

# Choreo-Wise

Volume 5, Issue 7

October 2002

## Hi There!

Forty-seven down and Three to go!

I had the idea of starting writing a note-service towards the end of 1997. I bought myself a computer in September and started putting down some ideas. I put together a sample issue that I sent around to a number of people in November and December that year. I had subscribers ready to read from January 1998.

There were several reasons for making the decision to put together a note-service. I had read several note-services and was not satisfied with the quality of the notes that I had read for several reasons. If I had been subscribing to a note service I would want unusual and interesting material that was out of the ordinary. I also wanted more text that gave information about the routines – basically telling me “how to call” as well as “what to call”. That is what I have tried to put into Choreo-wise.

Apart from the obvious reason of making mega-bucks (all publishers of Choreography Note-services are very wealthy and drive fast sports cars – except for me) there were a few reasons that led to the decision to have a go at publishing. I had been collecting choreographic ideas for over 20 years. I had lots of pieces of paper with good ideas, but had never sat down and organised the material. I hoped that putting together a note-service would force me to go through the scraps of paper and organise my material. It has!

From a purely selfish point-of-view, I also hoped that publishing a note-service of quality would be an effective way to promote myself and to raise my profile within the Square Dance world. I hope it has!

On all counts I am very happy with the results of Choreo-wise – and thank you all for the compliment you have paid me by being a subscriber.

On a different thread, it was only when I started to write the notes that I became fully aware of how ignorant I actually had been about many facets of Square Dance Calling and Square Dance Choreography. By putting pen to paper, so to speak, I was forced to analyse many aspects of choreography much more carefully than I ever had previously. I have learnt so much over the last five years that it beggars description. Thank you for your tolerance during my learning process.

Kind regards until next time.

### Glitches from Issue #45 & #46

- p. 524 – second routine – delete the last *Hinge*
- p. 527 – fourth routine – replace the third call (*Peel Off*) with ‘*Men Face Right, Ladies Peel Off, Men Bend the Line*’
- p. 534/535 – *Extend*, when called from parallel ocean waves, is, technically, a Plus-level call
- p. 539 – second routine – add *Bend the Line* to the end of the routine

### **Abbreviations Frequently Used In Choreo-Wise:**

**SS = Squared Set (or Static Square)**

**L1p = Zero Line (i.e. Heads Lead Right and Circle To A Line)**

**B1c = Zero Box (i.e. Heads Square Thru)**

**W1c = Zero Wave (i.e. Heads Square Thru and Make a Wave)**

**DYP = Do Your Part**

# Mainstream

## *Allemande Positions*

One way to make an Allemande Left unexpected is to ensure that the location at which the dancers meet their corner changes.

When I attended my first callers' school, I was taught about "Allemande Positions numbers 1 through to 4".

The next four routines are very simple, but each one has the corners meeting at a different place on the floor. With each position, note the location of the #1 Man, as this is the key to the numbering.

### Allemande Position #1...

SS  
**Four Ladies Chain**  
**Heads Pass the Ocean**  
**Extend**  
**Swing Thru**  
**Men Trade**  
**Men Run**  
**Bend the Line**  
**Slide Thru**  
**Allemande Left** B1c

### Allemande Position #2...

SS  
**Four Ladies Chain** **Three-quarters**  
**Heads Pass the Ocean**  
**Extend**  
**Swing Thru**  
**Men Trade**

**Men Run**  
**Bend the Line**  
**Star Thru**  
**Pass Thru**  
**Allemande Left**

### Allemande Position #3...

SS  
**Heads Slide Thru**  
**Centres Right & Left Thru**  
**Pass Thru** B1c  
**Allemande Left**

### Allemande Position #4...

SS  
**Four Ladies Chain**  
**Four Ladies Chain** **Three-quarters**  
**Heads Flutterwheel**  
**Heads Sweep a Quarter**  
**Pass Thru**  
**Everyone Pass Thru**  
**Allemande Left**

By being aware of these four simple ways of setting up an allemande left, it is possible to keep the dancers guessing about where and when they will arrive at a resolution.

Let's continue to look at some simple routines, each being varied to incorporate the different Allemande Positions ...

SS  
**Four Ladies Chain**  
**Heads Promenade Half-way**  
**Heads Touch a Quarter**  
**Centre Men Run**  
**Slide Thru**  
**Pass the Ocean**  
**Swing Thru**  
**Men Run**  
**Couples Circulate**  
**Wheel & Deal**  
**Pass Thru**  
**Trade By** B1c  
**Allemande** Left



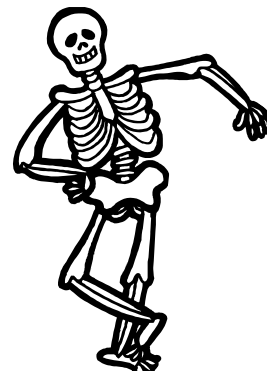
Position #2...

SS  
Four Ladies Chain Three  
Quarters  
Heads Pass the Ocean  
Extend  
Ladies Trade  
Swing Thru  
Men Run  
Bend the Line  
Right & Left Thru  
Pass the Ocean  
Swing Thru  
Men Run  
Couples Circulate  
Wheel & Deal  
Pass Thru  
Trade By  
Pass Thru  
Allemande Left

Position #3...

SS  
Heads Half Square Thru  
Right & Left Thru  
Pass Thru  
Trade By  
Touch a Quarter  
Scootback  
Men Run  
Right & Left Thru  
Pass the Ocean  
Swing Thru  
Men Run  
Couples Circulate  
Wheel & Deal  
Pass Thru  
Trade By  
Allemande Left

B1c



This routine uses Position #4...

SS
<b>Four Ladies Chain Three</b>
<b>Quarters</b>
<b>Four Ladies Chain</b>
<b>Heads Pass Thru</b>
<b>Heads Partner Trade</b>
<b>Heads Pass the Ocean</b>
<b>Extend</b>
<b>Hinge</b>
<b>Scotback</b>
<b>Men Run</b>
<b>Right &amp; Left Thru</b>
<b>Pass the Ocean</b>
<b>Swing Thru</b>
<b>Men Run</b>
<b>Couples Circulate</b>
<b>Wheel &amp; Deal</b>
<b>Pass Thru</b>
<b>Trade By</b>
<b>Pass Thru</b>
<b>Allemande Left</b>

square, and so surprise dancers more effectively with an Allemande Left.

By utilizing Zero modules and Equivalent modules it is possible to give the dancers a massive amount of variety, while keeping good control and giving yourself the ability to resolve quickly and simply at almost any point.

Another way to give variety is to set-up an “across the street” situation where dancers are halfway around from the normal Allemande Positions...

SS
<b>Heads Square Thru</b>
<b>Pass Thru</b>
<b>Face In</b>
<b>Pass Thru</b>
<b>Bend the Line</b>
<b>Slide Thru</b>
<b>Allemande Left</b>
<b>Right &amp; Left Grand</b>
<b>You're Home</b>

B1c

By setting up an “across the street” situation we can, again, move the dancers into new locations around the

# ***Return to Home!!!***

Look at the following, nifty return to home get-outs – they have a similar start but have different final calls, which will add to the variety and unexpectedness of the resolutions.

Sides Face...

SS Sides Lead Right Veer Left Bend the Line Pass the Ocean Swing Thru Ladies Circulate Men Run Ferris Wheel Double Pass Thru Leaders Trade Sides Face – You're Home
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Everyone Face In – Ends Do It Double...

SS Heads Star Thru Pass Thru Swing Thru Men Run Ferris Wheel Zoom Right & Left Thru Pass Thru Slide Thru Pass the Ocean Swing Thru Men Run Tag the Line Face In Pass Thru Wheel & Deal Zoom Double Pass Thru Face In – Centres Do It Twice Bow to Your Partner
--

Everyone Trade - Centres Star Thru...

SS  
Heads Promenade Half-way  
Heads Lead Right  
Veer Left  
Bend the Line  
Pass the Ocean  
Swing Thru  
Men Run  
Ladies Circulate  
Ferris Wheel  
Double Pass Thru  
Everyone California Twirl  
Centres Star Thru  
You're Home

Everyone Trade - Sides Face In...

SS  
Heads Star Thru  
Pass Thru  
Swing Thru  
Men Run  
Ferris Wheel  
Zoom  
Double Pass Thru  
Leaders Trade  
Touch a Quarter  
Centres Trade  
Swing Thru  
Scootback  
Men Run  
Right & Left Thru  
Pass the Ocean  
Swing Thru  
Men Run  
Tag the Line  
Face In  
Pass Thru  
Wheel & Deal  
Double Pass Thru  
Everyone Trade  
Centres Face In - You're Home



## ***Some Rolls Are Tougher Than Others!***

After 27 years of calling I have finally worked out why it is that some Rolls are inherently more difficult than others, and can be relied upon to cause some problems for inexperienced dancers.

The next two routines are easy "Rolls". They are easy because in the "anything" call, dancers are working as individuals - and so it is natural to Roll as individuals.

SS  
Heads Star Thru  
& Roll  
Heads/Centres Slide Thru B1c

This next routine is a nifty way to get into a line...

SS  
Heads Square Thru  
Swing Thru  
Acec Deucey  
Men Run  
Tag the Line  
Face Right  
Bend the Line  
Touch a Quarter  
& Roll L1p

Sometimes a Roll is more difficult (with calls such as Right & Left Thru, Bend the Line, Recycle, Wheel & Deal, Ferris Wheel) because as the dancers execute the "anything call" they are working as a couple, and when it

comes time to Roll they must change their thought process so that they think of themselves as an individual and forget all about the person who had been their partner. With this type of call, how often have you seen the dancers execute the first call and then get out of position during the roll as they try to stay connected with the same person they had been working with?

I have found that by explaining this to dancers it is easier for them to achieve success.

Bend the Line & Roll - to a column...

<b>SS</b> <b>Heads Lead Right</b> <b>Swing Thru</b> <b>Men Run</b> <b>Bend the Line</b> <b>&amp; Roll</b> <b>Single File Circulate</b> <b>Peel the Top</b> <b>Recycle</b> <b>Slide Thru</b>	<b>B1c</b>
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Bend the Line & Roll - to a Diamond...

<b>B1c</b> <b>Touch a Quarter</b> <b>Centres Trade</b> <b>Centres Run</b> <b>Couples Circulate Once and a Half</b> <b>Ladies Wheel &amp; Deal</b> <b>Ladies Swing Thru</b> <b>Men Bend the Line</b> <b>Men Roll</b> <b>Cut the Diamond</b> <b>Recycle</b> <b>Right &amp; Left Grand</b>	
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Right & Left Thru...

<b>B1c</b> <b>Right &amp; Left Thru</b> <b>&amp; Roll</b> <b>Men Run</b> <b>Slide Thru</b>	<b>B1c</b>
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Wheel & Deal...

B1c
Swing Thru
Men Run
Wheel & Deal & Roll
Centres Trade
Left Swing Thru
Ladies Run
Slide Thru
B1c

Recycle...

L1p
Slide Thru
Eight Chain Two
Touch a Quarter
Follow Your Neighbour & Spread
Ladies Trade
Recycle & Roll
Centres Trade
Ladies Cast-off Three-Quarters
Men Hinge
Centres Trade
Follow Your Neighbour & Spread
Extend
Allemande Left

Bend the Line...

L1p
Pass Thru
Bend the Line & Roll
Double Pass Thru
Face Right
Ferris Wheel
Centres Pass Thru
Swing Thru
Cast-off Three-quarters
Right & Left Grand

Ferris Wheel...

B1c
Slide Thru
Pass Thru
Tag the Line
Face Left
Ferris Wheel & Roll
Couples Circulate
Half-tag
Walk & Dodge
Chase Right
Recycle
Pass Thru
Trade By
B1c

The Recycle may cause some trouble as the dancers have to be aware that they are changing the people they are working with. The people they Chased Right with are not the same people they will Recycle with.

As Couples Hinge...

B1c
Spin the Top
Men Run
As Couples Hinge & Roll
Two Ladies Chain <Double Track>
Pass the Ocean
Ladies Trade
W1c

## Singing Call

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*Heads Pass the Ocean*  
*Swing Thru*  
*Recycle*  
*Double Pass Thru*  
*Peel Off*  
*Touch a Quarter*  
*Co-ordinate*  
*Ladies Circulate*  
*Tag the Line*  
*Face Left*  
*Promenade*

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# A-1

## Column of Six – Line of Three

One way to add variety without adding complexity is to make use of Lines of 3 and Columns of 6. These formations lend themselves to use with several calls in the A-level programs.

### Grand One Quarter Thru...

L1p  
Touch a Quarter  
Circulate Once and a Half  
Centre Six One Quarter Thru  
Centre Six Swing Thru  
Ladies Locket  
Men Bend the Line & Roll  
Cut the Diamond  
Bend the Line  
Pass the Sea  
& Mix

W1c

### <Double> Cross...

L1p  
Pass the Sea  
Ladies Run  
Ladies Trade  
Couples Circulate  
Tag the Line  
Quarter In  
Touch a Quarter  
Circulate Once and a Half  
Ladies <Double> Cross  
Centre Six Trade & Roll  
Lonesome Men Quarter In  
Line of Three Lead Right  
Circle Four – All the way 'round  
Men Break Between You to a Line  
Pass Thru  
Wheel & Deal  
Centres Half-sashay

### Centres Pass Thru

B1c

### Turn & Deal...

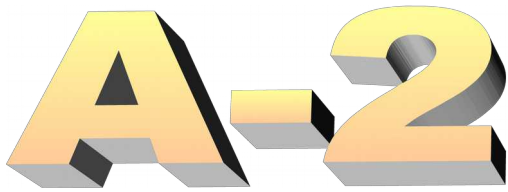
L1p  
Touch a Quarter  
Circulate Once and a Half  
Ladies Quarter In  
Ladies Pass the Ocean  
Men Diamond Circulate  
Wave of Six Grand Swing Thru  
Those Men Run Right  
Line of Six Turn & Deal  
& Roll  
In the Wave of Four Linear Cycle  
Others Quarter Out  
Ends Run  
Pass Thru  
Wheel & Deal  
Centres Pass Thru

B1c

### Triple Trade...

L1p  
Right & Left Thru  
Half-sashay  
Touch a Quarter  
Circulate Once and a Half  
Triple Trade  
Traders Spread  
Lonesome Ladies Slide Together  
Same Ladies Hinge  
Ladies Wheel & Deal –  
finish between the Men  
Cycle & Wheel  
Pass Thru  
Clover &  
Pass the Ocean  
Chain Reaction  
Men Run  
Tag the Line  
Face Right – Three Times  
Promenade Home





## More Column of 6 – Line of 3

This concept works just as well using calls from the A-2 program.

Box Counter Rotate...

L1p  
Square Thru - on the 3<sup>rd</sup> Hand  
Touch a Quarter  
Circulate Once and a Half  
Centre Six Box Counter Rotate  
Ladies Roll  
Men Wheel & Deal  
Men Sweep a Quarter  
Everyone Pass the Ocean  
One Quarter Thru  
Recycle B1c

L1p  
Touch a Quarter  
Circulate Once and a Half  
Ladies Box Counter Rotate  
Ladies Quarter In  
Men Cut the Diamond  
Men Bend the Line  
Half-breed Thru B1c

L1p  
Touch a Quarter  
Circulate Once and a Half  
Ladies Box Counter Rotate  
Ladies Start - One Quarter Thru  
Men Facing Diamond Circulate  
Line of Six - Half-tag  
Ladies Quarter In  
Men Explode &  
Everyone Half-breed Thru L1p

### Single Wheel...

L1p  
Touch a Quarter  
Circulate Once and a Half  
Centre Six Single Wheel  
Centre Six Touch a Quarter  
Men Run  
Men Trade  
Turn & Deal  
Centres Pass the Ocean  
Cut the Diamond  
Walk & Dodge  
Quarter In - Twice  
Half-breed Thru  
Pass the Ocean  
Recycle

B1c

### Scout & Weave...

L1p  
Touch a Quarter  
Circulate Once and a Half  
Centre Six Scout & Weave  
Centre Four Lockit  
End Couples Bend the Line  
Centres Left Thru

B1c

### Remake...

L1p  
Touch a Quarter  
Circulate Once and a Half  
Centre Six Remake  
Lonesome Men DYP -  
Hourglass Circulate  
Men Work as a Couple -  
Everyone Single File Circulate  
Men Bend the Line  
Ladies Quarter In  
Everyone Pass Thru  
Tag the Line  
Zig-Zig  
Ferris Wheel  
Centres Pass Thru

B1c



# Feature Call

## ***Off-set - Be Precise!***

For quite some time Sawtell subscriber Pam Partridge has been asking for some off-set material. Here it is Pam!

The key to off-set material is to get the dancers into and out of the off-set arrangement quickly - the longer they are off-set the more likely it is that they will make an adjustment and lose the formation. This is especially true of dancers who are unfamiliar with this type of material.

The other important thing is for the caller to be very clear with their instructions so that the dancers have a clear understanding of what is expected. It gets easier with practice. But be disappointed if the dancers get confused the first few times you do this sort of thing.

This issue will have some simple off-set material - next issue will feature some more complex material.

SS  
Heads Pass the Ocean  
All the Men Extend  
Each Wave - Centres Trade  
Centres Run  
Ladies Trade  
Ladies Pass the Ocean  
Men Half-circulate (or Extend)  
Men Bend the Line  
Ladies Swing Thru  
Ladies Recycle  
Ladies Pass Thru  
Star Thru  
Lead Couples Trade

L1p

SS

Heads Pass the Ocean

All the Men Extend

Hinge

Each Wave - Centres Trade

Each Wave - Swing Thru

Centre Four - Box Circulate

Everyone Hinge

Everyone Box Circulate

Centre Wave - Men Trade

Centre Wave - Swing Thru

Everyone Hinge

Ladies U-turn Back

Centre Couples Right & Left Thru

End Couples Circulate

End Couples DYP - Wheel & Deal

Centres Star Thru & Back Away

Others Lead Left

Allemande Left

B1c

Touch a Quarter

Fan the Top

Men Fold

Ladies Tag the Line

Ladies Face Left

Everyone Pass Thru

Men Tag the Line

Men Face Right

Ladies Trade

Men Extend

Ferris Wheel

Ladies Square Thru Three-quarters

Left Touch a Quarter

Same One - Allemande Left

SS

Heads Star Thru

Double Pass Thru

Everyone Face Right

Ladies Bend the Line

Ladies Ferris Wheel

Ladies Sweep a Quarter

Ladies Veer Left

Off-set Double Pass Thru

Ladies Trade

Star Thru

Off-set Double Pass Thru

Face Right

Extend

Ferris Wheel

Men Swing Thru

Men Turn Thru

Swing Partner

# Hoedowning

## ***Different Ways to Call the Same Material!***

*It is possible to use different calls to get the dancers to perform exactly the same traffic patterns. The examples given in the following material will make the dancers smile, because they will know that you are playing with them - and it is a game that they will enjoy!*

Look at the following routine - the alternative call will be **<bracketed, bold and italic>** and will be written on the following line(s).

Heads Star Thru  
Double Pass Thru  
Face In  
**<Men Face In - Ladies Face Left>**  
Star Thru  
Double Pass Thru  
Face Right  
**<Men Face In - Ladies Face Out>**  
Couples Circulate  
Bend the Line  
Star Thru  
Double Pass Thru  
Face Out  
**<Men Face Out - Ladies Face Right>**  
Wheel & Deal  
Zoom  
Ladies Swing Thru  
Extend  
Swing Partner  
Promenade

The essence of our work choice is that we are making dancers process more information. The effect of this is to make it seem more complicated than it really is. When I have used this type of material I have found that dancers will often make assumptions, due to the two-part nature of the directional call.

Normally a caller may say "Face In". Because the caller now only specifies that "Men Face In" the Ladies will assume that they won't face in. The all of "Ladies Face Left" is the same as face in, but it will come as a surprise to the Ladies. The simple nature of the surprise will make it an enjoyable surprise. Because the "gotcha" is so simple the dancers will smile and enjoy the joke, rather than feel that they are being taken advantage of.

Another nice technique is to spell the direction that will be faced (I don't know how well this would work in a non-English speaking country - if you call in such a situation it might be an idea to use the local word and spell it in the native language, rather than putting non-English speaking people into a situation where they have to be able to spell in a foreign language to be able to understand what it is that you want them to do).

Heads Star Thru  
Double Pass Thru  
Face In  
**<Face 'I' 'N'>**  
Double Pass Thru  
Face Right  
**<Men Face 'I' 'N' -  
Women Face 'O' 'U' 'T'>**  
Couples Circulate  
Ferris Wheel  
Ladies Swing Thru  
Extend  
Swing Partner  
Promenade

Square Dance Calling is, in many ways, like playing a game with the dancers - and it is a word game. Use words to make the game as much fun as you possibly can!

## Record Review

### New Releases – September '02

By David Cox

- **The Man With The Bag**

B-Bear Productions 103 / Len Christianson

This is the first of the Christmas songs to be released this season. The tune has a jazz/swing style to it. There are vocal harmonies in the background on the instrumental side. The music is particularly smooth and doesn't sound like most of your Christmas-type songs. The called side features several different pieces of choreography - some are quite slick!!!

**HEADS LEAD RIGHT - CIRCLE TO A LINE - PASS THE OCEAN - LADIES TRADE - RECYCLE - RIGHT & LEFT THRU - SQUARE THRU THREE-QUARTERS - SWING AND PROMENADE**

- **Shamey Shame**

Rockin' M / Sonya Savell

This is another piece of music with a very distinctive jazz-style to it. The instrumental features horns. Sonya does a very nice job on the vocal side of the record.

- **I'm Walking**

Sting 331 / Paul Bristow

As you would expect from Paul Bristow and Sting, this piece of music is particularly up-beat and has a very exciting sound to it. The instrumental features fiddle, guitar, organ and mandoline. The instrumental is true to the original rock & roll tune and features a key change in the closer.

**HEADS PASS THRU - SEPARATE 'ROUND 1 TO A LINE - STAR THRU - DOUBLE PASS THRU - CENTRES IN - CAST-OFF THREE-QUARTERS - STAR THRU -**

**CENTRES PASS THRU - TOUCH A QUARTER - SCOOTBACK - SWING & PROMENADE**

-

- **Stay**

Spotlight 101 / Tommy Wells

This is a nice piece of music from a new label, produced by Tommy Wells. It has a solid rock & roll feel to it. Instruments featured by the band include bass guitar, electric guitar, organ and piano. The music has a smooth rhythm that I imagine would be rather nice to dance to. The melody is a little repetitive at times, and would probably require some practice to do justice to the music.

**HEADS SQUARE THRU - DOSADO - SWING THRU - SPIN THE TOP - RIGHT & LEFT THRU - SQUARE THRU THREE-QUARTERS - SWING & PROMENADE**

***Best Sellers from July***

1. Follow Me	Global
2. Butterfly Kisses	Global
3. Along Came Jones	Rockin' M 215
4. Lights On The Hill	Lore
5. Every Second	B-bear

***Best Sellers from August***

1. How Do You Do It	Sting
2. Here Comes That Rainy Day Feeling	Desert
3. Follow Me	Global
4. Swamp Thing	Prairie
5. Before The Next Teardrop Falls	Global

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I have been so busy, and quite unwell, that I haven't been able to write a record review this month - but I hope to have one out for the very next issue!

