Kevin Aderer – 11/1/07 workshop notes

Curly/Crazy:
When casting, bend sword over heads (esp. over #3)
#3 always goes opposite to #4 (Crazy only?)
Hands stay together, in front of face and UP
Come all the way up before casting sharply

New figures:

Changing the Guard:
From Guard position
In 4 counts, #1 & 5 cast to the back
Step for 4
Ditto #2 & 4 (#3 swords over shoulders?)
Step for 4
#3 hands up, cast to the back (can go L or R?)
Step in Guard – or go straight to nut (3 comes through immediately w/2&4)

Princess:
From Guard, move to a line in 4 beats: L to R – 4,5,3,1,2 (swords arched @ waist)
Step for 4
Turn R, swords on Shoulder: Break stepping
Turn L, ditto
4, 3 & 2 sweep swords down on 8 (#1 & 5 break onto 2 feet)
On 1, #1 & 5 jump up; swords sweep back
On 2, they land;
On 3, 4, unspin as necessary to form Open Ring
Step for 4

Helicopter:
Guard to a line as above, swords arched
Step for 4
On 1, 2 nothing; on 3, swords up; on 4, #4 & 5 spin R 180°*
Step for 4
Pinwheel cl for 4
Step for 4
Pinwheel cl for 4
Step for 4
3 spin *RIGHT* – twice round in 4 beats! NO STEPPING WHILE #3 SPINS. Everyone (including #3) breaks on beat 4.
Step for 4
Pinwheel cl for 4
Step for 4
Pinwheel cl for 4
Step for 4
On 1 & 2, nothing; on 3, swords DOWN; on 4, #4 & 5 spin L 180°
Step for 4 (arch swords!) finishing w/jumps as above

From Kevin:
i was thinking about helicopter, specifically about how on earth janusz is going to spin twice in 4 beats when he can't extend his arms up enough to pivot off them comfortably. i'll be interested to see how you guys work that out.

incidentally, upon reflection, i believe many people who dance helicopter as 5 turn over their left shoulder, rather than their right, when entering the figure (and right when exiting the figure) to avoid the problem with their hands. i never realized why until this week, because i never had that problem.

Breastplate: From Gillian Stewart of Candyrapper:

ok, to get into it....

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1 5
2 4
 3
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all swords up. 1 casts anti clockwise to the back of the set, followed by 2 (who turns anti clockwise). 5 slides to the back of the set (as in making a nut) followed by 4 (who casts clockwise). so you should look like:

```
 audience
 3
 2 4
 1 5
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2 and 4 keep turning the direction they were turning (in place) and face up. 5 then steps between 2 and 3, and then 1 steps between 3 and 4. it's very important that 5 goes before 1! then put the swords down over 3's head to form an lxl with another sword across the bottom (horizontally) and people set up like:

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5 3 1
 2 4
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all facing forwards.

there are two ways to get into a nut after breastplate:

option 1: go through guard.

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5 3 1
 2 4
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all swords up. 3 step forwards and cast around the outside to the bottom of the set (it doesn't matter if they go right or left – i don't know what's "normal")

then 1 steps to their own personal left into their original position, whilst 5 does a little part of a circle clockwise back into their place (crossing on the audience side of 1 – it feels like a half gypsy).

you're now in guard. if you don't put your swords down and go straight into a nut, no one will ever know the difference. there are a few ways to smooth it out – 5 doesn't turn all the way forward before starting the nut, just keeps going around; 3 keeps the momentum going by casting around the outside and immediately pushing up the middle – but you can figure out how to make it flow.

option 2: snazzy new thing that i figured out over the summer.

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5 3 1
 2 4
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reverse the last step of making the breatplate: (swords up) 1 steps backwards between 3 and 4 so as to get next to 2. then 5 steps backwards between 2 and 3 to get next to 4. you should all be like so:

```
 3
 2 4
 1 5
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all facing forward. 4 spins once and a quarter anti clockwise on their own personal axis while 3 turns halfway anti clockwise (again, on own axis). swords down. you should be in a nut. if not, 3 or 4 might have to spin a different direction, but i think i got it right. to make it smoother, 3 and 4 can spin while 1 and 5 are moving, but whatever.