COMMENTARY by Ed Foote

Giving a carrot to the experienced dancer. For years I have regularly heard this complaint from experienced Mainstream and Plus dancers: "The callers in our area give all their effort to new dancers and ignore us completely. We appreciate the importance of working with new dancers, and we don't mind the callers devoting the majority of their time to them, but we wish the callers would think of us occasionally -- give us some special tips or a special dance -- give us anything!"

It is true that in concentrating on classes and helping new dancers, many callers ignore the experienced dancers, assuming these people will stay in the activity forever. Yet the average life of a dancer is said to be 3 years, and one of the reasons experienced dancers drop out is they feel ignored and taken for granted.

For this reason, a number of years ago at my home Plus club, we decided to end the dance a little early and have the last 15 minutes be a "go-go" tip. This is a tip consisting of very strong all-position Mainstream and Plus (no Advanced calls at all). Anyone is welcome to try the tip at any time. The result has been good, with the dancers involved remaining in the club over the years.

A while back these dancers asked "Why can't we have an entire night like this tip some time?" Sounded like a good idea, so on one of my off nights I scheduled a special "go-go" dance. This was by invitation given only to those who could reasonably handle the level. One of the dancers handled the invitations -- this kept me out of the politics of who got invited and who did not.

The dance was very successful, and we now have about 4 or 5 such dances a year. A spin off has been classes teaching people how to dance all-position Mainstream and Plus.

In this issue is a page of material typical of what I might call for this special "go-go" tip or dance. If the dancers have a problem, I stop and explain the rule, but usually the majority of the floor will succeed. Note the warning on that page of material -- never use this at an open dance.

The dancers say they like having to "think" and understand basic calls, without being forced to learn all the calls at another program (Advanced, C-1). I get the distinct feeling that these dancers are willing to help beginners, support local dances, do all that is expected of them, because they have this "carrot" of the 'go-go' tip and occasional dance to look forward to. Consider if dancers in your area might like a tip or dance like this.
CALLERLAB MAINSTREAM EMPHASIS CALL FOR 1st QUARTER 1985: SPIN CHAIN THRU

Things to have the ends do while the centers are working:

1. Ends Circulate once.
2. Ends Circulate twice.
3. Ends Circulate once and turn back.
4. Ends turn back and Circulate once.

Also consider using Spin Chain Thru from left-hand waves. As an aid to the dancers, it is best to say: "With a left hand Spin Chain Thru."

Alamo style. A nice variation, and it's a zero. Best to walk it first, explaining that after the Cast Left 3/4 the centers Trade will be a star by the boys.

Note: In calling Spin Chain Thru from an alamo, you must always say: "With a right hand Spin Chain Thru" (or "with a left hand, etc.'), since either hand could be used at the start. You can not just say "Spin Chain Thru" and assume a right hand.

#1
Zero box: SPIN CHAIN THRU -- ENDS CIRCULATE TWICE
*RIGHT & LEFT GRAND
*Or: TURN THRU -- L.A.

#2
Zero lines:
RIGHT & LEFT THRU
SLIDE THRU
SPIN CHAIN THRU -- ENDS CIRCULATE ONCE
*RIGHT & LEFT GRAND
*Or: TURN THRU -- L.A.

#3
Zero lines:
RIGHT & LEFT THRU
SLIDE THRU
SPIN CHAIN THRU
ENDS CIRCULATE ONCE & TURN BACK
COUPLES CIRCULATE
BEND THE LINE (zero lines)

#4
Zero lines:
RIGHT & LEFT THRU
SLIDE THRU
SPIN CHAIN THRU
ENDS TURN BACK & CIRCULATE ONCE
BEND THE LINE -- STAR THRU
PASS THRU -- TRADE BY
SQUARE THRU 3/4
L.A.

#5
ALLEMANDE LEFT -- ALAMO STYLE
WITH RIGHT HAND: SPIN CHAIN THRU
RIGHT & LEFT GRAND

#6 (mixed sexes)
Zero box:
SWING THRU
SPLIT CIRCULATE
SPIN CHAIN THRU -- ENDS CIRCULATE TWICE
SINGLE HINGE -- BOYS TRADE
TURN THRU -- L.A.

#7 (mixed sexes)
Zero lines:
PASS THE OCEAN
SWING THRU
SPLIT CIRCULATE
SPIN CHAIN THRU -- ENDS CIRCULATE ONCE
SPLIT CIRCULATE
BOYS RUN -- COUPLES CIRCULATE
GIRLS TRADE -- BOYS FOLD
*TURN THRU -- L.A.

*Or: RIGHT & LEFT GRAND

#8 (LH)
Zero lines:
RIGHT & LEFT THRU
DIXIE STYLE TO O.W.
WITH LEFT HAND: SPIN CHAIN THRU
ENDS CIRCULATE ONCE
GIRLS RUN -- WHEEL & DEAL
PASS TO THE CENTER & PASS THRU
SQUARE THRU 3/4
L.A.

#9
Zero lines:
PASS THRU -- BEND THE LINE
RIGHT & LEFT THRU
DIXIE STYLE TO O.W.
LEFT SWING THRU
WITH LEFT HAND: SPIN CHAIN THRU
ENDS CIRCULATE ONCE
SLIP THE CLUTCH -- L.A.
MAINSTREAM EXPERIMENTAL

SPIN THE NET (Don Beck, Ma.) From parallel waves or 8-chain thru: All Spin the Top, centers of the tidal wave Spin the Top while the others Cast Off 3/4 & dancer facing out Run. End in 1/4 Tag formation.

Analysis: Call dances well -- this could be a future Mainstream Quarterly. When called from 1/2 sashayed waves (girls are ends) or 1/2 sashayed 8-chain thru, the ending 1/4 Tag formation is "normal".

Teaching Hint: After the initial Spin the Top, tell the dancers to pause at the tidal wave to enable the center wave to identify itself. Also, after the initial Spin the Top, have the outsides start their Cast Off 3/4 first -- this makes it easy for the center wave to identify itself.

Choreography equivalent: Heads Square Thru, Swing Thru, Spin the Net = Heads Pass the Ocean

Left column are Mainstream examples, right column are Plus figures.

#1
Zero box:
SWING THRU
SPIN THE NET
SWING THRU -- TURN THRU
L.A.

#2
Zero lines:
PASS THE OCEAN
SWING THRU
SPIN THE NET
CENTERS RECYCLE & PASS THRU
SLIDE THRU (zero lines out of seq.)
CROSSTRAIL THRU
L.A.

#3
Zero lines:
SLIDE THRU
SPIN THE NET
THE WAVE: SINGLE HINGE &
   WALK & DODGE & CLOVERLEAF
OTHERS PASS THRU
SWING THRU
RECYCLE -- VEER LEFT -- BEND THE LINE
   (zero lines out of seq.)
CROSSTRAIL THRU
L.A.

#4
Zero box:
SWING THRU
SPIN THE NET
EXTEND -- GIRLS TRADE
EXPLODE THE WAVE
PARTNER TAG -- L.A.

#5
Zero box:
SPIN THE NET
RIGHT & LEFT GRAND

#6
Zero lines:
SLIDE THRU
SPIN THE NET
EXTEND
SPIN THE NET
EXTEND
EXPLODE THE WAVE
*PARTNER TAG
L.A.

*Or: PARTNER TRADE (zero lines)

Additional comment: I can see it now -- this is going to be the year of the "Net". Obvious variations are: Fan the Net (Fan the Top), Swing the Net (from a tidal wave: each wave Swing Thru, then center wave Swing Thru etc.), Grand Swing the Net (from tidal wave: Grand Swing Thru, then center wave Swing Thru etc.). We could even have Pass the Net (from 8 chain thru: Pass the Ocean, centers Pass the Ocean, etc., etc., etc.).
PLUS VARIATION: LEFT LOAD THE TOP

If your home club can do Load the Top well from 1/2 sashayed lines, a fun variation to theme for a tip is Left Load the Top.

Before the Teach - i.e. in tips prior to showing Left Load the Top:

1. Call some Left Spin the Tops, first from left-hand waves, then from facing couples.
2. Call several 1/2 sashayed Load the Top. (The location of girls & boys here is similar to Left Load the Top and will help promote success.)

Teaching Hints:

1. Teach the call from normal (boy-girl) facing lines.
2. Tell everyone to pass right shoulders as in a normal Load the Top (following the right shoulders passing rule), but the centers will do a Left Spin the Top and the outsides will Cast by the left one full turn. The Fan the Top will have the boys doing a right arm cast 3/4 and the girls will move up.
3. Be sure to walk this with everyone being exposed to the ends and centers positions. (put the head couples on the left side of facing lines and walk the call, then put them on the right side of facing lines and walk it again. Walk call twice in each situation.)
4. Give the dancers plenty of time. Let this be a fun variation that they succeed with, not something to break down on.

As a guest caller, do not consider Left Load the Top. It takes too long to set up the floor for success, and will likely be too difficult.

Note: A case might be made that all Pass Thrus in this call should be left shoulders. But this creates such havoc with the dancers that they usually break down before ever getting to the Left Spin the Top and the Cast one full turn. Better to keep this as a relaxed fun gimmick, and follow the passing rule by having the dancers pass right shoulders.

#1
Zero lines
RIGHT & LEFT THRU
LEFT LOAD THE TOP
GIRLS CIRCULATE
SLIP THE CLUTCH
L.A.

#2
Zero lines:
LEFT LOAD THE TOP
EXPLODE AND: SLIDE THRU (zero box)
L.A.

#3
Zero box:
SLIDE THRU
LEFT LOAD THE TOP
ALL 8 CIRCULATE
EXPLODE THE WAVE
PARTNER TAG -- L.A.

#4
SIDES RIGHT & LEFT THRU
HEADS STAR THRU -- PASS THRU
STAR THRU
LEFT LOAD THE TOP
BOYS RUN -- GIRLS TRADE
WHEEL & DEAL
PASS THRU -- TRADE BY
RIGHT & LEFT GRAND

#5
Zero box:
RIGHT & LEFT THRU
SLIDE THRU
LEFT LOAD THE TOP
EXPLODE THE WAVE
PARTNER TRADE (lines out of seq.)
CROSS TRAIL THRU
L.A.
VERY DIFFICULT A.P.D. MATERIAL

Warning! This material is tough! It should never be used on an open floor as part of a regular dance -- it will break everyone down. This is specialty material designed for a hard go-go tip or closed dance for those who desire heavy A.P.D. material. This material will not appear smooth unless danced by excellent A.P.D. dancers.

Left column is Mainstream -- right column is Plus

#1
Zero box:
TOUCH 1/4 -- SPIN CHAIN THRU
SPLIT CIRCULATE
RIGHT & LEFT GRAND

#2
Zero lines:
PASS THE OCEAN
SPLIT CIRCULATE
PASS THE OCEAN TWICE
SPLIT CIRCULATE
BOX THE GNAT -- RIGHT & LEFT GRAND

#3
Zero lines:
DO PASO
(as dancers are nearing end, say:)
TURN PARTNER LEFT --
ALLEMANDE THAR -- MEN BACK UP
SLIP THE CLUTCH -- L.A.

#4
Zero lines:
PASS THRU -- U TURN BACK
DIXIE STYLE TO O.W.
SWING THRU
SLIP THE CLUTCH -- L.A.

#5
Zero lines:
TOUCH 1/4 -- ALL 8 CIRCULATE
PEEL OFF -- GIRLS TRADE
WHEEL & DEAL
8 CHAIN 2 1/2 (gives waves)
ALL 8 CIRCULATE -- BOYS GO TWICE
RIGHT & LEFT GRAND

#6
Zero lines:
PASS THRU -- WHEEL & DEAL
DOUBLE PASS THRU
PEEL OFF -- WHEEL & DEAL
CENTERS IN -- CAST OFF 3/4
SLIDE THRU -- CENTERS CIRCULATE
THOSE WHO CAN: STAR THRU
OTHERS FACE IN
PASS THRU -- WHEEL & DEAL
CENTERS WHEEL AROUND (zero box)
L.A.

#7
Zero box:
CENTERS IN -- CAST OFF 3/4
ALL 8 CIRCULATE TWICE
ENDS CROSS FOLD & ROLL
CENTERS PARTNER TAG
SPLIT CIRCULATE TWICE (don't stop after #1)
ENDS CROSS FOLD
*ZOOM
CENTERS SQUARE THRU 3/4
L.A.

*Or: DIXIE GRAND -- L.A.

#8
HEADS LEAD RIGHT
ALL LEAD RIGHT
CHASE RIGHT
BOYS RUN (zero lines out of seq.)
CROSS TRAIL THRU
L.A.

#9
Zero lines:
PASS THE OCEAN
TRADE THE WAVE
SCOOT BACK
EXPLODE THE WAVE
WHEEL & SPREAD
SPIN THE TOP
ALL 8 CIRCULATE
CAST OFF 3/4
RIGHT & LEFT GRAND

#10
Zero box:
SWING THRU -- BOYS RUN
FERRIS WHEEL & ROLL
ALL 8 CIRCULATE
BEND THE LINE & LEAD TO THE LEFT
CENTERS PASS THRU
ALL PEEL OFF & ROLL
BOYS PASS THRU
STAR THRU -- GIRLS TRADE
WHEEL & DEAL
RIGHT & LEFT THRU (zero box)
L.A.
NEW CALL ANALYSIS

GROUP 2 - Basically acceptable. Minor faults, if any, are noted in the analysis.

BREACH (Ron Meisl, Pa.) From a trade-by formation: Insides Zoom, outsides Trade and step forward. End in a starting double pass thru.

Analysis: Dances all right, name might be better.

KEY LINE CHAIN (Jack Berg). From parallel waves: All Hinge, new centers Hinge, very centers Trade as ends Circulate, new centers Hinge, all Hinge. End in parallel waves.

Analysis: A very quick, fast-moving, position call. Fine for groups that can handle and want this. Parallel waves is the smoothest dancing formation. Call would have been better if the ends Circulate was not present; then the call could have been named Hinge Chain Thru (variation of Spin Chain Thru), with the ends Circulate being an optional directional command (as it is on Spin Chain Thru). This name would be much more descriptive.


Analysis: A fast-moving call, too difficult for Plus, but good for Advanced to emphasize positioning. During the action as Ends Circulate or turn back is good to add to give the outsides something to do.

ROLLING RIPPLE (number) by (number) (author unknown). From parallel waves: Designated person (who should be the end of a wave) begins Casting 1/2 with alternating hands down the wave, doing this the number of times indicated by the first number. The person initially "casted" will, after this initial cast, pick up the 2nd number and begin Casting 1/2 with alternating hands.

Examples: Head men start a Rolling Ripple 3 by 1 -- ends in a wave, 3 by 2 ends in a wave, 2 by 1 ends in a wave, 2 1/2 by 1 1/2 ends in a facing diamond, 3 by 1 1/2 ends in a facing diamond. 2 by 1/2 or 2 1/2 by 1 gives phantom setup.

Analysis: Currently popular at C-1, fun to play with at Advanced, too hard for Plus.

GROUP 3 - Unacceptable or unnecessary. Rejected for reasons noted in analysis.

FLIP THE DIXIE (Phil Handel). From an ocean wave: Centers Single Hinge as ends turn back, all Flip the Diamond.

Analysis: If the ends turn back toward the center, which they logically would do rather than turn out of the set, the Flip the Diamond is a direct reversal of body flow for the ends.

INDIAN STYLE TO AN OCEAN WAVE (Burl Lally). From a starting double pass thru: All Extend the Tag twice, then Hinge. From a line: all 1/2 Tag & Hinge.

Analysis: From a starting DPT, this is simply centers Pass Thru & Touch 1/4 We need a name for this? From a line, the action can be called directionally and with fewer words.
MAINSTREAM MATERIAL

#1 and #2 are openers, #3 and #4 are get-outs.

#1
HEADS SQUARE THRU
SIDES DIVIDE & STAR THRU
HEADS CLOVERLEAF
SIDES SQUARE THRU 3/4
L.A.

#2
4 LADIES CHAIN 3/4
HEADS SQUARE THRU -- SIDES 1/2 SASHAY
SWING THRU -- CENTERS RUN
FERRIS WHEEL
L.A.

#3
Zero lines:
RIGHT & LEFT THRU
2 LADIES CHAIN
STAR THRU
CENTER GIRLS TURN BACK -- SHAKE HANDS --
PULL BY
L.A.

#4
Zero lines:
2 LADIES CHAIN
SLIDE THRU
CENTER BOYS TURN BACK -- SHAKE HANDS --
PULL BY
L.A.

* * * * * * * * * * * * * * * * * * * * * * *

PICK OF THE DISKS by Earl Johnston

The whole News 'n Notes Staff wants to wish you and yours a HAPPY NEW YEAR. We have high hopes for another great year in Square Dancing. Our main thought is that we all must strive to keep the NEW dancers dancing after they finish with their lessons. This is no easy task but with a lot of work on your part and a little help from your friends, we are sure you will be successful. If they continue to have FUN and don't get frustrated, there is a good chance they will stay with Square Dancing for many years.

Once again there are lots of new records out there looking for callers to use them. Be sure to listen carefully. We liked the following ones the best.

HI-HAT 5070. I Always Get Lucky With You. We are always looking for songs that are easy to learn and that dance well. This certainly meets those demands.

RAWHIDE RWH-117. Heartaches. You will search a long time to find a better recording than this.

ESP 125. New Moon Over My Shoulder. An old familiar tune that pops up every few years. A good recording.

CHAPARRAL 410. Jumbalya. This recording should be a big seller.

RANCH HOUSE 703. I Can Tell By The Way You Dance. A very pleasant record that your dancers will enjoy.

BOGAN 1354. Round The Clock Lovin. Another nice recording that everyone should enjoy.

BLUE STAR 2262. Somewhere My Love. At first I couldn't believe this would make a good Square Dance. However, after flipping it over and listening to Nate Bliss on the called side, I suggest you do the same before turning it down. This might be the HIT of the season.
### January 1985

<table>
<thead>
<tr>
<th>Commentary by Ed Foote</th>
<th>967</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spin Chain Thru - Callerlab M/S Emphasis Call 1st Qtr</td>
<td>968</td>
</tr>
<tr>
<td>Spin the Net - Mainstream Experimental</td>
<td>969</td>
</tr>
<tr>
<td>Left Load the Top -- Plus Variation</td>
<td>970</td>
</tr>
<tr>
<td>Very Difficult A.P.D. Material</td>
<td>971</td>
</tr>
<tr>
<td>New Call Analysis</td>
<td>972</td>
</tr>
<tr>
<td>Mainstream Material</td>
<td>973</td>
</tr>
<tr>
<td>Pick of the Disks by Earl Johnston</td>
<td>973</td>
</tr>
</tbody>
</table>

**Advanced Supplement**

<table>
<thead>
<tr>
<th>Acey Deucey 1 1/2</th>
<th>AS-533</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acey Deucey 1 1/2 -- All A-1 Material</td>
<td>AS-534</td>
</tr>
<tr>
<td>Advanced Material featuring Hourglass Formation</td>
<td>AS-535</td>
</tr>
</tbody>
</table>

**Happy New Year!**
COMMENTARY by Art Springer

In traveling around the country, I've talked to a great number of callers who were all in agreement that the "pyramid" of the Square Dance Activity is in the inverted position. Meaning, we are not feeding enough new dancers into the activity to replace the dancers who drop out, hurry to climb the ladder to the higher programs long before they are ready, or are deceased.

We know that we can't do anything about the deceased dancer, but we can think about some of types of solutions for the other two problems. This is not a new problem or a unique situation to any one area of the world, but a universal problem to most areas that enjoy the activity. There are so many pros and cons that it would be impossible to cover them all on a few pages of a note service. At least it might get our minds back on the right track to start looking and working toward the solution.

Here are a few of my thoughts for possible solutions to our problems:

1. Most beginner classes are sponsored by clubs. When you see a very active club with a good caller-club relationship, the members are more interested in the club's success. Thus, these happy, satisfied and enthusiastic dancers will be more motivated to bring prospective dancers into the activity.

2. All callers who are capable of teaching should be teaching at least one beginner class a year. Look at the impact if all who could teach would teach.

3. Let's not push our dancers toward the upper programs before they are ready. Be a little selective and honest with the dancer and yourself.

4. As callers, we need to get more mileage out of our lower programs. This is accomplished by doing our "homework" and using innovative ways to serve up our "hash" for the enjoyment and satisfaction of our dancers.

5. In many areas we need to strive toward a better working relationship between the following: caller to caller, caller to association, caller to club and club to club.

Don't be alarmed! Our great activity is not going to disappear in our lifetime, but it sure would be nice to invert the "pyramid".
MAINSTREAM EMPHASIS CALL -- PEEL OFF

Dancing formations:

1. Double Pass Thru
2. Completed Double Pass Thru
3. Box Circulate (Rt. & Lt)
4. Z

When doing PEEL OFF from Box Circulate and Z formations, the end results will be 2-face lines. From the Box Circulate formation the dancer will have to step forward slightly to form the 2-face line.

End results using the Double Pass thru or Completed Double Pass Thru formations will be lines of four.

Dancing PEEL OFF from columns, dancers will execute the movement from each Box Circulate formation.

Teaching Hint: Lead dancer becomes the end person, trailing dancer becomes the center person in the completed formation. Lead dancer should move slightly forward before starting the "peeling" action. "Peeling" motion will always be away from the center of starting formation. Never call PEEL OFF from parallel Ocean Waves.

Figures #1 & #3 Use DPT set-up; #2 & #4 Use Comp. DPT set-up; #5 & #6 use Rt/Lt Col. set-up; #7 & #8 use Rt/Lt single box; #9 & #10 & #11 use the Z formation.

#1
Zero lines:
PASS THRU -- WHEEL & DEAL
DOUBLE PASS THRU
PEEL OFF
SQUARE THRU-3 -- BEND THE LINE
SLIDE THRU
CENTERS: PASS THRU
*VEER RT & BEND THE LINE
ZERO LINE or L.A.

*Or: SWING THRU -- R.L.G.

#3
Zero lines:
PASS THRU -- TAG THE LINE
CLOVERLEAF -- PEEL OFF
*TAG THE LINE: IN
LT TOUCH 1/4
SPLIT CIRCULATE -- PEEL OFF
CENTERS TRADE
BEND THE LINE
ZERO LINE or L.A.

*Or: ENDS FOLD -- RIGHT & LEFT GRAND

#2
Zero box:
CURLIQUE -- WALK & DODGE
WHEEL & DEAL -- PEEL OFF
CAST OFF 3/4
CENTERS: PASS THRU
CENTERS: RUN
ALL SQUARE THRU 2 -- TRADE BY
ZERO BOX or L.A.

#4
Zero lines:
SLIDE THRU -- PASS THE OCEAN
CAST OFF 3/4
8 CIRCULATE -- PEEL OFF
BOYS: CIRCULATE
WHEEL & DEAL -- SWEEP 1/4
ZERO LINE or L.A.

CORRECTION: Page 969, January 1985 Notes:
The Choreography Equivalent should read: HEADS FAN THE TOP in place of HEADS PASS THE OCEAN.

NOTE: Earl & Marion Johnston have a new phone number.
NEW NUMBER: 203 649-5144

THIS YEAR MARKS THE 40th ANNIVERSARY OF AMERICAN SQUARE DANCE MAGAZINE.
CONGRATULATIONS TO STAN & CATHIE BURDICK FOR DEVELOPING ONE OF THE OUTSTANDING MAGAZINES IN OUR ACTIVITY.
PEEL OFF -- continued

#7
Zero lines:
PASS THE OCEAN
SPIN THE TOP -- SINGLE HINGE
8 CIRCULATE
CENTER BOX OF 4: PEEL OFF & BEND THE LINE
OUTSIDES: DIVIDE & STAR THRU
CENTERS: TURN THRU -- ALL VEER LEFT
CENTERS: TRADE
WHEEL & DEAL
PASS TO THE CENTER
SQUARE THRU-3
ZERO BOX or L.A.

#8
Zero box:
PASS THRU
CENTERS: LT TOUCH 1/4
OUTSIDES: CLOVERLEAF
CENTERS: BOX CIRCULATE & PEEL OFF
CENTERS: VEER RIGHT
SWING THRU
GIRLS: RUN -- ALL TURN THRU
WHEEL & DEAL
SQUARE THRU-3
ZERO BOX or L.A.

#9
Static Square
SIDES: RIGHT & LEFT THRU
HEADS: PASS THE OCEAN
SWING THRU
GIRLS: FOLD
SAME 4: PEEL OFF &
BEND THE LINE &
LEAD RIGHT = (zero box or l.a.)
SWING THRU
GIRLS: FOLD
PEEL OFF
WHEEL & DEAL
ZERO BOX or L.A.

#10
Zero lines:
DIXIE STYLE TO AN OCEAN WAVE
GIRLS: FOLD -- PEEL OFF
CENTERS: TRADE
*BOYS: FOLD & STAR THRU
ZERO LINE or L.A.
*Or: GIRLS FOLD -- RIGHT & LEFT GRAND

#11
Zero box or Ocean Wave:
FAN THE TOP -- SPIN THE TOP
GIRLS: FOLD -- PEEL OFF
CENTERS: TRADE -- WHEEL & DEAL
ZERO BOX or L.A.

---

PEEL THE TOP AS A THEME -- Plus Material

#1
Zero box:
PASS THE OCEAN -- SINGLE HINGE
8 CIRCULATE
EACH BOX: PEEL THE TOP
GRAND LEFT SWING THRU
BOYS: CROSS RUN
BOYS: FOLD
PEEL THE TOP
BOYS: RUN -- WHEEL & DEAL
ZERO BOX or L.A.

#2
Zero lines:
LT TOUCH 1/4
8 CIRCULATE
CENTER BOX: PEEL THE TOP
OUTSIDES: SINGLE HINGE (1t)
BOYS: PARTNER TRADE
EACH LINE: BOYS CROSS FOLD
ALL STAR THRU & DOUBLE PASS THRU
FIRST COUPLE RT -- SECOND COUPLE LT
ZERO LINE or L.A.

#3
Zero box:
VEER RIGHT -- GIRLS: CROSS FOLD
PEEL THE TOP
EXPLODE & SQUARE THRU-2
WHEEL & DEAL -- ZOOM
CENTERS: PASS THRU
*ZERO BOX or L.A.
*Or: LT TOUCH 1/4
BOYS: RUN LEFT
SQUARE THRU-4 -- R.L.G.

#4
Zero lines:
RIGHT & LEFT THRU
DIXIE STYLE TO AN OCEAN WAVE
FAN THE TOP & SPREAD
BOYS: FOLD -- PEEL THE TOP
SCOOT BACK
SPIN CHAIN THE GEARS
RECYCLE & SLIDE THRU
ZERO LINE or L.A.
MAINSTREAM EMPHASIS CALL --- FAN THE TOP

Dancing Formations:

1. Rt/Lt Ocean Waves
2. Rt/Lt 2-Faced Lines
3. Facing Couples: Plus Program and higher programs, see below comment.

FAN THE TOP can be called from facing couples, however, in the Mainstream program I consider the call more successful if the Ocean Wave is established prior to call execution. The more experienced dancer in the Plus Program might be successful in call execution.

Teaching Hint: In dancing FAN THE TOP, the ending formation is at right angles to the starting position. Centers remain centers and ends remain ends, unless a Spread is added. Ocean Wave FAN THE TOP will have the same dancers meeting with the same hand they started with, except if you add a Spread, then the dancer will meet with the opposite hand-hold. FAN THE TOP from 2-faced lines will produce a partner change.

Adding a Spread to a FAN THE TOP should only be used at the Plus and above programs.

#1
Zero box:
SWING THRU -- SCOOT BACK
FAN THE TOP (rt o/wave)
PASSTHRU
PARTNER TRADE
SQUARE THRU-2
PARTNER TRADE
ZERO BOX or L.A.

#2
Zero box:
PASS THE OCEAN
FAN THE TOP (rt o/wave)
SPIN CHAIN THRU
GIIRLS: CIRCULATE
BOYS: RUN
COUPLES: CIRCULATE
*FERRIS WHEEL
CENTERS: PASS THRU
ZERO BOX or L.A.

*Or: HALF TAG -- SCOOT BACK
BOY: RUN -- SLIDE THRU
ZERO BOX or L.A.

#3
Zero lines:
DIXIE STYLE TO AN OCEAN WAVE
LT SWING THRU
8 CIRCULATE
FAN THE TOP (lt o/wave)
LT SWING THRU
BOYS: CROSS RUN
FAN THE TOP (rt o/wave)
8 CIRCULATE -- SLIDE THRU
ZERO LINE or L.A.

#4 DBD
Zero lines:
PASS THE OCEAN
GIIRLS: CROSS RUN
FAN THE TOP (lt o/wave)
BOYS: CROSS RUN
ALL RECYCLE
ZERO LINE or L.A.

#5
Zero lines:
VEER LEFT
FAN THE TOP (rt 2 f/line)
FERRIS WHEEL
CENTERS: PASS THRU -- SLIDE THRU
ZERO LINE or L.A.

#6
Zero box:
VEER RIGHT
FAN THE TOP (lt 2 f/line)
BOYS: RUN
SWING THRU
BOYS: RUN
BEND THE LINE -- PASS TO THE CENTER
SQUARE THRU-3
ZERO BOX or L.A.

#7 Static Square
HEADS: PASS THE OCEAN & FAN THE TOP
SIDES: PARTNER HINGE
EACH WAVE: FAN THE TOP
BOYS: RUN
WHEEL & DEAL & SWEEP 1/4
ZERO LINE or L.A.

CALLERS SCHOOLS DEVELOP BETTER LEADERSHIP
July 28 - Aug 1 Harrisonburg, Va.
Aug 12 - 16 Univ. of Mass, Amherst
For Details Write Earl Johnston
FAN THE TOP - - - continued

#8 DBD
Zero lines:
SLIDE THRU -- 8-CHAIN 4
CURLIQUE -- SCOOT BACK
FAN THE TOP (bgbg line)
BOYS: RUN
CENTER LINE: FAN THE TOP (1t 2 f/line)
OUTSIDES: BEND THE LINE
CENTER LINE: VEER LEFT
ZERO BOX or L.A.

#9 DBD
Zero box:
LT TOUCH 1/4
FAN THE TOP (bgbg wave)
GIRLS: RUN LEFT
CENTER LINE: FAN THE TOP (1t 2 f/line)
OUTSIDES: BEND THE LINE
CENTERS: HALF TAG - LEFT
TOUCH 1/4
CENTERS: TRADE -- BOYS: TRADE
REVERSE FLUTTERWHEEL (Girl go)
BOX THE GNAT -- DROP HANDS
ZERO LINE or L.A.

- - - - - With Quarterly Selection - - - - -

#1
Zero lines:
PASS THRU
PARTNER TRADE
FLUTTERWHEEL
VEER LEFT
FAN THE TOP
BOYS: TRADE
CHAIN DOWN THE LINE
ZERO LINE or L.A.

#2
Zero box O/W:
FAN THE TOP
girls: RUN
BOYS: CROSS RUN
CHAIN DOWN THE LINE
VEER RIGHT
FAN THE TOP
BOYS: RUN
COUPLES: CAST OFF 3/4
ZERO BOX OCEAN WAVE

- - - - FAN THE TOP & SPREAD IN THE PLUS PROGRAM - - - -

#1
Zero lines:
TOUCH 1/4
FOLLOW YOUR NEIGHBOR
FAN THE TOP & SPREAD
RELAY THE DEUCE
EXPLODE & REVERSE FLUTTERWHEEL
ZERO LINE or L.A.

#2 DBD
Zero box:
CURLIQUE
FAN THE TOP & SPREAD
EACH WAVE: BOY TRADE
CENTER LINE: BEND & SQUARE THRU-3
OUTSIDES: BEND THE LINE
ZERO BOX or L.A.

#3
Zero box:
SQUARE THRU 3 -- CHASE RIGHT
SINGLE HINGE
FAN THE TOP & SPREAD
EXPLODE & REVERSE FLUTTERWHEEL
LOAD THE BOAT -- ZERO BOX or L.A.

#4
Zero box:
SINGLE CIRCLE TO A WAVE
FAN THE TOP & SPREAD
GIRLS: TRADE
*PASS THRU
PARTNER TRADE & ROLL
ZERO BOX or L.A.
*Or: EXPLODE & PASS THRU -- R.L.G.

#5
Zero lines:
VEER RIGHT
FAN THE TOP & SPREAD
GIRLS: SINGLE HINGE
DIAMOND CIRCULATE
FLIP THE DIAMOND
FAN THE TOP
*EXPLODE & ROLL -- ZERO LINE or L.A.
*Or: EXPLODE & R.L.G.
PLUS MATERIAL USING LINEAR CYCLE WITH VARIATIONS

The following material provides a workshop for LINEAR CYCLE other than the basic execution for the call.

The idea is to have the trailing dancers meet in the center before finishing the LINEAR CYCLE action and form and hold a wave for the next call or series of calls to be executed. Lead dancers will finish the basic call unless given another command.

I usually give the command; "Linear Cycle But the Girls, Boys, or Trailers hold your wave". After the dancer is comfortable and understands, I drop the "Hold your wave".

Remember: Left-Hand Wave has a left shoulder pass and left Peel Lines facing out or in or 2-face lines start with a Partner Hinge.

A good walk-thru on this type of material is needed for success and acceptance.

--- Using Right Ocean Waves ---

#1
Zero box:
PASS THE OCEAN
FAN THE TOP
8 CIRCULATE
LINEAR CYCLE BUT: GIRLS SWING THRU & TURN THRU
ALL CAST OFF 3/4
8 CIRCULATE
*EXPLODE
ZERO LINE or L.A.
*Or: EXPLODE & ROLL -- R.L.G.

#2
Zero box:
RELAY THE DEUCEY
LINEAR CYCLE BUT: BOYS ROLL GIRLS RECYCLE
GIRLS: TOUCH 1/4
LEFT SWING THRU
GIRLS: CIRCULATE
RECYCLE & SWEEP 1/4
SLIDE THRU -- PASS THRU
TRADE BY -- ZERO BOX

#3
Zero line:
FLUTTERWHEEL & SWEEP 1/4
STEP TO AN OCEAN WAVE
LINEAR CYCLE BUT: GIRLS SWING THRU
ALL EXTEND
FOLLOW YOUR NEIGHBOR & SPREAD
*CENTERS: TRADE
RECYCLE
ZERO BOX or L.A.
*Or: EXPLODE & SLIDE THRU & ROLL TWICE -- R.L.G.

#4 DBD
Zero lines:
REVERSE FLUTTERWHEEL & SWEEP 1/4
STEP TO AN OCEAN WAVE
SWING THRU -- 8 CIRCULATE
LINEAR CYCLE BUT: BOYS SWING THRU & TURN THRU
BOYS: TRADE
ALL TURN THRU
WHEEL & DEAL -- ZOOM
SQUARE THRU 3
ZERO BOX or L.A.

--- Using Left Ocean Waves ---

#1
Zero lines:
DIXIE STYLE TO AN OCEAN WAVE
LEFT SWING THRU
8 CIRCULATE
LINEAR CYCLE BUT: GIRLS TRADE THE WAVE
EXTEND -- SCOOT BACK
BOYS: RUN
RIGHT & LEFT THRU
ZERO LINE or L.A.

#2
Zero box:
SQUARE THRU 2 -- CHASE RIGHT
SINGLE HINGE -- TRADE THE WAVE
LINEAR CYCLE BUT: GIRLS ROLL BOYS TRADE THE WAVE
DIAMOND CIRCULATE -- FLIP THE DIAMOND
SCOOT BACK -- RECYCLE
SQUARE THRU 3 -- TRADE BY
ZERO BOX or L.A.
LINEAR CYCLE BUT continued

- - - - Using 4 In Line and 2-Face Lines - - - -

#1
Zero box:
VEER LEFT
LINEAR CYCLE BUT: GIRLS RECYCLE & SWEEP 1/4
BOYS: FACE IN ALL PASS THRU
TAG THE LINE - RIGHT COUPLES CIRCULATE
*HALF TAG, TRADE & ROLL PASS THRU -- RIGHT & LEFT GRAND
*Or: BOYS CROSS RUN - GIRLS: TRADE HALF TAG, TRADE & ROLL ZERO BOX or L.A.

#2
Zero lines:
LINEAR CYCLE BUT: TRAILERS SWING THRU & TURN THRU
SCOOT BACK SPIN CHAIN THE GEARS RECYCLE *CROSS TRAIL THRU ALL U-TURN BACK ZERO BOX or L.A.
*Or: PASS THE OCEAN -- EXPLODE ZERO BOX or L.A.

- - - - Using End to End Wave Set-ups - - - -

#1
Zero lines:
SQUARE THRU 4 -- BOYS: RUN FOLLOW YOUR NEIGHBOR & SPREAD TRADE THE WAVE LINEAR CYCLE BUT: BOYS TRADE & SPREAD GIRLS: EXTEND BETWEEN THE BOYS (2-face line) WHEEL & DEAL *SQUARE THRU 2 & U-TURN BACK ZERO LINE or L.A.
*Or: SQUARE THRU 3 - on 3rd hand R.L.G.

#2
Zero box:
SQUARE THRU 2 CHASE RIGHT SINGLE HINGE FAN THE TOP -- LINEAR CYCLE BUT: GIRLS TURN THRU COORDINATE WHEEL & DEAL & SWEEP 1/4 ZERO LINE or L.A.

- - - - - - - - - - - - - - - - - - - - - - - - - - - - -

USING RIGHT & LEFT THRU and A QUARTER MORE FRACTION

Another way we can set-up 2-face lines is by adding a Quarter More turn to the Courtesy Turn at the ending of the Right & Left Thru basic. This is a good tool for variety in your choreography.

At first add the words: "...till the center, girls, boys touch", after the Quarter More. This will aid the dancer in identifying the 2-face line.

#1
Zero lines:
RT & LT THRU & A QUARTER MORE COUPLES: CIRCULATE -- CROSS FIRE GIRLS: U-TURN BACK *SLIDE THRU -- ZERO LINE or L.A.
*PASS THRU -- L.A.

#2
Zero lines:
RT & LF THRU & A QUARTER MORE COUPLES: CIRCULATE CENTERS: HINGE DIAMOND CIRCULATE BOYS: SWING THRU -- FLIP THE DIAMOND GIRLS: TRADE -- BOYS: RUN WHEEL & DEAL ZERO BOX or L.A.

#3 With Qrtly Zero box:
RT & LT THRU & A QUARTER MORE COUPLES: HINGE -- COUPLES: CIRCULATE CHAIN DOWN THE LINE SQUARE THRU-2 TRADE BY ZERO BOX or L.A.

#4
Zero box:
RT & LT THRU & A QUARTER MORE TRIPLE TRADE COUPLES: HINGE -- COUPLES: CIRCULATE CENTERS: TRADE *BEND THE LINE ZERO LINE or L.A.
*Or: BOYS: FOLD -- R.L.G.
# February 1985

<table>
<thead>
<tr>
<th>Commentary by Art Springer</th>
<th>975</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peel Off -- Mainstream Emphasis Call</td>
<td>976-977</td>
</tr>
<tr>
<td>Peel the Top As a Theme -- Plus Material</td>
<td>977</td>
</tr>
<tr>
<td>Fan the Top -- Mainstream Emphasis Call</td>
<td>978-979</td>
</tr>
<tr>
<td>Fan the Top &amp; Spread in the Plus Program</td>
<td>979</td>
</tr>
<tr>
<td>Plus Material Using Linear Cycle With Variations</td>
<td>980-981</td>
</tr>
<tr>
<td>Using Right &amp; Left Thru and A Quarter More Fraction</td>
<td>981</td>
</tr>
</tbody>
</table>

## Advanced Supplement

<table>
<thead>
<tr>
<th>Commentary by Art Springer</th>
<th>AS-537</th>
</tr>
</thead>
<tbody>
<tr>
<td>Openers</td>
<td>AS-537</td>
</tr>
<tr>
<td>A-2 Material Using Facing Recycle as a Theme</td>
<td>AS-537</td>
</tr>
<tr>
<td>A-1 Material Using 6X2 Acey Deucey as a Theme</td>
<td>AS-538</td>
</tr>
<tr>
<td>A-2 Material Using Facing Recycle as a Theme</td>
<td>AS-538</td>
</tr>
<tr>
<td>Disband the &quot;Anything&quot; -- Advanced Experimental</td>
<td>AS-539-540</td>
</tr>
</tbody>
</table>
For the past several years most of the printed word about calling has centered around sight calling. Sight calling is not the new discovery that is claimed by some. 23 years ago when I started learning to call, I used basically the sight calling method of calling at that time.

Sight calling then, as it is now, is a good callers' tool -- but only that. Sight calling as a total method is somewhat limited, but when used as a companion to the module method as well as memory, it helps form a complete approach to calling a square dance.

Many say that a caller can be more creative by sight calling. This may be true in some cases, but I believe you can be more creative totally by using a combination of module calling with sight calling. Too many times a caller depending primarily on sight presents a start-stop dance that is uncomfortable for the dancers. This is caused many times by a lack of formation awareness and choreography that has bad body flow along with poor timing. All of these problems can be partially corrected and possibly eliminated with the use of module calling plus some study time devoted to analyzing material before using it. Have a reason for what you're doing. Don't just do something and hope it will be o.k.

The new caller should not depend on sight calling as their primary method. They should first acquire a good working understanding of what happens in a square and then apply sight calling to this knowledge as another very useful calling tool.

In part of the material that I've presented, I've attempted to show how to build on an idea by using the five parts of module calling, namely set-ups, get-outs, equivalents, zeros and transitions. There may be callers who are capable of recognizing these situations as they happen, but in my opinion very few have this ability. Always remember every module that you take the time to learn is a tool that you can use in any situation that you will encounter while calling. They are not limited to a one-time use but are tools that can be used over and over again.

Work as hard on memorizing modules as you do memorizing corners at the start of each tip and you might be amazed at the amount of material you will know in a very short time. You also might discover that your dances are more interesting.

This month we welcome Dick Han to our staff of NNN writers. Dick has been calling 23 years and conducts a complete program from beginner classes to A-2. He will hold his 10th. annual Callers School at Turkey Run this year and conducts caller clinics and seminars with a helping hand from his wife, Martha. We are pleased to present Dick's ideas and material. Dick Han, 513 S. Bluff St., Monticello, Ind. 47960
**MAINSTREAM FIGURES**

*FOR VARIETY AND FUN THAT ADD SPICE TO YOUR PROGRAM*

#1
Zero box wave:
SPLIT CIRCULATE
SWING THRU -- BOYS RUN
PASS THRU -- WHEEL & DEAL
CENTERS PASS THRU (zero box)
TOUCH 1/4 -- SCOOT BACK
CENTERS TRADE -- SPLIT CIRCULATE
BOYS RUN -- FERRIS WHEEL
CENTERS PASS THRU -- L.A.

#2
Zero box:
STAR THRU -- PASS THRU
TAG THE LINE IN
SWING THRU -- GIRLS TRADE
CAST RIGHT 3/4
BOYS RUN RIGHT -- L.A.

#3
Zero lines:
RIGHT & LEFT THRU
PASS THRU -- WHEEL & DEAL
DOUBLE PASS THRU
CENTERS IN -- CAST OFF 3/4
SWING THRU -- SPIN THE TOP
RECYCLE (WHO LEADS WHO)
STAR THRU -- PROMENADE HOME

#4
Zero box:
START ANOTHER -- SQUARE THRU
AND ON THE 4th HAND -- L.A.

(DON'T OVERDO THIS KIND OF MATERIAL. REMEMBER TOO MUCH SPICE CAN RUIN THE PUDDING.)

**SOME MAINSTREAM RIGHT & LEFT GRAND GET-OUTS**

#1
Zero box:
RIGHT & LEFT THRU
SWING THRU -- RECYCLE
PASS THRU -- RIGHT & LEFT GRAND

#2
Zero box wave:
ALL 8 CIRCULATE 1 & 1/2
MEET PARTNER -- BOX THE GNAT
RIGHT & LEFT GRAND

#3
Zero lines:
PASS THRU -- BEND THE LINE
RIGHT & LEFT THRU
FLUTTERWHEEL -- TOUCH 1/4
SINGLE HINGE -- FAN THE TOP
RIGHT & LEFT GRAND

#4
HEADS 1/2 SQUARE THRU
SLIDE THRU
PASS THE OCEAN -- SCOOT BACK
ALL 8 CIRCULATE 1 & 1/2
RIGHT & LEFT GRAND
THEME

Building "Get-Out" variety from a known formation. There is no need to bore the dancers if you learn to think this way. This is a beginning, you take it from here.

SET-UP

Starting from a zero box, use any of the following modules to establish the set-up for the get-out of your choice from the assortment below, or one of your own.

1. SWING THRU -- BOYS RUN
   BEND THE LINE
   RIGHT & LEFT THRU

2. TOUCH 1/4 -- WALK & DODGE
   CHASE RIGHT -- BOYS RUN

3. SLIDE THRU -- SWING THRU
   TURN & LEFT THRU

4. SLIDE THRU -- PASS THE OCEAN
   SPIN THE TOP
   TURN & LEFT THRU

5. TOUCH 1/4 -- SCOOT BACK
   BOYS RUN
   REVERSE FLUTTERWHEEL

6. TOUCH 1/4
   SPLIT CIRCULATE
   BOYS RUN -- RIGHT & LEFT THRU

7. PASS THE OCEAN -- RECYCLE
   RIGHT & LEFT THRU

8. SLIDE THRU -- PASS THE OCEAN
   RECYCLE -- SLIDE THRU

GET-OUT

1. PASS THE OCEAN
   RECYCLE -- L.A.

2. PASS THE OCEAN
   TRADE THE WAVE
   RECYCLE -- L.A.

3. PASS THRU -- WHEEL & DEAL
   DOUBLE PASS THRU
   CLOVERLEAF
   SQUARE THRU 3/4 -- L.A.

4. TOUCH 1/4 -- COORDINATE
   GIRLS HINGE
   FLIP THE DIAMOND
   RIGHT & LEFT GRAND

5. PASS THRU -- WHEEL & DEAL
   CENTERS RIGHT & LEFT THRU
   OUTSIDES ROLL 1/2 SASHAY
   ZOOM -- RIGHT & LEFT GRAND

6. PASS THRU -- 1/2 TAG THE LINE
   SWING THRU -- SCOOT BACK
   BOYS RUN -- SLIDE THRU -- L.A.

7. PASS THE OCEAN
   SWING THRU -- EXTEND
   RIGHT & LEFT GRAND

8. TOUCH 1/4 -- COORDINATE
   1/2 TAG THE LINE RIGHT
   RIGHT & LEFT GRAND

9. DIXIE STYLE TO A WAVE -- L.A.

10. PASS THRU
   TAG THE LINE RIGHT
   FERRIS WHEEL & SPREAD
   TOUCH 1/4 -- BOYS RUN -- L.A.

11. TOUCH 1/4
    FOLLOW YOUR NEIGHBOR & SPREAD
    SINGLE HINGE
    SPLIT CIRCULATE
    BOYS RUN -- L.A.

12. DIXIE STYLE TO A WAVE
    TRADE THE WAVE -- TWICE -- L.A.

I feel the above material is useful to any caller and especially a caller who has not used this theory in the past. This is not all original material, but it is a very useful collection of ideas that I enjoy using in my program.
**LINEAR CYCLE**

6. Zero box:
   SLIDE THRU -- RIGHT & LEFT THRU
   DIXIE STYLE TO A WAVE
   LINEAR CYCLE (LEFT)
   PASS THE OCEAN
   RECYCLE -- L.A.

7. Zero box:
   SLIDE THRU -- RIGHT & LEFT THRU
   DIXIE STYLE TO A WAVE
   LEFT SWING THRU
   LEFT SPIN THE TOP
   LINEAR CYCLE -- L.A.

8. Zero box wave:
   SPLIT CIRCULATE
   CENTERS TRADE -- LINEAR CYCLE
   TOUCH 1/4 -- 8 CIRCULATE
   BOYS RUN -- CENTERS PASS THRU
   *SWING THRU -- TURN THRU -- L.A.
   *Or: PASS THE OCEAN
       SPIN THE TOP
       RIGHT & LEFT GRAND

9. Zero box:
   TOUCH 1/4 -- SCOOT BACK
   LINEAR CYCLE
   GIRLS ONLY LOAD THE BOAT
   BOYS TOUCH 1/4
   BOYS WALK & DODGE
   STAR THRU -- CALIFORNIA TWIRL
   PROMENADE HOME

10. Zero box:
    TOUCH 1/4 -- SCOOT BACK
    SWING THRU -- LINEAR CYCLE
    TOUCH 1/4 -- 8 CIRCULATE
    BOYS WALK & DODGE
    CENTERS IN -- CAST OFF 3/4
    BOYS PASS THE OCEAN
    FLIP THE DIAMOND -- RECYCLE
    PASS THRU -- TRADE BY -- L.A.

11. WALK AROUND THE CORNER
    TURN PARTNER LEFT
    ALLEMANDE THAR -- BOYS BACK UP
    JUST THE HEADS -- LINEAR CYCLE
    JUST THE SIDES -- LINEAR CYCLE
    EVERYBODY LEFT ALLEMANDE

(SOME OF THE ABOVE MATERIAL IS NOT EASY THE FIRST TIME THRU. #11 IS SORT OF A GIMMICK, BUT FUN. TREAD EASY.)
DIAMOND VARIETY

Are you and the dancers you call for comfortable with diamonds? Try these for proof, practice and fun.

1. HEADS TOUCH 1/4 & SPREAD
SIDES PASS THE OCEAN
DIAMOND CIRCULATE
FLIP THE DIAMOND
BOYS RUN -- LOAD THE BOAT
PASS THRU -- TRADE BY -- L.A.

2. Zero lines:
RIGHT & LEFT THRU
PASS THE OCEAN
SWING THRU -- BOYS RUN
GIRLS HINGE
DIAMOND CIRCULATE - TWICE
FLIP THE DIAMOND
RIGHT & LEFT GRAND

3. Zero box:
SWING THRU -- BOYS RUN
GIRLS HINGE
DIAMOND CIRCULATE
BOYS EXTEND
BOYS RUN 1 & 1/2 (wave)
BOYS TRADE -- BOYS RUN
BEND THE LINE -- SLIDE THRU -- L.A.

4. Zero box:
TOUCH 1/4
FOLLOW YOUR NEIGHBOR & SPREAD
GIRLS RUN -- BOYS HINGE
DIAMOND CIRCULATE
GIRLS EXTEND
GIRLS RUN 1 & 1/2 (wave)
GIRLS GRADE -- RECYCLE -- L.A.

5. Zero box:
SWING THRU
BOYS RUN -- GIRLS CAST RIGHT 3/4
DIAMOND CIRCULATE
BOYS EXTEND
BOYS RUN & ROLL
ALL SLIDE THRU & ROLL -- L.A.

6. Zero box:
RIGHT & LEFT THRU
TOUCH 1/4 -- SCOOT BACK
BOYS RUN -- RIGHT & LEFT THRU
LADIES LEAD DIXIE STYLE
BOYS RUN -- LADIES HINGE
FLIP THE DIAMOND -- L.A.

7. HEADS 1/2 SQUARE THRU -- SLIDE THRU
RIGHT & LEFT THRU
LADIES LEAD DIXIE STYLE
BOYS RUN -- LADIES HINGE
FLIP THE DIAMOND
ALL 8 CIRCULATE -- L.A.

8. Zero box:
TOUCH 1/4
SCOOT BACK -- CENTERS TRADE
CENTERS RUN -- CENTERS HINGE
CENTER GIRLS TRADE -- DIAMOND CIRCULATE
FLIP THE DIAMOND -- SPLIT CIRCULATE
RECYCLE -- VEER LEFT -- BEND THE LINE
SLIDE THRU -- PASS THRU -- L.A.
RIGHT & LEFT GRAND -- BUT
ON THE 3rd HAND -- PROMENADE

BE CAREFUL

9. HEADS SQUARE THRU 4
CENTERS IN -- CAST OFF 3/4
CENTERS PASS THE OCEAN
FLIP THE DIAMOND (3x1 line)
CENTERS PASS THE OCEAN
DIAMOND CIRCULATE
FLIP THE DIAMOND
CENTERS TRADE -- BOYS RUN
SLIDE THRU -- L.A.

10. Zero lines:
PASS THRU -- CENTERS PARTNER HINGE
FLIP THE DIAMOND (3x1 line)
GIRLS FERRIS WHEEL
BOYS RECYCLE -- GIRLS PASS THRU
SWING THRU -- CENTERS TRADE
BOYS RUN -- TOUCH 1/4
TRIPLE SCOOT -- BOYS RUN
PASS THRU -- L.A.

(SOME OF THESE EXAMPLES ARE NOT EASY.
SO -- LOOK BEFORE YOU LEAP.
CHECK 'EM OUT)
CALLERLAB QUARTERLY -- PING TO A DIAMOND

Definition: From any 1/4 Tag formation, everyone Extend the Tag, then everyone do 1/2 of a Split Circulate to form center to center diamonds. Timing is four counts.

Teaching Hints: This call is most easily taught when the first walk-thru examples are started with the outside dancer couples same sex and the wave dancers all the same sex. This will give you the customary diamonds with the girls as points and the boys as centers or vice versa. In order to maintain the flavor of the "Ping Pong Circulate", the call from which this figure was derived, you can advise the outside couples to do a normal "Ping Pong Circulate" action and the wave dancers start as in "Ping Pong Circulate", but instead of the trade after the extend, they will just turn 1/4 to their right.

NOTE: If the dancers are not accustomed to doing a considerable amount of position dancing, I find they have a difficult time establishing the diamond formation. So -- proceed accordingly.

1. HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE
PASS THRU -- WHEEL & DEAL
GIRLS STEP TO A WAVE
PING TO A DIAMOND
FLIP THE DIAMOND
TRADE THE WAVE -- L.A.

2. HEADS STAR THRU & SPREAD
PASS THRU -- WHEEL & DEAL
GIRLS SWING THRU
PING TO A DIAMOND
FLIP THE DIAMOND
SCOOT BACK -- RIGHT & LEFT GRAND

3. HEADS STAR THRU & SPREAD
PASS THRU -- WHEEL & DEAL
ZOOM -- BOYS SWING THRU
PING TO A DIAMOND
WAVE SWING THRU (GIRLS)
DIAMOND CIRCULATE
FLIP THE DIAMOND
RECYCLE -- L.A.

4. Zero lines:
PASS THRU -- WHEEL & SPREAD
PASS THRU -- WHEEL & DEAL
GIRLS SWING THRU
PING TO A DIAMOND
WAVE SWING THRU (BOYS)
DIAMOND CIRCULATE
FLIP THE DIAMOND
RIGHT & LEFT GRAND

5. Zero box:
TOUCH 1/4 -- SCOOT BACK
PASS TO THE CENTER -- GIRLS SWING THRU
PING TO A DIAMOND
DIAMOND CIRCULATE -- FLIP THE DIAMOND
RIGHT & LEFT GRAND

6. Zero box:
TOUCH 1/4 -- PASS TO THE CENTER
BOYS SWING THRU
PING PONG CIRCULATE
PING TO A DIAMOND
FLIP THE DIAMOND
RECYCLE -- PASS THRU -- L.A.

7. Zero box:
SWING THRU -- BOYS RUN
3/4 TAG THE LINE
GIRLS CLOVERLEAF -- BOYS SPIN THE TOP
PING TO A DIAMOND
DIAMOND CIRCULATE -- FLIP THE DIAMOND
LINEAR CYCLE -- STAR THRU
PASS THRU -- L.A.

8. SIDES 1/2 SASHAY
HEADS PASS THE OCEAN
PING TO A DIAMOND
DIAMOND CIRCULATE
FLIP THE DIAMOND
SWING THRU -- BOYS RUN
PASS THE OCEAN
TRADE THE WAVE -- L.A.
I feel honored and privileged to have been asked to do this issue of News 'n Notes and have tried to give you some variety and maybe some food for thought. I do hope you gain something from my efforts.

Sincerely, Dick Han

COMMENTARY By Earl Johnston

Tis the season for new Graduates to start showing up at dances everywhere. How you handle them the first few nights will determine whether or not they stay in the Square Dance activity. It is too bad that there isn't some formula we can use to insure that those first few nights after graduation are so much fun that they never want to quit. As you are well aware, the thing that often happens is that when they go out for the first time, they get hit with calls they don't know or dance positions they are unfamiliar with and right away, they want to give up. What a shame! I am not so sure that having new dancers dance to unfamiliar callers right after they graduate is a good idea. I know that some callers are excellent with new dancers but I also know that some callers, no matter how well they call, are a disaster when they get new people on the floor. I also strongly object to a caller teaching new calls to recent graduates. It would seem a caller should be able to do two and one half hours without having to teach. Try it some night. Let that be your challenge.

PICK OF THE DISKS

ESP ESP 606 Coin Machine. A catchy tune that is fun to call with a dance that is Super good for new dancers.

QUADRILLE Q 837 I'd Dance Every Dance With You. Another nice song. The dance is good too, but not as easy as the Coin Machine.

ESP ESP 127 Thinkin' Bout You. This is a good record. It will require some practice but should be worth the effort.

BLUE STAR BS2263 I Found A New Baby. The music on this is GREAT. As an added bonus, the dance figure fits the music quite well.
<table>
<thead>
<tr>
<th>March 1985</th>
<th>In this issue</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commentary by Dick Han</td>
<td></td>
<td>983</td>
</tr>
<tr>
<td>Mainstream Figures</td>
<td></td>
<td>984</td>
</tr>
<tr>
<td>Mainstream Right &amp; Left Grand Get-Outs</td>
<td></td>
<td>984</td>
</tr>
<tr>
<td>Theme --- Set-Ups and Get-Outs</td>
<td></td>
<td>985</td>
</tr>
<tr>
<td>Linear Cycle</td>
<td></td>
<td>986</td>
</tr>
<tr>
<td>Diamond Variety</td>
<td></td>
<td>987</td>
</tr>
<tr>
<td>Ping to a Diamond -- CallerLab Quarterly</td>
<td></td>
<td>988</td>
</tr>
<tr>
<td>Some Singing Call Figures</td>
<td></td>
<td>989</td>
</tr>
<tr>
<td>Pick of the Disks by Earl Johnston</td>
<td></td>
<td>989</td>
</tr>
</tbody>
</table>

**ADVANCED SUPPLEMENT**

| Commentary by Dick Han                         |               | AS-941|
| Some Basic Arky Set-Ups                       |               | AS-942|
| More Arky                                     |               | AS-943|
| Advanced Material                             |               | AS-944|
Callers and dancers keep asking this question: "Why do new calls keep coming out that are almost the same as other calls which have been written?" Answer: Because the authors either (1) do not know about the previous calls or (2) don't care.

What probably occurs most often is that the author does not know about a previously written similar call. With over 4,000 calls in the Burleson Encyclopedia it is easy to see how this can occur.

But it is true that some authors do know. In fact, one way to write a "new" call is to go thru Burleson and find a reasonably good call that never made it on any list and was never a featured experimental anywhere and just give a new name to this call. The odds are the author will never be "caught" doing this. And in some cases, this is not necessarily a bad thing. There are several cases where the action of a call was good, but the name was not or the name did not catch on. By simply changing the name to one that is better, now everyone can dance the figure and enjoy it. (Example: Fold was originally Shake the Dice.)

News 'n Notes policy on new calls. When NNN began in 1976 there were an average of 400 calls a year coming out. Group 3 was started by Deuce Williams and continued by me because we both felt that many of these calls either had bad choreography or duplicated former calls or both. Five years later the number of new calls was down to 200 a year, in 1983 it was 166, in 1984 it was 141. Now I'm not saying that NNN was responsible for this drop, but I'm certain it played a part. Callers now knew their new calls were going to be analyzed and would thus be more careful in bringing out new calls.

Where a new call duplicates a former call, I will always state this and will usually cause this to be a reason to put the call in Group 3. Occasionally I will make an exception if I feel the new name will cause acceptance of some good choreography. But in no way do I come close to knowing all the calls in Burleson, so I will miss some duplications. When this happens I welcome your advising me of this so I can inform the rest of the subscribers. Dave Lightly (la) wrote last year that Harmonize is a duplication of Wipe Out (Burleson #2325), and Goeff Baxter (Mi) wrote recently that Spin the Net (NNN 1/85) is simply Spin the Top followed by Top if Off (Burleson #3701).

The solution to a new name duplicating an old figure would be to put the action of every call in Burleson into a computer. Then the computer could be asked to compare the action of a new call with all 4,000 previous calls. Until someone undertakes such a monumental task, the unfortunate duplication of names with figures from other calls will continue to occur.
PHRASES TO AVOID WHILE CALLING

#1
Normal facing couples:
Girls Flutter Wheel

Comment: Flutter Wheel involves 4 dancers. So if only the girls are told to do the call, the boys will do nothing. Solution: Say "Girls lead Flutter Wheel".

#2
From lines facing out:
Wheel & Deal -- Centers In

Comment: It is impossible to do a Centers In. The correct wording is "Outsides In".

#3
From a tidal wave:
Extend

Comment: Extend means "move to the next Tag position". If the next position is not a Tag position, then it is improper to use Extend. In the example here, the correct command would be: Step Thru, or Pass Thru or Step Ahead.

#4
Parallel left-hand waves:
Left Scoot Back of Left Recycle

Comment: There is no "left" for either of these calls, it is simply "Scoot Back" or "Recycle".

Some callers feel they are being helpful to the dancers by adding the word "left". Actually, this hurts the dancers, because it conveys the impression that there are actually calls named "Left Scoot Back" and "Left Recycle". Thus, the dancers will not know the correct definition of the true call and will likely break down in a left-hand wave when dancing to a caller who gives the commands correctly. It is never helpful to the dancers or to the square dance activity as a whole to give incorrect commands.

Solution for callers: Say "ready with a left hand -- Scoot Back".

- - - - - - - - - - - - -

INTERESTING DIXIE GRAND MATERIAL

#1
4 LADIES CHAIN 3/4
4 LADIES CHAIN ACROSS
#1 & #2 COUPLES 1/2 SASHAY
HEADS SQUARE THRU
DO-SA-DO TO A WAVE -- ENDS CIRCULATE
(all boys in one wave; girls in other)
SWING THRU -- CENTERS RUN
TAG THE LINE -- FACE IN
CIRCLE 8
ALL REVERSE BACK SINGLE FILE
ALL BOYS U TURN BACK
THOSE WHO CAN START: DIXIE GRAND
L.A.

#2
Zero box O.W:
SPLIT CIRCULATE
ALL 8 CIRCULATE
(repeat all above)
BOYS CIRCULATE
DIXIE GRAND -- L.A.

ED FOOTE CALLERS SCHOOL, PITTSBURGH, PA.
July 14-18, 1985. Limited to 9 Callers, 1 yr. experience required, emphasis on choreo, sight calling, stage presence, delivery. Write Ed for info.
MAINSTREAM BASIC: DIVIDE

Callerlab definition: The dancers in the couple turn away from each other and walk forward one quarter around the outside of the square to wait for the call.

Comment: I am dismayed by the fact that this call will break down the majority of many floors. As a guest caller it is a gamble for me to use it. Yet the call is not difficult (it's only Basic #14), especially from the "standard" position.

There is no Callerlab Mainstream emphasis call for the 2nd quarter 1985. I encourage you to use Divide as an emphasis call and continue using it on a regular basis in the future.

Dancing positions:

Standard: Starting DPT - have centers do a call while outsiders Divide
Squared set - have heads (sides) do a call while the others Divide.

Other: Completed DPT 1/4 Tag
Trade By 3/4 Tag
Columns

Also consider: Have the outsiders Divide and then all do the next call.

Note: If the outsides do a Star Thru while the centers do another call, the next call for the full set can not use hands, since this would be the same hand twice for some dancers.

All the examples below are from the standard positions described above. Other positions named will be covered in a future issue.

#1
Zero lines:
PASS THRU -- WHEEL & DEAL
CENTERS SQUARE THRU
OTHERS DIVIDE & STAR THRU
ALL SLIDE THRU
(repeat all above)
PASS THRU -- TRADE BY
PASS THRU -- L.A.

#2
HEADS SQUARE THRU
OTHERS DIVIDE & STAR THRU
HEADS CLOVERLEAF
ALL DOUBLE PASS THRU
PEEL OFF
STAR THRU -- CALIFORNIA TWIRL
CENTERS PASS THRU (zero box)

#3
Zero lines:
PASS THRU -- WHEEL & DEAL
CENTERS RIGHT & LEFT THRU
OTHERS DIVIDE & TOUCH 1/4
CENTERS TOUCH 1/4
ALL 8 CIRCULATE TWICE
BOYS RUN
CENTERS SWING THRU -- TURN THRU
L.A.

#4
Zero lines:
PASS THRU -- WHEEL & DEAL
OUTSIDES DIVIDE
ALL PASS THRU
TAG THE LINE -- FACE OUT
WHEEL & DEAL
BOYS SQUARE THRU 2 HANDS
GIRLS DIVIDE -- PASS THRU & FACE BOYS
STAR THRU -- CALIFORNIA TWIRL
PROMENADE HOME

#5
HEADS SLIDE THRU -- OTHERS DIVIDE
ALL STAR THRU
DOUBLE PASS THRU
LEAD COUPLE PARTNER TRADE
SLIDE THRU
PASS THRU -- WHEEL & DEAL
CENTERS PASS THE OCEAN
OTHERS DIVIDE & STAR THRU
CENTERS RECYCLE & PASS THRU
STAR THRU (zero lines out of seq.)
*CROSSTRAIL THRU -- L.A.

*Or: PASS THE OCEAN
SCOOT BACK
RIGHT & LEFT GRAND
MAINSTREAM THEME: CROSS RUN

Choreographed by Ben Rubright, N.C.

#1
SIDE LADIES CHAIN
HEADS CURLIQUE
HEADS WALK & DODGE
STAR THRU
PASS THRU -- ENDS FOLD
CURLIQUE -- SCOOT BACK
SINGLE HINGE & BOYS TRADE
BOYS CROSS RUN -- GIRLS TRADE
GIRLS CROSS RUN -- GIRLS TRADE
RIGHT & LEFT GRAND

#2
HEADS LEAD RIGHT & SQUARE THRU
GIRLS (TO THE LEFT) RUN
CENTERS TRADE & CENTERS CROSS RUN
ALL SINGLE HINGE & GIRLS TRADE
ALL 8 CIRCULATE
GIRLS RUN -- BOYS TRADE
BOYS CROSS RUN -- BEND THE LINE
(zero lines w/opp.)
PASS THE OCEAN -- ALL 8 CIRCULATE
BOX THE GNAT -- RIGHT & LEFT GRAND

#3
HEADS PASS THRU
SEPARATE ROUND 1 -- LINE OF 4
STAR THRU
CENTERS PASS THRU -- SLIDE THRU
PASS THRU -- TAG THE LINE RIGHT
CENTERS CROSS RUN
1/2 TAG -- GIRLS TRADE
RECYCLE
PASS TO THE CENTER & SQUARE THRU 3/4
L.A.

#4
HEADS CURLIQUE -- WALK & DODGE
TOUCH 1/4 -- CENTERS TRADE
SWING THRU
SINGLE HINGE -- BOYS TRADE
BOYS CROSS RUN
GIRLS CROSS RUN -- RIGHT & LEFT GRAND

Note: From parallel waves, if everyone
does a Cross Run, it equals a Trade
the Wave
Example:
Zero Lines:
PASSTHE OCEAN
ALL CROSS RUN
SLIP THE CLUTCH -- L.A.

#5
SIDES RIGHT & LEFT THRU
HEADS CURLIQUE -- WALK & DODGE
SWING THRU -- SPIN THE TOP
GIRLS RUN -- BOYS CROSS RUN
WHEEL & DEAL
REVERSE FLUTTER WHEEL
LADY LEAD: DIXIE STYLE TO O.W.
BOYS TRADE
LEFT SWING THRU
GIRLS CROSS THRU
-- RIGHT & LEFT GRAND

#6
HEADS RIGHT & LEFT THRU
& LADIES LEAD DIXIE STYLE TO O.W.
STEP THRU -- CIRCLE TO A LINE
PASS THRU -- GIRLS RUN
CENTERS TRADE -- CENTERS CROSS RUN
BOYS FOLD -- GIRLS PASS THRU
TOUCH 1/4 -- BOYS TRADE
TURN THRU -- L.A.

#7
HEADS STAR THRU -- PASS THRU
SWING THRU -- BOYS RUN
GIRLS TRADE -- GIRLS CROSS RUN
TAG THE LINE -- RIGHT
COUPLES CIRCULATE
GIRLS TRADE -- GIRLS CROSS RUN
1/2 TAG & SINGLE HINGE
ALL 8 CIRCULATE -- GIRLS GO TWICE
*BOX THE GNAT -- RIGHT & LEFT GRAND
* Or: BOYS RUN -- PROMENADE HOME

#8
HEADS STAR THRU -- PASS THRU -- SLIDE THRU
PASS THRU -- TAG THE LINE RIGHT
CENTERS CROSS RUN -- NEW CENTERS TRADE
COUPLES CIRCULATE -- CENTERS TRADE
COUPLES HINGE
EACH LINE: CENTERS CROSS RUN
BEND THE LINE
SWING THRU -- SCOOT BACK
BOYS RUN
SLIDE THRU -- SQUARE THRU 3/4
TRADE BY -- L.A.

#9
SIDES RIGHT & LEFT THRU
HEADS CURLIQUE -- WALK & DODGE
SWING THRU -- SPIN THE TOP
GIRLS RUN -- BOYS CROSS RUN
WHEEL & DEAL -- REVERSE FLUTTER WHEEL
LADY LEAD: DIXIE STYLE TO O.W.
BOYS TRADE -- LEFT SWING THRU
GIRLS CROSS RUN -- RIGHT & LEFT GRAND
VERY DIFFICULT A.P.D. MATERIAL

Warning! This material is tough! It should never be used on an open floor as part of a regular dance -- it will break everyone down. This is speciality material designed for a hard go-go tip or closed dance for those who desire heavy A.P.D. material. This material will not appear smooth unless danced by excellent A.P.D. dancers. All figures are Plus.

#1
Zero lines:
LEAD RIGHT -- CHASE RIGHT
COORDINATE
1/2 TAG -- FACE RIGHT (zero box) L.A.

#2
HEADS STAR THRU -- PASS THRU --
CIRCLE TO A LINE
PASS THRU
WHEEL AROUND & ROLL (gives RH col.)
COORDINATE
WHEEL & DEAL -- RIGHT & LEFT GRAND

#3
Zero lines:
PASS THRU -- WHEEL & DEAL
DOUBLE PASS THRU
GIRLS RUN (LH col.)
COORDINATE
FERRIS WHEEL
*RIGHT & LEFT GRAND
*Or: CENTERS TURN BACK (zero box) L.A.

#4
Zero lines:
PASS THRU -- U TURN BACK
FLUTTER WHEEL
VEER LEFT -- TRIPLE TRADE
BEND THE LINE -- BOX THE GNAT
RIGHT & LEFT THRU -- NEW CENTERS
A FULL TURN
CENTERS PASS THRU -- L.A.

#5
Zero lines:
PASS THE OCEAN
BOYS FOLD -- PEEL THE TOP
BOYS RUN -- GIRLS HINGE
DIAMOND CIRCULATE (pt.-pt.)
FLIP THE DIAMOND
RIGHT & LEFT THRU
PASS THRU -- WHEEL & DEAL
CENTERS PASS THRU
ALL PASS THRU -- L.A.

#6
Zero lines:
PASS THE OCEAN
FOLLOW YOUR NEIGHBOR -- TWICE
EXPLODE THE WAVE
*PARTNER TAG -- L.A.
*Or: PARTNER TRADE (zero lines)

#7
Zero lines:
PASS THE OCEAN
FOLLOW YOUR NEIGHBOR -- 3 TIMES
BOYS RUN -- PASS THRU
*FACE YOUR PARTNER -- RIGHT & LEFT GRAND
*Or: TURN YOUR BACK ON YOUR PARTNER L.A.

#8
Zero lines:
PASS THRU -- WHEEL & DEAL
CENTERS TURN BACK
ALL SLIDE THRU
ALL 8 CIRCULATE TWICE
CENTERS HINGE
ALL FLIP THE DIAMOND
WALK & DODGE
U TURN BACK (zero lines out of seq.)
*CROSSTRAIL THRU
L.A.

*Or: PASS THRU -- TURN YOUR BACK ON PARTNER WRONGWAY L.A.
     WRONGWAY GRAND
     MEET PARTNER -- SWING & PROMENADE

#9
HEADS LEAD RIGHT
ALL LEAD RIGHT & ROLL
SPLIT CIRCULATE
SINGLE HINGE & ROLL
STAR THRU -- TRIPLE TRADE
BEND THE LINE -- PASS TO THE CENTER
DOUBLE PASS THRU
PARTNER HINGE & ROLL
CENTER 4: DIXIE STYLE TO O.W.
     OTHER GIRL QUARTER LEFT &
     OUTSIDE BOY QUARTER RIGHT
     GRAND LEFT SWING THRU
     STEP AHEAD -- PARTNER TRADE (zero lines)
     L.A.
NEW CALL ANALYSIS

GROUP 2 - Basically acceptable. Minor faults, if any, noted in the analysis.

LOAD TO A COLUMN (Gleason Crumling, Pa.) From facing lines: Centers Load the Boat 3 1/2 places (end in wave) and Single Hinge; ends pass one person, meet 2nd person and Single Hinge. End in columns.

Analysis: Dances O.K.

1/4 CIRCLE THE LINE (Jack Berg, Ill.) From facing lines, all dancers move clockwise (left) one position around the set. (Left-end dancer does a Pass Thru & U Turn Back, the others slide sideways left into adjacent position.) End in facing lines.
1/2 CIRCLE THE LINE: Do 1/4 Circle the Line twice.
3/4 CIRCLE THE LINE: Do 1/4 Circle the Line three times.

Analysis: Nice call for Mainstream, can teach it in 10 seconds.

WEAVE THE TOP (Larche Farrill, Mo.) From a right-hand box of 4: those facing in Left Touch 1/4 with each other, those facing out Quarter Right; in this ocean wave all Spin the Top. From parallel waves, ending position is a tidal wave; from columns, ending position is parallel waves.

Analysis: Combination of Weave and Spin the Top. Dances well, O.K. to use for a night.

WHEEL AND CROSS SPREAD (Jack Berg, Ill.) From lines facing out: Wheel and Deal, lead dancers Spread as trailers Sashay (Cross Trail) and step between the spreaders.

(ANYTHING) AND CROSS SPREAD: Same as above, except those coming into the center Sashay. Example: Follow Your Neighbor and Cross Spread.

Analysis: This is such a natural that it should receive a lot of use. Good possibility for a Plus Quarterly. Cross Spread is not new (Burleson #3075), but it never received much attention when it came out before, especially since it was defined from a static wave (which made the action choppy). Using it as described above smooths out the action. This is one of the few times when a new use or approach for an old name and figure seems logical to consider. Suggest you try these calls.

TURN & SPREAD (Bill Worley, Ga.) From a parallel two-faced lines or waves: Ends facing in step ahead and slide toward the center and Turn Thru, ends facing out Cross Fold, centers Spread; original ends step ahead to become centers of the new two-faced lines or waves.

Analysis: Does not seem to time out well. Those doing the Turn Thru require more time than the others.

- - - - - - - - - - - - - - - - - - - - - - - - - -

FUN CALLS (authors unknown)

LOVE BOAT: From facing lines: Ends do a normal Load the Boat, centers do a Yellow Rock with the dancer in front for about 5 seconds, then back up and Partner Tag. Ends in same footprints for all as a normal Load the Boat.

Comment: Fun to use with your regular group that you see every week.

REVERSE TRADE THE WAVE: Trade the Wave and then take a peek.

Comment: You don't have to actually use this. Just ask the dancers if they know how to do the call, when they say no -- explain. Sort of an opening one liner.
PLUS QUARTERLY VARIATION

Idea: Load the Top, but all Tops are Fan the Top.

Note: From normal lines, the second Fan the Top will be started with mixed sexes (1 boy, 1 girl).

#1
Zero lines:
LOAD THE TOP, BUT ALL TOPS
ARE FAN THE TOP
FOLLOW YOUR NEIGHBOR & SPREAD
GIRLS TRADE
RECYCLE (zero box)
L.A.

#2
Zero lines:
LOAD THE TOP, BUT ALL TOPS
ARE FAN THE TOP
SINGLE HINGE -- BOYS TRADE
BOYS RUN
FERRIS WHEEL
CENTERS SQUARE THRU -- on 3rd HAND
START A DIXIE GRAND
L.A.

#3 (1/2 sashayed lines)
Zero lines:
RIGHT & LEFT THRU & ROLL 1/2 SASHAY
LOAD THE TOP, BUT ALL TOPS
ARE FAN THE TOP
WALK & DODGE
CHASE RIGHT
FOLLOW YOUR NEIGHBOR & SPREAD
RECYCLE (zero box)
L.A.

#4 (same sex lines)
Zero lines:
PASS THRU -- WHEEL & SPREAD
LOAD THE TOP, BUT ALL TOPS
ARE FAN THE TOP
EXPLODE THE WAVE
WHEEL & DEAL
CENTERS SQUARE THRU 3/4
L.A.

PICK OF THE DISCS By Earl Johnston

BLUE STAR BS-2268 Ice Cream Sodas and Lolly Pops. What a super recording! Everyone will enjoy it.

KALOX K-1301 Mr Sandman. This has been done before but don't let that stop you from buying this record. It should be a hit.

RIVER BOAT RIV-213 Walk Right In. If good music means anything this record should sell well.

Rawhide RH-122 Pins and Needles. This is the 4th recording of this record that has been released. It isn't my style but it must be a popular tune.

RIVER BOAT RIV-216 Mary Poppins Theme. Super-cali-frigli-istic-expi-ali-dosious. You should all know this tune. The record is nice.

BLUE STAR BS-2269 It's A Small World. This is one of the most popular singing calls around today. If you haven't used it yet, this is a good recording.

RIVER BOAT RIV-214 Leaving On A Jet Plane. A fine recording but only if you are an excellent singer.

GOOD HOEDOWNS: HI HAT - HH649 Q.R.T. -- BLUE STAR - BS2266 Turkey In The Straw.
RIVER BOAT - RIV509 Ragtime Annie.

I was going to write a commentary on Partner relationship in an Ocean Wave. Then I decided - WHO CARES.
**April 1985**

| Commentary by Ed Foote.................. | 991 |
| Phrases to Avoid While Calling........... | 992 |
| Interesting Dixie Grand Material........ | 992 |
| Mainstream Basic: Divide............... | 993 |
| Mainstream Theme: Cross Run........... | 994 |
| Very Difficult A.P.D. Material.......... | 995 |
| New Call Analysis..................... | 996 |
| Plus Quarterly Variation - Load the Top. | 997 |
| Pick of the Disks by Earl Johnston..... | 997 |

**ADVANCED SUPPLEMENT**

| Advanced Commentary by Ed Foote......... | AS 545 |
| Callerlab Advanced Quarterly -- Checkover | AS 545 |
| Acey Deucey 1 1/2........................ | AS 546 |
| Advanced Experimental -- Rolling Ripple. | AS 547 |
| Dancing Positions for Square Chain Thru. | AS 548 |
COMMENTARY by John Marshall

Do you believe that calls which appear in Callerlab programs beyond Plus are too difficult to learn at Mainstream or Plus dances? Many will answer yes. It is, of course, a natural assumption. In some cases this is true, but in many instances the calls are only combinations of basics.

Some of you are no doubt saying, "So what, I don't dance or call beyond the Plus program." It is my belief that all of us are happier when we have a sense of accomplishment. Remember your beginners class. You were in a learning, achieving mode every evening. To be sure, you had the advantage of reinforcement (practice) and sociability, but also the underlying awareness of achievement was almost always present.

I feel that dancers and callers enjoy variety and freshness! New vocabulary can be fun. Unfortunately, there are two pitfalls. One, fresh material is sometimes improperly selected, i.e., too complex and frustrating. Two, the dancers are held responsible for this material for more than one evening. (A month later, out of nowhere, the caller throws out a name from the distant past. Inexcusable!) Dancers should only be held accountable for material on the Callerlab lists up to and including the program advertised only! However, exploring a fresh idea, whether it be experimental or a call from a more expansive program, can be a fun, satisfying addition to the dance. We, as callers and dancers, can be kept in a learning, achieving mode but without the pressure of on-going accountability.

At the Callerlab Convention in Phoenix, it was resolved that, "Mainstream Quarterly Selection Ballots be allowed to use any call for workshopping at Mainstream dances to include calls and figures from other approved Callerlab Programs." This approved resolution would tend to support the idea presented above. The value here is that the majority of Mainstreamers would be working a new idea at the same time should it be chosen as the Mainstream Quarterly Selection. Even as a Q.S. call, however, it should be recognized that we, as callers, will not hold the dancers accountable at future dances for workshop material.

A general tone was beginning to present itself as I listened to many of the callers attending Callerlab 1985. There appears to be a consensus forming that dancers throughout the country are working too hard and not having enough fun. I feel that perhaps, as callers, we need to examine our perspective and make sure we haven't allowed the emphasis to drift from what we know square dancing should be. Remember, it is not a profession to be worked at, a mountain to be climbed, or a contest to be won for the dancers. It is recreation, sociability, entertainment, and fun.
CALLS USABLE IN MAINSTREAM MATERIAL
FOUNDED ON BASIC ACTIONS

The following are calls from a more expansive program that employed Mainstream actions or simple body movements precipitated by verbal directions. These are very danceable by a competent Mainstream floor. The caller will need to spend some time looking over the ending positions for the first call.

TRIPLE CROSS: Directed to dancers in two parallel columns. Those facing on the diagonal give outside hands to the dancer they are facing on the diagonal and pull by. Timing: 2 beats.

#1
Zero lines:
TOUCH 1/4
TRIPLE CROSS
CENTERS WALK & DODGE
CENTERS IN -- CAST OFF 3/4
PASS THRU
TAG THE LINE 1/2
BOYS TRADE
RIGHT & LEFT GRAND

#2
SIDES LEAD RIGHT
SLIDE THRU
RIGHT & LEFT THRU
DIXIE STYLE TO AN OCEAN WAVE
BOYS TRADE -- LEFT SWING THRU
STARTING BY THE LEFT -
SPIN THE TOP
SINGLE HINGE -- TRIPLE CROSS
OUTSIDES CLOVERLEAF
CENTER GIRLS RUN RIGHT
CENTERS SQUARE THRU 2
TOUCH 1/4
SPLIT CIRCULATE
BOYS RUN RIGHT
FERRIS WHEEL
SQUARE THRU 3/4 -- L.A.

#3
HEADS LEFT TOUCH 1/4
TRIPLE CROSS
CAST OFF 3/4
CENTERS OF EACH WAVE START -
LEFT SWING THRU
BOYS RUN
LINE OF 8 - 1/2 TAG THE LINE
GIRLS RUN RIGHT
RIGHT & LEFT GRAND

#4
HEADS 1/2 SQUARE THRU
RIGHT & LEFT THRU
PASS THE OCEAN
SWING THRU -- SINGLE HINGE
TRIPLE CROSS
GIRLS RUN
THOSE WHO CAN - STAR THRU
OTHERS PEEL OFF AND
BEND THE LINE
PASS THE OCEAN
GIRLS TRADE
RECYCLE
PASS THRU -- TRADE BY
SWING THRU
ALL EIGHT CIRCULATE
RIGHT & LEFT GRAND

#5
SIDES CURLIQUE
TRIPLE CROSS
ALL EIGHT CIRCULATE
BOYS RUN
DOUBLE PASS THRU
LEADERS TRADE -- STAR THRU
U TURN BACK -- STAR THRU
TRADE BY
L.A.

#6
SIDES TOUCH 1/4
TRIPLE CROSS
TRIPLE CROSS AGAIN
OUTSIDES TRADE
TRIPLE CROSS ONCE AGAIN
BOYS RUN LEFT
SQUARE THRU AND ON 3
RIGHT & LEFT GRAND
ANOTHER CALL USABLE IN MAINSTREAM MATERIAL

FOUNDED IN BASIC ACTIONS

This call is particularly flowing. The only part your dancers may have trouble with is the Peel Off. This is an under used Basic. I recommend you use Peel Off from columns with your dancers before using the Spin the Pulley. Remember, Peel Off is away from the center.

SPIN THE PULLEY: Starting from a squared up type formation: Those designated extend to a right hand hold and Cast Off 3/4, those facing diagonally pull by on the diagonal with outside hands (Triple Cross), each box of 4 Peel Off. Ending position is 2-faced lines. Timing 12.

For added variety the call may be started left handed by stepping to a left hand hold and Casting Off 3/4.

#1 HEADS SPIN THE PULLEY
   COUPLES CIRCULATE
   FERRIS WHEEL
   CENTERS PASS THRU
   SWING THRU -- BOYS RUN
   BEND THE LINE
   TOUCH 1/4 -- GIRLS RUN
   PASS THE OCEAN
   PASS THE OCEAN AGAIN
   RIGHT & LEFT GRAND

#2 SIDES SPIN THE PULLEY
   TAG THE LINE OUT
   WHEEL & DEAL
   DOUBLE PASS THRU
   LEADERS TRADE
   SQUARE THRU 3/4 AND ON
   THE THIRD HAND TOUCH 1/4
   SCOOTBACK
   SPLIT CIRCULATE THREE TIMES
   RIGHT & LEFT GRAND

#3 HEADS PASS THRU
   SEPARATE AROUND ONE
   ALL PASS THRU
   WHEEL & DEAL
   GIRLS SWING THRU
   CENTER GIRL RUN
   GIRLS BEND THE LINE
   SPIN THE PULLEY
   ENDS CIRCULATE
   CENTERS TRADE
   TAG THE LINE 1/2
   RIGHT & LEFT GRAND

#4 SIDES SQUARE THRU
   HEADS SASHAY -- SWING THRU
   CENTERS RUN -- CENTERS TRADE
   FERRIS WHEEL
   BOYS SWEEP 1/4
   BOYS SPIN THE PULLEY
   ENDS CIRCULATE -- CENTERS TRADE
   WHEEL & DEAL
   CURLIQUE
   RIGHT & LEFT GRAND

#5 HEADS LEFT SPIN THE PULLEY
   COUPLES CIRCULATE -- BOYS TRADE
   BEND THE LINE
   ROLL AWAY A HALF SASHAY
   TOUCH 1/4
   ALL EIGHT CIRCULATE TWICE
   BOYS RUN -- TOUCH 1/4
   SCOOTBACK -- BOYS TRADE
   PASS THRU -- U TURN BACK
   L.A.

#6 SIDES PASS THRU
   SEPARATE AROUND TWO
   CENTERS BOX THE GNAT
   PASS THRU
   WHEEL & DEAL
   TOUCH 1/4
   WALK & DODGE -- BOYS TRADE
   LEADERS TRADE -- L.A.
   BOW TO PARTNER. YOU'VE STIRRED THE BUCKET.
Positional Dancing That Maybe Isn't

Without getting involved with many "strange" or "off the wall" positions, I believe we can draw a great deal of positional dancing from the call Crossfire. One part of positional calling is, of course, geographic locations in the square instead of only employing different gender arrangements. Try the following and see if you don't get reasonable dancer success and favorable dancer response.

#1 (This is fairly standard)
Heads Lead Right -- Veer Left
Couples Circulate -- Crossfire
Triple Scoot -- Boys U Turn Back
Square Thru and on 3
Right & Left Grand

#2
Sides Pass the Ocean
Extend the Tag -- Recycle
Veer Left -- Ferris Wheel
Centers Veer Left
Crossfire
Side Boys Run Right
All Eight Circulate
Boys Run -- Trade By
Square Thru 2
U Turn Back and the Centers Roll
Right & Left Grand

#3
Heads Veer Left
Sides Divide and Star Thru
Heads Crossfire
Centers Walk & Dodge
Swing Thru -- Boys Run
Tag the Line 1/2 -- Centers Run
Tag the Line 3/4
Centers Swing Thru
Others Trade and Roll
Center Boys Run
Outsides Load the Boat
Centers Crossfire
Girls Pass Thru
All Trade and Roll
Star Thru -- Pass Thru
Pass Thru -- L.A.

#4
Heads Square Thru
Sides Sashay -- Swing Thru
Spin the Top -- Boys Run
Center Four Crossfire
Sides Bend the Line
Heads Single Hinge
Center Boys Trade
Extend the Tag -- Centers Run
Tag the Line 1/2
Right & Left Grand

#5
Heads Square Thru 2
Pass the Ocean
Grand Swing Thru
Boys Run Right
Each Side Crossfire
Follow Your Neighbor and Spread
Swing Thru
All Eight Circulate
Linear Cycle -- Touch 1/4
Boys Run -- L.A.

#6
Sides Square Thru -- Touch 1/4
Scootback -- Centers Run
Centers Hinge -- Diamond Circulate
Center Boy Run Right
Points of the Diamond
Circulate Twice
Centers Crossfire
Centers Hinge and Fan the Top
Diamond Circulate
Points of the Diamond
Quarter Turn Right
Extend the Tag -- Centers Trade
All Single Hinge
Right & Left Grand

As you can see from the above, we have used seven different configurations from which to execute a Crossfire with "normal actions", i.e., the boys Cross Folding to the right and the girls doing a right-hand Trade and Extend the Tag. Sometimes we forget to use some of our less sophisticated choreographic tools and thereby miss a good bet. Of course, these could all be set up with the same gender arrangement but with the action being to the left. That would give you seven more variations. Do you currently call Crossfire 14 different ways at your Plus dances? Give it a whirl!
PLUS EXPERIMENTAL

WITH THE FLOW: On the command 'With the Flow', if the dancers are moving to their right, the left side dancer (Beau) Walks and the right side dancer (Belle) will Dodge into the adjacent dancer's position. Please note, this is not a boy-girl call. The action is reversed if the preceding call has left action. Timing 4 beats.

Here again we have a call that dances well. The interesting thing about it is that as well as knowing the rule for the call, the dancer must be aware of his/her own body direction or flow.

The call required a right or left motion as a preceding action to allow for its use.

ZERO: From clockwise two-face lines: Bend the Line -- With the Flow -- Single Hinge -- girls Trade -- Recycle -- Veer Left.

EQUIVALENT: From right-hand ocean waves: Recycle -- With the Flow -- Box Circulate -- leader Run -- Swing thru = Right & Left Thru

#1
HEADS LEAD RIGHT -- VEER LEFT
COUPLES CIRCULATE -- BEND THE LINE
WITH THE FLOW -- SWING THRU
SPLIT CIRCULATE -- SCOOTBACK
RIGHT & LEFT GRAND

#2
SIDES PASS THE OCEAN
EXTEND THE TAG
EXPLODE AND RIGHT & LEFT THRU
FLUTTERWHEEL -- WITH THE FLOW
SPLIT CIRCULATE
EXPLODE THE WAVE -- WHEEL & DEAL
CENTERS PASS THRU
PASS TO THE CENTER AND HEADS ROLL
RIGHT & LEFT GRAND

#3
HEADS SPIN THE TOP
SIDES DIVIDE AND SINGLE CIRCLE
TO AN OCEAN WAVE
GRAND LEFT SWING THRU
ORIGINAL SIDES RUN RIGHT
BOYS WHEEL & DEAL -- WITH THE FLOW
GIRLS BEND THE LINE -- BOYS HINGE
EXTEND THE TAG -- BOYS RUN RIGHT
BOX THE GNAT -- SQUARE THRU 2
RIGHT & LEFT GRAND

#4
SIDES LEAD RIGHT -- SWING THRU
ALL EIGHT CIRCULATE -- SCOOTBACK
SINGLE HINGE -- CENTERS TRADE
CENTERS RUN -- COUPLES CIRCULATE
COUPLES TRADE -- BEND THE LINE
WITH THE FLOW -- RIGHT & LEFT GRAND

#5
HEADS PASS THRU
SEPARATE AROUND ONE TO A LINE
PASS THRU -- BOYS TRADE
COUPLES CIRCULATE -- BEND THE LINE
WITH THE FLOW -- GIRLS TRADE
EXPLODE AND L.A.

#6
SIDES PASS THE OCEAN -- EXTEND THE TAG
TRADE THE WAVE -- LEFT SWING THRU
RECYCLE -- WITH THE FLOW
ALL EIGHT CIRCULATE
GIRLS RUN -- SWING THRU
EXPLODE THE WAVE -- PARTNER HINGE
RIGHT & LEFT GRAND

#7 (Singer)
HEADS SQUARE THRU -- DO SA DO
SWING THRU -- BOYS RUN
BEND THE LINE -- WITH THE FLOW
SCOOTBACK -- SWING
L.A. -- PROMENADE HOME
UNDER USED MAINSTREAM CALLS

Two under used Mainstream calls that can bring you a lot of variety in your program are Peel Off and Scootback. The following are ways you may want to employ these calls. Be aware, your Plus groups won't fall asleep trying these either.

Remember the rule for Scootback required the infacers to use left forearms from left waves or boxes and accordingly the Folders also work left.

#1
HEADS STAR THRU
PASS THRU
PEEL OFF
DOUBLE PASS THRU
WHEEL & DEAL
ZOOM
PEEL OFF
BEND THE LINE
TOUCH 1/4
ALL EIGHT CIRCULATE
CENTER GIRLS RUN
OUTSIDE BOYS U TURN BACK
RIGHT & LEFT GRAND

#2
SIDES LEAD RIGHT -- VEER LEFT
BEND THE LINE
CURLIQUE -- PEEL OFF
COUPLES CIRCULATE
FERRIS WHEEL
CENTERS PASS THRU
TOUCH 1/4 -- CENTERS RUN
CENTERS TRADE -- BEND THE LINE
LEFT TOUCH 1/4
ALL EIGHT CIRCULATE
PEEL OFF -- CENTERS TRADE
COUPLES CIRCULATE
1/2 TAG THE LINE
GIRLS TRADE -- SCOOTBACK
BOYS TRADE -- PASS THRU
RIGHT & LEFT GRAND

#3
HEADS SQUARE THRU 3
SIDES DIVIDE AND STAR THRU
DO SA DO TO AN OCEAN WAVE
SWING THRU -- GIRLS FOLD
PEEL OFF -- FERRIS WHEEL
ZOOM -- CENTERS SWING THRU
OUTSIDES DIVIDE AND TOUCH 1/4
CENTER GIRLS FOLD
CENTERS PEEL OFF
CENTERS TAG THE LINE 1/2
GIRLS RUN RIGHT
CENTERS PASS THRU TWICE
RIGHT & LEFT GRAND

#4 (Very hard for most Mainstream and Plus groups)
SIDES STAR THRU -- PASS THRU
CIRCLE TO A LINE -- TOUCH 1/4
ALL EIGHT CIRCULATE
SIDES PEEL OFF
HEADS PARTNER TAG
SIDES BEND THE LINE
HEADS CROSS FOLD
CENTERS PASS THRU
SWING THRU
ALL EIGHT CIRCULATE
RIGHT & LEFT GRAND

#5
SIDES TOUCH 1/4
SIDE GIRLS RUN
CENTERS PASS THRU
TOUCH 1/4 -- SCOOTBACK
CENTERS TRADE -- CAST OFF 3/4
SCOOTBACK -- CENTERS TRADE
RECYCLE -- PASS TO THE CENTER
SQUARE THRU 3/4 -- L.A.

#6
HEADS LEAD RIGHT -- VEER LEFT
1/2 TAG THE LINE
CENTERS TRADE -- CENTER RUN
ENDS CIRCULATE
NEW CENTERS SCOOTBACK
FERRIS WHEEL
CENTERS PASS THRU
PASS THRU -- TRADE BY
TOUCH 1/4 -- SCOOTBACK
PASS THRU -- RIGHT & LEFT GRAND

#7
Zero lines:
RIGHT & LEFT THRU
DIXIE STYLE TO AN OCEAN WAVE
BOYS TRADE -- (LEFT) CAST OFF 3/4
SCOOTBACK -- ENDS CIRCULATE
CENTERS ONLY SCOOTBACK
GIRLS RUN -- FLUTTERWHEEL
SLIDE THRU -- L.A.
UNDER USED MAINSTREAM CALLS (continued)

#8
SIDES LEAD LEFT -- VEER RIGHT
COUPLES CIRCULATE -- GIRLS
GO TWICE
BOYS SCOOTBACK -- BOYS RUN
RECYCLE -- SQUARE THRU 3/4
TRADE BY -- L.A.

#9 Both together for the
polished floor
SIDES TOUCH 1/4
GIRLS TOUCH 1/4
BOYS PEEL OFF
BOYS BEND THE LINE
CENTERS SCOOTBACK
ENDS PASS THRU
ENDS CROSS FOLD
CENTERS WALK & DODGE
DO SA DO TO AN OCEAN WAVE
CENTERS TRADE -- CAST OFF 3/4
RIGHT & LEFT GRAND

#10
HEADS LEAD RIGHT -- VEER LEFT
TAG THE LINE -- PEEL OFF
TOUCH 1/4 -- SCOOTBACK
ALL EIGHT CIRCULATE -- PEEL OFF
COUPLES CIRCULATE
CENTERS WALK & DODGE
CENTERS RUN
NEW CENTERS SCOOTBACK
OTHERS STAR THRU
CENTERS WALK & DODGE
ALL CLOVERLEAF (carefully)
SIDE POSITIONS FLUTTERWHEEL
STAR THRU -- PASS THRU
SWING THRU -- BOYS TRADE
LEFT SQUARE THRU AND ON 4
RIGHT & LEFT GRAND

* * * * * * * * * * * * * * *

REBELLION WITHIN THE RANKS??? By Earl Johnston

Is it possible that there are some callers who are so unhappy with the present
Square Dance program and the way it is structured that they are going off on their
own and starting to develop a home program that they feel will better serve their
purpose than the Mainstream Basics, Mainstream and Plus program that Callerlab es­
pouses? I believe that is just what is taking place.

In talking with callers over the past few months, we have heard of some scat­
tered instances where this is happening. The callers are running shortened lesson
programs and only showing the calls they feel they need to keep interest and par­
ticipation at the highest possible level. These callers are showing calls from
any list that fits their criteria. These calls must be easily taught and learned
but also must fit into the style of the caller. There doesn't seem to be any
worry on the part of these callers that the dancers in their groups will only be
able to dance at their dances. The interesting thing about this is that the re­
tention rate is very high and each caller claims that the groups are growing. The
other thing that is unique about these groups is that there is very little changing
around of the calls and challenge is nowhere to be found either in set-ups or get­
outs. These callers claim the success of their program is built around the fact
that the dancers spend more time dancing and less time thinking. The calls they
use all lend themselves to dancing rather than marching around like soldiers. If
this type of program should catch on, Callerlab had better check into it.

PICK OF THE DISCS

QUADRILLE Q-834 Cabaret. This song has been done before but never better.
The music is great. A Best Buy.

RANCH HOUSE RH-606 Take Me To The River. A very nice recording that swings
along.

QUADRILLE Q-838 Hey Good Lookin'. The only thing I would do to change this
up beat recording is slow the tempo just a bit.
May 1985

<table>
<thead>
<tr>
<th>Commentary by John Marshall</th>
<th>999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triple Cross</td>
<td>1000</td>
</tr>
<tr>
<td>Spin the Pulley</td>
<td>1001</td>
</tr>
<tr>
<td>Positional Dancing that Maybe Isn't</td>
<td>1002</td>
</tr>
<tr>
<td>With the Flow -- Plus Experimental</td>
<td>1003</td>
</tr>
<tr>
<td>Scootback and Peel Off</td>
<td>1004-5</td>
</tr>
<tr>
<td>Pick of the Disks by Earl Johnston</td>
<td>1005</td>
</tr>
</tbody>
</table>

**ADVANCED SUPPLEMENT**

| Advanced Commentary by John Marshall | AS-549 |
| Shuttle -- Advanced Experimental    | AS-550 |
| Acey Deucey and Scoot and Weave     | AS-551 |
| Arky Grand Resolutions              | AS-552 |
COMMENTARY by Al Brundage & Earl Johnston

With this issue of News 'n Notes Ed Foote takes over as editor, publisher and new owner. After nearly ten years of making deadlines and dealing with the pressures of a monthly newsletter, Al & Earl have sold News 'n Notes.

As you know, Ed is no stranger to NNN. He has been contributing his ideas and choreography for many years and is currently writing half the issues. This makes him the logical person to take over the responsibilities of seeing to it that you get the latest choreographical ideas along with helpful suggestions to improve your program.

We'd like to thank all of you for your support over the years and for the personal interest many of you have taken in NNN. We hope you'll continue to be a NNN subscriber and support Ed Foote to the fullest.

COMMENTARY by Ed Foote

It has been a pleasure to work with Al and Earl over the years, and I plan to continue the same policies as are now in effect; namely that I will do at least six issues a year with guest writers doing the other issues. My goals will be to present quality choreography and to keep subscribers informed about changes which occur in the square dance world.

The Masthead shows that Doris Garlock is now in charge of subscriptions, which include change of address, renewals, etc. She is the wife of Dale Garlock, who has run my tape business for the past ten years.

I welcome comments on the content of NNN, since it is only through this type of feedback that I will know if you are getting what you are looking for. Let me know what you like and don't like. However, please recognize that a subscriber list of hundreds of callers means a wide variation in interests and desires, and that my goal is to provide something for everyone. This is why NNN has easy material, more difficult material, features new calls some months and no new calls other months, etc.

Also, I need feedback from you on the guest writers. It is my intent to use writers who provide creative interesting choreography with the idea that you, the subscriber, benefit from having a variety of views of the square dance world. If you especially like or dislike a certain writer, drop me a note and give specific reasons for your feelings.

Overall, my aim is to make subscribers aware of possibilities which exist. Then it is up to you to decide if you wish to use them.
MAINSTREAM BASIC: DIVIDE

CALLERLAB DEFINITION: The dancers in the couple turn away from each other and walk forward one quarter around the outside of the square to wait for the call.

COMMENT. This is a continuation of Divide from the April issue. Here we use a variety of positions other than the standard squared set or starting double pass thru.

#1 (comp. DPT)
HEADS STAR THRU
ALL DOUBLE PASS THRU
OUTSIDES DIVIDE & STAR THRU
   CENTERS TRADE & 1/2 SQUARE THRU
CENTERS IN - CAST OFF 3/4
STAR THRU - CENTERS PASS THRU (Zero Box)
L.A.

#2 (trade by)
HEADS SQUARE THRU
PASS THRU
CENTERS SQUARE THRU
OUTSIDES DIVIDE & STAR THRU
   CENTERS RIGHT & LEFT THRU
SLIDE THRU
CENTERS SQUARE THRU 3/4
L.A.

#3 (columns)
HEADS STAR THRU
ALL DOUBLE PASS THRU
BOYS RUN
OUTSIDES DIVIDE & SLIDE THRU
   CENTERS WALK & DODGE
CENTERS PARTNER TAG
SWING THRU
BOX THE GNAT - SQUARE THRU 3/4
L.A.

#4 (columns)
Zero Lines:
TOUCH 1/4 - ALL 8 CIRCULATE
OUTSIDES DIVIDE & STAR THRU
   CENTERS PARTNER TAG
CENTERS IN - CAST OFF 3/4
PASS THRU - WHEEL & DEAL
OUTSIDES DIVIDE & ALL TOUCH 1/4
ALL 8 CIRCULATE TWICE
FACE YOUR PARTNER & STAR THRU
CENTERS PASS THRU - STAR THRU
PASS THRU - WHEEL & DEAL
ZOOM
CENTERS SQUARE THRU 3/4
L.A.

#5 (1/4 tag)
Zero Lines:
PASS THRU - WHEEL & DEAL
CENTERS SWING THRU
   OTHERS DIVIDE & ALL RIGHT & LEFT THRU
SLIDE THRU (Zero Box)
L.A.

#6 (3/4 tag & trade by)
SIDES PASS THRU
HEADS SPIN THE TOP
   SIDES DIVIDE & BOX THE GNAT
ALL RIGHT & LEFT THRU
STAR THRU - PASS THRU
CENTERS RIGHT & LEFT THRU
   OUTSIDES DIVIDE & TOUCH 1/4
CENTERS TOUCH 1/4
BOYS RUN
SWING THRU
BOX THE GNAT - SQUARE THRU 3/4
L.A.

#7
Zero Lines:
PASS THRU - WHEEL & DEAL
CENTERS SQUARE THRU
   OUTSIDES DIVIDE & SQUARE THRU
2 HANDS ON THE OUTSIDE
   (see lines facing out)
WHEEL & DEAL
GIRLS SQUARE THRU
BOYS DIVIDE & SQUARE THRU 2 HANDS
ON THE OUTSIDE
   (see lines facing out)
TAG THE LINE
GIRLS TRADE
STAR THRU - CALIF. TWIRL
PROMENADE HOME

#8 (comp. D.P.T)
Zero Lines:
PASS THRU - WHEEL & DEAL
DOUBLE PASS THRU
LEAD COUPLE DIVIDE
   (make line with person behind)
ALL CAST OFF 3/4
CENTERS SQUARE THRU
   OTHERS TURN BACK & SLIDE THRU
SWING THRU - TURN THRU
L.A.
**AS COUPLES MATERIAL FOR MAINSTREAM AND PLUS DANCERS**

Although the As Couples Concept is on the Advanced list, it has long been used as a novelty item at Mainstream and Plus. As long as you directionally cue each call, you do not even need to give a walkthrough.

**HINT:** Because it will take the dancers longer to do the calls, give your cues extra slowly - this will keep the dancers from rushing. The only thing likely to break down dancers on As Couples material is trying to do the calls too fast.

Figures #1-4 are Mainstream, #5-8 are Plus.

### #1
- HEADS STAR THRU - PASS THRU
- CIRCLE TO A LINE
- PASS THE OCEAN
- SWING THRU - BOYS RUN
- COUPLES HINGE
- **AS COUPLES SWING THRU**
- **AS COUPLES SPIN THE TOP**
- GIRLS TRADE - BEND THE LINE (Zero Box)

L.A.

### #2
- Zero Lines:
- SLIDE THRU
- RIGHT & LEFT THRU & VEER LEFT
- **AS COUPLES SCOOT BACK**
- **AS COUPLES WALK & DODGE**
- U TUR BACK
- STAR THRU - CALIF. TWIRL
- SWING THRU - TURN THRU

L.A.

### #3
- Zero Lines:
- PASS THRU - WHEEL & DEAL
- OUTSIDES SQUEEZE IN - MAKE A LINE
- PASS THRU - WHEEL & DEAL
- CENTERS PASS THRU
- SWING THRU - CENTERS RUN
- COUPLES HINGE
- **AS COUPLES SWING THRU**
- **AS COUPLES BOYS CROSS RUN**
- **AS COUPLES LEFT SWING THRU**
- EACH LINE: BEND THE LINE
- STAR THRU - CALIF. TWIRL
- PROMENADE HOME

### #4
- Zero Lines:
- PASS THRU - WHEEL & DEAl
- OUTSIDES SQUEEZE IN - MAKE A LINE
- **AS COUPLES RIGHT & LEFT THRU**
- **AS COUPLES FLUTTER WHEEL**
- **AS COUPLES TOUCH 1/4**
- **AS COUPLES WALK & DODGE**
- **AS COUPLES PARTNER TRADE**
- NORMAL - STAR THRU
- CENTERS PASS THRU - SWING THRU
- BOX THE GNAT - SQUARE THRU 3/4

L.A.

### #5
- Zero Lines:
- SWING THRU - BOYS RUN
- **AS COUPLES TRADE THE WAVE**
- **AS COUPLES LEFT SWING THRU**
- **AS COUPLES TRADE THE WAVE**
- **AS COUPLES EXPLODE THE WAVE**
- **NORMAL - CALIF. TWIRL**
- CROSSTRAIL THRU

L.A.

### #6
- Zero Lines:
- PASS THE OCEAN
- SWING THRU - BOYS RUN
- **AS COUPLES SCOOT BACK**
- **AS COUPLES WALK & DODGE**
- **AS COUPLES CHASE RIGHT**
- **AS COUPLES FOLLOW YOUR NEIGHBOR & SPREAD**
- GIRLS TRADE - WHEEL & DEAL
- STAR THRU
- PASS TO THE CENTER & PASS THRU
- PASS THRU AGAIN - L.A.

### #7
- Zero Lines:
- PASS THRU - WHEEL & SPREAD
- PASS THRU
- **AS COUPLES CHASE RIGHT**
- **AS COUPLES HINGE**
- **AS COUPLES SWING THRU**
- **AS COUPLES BOYS RUN**
- **AS COUPLES CROSSFIRE**
- **AS COUPLES FOLLOW YOUR NEIGHBOR & SPREAD**
- NORMAL - BEND THE LINE
- STAR THRU - BOYS TRADE
- WHEEL & DEAL
- PASS THRU - L.A.

### #8
- Zero Lines:
- PASS THRU
- **AS COUPLES PARTNER HINGE**
- **AS COUPLES CENTERS CROSS RUN**
- **AS COUPLES CENTERS HINGE, WHILE**
  - OUTSIDES DO NORMAL CALIF. TWIRL
  (see your big diamond)
- **AS COUPLES DIAMOND CIRCULATE**
- **AS COUPLES FLIP THE DIAMOND**
- **AS COUPLES HINGE**
- BEND THE LINE (Zero Lines) L.A.
ALL 8 SPIN THE TOP

This Plus call is usually given after a Left Allemande or after a Right & Left Grand. But occasionally it is nice to dance everyone thru a series of calls up to a point where All 8 Spin the Top can be called.

WAYS TO DANCE TO ALL 8 SPIN THE TOP (Note: all 3 methods listed start with the boys on the outside & girls on the inside.)

1. PARALLEL WAVES (normal - girls in center)
   All 8 Circulate 1½
   All 8 Spin the Top

2. 1/2 SASHAYED FACING LINES
   Centers Pass the Ocean
   All 8 Spin the Top

3. STARTING DPT (normal)
   Centers 1/2 Square Thru - step ahead - then Partner Hinge
   Others Pass the Ocean
   All 8 Spin the Top

HINT FOR SUCCESS IN PRESENTATION: Go slow. Once the thar is set up, tell the dancers to see the thar before you call All 8 Spin the Top. If they don't see the thar, they will break down.

SIGHT CALLERS GET-OUTS

1. From facing lines, in sequence, primary couple with partner on left side of line, secondary couple has opposite, call: Pass the Ocean, Swing Thru, All 8 Spin the Top, Box the Gnat - Right & Left Grand.
2. Memorize figure #1 below.

#1
Zero Box:
SLIDE THRU - RIGHT & LEFT THRU
PASS THE OCEAN
ALL 8 CIRCULATE 1½
(see your thar)
ALL 8 SPIN THE TOP
RIGHT & LEFT GRAND

#2
Zero Lines:
RIGHT & LEFT THRU
PASS THE OCEAN
ALL 8 CIRCULATE 1½
(see your thar)
ALL 8 SPIN THE TOP
BOX THE GNAT - PULL BY
SWING PARTNER - PROMENADE

#3
4 LADIES CHAIN
HEADS SQUARE THRU
SLIDE THRU
RIGHT & LEFT THRU & ROLL 1/2 SASHAY
CENTERS PASS THE OCEAN - ENDS BOX
THE GNAT
(see your thar)
ALL 8 SPIN THE TOP
RIGHT & LEFT GRAND

#4
Zero Lines:
PASSTHRU - U TURN BACK
CENTERS PASS THE OCEAN - ENDS
BOX THE GNAT
(see your thar)
ALL 8 SPIN THE TOP
SLIP THE CLUTCH - RIGHT & LEFT GRAND

#5
HEADS STAR THRU - PASS THRU -
CIRCLE TO A LINE
RIGHT & LEFT THRU
PASS THRU - WHEEL & DEAL
CENTERS 1/2 SQUARE THRU - STEP AHEAD -
AND PARTNER HINGE
OTHERS PASS THE OCEAN
(see your thar)
ALL 8 SPIN THE TOP
RIGHT & LEFT GRAND

#6 (mixed sex)
Zero Lines:
PASS THE OCEAN
SPLIT CIRCULATE
ALL 8 CIRCULATE 1½
(see your thar)
ALL 8 SPIN THE TOP
BOYS RUN
ALL MOVE UP TO LINES - STAR THRU
PASS TO THE CENTER & PASS THRU (Zero Box)
L.A.
CALLERLAB PLUS QUARTERLY SELECTION: LOAD THE WINDMILL

DEFINITION. From facing lines of four: The ends do like a Load the Boat, i.e. they pass two dancers right shoulders and then Touch 1/4 with the third dancer, to end as outsides of a column. At the same time the centers Swing Thru and Cast Off 3/4. End in right-hand columns. Timing: 10-12 beats.

COMMENT. Call was written by Ron Schneider in 1979, has been receiving some use as a workshop figure at festivals, and was named a Quarterly Selection last month. Call dances well and is easily learned by the dancers.

TEACHING HINTS.
1. Tell the ends to remember the person they are facing - that is the person with whom they will Touch 1/4.
2. The centers may occasionally try to step to left hands instead of right hands. Emphasize the right hand as you cue it.
3. Sometimes a few centers will swing half right and then stop, failing to complete the Swing Thru in the very center. Be aware that this may occur. Probably best to cue the Swing Thru as "half right and half left."

Note: There is no problem in doing Load the Windmill from 1/2 sashayed lines: in fact the centers part is even a little easier because the Swing Thru is "normal".

WHAT DOES THE CALL DO? From normal facing lines all with partner, Load the Windmill followed by "girls turn back and Slide Thru" gives facing lines in sequence, two couples with original partner and two couples with opposite.

#1
Zero Lines:
LOAD THE WINDMILL
COORDINATE
COUPLES CIRCULATE
GIRLS TRADE - BEND THE LINE (lines out of seq.)
*CROSSTRAIL THRU
L.A.

*Or: REPEAT ALL ABOVE - GIVES ZERO LINES

#2
Zero Lines:
LOAD THE WINDMILL
GIRLS TURN BACK & STAR THRU
PASS THRU - WHEEL & DEAL
*ZOOM
CENTERS PASS THRU (Zero Box)
L.A.

*Or: CENTERS SQUARE THRU - ON 3rd HAND START A DIXIE GRAND
L.A.

#3
HEADS STAR THRU - PASS THRU - CIRCLE TO A LINE
LOAD THE WINDMILL
BOYS RUN - TRADE BY
*SQUARE THRU 3/4 L.A.

*Or: SLIDE THRU (lines out of seq.)

#4
Zero Lines
LOAD THE WINDMILL
GIRLS RUN
TOUCH 1/4 - SCOOTBACK
SINGLE HINGE - BOYS RUN
WHEEL & DEAL (Zero Box)
L.A.

#5 (1/2 sashayed lines)
Zero Lines:
RIGHT & LEFT THRU & ROLL 1/2 SASHAY
LOAD THE WINDMILL
BOYS RUN - STAR THRU
PASS THRU - WHEEL & DEAL
CENTERS PASS THRU (Zero Box)
L.A.

#6 (singing call sequence - 1/2 sashayed lines)
HEADS STAR THRU - PASS THRU - CIRCLE TO A LINE
RIGHT & LEFT THRU & ROLL 1/2 SASHAY
LOAD THE WINDMILL
ALL 8 CIRCULATE
GIRLS TURN BACK (Zero Box)
SWING THE CORNER & PROMENADE (tag ending)

Note: Load the Top has been dropped as a Plus Quarterly.
NEW CALL ANALYSIS

GROUP 2 - Basically acceptable. Minor faults, if any, are noted in the analysis.

**LOST CORD** (Jack & Lee Hardin, Ralph & Bonnie Light, Wash.) From parallel waves or two-faced lines: Ends looking in - Hourglass Circulate, Trade and Extend; ends looking out - Cross Run; centers - Trade and Run (flip to outside). Waves end in two-faced lines, two-faced lines end in waves.

*Analysis:* Variation of Harmonize, dances well. Too difficult for Plus, ok for Advanced.

**MAD SCRAMBLE** (Keith Lethbridge) From any formation: Designated dancers exchange places with original opposite dancer. (Example: Side girls Mad Scramble.)

*Analysis:* Very appropriately named. This is a great fun call for a club picnic where no one cares much about anything. After working two dancers for a while, move on to "all 4 men Mad Scramble". The ultimate: "everyone Mad Scramble".

**RATCHET** (Craig Shucker, Calif.) From facing couples: Right-side dancers Quarter Out and Peel Off; left-side dancers Extend and Cast the designated fraction. Odd numbered Casts end in right-hand two-faced lines, even numbered Casts end in a right-hand diamond. Left Ratchet is the reverse of the above.

*Analysis:* Too difficult for Plus, ok for Advanced. Quick call.

**REDUCE THE COLUMN** (author unknown) From columns: #1 and #2 Peel Off, 1/2 Circulate, and Single Wheel; #3 & #4 Column Circulate, Single Hinge and centers of the wave Trade. Gives trailing diamonds.

*Analysis:* Receiving some use at Advanced. Too difficult for Plus.

**STAR BASE 1,2,3,4** (Bob Elling, Calif.) From facing couples: All right-hand star 1/4, 1/2, 3/4 or full, then adjust out of the star to finish facing the same wall as at start. #1 = Beau Walk, Belle Dodge; #2 = Crosstrail Thru; #3 gives left-hand columns; #4 = zero.

*Analysis:* #3 is the most difficult number, since there is more of an adjustment at the end. Technically, these are not true stars, since true stars would give a different ending location in some cases. The author really wants all to quarter left and then Split (Box) Counter Rotate the number given, then adjust at the end to face original wall, but using a 4 hand star as a turning vehicle. Dancers must remember to always finish facing same wall as at start. Name sells, but figure is probably too difficult for most Plus dancers unless only numbers 2 or 4 are used.

**ZIP THE LINE** (Dick Han, Ind.) From a tidal two-faced line: Each line of 4 do a 3/4 Tag the Line. (This gives two columns of 3 and a lone out-facing dancer on each end.) Now all finish like a Coordinate (center 6 Trade, very center two dancers walk diagonally ahead while lone outside dancers turn toward their column and move up to the far outside). End in parallel two-faced lines.

*Analysis:* Interesting, give it a try, ideal for Plus. Good practice on 3/4 Tag.

**CORRECTION:** In last month's issue it was stated that at the recent Callerlab Convention in Phoenix a resolution was passed allowing Mainstream Quarterly Selection ballots to contain calls from other Callerlab programs. According to the Callerlab office, this is incorrect. This resolution was discussed but was defeated.
AN UNUSUAL PSYCHOLOGICAL HAPPENING

At a recent festival during the die-hard ending 1/2 hour, I saw a caller do the following:

From same sex facing lines - ie. 2 boys facing 2 girls, say the following words very slowly, very deliberately and with voice emphasis:

"All...the...girls...use...your...left...hand.........and everybody...Star...Thru."

The result was amazing. Of course it is a normal Star Thru, but some girls tried to do a Left Curlique, some girls tried to use their right hands, some boys tried to Curlique the girls, and some boys tried to use left hands. About 1/3 of the floor was scrambling.

I tried this out on my home Plus club, and the result was the same. I even tried this with my advanced club and several people scrambled or had to pause and think about it. There seems to be no explanation for this reaction unless it is that dancers are so accustomed to doing a Star Thru automatically that they cannot function if they have to think.

* * * * * * * * * * * *

COMMENTARY By Earl Johnston

As you can tell by the new masthead, News 'n Notes is going thru a change. Marion and I wish Ed Foote continued success with the note service. We sincerely hope all of you will stay with the note service and continue to enjoy it and find the notes not only informative but rewarding.

Ten years have slipped by since we first started News 'n Notes along with Al and Deuce. I feel we have succeeded in putting out a good set of notes that we didn't have to apologize for in any way. With one exception, we have always been on time and if anything, the quality of our notes has improved over the years. I also feel we have set some high standards for the other note services to measure up to. I have no doubt in my mind that Ed will continue to offer the same high quality of notes that you have come to expect.

I would be remiss if I did not mention that without the efforts of Marion, we never could have made the note service a success. Her never ending time spent on keeping subscriptions straight and doing ALL the bookkeeping and record keeping were a big job and without her, we never could have done it. Thank you.

There have been many changes over the past ten years in our activity. I don't mean to be pessimistic, but I feel that many of them have not been for the better. I think the worst thing that happened to Square Dancing was the Fuel Shortage in the mid 70's. This problem forced increases in prices of dances and Callers fees that we have not really recovered from. Hall rents will never be low again and the cost of conducting a dance is probably about twice as much as it was before the Fuel Crisis. Of all the things we have seen happen, I think that was probably the one occurrence from which Square Dancing has not recovered.

We have also seen Callerlab become a dominating force in our activity and as you know, I am one of that organization's severest critics. However, I am also very much aware of the fact that Callerlab is trying to do the right things even when I am opposed to their methods.

I would like to finish this last commentary with the words I have used for so many years at our Caller Schools and direct them to each and every one of you...

Square Dancing was here long before you came upon the scene and it will be here after you are gone, so try to leave it as good an activity as you found it.
June 1985  

In this issue.............  Page

Commentary by Al Brundage, Earl Johnston, Ed Foote......... 1007
Mainstream Basic: Divide ........................................ 1008
As Couples Material for Mainstream and Plus Dancers.. 1009
All 8 Spin the Top................................................. 1010
Callerlab Plus Quarterly Selection: Load the Windmill 1011
New Call Analysis.................................................. 1012
An Unusual Psychological Happening............................ 1013
Commentary by Earl Johnston.................................... 1013

ADVANCED SUPPLEMENT

Advanced Commentary by Ed Foote............................... AS-553
General Rules for Advanced Dancers ............................ AS-553
Out Roll Circulate & Roll.......................................... AS-554
Callerlab Advanced Quarterly Selection: Checkover........ AS-555
Advanced Material Featuring Checkover........................ AS-555
Advanced Material Featuring Shuttle............................ AS-556
Advanced Get-Outs.................................................. AS-556