

choreo



BREAKDOWN

DON BECK

• 176 West Acton Road, Stow, Mass. 01775

Published around the middle of each month.

January 1986

CONTENTS THIS MONTH

- What's Happening?.....Page 1760
- Zero of the Month.....Page 1761
- Share the Wealth.....Page 1761
- New Movement
 - Motivate to a Column.....Page 1762
- Mainstream Quarterly Selection
 - Scoot Cross and Turn.....Page 1764
- The Plus Program
 - Turn and Left Thru.....Page 1765
- Stepping Stones
 - Transfer the Column.....Page 1766
- For the A1/A2 Caller
 - Single Wheel.....Page 1767
- Sight Caller's Notebook.....Page 1768

WHAT'S HAPPENING?

Happy New Year. It hardly seems possible that this is the start of my second year with Choreo Breakdown.

Callerlab has announced that the Mainstream Quarterly Selection is Scoot Cross and Turn. It is being featured later in this issue. Word has it that the call RCW (listed two months ago on page

1741) is seeing a lot of activity. If you use experimentals and missed it, go back and take a look. Plus dancers really seem to enjoy it.

A subscriber mentioned that not everyone is familiar with the term "general lines." I use it to describe the starting formation of some of the new calls listed each month. Since a few calls start from general lines this month, it seems a good time to define it. A general line is any four dancers standing side by side, all facing either the same direction or in opposite directions. General lines include all variations of the following: lines of four facing in or out, 2-faced lines, ocean waves, 3 and 1 lines, and inverted lines. An example of a call that could start from general lines is Tag the Line. (Although not all general lines lend themselves to smooth Tags, they are all possible.)

Here are the calls that we reviewed this month:

BEND THE DIAMOND (Wade Driver, Texas) From diamonds, centers Trade as points do their part of a Fan the Top, then all Bend the Line to end in facing

What's Happening? (continued)

couples. (Name used before on very similar call. See Burleson #3914)

CURL APART (Lee Kopman, New York) From general lines, Centers Trade and flip away from each other, ends Cross Fold and step ahead.

DOUBLE THE HINGE (Bill Finkle, California) From a general line, centers Hinge (Single or Partner) and Spread; ends face in, Extend, and Single Hinge; to end in a diamond. (Parallel lines end in point to point diamonds, tidal lines end in parallel diamonds.)

EXCHANGE THE GEARS (Glen Maynard, Ontario) From two stars, turn each $3/4$ (unless otherwise directed), then finish like a Spin Chain and Exchange the Gears, having the very centers lead their stars around the other star, half way, leading out to a column, dancers 1, 2, and 3 face in and dancer 4 faces out, now ends run to end in parallel waves.

FAN THE NET (Glen Maynard) From parallel waves or eight chain thru, all Fan the Top, center four Fan the Top, as end pairs Cast off $3/4$ and those facing out Run to end in a quarter tag.

GIMME THE GEARS (Glen Maynard) From two stars, turn each star $3/4$ (unless a different amount is designated), very centers Trade and Cast Off $3/4$ with their opposite in the new star that they join. Meanwhile, others slide apart and turn back.

LOCK THE NET (Glen Maynard) From

parallel waves, all Lock It, center 4 Lock It, as end pairs Hinge, those facing out Run; ends in quarter tag formation.

SLINGSHOT (Nelson Jarvis) From lines facing out, Belles Trade and Beaus Split Circulate twice to end in parallel waves.

SPIN CHAIN AND (anything) (Glen Maynard) From parallel waves, start a Spin Chain Thru with an ends and adjacent centers turn $1/2$, centers $3/4$, very centers Trade, now new ends take the "anything" command. (Name used before. Burleson #1054)

STAR AND (anything) (Carl Hanks, Pennsylvania) From facing couples, all face left, form a right-hand star, turn it the designated fraction, face in, and take the "anything" command.

STAR AND (anything) (Carl Hanks, PA) From facing couples, make a right-hand star, turn it the designated fraction, face in, and take the "anything" command.

WALK AND ROLL From parallel waves, ends facing in and adjacent centers Split Circulate, ends facing out Cross Run, and centers facing in diagonally Pass Thru to take each others position, ending in 2-faced lines. (Same as Go First Class on C4 list.)

• EQUIVALENT OF THE MONTH

FROM A SQUARED SET

- {HEADS SQUARE THRU, STEP TO A WAVE} =
 {HEADS SWING THRU, SPIN THE TOP, EXTEND}

• NEW MOVEMENT (Experimental)

How To Do It:MOTIVATE TO A COLUMN (Wayne McDonald, Tennessee)

From parallel waves, centers Circulate and then Cast Off 3/4 as the ends Circulate once and a half; end pairs of the wave of six Cast Off 3/4 to become ends of a column that is forming; the other four make a star and turn it 1/4 leaving two of them facing along the forming column; these two move ahead to become #2 in the column and the other two in the star follow them to become #3; Now all single file Circulate once, to end in a new column.

Impressions:

Here is a real smoothy that is probably most suited for Advanced level groups. The star in the definition has also been described as a diamond that Circulates once and then the new points move ahead as the others follow. My dancers very quickly smoothed the action out and really enjoyed this one. Although it helps if your group knows Motivate, it is not at all necessary. Nicely enough, regular waves end in regular columns. Be aware, that just like in Motivate, the dancer who starts as an outfacing center has some inherent overflow (450°), so be sure not to add to it by preceding the call with anything that has the centers Trading.

Choreography:

<u>From regular parallel waves</u> SPIN CHAIN THRU & WOMEN CIRCULATE DOUBLE SCOOT BACK <u>MOTIVATE TO A COLUMN</u> WOMEN RUN, SWING THRU	<u>ZERO</u> (True)
<u>From regular Eight Chain Thru</u> SPIN CHAIN AND EXCHANGE THE GEARS <u>MOTIVATE TO A COLUMN</u> WOMEN U TURN BACK	<u>ZERO</u> (True)
<u>From a Zero Line (1P2P)</u> PASS THE OCEAN <u>MOTIVATE TO A COLUMN</u> CIRCULATE, MEN RUN SQUARE THRU 3/4, TRADE BY	<u>CONVERSION</u> ZL (1P2P) to ZB (Box 1-4)

MOTIVATE TO A COLUMN (continued)Sample RoutinesThe following routine uses only MS calls

- HEADS HALF THRU.....ZB-os
SWING THRU, SCOOT BACK.....(OW)
MOTIVATE TO A COLUMN
WOMEN RUN
GRAND RIGHT AND LEFT

The following routines use Plus calls

- HEADS PASS THE OCEAN, EXTEND THE TAG
MOTIVATE TO A COLUMN
TRIPLE SCOOT, MEN RUN
SPIN CHAIN THRU &
WOMEN CIRCULATE
WOMEN CROSS FOLD
GRAND RIGHT AND LEFT
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
STAR THRU
DOUBLE PASS THRU, TRACK II
MOTIVATE TO A COLUMN
SINGLE HINGE
MEN TRADE
SPIN THE TOP.....(OW)
SWING THRU
TURN THRU.....AL!
- HEADS RIGHT AND LEFT THRU
PASS THE OCEAN, EXTEND THE TAG
MOTIVATE TO A COLUMN
COORDINATE
BEND THE LINE.....EOL
PASS THE OCEAN, RECYCLE.....(ZB) AL!
- The following converts a ZB Wave to a ZL
MOTIVATE TO A COLUMN
SINGLE HINGE, TRIPLE TRADE
GRAND SWING THRU
RECYCLE.....ZL-os
RIGHT AND LEFT THRU.....ZL
- HEADS PASS THE OCEAN
PING PONG CIRCULATE
VERY CENTER WOMEN TRADE
EXTEND THE TAG
MOTIVATE TO A COLUMN
TRIPLE SCOOT
MEN RUN.....(ZB) AL!

The following routines use A1 calls

- HEADS WHEEL THRU.....OPB-os
SINGLE CIRCLE TO AN OCEAN WAVE.....(1/2 W)
ACEY DEUCEY, SCOOT BACK.....(OW)
MOTIVATE TO A COLUMN
TRANSFER THE COLUMN, QUARTER THRU
SPLIT CIRCULATE, MEN RUN.....ERL
PASS THRU, BEND THE LINE.....ERL-os
PASS THE OCEAN, LEFT SWING THRU!
GRAND RIGHT AND LEFT!
- HEADS WHEEL THRU, VEER TO THE LEFT
TURN AND DEAL, SINGLE CIRCLE TO A WAVE
MOTIVATE TO A COLUMN
MEN RUN, CLOVER AND SLIDE THRU
PASS THRU.....(ZB) AL!

The following routines use A2 calls

- HEADS PASS THE OCEAN
CHAIN REACTION, SCOOT BACK
MOTIVATE TO A COLUMN
CHECKMATE THE COLUMN
U TURN BACK, PROMENADE HOME!
- HEADS PAIR OFF, PASS IN.....CL
PASS THE OCEAN
MOTIVATE TO A COLUMN
SPLIT COUNTER ROTATE.....(1W)
SWING, MEN RUN.....(ZL) AL!
- HEADS SQUARE CHAIN THRU.....OPB-os
SLIDE THRU, PASS THE OCEAN
MOTIVATE, MEN RUN.....CL-os
RIGHT AND LEFT THRU.....CL
DIXIE STYLE TO AN OCEAN WAVE
TRADE THE WAVE, MOTIVATE TO A COLUMN
WOMEN RUN.....(1/2 B)
SQUARE THRU BUT ON THE 3rd HAND
GRAND RIGHT AND LEFT

SINGING CALL (Plus) (Corner Progression)

HEADS PASS THE OCEAN, EXTEND THE TAG
MOTIVATE TO A COLUMN
COORDINATE, FERRIS WHEEL
DIXIE GRAND, SWING CORNER
ALLEMANDE LEFT NEW CORNER
PROMENADE.....add 16-beat tag.

• NEW MAINSTREAM-QS MOVEMENT

SCOOT CROSS AND TURN

The Callerlab Quarterly Selection for this month is for the Mainstream program. Scoot Cross and Turn was written by Johnny Wykoff and first appeared in Choreo Breakdown in December 1982 on page 1392.

The definition released by Callerlab is: Starting formation(s): Box circulate foursome or parallel ocean waves with boys facing in. From right hand box, with the boys facing in and the girls facing out, all Scoot Back, girls then pull by with right hands extending the left to the boys who reach back and to the right for a Courtesy Turn. (Ends in facing lines if started in parallel waves, or ends in an eight chain thru formation if started from columns.)

This call flows well, and the dancers pick it up quickly. Here are some sequences using it.

- HEADS SQUARE THRU, CURLIQUE
SCOOT CROSS AND TURN.....EOL
PASS THE OCEAN, SWING THRU
SPIN THE TOP, RECYCLE.....CL-os
SLIDE THRU.....(ZB) AL!
- HEADS CROSS TRAIL THRU
SEPARATE AROUND ONE TO A LINE.....RL-os
CURLIQUE, SCOOT CROSS AND TURN.....ORB
SPIN CHAIN THRU &
WOMEN CIRCULATE DOUBLE
SINGLE HINGE, SPLIT CIRCULATE
SCOOT CROSS AND TURN.....ERL
CURLIQUE, CIRCULATE DOUBLE
SCOOT CROSS AND TURN BUT TAKE
A FULL COURTESY TURN TO
FACE THE OTHER WAY.....AL!
- HEADS CURLIQUE, WALK AND DODGE....OPB-os
TOUCH 1/4, SCOOT CROSS AND TURN.....ZL-os
DIXIE STYLE TO A WAVE, MEN TRADE
SINGLE HINGE, NEW CENTERS TRADE

SAME FOUR SCOOT CROSS AND TURN &
OTHER MEN U TURN BACK.....(1L)
STAR THRU
DOUBLE PASS THRU, CLOVER LEAF
SWING THRU, TURN THRU.....RB
GIVE A LEFT TO ORIGINAL PARTNER &
COURTESY TURN HER HALF WAY &
PROMENADE HOME

- HEADS SQUARE THRU, TOUCH 1/4
SCOOT CROSS AND TURN.....EOL
RIGHT AND LEFT THRU, TOUCH 1/4
SCOOT CROSS AND TURN.....(ZB) AL!
- HEADS HALF SQUARE THRU, TOUCH 1/4
SCOOT CROSS AND TURN.....EOL-os
TOUCH 1/4, CIRCULATE
MEN RUN, TOUCH 1/4
SCOOT CROSS AND TURN.....ZL-os
CROSS TRAIL THRU.....AL!
- HEADS PASS THE OCEAN, SINGLE HINGE
SCOOT CROSS AND TURN
LEAD TO THE LEFT, STAR THRU.....RL-os
PASS THE OCEAN, WOMEN TRADE
SINGLE HINGE
SCOOT CROSS AND TURN.....RL
SQUARE THRU, TRADE BY.....(ZB) AL!
- HEADS SQUARE THRU & SIDES HALF SASHAY
SWING THRU, SCOOT BACK
SCOOT CROSS AND TURN.....RL-os
DIXIE STYLE TO AN OCEAN WAVE, MEN TRADE
ALL EIGHT CIRCULATE.....AL!

The following is a Zero from facing couples

- PASS THE OCEAN, SINGLE HINGE
SCOOT CROSS AND TURN, FLUTTER WHEEL

Here is a Get-Out from ZB

- TOUCH 1/4, SCOOT CROSS AND TURN
DIXIE STYLE TO AN OCEAN WAVE.....AL!

The following is a Singing call sequence

- HEADS SQUARE THRU, DOSADO
TOUCH 1/4, SPLIT CIRCULATE
SCOOT BACK, SCOOT CROSS AND TURN
SLIDE THRU, SWING YOUR CORNER
PROMENADE.....add 16 beat tag.

• THE PLUS PROGRAM

TURN AND LEFT THRU

This call is not one of the more used calls on the Plus list and one that dancers have unexpected problems with. Two possible reasons for the troubles are the inability of many dancers to do a Turn Thru properly and the fact that the square seems to get very crowded when doing it. (Watch your dancers for the crowding next time you call it.) In any case, when danced properly, it is quite smooth so here is some choreography to take advantage of it.

- HEADS SQUARE THRU.....ZB
 SPLIT 2, GO AROUND 1 TO A LINE.....(1/2 L)
 TURN AND LEFT THRU.....CL
 PASS THE OCEAN, WOMEN TRADE
 RECYCLE.....(ZB) AL!
- HEADS LEAD RIGHT & VEER TO THE LEFT
 TAG THE LINE - RIGHT
 BEND THE LINE.....(1/2 L)
 TURN AND LEFT THRU.....ZL
 CENTERS ONLY TURN AND LEFT THRU.....(1L)
 PASS THRU, TAG THE LINE
 TRACK II, WOMEN TRADE
 SWING THRU, TURN AND LEFT THRU.....CB-os
 SQUARE THRU 3/4.....AL!
- HEADS PASS THE OCEAN, EXTEND THE TAG
 SWING THRU
 TURN AND LEFT THRU.....ORB-os
 VEER TO THE LEFT, WOMEN HINGE
 DIAMOND CIRCULATE
 FLIP THE DIAMOND.....(OW)
 WOMEN TRADE, WOMEN RUN
 WHEEL AND DEAL.....(1/2 B)
 TURN AND LEFT THRU.....ZB-os
 SQUARE THRU 3/4, TRADE BY.....(ZB) AL!
- HEADS SQUARE THRU, SLIDE THRU.....CL
 RIGHT AND LEFT THRU, HALF SASHAY.(1/2 L)
 CENTERS HALF SASHAY.....(2L)
- SAME SEXES HALF SASHAY!(2L)
 PASS THRU, TAG THE LINE
 CENTERS IN, CAST OFF 3/4.....(2L)
 CENTERS TURN AND LEFT THRU.....(1/2 L)
 EVERYONE TURN AND LEFT THRU.....CL-os
 LOAD THE BOAT.....(ZB) AL!
- HEADS PASS THE OCEAN
 PING PONG CIRCULATE, EXTEND THE TAG
 WOMEN RUN, MEN HINGE
 DIAMOND CIRCULATE, FLIP THE DIAMOND
 TURN AND LEFT THRU.....OB-os
 VEER TO THE LEFT, WHEEL AND DEAL..(ZB)AL!
- HEADS PASS THE OCEAN, WOMEN TRADE
 WOMEN RUN, MEN HINGE
 FLIP THE DIAMOND
 EXTEND THE TAG.....ZB wave
 WOMEN TRADE, SCOOT BACK
 TURN AND LEFT THRU.....OCB-os
 EIGHT CHAIN TWO.....OCB-os
 TOUCH 1/4, WOMEN RUN
 TURN AND LEFT THRU.....EPL-os
 PASS THRU, WHEEL AND DEAL
 SQUARE THRU ONE HAND.....(ZB) AL!
- HEADS SINGLE CIRCLE TO A WAVE, PASS THRU
 SEPARATE AROUND ONE TO A LINE.....CL
 PASS THE OCEAN, SPIN THE TOP
 TURN AND LEFT THRU.....EOL
 TOUCH 1/4, COORDINATE
 TAG THE LINE - RIGHT, BEND THE LINE
 TURN AND LEFT THRU.....ERL-os
 SPIN THE TOP
 GRAND RIGHT AND LEFT!

The following is a Singing Call sequence

- HEADS SQUARE THRU
 SPLIT 2, GO AROUND 1 TO A LINE
 FORWARD AND BACK
 TURN AND LEFT THRU
 FLUTTER WHEEL &
 SWEEP 1/4
 PASS THRU
 ALLEMANDE LEFT
 COME BACK AND SWING
 PROMENADE.....add 16 beat tag.

• STEPPING STONES

TRANSFER THE COLUMN

Again, we are looking at an A1 call that the Plus caller may be interested in adding to his repertoire and that the A1 caller may be able to get a little more insight into. Some of you may remember this call from when it was a Mainstream Quarterly Selection!

TRANSFER THE COLUMN (Callerlab definition): Starting formation: Parallel columns. The #1 and #2 dancers in each column Circulate 3 spots (working slightly wider than usual, to give the centers room) and Face In. Mean while, the #3 and #4 dancers Circulate one spot, Cast 3/4, and Extend to form parallel waves with them.

Starting Formations and Arrangements: The most common starting formation is a zero column such as you get when you touch 1/4 from regular facing lines. Even easier starting formations are the columns that you get when you Touch 1/4 from a 1L (i.e. he, he, she, she lines) or a 2L (i.e. she, she, he, he lines). Other right-hand columns are generally not too much of a problem for dancers who are regularly dancing this call. Starting from left-hand columns adds another degree of difficulty and a frequent reminder is needed for the dancers to "Extend to a Lefty."

Teaching Tips: If you initially set up the columns with either the four men or the four women being the leaders, you can refer to the leader's or trailer's parts by saying "from this set-up, the men do thus-and-so and the women do so-and-thus." In general, dancers find it much easier to figure out if they are men or women (since that stays the same all of the time) than to decide whether they are leaders or trailers at any this particular instant. It is also much easier to recognize the person that you are supposed to meet, when you can look for a man or a woman rather having to identify which of the people coming at you were leaders and which were trailers.

Basic Choreography: The following TECHNICAL ZERO is very useful:

From regular lines: TOUCH 1/4, TRANSFER THE COLUMN, CENTERS TRADE, MEN RUN.

The following is a TECHNICAL EQUIVALENT:

From regular lines: {TOUCH 1/4, TRANSFER THE COLUMN, SWING THRU, MEN RUN}
equals {RIGHT AND LEFT THRU}.

Singing Call Figures: HEADS LEAD TO THE RIGHT, TOUCH 1/4, SPLIT CIRCULATE, MEN RUN, TOUCH 1/4, TRANSFER THE COLUMN, CENTERS TRADE, MEN RUN, SQUARE THRU, SWING YOUR CORNER, PROMENADE, add 16 beat tag.

HEADS PASS THE OCEAN, WOMEN TRADE, CHAIN REACTION, SINGLE HINGE, MEN RUN, TOUCH 1/4, TRANSFER THE COLUMN, SWING THRU, MEN RUN, SWING YOUR CORNER, PROMENADE, add 16 beat tag.

• LAST MINUTE NEWS

The following is a notice just received from the Callerlab office:

Quarterly Selection Drops

A review of the quarterly selection calls that have been in service in excess of six months resulted in the following calls being dropped:

From the Mainstream

GRAND PARADE

From the Plus

PING TO A DIAMOND

LOAD THE WINDMILL

The following are the current Quarterly Selection Calls now in effect: (1-7-86)

For the Mainstream

CHAIN DOWN THE LINE

SPIN THE NET

SCOOT CROSS & TURN

For the Plus

SPIN CHAIN & EXCHANGE THE GEARS

COORDINATE THE GEARS

• FOR THE A1/A2 CALLER

SINGLE WHEEL

This call is one of the more difficult ones on the A2 list, but it offers a lot of variety if used to its fullest. Some dancers find it is easier to do by using the teaching hint listed in the Callerlab definitions: Hinge (either Single or Partner) and Roll. The first example uses only A1 calls; the rest have some A2 calls also.

- HEADS SQUARE THRU.....ZB
CENTERS IN, CAST OFF 3/4
SINGLE WHEEL.....(1/2 B)
PASS THRU, LEFT ROLL TO A WAVE.....AL!
- HEADS PASS THE OCEAN, SLIP
SWITCH THE WAVE, AS COUPLES EXTEND
TURN AND DEAL.....(3B)
PASS IN.....(2L)
PASS THRU, SINGLE WHEEL
CENTERS PASS THRU.....RB
BOX THE ONAT, GRAND RIGHT AND LEFT

- HEADS RIGHT AND LEFT THRU
PASS THE OCEAN, EXTEND THE TAG
SWITCH THE WAVE, TRADE CIRCULATE
SINGLE WHEEL, TRANSFER THE COLUMN
SINGLE WHEEL, PASS AND ROLL.....(OW)
TRADE THE WAVE.....AL!
- HEADS RIGHT AND LEFT THRU
SQUARE CHAIN THRU.....OPB
SWING THRU, SINGLE WHEEL.....CB-OS
PASS AND ROLL, QUARTER THRU.....(2W)
SWING AND ROLL, GRAND RIGHT AND LEFT
- HEADS RIGHT AND LEFT THRU
SIDES WHEEL THRU.....OPB
SWING THRU, MEN WALK AND DODGE
MEN RUN, SINGLE WHEEL
MEN CHASE RIGHT & WOMEN TRADE
MEN WALK AND DODGE
CENTERS IN, STEP AND SLIDE
CLOVER AND BOX COUNTER ROTATE
WOMEN WALK AND DODGE.....(1B)
TOUCH 1/4, SLIP
GRAND RIGHT AND LEFT
- HEADS PASS THE OCEAN, CHAIN REACTION
SCOOT BACK, FAN THE TOP
SINGLE HINGE, TRIPLE SCOOT
SINGLE WHEEL, PASS AND ROLL
SPLIT COUNTER ROTATE.....(1W)
SINGLE WHEEL AND ROLL.....AL!

• SIGHT CALLER'S NOTEBOOK

TEACHING: TO DBD OR NOT TO DBD; THAT IS THE QUESTION

In the past three issues, we have been looking at some of the principles of mental image choreography. We will have more articles in this series, but for a break, this month we are again looking at some other aspect of calling.

Let's look at some of the philosophies involved with teaching a new call. It could be in a beginners' class or in a workshop that teaches calls in some program beyond Mainstream, or just a "disposable experimental." Should you teach your dancers more than one standard position or not, and if so, how should you accomplish this?

You owe it to your dancers to prepare them for the ways that they might encounter this call in the future. If it is an experimental, the only place that they should ever run into it again, without new instructions, is later that evening. That means that if the call is a little involved, and one formation is plenty to keep them entertained, teach them only that one formation, and stick to it when using the call. If it is a simple call, and DBD is intuitively obvious, teach and use more variations. (Remember that when I say "intuitively obvious," I mean to the dancers and not just to you, the caller!)

If you are teaching something that the dancers will have to know later, your approach may be different. Again, some calls lend themselves to DBD right from the start, but some calls don't! So many times, I have heard callers say, "When I teach Square Thru, I teach it in every conceivable way, including with four men, then four women, etc." yet I know that their dancers can't dance any way other than from regular couples. They may teach them many arrangements the first night, but the only way they allow the dancers to learn it is the way they use it in future sessions, namely from regular couples!

When a call is involved (even to the extent that Square Thru is, where from one position the body must learn to turn left and from the other right) first teach just one position; use it for a number of weeks until they are reasonably comfortable with it; then teach them the next most useful position. When you teach it the first time, use general enough terms so that you do not have to contradict yourself later. e.g. Instead of saying, "The men will do", say, "the ends will; Men that's your part this time." You are making them aware that other ways exist, but you are only teaching them (and their rote reactions) one of those ways for now, leaving the way open for as many others as are necessary to fulfill your teaching obligation. As well as saving teaching time and leaving more time for practicing, dancing, and having fun, you also cut down on dancer confusion.

Let's carry the one step at a time approach a little further. When you teach a call where the heads part is different than the sides part, teach just one of those parts at first; dance with it a little; build some variety into your use of it, while carefully keeping the same actives and inactives as the way you taught it; then switch actives and teach it again.

To build variety while still having them do the same part, let them see different

Sight Caller's Notebook (continued)

faces and then different walls. For example, if a call starts from an eight chain thru formation, start using it from a Zero Box. Then, to change faces, you can go to a ZB-os (i.e. Heads Half Square Thru) and then go to OPB (Head Ladies Chain, Heads Square Thru). To change walls, have the Sides Square Thru, then Right and Left Thru. This still puts the original heads in the center of the square as before, but they will be facing in a different direction.

One last thought. If you are workshopping a disposable experimental and find, that after having only taught it with the heads active, you wish you hadn't started, here is a way out. Rather than 1) spending another hour teaching the call to the sides (undermining the entertainment value), or 2) calling it even though most of them won't be able to dance it (leaving them all frustrated), or 3) dropping it (making them take upon themselves, the responsibility for your poor judgment by feeling that they are not good enough), use the wall changing technique described above. When your sequences start with the heads, call the new call early in the sequence so you are sure that the heads are still active. When you start the alternate sequences with the sides, quickly make them inactive with a Right and Left Thru or by using a Technical Zero and thus having the heads active again. Most dancers will not realize how much you are helping them as long as you start some sequences with the heads and some with the sides! Remember, if your dancers are happy, you will be happy.

CHOREO BREAKDOWN

176 West Acton Road
Stow, MA 01775

**FIRST CLASS MAIL**

Jim Mayo
79 Washpond Road
Hampstead NH 03841

choreo



BREAKDOWN

DON BECK

176 West Acton Road, Stow, Mass. 01775

Published around the middle of each month.

FEBRUARY 1986

CONTENTS THIS MONTH

- What's Happening?.....Page 1770
- Zero of the Month.....Page 1771
- Share the Wealth.....Page 1771
- New Movement
 - Compress to a Column.....Page 1772
- Movin' Down the Mainstream
 - Double Pass Thru.....1774
- The Wisdom of Others
 - (by Bill Peters).....Page 1775
- For the A1/A2 Caller
 - A2 Get-Outs.....Page 1776
- The Plus Program
 - Explode and (anything)....Page 1777
- Sight Caller's Notebook.....Page 1778

WHAT'S HAPPENING?

RCW continues to gain popularity on the workshop scene. I also heard from a number of subscribers who were working with last month's feature, Motivate to a Column (see the Gremlin Department).

Callerlab announced that there is no new Plus QS movement this quarter.

Interestingly enough, when I told my different groups this past month, about the dropping of several MS and Plus QS moves, they expressed enthusiastic approval. I did not read their response as dislike of the QS programs, however, but just of the particular calls that were dropped. (I gathered also that they would just as soon have had Coordinate the Gears go away too!)

Here are the new calls that we reviewed this month.

FLOW TO A DIAMOND (Lee Oliver)
From columns, #1 dancers Cross Run and step ahead; #2 dancers Veer to the Left (Right for LH columns); #3 and 4 dancers Circulate and then Single Hinge. Ends in diamonds.

ON YOUR OWN (anything) AND (anything) (Lee Kopman, New York)
This is a concept where the ends or outsides do their part of the first "anything" call and the centers do their part of the second. The dancers do their part of the call as if the others are doing the same thing they are. Calls

What's Happening? (continued)

must be selected where the mutual parts are compatible. Two examples from an 8 chain thru formation are "On Your Own 1/2 Square Thru & Right And Left Thru" and "On your own 8 Chain Thru & Square Thru." Each of these ends in T-bone formations. From a tidal wave, the end pairs are the outsides and the center 4 are the centers.

SCOOT CROSS AND (anything) Subscriber Chuck Peel (Indiana) writes "When Scoot Cross and Turn was making the rounds some time ago, we were doing "Scoot Cross and (anything) for the APD clubs. e.g. Scoot Cross and Partner Trade. This allowed some additional versatility." I note from another source that this wheel has also been reinvented by Arnold Strebe (ND)!

TRIPLE HINGE AND CROSS (Ed Fraidenburg, Michigan) From a tidal wave, tidal 2-faced line, or point to point diamonds, 3 pairs Hinge; lonesome ends move up to become ends of parallel waves, 2-faced lines, or points of diamonds that are forming respectively; as very centers move up to the other ends crossing the center (sliding back to back with each other.)

WHEEL IN/OUT (Bill Harrison & Jack Lasry) From right-hand box circulate foursomes or facing couples, the infacer or dancer in the man's position does his part of a Wheel Thru (A1 list). The other dancer turns a quarter turn In or Out of his foursome as designated. Wheel In ends in a RH box foursome. Wheel Out ends in couples back to back.

• ZERO OF THE MONTH

From an eight chain thru formation

- PASS THE OCEAN
RECYCLE
PASS THRU
WHEEL AND DEAL
CENTERS PASS THRU

• SHARE THE WEALTH

Norm Yoder (Oregon) writes that he uses the following sequence to show his Mainstream dancers some different formations. "....and they all seem pleasingly surprised when they end up with their partners."

From a ZL (1P2P)

- TOUCH 1/4
SINGLE FILE CIRCULATE ONCE AND A HALF
NEW COLUMN OF 6 CIRCULATE ONCE
VERY CENTER WOMEN TRADE & SLIDE APART
OTHER WOMEN, WITH ORIGINAL PARTNERS,
CAST OFF 3/4
OTHER MEN RUN, FOUR MEN WHEEL AND DEAL
MEN STEP TO A WAVE
VERY CENTER MEN TRADE, MEN SWING THRU
VERY CENTER MEN TRADE
ALL THE WOMEN FACE IN, MEN SINGLE HINGE
MEN FACING IN STEP AHEAD AND TOUCH 1/4
ALL MEN STEP AHEAD AND TOUCH 1/4 WITH
ORIGINAL PARTNERS
MEN RUN, PROMENADE HOME

• GREMLIN DEPARTMENT

Along with the usual typos that usually sneak in, I found out that last month, a choreographic error appeared on page 1762. The conversion module at the bottom of the page, from ZL to ZB did not work correctly. The following may be used instead: PASS THE OCEAN, MOTIVATE TO A COLUMN, CIRCULATE, CENTERS WALK AND DODGE, & OTHER MEN RUN.

• NEW MOVEMENT (Experimental)

How To Do It:COMPRESS TO A COLUMN (Don Beck, Massachusetts)

From parallel 2-faced lines, the centers facing in Extend to meet each other in the very center and Trade; the centers facing out step ahead and Fold toward the other center; and the ends slide together and Trade. Now all Extend to form a column.

Impressions:

The last 2/3 of this call are the same as a Triple Scoot, so Plus dancers relate well to its feel. It also bears some resemblance to a cross Cross Fire! It is helpful to instruct the centers facing out to step far enough ahead to leave room for the ends. Half sashayed couples do not cause any problems after a quick additional walk thru. Left-hand formations, if you choose to go that far, may require more time, especially if your dancers are not comfortable with LH Triple Scoots or LH columns. We have noted an excellent dancer response with this one, both at workshops and dances, so if you need a disposable experimental, give it a try.

Choreography:

<u>From regular Eight Chain Thru</u> SWING THRU MEN TRADE MEN RUN <u>COMPRESS TO A COLUMN</u> MEN RUN	ZERO (True)
<u>From parallel RH waves with men on ends</u> SWING THRU, MEN RUN <u>COMPRESS TO A COLUMN</u> MEN RUN, SWING THRU SCOOT BACK	ZERO (True)
<u>From a Zero Line (1P2P)</u> TOUCH 1/4 COORDINATE <u>COMPRESS TO A COLUMN</u> MEN RUN	<u>CONVERSION</u> ZL (1P2P) to ZB (Box 1-4)

COMPRESS TO A COLUMN (continued)Sample RoutinesThe first four routines use only MS calls

- HEADS LEAD TO THE RIGHT.....OPB-os
VEER TO THE LEFT
COMPRESS TO A COLUMN
CIRCULATE
WOMEN U TURN BACK.....ZB (AL!)
STAR THRU.....CL
PASS THRU, TAG THE LINE - RIGHT
COMPRESS TO A COLUMN
CIRCULATE, MEN RUN
LEFT SQUARE THRU 3/4.....CB-os
SQUARE THRU 3/4.....AL!

- HEADS TOUCH 1/4, WALK AND DODGE
SWING THRU, WOMEN RUN
COMPRESS TO A COLUMN
CIRCULATE
MEN COURTESY TURN THE WOMEN....(ZB) AL!

- HEADS CURLIQUE, MEN RUN.....ZB
STAR THRU.....CL
RIGHT AND LEFT THRU.....CL-os
DIXIE STYLE TO AN OCEAN WAVE
MEN CROSS RUN.....(OW)
WOMEN TRADE, RECYCLE.....OB-os
VEER TO THE LEFT
COMPRESS TO A COLUMN
MEN RUN.....OCB-os
STAR THRU.....EPL-os
PASS THRU, WHEEL AND DEAL
TOUCH 1/4.....AL!

- HEADS HALF SQUARE THRU
RIGHT AND LEFT THRU.....OB
VEER LEFT
TAG THE LINE - RIGHT
COMPRESS TO A COLUMN
WALK AND DODGE
TRADE BY.....(ZB) AL!

The following sequences use some Plus calls

- HEADS SQUARE THRU.....ZB
SWING THRU, MEN RUN
COMPRESS TO A COLUMN
MEN RUN.....OCB-os
SWING THRU
EXTEND THE TAG
GRAND RIGHT AND LEFT

- HEADS PASS THE OCEAN, EXTEND THE TAG
WOMEN TRADE, WOMEN RUN
COMPRESS TO A COLUMN
COORDINATE
FERRIS WHEEL AND SPREAD.....(1L)
STAR THRU, SQUARE THRU 3/4.....RB
SINGLE CIRCLE TO A WAVE
GRAND RIGHT AND LEFT
- HEADS SQUARE THRU.....ZB
CIRCLE TO A LINE.....EOL-os
TOUCH 1/4, COORDINATE
COMPRESS TO A COLUMN
SINGLE HINGE, FAN THE TOP.....(OW)
TRADE THE WAVE, EXTEND THE TAG.....AL!
- HEADS SQUARE THRU.....ZB
RELAY THE DEUCEY, WOMEN RUN
COMPRESS TO A COLUMN
TRIPLE SCOOT, MEN RUN.....OB-os
SINGLE CIRCLE TO A WAVE
MEN CROSS RUN, WOMEN RUN
COMPRESS TO A COLUMN
WOMEN RUN, STAR THRU.....EOL
PASS THRU, WHEEL AND DEAL
RIGHT AND LEFT THRU, DIXIE GRAND.....AL!

SINGING CALL (Corner Progression)

HEADS SQUARE THRU, DOSADO
SWING THRU, MEN RUN
COMPRESS TO A COLUMN
MEN RUN, SWING THRU
TURN THRU, ALLEMANDE LEFT
PROMENADE.....add 16-beat tag.

SINGING CALL (Corner Progression)

HEADS PROMENADE HALF
LEAD TO THE RIGHT, DOSADO
SWING THRU, MEN RUN
COMPRESS TO A COLUMN
MEN RUN, SQUARE THRU 3/4
SWING YOUR CORNER
PROMENADE.....add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

DOUBLE PASS THRU

Double Pass Thru is not normally thought of as one of your more exciting calls, but you can get some nice variety by using calls before it other than Wheel and Deal or after it other than Centers In, Cast Off 3/4 (or Track II in the Plus program!) Dancers have no problem adapting to different partner arrangements, and you can even coax them thru the call from a quarter tag formation, without too much hesitation.

When calling Double Pass Thru after a call directed to just the centers, it is a good idea to say "everyone Double Pass Thru." It is amazing how well the inactive dancers "tune out" until they find themselves face to face with another dancer!

- HEADS PASS THE OCEAN, RECYCLE
DOUBLE PASS THRU
LEADERS U TURN BACK.....(4B)
SWING THRU.....(2W)
MEN RUN.....ZL-os
PASS THRU, TAG THE LINE
LEADERS U TURN BACK.....CB-os
SQUARE THRU 3/4.....AL!
- HEADS SQUARE THRU.....ZB
SWING THRU, MEN RUN
BEND THE LINE.....EPL-os
PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU
PEEL OFF.....(2L)
STAR THRU
LEADERS CALIFORNIA TWIRL.....(ZB) AL!
- HEADS LEAD TO THE RIGHT.....OPB-os
VEER TO THE LEFT
FERRIS WHEEL, DOUBLE PASS THRU
CENTERS IN, CAST OFF 3/4.....(1L)
STAR THRU
SWING THRU, TURN THRU.....(ZB) AL!
- HEADS SQUARE THRU 3/4
SEPARATE AROUND ONE TO A LINE.....(1L)
STAR THRU, DOUBLE PASS THRU
LEADERS PARTNER TRADE.....ZB (AL!)
STAR THRU.....CL
PASS THRU, WHEEL AND DEAL
ZOOM, DOUBLE PASS THRU
LEADERS PARTNER TRADE.....OCB
STAR THRU.....EOL
PASS THRU, WHEEL AND DEAL
RIGHT AND LEFT THRU, DOUBLE PASS THRU
LEADERS PARTNER TRADE.....(ZB) AL!
- HEADS PASS THE OCEAN
DOUBLE PASS THRU, CLOVERLEAF
DOUBLE PASS THRU, CLOVERLEAF
SQUARE THRU 3/4.....(ZB) AL!
- HEADS SQUARE THRU.....ZB
SWING THRU, MEN RUN
TAG THE LINE - IN.....(4L)
TOUCH 1/4
CIRCULATE, MEN RUN
DOUBLE PASS THRU, CLOVERLEAF
SWING THRU, MEN RUN
BEND THE LINE
CROSS TRAIL THRU TO THE CORNER.....AL!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU
ALL FACE IN
PASS THRU, TAG THE LINE - RIGHT
BEND THE LINE.....CL-os
SLIDE THRU.....(ZB) AL!
- HEADS FLUTTER WHEEL & SWEEP 1/4
DOUBLE PASS THRU
PEEL OFF.....(2L)
STAR THRU, CALIFORNIA TWIRL
DOUBLE PASS THRU
ZOOM
CENTERS IN, CAST OFF 3/4.....(1L)
CENTERS RIGHT AND LEFT THRU.....(1L)
SAME FOUR ROLL A HALF SASHAY.....CL-os
ALL STAR THRU.....(ZB) AL!

● THE WISDOM OF OTHERS

THE NATURE OF CHOREOGRAPHIC DIFFICULTY (Part 5)(by Bill Peters)

Previous articles in this series have examined various reasons why dancers consider some choreography to be harder than others. This month, we'll explore three more.

Dancers consider square dance choreography to be hard when:

7. The caller thwarts the dancers' tendency to anticipate the next command.

As a caller gains experience, he soon learns to identify numerous places where the average dancer can be expected to anticipate the next call. If, from a Completed Double Pass Thru formation, a caller calls, "Centers In," most dancers would expect the next call to be, "Cast Off 3/4." In their experience, the call, "Centers In" has almost always been followed by, "Cast Off 3/4" and they have no reason to expect that this time will be any different. This means that a caller who calls, "Centers In" but then calls something other than "Cast Off 3/4" (say, Bend the Line or Centers Run) will very likely frustrate and confuse the dancers. In the same way, a caller who calls, "1/2 Tag, Trade and... Scoot Back" will also confuse the dancers because most of the time they've danced this combination before, it has been "1/2 Tag, Trade and... Roll!"

For the most part, dancers are generally unaware of why they feel frustration when they are subjected to such calls. All they know is that, for whatever reason, they were unable to do what their caller asked them to do and, in almost every case, they tend to regard such choreography as tough or difficult. Some callers even go so far as to deliberately exploit their dancers' known anticipatory tendencies. These are the callers who take great delight in the confusion and bewilderment that such "Gotcha!" combinations create and, surprisingly, they do not seem to recognize that instead of gaining their dancers' approval, they only succeed in developing dancer annoyance. I know that when I am dancing and a caller calls a "Gotcha(!)," I inevitably feel put upon. I feel the caller has not played fair with me and I strongly resent it. And I also suspect that most dancers share my sentiments. In any event, a caller who deliberately includes "Gotcha!" combinations in his presentations imbues his choreography with unnecessary overtones of difficulty and every conscientious caller needs to be aware of this fact.

Dancers also consider square dance choreography to be hard when:

8. The caller uses a series of calls which do not blend well or flow smoothly.

A caller may also frustrate and annoy the dancers by calling combinations in which the dancers' body flow is clumsy or awkward. Such combinations do not allow the dancers to experience the pleasures of dancing and a caller who uses such combinations -- knowingly or inadvertently -- robs the dancers of one of square dancing's greatest attractions. This is another case where the dancers themselves are often not aware of the real source of their annoyance. They only know that

Wisdom of Others (continued)

unsmooth choreography annoys them and, in such cases, they will usually characterize the choreography as hard or difficult. In this connection it is interesting to observe that unsmooth choreography does not have to be difficult in order to seem so to the dancers. From parallel ocean waves, the combination, "Ends Run, Bend the Line" is not at all hard and most dancers would undoubtedly execute the calls accurately. The combination is definitely not smooth, however, and many dancers might therefore feel that it was difficult.

Dancers also consider the choreography to be hard when:

9. The choreography is at odds with what the dancers regard as "Right."

It has often been said that most of the mistakes that dancers make while dancing are not because they didn't know the calls, but rather, because they danced the calls correctly, but didn't believe the result, and they therefore sought to "fix" it! Most dancers have very strong feelings about the way things ought to be. They have a sense of what is "right" and if something feels wrong, they'll want to correct it. If, for example, a caller leaves the dancers facing out too long, they instinctively turn around and face back in because they refuse to believe that the caller really wanted them to stay that way. And because most ocean waves, in their experience, have been right handed, they often get the feeling that something is wrong when a caller puts them in left-hand waves. And so accustomed are they to "normal" boy-girl arrangements, that they feel uncomfortable when a caller places them in a 1/2-Sashayed arrangement and they'll automatically try to Re-Sashy.

The dancers' reflexive efforts to correct what they concluded to be a dancing error on their part, is sometimes called "patching." Most dancers are guilty of it and a clever caller learns to recognize the places in his choreography where dancers tend to do it. And when dancers discover that their corrective actions were unnecessary -- that the correction was the mistake, rather than their inability to follow the calls -- they feel embarrassed, and they also feel that the choreography wa HARD!

(to be concluded next time)

• FOR THE A1/A2 CALLER

A2 GET-OUTS

Here are some get-outs that you can use in your A2 program:

- From a Zero Box (Box 1-4).....ZB
 PASS AND ROLL
 IN ROLL CIRCULATE
 ACEY DEUCEY
 TRADE THE WAVE

- From a Zero Line (1P2P).....ZL
 PASS THE OCEAN
 SWITCH THE WAVE
 MEN CROSS RUN
 TRADE CIRCULATE
 PROMENADE HOME

- From a Zero Line (1P2P).....ZL
 PASS THE OCEAN
 MOTIVATE
 QUARTER THRU
 SWING
 EXTEND THE TAG
 GRAND RIGHT AND LEFT

• THE PLUS PROGRAM

EXPLODE AND (anything)

This is an extension of Explode the Wave with which dancers are very comfortable. Watch out for the last three sequences; they may require some acute formation awareness on the part of your dancers.

- HEADS PASS THE OCEAN, EXTEND THE TAG
EXPLODE AND TOUCH 1/4
COORDINATE
FERRIS WHEEL & SPREAD.....(1L)
PASS THRU, TAG THE LINE
TRACK II, WOMEN TRADE
EXPLODE AND CROSS TRAIL THRU.....AL!
- HEADS SPIN THE TOP
EXPLODE AND STAR THRU.....OPB
SINGLE CIRCLE TO A WAVE
EXPLODE AND STAR THRU
TRADE BY.....OPB-os
SWING THRU, SCOOT BACK
EXPLODE AND ROLL.....(1/2 B)
GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXPLODE AND SQUARE THRU.....OB-os
SWING THRU, SPIN THE TOP
GRAND SWING THRU
EACH SIDE EXPLODE AND TOUCH 1/4.....(2W)
MEN RUN.....OL-os
SQUARE THRU, TRADE BY.....CB-os
SQUARE THRU 3/4.....AL!
- HEADS SQUARE THRU.....ZB
SPIN CHAIN THE GEARS
EXPLODE AND SLIDE THRU.....OB-os
PASS THE OCEAN
EXPLODE AND ALLEMANDE LEFT!
- HEADS SWING THRU
EXPLODE AND TURN THRU.....OPB-os
DOSADO TO AN OCEAN WAVE, WOMEN TRADE
EXPLODE AND LOAD THE BOAT.....RB
SWING THRU, SPIN THE TOP
EXPLODE THE WAVE.....AL!

- HEADS LEAD TO THE RIGHT, YEER TO THE LEFT
CHAIN DOWN THE LINE.....ERL-os
PASS THRU, TAG THE LINE - RIGHT
CENTERS HINGE, DIAMOND CIRCULATE
THOSE IN THE WAVE,
EXPLODE & RIGHT AND LEFT THRU &
OTHER MEN U TURN BACK.....(1/2 L)
ALL TURN AND LEFT THRU.....ERL-os
SPIN THE TOP, GRAND RIGHT AND LEFT

Beware, the next three sequences are Hard.

- HEADS PASS THE OCEAN
EXPLODE AND PASS THE OCEAN
EXTEND THE TAG.....(OW)
WOMEN TRADE, WOMEN RUN
MEN HINGE, DIAMOND CIRCULATE
WOMEN SWING THRU & MEN FACE IN
WOMEN EXPLODE AND TOUCH 1/4
THOSE FACING CURLIQUE AND ROLL
COORDINATE, FERRIS WHEEL, SPIN THE TOP
EXPLODE AND DOUBLE PASS THRU
TRACK II, TRADE THE WAVE
EXPLODE AND STAR THRU, DOUBLE PASS THRU
LEADERS PARTNER TRADE.....CB-os
SQUARE THRU BUT ON THE 3rd HAND
BOX THE GNAT, GRAND RIGHT AND LEFT
- HEADS FAN THE TOP
EXPLODE AND SQUARE THRU.....OPB-os
CURLIQUE, SPLIT CIRCULATE
ENDS CIRCULATE, EXPLODE AND CURLIQUE
MEN RUN
SQUARE THRU BUT ON THE 3rd HAND
DOUBLE PASS THRU
LEADERS PARTNER TRADE.....(ZB) AL!
- HEADS PASS THRU, CHASE RIGHT
SINGLE HINGE, FAN THE TOP
EXPLODE AND PASS THRU.....OPB-os
STAR THRU.....ERL-os
PASS THRU, CHASE RIGHT.....(2W)
EXPLODE AND SINGLE CIRCLE TO A WAVE
TRIPLE TRADE, GRAND SWING THRU
MEN SPIN THE TOP
MEN EXPLODE AND SQUARE THRU 3/4 &
WOMEN TURN THRU, TAG THE LINE - RIGHT
BEND THE LINE, SLIDE THRU.....(ZB) AL!

• SIGHT CALLER'S NOTEBOOK

MENTAL IMAGE CALLING (PART 4)

In the December issue (part 3 of this series), we showed how to use the call Ladies Chain, even though it was not on the "accepted" list of 17 calls. Still calling with the restrictions that limit us to only one set of active couples in the middle of the square, using only calls from an "accepted" list, and following the formation of the square and the location of one (and only one) active dancer in that formation, we showed that we could add Ladies Chain to our repertoire and still be able to resolve the square by dancing the active man to a particular spot on the floor, if we cancelled the effect of the Ladies Chain by calling another Ladies Chain. We discussed the obvious case where we call the second Ladies Chain right after the first one, and the women are right back where they started, with before we started tampering with what we knew would work from the previous sections. We also showed, however, that even if we called the second Ladies Chain later in the sequence, even if the active man was facing North for the first chain and South or even East or West for the second one, the effect would still be cancelled, and we could go on and dance the active man to his spot and resolve the square. Let me repeat again, that we need only follow one active man during this. When the women chain across to the other couple, we do not care which woman it is that goes across to which man. All we care is that we have called a call that is not on our list, and that we eventually must call another one to cancel it, and that during this, we continue to follow our one active dancer.

Now let us explore the use of other calls not on that list. If we were to call Flutter Wheel, the same things would hold true that did for Ladies Chain, i.e. use it, be sure to cancel it some time (anytime) during the sequence, follow only the active man. Follow this example using the #1 man as the active man: Heads Right and Left Thru, Flutter Wheel (facing couples, active man in near left corner facing away from caller, no AL! is possible unless I cancel the effects of this call), Turn Thru, Partner Trade, Star Thru, California Twirl, Flutter Wheel (this cancels the effect of the first Flutter Wheel and an AL! is again possible, facing couples, active man in far left corner facing to caller's right), California Twirl, AL!

We call Ladies Chain and Flutter Wheel "X" type of calls (or Xs) because they eXchange partners. The calls on our "accepted" list, we call "O" type calls (or Os). Os have nO partner changing effect, but they may move the active man around, so don't confuse them with zeros. Here are some additional Xs (including the two above):

BEND THE LINE (from 2-faced)	COUPLES HINGE	FLUTTER WHEEL
LADIES CHAIN	RECYCLE	LEAD TO THE RIGHT/LEFT
REVERSE FLUTTER WHEEL	SWEEP 1/4	TRADE (centers or ends)

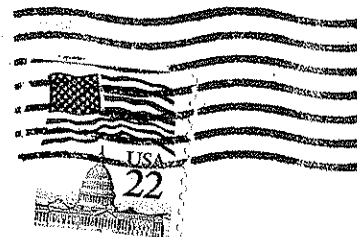
All Xs follow the rules that we set down for Ladies Chain and Flutter Wheel, i.e. if

Sight Caller's Notebook (continued)

you call an X in your sequence, you must cancel it with another X before you can resolve the square. Follow this example and then try making up some of your own: Heads Star Thru, Veer to the Left, Centers Trade (X that needs to be cancelled, 2-faced line, active man on far end, facing to caller's right), Tag the Line - Right (2-faced line, active man in near center facing caller's left, X still uncanceled), Centers Trade (this cancels X, active man in far center, facing right), Bend the Line (X that needs to be cancelled), Star Thru (active man on allemande spot, but an uncanceled X exists so no AL! possible), California Twirl, Veer to the Left, Bend the Line (this cancels the X), Cross Trail Thru to the Corner, AL!

Now for one of the parts that I think is exciting. So far, when we have cancelled an X, we have done so with another one of the same call, but it turns out that any X can be used to cancel any other X. Here is an example (Don't forget to follow the position of one and only one active dancer in each formation): Sides Pass the Ocean, Women (Centers) Trade (X, no AL! possible), Right and Left Thru, Veer to the Left, Couples Hinge (cancelling X even though different call), Wheel and Deal, Reverse Flutter (X, no AL! possible), Pass the Ocean, Recycle (cancelling X, so go for it!), Square Thru 3/4, AL!

In the next installment, we will add a few more Xs and Os to our lists.

CHOREO BREAKDOWN**FIRST CLASS MAIL**

Jim Mayo
79 Washoond Road
Hampstead NH 03841

choreo



BREAKDOWN

DON BECK

176 West Acton Road, Stow, Mass. 01775

Published around the middle of each month.

MARCH 1986

CONTENTS THIS MONTH

- What's Happening?.....Page 1780
- New Movement
 - Chase Cross and Turn.....Page 1782
- Zero of the Month.....Page 1783
- Movin' Down the Mainstream
 - Grand Square.....Page 1784
- Share the Wealth.....Page 1784
- The Plus Program
 - Singing Calls.....Page 1785
- For the A1/A2 Caller
 - Cross Over Circulate.....Page 1786
- Index
 - March '85 to Feb. '86.....Page 1787
- Sight Caller's Notebook.....Page 1788

WHAT'S HAPPENING?

Spring is rapidly approaching, and one of the first signs of Spring is Callerlab! Gail and I are looking forward to going to Baltimore later this month, and if you are there, please be sure to help me learn to put faces to your names. I also encourage you to let me know what you like and don't like about Choreo Breakdown.

One of the topics that I'm sure will be discussed is one that callers all over have been pondering seriously for almost two years. Some publications have also mentioned it recently. For those of you who have not had the opportunity to be around these discussions, the basic thoughts are these. Many areas have been noticing a decline in dancers, and one of the reasons is surely the fact that we make it too difficult for new people to join our ranks. We have become too good at what we do, and it now takes longer than just one teaching season to get non-dancers to be good enough to join us comfortably. One approach to reducing the amount that we have to teach is to shorten the list, but not down to the Basic list that was tried by many, unsuccessfully, a few years ago. Instead, a condensed list could be extracted from the most commonly used calls on the combined MS and Plus lists. Teach Load the Boat and Extend the Tag, because dancers learn them easily and enjoy them, but leave off Peel Off, Split the Ring, Curlique, Cross Fire, etc. By careful selection, a list should be possible that will represent

What's Happening? (continued)

95% of what is going on at most dances, and could be taught in 65% of the time. Dancers trained from this list would only hear an occasional call that is new to them at a typical Plus dance, but would probably make fewer mistakes during the course of the evening due to better training on the calls they know. The calls left out could make a good source of material for workshops for a second year. Change is tough but sometimes worth the effort. Time will tell.

Moving on, the Callerlab Advanced Quarterly Selection Committee has not announced a new selection for this quarter.

I had trouble picking a new experimental call to feature this month, not because I did not like any of them, but because there were quite a few good ones. I finally chose one that is a simple extension of a current Quarterly Selection and one that dancers pick up quickly and seem to enjoy. Here are the others.

BUCKLE UP (Ron Hunter) From diamonds, center wave does a Lock It and then Switch to a Diamond, points Counter Rotate, to end in an hourglass. (Name used before, Burleson 3586.)

UNBUCKLE From an hourglass, those in the center diamond Flip the Diamond and Lock It, others Counter Rotate, to end in diamonds.

COORDINATE DOWN THE LINE (Dick Bayer, Michigan) From a column, Coordinate and then finish a Chain Down the Line by having the men Courtesy Turn the women to end in facing lines.

CROSS AND DEAL From columns, dancers #1 and #3 Run but those run around do not adjust (Loop on C2 list)

forming momentary offset 2-faced lines, couples Extend to form parallel 2-faced lines, all Wheel and Deal to end in an eight chain thru formation.

DISSOLVE & (anything) (Gene Knutson, Wisconsin) From lines facing out (can be extended to general lines), centers Partner Hinge and Ends do half a Trade (Hinge). This much ends in a tidal wave. Now do the "anything" call.

LINE THE DIAMOND (Gene Trimmer, Arkansas) From any diamond where the points are facing in opposite directions, the centers Trade as the ends "move up" as in a Fan the Top; now each end and adjacent center either Wheel and Deal or Recycle, depending on which way they are facing, to end in facing couples. Trailing diamonds will Wheel and Deal; facing diamonds will Recycle; and funny diamonds will Cycle and Wheel. (Name has been used before, Choreo Breakdown page 1671)

LOAD THE SPIN (Tom Johnson) From facing lines, ends Load the Boat but when they meet the third person they join right hands and Trade (Touch 1/2), centers Pass the Ocean, Spin the Top; now the wave formed on each side does a Fan the Top, to end in parallel waves.

MIX THE BOAT (Ron Meisel) From a quarter tag formation, all Extend twice, those in the wave Explode the Wave, others face in, walk around the outside passing two people, and then face in again, to end in an eight chain thru formation.

QUARTER THE COLUMN (Jim Murtha) From columns, end pairs Hinge, Pass Thru and move around the outside until they meet the next dancer, Pass Thru and face in; the center pairs also Hinge, and the very centers Trade, to end in a quarter tag formation.

3/4 THE COLUMN From columns, end pairs Cast Off 3/4, Pass Thru and move around the outside, Pass Thru and face out; the center pairs also Cast Off 3/4, and the very centers Trade, to end in a 3/4 tag formation.

• NEW MOVEMENT (Experimental)

CHASE CROSS AND TURNHow To Do It:

From couples back to back, Chase Right, then those facing in pull by diagonally with their right hands to be Courtesy Turned by those who are facing out, to end in facing couples.

Impressions:

For Plus dancers, this call is an obvious extension of the current Mainstream Quarterly Selection, Scoot Cross and Turn. It flows well and "feels good" to the dancers. If you stick with the rule that Courtesy Turns must have the men turning the women, you must start with normal couples and you will end with normal couples. This limits the possibility for much "DBD" type variation, but I do not see any harm in that! By taking care to use it with different calls before and after it, you will still get variety, but without difficulty, and that is what you want for a workshop tip.

Choreography:

<u>From regular facing couples</u> RIGHT AND LEFT THRU PASS THRU <u>CHASE CROSS AND TURN</u> FLUTTER WHEEL	ZERO (True)
<u>From regular facing couples</u> PASS THRU <u>CHASE CROSS AND TURN</u>	<u>EQUIVALENT TO</u> LADIES CHAIN
<u>From a Zero Box (Box 1-4) (This one's not easy, but it's quick!)</u> CENTERS <u>CHASE CROSS AND TURN</u> & OTHERS CALIFORNIA TWIRL EVERYONE <u>CHASE CROSS AND TURN</u> STAR THRU	<u>CONVERSION</u> ZB (Box 1-4) to ZL (1P2P)

CHASE CROSS AND TURN (continued)Sample RoutinesThe following routines use only MS calls

- HEADS PASS THE OCEAN
RECYCLE, PASS THRU.....OPB
RIGHT AND LEFT THRU &
VEER TO THE LEFT
CHAIN DOWN THE LINE, PASS THRU
CHASE CROSS AND TURN.....ZL-os
ROLL AWAY WITH A HALF SASHAY
STAR THRU.....AL!
- HEADS PASS THRU, CHASE CROSS AND TURN
ROLL AWAY WITH A HALF SASHAY, STAR THRU
TOUCH 1/4, WALK AND DODGE
CHASE CROSS AND TURN.....ERL-os
FLUTTER WHEEL (ZL) & SWEEP 1/4
SWING THRU, GRAND RIGHT AND LEFT
- HEADS SQUARE THRU, SWING THRU
SINGLE HINGE, MEN RUN.....EPL-os
REVERSE FLUTTER WHEEL.....CL-os
RIGHT AND LEFT THRU, PASS THRU
CHASE CROSS AND TURN.....EOL
DIXIE STYLE TO AN OCEAN WAVE.....AL!
- HEADS HALF SQUARE THRU.....ZB-os
RIGHT AND LEFT THRU.....OB
TOUCH 1/4, SCOOT BACK
SPLIT CIRCULATE, MEN RUN
CHASE CROSS AND TURN.....RL-os
ROLL AWAY WITH A HALF SASHAY
STAR THRU, TRADE BY.....(ZB) AL!

SINGING CALL (Corner Progression)

HEADS PROMENADE HALF
PASS THE OCEAN
EXTEND THE TAG
SINGLE HINGE
WALK AND DODGE
CHASE CROSS AND TURN
FLUTTER WHEEL &
SWEEP 1/4.....ZB
SWING YOUR CORNER
PROMENADE.....add 16 beat tag.

What's Happening? (continued)REVERSE THE HORSESHOE (Ron Meisel)

From a trade by or completed double pass thru formation, the centers Partner Tag and then Cross Clover, while the outsides Partner Trade and step to a RH wave, to end in a quarter tag formation.

RIGHT (or LEFT) SIGNAL (John Marshall,

Virginia) This is a two couple call. The last half of the call is a Scoot Back. The first half depends on whether the dancers start facing in, out, or some combination of these. When couples start in a miniwave, they Box/Split Circulate first. When couples are facing out, the belles (or Beaus) turn back away from their partners first and Box/Split Circulate (similar to the start of a Chase). When couples are facing in, the belles (or beaus) step in front of their partners (Vertical 1/2 Tag on the C1 list). The call can be done from parallel waves, lines facing in or out, 2-faced lines, or 3X1 lines where each couple does its own part.

SCOOT AND TRADE (Steve Billings, Spain) From waves, those facing out Scoot Back; those facing in Extend, very centers Trade, Extend; to end in waves.

SCOOT, TRADE AND DODGE From waves, those facing out Walk and Dodge; those facing in Extend, very centers Trade, Extend; to end in lines facing out.

TAG ACROSS From parallel lines or waves, all face center, centers Cross Trail Thru, all Pass Thru, new centers Cross Trail Thru, to end in a completed double pass thru formation.

TOUCH BACK (Ron Meisel) From facing lines, Grand Swing Thru, each side Explode the Wave, to end in a trade by formation.

• ZERO OF THE MONTH

From a quarter tag formation

- PING PONG CIRCULATE
PING PONG CIRCULATE

• MOVIN' DOWN THE MAINSTREAM

GRAND SQUARE

A fun call to use for the theme of a workshop tip or an evening, once in a while, is Grand Square! Dancers can generally do the standard "Sides Face, Grand Square" without any hesitation, and at first thought, it is hard to imagine adding much variety beyond "Heads Face, Grand Square," but it is there if you look for it, and some of it generally requires some explanation before the average floor can dance it! Remember, for maximum dancer enjoyment, you must not only worry about the choreography, but you must call the Grand Squares in phrase with the music. In all of the sequences, allow a full 32 beats for the Grand Square unless otherwise indicated. I have tried to arrange the following sequences in order of successive difficulty.

- FOUR LADIES CHAIN
FOUR LADIES CHAIN 3/4
THESE SIDES FACE GRAND SQUARE BUT GO
JUST 8 STEPS.....AL!
- HEADS RIGHT AND LEFT THRU &
ROLL AWAY WITH A HALF SASHAY
SIDES FACE GRAND SQUARE
HEADS STAR THRU.....(ZB) AL!
- HEADS SQUARE THRU 3/4
SEPARATE AROUND ONE TO A LINE
PASS THRU, TAG THE LINE - RIGHT
FERRIS WHEEL & THE MEN SWEEP 1/4
WOMEN FACE GRAND SQUARE
MEN HALF SQUARE THRU, STAR THRU
COUPLES CIRCULATE
CHAIN DOWN THE LINE BUT COURTESY TURN
1/4 LESS
PROMENADE HOME!
- HEADS STAR THRU, DOUBLE PASS THRU
ALL FACE OUT, WHEEL AND DEAL
MEN TOUCH 1/4, MEN WALK AND DODGE
MEN FACE GRAND SQUARE
WOMEN SQUARE THRU
TOUCH 1/4, MEN TRADE
GRAND RIGHT AND LEFT
- HEADS STAR THRU
SIDES FACE, ALL GRAND SQUARE (ALL BACK
UP 3 AND TURN, ETC.)
SQUARE THRU 3/4.....(ZB) AL!
- MEN (OR WOMEN) FACE GRAND SQUARE
(In this variation, the men (or women) turn to face the shoulder of their partners and back up as their partners walk forward. Each does his/her own part as if their partners were doing the same thing. This variation tends to be a little more difficult unless your dancers have faith! The traffic pattern is no problem; nobody will crash if everyone does it correctly! After 32 beats, they should all be home and ready to continue on.)
ETC.
- FOUR LADIES CHAIN 3/4
ORIGINAL SIDES FACE GRAND SQUARE! (This is a variation of "Men Face" above, but probably even more difficult, so go easy on them.)
ALL CIRCLE TO THE LEFT
PARTNER TAG
GRAND RIGHT AND LEFT

• SHARE THE WEALTH

Digging into my files, I found this TRUE ZERO that I once "researched" from Jim Mayo (New Hampshire).

From parallel waves

- SWING THRU
ENDS CIRCULATE DOUBLE & CENTERS TRADE
SWING THRU
ENDS CIRCULATE DOUBLE & CENTERS TRADE

• THE PLUS PROGRAM

SINGING CALL FIGURES

Here is a collection of singing call figures that you can use with your favorite records at your Plus dances. They are all corner. As with all singing call routines that are published in Choreo Breakdown, the promenades start close to home, so that the dancers get home at about the same time that the 16 beat tag of the song is finished.

- HEADS SQUARE THRU.....ZB
 SINGLE CIRCLE TO A WAVE
 MEN TRADE, MEN RUN
 FERRIS WHEEL AND SPREAD
 FORWARD AND BACK, STAR THRU
 SQUARE THRU 3/4.....ZB
 SWING YOUR CORNER
 PROMENADE..... add 16 beat tag.

- HEADS PROMENADE 1/2
 TOUCH 1/4, MEN RUN.....ZB-os
 TOUCH 1/4
 FOLLOW YOUR NEIGHBOR AND SPREAD
 WOMEN TRADE, RECYCLE.....OB
 DIXIE GRAND
 ALLEMANDE LEFT
 PROMENADE.....add 16 beat tag.

- HEADS RIGHT AND LEFT THRU
 PASS THE OCEAN, EXTEND THE TAG
 LINEAR CYCLE.....CL-os
 TOUCH 1/4
 COORDINATE
 FERRIS WHEEL & CENTERS SWEEP 1/4
 TOUCH 1/4, MEN RUN.....ZB
 SWING YOUR CORNER
 PROMENADE..... add 16 beat tag.

- HEADS SQUARE THRU
 SPLIT 2 GO AROUND 1 TO A LINE
 FORWARD AND BACK
 TURN AND LEFT THRU.....CL
 FLUTTER WHEEL & SWEEP 1/4.....ZB
 PASS THRU, ALLEMANDE LEFT
 PROMENADE..... add 16 beat tag.

This is one of my favorites to use when the record has some particularly good instrumentation and I want to use few words & long calls.

- HEADS SQUARE THRU.....ZB
 RELAY THE DEUCEY
 LINEAR CYCLE.....CL-os
 LOAD THE BOAT.....ZB
 SWING YOUR CORNER
 PROMENADE..... add 16 beat tag.

- HEADS SQUARE THRU.....ZB
 SINGLE CIRCLE TO A WAVE
 MEN TRADE, MEN RUN
 WOMEN HINGE, DIAMOND CIRCULATE
 FLIP THE DIAMOND, WOMEN TRADE
 LINEAR CYCLE.....CL-os
 PASS THRU, PARTNER TRADE AND ROLL
 SWING YOUR CORNER
 PROMENADE..... add 16 beat tag.

- HEADS STAR THRU AND SPREAD.....(1L)
 PASS THRU, TAG THE LINE
 TRACK II, WOMEN TRADE
 LINEAR CYCLE.....EPL-os
 REVERSE FLUTTER.....CL-os
 SLIDE THRU.....ZB
 SWING YOUR CORNER
 PROMENADE..... add 16 beat tag.

- HEADS PASS THE OCEAN
 EXTEND THE TAG
 RECYCLE & VEER TO THE LEFT
 CROSS FIRE
 COORDINATE, FERRIS WHEEL
 SWING THRU, TURN THRU.....ZB
 SWING YOUR CORNER
 ALLEMANDE LEFT NEW CORNER
 COME BACK AND PROMENADE....add 16 beat tag.

- HEADS PROMENADE HALF
 RIGHT AND LEFT THRU
 PASS THE OCEAN, EXTEND THE TAG
 SWING THRU, WOMEN FOLD
 PEEL THE TOP, GRAND SWING THRU
 SINGLE HINGE, MEN RUN.....RB
 PASS THRU, SWING YOUR CORNER
 PROMENADE..... add 16 beat tag.

• FOR THE A1/A2 CALLER

CROSS OVER CIRCULATE

This call is most frequently done from 2-faced lines and dancers can usually handle different arrangements but they usually are not comfortable with some of the other formations from which it can be done. Here we present some of the standard uses as well as exploring some of the less frequently used versions. From waves, the call is identical to the wave version of Trade Circulate (on the A2 list). From 3X1 lines, the traffic pattern is sometimes less than perfect, but the effect can be worth it. From facing lines it is nothing but a Cross Trail Thru, and from lines facing out, a Tag the Line - In.

- HEADS WHEEL THRU.....OPB-os
RIGHT AND LEFT THRU & VEER TO THE LEFT
CROSS OVER CIRCULATE
HALF TAG, QUARTER THRU.....(OW)
EXPLODE & DOUBLE STAR THRU & ROLL
GRAND RIGHT AND LEFT THRU
- HEADS SPLIT SQUARE THRU
CLOVER AND SLIDE THRU.....OB
SINGLE CIRCLE TO A WAVE
CROSS OVER CIRCULATE
WOMEN QUARTER THRU, CUT THE DIAMOND
SWING THRU, LINEAR CYCLE.....(ZL) AL!
- HEADS RIGHT AND LEFT THRU, PASS OUT
SWING THRU, CENTERS RUN
CROSS OVER CIRCULATE, BEND THE LINE
HALF BREED THRU.....EPL-os
PASS THE OCEAN, ACEY DEUCEY
CROSS OVER CIRCULATE, EXTEND.....AL!
- HEADS FAN THE TOP, CHAIN REACTION
QUARTER THRU, CENTERS RUN
CROSS OVER CIRCULATE
FERRIS WHEEL AND SPREAD.....(3L)
WOMEN PASS THE OCEAN

CUT THE DIAMOND (Men do a Partner Trade to face out)

CROSS OVER CIRCULATE

WOMEN RUN AND ROLL

MEN START A SPLIT SQUARE THRU 3/4

STEP AND SLIDE

WOMEN RIGHT ROLL TO A WAVE, MEN RUN...CL

PASS IN, DOUBLE PASS THRU

LEADERS U TURN BACK.....(ZB) AL!

- HEADS SQUARE CHAIN THRU &
SIDES HALF SASHAY.....(4B)
SWING THRU, CENTERS TRADE
CENTERS RUN, FERRIS WHEEL
WOMEN SQUARE THRU 3/4.....(1B)
STAR THRU, CROSS OVER CIRCULATE
WOMEN TRADE, WOMEN RUN
MEN LEFT QUARTER THRU
DIAMOND CIRCULATE, CUT THE DIAMOND
MEN RUN, CROSS OVER CIRCULATE
TURN AND DEAL.....OB
PASS THRU, TRADE BY.....(ZB) AL!
- HEADS RIGHT AND LEFT THRU
PASS THE OCEAN, PING PONG CIRCULATE
EXTEND THE TAG, CROSS OVER CIRCULATE...AL!
- HEADS PAIR OFF, TOUCH 1/4
SPLIT CIRCULATE, QUARTER THRU
WOMEN RUN, MEN QUARTER THRU
DIAMOND CIRCULATE, 6X2 ACEY DEUCEY
THOSE IN THE WAVE SWING THRU
THOSE MEN RUN, THOSE FOUR HALF TAG
SAME FOUR WALK AND DODGE, CENTERS RUN
NEW CENTERS CIRCULATE, CENTERS TRADE
CROSS OVER CIRCULATE, CYCLE AND WHEEL
STAR THRU, FERRIS WHEEL
RIGHT AND LEFT THRU, DIXIE GRAND.....AL!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE
ALL 8 CIRCULATE (= PASS THRU)
CROSS OVER CIRCULATE (=TAG THE LINE - IN)
STAR THRU, PASS THRU.....(ZB) AL!
- HEADS RIGHT AND LEFT THRU
PASS THE OCEAN, EXTEND THE TAG
CAST A SHADOW, WOMEN TRADE
CROSS OVER CIRCULATE, PROMENADE HOME

INDEX: March 1985 to February 1986

- NEW MOVEMENTS (Featured moves only)
 - Compress to a Column.....1772
 - Coordinate and Exchange the Gears.....1712
 - Cross Cut.....1702
 - Get on Board.....1732
 - Grand Q.....1662
 - Handle With Care.....1722
 - Lead to a Wave.....1742
 - Motivate to a Column.....1762
 - Paper Chase.....1743
 - Scout and Relocate.....1692
 - Scout Your Neighbor.....1732
 - With the Flow.....1672
 - Zip the Line.....1682
- MOVIN' DOWN THE MAINSTREAM
 - Box the Gnat.....1744
 - Courtesy Turn.....1704
 - Double Pass Thru.....1774
 - Fan the Top.....1716
 - Fold.....1664
 - Half Tag the Line.....1694
 - Left-Hand Waves.....1684
 - Run.....1754
 - Sweep a Quarter.....1724
 - Walk and Dodge.....1674
- THE PLUS PROGRAM
 - (Anything) and Spread.....1663
 - Explode and (anything).....1777
 - Follow Your Neighbor.....1723
 - Grand Swing Thru.....1683
 - Linear Cycle.....1705
 - Peel the Top.....1713
 - Ping Pong Circulate.....1753
 - Spin the Net with Plus.....1734
 - Triple Trade.....1745
 - Turn and Left Thru.....1765
 - 3/4 Tag the Line.....1695
- FOR THE A1/A2 CALLER
 - A1 Get-Outs.....1687
 - (A1) & Roll.....1747
 - A2 Get-Outs.....1776
 - Motivate.....1676
 - Scout Chain Thru.....1717
 - Single Wheel.....1767
 - Spin the Windmill.....1697
 - Split Square Chain Thru.....1737
 - Split Square Thru.....1723
 - 6X2 Acey Deucey.....1707
- QS MOVEMENTS
 - Checkover (Adv).....1666
 - Coordinate the Gears (+).....1711
 - Load the Windmill (+).....1686
 - Scout Cross and Turn.....1764
 - Shuttle (Adv).....1737
 - Spin the Net (MS).....1733
- THE WISDOM OF OTHERS
 - Beware of Caller-Think.....1673
 - The Nature of Choreographic Difficulty
 - Part 1.....1714
 - Part 2.....1726
 - Part 3.....1735
 - Part 4.....1733
 - Part 5.....1775
 - Too Elegant Could be Too Difficult.....1696
- STEPPING STONES
 - Chain Reaction (A1).....1706
 - Pass the Sea (A2).....1746
 - Track II (+).....1728
 - Transfer the Column (A1).....1766
- SIGHT CALLERS' NOTEBOOK
 - For Callers Who Do Not Sight Call.....1708
 - Memorizing Partners and Corners.....1698
 - Mental Image Calling
 - Part 1.....1738
 - Part 2.....1748
 - Part 3.....1738
 - Part 4.....1778
 - Resolving Nonsymmetric Mistakes.....1688
 - Sight Calling in Singing Calls.....1668
 - Snap Shot Resolution.....1718
 - Teaching To DBD or Not to DBD:
 - That is the Question.....1768
- SHARE THE WEALTH
 - 1671, 1687, 1691, 1708, 1711, 1723, 1731, 1751, 1771
- ZERO/EQUIVALENT OF THE MONTH
 - 1708, 1711, 1723, 1731, 1741, 1751, 1761,
- EDITOR'S NOTE
 - 1691, 1701 1771
- MISCELLANEOUS
 - Last Minute News (on Quarterlies).....1767
 - 1985 Callerlab Convention.....1677

SIGHT CALLER'S NOTEBOOK

RESOLVING WITH DIXIE GRAND

A nice alternative to the old faithful get-out, Square Thru 3/4, is Dixie Grand. In one of the upcoming issues of Choreo Breakdown, Dixie Grand will be featured in The Plus Program, where sequences will be given that use it in a variety of ways, but this month, in the Sight Caller's Notebook, we will look at ways in which the sight caller can recognize where to use Dixie Grand on the fly or at least how to set it up from a ZB or a ZL.

The most common starting formation for Dixie Grand is a double pass thru formation, so let's look at this one first. If you are experienced enough to use snap shot resolutions, the first things to look for when you have a double pass thru formation is the following: 1) The center couples must be matched with their original partners. 2) The outside couples must not be matched with their original partners. If the centers do not have their partners, but their partners are in the other center couple, you can easily bring the partners together with a Ladies Chain, a Flutter Wheel, or a Step to a Wave and Recycle.

Once you have the centers and only the centers paired up, check to see if any person and his or her corner are in front or in back of each other, i.e. on the same side of the square as each other. It works out that if any one pair of corners are on the same side of the square, they all are, so you need only look for one. If they are, just call Dixie Grand, Allemande Left. If they are not, a simple Right and Left Thru will put them there and then you can call Dixie Grand. For variety, if they are not on the same side, you can call Square Thru, But on the Third Hand Start a Dixie Grand.

A very simple way to get to this set-up, from a squared set, is to have the heads Star Thru, Zoom. This can be used as a quick set up when teaching the call, and may also be helpful to visualize what the set-up really is.

If you have resolved to a Zero Box, call the following: Veer to the Left, Ferris Wheel, Centers Right and Left Thru, Dixie Grand, AL!

The following is a less common use of Dixie Grand which can be set up from a double pass thru formation. Picture the set-up where the outside pairs are matched and the insides are not, and everyone's corners are not on the same side of the square as they are. You could set this up from a squared set by having the heads Star Thru and Right and Left Thru. This is the set-up from which you could have the centers Pass Thru to a Zero Box. Now call Double Pass Thru, Dixie Grand, AL! There may be a slight hesitation, because this is used less frequently, but eventually, the leaders will give a right to each other and continue along.

The Callerlab definition for Dixie Grand states that the only allowable starting formations are those from which only four dancers can pull by on the first hand, but there are some formations that a right, left, right, where eight dancers pull by on the first hand, will lead you to an Allemande Left, and if you call Dixie Grand from there, the dancers are more likely to get it right than they are from the completed double pass thru formation described above! If you are into distorting definitions a little for

Sight Caller's Notebook (continued)

the sake of variety, here is how to work with this mock version.

First let's look at what the snap shot caller should be looking for. When you have an eight chain thru formation and your primary man and his corner are on the same side of the square, and neither of their partners are on that side of the square, this is a good way to resolve the square. If the primary man has his corner as a partner, you are on your way. If not, call something to make them partners, such as Flutter Wheel, or Step to a Wave and Recycle, or Veer to the Left, Bend the Line, and Star Thru. (For those of you following the Introduction to Mental Image Calling series, calling a sequence that uses one and only one "X" type call from the table on page 1778, and the rest "O" type calls, will provide the desired effect.) If you want to check yourself at this point, look at the other side of the square and you will notice that the primary man's partner is paired up with his corner's partner also.

Now check to see if the primary man is on the outside facing in. If he is not, put him there with a Right and Left Thru. (A quick check, if desired, should show you that his partner is then on the inside.) Next, call Dixie Grand, AL! It is also useful to know that from this same set-up, there is a Mainstream call that will resolve the square, i.e. Eight Chain Three, AL!

If you have resolved the square to a Zero Line, and would like to use this form of Dixie Grand, or an Eight Chain Three, here is how to set it up: Zero Line, Star Thru, Veer to the Left, Couples Circulate, Wheel and Deal, Dixie Grand, AL!

CHOREO BREAKDOWN

176 West Acton Road
Stow, MA 01775

FIRST CLASS MAIL

Jim Mayo
79 Washpond Road
Hampstead NH 03841

choreo



BREAKDOWN

DON BECK

• 176 West Acton Road, Stow, Mass. 01775

Published around the middle of each month.

APRIL 1986

CONTENTS THIS MONTH

- What's Happening?.....Page 1790
- Zero of the Month.....Page 1791
- Share the Wealth.....Page 1791
- New Movement
 - Chain Down the Diamond...Page 1792
- New Movement
 - Do Your Thing.....Page 1792
- Stepping Stones
 - Load the Boat.....Page 1793
- Movin' Down the Mainstream
 - Tough Stuff.....Page 1795
- The Plus Program
 - Dixie Grand.....Page 1796
- For the A1/A2 Caller
 - Hourglass Circulate.....Page 1797
- 1986 Callerlab Convention.....Page 1798

WHAT'S HAPPENING?

Choreo Breakdown is proud that its founder and former editor/publisher, Bill Peters, was the recipient of one of the Milestone Awards given at this years Callerlab convention. The

Milestone Award is the highest award that Callerlab has to show recognition to its members. CONGRATULATIONS BILL. See Page 1798 for further reporting on the convention.

The Mainstream Quarterly Selection committee of Callerlab has announced that there is no new selection for the quarter beginning with this month.

It is my policy that before I feature new calls in Choreo Breakdown's "New Movement," I first try them out with my monthly experimental workshop group. It is also my policy to feature calls written by authors other than myself, whenever possible. This month, due to scheduling and a second bout with the flu, these two policies are in conflict! I did not have the chance to test drive the latest new calls and am therefore sharing with you, two very basic calls that I have been using for quite some time now. One definitely falls in the gimmick category. The other exists, almost only "because it is there!" My dancers have, however, enjoyed them, and I hope yours will too.

What's Happening? (continued)

Here is a listing of the calls that we have received.

(anything) MY WAY (Harry Bildhauer, Pennsylvania) At the completion of the "anything" call, the Men will turn 1/4 in (toward the center of the square), and the women will turn 1/4 out.

FOLD THE DIAMOND (Harold Rowden, Missouri) From a trailing diamond, centers Single Hinge; now the ends (original points) Cross Fold; all extend to a box circulate formation and then all turn 1/4 to face the dancer next to them to end in facing couples.

LOCK THE CHAIN From 1/4 or 3/4 tag formation, those in the wave Lock It (from A1 list) as the outside pairs Hinge forming a tidal wave; now each wave does a Lock It to end in parallel waves.

PEEL THE WINDMILL (Andy Cisna, Maryland) From a trade by formation, those facing out Peel Off and then Touch 1/4 with the dancer they meet from the other side while those facing Swing Thru and Cast Off 3/4, to end in a column.

At one of the lunches at Callerlab, I was sitting with Bill Peters and subscriber Colin Walton (Florida), when Colin made the following observation. He said, "A callers' note service espouses sight calling but publishes modules!" We chuckled, but when thinking about it later, I realized that in some ways, Colin is right! What is needed, for sight callers, are some

formation modules rather than setup modules, namely groupings of calls that fit together well but, but after using them, the sight caller must still use sight calling techniques to resolve the square. These type of gems are now buried in the sequences we publish each month, and I know that many of you subscribers read the sequences for just that type of thing, but I have decided to include, where I can, formation modules by themselves. The following "Share the Wealth" is just this type of thing.

• SHARE THE WEALTH

Paul King (Massachusetts) says that he sets up diamonds as follows:

From regular facing lines:

- MEN EXTEND & WOMEN FACE LEFT

Here is a module that uses the above:

- FROM A ZERO LINE, RIGHT AND LEFT THRU MEN EXTEND & WOMEN FACE LEFT DIAMOND CIRCULATE, FLIP THE DIAMOND GRAND RIGHT AND LEFT

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

- FROM A ZERO BOX (BOX 1-4)
VEER TO THE LEFT, WOMEN CROSS RUN
WOMEN CIRCULATE & MEN U TURN BACK
GRAND RIGHT AND LEFT

• ZERO OF THE MONTH (A1)

- FROM REGULAR FACING COUPLES
SINGLE CIRCLE TO A WAVE
LOCK IT
SINGLE HINGE, MEN RUN

• NEW MOVEMENT (Experimental)

CHAIN DOWN THE DIAMOND (Don Beck, Massachusetts)How To Do It:

From any diamond (trailing, facing or funny) where the centers have right hands joined, centers Cast Off 3/4 and then the points Courtesy Turn them to end in facing couples.

Impressions:

This is nothing more than a centers Hinge and continue smoothly into a Chain Down the Line. The normal set up would be to have the centers be women so that the men Courtesy Turn the women. This is a very quick teach to Plus groups and a good filler if you use experimentals.

Choreography:

<u>From Regular Facing Couples</u> STEP TO A WAVE WOMEN TRADE, WOMEN RUN MEN HINGE DIAMOND CIRCULATE <u>CHAIN DOWN THE DIAMOND</u> STAR THRU	<u>ZERO</u> (True)
<u>From Regular Facing Couples</u> VEER TO THE LEFT TAG THE LINE - RIGHT MEN HINGE DIAMOND CIRCULATE <u>CHAIN DOWN THE DIAMOND</u>	<u>EQUIVALENT TO</u> STAR THRU (True)

• NEW MOVEMENT (Experimental)

DO YOUR THING (Don Beck, Massachusetts)How To Do It:

Weave the Ring, Swing your partner, and Promenade Home.

Impressions:

This is a gimmick that I have been using for many years. I use it in singing calls when I want to sing more of the words of the original song. A number of singing calls have actually been recorded recently where, rather than calling Swing on

• STEPPING STONES

LOAD THE BOAT

Here is a Plus call for the Mainstream caller who is interested in stepping up to Plus. This call has become very popular over the last few years, and seems to be one of the first Plus calls many dancers learn. It is not one of the prettier calls to watch, but it feels good to the dancers, and it is very rewarding to newer dancers to get through this seemingly difficult call.

LOAD THE BOAT (Callerlab definition): Starting formation: Lines of four, with centers facing in, and the ends of each line facing the same (in or out) direction. The end dancers move forward around the outside, passing right shoulders with three moving end dancers, and turn one-quarter in (90°) to stand beside the third person passed, facing the center of the set as a couple. Simultaneously, the center four dancers Pass Thru, turn their backs to their momentary partners, Partner Trade with their new partners, and Pass Thru.

Starting Formations and Arrangements: This call is normally started from facing lines of four and from this formation, it ends in an eight chain thru formation. The definition also permits it to be started from an inverted line with the centers facing in and the ends facing out. The ending formation would have the centers facing out, and the ends facing their shoulders. Picture this formation, known as a T-bone, by imagining an eight chain thru formation and having the centers do a Partner Tag.

The "standard" way of doing Load the Boat is from normal facing lines (OL) and this ends in a normal eight chain thru formation (OB). Most groups can handle the end's part without too much difficulty, so you can add some variety to your standard position groups, with a reasonable chance for success, by calling it from she, she, he, he lines (2L). From here, the difficult part, i.e. the center part, is still standard.

If you need to go further, the next step would be to have either all men or all women in the center.

Teaching Tips Since the center's part and the end's part are completely separate, you should teach one at a time. Have the ends do their part first. They will find it easier to do if the centers are not struggling around in the middle at the same time. Next have the centers do their part. Knowing that they are supposed to end up facing the outsides will help them to orient.

Unfortunately, a few callers teach the centers to Slide Thru, Partner Trade, and Pass Thru (or even worse yet, Star Thru, California Twirl and Pass Thru). Although when done from normal couples, the action is identical, this is a great disservice to the dancers. If they ever go beyond standard positions, they are in big trouble. (It is better to have troubles with an unfamiliar position than to insist you are right when you are doing it incorrectly!)

Initially, it will help if, from normal positions, you tell the center men (women)

Stepping Stones (continued)

that they should keep turning to their right (left). Also, remind the centers to stay in the center and the ends to stay on the outside.

Body Flow and Timing There are no serious restrictions on the calls that flow well before or after this call.

The timing of this call is such that the centers finish just a little before the outsides. In particular, the outside man (from standard positions) tends to finish late. Rather than letting the centers wait too long for the next call, proper timing generally compromises between the centers and the ends, and the outside men learn (on their own) to rush just a little!

Basic Choreography From facing lines, Load the Boat is equivalent to Pass Thru and face your partner, plus it rotates the square 180°. From normal lines, this is equivalent to a Star Thru or Slide Thru. (From half sashayed lines, it would be the same as Star Thru and U Turn Back.) The only place that you have to worry about the 180° rotation is in singing calls.

You can achieve interesting variety without fear of your dancers breaking down, if, from normal lines, you have just the centers or just the ends Load the Boat while the others do something else. Examples of this, from normal lines, are: Centers only Load the Boat and the ends Star Thru, California Twirl, Centers In, Cast Off 3/4, etc.; and Ends only Load the Boat and the centers Touch 1/4, those Men Run, everyone Double Pass Thru, etc.

Here are some useful sequences:

From a Corner Line out of sequence (CL-os)

(i.e. ZB, Star Thru, Right and Left Thru)

Load the Boat.....(ZB) AL!

From a Zero Line

Right and Left Thru, Roll Away

Load the Boat, Grand Right and Left

Singing Call Figure HEADS PROMENADE HALF, SIDES SQUARE THRU, SLIDE THRU, FORWARD AND BACK, LOAD THE BOAT, PASS THRU, TRADE BY, SWING YOUR CORNER, PROMENADE, add 16 beat tag.

DO YOUR THING (continued)

the closing break, the caller just sings the song and the dancers assume that he wants a Swing and Promenade; Do Your Thing just leaves less question in the dancers' minds and allows me to sing in all three breaks and not just during the last one! One place that I have fun with this is when I teach it (or should I say warn the dancers that it is coming.) After explaining it, I frequently ask if anyone wants to walk it through! Occasionally I add, "If you forget what to do, just do your thing!"

• MOVIN' DOWN THE MAINSTREAM

TOUGH STUFF

This month I thought we would look at some examples of very difficult choreographic sequences that use only Mainstream calls. The difficulty does not come from poor flow or hard calls but rather from a great need for formation awareness. If you use these sequences, and your dancers are not very strong, be gentle with them! Another good use for these sequences is for you to study them and try to identify the areas that are difficult and why.

- HEADS SQUARE THRU 3/4
 SEPARATE AROUND ONE TO A LINE.....(1L)
 PASS THE OCEAN.....(3W)
 SINGLE HINGE.....(4W)
 CENTERS TRADE.....(2W)
 MEN RUN.....RL-os
 HALF SQUARE THRU
 TRADE BY.....(ZB) AL!

- SIDE LADIES CHAIN
 HEADS PASS THE OCEAN, MEN TRADE
 RECYCLE, ZOOM
 DOUBLE PASS THRU
 PEEL OFF.....(2L)
 BEND THE LINE.....(1L)
 BOX THE GNAT.....(2L)
 CENTERS FAN THE TOP & SINGLE HINGE &
 OTHERS PASS THRU, MOVE ALONG TO THE NEXT
 & TOUCH 1/4
 SINGLE FILE CIRCULATE, PARTNER TAG
 TAG THE LINE - LEFT
 PROMENADE HOME!

- HEADS SQUARE THRU.....ZB
 TOUCH 1/4, FAN THE TOP
 VERY CENTER MEN TRADE & WOMEN TRADE
 EACH LINE DO A 1/2 TAG
 SINGLE FILE CIRCULATE, MEN RUN
 SQUARE THRU BUT ON THE 3rd HAND DOUBLE
 PASS THRU
 LEADERS PARTNER TRADE.....(ZB) AL!

- HEADS CROSS TRAIL THRU
 SEPARATE AROUND ONE TO A LINE.....RL-os
 SLIDE THRU, 8 CHAIN 2.....ZB
 BOX THE GNAT, PASS THRU
 TRADE BY, SLIDE THRU
 CENTERS PARTNER TRADE
 SAME SEXES TRADE
 ENDS FOLD
 CENTERS PASS THRU TWICE!
 GRAND RIGHT AND LEFT!

- HEADS LEFT SQUARE THRU.....ZB
 LEFT SWING THRU, SINGLE HINGE
 SPLIT CIRCULATE, FAN THE TOP
 LEFT TURN THRU, HALF TAG THE LINE....(OW)
 RECYCLE & SWEEP 2 QUARTERS.....(ZB) AL!

- HEADS PASS THRU, PARTNER 1/2 TAG
 FAN THE TOP, SINGLE HINGE
 WALK AND DODGE.....ZB
 REVERSE FLUTTER.....OCB
 BOX THE GNAT, FAN THE TOP
 PARTNER 1/2 TAG, MEN RUN.....OB-os
 LEFT 1/2 SQUARE THRU.....AL!

- HEADS SQUARE THRU 3/4 & STEP AHEAD
 SIDES HALF SQUARE THRU
 CENTERS IN
 CAST OFF 3/4.....(1L)
 TOUCH 1/4
 SINGLE FILE CIRCULATE ONCE AND A HALF
 IN THE COLUMN OF 6 CIRCULATE ONCE AND A
 HALF
 CENTER 4 SINGLE HINGE & FAN THE TOP &
 OTHERS BEND THE LINE
 CENTERS PASS THRU
 STAR THRU
 WHEEL AND DEAL
 DOSADO ONCE AND A HALF.....(ZB) AL!

- HEADS BOX THE GNAT
 HALF SQUARE THRU.....(3B)
 TOUCH 1/4.....(4W)
 ALL EIGHT CIRCULATE ONCE AND A HALF
 CENTER WAVE RECYCLE &
 OTHERS SINGLE HINGE & MEN RUN
 CENTERS LEFT SQUARE THRU 3/4.....CB-os
 SQUARE THRU 3/4.....AL!

• THE PLUS PROGRAM

DIXIE GRAND

In last months Sight Caller's Notebook, we looked at some basic ways to set up a square to do a Dixie Grand to an Allemande Left. Here we look at some sequences that use Dixie Grand to get to the corner. Many of them use it from a variety of formations not discussed last month.

- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE
ALL JOIN HANDS AND CIRCLE LEFT
REVERSE GO SINGLE FILE, MEN U TURN BACK
DIXIE GRAND.....AL!
 - HEADS PASS THE OCEAN, EXTEND THE TAG
SWING THRU, MEN RUN
BEND THE LINE, TOUCH 1/4
COORDINATE, WHEEL AND DEAL.....RB-os
SQUARE THRU BUT ON THE 3rd HAND...
DIXIE GRAND.....AL!
 - HEADS HALF SQUARE THRU.....ZB-os
SINGLE CIRCLE TO AN OCEAN WAVE.....(1/2 W)
MEN TRADE, SCOOT BACK.....(OW)
SPIN CHAIN THE GEARS, RECYCLE.....OB-os
RIGHT AND LEFT THRU.....(ZB)
PASS THRU, DIXIE GRAND.....AL!
 - HEADS PASS THE OCEAN
PING PONG CIRCULATE, EXTEND THE TAG
WOMEN TRADE, WOMEN RUN
MEN HINGE, DIAMOND CIRCULATE
FLIP THE DIAMOND, MEN TRADE
MEN RUN, WOMEN TRADE
FERRIS WHEEL, CENTERS STEP TO A WAVE
PING PONG CIRCULATE TO A...
DIXIE GRAND.....AL!
 - HEADS SQUARE THRU
SPLIT THE OUTSIDE 2, GO AROUND 1 TO A LINE
TURN AND LEFT THRU.....CL
FLUTTER WHEEL & SWEEP 1/4 (ZB) &
VEER TO THE LEFT, COUPLES CIRCULATE
FERRIS WHEEL, RIGHT AND LEFT THRU
DOUBLE PASS THRU, DIXIE GRAND.....AL!
 - HEADS PASS THE OCEAN, SWING THRU
EXTEND THE TAG.....(3W)
SINGLE HINGE, SPLIT CIRCULATE.....(1/2 W)
MEN TRADE, MEN RUN
CROSS FIRE
TRIPLE SCOOT
CIRCULATE, TRIPLE SCOOT
MEN RUN.....ORB-os
STAR THRU.....EOL-os
PASS THRU, WHEEL AND DEAL
DIXIE GRAND.....AL!
- The following two sequences are a little harder
- HEADS SPIN THE TOP, EXTEND THE TAG
FAN THE TOP, GRAND SWING THRU
SINGLE HINGE, MEN RUN
DOUBLE PASS THRU, DIXIE GRAND.....AL!
 - HEADS LEAD TO THE RIGHT & CIRCLE TO A LINE
PASS THRU, CHASE RIGHT
SINGLE HINGE, TRADE THE WAVE
MEN SCOOT BACK & WOMEN CIRCULATE
MEN CROSS RUN.....(OW)
FAN THE TOP, GRAND SWING THRU
MEN RUN, COUPLES HINGE
WOMEN TRADE
COUPLES CIRCULATE, WHEEL AND DEAL.....CB
DIXIE GRAND.....AL!
 - ALLEMANDE LEFT FOR AN ALLEMANDE THAR
(GO FORWARD TWO AND MAKE A STAR)
SHOOT THE STAR FOR A BRAND NEW THAR (GO
FORWARD TWO AND STAR AGAIN)
SHOOT THE STAR, GO FULL AROUND TO THE
CORNER
DIXIE GRAND.....AL!
- The following is a Singing Call routine
- HEADS PROMENADE HALF
SQUARE THRU.....ZB-os
SWING THRU
MEN TRADE
MEN RUN
BEND THE LINE.....RL-os
STAR THRU.....OB
DIXIE GRAND
ALLEMANDE LEFT
PROMENADE.....add 16 beat tag.

• FOR THE A1/A2 CALLER

HOURGLASS CIRCULATE

One of the ways to add variety to the use of the hourglass formation is to also work with the diamond that exists down the center of an hourglass. A word of caution is in order however. Be sure that the dancers see the diamond before you ask them to work with it. It is not always obvious to them. The first example uses no A2 calls other than Hourglass Circulate; the rest use some.

- HEADS STAR THRU & VEER TO THE LEFT
AS COUPLES EXTEND (to 2-faced lines)
COUPLES CIRCULATE BUT
THE WOMEN GO ONCE AND A HALF
HOURGLASS CIRCULATE
MEN DIAMOND CIRCULATE
HOURGLASS CIRCULATE
WOMEN FLIP YOUR DIAMOND
ALL DIAMOND CIRCULATE, FLIP THE DIAMOND
WOMEN TRADE, LINEAR CYCLE.....CL-os
SLIDE THRU.....(ZB) AL!
- HEADS PASS THE OCEAN, EXTEND THE TAG
SWITCH TO AN HOURGLASS
HOURGLASS CIRCULATE, FLIP THE HOURGLASS
ACEY DEUCEY, SINGLE HINGE,
SPLIT CIRCULATE, SINGLE HINGE.....(1/2 W)
GRAND RIGHT AND LEFT!
- HEADS SQUARE THRU 3/4
SEPARATE AROUND ONE TO A LINE.....(1L)
TOUCH 1/4, CHECKMATE THE COLUMN
CENTERS QUARTER THRU, THOSE WOMEN RUN
VERY CENTER MEN HINGE
HOURGLASS CIRCULATE, 6X2 ACEY DEUCEY
CUT THE HOURGLASS, CROSS OVER CIRCULATE
BEND THE LINE, HALF BREED THRU.....ERL-os
SPIN THE TOP, GRAND RIGHT AND LEFT
- HEADS WHEEL THRU, TOUCH 1/4
SPLIT CIRCULATE ONCE AND A HALF
WOMEN SLIP, WOMEN SWITCH TO A DIAMOND
HOURGLASS CIRCULATE
MEN CUT YOUR DIAMOND

MEN HALF TAG THE LINE, COUPLES CIRCULATE
TURN AND DEAL.....(ZB) AL!

- HEADS RIGHT AND LEFT THRU
PASS THE OCEAN, CHAIN REACTION....(1/2 W)
SWITCH TO AN HOURGLASS, 6X2 ACEY DEUCEY
FLIP THE HOURGLASS, ARKY GRAND!
- HEADS PASS THE OCEAN
SPIN THE WINDMILL - LEFT
CROSS OVER CIRCULATE
CENTERS QUARTER THRU & SWING
6X2 ACEY DEUCEY, VERY CENTER WOMEN RUN
VERY CENTER MEN HINGE
HOURGLASS CIRCULATE
6X2 ACEY DEUCEY BUT
CENTERS GO ONCE AND A HALF
MEN HALF TAG THE LINE
CROSS OVER CIRCULATE, TRADE CIRCULATE
PROMENADE HOME
- HEADS CROSS TRAIL THRU
SEPARATE AROUND ONE TO A LINE.....RL-os
CURLIQUE, TRANSFER THE COLUMN.....(4W)
SPLIT COUNTER ROTATE
CHECKMATE THE COLUMN
CENTERS SINGLE HINGE & MIX
THOSE WOMEN RUN, THOSE MEN HINGE
HOURGLASS CIRCULATE (Facing Hourglass) &
MEN GO DOUBLE
THOSE IN THE DIAMOND CUT THE DIAMOND &
OTHERS STAR THRU, EXTEND THE TAG....(3W)
SWING THRU, SINGLE HINGE.....(1/2 W)
GRAND RIGHT AND LEFT
- HEADS PASS THE OCEAN, EXTEND THE TAG
LOCK IT, SINGLE HINGE
CIRCULATE ONCE AND A HALF
TRIPLE TRADE & THE WOMEN SLIDE APART
HOURGLASS CIRCULATE
VERY CENTER WOMEN TRADE &
OTHER WOMEN 1/4 - IN
MEN DO YOUR PART OF CUT THE HOURGLASS
ALL EXTEND (to a column)
SPLIT COUNTER ROTATE, SCOOT BACK....(1W)
WOMEN TRADE.....ZL-os
PASS THE SEA, EXTEND THE TAG.....AL!

From a Zero Line

- RIGHT AND LEFT THRU, PASS THE OCEAN
SWITCH TO AN HOURGLASS
HOURGLASS CIRCULATE, FLIP THE HOURGLASS
GRAND RIGHT AND LEFT

• 1986 CALLERLAB CONVENTION

This years Callerlab convention was just recently completed. It was held in Baltimore, Maryland and was one of the smaller ones in recent years. It was, however, by far not one of the less significant ones. Here is a brief summary of some of the things that took place, with a few more to follow next month.

Chairman of the Board of Governors: Due to health reasons, Cal Golden was forced to resign, and Norm Cross will be the chairman for the coming year.

Milestone Awards: The recipients of this years awards were Melton Luttrell, Bill Peters, and Dave Taylor.

Chairman's Award: This award went to Walt Cole.

Membership Requirement Change: In order to qualify for continuing membership, North American callers must now attend at least one in every four (4) conventions (vs 3 previously) and non-North American callers must attend at least one in every eight (8) (vs 6).

Mainstream and Plus Definitions: A few definitions were modified, mostly to clarify wording. Interestingly enough, the definition of Dixie Grand was modified to allow starting formations where eight dancers can start as well as just where four can. This validates the "mock version" of Dixie Grand that I described in the Sight Callers Notebook last month! (See page 1788.)

Mainstream Quarterly Selections: The following two calls were removed from the MSQS list: Chain Down the Line and Spin the Net. The MSQS list now reads as follows: Scoot Cross and Turn. There seemed to be quite a bit of disbelief when Chain Down the Line went away, but here is the logic behind it. It has been on the QS list for over four years, and since the QS list is not intended as a permanent home for calls, it was time to send it on its way. The MS list could have picked it up but chose not to lengthen the list any. There are many who rationalize that it is okay to continue using Chain Down the Line since "Down the Line" appears in the Glossary. Since other things that are not in common usage are also recorded in the Glossary because of their historical significance, I feel that this is not enough justification to continue to use a call that is not specifically on one of our dance programs lists. I do feel, however, that Chain Down the Line will not be lost and will find a way of making a comeback!

Plus Quarterly Selections: Coordinate the Gears was eliminated from the list. The Plus QS list now reads as follows: Spin Chain and Exchange the Gears.

As I mentioned last month, there is much concern about providing an easier entry into our hobby. Various committees spent much time during the convention, both separately and in conjunction with each other and as a result, the resolutions that follow were presented and approved. The one thing that everyone seemed to agree on was that the length of a new dancers class should be held to 25 weeks.

1986 Callerlab Convention (continued)

Mainstream Committee: Be it resolved that Callerlab submit a survey to all voting members of Callerlab to choose which Mainstream calls should be bold faced in the present list and recommended for first teaching - the other calls would be italicized for later workshopping. (The intent of this is to show on the Mainstream list itself, the calls that are in common use and those which are not. It is thus implied that the indicated calls are the ones that should be taught first and most thoroughly when teaching newer dancers.)

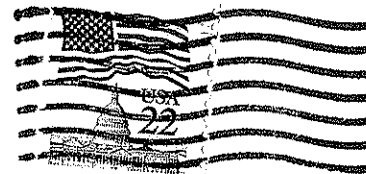
Ad Hoc Committee: Be it resolved that a committee shall be appointed by the incoming Executive Committee which will include the chairmen of the Mainstream, Plus and Advanced committees who will direct this committee to make recommendations to the Board of Governors on a suggested list of dance movements that will be published no later than August 15, 1986. This suggested list will be offered to the general membership to be tried on a one (1) year trial basis beginning September 1, 1986.

Be it resolved that Callerlab establish a committee to determine which calls from the Basic, Mainstream and Plus lists can be capably taught in twenty-five (25) weeks @ 2 hours per session. (The intent of these two resolutions is to produce an abbreviated list in time for fall classes, for those who would like to try using it.)

I'll report on a few more items next month.

CHOREO BREAKDOWN

176 West Acton Road
Stow, MA 01775

**FIRST CLASS MAIL**

Jim Mayo
79 Washpond Road
Hampstead NH 03841

choreo



BREAKDOWN

DON BECK

• 176 West Acton Road, Stow, Mass. 01775

Published around the middle of each month.

MAY 1986

CONTENTS THIS MONTH

- What's Happening?.....Page 1800
- New Movement
 - Rock the Boat.....Page 1802
- Movin' Down the Mainstream
 - Allemande Thar.....1804
- Plus Quarterly Selection
 - RCW.....Page 1805
- The Wisdom of Others
 - (by Bill Peters).....Page 1806
- For the A1/A2 Caller
 - Quarter Thru.....Page 1807
- Callerlab Convention (cont.).....Page 1808

WHAT'S HAPPENING?

Summer is upon us, at least almost! Here in New England, it's 75° one day, then frost the next! The lilacs are in bloom and the blossoms are on the apple trees. Square dance wise, clubs are welcoming graduates of the classes that they have sponsored for the last nine months. It is that wonderful, yet difficult time when we callers must keep the regulars entertained, yet not overwhelm or discourage those precious

few new club members in whom we have invested so much time. New dancers are our best hope for the future. I offer no sage words on how to best help them feel welcome and confident, but remind you that it is worth your while to keep them in mind, when calling, for at least the next six months!

On a more personal note, in addition to calling to the recent graduate challenge and to struggling with my monthly publishing deadlines, I'm preparing for a callers' clinic in Oklahoma in three weeks and for a wedding and honeymoon next week. I'm looking forward to conducting the seminar and even more so, to being one of the two featured "stars" in the wedding! Gail Gordon and I will be married on May 25 and as a result, life here is even more hectic and more wonderful than usual!

Callerlab announced, not surprisingly, that the new Plus QS is RCW. See page 1805. Plus dancers will also enjoy the experimental that we have featured this month, Rock the Boat. We also received the following material.

What's Happening? (continued)COMET CIRCULATE (Leon Eskanazi)

From a comet formation (formed by a column circulating 1/2, then center 6 circulating 1/2) inside Interlocked Triangle Circulate.

FLIP THE COMET From a comet formation, centers (mini waves) Comet Circulate, close point does a short flip (in) while far point (comet tail) does long flip (to very center on the far side.)

CONNECT 4 (Phil Kozlowski) From columns, #2 dancers Veer out and ahead (Press Out) to connect with #1 dancers and Wheel and Deal, #3 and 4 dancers Column Circulate once & then Walk and Dodge to end in 8 chain thru.

CONVERT THE COLUMN From columns, #1 and 4 Trade & Roll, centers Box Circulate & Quarter In, to end in lines.

FLUTTER THRU (Steve Billings, Spain) From facing couples, RH dancers go into the center and turn by the right forearm. As they move adjacent to the opposite dancer, they reach out with the free (left) hand and, taking the right hand of the opposite, move back to side where they started, without changing facing direction, to end with couples back to back.

REVERSE FLUTTER THRU Same as Flutter Thru except started with left hand dancer starting with left forearms.

REALIGN (Carson Collins, West Virginia) From an 8 chain, Pass Thru, those facing out do Wheel and Deal type move to right to face back in. Those facing in Partner Trade and do a Wheel and Deal

type move to left, to end in facing lines.

MISALIGN (Don Malcom, Missouri) From an 8 chain, Pass Thru, those facing out do Wheel and Deal type move to right to face back in. Others Pass Thru & Veer Left to end in 2-faced lines.

WHEEL BY (Don Malcom) From a trade by formation, those facing out do a Wheel and Deal type move to right to face back in. Those facing in Pass Thru and Veer Left to end in 2-faced lines.

SASHAY 4, 3, 2 (Orlo Hoadley, New York) From a normal circle, designated dancers 1/2 Sashay to left, in front, then left again but behind. (This completes a Sashay 2); one more (in front) for 3, and another (behind) for 4.

SCOOT AND CROSS TO A COLUMN/WAVE (Jack Berg, Illinois) From a box circulate foursome, Scoot Back, infacers pull by with inside hand, all 1/4 in direction of the original hand hold, to end in box circulate foursome 90° to original.

SHIP AHOY #2 From general lines with 1 (& only 1) end facing out, out facing end and adjacent center Cycle & Wheel, other centers do Centers Trade, other end slide into adjacent center.

SLIDE OFF From wave or mini wave, ends Slide nose to nose with adjacent dancer, all Single Hinge.

TURN THE BOAT (Eddie Coppinger) From facing lines, ends Load the Boat, centers Turn and Left Thru & Quarter Out. (Name used before.)

• NEW MOVEMENT (Experimental)

How To Do It:ROCK THE BOAT (Bob Bellville, California)

From facing lines, ends do their part of a Load the Boat, as the centers Single Circle to a Wave, Fan the Top, and Extend the Tag, to end in parallel ocean waves.

Impressions:

The flow of this call is very smooth and logical. Regular lines leave you in regular waves, and the Fan the Top is the standard version with the women in the middle. As in Load the Boat, unfortunately, the ends must rush just a little to be where they are supposed to be when the centers get there. (It's close enough to be acceptable, but never-the-less just a little off.) To solve this problem, the author suggests that "after the Single Circle, centers 'rock' back, then forward to a wave for the Fan the Top." He further suggests that on the rock back, the centers "Whoop." This call is a nice addition to all of the calls in the Load the Boat family. The name is clever, and unlike the recent "Load the Windmill," does not start the centers doing a Load the Boat before telling them that they should back up and do something different this time!

Choreography:

<u>From facing lines</u> ROCK THE BOAT LINEAR CYCLE ROCK THE BOAT LINEAR CYCLE	<u>ZERO</u> (True)
<u>Similarly, From parallel right hand waves</u> LINEAR CYCLE ROCK THE BOAT LINEAR CYCLE ROCK THE BOAT	<u>ZERO</u> (True)
<u>From a Zero Line (1P2P)</u> ROCK THE BOAT RECYCLE	<u>CONVERSION</u> ZL (1P2P) to ZB (Box 1-4)

ROCK THE BOAT (continued)Sample RoutinesThe first two routines use only MS calls

- HEADS SQUARE THRU.....ZB
SWING THRU, SPIN THE TOP
RECYCLE.....EOL-os
ROCK THE BOAT, WOMEN TRADE
SWING THRU, TURN THRU.....AL!
- HEADS LEAD RIGHT, CIRCLE TO A LINE.....ZL
ROCK THE BOAT, SWING THRU
SINGLE HINGE, MEN RUN.....CL
ROCK THE BOAT
MEN CIRCULATE, RECYCLE.....(ZB) AL!
- HEADS LEAD TO THE RIGHT &
VEER TO THE LEFT, BEND THE LINE.....ZL-os
ROCK THE BOAT
FAN THE TOP
GRAND SWING THRU, SINGLE HINGE
CIRCULATE, MEN RUN
TRADE BY.....(ZB) AL!
- HEADS SQUARE THRU.....ZB
SWING THRU, MEN RUN
BEND THE LINE.....EPL-os
ROCK THE BOAT
WOMEN TRADE, WOMEN RUN
COUPLES CIRCULATE
MEN CAST OFF 3/4, DIAMOND CIRCULATE
FLIP THE DIAMOND
GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN
EXTEND THE TAG
SINGLE HINGE
SCOOT BACK
MEN RUN.....RL-os
CENTERS ONLY DO YOUR PART OF A
ROCK THE BOAT &
OTHERS STAR THRU
WOMEN TRADE
LINEAR CYCLE.....OL
CENTERS ONLY DO YOUR PART OF A
ROCK THE BOAT &
ENDS TOUCH 1/4 & THOSE WOMEN RUN..(4W)
CENTERS TRADE.....(2W)
MEN RUN.....RL
SQUARE THRU
TRADE BY.....(ZB) AL!

The following sequence does a Rock The Boat from a (2L) line, but should not be a problem for your dancers.

- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, TAG THE LINE - OUT
BEND THE LINE.....(2L)
ROCK THE BOAT.....(4W)
SPLIT CIRCULATE.....(1/2 W)
MEN RUN, COUPLES CIRCULATE
1/2 TAG, TRADE, AND ROLL.....RB
PASS THRU.....AL!

The next three sequences are more difficult

- HEADS FAN THE TOP, EXTEND THE TAG
LINEAR CYCLE.....ECL
ROCK THE BOAT
TRADE THE WAVE, ALL CIRCULATE.....AL!
- HEADS CURLIQUE, WALK AND DODGE....OPB-os
RIGHT AND LEFT THRU, VEER TO THE LEFT
TAG THE LINE - IN.....(4L)
ROCK THE BOAT.....(2W)
MEN RUN.....EOL-os
PASS THRU, WHEEL AND DEAL
DIXIE GRAND.....AL!
- HEADS SQUARE THRU.....ZB
SLIDE THRU.....CL
PASS THRU, TAG THE LINE - IN.....(1/2 L)
EACH SIDE DO THE CENTER PART OF A ROCK THE BOAT
IN THE WAVE LINEAR CYCLE & OTHERS
PARTNER TRADE AND ROLL.....(1/2 L)
TURN AND LEFT THRU.....EPL-os
FLUTTER WHEEL.....CL
RIGHT AND LEFT THRU.....CL-os
LOAD THE BOAT.....(ZB) AL!

SINGING CALL (Corner Progression)

HEADS LEAD RIGHT AND CIRCLE TO A LINE...ZL
FORWARD AND BACK, ROCK THE BOAT
RECYCLE.....ZB
8 CHAIN 4 (add words to song here if you wish)
SWING YOUR CORNER
PROMENADE.....add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

ALLEMANDE THAR

Here are some sequences that use Thars. I've tried to use some get-outs other than the usual Shoot the Star to a Box the Gnat or Slip the Clutch to an Allemande Left. I would guess that many of you have some good Thar variety that I could use in Share the Wealth, so let's hear from you!

Here is a good get-out when teaching Thars and not wanting to confuse things by also having to teach Shoot the Star or Slip the Clutch.

- WALK AROUND YOUR CORNER
TURN YOUR PARTNER LEFT FOR A DO PASO
(When finishing) HANG ON TO YOUR PARTNER
FOR AN ALLEMANDE THAR
MEN U TURN BACK, PROMENADE HOME!
 - CIRCLE TO THE LEFT
DO PASO
BACK TO THE CORNER, TURN HER BY THE
RIGHT. HANG ON TO HER AND MAKE A
WRONG WAY THAR.
SLIP THE CLUTCH, GRAND RIGHT AND LEFT
 - ALLEMANDE LEFT FOR AN ALLEMANDE THAR,
GO FORWARD 2 AND MAKE A STAR
SHOOT THE STAR, GO FULL AROUND
GIVE A RIGHT TO YOUR PARTNER FOR A WRONG
WAY GRAND!
 - ALLEMANDE LEFT FOR AN ALLEMANDE THAR,
GO FORWARD 2 AND MAKE A STAR
MEN RUN, PROMENADE THIS WAY
HEAD MEN AND THE WOMEN WITH YOU WHEEL
AROUND.....(1/2 L)
STAR THRU, TRADE BY.....OB-os
STAR THRU, SLIDE THRU.....(ZB) AL!
 - HEADS PASS THRU
SEPARATE, AROUND ONE TO A LINE.....(1L)
FORWARD AND BACK, ALL CIRCLE LEFT
MEN WITH THE NEAREST WOMEN, ALLEMANDE
LEFT FOR AND ALLEMANDE THAR, GO THAT
WAY 2 AND MAKE A STAR
WOMEN RUN, MOVE ALONG TO THE NEXT..ZL-os
CROSS TRAIL THRU TO THE CORNER.....AL!
 - ALLEMANDE LEFT FOR AN ALLEMANDE THAR,
GO FORWARD 2 AND MAKE A STAR
SHOOT THE STAR FOR A NEW THAR, FORWARD
2 AND STAR AGAIN
SHOOT THE STAR, CURLIQUE, MEN RUN
MEN GO INTO THE CENTER FOR A LEFT HAND
STAR, TURN IT ONCE
TURN THRU WITH YOUR PARTNER.....AL!
 - ALLEMANDE LEFT FOR AN ALLEMANDE THAR,
GO FORWARD 2 AND MAKE A STAR
SHOOT THE STAR
TURN THE NEXT BY THE RIGHT
MEN TO THE CENTER, MAKE A LEFT HAND STAR
& TURN IT 1/2 TO YOUR PARTNER
TURN YOUR PARTNER BY THE RIGHT.....AL!
 - 4 LADIES CHAIN, CIRCLE TO THE LEFT
ALLEMANDE LEFT IN THE ALAMO STYLE
BALANCE, SWING THRU, BALANCE
WITH ORIGINAL PARTNER, SINGLE HINGE &
MAKE A WRONG WAY THAR
MEN RUN, PROMENADE HOME
 - HEADS RIGHT AND LEFT THRU
ALL CIRCLE TO THE LEFT
ALLEMANDE LEFT FOR AN ALLEMANDE THAR,
GO FORWARD 2 AND MAKE A STAR
SHOOT THE STAR & PROMENADE THE NEXT ONE
HEADS WHEEL AROUND, STAR THRU.....CB
EIGHT CHAIN THREE.....AL!
- You can also let an Allemande Thar appear in the middle of a typical sequence.
- HEADS SQUARE THRU, SWING THRU
MEN RUN, FERRIS WHEEL
RIGHT AND LEFT THRU, SQUARE THRU 3/4
ALLEMANDE LEFT FOR AN ALLEMANDE THAR,
GO FORWARD 2 AND STAR
SHOOT THE STAR, SWING THE NEXT
PROMENADE, HEADS WHEEL AROUND.....OL-os
HALF SQUARE THRU, TRADE BY.....RB
BOX THE GNAT, GRAND RIGHT AND LEFT!
 - FOUR LADIES CHAIN, FOUR LADIES CHAIN 3/4
CIRCLE LEFT, ALLEMANDE LEFT, DOSADO
GO TO THIS CORNER AND TURN HER BY THE
LEFT & THE WOMEN WHEEL IN FOR AN
ALLEMANDE THAR
MEN COURTESY TURN THIS WOMAN &
PROMENADE HOME.

• NEW PLUS-QS MOVEMENT

RCW

The plus quarterly Selection for use beginning with this month is RCW. It was written by Wade Driver (Texas), and Wade says that RCW stands for Relay, Cycle and Wheel. The action starts like a Relay the Deucey and ends with the center doing a Wheel and Deal while the others do a Recycle feeling type of movement.

Here is the Callerlab definition: From parallel right handed ocean waves, all swing 1/2 by the right, centers Cast Off (left) 3/4, ends Circulate 1/2. Wave of six does a Grand Swing Thru, new end of wave Circulates while lonesome circulator moves forward to become the end of the wave of six. New wave of six all Cast Off (right) 3/4 to form a momentary column of six. Leader (outfacer) in column does a U Turn Back while the momentary 2-faced line which has formed with the lonesome circulators and the two very center dancers in the column of six does a Wheel and Deal to end in a double pass thru formation. (May also be started from left hand waves or from eight chain thru formation.-Ed.)

The first 2 are basic conversion modules

- Zero Line (1P2P).....ZL
PASS THE OCEAN
RCW, PASS THRU
Zero Box (Box 1-4).....ZB
- Zero Box (Box 1-4).....ZB
RCW, PASS THRU.....CB-os
STAR THRU.....ZL-os
RIGHT AND LEFT THRU.....ZL
Zero Line
- HEADS SQUARE THRU.....ZB
RCW
DOUBLE PASS THRU
CENTERS IN, CAST OFF 3/4
STAR THRU, PASS THRU.....RB
SINGLE CIRCLE TO A WAVE
GRAND RIGHT AND LEFT!

- HEADS PASS THE OCEAN, EXTEND THE TAG
WOMEN TRADE, RCW
SWING THRU, EXTEND THE TAG.....(3W)
CENTERS TRADE, WOMEN TRADE.....CL
FLUTTER WHEEL & SWEEP 1/4.....(ZB) AL!

- HEADS PASS THE OCEAN
PING PONG CIRCULATE, EXTEND THE TAG
RCW, DOUBLE PASS THRU
TRACK II, FAN THE TOP
GRAND SWING THRU, SINGLE HINGE
CIRCULATE, WOMEN RUN.....(1/2 B)
SWING THRU, SINGLE HINGE & ROLL..(1/2 B)
GRAND RIGHT AND LEFT!

The next 2 are harder due to being mixed partner pairings and left handed respectively.

- HEADS SPIN THE TOP, EXTEND THE TAG..(3W)
RCW, WOMEN SWING THRU
TURN THRU.....(1B)
STAR THRU, PROMENADE HOME!
- HEADS LEAD TO THE RIGHT.....OPB-os
STAR THRU.....ERL-os
RIGHT AND LEFT THRU.....ECL
DIXIE STYLE TO A WAVE, MEN TRADE
RCW
SQUARE THRU 3/4.....ORB-os
LEFT RCW, FLUTTER WHEEL
SQUARE THRU BUT ON THE 3rd HAND
DIXIE GRAND.....AL!

Here is a return to home sequence.

- HEADS RIGHT AND LEFT THRU
SIDES SQUARE THRU.....ZB-os
TOUCH 1/4, SPLIT CIRCULATE.....(2W)
MEN RUN.....EPL
PASS THE OCEAN
RCW & CENTERS SWEEP 1/4.....You're Home!

The following is a SINGING CALL.

- HEADS LEAD RIGHT AND CIRCLE TO A LINE
PASS THE OCEAN
RCW
DOUBLE PASS THRU, TRACK II
SWING YOUR CORNER
PROMENADE.....add 16 beat tag.

● THE WISDOM OF OTHERS

THE NATURE OF CHOREOGRAPHIC DIFFICULTY (Part 6-Conclusion)
(by Bill Peters)

Previous installments of this essay have described nine dance elements whose present in a series of calls cause most dancers to perceive the choreography as difficult or hard to dance. There is, in point of fact, a tenth element and it occurs whenever the other nine are in any way compounded. The over-all effect of choreographic difficulty is increasingly cumulative. The more difficulty elements a series of calls contains, the harder its choreography seems to the dancers. If they consider a series of calls to be difficult because it contains a call they do not often dance, the series will seem to be even more difficult if it is called from a strange formation or from an unfamiliar arrangement. And if the choreography that surrounds the call also contains unsmooth body flow, it seems to be harder still.

Additional elements of difficulty can no doubt be found but I believe that the ones I have described are the ones most often encountered by today's dancers. What remains now is for us to consider how all of this affects the job and function of the average caller today. To do this, it is necessary to understand exactly what it is that people enjoy about square dancing. Square dancing is, of course, a highly social and people-oriented activity and we generally tend to enjoy and recreation that allows to meet new people and make new friends. But while square dancing obviously provides an ideal climate for social interaction, that is by no means its only attraction. One of the truly unique characteristics of modern square dancing is that it allows us to gratify two age-old human pleasures: it permits us to enjoy the purely sensual delights of moving to music (Dancing), and it also allows us to enjoy the intellectual stimulation that comes when we have followed successfully the directions of the caller (Choreographic Puzzle Solving). Square dancing provides both of these powerful pleasures simultaneously and concurrently and it is this delicate balance between its sensual side on the one hand and its intellectual aspects on the other that defines the true nature -- and the basic appeal -- of the activity today. It has become essential, therefore, for a modern caller to make absolutely certain that his dancers are always provided with an abundance of both.

The problem is that this is not always as easy as it sounds. While dancers do indeed want the music and the choreography, they do not always want them in the same proportions. No two groups are alike. Some want more dancing than puzzle -- others more puzzle than dance -- and, these days, it is up to the caller to sort it all out. It is, for him, the ultimate programming skill and not caller can avoid it. Nor can he perform that skill effectively without truly understanding the inherent nature of choreographic difficulty.

It has not been my intention in this series of articles to suggest that choreographic difficulty is bad or that a caller should avoid it in his on-stage presentations. Quite the contrary. I consider choreographic difficulty to be a vital ingredient and an integral part of today's brand of square dancing and that it would

• FOR THE A1/A2 CALLER

QUARTER THRU

This call requires your dancers to have fairly good formation awareness yet it seems to be one that A1 dancers do not have much trouble with! It is, in fact, a call that helps newer A1 dancers gain formation awareness. Here are some sequences they should enjoy.

- HEADS PASS THE OCEAN, CHAIN REACTION
QUARTER THRU
SPLIT CIRCULATE, EXTEND THE TAG
GRAND RIGHT AND LEFT!
 - HEADS FLUTTER WHEEL
SIDES WHEEL THRU.....OB
STAR THRU.....RL
PASS THRU, CHASE RIGHT.....(2W)
QUARTER THRU.....(OW)
WOMEN RUN, MEN QUARTER THRU
DIAMOND CIRCULATE, CUT THE DIAMOND
CROSS OVER CIRCULATE
WOMEN QUARTER THRU, FLIP THE DIAMOND
ACEY DEUCEY, GRAND RIGHT AND LEFT!
 - HEADS PASS THRU, CHASE RIGHT
QUARTER THRU
PING PONG CIRCULATE, CHAIN REACTION
GRAND RIGHT AND LEFT!
 - HEADS SINGLE CIRCLE TO A WAVE
LOCK IT
EXTEND THE TAG.....(3W)
QUARTER THRU.....(2W)
MEN RUN.....CL-os
RIGHT AND LEFT THRU.....CL
DIXIE STYLE TO AN OCEAN WAVE
MEN QUARTER THRU
CUT THE DIAMOND.....(OW)
QUARTER THRU.....(3W)
LEADERS (THOSE FACING OUT) RUN.....(1L)
CENTERS SQUARE THRU &
OTHERS STAR THRU.....CB-os
TOUCH 1/4, SPLIT CIRCULATE
QUARTER THRU, SCOOT BACK
GRAND RIGHT AND LEFT!
 - HEADS LEAD TO THE RIGHT.....OPB-os
VEER TO THE LEFT
AS COUPLES QUARTER THRU
EACH SIDE 1/2 TAG
TRANSFER THE COLUMN.....(4W)
QUARTER THRU.....(1W)
WOMEN TRADE.....OL-os
STAR THRU.....CB
DIXIE GRAND.....AL!
 - HEADS STAR THRU, DOUBLE PASS THRU
LEADERS RIGHT ROLL TO A WAVE.....(4W)
QUARTER THRU.....(1W)
CENTERS RUN
NEW CENTERS QUARTER THRU
DIAMOND CIRCULATE, 6X2 ACEY DEUCEY
THOSE IN THE WAVE LINEAR CYCLE
ALL EIGHT CIRCULATE
CENTERS RUN AND ROLL
NEW CENTERS QUARTER THRU
EXTEND THE TAG.....(OW)
TRADE THE WAVE
EXTEND THE TAG.....AL!
 - HEADS SQUARE CHAIN THRU.....OPB-os
SINGLE CIRCLE TO A WAVE
CENTERS LEFT QUARTER THRU
WOMEN CIRCULATE AROUND THE OUTSIDE &
MEN TRADE THE WAVE
CENTER MEN RUN
MEN 1/2 TAG THE LINE
TURN AND DEAL.....(ZB) AL!
- The following two are nice get-outs
- ZERO BOX (Box 1-4).....ZB
RIGHT AND LEFT THRU.....OB-os
LEFT TOUCH 1/4
SPLIT CIRCULATE
LEFT QUARTER THRU.....AL!
 - ZERO LINE (1P2P).....ZL
STAR THRU.....CB-os
VEER TO THE LEFT
WOMEN TRADE
HALF TAG
QUARTER THRU
GRAND RIGHT AND LEFT!

• 1986 CALLERLAB CONVENTION (PART 2)

Last month we ran out of room for our summary of this years Callerlab Convention, so here are a few more points that are worth mentioning. (I'm sure you are aware that Callerlab members receive regular mailings from Callerlab, keeping them informed of all Callerlab news; and if you are not a member, but would like to receive these mailings directly, you can become a "Subscriber." For information on this, write to the Callerlab office.) The following two items were voted on by the membership at the closing meeting and were passed.

Traditional Dance Committee: Whereas, the need and desire of callers and dancers alike for a program of limited scope and training duration, while maintaining a lifelong recreation without continuous commitment is apparent, Whereas, present Callerlab programs as now constituted are not easily adaptable to the community outside of the established current club activity, Whereas, using purely traditional material does not adequately represent a cross section of square dancing as it exists today; Be It Resolved that the Traditional Dance Committee of Callerlab will develop a program to be called Community Square Dancing suitable for use in family, adult and similar group recreation activities. This program will contain the fundamental elements of square dancing which can be taught in six 2 hour sessions or less, and provide the foundation for the lifetime community recreation of our present and future dancers.

Program Coordinating Committee: Be It Resolved that the following method of returning to dancing once a square has broken down be adopted as a uniform method to be taught to all dancers for a one (1) year trial for class programs through all approved Callerlab Dance Programs.

Part 1 - The Dancers' Responsibility

1. Return to home position as soon as possible.
2. When home, the number one man gives the command "Line Right." Upon receiving the command --
3. The head ladies will take their corner's hand and head couples will back out to form lines at the sides of the square.
4. On the caller's command, "EVERYBODY forward and back," they enter into the dance pattern.

Part 2 - The Caller's Responsibility

1. Recognize that a number of sets have broken down and have formed lines at the sides of the hall.
2. Place the dancing squares into lines that are in normal boy/girl arrangement.
3. Give the command, "EVERYBODY go forward and back" in a bold voice which is the command for the broken squares to enter into the dance pattern.

Let me add to "The Caller's Responsibility" above, that if you can manage to not only form lines, but have them be Zero Lines, the previously broken squares will not only be dancing, but will resolve properly, but only do this if it does not add much extra standing time.

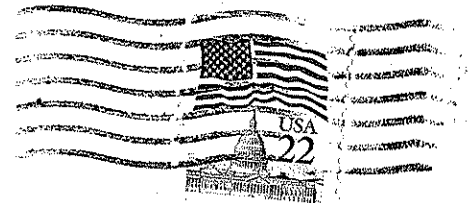
The Wisdom of Others (continued)

be foolish for a caller to seek to eliminate it. On the other hand, it should also be remembered that while today's dancers enjoy difficulty, they enjoy it only if they are able to dance it successfully which means that a modern caller must be able to observe and monitor the tastes and preferences of his audiences and he must then also be able to modulate and fine tune the difficulty level of his programs accordingly. He must know how to reduce the difficulty of a dance whenever the dancers are unable -- or disinclined -- to dance it; and he must also be able to raise the difficulty of a dance whenever that becomes desirable. He cannot do either, however, unless he first understands exactly what choreographic difficulty really is!

My observation is that because they haven't studied and analyzed the nature of choreographic complexity, many callers today are not always aware when they introduce such difficulty into their own choreography, with the result that they sometimes call a dance that is harder than they intended -- or a dance that is easier than a particular audience might prefer. On those occasions, such callers also often find themselves unable to accurately adjust the difficulty of a dance to suit the then-existing situation. My advice, therefore, is for all callers to study the mechanics of choreographic complexity and to make it their business to know what makes choreography hard -- and to learn how to apply that knowledge -- with judgment and discretion -- to all of their subsequent programming decisions. These days, a caller's success may well depend on it!

CHOREO BREAKDOWN

176 West Acton Road
Stow, MA 01775

**FIRST CLASS MAIL**

Jim Mayo
79 Washpond Road
Hampstead NH 03841

choreo



BREAKDOWN

DON BECK

• 176 West Acton Road, Stow, Mass. 01775

Published around the middle of each month.

JUNE 1986

CONTENTS THIS MONTH

- What's Happening?.....Page 1810
- Get-Out of the Month.....Page 1811
- New Movement
 - Compress to a Diamond.....Page 1812
- Movin' Down the Mainstream
 - Dive Thru.....Page 1814
- The Plus Program
 - Trade the Wave.....Page 1815
- Stepping Stones
 - Pass and Roll.....Page 1816
- For the A1/A2 Caller
 - Checkmate the Column.....Page 1817
- Sight Caller's Notebook.....Page 1818

WHAT'S HAPPENING?

It's the 4th of July as I sit here doing the finishing touches on the June issue! I received a few letters this past month that the May issue was late. I would like to remind you that our publishing date is "around the middle of each month," so the May issue was not too bad. This issue *is* late and I would like to apologize. (Unfortunately, not having

started the July issue yet either means that it will be a little delayed also, but I will catch up, and you will get all of your material. Thank you for bearing with me.

There was no new Advanced Quarterly Selection announced for the June quarter and as usual, there is no MSQS for the July quarter. I hear good reports from both dancers and callers who were at the National Convention and also the National Challenge Convention. There does seem to be concern at the Challenge convention, however, that since Advanced dancing has been added, this traditional haven for challenge dancing has been diluted.

We have quite a few new calls this month, so lets get on with the list

(anyone) BY PASS From facing dancers, Pass Thru and non-designated dancers U-Turn Back.

AROUND THE CORNER (Jim Murtha) From columns, #1 dancers loop around the #4 dancers and they then do their part of a Ferris Wheel; the others Split Circulate, Split Counter Rotate & Roll, to end in a double pass thru formation.

What's Happening? (continued)CASPER'S WAVE (Jack Berg, Illinois)

From a column, dancers #1 & 4 slide apart and Circulate around the outside; dancers #2 & 3 Trade and U-Turn Back, Extend, #2 meets original #1 and they Swing (i.e. Trade), then the center Trades with a phantom in the other center. #3s who meet in the very center Trade & Extend, to end in waves.

CRACKLE From general columns with centers facing each other, centers Pass the Ocean as others Hinge.

CROSS LOCK THE HINGE From a wave, Cross Lock It (or Lock It and Spread) and then Single Hinge.

DIXIE AND ANY (Jack Berg, Illinois) From facing couples, Single Shuffle and Extend to a single 1/4 tag formation (Same as Vertical 1/4 Tag on C1 list.)

DIXIE SCOOT Vertical 1/4 Tag, centers Trade, Extend.

DIXIE 1/2 TAG Vertical 1/2 Tag.

DIXIE CROSS Vertical 1/4 Tag, centers Hinge, trailers Face Right, all Hinge (left), infacers pull by with right hands.

REVERSE DIXIE Same as above except Reverse Single Shuffle, i.e. Beau steps in front of beaus and pass left shoulders.

PICK UP THE DIAMOND (Al Appleton) From facing diamonds, points 1/2 Circulate outside, very centers Hinge and join one of the points, these couples 1/2 Circulate straight ahead. Other centers U-Turn Back and 1/2 Circulate with other points. Ends in 2-faced lines.

PREVAIL (Jack Berg, Illinois) From parallel waves, ends and adjacent centers

swing 1/2, new ends 1/2 Circulate as new centers Cast Off 3/4, very centers Trade; In the wave of 6, ends and adjacent dancers Cast Off 3/4 and then those facing out U Turn Back; Other four Flip the Diamond.

SLIDE THRU TO A WAVE (Groover Perry, Texas) From normal facing couples, Slide Thru and step to a right hand wave. (Same as Pass the Ocean)

SPLIT PASS IN/OUT (Jim Murtha) From facing lines, Pass Thru and 1/4 In/Out.

SUMMER STROLL (Al Appleton) From parallel 2-faced lines, those facing out Cross Over Circulate (or Tag the Line - In); those facing in Couples Extend (or 1/2 Circulate), very centers Hinge and Cut the Diamond (or Tag the Line - Right/Left), and Couples Extend. (Same as Once Removed Scoot Back)

TURN THE DIAMOND (Bill Davis, California) From parallel diamonds (normal, facing, or interlocked), points 1/2 Circulate (outside) as very centers Hinge, those in mini-wave (if any) have centers U-Turn Back, all (as couples) 1/2 Circulate to end in 2-faced lines.

ZOOM THE WINDMILL (Al Appleton) From a double pass thru, Zoom, but original centers go only 3/4 and then Circulate 1 1/2 and Single Hinge, others Swing Thru and Cast Off 3/4.

• GET-OUT OF THE MONTH

FROM ZERO BOX

- SWING THRU, MEN RUN, WOMEN HINGE
DIAMOND CIRCULATE, FLIP THE DIAMOND
WOMEN CROSS RUN.....AL!

• NEW MOVEMENT (Experimental)

How To Do It:COMPRESS TO A DIAMOND (Bernie Lechner, New Jersey)

From parallel 2-faced lines (or waves), the centers facing in Extend to meet each other in the very center and Trade; the centers facing out step ahead and Fold toward the other center; and the ends slide together and Cast Off 3/4; the original centers now single veer to the left to become the points of the final trailing (or facing) diamonds.

Impressions:

The center part of this call can also be described as a Centers Scoot Back and Spread. I find it most effective to teach the call with the description above, but eventually cue it through as a Scoot Back and Spread. This call flows nicely into a Diamond Circulate, a Flip the Diamond, or a Very Centers Trade (as in 6X2 Acey Deucey on the A1 list.)

Interestingly enough, this call was written by a dancer. When speaking to Bernie on the phone a few weeks ago, he said that he had just been to a workshop where Compress to a Diamond had been used. I told him he must mean Compress to a Column (Choreo Breakdown Page 1772, February 1986) and he agreed that that was what he meant. An hour later, Bernie called me back and said, "I've been thinking about Compress to a Diamond!" The results of his thinking are above!

Choreography:

<u>From regular lines</u> PASS THE OCEAN WOMEN RUN <u>COMPRESS TO A DIAMOND</u> DIAMOND CIRCULATE FLIP THE DIAMOND, WOMEN TRADE RECYCLE, STAR THRU	<u>ZERO</u> (True)
<u>From an eight chain thru formation</u> SWING THRU, CENTERS RUN <u>COMPRESS TO A DIAMOND</u> FLIP THE DIAMOND CENTERS TRADE, RECYCLE	<u>ZERO</u> (True)

COMPRESS TO A DIAMOND (continued)Sample RoutinesThe following routines use MS & Plus calls

- HEADS SQUARE THRU.....ZB
SWING THRU, MEN RUN
TAG THE LINE - RIGHT
COMPRESS TO A DIAMOND
DIAMOND CIRCULATE, FLIP THE DIAMOND
WOMEN CROSS RUN.....AL!
 - HEADS PASS THE OCEAN
EXTEND THE TAG.....(OW)
WOMEN RUN
COMPRESS TO A DIAMOND
DIAMOND CIRCULATE
FLIP THE DIAMOND.....(OW)
FAN THE TOP, GRAND SWING THRU
SINGLE HINGE, MEN RUN.....OPB-0s
SWING THRU.....(1/2 W)
TURN THRU.....AL!
 - HEADS PASS THE OCEAN
PING PONG CIRCULATE, EXTEND THE TAG
WOMEN TRADE, WOMEN RUN
COMPRESS TO A DIAMOND
VERY CENTER WOMEN TRADE
DIAMOND CIRCULATE & THE WOMEN ROLL
MEN SWING THRU
EXTEND THE TAG.....2W
MEN RUN.....CL-0s
LOAD THE BOAT (ZB).....AL!
 - HEADS LEAD TO THE RIGHT.....OPB-0s
VEER TO THE LEFT
COMPRESS TO A DIAMOND
DIAMOND CIRCULATE
WOMEN SINGLE HINGE
FERRIS WHEEL & CENTERS SWEEP 1/4.....AL!
 - HEADS STAR THRU
PASS THRU.....ZB-0s
STAR THRU.....RL
PASS THRU, TAG THE LINE - RIGHT
WOMEN TRADE
COMPRESS TO A DIAMOND
VERY CENTER MEN TRADE
DIAMOND CIRCULATE
FLIP THE DIAMOND.....(1W)
SINGLE HINGE.....(1/2 W)
GRAND RIGHT AND LEFT!
 - HEADS RIGHT AND LEFT THRU
DIXIE STYLE TO AN OCEAN WAVE
TRADE THE WAVE, EXTEND THE TAG.....(OW)
LINEAR CYCLE.....ERL-0s
REVERSE FLUTTER WHEEL.....ZL-0s
DIXIE STYLE TO AN OCEAN WAVE
MEN TRADE, MEN RUN
COMPRESS TO A DIAMOND
MEN SWING THRU (Starts in center!)
DIAMOND CIRCULATE
FLIP THE DIAMOND.....AL!
- The following two sequences contain A1 calls
- HEADS PASS THE OCEAN
CHAIN REACTION.....(1/2 W)
MEN RUN
COMPRESS TO A DIAMOND
6X2 ACEY DEUCEY
FLIP THE DIAMOND, ACEY DEUCEY.....(1W)
MEN RUN, CHASE RIGHT.....(2W)
PARTNER TAG.....AL!
 - HEADS DOUBLE STAR THRU
SEPARATE AROUND ONE TO A LINE.....RL-0s
SPIN THE TOP.....(1/2 W)
MEN RUN, CROSS OVER CIRCULATE
COMPRESS TO A DIAMOND
DIAMOND CIRCULATE, 6X2 ACEY DEUCEY
CUT THE DIAMOND
COMPRESS TO A DIAMOND
6X2 ACEY DEUCEY, VERY CENTER MEN RUN
IN THE 2-FACED LINE TURN AND DEAL & ROLL
ALL THE MEN RUN.....OL
SQUARE THRU, TRADE BY.....RB
BOX THE GNAT, GRAND RIGHT AND LEFT!

SINGING CALL (Corner Progression)

HEADS RIGHT AND LEFT THRU
PASS THE OCEAN, EXTEND THE TAG
WOMEN TRADE, WOMEN RUN
COMPRESS TO A DIAMOND
DIAMOND CIRCULATE, FLIP THE DIAMOND
WOMEN TRADE, SINGLE HINGE
SCOOT BACK, SWING CORNER
PROMENADE.....add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

DIVE THRU

The definition of Dive Thru allows it to be done from a formation other than the common eight chain thru formation, and although not very frequently used and not obvious to most dancers, it makes an interesting workshop theme. Once understood, it can provide some interesting and smooth dancing.

From facing lines, it is not obvious which couple is to dive thru, but the caller may specify it. Thus, if we have zero lines, where a Head couple is facing a side couple, we can call Heads Dive Thru, and the sides will make an arch, walk forward as the heads duck thru the arch, and then California Twirl. The heads will stay facing the same direction. From facing lines, we will get 2-faced lines, either RH or LH, depending on who does the diving. For variety, the designated couple can be half sashayed, but the arching couple should be normal.

The following sequences are arranged to help train your dancers, using more obvious set-ups with more directional wording first.

- HEADS FLUTTER WHEEL, SQUARE THRU
RIGHT AND LEFT THRU.....OPB
"HEADS DIVE THRU AND SIDES ARCH AND THEN
CALIFORNIA TWIRL"
PASS THRU, SWING THRU, MEN TRADE
MEN RUN, BEND THE LINE, STAR THRU...OPB-os
"HEADS DIVE THRU AND SIDES ARCH AND THEN
CALIFORNIA TWIRL"
PASS THRU, SWING THRU
MEN RUN, WHEEL AND DEAL.....OPB-os
"SIDES DIVE THRU AND OF COURSE HEADS
ARCH AND CALIFORNIA TWIRL"
PASS THRU, TOUCH 1/4
SPLIT CIRCULATE, MEN RUN.....(ZL) AL!
- HEADS LEAD RIGHT & CIRCLE TO A LINE.....ZL
RIGHT AND LEFT THRU.....ZL-os
"SIDES DIVE THRU AND HEADS ARCH AND THEN
CALIFORNIA TWIRL"
COUPLES CIRCULATE, BEND THE LINE.....ZL
"HEADS DIVE THRU AND SIDES ARCH AND THEN
CALIFORNIA TWIRL"
COUPLES CIRCULATE, BEND THE LINE.....ZL-os
CROSS TRAIL THRU TO THE CORNER.....AL!
- HEADS PASS THE OCEAN, RECYCLE
PASS THRU.....OPB
RIGHT AND LEFT THRU, VEER TO THE LEFT
COUPLES CIRCULATE, BEND THE LINE.....ZL-os
"HEADS DIVE THRU AND SIDES ARCH AND THEN
CALIFORNIA TWIRL"
FERRIS WHEEL
SWING THRU, TURN THRU (ZB).....AL!
- HEADS SQUARE THRU, SWING THRU
MEN RUN, BEND THE LINE.....EPB-os
RIGHT AND LEFT THRU.....EOL
HEADS DIVE THRU (SIDES CALIFORNIA TWIRL)
FERRIS WHEEL, DOUBLE PASS THRU
LEADERS CALIFORNIA TWIRL.....(ZB) AL!
- HEADS HALF SQUARE THRU, SWING THRU
SINGLE HINGE, MEN RUN.....EPL
HEADS DIVE THRU (SIDES CALIFORNIA TWIRL)
MEN TRADE, COUPLES CIRCULATE
BEND THE LINE.....CL
FLUTTER WHEEL.....EPL-os
HEADS DIVE THRU (SIDES CALIFORNIA TWIRL)
FERRIS WHEEL, SQUARE THRU 3/4...(ZB) AL!
- HEADS SQUARE THRU, SWING THRU
MEN RUN, TAG THE LINE - IN.....(4L)
SIDES DIVE THRU (HEADS CALIFORNIA TWIRL)
CENTERS TRADE, FERRIS WHEEL, ZOOM
WOMEN SQUARE THRU 3/4.....(1B)
STAR THRU, BEND THE LINE.....EPL-os
DIXIE STYLE TO AN OCEAN WAVE
MEN TRADE, LEFT SWING THRU
(LEFT) SCOOT BACK.....AL!
- FOUR LADIES CHAIN
HEADS HALF SQUARE THRU.....OB-os
SWING THRU, MEN RUN, TAG THE LINE - IN
PASS THRU, WHEEL AND DEAL, ZOOM
DOUBLE PASS THRU
LEADERS PARTNER TRADE & DIVE THRU
TURN THRU.....AL!

• THE PLUS PROGRAM

TRADE THE WAVE

Callers seem to use Trade the Wave to get out of left hand waves when they happen to get into them, but they are also a good way to get into left hand waves to add left handed variety. Both ways are used in the following sequences.

The first sequence uses Mainstream calls only.

- HEADS PASS THE OCEAN
 EXTEND THE TAG.....(OW)
 TRADE THE WAVE
 SINGLE HINGE
 NEW CENTERS TRADE
 TRADE THE WAVE.....(4W)
 SPLIT CIRCULATE.....(1/2 W)
 SWING THRU.....(OW)
 ALL 8 CIRCULATE
 TRADE THE WAVE.....AL!

- HEADS RIGHT AND LEFT THRU
 DIXIE STYLE TO AN OCEAN WAVE
 TRADE THE WAVE
 EXTEND THE TAG
 LINEAR CYCLE.....ERL-os
 REVERSE FLUTTER WHEEL.....ZL-os
 DIXIE STYLE TO AN OCEAN WAVE
 TRADE THE WAVE
 WOMEN TRADE
 SINGLE HINGE & ROLL
 GRAND RIGHT AND LEFT!

- HEADS SLIDE THRU
 SQUARE THRU 3/4.....ZB
 LEFT SWING THRU
 TRADE THE WAVE
 MEN RUN
 COUPLES CIRCULATE
 BEND THE LINE.....EOL-os
 TOUCH 1/4
 COORDINATE
 HALF TAG.....(1W)
 SCOOT BACK.....(2W)
 SINGLE HINGE.....(OW)
 TRADE THE WAVE
 EXTEND THE TAG.....AL!

- HEADS DIXIE STYLE TO AN OCEAN WAVE
 TRADE THE WAVE
 PING PONG CIRCULATE
 EXTEND THE TAG.....(OW)
 TRADE THE WAVE
 LEFT SWING THRU, SINGLE HINGE
 WOMEN ONLY TRADE THE WAVE.....(1/2 L)
 TOUCH 1/4, TRIPLE SCOOT
 COORDINATE
 FERRIS WHEEL & SPREAD.....(1L)
 PASS THRU, TAG THE LINE
 TRACK II.....(OW)
 TRADE THE WAVE.....AL!

Beware, this sequence is hard.

- HEADS PASS THE OCEAN
 TRADE THE WAVE
 EXTEND (TO A LEFT HAND WAVE)
 MEN TRADE
 LINEAR CYCLE.....EOL
 DIXIE STYLE TO AN OCEAN WAVE
 ALL 8 CIRCULATE
 SINGLE HINGE
 FOLLOW YOUR NEIGHBOR.....(OW)
 TRADE THE WAVE
 ALL 8 CIRCULATE, SINGLE HINGE
 FOLLOW YOUR NEIGHBOR.....(OW)
 TRADE THE WAVE.....AL!

- HEADS HALF SQUARE THRU.....ZB-os
 CURLIQUE.....(1W)
 SPLIT CIRCULATE.....(2W)
 TRADE THE WAVE.....(1W)
 WOMEN RUN.....EOL-os
 FLUTTER WHEEL.....(RL)
 & SWEEP 1/4.....ORB-os
 SINGLE CIRCLE TO A WAVE.....(1/2 W)
 TRADE THE WAVE
 WOMEN TRADE
 WOMEN RUN
 MEN HINGE
 VERY CENTER MEN TRADE
 FLIP THE DIAMOND
 CHAIN DOWN THE LINE.....ERL
 DIXIE STYLE TO AN OCEAN WAVE
 MEN TRADE
 LEFT SWING THRU
 ALL 8 CIRCULATE
 TRADE THE WAVE
 GRAND RIGHT AND LEFT!

• STEPPING STONES

PASS AND ROLL

We have selected the A2 call Pass and Roll to examine this month. Here is the definition and some thoughts on how to use it.

PASS AND ROLL (Callerlab definition): Starting formation: Single eight chain thru.

All Pass Thru; the centers Turn Thru, while the outsides do a right-face U-Turn Back. All Pass Thru and the centers Pass Thru as the outsides do a Right Roll to a Wave to meet the centers. Ends right-hand box circulate foursome.

Starting Formations and Arrangements: The easiest starting arrangement is an eight chain thru formation with the four men or the four women in the center. Starting with regular couples gives you waves with 2 men on one end and 2 women on the other (3W). Fortunately, dancers rapidly learn to do Pass and Roll from most arrangements.

Teaching Tips: Teach the call first from an eight chain thru formation with same sexes in the center, as mentioned above. This way you can describe that the Turn Thru is done by the men (or women) and then the Pass Thru by the women (or men). If there is one trouble spot with this call, it is that those who do the final Pass Thru in the center may fail to step to a wave with the outside who are doing the Right Roll to a Wave.

Body Flow The body flow of this call and the associated hand availability are very tolerant and allow most calls that end in an eight chain thru formation to be used comfortably before and most calls that start from waves to be used after without causing awkward movements or overflow.

Basic Choreography It turns out that the action of Pass and Roll is identical to "Step to a wave, Scoot Back, and Split Circulate." You should not use this "cheat" to teach your dancers, because they dance much more smoothly when thinking the actual definition(!), but this may help you to understand what the call does choreographically, and should make it easier to move your dolls around when working out choreography.

There are 2 basic sequences that should help you get started: The first is a zero from an eight chain thru formation with regular couples. It also rotates the square by 180°.

(PASS AND ROLL, QUARTER THRU, MEN RUN, STAR THRU) = ZERO+180°

The second one sets up a Zero Box Wave from a square set.

(From a squared set HEADS HALF SASHAY, SQUARE THRU, PASS AND ROLL)
= {HEADS SQUARE THRU (ZB), STEP TO A WAVE}.

Singing Call Figure HEADS SQUARE THRU, PASS AND ROLL QUARTER THRU, MEN RUN, LOAD THE BOAT, SWING YOUR CORNER, PROMENADE, add 16 beat tag.

• FOR THE A1/A2 CALLER

CHECKMATE THE COLUMN

This month we show some danceable variety using the A2 call Checkmate the Column. The first few sequences can be used when workshoping with a group that does not dance A2.

The first two sequences use only MS calls

- HEADS LEAD RIGHT.....OPB-os
CIRCLE TO A LINE.....ZL
CURLIQUE, CHECKMATE THE COLUMN
BEND THE LINE.....(1/2 B)
STAR THRU.....AL!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
TOUCH 1/4, CHECKMATE THE COLUMN
WHEEL AND DEAL & SWEEP 1/4.....(2L)
TOUCH 1/4, MEN RUN
SQUARE THRU 3/4.....(ZB) AL!

The next two sequences contain only A1 calls

- HEADS WHEEL THRU.....OPB-os
PASS THE OCEAN, SINGLE HINGE
CHECKMATE THE COLUMN
MEN QUARTER THRU, DIAMOND CIRCULATE
CUT THE DIAMOND, COUPLES CIRCULATE
TURN AND DEAL.....(ZB) AL!
- HEADS PASS THE OCEAN
CHAIN REACTION.....(1/2 W)
SCOOT BACK.....(OW)
LOCK IT, SINGLE HINGE
CHECKMATE THE COLUMN
CROSS OVER CIRCULATE
FERRIS WHEEL
SQUARE THRU BUT ON THE 3rd HAND...
DIXIE GRAND.....AL!

The following sequences use A2 calls

- HEADS WHEEL THRU.....OPB-os
SWING THRU, SINGLE HINGE
SPLIT COUNTER ROTATE
CHECKMATE THE COLUMN
COUPLES CIRCULATE
TURN AND DEAL.....(1/2 B)
GRAND RIGHT AND LEFT!

- HEADS PASS THE OCEAN
SWITCH THE WAVE
AS COUPLES EXTEND
CROSSFIRE
CHECKMATE THE COLUMN
CENTERS HINGE
6X2 ACEY DEUCEY
FLIP THE DIAMOND
RECYCLE.....(ZB) AL!
- HEADS PASS THE OCEAN
EXTEND THE TAG, MOTIVATE
SPLIT TRANSFER THE COLUMN
CHECKMATE THE COLUMN
TRADE CIRCULATE
CROSS OVER CIRCULATE
PROMENADE HOME!
- HEADS RECYCLE
LOCK IT, SWING
CHAIN REACTION.....(1/2 W)
SINGLE HINGE, MEN RUN.....ZL
TOUCH 1/4
CHECKMATE THE COLUMN
TURN AND DEAL.....OPB
RECYCLE.....(1/2 W)
GRAND RIGHT AND LEFT!
- HEADS RIGHT AND LEFT THRU
SLIDE THRU
MEN ZOOM
DOUBLE PASS THRU
MEN RUN
CHECKMATE THE COLUMN
TURN AND DEAL & ROLL
SLIP, SWING & SLIP.....AL!
- HEADS RIGHT AND LEFT THRU
HEADS SPLIT SQUARE THRU
CLOVER & ARKY STAR THRU
DOUBLE PASS THRU
BEAUS RUN
CHECKMATE THE COLUMN
CAST A SHADOW
TRADE CIRCULATE
SLIP
GRAND RIGHT AND LEFT!

• SIGHT CALLER'S NOTEBOOK

MENTAL IMAGE CALLING (PART 5)

Continuing with our soon to be completed series on mental image calling, we will finally allow our active dancers to interact with the inactive couples who have only been watching so far. In the February issue, we showed how many calls act the same way that Ladies Chain does and we called this family of calls Xs. We showed that as we had to cancel Ladies Chains, we also must cancel all Xs before we are able to resolve the square. Fortunately, however, any X will cancel the effect of any other X. Here are some additional X calls:

TOUCH 1/4	CAST OFF 3/4 (from waves)	SWING THRU
CURLIQUE	DIXIE STYLE TO A WAVE	FAN THE TOP
SINGLE HINGE	RUN (centers or ends)	SPIN THE TOP
CHASE RIGHT	BOX CIRCULATE	CROSS RUN

An O not yet mentioned is WALK AND DODGE.

Moving onward, let's have the heads Square Thru, so that the #1 man is facing the couple to his original LEFT and is ready to dance with that couple. Note that he is also standing on his allemande spot. We could have gotten him here any way that we wanted, as long as we were sure that we had canceled all Xs before we started dancing with the outside couples. When we are here, we think only of the active man dancing on the "left," but of course at the same time, there are two couples also dancing on the other side of the square. Call any of the calls that we had been using in the middle of the square while we are on the left side of the square. When we are ready to resolve, all we need do is make sure all Xs are canceled, as we have done before in the middle; bring the square back to an eight chain thru formation, as we have done before; and be sure that our active man is standing on the same allemande spot that he has been standing on all of the other times.

Follow this example, Heads Pass the Ocean, Women Trade (this is an X that must be canceled in the middle), Recycle (this cancels the X), Pass Thru (active man is now standing on his allemande spot, so let's continue by dancing with the outside couples), Swing Thru (this is X on the left side), Men Run (this cancels the X on the left side), Bend the Line (uncanceled X), Right and Left Thru, Pass the Ocean, Recycle (this cancels the X and places the man on his allemande spot), Allemande Left!

We could also bring the active man back to the middle and dance him a little bit more before bringing him to his allemande spot by using such calls as Dive Thru, Pass to the Center, or Ferris Wheel. Follow this example, Heads Square Thru (man on his spot), Dosado to a Wave, Women Trade (uncanceled X), Recycle (canceling X), Veer to the Left, Ferris Wheel (this brings the active man back to the center), Centers Sweep 1/4 (uncanceled X in the Middle), Pass the Ocean, Recycle (canceling X in the Middle), Pass Thru (man on his spot and all Xs have been canceled), Allemande Left!

Sight Caller's Notebook (continued)

In summary, you can dance two active couples in the middle of the square, using any calls that you want, as long as all X type calls are cancelled with another X type call, then move the active man to his allemande spot so that he may dance with the couple on his original left, dance any calls that you want with the couple on his left, be sure that all Xs are cancelled on the left and either bring the active man back to his spot and call Allemande Left or bring the active couples back into the center and dance them a little bit more before bringing the active man to his spot to call Allemande Left. Remember, you must cancel all Xs in the same location that you do them before moving on to the next location, namely, if you call an X in the middle, you must cancel it in the middle, if you call one on the left, you must cancel it on the left, and so on.

We can also bring the active man to the couple on his right (e.g. Heads Star Thru, Pass Thru); have him dance there a while, make sure all of the Xs are cancelled, bring the him to the outside looking in, and then across the square to the couple that was originally on his left with a Dive Thru, Pass Thru or a Pass Thru, Trade By or any equivalent of those, until he is standing on his original allemande spot and call Allemande Left. In the next installment, we will look at what happens when we cancel an X in a location other than the one where it was done.

CHOREO BREAKDOWN

176 West Acton Road
Stow, MA 01775

**FIRST CLASS MAIL**

Jim Mayo
79 Washpond Road
Hampstead NH 03841

choreo



BREAKDOWN

DON BECK • 176 West Acton Road, Stow, Mass. 01775

Published around the middle of each month.

JULY / AUGUST / SEPTEMBER 1986

CONTENTS THIS MONTH

- What's Happening?.....Page 1820
- New Movement
 - Relay the Diamond.....Page 1822
- Movin' Down the Mainstream
 - Trade.....1824
- The Plus Program
 - (anything) and Roll.....Page 1825
- The Wisdom of Others
 - (by Jim Mayo).....Page 1826
- For the A1/A2 Caller
 - Ends Bend.....Page 1827
- Sight Caller's Notebook.....Page 1828
- Zero of the Month.....Page 1829

WHAT'S HAPPENING?

Finally! Fear not, you still have a subscription to Choreo Breakdown, and all is well here except for my time schedule! A number of things, mostly good, have happened this Summer that have prevented me from finishing the July issue until now. I have, therefore, decided that the only way I will ever

catch up is by making this a combined three month issue and extending all of your subscriptions by two months so that you will still receive 12 issues for your annual fee.

We went to Europe for 2 1/2 weeks, mostly to visit my relatives in Czechoslovakia, and had a wonderful time. While in Germany, we were able to attend a dance and met many dancers and callers. We especially want to thank Al and Peggy Stevens for their hospitality our first few days there.

A week after returning, it was off to Michigan for 5 days to do the Michigan Square Dance Leaders' Association's Annual Labor Day Workshop. We were very impressed with their program and felt privileged to be featured this year. We also enjoyed meeting a number of you there.

Lastly, I am now working under a new boss who has insisted that I work 25% more hours at my full time engineering job than I have been. Consequently, square dance related time has suffered tremendously. Now

What's Happening? (continued)

that Fall is here, however, I suspect that I will be able to settle into a regular (although tight) schedule and continue as before.

Moving on, none of the 3 Callerlab QS committees have announced any new selections for this 3 month period! The Callerlab committees considering different programs that can be taught in 25 weeks have been hard at work, but also hard at work have been many people expressing concern that what is being done is not in line with what they thought they had voted for at the last convention! A lot of thought has gone into this over the past few months, and all that is clear to me is that nothing rash will happen until a lot more thought (and test driving) goes into it.

Here is the list of new calls that have crossed my desk this summer.

BOIL THE BILLY (Vince Spillane) From parallel 2-faced lines, those facing out Wheel and Deal; those facing in 1/2 Circulate, Bend the Line, Spin the Top, and Turn Thru, to end in an eight chain thru formation.

EXPLODE TO A DIAMOND (Bob Rollins) From parallel waves or lines with centers facing opposite directions, outfacing centers Cross Run; infacing centers Scoot Back & Spread; ends face in, Extend, and Trade, to end in diamonds. (Similar to Compress to a Diamond.)

HINGE BACK (Steve Shuma) Adjacent dancers Hinge (Single or Partner) and then U-Turn Back. (Similar to Shazam on C2 list.) (Name used before; Burleson #3212.)

MAGIC HOURGLASS (Honey Wolfson, California) Get to formation from parallel diamonds and have centers Hinge.

MAGIC GALAXY (same) Get to formation from point to point diamonds and have very centers Hinge and Spread.

MAGIC HOURGLASS/GALAXY CIRCULATE (same) In your formation, Circulate by moving to the spot of the dancer whose back is ahead of you.

MAGIC FLIP HOURGLASS/GALAXY (same) Points Flip to nearest center and centers Circulate the formation.

MAGIC CUT HOURGLASS/GALAXY (same) Points slide together and Trade and centers Circulate the formation.

PASS AND PITCH IN (Paul McNutt, Alabama) From an eight chain thru formation, all Pass Thru; those now facing out do a Partner Trade and Roll and then Touch 1/4 while others Pass the Ocean and Single Hinge, to end in columns.

RIGHT/LEFT WHEEL AND DEAL (Ed Fraidenburg, Michigan) From lines back to back, all couples Wheel (Cast) Right/Left 1/4 to form momentary 2-faced lines and then Wheel and Deal.

RIGHT/LEFT WHEEL AND FERRIS (Ed Fraidenburg, Michigan) From lines back to back, all couples Wheel (Cast) Right/Left 1/4 to form momentary 2-faced lines and then Ferris Wheel.

RUN THE WHEEL (C. Myers & D. Hodson) From couples back to back or a box circulate foursome, designated dancers Run and then do their part of a Wheel Thru while the others do their part of a Trade and Roll.

SPLIT THE CAST (Mac Letson, Alabama) From a box circulate foursome, those facing in Extend and Cast Off 3/4; those facing out Box Circulate once and a half, join the others when they have Cast only half, and continue with them the last 1/4 to end in a 2-faced line.

TOUCH BACK (Steve Shuma) From facing couples, Touch 1/4 and U-Turn Back. (Name used before; Choreo Breakdown Page 1783.)

TWIN SPIN (Mort Simpson, Arizona) From a grand 2-faced line, the dancers at the ends of the line Promenade 1/4 and then U-Turn Back; ends of line of six Trade with adjacent center couples and then do a Single Hinge

• NEW MOVEMENT (Experimental)

RELAY THE DIAMOND (Chuck Goodman, Louisiana)How To Do It:

From parallel waves, ends and adjacent centers turn 1/2, new centers turn 3/4 as ends half Circulate; those in the diamond that has formed across the center do two Diamond Circulates and Flip the Diamond, while the pairs on each end Cast Off 3/4 and the out-facers U-Turn Back, to end in a quarter tag formation.

Impressions:

Featuring this call is a tough one for me! My dancers enjoyed it, and the author tells me that he has heard of a number of callers who are using it successfully. It is a very nice call, but the name has been used before; and although the original call was not widely used, it is still being used at C4 dances! If this one makes it beyond the disposable experimental stage, it will cause unnecessary confusion with at least a small segment of our activity. A quick check of Burleson's index would have prevented this. (The action is also very close to a call listed last month on Page 1811 called Prevail but slightly nicer.)

Choreography:

<u>From Eight Chain Thru formation</u> <u>RELAY THE DIAMOND</u> VERY CENTERS TRADE EXTEND THE TAG RECYCLE	ZERO (True)
<u>From a Zero Box</u> <u>RELAY THE DIAMOND</u> EXTEND THE TAG LINEAR CYCLE	<u>CONVERSION</u> ZB (Box 1-4) to ZL (1P2P)
<u>From a Zero Line (1P2P) (by author)</u> PASS THE OCEAN <u>RELAY THE DIAMOND</u> EXTEND THE TAG	<u>CONVERSION</u> ZL (1P2P) to ZW (Box 1-4, WAVE)

RELAY THE DIAMOND (continued)Sample RoutinesThe first 5 sequences are by the author

- HEADS SQUARE THRU.....ZB
RELAY THE DIAMOND
 EXTEND THE TAG.....(OW)
 SINGLE HINGE.....(1W)
 SCOOT BACK.....(2W)
 MEN RUN.....ZL-os
 LOAD THE BOAT.....RB
 PASS THRU.....AL!
- HEADS TOUCH 1/4
 MEN RUN.....ZB
RELAY THE DIAMOND
 PING PONG CIRCULATE to a
 RIGHT AND LEFT THRU
 PASS THRU.....RB
 STAR THRU.....ZL
 TOUCH 1/4, CIRCULATE
 MEN RUN.....(ZB) AL!
- HEADS RIGHT AND LEFT THRU
 PASS THE OCEAN
 EXTEND THE TAG.....(OW)
RELAY THE DIAMOND
 EXTEND THE TAG.....(OW)
 SWING THRU.....(1/2 W)
 MEN RUN
 WOMEN HINGE, FLIP THE DIAMOND
 GRAND RIGHT AND LEFT!
- HEADS LEAD RIGHT & CIRCLE TO A LINE.....ZL
 PASS THE OCEAN
RELAY THE DIAMOND
 PING PONG CIRCULATE
 PING PONG CIRCULATE
 In the wave SINGLE HINGE.....AL!
- HEADS PASS THE OCEAN, WOMEN TRADE
 EXTEND THE TAG
 RECYCLE.....RB
 STAR THRU.....ZL
 PASS THE OCEAN
RELAY THE DIAMOND
 EXTEND THE TAG
 SWING THRU, MEN RUN
 COUPLES CIRCULATE
 FERRIS WHEEL
 DIXIE GRAND.....AL!
- HEADS STAR THRU, CALIFORNIA TWIRL.....ZB
RELAY THE DIAMOND
 PING PONG CIRCULATE
 EXTEND THE TAG.....(OW)
RELAY THE DIAMOND
 DIXIE GRAND.....AL!
- HEADS SWING THRU, SPIN THE TOP
 EXTEND THE TAG.....ZB (WAVE)
RELAY THE DIAMOND
 VERY CENTERS TRADE, RECYCLE
 DOUBLE PASS THRU, TRACK II.....(OW)
 WOMEN TRADE
RELAY THE DIAMOND
 RECYCLE
 DOUBLE PASS THRU, TRACK II.....(OW)
 SINGLE HINGE AND ROLL
 GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN, EXTEND THE TAG
RELAY THE DIAMOND
 EXTEND THE TAG.....(OW)
 SCOOT BACK, GRAND RIGHT AND LEFT!
- HEADS LEAD RIGHT, VEER TO THE LEFT
 WOMEN HINGE, DIAMOND CIRCULATE
 FLIP THE DIAMOND, WOMEN TRADE
RELAY THE DIAMOND
 EXTEND THE TAG, RECYCLE (ZB).....AL!

The following sequence uses A1 calls

- HEADS SQUARE CHAIN THRU.....OPB-os
RELAY THE DIAMOND
 CHAIN REACTION.....(1/2 W)
 SPIN THE TOP, SINGLE HINGE
 TRANSFER THE COLUMN.....(4W)
 SWING THRU, MEN RUN.....EPL-os
 PASS THE OCEAN, RECYCLE.....OB-os
 DOUBLE STAR THRU
 GRAND RIGHT AND LEFT!

SINGING CALL (Corner Progression)

HEADS PASS THE OCEAN, EXTEND THE TAG
RELAY THE DIAMOND
 SWING THRU, MEN TRADE, TURN THRU
 SWING CORNER
 PROMENADE.....add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

TRADE

Trade is one of the more versatile calls on the Mainstream list since it can be done by people facing the same direction or in opposite directions, by people next to each other or further apart, and by same sexes or opposite. It is also a call that gives dancers a minimal amount of trouble, even from formations that they are not used to. The following sequences explore some of the variety possible with Trade.

- HEADS HALF SQUARE THRU.....ZB-os
DOSADO TO A WAVE, WOMEN TRADE
SWING THRU, MEN RUN
WOMEN TRADE
COUPLES CIRCULATE
WOMEN TRADE, WOMEN RUN.....AL!
- HEADS LEAD RIGHT & CIRCLE TO A LINE.....ZL
PASS THRU, TAG THE LINE - RIGHT
CENTERS TRADE
COUPLES CIRCULATE
WOMEN PARTNER TRADE.....(1L)
PASS THRU, HALF TAG THE LINE.....(OW)
WOMEN TRADE
MEN RUN, PROMENADE HOME!
- HEADS PASS THE OCEAN, WOMEN TRADE
RECYCLE
"HOLD ON &" CALIFORNIA TWIRL.....ZB-os
RIGHT AND LEFT THRU.....OB
PASS THE OCEAN
VERY CENTER MEN TRADE & WOMEN TRADE
RECYCLE & SWEEP 1/4.....CB-os
"HOLD ON &" CALIFORNIA TWIRL.....AL!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, WOMEN PARTNER TRADE
COUPLES CIRCULATE
FERRIS WHEEL & MEN SWEEP 1/4
MEN SQUARE THRU, SWING THRU.....(3W)
SAME SEXES TRADE, CENTERS TRADE.....(1W)
WOMEN TRADE.....ERL-os
FLUTTER WHEEL.....(ZL) AL!
- HEADS SQUARE THRU 3/4
SEPARATE AROUND ONE TO A LINE.....(1L)
CURLIQUE, CIRCULATE
MEN TRADE, CIRCULATE
MEN RUN, CENTERS PASS THRU.....OCB
STAR THRU, PASS THRU
ENDS TRADE, SAME SEXES TRADE
CENTERS RUN.....(1L)
STAR THRU, DOUBLE PASS THRU
LEADERS PARTNER TRADE.....OCB-os
SWING THRU, MEN RUN
BEND THE LINE.....CL
SQUARE THRU BUT ON THE 4th HAND.....AL!
- HEADS LEAD RIGHT & VEER LEFT
TAG THE LINE - RIGHT
BEND THE LINE, PASS THRU
CENTERS PARTNER TRADE
SAME SEXES TRADE, ENDS FOLD
SLIDE THRU, HALF SQUARE THRU.....RB
BOX THE GNAT
GRAND RIGHT AND LEFT!
- HEADS TOUCH 1/4
WALK AND DODGE.....OPB-os
TOUCH 1/4, WALK AND DODGE
TAG THE LINE - RIGHT
COUPLES CIRCULATE, WOMEN TRADE
COUPLES CIRCULATE, MEN TRADE
CENTERS TRADE
HALF TAG THE LINE.....(OW)
WOMEN TRADE & MEN CIRCULATE
SPLIT CIRCULATE.....(4W)
SAME SEXES TRADE.....(4W)
CENTERS TRADE.....(2W)
MEN RUN.....RL-os
HALF SQUARE THRU
TRADE BY.....(ZB) AL!
- HEADS SQUARE THRU.....ZB
RIGHT AND LEFT THRU.....OB-os
SWING THRU
MEN TRADE
MEN RUN
WOMEN TRADE
WOMEN RUN
MEN TRADE.....AL!

• THE PLUS PROGRAM

(anything) AND ROLL

At Callerlab, (anything) and Roll was changed so that all dancers who can, Roll at the end of their part of the call, and not just those who are moving at the end of the call, e.g. in Swing Thru, those who finish on the end will Roll, even though at the completion of the call, they aren't moving.

I feel that we can't expect dancers (below C1) to remember these rules (especially the ones that seem to change yearly) and it is our job to tell them what we want them to do. Whether it's the definition or an interesting variation, say, "and All Roll" or "and Just the Men Roll," etc. Here are examples of things that can be done. Some require the dancers to have good formation awareness. The examples are arranged in a good order for presenting them.

- HEADS PASS THE OCEAN, EXTEND THE TAG
TRADE THE WAVE AND JUST THE MEN ROLL
WOMEN CIRCULATE, MEN LEFT SWING THRU
FLIP THE DIAMOND, CHAIN DOWN THE LINE
PASS THRU, PARTNER TRADE AND ROLL
PASS THRU, GRAND RIGHT AND LEFT!
- HEADS SQUARE THRU.....ZB
SINGLE CIRCLE TO A WAVE.....(1/2 W)
MEN TRADE AND ROLL
MEN SINGLE CIRCLE TO A WAVE
DIAMOND CIRCULATE
FLIP THE DIAMOND & ROLL, STAR THRU
HALF TAG, SPLIT CIRCULATE
SCOOT BACK, TRADE AND ROLL.....(ZB) AL!
- HEADS SLIDE THRU AND ROLL, PASS THRU
SEPARATE AROUND ONE TO A LINE.....CL
PASS THRU, WHEEL AND DEAL & SPREAD
TOUCH 1/4, CIRCULATE
SAME SEXES TRADE AND ROLL, PASS THRU
WOMEN FOLD, TOUCH 1/4
LEFT SWING THRU, GRAND RIGHT AND LEFT!
- HEAD LADIES CHAIN
SIDES LEAD RIGHT & ROLL, WALK AND DODGE
SEPARATE AROUND ONE TO A LINE.....(1L)
TOUCH 1/4 AND ORIGINAL HEADS ROLL
CENTERS WALK AND DODGE, CENTERS IN
CENTERS RUN AND ROLL, TURN THRU.....AL!
- HEADS PASS THE OCEAN
PING PONG CIRCULATE AND OUTSIDES ROLL
IN THE WAVE LINEAR CYCLE.....(1/2 L)
FORWARD AND BACK (to orient them)
TURN AND LEFT THRU, PASS THE OCEAN
SWING THRU AND ALL ROLL
DOUBLE PASS THRU, PEEL OFF AND ROLL
TURN THRU, STAR THRU, MEN HINGE
DIAMOND CIRCULATE
WOMEN LEFT SWING THRU
CENTER WOMEN TRADE
FLIP THE DIAMOND.....AL!
- HEADS LEAD TO THE RIGHT, SWING THRU
MEN RUN AND ROLL, WOMEN HINGE
VERY CENTER WOMEN TRADE
WOMEN SWING THRU, EXTEND THE TAG
SCOOT BACK AND JUST THE WOMEN ROLL
MEN RUN AND ROLL, SINGLE FILE CIRCULATE
WITH LEFT HAND, TRADE AND ROLL.....RL-os
HALF SQUARE THRU, TRADE BY.....(ZB) AL!
- HEADS SQUARE THRU.....ZB
SWING THRU AND JUST THE MEN ROLL
WOMEN CIRCULATE & MEN SWING THRU
DIAMOND CIRCULATE AND ALL ROLL
WOMEN SLIDE THRU
EXTEND THE TAG (TO A LH WAVE)
WOMEN RUN, PASS THRU
WHEEL AND DEAL, DIXIE GRAND.....AL!
- HEADS FAN THE TOP AND ALL FOUR ROLL
THOSE WOMEN PASS THRU
SINGLE CIRCLE TO A WAVE, SINGLE HINGE
WOMEN TRADE.....(OW)
EXTEND THE TAG, FAN THE TOP
GRAND SWING THRU AND ALL ROLL
THOSE FACING PASS THRU
SINGLE CIRCLE TO A WAVE
TRIPLE SCOOT, MEN RUN.....RB
TOUCH 1/4 & ROLL, GRAND RIGHT AND LEFT!
- HEADS RIGHT AND LEFT THRU, HALF SASHAY
BOX THE GNAT AND ROLL, DOUBLE PASS THRU
LEADERS PARTNER TRADE
PASS TO THE CENTER AND ROLL
GRAND RIGHT AND LEFT!

● THE WISDOM OF OTHERS

SIGHT CALLING - FRIEND OR FOE
(by Jim Mayo)

Sight calling is a valuable tool that reduces the memory workload for callers and allows precise control over the difficulty of the dance patterns. I believe that EVERY caller should learn to use this technique. Unfortunately, like many new discoveries, this valuable tool can also cause great harm when it is used improperly. I said, during the debate at this year's Callerlab Convention, that "We have developed the ultimate weapon in sight calling. Now we must learn how to control its use."

The risk is that callers, freed from the need to think about their choreography in advance, may not pay sufficient attention to the DANCING experience it offers to our customers. The sight caller, concerned about resolving the square, may accept poor flow, long timing gaps or very difficult formations. Bill Peters has written much in this column about the nature of choreographic difficulty. It is an important subject for all callers but particularly so for those who use "sighting" as a primary calling method. Sight calling has two major parts. One part is RESOLUTION - getting everybody back to the right partner in the right order. The other is deciding what to call before you start to resolve. The need to design and plan the dancing that comes before resolution takes away some of the ease that we gained by limiting our memory needs. Unless we take the time to understand each call completely and think about how we will use it, we can easily turn a sight - called program into a very difficult, stop & go hassle rather than a dance.

As I have moved into calling in a new (for me) square dance program (Advanced) I have also been noticing the kind of learning that such a change requires. I hope that can share my increased understanding with new callers in my activities as a caller coach. It has been an interesting learning experience and has increased my compassion for those just learning to call. I'll be writing about what I learned in more detail in the future, but let me share one fundamental observation now.

To use sight calling effectively REQUIRES that the caller know, with no hesitation, exactly what is accomplished by each call that is used. The caller must know this BEFORE the call is given and from EVERY starting formation/arrangement in which the call is used. The caller who must wait for the dancers to execute the call in order to know what can be called next is a menace to the dancers. I urge you all - sight callers, mental image callers and module callers alike - to take out your checkers or draw diagrams until you know absolutely what each call does to the formation and arrangement of the square. Don does an excellent job of arranging routines in Choreo Breakdown in order of difficulty and of pointing out the difficult parts of the material he publishes. Don't rely on his analysis only. You too must understand.

• FOR THE A1/A2 CALLER

ENDS BEND

This call on the A1 list is frequently used to set up a Split Square Thru, but don't overlook the possibilities of using it with other calls also. I hope the following choreography will start you thinking!

- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, ENDS BEND
STAR THRU.....(ZB) AL!
- HEADS LEFT WHEEL THRU.....OPB
PASS IN, PASS THRU
ENDS BEND, TOUCH 1/4
OTHERS PUT CENTERS IN, CAST OFF 3/4
ENDS CIRCULATE & OTHERS PARTNER HINGE
6X2 ACEY DEUCEY
CUT THE DIAMOND, COUPLES CIRCULATE
TURN AND DEAL.....(ZB) AL!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, ENDS BEND
SPLIT SQUARE THRU
CLOVER AND PASS THE OCEAN
CHAIN REACTION.....(1/2 W)
SCOOT BACK, RECYCLE.....OB-os
DOUBLE STAR THRU
GRAND RIGHT AND LEFT!
- HEADS PASS OUT.....(3B)
TOUCH 1/4, SPLIT CIRCULATE.....(1/2 W)
QUARTER THRU.....(4W)
CENTERS RUN, TAG THE LINE - OUT
ENDS BEND, STAR THRU
CENTERS IN, CAST OFF 3/4
PASS THRU, ENDS BEND
STAR THRU.....(3B)
SINGLE CIRCLE TO A WAVE.....(3W)
ACEY DEUCEY.....(4W)
CENTERS RUN
BEND THE LINE.....(1L)
PASS THRU, ENDS BEND
STAR THRU, DIXIE GRAND.....AL!
- HEADS RIGHT AND LEFT THRU
PASS THE OCEAN, EXTEND THE TAG
LINEAR CYCLE.....RL
PASS THRU, ENDS BEND
PASS THRU & MOVE ALONG TO THE NEXT &
STAR THRU
OTHERS CLOVER AND
DIXIE GRAND, ARKY ALLEMANDE!
- HEADS SQUARE CHAIN THRU.....OPB-os
TOUCH 1/4, WALK AND DODGE
ENDS BEND, SLIDE THRU.....(3B)
SWING THRU, QUARTER THRU.....(1/2 W)
MEN RUN, TAG THE LINE - IN
PASS THRU, ENDS BEND
WOMEN SINGLE CIRCLE TO A WAVE &
SINGLE HINGE, THOSE FACING PASS THRU
CLOVER AND 1/4 THRU, SWING THRU
EXTEND THE TAG.....(1/2 W)
GRAND RIGHT AND LEFT!
- HEADS SQUARE THRU.....ZB
SWING THRU, MEN RUN, WOMEN HINGE
6X2 ACEY DEUCEY, CUT THE DIAMOND
CENTERS WALK AND DODGE, CENTERS RUN
ALL 8 CIRCULATE, ENDS BEND & CURLIQUE
TRANSFER THE COLUMN
WOMEN TRADE.....CL-os
PASS IN, CENTERS TURN THRU.....(ZB) AL!
- HEADS PASS THE OCEAN, EXTEND THE TAG
LOCK IT, GRAND SWING THRU, MEN RUN
ENDS (MEN) BEND & STEP AHEAD
DIAMOND CIRCULATE, CUT THE DIAMOND
COUPLES CIRCULATE, TURN AND DEAL
GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN, CHAIN REACTION
LINEAR CYCLE.....(1/2 L)
PASS THRU, ENDS BEND & TOUCH 1/4
CENTERS CHASE RIGHT
TRANSFER THE COLUMN, SPLIT CIRCULATE
QUARTER THRU, RECYCLE.....(ZB) AL!
- HEADS SQUARE THRU.....ZB
SPLIT 2, GO AROUND ONE TO A LINE
ENDS BEND AND ROLL.....(ZB) AL!

• SIGHT CALLER'S NOTEBOOK

PLAYING WITH DOLLS

In one of my callers' schools, a student was busily taking notes at a point when I had not realized that I had said anything noteworthy. When I asked him about it, he told me that he found that the shortcuts I used while moving my dolls (or checkers) around were very helpful to him. It struck me that some of you may also benefit from this, so here are some of them.

Using the following shortcuts moves your dolls to the same ending position that the actual call would have moved them to, but more directly. Be aware, however, that when moving the dolls in this manner, you get no feel for body flow and must, therefore, picture the actual movement also.

Mainstream:

SWING THRU: From facing couples, Veer Right and the ends U-Turn Back.

CAST OFF 3/4: From lines facing out, Bend the Line.

CAST OFF 3/4: From mini waves, Cast 1/4 backwards.

FAN THE TOP: From an ocean wave, rotate the whole wave 90° in the direction that the ends are facing. (i.e. ends go forward and centers go backwards.)

SPIN THE TOP: Ends and adjacent centers turn 1/2 and then Fan the Top as above.

CENTERS IN, CAST OFF 3/4: From completed double pass thru formation, all face in.

RECYCLE: Ends Cross Fold and move ahead, pushing the original centers backwards until you have facing couples.

Plus:

DOUBLE PASS THRU, TRACK II: Centers Pass Thru, step to a wave.

LOAD THE BOAT: From normal couples (OL) Star Thru (or Slide Thru); from other lines, Pass Thru, turn 1/4 turn to face partner.

RELAY THE DEUCEY: From waves, this is a true zero so don't touch a thing! From eight chain thru formation, step to a wave.

A1

SPLIT TRANSFER THE COLUMN: Split Counter Rotate 1/4, adjacent dancers Trade.

A2

MOTIVATE: End facing out and adjacent center facing in do not move; other four dancers diagonally Box Circulate.

PASS AND ROLL: Centers Right Roll to a Wave, Extend the Tag.

PASS AND ROLL YOUR NEIGHBOR: Everyone 1/4 Right.

PASS AND ROLL YOUR NEIGHBOR AND SPREAD: Everyone Touch 1/4.

CHECKMATE: From column, lead two 1/4 In, trailing two Zoom and 1/4 Out

Sight Callers' Notebook (continued)

TOUCH 1/4, CHECKMATE: From facing lines, couple on left end Half Sashay, couple on other end U-Turn Back.

Remember that these are only for moving your dolls and not your dancers! If you are not also aware of the actual movements, body flow will probably suffer badly. If you have some other shortcuts that you use, please share them with us.

What's Happening (continued)

joining the lonesome dancers, and with them, do a Couples Trade; meanwhile the other couples promenade around the outside 1/4 to form a new grand 2-faced line. This action is now repeated three more times. Entire call takes 64 beats and is a true zero.

WALK (Jack Lasry, Florida) From facing couple or box circulate foursome, designated dancers will Pass Thru diagonally to end facing out. Facing couples end in box circulate foursomes and box circulate foursomes end in couples facing out.

• ZERO OF THE MONTH

From facing couples

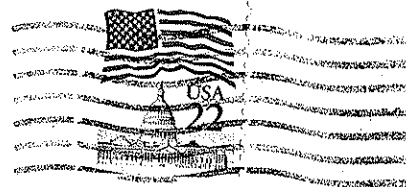
- SWING THRU
- SPIN THE TOP
- EX LINEAR CYCLE
- RIGHT AND LEFT THRU

I found the following ocean wave zero in a recent singing call release by Jerry Schatzer:

- FAN THE TOP
- RECYCLE
- PASS THE OCEAN

CHOREO BREAKDOWN

176 West Acton Road
Stow, MA 01775

**FIRST CLASS MAIL**

Jim Mayo
79 Washpond Road
Hampstead NH 03841

choreo



BREAKDOWN

DON BECK

• 176 West Acton Road, Stow, Mass. 01775

Published around the middle of each month.

OCTOBER 1986

CONTENTS THIS MONTH

- What's Happening?.....Page 1830
- New Movement
 - Roll the Dice.....Page 1832
- Zero of the Month.....Page 1833
- Share the Wealth.....Page 1833
- Movin' Down the Mainstream
 - Trade By.....1834
- Mainstream Quarterly Selection
 - Scoot and Relocate.....Page 1835
- The Plus Program
 - Diamond Circulate.....Page 1836
- Stepping Stones
 - Square Chain Thru.....Page 1837
- Sight Caller's Notebook.....Page 1838

WHAT'S HAPPENING?

There are a lot of new calls listed this month, but they were received too late to be tried with my monthly experimental workshop group, so I reached back into my old unpublished material and found one that has laid dormant awaiting a name. Calling it Roll the Dice, my workshop group

enjoyed it; and then a number of other groups also responded favorably. If you use experimental calls with any of your Mainstream groups, this is one that fits in nicely.

Speaking of naming new calls, a number of years ago I wrote a new call which was a nice way of getting out of diamonds, and once you got started, felt very much like a Checkmate the Column (A2). An obvious name for it was "Check the Diamond." An equally obvious reason not to name any call "Check the Diamond" was that many callers use that terminology to help their dancers recognize that they are in diamonds, and the dancers are not tuned to those words to tell them to exit from their diamond. The call still lays dormant in my file awaiting a new name. Anyway, you will find in this month's listing of new calls that one choreographer did not share my feelings about not using that name. We now have a Check the Diamond(!), but of course that doesn't mean that I have to use it.

The Callerlab MSQS for October is Scoot and Relocate (see page 1832).

What's Happening? (continued)

There will be no new Plus QS for November and no new Advanced QS for December.

Here is this month's list of new calls:

CHECK THE DIAMOND (Nonie Moglia, California) From parallel diamonds, those in the wave Trade the Wave as points Diamond Circulate and meet others with a Touch 1/4.

CRISS CROSS THE DIAMOND From parallel waves or lines, all Criss Cross the Deucey (see Burleson *2270), Centers Hinge, Diamond Circulate, and Centers Hinge.

CROSS BEAU/BELLE TIE From a completed double pass thru formation, all Trail Off (from A2 list), then those originally designated Circulate and Bend the Line as others Bend the Line and Circulate.

CROSS LINEAR CYCLE From a line or wave, centers Cross Run and then all Linear Cycle.

CROSS PAIR THE LINE From a wave or line, centers Trade; ends Cross Fold. (Same as Curl Thru)

CROSSED TRIPLE BOXES A formation consisting of 5 boxes that form a cross.

DISPERSE THE SETUP Same as Disperse the (anything), Burleson *4111.

DOUBLE OFFSET 1/4 TAG From offset 1/4 tag formation with outsides offset one position, do call as if in 1/4 tag.

FACING PARALLELOGRAM A formation of two boxes of four on a diagonal as in a 1/4 line.

FASCINATING (anything) From parallel lines/waves, centers do an Any Hand 3/4 Thru (from A1 list), ends Circulate 1 1/2 and Concentric (anything) (C1).

FIRST (anything) From parallel waves, leaders Switch (A2) then Belles Walk and Beaus Dodge, while the trailers Extend and (anything).

FLIP TO A DIAMOND From a line/wave, 1/2 Flip the Line, then 1/2 Box Circulate, to end in a diamond.

FLIP TO A "Z" From a line/wave, Flip to a Diamond, then points Extend and Quarter In.

FOLLOW THAT BOAT (Phil Kozlowski, Illinois) From facing lines, centers Load the Boat, step forward and Trade; as ends Circulate once and a half (to meet the second person), Single Hinge, Follow Your Neighbor and Spread, to end in a quarter tag formation.

PLEASE STEP ASIDE (Ted Whitacre, New York) From any appropriate formation, those designated side step away from the center, and everyone else Circulates the formation that they are in.

SLIM DOWN (Lee Kopman, New York) From any 2 by 4 formation, centers move away from the center (not toward the ends) as the ends move into the vacated adjacent center position. All of these moves are made without changing facing direction.

STERLING CHAIN THRU (Lee Kopman, New York) From 2-faced lines/waves, ends do their part of a Diamond Chain Thru (C1), while centers Squeeze (C1) and Circulate one position to end in 2-faced lines/waves.

TAG AND TRADE After any tagging call ending in 3/4 tag, centers Trade the Wave as outsides Partner Trade to end in a quarter tag formation.

TAG BACK REACTION After any tagging call ending in parallel waves, Extend, leaders U-Turn Back, do a Chain Reaction (A1) to end in parallel waves.

TAG CHAIN THRU After any tagging call ending in parallel waves, do a Scoot Chain Thru (A2) to end in parallel waves.

TAGGERS NIGHTMARE From a 3/4 tag formation, leaders Quarter Right and Circulate, as trailers (in wave) Swing, Slip, and Slide Thru.

TALLY HO BUT (anything) From any appropriate formation, start a Tally Ho (C1), but those who would Cast Off 3/4, do the (anything).

TRACE (x) BY (y) This is a call that establishes a set of offset-box type of paths in a 1/4 tag formation. End of the wave and the

• NEW MOVEMENT (Experimental)

ROLL THE DICE (Don Beck, Massachusetts)How To Do It:

From a couple, starting as in Roll Away, the dancer on the right/(or left if specifically designated) rolls across in front of the other dancer, but only turning a 3/4 turn (270°). The other dancer side steps to right/(left) while turning left/(right) 1/4 turn (90°). They end facing each other, having exchanged places.

Impressions:

Here is a quickie that is appropriate even with newer mainstream dancers. The only warning to give them to insure success is that they should be aware of the formation of the square when they are done. Although they nicely end facing the person they do it with, without the warning, they are likely to be at odd angles with the rest of the square.

As with Roll Away, good body flow is dependent on the call used before it. The following calls set up Roll the Dice (or Roll Away for that matter) very nicely:

Right and Left Thru California Twirl Courtesy Turn
 Sweep 1/4 (to right) Reverse Flutter Ladies Chain
 from a LH 2-faced line: Bend the Line or Wheel and Deal.

Many calls can be used after it, but Star Thru is particularly smooth because the correct hands for it are joined at the end of the Roll the Dice.

From regular facing couples, you get regular facing couples. From regular couples back to back, you get facing couples half sashayed.

Choreography:

<u>From Regular Facing Couples</u> <u>ROLL THE DICE</u> STAR THRU	<u>ZERO</u> (True)
<u>From Regular Facing Couples</u> RIGHT AND LEFT THRU <u>ROLL THE DICE</u>	<u>EQUIVALENT TO</u> STAR THRU

ROLL THE DICE (continued)Sample Routines

All of the following routines use only MS calls

- HEADS RIGHT AND LEFT THRU
ROLL THE DICE
 PASS THRU.....ZB-os
 SWING THRU, SCOOT BACK.....(OW)
 WOMEN TRADE, RECYCLE.....ORB-os
 SWEEP 1/4.....RL-os
 REVERSE FLUTTER.....EOL-os
ROLL THE DICE
 STAR THRU, PASS THE OCEAN
 MEN RUN, COUPLES CIRCULATE
 WHEEL AND DEAL.....(ZB) ALI
- FOUR LADIES CHAIN
 HEADS HALF SQUARE THRU.....OB-os
 SWING THRU, MEN RUN
 BEND THE LINE.....EOL
 RIGHT AND LEFT THRU.....EPL-os
 DIXIE STYLE TO AN OCEAN WAVE, MEN TRADE
 LEFT SWING THRU, WOMEN RUN
 BEND THE LINE.....CL
ROLL THE DICE.....(ZB) ALI
- HEADS LEAD RIGHT, CIRCLE TO A LINE.....ZL
 PASS THRU
 WHEEL AND DEAL & CENTERS ROLL THE DICE
 HALF SQUARE THRU.....OPB-os
 RIGHT AND LEFT THRU.....OPB-os
ROLL THE DICE.....ERL-os
 STAR THRU.....OPB
 REVERSE THE FLUTTER.....RB
 STAR THRU.....ZL
 CALIFORNIA TWIRL, ROLL THE DICE...(1/2 B)
 GRAND RIGHT AND LEFT!

SINGING CALL (Corner Progression)

HEADS PROMENADE HALF
 DOWN THE MIDDLE & DOSADO
 STAR THRU, PASS THRU
 DOSADO TO AN OCEAN WAVE
 WOMEN TRADE
 SWING THRU, MEN RUN
 BEND THE LINE, RIGHT AND LEFT THRU
ROLL THE DICE
 SWING CORNER
 PROMENADE.....add 16-beat tag.

What's Happening? (continued from page 1831)

adjacent (very) center work in a box that includes the spots occupied by the outsides that the end is facing. Outsides work in a box that includes the spots that the other 2 wave dancers occupy. The wave dancers do the (x) call in their box while the outsides do the (y) call in their box. If a number rather than a call is given, dancers Box Circulate the number of positions specified.

TRADE TO A DIAMOND (Nonie Moglia, California) From a line or wave, ends Diamond Circulate as centers Trade & Spread. (Same as Mix to a Diamond.)

TRAIL CHAIN THRU From a trade by formation, outsides Trail Off (A2), 1/2 Circulate, meet by the right and Trade as the centers Swing Thru, now all Fan the Top, to end in parallel waves.

TRIANGLE PRESS From triangles, all face center of triangle, original apex steps between, or to the right, or left of base as directed.

VERTICAL TAG BACK REACTION After an Vertical Tag call (C1) ending in parallel waves, Extend, outfacers U-Turn Back, and all Chain Reaction (A1) to end in parallel waves.

• ZERO OF THE MONTH

- FROM A REGULAR FACING COUPLES
 SPIN THE TOP, MEN RUN
 WHEEL AND DEAL, STAR THRU

• SHARE THE WEALTH

Steve Turner, editor of Callerlink, a callers' newsletter in Australia, answered my request for additional doll shortcuts. Here are some of his.

- FLUTTER WHEEL: Exchange the left hand dancer of each couple.
- SCOOT BACK: Trade with adjacent dancer.
- SPIN CHAIN THRU: Ends Circulate and Trade with the adjacent center.

• MOVIN' DOWN THE MAINSTREAM

TRADE BY

Most of the variety that we can get with Trade By is by our choice of calls that precede it or follow it. There is also a little formation variety to be had. This month, we will look at some of each. Be careful, because some of these will not be immediately obvious to your dancers.

- HEADS SQUARE THRU.....ZB
PASS THRU
TRADE BY.....OB
RIGHT AND LEFT THRU.....ZB-os
TOUCH 1/4.....(1W)
WOMEN RUN.....(1/2 L)
STAR THRU
TRADE BY.....(ZB) AL!
- HEADS STAR THRU
PASS THRU.....ZB-os
SQUARE THRU 3/4
TRADE BY.....ZB
STAR THRU.....CL
PASS THRU
TAG THE LINE - IN.....(1/2 L)
STAR THRU
TRADE BY.....ZB-os
TOUCH 1/4.....(1W)
SPLIT CIRCULATE.....(2W)
MEN TRADE.....(1/2 L)
SLIDE THRU
TRADE BY.....OB
PASS THRU
TRADE BY.....(ZB) AL!
- FOUR LADIES CHAIN
SIDES ROLL AWAY
HEADS PASS THE OCEAN &
SWING THRU, SPIN THE TOP &
OTHERS DIVIDE AND STAR THRU
TRADE BY.....ZB
SWING THRU, MEN TRADE
ALL 8 CIRCULATE, SINGLE HINGE
MEN RUN, BEND THE LINE.....CL-os
SLIDE THRU.....(ZB) AL!

- HEADS LEAD TO THE RIGHT, VEER TO THE LEFT
TAG THE LINE, MEN U-TURN BACK
TRADE BY.....(2B)
STAR THRU, CHAIN DOWN THE LINE.....ECL-os
TOUCH 1/4, SINGLE FILE CIRCULATE
MEN RUN.....ORB-os
TOUCH 1/4, SPLIT CIRCULATE
CENTERS TRADE.....(4W)
SPLIT CIRCULATE.....(1/2 W)
MEN TRADE, SCOOT BACK.....(OW)
PASS THRU, TRADE BY.....(ZB) AL!

- SIDES FLUTTER WHEEL
HEADS PASS THRU, STEP AHEAD &
ALL TRADE BY
SIDES SEPARATE & GO AROUND ONE TO A LINE
PASS THRU, TAG THE LINE - OUT
BEND THE LINE.....(2L)
CENTERS SPIN THE TOP & OTHERS STAR THRU
TRADE BY.....(ZB) AL!

The next ones push the definition a little!

- FOUR LADIES CHAIN, HEADS STAR THRU
DOUBLE PASS THRU
CENTERS IN & CENTERS RUN
TRADE BY, SINGLE HINGE
TRADE BY, ENDS FOLD
SQUARE THRU 3/4.....(ZB) AL!
- HEADS LEAD RIGHT, CIRCLE TO A LINE.....ZL
PASS THRU, ENDS RUN
TRADE BY, CENTERS RUN.....OL-os
HALF SQUARE THRU, TRADE BY.....RB
EIGHT CHAIN FIVE.....AL!
- HEADS CROSS TRAIL THRU
SEPARATE AROUND ONE TO A LINE.....RL-os
PASS THE OCEAN. SINGLE HINGE
SCOOT BACK, MEN FOLD
WOMEN TURN THRU.....(1B)
PASS THRU, TRADE BY
SQUARE THRU, THE WOMEN GO 3/4 &
THE MEN GO 4, BUT ON THEIR 4th HAND
LEFT SWING THRU
TRADE BY
MEN SEPARATE AROUND ONE TO A LINE.....(4L)
TOUCH 1/4, CIRCULATE
MEN RUN, RIGHT AND LEFT THRU
DIXIE GRAND.....AL!

• NEW MAINSTREAM-QS MOVEMENT

SCOOT AND RELOCATE

The call Scoot and Relocate has been selected as the MSQS starting this month. It was written by Don Beck and featured in the June 1985 issue of Choreo Breakdown on page 1692.

The definition is, from a quarter tag formation, all Scoot Back (i.e. Extend, Trade, and Extend). Those coming back to the wave Fan the Top while others face right (left if original wave had been left-handed), Promenade single file 1/4 of the way around the outside, and face in to stand as a couple, ending in another 1/4 tag formation.

If you start with the men in the center of the wave and normal couples on the outside, the Fan the Top will be done in the most common way, and the ending formation will be normal.

Although pleased that this call has been selected as a QS, I feel it would have been more appropriate to be used with the Plus program. Even though the call can be done easily by Mainstream dancers, there are no calls that can be done from a 1/4 tag formation in Mainstream. In the Plus program there are two. Some of the following sequences will use Plus calls.

- HEADS SPIN THE TOP
SCOOT AND RELOCATE
CENTER WOMEN RUN
BEND THE LINE
STAR THRU.....OPB
SWING THRU
SPIN CHAIN THRU &
MEN CIRCULATE (ONCE)
SWING THRU
WOMEN CROSS FOLD
GRAND RIGHT AND LEFT!

- HEADS HALF SQUARE THRU.....ZB-os
RIGHT AND LEFT THRU, VEER TO THE LEFT
FERRIS WHEEL, SWING THRU
SCOOT AND RELOCATE
SPIN THE TOP
SINGLE HINGE, CENTER WOMEN RUN.....(3B)
SWING THRU.....(1W)
WOMEN TRADE.....CL-os
PASS THRU, WHEEL AND DEAL
SWING THRU, SCOOT AND RELOCATE
RECYCLE, DOUBLE PASS THRU
LEADERS PARTNER TRADE.....OCB
TOUCH 1/4, SPLIT CIRCULATE
MEN RUN.....CL-os
SLIDE THRU.....(ZB) AL!

The following sequences use some Plus calls

- HEADS PASS THE OCEAN
PING PONG CIRCULATE, SWING THRU
SCOOT AND RELOCATE
PING PONG CIRCULATE, RECYCLE
DOUBLE PASS THRU, TRACK II
WOMEN TRADE, RECYCLE.....(ZB) AL!
- HEADS LEAD RIGHT.....OPB-os
VEER LEFT, FERRIS WHEEL
SINGLE CIRCLE TO A WAVE
SCOOT AND RELOCATE, EXTEND THE TAG
WOMEN TRADE, LINEAR CYCLE.....ZL-os
RIGHT AND LEFT THRU.....ZL
PASS THE OCEAN, TRADE THE WAVE
EXTEND THE TAG.....AL!
- HEADS SQUARE THRU 3/4
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, TAG THE LINE - RIGHT
FERRIS WHEEL
MEN SINGLE CIRCLE TO A WAVE
PING PONG CIRCULATE
SCOOT AND RELOCATE BUT MEN DON'T FACE IN
DIAMOND CIRCULATE, FLIP THE DIAMOND
WOMEN CROSS RUN.....AL!

The following is a SINGING CALL routine

- HEADS PROMENADE HALF, PASS THE OCEAN
SWING THRU, SCOOT AND RELOCATE
RECYCLE, DOUBLE PASS THRU, TRACK II
SWING YOUR CORNER
PROMENADE.....add 16 beat tag

• THE PLUS PROGRAM

DIAMOND CIRCULATE

One of the nice things about diamonds is that they give us an opportunity to explore some formations that are not used in "plain old vanilla" choreography. Beware, however, that since these formations are less common, many dancers may not see where they are supposed to be right away. Further, for many, variety makes life too spicy! If nothing else, some of these should help limber up your choreographic minds.

- HEADS PASS THE OCEAN, EXTEND THE TAG
WOMEN TRADE, WOMEN RUN
MEN HINGE, DIAMOND CIRCULATE
WOMEN HINGE, FERRIS WHEEL
SQUARE THRU 3/4.....(ZB) AL!
- HEADS LEAD TO THE RIGHT, VEER TO THE LEFT
WOMEN HINGE, DIAMOND CIRCULATE
MEN SWING THRU & WOMEN FACE IN
EXTEND THE TAG, MEN RUN.....CL
RIGHT AND LEFT THRU.....CL-os
LOAD THE BOAT.....(ZB) AL!
- HEADS SQUARE THRU.....ZB
SINGLE CIRCLE TO A WAVE, FAN THE TOP
SPIN THE TOP.....(OW)
ALL 8 CIRCULATE ONCE AND A HALF
WOMEN DIAMOND CIRCULATE
MEN (AROUND THE OUTSIDE) DIAMOND
CIRCULATE
THOSE IN THE WAVE SWING THRU
THOSE IN THE CENTER DIAMOND, CIRCULATE
WOMEN SWING THRU
THOSE IN THE CENTER DIAMOND, CIRCULATE
SAME FOUR FLIP THE DIAMOND
WOMEN DIAMOND CIRCULATE
THOSE IN THE WAVE OF SIX, SWING THRU
THOSE IN THE CENTER DIAMOND FLIP THE
DIAMOND & FAN THE TOP
GRAND SWING THRU, SINGLE HINGE
CIRCULATE, MEN RUN
CENTERS PASS THRU "TWICE".....AL!
- HEADS PASS THE OCEAN, WOMEN TRADE
WOMEN RUN, MEN HINGE
FLIP THE DIAMOND
PING PONG CIRCULATE
EXTEND THE TAG, WOMEN RUN
MEN CIRCULATE ONCE AND A HALF
MEN DIAMOND CIRCULATE
MEN FLIP YOUR DIAMOND
ALL FLIP YOUR DIAMONDS.....(OW)
MEN CIRCULATE, RECYCLE.....(ZB) AL!
- HEADS SWING THRU, MEN RUN, WOMEN HINGE
DIAMOND CIRCULATE, FLIP THE DIAMOND
FAN THE TOP, EXTEND THE TAG.....(OW)
SPIN THE TOP, MEN RUN
WOMEN HINGE.....(Point to Point Diamonds)
DIAMOND CIRCULATE, TRIPLE TRADE
FLIP THE DIAMOND, TRIPLE TRADE
GRAND SWING THRU, SINGLE HINGE
MEN RUN.....OPB
SWING THRU THREE TIMES
GRAND RIGHT AND LEFT!
- HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE.....(1L)
PASS THRU, TAG THE LINE - RIGHT
CENTERS HINGE, DIAMOND CIRCULATE
IN THE WAVE SPIN THE TOP
OUTSIDE SIX CIRCULATE, WOMEN SWING THRU
CENTER WOMEN RUN
NEW CENTER WOMEN HINGE
WOMEN DIAMOND CIRCULATE
OUTSIDE SIX CIRCULATE
NEW CENTER DIAMOND: CIRCULATE
MEN IN YOUR DISTORTED DIAMOND CIRCULATE
IN THE CENTER DIAMOND: CIRCULATE &
THOSE MEN ROLL, THOSE WOMEN EXTEND &
OTHER FOUR FACE IN, TAG THE LINE - IN
STAR THRU.....AL!
- HEADS PASS THE OCEAN
PING PONG CIRCULATE
RECYCLE, VEER TO THE LEFT
WOMEN HINGE
DIAMOND CIRCULATE
FLIP THE DIAMOND
EXTEND THE TAG.....(OW)
WOMEN TRADE
RECYCLE.....(ZB) AL!

• STEPPING STONES

SQUARE CHAIN THRU

It is again time to look at an A1 call that the plus caller may want to learn a little about. This is a two couple call that starts with facing couples and ends with couples back to back. From normal couples, dancers have little trouble with it, and it fits in nicely with a lot of standard choreography. It is very frequently used from a squared set as the start of a sequence.

SQUARE CHAIN THRU (Callerlab definition): Starting formation: Facing couples. All Right Pull By, Quarter In, Left Swing Thru, and Left Turn Thru, to end in couples back to back.

Starting Formations and Arrangements: Probably the most common place to start this call is from a squared set, having either the heads or the sides do it. This way, they end facing another couple and this is normally easier (or at least more secure feeling) than ending facing out. The "standard" arrangement is from regular couples.

Teaching Tips Let the dancers know that the "Right Pull By, Quarter In, and the start of the Left Swing Thru" is nothing but starting a normal Square Thru (as the name of the call suggests), but on the second hand they start the Left Swing Thru. Next, be sure that the men (from standard set-up) know that they should wait patiently while the women are doing the second part of the Left Swing Thru (they tend to wander). Lastly, be sure that the dancers disengage after the Left Turn Thru rather than ending in a wave as dancers unfortunately have a tendency to do.

Hand Availability Dancers must have right hands free to start this call. At the end of the call, their left hands are not available so the next call should be a no-handed one (e.g. Slide Thru) or a right-handed one (e.g. Swing Thru).

Basic Choreography

- Square Chain Thru - Lead to the Right
- Flutter Wheel, Square Chain Thru - Square Thru
- From an eight chain thru formation, you end in lines facing out.
- From facing lines, you end in a trade by formation.

Singing Call Figure HEADS SQUARE CHAIN THRU, SWING THRU, MEN RUN, FERRIS WHEEL, CENTERS SWEEP 1/4, PASS THE OCEAN, EXTEND THE TAG, SINGLE HINGE, SCOOT BACK, SWING YOUR CORNER, PROMENADE,.....add 16 beat tag.

• SIGHT CALLER'S NOTEBOOK

MENTAL IMAGE CALLING (PART 6)

In the June issue, we showed that you can call an X-type call in either the Middle, on the Left, or on the Right, and as long as you cancel it in the same location that you called it, the allemande spot is still waiting for you in the Zero Box set-up. In this, our final installment of this series, I will show you what happens when we call an X in one location, but cancel it in a different one.

It turns out, that as long as we cancel every X, it is possible to call a legitimate Allemande Left; if, however, the second X is called in a different location than the first, the allemande spot (the place that we must dance the active man to) will have moved! Here is one of many spot moving rules: If you call an X-type call in the Middle and cancel it with an X-type call on the Left, the allemande spot will move one place to the left. And by one place to the left we mean the spot that the active man would be standing on if he went to the spot that we have been using so far (Zero Box) and then have everyone Pass Thru. The active man is standing one place to the left of where he had been; he is still facing in the same direction; and the square is in a trade-by formation.

Here is an example of what I just said: Heads Flutter Wheel (this is an X in the Middle), Half Square Thru (this brings the active man to the left side, leaving an uncanceled X in the Middle), Swing Thru (this is the X that we are using to cancel our X in the Middle and to move the spot to the left), Men Run (this is another X that we must cancel), Bend the Line (this cancels the Men Run), Star Thru (this puts the active man on his old allemande spot, but since we moved the spot, his corner isn't there now), Pass Thru (this puts the active man on his new spot, therefore), Allemande Left! Now would be a good time for you to draw some diagrams or move your dolls to convince yourself that this, in fact, works.

I find this to be a very exciting technique that opens many choreographic ideas. Stop and think of what you might be able to do with this one additional fact.

Here is another example to follow: Heads Pass the Ocean, Recycle (X in the Middle), Pass Thru, Right and Left Thru, Touch 1/4 (cancelling X on the Left moving the spot to the left), Walk and Dodge, Partner Trade, Slide Thru, Square Thru 3/4 (this puts the square in a trade-by formation and the active man on his new allemande spot), Allemande Left! Confirm that this one also works, and try some of your own.

Now what happens if we do an X in the Middle and cancel it on the Right; or do an X on the Left and cancel it on the Right, etc. There are many combinations that we can do and each one moves the spot to a specific place. There are rules for each of these, but they soon combine to a few simple, general rules that cover all of these situations. In part 1 of this series, I said that we would give a brief overview of what mental image calling is. Although it may not have seemed brief, relative to the entire subject, it is! I do hope, however, that those of you who have followed the

Sight Caller's Notebook (continued)

series, have a better understanding of what is meant by mental image calling.

For those of you who are interested in learning more, I strongly recommend my book, OUT OF SIGHT, A Text on Mental Image Choreography for Square Dance Callers. The book takes you step by step through the mental image system that we have been exploring here. There are over 150 diagrams to help you visualize what is going on. In this series, we have touched on the content of about 5 of the 56 chapters in the book! Callers who are comfortable with the system they now use, but have found this series interesting, will find that a quick reading can be very entertaining as well as enlightening. Out of Sight is available directly from me for (U.S.) \$20 plus shipping and handling. (Shipping and handling in the U.S.A. and Canada is an additional \$1; overseas [airmail] is U.S. \$6.)

Next month, we will continue with our discussions about different aspects of sight (vs Out of Sight) calling.

CHOREO BREAKDOWN

176 West Acton Road
Stow, MA 01775

**FIRST CLASS MAIL**

Jim Mear
79 Washburn Road
Hamstead NH 03041

choreo



BREAKDOWN

DON BECK

• 176 West Acton Road, Stow, Mass. 01775

Published around the middle of each month.

NOVEMBER 1986

CONTENTS THIS MONTH

- What's Happening?Page 1840
- Zero of the MonthPage 1841
- Share the WealthPage 1841
- New Movement
 - Tally Hinge to a Column....Page 1842
- Movin' Down the Mainstream
 - Left Swing Thru.....1844
- The Plus Program
 - Extend the Tag.....Page 1845
- The Wisdom of Others
 - (by Jim Mayo).....Page 1846
- For the A1/A2 Caller
 - Split Counter Rotate.....Page 1847
- Caller Job UpdatePage 1848

WHAT'S HAPPENING?

Although this is nominally the November issue, we are obviously well into December already, so a Very Happy

Holiday Season to you all. Also, since this is being written in December, be assured that the information is current for December; and please bear with me.

There are very few new calls this month, but we are featuring a nice one that I am sure will see its share of use in the advanced and challenge circles. As announced in the last issue, there is no new Advanced Quarterly Selection this month.

I thought it might be useful to review what is currently on the QS lists, since I tend to loose track myself these days, so here they are:

MSQS: SCOOT AND RELOCATE
SCOOT CROSS AND TURN

PQS: R.C.W.
SPIN CHAIN & EXCHANGE THE GEARS

AQS: CHANGE LANES
CHECKOVER
MINI BUSY

Season's Greetings

What's Happening? (continued)

Callerlab has announced the new, but still experimental, 25 week program. See the Callerlab Update on page 1848 of this issue for details.

For those of you who care, it is interesting to note that the sequence "Tally Hinge to a Column (this month's featured experimental), Split Counter Rotate" is a 1/6 Zero, i.e. call the sequence six times thru, and it will eventually return everyone to their original relative positions!

It is my policy in Choreo Breakdown to list all new calls. In general, I only comment on the one call that I choose to feature, but occasionally I will add a comment about one of the calls listed in "What's Happening," when either the name has been used before, or the action is identical to something else. My purpose in these comments is partly to alert authors that with care, unnecessary confusion can be avoided. Last month, I went a step further and commented on a name even though the action may have merit. Below is a condensed version of a letter I received from the call's author, Nonie Moglia.

Dear Don,

I was disappointed upon reading, "What's Happening" in October. You obviously resent using the name "Check The Diamond." You said there is an obvious reason not to name any call "Check the Diamond" because many callers use that terminology to help their dancers recognize that they are in diamonds. I use that terminology, but my habit is to say, "Check Your Diamond" and I am sure while teaching any new calls the dancers can be tuned to any terminology.

Look back Don, I am sure you will find many calls with a one word change. You then go on to say, "We now have a Check The Diamond(!) but of course that doesn't mean I have to use it." No, you don't have to use it,

and after featuring your resentment in "What's Happening," I doubt that any other caller will even try it. Don, I do believe you should have notified me before you printed your resentment and mailed it to all your subscribers. We are running out of names for new calls and I feel your reason is a poor one.

The calls reviewed this month are:

BOGGY From facing dancers, Single Circle to a Star Thru and Roll, double.

EXPLODE THE PING (Ralph Kornegay, North Carolina) From a quarter tag formation, those in the wave Explode the Wave, step ahead, and Partner Trade, as the others step into a wave in the center and Explode the Wave.

FIX IT (Phil Kozlowski, Indiana) From parallel waves or 2-faced lines, centers Trade and Spread, as end facing in does a Cross Over Circulate, and end facing out does a Zoom and slides over to the adjacent center position, to end in waves or 2-faced lines respectively.

SPIN CHAIN AND EXCHANGE TO A DIAMOND (Bill Shell, Florida) From parallel waves, start a Spin Chain and Exchange the Gears, but when the when the exchange is started (right after the stars are turned), finish like an Exchange the Diamond (on the C2 list), to end in diamonds.

• ZERO OF THE MONTH

From a box circulate foursome

- LEADERS RUN, PASS THRU, CHASE RIGHT

• SHARE THE WEALTH

Here is a nice stir the bucket routine from Chris Stacy (Massachusetts):

- HEADS FAN THE TOP, PING PONG CIRCULATE FAN THE TOP, RIGHT AND LEFT THRU

• NEW MOVEMENT (Experimental)

TALLY-HINGE TO A COLUMN (Glenn Zeno, Maine)How To Do It:

From parallel waves, all half Circulate and Hinge, center four Box Counter Rotate as the others Trade, to end in a column.

Impressions:

This call is probably most appropriate in the Advanced and Challenge programs although it could easily be taught to other groups by using appropriate MS terminology. The call is quick, smooth, and times out nicely. My dancers caught on quickly and enjoyed the action, but they thought the name was too much of a mouthful! (It's really not, once you get used to it!) Glenn obviously picked this name because the call starts like a Tally Ho (on C1 list.)

Glenn points out that the action is actually a Half Circulate, centers Ahso (C1 list), as others Cast Off 3/4. He chose the above wording for the definition, however, because it is more consistant with the name.

Choreography:

<u>From eight chain thru formation</u> DOSADO TO A WAVE <u>TALLY-HINGE TO A COLUMN</u> TRIPLE SCOOT, COORDINATE COUPLES CIRCULATE, WHEEL AND DEAL	<u>ZERO</u> (True)
<u>From facing lines</u> PASS THE OCEAN, SWING THRU <u>TALLY-HINGE TO A COLUMN</u> COORDINATE WHEEL AND DEAL & SWEEP 1/4	<u>ZERO</u> (True)
<u>From a Zero Line (1P2P)</u> FLUTTER WHEEL PASS THE OCEAN <u>TALLY-HINGE TO A COLUMN</u> MEN RUN	<u>CONVERSION</u> ZL (1P2P) to ZB (Box 1-4)

TALLY-HINGE TO A COLUMN (continued)Sample RoutinesThis routine contains only MS calls

- HEADS SQUARE THRU, SWING THRU
TALLY-HINGE TO A COLUMN
MEN RUN.....AL!

The next 3 routines contain Plus calls

- HEADS PASS THE OCEAN
PING PONG CIRCULATE, EXTEND THE TAG
TALLY-HINGE TO A COLUMN
MEN RUN.....OPB-os
SWING THRU, TURN THRU.....AL!

- HEADS TOUCH 1/4, WALK AND DODGE..OPB-os
SINGLE CIRCLE TO A WAVE.....(1/2 W)
MEN TRADE, SWING THRU.....(OW)
TALLY-HINGE TO A COLUMN
MEN RUN.....(ZB) AL!

- HEADS PASS THE OCEAN, EXTEND THE TAG
WOMEN RUN, MEN HINGE
DIAMOND CIRCULATE, FLIP THE DIAMOND
TALLY-HINGE TO A COLUMN
SINGLE HINGE, TRIPLE TRADE
GRAND SWING THRU
EACH SIDE RECYCLE.....(ZL) AL!

The next sequence uses A1 calls

- HEADS PASS THE OCEAN, CHAIN REACTION
MEN RUN, CROSS OVER CIRCULATE
CAST A SHADOW, TRADE THE WAVE.....(OW)
TALLY-HINGE TO A COLUMN
TRANSFER THE COLUMN, 1/4 THRU.....(2W)
TALLY-HINGE TO A COLUMN
SINGLE FILE CIRCULATE
CENTER FOUR WALK AND DODGE &
OTHER WOMEN U-TURN BACK.....RB-os
SQUARE THRU BUT...
ON THE 3rd HAND DIXIE GRAND.....AL!

The next 3 sequences contain A2 calls

- HEADS PASS THE OCEAN
CHAIN REACTION.....(1/2 W)
TALLY-HINGE TO A COLUMN
SPLIT COUNTER ROTATE.....(1W)
SCOOT AND WEAWE, TRADE THE WAVE
EXTEND THE TAG.....AL!
- HEADS PASS THE OCEAN
EXTEND THE TAG
OUT ROLL CIRCULATE
TALLY-HINGE TO A COLUMN
SPLIT COUNTER ROTATE.....(1/2 W)
GRAND RIGHT AND LEFT!

This one is hard but fun

- HEADS PASS THE SEA
TRADE THE WAVE, EXTEND THE TAG.....(OW)
TALLY-HINGE TO A COLUMN
SPLIT COUNTER ROTATE.....(2W)
TALLY-HINGE TO A COLUMN
SPLIT COUNTER ROTATE.....(4W)
TALLY-HINGE TO A COLUMN
SPLIT COUNTER ROTATE, SWING THRU
GRAND RIGHT AND LEFT!

By sticking to Glenn's definition, and not using the short cut version, this call can be done from some (harder but interesting) additional formations. The last 3 of examples use A2 calls.

- HEADS LEAD RIGHT & CIRCLE TO A LINE.....ZL
TALLY-HINGE TO A COLUMN
ALL THE MEN RUN, CENTERS PASS THE OCEAN
EXTEND THE TAG, RECYCLE.....(ZB) AL!
- HEADS HALF SQUARE THRU, CURLIQUE....(1W)
SCOOT AND DODGE, BEND THE LINE.....RL-os
TALLY-HINGE TO A COLUMN
ALL MEN RUN
CENTERS START A SPLIT SQUARE THRU
HORSE SHOE TURN, RECYCLE.....(1/2 W)
GRAND RIGHT AND LEFT!
- HEADS PASS THE OCEAN, RECYCLE
PASS THRU, PASS IN.....ECL
TOUCH 1/4, SINGLE FILE CIRCULATE
TRAIL OFF, TALLY-HINGE TO A COLUMN
MEN RUN.....(ZB) AL!
- HEADS RIGHT AND LEFT THRU
PASS THE OCEAN, PING PONG CIRCULATE
SPIN THE WINDMILL - LEFT
TALLY-HINGE TO A COLUMN
WOMEN ZOOM, CHECKMATE THE COLUMN
1/2 TAG THE LINE, GRAND RIGHT AND LEFT!

SINGING CALL (This one is by the author)

HEADS SQUARE THRU, DOSADO, SWING THRU
TALLY-HINGE TO A COLUMN
ALL 8 CIRCULATE, MEN RUN
SWING CORNER, PROMENADE..add 16-beat tag.

• MOVIN' DOWN THE MAINSTREAM

LEFT SWING THRU

The definition of Swing Thru from an ocean wave starts with those who can, turn 1/2 by the right. From a left hand wave, the centers are supposed to start. Most of us know this, and many dancers know this, but none-the-less, it is difficult to get dancers to respond to this properly. One way to take advantage of some of the nice choreography that this suggests is to call Left Swing Thru from right hand waves. Again, this starts with the centers Trading, and then each center Trading with the adjacent end; but because you use the word "left," the dancers seem to expect something slightly different and are more likely to do the correct thing. Try these sequences and see how your dancers respond.

- HEADS SQUARE THRU.....ZB
 SWING THRU.....(1/2 W)
 SCOOT BACK.....(OW)
 LEFT SWING THRU.....(1/2 W)
 MEN TRADE, MEN RUN
 COUPLES CIRCULATE
 BEND THE LINE.....EPL
 PASS THE OCEAN.....(OW)
 LEFT SWING THRU.....(1/2 W)
 ALL EIGHT CIRCULATE
 LEFT SWING THRU.....(OW)
 WOMEN CROSS RUN.....AL!
- HEADS PASS THRU
 SEPARATE AROUND ONE TO A LINE.....(1L)
 PASS THRU
 HALF TAG THE LINE.....(OW)
 LEFT SWING THRU, FAN THE TOP
 SINGLE HINGE, MEN RUN.....(ZB) AL!
- HEADS LEAD RIGHT.....OPB-os
 TOUCH 1/4, SPLIT CIRCULATE.....(2W)
 SCOOT BACK.....(1W)
 SINGLE HINGE.....(1/2 W)
 LEFT SWING THRU.....(OW)
 RECYCLE.....RB
 EIGHT CHAIN ONE.....AL!
- HEADS LEAD RIGHT.....OPB-os
 VEER TO THE LEFT
 CHAIN DOWN THE LINE.....ERL-os
 DIXIE STYLE TO AN OCEAN WAVE
 MEN CROSS RUN.....(OW)
 LEFT SWING THRU
 GRAND RIGHT AND LEFT!
- HEADS FLUTTER WHEEL
 STAR THRU
 CALIFORNIA TWIRL.....OPB-os
 PASS THE OCEAN
 GRAND LEFT SWING THRU (from Plus list!)
 MEN HINGE & SLIDE APART
 WOMEN SLIDE TOGETHER & HINGE &
 CROSS RUN.....(1/2 W)
 ALL EIGHT CIRCULATE ONCE AND A HALF
 GRAND RIGHT AND LEFT
- HEADS LEAD RIGHT.....ZB-os
 SWING THRU, MEN RUN
 TAG THE LINE - IN.....(4W)
 WOMEN TOUCH 1/4 & LEAD WOMAN RUN
 MEN SQUARE THRU.....(2B)
 TOUCH 1/4.....(OW)
 LEFT SWING THRU
 MEN (In center) SCOOT BACK
 TURN THRU.....AL!
- HEADS DOSADO TO A WAVE
 LEFT SWING THRU
 FAN THE TOP
 SINGLE HINGE, MEN RUN
 REVERSE FLUTTER WHEEL & SWEEP 1/4
 SQUARE THRU 3/4.....ZB
 DOSADO TO AN OCEAN WAVE
 LEFT SWING THRU.....(1/2 W)
 FAN THE TOP
 SINGLE HINGE, MEN RUN.....OB-os
 TOUCH 1/4
 SPLIT CIRCULATE TWICE
 PARTNER TAG
 GRAND RIGHT AND LEFT!

The following is a singing call sequence

- HEADS SQUARE THRU, SLIDE THRU
 PASS THE OCEAN, WOMEN TRADE
 SCOOT BACK, LEFT SWING THRU
 FAN THE TOP, RECYCLE
 SLIDE THRU, SWING CORNER
 PROMENADE.....add 16 beat tag

• THE PLUS PROGRAM

EXTEND THE TAG

Extend the Tag is most frequently used from a RH quarter tag formation, but there are other interesting uses of it. Here are some that you may want to try, possibly for a workshop tip. Be sure that you understand that when you Extend from a double pass thru formation you get a quarter tag formation; from a 3/4 tag, you get a completed double pass thru; and that whenever you Extend from any LH waves, you go to new LH waves.

- HEADS SLIDE THRU, ZOOM
 EXTEND THE TAG
 PING PONG CIRCULATE
 EXTEND THE TAG.....(OW)
 SINGLE HINGE.....(1W)
 CENTERS TRADE.....(3W)
 EXTEND THE TAG
 Those in the wave LINEAR CYCLE &
 OTHERS FACE IN.....(1/2 L)
 ALL TURN AND LEFT THRU.....EPL-os
 PASS THRU, WHEEL AND DEAL
 SQUARE THRU FIVE HANDS(ZB) AL!
- HEADS PASS THE OCEAN
 SWING THRU
 EXTEND THE TAG.....(3W)
 SWING THRU.....(2W)
 CENTERS RUN, COUPLES CIRCULATE
 3/4 TAG THE LINE
 SWING THRU
 EXTEND THE TAG
 TRACK II.....(OW)
 WOMEN TRADE
 LINEAR CYCLE.....RL
 SQUARE THRU
 GIVE RIGHT TO PARTNER & PULL BY....(ZB) AL!
- HEADS SINGLE CIRCLE TO A WAVE
 FAN THE TOP
 EXTEND THE TAG.....(3W)
 SINGLE HINGE.....(4W)
 EXTEND THE TAG
 SWING THRU & OTHERS PARTNER TRADE
 EXTEND THE TAG.....(OW)
 RECYCLE.....OB
 PASS THRU, TRADE BY.....(ZB) AL!

- SIDES RIGHT AND LEFT THRU
 HEADS LEAD TO THE RIGHT.....OPB
 STAR THRU.....ECL
 TOUCH 14
 EXTEND THE TAG
 TRIPLE TRADE &
 LONESOME WOMEN FACE RIGHT
 MEN SLIDE APART
 WOMEN DIAMOND CIRCULATE
 WOMEN FLIP THE DIAMOND
 ALL DIAMOND CIRCULATE & THE WOMEN ROLL
 MEN SWING THRU
 EXTEND THE TAG.....(2W)
 MEN RUN.....ERL-os
 RIGHT AND LEFT THRU.....ECL
 DIXIE STYLE TO AN OCEAN WAVE
 EXTEND THE TAG.....AL!
- HEADS RIGHT AND LEFT THRU
 DIXIE STYLE TO AN OCEAN WAVE
 EXTEND THE TAG (to a LH Wave)
 MEN TRADE
 MEN CROSS RUN.....(OW)
 SWING THRU.....(1/2 W)
 GRAND RIGHT AND LEFT!
- HEADS STAR THRU
 CALIFORNIA TWIRL.....ZB
 PASS TO THE CENTER
 EXTEND THE TAG - TWICE.....(OW)
 SWING THRU
 EXTEND THE TAG
 SPIN THE TOP &
 OTHERS DIVIDE AND STAR THRU
 EXTEND THE TAG.....(OW)
 TRADE THE WAVE
 EXTEND THE TAG.....AL!
- HEADS SQUARE THRU.....ZB
 TOUCH 1/4, SCOOT BACK.....(2W)
 EXTEND THE TAG AND THE MEN FACE RIGHT
 DIAMOND CIRCULATE AND THE WOMEN ROLL
 MEN SWING THRU
 EXTEND THE TAG.....(2W)
 CENTERS TRADE, SWING THRU.....(2W)
 WOMEN LINEAR CYCLE &
 MEN PARTNER TRADE AND ROLL.....(3L)
 PASS THRU
 MEN FOLD.....(1B)
 STAR THRU
 PROMENADE HOME!

• THE WISDOM OF OTHERS

CONTROL THROUGH KNOWLEDGE (by Jim Mayo)

In my last contribution to this column, I promised to share some of what I learned as I added the Advanced Calls to my vocabulary. I have been doing that over the past 5 1/2 years and the process has many things in common with learning to call in the first place. Of course I have several advantages over the brand new caller. I worry little about fitting the words with the music and things like phrasing and meter. Furthermore, if choreographic disaster sets in, I can revert to PLUS and resolve with sight techniques that I have well under control. Another advantage I had was the ability to assemble a group to call to so that I got to practice at least once a week.

The aspect of this learning process that I have found most challenging is to gain control over the degree of difficulty in the material I present. I had one disadvantage and that was that I had never attended an Advanced dance when I started teaching A1. The principle drawback in not dancing the program is that I didn't know what other callers were doing with the Advanced calls. Don Beck helped me over that problem by giving me a list of the calls with comments about how they were used most commonly and what the usual variations were. It's amazing how inventive you can be when you have only the definition to work with. I gathered a group of friends who were experienced Advanced dancers to give me a chance to try calling the material. They assured me that much of what I called was formations and arrangements they had never seen before.

As an experienced caller, I knew about good timing. In using calls that were new to me, I found even my study of the calls wasn't enough. It was quite a while until I was sure of the ending formation and arrangements BEFORE I gave each call. When you don't know the ending setup of every call you give, your timing is BAD. I've said it in callers' schools for years and now I KNOW IT'S TRUE. It's not enough even to know the formation and whether the call you give next is possible from that formation. If you don't know the arrangement of boys and girls in that formation and what the dancers expect, you cannot judge how difficult the call will be for the dancers to complete. Bill Peters made the point often, in his writing about difficulty, that callers must CONTROL the difficulty of the material and match it to the ability and interest of the dancers. You cannot control difficulty until you know what every call you use does to the formation and arrangement of the square.

Interestingly, I found a good way to measure my skill in this aspect of working unfamiliar material. It is my ability to improvise singing call figures. My standard for dancers success on singing calls is 100%. To accomplish this, I must be sure that the figure is used in ways the dancers (on the floor right now) know and can do easily. I started by writing out singing call figures in advance. After a couple of years I got sporty and tried improvising singing call figures. My progress is easily defined. At A1, I can get 100% success most of the time and I can also keep the progression going to the corner each sequence. At A2, which I have been doing for only 2 years, I cause significantly more breakdowns and, while I can usually end up with the right partner, the progression is likely to be a bit random. When I'm away from my own supportive

• FOR THE A1/A2 CALLER

SPLIT COUNTER ROTATE

This is an A2 call whose bark (name) is worse than its bite. It has a smooth action and dancers pick it up easily. Caution is necessary, however, in that the formation focus sometimes changes quickly, and dancers must be aware of their new situations. The first two examples use only A1 calls; the rest have some A2 calls also.

- SIDES RIGHT AND LEFT THRU
 HEADS WHEEL THRU.....OPB
 TOUCH 1/4.....(1W)
 SPLIT COUNTER ROTATE
 TRANSFER THE COLUMN.....(4W)
 SPLIT COUNTER ROTATE
 SINGLE FILE CIRCULATE
 SPLIT COUNTER ROTATE.....(0W)
 WOMEN TRADE
 RECYCLE.....(ZB) AL!

- HEADS RIGHT AND LEFT THRU
 HEADS SQUARE CHAIN THRU.....OPB
 PASS IN.....ECL
 CURLIQUE
 SINGLE FILE CIRCULATE
 SPLIT COUNTER ROTATE.....(2W)
 ACEY DEUCEY.....(1W)
 QUARTER THRU.....(1/2 W)
 GRAND RIGHT AND LEFT!

- HEADS PASS THRU
 CHASE RIGHT
 BOX COUNTER ROTATE
 WALK AND DODGE.....(3B)
 ARKY STAR THRU.....(2L)
 TOUCH 1/4
 CHECKMATE THE COLUMN
 CENTERS BOX COUNTER ROTATE & 1/4 THRU &
 OTHER WOMEN RIGHT ROLL TO A WAVE
 EACH SIDE LOCK IT.....(0W)
 RECYCLE.....OB-os
 DOUBLE STAR THRU
 GRAND RIGHT AND LEFT!

- HEADS PASS THE OCEAN
 SPIN THE WINDMILL - RIGHT
 SPLIT COUNTER ROTATE, WOMEN RUN.....RB
 RECYCLE.....(1/2 W)
 SLIP
 GRAND RIGHT AND LEFT!

- HEADS PASS THE OCEAN
 CHAIN REACTION.....(1/2 W)
 SPLIT COUNTER ROTATE
 SINGLE FILE CIRCULATE
 WOMEN BOX COUNTER ROTATE
 WOMEN SINGLE HINGE
 6X2 ACEY DEUCEY
 ALL THE WOMEN RUN
 AS COUPLE EXTEND
 CROSS OVER CIRCULATE
 WOMEN SCOOT AND WEAWE
 DIAMOND CIRCULATE
 FLIP THE DIAMOND.....(OL)
 SLIP
 RECYCLE.....(ZB) AL!

- HEADS PASS THE OCEAN
 SWITCH THE WAVE
 AS COUPLES EXTEND
 AS COUPLES BOX COUNTER ROTATE
 CENTERS CIRCULATE
 CENTERS BOX COUNTER ROTATE
 ALL THE WOMEN LEFT ROLL TO A WAVE
 MEN DIAMOND CIRCULATE
 MEN FLIP THE DIAMOND
 IN THE WAVE OF SIX
 LEFT SWING THRU
 WOMEN DIAMOND CIRCULATE &
 MEN SINGLE HINGE
 WOMEN FLIP THE DIAMOND & LEAD MAN RUN
 EXTEND (to a LH Wave)
 SIDES TRADE WITH ORIGINAL PARTNERS
 TRADE THE WAVE
 GRAND RIGHT AND LEFT!

SINGING CALL (Corner progression)

HEADS PASS THE OCEAN
 EXTEND THE TAG
 MOTIVATE
 SCOOT BACK
 SCOOT BACK
 SPLIT COUNTER ROTATE
 MEN RUN
 SQUARE THRU 3/4
 SWING CORNER
 PROMENADE.....add 16 beat tag.

• CALLERLAB UPDATE

TWO-FIVE WEEKS OR NOT TWO-FIVE WEEKS. THAT IS THE QUESTION!

Callerlab has released it's new **Experimental "25 Week Mainstream & Plus Learn to Dance Program."** To the best of my understanding, this is a condensation of the calls in the MS and Plus lists that can be taught in 25 weeks. It is intended as an alternative for areas that are now dancing Plus and see a need to bring new dancers to a "Plus-like" level in a reasonable amount of time, i.e. 25 weeks. Callers or clubs wishing to try using this list of calls are welcome to experiment with this new concept. Upon completion, they can either use this as a plateau, or eventually teach the "deferred calls." Here is the list, in alphabetical order, for your convenience.

ALL AROUND THE LEFT HAND LADY**ALLEMANDE family****LEFT****LEFT ARM TURN****RIGHT ARM TURN****ALLEMANDE THAR****BEND THE LINE****BOX THE GNAT****CALIFORNIA TWIRL****CAST OFF 3/4****CENTERS IN****CIRCLE family (LEFT/RIGHT)****CIRCLE TO A LINE****CIRCULATE family (men, women, all,
ends, centers, couples, single file)****COURTESY TURN****DIAMOND CIRCULATE****DIVE THRU****DO PASO****DOSADO****DOUBLE PASS THRU****EIGHT CHAIN THRU (1-8 hands)****EXTEND (the tag)****FERRIS WHEEL****FLIP THE DIAMOND****FLUTTER WHEEL****FOLD****FORWARD AND BACK****GRAND SQUARE****HALF SASHAY family****ROLLAWAY****LADIES IN, MEN SASHAY****LEAD RIGHT****LADIES CHAIN family****TWO LADIES (reg. & 3/4)****FOUR LADIES (reg. & 3/4)****LOAD THE BOAT****OCEAN WAVE family (right hand, balance)****PASS THE OCEAN****PASS THRU****PASS TO THE CENTER****PROMENADE family****COUPLES (full, 1/2, 3/4)****SINGLE FILE****RECYCLE (from waves)****RELAY THE DEUCEY****RIGHT AND LEFT GRAND family****RIGHT AND LEFT GRAND****WEAVE THE RING****RIGHT AND LEFT THRU****RUN****SCOOT BACK****SEE SAW****SEPARATE****SHOOT THE STAR (reg., full around)****SINGLE CIRCLE TO A WAVE****SINGLE HINGE****SLIDE THRU****SLIP THE CLUTCH****SPIN CHAIN THRU****SPIN THE TOP****SPLIT THE OUTSIDE COUPLE****SQUARE THRU (1-5 hands)****STAR family (LEFT/RIGHT)****STAR THRU****SWEEP A QUARTER****SWING****SWING THRU****TAG THE LINE family (full, 1/2)****TEACUP CHAIN****TOUCH 1/4****TRACK II****TRADE****TRADE BY****TURN THRU****U-TURN BACK****VEER LEFT****WALK AND DODGE****WHEEL AND DEAL****WHEEL AROUND****ZOOM**

Wisdom of Others (continued)

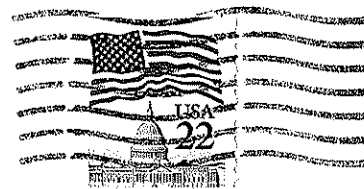
group of dancers, I don't take chances - I use preplanned singing call figures.

My final observation is that the advice I've been handing out about programming is true and important. I can use a "bare bones" program plan that lists the theme material for each tip when I'm calling PLUS or MS. When I'm calling an Advanced dance, I need a detailed plan that includes not only theme material, but the minor calls too and planning of the "Pizzaz" material and when I'll use what. If I don't plan, I fail to use some of the calls that should be used and I tend to repeat the same sequences more than I want to. When I'm teaching or doing a workshop, I find the variety is easier to provide because I'm teaching things that are not common. When I call a dance, providing variety takes much more planning.

I find these observations interesting particularly when I note how some relatively inexperienced callers approach a dance. I still know few who use a detailed program plan and I know fewer still who give much thought to whether a particular form of a call will be more difficult for the dancers than another way of using that call. I find it interesting that, after more than 30 years of calling more than 150 nights each year, I have to do more planning and pre-dance work than many callers of more modest experience feel they need. It would be nice if the key to instant calling success that many new callers hope to find really did exist. If it does, no one ever told me where to find it.

CHOREO BREAKDOWN

176 West Acton Road
Stow, MA 01775

FIRST CLASS MAIL

Jim Mayo
79 Washpond Road
Hamstead NH 03841