

choreo



BREAKDOWN

DON BECK

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WHAT'S HAPPENING?

The big news this month is that Choreo Breakdown has been sold and this announcement is the last one that I will be making as it's editor and publisher. The new editor and publisher is Don Beck and he will, in fact, be writing and publishing the rest of the material in this first issue of 1985.

While I have obviously very much enjoyed my work with this publication since I started it in 1972, the truth is that I have, in recent years, found it's unrelenting month-in-month-out deadlines to be more and more troublesome and when I discovered that Don Beck was interested in taking over, I quickly jumped at the opportunity! It must be noted, however, that I am definitely NOT retiring from calling and I shall continue to strenuously pursue all of my varied calling and caller-coaching activities. I expect, in fact, that without the pressures of a monthly deadline, I will be able to devote even more time to my ongoing calling and coaching programs — and Betty and I may even do a little more traveling as well.

I am, of course, extremely grateful for the terrific support that the subscribers of this publication have extended to me over the past 14 years, and I urge you to be just as supportive of Don Beck. Don has been a good friend and colleague for many years and he has, in my opinion, the best qualifications to operate an effective caller's note service. Don currently lives in the Boston area where he is a very popular and highly respected caller; he regularly works all programs from MS and Plus thru Advanced and Challenge and he

What's Happening? (continued)

currently records on the 4-BAR-B label. He is also well-known in the field of caller training and has been fully accredited as a Caller Coach by Callerlab. He was recently elected to the Callerlab Board of Governors. Don is a prolific squaredance author and has written on a variety of caller training topics for such publications as Sets-In-Order and the New England Caller. Although he is an accomplished sight caller and regards sight calling as his primary method for choreographic control, he is considered by many to be the activity's leading expert in the field of Mental Image calling and he is the author of a best-selling book on the subject called "Out of Sight." I'm sure that most of you are also aware that Don has written such popular calls as Ferris Wheel, Ping Pong Circulate, and Chain Down the Line — which can only mean that he will bring a special kind of choreographic insight into his role as editor and publisher of these notes. Don is, in short, the ideal person to take over the reins of Choreo Breakdown and we urge you all to offer him the same support in the years to come that you have extended to me in the years gone by.

Starting January 1st, all renewals should be sent directly to Don at the address shown on the masthead. (Editors note: Anything already sent to Bill will be forwarded.)

And finally, I am deliberately not saying Goodbye to you with this final announcement. I hope that our relationship will continue to grow and prosper and that we'll see you all "around the horn" somewhere — at Callerlab conventions, training seminars, caller

clinics, dances, and so on. I will on the other hand, once again say Thanks — thanks — thanks to you all!

Bill Peters

Here's the new material that we looked at this month:

BREACH (Ron Meisl, Pennsylvania) From trade-by formation, those facing out Partner Trade and Step ahead; Those in the center Zoom.

CHASE THE TAG RIGHT (or LEFT) TO A DIAMOND (Al Capetti, New York) From couples back to back, woman turns back, man folds, women pass thru and face right (or left), while the men step together to a right hand miniwave to end in a normal (or facing) diamond. (i.e Chase the 3/4 Tag - Zig)

CRUSH THE DIAMOND From twin diamonds, points assume that they are the ends of waves and they do a Split Circulate; Centers on the ends of the wave do a Diamond Circulate; Centers in the center of the wave do a Hinge and then Extend. Ends in parallel waves.

FLIP THE DIXIE (Phil Handel) From an ocean wave, centers Single Hinge as the ends U-Turn Back; then all Flip the Diamond.

(Continued on Page 1647)

• NEW MOVEMENT (Experimental)

WEAVE THE TOP (Larche Farrill, Missouri)How To Do It:

From a right (left) hand box of four dancers, those facing in left (right) touch 1/4 with each other, while those facing out, face right (left) (i.e. 1/4 turn). At this time, they are in an ocean wave. Without stopping, they now Spin the Top to end in another ocean wave.

Impressions:

My workshop dancers enjoyed this figure, but I must confess that it did not surprise me. This call derives its name from the A2 call "(anything) and Weave" and from "Spin the Top," since it is made up of a Weave followed by a Spin the Top. At an A2 dance, it could, in fact, just be called and doesn't need a new name! At an A1 dance, you could call Quarter Thru (Left Quarter Thru from left hand boxes), then Spin the Top and everyone would do the identical thing. Even at a Mainstream dance, the sequence Touch A Quarter (from facing couples) or Single Hinge (from ocean waves) followed by Weave The Top is identical to Swing Thru, Spin The Top(!), so why did I choose to feature this? Many callers believe in work shopping a call now and then, even if they know it does not have potential for becoming another Load The Boat, since they believe that their dancers would enjoy it. I hope that Weave The Top doesn't stay around very long, but it does have some of the right ingredients for a work shop figure. It flows well, times well, is easy to learn, and easy to remember (It should be easy to remember, since most dancers' bodies already know the movement!), and therefore I am including it here for those who would like a quick, one shot call.

Might I also suggest, for those of you who would like a fun and interesting gimmick (although probably not that danceable) for a party type dance, take a closer look at Mad Scramble in "What's Happening?"

Choreography:

<u>From a Zero Box (ZB/BOX 1-4)</u> CURLIQUE, SPLIT CIRCULATE SCOOT BACK <u>WEAVE THE TOP</u> RECYCLE, STAR THRU	<u>BOX ZERO</u> (True)
<u>From a Zero Line (ZL/1P2P)</u> PASS THE OCEAN, CENTERS TRADE SINGLE HINGE, SPLIT CIRCULATE <u>WEAVE THE TOP</u> SINGLE HINGE, MEN RUN STAR THRU, RIGHT & LEFT THRU	<u>LINE ZERO</u> (True)

WEAVE THE TOP (continued)

- HEADS SQUARE THRU.....ZB
TOUCH 1/4, SPLIT CIRCULATE
SCOOT BACK, WEAVE THE TOP
SINGLE HINGE, SINGLE FILE CIRCULATE
MEN RUN.....OPB
RIGHT AND LEFT THRU.....OPB-os
TOUCH 1/4, SPLIT CIRCULATE
SCOOT BACK, WEAVE THE TOP
RIGHT AND LEFT THRU.....ZL
TOUCH 1/4, MEN RUN
RIGHT AND LEFT GRAND

- HEADS CURLIQUE, MEN RUN.....ZB
STAR THRU.....CL
RIGHT AND LEFT THRU.....CL-os
DIXIE STYLE TO AN OCEAN WAVE
MEN ONLY WEAVE THE TOP
MEN RECYCLE AND SWEEP 1/4, while the
WOMEN FACE IN
IN YOUR LINES, GO FORWARD AND BACK
PASS THRU, TAG THE LINE - RIGHT
FERRIS WHEEL
SWING THRU, TURN THRU.....RB
PASS THRU.....AL!

- HEADS PASS THE OCEAN, CENTERS TRADE
SINGLE HINGE, WEAVE THE TOP
SINGLE HINGE, WALK AND DODGE.....ZB-os
SWING THRU
WEAVE THE TOP
SINGLE HINGE, SINGLE FILE CIRCULATE
WOMEN RUN, CENTERS PASS THRU
CURLIQUE, SPLIT CIRCULATE
WEAVE THE TOP
RECYCLE.....ECL-os
PASS THRU, BEND THE LINE.....ECL
TOUCH 1/4, WEAVE THE TOP
SCOOT BACK
WOMEN CROSS FOLD
RIGHT AND LEFT GRAND

(Here's one by the author)

- HEADS SQUARE THRU.....ZB
TOUCH 1/4
WEAVE THE TOP
VERY CENTER MEN TRADE
Each side RECYCLE.....ZL-os
CROSS TRAIL THRU.....AL!

The following sequences use some PLUS calls

- HEADS PASS THE OCEAN, EXTEND
SINGLE HINGE, WEAVE THE TOP
RIGHT AND LEFT THRU.....RL-os
HALF SQUARE THRU, TRADE BY.....ZB
RIGHT AND LEFT THRU.....OB-os
VEER TO THE LEFT
CROSS FIRE
WEAVE THE TOP
RECYCLE (ZB).....AL!
- HEADS TOUCH 1/4, WEAVE THE TOP
EXTEND
SINGLE HINGE, WEAVE THE TOP
SINGLE HINGE
COORDINATE
HALF TAG THE LINE, SPLIT CIRCULATE
PARTNER TAG.....AL!
- HEADS LEAD TO THE RIGHT.....OPB-os
VEER TO THE LEFT
HALF TAG THE LINE
WEAVE THE TOP
GRAND SWING THRU
SINGLE HINGE
CENTERS ONLY WEAVE THE TOP, while the
OTHER MEN RUN
PING PONG CIRCULATE
CENTERS RECYCLE, DOUBLE PASS THRU
LEADERS PARTNER TRADE.....OCL-os
SQUARE THRU 3/4.....AL!

SINGING CALL (Corner Progression)

HEADS SQUARE THRU 4 hands around you go,
Meet your corner TOUCH 1/4, SCOOT BACK you
know
Now SPLIT CIRCULATE, then WEAVE THE TOP
for fun
Move on along, the men move up RECYCLE when
you're done
Now you'd better SQUARE THRU, 3/4 round
will do
SWING YOUR CORNER lady, PROMENADE
.....add 16-best tag.

• MOVIN' DOWN THE MAINSTREAM

SPIN THE TOP

Spin The Top is a frequently used call in the mainstream program, but all too often it is only used in the sequence Swing Thru, Spin The Top, Right And Left Thru. One way that you could add variety would be by calling it without the Swing Thru or by calling it from left hand waves, but these may require a little bit of workshopping first. Another way to add variety, but one that should need no advanced warning, is to use calls before it that leave you where the Swing Thru would have left you. The following routines are examples of this latter type.

- HEADS SQUARE THRU.....ZB-os
 CURLIQUE
 SPLIT CIRCULATE
 MEN RUN, REVERSE FLUTTER.....RL
 DIXIE STYLE TO AN OCEAN WAVE
 MEN TRADE
 LEFT SWING THRU
 WOMEN CROSS RUN
 SPIN THE TOP
 PASS THRU, WHEEL AND DEAL
 DOUBLE PASS THRU
 LEADERS PARTNER TRADE.....AL!

- HEADS LEAD TO THE RIGHT, CIRCLE TO A LINE
 SQUARE THRU, TRADE BY.....CB
 DO SA DO TO A WAVE, WOMEN TRADE
 WOMEN RUN
 TAG THE LINE
 MEN U-TURN BACK
 TOUCH A QUARTER, MEN TRADE
 SPIN THE TOP
 SQUARE THRU 3/4
 PARTNER TRADE.....ERL
 TOUCH A QUARTER
 SINGLE FILE CIRCULATE
 WOMEN RUN
 TRADE BY
 DO SA DO TO A WAVE
 SPIN THE TOP
 SQUARE THRU 3/4.....AL!

- HEADS STAR THRU, CALIFORNIA TWIRL.....ZB
 STAR THRU.....CL
 PASS THE OCEAN
 SCOOT BACK, MEN TRADE
 SPIN THE TOP
 SINGLE HINGE
 SINGLE FILE CIRCULATE
 MEN RUN, STAR THRU.....OL
 PASS THE OCEAN, SCOOT BACK
 WOMEN CIRCULATE
 SPIN THE TOP
 SINGLE HINGE
 SINGLE FILE CIRCULATE
 MEN RUN.....OPB-os
 SWING THRU, TURN THRU.....AL!

- HEADS CURLIQUE, MEN RUN.....7B
 RIGHT AND LEFT THRU.....OB-os
 PASS THE OCEAN
 SWING THRU
 SPIN THE TOP
 LINEAR CYCLE.....CL
 PASS THRU
 TAG THE LINE - IN
 STEP TO A WAVE
 SPIN THE TOP
 SCOOT BACK, MEN TRADE
 MEN RUN
 BEND THE LINE.....CL-os
 SLIDE THRU (ZB).....AL!

• THE PLUS PROGRAM

SINGLE CIRCLE

One of the easier calls on the Plus list is Single Circle to a Wave. Although easy, it is not to be overlooked, because it is very danceable, and some variations on the theme are quickly grasped. Other "Single Circles" that you should be able to call without any explanation are: Single Circle to a Star Thru, Single Circle to a Grand Right and Left Thru, and Single Circle to a Pass Thru (recently called Ripple). Please note that although Single Circle to a Wave is frequently followed by a Swing Thru, this borders on being "overflow" and should be avoided most of the time. Following it by a Centers Trade, Centers Cross Run, or even Scoot Back is much more comfortable for the dancers. The first four sequences below use only Mainstream calls so that they can be used when workshopping Single Circle with a Mainstream group. The rest use some additional Plus calls.

- HEADS SQUARE THRU.....ZB
 RIGHT AND LEFT THRU.....OB-os
 VEER TO THE LEFT
 WOMEN TRADE
 TAG THE LINE - RIGHT
 WHEEL AND DEAL
 SINGLE CIRCLE TO A WAVE
 WOMEN CROSS RUN.....AL!
- HEADS SQUARE THRU.....ZB
 SINGLE CIRCLE TO A PASS THRU
 GRAND RIGHT AND LEFT
- HEADS CURLIQUE
 MEN RUN.....ZB
 SINGLE CIRCLE TO A WAVE
 MEN CROSS RUN
 LEFT SWING THRU.....AL!
- HEADS SQUARE THRU.....ZB
 SINGLE CIRCLE TO A WAVE

MEN CROSS RUN
 WOMEN TRADE
 LEFT SWING THRU
 MEN RUN
 FERRIS WHEEL
 PASS THRU
 SINGLE CIRCLE TO A WAVE
 WOMEN CROSS RUN
 MEN TRADE.....AL!

- HEADS SQUARE THRU.....ZB
 SINGLE CIRCLE TO A WAVE
 MEN TRADE
 MEN RUN
 COUPLES CIRCULATE
 WOMEN HINGE
 DIAMOND CIRCULATE
 FLIP THE DIAMOND
 WOMEN TRADE
 ALL CIRCULATE
 LINEAR CYCLE.....CL-os
 SLIDE THRU.....ZB
 SINGLE CIRCLE TO A WAVE
 EXTEND
 GRAND RIGHT AND LEFT
- HEADS PASS THE OCEAN
 EXTEND
 RECYCLE.....ORB
 SINGLE CIRCLE TO A WAVE
 MEN TRADE
 MEN RUN
 TAG THE LINE - RIGHT
 WHEEL AND DEAL
 SINGLE CIRCLE TO A WAVE
 WOMEN TRADE
 LINEAR CYCLE.....RL-os
 STAR THRU.....OB
 PASS TO THE CENTER
 PASS THRU.....ZB
 SPLIT THE OUTSIDE TWO, AROUND 1 TO A LINE
 DO SI DO
 SINGLE CIRCLE TO A STAR THRU.....AL!

(Continued on Page 1649)

• FOR THE A1/A2 CALLER

TRADE CIRCULATE

Dancers seem to be able to quickly adapt to doing Trade Circulate from many of its possible formations and arrangements. It is a nice way to change right hand waves to left hand or visa versa, or to change between right hand and left hand two faced lines. Even though you have to stretch your imagination slightly to see that the definition from waves is the same as from two faced lines, dancers have no troubles with the fact that the same name will look and feel different, depending on the starting formation. (This is not always the case, e.g. Recycle!) The first example below, uses only Mainstream calls, to show you a basic pattern of how to use Trade Circulate as a get-out. The second two examples use only A1 calls. The last four use A2 calls as well.

- HEADS STAR THRU
 PASS THRU.....ZB-os
 STAR THRU.....RL-os
 PASS THE OCEAN
 TRADE CIRCULATE.....AL!

- HEADS PASS THE OCEAN
 CHAIN REACTION
 TRADE CIRCULATE
 WOMEN RUN
 TRADE CIRCULATE
 FERRIS WHEEL
 DOUBLE PASS THRU
 HORSE SHOE TURN (ZB).....AL!

- HEADS CURLY CROSS
 SWING THRU
 CENTERS RUN
 TRADE CIRCULATE
 FERRIS WHEEL
 TRIPLE STAR THRU
 STEP AND SLIDE

LEADS RIGHT ROLL TO A WAVE

ACEY DEUCEY

TRADE CIRCULATE.....AL!

- HEADS SQUARE CHAIN THRU.....OPB-os
 SINGLE CIRCLE TO AN OCEAN WAVE
 ACEY DEUCEY
 TRADE CIRCULATE
 WOMEN QUARTER THRU
 CUT THE DIAMOND
 SWITCH THE WAVE
 TRADE CIRCULATE.....PROMENADE HOME

- HEADS HALF SQUARE THRU.....ZB-os
 PASS AND ROLL
 CENTERS RUN
 TRADE CIRCULATE BUT THE MEN GO DOUBLE
 STAR THRU
 DIXIE GRAND.....AL!

- HEADS PASS OUT
 PASS AND ROLL
 TRADE CIRCULATE AND MIX
 SINGLE HINGE
 SCOOT AND WEAVE
 RECYCLE
 DOUBLE STAR THRU
 RIGHT AND LEFT GRAND

- HEADS RIGHT AND LEFT THRU
 PASS THE OCEAN
 PING PONG CIRCULATE
 SLIP
 EXTEND
 MOTIVATE
 IN ROLL CIRCULATE
 TRADE CIRCULATE
 LEFT QUARTER THRU
 WOMEN RUN
 BEND THE LINE.....ERL
 DIXIE STYLE TO A WAVE
 TRADE CIRCULATE
 SWITCH TO AN HOURGLASS
 HOURGLASS CIRCULATE
 FLIP THE HOURGLASS
 RIGHT AND LEFT GRAND

What's Happening? (continued)

FRONTIER WALK From parallel general lines (i.e. lines facing in or out, 2-faced lines, waves, or 3X1 lines) those in mini waves do their part of a Linear Cycle; those who are a couples do a Couples Circulate and then Bend the Line. Ends in lines facing in.

HINGE CHAIN THRU (Ed Foote, Pennsylvania) From parallel waves, all Single Hinge; new centers Hinge; very centers Trade; new centers (of temporary diamonds) Hinge to end in parallel waves.

INDIAN STYLE TO AN OCEAN WAVE (Burl Lally) When done from a double pass thru formation, all Extend twice and then do a Single Hinge. When done from lines, all 1/2 Tag the Line and then Single Hinge.

KEY LINE CHAIN From parallel lines/waves, all Hinge; new centers Hinge; very centers Trade as outsides Circulate; new centers Hinge; all Hinge. Ends in waves.

MAD SCRAMBLE (Kieth Lethbridge, Australia) From any formation, when directed to the head men/women, or side men/women, or all the heads or sides or men or women, or "Everyone Mad Scramble", the designated dancers exchange places with their original opposite of the same sex (e.g. *1 man with *3 man.)

ROLLING RIPPLE (number) by (number) From parallel waves, the designated person (who must be on one end of the wave) will Cast Off 1/2, with alternating hands, down the wave, going the number of times designated by the first number (as in Ripple on

the C2 list.) The person who was initially turned by the active end will then, without waiting for the other rippler to finish, begin a similar action, going the number of times designated by the second number.

SCOOT THE TOP (Johnny Hayes, England) From 1/4 tag formation, all Scoot Back; leaders divide and move along to take right hands with the one they meet from the other side. The formation is now a tidal wave. The wave on each end now does a Spin the Top to end in parallel waves. This name has been used before. (Burleson *1634)

TOP THE COLUMN (Corky Birt, Saskatchewan) From any 1/4 tag, 3/4 tag, trade by, or double pass thru formation, those in the center (facing or in wave), Spin the Top, and then Single Hinge. The others Partner Hinge and then Cast Off 3/4 to end in a column. This name has been used before. (Burleson *2712)

WALKCYCLE From facing couples, Step to a Wave and the Centers U-Turn Back (turning towards the ends) to end in a 2-faced line. On a REVERSE WALKCYCLE, the ends do the U-Turn Back instead of the centers.

WEAVE AND SCOOT (Larche Farrill, Missouri) From parallel waves, all Weave (from A2 list: trailers cross extend and hinge while leaders quarter in.) ending in parallel waves; then all Scoot Back. Ends in parallel waves.

• EDITOR'S NOTE

For many years, I have been a subscriber to CHOREO BREAKDOWN and an admirer of how Bill has kept me informed, entertained, and most of all mentally stimulated. Over the last few months, I have spoken with a number of other subscribers and found that Bill's notes have been "many things to many people." Each of the many regular features is of special interest to at least some of his readers. He has set a strong precedent, and I look forward to the challenge of continuing it. Now that I have put out one issue on my own, my admiration for Bill has gone up ten-fold! I was aware of the amount of effort necessary to write an issue of a note service, having written two issues of "News 'N Notes" this past year, and having had the privilege of being able to help the late Jay King write his last issue of "Hashing It Over," but there is much more to publishing an issue than just writing it.

Due to the impracticality of transporting things from California to Massachusetts, some of the tools of publication were left in the West, but everything that was deemed necessary to bringing you the same fine information each month, was shipped. I am sure that you have already noticed that the type-face used is a little different, as well as the paper. Another item not shipped was the Addressograph, therefore, all of your names and addresses had to be retyped, and my concern is that some errors may have crept in that could delay the mails. Please check your mailing address and inform me as soon as possible if you would like any change in the way your name or address reads.

Aside from that, I am planning to retain the same basic format for these notes.

As has been the case in the past, much of the success of these notes has been from the feedback and regular contributions that you, the readers, have sent

in. I too, look forward to receiving your comments, both good and bad, along with your choreographic gems and your insight as to what is happening in the activity.

Many of you I'm sure, myself included, will miss Bill's unique way of presenting his views and ideas, and should, therefore, be glad to hear that Bill has agreed to write an occasional column for me. Another well know and respected caller-educator, Jim Mayo from New Hampshire, has also agreed to be a regular contributor, and I am eager to share his wisdom with you.

I am excited about the opportunity to continue bringing you CHOREO BREAKDOWN. I look forward to your continued support, comments, and contributions over the coming months and years. I would also like to wish you all a very Happy New Year.

Don Beck

• SHEAR THE WEALTH

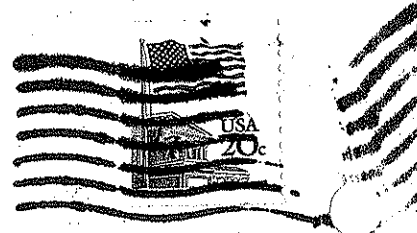
Subscriber Roger Morris (California) sent in this nice A1 sequence. It can easily be used as a get-out or an opening "biggie."

- from a ZL (or 1P2P)
RIGHT AND LEFT THRU.....ZL-as
PASS THE OCEAN
ALL 8 CIRCULATE ONCE AND A HALF
ALL 8 DO A 3/4 TOP
RIGHT AND LEFT GRAND

Similarly, for the Plus program:

- from ZB (or Box 1-4)
DO SA DO TO A WAVE
ALL 8 CIRCULATE ONCE AND A HALF
ALL 8 SPIN THE TOP
RIGHT AND LEFT GRAND

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FIRST CLASS MAIL

Single Circle (continued)

- HEADS CURLIQUE
WALK AND DODGE.....OPB-os
SINGLE CIRCLE TO A WAVE
MEN TRADE
MEN RUN
TAG THE LINE
WOMEN U-TURN BACK
SINGLE CIRCLE TO A WAVE
WOMAN TRADE.....ECL-os
FLUTTER WHEEL.....OL
STAR THRU.....ORB-os
RIGHT AND LEFT THRU.....OCB
DIXIE GRAND.....AL!
- HEADS SINGLE CIRCLE TO A WAVE
FAN THE TOP
EXTEND
SWING THRU
SPLIT CIRCULATE
MEN RUN.....ECL
PASS THE OCEAN
RECYCLE.....RB
SINGLE CIRCLE TO A RIGHT AND LEFT GRAND

- HEADS SINGLE CIRCLE TO A STAR THRU.....ZB
SINGLE CIRCLE TO A WAVE
SCOOT BACK, WOMEN TRADE
LINEAR CYCLE.....EPL-os
LOAD THE BOAT.....OCB
SINGLE CIRCLE TO A STAR THRU
CHASE RIGHT
MEN FOLD
WOMEN TURN THRU
SINGLE CIRCLE TO A STAR THRU
FERRIS WHEEL
PASS THRU.....ZB
SINGLE CIRCLE TO A PASS THRU
RIGHT AND LEFT GRAND
- HEADS RIGHT AND LEFT THRU
SQUARE THRU, WHILE THE
SIDES ROLL AWAY
SINGLE CIRCLE TO AN OCEAN WAVE
CENTERS TRADE
MEN RUN.....EOL
CURLIQUE
COORDINATE
HALF TAG
SINGLE HINGE
GRAND RIGHT AND LEFT



choreo



BREAKDOWN

DON BECK



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FEBRUARY 1985

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WHAT'S HAPPENING?

Many of you have written words of congratulations with your renewals, and they have been very much appreciated. A few of you had

comments for making the notes more useful to you, and these are being taken into account. A more legible type face (font) is being considered for one.

I must pass along my apologies to many of the Canadian subscribers, many of whom have still not received the January issue at the time of this writing. Postal regulations governing things sent to Canada have been one of my more major headaches! Bill had advised me that, although he had been having no problems, he had heard that some of the note services mailed to Canada from the East coast required special attention (no staples, etc.) I checked with some of the other note service editors and found this to be true, so took what I felt were the necessary steps to comply. None-the-less, more than half of the Canadian issues mailed were returned. I mailed them again, with further changes to try to comply with postal regulations, but they were again returned. Live and learn! Again, my apologies.

The Callerlab Quarterly Selection for the Plus program for the quarter starting February 1985 has been announced and is Ping To A Diamond. It was featured in these notes as a New Movement last February (page 1532) and we will take another look at

What's Happening? (continued)

it later in this issue. We are also initiating a section we call, "The Wisdom of Others" where we will bring you some thoughts on various choreographic subjects of Jim Mayo and Bill Peters. We are planning to run this about every other month. Jim will lead off the series.

We hear that Spin the Net (Page 1632) is getting a reasonable amount of workshop play. Most of the other things being used are only appropriate in the Advanced and Challenge programs.

Here's the new material that we looked at this month:

DISBAND THE (Anything) (Lee Kopman, New York) From ocean waves, 2-faced lines, columns, and magic columns, the centers will Box Counter Rotate and then individually flip away from the center to become the ends of the formation that is forming. The ends or outsides will Half Zoom and Single Hinge. This makes them become #1 and #4 of a phantom column down the center of the square. They now column circulate twice to become the centers of the final formation which is waves, 2-faces lines, 2-faced lines and waves, respectively.

RECOIL From facing couples, recycle (as on A2 list), and then centers step ahead as ends fold. Ends in right hand box of 4. From an eight chain thru formation, it would end in a column.

REDUCE THE COLUMN From a column, dancers 1 & 2 in each column Peel Off, Extend, and Single Wheel. Dancers 3 & 4 Press Ahead (as on C2 list), Hinge, and Centers Trade. Ends in twin diamonds.

TURN AND SPREAD (Bill Worley, Georgia) From parallel 2-faced lines or waves, ends facing in step forward, slide toward center and Turn Thru with each other as ends facing out do a Cross Fold. At the same time, the centers Spread and the original ends step forward to become the centers of the new 2-faced lines or waves.

(Anything) WITH HELP The designated people will do the "anything" call. No one else will move, unless they are needed to help the designated person do his part of the call, in which case they will do only the part of their part that is necessary.

Bill Peters announces that the 1985 dates for his annual callers' school in Las Vegas are August 11 to August 25. As always, Bill Davis joins him on the staff of this very respected and highly successful school.

Bill Peters is also on the staff - along with Jim Mayo and John Kaltenthaler - of "SUPERSCHOOL-EAST" to be held in the Boston area on August 25 - 30, 1985.

Both schools feature the full Callerlab curriculum with special emphasis on Sight Calling techniques, formation management and creative choreography. For more details about either school, contact Bill at 5046 Amondo Drive, San Jose, CA 95129

• NEW PLUS-QS MOVEMENT

PING TO A DIAMOND (author unknown)

Caller/led Definition: From any 1/4 tag formation, everyone Extend the Tag once, all do one half of a Split Circulate, to form diamonds.

Observation: Since the author of this call is unknown, it is hard to tell how he originally thought of the definition, but several versions are being used that all have the dancers doing the exact same thing. I use the following words because I feel relates the action to the name a little better.

Alternate Definition: From a 1/4 tag formation, the outside couples do their part of a Ping Pong Circulate (i.e. move to the center to form a wave), while those in the wave do their part of a Diamond Circulate (i.e. move from being centers of a diamond to becoming the points, passing right shoulders with the outsides on the way there [left shoulder for left hand 1/4 tag formation]). The ending formation is twin diamonds.

Another point of interest is that some callers have told me that when they heard that Ping to a Diamond was the new Plus QS movement, they looked it up in Burleson's Encyclopedia, and what they found was the definition of a totally different call. Bill Peters pointed out his dilemma last February in featuring a call whose name had already been used, but he did so because the new one was infact nice and seeing quite a bit of play. It has obviously seen even more over the past year. (Bill had featured the original call using this name in May of 1980 on page 1081!)

Impressions: If you start from a normal 1/4 tag formation (e.g. Heads Pass the Ocean), the resulting diamonds will not be normal. Since most groups have fewer problems with Flip the Diamond when the women are at the points of the diamond, you might want to start by calling Ping to a Diamond from 1/4 tags that have the same sex in the wave, since this will result in normal diamonds. The examples that follow start with this type of formation

- HEADS PASS THRU
SEPARATE, AROUND ONE TO A LINE.....(1L)
PASS THRU, WHEEL AND DEAL
WOMEN SWING THRU.....(1Q)
PING TO A DIAMOND
FLIP THE DIAMOND.....(OW)
WOMEN TRADE and the MEN CIRCULATE
RECYCLE (ZB).....AL!
- HEADS STAR THRU
DOUBLE PASS THRU, FACE-IN.....(1L)
PASS THRU, WHEEL AND DEAL
WOMEN SWING THRU.....(1Q)
PING PONG CIRCULATE.....(2Q)
PING TO A DIAMOND

DIAMOND CIRCULATE
FLIP THE DIAMOND
SWING THRU.....(OW)
RIGHT AND LEFT GRAND

- HEADS PASS THE OCEAN
EXTEND
SWING THRU, MEN RUN
3/4 TAG THE LINE, MEN SWING THRU
while the WOMEN PARTNER TRADE.....(1Q)
PING TO A DIAMOND
DIAMOND CIRCULATE
FLIP THE DIAMOND
SCOOT BACK to a
RIGHT AND LEFT GRAND

PING TO A DIAMOND (continued)

- HEADS SQUARE THRU.....ZB
SWING THRU, MEN RUN
TAG THE LINE, CLOVERLEAF
WOMEN SWING THRU.....(1Q)
PING TO A DIAMOND, DIAMOND CIRCULATE
WOMEN SWING THRU, DIAMOND CIRCULATE
FLIP THE DIAMOND.....(OW)
WOMEN TRADE, LINEAR CYCLE.....RL-os
HALF SQUARE THRU, TRADE BY (ZB).....AL!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, WHEEL AND DEAL
WOMEN SWING THRU, PING TO A DIAMOND
DIAMOND CIRCULATE, WOMEN HINGE
COUPLES CIRCULATE
HALF TAG, TRADE, AND ROLL.....CB-os
SQUARE THRU 3/4.....AL!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, WHEEL AND DEAL
WOMEN SWING THRU, PING PONG CIRCULATE
MEN SWING THRU, PING TO A DIAMOND
DIAMOND CIRCULATE, FLIP THE DIAMOND
WOMEN TRADE, SWING THRU, MEN RUN
FERRIS WHEEL, DIXIE GRAND.....AL!
- HEADS PASS THRU
SEPARATE, AROUND ONE TO A LINE.....(1L)
PASS THRU, WHEEL AND DEAL
WOMEN DOSADO TO A WAVE.....(1Q)
VERY CENTER WOMEN TRADE
PING TO A DIAMOND, FLIP THE DIAMOND
WOMEN TRADE, TRADE THE WAVE
EXTEND THE TAG.....AL!
- HEADS HALF SQUARE THRU.....ZB-os
TOUCH 1/4, SPLIT CIRCULATE DOUBLE... (1W)
SWING THRU, CENTERS RUN
BEND THE LINE, PASS THRU
TAG THE LINE - RIGHT, FERRIS WHEEL
MEN SWING THRU, PING TO A DIAMOND
FLIP THE DIAMOND, RIGHT AND LEFT GRAND
- HEADS PASS THE OCEAN, EXTEND THE TAG
SWING THRU, MEN RUN
TAG THE LINE - IN.....(4L)
MEN ONLY DOSADO and then
SWING THRU DOUBLE while the
WOMEN PASS THRU
- MOVE ALONG TO THE NEXT WOMAN
TOUCH 1/4, WOMAN FACING OUT RUN
PING TO A DIAMOND, WOMEN SWING THRU
VERY CENTER WOMEN TRADE
DIAMOND CIRCULATE, FLIP THE DIAMOND
WOMEN TRADE, RECYCLE.....OB
PASS THRU, TRADE BY (ZB).....AL!
- HEADS PASS THE OCEAN
PING PONG CIRCULATE
PING TO A DIAMOND, DIAMOND CIRCULATE
FLIP THE DIAMOND, MEN RUN.....CL
STAR THRU.....OB-os
DIVE THRU, SQUARE THRU 3/4 (ZB).....AL!
- HEADS PASS THE OCEAN, SWING THRU.....(3Q)
PING TO A DIAMOND, DIAMOND CIRCULATE
In the wave SWING THRU, those MEN RUN
Those four HALF TAG
"Pick up same sex" COUPLES CIRCULATE
CENTERS TRADE, WOMEN TRADE
CENTERS TRADE, WHEEL AND DEAL.....(1B)
STAR THRU, PROMENADE
- HEADS PASS THE OCEAN, SWING THRU
PING TO A DIAMOND, DIAMOND CIRCULATE
In the wave SWING THRU
FLIP THE DIAMOND, MEN RUN.....RL
ENDS ONLY STAR THRU and
CENTERS SPIN THE TOP
EXTEND, RECYCLE.....CB-os
SQUARE THRU 3/4.....AL!

SINGING CALL (Corner Progression)

Those HEADS PROMENADE, you go HALF way and then
SIDE two PASS THE OCEAN, move across my friend
You PING TO A DIAMOND, then DIAMOND CIRCULATE
Now you FLIP THE DIAMOND and all the MEN will RUN
PASS THRU and now, you do a PARTNER TRADE and ROLL
Then you SWING YOUR CORNER lady, and PROMENADE her home
.....add 16 beat tag.

• THE WISDOM OF OTHERS

ON ADDING VARIETY -- NOT FRUSTRATION (by Jim Mayo)

Much of the choreography that is offered in print for the Mainstream Program is based on use of the MS calls in unusual arrangements. This type of choreography offers a substantial expansion of the variety possible with the 68 MS calls. However, there is some risk associated with use of unusual arrangements. The risk of dancer failure and frustration goes up dramatically when we use unfamiliar versions of familiar calls. There are, however, ways to reduce the risk, and when the unusual patterns can be accomplished successfully, the rewards in dancer satisfaction are high. As an example, consider the call Recycle. In spite of our careful teaching efforts, dancers most often encounter this call from normal (right hand) ocean waves with men on the ends. Their success rate from this formation is high. If we do a Swing Thru first, to put the women on the end, the success rate goes to near zero. Another way to put women on the ends of a wave is a Dixie Style which makes a left handed wave normally. From this arrangement, the Recycle call will produce a much higher success rate than you might expect - especially if you add the words "men follow the women" immediately after giving the call. The reason for the higher success rate from left hand waves is that the ending arrangement is normal couples. From right hand waves the ending arrangement after a Recycle is half sashayed couples. When expanding the variety at Mainstream by using uncommon arrangements look for small changes to make first. For most MS (and Plus) dancers a small change from the expected is just as effective as a drastic change and the risk of failure and frustration is greatly reduced.

Editor's Postscript: (by Don Beck)

Jim Mayo leads off our new feature "The Wisdom of Others." Approximately every other month, we will share with you the thinking of others, namely Jim Mayo and Bill Peters. It is tough to introduce Jim here, because including all of his qualifications would take more space than his article. Jim is a very active and effective caller and caller educator, both locally in the New England area and across the country and the world. He is a Callerlab accredited caller coach, was the first chairman of the board of Callerlab, and the most recent acknowledgement to his contributions to square dancing was that he was a recipient of the Callerlab Milestone Award. Most of all, though, Jim is a person who cares about dancers and who tries to teach other callers not only that they should also care, but why they should, and how they can accomplish what they are trying to do.

• SHARE THE WEALTH

Betsy Gotta (New Jersey) gave us this nice Get-Out from a Zero Box (Box 1-4) for use in the Plus program:

- From a Zero Box (Box 1-4)
RIGHT AND LEFT THRU
PASS THE OCEAN
EXPLODE AND ALLEMANDE LEFT!

Mike Tersoff (Massachusetts) gave us this following Mainstream Get-Out:

- Corner line out of sequence (i.e. Zero Box, STAR THRU, RIGHT AND LEFT THRU).....CL-os
CURLIQUE
WOMEN PEEL OFF.....AL!

• MOVIN' DOWN THE MAINSTREAM

WHEEL AND DEAL

This month we are going to look at some sequences that use Wheel and Deal but are not the old stand-by Zeros of Swing Thru, Men Run, Wheel and Deal and from lines, Pass Thru, Wheel and Deal, Double Pass Thru, First Couple Go Left, Next Go Right. We will avoid Wheel and Deal from lines facing in because even though this adds variety, it adds more confusion than it is worth.

- HEADS SQUARE THRU.....ZB
 RIGHT AND LEFT THRU, VEER TO THE LEFT
 COUPLES CIRCULATE, WHEEL AND DEAL.....OB
 PASS THRU, TRADE BY.....ZB
 RIGHT AND LEFT THRU, VEER TO THE LEFT
 BEND THE LINE.....EPL-os
 PASS THRU, WHEEL AND DEAL
 CENTERS PASS THRU (ZB).....AL!
- HEADS SQUARE THRU, TOUCH 1/4.....(1W)
 SPLIT CIRCULATE, MEN RUN.....EPL-os
 PASS THRU, WHEEL AND DEAL
 RIGHT AND LEFT THRU
 ROLL AWAY WITH A HALF SASHAY
 TURN THRU (ZB).....AL!
- ALL FOUR COUPLES ROLL AWAY
 HEADS STAR THRU.....(4B)
 SWING THRU, SPIN THE TOP
 MEN RUN
 DO A 4-BY-4 WHEEL AND DEAL.....EPL-os
 PASS THRU, WHEEL AND DEAL
 TOUCH 1/4, SCOOT BACK
 SCOOT BACK again.....AL!
- HEADS PASS THE OCEAN, RECYCLE
 PASS THRU.....OPB
 SWING THRU, MEN RUN
 WHEEL AND DEAL, SWEEP 1/4.....ZL
 REVERSE FLUTTER WHEEL.....ECL
 DIXIE STYLE TO AN OCEAN WAVE
 MEN TRADE
 LEFT SWING THRU, WOMEN RUN
 WHEEL AND DEAL, VEER RIGHT
 PROMENADE
- HEADS LEAD RIGHT, VEER LEFT
 WHEEL AND DEAL.....OPB
 PASS THE OCEAN
 WOMEN TRADE
 VERY CENTER MEN TRADE
 SAME TWO MEN RUN
 CENTERS ONLY WHEEL AND DEAL and
 SQUARE THRU while the
 others SINGLE HINGE and
 MEN RUN
 CENTERS IN, CAST OFF 3/4.....(1L)
 PASS THRU, WHEEL AND DEAL
 WOMEN SQUARE THRU 3/4.....(1B)
 STAR THRU
 WHEEL AND DEAL.....CB-os
 SWING THRU, MEN RUN
 WOMEN TRADE
 PARTNER TRADE
 COUPLES TRADE
 PROMENADE
- This one is on the gimmicky side
- HEAD LADIES CHAIN 3/4
 SIDE MEN COURTESY TURN HER and
 ROLL AWAY WITH A HALF SASHAY
 6 GO FORWARD AND BACK
 SAME 6 DOSADO and SWING THRU
 HEAD MEN COURTESY TURN THE WOMEN
 COMING TO THE END OF THE WAVE while
 THE VERY CENTER WOMEN RUN
 CENTERS WHEEL AND DEAL
 FLUTTER WHEEL
 STAR THRU
 PASS THRU.....CB-os
 SQUARE THRU 3/4.....AL!
- HEADS SQUARE THRU.....ZB
 RIGHT AND LEFT THRU.....CB-os
 DIXIE STYLE TO A WAVE
 MEN TRADE and VERY CENTER WOMEN TRADE
 LEFT SWING THRU, WOMEN RUN
 WHEEL AND DEAL.....ERL-os
 FLUTTER WHEEL.....ZL
 PASS THRU, WHEEL AND DEAL
 SWING THRU
 TURN THRU (ZB).....AL!

• THE PLUS PROGRAM

LOAD THE BOAT

Despite the relative difficulty of the center part, and the uneven timing of the center vs the outside parts, Load the Boat has become a very popular call at Plus. The fact is, that many callers even feel that their mainstream dancers should know it to survive! Once new dancers have mastered the basic form of Load the Boat, they feel that they have "arrived." This month, we will look at some of the variations that are easy to get load-the-boaters thru due to the fact that the center part and the part of the ends are completely independant.

- HEADS PASS THRU
 - SEPARATE AROUND ONE TO A LINE.....(1L)
 - PASS THRU, TAG THE LINE - OUT
 - BEND THE LINE.....(2L)
 - CENTERS LOAD THE BOAT and
 - OTHERS TOUCH 1/4 and THOSE MEN RUN.....OB
 - TOUCH 1/4
 - FOLLOW YOUR NEIGHBOR AND SPREAD....(OW)
 - WOMEN TRADE
 - LINEAR CYCLE.....EOL-os
 - ENDS ONLY LOAD THE BOAT and
 - CENTERS TURN AND LEFT THRU
 - FLUTTER WHEEL
 - HALF SQUARE THRU.....RB
 - BOX THE GNAT
 - RIGHT AND LEFT GRAND
- HEADS RIGHT AND LEFT THRU
 - PASS THE OCEAN, EXTEND THE TAG
 - LINEAR CYCLE.....CL-os
 - CENTERS ONLY LOAD THE BOAT and
 - OTHERS STAR THRU.....ZB-os
 - SWING THRU
 - MEN TRADE
 - MEN RUN
 - BEND THE LINE.....RL-os
 - CENTERS ONLY, LOAD THE BOAT and
 - OTHERS STAR THRU, CALIFORNIA TWIRL
 - CENTERS IN, CAST OFF 3/4.....(1L)
 - STAR THRU
 - DIXIE GRAND.....AL!
- HEADS RIGHT AND LEFT THRU
 - SIDES LEAD RIGHT.....OPB
 - VEER LEFT, CHAIN DOWN THE LINE.....ECL
 - CENTERS ONLY LOAD THE BOAT and
 - OTHERS CURLIQUE
 - CENTERS IN, CAST OFF 3/4
 - ENDS CIRCULATE and
 - CENTERS PASS THE OCEAN
 - DIAMOND CIRCULATE
 - FLIP THE DIAMOND.....(2W)
 - MEN RUN.....CL-os
 - LOAD THE BOAT (ZB).....AL!
- HEADS HALF SQUARE THRU.....ZB-os
 - SLIDE THRU.....RL-os
 - PASS THRU, TAG THE LINE - IN
 - ENDS ONLY LOAD THE BOAT and
 - CENTERS SQUARE THRU.....(4B)
 - SWING THRU, MEN RUN.....EOL-os
 - REVERSE FLUTTERWHEEL.....RL-os
 - ENDS ONLY LOAD THE BOAT and
 - CENTERS SPIN THE TOP.....(OQ)
 - PING PONG CIRCULATE
 - RECYCLE
 - ZOOM
 - PASS THRU (ZB).....AL!
- HEADS PASS THE OCEAN, WOMEN TRADE
 - PING PONG CIRCULATE
 - EXTEND
 - WOMEN TRADE
 - LINEAR CYCLE.....ZL
 - PASS THRU, TAG THE LINE - IN.....(1/2 W)
 - THE FOUR PEOPLE ON EACH SIDE DO THE
 - CENTER PART OF A LOAD THE BOAT.....AL!
- HEADS LEAD RIGHT, CIRCLE TO A LINE.....ZL
 - ENDS ONLY LOAD THE BOAT while the
 - CENTERS CURLIQUE and
 - Those MEN RUN.....(OP)
 - DOUBLE PASS THRU - ALL FACE OUT
 - BEND THE LINE.....(2L)
 - LOAD THE BOAT.....(4B)
 - SWING THRU.....(1W)
 - MEN TRADE.....(1/2 L)
 - SLIDE THRU.....AL!

• FOR THE A1/A2 CALLER

STEP AND SLIDE

Although most often done from lines of four facing out, dancers have no problems doing this call from any of a number of other formations also. There is good variety available by also starting from inverted lines and some 3X1 lines. If, however, the centers are facing opposite directions, such as they do in ocean waves, two-faced lines, and some 3X1 lines, the resulting formation is a "Z" and is not as straight forward to work with. From lines facing in, the call is not difficult, but can get very crowded if the lines are too close together.

This month's examples use the call in basic ways that should give your dancers variety without anxiety. Some use only Mainstream and Plus calls for "Introduction to A1" workshops, some use only A1. Some also use A2 calls.

The following sequences use only MS and Plus

- HEADS PASS THRU
SEPARATE AROUND ONE, TO A LINE.....(1L)
PASS THRU, STEP AND SLIDE
CENTERS IN, CAST OFF 3/4.....(1L)
STAR THRU, DIXIE GRAND.....AL!

This one is a nice Get-Out for any program

- HEADS LEAD RIGHT, CIRCLE TO A LINE.....ZL
PASS THRU, TAG THE LINE - RIGHT
WOMEN RUN, STEP AND SLIDE.....AL!

The following sequences use A1 calls

- HEADS SQUARE CHAIN THRU.....OPB-os
TOUCH 1/4, SPLIT CIRCULATE
MEN RUN.....ZL
PASS THRU, STEP AND SLIDE
CENTERS IN, CAST OFF 3/4.....(1/2 L)
PASS THRU, STEP AND SLIDE
STEPPERS ONLY LEFT ALLEMANDE
EVERYONE RIGHT AND LEFT GRAND
- HEADS PASS THE OCEAN, CHAIN REACTION
QUARTER THRU.....(4W)

CENTERS RUN, BEND THE LINE.....(1L)
PASS THRU, STEP AND SLIDE
LEADERS PARTNER TRADE (ZB).....AL!

- HEADS TOUCH 1/4, MEN RUN.....ZB
SWING THRU, QUARTER THRU.....(4W)
CENTERS RUN
CROSS OVER CIRCULATE
CENTERS ONLY WALK AND DODGE
STEP AND SLIDE
CLOVER AND QUARTER THRU.....(3Q)
EXTEND THE TAG.....(3W)
CENTERS TRADE, CENTERS RUN
BEND THE LINE.....(3L)
PASS THRU, STEP AND SLIDE
WOMEN PARTNER TRADE AND ROLL
SPLIT SQUARE THRU 3/4
STEP AND SLIDE
WOMEN RIGHT ROLL TO A WAVE.....(2W)
QUARTER THRU, RECYCLE (ZB).....AL!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, STEP AND SLIDE
HORSE SHOE TURN (ZB).....AL!

The following sequences use A2 calls

- FOUR LADIES CHAIN 3/4
HEADS HALF SQUARE THRU.....CB-os
SINGLE CIRCLE TO A WAVE, ACEY DEUCEY
MEN RUN, IN ROLL CIRCULATE
STEP AND SLIDE, TRADE BY.....(3B)
ARKY STAR THRU.....(2L)
PASS THRU, WHEEL AND DEAL
MEN SWING THRU.....(2Q)
PING PONG TO A DIAMOND, DIAMOND CIRCULATE
CUT THE DIAMOND, TRADE CIRCULATE
FERRIS WHEEL, DOUBLE PASS THRU
HORSE SHOE TURN.....AL!
- HEADS PASS THE OCEAN
PING PONG CIRCULATE, EXTEND THE TAG
MOTIVATE.....(2W)
QUARTER THRU.....(OW)
WOMEN RUN, TAG THE LINE - IN.....(3L)
PASS THRU, WOMEN RUN
STEP AND SLIDE
CLOVER AND SPIN THE TOP.....(1Q)
SCOOT BACK
SPIN THE WINDMILL, MEN GO RIGHT
MEN FOLD, RIGHT AND LEFT GRAND

• SIGHT CALLER'S NOTE BOOK

SIGHT CALLING IN SINGING CALLS

In the four times through the figure of a singing call, it is possible to either repeat the same figure four times, as is generally done on the called side of the record, or to use a different figure each time through. Some callers feel that the dancers like the variety of changing figures; others like to give the dancers the security of being able to relax and just enjoy dancing. The latter is especially true if the figure that they use is a good one, i.e. is interesting, basic and fits the music well. I personally do some of each. It sometimes depends on the group or my perception of their needs at the time. If the figure that comes with the record is good, and different than one I would likely create, I sometimes use the original one the first and last times through and ad-lib the middle two.

When "ad-libbing" a singing call figure, there are many ways to do it. You can use a figure that you have memorized, one that you know fits into some other singing call. Since all figures have choreography to fill 64 beats of music, any figure that works elsewhere, should theoretically work in the song you are currently using. Note, however, that even though you use the same choreography, you will probably have to change some of the patter words to make it better fit the sound (meter and phrase) of the music.

Even for the accomplished sight caller, there are two problems that true ad-lib choreography can present. The first is that you do not have forever to resolve the square; you must get people to their corners within the 64 beats of music allotted to your figure. This means that you have only 64 beats to set up the feature sequence or call that you want to use, execute the feature, and find the corners, and at this point you must still have 16 of the 64 beats of music left for the promenade that is done while singing the chorus of the song. If possible, you should have the men close to home when they find their corners, so that they will have a full promenade to do, to use up the 16 beats of music you are giving them. You should try not to make them stand around for the last 8 beats of your singing, waiting to get their chance to dance again, no matter how nice you singing is!

The safest way to get control of this time constraint is to set up and use your feature as early in the sequence as you can. This gives you maximum time to find the corner. With practice, you will get there before your time is up and find that you have to use up some extra time while the music catches up. There are many ways to "kill time" while waiting for the music. From a Zero Box (Box 1-4), things that you can do, from quickies to time users are:

- SWING YOUR CORNER, PROMENADE
- SWING THRU, MEN TRADE, SWING YOUR CORNER, PROMENADE
- TOUCH 1/4, SCOOT BACK, (SCOOT BACK AGAIN [optional],) SWING CORNER, PROMENADE
- SLIDE THRU, SQUARE THRU 3/4, SWING CORNER, PROMENADE
- And if you are really short on time, ALLEMANDE LEFT, HANG ON AND ROLL PROMENADE.

The second problem that a sight caller must face is that each time through the figure, there is a new corner to memorize. Some of us have enough trouble remembering the original corner in the patter part of the tip, without having to find a different one each time through the figure! The caller who is also trained in ad-lib calling, using mental image choreography, can put it to good use here. He/she can ad-lib the figure without having had to memorize specific people, and probably even resolve the square a little faster, leaving more time for his/her feature.

Sight Caller's Notebook (continued)

There is also a way to use some pure sight calling in singing calls, without having to memorize a new corner over and over again. The corners that you have already committed to memory from the patter calling part of the tip can still be of value to you. When calling the first figure of the singing call, bring everyone back to swing the corners that you have been using all along. This means that you can let go and use that call that you have nothing memorized for and no idea where it leaves people. Use it as early in the sequence as you can, then resolve to the corner who is an old friend by now, using what ever sight methods you currently use. When calling the second and third figures, do not sight call. Use the original figure or some other figures that you have memorized. Then when calling the fourth figure, you can again fully free wheel. This time you want to Swing and Promenade someone that you have already memorized, the original partner, so theoretically there should be no problem. It turns out, however, that most resolving techniques, even snap shot, are so well tuned in to finding corners, that the little additional effort necessary to find someone else, even someone you have already memorized, is enough to overload most mental circuits! The way you should resolve this last time through is to once again go to the original corner, the one you have been training yourself to find most of the tip, but this time, instead of Swinging her, do an Allemande Left and then go back and promenade your partner, the one one you really want.

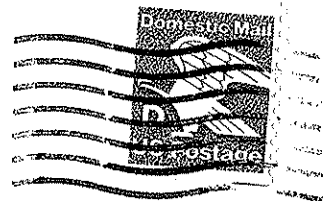
Whether you use the same figure four times through or change it each time is up to you, but if you do change it, hopefully the above will give you some useful ideas on how to make it easier and more effective.

- 1659 -

CHOREO BREAKDOWN

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Jim Mayo
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FIRST CLASS MAIL

choreo



BREAKDOWN

DON BECK



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MARCH 1985

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WHAT'S HAPPENING?

Many of you, I'm sure, are busy making preparations to go to Callerlab in a few weeks. I'm hoping that I will get a chance to put faces with some of your names (and of course see those of

you I already know). Be sure to say hello. As usual, I expect that we will have an interesting and productive session.

The Callerlab Advanced QS Committee has announced the AQS call for the quarter starting with March, and it is Checkover. We will take a closer look at it in this month's issue. This month, we will also include our annual index.

This past year, as you probably are aware, Callerlab changed the Quarterly Selection procedure a little. The changes that we have seen so far, include selecting a maximum of one new call per quarter (previously it was two), and making selections for each program on a different month, i.e. staggering their quarters. One other change is that every six months, the QS lists will be reviewed, by a mail ballot of the entire membership, and some of the present calls may get dropped before the usual dropping time, which was in April, at the convention. The results of the first mail ballot screening are in, and the results are as follows:

What's Happening? (continued)

The Mainstream QS movements now on the list are CHAIN DOWN THE LINE and GRAND PARADE. (Grand Spin was dropped.)

The Plus QS list now reads SPIN CHAIN AND EXCHANGE THE GEARS, LOAD THE TOP, and PING TO A DIAMOND. (Chase the Tag was dropped.)

The Advanced QS list is CHANGE LANES, CHECKOVER, HARMONIZE, LINEAR ACTION, MINI BUSY, and ZING. (None were dropped.)

I am sure that you have, by now, noticed that I have changed the font (type face) in this month's issue. I feel that this will make the notes easier to read and hope that you will agree. Another change that I am forced to make this month is to increase the annual subscription rate from \$18.50 to \$20.00. Increases in postal rates, the necessity for using envelopes for our Canadian subscribers due to postal regulations that only seem to be noticed when you mail things from the East coast(!), and the fact that inflation has been ignored for a number of years, all make the increase necessary. I hope that this will not be a serious inconvenience to anyone. Overseas subscribers may still request air mail service for an additional U.S.\$10.00. The price increase will go into effect on the first of April.

Here are the new calls that we have seen this month:

CAST A MILL R. L. In. or Out From parallel lines or waves, with at least

two non-adjacent dancers facing in, four designated (or infacing) dancers Extend and Cast Off $3/4$, while the other four dancers face "R, L, In, or Out" and Circulate one position.

$1/4$ CIRCLE THE LINE (Jack Berg, Illinois) From facing lines, all dancers move clockwise (left) one position around the formation.

$1/2$ CIRCLE THE LINE $1/4$ Circle the Line, twice.

$3/4$ CIRCLE THE LINE $1/4$ Circle the Line, three times.

COUNTER DEAL (Bronc Wise, California) From a tidal wave, tidal line, or tidal 2-faced line, very centers Hinge and then walk forward to hook onto the end of a new tidal formation, as the other six do a Turn, Step, Turn toward the center of the formation (in an action similar to Turn & Deal.)

HINGE THE TOP (Jay Stephens) From a box circulate formation, Single Hinge, Fan the Top.

HYDRO-CYCLE (Jack Berg) From parallel 2-faced lines, couples Hinge, end couples Concentric Wheel and Deal (i.e. Promenade $1/4$ around the set and Bend the Line), as the very centers Run.

INSIDE OUT Any and Any (R. & G. Bothne) From formations with clearly definable centers (insides) and ends (outsides), insiders take the first command, and outsiders take the second command.

• NEW MOVEMENT (Experimental)

GRAND Q (Norman Madison, Missouri)

How To Do It: From a squared set, sides face each other and do the first seven steps of a Grand Square. Then, instead of facing in, they Dosado with the one they meet and then Star Thru with the same person. This leaves them facing in, as a normal couple, in one of the heads positions, ready to do the heads part.

At the same time, the heads go forward and Turn Thru with the person that they are facing, then face in and do a Left Turn with their original partners. They now walk out to the side position and do a Partner Trade and Roll. This leaves them facing each other in the side positions, ready to do the sides part of call.

The above action is repeated 3 more times until all dancers are back where they started. Dancers should dance this with the phrase of the music and allow a full 16 beats for each of the four times through the action for a total of 64 beats. As with Grand Square, give the command "Sides Face, Grand Q," and be sure to precue it so that the dancers can dance with the phrase of the music.

Impressions: A helpful hint to give those doing the center part is that after the first Turn Thru, the men should slide back to back, leading with their left hands toward the other woman in their foursome (as we used to do in Susy Q, the call from which this calls name was derived.)

Speaking of names, "Grand Q" (Actually "Grand Que") has been used before (Burleson #2200), but the original call is not being used in any current program thru C4, therefore this should cause no confusion.

My workshop group enjoyed dancing this. They said it was not as boaring as some of the "Grand" type calls that we have seen in the last few years, since despite the fact that it goes through four times, they only have to do each part two times. Also, that Susy Q action in center still feels good. I enjoyed watching them do it, because it matches the phrase of the music quite well. If they try, they can still beat the music (no pun intended), as they all too frequently do in a Grand Square, but at least they have a chance.

Lastly, HALF GRAND Q is the call that I have been looking for, for quite some time now. Daryl Clendenin (Oregon) pointed out to me a number of years ago, that many callers use the following opening break in singing calls: GRAND SQUARE, ALLEMANDE LEFT, WEAVE THE RING, PROMENADE, but there is a problem with this. The Weave the Ring takes the dancers half way around the square. They then have 8 steps to Promenade to get back home, and 16 beats of music to do it in. Daryl!

Grand Q (continued)

(and since then I also) was looking for a Grand Square type of call that also took 32 beats of music, also left everyone in sequence with their original partners, but that rotated the square 180°. This would end the Weave at home and allow a full 16 beat promenade, letting the music and the dancers finish at the same time. HALF GRAND Q does just that.

What's Happening? (continued)

OUTSIDE IN Outsides take the first command and insides take the second.

KICKOFF THE TAG From parallel lines/waves, centers Run and Roll (as in Kickoff on C2 program); new centers Tag.

LA DEUCY (Jack Berg, Illinois) From a double pass thru formation, centers Veer to the Left; outsides Partner Hinge, then Single Hinge; the very centers now Cast Right 3/4; the four who can, Cast Left 3/4, as the other four 1/2 Circulate to form parallel waves.

MAKE WAY FOR (Anything) From columns, #1 dancers Cast Back to #4 dancers; they Hinge and end occupying the #3 and #4 spots of the column; #2 and #3 dancers Circulate once and then take the (anything) command (e.g. Face In, Zig Zag.)

REACH FOR (Anything) From any formation with centers and ends (or outsides), the centers work with (Reach For) the farthest end (or outside) to do the (anything) call.

RELAY TO A FRIEND (Jack Berg, Illinois) From parallel, RH waves, Fan the Top and Grand Swing Thru; now the very ends Circulate once and a half, and face in; the new very ends also Circulate once and a half, and face in; the center four dancers Cast Off 3/4 and Partner Tag, to end in an eight chain thru formation.

SASHEY TO A LINE (Jack Berg, Illinois) From a squared set, designated couples (e.g. heads) individually Lead to the Right in single file (i.e. Split Swap from C2) to face the others; all now Circle half and Veer to the Left; those facing out now do a U Turn Back to their lefts.

TRAVEL (Ed Curran) From a 1/4 or 3/4 tag formation, those in the wave Hinge and Walk and Dodge; others Partner Tag and then Fold to end in an eight chain thru formation.

WAVE TO WAVE (Rip Risky, Michigan) From parallel waves, all step thru; those facing out (leaders) Partner Trade, while those facing in (trailers) Pass In, then Pass the Ocean, and all Extend to end in parallel ocean waves.

WHEEL AND CROSS SPREAD (Jack Berg, Illinois) From lines facing out, Wheel and Deal, leads Spread as trailers Sashay (Cross Trail) as they step in between the spreaders.

(Anything) AND CROSS SPREAD (Jack Berg, Illinois) Same as (Anything) and Spread except those coming into the center Sashay.

• MOVIN' DOWN THE MAINSTREAM

FOLD

Fold is a call that, I feel, is under-used. It is very simple, and easy for dancers to remember even though they do not get to dance it too often. In fact, some callers never use it except at Plus in the sequence Swing Thru, Women Fold, Peel the Top. It turns out, that using it from waves is one of the harder ways to use, it because it leaves you in a Z formation. Most of the examples that follow avoid Zs and other formations that require the dancers to be as accurate as only Advanced dancers enjoy being!

- FOUR LADIES CHAIN
 FOUR LADIES FOLD
 STAR THRU, PROMENADE
 HEADS WHEEL AROUND.....OL
 RIGHT AND LEFT THRU.....OL-os
 SPIN THE TOP.....(1/2 W)
 MEN RUN
 COUPLES CIRCULATE
 WOMEN TRADE
 MEN FOLD
 RIGHT AND LEFT GRAND
- HEADS CURLIQUE, MEN RUN.....ZB
 TOUCH 1/4.....(1W)
 SPLIT CIRCULATE.....(2W)
 MEN FOLD.....(1P)
 WOMEN DOSADO TO AN OCEAN WAVE.....(1Q)
 SWING THRU.....(1Q)
 TURN THRU.....(1B)
 STAR THRU
 COUPLES CIRCULATE
 MEN TRADE (You could promenade home here.)
 WOMEN FOLD
 RIGHT AND LEFT GRAND
- FOUR LADIES CHAIN
 HEADS HALF SQUARE THRU
 SPLIT 2, GO AROUND 1 TO A LINE
 PASS THRU
 ENDS FOLD (ZB).....ALI
- HEADS SQUARE THRU.....ZB
 RIGHT AND LEFT THRU.....OB-os
 VEER TO THE LEFT
 TAG THE LINE - IN.....(4L)
 PASS THRU
 WOMEN FOLD.....(2B)
 STAR THRU.....(OF)
 WOMEN TRADE
 FERRIS WHEEL.....(OP)
 DOUBLE PASS THRU
 LEADERS PARTNER TRADE.....ORB
 CURLIQUE.....(1W)
 SPLIT CIRCULATE.....(2W)
 MEN RUN.....RL-os
 HALF SQUARE THRU, TRADE BY.....ALI
- FOUR LADIES CHAIN
 HEADS SLIDE THRU, PASS THRU.....OB-os
 STAR THRU.....CL-os
 PASS THRU
 MEN FOLD.....(1B)
 DOSADO TO A WAVE.....(1W)
 SWING THRU.....(4W)
 SPLIT CIRCULATE.....(1/2 W)
 MEN TRADE, MEN RUN
 TAG THE LINE - RIGHT
 BEND THE LINE.....(1/2 L)
 PASS THRU
 ENDS FOLD (ZB).....ALI
- HEADS CURLIQUE, WALK AND DODGE....OPB-os
 CURLIQUE, WALK AND DODGE
 MEN FOLD
 CURLIQUE
 MEN TRADE, SINGLE HINGE
 MEN FOLD
 DOUBLE PASS THRU
 WOMEN U-TURN BACK, STAR THRU
 CHAIN DOWN THE LINE.....ZL
 RIGHT AND LEFT THRU, PASS THRU
 ENDS FOLD
 RIGHT AND LEFT GRAND
- FOUR LADIES CHAIN
 FOUR LADIES CHAIN
 FOUR LADIES FOLD
 STAR THRU
 PROMENADE HOME

• THE PLUS PROGRAM

(Anything) AND SPREAD

Although used more frequently with Wheel and Deal or with Follow Your Neighbor, the use of (Anything) and Spread with some of the other possible calls can set up some interesting formations that are not used too often at Mainstream or Plus and yet are still quite danceable. Some of the examples that follow, however, will require your dancers to think a little before they correctly execute them the first time. Take a look at them and see what you think.

- HEADS STAR THRU AND SPREAD.....(1L)
 PASS THRU
 WHEEL AND DEAL AND SPREAD.....(3L)
 PASS THRU
 WOMEN FOLD.....(2B)
 STAR THRU
 FERRIS WHEEL AND SPREAD.....(1L)
 STAR THRU AND SPREAD.....(1L)
 STAR THRU.....(OP)
 CENTERS ONLY CALIFORNIA TWIRL.....OCB
 SWING THRU
 MEN RUN
 BEND THE LINE.....CL-os
 SLIDE THRU (ZB).....AL!
 - HEADS RIGHT AND LEFT THRU
 TOUCH 1/4 AND SPREAD
 CENTERS SQUARE THRU and
 Other WOMEN U-TURN BACK and STAR THRU
 SINGLE CIRCLE TO A WAVE
 MEN TRADE
 MEN RUN
 WHEEL AND DEAL AND SPREAD
 CAST OFF 3/4
 CENTERS RUN.....CL
 PASS THE OCEAN
 SINGLE HINGE
 WOMEN RUN
 STAR THRU
 DIXIE GRAND.....AL!
 - HEADS PASS THE OCEAN.....(OQ)
 EXTEND THE TAG.....(OW)
 SINGLE HINGE
 FOLLOW YOUR NEIGHBOR AND SPREAD
 WOMEN TRADE
 RECYCLE AND SPREAD
 WOMEN TRADE
 ENDS FOLD
 CENTERS SWING THRU
 EXTEND THE TAG.....(1/2 W)
 TRADE THE WAVE AND ROLL
 STAR THRU, PROMENADE
 - HEADS TOUCH 1/4 AND SPREAD
 ENDS CIRCULATE and the
 CENTERS RIGHT AND LEFT THRU
 CENTERS PASS THE OCEAN
 DIAMOND CIRCULATE
 IN THE WAVE SWING THRU
 FLIP THE DIAMOND.....(2W)
 MEN RUN.....CL
 STAR THRU, VEER TO THE LEFT
 FERRIS WHEEL AND SPREAD.....(1L)
 STAR THRU, SQUARE THRU 3/4 (ZB).....AL!
 - HEADS CURLIEUE AND SPREAD
 CENTERS PASS THRU
 CENTERS RUN AND ROLL
 NEW CENTERS TRADE AND ROLL.....(OP)
 DIXIE GRAND.....AL!
- This one will take some thinking
- HEADS RIGHT AND LEFT THRU
 PASS THE OCEAN.....(OQ)
 RECYCLE AND SPREAD.....(1L)
 PASS THRU, TAG THE LINE
 TRACK II AND SPREAD
 WOMEN CIRCULATE and MEN TRADE
 LEFT SWING THRU, LEFT SWING THRU.....AL!
 - HEADS SLIDE THRU, CURLIEUE
 FOLLOW YOUR NEIGHBOR AND SPREAD.....(OQ)
 PING PONG CIRCULATE
 EXTEND THE TAG, WOMEN RUN
 MEN SCOOT BACK AND SPREAD
 FERRIS WHEEL AND SPREAD.....(1L)
 STAR THRU, DIXIE GRAND.....AL!

• FOR THE A1/A2 CALLER

CHECKOVERNew Advanced Quarterly Selection

Callerlab has announced the Advanced QS movement for the quarter starting March, 1985. It is Checkover and was written by Al Appleton. It is not a new call, but will fit very well in the Advanced program, so it is appropriate that it be used as a QS move. It was written by Al Appleton and first appeared in these notes in April of 1978 (Page 840). It is currently being used at C4. The call derives its name from Checkmate the Column (A2) and Turn Over (a popular experimental call at that time.) It is actually very close to being a Transfer the Column (A1) with an extra Slither (A2) in the middle of it.

The definition of Checkover is: From right or left hand columns: Lead 2 (#1 and #2 in the column) Checkmate the Column, while #3 and #4 in the column Circulate once, Cast Off 3/4, Slither, and As Couples Extend to end in a 2-faced lines.

Some of the examples this month will use only A1 calls. The others will use both A1 and A2 call.

The following sequences use only A1 calls:

- HEADS SPIN THE TOP
 EXTEND THE TAG.....(3W)
 SLIP.....(1W)
 CENTERS RUN, BEND THE LINE
 TOUCH 1/4, CHECKOVER
 COUPLES CIRCULATE (optional)
 BEND THE LINE.....ZL
 PASS THE OCEAN.....(OW)
 TRADE THE WAVE
 EXTEND.....AL!
- HEADS WHEEL THRU, CIRCLE TO A LINE.....ZL

TOUCH 1/4, CHECKOVER
 COUPLES CIRCULATE
 CENTERS HINGE, 6X2 ACEY DEUCEY
 FLIP THE DIAMOND, RIGHT AND LEFT GRAND

- HEADS PASS THE OCEAN.....(OQ)
 EXTEND THE TAG.....(OW)
 SWING THRU, MEN RUN
 TAG THE LINE - IN.....(4L)
 TOUCH 1/4, CHECKOVER
 TURN AND DEAL (ZB).....AL!

The following is a True Equivalent to Right and Left Thru from normal lines (and Pass Thru, Partner Trade for any lines.)

- TOUCH 1/4, CHECKOVER
 COUPLES CIRCULATE, TAG THE LINE - IN
- HEADS WHEEL THRU.....OBP-os
 CIRCLE TO A LINE.....ZL
 TOUCH 1/4, CHECKOVER
 BEND THE LINE, HALF BREED THRU.....ZL
 CROSS TRAIL THRU.....AL!
- HEADS PASS THE OCEAN.....(OQ)
 EXTEND.....(OW)
 SWING THRU, MEN RUN
 TAG THE LINE - IN
 TOUCH 1/4, CHECKOVER
 TURN AND DEAL (ZB).....AL!

The following sequences use some A2 calls:

- HEADS PAIR OFF, PASS THE OCEAN
 SINGLE HINGE, CHECKMATE THE COLUMN
 MEN HINGE, FLIP THE DIAMOND
 LOCK IT, SINGLE HINGE
 CHECKOVER
 CENTERS TRADE, MEN PARTNER TRADE
 STAR THRU, DIXIE GRAND.....AL!
- HEADS PASS THE OCEAN, SLIP.....(OQ)
 EXTEND THE TAG, SLIP.....(OW)
 SINGLE HINGE.....(1W)
 SPLIT COUNTER ROTATE, CHECKOVER
 IN ROLL CIRCULATE, WOMEN RUN
 CROSS OVER CIRCULATE, BEND THE LINE
 TOUCH 1/4, CHECKOVER
 TURN AND DEAL (ZB).....AL!

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• SIGHT CALLER'S NOTEBOOK

SIGHT CALLING IN SINGING CALLS (Additional Thoughts)

Last month, in the Sight Caller's Notebook, we discussed how you could use other figures in singing calls than the original ones. When you desire to do this, you can either use some other singing call figure that you have memorized or use some basic routine filled with zeros and equivalents. If you are comfortable with mental image choreography, here is an excellent place to use ad-lib choreography without having to memorize a new corner each time through the sequence. We talked about how a pure sight caller could easily use sight on the first and fourth times through the figure using the partners and corners than he has already memorized for the pattern part of the tip. For the first time through the figure, he need only dance his primary man to his corner, Swing her and Promenade her home (instead of doing an Allemande Left with her as you did before.) During the fourth time through the figure, he would go to this same corner, but this time call Allemande Left and go back to his original partner to Swing and/or Promenade.

This month, we will discuss another technique that can also be used to ad-lib figures in singing calls. It is a form of a technique known as Limited Sight and works as follows: Start your singing call routine with Heads/Sides Square Thru, (or some equivalent to this.) One of the two men who is doing the Square Thru in the middle is part of either your original primary couple or your original secondary couple. Focus your attention on him. We will refer to him as your active man for now. As he is finishing the Square Thru, he is approaching the woman who is his corner for this sequence. She is the one that he eventually wants to Swing and Promenade. At this point, you must memorize who this woman is. It turns out, believe it or not, that, you only have about 15 to 20 seconds left until it is time to Swing! Since this is a relatively short time, it is easy to memorize this new corner and keep her in your short term memory until you need her. Even though you have to memorize a new corner each time through the figure, the time that you have to retain this information in your mind is so short that it is a fairly easy thing to do.

The next step is to do some ad-lib choreography. There is a restriction, however, that is necessary to make this Limited Sight system work and that is that you must now only call things that involve four dancers or fewer. You can call anything that you want to, as long as it is with the four dancers on the side of the square that your active man was approaching. That group includes the active man, the woman whom you have also memorized, who is his temporary corner, and one other man and one other woman.

Now, and this is similar to what we discussed last month when we talked about pure sight calling, if you have some call or sequence of calls that you want to feature, do it as soon as you can. This will leave you maximum time to resolve. When you are ready to resolve, dance the square back to being in an eight chain thru formation with regular couples, and have the active man be in the center. At this point, he is

Sight Caller's Notebook (continued)

looking at a woman. Either she is the woman that you memorized 15 seconds earlier or she is not. If she is, you can Swing and Promenade. It is as easy as that. If she is not, then you must do some call or sequence of calls that will exchange partners and place the woman you want where the active man can Swing her. Some examples of sequences that you can use follow. Depending on how you got there, some of the sequences will flow and some of them will not. You must use your judgement as to which are appropriate and when.

- DOSADO TO A WAVE, WOMEN TRADE, SWING
- SWING THRU, MEN RUN, BEND THE LINE, SLIDE THRU, SWING
- TOUCH 1/4, SPLIT CIRCULATE, MEN RUN, SLIDE THRU, SWING
- VEER TO THE LEFT, MEN (or WOMEN) FOLD, SWING
- REVERSE FLUTTER WHEEL, SWING.

If you find that you have done your feature call or sequence and you have resolved the square, and you still have some music left over before it is time to Swing your corner, you can use some of the "time killers" that were discussed in last month's Notebook.

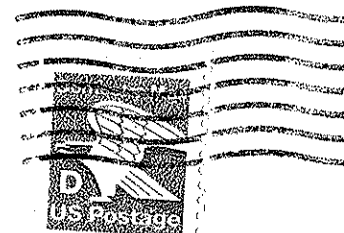
This method, although requiring you to memorize a new corner each time through the figure of a singing call, and restricting you to calling only two couple (or fewer) calls, does give you the freedom to ad-lib within your box of four dancers, and the memory work is for such a short period of time, it is remarkably easy to do.

- 1669 -

CHOREO BREAKDOWN

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APRIL 1985

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WHAT'S HAPPENING?

The just completed Callerlab convention is still very fresh in my mind, and there is a more complete report on it later in this issue (page 1678). This was my first year on the Board of Governors and it put a whole new prospective on the convention for me personally. It was also good to meet so many of you Choreo Breakdown subscribers who were only names to me before.

As many of you probably already

know, because it was announced just before the Convention, the Mainstream Quarterly Selection committee has announced that there is no new MSQS call for the April to June quarter. A few subscribers have mentioned that they used Grand Q, featured last month, with their workshop groups and that the groups enjoyed it.

Here is a look at the new calls that we have seen this month:

JOIN THE GROUP: (Ross Howell, Texas) From a general line (i.e. lines, waves, two faced lines, inverted lines, etc.) leaders do their part of a Regroup (See C1 list), and trailers do their part of an All Eight Counter Rotate (See C1 list). From all formations, call ends in facing lines.

LIKE A RIPPLE (Todd Fellegly, Connecticut) This is a concept used from a variety of general waves and lines, and is used in conjunction with numerous other calls. The designated dancers perform the given calls, in the order called, and moving along the line.

What's Happening? (continued)

The other dancers only move when needed to help the designated dancers do what they have to do. This is similar to Ripple the Wave (See C1 list) except you preform the indicated calls instead of a series of Trades. (e.g. Head Men, Like a Ripple, Run, Slip, and Kick Off means that the head men Run around the person next to them, toward the center, Trade with the next person, and Kick off [Run and Roll] around the next one.)

LINE THE DIAMOND (Rip Risky, Michigan) From parallel diamonds, the very centers lead the others in their diamond around the other diamond half way, and then moves straight ahead to for a column. (For right hand diamonds, you get a left hand column.) Then, all dancers take the next command to face in, out, left or right (1/4 turn). Many possible ending formations.

LOAD THE COLUMN: (Bob McGowan, Massachusetts) From facing lines, ends start a Load the Boat, but when they meet the third person, they Dosado and then Touch 1/4. Centers do the first three parts of Load the Boat, i.e. Pass Thru, Face Out, and Partner Trade. They then Pass the Ocean and Cast Off 3/4 to end in a column.

MINISHAKE (Ross Howell, Texas) From some general boxes (e.g. Right hand box circulate formation), Leaders Shake Down (See C1 list) and the Trailers Box Counter Rotate 1/4 (See A2 list).

POP THE CYCLE - IN or OUT (Bob McGowan, Massachusetts) From a 1/4 tag formation, those in the wave Spin The Top. At the same time, the outside couple does a Partner Hinge, the inside dancer folds, and they promenade 1/4 of the way around the outside of the square, single file, and face In or Out to end in a 1/4 or 3/4 tag formation, respectively. (This call was listed with a slight error, in the November '84 issue of Choreo Breakdown, so Bob requested that I list it again.)

STAR BASE - 1, 2, 3, or 4 (Bob Elling, California) From facing couples, make a right hand star. Turn the star the number of quarter turns indicated by the number used in the call (i.e. move ahead the number of spots on the floor indicated, the spots being those places on the floor originally occupied by the dancers in the facing couples.) At this time, each dancer turns to his/her right, while standing on this spot, as far as is necessary to face the wall that he/she was originally facing before the call started. **LEFT STAR BASE - 1, etc.** Same as above except make a left hand star and after turning it, turn left to face original wall.

• SHARE THE WEALTH

Subscriber Tom Rinker (Mass.) sent us some Ping to a Diamond material, including this one:

- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE
PASS THRU, WHEEL AND DEAL
WOMEN DOSADO TO A WAVE
PING TO A DIAMOND, FLIP THE DIAMOND
WOMEN TRADE, RECYCLE (ZB).....AL!

• NEW MOVEMENT (Experimental)

How To Do It:WITH THE FLOW (Larry Dunn)

From facing couples who have been moving to the left, dancers on left side of couple (beaus) Walk straight ahead as right side dancers (belles) Dodge to their lefts; or from facing couples who have been moving to the right, belles Walk and Beaus Dodge to end in a box circulate formation.

Impressions:

This call was first listed in Choreo Breakdown on page 1581, but we have decided to take a closer look at it because it is getting quited a bit of play lately. Although the current useage is in the challenge programs, I feel that it could have quite a bit of Mainstream and Plus appeal.

The easiest way to become familiar with where to use this is to use it any where that you would now use a Sweep 1/4. That includes using it after Sweep 1/4! The use of it after a Courtest Turn, just like with Sweep 1/4, is not recommended. Even though legal, it is not very smooth and therefore not very obvious to the dancers.

Choreography:

<u>From regular Facing Couples</u> FLUTTER WHEEL <u>WITH THE FLOW</u> MEN RUN	ZERO (True)
<u>From regular Facing Couples</u> REVERSE FLUTTER WHEEL <u>WITH THE FLOW</u> WOMEN RUN	ZERO (True)
<u>From regular Facing Couples</u> PASS THE OCEAN RECYCLE <u>WITH THE FLOW</u> MEN RUN	Equivalent to <u>RIGHT AND LEFT THRU</u> (True)
<u>From regular Facing Couples</u> SWING THRU MEN RUN BEND THE LINE <u>WITH THE FLOW</u> MEN RUN	Equivalent to <u>STAR THRU</u> (True)

WITH THE FLOW (continued)

- HEADS TOUCH 1/4
MEN RUN.....ZB
PASS THE OCEAN
WOMEN TRADE
RECYCLE.....CL-os
REVERSE FLUTTER WHEEL
SWEEP 1/4
WITH THE FLOW
WALK AND DODGE
RIGHT AND LEFT GRAND

- HEADS LEAD TO THE RIGHT
RIGHT AND LEFT THRU
VEER TO THE LEFT
BEND THE LINE.....ZL
PASS THE OCEAN
RECYCLE
WITH THE FLOW
SINGLE FILE CIRCULATE
SINGLE HINGE
MEN TRADE
MEN RUN
WHEEL AND DEAL
SLIDE THRU (ZB).....AL!

- HEADS SQUARE THRU
SWING THRU
SCOOT BACK
RECYCLE
SWEEP 1/4
WITH THE FLOW
MEN RUN
STAR THRU (ZB).....AL!

This sequence is a little harder

- HEADS SQUARE THRU
RIGHT AND LEFT THRU
VEER TO THE LEFT
BEND THE LINE
WITH THE FLOW
"Look for your wave" CENTERS TRADE
SWING THRU
MEN RUN
STAR THRU (ZB).....AL!

This sequence contains some Plus calls

- HEADS RIGHT AND LEFT THRU
FLUTTER WHEEL
WITH THE FLOW

SINGLE HINGE
EXTEND THE TAG
WOMEN RUN
MEN HINGE
DIAMOND CIRCULATE
WOMEN LINEAR CYCLE
WITH THE FLOW
FERRIS WHEEL
SINGLE CIRCLE TO A WAVE
MEN TRADE
SINGLE HINGE AND ROLL
PASS THRU (ZB).....AL!

This sequence requires alot of formation awareness and faith on the part of the dancers.

- HEADS STAR THRU
CALIFORNIA TWIRL
SWING THRU
MEN RUN
FERRIS WHEEL
ALL SWEEP 1/4
ALL go WITH THE FLOW
LEFT SWING THRU
CENTERS RUN
FERRIS WHEEL
ALL SWEEP 1/4
ALL go WITH THE FLOW
MEN TRADE
MEN RUN
WHEEL AND DEAL (ZB).....AL!

SINGING CALL (Corner Progression)

HEAD two couples PROMENADE,
HALFWAY you go
STAR THRU, PASS THRU, and then (DOSADO)
SWING THRU and now,
those MEN, you will RUN
BEND THE LINE WITH THE FLOW you go
MEN RUN again
SQUARE THRU go 3
SWING YOUR CORNER, PROMENADE
.....add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

WALK AND DODGE

Too often, Walk and Dodge is in the sequence Heads Curlique, Walk and Dodge, Circle to a Line (yielding Zero Lines.) or, from an eight chain thru formation, Touch 1/4, Walk and Dodge, and Partner Trade. In both of these sequences, the women are dodging to their rights and then immediately bouncing back to their lefts. The examples this month address this back and forth movement in one of two ways. a) Avoid it or at least minimize it. In the sequences above, all of the dodgers are bouncers. In the first sequence, by replacing the Circle to a Line with a Star Thru, for example, you reduce the bouncing. In the second, replacing the Partner Trade with a Tag the Line would required only two of the dodgers to bounce instead of all four. b) We should also recognize that women have been trained to "dance" this back and forth movement because it is called so frequently. They can therefore, within limits, actually make it look and feel okay. This means that if you use good judgement and do not over do it, it is okay to call this type of sequence. Some of the examples below are very basic; others may require that you help your dancers, with words and TLC, a little more than usual. Give them a try.

This is a basic sequence

- HEADS TOUCH 1/4
WALK AND DODGE.....OPB-os
SWING THRU, MEN RUN
FERRIS WHEEL
STAR THRU, TOUCH 1/4
WALK AND DODGE (ZB).....AL!

This is a basic sequence

- HEADS HALF SQUARE THRU
SWING THRU, MEN RUN
FERRIS WHEEL
CENTERS SWEEP 1/4, CENTERS TOUCH 1/4
WALK AND DODGE (ZB).....AL!
- HEADS CURLIQUE, WALK AND DODGE....OPB-os
RIGHT AND LEFT THRU.....OPB
VEER TO THE LEFT, FERRIS WHEEL
RIGHT AND LEFT THRU
SWING THRU, SPIN THE TOP
SINGLE HINGE, WALK AND DODGE (ZB).....AL!
- HEADS SQUARE THRU.....ZB
TOUCH 1/4
CENTERS ONLY WALK AND DODGE
CENTERS RUN
NEW CENTERS WALK AND DODGE
CENTERS RUN
STAR THRU, TRADE BY (ZB).....AL!
- HEADS HALF SQUARE THRU.....PB-os
SWING THRU, MEN RUN
TAG THE LINE - RIGHT, BEND THE LINE
TOUCH 1/4
CENTERS ONLY WALK AND DODGE
OTHER MEN RUN.....RB
BOX THE GNAT, RIGHT AND LEFT GRAND
- HEADS TOUCH 1/4
WALK AND DODGE.....OPB-os
SWING THRU
MEN ONLY WALK AND DODGE, MEN RUN
WOMEN SINGLE HINGE, WOMEN FAN THE TOP
WOMEN SINGLE HINGE, MEN TOUCH 1/4
SINGLE FILE CIRCULATE
CENTER 4 ONLY WALK AND DODGE
OTHER WOMEN RUN
TOUCH 1/4
CENTERS OF THE WAVES TRADE
ALL WALK AND DODGE
TAG THE LINE - IN.....(1/2 L)
STAR THRU, TRADE BY.....CB-os
PASS THE OCEAN, WOMEN TRADE
SINGLE HINGE
WALK AND DODGE.....AL!

• THE WISDOM OF OTHERS

BEWARE OF CALLER-THINK (by Jim Mayo)

No caller will ever be able to think like (most) dancers and therein lies a trap. The better we understand choreography, the less we understand how dancers experience the dance patterns. We quickly understand that the "Chicken Plucker" routine:

HEADS SQUARE THRU, RIGHT AND LEFT THRU, DIVE THRU, PASS
THRU, RIGHT AND LEFT THRU, DIVE THRU, PASS THRU,
ALLEMANDE LEFT

is the same no matter what equivalents we may substitute for the RIGHT AND LEFT THRU. Almost all dancers (at least through the Plus program) will never understand that. (This is a fact for which we should be grateful.) What dancers do notice, however, is the repetition of a routine. It seems sometimes that dancers learn dance patterns even more quickly than callers do. In a singing call, if you make a small change in the pattern, some dancers are almost sure to try to repeat the original pattern. This may be because the muscle response is learned more quickly than the mental response. Whatever the reason, for most dancers, variety means doing something different - and it doesn't have to be much different. If your exit from a dance sequence is:

TRADE BY, TOUCH 1/4, FOLLOW YOUR NEIGHBOR, ALLEMANDE
LEFT, PROMENADE;

a change to:

TRADE BY, TOUCH 1/4, FOLLOW YOUR NEIGHBOR AND SPREAD,
MEN RUN, MEN CIRCULATE, PROMENADE

will feel very different to the dancers. While this kind of small change will increase the feeling of variety at any point in the routine, it is particularly effective in the set-up and even more effective in the get-out. Dancers are nowhere near as aware of the choreography as callers are, but when pressed, they do comment that many callers always get to the ALLEMANDE with SQUARE THRU 3/4. Use many different routes to the LEFT ALLEMANDE so that it is frequently a surprise and you will get credit for much greater variety than you will if your choreographic changes are buried in the middle of routines.

• FOR THE A1/A2 CALLER

MOTIVATE

For years, I wondered why dancers had troubles with Motivate. Two years ago, I finally took the time to look more closely at the call, and found what I feel might be the problem.

Look at the action of the person who starts as the center facing out, a woman from normal waves. This person Circulates and then Casts Off 3/4, turning in a tight circle for 450°. This is a clear case of overflow, inherent in the call itself, and the tendency is to stop before going all the way.

Two things have helped my dancers since this discovery. When teaching, I warn them to hang on longer than feels right. When calling, I am careful not to precede the call with something that ends in a centers Trade. The sequence Relay the Deucey, Motivate, for instance, has two dancers tightly turning 720°! No wonder they try to escape before they should!

Some common calls to be avoided are: Swing Thru, Spin the Top, Centers Trade, Slip, Chain Reaction, Relay the Deucey, Spin Chain the Gears, Spin Chain Thru. The examples below show ways to use Motivate that do not add to the overflow problem. Most of them are done from normal waves in order to promote maximum dancer success.

This sequence has only MS calls

- HEADS SQUARE THRU.....ZB
- SWING THRU, SCOOT BACK.....(OW)
- MOTIVATE
- MEN RUN.....ZL
- LEFT TOUCH 1/4, MEN RUN
- GRAND RIGHT AND LEFT

This sequence has calls through A1

- HEADS PASS THE OCEAN, EXTEND
- MOTIVATE.....(2W)
- QUARTER THRU, LINEAR CYCLE.....ZL-os
- PASS THRU, TAG THE LINE - IN
- STAR THRU.....AL!

The next 5 sequences have calls through A2

- HEADS PASS THE OCEAN, CHAIN REACTION
- SCOOT BACK.....(OW)
- MOTIVATE.....(2W)
- SWING AND ROLL.....(1/2 B)
- GRAND RIGHT AND LEFT

- HEADS PASS THE OCEAN, CHAIN REACTION
- SWING AND MIX, TRADE CIRCULATE
- MOTIVATE
- IN ROLL CIRCULATE
- QUARTER THRU, SWING THRU
- TRADE CIRCULATE.....AL!

- HEADS PASS THE OCEAN, EXTEND.....(OW)
- SCOOT BACK, SLIP & SWING.....(OW)
- MOTIVATE
- QUARTER THRU, SWING THRU.....(1/2 W)
- GRAND RIGHT AND LEFT

- HEADS SQUARE CHAIN THRU.....OPB-os
- SWING THRU, SWITCH TO A DIAMOND
- 6 X 2 ACEY DEUCEY, FLIP THE DIAMOND
- MOTIVATE
- SCOOT BACK, WOMEN RUN
- TURN AND DEAL (ZB).....AL!

This is a harder sequence

- HEADS RIGHT AND LEFT THRU
- SIDES WHEEL THRU.....OPB
- TOUCH 1/4, IN ROLL CIRCULATE
- SCOOT BACK.....(1W)
- MOTIVATE
- SWITCH TO A DIAMOND
- 6 X 2 ACEY DEUCEY, FLIP THE DIAMOND
- MOTIVATE
- SPIN THE TOP, GRAND SWING THRU
- SINGLE HINGE, TRANSFER THE COLUMN..(3W)
- MEN CROSS FOLD
- RIGHT AND LEFT GRAND

• 1985 CALLERLAB CONVENTION

There were 1125 people registered for this years convention, 641 callers plus partners, exhibitors, speakers, staff, etc. Fourty nine states were represented, as well as 6 Canadian provinces, Mexico, Australia, and New Zealand. Dr. and Mrs. Jerry Downing made a series of presentations on how to identify and deal with stress, for both performers and their partners. For those of you who are members or subscribers and were unable to attend, I highly recommend getting the tapes of the convention.

Here is a summary of the business items that were decided on at the wrap-up meeting.

Mainstream Committee: No changes were made to the MS list. Chain Down the Line has been on the QS list for three years and was, therefore, eligible to be added but the vote was against doing so. (For now, it is still on the MSQS list, however.)

Mainstream Definitions Committee: 1.The definition of Courtesy Turn was modified to have only men turning women at the Basic and Mainstream programs. The vote was very close. A petition to have this apply to all programs was defeated. 2.The definition of Right and Left Grand was modified to include some additional starting formations that are, in fact, in common useage.

Mainstream QS Committee: There were no changes to this list. It still reads Chain Down the Line and Grand Parade. There was discussion about the fact that there have frequently been no new MSQS movements in recent quarters, but it was concluded that this was because there were really no new appropriate moves. Consideration was given to using calls currently on another program if appropriate for MS, but the majority felt that we should leave it the way we had decided at a previousconvention, and not do this.

Plus Committee: No changes were made to the Plus list. A program was initiated to select a Plus emphasis call four times a year, similar to the MS emphasis calls. The definition of Linear Cycle was modified to indicate that through the Plus Program, it is only appropriate to call it from ocean waves. Formations requiring a Partner Hinge instead of a Single Hinge are still okay at Advanced and Challange. The punctuation in the definition was carefully arranged so that the three parts of the call being used in the Challange program would still be compatable with the definition used for all other programs.

Plus QS Committee: The Plus QS list now reads Ping to a Diamond and Spin Chain and Exchange the Gears. Load the Top was dropped. Most callers agreed that even though they liked Load the Top, it was obvious that there was a problem

Callerlab Convention (continued)

with it since almost everytime it was called at an open dance, it had to be retaught.

Advanced OS Committee: To trim the list to 5 calls as required, the vote retained the following: Change Lanes, Checkover, Linear Action, Minibusy, and Zing and dropped Harmonize.

Glossary Committee: Among other things, this committee changed the definition of Along the Line to include two faced lines and ocean waves. This was done to make it possible to call Chain Down the Line as a Ladies Chain Along the Line, even if it were not added to the MS list.

Styling Committee: This committee was asked to once again address the question of whether to hold hands up in an ocean wave or to use a forearm grip. At our first two conventions, it was decided to standardize on hands up. A recent survey indicated that 28 states use hands up, 9 use hands down, and 16 have some areas of each. The suggestion was made to allow for regional differences on this styling suggestion. After much discussion it was decided to stay with one standard form, hands up, and the final vote was by a much higher margin than the 28 out of 50 states would have predicted.

Some Other Questions Addressed: 1. Because of the problems that have been caused over the years by the attempt at having a general Crossing Rule, i.e. passing left shoulder vs right, each call that is affected by this problem will now have the appropriate shoulder written into its definition. These definitions will be worked on during the coming year.

2. On the question as to who your partner is in an ocean wave, the person next to you or the one facing in the same direction as you, the following resolution was read to the entire convention by Jack Lasry, reflecting the work of his committee, and accepted with loud applause: "The Program Coordinating Committee's observation is that 'Who is your partner in a wave' does not affect choreography in popular use today. Therefore, it would be counter-productive to make a determination of who is your partner is in an Ocean Wave. The committee feels the long term interests of Square Dance are best served by treating this as a non-issue." Let me add, as I have felt for years, that it is your job, as caller, to communicate to your dancers what you want them to do, and with whom you want them to do it. If what you want to say is going to be ambiguous to them, find some other words to describe your desires. It is not their job to decide between two different possible interpretations of your commands. It is just their job to dance (and 'enjoy.) It is your job to keep them dancing.

Walk and Dodge (continued)

- HEADS PASS THE OCEAN, SINGLE HINGE
WALK AND DODGE
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, TAG THE LINE
CENTERS IN, CAST OFF 3/4
CURLIQUE
CENTERS ONLY WALK AND DODGE and
OTHERS TRADE, WOMEN PASS THRU
EVERYONE PARTNER TRADE
CENTERS ONLY WALK AND DODGE.....CB
8 CHAIN 3.....AL!

This is a harder sequence.

- FOUR LADIES CHAIN
HEADS CURLIQUE, MEN RUN.....ZB
SWING THRU, WOMEN CIRCULATE
ALL WALK AND DODGE
TAG THE LINE - RIGHT, COUPLES CIRCULATE
CENTERS ONLY WALK AND DODGE
WOMEN RUN
CENTERS PASS THE OCEAN, SINGLE HINGE
FERRIS WHEEL, DOUBLE PASS THRU
LEADERS U-TURN BACK (ZB).....AL!

This is a harder sequence.

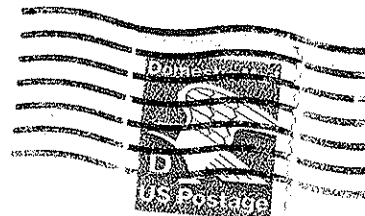
- HEADS SPIN THE TOP, TURN THRU.....OPB-os
LEFT TOUCH 1/4, CENTERS TRADE
ALL WALK AND DODGE, WALKERS FOLD
RIGHT AND LEFT GRAND

Share the Wealth (continued)

At Callerlab, Frank Lane gave me a great gimmick extention of Spin Chain Thru. He said that he got it from Jon Jones who got it from Rocky Strickland etc.

- SIDES LEAD RIGHT AND CIRCLE TO A LINE.....ZL
MEN FACING THE CALLER AND WOMEN WITH
THEIR BACKS TOWARD CALLER PASS THRU
At this time, men have a right hand wave
and women have a left hand wave.
SPIN CHAIN THRU Be prepared to help dancers
since when the very centers Trade, they
must do a Partner Trade, and then the Cast
Off is done by couples ending in 3X1 lines.
THOSE FACING PASS THRU
BEND THE LINE (ZL).....(Use any ZL get-out)

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MAY 1985

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WHAT'S HAPPENING?

This month a number of interesting experimentals came our way. We are featuring Zip the Line but suggest that if you use experimentals in your programs, you may find some suitable material in our general listing also. This is especially true if you need Mainstream material, since Zip the Line works best at Plus and above.

Here is a look at this month's collection:

BACK LASH (Jerry Jestin, Texas) From 2-faced lines, couples facing out Cast Off 3/4, Couples facing in Extend as couples, do a couples Hinge, and Extend as couples. Ends in 2-faced lines.

BACK RUN (Jack Berg, Illinois) From columns, #3 and #4 dancers on each side Run.

BOW TIE (Manny Amor, New Jersey) From an eight chain thru formation, Pass Thru; those facing out Cloverleaf; those facing in Half Square Thru, to end in an eight chain thru formation.

DOUBLE CLUTCH THE GEARS (R. Dinkel) From parallel 2-faced lines or tidal 2-faced line, centers of each side Cast Off 3/4; very centers Trade as other six Circulate; the two stars that have formed turn 3/4; very centers Trade and other six Circulate; Centers of each side Cast Off 3/4. The call has five parts and may be fractionalized.

FLEX (Jack Berg, Illinois) From static square, designated dancers step to a wave as other do a Partner Hinge, to end in a tidal wave.

FLEX AND (anything) From the tidal wave formed by doing a Flex, all do the

What's Happening? (continued)

"anything" command.

FLEX THE DEUCEY Flex, Grand Swing Thru, Lock It.

EXPLODE THE FLEX Flex, Explode and (anything).

FLEX TO A DIAMOND Flex, each side does a Lock It, then the centers Hinge and Roll twice (Shazam on C2 list).

FLEX THE FIRE Flex, each side do a centers Trade & Spread as the ends Run.

FLUTTER BY From facing couples, Flutterwheel, then cast right 1/4 as a couple, but separate from partner so that the left side dancer (man's position) moves in between the dancers of the other couple, to end in a left hand ocean wave. From normal couples, men finish in the center.

FLUTTER THRU THE STARS (Jerry Barrett, Florida) From eight chain thru formation, make a right hand star, original centers go back into the center and do a Reverse Flutterwheel, centers then Pass Thru; now repeat the entire sequence just done. This is a true zero and takes 32 beats.

FORERUN (Jack Berg, Illinois) From a column, #1 and #2 dancers on each side Run.

LOST CHORD (R&B Light, J&L Harden) From parallel lines or waves, centers Trade and flip out; end facing out does a Cross Run; ends facing in Extend diagonally to meet each other in the very center and then, as in a Scoot Back, Trade and Extend straight out to a center position.

LOVE BOAT From facing lines, ends do their part of a Load the Boat; centers step forward and Yellow Rock, then step back and do a Partner Tag.

PING AROUND THE ROSES (Paul McNutt, Alabama) From 1/4 tag formation, couples starting in wave Ping Pong Circulate & Roll, pull by and then Fold to face the centers; couples who start on the outside Ping Pong Circulate, Single Hinge, and then Walk and Dodge.

REVERSE FLUTTER BY From facing couples, Reverse Flutterwheel, then cast left 1/4 as a couple, but separate from partner so that the right side dancer (woman's position) moves in between the dancers of the other couple, to end in a right hand ocean wave. From normal couples, women finish in the center.

R & R (Bill Davis, California) From waves, lines and some t-bones, centers Run & Roll; new centers Trade & Roll.

SHIFTY (Kiyoshi Kikuchi) This is a concept that takes the first part of any multi-part call and moves it to the end of the call. SHIFTY (Expansion) Similar to Shifty, but rather than starting with 2nd part, start with 3rd, 4th, etc. and shift all previous parts to end of call.

SHIP AHOY From general lines, ends facing out and adjacent dancers do a Cycle and Wheel; others do a Shove Off, i.e. centers do their part of a Centers Trade as ends side step into adjacent center's spot.

• NEW MOVEMENT (Experimental)

How To Do It:ZIP THE LINE (Dick Han, Indiana)

From a tidal two-faced line (i.e. 2 two-faced lines, end to end), the 4 dancers on each end will first do a 3/4 Tag the Line, to form a column of 6 with 2 lonesome out-facing dancers. All now finish like a Coordinate to end in parallel two-faced lines, i.e. the three pairs with right hands joined Trade with each other (Triple Trade), and then the very center two move diagonally to their lefts to become ends of the final formation. The lonesome ends walk in a 180° arc to their right to become the other ends.

Impressions:

If you are looking for a call to workshop at a Plus dance or weekend, this could be a good one. The starting formation is not one that we get into too often, but if you are working with it, you will find a number of ways to get there, and Zip the Line will feel like a logical way to get out of a tidal two-faced line to Plus dancers. This is one of those calls that appears to the dancers to be more difficult than it really is, and therefore they easily get a good feeling of accomplishment when they do it.

Choreography:

<u>From regular Eight Chain Thru</u> SWING THRU SPIN THE TOP WOMEN RUN <u>ZIP THE LINE</u> WHEEL AND DEAL	<u>ZERO</u> (True)
<u>From regular Facing Lines</u> RIGHT AND LEFT THRU PASS THE OCEAN FAN THE TOP WOMEN RUN <u>ZIP THE LINE</u> BEND THE LINE	<u>ZERO</u> (True)
<u>From a Zero Line (1P2P)</u> BOX THE GNAT GRAND SWING THRU WOMEN RUN <u>ZIP THE LINE</u> WHEEL AND DEAL	Converts Zero Line to Zero Box (Box 1-4)

ZIP THE LINE (continued)Sample Routines

- HEADS PASS THE OCEAN
EXTEND THE TAG
SWING THRU, SPIN THE TOP
WOMEN RUN
ZIP THE LINE
FERRIS WHEEL
SQUARE THRU 3/4 (ZB).....AL!
- HEADS HALF SQUARE THRU.....ZB-os
SWING THRU, MEN RUN
COUPLES HINGE, TRIPLE TRADE
ZIP THE LINE
HALF TAG, TRADE, & ROLL
RIGHT AND LEFT GRAND
- HEADS PASS THE OCEAN
PING PONG CIRCULATE, EXTEND THE TAG
RECYCLE & SWEEP 1/4.....CL
VEER TO THE LEFT
ZIP THE LINE.....(1/2 F)
HALF TAG
MEN RUN.....EPL-os
PASS THRU, WHEEL AND DEAL
SQUARE THRU ONE HAND (ZB).....AL!
- HEADS TOUCH 1/4
WALK AND DODGE.....OPB-os
STAR THRU.....ERL-os
TOUCH 1/4, COORDINATE
COUPLES HINGE
ZIP THE LINE
MEN RUN
LEFT SWING THRU.....AL!
- HEADS SQUARE THRU 3/4
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, TAG THE LINE - RIGHT
COUPLES HINGE
ZIP THE LINE
COUPLES CIRCULATE
CENTERS HINGE, DIAMOND CIRCULATE
VERY CENTER WOMEN TRADE
DIAMOND CIRCULATE, FLIP THE DIAMOND
MEN RUN.....ECL-os
PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU
LEAD COUPLE PARTNER TRADE.....RB
SINGLE CIRCLE TO A WAVE
RIGHT AND LEFT GRAND

- This one is by the author
HEADS SQUARE THRU.....ZB
SWING THRU, MEN RUN
TAG THE LINE - RIGHT
COUPLES HINGE
ZIP THE LINE
FERRIS WHEEL
DOUBLE PASS THRU, TRACK II
TRADE THE WAVE.....AL!

- Here is a true ZERO by the author
From Parallel Waves
SWING THRU, CENTERS RUN
COUPLES HINGE
ZIP THE LINE
CENTERS HINGE
FLIP THE DIAMOND

- The following is EQUIVALENT to Half Sashay
when done from two-faced lines:
COUPLES HINGE
ZIP THE LINE

- This sequence is a bit harder
HEADS SWING THRU TWICE while the
SIDES PARTNER HINGE
MEN TRADE, MEN RUN
ZIP THE LINE
COUPLES CIRCULATE
CROSS FIRE
SINGLE FILE CIRCULATE
TRADE AND ROLL.....ZL-os
PASS THE OCEAN
SINGLE HINGE & ROLL
RIGHT AND LEFT GRAND

SINGING CALL (Corner Progression)

HEAD two couples SQUARE THRU, four hands
around you go
DOSADO with the outside two and then go
RIGHT AND LEFT THRU
PASS THE OCEAN, WOMEN RUN
Now all ZIP THE LINE
FERRIS WHEEL
CENTERS PASS THRU
SWING YOUR CORNER, PROMENADE
.....add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

LEFT-HAND WAVES

This month we will look as some choreography that uses left-hand waves with emphasis on setting up the waves with something other than Dixie Style to a Wave. The symbol ".....(LW)" will appear each time there is a lefty, so you don't miss it!

- HEADS HALF SQUARE THRU.....ZB-os
TOUCH 1/4
SPLIT CIRCULATE
MEN RUN.....EPL
PASS THRU
WOMEN RUN.....(LW)
CENTERS TRADE.....(LW)
LEFT SWING THRU.....(LW)
MEN TRADE.....CL-os
SLIDE THRU (ZB).....AL!
- HEADS LEAD TO THE RIGHT.....EPB-os
SWING THRU
MEN TRADE
MEN RUN
TAG THE LINE - IN
PASS THRU
SIDES WITH ORIGINAL PARTNERS TRADE.(LW)
SAME SEXES TRADE
CENTERS HINGE
VERY CENTER WOMEN TRADE
CENTER WAVE RECYCLE &
OTHERS FACE IN
SQUARE THRU 3/4.....CB-os
DOSADO
SQUARE THRU 3/4.....AL!
- HEADS SQUARE THRU.....ZB
RIGHT AND LEFT THRU.....OB-os
VEER TO THE LEFT
WOMEN TRADE
WOMEN RUN.....(LW)
MEN TRADE.....(LW)
LEFT SWING THRU.....(LW)
WOMEN RUN
MEN TRADE
MEN RUN
RECYCLE (ZB).....AL!
- This is a nice ZB get out
FROM A ZERO BOX.....ZB
RIGHT AND LEFT THRU.....OB-os
SWING THRU
MEN TRADE, MEN RUN
WOMEN TRADE, WOMEN RUN.....(LW)
MEN TRADE (LW).....AL!
- HEADS TOUCH 1/4, THOSE WOMEN RUN
CENTERS PASS THRU.....(3B)
SWING THRU.....(1W)
WOMEN TRADE.....RL
MEN TRADE, SINGLE HINGE.....(LW)
WOMEN TRADE - TWICE (!).....(LW)
LEFT SWING THRU (LW).....AL!
- HEADS LEAD RIGHT & VEER TO THE LEFT
WOMEN TRADE, WOMEN RUN.....(LW)
MEN TRADE.....(LW)
RECYCLE & SWEEP 1/4.....ZL-os
PASS THRU, BEND THE LINE.....ZL
LEFT TOUCH 1/4, MEN RUN
RIGHT AND LEFT GRAND
- HEADS PASS THE OCEAN
RECYCLE, CALIFORNIA TWIRL.....OPB-os
SWING THRU, MEN RUN
WOMEN HINGE, VERY CENTER WOMEN TRADE
WOMEN SWING THRU &
MEN CIRCULATE AND U-TURN BACK
WOMEN SINGLE HINGE.....(LW)
all LEFT SWING THRU.....(LW)
MEN SCOOT BACK &
WOMEN CIRCULATE AND U-TURN BACK
MEN FOLD, RIGHT AND LEFT GRAND
- This one is a little harder
HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THE OCEAN, CENTERS HINGE.....(LW)
VERY CENTER WOMEN TRADE.....(LW)
LEFT SWING THRU.....(LW)
RECYCLE & SWEEP 1/4
END WOMEN RUN (AROUND OTHER WOMAN)
CENTERS ONLY RIGHT AND LEFT THRU.....(1L)
SAME 4 ROLL AWAY WITH A HALF SASHAY
ALL SLIDE THRU (ZB).....AL!

• THE PLUS PROGRAM

GRAND SWING THRU

The following sequences feature Grand Swing Thru, as well as working with the tidal waves and tidal 2-faced lines. The first two examples use only Mainstream calls; the rest use Plus calls also.

- HEADS CURLIQUE
WALK AND DODGE.....OPB-os
RIGHT AND LEFT THRU.....OPB
PASS THE OCEAN
GRAND SWING THRU
MEN RUN
BEND EACH LINE.....ORB
STAR THRU.....EPL
PASS THRU, WHEEL AND DEAL
SQUARE THRU 3/4 (ZB).....AL!
- HEADS LEAD RIGHT, CIRCLE TO A LINE.....ZL
TOUCH 1/4
ALL EIGHT CIRCULATE
SINGLE HINGE, WOMEN TRADE
GRAND SWING THRU
CENTER WAVE OF 4 (SIDES) RECYCLE &
OTHERS SINGLE HINGE
CENTERS SQUARE THRU &
OTHER MEN RUN.....OB
PASS THRU
TRADE BY (ZB).....AL!
- HEADS PASS THE OCEAN
EXTEND THE TAG
FAN THE TOP
GRAND SWING THRU
MEN RUN
EACH SIDE 1/2 TAG ***

(Here are three alternate endings:)
*** TRADE AND ROLL (ZB).....AL!

*** TRADE AND
JUST THE MEN ROLL TWICE
RIGHT AND LEFT GRAND

*** WOMEN RUN
RIGHT AND LEFT GRAND
- HEADS STAR THRU, CALIFORNIA TWIRL.....ZB
RIGHT AND LEFT THRU.....OB-os
PASS THE OCEAN
TRIPLE TRADE
GRAND SWING THRU
SINGLE HINGE
MEN RUN (ZB).....AL!
- HEADS SPIN THE TOP
EXTEND THE TAG.....(3W)
SPIN THE TOP
GRAND SWING THRU
SINGLE HINGE, MEN RUN
SQUARE THRU 3/4 (ZB).....AL!
- HEADS SWING THRU
SPIN THE TOP
EXTEND THE TAG
SWING THRU, SPIN THE TOP
GRAND SWING THRU
SINGLE HINGE, TRIPLE SCOOT
COORDINATE
BEND THE LINE.....CL
SQUARE THRU BUT ON THE FOURTH HAND...AL!
- HEADS PASS THE OCEAN
PING PONG CIRCULATE
CENTERS SPIN THE TOP &
OTHERS PARTNER HINGE
GRAND SWING THRU
WOMEN SPIN THE TOP &
MEN SINGLE HINGE
WOMEN SWING THRU &
MAN FACING OUT RUN
EXTEND THE TAG.....(1W)
SPLIT CIRCULATE.....(2W)
MEN RUN.....CL-os
STAR THRU (ZB).....AL!
- HEADS LEAD RIGHT & VEER TO THE LEFT
COUPLES HINGE
TRIPLE TRADE
MEN RUN
TRIPLE TRADE
GRAND SWING THRU
EACH SIDE RECYCLE.....CL-os
LOAD THE BOAT (ZB).....AL!

• NEW PLUS-QS MOVEMENT

LOAD THE WINDMILL

Callerlab has announced the Plus QS movement for the quarter starting May, 1985. It is Load the Windmill and was written by Ron Schneider (Florida). It was featured in June, 1984 on page 1572.

From facing lines, the ends start their part of a Load the Boat, but when they meet the third person, they Touch 1/4 with them. At the same time, the centers step to a right hand wave, Swing Thru, and then Cast Off 3/4. The movement ends in columns. Normal lines end in normal columns.

Even though part of the action and part of the name are taken from an A2 call (Spin the Windmill), dancers need not know this to easily learn and enjoy this call.

Here are some sequences:

- HEADS SQUARE THRU.....ZB
SWING THRU, MEN RUN
BEND THE LINE.....EPL-os
LOAD THE WINDMILL
ALL EIGHT CIRCULATE
MEN RUN (ZB).....AL!
- HEADS LEAD TO THE RIGHT.....OPB-os
VEER TO THE LEFT
CHAIN DOWN THE LINE.....ERL-os
LOAD THE WINDMILL
SINGLE FILE CIRCULATE, MEN RUN.....RB
PASS THRU.....AL!
- HEADS LEAD RIGHT, CIRCLE TO A LINE.....ZL
LOAD THE WINDMILL
SINGLE FILE CIRCULATE
SINGLE HINGE, WOMEN TRADE
RECYCLE.....ECL-os
LOAD THE WINDMILL
SINGLE FILE CIRCULATE, MEN RUN.....CB
DIXIE GRAND.....AL!

- HEADS PASS THE OCEAN, EXTEND THE TAG
LINEAR CYCLE.....RL
LOAD THE WINDMILL
COORDINATE
WHEEL AND DEAL (ZB).....AL!
 - HEADS SQUARE THRU.....ZB
SWING THRU
SCOOT BACK
SPIN CHAIN AND EXCHANGE THE GEARS
WOMEN TRADE
LINEARY CYCLE.....ERL-os
LOAD THE WINDMILL
TRIPLE SCOOT
WOMEN RUN, TRADE BY
SWING THRU, RECYCLE (ZB).....AL!
 - HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
LOAD THE WINDMILL
ALL 8 CIRCULATE
SAME SEXES TRADE & ROLL
PASS THRU, BEND THE LINE.....(4L)
LOAD THE WINDMILL
ALL 8 CIRCULATE
MEN RUN
DIXIE GRAND.....AL!
 - HEADS PASS THE OCEAN
PING PONG CIRCULATE
RECYCLE
DOUBLE PASS THRU
TRACK II
WOMEN TRADE
LINEAR CYCLE.....OL-os
LOAD THE WINDMILL
COORDINATE
WOMEN CROSS FOLD & MEN U-TURN BACK
RIGHT AND LEFT GRAND
- This is a SINGING CALL figure
- HEADS STAR THRU
CALIFORNIA TWIRL
STAR THRU
LOAD THE WINDMILL
COORDINATE
FERRIS WHEEL
DIXIE GRAND
SWING YOUR CORNER
PROMENADE..... 16 Beat Tag

• FOR THE A1/A2 CALLER

A1 GET-OUTS

Here are some get-outs that you can use in your A1 program:

- FROM A ZERO BOX (BOX 1-4).....ZB
 SINGLE CIRCLE TO A WAVE
 ACEY DEUCEY
 QUARTER THRU
 SPLIT CIRCULATE
 RIGHT AND LEFT GRAND
- FROM A ZERO BOX (BOX 1-4).....ZB
 DOSADO TO A WAVE
 ALL EIGHT CIRCULATE
 SWING THRU
 CAST A SHADOW
 PROMENADE HOME
- FROM A ZERO LINE (1P2P).....ZL
 TOUCH 1/4
 TRANSFER THE COLUMN
 QUARTER THRU
 SPLIT CIRCULATE to an
 ARKY GRAND
 SWING YOUR PARTNER
 PROMENADE
- FROM A ZERO LINE (1P2P).....ZL
 PASS THRU
 EXPLODE THE LINE
 QUARTER - IN
 RIGHT AND LEFT GRAND
- FROM A ZERO LINE (1P2P).....ZL
 RIGHT AND LEFT THRU.....ZL-os
 ROLL AWAY
 PASS THRU
 BEND THE LINE
 ENDS RUN
 STEP AND SLIDE.....AL!
- FROM A ZERO LINE (1P2P).....ZL
 DIXIE STYLE TO AN OCEAN WAVE
 MEN TRADE
 MEN RUN
 WOMEN HINGE
 CUT THE DIAMOND
 PROMENADE

What's Happening? (continued)

SPIN THE PULLEY From a static square, the designated couples Touch 3/4; the three pairs facing each other diagonally now pull by using their outside hands; each side now does a Peel Off to end in 2-faced lines.

TRACK AND TURN (Jack Lasry, Florida)
 From a completed double pass thru formation, all Track II; then each dancer faces the center of the wave that is forming to end in a double pass thru formation.

• SHARE THE WEALTH

Steve Minkin (California) sent us a stir-the-bucket routine using Load the Windmill, the new Plus QS move:

- HEADS LEAD RIGHT, CIRCLE TO A LINE.....ZL
 LOAD THE WINDMILL
 WOMEN RUN
 SWING THRU.....(OW)
 EXPLODE AND LOAD THE WINDMILL
 WOMEN RUN
 SWING THRU.....(OW)
 RECYCLE & YEER TO THE LEFT
 FERRIS WHEEL & CENTERS SWEEP 1/4
 BOW TO YOUR PARTNER etc.

I "researched" this nice SINGING CALL figure from a recent Hi Hat record. It is by Tom Perry and is for the Plus program:

- HEADS SQUARE THRU.....ZB
 DOSADO
 TOUCH 1/4
 FOLLOW YOUR NEIGHBOR & SPREAD
 FAN THE TOP
 RIGHT AND LEFT THRU.....EPL-os
 DIXIE STYLE TO AN OCEAN WAVE
 TRADE THE WAVE
 SWING YOUR CORNER
 PROMENADE..... Add 16-Beat Tag

• SIGHT CALLER'S NOTEBOOK

RESOLVING NONSYMMETRIC MISTAKES

Several of you have written requesting some nonsymmetric sequences. I plan to include some soon, but first, I want to thank you for the idea for this month's Sight Caller's Notebook (even though this is not what you had in mind!)

Have you ever been calling and been relying on a key square, when you find that they have made a mistake? If they are the only square that you have memorized, or at least the only one still dancing, you have a number of options available to you. You could admit defeat. Admitting mistakes that you make rather than blaming the dancers is a good practice, but giving up is not; and generally you do not have to give up yet. You could ask the dancers for help by asking who their partners and corners are. When not done too frequently, many dancers don't mind this and even take pride in being able to help; but leave this as a last resort. Lastly, there are some conditions that you can correct without the dancers being any the wiser, and these are the things that we are going to look at this month.

There are occasions when, due to dancer error, a square will become nonsymmetric. This could be your key square or possibly a square of newer dancers whom you would like to fool into thinking they had done everything correct, so that they do not get frustrated! Some of these nonsymmetric conditions can be corrected, i.e. made symmetric, with the use of symmetric choreography. By doing this, you can make normal formations out of the incorrect ones while still calling standard symmetric material to those who have not made any mistakes. Frequently neither the correct nor the incorrect dancers know that you have done anything unusual! Although the corrected square will not always end with the correct partners or in the correct sequence, they at least will be able to keep dancing up until the final Allemande Left and frequently, if they are corrected soon after their mistake, they will actually be completely correct. Here are some of the techniques that you can use:

If you have facing lines of four and all couples are normal, except for one or more couples in the incorrect square, you can call the following:

Pass Thru, Women (or Men) Fold, Star Thru. At this point, you will always have two faced lines, with regular couples. If you had the women fold, the lines will be right handed; if the men folded, you will have left hand lines. From either of these, you could call Bend the Line or Couples Circulate, etc.

--or--

Pass Thru, Men (or Women) Fold, Touch 1/4, Men (or Women respectively, i.e. Centers) Trade. At this point, you will always have right hand waves, with either Men or Women in the center. Use the Centers Trade to help the dancers straighten out any offset that may have occurred due to the Fold, but say men (or women) instead of centers, because the dancers will have an easier time figuring out whom you mean.

Sight Caller's Notebook (continued)

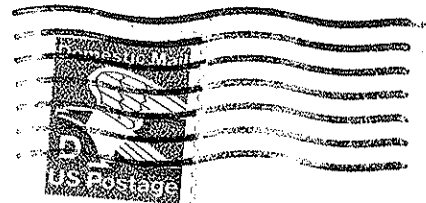
If your incorrect square has parallel ocean waves, and each of the waves is one of the following types, but both are not the same as each other, all are is not lost. The waves that work for this approach are: Men on ends (0W), men in center (1/2 W), men facing in (1W), and men facing out (2W); and either or both of these waves could be right or left handed. By calling Men (or Women) Run, Bend the Line. If waves were either both left or right hand, you will have facing lines with either normal or half sashayed couples. You should be able to proceed as normal from here. If one of the waves was a different handedness than the others, you will have some half sashayed couples and some that are not, and can then proceed as above with a Pass Thru, Men/Women Fold, etc. You should be aware that the Bend the Line may be bad flow for some of the dancers. It would probably be better to sacrifice timing to eliminate the effect of the bad flow, i.e. hesitate before the Bend the Line, eliminating any flow.

If one of the waves has same sexes together on either side of the wave (3W or 4W) from which you cannot call Men/Women Run, and the other wave has both men on the end (0W) or in the center (1/2 W), call Centers Trade and then proceed as above.

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JUNE 1985

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WHAT'S HAPPENING?

The Callerlab Advanced Quarterly Selection committee has voted to have no new selection for the quarter starting this June. Also, since July is the beginning of the Summer quarter for the MSQS and there is never a selection made then, there will be no new selection next month either.

The flow of new experimentals this

month has also quite been slow. You will find that the call featured in "New Movement" this month is Scoot and Relocate and is by your editor. I have been concerned for a while about what I would do when one of the calls that I occasionally write looked promising because I did not want to appear to be tooting my own horn. This month, however, the combination of so few other calls and my workshop group's enthusiasm toward this call seems to make it appropriate.

First, let's look at this month's other calls:

CROSS PEEL (Steven Billings, Spain) From general lines, ends Cross Run while the centers Peel Off. (This is same as Switch the Wave/Line on the A2 list.)

HANG LOOSE From waves, those facing in Extend and Swing (i.e. end and adjacent center Trade); end facing out Cast Back, then Trade with adjacent dancer; center facing out Cross Fold, then Pass-In with the dancer they are facing; while the others step thru and

What's Happening? (continued)

Bend the Line to end in facing lines.

HANG LOOSE BUT (anything) Same as above except those who do the Pass-In do the "anything" call instead (e.g. Pass-out).

HANG LOOSE BUT BUT (anything) (anything) Same as above except those who step thru take the second "anything" call instead of doing the Bend the Line.

PING PONG AND (anything) (Jack Lasry, Florida) From a quarter tag formation, outside couples do a Ping Pong Circulate; wave dancers move straight ahead to the outside and take the "anything" call. (e.g. "and Partner Trade" is same as Ping Pong Circulate; "and face right" is the same as Ping to a Diamond.)

RATCHET (Craig Shucker, California) From facing couples, right side dancers Quarter Out as left side dancers Extend and Cast Off the designated fraction to end in a diamond or 2-faced line, depending on the fraction called.

• EDITOR'S NOTE

I have received a few letters indicating that some of you are not clear as to how the status of your subscription has been effected by my take-over of Choreo Breakdown from Bill Peters. I apologize for not having made it clearer. Choreo Breakdown continues as usual. Whether you sent your renewal check to Bill or to me,

your subscription was extended for 12 issues. I am definitely honoring all renewals that were paid while Bill was still Editor/Publisher. Further, if you renewed before the recent price increase, the term of your subscription is still the same. The increased rate is only for renewals and new subscriptions received after the announcement was made in April. The few checks that I have received for \$1.50, to make up the difference, are being returned.

As before, one month before your subscription is due to expire, you will receive a notice advising you of that fact. Your final issue will also have a reminder if I have not received your renewal by then. If you do renew, and still receive a second notice of renewal, and if you think they did not pass in the mail, please let me know. There are not too many gremlins in my office, but I have found a few already, and with your help, I will tame them as soon as possible.

Again, I want to thank you for your support during my first five months with you. Your comments, material, and renewals have been very much appreciated.

• SHARE THE WEALTH

Here is a useful Mainstream get-out from Betsy Gotta (New Jersey):

- FROM A ZERO BOX (BOX 1-4)
 - SLIDE THRU.....CL
 - REVERSE FLUTTER.....ECL-os
 - DIXIE STYLE TO A WAVE.....ALI

• NEW MOVEMENT (Experimental)

How To Do It:SCOOT AND RELOCATE (Don Beck, Massachusetts)

From a quarter tag formation, all Scoot Back. Those coming back to the wave now Fan the Top. Those who are now facing out, face right (face left if the original wave in the center had been left handed), Promenade 1/4 way around the square and face in to stand as a couple (i.e. Counter Rotate 1/4 and Roll). The ending formation is another quarter tag formation

Impressions:

If your group is comfortable with doing a Scoot Back from a quarter tag formation, this call should come very easily to them. (If they are not, it is an easy thing to teach them!) My workshop group had no trouble adapting to a variety of partner combinations allowing for quite a bit of variety. We did not have time to try to dance from left hand waves. Whether your group would have trouble again depends on how well they do left hand Scoot Backs.

Choreography:

<u>From regular Eight Chain Thru</u> SWING THRU MEN RUN FERRIS WHEEL STEP TO A WAVE <u>SCOOT AND RELOCATE</u> TURN THRU	ZERO (True)
<u>From a Quarter Tag formation</u> <u>SCOOT AND RELOCATE</u>	<u>EQUIVALENT TO</u> SWING THRU CENTERS TRADE (True)
<u>From a Zero Line (1P2P)</u> PASS THRU WHEEL AND DEAL SWING THRU <u>SCOOT AND RELOCATE</u> EXTEND THE TAG	<u>CONVERSION</u> ZL (1P2P) to ZW (Box 1-4, WAVE)

SCOOT AND RELOCATE (continued)Sample RoutinesThe following routines use only MS calls

- HEADS STAR THRU, SWING THRU
SCOOT AND RELOCATE
RECYCLE
SQUARE THRU 3/4 (ZB).....AL!
- HEADS PASS THE OCEAN
SCOOT AND RELOCATE
SWING THRU, RECYCLE
PASS THRU (ZB).....AL!
- HEADS RIGHT AND LEFT THRU
PASS THE OCEAN
SCOOT AND RELOCATE
GRAND RIGHT AND LEFT!

The following routines use some PLUS calls

- HEADS SPIN THE TOP
SCOOT AND RELOCATE
EXTEND THE TAG.....(OW)
WOMEN TRADE
LINEAR CYCLE.....ZL
CURLIQUE, COORDINATE
FERRIS WHEEL
SWING THRU
SCOOT AND RELOCATE
PING PONG CIRCULATE, EXTEND THE TAG
LINEAR CYCLE.....ZL-os
PASS THE OCEAN, SINGLE HINGE AND ROLL
GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN
PING PONG CIRCULATE
SCOOT AND RELOCATE
EXTEND THE TAG, CENTERS RUN
FERRIS WHEEL, MEN SWING THRU
SCOOT AND RELOCATE
EXTEND THE TAG, MEN RUN.....OL-os
LOAD THE BOAT.....CB
DIXIE GRAND.....AL!
- HEADS LEAD RIGHT, VEER TO THE LEFT
WOMEN HINGE
DIAMOND CIRCULATE and the WOMEN ROLL
MEN SWING THRU
SCOOT AND RELOCATE
EXTEND THE TAG, SINGLE HINGE.....(OW)
RECYCLE (ZB).....AL!

- HEADS SQUARE THRU.....ZB
SINGLE CIRCLE TO A WAVE.....(1/2 W)
MEN RUN
3/4 TAG THE LINE
MEN SWING THRU and
WOMEN PARTNER TRADE
PING PONG CIRCULATE
VERY CENTER WOMEN TRADE
SCOOT AND RELOCATE BUT....
THE MEN DON'T FACE IN
DIAMOND CIRCULATE
FLIP THE DIAMOND AND ROLL.....(1B)
TOUCH 1/4.....(1/2 W)
MEN TRADE
MEN RUN
COUPLES CIRCULATE
WOMEN TRADE
WOMEN RUN.....AL!
- HEADS PASS THE OCEAN
SWING THRU
EXTEND THE TAG.....(3W)
SWING THRU
CENTERS RUN
NEW CENTERS TRADE
FERRIS WHEEL
WOMEN SWING THRU
SCOOT AND RELOCATE
PING PONG CIRCULATE
SCOOT AND RELOCATE
EXTEND THE TAG, MEN RUN.....RL-os
HALF SQUARE THRU
TRADE BY (ZB).....AL!

SINGING CALL (Corner Progression)

HEADS PASS THE OCEAN then RECYCLE
ZOOM and the others will SWING THRU
SCOOT AND RELOCATE you go movin'
go all the way around the ring you do
EXTEND THE TAG and then you SINGLE HINGE
SCOOT BACK, you SWING and PROMENADE
.....add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

HALF TAG THE LINE

Most dancers can do Half Tag from two-faced lines with men on the ends, if followed by a Scoot Back; but with just a little additional training, a lot of good, danceable choreography is available. Show your dancers the waves that form after some Half Tags, as well as just their boxes of four. Start with a 1L formation (he/he/she/she lines), and call Pass Thru, Half Tag, Women "in the center of the waves" Trade. This type of thing will help them start to get used to recognizing the overall formation. The following examples are presented in apporoximately the order of increasing difficulty as a learning aid.

- HEADS LEAD TO THE RIGHT, VEER TO THE LEFT
HALF TAG, SCOOT BACK, SINGLE HINGE
FAN THE TOP, RIGHT AND LEFT THRU.....ZL
PASS THE OCEAN, SWING THRU DOUBLE
MEN RUN, PROMENADE HOME!
- HEADS HALF SQUARE THRU.....ZB-os
RIGHT AND LEFT THRU, VEER TO THE LEFT
HALF TAG THE LINE, SINGLE HINGE....(1/2 W)
MEN TRADE, MEN RUN, COUPLES CIRCULATE
WHEEL AND DEAL (ZB).....AL!
- HEADS PASS THRU, GO AROUND ONE TO A LINE
PASS THRU, HALF TAG, WOMEN TRADE
SWING THRU, MEN RUN, HALF TAG THE LINE
CENTERS TRADE, CENTERS RUN, HALF TAG
MEN TRADE, SWING THRU, RECYCLE
DIVE THRU, SQUARE THRU 3/4 (ZB).....AL!
- HEADS CURLIQUE, MEN RUN.....ZB
SPIN THE TOP, MEN RUN, HALF TAG
SINGLE FILE CIRCULATE, MEN RUN
EIGHT CHAIN THREE.....AL!
- HEADS SLIDE THRU, TURN THRU.....(3B)
SPLIT 2, GO AROUND 1 TO A LINE.....(1L)
PASS THRU, HALF TAG THE LINE.....(OW)
FAN THE TOP, RECYCLE, SLIDE THRU.....ZB

SWING THRU, MEN RUN
FERRIS WHEEL, CENTERS VEER LEFT
HALF TAG - FACE LEFT (ZB).....AL!

- HEADS STAR THRU, CALIFORNIA TWIRL.....ZB
CIRCLE TO A LINE.....EOL-os
PASS THRU, TAG THE LINE - RIGHT
ENDS CIRCULATE and CENTERS SINGLE HINGE
VERY CENTER MEN TRADE, THOSE MEN RUN
THOSE FOUR HALF TAG THE LINE and
Pick up same sex, COUPLES CIRCULATE
HALF TAG THE LINE.....(OW)
MEN RUN, PROMENADE HOME!
 - HEADS PASS THE OCEAN, RECYCLE
CALIFORNIA TWIRL, STAR THRU.....ERL-os
RIGHT AND LEFT THRU.....ECL
DIXIE STYLE TO AN OCEAN WAVE
HALF TAG THE LINE, MEN RUN.....ERL-os
SPIN THE TOP, GRAND RIGHT AND LEFT!
 - HEADS PASS THRU, GO AROUND ONE TO A LINE
PASS THRU, HALF TAG THE LINE.....(OW)
SWING THRU, MEN RUN, BEND THE LINE....EOL
PASS THRU, HALF TAG THE LINE.....(3W)
SAME SEXES TRADE, CENTERS TRADE.....(1W)
WOMEN TRADE.....EOL
PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU
LEADERS PARTNER TRADE (ZB).....AL!
 - HEADS TOUCH 1/4, WALK AND DODGE..OPB-os
STAR THRU, PASS THRU, HALF TAG THE LINE
FAN THE TOP, SINGLE HINGE, ALL CIRCULATE
MEN RUN, SQUARE THRU 3/4 (ZB).....AL!
 - HEADS PROMENADE HALF WAY
LEAD TO THE RIGHT.....OPB
SWING THRU, MEN RUN
BEND THE LINE, RIGHT AND LEFT THRU.....ZL
ROLL AWAY WITH A HALF SASHAY, PASS THRU
TAG THE LINE - RIGHT, CENTERS TRADE
HALF TAG THE LINE, GRAND RIGHT AND LEFT!
- The following is a singing call sequence
- HEADS PASS THRU, GO AROUND ONE TO A LINE
FORWARD AND BACK, PASS THRU, HALF TAG
WOMEN TRADE, RECYCLE, SWING THRU
MEN TRADE, TURN THRU, ALLEMANDE LEFT
SWING, PROMENADE.....add 16 beat tag

• THE PLUS PROGRAM

3/4 TAG THE LINE

Although an obvious and easy extension of Half Tag the Line and Extend the Tag, the call 3/4 Tag is not used that often, probably because of its ending formation. In the Plus program, there is not too much that can be done from a 3/4 tag formation and those things that can be, are generally directed at either those in the wave or the leaders, leaving the others standing and waiting. The following sequences try to minimize the waiting.

- HEADS FLUTTER WHEEL
 SIDES SQUARE THRU.....OOB-os
 SWING THRU, MEN RUN
 TAG THE LINE - IN.....(4L)
 TOUCH 1/4
 ALL CIRCULATE
 TRADE AND ROLL.....(2L)
 PASS THRU
 3/4 TAG THE LINE
 GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN
 EXTEND THE TAG
 WOMEN TRADE, WOMEN RUN
 3/4 TAG THE LINE
 WOMEN SWING THRU and
 MEN PARTNER TRADE
 PING PONG CIRCULATE
 MEN SWING THRU
 EXTEND THE TAG
 SPLIT CIRCULATE
 WALK AND DODGE
 PARTNER TRADE.....CL-os
 LOAD THE BOAT (ZB).....AL!
- HEADS PASS THE OCEAN
 PING PONG CIRCULATE
 EXTEND THE TAG
 LINEAR CYCLE.....CL
 REVERSE FLUTTER WHEEL.....EOL
 DIXIE STYLE TO AN OCEAN WAVE

3/4 TAG THE LINE

WOMEN SWING THRU and MEN FACE RIGHT
 DIAMOND CIRCULATE
 FLIP THE DIAMOND.....(OW)
 WOMEN TRADE and MEN CIRCULATE
 LINEAR CYCLE.....RL-os
 STAR THRU, PASS THRU
 TRADE BY (ZB).....AL!

- HEADS PASS THE OCEAN, EXTEND THE TAG
 SWING THRU, MEN RUN
 3/4 TAG THE LINE
 MEN SPIN THE TOP and WOMEN CLOVER LEAF
 EXTEND THE TAG
 MEN RUN (ZL).....AL!
- HEADS LEAD RIGHT AND CIRCLE TO A LINE...ZL
 PASS THRU
 3/4 TAG THE LINE
 THOSE IN THE WAVE RECYCLE and
 OTHERS U-TURN BACK.....(OP)
 DOUBLE PASS THRU, TRACK II
 WOMEN TRADE, WOMEN RUN
 3/4 TAG THE LINE
 WOMEN RECYCLE and MEN U-TURN BACK
 WOMEN PASS THRU.....(1B)
 SINGLE CIRCLE TO A WAVE
 MEN TRADE
 STAR THRU.....AL!
- FOUR LADIES CHAIN
 HEADS SQUARE THRU 3/4
 SEPARATE AROUND ONE TO A LINE.....(1L)
 PASS THRU
 3/4 TAG THE LINE to a DIXIE GRAND.....AL!
- FOUR LADIES CHAIN
 HEADS TOUCH 1/4, MEN RUN.....OB
 STAR THRU.....RL
 CURLIQUE, COORDINATE
 3/4 TAG THE LINE
 MEN LINEAR CYCLE and
 WOMEN PARTNER TRADE AND ROLL.....(4L)
 PASS THRU
 WOMEN CROSS FOLD.....(2B)
 STAR THRU, CALIFORNIA TWIRL
 PROMENENADE HOME!

• THE WISDOM OF OTHERS

TOO ELEGANT COULD BE TOO DIFFICULT (by Jim Mayo)

Callers assume that dancers understand choreography the way they do and I believe nothing could be further from true. In fact, almost all dancers have a near-zero choreographic memory beyond the last sequence. The importance of this fact relates to the often used word "variety." I believe callers generally look for complicated, elegant patterns to amaze their customers. What they generally choose demands so much effort and concentration that the dancers do not have time to notice its elegance. In fact, I believe that most dancers have only a binary scale for choreographic difficulty: 1 - they made it successfully and 0 - they blew it! As an example, I know a caller who worked quite a while to find a way to set up a sequence that ended in Ferris Wheel, Grand Right and Left. He was very pleased when he worked it out and he called it at his next dance. A few of the dancers had trouble (before the Ferris Wheel was called), but almost no one noticed anything unusual. By contrast, if you set up a Thar with original partner and call Slip the Clutch, U-Turn Back - Twice, Allemande Left, you'll get a chuckle from at least the more experienced dancers and even from some of the newer customers. (Note - don't use it more than a couple of times in an evening!)

In the Ferris Wheel example, the only thing most of the dancers noticed was that the sequence ended without a Left Allemande preceding the Grand Right and Left. That was a surprise and is worth doing, but the elegance of the Ferris Wheel leading into the ending was wasted on the dancers. It has been said many times that "variety" and "difficulty" are not the same, but callers still miss the point regularly. When you choose material to add variety to your program, be sure that you give thought to how difficult it will be for the people you call to. As you read the examples in this note service, picture people doing the action or run your checkers through the action looking for places where DANCERS will have trouble. Dancers have trouble with unfamiliar set-ups. We know that, but we fail to give them the help they need because we haven't thought about them as we select our material; we're too busy thinking about the material.

Here are three ways to set up the Ferris Wheel to a Grand Right and Left. Two of them are moderately easy for most dancers but the third is likely to cause substantial breakdown unless the caller gives extra time and emphasis for the Ladies Trade. Remember, even the best "variety" fails to accomplish its purpose if many dancers fail in its execution!

1. HEADS ROLL AWAY, TOUCH 1/4, HEAD LADIES RUN, SWING THRU, CENTERS RUN, FERRIS WHEEL, GRAND RIGHT AND LEFT.
2. HEADS SQUARE THRU, SWING THRU, MEN RUN, BEND THE LINE, RIGHT AND LEFT THRU, PASS THRU, TAG THE LINE - RIGHT, FERRIS WHEEL, GRAND RIGHT AND LEFT.
3. HEADS RIGHT AND LEFT THRU, PASS THRU, SEPARATE AROUND ONE TO A LINE, PASS THRU, TAG THE LINE - RIGHT, CENTERS TRADE, COUPLES CIRCULATE, LADIES TRADE, FERRIS WHEEL, GRAND RIGHT AND LEFT.

• FOR THE A1/A2 CALLER

SPIN THE WINDMILL

This A2 call offers a lot of variety due to its numerous starting and ending formations. Even from a given starting formation, different endings are possible due to the fact that the outsides can Circulate their two places in a number of directions. Don't forget that you have to tell them to face Right, Left, In, Out, or "Go as you are" before they can start doing their part. This month we will explore some of the possibilities. The first two examples use only A1 calls; the rest have some A2 calls also.

- HEADS PASS THRU, CHASE RIGHT
 QUARTER THRU.....(OQ)
 SPIN THE WINDMILL - RIGHT
 WOMEN RUN.....CL
 SQUARE THRU BUT ON THE FORTH HAND.....AL!
- HEADS PASS THE OCEAN, CHAIN REACITON
 EXTEND THE TAG, VERY CENTER MEN TRADE
 SPIN THE WINDMILL - RIGHT
 TURN AND DEAL.....(2B)
 TOUCH 1/4, ACEY DEUCEY
 GRAND RIGHT AND LEFT!
- ALL FOUR COUPLES STAR THRU
 FOUR LADIES CHAIN 3/4
 ORIGINAL HEAD POSITION SPIN THE TOP
 SPIN THE WINDMILL - IN
 CENTERS RUN, CYCLE AND WHEEL.....(2B)
 MEN RIGHT ROLL TO A WAVE
 SPIN THE WINDMILL - RIGHT.....AL!
- HEADS PASS THE OCEAN
 SPIN THE WINDMILL - RIGHT
 TRADE CIRCULATE, SCOOT BACK
 WOMEN TRADE.....ZL
 TOUCH 1/4, TRANSFER THE COLUMN
 SPLIT CIRCULATE
 SLIP, GRAND RIGHT AND LEFT!
- HEADS PASS THE SEA
 LEFT SPIN THE WINDMILL - LEFT
 MEN RUN, PASS THE SEA
 RECYCLE, SQUARE THRU 3/4.....AL!
- HEADS WHEEL THRU, SWING THRU
 IN ROLL CIRCULATE.....(3W)
 SPLIT COUNTER ROTATE 1/4
 WOMEN BOX COUNTER ROTATE 1/4
 WOMEN QUARTER THRU
 SPIN THE WINDMILL - RIGHT
 WOMEN RUN AND ROLL
 MEN START A SPLIT SQUARE THRU 3/4
 STEP AND SLIDE
 WOMEN RIGHT ROLL TO A WAVE.....(2W)
 QUARTER THRU.....(OW)
 SWING THRU, TURN THRU.....AL!
- HEADS SLIDE THRU
 DOUBLE PASS THRU, HORSESHOE TURN.....ZB
 SINGLE CIRCLE TO A WAVE, EXTEND THE TAG
 SPIN THE WINDMILL - LEFT
 LEFT SWING THRU
 TRADE CIRCULATE, MEN RUN.....ERL-os
 PASS THRU, 3/4 TAG THE LINE
 SPIN THE WINDMILL - RIGHT
 TURN AND DEAL, ARKY STAR THRU.....(1B)
 CENTERS PASS THE OCEAN
 SPIN THE WINDMILL - ENDS GO AS YOU ARE
 ENDS TOUCH 1/4 and
 CENTERS BOX COUNTER ROTATE 1/4
 SINGLE FILE CIRCULATE, TRADE AND ROLL
 HALF BREED THRU, PASS THE OCEAN
 SLIP and SWING, GRAND RIGHT AND LEFT!
- HEADS SQUARE CHAIN THRU.....OPB-os
 SWING THRU, SWITCH TO A DIAMOND
 SPIN THE WINDMILL - POINTS GO AS YOU ARE
 WOMEN RUN, ALL 8 CIRCULATE.....AL!
- HEADS RIGHT AND LEFT THRU
 DIXIE STYLE TO AN OCEAN WAVE, MEN TRADE
 LEFT SPIN THE WINDMILL - RIGHT
 WOMEN TRADE
 FERRIS WHEEL AND SPREAD.....(1/2 L)
 LEFT TOUCH 1/4, PEEL AND TRAIL
 GRAND RIGHT AND LEFT!

• SIGHT CALLER'S NOTEBOOK

MEMORIZING PARTNERS AND CORNERS

Although there are three parts to sight calling that have basically equal importance, i.e. 1) memorizing who started with whom, 2) calling danceable ad lib choreography, and 3) resolving the square; it is resolving that gets the most play at callers' clinics and probably in the "Sight Caller's Notebook" also. Resolving is the part newer callers to sight calling find most intriguing, mystifying, and frightening. Memorizing partners and corners, however, turns out to be a continuing problem for some callers, long after they have become comfortable with resolving the square. In fact, I would venture to guess that more inaccurate resolutions are due to forgetting who key dancers are than by forgetting what to do with them. One of the problems is that resolution techniques remain the same from dance to dance, tip to tip, and square to square within a given tip, while dancers that you have to memorize don't. Since one square is generally considered not enough, let's see what happens if you typically work with three squares. You must memorize the identity of 4 different people per square or 12 people per tip. A typical dance of 8 tips means that you have to memorize 96 different people. This month, we are going to look at some hints that can help make this seemingly overwhelming task much easier.

One way to cut down the number of people that you have to memorize during the course of the evening is to pick a few "special" couples early in the dance, and use them as your primary couple in whichever square they dance, during as many of the following tips as you can. If you know them, select couples who are good dancers and who are likely to dance most of the tips during the evening. If you don't know the people, select couples who are easy to match up with each other.

Bright, similar colored clothing is a good place to start. (Be sure not to pick people who not only match each other, but also match half of the other dancers on the floor. This is frequently the case when the event calls for wearing the club costume or the season calls for wearing red or green, etc.) Frequently two tall people are a couple, or two short ones. A couple made up of people of a different age than the average age at the dance, either both older or both younger, will stand out nicely when you need them. Picking dancers who are dancing near the front of the hall helps because the better dancers are less likely to be "hiding" in the back! Also you won't have to strain as hard to see them when it is time to resolve.

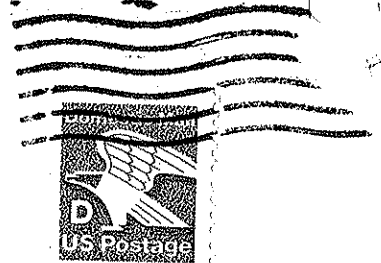
Once you have a primary couple in a square, select a secondary couple who is to their immediate left in the square. It doesn't matter whether your primary couple is a head couple or a side. You do not have to use the #1 and #4 couples. All that matters is that one of your two couples is a head and one is a side. When you eventually call Promenade home, they will take care of figuring out how far they have to go to get them back to their original home positions. By using the same primary couples throughout the evening, you have almost cut your memorizing in half.

Sight Caller's Notebook (continued)

What else can be done to help you memorize people? Some callers find that writing down quick clues is all that they need, e.g. pink with pink and bald head with shinny nose. Go on the assumption that no one but you will ever see your notes and be as nontactful as you want in what you write down. This will frequently make memorizing easier! When I got started, I found that when it came time to resolve, I didn't even have to look at my notes. The effort of deciding what to write was enough to commit the appropriate information to memory. (The few times that I did look down, I found my notes so illegable that I couldn't read them anyway!)

Another help is to first memorize only one square. Call an easy and short sequence, using them to resolve. By not letting the sequence get very long and by watching the key couples as you call and quickly resolve, you have a better chance of memorizing them with less effort than it would normally take. Now move to another square with one of your other "special," primary couples and again call a short sequence while watching the couples that you want to memorize. Do this with as many squares as you want. You will find that it will be much easier to remember each of the squares with which you have worked.

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choreo



BREAKDOWN

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JULY 1985

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WHAT'S HAPPENING?

Summer's usual slowing trend has not made itself that obvious yet, new call wise anyway. As is always the case during the Summer, however, Callerlab has suggested no new Mainstream Quarterly Selection. Calling wise, things are definately in the Summer mode around here, and I've even had a

chance to go dancing!

This months feature experimental call is Cross Cut by Randy Dougherty. It makes a nice workshop figure for the Plus program and is a natural at Advanced. First, let's look at the other calls that we have looked at this month.

DODGE THE DIAMOND (Jay Henderson, California) From a diamond, points slide together while the others Diamond Circulate. Ends in a 2-faced line or wave.

DODGE THE GALAXY (Jay Henderson, California) From a Galaxy, points slide together while the others Galaxy Circulate. Ends in thar or promenade.

DODGE THE HOURGLASS (Jay Henderson, California) From an hourglass, points slide together while the others Hourglass Circulate. Ends in 2-faced lines or waves.

FLIP CHAIN THE DIAMOND (Jack Berg, Illinois) From twin right hand diamonds with women as centers, very

What's Happening? (continued)

center women Hinge and then take the left hands of the men who are facing in, with their left hands. They then courtesy turn to end facing the way men were originally facing. Other women 1/4 right and veer right. Man facing out does a diamond Circulate, 1/4 right, and move ahead to stand beside woman. Ends in facing lines.

HINGE TO A DIAMOND (Ed Curran)
From 2-faced lines, Couples Hinge. Then centers Hinge. Ends in a diamond.

PRESS AN ANCHOR (Bruce Busch, New Jersey) From facing couples or box circulate formations, designated dancers veer out and forward (Press) to other dancer and Cast Off 1/2 using the non-moving dancer as a pivot (Anchor 1/2). Ends in box circulate formation or facing couples, respectively.

REACT (Steve Billings, Spain) From a quarter tag formation, Those in the wave Recycle, Pass Thru, step ahead, and Partner Trade. Others Partner Trade, Clover Leaf, and Pass the Ocean. Ends in quarter tag formation.

REVERSE SHAKE AND CHAIN (Jack Berg, Illinois) From double pass thru formation, left side dancers (beaus) 1/2 Zoom and Cast Off 3/4. Right side dancers (belles) in center, diagonally Left Turn Thru and then Left Touch 1/4 with the belle that was originally behind them. Ends in left hand waves.

SHAKE AND CHAIN (Jack Berg, Illinois)
From double pass thru formation, right

side dancers (belles) 1/2 Zoom and Cast Off 3/4. Left side dancers (beaus) in center, diagonally Turn Thru and then Touch 1/4 with the beau that was originally behind them. Ends in right hand waves.

• EDITOR'S NOTE

Many new subscribers to Choreo Breakdown are a direct result of referrals from you, our existing subscribers, and I would very much like to thank you. In order to do more than just say "thank you," I have decided to extend the date of your subscription by one month for each new subscriber that mentions you as the referral source, and "thank you" again!

A number of you have requested that we include more zeros, equivalents, and get-outs, and so starting this month, we will do just that. Each issue will include a feature called either "Zero of the Month" or "Equivalent of the Month." This feature is not new, but it is new to Choreo Breakdown. Originally used by the late Jay King in his note service, Hashing It Over, I've missed it in the eight years since his passing. I will also continue to include "Share the Wealth" when you send me things to share, even if they are additional zeros or equivalents, "so keep those cards and letters coming folks."

As for get-outs, they are already included in each issue if you know where to look, and now is the time to remind you "where to look!" Scan the sequences throughout each issue for

• NEW MOVEMENT (Experimental)

How To Do It:CROSS CUT (Randy Dougherty, Minnesota)

From diamonds, the centers do a Diamond Circulate. The point facing out does a Cross Run. The point facing in does a Circulate across the square, but while going across, veers toward the center to take the center position of the 2-faced line that is forming. When started from facing diamonds, the call ends in ocean waves.

The call can also start from an hourglass (used at A2) or from interlocked diamonds (used at C1). When this is the case, the points do the same as described above, and the centers, instead of doing a Diamond Circulate, Circulate in whatever formation they are in. At A1 and above, the action of the points could be described as a Cross Over Circulate.

Impressions:

My workshop dancers enjoyed this call and picked it up quickly. It offers a nice way to get out of diamonds (and other formations at some programs) that is straight forward but feels just different enough to give it the nice feeling of learning something new. Randy has come up with an interesting concept in naming where a single name covers a number of different actions depending on the formation. (This has been done before with Recycle, but not in as obvious a way!) The wording he uses for the definition is "Centers Circulate the formation; points Cross Over Circulate."

Choreography:

<u>From regular Eight Chain Thru</u> VEER TO THE LEFT CENTERS HINGE VERY CENTERS TRADE DIAMOND CIRCULATE <u>CROSS CUT</u> BEND THE LINE HALF SQUARE THRU TRADE BY	<u>ZERO</u> (Technical)
<u>From a Zero Box (Box 1-4)</u> VEER TO THE LEFT WOMEN HINGE DIAMOND CIRCULATE <u>CROSS CUT</u> CHAIN DOWN THE LINE RIGHT AND LEFT THRU	<u>CONVERSION</u> ZB (Box 1-4) to ZL (1P2P)

CROSS CUT (continued)Sample RoutinesThe following routines use only Plus calls

- HEADS STAR THRU, PASS THRU.....ZB-os
STAR THRU.....RL-os
REVERSE FLUTTER WHEEL.....EOL-os
DIXIE STYLE TO AN OCEAN WAVE
MEN HINGE
VERY CENTER MEN TRADE
CROSS CUT
TRADE THE WAVE.....AL!
- HEADS SQUARE THRU.....ZB
SINGLE CIRCLE TO AN OCEAN WAVE.....(1/2W)
MEN TRADE, MEN RUN.....(OF)
WOMEN HINGE
DIAMOND CIRCULATE
VERY CENTER MEN TRADE
CROSS CUT
BEND THE LINE.....CL
SLIDE THRU (ZB).....AL!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
STAR THRU.....(OP)
CENTERS PASS THRU.....OB-os
RIGHT AND LEFT THRU.....ZB
VEER TO THE LEFT
WOMEN HINGE
DIAMOND CIRCULATE
CROSS CUT
CHAIN DOWN THE LINE.....ZL-os
ROLL AWAY WITH A HALF SASHAY
PASS THE OCEAN
GRAND RIGHT AND LEFT
- HEADS SQUARE THRU.....ZB
TOUCH 1/4.....(1W)
SPLIT CIRCULATE ONCE AND A HALF
WOMEN SWING THRU
CROSS CUT
TAG THE LINE - RIGHT
WOMEN CAST OFF 3/4
VERY CENTER WOMEN TRADE
DIAMOND CIRCULATE
CROSS CUT.....(OF)
WOMEN TRADE
FERRIS WHEEL
DIXIE GRAND.....AL!

- HEADS PASS THE OCEAN, WOMEN TRADE
RECYCLE, PASS THRU.....ZB
PASS THE OCEAN, LINEAR CYCLE.....ZB
VEER TO THE LEFT
WOMEN HINGE, DIAMOND CIRCULATE
CROSS CUT, BEND THE LINE.....ERL-os
TOUCH 1/4, COORDINATE
WHEEL AND DEAL (ZB).....AL!

The following sequence uses A1 calls

- HEADS PASS THE OCEAN.....(OQ)
CHAIN REACTION.....(1/2 W)
MEN RUN, WOMEN QUARTER THRU
DIAMOND CIRCULATE, 6 X 2 ACEY DEUCEY
CROSS CUT
TURN AND DEAL, STAR THRU
CAST A SHADOW, ACEY DEUCEY
SINGLE HINGE AND ROLL (ZB).....AL!

The following sequence uses A2 calls

- HEADS PASS THE OCEAN, EXTEND THE TAG
MOTIVATE.....(2W)
QUARTER THRU.....(OW)
WOMEN RUN
MEN QUARTER THRU, DIAMOND CIRCULATE
WOMEN SWITCH TO A DIAMOND
ALL HOURGLASS CIRCULATE
CROSS CUT
TURN AND DEAL, GRAND RIGHT AND LEFT

SINGING CALL (Corner Progression)

THOSE HEADS LEAD TO THE RIGHT
YOU'RE GONNA VEER TO THE LEFT TONIGHT
THE LADIES HINGE AND DIAMOND CIRCULATE
CROSS CUT AND THEN, CHAIN DOWN THE LINE
MY FRIEND, YOU TURN THAT LADY
AND YOU FLUTTER WHEEL
IT'S A HALF SQUARE THRU YOU DO
TRADE BY AND THEN
YOU SWING YOUR CORNER LADY AND YOU
PROMENADE THAT RING
.....add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

COURTESY TURN

I would guess that Courtesy Turn is not a call used as the theme of too many tips so I thought we would investigate its possibilities this month. I am including a variety of ways that it can be used, in some cases as part of other calls, and hope you will then be inspired to come up with additional sequences along these same lines.

- FOUR LADIES CHAIN, FOUR LADIES CHAIN 3/4 ALLEMANDE LEFT FOR AN ALLEMANDE THAR SHOOT THE STAR
GO FORWARD TWO TO YOUR PARTNER AND COURTESY TURN HER
PROMENADE HOME
- HEADS SQUARE THRU.....ZB
SLIDE THRU.....CL
SQUARE THRU 3/4, COURTESY TURN.....CL
FLUTTER WHEEL.....EPL-os
PASS THRU, WHEEL AND DEAL
RIGHT AND LEFT THRU WITH A ...
FULL COURTESY TURN AROUND (ZB).....AL!
- HEADS STAR THRU
RIGHT AND LEFT THRU WITH A ...
FULL COURTESY TURN AROUND.....ZB-os
RIGHT AND LEFT THRU.....OB
DIVE THRU, RIGHT AND LEFT THRU WITH A ...
FULL COURTESY TURN AROUND.....ZB
STAR THRU.....CL
PASS THRU, PARTNER TRADE.....CL-os
RIGHT AND LEFT THRU WITH A ...
FULL COURTESY TURN AROUND AND ...
WITH THE ONE YOU HAVE A HOLD OF.....AL!
- HEADS PASS THE OCEAN, RECYCLE
PASS THRU, SWING THRU.....(1/2 W)
MEN RUN, BEND THE LINE.....ZL-os
RIGHT AND LEFT THRU AND ...
COURTESY TURN ONE QUARTER MORE.....(OF)
COUPLES CIRCULATE
CHAIN DOWN THE LINE.....ECL
RIGHT AND LEFT THRU AND ...
- COURTESY TURN ONE QUARTER MORE.....(OF)
WOMEN TRADE
FERRIS WHEEL AND CENTERS SWEEP 1/4
All join hands and CIRCLE LEFT.....AL!
- HEADS STAR THRU, CALIFORNIA TWIRL.....ZB
8 CHAIN 4 BUT ON THE 4th HAND ...
CENTERS LEFT SQUARE THRU 3/4 AND ...
THE ENDS TAKE A FULL COURTESY TURN TO
FACE OUT
CENTERS IN, CAST OFF 3/4.....(1L)
CENTERS SQUARE THRU 3/4 BUT ...
ON THE 3rd HAND TURN THRU AND ...
OTHERS SQUARE THRU ONE HAND.....AL!
- HEADS LEAD TO THE RIGHT ANDOPB-os
VEER TO THE LEFT.....(OF)
CHAIN DOWN THE LINE.....ERL-os
DIXIE STYLE TO AN OCEAN WAVE, MEN TRADE
LEFT SWING THRU, MEN COURTESY TURN THE
WOMEN TO MAKE TWO LINES.....ZL
LEFT TOUCH 1/4, ALL EIGHT CIRCULATE
MEN COURTESY TURN THAT WOMEN (ZB)....AL!
- HEADS STAR THRU, RIGHT AND LEFT THRU
DIXIE STYLE TO A WAVE, MEN TRADE AND
COURTESY TURN THE WOMEN YOU MEET TO
FACE THE OUTSIDE TWO (ZB).....AL!
- FOUR LADIES CHAIN
HEADS SQUARE THRU 3/4
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, WHEEL AND DEAL.....(1P)
WOMEN SWING THRU, TURN THRU.....(1B)
MEN COURTESY TURN THE WOMEN.....ZL-os
DIXIE STYLE TO AN OCEAN WAVE
WOMEN CIRCULATE AND, MEN TRADE.....AL!
- FOUR LADIES CHAIN
ALLEMANDE LEFT IN THE ALAMO STYLE
BALANCE
TURN 1/2 BY THE RIGHT AND BALANCE AGAIN
BY THE LEFT, SINGLE HINGE AND THE WOMEN
MAKE A STAR FOR AN ALLEMANDE THAR
SLIP THE CLUTCH, GIVE A LEFT TO YOUR
PARTNER AND COURTESY TURN HER
PROMENADE HOME

• THE PLUS PROGRAM

LINEAR CYCLE

When done from right hand waves with the men on the ends, dancers have no trouble with this call, but from anywhere else, the odds are that most groups need more than just a little help.

The following sequences are intended as meat for a workshop or for a heavily themed tip.

Remember that the Hinge at the beginning can be either a Single Hinge or a Partner Hinge; that it is always a right shoulder pass on the Double Pass Thru except when started from left hand waves; and it always ends in facing couples.

- HEADS PASS THE OCEAN, RECYCLE.....(OP)
 PASS THRU, SWING THRU.....(1/2 W)
 SCOOT BACK, LINEAR CYCLE.....ZL
 REVERSE FLUTTER WHEEL AND.....ECL
 SWEEP 1/4.....RB
 8 CHAIN 1.....AL!
- HEADS RIGHT AND LEFT THRU
 PASS THE OCEAN, EXTEND THE TAG.....(OW)
 WOMEN TRADE, LINEAR CYCLE.....EPL-os
 SINGLE CIRCLE TO A WAVE
 FAN THE TOP.....(1/2 W)
 LINEAR CYCLE.....(1/2 L)
 STAR THRU
 DIXIE GRAND.....AL!
- HEADS TOUCH 1/4
 JUST THE WOMEN PASS THRU
 ALL DO A PARTNER TRADE AND ROLL.....(1L)
 PASS THRU, TAG THE LINE
 TRACK II
 WOMEN TRADE
 SWING THRU, MEN RUN.....(OF)
 LINEAR CYCLE.....EPL-os
 PASS THRU
 WHEEL AND DEAL AND SPREAD
 PASS THRU
 LINEAR CYCLE.....(2L)
- TOUCH 1/4
 CIRCULATE
 Same sexes TRADE AND ROLL.....(3L)
 PASS THRU
 LINEAR CYCLE AND SWEEP 1/4.....OCB-os
 SQUARE THRU 3/4.....AL!
- HEADS PASS THE OCEAN, LINEAR CYCLE
 SIDES LEAD TO THE RIGHT AND
 CIRCLE TO A LINE.....ZL
 TOUCH 1/4
 COORDINATE.....(OF)
 COUPLES CIRCULATE
 LINEAR CYCLE.....CL-os
 LOAD THE BOAT.....ZB
 SINGLE CIRCLE TO A WAVE
 EXTEND
 GRAND RIGHT AND LEFT
- HEADS CURLIQUE
 MEN RUN.....ZB
 SLIDE THRU.....CL
 REVERSE FLUTTER WHEEL.....OEL
 DIXIE STYLE TO AN OCEAN WAVE.....AL!
 MEN TRADE
 LINEAR CYCLE.....OEL
 CENTERS ONLY TURN AND LEFT THRU.....(1L)
 PASS THRU
 TAG THE LINE
 TRACK II.....(OW)
 WOMEN TRADE
 LINEAR CYCLE.....EOL
 SQUARE THRU 3/4 (ZB).....AL!
- HEADS SQUARE THRU
 SWING THRU
 SCOOT BACK.....(OW)
 WOMEN ONLY WALK AND DODGE
 LINEAR CYCLE.....ERL
 RIGHT AND LEFT THRU.....ECL-os
 DIXIE STYLE TO AN OCEAN WAVE
 MEN ONLY WALK AND DODGE
 MEN RUN
 LINEAR CYCLE.....CL
 GRAND SWING THRU
 GRAND SWING THRU
 LINEAR CYCLE (ZB).....AL!

• STEPPING STONES

CHAIN REACTION

With this month we start a new feature for the caller who is thinking of moving on to the next level and is looking for guidance in learning about the calls in that program. We will start with the Callerlab definition; give teaching tips; look at which formations are "standard," if any, and which are considered DBD; which are hard and which are easy. We will show some basic choreography and possibly a singing call figure. We will feature calls in different programs from Plus for the Mainstream caller to an occasionally C1 call for the A2 caller. Our lead off call is Chain Reaction from the A1 list. I hope that you will find this addition to Choreo Breakdown useful.

CHAIN REACTION (Callerlab definition): Starting formation: Any quarter tag or quarter line formation in which the very centers are both able to Pass Thru with an outside dancer [At Advanced, this call is restricted to starting from right- or left-hand quarter tag formations only.] The very centers Pass Thru with the dancers they are facing, while the ends of the center line/wave Promenade 1/4 around the outside of the set. The original very centers and the dancers they are next to Hinge. The centers Star (or Diamond Circulate) one spot, while the outsides Trade. Those who meet now Cast 3/4, while the others move up (as in Hourglass Circulate) to become the ends of parallel waves.

Starting Formations and Arrangements: This is a fairly involved call and a "standard" formation has evolved that is adequate for many weeks of use. "Standard" for this call is a normal quarter tag formation, i.e. outside couples normal and right-hand wave with men on ends.

In the definition above, I have used bold print to show the parts required when only using the "standard" formation.

DBD groups will eventually go on to half sashayed or same sex couples and then to left-hand waves in the center. The definition can be extrapolated to further include starting with a 2-faced line in the center and/or half waves on the outside, but this should not be attempted until working in the Challenge programs.

Teaching Tips There are a few shortcut methods of teaching this call that work when taught from the "standard" formation, but I have found that teaching it by the definition above is not problem, and if dancers continue on to DBD variations, it is essential.

Tell the women in the outside couples that they have the hard part! When the other six dancers start to move, they must wait patiently until the center women come out to join them, and resist the urge to move when everyone else does.

Warn the dancers that since the star only turns 1/4 turn, it frequently is gone before it has really formed, and they should not linger over it.

Tell the men, both those in the star and those Trading on the outside, to stick their left hands out and look for another man with it. These are the ones that will Cast Off 3/4, and they may miss each other if they are not anticipating it.

• FOR THE A1/A2 CALLER

6 X 2 ACEY DEUCEY

The Advanced call that we are featuring this month is one that can be done from a variety of formations that are not generally thought of. The examples here show some of them. It may take a little while to get your dancers to recognize who is supposed to go where in some of these, but the main intent is to get you, the caller, thinking of some of the variety that can be done. It might be worth while to move your checkers through these sequences before you call them, to insure that you understand what it is that you will expect your dancers to do.

Since 6 x 2 Acey Deucey is on the A1 list, I have limited the calls in the examples to A1 calls.

- SIDE LADIES CHAIN
 HEADS HALF SQUARE THRU.....OOB-os
 RIGHT AND LEFT THRU, VEER TO THE LEFT
 WOMEN QUARTER THRU
 6 X 2 ACEY DEUCEY
 FLIP THE DIAMOND.....(1W)
 CENTERS LEFT QUARTER THRU
 THOSE IN THE WAVE TRADE THE WAVE
 6 X 2 ACEY DEUCEY
 FLIP THE DIAMOND
 GRAND RIGHT AND LEFT
- HEADS STAR THRU, CALIFORNIA TWIRL.....ZB
 PASS THE OCEAN, TRIPLE TRADE
 WOMEN RUN, MEN HINGE
 DIAMOND CIRCULATE
 6 X 2 ACEY DEUCEY
 CUT THE DIAMOND
 COUPLES HINGE
 WOMEN RUN
 STEP AND SLIDE.....(OT)
 RIGHT ROLL TO A WAVE.....(1/2W)
 MEN TRADE, TURN THRU.....ALI
- HEADS SQUARE CHAIN THRU.....OPB-os
 SINGLE CIRCLE TO A WAVE, ACEY DEUCEY
 MEN RUN, WOMEN HINGE
 6 X 2 ACEY DEUCEY
 DIAMOND CIRCULATE
 THOSE IN THE WAVE LOCK IT
 6 X 2 ACEY DEUCEY
 THOSE IN THE WAVE LINEAR CYCLE AND
 OTHERS QUARTER IN.....(1L)
 PASS THRU, WHEEL AND DEAL.....(1P)
 WOMEN FLUTTER WHEEL
 WOMEN TURN THRU
 START THRU
 PROMENADE
- HEADS PASS THE OCEAN, SWING THRU
 EXTEND THE TAG, SPIN THE TOP
 MEN SPIN THE TOP AND
 WOMEN CAST OFF 3/4
 MEN SWING THRU
 6 X 2 ACEY DEUCEY
 ALL THE MEN RUN
 AS COUPLES EXTEND
 WHEEL AND DEAL (ZB).....ALI
- HEADS WHEEL THRU, TOUCH 1/4
 SPLIT TRANSFER THE COLUMN
 ALL CIRCULATE ONCE AND A HALF
 TRIPLE TRADE AND THE MEN SLIDE APART
 WOMEN DIAMOND CIRCULATE
 6 X 2 ACEY DEUCEY BUT THE TRADERS GO ONCE
 AND A HALF
 IN THE 2-FACED LINE DO A 1/2 TAG
 TURN AND DEAL AND ROLL
 CENTERS TRADE, MEN TRADE.....CL
 STEP AND SLIDE, GRAND RIGHT AND LEFT
- HEADS PASS THE OCEAN.....(OQ)
 CHAIN REACITON.....(1/2W)
 MEN RUN, WOMEN HINGE
 6 X 2 ACEY DEUCEY
 CUT THE DIAMOND
 COUPLES CIRCULATE
 TURN AND DEAL AND ROLL
 WOMEN CIRCULATE
 WOMEN TRADE, WOMEN RUN
 PROMENADE

• SIGHT CALLER'S NOTEBOOK

FOR CALLERS WHO DO NOT SIGHT CALL

Imagine having an interesting combination of calls pop into your mind in the middle of some memorized sequence that you are calling. You hope that you will remember it at the end of the tip so that you can write it down and work it into a new routine at home, for use at your next dance. The odds are that when you can finally get a moment to write it down, you will not only have forgotten what you were going to write down, but also that you were going to write down anything at all! Now imagine, instead of putting it on a back burner, you just go ahead and call it, without having to worry about whether you lose track of where your dancers are or not. That's Sight Calling. Imagine having trained yourself to recognize partners and corners so well that if they just happen to be near each other in the middle of some sequence, even before you were working at resolving, you could take advantage of it and call an appropriate Allemande Left or Right and Left Grand; imagine yourself being entertained by the surprise and uniqueness of this get-out, and that enjoyment of spontaneity being transmitted to your dancers. That's Sight Calling.

Yes, it takes quite a bit of work to convert to becoming a sight caller; and yes, it can give you an uneasy feeling to be dependant on the accuracy of your key square(s) and not have complete control (or so it may appear); but don't you owe it to your dancers and yourself to give it a try.

The preceding sales pitch has been brought to you by the Sight Callers Notebook.

• ZERO OF MONTH

From an eight chain thru formation
The following is a TECHNICAL ZERO

- PASS THE OCEAN
 GRAND SWING THRU
 GRAND SWING THRU
 RECYCLE AND SWEEP 1/4

EDITOR'S NOTE (continued from page 1701)

"ZBs" or "ZLs" in the margin near the end of the sequences. A "ZB" means that the square is in a Zero Box at that point, and the short sequence from there to the Allemande Left (or Grand Right and Left) is a get-out that will work from any Zero Box. Similarly, start at a "ZL" for a get-out from any Zero Line. I cannot guarantee that all the get-outs will be different or origi-

nal, but I have and will continue to try to put some variety into that area.

I am also starting another new feature this month called "Stepping Stones" that will appear approximately every other month. See Page 1706 for details.

• SHARE THE WEALTH

Here are two real nice get-outs from Keith Lovegrove (London, England):

- FROM A ZERO LINE (1P2P)
 RIGHT AND LEFT THRU, TOUCH 1/4, In your box of four PEEL OFF, PROMENADE HOME!
- FROM A ZERO LINE (1P2P)
 ROLL AWAY, TOUCH 1/4, TRIPLE SCOOT, ALL CIRCULATE, ENDS TRADE AND ROLL AND SWING, OTHERS PEEL OFF, ALL PROMENADE!

Stepping Stones (continued)

Body Flow A precaution to take is not to follow Chain Reaction with any call that has the centers trading (e.g. Centers Trade, Fan the Top, or Acey Deucey) since this will cause overflow for them. Examples of good flow would be to follow it with: Men Run, Swing Thru, Scoot Back, or Single Hinge.

Basic Choreography When started from the "standard" formation (OQ), the call ends in right-hand waves with the men in the center (1/2 W).

The following equivalent is very useful:

(From a squared set HEADS PASS THE OCEAN, CHAIN REACTION)

equals {HEADS SQUARE THRU (ZB), SWING THRU}.

Be aware, however, that this also rotates the square 180°, so that if you use it to start a singing call sequence, and do not rotate them back, your dancers will have to wait 8 beats when they get home after the promenade, before the music is over.

Singing Call Figure HEADS PASS THE OCEAN, CHAIN REACTION, MEN RUN, FERRIS WHEEL, DOUBLE PASS THRU, TRACK II, WOMEN TRADE, RECYCLE, SLIDE THRU, PASS THRU, SWING YOUR CORNER, PROMENADE, add 16 beat tag.



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AUGUST 1985

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WHAT'S HAPPENING?

My, how fast the Summer is passing. A week in Bermuda sure was nice, but it didn't help my Choreo Breakdown schedule! Callerlab has announced the Plus Quarterly Selection for August,

September, October as Coordinate the Gears. We are featuring an extension of it that combines it with an Exchange!

Speaking of features, Dick Barker (Georgia) wrote to inform us that the "wheel" has been reinvented again! Last month's feature, Cross Cut is identical (at least when used from diamonds) to a call Dick wrote in 1977 that he called Slice the Diamond!

Now on to this month's new calls:

CROSS INVERT TO A DIAMOND (John Marshall, Virginia) From columns, dancers #1, 2 & 3 walk single file around the other column (Cross Invert). #4s meet and Cast Off 3/4. #1 & 2 Promenade another 1/4 around the outside (Counter Rotate 1/4) as #3s form a diamond with #4s and they Flip the Diamond. Ends in parallel diamonds.

FAN TO A COLUMN (Steven Billings, Spain) From quarter tag formation, those in the wave Fan the Top and then Singe Hinge. Others Partner Hinger and then Cast Off 3/4. Ends in columns. (Name used before on very similar call.)

What's Happening? (continued)

HANDLE WITH CARE (Barry Wonson, Australia) From facing lines, ends Pass Thru, Quarter Out, and Partner Trade. Centers Square Thru. Ends in eight chain thru formation. (Received too late to try, but will before next issue.)

HINGE ALONG (Steven Billings, Spain) From parallel waves, ends facing in and adjacent centers Single Hinge. Other centers (ones facing in) Extend, Hinge with each other in the very center, and Extend again to become centers of the new waves. Other ends do a Quarter In to become ends of final parallel waves. (Name used before.)

• ZERO OF MONTH

From regular facing couples

- PASS THE OCEAN, SINGLE HINGE
SPLIT (OR BOX) CIRCULATE
MEN RUN, REVERSE FLUTTER

• SHARE THE WEALTH

Subscriber Dick Barker sent in this singing call figure that he uses with Scoot and Relocate, the New Movement featured in our June issue.

- HEADS PROMENADE HALF
PASS THE OCEAN, SWING THRU
SCOOT AND RELOCATE
EXTEND THE TAG
SWING THRU, TURN THRU
ALLEMANDE LEFT, WALK BY ONE
PROMENADE THE NEXT.....add 16 beat tag.

• NEW PLUS-QS MOVEMENT

Coordinate the Gears is the new Plus QS. It was written by John Swindle and featured in Choreo Breakdown in August 1984 on page 1596.

The definition released by Callerlab is as follows:

Starting Formation - Right Hand (or L. H.) Columns. All Circulate 1 1/2 places to form 3 pairs (column of 6) with a lonesome dancer at either end as in the first part of Coordinate. From here, without stopping, each lonesome dancer and the adjacent pair extend right hands to form two 3-hand stars and, as each star starts to turn, each of the 2 very center dancers also extend a right hand to join the star they face, thus blending into two 4-hand right hand stars. Each star turns 3/4 and the new adjacent (very center) dancers from each star now trade with a left hand and then turn the one they meet 3/4 by the right as the other four slide slightly apart to become the ends of the final parallel 2-face lines. From left-hand columns, action is reversed (right becomes left and vice versa).

Here are a few sequences that use it. Please refer to page 1596 for additional material.

Zero line to a Zero Box conversion

- RIGHT AND LEFT THRU, TOUCH 1/4
COORDINATE THE GEARS, WHEEL AND DEAL
- HEADS LEAD RIGHT & CIRCLE TO A LINE.....ZL
TOUCH 1/4, COORDINATE THE GEARS
FERRIS WHEEL, SQUARE THRU 3/4 (ZB)...AL!
- HEADS PASS THE OCEAN, EXTEND THE TAG
FAN THE TOP, SINGLE HINGE.....(OC)
COORDINATE THE GEARS, MEN CIRCULATE
MEN RUN, FAN THE TOP, GRAND SWING THRU
SINGLE HINGE, COORDINATE THE GEARS
FERRIS WHEEL, DOUBLE PASS THRU
TRACK II, RECYCLE (ZB).....AL!
- HEADS PASS THE OCEAN, EXTEND THE TAG
RECYCLE, STAR THRU, TOUCH 1/4
TRIPLE SCOOT, COORDINATE THE GEARS
WOMEN U-TURN BACK AND CIRCULATE.....AL!

• NEW MOVEMENT (Experimental)

How To Do It:COORDINATE AND EXCHANGE THE GEARS. (Bob Stern, New York)

From a right/(or left) hand column, start a Coordinate the Gears and go until the stars have been turned 3/4 (see page 1711). The very centers now lead their stars, single file, around the other stars, as in Spin Chain and Exchange the Gears and then finish, as in Spin Chain and Exchange the Gears, by having the lead dancer do a U-Turn Back and Left/Right Touch 1/4 with the one they meet; the next dancer does a quarter left/right turn to face in; and the last dancer steps ahead to become an end facing out. The final formation is parallel left/right hand waves.

Impressions:

I guess it had to happen(!), but it is a logical combination of these two experimental calls. Don't be misled by thinking that this call is something that is very easy to teach to groups who are comfortable with both of the parent calls, because it is not. There is a catch that you must be aware of. From right-hand columns, the exchange part is the left handed version of what the dancers are used to. If you do it from left-hand columns so that the end will be normal, the Coordinate at the beginning will feel unusual to them. If you have a sharp group, just dying for something new, however, this could be this month's answer.

Choreography:

<u>From a Zero Line (1P2P)</u> TOUCH 1/4 <u>COORDINATE AND EXCHANGE THE GEARS</u> WOMEN RUN BEND THE LINE RIGHT AND LEFT THRU	ZERO (Technical)
<u>From a Zero Line (1P2P)</u> RIGHT AND LEFT THRU LEFT TOUCH 1/4 <u>COORDINATE AND EXCHANGE THE GEARS</u> GRAND RIGHT AND LEFT	<u>GET-OUT</u> from ZL

COORDINATE AND EXCHANGE THE GEARS (continued)Sample RoutinesThe first 2 sequences use only MS calls

- HEADS SQUARE THRU.....ZB
SWING THRU
SINGLE HINGE
MEN RUN.....EPL-os
CURLIQUE
COORDINATE AND EXCHANGE THE GEARS
WOMEN TRADE
WOMEN RUN
BEND THE LINE.....RL
FLUTTER WHEEL AND.....EOL-os
SWEEP 1/4.....OB
PASS THRU
TRADE BY (ZB).....AL!
- FOUR LADIES CHAIN
HEADS HALF SQUARE THRU.....OB-os
SPLIT 2 GO AROUND 1 TO A LINE.....(1/2 L)
CURLIQUE
COORDINATE AND EXCHANGE THE GEARS.....AL!
- HEADS HALF SQUARE THRU.....ZB-os
SINGLE CIRCLE TO A WAVE
FAN THE TOP
TURN AND LEFT THRU.....EPL
DIXIE STYLE TO AN OCEAN WAVE
FAN THE TOP
SINGLE HINGE
COORDINATE AND EXCHANGE THE GEARS
RECYCLE (ZB).....AL!

• THE PLUS PROGRAM

PEEL THE TOP

This month in the Plus Program, we are using some sequences that feature Peel the Top.

- From a wave
- ENDS FOLD, PEEL THE TOP = SPIN THE TOP
- HEADS SQUARE THRU.....ZB
SINGLE CIRCLE TO AN OCEAN WAVE.....(1/2 W)

MEN TRADE AND

WOMEN FOLD

PEEL THE TOP

TURN THRU

TAG THE LINE - IN.....CL

SQUARE THRU BUT ON THE FOURTH HAND...AL!

- HEADS PASS THE OCEAN.....(OQ)
- PING PONG CIRCULATE.....(OQ)
- RECYCLE.....(OP)
- DOUBLE PASS THRU
- TRACK II.....(OW)
- FAN THE TOP
- SPIN THE TOP.....(1/2 W)
- WOMEN FOLD
- PEEL THE TOP
- SINGLE HINGE.....(OC)
- CIRCULATE
- SINGLE HINGE
- RECYCLE.....EPL-os
- SWEEP 1/4 (ZB).....AL!
- HEADS SWING THRU
- WOMEN FOLD
- PEEL THE TOP
- EXTEND THE TAG.....(OW)
- SPIN THE TOP
- CENTER 4 ONLY, SPIN THE TOP
- THOSE LADIES FOLD
- PEEL THE TOP
- ALL GRAND SWING THRU
- SIDE LADIES FOLD TO YOUR RIGHT, BEHIND
YOUR ORIGINAL PARTER
- PEEL THE TOP AND
- OTHERS SINGLE HINGE AND
- THOSE WOMEN U-TURN BACK.....(OQ)
- CENTERS PASS THRU (ZB).....AL!

- HEADS PASS THE OCEAN.....(OQ)
- EXTEND THE TAG.....(OW)
- RECYCLE.....ORB
- PASS THE OCEAN
- TRIPLE TRADE
- MEN FOLD
- PEEL THE TOP.....(1/2 W)
- GRAND RIGHT AND LEFT!

● THE WISDOM OF OTHERS

With this issue, we welcome Bill Peters back to the pages of Choreo Breakdown. This article is part 1 of a series on what makes choreography hard or easy. I'm sure you will find Bill's ideas interesting and useful.

THE NATURE OF CHOREOGRAPHIC DIFFICULTY (Part 1)
(by Bill Peters)

The ability to generate patter choreography in which the difficulty factor is exactly suited to the experience, abilities and tastes of his dancers has become one of the most important skills of a modern caller. A caller, these days, may call for a beginner class on one night, a Mainstream club on another, a DBD Plus Group on a third, and a high-flying-anything-goes Advanced Workshop on the next. This means that his professional future may often depend upon his ability, on any given night, to correctly assess the skills and preferences of his dancers, and upon his ability to instantly provide those dancers with a patter program that combines smooth-flowing and dance-like choreography with just the right amount of intellectual challenge. It is not an easy task. It requires a considerable amount of sophisticated decision-making on the part of the caller and, in my view, it is the inability to make such (micro) programming decisions correctly that is, today, responsible for more caller failure than any other single cause.

The ability to make accurate programming decisions depends on many things. It depends on a caller's understanding of the mechanics of body flow; it depends on his understanding of the dynamics of comfortable timing; it depends on his appreciation of how the action of the dance can be made to fit the phrase of the music; and it also depends, in no small measure, on his complete understanding of exactly what it is that makes one series of calls seem harder than another. Curiously, except for an excellent study by John Sybalsky ("What Makes Square Dancing Hard?", Square Dance Practice, September 1982), very little has been written about this very important calling skill and we plan, therefore, in this series of articles, to explore the reasons why dancers perceive some choreography as hard and some as easy, and to also describe some of the things that a caller must consider in order to exercise some control over the level of difficulty he builds into his choreography whenever he raises his microphone.

The dancers' perception of choreographic difficulty is directly related both to the nature of the body's physical reflexes, and to the nature (and limits) of human memory. When dancers are unable to respond to a caller's directions reflexively, i.e., instantly and automatically, they feel uneasy and stressful and this is when they perceive their caller's choreography to be hard or difficult. In such cases, the dancers either "make it" or they don't, and in either event, one of three end results will usually occur:

1. The dancers complete the sequence successfully and, while they may still consider that the choreography was hard, they also feel that because it was hard, it was also stimulating and fun to accomplish. Such dancers enjoy a certain amount of stress if it accompanies a successful end result and a caller who can

Wisdom of Others (continued)

evoke that kind of dancer response -- on purpose and whenever he wants to -- is a true master of the art.

2. The dancers complete the sequence successfully but find that it was too difficult to be enjoyable. Such dancers find the contest to be too stressful for comfort and, for them, their uneasiness far outweighs the pleasures of "making it."
3. The dancers do not complete the sequence successfully and the square breaks down. When this occurs, the dancers not only find the choreography to be hard, it is, for them at least, impossible. For the average dancer, such choreography is never pleasant or enjoyable.

We are concerned in this series of articles, only with the last two situations. And while it is safe to say that every caller is bound to encounter both situations fairly regularly, it is probably also true that few of them know why! Which is to say that few callers really understand the true nature of choreographic difficulty. How hard, for example is "OK" hard? And how hard is too hard? And WHY?

A caller should always be able to predict -- with reasonable accuracy -- how his dancers, on any given evening, will rate the difficulty factor of his choreography. And while this is, to be sure, a sophisticated and highly judgmental calling skill, it is also one that every successful caller must, sooner or later, acquire. The first step is for him to know -- to really know -- what the dancers regard as difficult and what they regard as easy. When the dancers can follow a caller's directions smoothly and automatically (reflexively), they consider the choreography to be easy -- and possible, on occasion, even boring. Choreography is seen as difficult, on the other hand, when it causes the dancers to worry or to doubt their ability to successfully accomplish the calls -- when they begin to fear that they may be the ones who will cause the square to break down. This produces feelings of anxiety and stress and every caller needs to understand how his choreography can sometimes create those feelings. I have listed below some of the most commonly-encountered stress-producing elements of modern square dance choreography. Most experienced callers will, no doubt, find the first four to be fairly obvious:

Dancers Consider the Choreography to be Difficult When:

1. The caller uses a call they have not heard before.
 2. The caller uses a call they have heard before, but not often enough to allow them to respond reflexively.
 3. The caller uses a known call from an unfamiliar formation.
 4. The caller uses a known call from an unfamiliar boy-girl arrangement.
- (the next 5 are not so obvious -- but still very potent!)
5. The caller requires the dancers to keep track of too many things at once.
 6. The caller requires the dancers to make too many decisions at once.
 7. The caller thwarts the dancers' tendency to anticipate the next command.
 8. The caller uses calls that don't blend well or flow smoothly one into the other.
 9. The choreography is at odds with what the dancers' regard as "right."

In future articles, we'll discuss each of these elements in turn.

• MOVIN' DOWN THE MAINSTREAM

FAN THE TOP

Fan the Top is one of those calls that is very under used. I for one do not use it much, because I do not like to see dancers break down unnecessarily, and Fan the Top is a call that does that. Why do dancers have trouble with Fan the Top? Let me offer two answers, both of which are probably part of the reason. First, callers seem to shy away from it because dancers have trouble with it, therefore dancers don't get much practice with it and therefore have more trouble with it! (Which came first, the chicken or the egg?!) Second, it is probably inherently a harder call.

For both of these reasons, if Callerlab ever does shorten the Mainstream list to a more teachable length, this will probably be one of the first calls to be booted to the Plus list. In any case, as long as it is here with us, and since it really is not that bad a call, let's take a look at how we might have greater dancer success with it. The key is to set up body flow with the calls before it, so that Fan the Top seems like the obvious thing to do next.

- HEADS SQUARE THRU, RIGHT AND LEFT THRU
PASS THE OCEAN, FAN THE TOP
RECYCLE, PASS TO THE CENTER
SQUARE THRU 3/4 (ZB).....AL!
- HEADS HALF SQUARE THRU.....ZB-os
DOSADO TO AN OCEAN WAVE, FAN THE TOP
SPIN THE TOP, MEN RUN
FERRIS WHEEL AND CENTERS SWEEP 1/4
HALF SQUARE THRU, EIGHT CHAIN ONE.....AL!
- HEADS LEAD TO THE RIGHT, VEER TO THE LEFT
- TAG THE LINE - RIGHT, WOMEN RUN.....(OW)
FAN THE TOP, RIGHT AND LEFT THRU...ERL-os
FLUTTER WHEEL.....ZL
PASS THE OCEAN, FAN THE TOP
RECYCLE (ZL).....AL!
- HEADS PASS THE OCEAN, RECYCLE
PASS THRU.....OPB
DOSADO TO AN OCEAN WAVE, SCOOT BACK
MEN START A LEFT SWING THRU, FAN THE TOP
SINGLE HINGE, CIRCULATE
MEN RUN, SWING THRU
PASS THRU, GRAND RIGHT AND LEFT
- HEADS TOUCH 1/4, WALK AND DODGE..OPB-os
SWING THRU, MEN RUN, TAG THE LINE-RIGHT
BEND THE LINE, BOX THE GNAT.....ZL
FAN THE TOP, RECYCLE.....RB
BOX THE GNAT, GRAND RIGHT AND LEFT
- HEADS SQUARE THRU & SIDES ROLL AWAY
SWING THRU, CENTERS TRADE.....(4W)
SAME SEXES TRADE, FAN THE TOP
SINGLE HINGE, CIRCULATE
WOMEN U-TURN BACK.....(OP)
SWING THRU, TURN THRU (ZB).....AL!
- HEADS PASS THE OCEAN, RECYCLE, PASS THRU
RIGHT AND LEFT THRU, VEER TO THE LEFT
CENTERS TRADE, CENTERS RUN
FAN THE TOP, SINGLE HINGE
MEN RUN, GRAND RIGHT AND LEFT
- HEADS STAR THRU, PASS THRU.....ZB-os
SWING THRU, MEN RUN, TAG THE LINE
WOMEN U-TURN BACK, TOUCH 1/4
FAN THE TOP, RECYCLE.....EPL
PASS THE OCEAN, SINGLE HINGE, SCOOT BACK
MEN FOLD, DOUBLE PASS THRU
WOMEN U-TURN BACK, TOUCH 1/4
FAN THE TOP, RECYCLE, SWEEP 1/4.....OB
PASS THRU, TRADE BY (ZB).....AL!
- HEADS PASS THE OCEAN, FAN THE TOP
SINGLE HINGE, WALK AND DODGE.....ZB
RIGHT AND LEFT THRU
DIXIE STYLE TO AN OCEAN WAVE
FAN THE TOP.....AL!

• FOR THE A1/A2 CALLER

SCOOT CHAIN THRU

This month we are featuring an A2 call in a variety of danceable sequences. We also include some sequences from a less frequently used starting formation, namely quarter tag. The first example uses only A1 calls as does the singing call sequence at the end; the rest have some A2 calls also.

- HEADS LADIES CHAIN
HEADS SQUARE THRU.....OPB
TOUCH 1/4
SCOOT CHAIN THRU
QUARTER THRU.....(OW)
TRADE CIRCULATE.....AL!
- HEADS PASS THE OCEAN, EXTEND THE TAG
MOTIVATE.....(2W)
SCOOT CHAIN THRU.....(1W)
WOMEN TRADE.....CL
FLUTTER WHEEL AND.....EPL-os
CENTERS SWEEP 1/4 (ZB).....AL!
- HEADS PAIR OFF.....ZB
CURLIQUE
SCOOT CHAIN THRU
MEN RUN.....ZL
PASS THE OCEAN
SCOOT CHAIN THRU.....(4W)
SLIP, QUARTER THRU.....(OW)
RECYCLE.....ZB-os
PASS THRU, TRADE BY.....OB-os
DOUBLE STAR THRU
GRAND RIGHT AND LEFT
- HEADS CURLY CROSS.....(3B)
SWING THRU.....(1W)
SCOOT CHAIN THRU
SWITCH TO AN HOURGLASS, 6X2 ACEY DEUCEY
FLIP THE HOURGLASS.....(1/2 W)
SCOOT CHAIN THRU.....(3W)
IN ROLL CIRCULATE.....(OW)
ACEY DEUCEY
TRADE THE WAVE.....AL!

- HEADS SQUARE CHAIN THRU.....OPB-os
PASS AND ROLL.....(3W)
SCOOT CHAIN THRU.....(OW)
SWITCH TO A DIAMOND, 6X2 ACEY DEUCEY
FLIP THE DIAMOND
SCOOT CHAIN THRU
ACEY DEUCEY, MEN RUN.....EPL-os
PASS THRU, WHEEL AND DEAL
DIXIE GRAND.....AL!

The following sequences use Scoot Chain Thru from a quarter tag formation. If your dancers are not familiar with this extension of the definition, walk them thru it the first time.

- HEADS PASS THE OCEAN
SCOOT CHAIN THRU
SPIN THE WINDMILL - LEFT
TRADE CIRCULATE.....(4W)
SPLIT COUNTER ROTATE
CIRCULATE
MEN RUN.....(OP)
DOUBLE PASS THRU
LEADERS RIGHT ROLL TO A WAVE.....(4W)
SCOOT CHAIN THRU
GRAND RIGHT AND LEFT
- HEADS CURLY CROSS.....(3B)
ARKY STAR THRU.....(2L)
PASS THRU, WHEEL AND DEAL
MEN RECYCLE
SCOOT CHAIN THRU
CLOVER AND LOCKIT
EXTEND THE TAG.....(3W)
QUARTER THRU.....(1W)
SPLIT TRANSFER THE COLUMN
SPLIT COUNTER ROTATE 1/2
MEN RUN (ZB).....AL!

The following is a singing call sequence

- HEADS PASS THE OCEAN
EXTEND THE TAG
QUARTER THRU
SCOOT CHAIN THRU
LINEAR CYCLE
LOAD THE BOAT
PASS THRU
SWING YOUR CORNER.....add 16 beat tag

• SIGHT CALLER'S NOTEBOOK

SNAP SHOT RESOLUTION

"Snap shot resolution" is one of the newer terms being used when talking about sight calling. Resolution is of course the process of getting original partners and corners back together and then back home, after doing the free-wheeling choreography part of the sequence. There are numerous techniques and formulas that are used and taught to accomplish this, and many of them have been discussed in previous issues of Choreo Breakdown. In most of these standard methods, primary and secondary dancers are first located and then manipulated, generally through the use of given routines or "formulas" into some known set-up. From there, a memorized get-out is used to get to an Allemande Left (or Grand Right and Left). This memorized get-out can be very elaborate or it can be as simple as "Allemande Left."

The snapshot method is, however, not a formula as such. The name "snapshot" implies that you take a picture of what is going on, but this is a little misleading. Even a polaroid picture is too slow for what you require here! Actually the system works as follows: As you near the end of the ad-lib part of your sequence, you start to observe your key square(s) and the location of your primary and secondary couples within it. Don't try to manipulate them in any special way, just observe them as you continue to call. The object is for you to recognize, on the fly, any set-up from which you know a get-out, and then "go for it."

Again, rather than manipulate dancers to a place where you can call one of your get-outs, you just continue calling until they just happen to get there! This may sound like it is much easier to do, because you do not have to actively do any resolving. It is, however, very far from being easy. First of all, if you wait for a Zero Line or a Zero Box to just happen, you (and your dancers) may wait forever. You must have many different set-ups in your mind, any of which you can match with the actual squares; and not only must you be able to match these set-ups with something you know, but you must be able to do it quickly enough to call your get-out without any interruption in the flow and timing of the dance.

Why would you want to do this? One of the best reasons is the spontaneous effect that it sometimes has. When a get-out just pops up and takes you, the caller, by surprise, the surprise is also frequently transmitted to your dancers.

How do you acquire this ability if there are no specific formulas to learn? This is a technique that is not for the beginning caller, but one, that with practice, will just fall into place, obviously, when you are ready! Rather than memorizing many set-ups and hoping that you will recognize them as they happen, you get to the point of being able to see the whole square and you have a good enough feel for what is going on to just know when things are getting close. Most callers who can snapshot resolve generally resolve by some formula, but remain open to the possibility that they may see a known set-up somewhere along the way, and they remain flexible

Sight Caller's Notebook (continued)

enough to use it, even if it was not what they had been planning on originally.

If you have been sight calling for a while, but have not used the snapshot method yet, and would like to try, start with one set-up at a time. If you normally manipulate your dancers to zero lines for your get-outs, keep a picture of a zero line in your mind as you are calling, and if your key square ever happens to match that picture, go for it. When you are hitting these once in a while, add zero boxes to it. As you get more comfortable with these, add more set-ups to your "snapshots waiting to be matched." Add them one at a time.

Here is an example of something you might want to work with. If you have 2-faced lines (right-hand and normal couples) and everyone has their original partners, first check to see if they are in or out of sequence. If you need a little extra time, call a Couples Circulate since this will not change a thing in this instance. (If you are experienced enough to work with snapshots, you should be able to check sequence at a glance without difficulty.) If they are in sequence, an easy get-out is: California Twirl, Promenade Home. If they are out of sequence, the following get-outs are easy to picture: Ferris Wheel and the Centers Sweep 1/4. At this point you can either say Allemande Left or Circle Left and then Allemande Left. If you happen to remember the original home position of any couple, and that couple is home after the Sweep 1/4, you can just have them square their sets where they are.

CHOREO BREAKDOWN

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BREAKDOWN

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SEPTEMBER 1985

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WHAT'S HAPPENING?

This is the time of year when most of us start thinking of our new classes. We should also, however, be thinking about something else, something even more important, to my way of thinking and that is last year's class. Will they survive the shock of going to a dance not intended specifically for them, but for our returning regulars?

Please remember that "a bird in the hand is worth two in the bush." We have invested a full year in these people (and they in us), and it would be a shame to loose them now. This is a very crucial time in their square dance life. Don't let your investment turn into a foolish one. Recognize the needs of last years class as well as the new one coming in.

Callerlab has announced that there is no new Advanced Quarterly Selection for September.

This month, we are featuring Handle With Care. We listed it last month, but received it too late to try. We now feel that it is worth taking a closer look at it.

First, here are rest of the calls that we have seen this month.

CATCH TWENTY TWO (Leon Eskanazi)
From facing couples, Half Square Thru to a Wave (i.e. stop on second hand, to form a wave), Cast Off 1/2 with lefts, centers Trade with rights, Centers step ahead and ends Fold behind them, to form a right-hand box circulate formation.

CATCH (X)(Y) (Leon Eskanazi) From facing lines or eight chain thru forma-

What's Happening? (continued)

tion, Square Thru (X) number of hands to a Wave, Cast Off (Y) quarters, centers Trade and step ahead while the ends Fold behind them.

CATCH THE LOCK (X)(Y) (Leon Eskanazi) From facing lines or eight chain thru formation, Square Thru (X) number of hands to a Wave, Cast Off (Y) quarters, each wave does a Lock It, centers step ahead while the ends Fold behind them.

CRISS CROSS LINEAR FLOW (Lee Kopman, New York) Same as Cross Linear Flow, except those who end in the center do their With the Flow Stretched so as to end in the far center an then do the Trade as usual.

CROSS HINGE (Jack Berg, Illinois) From box circulate formation (or facing couples), those facing in (or designated dancers), pull by with inside hands, then all Partner (or Single) Hinge to end in a wave.

CROSS LINEAR FLOW (Lee Kopman) Same as Linear Flow, except those who do the Invert the Column 1/2 do a Cross Invert the column 1/2 instead.

CURVE IN/OUT/LEFT/RIGHT (Dave Hodson, Ohio) Designated dancers step in the indicated direction (Press) while turning a quarter turn away from the position that they started in.

LINEAR DIAMOND - LEFT/RIGHT (Steve Billings, Spain) From an ocean wave, Single Hinge, those facing out Fold, start a Double Pass Thru but only go until the

trailers meet (as in 3/4 Tag the Line) and the leaders face Left or Right (as indicated) to form a diamond.

LINEAR FLOW (Lee Kopman) From general lines, start a Linear Cycle, but those on the inside, as the Double Pass Thru is being done, Invert the Column 1/2; those on the outside will finish the Linear Cycle and then do a With the Flow forming waves; finally, the centers trade, to end in waves.

POINT TO A WAVE (Tim Scholl, Kentucky) From a column, Circulate once and a half; the end dancer and the leader in the column of 6 pretend that they are in point-to-point diamonds and Flip the Diamond; the others are in a "Z" and Extend to a box of 4 and then Single Hinge to end in a tidal wave.

SALTY DOG (Jack Berg) From diamonds, points move up as in Fan the Top as the centers U-Turn Back, all Partner Hinge, to end in a column.

STAY LOOSE LEFT/RIGHT (Ross Howell, Texas) From a 3/4 tag formation, the outsiders quarter left/right and the lead dancer promenades 1/4 to the end of the wave and turns half. The trailing dancer walks forward and quarters in the same direction so as to face the original leader; now those facing Pass In and the others Step Thru and Bend the Line.

STOP THE CLOCK From a wave, 2-faced line, or diamonds, centers Trade and U-Turn Back (i.e. Roll twice) as the ends

• NEW MOVEMENT (Experimental)

How To Do It:HANDLE WITH CARE (Barry Wonson, Australia)

From facing lines of four, the ends Pass Thru, turn a quarter turn to Face Out, and then Partner Trade. At the same time, the centers Square Thru to end in an eight chain thru formation.

Impressions:

If you are looking for an experimental call to use with either your Mainstream or Plus groups and want one that is quick to teach and easy for a caller to understand choreographically, this could be it. The easiest place to do it from would be half sashayed lines (1/2 L) and this would end in an eight chain thru formation with regular couples (OB). The net effect is to just have all dancers Quarter In (i.e. turn to face their partners. The timing of the call is not perfect, in that the end dancers finish a little before the centers and have to wait, but this is easily enough overlooked for one night variety, and presented no additional difficulty to the dancers.

Choreography:

<u>From regular Eight Chain Thru</u> STAR THRU PASS THRU TAG THE LINE - IN <u>HANDLE WITH CARE</u>	ZERO (True)
<u>From regular facing lines</u> <u>HANDLE WITH CARE</u> BOX THE GNAT SLIDE THRU	ZERO (True)
<u>From a Zero Line (1P2P)</u> <u>HANDLE WITH CARE</u> GRAND RIGHT AND LEFT	<u>GET-OUT</u> from ZL (1P2P)

HANDLE WITH CARE (continued)Sample RoutinesThe following routines use only MS calls

- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
HANDLE WITH CARE.....(4B)
SWING THRU, MEN RUN.....EPL-os
RIGHT AND LEFT THRU.....EOL
PASS THE OCEAN, RECYCLE (ZB).....AL!
- HEADS STAR THRU, CALIFORNIA TWIRL.....ZB
SWING THRU, MEN RUN
TAG THE LINE - RIGHT
BEND THE LINE.....(1/2 L)
HANDLE WITH CARE.....OCB
PASS THRU, TRADE BY.....OCB
STAR THRU.....EOL
PASS THE OCEAN, RECYCLE (ZB).....AL!
- HEADS HALF SQUARE THRU.....ZB-os
SLIDE THRU.....RL-os
HANDLE WITH CARE.....(1/2 B)
SWING THRU, RECYCLE.....OB
PASS THRU, TRADE BY (ZB).....AL!

The following sequences uses some Plus calls

- HEADS PASS THE OCEAN, EXTEND THE TAG
WOMEN RUN, BEND THE LINE.....(1/2 L)
HANDLE WITH CARE.....ZB-os
SINGLE CIRCLE TO A WAVE
SPLIT CIRCULATE.....(3W)
CENTERS TRADE, WOMEN RUN.....(1/2 L)
HANDLE WITH CARE.....ORB
SINGLE CIRCLE TO A WAVE, SINGLE HINGE
SPLIT CIRCULATE, MEN RUN
CHASE RIGHT, MEN RUN.....RL-os
HALF SQUARE THRU, TRADE BY (ZB).....AL!

SINGING CALL (Corner Progression)

WELL NOW THOSE HEADS SQUARE THRU
FOUR HANDS AROUND YOU GO
MEET THOSE TWO AND THEN SLIDE THRU
GO RIGHT AND LEFT THRU
AND THEN YOU ROLLAWAY
HANDLE WITH CARE IS WHAT YOU DO
GO ALL AROUND THAT FLOOR
SQUARE THRU THREE QUARTERS MORE
LEFT ALLEMANDE COME BACK AND
PROMENADE.....add 16-beat tag.

- HEADS TOUCH 1/4
WALK AND DODGE.....OPB-os
STAR THRU.....ERL-os
RIGHT AND LEFT THRU.....ERL
BOX THE GNAT.....(1/2 L)
HANDLE WITH CARE.....OPB-os
SWING THRU, TURN THRU.....AL!

What's Happening? (continued from page 1721)

or points move up as in a Fan the Top, to end in diamonds, waves, or 2-faced lines.

SURGE TO A WAVE From columns, dancers #1 and #2 Trail Off and then the ends Run as dancers #3 and #4 Face In and then do their part of a Pass the Ocean.

TRUMP From an "O", butterfly, or other appropriate formation, dancers touching hands Flip Out as dancers apart Flip In. Bend the Line to end in facing lines. doing the Bend the Line.

• ZERO OF THE MONTH

From facing couples

- DIXIE STYLE TO A WAVE
CENTERS CROSS RUN
LINEAR CYCLE

• SHARE THE WEALTH

Doug Brady (Tennessee) wrote to say that he hoped Fan the Top would not eventually get dropped and sent this nice get-out that uses it:

- FROM A ZERO LINE (1P2P)
PASS THE OCEAN, FAN THE TOP
SPIN THE TOP.....(GRAND RIGHT AND LEFT)
TURN THRU.....AL!

• MOVIN' DOWN THE MAINSTREAM

SWEEP A QUARTER

Sweep A Quarter is one of the few calls that we have, and I believe the only one in the mainstream program, that is dependent on the previous call for the direction of it's movement. Although this would seem to limit the places that it can be used, it does help keep careless callers from introducing poor flow. Sequences like "Reverse Flutter Wheel & Veer to the Left" are automatically eliminated.

Unfortunately I still hear of a few callers using "Star Thru and Sweep 1/4." Remember that there must be body flow in the same direction for both the men and the women in order for them to be able to sweep in the same direction. Other wise, the call would be more aptly called Drag 1/4!

- HEADS RIGHT AND LEFT THRU
FLUTTER WHEEL & SWEEP 1/4.....(OP)
PASS THRU.....ZB-os
SWING THRU, SPIN THE TOP
RECYCLE & SWEEP 1/4.....OB
PASS THRU, TRADE BY (ZB).....AL!

The following is a ZERO from facing couples:

- PASS THE OCEAN
RECYCLE &
SWEEP 1/4
- HEADS TOUCH 1/4, WALK AND DODGE
RIGHT AND LEFT THRU & VEER TO THE LEFT
FERRIS WHEEL & CENTERS SWEEP 1/4
STAR THRU, PASS THRU (ZB).....AL!
- HEADS SQUARE THRU.....ZB
DOSADO TO AN OCEAN WAVE, WOMEN TRADE
SWING THRU, MEN RUN
WHEEL AND DEAL & SWEEP 1/4.....CL
REVERSE FLUTTER WHEEL &.....EOL
SWEEP 1/4 (ZB).....AL!

- HEADS PASS THE OCEAN, RECYCLE
REVERSE FLUTTER WHEEL & SWEEP 1/4
STAR THRU, CALIFORNIA TWIRL.....OPB-os
RIGHT AND LEFT THRU.....OPB
PASS THE OCEAN, RECYCLE &.....ZL-os
SWEEP 1/4 & SWEEP ANOTHER 1/4.....ZL
ALL CIRCLE LEFT.....AL!

- HEADS PASS THE OCEAN
RECYCLE & SWEEP 1/4 & STEP BACK
SIDES LEAD TO THE RIGHT &.....OPB-os
CIRCLE TO A LINE.....ZL
RIGHT AND LEFT THRU.....ZL-os
DIXIE STYLE TO AN OCEAN WAVE, MEN TRADE
RECYCLE & SWEEP 1/4.....ZL-os
REVERSE FLUTTER WHEEL.....ERL-os
SPIN THE TOP
GRAND RIGHT AND LEFT

- FOUR LADIES CHAIN
ALL FOUR LADIES LEAD AND EVERYONE
FLUTTER WHEEL &
ALL SWEEP 1/4
ALL CIRCLE TO THE LEFT.....AL!

- HEADS CURLIQUE, MEN RUN.....ZB
SWING THRU, MEN CROSS RUN
LEFT SWING THRU, MEN RUN
FERRIS WHEEL & CENTERS SWEEP 1/4
STAR THRU.....(4B)
SWING THRU, MEN RUN.....EOL
STAR THRU, RIGHT AND LEFT THRU.....OCB
EIGHT CHAIN 3.....AL!

The following is a Plus routine:

- HEADS PASS THE OCEAN, EXTEND THE TAG
LINEAR CYCLE &.....RL
SWEEP 1/4 &.....ORB-os
VEER TO THE LEFT, WOMEN HINGE
DIAMOND CIRCULATE & WOMEN ROLL
MEN LINEAR CYCLE & SWEEP 1/4
MEN PASS THRU.....(2B)
STAR THRU, CHAIN DOWN THE LINE.....OL-os
TOUCH 1/4, CIRCULATE
MEN RUN.....OB-os
PASS TO THE CENTER
SQUARE THRU 3/4 (ZB).....AL!

• THE PLUS PROGRAM

FOLLOW YOUR NEIGHBOR

When used from right-hand waves with the men facing in, most plus groups can do a Follow Your Neighbor and Spread. Many of them, however, would have trouble with some of the many other very danceable ways that Follow Your Neighbor can be used. Here are some sequences to work on with your DBD group.

- HEADS RIGHT AND LEFT THRU
PASS THE OCEAN, EXTEND THE TAG.....(OW)
FOLLOW YOUR NEIGHBOR
TRADE THE WAVE.....(1W)
SPLIT CIRCULATE DOUBLE.....(1W)
FOLLOW YOUR NEIGHBOR.....AL!
- HEADS PASS THE OCEAN, TRADE THE WAVE
SINGLE HINGE, FOLLOW YOUR NEIGHBOR
PING PONG CIRCULATE
LINEAR CYCLE & SWEEP 1/4.....(OP)
DOUBLE PASS THRU, TRACK II.....(OW)
FOLLOW YOUR NEIGHBOR, MEN TRADE.....ZL-os
CROSS TRAIL THRU.....AL!
- HEADS PASS THRU, CHASE RIGHT
FOLLOW YOUR NEIGHBOR
EXTEND (to a left-hand wave)
FOLLOW YOUR NEIGHBOR.....(4W)
SWING THRU, SCOOT BACK.....(1W)
FOLLOW YOUR NEIGHBOR.....AL!
- HEADS PASS THE OCEAN
FOLLOW YOUR NEIGHBOR.....(2W)
(i.e. Extend, Cast Off 3/4)
MEN RUN, RIGHT AND LEFT THRU.....RL
DIXIE STYLE TO AN OCEAN WAVE, MEN TRADE
SINGLE HINGE, FOLLOW YOUR NEIGHBOR
ALL 8 CIRCULATE, TRADE THE WAVE.....AL!

The following is a get-out from a ZERO LINE:

- RIGHT AND LEFT THRU, ROLLAWAY
PASS THRU, (to the left) MEN RUN
FOLLOW YOUR NEIGHBOR
GRAND RIGHT AND LEFT

• FOR THE A1/A2 CALLER

SPLIT SQUARE THRU

Here are some sequences that use the A1 call Split Square Thru. The set-up for the call in each case is intended to provide some easily danceable variety.

- Good!

 - HEADS BOX THE GNAT
SPLIT SQUARE THRU
CLOVER & PASS THE OCEAN.....(OQ)
CHAIN REACTION, MEN RUN
TURN AND DEAL.....(1/2 B)
PASS THRU
GRAND RIGHT AND LEFT
- Good!

 - HEADS SPIN THE TOP, EXTEND THE TAG
WOMEN TRADE, CENTERS RUN
COUPLES CIRCULATE, BEND THE LINE.....(1L)
PASS THRU, ENDS BEND
SPLIT SQUARE THRU
RIGHT ROLL TO A WAVE
GRAND RIGHT AND LEFT
- HEADS WHEEL THRU.....OPB-os
SINGLE CIRCLE TO A WAVE, ACEY DEUCEY
MEN RUN, TAG THE LINE - IN.....(4L)
PASS THRU, STEP AND SLIDE
MEN PARTNER TRADE AND ROLL
MEN Start a SPLIT SQUARE THRU
TRADE BY.....(1B)
TOUCH 1/4, ACEY DEUCEY
MEN CROSS FOLD
GRAND RIGHT AND LEFT
 - HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU
SAME SEXES PARTNER TRADE &.....(2L)
JUST THE MEN ROLL
MEN Start a SPLIT SQUARE THRU 3/4
CLOVER AND CENTERS SQUARE THRU, BUT
ON THE 3rd HAND Start a SPLIT SQUARE THRU
TRADE BY.....OCB-os
PASS IN.....EPL-os
PASS THRU, CHASE THRU
QUARTER THRU
TRADE THE WAVE.....AL!

• SIGHT CALLER'S NOTEBOOK

THE NATURE OF CHOREOGRAPHIC DIFFICULTY (Part 2)
 (by Bill Peters)

In the previous installment, I listed nine different elements of choreographic difficulty and I set the stage for a detailed investigation into the basic nature of each one of them. This month, I'll begin that process by describing the first two.

Dancers perceive square dance choreography to be hard when:

1. The Caller Uses a Call They Haven't Heard Before: While no caller calls such calls on purpose -- at least I hope they don't -- they are called quite often and, when they are, it is generally due to caller ignorance or, on occasion, to caller inadvertence. And it probably also occurs most often when a caller calls for dancers he does not see on a regular basis. When he calls for his own classes, clubs, or workshops, he, better than anyone else -- knows which calls the dancers can dance and which they can't. It is quite another story, however, when he works for dancers he does not see regularly (out-of-town dates, festivals, conventions, etc.). At such dances, a caller has always had to ask himself "Can they dance a given call, or can't they?" and, historically, the question has always been difficult to answer.

The advent of Callerlab Programs and our current tendency to label dances have, in many ways, made the problem a bit easier to deal with. In other ways, however, they have also made it tougher. Among other things, the Callerlab Programs were intended to create a climate in which a caller could confidently plan a level-advertised dance secure in the knowledge that certain calls were allowable and others were not. The problem is that while this may effectively "legalize" a call, we can't always trust the dancers to be able to dance it, and the truth is that most callers today are still required to do a certain amount of seat-of-the-pants guesswork at just about every dance they call. Veteran callers have observed, for example, that student dancers (beginners) start showing up at club-level dances weeks -- and sometimes even months -- before they have finished their lessons. This can easily place a caller between that oft-quoted rock and the hard place. What does he do? Does he play it safe and call a dance that is too easy and thereby risk the danger that he will bore the majority? Or does he call to the majority knowing full well that such a program is bound to obliterate the newer dancers? If he goes for an "acceptable losses" philosophy, at what point are the losses no longer acceptable? It's a tough decision! A similar situation arises whenever a new experimental is selected as a Callerlab Quarterly. When can you legitimately call a new quarterly "cold," i.e., without a brand new teach or at least a brush-up-walk-thru? Unfortunately, there are no easy answers!

Dancers also perceive square dance choreography to be hard when:

2. The Caller Uses Calls They HAVE Heard Before -- But Not Often Enough To To Respond Reflexively: There are problem calls on every list. Peel Off and Fan the

Sight Caller's Notebook (continued)

Top on the MS List and Crossfire on the Plus List are some current examples. Examine any Callerlab List and you will find that while most of the calls are used fairly regularly, certain others are not, and this means that the average dancer gets more floor time with some calls than he does with others. With calls they hear frequently, the dancers acquire a kind of conditioned reflex and they respond to such calls more or less automatically. With calls they hear infrequently, however, their reflexes have not yet had a chance to become automatic and they generally respond to those calls in an unsure, cautious and hesitant manner. And they will most certainly regard the choreography, in which those calls appear, to be difficult -- and the more they are used, the harder the choreography will seem. This too is a case where a caller must decide which calls are safe and which could pose a problem, and every working callers must be able to successfully adjust the difficulty factor of his choreography according to his own estimate of what the dancers can -- or cannot -- dance!

The above-noted difficulty factors are obviously related since both deal with a caller's perceptions of which calls the dancers know well -- which they know less than well -- and which they know not at all. And, because the problems are similar, so are the solutions. In some cases, a caller may be able to put together an interesting, fun-to-dance program that uses only "safe" calls. Some callers are able to equalize the floor by teaching a new experimental that no one has seen before. The same strategy is employed when a caller teaches the average floor of dancers a contra for the first time. And it sometimes also possible for a caller to theme only known calls, but to also add a touch of workshop by showing the dancers some of the less frequently called variations which those calls are sometimes capable of producing.

To be sure, these solutions are somewhat less than sure-fire and it is probably true that no caller can ever completely avoid making his choreography seem difficult by using a call that the dancers do not know how to dance. In such cases, there is a real danger that an unenlightened caller may sometimes be tempted to feel that since his contract stipulates that the dance is to be called at a certain level, that is exactly the level he should call and, if it should turn out that the dancers are unable to comfortably hold their own at that level, why that's their lookout and not his! In my view, that is not only unenlightened, it is stupid and self-destructive. And while the problem is, without a doubt, a tough and thorny one, wiping out the dancers will not make it go away! The only solution is for every caller to consistently monitor the ability of his dancers and to always be aware of the kind of choreography that will surely keep them dancing and the kind of choreography that will -- just as surely -- break them down.

There are, of course, many other things that contribute to a dancer's perception of choreographic difficulty and I'll continue our exploration of them in the next installment.

• STEPPING STONES

TRACK II

This month's stepping stone is a Plus call for the MS caller who is interested in starting to work with the Plus Program. The information may, of course, be of interest to the Plus caller also!

TRACK II (Callerlab definition): Starting formation: Completed Double Pass Thru. The dancers work in "tandem," that is, the trailing dancers follow the lead dancers. Those in the right "track" move single file to the left, counter-clockwise, staying to the inside of the dancers on the left "track," who move single file, clockwise, to the right on the outside. The movement continues as in a Double Pass Thru, until the dancers have reached parallel right-hand ocean waves.

Starting Formations and Arrangements: When started from regular couples in the completed double pass thru formation, the ending formation is right-hand ocean waves with men on the ends. This arrangement is the most common and will give newer dancers the fewest problems.

When going on to DBD arrangements, the easiest one to start with is with normal couples in the lead and half sashayed couples as trailers. This way, the leaders go the way that they are used to going (i.e. stay on the inside or the outside tracks), and the trailers just have to follow the people in front of them. A sequence using this DBD arrangement is: Zero Box, Swing Thru, Men Run, Tag the Line - In, Pass Thru, Wheel and Deal, Double Pass Thru, Track II, "Meet same sex and" Swing Thru, Men run, Pass the Ocean, Recycle, Zero Box.

Teaching Tips From the normal set-up, have the men go single file around the women, to face the wall that was originally behind them, and stop about half way down. Then have the women "do a similar type action, also staying in single file, but to their lefts and staying inside of the men." Now have all adjust to form waves with the women in the centers.

Body Flow and Timing The centers (women from the "standard" formation) seem to finish very slightly before the ends, so for the best timing and best chance of dancer success, have the next call be one that is either done by the centers only or one that can be started by them. Examples of this include, Centers Trade, Fan the Top, or Left Swing Thru. Although not quite as nice, if you call something following Track II that starts with the right hand, such as Swing Thru, the timing is close enough to be acceptable. You will see the men stretch a little to catch up to the women, but for the sake of variety, this slight glitch is okay! Since the last part of a Track II feels very much like an all 8 Circulate, following it with another Circulate makes the dancers feel like they are just going 'round and 'round. It is not bad choreography, but has more value if not done too often!

Stepping Stones (continued)

Basic Choreography The following equivalent should make it very easy for the module caller to use Track II in his choreography.

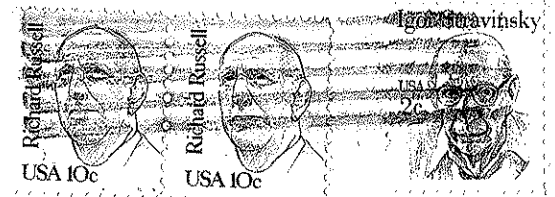
{From a double pass thru formation: DOUBLE PASS THRU, TRACK II}
equals {CENTERS PASS THRU, STEP TO A WAVE}.

This equivalent is valid whether you have normal couples, or any partner relationships.

You should be aware, however, that this also rotates the square 180°, so that if you use it in a singing call sequence, and do not rotate them back, your dancers will have to wait 8 beats when they get home after the promenade, before the music is over.

Singing Call Figure: HEADS PROMENADE HALF WAY, SIDES RIGHT AND LEFT THRU, SQUARE THRU, SWING THRU, MEN RUN, FERRIS WHEEL, DOUBLE PASS THRU, TRACK II, MEN RUN, PROMENADE, add 16 beat tag.

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WHAT'S HAPPENING?

This month, there are a number of Callerlab announcements for me to pass on to those of you who are not on the Callerlab mailing list through one form of affiliation or another. First of all, the biannual review of the A1 and A2 lists is complete, and the only change is the addition of Split Square Chain Thru to

the A2 list. See page 1737 for more on this.

Next, the Mainstream Quarterly Selection committee has selected Spin the Net for this quarter (October to December). See pages 1733 and 1734 for more on this. Lastly, this month Callerlab has announced, earlier than usual, the selection of the Plus Quarterly Selection committee for the quarter starting in November. There will be no new Plus QS.

Thanks again to those of you who have referred new subscribers to Choreo Breakdown, and please remember that if new subscribers mention your name when signing up, your subscription will be extended by one month.

The number of new experimental calls this month is down, probably to compensate for the large list last month! Anyway, we have selected Scoot Your Neighbor to feature, and here is the listing of the rest of them.

(anything) SASHAY (Ron Schneider, Florida) From any appropriate forma-

What's Happening? (continued)

tion, do the "anything" call and as the new centers finish, they sashay or Slither (from A2 list) to the far center. Ron's examples include, Swing Sashay (Swing Thru and Slither), Single Circle Sashay (Single Circle to a Wave and Slither), Scoot Sashay (Scoot Back and Slither), and Flip Sashay (Flip the Diamond and Sashay).

INVENT THE WHEEL (Bill Worley, Georgia) From an eight chain thru formation, Pass Thru; centers right hand star 3/4; others Partner Hinge and then Trade; those who meet with left hands, Cast Off 3/4 as the others move up to the end of the final parallel waves.

SCOOT AND TOUCH 1/4, 1/2, or 3/4 (Nonie Moglia, California) From a quarter tag formation, all Scoot Back; those coming back to the wave Cast Off the amount of the fraction; those left facing out start to Cloverleaf, but when they meet someone, they Touch 1/4, 1/2, or 3/4. The final formation is a column or a tidal wave depending on the fraction.

TRANSPOSE TO A DIAMOND (Allen Tipton, Tennessee) From columns, dancers #1 and #3 face in as dancers #2 and #4 step apart; now all step ahead slightly to form diamonds.

• ZERO OF THE MONTH

FROM FACING COUPLES

- TOUCH 1/4
- FOLLOW YOUR NEIGHBOR & SPREAD
- CENTERS TRADE, RECYCLE
- RIGHT AND LEFT THRU

• SHARE THE WEALTH

Howie Shirley (Virginia) sent in this Mainstream equivalent to SQUARE THRU 3/4 that makes a nice alternative get-out:

- SPIN THE TOP }
 CAST OFF 3/4 } = { SQUARE THRU 3/4
 WALK AND DODGE }

The following get-out for use in the Plus program was sent in by Jack Hatfield (Florida):

FROM A ZERO BOX (BOX 1-4)

- RIGHT AND LEFT THRU
 TOUCH 1/4
 FOLLOW YOUR NEIGHBOR & SPREAD
 MEN RUN
 MEN HINGE
 DIAMOND CIRCULATE
 FLIP THE DIAMOND.....AL!

A few months ago, Steve Minkin (California) sent in this nice STIR THE BUCKET routine that uses one of the current Plus QS calls, Load the Windmill:

- HEADS LEAD RIGHT
 CIRCLE TO A LINE
 LOAD THE WINDMILL
 WOMEN RUN
 SWING THRU
 EXPLODE & LOAD THE WINDMILL
 WOMEN RUN
 SWING THRU
 RECYCLE & VEER TO THE LEFT
 FERRIS WHEEL &
 CENTERS SWEEP 1/4
 BOW TO YOUR PARTNER!

And finally, here is a nice get-out for use at A2 that I got from Mike Tersoff (Massachusetts):

- FROM A ZERO BOX (BOX 1-4)
 SWING THRU
 MEN RUN
 COUPLES TRADE
 TRADE CIRCULATE
 CAST A SHADOW
 GRAND RIGHT AND LEFT

• NEW MOVEMENT (Experimental)

How To Do It:SCOOT YOUR NEIGHBOR (Billy Harrison)

From a 1/4 tag formation, all do a Scoot Back. Those coming back to the wave in the center now Cast Off 3/4 (as in Follow Your Neighbor) and those facing out Fold right (left for left hand waves) and Roll (also as in Follow Your Neighbor), to end in parallel waves. A right hand wave in the center converts to left hand waves, and vice versa.

Impressions:

This is a logical combination of Scoot Back from a 1/4 tag and Follow Your Neighbor. You may have to remind your dancers that a Scoot Back from a 1/4 formation is just an Extend, Trade, and Extend. Body flow is good, although it may be a little too good (i.e. overflow) for the outside couples. Adding a Spread will help the overflow somewhat.

Choreography:

<u>From a Normal Quarter Tag formation</u> SCOOT YOUR NEIGHBOR AND SPREAD SPLIT CIRCULATE MEN RUN PASS THRU WHEEL AND DEAL STEP TO A WAVE	ZERO (True)
<u>From a Quarter Tag formation</u> SCOOT YOUR NEIGHBOR SINGLE HINGE CENTERS TRADE CENTERS CROSS RUN	EQUIVALENT TO EXTEND THE TAG (True)
<u>From a Zero Box (Box 1-4)</u> SWING THRU, MEN RUN FERRIS WHEEL SWING THRU SCOOT YOUR NEIGHBOR CENTERS CROSS RUN SPLIT CIRCULATE MEN RUN	CONVERSION ZB (Box 1-4) to ZL (1P2P)

SCOOT YOUR NEIGHBOR (continued)

• NEW MAINSTREAM-QS MOVEMENT

Sample Routines

- HEADS PASS THE OCEAN
PING PONG CIRCULATE
SCOOT YOUR NEIGHBOR
WOMEN RUN.....CL-os
STAR THRU (ZB).....AL!
 - HEADS SPIN THE TOP
SCOOT YOUR NEIGHBOR AND SPREAD.....(4W)
CENTERS TRADE, MEN RUN.....ECL
REVERSE FLUTTER (ZL).....AL!
 - HEADS PASS THE OCEAN, EXTEND THE TAG
SWING THRU, MEN RUN
WOMEN HINGE, DIAMOND CIRCULATE
MEN SWING THRU
DIAMOND CIRCULATE
WOMEN SWING THRU & MEN FACE IN
PING PONG CIRCULATE
SCOOT YOUR NEIGHBOR
MEN CROSS RUN, RECYCLE (ZB).....AL!
 - HEADS SQUARE THRU.....ZB
SWING THRU, MEN RUN
WOMEN CAST OFF 3/4
DIAMOND CIRCULATE & WOMEN ROLL
SCOOT YOUR NEIGHBOR.....AL!
- The following routine uses the new MSQS call
- HEADS SQUARE THRU.....ZB
SWING THRU, SPIN THE NET
SCOOT YOUR NEIGHBOR
TRADE THE WAVE
MEN RUN.....ECL
RIGHT AND LEFT THRU.....ECL-os
SPIN THE TOP, TURN THRU.....AL!

SINGING CALL (Corner Progression)

HEADS PROMENADE HALF
PASS THE OCEAN
SCOOT YOUR NEIGHBOR
WOMEN RUN
SQUARE THRU 3/4
SWING YOUR CORNER
ALLEMANDE LEFT
PROMENADE.....add 16-beat tag.

SPIN THE NET

The call Spin the Net has been chosen as the Mainstream Quarterly Selection for the quarter starting in October. It was written by Don Beck and featured in Choreo Breakdown in December 1984 on page 1632. Here again is the definition: From parallel ocean waves, Spin the Top to form a momentary tidal wave. The center four dancers now Spin the Top again as the two dancers at each end Cast Off 3/4 and then the dancer facing out Runs to end in a quarter tag formation.

These hints should help:

1) When walking this through, after the first Spin the Top, have the ends do their Cast Off before the centers Spin the Top. This way the centers can identify who they are more easily, because they are the only ones left.

2) Right after the first Spin the Top, both the centers and the outside pairs start the second part by turning by the right hands (left for left-hand waves) even though they are doing different things. Mentioning this to the dancers helps them move smoothly from the first part to the second.

3) To give the dancers the best chance at success, set up the square in 1/2 waves, i.e. normal eight chain thru formation and then Swing Thru. From here, both Spin the Tops are from the most common (standard) positions.

Here are a few sequences that use it. Please refer to page 1632 for additional material.

- HEADS SQUARE THRU, SWING THRU
SPIN THE NET, SWING THRU, TURN THRU....AL!

Mainstream OS (continued)

- HEADS TOUCH 1/4, WALK AND DODGE...OPB-os
TOUCH 1/4, SPLIT CIRCULATE.....(2W)
SCOOT BACK, SINGLE HINGE.....(1/2 W)
MEN TRADE
SPIN THE NET
CENTERS PASS THRU.....ORB-os
SPIN CHAIN THRU &
WOMEN CIRCULATE DOUBLE.....(1/2 W)
SPIN THE NET
RECYCLE
PASS THRU.....RB
BOX THE GNAT
GRAND RIGHT AND LEFT
- HEADS HALF SQUARE THRU.....ZB-os
PASS THE OCEAN
SPIN THE TOP.....(1/2 W)
SPIN THE NET
RECYCLE
SQUARE THRU 3/4 (ZB).....AL!
- HEADS PASS THE OCEAN
RECYCLE
TURN THRU.....(3B)
DOSADO, SWING THRU.....(1W)
SPIN THE NET
GRAND RIGHT AND LEFT

This sequence is a little harder

- HEADS LEAD RIGHT, VEER TO THE LEFT
HALF TAG THE LINE.....(1W)
SPIN THE NET
TURN THRU.....OCB-os
LEFT SWING THRU
(LEFT) SPIN THE NET
CENTER MEN CROSS RUN
CENTERS PASS THRU.....OCB
TOUCH 1/4, SPLIT CIRCULATE
MEN RUN.....CL-os
SLIDE THRU (ZB).....AL!

The following is a singing call routine

- HEADS SQUARE THRU
DOSADO
SWING THRU
SPIN THE NET
RECYCLE
PASS THRU.....ZB
SWING YOUR CORNER
PROMENADE.....add 16 beat tag.

• THE PLUS PROGRAM

SPIN THE NET (1)

This month the Plus Program will feature some plus calls that fit in nicely with the new MSQS, Spin the Net.

- HEADS TOUCH 1/4, MEN RUN.....ZB
SINGLE CIRCLE TO A WAVE
MEN TRADE.....(1/2 W)
SPIN THE NET
PING PONG CIRCULATE
EXTEND THE TAG.....(OW)
SWING THRU, TURN THRU.....AL!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, 1/2 TAG.....(OW)
WOMEN TRADE
SWING THRU
SPIN THE NET
PING PONG CIRCULATE
SWING THRU
EXTEND THE TAG, CENTERS TRADE.....(1W)
WOMEN TRADE, FLUTTER WHEEL.....CL-os
LOAD THE BOAT (ZB).....AL!
- HEADS LEAD RIGHT, VEER TO THE LEFT
TAG THE LINE - RIGHT
FERRIS WHEEL
DOUBLE PASS THRU, TRACK II.....(1/2 W)
SPIN THE NET
EXTEND THE TAG.....(OW)
LINEAR CYCLE AND, SWEEP 1/4 (ZB).....AL!
- HEADS PASS THE OCEAN
EXTEND THE TAG, SWING THRU.....(1/2 W)
SPIN THE NET
EXTEND THE TAG.....(OW)
SWING THRU THREE TIMES (1)
GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN & SWING THRU &
SIDES ROLL AWAY
EXTEND THE TAG.....(1/2 W)
SPIN THE NET
PING PONG CIRCULATE
EXTEND THE TAG.....(OW)
WOMEN TRADE, SINGLE HINGE
FOLLOW YOUR NEIGHBOR.....AL!

• THE WISDOM OF OTHERS

THE NATURE OF CHOREOGRAPHIC DIFFICULTY (Part 3)
(by Bill Peters)

In the previous installment, I described what happens when a caller uses calls the dancers are unsure of, or when he uses calls they haven't heard at all. This month, I'll continue our investigation into the nature of choreographic difficulty by examining two more things that cause the dancers to identify square dance choreography as hard.

The dancers perceive square dance choreography to be hard when:

3. The Caller Uses a Known Call From an Unfamiliar Formation: Some calls the dancers can dance from all of their allowable formations. Most dancers, for instance, can easily dance a Ferris Wheel from either a right-facing or a left-facing 2-faced line. Others calls the dancers know how to dance from some -- but not necessarily all -- of their allowable formations. Most dancers can easily Wheel and Deal from both lines facing out and from 2-faced lines, but then almost always stumble if it is called from lines facing in. And sometimes -- quite often, in fact -- the dancers can dance a call from only one of its allowable formations. A Peel Off, for example, poses the least problems when it is called from a completed double pass thru formation, but causes considerable breakdown if it is called from an uncompleted DPT or from a "Z" -- and so it goes.

When a caller uses a known call from a formation the dancers are not familiar with, they consider that to be an especially difficult piece of choreography. In some ways, it is even more difficult than asking them to do a call they haven't heard before. If the dancers have only been taught to dance a call from a single formation, a caller who requires them to dance it from any other (legitimate) formation violates their perception of that call's definition and they will find this to be both contradictory and confusing. And even though a caller may, in his initial teach, explain that it is possible to do a Wheel and Deal from both lines facing in and lines facing out, the dancers really learn only the version they are subsequently allowed to dance. Since the overwhelming majority of callers rarely -- if, indeed, ever -- actually call a Wheel and Deal from in-facing lines, most squares will predictably, break down if it is called that way. Similarly, most dancers will zip right through a Swing Thru from just about any right-hand ocean wave arrangement, but they'll fumble badly if they are asked to Swing Thru from a left-hand wave. Most left-handed choreography has traditionally been seen by the dancers to be tougher than right-hand choreography.

What all of this means, is that in addition to knowing which calls his dancers

Wisdom of Others (continued)

are able to dance on any given square dance evening, a caller also needs to know whether they can dance those calls in all -- or in only some -- of their allowable formations. And he must obviously also recognize that calling a call from an unfamiliar formation will substantially increase the difficulty of his choreography.

Dancers also perceive the choreography to be hard when:

4. The Caller Uses the Call From an Unfamiliar Arrangement: The average dancer is rarely able to dance even the simplest call from all of the boy-girl arrangements in which its starting formation(s) can occur. They'll Scoot Back comfortably, for instance, when the same sexes are in-facers, but there'll be noticeable fallout when opposite sexes face in. Similarly, they'll Slide Thru without a hitch when opposite sexes are facing, but they'll balk when a Slide Thru is called with same sexes facing. Call a Recycle from a normal wave -- no problem! Call a Swing Thru first, and the floor breaks down. And there is a long list of Plus Calls that most Plus dancers can dance from only one single arrangement (Load the Boat, Relay the Deucey, Coordinate, etc.)

Despite the lip service that has, in recent years, been given to the desirability of training dancers to be comfortable with APD/DBD choreography, the fact remains that most dancers continue to regard such choreography as the most difficult choreography they are required to dance. And while every caller needs to constantly upgrade and improve his ability to both establish and deal with all of the arrangements in all of the formations he regularly uses, he also needs to be able to exercise that skill with the utmost discretion. Student callers learn very early in their training that with symmetric choreography, every formation can occur in six different boy-girl arrangements, and it is precisely because so many arrangements are possible that a caller may sometimes raise the difficulty factor of his choreography without even being aware that he is doing so. Compare the two series below:

(1) Swing Thru, Spin the Top Recycle; (2) Spin the Top, Swing Thru, Recycle

The only difference between the two is that in the second series, the first 2 calls are interchanged. And while you wouldn't think that swapping the order of two simple calls would have any great effect on their relative difficulty, the fact is that many dancers today consider series (2) to be harder than series (1). Most dancers were, no doubt, initially trained to dance a Spin the Top from both a normal and a 1/2 sashayed ocean wave. But after graduation they encountered it most often as it appears in series (1) and they therefore find any other version to

• FOR THE A1/A2 CALLER

SPLIT SQUARE CHAIN THRU

The biannual review of the A1 and A2 lists by the Callerlab Advanced Dancing Committee has just been completed, and the only change is that Split Square Chain Thru has been added to the the A2 list. Formerly on the C1 list, Split Square Chain Thru is a very obvious combination of two calls on the A1 list and it seems appropriate that it be used at A2.

Here is a definition: Starting formation is the same as that for Split Square Thru. Those facing do a right pull by and then quarter to face the adjacent dancers who did not pull by. Now all Left Swing Thru, then Left Turn Thru.

I have found, in fact, with some groups who dance A1 strongly, that you do not even have to teach it! Just call Split Square - (pause long enough for the dancers to start a Split Square Thru, and just as they are all giving each other left hands the first time, finish with) - Chain Thru. It helps, of course, if you first set things up so that neither the Split Square Thru nor the Square Chain Thru parts are DBD. Basic ways to

Wisdom of Others (continued)

be a bit more difficult. This is very important information for a caller to know!

The use of both formation and arrangement variations make it possible for a caller to create a wide range of choreographic possibilities. They can be used to "stretch" the dancers and they often add a most desirable touch of challenge to a caller's patter programs. They can also, however, greatly increase the difficulty of the dance and it is important for every caller to remember that such variations are effective only if the dancers are able to dance them. Here again, a caller has to be aware of his dancers' capabilities and be keenly sensitive to exactly how far he can stretch them before they begin to break down. It is a true calling art! (more later!)

do this are 1) Have the heads Right and Left Thru and Roll Away or 2) Heads Pass Thru, Separate Around One to a Line, Pass Thru, and Ends Bend.

- HEADS RIGHT AND LEFT THRU
PASS THE OCEAN, SINGLE HINGE
WOMEN RUN, SPLIT SQUARE CHAIN THRU
CLOVER AND SQUARE CHAIN THRU.....CB
DIXIE GRAND.....AL!
- HEADS Start SPLIT SQUARE CHAIN THRU
TRADE BY, ARKY STAR THRU.....(3L)
PASS THRU, STEP AND SLIDE
WOMEN PARTNER TRADE AND ROLL
SPLIT SQUARE CHAIN THRU
CLOVER AND SPIN THE TOP, CHAIN REACTION
GRAND RIGHT AND LEFT
- HEADS Start SPLIT SQUARE THRU
TRADE BY, WOMEN ARKY STAR THRU &
MEN START A SPLIT SQUARE CHAIN THRU
EXPLODE AND ARKY STAR THRU &
WOMEN ROLL
WOMEN START A SPLIT SQUARE CHAIN THRU
TRADE BY, TOUCH 1\4.....(3W)
SPLIT COUNTER ROTATE, CIRCULATE
SPLIT COUNTER ROTATE.....(1/2 W)
ACEY DEUCEY BUT THE WOMEN GO TWICE
GRAND RIGHT AND LEFT
- SIDE LADIES CHAIN
HEADS WHEEL THRU.....OB-os
PASS THE OCEAN, LOCK IT
IN ROLL CIRCULATE, CENTERS RUN
BEND THE LINE, PASS THRU
ENDS BEND, SPLIT SQUARE CHAIN THRU
RIGHT ROLL TO A WAVE
GRAND RIGHT AND LEFT!

SIGHT CALLER'S NOTEBOOK

MENTAL IMAGE CALLING

When you mention "Sight Calling" to callers who do not normally sight call, they at least have a fairly good idea of what you mean. The reading of choreography, although not that widely used a technique of calling, is easily understood by nonreaders also. Mental Image Calling on the other hand, is the method of choreographic management that is, I believe, least understood. In a series of articles that will appear in the Sight Caller's Notebook, we are going to give a brief overview of what mental image calling is. We will look at its basic techniques, its advantages and disadvantages, its strengths and short comings. Unfortunately, to fully teach the techniques of the system would take more space than we can allot, but we will attempt to make more of you aware of what it is.

First, we are going to look at what mental image calling is not. It is not mentally keeping track of the identity of every dancer in a square. It is not even keeping track of one key dancer and his or her corner. That would be beyond the ability of most of us and therefore be impractical. On the other hand, it is not, as some people believe, just piecing together a series of zeros and equivalents.

As is the case with any system of choreographic management, mental image calling requires you to follow a number of things in your head. For example, you must be constantly aware of the formation of the square (the same as when using zeros and equivalents or sight calling). You must know which calls are possible next, even before the dancers finish the call that you have just called. You must know which calls are on the list of calls for the program that you are calling. (This may seem obvious, but it helps point out how much we must all memorize.) And the list goes on with such things, such as flow, timing, difficulty, etc.

As each system has a lot in common with others, each also has some unique requirements. The sight caller, for instance, must memorize the identity of four individual dancers per square each tip. The mental image caller has two additional things he/she must keep track of while calling. First, he must follow the position of one, and only one dancer within the formations that are occurring. Secondly, he must keep track of a location within the formation, to which he can move that dancer, when he wants to resolve the square.

Let's take a closer look at these two things. Following an "active dancer" through the formations, while calling, is not very difficult, and in fact, many callers using other systems actually do this already. The second of these items, keeping track of a location within the formation, from which the active dancer could do a successful Allemande Left, is what the system of mental image choreography is all about. Knowing where this "spot" on the floor is, the one to which you must move the active man (and in some cases the active woman), and knowing how to control the movement of this spot, is something that mental image calling does not have in common with other systems, and must be learned to be used successfully.

Stated differently, a caller proficient in the mental image system that I use is able to resolve the square at any time by simply moving the active man to a particular

Sight Caller's Notebook (continued)

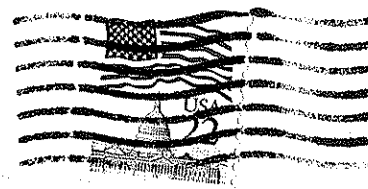
spot on the floor. He knows that when the active man gets to that spot, the other seven dancers in the square will all be in their correct places too. He knows this without having followed the individual identities of any of the other seven dancers in the square. Instead, he has followed certain rules in his head that tell him where the spot is going to be. In moving dancers around the square (i.e. letting them dance) he is able to call ad-lib choreography within certain limitations. These limitations allow him to free wheel somewhere between a module caller (who uses zeros and equivalents) and a sight caller. Just where he falls between them, depends on how much of the system he has taken the time to learn, and how much time he has practiced as he was learning. (Yes, practice is necessary here too!)

In this series of articles, we will show that it is in fact possible to do ad-lib calling, while keeping track of only one dancer in your head, and without having to memorize the identities of actual dancers. The approach should prove to be interesting to both you newer callers who are not well established with any system, and to you seasoned callers who are interested in gaining a better insight into the fundamentals of choreography. I personally used this system exclusively for many years. As much as I now consider myself a sight caller, I realize that much of my resolving is simplified through the knowledge of mental image calling, and also that about 98% of the free wheeling that I do in singing calls is done this way.

Stay tuned for part 2!

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BREAKDOWN

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WHAT'S HAPPENING?

Happy Thanksgiving

We received an unusually large number of calls this month, and for those of you who do use experimentals in some of your programs, I suggest taking a closer look at some of the calls that we did not have room to feature.

This month, two calls are featured. Lead to a Wave is very basic, but surprisingly effective. Paper Chase, on the other hand, would only be appropriate at higher levels, but was received very well because it is refreshingly different.

Word has it that Linear Flow and its variations are receiving at workshops (see page 1721). As mentioned last month, there is no new Plus QS.

I'm sure most of you are aware that Bob Osgood has announced that the December issue of Square Dancing magazine (Sets In Order) will be the last issue. Our activity won't be the same! Bob and Becky, through "Sets," have done so much to disseminate news and thoughts and been so innovative through their foresight and concern. All of the other books and manuals that Bob publishes, such as The Caller/Teacher Manual and The Callertext will continue to be available.

Sorry, but in order to fit in all the new calls this month, I must list them in a smaller font. And on to the list.

BOLT AND CHAIN (Jack Berg, Illinois) From a quarter line, belles in outside couples do a Zoom type action, away from partners, to end

What's Happening? (continued)

standing behind them. Outside couples and very centers now extend to a column of 6 down the center. End pairs in column Trade. Lonesome dancers Extend and Circulate. Very centers cast off 3/4 and a little more, and then move up to the other end of the final 2-faced lines.

CHASE AND SCOOT (Jack Berg, Illinois) From couples back to back, belles do a Chase Right; beaux do a Box Circulate and Scoot Back to end in a box circulate formation. (Same as Chase Back, Burleson #2181)

CROSS COUNTER AND SLIDE (Myron Crider, Arkansas) From columns, *2 dancer and *4 from other column pull by diagonally with inside hands; centers now Slide Thru; others face right (left for LH columns), Promenade around the outside 1/4 and Roll to face in. Ending formation depends on sex arrangement; from a normal column, ends in 8 thru formation.

CROSS COUNTER AND (anything) Same as above except, instead of the Slide Thru, do the anything command.

CROSS INVERT TO A DIAMOND (John Marshall, Virginia) See Page 1710.

CROSS INVERT TO A DIAMOND BUT (anything) Same as above except centers do the (anything) instead of the Flip the Diamond.

INVERT TO A DIAMOND Same as above except Invert the Column 3/4 and then continue as above.

FRAME UP (Jack Berg) From an 8 chain thru formation, Touch 1/4; those facing out Trade with each other; others Roll after the Touch 1/4, column circulate two places and then face in, to end in facing lines.

HANG IT UP (Jack Berg, Illinois) From parallel waves, those facing out Trade; others 1/4 In, Column Circulate twice, then face in.

LINEAR TOP (Larry Ingber) From box circulate, facing couples, tandem couples, or couples back to back, all Single or Partner Hinge and then Fan the Top. (Generalized version of Hinge the Top, Burleson #1282)

MINI PARADE (Tom Johnson) From a squared set, do half of a Grand Parade with both the heads and sides going in once each. Ends with a squared set rotated 180°.

POINT BLANK From columns, Circulate once and a half, very centers Hinge and U Turn Back, to end in point to point diamonds.

POINT BLANK BUT All Circulate 1 1/2.

REACH OUT (Jack Berg) From an 8 chain thru formation (or any general column, e.g. trade by, double pass thru, magic column, etc.), center 4 face in and pull by with right hands as outsides divide, pull by with right with the persons they meet and face in; all now pull by with left hands to end in a trade by formation. (Same name as Burleson #2303)

LEFT REACH OUT Same as above, but use opposite hands.

REACH OUT LIKE A DIXIE GRAND Same as Reach Out, except all do an additional right hand pull by as in Dixie Grand.

REACH OUT -3, -4, -5 After completion of Reach Out (2 hands) start over and continue for required number of hands.

REACH OUT AND TOUCH SOMEONE Reach Out, then all face in and Touch 1/4.

RCW (Short for RELAY, CYCLE AND WHEEL) (Wade Driver, Texas) From waves, all start like a Relay the Deucey with a 1/2 right (left for LH waves), centers 3/4 and ends 1/2 Circulate, in the wave of 6 turn 1/2 right, 1/2 left as ends step off and new ends step on; at this point, instead of 1/2 right, the three pair turn 3/4 by the right; the lonesome dancers now join the very centers in a 2-faced line and Wheel and Deal, as the out facers of the other pairs do a U Turn Back, to end in a DPT.

SCOOT ALONG From a 1/4 tag formation, or waves, all half Scoot Back (i.e. Extend and Hinge, or Follow Thru from C2 list), then new centers Scoot Back as ends Circulate.

SHORT TRIP (Lee Kopman, NY) From waves or 2-faced lines, ends facing out and adjacent centers Trade and Spread, others Circulate into the spaces between the spreaders, to end in parallelograms.

(continued on page 1746)

• ZERO OF THE MONTH

This is a Technical Zero

FROM AN EIGHT CHAIN THRU FORMATION

- SWING THRU, SCOOT BACK
- ALL EIGHT CIRCULATE
- RECYCLE

• NEW MOVEMENT (Experimental)

How To Do It:LEAD TO A WAVE (Colin Walton, Florida)

From a squared set, designated couples Lead to the Right and step to a right-hand wave.

Impressions:

This may seem very simple, and it is, but it does something that we can't seem to do without it! If you try calling "Heads Lead to the Right and step to a wave," the odds are that your dancers will have started Circling before you get the "step to a wave" out. If you had tried to use "Touch" before it was taken off of the list, your dancers would probably have done a Touch 1/4! With Lead to a Wave, you can call things that are only possible from waves, e.g. Scoot Back, Centers Trade, Recycle, and thereby get some nice choreography that hasn't been possible before. I have tried it with a few groups and the response is generally the same; they learn it quickly and they don't seem to get too excited about it, but they dance it and the choreography that it makes possible quite nicely.

Choreography:

From a squared set
 HEADS LEAD TO A WAVE
 RECYCLE
 STAR THRU

SET UP
 Square set
 to
 Zero Line

Sample Routines• HEADS LEAD TO A WAVE

SCOOT BACK
 MEN TRADE
 SCOOT BACK
 RECYCLE.....OPB-os
 PASS TO THE CENTER
 RIGHT AND LEFT THRU
 STAR THRU & BACK UP
OTHERS LEAD TO A WAVE
 LADIES TRADE
 RECYCLE (ZB).....AL!

• HEADS LEAD TO A WAVE

LADIES TRADE
 SWING THRU
 SINGLE HINGE

CENTERS TRADE.....(4W)
 CENTERS RUN
 FERRIS WHEEL &
 WOMEN SWEEP 1/4 & BACK UP
MEN LEAD TO A WAVE
 MEN RUN.....ERL-os
 PASS THE OCEAN
 LEFT SWING THRU
 GRAND RIGHT AND LEFT

• HEADS LEAD TO A WAVE

SPLIT CIRCULATE
 CENTERS TRADE.....(2W)
 MEN RUN.....ZL-os
 PASS THRU
 TAG THE LINE - IN.....(1/2 L)
 PASS THE OCEAN
 GRAND RIGHT AND LEFT THRU

• NEW MOVEMENT (Experimental)

How To Do It:PAPER CHASE (Jack Berg, Illinois)

From a quarter line (i.e. a right-hand 2-faced line between two couples facing in), the beau (dancer in man's position) of the outside couple does a run to his right but the belle does not slide over into his spot, they then Trade, leaving them off set from the center. Each couple in the center 2-faced line imagines that there is a couple back to back with them and they do a Chase Right, thus joining the outside couples. The ending formation is ocean waves.

Impressions:

It may be hard to imagine this at first, but move your dolls to see that nice, neat waves really do appear. This is also the appeal to dancers, that from nowhere, they find themselves in familiar waves. The timing is good in that both halves of the wave get there at close to the same time. If you start with normal couples, you end with waves with men in the center (1/2 W). This call will fit in well in the Advanced and Challenge programs, but some of your sharper Plus groups might also enjoy it. Both groups that I tried it with had very favorable responses.

Choreography:From a squared set

HEADS RIGHT AND LEFT THRU
PASS THE OCEAN
SWING THRU, MEN RUN
PAPER CHASE

EQUIVALENT TO
HEADS SQUARE THRU
SWING THRU
(True)

Sample Routines

- | | |
|--|--|
| <ul style="list-style-type: none"> • HEADS PASS THE OCEAN
RECYCLE, VEER LEFT
<u>PAPER CHASE</u>
MEN TRADE, MEN RUN
CHAIN DOWN THE LINE.....ZL-os
CROSS TRAIL THRU.....AL! • HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE
PASS THRU, TAG THE LINE - RIGHT
FERRIS WHEEL & MEN VEER LEFT
<u>PAPER CHASE</u>, CENTERS TRADE.....(1W)
SPLIT CIRCULATE, MEN RUN.....EOL-os
PASS THRU , WHEEL AND DEAL
DOUBLE PASS THRU
LEADERS PARTNER TRADE.....(ZB) AL! | <ul style="list-style-type: none"> • HEADS SQUARE THRU.....(ZB)
SWING THRU, MEN RUN
FERRIS WHEEL & CENTERS VEER LEFT
<u>PAPER CHASE</u>
SCOOT BACK, RECYCLE.....ZB-os
SQUARE THRU 3/4, TRADE BY.....(ZB) AL! • HEADS SPIN THE TOP, MEN RUN
<u>PAPER CHASE</u>, MEN TRADE
MEN RUN, TAG THE LINE - IN.....(4L)
PASS THRU, WHEEL AND DEAL
SWING THRU, MEN RUN
TAG THE LINE - RIGHT
<u>PAPER CHASE</u>, FAN THE TOP
RECYCLE, SLIDE THRU.....(ZB) AL! |
|--|--|

• MOVIN' DOWN THE MAINSTREAM

BOX THE GNAT

Box the Gnat is a call that is not normally thought of as a problem call, but I have found lately that dancers are not very precise when they execute it. In some sequences, this doesn't matter, but in others, it does. None of the following sequences are difficult, but in the second group, it is necessary for people to know that they are facing each other after they do the Box the Gnat.

- FOUR LADIES CHAIN
ALLEMANDE LEFT FOR AN ALLEMANDE THAR
SHOOT THE STAR
BOX THE GNAT, PULL BY.....AL!
- HEADS LEAD RIGHT, CIRCLE TO A LINE.....ZL
PASS THRU, BEND THE LINE
PASS THRU, TAG THE LINE - IN.....(1/2 L)
BOX THE GNAT.....ZL
RIGHT AND LEFT THRU.....ZL-os
SLIDE THRU.....RB
BOX THE GNAT
GRAND RIGHT AND LEFT
- HEADS TOUCH 1/4, WALK AND DODGE...OPB-os
RIGHT AND LEFT THRU, VEER LEFT
TAG THE LINE - RIGHT
WHEEL AND DEAL.....(1/2 B)
BOX THE GNAT.....OPB-os
FAN THE TOP
RIGHT AND LEFT THRU.....ZL
ROLL AWAY WITH A HALF SASHAY.....(1/2 L)
BOX THE GNAT.....ZL-os
SLIDE THRU.....RB
PASS THRU.....AL!

The next two are nice ZL get outs where the Box the Gnat is easy, but the next call is "DBD."

- FROM ZERO LINE.....ZL
FLUTTER WHEEL.....ERL-os
BOX THE GNAT.....(1/2 L)
FAN THE TOP
GRAND RIGHT AND LEFT

- FROM ZERO LINE.....ZL
BOX THE GNAT.....(1/2 L)
SLIDE THRU.....AL!
- HEADS SQUARE THRU, SLIDE THRU.....CL
PASS THRU, TAG THE LINE - IN.....(1/2 L)
BOX THE GNAT.....CL-os
RIGHT AND LEFT THRU.....CL
SQUARE THRU 3/4.....AL!

The following require more precision:

- HEADS BOX THE GNAT, PASS THRU
SEPARATE AROUND ONE TO A LINE.....CL
PASS THE OCEAN.....(OW)
SWING THRU to a BOX THE GNAT.....OCB
PASS THRU, TRADE BY.....OCB
BOX THE GNAT.....(1/2 B)
SWING THRU
RECYCLE & SWEEP 1/4.....CL-os
SLIDE THRU.....(ZB) AL!
- HEADS HALF SQUARE THRU.....ZB-os
BOX THE GNAT.....(1/2 B)
PASS THRU
TRADE BY.....(1/2 B)
BOX THE GNAT.....OB-os
RIGHT AND LEFT THRU.....ZB
VEER TO THE LEFT
1/2 TAG to a
BOX THE GNAT.....(ZB)
TOUCH 1/4.....(OW)
WOMEN TRADE
RECYCLE.....OB-os
PASS TO THE CENTER
BOX THE GNAT
SQUARE THRU BUT ON THE 3rd HAND
TURN THRU.....(ZB) AL!
- HEADS BOX THE GNAT
SQUARE THRU.....(3B)
TOUCH 1/4
SPLIT CIRCULATE.....(1/2 W)
MEN TRADE
MEN RUN
BEND THE LINE.....CL-os
BOX THE GNAT.....(1/2 L)
PASS THRU, TAG THE LINE
CENTERS IN, CAST OFF 3/4.....RL-os
HALF SQUARE THRU
TRADE BY.....(ZB) AL!

• THE PLUS PROGRAM

TRIPLE TRADE

The call Triple Trade seems to be one of the more difficult calls on the Plus list, but it does not have to be. Locating the proper three pairs to do the Trade can take an extra second of thought, and frequently, before that thought is complete, they are off in a more natural direction. If, however, you set up body flow, so that the natural direction is also the correct direction, a Triple Trade can add nicely to the flow of your dance. Note how the Triple Trade that is built into a Grand Swing Thru causes no one any problems. Some of the sequences that follow should be naturals; some should be saved until your dancers are used to locating the three pairs that must Trade, or else you should hesitate until they see where they are going; and one of them is a common trap to avoid because body flow will take them in the wrong direction. The tough ones are labeled to tell you which is which.

This is "classic" use, but has overflow!

- HEADS HALF SQUARE THRU.....ZB-os
RIGHT AND LEFT THRU.....OB
VEER TO THE LEFT, COUPLES HINGE
TRIPLE TRADE, COUPLES HINGE
HALF TAG, TRADE, & ROLL.....RB
EIGHT CHAIN FIVE.....AL!

Give them help the first time

- HEADS STAR THRU, CALIFORNIA TWIRL.....ZB
PASS THE OCEAN, TRIPLE TRADE
SINGLE HINGE, TRIPLE SCOOT
MEN RUN, DIXIE GRAND.....AL!

- HEADS PASS THE OCEAN, EXTEND THE TAG
SPIN THE TOP, MEN RUN
TRIPLE TRADE
WHEEL AND DEAL.....OL-os

TOUCH 1/4, COORDINATE
HALF TAG, WALK AND DODGE.....AL!

Hard but good

- HEADS TOUCH 1/4, WALK AND DODGE...OPB-os
RIGHT AND LEFT THRU, PASS THE OCEAN
GRAND SWING THRU, MEN RUN
WOMEN HINGE, DIAMOND CIRCULATE
TRIPLE TRADE, FLIP THE DIAMOND
TRIPLE TRADE, RECYCLE.....CL-os
LOAD THE BOAT.....AL!

Give them help the first time

- HEADS SQUARE THRU, DOSADO TO A WAVE
ALL EIGHT CIRCULATE ONCE AND A HALF
TRIPLE TRADE
THOSE IN THE WAVE LINEAR CYCLE &
OTHERS PASS THRU, MOVE ALONG
(AROUND THE OUTSIDE) & STAR THRU
TRADE BY, STAR THRU.....ERL
PASS THRU, BEND THE LINE
PASS THE OCEAN, WOMEN TRADE
SINGLE HINGE & ROLL
GRAND RIGHT AND LEFT!

Watch out for the Partner Trade that is part of the Triple Trade

- FOUR LADIES CHAIN 3/4
HEADS PASS THE OCEAN
PING PONG CIRCULATE, SWING THRU
EXTEND THE TAG, SPIN THE TOP
GRAND SWING THRU, MEN RUN
TRIPLE TRADE, SINGLE HINGE
WOMEN WALK AND DODGE & LEAD MEN RUN
STAR THRU, PROMENADE HOME

The Triple Trade is a "natural" but watch the Circulate

- HEADS SQUARE THRU, RIGHT AND LEFT THRU
DIXIE STYLE TO A WAVE, TRIPLE TRADE
GRAND LEFT SWING THRU, SINGLE HINGE
WOMEN RUN, SWING THRU
ALL 8 CIRCULATE ONCE AND A HALF
GRAND RIGHT AND LEFT

Do you know why this one is No Good?

- HEADS PASS THE OCEAN, EXTEND THE TAG
FAN THE TOP, GRAND SWING THRU
TRIPLE TRADE, SPIN THE TOP
PASS THRU, TRADE BY.....(ZB) AL!

• STEPPING STONES

PASS THE SEA

This month's Stepping Stones will look at the A2 call Pass the Sea. This call provides a quick, smooth way to get to left-hand waves from facing couples. Although it is on the A2 list, it lends itself well to workshopping in any program.

PASS THE SEA (Callerlab definition): Starting formation: Facing couples. All Pass Thru, Quarter In, and step forward to form a left-hand wave.

Starting Arrangements: Since this call is quite basic, there is no "standard" place to start. Dancers do, however, seem to hesitate a little while executing the call, probably because, after hearing the "Pass the ...," they have already started into a Pass the Ocean, and have to stop and think when they hear something that they were not expecting.

Body Flow This call is very tolerant of a variety of different calls following it. Centers can Trade (e.g. Slip, Fan the Top, Lock It, Swing Thru, etc.), Run, Cross Run (e.g. Mix etc.), Trade with the ends (e.g. Left Swing Thru, Swing, etc.), or a straight ahead movement such as Scoot Back, Circulate, etc.

Basic Choreography When started from regular facing couples.

The following true zero works well:

PASS THE SEA, MEN TRADE, RECYCLE, STAR THRU

Here is a good equivalent:

(RIGHT AND LEFT THRU, PASS THE SEA, TRADE THE WAVE)
equals (PASS THE OCEAN)

This is a good get-out from a CL-os (i.e. ZB, Star Thru, Right and Left Thru)

PASS THE SEA, ALI

What's Happening (continued from page 1741)

LONG TRIP (Lee Kopman) From parallel waves, do a Short Trip and then out facers Cross Fold as the others Circulate (or Pass Thru) to end in an 8 chain thru formation.

SPIN AND SCOOT THE TOP (Kenny Reese, Germany) From waves, ends and adjacent centers Trade; new centers Scoot Back and Single Hinge as new ends Circulate and then move up around the centers by doing their part of a Spin the Top.

SPIN CHAIN AND (anything) THE GEARS (Richard Dinkle) From waves, ends and adjacent centers Trade, centers Cast Off 3/4 as ends turn back, very centers Trade, turn stars 3/4 and form momentary parallel diamonds; then:

(UNWRAP) All follow trailing points who walk ahead to form a column.

(RELEASE) All follow trailing points ahead to face in and form facing lines.

(CUT) Centers on each side Trade, then Cut the Diamond.

(SPREAD) Centers on each side Trade and Diamond Circulate, points slide together.

TRACK AND DEAL From a completed DPT, all Track II, then ends face right & centers face left, to end in a double pass thru formation.

TRACTION (Dave Hodson) From a column, dancers 1 & 2 Track II, 3 & 4 Split Circulate to end in 2-faced lines.

TRANSITION From a column, dancers 1 & 2 Transfer the Column, 3 & 4 Split Circulate and take the next command.

WALK THRU THE DIAMOND (Jack Berg) From right hand diamond, centers Partner Tag & 1/4 right (or Trade & Spread); points 1/4 right, pass each other between the "centers," and 1/4 right (or slide together, Trade & Spread); original centers now slide together again to reform final diamond.

• FOR THE A1/A2 CALLER

(A1) & ROLL

This month we are featuring a variety of A1 calls used with the Plus call (anything) and Roll. A Roll can be disorienting by quickly changing the formation, so be kind to your dancers when you call these sequences.

- HEADS PASS IN & ROLL
SPLIT SQUARE THRU 3/4, EXPLODE & ROLL
CENTERS SWING THRU.....(OQ)
CHAIN REACTION, MEN RUN
TURN AND DEAL & ROLL
ACEY DEUCEY
SINGLE HINGE.....AL!

- HEADS PASS THE OCEAN.....(OQ)
PING PONG CIRCULATE
CHAIN REACTION & JUST THE MEN ROLL
MEN SINGLE CIRCLE TO A WAVE
6X2 ACEY DEUCEY, CUT THE DIAMOND & ROLL
DIXIE GRAND.....AL!

- FOUR LADIES CHAIN 3/4
HEADS RIGHT AND LEFT THRU
SIDES WHEEL THRU & ROLL
WALK AND DODGE
CLOVER & SINGLE CIRCLE TO A WAVE
MEN TRADE & ROLL
MEN TOUCH 1/4
AS COUPLES EXTEND
SAME SEXES TRADE & ROLL
TRIPLE STAR THRU & ROLL.....(ZB) AL!

The following will Stir the Bucket

- FOUR LADIES CHAIN
HEADS HALF SQUARE THRU.....OB-os
RIGHT AND LEFT THRU.....ZB
PAIR OFF &
ROLL & ORIGINAL HEADS ROLL AGAIN
BOW TO YOUR PARTNER

- HEADS PASS THE OCEAN, EXPLODE & ROLL
DOUBLE PASS THRU
LEADERS RIGHT ROLL TO A WAVE.....(OW)
RECYCLE.....ORB-os
PASS THE OCEAN

LOCK IT & ROLL
DOUBLE PASS THRU
CLOVER &
MEN RIGHT ROLL TO A WAVE &
LOCK IT
EXTEND THE TAG
MEN RUN.....EOL-os
PASS THRU, WHEEL AND DEAL
DIXIE GRAND.....AL!

- HEAD LADIES CHAIN
SIDES DOUBLE STAR THRU & ROLL
DOUBLE PASS THRU
HORSE SHOE TURN
PASS IN.....(1L)
STAR THRU
DOUBLE PASS THRU, TRACK II.....(OW)
WOMEN WALK AND DODGE
CYCLE AND WHEEL & ROLL
CENTERS WALK AND DODGE
CENTERS RUN & ROLL
NEW CENTERS LEFT QUARTER THRU
EXTEND THE TAG.....AL!

- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, TAG THE LINE - RIGHT
CROSS OVER CIRCULATE &
JUST THE WOMEN ROLL
MEN PARTNER HINGE &
LEAD WOMEN RIGHT ROLL TO A WAVE.....(3W)
CENTERS TRADE, WOMEN TRADE.....CL
SLIDE THRU
DOUBLE STAR THRU & ROLL TWICE....(ZB) AL!

- HEADS LADIES CHAIN, SIDES PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
WHEEL THRU AND ROLL
GRAND RIGHT AND LEFT THRU

- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
BOX THE GNAT, PASS THRU
TURN AND DEAL & ROLL.....AL!

Here's a nice Get Out from a Zero Line

- FROM ZERO LINE.....ZL
RIGHT AND LEFT THRU.....ZL-os
DOUBLE STAR THRU & ROLL
GRAND RIGHT AND LEFT

• SIGHT CALLER'S NOTEBOOK

MENTAL IMAGE CALLING (Part 2)

Last month, we set out to introduce you to the choreographic management system known as mental image calling. We stated that it is possible for a caller to use ad-lib choreography, i.e. nonmemorized routines (not even memorized subroutines such as zeros and equivalents) and still be able to resolve his squares, without being dependent on the identity of actual dancers (as a sight caller is.) To do so, he must follow the formation of the square, from call to call, in his mind; and within that formation, he must keep track of the position of one (and only one) active dancer. In addition, he must keep track of an imaginary spot on the floor to which he must move his active dancer when he is ready to resolve the square. When the active dancer is on this spot, all other dancers in the square will also be in the correct place to do an Allemande Left, without the caller having had to follow them individually. Instead of following the "other seven dancers," the caller has had to keep track of the status of this imaginary spot, and doing so is what the system is all about.

This month, we will look at some of the very basic (and very limited) applications of the method to start to see how this approach works. For the time being, let us put a very heavy restriction on the type of choreography that we can call. Let us direct our commands to one and only one pair of active couples dancing in the center of the square, and not let them interact with the inactive couples at all (yet). Let's choose, for convenience, the head couples, and the #1 man as the active dancer that we are following in our head.

~~First, have the heads Star Thru, California Twirl. We (should) know that we now have an eight-chain thru formation, and a special one at that, known as a zero box or a-box 1-4. From here, we could call a successful Allemande Left. Now imagine a spot on the floor where the #1 man is standing. Burn that spot into your mind because we will be referring to it again. Now go back to a squared set, and let's call some random (take my word for it, they are random) calls while following only the formation and the #1 man within that formation. (Remember also, that for now, we are limiting our dancing to the heads in the center of the square.)~~

Have the heads Pass the Ocean (wave with active man on far end looking right, with respect to the caller); Single Hinge (mini waves with active man on far right, facing caller); Walk and Dodge (couples back to back with active man on near right facing caller); Partner Trade, Right and Left Thru, and Star Thru. At this point, we are in a double pass thru formation, with the active man in the near right corner of the centers, facing left. Let's think about resolving now. Remember our spot on the floor? How can we get the active man to stand on this spot (and also have the square in an eight chain thru formation?) There are obviously many ways, but the simplest is with a Pass Thru. Call Pass Thru, and let's evaluate the status of the square, namely let's compare it to a zero box.

The side dancers (all four of them) are obviously in their correct positions (even

Sight Caller's Notebook (continued)

though we did not pay any attention to them), because we did not allow them to move! They haven't gone anywhere, so they must be right. The #1 man is in the correct position, because we put him there. Where is the #3 man? Due to symmetry, he has no alternative but to be in the correct place also. That leaves the two head women unaccounted for. With what we have discussed so far, and without having followed the identities of either of them, we do NOT know if they are facing their corners, or if they are switched with each other; and at this time, there is no way that they can tell.

So what could we have done to have insured that these two woman are also in their correct positions. The first thing is that if, in similar sequences, we used only calls from the following list, the head women would also be correct. The calls are:

RIGHT AND LEFT THRU	BOX THE GNAT	CALIFORNIA TWIRL
SQUARE THRU (any # of hands)	HALF SASHAY	PARTNER TRADE
U TURN BACK (all 4 at once)	PASS THE OCEAN	VEER LEFT/RIGHT
WHEEL AND DEAL	PASS THRU	SLIDE THRU
		STAR THRU

Try it. Make up some sequences as we did above; move the #1 man to the spot on the floor; use only calls from the list above; and call Allemande Left. Draw diagrams of your sequences or move your checkers to confirm that your sequences work.

Next installment will show how to use additional calls.

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WHAT'S HAPPENING?

Last month's abundance of experimental calls is compensated for this month by a dearth of new calls. I've selected Get on Board to feature, but one of the others listed contains some interesting ideas also.

The Callerlab Advanced Quarterly

Selection was announced. It is Shuttle, and is featured on this month's Advanced page.

Since there is space this month, it might be a good time to answer some comments that I have received regarding experimental calls. To do this properly, I must state two policies, that of Choreo Breakdown and that of Don Beck!

It is Choreo Breakdown's policy to report on all new calls that come to our attention. We don't endorse them or suggest that you use them. We only list them in order to provide a service to those of you who are interested. We occasionally paraphrase the definitions for clarity and uniformity. If we don't understand an author's intention, we don't list it. We don't pass judgment on any calls, but do try to mention duplications of names or actions.

Some callers, but by far not all, enjoy this information, so we provide it, making this one of the few places where it can be found. In addition, we feature a new call that we feel has merit. We discuss the call's virtues and/or shortcomings. Again, this is only

What's Happening? (continued)

for those of you who enjoy using experimentals in your programs.

Knowing, however, that many of you prefer not to use experimentals, we devote the majority of each issue to choreography within the Callerlab programs.

Part two, Don Beck's policy: I enjoy using an experimental call when it is a good one, but then only in the right place at the right time. One of my clubs is dedicated to trying new calls, and so each month, for the past 11 years, we try 2 or 3 ranging from great to so-so! My Advanced and Challenge groups are dedicated to learning and dancing specific programs, so I rarely use experimentals there (except for the Callerlab QS calls that they may run into at other dances.) At open dances, be they MS, Plus, A1 or A2, I occasionally use a new call. When I do, it is because I feel it will add entertainment value to the evening. Sometimes that's because I have a mixed floor and I want to use something equally new to both the monthly and the nightly dancers! I never call it without first teaching it. I never choose something that will take long to teach. I always remind them that it is a "disposable experimental" and that they won't be held responsible for it at other dances.

This completes my first year as Editor/Publisher of Choreo Breakdown, and it has been a rewarding one for me. December has rolled around so fast. Speaking of December, the best of

to you all, and thanks for helping make my first year with Choreo Breakdown both successful and enjoyable. Without your confidence, support, and encouragement, I would not have been able to do it. Now to the list!

ACTIVATE THE COLUMN (Steve Billings, Spain) From a column, all Extend twice, the lead two Cross Cloverleaf as the trailing two Trade. Now the trailing two Extend twice and Cloverleaf to end in a double pass thru formation.

CONVERGE TO A COLUMN (Steve Billings, Spain) From parallel waves, centers 1/2 Circulate as ends face in and move ahead to join each other in a mini wave (joining right hands when original waves were right and lefts for left). End pairs now Cast Off 3/4 as the center four, who are in a diamond, Flip the Diamond and Single Hinge, to end in a column.

• EQUIVALENT OF THE MONTH

FROM FACING COUPLES

- {PASS THE OCEAN, SPIN THE TOP}
= {SWING THRU}

• SHARE THE WEALTH

Morris Teeboon (England) sent in these nice get-outs that use Fan the Top:

- FROM A ZERO BOX (BOX 1-4)
PASS THE OCEAN, FAN THE TOP
WOMEN RUN, VEER TO THE RIGHT
GRAND RIGHT AND LEFT
- FROM A ZERO BOX (BOX 1-4)
FAN THE TOP, MEN RUN
MEN TRADE, CAST OFF 3/4.....(ZB) ALI

**SEASON'S
GREETINGS**

• NEW MOVEMENT (Experimental)

How To Do It:GET ON BOARD (Paul McNutt, Alabama)

From facing lines (assume regular for ease of definition); Ends Pass Thru, move along around the outside and with the first person they meet, join right forearms and Trade (i.e Touch 1/2). Center four make a Right Hand Star and turn it 1/2 plus just a little until the men meet by their lefts. Men Cast Off 3/4 and all the women move up to their right to the closest end of a wave. The ending formation is parallel right hand ocean waves with women on the ends. (If you start with half sashayed lines, the women will do the Cast Off 3/4, and the final waves will have men on the ends.)

Impressions:

This is a refreshingly different way of getting out of lines. There are, initially, some minor problems with the timing of the call, but as is the case, when dancers like something, they rapidly learn to adjust the timing of the separate parts until they fit! The men in the star get into position for the Cast Off before the outside men do, but my dancers just "leaned" into the meeting place a little and made everything turn out fine. Also, it took the centers a little while to get used to forming the star. As long as you have same sexes meet for the Cast Off 3/4, turning the star just over 1/2 does not cause any problems. If you set it up so that opposite sexes meet, watch out! Basically, my dancers really liked this one, and retention from tip to tip was good.

Choreography:

<u>From facing lines</u> GET ON BOARD CENTERS RUN NEW ENDS CIRCULATE BEND THE LINE	ZERO (True)
<u>From a Zero Box (Box 1-4)</u> STAR THRU GET ON BOARD MEN RUN BEND THE LINE	CONVERSION ZB (Box 1-4) to ZL (1P2P)

GET ON BOARD (continued)Sample Routines

- HEADS LEAD TO THE RIGHT, VEER TO THE LEFT
CHAIN DOWN THE LINE
GET ON BOARD
MEN RUN
WHEEL AND DEAL.....(ZB) AL!

- HEADS LEAD TO THE RIGHT, STAR THRU
PASS THRU, TAG THE LINE - IN
GET ON BOARD (WOMEN MEET AND CAST OFF)
RECYCLE.....(ZB) AL!

- HEADS SQUARE THRU.....ZB
SLIDE THRU.....CL
GET ON BOARD
GRAND RIGHT AND LEFT

The following routines uses some Plus calls

- HEADS PASS THE OCEAN, EXTEND THE TAG
LINEAR CYCLE
GET ON BOARD
SCOOT BACK, WOMEN TRADE
SPIN CHAIN THE GEARS
RECYCLE
SQUARE THRU 3/4.....AL!

- HEADS SQUARE THRU
SINGLE CIRCLE TO A WAVE
MEN TRADE, MEN RUN
TAG THE LINE - IN
PASS THRU
WHEEL AND DEAL & SPREAD
GET ON BOARD
MEN RUN, BEND THE LINE
GET ON BOARD
MEN RUN, BEND THE LINE
HALF SQUARE THRU
TRADE BY.....ZB AL!

SINGING CALL (Corner Progression)

HEADS SQUARE THRU, SLIDE THRU
GET ON BOARD
MEN RUN, COUPLES CIRCULATE
BEND THE LINE, SQUARE THRU
SWING YOUR CORNER
PROMENADE.....add 16 beat tag.

• THE PLUS PROGRAM

PING PONG CIRCULATE

This month we are going to look at a few sequences that use Ping Pong Circulate in ways other than the "standard" way, yet in ways that should not give your dancers any trouble.

- HEADS PASS THE OCEAN
PING PONG CIRCULATE BUT
THE MEN GO DOUBLE
EXTEND THE TAG
TRADE THE WAVE
EXTEND THE TAG.....AL!

- FOUR LADIES CHAIN, HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, TAG THE LINE - RIGHT
FERRIS WHEEL & MEN SWEEP 1/4
MEN PASS THE OCEAN
PING PONG CIRCULATE
VERY CENTER WOMEN TRADE
WOMEN SWING THRU
PING PONG CIRCULATE
MEN SWING THRU, EXTEND THE TAG.....(2W)
MEN RUN.....CL-OS
LOAD THE BOAT.....(ZB) AL!

- HEADS PASS THE OCEAN
PING PONG CIRCULATE
CENTERS FAN THE TOP &
OTHERS DIVIDE AND STAR THRU
PING PONG CIRCULATE
CENTERS FAN THE TOP &
OTHERS DIVIDE AND STAR THRU
EXTEND THE TAG.....(OW)
WOMEN TRADE, RECYCLE.....(ZB) AL!

- HEADS SQUARE THRU.....ZB
SWING THRU, MEN RUN
WOMEN HINGE
DIAMOND CIRCULATE & WOMEN ROLL
MEN SWING THRU
PING PONG CIRCULATE & MEN ROLL
WOMEN LINEAR CYCLE.....(3L)
TOUCH 1/4, CIRCULATE
MEN RUN, TRACK II
RECYCLE.....(ZB) AL!

• MOVIN' DOWN THE MAINSTREAM

RUN

This month, I thought we would look at some uses of the call Run in places other than the usual sequence, Swing Thru, Men Run!

- HEADS SQUARE THRU 3/4
MEN RUN
SINGLE HINGE
FAN THE TOP
MEN RUN
HALF TAG
WALK AND DODGE.....OPB-os
STAR THRU.....ERL-os
PASS THRU
MEN RUN
SINGLE HINGE
FAN THE TOP
SPIN THE TOP.....(OW)
SWING THRU
GRAND RIGHT AND LEFT
- HEADS RIGHT AND LEFT THRU
TOUCH 1/4, WOMEN RUN
PASS THRU
SWING THRU.....(1W)
WOMEN RUN.....(1/2 L)
STAR THRU, TRADE BY.....ORB
SPIN CHAIN THRU.....(1/2 W)
SWING THRU, MEN RUN
PROMENADE HOME!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, CENTERS RUN
TAG THE LINE - IN
STAR THRU, ZOOM
PASS THRU.....(ZB) AL!
- HEADS LEAD TO THE RIGHT.....OPB-os
VEER TO THE LEFT, WOMEN TRADE
MEN RUN.....(1/2 W)
MEN TRADE, SPIN THE TOP
WOMEN RUN
EACH SIDE 1/2 TAG
MEN RUN.....RB
BOX THE ONAT, GRAND RIGHT AND LEFT
- HEADS SQUARE THRU.....ZB
SWING THRU, WOMEN RUN
WOMEN CROSS RUN
BEND THE LINE.....CL-os
SLIDE THRU.....(ZB) AL!
- HEADS CURLIQUE, MEN RUN.....ZB
PASS THE OCEAN
SPIN THE TOP, MEN RUN
TAG THE LINE - RIGHT
WOMEN RUN.....(OW)
FAN THE TOP
SQUARE THRU 3/4.....AL!
- HEADS LEAD TO THE RIGHT.....OPB-os
CIRCLE TO A LINE.....ZL
PASS THRU, TAG THE LINE - RIGHT
COUPLES CIRCULATE
WOMEN RUN
ENDS RUN.....ZL
TOUCH 1/4, WOMEN RUN
GRAND RIGHT AND LEFT
- HEADS HALF SQUARE THRU.....ZB-os
SLIDE THRU.....RL-os
PASS THRU
TAG THE LINE - RIGHT
MEN RUN
ENDS FOLD & CENTERS SPIN THE TOP
RECYCLE
TOUCH 1/4
MEN RUN.....(ZB) AL!
- HEADS SQUARE THRU &
SIDE MEN RUN
CENTERS IN, CAST OFF 3/4
ENDS CIRCULATE &
CENTERS RIGHT AND LEFT THRU
CENTERS PASS THE OCEAN
SINGLE HINGE
COUPLES CIRCULATE
BEND THE LINE.....(4L)
TOUCH 1/4, CIRCULATE
MEN RUN
PASS THRU.....OCB
STAR THRU.....EOL
PASS THE OCEAN
RECYCLE.....(ZB) AL!

• THE WISDOM OF OTHERS

THE NATURE OF CHOREOGRAPHIC DIFFICULTY (Part 4)(by Bill Peters)

So far in this series of articles, I have described four very obvious elements of choreographic difficulty (calls the dancers haven't heard before; calls the dancers do not dance very often; calls called from an unfamiliar formation; and calls called from an unfamiliar arrangement). These four factors represent some of the most commonly encountered -- and thus, some of the most obvious -- reasons why squares break down. There are, of course, a good many others -- and most of them aren't nearly as obvious as the first four. I'll describe two of them in this month's installment.

Dancers perceive square dance choreography to be hard when:

5. The caller requires them to keep track of too many things at once, and
6. The caller requires them to make too many decisions at once.

Although these two elements of choreographic difficulty are not exactly the same, they do have a lot in common. They are, in fact, so closely related that it makes sense to treat them both as a single consideration since each factor is directly concerned with the realistic limits of the human memory. People who study cognitive psychology (and academic term that deals with the way we learn the things we know) tell us that there are limits to both how much we can remember and to how many things we are able to "track" simultaneously.

Think of a juggler. It is easy for him to keep one or two balls in the air at the same time. Add a third ball, however, and it begins to get a bit tougher; add a fourth and it's harder still; add a fifth or a sixth and it can bet to be extremely difficult. Now think about a square dancer and think about the many things that a caller asks him/her to keep in the air simultaneously. With just about every call her hears, a dancer must come to grips with many -- and sometimes even all -- of the following things:

1. The total definition of the call.
2. The specific part of the definition that he/she is required to perform.
3. The nature of the over-all formation he is in (lines, waves, columns, diamonds, etc.)
4. The nature of the particular mini-formation he may be in (facing pairs, mini-waves, etc.)
5. His/her own role or identity in the over-all formation, as well as in the mini-formation (Is he/she an end? A center? An infacer? An outfacer? A point? A very center?)
6. The directional requirements of the call (which way is in? Which way is out?)

Wisdom of Others (continued)

Which way is right? Which way is left?)

7. The dimensional or fractional requirements of the call (How far is 1/4? Or 1/2 way? Or 3/4? How far is 2/3? How far is once-and-a-half? How far is "1/4 more?"
8. The nature of the modifications that a caller may place upon a call (On the third hand; One now/one later; As couples; In-tandem; and so on).

The average experienced dancer can undoubtedly track and/or remember two or three of the above factors quite easily. Many could probably even add a fourth without any major problems -- but add one or two more, and the difficulty of the choreography is increased significantly.

There is a similar limit to the number of simultaneous decisions the average dancer is capable of making. Some are made automatically or instinctively (Am I a boy or a girl? Which is my right hand and which is my left?, etc.). Others, however, take some serious brainwork. This is why some calls seem harder than others. A Star Thru, for example, is easy because a dancer only needs to recall the one basic action of the call and then decide which hand he or she needs in order to perform it correctly. Now think of all the additional memory retrieval/decision making functions he/she is required to perform when he/she hears a call to Spin Chain the Gears. (What are the several parts of the call's definition? When is he/she an end and when a center? Which is his/her right hand and which the left? How far is 1/2 way and how far is 3/4? And so on.). This is also why it is easier to dance simple calls (Swing Thru, Square Thru, Walk & Dodge, etc.) from a variety of arrangements, and why it is considerably more difficult to dance a complex, multi-decision call (Spin Chain the Gears, Relay the Deucey, Load the Boat, etc.) from more than one boy-girl arrangement.

Here are some other factors to consider: How much prior floor time have the dancers had with a particular call? While a Relay the Deucey is obviously a complex call -- especially the first few times a dancer dances it -- it also becomes easier with each and every repetition. This means that a dancer who has danced a Relay the Deucey 100 times no longer perceives the call as difficult. Remember too that all the time a dancers is jogging his memory and juggling his decisions, he is simultaneously also engaged in physically dancing the call he has just heard, while listening -- and preparing to act on -- the caller's next call! It is no small accomplishment.

An effective caller, these days, is one who thoroughly understands -- and who also consistently monitors while he is calling -- all of the various difficulty factors that are built into each of the calls he uses. This is a caller's real "control." This is what allows him to effectively custom tailor the difficulty of his choreography so that it appeals precisely to the tastes and abilities of his dancers on any given square dance evening. And this is also how he is able to challenge and stimulate his dancers while also insuring that they will be successful. And this, too, is no small accomplishment!

(more later)

• FOR THE A1/A2 CALLER

SHUTTLE

The Callerlab Advanced Quarterly Selection for December is Shuttle - In, Out, Left, or Right. It was written by Kip Garvey a number of years ago, and goes as follows:

From an eight chain thru formation, all Pass Thru; those now in the center Slide Thru; those on the outside turn a quarter turn in the direction indicated.

The basic idea is very simple, but due to the fact that there are 16 different possible ending formations (caused by the modifier and the sex dependency of the Slide Thru) and that the action happens so quickly, dancers can easily get confused. Go easy on them at first, but when they catch on, take advantage of the fact that there is a lot of inherent variety. Here are some sequences for both the A1 and the A2 programs.

The first four routines contain only A1 calls

- HEADS SQUARE CHAIN THRU.....OPB-os
SHUTTLE - IN.....(1L)
PASS THRU, TURN AND DEAL
WOMEN SQUARE THRU 3/4.....(1B)
SHUTTLE - RIGHT.....(1/2 F)
COUPLES CIRCULATE, TURN AND DEAL.....RB
PASS THRU.....AL!
- HEADS WHEEL THRU.....OPB-os
SHUTTLE - RIGHT
CYCLE AND WHEEL.....(2B)
SHUTTLE - LEFT
CROSS OVER CIRCULATE
PROMENADE HOME
- HEADS PASS THE OCEAN
CHAIN REACTION.....(1/2 W)
RECYCLE.....(1/2 B)

SHUTTLE - OUT

EXPLODE THE LINE, TURN AND DEAL
WOMEN SQUARE THRU BUT
ON THE 3rd HAND TURN THRU
SHUTTLE - RIGHT

TURN AND DEAL.....(ZB) AL!

- HEADS PASS OUT.....(3B)
SHUTTLE - IN.....(1/2 L)
PASS IN, TRIPLE STAR THRU
CALIFORNIA TWIRL & ROLL.....(1/2 B)
PASS THRU, GRAND RIGHT AND LEFT

The following sequences contain some A2 calls

- HEADS RIGHT AND LEFT THRU
PASS THE OCEAN, SLIP
EXTEND THE TAG, MOTIVATE.....(2W)
QUARTER THRU, RECYCLE.....ZB
SHUTTLE - OUT
CENTERS SQUARE THRU 3/4 &
ENDS BEND & START A SPLIT SQUARE THRU
CLOVER & HALF SQUARE THRU, SHUTTLE - IN
STEP AND SLIDE, TRADE BY.....(ZB) AL!
- HEADS HALF SQUARE THRU.....ZB-os
SHUTTLE - IN.....(1L)
CURLIQUE, CHECKMATE
TRADE CIRCULATE, WHEEL AND DEAL
SHUTTLE - RIGHT.....(OW)
ALL EIGHT CIRCULATE
SLIP, RECYCLE.....(ZB) AL!
- FOUR LADIES CHAIN 3/4
HEADS PASS THE OCEAN, SLIP
EXTEND THE TAG, SWITCH TO A DIAMOND
6X2 ACEY DEUCEY, CUT THE DIAMOND
TURN AND DEAL.....(1B)
SHUTTLE - LEFT.....AL!

The following is an A1 Singing Call routine

- HEADS SQUARE THRU, SHUTTLE - IN
STAR THRU, DOUBLE PASS THRU
HORSE SHOE TURN, SHUTTLE - IN
STAR THRU, SQUARE THRU 3/4
SWING YOUR CORNER
ALLEMANDE LEFT NEW CORNER
COME BACK AND PROMENADE....add 16 beat tag.

• SIGHT CALLER'S NOTEBOOK

MENTAL IMAGE CALLING (PART 3)

In part 2 of this series, we laid some very heavy restrictions on what calls we could use, and how we could use them (although the restrictions are only temporary as an aid to learning.) We said that if we called to only the heads (or only the sides), confined their dancing to staying in the center of the square and not interacting with the other couples, and used only calls from the short list of calls that we printed (13 calls plus variations), we then need only follow the identity of one of those dancers and can, at will, resolve all eight dancers by moving the designated active dancer to a particular position within an eight chain thru formation (which we think of as a spot on the floor). That spot is located where he would be if the square were in a zero box, i.e. where he would be if, from home, we called Heads Star Thru, California Twirl. Before going on, let's look at some examples, since we ran out of space last month.

Let's assume again that the #1 man is the active man, and have the Heads Right and Left Thru (this leaves us with facing couples with the active man in the far right corner of the center foursome, facing the caller), Star Thru (facing couples, active man in near right corner, facing to caller's left), Veer Left (2-faced line, on near end facing left), Wheel and Deal, Pass Thru, U Turn Back, Slide Thru. This leaves us with couples facing out, and the active man in the far left corner, facing away from the caller. Let's try to resolve now. There are any number of ways that we can get the #1 man on his spot using only the calls listed so far, and here are some. The first one that comes to mind is not really dancing, but for this training exercise, it is worth looking at. If we had the dancers do an Unpass Thru(!) and then 1/4 turn to face their corners, the square would be resolved. Instead and more realistically, we could call U Turn Back and Star Thru and the active man would be on his spot, where we want him. We could also call Partner Trade, Slide Thru, Pass Thru (AL). Or California Twirl, Half Left Square Thru (AL)! Move your dolls to confirm that these resolutions all work, and try some of your own.

You may also add these calls to the list on page 1749:

CHAIN DOWN THE LINE (from 2-faced lines)
TAG THE LINE - LEFT or RIGHT

CROSS TRAIL THRU
TURN THRU.

Now try some entire sequences yourself, and check yourself with your dolls.

If your are comfortable with the above, let's move on to the next step. What happens if we use a call that is not on our "accepted" list? Here is an obvious example. Call Head Ladies Chain (Squared set with active man at home). Now call any sequence that we have already used, or that you make up, following all of the above restrictions. This time, when you try to resolve the square by bringing the active man to his spot, the head men will be in their correct positions, but because

Sight Caller's Notebook (continued)

we had the head women exchange places in the beginning of the sequence, they will still be interchanged when we try to resolve. This means that we can not call an accurate Allemande Left.

It should be easy to see that if we called another Ladies Chain right after the first one, we would have returned the women and could have gone about our business as before, calling what we wanted to and bringing everyone to their corners while following just one dancer. It turns out nicely also, that we could have called the second Ladies Chain any place else in the sequence that we wanted (assuming that we had facing couples, of course), and that the second one would have cancelled the effect of the first one.

Check out this simple sequence, again following only the #1 man, but also noting the comments made when a call that is not on our "accepted" list is made: Head Ladies Chain (no AL! is possible unless I cancel the effects of this call), Star Thru, Ladies Chain (this cancels the effect of the previous Ladies Chain, and I can again proceed to a successful resolution), Square Thru 3/4. The active man is now on his spot and the Ladies Chain has been cancelled, so I can call Allemande Left.

In the next installment, we will discuss how other calls effect the status of whether an Allemande Left is possible or not.

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