE HINGE, TRIPLE SCOOT, COORDINATE
COMPRESS TO A COLUMN, MEN RUN.....RB-os
SQUARE THRU BUT ON THE 3rd HAND...
DIXIE GRANDAL!

SINGING CALL (Corner progression)

HEADS PROMENADE 1/2, PASS THE OCEAN
EXTEND THE TAG, SWING THRU, MEN TRADE
MEN RUN, COMPRESS TO A COLUMN
MEN RUN, TOUCH 1/4, SCOOT BACK
SWING CORNER, PROMENADE..add 16 beat tag.

• ADVANCED QUARTERLY SELECTION

As mentioned in the last issue, one of the two Advanced Quarterly Selections for March was Cover Up. Again, the Callerlab definition is: From right or left waves - all Circulate once and a half. The center wave dancers Recycle while the outsides Step Thru and 1/4 in. Ends in beginning double pass thru (zero tag). This call has been making the festival rounds for quite some time now, and in addition to the above starting formation, it is being used from lines facing in or out. One of the sequences below explores this variation.

The first three sequences contain A1 calls only

- HEADS FAN THE TOP, EXTEND, COVER UP
RIGHT AND LEFT THRU, DOUBLE PASS THRU
HORSE SHOE TURN.....(ZB) AL!
- HEADS CURLY CROSS, TOUCH 1/4.....(4W)
CENTERS TRADE, QUARTER THRU, COVER UP
CENTERS SWEEP 1/4, BOX THE GNAT
SPLIT SQUARE THRU, TRADE BY
SQUARE THRU BUT ON THE 3rd HAND...
BOX THE GNAT, GRAND RIGHT AND LEFT!
- This one uses Cover Up from lines
- HEADS PASS THRU, CHASE RIGHT
QUARTER THRU, CHAIN REACTION.....(1/2 W)
SINGLE HINGE, MEN RUN...(ZL), COVER UP
CENTERS START A SPLIT SQUARE THRU 2
CLOVER AND SQUARE CHAIN THRUCB-os
CURLY CROSS, COVER UP
CENTERS START A SPLIT SQUARE THRU
GRAND RIGHT AND LEFT!
- HEADS RECYCLE, LOCK IT, EXTEND THE TAG
SWING AND MIX, COVER UP
TRIPLE STAR THRU, STEP AND SLIDE
LEADERS RIGHT ROLL TO A WAVE
TRADE CIRCULATEAL!
- ALL FOUR COUPLES STAR THRU
ORIGINAL HEADS WHEEL THRU
PASS AND ROLL, IN ROLL CIRCULATE
COVER UP, DOUBLE PASS THRU
TRACK II, LOCK IT
SINGLE HINGE, CHECKMATE THE COLUMN
TRADE CIRCULATE, COUPLES CIRCULATE
SWITCH THE LINE, GRAND RIGHT AND LEFT!

- A "doll shortcut" from RH(LH) waves is
step back to an eight chain thru, centers
Quarter In, & centers Sweep 1/4 to L(R).

• STEPPING STONES

SCOOT AND WEAVE

This month's Stepping Stones will examine the call Scoot and Weave for the A1 caller poking his head into the world of A2. The call is a four dancer call and normally starts from a box circulate foursome but may also start in a single quarter tag formation. It ends in an ocean wave.

SCOOT AND WEAVE (Definition): Starting formation: Box circulate or single quarter tag.

From RH(LH) box circulate: Scoot Back, blending into a Weave without first touching hands. The Weave is done as follows: those facing in Left (Right) Touch 1/4 with each other, while those facing out Quarter Right (Left). Ends in a wave.

From RH(LH) single quarter tag: Extend, Trade, and then Weave as above.

Starting Formations and Arrangements The usual (standard) starting place is from the right hand box circulate foursome with men facing in. It is not much more difficult with the women facing in. Left-hand Scoot Backs in general seem to cause more problems and especially from quarter tag formations. Even if your group can do a Scoot Back from a quarter tag formation without hesitation, be sure to walk the quarter tag version of this before calling it because it is not an obvious extension; note that the Scoot Back is not completed before the Weave is done.

Beware that two Scoot and Weaves in a row may be difficult because the second one is with a different pair of dancers and can be quite disorienting.

Teaching Tips First have them Scoot Back, telling them that eventually they will not stop at this position, in fact not even touch hands, but for now they should check in here. Then have those facing in use their free hand, the outside one, to sort of cross Extend and meet each other in the center. They then Hinge, and actually move a little further than 1/4 turn because of the angle that the Extend was at. "It will almost feel like a Trade." Those facing out merely 1/4 turn in the direction that they would if they were going to do another Scoot Back.

Body Flow Any call that you can use comfortably before a Scoot Back, and that is almost anything that ends in parallel waves, can be used before a Scoot and Weave. After a Scoot and Weave, avoid using calls that start with the centers Trading since this is approaching overflow.

Basic Choreography The following modules may be useful.

- Equivalent (for RH box): - Scoot Back, Quarter Thru (this is almost an identical equivalent in body movement as well as just the end result.)
- Equivalent: - Cast Off 3/4, Centers Trade
- Zero from regular facing couples: - Touch 1/4, Scoot and Weave, Recycle, Right and Left Thru.
- Zero Line - Pass the Ocean, Single Hinge, Scoot and Weave, Pass to the Center, Right and Left Thru, Touch 1/4, Scoot and Weave, Extend - Zero Box Wave.

• FOR THE A1/A2 CALLER

SWITCH THE WAVE

This call flows nicely when dancers can do it smoothly, but in general they can't until they have lots of practice. It seems to be instinctive for the centers to head in the wrong direction. The words "Switch the Wave, to your right" (from RH waves) seems to help somewhat.

Here is a useful equivalent

- {SWITCH THE WAVE} = {SWING & SLITHER}
- The first two sequences contain A1 calls only
- HEADS SQUARE CHAIN THRU.....OPB-os
SINGLE CIRCLE TO A WAVE.....(1/2 W)
ACEY DEUCEY.....(1/2 W)
SWITCH THE WAVE.....(OF)
CROSS OVER CIRCULATE
TURN AND DEAL.....OB-os
DOUBLE STAR THRU, GRAND RIGHT AND LEFT!
- HEADS PASS OUT.....(3B)
PASS THE OCEAN, LOCK IT.....(4W)
SWITCH THE WAVE
TAG THE LINE - IN.....(1/2 L)
STAR THRU, CLOVER & PASS THE OCEAN
CHAIN REACTION.....(1/2 W)
SWITCH THE WAVE, FERRIS WHEEL
CENTERS PASS THRU.....(ZB) AL!
- ALL FOUR COUPLES STAR THRU
ORIGINAL HEADS WHEEL THRU.....OOB-os
PASS AND ROLL.....(3W)
SWITCH THE WAVE
COUPLES CIRCULATE, WOMEN TRADE
CENTERS HINGE, 6X2 ACEY DEUCEY
CUT THE DIAMOND, TRADE CIRCULATE
PROMENADE HOME!
- HEADS TOUCH 1/4, BOX COUNTER ROTATE
QUARTER THRU, EXTEND THE TAG.....(3W)
SWITCH THE WAVE, ACEY DEUCEY
MEN FOLD, GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN
EXTEND THE TAG.....(OW)
LOCK IT, SINGLE HINGE
TRANSFER THE COLUMN.....(4W)
SWITCH THE WAVE

CENTERS HINGE, 6X2 ACEY DEUCEY
FLIP THE DIAMOND.....(1/2 W)
TRADE CIRCULATE.....AL!

- HEADS PASS THE OCEAN
CHAIN REACTION, SCOOT BACK.....(OW)
MOTIVATE.....(2W)
SWITCH THE WAVE
CENTERS QUARTER THRU
DIAMOND CIRCULATE, 6X2 ACEY DEUCEY
MEN SWITCH THE WAVE
MEN TURN AND DEAL & ROLL.....(1/2 W)
EXTEND THE TAG, GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN, SWITCH THE WAVE
AS COUPLES EXTEND
HALF TAG THE LINE.....(4W)
SLIP, SWING, & SLIP.....(3W)
SWITCH THE WAVE
FERRIS WHEEL, TRIPLE STAR THRU
EXPLODE AND FAN THE TOP
SWITCH THE WAVE
WHEEL AND DEAL.....(ZB) AL!
- HEADS PASS THE SEA, EXTEND THE TAG
TRADE CIRCULATE.....(OW)
IN ROLL CIRCULATE.....(4W)
SWITCH THE WAVE, IN ROLL CIRCULATE
ENDS BEND, CENTERS SQUARE THRU 3/4 &
OTHERS START A SPLIT SQUARE THRU
TRADE BY.....(1/2 B)
BOX THE GNAT, FAN THE TOP
RECYCLE.....CL-os
PASS IN, CENTERS TURN THRU.....(ZB) AL!
- HEADS FAN THE TOP
SWITCH THE WAVE
HALF TAG THE LINE, SPLIT COUNTER ROTATE
WALK AND DODGE.....(3B)
SINGLE CIRCLE TO A WAVE.....(3W)
SCOOT BACK
SWITCH THE WAVE
MEN FOLD
GRAND RIGHT AND LEFT!
- HEADS SQUARE THRU.....ZB
PASS IN.....CL
RIGHT AND LEFT THRU.....CL-os
DIXIE STYLE TO A WAVE
SWITCH THE WAVE
TRADE CIRCULATE, CROSS OVER CIRCULATE
SLIP, FERRIS WHEEL
RIGHT AND LEFT THRU
DIXIE GRAND.....AL!

• SIGHT CALLER'S NOTEBOOK

TECHNICAL ZEROS

When zeros are listed in Choreo Breakdown, they are always listed as either "true zeros" or "technical zeros." I have found that most callers have some grasp of the meaning of these terms, but few are totally comfortable with technical zeros and fully understand the restrictions that apply to their use. This month, I thought we would explore some of the ways to look at or define technical zeros, discuss some of the precautions that must be taken in using them, and look at some interesting forms of the technical zero.

I am sure that we all know that a zero is a call or sequence of calls that, when inserted into another sequence of calls, will have no effect on the outcome of that sequence. A true zero will start and end with everyone in the same relative position to everyone else in the square (although the square itself may be rotated 90° or 180°). A technical zero, on the other hand, may switch centers with ends, those looking out with those looking in, etc. How can this still be a zero? Here is a very simple example. Let's get zero lines (1P2P) by having the Heads Lead Right and Circle to a Line. Note that the head men are on the ends of their respective lines, and the sides are in the center. We could finish the sequence by saying All join hands and Circle Left, Allemande Left. Now let us insert the technical zero, Bend the Line. (Bend the Line is only a technical zero from lines facing in.) Notice that the head men are now centers and the side men are now ends, therefore this is not a true zero, but that we can still complete the sequence by saying All join hands and Circle Left, Allemande Left.

~~Why do we care~~ if a zero is true or technical? The answer is that even though a true zero will always work, a technical zero only works under certain circumstances, and in order to use them, a caller should understand when they will and when they will not work. Let us look at the example above again. If this time we start with an ECL (i.e. zero lines plus Ladies Chain), our get-out could obviously be Ladies Chain back, Circle Left, Allemande Left. If on the other hand we first do our technical zero Bend the Line, we find that the above get-out does not work. What is the difference? When will technical zeros work and will they not?

If you understand the principles of normal vs mixed partner parings, or of cancelled and uncanceled Xs, as discussed in the April issue of Choreo Breakdown on page 1867, the answer is easy. If you have normal partner parings (therefore all Xs are cancelled) technical zeros will work, if not, they will not. It is as simple as that.

Here are some examples of technical zeros (4 Mainstream and 1 Plus):

- From parallel waves - SPIN CHAIN THRU, SPIN CHAIN THRU
- From parallel waves - SPIN CHAIN THRU, ENDS CIRCULATE DOUBLE, SPIN CHAIN THRU, ENDS CIRCULATE DOUBLE
- From normal eight chain thru formation - STAR THRU, PASS THRU, BEND THE LINE, STAR THRU
- From normal lines - PASS THRU, BEND THE LINE, RIGHT AND LEFT THRU
- From parallel waves - SPIN CHAIN THE GEARS

Let me repeat a precaution mentioned last month. If you use the setup abbrevi-

Sight Callers Notebook (continued)

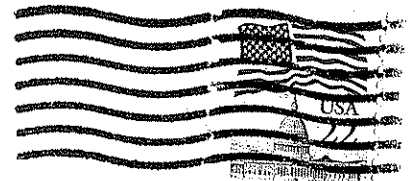
ations in the margins of Choreo Breakdown to find zeros (by noting that all of the calls between any two similar symbols are a zero), beware that these may be either true or technical. The way to find out is to draw diagrams of the action and see if there is a change of actives or not.

Another interesting sidelight, when talking about technical zeros, is that there is a unique form of the technical zero that only works with mixed partner pairings (uncanceled Xs)! Three examples of these are All Eight Circulate, Couples Circulate, and in the plus program Ping Pong Circulate. Here are some examples of how they work:

- HEADS SQUARE THRU.....ZB
 SWING THRU (this is an uncanceled X)
 ALL EIGHT CIRCULATE (optional zero)
 MEN RUN (this cancels X)
 WHEEL AND DEAL (ZB) AL!
- HEADS LEAD RIGHT (this is an uncanceled X)
 VEER TO THE LEFT
 COUPLES CIRCULATE (optional zero)
- BEND THE LINE (this cancels X)..... ZL-os
 CROSS TRAIL THRU.....AL!
- HEADS PASS THE OCEAN
 WOMEN TRADE (this is an uncanceled X)
 PING PONG CIRCULATE (optional zero)
 RECYCLE
 PASS THRU..... (ZB) AL!

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BREAKDOWN

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WHAT'S HAPPENING?

There are a number of interesting new call ideas this month, but most were received too late to be reviewed in my experimental workshop. In particular, there seems to be quite a bit of excitement about the new Egg formation and all of its associated calls. If it goes well in my workshop, we will explore it further next month. This month we are featuring Steal the Bases.

No AQS has been announced for this month yet. My thanks to Paul McNutt (Alabama) for his suggestion for this month's Plus program feature and to Jim Mayo (New Hampshire) for suggesting

the topic used in this month's Sight Callers' Notebook. First let's look at the calls received this month.

(Anyone) RUN THE SCATTER From parallel lines or waves, centers facing in Cross Over as designated dancers Run.

(Anyone) SOLID Designated dancers act as a unit.

CAROUSEL CHASE From a completed double pass thru formation, center four Chase Right and 3/4 Thru (A1), others Trade, slide apart, and Circulate 1-1/2, then each side Fan the Top to end in parallel waves.

DIAMOND LOCK (Roy Leber) From general columns (i.e. columns, eight chain thru, trade by, etc.) center four Single Wheel (A2) and Roll, Lockit (A1) as others 1/4 right, and Circulate two places to end in diamonds.

DIAMOND (anything) Replace the Lockit with the (anything).

DIVIDE THE ROOT (Jack Berg, Illinois) From a quarter counter box (e.g. Heads Star Thru, Touch 1/4) centers Box Circulate, leaders face out as trailers Extend, Hinge, and Extend to end as couples back to back. Meanwhile, others

What's Happening? (continued)

Divide and Pass Thru, joining the centers in lines of four facing out. Now all Wheel and Deal to end in a double pass thru formation.

DOUBLE UP (Bill Davis, California) From formations with inside and outside triangles, e.g. siamese, Outside Triangle Circulate, Inside Triangle Circulate.

KICK TO A DIAMOND (Roy Leber) From columns, 1/2 Circulate, center six Trade and very centers slide apart, lonesome ends Hourglass Circulate twice (A2), those in 2-faced line across center Cross Roll to a Wave (C1) as others have leaders Kick Off (C2) to end in facing diamonds.

LACE UP (Phil Kozlowski) From general columns, designated dancers right pull by and those who can left pull by.

MINI SCATTER From any formation with centers and ends, centers facing in cross with each other as ends facing out Run.

OWN (anyone) Move as in On Your Own except designated dancers take the first call and others take the second.

SIAMESE REVENGE (Bill Davis) From any siamese formation, those in tandem Peel Off, those in a couple Bend the Line and Roll.

SIMONIZE (Bill Davis) From parallel waves, centers facing out Fold and centers facing in Run to end in a siamese formation.

SLICK HAWKINS (Jack Berg) From a box circulate foursome, Follow Your Neighbor, Spread half, Pass Thru, 1/4 in.

EGG FORMATION (Deborah Parnell) To form an egg from a column, Circulate 1/2 and then the center six slide apart.

EGG CIRCULATE From an egg, all Circulate ahead into the next dancer's position.

INSTANT EGG From a column, Circulate 1/2 and the center six slide apart.

LAY AN EGG From a column, all circulate 1-1/2, center six Trade and slide apart.

SCRAMBLE THE EGG From an egg, center six (the yokes) slide together and Trade, very centers and lonesome ends move up to become ends of 2-faced lines as in Coordinate.

FLIP THE EGG From an egg, lonesome ends and very centers Egg Circulate as others Flip to the nearest center to end in waves.

CUT THE EGG From an egg, lonesome ends and very centers Egg Circulate as others slide together and Trade to end in 2-faced lines.

SWITCH TO AN EGG From parallel lines or waves, with ends in tandem, ends Egg Circulate and centers Run.

THE SAUSAGE (Stewart Kramer) To form a sausage from a column, Circulate 1/2.

MAKE A SAUSAGE From a column, Circulate 1-1/2, Triple Trade.

SQUEEZE THE SAUSAGE From a sausage, center six Trade and slide apart to form an egg.

SQUEEZE THE EGG From an egg, center six slide together and Trade to form an egg.

SAUSAGE CIRCULATE From a sausage, all Circulate one position.

INSTANT SAUSAGE From a column, all half Circulate.

SLICE THE SAUSAGE From a sausage, *1 and *3 yoke dancers Trade and slide apart as other four do a Sausage Circulate.

PEEL THE SAUSAGE From a sausage, *1 and *3 yoke dancers Flip Out (like a Peel Off) as other four Sausage Circulate.

• SHARE THE WEALTH

Here is another nice get-out from subscriber and note service editor, Steve Turner (Australia).

From a Zero Line

- PASS THE OCEAN
- SWING THRU
- RECYCLE
- GRAND RIGHT AND LEFT!

• EQUIVALENT OF THE MONTH

From a Double Pass Thru Formation

- {SQUARE THRU 3/4, PASS TO THE CENTER}
= ZOOM

• GREMLIN DEPARTMENT

This one is hard to believe! In last month's Gremlin Department, I listed a page number correction for the month before but unaware that my printer had noticed it and corrected it, so please disregard last month's correction!

• NEW MOVEMENT (Experimental)

STEAL THE BASES (Don Beck, Massachusetts)How To Do It:

From facing lines of four, centers Touch 1/4, slide apart, and Promenade single file 1/4 of the way around the square (Counter Rotate) to become the ends of waves that are forming. The ends give a right to the person they are facing, pull by, face in, walk into the center (between the original centers) and Left Touch 1/4 with the person they meet, to become the centers of the waves that are forming.

Impressions:

Dancers like this call because of its different feel and its very nice timing. Although the parts seem very straight forward, the fact that the ends must go inside of the others and becomes centers of the wave is not intuitive at first and seems to cause initial difficulty. For this reason it is a good call to use in the Advanced or Challenge programs.

Choreography:

<u>From eight chain thru formation</u> DOSADO TO A WAVE, WOMEN TRADE SWING THRU, WOMEN CIRCULATE MEN RUN, TAG THE LINE - IN <u>STEAL THE BASES</u> RECYCLE	<u>ZERO</u> (Technical)
<u>From zero box</u> VEER LEFT, BEND THE LINE <u>STEAL THE BASES</u> MEN RUN, HALF SQUARE THRU TRADE BY, STAR THRU	<u>CONVERSION</u> ZB (Box 1-4) to ZL (1P2P)
<u>From zero line (1P2P)</u> LADIES CHAIN <u>STEAL THE BASES</u> MEN RUN STAR THRU	<u>CONVERSION</u> ZL (1P2P) to ZB (Box 1-4)

STEAL THE BASES (continued)Sample Routines

- HEADS LEAD RIGHTOPB-os
CIRCLE TO A LINEZL
STEAL THE BASES(2W)
MEN RUNEPL-os
PASS THRU, WHEEL AND DEAL
CENTERS PASS THRU(ZB) ALI
 - HEADS TOUCH 1/4, MEN RUNZB
SLIDE THRUCL
RIGHT AND LEFT THRUCL-os
STEAL THE BASES(2W)
MEN RUNECL
PASS THE OCEAN
SWING THRU
TURN THRUALI
 - HEADS SQUARE THRUZB
SWING THRU
MEN RUN
TAG THE LINE - IN(4L)
STEAL THE BASES(OW)
SWING THRU, SPIN THE TOP
SINGLE HINGE
SINGLE FILE CIRCULATE
MEN RUN(ZB) ALI
- The following sequence uses Plus calls
- HEADS SWING THRU, SPIN THE TOP
EXTEND THE TAG
LINEAR CYCLECL-os
STEAL THE BASES
SINGLE HINGE(OW)
LEFT SWING THRU
GRAND RIGHT AND LEFT!
 - HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE(1L)
STEAL THE BASES(3W)
SPLIT CIRCULATE(OW)
SPIN CHAIN THRU
MEN RUN
BEND THE LINECL
SLIDE THRU(ZB) ALI
 - HEADS STAR THRU
DOUBLE PASS THRU
CENTERS IN
CAST OFF 3/4(1L)
STEAL THE BASES(3W)

- SPLIT CIRCULATE(OW)
WOMEN TRADE
WOMEN RUN
TAG THE LINE
CENTERS IN, CAST OFF 3/4(3L)
STEAL THE BASES(1/2 W)
MEN RUN
WOMEN TRADE
FERRIS WHEEL
DOUBLE PASS THRU
LEADERS PARTNER TRADE(ZB) ALI
- HEADS LEAD TO THE RIGHTOPB-os
VEER TO THE LEFT, BEND THE LINEZL-os
PASS THRU, TAG THE LINE
CENTERS IN, CAST OFF 3/4(1/2 L)
LEFT STEAL THE BASES
MEN TRADERL-os
HALF SQUARE THRU, TRADE BY(ZB) ALI
- HEADS SQUARE THRUZB
SLIDE THRUCL
FAN THE TOP
WOMEN RUN
TAG THE LINE - IN(3L)
STEAL THE BASES(1/2 L)
GRAND RIGHT AND LEFT!
- HEADS LEAD TO THE RIGHTOPB-os
CIRCLE TO A LINEZL
PASS THE OCEAN, WOMEN TRADE
WOMEN RUN, TAG THE LINE - IN(3L)
LEFT STEAL THE BASESALI

SINGING CALL

HEADS PROMENADE HALF
LEAD TO THE RIGHT
VEER TO THE LEFT
TAG THE LINE - IN
FORWARD AND BACK
STEAL THE BASES
RECYCLE
HALF SQUARE THRU
SWING YOUR CORNER
PROMENADE.....add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

PASS TO THE CENTER

Some people think of Pass to the Center as interchangeable with Dive Thru but a closer look will show that there are many places where one is preferable over the other. After a Star Thru from normal lines, a Dive Thru is much nicer, since both the archers and the divers have hands joined. Slide Thru, on the other hand, is more likely to leave people slightly separated, making Pass to the Center a better choice. Pass to the Center can be used when those left facing out are not a normal couple, unlike Dive Thru. In addition, a Pass to the Center can be done from waves where the dancers just step thru. It can also be done from LH waves, resulting in a left shoulder pass! Since the wave variation is not used too often, some of the following sequences may seem difficult, but may be worth working with for variety.

- HEADS SQUARE THRU.....ZB
PASS TO THE CENTER
 SWING THRU, SPIN THE TOP
 SINGLE HINGE, WALK AND DODGE.....OPB
PASS TO THE CENTER
 TOUCH 1/4, WALK AND DODGE
 SEPARATE AROUND ONE TO A LINE.....(1L)
 STAR THRU, SQUARE THRU 3/4.....(ZB) AL!
- HEADS HALF SQUARE THRU.....ZB-os
 SQUARE THRU BUT ON THE 3rd HAND
PASS TO THE CENTER
 DOSADO TO AN OCEAN WAVE, WOMEN TRADE
 RECYCLE, DOUBLE PASS THRU
 LEADERS PARTNER TRADE.....OB-os
PASS TO THE CENTER
 SQUARE THRU 3/4.....(ZB) AL!
- HEADS LEAD RIGHT & CIRCLE TO A LINE.....ZL
 PASS THE OCEAN, WOMEN TRADE
PASS TO THE CENTER, SQUARE THRU 3/4
PASS TO THE CENTER

SQUARE THRU 3/4.....OPB-os
 DOSADO, SWING THRU, TURN THRU.....AL!

- HEADS CURLIQUE, MEN RUN, SWING THRU
PASS TO THE CENTER, TOUCH 1/4
 MEN RUN, PASS THRU
 SEPARATE AROUND ONE TO A LINE.....EPL
 PASS THRU, ENDS FOLD, SWING THRU
 PASS THRU, GRAND RIGHT AND LEFT!
- HEADS STAR THRU, PASS THRU.....ZB-os
 SWING THRU
 SPIN CHAIN THRU & MEN CIRCULATE (ONCE)
PASS TO THE CENTER, RIGHT AND LEFT THRU
 PASS THRU, TOUCH 1/4.....(1W)
 SPLIT CIRCULATE, MEN RUN.....CL
 PASS THE OCEAN, PASS TO THE CENTER
 SQUARE THRU 3/4.....(ZB) AL!

This sequence is more difficult

- HEADS SQUARE THRU, CURLIQUE
PASS TO THE CENTER, MEN SWING THRU
 TURN THRU, PASS TO THE CENTER
 WOMEN SQUARE THRU 3/4.....(1B)
 STAR THRU, COUPLES CIRCULATE
 BEND THE LINE, FLUTTER WHEEL.....(ZL) AL!

The next two sequences are from LH waves

- HEADS FAN THE TOP, RECYCLE
 CALIFORNIA TWIRL, PASS TO THE CENTER
 DOUBLE PASS THRU
 LEADERS PARTNER TRADE.....ZB-os
 SLIDE THRU, RIGHT AND LEFT THRU.....RL
 DIXIE STYLE TO A WAVE, PASS TO THE CENTER
 LEFT TOUCH 1/4, MEN RUN, STAR THRU
PASS TO THE CENTER, PASS THE OCEAN
 RECYCLE, STAR THRU
 CALIFORNIA TWIRL, PASS THRU.....AL!
- HEADS TURN THRU
 SEPARATE AROUND ONE TO A LINE.....CL
 RIGHT AND LEFT THRU.....CL-os
 PASS THE OCEAN, PASS TO THE CENTER
 SWING THRU, SINGLE HINGE, MEN RUN
 CURLIQUE, MEN RUN, RIGHT AND LEFT THRU
 PASS THE OCEAN, SWING THRU
 SPIN THE TOP, PASS TO THE CENTER
 PASS THRU, SWING THRU, MEN RUN
 WOMEN TRADE, WOMEN RUN
PASS TO THE CENTER
 LEFT TOUCH 1/4, BOX CIRCULATE
 WOMEN RUN, STAR THRU, DOUBLE PASS THRU
 LEADERS PARTNER TRADE.....(ZB) AL!

• THE PLUS PROGRAM

ALL EIGHT SPIN THE TOP

I had a request from Paul McNutt (Alabama) to explore some uses of All Eight Spin the Top, so here goes. The definition, just like with Spin the Top, allows for the call to be done from either RH or LH formations, but because the LH variation is not used too often, it is a good idea to say "All Eight Left Spin the Top." When a LH set up appears in the examples below, I have indicated it with "Left" in parenthesis, so you will be aware of it and can use your own judgement as to whether to add the word "left" with your group.

- ALLEMANDE LEFT, ALL EIGHT SPIN THE TOP
MEN RUN, PROMENADE HOME!
- ALLEMANDE LEFT, GRAND RIGHT AND LEFT
ALL EIGHT SPIN THE TOP
GIVE A RIGHT TO PARTNER AND PULL BY.....AL!
- HEADS RIGHT AND LEFT THRU
ALL CIRCLE LEFT
WALK AROUND YOUR CORNER
PARTNER LEFT FOR A DO PASO
HANG ON AND MAKE AN ALLEMANDE THAR
SHOOT THE STAR, ALL EIGHT SPIN THE TOP
ORIGINAL HEADS RUN
MOVE ALONG TO LINES AND PASS THRU
BEND THE LINE.....(4L)
PASS THRU, TAG THE LINE - RIGHT
CHAIN DOWN THE LINE.....EOL
DIXIE STYLE TO A WAVE.....AL!
- ALLEMANDE LEFT FOR AN ALLEMANDE THAR
(GO FORWARD TWO AND STAR)
SLIP THE CLUTCH
ALL EIGHT (LEFT) SPIN THE TOP
MEN COURTESY TURN YOUR PARTNER
PROMENADE HOME!
- WALK AROUND YOUR CORNER
BACK TO PARTNER AND DO PASO
BACK TO CORNER AND ALL EIGHT SPIN THE TOP
SLIP THE CLUTCH
ALL EIGHT SPIN THE TOP
SINGLE HINGE AND ROLL
GRAND RIGHT AND LEFT!
- ALLEMANDE LEFT FOR AN ALLEMANDE THAR
(GO FORWARD TWO AND STAR)
ALL EIGHT (LEFT) SPIN THE TOP
CAST OFF 3/4
FOUR LADIES CHAIN 3/4
ROLL PROMENADE HOME!
- ALLEMANDE LEFT
FOUR WOMEN MAKE A RIGHT HAND STAR
WHEN YOU MEET PARTNER JUST HEADS TRADE
SLIP THE CLUTCH (TO THE SAME SEX)
ALL EIGHT (LEFT) SPIN THE TOP
SINGLE HINGE, THOSE FACING OUT RUN
MEN PASS THE OCEAN, PING PONG CIRCULATE
WOMEN RECYCLE, SQUARE THRU 3/4.....(1B)
STAR THRU, FERRIS WHEEL
DIXIE GRAND.....AL!
- HEADS RIGHT AND LEFT THRU
ALL CIRCLE LEFT
ALLEMANDE LEFT THIS CORNER
DOSADO WITH PARTNER
MEN LEFT HAND STAR
ALL EIGHT SPIN THE TOP BUT MOVE UP ONE
EXTRA PERSON
SINGLE HINGE, ORIGINAL HEADS RUN
THOSE FACING OUT SEPARATE
AROUND ONE TO A LINE.....(1/2 L)
STAR THRU.....AL!
- FOUR WOMEN PROMENADE
ALL EIGHT SPIN THE TOP
GRAND RIGHT AND LEFT!
- FOUR WOMEN PROMENADE
ALL EIGHT SPIN THE TOP, TURN THRU
ALL EIGHT (LEFT) SPIN THE TOP
ALL EIGHT (LEFT) SPIN THE TOP.....AL!

I heard Mark Castracane (Connecticut) use this nice singing call break at the recent New England Square and Round Dance Convention

SINGING CALL

CIRCLE LEFT (Sing 16 beats of song)
ALLEMANDE LEFT
ALL EIGHT SPIN THE TOP
Meet your partner and WRONG WAY GRAND
SWING YOUR PARTNER
PROMENADE.....add 16-beat tag.

• FOR THE A1/A2 CALLER

RIGHT/LEFT ROLL TO A WAVE

You can get variety with this call by calling it from couples back to back or couples in tandem with the leaders only starting the call. Some callers say "Roll Right to a Wave," but it is a good idea to say the direction first so that when you use the left variation, the dancers have adequate warning.

Here is an EQUIVALENT from facing dancers

- {PASS THRU, RIGHT ROLL TO A WAVE}
= {SINGLE CIRCLE TO A WAVE}
- HEADS WHEEL THRU.....OPB-os
PASS THRU
RIGHT ROLL TO A WAVE.....(1/2 W)
LOCK IT
GRAND SWING THRU, RECYCLE.....CL
SQUARE THRU BUT ON THE 4th HAND.....AL!
- HEADS PASS THRU
RIGHT ROLL TO A WAVE
FAN THE TOP, EXTEND THE TAG.....(3W)
SWING THRU.....(1W)
CENTERS RUN, TAG THE LINE
LEADERS RIGHT ROLL TO A WAVE.....(0W)
SINGLE HINGE & ROLL.....(1/2 B)
GRAND RIGHT AND LEFT!
- HEADS RIGHT AND LEFT THRU
STAR THRU, DOUBLE PASS THRU
LEADERS RIGHT ROLL TO A WAVE.....(4W)
CENTERS TRADE.....(2W)
MEN RUN.....EOL
PASS THRU, RIGHT ROLL TO A WAVE
GRAND SWING THRU, SINGLE HINGE
TRANSFER THE COLUMN.....(4W)
SPLIT CIRCULATE, GRAND RIGHT AND LEFT!
- HEADS RIGHT AND LEFT THRU
CURLY CROSS, PASS IN.....(2L)
PASS IN, DOUBLE PASS THRU
CROSS CLOVER & RIGHT ROLL TO A WAVE
LOCK IT, CHAIN REACTION.....(1/2 W)
ALL EIGHT CIRCULATE
GRAND RIGHT AND LEFT!
- HEADS STAR THRU, ZOOM
NEW CENTERS RIGHT ROLL TO A WAVE....(3W)
QUARTER THRU, MEN RUN.....RL-os

HALF SQUARE THRU

TRADE BY.....(ZB) AL!

- HEAD LADIES CHAIN
CURLY CROSS.....(3B)
SINGLE CIRCLE TO A WAVE.....(3W)
ACEY DEUCEY.....(4W)
CENTERS RUN, TAG THE LINE
LEADERS RIGHT ROLL TO A WAVE.....(4W)
SPLIT CIRCULATE
GRAND RIGHT AND LEFT!
- HEADS DOUBLE STAR THRU
SEPARATE AROUND ONE TO A LINE.....RL-os
SQUARE THRU
LEFT ROLL TO A WAVE
ACEY DEUCEY, SINGLE HINGE
WOMEN RUN.....ERL-os
FLUTTER WHEEL.....ZL
PASS THRU
RIGHT ROLL TO A WAVE
LOCK IT
GRAND RIGHT AND LEFT!
- HEADS CURLY CROSS
SAME FOUR RIGHT ROLL TO A WAVE
CHAIN REACTION.....(1/2 W)
CAST A SHADOW
FERRIS WHEEL
RIGHT AND LEFT THRU
DIXIE GRAND.....AL!
- HEADS FAN THE TOP
CHAIN REACTION.....(1/2 W)
MEN RUN, TAG THE LINE
WOMEN RIGHT ROLL TO A WAVE.....(2W)
MEN RUN.....ZL
PASS THRU
BEND THE LINE.....ZL-os
STAR THRU.....RB
PASS THRU
RIGHT ROLL TO A WAVE
GRAND RIGHT AND LEFT!
- HEADS PAIR OFF.....ZB
RIGHT AND LEFT THRU.....OB-os
SWING THRU
MEN RUN
TURN AND DEAL.....(1/2)
PASS IN.....(1/2 L)
SQUARE THRU
LEFT ROLL TO A WAVE.....AL!

• STEPPING STONES

FOLLOW YOUR NEIGHBOR

Follow Your Neighbor is a Plus call. It is frequently used with another Plus call, (anything) and Spread.

FOLLOW YOUR NEIGHBOR (Callerlab Definition): Starting formation: Box circulate.

Dancers facing in release hands with the person next to them (their "neighbor") and step straight forward, join adjacent forearms with the one they meet, and turn three-quarters (270°) to become centers of a new wave. At the same time, the dancers facing out follow their "neighbors" by moving forward in a three-quarter looping turn (270°), turning towards their "neighbor" to finish adjacent to their "neighbor" as the ends of the new ocean wave.

When done from right-hand boxes, the dancers facing in turn by the right hand and the dancers facing out loop around right-face, to finish in a left-hand ocean wave. When done from left-hand boxes, the dancers facing in turn by the left-hand and the dancers facing out loop around left-faced, to finish a right-hand ocean wave.

Starting Formations and Arrangements The usual (standard) starting place is from the right hand box circulate foursome with men facing in. Anything beyond this can cause problems with the average group. Going on up the difficulty scale, have women facing in, then one of each such as in (0W) or (1/2 W). From there, repeat the sex arrangement progression but with left-hand boxes. The easiest seems to be when used with Spread!

Teaching Tips Start from the "standard" formation. Have dancers Scoot Back a few times. Then tell them that they are going to start like a Scoot Back, but those going into the center, men in this case, will do a sort of Scoot Back and a 1/4 more, namely, when they meet, instead of just trading, they Cast Off 3/4. Those facing out will also do a sort of Scoot Back and a 1/4 more. They actually Scoot Back and Roll, walking in a wide loop, and give a left hand to the man that they started with, becoming ends of a wave.

Body Flow Any call that you can use comfortably before a Scoot Back, and that is almost anything that ends in parallel waves, can be used before a Follow Your Neighbor. After a Follow Your Neighbor, avoid using calls that have centers Trading since they are just finishing a 3/4 turn.

Basic Choreography RH waves become left and vice versa. When followed by a Spread, the handedness stays the same.

- Equivalent (from facing dancers): (Touch 1/4, Follow Your Neighbor and Spread) - (Step to a Wave)
- Similarly, Zero: Single Hinge, Follow Your Neighbor and Spread
- Equivalent (from regular facing couples): (Curlique, Follow Your Neighbor and Spread, Women Trade, Recycle) - (Right and Left Thru)
- Zero (from facing couples): Touch 1/4, Follow Your Neighbor, Left Swing Thru, Centers Run, Wheel and Deal
- Get-Out (from Zero Box): Touch 1/4, Follow Your Neighbor, AL!
- Doll Short Cut: - Single Hinge, U-Turn Back

• SIGHT CALLERS' NOTEBOOK

TIMING AND THE SIGHT CALLER

Most callers agree that "good timing" is the proper delivery of square dance calls such that dancers can dance smoothly from one movement to the next. Giving calls a little too late requires the dancers to hesitate before doing the next call, causing what is known as stop-and-go timing. Calls delivered just a little early tend to cause the dancers to rush, for fear that they may not have sufficient time to finish the call. The two main approaches to delivering properly timed calls are the use of timing charts and sight timing. These approaches differ from each other drastically.

The first requires prechoreographing the material you will use, writing it out, consulting the timing charts either as written or as memorized, and noting exactly how many beats each call will take. Then, when calling, counting these beats as you deliver the material that is written. Sight calling, by the nature of the method itself, does not allow for this type of timing. Sight calling is based on ad lib or free wheeling choreography which by definition is not prechoreographed, written, read, or memorized. To make up choreography as you go along and at the same time look up, in your mental timing chart, each of the calls that you are about to call, and further at the same time, count the beats that each call takes, all while continuing to call, is more than most callers are able to do effectively. The solution for the sight caller is sight timing. This means that he watches the dancers and when he sees that they are almost done with a move, he delivers the next call at such a time that they can move smoothly into it. Further, he constantly watches the results of what he did and if he sees slight (or large) hesitations occur, he gives the next calls slightly sooner. If he sees that the dancers are rushing, something a little bit more difficult to observe, he holds back a little more before delivering his calls. (I always cringe when callers tell their dancers, "Don't anticipate." When commands are delivered at the right time, dancers cannot anticipate!)

Now, let us assume that many callers understand what good timing is, understand the desirability of delivering well timed calls and the advantages to their dancers, and normally have the control to deliver commands at the proper time. Despite this ability, many of them are guilty of stop-and-go timing. Let us look at some of the reasons why this occurs and possibly some of the cures for these problems.

It has been said many times that a sight caller must know the ending formation of the call he has just called, not necessarily the setup, or even the arrangement of sexes within the formation, but he must know whether he will get waves or lines or a trade by formation, or just what. He must know this before the dancers finish the call. Knowing this, he can then start to think of the various calls that can be done from this new formation, pick one, and call it before the dancers have completed the call that they are dancing, at just the right moment so that they can move smoothly, without hesitation, into the next command. Most callers know where a call ends, however, many callers do not have a strong enough grasp of it to be able to know it in the heat of battle, namely when actually calling one call, rapid fire, after another. These callers rely on seeing the formation that the dancers produce at the end of

Sight Callers Notebook (continued)

their call and then deciding what call can be called next. When they wait to see the formation, it is too late(1) and their dancers must endure stop-and-go dancing.

Some callers hesitate occasionally because they want to be sure their key squares finish each call correctly. Without their key squares dancing, they cannot resolve so they will wait for them, or even give them special help, just to be sure, as others stand and wait.

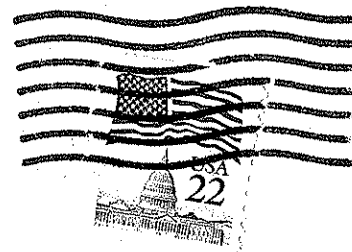
In summary, the three main causes of sight timers delivering stop-and-go commands are 1) They lack awareness of what good timing is and why it is desirable, 2) they must wait to see each formation before knowing what calls they can call, or 3) they want to insure that their key squares do not make mistakes.

Consider these solutions to the above three problems. It is beyond the scope of this article to comment further on 1)! When having problems with 2), study the calls better! Practice calling without dancers (in your head and without music is okay.) Do not expect to resolve, just move from formation to formation. If you are not sure about sex arrangements, call sex independent calls. (When you have facing dancers, Touch 1/4 works wonders! Half sashayed couples and same sexes are easy for dancers to do right!) For 3), be sure to pick strong dancers; use more than one square; maintain control of the difficulty of your material so that your key dancers can succeed; have faith in your dancers; and gamble a little!

Let your dancers enjoy good timing; they will love you all the more for it.

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BREAKDOWN

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WHAT'S HAPPENING?

As I am sure most of you have gotten the word already, Summer is upon us (although I am sure that our Southern hemisphere subscribers would disagree with me)! In this area anyway, that brings about a slowing of the dance activity. Unfortunately for me, my two weekly groups, that go year 'round have lost the use of their air-conditioned hall, while the building is being renovated. As I sit here typing, however, the warmth feels good.

There is still no word about a June Advanced Quarterly Selection and as usual, there is no new Mainstream QS

for July. The Plus Quarterly Selection for this coming August has been announced, and it is Scoot and Relocate. You may remember that this had been a Mainstream selection, but the last Callerlab convention voted to remove it from the MSQS list with the understanding that it be placed on the next Plus QS ballot. It was and has been voted in as such.

A word of warning, if you have been using the definition of Scoot and Relocate as it was released by Callerlab for the MSQS list, there have been some changes in the wording to agree with the original intent of the author. (Ken Ritucci, new chairman of the Plus QS committee, made the changes upon the request of the author, Don Beck.) Those changes are 1) that the first part of the action is now called a Scoot Back (as clarified in the definition from a quarter tag formation at the last Callerlab convention) and 2) that after the Scoot Back, those facing out turn right (as stated previously) or turn left if the center wave had been a left hand wave. For material using Scoot and Relocate, see Choreo Breakdown pages 1692 (June 1985) and 1835 (October 1986).

What's Happening? (continued)

This clarification of the turning direction of the out-facers has already caused some concern! Many people are apparently using the call (anything) and Relocate (see Choreo Breakdown page 1852) which specifically says out-facers turn right. There is concern that if a change were made to this call also, those facing out would not know which way to turn because they could not see the wave that was behind them. (In Scoot and Relocate, the out-facers know the handedness, because they have just turned by that hand and just go in the direction of body flow.) My suggestion is that in (anything) and Relocate, the out-facers continue to go right unless told otherwise. Body flow, in this case, would not necessarily dictate a direction that is dependent on the center wave. The caller should exercise judgement and specify left for the outsides if this would make their body flow better.

Moving on, this month we are featuring an old call in "New Movement." It is a limited variation on a C2 call that makes a very nice Mainstream or Plus workshop call. We also take a closer look at the currently popular breakfast material, Eggs and Sausages! New calls listed below include John Marshall's Retain Your Lane (which is a Mainstream danceable version of the AQS Change Lanes, received too late to consider for featuring this month) and Don Beck's Circulate to a (formation) (which is included "Because it's there.")

The May Sight Caller's Notebook (page 1878) has generated some comments from Bill Davis and Kip Garvey that have resulted in my further exploring the subject of

technical zeros. This month, we will look at technical zeros a little more. Some of our discussion will be less technical than last time and some of it will be much more so, for those that are academically interested.

You may notice that in a few of the sequences this month, I have included the warning "carefully." This is a term I use to warn dancers that the following action may require a little extra thought and not to rely on rote actions. I have included it this month and plan to in future issues to alert readers to some of the more difficult areas.

Now on to this month's short list of new calls.

CIRCULATE TO A (formation) (Don Beck, Massachusetts) From any applicable formation, Circulate forward one position moving left or right of the circulate path if necessary, so as to end on a spot in the new formation. You can go between any two formations in the Hourglass, Galaxy, Egg, and Sausage family, or in the Column, Butterfly, "X" and "O" family. e.g. from an Egg, "Circulate to an Hourglass."

RETAIN YOUR LANE (John Marshall, Virginia) From general lines, ends Circulate double as centers Hinge (Single or Partner), very centers Trade, and Cast Off 3/4 with the center on the other side. Waves go to waves, 2-faced lines go to 2-faced line.

TOTE THE BARGE From normal lines, ends Pass Thru, left end dancers (men) U-Turn Back, ends Circulate double and then face in to stand as a couple. Centers Curlique, those facing in (women) pull by with right hands, and centers Courtesy Turn to face each other, to end in a double pass thru formation.

• NEW MOVEMENT (Experimental)

TURN TO A LINE - (This is a partial definition of a C2 Call)How To Do It:

From couples back to back, all face right, take a few steps forward as if finishing a Tag the Line, face right again, and step slightly ahead to form a 2-faced line.

Impressions:

This call has been around for quite some time and now resides on the C2 list, however, the use of Turn to a Line from couples back to back is not its most common form! Some challenge callers, in fact, question whether it can be done when leaders and trailers are not both present. In any case, the call, as described above, makes a good workshop call for Mainstream or Plus groups. (Anyone interested in the full definition is referred to Burleson #779.)

Choreography:

<u>From facing couples</u> SQUARE THRU 3/4 <u>TURN TO A LINE</u> WHEEL AND DEAL BOX THE GNAT	<u>ZERO</u> (true)
<u>From facing couples</u> TURN THRU <u>TURN TO A LINE</u> WHEEL AND DEAL	<u>EQUIVALENT</u> equals RIGHT AND LEFT THRU
<u>From zero box</u> SQUARE THRU 3/4 <u>TURN TO A LINE</u> , BEND THE LINE STAR THRU, TRADE BY <u>CENTERS TURN TO A LINE</u> BEND THE LINE, STAR THRU RIGHT AND LEFT THRU, STAR THRU	<u>CONVERSION</u> ZB (Box 1-4) to ZL (1P2P)
<u>From RH 2-faced line</u> VEER TO THE RIGHT <u>TURN TO A LINE</u> TAG THE LINE - RIGHT	<u>ZERO</u> (true)

TURN TO A LINE (continued)Sample Routines

- HEADS SQUARE THRU.....ZB
PASS THRU, TURN TO A LINE
COUPLES CIRCULATE
BEND THE LINE.....(1/2 L)
STAR THRU, TRADE BY.....ORB
PASS THRU, TURN TO A LINE
TAG THE LINE - RIGHT
WOMEN TRADE, FERRIS WHEEL
SQUARE THRU 3/4.....(ZB) AL!
- HEADS STAR THRU, PASS THRU.....ZB-os
TURN TO A LINE
BEND THE LINE, STAR THRU.....OPB-os
SQUARE THRU 3/4, TURN TO A LINE
BEND THE LINE, STAR THRU.....AL!
- HEADS SQUARE THRU 3/4, TURN TO A LINE
HALF TAG THE LINE, MEN RUN
DOUBLE PASS THRU
LEADERS PARTNER TRADE &
TRAILERS TURN TO A LINE
CENTERS COUPLES HINGE & HALF TAG
WOMEN RUN.....(3B)
SWING THRU, WOMEN TRADE.....ERL-os
SPIN THE TOP.....(1/2 W)
GRAND RIGHT AND LEFT!
- HEADS STAR THRU, PASS THRU.....ZB-os
SWING THRU, MEN RUN
TAG THE LINE - RIGHT, COUPLES CIRCULATE
MEN TRADE, WHEEL AND DEAL.....(1/2 B)
PASS THRU, TURN TO A LINE
CHAIN DOWN THE LINE.....EOL
DIXIE STYLE TO A WAVE.....AL!
- HEADS SQUARE THRU, TURN THRU
TURN TO A LINE, COUPLES CIRCULATE
HALF TAG THE LINE, WALK AND DODGE
"Carefully" TURN TO A LINE
COUPLES HINGE, TAG THE LINE - RIGHT
FERRIS WHEEL, DOUBLE PASS THRU
LEADERS PARTNER TRADE.....(ZB) AL!
- HEADS TOUCH 1/4, WALK AND DODGE...OPB-os
RIGHT AND LEFT THRU.....OPB
VEER TO THE LEFT, VEER TO THE RIGHT
TURN TO A LINE, FERRIS WHEEL
CENTERS PASS THRU, STAR THRU
"Carefully" TURN TO A LINE
HALF TAG, SINGLE FILE CIRCULATE
WOMEN RUN.....(1/2 B)

SQUARE THRU ONE HAND

TURN TO A LINE, BEND THE LINE.....CL-os
SLIDE THRU.....(ZB) AL!

- HEADS LEAD RIGHT, VEER TO THE LEFT
TAG THE LINE - RIGHT, COUPLES CIRCULATE
WHEEL AND DEAL.....(1/2 B)
PASS THRU, TURN TO A LINE & ROLL
WOMEN TURN THRU, STAR THRU
PROMENADE HOME!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, WHEEL AND DEAL
WOMEN SQUARE THRU 3/4
PASS THRU, TURN TO A LINE & ROLL
CENTERS RIGHT AND LEFT THRU
PASS THRU, SWING THRU.....(1/2 W)
SINGLE HINGE, MEN RUN.....RL
REVERSE FLUTTER WHEEL & SWEEP 1/4.....OB
PASS THRU, TRADE BY.....(ZB) AL!
- HEADS SQUARE THRU, SLIDE THRU.....CL
SQUARE THRU, LEFT TURN TO A LINE
COUPLES CIRCULATE
BEND THE LINE, STAR THRU
LEFT TURN TO A LINE
BEND THE LINE.....(1/2 L)
STAR THRU, TRADE BY.....(ZB) AL!
- HEADS CURLIQUE, MEN RUN.....ZB
SPIN CHAIN THRU &
WOMEN CIRCULATE DOUBLE.....(1/2 W)
MEN RUN, VEER TO THE RIGHT
TURN TO A LINE
COUPLES CIRCULATE
MEN TRADE, BEND THE LINE.....(1/2 L)
HALF SQUARE THRU
LEFT TURN TO A LINE
PROMENADE HOME!

SINGING CALL

HEADS SQUARE THRU
DOSADO
TURN THRU
TURN TO A LINE
FERRIS WHEEL
CENTERS PASS THRU
HALF SQUARE THRU
SWING YOUR CORNER
PROMENADE.....add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

SPIN CHAIN THRU

These sequences use Spin Chain Thru from a variety of arrangements but should cause dancers no problems.

- HEADS SQUARE THRU, SWING THRU..(1/2 W)
SPIN CHAIN THRU.....(0W)
SWING THRU, TURN THRU.....AL!
- HEADS SQUARE THRU, SWING THRU
SPIN CHAIN THRU & MEN CIRCULATE DOUBLE
SINGLE HINGE, CENTERS TRADE.....(3W)
SWING THRU, WOMEN TRADEZL
FLUTTER WHEEL & SWEEP 1/4.....RB
EIGHT CHAIN FIVE.....AL!
- HEADS SQUARE THRU, TOUCH 1/4.....(1W)
CENTERS TRADE & ENDS CIRCULATE(2W)
SPIN CHAIN THRU.....(3W)
SWING THRU, WOMEN RUN.....(1/2 L)
STAR THRU, TRADE BY(ZB) AL!
- HEADS LEAD RIGHT & VEER LEFT
CHAIN DOWN THE LINE, PASS THE OCEAN
SPIN CHAIN THRU & WOMEN CIRCULATE
WOMEN U-TURN BACK
COUPLES CIRCULATE, BEND THE LINE.....ERL
FLUTTER WHEEL.....ZL-os
CROSS TRAIL THRU TO CORNER.....AL!
- HEADS CURLIQUE, WALK AND DODGE...OPB-os
CURLIQUE, SPLIT CIRCULATE(2W)
SPIN CHAIN THRU & ENDS CIRCULATE DOUBLE
SPIN THE TOP, SINGLE HINGE
SINGLE FILE CIRCULATE, MEN RUN
CENTERS STAR THRU AND STEP BACK
OTHERS PASS THE OCEAN
SWING THRU, TURN THRU.....(ZB) AL!
- HEADS SQUARE THRU.....ZB
SPIN CHAIN THRU & WOMEN CIRCULATE
MEN RUN, BEND THE LINECL
PASS THRU, BEND THE LINECL-os
FAN THE TOP, SPIN CHAIN THRU &
WOMEN CIRCULATE DOUBLE(1/2 W)
SINGLE HINGE, MEN RUN.....ECL-os
REVERSE FLUTTER WHEEL.....ZL
TOUCH 1/4, SINGLE FILE CIRCULATE
MEN RUN.....(ZB) AL!
- HEADS SQUARE THRU, SLIDE THRU.....CL
RIGHT AND LEFT THRU.....CL-os
DIXIE STYLE TO A WAVE, MEN TRADE
(LEFT) SPIN CHAIN THRU &

MEN CIRCULATE DOUBLE
(LEFT) SPIN CHAIN THRU &
WOMEN CIRCULATE DOUBLE
SINGLE HINGE, SPLIT CIRCULATE
WOMEN U-TURN BACK, STAR THRU
TRADE BY, SPIN CHAIN THRU
MEN CROSS FOLD, GRAND RIGHT AND LEFT!

- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
DOSADO TO A WAVE
SWING THRU & VERY CENTER MEN TRADE
SPIN THE TOP
SPIN CHAIN THRU & ENDS CIRCULATE DOUBLE
MEN RUN, PASS THRU, WHEEL AND DEAL
SQUARE THRU 3/4.....(ZB) AL!
- HEADS HALF SQUARE THRUZB-os
SPIN CHAIN THRU &
WOMEN CIRCULATE DOUBLE(1/2 W)
WOMEN RUN, WOMEN TRADE, WOMEN RUN
MEN TRADE, GRAND RIGHT AND LEFT!
- HEADS SQUARE THRU, SPIN CHAIN THRU &
WOMEN CIRCULATE DOUBLE
GRAND RIGHT AND LEFT!
- HEADS CROSS TRAIL THRU
SEPARATE AROUND ONE TO A LINE.....RL-os
PASS THE OCEAN
SPIN CHAIN THRU & WOMEN CIRCULATE
WOMEN U-TURN BACK, FERRIS WHEEL
DOUBLE PASS THRU, CLOVER LEAF
SQUARE THRU 3/4, LEFT SPIN CHAIN THRU &
MEN CIRCULATE DOUBLE
(LEFT) SPIN CHAIN THRU BUT AFTER THE
CENTER MEN TRADE, MEN CAST ONLY 1/4...AL!

Here is a Doll Shortcut

- ENDS FACING IN EXCHANGE PLACES, THEN ALL
SWING THRU.

The following is an over used, but good singing call routine with right hand lady progression

- HEADS SQUARE THRU, SPIN CHAIN THRU &
WOMEN CIRCULATE DOUBLE, TURN THRU
WALK BY ONE & SWING THE NEXT
PROMENADE HOME add 16 beat tag.

Here is another Singing Call routine

- HEADS SQUARE THRU, DOSADO
SPIN CHAIN THRU AND WOMEN CIRCULATE
SINGLE HINGE, MEN RUN
SQUARE THRU 3/4, SWING YOUR CORNER
LONG PROMENADE HOME.....add 16 beat tag.

• THE PLUS PROGRAM

CROSS FIRE

This tends to be one of the less used and therefore harder calls on the Plus list, but inherently, it is easy and very nice. The following sequences try to offer variety from some fairly standard setups to help give your dances practice.

- HEADS FAN THE TOP, EXTEND THE TAG... (OW)
SWING THRU, MEN RUN
CROSS FIRE
COORDINATE, FERRIS WHEEL
DOUBLE PASS THRU, TRACK II..... (OW)
RECYCLE..... (ZB) ALI

- HEADS LEAD RIGHT, CIRCLE TO A LINE..... ZL
CURLIQUE, COORDINATE
CROSS FIRE, SINGLE HINGE
TRIPLE TRADE, GRAND SWING THRU
LINEAR CYCLE..... (ZB) ALI

Here is a True Zero from 2-faced lines.

- CROSS FIRE
COORDINATE, CENTERS CIRCULATE
- HEADS CROSS TRAIL THRU
SEPARATE AROUND ONE TO A LINE..... RL-os
PASS THE OCEAN, WOMEN RUN
TAG THE LINE - RIGHT
CROSS FIRE
SINGLE FILE CIRCULATE, MEN RUN..... RB-os
SQUARE THRU BUT ON THE 3rd HAND...
DIXIE GRAND..... ALI

- HEADS STAR THRU & SPREAD..... (1L)
CURLIQUE, SINGLE FILE CIRCULATE
SAME SEXES TRADE AND ROLL..... (4L)
PASS THRU, TAG THE LINE - RIGHT
CROSS FIRE, WOMEN RUN..... (1/2 B)
SQUARE THRU BUT ON THE 3rd HAND...
GRAND RIGHT AND LEFT!

- HEADS SQUARE THRU..... ZB
SWING THRU, SPIN THE TOP
GRAND SWING THRU, MEN RUN
CROSS FIRE..... (1W)
WALK AND DODGE, CHASE RIGHT..... (2W)
SINGLE HINGE..... (OW)
WOMEN TRADE, TRADE THE WAVE
EXTEND THE TAG..... ALI

The following sequence uses only MS calls but is fairly difficult.

- HEADS FLUTTER WHEEL & SIDES TOUCH 1/4
WOMEN RUN, DOUBLE PASS THRU
LEADERS U-TURN BACK..... OOB
RIGHT AND LEFT THRU..... OOB-os
VEER TO THE LEFT, CROSS FIRE
TRIPLE SCOOT, WOMEN RUN
TRADE BY, SWING THRU..... (OW)
RECYCLE..... CB-os
VEER TO THE LEFT, CROSS FIRE
SINGLE HINGE, FAN THE TOP
GRAND RIGHT AND LEFT!

The following sequence is hard.

- HEADS PASS THE OCEAN, EXTEND THE TAG
LINEAR CYCLE..... RL
RIGHT AND LEFT THRU..... RL-os
DIXIE STYLE TO A WAVE, FAN THE TOP
SINGLE HINGE, "Carefully" PEEL OFF
CROSS FIRE
TRIPLE SCOOT, MEN RUN..... OB
PASS THRU, TRADE BY..... (ZB) ALI

- HEADS PASS THE OCEAN, RECYCLE
VEER TO THE LEFT, CROSS FIRE
WALK AND DODGE
TOUCH 1/4, SCOOT BACK
MEN FOLD
WOMEN SINGLE CIRCLE TO A WAVE
VERY CENTER WOMEN TRADE
PING PONG CIRCULATE, MEN SWING THRU
EXTEND THE TAG, MEN RUN..... ZL
STAR THRU..... CB-os
VEER TO THE LEFT, CROSS FIRE
COORDINATE, WHEEL AND DEAL..... (ZB) ALI

SINGING CALL

HEADS PROMENADE HALF
PASS THE OCEAN
EXTEND THE TAG
RECYCLE
VEER TO THE LEFT
CROSS FIRE
TRIPLE SCOOT
MEN RUN
PASS THRU
ALLEMANDE LEFT NEW CORNER
SWING
PROMENADE..... add 16-beat tag.

• WORKSHOP TIP

EGGS AND SAUSAGES

Last month we mentioned that we would explore the new Egg and Sausage formations more if my workshop group reacted favorably. Not only did they enjoy it, but I have heard good reports from others also. Remember though that this is a gimmick and is fun for a short time, but do not over do it.

Note that Make a Sausage is identical to the first 2/3 of Coordinate (making it feel familiar and therefore easy.) Also, as pointed out by a dancer, Scramble the Egg and Cut the Egg are identical except for a Very Centers Tradel

The follow sequences use Plus calls. The first two use only basic "breakfast" calls; the others use more. See page 1881 in the June issue for definitions.

- HEADS LEAD RIGHT & CIRCLE TO A LINE.....ZL
TOUCH 1/4
SINGLE FILE CIRCULATE ONCE AND A HALF
TRIPLE TRADE
SAUSAGE CIRCULATE
CENTER 6 SLIDE APART
EGG CIRCULATE
FLIP THE EGG.....(OW)
WOMEN TRADE
RECYCLE.....OB-os
PASS TO THE CENTER
SQUARE THRU 3/4.....(ZB) AL!
- HEADS SQUARE THRU.....ZB
SWING THRU.....(1/2 W)
SPIN THE TOP
SINGLE HINGE
MAKE A SAUSAGE
SAUSAGE CIRCULATE
TRIPLE TRADE AND THOSE SIX SLIDE APART
EGG CIRCULATE
HEAD WOMEN SLIDE TOGETHER &
CAST OFF 3/4
WOMEN (IN THE 2-FACED LINE) HALF TAG
COUPLES CIRCULATE, BEND THE LINE
LOAD THE BOAT.....(ZB) AL!
- HEADS LEAD RIGHT.....OPB-os
VEER TO THE LEFT

BEND THE LINE.....ZL-os
TOUCH 1/4
LAY AN EGG
EGG CIRCULATE
FLIP THE EGG.....(1/2 W)
FAN THE TOP
GRAND SWING THRU
RECYCLE.....RL-os
HALF SQUARE THRU
TRADE BY.....(ZB) AL!

- HEADS FAN THE TOP
EXTEND THE TAG
FAN THE TOP
SINGLE HINGE
INSTANT EGG
EGG CIRCULATE
SCRAMBLE THE EGG
HALF TAG THE LINE.....(1W)
SPLIT CIRCULATE.....(2W)
MEN RUN.....RL
SQUARE THRU
TRADE BY.....(ZB) AL!
- HEADS LEAD RIGHT.....OPB-os
CIRCLE TO A LINE.....ZL
CURLIQUE
MAKE A SAUSAGE
SAUSAGE CIRCULATE
SLICE THE SAUSAGE
FERRIS WHEEL
DOUBLE PASS THRU
TRACK II
SINGLE HINGE AND ROLL
GRAND RIGHT AND LEFT!
- HEADS STAR THRU
CALIFORNIA TWIRL.....ZB
PASS THE OCEAN
SINGLE HINGE
INSTANT SAUSAGE
SAUSAGE CIRCULATE
SQUEEZE THE SAUSAGE
EGG CIRCULATE
LONESOME WOMEN SLIDE TOGETHER & TRADE
FOUR WOMEN DIAMOND CIRCULATE
WOMEN FLIP THE DIAMOND
WOMEN FAN THE TOP
CHECK FOR TWO DIAMONDS &
ALL DIAMOND CIRCULATE
FLIP THE DIAMOND
MEN CIRCULATE
RECYCLE.....(ZB) AL!

EGG AND SAUSAGE FORMATION (continued)

- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
TOUCH 1/4
SINGLE FILE CIRCULATE ONCE AND A HALF
SQUEEZE THE SAUSAGE
EGG CIRCULATE
SQUEEZE THE EGG
LONESOME WOMEN FACE IN
EXTEND TO A COLUMN
SINGLE FILE CIRCULATE
MEN RUN
DIXIE GRAND.....ALI
- HEADS TOUCH 1/4
WALK AND DODGE.....OPB-os
SINGLE CIRCLE TO A WAVE
FAN THE TOP
SINGLE HINGE
LAY AN EGG
EGG CIRCULATE
CUT THE EGG
WHEEL AND DEAL.....CB-os
SQUARE THRU 3/4.....ALI
- HEADS STAR THRU
DOUBLE PASS THRU
MEN RUN
LAY AN EGG
EGG CIRCULATE
SQUEEZE THE EGG
SAUSAGE CIRCULATE
PEEL THE SAUSAGE

CENTERS TRADE
WOMEN RUN.....EPL-os
RIGHT AND LEFT THRU.....EOL
PASS THE OCEAN
RECYCLE.....(ZB) ALI

- FOUR LADIES CHAIN
FOUR LADIES CHAIN 3/4
HEADS HALF SQUARE THRU.....RB-os
RIGHT AND LEFT THRU.....CB
VEER TO THE LEFT
WOMEN HINGE
DIAMOND CIRCULATE
VERY CENTER MEN TRADE
MEN SWING THRU
CENTER MEN RUN
NEW CENTER MEN HINGE AND SLIDE APART
EGG CIRCULATE
FLIP THE EGG.....(1/2 W)
GRAND RIGHT AND LEFT!

SINGING CALL

HEADS LEAD RIGHT & CIRCLE TO A LINE
FORWARD AND BACK, CURLIQUE
LAY AN EGG
EGG CIRCULATE
FLIP THE EGG
SCOOT BACK TO A PASS THRU
SWING YOUR CORNER
PROMENADE.....add 16-beat tag.

• FOR THE A1/A2 CALLER

A2 SINGING CALL FIGURES

Thanks to the suggestion, we are featuring some A2 singing calls this month. Due to lack of space, we cannot show too many, but we will do some more in the near future.

- HEADS WHEEL THRU, SWING THRU
SWITCH TO A DIAMOND
6X2 ACEY DEUCEY
FLIP THE DIAMOND
IN ROLL CIRCULATE, MEN RUN
PASS THRU, TAG THE LINE

LEADERS RIGHT ROLL TO A WAVE
SCOOT BACK, SWING YOUR CORNER
PROMENADE.....add 16 beat tag.

- HEADS PASS THE OCEAN, CHAIN REACTION
SCOOT BACK, MOTIVATE
SCOOT BACK, WOMEN RUN
PASS THRU, 3/4 TAG THE LINE
SWING YOUR CORNER
PROMENADE.....add 16 beat tag.
- HEADS SQUARE CHAIN THRU, PASS IN
TOUCH 1/4, CHECKMATE THE COLUMN
CROSSOVER CIRCULATE, TURN AND DEAL
TURN THRU, SWING YOUR CORNER
ALLEMANDE LEFT NEW CORNER
PROMENADE.....add 16 beat tag.

• SIGHT CALLERS' NOTEBOOK

TECHNICAL ZEROS - ADDITIONAL THOUGHTS

Our discussion of technical zeros in the May issue of Choreo Breakdown led to some communications with both Bill Davis and Kip Garvey, the results of which I would like to share with you. First of all, I would like to briefly repeat some very fundamental facts about those calls or sequences of calls known as technical zeros.

Technical zeros have no effect on the outcome of a sequence, when used properly, but they do interchange the positions of the head and the side dancers. "When used properly" refers to the fact that a square can be in different states (more on this later) and a technical zero that works in one state does not work in another. In Choreo Breakdown, when the term technical zero is used, unless otherwise noted, it refers to the state that exists when all couples are either normal or all are half sashayed, and when we do not have "mixed partner pairings." See the April issue (page 1867) for a discussion of mixed partner pairings (and additional comments below.) When using the set up symbols in the sequences in Choreo Breakdown to find zeros you must be careful to determine whether the zeros are true or technical. For example, when you see CL-os next to two different calls a few lines apart, you know that both set ups are corner lines out of sequence and that a Slide Thru will return you to a zero box, therefore the calls between them must be a zero. This zero could also be useful to you anywhere else that you have lines, if it is a true zero! If, however, it has changed heads and sides and is therefore a technical zero, it will only work in other sequences if you do not have mixed partner pairings.

Now, delving deeper into technical zeros for those of you who are academically interested. We mentioned briefly in our previous article on technical zeros that there is a unique form of technical zero that works and only works when we do have mixed partner pairings. It turns out that there are more than one additional category of set up that have their own unique set of technical zeros. The two that we have discussed so far work with normal or half sashayed couples. There are two more that work with he-he-she-she couples and two more when two couples are normal and the other two are half sashayed. For those of you that are interested in an in-depth discussion of technical zeros in all of these states, I refer you to Appendix A of the book *The Sight Caller's Textbook* (April 1979) written by and available from Bill Davis (write me for his address if you need it.)

Discussions with Kip made me aware that a simple relationship that I had once discovered, was in fact, not completely true. I still have some thinking to do on this matter, but here is what I have found out so far. I had stated on page 1867 that normal partner pairings existed when the sequence of the men and that of the women were the same (either both in or both out) and this is still true. Further, I stated that by using my mental image system, I could easily tell when we had normal partner pairings because all Xs were cancelled. I now find that this is true for most formations, but not all! It turns out that when you have 2-faced lines (and possibly other formations I have not identified yet), normal partner pairings have an uncanceled X and mixed partner pairings have all Xs cancelled! This means that

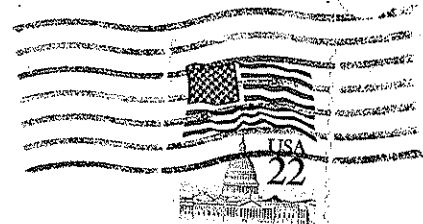
Sight Callers Notebook (continued)

when a technical zero is listed as working from 2-faced lines, one must specify whether it can be done from normal partner pairings or when all Xs are cancelled. As long as you stay within one convention, there should be no problem, because they are each consistent within themselves, but because readers of Choreo Breakdown may be using either one or the other convention, we could get ourselves into trouble! Therefore, in the future, technical zeros listed in Choreo Breakdown that do not work in both conventions will not be listed. (And I must point out that one of the examples listed on page 1879, Couples Circulate, should not be used unless you are using the uncanceled X convention!)

My thanks to Bill and Kip for getting me thinking about this.

CHOREO BREAKDOWN

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BREAKDOWN

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WHAT'S HAPPENING?

It is hard to believe that the end of Summer is coming so soon, but it is not over yet! Next week Gail and I are going to spend a relaxing week on Martha's Vineyard (an island off the coast of Massachusetts.)

Keeping with typical Summer trends, the flow of new calls is down and again most of the calls received came too late to be reviewed in my experimental workshop, but we did look at a call from last month, Retain Your Lane, and it was well received. It is featured this time. Now, to this month's new entries.

CATCH THE WAVE (Phil Kozlowski)
From a double pass thru or trade by formation, centers Pass the Ocean as the others Partner Hinge; now each side Fan the Top to end in parallel waves.

CONVERT TO LINES (Ed Fraidenburg, Michigan)
From a wave or 2-faced line between couples facing in or out (i.e. 1/4 or 3/4 wave or line), centers Single/Partner Hinge and those facing out Run; outside couples Partner Trade and Roll to end in facing lines.

CROSS THE DEUCEY (Keith Lovegrove)
From general lines, ends facing out Cross Run, ends facing in Crossover Circulate, centers Trade and Spread. (Same as Odd Man Out, Burleson 3274.)

RESTORE THE WAVE (Rusty Pennell, Texas)
From a general line (e.g. wave, 2-faced line), centers Cross Run and Roll as ends slide together, Hinge, and Extend to end in a box circulate foursome.

RUN THE GAMUT (Jack Berg, Illinois)
From a double pass thru or trade by formation, centers Touch 1/4, others Partner Tag; now couple facing out does a Wheel and Deal, center facing in walks

What's Happening? (continued)

straight ahead to the other side of the square, and other end side steps left (in) one position to end in an eight chain thru formation.

TIC TAC TOE (Jack Berg, Illinois) These are three separate calls that are done from various two dancer formations. Tic means Partner Tag, Tac means 1/4 In, and Toe means Pass Thru.

Just a reminder that the Plus Quarterly Selection for August is Scoot and Relocate. I have not heard word of any Advanced Quarterly Selection for September as of yet. Word has it that a lot of callers are using (anything) and Relocate these days. For information on this refer to the December 1986 issue of Choreo Breakdown, page 1850. I also hear that Steal the Bases (Choreo Breakdown, June 1987, page 1882) is getting some play in the Advanced program.

• SHARE THE WEALTH

Here is two more nice get-outs from subscriber and note service editor, Steve Turner (Australia).

From a Zero Line

- CENTERS STAR THRU
SAME FOUR CALIFORNIA TWIRL
EVERYONE ALLEMANDE LEFT!

Here is a get-out I wrote inspired by an idea I received from Steve Turner.

From a Zero Box

- CENTERS IN, CAST OFF 3/4
ENDS FOLD, ZOOM
NEW CENTERS TURN THRU.....AL!

Morris Teeboon (England) sent in the following three get-outs that feature Cross Run.

From a Zero Box

- STEP TO A WAVE, WOMEN TRADE
WOMEN CROSS RUN.....AL!

From a Zero Box

- SWING THRU, SCOOT BACK
MEN CROSS RUN.....AL!

From a Zero Box

- RIGHT AND LEFT THRU, STEP TO A WAVE
WOMEN TRADE, MEN CROSS RUN.....AL!

• ZERO OF THE MONTH

From an Eight Chain Thru Formation with Normal Couples (OB)

- TOUCH 1/4, CENTERS TRADE
SWING THRU, SCOOT BACK
MEN RUN, STAR THRU
This is a "Geographic Zero." that is it is a true zero but it rotates the square by 180°.

• EQUIVALENT OF THE MONTH

From an Eight Chain Thru Formation

- SWING THRU
RECYCLE
VEER TO THE LEFT
TAG THE LINE - RIGHT } = { SWING THRU
CENTERS RUN

• FOR THE A1/A2 CALLER

Last month we featured some A2 singing calls but ran out of space, so here are a few more.

- HEADS PASS THE OCEAN
EXTEND THE TAG
SWING AND MIX
TRADE CIRCULATE
RELAY THE DEUCEY
SCOOT BACK*
SWING CORNER
PROMENADE.....add 16 beat tag.
* If dancers have trouble with the half sashayed Relay the Deucey and are falling behind, leave out the Scoot Back.
- HEADS SQUARE CHAIN THRU
SINGLE CIRCLE TO A WAVE
SLIP, SWING, AND SLITHER
TURN AND DEAL
SWING THRU
SLIP
EXTEND THE TAG
SWING CORNER
PROMENADE.....add 16 beat tag.

• NEW MOVEMENT (Experimental)

RETAIN YOUR LANE (John Marshall, Virginia)How To Do It:

From general lines (e.g. waves, 2-faced lines, 3x1 lines), ends Circulate double as centers Hinge (Single or Partner), very centers Trade, and Cast Off 3/4 with the center on the other side. Waves go to waves, 2-faced lines go to 2-faced line.

Impressions:

John has come up with a variation on the Advanced Quarterly Selection, Change Lanes, that is much more suitable for Mainstream and Plus groups. In fact, from waves, it is the same as the last part of "Spin Chain Thru and the ends Circulate double." Dancers are unaware of this, however, but the familiarity does make it easier for them to do. Its use from general lines other than waves and 2-faced lines can be quite interesting to Advanced groups also. The call flows well and times out nicely, so if you need a nice workshop move, this may fill the bill for you.

Choreography:

<u>From parallel waves</u> SPIN CHAIN AND EXCHANGE THE GEARS <u>RETAIN YOUR LANE</u> SWING THRU SWING THRU again	<u>ZERO</u> (technical)
<u>From zero box</u> VEER TO THE LEFT <u>RETAIN YOUR LANE</u> BEND THE LINE	<u>CONVERSION</u> ZB (Box 1-4) to ZL (1P2P)
<u>From zero line</u> PASS THE OCEAN <u>RETAIN YOUR LANE</u> RECYCLE	<u>CONVERSION</u> ZL (1P2P) to ZB (Box 1-4)

RETAIN YOUR LANE (continued)Sample Routines

- HEADS SQUARE THRU.....ZB
SWING THRU, SCOOT BACK.....(OW)
RETAIN YOUR LANE
LINEAR CYCLE.....ZL
TOUCH 1/4, MEN RUN.....AL!
 - HEADS PASS THE OCEAN, EXTEND THE TAG
RETAIN YOUR LANE
SWING THRU, GRAND RIGHT AND LEFT!
 - HEADS PASS THE OCEAN, EXTEND THE TAG
RECYCLE, VEER TO THE LEFT
RETAIN YOUR LANE
FERRIS WHEEL, DOUBLE PASS THRU
TRACK II, WOMEN TRADE
SWING THRU, TURN THRU.....AL!
 - HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, TAG THE LINE - RIGHT
RETAIN YOUR LANE, CENTERS RUN
NEW CENTERS CROSS RUN.....(2W)
MEN RUN, PASS THE OCEAN
RETAIN YOUR LANE
SWING THRU, MEN RUN
COUPLES CIRCULATE
WOMEN TRADE, WOMEN RUN.....AL!
 - HEADS LEAD RIGHT & VEER TO THE LEFT
RETAIN YOUR LANE
FERRIS WHEEL, DIXIE GRAND.....AL!
 - HEADS CURLIQUE, MEN RUN.....ZB
SINGLE CIRCLE TO A WAVE.....(1/2 W)
RETAIN YOUR LANE
MEN RUN, WOMEN HINGE
DIAMOND CIRCULATE, FLIP THE DIAMOND
RETAIN YOUR LANE
RECYCLE, STAR THRU.....EOL-os
PASS THRU, WHEEL AND DEAL
ZOOM, SQUARE THRU 3/4.....AL!
 - HEADS FAN THE TOP, EXTEND THE TAG
LINEAR CYCLE.....ECL
RIGHT AND LEFT THRU.....ERL-os
DIXIE STYLE TO A WAVE
RETAIN YOUR LANE, MEN CROSS RUN.....(OW)
RETAIN YOUR LANE
WOMEN RUN, COUPLES CIRCULATE
WHEEL AND DEAL.....(1/2 B)
SQUARE THRU BUT ON THE 3rd HAND...
GRAND RIGHT AND LEFT!
- The following have centers facing same way
- HEADS TOUCH 1/4 & SPREAD
RETAIN YOUR LANE
COUPLES CIRCULATE, BEND THE LINE.....(1L)
STAR THRU, LEFT SQUARE THRU 3/4.....CB-os
SQUARE THRU 3/4.....AL!
 - HEADS PASS THE OCEAN, EXTEND THE TAG
WOMEN RUN, MEN HINGE
DIAMOND CIRCULATE
VERY CENTER WOMEN RUN
WOMEN BEND THE LINE, ALL EIGHT CIRCULATE
RETAIN YOUR LANE
FERRIS WHEEL, SQUARE THRU 3/4... (ZB) AL!
 - HEADS LEAD TO THE RIGHT, CIRCLE TO A LINE
PASS THRU
RETAIN YOUR LANE
WOMEN TRADE, MAN FACING OUT RUN.....(4L)
PASS THRU, TAG THE LINE - RIGHT
RETAIN YOUR LANE
FERRIS WHEEL, RIGHT AND LEFT THRU
DOUBLE PASS THRU, TRACK II
WOMEN TRADE, SWING THRU
GRAND RIGHT AND LEFT!
 - HEADS SQUARE THRU.....ZB
CENTERS IN
RETAIN YOUR LANE
CENTERS CROSS RUN
NEW CENTERS PASS THE OCEAN
DIAMOND CIRCULATE
FLIP THE DIAMOND.....(2W)
RETAIN YOUR LANE.....(2W)
MEN RUN, LOAD THE BOAT.....(ZB) AL!

SINGING CALL

HEADS PROMENADE HALF
TWO AND FOUR PASS THE OCEAN
EXTEND THE TAG, WOMEN TRADE
SWING THRU, MEN RUN
RETAIN YOUR LANE
WHEEL AND DEAL, PASS THRU
SWING YOUR CORNER
PROMENADE.....add 16-beat tag.

- A "doll shortcut" from waves or 2-faced lines is to have the centers that are facing out exchange places with each other.

• MOVIN' DOWN THE MAINSTREAM

FLUTTER WHEEL

Although Flutter Wheel and Reverse Flutter Wheel are generally done from normal couples, dancers can quickly adapt to doing them from other arrangements and especially if it is set up so that body flow sends them in the right direction. In addition, they seem to enjoy this variation that is logical and easy. Here are some sequences that explore this workshop idea.

- HEADS FLUTTER WHEEL & SWEEP 1/4
 PASS THRU, TOUCH 1/4
 SPLIT CIRCULATE, MEN RUN.....EPL-os
REVERSE FLUTTER WHEEL & SWEEP 1/4
 DOSADO TO A WAVE, WOMEN TRADE
 WOMEN RUN, TAG THE LINE - LEFT
 COUPLES CIRCULATE
 BEND THE LINE.....(1/2 L)
FLUTTER WHEEL
 STAR THRU, TRADE BY.....OCB-os
 TOUCH 1/4, SPLIT CIRCULATE
 MEN RUN, SQUARE THRU 3/4.....ALI
- HEADS STAR THRU, CALIFORNIA TWIRL.....ZB
 TOUCH 1/4, WOMEN RUN.....(1/2 L)
REVERSE FLUTTER WHEEL.....(1/2 L)
 STAR THRU
 CENTERS REVERSE FLUTTER WHEEL &
 OTHERS PARTNER TRADE, DOUBLE PASS THRU
 LEADERS PARTNER TRADE.....RB
 BOX THE GNAT, GRAND RIGHT AND LEFT!
- HEADS PASS THRU
 SEPARATE AROUND ONE TO A LINE.....(1L)
 PASS THRU, PARTNER TRADE.....(2L)
REVERSE FLUTTER WHEEL.....(4L)
 PASS THRU, TAG THE LINE - RIGHT
 FERRIS WHEEL, ZOOM
 TOUCH 1/4 & REACH FOR YOUR CORNER.....ALI
- HEADS SPIN THE TOP, RECYCLE
 PASS THRU, SWING THRU.....(1W)
 CENTERS RUN, BEND THE LINE.....(3L)
REVERSE FLUTTER WHEEL.....(1L)
 PASS THRU, HALF TAG THE LINE.....(0W)
 WOMEN TRADE, RECYCLE.....OB
 PASS THRU, TRADE BY.....(ZB) ALI
- HEADS SWING THRU, RECYCLE & SWEEP 1/4
REVERSE FLUTTER WHEEL
 PASS THRU, SWING THRU.....(1W)
 RECYCLE & SWEEP 1/4.....(3L)
REVERSE FLUTTER WHEEL.....(1L)
 STAR THRU, DOUBLE PASS THRU
 LEADERS PARTNER TRADE.....(ZB) ALI
- HEADS CURLIQUE, WALK AND DODGE....OPB-os
 RIGHT AND LEFT THRU.....OPB
 VEER TO THE LEFT, TAG THE LINE - IN.....(4L)
FLUTTER WHEEL.....(1L)
 PASS THRU, BEND THE LINE.....(1L)
 PASS THRU, PARTNER TRADE.....(2L)
REVERSE FLUTTER WHEEL.....(4L)
FLUTTER WHEEL.....(1L)
 STAR THRU
 CENTERS REVERSE FLUTTER WHEEL
 ZOOM, SQUARE THRU 3/4.....(ZB) ALI
- HEADS HALF SQUARE THRU.....ZB-os
 SLIDE THRU.....RL-os
 PASS THRU, MEN RUN.....(1W)
 CENTERS TRADE.....(3W)
 SWING THRU, WOMEN TRADE.....EPL-os
FLUTTER WHEEL.....CL
 PASS THRU, BEND THE LINE.....CL-os
 SLIDE THRU.....(ZB) ALI
- HEADS LEAD TO THE RIGHT.....OPB-os
 CURLIQUE, ENDS CIRCULATE
 CENTERS CIRCULATE, MEN TRADE.....(1/2 L)
FLUTTER WHEEL.....(1/2 L)
 PASS THRU, TAG THE LINE - RIGHT
 CENTERS TRADE, FERRIS WHEEL
REVERSE FLUTTER WHEEL
 MEN PASS THRU.....(2B)
 SWING THRU.....(3W)
 CENTERS RUN
 WHEEL AND DEAL & SWEEP 1/4.....(1L)
REVERSE FLUTTER WHEEL.....(3L)
 TOUCH 1/4, SINGLE FILE CIRCULATE
 WOMEN U-TURN BACK
 CENTERS PASS THRU.....RB
 EIGHT CHAIN ONE.....ALI
- HEADS STAR THRU, DOUBLE PASS THRU
 CENTERS IN, CAST OFF 3/4.....(1L)
 PASS THRU, PARTNER TRADE.....(2L)
REVERSE FLUTTER WHEEL.....(4L)
 PASS THRU
 TAG THE LINE - RIGHT
 COUPLES CIRCULATE
 WHEEL AND DEAL.....(ZB) ALI

• THE PLUS PROGRAM

3 X 1 LINES

Subscriber John Thompson (Massachusetts) suggested that I feature some material using 3 X 1 lines that can be used in the Plus program. When a formation does not look normal, dancers frequently try to fix what is not broken, assuming that they must be wrong. The following sequences should help your dancers learn to have faith in themselves. "(3X1 L)" in the right margin will indicate 3 X 1 lines.

- HEADS SQUARE THRU, SWING THRU
MEN WALK AND DODGE..... (3X1 L)
WOMEN CIRCULATE..... (3X1 L)
MEN RUN AND ROLL, WOMEN SINGLE HINGE
VERY CENTER WOMEN TRADE
EXTEND THE TAG, SPILT CIRCULATE..... (2W)
SWING THRU & EVERYBODY ROLL
CENTERS PASS THRU, GRAND RIGHT AND LEFT!
- HEADS TOUCH 1/4 &
SPREAD (SIDES CROWD IN)..... (3X1 L)
ENDS CIRCULATE & CENTERS PASS THE OCEAN
DIAMOND CIRCULATE
THOSE IN THE WAVE SWING THRU &
OTHERS FACE IN, EXTEND THE TAG
WOMEN CIRCULATE, SCOOT BACK..... (OW)
TRADE THE WAVE, EXTEND THE TAG.....AL!
- HEADS HALF SQUARE THRU.....ZB-os
SINGLE CIRCLE TO A WAVE, MEN CROSS RUN
WOMEN WALK AND DODGE..... (3X1 L)
WOMEN RUN..... (3X1 L)
MEN WALK AND DODGE, SINGLE HINGE
MEN RUN, PASS THRU, TAG THE LINE - RIGHT
FERRIS WHEEL, RIGHT AND LEFT THRU
DIXIE GRAND.....AL!
- HEADS LEAD TO THE RIGHT, CIRCLE TO A LINE
PASS THRU, TAG THE LINE - RIGHT
CENTERS TRADE AND ROLL & ENDS CIRCULATE
CENTERS STAR THRU..... (3X1 L)
WOMEN TRADE..... (3X1 L)
CENTERS CALIFORNIA TWIRL..... (3X1 L)
MEN TRADE..... (3X1 L)
CENTERS RUN AND ROLL
NEW CENTERS TRADE AND ROLL
DOUBLE PASS THRU, TRACK II..... (OW)
WOMEN TRADE, SINGLE HINGE
FOLLOW YOUR NEIGHBOR.....AL!
- HEAD LADIES CHAIN, SIDES PASS THE OCEAN
PING PONG CIRCULATE, EXTEND THE TAG
WOMEN RUN, MEN HINGE
DIAMOND CIRCULATE, WOMEN SWING THRU
VERY CENTER WOMEN RUN
WOMEN BEND THE LINE &
MEN CIRCULATE..... (3X1 L)
ALL WITH ORIGINAL PARTNERS...
SINGLE OR PARTNER HINGE..... (1W)
SCOOT BACK
MEN RUN TO THE CORNER.....(ZL) AL!
- HEADS PASS THE OCEAN, EXTEND THE TAG
LINEAR CYCLE, PASS THRU
TAG THE LINE - RIGHT, COUPLES CIRCULATE
WOMEN RUN, CENTERS PASS THE OCEAN &
SINGLE HINGE..... (3X1 L)
MEN TRADE..... (3X1 L)
WOMEN TRADE..... (3X1 L)
CENTERS RIGHT AND LEFT THRU &..... (3X1 L)
ENDS CIRCULATE..... (3X1 L)
CENTERS PASS THE OCEAN
DIAMOND CIRCULATE
CENTERS OF EACH DIAMOND HINGE
TAG THE LINE - IN, PASS THE OCEAN..... (OW)
SWING THRU, TURN THRU.....AL!
- HEADS SWING THRU
SINGLE HINGE & SPREAD..... (3X1 L)
CENTERS CALIFORNIA TWIRL..... (3X1 L)
WOMEN TRADE..... (3X1 L)
ENDS CIRCULATE & CENTERS CHASE RIGHT
TAG THE LINE - IN.....EPL
PASS THRU, WHEEL AND DEAL
SQUARE THRU 3/4..... (ZB) AL!
- HEADS RIGHT AND LEFT THRU &
LEAD TO THE LEFT, STAR THRU.....ERL-os
PASS THRU, TAG THE LINE - RIGHT
CENTERS HINGE, DIAMOND CIRCULATE
VERY CENTER WOMEN TRADE
THOSE IN THE WAVE LINEAR CYCLE..... (3X1 L)
"Carefully" ENDS CROSS RUN..... (3X1 L)
TAG THE LINE - IN, TOUCH 1/4
MEN RUN, SQUARE THRU 3/4..... (ZB) AL!

SINGING CALL

HEADS TOUCH 1/4 & SPREAD
CENTERS PASS THE OCEAN
DIAMOND CIRCULATE, FLIP THE DIAMOND
MEN RUN, PASS THRU, BEND THE LINE
FORWARD AND BACK, SQUARE THRU
TRADE BY, SWING CORNER
PROMENADE.....add 16-beat tag.

• FOR THE A1/A2 CALLER

CUT THE DIAMOND

Cut the Diamond is very similar to Flip the Diamond, but to my way of thinking, even easier for dancers to do. In fact, from facing diamonds, it is much easier and lends itself to some nice variations. All of the following sequences use A1 calls.

- HEAD SQUARE THRU.....ZB
RIGHT AND LEFT THRU.....OB-os
VEER TO THE LEFT, WOMEN QUARTER THRU
DIAMOND CIRCULATE
CUT THE DIAMOND
TURN AND DEAL
GRAND RIGHT AND LEFT!
- HEADS WHEEL THRU.....OPB-os
SINGLE CIRCLE TO A WAVE, MEN TRADE
MEN RUN, WOMEN HINGE
6X2 ACEY DEUCEY
CUT THE DIAMOND
COUPLES CIRCULATE
TAG THE LINE - IN.....(1L)
STAR THRU, CENTERS RIGHT AND LEFT THRU
DOUBLE PASS THRU, TRACK II
TRADE THE WAVE.....(OW)
EXTEND THE TAG.....ALI
- HEADS PASS THE OCEAN, CHAIN REACTION
CAST A SHADOW, MEN HINGE
DIAMOND CIRCULATE
6X2 ACEY DEUCEY
CUT THE DIAMOND
FERRIS WHEEL & MEN & SWEEP 1/4
MEN START A SPLIT SQUARE THRU 3/4
STEP AND SLIDE, HORSE SHOE TURN.....(2B)
STAR THRU, WOMEN QUARTER THRU
FLIP THE DIAMOND
GRAND RIGHT AND LEFT!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, TURN AND DEAL
DOUBLE PASS THRU
WOMEN PARTNER TRADE & ROLL
WOMEN TOUCH 1/4
MEN PUT CENTERS IN N & CAST OFF 3/4
WOMEN CIRCULATE & MEN PASS THE OCEAN
DIAMOND CIRCULATE, WOMEN SWING THRU
CUT THE DIAMOND
CROSS OVER CIRCULATE

CHAIN DOWN THE LINE.....EOL-os
PASS THRU, WHEEL AND DEAL
DIXIE GRAND.....ALI

- HEADS PASS THE OCEAN, WOMEN RUN
MEN HINGE
CUT THE DIAMOND
AS COUPLES EXTEND TO A 2-FACED LINE
WOMEN QUARTER THRU
CUT THE DIAMOND
TURN AND DEAL.....OB
PASS THRU, TRADE BY.....(ZB) ALI
- HEADS TOUCH 1/4
WOMEN SINGLE CIRCLE 3/4 TO A WAVE &
ALL THE MEN QUARTER IN
CENTERS TRADE, CENTERS RUN
NEW CENTERS PASS THE OCEAN
6X2 ACEY DEUCEY
VERY CENTER MEN RUN
VERY CENTER WOMEN HINGE
THOSE FOUR DIAMOND CIRCULATE &
CUT THAT DIAMOND
THOSE FOUR TURN AND DEAL & ROLL.....(2W)
ALL THE MEN RUN.....EOL
RIGHT AND LEFT THRU.....EPL-os
PASS THE OCEAN.....(OW)
CAST A SHADOW
CROSS OVER CIRCULATE
PROMENADE HOME!
- HEADS RIGHT AND LEFT THRU
SIDES TOUCH 1/4 & SPREAD
HEADS PASS THE OCEAN
6X2 ACEY DEUCEY
CUT THE DIAMOND
TURN AND DEAL.....OB-os
DOUBLE STAR THRU
GRAND RIGHT AND LEFT!
- HEADS PASS THRU
PARTNER TRADE
PASS THE OCEAN
PING PONG CIRCULATE
EXTEND THE TAG.....ORB-os
RECYCLE
VEER TO THE LEFT
ACEY DEUCEY
TAG THE LINE - LEFT
COUPLES CIRCULATE
MEN HINGE
DIAMOND CIRCULATE
CUT THE DIAMOND
PROMENADE HOME!

• STEPPING STONES

CAST A SHADOW

Cast a Shadow is on the A1 list. Its many starting formations off much variety, but it is one of the more involved and calls on the list.

CAST A SHADOW: (Callerlab Definition): Starting formation: Any parallel waves or general lines in which the ends form a tandem. Also from promenade or wrong-way promenade. [At Advanced, this call is used only where at least one center in each line/wave is facing out.]

From general lines/waves: The ends do 1/2 Zoom, Cast 3/4, and Spread, to become the ends of the resulting formation. The centers facing out Cloverleaf to step in between the casting dancers. The centers facing in Extend, Hinge, and Extend to fill the vacant spot. However, if all the centers are facing in, they Pass In and Pass Thru, to finish facing out as the centers of the resulting lines.

From promenade: Everyone acts as though the formation were two-faced lines, with the designated couples as the leads. Thus, the outsides do a 1/2 Zoom (with the designated outside acting as the lead), Cast 3/4, and Spread, while the designated centers Cloverleaf, and the other centers Hinge and Extend. Ends in parallel waves.

(By vote of the Advanced Committee, this call is not to be done from columns.)

Starting Formations and Arrangements Although originally written to be done from a promenade, later extensions (from waves and 2-faced lines) have become more common. It was recently decided that a fairly loose extension from columns was too far beyond the original definition and is no longer recommended. The usual (standard) starting place is from the left hand 2-faced line with women on the ends, ending in right hand waves with women on the ends.

Teaching Tips Tell dancers that ends will remain ends and centers will remain centers. Have ends do their part first; they will use their outside hands; the end facing out turn back away from square and ends Extend to meet by that original outside hand, etc. Tell centers that their parts must be done slowly(!) in order to let the ends finish spreading. Have the cloverleafers make a fairly wide loop and the infacers balance in the middle. Be sure that the cloverleafers know that they must go either left or right depending on which side of center they start, and that the infacers Extend straight into the center (for some reason they frequently Cross Extend.)

Body Flow It is fairly difficult to set up good flow for the end facing out! Aside from that, the call is very forgiving about what calls are done before or after it.

Basic Choreography Waves become 2-faced lines and vice versa. Right hands go to left and left to right. From 3 X 1 lines with centers facing out, you get 3 X 1 lines with centers facing in. Promenades go to waves.

- Heads Pass the Ocean, Extend the Tag, Swing Thru, Men Run, Tag the Line – Left, Cast a Shadow, Grand Right and Left.

- Technical Zero (from waves with men/women on ends): Cast a Shadow, Bend the Line, Touch 1/4, men/women Run, Swing Thru, Acey Deucey, Swing Thru.

• SIGHT CALLERS' NOTEBOOKSIX COUPLE DANCING

Six couple dancing is a gimmick that my dancers and I have enjoyed for a number of years. The approach I use is, I think, a little different than others I have seen. It differs in two ways. First, I define home position as two facing lines with three couples in each line, instead of the usual four head couples and two side couples. Second, and more importantly, rather than using memorized routines, I use either modules or mental image choreography. Many of the techniques that you probably already know for normal four couple dancing will work equally well with six couples. In this series of articles, I will outline the module approach, i.e. how to use zeros, equivalents, and transformation modules when working with six couples.

One of the advantages of using the setup I do is it keeps all dancers equally active. Another is that once dancing, there are fewer differences between this choreography and that which the dancers are used to. This results in fewer mistakes (I try for 100% success) and a less gimmicky feel to the dancing (which increases dancer tolerance level).

First, arrange your sets into facing lines with three couples in each line, and everyone with original partners. Define this as home and think of it as zero lines or 1P2P3P (similar to 1P2P lines.) An easy way to get there is by having everyone square up normally, with the squares lined up evenly, and three squares across the hall (by however many deep you happen to have.) Now have the Sides Lead Right and Circle to a Line; next have the center square in each row split so that two couples join the set on the left and two join the one on the right. If you have some dancers left over (or under), have them form either lines of four or lines of eight. Except for the time it takes these odd size sets to Promenade home, everything else will turn out the same!

Advise your dancers that this is home and that aside from going six hands on a Grand Right and Left instead of the usual four, they should do everything else exactly the same as they normally do.

Now that we are here, what do we do with it? The first thing we could do (Option 1) is to go directly to an Allemande Left (AL!) or Grand Right and Left (GRL!) with one of the get-outs listed below in table 1.

Table 1 - ZL or 1P2P3P Get-Outs

- a. Star Thru, Square Thru 3/4, AL!
- b. Right and Left Thru, Cross Trail Thru to the Corner, AL!
- c. AL!
- d. Left Square Thru, AL!
- e. Curlique, Men Run, AL!
- f. Star Thru, California Twirl, AL!
- g. Pass the Ocean, Women Trade, Swing Thru, GRL!
- h. Curlique, Women Run, GRL!
- i. GRL!

Sight Callers Notebook (continued)

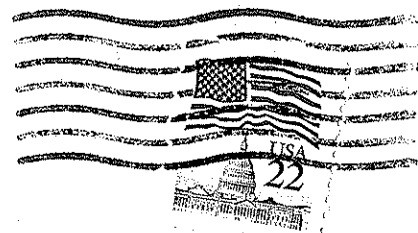
You may have noticed that all of the get-outs on the previous page will also work from zero lines (ZL or 1P2P). In addition, any other get-out that you now use from zero lines (that is a two or four dancer sequence, as those in table 1 are) will also work with six couples.

Most of the sequences listed on the previous page, and in the rest of this series, are very basic and are ones that you are probably now using in normal four couple dancing. They were chosen to show that little additional effort need be invested to use six couple dancing.

Although this is enough to get you started, you will probably do better to hold off doing this with your dancers until you have more from the next few installments. Next time we will discuss transformation modules to get you to other set-ups and then get-outs from those set-ups.

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choreo



BREAKDOWN

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WHAT'S HAPPENING?

Most of the clubs in our area have either just started or are about to start new classes. From the few reports that I have heard, class sizes are up slightly. With luck, the trend will continue.

Very few new calls came to my attention this month, in fact there were only two. But instead of quantity, we got quality, and I am featuring both of the ones I received.

Cross the Ocean (see page 1912) has been received with more enthusiasm than any call I have seen in quite a while. It has been equally well

received by both Mainstream dancers and C4 dancers. I have tried to analyze why and here are some of the reasons that I have come up with. It flows well; it times out well (everyone finishes at the same time); it feels good; when started from normal formations, it goes to another common formation; it is easy to remember; its name is logical; its name is catchy. There is however one draw back that makes it not quite perfect. The name has been used before (Burleson #2744). This does not seem to be a problem, however, since the original version is not currently being used, at least not anywhere in the Mainstream through the C4 programs. Be sure to give this one a try.

Unwrap to a Wave (see page 1917) initially sounds like it may be difficult, because everyone seems to be doing a different thing, but the similarity between the parts makes it quite easy to learn. As with all new calls the I feature, I search my memory, and generally that of my friends, to see if the idea is new or just a repeat of something previously done. I eventually figured out that this call is almost identical to the sequence Unwrap the Diamond followed by Walk

What's Happening? (continued)

Out to a Wave, both C2 calls. The words of the definition are very different. The foot steps are identical! The interesting thing that makes it well worth giving this combination a new name is that when danced by the new definition, it is danced much more smoothly. Separately, the calls belong in the Challenge program; combined, the call fits nicely into a Plus workshop.

Speaking of repeating or reinventing calls, I try very hard, when I list new calls in Choreo Breakdown, not to list a call more than once, but I slipped in the August issue. Cross the Deucey was listed in August and had previously been listed in May. In May I listed the same definition and the same author. Of interest, however, is the fact that I listed one thing differently. In May I noted that Cross the Deucey was identical to Acey Deucey and Spread, Burleson #666. In August I noted that it was identical to Odd Man Out, Burleson #3274! I since received a note from John Sybalsky (California) pointing out that it is also identical to Trade the Deucey, Burleson #577! Trade the Deucey, by the way, is the name used for the call in the C3 program.

Moving on, Callerlab has announced that there will be no new Advanced Quarterly Selection for September and no new Mainstream Quarterly Selection for October.

Here is an interesting side note. When starting to write some sequences that used Plus calls recently, I noticed that there is only one call on the Plus list that starts from facing couples and that can therefore be used to start sequences. Can you think of what it is without looking at the list?

• SHARE THE WEALTH

I recently attended the annual callers clinic that our area association holds, and while there did some "research." The guest speaker was Elmer Sheffield Jr. (Elmer is from Florida, and is a subscriber to Choreo Breakdown.) He shared some get-outs that he uses with us and gave me permission to share them with you.

From a Zero Line

- PASS THE OCEAN, SWING THRU
RECYCLE, GRAND RIGHT AND LEFT!

From a Zero Box

- SQUARE THRU (FOUR HANDS)
MEN U-TURN BACKAL!

From a Zero Box

- SLIDE THRU
STAR THRU, CALIFORNIA TWIRL
CENTERS SWING THRU, SPIN THE TOP
PASS THRU
SEPARATE (or CLOVER LEAF) &
OTHERS BACK UP!AL!

Elmer said that he "researched" this next one from Beryl Main.

From a Zero Line

- STAR THRU & VEER TO THE LEFT
FERRIS WHEEL
RIGHT AND LEFT THRU
SQUARE THRU 3/4 & OTHERS DIVIDEAL!

• ZERO OF THE MONTH

From a Zero Line (ZL)

- PASS THRU, HALF TAG THE LINE
SWING THRU
SPLIT CIRCULATE, MEN RUN
This is a "Geographic Zero." that is it is a true zero but it rotates the square by 90° CW

• CONVERSION MODULE OF THE MONTH

From a Zero Line to a Zero Box

- RIGHT AND LEFT THRU, PASS THE OCEAN
SPIN CHAIN AND EXCHANGE THE GEARS
RECYCLE

• NEW MOVEMENT (Experimental)

CROSS THE OCEAN (Larry Letson, Indiana)How To Do It:

From facing couples (assume normal couples for ease of description), women diagonally pass right shoulders with each other and then face right to become the ends of right hand waves. As soon as the women clear the center, the men diagonally start to pass left shoulders, but when they meet they join lefts and Single Hinge plus a little to become centers of the final waves.

Impressions:

When I first read the definition to this call, I thought it would get pretty crowded in the center, but if you set up the body flow so that the women's position leads, as you would for a Flutter Wheel or a Dixie Style to a Wave, it all goes together beautifully. My dancers really liked this one; so did I. It feels nice, looks nice, and fits easily into normal choreography. Dancers easily remembered it from one tip to the next, which is another good sign. One dancer commented that he did not understand why it had not been invented before!

Choreography:

<u>From facing regular couples</u> RIGHT AND LEFT THRU <u>CROSS THE OCEAN</u> SINGLE HINGE MEN RUN	<u>ZERO</u> (true)
<u>From RH wave</u> TRADE THE WAVE CENTERS RUN BEND THE LINE <u>CROSS THE OCEAN</u>	<u>ZERO</u> (true)
<u>From facing couples</u> <u>CROSS THE OCEAN</u> SPIN THE TOP RECYCLE	<u>ZERO</u> (true)

CROSS THE OCEAN (continued)Sample Routines

- HEADS RIGHT AND LEFT THRU
SIDES LEAD RIGHT OPB
VEER TO THE LEFT
CHAIN DOWN THE LINE ECL
CROSS THE OCEAN (1/2 W)
SINGLE HINGE, MEN RUN ERL-os
REVERSE FLUTTER WHEEL ZL-os
CROSS THE OCEAN
GRAND RIGHT AND LEFT!
- HEADS HALF SQUARE THRU ZB-os
SLIDE THRU RL-os
RIGHT AND LEFT THRU RL
DIXIE STYLE TO A WAVE, MEN TRADE
LEFT SWING THRU
SINGLE HINGE, WOMEN RUN
CROSS THE OCEAN
MEN RUN, COUPLES CIRCULATE
HALF TAG THE LINE, MEN RUN ALI
- HEADS SQUARE THRU ZB
SWING THRU, SINGLE HINGE (2W)
MEN RUN EPL-os
REVERSE FLUTTER WHEEL CL-os
CROSS THE OCEAN, SPIN THE TOP
PASS THRU, TAG THE LINE
CENTERS IN, CAST OFF 3/4 (1/2 L)
STAR THRU, TRADE BY OCB-os
TOUCH 1/4, SPLIT CIRCULATE
MEN RUN CL
RIGHT AND LEFT THRU CL-os
CROSS THE OCEAN
SWING THRU, RECYCLE OB-os
PASS TO THE CENTER
SQUARE THRU 3/4 (ZB) ALI
- HEADS LEAD TO THE RIGHT, CIRCLE TO A LINE
RIGHT AND LEFT THRU ZL-os
CROSS THE OCEAN
GRAND RIGHT AND LEFT!

The following sequences use some plus calls

- HEADS RIGHT AND LEFT THRU
CROSS THE OCEAN
SWING THRU, PING PONG CIRCULATE
EXTEND THE TAG (OW)
LINEAR CYCLE ERL-os
REVERSE FLUTTER WHEEL ZL-os
CROSS THE OCEAN
SWING THRU, RECYCLE CB-os
SQUARE THRU 3/4 ALI

- HEADS LEAD TO THE RIGHT OPB-os
SINGLE CIRCLE TO A WAVE, MEN TRADE
SPIN THE TOP, RECYCLE ZL-os
RIGHT AND LEFT THRU ZL
CROSS THE OCEAN
SINGLE HINGE, MEN RUN ZL-os
CROSS TRAIL THRU TO THE CORNER ALI
- HEADS CROSS THE OCEAN
EXTEND THE TAG (3W)
SWING THRU (1W)
WOMEN TRADE CL-os
CROSS THE OCEAN
SPIN THE TOP, RECYCLE CL-os
LOAD THE BOAT (ZB) ALI
- FOUR LADIES CHAIN
HEADS ROLL AWAY & SIDES CROSS THE OCEAN
PING PONG CIRCULATE
EXTEND THE TAG (1/2 W)
TRADE THE WAVE
SINGLE HINGE
WOMEN RUN CL
CROSS THE OCEAN
SCOOT BACK
WOMEN TRADE
RECYCLE (ZB) ALI
- HEADS STAR THRU
CALIFORNIA TWIRL ZB
RIGHT AND LEFT THRU OB-os
CROSS THE OCEAN
GRAND SWING THRU
SINGLE HINGE
COORDINATE
COUPLES CIRCULATE
BEND THE LINE CL
RIGHT AND LEFT THRU CL-os
CROSS THE OCEAN
EXTEND THE TAG
GRAND RIGHT AND LEFT!

SINGING CALL

HEADS SQUARE THRU, DOSADO
SWING THRU, MEN TRADE
MEN RUN, BEND THE LINE
RIGHT AND LEFT THRU
CROSS THE OCEAN
SCOOT BACK
SWING YOUR CORNER
PROMENADE.....add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

SCOOT BACK

People seem to have less trouble with Scoot Back than they used to, but that is still only from some of the more familiar formations. Included in the following sequences are some that may take a little concentration.

- HEADS PASS THE OCEAN, SINGLE HINGE
SCOOT BACK, MEN RUN
STAR THRU, PASS THRU.....ZB
CURLIQUE, SCOOT BACK.....(2W)
MEN RUN.....CL
SQUARE THRU 3/4.....AL!
- HEADS RIGHT AND LEFT THRU
SIDES LEAD TO THE RIGHT.....OPB
VEER TO THE LEFT, HALF TAG THE LINE....(1L)
SCOOT BACK, SPLIT CIRCULATE.....(1L)
SINGLE HINGE, GRAND RIGHT AND LEFT!
- HEADS SQUARE THRU.....ZB
SWING THRU, SCOOT BACK.....(OW)
RECYCLE.....ZB
VEER TO THE LEFT
WOMEN SCOOT BACK
FERRIS WHEEL, DOUBLE PASS THRU
PEEL OFF
"Carefully" PASS THE OCEAN.....(4W)
SCOOT BACK.....(4W)
FOUR WOMEN DIAGONALLY SCOOT BACK..(4W)
CENTERS TRADE, MEN RUN.....EOL
PASS THE OCEAN, RECYCLE.....(ZB) AL!
- FOUR LADIES CHAIN 3/4
HEADS SQUARE THRU 3/4
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, TAG THE LINE - RIGHT
ORIGINAL HEADS RUN
4 MEN DIAGONALLY SCOOT BACK (by RH)
4 WOMEN DIAGONALLY SCOOT BACK (by LH)
ENDS FOLD, OTHERS PARTNER TRADE
GRAND RIGHT AND LEFT!
- HEADS HALF SQUARE THRU.....ZB-os
EIGHT CHAIN TWO, SLIDE THRU.....CL-os
RIGHT AND LEFT THRU
DIXIE STYLE TO A WAVE, MEN TRADE
"Carefully" SCOOT BACK
WOMEN TRADE, WOMEN RUN
COUPLES CIRCULATE, FERRIS WHEEL
SQUARE THRU 3/4.....(ZB) AL!

- HEADS CURLIQUE, WALK AND DODGE....OPB-os
DOSADO TO AN OCEAN WAVE
WOMEN IN THE CENTER SCOOT BACK
ALL SCOOT BACK.....(1/2 W)
MEN IN THE CENTER SCOOT BACK
SWING THRU.....(OW)
RECYCLE & SWEEP 1/4.....ZL-os
REVERSE FLUTTER WHEEL.....ERL-os
DIXIE STYLE TO A WAVE
MEN IN THE CENTER SCOOT BACK
MEN RUN, BEND THE LINE.....(1/2 L)
SPIN THE TOP, SCOOT BACK.....(1/2 W)
GRAND RIGHT AND LEFT!
- HEADS TOUCH 1/4
"Carefully" CENTERS ONLY SCOOT BACK
WOMEN RUN.....(3B)
DOSADO TO AN OCEAN WAVE.....(3W)
CENTERS TRADE, SCOOT BACK.....(2W)
MEN RUN.....EPL
PASS THRU, WHEEL AND DEAL
CENTERS PASS THE OCEAN, WOMEN TRADE
SINGLE HINGE, CENTERS BOX CIRCULATE
CENTERS SCOOT BACK, MEN RUN.....(ZB) AL!
- HEADS PASS THE OCEAN, SCOOT BACK
THOSE IN THE WAVE SWING THRU &
OTHERS FACE THEIR PARTNERS
CENTERS RECYCLE & SWEEP 1/4.....(1/2 L)
LINES OF FOUR GO FORWARD AND BACK
PASS THRU, TAG THE LINE - IN.....ECL
PASS THE OCEAN, SCOOT BACK
MEN TRADE, GRAND RIGHT AND LEFT!
- HEADS FAN THE TOP, SWING THRU
SCOOT BACK
THOSE FACING OUT QUARTER RIGHT &
CENTERS SINGLE HINGE
"CHECK 2-FACED LINES"
COUPLES CIRCULATE DOUBLE
CENTERS SCOOT BACK
HALF TAG THE LINE, WOMEN TRADE
RECYCLE & SWEEP 2 QUARTERS.....(ZB) AL!
- HEADS FLUTTER WHEEL, FAN THE TOP
SINGLE HINGE, SCOOT BACK
MEN RUN, CROSS TRAIL THRU &
SEPARATE AROUND ONE TO A LINE.....RL-os
PASS THE OCEAN, SCOOT BACK.....(1/2 W)
MEN TRADE, MEN RUN
FERRIS WHEEL, DOUBLE PASS THRU
CLOVER LEAF, CENTERS TOUCH 1/4
SAME FOUR SCOOT BACK
SCOOT BACK AGAIN TO THE CORNER.....AL!

• THE PLUS PROGRAM

EXPLODE THE WAVE

The following are some sequences that try to explore the use of explode the Wave. They are pretty much straight forward except for one. That one is quite hard and is labeled so.

Here is an equivalent from facing couples

- {PASS THE OCEAN, EXPLODE THE WAVE}
= {SQUARE THRU 3/4}

- HEADS DOSADO TO AN OCEAN WAVE
EXPLODE THE WAVE.....ZB-os
SLIDE THRU.....RL-os
RIGHT AND LEFT THRU.....RL
PASS THE OCEAN, EXPLODE THE WAVE
TAG THE LINE - IN.....(1/2 L)
STAR THRU, TRADE BY.....(ZB) ALI

- HEADS PASS THE OCEAN
EXPLODE THE WAVE
SEPARATE AROUND ONE TO A LINE.....(1L)
STAR THRU, DOUBLE PASS THRU
LEADERS PARTNER TRADE.....(ZB) ALI

- HEADS PASS THE OCEAN, EXTEND THE TAG
EXPLODE THE WAVE, PARTNER TRADE.....RL
LOAD THE BOAT.....ZB-os
SINGLE CIRCLE TO A WAVE.....(1/2 W)
EXPLODE THE WAVE
ENDS FOLD.....OB
PASS THRU, TRADE BY.....(ZB) ALI

- HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXPLODE THE WAVE
SEPARATE AROUND ONE TO A LINE.....(1L)
STAR THRU, DOUBLE PASS THRU
TRACK II, WOMEN TRADE
EXPLODE THE WAVE
CHASE RIGHT, MEN RUN.....EOL
REVERSE FLUTTER WHEEL.....CL
PASS THE OCEAN
EXPLODE THE WAVE.....ALI

- HEADS PASS THE OCEAN, FAN THE TOP
EXPLODE THE WAVE.....OPB
SINGLE CIRCLE TO A WAVE, MEN TRADE
MEN RUN, WOMEN HINGE
DIAMOND CIRCULATE, FLIP THE DIAMOND
EXPLODE THE WAVE
CHASE RIGHT, PARTNER TAG.....ALI

The following sequence is very difficult

- HEADS RIGHT AND LEFT THRU
SIDES LEAD TO THE RIGHT.....OPB
CENTERS CHASE RIGHT, SINGLE HINGE
EXPLODE THE WAVE
CURLIQUE
EXPLODE THE WAVE
HALF TAG THE LINE
EXPLODE THE WAVE
TAG THE LINE - LEFT
PROMENADE HOME!

- HEADS FAN THE TOP, EXTEND THE TAG
SPIN CHAIN AND EXCHANGE THE GEARS
EXPLODE THE WAVE
ENDS FOLD.....(1/2 B)
SINGLE CIRCLE TO A WAVE.....(OW)
FAN THE TOP
EXPLODE THE WAVE
TRADE BY.....ORB
SWING THRU.....(1/2 W)
EXPLODE THE WAVE
WOMEN RUN.....(2W)
MEN RUN.....CL
LOAD THE BOAT
PASS THRU
TRADE BY.....(ZB) ALI

- HEADS LEAD TO THE RIGHT.....OPB-os
CIRCLE TO A LINE.....ZL
TOUCH 1/4, COORDINATE
COUPLES CIRCULATE, WOMEN HINGE
FLIP THE DIAMOND.....(1/2 W)
EXPLODE THE WAVE
CENTERS TRADE, SAME SEXES TRADE
ENDS FOLD, DOUBLE PASS THRU
TRACK II, RECYCLE.....OB
PASS TO THE CENTER
RIGHT AND LEFT THRU
PASS THE OCEAN
EXPLODE THE WAVE.....(ZB) ALI

- HEADS SPIN THE TOP
EXTEND THE TAG.....(3W)
SWING THRU.....(1W)
SPIN THE TOP
GRAND SWING THRU
FOUR MEN EXPLODE YOUR WAVE &
WOMEN SINGLE HINGE
FOUR MEN CHASE RIGHT & WOMEN TRADE
SINGLE FILE CIRCULATE, MEN RUN
CENTERS FAN THE TOP
EXPLODE THE WAVE.....(ZB) ALI

• FOR THE A1/A2 CALLER

IN ROLL CIRCULATE

This month we are exploring some of the uses of the A2 call In Roll Circulate. Some of the sequences are straight forward, some use the call from formations that are less commonly used, and one is quite difficult (see "carefully" below) requiring fast dancer formation recognition.

- HEADS RIGHT AND LEFT THRU
PASS THE OCEAN
SWITCH TO A DIAMOND
DIAMOND CIRCULATE
CUT THE DIAMOND
AS COUPLES EXTEND THE TAG
TURN AND DEAL (3B)
SWING THRU (1W)
IN ROLL CIRCULATE (2W)
SINGLE HINGE (0W)
SLIP & SWING
GRAND RIGHT AND LEFT!
- HEADS WHEEL THRU
VEER TO THE LEFT, SLIP
HALF TAG THE LINE, SLIP (3W)
SCOOT BACK (3W)
IN ROLL CIRCULATE (0W)
MOTIVATE (2W)
SCOOT AND WEAVE (1/2 W)
GRAND RIGHT AND LEFT!
- HEADS RIGHT AND LEFT THRU
PASS THE SEA, EXTEND THE TAG
TRADE CIRCULATE (0W)
IN ROLL CIRCULATE (4W)
SCOOT AND DODGE, STEP AND SLIDE
HORSESHOE TURN RB
SINGLE CIRCLE TO A WAVE
IN ROLL CIRCULATE DOUBLE
SINGLE WHEEL, GRAND RIGHT AND LEFT!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE (1L)
PASS THE OCEAN (3W)
IN ROLL CIRCULATE (0W)
LINEAR CYCLE ERL-os
REVERSE FLUTTER WHEEL ZL-os
DIXIE STYLE TO A WAVE
IN ROLL CIRCULATE

LEFT QUARTER THRU
MEN RUN (1/2 L)
STAR THRU, TRADE BY (ZB) ALI

- HEADS PASS THE SEA, LOCK IT
SINGLE HINGE, WALK AND DODGE OPB-os
PASS THE OCEAN
LOCK IT (0W)
MOTIVATE (2W)
IN ROLL CIRCULATE (1W)
SCOOT AND WEAVE (0W)
IN ROLL CIRCULATE AND MIX
OUT ROLL CIRCULATE
SCOOT BACK ALI
- HEADS RECYCLE
LOCK IT, SWING THRU
CHAIN REACTION (1/2 W)
IN ROLL CIRCULATE (3W)
RECYCLE (2B)
PASS AND ROLL (2W)
MEN RUN OL
TOUCH 1/4, CHECKMATE THE COLUMN
SLIP, CROSS OVER CIRCULATE
TURN AND DEAL
GRAND RIGHT AND LEFT!
- HEADS RIGHT AND LEFT THRU &
START A SPLIT CHAIN SQUARE THRU
CLOVER AND SQUARE CHAIN THRU (2B)
STAR THRU
"Carefully" IN ROLL CIRCULATE
SINGLE HINGE
CENTERS PARTNER TRADE CL-os
PASS IN, CENTERS TURN THRU (ZB) ALI
- ALL FOUR COUPLES STAR THRU
NEW HEADS RIGHT AND LEFT THRU
SAME FOUR TOUCH 1/4 & SPREAD
IN ROLL CIRCULATE
MEN RUN
WOMEN CIRCULATE & MEN PASS THRU
CAST A SHADOW
IN ROLL CIRCULATE
CENTERS RUN, STEP AND SLIDE
CENTERS WALK AND DODGE &
OTHERS RIGHT ROLL TO A WAVE (0W)
TRADE CIRCULATE ALI
- HEADS PAIR OFF
SINGLE CIRCLE TO A WAVE
QUARTER THRU
IN ROLL CIRCULATE
GRAND RIGHT AND LEFT!

• NEW MOVEMENT (Experimental)

UNWRAP TO A WAVE (Milt Roberts, Texas)How To Do It:

From center to center diamonds, the point facing in does his/her part of an All Eight Circulate, then two Diamond Circulates, and then a Flip the Diamond. The end of the wave does a Diamond Circulate, an All Eight Circulate, another Diamond Circulate, and then a Flip the Diamond. The point facing out does two Diamond Circulates, an All Eight Circulate, and then a Flip the Diamond. The wave center (or very center) does three Diamond Circulates and then an All Eight Circulate. When starting the call, both point facing in and the wave center are heading for the same spot; the wave center should get there first and continue in the lead. The call ends in parallel waves. Right hand diamonds go to RH waves and LH to LH.

Impressions:

While in progress, this looks like a (reverse) Single File Promenade, and after a while, the dancers all seem to just fall into ocean waves (similar to the ending of Spin Chain and Exchange the Gears.) The call times out nicely and my dancers enjoyed it.

- HEADS SQUARE THRU.....ZB
SWING THRU, MEN RUN
WOMEN HINGE, DIAMOND CIRCULATE
UNWRAP TO A WAVE
RECYCLE.....OB-os
PASS TO THE CENTER
SQUARE THRU 3/4.....(ZB) ALI

- HEADS PASS THRU, CHASE RIGHT
SINGLE HINGE, EXTEND THE TAG
WOMEN RUN, MEN HINGE
DIAMOND CIRCULATE
UNWRAP TO A WAVE.....(1/2 W)
SCOOT BACK.....(OW)
LINEAR CYCLE.....CL
SQUARE THRU 3/4.....ALI

- HEADS STAR THRU
CALIFORNIA TWIRL.....ZB
VEER TO THE LEFT, WOMEN HINGE
DIAMOND CIRCULATE
UNWRAP TO A WAVE
RECYCLE.....(ZB) ALI

- HEADS RIGHT AND LEFT THRU
SIDES LEAD TO THE RIGHT.....OPB
VEER TO THE LEFT
COUPLES CIRCULATE
WOMEN CAST OFF 3/4
UNWRAP TO A WAVE
GRAND RIGHT AND LEFT!

SINGING CALL

HEADS PROMENADE HALF
SIDES PASS THE OCEAN
EXTEND THE TAG
RECYCLE
VEER TO THE LEFT
WOMEN HINGE
DIAMOND CIRCULATE
UNWRAP TO A WAVE
SCOOT BACK
SWING YOUR CORNER
PROMENADE.....add 16-beat tag.

• SIGHT CALLERS' NOTEBOOK

SIX COUPLE DANCING (PART 2)

Last month we started a mini-series on six couple dancing. To briefly review, we stated that the starting formation we use as home position is facing lines with three couples in each line. We showed that as our First Option, we could go right to a get-out, and that many of the get-outs that we now use from zero lines (1P2P) to an Allemande Left (AL!) or a Grand Right and Left (GRL!) will also work from six couple zero lines (1P2P3P). Table 1 listed some of these get-outs

For Option 2, let us convert our zero lines to a right hand person box (also known as RB or "8 chain 1") using the modules in Table 2.

Table 2 — ZL (or 1P2P3P) to RB (or 8 chain 1)

- a. Right and Left Thru, Star Thru
- b. Star Thru, Right and Left Thru
- c. Pass the Ocean, Women Trade, Recycle
- d. Spin the Top, Men Run, Wheel and Deal.

Get-outs that we can use from an RB are listed in Table 3 below. These will also work from a normal four couple RB.

Table 3 — RB (or 8 chain 1) Get-Outs

- a. 8 Chain 1, AL!
- b. 8 Chain 7, AL! (Maybe these should be called 12 Chain 1 or 7!)
- c. Pass Thru, AL!
- d. Right and Left Thru, Square Thru 3/4, AL!
- e. Swing Thru, Men Trade, Turn Thru, AL!
- f. Box the Gnat, GRL!
- g. Swing Thru, Men Trade, GRL!
- h. Swing Thru, Men Run, Tag the Line - Right, Wheel and Deal, GRL!
- i. Dosado to a Wave, Scoot Back, GRL!
- j. Dosado to a Wave, Men Run, Promenade
- k. Touch 1/4 and Roll, GRL!
- l. Star Thru and Roll, GRL!

Instead of getting out from an RB, we could also convert back to a zero line by using the sequences in Table 4.

Table 4 — RB to ZL

- a. Star Thru
- b. Slide Thru
- c. Touch 1/4, Scoot Back, Men Run
- d. Right & Left Thru, Veer Left, Chain Down the Line, Right & Left Thru
- e. Fan the Top, Recycle, Right and Left Thru
- f. Spin Chain Thru and Women Circulate Once, Men Run, Bend the Line

Sight Callers Notebook (continued)

Our Third Option from zero lines is to convert to a zero box. A zero box is a setup where the outside four dancers have their partners and the inside eight dancers are back to back with their original partners, and all are facing their corners. Most four couple zero line to zero box conversion modules will work. Table 5 gives examples.

Table 5 — Zero Line (or 1P2P3P) to Zero Box (or Box 1-4)

- a. Curlique, Single File Circulate, Men Run
- b. Flutter Wheel, Touch 1/4, Coordinate, Wheel and Deal
- c. Right & Left Thru, Pass the Ocean, Spin Chain Thru, Scoot Back (a wave.)

Once we are in a zero box, we have some more options; we can call Allemande Left, or we can keep going for a while. Table 6 shows some zero box get-outs.

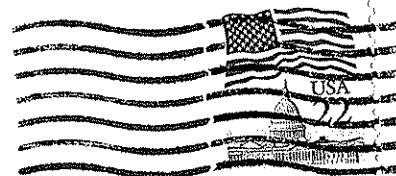
Table 6 — Zero Box Get-Outs

- a. ALI
- b. Veer to the Left, Half Tag, Trade and Roll, ALI
- c. Star Thru, Square Thru 3/4, ALI
- d. Curlique, Follow Your Neighbor, ALI
- e. Single Circle to a Wave, Extend the Tag, GRLI

Next month, we will conclude this mini-series with some modules that convert back to zero lines, with some thoughts on zeros that can be used with six couple dancing, and with some sample sequences.

CHOREO BREAKDOWN

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FIRST CLASS MAIL

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DON BECK

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WHAT'S HAPPENING?

I hear that Cross the Ocean is receiving a lot of play on the workshop scene. Steal the Bases is also getting mentioned now and then.

As frequently happens, the majority of new calls received this month came in after my monthly experimental workshop group met, so you may want to give them a closer look before I get around to reviewing them in a few weeks. I think you will like the call that I am featuring this month. Roll the Diamond is a quick, smooth, and slightly different way to get out of diamonds.

As mentioned last month, Callerlab

has announced that there is no new MS Quarterly Selection for October.

On a different note, this may come as a relief to some of you. Recently I found out a startling fact. Actually it was not startling to me, but apparently it was to one of my dancers. During one of the breaks at a dance, I was making use of the rest room and he, upon entering the area exclaimed, "Oh, callers are real people too!"

Here is a list of the calls received this month.

CLEAN SWEEP (1/4, 1/2, etc.) From facing couples, Circle Left designated amount, Veer Left, Tag the Line, Leads Right Roll to a Wave.

CROSS THE SEA From facing couples, Beaus diagonally Left Pass Thru and face left, belles Touch 1/4 to become the centers of a LH wave.

CROSS TRACK 2 (Jack Berg, Illinois) From a completed double pass thru formation, do action similar to Track II except belles move around outside and beaus on inside track to form LH waves.

DISCONNECT (Ed Fraidenburg, Michigan) From facing couples, belles step forward

What's Happening? (continued)

and to their rights to stand beside the beau they had been facing (Press Right), Fold, then all extend twice to form a box circulate foursome.

DIXIE CONNECTION (Jack Berg, Illinois) From a quarter t-bone box (see Dixie Roll below), Dixie Roll, Single Hinge, Ends Counter Rotate 1/4 and Roll as centers Trade and centers facing in pull by (using inside hands) to end in an 8 chain thru formation.

DIXIE ROLL (Jack Berg, Illinois) From a RH/LH quarter t-bone box (such as you would get from a square set, Heads Star Thru, Touch 1/4) centers face out and step to a LH/RH wave with the outsides.

FAN THE CONNECTION (Jack Berg, Illinois) From a quarter t-bone box, Dixie Roll, Single Hinge, ends Counter Rotate 1/4 and Roll, centers Single Hinge and Fan the Top to end in a quarter tag formation.

LINEAR CONNECTION (Jack Berg, Illinois) From a quarter t-bone box, Dixie Roll and Linear Cycle to end in facing lines.

OUTPOST From lines facing out, half Here Comes the Judge (C2), Triple Trade (Plus), center four Ahso (C1), and ends O Circulate (C1) 2 spots to end in waves.

REVERSE CLEAN SWEEP (1/4, 1/2, etc.) From facing couples, Circle Right designated amount, Veer Right, Left Shoulder Tag the Line, Leads Left Roll to a Wave.

SADDLE UP (Jack Berg, Illinois) From waves, Extend, centers Cast Off 3/4, others Quarter In, Circulate once and a

half, and Single Hinge to end in a column.

SUB TRACK AND TRADE (Jack Berg, Illinois) From a completed double pass thru formation, beaus do a normal Track II and belles Left Roll to a Wave (A1) and Trade.

• NEW ON THE BOOK SHELF

I just received a copy of Bill Peters' latest book — Formation Management, The Art of Extemporaneous Calling. I have only had time for a quick perusal, but basically it is a 46 page supplement to his previous book "Sight Calling Made Easy" which is book 1C in The Bill Peters Callers' Guidebook Series.

Bill has summarized a lot of information about different formations and different sex arrangements within them. His analysis of each formation and arrangement will give you a better understanding and working knowledge of each. The terminology that he uses and explains is the same as that which has been approved by Callerlab and that is used in Choreo Breakdown.

He discusses things like difficulty of choreography and also talks about calls that can, cannot, or can but should not be used from different formations.

The book is available from:

Bill Peters
P.O. Box 10692
Zephyr Cove, NV 89448

<p>It is with great sadness that I pass along the news that Gene Trimmer died on October 5, 1987 as a result of a heart attack. Gene was a fellow member of the Callerlab Board of Governors and was publisher of the choreographic note service Mainstream Flow.</p>

• NEW MOVEMENT (Experimental)

ROLL THE DIAMOND (Glen Matthew, Pennsylvania)How To Do It:

From a diamond, centers Diamond Circulate and Roll as points Diamond Circulate and Extend to end in a box circulate foursome.

Impressions:

This is a quick, simple call that gives you a nice alternative way to get out of diamonds. Plus dancers seem to have no problem Rolling the Diamond from various sex formations or from RH and LH diamonds. According to Burleson's Encyclopedia, the name has been used before, but in its previous form, it is not being used in any current program through C4.

Choreography:

<u>From facing couples</u> VEER TO THE LEFT CENTERS HINGE <u>ROLL THE DIAMOND</u> SINGLE HINGE RECYCLE	<u>ZERO</u> (true)
<u>From a diamond</u> <u>ROLL THE DIAMOND</u> SINGLE HINGE CENTERS TRADE CENTERS RUN NEW CENTERS HINGE DIAMOND CIRCULATE	<u>ZERO</u> (true)
<u>From facing couples</u> VEER TO THE LEFT CENTERS HINGE <u>ROLL THE DIAMOND</u> SINGLE HINGE FAN THE TOP LINEAR CYCLE	<u>EQUALS</u> RIGHT AND LEFT THRU
<u>From a diamond</u> <u>ROLL THE DIAMOND</u> SINGLE HINGE	<u>EQUALS</u> DIAMOND CIRCULATE FLIP THE DIAMOND

ROLL THE DIAMOND (continued)Sample Routines

- HEADS PASS THE OCEAN, EXTEND THE TAG
RECYCLE.....ORB
VEER TO THE LEFT, WOMEN HINGE
DIAMOND CIRCULATE
ROLL THE DIAMOND.....(1W)
WOMEN RUN.....(1/2 L)
STAR THRU, TRADE BY.....ORB
RIGHT AND LEFT THRU.....ORB-os
VEER TO THE LEFT, WOMEN HINGE
DIAMOND CIRCULATE
ROLL THE DIAMOND.....(1W)
WOMEN TRADE.....CL
SQUARE THRU 3/4.....AL!
- HEADS TURN THRU
SEPARATE AROUND ONE TO A LINE.....CL
PASS THE OCEAN, WOMEN RUN
MEN HINGE, DIAMOND CIRCULATE
ROLL THE DIAMOND.....(2W)
MEN RUN.....EPL-os
PASS THE OCEAN
SPIN CHAIN AND EXCHANGE THE GEARS
WOMEN RUN
MEN HINGE, DIAMOND CIRCULATE
ROLL THE DIAMOND.....(2W)
MEN RUN.....ECL-os
PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU
LEADERS PARTNER TRADE.....RB
BOX THE GNAT, GRAND RIGHT AND LEFT!
- HEADS PASS THRU
PARTNER TRADE AND ROLL, PASS THRU..(3B)
SINGLE CIRCLE TO A WAVE.....(3W)
CENTERS TRADE.....(1W)
SINGLE HINGE.....(1/2 W)
FAN THE TOP, SPIN THE TOP.....(OW)
WOMEN RUN, MEN HINGE
VERY CENTER MEN TRADE
ROLL THE DIAMOND.....(1W)
SINGLE HINGE, GRAND RIGHT AND LEFT!

Here is an equivalent from 2-faced lines

- {CENTERS HINGE, ROLL THE DIAMOND} =
{HALF TAG THE LINE, SPLIT CIRCULATE}
- HEADS SWING THRU, MEN RUN
WOMEN HINGE, DIAMOND CIRCULATE
ROLL THE DIAMOND
WALK AND DODGE.....OPB-os
SWING THRU, MEN RUN
WOMEN CAST OFF 3/4, DIAMOND CIRCULATE

ROLL THE DIAMOND.....(1W)
WALK AND DODGE, CHASE RIGHT.....(2W)
SCOOT BACK, SPLIT CIRCULATE.....(2W)
PARTNER TAG.....AL!

This sequence is fairly hard

- HEADS PASS THE OCEAN
PING PONG CIRCULATE, RECYCLE
DOUBLE PASS THRU, TRACK II.....(OW)
WOMEN RUN, MEN HINGE
ROLL THE DIAMOND.....(1W)
WOMEN RUN.....(1/2 L)
SINGLE CIRCLE TO A WAVE, TRIPLE TRADE
WOMEN RUN, MEN HINGE
ROLL THE DIAMOND
COORDINATE, COUPLES CIRCULATE
CHAIN DOWN THE LINE.....(ZL) AL!
- HEADS SQUARE THRU 3/4
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, TAG THE LINE, TRACK II.....(2W)
FAN THE TOP, RECYCLE.....RL-os
REVERSE FLUTTER WHEEL.....EOL-os
DIXIE STYLE TO A WAVE, MEN TRADE
LEFT SWING THRU, WOMEN RUN
MEN HINGE, ROLL THE DIAMOND
WOMEN RUN.....RL-os
HALF SQUARE THRU, TRADE BY.....(ZB) AL!
- HEADS SQUARE THRU, TOUCH 1/4.....(1W)
"Carefully" TRADE THE WAVE
CENTERS RUN, NEW CENTERS HINGE
ROLL THE DIAMOND.....AL!
- HEADS LEAD TO THE RIGHT.....OPB-os
CIRCLE TO A LINE.....ZL
RIGHT AND LEFT THRU.....ZL-os
ROLL AWAY WITH A HALF SASHAY.....(1/2 L)
PASS THRU, TAG THE LINE - RIGHT
CENTERS HINGE
ROLL THE DIAMOND
GRAND RIGHT AND LEFT!

SINGING CALL

HEADS PROMENADE HALF
LEAD TO THE RIGHT, DOSADO
SWING THRU, MEN RUN
WOMEN HINGE
ROLL THE DIAMOND
MEN RUN, SQUARE THRU
SWING YOUR CORNER
PROMENADE.....add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

ZOOM

Go easy on your dancers with these Zooms until they get used to them. Some may be from formations that they are not used to. Use your judgement as to whether you want to add this type of Zoom to your normal programs or whether you just want to feature it for some workshop variety once in a while.

- HEADS STAR THRU
ZOOM
 DOUBLE PASS THRU
 CLOVER LEAF
ZOOM
 RIGHT AND LEFT THRU
ZOOM
 SQUARE THRU 3/4..... (ZB) ALI
- HEADS TOUCH 1/4
 MEN ZOOM & WOMEN PASS THRU
 CENTERS SQUARE THRU 3/4 &
 OTHER WOMEN RUN
 SWING THRU..... (2W)
 MEN RUN.....EPL
 RIGHT AND LEFT THRU.....EOL-os
 PASS THRU, WHEEL AND DEAL
ZOOM
 SQUARE THRU 3/4..... (ZB) ALI
- HEADS STAR THRU
 WOMEN ZOOM
 DOUBLE PASS THRU, PEEL OFF
 TOUCH 1/4, MEN RUN
 WOMEN ZOOM
 CENTERS PASS THRU..... (ZB) ALI
- HEADS LEAD TO THE RIGHT.....OPB-os
 VEER TO THE LEFT
 MEN ZOOM
 COUPLES CIRCULATE
 FERRIS WHEEL
ZOOM
 CENTERS PASS THRU TWICE!.....ALI
- HEADS PASS THE OCEAN
 RECYCLE, DOUBLE PASS THRU
ZOOM
 CENTERS IN, CAST OFF 3/4..... (1L)
 STAR THRU, DOUBLE PASS THRU

ZOOM

CLOVER LEAF
 SQUARE THRU 3/4, SLIDE THRU.....ERL
 CURLIQUE, CIRCULATE
 MEN RUN.....OCB
 CURLIQUE..... (1W)
 SPLIT CIRCULATE..... (2W)
 MEN RUN.....CL-os
 SLIDE THRU..... (ZB) ALI

- HEADS PASS THRU
 SEPARATE AROUND ONE TO A LINE..... (1L)
 PASS THRU, WHEEL AND DEAL
 WOMEN TOUCH 1/4
 WOMEN ZOOM
 SINGLE HINGE
 VERY CENTER WOMEN TRADE
 RECYCLE, SQUARE THRU 3/4
 STAR THRU
 WOMEN ZOOM
 BEND THE LINE.....CL
 FLUTTER WHEEL & SWEEP 1/4..... (ZB) ALI
- HEADS PASS THRU
 SEPARATE AROUND ONE TO A LINE..... (1L)
 TOUCH 1/4
ZOOM (Men with men, women with women)
 CIRCULATE
ZOOM (All with original partners)
 CIRCULATE, WOMEN U-TURN BACK
 CENTERS SQUARE THRU ONE HAND (ZB) ALI
- HEADS SQUARE THRU.....ZB
 TOUCH 1/4..... (1W)
 SPLIT CIRCULATE..... (2W)
 ENDS ZOOM..... (3W)
 SWING THRU..... (1W)
 WOMEN TRADE.....RL
 TOUCH 1/4, CIRCULATE
ZOOM
 WOMEN RUN..... (1/2 B)
 GRAND RIGHT AND LEFT!
- HEADS TOUCH 1/4, WALK AND DODGE...OPB-os
 SWING THRU..... (1/2 W)
 WOMEN ZOOM
 MEN RUN, COUPLES CIRCULATE
 MEN ZOOM
 WOMEN RUN, ALL EIGHT CIRCULATE
 MEN TRADE, LEFT SWING THRU
 WOMEN RUN
 PROMENADE HOME!

• THE PLUS PROGRAM

CHASE RIGHT

The following sequences explore the use of Chase Right.

Here is an zero from regular facing couples

- PASS THRU, CHASE RIGHT, MEN RUN
- HEADS LEAD TO THE RIGHT.....OPB-os
VEER TO THE LEFT
CHAIN DOWN THE LINE.....ERL-os
PASS THRU, CHASE RIGHT, MEN RUN
LOAD THE BOAT, SINGLE CIRCLE TO A WAVE
MEN TRADE, MEN RUN, BEND THE LINE
PASS THRU, CHASE RIGHT, MEN RUN
CROSS TRAIL THRU.....AL!
- HEADS PASS THRU, CHASE RIGHT
SINGLE HINGE, WOMEN TRADE
PING PONG CIRCULATE
EXTEND THE TAG.....(OW)
WOMEN TRADE, LINEAR CYCLE.....ZL-os
PASS THRU, CHASE RIGHT.....(2W)
SINGLE HINGE, WOMEN TRADE
SWING THRU, TURN THRU.....AL!
- HEADS PASS THE OCEAN
EXTEND THE TAG, SWING THRU.....(1/2 W)
MEN RUN, TAG THE LINE - RIGHT
WHEEL AND DEAL, STAR THRU
CHASE RIGHT, SCOOT BACK.....(1W)
WOMEN TRADE, FLUTTER WHEEL.....CL-os
SLIDE THRU.....(ZB) AL!
- HEADS HALF SQUARE THRU.....ZB-os
TOUCH 1/4, WALK AND DODGE
CHASE RIGHT, SINGLE HINGE.....(OW)
FAN THE TOP, GRAND SWING THRU
SINGLE HINGE, MEN RUN.....RB-os
TOUCH 1/4, WALK AND DODGE
CHASE RIGHT, MEN RUN.....ECL-os
PASS THRU, BEND THE LINE.....ECL
PASS THRU, CHASE RIGHT, SINGLE HINGE
LEFT SWING THRU, GRAND RIGHT AND LEFT!
- HEADS STAR THRU, DOUBLE PASS THRU
LEADERS PARTNER TRADE &
OTHERS CHASE RIGHT
CENTERS WALK AND DODGE.....(3B)
SWING THRU, WALK AND DODGE
CHASE RIGHT, ENDS CIRCULATE.....(3W)
- SINGLE HINGE, CENTERS TRADE.....(2W)
MEN RUN.....EPL
PASS THRU, WHEEL AND DEAL
SQUARE THRU 3/4.....(ZB) AL!
- HEADS RIGHT AND LEFT THRU
SIDES LEAD TO THE RIGHT.....OPB
CIRCLE TO A LINE.....ZB-os
PASS THRU, TAG THE LINE - IN
PASS THRU, CENTERS CHASE RIGHT
ENDS FOLD & CENTER WOMEN RUN.....(3B)
SINGLE CIRCLE TO A WAVE.....(3W)
SPLIT CIRCULATE.....(OW)
MEN RUN, PROMENADE HOME!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, CENTERS CHASE RIGHT
WOMEN CAST OFF 3/4 &
MEN PARTNER HINGE
CENTERS PARTNER TRADE.....EOL-os
ALL PASS THRU, WHEEL AND DEAL
DIXIE GRAND.....AL!
- HEADS PROMENADE HALF
LEAD TO THE RIGHT.....OPB
SWING THRU, SINGLE HINGE.....(2W)
SCOOT BACK, WOMEN RUN.....(1/2 B)
PASS THRU, CHASE RIGHT.....(1W)
WOMEN RUN.....(1/2 L)
STAR THRU.....(AL!)
TRADE BY
SINGLE CIRCLE TO A WAVE.....(1/2 W)
MEN TRADE, SWING THRU.....(OW)
SINGLE HINGE.....(1W)
WOMEN RUN.....(1/2 L)
STAR THRU
"Carefully" CHASE RIGHT
TRIPLE SCOOT, COORDINATE
BEND THE LINE.....CL-os
PASS THRU.....AL!
- HEADS PASS THRU, CHASE RIGHT
WALK AND DODGE
SEPARATE AROUND ONE TO A LINE.....ERL
RIGHT AND LEFT THRU.....ERL-os
PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU
CENTERS CHASE RIGHT & OTHER MEN RUN
COORDINATE, COUPLES CIRCULATE
FERRIS WHEEL & SPREAD.....(1L)
STAR THRU, CENTERS PASS THRU
CURLIQUE, WALK AND DODGE
CHASE RIGHT & FACE RIGHT.....(ZB) AL!

• FOR THE A1/A2 CALLER

ACEY DEUCEY

Acey Deucey is an A1 call that is easy from many formations and arrangements but when carried beyond waves and 2-faced lines can be quite challenging. Some of these sequences explore Acey Deucey beyond the standard uses. Variety is achieved both by starting from some different formations and by going Once and a Half.

- HEADS WHEEL THRU.....OPB-os
SINGLE CIRCLE TO A WAVE (1/2 W)
ACEY DEUCEY, MEN RUN
ACEY DEUCEY, TURN AND DEAL (1/2 B)
GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN, CHAIN REACTION
MEN RUN
ACEY DEUCEY BUT...
WOMEN GO ONCE AND A HALF
DIAMOND CIRCULATE, 6X2 ACEY DEUCEY
FLIP THE DIAMOND, QUARTER THRU..... (OW)
TRADE THE WAVE, EXTEND THE TAG.....AL!
- HEADS PASS THE OCEAN, WOMEN RUN
AS COUPLES EXTEND (TO A 2-FACED LINE)
ACEY DEUCEY BUT...
CENTERS GO ONCE AND A HALF
6X2 ACEY DEUCEY
FLIP THE DIAMOND, RECYCLE..... (ZB) AL!
- HEADS SQUARE CHAIN THRU.....OPB-os
SWING THRU, SCOOT BACK
ACEY DEUCEY BUT...
WOMEN GO ONCE AND A HALF
DIAMOND CIRCULATE; CUT THE DIAMOND
WOMEN RUN, CROSS OVER CIRCULATE
HALF TAG THE LINE, ACEY DEUCEY..... (2W)
QUARTER THRU & MEN CIRCULATE
RECYCLE..... (ZB) AL!
- HEADS CURLIQUE, WALK AND DODGE....OPB-os
PASS THRU, RIGHT ROLL TO A WAVE... (1/2 W)
ACEY DEUCEY ONCE AND A HALF
THOSE IN THE WAVE SWING THRU
WOMEN DIAMOND CIRCULATE &
MEN SINGLE HINGE, 6X2 ACEY DEUCEY
THOSE IN THE DIAMOND CIRCULATE &
OTHERS TRADE
THOSE IN THE DIAMOND FLIP THE DIAMOND &
- OTHER MEN RUN, CHAIN REACTION
ALL 8 CIRCULATE ONCE AND A HALF
GRAND RIGHT AND LEFT!
- HEADS LEAD TO THE RIGHT, VEER TO THE LEFT
ACEY DEUCEY BUT MEN GO ONCE AND A HALF
WOMEN BOX CIRCULATE
MEN DIAMOND CIRCULATE AROUND OUTSIDE
WOMEN QUARTER THRU
IN THE CENTER DIAMOND CUT THE DIAMOND &
OTHERS BEND THE LINE, EXTEND THE TAG...AL!
- HEADS WHEEL THRU, TOUCH 1/4..... (1W)
SPLIT CIRCULATE, MEN RUN.....ZL
ACEY DEUCEY, STEP AND SLIDE, PEEL OFF..OL
SLIDE THRU, SQUARE CHAIN THRU
"Carefully" ACEY DEUCEY ONCE AND A HALF
WOMEN DIAMOND CIRCULATE
MEN DIAMOND CIRCULATE AROUND OUTSIDE
ORIGINAL SIDES SWING THRU
IN THE CENTER DIAMOND FLIP THE DIAMOND
WOMEN FLIP YOUR DIAMOND
NEW CENTER DIAMOND FLIP THE DIAMOND
IN THE WAVE OF 6 SWING THRU
SAME 6 SINGLE HINGE
IN THE 2-FACED LINE TURN AND DEAL &
OTHER MEN RUN, SQUARE THRU 3/4.. (ZB)AL!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE..... (1L)
PASS IN, DOUBLE PASS THRU, TRACK II
ACEY DEUCEY BUT WOMEN GO DOUBLE
LINEAR CYCLE.....ZL
RIGHT AND LEFT THRUZL-os
DIXIE STYLE TO A WAVE, ACEY DEUCEY.....AL!
- HEADS PAIR OFF, CENTERS IN
ACEY DEUCEY, SINGLE HINGE
STEP AND SLIDE, CLOVER & PASS THE OCEAN
CHAIN REACTION, QUARTER THRU..... (4W)
SPLIT CIRCULATE, MEN RUN, WOMEN TRADE
FERRIS WHEEL, DOUBLE PASS THRU
HORSESHOE TURN..... (ZB) AL!
- HEADS SQUARE THRU, CURLIQUE..... (1W)
ACEY DEUCEY ONCE AND A HALF
WOMEN DIAMOND CIRCULATE
WOMEN FLIP THE DIAMOND
WOMEN FAN THE TOP, GRAND SWING THRU
MEN FOLD
AS COUPLES EXTEND TO A 2-FACED LINE
ACEY DEUCEY, CAST A SHADOW..... (4W)
ACEY DEUCEY, QUARTER THRU..... (2W)
MEN TRADE, QUARTER IN..... (ZB) AL!

• SIGHT CALLERS' NOTEBOOK

SIX COUPLE DANCING (PART 3)

Continuing with our mini-series on modular calling with six couples, lets briefly review what we have covered so far. We showed get-outs from zero lines, how to get to a right hand person box from zero lines, and then get-outs from an RB or how to get back to zero lines. We showed how to get to a zero box from zero lines and some zero box get-outs.

Another option that we have when we are in a zero box is to convert back to zero lines. Table 7 below shows some examples of modules that will work.

Table 7 – ZB (or Box 1-4) to ZL (or 1P2P3P)

- a. Spin Chain Thru, Ends Circulate Double, Centers Run, Bend the Line
- b. Flutter Wheel, Sweep 1/4, Curlique, Coordinate, Wheel and Deal & Sweep 1/4
- c. Swing Thru, Women Circulate, Men Trade, Men Run, Bend the Line

Those are the basics for set-ups, transitions, and get-outs. Now we will look at some things to consider when using zeros in the above routines.

Some zeros that work for four couple dancing also work for six couples and some do not. Here is what to look for. Any zeros that you are currently using that have just two couples working with each other will work. Examples of this type of zero are:

- a. from facing couples – Swing Thru, Centers Run, Wheel and Deal
- b. from facing regular couples – Pass Thru, Chase Right, Men Run
- c. from facing couples – Pass the Ocean, Fan the Top, Recycle

In general zeros that involve four (or six) couples will work if they are technical zeros and will not work if they are true zeros. This, however, is not a fast rule, since some true zeros also work! Here are some examples. The following technical zeros work:

- a. from waves or 2-faced lines – Centers Trade, All Circulate, Centers Trade
- b. from waves – Spin Chain Thru, Women Circulate, Scoot Back
- c. from waves – Spin Chain the Gears
- d. from zero lines – Curlique, Coordinate, Ferris Wheel, Step to a Wave, Ping Pong Circulate, Center Women Trade, Extend the Tag, Recycle & Sweep 1/4

The following true zeros work:

- a. from an eight chain thru formation – Right and Left Thru, Veer to the Left, Ferris Wheel, Pass Thru

Sight Callers Notebook (continued)

- b. from eight chain thru — Right and Left Thru, Pass to the Center, Pass Thru, Right and Left Thru, Pass to the Center, Pass Thru. This is basically the "Chicken Plucker Routine," but you cannot use Dive Thru with six couples. Here are some other equivalents for Dive Thru, Pass Thru that will also work:
1. Pass Thru, Trade By
 2. Step to a Wave, All Circulate
 3. Eight (or 12) Chain Two
 4. Veer to the Left, Ferris Wheel, Square Thru 3/4
 5. Veer to the Left, Couples Circulate, Wheel & Deal, Right & Left Thru.

Here are some examples of true zeros that will not work:

- a. All Circulate Double
- b. Eight (12) Chain Four — (12 Chain six would work!)
- c. Relay the Deucey

That's basically it for modular choreography for six couple dancing, but before ending, we should think a little about the use of gimmicks in general. Six couple dancing is a gimmick. It is fun, but only in very small doses. After becoming comfortable with using it, do not over do it; save it in your bag of tricks until it will do the most good. For instance, you can get a lot of good will by keeping the two couples dancing that are leftover the last tip and want to dance. Remember that if you do not have the right number of couples for six couple sets, you can also have a four or an eight couple set and everything will still work out fine.

Another time that this might be a good thing to do, is in class. This type of setup can sharpen a dancers formation awareness when used with some calls such as Scoot Back or Couples Circulate.

One last thought is about what to do after your patter routine is done. And of course the thing to do is a singing call. How do you do a singing from here? Well to tell you the truth, I usually ask the dancers to get back into the squares in which they started!

Every once in a while however, it is fun to put in the extra effort and do a six couple singing call. Select a record whose break starts with a circle left does not get too involved. Do sequences for the figures that take you to the corner, but instead of doing an Allemande Left as we did above, Swing the corner and Promenade home. In order to rotate partners six times, to get everyone back to their original partners, use the seven times through the music as follows: three times through the figure (or three different figures), one break in the middle, and then three times through the figure again. If possible, make the figures slightly shorter than usual so that the dancers have enough time to Promenade the extra distance around the set.

Dancers do not expect this of you, but they will appreciate the extra effort, especially if you make it all work out right.

Most of the sequences covered are very basic and ones that you are probably

Sight Callers Notebook (continued)

now using in your normal four couple dancing. They were chosen to show that little additional effort need be invested to enjoy six couple dancing. No attempt has been made to drift from the feel of normal four couple choreography with such sequences as the zero, Lines of Six Pass Thru, 3X3 Wheel and Deal, Double Pass Thru, First Three go Left, Next Three go Right. There is plenty of entertainment available from this gimmick without going that far.

• **SHARE THE WEALTH**

Here is a singing call figure that I "researched" from Marshall Flippo's recent record One Thin Dime on Chaparral. I am sharing it because it has a fresh twist to an over used figure. (By the way, the music is very good too.)

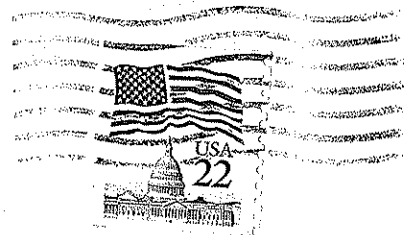
- HEADS PROMENADE HALF, PASS THE OCEAN
EXTEND THE TAG, LINEAR CYCLE
CURLIQUE
MAKE A RIGHT HAND STAR AND TURN IT ONCE
HEADS TO THE CENTER AND STAR BY THE LEFT
SWING THE CORNER
PROMENADE HOME.....add 16 beat tag.

• **PLUS QUARTERLY SELECTION**

I just received word that the Callerlab Plus QS for November is Rock the Boat (Bob Bellville, California). We will take a closer look at it in the November issue. Also note that it was featured in the May 1986 issue of Choreo Breakdown. The definition that Callerlab has published is "Starting formation: Facing lines. Ending formation: Parallel waves. Ends do their part of a Load the Boat; the centers Single Circle to a Wave, Fan the Top, and Extend the Tag."

CHOREO BREAKDOWN

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FIRST CLASS MAIL

choreo



BREAKDOWN

DON BECK

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Published around the middle of each month

NOVEMBER 1987

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WHAT'S HAPPENING?

The holiday season is rapidly approaching, Thanksgiving next week and then December hot on its heels. Gail and I are looking forward to having relatives over for the Thanksgiving feast and festivities, and I hope that you all are looking forward to your way of celebrating also.

As mentioned last month, Rock the Boat is the November Quarterly Selection for the Plus program. This month, we include some material that uses it. I have still not received any word about an Advanced Quarterly for December.

The experimental call that we are

featuring this month is Saddle Up. It was listed last month, and since then we have had the opportunity to work with it a little and feel it is worth a closer look.

A number of months ago, I requested that all renewal checks be made out to Don Beck (with no mention of Choreo Breakdown) (because otherwise my bank does not let me deposit them!) Most of you are complying, but I am afraid that a reminder is needed for a few of you, therefore "Please..."

We saw very few new calls this month, but here is the list of what we did get.

INVERT TO A WAVE (Bill Harrison, Maryland) From columns, #1 dancers Peel Off and then Circulate, #2 dancers Circulate and Peel Off, #3 and #4 dancers Circulate and then trade. Ends in waves. (RH/LH columns go to LH/RH waves.) (Name used before, Burleson #2683.) (Same as Invert the Column Half [C2] and Centers Trade.)

CULMINATE (Stewart Kramer) When done from a 3 by 1 diamond (i.e. a general line of 6 with the other two dancers as points of a diamond formed

What's Happening? (continued)

by them and the centers of the line), the center four of the line Cast Off 3/4 (or designated fraction) as the other four Hourglass or Egg Circulate (whichever is possible) to form parallel lines, waves, or diamonds. When done from a galaxy or sausage, the centers of the galaxy or first and third dancers in the column of the sausage Cast Off 3/4 (or designated fraction) as the others Egg or Hourglass Circulate.

CULMINATE BUT (anything) Replace the Cast Off 3/4 with (anything).

CULMINATE BUT ALL (anything) Replace the Cast Off 3/4 with "nothing" (i.e. the casters wait as the others move up), then all do the (anything) call.

TERMINATE (Stewart Kramer) From a 3 by 1 diamond, center four Star 1/4 (or Diamond Circulate), others Trade, all Culminate. If one fraction is given, then the centers Star or Diamond Circulate that amount. If a second fraction is given, it replaces the Cast Off 3/4 in the Culminate.

• SHARE THE WEALTH

I recently ask subscriber Clark Baker (Massachusetts) to "share some wealth with me!" He passed along something he had once been told by John Sybalsky (California) (also a subscriber). John said that every caller should have, on the tip of his calling tongue, ten ways to resolve the square from the setup where everyone is promenading with original partners, but out of sequence. I quickly realized that for me, only four or five came to mind, although I could quickly create many others using mental image choreography. I wonder how many came to your

mind when I first mentioned this.

The following get-outs are all from promenading with partners but out of sequence. Some were on the tip of my tongue and others I had to work harder for. Find the ones you like and memorize those you need to bring your list up to ten. (By the way, Clark told me that his favorite one is Heads Wheel the Ocean and Weave, Grand Right and Left; but since this is a C2 get-out, we will not include it on the list below!)

- HEADS WHEEL AROUND
CROSS TRAIL THRU.....AL!
 - HEADS WHEEL AROUND
STAR THRU, PASS THRU.....AL!
 - HEADS WHEEL AROUND
STAR THRU, EIGHT CHAIN FIVE.....AL!
 - HEADS WHEEL AROUND, PASS THRU
PARTNER TRADE & ROLL.....GRL!
(i.e. GRAND RIGHT AND LEFT!)
 - HEADS WHEEL AROUND
PASS THE OCEAN, SCOOT BACK.....GRL!
 - HEADS WHEEL AROUND, PASS THE OCEAN
SINGLE HINGE & ROLL.....GRL!
 - HEADS WHEEL AROUND, PASS THE OCEAN
RECYCLE, SWING THRU.....GRL!
 - HEADS WHEEL AROUND
LADIES CHAIN, SPIN THE TOP.....GRL!
 - HEADS ZOOM, PROMENADE HOME!
- This one uses the currently popular experimental call Cross the Ocean
- HEADS WHEEL AROUND
CROSS THE OCEAN.....GRL!
 - HEADS U-TURN BACK
TOUCH 1/4, SINGLE FILE CIRCULATE
MEN RUN, SQUARE THRU 3/4.....AL!
 - HEADS WHEEL AROUND
PASS THRU, WHEEL AND DEAL
SWING THRU, TURN THRU.....AL!

• NEW MOVEMENT (Experimental)

SADDLE UP (Jack Berg, Illinois)How To Do It:

From waves, Extend, centers Cast Off 3/4, others Quarter In, Circulate once and a half, and Single Hinge to end in a column.

Impressions:

This call was listed in Choreo Breakdown last month, but after getting a chance to use it with my experimental workshop group, I find it is worth exploring further. When initially seeing it danced, I was disappointed to find that the centers were finished quite a while before the ends (similar to Load the Boat!), but despite the timing flaw, my dancers really liked this one. Normal waves (OW) go to normal columns (OC). (C1 callers should note that LH waves go to magic columns.)

I have found that using the following variation to the definition, although a little less precise, makes the call easier to teach. After the Extend, have those facing out Face In (as before) and then Pass Thru, Move Along around the outside, and Touch 1/4 with the next person they meet. The results are identical. You know your dancers best, so take your pick.

Choreography:

<u>From a Zero Box</u> SINGLE CIRCLE TO A WAVE <u>SADDLE UP</u> MEN RUN PASS THRU TRADE BY	<u>ZERO</u> (technical)
<u>From Zero Box Waves</u> ALL 8 CIRCULATE <u>SADDLE UP</u> WOMEN RUN SINGLE CIRCLE TO A WAVE	<u>ZERO</u> (technical)
<u>From a Zero Box Wave</u> <u>SADDLE UP</u> COORDINATE BEND THE LINE	<u>CONVERSION</u> ZB Wave (Box 1-4 Wave) to ZL (1P2P)

SADDLE UP (continued)Sample Routines

The first four sequences contain only MS Calls

- HEADS HALF SQUARE THRU ZB-os
SLIDE THRU RL-os
PASS THE OCEAN
SADDLE UP
SINGLE FILE CIRCULATE , MEN RUN CB
EIGHT CHAIN THREE AL!
- HEADS HALF SQUARE THRU ZB-os
SWING THRU, MEN RUN
TAG THE LINE - RIGHT
WHEEL AND DEAL (1/2 B)
SWING THRU (OW)
SADDLE UP
WOMEN RUN, SWING THRU (OW)
SADDLE UP
SINGLE FILE CIRCULATE, SINGLE HINGE
WOMEN TRADE & VERY CENTER MEN TRADE
RECYCLE & SWEEP 1/4 ZB-os
SQUARE THRU 3/4, TRADE BY (ZB) AL!
- HEADS LEAD TO THE RIGHT OPB-os
SWING THRU (1/2 W)
SADDLE UP
MEN RUN CB
SWING THRU (1/2 W)
SADDLE UP
MEN RUN OPB-os
SWING THRU, TURN THRU AL!
- HEADS SQUARE THRU ZB
TOUCH 1/4 (1W)
SADDLE UP
SINGLE FILE CIRCULATE , MEN RUN
SQUARE THRU 3/4 RB
PASS THRU AL!

The following four sequences contain Plus calls

- HEADS PASS THE OCEAN
EXTEND THE TAG (OW)
SADDLE UP
COORDINATE
FERRIS WHEEL & CENTERS SWEEP 1/4 AL!
- HEADS SWING THRU, SPIN THE TOP
EXTEND THE TAG (OW)
SWING THRU, MEN RUN
WOMEN HINGE, DIAMOND CIRCULATE
FLIP THE DIAMOND (OW)
SADDLE UP
TRIPLE SCOOT, MEN RUN ORB-os

STAR THRU EOL-os
PASS THRU, WHEEL AND DEAL
DIXIE GRAND AL!

- HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXTEND THE TAG (OW)
WOMEN TRADE, SWING THRU (1/2 W)
SADDLE UP
TRIPLE SCOOT, COORDINATE
FERRIS WHEEL & SPREAD (1L)
PASS THRU
TAG THE LINE, TRACK II (OW)
SADDLE UP
SINGLE FILE CIRCULATE , SINGLE HINGE
TRIPLE TRADE, RECYCLE (ZL) AL!
- HEAD LADIES CHAIN
FOUR LADIES CHAIN 3/4
SIDES RIGHT AND LEFT THRU
DIXIE STYLE TO A WAVE
TRADE THE WAVE
EXTEND THE TAG (OW)
TRADE THE WAVE
SADDLE UP
WOMEN RUN
DOUBLE PASS THRU
LEADERS U-TURN BACK
GRAND RIGHT AND LEFT!

The last sequence contains A1 calls

- HEADS PASS THE OCEAN
CHAIN REACTION (1/2 W)
SADDLE UP
TRANSFER THE COLUMN (3W)
QUARTER THRU (2W)
SADDLE UP
TRANSFER THE COLUMN
ACEY DEUCEY
SINGLE HINGE & ROLL
GRAND RIGHT AND LEFT!

SINGING CALL

HEADS PROMENADE HALF
PASS THE OCEAN
EXTEND THE TAG
SADDLE UP
ALL 8 CIRCULATE
MEN RUN, SQUARE THRU 3/4
SWING YOUR CORNER
PROMENADE add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

DIXIE STYLE TO A WAVE

It was not that many years ago that calling Dixie Style to a Wave would leave most floors ready for a workshop tip! Lately, however, most groups take it in stride and this opens up the opportunity to explore new ways to add variety using this call. As usual, the sequences below start with very basic applications and work up to the more unusual or more difficult.

- HEADS HALF SQUARE THRU ZB-os
SLIDE THRU RL-os
RIGHT AND LEFT THRU RL
DIXIE STYLE TO A WAVE
MEN TRADE, LEFT SWING THRU
WOMEN RUN, BEND THE LINE EOL-os
DIXIE STYLE TO A WAVE
MEN TRADE, LEFT SWING THRU
WOMEN RUN, COUPLES CIRCULATE
MEN TRADE, FERRIS WHEEL
SQUARE THRU 3/4 (ZB) ALI
- HEADS CURLIQUE OPB-os
WALK AND DODGE ERL-os
STAR THRU ZL-os
LADIES CHAIN (OW)
DIXIE STYLE TO A WAVE
SCOOT BACK (1/2 W)
TURN THRU ALI
- FOUR LADIES CHAIN 3/4
HEADS FLUTTER WHEEL & SIDES PASS THRU
SEPARATE AROUND ONE TO A LINE (1L)
STAR THRU, RIGHT AND LEFT THRU
DIXIE STYLE TO A WAVE
PASS THRU
SEPARATE AROUND ONE TO A LINE (1L)
FORWARD AND BACK
CENTERS RIGHT AND LEFT THRU &
DIXIE STYLE TO A WAVE
THOSE MEN TRADE
SINGLE HINGE (BY THE LH)
MEN TRADE
CENTERS WALK AND DODGE
ALL SINGLE HINGE
ENDS FOLD, DOUBLE PASS THRU
LEADERS U-TURN BACK (ZB) ALI
- HEADS STAR THRU, CALIFORNIA TWIRL ZB
SWING THRU (1/2 W)
MEN RUN, BEND THE LINE EPL-os
REVERSE FLUTTER WHEEL CL-os
DIXIE STYLE TO A WAVE
FAN THE TOP, SINGLE HINGE
SINGLE FILE CIRCULATE
WOMEN RUN CB
EIGHT CHAIN THREE ALI
- HEADS RIGHT AND LEFT THRU
SIDES RIGHT AND LEFT THRU &
LEAD TO THE LEFT OPB
VEER TO THE RIGHT, MEN TRADE
FERRIS WHEEL &
CENTERS DIXIE STYLE TO A WAVE
MEN TRADE, LEFT TURN THRU
SEPARATE AROUND ONE TO A LINE ZL
PASS THRU, TAG THE LINE - IN (1/2 L)
PASS THRU, HALF TAG THE LINE (4W)
SPLIT CIRCULATE (1/2 W)
GRAND RIGHT AND LEFT I
- Here are two nice Get-Outs
- (Zero Box)
SWING THRU, MEN RUN
BEND THE LINE EPL-os
RIGHT AND LEFT THRU EOL
DIXIE STYLE TO A WAVE ALI
- (Zero Box)
RIGHT AND LEFT THRU OB-os
DIXIE STYLE TO A WAVE ALI
FAN THE TOP
- The next sequence is harder
- HEADS FAN THE TOP, RECYCLE
CALIFORNIA TWIRL ZB-os
STAR THRU RB-os
RIGHT AND LEFT THRU RB
DIXIE STYLE TO A WAVE
MEN TRADE, MEN RUN
COUPLES CIRCULATE, BEND THE LINE
(MEN LEAD) DIXIE STYLE TO A WAVE
MEN CIRCULATE & WOMEN TRADE
WOMEN CIRCULATE, SCOOT BACK ALI
- HEADS LEAD RIGHT OPB-os
VEER TO THE LEFT, CHAIN DOWN THE LINE
DIXIE STYLE TO A WAVE
SWING THRU (CENTERS START)
WOMEN CROSS FOLD
GRAND RIGHT AND LEFT I

• THE PLUS PROGRAM

FLIP THE DIAMOND

We generally only use Flip the Diamond as a tool for getting out of diamonds, but we can add some interest to it if we vary the calls before and/or after it, and use it from places other than just parallel trailing diamonds. Hopefully the following sequences will get you thinking of new ways to Flip!

- HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXTEND THE TAG, RECYCLE.....OCB
VEER TO THE LEFT, WOMEN HINGE
DIAMOND CIRCULATE, FLIP THE DIAMOND
WOMEN TRADE, RECYCLE.....(ZB) ALI
- HEADS PASS THE OCEAN
EXTEND THE TAG, WOMEN RUN
MEN HINGE, DIAMOND CIRCULATE
FLIP THE DIAMOND.....(1/2 W)
MEN TRADE, SPIN THE TOP
GRAND SWING THRU
SINGLE HINGE, MEN RUN.....RB-os
SQUARE THRU BUT ON THE THIRD HAND...
DIXIE GRAND.....ALI
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, TAG THE LINE - RIGHT
CENTERS HINGE, VERY CENTER MEN TRADE
DIAMOND CIRCULATE
VERY CENTER MEN TRADE
FLIP THE DIAMOND.....(4W)
CENTERS TRADE, MEN RUN.....RL
SQUARE THRU, TRADE BY.....(ZB) ALI
- HEADS FAN THE TOP
SWING THRU, MEN RUN
WOMEN HINGE, DIAMOND CIRCULATE
FLIP THE DIAMOND
PING PONG CIRCULATE
SWING THRU, MEN RUN
WOMEN HINGE, DIAMOND CIRCULATE
FLIP THE DIAMOND
EXTEND THE TAG, LINEAR CYCLE
TOUCH 1/4, COORDINATE
TAG THE LINE - RIGHT, MEN HINGE
FLIP THE DIAMOND.....(OW)
SCOOT BACK.....(1/2 W)
EXTEND THE TAG, GRAND RIGHT AND LEFT!
- FOUR LADIES CHAIN 3/4
HEADS RIGHT AND LEFT THRU
SIDES LEAD TO THE RIGHT, VEER TO THE LEFT
WOMEN HINGE, DIAMOND CIRCULATE
MEN SWING THRU, FLIP THE DIAMOND..(OW)
FAN THE TOP, SINGLE HINGE
COORDINATE BUT...
WOMEN GO 3/4 TO A DIAMOND
DIAMOND CIRCULATE, FLIP THE DIAMOND
WOMEN CROSS RUN.....ALI
- To set up the above Get-Out from Zero Box
- RIGHT AND LEFT THRU, VEER TO THE LEFT
WOMEN HINGE, DIAMOND CIRCULATE
FLIP THE DIAMOND.....(OW)
WOMEN CROSS RUN.....ALI
- HEADS LEAD TO THE RIGHT, CIRCLE TO A LINE
PASS THE OCEAN, WOMEN RUN
MEN HINGE, DIAMOND CIRCULATE
FLIP THE DIAMOND.....(1/2 W)
GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN, EXTEND THE TAG
TRADE THE WAVE, MEN RUN
WOMEN HINGE, DIAMOND CIRCULATE
FLIP THE DIAMOND
CHAIN DOWN THE LINE.....EOL-os
PASS THRU, WHEEL AND DEAL
DIXIE GRAND.....ALI
- This sequence is very hard, but can be very smooth with strong dancers.
- HEADS RIGHT AND LEFT THRU
DIXIE STYLE TO A WAVE, EXTEND THE TAG
TRADE THE WAVE.....(OW)
FAN THE TOP, GRAND SWING THRU
MEN RUN, WOMEN HINGE
DIAMOND CIRCULATE, TRIPLE TRADE
FLIP THE DIAMOND
TRIPLE TRADE, LINEAR CYCLE.....(ZB) ALI
- The last two sequences may require explaining Flipping The Diamond from facing diamonds.
- HEADS LEAD TO THE RIGHT, CIRCLE TO A LINE
FLUTTER WHEEL, PASS THE OCEAN
WOMEN HINGE, FLIP THE DIAMOND
PROMENADE HOME!
- HEADS LEAD TO THE RIGHT, CIRCLE TO A LINE
RIGHT AND LEFT THRU.....ZL-os
PASS THE OCEAN, TRADE THE WAVE
MEN HINGE, DIAMOND CIRCULATE
FLIP THE DIAMOND, PROMENADE HOME!

• PLUS QUARTERLY SELECTION

ROCK THE BOAT

Last month we announced that the Callerlab Plus QS for November is Rock the Boat and we gave the Callerlab definition. We also referred you to the May 1986 issue of Choreo Breakdown where we had featured Rock the Boat. You may recall that originally the author had recommended that the centers rock back after the Single Circle to a Wave. This was not mentioned by Callerlab, but may be a good idea since it smooths out a slight timing problem, and helps clarify the origin of the name! Here are some additional sequences.

- HEADS PASS THE OCEAN, EXTEND THE TAG
 LINEAR CYCLE.....RL
ROCK THE BOAT.....(OW)
 SWING THRU, TURN THRU.....AL!
- HEADS TOUCH 1/4, WALK AND DODGE..OPB-os
 SLIDE THRU.....ERL-os
ROCK THE BOAT.....(OW)
 WOMEN TRADE, RECYCLE.....OB-os
 PASS TO THE CENTER
 SQUARE THRU 3/4.....(ZB) AL!
- HEADS LEAD TO THE RIGHT, CIRCLE TO A LINE
ROCK THE BOAT.....(OW)
 SWING THRU, MEN RUN
 TAG THE LINE - RIGHT
 BEND THE LINE.....(1/2 L)
ROCK THE BOAT.....(1/2 W)
 MEN TRADE, SPIN THE TOP
 RECYCLE.....OL-os
ROCK THE BOAT.....(OW)
 LINEAR CYCLE & SWEEP 1/4.....(ZB) AL!

Here is a transformation module previously listed in May 1986, but worth repeating

- ZERO LINE.....ZL
ROCK THE BOAT.....(OW)
 RECYCLE.....ZB
 ZERO BOX.....ZB
- HEADS PROMENADE 3/4 &
 SIDES SQUARE THRU 3/4.....OPB-os
 SLIDE THRU.....ERL-os

ROCK THE BOAT.....(OW)
 WOMEN RUN, MEN HINGE
 FLIP THE DIAMOND.....(OW)
 WOMEN TRADE, TRADE THE WAVE.....AL!

- HEADS SQUARE THRU.....ZB
 SWING THRU, SINGLE HINGE.....(2W)
 MEN RUN.....EPL-os
 SQUARE THRU 3/4, TAG THE LINE - IN
ROCK THE BOAT.....(1/2 W)
 GRAND RIGHT AND LEFT!
- HEADS PASS THRU
 SEPARATE AROUND ONE TO A LINE.....(1L)
ROCK THE BOAT.....(3W)
 CENTERS TRADE.....(1W)
 WALK AND DODGE, CHASE RIGHT.....(2W)
 MEN RUN.....ECL-os
ROCK THE BOAT.....(OW)
 SPIN CHAIN AND EXCHANGE THE GEARS
 RECYCLE.....RB
 PASS THRU.....AL!
- HEADS PASS THRU
 SEPARATE AROUND ONE TO A LINE.....(1L)
 CURLIQUE, TRIPLE SCOOT
 CIRCULATE, SAME SEXES TRADE & ROLL
ROCK THE BOAT.....(1W)
 WOMEN TRADE.....CL
 FAN THE TOP.....(OW)
 RECYCLE.....(ZB) AL!
- HEADS SPIN THE TOP, EXTEND THE TAG..(3W)
 SWING THRU.....(1W)
 WOMEN RUN.....(1/2 L)
ROCK THE BOAT.....(1/2 W)
 SCOOT BACK.....(OW)
 LINEAR CYCLE.....EOL
ROCK THE BOAT.....(OW)
 WOMEN TRADE, SWING THRU.....(1/2 W)
 GRAND RIGHT AND LEFT!
- HEADS PASS THRU
 SEPARATE AROUND ONE TO A LINE.....(1L)
 PASS THRU, WHEEL AND DEAL
 WOMEN SWING THRU
 PING PONG CIRCULATE & WOMEN ROLL
 MEN LINEAR CYCLE.....(4L)
ROCK THE BOAT.....(3W)
 MEN RUN.....CL-os
 LOAD THE BOAT.....(ZB) AL!

Here is a doll shortcut for Rock the Boat

- PASS THE OCEAN
 CENTERS FACING OUT EXCHANGE PLACES

• STEPPING STONESALL FOUR COUPLES

All Four Couples is a concept on the A2 list. There are many calls that can be done using this concept and the correct way to say the call is to say "All Four Couples" and then the call, e.g. "All Four Couples Right and Left Thru."

ALL FOUR COUPLES Concept: (Callerlab Definition): Starting Formation: Static square, or circle.

This concept is applied to 2- or 4- dancer calls, and lets all eight dancers do the call at once. The heads work with each other as though the sides were not there; the sides work with each other as though the heads were not there.

When a dancer would normally walk through the middle of the square, he goes around the perimeter instead. All the hand actions and shoulder passes are the same as for the basic call. However, passing the "other" dancers (e.g. heads passing sides) alternates between right shoulders and left shoulders.

If a head dancer ends a call at right angles to his original facing direction, he must end in the side position. If a side dancer ends a call at right angles to his original facing direction, he must end in the head position.

The Callerlab definition also gives examples of how the concept applies to a number of specific calls, but space does not allow us to include those at this time.

Understanding the Concept Two couple calls that are frequently used with this concept are Right and Left Thru, Pass Thru, Star Thru, and Curlique. To visualize what really happens on an All Four Couples Right and Left Thru, from a squared set, have the Heads Right and Left Thru and then the Sides Right and Left Thru. This is where everyone would end, in a static square, across from home. When done as All Four Couples, everyone does the exact same thing as above, i.e. right hand to the opposite and pull by, left to their own and Courtesy Turn, except that they all do it at the same time, and in order not to crash, there is a special traffic pattern used. That traffic pattern is basically the same no matter what the call is. Before looking at the traffic pattern we should look at one other thing noted in the definition above. Our example of Right and Left Thru is typical of calls where the dancers either do not change facing direction or change by 180°. Other examples of this type are Pass Thru, Walk and Dodge, and Chase Right. The other type of call that we must understand is the type that has dancers change facing direction by 90° such as Star Thru or Touch 1/4. Visualize the effect of a Star Thru as follows: Heads Star Thru, Zoom, Sides Star Thru and step back into the heads original home position.

Now let's look at the traffic pattern that lets this all happen smoothly. Rather than approaching the opposite dancer straight through the center of the square, dancers go around the outside by first moving past their corners (who are not involved with their actual execution of the two couple call) by passing right shoulders with the corner. They next meet the opposite and use right hands, left hands, or right shoulders, depending on the call being executed. If the call has them continue on from there (e.g. Right and Left Thru does and Star Thru does not), they give the appropriate hand to the next person. If they must still continue, they would meet another dancer who is not one of their two couple foursome and so they pass left

• SIGHT CALLERS' NOTEBOOK

BUT ON THE THIRD HAND...

I recently heard that some callers are using a common extension of the call Square Thru in a way that I had not seen before. "Square Thru But On the Second, Third, or Fourth Hand, do Something Else" is used quite a bit, and is a nice variation because dancers easily understand what they are to do (if they are listening!) even if they have not heard of the variation before. Typical of the thing that I had not heard before, however, is Square Thru, But On the Third Hand Load the Boat.

I definitely like the idea of new variations on old themes that allow doing new things without having to learn new things, but there was something about this that bothered me. I finally figured out what it was and do not think it is correct and will, therefore, propose an alternative. Are you able to see what the difference is?

I am going to list some examples of calls that I feel are good and then some that I feel are not so good. First the good ones: Square Thru But On the Third Hand Right and Left Thru, Square Thru But On the Third Hand Dixie Grand, Square Thru But On the Second Hand Left Swing Thru, Square Thru But On the Fourth Hand Allemande Left.

Now here are some that I am not comfortable with: Square Thru But On the Third Hand Load The Boat, Square Thru But On the Third Hand Dosado To a Wave, Square Thru But On the Fifth Hand Pass Thru.

Calls that are done on the third and fifth hand should be calls that normally start with the right hand. This is because the third and the fifth hands are right hands and your "But On the..." call is just a substitute for pulling by with that hand. (Square Thru But On the First Hand do Something is probably not possible to call smoothly because by the time you get the word First Hand out, the dancers are well into their second or third hand already.) Calls that are done on the second or fourth hand should be calls that normally start with the left hand since that is the hand being used at that instant.

My concern about calls like Load the Boat and Pass Thru is that these calls start by passing right shoulders and not by using any hands. I am not comfortable with telling dancers "But On the Third Hand Don't use any hands!"

What I would like to offer as an alternative way of getting dancers to respond to these no hands calls is to say, "Square Thru Three Hands, But Before the Third Hand..." Here is an example:

Heads Slide Thru, Square Thru But Before the Third hand Pass Thru, Star Thru, Square Thru but Before the Third Hand Load the Boat, Allemande Left.

While we are on this general subject and have a little space left, let us look at a few related items. I mentioned earlier that dancers generally have no problem doing Square Thru But On the (any) Hand Do (anything), but I did not mention one important thing necessary for dancer success. Timing is very important. If the But comes too early, the dancers may do the variation on the next hand, even if it is the wrong number; worse yet is calling it too late and having the dancer be past the designated hand (or at least committed to pulling by.)

Another interesting thought is to look at the actual formation at the time the

Sight Callers Notebook (continued)

dancers are just at the third (or fourth) hand. What the dancers actually have at that instant is a wave, and so theoretically, wave calls could be called. In practice, however, dancers do not see the wave very rapidly, and to expect them to is to set them up for failure. Calls that start in waves, but can also start from facing couples work well. Examples of these are Swing Thru and Fan the Top. Calls that must start from waves are not good to use. Examples of these are Centers Trade and Scoot Back. It turns out that even though Recycle is in the latter category, it works quite nicely!

Let me leave you with the thought that next time you work with this theme, consider using "Before" instead of "On" if the next call is actually a no hands call.

Stepping Stones (continued)

shoulder with them. In general, passing around the outside, do the call with your partner and the opposite couple and pass alternate shoulders, starting with the right, with those people who are in the way!

Basic Choreography The following basic choreographic relationships are true from a static square. They do, however, require rotating the square to make them completely true. All Four Couples Right and Left Thru - Zero, All Four Couples Pass Thru - California Twirl, All Four Couples Star Thru - Four Ladies Chain, and All Four Couples Curlique - Four Ladies Chain and the women U-Turn Back.

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