

ADVANCED PROGRAM — BAD CHOREOGRAPHY by Ed Foote

Callers are often unaware that bad choreography can creep into their calling. This results in material that has either bad body flow, or overflow, and therefore is not comfortable for the dancers. The following combinations should not be used:

1. Heads Wheel Thru — Veer Left. This combination is widely used, because it is an easy way to start a sequence with an Advanced call and finish in two-faced lines. However, this combination is awkward for the girls, because they are making a sharp turn to the right for the Wheel Thru and then must reverse direction to veer back to the left. Because most callers are men, they often do not think about whether choreography is smooth for the ladies, and the result is widespread use of this awkward combination.

What should be called is: **Heads Lead Right & Veer Left**, because it is much smoother for the girls. The action of Lead Right is a sweeping motion that enables the girls to blend easily into the Veer Left.

If you want to start a sequence with Wheel Thru, follow this with such calls as: (a) Swing Thru, (b) Right & Left Thru, (c) Touch 1/4, or (d) Pass Thru.

2. From parallel waves: Centers Run — Cross Over Circulate. This combination is also widely used, but consider the couple facing in after the Centers Run. The end dancer (former center) has forward momentum, but on the Cross Over Circulate the center must go in front of the end dancer. This means the end dancer must come to an abrupt halt to allow the center dancer to go first, and this abrupt halt is awkward.

Also, in doing the Centers Run, the ends had to dodge to the right. To do an immediate Cross Over Circulate means they must reverse direction back to their left.

Solution: After the Centers Run and before the Cross Over Circulate, insert **Centers Trade**. This helps erase the effect of the dodge for the original ends, and smooths out the call for all the dancers.

Example: From standard waves with boys as ends and girls as centers: DO NOT CALL: Swing Thru - Boys Run - Cross Over Circulate. INSTEAD CALL: Swing Thru - Boys Run - Girls Trade - Cross Over Circulate.

3. From lines facing out: Wheel & Deal — Spin the Windmill Left. This is a reversal of body flow for the original left-hand couple in the line facing out. The Wheel & Deal has them moving toward their right, then they are directed to face left. Even if the Spin the Windmill command is given quickly, it is still not very smooth for them.

Solution: After the Wheel & Deal, call: Spin the Windmill **Right**. This dances very smoothly.

4. Chain Reaction — Acey Deucey; or Motivate — Acey Deucey. These combinations should not be used, because it is overflow for the centers. The first call finishes with a Cast 3/4 for the resulting centers, Acey Deucey has these same centers doing another Cast 1/2. Any turning motion over 360 degrees is considered excessive.

Some callers use these combinations, either as prepared material or in sight calling, because they see that the Acey Deucey will give them either a Right & Left Grand get-out or will bring them close to their corner. But the effect is terrible for the centers, and these combinations should be avoided.

Solution: Call Chain Reaction & Spread, then Acey Deucey. Call Motivate & Spread, then Acey Deucey.

Note: The combination of **Acey Deucey — Motivate** is even worse. Consider the center facing in. The Acey Deucey is a Cast 1/2, the initial All 8 Circulate for the Motivate is another cast 1/2 action without hands, and this is followed by the Centers casting 3/4. The result is a $1 + 3/4$ casting motion (630 degrees), which is awful overflow.

5. Star Thru — Cast a Shadow. Callers will call this combination from a same-sex eight chain thru formation, which means all the boys are the centers or all the girls are the centers. The result, after the Star Thru, is that the lead ends will have a direct reversal of body flow in doing the Cast a Shadow.

Solution: After the Star Thru and before the Cast a Shadow, insert **Centers Trade**. This breaks up the reversal of motion for the lead ends.

Remember the **rule**: You are not allowed to call Cast a Shadow immediately after a Star Thru.

6. Right & Left Thru — Wheel Thru. From standard couples, this is a direct reversal of motion for the girls. Yet many callers use this combination. Solution: After the Right & Left Thru call Left Wheel Thru. This is a smooth combination.

If you want to insert Wheel Thru into your choreography, which is a nice thing to do, precede the Wheel Thru with a call that flows into it, such as: (a) Linear Cycle from right-hand waves, (b) Turn & Deal from right-hand two-faced lines, or (c) Wheel & Deal from right-hand two-faced lines.

7. Scoot & Dodge — Bend the Line. Direct reversal of body flow for the two centers that were “walkers.”

If Scoot & Dodge is done from waves, most subsequent calls will be awkward for someone. Thus, it is better to only call Scoot & Dodge from: (a) columns, or (b) a starting Double Pass Thru, having the centers Touch 1/4 — centers Scoot & Dodge.

Note: All of the above applies if Walk & Dodge is called instead of Scoot & Dodge.

8. Pass Thru — Trade By — Veer Left. Although there are no Advanced calls in this combination, Advanced callers sometimes want to get to two-faced lines quickly, so they call this combination. Unfortunately, Veer Left after a Trade By feels terrible.

Solution: After the Trade By, call Right & Left Thru, then Veer Left. This is smooth.