

# choreo



# BREAKDOWN

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## CONTENTS THIS MONTH

- What's Happening?.....Page 1940
- New Movement
  - Set the Net .....Page 1942
- Movin' Down the Mainstream
  - U-Turn Back .....Page 1944
- The Plus Program
  - Track II.....Page 1945
- For the A1/A2 Caller
  - Transfer & (anything).....Page 1946
- Sight Callers' Notebook
  - Concepts.....Page 1947
- New Quarterly Selections.....Page 1948

## WHAT'S HAPPENING?

Happy New Year. My holiday season was wonderful, but it sure tends to get in the way of my other obligations. My apologies. There are a lot of things to report on, so let's get to it.

Callerlab has had its biannual reevaluation of the Advanced list and has announced the following changes: Four calls have been dropped from the A1 list. They are:

ALL 8 SWING THRU,  
ARKY ALLEMANDE,  
ARKY GRAND, and  
CROSS CLOVERLEAF.

The three things that were dropped from the A2 list are:

ALL FOUR COUPLES PASS THRU,  
ALL FOUR COUPLES CROSS TRAIL THRU,  
BEAU/BELLE NAMING CONVENTION.

Four calls have been added to the A2 program. They are:

DIAMOND CHAIN THRU  
GRAND QUARTER THRU  
GRAND THREE-QUARTER THRU, and  
TRANSFER AND (ANYTHING).

This month we are featuring Transfer and (anything), giving a definition, examples, and a singing call figure. In coming issues, we will explore the other new additions.

Each time we have changes to any list, many people say "can't They leave well enough alone?" Please remember that we have a folk activity, and it has and will continue to evolve. Callerlab has recognized this evolution, and has provided for it with a process that allows for slow changes in the lists, so that they can keep up with what is actually being used. I am pleased that I agree with most of this years changes because they are in keeping with what I have found to be current.

There is no new Advanced Quarterly Selection for December.

I have heard from a few of you that you either did not receive your October issue or that you only received the cover sheet. If others also need a replacement, please let me know.

I hear that Roll the Diamond, featured in the October issue, is being

What's Happening? (continued)

used quite a bit. (I guess some people got their October issues!) This issue we are featuring Set the Net. Here is a good one to use with your Plus groups.

There are quite a few good calls this time, but most are best suited for use in the challenge program. If you have challenge groups that use experimental calls, take a closer look at Counter Bend, Disco Tag, In Chain 2, 3, etc., Relay with Two Stars, Settle Back, Simmer Down, and Tee Off.

Here are the the new calls reviewed.  
3 BY 1 BEND (Jack Berg, Illinois) From 3X1 lines, those as a couple Bend the Line as the others Single Hinge and the ones facing out Roll double to end in facing lines.

CIRCLE ON (Jack Berg, Illinois) From facing couples, Circle Left half, Veer Left half (until belles are facing), ends step ahead and face in, those facing Single Circle half and Roll and back away to end in facing couples.

COMMON POINT DIAMOND CIRCULATE From regular or interlocking diamonds, all Interlock or regular Diamond Circulate respectively.

COMMON POINT DIAMOND (anything) Do the specified call but in the named formation.

COUNTER BEND (Bill Davis, California) From 3X1 lines, those as a couple Bend the Line as others Single Hinge to end in new 3X1 lines.

CROSS CUT THE DIAMOND (Harold Fleeman) From diamonds, points Cross Over Circulate (A1) as centers Diamond Circulate. (Same as Cross Cut by Randy Dougherty featured in Choreo Breakdown in July 1985.)

DISCO TAG - IN/OUT/LEFT/RIGHT/ZIG-ZAG (Glen Zeno, Maine) From waves (or general lines with ends in tandem), end facing in and adjacent center do a Linear Cycle. Other two have center fold and Double Pass Thru (or Vertical Tag) and then face in/out/left/right/or zig-zag to end in facing lines, 2-faced lines or 3X1 lines.

EVERYBODY MOVE (George Thompson) From facing lines, centers Square Thru as ends Pass Thru, Face Out, and Partner Trade. All then Touch to form RH waves

IN CHAIN 2, 3, etc. (Bill Davis and Kip Garvey, California) From eight chain thru formation, those facing in do an Eight Chain Thru the indicated number of hands while the

others Square Thru the same number of hands.

OUT CHAIN 2, 3, etc. As above except those facing out do the Eight Chain Thru while others Square Thru.

LINEAR CHAIN THRU (Ed Fraidenburg, Michigan) From parallel RH (or LH) waves, Single Hinge, those facing out fold, start a Double Pass Thru until the trailers meet in a wave, leaders U-Turn Back to their right (or left), as those in the wave Swing, Slip, Swing, and Extend to form new RH (or LH) waves. (Same as Flip Chain Thru, Burleson #1696)

PASS AND HINGE (Jerry Sleeman, Michigan) From a double pass thru or a trade by formation, centers Pass the Ocean as other Partner Hinge. Now all Single Hinge to end in a column.

RELAY WITH A STAR (Phil Kozlowski, Indiana) From waves, do a normal Relay the Deucey, except when the wave of 6 is formed and 3 pair Trade by the right the first time, the very center 2 will be joined by the lonesome 2 dancers moving around the outside and will make a RH star that turns half. All then continue with a normal Relay the Deucey to finish in waves. Note that the star only happens once.

RELAY WITH TWO STARS (Many!) This is an obvious extension of the above where, when the very centers Trade the second time, they are again joined by the new lonesome dancers to form a second star.

RELAY WITH 2 STARS (fraction) & (fraction) (Ben Rubright, North Carolina) Same as above, but the first star is turned the amount of the first fraction and the second star is turned the amount of the second fraction.

RIP THE WAVE (Rip Risky, Michigan) From a wave, centers Peel Off as ends Trade half, quarter right, and Extend to become the centers of the final wave. (Same as Switch the Wave on A2 list.)

SETTLE BACK (Ross Howell) From columns or parallel waves, each box of four Zoom half and Single Hinge (Reset Half on C3 list). Then ends O Circulate double (C1) as centers Cross Back (C2).

SIMMER DOWN (Will Bosch) From a 1/4 or 3/4 tag formation, those in the wave Cross Concentric Ahso (C2) as others Cross Concentric Vertical half Tag (C2) to end in a column.

SLANT, CROSS AND PEEL (David Courtney, Missouri) From parallel waves or 2-faced lines, centers facing in diagonally Pass Thru

• NEW MOVEMENT (Experimental)
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SET THE NET (Phil Kozlowski, Indiana)How To Do It:

From waves, ends and adjacent centers Trade, new centers Cast Off 3/4 as ends half Circulate. Now end pairs in the wave of six Single Hinge and the one facing out Runs to end as a couple facing in. Meanwhile, the other four Flip the Diamond that they are in to end in a quarter tag formation.

Impressions:

This call feels familiar but I am pretty sure it is uniquely new and is just made up of a lot of familiar pieces, put together in a different way. It flows well and would fit nicely into a workshop that you are doing with plus dancers.

Choreography:

<u>From a Zero Line</u> FAN THE TOP <u>SET THE NET</u> RECYCLE PASS THRU STAR THRU	<u>ZERO</u> (true)
<u>From Square Set</u> HEADS SQUARE THRU SWING THRU SCOOT BACK <u>SET THE NET</u>	<u>EQUIVALENT TO</u> HEADS PASS THE OCEAN
<u>From a Zero Line</u> RIGHT AND LEFT THRU PASS THE OCEAN <u>SET THE NET</u> EXTEND THE TAG	<u>CONVERSION</u> ZL (1P2P) to ZB Wave (Box 1-4 Wave)

A "doll shortcut" is to have the end facing in, along with the adjacent center, move straight into the center (i.e. assume the center is facing the same way that the end is, and have those couples Extend or half Circulate.) Then have the end facing out Run without that center doing the usual adjusting.

SET THE NET (continued)Sample RoutinesThe first two sequences contain only MS Calls

- HEADS SQUARE THRU.....ZB  
SWING THRU.....(1/2 W)  
SCOOT BACK.....(OW)  
SET THE NET  
CENTER WOMEN TRADE, RECYCLE  
DOUBLE PASS THRU  
CENTERS IN, CAST OFF 3/4.....(1W)  
STAR THRU  
CENTERS CALIFORNIA TWIRL.....OPB  
SWING THRU, SCOOT BACK.....(OW)  
SET THE NET  
CENTER WOMEN TRADE, RECYCLE  
PASS THRU.....(ZB) ALI

- HEADS PASS THE OCEAN, RECYCLE  
PASS THRU.....OPB  
STAR THRU.....ECL  
PASS THE OCEAN.....(OW)  
SET THE NET  
SWING THRU, MEN RUN  
HALF TAG THE LINE, WALK AND DODGE  
SEPARATE AROUND ONE TO A LINE.....(1L)  
PASS THRU, HALF TAG THE LINE.....(OW)  
SET THE NET  
CENTER WOMEN TRADE  
SWING THRU, TURN THRU.....(ZB) ALI

The following four sequences contain Plus calls

- HEADS PASS THE OCEAN  
EXTEND THE TAG, SET THE NET  
PING PONG CIRCULATE, RECYCLE  
DOUBLE PASS THRU, TRACK II.....(OW)  
WOMEN TRADE, SET THE NET  
PING PONG CIRCULATE  
EXTEND THE TAG.....(OW)  
SINGLE HINGE & ROLL.....(1/2 B)  
GRAND RIGHT AND LEFT!
- HEADS SQUARE THRU.....ZB  
SINGLE CIRCLE TO A WAVE.....(1/2 W)  
MEN TRADE, SCOOT BACK.....(OW)  
WOMEN TRADE  
SET THE NET, FAN THE TOP  
SINGLE HINGE, WALK AND DODGE.....CB  
RIGHT AND LEFT THRU.....RB-os  
ROLL AWAY WITH A HALF SASHAY.....(1/2 B)  
SINGLE CIRCLE TO A WAVE.....(OW)  
WOMEN TRADE  
SET THE NET, FAN THE TOP  
SINGLE HINGE, MEN RUN.....RB  
PASS THRU.....ALI

- HEADS STAR THRU, CALIFORNIA TWIRL.....ZB  
PASS THE OCEAN, GRAND SWING THRU  
SPIN THE TOP.....(OW)  
SET THE NET  
CENTER WOMEN CROSS TRADE  
CENTER MEN CROSS RUN  
EXTEND THE TAG.....(OW)  
RECYCLE.....OB  
PASS THRU, TRADE BY.....(ZB) ALI
- HEADS PASS THRU  
SEPARATE AROUND ONE TO A LINE.....(1L)  
STAR THRU  
DOUBLE PASS THRU, TRACK II.....(OW)  
SET THE NET  
RECYCLE  
DOUBLE PASS THRU, TRACK II.....(OW)  
FAN THE TOP, GRAND SWING THRU  
SPIN THE TOP.....(OW)  
SET THE NET  
EXTEND THE TAG.....(OW)  
LINEAR CYCLE.....EOL-os  
PASS THRU, WHEEL AND DEAL  
DIXIE GRAND.....ALI
- HEADS FAN THE TOP  
SWING THRU, EXTEND THE TAG.....(3W)  
SET THE NET  
EXTEND THE TAG.....(2W)  
MEN RUN.....OL-os  
STAR THRU.....CB  
EIGHT CHAIN THREE.....ALI
- HEADS PROMENADE HALF  
SWING THRU, EXPLODE THE WAVE.....(3B)  
SWING THRU.....(1W)  
SET THE NET  
FAN THE TOP, EXPLODE THE WAVE.....(4B)  
SWING THRU.....(2W)  
SINGLE HINGE.....(OW)  
MEN RUN, PROMENADE HOME!

SINGING CALL

HEADS LEAD RIGHT & CIRCLE TO A LINE  
FORWARD AND BACK  
PASS THE OCEAN, WOMEN TRADE  
SET THE NET  
EXTEND THE TAG, RECYCLE  
PASS THRU, TRADE BY  
SWING YOUR CORNER  
PROMENADE.....add 16-beat tag.

# • MOVIN' DOWN THE MAINSTREAM

## U - TURN BACK

This month, I thought we would have some gimmicky fun with U-Turn Back. Even though some of it is not the smoothest dancing, it will provide some fun as the theme for one tip! Also, if you look closely, you may find some nice get-outs for use at other times also.

- FOUR LADIES CHAIN 3/4  
ALLEMANDE LEFT FOR AN ALLEMANDE THAR  
SLIP THE CLUTCH  
U-TURN BACK  
GRAND RIGHT AND LEFT!
- HEADS PASS THRU  
U-TURN BACK  
STAR THRU.....ZB  
RIGHT AND LEFT THRU.....OB-os  
VEER TO THE LEFT  
TAG THE LINE - RIGHT  
WHEEL AND DEAL.....(1/2 B)  
PASS THRU  
U-TURN BACK.....(ZB) AL!
- HEADS PASS THRU  
SEPARATE AROUND ONE TO A LINE.....(1L)  
PASS THRU  
U-TURN BACK.....(2L)  
STAR THRU, CLOVER LEAF  
CENTERS U-TURN BACK.....(3B)  
SWING THRU.....(1W)  
WOMEN U-TURN BACK.....EPL  
PASS THRU, WHEEL AND DEAL &  
CENTERS ROLL AWAY WITH A HALF SASHAY  
CENTERS U-TURN BACK.....(ZB) AL!
- HEADS STAR THRU, CALIFORNIA TWIRL.....ZB  
SAME FOUR ARCH & OTHERS DIVE THRU  
DOUBLE PASS THRU  
LEADERS CALIFORNIA TWIRL.....ZB  
STAR THRU.....CL  
PASS THRU, TAG THE LINE  
LEADERS U-TURN BACK.....(ZB) AL!
- HEADS SQUARE THRU.....ZB  
PASS THRU  
U-TURN BACK.....(1/2 B)  
SWING THRU.....(OW)  
RECYCLE.....OB-os  
VEER TO THE LEFT, COUPLES CIRCULATE  
WOMEN U-TURN BACK.....(OW)

SWING THRU.....(1/2 W)  
SINGLE HINGE.....(2W)  
MEN U-TURN BACK.....(1/2 L)  
STAR THRU, TRADE BY.....OB-os  
CURLIQUE.....(1W)  
SPLIT CIRCULATE DOUBLE  
MEN RUN AND U-TURN BACK.....AL!

- HEAD WOMEN U-TURN BACK  
HEADS SINGLE HINGE, MEN TRADE  
RECYCLE, U-TURN BACK.....ZB-os  
STAR THRU.....RL-os  
PASS THRU, MEN U-TURN BACK  
CENTERS TRADE, LEFT SWING THRU  
WOMEN U-TURN BACK.....(1/2 L)  
STAR THRU, TRADE BY.....(ZB) AL!
- HEADS LEAD TO THE RIGHT, CIRCLE TO A LINE  
PASS THRU  
WOMEN U-TURN BACK.....(2W)  
SPLIT CIRCULATE.....(1W)  
SINGLE HINGE.....(1/2 W)  
MEN TRADE, GRAND RIGHT AND LEFT!
- HEADS LEAD RIGHT, VEER TO THE LEFT  
HALF TAG THE LINE.....(1W)  
SIDES U-TURN BACK  
COUPLES CIRCULATE, MEN RUN  
SIDES U-TURN BACK.....ECL-os  
PASS THE OCEAN.....(OW)  
MEN CIRCULATE & WOMEN U-TURN BACK  
FERRIS WHEEL  
SQUARE THRU 3/4.....(ZB) AL!

Here are some Quickies to end with

- HEADS RIGHT AND LEFT THRU  
SIDES LEAD TO THE RIGHT.....OPB  
VEER TO THE LEFT  
CHAIN DOWN THE LINE  
DIXIE STYLE TO A WAVE  
ALL U-TURN BACK.....(1/2 W)  
GRAND RIGHT AND LEFT!
- HEADS SQUARE THRU.....ZB  
SWING THRU.....(1/2 W)  
MEN TRADE.....(1/2 W)  
ALL U-TURN BACK.....AL!
- WALK AROUND YOUR CORNER  
DO PASO &  
HOLD ON FOR AN ALLEMANDE THAR  
MEN U-TURN BACK  
PROMENADE HOME!

• THE PLUS PROGRAM

TRACK II

Can your dancers do a Track II if they have not done a Double Pass Thru before it? They probably can, but if they are like many that I call for, they will stumble a little at the beginning! The following sequences expand on the plain old vanilla use of Track II without getting too difficult.

- HEADS STAR THRU, DOUBLE PASS THRU  
TRACK II..... (OW)  
 WOMEN TRADE, WOMEN RUN  
 MEN HINGE, FLIP THE DIAMOND..... (OW)  
 FAN THE TOP, RECYCLE..... RL-os  
 STAR THRU  
 VEER TO THE LEFT, FERRIS WHEEL  
 RIGHT AND LEFT THRU, DOUBLE PASS THRU  
TRACK II..... (OW)  
 SCOOT BACK, EXTEND THE TAG  
 GRAND RIGHT AND LEFT!
- HEADS PASS THRU  
 SEPARATE AROUND ONE TO A LINE..... (1L)  
 PASS THRU, TAG THE LINE  
TRACK II..... (OW)  
 FAN THE TOP, GRAND SWING THRU  
 SINGLE HINGE  
 CENTER FOUR WALK AND DODGE &  
 OTHER MEN RUN..... OB  
 PASS THRU, TRADE BY..... (ZB) AL!
- HEADS FAN THE TOP, SWING THRU  
 EXTEND THE TAG..... (3W)  
 SWING THRU..... (1W)  
 SPIN THE TOP, SINGLE HINGE  
 MEN RUN, TRACK II..... (OW)  
 WOMEN TRADE, RECYCLE..... (ZB) AL!
- HEADS SQUARE THRU 3/4  
 SEPARATE AROUND ONE TO A LINE..... (1L)  
 STAR THRU, CALIFORNIA TWIRL  
TRACK II..... (OW)  
 LINEAR CYCLE..... RL  
 PASS THRU  
 WHEEL AND DEAL & SPREAD..... (1L)  
 PASS THRU, TAG THE LINE  
TRACK II..... (OW)  
 RECYCLE..... OB-os  
 DOSADO TO A WAVE  
 WOMEN TRADE, SWING THRU..... (1/2 W)  
 EXTEND THE TAG, GRAND RIGHT AND LEFT!
- HEADS SQUARE THRU..... ZB  
 SIDES CALIFORNIA TWIRL  
TRACK II, EXTEND THE TAG  
 THOSE IN THE WAVE LINEAR CYCLE &  
 OTHERS PARTNER TRADE AND ROLL .... (1/2 L)  
 STAR THRU, TRADE BY..... (ZB) AL!
- HEADS SLIDE THRU, DOUBLE PASS THRU  
 PEEL OFF..... (2L)  
 STAR THRU, TRACK II..... (OW)  
 SWING THRU, MEN RUN  
 TAG THE LINE - IN..... (4L)  
 PASS THRU, WHEEL AND DEAL  
 DOUBLE PASS THRU  
TRACK II..... (4W)  
 SAME SEXES TRADE..... (4W)  
 CENTERS TRADE..... (2W)  
 MEN RUN..... EPL-os  
 PASS THRU, WHEEL AND DEAL  
 DOUBLE PASS THRU  
TRACK II..... (OW)  
 SINGLE HINGE..... (1W)  
 FOLLOW YOUR NEIGHBOR..... AL!
- HEADS LEAD RIGHT..... OPB-os  
 SWING THRU..... (1/2 W)  
 MEN RUN, TAG THE LINE - RIGHT  
 FERRIS WHEEL, DOUBLE PASS THRU  
TRACK II..... (1/2 W)  
 MEN TRADE  
 GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN  
 PING PONG CIRCULATE  
 EXTEND THE TAG..... (OW)  
 WOMEN RUN, FERRIS WHEEL  
 U-TURN BACK, TRACK II..... (OW)  
 WOMEN CAST OFF 3/4 &  
 WOMEN U-TURN BACK  
 DIAMOND CIRCULATE, FLIP THE DIAMOND  
 WOMEN CROSS RUN..... AL!
- HEADS TOUCH 1/4  
 WALK AND DODGE..... OPB-os  
 TOUCH 1/4..... (1W)  
 SPLIT CIRCULATE..... (2W)  
 MEN RUN..... ZL  
 RIGHT AND LEFT THRU..... ZL-os  
 PASS THE OCEAN, SWING THRU  
 MEN RUN, TAG THE LINE - RIGHT  
 FERRIS WHEEL, DOUBLE PASS THRU  
TRACK II..... (1/2 W)  
 GRAND RIGHT AND LEFT!

• FOR THE A1/A2 CALLER

TRANSFER AND (ANYTHING)

The definition of the new A2 call Transfer and (anything) is: from a column, the lead two dancers do their part of a Transfer the Column, the trailing two Circulate once to a box circulate foursome, as they do in a Transfer the Column, and then do the (anything) call. Although this call has been on the C1 list, I frequently have used it to teach Transfer the Column. By first teaching Transfer and (anything) and then giving a name to Transfer and (Cast Off 3/4 & Extend), I am able to break the call into more digestible parts. Here are some sequences for you to work with.

The first two sequences use only A1 calls

- HEADS SQUARE CHAIN THRU.....OPB-os  
PASS IN, TOUCH 1/4, TRIPLE SCOOT  
TRANSFER AND MEN RUN  
SPLIT SQUARE THRU  
CLOVER & PASS OUT .....CB-os  
SQUARE THRU BUT ON THE 3rd HAND...  
BOX THE GNAT, GRAND RIGHT AND LEFT!
- HEADS FAN THE TOP, EXTEND THE TAG  
WOMEN RUN, TAG THE LINE - IN.....(3L)  
TOUCH 1/4  
TRANSFER & WOMEN RIGHT ROLL TO A WAVE  
LOCK IT, CHAIN REACTION, CAST A SHADOW  
WOMEN CIRCULATE, PROMENADE HOME!

The rest of the sequences use A2 calls

- HEADS WHEEL THRU.....OPB-os  
SQUARE CHAIN THRU, PARTNER TRADE.....ZL  
CURLIQUE, TRANSFER AND QUARTER THRU  
EXTEND THE TAG, SWITCH TO A DIAMOND  
6X2 ACEY DEUCEY, CUT THE DIAMOND  
BEND THE LINE, CURLIQUE  
TRANSFER AND SINGLE HINGE  
SLIP AND SWING, EXTEND THE TAG.....(1W)  
SCOOT BACK, SINGLE WHEEL.....(1B)  
STAR THRU, PROMENADE HOME!
- HEADS PASS THRU  
SEPARATE AROUND ONE TO A LINE.....(1L)  
TOUCH 1/4  
TRANSFER AND WALK AND DODGE  
MEN CHASE RIGHT, BOX COUNTER ROTATE 1/4

WALK AND DODGE, STAR THRU  
WOMEN HINGE, CUT THE DIAMOND  
CROSS OVER CIRCULATE, BEND THE LINE.....OL  
TOUCH 1/4

TRANSFER AND WALK AND DODGE  
SEPARATE AROUND ONE TO A LINE.....(1/2 L)  
STAR THRU, TRADE BY.....(ZB) ALI

- HEADS FAN THE TOP, CHAIN REACTION  
MEN RUN, BEND THE LINE .....ZL-os  
TOUCH 1/4  
TRANSFER AND BOX COUNTER ROTATE 1/4  
WALK AND DODGE, ARKY STAR THRU.....(1L)  
CURLIQUE, TRANSFER AND QUARTER THRU  
EXTEND THE TAG, MEN RUN.....EPL  
TOUCH 1/4, TRANSFER AND WOMEN RUN  
STAR THRU.....(4B)  
PASS TO THE CENTER & SIDES ROLL  
GRAND RIGHT AND LEFT!
- HEADS SQUARE THRU, TOUCH 1/4.....(1W)  
WOMEN RUN, TOUCH 1/4  
TRANSFER AND PARTNER TAG.....OCB-os  
SINGLE CIRCLE TO A WAVE & MIX  
TRADE CIRCULATE, RECYCLE.....(1/2 B)  
PASS THRU, GRAND RIGHT AND LEFT!
- HEADS SLIDE THRU, PASS THRU.....ZB-os  
TOUCH 1/4, SPLIT COUNTER ROTATE 1/4  
TRANSFER AND BOX CIRCULATE  
MEN RUN, SPLIT SQUARE THRU 3/4  
EXPLODE AND TOUCH 1/4  
TRANSFER AND CAST OFF 3/4 & EXTEND (!)  
IN ROLL CIRCULATE, MEN RUN  
FERRIS WHEEL, DOUBLE PASS THRU  
HORSE SHOE TURN.....(ZB) ALI
- HEADS PASS THE OCEAN, CHAIN REACTION  
SPLIT COUNTER ROTATE 1/4  
SINGLE FILE CIRCULATE  
TRANSFER AND SCOOT BACK  
MEN RUN, RIGHT AND LEFT THRU  
SQUARE CHAIN THRU .....OB-os  
CURLIQUE, SPLIT COUNTER ROTATE 1/4  
TRANSFER AND BOX COUNTER ROTATE 1/4  
WALK AND DODGE, PASS IN.....(1L)  
PASS IN, PASS THRU .....(ZB) ALI

SINGING CALL

HEADS PASS THE OCEAN, EXTEND THE TAG  
LOCK IT, SINGLE HINGE  
TRANSFER AND QUARTER THRU  
EXTEND THE TAG, ACEY DEUCEY  
MEN CROSS FOLD, SWING YOUR CORNER  
ALLEMANDE LEFT NEW CORNER  
PROMENADE.....add 16-beat tag.

## • SIGHT CALLERS' NOTEBOOK

SIMON SAYS...

I've been thinking about "concepts." Concepts are something that callers in the challenge program use to add difficulty, and therefore interest, to their choreography; but challenge dancing is not the only place where we find "concepts." We first formally find them in the A1 program when we start doing the "As Couples" concept. (The concept basically says, if you are unfamiliar with it, that when the caller says As Couples Scoot Back, for example, the dancers must use the definition of Scoot Back, but instead of applying it to individual dancers, they must apply it to couples, i.e. each couple does the part that an individual would normally do.) At A2 we have the "All Four Couples" concept (although the calls are listed as numerous different All Four Couples movements, it really is a concept), and at C1 we have tandems, blocks, concentrics, phantoms, and the split square thru concept. The further you get into challenge, the more you have to (or get to) deal with concepts.

It struck me, however, that we actually start concepts at Mainstream and Plus. In some cases we teach and use the whole concept, while in other cases, we just teach specific examples of a concept, and then later, in other programs, expand upon the concept and show how some of the calls that we already know fall into more general categories.

Let me give you some examples. In the Mainstream program, the call Sweep 1/4 is actually a concept. It says that you do either this or that, depending on circumstances that are independent of the call. At Plus, (anything) and Roll is the same type of thing.

The Mainstream call Split Circulate is our first introduction to the concept of splitting the square in half and doing a call on each side. At A1, we add split versions of Square Thru and Transfer the Column. At A2 we add Square Chain Thru, and then at C1 Dixie Style to a Wave and some other calls in that family.

In the Plus program, we use Single Circle to a Wave, but do not mention that there is a "Single" concept that will come later (starting at A2 with Single Wheel.) We teach Remake the Thar, not mentioning that other "Remakes" are coming later. The same goes for All Eight Spin the Top and other All Eight calls that come later.

To some extent, even having centers or ends do something and then having the "same pair" do the next call is a concept. The dancers have to go a step beyond the definition and decide who it is that is going to do the call.

Why do we care about this. Well for one thing, concepts are frequently a little more difficult, and we should be aware of what things are difficult and what things are not. In trying to analyze why concepts add difficulty, I've come up with at least one reason and that is that dancers are basically being ask to deal with two things at once. In our previous A1 example of As Couples Scoot Back, the the dancers had to think about working as a couple and at the same time, about doing a Scoot Back.

An interesting side light about using a concept is that when a call is delivered, it is usually given by mentioning the concept and then some call. For example, you might say "As Couples Touch 1/4" or "In Tandem Square Thru." If you were going to use more calls in the same concept, you would have to repeat the concept each time,



Sight Callers Notebook (continued)

e.g. As Couples Walk and Dodge, As Couples Chase Right, Ferris Wheel. Note that the "Ferris Wheel" did not have "As Couples" before it and would therefore be treated like a normal, unmodified call. This reminds me of the game we used to play, many years ago, called Simon Says. Players of the game were not allowed to do anything the leader said unless he/she preceded each command with the words Simon Says. The object was for the leader to try to trick the players into doing the command, even when it was slipped in without saying the proper "Simon says" before it. If the leader is any good, it is easy to get the players to go along with the normal conversational commands and not with the abnormal prefixing of everything with "Simon Says." In dancing, however, dancers seem to adapt very easily to hearing the prefix each time a call is given with one, and if the concept prefix is left off, the dancers very easily slip into doing it normally.

As a gimmick, a number of years ago, I came up with what I thought would be a very easy concept, but to my surprise, it turned out to be very difficult. I called it Double Trouble! It went like this. Whenever I used the concept prefix Double Trouble, the dancers were supposed to do the next call double, AND the call after that, and the one after that, etc. until I told them to do it normal again. In other words, after I said Double Trouble just once, every call after it would have to be done double until I told them they were normal again. To my surprise, unlike when we played Simon Says, most dancers would only do the first call double and forget that the concept was continuing, frequently by the second call. This gimmick was not only a challenge for the dancers, it was a challenge for me too. Just try to come up with choreography that can be used in pairs and not get too "old hat" too quickly.

When dancers first learn how to dance, if they learn concepts where concepts apply, they will have a much easier time dancing DBD and if they eventually get into the Advanced and Challenge programs, they will have a much easier time when they encounter other calls that use the concept. Many dancers, however, never have the need to go on to DBD, Advanced or Challenge, and certainly it is not our prime purpose to prepare them to do so. I believe, however, that we do have an obligation to not teach bad habits to those few who will eventually go on. Besides, we want them to remember their first caller as being wise, wonderful, and insightful, even if he/she is not involved in the programs that they have gravitated to. Some calls are easier to teach as part of a concept, e.g. Spit Circulate and even Remake the Thar. With others, it makes more sense to just teach the call and not mention that the concept part means anything, e.g. Single Circle to a wave. Please (re)consider the pros and cons of the approach that you are taking.

• NEW QUARTERLY SELECTIONS
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Callerlab has just announced new Mainstream and Plus Quarterly Selections. They have both been featured in Choreo Breakdown in recent months. The MSQS for January is Retain Your Lane. See page 1902 of the

August 1987 issue for a definition and some material that uses it.

The Plus QS for February is Cross the Ocean. See page 1912 of the September 1987 issue.

More on both of these calls in the next issue.

What's Happening? (continued)

as other centers U-Turn Back (Centers Cross Back without hands from C2 list) as ends Circulate. (Same as Lines Cross Back Thru from C2 list. Also does not use name "Slant" in same way currently being used.)

TE-CE-O (Chuck Lehman) From facing lines step to a wave (or from a tidal wave or line) center six Cast Off 3/4 and then the lead dancers in the column do a U-Turn Back. The lonesome ends Counter Rotate 1/4 (C1) to end in a quarter tag formation.

TEE OFF (Kip Garvey, California) From general lines with ends facing in opposite directions, ends 2/3 Recycle (C1) as centers do their part of a Cycle and Wheel (A1) to end in T-bones.

TEE OFF YOUR NEIGHBOR Tee Off and

Follow Your Neighbor to a diamond.

TRACK AND LOCATE YOUR NABOR (Jack Berg, Illinois) From a completed double pass thru formation (or column) beaus (or dancers 1 & 2) Transfer the Column (A1). Centers of the other four face in, Extend, and Trade as other two face out and do the leaders part of a Zoom to end in a quarter tag formation.

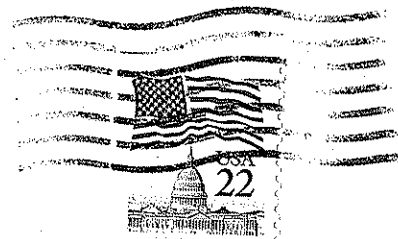
TURN INTO A DIAMOND (Will Bosch) From parallel waves or lines, all face the center of their line, belles U-Turn Back, centers Cast Right 3/4, as ends do two O Circulates (C1).

TURN INTO A LINE As above but omit the Cast 3/4 and the two O Circulates

TURN OUT TO A DIAMOND. COLUMN Same as above but substitute lines all face out for the initial face in.

**CHOREO BREAKDOWN**

176 West Acton Road  
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FIRST CLASS MAIL

# choreo



# BREAKDOWN

DON BECK

176 West Acton Road, Stow, Mass. 01775

Published around the middle of each month

February/March 1988

## CONTENTS THIS MONTH

- ◆ What's Happening? .....Page 1950
- ◆ Doll Shortcut.....Page 1951
- ◆ New Movement
  - Linear Chain to a Line .....Page 1952
- ◆ Movin' Down the Mainstream
  - Separate.....Page 1954
- ◆ Mainstream Quarterly Selection
  - Retain Your Lane.....Page 1955
- ◆ Plus Quarterly Selection
  - Cross the Ocean .....Page 1955
- ◆ For the A1/A2 Caller
  - Diamond Chain Thru.....Page 1956
- ◆ Stepping Stones
  - Linear Cycle.....Page 1957
- ◆ 1988 Callerlab Convention..... Page 1958

## What's Happening?

We have received a number of letters, as well as personal comments at Callerlab, expressing concern that Choreo Breakdown may be turning into a bimonthly publication. This is not going to happen. To the best of our ability, we will publish a newsletter each month. History, unfortunately, has shown that we have not been able to do this consistently, but we have been able to most of the time, and will continue to try our hardest to stay on schedule. Please accept our apology for any inconvenience the double issues may cause, especially to those subscribers who rely on these notes for their regular workshops.

Just a reminder, your subscription fee covers 12 issues, even when it takes 13 or 14 months to get them to

you, and that you will receive a reminder when your renewal is due. Thanks to those of you who have taken the time to comment on how much you enjoy the notes. Choreo Breakdown will continue to feature, as in the past, the latest news from Callerlab, quality choreography, complete listings of new calls, hints on improving your calling, and food for thought. And we really appreciate your continued support.

With this issue, we initiate the use of the new printer that we have acquired for our computer and are sure that you will notice and appreciate the new ease of readability that is now possible.

We have just returned from the Callerlab convention in Reno where we had a wonderful time and enjoyed seeing many old friends and meeting new ones. There is a complete report on Callerlab later in this issue.

Just before the convention, Callerlab announced that the new Advanced Quarterly Selection for March is "(anything) and Cross" and that will be no new Mainstream Quarterly Selection for April. We will work with (anything) and Cross next month, but briefly, it is like Curly Cross, except that the Cross can be done after any call that leaves you in parallel mini-waves. In this issue, we are featuring material on the most recent MSQS (Retain Your Lane) and PQS (Cross the Ocean).

Continuing with the Quarterly Selection update, recent pollings have dropped the following calls: from

What's Happening? (continued)

**MSQS** - Connect Four; from **PQS** - Compress to a Column; and from **AQS** - Cover Up and Open Up the Column. The lists as they now stand are:

**MSQS** Retain Your Lane  
**PQS** Scoot and Relocate  
 Rock the Boat  
 Cross the Ocean  
**AQS** Mini Busy  
 Checkover  
 (anything) and Cross

Because we have been collecting new calls for over two months now, we are forced to list them in smaller print, so let's get to it.

**ABRACADABRA** (Jill Marci) From facing lines, ends Circulate twice and Slide Thru, centers Touch, Mix (A2) and Reverse Explode (C1). When started from normal couples, this ends in an eight chain thru formation; other ending formations are possible depending on the sex of those who Slide Thru.

**BIG DEAL** (George Thompson) From 2-faced lines, Wheel and Deal & Sweep 1/4, Pass Thru, Wheel & Deal, ends in a double pass thru formation. (Name used before, Burleson #3640)

**CASH TO A DIAMOND** (Lee Oliver) From columns, dancers 1 & 3 Circulate 1 1/2 & Spread, dancers 2 and 4 Circulate half and Hinge.

**CHASE INTO A RELOCATE** From lines of 4 facing out, belles U-Turn back to right, all Split Circulate 1 1/2, those in the wave Fan the Top as the others Single File Promenade 1/4 and face in to end in a 1/4 tag formation.

**COUNTERACT** (Mike Jacobs and Tim Scholl) From a column, ends Trade as centers Counter Rotate 1/4, then ends Split Counter Rotate 1/4 as centers Cast Off 1/2 but have leaders moving around trailers and trailers just pivoting in place, to end in waves.

**DEFLECT** From any formation, those designated turn in place, 1/4 turn either left or right depending on their original sex identity; men always turn right and women always turn left.

**DIAMOND BACK** (Richard Dinkel, Arizona) From any formation with ends or outsides (preferably in tandem), ends Zoom 1/2, Hinge, and Spread, centers Trade & Roll and Pass the Ocean, to end in Diamonds. (Name used before, Burleson #3852)

**DIAMOND CROSSFIRE** (Lee Oliver) From a diamond, centers Hinge, ends Cross Fold, all Extend, to end in a box circulate foursome.

**DISCONNECT** From facing couples, belles Veer Right and Fold, all Extend twice (move up one position) to form a RH box circulate foursome.

**DIVIDE THE ALAMO** (Allen Tipton) From an alamo ring, those designated (the heads or sides) Divide (turn backs on each other and walk around the outside), pass one dancer and Star Thru with the next one, others Follow Your Neighbor and Spread, to end in a 1/4 or 3/4 tag formation.

**DOUBLE THE DEAL** (George Thompson) From lines back to back, Wheel and Deal, Centers Pass Thru, Veer Left, Wheel and Deal to end in an eight

chain thru formation.

**EXCHANGE AND REVERSE THE GEARS** (Jack Livingston) From parallel waves, start a Spin Chain and Exchange the Gears but at the point where the leaders would normally turn back and Touch 1/4, have the leaders make a RH Star with the trailing three dancers, turn the star nearly a full turn to form a line, and again pass left shoulders with those in the other line and then have the leaders turn back and Left Touch 1/4 to form parallel LH waves.

**FAN THE PINWHEEL** (Ron Meisl) From parallel waves (or general lines), centers Trade, all Cast Off 3/4, new centers Trade, all Cast Off 3/4.

**HEADLINERS/SIDELINERS** (Leon Eskanazi) This is not a call, but terminology to identify those dancers facing the way the heads/sides do in a static square.

**LOCK THE APEX x/y by v/w** (Ivan Wolfong) From a tidal wave or line, center four Lockit, while others Counter Rotate 1/4 and Hinge, then those in the wave-based triangles Change the Apex x/y by v/w.

**DOUBLE LOCK THE APEX** (Ivan Wolfong) From parallel waves or lines, Lockit, then Lock the Apex.

**MAD SCRAMBLE** (Lloyd Priest) Same name and action as call by Kieth Lethbridge. See Choreo Breakdown page 1647 and Burleson #4160.

**PAGE 44 In, Out, Left or Right** From general columns, ends (or outsides) 1. Partner Tag, 2. Bend the Line, 3. Pass Thru, & 4. face In, Out, Left, or Right; while centers 1. Counter Rotate 1/4, 2. Hinge, 3. Counter Rotate 1/4 (i.e. Lock it), & 4. Single Hinge.

**PAGE (number number)** Since Page 44 has four parts for both the ends and the centers, any number less than four can be substituted for either of the fours in the name to have either ends, centers, or both do just part of the call. The first number is for the ends and the second is for the centers. If the first number is 4, a facing direction must also be given.

**POTPOURRI anything & anything** (Lee Kopman, NY) From parallel lines or waves, centers do two phantom column Circulates and then do the first anything, ends Zing, Press Ahead (C2), and do the second anything.

**QUICK SET** (Jack Berg, Illinois) From parallel general lines with ends facing in, ends Pass In (A1) while centers Hinge, to end in a 1/4 tag formation.

**RAINBOW SPIN** (Jack Berg, Illinois) From parallel lines or waves, each side Cast Off 3/4, new centers Trade while ends U-Turn Back in direction of body flow to end in lines facing out or 2-faced lines respectively.

**REKINDLE THE FIRE** (Lee Oliver) From a box circulate foursome, Trail Off to end in a 2-faced line. (Same as Trail Off on the A2 list!)

(continued on page 1949)

### Doll Shortcut

Here is a shortcut for moving dolls in facing lines through a Pass Thru, Wheel and Deal. In each line, slide each couple toward the center of the line, moving the couple on the right in front of the couple on the left.

**New Movement (Experimental)****LINEAR CHAIN TO A LINE** (Paul McNutt, Alabama)**How To Do It:**

From a right hand wave with men on the ends, Single Hinge, Women Fold, do 3/4 of a Double Pass Thru until the Women meet, Women Turn Thru with each other, Men do a left face U-Turn Back and Courtesy Turn the women coming at them to end in facing couples. (Call may also be started from a right hand 2-faced line with men on the ends or from a 1-faced(!) line with men on the ends. From these formations, the first part is a Partner Hinge.)

**Impressions:**

This call starts like a Linear Cycle and ends like a Ladies Chain. It takes the men a few times to get used to the left face turn, but once they do, everyone seems to like the feel of this call. This one could have a future. Give it a try.

**Choreography:**

<u>From a Wave</u> <b><u>LINEAR CHAIN TO A LINE</u></b> DIXIE STYLE TO A WAVE TRADE THE WAVE	<b><u>ZERO</u></b> (true)
<u>From a Wave</u> RECYCLE STAR THRU	<u>Equivalent to</u> <b><u>LINEAR CHAIN TO A LINE</u></b>
<u>From Facing Couples</u> TOUCH 1/4 WALK AND DODGE PARTNER TRADE	<u>Equivalent to</u> DOSADO TO A WAVE <b><u>LINEAR CHAIN TO A LINE</u></b>
<u>From Facing Couples</u> PASS THE OCEAN <b><u>LINEAR CHAIN TO A LINE</u></b>	<u>Equivalent to</u> LADIES CHAIN
<u>From a Zero Box</u> DOSADO TO A WAVE <b><u>LINEAR CHAIN TO A LINE</u></b> PASS THRU WHEEL AND DEAL CENTERS PASS THRU	<b><u>ZERO</u></b> (true)

LINEAR CHAIN TO A LINE (continued)Sample Routines

- ◆ HEADS PASS THE OCEAN  
WOMEN TRADE  
EXTEND THE TAG .....(0W)  
LINEAR CHAIN TO A LINE ..... ZL  
TOUCH 1/4, COORDINATE  
FERRIS WHEEL  
DOUBLE PASS THRU  
TRACK II .....(0W)  
WOMEN TRADE  
LINEAR CHAIN TO A LINE ..... EOL  
PASS THE OCEAN  
RECYCLE .....(ZB) ALI
- ◆ HEADS PASS THE OCEAN  
EXTEND THE TAG .....(0W)  
LINEAR CHAIN TO A LINE ..... EPL  
PASS THRU  
WHEEL AND DEAL  
DOUBLE PASS THRU  
TRACK II .....(0W)  
WOMEN TRADE  
LINEAR CHAIN TO A LINE ..... RL  
LOAD THE BOAT  
SQUARE THRU 3/4  
TRADE BY .....(ZB) ALI
- ◆ HEADS TOUCH 1/4  
MEN RUN ..... ZB  
SINGLE CIRCLE TO A WAVE ..... (1/2 W)  
MEN TRADE  
SWING THRU .....(0W)  
LINEAR CHAIN TO A LINE ..... EOL  
TOUCH 1/4, COORDINATE  
HALF TAG THE LINE ..... (1W)  
MEN RUN  
CHASE RIGHT .....(2W)  
SINGLE HINGE .....(0W)  
WOMEN TRADE  
LINEAR CHAIN TO A LINE ..... ZL  
FLUTTER WHEEL & SWEEP 1/4  
PASS THRU ..... ALI
- ◆ HEADS SINGLE CIRCLE TO A WAVE  
FAN THE TOP  
EXTEND THE TAG .....(3W)  
SWING THRU .....(1W)  
WOMEN RUN ..... (1/2 W)  
SPIN THE TOP .....(0W)  
LINEAR CHAIN TO A LINE ..... ZL  
DIXIE STYLE TO A WAVE  
MEN CROSS RUN .....(0W)  
WOMEN TRADE  
LINEAR CHAIN TO A LINE ..... ZL  
DIXIE STYLE TO A WAVE  
TRADE THE WAVE .....(0W)  
SWING THRU  
GRAND RIGHT AND LEFT!
- ◆ HEADS SQUARE THRU ..... ZB  
SWING THRU ..... (1/2 W)  
SCOOT BACK .....(0W)  
LINEAR CHAIN TO A LINE ..... CL  
LADIES CHAIN ..... EOL  
LOAD THE BOAT ..... OCB-os  
CURLIQUE .....(1W)  
SPLIT CIRCULATE .....(2W)  
SINGLE HINGE .....(0W)  
WOMEN TRADE .....(0W)  
LINEAR CHAIN TO A LINE ..... CL-os  
LOAD THE BOAT ..... (ZB) ALI
- ◆ HEADS LEAD TO THE RIGHT ..... OPB-os  
VEER TO THE LEFT  
HALF TAG THE LINE .....(1W)  
SINGLE HINGE ..... (1/2 W)  
MEN TRADE  
SWING THRU .....(0W)  
LINEAR CHAIN TO A LINE ..... ZL-os  
GRAND SWING THRU  
SPIN THE TOP .....(0W)  
LINEAR CHAIN TO A LINE ..... RL  
FLUTTER WHEEL ..... EOL-os  
RIGHT AND LEFT THRU ..... EPL  
DIXIE STYLE TO A WAVE  
ALL EIGHT CIRCULATE ..... ALI
- ◆ HEADS PASS THRU  
SEPARATE AROUND ONE TO A LINE .....(1L)  
PASS THRU  
TAG THE LINE  
TRACK II .....(0W)  
LINEAR CHAIN TO A LINE ..... EOL  
PASS THRU  
TAG THE LINE - RIGHT  
CENTERS TRADE  
FERRIS WHEEL  
WOMEN SQUARE THRU 3/4  
LEFT TOUCH 1/4  
TRADE THE WAVE .....(0W)  
LINEAR CHAIN TO A LINE ..... RL-os  
HALF SQUARE THRU  
TRADE BY ..... (ZB) ALI

SINGING CALL

HEADS SQUARE THRU  
DOSADO TO AN OCEAN WAVE  
WOMEN TRADE  
LINEAR CHAIN TO A LINE  
FLUTTER WHEEL  
SWEEP 1/4  
HALF SQUARE THRU  
SWING YOUR CORNER  
PROMENADE.....add 16-beat tag.

# **Movin' Down the Mainstream**

## **SEPARATE**

In today's choreography, we seem to have gotten away from one of the mainstays of the past, i.e. "goal posting." When you call Separate Around One to a Line, everyone knows what to do. When you call Separate Around One Into the Middle, most groups are at a loss. This month we will explore some choreography that could do well as a the theme of a tip or workshop. A quick reminder is all it should take to remind dancers what they are supposed to do.

- ◆ HEADS PASS THRU  
SEPARATE AROUND ONE INTO THE MIDDLE  
 RIGHT AND LEFT THRU  
 SQUARE THRU  
SEPARATE AROUND ONE TO A LINE ..... (1L)  
 STAR THRU  
 DOUBLE PASS THRU  
 LEADERS TRADE ..... (ZB) AL!
- ◆ HEADS SQUARE THRU ..... ZB  
SPLIT 2 AROUND 1 INTO THE MIDDLE  
 RIGHT AND LEFT THRU  
 SQUARE THRU 3/4  
SEPARATE AROUND ONE INTO THE MIDDLE  
 SQUARE THRU 3/4 ..... (ZB) AL!
- ◆ HEADS TURN THRU  
SEPARATE AROUND ONE INTO THE MIDDLE  
 SWING THRU  
 RECYCLE  
 SLIDE THRU  
 CROSS TRAIL THRU  
SEPARATE AROUND ONE INTO THE MIDDLE  
 TURN THRU ..... (ZB) AL!
- ◆ HEADS PASS THE OCEAN  
 SINGLE HINGE  
 WALK AND DODGE  
SEPARATE AROUND ONE TO A LINE ..... (1L)  
 STAR THRU  
 TOUCH 1/4, WALK AND DODGE  
SEPARATE AROUND ONE INTO THE MIDDLE  
 ZOOM  
 SQUARE THRU FIVE HANDS ..... (ZB) AL!
- ◆ HEADS LEAD TO THE RIGHT ..... OPB-os  
 VEER TO THE LEFT  
 TAG THE LINE - IN ..... (4L)  
 PASS THRU, WOMEN FOLD ..... (2B)
- CURLIQUE ..... (OW)  
 WOMEN TRADE, WOMEN RUN  
 FERRIS WHEEL  
 CENTERS STAR THRU  
SEPARATE AROUND ONE INTO THE MIDDLE  
 DOUBLE PASS THRU  
 LEADERS U-TURN BACK ..... (1/2 B)  
 GRAND RIGHT AND LEFT!
- ◆ HEADS TURN THRU  
SEPARATE AROUND 1 INTO THE MIDDLE &  
 SIDES FACE  
 GRAND RIGHT AND LEFT!
- ◆ HEADS LEAD TO THE RIGHT  
 CIRCLE TO A LINE ..... ZL  
 RIGHT AND LEFT THRU ..... ZL-os  
 PASS THRU, WHEEL AND DEAL  
 SQUARE THRU 3/4 ..... OPB-os  
 SPLIT 2, GO AROUND 1 INTO THE MIDDLE  
 PASS THE OCEAN  
 FAN THE TOP  
 SINGLE HINGE  
 PARTNER TAG  
SEPARATE AROUND 2 INTO THE MIDDLE  
 STAR THRU ..... (ZB) AL!
- ◆ HEADS PROMENADE HALF  
 LEAD TO THE RIGHT  
 CIRCLE TO A LINE ..... ZL-os  
 PASS THE OCEAN ..... (OW)  
 SWING THRU ..... (1/2 W)  
 MEN RUN  
 COUPLES CIRCULATE  
 TAG THE LINE - IN ..... (4L)  
 PASS THRU  
 WHEEL AND DEAL  
 STAR THRU  
 PASS THRU  
SEPARATE AROUND 1 INTO MIDDLE ..... AL!
- ◆ HEADS STAR THRU  
 DOUBLE PASS THRU  
 CLOVER LEAF  
 SQUARE THRU 3/4 ..... OB  
SPLIT 2 GO AROUND 1 INTO THE MIDDLE  
 TOUCH 1/4  
 WALK AND DODGE ..... OOB-os  
 TOUCH 1/4 ..... (1W)  
 WALK AND DODGE  
 MEN FOLD  
 STAR THRU  
 COUPLES CIRCULATE  
 MEN RUN & ..... (OW)  
 MEN CIRCULATE &  
 WOMEN TRADE  
 RECYCLE ..... ZB-os  
SPLIT 2 GO AROUND 1 INTO THE MIDDLE  
 CROSS TRAIL THRU TO THE CORNER ..... AL!

**Mainstream Quarterly Selection****RETAIN YOUR LANE**

Here is the Callerlab definition of the current Mainstream Quarterly Selection, Retain Your Lane (John Marshall, Virginia) Starting formation(s): Parallel 2-faced lines or parallel ocean waves. Ends Circulate twice (two positions) as the Centers Hinge. The very Centers Trade to Cast Off 3/4 with the awaiting Ends. Note from the author: "May be used from 3 & 1 lines. In such instances, the Hinge is danced as a 'Partner Hinge'." Ending formation(s): Two-faced lines end in 2-faced lines; ocean waves end in ocean waves.

- ◆ HEADS HALF SQUARE THRU ..... ZB-os  
RIGHT AND LEFT THRU ..... OB  
VEER TO THE LEFT, RETAIN YOUR LANE  
FERRIS WHEEL, SQUARE THRU 3/4 ..... OPB  
SLIDE THRU ..... ERL  
PASS THE OCEAN ..... (OW)  
RETAIN YOUR LANE  
SWING THRU, SINGLE HINGE ..... (2W)  
SPLIT CIRCULATE, MEN RUN ..... AL!
- ◆ HEADS CROSS TRAIL THRU  
SEPARATE AROUND ONE TO A LINE .... RL-os  
RIGHT AND LEFT THRU ..... RL  
DIXIE STYLE TO A WAVE, RETAIN YOUR LANE  
LEFT SWING THRU, MEN CIRCULATE  
WOMEN RUN, FERRIS WHEEL  
SQUARE THRU 3/4 ..... (ZB) AL!
- ◆ HEADS TOUCH 1/4  
WALK AND DODGE ..... OPB-os  
SWING THRU ..... (1/2 W)  
SCOOT BACK ..... (OW)  
RETAIN YOUR LANE ..... (OW)  
SWING THRU ..... (1/2 W)  
MEN RUN, TAG THE LINE - RIGHT  
RETAIN YOUR LANE  
MEN CROSS RUN, BEND THE LINE ..... OL  
PASS THE OCEAN ..... (OW)  
SPIN CHAIN THRU ..... (1/2 W)  
MEN RUN, BEND THE LINE ..... CL-os  
SLIDE THRU ..... (ZB) AL!
- ◆ HEADS CURLIQUE, WOMEN RUN  
PASS THRU ..... (3B)  
DOSADO TO AN OCEAN WAVE ..... (3W)  
RETAIN YOUR LANE ..... (3W)  
CENTERS RUN  
RETAIN YOUR LANE  
HALF TAG THE LINE ..... (1/2 W)  
MEN RUN, FERRIS WHEEL  
DOUBLE PASS THRU  
LEADERS TRADE ..... (ZB) AL!

**Plus Quarterly Selection****CROSS THE OCEAN**

Callerlab's definition for the current Plus QS, Cross the Ocean (Larry Letson,) is: From facing couples (assume normal couples for ease of description, women diagonally pass right shoulders and then face right to become 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 to become centers of the final wave.

- ◆ HEADS PASS THE OCEAN  
EXTEND THE TAG, LINEAR CYCLE ..... RL  
REVERSE FLUTTER WHEEL ..... EPL  
CROSS THE OCEAN ..... (1/2 W)  
TRADE THE WAVE, WOMEN RUN  
FERRIS WHEEL, DIXIE GRAND ..... AL!
- ◆ HEADS CURLIQUE, MEN RUN ..... ZB  
STAR THRU, RIGHT AND LEFT THRU ..... CL-os  
DIXIE STYLE TO A WAVE, MEN TRADE  
MEN RUN, BEND THE LINE ..... (1/2 L)  
(MEN LEAD) CROSS THE OCEAN ..... (OW)  
LINEAR CYCLE ..... CL  
LOAD THE BOAT, PASS TO THE CENTER  
SQUARE THRU 3/4 ..... (ZB) AL!
- The following sequence is more difficult*
- ◆ HEADS SQUARE THRU ..... ZB  
RIGHT AND LEFT THRU ..... OB-os  
DIXIE STYLE TO A WAVE, RECYCLE ..... CL  
CROSS THE OCEAN ..... (1/2 W)  
SPIN CHAIN AND EXCHANGE THE GEARS  
MEN TRADE, SPIN CHAIN THRU &  
MEN CIRCULATE DOUBLE, LINEAR CYCLE  
HALF SQUARE THRU, TRADE BY ..... (ZB) AL!
- ◆ HEADS CROSS THE OCEAN, SWING THRU  
PING PONG CIRCULATE, RECYCLE  
DOUBLE PASS THRU, TRACK II ..... (OW)  
FAN THE TOP, RECYCLE ..... CL-os  
REVERSE FLUTTER WHEEL ..... EPL-os  
CROSS THE OCEAN ..... (1/2 W)  
SPIN THE TOP, LINEAR CYCLE ..... (ZB) AL!
- ◆ ALLEMANDE LEFT, PROMENADE  
HEADS WHEEL AROUND ..... OL  
CROSS THE OCEAN, SCOOT BACK ..... (OW)  
TRADE THE WAVE, EXTEND THE TAG ..... AL!

**SINGING CALL**

HEADS SQUARE THRU, DOSADO  
STAR THRU, RIGHT AND LEFT THRU  
CROSS THE OCEAN  
SPIN THE TOP, RECYCLE  
SLIDE THRU, SWING YOUR CORNER  
PROMENADE ..... add 16-beat tag.



**For the A1/A2 Caller****DIAMOND CHAIN THRU**

This month's feature was recently added to the A2 list. It's definition is, from parallel diamonds, Diamond Circulate, very centers Trade, centers then Cast Off 3/4 with the other diamond centers. Normal diamonds end in 2-faced lines; facing diamonds end in ocean waves.

The first two sequences use only A1 calls

- ◆ HEADS PASS THE OCEAN  
CHAIN REACTION .....(1/2 W)  
MEN RUN, WOMEN HINGE  
DIAMOND CHAIN THRU  
COUPLES CIRCULATE  
MEN HINGE  
DIAMOND CHAIN THRU  
FERRIS WHEEL  
DIXIE GRAND.....AL!
- ◆ HEADS LADIES CHAIN  
SIDES DOUBLE STAR THRU  
SEPARATE AROUND ONE TO A LINE ..ERL-os  
FAN THE TOP ..... (0W)  
WOMEN RUN, MEN QUARTER THRU  
DIAMOND CHAIN THRU  
TURN AND DEAL..... (1/2 B)  
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN  
SWITCH TO A DIAMOND, FLIP THE DIAMOND  
EXTEND THE TAG ..... (0W)  
SWITCH TO A DIAMOND  
DIAMOND CHAIN THRU  
COUPLES CIRCULATE BUT...  
WOMEN GO ONCE AND A HALF  
HOUR GLASS CIRCULATE  
6X2 ACEY DEUCEY  
THOSE IN THE DIAMOND FLIP THE DIAMOND  
6X2 ACEY DEUCEY  
DIAMOND CHAIN THRU  
COUPLES CIRCULATE  
TURN AND DEAL.....RB  
PASS THRU.....AL!
- ◆ HEADS FLUTTER WHEEL  
SIDE LADIES CHAIN  
HEADS PASS OUT.....(3B)  
PASS AND ROLL ..... (0W)  
ACEY DEUCEY, WOMEN RUN  
MEN HINGE, DIAMOND CIRCULATE  
VERY CENTER WOMEN TRADE  
DIAMOND CHAIN THRU  
TRADE CIRCULATE  
WOMEN LEFT QUARTER THRU  
DIAMOND CHAIN THRU  
PROMENADE HOME!
- ◆ HEADS WHEEL THRU.....OPB-os  
SINGLE CIRCLE TO A WAVE..... (1/2 W)  
SLIP & SWING.....(0W)  
MOTIVATE.....(2W)  
SINGLE HINGE &.....(0W)  
WOMEN CAST OFF 3/4  
WOMEN SLIP & SWING  
DIAMOND CHAIN THRU.....AL!
- ◆ HEADS PASS THE OCEAN  
CHAIN REACTION..... (1/2 W)  
MEN RUN  
WOMEN WALK AND DODGE  
WOMEN RUN, MEN CROSS RUN  
WOMEN PASS THE OCEAN  
6X2 ACEY DEUCEY  
DIAMOND CHAIN THRU & MIX  
COUPLES CIRCULATE  
CENTERS WALK AND DODGE  
CYCLE AND WHEEL ..... (1B)  
STAR THRU  
COUPLES CIRCULATE, SLIP  
PROMENADE HOME!
- ◆ HEADS PASS THE OCEAN  
CHAIN REACTION & MIX  
IN ROLL CIRCULATE  
CENTERS QUARTER THRU  
DIAMOND CHAIN THRU.....(2W)  
MEN RUN..... ERL-os  
SPIN THE TOP ..... (1/2 W)  
GRAND RIGHT AND LEFT!
- ◆ HEADS SQUARE THRU ..... ZB  
PASS AND ROLL YOUR NEIGHBOR AND  
SPREAD.....(1W)  
QUARTER THRU  
MEN RUN, WOMEN HINGE  
DIAMOND CHAIN THRU &  
WOMEN CIRCULATE  
FERRIS WHEEL  
SWING THRU, RECYCLE  
TRIPLE STAR THRU  
STEP AND SLIDE  
LEADERS U-TURN BACK.....(ZB) AL!

**SINGING CALL**

HEADS SQUARE CHAIN THRU  
DOSADO  
RIGHT AND LEFT THRU  
VEER TO THE LEFT  
WOMEN QUARTER THRU  
DIAMOND CHAIN THRU  
TURN AND DEAL  
PASS THRU  
SWING YOUR CORNER  
PROMENADE.....add 16-beat tag.

## Stepping Stones

### LINEAR CYCLE

This month we look at the Plus call Linear Cycle. Although aimed at the Mainstream caller, there is some information that will surely benefit the Plus and Advanced caller also.

**LINEAR CYCLE:** (Callerlab Definition) (from waves only for the Plus Program) - Starting Formation - Parallel ocean waves or four (4) dancer waves to be either right or left-handed. (For programs other than Plus, allowable formations include any formation in which the end and adjacent center can single or partner hinge.)

This is a three part call. Part 1. The ends and adjacent centers Hinge. Part 2. Those facing out Fold behind those facing in and all dancers will then move forward in a Double Pass Thru action. Part 3. If the Hinge is right-handed, Peel right; if the Hinge is left-handed, Peel left to end as facing couples.

From a right-hand Hinge, all will pass right shoulders. From a left-hand Hinge, all will pass left shoulders. An added note just for information from beyond the Plus Program -- From any inverted lines or some three in one lines, the passing rule shall prevail. (Not applicable in the Plus Program.)

**Starting Formations and Arrangements:** The "standard" starting formation/arrangement that has evolved for this call is parallel right-hand ocean waves with men on the ends. Most Plus groups can handle this quite easily but struggle a little from other formations. Other formations suggested for use at Plus are parallel right-hand waves with women on the ends, with one man and one women on the ends, left-hand waves with the various sex arrangements that are possible, and any waves, including RH with men on the ends if they are end to end.

Beyond Plus, the call can be done from any general line of four dancers. The easiest next step is to start from RH 2-faced lines with men on the ends (or OF, i.e. regular couples). The next easiest is lines facing out with men on the ends, then lines facing in with men on the ends (3L). These last three, like the "standard" one, have the women folding behind the men, and end in regular couples. The thing that makes them more difficult is that the Hinge is a Partner Hinge instead

of a Single Hinge.

The most difficult starting formations are inverted lines and 3X1 lines where those in the mini wave half of the line have left hands joined. These are difficult because there is no natural offset after the Fold, making the Double Pass Thru awkward. The rule says that in these cases, dancers should pass right shoulders, but smooth dancing says that these should be avoided altogether.

No matter what the starting formation, the call always ends in facing couples. When the starting general lines are parallel, the ending formation is parallel lines. If the starting formation is end to end lines (or a grand line), it ends in an eight chain thru formation (or box). A LH wave is the only starting formation that has a left shoulder Double Pass Thru and Peel to the Left, all others are right-handed.

**Teaching Tips:** The first trouble spot normally occurs after the Fold, when the leader (especially if it is a woman after you have had the men lead for a while) has a tendency to want to turn beyond their initial Hinge and work off to their right somewhere. Before they start, tell them that they are working with the other people in their wave, and after the fold, remind them to walk straight ahead for the Double Pass Thru. A simplified way of teaching the Peel to the Right, at least at the beginning, is to have them "face right and Bend the Line." Although the call, from waves, is almost identical to Recycle & Sweep 1/4, do not teach it this way (or even point it out to the dancers) because it really dances very differently this way!

**Body Flow:** Most calls that leave you in waves set up a Linear Cycle quite nicely although ones that end with the centers trading are a little nicer. After the call, most facing couple calls flow well except ones that start with the belles (woman's position) leading, e.g. Flutter Wheel, Ladies Chain, and Dixie Style to an Ocean Wave. Especially nice are calls that start with the beaux leading such

### 1988 Callerlab Convention

Once again, the Callerlab convention has come and gone. Gail and I had a wonderful visit to Reno, as well as to the Tahoe area (with a visit to Bill Peters' new home) and the San Francisco area (which included calling for the Stanford Quads.) Here is an attempt to relate to you the more relevant things that were discussed and decided at the convention.

As you probably remember, this was the year that ended the freeze of the Mainstream list. Many items were discussed for possible deletion. The following changes were actually made. Calls dropped were **Split the Ring** (this is #11b on the list, i.e. Split Family, Ring [one couple]. How many of you actually know what this is?), **Centers Out** (an obvious extension that is rarely used in most places), **Curlique** (many women do not like this movement; unfortunately, many do, and these will now be deprived of this dance movement.) and **Partner Hinge** (those few groups who could dance this smoothly before can probably just as smoothly respond to Partner Half Tag!). As of now, none of these calls have been added to any of the other lists. **Chain Down the Line** was added to the MS list.

MS calls that came close to being dropped, were Divide, and standard Half Sashay. Extend the Tag was almost added. It was proposed that the list be frozen for an additional four years, but this was defeated.

There was one change to the Plus list; **Triple Trade** was dropped. In addition, the name of Extend the Tag was changed to Extend.

The "25 week learn to dance the best of Plus" program was again discussed. A new approach to having its implementation better understood, was proposed, but eventually it was decided that it had failed the one year trial period, and it was dropped from further consideration. The "Mainstream bold faced/italicized list" suffered the same fate. The Mainstream list will of course still have some calls italicized and include the note "Calls

in italics may be deferred until later."

Here is a summary of the list changes discussed above.

#### Deleted from Mainstream

Split the Ring

Centers Out

Curlique

Partner Hinge

#### Added to Mainstream

Chain Down the Line

#### Deleted from Plus

Triple Trade

The timing committee finished work on five remaining Advanced calls and the adoption of the timing list for the Advanced calls was approved.

The following awards were given:

The Small World Award for attendees coming from overseas for the first time went to Don and Naomi Karr from the Marshall Islands, Rod Bradish from Japan, and Don and Shirley Helliwell from New Zealand.

A new award, the Special Recognition Award, was presented to Norm Merrbach and posthumously to former note service editors Jay King and Will Orlich. (I feel a special sense of warmth and gratitude that Jay received this award for his work in training callers through his notes, books, and tapes. Jay was author of the book Fundamentals of Calling, the book that made me aware that choreography was more than just memorizing; that, in fact, there was actually a science to it. He was one of my early teachers and he was a friend.)

Bob Osgood awarded the Chairman's Award to Herb Egender. A Milestone Award, Callerlab's highest award, was given to Bruce Johnson.

As you may be aware, Herb Egender retired from the position of Assistant Executive Secretary (and was just elected to the Board of Governors). His replacement was selected from several excellent candidates, and is George White.

The Chairman of the Board of Governors for this coming year will be Darryll McMillian.

It was announced that plans for the proposed overseas Mini-Lab in Australia in June 1990, are going well.

## CHOREO BREAKDOWN

February/March 1988

### What's Happening? (continued)

**SETTLE DOWN** From a column or parallel waves, each side Reset 1/2 (C3), now centers Reset 1/2 and Counter Rotate 1/4 (C1) to end in 2-faced lines or a column respectively.

**SPLIT PING PONG CIRCULATE** (Larry Cole) Same name and action as Burleson #4095.

**TONEDOWN** From parallel waves, leaders Extend, Divide, and Pass In (A1), trailers Scatter Circulate (C3), Explode, and As Couples Extend.

**TRADE THE THAR** (Jack Berg, Illinois) From a thar, designated dancers Trade the Wave as others Trade and Roll twice (i.e. U-Turn Back in direction of body flow.)

**WALK CAST AND ROLL** (Johnnie Beard, Texas) From columns, all walk straight ahead until dancers 3 and 4 of each column meet, these four Cast Off 3/4, the #1 dancers face left and turn 3/4, the #2 dancers face right and turn 3/4, to end in a tidal wave.

**WHEEL CHAIN THRU** (Ivan Wolfong) From static square or in-T-bones, designated dancers or centers Wheel Thru (A1), Touch, Swing (A2), and centers Cast Left 3/4. (Name used before, Burleson #479)

**WHEEL FAN CHAIN THRU** From static square or in-T-bones, designated dancers or centers Wheel Fan Thru (C1), Left Touch, Swing, centers Cast Off 3/4.

**WHEEL FAN AND CROSS CHAIN THRU** From static square or in-T-bones, designated dancers or centers Wheel Fan and Cross Thru (C2), Left Touch, Swing, centers Cast Off 3/4.

**ZIP AROUND** From side by side tandems, beaus Zoom and belles U-Turn Back.

### Stepping Stones (continued)

as Reverse Flutter Wheel. Following Linear Cycle with a Sweep 1/4 would result in circling to the left (except from LH waves) but this is approaching overflow. Following with & Roll leaves you in a LH box circulate foursome (except from LH waves) but this is fairly difficult.

**Basic Choreography:** From the "standard" wave, the dancers end in regular facing couples, parallel waves end in facing lines, a tidal wave ends in an eight chain thru formation. From a "standard" wave, Linear Cycle = Recycle & Sweep 1/4 = Right and Left Thru, Star Thru. From facing couples (any sex arrangement) Pass the Ocean, Linear Cycle = Zero. Mental image callers will find that Linear Cycle is an "O."

### Singing Call Figure:

Heads Square Thru  
Dosado to a Wave, Women Trade  
Linear Cycle, Reverse Flutter Wheel  
Slide Thru, Swing your Corner  
Promenade.....add 16 beat tag.

## CHOREO BREAKDOWN

176 West Acton Road  
Stow, MA 01775



Jim Mayo  
79 Washpond Road  
Hampstead NH 03841

### FIRST CLASS MAIL

# choreo



# BREAKDOWN

DON BECK

176 West Acton Road, Stow, Mass. 01775

Published around the middle of each month

April 1988

## CONTENTS THIS MONTH

- ◆ What's Happening? .....Page 1960
- ◆ New on the Book Shelf .....Page 1961
- ◆ New Movement
  - Zip to a Diamond.....Page 1962
- ◆ Movin' Down the Mainstream
  - Pass the Ocean.....Page 1964
- ◆ The Plus Program
  - Triple Scoot .....Page 1965
- ◆ Advanced Quarterly Selection
  - (anything) and Cross.....Page 1966
- ◆ Index
  - April 1987 to March 1988....Page 1967
- ◆ Sight Callers' Notebook ..... Page 1968

## What's Happening?

As mentioned last month, there is no new Mainstream Quarterly Selection for April. In addition, the Plus QS committee has announced that there is no new Plus QS for May.

The following changes were made in the Advanced committee meeting at Callerlab. These were not publicized very well, so after hearing conflicting reports of what was done, I called John Sybalsky, chairman of the Advanced committee, and found out the following: Mini Busy was dropped as an AQS and not added to A1 or A2. Grand 1/4 (and 3/4) Thru are now A1. Transfer and (anything) and Diamond Chain Thru are now A2.

Here is the current QS list:

MSQS	Retain Your Lane
PQS	Scoot and Relocate
	Rock the Boat
	Cross the Ocean
AQS	Checkover
	(anything) and Cross

This month we are featuring the latest AQS, (anything) and Cross. The experimental are featuring is Zip to a Diamond. Advanced callers who choose to work with Zip to a Diamond will also find that Zip to an Hourglass is an obvious extension. If you want more experimentals to work with this month, you should also take a closer look at Automate and Clover Wheel. Challenge callers looking for a new, very interesting, but difficult concept should look at Rewind (anything). Eric has written a six page write up on the rewind concept, including examples, that I am sure he would be willing to send you. If interested, let me know, and I will pass your name on to him.

Here are the calls we reviewed.

**AUTOMATE** (Jack Berg, Illinois) From parallel waves, ends 1/2 Circulate, as centers Hinge and then very centers Hinge, now the 2-faced line does a Crossfire as others Cast Off 3/4, to end in a column.

**CHASE AND CROSS** From a parallel miniwaves, leaders Box Circulate double as others cross on a diagonal to end as couples back to back.

**CLOVER WHEEL** (Phil Kozlowski, Indiana) From a completed double pass thru formation, beaux do a Centers Out, Wheel and Deal, while Belles Cloverleaf, Extend twice to LH miniwaves, and face right, to end in an eight chain thru formation.

What's Happening? (continued)

**CREATE A COLUMN** From any appropriate formation, centers do two phantom column Circulates; ends, if in an "O" formation, do two "O" Circulates; if in a butterfly formation, do two Butterfly Circulates.

**EMULATE (anything)** (Dave Hodson) From any formation, without moving from the spots they are on and without doing the (anything) call, each dancer turns, if necessary, to face in the direction that they would be facing if they had done the (anything) call.

**ESKIMO SLIDE** (Jack Lasry, Florida) From waves, the ends and adjacent centers will Slide face to face or if the centers are designated, from a wave or 2-faced lines, the centers do the same action. (Same as A2 calls Slide for ends and Slither for centers.)

**GRAND TOURE** (Jack Berg, Illinois) From a static square, heads face, do the ends part of a Load the Boat but pass four shoulders instead of three before facing in and then step forward; at the same time, sides Square Thru, step ahead and face in. Repeat the action three more times to return to home. (Similar name used before, i.e. Grand Tour, Burleson #3610)

**Ladies LEAD THE WAY 1/4, 1/2** (Jack Berg) From static set, women Lead Right to face their corners, Star Thru, all Promenade indicated number of quarters and face in as couples.

**Men LEAD THE WAY** Same as above except men Lead Left and Wrong Way Promenade.

**PANIC** (Bill McCarty) From a quarter tag, all U-Turn Back, outsides Cloverleaf and un-Pair Off. Centers Single Hinge & Roll & Touch to end in another quarter tag.

**PASS AND ROLL AND WEAVE** (Jack Lasry, Florida) From an eight chain thru formation, Pass Thru, centers Turn Thru as outsiders Right Roll to face back in, now all Pass Thru again and new centers Left Touch 1/4 as outsiders face right to form a right hand wave. (Not the same as (Pass and Roll) & Weave, but similar to step to a wave & Scoot and Weave.)

**RESOLVE TO A WAVE** From a completed double pass thru, trade by, or 3/4 box formation, outsiders face right, promenade 1/4 and face in, as centers Hinge, very centers Trade, all Extend to form parallel waves.

**REWIND (anything)** (Eric Brosius, Massachusetts) This concept defines a new call based on the "anything" call. Action is to walk forward, retracing the foot steps of dancers who would have danced the "anything" call, starting where they would have ended, but facing in the opposite direction, and ending where they would have started, but again facing in opposite direction. This necessitates passing the opposite shoulder if shoulders were passed and using the opposite hand if hands were used.

**UNCOVER** (Cliff Long) From a double pass thru formation, outsides Divide and Touch

1/4, centers Pass the Ocean, wave centers Extend as wave ends Press Out (C2) to form 3X1 lines, now all Cycle and Wheel (A1).

**UNRAVEL** (Lee Kopman, New York) From parallel waves, ends Split Counter Rotate 1/4, column Circulate double, and Peel Off; centers Split Counter Rotate 1/2 and Roll and Veer to end in facing lines.

**WHEEL TO A DIAMOND** (Dick DeMeritt) From parallel 2-faced lines, those facing out Wheel and Deal as those facing in half Circulate and very centers Hinge to end in a quarter diamond formation.

**ZIP TO AN HOURGLASS** (Dick Han, Indiana) From a wave, ends Trade to become points of an hourglass, centers Fold and start to follow the ends (as in Recycle) but move along an Hourglass Circulate path to become centers of the final hourglass formation.

**ZOOM-A ZING-THRU** (Ivan Wilfong) From tandem couples, leaders Zoom, while trailers Zing and Pass Out.

### New on the Book Shelf

I recently received a copy of Bill Davis' and John Sybalsky's new book, **The Big Five**. They have subtitled it Dictionary and Square Dance Manual (MS thru C2). It is divided into sections which include An Entry-Level Program based on frequency counts, Dancer Formations and Sex Arrangements (summarizing the Callerlab notations), Naming Positions within Formations, Formation Management, and a C3 List.

The main section is a dictionary of definitions of calls. Calls are listed by program, MS to C2, and alphabetically within each program (a feature that I wish Callerlab would also adopt.) Definitions are Callerlab definitions where available. (Higher levels are not yet finished.) (Bill and John were/are both heavily involved in the Callerlab definitions committees.) A valuable addition to this section is that it is heavily supplemented with diagrams and tips for teaching, unusual vs normal uses, potential difficulties, flow considerations, etc.

I have found it useful as a handy reference book, but it could also be a great learning aid for newer callers (or callers moving to a new program.) It is available for \$9.95 from: Bill Davis, 1359 Belleville, Sunnyvale, CA 94087.

**New Movement (Experimental)****ZIP TO A DIAMOND** (Dick Han, Indiana)

**How To Do It:** From a wave, ends Trade to become points of a diamond, centers Fold and follow the ends (as in Recycle) but stop half way when they meet each other to become centers of the final diamond.

**Impressions:** This call creates diamonds, quickly and easily, from regular waves and will fit nicely into your Plus and A1 programs. My workshop dancers found it easy to remember and enjoyable to dance. It is nice to find new(?) ways to get into diamonds.

In researching this call, as I do with all new calls I feature, I tried to be sure it is not just a reinvention of an old one. This one turned out to be an adventure. Only read on if you like adventures! I quickly realized that the foot steps followed, when dancing this call, are identical to dancing Switch to a Diamond (A2) followed by Diamond Circulate but the action dances much more smoothly! With the help of subscriber Clark Baker, I then found that the C4 call Flip to a Diamond (published in 1977, Burleson #4342) and the older call Flip into a Diamond (published in 1976, Burleson #2475) are exactly the same as Zip to a Diamond. At this point, I still wanted to feature it, because it is nice and is appropriate for the Plus program, but I figured the original name should probably be used. I planned to call the author to see what he thought, but before I did, further research showed that Dick Han was also the author of the original call! The plot thickens.

When I did call Dick, he said I was the first one to find him out! He has changed the name to one he felt was a little zipplier, and republished it, so that some Plus and A1 groups might be able to enjoy the call that was originally written before most people knew what diamonds were. I agree with Dick, that it deserves another chance, so here it is, with its new name. What do you think?

**Choreography:**

<u>From a Wave</u> <u>ZIP TO A DIAMOND</u> DIAMOND CIRCULATE FLIP THE DIAMOND CENTERS TRADE	<u>ZERO</u> (true)
<u>From a Wave</u> <u>ZIP TO A DIAMOND</u> FLIP THE DIAMOND	<u>HALF ZERO</u>
<u>From Facing Couples</u> SWING THRU <u>ZIP TO A DIAMOND</u> FLIP THE DIAMOND RECYCLE	<u>Equivalent to</u> RIGHT AND LEFT THRU



ZIP TO A DIAMOND (continued)Sample Routines (using Plus calls)

- ◆ HEADS SQUARE THRU .....ZB  
SLIDE THRU .....CL  
PASS THE OCEAN ..... (0W)  
ZIP TO A DIAMOND, DIAMOND CIRCULATE  
FLIP THE DIAMOND ..... (0W)  
FAN THE TOP, GRAND SWING THRU  
SINGLE HINGE, MEN RUN ..... CB-os  
SQUARE THRU 3/4 ..... AL!
  - ◆ HEADS PASS THRU  
PARTNER TRADE AND ROLL  
DOUBLE PASS THRU  
LEADERS U-TURN BACK ..... OB  
SWING THRU ..... (1/2 W)  
ZIP TO A DIAMOND  
FLIP THE DIAMOND ..... (0W)  
WOMEN CROSS RUN  
ALL EIGHT CIRCULATE ..... AL!
  - ◆ HEADS STAR THRU, DOUBLE PASS THRU  
TRACK II ..... (0W)  
ZIP TO A DIAMOND AND MEN ROLL  
WOMEN SWING THRU  
EXTEND ..... (1W)  
ENDS CIRCULATE ..... (4W)  
SPLIT CIRCULATE, SCOOT BACK ..... (0W)  
TRADE THE WAVE ..... AL!
  - ◆ HEADS PASS THE OCEAN  
ZIP TO A DIAMOND  
FLIP THE DIAMOND, EXTEND ..... (3W)  
ZIP TO A DIAMOND  
VERY CENTER MEN TRADE  
DIAMOND CIRCULATE  
FLIP THE DIAMOND ..... (1W)  
WALK AND DODGE, CHASE RIGHT ..... (2W)  
SPLIT CIRCULATE, SINGLE HINGE ..... (1/2 W)  
GRAND RIGHT AND LEFT!
  - ◆ HEADS BOX THE GNAT, PASS THRU  
SEPARATE AROUND ONE TO A LINE ..... CL  
PASS THE OCEAN ..... (0W)  
ZIP TO A DIAMOND  
DIAMOND CIRCULATE  
FLIP THE DIAMOND, WOMEN TRADE  
ZIP TO A DIAMOND  
FLIP THE DIAMOND ..... (1/2 W)  
EXTEND, GRAND RIGHT AND LEFT!
  - ◆ HEADS FLUTTER WHEEL &, SWEEP 1/4  
CALIFORNIA TWIRL ..... ZB-os  
STAR THRU ..... RL-os  
RIGHT AND LEFT THRU ..... RL  
DIXIE STYLE TO A WAVE, MEN TRADE  
ZIP TO A DIAMOND, FLIP THE DIAMOND  
TRADE THE WAVE ..... (1/2 W)  
ZIP TO A DIAMOND  
MEN ZIP TO A DIAMOND  
MEN FLIP THE DIAMOND  
ALL DIAMOND CIRCULATE  
FLIP THE DIAMOND ..... (1/2 W)  
SWING THRU, RECYCLE ..... (ZB) AL!
- The following 3 sequences are by the author
- ◆ HEADS TOUCH 1/4  
WALK AND DODGE ..... OPB-os  
PASS THE OCEAN, RECYCLE ..... ZL  
PASS THE OCEAN ..... (0W)  
ZIP TO A DIAMOND  
FLIP THE DIAMOND ..... (1/2 W)  
GRAND RIGHT AND LEFT!
  - ◆ HEADS TOUCH 1/4, WOMEN RUN  
PASS THRU ..... (3B)  
SWING THRU ..... (1W)  
ZIP TO A DIAMOND, DIAMOND CIRCULATE  
THOSE IN THE WAVE SWING THRU &  
OTHERS FACE IN, EXTEND ..... (1/2 W)  
GRAND RIGHT AND LEFT!
  - ◆ HEADS RIGHT AND LEFT THRU  
STAR THRU, DOUBLE PASS THRU  
TRACK II ..... (0W)  
WOMEN TRADE, TRADE THE WAVE  
ZIP TO A DIAMOND, DIAMOND CIRCULATE  
FLIP THE DIAMOND ..... AL.

SINGING CALL

HEADS SQUARE THRU  
SINGLE CIRCLE TO A WAVE  
MEN TRADE, SWING THRU  
ZIP TO A DIAMOND  
FLIP THE DIAMOND  
SINGLE HINGE, MEN RUN  
SQUARE THRU 3/4  
SWING YOUR CORNER  
PROMENADE ..... add 16-beat tag.



### Movin' Down the Mainstream

#### PASS THE OCEAN

This month we are featuring Pass the Ocean and are including sequences that use it from sex arrangements and formations other than regular ones. Some interesting choreography can be set up when we venture away from the "standard" usage of this nice call.

- ◆ HEADS PASS THE OCEAN, RECYCLE  
 PASS THRU ..... OPB  
 SLIDE THRU ..... ECL  
PASS THE OCEAN, RECYCLE ..... RB  
 PASS THRU ..... AL!
- ◆ HEADS SQUARE THRU ..... ZB  
 RIGHT AND LEFT THRU ..... OB-os  
PASS THE OCEAN  
 WOMEN TRADE & VERY CENTER MEN  
 TRADE  
 SINGLE HINGE  
 ALL CIRCULATE, MEN RUN ..... (ZB) AL!
- ◆ HEADS STAR THRU, DOUBLE PASS THRU  
 PEEL OFF ..... (2L)  
PASS THE OCEAN ..... (4W)  
 SWING THRU ..... (2W)  
 WALK AND DODGE, PARTNER TRADE (1/2 L)  
PASS THE OCEAN ..... (1/2 W)  
 SPIN THE TOP, RECYCLE ..... (CL)  
 REVERSE FLUTTER ..... (EOL)  
PASS THE OCEAN, RECYCLE ..... (ZB) AL!
- ◆ HEADS PASS THRU  
 SEPARATE AROUND ONE TO A LINE ..... (1L)  
PASS THE OCEAN, CENTERS TRADE... (1W)  
 SPLIT CIRCULATE, MEN RUN ..... CL-os  
 SLIDE THRU ..... (ZB) AL!
- ◆ HEADS PASS THE OCEAN  
 SPIN THE TOP, PASS THRU  
 SEPARATE AROUND 1 TO A LINE ..... ECL-os  
PASS THE OCEAN ..... (0W)  
 SPIN THE TOP, PASS THRU  
 TAG THE LINE - IN ..... OL-os  
PASS THE OCEAN ..... (0W)  
 SCOOT BACK ..... (1/2 W)  
 ALL EIGHT CIRCULATE  
 GRAND RIGHT AND LEFT!
- ◆ HEADS STAR THRU, PASS THE OCEAN  
 WOMEN TRADE, SINGLE HINGE  
 WALK AND DODGE ..... ZB  
 SWING THRU, MEN RUN  
 TAG THE LINE - IN ..... (4L)  
PASS THE OCEAN ..... (2W)  
 MEN RUN ..... EPL-os  
 PASS THRU, WHEEL AND DEAL  
 RIGHT AND LEFT THRU, PASS THE OCEAN  
 WOMEN TRADE, SINGLE HINGE  
 WALK AND DODGE ..... (ZB) AL!
- ◆ HEADS LEAD TO THE RIGHT ..... OPB-os  
 VEER TO THE LEFT, TAG THE LINE - IN ... (4L)  
PASS THE OCEAN ..... (2W)  
 SINGLE HINGE ..... (0W)  
 FAN THE TOP, RECYCLE ..... ZL  
 RIGHT AND LEFT THRU ..... ZL-os  
 PASS THRU, TAG THE LINE  
 CENTERS IN, CAST OFF 3/4 ..... (1/2 L)  
PASS THE OCEAN  
 GRAND RIGHT AND LEFT!
- ◆ HEADS LEAD TO THE RIGHT ..... OPB-os  
 VEER TO THE LEFT  
 TAG THE LINE - RIGHT  
 COUPLES CIRCULATE (OPTIONAL)  
 WHEEL AND DEAL ..... (1/2 B)  
PASS THE OCEAN  
 SPIN THE TOP ..... (0W)  
 SWING THRU ..... (1/2 W)  
 MEN TRADE, GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THRU  
 SEPARATE AROUND ONE TO A LINE ..... (1L)  
PASS THE OCEAN ..... (3W)  
 SCOOT BACK ..... (3W)  
 CENTERS TRADE ..... (1W)  
 SWING THRU ..... (4W)  
 CENTERS RUN, BEND THE LINE ..... (1L)  
 CENTERS PASS THE OCEAN &  
 FAN THE TOP &  
 OTHERS TOUCH 1/4  
 CENTERS SINGLE HINGE  
 ALL EIGHT CIRCULATE  
 SAME SEXES TRADE  
 ALL EIGHT CIRCULATE  
 MEN RUN  
 CENTERS PASS THE OCEAN  
 RECYCLE  
 REVERSE FLUTTER & SWEEP 1/4  
 PASS THRU ..... (ZB) AL!

### The Plus Program

#### TRIPLE SCOOT

At first it may appear that there is not much variety that one can get with Triple Scoot because it can only be done from columns, but by changing the sex arrangement and the handedness, you can change the feel of the call quite a bit. Even without variety, it adds a nice break to the feel of column choreography.

In writing this, I can't help but think of the author of this call, Frannie Heinz. Frannie pass away a few months ago. He was originally from Massachusetts, but had been living in Florida for a number of years. Frannie was a wonderful entertainer, and is very much missed by those who had the privilege of having dancing to him.

- ◆ HEADS PASS THE OCEAN, EXTEND..... (0W)  
 LINEAR CYCLE.....RL  
 TOUCH 1/4, TRIPLE SCOOT  
 MEN RUN.....ZB-os  
 PASS THRU, TRADE BY.....OB-os  
 SLIDE THRU.....CL-os  
 TOUCH 1/4, TRIPLE SCOOT  
 MEN RUN.....(ZB) AL!
  
  - ◆ HEADS SPIN THE TOP, EXTEND..... (3W)  
 SPIN THE TOP, SINGLE HINGE  
TRIPLE SCOOT  
 SINGLE HINGE, FAN THE TOP..... (4W)  
 SWING THRU..... (2W)  
 MEN RUN.....ZL-os  
 CROSS TRAIL THRU.....AL!
  
  - ◆ HEADS HALF SQUARE THRU.....ZB-os  
 SPLIT TWO AROUND ONE TO A LINE...(1/2 L)  
 TOUCH 1/4  
TRIPLE SCOOT  
 COORDINATE, COUPLES CIRCULATE  
 WOMEN HINGE, DIAMOND CIRCULATE  
 FLIP THE DIAMOND..... (0W)  
 FAN THE TOP, SINGLE HINGE  
TRIPLE SCOOT, MEN RUN..... OPB  
 SINGLE CIRCLE TO A WAVE  
 WOMEN CROSS FOLD  
 GRAND RIGHT AND LEFT!
  
  - ◆ HEADS SQUARE THRU.....ZB  
 RIGHT AND LEFT THRU.....OB-os  
 PASS THE OCEAN, SINGLE HINGE  
TRIPLE SCOOT  
 WOMEN RUN, TRADE BY.....(1/2 B)  
 SINGLE CIRCLE TO A WAVE.....(0W)  
 ALL EIGHT CIRCULATE.....(0W)  
 SCOOT BACK.....(1/2 W)  
 EXTEND, GRAND RIGHT AND LEFT!
  
  - ◆ HEADS STAR THRU, DOUBLE PASS THRU  
 MEN RUN, TRIPLE SCOOT  
 CIRCULATE, TRIPLE SCOOT  
 SAME SEXES TRADE AND ROLL.....(3L)  
 PASS THRU, TAG THE LINE - RIGHT  
 MEN HINGE, VERY CENTER MEN TRADE  
 FLIP THE DIAMOND.....(0W)  
 WOMEN TRADE, SINGLE HINGE.....(1W)  
 SPLIT CIRCULATE, MEN RUN.....CL  
 SQUARE THRU 3/4.....AL!
  
  - ◆ HEADS SQUARE THRU 3/4  
 SEPARATE AROUND ONE TO A LINE.....(1L)  
 STAR THRU, SQUARE THRU 3/4.....OB-os  
 SINGLE CIRCLE TO A WAVE.....(1/2 W)  
 FAN THE TOP, MEN RUN  
 HALF TAG THE LINE  
TRIPLE SCOOT, MEN RUN.....(ZB) AL!
  
  - ◆ HEADS TOUCH 1/4  
 WALK AND DODGE.....OPB-os  
 SWING THRU, MEN RUN  
 CROSS FIRE, TRIPLE SCOOT  
 MEN U-TURN BACK.....(1/2 B)  
 GRAND RIGHT AND LEFT!
- The following use Left-Handed Triple Scoots
- ◆ HEADS PASS THE OCEAN  
 TRADE THE WAVE, EXTEND  
 LEFT SWING THRU, SPIN THE TOP  
 SINGLE HINGE, TRIPLE SCOOT  
 WOMEN RUN.....(ZB) AL!
  
  - ◆ HEADS SLIDE THRU  
 SQUARE THRU 3/4.....ZB  
 SLIDE THRU.....CL  
 REVERSE FLUTTER.....EOL  
 RIGHT AND LEFT THRU.....EPL-os  
 DIXIE STYLE TO AN OCEAN WAVE  
 FAN THE TOP, SINGLE HINGE  
TRIPLE SCOOT  
 SINGLE HINGE, FAN THE TOP.....AL!

### Advanced Quarterly Selection

#### (anything) AND CROSS

As mentioned last month, the Advanced Quarterly Selection for March is (anything) and Cross. The "(anything)" call is any call that leaves the dancers in a box circulate foursome. After doing (anything), the trailers, i.e. those facing in, cross by diagonally pulling by with each other, using their free hands (left hands for RH boxes and right hands for LH boxes) to end as couples back to back. Here are some sequences and a singing call figure that explore its use.

The first four sequences use only A1 calls

- ◆ HEADS PAIR OFF, TOUCH 1/4 ..... (1W)  
SCOOT BACK AND CROSS  
STEP AND SLIDE, HORSESHOE TURN... (4B)  
SINGLE CIRCLE TO A WAVE AND CROSS  
STEP AND SLIDE, WOMEN PARTNER TRADE  
STAR THRU, CHAIN DOWN THE LINE ..... EOL  
PASS THE OCEAN, RECYCLE ..... (ZB) ALI
- ◆ HEADS PASS THRU  
RIGHT ROLL TO A WAVE, LOCK IT  
EXTEND AND CROSS, TAG THE LINE - RIGHT  
WOMEN TRADE, TURN AND DEAL ..... (1/2 B)  
PASS THRU, GRAND RIGHT AND LEFT!
- ◆ HEADS CURLY CROSS, CENTERS IN  
EXPLODE THE LINE, TURN AND DEAL  
MEN TOUCH 1/4 AND CROSS  
SEPARATE AROUND ONE TO A LINE ..... (4L)  
HALF BREED THRU ..... EOL-os  
PASS THE OCEAN, MEN CIRCULATE  
WOMEN SCOOT BACK AND CROSS  
CYCLE AND WHEEL ..... OB-os  
DOUBLE STAR THRU  
GRAND RIGHT AND LEFT!
- ◆ HEADS RIGHT AND LEFT THRU  
DOUBLE STAR THRU  
SEPARATE AROUND ONE TO A LINE ..... CL  
TOUCH 1/4  
TRANSFER THE COLUMN AND CROSS  
STEP AND SLIDE, CLOVER LEAF  
DOUBLE PASS THRU  
WOMEN RIGHT ROLL TO A WAVE & CROSS  
STEP AND SLIDE  
LEADERS U-TURN BACK ..... (ZB) ALI

The following sequences use A2 calls

- ◆ HEADS PASS THE SEA, TRADE THE WAVE  
CHAIN REACTION AND CROSS  
SINGLE WHEEL  
SQUARE THRU 3/4 ..... ORB-os  
PASS AND ROLL AND CROSS  
TAG THE LINE - RIGHT, FERRIS WHEEL  
DIXIE GRAND ..... ALI
- ◆ FOUR LADIES CHAIN  
HEADS RIGHT AND LEFT THRU, RECYCLE  
LOCK IT, EXTEND ..... (3W)  
IN ROLL CIRCULATE ..... (0W)  
SPLIT COUNTER ROTATE 1/4  
CIRCULATE, CHECKMATE THE COLUMN  
BEND THE LINE, ARKY STAR THRU  
RECYCLE AND CROSS  
MEN RUN, WOMEN CHASE RIGHT  
MEN TOUCH 1/4  
WOMEN SPLIT BOX ROTATE 1/4  
SINGLE FILE CIRCULATE  
SPLIT COUNTER ROTATE 1/4 ..... (1/2 W)  
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN, EXTEND ..... (0W)  
MOTIVATE AND CROSS  
EXPLODE AND TOUCH 1/4, TRAIL OFF  
CROSS OVER CIRCULATE, CROSS FIRE  
SPLIT COUNTER ROTATE 1/4 AND CROSS  
ORIGINAL HEADS CALIFORNIA TWIRL  
PROMENADE HOME!
- ◆ HEADS SQUARE CHAIN THRU ..... OPB-os  
PASS IN, FAN THE TOP ..... (0W)  
WOMEN RUN, TAG THE LINE - IN  
PASS THE SEA AND CROSS  
MEN RUN, QUARTER THRU ..... (1/2 W)  
GRAND RIGHT AND LEFT!

#### SINGING CALL

HEADS PASS THE OCEAN  
CHAIN REACTION AND CROSS  
STEP AND SLIDE, HORSESHOE TURN  
TOUCH 1/4, MEN RUN  
RIGHT AND LEFT THRU  
PASS IN, CENTERS TURN THRU  
SWING YOUR CORNER  
PROMENADE ..... add 16-beat tag.

<b>Index: April 1987 to March 1988</b>
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- ◆ **NEW MOVEMENTS** (Featured calls only)
  - Scoot Star Thru ..... 1862
  - Grand Track ..... 1872
  - Steal the Bases ..... 1882
  - Turn to a Line (C2) ..... 1892
  - Eggs and Sausages ..... 1896
  - Retain Your Lane ..... 1902
  - Cross the Ocean ..... 1912
  - Unwrap to a Wave ..... 1917
  - Roll the Diamond ..... 1922
  - Saddle Up ..... 1932
  - Set the Net ..... 1942
  - Linear Chain to a Line ..... 1952
- ◆ **MOVIN' DOWN THE MAINSTREAM**
  - Centers In ..... 1864
  - Grand Right and Left ..... 1873
  - Pass to the Center ..... 1884
  - Spin Chain Thru ..... 1894
  - Flutter Wheel ..... 1904
  - Scoot Back ..... 1914
  - Zoom ..... 1924
  - Dixie Style to a Wave ..... 1934
  - U-Turn Back ..... 1944
  - Separate ..... 1954
- ◆ **THE PLUS PROGRAM**
  - Spin Chain and Exchange the Gears ..... 1874
  - All Eight Spin the Top ..... 1885
  - Cross Fire ..... 1895
  - 3X1 Lines ..... 1905
  - Explode the Wave ..... 1915
  - Chase Right ..... 1925
  - Flip the Diamond ..... 1935
  - Track II ..... 1945
- ◆ **FOR THE A1/A2 CALLER**
  - Turn and Deal ..... 1865
  - Switch the Wave ..... 1877
  - Right/Left Roll to a Wave ..... 1886
  - A2 Singing Call Figures. 1897, 1901
  - Cut the Diamond ..... 1906
  - In Roll Circulate ..... 1916
  - Acey Deucey ..... 1926
  - Transfer and (anything) ..... 1946
  - Diamond Chain Thru ..... 1956
- ◆ **QS MOVEMENTS**
  - Cover Up (Adv.) ..... 1866, 1875
  - Open Up the Column (Adv.) ..... 1869
  - Compress to a Column (+) ..... 1875
- Rock the Boat (+) ..... 1929, 1936
- Retain Your Lane ..... 1948, 1955
- Cross the Ocean ..... 1948, 1955
- ◆ **STEPPING STONES**
  - Scoot and Weave (A2) ..... 1876
  - Follow Your Neighbor (+) ..... 1887
  - Cast a Shadow (A1) ..... 1907
  - All Four Couples (A2) ..... 1937
  - Linear Cycle ..... 1957
- ◆ **SIGHT CALLERS' NOTEBOOK**
  - Symbols used in Choreo Breakdown's Choreographic Sequences (part 2) ..... 1867
  - Technical Zeros ..... 1878
  - Timing and the Sight Caller ..... 1888
  - Technical Zeros-Additional Thoughts ..... 1898
  - Six Couple Dancing
    - Part 1 ..... 1908
    - Part 2 ..... 1918
    - Part 3 ..... 1927
  - But on the Third Hand ..... 1938
  - Simon Says ..... 1947
- ◆ **SHARE THE WEALTH**
  - 1861, 1871, 1881, 1901, 1911, 1929, 1931
- ◆ **ZERO/EQUIVALENT OF THE MONTH**
  - 1861, 1881, 1901, 1911
- ◆ **DOLL SHORTCUTS**
  - Dixie Style to a Wave ..... 1871
  - Spin Chain and Exchange the Gears ..... 1874
  - Retain Your Lane ..... 1903
  - Set the Net ..... 1942
  - Pass Thru, Wheel and Deal ..... 1951
- ◆ **GREMLIN DEPARTMENT**
  - 1861, 1871, 1881
- ◆ **CALLERLAB NEWS**
  - Callerlab Flash ..... 1869
  - 1987 Callerlab Convention ..... 1871
  - 1988 Callerlab Convention ..... 1958
- ◆ **NEW ON THE BOOK SHELF**
  - Formation Management, The Art of Extemporaneous Calling ..... 1921

### Sight Callers' Notebook

#### ANALYSIS OF ONE METHOD OF SIGHT RESOLVING (Part 1)

In trying to think of what to put in this month's Sight Callers' Notebook, I thought I would outline the formula that I use for resolving squares, since I believe it is different than I have seen it in print elsewhere. As I started to think about it, I realized that as an experienced sight caller, I use a combination of things, based on my snap shot evaluation of the setup of the square at the moment I am ready to start resolving. I found that writing out all of the possibilities turned out to be quite an undertaking, but an interesting one, so I am about to share it with you. This month we will look at part 1 of a mini-series.

I do not think that a caller just starting to sight call should try to use this approach, but it might be interesting to see how the mind can think when it gets more comfortable with quickly seeing where people are and then moving them towards a resolution. Experienced sight callers may find it interesting to compare my approach with theirs.

For convenience of description, let's assume that I have memorized the number one and four couples as my key couples and within those two couples I have focused my attention on the number one man and that I have called some interesting sequences that were totally free wheeling, during which time I paid absolutely no attention to where any of my key dancers were in the square.

When it is time to resolve, if not already there, I first change the formation of the square to some common formation, with normal couples, such as facing lines, or an eight chain thru formation. I then recall, from my memory, my two key couples and quickly glance to see how many of these key dancers, if any, are near their partners. By near their

partners I mean on the same side of the square and either standing next to them or facing them. Three possibilities exist. Both key men can be near their partners; one key man can be near his partner but the other one is not; or neither of the key men are near their partners.

What I do at this point depends on which of these three conditions exists. I do not try to set up any one of them, but instead follow one of three different routes depending on which condition happens to exist when I am ready to resolve. This way I am more likely to get a different resolve each time.

This month we will look at the condition where both key men have their partners on the same side of the square that they are on. We now have two additional possibilities. One is that both key couples are on the same side of the square. The other is that they are not. If they are on opposite sides of the square, I first bring them together, to the same side. I do this as follows. If they are in lines of four, both men are in the same line and they either facing their original partners or they have them next to them. If their partners are next to them, I generally call Pass Thru and Bend the Line. This would give us both key couples on the same side of the square with partners and we either have zero lines or zero lines out of sequence. At this point, I have, and I am sure many of you have, many get-outs that you can use.

If, instead, they are facing their partners, I frequently have them do a Star Thru, Dive Thru, Pass Thru or equivalent and this puts both couples on the same side of the square, in an eight chain thru setup, each standing with their partner. From here, I can either convert to zero lines by doing a Star Thru and then either a Flutter Wheel, Reverse Flutter, or Ladies Chain (or in fact for the mental image caller, any X type of call that will bring you into lines afterwards, such

Sight Callers' Notebook (continued)

as Step to a Wave, Recycle, and Star Thru.) These zero lines are either in or out of sequence, and I can proceed as before. My other alternative is to do a get-out directly from the eight chain thru formation, with partners. I have many alternatives, some are memorized. First I must determine whether my number one man is in the outside couple or the inside couple. Here are some alternative get-outs for either. If he is outside, call Swing Thru, Grand Right and Left; or Swing Thru, Turn Thru, Allemande Left; or Touch 1/4, Split Circulate, Partner Tag, Allemande Left, etc. If he is inside, I can call Right and Left Thru and proceed as above; or Dosado to a Wave, Left Swing Thru, Grand Right and Left; or Veer to the Left, California Twirl and Promenade Home, etc.

Going back to having both men with partners but still on opposite sides of the square, if they are in an eight chain thru formation instead of

lines, they either have partners next to them where I can call Dive Thru, Pass Thru and continue as above; or they are facing their partners and I can call Star Thru, Pass Thru, Bend the Line and then continue as before.

This takes us through one of the three legs of the process of resolving! As mentioned at the beginning, this is not intended as a first approach for beginning sight callers. I am fully aware that many of the things mentioned in passing, that an experienced sight caller takes for granted, can be major problems for newer callers (e.g. how to make normal couples when ready to start; how to know if a zero line is in or out of sequence, and the biggie, how to do any of these steps at the speed necessary to maintain proper timing.)

In the next installment, we will continue with what to do when one, but only one of the key men is on the same side of the square as his original partner.

**CHOREO BREAKDOWN**

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# BREAKDOWN

DON BECK

• 176 West Acton Road, Stow, Mass. 01775

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## CONTENTS THIS MONTH

- ◆ What's Happening? .....Page 1970
- ◆ Doll Shortcut
  - Trade the Wave .....Page 1971
  - Coordinate.....Page 1975
- ◆ Get-Out of the Month.....Page 1971
- ◆ New Movement
  - Dixie Down the Line.....Page 1972
- ◆ New Movement
  - Zip to an Hourglass.....Page 1973
- ◆ Movin' Down the Mainstream
  - Chain Down the Line .....Page 1974
- ◆ The Plus Program
  - Coordinate.....Page 1975
- ◆ For the A1/A2 Caller
  - Grand Quarter Thru.....Page 1976
  - Grand Three Quarter Thru...Page 1976
- ◆ Note to Mental Image Callers .....Page 1977
- ◆ Sight Callers' Notebook ..... Page 1978

## What's Happening?

The experimental call Linear Chain to a Line has been getting some play around the circuit.

As mentioned last month, there is no new Plus Quarterly Selection for May. Here is the current QS list:

MSQS	Retain Your Lane
PQS	Scoot and Relocate
	Rock the Boat
	Cross the Ocean
AQS	Checkover
	(anything) and Cross

I understand that the Advanced Committee of Callerlab has temporarily placed Curlique and Partner Hinge on the Advanced list. These are the calls recently dropped from the Mainstream list.

A number of dancers, and a few

callers have mentioned that they do not like the Plus QS Cross the Ocean. Since I think it is one of the best new calls to have come along in a long time, this surprised me. Upon further questioning I found out the reason for their dislike. Just in case some of you are also having trouble with the call, I will repeat one important choreographic consideration that makes the difference between great and terrible. Due to the need for the belles (the dancers in the women's position) having to go first, and the beaus having to wait, the call can be pretty awkward unless it is set up to follow a call that sends the belles in first. This is very similar to the considerations that must be given to the calls Flutter Wheel and Dixie Style to a Wave, and the same calls that set these up should be used before Cross the Ocean. Calls that do this nicely are ones that end with a Courtesy Turn, Bend the Line from LH 2-faced lines, and Reverse Flutter Wheel. In addition, try to avoid using calls after it that start with a Centers Trade since this is also not very comfortable. If you have stopped using Cross the Ocean because you did not like the flow, give it another try.

One of our subscribers suggested that I include, with the definitions of featured experimental calls, the number of beats that the call takes. This is the type of suggestion that is greatly appreciated, since it gives me ideas on how Choreo Breakdown can

What's Happening? (continued)

better serve its subscribers. I do not, however, plan to implement this particular suggestion(!) because I do not feel qualified to try to figure out how many beats an experimental call takes. When I call, I use a method of timing known as sight timing rather than the Callerlab timing charts and I do not think that I could get the Callerlab Timing Committee to work these out for me!

Another subscriber Mike McIntyre (Virginia), suggested that we include some material for use with the new Callerlab Community Dance Program. I feel that this would fit in very nicely with the format of Choreo Breakdown, and in an issue very soon, I will start to include this as a new series.

This month we are featuring two experimentals, one that would make a good workshop item for Mainstream or Plus, and one for use at A2.

Here are the experimental calls that we reviewed this month.

EXCHANGE THE WAVE (Kevin Lowe) From parallel waves, Single Hinge, new ends Circulate (once) as new centers Cast Off 3/4, very centers Trade and Cast Off 3/4 with the ones they meet, now all Single Hinge to end in new parallel waves.

IN TANDEM, PREFER THE MEN/WOMEN (anything) A concept where facing dancers, or dancers back to back, act as if they are in tandem (C1), and are both facing in the direction of the "preferred" person. They then do the (anything) call.

SHADOW THE COLUMN From a column, number 1 dancers Casts Back to meet the number 3 dancers; they Cast Off 3/4 and Spread. Number 2 dancers step ahead, Cloverleaf, and step between the spreaders to become one of the centers of the waves that are forming. Number 4 dancers Extend until they meet each other in the center, Single Hinge, and Extend to become the other centers of the final waves. (This is the same as "Cast a Shadow from Columns," Burleson #1898. For a number of years, when "Cast a Shadow" [A1] was called from columns, the above action was expected. A few years ago, the Callerlab Advanced Committee decided that this extension of the Cast a Shadow definition was beyond the actual rules of the call and therefore suggested that it not be used

anymore. Since the action is quite nice, it seems a good idea that it has been brought back with a new name, one that is related, but will not distort the original definition.)

TIVATE FORMATION (Jac Fransen, The Netherlands) Jac has sent me information on a formation he calls a Tivate formation, and a number of calls based on this formation, all of which are listed below. The formation is one frequently found in the middle of longer calls such as Chain Reaction and MoTIVATE, and the calls came out of a way of giving one set of instructions to those dancers moving around the outside at the same time as giving different instructions to those in the middle. The formation is a wave of six dancers with two lonesome dancers standing along the long side of the wave such that they form a diamond or star with the very center dancers.

6X2 SPIN THE TOP From parallel waves, ends and adjacent dancers Trade, new centers Cast Off 3/4 while others half Circulate to form a tivate.

GRAND 6X2 SPIN THE TOP From a modified tivate where the lonesome dancers step backwards to be adjacent to the end pairs of the wave instead of the very centers, wave dancers Triple Trade as lonesome dancers half Circulate (to form a momentary tivate), then center four in the wave Cast Off 3/4 as other four half Circulate to end in parallel waves.

(continued on page 1977)

**Doll Shortcut**

Here is a shortcut I recently started using for **Trade the Wave**. Depending on your dexterity, you may or may not find it helpful. It is harder to describe than it is to do! First, treat the pairs of opposite facing dancers on each end of the wave as a couple. Without anyone changing facing direction, have these couples sashay with each other, or exchange places sliding sideways to pass each other to form a new wave. You could also think of this as a Tag the Line without first facing in. Then have each dancer individually do a U-Turn Back.

**Get-Out of the Month**

From a Zero Line

- ◆ PASS THE OCEAN
- FAN THE TOP
- SPIN THE TOP
- GRAND RIGHT AND LEFT!



**New Movement (Experimental)****DIXIE DOWN THE LINE** (Don Beck, Massachusetts)**How To Do It:**

From RH 2-faced lines (or LH waves or 3X1 lines where centers have right hands joined), ends face in and stick their left hands in (unless their left hands are already toward the center as in a LH wave, in which case they do nothing yet). Centers Trade, give left hands to the nearest end, and release right hands. Now all turn by the left until the original ends meet with the right hands in the middle of the final LH wave.

**Impressions:**

This is an (almost) obvious combination of Chain Down the Line and Dixie Style to an Ocean Wave. When started with the women in the center, it can be taught to Mainstream dancers very quickly. From a LH wave, it is fairly trivial since it is nothing but a (RH) Swing Thru, except for the fact that it actually seems easier for most dancers to respond properly to a Dixie Down the Line than to a Swing Thru from here!

**Choreography:**

<u>From a 2-face line</u> <u>DIXIE DOWN THE LINE</u> CENTERS CROSS RUN RECYCLE VEER TO THE LEFT	<u>ZERO</u> (true)
<u>From Zero Box</u> VEER TO THE LEFT <u>DIXIE DOWN THE LINE</u> ALLEMANDE LEFT!	<u>GET-OUT</u>

**Sample Routines**

The first two sequences contain only MS Calls

- ◆ HEADS SQUARE THRU ..... ZB  
SWING THRU ..... (1/2 W)  
MEN RUN, COUPLES CIRCULATE  
DIXIE DOWN THE LINE  
MEN TRADE  
LEFT SWING THRU, WOMEN RUN  
MEN TRADE  
FERRIS WHEEL  
SQUARE THRU 3/4 ..... (ZB) AL!
- ◆ HEADS HALF SQUARE THRU ..... ZB-os  
RIGHT AND LEFT THRU ..... OB  
VEER TO THE LEFT  
DIXIE DOWN THE LINE  
ALL EIGHT CIRCULATE ..... AL!

- ◆ HEADS PASS THRU  
SEPARATE AROUND ONE TO A LINE ..... (1L)  
PASS THRU, TAG THE LINE - RIGHT  
FERRIS WHEEL & MEN SWEEP 1/4  
MEN SQUARE THRU, STAR THRU  
DIXIE DOWN THE LINE, SCOOT BACK  
TRADE THE WAVE, GRAND RIGHT & LEFT!

**SINGING CALL**

HEADS SQUARE THRU  
RIGHT AND LEFT THRU  
VEER TO THE LEFT  
DIXIE DOWN THE LINE  
MEN CROSS RUN, RECYCLE  
SQUARE THRU 3/4 ..... AL!  
PROMENADE ..... add 16-beat tag.

**New Movement (Experimental)****ZIP TO AN HOURGLASS** (Dick Han, Indiana)How To Do It:

From a wave, ends Trade to become points of an hourglass, centers Fold and start to follow the ends (as in Recycle) but move along an Hourglass Circulate path to become centers of the final hourglass formation.

Impressions:

In the last issue of Choreo Breakdown, this call was listed, and its sister call, Zip to a Diamond was featured. Unlike Zip to a Diamond, this call is original, and makes a good workshop figure for A2 groups and above. C1 callers might also want to try using Zip to an Interlocked Diamond. I suspect challenge dancers who can dance Zip to an Hourglass, would do Zip to an Interlocking Diamond without any additional explanation.

Choreography:

<u>From lines</u> PASS THE OCEAN <u>ZIP TO AN HOURGLASS</u> HOURGLASS CIRCULATE FLIP THE HOURGLASS SINGLE HINGE WOMEN TRADE	<u>ZERO</u> (technical)
<u>From Zero Line</u> PASS THE OCEAN <u>ZIP TO AN HOURGLASS</u> CUT THE HOURGLASS WOMEN TRADE TURN AND DEAL	<u>CONVERSION</u> ZL (1P2P) to ZB (Box 1-4)

Sample Routines

These sequences contain A2 calls

- ◆ HEADS PASS THE OCEAN  
CHAIN REACTION.....(1/2 W)  
ZIP TO AN HOURGLASS  
HOURGLASS CIRCULATE  
FLIP THE HOURGLASS, ACEY DEUCEY  
SINGLE HINGE, SCOOT CHAIN THRU..... (1W)  
SPIT CIRCULATE, QUARTER THRU ..... (0W)  
ZIP TO AN HOURGLASS  
FLIP THE HOURGLASS .....(1/2 W)  
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN, EXTEND..... (0W)  
MOTIVATE, QUARTER THRU..... (0W)  
ZIP TO AN HOURGLASS  
HOURGLASS CIRCULATE  
CUT THE HOURGLASS  
CROSS OVER CIRCULATE, TURN AND DEAL  
PASS IN, PASS THE OCEAN..... (0W)  
ZIP TO AN HOURGLASS  
CUT THE HOURGLASS  
TURN AND DEAL..... (ZB) AL!

- ◆ HEADS PAIR OFF, SWING THRU..... (1/2 W)  
ZIP TO AN HOURGLASS  
MEN DIAMOND CIRCULATE  
FLIP THE HOURGLASS, ALL 8 CIRCULATE  
SLIP, RECYCLE.....(ZB) AL!
- ◆ HEADS LEAD RIGHT AND CIRCLE TO A LINE  
PASS THE OCEAN, ZIP TO AN HOURGLASS  
VERY CENTER WOMEN TRADE  
FLIP THE HOURGLASS..... (1/2 W)  
GRAND RIGHT AND LEFT!

SINGING CALL

HEADS SQUARE THRU  
SINGLE CIRCLE TO A WAVE  
ACEY DEUCEY, ZIP TO AN HOURGLASS  
HOURGLASS CIRCULATE  
FLIP THE HOURGLASS, SLIP, SWING  
SLIP, EXTEND, SWING CORNER  
NEW CORNER ALLEMANDE LEFT  
PROMENADE .....add 16-beat tag.

### Movin' Down the Mainstream

#### CHAIN DOWN THE LINE

Chain Down the Line was just added to the Mainstream list, so it's a good one to feature this month. We will use it in ways that are "standard" and some that are not. These latter include starting from left-hand waves, 3X1 lines where centers have right hands joined, Courtesy Turns with same sexes, and even a sequence from T-bones.

Here are some hints for use. From a LH wave, it is not good after a Left Swing Thru because of overflow for the women, but it is very nice after a right Swing Thru. In the Plus program, do not use it after a Coordinate. It is very nice, however, after a Flip the Diamond from LH diamonds. The Courtesy Turn nicely sets up a Cross the Ocean.

- ◆ HEADS LEAD TO THE RIGHT, VEER LEFT  
CHAIN DOWN THE LINE..... ERL-os  
FLUTTER WHEEL..... ZL  
PASS THRU, WHEEL AND DEAL  
SQUARE THRU 3/4..... OPB  
DOSADO TO A WAVE, WOMEN TRADE  
RECYCLE..... OPB-os  
VEER LEFT, CHAIN DOWN THE LINE, ERL-os  
FLUTTER WHEEL..... ZL  
TOUCH 1/4, WOMEN RUN..... (1/2 B)  
GRAND RIGHT AND LEFT!
- ◆ HEADS CROSS TRAIL THRU  
SEPARATE AROUND ONE TO A LINE... RL-os  
PASS THE OCEAN..... (OW)  
WOMEN RUN, TAG THE LINE - RIGHT  
CHAIN DOWN THE LINE..... EOL-os  
DIXIE STYLE TO AN OCEAN WAVE  
MEN TRADE, SCOOT BACK  
CHAIN DOWN THE LINE..... RL  
SQUARE THRU, TRADE BY..... (ZB) AL!
- ◆ HEADS FAN THE TOP, RECYCLE  
VEER LEFT, CHAIN DOWN THE LINE  
SQUARE THRU ..... ZB  
SWING THRU..... (1/2 W)  
MEN RUN, COUPLES CIRCULATE  
CHAIN DOWN THE LINE..... RL-os

LADIES CHAIN, PASS THRU  
WHEEL AND DEAL, DOUBLE PASS THRU  
LEADERS TRADE..... (ZB) AL!

- ◆ HEADS STAR THRU, CALIFORNIA TWIRL.. ZB  
SWING THRU, MEN RUN, TAG THE LINE - IN  
TOUCH 1/4, MEN WALK AND DODGE  
CENTERS IN, CAST OFF 3/4  
ALL 8 CIRCULATE (i.e. MEN PASS THRU)  
MEN RUN, CHAIN DOWN THE LINE ..... EOL  
DIXIE STYLE TO A WAVE..... AL!
- ◆ HEADS VEER LEFT, CHAIN DOWN THE LINE  
DOUBLE PASS THRU, CLOVERLEAF  
CENTERS PASS THRU ..... OB-os  
RIGHT AND LEFT THRU..... ZB  
PASS THE OCEAN  
Each Side SWING THRU, MEN RUN  
CHAIN DOWN THE LINE..... (ZB) AL!

These are from formations other than "normal."

- ◆ HEADS TOUCH 1/4, WALK AND DODGE  
STAR THRU ..... ERL-os  
PASS THRU, TAG THE LINE - RIGHT  
CHAIN DOWN THE LINE..... (1L)  
PASS THRU, HALF TAG THE LINE ..... (OW)  
WOMEN TRADE, SWING THRU ..... (1/2 W)  
GRAND RIGHT AND LEFT!
- ◆ HEADS SQUARE THRU  
DOSADO TO A WAVE, WOMEN TRADE  
WOMEN RUN, COUPLES CIRCULATE  
CHAIN DOWN THE LINE..... (1/2 B)  
STAR THRU, TRADE BY..... (ZB) AL!
- ◆ HEADS SLIDE THRU, PASS THRU..... ZB-os  
TOUCH 1/4, SPLIT CIRCULATE..... (2W)  
MEN FOLD, WOMEN TOUCH 1/4  
FOUR WOMEN CIRCULATE  
FOUR WOMEN SCOOT BACK  
WOMEN START A CHAIN DOWN THE LINE &  
THE MEN COURTESY TURN THEM..... OL  
RIGHT AND LEFT THRU..... OL-os  
DIXIE STYLE TO A WAVE  
SWING THRU (STARTING WITH RIGHT)  
CHAIN DOWN THE LINE..... ERL  
DIXIE STYLE TO A WAVE, MEN CROSS RUN  
WOMEN TRADE, WOMEN RUN  
MEN TRADE, COUPLES CIRCULATE  
MEN CROSS RUN  
CHAIN DOWN THE LINE..... ERL-os  
FLUTTER WHEEL ..... (ZL) AL!

<b>The Plus Program</b>
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**COORDINATE**

Coordinate is a fairly difficult call. Most dancers have learned to do it by rote from the "standard" sex arrangement but have real problems from anywhere else. Here are a series of sequences that build up in "nonstandardness" to help you teach your dancers to dance by definition.

- ◆ HEADS SINGLE CIRCLE TO A WAVE  
FAN THE TOP, EXTEND..... (3W)  
SWING THRU..... (1W)  
SPLIT CIRCULATE..... (2W)  
MEN RUN..... ECL  
TOUCH 1/4, COORDINATE, FERRIS WHEEL  
SQUARE THRU 3/4..... (ZB) AL!
- ◆ HEADS SWING THRU, SPIN THE TOP  
EXTEND..... (0W)  
SWING THRU..... (1/2 W)  
SPIN THE TOP, SINGLE HINGE  
COORDINATE, TAG THE LINE - LEFT  
PROMENADE HOME!
- ◆ HEADS SINGLE CIRCLE TO A STAR THRU  
SLIDE THRU..... CL  
TOUCH 1/4, TRIPLE SCOOT  
COORDINATE  
HALF TAG THE LINE..... (2W)  
MEN RUN..... ERL  
TOUCH 1/4, SINGLE FILE CIRCULATE  
MEN RUN..... OCB  
STAR THRU..... EOL  
PASS THRU, WHEEL AND DEAL  
RIGHT AND LEFT THRU, DIXIE GRAND..... AL!
- ◆ HEADS PASS THRU  
SEPARATE AROUND ONE TO A LINE..... (1L)  
TOUCH 1/4, COORDINATE  
CENTERS CROSS RUN  
COUPLES CIRCULATE  
HALF TAG THE LINE..... (1/2 W)  
GRAND RIGHT AND LEFT!
- ◆ HEADS STAR THRU, DOUBLE PASS THRU  
MEN RUN, COORDINATE  
TAG THE LINE - IN..... (1/2 L)  
STAR THRU, TRADE BY..... CB-os  
SQUARE THRU 3/4..... AL!

This one is a nice get-out from a zero box.

- ◆ HEADS SQUARE THRU..... ZB  
SLIDE THRU..... CL  
REVERSE FLUTTER WHEEL..... EOL  
TOUCH 1/4, COORDINATE  
VEER RIGHT..... AL!
- ◆ HEADS PASS THRU, CHASE RIGHT  
SINGLE HINGE  
EXTEND..... (0W)  
RECYCLE..... OCB-os  
PASS THRU  
Carefully CHASE RIGHT  
COORDINATE  
COUPLES CIRCULATE  
WHEEL AND DEAL..... (1/2 B)  
SQUARE THRU BUT ON THE THIRD HAND...  
GRAND RIGHT AND LEFT!

The last two are left handed.

- ◆ HEADS LEAD TO THE RIGHT..... OPB-os  
STAR THRU..... ERL-os  
RIGHT AND LEFT THRU..... ECL  
DIXIE STYLE TO A WAVE  
FAN THE TOP  
SINGLE HINGE, TRIPLE SCOOT  
COORDINATE  
VEER LEFT  
U-TURN BACK..... (ZB) AL!
- ◆ HEADS PASS THE OCEAN  
EXTEND..... (0W)  
LINEAR CYCLE..... RL  
LEFT TOUCH 1/4  
COORDINATE  
PROMENADE HOME!

The following doll shortcut is not that short, but I find that it beats moving the dolls through the entire call. Dancer #4 does a Right Loop 1, a C2 call that simply means he Runs around the dancer next to him (the #1 dancers) without that dancer sliding over toward him. Dancers #3 and #4 Counter Rotate 1/4, i.e. as a group of four dancers, turn 90° about their center (turn right for RH columns, left for LH); Extend twice (or finish a Double Pass Thru); individually face right (or left for LH columns); and step back to form 2-faced lines.

**Advanced Quarterly Selection****GRAND QUARTER THRU  
GRAND THREE QUARTER THRU**

Here are the last two of the new Advanced calls. They are on the A1 list. In general, they do not even have to be taught to A1 dancers, because they are obvious extensions of Quarter/Three Quarter Thru and Grand Swing Thru. From a RH column, Single Hinge/Cast Off 3/4 and they Triple Trade. Avoid using Touch 1/4 just before the calls because of overflow.

The first six sequences use only A1 calls

- ◆ HEADS RIGHT AND LEFT THRU  
SIDES WHEEL THRU, SWING THRU ....(1/2 W)  
SPIN THE TOP, SINGLE HINGE  
TRIPLE SCOOT, GRAND QUARTER THRU  
TURN THRU, TURN AND DEAL  
DIXIE GRAND .....AL!
- ◆ HEADS SPIN THE TOP, EXTEND..... (3W)  
SPIN THE TOP, SINGLE HINGE  
SINGLE FILE CIRCULATE  
GRAND THREE QUARTER THRU  
HALF BREED THRU.....ZL-os  
SPIN THE TOP, WOMEN CROSS FOLD  
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN  
PING PONG CIRCULATE, MEN GO DOUBLE  
CHAIN REACTION, SINGLE HINGE..... (2W)  
SPLIT CIRCULATE..... (1W)  
SPLIT TRANSFER THE COLUMN  
GRAND QUARTER THRU  
RECYCLE..... CL-os  
TOUCH 1/4, CENTERS BOX CIRCULATE  
TRIPLE SCOOT  
SPLIT TRANSFER THE COLUMN.....(1/2 W)  
GRAND RIGHT AND LEFT!
- ◆ HEADS RIGHT AND LEFT THRU  
CURLY CROSS, SINGLE CIRCLE TO A WAVE  
ACEY DEUCEY..... (1W)  
WALK AND DODGE, STEP AND SLIDE  
MEN PARTNER TRADE & ROLL  
MEN START A SPLIT SQUARE THRU  
Carefully ALL CHASE RIGHT  
GRAND THREE QUARTER THRU, PASS IN  
DOUBLE PASS THRU, MEN U-TURN BACK

**GRAND THREE QUARTER THRU**

SINGLE HINGE, SINGLE FILE CIRCULATE  
WOMEN U-TURN BACK  
DOUBLE PASS THRU, TRACK II.....(0W)  
SINGLE HINGE & ROLL.....(1/2 B)  
GRAND RIGHT AND LEFT!

- ◆ HEADS SQUARE CHAIN THRU .....OPB-os  
SPIN THE TOP, MEN RUN  
HALF TAG THE LINE  
GRAND THREE QUARTER THRU  
GRAND SWING THRU, SINGLE HINGE  
TRIPLE SCOOT, GRAND QUARTER THRU  
GRAND SWING THRU, RECYCLE .....ZL  
TOUCH 1/4, SINGLE FILE CIRCULATE  
MEN RUN..... (ZB) AL!
- ◆ HEADS WHEEL THRU.....OPB-os  
SWING THRU, SINGLE HINGE, MEN RUN...ZL  
BOX THE GNAT ..... (1/2 L)  
TOUCH 1/4, SINGLE FILE CIRCULATE  
GRAND QUARTER THRU  
EXPLODE AND GRAND RIGHT AND LEFT!

The next two sequences use A2 calls

- ◆ HEADS PASS THE SEA, TRADE THE WAVE  
CHAIN REACTION, TRADE CIRCULATE  
LOCKIT, SINGLE HINGE  
SINGLE FILE CIRCULATE  
GRAND LEFT THREE QUARTER THRU  
RECYCLE .....RL-os  
HALF SQUARE THRU, TRADE BY.....(ZB) AL!
- ◆ HEADS HEADS PASS THE OCEAN  
SPIN THE WINDMILL - RIGHT  
TRADE CIRCULATE .....(2W)  
SPLIT COUNTER ROTATE 1/4  
GRAND QUARTER THRU  
SINGLE HINGE, MEN RUN, TRADE BY..OB-os  
DOUBLE STAR THRU  
GRAND RIGHT AND LEFT!

**SINGING CALL** (using A1 calls)

HEADS SQUARE CHAIN THRU ..... OPB-os  
SINGLE CIRCLE TO A WAVE .....(1/2 W)  
LOCK IT, SINGLE HINGE  
TRIPLE SCOOT, GRAND QUARTER THRU  
SPIN THE TOP, ALL 8 CIRCULATE.....(0 W)  
SCOOT BACK, SWING CORNER  
PROMENADE.....add 16-beat tag.

### Note to Mental Image Callers

This item is for callers who use both the mental image system described in the book *Out of Sight* and who also subscribe to the callers' note service *Lead Right*. In the April issue of *Lead Right*, Stan Burdick published an interesting article called *The Perpendicular Plane Principle* describing a method of identifying which two couple calls have the same effect as Ladies "Chain." These chain type calls are basically the same as the "X" type calls used in *Out of Sight*, but there are a few differences. Although Stan's approach may seem a little easier at first, it could get you into trouble in some instances, therefore, I will point out the differences before any of you get yourselves into any embarrassing situations.

First let me list the calls in question: Calls in Stan's Chain list that are not Xs are Walk and Dodge, and Veer Left (Right); Calls that are in Stan's No Chain list that are in fact Xs are Touch 1/4, Bend the Line (from 2-faced lines), Cast Off 3/4, Single Hinge, and Run (adjacent persons).

I am pretty sure that if you stick to Stan's list, instead of mine (although I have not checked it fully), all Xs will eventually be cancelled *as long as you are only working with two couples*. The problem arises when you try to use Stan's chains as Xs when you are moving the allemande spot. Most of his chains will work, but the ones above will not. Here are two examples to show where this could be a problem. (The analysis in parentheses will be for Stan's Chains where they differ from the Xs in *Out of Sight*.) *{The analysis in braces will be for the Xs in Out of Sight.}*

Heads Square Thru (ZB), Right and Left Thru, Veer to the Left ("Chain"), Couples Circulate (leaves uncanceled Chain on left), Bend the Line (no chain) {an X}, Star Thru, Pass Thru,

Trade By {leaves uncanceled X on right}, Right and Left Thru, Veer to the Left (chain on left to cancel original chain on left), Bend the Line (no chain) {X on left to cancel the X on right, moving the spot two places to the right}, Star Thru (back to eight chain thru setup and all chains are cancelled. Although you would assume that an Allemande Left could be called, moving your checkers will show that, in fact, it can not.) {now move man to his new spot: Square Thru 3/4, Trade By, Right and Left Thru, Allemande Left!}

Heads Square Thru (ZB), Right and Left Thru, Veer Left (Chain), Women Trade (cancel the Chain) {X}, Couples Circulate (all Chains are cancelled) {uncanceled X on left}, Bend the Line (no Chain) {X on right cancelling X on left and moving the Spot two places to the right}, Star Thru (here a Dive Thru, Pass Thru should bring you back to a zero box, but again, moving your dolls around will show that it will not) {active man on his new spot, therefore, Allemande Left!}

Again, I must mention that I am not disputing Stan Burdick's approach to spotting ladies chain type of movements (or Xs), only warning that it will not work when using the mental image method described in the book *Out of Sight*!

### What's Happening? (continued)

**6X2 GRAND SWING THRU** From a tivate, those in the wave Triple Trade as lonesome dancers half Circulate, then center four Trade with adjacent dancers as other four half Circulate to end in the modified tivate described at the starting formation for Grand 6X2 Spin the Top.

**6X2 FAN THE TOP** From parallel waves or 2-faced lines, centers Cast Off 3/4 as others half Circulate to end in a tivate.

**6X2 LOCK IT** From parallel waves or 2-faced lines, centers Hinge as others half Circulate to end in a tivate or facing tivate.

**4X2(PAIR)TRADE** From a tivate or any other formation with a diamond or star in the middle and other dancers in two miniwaves, centers Diamond Circulate double or turn the star half as those in the miniwaves Trade.

### Sight Callers' Notebook

#### ANALYSIS OF ONE METHOD OF SIGHT RESOLVING (Part 2)

This month we continue the mini-series describing the method of sight resolving that I generally use. The description is not intended as a blue print for others to learn from, but as an indication of what is done after one has had much experience and starts to use a combination of many different "formulas." Last month I described what I do when I find, upon starting to resolve, that both key men are on the same side of the square as their original partners (i.e. either standing next to them or facing them), in regular couples, in either an eight chain thru formation or facing lines.

Now we will look at what I do if I find that only one of the key men, either one, is on the same side of the square as his original partner, and the other one is not.

It turns out that in this setup, we always have three of our key dancers on one side of the square and one on the other side. At this point, the number one man, the key dancer that we chose to focus special attention on, must either be one of the three key dancers on one side of the square, or the lonesome key dancer on the other side. If he is alone, I want to convert the situation to the one where he is one of the three who are together.

I can do that, before continuing on, as follows. If I have an eight chain thru setup, I can call a Dive Thru, Pass Thru or equivalent (or from parallel waves, I could call All Eight Circulate) and then my number one man will be with two other key dancers, and a different key dancer will be alone on the far side. Let us think about that for a second. Notice that I did not say that my number one man had to be on the outside facing in, to go across, and I did not say that I cared which woman was the partner

of the other key man on the other side of the square. It does not matter at this point, for if the number one man was on the outside, he would go across and the other key man would automatically wait for him, due to symmetry; and one and only one of those women would go across to the side that he had been on, leaving the other woman and the other key man for him to join, so that there would be three key people on that side. If on the other hand, he had been on the inside, then the two people coming across to him would have to be one and only one of the key women and the other key man, so that now the three key people would be on the side that he started on. Either way, I have now accomplished having three dancers together on one side of the square, those three including the number one man, and one key dancer on the far side of the square. (The one on the far side, as it turns out, is one of the key women, either one, and at this point I do not care which one.) If, instead of having had an eight chain formation, I had lines, I would first call Star Thru to get to an eight chain thru formation (or Pass the Ocean to make waves) and then continue as above.

The status now is that I have three and only three key dancers on one side of the square and the number one man is one of those three. I now keep those three dancers together on that side and manipulate them as follows. Two of the three key dancers on that side have their partners near them, one does not. First get the two that do, the matched couple, either standing next to each other in an eight chain thru formation or facing each other in lines of four. Remember that it does not matter whether the matched couple is the number one or the number four couple. If the man and the woman in the matched couple are not correctly aligned with each other, a call such as Flutter Wheel or Ladies Chain (or, for mental image

Sight Callers' Notebook (continued)

callers, any X type call) will arrange the couples appropriately. Next, if you are in lines, do a Star Thru so that you have an eight chain thru setup.

The situation now is as follows. We have a matched key couple and an unmatched couple in an eight chain thru formation, and the number one man is one of those three dancers. Two possibilities exist. The matched couple could be on the outside or on the inside. If they are on the outside, we have a zero box and can call an Allemande Left; if they are on the inside, a Right and Left Thru would give us a zero box or a Dive Thru, Square Thru 3/4 would also get us there.

That takes us through the second of the three possibilities that originally existed. Stayed tuned for the next installment, when I will show what to do when we find that neither key man is near his original partner.

You know, I just can't imagine trying to learn a system like this as a first approach to sight calling. There are so many turning points where a decision has to be made based on the current setup of the square that I even have trouble trying to follow what I have been saying above! In order to try to make it easier to understand, I decided to make a diagram of what was happening, a sort of family tree or road map. The format that seemed to fit best was a flow chart as used by computer programmers to organize their thoughts when they start writing a program. In fact, resolving a square is actually very similar to running a program through a computer! The last installment of this series will show the flow chart that I created, and at that time it may be worth rereading the first three sections, and following the chart as you go along. I hope you are finding this exercise interesting.

**CHOREO BREAKDOWN**

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# choreo



# BREAKDOWN

DON BECK

• 176 West Acton Road, Stow, Mass. 01775

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## CONTENTS THIS MONTH

- ◆ What's Happening? .....Page 1980
- ◆ Doll Shortcut
  - Ferris Wheel.....Page 1981
- ◆ New Movement
  - Completer Your Tag.....Page 1982
- ◆ Movin' Down the Mainstream
  - Left Square Thru.....Page 1984
- ◆ The Plus Program
  - Diamond Circulate .....Page 1985
- ◆ For the A1/A2 Caller
  - (anything) and Mix .....Page 1986
- ◆ Stepping Stones
  - Turn and Deal.....Page 1987
- ◆ Sight Callers' Notebook ..... Page 1988

## What's Happening?

As I sit here in the middle of July, putting the finishing touches on the June Choreo Breakdown, I wonder why it is dated as it is. Oh well, I guess I never did understand how the calendar works! Be assured, however, that everything is current, despited the date, and that it's only been a month since your last issue!

In the last issue, I featured a call that I wrote last fall, Dixie Down the Line, but held off publishing until I had a slow month. Yesterday, in reading through the July issue of American Squaredance magazine, I saw that Ed Fraidenburg, described a new experimental by Danny Faria called Chain Down to Dixie. Chain Down to Dixie turns out to be identical to Dixie Down the Line! I have not yet had a chance to see if

Danny's name would lure dancers into doing a Chain Down the Line before they heard the word Dixie, but I would guess that it wouldn't. I hate to admit that I think Danny's name is more catchy, but no matter which name you use, I think that maybe the idea is one whose time has come! Bill Peters wrote that he used Dixie Down the Line at a festival in Germany "...and it went over real well."

Now that it has been a number of months since the Callerlab convention where some calls were dropped from the Mainstream and Plus lists, I find that I miss some of them. I miss Curlique occasionally, but despite thinking it is a good call, I can live without it. I find that I miss Partner Hinge more than expected, and have even resorted to calling Partner Half Tag to achieve the same effect. I really miss Triple Trade! Telling the Men or Women to Trade and then saying Very Centers Trade also, just breaks up the flow too much. Oh well! I do not miss Split the Ring at all! How do you feel about the changes?

There is no new Advanced QS for June, and as usual, no MSQS for July.

This month I am featuring an old experimental call that was ahead of its time when it first come out, but I think is worth a second look now. Most of the calls listed below were received too late to be reviewed but will be looked at more closely for the next issue. Now on to the list.

What's Happening? (continued)

ALTER THE GEARS (Jack Berg, Illinois) From parallel waves, ends and adjacent centers Trade, new ends U-Turn Back and Circulate as new centers Cast Off 3/4 and in the wave they form, centers Trade and Ends Trade; make two stars and turn them 3/4; in the new wave across the center, centers Trade, ends Trade and ends with adjacent centers Cast Off 3/4 as other U-Turn Back and Circulate to end in parallel waves.

BOX OUT TO A COLUMN From a quarter (or 3/4) tag formation, those in the wave Single Hinge, Box Circulate, and Trade as others Divide, move along, and Touch 3/4; now ends Vertical 1/2 Tag (or Single File Circulate) as centers Single File Circulate, to end in a column.

CHAIN DOWN TO DIXIE (Danny Faria) "Starts with a Chain Down the Line, catch a left arm, swing into a dixie wave (ends same as Dixie style)."

COLUMN TO COLUMN (Ivan Wilfong) From general columns, ends Quarter In, Counter Rotate 1/4, and Touch 1/4, as centers Counter Rotate 1/4 and Box Circulate; all Zoom

CURL TO A WAVE (Roy Leber, Pennsylvania) From any appropriate four dancer formation (e.g. facing couples, couples back to back, parallel miniwaves, or couples in tandem), designated dancers (e.g. men, women, belles, beaus, leaders, or trailers) Kick Off (C2), Box Circulate, and Split Recycle (C2), to end in a wave. An appropriate starting formation is one where there are parallel miniwaves after the Kick Off. (Name used before, Burleson #1510)

DESTROY THE DIAMOND (Roy Leber, Pennsylvania) From diamonds (either regular, facing, interlocking, or funny), centers Lockit, Hinge & Spread as points Zing and "squeeze in" between the spreaders to end in 3X1 lines.

EASE IN (Jack Berg) From facing

couples, without using hands, step to a wave and face the center of that wave to end in a zero tag formation. EASE IN 1/4, 1/2, 3/4, FULL (Jack Berg) Ease In and then Extend to the designated fractional tag formation.

KICK THE STACK (Ivan Wilfong) From general columns, #1 and #4 Kick Off (C2) (designate men or women) as #2 and #3 Stack the Line (C2).

MINI RAVEL From a column, dancers #1 and 2 Trail Off (A2) as dancers #3 and 4 Single File Circulate double and Peel Off, to end in facing lines.

NEW WAVE (CIRCULATE) (Jack Berg) From parallel waves, centers Circulate once and a half as ends half Zoom and Trade, now the center four of the wave across the center Cast Off 3/4 as the outside four circulate half to become ends of new waves.

RELOCATE THE COLUMN (Ivan Wilfong) From general columns, #1 dancers Quarter In, Counter Rotate 1/4, and Pass In; #4 dancers Quarter In, Counter Rotate 1/4, and Quarter Out; #2 and #3 dancers Counter Rotate 1/4 and Box Circulate; all Zoom to form a new column.

ROLL THE COLUMN (Ed Fraidenburg, Michigan) From a column, dancers #1 and 4 Trade and Roll as dancers #2 and 3 Box Circulate and Quarter In to end in facing lines.

#### **Doll Shortcut**

I did not think that I needed a shortcut for **Ferris Wheel** but I happened upon this one that actually speeds things up a little. Without moving the trailing couples (the ones facing in), have the lead couples Zoom to behind the trailers. (Move them as a couple without anyone changing facing direction.) Then slide everyone sideways, toward the center, to form a double pass thru formation (or slide one pair of tandem couples all the way over to line up with the other pair.)

**New Movement (Experimental)****COMPLETE YOUR TAG (IN, OUT, LEFT, or RIGHT)****How To Do It:**

From any appropriate formation, Extend as many times as is necessary to form a completed double pass thru formation. Then, if so directed, face In, Out, Left, or Right. Appropriate starting formations are, double pass thru, quarter tag, parallel waves, and three quarter tag. The latter three formations can be right-handed or left-handed. There is no stopping and joining hands after each Extend, but instead it is danced as if finishing a Double Pass Thru.

**Impressions:**

This is not a new call, and in fact has been around almost as long as Tag the Line. (It is Burleson #2555.) Shortly after Tag the Line was created, choreographers realized that they could fractionalize it, and we soon got One Quarter, Half, and Three Quarter Tag the Line. Then came Extend the Tag (now called Extend) which moved you from one of these ending formations to the next. Someone, unfortunately I do not remember who, also came up with Complete Your Tag, as described above. At the time, I thought it was a logical addition to the family, but as it turned out, it was too much to appreciate since the whole Tag idea was still so new. When I recently decided to try it again with my experimental workshop group, I initially could not find it in Burleson since my memory had it as Finish the Tag, but persistence paid off! To my surprise, a check with a C4 caller showed that it is not even being used currently in any of the challenge programs.

My workshop group liked this one and caught on very quickly. It allowed me to make some quick formation transformations that are now not possible without having to learn a lot of new calls. Although Mainstream dancers could probably handle this, I would recommend it for Plus and above. I think that maybe this is an idea whose time has come. Give it a try and see what you think. The sequences on the next page will help teach the concept to your dancers, since they build from places that will initially seem obvious to ones that may not.

**Choreography:**

<u>From a RH 2-face line</u> HALF TAG THE LINE SCOOT BACK <u>COMPLETE YOUR TAG-RIGHT</u>	<u>ZERO</u> (true)
<u>From parallel RH Waves</u> <u>COMPLETE YOUR TAG-RIGHT</u> HALF TAG THE LINE SCOOT BACK	<u>ZERO</u> (true)
<u>From regular facing couples</u> VEER LEFT HALF TAG THE LINE SCOOT BACK <u>COMPLETE YOUR TAG-RIGHT</u> WHEEL AND DEAL	<u>Equivalent to</u> RIGHT AND LEFT THRU

COMPLETE YOUR TAG (continued)Sample RoutinesThe first three sequences contain only MS calls

- ◆ HEADS SQUARE THRU ..... ZB  
TOUCH 1/4, SCOOT BACK ..... (2W)  
COMPLETE YOUR TAG - RIGHT  
COUPLES CIRCULATE  
HALF TAG THE LINE ..... (1W)  
SCOOT BACK ..... (2W)  
COMPLETE YOUR TAG - RIGHT  
FERRIS WHEEL  
SQUARE THRU 3/4 ..... (ZB) AL!

- ◆ HEADS LEAD RIGHT ..... OPB-os  
VEER LEFT, HALF TAG THE LINE ..... (1W)  
SPLIT CIRCULATE ..... (2W)  
COMPLETE YOUR TAG - RIGHT  
FERRIS WHEEL, SQUARE THRU 3/4 ..... CB  
DOSADO, SWING THRU ..... (1/2 W)  
SINGLE HINGE ..... (2W)  
COMPLETE YOUR TAG - RIGHT  
WOMEN TRADE, COUPLES CIRCULATE  
CHAIN DOWN THE LINE ..... ZL-os  
RIGHT AND LEFT THRU  
ROLL AWAY WITH A HALF SASHAY  
PASS THRU, TAG THE LINE  
LEADERS U-TURN BACK ..... (1/2 B)  
GRAND RIGHT AND LEFT!

- ◆ HEADS TOUCH 1/4, MEN RUN ..... ZB  
SWING THRU ..... (1/2 W)  
COMPLETE YOUR TAG - RIGHT  
HALF TAG THE LINE  
"Carefully" RECYCLE ..... (ZB) AL!

The rest of the sequences contain Plus calls.

- ◆ HEADS PASS THE OCEAN, WOMEN TRADE  
EXTEND, WOMEN TRADE  
COMPLETE YOUR TAG - IN ..... (1L)  
STAR THRU, DOUBLE PASS THRU  
TRACK II, WOMEN TRADE  
COMPLETE YOUR TAG - IN ..... (1L)  
STAR THRU  
SWING THRU, TURN THRU ..... (ZB) AL!
- ◆ HEADS SQUARE THRU ..... ZB  
SINGLE CIRCLE TO A WAVE ..... (1/2 W)  
COMPLETE YOUR TAG - OUT  
ENDS CROSS FOLD ..... OB-os  
PASS TO THE CENTER  
SQUARE THRU 3/4 ..... (ZB) AL!

- ◆ HEADS PASS THE OCEAN, SWING THRU  
COMPLETE YOUR TAG - OUT  
BEND THE LINE ..... ECL-os  
PASS THE OCEAN ..... (0W)  
SPIN CHAIN AND EXCHANGE THE GEARS  
COMPLETE YOUR TAG - IN ..... (1L)  
STAR THRU  
DIXIE GRAND ..... AL!
- ◆ HEADS RIGHT AND LEFT THRU  
PASS THE OCEAN  
PING PONG CIRCULATE  
COMPLETE YOUR TAG  
CENTERS IN  
CAST OFF 3/4 ..... (1L)  
TOUCH 1/4  
SINGLE FILE CIRCULATE  
SINGLE HINGE  
PASS THRU  
HALF TAG THE LINE ..... (2W)  
SCOOT BACK ..... (1W)  
COMPLETE YOUR TAG - LEFT  
PROMENADE HOME!
- ◆ HEADS PASS THE OCEAN  
SINGLE HINGE  
COMPLETE YOUR TAG - RIGHT  
VEER RIGHT ..... (3B)  
SWING THRU ..... (1W)  
CENTERS RUN  
3/4 TAG THE LINE  
VERY CENTERS TRADE  
COMPLETE YOUR TAG - OUT  
ENDS FOLD ..... (1/2 B)  
GRAND RIGHT AND LEFT!

SINGING CALL

HEADS SQUARE THRU ..... ZB  
DOSADO TO A WAVE  
WOMEN TRADE  
SINGLE HINGE  
SCOOT BACK  
COMPLETE YOUR TAG - RIGHT  
CHAIN DOWN THE LINE  
FLUTTER WHEEL ..... CL-os  
SLIDE THRU ..... ZB  
SWING CORNER  
PROMENADE.....add 16-beat tag.

# **Movin' Down the Mainstream**

## **LEFT SQUARE THRU**

Except for the first hand, a Left Square Thru feels just like a normal one, yet many dancers find the call to be very foreign. Without too much practice, it can become an old friend, and with it, you can set up some nice sequences. Here are some examples.

- ◆ HEADS LEFT SQUARE THRU .....ZB  
LEFT SWING THRU, WOMEN RUN  
WHEEL AND DEAL .....ZB  
LEFT SQUARE THRU .....AL!
- ◆ HEADS TOUCH 1/4  
WALK AND DODGE ..... OPB-os  
LEFT SQUARE THRU BUT ON THE 4th HAND  
RIGHT AND LEFT THRU ..... RL-os  
TOUCH 1/4, SINGLE FILE CIRCULATE  
MEN RUN, SLIDE THRU .....EPL-os  
PASS THRU, WHEEL AND DEAL  
SLIDE THRU, LEFT SQUARE THRU... (ZB) AL!
- ◆ HEADS SLIDE THRU  
LEFT SQUARE THRU 3/4.....ZB  
SWING THRU, MEN RUN  
COUPLES CIRCULATE, FERRIS WHEEL  
SQUARE THRU 3/4.....ZB  
LEFT SWING THRU, LEFT SWING THRU  
LEFT SQUARE THRU .....AL!
- ◆ HEADS LEFT SQUARE THRU 2 HANDS  
SPLIT 2 AROUND 1 TO A LINE .....(1/2 L)  
TOUCH 1/4, SINGLE FILE CIRCULATE  
WOMEN RUN, SWING THRU ..... (OW)  
RECYCLE .....RB  
SLIDE THRU ..... ZL  
LEFT SQUARE THRU .....AL!
- ◆ HEADS LEFT SQUARE THRU .....ZB  
LEFT SQUARE THRU, BEND THE LINE .... CL  
LEFT SQUARE THRU, TRADE BY ..... OB  
LEFT SQUARE THRU, BEND THE LINE .... RL  
LEFT SQUARE THRU, TRADE BY ..... ZB  
LEFT SQUARE THRU .....AL!
- ◆ HEADS STAR THRU, PASS THRU ..... ZB-os  
SLIDE THRU ..... RL-os  
PASS THRU, WHEEL AND DEAL  
LEFT SQUARE THRU 3/4..... ORB-os
- SWING THRU, SCOOT BACK .....(OW)  
WOMEN TRADE, RECYCLE .....ZB-os  
PASS TO THE CENTER  
SQUARE THRU 3/4 .....OB  
LEFT SQUARE THRU 5 HANDS  
TRADE BY..... (ZB) AL!
- ◆ HEADS LEFT SQUARE THRU 3/4  
SEPARATE AROUND 1 TO A LINE .....(1L)  
PASS THRU, TAG THE LINE - RIGHT  
FERRIS WHEEL  
MEN LEFT SQUARE THRU 3/4 ..... (2B)  
STAR THRU, FERRIS WHEEL  
SWING THRU, TURN THRU ..... CB-os  
LEFT SQUARE THRU 3/4  
TRADE BY..... CB  
PASS THRU, TRADE BY .....RB  
BOX THE GNAT .....(1/2 B)  
GRAND RIGHT AND LEFT!
- ◆ HEADS SPIN THE TOP  
TURN THRU .....OPB-os  
LEFT SQUARE THRU 3/4  
TRADE BY..... OPB  
TOUCH 1/4.....(1W)  
SPLIT CIRCULATE .....(2W)  
MEN RUN .....ZL-os  
RIGHT AND LEFT THRU .....ZL  
LEFT SQUARE THRU .....AL!
- ◆ HEADS FAN THE TOP, RECYCLE  
LEFT SQUARE THRU 3/4  
SWING THRU.....(1/2W)  
MEN RUN, COUPLES CIRCULATE  
CHAIN DOWN THE LINE..... CL  
PASS THRU, TAG THE LINE  
CENTERS IN, CAST OFF 3/4..... (1/2 L)  
LEFT SQUARE THRU  
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN, RECYCLE  
SQUARE THRU 3/4 .....OPB-os  
LEFT SQUARE THRU  
TAG THE LINE - LEFT  
COUPLES CIRCULATE  
FERRIS WHEEL  
LEFT SQUARE THRU 3/4 ..... (4B)  
SPIN THE TOP, RECYCLE .....(2L)  
PASS THRU  
HALF TAG THE LINE..... (1/2 W)  
GRAND RIGHT AND LEFT!

<b>The Plus Program</b>
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**DIAMOND CIRCULATE**

Most Plus dancers can handle parallel diamonds fairly easily, but when you start to put diamonds in places where your dancers are not used to, you frequently have to sacrifice timing in order to give them time to orient. Even then, extra words may be necessary to remind them who the centers and who the points are. Go easy with these sequences.

- ◆ HEADS FAN THE TOP, SWING THRU  
MEN RUN, WOMEN HINGE  
DIAMOND CIRCULATE, FLIP THE DIAMOND  
PING PONG CIRCULATE, RECYCLE  
VEER TO THE LEFT, WOMEN HINGE  
DIAMOND CIRCULATE  
FLIP THE DIAMOND, EXTEND ..... (OW)  
WOMEN TRADE, RECYCLE ..... (ZB) AL!
- ◆ HEADS SWING THRU, MEN RUN  
WOMEN HINGE, DIAMOND CIRCULATE  
FLIP THE DIAMOND, FAN THE TOP  
EXTEND, SWING THRU ..... (1/2 W)  
SPIN THE TOP, WOMEN RUN, MEN HINGE  
FLIP THE DIAMOND, PASS THRU  
WHEEL AND DEAL, DIXIE GRAND ..... AL!
- ◆ HEADS LEAD TO THE RIGHT ..... OPB-os  
VEER LEFT, COUPLES HINGE  
VERY CENTER MEN TRADE &  
WOMEN CAST OFF 3/4  
DIAMOND CIRCULATE  
VERY CENTER WOMEN TRADE &  
MEN CAST OFF 3/4  
EACH SIDE WHEEL AND DEAL ..... (1/2 L)  
PASS THRU, BEND THE LINE  
LEFT SQUARE THRU BUT ON THE 4th HAND  
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN, WOMEN RUN  
MEN CAST OFF 3/4, FLIP THE DIAMOND  
EXTEND, SPIN THE TOP, MEN RUN  
WOMEN HINGE, DIAMOND CIRCULATE  
FLIP THE DIAMOND  
VERY CENTER MEN TRADE  
SAME MEN RUN  
VERY CENTER WOMEN HINGE  
CENTER FOUR DIAMOND CIRCULATE
- VERY CENTER MEN TRADE  
OTHER 6, IN YOUR WAVES OF 3...  
SWING THRU  
MEN DIAMOND CIRCULATE  
MEN FLIP THE DIAMOND  
VERY CENTER MEN TRADE  
GRAND SWING THRU, SINGLE HINGE  
MEN RUN, PASS THRU ..... CB-os  
SQUARE THRU 3/4 ..... AL!
- ◆ HEADS RIGHT AND LEFT THRU  
ROLL AWAY WITH A HALF SASHAY  
ALL JOIN HANDS AND CIRCLE LEFT  
WITH ORIGINAL PARTNERS AS CORNERS...  
ALLEMANDE LEFT FOR AN ALLEMANDE  
THAR, GO FORWARD 2 AND MAKE A  
STAR, BUT DO NOT TURN THE STAR  
ORIGINAL SIDES U-TURN BACK  
FOUR WOMEN DIAMOND CIRCULATE  
FOUR MEN DIAMOND CIRCULATE  
HEAD MEN RUN & SIDE MEN U-TURN BACK  
ALL PROMENADE HOME!
- ◆ HEADS TOUCH 1/4, WALK AND DODGE  
RIGHT AND LEFT THRU ..... OPB  
VEER LEFT, COUPLES HINGE  
VERY CENTER MEN HINGE  
CENTER FOUR DIAMOND CIRCULATE  
ON EACH SIDE, MEN TRADE  
VERY CENTER WOMEN HINGE  
EACH SIDE HALF TAG THE LINE  
SAME SEXES TRADE AND ROLL ..... (3L)  
PASS THRU, MEN FOLD ..... (1B)  
STAR THRU, MEN HINGE  
DIAMOND CIRCULATE  
WOMEN TRADE (BY LEFT HAND)  
FLIP THE DIAMOND, EXTEND ..... AL!
- ◆ HEADS LEAD RIGHT, CIRCLE TO A LINE....ZL  
TOUCH 1/4, ALL 8 CIRCULATE  
SPLIT CIRCULATE ONCE AND A HALF  
VERY CENTER WOMEN TRADE &  
MEN TRADE  
EACH SIDE DIAMOND CIRCULATE  
VERY CENTER MEN TRADE &  
WOMEN TRADE  
DIAMOND CIRCULATE  
FLIP THE DIAMOND  
VERY CENTER MEN TRADE &  
WOMEN TRADE  
RECYCLE & SWEEP 1/4 ..... RB  
BOX THE GNAT, GRAND RIGHT AND LEFT!

### Advanced Quarterly Selection

#### (Anything) & MIX

This month's Advanced call is on the A2 list. It is the second half of the old call Swing & Mix and is much more versatile since the Mix part can be smoothly done after many more calls than just Swing. To the best of my knowledge, (anything) & Mix is exactly the same call as the A2 call Mix(!), and I do not understand why each is listed separately. If anyone does know, please pass it on so I can share it. I chose to use the "(anything) &" version due to it's ties to the original call and because it sounds better to my ears. There is, of course, no rule that says you can or cannot use the word "and" as patter between any two calls that you call!

Anyway, the action is a nice one, so here are some sequences that will help your dancers enjoy it.

- ◆ HEADS PASS THE SEA, TRADE THE WAVE  
EXTEND & MIX, TRADE CIRCULATE ..... (OW)  
LINEAR CYCLE, PASS THE SEA & MIX ... (OW)  
TRADE CIRCULATE.....AL!
- ◆ HEADS RIGHT AND LEFT THRU  
FAN THE TOP, PING PONG CIRCULATE  
SINGLE HINGE, BOX COUNTER ROTATE 1/4  
WALK AND DODGE ..... OPB-os  
SINGLE CIRCLE TO A WAVE & MIX  
CENTERS RUN, MEN TRADE  
CROSS OVER CIRCULATE & MIX  
PROMENADE HOME!
- ◆ HEADS TOUCH 1/4  
BOX COUNTER ROTATE 1/4, PARTNER TAG  
PASS AND ROLL & MIX  
LEFT QUARTER THRU, CENTERS RUN  
TRADE CIRCULATE, FERRIS WHEEL  
DOUBLE PASS THRU - ZIG ZAG & MIX  
SWITCH TO A DIAMOND, 6X2 ACEY DEUCEY  
FLIP THE DIAMOND & MIX, MEN RUN.... OL-os  
HALF SQUARE THRU, TRADE BY .....CB  
TOUCH 1/4 & ROLL ..... (1/2 B)  
GRAND RIGHT AND LEFT!

- ◆ HEADS PASS THE OCEAN  
CHAIN REACTION, SWING

MOTIVATE & MIX, WOMEN RUN.....ZL-os  
PASS THE SEA, EXTEND.....AL!

- ◆ HEADS ROLL AWAY WITH A HALF SASHAY  
SPLIT SQUARE CHAIN THRU  
CLOVER AND PASS THE OCEAN  
CHAIN REACTION, SWITCH TO A DIAMOND  
DIAMOND CIRCULATE  
FLIP THE DIAMOND & MIX  
IN ROLL CIRCULATE, CENTERS RUN  
TRADE CIRCULATE, TURN AND DEAL.... (1B)  
STAR THRU, PROMENADE HOME!
- ◆ HEADS RIGHT AND LEFT THRU  
SIDES WHEEL THRU, PASS IN .....ECL  
PASS THRU & MIX, STAR THRU  
TRADE BY, RIGHT AND LEFT THRU ..... OPB  
VEER LEFT, IN ROLL CIRCULATE & MIX  
SAME SEXES TRADE, ENDS FOLD  
DIXIE GRAND.....AL!
- ◆ HEADS PASS THE OCEAN, EXTEND  
SWITCH TO A DIAMOND & MEN MIX  
DIAMOND CIRCULATE & WOMEN MIX  
FLIP THE DIAMOND, ALL 8 CIRCULATE ... AL!
- ◆ HEADS PAIR OFF, PASS IN .....CL  
PASS THE OCEAN & MIX.....AL!
- ◆ HEADS WHEEL THRU, CIRCLE TO A LINE..ZL  
PASS THRU, BEND THE LINE.....ZL-os  
RIGHT AND LEFT THRU.....ZL  
DIXIE STYLE TO A WAVE  
(Starting with right) SWING THRU & MIX  
GRAND RIGHT AND LEFT!

#### SINGING CALL

HEADS PASS THE OCEAN  
CHAIN REACTION, SCOOT BACK & MIX  
TRADE CIRCULATE, RECYCLE  
PASS TO THE CENTER  
SQUARE THRU 3/4, SWING CORNER  
PROMENADE.....add 16-beat tag.

To move your dolls through a MIX, use the same shortcut described last last month, on page 1975, for Trade the Wave. This works for any general line (i.e. a wave, 2-faced line, [1-faced] line, inverted line, or 3X1 line.)

## Stepping Stones

### TURN AND DEAL

This month we look at the A1 call Turn and Deal. From its most common starting formation, it is very basic. From other formations, it gets progressively more difficult, and eventually very awkward

TURN AND DEAL: (Callerlab Definition) - Starting Formation: A general line or wave.

As one smooth motion, all Half Tag, then turn individually another quarter in the same direction turned to start the Half Tag. This call is considered to have a single part; it cannot be fractionalized.

Starting Formations and Arrangements: The "standard" starting formation/arrangement that has evolved for this call is a right-hand 2-faced line with either normal or half sashayed couples.

The next most common place to start is from lines facing out. The couples on the right will end facing each other in the center of a double pass thru formation. Weaker dancers in that position will initially try to face the wrong way, to end in an eight chain thru formation as they would have from RH 2-faced lines, so I frequently start from either #1 or 2 lines (two men or two women on the left end). From here, I can help by reminding either the women or the men to face each other in the center.

The next step in difficulty is calling Turn and Deal from parallel left-hand waves, and it is a pretty big jump. It ends in columns, is smooth, but is not that easy for dancers to see.

Although technically legal, calling Turn and Deal from a RH wave or a LH 2-faced line should be avoided because of the body flow problem caused by the center dancers having their left shoulders adjacent and having to do a right shoulder pass (this ends in couples back to back). For really sharp dancers, you can make it smooth by calling it after an all 8/Couples Circulate and precueing it sufficiently so that they can start it

before finishing the Circulate!

The call is not too bad from some 3X1 lines and some inverted lines, as long as the centers start with either right shoulders adjacent, or are both facing the same way, but watch out for some strange ending formations.

RH Tidal 2-faced lines (to facing lines) is not too bad, but it takes a sharp group to go from a LH tidal wave to parallel RH waves.

Mixed sex arrangements with this call do not seem to be a problem.

Teaching Tips: Remind dancers that this is a single file type of call like Tag the Line, since some try to do a Wheel and Deal. Make them aware of the fact that they will always end facing the opposite direction from where they started as the do on a Run or a Trade. Very loosely, this can be thought of as a Half Tag & Roll, although technically you cannot Roll after the straight ahead motion of a Half Tag. To get the "one smooth motion" effect, I like to think of it as a wide U-Turn Back toward the center!

Body Flow: No body flow restrictions, either before or after come to mind.

Basic Choreography: From a RH 2-faced line, normal couples become half sashayed and vise versa. {Cross Over Circulate, Turn and Deal} = {Couples Circulate, Wheel and Deal}. A get-out from zero lines is Fan the Top, Recycle, Veer Left, Turn and Deal, Grand Right and Left!

### SINGING CALL

HEADS SQUARE THRU  
DOSADO TO AN OCEAN WAVE  
WOMEN TRADE, SWING THRU  
MEN RUN, WOMEN HINGE  
DIAMOND CIRCULATE, CUT THE DIAMOND  
TURN AND DEAL, SWING YOUR CORNER  
PROMENADE.....add 16 beat tag.



### Sight Callers' Notebook

#### ANALYSIS OF ONE METHOD OF SIGHT RESOLVING (Part 3)

This, the third installment of our four part mini-series will describe what I do when when I am ready to resolve and find that the setup is the third of the three possibilities that can exist. As you may recall, I have been describing an advanced approach to sight resolving, the one that I frequently use. In the first installment (page 1968) I said that when ready to resolve, after having called ad-lib material for a while, without any regard to the location of individuals within the square, I first bring the square to some regular formation, either an eight chain thru formation or facing lines, with all couples regular, i.e. with men on the left and women on the right.

At this point I observe whether either of the key men that I have memorized are near their original partners. (By near, I mean on the same side of the square as they are, and either facing them or standing next to them.) Three possibilities can exist. One is that both men are near their partners, and what I do when that is the case is described in part 1 of the series. What I do when the second possibility occurs, namely when one and only one of the key men is near his partner, is described in part 2 (page 1978).

This month we will look at the third possibility where, on first glance, neither of the key men are on the same side of the square as his original partner. We can either have both men on one end and both women on the other, or men on opposite ends from each other but on the same side as the other mans partner.

First look at the situation where each key man is near the other key mans partner. If we have lines, due to symmetry, both key men are in the same line as each other (or another

way to look at it is that they are facing in the same direction) and both key women are also in the same line as each other. The women can either be in the same line that the men are in or in the other one. If they are in the same line, call Pass Thru, Bend the Line, and we have all four key dancers together. If they are in the opposite line, call Star Thru, Pass Thru, Trade By and now all four key dancers are together. Once all four key dances are together, we can proceed as we did in part one of this series. As an alternative, if they are in the opposite line, i.e. facing the other key dancer, I frequently use a direct get-out such as one of the following. I can call Star Thru, which pairs each key man with the other's partner in an eight chain thru formation. Here, the number one man and his corner are either in an outside couple or an inside couple. If outside, I can resolve the square by calling Eight Chain Three, AL(!) or Dixie Grand, AL(!). If they inside, I can call Right and Left Thru to put them outside, or Square Thru, But On the Third Hand either Eight Chain Three or Dixie Grand to an AL(!), or I could call Pass Thru, Trade By, Square Thru 3/4, AL(!).

Our last possibility is where we have both key men on one side of the square and both key women on the other, i.e. neither key man is near either his partner or the other key mans partner. Even though the statistical odds do not allow this alternative to occur more often than its fair share of the time, it somehow feels like it does! I think there are two reasons for this. First, it is harder to spot than the others, since when you try to associate key people with their partners, none of them are together; namely we neither have both key men with partners, nor just one key man with his partner, nor even either key man with the other key mans partner. You therefore must spread your glance  
(more on next page)

Sight Callers' Notebook (continued)

across the whole square, rather than just half of it! It also may seem more difficult because it takes more steps to resolve. First we must bring the square to one of the previous setups and then, in addition, we have all of the previous steps. Furthermore, frustration frequently creeps in when trying to get to one of the previous states, since a lot of typical choreography, like Dive Thru, Pass Thru, generally does not work.

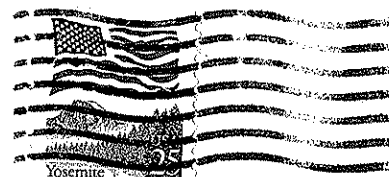
Let us look at the possibilities that exist. If we have lines of four, a Pass Thru, Bend the Line will bring key men face to face with either their original partners or the other key mans partner. Then a Star Thru, Pass Thru, Trade By will bring all four key dancers together. From an eight chain thru formation, a Pass Thru, Trade By brings each key man face to face with either his partner or the other mans partner, and then a Star

Thru, Pass Thru, Bend the Line, brings all four key dancers together. This will put us in a setup that we have already described, and we can continue as before. Many callers like to make waves and have either the ends or the centers Circulate. Advanced callers use the call Acey Deucey here. This will always convert to a setup where three key dancers are on one side of the square, and you can continue as before. I frequently make lines, call Touch 1/4, Single File Circulate, and Men Run. This gives me a setup with three keys dancers on one side.

That's it. Simple isn't it! As I said before, I do not expect a caller, new to sight calling, to start with this resolving method, but have explained it to show what is possible when one has had a lot of experience. Next month I will conclude with a flow diagram that will act as a road map to help follow what I have been saying.

**CHOREO BREAKDOWN**

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**FIRST CLASS MAIL**

# choreo



# BREAKDOWN

DON BECK

• 176 West Acton Road, Stow, Mass. 01775

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## CONTENTS THIS MONTH

- ◆ What's Happening? .....Page 1990
- ◆ New Movement
  - Destroy the Diamond .....Page 1992
- ◆ Movin' Down the Mainstream
  - Cross Run.....Page 1994
- ◆ The Plus Program
  - Follow Your Neighbor  
& Spread.....Page 1995
- ◆ For the A1/A2 Caller
  - Clover and (anything) .....Page 1996
- ◆ Dancing in the Community .....Page 1997
- ◆ Sight Callers' Notebook ..... Page 1998

## What's Happening?

Here is an update on the Callerlab Quarterly Selection program. The recent Keep/Drop ballot resulted in dropping the MSQS Retain Your Lane.

The new Plus QS for August is Relay with a Star. We will feature it in the next issue. For now see Choreo Breakdown page 1941 for a definition.

The Advanced QS for September is Counteract. We will also feature this next time. Refer to the definition on page 1951. A word of caution, in April 1987 we listed a different call with the same name! This former call happens to be featured in the August 1988 issue of American Square Dance. I repeat, the Counteract featured in the August '88 ASD is not the new AQS!

Here is the current QS list:

MSQS	— none —
PQS	Cross the Ocean
	Relay with a Star
	Rock the Boat
AQS	(anything) and Cross
	Counteract

As I mentioned in the last issue, I was planning to call Dixie Down the Line by its other name, Chain Down to Dixie. Since then, I taught Chain Down to Dixie to a group that I have never called for before. We breezed through three or four tips when all of a sudden, quite unintentionally, "Dixie Down the Line" popped out! Everyone danced it without flinching! I was the only one who noticed the difference. I hear that the call is being used by both names.

Subscriber Sam Stead (Canada) observed that Choreo Breakdown rarely refers to the Xs and Os used in the mental image system taught in my book Out of Sight. I have intentionally kept Out of Sight from being a prerequisite to using Choreo Breakdown, but Sam has given me an idea that might benefit mental image callers without interfering with those who are not. Starting with this issue, I will simply identify which featured two couple calls are Xs and which are Os, eventually on the page where featured, but for now right here. Both this month's MS and Plus features, Cross Run and Follow Your Neighbor & Spread are Xs.

This month's featured experimental, Destroy the Diamond, was listed last month. It looks good and sets up some interesting choreography, but be forewarned that it is definitely aimed at the Advanced program. Many of the calls listed below were received too late to be reviewed, but will be by the next issue. Now on to the list.

(more on next page)

What's Happening? (continued)

BRANCH OUT (John Marshall, Virginia) From a column, dancers 1 & 2 Peel Off & Cross Over Circulate, dancers 3 & 4 Single File Circulate twice & Peel Off to end in 2-faced lines. (General columns go to general lines.)

CROSS BRANCH OUT From a column, 1 & 2 Trail Off & Cross Over Circulate, 3 & 4 Circulate twice and Trail Off to end in 2-faced lines.

MAGIC BRANCH OUT From general columns, 1 & 2 Magic Column Peel Off & Cross Over Circulate, 3 & 4 Magic Column Circulate & Magic Column Peel Off to end in general lines.

MAGIC CROSS BRANCH OUT From a general column, 1 & 2 Magic Column Trail Off & Cross Over Circulate, 3 & 4 Magic Column Circulate & Magic Column Trail Off to end in general lines.

CATCH FIRE (Richard Dinkel) From a wave or line, Explode and step to a LH wave, then ends Fold as centers Trade and Extend to form parallel RH mini-waves.

COMPLETE THE CYCLE (Dick Han, Indiana) From a box circulate foursome (or a Z), the trailers will Box Circulate twice (or from a Z, Extend and Circulate once)(moving in a looping pattern, similar to a long folding action). The leaders will Fold, follow, and Peel (turn around as in Linear Cycle) to end as facing couples.

CROSS THE DIKE (Jac Fransen) From a double pass thru formation, leaders Pass Thru double and Cross Cloverleaf, trailers Touch 1/4 and Walk and Dodge to end in an eight chain thru formation.

DANDY LION From appropriate quarter tag formations, centers step thru and Star Thru with the outsides, to end in general lines. An appropriate quarter tag formation is one where men meet women when those in the wave step thru, i.e. 0Q, 1/2 Q, 1Q, and 2Q.

DUTCH LOCK (Jac Fransen) From a double pass thru formation, leaders Pass Thru twice and Cloverleaf, trailers step to a wave, Lockit, and Extend to end in parallel waves.

DUTCH PEEL (Jac Fransen) From a double pass thru formation, Double Pass Thru, leaders Cast Back (C1).

DUTCH TREAT (Jac Fransen) From a double pass thru formation, leaders Pass Thru twice & Cloverleaf, trailers Spin the Top & Extend to form oceans waves.

MAGIC MINI RAVEL From magic columns, dancers 1 & 2 Magic Trail Off, dancers 3 & 4 Magic Column Circulate twice & Magic Peel Off.

PASS AND ROLL TO A DIAMOND (Jack Lasry, Florida) From an eight chain thru formation, Pass Thru, centers Turn Thru while others right-face U-Turn Back, all Pass Thru, new centers step to a RH wave while others face right to end in diamonds.

REPLAY From general columns with the centers in tandem, ends Hinge & Step and Fold, centers Reset 1/2.

REWIND YOUR NEIGHBOR (Clark Baker, Massachusetts) From an ocean wave, the ends flip away from the adjacent dancer and Roll while the centers arm turn 3/4. All Extend to end in a box circulate foursome. A RH wave ends in a LH box and vice versa.

TOUCH CIRCULATE 1, 2, 3 (Rip Risky, Michigan) From parallel waves, Follow Thru (C2) and Couples Circulate the designated number of times to end in 2-faced lines.

WEIRD - O (Ivan Wilfong) From parallel waves, Half Crazy Reset (C3B), ends two O Circulates (C1), centers Trade and Squeeze (C1) to end in an O formation.

WITH FIRE (Richard Dinkel) From a general line, ends Fold, centers Trade and Extend.

**New Movement (Experimental)****DESTROY THE DIAMOND (Roy Leber, Pennsylvania)****How To Do It:**

From diamonds (either regular, facing, interlocking, or funny), centers Lockit, Hinge & Spread as points Zing and "squeeze in" between the spreaders to end in 3X1 lines.

**Impressions:**

This call times well, flows nicely, and is not too difficult, but still would seem most appropriate for the Advanced program due to the fact that it ends in 3X1 lines. The name seems quite appropriate, because not only does it make diamonds go away, but some of you may remember that the A1 call Cycle and Wheel, the only A1 or below call that is specifically done from 3X1 lines, was originally named Destroy the Line. The examples given below use A1 calls, and some of them also use A2 calls.

Just in case any Plus callers want to play with this call, here is a supplement to the definition. Lockit (A1) is similar to Fan the Top except the centers only go 1/4 instead of 3/4. Zing has been an Advanced QS and is done with two people in tandem (i.e. facing in same direction and standing one in front of the other). The lead person does a 3/4 Zoom while the trailer steps ahead, as in Zoom, but also turns 1/4 in, to end as a couple.

**Choreography:**

<u>From an eight chain thru formation</u> VEER LEFT CENTERS HINGE DIAMOND CIRCULATE <u>DESTROY THE DIAMOND</u> CYCLE AND WHEEL SQUARE THRU 3/4 TRADE BY	<u>ZERO</u> (true)
<u>From Zero Lines</u> PASS THE OCEAN RECYCLE VEER LEFT WOMEN QUARTER THRU DIAMOND CIRCULATE <u>DESTROY THE DIAMOND</u> CYCLE AND WHEEL RIGHT AND LEFT THRU	<u>CONVERSION</u> Zero Line to Zero Box

**Sample Routines Containing A1 Calls**

- ◆ HEADS WHEEL THRU ..... OPB-os
- SWING THRU, MEN RUN
- WOMEN HINGE, DIAMOND CIRCULATE
- DESTROY THE DIAMOND
- MEN CIRCULATE &
- WOMEN PASS THE OCEAN
- DIAMOND CIRCULATE, FLIP THE DIAMOND
- ACEY DEUCEY, RECYCLE, PASS IN.....ERL
- PASS THRU, BEND THE LINE .....ERL-os
- SPIN THE TOP, GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THRU, CHASE RIGHT
- QUARTER THRU, EXTEND, RECYCLE. CB-os
- VEER LEFT, WOMEN QUARTER THRU
- DIAMOND CIRCULATE
- DESTROY THE DIAMOND
- MEN CIRCULATE &
- WOMEN PASS THE OCEAN
- DIAMOND CIRCULATE
- DESTROY THE DIAMOND
- CYCLE AND WHEEL, DIXIE GRAND.....AL!

(Continued on next page)

DESTROY THE DIAMOND (continued)

- ◆ HEADS PASS THE OCEAN  
PING PONG CIRCULATE  
CHAIN REACTION.....(1/2 W)  
MEN RUN, WOMEN HINGE  
6X2 ACEY DEUCEY, DIAMOND CIRCULATE  
DESTROY THE DIAMOND  
CYCLE AND WHEEL, STAR THRU  
FERRIS WHEEL, RIGHT AND LEFT THRU  
DOUBLE PASS THRU  
HORSESHOE TURN.....(ZB) AL!

- ◆ HEADS RIGHT AND LEFT THRU  
SIDES LEAD RIGHT ..... OPB  
VEER LEFT, HALF TAG THE LINE ..... (1W)  
SPLIT CIRCULATE ONCE AND A HALF  
VERY CENTER WOMEN TRADE  
DIAMOND CIRCULATE  
DESTROY THE DIAMOND, WOMEN RUN  
MEN WALK AND DODGE, STEP AND SLIDE  
MEN RIGHT ROLL TO A WAVE..... (1W)  
QUARTER THRU .....(1/2 W)  
GRAND RIGHT AND LEFT!

- ◆ HEADS SQUARE THRU .....ZB  
SINGLE CIRCLE TO A WAVE.....(1/2 W)  
ACEY DEUCEY .....(1/2 W)  
MEN RUN, ACEY DEUCEY BUT...  
WOMEN GO ONCE AND A HALF  
6X2 ACEY DEUCEY  
DESTROY THE DIAMOND  
CENTERS RUN AND ROLL  
NEW CENTERS QUARTER THRU  
SWING THRU, EXTEND ..... (0W)  
WOMEN TRADE, RECYCLE ..... (ZB) AL!

- ◆ HEADS RIGHT AND LEFT THRU  
DIXIE STYLE TO AN OCEAN WAVE  
TRADE THE WAVE  
CHAIN REACTION, MEN RUN  
WOMEN HINGE, DIAMOND CIRCULATE  
DESTROY THE DIAMOND  
ACEY DEUCEY, CYCLE AND WHEEL ...OB-os  
DOUBLE STAR THRU  
GRAND RIGHT AND LEFT!

The following sequences contain A2 calls

- ◆ HEADS SQUARE THRU .....ZB  
SINGLE CIRCLE TO A WAVE  
SLIP .....(1/2 W)  
SWITCH TO A DIAMOND, 6X2 ACEY DEUCEY

DESTROY THE DIAMOND

SWITCH THE LINE.  
CENTERS WALK AND DODGE  
STEP AND SLIDE  
LEADERS LEFT ROLL TO A WAVE  
EXTEND..... AL!

- ◆ HEADS PASS THE OCEAN  
PING PONG CIRCULATE  
SPIN THE WINDMILL - LEFT  
CROSSOVER CIRCULATE, CENTERS HINGE  
6X2 ACEY DEUCEY, DIAMOND CIRCULATE  
DESTROY THE DIAMOND, WOMEN ZING  
MEN START A SPLIT SQUARE THRU 3/4  
ORIGINAL HEADS U-TURN BACK  
CROSSOVER CIRCULATE  
PROMENADE HOME!

This sequence is a bit harder

- ◆ HEADS WHEEL THRU .....OPB-os  
TOUCH 1/4, SCOOT AND WEAVE.....(0W)  
MOTIVATE, SWITCH TO AN HOURGLASS  
HOURGLASS CIRCULATE  
THOSE IN THE DIAMOND FLIP THE DIAMOND  
ALL DESTROY THE DIAMOND  
WOMEN RECYCLE & MEN TURN AND DEAL  
TOUCH 1/4.....(0W)  
WOMEN LEFT QUARTER THRU  
VERY CENTER WOMEN RUN  
DESTROY THE DIAMOND  
CROSSOVER CIRCULATE  
WOMEN CROSS RUN  
HEAD MEN AROUND THE OTHER MEN RUN  
GRAND RIGHT AND LEFT!

SINGING CALL

HEADS PROMENADE HALF &  
SIDES PASS THE OCEAN  
EXTEND..... (0W)  
SWING THRU.....(1/2 W)  
MEN RUN, WOMEN HINGE  
DIAMOND CIRCULATE  
DESTROY THE DIAMOND  
CYCLE AND WHEEL  
PASS THRU ..... OB  
TRADE BY..... ZB  
SWING CORNER  
PROMENADE.....add 16-beat tag.

# **Movin' Down the Mainstream**

## **CROSS RUN**

Even though Cross Run is not one of the more frequently used calls, it does not give dancers much trouble when used from many of the more common formations. When done from a 2-faced line (with centers or ends running), you get another 2-faced line of the same handedness. Right-Hand waves, however, become Left-Hand and vice versa (whether centers or ends do the running.) The following sequences should provide some good dancing variety without unnecessary difficulty.

- ◆ HEADS PASS THRU  
SEPARATE AROUND ONE TO A LINE..... (1L)  
STAR THRU, SQUARE THRU 3/4..... OB  
DOSADO TO A WAVE..... (0W)  
SWING THRU..... (1/2 W)  
MEN RUN  
WOMEN CROSS RUN  
COUPLES CIRCULATE  
MEN CROSS RUN  
FERRIS WHEEL  
SQUARE THRU 3/4..... (ZB) AL!
- ◆ HEADS HALF SQUARE THRU..... ZB-os  
RIGHT AND LEFT THRU ..... OB  
VEER LEFT  
WOMEN CROSS RUN  
TAG THE LINE - RIGHT  
CHAIN DOWN THE LINE..... EOL-os  
DIXIE STYLE TO AN OCEAN WAVE  
MEN CROSS RUN..... (0W)  
WOMEN TRADE  
RECYCLE & SWEEP 1/4..... RL-os  
HALF SQUARE THRU, TRADE BY ..... (ZB) AL!
- ◆ HEADS TOUCH 1/4  
WALK AND DODGE ..... OPB-os  
SLIDE THRU..... ERL-os  
PASS THE OCEAN..... (0W)  
WOMEN CROSS RUN  
MEN TRADE  
LEFT SWING THRU  
WOMEN CROSS RUN  
MEN CROSS FOLD..... (1/2 B)  
GRAND RIGHT AND LEFT!

- ◆ HEADS RIGHT AND LEFT THRU  
DIXIE STYLE TO AN OCEAN WAVE  
MEN CROSS RUN  
PASS THRU..... ZB  
SWING THRU, SCOOT BACK..... (0W)  
ALL 8 CIRCULATE, SCOOT BACK..... (1/2 W)  
MEN CROSS RUN  
SINGLE HINGE, WOMEN RUN ..... CL  
SQUARE THRU 3/4 ..... AL!
  - ◆ HEADS LEAD RIGHT, CIRCLE TO A LINE .... ZL  
PASS THE OCEAN, SINGLE HINGE..... (1W)  
SPLIT CIRCULATE ..... (2W)  
CENTERS TRADE, SCOOT BACK..... (4W)  
CENTERS CROSS RUN  
SPLIT CIRCULATE, WOMEN RUN ..... ZL-os  
CROSS TRAIL THRU TO THE CORNER..... AL!
  - ◆ HEADS LEAD RIGHT ..... OPB-os  
VEER LEFT, COUPLES HINGE  
VERY CENTER MEN TRADE  
ON EACH SIDE WOMEN CROSS RUN  
EACH SIDE HALF TAG THE LINE  
MEN RUN, PASS THRU, TRADE BY ..... ZB  
RIGHT AND LEFT THRU ..... OB-os  
SWING THRU, SCOOT BACK ..... (0W)  
WOMEN CROSS RUN..... AL!
  - ◆ HEADS TOUCH 1/4  
MEN RUN ..... ZB  
STAR THRU ..... CL  
PASS THE OCEAN..... (0W)  
MEN CROSS RUN, MEN TRADE  
LEFT SWING THRU, WOMEN RUN  
FERRIS WHEEL, RIGHT AND LEFT THRU  
DOUBLE PASS THRU  
LEADERS CALIFORNIA TWIRL..... (ZB) AL!
  - ◆ HEADS PROMENADE 1/2  
LEAD RIGHT, CIRCLE TO A LINE..... ZL-os  
RIGHT AND LEFT THRU ..... ZL  
DIXIE STYLE TO AN OCEAN WAVE  
MEN TRADE, LEFT SWING THRU  
MEN CROSS RUN ..... (1/2 W)  
GRAND RIGHT AND LEFT!
- The following sequence contains the Plus call (anything) and Roll.
- ◆ HEADS SQUARE THRU, SLIDE THRU ..... CL  
PASS THRU, CENTERS CROSS RUN &  
NEW CENTERS PARTNER TRADE & ROLL  
ALL GRAND RIGHT AND LEFT!

### The Plus Program

#### FOLLOW YOUR NEIGHBOR & SPREAD

Follow Your Neighbor is used most frequently from parallel mini-waves with men facing in, and is followed by "& Spread" so often that many callers say "don't spread" if they just want Follow Your Neighbor! The following sequences stay fairly close to the standard way of doing this combination, yet offer some variety through different set-ups and get-outs.

- ◆ HEADS SQUARE THRU, TOUCH 1/4 ..... (1W)  
FOLLOW YOUR NEIGHBOR & SPREAD .. (0W)  
 WOMEN TRADE, SWING THRU.....(1/2 W)  
 SINGLE HINGE, SPLIT CIRCULATE..... (1W)  
FOLLOW YOUR NEIGHBOR & SPREAD .. (0W)  
 RECYCLE..... (ZB) AL!
  
- ◆ HEADS PASS THE OCEAN  
 PING PONG CIRCULATE  
 VERY CENTER WOMEN TRADE  
 EXTEND, WOMEN TRADE, SINGLE HINGE  
FOLLOW YOUR NEIGHBOR & SPREAD .. (0W)  
 SCOOT BACK, MEN TRADE.....(1/2 W)  
 MEN RUN, COUPLES CIRCULATE  
 HALF TAG THE LINE..... (1W)  
FOLLOW YOUR NEIGHBOR & SPREAD .. (0W)  
 SCOOT BACK, GRAND RIGHT AND LEFT!
  
- ◆ HEADS PASS THE OCEAN, WOMEN TRADE  
 SINGLE HINGE  
FOLLOW YOUR NEIGHBOR & SPREAD  
 EXTEND..... (0W)  
 WOMEN RUN, HALF TAG THE LINE..... (2W)  
 SPLIT CIRCULATE..... (1W)  
FOLLOW YOUR NEIGHBOR & SPREAD .. (0W)  
 (Centers start) LEFT SWING THRU .....(1/2 W)  
 GRAND RIGHT AND LEFT!
  
- ◆ HEADS TOUCH 1/4  
CENTERS FOLLOW YOUR NEIGHBOR &  
 SPREAD  
 FAN THE TOP  
 PING PONG CIRCULATE  
 CENTERS FAN THE TOP, SINGLE HINGE  
CENTERS FOLLOW YOUR NEIGHBOR &  
 SPREAD  
 FAN THE TOP, EXTEND ..... (0W)  
 RECYCLE, SQUARE THRU 3/4.....AL!

- ◆ HEADS STAR THRU  
 CALIFORNIA TWIRL..... ZB  
 TOUCH 1/4  
FOLLOW YOUR NEIGHBOR & SPREAD...(0W)  
 FAN THE TOP, GRAND SWING THRU  
 MEN RUN, EACH SIDE HALF TAG THE LINE  
EACH SIDE FOLLOW YOUR NEIGHBOR &  
 SPREAD  
 FAN THE TOP, WOMEN RUN  
 HALF TAG THE LINE, MEN RUN .....ZL-os  
 CROSS TRAIL THRU TO THE CORNER..... AL!
  
- ◆ HEADS STAR THRU, PASS THRU.....ZB-os  
 CIRCLE TO A LINE.....EOL  
 PASS THRU, TAG THE LINE - RIGHT  
CENTERS FOLLOW YOUR NEIGHBOR &  
 SPREAD  
 DIAMOND CIRCULATE  
 FLIP THE DIAMOND.....(4W)  
 CENTERS TRADE.....(1W)  
FOLLOW YOUR NEIGHBOR & SPREAD...(0W)  
 RECYCLE ..... (ZB) AL!
  
- ◆ HEADS LEAD RIGHT .....OPB-os  
 VEER LEFT, TAG THE LINE - RIGHT  
MEN FOLLOW YOUR NEIGHBOR & SPREAD  
 DIAMOND CIRCULATE  
 VERY CENTER WOMEN TRADE  
 WOMEN SWING THRU  
 DIAMOND CIRCULATE, FLIP THE DIAMOND  
 MEN CIRCULATE, RECYCLE ..... (ZB) AL!
  
- ◆ HEADS PASS THE OCEAN, SWING THRU  
 EXTEND, CENTERS TRADE .....(1W)  
 CENTERS RUN, NEW CENTERS HINGE  
 DIAMOND CIRCULATE, FLIP THE DIAMOND  
FOLLOW YOUR NEIGHBOR & SPREAD...(0W)  
 SINGLE HINGE & ROLL.....(1/2 B)  
 GRAND RIGHT AND LEFT!
  
- ◆ HEADS RIGHT AND LEFT THRU  
 SPIN THE TOP, SINGLE HINGE  
FOLLOW YOUR NEIGHBOR & SPREAD  
 MEN TRADE, SWING THRU  
 EXTEND, SINGLE HINGE, SPLIT CIRCULATE  
FOLLOW YOUR NEIGHBOR & SPREAD  
 GRAND RIGHT AND LEFT!

To move dolls through a Follow Your Neighbor & Spread, do an un-Single Hinge, i.e. have each pair cast backwards 1/4, to form a wave.



**Advanced Quarterly Selection****CLOVER & (Anything)**

Clover & (anything) is an obvious extension of the Mainstream call Cloverleaf and is not very difficult for dancers to understand. Actually doing it, however, causes more problems that many of us would expect, since all the dancers try to do the Cloverleaf! Ways to help overcome this are to pre-cue the call early enough to get the (anything) call out before the "(anything) doers" can do a Cloverleaf, and to emphasize the "&" so that dancers are warned that something else is coming.

- ◆ HEADS SQUARE THRU 3/4  
CLOVER & SQUARE THRU 3/4..... OB  
PASS THRU  
CLOVER & SQUARE THRU..... OB  
PASS THRU, TRADE BY..... (ZB) AL!
- ◆ HEADS WHEEL THRU ..... OPB-os  
SWING THRU, MEN RUN  
3/4 TAG THE LINE, CLOVER & LOCKIT  
EXTEND, SWING THRU ..... (3W)  
EXTEND, CLOVER & LOCKIT  
RECYCLE, TRIPLE STAR THRU  
WHEEL AND DEAL  
SQUARE THRU ONE HAND ..... (ZB) AL!
- ◆ HEADS PASS THE OCEAN  
CHAIN REACTION, EXTEND  
CLOVER & SPIN THE TOP  
EXTEND, CENTERS TRADE..... (2W)  
QUARTER THRU ..... (0W)  
TRADE THE WAVE, EXTEND ..... AL!
- ◆ HEADS PASS THRU, CHASE RIGHT  
QUARTER THRU, CHAIN REACTION ... (1/2 W)  
RECYCLE, PASS IN ..... (1/2 L)  
STAR THRU, CLOVER & PASS THE OCEAN  
CHAIN REACTION..... (1/2 W)  
MEN RUN, 3/4 TAG THE LINE  
CLOVER & MEN SINGLE HINGE  
MEN WALK AND DODGE, STAR THRU  
CHAIN DOWN THE LINE ..... EPL-os  
PASS THRU, WHEEL AND DEAL  
RIGHT AND LEFT THRU  
DOUBLE PASS THRU  
CLOVER & PARTNER TAG(!) ..... (ZB) AL!

- ◆ HEADS CROSS TRAIL THRU  
SEPARATE AROUND ONE TO A LINE ...RL-os  
PASS THRU, STEP AND SLIDE  
CLOVER & CHASE RIGHT  
CENTERS PARTNER TAG, PASS THRU  
CLOVER & STAR THRU..... (ZB) AL!
- ◆ HEADS PASS IN, DOUBLE PASS THRU  
CLOVER & PARTNER TRADE & ROLL  
GRAND RIGHT AND LEFT!
- ◆ HEADS SINGLE CIRCLE TO A WAVE  
LOCKIT, TURN THRU ..... ZB  
RIGHT AND LEFT THRU ..... OB-os  
VEER LEFT, TURN AND DEAL..... (1/2 B)  
STAR THRU, STEP AND SLIDE  
CLOVER & QUARTER OUT ..... (1/2 B)  
PASS THRU, CLOVER & STAR THRU ..... (4B)  
HALF BREED THRU, DOUBLE STAR THRU  
GRAND RIGHT AND LEFT!
- ◆ HEADS PAIR OFF..... ZB  
TURN THRU  
CLOVER & LEFT SWING THRU  
(LEFT) SINGLE HINGE  
WALK AND DODGE ..... (4B)  
HALF BREED THRU ..... ZB-os  
SWING THRU..... (1/2 W)  
MEN RUN  
CROSS OVER CIRCULATE  
BEND THE LINE ..... (1/2 L)  
STAR THRU  
CLOVER & SQUARE CHAIN THRU..... RB  
BOX THE GNAT ..... (1/2 B)  
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN  
WOMEN RUN  
AS COUPLES EXTEND (to a 2-faced line)  
CROSS OVER CIRCULATE  
TURN AND DEAL..... (3B)  
SWING THRU..... (1W)  
ACEY DEUCEY..... (2W)  
TRADE THE WAVE  
CENTERS WALK AND DODGE  
STEP AND SLIDE  
CLOVER & LEFT QUARTER THRU  
WOMEN IN THE WAVE RUN  
AS COUPLES EXTEND  
WOMEN TRADE  
VEER RIGHT  
CLOVER & WHEEL THRU..... (ZB) AL!

### Dancing in the Community

This month we start a new section that will feature material based on the Callerlab Community Dance Program. Thanks to subscriber Mike McIntyre (Virginia) for the idea.

This program can fill a number of needs. It could be an easy entry program for people who want to dance without taking a long series of lessons; a place to enjoy square dancing now and then, even though it is not a top priority hobby; a place for dropouts to initially come back, without the fear of getting blown away; or a stepping stone for returning (or beginning) dancers who eventually want to go to Mainstream or Plus dancing.

As I see it, in order to accomplish this, the program must have three qualities. It must be short enough for people to learn quickly. It must never change, so that there are no surprises (or fear of surprises) for infrequent dancers. And finally, it must have the same fun and "feel" that Western dancing has.

On this last point, I am not sure that everyone agrees with me! Western style dancing has a distinctly different feel than Traditional square dancing. The choreography is more spontaneous, less repetitious, but unfortunately less frequently synchronized with the phrase of the music, and the music is more contemporary. Without the ingredient of a Western style "feel," people interested in this type of program would do just as well to go to a local traditional dance group (and Callerlab should not try to dictate what they dance).

When I started writing material for this column several months ago, I was surprised and disappointed that I could only write one sequence! There was something missing! I wanted a Star Thru! I spoke to Ken Kernan at this past Callerlab convention, he told me that some of his committee agreed, others wanted Square Thru for a

similar reason, but the final vote decided to leave them off, knowing full well that some callers would add them to their local programs.

Although I believe that local modifications could defeat the purpose of the program, I feel that without one of these calls, we are too restricted in creating the "feel" of Western style choreography. I have, therefore, chosen to include Star Thru with the Community Dance Program.

I expect that we will be featuring material in this program every second or third issue. Let me know what you think, and if you have some favorite sequences of your own, please send them along.

- ◆ HEADS LEAD RIGHT, CIRCLE TO A LINE ....ZL  
RIGHT AND LEFT THRU  
PASS THRU, BEND THE LINE.....ZL  
RIGHT AND LEFT THRU.....ZL-os  
STAR THRU, PASS THRU..... AL!
- ◆ HEADS RIGHT AND LEFT THRU, STAR THRU  
DOSADO, PASS THRU..... ZB  
STAR THRU, LADIES CHAIN .....EOL  
RIGHT AND LEFT THRU, LADIES CHAIN  
STAR THRU ..... (ZB) AL!
- ◆ FOUR LADIES CHAIN  
HEADS RIGHT AND LEFT THRU  
SIDES LEAD RIGHT, CIRCLE TO A LINE  
PASS THRU, BEND THE LINE.....OL  
RIGHT AND LEFT THRU, LADIES CHAIN  
PASS THRU, BEND THE LINE.....ECL  
RIGHT AND LEFT THRU, LADIES CHAIN  
STAR THRU, PASS THRU..... AL!
- ◆ HEADS RIGHT AND LEFT THRU  
LADIES CHAIN  
ROLL AWAY WITH A HALF SASHAY  
STAR THRU, DOSADO, STAR THRU .....ECL  
RIGHT AND LEFT THRU..... ERL-os  
PASS THRU, BEND THE LINE.....ERL  
RIGHT AND LEFT THRU..... ECL-os  
LADIES CHAIN, LADIES CHAIN ..... ECL-os  
PASS THRU, BEND THE LINE.....ECL  
RIGHT AND LEFT THRU,LADIES CHAIN .ZL-os  
ROLL AWAY WITH A HALF SASHAY ..... (1/2 L)  
STAR THRU ..... AL!

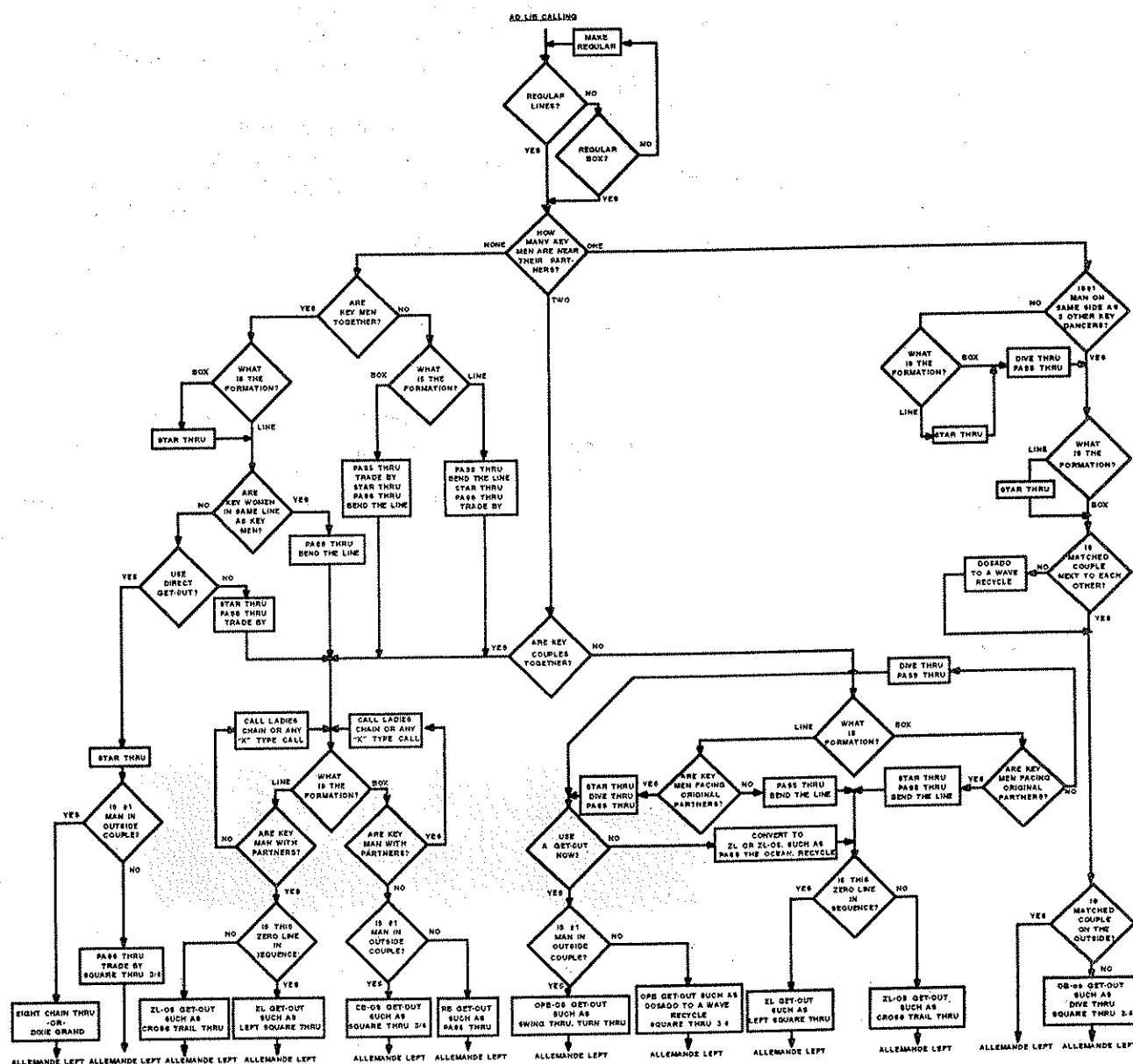
(continued on page 1999)

## ANALYSIS OF ONE METHOD OF SIGHT RESOLVING (Part 4)

To get the most out of this series, I suggest that you go back and reread it, this time following on the chart.

decision point. Answer the question and then follow the arrow leading from the point with that answer. Each box contains calls that must be done before continuing. (Of course, equivalents may be used.) Eventually, all paths lead to an "Allemande Left."

I apologize for the small type on the chart, but I felt that if necessary (as it was for me!), it would be easier to follow it with a magnifying glass than to find the right connections as you bounced back and forth between multiple pages. I hope you agree!



(more on next page)

Sight Callers' Notebook (continued)

No wonder people new to sight calling can be overwhelmed! Writing (and drawing) this series has been very interesting for me but hopefully even more so to many of you. So what comes next? After a few issues on other topics, we plan to return to sight calling methods.

Next time, however, we will describe, in detail, how to get started. This will be aimed at callers who have been calling for a while, but who have not been using any sight calling techniques. We will start with some of the fundamentals that were assumed to be understood in this series. For instance, we will explain how to make a formation normal, which couples to memorize and why, and not assume that you know how to tell if lines are in sequence or not.

We will proceed, eventually through a method of resolving, that we have found over the years to be

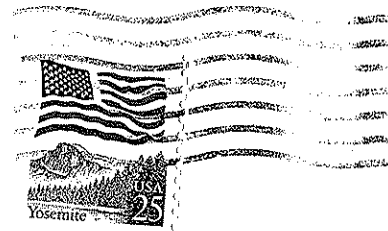
easy for inexperienced callers to grasp and use.

Dancing in the Community (continued)

- ◆ HEADS RIGHT AND LEFT THRU  
PASS THRU  
SEPARATE AROUND ONE TO A LINE .....(1L)  
PASS THRU, BEND THE LINE.....(1L)  
CENTERS RIGHT AND LEFT THRU .....(1L)  
CENTERS PASS THRU  
CENTERS U-TURN BACK..... CL  
ALL RIGHT AND LEFT THRU .....CL-os  
LADIES CHAIN, RIGHT AND LEFT THRU  
LADIES CHAIN, PASS THRU..... AL!
- ◆ HEADS RIGHT AND LEFT THRU  
FOUR LADIES CHAIN  
ALL ROLL AWAY WITH A HALF SASHAY  
HEADS STAR THRU ..... (4B)  
SPLIT TWO AROUND ONE TO A LINE .....(2L)  
PASS THRU, U-TURN BACK .....(1L)  
CENTERS ONLY RIGHT AND LEFT THRU..(1L)  
CENTERS ROLL AWAY HALF SASHAY .... CL  
ALL RIGHT AND LEFT THRU.....CL-os  
STAR THRU ..... (ZB) AL!

**CHOREO BREAKDOWN**

176 West Acton Road  
Stow, MA 01775



Jim Mayo  
79 Washpond Road  
Hampstead NH 03841

**FIRST CLASS MAIL**

[illegible]



# choreo



# BREAKDOWN

DON BECK

176 West Acton Road, Stow, Mass. 01775

Published around the middle of each month

August to October 1988

## CONTENTS THIS MONTH

- ◆ What's Happening? .....Page 2000
- ◆ New Movement
  - Chain and Flutter .....Page 2002
- ◆ Movin' Down the Mainstream - QS
  - Hang a Right/Left .....Page 2003
- ◆ The Plus Program - QS
  - Relay with a Star .....Page 2004
- ◆ For the A1/A2 Caller - QS
  - Counteract.....Page 2005
- ◆ Stepping Stones
  - Trade Circulate.....Page 2007
- ◆ Sight Callers' Notebook ..... Page 2008

## What's Happening?

I am afraid that another combined issue is the only way I have found to catch up. Onward with the news.

Callerlab has announced that Hang a Right/Left is the new Mainstream Quarterly Selection for October. It is featured in this issue. This month we are also catching up on material that uses the latest Plus and Advanced quarterly selections, as promised in the last issue. The recent Keep/Drop ballot for the Plus QS list resulted in dropping both Cross the Ocean and Rock the Boat.

The current QS list is down to:

MSQS	Hang a Right/Left
PQS	Relay with a Star
AQS	(anything) and Cross Counteract

Last month, in What's Happening?, we listed a new call named Dandy Lions. We later received a phone call from Allen Tipton (Tennessee) who turns out to be the author of the call.

Allen informed us that we had miss-named his call (as I am afraid other publications have also done.) The actual name is Make Dandy Lines. If you are using it, as we understand many callers are, please note the change. Allen also passed along another call that he created and has been having fun with. It is called Chain and Flutter, and we are featuring it this month.

We would like to thank those of you who send copies of your new ideas directly to us. Although we do not endorse every call that we list, or encourage people to write new calls, we do try to provide as complete and accurate a list of new calls as possible for those of you who are interested. This means that as well as calls we hear from authors, we also list calls that we hear of indirectly. Unfortunately, the principle behind the old parlor game of whispering a message around a ring of people and watching it inadvertently change, also applies to second and third hand definitions of new calls, but we try our best! A word of explanation to authors who send their definitions directly to us, you may occasionally see a change in your wording. This must be done in order to keep uniformity from definition to definition, but the intent is never intentionally changed.

Here is this month's collection:

CENTERFIRE (Emmanuel Duming, Texas) From parallel diamonds, very  
(more on next page)

What's Happening? (continued)

centers Trade and Cast Off 1/4 with the other diamond centers they meet, forming a momentary 2-faced line. Those casting do not stop but continue turning another 1/2 as all Crossfire to end in a column.

DROP THE ANCHOR (Jim Cholmondeley, Missouri) From a wave (or facing couples), (step to a wave if necessary), centers Trade, and Single Hinge to end in parallel mini-waves.

FLIP IN (Ed Fraidenburg, Michigan) From waves, ends Circulate 1/2 as centers Hinge. Those in the center diamond Flip the Diamond as others step by each other and face in, to end in a quarter tag formation.

GRAND DIVIDE (Dale Roberson, Oregon) From a static square, on the command Heads In, Grand Divide, Heads move into center, Star Thru, back out to side position (in 8 beats), Divide and Star Thru in the opposite head position (8 more beats). At same time, sides Divide, Star Thru in the head positions, move into center, Star Thru, and back out to opposite side. Then everyone repeats the action (16 more beats) until all are home.

HITCH THE (anyone) (Lee Kopman, New York) From couple or mini-wave, Hinge, designated dancer (in original setup) Run to end as a couple.

LOCK THE DOOR (Mac Letson) From RH (or LH) 2-faced line, Lockit (A1) (i.e. Couples Hinge) and Veer Right (Left) to end in couples back to back.

LOCK THE TOP (Tim Marriner) From a quarter tag (or other applicable formations, i.e. outside couples can be facing out or in a mini-wave), those in the wave Lockit (A1), as others Hinge. Then each side Fan the Top to end in waves (or general lines). (Name used before, Burleson #1840)

NUCLEAR REACTION (Lee Kopman, New York) From a general quarter tag

formation, the very centers and the person in the outside couple that they are facing Pass Thru and take other's place, new very centers, working with the end of their 2-faced line (or wave) Cast Off 1/4 and Roll; they now Counter Rotate 1/4 (C1) around the outside; as the others Vertical 1/2 Tag (C1) and Counter Rotate 1/4 (C1).

SLAM THE DOOR (Mac Letson, Alabama) From parallel RH (or LH) 2-faced lines, couples facing in Wheel and Deal, couples facing out Veer Right (Left) to end in a completed double pass thru formation.

SLIDE THE DOOR (Mac Letson, Alabama) From parallel RH (or LH) 2-faced lines, couples facing out Wheel and Deal, couples facing in Circulate 1/2 and Veer Right (Left) to end in an eight chain thru formation.

SPIN CHAIN AND EXCHANGE AND REVERSE THE GEARS From right-hand parallel waves, this call is the same as a Spin Chain and Exchange the Gears, up to the point where the leader of the exchange turns back to Touch 1/4. Instead, however, leader makes a RH star with the three trailing dancers. The stars turn a full turn until leaders of each star pass left shoulders with each other in the center of the square. Leaders then walk straight ahead, and the others follow, to form a column, at which time all finish like the unfinished part of the Spin Chain and Exchange the Gears, namely the leader does a right face U-Turn Back and does a Touch 1/4 with #2 in the column. Number 3 faces out and #4 faces in, to end in RH waves.

STATUS CONCEPT (Dave Wilson, Florida) On the command Check Your Status, each dancer who is a beau takes on the status of being a Man, belles become Women, and if neither, they become Neutrals. They dance taking this new identity until told otherwise. On the command Change Your Status, Men become Women, Women become Men, Neutrals become

(continued on page 2006)



**New Movement (Experimental)****CHAIN AND FLUTTER (Allen Tipton, Tennessee)**How To Do It:

From a squared set, the designated couples (heads/sides) start by having these women give a right hand to each other and turn 3/4 until they meet their corners with a left hand (as in Ladies Chain 3/4). As soon as the women start into the center, their partners step in behind them and join them in a right-hand star. When the women get to their corners, the men are getting to their right-hand ladies with their left hands. The other couples now give a left hand to the ones coming at them. With left hands joined, the men now Courtesy Turn the women just far enough to form facing lines of four. Finally everyone does a Flutter Wheel, to end in facing lines.

Impressions:

Although the variety on this call is fairly limited due to requiring normal sex arrangements, it is nice for a change as a sequence opener and is great in singing calls. It flows very nicely and dancers seem to pick it up easily after two or three walk throughs.

From a squared up set with everyone at home, it creates zero lines, so no matter which method of choreographic management you use, you should be able to fit it into your repertoire easily.

Choreography:

<u>From a squared set</u> HEADS RIGHT AND LEFT THRU HEADS CHAIN AND FLUTTER PASS THRU, WHEEL AND DEAL ZOOM, SWING THRU SINGLE HINGE, MEN RUN	<u>ZERO</u> (true)
<u>From a squared set at home</u> <u>HEADS CHAIN AND FLUTTER</u>	<u>CONVERSION</u> Squared Set to Zero Lines

Sample Routines

- ◆ HEADS CHAIN AND FLUTTER.....ZL  
 TOUCH 1/4, SINGLE FILE CIRCULATE  
 MEN RUN ..... (ZB) AL!

MEN RUN, TAG THE LINE - LEFT  
 COUPLES CIRCULATE  
 FERRIS WHEEL & CENTERS SWEEP 1/4  
CHAIN AND FLUTTER, SLIDE THRU.. (ZB) AL!

- ◆ HEADS RIGHT AND LEFT THRU  
CHAIN AND FLUTTER.....ZL-os  
 REVERSE FLUTTER & SWEEP 1/4.....CB-os  
 SQUARE THRU 3/4.....AL!

- ◆ HEADS PASS THE OCEAN, RECYCLE  
 PASS THRU, PASS TO THE CENTER  
 STAR THRU, RIGHT AND LEFT THRU  
CHAIN AND FLUTTER.....EPL-os  
 PASS THE OCEAN, SWING THRU

SINGING CALL

HEADS CHAIN AND FLUTTER  
 TOUCH 1/4, ALL EIGHT CIRCULATE  
 MEN RUN, RIGHT AND LEFT THRU  
 PASS TO THE CENTER  
 SQUARE THRU 3/4, SWING CORNER  
 PROMENADE ..... add 16 beat tag

## Mainstream Quarterly Selection

## HANG A RIGHT (LEFT)

(by Jack Watts, Ohio)

The Callerlab Mainstream QS for October is Hang a Right (Left). Although this has been around for a while at higher challenge levels, it makes a good Mainstream workshop call. The action is simple, the name suggests the action, and the formation transformation that it performs is not a common one, giving it interest.

The Callerlab definition is: Starting formation: Completed Double Pass Thru. Action: Lead Couples Wheel Right (180°) and then Circulate across as the Trailing Couples move forward and then Wheel Right and stay. If Hang a Left is called, then the wheeling is to the left. Ending formation: Parallel 2-faced lines.

If you call Hang a Left, be sure to pre-cue it enough so your dancers hear "left" before they go right.

A simple equivalent for Double Pass Thru, Hang a Right is Centers Pass Thru, Veer Left.

- ◆ HEADS STAR THRU  
DOUBLE PASS THRU  
HANG A RIGHT  
FERRIS WHEEL, DOUBLE PASS THRU  
HANG A RIGHT  
FERRIS WHEEL  
SQUARE THRU 3/4.....(ZB) AL!
- ◆ HEADS SQUARE THRU  
SWING THRU, MEN RUN  
FERRIS WHEEL, DOUBLE PASS THRU  
HANG A RIGHT  
CHAIN DOWN THE LINE.....CL  
FLUTTER WHEEL & SWEEP 1/4.....(ZB) AL!
- ◆ HEADS PASS THRU  
SEPARATE AROUND ONE TO A LINE.....(1L)  
PASS THRU, TAG THE LINE  
HANG A RIGHT  
HALF TAG THE LINE.....(1W)  
WOMEN RUN.....(1/2 L)  
PASS THRU, TAG THE LINE - IN.....CL-os  
SLIDE THRU.....(ZB) AL!

- ◆ HEADS PASS THRU  
SEPARATE AROUND ONE TO A LINE.....(1L)  
TOUCH 1/4, MEN RUN  
HANG A RIGHT, TAG THE LINE - IN.....(4L)  
TOUCH 1/4, SINGLE FILE CIRCULATE  
WOMEN RUN, HANG A RIGHT  
WOMEN FOLD, BOX THE GNAT  
GRAND RIGHT AND LEFT!
- ◆ HEADS HALF SQUARE THRU.....ZB-os  
SWING THRU.....(1/2 W)  
MEN RUN, TAG THE LINE  
WOMEN GO LEFT, MEN GO RIGHT.....(1L)  
PASS THRU, WHEEL AND DEAL  
DOUBLE PASS THRU, HANG A RIGHT  
HALF TAG THE LINE.....(1/2 W)  
MEN TRADE.....(1/2 W)  
MEN RUN, WHEEL AND DEAL.....OB  
PASS THRU, TRADE BY.....(ZB) AL!
- ◆ HEADS PASS THRU  
SEPARATE AROUND ONE TO A LINE.....(1L)  
PASS THRU, WHEEL AND DEAL  
DOUBLE PASS THRU, HANG A RIGHT  
BEND THE LINE.....(2L)  
STAR THRU, HANG A RIGHT  
WHEEL AND DEAL.....(ZB) AL!
- ◆ HEADS LEAD RIGHT, CIRCLE TO A LINE ....ZL  
PASS THRU, WHEEL AND DEAL  
DOUBLE PASS THRU  
HANG A RIGHT  
FERRIS WHEEL & CENTERS SWEEP 1/4  
ALL JOIN HANDS AND CIRCLE LEFT.....AL!
- ◆ HEADS SWING THRU, PASS THE OCEAN  
RECYCLE, DOUBLE PASS THRU  
HANG A LEFT  
PROMENADE HOME!

## SINGING CALL

HEADS PROMENADE HALF, PASS THRU  
SEPARATE AROUND ONE TO A LINE  
PASS THRU, TAG THE LINE  
HANG A RIGHT, FERRIS WHEEL  
SQUARE THRU 3/4, SWING CORNER  
PROMENADE..... add 16 beat tag.

(continued on page 2006)

### Plus Quarterly Selection

#### RELAY WITH A STAR

(by Phil Kozlowski)

The Callerlab Mainstream QS for August is Relay with a Star. This one has been getting mixed reviews. The timing, for the woman who goes through the middle in the star is such that she does not have enough time to get the the end of the wave when the wave is ready for her. At first this confuses dancers, but, as is frequently the case, they learn to distort the end of the wave around to meet her, and everything proceeds as scheduled.

Here is the Callerlab definition: Starting formation: Parallel Ocean Waves. Action: Start as in a Relay the Deucey, (Ends and adjacent centers turn 1/2 by the right & centers turn left 3/4), Women Circulate 1/2, in wave of six, Centers Star 1/2 by the right while the others Trade. Finish as in a Relay the Deucey, (those who can turn 1/2 by the Left, trailing women move up to ends of the wave, all who can turn 1/2 by the right, women turn left 3/4, outside men move up.) Ending formation: Parallel Ocean Waves.

Even though much of this call is identical to Relay the Deucey, I have found that it almost requires a complete re-teach of the Relay the Deucey parts! Saying "and then finish like a Relay the Deucey" does not seem to be enough for the average dancer!

Although the Callerlab definition starts from RH waves with men on the ends, I will go out on a limb and assume that the intention is that it be like Relay the Deucey, and also be legal when started from LH waves, various sex arrangements, and even from an eight chain thru formation.

We will start with three conversion modules that you may find handy.

#### ◆ From Zero Box to Zero Line

SWING THRU, SCOOT BACK..... (OW)

RELAY WITH A STAR..... (OW)

LINEAR CYCLE.....Zero Line

#### ◆ From Zero Box to Zero Line

RELAY WITH A STAR.....(OW)

RECYCLE ..... CB-os

STAR THRU ..... ZL-os

RIGHT AND LEFT THRU..... Zero Line

#### ◆ From Zero Line to Zero Box

PASS THE OCEAN.....(OW)

RELAY WITH A STAR.....(OW)

RECYCLE .....Zero Box

#### ◆ HEADS SQUARE THRU..... ZB

SLIDE THRU..... CL

PASS THE OCEAN.....(OW)

RELAY WITH A STAR.....(OW)

RECYCLE ..... CB

DIXIE GRAND..... AL!

#### ◆ HEADS SINGLE CIRCLE TO A WAVE

FAN THE TOP, EXTEND.....(3W)

CENTERS TRADE .....(1W)

WOMEN RUN ..... (1/2 L)

STAR THRU, TRADE BY..... RB-os

RELAY WITH A STAR

LINEAR CYCLE .....EPL

PASS THRU

WHEEL AND DEAL

SQUARE THRU 3/4 ..... (ZB) AL!

#### ◆ HEADS PASS THE OCEAN, EXTEND.....(OW)

RELAY WITH A STAR.....(OW)

SPIN THE TOP, SINGLE HINGE

TRIPLE SCOOT, COORDINATE

COUPLES CIRCULATE

BEND THE LINE .....RL-os

HALF SQUARE THRU, TRADE BY..... (ZB) AL!

The following sequence starts Relay With a Star with the men in the center of the wave.

#### ◆ HEADS SQUARE THRU..... ZB

SWING THRU..... (1/2 W)

RELAY WITH A STAR..... (1/2 W)

GRAND RIGHT AND LEFT!

The following sequence starts Relay With a Star from a Left-Hand wave.

#### ◆ HEADS LEAD RIGHT, CIRCLE TO A LINE ....ZL

LADIES CHAIN

DIXIE STYLE TO AN OCEAN WAVE

MEN TRADE

(LEFT) RELAY WITH A STAR..... AL!

(continued on page 2006)

**Advanced Quarterly Selection****COUNTERACT**

(by Mike Jacobs and Tim Scholl)

The Callerlab Advanced QS for September is Counteract. This call times and flows nicely but you have to be careful about overflow. At first, the ending waves may be a little off set, but they are not supposed to be and eventually dancers will dance it correctly. Once dancers learn how to do the call, they can handle it easily, but care must be taken in teaching it. After the definition, I will give you some hits that I have found helpful.

Here is the Callerlab definition is: Starting formation: Columns. Action: Ends Trade and do their part of a Split Counter Rotate 1/4, Centers Counter Rotate 1/4 and with the trailing Center acting as a pivot, Cast 1/2 (Anchor 1/2). Ending formation: Ocean Waves.

Even though this call is now appropriate for workshopping with A1 dancers, you will either have to first teach them the A2 call, Split Counter Rotate, or find words to get them through this part. In fact, the centers first part, Counter Rotate, is a C1 call, but using the A2 term, Centers Box Counter Rotate 1/4, will get A2 dancers through nicely.

Here are a few teaching hints. Tell dancers that they will remain holding on to the person they start with; don't let go throughout the whole call. On the second part for the centers, tell the dancer facing out to Run around the dancer next to him/her, but hang on to them, turning them around as they go. For the one who is facing in, tell them to do a U-Turn Back, but hang on to the other one and "whip" them around as they turn!

A word of warning about overflow; since (for the RH version) the call has a lot of right-hand turning action by itself, so calls to avoid before it include, Touch 1/4, Single Hinge, and Split Counter Rotate. Calls to avoid

after it are Swing Thru, Relay the Deucey, and Split Counter Rotate, and similar right-hand turning calls. The sequences below show examples of calls that work well.

- ◆ A simple equivalent that is worth knowing is from facing lines: TOUCH 1/4, COUNTERACT equals: FLUTTER WHEEL, PASS THE OCEAN

The first four sequences use only A1 calls

- ◆ HEADS WHEEL THRU ..... OPB-os  
SWING THRU, SPIN THE TOP  
SINGLE HINGE, SINGLE FILE CIRCULATE  
COUNTERACT ..... (1/2 W)  
LOCK IT, SPIN THE TOP ..... (0W)  
WOMEN RUN, COUPLES CIRCULATE  
TURN AND DEAL ..... (ZB) AL!
- ◆ HEADS DOUBLE STAR THRU  
SEPARATE AROUND ONE TO A LINE ...RL-os  
SINGLE CIRCLE TO A WAVE, TRIPLE TRADE  
MEN RUN, HALF TAG THE LINE  
COUNTERACT ..... (0W)  
EXPLODE & TOUCH 1/4, TRIPLE SCOOT  
COUNTERACT ..... (1/2 W)  
SCOOT BACK ..... (0W)  
WOMEN RUN, CROSS OVER CIRCULATE  
TURN AND DEAL ..... (1/2 B)  
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN  
CHAIN REACTION ..... (1/2 W)  
SPIN THE TOP, SINGLE HINGE  
TRIPLE SCOOT, COUNTERACT ..... (1/2 W)  
ACEY DEUCEY, GRAND RIGHT AND LEFT!
- ◆ HEADS RIGHT AND LEFT THRU  
SQUARE CHAIN THRU ..... OPB  
SINGLE CIRCLE TO A WAVE ..... (1/2 W)  
LOCK IT, MEN RUN, TAG EACH LINE  
WOMEN RIGHT ROLL TO A WAVE  
COUNTERACT ..... (1/2 W)  
GRAND RIGHT AND LEFT!

The following sequences contain A2 calls

- ◆ HEADS FLUTTERWHEEL, PASS THE OCEAN  
EXTEND, MOTIVATE ..... (2W)  
SPLIT COUNTER ROTATE 1/4  
TRIPLE SCOOT  
COUNTERACT & MIX ..... AL!

(continued on page 2006)

WHAT'S HAPPENING? (continued)

Duals, and Duals become Neutrals. On the command Restore Your Status, everyone's status is returned to the way it was at the beginning of the tip. (Dave has written a full page of clarifications like what Neutrals and Duals do in sex dependant calls; that all are beaus in RH columns; etc. along with examples. I am sure he would send you a copy if you wrote him, or write me, and I will pass your request along to him.)

TRACK AND TRADE DOWN THE LINE (John Eubanks, Missouri) From a RH #2 column (dancers 1 and 2 are men, 3 and 4 are women), men do their part of a Track II, women Circulate once (to form 2-faced lines), all Chain Down the Line.

HANG A RIGHT (LEFT) (continued)

A doll shortcut for Hang a Right is to take the four dancers at each end (tandem couples) and keep them as a group, and without changing facing direction, have them veer backwards and to their lefts to form 2-faced lines. A shortcut for Double Pass Thru, Hang a Right, is to take the tandem couples and Veer Left (and forewards) to form 2-faced lines.

The mental image caller will find Hang a Right is an X, and it also flip-flops the square.

RELAY WITH A STAR (continued)

- ◆ HEADS PASS THE OCEAN, EXTEND..... (OW)  
RELAY THE DEUCEY (optional)  
SPIN CHAIN THE GEARS (optional)  
RELAY WITH A STAR  
SPIN CHAIN AND EXCHANGE THE GEARS  
SPIN CHAIN THRU .....(1/2 W)  
GRAND RIGHT AND LEFT!
- ◆ HEADS LEAD RIGHT, VEER LEFT  
HALF TAG THE LINE, SINGLE HINGE  
MEN TRADE, SWING THRU ..... (OW)  
RELAY WITH A STAR ..... (OW)  
EXPLODE AND TOUCH 1/4, TRIPLE SCOOT  
MEN RUN .....OB-os  
SINGLE CIRCLE TO A WAVE.....(1/2 W)  
MEN TRADE & WOMEN CIRCULATE..(1/2 W)

MEN RUN, WOMEN HINGE

DIAMOND CIRCULATE

FLIP THE DIAMOND, WOMEN TRADE .....(OW)

RELAY WITH A STAR.....(OW)

EXPLODE THE WAVE, WHEEL AND DEAL

DIXIE GRAND..... AL!

SINGING CALL

HEADS PROMENADE HALF &  
SIDES PASS THE OCEAN, WOMEN TRADE  
EXTEND, RELAY WITH A STAR  
SWING CORNER  
PROMENADE ..... add 16 beat tag.

To move dolls through Relay with a Star from waves, have the centers who are facing out exchange places with each other. For singing calls, be aware that there is also a 180° geographic rotation of the square.

The mental image caller should note that, from RH waves with men on the ends, calling Relay with a Star is the same as if the man facing out did an X in the middle before going out to the side. It also flip-flops the square.

COUNTERACT (continued)

- ◆ HEADS HALF SQUARE THRU, PASS THRU  
CHASE RIGHT, COUNTERACT..... (1/2 W)  
SLIP, SCOOT CHAIN THRU .....(3W)  
SCOOT AND WEAVE, MEN RUN..... ERL-os  
PASS THRU, WHEEL AND DEAL  
DOUBLE PASS THRU, MEN RUN  
COUNTERACT IN ROLL CIRCULATE.....(1W)  
WOMEN TRADE  
PASS THRU, STEP AND SLIDE  
LEADERS U-TURN BACK..... (ZB) AL!

SINGING CALL (with A1 calls)

HEADS PASS THE OCEAN  
CHAIN REACTION, SCOOT BACK..... (OW)  
LOCKIT, SINGLE HINGE, TRIPLE SCOOT  
COUNTERACT, MEN TRADE .....(1/2 W)  
WOMEN CROSS FOLD, SWING CORNER  
PROMENADE ..... add 16 beat tag.

## Stepping Stones

### TRADE CIRCULATE

The A2 call Trade Circulate appears to be two different calls depending on the starting formation, but they are really quite closely related.

TRADE CIRCULATE: (Callerlab Definition) - Starting Formation: Parallel waves or 2-faced lines only.

From waves: Leads Trade, while the trailing center Circulates to the nearest end of the other wave, and the trailing end Circulates to the nearest center of the other wave.

From 2-faced lines: Leads Partner Trade while the trailers diagonal Pass Thru with each other.

Note that the right-shoulder passing rule applies to this call.

Starting Formations and Arrangements: In general, dancers do equally well from right-hand and LH waves and from RH and LH 2-faced lines.

Teaching Tips: When teaching the call, to help dancers relate both versions of the call with the same name, teach it almost the same from each formation (although you should teach each separately, preferably on separate nights). Have those facing out Trade with each other. From waves, you can point out that this is a Trade the Wave; from 2-faced lines, it is a Partner Trade. Those facing in will Circulate diagonally, to exchange places with the nearest dancer on the other side whom they are facing (who is also facing in), passing right shoulders as they go by. From waves, the dancers facing in find it easier to point at the person they are facing, similar to in a Trade the Wave, and then go across. From 2-faced lines, those facing in remember the action better as a diagonal Pass Thru.

From waves, footsteps are identical to those of the A1 call Cross Over Circulate (but from 2-faced lines, there is no similarity). It is best, however, not to point out this likeness(!), since Cross Over Circulate is rarely done from waves, and when it is, most groups don't know what to do.

Body Flow: There are no body flow or overflow restrictions, either before or after the call, that come to mind. Doing the call double, from either formation, is no problem either.

Basic Choreography: Trade Circulate converts Right-Hand waves to LH waves and vice versa. It also converts RH 2-faced lines to LH and vice versa.

If you have 2-faced lines with same sex couples, you can get facing lines by calling (assume men facing in) Trade Circulate, Men Go Double.

Here are two nice get-outs. From an OB, step to a wave (Heads Star Thru, Pass Thru, Star Thru, Pass the Ocean) you can Trade Circulate, AL! From a Zero Line, Right and Left Thru, Pass the Ocean, Women Trade, Swing Thru, Men Run (RH 2-faced lines, everyone with original partners, out of sequence), you can call Trade Circulate, Promenade Home!

The mental image caller will find that from either formation, Trade Circulate is an O-type call which crosses one couple across the center.

Although Callerlab's definition suggests you do not do this at A2, the call can be done from lines facing out, in which case everyone assumes 2-faced lines, and all do a Partner Trade. From lines facing in, again assume 2-faced lines, but beware of the traffic pattern. (From #1 or #2 lines, you can call Men/Women go first.) The call cannot be done from 3X1 lines.

### SINGING CALL

HEADS PROMENADE HALF  
PASS THE OCEAN, EXTEND  
TRADE CIRCULATE  
LEFT SWING THRU, WOMEN RUN  
TRADE CIRCULATE, FERRIS WHEEL  
PASS THRU, SWING YOUR CORNER  
PROMENADE.....add 16 beat tag.

### Sight Callers' Notebook

#### DEVELOPING A THEME (Part 1) (Increasing Difficulty in Steps)

Most of us know that some sequences are harder than others, and that some groups can dance only the easier sequences while others take the harder ones in stride. And of course everything is not just black or white, namely hard or easy; there are all shades of gray in between. An experienced caller can find the level of the group he/she is calling to and then control the difficulty of his choreography. He can then balance the dancer success rate vs the challenge, in accordance with his judgement. (In some later issue, we may discuss the judgement issue, i.e. the pros and cons of success, variety, and challenge. But this article is about something different.)

The next step in caller experience is the ability to build choreography around a theme that takes dancers a little beyond themselves and thereby gives them additional variety without sacrificing success. This month, we will discuss ways to do this.

We are going to use Follow Your Neighbor as our theme, but you should look beyond Follow Your Neighbor as you read and see how you can apply these same principles to any call. We will assume that the dancers that you are working with can do reasonably well with the standard forms of the call. From parallel right-hand miniwaves with the men facing in, most Plus dancers can do Follow Your Neighbor and Spread, and given a second to think, they can also do it without the spread.

To start, use the call the way the dancers know it.

- ◆ HEADS SQUARE THRU, TOUCH 1/4 ..... (1W)  
FOLLOW YOUR NEIGHBOR AND SPREAD  
WOMEN TRADE, RECYCLE  
RIGHT AND LEFT THRU ..... ZB  
TOUCH 1/4, FOLLOW YOUR NEIGHBOR ..AL!

Next, show them that it can be called from other places than just the one they are used to, but pick one that is a sure winner.

- ◆ HEADS PASS THE OCEAN, SINGLE HINGE  
CENTERS FOLLOW YOUR NEIGHBOR  
TRADE THE WAVE, EXTEND ..... ZB wave

Next, we will again have just the centers do it, with the centers still in the standard setup. This time, however, they will be centers of 2-faced lines. The ends in this formation are more likely to want to be involved than the outsides were in the previous sequence, so reassure them that they just have to wait.

- ◆ Zero Line, RIGHT AND LEFT THRU  
PASS THRU, TAG THE LINE - RIGHT  
CENTERS ONLY FOLLOW YOUR NEIGHBOR  
AND SPREAD  
DIAMOND CIRCULATE, FLIP THE DIAMOND  
CENTERS TRADE  
FOLLOW YOUR NEIGHBOR, EXTEND ..... AL!

It is time to try to get the women to do the center part. In the following sequence, we will first do a few Scoot Backs. This gets the four dancers that are going to do the Follow Your Neighbor with each other focused on their foursome. It also reminds the women what it feels like to Extend and turn by the right and the men to flip over to the right, since both these actions are common to Scoot Back and Follow Your Neighbor.

- ◆ HEADS SQUARE THRU, SWING THRU  
SINGLE HINGE, SCOOT BACK, SCOOT BACK  
FOLLOW YOUR NEIGHBOR,  
LEFT SWING THRU, (LEFT) SINGLE HINGE  
MEN RUN (LEFT), TOUCH 1/4  
MEN RUN ..... (ZB) AL!

In the next issue of Choreo Breakdown, we will continue this exercise, and show harder and harder ways to use Follow Your Neighbor. Before going on, however, we should

(more on next page)

Sight Callers' Notebook (continued)

summarize what we have discussed so far, so that we do not lose sight of the forest for the trees.

When building a theme and increasing variety and complexity in the usage of a call, you must go slowly. Each of the steps should be repeated several times, and not only should the same sequences be repeated, but others that use the call in similar ways.

This procedure can be used over the course of a tip, an evening, or a workshop season. The development of Follow Your Neighbor, as far as we have gone above, might be comfortable for typical dancers to do during a single tip. In any case, most dancers could handle it in a single dance. When added to the material we will present next time, however, it should definitely be given several workshops.

Remember also, when going through the above sequences and their descriptions, that these same principles can be applied to most calls, not just to Follow Your Neighbor. Other examples that you may want to follow, where a call is developed, from more to less obvious, can be found in almost every issue of Choreo Breakdown. The sequences used for each featured call, in general, start easy and work up in difficulty. Unless otherwise noted, however, they do not go on to the point of being very difficult. Then the last sequence or two, are frequently a little easier, to insure dancer success at the end; but they try to include an extra surprise to finish with an interesting touch.

As a note for the mental image caller, Follow Your Neighbor and Follow Your Neighbor and Spread are both X-type calls.

**CHOREO BREAKDOWN**

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# choreo



# BREAKDOWN

DON BECK

176 West Acton Road, Stow, Mass. 01775

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## CONTENTS THIS MONTH

- ◆ What's Happening? .....Page 2010
- ◆ Conversion of the Month .....Page 2011
- ◆ Zero of the Month.....Page 2011
- ◆ Get-Out of the Month.....Page 2011
- ◆ Share the Wealth.....Page 2011
- ◆ Doll Shortcut.....Page 2011
- ◆ New Movement
  - Rewind Your Neighbor.....Page 2012
- ◆ Movin' Down the Mainstream
  - Cloverleaf .....Page 2014
- ◆ The Plus Program
  - Trade the Wave .....Page 2015
- ◆ For the A1/A2 Caller
  - Switch to a Diamond .....Page 2016
- ◆ Dancing in the Community .....Page 2017
- ◆ Sight Callers' Notebook .....Page 2018

## What's Happening?



Gail and I would like to wish you all a **Happy Thanksgiving**. We look forward to having our family gather for the traditional festivities, and hope that you can all enjoy the season in a similar manner. Don't eat too much!

Callerlab has announced that there will be no new Plus Quarterly Selection for November.

The current QS list is:

- |      |                                 |
|------|---------------------------------|
| MSQS | Hang a Right/Left               |
| PQS  | Relay with a Star               |
| AQS  | (anything) and Cross Counteract |

We saw very few new calls this

month and have chosen to feature a previously listed call, Rewind Your Neighbor, a call based on Eric Brosius' Rewind (anything) concept. My experimental workshop group also enjoyed the calls (listed below) that use the "I" formation, so you may also want to give them a try. I understand that Melt Down is being used with Nuclear Reaction (listed in the last issue), but then again, what else would you expect!

Here are the calls reviewed:

The "I" Formation (Bruce Tompkins, Connecticut) This formation is a wave between couples that are facing in. The wave is at right angles to the outside couples and to the center wave of a quarter tag formation. A simple way to get there is, from a squared set, Heads step to a wave.

"I" Circulate From an I, those in the wave step thru and Cloverleaf, as the outside couples step ahead and Pass the Ocean, to form a new I.

Flip the "I" From an I, those in the wave I Circulate, i.e. step thru and Cloverleaf, as the outside couples step ahead and Partner Trade, then all step to a wave, to end in parallel waves.

Explode the "I" From an I, those in the wave Explode the wave and all step to a wave, to end in parallel waves.

Melt Down From any applicable formation, e.g. parallel waves and 2-faced lines, centers Trade and Roll as ends Zing. Waves and 2-faced lines  
(more on next page)

What's Happening? (continued)

go to a double pass thru formation. (Same as both Nice and Easy, and Acey Roll. These are both listed as Burlson #2174.)

Good and Plenty (Dave Hodson, Ross Howell, and Lee Kopman) From 2-faced lines, center four Split Recycle (C1) and Step and Fold (C1) as the ends Circulate twice and then all finish a Plenty (C1) starting with turning the stars two places, to end in a quarter tag formation.

Good and Little Same as above, but instead of finishing like a Scoot and Plenty, finish like a Scoot and Little.

Good and Little More Same as above, but finish like a Scoot and Little More.

(anything) Like a Reactionary (Bill Ackerman, Massachusetts) The (anything) call must be one whose ending is similar to Chain Reaction (A1), Motivate (A2), Relay the Top (C1), or Relay With Two Stars, where you have a wave of six dancers and the lonesome two dancers are in a star with the very centers of the wave. When you finish Like a Reactionary, you dance the call to the formation described above, but replace the "Cast Off 3/4 and the others move up" with the following. The center four in the wave Cast Off 1/4 (instead of the usual 3/4). Those four working with the "lonesome" two have a magic column of six in the center. In that column, those facing Pass Thru. The ends of the original wave of six, meanwhile, Counter Rotate 1/4 to end in a 3/4 tag formation.

Tickle (Don Hayes) From any applicable four dancer formation, e.g. parallel miniwaves, facing couples, a wave, etc. Hinge and then Split/Box Counter Rotate 1/4.

**Conversion Module of the Month**

- ◆ Zero Box  
VEER LEFT, CROSS FIRE  
COORDINATE, CHAIN DOWN THE LINE  
Zero Line

**Zero of the Month**

This is a true zero except for a geographical rotation of 90°.

- ◆ From facing lines  
PASS THRU  
WHEEL AND DEAL  
DOUBLE PASS THRU  
TRACK II  
CENTERS TRADE  
LINEAR CYCLE

**Get-Out of the Month**

- ◆ From a CL-os (i.e. a corner line out of sequence, i.e. Zero Box, Star Thru, Right and Left Thru)  
TOUCH 1/4  
COORDINATE  
TAG THE LINE — LEFT  
PROMENADE HOME!

**Share the Wealth**

This get-out was suggested by Clark Baker (Massachusetts). It is not from "standard" formations, so be sure you dancers can handle it before trying to wow them with it!

- ◆ From a Zero Box..... ZB  
PASS THRU  
TRADE BY  
SLIDE THRU..... RL  
LEFT TOUCH 1/4  
COORDINATE  
PROMENADE HOME!

**Doll Shortcut**

A few months ago, I gave a shortcut for **Dixie Style to a Wave**, but I just found one that I like more! This one not only helps me get my dolls there quicker, it also makes it easier for me to visualize where the dancers are actually going. Simply have the facing couples sweep 1/4 to the right and then step to left-hand waves.

**New Movement (Experimental)****REWIND YOUR NEIGHBOR (Clark Baker, Massachusetts)**How To Do It:

From an ocean wave, the centers Cast Off 3/4 while the ends walk away from the centers in a fairly tight 3/4 turning loop (or flip away and Roll), then all Extend to end in a box circulate foursome.

Impressions:

This call was listed in What's Happening in July, but deserves a closer look. It is an application of Rewind (anything), a concept listed in April. Rewind (anything) is seeing play at C4; some dancers like it and others do not, and all for the same reason, it is hard! Rewinding some calls, (basically dancing an undoing version of the call) can be very smooth; the difficulty comes from figuring out just what to do. Since Rewind (Follow Your Neighbor) dances so nicely, it is worth giving a shorter name, i.e. Rewind Your Neighbor, and teaching as a separate call. This gives Plus and Advanced dancers a chance to enjoy the action as well as just C4 dancers.

Some have voiced concern about the ends doing a flip-out action, as did I when I first read Clark's definition, but this is not a problem. Thinking about it, I remembered that Cloverleaf, Peel Off, and Cast a Shadow (A1) all have had their share of success despite a similar action!

Choreographically, RH waves become LH miniwaves and vice versa. Be sure that dancers know where the center of the wave is when you call it; Heads Square Thru, Touch 1/4, Rewind Your Neighbor is difficult! Also beware of the overflow that occurs if the preceding call ends with a centers Trade, e.g. Swing Thru, or even worse Spin the Top.

A doll short cut is U-Turn Back and Single Hinge. Mental Image callers note that this is an X.

Choreography:

<u>From Facing Lines</u> PASS THE OCEAN <u>REWIND YOUR NEIGHBOR</u> CENTERS TRADE LEFT SWING THRU, WOMEN RUN	<u>ZERO</u> (true)
<u>From Facing Couples</u> DIXIE STYLE TO A WAVE <u>REWIND YOUR NEIGHBOR</u> MEN RUN, REVERSE FLUTTER	<u>ZERO</u> (true)
<u>From Zero Lines</u> SINGLE CIRCLE TO A WAVE <u>GRAND REWIND YOUR NEIGHBOR</u> (i.e. three pair do the Cast Off 3/4) SINGLE FILE CIRCULATE WOMEN RUN	<u>CONVERSION</u> Zero Line to Zero Box

(more on next page)

REWIND YOUR NEIGHBOR (continued)

- ◆ HEADS PASS THE OCEAN  
EXTEND ..... (0W)  
REWIND YOUR NEIGHBOR  
SINGLE HINGE, MEN CROSS RUN ..... (0W)  
RECYCLE ..... ZB-os  
SQUARE THRU 3/4  
TRADE BY ..... (ZB) AL!
- ◆ HEADS SQUARE THRU ..... ZB  
SINGLE CIRCLE TO A WAVE ..... (1/2 W)  
REWIND YOUR NEIGHBOR  
SPLIT CIRCULATE  
WOMEN RUN ..... EOL  
PASS THE OCEAN ..... (0W)  
REWIND YOUR NEIGHBOR  
SINGLE HINGE, MEN TRADE ..... AL!
- ◆ HEADS TOUCH 1/4  
WALK AND DODGE ..... OPB-os  
STAR THRU ..... ERL-os  
RIGHT AND LEFT THRU ..... ECL  
DIXIE STYLE TO AN OCEAN WAVE  
REWIND YOUR NEIGHBOR ..... (2W)  
MEN RUN ..... ZL  
REVERSE FLUTTER ..... ECL  
DIXIE STYLE TO AN OCEAN WAVE  
EXTEND ..... AL!
- ◆ HEADS PASS THE OCEAN  
REWIND YOUR NEIGHBOR  
WALK AND DODGE  
SEPARATE AROUND ONE TO A LINE ..... ERL  
PASS THE OCEAN ..... (0W)  
REWIND YOUR NEIGHBOR  
CENTERS TRADE, LEFT SWING THRU  
TRADE THE WAVE ..... (2W)  
MEN RUN ..... ECL-os  
PASS THRU, WHEEL AND DEAL  
DOUBLE PASS THRU  
LEADERS PARTNER TRADE ..... RB  
BOX THE GNAT ..... (1/2 B)  
GRAND RIGHT AND LEFT!
- ◆ HEADS BOX THE GNAT, FAN THE TOP  
SWING THRU, EXTEND ..... (0W)  
SINGLE HINGE ..... (1W)  
FOLLOW YOUR NEIGHBOR AND SPREAD  
REWIND YOUR NEIGHBOR  
CENTERS TRADE, SCOOT BACK  
REWIND YOUR NEIGHBOR ..... (3W)

CENTERS TRADE ..... (1W)  
SPLIT CIRCULATE ..... (2W)  
PARTNER TAG, TRADE BY ..... (ZB) AL!

- ◆ HEADS LEAD RIGHT, CIRCLE TO A LINE .... ZL  
LADIES CHAIN ..... ECL  
DIXIE STYLE TO AN OCEAN WAVE  
SINGLE HINGE  
REWIND YOUR NEIGHBOR ..... (1/2 W)  
GRAND RIGHT AND LEFT!

The next two sequences contain A1 calls

- ◆ HEADS PASS THE OCEAN  
CHAIN REACTION ..... (1/2 W)  
TRADE THE WAVE, WOMEN RUN  
ACEY DEUCEY, CAST A SHADOW ..... (1/2 W)  
REWIND YOUR NEIGHBOR  
ACEY DEUCEY, LEFT QUARTER THRU  
WOMEN CROSS FOLD, BOX THE GNAT  
GRAND RIGHT AND LEFT!
- ◆ FOUR LADIES CHAIN, HEADS PASS THRU  
SEPARATE AROUND ONE TO A LINE ..... (1L)  
CURLIQUE, TRANSFER THE COLUMN ... (2W)  
REWIND YOUR NEIGHBOR  
LOCKIT, SINGLE HINGE  
TRIPLE SCOOT, SINGLE HINGE  
GRAND REWIND YOUR NEIGHBOR (i.e. three  
pair do the Cast Off 3/4)  
MEN RUN ..... (ZB) AL!
- ◆ HEADS SQUARE THRU ..... ZB  
TOUCH 1/4 ..... (1W)  
SCOOT BACK ..... (2W)  
REWIND YOUR NEIGHBOR ..... AL!

SINGING CALL

HEADS SQUARE THRU  
RIGHT AND LEFT THRU  
VEER LEFT, WOMEN HINGE  
DIAMOND CIRCULATE  
FLIP THE DIAMOND  
REWIND YOUR NEIGHBOR  
SPLIT CIRCULATE  
MEN RUN ..... (1/2 L)  
STAR THRU  
ALLEMANDE LEFT  
PROMENADE ..... add 16-beat tag.

### Movin' Down the Mainstream

#### CLOVERLEAF

This month's Mainstream feature is Cloverleaf. Although the examples build a little in complexity, they are in general quite straight forward so that your dancers can enjoy them without too much thinking.

- ◆ HEADS STAR THRU, DOUBLE PASS THRU  
CLOVERLEAF  
RIGHT AND LEFT THRU, PASS THRU..... OB  
SWING THRU.....(1/2 W)  
MEN RUN, FERRIS WHEEL  
DOUBLE PASS THRU  
CLOVERLEAF  
RIGHT AND LEFT THRU  
SQUARE THRU 3/4.....(ZB) AL!
  
- ◆ HEADS SQUARE THRU.....ZB  
SWING THRU, WOMEN CIRCULATE ....(1/2 W)  
MEN RUN, FERRIS WHEEL  
DOUBLE PASS THRU  
CLOVERLEAF  
SQUARE THRU 3/4.....CB-os  
SPLIT 2 AROUND 1 TO A LINE.....(1/2 L)  
PASS THRU, TAG THE LINE  
CLOVERLEAF  
CENTERS PASS THRU.....(4B)  
SWING THRU.....(2W)  
MEN RUN.....ECL  
REVERSE FLUTTER.....ZL  
LEFT SQUARE THRU.....AL!
  
- ◆ HEADS LEAD TO THE RIGHT..... OPB-os  
VEER LEFT, TAG THE LINE  
CLOVERLEAF  
WOMEN SQUARE THRU 3/4.....(1B)  
STAR THRU, COUPLES CIRCULATE  
BEND THE LINE.....ECL  
FLUTTERWHEEL.....ZL-os  
CROSS TRAIL THRU TO THE CORNER.....AL
  
- ◆ FOUR LADIES CHAIN 3/4  
HEADS LEAD TO THE RIGHT..... OCB-os  
SWING THRU, MEN RUN  
TAG THE LINE - RIGHT  
COUPLES CIRCULATE, TAG THE LINE  
CLOVERLEAF  
MEN LEFT SQUARE THRU 3/4.....(2B)  
STAR THRU, FERRIS WHEEL
  
- RIGHT AND LEFT THRU  
DOUBLE PASS THRU  
CLOVERLEAF  
DOUBLE PASS THRU  
LEADERS U-TURN BACK.....(4B)  
TOUCH 1/4.....(3W)  
CENTERS TRADE.....(1W)  
SCOOT BACK.....(2W)  
MEN RUN..... RL  
SQUARE THRU  
TRADE BY..... ZB (AL!)
  
- ◆ HEADS PASS THRU  
SEPARATE AROUND ONE TO A LINE .....(1L)  
TOUCH 1/4, MEN RUN  
CLOVERLEAF  
STAR THRU, PASS THRU  
SEPARATE AROUND ONE TO A LINE .....(1L)  
STAR THRU, CALIFORNIA TWIRL  
CLOVERLEAF  
SQUARE THRU FIVE HANDS..... (ZB) AL!
  
- ◆ HEADS STAR THRU  
DOUBLE PASS THRU, PEEL OFF.....(2L)  
STAR THRU  
CLOVERLEAF  
SWING THRU, SPIN THE TOP  
SINGLE HINGE, WALK AND DODGE...OPB-os  
STAR THRU.....RL-os  
PASS THRU, TAG THE LINE  
CLOVERLEAF  
SWING THRU, WOMEN TRADE  
RECYCLE, DOUBLE PASS THRU  
LEADERS PARTNER TRADE..... (ZB) AL!
  
- ◆ HEADS LEAD RIGHT.....OPB-os  
VEER LEFT, COUPLES CIRCULATE  
TAG THE LINE  
CLOVERLEAF  
WOMEN TOUCH 1/4  
WOMEN WALK AND DODGE  
WOMEN CLOVERLEAF &  
MEN SQUARE THRU 3/4 .....(2W)  
DOSADO, SWING THRU  
CENTERS RUN, TAG THE LINE  
CLOVERLEAF  
SWING THRU, RECYCLE  
ZOOM, SWING THRU  
RECYCLE, DOUBLE PASS THRU  
CLOVERLEAF  
ZOOM, SQUARE THRU 3/4..... (ZB) AL!

### The Plus Program

#### TRADE THE WAVE

Our Plus feature this month is Trade the Wave. Many of the examples given are harder than the average dancer will get without some TLC from the caller. Move your dolls through these first, so that you understand where to expect the hard parts before your dancers have to. Despite the difficulty, or because of it(!), good dancers will find these sequences very danceable.

Trade the Wave is an X type call.

- ◆ HEADS RIGHT AND LEFT THRU  
DIXIE STYLE TO AN OCEAN WAVE  
TRADE THE WAVE  
EXTEND, RECYCLE.....CB-os  
STAR THRU.....ZL-os  
RIGHT AND LEFT THRU .....ZL  
DIXIE STYLE TO AN OCEAN WAVE  
TRADE THE WAVE, RECYCLE.....RB  
BOX THE GNAT ..... (1/2 B)  
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN, EXTEND..... (0W)  
TRADE THE WAVE, MEN TRADE  
SINGLE HINGE, CENTERS TRADE  
TRADE THE WAVE..... (4W)  
WOMEN TRADE ..... (4W)  
CENTERS TRADE ..... (2W)  
MEN RUN ..... CL-os  
TOUCH 1/4, COORDINATE  
TAG THE LINE - LEFT, PROMENADE HOME!
- ◆ HEADS LEAD RIGHT..... OPB-os  
SWING THRU.....(1/2 W)  
SCOOT BACK ..... (0W)  
TRADE THE WAVE, WOMEN CIRCULATE  
LEFT SWING THRU, WOMEN RUN  
FERRIS WHEEL & SPREAD..... (1L)  
SLIDE THRU  
CENTERS PASS THRU.....(ZB) AL!
- ◆ HEADS PASS THE OCEAN  
SWING THRU, EXTEND ..... (3W)  
SPIN THE TOP, MEN TRADE YOUR WAVE  
VERY CENTER MEN TRADE &  
OTHER MEN WITH THE WOMEN NEXT TO  
THEM CALIFORNIA TWIRL

FOUR BY FOUR WHEEL AND DEAL..... (1/2 L)  
STAR THRU, DIXIE GRAND..... AL!

- ◆ HEADS PASS THE OCEAN  
TRADE THE WAVE  
EXTEND (To LH Waves), WOMEN CIRCULATE  
TRADE THE WAVE  
WOMEN HINGE  
VERY CENTER WOMEN TRADE  
DIAMOND CIRCULATE (Pass Right Shoulders)  
MEN TRADE THE WAVE  
FLIP THE DIAMOND, CHAIN DOWN THE LINE  
LOAD THE BOAT .....ZB-os  
SQUARE THRU 3/4, TRADE BY..... (ZB) AL!
- ◆ HEADS HALF SQUARE THRU .....ZB-os  
SINGLE CIRCLE TO A WAVE ..... (1/2 W)  
TRADE THE WAVE, SINGLE HINGE  
WOMEN ONLY TRADE THE WAVE ..... (1/2 L)  
CENTERS ONLY PASS THRU  
SAME FOUR CHASE RIGHT, MEN TRADE  
CENTERS TRADE, WOMEN TRADE  
MEN ONLY TRADE THE WAVE  
ENDS CIRCULATE, CENTERS RUN  
NEW CENTERS CIRCULATE  
SAME FOUR SINGLE HINGE &  
OTHERS STAR THRU  
CENTERS TRADE THE WAVE  
EXTEND..... AL!
- ◆ HEADS SQUARE THRU 3/4  
SEPARATE AROUND ONE TO A LINE ..... (1L)  
PASS THE OCEAN.....(3W)  
ALL EIGHT CIRCULATE.....(4W)  
TRADE THE WAVE, SPLIT CIRCULATE.... AL!
- ◆ HEADS PASS THRU  
SEPARATE AROUND ONE TO A LINE ..... (1L)  
PASS THRU, TAG THE LINE  
TRACK II.....(0W)  
TRADE THE WAVE  
FAN THE TOP  
LEFT GRAND SWING THRU  
FOUR WOMEN IGNORE THE MEN AND  
TRADE YOUR WAVE  
WOMEN RUN AROUND A MAN  
SINGLE HINGE, TRIPLE SCOOT  
COORDINATE, COUPLES CIRCULATE  
CHAIN DOWN THE LINE.....EPL  
DIXIE STYLE TO AN OCEAN WAVE  
ALL EIGHT CIRCULATE..... AL!

**For the A1/A2 Caller****SWITCH TO A DIAMOND**

This month's featured Advanced call is on the A2 list. Switch to a Diamond can generally be done quite readily by most A2 dancers from a variety of starting formations and arrangements. Surprisingly, dancers have less trouble with this than its parent call, Switch the Wave. We received a request from a subscriber to include more Advanced singing calls, so we are starting by including two that use this month's feature.

- ◆ HEADS PASS THE OCEAN  
EXTEND..... (0W)  
SWITCH TO A DIAMOND  
DIAMOND CIRCULATE  
CUT THE DIAMOND  
COUPLES CIRCULATE  
TURN AND DEAL..... (ZB) AL!
- ◆ HEADS SINGLE CIRCLE TO A WAVE  
LOCKIT, EXTEND..... (3W)  
SLIP..... (0W)  
QUARTER THRU..... (1/2 W)  
SWITCH TO A DIAMOND  
VERY CENTER WOMEN TRADE  
DIAMOND CHAIN THRU  
TURN AND DEAL..... (ZB) AL!
- ◆ HEADS PASS OUT  
PASS AND ROLL..... (0W)  
SWITCH TO A DIAMOND  
6X2 ACEY DEUCEY  
THOSE IN WAVE SWITCH TO A DIAMOND  
6X2 ACEY DEUCEY  
ALL HOURGLASS CIRCULATE  
FLIP THE HOURGLASS..... (0W)  
SLIP..... (0W)  
LINEAR CYCLE..... CL  
SQUARE THRU BUT ON THE 4th HAND .... AL!
- ◆ HEADS RECYCLE  
LOCKIT, SWING THRU  
CHAIN REACTION..... (1/2 W)  
SWITCH TO A DIAMOND  
WOMEN LEFT SWING THRU  
FLIP THE DIAMOND..... (1/2 W)  
GRAND RIGHT AND LEFT!

- ◆ HEADS PASS THE OCEAN  
SWITCH TO A DIAMOND  
DIAMOND CIRCULATE  
FLIP THE DIAMOND, EXTEND..... (3W)  
OUT ROLL CIRCULATE  
SCOOT BACK..... (0W)  
MOTIVATE..... (2W)  
SWITCH TO A DIAMOND  
6X2 ACEY DEUCEY  
WOMEN SWING  
FLIP THE DIAMOND..... (1/2 W)  
GRAND RIGHT AND LEFT!
- ◆ HEADS SWING THRU  
SWITCH TO A DIAMOND  
WOMEN TRADE  
DIAMOND CIRCULATE  
CUT THE DIAMOND  
TURN AND DEAL  
SPLIT SQUARE THRU 5 HANDS..... AL!

SINGING CALL

HEADS SQUARE THRU..... ZB  
SINGLE CIRCLE TO A WAVE..... (1/2 W)  
SLIP, SWITCH TO A DIAMOND  
DIAMOND CIRCULATE  
FLIP THE DIAMOND..... (0W)  
SLIP, LINEAR CYCLE..... CL-os  
SLIDE THRU..... ZB  
SWING CORNER  
PROMENADE..... add 16-beat tag

SINGING CALL

HEADS WHEEL THRU..... OPB-os  
SWING THRU..... (1/2 W)  
SWITCH TO A DIAMOND  
6X2 ACEY DEUCEY, FLIP THE DIAMOND  
IN ROLL CIRCULATE..... (2W)  
MEN RUN..... CL  
FORWARD AND BACK, PASS THRU  
TAG THE LINE  
LEADERS RIGHT ROLL TO A WAVE... (0W)  
SCOOT BACK, SWING CORNER  
PROMENADE..... add 16-beat tag

**Dancing in the Community**

This is the second issue in which we are featuring material that uses the calls on Callerlab Community Dance Program list, plus, as explained last time, Star Thru. I would like to hear from you as to whether you like or dislike this new feature, and if any of you have sequences that you use in this program, that you would like to share with us, we would very much appreciate your sending them along.

- ◆ FOUR LADIES CHAIN  
JUST THE HEADS ROLL AWAY  
ALL JOIN HANDS & CIRCLE LEFT  
FOUR WOMEN FORWARD AND BACK  
WOMEN DOSADO AND BACK OUT  
FOUR MEN DOSADO  
MEN PASS THRU  
SEPARATE AROUND ONE TO A LINE..... (4L)  
FORWARD AND BACK  
ALL CIRCLE LEFT  
FOUR WOMEN FORWARD AND BACK  
WOMEN DOSADO AND BACK OUT  
FOUR MEN DOSADO  
MEN PASS THRU  
SEPARATE AROUND ONE TO A LINE..... (4L)  
FORWARD AND BACK, CIRCLE LEFT  
MEN SWING THE NEAREST WOMEN  
PROMENADE HOME!
- ◆ HEADS LEAD RIGHT, CIRCLE TO A LINE.... ZL  
RIGHT AND LEFT THRU .....ZL-os  
ROLL AWAY .....(1/2 L)  
CENTERS ONLY RIGHT AND LEFT THRU &  
ROLL AWAY ..... (2L)  
ALL STAR THRU  
COUPLE IN THE LEAD CALIFORNIA TWIRL  
RIGHT AND LEFT THRU .....RB  
PASS THRU .....AL!
- ◆ SIDES FACE GRAND SQUARE BUT JUST GO  
SIX STEPS TO A LINE.....CL  
BEND THE LINE.....CL  
RIGHT AND LEFT THRU .....CL-os  
CENTERS PASS THRU  
CENTERS U-TURN BACK ..... (1L)  
ALL STAR THRU  
CENTERS RIGHT AND LEFT THRU  
PASS THRU ..... (ZB) AL!
- ◆ HEADS STAR THRU, PASS THRU.....ZB-os  
SPLIT 2 GO AROUND 1 TO A LINE ..... (1/2 L)  
CENTERS STAR THRU  
ALL SWING YOUR PARTNER  
PROMENADE HOME!
- ◆ ALL PROMENADE YOUR PARTNERS  
HEADS U-TURN BACK & MAKE LINES.....(4L)  
FORWARD AND BACK, FOUR MEN DOSADO  
MEN MAKE A RIGHT-HAND STAR  
PASS YOUR PARTNER AND GO TO CORNER  
ALLEMANDE LEFT  
DOSADO WITH PARTNER  
MEN MAKE A LEFT-HAND STAR  
PICK UP PARTNER AND STAR PROMENADE  
PROMENADE HOME!
- ◆ HEADS STAR THRU, PASS THRU.....ZB-os  
DOSADO  
MAKE A RIGHT-HAND STAR ONCE  
HEADS TO THE CENTER AND MAKE A LEFT-  
HAND STAR ONCE AND A HALF TO THE  
ORIGINAL CORNER  
RIGHT AND LEFT THRU, ROLL AWAY ..(1/2 B)  
PASS THRU, U-TURN BACK ..... (ZB) AL!
- ◆ HEADS LEAD RIGHT .....OPB-os  
RIGHT AND LEFT THRU ..... OPB  
STAR THRU .....ECL  
RIGHT AND LEFT THRU ..... ERL-os  
LADIES CHAIN .....ZL-os  
STAR THRU .....RB  
PASS THRU, U-TURN BACK .....(1/2 B)  
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THRU  
SEPARATE AROUND ONE AND  
GO INTO THE CENTER  
RIGHT AND LEFT THRU  
ROLL AWAY, PASS THRU  
SPLIT 2 AROUND 1 INTO THE CENTER  
STAR THRU ..... (ZB) AL!
- ◆ FOUR LADIES CHAIN  
HEADS RIGHT AND LEFT THRU  
ROLL AWAY, PASS THRU  
SEPARATE AROUND ONE AND  
GO INTO THE CENTER, STAR THRU  
SEPARATE AROUND ONE TO A LINE .....(1L)  
FORWARD AND BACK, STAR THRU  
PASS THRU ..... (ZB) AL!



### Sight Callers' Notebook

#### DEVELOPING A THEME (Part 2) (Increasing Difficulty in Steps)

We have discussed building a tip, evening, or workshop series around a theme call. We saw that by working with a call, we can use it in a variety of ways to help dancers enjoy what the call has to offer, without the boredom that sometimes accompanies repetition. We observed that some variations are easy, some hard, and most somewhere in between. By increasing difficulty gradually, you can actually train dancers as you go, so that they will be able to do variations otherwise not possible.

One of the secrets to successfully using this approach is to understand why choreography is difficult. Once understood, you must gain control of it so that you can build on it, using the feedback you get by watching the success or failure of your dancers.

We picked Follow Your Neighbor as our example and showed sequences that use it, from basic to more difficult, pointing out what made one more different than the other. We will now continue with even more difficult examples. When reading through them, it is more important to understand the principles discussed than the actual sequences, since the principles can also apply to other theme calls that you will develop.

It would be a good idea to review the sequences and explanations in the last issue before going on.

In this issue's first sequence we will set up a #1 left-hand wave (men facing in). This is similar to the 2-faced line we used before, having the center four in the normal setup, but because the formation is left-handed dancers are likely to be more nervous!

- ◆ HEADS SLIDE THRU, SQUARE THRU 3/4  
LEFT TOUCH 1/4, CENTERS TRADE  
LEFT SWING THRU, CENTERS SCOOT BACK  
CENTERS FOLLOW YOUR NEIGHBOR  
(CHECK DIAMONDS) DIAMOND CIRCULATE

FLIP THE DIAMOND, WOMEN RUN  
SQUARE THRU 3/4 ..... AL!

Note the Scoot Back just before the Follow Your Neighbor. This focuses attention on the centers as a group by using an easier call before the theme call. A Centers Circulate would also have accomplished this.

Also note the optional remark, Check Your Diamonds. Although this type of comment can disrupt timing, when used in the right place, it is less disruptive than it would be if the dancers did not see their diamonds and the square broke down! The reason that this comment helps is because we have worked hard to have the centers focus on themselves and now we must shift their focus, splitting them into two groups, each working with two of the inactives. Note also that since these diamonds are left-handed, some groups will require additional tenderness.

In the next sequence, we do the call from a setup that is not "standard." We put the four men in RH miniwaves. They still have a RH formation, those going into the center are still men, but those facing out are no longer women. Those doing the harder part, going into the center, are doing a part that they know, so they can act as anchors for those struggling with a new part to home in on. Again, this sequence sets up LH diamonds, so use care.

- ◆ HEADS LEAD RIGHT, VEER LEFT  
CHAIN DOWN THE LINE  
DIXIE STYLE TO A WAVE  
MEN FOLLOW YOUR NEIGHBOR  
DIAMOND CIRCULATE, FLIP THE DIAMOND  
MEN CROSS RUN, SINGLE HINGE & ROLL  
GRAND RIGHT AND LEFT!

It is time to have the four women work with each other in the center of LH waves. The waves are LH because this gives the centers the more familiar RH situation. As we have done before, we will have the women

(more on next page)

Sight Callers' Notebook (continued)

Scout Back first to focus attention on themselves as a group.

- ◆ Zero Box, SINGLE CIRCLE TO A WAVE  
MEN CROSS RUN, WOMEN SCOOT BACK  
WOMEN FOLLOW YOUR NEIGHBOR  
DIAMOND CIRCULATE, FLIP THE DIAMOND  
CHAIN DOWN THE LINE  
SQUARE THRU 3/4.....AL!

The last right-hand situation that we will look at is where men meet women in the center. This seems to be difficult, only because most callers rarely use it, and in fact rarely even call Scout Back from here.

- ◆ HEADS PASS THE OCEAN, EXTEND  
FOLLOW YOUR NEIGHBOR  
(LEFT) SINGLE HINGE, WOMEN TRADE  
WOMEN RUN, FERRIS-WHEEL  
SQUARE THRU 3/4.....(ZB) AL!
- Although we will not show additional examples, consider the following steps. First set up left-hand

waves with the men facing in, and have everyone (Left) Follow Your Neighbor. This still has the men doing the Cast Off 3/4 that they are used to, but using their left hands. Then have all do the call from zero or half left-hand waves with men meeting women in the center. The men act as a guide.

When you get a group so that they can easily dance a Centers Follow Your Neighbor from right-hand waves (the centers using lefts), you have a group that will allow you to call a lot of interesting and exciting variety. Also consider starting from columns or a box circulate foursome in the center of the square (i.e. square set, Heads Touch 1/4).

It takes a lot of skill to be able to control the level of difficulty of your choreography, but by thinking about some of the basic principles discussed above, you should be able to help your dancers enjoy your calling much more.

**CHOREO BREAKDOWN**

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# choreo



# BREAKDOWN

DON BECK

• 176 West Acton Road, Stow, Mass. 01775

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## CONTENTS THIS MONTH

- ◆ What's Happening? .....Page 2020
- ◆ Zero of the Month.....Page 2021
- ◆ Share the Wealth.....Page 2021
- ◆ New Movement
  - Reach for a Line .....Page 2022
- ◆ Movin' Down the Mainstream
  - Reverse Flutter Wheel.....Page 2024
- ◆ The Plus Program
  - Single Circle to a Wave.....Page 2055
- ◆ For the A1/A2 Caller
  - Shadow the Column.....Page 2066
- ◆ Stepping Stones
  - Ping Pong Circulate.....Page 2027
- ◆ Sight Callers' Notebook ..... Page 2028

## What's Happening?



It seems hard to believe it is that time of year already. Actually, we have had a dusting of snow twice and yesterday morning the temperature was 5° F *below* zero. I am sure that many of you have already had a lot of snow, while others of you are well into the warm sunshine season! Whatever your weather, Gail and I wish you all

## Season's Greetings..

I do not think that I have received the Callerlab announcement of the new Advanced Quarterly Selection for December, but I was told over the phone what it is, and since December

has started already, I think that it is safe to announce that it is Shadow the Column. See page 2066 of this issue for a definition and for material that uses it.

The current QS list is:

MSQS	Hang a Right/Left
PQS	Relay with a Star
AQS	(anything) and Cross Counteract
	Shadow the Column

We hear that the following experimental calls are still being actively used: Make Dandy Lines, Chain and Flutter, Chain Down to Dixie, Linear Chain to a Line, and Slide the Door (although some callers are calling it Slam the Door! Both are listed on page 2001 of these notes.)

Again this month, we saw very few new calls but if you use experimentals, they all have some merit, so take a look at the listing. We are featuring Reach for a Line by Don Beck (who ever he is!) Your Advanced (and some Plus) dancers will like this one.

Here is this month's list:

Launch the Boat (Larche Farrill, Missouri) From facing lines, ends Circulate once and a half (i.e. Circulate around the outside, passing one dancer and stopping in a momentary RH mini-wave with the second dancer they meet. These dancers now Cast Off 3/4. Meanwhile, centers do 3 1/2 parts of a Load the Boat (i.e. Pass Thru, Quarter Out, Partner Trade, and half Pass Thru namely step to a wave), the centers

(more on next page)

What's Happening? (continued)

now Single Hinge. Next, in the momentary column that has formed, dancers #1 and 2 do their part of a Transfer the Column except they do not leave a space between them when they face in. Dancers #3 and 4 column Circulate once to form a box circulate foursome in the center. They then Trade and Roll & Pass Thru to end in an eight chain thru formation.

Rock the Reaction (Gary Gitzen and Mary Crawford, California) From facing lines, ends Load the Boat (or Rock the Boat) as the centers Single Circle to a Wave and Fan the Top (2/3 of a Rock the Boat). Then all Chain Reaction (A1) to end in waves.

Rock the (anything) (Mary Crawford, California) From facing lines, ends Load the Boat (or Rock the Boat) as the centers Single Circle to a Wave and Fan the Top (2/3 of a Rock the Boat). The do the "anything" call which can be any call that starts in a quarter tag formation.

Spin Chain & Exchange to a Column (Chris Vear, Texas) From parallel waves, start a Spin Chain and Exchange the Gears but as the single file lines are formed, just prior to the leaders doing the U-Turn Back, end in the columns that you have.

<b>Zero of the Month</b>
--------------------------

These are true zeros. The second one rotates the square 90°.

- ◆ From facing couples  
PASS THE OCEAN  
CENTERS RUN  
TAG THE LINE - RIGHT  
BEND THE LINE
- ◆ From regular facing lines  
PASS THRU, TAG THE LINE - RIGHT  
COUPLES CIRCULATE  
BEND THE LINE, PASS THRU  
WOMEN FOLD, STAR THRU  
CHAIN DOWN THE LINE  
FLUTTER WHEEL

<b>Share the Wealth</b>
-------------------------

The following singing call figure was "researched" from a record by Jerry Story and Tony Oxendine, Do Run Run on Royal Records. The figure is very straight forward but has a slight twist that I like. Here is why I like it. There are calls like Load the Boat and Relay the Deucey that choreographically do not change the setup of a square very much but they do rotate the entire square by 180°. This does not require much special attention when patter calling, but when used in singing calls, it does or at least should. Some callers ignore it and then when they leave 16 beats for promenading as they sing the chorus of the song, the dancers promenade home in eight beats (because they swung their corners on the other side of the square because the square was rotated) and then stand around and wait for eight more beats while the caller shows off his/her wonderful voice.

Most callers compensate for this rotation by starting the sequence with a Heads Promenade Half and the Sides do a Right and Left Thru or else they use two calls that each have the same effect. Either of these are definitely better approaches to the problem than short promenades, although the first one gets old quickly.

The figure below resolves this problem, in what, to me is a refreshingly different way; simple but very effective.

<u>SINGING CALL</u>
---------------------

HEADS SQUARE THRU, DOSADO STAR THRU, FORWARD AND BACK PASS THRU, BEND THE LINE LOAD THE BOAT SWING THE CORNER PROMENADE ..... add 16 beat tag.
---

**New Movement (Experimental)****REACH FOR A LINE (Don Beck, Massachusetts)**How To Do It:

From a right-hand (or LH) quarter tag formation, those in the wave Single Hinge and reach a left (right) hand to the nearest outside dancer as the outside dancers reach a left (right) to the ones in the wave, forming a momentary LH (RH) wave. All Trade with the left (right). New centers now Hinge (by the right [left]) as the leading ends do a half Circulate to join the centers in a LH (RH) wave of six and the trailing ends Circulate two places around the outside to become ends of the final 2-faced lines; those in the wave now Cast Off 3/4 (by the left [right]). Finally the very centers move ahead and to their right (left) to become the other ends of the final LH (RH) 2-faced lines.

Other starting formations include parallel facing diamonds and double pass thru formation. From the latter, centers step to a wave and Single Hinge (or simply Touch 1/4).

Impressions:

This call flows and times very nicely. Dancers enjoy it after they get through the initial shock of learning a call with many parts! The difficulty is such that it would fit nicely into an A1 program and would make a nice workshop theme for most Plus groups. The very centers have a tendency to Cast a little more than 3/4 and thus move up to the wrong side. Advising them to turn a little less than 3/4 and then move up, aims them in the right direction.

Starting from a zero quarter tag formation (RH wave with men on ends and normal couples) will yield LH 2-faced lines with normal couples. Not too many calls end in LH 2-faced lines, so this adds variety. Although the formation is left-handed, the couples are normal, so most of today's dancers can handle it without too much trouble.

One of the things that dancers enjoy is the same thing that feels good to them at the end of a Coordinate, namely the ones circulating around the outside join those casting off, as they are finishing, in anticipation of holding their hands at the end of the call.

Choreography:Choreography:

<u>From a Quarter Tag Formation</u> <b>REACH FOR A LINE</b> MEN CIRCULATE FERRIS WHEEL, STEP TO A WAVE	<b>ZERO</b> (true)
<u>From Double Pass Thru Formation</u> <b>REACH FOR A LINE</b> MEN CIRCULATE, FERRIS WHEEL	<b>ZERO</b> (true)
<u>From a Square Set</u> HEADS PASS THE OCEAN <b>REACH FOR A LINE</b> COUPLES CIRCULATE BEND THE LINE, FLUTTER WHEEL	<b>CONVERSION</b> Square Set to Zero Line

(more on next page)

REACH FOR A LINE (continued)

The first sequences contain only MS calls

- ◆ HEADS PASS THE OCEAN  
REACH FOR A LINE, COUPLES CIRCULATE  
BEND THE LINE.....ERL-os  
ROLL AWAY, STAR THRU, TRADE BY ...OPB  
STAR THRU.....ECL  
PASS THRU, WHEEL AND DEAL  
STAR THRU, PASS THE OCEAN  
REACH FOR A LINE, COUPLES CIRCULATE  
WHEEL AND DEAL.....(ZB) AL!

The following sequences contain Plus calls

- ◆ HEADS PASS THE OCEAN, WOMEN RUN  
WHEEL AND DEAL  
SINGLE CIRCLE TO A WAVE, WOMEN TRADE  
REACH FOR A LINE, MEN RUN.....(OW)  
WOMEN TRADE, LINEAR CYCLE .....OL  
TOUCH 1/4, CIRCULATE, MEN RUN.....OB  
PASS THRU, TRADE BY.....(ZB) AL!
- ◆ HEADS PASS THE OCEAN  
PING PONG CIRCULATE  
REACH FOR A LINE, FERRIS WHEEL  
CENTERS SINGLE CIRCLE TO A WAVE  
MEN TRADE, SWING THRU  
REACH FOR A LINE  
FERRIS WHEEL, DIXIE GRAND.....AL!
- ◆ HEADS PASS THE OCEAN, WOMEN RUN  
MEN HINGE, FLIP THE DIAMOND  
REACH FOR A LINE, COUPLES CIRCULATE  
MEN HINGE, FLIP THE DIAMOND  
CHAIN DOWN THE LINE.....CL-os  
PASS THRU, TAG THE LINE - RIGHT  
FERRIS WHEEL, SWING THRU  
REACH FOR A LINE  
FERRIS WHEEL, SQUARE THRU 3/4 .(ZB) AL!

The next two sequences are harder Plus

- ◆ HEADS RIGHT AND LEFT THRU  
DIXIE STYLE TO AN OCEAN WAVE  
REACH FOR A LINE, COUPLES CIRCULATE  
CHAIN DOWN THE LINE, FLUTTER WHEEL  
LOAD THE BOAT.....(ZB) AL!
- ◆ HEADS FAN THE TOP, REACH FOR A LINE  
FERRIS WHEEL, SWING THRU  
REACH FOR A LINE, VEER RIGHT  
TRADE BY, STAR THRU  
CHAIN DOWN THE LINE, PASS THRU  
WHEEL AND DEAL, DIXIE GRAND .....AL!

The next three sequences contain A1 calls

- ◆ HEADS WHEEL THRU.....OPB-os  
CIRCLE TO A LINE.....ZL  
PASS THRU, TAG THE LINE - RIGHT  
WHEEL AND DEAL.....(3B)  
CENTERS ONLY RIGHT ROLL TO A WAVE  
REACH FOR A LINE  
CROSS OVER CIRCULATE  
BEND THE LINE .....(1/2 L)  
TURN THRU .....AL!
- ◆ HEADS PASS THE OCEAN  
REACH FOR A LINE  
CAST A SHADOW .....(1/2 W)  
MEN RUN  
WOMEN TRADE  
COUPLES CIRCULATE  
TURN AND DEAL.....(1/2 B)  
SWING THRU.....(OW)  
RECYCLE .....OB-os  
DOUBLE STAR THRU  
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN  
CHAIN REACTION, SCOOT BACK.....(OW)  
WOMEN HINGE  
DIAMOND CIRCULATE (pass right shoulders)  
REACH FOR A LINE  
FERRIS WHEEL & CENTERS SWEEP 1/4  
SPLIT SQUARE THRU  
TRADE BY.....(ZB) AL!

The last sequences contain only MS calls

- ◆ HEADS LEAD RIGHT .....OPB-os  
STAR THRU .....ERL-os  
PASS THRU, WHEEL AND DEAL  
DOSADO TO A WAVE, WOMEN TRADE  
REACH FOR A LINE  
PROMENADE HOME!

SINGING CALL

HEADS PASS THE OCEAN, WOMEN TRADE  
REACH FOR A LINE  
BEND THE LINE .....RL-os  
SQUARE THRU, TRADE BY .....OB-os  
HALF SQUARE THRU  
SWING YOUR CORNER  
PROMENADE.....add 16-beat tag.

### Movin' Down the Mainstream

#### REVERSE FLUTTERWHEEL

This month's Mainstream feature, Reverse Flutterwheel, is obviously very similar to Flutterwheel, but due to its reverse direction, it fits into today's choreography differently. Body flow considerations dictate a different set of calls to be used before and after it. This allows for expanding the variety of our Flutterwheel choreography, even without resorting to less commonly used sex arrangements.

The mental image caller should note, that just Flutterwheel, Reverse Flutterwheel is an X-type call.

- ◆ HEADS SQUARE THRU ..... ZB  
SLIDE THRU ..... CL  
RIGHT AND LEFT THRU ..... CL-os  
FLUTTERWHEEL ..... EOL  
REVERSE FLUTTERWHEEL ..... CL  
SQUARE THRU 3/4 ..... AL!
- ◆ HEADS TOUCH 1/4  
MEN RUN ..... ZB  
TOUCH 1/4 ..... (1W)  
SCOOT BACK ..... (2W)  
MEN RUN ..... CL  
REVERSE FLUTTERWHEEL & ..... EOL  
SWEEP 1/4 ..... (ZB) AL!
- ◆ HEADS HALF SQUARE THRU ..... ZB-os  
SWING THRU ..... (1/2 W)  
MEN RUN  
BEND THE LINE ..... EPL  
REVERSE FLUTTERWHEEL ..... RL  
LADIES CHAIN ..... EPL  
PASS THRU, WHEEL AND DEAL  
SQUARE THRU 3/4 ..... (ZB) AL!
- ◆ HEADS STAR THRU  
CALIFORNIA TWIRL ..... ZB  
RIGHT AND LEFT THRU ..... OPB-os  
SWING THRU ..... (1/2 W)  
SPIN THE TOP  
RECYCLE ..... EPL-os  
REVERSE FLUTTERWHEEL ..... CL-os  
DIXIE STYLE TO AN OCEAN WAVE  
MEN TRADE ..... AL!
- ◆ HEADS LEAD RIGHT ..... OPB-os  
RIGHT AND LEFT THRU ..... OPB  
STAR THRU ..... ECL  
PASS THRU, PARTNER TRADE ..... ERL-os  
REVERSE FLUTTERWHEEL ..... ZL-os  
PASS THRU, TAG THE LINE - IN ..... (1/2 L)  
TOUCH 1/4, MEN RUN ..... CB-os  
REVERSE FLUTTERWHEEL ..... OPB-os  
VEER RIGHT  
PROMENADE HOME!
- ◆ HEADS LEAD RIGHT, CIRCLE TO A LINE .... ZL  
PASS THE OCEAN ..... (OW)  
SPIN THE TOP, MEN RUN  
WHEEL AND DEAL ..... ZL  
REVERSE FLUTTERWHEEL ..... ECL  
FLUTTERWHEEL & SWEEP 1/4 ..... OPB  
VEER LEFT  
FERRIS WHEEL & CENTERS SWEEP 1/4  
REVERSE FLUTTERWHEEL & SWEEP 1/4  
SQUARE THRU 3/4 ..... (ZB) AL!
- ◆ HEADS STAR THRU, DOUBLE PASS THRU  
CLOVERLEAF, RIGHT AND LEFT THRU  
PASS THE OCEAN, RECYCLE  
REVERSE FLUTTERWHEEL  
PASS THRU  
SEPARATE AROUND ONE TO A LINE ..... (1L)  
STAR THRU  
CENTERS REVERSE FLUTTERWHEEL  
PASS THRU, TOUCH 1/4 ..... (1W)  
SCOOT BACK ..... (2W)  
MEN RUN ..... ECL  
REVERSE FLUTTERWHEEL BUT KEEP HER  
& PROMENADE HOME!

#### SINGING CALL

HEADS PASS THE OCEAN  
WOMEN TRADE, RECYCLE  
PASS THRU ..... ZB  
RIGHT AND LEFT THRU ..... OB-os  
TOUCH 1/4 ..... (1W)  
SPLIT CIRCULATE ..... (2W)  
MEN RUN ..... EOL  
REVERSE FLUTTERWHEEL ..... CL-os  
SQUARE THRU 3/4  
SWING CORNER  
PROMENADE ..... add 16 beat tag

### The Plus Program

#### SINGLE CIRCLE TO A WAVE

Here is a very danceable call that dancers can generally do from a large variety of formations, without any difficulty. This lends itself nicely to variety without a lot of build up. The only choreographic precaution is that when followed by a Swing Thru or any other right arm turning call, it approaches overflow, so be aware of it and do not use it this way too often.

In the mental image system, this call is an O-type call.

- ◆ HEADS PROMENADE HALF  
SINGLE CIRCLE TO A WAVE  
FAN THE TOP, EXTEND..... (3W)  
SWING THRU..... (1W)  
WALK AND DODGE, CHASE RIGHT..... (2W)  
SINGLE HINGE..... (0W)  
WOMEN TRADE..... (0W)  
RECYCLE..... OPB-os  
SINGLE CIRCLE TO A WAVE..... (1/2 W)  
MEN TRADE..... (1/2 W)  
GRAND RIGHT AND LEFT!
- ◆ HEADS RIGHT AND LEFT THRU  
STAR THRU  
SINGLE CIRCLE TO A WAVE  
EXTEND..... (3W)  
CENTERS RUN, FERRIS WHEEL  
MEN SINGLE CIRCLE TO A WAVE  
PING PONG CIRCULATE  
CENTER WOMEN RUN  
WOMEN VEER RIGHT..... (1B)  
SINGLE CIRCLE TO A WAVE..... (2W)  
MEN RUN..... ZL-os  
REVERSE FLUTTERWHEEL..... ERL-os  
SINGLE CIRCLE TO A WAVE  
FAN THE TOP..... (1/2 W)  
GRAND RIGHT AND LEFT!
- ◆ HEADS TOUCH 1/4, MEN RUN..... ZB  
SINGLE CIRCLE TO A WAVE..... (1/2 W)  
FAN THE TOP, SPIN THE TOP..... (0W)  
RECYCLE..... OCB  
VEER LEFT, COUPLES CIRCULATE  
WHEEL AND DEAL..... OCB-os  
SINGLE CIRCLE TO A WAVE..... (1/2 W)  
FAN THE TOP, SPIN THE TOP..... (0W)
- RECYCLE..... OB-os  
VEER LEFT, CHAIN DOWN THE LINE.... CL-os  
LOAD THE BOAT..... ZB  
SINGLE CIRCLE TO A WAVE..... (1/2 W)  
EXTEND  
GRAND RIGHT AND LEFT!
- ◆ HEADS SINGLE CIRCLE TO A STAR THRU  
RIGHT AND LEFT THRU..... OB-os  
PASS TO THE CENTER  
SQUARE THRU 3/4..... ZB  
SPLIT TWO AROUND ONE TO A LINE... (1/2 L)  
FORWARD AND BACK  
SINGLE CIRCLE TO A STAR THRU..... (ZB) AL!
- ◆ HEADS SINGLE CIRCLE TO A WAVE  
PASS THRU  
SEPARATE AROUND ONE TO A LINE..... CL  
PASS THE OCEAN..... (0W)  
SPIN CHAIN AND EXCHANGE THE GEARS  
WOMEN TRADE..... (0W)  
RECYCLE..... OPB-os  
SINGLE CIRCLE TO A WAVE..... (1/2 W)  
SCOOT BACK..... (0W)  
MEN CROSS FOLD, BOX THE GNAT  
GRAND RIGHT AND LEFT!
- ◆ HEADS RIGHT AND LEFT THRU  
VEER LEFT, TAG THE LINE  
THOSE WOMEN U-TURN BACK  
SINGLE CIRCLE TO A WAVE  
WALK AND DODGE..... ZB-os  
RIGHT AND LEFT THRU..... OB  
VEER LEFT, COUPLES CIRCULATE  
TAG THE LINE, WOMEN U-TURN BACK... (2B)  
SINGLE CIRCLE TO A WAVE..... (1W)  
WALK AND DODGE, PARTNER TRADE.... CL  
SQUARE THRU 3/4..... AL!
- ◆ HEADS PASS THRU  
SEPARATE AROUND ONE TO A LINE..... (1L)  
SINGLE CIRCLE TO A WAVE  
SINGLE HINGE, MEN RUN  
CENTERS PASS THRU..... OB-os  
SINGLE CIRCLE TO A WAVE..... (1/2 W)  
MEN CROSS RUN  
TRADE THE WAVE..... (1/2 W)  
MEN RUN, WOMEN TRADE  
TAG THE LINE - RIGHT  
WHEEL AND DEAL..... (1/2 B)  
SINGLE CIRCLE TO A WAVE..... (0W)  
WOMEN CROSS RUN..... AL!



**Advanced Quarterly Selection****SHADOW THE COLUMN**

The Advanced Quarterly Selection for December is Shadow to a Column. Those dancers who have been dancing A1 for a while will recognize this action as being identical to Cast a Shadow when it used to be done from columns. You may recall that, a few years ago, the Callerlab Advanced Committee decided that although a nice action, Cast a Shadow should no longer be done from columns because it was stretching the definition too far. Recently, someone, recognizing that this is still a nice move, gave it its own name so that we could do the movement again, and fortunately, they used an obvious name.

We listed the definition when the new name first appeared, in the May Choreo Breakdown, but, for your convenience, here it is again. From a column, # 1 dancers Cast Back to meet the # 3 dancers; they Cast Off 3/4 and Spread. Number 2 dancers step ahead, Cloverleaf, and step between the spreaders to become one of the centers of the waves that are forming. Number 4 dancers Extend until they meet each other in the center, Single Hinge, and Extend to become the other centers of the final waves.

The first five sequences contain A1 calls only

- ◆ HEADS WHEEL THRU ..... OPB-os  
TOUCH 1/4, SPLIT CIRCULATE ..... (2W)  
MEN RUN ..... ZL  
TOUCH 1/4, SHADOW THE COLUMN  
ACEY DEUCEY, LEFT SWING THRU  
LEFT SWING THRU, EXTEND ..... AL!
- ◆ HEADS SQUARE CHAIN THRU ..... OPB-os  
PASS IN ..... ERL-os  
TOUCH 1/4, SHADOW THE COLUMN  
LEFT QUARTER THRU, CENTERS RUN  
COUPLES CIRCULATE  
CAST A SHADOW, CENTERS TRADE .... (1W)  
WOMEN TRADE ..... ZL-os  
RIGHT AND LEFT THRU ..... ZL  
LEFT SQUARE THRU ..... AL!

- ◆ HEADS PASS THE OCEAN  
CHAIN REACTION, SINGLE HINGE ..... (2W)  
SPLIT TRANSFER THE COLUMN  
SHADOW THE COLUMN  
ACEY DEUCEY ..... AL!

- ◆ HEADS WHEEL THRU, STAR THRU ... ERL-os  
PASS THRU, BEND THE LINE ..... ERL  
TOUCH 1/4, SHADOW THE COLUMN ..... AL!

- ◆ HEADS PASS THE OCEAN, EXTEND ..... (0W)  
FAN THE TOP, SINGLE HINGE  
SHADOW THE COLUMN  
MEN CROSS RUN ..... (0W)  
WOMEN RUN, CROSS OVER CIRCULATE  
CROSSFIRE, SHADOW THE COLUMN ..... AL!

The following sequences contain some A2 calls

- ◆ HEADS SQUARE THRU, TOUCH 1/4 ..... (0W)  
SPLIT COUNTER ROTATE 1/4  
SHADOW THE COLUMN  
TRADE CIRCULATE ..... (0W)  
IN ROLL CIRCULATE ..... (4W)  
CENTERS RUN, BEND THE LINE ..... (1L)  
TOUCH 1/4  
SHADOW THE COLUMN & MIX ..... (3W)  
QUARTER THRU ..... (2W)  
SINGLE HINGE & MIX, EXTEND ..... AL!

- ◆ HEADS PASS THE SEA, EXTEND  
LOCKIT, SINGLE HINGE  
SHADOW THE COLUMN ..... (0W)  
ACEY DEUCEY, TRADE CIRCULATE ..... AL!

- ◆ HEADS PASS THE OCEAN, EXTEND ..... (0W)  
SWING & MIX, SINGLE HINGE  
SPLIT COUNTER ROTATE 1/4  
SHADOW THE COLUMN ..... (1/2 W)  
GRAND RIGHT AND LEFT!

**SINGING CALL**

HEADS SQUARE THRU, SWING THRU  
MEN RUN, BEND THE LINE ..... EPL-os  
TOUCH 1/4, SHADOW THE COLUMN  
ACEY DEUCEY, TRADE THE WAVE  
RECYCLE ..... ZB  
SWING CORNER  
PROMENADE ..... add 16-beat tag

## Stepping Stones

### PING PONG CIRCULATE

In this month's Stepping Stones, we look at the Plus call Ping Pong Circulate. This call is a true Circulate call in that there is a path defined, and dancers move up one position on the path each time they circulate.

**PING PONG CIRCULATE:** (Callerlab Definition) - Starting Formation: Quarter Tag.

The movement starts and ends in a Quarter Tag formation. Each dancer Circulates, or moves forward one position along the path shown in Figure 1. The movement may also be called when there is a left-hand wave in the center. In this case, the path circulated along is as shown in Figure 2.

It should be noted that the Circulate paths are independent of each other. Therefore, it is possible for only those on the outside path (dancers numbered, 1, 2, 3, 4 in Figures 1 & 2) to Ping Pong Circulate or only those on the inside path (dancers numbered 5, 6, 7, & 8 in Figures 1 & 2) to Ping Pong Circulate. (See note below. Ed.)

FIGURE 1

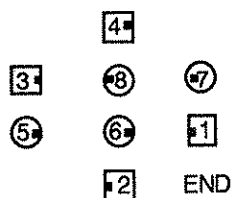
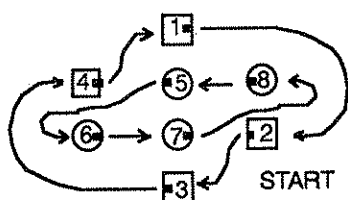
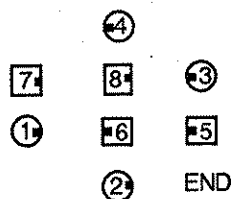
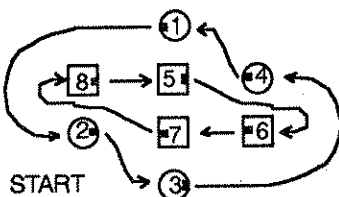


FIGURE 2



**Starting Formations and Arrangements:** The "standard" starting formation/arrangement is a normal (men on the ends) right-hand wave in the middle of the square and normal couples on each side. By standard, we mean the most frequently used arrangement and the one that will cause average dancers the least amount of trouble.

Most groups can also get through the call if the wave in the center is all men or all women as long as it is still right-handed. If you were to build up the difficulty further, start with a normal wave in the center and half sashayed couples on the outside.

The next step, but this goes beyond variety and into work shopping, is to have the center wave with women on the ends and the outside couples either normal or half sashayed. I would not try to start with a left-hand wave in the center unless you have a group that really understands the definition. If you do, however, start with half sashayed couples and a wave with men on the ends, since this way, the men are still circulating around the outside.

**Teaching Tips:** Set up the "standard" formation. Tell the dancers to notice the formation, a wave between facing-in couples and tell them that it ends in this same formation, except those in the wave will finish where the couple they are facing is, and the outside couples will end in the wave. Then show the men their path around the outside and have them Circulate a few times. Finally, explain the women's path to them, and have all 8 Circulate.

**Body Flow and Timing:** Although the Callerlab definition above indicates that dancers can Circulate around either the outside or the inside paths separately, I do not fully agree. The outside path is fine (I occasionally call Ping Pong Circulate, Men go double), but when properly done, the inside

(continued on page 2029)

**Sight Callers' Notebook****GETTING STARTED IN SIGHT CALLING**  
**Part 1 - Introduction**

Earlier this year, we did a four part series on one of many advanced approaches to resolving a square when sight calling. This was presented as a general topic for the interest of the experienced sight caller. Starting with this issue, we will undertake an exhaustive series on sight calling aimed at the new caller or the experienced caller who has never sight called before, and who would like to learn how. We will present the information necessary for you to get started, but we can only present it; if you are to add sight calling to your bag of tools, you must spend time practicing the techniques discussed.

In this first installment, we will try to define what sight calling is and discuss some of its advantages and disadvantages.

*Sight Calling* is a technique of choreographic management that allows a caller to create choreography while he/she is calling, without having to keep track of the relative position of the partners or corners of any of the dancers. And then, when he is ready to resolve the square, namely to bring all partners together and put everyone in sequence so that they can promenade home, the caller calls choreography that will maneuver the dancers back to the partners and corners that he had memorized prior to starting the sequence.

When compared to other calling techniques, most notably Reading, Memorizing, Modules (or zeros and equivalents), and Mental Image Calling, Sight Calling has several advantages. The most notable one is that it allows you to call free wheel choreography. This means, that you can call anything that you want to call, as long as it is technically possible, even if you have no idea how to resolve the square from the setup

that may happen to exist after you have called that particular call or series of calls. This means that you can add new calls to your repertoire without memorizing fully what they do, other than knowing what formation they start in and what formation they end in (and you can even cheat a little on knowing where they end if you do not mind sacrificing timing.) It means that if you call something that you were not planning to call (it just slipped out!), as long as it was possible from the formation that the square was in, you can just keep on going without anyone being the wiser. It means that you can provide more variety (not necessarily that you will, but that you can if you take advantage of the opportunity.)

There are also, however, disadvantages. The biggest one is that you are dependant on the dancers in your key square(s). If they make a mistake, you cannot resolve the rest of the squares on the floor. This also leads to the tendency of some sight callers to watch only the front square and not notice whether the rest of the floor is dancing or not. You must memorize new key dancers every tip. You must be able to choreographically manipulate dancers on the fly, when resolving. These last two elements can be difficult for the newer sight caller, but this series of articles and much practice should minimize that problem. Other disadvantages that exist are traps that some sight callers fall into. They need not be problems, however, if you are aware of them and therefore avoid them. Sequences frequently become too long when the caller enjoys free wheeling and resists starting the resolving process, and the ability to free wheel means that the choreography sometimes becomes too difficult, even though this should allow the caller more freedom to concentrate on difficulty.

More, much more, next time.

Stepping Stones (continued from page 2027)

path goes right through the spot where the outside man would be standing if he were not also moving around his path.

Timing is interesting since those coming into the wave get there much sooner than the others do, but this can be used to your advantage. Since the next call is generally called to those in the wave, call it in time for them to move smoothly into it, and let the others finish after the centers have started their next call. Many callers use Extend as the next call, and even though this is an all 8 call, the centers generally do the moving, so the timing works out okay. Consider, however, having the very center women Trade before Extending.

Basic Choreography: A technical equivalent for {Heads Pass the Ocean} is {Four Ladies Chain, Heads Pass the Ocean, Ping Pong Circulate}. Ping

Pong Circulate Double is a true zero.

Ping Pong Circulate, done once is a technical zero if you start with a mixed partner pairing (or if the mental image caller has an uncanceled X in the wave.) The following sequence will demonstrate this. Heads Pass the Ocean, Women Trade, (Ping Pong Circulate - optional zero), Recycle, Pass Thru, Zero Box.

SINGING CALL

HEADS RIGHT AND LEFT THRU  
FLUTTER WHEEL  
PASS THE OCEAN  
PING PONG CIRCULATE  
RECYCLE  
RIGHT AND LEFT THRU  
SQUARE THRU 3/4  
SWING YOUR CORNER  
PROMENADE ..... add 16 beat tag.

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