

choreo



BREAKDOWN

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What's Happening?

Happy New Year! This issue marks the beginning of Choreo Breakdown's 18th year and with it, my fifth year as its publisher. It seems hard to believe that I have already been sitting at this key board for four years. It is somewhat of a relief to me to note, that although I had concerns when I started, about running out of things to write, each issue feels like a fresh start. I continue to look for the small improvements that will make Choreo Breakdown more useful and more enjoyable for each of you. I want to thank each of you for your continued support and for your many comments, both good and bad, that have helped me make Choreo Breakdown serve you better. Now on to the news.

Callerlab's announcement of the December Advanced QS of Shadow to a Column indicated that it was writ-

ten by Jack Lasry of Florida.

Cloverflo by Bill Davis of California has been made the Mainstream Quarterly Selection for January. Interestingly enough, this is not a new call. In fact, it was on the Plus list many years ago and is still being used by some Challenge groups. Nevertheless, it is an appropriate call for use at Mainstream workshops. You will find a page of material featuring Cloverflo in this issue.

In addition, Callerlab has given us a little head start by announcing the February Plus QS. It will be Zip to a Diamond by Dick Han of Indiana. Take advantage of this early notice by preparing material, but do not use it with your clubs yet. In the next issue, we will give the Callerlab definition of this call and feature material using it, but until then, refer to pages 1962 and 1963 in Choreo Breakdown, where it was featured last April.

The current QS list (through January) is:

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

We noted last month that the experimental Slide the Door was being used, but that it was being called Slam the Door. We were in error by continuing to call this movement Slide the Door and hopefully we can set the record straight at this time. A phone call to Mac Letson in Alabama,
(more on next page)

What's Happening? (continued)

the author of both calls, helped clarify things. Mac originally wrote both calls as listed in Choreo Breakdown on page 2001. Shortly after telling some people about the call, many callers started using the Slide the Door action but mistakenly used the catchier name Slam the Door. In order to avoid(?) confusion, Mac decide to switch the names of these calls in accordance with what was actually being used! Unfortunately, I did not get the word. (I believe it was my fault and not Mac's!)

Just to make a short story long, however, the tale continues. In the August 1983 issue of Choreo Breakdown, on page 1471, a call was published that had the exact same action and was called Circulate In. In addition, that name had previously been used for a different call yet! Although Burleson's Encyclopedia generally lists all calls, even with name conflicts, it missed this second Circulate In and only lists the first one as #1200. And if that were not enough, the name Slam the Door has also been used before, Burleson #1862!

In any case, since the new version with the new name is being used a bit, we have included the current name-definition combination, along with a few sequences that use it, in this issue. Our main featured New Movement this month, written by Steve Stephenson of Virginia, is actually a family of two calls, Slip Out of a Diamond and Slip Out of a Tag. They are essentially the same call, but each starts in a different formation. I think that your Plus dancers will enjoy this one. See what you think.

We also received some other interesting ideas this month. Your Advanced or Challenge groups might enjoy Lace Up, and WDC may be worth a try with your Mainstream and Plus groups. Here are their definitions, along with the others reviewed this month:

Boogie Around the Square (Frank Calkins) From a squared set, all pass right shoulders with corners and then, with the next ones they meet, Single Circle to a Star Thru and Roll. Now repeat the action three times until everyone is back home.

Lace Up (Chris Stacy, Massachusetts) From lines back to back, centers step ahead as ends flip in (to form a momentary trade by formation), new centers now half square thru as others Cast Back (or 2/3 Cloverleaf) and Slide Thru with the ones they meet. Various ending formations are possible, depends on the sex of those doing the Slide Thru. (Name used before, Burleson 3478, 3803 & 4447.)

Radically (Tim Mariner, Virginia) Those who can Hinge and all Circulate.

WDC 1/4, 1/2, or 3/4 (Grady Gates, Texas) From a box circulate foursome, Walk and Dodge, then pivoting around the dodgers, Cast Off the fraction designated. WDC 1/4 and 3/4 end in 2-faced lines. WDC 1/2 ends in facing couples. Can also be started from facing couples, in which case the caller designates who does the walking and the others dodge. From facing couples, call ends in waves or box circulate foursomes. WDC stands for Walk, Dodge, and Cast.

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New Movement (Experimental)**SLIP OUT OF A DIAMOND (or TAG) (Steve Stephenson, Virginia)****How To Do It:**

From parallel diamonds (or quarter tag formation) with a right-hand wave, very centers Trade and then Single Hinge with adjacent ends, as points (or outside dancers) adjust as required to Courtesy Turn the hinging dancers (as in Chain Down the Line), to end in facing lines.

When started with women in the wave, the men will do a normal Courtesy Turn of the women.

Impressions:

Slip Out of a Diamond flows nicely with or without a Diamond Circulate before it. It also works equally well from normal diamonds, facing diamonds or diamonds with both points facing the same way, as long as the wave is a RH wave. Slip Out of a Tag, like Chain Down the Line from a T-Bone formation, is a little harder to do until the dancers get used to it, and, if you want to stay with the "standard" formation, it takes a little more effort to set up the quarter tag formation with the women in the wave. The action is smooth, logical, and the dancers seem to pick it up quickly.

Choreography:

<u>From a Zero Box</u> SWING THRU MEN RUN WOMEN HINGE <u>SLIP OUT OF A DIAMOND</u> FLUTTER WHEEL	<u>CONVERSION</u> Zero Box to Zero Line
<u>From a Zero Box</u> VEER LEFT TAG THE LINE - RIGHT MEN HINGE DIAMOND CIRCULATE <u>SLIP OUT OF A DIAMOND</u>	<u>CONVERSION</u> Zero Box to Zero Line
<u>From a Zero Line</u> PASS THE OCEAN WOMEN RUN MEN HINGE DIAMOND CIRCULATE <u>SLIP OUT OF A DIAMOND</u> FLUTTER WHEEL STAR THRU	<u>CONVERSION</u> Zero Line to Zero Box

Sample Routines

These sequences contain some Plus calls

- ◆ HEADS PASS THE OCEAN
- EXTEND, RECYCLE.....ORB
- VEER LEFT, TAG THE LINE - RIGHT
- MEN HINGE, DIAMOND CIRCULATE
- SLIP OUT OF A DIAMOND.....ECL
- FLUTTERWHEEL.....ZL-os
- CROSS TRAIL THRU.....AL!

- ◆ HEADS SQUARE THRU, SWING THRU
 - MEN RUN, WOMEN HINGE
 - SLIP OUT OF A DIAMOND.....ERL-os
 - PASS THRU, BEND THE LINE.....ERL
 - PASS THE OCEAN, WOMEN RUN
 - MEN HINGE, DIAMOND CIRCULATE
 - SLIP OUT OF A DIAMOND.....CL
 - FLUTTERWHEEL & SWEEP 1/4 (ZB) AL!
- (more on next page)

SLIP OUT OF A DIAMOND/TAG (continued)

- ◆ HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE..... (1L)
PASS THRU, WHEEL AND DEAL
WOMEN SINGLE CIRCLE TO A WAVE
SLIP OUT OF A TAG.....ERL
DIXIE STYLE TO AN OCEAN WAVE
(Men Start a) SWING THRU, WOMEN HINGE
SLIP OUT OF A DIAMOND..... EPL-os
PASS THE OCEAN..... (0W)
WOMEN CROSS FOLD.....AL!

- ◆ HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXTEND..... (0W)
FAN THE TOP
SPIN THE TOP.....(1/2 W)
MEN RUN, TAG THE LINE - RIGHT
MEN WALK AND DODGE, MEN RUN
WOMEN HINGE
SLIP OUT OF A DIAMOND..... CL-os
LOAD THE BOAT..... (ZB) AL!

- ◆ HEADS SQUARE THRU 3/4
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, TAG THE LINE - RIGHT
FERRIS WHEEL
MEN SWING THRU, PING PONG CIRCULATE
SLIP OUT OF A TAG..... EOL
LADIES CHAIN.....CL
PASS THE OCEAN..... (0W)
SWING THRU.....(1/2 W)
MEN TRADE, MEN RUN
WOMEN TRADE, WOMEN RUN
MEN TRADE.....AL!

- ◆ HEADS RIGHT AND LEFT THRU
FAN THE TOP
EXTEND..... (0W)
RECYCLE.....CB-os
VEER LEFT, COUPLES CIRCULATE
TAG THE LINE - RIGHT
COUPLES CIRCULATE
BEND THE LINE.....(1/2 L)
"Carefully" PASS THE OCEAN.....(1/2 W)
TRADE THE WAVE, WOMEN HINGE
SLIP OUT OF A DIAMOND..... EOL
DIXIE STYLE TO AN OCEAN WAVE.....AL!

- ◆ HEADS TOUCH 1/4, MEN RUNZB
SWING THRU, SCOOT BACK..... (0W)

WOMEN HINGE

VERY CENTER WOMEN TRADE

WOMEN TRADE THE WAVE

SLIP OUT OF A DIAMOND.....CL-os

SLIDE THRU..... (ZB) AL!

SINGING CALL

HEADS SQUARE THRU, SWING THRU

MEN RUN, WOMEN HINGE

SLIP OUT OF A DIAMOND..... ERL-os

FLUTTERWHEEL..... ZL

SQUARE THRU, SWING YOUR CORNER

PROMENADE.....add 16-beat tag.

New Movement (Experimental)**SLAM THE DOOR****(Mac Letson, Alabama)**

From RH/LH 2-faced lines, those facing out Wheel and Deal as those facing in Circulate half and Veer Right/Left to end in an eight chain thru formation.

I teach this by saying it is like a Ferris Wheel except those going into the center, instead of doing a Wheel and Deal with the couple they meet, slide back to back with them. Here are just a few sample routines.

- ◆ HEADS SQUARE THRU.....ZB
- RIGHT AND LEFT THRU.....OB-os
- VEER LEFT, SLAM THE DOOR.....ZB-os
- SWING THRU, MEN RUN
- SLAM THE DOOR..... (ZB) AL!

SINGING CALL

HEADS SQUARE THRU.....ZB

RIGHT AND LEFT THRU.....OB-os

SWING THRU, MEN RUN

COUPLES CIRCULATE

SLAM THE DOOR.....ZB

EIGHT CHAIN FOUR.....ZB

SWING YOUR CORNER

PROMENADE.....add 16-beat tag.

Movin' Down the Mainstream

SWING THRU from Left-Hand Waves

Most dancers have heard that a Swing Thru starts by turning right and then left, but not many will actually start with the right when they are in a left-hand wave, i.e. start in the center. This variation, however, lends itself to some new choreographic sequences because of the different flow and overflow considerations. With just a little bit of a workshop, your dancers should be able to enjoy the sequences below.

The mental image caller should note, that Swing Thru is an X-type call whether it is done from right-hand or left-hand waves.

- ◆ HEADS SQUARE THRU ZB
SLIDE THRU CL
RIGHT AND LEFT THRU CL-os
DIXIE STYLE TO AN OCEAN WAVE
SWING THRU
WOMEN TRADE, WOMEN RUN
BEND THE LINE EOL
FLUTTERWHEEL CL-os
SLIDE THRU (ZB) AL!
- ◆ HEADS HALF SQUARE THRU ZB-os
RIGHT AND LEFT THRU OB
VEER LEFT, WOMEN TRADE
WOMEN RUN, SWING THRU
WOMEN TRADE, WOMEN RUN
BEND THE LINE RL-os
HALF SQUARE THRU
TRADE BY (ZB) AL!
- ◆ HEADS STAR THRU, SQUARE THRU 3/4 .. ZB
LEFT TOUCH 1/4, SCOOT BACK
SINGLE HINGE, SWING THRU
WOMEN CROSS RUN (1/2 W)
SWING THRU (OW)
RECYCLE (ZB) AL!
- ◆ HEADS PROMENADE HALF
LEAD RIGHT OPB
DOSADO TO A WAVE (OW)
WOMEN CROSS RUN
SWING THRU
MEN CIRCULATE, SINGLE HINGE

WOMEN RUN EPL-os
PASS THRU, WHEEL AND DEAL
(CENTERS) PASS THRU (ZB) AL!

- ◆ HEADS TOUCH 1/4
WALK AND DODGE OPB-os
SWING THRU (1/2 W)
MEN RUN, TAG THE LINE - LEFT
COUPLES CIRCULATE, MEN TRADE
WOMEN RUN, SWING THRU
MEN U-TURN BACK
PROMENADE HOME!
- ◆ HEADS PASS THE OCEAN, RECYCLE
DOUBLE PASS THRU, CLOVERLEAF
SQUARE THRU 3/4 OOB-os
LEFT SWING THRU, MEN CIRCULATE
SWING THRU
WOMEN CIRCULATE, MEN TRADE
STEP AHEAD AL!
- ◆ HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE (1L)
STAR THRU, DOUBLE PASS THRU
LEADERS U-TURN BACK (4B)
DOSADO TO A WAVE (4W)
SWING THRU (2W)
CENTERS RUN
NEW CENTERS TRADE, CENTERS RUN
SWING THRU
CENTERS SCOOT BACK, CENTERS RUN
BEND THE LINE (1L)
CENTERS RIGHT AND LEFT THRU (1L)
PASS THRU, TAG THE LINE - IN (1L)
STAR THRU
SQUARE THRU 3/4 (ZB) AL!

SINGING CALL

HEADS SQUARE THRU ZB
DOSADO TO A WAVE (OW)
WOMEN CROSS RUN
SWING THRU
WOMEN CROSS RUN (1/2 W)
MEN RUN
FERRIS WHEEL
PASS THRU ZB
SWING CORNER
PROMENADE add 16 beat tag

The Plus Program

EXPLODE AND (anything)

Explode and (anything) is a call that most dancers can handle from a variety of setups without too much help. This, coupled with the large number of calls that can be used as the anything call, yields good possibilities for variety.

Choreographically, dancers do not move too far, enabling the sight caller, when resolving, to easily use it. The mental image caller will also have no trouble following it. In the mental image system, it is an O-type call.

- ◆ HEADS PASS THE OCEAN
EXPLODE & SQUARE THRU..... ZB-os
RIGHT AND LEFT THRU OB
VEER LEFT, WOMEN HINGE
DIAMOND CIRCULATE, FLIP THE DIAMOND
EXPLODE & RIGHT AND LEFT THRU.....EPL
PASS THRU, WHEEL AND DEAL
RIGHT AND LEFT THRU
DOUBLE PASS THRU, TRACK II..... (OW)
SINGLE HINGE..... (1W)
FOLLOW YOUR NEIGHBOR.....AL!
- ◆ HEADS RIGHT AND LEFT THRU
TOUCH 1/4, WALK AND DODGE.....OPB
STAR THRU, RIGHT AND LEFT THRU. ERL-os
DIXIE STYLE TO AN OCEAN WAVE
TRADE THE WAVE..... (OW)
EXPLODE & GRAND SWING THRU
SPIN THE TOP..... (OW)
EXPLODE & PASS THRU
PARTNER TRADEEPL-os
RIGHT AND LEFT THRU EOL
DIXIE STYLE TO AN OCEAN WAVE.....AL!
- ◆ HEADS PASS THE OCEAN, EXTEND..... (OW)
EXPLODE & TOUCH 1/4, COORDINATE
FERRIS WHEEL & SPREAD (1L)
PASS THRU, TAG THE LINE, TRACK II ... (OW)
EXPLODE & SPIN THE TOP.....(1/2 W)
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXPLODE & HALF SQUARE THRU OB
SLIDE THRU, RIGHT AND LEFT THRU... RL-os

DIXIE STYLE TO AN OCEAN WAVE
EXPLODE & TOUCH 1/4, TRIPLE SCOOT
MEN RUN, RELAY THE DEUCEY
EXPLODE THE WAVE, WHEEL AND DEAL
SQUARE THRU 3/4 (ZB) AL!

- ◆ HEADS SINGLE CIRCLE TO A WAVE
EXPLODE & TURN THRU..... ZB
DOSADO TO A WAVE, WOMEN TRADE..(OW)
WOMEN RUN, MEN HINGE
DIAMOND CIRCULATE, WOMEN HINGE
COUPLES CIRCULATE
CHAIN DOWN THE LINE.....RL-os
PASS THE OCEAN
EXPLODE & SQUARE THRU
TRADE BY..... (ZB) AL!
- ◆ HEADS LEAD RIGHT, TOUCH 1/4.....(1W)
SCOOT BACK, SPLIT CIRCULATE.....(1W)
SINGLE HINGE (1/2 W)
EXPLODE & BOX THE GNATZL
FAN THE TOP, RECYCLERB
BOX THE GNAT.....(1/2 B)
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN
EXPLODE & HALF SQUARE THRU ZB
SPIN CHAIN AND EXCHANGE THE GEARS
LINEAR CYCLE ERL
PASS THRU, BEND THE LINE
PASS THE OCEAN.....(OW)
SPIN THE TOP
EXPLODE & GRAND RIGHT AND LEFT!
- ◆ HEADS SPIN THE TOP
EXPLODE & STAR THRU..... OPB
SWING THRU..... (1/2 W)
EXPLODE & STAR THRU..... AL!

SINGING CALL

HEADS PROMENADE HALF
SQUARE THRU, RIGHT AND LEFT THRU
PASS THE OCEAN
EXPLODE & SQUARE THRU 3/4
TRADE BY..... ZB
SWING CORNER
ALLEMANDE LEFT NEW CORNER
PROMENADE add 16-beat tag

For the A1/A2 Caller**DOUBLE (and TRIPLE) STAR THRU**

We are featuring two closely related A1 calls this month. Double Star Thru can be done whenever you have normal facing couples. In today's choreography, this occurs frequently. Triple Star Thru, on the other hand, can only be done from a #4 double pass thru formation, i.e. when the center couples are normal and the outside couples are half sashayed. Since this formation does not occur nearly as frequently, I have trained myself to see it when it does. This way I can call Triple Star Thru, without having to go through the effort of setting it up each time.

Both Double and Triple Star Thru are O-type calls, as is Star Thru.

- ◆ HEADS DOUBLE STAR THRU
SEPARATE AROUND ONE TO A LINE... RL-os
DOUBLE STAR THRU
STEP AND SLIDE, CLOVERLEAF
TRIPLE STAR THRU, STEP AND SLIDE
LEADERS U-TURN BACKOB-os
DOUBLE STAR THRU
GRAND RIGHT AND LEFT!

Here is a quick way to the get-out above

- ◆ HEADS SQUARE THRUZB
RIGHT AND LEFT THRUOB-os
DOUBLE STAR THRU
GRAND RIGHT AND LEFT!
- ◆ HEADS WHEEL THRU OPB-os
DOUBLE STAR THRU
CLOVER & STAR THRU (4B)
HALF BREED THRU.....OOB
SINGLE CIRCLE TO A WAVE.....(1/2 W)
ACEY DEUCEY, SWING THRU (OW)
EXPLODE & DOUBLE STAR THRU
TURN AND DEAL, DIXIE GRANDAL!
- ◆ HEADS SQUARE CHAIN THRU OPB-os
PASS TO THE CENTER
DOUBLE STAR THRU
PASS TO THE CENTER
TRIPLE STAR THRU
EXPLODE & TOUCH 1/4

CIRCULATE DOUBLE, MEN RUN OPB
TOUCH 1/4.....(OW)
SPLIT CIRCULATE(2W)
MEN RUN.....ZL-os
CROSS TRAIL THRU AL!

- ◆ HEADS PASS THE OCEAN, WOMEN TRADE
CHAIN REACTION (1/2 W)
MEN RUN, TAG THE LINE - IN(4L)
HALF BREED THRUZL-os
DOUBLE STAR THRU & ROLL.....(1/2 B)
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE(1L)
CENTERS DOUBLE STAR THRU
SAME SEXES TRADE, CENTERS RUN(1L)
NEW CENTERS DOUBLE STAR THRU
STEP AND SLIDE
HORSESHOE TURN.....(1/2 B)
SINGLE CIRCLE TO A WAVE(OW)
WOMEN TRADE, RECYCLE (ZB) AL!
- ◆ HEADS SLIDE THRU
DOUBLE STAR THRU..... (3B)
SWING THRU.....(1W)
CENTERS RUN, CROSS OVER CIRCULATE
WOMEN TRADE, TURN AND DEAL (4B)
HALF BREED THRU OCB
DOUBLE STAR THRU
CENTERS PASS THRU
CENTERS IN, CAST OFF 3/4.....(2L)
TOUCH 1/4, MEN RUN
DOUBLE STAR THRU.....(3W)
SWING THRU, QUARTER THRU (1/2 W)
MEN RUN, WHEEL AND DEAL (ZB) AL!

SINGING CALL

HEADS SQUARE CHAIN THRU OPB-os
RIGHT AND LEFT THRU..... OPB
DOUBLE STAR THRU
TRADE BY..... (1/2 B)
TOUCH 1/4..... (2W)
SPLIT CIRCULATE (1W)
QUARTER THRU.....(1/2 W)
SWING THRU..... (OW)
EXTEND, SWING YOUR CORNER
PROMENADE add 16-beat tag

Mainstream Quarterly Selection**CLOVERFLO**

(Bill Davis, California)

Cloverflo, the Mainstream QS for January, starts from a trade by formation. The Callerlab definition is Those facing out Cloverleaf and then Pass Thru as those facing in Pass Thru and then Cloverleaf, to end in an eight chain thru formation.

When done from normal partner pairings (all Xs cancelled), Cloverflo is a technical equivalent to Trade By.

- ◆ HEADS STAR THRU, PASS THRU..... ZB-os
RIGHT AND LEFT THRU OB
PASS THRU, CLOVERFLO (ZB) AL!
- ◆ HEADS SQUARE THRU ZB
RIGHT AND LEFT THRU OB-os
PASS THRU, CLOVERFLO ZB-os
TOUCH 1/4, SPLIT CIRCULATE (2W)
MEN RUN EPL
SQUARE THRU, CLOVERFLO OCB
TOUCH 1/4, SPLIT CIRCULATE (2W)
MEN RUN, SLIDE THRU (ZB) AL!
- ◆ HEADS LEAD RIGHT, VEER LEFT
VEER RIGHT, CLOVERFLO OOB-os
DOSADO TO A WAVE, WOMEN TRADE . (0W)
RECYCLE, VEER LEFT
VEER RIGHT, CLOVERFLO OPB
DOSADO TO A WAVE, WOMEN TRADE . (0W)
MEN RUN, PROMENADE HOME!
- ◆ HEADS TOUCH 1/4, WALK AND DODGE
SQUARE THRU 3/4, CLOVERFLO OOB
SWING THRU (1/2 W)
MEN RUN, COUPLES CIRCULATE
CHAIN DOWN THE LINE ECL-os
SLIDE THRU OOB
SQUARE THRU 3/4, CLOVERFLO OPB-os
SWING THRU, TURN THRU AL!
- ◆ HEADS PASS THE OCEAN, RECYCLE
PASS THRU OPB
RIGHT AND LEFT THRU OPB-os
VEER LEFT, TAG THE LINE - RIGHT
BEND THE LINE (1/2 L)
STAR THRU, CLOVERFLO RB-os
STAR THRU OL-os

PASS THRU, TAG THE LINE - IN (1/2 L)
STAR THRU, CLOVERFLO RB
SQUARE THRU 5 HANDS AL!

- ◆ HEADS STAR THRU, CALIFORNIA TWIRL.. ZB
TOUCH 1/4, SPLIT CIRCULATE (2W)
SINGLE HINGE (0W)
FAN THE TOP, PASS THRU, TAG THE LINE
CENTERS IN, CAST OFF 3/4 (1/2 L)
STAR THRU, CLOVERFLO OOB
SWING THRU (1/2 W)
TURN THRU, CLOVERFLO OCB-os
RIGHT AND LEFT THRU, VEER LEFT
WOMEN TRADE, COUPLES CIRCULATE
WHEEL AND DEAL ZB-os
SQUARE THRU 3/4, CLOVERFLO (ZB) AL!
- ◆ HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE (1L)
PASS THRU, TAG THE LINE - RIGHT
WHEEL AND DEAL, PASS THRU
CLOVERFLO, STAR THRU
CHAIN DOWN THE LINE EOL-os
FLUTTERWHEEL RL
STAR THRU ZB-os
CALIFORNIA TWIRL, CLOVERFLO (ZB) AL!
- ◆ FOUR LADIES CHAIN 3/4
HEADS ROLL AWAY, SIDES STAR THRU
DOUBLE PASS THRU, ALL MEN RUN
ORIGINAL SIDES RUN
CLOVERFLO RB
BOX THE GNAT, GRAND RIGHT AND LEFT!
- ◆ HEADS SQUARE THRU, SWING THRU
MEN RUN, TAG THE LINE - IN (4L)
PASS THRU, WHEEL AND DEAL
SQUARE THRU 3/4, PASS THRU
CLOVERFLO, PASS TO THE CENTER
TURN THRU (ZB) AL!

SINGING CALL

HEADS SQUARE THRU, SWING THRU
MEN RUN, COUPLES CIRCULATE
CHAIN DOWN THE LINE RL-os
FORWARD AND BACK, HALF SQUARE THRU
CLOVERFLO, SWING CORNER
PROMENADE add 16-beat tag

Sight Callers' Notebook

GETTING STARTED IN SIGHT CALLING Part 2 - Memorizing Partners and Corners

In the last issue, we started a new series intended to help the newer caller or the experienced caller who has not done any sight calling, to learn how to sight call. We defined what sight calling is and discussed some advantages and disadvantages relative to other systems of choreographic management. In this second installment, we will give an overview of the basic parts of sight calling as a road map to what will be coming in future issues and start to discuss the first major area.

Sight calling can basically be divided into three major parts. They are memorizing where people started in the square, calling anything you want to call, and then resolving the square. We will be discussing each of these three parts in detail.

This month, we will start to look at "memorizing where people started." Since we eventually have to manipulate everyone back to their original home positions, we must first memorize where they started. Fortunately, this is easier than it first sounds.

With rare exception, the choreography that we use today is symmetrical. That means that the square has a balance or what is frequently called a mirror image effect. For example, when we say Heads Square Thru, not only will the #1 couple do a Square Thru, but also the #3 couple; when we say Side Men Run, not only will the #2 man Run, but also the #4 man. In fact, whenever we have the #1 man do anything, the #3 man, having taken the same command, will do the exact mirror image action. This same relationship holds for the #2 and #4 men, the #1 and #3 women and the #2 and #4 women.

So how does this help us? It means that if, when resolving, we get the #1 man home, the #3 man will

automatically also go home. The same holds true for the other symmetrical pairs. Using this fact, in order to get all eight dancers back home when we resolve, we need only get four of them home and the other four will take care of themselves. This in turn means that in our first step of memorizing dancers, we need only memorize four and not eight. We have already cut our job in half!

There are, however, a few restrictions as to which four dancers we can memorize. If, for example, we choose the #1 man as one of our four, we cannot choose the #3 man also! We must choose one of the side men, either one of them, one of the head women, and one of the side women.

To further simplify our job, we generally choose a head man and a head woman from the same couple, and the same for the sides, since it is easier to memorize partners than opposites.

So far, we have found that we only need to memorize where one head couple started and where one side couple started. It turns out that we can simplify that even further. We only have to memorize who these couples are (and a corner relationship between them that we will discuss later), but not where they started or which were the heads and which were the sides. When we eventually call Promenade, they will take care of remembering where they started. We do not have to say Promenade Three Quarters or Five Eights or whatever is necessary to get them to their original home positions.

As it stands, we have memorized the identity of one head couple and one side couple. These couples, by necessity, must be adjacent to each other; there is no other way. The side couple could, however, be to the left or the right of the head couple. Which side they are on, is important, and here is why. If the side couple is on the correct side, when the head couple

(more on next page)

Sight Callers' Notebook (continued)

gets home after a promenade, the side couple will also be getting home. If, however, the side couple is on the wrong side, when the head couple gets home, the sides will have to squeeze through the middle to get there. I am sure that you have all seen this happen, and I am sure that you all know that this is a mistake.

We have a name for the state of the square that exists when this happens. The square is said to be Out of Sequence. When the couples are arranged correctly, the square is said to be In Sequence.

There is more to the discussion of Sequence, but it is not necessary at this time. What is necessary is to note that, when initially memorizing dancers, we must remember one additional fact to insure that the square is in sequence when we call promenade. Some sight calling systems require you to designate one of the key

couples as the primary couple and the other as the secondary couple. Even though we will not rely that heavily on that terminology in this series of articles, we will mention it now and then, so we will define it here.

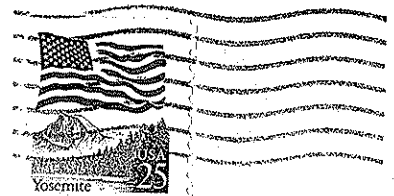
Of the two adjacent couples that we memorize before we start calling, the couple on the right is the Primary Couple and the couple on the left is the Secondary Couple. We will focus on a corner relationship between the key couples, in that we will name one of these four dancers the Active Man. The Active Man is the man whose corner is also one of the four key dancers. He is the man in the primary couple.

To summarize the information that we must memorize before we start, we must memorize two adjacent couples, the key couples, and focus special attention on one of these dancers, the man in the primary couple, and call him the Active Man.

(to be continued)

CHOREO BREAKDOWN

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BREAKDOWN

Don Beck

February 1989

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On February 6, 1989, a group of dancers, three squares worth, danced to the "live" calling of a computer! To our knowledge, this is the first time that it has ever been done.

The computer program, which is almost complete, has been under development for a year and a half. It is being designed as an aid to callers, to help in writing and checking choreography (it is not the first computer program to do this) and to give practice in sight or mental image resolving.

The screen of the computer shows a representation of eight dancers, similar to the dolls that many callers use. It also has a list of most of the Mainstream calls that are possible from the formation that the square is in. When the user of the program is ready to "call," he/she merely selects a call from the list, and the display on the screen changes to the setup that would occur after the dancers had finished that call. (There is no animation of the movement of the dancers,

but just a picture of the before and after setup.) A list of the sequence that has been called is kept and can easily be moved to a word processor for future printing. Whenever the setup that appears happens to be one from which an Allemande Left or a Grand Right and Left can be done, the computer recognizes it and informs the caller of same.

Two features were recently added which, although not necessary for the caller who is practicing his resolving, have enabled the computer to actually do "live" calling. One is that it can choose a series of random calls, until it recognizes a resolve setup, thus actually creating choreographically correct sequences. The other new feature is that when it calls, either randomly, or by the caller's choice, it can speak the calls through the computer's loud speaker or through a PA system!

By actually creating its own random choreography and vocalizing it as it does, it is, I guess, actually calling! In any case, my monthly experimental group, Don's Pawns, danced for a short while to the computer. Here is the good news though, as callers, we have nothing to fear. The computer is a terrible caller! It knows nothing about body flow, difficulty, or timing, and its pronunciation, on occasion, is quite humorous, but we had fun anyway.

Despite its poor ability to do "live" calling, the program does a very good job at what it is intended for, and that is as a practice aid for callers. The program is called Desktop Dancer,
(more on next page)

What's Happening? (continued)

it runs on Macintosh computers, and it should be available within two to three months. If you are interested in more information, write me for a flyer.

As mentioned last month, the Callerlab Plus Quarterly Selection for February is Zip to a Diamond. You will find the definition and material that uses it on page 2045 of this issue.

The current QS list is:

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

This month, we reviewed some interesting experimental ideas and have chosen to feature Explode to a Column, which gives us an interesting transition from a quarter tag formation to a column. Although well suited for A2 programs, it can probably be used without too much difficulty in Plus and A1 groups also.

Here are the other calls reviewed:

Centers Play Around (Oscar Hilding) From a wave or line, centers Run, new ends U-Turn Back, new centers Trade.

Centers Play Around 3/4 Same as above, but new centers Cast Off 3/4.

Centers Play Around Full Same as above, but new centers Trade twice.

Curve Around & (anything) (Jac Fransen) After a Cross Trail Thru or similar call, continue in direction of body flow until you meet a new dancer, then do the anything call.

Ends Play Around (Oscar Hilding) From waves or lines, ends Run, new ends U-Turn Back, and new centers Trade.

Ends Play Around 3/4 Same as above, but new centers Cast Off 3/4.

Ends Play Around Full Same as above, but new centers Trade twice.

Explode to a Column (Stephen Grover) See page 2042 where this call is featured.

Left Explode to a Column From a LH quarter tag formation, same as above except replace Touch 1/4 with Left Touch 1/4.

Cross Explode to a Column (Stephen Grover and George Monaghan) Same as above except centers Cross Run.

Criss Cross Explode to a Column Same as above except original outsiders Half Sashay as they come to the center to Touch 1/4.

Fly Away and (anything) (Lee Kopman) From general lines with centers facing out, centers Right Loop One (C2), Triple Box Circulate (C2), and Cross Fold, as the ends Squeeze (C1) and then do the anything call where the anything call is a four dancer call in the center.

Good and (anything) (Bill Davis, California) From lines or waves with ends in tandem and at least one center facing in, centers Box Recycle as ends Counter Rotate, then all continue with the anything call (e.g. Plenty, Little, Little More, Diamond Circulate, etc.)

Helter Skelter (Lee Kopman, New York) From general lines with centers in a miniwave, centers Any Hand 3/4 Thru as ends Circulate once and a half. Now the center diamond does a Drop In as the others Step and Fold.

Lock Em Up (Lee Kopman, New York) From a grand wave, Lock the Hinge (i.e. Lock it and then Single Hinge), then the centers Hinge the Lock (i.e. Single Hinge and then Lockit) as the ends Counter Rotate and Roll, to end in a quarter tag formation.

Nuclear Explosion (Ivan Wolfong) From waves, Extend, Triple Wave Explode the Wave (i.e. centers Explode the Wave as others Partner Tag), Explode the Line, and again Explode the Line, to end in lines facing out.

Nuclear Explosion but Same as above except do an Explode and (anything) instead of the last Explode the Line.

Split a Quarter (Phil Kozlowski, Illinois) From a left hand wave, Split Circulate, new centers Single Hinge to form a wave across the center and the very centers Trade, as the new outsides Quarter In, to end in a quarter tag.

Switch to a Diamond Chain Thru (Jack Lasry, Florida) From parallel waves (or 2-faced lines), Switch to a Diamond (A2), very centers Trade, each half of the wave Cast Off 3/4, to end in 2-faced lines (or waves respectively).

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New Movement (Experimental)**EXPLODE TO A COLUMN (Stephen Grover)****How To Do It:**

From a quarter tag formation, centers Explode the Wave, Run around the outsides, and Touch 1/4; new centers Touch 1/4 and Box Counter Rotate (A2) to end in a column.

Impressions:

Although this call has an A2 call as part of its definition, it could easily be used with Plus or A1 groups by describing the Box Counter Rotate action as follows: after the new centers Touch 1/4, they continue holding hands and, as a unit, turn their foursome 90° clockwise, almost like doing a Sweep 1/4. Basically each dancers moves forward and around to their right.

Although the outsides have to wait until the others clear the center before they can start to move, all eight dancers finish at pretty much the same time, adding to the good feel of the call. When you start with normal couples on the outside and a right-hand wave with men on the ends in the center, the final column is a half column. This is the column that you would get from having half sashayed lines and calling Touch 1/4. From there, a Men Run will yield a normal box or eight chain thru formation.

For those of you wishing to carry this theme further, see the three extensions of this call listed in this month's "What's Happening?".

Choreography:

<u>From a Quarter Tag Formation</u> WOMEN TRADE <u>EXPLODE TO A COLUMN</u> SWING THRU MEN RUN FERRIS WHEEL DOSADO TO A WAVE	<u>ZERO</u> Technical
<u>From a Box or Eight Chain Thru Formation</u> PASS TO THE CENTER SWING THRU <u>EXPLODE TO A COLUMN</u> MEN RUN LEADERS TRADE PASS THRU TRADE BY	<u>ZERO</u> Technical
<u>From a Double Pass Thru Formation</u> <u>with Normal Couples</u> SWING THRU <u>EXPLODE TO A COLUMN</u> TRIPLE SCOOT MEN RUN RIGHT AND LEFT THRU	<u>ZERO</u> Technical

EXPLODE TO A COLUMN (continued)

The first sequence contains only MS calls

- ◆ HEADS PASS THE OCEAN
EXPLODE TO A COLUMN
MEN RUN OOB-os
SWING THRU, MEN RUN.....(1/2 W)
FERRIS WHEEL & CENTERS SWEEP 1/4
PASS THE OCEAN
EXPLODE TO A COLUMN
MEN RUN OPB
TOUCH 1/4..... (1W)
SPLIT CIRCULATE..... (2W)
MEN RUN ZL-os
CROSS TRAIL THRU TO THE CORNER..... AL!

The following sequences contain some Plus calls

- ◆ HEADS SQUARE THRU ZB
PASS TO THE CENTER, SWING THRU
EXPLODE TO A COLUMN
TRIPLE SCOOT, MEN RUN
RIGHT AND LEFT THRU, DIXIE GRAND..... AL!
- ◆ HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXPLODE TO A COLUMN
TRIPLE SCOOT, COORDINATE
FERRIS WHEEL
SQUARE THRU 3/4..... (ZB) AL!
- ◆ HEADS HALF SQUARE THRU..... ZB-os
RIGHT AND LEFT THRU OB
VEER LEFT, WOMEN HINGE
DIAMOND CIRCULATE
FLIP THE DIAMOND (OW)
WOMEN TRADE (OW)
RECYCLE..... ORB
VEER LEFT, FERRIS WHEEL
CENTERS VEER LEFT, WOMEN HINGE
DIAMOND CIRCULATE
FLIP THE DIAMOND
EXPLODE TO A COLUMN
CIRCULATE, WOMEN RUN..... (1/2 B)
SWING THRU (OW)
SINGLE HINGE & ROLL
GRAND RIGHT AND LEFT!
- ◆ HEADS RIGHT AND LEFT THRU
PASS THE OCEAN
PING PONG CIRCULATE, SWING THRU
EXPLODE TO A COLUMN
CIRCULATE

SAME SEXES TRADE & ROLL.....(4L)
PASS THRU, WOMEN FOLD (2B)
STAR THRU, FERRIS WHEEL
SINGLE CIRCLE TO A WAVE
MEN TRADE, SWING THRU
EXPLODE TO A COLUMN
MEN RUN OB-os
PASS TO THE CENTER
SQUARE THRU 3/4 (ZB) AL!

The following sequences contain some A1 calls

- ◆ HEADS SPIN THE TOP
EXPLODE TO A COLUMN
TRANSFER THE COLUMN.....(2W)
QUARTER THRU, RECYCLE..... (ZB) AL!
- ◆ HEADS WHEEL THRU OPB-os
SWING THRU..... (1/2 W)
MEN RUN, TAG THE LINE - RIGHT
BEND THE LINE (1/2 L)
STAR THRU, CLOVER & PASS THE OCEAN
EXPLODE TO A COLUMN
GRAND QUARTER THRU, RECYCLE..... OL
RIGHT AND LEFT THRU OL-os
LOAD THE BOAT CB
DIXIE GRAND..... AL!
- ◆ HEADS PASS THE OCEAN
CHAIN REACTION (1/2 W)
MEN RUN, TAG THE LINE - RIGHT
FERRIS WHEEL, SWING THRU
EXPLODE TO A COLUMN
MEN RUN, DIXIE GRAND AL!

The following sequence contain some A2 calls

- ◆ HEADS PASS THE OCEAN, SWING THRU
EXPLODE TO A COLUMN
SPLIT COUNTER ROTATE 1/4.....(1/2 W)
ACEY DEUCEY, GRAND RIGHT AND LEFT!

SINGING CALL

HEADS RIGHT AND LEFT THRU
FLUTTER WHEEL, PASS THE OCEAN
EXPLODE TO A COLUMN
MEN RUN ZB-os
SQUARE THRU 3/4, TRADE BY..... ZB
SWING YOUR CORNER
PROMENADE.....add 16-beat tag.

Movin' Down the Mainstream

COUPLES HINGE

Couples Hinge used to get quite a bit of use in the Plus program, along with the call Triple Trade, but since Triple Trade has been dropped, it is becoming more of an orphan. Help adopt this orphan; it has many nice uses. Here are some examples that should give you ideas on how Couples Hinge can be both nice dancing and a good choreographic tool.

The mental image caller should note, that Couples Hinge is an X-type call.

- ◆ HEADS STAR THRU, CALIFORNIA TWIRL...ZB
RIGHT AND LEFT THRUOB-os
VEER LEFT, COUPLES HINGE
WHEEL AND DEAL..... EOL
PASS THRU, WHEEL AND DEAL
ZOOM, PASS THRU..... (ZB) AL!
- ◆ HEADS LEAD RIGHT..... OPB-os
VEER LEFT, COUPLES CIRCULATE
COUPLES HINGE
VERY CENTER MEN TRADE
BEND EACH LINE, RIGHT AND LEFT THRU
VEER LEFT, COUPLES CIRCULATE
COUPLES HINGE
VERY CENTER MEN TRADE
WOMEN TRADE, BEND EACH LINE.....CB
EIGHT CHAIN THREE.....AL!
- ◆ HEADS PASS THE OCEAN
SWING THRU, MEN RUN
COUPLES HINGE, HALF TAG THE LINE
WALK AND DODGE, SWING THRU.....(1/2 W)
SPIN THE TOP, WOMEN RUN
COUPLES HINGE
HALF TAG THE LINE, MEN RUN.....RL
SQUARE THRU, TRADE BY..... (ZB) AL!
- ◆ HEADS SWING THRU, MEN RUN
COUPLES HINGE
VEER RIGHT..... OPB
SWING THRU.....(1/2 W)
MEN RUN, COUPLES HINGE
CENTER COUPLES TRADE
COUPLES HINGE, COUPLES TRADE
PARTNER TRADE, PROMENADE HOME!

- ◆ HEADS TOUCH 1/4
WALK AND DODGE, SWING THRU (1/2 W)
MEN RUN, COUPLES HINGE
VERY CENTER MEN TRADE
EACH SIDE HALF TAG THE LINE
SINGLE FILE CIRCULATE, SINGLE HINGE
VERY CENTER MEN TRADE
WOMEN TRADE, WOMEN RUN
COUPLES HINGE, TAG THE LINE - RIGHT
CHAIN DOWN THE LINE.....EOL-os
PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU
LEADERS PARTNER TRADE (ZB) AL!
- ◆ HEADS HALF SQUARE THRUZB-os
SLIDE THRU.....RL-os
RIGHT AND LEFT THRU..... RL
DIXIE STYLE TO AN OCEAN WAVE
MEN TRADE, LEFT SWING THRU
WOMEN RUN, COUPLES HINGE
CENTERS COUPLES WHEEL AND DEAL &
OTHER BEND THE LINE
CENTERS SQUARE THRU OPB
PASS THE OCEAN, MEN RUN
COUPLES HINGE, PROMENADE HOME!
- ◆ HEADS SWING THRU, SPIN THE TOP
WOMEN RUN, COUPLES HINGE
WHEEL AND DEAL, STAR THRU..... ZB
RIGHT AND LEFT THRU.....OB-os
VEER LEFT, COUPLES HINGE
VERY CENTER MEN TRADE
SAME MEN RUN
VERY CENTER WOMEN TRADE
CENTER WAVE RECYCLE &
OTHERS BEND THE LINE
CENTERS PASS THE OCEAN
SWING THRU, TURN THRU..... (ZB) AL!

SINGING CALL

HEADS PROMENADE HALF
PASS THE OCEAN, RECYCLE
PASS THRU, DOSADO
SWING THRU, MEN RUN
COUPLES HINGE
VERY CENTER MEN TRADE
WHEEL AND DEAL
REVERSE FLUTTER, KEEP HER AND
PROMENADE add 16 beat tag

Plus Quarterly Selection

ZIP TO A DIAMOND

The February Plus QS is Zip to a Diamond by Dick Han (Indiana). Callerlab has published the definition for this call as follows: From parallel ocean waves, ends Trade to become points of diamond as centers Fold and follow the ends (as in Recycle) but stop half way when they meet to become centers of the final normal diamonds. For additional information on this call, refer to the April 1988 issue of Choreo Breakdown, page 1962.

- ◆ HEADS PASS THE OCEAN, EXTEND..... (0W)
ZIP TO A DIAMOND, DIAMOND CIRCULATE
 FLIP THE DIAMOND, WOMEN TRADE..... (0W)
 SWING THRU, MEN RUN, FERRIS WHEEL
 SQUARE THRU 3/4..... (ZB) AL!
- ◆ HEADS RIGHT AND LEFT THRU
 SINGLE CIRCLE TO A WAVE, FAN THE TOP
 EXTEND, SWING THRU, SINGLE HINGE
 MEN TRADE, SCOOT BACK
 WOMEN TRADE, ZIP TO A DIAMOND
 FLIP THE DIAMOND (1/2 W)
 GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN
 PING PONG CIRCULATE
CENTERS ZIP TO A DIAMOND
 DIAMOND CIRCULATE, FLIP THE DIAMOND
 PING PONG CIRCULATE
CENTERS ZIP TO A DIAMOND
 DIAMOND CIRCULATE, FLIP THE DIAMOND
 EXTEND..... (0W)
 WOMEN TRADE, RECYCLE (ZB) AL!
- ◆ HEADS SQUARE THRU ZB
 SINGLE CIRCLE TO A WAVE..... (1/2 W)
 MEN TRADE, ZIP TO A DIAMOND
 VERY CENTER MEN TRADE
 DIAMOND CIRCULATE
 WOMEN SINGLE HINGE
 COUPLES CIRCULATE, CROSSFIRE
 TRIPLE SCOOT, MEN RUN..... OOB
 SINGLE CIRCLE TO A WAVE..... (1/2 W)
 MEN TRADE, ZIP TO A DIAMOND
 FLIP THE DIAMOND, WOMEN TRADE..... (0W)
 MEN CIRCULATE, WOMEN RUN
 COUPLES CIRCULATE, HALF TAG THE LINE
 MEN RUN, LOAD THE BOAT (ZB) AL!

- ◆ HEADS TOUCH 1/4, WALK AND DODGE
 STAR THRU, PASS THRU, CHASE RIGHT
 SINGLE HINGE, WOMEN TRADE..... (0W)
ZIP TO A DIAMOND, DIAMOND CIRCULATE
 FLIP THE DIAMOND..... (0W)
 FAN THE TOP, GRAND SWING THRU
 SINGLE HINGE, MEN RUN..... ZB-os
 SQUARE THRU 3/4, TRADE BY..... (ZB) AL!
- ◆ HEADS PASS THE OCEAN, FAN THE TOP
ZIP TO A DIAMOND, DIAMOND CIRCULATE
 FLIP THE DIAMOND, FAN THE TOP
 PING PONG CIRCULATE, EXTEND..... (0W)
ZIP TO A DIAMOND
 VERY CENTER WOMEN TRADE
WOMEN ZIP TO A DIAMOND
 WOMEN DIAMOND CIRCULATE
 WOMEN FLIP THE DIAMOND
 ALL DIAMOND CIRCULATE
 FLIP THE DIAMOND, SINGLE HINGE & ROLL
 GRAND RIGHT AND LEFT!
- ◆ HEADS LEAD TO THE RIGHT..... OPB-os
 VEER LEFT, HALF TAG THE LINE..... (1W)
 SCOOT BACK, CENTERS TRADE..... (4W)
ZIP TO A DIAMOND
 VERY CENTER WOMEN TRADE
 THOSE WOMEN RUN
 THOSE FOUR HALF TAG THE LINE
 ALL TAG THE LINE - IN, PASS THRU
 CHASE RIGHT, SPLIT CIRCULATE (1W)
 SINGLE HINGE, GRAND RIGHT AND LEFT!
- ◆ HEADS LEAD RIGHT, SLIDE THRU..... ERL-os
 RIGHT AND LEFT THRU ECL
 DIXIE STYLE TO AN OCEAN WAVE
 MEN TRADE, ZIP TO A DIAMOND
 FLIP THE DIAMOND
 CHAIN DOWN THE LINE..... ZL
 PASS THRU, CHASE RIGHT..... (2W)
 PARTNER TAG..... AL!

SINGING CALL

HEADS PROMENADE HALF
 RIGHT AND LEFT THRU, SQUARE THRU
 DOSADO TO A WAVE, WOMEN TRADE
ZIP TO A DIAMOND, DIAMOND CIRCULATE
 FLIP THE DIAMOND..... (0W)
 MEN RUN, PROMENADE ... add 16-beat tag

For the A1/A2 Caller**PASS AND ROLL YOUR NEIGHBOR**

The A2 call Pass and Roll Your Neighbor is a combination of Pass and Roll and the call Follow Your Neighbor. There are actually many other calls that appear in the Challenge lists that follow this same concept of starting one call and finishing with a Follow Your Neighbor. Two examples are Chase Your Neighbor and Tag Your Neighbor that start with a Chase Right and Tag the Line respectively. They can all be used nicely as part of (anything) & Spread, and some of the examples that follow do just that.

A doll short cut for Pass and Roll Your Neighbor is to have each dancer Quarter Right. In the mental image system, this is an O-type call.

- ◆ HEADS SQUARE CHAIN THRU OPB-os
PASS AND ROLL YOUR NEIGHBOR
 LEFT QUARTER THRU, EXTEND.....AL!
- ◆ HEADS PASS OUT.....(3B)
PASS AND ROLL YOUR NEIGHBOR
 TRADE CIRCULATE.....(3W)
 IN ROLL CIRCULATE(0W)
 SCOOT BACK
 GRAND RIGHT AND LEFT!
- ◆ HEADS HALF SQUARE THRU..... ZB-os
 RIGHT AND LEFT THRU OB
PASS AND ROLL YOUR NEIGHBOR & MIX
 MEN RUN, PASS THE OCEAN.....(0W)
 MOTIVATE, SINGLE WHEEL(1B)
PASS AND ROLL YOUR NEIGHBOR
 WOMEN RUN, COUPLES CIRCULATE
 BEND THE LINE.....ERL-os
 FLUTTERWHEEL(ZL) AL!
- ◆ HEADS LADIES CHAIN
 SIDES PASS THE OCEAN, WOMEN RUN
 AS COUPLES EXTEND, TURN AND DEAL
PASS AND ROLL YOUR NEIGHBOR &
SPREAD
 LOCKIT, GRAND SWING THRU
 SINGLE HINGE
 TRANSFER THE COLUMN
 GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE SEA, TRADE THE WAVE
 PING PONG CIRCULATE
 CHAIN REACTION, SCOOT BACK & MIX
 TRADE CIRCULATE, RECYCLE ZB
PASS AND ROLL YOUR NEIGHBOR
 MEN ONLY TRADE CIRCULATE
 CHASE RIGHT.....(2W)
 MEN FOLD, WOMEN PASS THRU.....(1B)
PASS AND ROLL YOUR NEIGHBOR &
SPREAD
 EXTEND, GRAND RIGHT AND LEFT!
- ◆ HEADS STAR THRU, CALIFORNIA TWIRL . ZB
PASS AND ROLL YOUR NEIGHBOR &
SPREAD & SLITHER
 COUPLES CIRCULATE , TURN AND DEAL
PASS AND ROLL YOUR NEIGHBOR &
SPREAD & SLITHER
 COUPLES CIRCULATE , TURN AND DEAL
 DOUBLE STAR THRU
 GRAND RIGHT AND LEFT!
- ◆ HEADS RIGHT AND LEFT THRU
 SIDES WHEEL THRU..... OPB
PASS AND ROLL YOUR NEIGHBOR
 TRADE CIRCULATE, IN ROLL CIRCULATE
 SCOOT AND WEAVE, RECYCLE OCB
PASS AND ROLL YOUR NEIGHBOR
 CENTERS RUN, COUPLES CIRCULATE
 CAST A SHADOW, SINGLE HINGE (1/2 W)
 GRAND RIGHT AND LEFT!
- ◆ FOUR LADIES CHAIN 3/4
 HEADS SQUARE CHAIN THRUOCB-os
 TOUCH 1/4.....(1W)
 SPLIT CIRCULATE(2W)
 SCOOT BACK.....(1W)
 SINGLE WHEEL(2B)
PASS AND ROLL YOUR NEIGHBOR AL!

SINGING CALL

HEADS PROMENADE HALF
 SQUARE THRU..... ZB-os
PASS AND ROLL YOUR NEIGHBOR
 WOMEN RUN, STAR THRU OB
 PASS THRU, TRADE BY ZB
 SWING YOUR CORNER
 PROMENADEadd 16-beat tag

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- ◆ DANCING IN THE COMMUNITY
 - 1997, 2017

- ◆ SIGHT CALLERS' NOTEBOOK
 - Analysis of One Method of Sight Resolving
 - Part 1..... 1968
 - Part 2..... 1978
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 - Part 4..... 1998
 - Developing a Theme (Increasing Difficulty in Steps)
 - Part 1..... 2008
 - Part 2..... 2018
 - Getting Started in Sight Calling
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- ◆ SHARE THE WEALTH
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- ◆ GET-OUT OF THE MONTH
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- ◆ NEW ON THE BOOK SHELF
 - The Big Five..... 1961

Sight Callers' Notebook**GETTING STARTED IN SIGHT CALLING**
Part 3 - Letting Go

Last month, we mentioned that the art/science of sight calling can be divided into three major parts. They are 1) memorizing where people started, 2) ad-lib calling, and 3) resolving the square. We explained that before the sight caller starts to call, he/she must memorize the identity of the dancers in two adjacent couples whom we call the key couples. In addition he must identify one of these four dancers as the active man, the active man being the man whose corner is the woman in the other key couple.

Since resolving will be dependant on the accuracy of your key couples, it is a good idea to memorize more than one square. As if memorizing four dancers was not hard enough, you should actually memorize two to three times as many dancers! Although some callers find this easy to do, others struggle with having to memorize 12 different dancers in each of eight different tips yet it must be done because it is one of the keys to successful sight calling. In a future installment, we will discuss ways to help you memorize the key dancers, but for now, a trick that helps many callers get started is to just write down identifying characteristics (e.g. names, clothing color, etc.)

Often when people think about learning to sight call, they only think about learning to resolve the square. Although, resolving does need a lot of attention, it is part two that leaves the lasting impression with your dancers as to whether they had a good time and as to whether they like your calling.

Many newer callers think that part two, calling anything you want to call, is easy because you just do what comes naturally. It can, however, be your downfall if you do not treat it with respect. During this phase of

calling, you are allowed to call any calls that you want to, as long as each is possible from the formation that the square is in when the call is called. There are many things, however, that must be considered beyond just what is possible. You must also consider whether each call flows well after the previous one; whether the next call will be too difficult because of being done from an unusual sex arrangement or because the dancers' focus was on a different aspect of the formation; you must consider if the call was different than the same old call that you used the last 15 times the square was in this formation; if it was called soon enough so that the dancers did not have to wait at the end of the previous call while you were thinking of what to call next; if your fear of resolving and/or joy of ad-lib calling have resulted in the fact that it has been 25 minutes since you last called an Allemande Left; etc. Part two of sight calling can be very rewarding, both for the caller and for the dancers, but there is a lot to learn to make it be so.

If you had a group of dancers who would let you practice calling as you learned to sight call and did not care whether you ever resolved the square, it would be great to start your training by working on part two. Since, however, this type of dancer is hard for most of us to find, we will only touch briefly on ad-lib calling for now and then jump right into resolving, so that you can actually get started.

When discussing ad-lib calling, we left out one item, one that many callers, especially experienced callers who are just starting to sight call, have trouble with. It is Letting Go!

When you have been calling for many years and carefully keeping track of the setup of the square at all times, using memorized sequences, modules, or mental imagery, it can be very difficult to let go of that control;

(more on next page)

Sight Callers' Notebook (continued)

to call something that will leave the square in an unknown setup. (When sight calling you must still retain an awareness of the formation but not the setup. To review the difference, the formation of a square refers to identifying whether the square is in lines, columns, etc., plus it defines the sex arrangement, i.e. which dancers are men and which are women. Knowledge of the formation is needed to ad-lib call, but is not enough information to resolve the square. The setup refers to the formation plus the identities of the individual dancers within the formation.) To get into ad-lib calling, you must give up control of knowing the setup. You must let go of your security blanket!

At first, it can be harder than you might think. If you are one of many who have trouble letting go, here are some things to try. If you memorize sequences, memorize only half of one!

If you use modules, call one that takes you to an unknown setup (e.g. from lines, Pass Thru, Tag the Line - Right, Centers Trade, Couples Circulate, Bend the Line.) If you are a mental image caller, use a call whose effect you do not understand; Spin Chain Thru might be a good one.

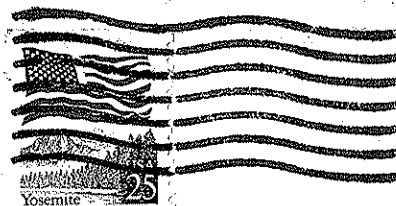
Once you have let go, do not panic, but enjoy the freedom of flying. At this point, you can concentrate on calling good material without worrying about landing (or resolving) until it is actually time to do so. You can now call interesting, flowing material without having the extra worry about keeping track of the setup. (Obviously, do not try this until you have learned to resolve.)

Next time, we will start to talk about the process of resolving. Once we learn at least one way to resolve, we will go back and discuss many of the ingredients that can make your ad-lib calling phase better.

(to be continued)

CHOREO BREAKDOWN

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FIRST CLASS MAIL

choreo

BREAKDOWN

Don Beck

March 1989

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Callerlab is just around the corner and those of you who are going know that it is in Nashville, Tennessee this year. Gail and I have never been there and are looking forward to both the convention and to touring the area afterwards. We look forward to talking to those of you who will also be there, and for those of you who cannot make it, we will make a full report in the next Choreo Breakdown.

Here is a summary of the latest changes to the Callerlab Quarterly Selection programs. Relay with a Star has been dropped from the Plus QS list. (Anything) and Cross has been dropped from the Advanced QS list.

The new Advanced QS for March is Lock the Top and is featured later in this issue. This call was listed in the October issue of Choreo Breakdown, but I am afraid that I did not recognize it at the time as being as nice a call as it is. I have since used it with my workshop group and they really liked it. Although quick, an

attribute that frequently makes calls to hard to do, this one all falls into place nicely. If you use experimentals, give it a try.

Callerlab has just announced the Mainstream QS for April, however, it was received too late to include any material with it in this issue. The April MSQS is Grand Sweep, a relatively old call, by the late Ross Crispino.

The current QS list is:

MSQS	Hang a Right/Left
	Cloverflo
	Grand Sweep (after April 1)
PQS	Zip to a Diamond
AQS	Counteract
	Shadow the Column
	Lock the Top

We reviewed a number of new experimentals this month and found quite a few to be worth a second look. We are featuring Big Scoot, a very basic call for use as a quickie at Mainstream dances. Those of you who use experimentals in your programs might also want to take a closer look at some of the following: In the Plus program, Linear Cross the Ocean would be a good bet.

For your Advanced groups, you might want to try Chase All Eight or Cyclemate. Linear Ping Pong Circulate would fit in nicely in your C1 program. Fire (It) Up was received too late to try with real dancers, but looks like it might work well with Plus groups.

Here is the entire list of calls reviewed:

Active Circulate (Ivan Wilfong) From parallel general lines with ends in
(more on next page)

What's Happening? (continued)

tandem, lead ends & adjacent centers Cross Over Circulate (A1) and trailing ends and adjacent centers Circulate.

Team Effort (Ivan Wilfong) From parallel waves, Active Circulate to momentary inverted lines, Ends Bend (A1) and Touch 1/4 while center beaus Run, all Split Recycle (C1).

Chase All Eight (Colin Emery, England) From LH (or RH) 2-faced lines, couples facing out do their part of a Chase Right (Left) and then they Circulate while couples facing in Circulate and then do their part of a Chase Right (Left) to end in parallel waves.

Cyclemate (Bill Davis, California) From parallel general lines, those in miniwaves, Recycle and Veer in the direction of body flow and those as a couple do a Couples Circulate.

Diamond Touch By x & y (Ivan Wilfong) From any diamond, all face in, centers Touch the fraction designated by x with original inside hands and Spread. Then points Touch the fraction designated by y.

Diamond Right(Left) Touch x & y Same as above except all Touch with the designated hand.

Fire (It) Up (Ed Fraidenburg, Michigan) From a 2-faced line, Couples Hinge, ends Cross Fold, & all Extend to form parallel miniwaves. (parallel 2-faced lines become ocean waves.)

Follow to a Diamond (Jack Lasry, Florida) From a box circulate foursome (typically a column) or a Z-formation, leaders do an action similar to the ends Trade par of a Zip to a Diamond (+QS) as trailers follow the leaders but when they meet each other half way there, they stop and become centers of the final diamond. (From a box circulate foursome, this is identical to Trail to a Diamond [C1]; from a Z it is an Extend, Trail to a Diamond.)

Have a Little Fun (Charles Lehmar) From a 3/4 tag, centers Cast Off 3/4 & Spread as outsiders Peel Right and Roll to end in parallel waves.

Have a Lotta Fun Have a Little Fun

and then Peel the Top.

Linear Cross the Ocean (Ed Fraidenburg, Michigan) From a wave, Single Hinge, outfacers Fold, leaders Pass Thru and face right to become ends of a new wave as trailers Left Touch 1/4 to become new centers.

Linear Ping Pong Circulate (Buford Evans) From a quarter tag formation, centers Single Hinge & Vertical Tag (C1), then Promenade single file to right, 1/4 around the set & face in. Outsiders Pass the Ocean & Fan the Top, to end in a quarter tag formation.

Ride the Cycle (Ed Fraidenburg, Michigan) From a quarter tag formation, wave ends and outside beaus (normally men) Ping Pong Circulate, then those in wave Recycle, to end in a double pass thru formation.

Spin Chain and Scoot Thru (Colin Emery, England) From parallel waves, ends & adjacent centers Trade, centers Cast Off 3/4 as the ends Circulate once and a half, the star in the center turns half, finish by having each half of the wave Cast Off 3/4 as the others move up, to end in parallel waves.

Track to a Diamond (Don Kinnear) From a completed double pass thru formation, beaus Track II to become points of diamonds, belles do their part of a column Circulate once and a half, very centers Hinge and Roll Twice, to end in diamonds.

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New Movement (Experimental)**BIG SCOOT (Rusty Fennell, Texas)****How To Do It:**

From parallel waves, 2-faced lines, or any 3X1 lines with ends in tandem, the centers Trade as the ends, working with each other around the centers do a Scoot Back type of action, i.e. the ends facing out Circulate to the other end as the ends facing in diagonally extend to meet each other in the very center, Trade, and diagonally extend to get on the other end of the line that they started on. Waves go to waves, 2-faced lines go to 2-faced lines, and 3X1 lines go to 3X1 lines.

Impressions:

Here is a call that you can teach very quickly to your Mainstream groups, and that you will easily be able to fit into your choreographic repertoire. When I first read the definition, I thought that it might get too crowded in the center, and also that it was too simple to arouse any excitement in the dancers, but I quickly found neither of these to be the case. It is not a deep call, but more in the gimmick category, but would make a good disposable experimental for a fun evening.

Body flow restrictions before and after the call are not too restrictive. The main thing to watch out for is overflow for the centers. A Swing thru before or after the call is boarder line, and a Spin the Top before or a Fan the Top before or after is too much.

The mental image caller should note that Big Scoot is an O-type call.

Choreography:

<u>From an ocean wave (RH or LH)</u> (The Swing Thrus may both be either Left or Right with either RH or LH waves!) SWING THRU <u>BIG SCOOT</u> SWING THRU	<u>ZERO</u> True
<u>From a Box or Eight Chain Thru Formation with Normal Couples</u> TOUCH 1/4 SPLIT CIRCULATE SINGLE HINGE <u>BIG SCOOT</u> RECYCLE RIGHT AND LEFT THRU	<u>ZERO</u> True
<u>From parallel waves</u> SWING THRU SWING THRU	<u>EQUIVALENT TO</u> <u>BIG SCOOT</u>
<u>From parallel 2-faced lines</u> COUPLES TRADE	<u>EQUIVALENT TO</u> <u>BIG SCOOT</u>

BIG SCOOT (continued)

The first sequences contains only MS calls

- ◆ HEADS SQUARE THRU ZB
 RIGHT AND LEFT THRU OB-os
 VEER LEFT, BIG SCOOT
 FERRIS WHEEL, ZOOM
 PASS THRU ZB
 RIGHT AND LEFT THRU OB-os
 VEER LEFT, BIG SCOOT
 WHEEL AND DEAL OB-os
 PASS TO THE CENTER
 SQUARE THRU 3/4 (ZB) AL!

- ◆ HEADS LEAD RIGHT OPB-os
 VEER LEFT, BIG SCOOT
 COUPLES CIRCULATE
 HALF TAG THE LINE (1W)
 SINGLE HINGE, BIG SCOOT (1/2 W)
 SINGLE HINGE (2W)
 MEN RUN ERL-os
 REVERSE FLUTTERWHEEL ZL-os
 CROSS TRAIL THRU TO THE CORNER AL!

- ◆ HEADS TOUCH 1/4
 WALK AND DODGE OPB-os
 SWING THRU (1/2 W)
BIG SCOOT (1/2 W)
 SPIN THE TOP, RECYCLE ZL
 PASS THRU, BEND THE LINE ZL-os
 PASS THE OCEAN (0W)
BIG SCOOT (0W)
 WOMEN RUN, HALF TAG THE LINE (2W)
 SPLIT CIRCULATE (1W)
 SINGLE HINGE (1/2 W)
 GRAND RIGHT AND LEFT!

- ◆ HEADS STAR THRU, CALIFORNIA TWIRL .. ZB
 DOSADO TO A WAVE (0W)
BIG SCOOT, SWING THRU (1/2 W)
 MEN WALK AND DODGE, BIG SCOOT
 MEN RUN, MEN FOLD
 WOMEN WALK AND DODGE (1B)
 STAR THRU, COUPLES CIRCULATE
 FERRIS WHEEL
 SQUARE THRU 3/4 (ZB) AL!

The next two sequences contain some Plus calls

- ◆ HEADS PASS THE OCEAN
 EXTEND (0W)
BIG SCOOT (0W)
 RECYCLE RB-os

VEER LEFT, COUPLES CIRCULATE
BIG SCOOT

- FERRIS WHEEL & SPREAD (1L)
 STAR THRU, RIGHT AND LEFT THRU
 DOUBLE PASS THRU, TRACK II (0W)
 RECYCLE (ZB) AL!

- ◆ HEADS SINGLE CIRCLE TO A WAVE
 MEN TRADE, SPIN THE TOP
 EXTEND (0W)
 RECYCLE OCB-os
 SINGLE CIRCLE TO A WAVE (1/2 W)
BIG SCOOT (1/2 W)
 MEN RUN, FERRIS WHEEL
 DOUBLE PASS THRU, TRACK II (0W)
BIG SCOOT (0W)
 SCOOT BACK, EXTEND
 GRAND RIGHT AND LEFT!

- ◆ HEADS LEAD RIGHT, CIRCLE TO A LINE ... ZL
 PASS THE OCEAN (0W)
 SCOOT BACK (1/2 W)
BIG SCOOT (1/2 W)
 GRAND RIGHT AND LEFT!

- ◆ HEADS SQUARE THRU ZB
 SLIDE THRU CL
 REVERSE FLUTTERWHEEL EOL
 RIGHT AND LEFT THRU
 DIXIE STYLE TO AN OCEAN WAVE
BIG SCOOT AL!

- ◆ HEADS LEAD RIGHT OPB-os
 RIGHT AND LEFT THRU OPB
 TOUCH 1/4 (1W)
 SPLIT CIRCULATE (2W)
 SINGLE HINGE (0W)
 MEN RUN, BIG SCOOT
 PROMENADE HOME!

SINGING CALL

HEADS SQUARE THRU ZB
 DOSADO TO A WAVE (0W)
BIG SCOOT (0W)
 SWING THRU (1/2 W)
 MEN RUN, WHEEL AND DEAL OB-os
 SQUARE THRU 3/4, ALLEMANDE LEFT
 PROMENADE add 16-beat tag.

Movin' Down the Mainstream

CIRCULATE

Circulate can be either very easy for the dancers or very difficult, depending on the formation and the arrangement it is done from. The sequences that follow, build up in difficulty gradually so that your dancers should be able to stretch abilities their abilities as they work through them.

- ◆ HEADS SQUARE THRU ZB
DOSADO TO A WAVE (0W)
MEN CIRCULATE & WOMEN TRADE (0W)
SWING THRU (1/2 W)
WOMEN CIRCULATE & MEN TRADE ... (1/2 W)
MEN RUN, FERRIS WHEEL
SQUARE THRU 3/4 (ZB) AL!
- ◆ HEADS LEAD RIGHT OPB-os
VEER LEFT, COUPLES CIRCULATE
HALF TAG THE LINE (1W)
ENDS CIRCULATE (4W)
SWING THRU, MEN RUN CL
PASS THE OCEAN, ALL EIGHT CIRCULATE
WOMEN TRADE, RECYCLE OB
PASS THRU, TRADE BY (ZB) AL!
- ◆ HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE (1L)
TOUCH 1/4, CIRCULATE
SAME SEXES TRADE, CIRCULATE
MEN RUN, RIGHT AND LEFT THRU
DOUBLE PASS THRU
LEADERS PARTNER TRADE (ZB) AL!
- ◆ HEADS TOUCH 1/4
WALK AND DODGE OPB-os
SWING THRU, WOMEN CIRCULATE ... (1/2 W)
SINGLE HINGE (2W)
CENTERS TRADE & ENDS CIRCULATE
SPLIT CIRCULATE, MEN RUN ZL
TOUCH 1/4, CIRCULATE
MEN RUN (ZB) AL!
- ◆ HEADS PASS THE OCEAN
SINGLE HINGE, BOX CIRCULATE
MEN RUN OPB-os
HALF SQUARE THRU, TOUCH 1/4 (1W)
SPLIT CIRCULATE, SINGLE HINGE (0W)

WOMEN TRADE & MEN CIRCULATE (0W)
RECYCLE, PASS TO THE CENTER
SQUARE THRU 3/4 (ZB) AL!

- ◆ HEADS LEAD RIGHT, CIRCLE TO A LINE
ALL CIRCULATE, TAG THE LINE - RIGHT
COUPLES CIRCULATE, CENTERS TRADE
ENDS CIRCULATE, MEN TRADE
CENTERS TRADE, COUPLES CIRCULATE
BEND THE LINE (2L)
TOUCH 1/4, MEN RUN
CENTERS PASS THRU OCB
TOUCH 1/4, SPLIT CIRCULATE (2W)
MEN RUN CL
SQUARE THRU BUT ON THE 4th HAND AL!
- ◆ HEADS TOUCH 1/4, MEN RUN ZB
STAR THRU CL
RIGHT AND LEFT THRU CL-os
DIXIE STYLE TO AN OCEAN WAVE
WOMEN CIRCULATE
MEN TRADE, LEFT SWING THRU
WOMEN RUN, COUPLES CIRCULATE
BEND THE LINE ERL
FLUTTERWHEEL ZL-os
SLIDE THRU RB
BOX THE GNAT, GRAND RIGHT AND LEFT!
- ◆ HEADS SQUARE THRU ZB
SWING THRU (1/2 W)
ALL EIGHT CIRCULATE (1/2 W)
SPLIT CIRCULATE (3W)
ALL EIGHT CIRCULATE (4W)
SPLIT CIRCULATE (1/2 W)
SINGLE HINGE (2W)
ALL EIGHT CIRCULATE (1W)
SPLIT CIRCULATE (2W)
MEN RUN RL-os
HALF SQUARE THRU, TRADE BY (ZB) AL!

SINGING CALL

HEADS STAR THRU
PASS THRU ZB-os
DOSADO, SWING THRU (1/2 W)
ALL EIGHT CIRCULATE, MEN RUN
FERRIS WHEEL, SQUARE THRU 3/4 ZB
SWING YOUR CORNER
ALLEMANDE LEFT NEW CORNER
PROMENADE add 16 beat tag

The Plus Program

SPIN CHAIN THE GEARS

Most groups are comfortable with this call when done from right-hand waves with men on the ends, but get very confused when done from any other arrangement or handedness. If your group is ready to workshop Spin Chain the Gears from other than the normal formation, these sequences will good ones for them to work their way through.

- ◆ HEADS SQUARE THRU ZB
 DOSADO TO A WAVE (0W)
 WOMEN TRADE (0W)
SPIN CHAIN THE GEARS (0W)
 SWING THRU (1/2 W)
 MEN RUN
 BEND THE LINE RL-os
 PASS THE OCEAN (0W)
 WOMEN TRADE (0W)
SPIN CHAIN THE GEARS (0W)
 RECYCLE ZB-os
 PASS TO THE CENTER
 SQUARE THRU 3/4 (ZB) AL!

- ◆ HEADS PASS THE OCEAN
 EXTEND (0W)
 SWING THRU (1/2 W)
SPIN CHAIN THE GEARS (1/2 W)
 MEN RUN
 WOMEN HINGE
 DIAMOND CIRCULATE
 FLIP THE DIAMOND (0W)
 WOMEN TRADE (0W)
 SWING THRU (1/2 W)
SPIN CHAIN THE GEARS (1/2 W)
 SWING THRU (0W)
 LINEAR CYCLE RL-os
 HALF SQUARE THRU, TRADE BY (ZB) AL!

- ◆ HEADS PASS THE OCEAN
 PING PONG CIRCULATE
 SWING THRU, EXTEND (3W)
SPIN CHAIN THE GEARS (4W)
 SWING THRU (2W)
SPIN CHAIN THE GEARS (1W)
 WOMEN RUN (1/2 L)
 STAR THRU AL!

- ◆ HEAD LADIES CHAIN, ROLL AWAY
 SIDES SQUARE THRU (4B)
SPIN CHAIN THE GEARS (3W)
 CENTERS RUN, HALF TAG THE LINE .. (1/2 W)
SPIN CHAIN THE GEARS (1/2 W)
 GRAND RIGHT AND LEFT!

- ◆ HEADS LEAD RIGHT OPB-os
 VEER LEFT, CHAIN DOWN THE LINE. ERL-os
 DIXIE STYLE TO AN OCEAN WAVE
 MEN TRADE, SPIN CHAIN THE GEARS
 SINGLE HINGE, MEN TRADE ZL-os
 PASS THE OCEAN (0W)
 SINGLE HINGE & ROLL (1/2 B)
 GRAND RIGHT AND LEFT!

- ◆ HEADS SINGLE CIRCLE TO A WAVE
 FAN THE TOP, EXTEND (3W)
 FAN THE TOP, GRAND SWING THRU
 SPIN THE TOP (1W)
SPIN CHAIN THE GEARS (2W)
 MEN RUN, PASS THRU
 WHEEL AND DEAL, DIXIE GRAND AL!

- ◆ HEADS RIGHT AND LEFT THRU
 DIXIE STYLE TO AN OCEAN WAVE
 EXTEND, SINGLE HINGE
 CENTERS TRADE
SPIN CHAIN THE GEARS
 TRADE THE WAVE (3W)
 SWING THRU (2W)
 WOMEN TRADE ZL-os
 PASS THE OCEAN (0W)
 SCOOT BACK (1/2 W)
 TURN THRU AL!

- ◆ HEADS SLIDE THRU, SQUARE THRU 3/4 .. ZB
 LEFT SPIN CHAIN THE GEARS AL!

SINGING CALL

HEADS PASS THE OCEAN
 EXTEND (0W)
 SWING THRU (1/2 W)
SPIN CHAIN THE GEARS (1/2 W)
 MEN RUN, HALF TAG THE LINE (1W)
 SCOOT BACK (2W)
 SWING YOUR CORNER
 PROMENADE add 16-beat tag

Advanced Quarterly Selection**LOCK THE TOP (Tim Marriner)**

Lock the Top is the AQS or March. The Callerlab definition is Starting formations: For Advanced: Call is limited to 1/4 or 3/4 tag with outsides in couples or mini-waves. For other programs, additional allowable formations include 1/4 or 3/4 lines. Action: Centers Lock It as outsides Single or Partner Hinge, all finish with a Fan the Top. Ending formation: For Advanced is parallel waves. From 1/4 or 3/4 lines ending formation is parallelograms.

The following three set-ups are all equivalent

- ◆ HEADS SQUARE THRU, SWING THRU
 - equals -
 - HEADS PASS THE OCEAN
 - CHAIN REACTION
 - equals -
 - HEADS PASS THE OCEAN
 - PING PONG CIRCULATE, LOCK THE TOP

The first sequences use only A1 calls

- ◆ HEADS PASS THE OCEAN
LOCK THE TOP, MEN RUN
FERRIS WHEEL & CENTERS SWEEP 1/4
PASS THE OCEAN, PING PONG CIRCULATE
LOCK THE TOP, SCOOT BACK
ACEY DEUCEY, RECYCLE.....(ZB) AL!
- ◆ HEADS PASS THE OCEAN
CHAIN REACTION, EXTEND
LOCK THE TOP, MEN RUN.....CL
PASS THRU, 3/4 TAG THE LINE
LOCK THE TOP.....(1/2 W)
MEN RUN, TURN AND DEAL.....(1/2 B)
PASS THRU, GRAND RIGHT AND LEFT!
- ◆ HEADS SQUARE CHAIN THRU OPB-os
SWING THRU, MEN RUN
3/4 TAG THE LINE, LOCK THE TOP..... (4W)
SWING THRU, MEN RUN.....ZL-os
TOUCH 1/4, TRANSFER THE COLUMN .. (4W)
EXTEND, LOCK THE TOP (0W)
TRADE THE WAVE, EXTENDAL!
- ◆ HEADS WHEEL THRU OPB-os
TOUCH 1/4, SPLIT CIRCULATE..... (2W)
QUARTER THRU (0W)

EXTEND, CLOVER & LOCKIT
PING PONG CIRCULATE
LOCK THE TOP, MEN RUN, WOMEN HINGE
6X2 ACEY DEUCEY, FLIP THE DIAMOND.(1W)
"Carefully" SPLIT TRANSFER THE COLUMN
ALL EIGHT CIRCULATE, TRIPLE SCOOT
MEN RUN, PASS IN, PASS THRU
WHEEL AND DEAL, RIGHT AND LEFT THRU
DOUBLE PASS THRU
HORSESHOE TURN.....(ZB) AL!

The next three sequences contain A2 calls

- ◆ HEADS PASS THE OCEAN
SCOOT BACK, LOCK THE TOP(0W)
IN ROLL CIRCULATE, SPLIT CIRCULATE
SCOOT BACK, MOTIVATE.....(2W)
EXTEND, LOCK THE TOP.....(3W)
IN ROLL CIRCULATE.....(0W)
SWITCH TO A DIAMOND
DIAMOND CIRCULATE, FLIP THE DIAMOND
GRAND RIGHT AND LEFT!
- ◆ FOUR LADIES CHAIN 3/4
HEADS STAR THRU, ZOOM
RIGHT AND LEFT THRU & VEER LEFT
ALL MEN RUN, LOCK THE TOP(0W)
TRADE CIRCULATE AL!
- ◆ HEADS PASS THRU, CHASE RIGHT
QUARTER THRU, PING PONG CIRCULATE
LOCK THE TOP.....(1/2 W)
SINGLE HINGE, MEN RUN.....ZL
CURLIQUE, TRIPLE SCOOT
CENTERS BOX COUNTER ROTATE
SAME FOUR SINGLE HINGE
ALL LOCK THE TOP & MIX..... AL!
- ◆ HEADS FLUTTERWHEEL, PASS THE OCEAN
LOCK THE TOP, GRAND RIGHT AND LEFT!

SINGING CALL

HEADS PASS THE OCEAN
PING PONG CIRCULATE
LOCK THE TOP.....(1/2 W)
MEN RUN, FERRIS WHEEL
DOUBLE PASS THRU, TRACK II..... (0W)
SINGLE HINGE, SCOOT BACK..... (2W)
SWING YOUR CORNER
PROMENADE add 16-beat tag

Dancing in the Community**ONE NIGHT STAND MATERIAL**

Response to our Dancing in the Community feature has been good. We had a request to feature some very basic material that could be used at a one night stand and so this month we are featuring just that.

In this feature in the November issue, I inadvertently included a California Twirl that is not on the Callerlab Community Dance Program. It was supposed to be a Courtesy Turn but I misread my abbreviation of "CT" when typing! I hope that this did not cause anyone any problems.

- ◆ HEADS FORWARD AND BACK, DOSADO
SAME FOUR CIRCLE LEFT
SIDES HEADS FORWARD AND BACK
DOSADO, SAME FOUR CIRCLE LEFT
ALL JOIN HANDS AND CIRCLE LEFT
ALLEMANDE LEFT, PROMENADE HOME!
- ◆ HEADS PROMENADE HALF
INTO THE MIDDLE & DOSADO
SAME FOUR CIRCLE LEFT JUST HALF
SIDES PROMENADE HALF
INTO THE MIDDLE & DOSADO
SAME FOUR CIRCLE LEFT JUST HALF
ALL JOIN HANDS AND CIRCLE LEFT
ALLEMANDE LEFT, PROMENADE HOME!
- ◆ HEADS PROMENADE ALL THE WAY
WHILE THE SIDES CIRCLE LEFT ONCE &
BACK OUT
ALL FIND CORNERS..... AL!
- ◆ HEADS CIRCLE LEFT JUST HALF &
BACK OUT
SIDES PASS THRU &, U-TURN BACK
ALL JOIN HANDS & CIRCLE LEFT
"He-He-She-She, It's Okay!"
MEN SWING THE NEAREST WOMAN
PROMENADE HOME!
- ◆ SIDES PROMENADE HALF
HEADS PASS THRU &, U-TURN BACK
ALL JOIN HANDS & CIRCLE LEFT
FOUR MEN GO FORWARD & BACK
MEN DOSADO & BACK OUT
FOUR WOMEN FORWARD & BACK

WOMEN CIRCLE LEFT & THEN BACK OUT TO
WHERE YOU WERE
ALL JOIN HANDS AND CIRCLE LEFT
WOMEN SWING THE NEAREST MAN
PROMENADE HOME!

- ◆ HEADS DOSADO
SAME FOUR CIRCLE LEFT HALF AND A
LITTLE BIT MORE UNTIL YOU ARE
STANDING IN FRONT OF THE SIDES
MAKE AN ARCH AND BACK UP WHILE THE
SIDES DUCK IN, SIDES DOSADO
SAME FOUR CIRCLE LEFT HALF AND A
LITTLE BIT MORE AND BACK OUT
ALL CIRCLE LEFT AL!

SINGING CALL

HEADS FORWARD AND BACK
SAME FOUR CIRCLE LEFT
SIDES FORWARD AND BACK
SAME FOUR CIRCLE LEFT
FACE YOUR CORNER AND DOSADO
SWING THAT SAME ONE
PROMENADE add 16-beat tag

SINGING CALL

HEADS FORWARD AND BACK
SAME FOUR DOSADO
SIDES FORWARD AND BACK
SAME FOUR DOSADO
ALLEMANDE LEFT YOUR CORNER
DOSADO YOUR PARTNER
SWING YOUR CORNER
PROMENADE add 16-beat tag

SINGING CALL

HEADS FORWARD AND BACK
SAME FOUR DOSADO
SAME FOUR CIRCLE LEFT
BACK OUT AND ALL EIGHT CIRCLE LEFT
(Sing eight beats of song here)
SWING YOUR CORNER
PROMENADE add 16-beat tag

Sight Callers' Notebook

GETTING STARTED IN SIGHT CALLING Part 4 - Normalizing

In the previous installments of this series, we took an initial look at memorizing partners and corners and at ad-lib calling. On the latter topic, we looked briefly at some of the restrictions you must consider when free wheeling. We also discussed the difficulties of letting go of control of the setup of the square, so that you can actually free wheel. Now it is time to jump right into some of the considerations of part 3 of sight calling, resolving the square.

Here is an overview of the approach we will take to resolving the square. First we must insure that all couples are "normal," namely each couple will have a man and a woman, they will be facing in the same direction, and the man will be on the left side. This is referred to by Callerlab as a zero arrangement of sexes.

The next step will be to bring our square to either an eight chain thru formation or facing lines. The third step in the resolving process, will be to locate both members of the secondary key couple that we memorized earlier, and bring them together. We will then locate the active man, the man in the primary key couple, and bring him over to the secondary couple. Lastly, we will locate the remaining key dancer, the primary woman, and create a resolve, based on where she is.

The main focus this month will be on starting the process of insuring that all couples are normal. You may know that there are six possible sex arrangements possible in any formation. The arrangement that we are trying for, "normal," is but one of the possible six, and therefore there is a good chance that we will be in one of the others when we first check. Callerlab has given names to each of the six arrangements to help callers

talk about them, and Choreo Breakdown uses these designations as part of the notations in the margins of the sequences that are featured.

The Callerlab designations are: Zero (0), half (1/2), 1, 2, 3, and 4. You will not be required to be able to identify these designations on the fly, but we will use them a little in our discussion, so you should at least be familiar with the fact that they exist, and that the numbers refer to different sex arrangements. Here is a quick review of what these six different arrangement designations mean from facing lines of four. Zero means that all couples are normal. Half means that all couples are half sashayed. These two should be easy to memorize. (The rest are not as obvious, but you will find that they are consistent enough to make sense.) A #1 line has two men on the left end and two women on the right end of each line. A #2 line has two women on the left end. A #3 line has men on the ends of the line and women in the center; but a better way to think about it is that there is a normal couple on the left end of the line and the other couple is half sashayed. Finally, a #4 line has a half sashayed couple on the left end of the line and a normal couple on the other end; which initially you will notice as having women on the ends and men in the middle.

The designations for an eight chain thru formation are almost identical. The only difference is that instead of referring to the couple on the left end of the line and the one on the right, we refer to the outside couple and the inside couple respectively. For example, if the outside couple is made up of two men, it is a #1 box.

Here are some observations that will help you get an idea of the arrangement when you glance quickly at lines or boxes. If any of the couples are made up of two dancers of the same sex, the line or box is either a #1

(more on next page)

Sight Callers' Notebook (continued)

or 2. If anyone is facing someone of the same sex, the line or box is either a #3 or 4. If everyone has someone of the opposite sex as a partner (and no one is facing someone of the same sex), the arrangement is either zero (i.e. normal) or half.

We will first look at the condition that we recognize as either zero or half. It is amazing how difficult it is to tell, on the fly, which of these two arrangements we are looking at! Given enough time, you can mentally place yourself in the shoes of one of the dancers who is facing in the same direction as you are and then decide whether your partner is on the same side of you as if you were in a squared set, but this takes time. A much easier way is to call Star Thru. (Remember that this does not apply to #3 or 4 arrangements where each dancer is facing someone of the same sex.) Star Thru always ends in normal

couples. When you call this, you will either have facing couples or couples back to back. Facing couples means we had regular couples before the Star Thru, couples back to back means we had half sashayed couples, but in either case, it does not matter what they were before. All that matters is that now they are normal. If they are facing out, get them facing back in right away. A sure way to do this is to call California Twirl. Depending on the formation, you could also use Trade By or Bend the Line.

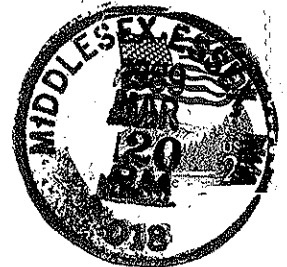
Another sequence that can be done from a zero or half arrangement and will always result in normal couples is Touch 1/4, Men Run. Again, if couples end back to back, they were originally half sashayed and you should do something like California Twirl to get them facing in again.

Next, we will continue by making #1, 2, 3, and 4 arrangements normal.

(to be continued)

CHOREO BREAKDOWN

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FIRST CLASS MAIL

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BREAKDOWN

Don Beck

April 1989

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The Callerlab Mainstream Quarterly Selection for April is Grand Sweep. You will find its definition and some comments about it on page 2064. We received word, too late to include material in this issue, that the Plus Quarterly Selection for May will be Slip Out of a Diamond. Until next month, you can refer to page 2032 in the January 1989 issue of Choreo Breakdown.

The current QS list is:

- | | |
|------|-------------------------------------|
| MSQS | Hang a Right/Left |
| | Cloverflo |
| | Grand Sweep |
| PQS | Zip to a Diamond |
| | Slip Out of a Diamond (after May 1) |
| AQS | Counteract |
| | Shadow the Column |
| | Lock the Top |

We are featuring an experimental call this month called Interchange. It has a good shot at seeing action at Plus and Advanced. See what you think. We are also taking a second look at a gimmick called Row Your

Boat. It first appeared in Choreo Breakdown when Bill Peters featured it on page 826!

Here are the experimental calls we received this month:

(anything) and Change (Bruce Busch, New Jersey) The anything call should be one that leaves dancers in parallel mini-waves. Then the leaders (Right/Left) Loop 1 (C2) and Extend, as the trailers Cross Extend and Trade, to end in wave. For further information on this call, see Interchange, featured elsewhere in this issue, which is a Touch 1/4 and Change.

Cast a Line (Bruce Tompkins, Connecticut) From an eight chain thru formation, Pass the Ocean, very ends of tidal wave Trade, each wave does a Fan the Top, ends Run, all Cast Off 3/4 to end in facing lines.

Cast a Wave (Bruce Tompkins, Connecticut) From facing lines, Dosado to a tidal wave, very ends of tidal wave Trade, each wave does a Fan the Top, to end in parallel waves.

Consolidate (Roy Leber) From a quarter tag formation, the center six Walk and Dodge (i.e. 4 Walk & 2 Dodge) and three pairs Cast Off 3/4. Meanwhile, the ends of the original wave Promenade 1/4 to join the others in a tidal wave. Finally, all Single Hinge to end in a column.

Cut the "I" (Bruce Tompkins, Connecticut) From an "I" formation, those in the wave Single Hinge, the original wave ends Run, then everyone Veer Left to end in 2-faced lines.

(more on next page)

What's Happening? (continued)

Diamond Evacuate (Roy Leber) From parallel diamonds, Those in the wave Diamond Circulate twice. Points facing in Diamond Circulate and Extend. Points facing out Diamond Circulate twice and then step ahead while facing in and take hands with the one who extended from the other diamond. Those in the wave now Swing (A2), Slip (A2), Step and Fold (C1), and phantom column Circulate (C1) twice as the others Squeeze (C1), to form 2-faced lines.

(anything) Evacuate After any call that ends in a column of six crossed with a wave of four, finish like the last part of Diamond Evacuate above, to end in 2-faced lines.

Diamond Run (Jac Fransen, The Netherlands) From a diamond, centers Extend (to form a T-bone), then Run once and a half. A normal trailing diamond becomes a wave and facing diamonds become 2-faced lines.

Form your "I" (Bruce Tompkins, Connecticut) This call has many different definitions! The one that you do depends on the formation that you start in. They all end in an "I" formation. From parallel waves or an eight chain thru formation, Pass to the Center and centers Pass the Ocean. From parallel 2-faced lines, those facing out Wheel and Deal, those facing in half Circulate, Bend the Line, and step to a RH wave. From a column, #1 dancers U-turn Back, #2 and #3 dancers face in and step to a RH wave. From facing lines, the ends Pass Thru and face in, the centers step to a RH wave.

Load and Fire (Ed Fraidenburg, Michigan) From facing lines, ends start a Load the Boat but instead of the third Pass Thru, they Touch 1/4. Centers Veer Left, Couples Hinge, and Crossfire, to end in a column.

Track the Star (Bill and Polly Donahue) From square set, women make a Left-hand Star one full turn, men wrong way Promenade (to their lefts) half way around the square. Men Run (around the opposite women). All Promenade 1/4 and bend to face in. Now repeat the sequence

three more times until everyone is back where they started 64 beats later.

Whisk (Bill Callahan, Canada) From a couple or mini-wave, Trade & Roll and Touch to end in a mini-wave.

Whisk the Top From a general box of four dancers with any of the dancers facing in and any facing out, Whisk (as above) and then all Fan the Top, to end in a wave.

Callerlab Convention Report

The 1989 Callerlab convention in Nashville is now history. Attendance was good with almost 950 people there. Here are some of the high points. There was excitement about 3 promotional spots produced for use on TV. They are available, free, from the Callerlab office, to anyone who might be able to get air time for them.

The following changes were made to the program lists: Two calls were dropped from Mainstream; they were Allemande Right and Wrong Way Promenade. It is felt that these calls do not have to be taught but can just be called directionally. Chain Down the Line was italicized. There were no changes to the Plus list. The Advanced and Challenge lists are not changed at the convention, but by a mail ballot of the committee members, once every two years. They are due for consideration later this year.

Our congratulations to Decko Deck and to fellow note service editor Bill Davis for winning Milestone Awards.

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New Movement (Experimental)**INTERCHANGE (Bruce Busch, New Jersey)****How To Do It:**

From facing couples, Touch 1/4, the leaders (the two dancers facing out) Run and step ahead slightly to become the ends of the final wave. The others do not adjust when being run around, but instead they Cross Extend (namely slide nose to nose and give left hands to each other), and then Trade to become centers of the final wave. Facing lines become parallel waves, an eight chain thru formation becomes a tidal wave, a square set becomes a quarter tag formation.

Impressions:

Interchange will fit nicely into your Mainstream or Plus groups and can be taught easily from both normal and half sashayed couples. The flow is good and the body action of the call feels good to the dances, adding to their enjoyment. This one is a quick teach, choreographically fits in nicely, and is one that the dancers enjoy.

Choreographically, this call is identical to Spin the Top from facing couples. Not only is the ending position the same, but the foot steps are just about identical. There is, however, a big difference in the way the call feels when danced with this definition and dancers will have trouble seeing the similarity, even if it is pointed out to them (which I do not recommend).

Advanced callers may also want to explore (anything) and Change, which is a fairly obvious extension of this call by the same author. It is listed with the other new calls earlier in this issue. The mental image caller should note that Interchange is an X-type call.

Choreography:

From facing couples <u>INTERCHANGE</u> SWING THRU LINEAR CYCLE	<u>ZERO</u> True
From facing couples <u>INTERCHANGE</u> MEN RUN WHEEL AND DEAL STAR THRU	<u>ZERO</u> True
From facing couples <u>INTERCHANGE</u> SPIN THE TOP RECYCLE	<u>EQUIVALENT TO</u> LADIES CHAIN
From a Zero Box RIGHT AND LEFT THRU <u>INTERCHANGE</u> GRAND SWING THRU RECYCLE RIGHT AND LEFT THRU	<u>EQUIVALENT TO</u> Zero Box to Zero Line

INTERCHANGE (continued)

The first sequences contains only MS calls

- ◆ HEADS SQUARE THRU.....ZB
SWING THRU.....(1/2 W)
MEN RUN, BEND THE LINE.....EPL-os
INTERCHANGE.....(1/2 W)
MEN RUN, BEND THE LINE.....CL
SQUARE THRU 3/4.....AL!

- ◆ HEADS STAR THRU, CALIFORNIA TWIRL..ZB
SWING THRU.....(1/2 W)
MEN RUN, TAG THE LINE - RIGHT
BEND THE LINE.....(1/2 L)
INTERCHANGE.....(0W)
RECYCLE.....OCB-os
PASS THRU, TRADE BY.....OCB-os
SWING THRU.....(0W)
MEN RUN, TAG THE LINE - RIGHT
BEND THE LINE.....(1/2 L)
INTERCHANGE.....(0W)
RECYCLE.....(ZB) AL!

The next three sequences contain some Plus calls

- ◆ HEADS INTERCHANGE
EXTEND.....(3W)
SAME SEXES TRADE.....(3W)
CENTERS TRADE.....(1W)
"Carefully" WALK AND DODGE
PARTNER TRADE.....ECL
INTERCHANGE.....(1/2 W)
SWING THRU &.....(0W)
MEN CIRCULATE.....(0W)
LINEAR CYCLE.....EPL
INTERCHANGE.....(1/2 W)
WOMEN CIRCULATE.....(1/2 W)
MEN RUN, BEND THE LINE.....ZL-os
CROSS TRAIL THRU TO THE CORNER.....AL!

- ◆ HEADS RIGHT AND LEFT THRU, ROLL AWAY
INTERCHANGE
PING PONG CIRCULATE, RECYCLE
DOUBLE PASS THRU, TRACK II.....(0W)
FAN THE TOP, RECYCLE.....CL-os
INTERCHANGE.....(1/2 W)
SINGLE HINGE.....(2W)
MEN RUN.....EOL
REVERSE FLUTTERWHEEL.....CL
SQUARE THRU 3/4.....AL!

- ◆ HEADS HALF SQUARE THRU.....ZB-os
INTERCHANGE

- GRAND SWING THRU
SINGLE HINGE
WOMEN RUN.....(1/2 B)
INTERCHANGE
GRAND SWING THRU
MEN RUN
COUPLES HINGE, VEER RIGHT
TRADE BY.....(ZB) AL!

- ◆ HEADS TOUCH 1/4
MEN RUN.....ZB
INTERCHANGE
SPIN THE TOP.....(0W)
MEN CIRCULATE.....(0W)
LINEAR CYCLE.....(ZL) AL!

- ◆ HEADS SQUARE THRU.....ZB
RIGHT AND LEFT THRU.....OB-os
SWING THRU.....(1/2 W)
MEN RUN
TAG THE LINE - RIGHT
BEND THE LINE.....(1/2 L)
LEFT INTERCHANGE.....AL!

- ◆ HEADS LEAD RIGHT, CIRCLE TO A LINEZL
INTERCHANGE.....(1/2 W)
SINGLE HINGE.....(2W)
MEN RUN.....ERL-os
INTERCHANGE.....(1/2 W)
GRAND RIGHT AND LEFT!

- ◆ HEADS LEAD RIGHT.....OPB-os
VEER LEFT
CHAIN DOWN THE LINE.....ERL
INTERCHANGE.....(1/2 W)
GRAND RIGHT AND LEFT!

SINGING CALL

- HEADS SQUARE THRU.....ZB
DOSADO.....(0W)
SWING THRU.....(1/2 W)
MEN RUN
BEND THE LINE.....EPL-os
FORWARD AND BACK
INTERCHANGE.....(1/2 W)
SWING YOUR CORNER
ALLEMANDE LEFT NEW CORNER
PROMENADE.....add 16-beat tag.

Mainstream Quarterly Selection

GRAND SWEEP

(Bill Martin, California)

The Callerlab Mainstream Quarterly Selection for April is not a new call, but one that has been enjoyed off and on since 1971. Callerlab inadvertently reported that it was written by Ross Crispino. Although Ross wrote many calls of this type, he did not write this one. My thanks to subscribers Will Dyer (New Hampshire) and Clark Baker (Massachusetts) for letting me know who the real author was.

Here is Callerlab's definition of Grand Sweep: Heads part: Flutter Wheel, Sweep 1/4, Pass Thru, Partner Trade. Now do the sides part. (This puts you across the square from home.) Now repeat the head part and then the side part to end at home. Sides part: Face your partner, back away three steps and turn on the fourth step to face the head position, walk forward to meet the dancer coming at you with a Dosado, then Star Thru. Now do the heads part. (This puts you across the square from home.) Now repeat the side part and then the head part to end at home.

Like Grand Square, this should be called and danced on the phrase of the music. Pre-cue it by saying "Sides Face, Grand Sweep." It takes 64 beats of music (Grand Square takes only 32), thus when used in a singing call, it will take up the entire break.

Grand Sweep is easy to learn and will make a good workshop call for this quarter.

New Movement

ROW YOUR BOAT

(Ralph Hay, Colorado)

We are also featuring a second Grand Square type of call this month. This one is also not new, having been written in 1978. I ran across it at our last callers' association meeting where Clark Baker was doing a presentation

on variety within the Mainstream program. He came across it many years ago and liked it so shared it with us. It was received well by the callers in our group, and when I used it at my experimental workshop, they also enjoyed it. It is strictly a gimmick, so I would not expect any group to learn it and use it on a regular basis, but for the right group, it offers an some good variety and challenge.

The foot steps followed by each dancer are identical to those in a Grand Square. The only difference is the timing of getting started. It is danced as if they were singing a round such as Row, Row, Row Your Boat. You must first identify four groups of two dancers each. The first group is the #1 couple. These are the dancers closest to the caller. The second group is the #4 woman and the #2 man. These two are in a slice through the square that is next closest to the caller. The third consists of the dancers in the next slice, namely the #4 man and the #2 woman. The last group has the two furthest from the caller, the #3 couple.

On the command Sides Face, Row Your Boat, the sides face their partners but only the first group of dancers starts to move. This means that the #1 couple starts to walk into the center of the square. Remember that each dancer will do their part of a Grand Square, except that their starting time is different. Four beats of music after the first group starts, the second group starts their part of the Grand Square. Four beats later, the third group starts, and finally four beats after that, the fourth group starts. Each group goes for 16 beats, reverses and then goes for an additional 16 beats, to end at home.

The entire call takes 44 beats of music! If everyone walks with the beat of the music and does not rush, no one should crash, and the pattern is fun to watch, both from the stage and from inside of the square.

The Plus Program

CHASE RIGHT

This month, we build on the call Chase Right. Although most groups can dance this nicely from zero lines, back to back, after a Pass Thru, it does not take too much to cause frequently unforeseen problems, even when still done from normal couples. With just a little bit of warning, however, dancers adapt quickly to other formations and arrangements.

The mental image caller should note that Chase Right is an X.

- ◆ HEADS SQUARE THRU ZB
 SWING THRU (1/2 W)
 MEN RUN, BEND THE LINE EPL-os
 PASS THRU, CHASE RIGHT (2W)
 MEN RUN EPL-os
 PASS THRU, WHEEL AND DEAL
 STAR THRU, PASS THRU
CHASE RIGHT, MEN RUN AL!

- ◆ HEADS PASS THE OCEAN, EXTEND (0W)
 LINEAR CYCLE RL
 PASS THRU, CHASE RIGHT (2W)
 SINGLE HINGE (0W)
 WOMEN TRADE & MEN CIRCULATE (0W)
 SINGLE HINGE (1W)
 WALK AND DODGE, CHASE RIGHT (2W)
 SINGLE HINGE (0W)
 SCOOT BACK (1/2 W)
 GRAND RIGHT AND LEFT!

- ◆ HEADS PASS THE OCEAN
 PING PONG CIRCULATE
 THOSE IN THE WAVE SINGLE HINGE
 WALK AND DODGE, CHASE RIGHT
 SINGLE HINGE, PING PONG CIRCULATE
 EXTEND (0W)
 SINGLE HINGE (1W)
 WOMEN TRADE ZL-os
 CROSS TRAIL THRU TO THE CORNER AL!

- ◆ HEADS SQUARE THRU 3/4, CHASE RIGHT
 SINGLE HINGE, EXTEND (0W)
 SINGLE HINGE (1W)
 WALK AND DODGE, CHASE RIGHT (2W)
 MEN FOLD, DOUBLE PASS THRU
 WOMEN U-TURN BACK (2B)
 STAR THRU, CHAIN DOWN THE LINE RL
 SQUARE THRU, TRADE BY (ZB) AL!

- ◆ HEADS PASS THRU
 SEPARATE AROUND ONE TO A LINE (1L)
 PASS THRU
 CENTERS ONLY CHASE RIGHT
 CENTERS RUN & ROLL
 NEW CENTERS CHASE RIGHT
 CENTERS PARTNER TAG (ZB) AL!

- ◆ HEADS PASS THRU
 SEPARATE AROUND ONE TO A LINE (1L)
 PASS THRU
 "Carefully" CHASE RIGHT (3W)
 WALK AND DODGE, TAG THE LINE - RIGHT
 MEN HINGE, FLIP THE DIAMOND (0W)
 WOMEN TRADE (0W)
 RECYCLE (ZB) AL!

- ◆ HEADS STAR THRU, PASS THRU ZB-os
 SWING THRU (1/2 W)
 MEN RUN, TAG THE LINE - IN (4L)
 PASS THRU
CHASE RIGHT (0W)
 WOMEN TRADE (0W)
 SWING THRU (1/2 W)
 MEN RUN, TAG THE LINE - OUT
CHASE RIGHT (0W)
 FAN THE TOP
 RECYCLE & SWEEP 1/4 OB
 PASS THRU, TRADE BY (ZB) AL!

- ◆ HEADS PASS THE OCEAN
 WOMEN TRADE, EXTEND (0W)
 WOMEN TRADE (0W)
 WOMEN RUN, TAG THE LINE - IN (3L)
 PASS THRU
CHASE RIGHT (1/2 W)
 GRAND RIGHT AND LEFT!

SINGING CALL

HEADS PROMENADE HALF
 SQUARE THRU ZB-os
 SWING THRU (1/2 W)
 MEN RUN, COUPLES CIRCULATE
 WOMEN TRADE
 HALF TAG THE LINE (1W)
 WALK AND DODGE
CHASE RIGHT
 "CATCH HER AND SWING HER"
 PROMENADE add 16-beat tag

Advanced Quarterly Selection**HORSESHOE TURN**

This call is a combination of two Mainstream calls, and could even be called directionally at A1 using the call Clover and (anything), yet putting the parts together under one name creates a call that dancers enjoy. Although not the smoothest call, dancers adapt to it nicely and can do it equally well from many different formations and arrangements. The first sequence below shows how to use Horseshoe Turn from a very common formation. The other sequences build from there.

- ◆ HEADS STAR THRU, DOUBLE PASS THRU
HORSESHOE TURN.....(ZB) ALI
- ◆ HEADS WHEEL THRU OPB-os
PASS THRU, HORSESHOE TURN.....(3B)
SINGLE CIRCLE TO A WAVE.....(3W)
LOCKIT, GRAND SWING THRU
SINGLE HINGE, TRANSFER THE COLUMN
EXTEND, RECYCLE
HORSESHOE TURN.....(3B)
SWING THRU, SINGLE HINGE.....(1/2 W)
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN, EXTEND..... (0W)
WOMEN RUN, BEND THE LINE.....(1/2 L)
STAR THRU, HORSESHOE TURN.....(3B)
TOUCH 1/4, CENTERS TRADE.....(2W)
MEN FOLD, DOUBLE PASS THRU
HORSESHOE TURN, STAR THRU
FERRIS WHEEL, DIXIE GRAND.....ALI
- ◆ HEADS SQUARE THRU, SQUARE THRU 3/4
HORSESHOE TURN.....(3B)
HALF BREED THRU..... ZB-os
PASS IN RL-os
SQUARE THRU, HORSESHOE TURN.....(3B)
HALF BREED THRU.....OB-os
DOUBLE STAR THRU
GRAND RIGHT AND LEFT!
- ◆ HEADS SQUARE CHAIN THRU OPB-os
CENTERS IN, STEP AND SLIDE
HORSESHOE TURN.....(3B)
SINGLE CIRCLE TO A WAVE.....(3W)

ACEY DEUCEY, QUARTER THRU(1W)
CENTERS RUN, FERRIS WHEEL
DOUBLE PASS THRU
HORSESHOE TURN.....(4B)
TOUCH 1/4, SPLIT CIRCULATE.....(0W)
WOMEN TRADE, RECYCLE.....OB-os
PASS TO THE CENTER
DOUBLE PASS THRU
HORSESHOE TURN.....(ZB) ALI

- ◆ HEADS LEAD RIGHT, CIRCLE TO A LINEZL
TOUCH 1/4, CIRCULATE
CENTERS WALK AND DODGE
WOMEN PASS THRU
HORSESHOE TURN.....RB
BOX THE GNAT.....(1/2 B)
GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN
CHAIN REACTION(1/2 W)
MEN RUN, CROSS OVER CIRCULATE
BEND THE LINE, PASS THRU
TURN AND DEAL, DOUBLE PASS THRU
HORSESHOE TURN.....OB-os
SWING THRU.....(1/2 W)
MEN RUN, TAG THE LINE
HORSESHOE TURN.....(2B)
STAR THRU, ACEY DEUCEY
TURN AND DEAL, GRAND RIGHT AND LEFT!
- ◆ HEADS WHEEL THRU, TOUCH 1/4
SPLIT CIRCULATE, MEN RUN.....ZL
PASS THE OCEAN, WOMEN TRADE(0W)
RECYCLE, SWING THRU.....(1/2 W)
MEN RUN, CROSS OVER CIRCULATE
FERRIS WHEEL, DOUBLE PASS THRU
HORSESHOE TURN.....(1/2 W)
GRAND RIGHT AND LEFT!

SINGING CALL

HEADS PASS THE OCEAN
CHAIN REACTION, MEN RUN
FERRIS WHEEL, RIGHT AND LEFT THRU
DOUBLE PASS THRU
HORSESHOE TURN.....ZB
TOUCH 1/4, SCOOT BACK.....(2W)
SWING YOUR CORNER
PROMENADE add 16-beat tag

Stepping Stones

ACEY DEUCEY

People frequently ask why a call like Acey Deucey exists when it can easily be called directionally (see definition below). One reason is that it was written before the call Circulate, and was, I believe, the inspiration for Circulate. Another is that the action is much smoother when the ends and centers start moving at the same time. The popularity and worth of this A1 call is pointed out by the fact that at Callerlab this year, there was strong consideration given to moving this call to the Mainstream list.

ACEY DEUCEY: (Callerlab Definition) - From parallel general lines, diamonds, or any formation where all the centers can trade, and the ends can Circulate and not become centers: Ends Circulate while the centers Trade. From diamonds: The points Circulate in their 4-person box, while the centers of each diamond Trade.

Starting Formations and Arrangements: When done from waves or 2-faced lines, dancers do well with either LH or RH formations and with any sex arrangements. If centers and/or ends are facing the same way, such as in lines facing in or out, 3X1 lines, and inverted lines, you must be sure that your dancers know the right shoulder rule when circulating past each other, and that the centers must do a Partner Trade when appropriate.

Since diamonds are a slightly special case, be sure to point out the four person circulate path around the outside.

Teaching Tips: Acey Deucey is straight forward from waves and 2-faced lines. It may help a little to tell centers to "Hang on" to each other.

Body Flow: There are not too many restrictions to body flow for calls used before or after this call. Since the centers are Trading, be careful of calls, either before or after that will cause overflow such as Centers Trade. Spin the Top before it or Fan the Top after

it are definitely no good. Interestingly enough, a Swing Thru before it seems to be acceptable.

Calls that are very nice preceding Acey Deucey are Single Circle to a Wave, Flip the Diamond, and Dixie Style to a Wave.

Basic Choreography: When done from waves, 2-faced lines, and diamonds, the formation does not change. From Zero and Half sex arrangements, the arrangement does not change.

Many sight callers find Acey Deucey a handy tool to use when trying to pair up couples, since it moves either men or women across the center of the square without moving the others.

Here are some handy get-outs and conversion modules that use Acey Deucey. Zero Box, Swing Thru, Acey Deucey, Grand Right and Left! Zero Line, Right and Left Thru, Dixie Style to a Wave, Acey Deucey, Allemande Left! RL-os (i.e. Right hand lady box that can be formed by calling Heads Star Thru, Pass Thru, Star Thru), Dixie Style to a Wave, Men Trade, Left Swing Thru, Women Run, Acey Deucey, Promenade Home! From a Zero Box, Star Thru, Pass the Ocean, Acey Deucey, Recycle, Star Thru, gives a Zero Line. Similarly, from a Zero Line, Right and Left Thru, Pass the Ocean, Acey Deucey, Recycle, Right and Left Thru, gives a Zero Box.

SINGING CALL

HEADS SQUARE THRU, DOSADO.....ZB
 SINGLE CIRCLE TO A WAVE(1/2 W)
 ACEY DEUCEY.....(1/2 W)
 MEN RUN, BEND THE LINE.....ERL-os
 RIGHT AND LEFT THRU, FLUTTER WHEEL
 CROSS TRAIL THRU TO THE CORNER
 SWING YOUR CORNER
 PROMENADE.....add 16 beat tag.

Sight Callers' Notebook**GETTING STARTED IN SIGHT CALLING**
Part 5 - More Normalizing

Last month, we noted that before we could resolve the square, we would first bring the square to some regular formation/arrangement, namely we wanted the square in either facing lines or in an eight chain thru formation (also called a box) and we also wanted all couples to be regular (i.e. with men on the left and women on the right.) We reviewed the six Callerlab sex arrangement designations and showed that it was fairly easy to narrow the arrangement down to one of three groups. If, when in lines or a box, anyone (and therefore everyone) is facing someone of the same sex, the arrangement is a #3 or #4. If anyone has a partner of the same sex, the arrangement is a #1 or #2. If the arrangement is not a #1, 2, 3, or 4 arrangement (namely everyone is facing someone of the opposite sex AND has a partner of the opposite sex), it must be a zero or half arrangement. These are the only six possibilities. Remember that zero means all couples are regular, half means they are all half sashayed.

We first looked at the situation where the arrangement is either a zero or a half, since these are the most common arrangements. Without taking the time to figure out which of these two arrangements we have, we simply call Star Thru (or Touch 1/4, Men Run) and we know that all couples will be normal. If couples are facing after the Star Thru, we are where we want to be (although lines change to boxes and vice versa). If they are facing out, we simply call California Twirl.

Remember that during this entire exercise so far and continuing through the rest of the normalizing procedure, we only care about formation (i.e. the shape of the square) and arrangement (i.e. which dancers are men and which are women), but

we still do not care where our key dancers are.

Now let us go on to arrangements #1 and #2. This is where everyone has partners of the same sex. As in our first case, everyone is still facing someone of the opposite sex, and as before, a Star Thru will make all couples normal.

What is different this time is the formation that results. From lines, we will either get a double pass thru formation or a completed double pass thru formation. From an eight chain thru formation, we will get 2-faced lines, either right-handed or left-handed, but in all cases, all couples will be normal. Note that as mentioned last month, we could use Touch 1/4, Men Run in place of Star Thru.

Now that we have regular couples, we want to come back to a box or facing lines. Look at each of the four possible formations that we could get after the Star Thru, and think about what to do to convert them to one of the two formations we want. The first one we mentioned was a double pass thru formation, and from there, we can get to a box by having the centers Pass Thru (or Square Thru 3/4 or California Twirl).

The second possibility we mentioned was a completed double pass thru formation. How would you convert this to lines or a box? The quickest way would be to have just the leaders California Twirl. There are also several common ways to convert this to a double pass thru formation, and then, like we did before, we could have the centers Pass Thru. To get to a double pass thru formation, we could have everyone California Twirl, or Cloverleaf, or put Centers In, Cast Off 3/4, Star Thru.

Our last two cases were that we might get either a LH or a RH 2-faced line. In either case, a Bend the Line will get us normal facing lines.

(more on next page)

Sight Callers' Notebook (continued)

So far, we have made the square into a formation of either facing lines or a box. We acknowledged that the sex arrangement could be any one of six, and we want to convert whichever one we have to a zero arrangement. We have looked at four of these possible six and found that a Star Thru (or a Touch 1/4, Men Run) converted us to normal couples, and then, if we had not been normal before, we had a formation that was other than lines or a box and we discussed simple ways to return to the desired formation without disturbing the normal state of the couples.

We have 2 remaining arrangements to look at. These are #3 and #4. We spotted these by noting that everyone is facing someone of the same sex. In this case, we cannot call Star Thru like we did in all our other cases, since Star Thru cannot be done by people of the same sex. We can,

however, call Touch 1/4 (but it must be without the Men Run.)

Let us see what happens after a Touch 1/4. First we will look at what to do if we start from lines. After the Touch 1/4, we will get columns with everyone standing next to someone of the same sex (the person they were facing.) Now call Single File Circulate. This will put everyone next to someone of the opposite sex. Next call Men Run. This will guarantee that all couples are normal. At this point we will either have a double pass thru formation or a completed double pass thru formation. To make a normal box, we do one of the things we did before when we encountered these formations.

The only thing left is to see what happens if we are in a box and facing same sex, and we call a Touch 1/4. We will look at this next month, so stayed tuned.

(to be continued)

CHOREO BREAKDOWN

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BREAKDOWN

Don Beck

May 1989

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Summer seems to have reached New England, the leaves are back on the trees, the flowers and bushes are in full blossom, the lawn needs mowing, and most of the square dance clubs are winding down until next fall. It's a great season that I wish could last all year, except for the clubs winding down, of course!

In the last issue, we reported that Slip out of a Diamond has been announced as the Plus Quarterly Selection. This month we include some material using it, along with comments on the controversy that has arisen from the differences in the Callerlab definition and the original one.

There will be no new Advanced Quarterly Selection for June. The results of the keep/drop ballot for the Advanced QS list resulted in dropping Counteract. As is the case every year, there will be no new MSQS for July. Dancers seem to be enjoying Grand Sweep (the April MSQS), but it sure is hard to get them to dance it to the phrase of the music.

The current QS list is:

MSQS	Hang a Right/Left Cloverflo Grand Sweep
PQS	Zip to a Diamond Slip Out of a Diamond
AQS	Shadow the Column Lock the Top

We received a number of interesting experimental calls this month, but most were received too late to review with my monthly workshop group, so you may see one of them featured next month! In this issue, since we finally have space for it, we are featuring Center Spin, which I have been using for a number of months. Here are the rest of the experimental calls received:

4X2 Walk and Dodge (Jack Lasry, Florida) From a quarter tag (or quarter line) formation, the call is directed to those in the column of six. Those in tandem walk as the others dodge to end in a wave (or 2-faced line) between miniwaves.

4X2 Walk and Flip (Dick Han, Indiana) From a quarter tag (or quarter line) formation, the call is directed to those in the column of six. Those in tandem walk as the others flip (or Run into the vacated spot next to them) as in Swap Around, to end in a 3/4 wave or 3/4 line.

Load 1, 2, or 3 (Out, Left, or Right optional) and (anything) (Rick Smith) From facing lines, ends do a Load the Boat type of action, except instead of always passing three people and facing in, they pass the designated number of people then face in. Optionally, they could face out, left or right if told to do so. Mean while, centers do the
(more on next page)

What's Happening? (continued)

anything call. (e.g. Load 1 Right and Touch 1/4 ends in a column.; Load 2 and Turn Thru ends in an eight chain thru formation.)

Load the Boat...to Memphis (Memphis Callers Workshop, Tennessee) From facing lines, Load the Boat, make a Right-Hand Star and turn it 3/4 ("turning the paddle wheel) and face in as couples to end in facing lines. (This call was written to promote going to the 1990 National Convention in Memphis. The authors suggest hesitating before calling the "to Memphis" part until the dancers are almost through with the Load the Boat.)

Pass the Tidal Wave (Bruce Tompkins, Connecticut) From facing lines, centers Pass the Ocean while ends Pass Thru, move along around the outside to the next person they meet, and join right hands. Ends in a tidal wave. (Same as Concentric Pass the Ocean on C1 list.)

Recycle the Diamond (Doren McBroom, Maryland) From normal (i.e. trailing) diamonds, points Cross Fold as centers Diamond Circulate and Fold to end in an eight chain thru formation.

Spread the Diamond (Ed Fraidenburg, Michigan) From a diamond, centers Trade and Spread as points Diamond Circulate. Normal diamonds become 2-faced lines, facing diamonds become waves, parallel diamonds become tidal formations, etc.

Share the Wealth

I received a letter from a dancer who was concerned about a particular sequence of calls that he felt was bad flow, and that he has encountered on numerous occasions. I agree with him, that body flow is bad, both for the men and the women, and am passing it along in case some of you may also be using it. The sequence to be avoided is "Right and Left Thru with a full turn around, Chase Right."

Remembering the old saying, "If

you have a lemon, make lemonade," I tried to think how to make the most of this, and, even though it borders on overflow, the sequence "Right and Left Thru with a full turn around, Chase Left" is very nice. Give it a try!

Gremlin Department

While at Callerlab, subscriber Don Karr from the Marshall Islands in the South Pacific pointed out to me that there was an error in the flow diagram that appeared on page 1998 of the July 1988 issue of Choreo Breakdown. In the diamond in the upper right hand corner of the charts, where it says "Is #1 man on same side as 2 other key dancers?", if the answer is Yes, or is converted to a yes through the No loop, three possible cases exist. The other two key dancers could be the #4 man and the #4 women, or the #1 woman and the #4 women, or the #1 woman and the #4 man. If it is either of the first two choices, the rest of the chart is correct. If, however, it is the third choice, the get-outs will not work properly! Thanks Don for keeping me on my toes.

I also noticed a minor Gremlin that snuck in last month. In the "Contents of the Month" that appeared on the first page, Circulate was listed as the MSQS instead of Grand Sweep. Going to the page indicated should have shown that this was just a typo.

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New Movement (Experimental)**CENTER SPIN (Don Beck, Massachusetts)****How To Do It:**

From facing lines of four (or a tidal wave) ends Pass Thru, move along around the outside, join right hands in a minwave with the next person they meet, and Trade (i.e. Pass Thru, move along, and Touch 1/2.) Meanwhile, the centers Spin the Top, forming a momentary tidal wave. Now each side Fan the Top to end in parallel right-hand ocean waves.

Impressions:

Center Spin flows and times out nicely. It is appropriate for the Plus and Advanced programs and could even be used with Mainstream dancers. The most "normal" way to do it is from facing lines with regular couples. This allows dancers to do the Spin the Top as if doing it after a Swing Thru, and yields waves with men in the middle. Doing it (after a walk through) from other lines, is not much more difficult. It seems to be quite a bit more difficult from a tidal wave, since centers have difficulty figuring out where their center wave starts and the ends have a tendency to want to Trade before passing thru.

A point to make clear when teaching is that, in the middle of the call, the very centers of the tidal wave must move up to their rights, on their own side, during the Fan the Top. It also helps (assuming you start from regular couples), to remind the men to hook lefts for the Fan the Top.

It is interesting to note that the action of the ends is just a Pass Thru, move along, and Spin the Top.

The mental image caller should note that Center Spin effectively does an X in the middle followed by an X on one end. This cancels Xs but moves the spot one position.

Choreography

<u>From facing lines</u> CENTER SPIN ENDS CIRCULATE SWING THRU RECYCLE, STAR THRU	ZERO True
<u>From a Zero Line</u> CENTER SPIN SWING THRU, RECYCLE PASS THRU, TRADE BY	CONVERSION Zero Line to Zero Box
<u>From a Zero Box</u> STAR THRU, CENTER SPIN MEN RUN, BEND THE LINE RIGHT AND LEFT THRU	CONVERSION Zero Box to Zero Line

CENTER SPIN (continued)

The first four sequences contains only MS calls

- ◆ HEADS LEAD RIGHT, CIRCLE TO A LINE.... ZL
RIGHT AND LEFT THRUZL-os
CENTER SPIN(1/2 W)
MEN RUN, COUPLES CIRCULATE
CHAIN DOWN THE LINE..... EOL
CENTER SPIN(1/2 W)
MEN RUN, COUPLES CIRCULATE
CHAIN DOWN THE LINE.....ZL-os
STAR THRU.....RB
EIGHT CHAIN FIVE.....AL!
- ◆ HEADS SQUARE THRUZB
SWING THRU(1/2 W)
SINGLE HINGE..... (2W)
MEN RUNEPL-os
CENTER SPIN(1/2 W)
MEN RUN, HALF TAG THE LINE..... (1W)
SINGLE HINGE.....(1/2 W)
GRAND RIGHT AND LEFT!
- ◆ HEADS TOUCH 1/4
WALK AND DODGE OPB-os
SLIDE THRU ERL-os
CENTER SPIN(1/2 W)
MEN RUN, FERRIS WHEEL
SQUARE THRU 3/4.....ZB
DOSADO TO A WAVE..... (0W)
WOMEN TRADE (0W)
RECYCLE & SWEEP 1/4..... EPL-os
CENTER SPIN(1/2 W)
SWING THRU..... (0W)
MEN RUN
PROMENADE HOME!
- ◆ HEADS SQUARE THRUZB
RIGHT AND LEFT THRUOB-os
STAR THRU..... CL-os
CENTER SPIN(1/2 W)
SPIN THE TOP
RIGHT AND LEFT THRUECL-os
PASS THRU, TAG THE LINE
CENTERS IN, CAST OFF 3/4(1/2 L)
CENTER SPIN (0W)
RECYCLE.....OB-os
PASS TO THE CENTER
DOSADO TO A WAVE
WOMEN TRADE
SWING THRU
TURN THRU.....(ZB) AL!

The following sequences contains some Plus calls

- ◆ HEADS PASS THE OCEAN
EXTEND.....(0W)
LINEAR CYCLE RL
CENTER SPIN (1/2 W)
SPIN THE TOP
GRAND SWING THRU
SINGLE HINGE, MEN RUN.....ORB-os
STAR THRUEOL-os
CENTER SPIN (1/2 W)
SPIN THE TOP
GRAND SWING THRU
SINGLE HINGE, MEN RUN.....OB
PASS THRU, TRADE BY (ZB) AL!
- ◆ HEADS PASS THE OCEAN
WOMEN RUN, MEN HINGE
FLIP THE DIAMOND
EXTEND.....(0W)
SINGLE HINGE(1W)
WOMEN RUN (1/2 L)
CENTER SPIN(0W)
RECYCLE (ZB) AL!
- ◆ HEADS STAR THRU & SPREAD.....(1L)
CENTER SPIN.....(2W)
MEN RUN OL-os
CENTER SPIN..... (1/2 W)
ALL EIGHT CIRCULATE..... (1/2 W)
SINGLE HINGE(2W)
MEN RUN..... CL
RIGHT AND LEFT THRU.....CL-os
LOAD THE BOAT (ZB) AL!
- ◆ HEADS STAR THRU, PASS THRU.....ZB-os
STAR THRURL-os
CENTER SPIN..... (1/2 W)
GRAND RIGHT AND LEFT!

SINGING CALL

HEADS PROMENADE HALF

SQUARE THRU ZB-os
SLIDE THRU..... RL-os
CENTER SPIN.....(1/2 W)
SCOOT BACK..... (0W)
EXTEND
SWING YOUR CORNER
PROMENADE.....add 16-beat tag.

Movin' Down the Mainstream

TURN THRU

Turn Thru can be a very nice call dancing wise and is a very powerful tool choreographically. Unfortunately, many dancers never seem to learn to execute it properly. The most common mistake is to do only part of the call; dancers do not drop hands when done and step ahead (to end back to back with the person they were facing.) Instead, they hang on and end in a wave (unless the next call is Allemande Left, as it all too frequently is!) If we as callers would work more with Turn Thru, not necessarily from its more difficult positions, but just in more ways that do not end in an Allemande Left, we might find the dancers starting to catch on. Here are some exercises for you to think about and/or use (that do include some get-outs to an Allemande Left!).

- ◆ HEADS TURN THRU
SEPARATE AROUND ONE TO A LINE.....CL
TOUCH 1/4, CIRCULATE, MEN RUN.....CB
PASS TO THE CENTER, TURN THRU.....(3B)
DO SA DO TO A WAVE, CENTERS TRADE
SCOOT BACK, MEN RUN.....ERL-os
PASS THE OCEAN, WOMEN RUN
WHEEL AND DEAL, TURN THRU.....AL!
- ◆ FOUR LADIES CHAIN
HEADS SQUARE THRU, SWING THRU
TURN THRU, TRADE BY.....ORB-os
RIGHT AND LEFT THRUORB
PASS TO THE CENTER, TURN THRU.....(3B)
SPLIT TWO AROUND ONE TO A LINE (1L)
STAR THRU, CENTERS TURN THRU.....(3B)
SPLIT TWO AROUND ONE TO A LINE (1L)
PASS THRU, 1/2 TAG, WOMEN TRADE
RECYCLE, SWING THRU.....(1/2 W)
TURN THRU, TRADE BY.....(ZB) AL!
- ◆ HEADS LEAD RIGHT, TOUCH 1/4
SPLIT CIRCULATE, MEN RUNZL
TURN THRU, TAG THE LINE - IN.....ZL-os
RIGHT AND LEFT THRUZL
FAN THE TOP, SWING THRU.....(1/2 W)
TURN THRU.....AL!

- ◆ HEADS RIGHT AND LEFT THRU
ROLL AWAY A HALF SASHAY
TURN THRU
SEPARATE AROUND ONE TO A LINE(1L)
TOUCH 1/4, CIRCULATE
CENTER FOUR PARTNER TRADE
ALL EIGHT CIRCULATE, MEN RUN
PASS THRU, SWING THRU (1/2 W)
MEN RUN, WOMEN TRADE
COUPLES CIRCULATE
FERRIS WHEEL
ZOOM, RIGHT AND LEFT THRU
ROLL AWAY A HALF SASHAY
TURN THRU (ZB) AL!
- ◆ FOUR LADIES CHAIN
HEADS ROLL AWAY A HALF SASHAY
SIDES STAR THRU, LEFT TURN THRU
TURN THRU, TRADE BY.....OB-os
STAR THRU, RIGHT AND LEFT THRU CL
ROLL AWAY A HALF SASHAY (1/2 L)
TURN THRU, PARTNER TRADE.....CL
PASS THRU, BEND THE LINECL-os
RIGHT AND LEFT THRU CL
ROLL AWAY A HALF SASHAY (1/2 L)
TURN THRU AL!
- ◆ ALLEMANDE LEFT FOR
AN ALLEMANDE THAR
SHOOT THE STAR FOR A
NEW ALLEMANDE THAR
SHOOT THE STAR, TURN THRU AL!
- ◆ FOUR LADIES CHAIN
ALLEMANDE LEFT FOR
AN ALLEMANDE THAR
ALL EIGHT LEFT TURN THRU
GRAND RIGHT AND LEFT!

SINGING CALL

HEADS PROMENADE HALF
SQUARE THRU.....ZB-os
DOSADO TO AN OCEAN WAVE (0W)
WOMEN TRADE, SWING THRU(1/2 W)
TURN THRU, TRADE BY.....ZB
SWING YOUR CORNER
ALLEMANDE LEFT NEW CORNER
PROMENADE add 16 beat tag

Plus Quarterly Selection**SLIP OUT OF A DIAMOND**
(Steve Stephenson, Virginia)

Last month we reported that the Plus Quarterly Selection for May was Slip Out of a Diamond. Here is some material that uses it, along with some comments. The Callerlab definition is:

Starting formation: From Parallel Diamonds with girls in a right hand wave.

Action: Very centers Trade, then Single Hinge with adjacent ends as points (or outside dancers) adjust, as required, to Cast Off 3/4 with the hinging dancers (as in Chain Down the Line).

Ending Formation: Facing Lines.

"Teaching hints" were included:

1. With parallel right hand diamonds with girls in wave, the ending is similar to a normal Courtesy Turn.
2. If using several arrangements and the diamonds have the boys in the wave (right-handed), the girls adjust as required and finish with a Cast Off 3/4.
3. If working with facing diamonds, the wave must be right-handed; the points do a U-Turn Back and finish with a Cast Off 3/4.
4. In All cases, it ends in facing pairs in lines of four.

As mentioned last month, we featured this call in the January 1989, but the Callerlab release as made a change to the definition, and it is causing quite a stir!

The main difference is that Callerlab has the last part as a Cast Off 3/4 whereas the intention of the author was to end with a Courtesy Turn. As I understand it, there was concern over having women Courtesy Turn the men when the men start in the wave. Unfortunately, the Cast Off does not feel the same and takes special "teaching hints" (which are not part of the definition) to insure full versatility. My concern that if the definition is not changed back to the the original, the definition will become separated from the teaching hints, and the entire action will be altered!

Actually, I doubt that the call will last too long, for two reasons. One is, unfortunately, because of the definition conflict, and two, because the "normal" starting formation, is not the "normal" diamond that would be nice

to have a new way out of, i.e. after a Women Hinge, Diamond Circulate.

- ◆ HEADS SQUARE THRU, SWING THRU
MEN RUN, TAG THE LINE - RIGHT
MEN HINGE, DIAMOND CIRCULATE
SLIP OUT OF A DIAMOND, FLUTTERWHEEL
TOUCH 1/4, SINGLE FILE CIRCULATE
MEN RUN, STAR THRU.....EOL
PASS THE OCEAN, RECYCLE..... (ZB) AL!
- ◆ HEADS HALF SQUARE THRUZB-os
RIGHT AND LEFT THRU, VEER LEFT
WOMEN HINGE, DIAMOND CIRCULATE
VERY CENTERS MEN TRADE
DIAMOND CIRCULATE
SLIP OUT OF A DIAMOND..... RL
DIXIE STYLE TO AN OCEAN WAVE
MEN CROSS RUN, ALL EIGHT CIRCULATE
WOMEN TRADE, RECYCLE (ZB) AL!
- ◆ HEADS PASS THE OCEAN, EXTEND.....(OW)
WOMEN RUN, MEN HINGE
DIAMOND CIRCULATE
SLIP OUT OF A DIAMOND, LOAD THE BOAT
SWING THRU, TURN THRU..... AL!
- ◆ HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE(1L)
STAR THRU, DOUBLE PASS THRU
TRACK II, WOMEN TRADE(OW)
SWING THRU, MEN RUN, WOMEN HINGE
SLIP OUT OF A DIAMOND.....ZL
LADIES CHAIN, FLUTTERWHEEL.....ZB-os
CROSS TRAIL THRU TO THE CORNER..... AL!
- ◆ HEADS TOUCH 1/4, WALK AND DODGE
SWING THRU, SWING THRU.....(OW)
WOMEN RUN, TAG THE LINE - IN
FOUR WOMEN PASS THE OCEAN
SLIP OUT OF A DIAMOND.....RL-os
RIGHT AND LEFT THRU..... RL
TOUCH 1/4, COORDINATE
CALIFORNIA TWIRL, PROMENADE HOME!

SINGING CALL

HEADS PASS THE OCEAN, EXTEND
RECYCLE, VEER LEFT
TAG THE LINE - RIGHT
MEN HINGE, DIAMOND CIRCULATE
SLIP OUT OF A DIAMOND
FLUTTERWHEEL, CROSS TRAIL THRU
SWING YOUR CORNER
PROMENADE add 16-beat tag

For the A1/A2 Caller

RECYCLE

Recycle is a unique call, in that the action is one thing from ocean waves and another at from facing couples. The first way is used in Mainstream, the second added at A2. (Both are tied together at C1!)

Fortunately for the mental image caller, Recycle is an X whether it is done from waves or facing couples.

- ◆ HEADS HALF SQUARE THRU..... ZB-os
RIGHT AND LEFT THRU, RECYCLE(1/2 W)
LOCKIT, GRAND SWING THRU
RECYCLE, STAR THRU.....CB
RECYCLE, ACEY DEUCEY.....(1/2 W)
MEN RUN, BEND THE LINE RL-os
HALF SQUARE THRU, TRADE BY (ZB) ALI
- ◆ HEADS RECYCLE
LOCKIT, EXTEND, SINGLE WHEEL..... (3B)
PASS AND ROLL, ACEY DEUCEY (0W)
RECYCLE..... ORB
RECYCLE & MIX
TRADE CIRCULATE.....(1/2 W)
MEN RUN, WHEEL AND DEAL..... OCB
RECYCLE.....(1/2 W)
EXTEND, GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THE OCEAN
CHAIN REACTION, RECYCLE..... (1/2 B)
STAR THRU, STEP AND SLIDE
LEADERS RIGHT ROLL TO A WAVE (0W)
WOMEN RUN, TURN AND DEAL..... OCB
RECYCLE, MEN LEFT QUARTER THRU
MEN TRADE THE WAVE
FLIP THE DIAMOND, ACEY DEUCEY (0W)
RECYCLE..... ZB-os
VEER LEFT, FERRIS WHEEL
RECYCLE
SWING THRU, CHAIN REACTION.....(1/2 W)
MEN RUN, TURN AND DEAL..... (1/2 B)
PASS THRU, GRAND RIGHT AND LEFT!
- ◆ HEADS STAR THRU, RECYCLE
EXTEND, IN ROLL CIRCULATE..... (0W)
RECYCLE..... OCB-os
PASS AND ROLL, QUARTER THRU (2W)
MEN RUN EOL
RECYCLE, LOCKIT(1/2 W)
MEN RUN, SLIP

FERRIS WHEEL, RIGHT AND LEFT THRU
DIXIE GRAND..... ALI

- ◆ HEADS WHEEL THRU.....OPB-os
SINGLE CIRCLE TO A WAVE, SLIP.....(1/2 W)
SCOOT BACK, MOTIVATE.....(2W)
MEN RUN, TOUCH 1/4, TRIPLE SCOOT
MEN RUN, RECYCLE.....(1/2 W)
MEN HINGE, CUT THE DIAMOND
WOMEN RUN, TRADE CIRCULATE
TURN AND DEAL.....(1/2 B)
RECYCLE(0W)
FAN THE TOP, SINGLE HINGE
SINGLE FILE CIRCULATE, MEN RUN..OPB-os
RIGHT AND LEFT THRU..... OPB
RECYCLE, GRAND RIGHT AND LEFT!
- ◆ SQUARE CHAIN THRUOPB-os
PASS AND ROLL, QUARTER THRU(2W)
MEN RUN, RECYCLE, LOCKIT.....(1/2 W)
GRAND RIGHT AND LEFT!
- ◆ HEADS SINGLE CIRCLE TO A WAVE
LOCKIT, SWING THRU
CHAIN REACTION (1/2 W)
MEN RUN, FERRIS WHEEL
RECYCLE, EXTEND.....(3W)
SCOOT CHAIN THRU, ACEY DEUCEY.....(0W)
LINEAR CYCLE & SWEEP 1/4.....OCB-os
RECYCLE, SCOOT BACK.....(0W)
TRADE THE WAVE..... ALI
- ◆ HEADS LEAD RIGHTOPB-os
RIGHT AND LEFT THRU..... OPB
RECYCLE, GRAND RIGHT AND LEFT!

SINGING CALL

HEADS PROMENADE HALF
LEAD TO THE RIGHT, RECYCLE
SLIP, SWING & SLITHER
TURN AND DEAL, BEND THE LINE
RIGHT AND LEFT THRU, SQUARE THRU
SWING YOUR CORNER
PROMENADE add 16-beat tag

The following doll shortcut for Recycle from facing couples can also be used as an equivalent: Veer Left, ends Run.

Dancing in the Community

We are again featuring material that uses the calls in the Callerlab Community Dance Program list, plus Star Thru. We start with some very easy breaks (actually first night material), and move on to some typical dances sequences. We then end with a singing call routine.

- ◆ CIRCLE LEFT
CIRCLE RIGHT
DROP HANDS GO SINGLE FILE
WOMEN U-TURN BACK
DOSADO
SWING YOUR PARTNER
PROMENADE HOME!
- ◆ ALLEMANDE LEFT YOUR CORNER
DOSADO YOUR PARTNER
CIRCLE LEFT
REVERSE BACK SINGLE FILE
MEN U-TURN BACK
ALLEMANDE LEFT YOUR CORNER
GRAND RIGHT AND LEFT!
- ◆ HEADS RIGHT AND LEFT THRU
ROLL AWAY
PASS THRU
SEPARATE AROUND ONE TO A LINE.....CL
FORWARD AND BACK.....CL
RIGHT AND LEFT THRU CL-os
PASS THRU, BEND THE LINE CL
RIGHT AND LEFT THRU CL-os
ROLL AWAY.....(1/2 L)
CENTERS RIGHT AND LEFT THRU.....(1/2 L)
SAME FOUR ROLL AWAY.....(2L)
ALL STAR THRU
COURTESY TURN
PASS THRU OB
SPLIT TWO AROUND ONE TO A LINE ... (1/2 L)
FORWARD AND BACK.....(1/2 L)
STAR THRU
CENTERS RIGHT AND LEFT THRU
ALL COURTESY TURNOB-os
RIGHT AND LEFT THRU (ZB) AL!
- ◆ FOUR LADIES CHAIN
HEADS ROLL AWAY
SIDES PASS THRU
SEPARATE AROUND ONE TO A LINE...(1/2 L)

FORWARD AND BACK.....(1/2 L)
STAR THRU, U-TURN BACK.....(1/2 B)
STAR THRU, BEND THE LINE RL
RIGHT AND LEFT THRU.....RL-os
LADIES CHAIN EOL-os
PASS THRU, BEND THE LINE.....EOL
RIGHT AND LEFT THRU.....EPL
LADIES CHAINCL-os
STAR THRU (ZB) AL!

- ◆ HEADS STAR THRU
PASS THRU.....ZB-os
CIRCLE TO A LINE.....EOL
RIGHT AND LEFT THRU..... EPL-os
LADIES CHAINCL-os
STAR THRU ZB
CENTERS U-TURN BACK
PASS THRU..... (3B)
SPLIT TWO AROUND ONE TO A LINE.....(1L)
FORWARD AND BACK.....(1L)
STAR THRU, RIGHT AND LEFT THRU
PASS THRU..... (ZB) AL!

- ◆ HEADS RIGHT AND LEFT THRU
STAR THRU, PASS THRU..... ZB
CIRCLE TO A LINE..... EOL-os
PASS THRU
BEND THE LINEEOL
RIGHT AND LEFT THRU..... EPL-os
CENTERS PASS THRU
SAME FOUR U-TURN BACK(1L)
ALL STAR THRU
CENTERS PASS THRUOCB-os
CIRCLE TO A LINE..... CL
PASS THRU
BEND THE LINECL-os
STAR THRU (ZB) AL!

SINGING CALL

HEADS PROMENADE HALF
DOSADO
RIGHT AND LEFT THRU
RIGHT AND LEFT THRU
STAR THRU
PASS THRU.....ZB
DOSADOZB
SWING YOUR CORNER
PROMENADE HOME..... add 16 beat tag.

Sight Callers' Notebook

GETTING STARTED IN SIGHT CALLING

Part 6 - Still More Normalizing

In our last installment, we continued looking at the ways to get a normal (zero) box or lines, from the six possible arrangements that we may exist. We saw that if anyone (and therefore everyone) has a partner of the same sex (a #1 or #2 arrangement), a Star Thru or a Touch 1/4, Men Run would give us normal couples in either a double pass thru formation or a completed double pass thru formation. We then saw how to return the formation to either a box or lines.

We then looked at our last two possible arrangements, that we identified by observing that anyone (and therefore everyone) was facing someone of the same sex. We noted that what we had done in all previous arrangements, i.e. Star Thru, would not work, but our alternate call, Touch 1/4, although without the Men Run, was a good first place to start. We saw that when we called Touch 1/4 from lines, we would get a column with everyone standing next to someone of the same sex. If we then called Single File Circulate, Men Run, we would have regular couples in either a double pass thru formation or a completed double pass thru formation, and we had previously discussed how to get back to a box or lines.

If any of these transitions have not been clear in your mind, get your dolls out and use them to help you follow what we have been saying. There is only one formation/arrangement that we have not yet looked at, so let's get on with it.

When we again have anyone facing someone of the same sex, but this time are in a box (or eight chain thru) formation, we could again call Touch 1/4 which will give us parallel waves. Since same sexes are again together, we cannot call Men Run. There are a number of ways to get normal couples

from here, such as having ends Circulate, Men Run, and if lines are facing out, call California Twirl.

Although it means remembering something different than the Touch 1/4 that we have been able to use with every other arrangement, from a box with all dancers facing same sex, a better thing to call is Swing Thru, Men Run. At this point we will have normal couples in either facing lines or lines facing out. If they are facing out, call California Twirl as we have done in the past. This sequence, although something new to remember, is much better dancing wise, since it is much less likely to break down the dancers than most things that you would have to do after a Touch 1/4.

In quick summary, as our first step in resolving, we made either facing lines or an eight chain thru formation. We then made couples normal, frequently with a Star Thru or a Touch 1/4, Men Run. We then brought the formation back to facing lines or an eight chain thru formation. Frequently a California Twirl was part of what was necessary to do this.

Now that we finally have normal couples, either in facing lines or in an eight chain thru formation, it is time to move on to our next step in resolving. In all probability, many times, when you are ready to resolve, you will already be in normal couples and the process of normalizing can be skipped altogether.

We are ready to go on to the actual process of resolving, except, there is one more thing that we should talk about first. After working so hard to normalize, we want to make sure that we do not lose our normal couples before we can resolve. The following list of calls or two or three call modules can be used freely and the end result will still be normal couples in a box or lines. The calls that we will eventually use to resolve are mostly included in this list also.

(more on next page)

Sight Callers' Notebook (continued)

The following calls or modules can be used from either a box or lines:

RIGHT AND LEFT THRU
STAR THRU
LADIES CHAIN
FLUTTER WHEEL
REVERSE FLUTTER
SLIDE THRU
PASS THE OCEAN, RECYCLE

These additional calls or modules can also be used from boxes:

DIVE THRU, PASS THRU
DIVE THRU, SQUARE THRU 3/4
PASS THRU, TRADE BY
PASS TO THE CENTER, PASS THRU
PASS TO THE CENTER, RIGHT AND LEFT THRU, PASS THRU
PASS TO THE CENTER, SQUARE THRU 3/4
VEER LEFT, BEND THE LINE
VEER LEFT, CHAIN DOWN THE LINE
SWING THRU, SPIN THE TOP, RIGHT AND LEFT THRU

VEER LEFT or SWING THRU, MEN RUN followed by:

COUPLES CIRCULATE, BEND THE LINE
COUPLES CIRCULATE, CHAIN DOWN THE LINE

COUPLES CIRCULATE, FERRIS WHEEL, SQUARE THRU 3/4

FERRIS WHEEL, CENTERS PASS THRU

These additional calls or modules can also be used from lines:

PASS THRU, BEND THE LINE
PASS THRU, PARTNER TRADE
PASS THRU, WHEEL AND DEAL, CENTERS PASS THRU
TOUCH 1/4, SINGLE FILE CIRCULATE, MEN RUN

This should provide you with many typical things to say that will keep the dancers moving and normal while giving you time to think and start your resolving process. Next month, we will go back and recall our primary and secondary couples and start matching them up.

(to be continued)

CHOREO BREAKDOWN

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BREAKDOWN

Don Beck

June 1989

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As I write this, the final page of the June issue of Choreo Breakdown, the Summer has come, and I am afraid half gone already! I hope your summer is going as well as ours, but for your sake, I hope it is not going quite as fast!

The current Callerlab Quarterly Selection status (as of this writing on July 22, 1989) is as follows: There was no new Advanced Selection for June, no new MSQS for July, and there will be no new Plus selection for August.

The current QS list remains as:

MSQS	Hang a Right/Left Cloverflo Grand Sweep
PQS	Zip to a Diamond Slip Out of a Diamond
AQS	Shadow the Column Lock the Top

We have received relatively few new experimental calls since the last issue, but two of them are well worth looking at. Straight (anything) is an

interesting concept that works quite nicely. It is probably most appropriate for the A1 through C1 programs. The second one, Turn Up, is featured. Although very simple sounding, its full use would most probably be appreciated with A1 or above dancers. Mainstream dancers would enjoy using it from a tidal wave or would enjoy its mini version called Mini Turn Up, which is listed below.

The call Recycle the Diamond, which was listed in the May issue of Choreo Breakdown, seems to be getting quite a bit of play, and rightly it should be, because it is a nice call. The reason that I did not consider featuring it then was that it struck a chord in my memory saying it had been done before. Since then, the chord became clearer, and my research showed that the same action was called Diamond Recycle when it was written by Ed Fraidenburg (Michigan) in 1980. At that time, it received its share of popularity also. The call starts in diamonds and ends in facing couples. A2 callers may be interested in noting that Diamond Recycle also has a version similar to the A2 version of Recycle that starts in facing couples and ends in Diamonds.

Here are the new calls that we reviewed since the last issue:

Chain the Wave (Jim King, Missouri)
From parallel waves, centers Trade, ends and adjacent centers Cast Off 3/4, new centers Trade, ends and adjacent centers Cast Off 3/4 to end in new parallel waves.

(more on next page)

What's Happening? (continued)

Change Your Gender (Leon Eskenazi) From any formation, those designated (all by default) have men take women's part and vice versa. The exchange stays in effect until the call is used again or the sequence ends.

In Slow Motion (Joe Uebelacker, Canada) From parallel waves or 2-faced lines, ends Circulate once and a half and the end that was originally facing in Rolls to face in, as the centers Single Hinge and Trade (i.e. either hand Quarter Thru and Roll). Next the center six who are lined up in a single triple pass thru formation Extend three times to form a column of six. The very centers now Trade and Press Out to become ends of the final formation; the end pairs Hinge; the lonesome two, acting as points of a diamond formed with the phantoms in the very center do a Diamond Circulate and then Cast Off 3/4 with the inner dancer of the end pairs that hinged to become centers of the final formation as the outer dancers of the hinged pairs move up to become ends of the final formation. Right Hand waves and RH 2-faced lines both end in RH waves, LH waves and LH 2-faced lines become 3X1 lines.

In Slow Motion But (anything) Same as above, but those who Cast Off 3/4 do the "anything" call instead.

Mini Turn Up (Chris Stacy, Massachusetts) From parallel mini waves, facing couples, or couples back to back, all Hinge, Box Circulate, and Trade to end in parallel mini waves.

Straight (anything) (Leon Eskenazi) From any appropriate formation, ends facing in Cross Over Circulate while everyone else does their normal part for the "anything" call. Examples are, from 2-faced lines, Straight Crossfire or Straight Wheel and Deal; from parallel waves, Straight Recycle; from diamonds (or an hourglass), Cut the Diamond (or Hourglass.)

Walk and Flip (Dick Han, Indiana) From 2X1 columns of 3, tandem dancers Circulate and others flip.

Walk and Slide (Bruce Tompkins, Connecticut) From facing couples (either both normal couples or both half sashayed), men walk and women dodge to end in parallel mini waves.

Share the Wealth

I was recently asked to include some more surprise get-outs in the notes. Here is one that I found recently when listening to an old tape of Pat Barbour (Texas). It is easy to set up and to remember, and different enough for the dancers to take notice.

- ◆ ZERO LINES, SQUARE THRU BUT ON THE FOURTH HAND SLIP THE CLUTCH, AL!

Get-Out of the Month

Here are some more get-outs. They are all variations on a theme. All start from a Zero Box and end in a Grand Right and Left. All but the first one use some Plus calls.

- ◆ ZERO BOX, BOX THE GNAT
PASS THRU, GRAND RIGHT AND LEFT!
- ◆ ZERO BOX, SINGLE CIRCLE TO A WAVE
EXTEND, GRAND RIGHT AND LEFT!
- ◆ ZERO BOX, SWING THRU, MEN TRADE
EXTEND, GRAND RIGHT AND LEFT!
- ◆ ZERO BOX, STAR THRU
PASS THRU, CHASE RIGHT
SCOOT BACK, SINGLE HINGE
EXTEND, GRAND RIGHT AND LEFT!

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New Movement (Experimental)**TURN UP (Chris Stacy, Massachusetts)****How To Do It:**

From any appropriate formation, Hinge, Circulate, and Trade.

The Hinge will either be a Single Hinge or a Partner Hinge, whichever is appropriate for the formation. The Circulate is an everybody Circulate, namely, if all eight dancers are involved, the circulate is an All Eight Circulate, but if only four dancers are involved, such as in the wave of a quarter tag formation, then it is a Box Circulate. The Trade is always an arm turn half with the adjacent dancer (in A2, this is a Swing.) Typical formations from which to start are parallel waves, the wave in the center of a quarter or 3/4 tag formation, lines facing in or out, 2-faced lines, and any tidal wave or line situation. Less obviously, the call can also be done from inverted lines and from a squared set. The ending formation depends on the starting formation.

Impressions:

Turn Up is fun to dance, but can be much more challenging than its simple sounding definition would first suggest. It is very appropriate for Advanced groups, but if you keep it to its simplest form, you could have fun with it at Mainstream also. Its simplest form, I believe, is when it is done from a tidal wave. Mainstream groups may also find it easier to do Mini Turn Up from waves, listed earlier in this issue.

Choreographically, there is a lot of variety possible due to the many starting formations. Because of the final Trade, care should be taken not to cause overflow by following the call with Swing Thru or the like; calls starting in the center, like Centers Trade or Fan the Top are preferable. Chris has taken quite a bit of kidding about the name of the call, since it is hard to say without it sounding like the vegetable, but this is actually part of the fun of using the call!

Choreography

<u>From normal facing lines</u> PASS THRU <u>TURN UP</u> MEN TRADE MEN RUN COUPLES CIRCULATE CHAIN DOWN THE LINE	<u>ZERO</u> True
<u>From facing lines</u> GRAND SWING THRU <u>TURN UP AND ROLL</u>	<u>ZERO</u> Technical

TURN UP (continued)

The following sequences contains only MS calls

- ◆ HEADS SQUARE THRU ZB
TOUCH 1/4, SPLIT CIRCULATE (2W)
TURN UP, MEN TRADE (1/2 W)
SWING THRU (0W)
RECYCLE OB-os
TOUCH 1/4 (1W)
SCOOT BACK (2W)
TURN UP (1/2 W)
MEN TRADE (1/2 W)
MEN RUN, FERRIS WHEEL
SQUARE THRU 3/4 (ZB) ALI
- ◆ HEADS TOUCH 1/4
WALK AND DODGE OPB-os
SLIDE THRU ERL-os
PASS THRU, TURN UP (1/2 W)
MEN RUN, COUPLES CIRCULATE
CHAIN DOWN THE LINE OL
PASS THRU, TURN UP (1/2 W)
MEN TRADE (1/2 W)
MEN RUN, WHEEL AND DEAL
SQUARE THRU 3/4 ALI
- ◆ HEADS STAR THRU, CALIFORNIA TWIRL .. ZB
RIGHT AND LEFT THRU OB-os
PASS THE OCEAN, TURN UP
CIRCULATE, MEN RUN (ZB) ALI
- ◆ HEADS LEAD TO THE RIGHT OPB-os
VEER LEFT, COUPLES CIRCULATE
TURN UP (1W)
CENTERS TRADE (3W)
CENTERS RUN, COUPLES CIRCULATE
TURN UP (4W)
CENTERS TRADE (2W)
MEN RUN ERL
PASS THRU
TURN UP (1/2 W)
MEN CROSS RUN, MEN CIRCULATE
LEFT SWING THRU, MEN TRADE ALI
- ◆ HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE (1L)
PASS THRU, WHEEL AND DEAL
WOMEN SWING THRU, WOMEN TURN UP
WALK AND DODGE
SEPARATE AROUND ONE TO A LINE (3L)
PASS THRU, MEN FOLD (1B)
PASS TO THE CENTER, MEN SWING THRU

MEN TURN UP, MEN WALK AND DODGE
SEPARATE AROUND ONE TO A LINE (4L)
TOUCH 1/4, CIRCULATE, MEN RUN
SWING THRU, SINGLE HINGE, MEN RUN
RIGHT AND LEFT THRU, STAR THRU
DOUBLE PASS THRU
LEADERS PARTNER TRADE (ZB) ALI

- ◆ HEADS PASS THE OCEAN, WOMEN RUN
TURN UP, MEN RUN, SQUARE THRU
SWING THRU (1/2 W)
SPIN THE TOP, WOMEN RUN
TURN UP, MEN RUN OCB
STAR THRU EOL
PASS THE OCEAN, RECYCLE (ZB) ALI
- ◆ HEADS TOUCH 1/4, MEN RUN ZB
RIGHT AND LEFT THRU OB-os
SWING THRU (1/2 W)
MEN RUN, WOMEN WALK AND DODGE
WOMEN CROSS RUN
TURN UP, MEN RUN (3L)
PASS THRU, MEN FOLD (1B)
STAR THRU, PROMENADE HOME!

The following sequence contains Plus calls

- ◆ HEADS LEAD TO THE RIGHT OPB-os
SINGLE CIRCLE TO A WAVE (1/2 W)
FAN THE TOP, TURN UP
TRIPLE SCOOT, COORDINATE
BEND THE LINE ZL
PASS THE OCEAN (0W)
TRADE THE WAVE, EXTEND ALI
- ◆ FOUR LADIES CHAIN
ALL ROLL AWAY WITH A HALF SASHAY,
"BUT DON'T CIRCLE LEFT; SQUARE YOUR
SET LIKE THAT INSTEAD."
TURN UP, GRAND RIGHT AND LEFT!

SINGING CALL

HEADS SQUARE THRU ZB
DOSADO
SWING THRU, SPIN THE TOP
TURN UP
CIRCULATE, MEN RUN ZB
SWING YOUR CORNER
PROMENADE add 16-beat tag.

Movin' Down the Mainstream

TAG THE LINE

Tag the Line is one of the most versatile Mainstream calls and can be a very useful tool for the caller. It can be used to convert between normal couples and either half sashayed or mixed couples; to straighten out 3X1 lines, etc.; it has many starting and ending formations.; and its real beauty is that most dancers can handle a large degree of variety without difficulty. Below, we explore some of the available variety, from the commonly used to the not so obvious.

- ◆ **FOUR LADIES CHAIN**
HEADS HALF SQUARE THRU.....OB-os
SWING THRU, MEN RUN
TAG THE LINE - RIGHT, BEND THE LINE
STAR THRU, TRADE BYOCB
SWING THRU, MEN RUN
TAG THE LINE - RIGHT, BEND THE LINE
TOUCH 1/4, SINGLE FILE CIRCULATE
WOMEN RUN, GRAND RIGHT AND LEFT!
- ◆ **HEADS LEAD RIGHT, CIRCLE TO A LINE.... ZL**
RIGHT AND LEFT THRUZL-os
PASS THRU, TAG THE LINE - IN.....(1/2 L)
BOX THE GNAT ZL
RIGHT AND LEFT THRU, FLUTTERWHEEL
PASS THRU, TAG THE LINE - IN.....(1/2 L)
TOUCH 1/4, MEN RUN
REVERSE FLUTTERWHEELCB-os
BOX THE GNAT, GRAND RIGHT AND LEFT!
- ◆ **HEADS LEAD RIGHT, VEER LEFT**
TAG THE LINE - IN, TOUCH 1/4
SINGLE FILE CIRCULATE, MEN RUN
DOUBLE PASS THRU, FACE RIGHT
COUPLES CIRCULATE, TAG THE LINE - IN
STAR THRU, DOUBLE PASS THRU
LEADERS PARTNER TRADE.....(ZB) AL!
- ◆ **HEADS SQUARE THRU, SLIDE THRU CL**
PASS THRU, TAG THE LINE - RIGHT
COUPLES CIRCULATE, TAG THE LINE
CENTERS IN, CAST OFF 3/4 CL-os
SLIDE THRU.....(ZB) AL!
- ◆ **HEADS TOUCH 1/4, WALK AND DODGE**
STAR THRU.....ERL-os

PASS THRU, TAG THE LINE - RIGHT
WOMEN TRADE, COUPLES CIRCULATE
CENTERS TRADE, COUPLES CIRCULATE
MEN PARTNER TRADE, STAR THRU
LEADERS PARTNER TRADE, STAR THRU
PASS THRU, TAG THE LINE - LEFT
COUPLES CIRCULATE, MEN TRADE
BEND THE LINE, PASS THRU
TAG THE LINE - RIGHT, MEN CIRCULATE
TAG THE LINE - RIGHT, BEND THE LINE.... CL
STAR THRUOB-os
DIVE THRU, SQUARE THRU 3/4..... (ZB) AL!

- ◆ **HEADS PASS THRU**
SEPARATE AROUND ONE TO A LINE(1L)
PASS THRU, HALF TAG THE LINE(OW)
WOMEN TRADE, SWING THRU(1/2 W)
MEN WALK & DODGE, TAG THE LINE - RIGHT
BEND THE LINE, RIGHT AND LEFT THRU ...ZL
DIXIE STYLE TO AN OCEAN WAVE
TAG THE LINE - RIGHT, WOMEN TRADE
TAG THE LINE - LEFT, PROMENADE HOME!
- ◆ **HEADS RIGHT AND LEFT THRU**
PASS THE OCEAN, WOMEN RUN
TAG THE LINE - RIGHT, VEER RIGHT..OPB-os
SWING THRU, MEN RUN, TAG THE LINE
CLOVERLEAF, WOMEN TURN THRU..... (1B)
STAR THRU
FERRIS WHEEL & CENTERS VEER RIGHT
CALIFORNIA TWIRL, TAG THE LINE
WOMEN GO LEFT AND MEN GO RIGHT
SEPARATE AROUND ONE TO A LINE ...RL-os
PASS THRU, TAG THE LINE
CENTERS IN, CAST OFF 3/4
STAR THRU, TRADE BY..... (ZB) AL!
- ◆ **HEADS SQUARE THRU, SLIDE THRU..... CL**
PASS THRU, TAG THE LINE
LEADERS U-TURN BACK..... (ZB) AL!

SINGING CALL

HEADS STAR THRU, PASS THRU.... ZB-os
RIGHT & LEFT THRU, DOSADO, SWING THRU
MEN RUN, TAG THE LINE - RIGHT
COUPLES CIRCULATE
HALF TAG THE LINE, MEN RUN
PASS THE OCEAN, MEN RUN
PROMENADE HOME..... add 16-beat tag

The Plus Program

(Anything) AND ROLL

Although apparently easy, this call can be deceptively difficult, so go easy on your dancers with these sequences.

Mental image callers should note that Roll is one of the few calls that can be an X or an O depending on the call preceding it. When partners Roll in opposite directions, as is generally the case, the call is an O, but if they both turn the same way, as after Touch 1/4, the call is an X.

- ◆ HEADS PASS THRU
PARTNER TRADE AND ROLL
DOUBLE PASS THRU, PEEL OFF AND ROLL
CENTERS SQUARE THRU 3/4
DOSADO, SWING THRU, SINGLE HINGE. (0W)
MEN TRADE, TRADE THE WAVE ALI
- ◆ HEADS SQUARE THRU 3/4
SEPARATE AROUND ONE TO A LINE..... (1L)
PASS THRU, WHEEL AND DEAL
WOMEN SINGLE CIRCLE TO A WAVE
PING PONG CIRCULATE AND WOMEN ROLL
MEN LINEAR CYCLE, ALL TOUCH 1/4
SINGLE FILE CIRCULATE
TRADE AND ROLL.....(1/2 L)
PASS THRU, WHEEL AND DEAL
MEN SINGLE CIRCLE TO A WAVE
PING PONG CIRCULATE AND MEN ROLL
WOMEN LINEAR CYCLE
"Carefully" ALL PASS THE OCEAN
SINGLE HINGE AND WOMEN ROLL TWICE
PROMENADE HOME!
- ◆ HEADS TOUCH 1/4 AND ROLL, PASS THRU
SEPARATE AROUND ONE TO A LINE.....CL
RIGHT AND LEFT THRU, FLUTTERWHEEL
PASS THRU, WHEEL AND DEAL AND ROLL
LEFT SWING THRU, TRADE THE WAVE. (2W)
MEN RUN, PASS THE OCEAN, WOMEN RUN
FERRIS WHEEL AND ROLL
COUPLES CIRCULATE
BEND THE LINE AND ROLL
MEN RUN, DIXIE GRAND..... ALI
- ◆ HEADS PASS THE OCEAN, EXTEND..... (0W)
WOMEN TRADE, WOMEN RUN AND ROLL
MEN SINGLE HINGE, CENTER MEN TRADE
MEN TRADE THE WAVE AND ROLL
CENTER MEN TURN THRU

MEN SLIDE THRU, EXTEND(2W)
MEN RUN, REVERSE FLUTTERWHEEL
PASS THRU, PARTNER TRADE AND ROLL
GRAND RIGHT AND LEFT!

Note that after a Trade By, only the traders Roll.

- ◆ HEADS HALF SQUARE THRUZB-os
RIGHT AND LEFT THRU, VEER LEFT
WOMEN HINGE, DIAMOND CIRCULATE
FLIP THE DIAMOND AND ROLL (1B)
PASS THRU, TRADE BY AND ROLL
WOMEN TOUCH 1/4, CENTERS IN
CAST OFF 3/4, WOMEN CIRCULATE
MEN PASS THE OCEAN
DIAMOND CIRCULATE, WOMEN TRADE
FLIP THE DIAMOND, GRAND RIGHT & LEFT!
- ◆ HEADS RIGHT AND LEFT THRU
PASS THE OCEAN, EXTEND
LINEAR CYCLE, PASS THRU
TAG THE LINE - IN, PASS THRU
PARTNER TRADE AND ROLL..... (ZB) ALI
- ◆ FOUR LADIES CHAIN
FOUR LADIES CHAIN 3/4
HEADS SQUARE THRU 3/4
SEPARATE AROUND ONE TO A LINE(1L)
PASS THRU, TAG THE LINE - LEFT
COUPLES CIRCULATE
WHEEL AND DEAL AND ROLL (1/2 W)
GRAND RIGHT AND LEFT!
- ◆ HEADS BOX THE GNAT AND ROLL (3B)
SWING THRU AND ALL ROLL
DOUBLE PASS THRU, CLOVERLEAF
ZOOM AND ROLL, STAR THRU
CAST OFF 3/4, STAR THRU
ZOOM AND ROLL, STAR THRU
ALL SINGLE HINGE AND ROLL (1/2 B)
STAR THRU, BEND THE LINE EOL-os
PASS THRU, WHEEL AND DEAL
DIXIE GRAND..... ALI

SINGING CALL

HEADS FORWARD AND BACK
STAR THRU & ROLL, PASS THRU
SEPARATE AROUND ONE TO A LINE ... CL
FORWARD AND BACK
RIGHT & LEFT THRU, PASS THE OCEAN
SINGLE HINGE, SCOOT BACK
SINGLE HINGE & ROLL, STAR THRU
PROMENADE HOME..... add 16-beat tag

For the A1/A2 Caller

CURLI CROSS

Although Curli Cross is most frequently called from the formations where the men do the crossing, women have no problem doing this part when given the opportunity and, in fact, enjoy not having the part that just stands around and waits! At this years Callerlab convention, the Advanced Committee discussed putting Curlique on the A1 list, but the sentiment of most was to just teach it as part of Curli Cross.

Mental image callers will recognize that Curli Cross is an X.

- ◆ HEADS WHEEL THRU OPB-os
CURLI CROSS, STEP AND SLIDE
 LEADERS RIGHT ROLL TO A WAVE(1/2 W)
 GRAND RIGHT AND LEFT!

- ◆ HEADS CURLI CROSS..... (3B)
 SWING THRU (1W)
 QUARTER THRU(1/2 W)
 MEN RUN, FERRIS WHEEL
CURLI CROSS
 SEPARATE AROUND ONE TO A LINE
CURLI CROSS
 RIGHT ROLL TO A WAVE (0W)
 WOMEN TRADE, RECYCLE (ZB) AL!

- ◆ HEADS PASS THE OCEAN, EXTEND (0W)
 WOMEN RUN, CROSS OVER CIRCULATE
 TURN AND DEAL (1/2 B)
CURLI CROSS
 EXPLODE THE LINE, BEND THE LINE...(1/2 L)
 STAR THRU, TRADE BY
 DOUBLE STAR THRU (1/2 B)
 GRAND RIGHT AND LEFT!

- ◆ HEADS CURLIQUE, WALK AND DODGE
 SWING THRU, RECYCLE (1/2 B)
CURLI CROSS, PARTNER TRADE..... ZL
CURLI CROSS, CLOVER & CURLI CROSS
 HALF BREED THRU..... (ZB) AL!

- ◆ HEADS WHEEL THRU OPB-os
 PASS TO THE CENTER, CURLI CROSS
 SEPARATE AROUND ONE TO A LINE..... CL
 PASS THRU, TAG THE LINE - IN.....(1/2 L)
CURLI CROSS, TRADE BY OCB-os
 PASS IN EPL-os

PASS THE OCEAN, RECYCLE.....OB-os
 PASS INCL-os
 CURLIQUE, COORDINATE
 FERRIS WHEEL, SPIN THE TOP
 RECYCLE, CURLI CROSS (Be aware that two women must use same hand twice.) (ZB) AL!

- ◆ HEADS SQUARE THRU 3/4
 SEPARATE AROUND ONE TO A LINE(1L)
CURLI CROSS, TRADE BY (2B)
CURLI CROSS, STEP AND SLIDE
 LEADERS PARTNER TRADE (ZB) AL!

- ◆ HEADS SQUARE CHAIN THRUOPB-os
 RIGHT AND LEFT THRU OPB
 SWING THRU..... (1/2 W)
 MEN RUN, WOMEN HINGE
 DIAMOND CIRCULATE, CUT THE DIAMOND
 TURN AND DEAL..... (1/2 W)
 SWING THRU.....(0W)
 WOMEN RUN
 WHEEL AND DEAL & SWEEP 1/4
CURLI CROSS (Be aware that two men must use same hand twice.) AL!

- ◆ HEADS RIGHT AND LEFT THRU
 PASS THE OCEAN, SWING THRU
 EXTEND, CENTERS RUN
 FERRIS WHEEL & MEN SWEEP 1/4
 MEN SQUARE CHAIN THRU (2B)
CURLI CROSS, EXPLODE & CURLI CROSS
 CLOVER & SQUARE THRU (2B)
 ORIGINAL HEADS BOX THE GNAT..... RB
 ALL GRAND RIGHT AND LEFT!

SINGING CALL

HEADS PROMENADE HALF
 RIGHT AND LEFT THRU
CURLI CROSS..... (3B)
 DOSADO
 SWING THRU..... (1W)
 SPLIT CIRCULATE (2W)
 MEN U-TURN BACK.....(1/2 L)
CURLI CROSS
 SWING YOUR CORNER
 PROMENADE add 16 beat tag

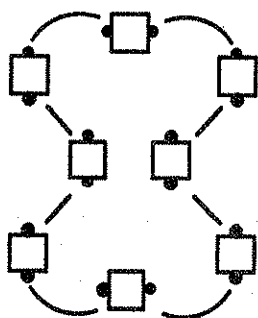
A simple doll shortcut for Curli Cross is to Sweep 1/4 to the right and then all U-Turn Back.

Stepping Stones

HOURLASS CIRCULATE

Let's take a look at the A2 call Hourglass Circulate. Like Diamond Circulate, you must first set up a special formation to circulate around. The dancers then move around the formation one position at a time. Also, there are special calls that return the formation to one of the more common ones. An hourglass has eight dancers instead of four like a diamond. First let's first look at the Callerlab definition.

HOURLASS CIRCULATE: (Callerlab Definition) - From an hourglass: Each dancer does a Circulate by moving forward one position in the hourglass to take that dancer's place. Dancers move along the path shown below:



Points become centers, and centers become points. Also, the diamond dancers move to the box, and the box dancers move to the diamond.

For Teaching: Tell each dancer to move up to the next person's spot in the hourglass, taking his footsteps. During this call, everyone keeps the same shoulder toward the center of the set. This is a good call for using a demonstration square.

Starting Formations and Arrangements: The starting and ending formations for an Hourglass Circulate are, coincidentally enough, an hourglass. An hourglass is the formation that you would get when, from parallel diamonds, you have the very centers Hinge. A more standard hourglass would result if the very centers also did a U-Turn Back. The diagram in the Callerlab definition is a general hourglass where each dancer has two noses drawn indicating that (s)he can be facing in either one of two directions. The lines

indicate the circulate paths. No direction is shown since that depends on the facing direction of each dancer.

The most commonly used path is with all dancers moving clockwise. The next most common is all facing counterclockwise. If dancers are facing each other, the right shoulder passing rule applies.

Mixed sex arrangements do not seem to be a problem.

Basic Choreography: In an hourglass, be aware that the center four dancers (located vertically in the diagram above) form a diamond and the other's are in a box around the outside, and that you can have dancers circulate around either of these. You can also do 6X2 Acey Deucey very nicely from an hourglass.

Ways that are frequently used to set up hourglasses are: from 2-faced lines, Couples Circulate but centers go once and a half; from parallel diamonds, those in the wave have very centers Run, new very centers Hinge; if your A2 dancers already know Switches, you can call, from parallel waves, Switch to an Hourglass, or from parallel diamonds, those in the wave Switch to a Diamond.

Common ways to get out of an hourglass are: Flip the Hourglass; Cut the Hourglass; those in the diamond Flip (or Cut) the Diamond; very centers Hinge and those in the 2-faced line Half Tag.

SINGING CALL

HEADS SQUARE THRU.....ZB
 SIDES LEAD TO THE RIGHTOPB
 VEER TO THE LEFT
 COUPLES CIRCULATE BUT
 WOMEN GO ONCE AND A HALF
HOURLASS CIRCULATE
 FLIP THE HOURLASS.....(OW)
 WOMEN TRADE, RECYCLE.....CB-os
 SQUARE THRU 3/4, SWING YOUR CORNER
 PROMENADE.....add 16 beat tag.

Sight Callers' Notebook

GETTING STARTED IN SIGHT CALLING Part 7 - Finally Starting to Resolve

Now that we finally have normal couples in either a box (i.e. an eight chain thru formation) or facing lines and we have talked about some calls or modules of calls that can be used to keep the dancers moving while still remaining in the formation/arrangement that we have worked so hard to attain, it is time to move on to the next step in resolving, bringing key dancers together.

Throughout this series on basic sight calling, we have tried very hard to require you to think of only one or two things at a time, and we will continue to do this. With this in mind, rather than just miraculously expecting you to bring all dancers back to their partners, we will start with only two.

Remember that before we started calling, we memorized four key dancers? For now, just recall the two dancers who were in the secondary couple, the couple to the left of the primary couple, the couple that does not include the active man, (you remember, the ones in red!)

The first thing to do is to bring the two dancers in this couple together, namely on the same side of the square. Merely locating these two dancers, let alone bringing them together, can be pretty terrifying for a caller the first few times he starts to sight call. Not only must he worry about locating dancers, he must also still keep them moving, plus maintain normal couples in either a box or in lines, as we discussed last month. It can, however, be done, and in fact, is quite easy to do after just a little bit of practice. Here are some simple rules to follow.

The first step in bringing together the two dancers whom you memorized as being the secondary couple, is to locate them. Two possibilities exist. They are either already on the same

side of the square as each other, or they are not. By same side, we mean either facing each other or standing next to each other. It does not matter if they are on the ends, outsiders, centers, etc. All that we care about now is whether they are on the same side of the square as each other or not. (In the case of lines, if the partner is in the same line, but is part of the couple on the other end of the line, it does not count.)

If they are already on the same side, you are ready for the next step; if not, here is how to bring them. Remember that the square is either in a box or in facing lines. To convert from either one of these formations to the other, merely call a Star Thru. If, when you start to bring them together, the square is in a box, call Dive Thru, Pass Thru. You do not have to check whether either or both of the members of the secondary couple are in the outside couple looking in or in the inside couple, just call the above module. When you do, the secondary couple may now be together but they still may not be. (Even if they are not, we know more about what is going on than we did before.) If they are now together, we have them where we want them. It does not matter which side of the square they are on. We originally memorized that they were the secondary couple, not which position in the square they started in, and we still do not care.

If the secondary couple is still not together, you may have seen the man going across the center to meet his partner at the same time that she was going across to meet him or maybe neither of them crossed the center. In either case, they are still separated from each other. At this point, call Star Thru to make lines, then call Pass Thru, Bend the Line, and the secondary couple will finally be on the same side of the square, just where we

(more on next page)

Sight Callers' Notebook (continued)

want them.

If, instead of having been in a box, the square had been in lines, start by calling Pass Thru, Bend the Line. Just like when we had the eight chain thru formation, this either brings the secondary couple together or it does not. If it does, good; we are ready to go on. If it does not, call Star Thru, as we did before, and then call Dive Thru, Pass Thru. At this point the secondary couple will finally be together.

To summarize, if the secondary couple is on the same side of the square, go on to the next step. If they are not, bring them together as follows: From an eight chain thru formation call Dive Thru, Pass Thru, or from lines call Pass Thru, Bend the Line. If the secondary couple is still not together, call Star Thru to convert the box formation to lines or vice versa. Next call the appropriate module for the new formation as you did

above, and this time, the secondary couple will finally be together.

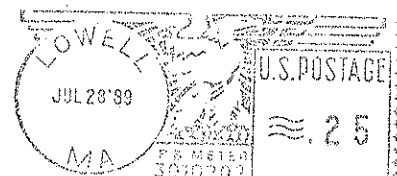
The mental image caller may want to use his knowledge of X-type and O-type calls as follows. When the two dancers in the secondary couple are not on the same side of the square, and when the above modules for boxes or lines do not bring them together, instead of calling Star Thru and using the module for the other formation, call any call or module that is an X. Then return the square to the same formation with all other Xs cancelled. Now when you repeat the module used before (whichever was appropriate for the formation that the square was in), the secondary couple will come together.

In the next installment, we will see what we do once we get the secondary couple together. Until then, you should to push your dolls around to confirm and help memorize the simple modules we have used so far.

(to be continued)

CHOREO BREAKDOWN

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BREAKDOWN

Don Beck

July 1989

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Although I am calling this the July issue, it is really the August issue, since it is August now and it has been four weeks since I finished the last issue. I am still trying to catch up, so, as of not, am not planning a combined issue! Again a reminder that your subscription is for twelve issues, even if it takes thirteen months to get them to you. Anyway, enough of the excuses and on to some hot new Callerlab news. We have some new QS list drops and the results of the biannual A1 and A2 list review.

In the New Movement department, I have chosen a pair of new calls to feature and am featuring them together, since they are closely related and compliment each other. Although they could very easily be used at Mainstream, I think they would be a really nice addition to a Plus or A1 program. Give them a try and see what you think.

One last comment before we look at

Callerlab news. One of the new calls listed is Ferris Recycle by Bill Davis (California). I have mixed feelings about this call. The action is very nice, but it is not new. All that is new is this name. Are we setting a new trend? It has happened recently with Recycle the Diamond, Zip to a Diamond and Shadow the Column. Is it time to rethink old calls that did not last and rename them so they are more acceptable? I hope not. If they are that good, why not just try them on for size again with their original names? Anyway, Bill's Ferris Cycle is part of the C1 Stretch concept and is called Stretch Recycle. Before the Stretch concept was thought of, I used to call Recycle Like a Ferris Wheel and everyone did it without asking questions! In any case, the action is good, and if you need something to do with your Mainstream groups, pick a name and give it a try! (My guess is the new name will stick, for a while!)

Mail surveys have resulted in the following QS movements being dropped. From the Mainstream QS list, Hang a Right(Left) is dropped and with all but the last few votes counted, Cloverflo is being dropped also. Zip to a Diamond has been dropped from the Plus QS list.

The current QS list is as:

MSQS	Grand Sweep
PQS	Slip Out of a Diamond
AQS	Shadow the Column
	Lock the Top

The Advanced Committee just released the results of their biannual re-evaluation. Here are the changes.

(more on next page)

What's Happening? (continued)

Split/Box Transfer and Curli Cross were dropped from A1.

Scoot and Dodge, (anything) and Cross, and Mix were added to A1.

Scoot and Dodge, (anything) and Mix, and Mix were dropped from A2. Split/Box Transfer was added to A2.

On the A2 list, all of the All Four Couples moves were combined as follows: "All Four Couples Concept such as All Four Couples Right and Left Thru; All Four Couples Star Thru."

In general, I think the changes are good. They are, in fact very minimal. If you look carefully, most of the additions and deletions are actually transfers between the two lists. I never did see a real difference between (anything) and Mix, and Mix, and now they are finally one! I personally hate to see Curlique slide yet higher up the level list but without Curli Cross, it is even further doomed.

Here are the new calls that we reviewed this month:

Break the Chain (Ed Fraidenburg, Michigan) From a double pass thru, centers right pull by, then give a left to the outsides and Courtesy Turn them about 3/4 to end in facing lines.

Cross and Trade (Ed Fraidenburg, Michigan) From parallel mini-waves, in-facers pull by diagonally with outside hands (Cross), then all Partner Trade to end in facing couples.

Detach From general lines with ends in tandem, ends Zing and Spread as centers Counter Rotate 1/4 and Roll.

Diamond Trade the Deucey (Roger Koester) From parallel diamonds, all Diamond Circulate, those in the wave Trade the Wave as points half Circulate, all finish like a Relay the Deucey, i.e. six Trade, four Trade, outsides Circulate, etc. to end in parallel waves.

Explode the Ping (Mike Seurer) From a quarter tag formation, those in the wave Explode the Wave and Clover

Leaf as other Pass Thru, to end in an eight chain thru formation. (Name used before.)

Ferris Recycle (Bill Davis, California) From parallel waves, out-facing ends and adjacent centers Recycle, in-facing ends and adjacent centers Recycle but move to the far center as in a Ferris Wheel. (Same as Stretch Recycle, part of the C1 Stretch Concept, and also same as Ferris Cycle, Burleson #3535.)

Right and Left By (Joe Saltel) From facing couples, Right and Left Thru and a quarter turn more and the centers Slither (slide nose to nose) to end in a RH ocean wave.

Take 'Em In, Out, Left, Right, or Thru From lines facing out, all Take 3 (This call is used in C4, see Burleson #3126 and #3183), center four now Extend and Quarter Thru, and ends take the modifier direction.

Zip, Slip, and Flutter (Jim Snyder) From parallel waves, Zip to a Diamond, Slip Out of a Diamond, and Flutterwheel, to end in facing lines.

Share the Wealth

This get-out is from "Notes for European Callers" by Al Stevens.

- ◆ From ZERO LINES, RIGHT AND LEFT THRU DIXIE STYLE TO A WAVE, MEN CROSS FOLD BOX THE GNAT, GRAND RIGHT AND LEFT!

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New Movement (Experimental)**PASS TO A PING (Sally Castracane, Connecticut)****How To Do It:**

From an eight chain thru formation (or parallel right-hand ocean waves), all Pass to the Center and the centers step to a right-hand wave, to end in a quarter tag formation

DOUBLE PASS TO A PING (Mark Castracane, Connecticut)**How To Do It:**

From a double pass thru formation (or right-hand quarter tag formation), the lead couples do a Double Pass Thru and Partner Trade, the trailing couples start a Double Pass Thru but when they meet the second couple, they stop and form a right-hand wave, to end in a quarter tag formation.

Impressions:

I am featuring two calls this month, because they go hand in hand and their similarity causes no confusion. When I first read the definitions of these calls, I thought their trivialness made them not worth considering, but the more I used them, the more I got excited about the possibilities that they opened up. Although a Swing Thru can be called after Pass to the Center just as easily as after a Pass to a Ping, such calls as Recycle, Ping Pong Circulate, Extend, and Scoot Back all of a sudden become possible.

The calls can be taught very quickly to either Mainstream or Plus dancers and sequences for each follow.

Choreography

<u>From an eight chain thru formation</u> <u>PASS TO A PING</u> VERY CENTERS TRADE RECYCLE PASS THRU	<u>ZERO</u> True
<u>From an eight chain thru formation</u> <u>PASS TO A PING</u> PING PONG CIRCULATE EXTEND	<u>EQUIVALENT</u> (by the author) Step to a Wave
<u>From a Zero Line</u> PASS THRU, WHEEL AND DEAL <u>DOUBLE PASS TO A PING</u> RECYCLE PASS THRU	<u>CONVERSION</u> (by the author) Zero Line to Zero Box
<u>From a normal double pass thru</u> <u>DOUBLE PASS TO A PING</u> PING PONG CIRCULATE LINEAR CYCLE STAR THRU	<u>ZERO</u> True

(DOUBLE) PASS TO A PING (continued)

The first sequences contain only MS calls

- ◆ HEADS HALF SQUARE THRU..... ZB-os
PASS TO A PING, RECYCLE
SQUARE THRU 3/4..... OOB-os
PASS TO A PING, RECYCLE
DOUBLE PASS THRU
LEADERS PARTNER TRADE..... (ZB) ALI

- ◆ HEADS LEAD RIGHT..... OPB-os
VEER LEFT, FERRIS WHEEL
DOUBLE PASS TO A PING
VERY CENTER WOMEN RUN
VEER RIGHT, SWING THRU..... (1W)
SINGLE HINGE, MEN TRADE..... (1/2 W)
MEN RUN, BEND THE LINE RL
SQUARE THRU, TRADE BY..... (ZB) ALI

- ◆ HEADS STAR THRU, CALIFORNIA TWIRL.. ZB
PASS TO A PING, RECYCLE
DOUBLE PASS TO A PING, SINGLE HINGE
WOMEN RUN, STAR THRU..... OOB
PASS TO A PING, RECYCLE
RIGHT AND LEFT THRU
DOUBLE PASS THRU
LEADERS PARTNER TRADE..... (ZB) ALI

The following sequences contain Plus calls

- ◆ HEADS PASS THE OCEAN
EXTEND, RECYCLE..... ORB
PASS TO A PING, PING PONG CIRCULATE
SWING THRU, EXTEND (3W)
CENTERS TRADE, SWING THRU..... (4W)
CENTERS RUN, COUPLES CIRCULATE
WHEEL AND DEAL..... (2B)
PASS TO A PING, SINGLE HINGE
WALK AND DODGE
SEPARATE AROUND ONE TO A LINE..... (3L)
PASS THRU, TAG THE LINE - RIGHT
WHEEL AND DEAL..... (1/2 B)
PASS THRU, GRAND RIGHT AND LEFT!

- ◆ HEADS LEAD RIGHT, PASS TO A PING
SCOOT BACK, SPIN THE TOP &
OTHERS DIVIDE & STAR THRU
EXTEND..... (0W)
WOMEN TRADE, RECYCLE (ZB) ALI

- ◆ HEADS PASS THE OCEAN
PING PONG CIRCULATE, RECYCLE
DOUBLE PASS TO A PING
CENTER WOMEN TRADE, EXTEND (0W)

WOMEN RUN, TAG THE LINE

MEN U-TURN BACK..... (1B)
PASS TO A PING, MEN SWING THRU
EXTEND, MEN RUN OL
TOUCH 1/4, SINGLE FILE CIRCULATE
MEN RUN..... OB
PASS THRU, TRADE BY (ZB) ALI

- ◆ HEADS STAR THRU
DOUBLE PASS TO A PING
SWING THRU, EXTEND..... (3W)
CENTERS TRADE (1W)
PASS TO A PING, PING PONG CIRCULATE
CENTER WOMEN TRADE
WOMEN SWING THRU
EXTEND..... (1W)
SPLIT CIRCULATE, TRADE & ROLL..... (1/2 B)
GRAND RIGHT AND LEFT!

- ◆ HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE (1L)
PASS THRU, TAG THE LINE - RIGHT
FERRIS WHEEL
DOUBLE PASS TO A PING
WOMEN LINEAR CYCLE, TOUCH 1/4
WALK AND DODGE..... (1B)
PASS TO A PING
MEN LINEAR CYCLE & MEN BACK OUT
WOMEN PASS THRU, PARTNER TRADE
PASS THE OCEAN, TURN THRU
STAR THRU, PROMENADE HOME!

- ◆ HEADS HALF SQUARE THRU ZB-os
SWING THRU, MEN RUN
TAG THE LINE - OUT, WHEEL AND DEAL
DOUBLE PASS TO A PING
GRAND RIGHT AND LEFT!

SINGING CALL

HEADS PASS THE OCEAN, RECYCLE
DOUBLE PASS TO A PING
RECYCLE, RIGHT AND LEFT THRU
PASS THRU..... ZB
STAR THRU, FORWARD AND BACK..... CL
PASS THRU, BEND THE LINE..... CL-os
SLIDE THRU..... ZB
SWING YOUR CORNER
PROMENADE add 16-beat tag.

Movin' Down the Mainstream

PARTNER TAG

Subscriber Doug Brady (Tennessee) suggested the theme for this month's Mainstream workshop, and included a singing call figure that I am sharing with you at the end of this page.

In some of the sequences below, I have extended Partner Tag the same way we do Tag the Line, by adding the modifier In, Out, Left, or Right after it and by using Partner Half Tag. Notice that Partner Half Tag is the same thing as Partner Hinge!

In the mental image system, Partner Tag is an O when done from a couple and an X from a mini-wave.

- ◆ HEADS STAR THRU, PARTNER TAG
SEPARATE AROUND ONE TO A LINE.....CL
PASS THE OCEAN, RECYCLE & SWEEP 1/4
STAR THRU.....OB-os
PARTNER TAG, ENDS FOLD.....(ZB) ALI
- ◆ HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, PARTNER TAG
CENTER PASS THRU
CENTERS IN, CAST OFF 3/4(1/2 L)
PASS THRU, PARTNER TAG - OUT
PARTNER TRADE, SLIDE THRU.....(ZB) ALI
- ◆ HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU, PARTNER TAG
HALF TAG THE LINE, MEN RUN.....EPL-os
PASS THRU, WHEEL AND DEAL
RIGHT AND LEFT THRU, SLIDE THRU
PASS THRU, PARTNER TAG.....(ZB) ALI
- ◆ HEADS PASS THE OCEAN
SINGLE HINGE, BOX CIRCULATE
PARTNER TAG.....OPB
RIGHT AND LEFT THRUOPB-os
PASS THRU, PARTNER TAG - RIGHT
SINGLE FILE CIRCULATE, MEN RUN..OCB-os
SWING THRU(1/2 W)
SINGLE HINGE, MEN RUNCL
PARTNER TAG, GRAND RIGHT AND LEFT!
- ◆ HEADS LEAD RIGHTOPB-os
VEER LEFT, COUPLES CIRCULATE
PARTNER TAG, TRADE BY, SWING THRU
CENTERS RUN, COUPLES CIRCULATE
PARTNER TAG - RIGHT, CENTERS TRADE
MEN RUN.....ZL-os
PASS THRU
PARTNER TRADE ONCE AND A HALF
GRAND RIGHT AND LEFT!
- ◆ HEADS SQUARE THRU 3/4
PARTNER TAG, SWING THRU(1/2 W)
SINGLE HINGE, MEN RUN.....EPL-os
TOUCH 1/4, SINGLE FILE CIRCULATE
PARTNER TAG, TAG THE LINE - RIGHT
MEN TRADE, HALF TAG THE LINE
SPLIT CIRCULATE(OW)
MEN RUN, PROMENADE HOME!
- ◆ HEADS PASS THE OCEAN, SCOOT BACK
THOSE IN THE WAVE SINGLE HINGE &
OTHERS PARTNER TAG
CENTERS CIRCULATE & ENDS FOLD
CENTERS WALK AND DODGEOPB
RIGHT AND LEFT THRUZB-os
PARTNER TAG, BEND THE LINE.....(1/2 L)
STAR THRU, TRADE BY.....OB-os
BOX THE GNAT(1/2 B)
"Carefully" PARTNER TAG.....ALI
- ◆ HEADS SQUARE THRU, SWING THRU(1/2 W)
MEN RUN, MEN CIRCULATE &
MEN FACE RIGHT TO FACE THE WOMEN
WOMEN PARTNER TAG(1B)
STAR THRU, FERRIS WHEEL & SWEEP 1/4
"YOU ARE ALL AT HOME"

SINGING CALL

HEADS PROMENADE HALF WAY
DOWN THE MIDDLE AND PASS THRU
PARTNER TRADE, PASS THRU
PARTNER TAG, RIGHT AND LEFT THRU
SLIDE THRU.....RB
PASS THRU, PARTNER TRADE.....RB-os
PASS THRU, PARTNER TAG
TRADE BY, SWING YOUR CORNER
PROMENADE HOME.....add 16-beat tag

The Plus Program

GRAND SWING THRU

Grand Swing Thru is a very obvious extension of Swing Thru when done from a tidal wave, in fact, it is hard to get dancers to do a normal Swing Thru from there! "Obvious" tends to go away, however, when used from other formations, such as facing lines, or when left handed versions are used. The following sequences start out very basic, but build up to some extensions that initially stretch the imagination.

The first three sequences contain only MS calls

- ◆ HEADS SQUARE THRU ZB
SWING THRU, SPIN THE TOP
GRAND SWING THRU
SINGLE HINGE, MEN RUN CB-os
SQUARE THRU 3/4 ALI

- ◆ HEADS LEAD RIGHT OPB-os
VEER LEFT, COUPLES HINGE
VERY CENTER MEN TRADE
ALL THE MEN RUN
VERY CENTER WOMEN TRADE &
MEN TRADE, GRAND SWING THRU
EACH SIDE RECYCLE EOL-os
PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU
LEADERS CALIFORNIA TWIRL (ZB) ALI

- ◆ HEADS STAR THRU, CALIFORNIA TWIRL.. ZB
RIGHT AND LEFT THRU OB
PASS THE OCEAN
GRAND SWING THRU, MEN RUN
COUPLES HINGE, COUPLES CIRCULATE
BEND THE LINE, GRAND SWING THRU
MEN RUN, WHEEL AND DEAL RL-os
HALF SQUARE THRU, TRADE BY (ZB) ALI

The following sequences contain Plus calls

- ◆ HEADS HALF SQUARE THRU ZB-os
RIGHT AND LEFT THRU OB
DIXIE STYLE TO AN OCEAN WAVE
MEN TRADE & CENTER WOMEN TRADE
GRAND LEFT SWING THRU
SINGLE HINGE, WOMEN RUN OCB
SINGLE CIRCLE TO A WAVE (1/2 W)
LEFT SWING THRU (MEN START) (0W)
TRADE THE WAVE ALI

- ◆ HEADS TOUCH 1/4, WALK AND DODGE
RIGHT AND LEFT THRU OPB
DIXIE STYLE TO AN OCEAN WAVE
GRAND SWING THRU
WOMEN TRADE, WOMEN RUN
VERY CENTER WOMEN TRADE
CENTER 4 "to your right" WHEEL AND DEAL &
OTHERS BEND THE LINE
CENTERS PASS THE OCEAN, RECYCLE
DOUBLE PASS THRU, TRACK II (0W)
SINGLE HINGE & ROLL (1/2 B)
GRAND RIGHT AND LEFT!

- ◆ HEADS PASS THE OCEAN, EXTEND (0W)
FAN THE TOP, GRAND SWING THRU
CENTER FOUR RECYCLE
GRAND SWING THRU
EACH SIDE LINEAR CYCLE RB
VEER LEFT, VEER RIGHT ALI

- ◆ HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE (1L)
GRAND SWING THRU
MEN SPIN THE TOP &
WOMEN SINGLE HINGE
MEN SWING THRU &
WOMEN FACING OUT RUN
PING PONG CIRCULATE
WOMEN SWING THRU, EXTEND (1W)
WOMEN RUN (1/2 L)
CENTER FOUR PASS THE OCEAN
SPIN THE TOP, ALL GRAND SWING THRU
PASS THRU, TAG THE LINE - RIGHT
COUPLES CIRCULATE
HALF TAG THE LINE, MEN RUN CL
SQUARE THRU 3/4 ALI

- ◆ SIDES FACE, GRAND SWING THRU
SINGLE HINGE, WOMEN RUN (1/2 B)
GRAND RIGHT AND LEFT!

SINGING CALL

HEADS PROMENADE HALF, INTO THE
MIDDLE & SQUARE THRU ZB-os
SWING THRU, SPIN THE TOP
GRAND SWING THRU
SINGLE HINGE, MEN RUN RB
PASS THRU, SWING YOUR CORNER
PROMENADE HOME add 16-beat tag

For the A1/A2 Caller

SWING & SLITHER

Swing and Slither are each calls on the A2 list, and together with Slip and Slide, are frequently used as a gimmick to see if dancers can remember which is which. If on the other hand, care is taken, some smooth choreography can result. Swing and Slither called together, for example, result in a very nice action.

Interestingly enough, this action is identical to the call Switch the Wave, but in general, it is danced more smoothly! Try these routines and see what you think.

Mental image callers should note that both Swing and Slither are Os, and of course the combination of the two is also an O.

- ◆ HEADS PASS THE OCEAN, EXTEND (0W)
SWING & SLITHER
COUPLES CIRCULATE, MEN CROSS RUN
BEND THE LINE, SLIDE THRU (ZB) ALI
- ◆ HEADS PASS THE OCEAN
SWING & SLITHER
AS COUPLES EXTEND TO A 2-FACED LINE
HALF TAG THE LINE (4W)
SWING & SLITHER, COUPLES CIRCULATE
FERRIS WHEEL, TRIPLE STAR THRU
TURN AND DEAL, DOUBLE PASS THRU
ALL U-TURN BACK, DIXIE GRAND ALI
- ◆ HEADS RIGHT AND LEFT THRU
PASS THE OCEAN, EXTEND (0W)
MOTIVATE (2W)
SWING & SLITHER, TURN AND DEAL (2B)
TOUCH 1/4, SLIP, SWING & SLITHER
SLIP, CROSS OVER CIRCULATE
TRADE CIRCULATE, PROMENADE HOME!
- ◆ HEADS PASS THE OCEAN
CHAIN REACTION (1/2 W)
SWING & SLITHER, TRADE CIRCULATE
SLIP, CAST A SHADOW (1/2 W)
SWING & SLITHER, COUPLES CIRCULATE
TURN AND DEAL (1/2 B)
GRAND RIGHT AND LEFT!
- ◆ HEADS SQUARE THRU ZB
SINGLE CIRCLE TO A WAVE (1/2 W)

TRADE CIRCULATE

SWING & SLITHER, TRADE CIRCULATE

SLIP, HALF TAG THE LINE (1W)
SCOOT AND WEAVE (0W)
SWING & SLITHER
TURN AND DEAL (ZB) ALI

- ◆ FOUR LADIES CHAIN, HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE (1L)
PASS THRU, HALF TAG THE LINE (0W)
SWING & SLITHER
HALF TAG THE LINE (2W)
QUARTER THRU (0W)
SWITCH TO AN HOURGLASS
HOURGLASS CIRCULATE
VERY CENTER WOMEN TRADE
FLIP THE HOURGLASS (1/2 W)
SWING & SLITHER
CHAIN DOWN THE LINE OL-os
DIXIE STYLE TO AN OCEAN WAVE
SLIP, SWING & SLITHER
TRADE CIRCULATE & SLITHER (1/2 W)
GRAND RIGHT AND LEFT!
- ◆ HEADS LEFT WHEEL THRU OPB
SWING THRU (1/2 W)
MEN RUN, CROSS OVER CIRCULATE
SLITHER & SWING (0W)
MOTIVATE (2W)
SWING & SLITHER
HALF TAG THE LINE, SLIP (1/2 W)
SWING & SLITHER
WOMEN QUARTER THRU
FLIP THE DIAMOND (1/2 W)
GRAND RIGHT AND LEFT!
- ◆ HEADS WHEEL THRU OPB-os
SINGLE CIRCLE TO A WAVE (1/2 W)
TRADE CIRCULATE, SWING & SLITHER
PROMENADE HOME!

SINGING CALL

HEADS RIGHT AND LEFT THRU
SQUARE CHAIN THRU OPB
RIGHT AND LEFT THRU OPB-os
SINGLE CIRCLE TO A WAVE (1/2 W)
SLIP, SWING & SLITHER
VEER RIGHT, SWING YOUR CORNER
PROMENADE add 16 beat tag

By Request

Caution, Formation Awareness Required

A few months ago, subscriber Myron Crider (Georgia) sent us an interesting A2 routine that he had danced recently, and requested that we occasionally include some similar material. The thing that made his sequence interesting, was that it required a good deal of formation awareness on the part of the dancers. If your dancers have faith in themselves, they have a good chance of getting through some of these routines, if not, you have a good workshop theme to work with.

I am including sequences for Mainstream, Plus, A1, and A2 dancers and will start with the A2 sequence that Myron sent.

- ◆ HEADS PASS THE OCEAN, EXTEND..... (0W)
SWITCH TO A DIAMOND, 6X2 ACEY DEUCEY
THOSE IN THE WAVE SWING THRU
WOMEN ONLY CUT THE DIAMOND
WOMEN FACING IN EXTEND & TRADE
ALL HOURGLASS CIRCULATE
VERY CENTER MEN TRADE
FLIP THE HOURGLASS, SINGLE WHEEL. (1B)
STAR THRU, PROMENADE HOME!

This sequence contains only Mainstream calls

- ◆ HEADS SQUARE THRU 3/4
SEPARATE AROUND ONE TO A LINE..... (1L)
PASS THRU, HALF TAG THE LINE..... (0W)
WOMEN RUN, BEND THE LINE..... (1/2 L)
STAR THRU & ALL VEER LEFT
FINISH A FERRIS WHEEL
CENTERS PASS THRU, SLIDE THRU.....RL
CENTERS SQUARE THRU 3/4 &
OTHERS SQUARE THRU ONE HAND.....AL!

The following sequence contains Plus calls

- ◆ 4 LADIES CHAIN 3/4, HEADS ROLL AWAY
SIDES LEAD TO THE RIGHT..... (4B)
MEN ONLY PASS THRU, ALL SINGLE HINGE
VERY CENTER MEN TRADE
WOMEN PARTNER TRADE ONCE AND A
HALF
ORIGINAL SIDES FLIP THE DIAMOND &
OTHER WOMEN STEP AHEAD TO FORM A
DIAMOND WITH THE CENTER MEN

THOSE IN DIAMOND, DIAMOND CIRCULATE
THOSE WOMEN TRADE
OTHERS CAST OFF 3/4 AND ROLL WHILE
THOSE IN THE DIAMOND FLIP THE DIAMOND
GRAND RIGHT AND LEFT!

The following sequence contains A1 calls

- ◆ HEADS FAN THE TOP & SIDES ROLL AWAY
WOMEN PASS THRU
CENTER COUPLES HINGE &
END PAIRS SINGLE HINGE
EACH SIDE STEP AND SLIDE
MEN DO YOUR PART OF A TURN AND DEAL
& WOMEN TRADE THE WAVE
EXTEND, QUARTER IN (1/2 B)
GRAND RIGHT AND LEFT!

The last two sequences contain A2 calls

- ◆ HEADS PASS THRU, CHASE RIGHT
MEN FOLD, WOMEN TURN THRU
PASS AND ROLL & OTHERS QUARTER OUT
MEN TRADE, WOMEN TRADE
CENTERS PASS THE OCEAN
6X2 ACEY DEUCEY BUT CENTERS GO ONCE
AND A HALF
HOURGLASS CIRCULATE "Don't forget to
take right hands when you Circulate to the
same place."
THOSE IN THE DIAMOND, DIAMOND
CIRCULATE & OTHERS SINGLE HINGE
THOSE IN THE DIAMOND, CUT THE DIAMOND
& OTHER MEN RUN
ALL FINISH A FERRIS WHEEL
PASS THRU, PASS AND ROLL..... (0W)
ACEY DEUCEY, RECYCLE..... (ZB) AL!
- ◆ HEADS LEAD RIGHT OPB-os
VEER LEFT, CROSSFIRE
SINGLE FILE CIRCULATE ONCE AND A HALF
CENTER SIX TRADE & WOMEN SLIDE APART
HOURGLASS CIRCULATE
VERY CENTER WOMEN TRADE &
SLIDE APART
OTHER WOMEN SLIDE TOGETHER
6X2 ACEY DEUCEY
THOSE IN THE CENTER DIAMOND FLIP THE
DIAMOND & LOCKIT
ALL CUT THE DIAMOND
TRADE CIRCULATE AND THE WOMEN GO
DOUBLE..... (2L)
TOUCH 1/4, MEN RUN
MEN ZOOM, CENTERS PASS THRU. (ZB) AL!

Sight Callers' Notebook

GETTING STARTED IN SIGHT CALLING Part 8 - Secondary Things First

In our last installment, we finally started to do some actual resolving. We located one member of the secondary couple and then checked to see if his or her original partner (i.e. the other member of the secondary couple) was on the same side of the square as (s)he was or not. Then, for the cases when they were not together, we then showed some easy ways to bring them to the same side of the square, all the while keeping the square in either a normal eight chain thru formation (also known as a box) or in normal facing lines. In addition, we defined "being on the same side of the square," for purposes of this exercise, as either being next to each other or facing each other. (This does not include, when in lines, being part of the couple on the other end of the same line, even if both dancers are centers and are therefore actually next to each other.)

Now that these two dancers are on the same side of the square, our next step is to get them side by side in a box (either looking in or looking out.) When we first bring them to the same side of the square, they may already be side by side in a box, but there are also three other setups that they might be in. We will look at each of these three and discuss easy ways to convert them to the setup that we want.

First look at the situation where we have lines of four with the secondary couple facing each other. To convert lines to a box, call Star Thru. If the secondary couple was facing each other before the Star Thru (as we said they were), they will be beside each other after it, right where we want them. That takes care of two of the four possibilities.

The other two possibilities are facing lines with original partners next to each other and a box with

original partners facing each other. If we call a Star Thru from either of these, it will just take us to the other one, but in neither case will we be where we want to be.

The most straight forward way to get our dancers where we want them is to call a Ladies Chain. If the square is in a box, the secondary couple will now be next to each other and if the square is in lines at this point, they will be facing each other but a simple Star Thru will give us the desired box.

Notice that we do not care, so far, whether the matched couple in the box is on the inside of the square or on the outside and when they were in lines, we did not care whether they were on the left end or the right end of their line. That is more than we have to think about at this point of our resolving procedure.

Some of you may have caught the fact that the Ladies Chain would not be particularly comfortable to do from an eight chain thru formation (because of crowding) and may even not flow smoothly from lines after some calls. Here are some alternative calls or modules to use that accomplish the same thing. You might want to just use one or two of them, and save the rest to add to your memory, one at a time, as you start using the entire system.

Although all of the modules that follow can be done from either lines or a box, some may more appropriate from one than from the other. You should work them through before hand to be sure that you know which ones work well from where. Some of the modules that follow change a box to lines or vice versa. Remember that if you end in lines, simply call a Star Thru to convert to the box that we want.

Here are the calls and modules that will do the same thing for us as the Ladies Chain did above. Most of these are not an equivalent to Ladies

(more on next page)

Sight Callers' Notebook (continued)

Chain, since they may also accomplish a Right and Left Thru and/or a Star Thru, but at this point we do not care. Remember that all we care about is getting the dancers of the secondary couple standing next to each other in an eight chain thru formation.

The following modules use only Mainstream calls:

LADIES CHAIN

(REVERSE) FLUTTER WHEEL

SWING THRU, MEN RUN, BEND THE LINE

VEER LEFT, WHEEL AND DEAL & SWEEP 1/4

VEER LEFT, BEND THE LINE

PASS THE OCEAN, RECYCLE

DOSADO TO A WAVE, RECYCLE

SWING THRU, SPIN THE TOP, RECYCLE

TOUCH 1/4, SPLIT CIRCULATE, MEN RUN

The following module use some Plus calls:

SWING THRU, MEN RUN, WOMEN HINGE,
DIAMOND CIRCULATE, FLIP THE DIAMOND,
WOMEN TRADE, RECYCLE

There are of course may more, but these are enough to get you started.

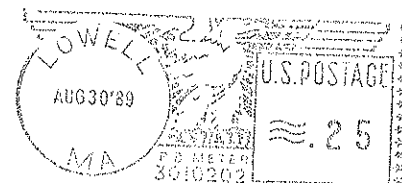
If you are a mental image caller, you have probably noticed that all of the calls and modules listed above have one thing in common. They are all Xs (i.e. the modules result in an uncanceled X.) You have probably, and rightfully also surmised that any X will do as long as the end result is still normal couples in an eight chain thru formation.

In the next issue, we will start to look for the secondary couple and figure out what to do with them.

(to be continued)

CHOREO BREAKDOWN

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BREAKDOWN

Don Beck

Volume 18, Number 8
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What's Happening?

There is no question that I have to start this issue off with an apology. I am sorry that there has been so long a time between the last issue and this one. I also apologize for not personally answering those of you who wrote to express your concern, but I decided the time was more wisely spent on trying to get this issue out.

I feel I owe you all words of explanation, so here is an attempt to do so. When I initially took on the responsibility of publishing Choreo Breakdown, almost five years ago, I managed to get my non-square dance job, the one that pays most of the bills, to allow me to work for only four days a week. This gave me time to work on the newsletter while still maintaining a full calling and teaching schedule. The luxury of being able to work part time only lasted for a year and a half. Therefore, over most of the last three and a half years, I have been holding

down a full time job, a reasonably full calling schedule, and filling all available cracks with working on Choreo Breakdown. This leaves very little time, if any, to maintain my home, relax on occasion, see my wife, etc. You, my subscribers, have been able to see the obvious result. Something has to give, and once or twice a year it has meant slipping on the schedule of Choreo Breakdown.

Unfortunately for me, many subscribers require timely material for their monthly workshops, and have not renewed their subscriptions. Others, however, and I trust that includes most of you who are reading this, enjoy the stimulating material, most of which is not time related, and prefer quality to quantity.

Over the past two years, in trying to assess my situation of trying to do too many things and not wanting to give any of them up, I decided to change my primary career to one that would be less demanding. Since last January, I have had a new full time job, but unfortunately, I went out of the pan into the fire! The stresses of this new job have been intense. (This is the first summer ever that I have not been able to squeeze in a one week vacation!)

I am still looking for a good long term solution to the problem, and I still insist on providing you with the high quality material that you are used to, but for the time being, as I approach my fifth year of publishing Choreo Breakdown, I have come to realize that publishing on a monthly

(more on next page)

What's Happening? (continued)

basis is unrealistic for me. Therefore I will aim at putting out approximately eight to ten issues a year.

Starting with this issue, each issue will be given a number instead of the name of a month. You may have already noticed that this issue is Volume 18, Number 8. For the record, I will also include the date that the issue is published, this being the date that the finishing touches are put on the current issue, and within a day or two of its being sent to the printer.

As in the past, your subscription rate will cover twelve issues. I again apologize for the extreme lateness of this issue and hope it has not inconvenienced any of you too much. I look forward to continuing to share my thoughts, knowledge, and experience with you in the coming issues, along with current Callerlab news and information on all of the latest experimental calls. I appreciate all of your support.

There is quite a bit of Callerlab Quarterly Selection news to catch up on, so here goes. Reverse Dixie Style was added to the MSQS list in October and Grand Sweep was dropped. Recycle the Diamond was added to the Plus QS list in November and Slip Out of a Diamond was dropped. There were no AQS changes.

The current QS list is as:

MSQS	Reverse Dixie Style
PQS	Recycle the Diamond
AQS	Shadow the Column
	Lock the Top

In this issue, we feature material that uses Reverse Dixie Style, and we discuss some of the excitement that Recycle the Diamond is causing in the Advanced and Challenge community.

The featured experimental call is Swing Apart by yours truly. I generally limit using my own material to slow months. After writing the material for Swing Apart, however, I received many more calls, but time did not permit starting over.

Along with Swing Apart, I suggest a closer look at Chain Thru the Line by Wayne McDonald. My group enjoyed it, and I have heard since that it is receiving quite a bit of play elsewhere. In its simplest forms, it is good Mainstream material. With its modifying options, it can be quite challenging to Advanced groups! C1 callers can call Ladies Chain, Vertical Tag to get the same action(!), but it probably will not flow as smoothly.

Reflected (anything) is an interesting concept Challenge callers may want to explore. Mainstream and Plus callers may enjoy Swing Apart's companion call Cast Apart which is not featured, but just listed. Cast Apart is a slightly quicker teach.

While we are discussing experiments, let's move on to the rest of the list that has collected.

Bicycle (Howard Cockburn, Australia) From an ocean wave, Recycle, step to a wave and Recycle again to end in facing couples. (Name used twice before!)

Cast Apart (Don Beck, Massachusetts) From a quarter tag formation, those in the wave Cast Off 3/4, pivoting around the end of the wave to leave a space between the two pairs of dances who are casting. At the same time, the outside couples step forward and Touch 1/4 in the space left by the wave dancers, to end in a column.

(continued on page 2108)

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New Movement (Experimental)**SWING APART (Don Beck, Massachusetts)**How To Do It:

From a quarter tag formation with a right hand wave, those in the wave have ends and adjacent centers Cast Off half, pivoting around the ends, to leave a large gap in the middle of their wave. At the same time, the outside couples step forward and form a right hand wave in the gap, forming a momentary tidal wave. Now, the center six dancers turn half by the left (Triple Trade) to end in a tidal wave. If the starting formation has a left hand wave in the center, the outside couples form a left hand wave in the center and the center six turn half by the right.

Impressions:

This offering gives us a new way to get out of a quarter tag formation, with a unique and quick transformation to a tidal wave. It ends very much like a Grand Swing Thru and in fact feels quite a bit like one also. Although fairly quick, it does not suffer from the problem of "too quick to get oriented" that some calls do. Dancers pick it up easily and enjoy the variety that this transformation can provide. Some of the sequences that follow will use only Mainstream calls and others will feature some Plus calls.

Choreography

<u>From a quarter tag formation</u> SWING APART GRAND SWING THRU RECYCLE PASS THRU WHEEL AND DEAL RIGHT AND LEFT THRU ZOOM STAR THRU PASS THE OCEAN	<u>ZERO</u> True (using some Plus calls)
<u>From a Zero Line</u> PASS THRU WHEEL AND DEAL SWING THRU SWING APART SINGLE HINGE SINGLE FILE CIRCULATE WOMEN U-TURN BACK CENTERS PASS THRU	<u>CONVERSION</u> Zero Line to Zero Box (using Mainstream calls)
<u>From a Zero Box</u> RIGHT AND LEFT THRU PASS TO THE CENTER DOSADO TO A WAVE SWING APART SINGLE HINGE MEN RUN STAR THRU	<u>CONVERSION</u> Zero Box to Zero Line (using Mainstream calls)

SWING APART (continued)

The first sequences contain only MS calls

- ◆ HEADS PASS THE OCEAN
SWING APART
SINGLE HINGE
MEN RUNRB
PASS THRUAL!

- ◆ HEADS PASS THE OCEAN
WOMEN TRADE
SWING APART
MEN RUN
COUPLES HINGE
FERRIS WHEEL &
CENTERS SWEEP 1/4
PASS THE OCEAN
WOMEN TRADE
SWING APART
MEN RUN
COUPLES HINGE
TAG THE LINE - LEFT
PROMENADE HOME!

- ◆ HEADS FAN THE TOP
SWING APART
PASS THRU
TAG THE LINE - IN EOL
PASS THE OCEAN (0W)
RECYCLE (ZB) AL!

The next sequences contain some Plus calls

- ◆ HEADS FAN THE TOP
PING PONG CIRCULATE
SWING APART
GRAND SWING THRU
RECYCLE ZL-os
RIGHT AND LEFT THRU ZL
PASS THE OCEAN (0W)
TRADE THE WAVE
EXTEND AL!

- ◆ HEADS SQUARE THRU ZB
SWING THRU (1/2 W)
MEN RUN
FERRIS WHEEL
CENTERS VEER LEFT
THOSE WOMEN HINGE
THOSE FOUR DIAMOND CIRCULATE
FLIP THE DIAMOND
SWING APART
SINGLE HINGE
TRIPLE SCOOT

COORDINATE
FERRIS WHEEL
CENTERS SINGLE CIRCLE TO A WAVE
MEN TRADE
SWING THRU
SWING APART
SPIN THE TOP (0W)
SINGLE HINGE (1W)
SPLIT CIRCULATE (2W)
MEN RUN CL-os
LOAD THE BOAT (ZB) AL!

- ◆ HEADS SWING THRU
SPIN THE TOP
SWING APART
GRAND SWING THRU
WOMEN RUN
HALF TAG THE LINE
MEN RUN OCB-os
SWING THRU (1/2 W)
EXTEND
GRAND RIGHT AND LEFT!

- ◆ HEADS PASS THE OCEAN
SWING APART
MEN RUN
CROSSFIRE (1W)
SINGLE HINGE (1/2 W)
GRAND RIGHT AND LEFT!

- ◆ HEADS PASS THE OCEAN
WOMEN TRADE &
ALL MEN PING PONG CIRCULATE
IN THE WAVE SWING THRU
PING PONG CIRCULATE
IN THE WAVE SWING THRU
SWING APART
SPIN THE TOP (1/2 W)
GRAND RIGHT AND LEFT!

SINGING CALL

HEADS PASS THE OCEAN
SWING APART
SPIN THE TOP (0W)
RECYCLE CB-os
RIGHT AND LEFT THRU RB
EIGHT CHAIN FIVE
SWING YOUR CORNER
PROMENADE add 16-beat tag.

Movin' Down the Mainstream

SLIDE THRU

Slide Thru is a deceptively simple call, but when done from anything but normal facing couples, it is more often than not danced incorrectly. The following sequences can be used as a workshop theme, working Slide Thru from some very basic to some very not so basic formations.

- ◆ HEADS SLIDE THRU
 - SQUARE THRU 3/4.....ZB
 - SLIDE THRU.....CL
 - RIGHT AND LEFT THRU CL-os
 - SLIDE THRU.....(ZB) ALI
- ◆ HEADS SLIDE THRU
 - PASS THRU ZB-os
 - SLIDE THRU.....RB-os
 - PASS THRU, TAG THE LINE
 - CENTERS IN, CAST OFF 3/4(1/2 L)
 - SLIDE THRU, TRADE BY(ZB) ALI
- ◆ HEADS FLUTTERWHEEL
 - SIDES BOX THE GNAT
 - SLIDE THRU.....OOB-os
 - SWING THRU.....(1/2 W)
 - MEN RUN, TAG THE LINE - RIGHT
 - BEND THE LINE.....(1/2 L)
 - SLIDE THRU, TRADE BYRB
 - BOX THE GNAT(1/2 B)
 - SLIDE THRU, ENDS FOLD.....(1/2 B)
 - GRAND RIGHT AND LEFT!
- ◆ HEADS PASS THRU
 - SEPARATE AROUND ONE TO A LINE.....(1L)
 - PASS THRU, WHEEL AND DEAL
 - WOMEN SLIDE THRU
 - WALK AND DODGE
 - PARTNER TRADE & "BACK UP"
 - MEN SLIDE THRU
 - WALK AND DODGE(2B)
 - SLIDE THRU
 - WHEEL AND DEAL.....(ZB) ALI
- ◆ HEADS FLUTTERWHEEL
 - SLIDE THRU
 - TURN THRU.....(3B)
 - SLIDE THRU
 - ENDS FOLD, TURN THRU(4B)

SLIDE THRU, MEN TRADE

ORIGINAL HEADS TRADE

- MEN RUN.....(3L)
- PASS THRU
- HALF TAG THE LINE.....(1W)
- SINGLE HINGE(1/2 W)
- GRAND RIGHT AND LEFT!
- ◆ HEADS LEAD RIGHTOPB-os
- SWING THRU.....(1/2 W)
- MEN RUN
- TAG THE LINE - IN.....(4L)
- SLIDE THRU
- MEN WALK AND DODGE
- CENTERS IN, CAST OFF 3/4
- WOMEN CIRCULATE DOUBLE &
- MEN PASS THE OCEAN &
- MEN SINGLE HINGE AL!
- ◆ HEADS HALF SQUARE THRUZB-os
- SWING THRU.....(1/2 W)
- MEN RUN, TAG THE LINE - RIGHT
- COUPLES CIRCULATE
- TAG THE LINE - IN.....(3L)
- SLIDE THRU
- WOMEN WALK AND DODGE &
- MEN FACING OUT RUN.....(1B)
- SLIDE THRU
- PROMENADE HOME!
- ◆ HEADS FAN THE TOP
- THOSE FACING SLIDE THRU EIGHT TIMES
- THOSE IN THE WAVE RECYCLE
- THOSE FACING SLIDE THRU
- "YOU'RE HOME"

SINGING CALL

HEADS SLIDE THRU

- PASS THRU ZB-os
- DOSADO TO A WAVE (0W)
- WOMEN TRADE.....(0W)
- SWING THRU.....(1/2 W)
- MEN RUN, TAG THE LINE - RIGHT
- BEND THE LINE(1/2 L)
- FORWARD AND BACK(1/2 L)
- SLIDE THRU
- TRADE BY, SWING YOUR CORNER
- PROMENADE HOME.....add 16-beat tag

Mainstream Quarterly Selection**Reverse Dixie Style**

The MSQS for October is Reverse Dixie Style (to a wave). It's a mirror image of Dixie Style to a Wave. The Callerlab definition is:

Starting formation: Facing Couples or Facing Tandems. Action: From facing couples, the left hand dancer steps forward and to the right to become the lead dancer in a tandem. Lead dancers join left hands and pull by. Moving to the other trailing dancer, each extends a right hand and touches to a right hand mini wave and turns one quarter (90°). New center dancers join left hands and form a right hand ocean wave. Ending formation: Right Hand Ocean Waves.

To help dancers succeed, set up body flow so that dancers are heading in the right direction at the start of the call; set it up the same way that you would a Reverse Flutter Wheel. Following it with something that has the centers trading seems to flow best.

- ◆ HEADS SQUARE THRU, SLIDE THRU CL
PASS THRU, PARTNER TRADE CL-os
REVERSE DIXIE STYLE (0W)
WOMEN TRADE, SWING THRU (1/2 W)
MEN RUN, COUPLES CIRCULATE
BEND THE LINE, PASS THRU
PARTNER TRADE, REVERSE DIXIE STYLE
ALL EIGHT CIRCULATE (0W)
WOMEN TRADE, RECYCLE (ZB) ALI
- ◆ HEADS HALF SQUARE THRU ZB-os
SWING THRU, MEN RUN, BEND THE LINE
REVERSE DIXIE STYLE (0W)
WOMEN TRADE, SWING THRU (1/2 W)
MEN RUN, COUPLES CIRCULATE
BEND THE LINE, REVERSE DIXIE STYLE
WOMEN TRADE, SWING THRU, MEN RUN
FERRIS WHEEL, SQUARE THRU 3/4 . (ZB) ALI
- ◆ HEADS TOUCH 1/4, MEN RUN ZB
SWING THRU, SPIN THE TOP, RECYCLE
REVERSE DIXIE STYLE (0W)
WOMEN TRADE, RECYCLE (ZB) ALI
- ◆ HEADS LEAD RIGHT, VEER LEFT
CHAIN DOWN THE LINE ERL-os
FLUTTERWHEEL ZL

REVERSE DIXIE STYLE (0W)
FAN THE TOP, SPIN THE TOP (1/2 W)
MEN RUN, COUPLES CIRCULATE
CHAIN DOWN THE LINE, FLUTTERWHEEL
REVERSE DIXIE STYLE (0W)
SPIN THE TOP, SINGLE HINGE
SINGLE FILE CIRCULATE, WOMEN RUN
SWING THRU, ALL EIGHT CIRCULATE (0W)
WOMEN TRADE, RECYCLE (ZB) ALI

- ◆ HEADS STAR THRU, PASS THRU ZB-os
TOUCH 1/4, SCOOT BACK (2W)
MEN RUN, REVERSE DIXIE STYLE (0W)
WOMEN CROSS RUN, MEN CROSS RUN
(0W)
RECYCLE, PASS THRU, TRADE BY ZB
RIGHT AND LEFT THRU OB-os
TOUCH 1/4, SCOOT BACK (2W)
MEN RUN, REVERSE DIXIE STYLE (0W)
WOMEN CROSS RUN
MEN CROSS RUN, RECYCLE (ZB) ALI

- ◆ HEADS STAR THRU
RIGHT AND LEFT THRU WITH A FULL TURN
TOUCH 1/4, WOMEN RUN (1/2 L)
REVERSE DIXIE STYLE (1/2 W)
MEN TRADE, MEN RUN
FERRIS WHEEL & CENTERS SWEEP 1/4
REVERSE DIXIE STYLE, WOMEN TRADE
RECYCLE, CALIFORNIA TWIRL ORB
TOUCH 1/4, WOMEN RUN (1/2 L)
REVERSE DIXIE STYLE (1/2 W)
MEN TRADE, MEN RUN, FERRIS WHEEL
ZOOM, SQUARE THRU 3/4 (ZB) ALI

- ◆ HEADS LEAD RIGHT, SWING THRU (1/2 W)
MEN RUN, HALF TAG THE LINE (1W)
WOMEN RUN, REVERSE DIXIE STYLE
GRAND RIGHT AND LEFT!

SINGING CALL

HEADS SQUARE THRU ZB
DOSADO TO A WAVE, SWING THRU
MEN RUN, HALF TAG THE LINE (1W)
SPLIT CIRCULATE, MEN RUN
REVERSE DIXIE STYLE (0W)
WOMEN TRADE, RECYCLE ZB
SWING YOUR CORNER
PROMENADE HOME add 16-beat tag

The Plus Program

PING PONG CIRCULATE

Here is some variety using Ping Pong Circulate that may be new to you. I especially like the get-out in the last sequence. Some sequences was inspired by things I saw Dave Wilson (Florida) doing at a dance he did with me.

- ◆ HEADS PASS THE OCEAN
PING PONG CIRCULATE
RECYCLE, DOUBLE PASS THRU
TRACK II, SINGLE HINGE, EXTEND, MEN
SWING THRU & WOMEN PARTNER TRADE
PING PONG CIRCULATE
CENTER WOMEN TRADE, EXTEND (1W)
SINGLE HINGE & WOMEN ROLL TWICE
PROMENADE HOME!
- ◆ HEADS FAN THE TOP
PING PONG CIRCULATE
RECYCLE, PASS THRU ZB
SWING THRU, MEN RUN, WOMEN HINGE
DIAMOND CIRCULATE & WOMEN ROLL
MEN SWING THRU, PING PONG CIRCULATE
WOMEN SWING THRU, EXTEND (1W)
WOMEN TRADE, SLIDE THRU (ZB) ALI
- ◆ HEADS FAN THE TOP
PING PONG CIRCULATE BUT
MEN GO DOUBLE, SWING THRU
EXTEND, SAME SEXES TRADE (3W)
CENTERS TRADE, WOMEN TRADE OL
PASS THRU, WHEEL AND DEAL
CENTERS STAR THRU & BACK OUT
OTHERS LEAD TO THE RIGHT (ZB) ALI
- ◆ HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE (1L)
PASS THRU, TAG THE LINE - RIGHT
FERRIS WHEEL
MEN SINGLE CIRCLE TO A WAVE
PING PONG CIRCULATE
WOMEN SWING THRU
PING PONG CIRCULATE
MEN SINGLE HINGE, MEN BOX CIRCULATE
MEN PARTNER TAG, STAR THRU
CHAIN DOWN THE LINE, FLUTTERWHEEL
LOAD THE BOAT (ZB) ALI
- ◆ HEADS SPIN THE TOP, MEN RUN
MEN ONLY PING PONG CIRCULATE
CENTERS VEER RIGHT RB-os
SWING THRU (1/2 W)
MEN RUN, COUPLES CIRCULATE
FERRIS WHEEL & CENTERS VEER LEFT
MEN ONLY PING PONG CIRCULATE &
VERY CENTER WOMEN TRADE
CENTERS HALF TAG THE LINE
WALK AND DODGE, PARTNER TRADE
ALL CIRCLE LEFT ALI
- ◆ HEADS LEAD RIGHT OPB-os
VEER LEFT, FERRIS WHEEL
SWING THRU, MEN RUN
WOMEN HINGE, DIAMOND CIRCULATE
FLIP THE DIAMOND, PING PONG CIRCULATE
CENTER WOMEN RUN, CENTER MEN HINGE
FLIP THE DIAMOND
PING PONG CIRCULATE
RECYCLE, DIXIE GRAND ALI
- ◆ HEADS SWING THRU, WOMEN FOLD
PEEL THE TOP, EXTEND Zero Box Wave
SWING THRU, WOMEN FOLD
PEEL THE TOP, PASS THRU
WHEEL AND DEAL, CENTERS SWING THRU
MEN RUN, TAG THE LINE - RIGHT, MEN HINGE
DIAMOND CIRCULATE
MEN ONLY PING PONG CIRCULATE &
VERY CENTER WOMEN TRADE
DIAMOND CIRCULATE, FLIP THE DIAMOND
PING PONG CIRCULATE, DIXIE GRAND ALI
- ◆ HEADS RIGHT AND LEFT THRU
PASS THE OCEAN, PING PONG CIRCULATE
DIXIE GRAND ALI

SINGING CALL

FOUR LADIES CHAIN
HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXTEND, SWING THRU (1/2 W)
MEN RUN, COUPLES CIRCULATE
HALF TAG THE LINE (1W)
SWING YOUR CORNER
PROMENADE HOME add 16-beat tag

For the A1/A2 Caller**SCOOT AND DODGE**

Scoot and Dodge was recently moved from the A2 list to the A1 list. Here are some sequences that use it with A1 calls. Mental image callers should note that Scoot and Dodge is an X type of call.

- ◆ HEADS WHEEL THRU OPB-os
TOUCH 1/4 (1W)
SCOOT AND DODGE
STEP AND SLIDE, PEEL OFF ERL-os
FAN THE TOP (0W)
MEN RUN, PROMENADE HOME!
- ◆ HEADS PAIR OFF ZB
RIGHT AND LEFT THRU OB-os
TOUCH 1/4 (1W)
SCOOT AND DODGE
CHASE RIGHT (2W)
QUARTER THRU (0W)
WOMEN RUN, CROSS OVER CIRCULATE
HALF TAG THE LINE
SCOOT AND DODGE
CHASE RIGHT (2W)
CENTERS CIRCULATE (4W)
SPLIT CIRCULATE (1/2 W)
GRAND RIGHT AND LEFT!
- ◆ HEADS RIGHT AND LEFT THRU
PASS THE OCEAN, CHAIN REACTION
SCOOT AND DODGE, STEP AND SLIDE
WOMEN PARTNER TRADE & ROLL
WOMEN START A SPLIT SQUARE THRU
CLOVER & PASS THE OCEAN
PING PONG CIRCULATE
WOMEN SWING THRU
TURN THRU (1B)
STAR THRU
PROMENADE HOME!
- ◆ HEADS PASS THE OCEAN, SINGLE HINGE
SCOOT AND DODGE
SEPARATE AROUND ONE TO A LINE (1L)
STAR THRU
RIGHT AND LEFT THRU, VEER LEFT
AS COUPLES EXTEND TO A 2-FACED LINE
AS COUPLES SCOOT AND DODGE
EXPLODE AND TOUCH 1/4
MEN RUN ORB-os
TOUCH 1/4 (1W)

SCOOT AND DODGE

WHEEL AND DEAL

SQUARE THRU 3/4 (ZB) AL!

- ◆ HEADS SPIN THE TOP
EXTEND (3W)
SCOOT AND DODGE
EXPLODE & TOUCH 1/4, MEN RUN
LEFT SQUARE THRU 3/4 RB
BOX THE GNAT (1/2 B)
GRAND RIGHT AND LEFT!

- ◆ HEADS SQUARE CHAIN THRU OPB-os
PASS IN ERL-os
PASS THE OCEAN (0W)
SINGLE HINGE (1W)
SPLIT CIRCULATE (2W)
SCOOT AND DODGE
ALL QUARTER RIGHT
TRANSFER THE COLUMN (3W)
CENTERS TRADE (1W)
SINGLE HINGE (1/2 W)
GRAND RIGHT AND LEFT!

- ◆ HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXTEND (0W)
WOMEN RUN, MEN HINGE
6X2 ACEY DEUCEY
FLIP THE DIAMOND (2W)
SCOOT AND DODGE
AS COUPLES CHASE RIGHT
HALF TAG THE LINE (2W)
SPLIT CIRCULATE (1W)
SCOOT AND DODGE AL!

SINGING CALL

HEADS SQUARE THRU ZB
SINGLE CIRCLE TO A WAVE (1/2 W)
ACEY DEUCEY (1/2 W)
SINGLE HINGE (2W)
SPLIT CIRCULATE (1W)
SCOOT AND DODGE
CHASE RIGHT (2W)
PARTNER TAG
SWING YOUR CORNER
PROMENADE add 16 beat tag

Doll shortcut: Those facing in Run.

What's Happening? (continued)

Chain and Flutter (Allen Tipton, Tennessee) From a static square, designated women (heads or sides) start a 3/4 Chain but their partners join the star behind them. When head (or side) women meet their original corners and head (or side) men meet their original right-hand ladies, all men Courtesy Turn women to form momentary facing lines. All Flutter Wheel to end in facing lines.

Chain Thru the Line (Wayne McDonald, Tennessee) From normal facing couples (or double pass thru formation with the women in the middle, or 2-faced lines with normal couples), do a Ladies Chain (or Ladies Chain on the double track, or Chain Down the Line). When finishing the Courtesy Turn, the women step in front of the men and all do a Double Pass Thru, finishing like a Tag the Line. As in Tag the Line, the facing direction at the end can be modified with an In, Out, Left, Right, or Zig Zag. Also as in Tag the Line, a fraction can be added to limit how far the Double Pass Thru goes. (e.g. Chain Thru the Line 1/2 ends in waves.) (The part after the Courtesy Turn is a Vertical Tag on the C1 list.)

Couples Hinge and Wheel (Daryl Clendenin, Oregon) From parallel 2-faced lines, Couples Hinge, center couples now Wheel and Deal as the end couples step forward and wheel in behind the center couples to end in a double pass thru formation. (Same as Couples Hinge, Concentric Wheel and Deal [C1].)

Diamond Outlet (Clark Baker, Massachusetts) From parallel diamonds, those in the center wave do their part of an Outlet (C3A) while the points pretend that they are ends of parallel waves and Split Circulate and Hinge to end in parallel waves.

Dixie Right and Left By (Daryl Clendenin, Oregon) From facing couples, facing tandems, RH 2-faced lines, or LH waves: Belles, leaders, or centers give a right pull by; then beaus, trailers or ends Courtesy Turn centers (as in Chain Down the Line) but turn 1/4 more, and centers Slither.

Dunk It From normal or half sa-shayed facing couples, Touch 1/4 & Women U-Turn Back to end in facing couples or couples back to back.

Hourglass Inlet (Clark Baker, Massachusetts) From parallel waves, the outer actives 2/3 Recycle (C1) while the inner actives Diamond Recycle (Burleson #3203) to end in an hourglass.

Hourglass Outlet (Clark Baker) From an hourglass, the very centers finish a Fold so that they are following the point of the center diamond, the two of them then step forward and the lead rolls into a wave. The points pretend they are ends of waves and do a Split Circulate and Hinge to end in parallel waves.

Load the Tag (Scotty Scott, California) From

facing lines (or inverted lines with centers facing in), Load the Boat, but the centers do a step to a wave instead of their final Pass Thru, to end in a quarter tag formation. (This is currently being called by saying "Load the Boat but the centers go 3 1/2.")

Mini Clover (George Smith) From couples back to back (or the lead couples in a starting or completed double pass thru formation, or those facing out in a trade by formation), dancers turn away from their partners in a small cloverleaf action, ending back on their won foot prints, but facing their partners.

Reduce the Column (Lee Kopman, New York) From a column, Invert the Column 3/4 (C2), very centers Trade as others Invert the Column 2/3, next the center four Trade as the others Invert the Column 1/2, and finally the center six Triple Trade, to end in a tidal wave. (Name used before.)

Reflected (anything) (Clark Baker) The (anything) call must be some type of tagging type call such as Tag the Line, Flip the Line, Vertical Tag, Loop and Tag, Tag the Star, Track 2-3-4, Chase the Tag, Snap the Tag, and Invert the Column. To do the action, do the (anything) call to the half tag position, Counter Rotate 1/4, and then Complete the Tag. Tag the Line modifiers of In, Out, Left, Right, or Zig Zag may also be used.

Sashay Thru the Diamond (Daryl Clendenin, Oregon) From a diamond, centers Diamond Circulate and points slide together and then sashay nose to nose (i.e. Slither [A2]). Normal diamonds end in a wave and facing diamonds end in a 2-faced line.

Single Hinge and Wheel (Daryl Clendenin, Oregon) From a column, Single Hinge, centers of each four hand wave Single Wheel (A2), as ends step forward and Fold behind the centers to end in a double pass thru formation.

Slam the Door and Turn the Key (Warren Berquam) From parallel 2-faced lines, those facing out Wheel and Deal as those facing in half Circulate and Veer Right to face the couple facing in, then Circle Left half way and blend to a wave, finally, centers Trade, to end in parallel waves.

Touchy Tag (Mel Yohman) From facing lines or an eight chain thru formation, Touch 1/4, all eight Circulate, and Partner Tag to end in lines facing out or a trade by formation.

Walk, Dodge, and Cast (WDC) 1/4, 1/2, 3/4 (Grady Gates) From a box circulate foursome, Walk and Dodge, then pivoting around the dodgers, Cast Off the designated fraction. 1/4 and 3/4 end in 2-faced lines; 1/2 ends in facing couples. From facing couples, those designated Walk and others Dodge to end in mini-waves.

(more on next page)

What's Happening? (continued)

Wisk (Bill Callahan, Canada) From a couple or mini-wave, Trade, Roll, and Touch to end in a RH mini-wave.

Recycle the Diamond by Doren McBroom, the new Plus QS was defined on page 2071 of Choreo Breakdown. As mentioned on page 2080, in its original incarnation many years before, it was called Diamond Recycle by Ed Fraidenberg. Here is the current Callerlab definition: From normal diamonds (either left or right), the points Cross Fold as the centers do a Diamond Circulate and then Fold to end in facing couples.

Although a nice and an obvious way out of diamonds, my concern about its continued use is that the "standard" formation from which it is done is from a diamond with men on the points, and the diamond that we usually try to get out of (where we now use Flip the Diamond) has women on the points. That fact not

withstanding, I think the call will have some sticking power, especially at higher levels.

I have heard much interest at the more advanced levels because of the following extensions of the call. At A2, do a Diamond Recycle from facing couples to diamonds (by Don Beck, Burleson #3203). At C1, do All 8 Diamond Recycle from a quarter diamond. From an Hourglass (A2) do Recycle the Hourglass. From an eight chain thru formation (at A2) do Hourglass Recycle (Burleson #3213). From parallel diamonds, Tom Selner suggests doing (at C1) Stretch Recycle the Diamond, or if you are using Bill Davis' name for Stretch Recycle, call Ferris Recycle the Diamond.

Give some or all of these a try. They make a workshop theme for an entire evening, and I suspect will stick around because they are obvious extensions and will therefore be easily remembered by your dancers.

CHOREO BREAKDOWN

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