COMMENTARY by Ed Foote

Putting call names in perspective. Over the past two years there has been complaint from callers about the Callerlab Plus Quarterlies using Advanced names and actions. Examples are Mix to a Diamond and the current Load the Windmill. The objection to the former was that Plus dancers were forced to learn the Advanced call "Mix", and with the latter the objection is that Plus dancers are forced to learn the Advanced call "Spin the Windmill." Critics of this practice say the result is that Plus dancers are being forced to learn Advanced. Is this criticism valid?

Learning Advanced calls. Let's look at Load the Windmill. "Windmill" is simply a word which, in combination with the word "load" means the dancers are supposed to execute a prescribed action. Dancers do not have to have prior knowledge of the Windmill family in order to do this call, and they do not have to learn what a total Spin the Windmill is to do this call. In fact, they do not even have to learn the definition of this one specific call - Load the Windmill.

Likewise, while Mix to a Diamond did encompass the Advanced call of Mix, dancers did not have to learn the call Mix per se - they only had to learn the action of the total call Mix to a Diamond.

Applying the logic of the critics, Relay the Deucey should not be on the Plus list, because its one parent call of Relay the Top is on the C-1 list, and its other parent call of Acey Deucey is on the Advanced list. Thus, in order to be able to do Relay the Deucey, dancers must know how to Relay the Top and how to do an Acey Deucey, right?

So we see that the complaint about Plus dancers having to learn Advanced call is not valid - the dancers only must learn the specific Quarterly.

Learning Advanced patterns. Another aspect which must be considered is: Are the choreographical patterns required in these Plus Quarterlies of such difficulty that these patterns rightfully belong at Advanced and not at Plus? If the answer is yes, then the critics have a valid point.

Mix to a Diamond required the centers to Cross Run. This is a Mainstream call. The action of the ends sliding sideways is part of Cross Run. All that remains is Centers Hinge, which is also Mainstream.

continued
Load the Windmill requires the centers to Swing Thru and Cast Off 3/4. Again, this is Mainstream choreography which is commonly used because it is not difficult. So there is no reason why this pattern can not be used at Plus.

It is important to remember that "degree of difficulty" is only one reason why calls are placed on the Advanced and Challenge lists. The other reason for calls being on these lists is the quantity of calls at preceding programs.

It is realistic to limit the quantity of calls at any program, and this is done. As a result, other calls which may be no more difficult are placed on subsequent lists. There are numerous calls on the Advanced and Challenge lists which can be taught to Mainstream and Plus dancers very successfully, because they are not difficult; they simply happen to be on another list because of the quantity limitation for the Mainstream and Plus lists.

It is true that some Advanced patterns would be too difficult for Plus, and this should always be a factor in determining if a call should be a Plus Quarterly. But for the above two calls we see this is not the case, because the patterns are only Mainstream.

Summary. We have seen that dancers do not have to learn Advanced calls in order to do the action of Plus Quarterlies, and we have seen that the choreographic action of these Quarterlies simply involves Mainstream patterns. The only remaining objection seems to be a paranoia on the part of some callers that "Advanced is taking over." While we have seen that this is simply not the case with the Plus Quarterlies, logic does not always succeed when one has ingrained beliefs. Thus, all we can do is present the logic and hope that it strikes a responsive cord in as many as possible.

ALL SEQUENCES ARE MAINSTREAM.

SINGING CALL SEQUENCES

#1
HEADS SQUARE THRU - 4 HANDS
SWING THRU - BOYS RUN
FERRIS WHEEL
DOUBLE PASS THRU
CLOVERLEAF
ZOOM
NEW CENTERS SQUARE THRU 3/4
SWING CORNER - PROMENADE

#2
HEADS SQUARE THRU - 4 HANDS
SWING THRU
SCOOT BACK
GIRLS TRADE
RECYCLE - SWEEP 1/4
SQUARE THRU 3/4
SWING CORNER - PROMENADE

#3
HEADS RIGHT & LEFT THRU
HEADS CROSSTRAIL THRU - SEPARATE AROUND 1 - LINE OF 4
RIGHT & LEFT THRU
PASS THE OCEAN
SWING THRU
BOYS TRADE - TURN THRU
L.A.
SWING NEW PARTNER - PROMENADE

#4
HEADS SQUARE THRU - 4 HANDS
SWING THRU
SPIN THE TOP
RIGHT & LEFT THRU
FLUTTER WHEEL - SWEEP 1/4
SWING CORNER - PROMENADE

#5
HEADS LEAD RIGHT - CIRCLE TO A LINE UP TO THE MIDDLE & BACK CENTERS BOX THE GNAT & SQUARE THRU 4 HANDS ENDS SLIDE THRU EVERYBODY SQUARE THRU 3/4 SWING CORNER - PROMENADE

#6
HEADS LEAD RIGHT - CIRCLE TO A LINE UP TO THE MIDDLE & BACK PASS THRU - WHEEL AND DEAL CENTERS PASS THRU TOUCH 1/4 - SPLIT CIRCULATE BOYS RUN RIGHT & LEFT THRU CROSSTRAIL THRU SWING CORNER - PROMENADE
Centers In from an 8 chain thru position is confusing for some dancers if presented "cold". Set the dancers up for success by using some simple Centers In, Centers Run choreography, but don't say "Centers In" right away, as follows:

1. Have all the girls in the center, facing the boys on the outside.
   
   1st time say: Girls step between the boys.
   2nd time say: Girls centers in between the boys.
   3rd time say: Centers In.

2. Repeat all the above with the boys as the centers.

Now we are ready to move on, because the dancers have been set up for success.

Call CENTERS IN - CAST OFF 3/4, then call.

1. Ends Fold (gives starting DPT)
2. Ends Run (gives facing lines)
3. Ends Trade to other end (gives facing lines)
4. Ends Trade, centers Square thru, ends walk forward & Star Thru, all Do-Sa-Do.
5. Centers Pass Thru(gives lines facing out), all Cast Off 3/4 (gives facing lines)
6. Centers Slide Thru & Touch 1/4, ends move along & Touch 1/4 (gives columns)

Examples for setting dancers up for success. Instead of saying "Centers In," use the phrases at top of page.

#1
HEADS STAR THRU
OUTSIDE SQUEEZE IN - LINE OF 4
PASS THRU - WHEEL & DEAL
GIRLS PASS THRU
CENTERS IN - CENTERS RUN
PASS THRU - TAG THE LINE RIGHT
WHEEL & DEAL
PASS THRU - TRADE BY (zero box)
L.A.

#2
SIDES STAR THRU
OUTSIDES SQUEEZE IN - LINE OF 4
PASS THRU - WHEEL & DEAL
ZOOM
BOYS PASS THRU
CENTERS IN - CENTERS RUN
PASS THRU - TAG THE LINE LEFT
COUPLES CIRCULATE
WHEEL & DEAL (zero box)
L.A.

Examples using Centers In - Cast Off 3/4:

#1
ZERO LINES:
STAR THRU
CENTERS IN - CAST OFF 3/4
ENDS RUN (zero lines out of seq.)
CROSS TRAIL THRU
L.A.

#2
ZERO BOX:
CENTERS IN - CAST OFF 3/4
ENDS FOLD
DOUBLE PASS THRU
ALL PARTNER TRADE
CENTERS U TURN BACK (zero box)
L.A.

#3
ZERO BOX:
CENTERS IN - CAST OFF 3/4
ENDS TRADE - CENTERS SQUARE THRU
ENDS SLIDE THRU
RIGHT & LEFT THRU
PASS THRU - TRADE BY (zero box)
L.A.

#4
ZERO LINES:
STAR THRU
CENTERS IN - CAST OFF 3/4
CENTERS PASS THRU
ALL CAST OFF 3/4
STAR THRU - CENTERS PASS THRU
SLIDE THRU (zero box)
L.A.
PLUS MATERIAL FEATURING DIVIDE

In the April and June issues we featured Divide with Mainstream material. Here we use Divide with Plus material.

#1 (OPENER)
HEADS PASS THE OCEAN
SCOOT BACK
OUTSIDE DIVIDE AND ALL GRAND SWING THRU
BOYS RUN - BEND THE LINE
PASS THRU - TRADE BY
SQUARE THRU 3/4
L.A.

#2
ZERO LINES:
RIGHT & LEFT THRU
PASS THRU - WHEEL & DEAL
OUTSIDES DIVIDE AND ALL TOUCH 1/4
TRIPLE SCOOT
BOYS RUN
OUTSIDE DIVIDE AND ALL LOAD THE BOAT
TOUCH 1/4
SPLIT CIRCULATE
*RIGHT & LEFT GRAND
*OR: TURN THRU - L.A.

#3
ZERO LINES:
PASS THRU - WHEEL & DEAL
CENTERS RIGHT & LEFT THRU & ROLL 1/2 SASHAY
OUTSIDES DIVIDE AND ALL TOUCH 1/4
COORDINATE
FERRIS WHEEL
DIXIE GRAND
L.A.

#4
ZERO LINES:
PASS THRU - WHEEL & DEAL
CENTERS SLIDE THRU & TOUCH 1/4
CENTERS FOLLOW YOUR NEIGHBOR & SPREAD
OTHER DIVIDE & SLIDE THRU
PING PONG CIRCULATE
THE WAVE: RECYCLE
DIXIE GRAND
L.A.

#5
HEADS SQUARE THRU 3/4
OTHERS DIVIDE & TOUCH 1/4
CENTERS IN - CAST OFF 3/4
CENTERS PASS THE OCEAN (SEE DIAMOND)
DIAMOND CIRCULATE
PLIP THE DIAMOND
SPLIT CIRCULATE - GIRLS TRADE
RIGHT & LEFT THRU - CENTERS A FULL TURN
CENTERS SQUARE THRU - ON 3RD HAND START A
DIXIE GRAND
L.A.

#6
ZERO BOX:
SWING THRU - EXTEND
OUTSIDES DIVIDE AND ALL GRAND SWING THRU
CENTER WAVE OF 4: EXPLODE AND SQUARE THRU
OTHERS BOX THE GNAT & PULL BY
(see lines facing out)
U TURN BACK
STAR THRU - CALIF. TWIRL
CENTERS SWING THRU
BOX THE GNAT - SQUARE THRU 3/4
L.A.

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ALL 8 SPIN THE TOP

A continuation of last month's feature where we dance everyone into all 8 Spin the Top.

#1
ZERO LINES:
CENTERS PASS THE OCEAN & SWING THRU
ENDS BOX THE GNAT
(see your thar)
ALL 8 SPIN THE TOP
BOYS RUN
ALL MOVE UP TO LINES - RIGHT & LEFT THRU
FLUTTER WHEEL (ZERO LINES OUT OF SEQ.)
SLIDE THRU - PASS THRU
L.A.

#2
ZERO LINES:
PASSTHROUGH WHEEL & DEAL
CENTERS 1/2 SQUARE THRU - STEP AHEAD &
PARTNER HINGE
OTHERS PASS THE OCEAN & SWING THRU
(see your thar)
ALL 8 SPIN THE TOP
GIRLS RUN - ALL MOVE UP TO LINES
STAR THRU - TRADE BY
SQUARE THRU 3/4
L.A.
FUN SUMMER GIMMICK

At the start of the tip say: "Any time you complete a call and your ORIGINAL PARTNER (the one you are starting this tip with) is beside you (or on your own side of the set), do a PARTNER TRADE.

Comment: This is probably not a new idea, but it is currently being worked in various areas and getting good response. It evokes a lot of laughter and fun.

Hints to tell the dancers:

1. If you and your original partner are both facing the same direction, it's a normal Partner Trade.

2. If you and your original partner are the end and adjacent center of a wave, the Partner Trade is a Swing 1/2. Likewise, if you are in a column.

3. If you and your original partner are together as centers of any line/wave formation, do not Trade. The Trade only applies to the end and adjacent center.

4. If both have been inactive on a call, you will not Trade. Example, from a squared set: "Heads Pass Thru". So the Heads will Trade, but the sides will do nothing because they were not active. But if one person is active, both will Trade.

5. Do not Trade at the end of a Right & Left Grand or Promenade. (Callers: Better tell them this or you may have a mess.)

Hints for callers:

1. You will have to call slowly, especially when a Trade is required. One of the fun aspects of this is when you see some people who should have done a Trade but did not; if you simple say nothing, eventually the dancers will wonder why you are saying nothing, suddenly they will realize it must be because someone has not done a Trade, and they will frantically check their square and inform those who have not Traded.

2. Use lines, waves, starting and completed DPT first. These are the easiest formations for both you and the dancers to see what is happening. Then you can proceed to columns and thars.

3. Dancers like this gimmick, but about 6 minutes is their limit. So either keep your tip to 6 minutes or only use this idea in the last half of a tip.

4. The beauty of this is that all programs enjoy it, from Mainstream thru Plus, Advanced and Challenge.

Sight calling hints. If you are reasonably good at sight calling, you can sight call this idea. The only real difference is you must be extra alert, and you must plan well ahead how you are going to get out. You get out by either (A) knowing a Trade will occur and plan for it or (B) keep everyone away from their original partner until the very end.

1. If you resolve to facing lines with all having original partner, recognize all will immediately Trade to be facing out. You can then call Cross Trail, L.A., but only if your zero line was in sequence when it was facing in. So if you need a Right & Left Thru, call it before you get to your zero line.

continued
FUN SUMMER GIMMICK cont.

2. A "Dive Thru, Square Thru 3/4, L.A." set-up usually works well. But you can not use Dive Thru or Pass to the Center, because the outsides will Trade to face out. Solution: Call Pass Thru, Centers Square Thru 3/4, L.A. (After the Pass Thru, the outsides will automatically Trade to face back in.)

3. A neat get-out is: Normal boy-girl lines, out of sequence, all with opposite. Call: Pass the Ocean, All 8 Circulate, Right & Left Grand. (After the All 8 Circulate, everyone will automatically Trade by doing a Swing 1/2, and they are now ready for the Right & Left Grand.)

In the examples below, a * is shown wherever someone is supposed to Trade after the call is completed. #1 thru #5 are Mainstream, the others use Plus figures.

#1
HEAD PASS THRU *
HEADS CROSS TRAIL THRU
L.A.

#2
SIDES SQUARE THRU
PASS TO THE CENTER *
ALL SQUARE THRU
PARTNER TRADE
PASS THRU - U TURN BACK
SLIDE THRU *
CENTERS SQUARE THRU 3/4
L.A.

##
4 LADIES CHAIN
HEADS LEAD RIGHT - CIRCLE TO A LINE
TOUCH 1/4
ALL 8 CIRCULATE *
PARTNER TAG - PARTNER TRADE
STAR THRU *
CENTERS CALIF. TWIRL
CENTERS PASS THRU (ZERO BOX)
L.A.

#4
SIDES SQUARE THRU 2 HANDS
RIGHT & LEFT THRU *
DOUBLE PASS THRU *
SWING THRU
WALK & DODGE
PARTNER TRADE
SLIDE THRU *
CENTERS SQUARE THRU 3/4
L.A.

#5
HEADS STAR THRU - PASS THRU
CIRCLE TO A LINE *
COUPLES CIRCULATE *
WHEEL & DEAL *
PASSTHRU *
CENTERS SQUARE THRU 3/4
L.A.

#6
HEADS SQUARE THRU
RIGHT & LEFT THRU *
DIXIE GRAND
L.A.

#7
SIDES STAR THRU - PASS THRU - SLIDE THRU
TOUCH 1/4 *
ALL 8 CIRCULATE TWICE *
BOYS RUN *
DIXIE GRAND
L.A.

#8
ZERO BOX:
SPIN CHAIN THE GEARS
EXPLODE AND STAR THRU *
DOUBLE PASS THRU *
L.A.

#9
HEAD LADIES CHAIN
HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXTEND
SWING THRU *
BOYS RUN
COUPLES CIRCULATE *
BOYS TRADE - BEND THE LINE
PASS THE OCEAN - ALL 8 CIRCULATE
GIRLS TRADE *
RIGHT & LEFT GRAND

#10
4 LADIES CHAIN
HEADS LEAD RIGHT - CIRCLE TO A LINE
TOUCH 1/4
COORDINATE
GIRLS TRADE *
PASS THRU *
FERRIS WHEEL *
PASSTHRU *
CENTERS SQUARE THRU 3/4
L.A.
PICK OF THE DISKS

Singing call records used as hoedowns make for good variation on patter music. The right record can definitely pick up a floor.

The key to success is to be able to sing the melody line as the patter is called - the effect on the floor is excellent. Callers who can not sing the melody line can still benefit from the record's natural ability to uplift a crowd, but singing the melody line is the key.

There are many singing calls which can be used as patter records. Here are 12 I enjoy using.

TNT #200 - Baby Face and Chaparral #403 - Summertime Dream. Super good, dancers consistently come up to the stage afterwards and say they "loved that music." Since it is extremely rare for dancers to comment on patter music, when they do comment you know you have a winner.

Rawhide #107 - Way to Go Home. Definitely up-beat, really lifts a floor.

Rawhide #110 - Beautiful Baby and Ranch House #304 - Sweet Fantasy. Moderately up-beat, definitely enjoyed by the dancers.

Rhythm #129 - I Recall a Gypsy Woman and Windsor #5079 - Gypsy Feet. Creates a real "go-go" feeling - this music really moves along. Ideal if you wish to create an atmosphere of moving fast with a good melody.

Square Tunes #185 - Wiggle Wiggle. Also creates a "go-go" feeling, but with a more muted melody line.

Chaparral #406 - Pecos Promenade and TNT #157 - Real Madrid. Comfortable relaxed tempo, caller not have to focus on following the melody as much as with other records. These two records are widely used by many callers as hoedowns.

4 Bar B #6001 - Tulsa Time and Mustang #146 - I was Born About Ten Thousand Years Ago. Comfortable relaxed tempo.

NEW SINGING CALLS


Square Tunes #218 - Repeat After Me. A quiet romantic song which, if done with feeling, should make all the girls swoon for a yellow rock with you at the end of the singing call.

Square Tunes #216 - Fools Rush In. A nice version of the classic song.

THOUGHT FOR THE MONTH

Every man has a right to his opinion, but no man has a right to be wrong in his facts.
July 1985

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**ADVANCED SUPPLEMENT**

| Advanced Commentary by Ed Foote                   | AS-557 |
| Split Curley Cross                                | AS-558 |
| Advanced Experimental: Like a Ripple/Advanced Get-Outs | AS-559 |
| Advanced Material by Ross Howell/Advanced Get-Outs | AS-560 |
Why is it that some callers who are excellent at choreography and all of the other technical aspects of calling, are not well liked by the dancers in their own area?

As callers, we all spend much time and effort trying to improve ourselves. But sometimes we give very little thought to one of the most important aspects of our calling careers: PEOPLE RELATIONSHIPS. How do we effectively deal with people, area dancers, area callers and home area clubs? HOW DO WE DEVELOP AND MAINTAIN A GOOD REPUTATION?

Let's face it: for most of us, our home area is our bread & butter. In order to be successful and well-liked in our home area, we must be willing to give a little as well as take. Sometimes a caller, even without realizing it, will make a seemingly innocent mistake that will alienate dancers or area callers against him for many years.

In keeping with this theme, I have made a list of things which I consider to be detriments to a caller's reputation. This list is by no means complete, and, as you read it, sit back and think of similar mistakes that some callers that you know have made. Also, think of what they have done to their reputation.

- The caller who is "too good" to support his local callers' association. He "doesn't get anything out of it anymore". He forgets that maybe now he has something to put back into it and he also forgets how grateful he was to the caller that first helped him when he was getting started.

- The caller who is habitually late for his local bookings.

- The caller who always seems to have trouble with double bookings.

- The caller who "talks down" or gossips about other local callers and/or dancers.

- The caller who undercuts other local callers to get bookings.

- The caller who demands more money than his original agreement states.

(continued)
COMMENTARY by Mike Callahan

- The caller who plans a special dance on the same night as a local association dance.
- The caller who thinks that he is God's gift to women.
- The caller who "parties" a bit too much before a dance. All it takes is one time.
- The caller who tells off-color and/or ethnic jokes (off the microphone as well as on).
- The caller who guest calls for another local club and tries to impress those dancers with how much he knows and how much they don't.
- The caller who gets the reputation of calling "his own" program rather than the one he is hired for.
- The caller who doesn't do his homework.
- The caller who never volunteers time to help the local dancer or callers' association.
- The caller with poor dressing habits.
- The caller who cancels his own club on short notice to take a more lucrative date.
- The caller who has no use for round dancing.
- The caller who cannot understand that, because people are different and people's needs are different, every program from Mainstream through Challenge is important and has value.

The list is almost endless. The bottom line is that we are all entertainers and, like it or not, we live in a fishbowl. Think before you act. You are only as good as your reputation is in the public eye. We've all heard the old joke about the "national" caller who is "national" because he can't get any work at home. Think about it.

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INTRODUCING LEFT HANDED CHOREOGRAPHY TO MAINSTREAM DANCERS

The use of left handed choreography for the average dancer without the proper introduction to it can be a very traumatic experience. The average dancer receives little or no introduction of left handed variations of basic calls in class. Consequently the dancer is frustrated when he cannot do basic calls that he has heard time and time again because the set up is different and the call feels different.

When we introduce left handed choreography, we should try as much as possible to use set-ups that the dancer is familiar with. For example, if you are going to work on Recycle from left handed waves, make sure to start with the boys on the ends and the ladies in the middle. If you want to work on Walk & Dodge from a left handed set up, make sure that the men are facing into the box and the ladies are facing out. Go easy with left handed choreography. Remember, to the dancer who has not experienced it, it feels like a brand new call.
LEFT HANDED CHOREOGRAPHY FOR MAINSTREAM DANCERS

Some of the following sequences are more difficult than others. If you are not sure of the setups, follow them along with your checkers before you use them at a dance. Remember, when using left handed setups with a group that is not familiar with them, go easy, use plenty of directional calling and allow for some extra reaction time for the dancers.

#1
HEADS LEFT SQUARE THRU
L.A.

#2
Zero Lines:
LEFT SQUARE THRU
L.A.

#3
ALLEMANDE LEFT - ALAMO STYLE
SWING THRU
LEFT SWING THRU
L.A.

#4
HEADS RIGHT & LEFT THRU
HEADS LEAD LEFT - VEER RIGHT
COUPLES CIRCULATE
BEND THE LINE (Zero Lines)
L.A.

#5
Zero Lines:
LEFT TOUCH 1/4
ALL 8 CIRCULATE
GIRLS RUN (Zero Box)

#6
HEADS TURN THRU
SEPARATE - AROUND 1 - INTO THE MIDDLE
LEFT TURN THRU (Zero Box)
L.A.

#7
Zero Lines:
PASS THE OCEAN - SWING THRU
BOYS CROSS RUN
LEFT SWING THRU
GIRLS CROSS FOLD - BOX THE GNAT
RIGHT & LEFT GRAND

#8
SIDE LADIES CHAIN & ROLL 1/2 SASHAY
HEADS RIGHT & LEFT THRU & ROLL 1/2 SASHAY
HEADS LEFT TOUCH 1/4
HEADS WALK & DODGE
ALL PASS THRU - RIGHT & LEFT GRAND

#9
HEADS SQUARE THRU
SLIDE THRU
LEFT SWING THRU
LEFT SPIN THE TOP
LEFT TURN THRU
RIGHT & LEFT GRAND

#10
Zero Box:
RIGHT & LEFT THRU & ROLL 1/2 SASHAY
LEFT TOUCH 1/4
SCOOT BACK (with left hand)
BOYS RUN - LEFT TOUCH 1/4
GIRLS RUN (Zero Box)
L.A.

#11
Zero Lines:
PASS THRU - TAG THE LINE
CLOVERLEAF
CENTERS LEFT TURN THRU
RIGHT & LEFT THRU & ROLL 1/2 SASHAY
RIGHT & LEFT GRAND

#12
Zero Lines:
RIGHT & LEFT THRU - DIXIE STYLE TO O.W.
BOYS TRADE - LEFT SWING THRU
RECYCLE - VEER RIGHT
FERRIS WHEEL
CENTERS PASS THRU - RIGHT & LEFT GRAND

#13
Zero Lines:
GIRLS LEAD - DIXIE STYLE TO O.W.
BOYS TRADE - LEFT SWING THRU
LEFT SPIN THE TOP
SINGLE HINGE - BOYS RUN
RIGHT & LEFT GRAND

#14
Zero Box:
SWING THRU - CENTERS RUN
TAG THE LINE - FACE LEFT
FERRIS WHEEL
CENTERS PASS THRU (Zero Box)
L.A.
**MAINSTREAM BASIC: CAST OFF 3/4**

CAST OFF 3/4 can be a very interesting call when used from some different starting setups, such as inverted lines, ocean waves and two-faced lines. The call can be made even more interesting with the use of CAST OFF 1/2. The following examples explore some different uses for CAST OFF 3/4. As always, make sure you know what the call does as well as the starting and ending setup before you use it.

#1
HEAD STAR THRU - PASS THRU
SPIN THE TOP
(with right hand) CAST OFF 3/4
ALL 8 CIRCULATE - BOYS RUN
SWING THRU - TURN THRU
L.A.

#2
SIDE LADIES CHAIN
HEADS STAR THRU - PASS THRU
FAN THE TOP
(with right hand) CAST OFF 3/4
ALL 8 CIRCULATE - GIRLS RUN
PASS THRU - RIGHT & LEFT GRAND

#3
HEADS SLIDE THRU - SQUARE THRU 3/4
CENTERS IN - CAST OFF 3/4
ENDS TRADE - ALLSTAR THRU
CENTERS PASS THRU
CENTERS IN - CAST OFF 3/4
ENDS TRADE - ALLSTAR THRU
CENTERS PASS THRU (Zero Box)
L.A.

#4
HEADS STAR THRU
ALL DOUBLE PASS THRU
CENTERS IN - CAST OFF 3/4
STAR THRU & ZOOM
CENTERS SQUARE THRU 3/4
L.A.

#5
Zero Box:
SWING THRU - CENTERS RUN
GIRLS TRADE - CAST OFF 3/4
SLIDE THRU (Zero Box)
L.A.

#7
HEADS STAR THRU - PASS THRU - CIRCLE TO A LINE
PASS THRU - WHEEL & DEAL
CENTERS PASS THRU
CENTERS IN - CAST OFF 3/4
ENDS CROSS FOLD
CENTERS SQUARE THRU 3/4
L.A.

#8
Zero Lines:
2 LADIES CHAIN
PASS THE OCEAN
SPLIT CIRCULATE
SWING THRU - CAST OFF 3/4
RIGHT & LEFT GRAND

#9
HEADS STAR THRU
ALL DOUBLE PASS THRU
CENTERS IN - CAST OFF 1/2
STAR THRU - CALIFORNIA TWIRL
ZOOM - CENTERS PASS THRU (Zero Box)
L.A.

#10
HEADS SLIDE THRU & SQUARE THRU 3/4
CENTERS IN - CAST OFF 1/2
STEP THRU - RIGHT & LEFT GRAND

#11
Zero Lines:
PASS THRU - CAST OFF 3/4 (lines out of seq.)
SLIDE THRU - PASS THRU
L.A.

#12
Zero Lines:
PASS THRU
CAST OFF 1/4 - WHEEL & DEAL
CENTERS PASS THRU
SWING THRU - CAST OFF 3/4
BOYS RUN (Zero Lines)
L.A.

Zero Figure:
From right-hand waves:
CAST OFF 3/4 - CENTERS TRADE - SWING THRU
CAST OFF 3/4 - CENTERS TRADE - SWING THRU (Zero)
LEFT HANDED CHOREOGRAPHY FOR PLUS DANCERS

Left handed choreography can be frustrating for Plus dancers if not presented well. Do not assume that just because the dance you are hired for is Plus, the dancers are familiar with left hand setups. Try to use setups that the dancers are use to, and give plenty of directional calling. Remember, when the dancers win, so do you!

#1
Zero Lines:
LEFT TOUCH 1/4
TRIPLE SCOOT (LH columns)
GIRLS TURN BACK - RIGHT & LEFT GRAND

#2
Zero Box:
RIGHT & LEFT THRU & ROLL 1/2 SASHAY
LEFT TOUCH 1/4
FOLLOW YOUR NEIGHBOR (LH waves)
EXTEND - RIGHT & LEFT GRAND

#3
Zero Lines:
2 LADIES CHAIN - DIXIE STYLE TO O.W.
CENTERS TRADE - LEFT SWING THRU
LINEAR CYCLE (from LH waves)
TURN & LEFT THRU (Zero Lines)
L.A.

#4
Zero Lines:
RIGHT & LEFT THRU - DIXIE STYLE TO O.W.
LEFT SWING THRU
(with left hand) - RELAY THE DEUCEY
TRADE THE WAVE
RIGHT & LEFT GRAND

#5
HEADS SQUARE THRU
STAR THRU & ROLL 1/2 SASHAY
LEFT TOUCH 1/4
COORDINATE (LH columns)
BEND THE LINE
TURN & LEFT THRU (Zero Lines)
L.A.

#6
Zero Lines:
SLIDE THRU
RIGHT & LEFT THRU & ROLL 1/2 SASHAY
LEFT TOUCH 1/4
FOLLOW YOUR NEIGHBOR & SPREAD (LH waves)
TRADE THE WAVE
RIGHT & LEFT GRAND

#7
HEADS STAR THRU - PASS THRU - TOUCH 1/4
FOLLOW YOUR NEIGHBOR
LEFT SWING THRU
(with left hand) SPIN CHAIN THE GEARS
RECYCLE
PASS THRU - RIGHT & LEFT GRAND

#8
HEADS STAR THRU - PASS THRU
RIGHT & LEFT THRU - VEER LEFT
COUPLES CIRCULATE - CALIFORNIA TWIRL
BOYS HINGE - FLIP THE DIAMOND (left)
TRADE THE WAVE
EXTEND - RIGHT & LEFT GRAND

#9
HEADS RIGHT & LEFT THRU
HEADS LEAD LEFT - VEER RIGHT
BOYS HINGE - FLIP THE DIAMOND (left)
GIRLS TRADE - TRADE THE WAVE
RIGHT & LEFT GRAND

#10
Zero Lines:
PASS THRU - LEFT CHASE
SCOOTBACK (LH waves)
BOYS RUN - TURN & LEFT THRU (Zero Lines)
L.A.

#11
Zero Lines:
PASS THRU - LEFT CHASE
TRADE THE WAVE - BOYS RUN (Zero Lines)
L.A.

#12
HEADS LEAD LEFT - VEER RIGHT
COUPLES CIRCULATE
CROSSFIRE(LH 2-faced lines)
BOYS TURN BACK & SLIDE THRU (Zero Lines)
L.A.

#13
Zero Lines:
RIGHT & LEFT THRU
SLIDE THRU - TOUCH 1/4
FOLLOW YOUR NEIGHBOR
BOYS RUN - COUPLES CIRCULATE
CROSSFIRE(LH 2-faced lines)
GIRLS RUN
BOX THE GNAT - RIGHT & LEFT GRAND
PLUS QUARTERLY SELECTION: COORDINATE THE GEARS

COORDINATE THE GEARS (John Swindle, Ca.) is a Plus Quarterly selection as of August 1, 1985.

DEFINITION: From right-hand (or left-hand) columns: All 8 Circulate 1 1/2; each outside lone dancer and the adjacent pair extend right hands to form two 3-hand stars and, as each star begins to turn, each of the very two center dancer steps ahead with a right hand to join the star they face; each star turns 3/4; the new very center dancers from each star trade with a left hand and then cast 3/4 by the right with the one they meet as other 4 slide slightly apart. End in parallel two-faced lines. Timing: 20 beats.

TEACHING HINTS:

1. Tell the dancers not to rush - they have plenty of time.
2. As the call nears completion, the outside 4 have little to do except slide slightly sideways. Tell them not to worry that they are not doing much at the finish.

COMMENT: Because of the standing around that the 4 outside dancers must do near the end of the call, consider adding an Ends Circulate or an Ends Turn Back, to give these dancers something to do (as we do with the ends on Spin Chain Thru). However, do not begin doing this until the dancers have done the basic call many times, since we want the dancers to be positive of the basic definition.

#1
Zero Lines:
TOUCH 1/4
COORDINATE THE GEARS
FERRIS WHEEL
CENTERS SQUARE THRU 3/4
L.A.

#2
Zero Lines:
TOUCH 1/4
COORDINATE THE GEARS
COUPLES CIRCULATE
FERRIS WHEEL
CENTERS SQUARE THRU - ON 3rd HAND START A DIXIE GRAND
L.A.

#3
Zero Lines:
TOUCH 1/4
COORDINATE THE GEARS
BOYS CIRCULATE
CHAIN DOWN THE LINE (Zero Lines)
L.A.

#4
Zero Box:
SLIDE THRU
TOUCH 1/4
COORDINATE THE GEARS
WHEEL & DEAL
SQUARE THRU 3/4
L.A.


PLUS EXPERIMENTAL: COORDINATE AND EXCHANGE THE GEARS

COORDINATE AND EXCHANGE THE GEARS (Bob Stern, N.Y.). From right-hand (or left-hand) columns: Same as Coordinate the Gears thru turning the star 3/4; then the very center dancers lead out single file (as in Exchange the Gears); upon reaching the other side of the set, the lead dancer does a U Turn Back and Left Touch 1/4 with the dancer behind, the #3 dancer does a Quarter Left to face in, the #4 dancer steps ahead to become an end facing out. End in parallel left-hand waves.

COMMENT: This is a natural combination of two Plus Quarterlies.

DANCE EXAMPLE: Zero lines: Touch 1/4, COORDINATE AND EXCHANGE THE GEARS, Trade the Wave, boys Run, Bend the line, L.A.
PLUS BASIC: PEEL THE TOP

PEEL THE TOP seems to be an under-used Plus call as far as various positions go. Many callers fall into the pattern of simply calling "Swing Thru, Girls Fold, Peel the Top, Right & Left Thru". We can make an interesting workshop out of Peel the Top by using Spin the Top and Fan the Top to set up the call, as well as using some other get-outs besides Right & Left Thru.

#1
Zero Box:
SWING THRU - GIRLS FOLD
PEEL THE TOP
SLIDE THRU
PASS THRU - DIXIE GRAND
L.A.

#2
Zero Lines:
FAN THE TOP
ALL 8 CIRCULATE
BOYS FOLD - PEEL THE TOP
TURN & LEFT THRU (Zero Lines)
L.A.

#3
Zero Lines:
FLUTTER WHEEL - PASS THE OCEAN
SWING THRU - GIRLS FOLD
PEEL THE TOP
BOYS FOLD - PEEL THE TOP
RIGHT & LEFT GRAND

#4
Zero Lines:
SPIN THE TOP - GIRLS FOLD
PEEL THE TOP
RIGHT & LEFT THRU (Zero Lines)
L.A.

#5
Zero Lines:
SPIN THE TOP - GIRLS FOLD
PEEL THE TOP
SINGLE HINGE - COORDINATE - BEND THE LINE
STAR THRU - PASS THRU - TRADE BY (Zero Box)
L.A.

#6
Zero Lines:
PASS THE OCEAN - SWING THRU
SPLIT CIRCULATE - ENDS FOLD
PEEL THE TOP
SINGLE HINGE - ALL 8 CIRCULATE
BOYS RUN - CENTERS PASS THRU (Zero Box)
L.A.

#7
Zero Box:
SINGLE CIRCLE TO A WAVE
GIRLS FOLD - PEEL THE TOP
GRAND SWING THRU
BOYS RUN - COUPLES HINGE
BEND THE LINE (Zero Lines)
L.A.

#8
Zero Lines:
HEADS LEAD RIGHT - PASS THE OCEAN
GRAND SWING THRU
GIRLS FOLD - PEEL THE TOP
PASS TO THE CENTER
CENTERS SQUARE THRU 3/4 (Zero Box)
L.A.

#9
Zero Lines:
(Ladies Lead) DIXIE STYLE TO O.W.
CENTERS TRADE - GIRLS FOLD
PEEL THE TOP
SINGLE HINGE - GIRLS RUN
SWING THRU - TURN THRU
L.A.

#10
Zero Lines:
HEADS LEAD RIGHT - VEER LEFT
COUPLES CIRCULATE
BOYS CROSS FOLD - PEEL THE TOP
EXPLODE AND: BOX THE GNAT
RIGHT & LEFT GRAND

SINGING CALL:
HEADS SQUARE THRU 4 HANDS
SINGLE CIRCLE TO A WAVE
BOYS TRADE - GIRLS FOLD
PEEL THE TOP
SINGLE HINGE - COORDINATE
BEND THE LINE
STAR THRU - PASS THRU - SWING CORNER
PROMENADE

This issue of News 'N Notes (except for page #1028) was written by Mike Callahan, 147 North Avenue, Hilton, N.Y. 14468. Mike is very popular both at home and on the road, and we are pleased to have him write for us again.
August, 1985

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**ADVANCED SUPPLEMENT**

| Advanced Commentary by Mike Callahan | AS-561 |
| A-1 Basic: Cross Cloverleaf | AS-562 |
| A-1 Basic: Cast A Shadow | AS-563 |
| A-2 Basics: Switch The Wave, Switch To A Diamond, Switch To An Hourglass (from left-hand waves) | AS-564 |
Teaching beginners class. Scientifically proven studies in the field of education have proven that 75% of the population learn best by visual methods, while 25% learn best by verbal explanation.

But what do we do in classes and at workshops? About 90% of our instruction is verbal.

Conclusion: We should use visual teaches wherever possible. Have a set of angels show the call before it is taught. Then, after the class does the call a few times, have the angels show the call again, so the class can pick up additional clues. Since we are directionally cuing the call every time, the verbal aspect is automatically solved.

Leaders in the field of education say that if callers used a demonstration square for all calls, beginners would learn faster and retain knowledge better. The same would be true at workshops. Think about it.

Teaching beginners class cont. Remember that more important than any single call is how people dance. The most important single factor here is taking hands after every call.

Taking hands immediately after every call is what separates good dancers from mediocre dancers. This practice should be emphasized constantly, starting with the first night of class. If this emphasis is given, taking hands should be a natural habit by about lesson #15.

Why is taking hands important? Because it enables dancers to see the formation to do the next call. If they cannot see the formation, they probably will break down.

Two things should be noted to the dancers:

1. Take hands immediately. I tell dancers to take hands within 1/2 second after completion of the call. This conveys a mental picture of doing it fast.

2. When hands are joined, elbows should be bent. This will guarantee tight squares, and tight squares mean fewer breakdowns.

If emphasis on taking hands is repeated many times night after night, the result will be fewer breakdowns in class and thus faster learning? Isn't fewer breakdowns and faster learning what we would all like to see in our classes?
MAINSTREAM BASIC: CROSS RUN

CROSS RUN is usually called to the centers of an ocean wave or two-faced line. But it can also be given to the centers of lines facing out, and this presents many interesting pieces of choreography.

Also, CROSS RUN can be given for the ends of any line or wave. This is not used very often, but is not difficult. Simply explain to the dancers that the ends will finish in the far center, and the centers will slide sideways into the vacated position to become an end.

ENDS CROSS RUN teaches dancer discipline and provides interesting variety. Use this as a theme for consecutive tips so that dancers become comfortable with it. This is also a good theme for a festival workshop rather than using an experimental which may go no place.

Note: It is best not to call centers or ends Cross Run from lines facing in - it is too crowded for the dancers to work smoothly.

#1
Zero Lines:
PASS THRU
CENTERS CROSS RUN
NEW CENTERS TRADE
BOX THE GNAT
RIGHT & LEFT THRU (zero lines)
L.A.

#2
Zero Lines:
PASS THRU
CENTERS CROSS RUN
NEW CENTERS TRADE - ENDS PASS THRU
ALL CAST OFF 3/4
CENTERS CROSS RUN (zero lines)
L.A.

#3
Zero Lines:
PASS THRU
CENTERS CROSS RUN
NEW ENDS FOLD
CENTERS IN - CAST OFF 3/4
STAR THRU
DOUBLE PASS THRU
CENTERS IN AND CENTERS CROSS RUN
NEW CENTERS TRADE
STAR THRU
CENTERS PASS THRU
SQUARE THRU 3/4
L.A.

#4
Zero Lines:
PASS THRU
CENTERS CROSS RUN
NEW CENTERS CROSS RUN (zero lines)
L.A.

#5
Zero Lines:
PASS THRU
CENTERS CROSS RUN
NEW ENDS FOLD
PEEL OFF
STAR THRU - CALIFORNIA TWIRL
(repeat all above - gives zero lines)
L.A.

#6
Zero Lines:
PASS THRU
ENDS CROSS RUN
NEW ENDS FOLD
DOUBLE PASS THRU
LEAD COUPLE PARTNER TRADE
SLIDE THRU (zero lines)
L.A.

#7
Zero Lines:
PASS THRU
ENDS CROSS RUN
ALL CAST OFF 3/4
CENTERS CROSS RUN (zero lines out of seq.)
(repeat all above - gives zero lines)
L.A.

#8
Zero Lines:
PASS THE OCEAN
SWING THRU
ENDS CROSS RUN
LEFT SWING THRU
*BOYS CROSS RUN
BOX THE GNAT - RIGHT & LEFT GRAND
*OR: BOYS TRADE
SLIP THE CLUTCH - L.A.
CROSS RUN cont.

All Mainstream calls used except Roll is also included.

#1
Zero Lines:
PASS THRU
CENTERS CROSS RUN & STAR THRU
   NEW CENTERS TRADE & ROLL
CENTERS PASS THRU
CENTERS IN - CAST OFF 3/4
   (zero lines w/opp.)
(repeat all above - gives zero lines)
L.A.

#2
Zero Lines:
PASS THRU
CENTERS CROSS RUN & ROLL
   NEW CENTERS TRADE & ROLL
DOUBLE PASS THRU
*PEEL OFF (zero lines out of seq.)
*OR: LEADERS TURN BACK
   SLIDE THRU (zero lines out of seq.)
*OR: LEADERS TURN BACK
   SQUARE THRU 3/4
   L.A.

#3
Zero Lines:
ENDS CROSS RUN & ROLL
NEW CENTERS SQUARE THRU
   OTHERS MOVE ALONG AND
   STAR THRU & ROLL TWICE
RIGHT & LEFT GRAND

#4
HEADS STAR THRU - PASS THRU - CIRCLE
   SQUARE THRU 3/4 TO A LINE
ENDS CROSS RUN & ROLL
NEW ENDS TURN BACK
ALL STAR THRU - CENTERS CALIF. TWIRL
CENTERS LEAD RIGHT
CENTERS IN - CAST OFF 1/2
CENTERS CROSS RUN
NEW ENDS STAR THRU - CALIF. TWIRL
   NEW CENTERS SLIDE THRU
PASS THRU - TRADE BY
   SQUARE THRU 3/4
   L.A.

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

PLUS MATERIAL USING CROSS RUN

#1
Zero Lines:
PASS THRU
CENTERS CROSS RUN & ROLL
   NEW CENTERS TRADE & ROLL
CENTERS LOAD THE BOAT
   OTHERS DIVIDE & SLIDE THRU
PASS THRU - TRADE BY
*PASS THRU - L.A.
*OR: SLIDE THRU (zero lines)

#2
Zero Box:
CENTERS IN - CAST OFF 1/2
CENTERS CROSS RUN AND
   ALL LOAD THE BOAT
TOUCH 1/4 - SPLIT CIRCULATE
   GIRLS TRADE
RIGHT & LEFT THRU - CENTERS A
   FULL TURN
CENTERS SQUARE THRU 3/4
   L.A.

#3
Zero Box:
SLIDE THRU
RIGHT & LEFT THRU
PASS THE OCEAN
ALL 8 CIRCULATE
EXPLODE THE WAVE
CENTERS CROSS RUN & ROLL
   NEW CENTERS PARTNER TAG
SINGLE CIRCLE TO AN O.W.
ALL 8 CIRCULATE
EXTEND - RIGHT & LEFT GRAND

#4 (not easy)
Zero Lines:
PASS THRU
ALL CROSS RUN
BOX THE GNAT - CROSS TRAIL THRU
   L.A.

#5 (not easy)
Zero Lines:
PASS THRU
ALL CROSS RUN & ROLL
DOUBLE PASS THRU
LEADERS TURN BACK
PASS THRU - L.A.
CALLERLAB PLUS EMPHASIS CALL FOR 4TH QUARTER, 1985 – 3/4 TAG THE LINE

Things to call after 3/4 Tag the Line:

1. Leaders quarter right (gives diamonds)
2. Leaders Cloverleaf – others Spin the Top (gives 1/4 tag)
3. Leaders Partner Tag – others Explode the Wave (gives lines facing out)
4. The wave Recycle & Sweep 1/4 – others Trade & Roll (gives lines facing)
5. The wave Swing Thru – others Trade (or U turn back) (gives 1/4 tag)
6. The wave Spin the Top – others Partner Hinge (gives tidal wave)

#1
HEADS LEAD RIGHT - VEER LEFT
3/4 TAG THE LINE
BOYS SWING THRU - GIRLS QUARTER RIGHT
DIAMOND CIRCULATE Twice
FLIP THE DIAMOND
RIGHT & LEFT THRU (zero box)
L.A.

#2
Zero Lines:
PASS THE OCEAN
SWING THRU - BOYS RUN
3/4 TAG THE LINE
GIRLS CLOVERLEAF - BOYS SPIN THE TOP
PING PONG CIRCULATE
GIRLS RECYCLE
GIRLS TURN BACK
STAR THRU - BOYS TRADE
WHEEL & DEAL
PASS THRU - L.A.

#3
Zero Lines:
PASS THRU - 3/4 TAG THE LINE
THE WAVE: SWING THRU
OTHERS TRADE
EXTEND - BOYS RUN
FERRIS WHEEL
DIXIE GRAND
L.A.

#4
Zero Lines:
PASS THRU - 3/4 TAG THE LINE
THE WAVE: RECYCLE & SWEEP 1/4
OTHERS TRADE & ROLL
LOAD THE BOAT
TOUCH 1/4
SPLIT CIRCULATE
BOYS TRADE
EXPLODE THE WAVE
U TURN BACK (zero lines)
L.A.

#5
Zero Lines:
PASS THRU - 3/4 TAG THE LINE
LEADERS PARTNER TAG
OTHERS EXPLODE THE WAVE
ALL PARTNER TRADE & ROLL
SQUARE THRU 3/4
L.A.

#6
HEADS LEAD RIGHT - VEER LEFT
3/4 TAG THE LINE
BOYS SPIN THE TOP
GIRLS PARTNER HINGE
GRAND SWING THRU
STEP STRAIGHT AHEAD - U TURN BACK
STAR THRU - CENTERS CALIF. TWIRL
*SQUARE THRU 3/4
L.A.

*OR: SQUARE THRU 2
PARTNER TAG - L.A.

The following two figures use 3/4 Tag from a tidal 2-faced line:

#7
HEADS STAR THRU - PASS THRU - CIRCLE
RIGHT & LEFT THRU - PASS THRU TO A LINE
GRAND SWING THRU
BOYS RUN
Each line of 4: 3/4 TAG THE LINE
GIRLS QUARTER RIGHT - BOYS CAST OFF 3/4
BEND EACH LINE
PASS THRU - TRADE BY
RIGHT & LEFT GRAND

#8
Zero Box:
RIGHT & LEFT THRU
SWING THRU - BOYS RUN
COUPLES CIRCULATE
COUPLES HINGE
Each line: 3/4 TAG THE LINE
GIRLS QUARTER RIGHT - BOYS HINGE
TRIPLE TRADE
BEND THE LINE
PASS THRU - TRADE BY
*RIGHT & LEFT GRAND
NEW EXPERIMENTAL CALLS - PLUS PROGRAM

DODGE THE DIAMOND (Jay Henderson, Calif.) From a diamond: Points slide together while centers Diamond Circulate. Trailing diamond ends in a two-faced line, facing diamond ends in an ocean wave.

Analysis: Easy call, can teach anywhere, good for a festival workshop. Same as Cut the Diamond (Advanced) without the Trade. (For Advanced, the author wrote Dodge the Hourglass: Points slide together while others Hourglass Circulate.)

#1
HEADS LEAD RIGHT - VEER LEFT
GIRLS HINGE
DIAMOND CIRCULATE
DODGE THE DIAMOND
BEND THE LINE (zero lines)
L.A.

#2
Zero Lines:
PASS THE OCEAN
SWING THRU - BOYS RUN
GIRLS HINGE
DIAMOND CIRCULATE
DODGE THE DIAMOND
WHEEL & DEAL
PASS THRU - L.A.

SCOOT AND RELOCATE (Don Beck, Mass.) From a 1/4 tag formation: All Scoot Back; those in the wave Fan the Top while the others face right (face left if original center wave was left-handed), single file promenade 1/4 around the square and face in as a couple. End in 1/4 tag formation.

Analysis: Nice call for good Plus groups. Possible festival workshop figure depending on ability of floor.

#1
HEADS PASS THE OCEAN
SWING THRU
SCOOT & RELOCATE
THE WAVE: RECYCLE
CENTERS SQUARE THRU 3/4
L.A.

#2
HEADS PASS THE OCEAN
PING PONG CIRCULATE
SCOOT & RELOCATE
EXTEND THE TAG
CENTERS TRADE - LADIES TRADE
SQUARE THRU
TRADE BY - L.A.

TRANSPOSE TO A DIAMOND (Allen Tipton, Tenn.) From right-hand columns: #2 and #4 column dancers spread apart slightly and step forward a small step, while #1 and #3 column dancers quarter right and step forward a small step. End in twin diamonds. (From left-hand columns, #1 & #3 quarter left.)

Analysis: Easy, as long as everyone knows where they are in the column. From normal facing zero lines, Touch 1/4 will have same sexes as #2 and #4, and same sexes as #1 and #3.

#1
Zero Lines:
TOUCH 1/4
TRANSPOSE TO A DIAMOND
DIAMOND CIRCULATE
FLIP THE DIAMOND
BOX THE Gnat
RIGHT & LEFT GRAND

#2
Zero Lines:
TOUCH 1/4
ALL 8 CIRCULATE
TRANSPOSE TO A DIAMOND
DIAMOND CIRCULATE
FLIP THE DIAMOND
BOYS TRADE - BOYS RUN
WHEEL & DEAL (zero box)
L.A.
NEW CALL ANALYSIS

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

BACK LASH (Jerry Jestin, Texas) From parallel two-faced lines: Couples facing out Cast Off 3/4; couples facing in Extend, Couples Hinge and Extend. End in parallel two-faced lines.

Analysis: Just average, but its greatest value would be to reduce dancer anticipation. After a Couples Circulate, those facing out would not dare lean toward the center in anticipation of a Wheel and Deal, Ferris Wheel or Tag the Line; if they did, their insides would receive a sharp jolt as they had to reverse direction for the Cast Off 3/4.

HANG LOOSE (Lee Kopman, N.Y.) From parallel waves: All Extend; those in wave in the center Swing 1/2, original end facing out Cast Back and Trade with new end of center wave, while original center facing out does a Cross Fold; the 6-hand wave step ahead slightly, those facing Pass In while others Bend the Line. End in facing lines.

Analysis: Call is receiving considerable use at Challenge, with some trickle down to Advanced, but call is much too difficult for Advanced. Name has been used before. Dancers rarely do the call smoothly; in fact, even dancers who can do the call say it is not smooth. But author claims it is smooth. Most dancers and callers feel definition should have had the center wave Swing Thru instead of just a Swing 1/2 – this would time out better. Likewise, many dancers and callers feel that the two dancers at the end who step ahead and Bend the Line should 1/2 sashay themselves as they do this. These changes would smooth out the call somewhat. Maybe we could have a new call with this definition named HANG TIGHT.

LINE THE DIAMOND (Rip Risky, Mich.) From twin diamonds: The very centers lead the others in their diamond around the other diamond half way, then walk straight ahead. End in columns. Right-hand diamonds end in left-hand columns. A directional command of left, right, in or out can be added if desired.

Analysis: The initial action is an Exchange, but instead of the ending leaders turning back etc. all the dancers simply stay in or adjust to a column. Figure is ok, but it leaves the two columns very far apart. A much better name would have been Exchange to a Column. (This name is similar to Exchange the Column, but that call is dead and totally different from our current "Exchange." Exchange the Diamond as a name could not be used, since this call is on a Challenge list; in fact, it was this call which inspired the "Exchange the Gears" idea.)

STOP THE CLOCK (Jack Berg, Ill.) From a wave, two-faced line or diamond: Centers Trade and Turn Back (Roll twice), ends move up as in Fan the Top. Waves and lines become diamonds and vice versa.

Analysis: Not bad, will likely receive some use. Possible festival workshop call. Best teach is from a tidal wave to twin diamonds.

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

BOW TIE (Manny Amor, N.J.) From an eight chain thru: Pass Thru, those facing out Cloverleaf, those facing in Half Square Thru. End in eight chain thru.

Analysis: Can easily be called directionally.
PICK OF THE DISKS

ESP #510 - Biloxi Lady. Good sound for this song which has a good tempo but a relaxed feeling.

ESP #509 - Before I Met You. Upbeat remake of this traditional song. Excellent musical arrangement.

ESP #132 - Wait Till The Sun Shines Nellie. Good remake of this classic song. Lively music with strong piano lead, very easy for caller to follow melody of song.

ESP #134 - This Old Heart Is Gonna Rise Again. Very upbeat, super music. Can turn a floor on with this record.

Note: The music on all of these ESP records is outstanding.

Hi Hat #5076 - Natural High. Pleasant song, different from tune of same name from several years ago.

Mar-Let #509 - Leona. A nice rock & roll number which has been popular on the pop charts.

Mar-Let #507 - Baby Likes to Square Dance. A solid rock & roll tune with optional words for various hits of the 1950's.

Mar-Let #110 - Old Man River. A good version of this traditional song.

Blue Star #2289 - Frosty the Snowman. Lively happy sound, good musical arrangement of this traditional winter favorite. Buy this early and be ready for the first snowfall.

Blue Star #2286 - I'll Be Home With Bells On. A Christmas record with a pleasant upbeat sound.

Blue Star #2285 - Dusty Dixie Roads. An uplift tempo with good sound.

Blue Star #2284 - Let's Get It While The Gettin's Good. Good music with an upbeat sound.

Roofers #126 - Roll Out the Barrel. Modern music applied to an old favorite.

PHRASE TO AVOID WHILE CALLING: From facing couples: Step to a Wave - Swing Thru.

Although technically all right, this is choppy calling and feels choppy to the dancers. It is only appropriate in a beginners class situation where Swing Thru is being taught. Rule of thumb: Any time you are going to give a call which begins with a casting motion, do not say "step to a wave" first.

THOUGHT FOR THE MONTH

If we refuse to fight for the dignity of truth, we have sacrificed justice for expediency.
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**ADVANCED SUPPLEMENT**

- General Rules for Advanced Dancers | AS-565 |
- Singing Call Material | AS-565 |
- Split Square Chain Thru | AS-566 |
- Advanced Experimental: Cross Invert to a Diamond | AS-567 |
- Cross Invert to a Diamond cont | AS-568 |
- Advanced Get-Outs | AS-568 |
COMMENTARY by Ben Rubright

Have you ever been to a dance in the role of a dancer and noticed that throughout the whole dance you were always in a formation that would be considered "standard"? By that I mean that SWING THRU was always called with the boys on the ends of a right-handed wave. Boys always did the running. In any partner relationship the girls were always on the right side of the boys. All of the ALL 8 CIRCULATES were called with the girls in the center of right-hand waves. Boys always went in on a SCOOT BACK, and if SPLIT CIRCULATE was called at all, it always started from the same setup as the SCOOT BACK.

If you have experienced that, the caller was telling you something about himself. He was saying that he has never progressed as a caller (and probably as a dancer) to a point that he can handle other than "STANDARD POSITION". Many callers never progress past this phase of their calling education. Why not? It is terribly embarrassing to get into something that you cannot get out of. Therefore callers tend to avoid those areas in which they are uncomfortable.

In actuality, getting in is more difficult than getting out. In getting out, there are some basic things you can do. If in a right-hand wave with same sex adjacent, or an 8 chain thru with same sex facing, if in doubt, call SWING THRU. Once you have the boys separated, call BOYS RUN and lines facing or lines back to back will result with everyone as a normal couple.

If you have right-hand columns with same sex in the center, call ALL 8 CIRCULATE, BOYS RUN and a starting or completed double pass thru formation will result with everyone as a normal couple. If you have facing lines of 4 with same sex as centers, call TOUCH 1/4, ALL 8 CIRCULATE, BOYS RUN and the same situation will result as above. With a little thought and some checker pushing the mystery and also the fear of non-standard sex distributions will disappear.

How about getting into some non-standard setups? By using routines that everyone uses, let's look at how we might start pushing our calling frontiers slightly into the world of non-standard positioning by making slight deviations from routines not only familiar to us but also to the dancers. Each example on the next two pages begins on familiar ground, takes a side excursion for a short time, and then returns to familiar ground.
SIDE EXCURSIONS INTO NON-STANDARD SEX DISTRIBUTIONS - MAINSTREAM

#1
HEADS STAR THRU
ALL DOUBLE PASS THRU
BOYS RUN - ALL 8 CIRCULATE
(gives columns with boys in center)
ALL CAST RIGHT 3/4
CENTER 6 TRADE
ALL SINGLE HINGE
BOYS RUN (gives starting DPT)
DOUBLE PASS THRU
LEADERS TRADE
L.A.

#2
HEADS 1/2 SQUARE THRU
SWING THRU - BOYS RUN
TAG THE LINE - FACE IN
(gives lines of 4 with boys in center)
TOUCH 1/4 - ALL 8 CIRCULATE
BOYS RUN (gives starting DPT)
CENTERS PASS THRU
ALL SLIDE THRU
PASS THRU - WHEEL & DEAL
CENTERS RIGHT & LEFT THRU &
ALL ROLL 1/2 SASHAY
CENTERS PASS THRU
RIGHT & LEFT GRAND

#3
SIDES PASS THRU
SEPARATE - ROUND 1 - LINE OF 4
ALL TOUCH 1/4
ALL 8 CIRCULATE
(gives columns with boys in center)
ALL PARTNER TAG
(gives lines facing out, boys in center)
GIRLS FOLD
STAR THRU - GIRLS TRADE

COUPLES CIRCULATE
1/2 TAG - SCOOT BACK
BOYS RUN
SLIDE THRU
SQUARE THRU - BUT ON 3rd HAND
BOX THE GNAT - RIGHT & LEFT GRAND

#4
HEADS STAR THRU - PASS THRU
SWING THRU - BOYS RUN
TAG THE LINE
(gives comp. DPT, boys in center)
GIRLS TURN BACK
ALL TOUCH 1/4 - GIRLS TRADE

ALL 8 CIRCULATE
GIRLS TRADE
RECYCLE
L.A.

#5
HEADS SQUARE THRU
SIDES ROLL 1/2 SASHAY (gives same
SWING THRU
sex facing)
SPIN THE TOP
BOYS RUN (gives tidal line)
CENTER 4 ONLY: WHEEL & DEAL
SAME 4: SQUARE THRU 4 HANDS

OTHERS BEND TO FACE IN
SWING THRU
RIGHT & LEFT GRAND

#6
HEAD LADIES CHAIN & ROLL 1/2 SASHAY
JOIN HANDS - CIRCLE LEFT
(boys together, girls together)
4 BOYS - UP AND BACK
4 BOYS SQUARE THRU
DO SA DO TO A WAVE
BOYS RUN
ALL PASS THRU - WHEEL & DEAL
DOUBLE PASS THRU
LEADERS TRADE
ALL SLIDE THRU
PASS THRU - U TURN BACK
L.A.

#7
HEADS BOX THE GNAT
HEADS SQUARE THRU (gives same sex facing)
SWING THRU - SPIN THE TOP
ALL CAST RIGHT 3/4
BOYS RUN
ALL DOUBLE PASS THRU
LEADERS CLOVERLEAF

OTHERS FACE AND PASS THRU
L.A.

#8
Zero Lines:
TOUCH 1/4 - ALL 8 CIRCULATE
CENTERS TRADE
ALL 8 CIRCULATE (gives girls in center)
GIRLS ONLY: WALK & DODGE
GIRLS - THE WAY YOU ARE: PUT CENTERS IN
ALL CAST OFF 3/4
GIRLS SQUARE THRU 4 HANDS - BOYS FACE IN
TOUCH 1/4 - BOYS TRADE

(need the trade for smoothness)
BOYS RUN
WHEEL & DEAL
PASS TO THE CENTER
CENTERS SLIDE THRU
YOU'RE HOME!
SIDE EXCURSIONS INTO NON-STANDARD SEX DISTRIBUTIONS - MAINSTREAM cont.

#1 (opener, by Don Cavin, N.C.)
HEADS LEAD RIGHT
RIGHT & LEFT THRU - VEER LEFT
GIRLS TRADE
TAG THE LINE - FACE IN
(Lines with boys in center)
PASS THRU - WHEEL & DEAL
OUTSIDES SQUEEZE IN - MAKE A LINE
(gives normal lines)
STAR THRU - CALIF. TWIRL
U TURN BACK
RIGHT & LEFT GRAND

#2
HEADS FLUTTER WHEEL
HEADS STAR THRU
ALL DOUBLE PASS THRU
LEADERS FACE & TOUCH 1/4
THOSE FACING DIRECTLY: PASS THRU
GIRLS CLOVERLEAF - BOYS WALK & DODGE
BOYS PARTNER TRADE
ALL JOIN HANDS - CIRCLE LEFT
4 BOYS UP & BACK - 4 BOYS SQUARE THRU
DO SA DO TO A WAVE
BOYS RUN
CENTER 4 ONLY: PASS THRU & FACE EACH OTHER
OTHERS BOX THE GNAT
ALL RIGHT & LEFT GRAND

#3
Zero Lines:
PASS THRU - TAG THE LINE RIGHT
CENTERS TRADE (gives same sex 2-faced COUPLES CIRCULATE lines)
FERRIS WHEEL
(gives starting DPT, boys in center)
DOUBLE PASS THRU
BOYS TRADE
ALL TOUCH 1/4 - BOYS TRADE
(need the trade for smoothness)
ALL THE GIRLS CROSS FOLD
RIGHT & LEFT GRAND

#4 (Nice get-out)
From a starting double pass thru formation, where the centers can pass thru to a L.A., instead call:
DOUBLE PASS THRU
PEEL OFF
JUST THE CENTER 4 PASS THE OCEAN
ALL RIGHT & LEFT GRAND

CHALLENGING MAINSTREAM

#1
HEADS STAR THRU & U TURN BACK
PUT CENTERS IN - CAST OFF 3/4
ENDS CROSS FOLD - CENTERS TURN THRU
LEFT SWING THRU
GIRLS CROSS RUN - BOYS TRADE
RECYCLE
SQUARE THRU 3/4
TRADE BY
PASS THRU - RIGHT & LEFT GRAND

#2
HEADS 1/2 SQUARE THRU - SIDE SASHAY
SLIDE THRU (same sex)
CAST OFF 3/4
ENDS CROSS FOLD - CENTERS TRADE
SPIN THE TOP
BOYS RECYCLE
BOYS SQUARE THRU 4 HANDS
GIRLS CAST 3/4
THOSE FACING: STAR THRU & CALIF. TWIRL
OTHERS PEEL OFF
ALL 1/2 CIRCULATE & BEND THE LINE
YOU'RE HOME!

#3
HEADS TURN THRU & CLOVERLEAF
SIDE SQUARE THRU 3/4
SLIDE THRU (same sex)
CENTERS TRADE - ALL FAN THE TOP
CAST OFF 3/4 - CENTERS TRADE
RECYCLE
STAR THRU - BOYS TRADE
CAST OFF 3/4
REVERSE FLUTTER WHEEL TO A
DIXIE STYLE TO O.W.
BOYS TRADE - RECYCLE
PASS TO THE CENTER & PASS THRU L.A.

#4
HEADS SASHAY & HEADS SQUARE THRU 4
SWING THRU - SPIN THE TOP
CAST OFF 3/4
ALL 8 CIRCULATE
GIRLS WALK & DODGE
THOSE FACING: STAR THRU
OTHERS: PEEL OFF & BEND THE LINE
ALL PASS THE OCEAN
CAST RIGHT 3/4
GIRLS CIRCULATE - RIGHT & LEFT GRAND
MAINSTREAM BASIC: SPIN CHAIN THRU

Spin Chain Thru lends itself very well to having different sexes do the different parts, given a little help from the caller.

#1
HEADS SQUARE THRU
SPIN CHAIN THRU
   GIRLS CIRCULATE TWICE
   BOYS RUN - BEND THE LINE
   RIGHT & LEFT THRU
   DIXIE STYLE TO O.W.
   GIRLS CIRCULATE - BOYS TRADE L.A.

#2
HEADS STAR THRU
DOUBLE PASS THRU
LEADERS TRADE
SLIDE THRU
PASS THE OCEAN
SPIN CHAIN THRU
   GIRLS TURN BACK &
   CIRCULATE ONCE
   BEND THE LINE
   SLIDE THRU - SQUARE THRU 3/4
   TRADE BY L.A.

#3
HEADS 1/2 SQUARE THRU
TOUCH 1/4 - SCOOT BACK
SINGLE HINGE - GIRLS TRADE
SPIN CHAIN THRU
   GIRLS CIRCULATE ONCE
   BOYS RUN
   1/2 TAG - SPLIT CIRCULATE
   BOYS RUN
   ALL PASS THE OCEAN
   RECYCLE
   L.A.

#4
HEADS 1/2 SQUARE THRU
SWING THRU
SPIN CHAIN THRU
   BOYS CIRCULATE ONCE
   RECYCLE
   PASS TO THE CENTER &
   SQUARE THRU 3/4
   L.A.

#5
Zero Lines:
PASS THE OCEAN
ALL 8 CIRCULATE
SWING THRU
SPIN CHAIN THRU
   BOYS CIRCULATE ONCE
   RECYCLE - SWEEP 1/4
   PASS THE OCEAN - GIRLS RUN
   WHEEL & DEAL
   RIGHT & LEFT GRAND

#6 (for a little humor)
4 LADIES CHAIN
HEADS SQUARE THRU
SLIDE THRU - RIGHT & LEFT THRU
PASS THE OCEAN
SPIN CHAIN THRU
   GIRLS DO NOTHING TWICE
   RIGHT & LEFT GRAND

#7
HEADS STAR THRU
DOUBLE PASS THRU
CLOVERLEAF
CENTERS PASS THRU - SLIDE THRU
PASS THE OCEAN
SPIN CHAIN THRU
   GIRLS CIRCULATE ONCE
SPIN CHAIN THRU
   BOYS CIRCULATE ONCE
   REAR BACK & SLIDE THRU
   TOUCH 1/4 - GIRLS RUN
   PASS THRU - RIGHT & LEFT GRAND

#8
Zero Box:
TOUCH 1/4 - CENTERS TRADE
SPIN CHAIN THRU
   ENDS CIRCULATE TWICE
   SINGLE HINGE - BOYS TRADE
   RIGHT & LEFT GRAND

Ben Rubright, 1309 Bearmore Dr., Charlotte, N.C. 28211 is our guest writer this month, and the full issue is by him, except for pages #1046 & #1047 which are by Ed Foote. For the past couple years we have occasionally presented a page of Ben's material; he now joins us as a regular guest writer for News 'N Notes. Ben has several home clubs and travels to many states with his calling. He is very perceptive to what is occurring in square dancing today, and his material is creative and interesting without being difficult. Give a close look.
MAINSTREAM GETOUTS

FROM ZERO LINES:

#1
STAR THRU - CALIF. TWIRL
U TURN BACK
RIGHT & LEFT GRAND

#2
TOUCH 1/4 - ALL 8 CIRCULATE
BOYS RUN - SQUARE THRU
U TURN BACK
TOUCH 1/4 - ALL 8 CIRCULATE
GIRLS RUN
RIGHT & LEFT GRAND

#3
TOUCH 1/4
CIRCULATE UNTIL I SAY STOP
...............STOP!
GIRLS RUN
RIGHT & LEFT GRAND

FROM ZERO BOX:

#1
TOUCH 1/4 - GIRLS RUN
SQUARE THRU
RIGHT & LEFT GRAND

#2
TOUCH 1/4 - GIRLS RUN
TOUCH 1/4 - GIRLS RUN
RIGHT & LEFT GRAND

#3
SLIDE THRU
SQUARE THRU - ON 4TH HAND
L.A.

#4
SLIDE THRU
PASS THRU - TAG THE LINE
LEADERS TURN BACK
L.A.

#5
SWING THRU - BOYS RUN
TAG THE LINE RIGHT
WHEEL & DEAL
PASS THRU - RIGHT & LEFT GRAND

#4
PASS THE OCEAN
SCOOT BACK
GIRLS CROSS FOLD - BOYS TRADE
RIGHT & LEFT GRAND

#5
RIGHT & LEFT THRU & ROLL 1/2 SASHAY
PASS THE OCEAN
RIGHT & LEFT GRAND

#6
SQUARE THRU 3/4 - ENDS FOLD
RIGHT & LEFT GRAND

#7
RIGHT & LEFT THRU
DIXIE STYLE TO O.W.
GIRLS CIRCULATE - BOYS TRADE
L.A.

#6
TOUCH 1/4 - SPLIT CIRCULATE
SINGLE HINGE
FAN THE TOP TO A SLIDE THRU
L.A.

#7
SLIDE THRU
RIGHT & LEFT THRU & ROLL 1/2 SASHAY
PASS THE OCEAN
GIRLS CIRCULATE
RIGHT & LEFT GRAND

#8
SLIDE THRU - FAN THE TOP
SWING THRU
GIRLS CIRCULATE
RIGHT & LEFT GRAND

#9
SLIDE THRU
SCOOT BACK
FAN THE TOP TO A SLIDE THRU
L.A.
MAINSTREAM QUARTERLY SELECTION FOR 4TH QUARTER, 1985: SPIN THE NET

SPIN THE NET (Don Beck, Mass.) 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 & dancers facing out Run. End in 1/4 Tag formation.

Teaching Hints:

1. Teach the call from ocean waves. Too many dancers have difficulty doing Spin the Top from facing couples.

2. Have the dancers pause after the initial Spin the Top, so the centers of the wave can identify themselves.

3. If taught from 1/2 sashayed right-hand waves (girls on ends, men in the center), the ending 1/4 tag will be "normal" (normal center wave and normal couples on the outside).

Note: Some callers have said that when the outsides Cast 3/4 and then the outfacer Runs, this is overflow for the outfacer. Others disagree. You decide.

Nice get-out: From a zero box: Spin the Net, Right & left grand

#1
Zero Box:
SWING THRU
SPIN THE NET
*CENTERS RECYCLE & PASS THRU
L.A.

*OR: CENTERS 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:
PASS THE OCEAN
SWING THRU
ALL 8 CIRCULATE
SPIN THE NET
CENTER WAVE: SINGLE HINGE AND
WALK & DODGE
OTHERS DIVIDE & SLIDE THRU
*PASS THRU
L.A.

*OR: BOX THE GNAT
RIGHT & LEFT GRAND

#4
Zero Lines:
PASS THE OCEAN
SPIN THE NET
CENTERS WHEEL & DEAL
OTHERS SASHAY (unusual)
CENTERS PASS THRU
SWING THRU
BOX THE GNAT - SQUARE THRU 3/4
L.A.

#5 (Plus material)
Zero Lines:
PASS THE OCEAN
SWING THRU
SPIN THE NET
PING PONG CIRCULATE
EXTEND
SPIN THE NET
EXTEND - SWING THRU
ALL 8 CIRCULATE
*BOX THE GNAT - RIGHT & LEFT GRAND

*OR: EXPLODE THE WAVE
PARTNER TRADE
LOAD THE BOAT
PASS THRU - L.A.

#6 (Left Spin the Net)
Zero Box:
SLIDE THRU
RIGHT & LEFT THRU - DIXIE STYLE TO O.W.
LEFT SPIN THE NET
EXTEND TO LEFT-HAND WAVES
LEFT SWING THRU
ALL 8 CIRCULATE 1½ - L.A.
PICK OF THE DISKS

ESP #403 - Ho-Down (patter). Good steady rhythm, enough melody to be pleasing, but not distracting, a relaxed upbeat feeling. Festival callers - this record is for you. All callers should enjoy this record.

ESP #608 - I'm For Love. Nice friendly singing call, great music and musical arrangement.

Square Tunes #219 - Midnight Hour. Good music, record will appeal to good singers who can venture away from the melody line and return.

Square Tunes #217 - Long Lonesome Highway. Comfortable record with good sound.

Riverboat #220 - Gypsy. Traditional gypsy song that moves along with gypsy-sounding music. This song has always picked up a floor.

Riverboat #224 - Red Sails In The Sunset. Traditional song, quiet music. If you have a golden voice you want the dancers to listen to, this is a good record for you.

Riverboat #511 - Barbeque (patter). Traditional steady beat, good distinct phrasing makes this an ideal record for new callers.

4 Bar B #6073 - Dixie Road. Nice music, a smooth mellow voice sells this song.

Blue Star #2291 - Mary Lou. Traditional song.

PHRASE TO AVOID WHILE CALLING: From lines facing out or trade by: Chase Left.

The command is technically correct, but it plays havoc with the dancers. As soon as they hear Chase, they start to move to their right; then when they realize it is to the left, they must quickly reverse direction, resulting in an awkward feeling. Even if the command is given well in advance, the natural reaction for the dancers is to think "right" initially, and then they must adjust their thinking to the other direction.

Solution: Call Left Chase. Say both words loud and clear. Since "left" is the first word the dancers hear, they will already be leaning in that direction mentally when they hear "Chase", and thus should react well to the call.

THOUGHT FOR THE MONTH

Go as far as you can see, and when you get there you will always be able to see further.
October 1985

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ADVANCED SUPPLEMENT

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Are you guilty of "SHORT CHANGING YOUR DANCERS"? I ask this question because during conversations with other callers and dancers, I have heard statements such as: "I don't use that particular call, I don't like it", or "I never heard of that call - our caller never taught it to us."

I do not believe this situation is in the norm or at a point to be considered drastic. However, it is a situation that needs to be corrected and can be eliminated through our personal evaluation of our dance programs.

If we as professional Leaders, Callers and Teachers can answer "yes" to the following questions, our dancers will be very appreciative of our efforts.

This could be a large step towards slowing down the large exodus of less experienced Mainstream/Plus dancers into subsequent dance programs.

1. Do I teach and call all the accepted basics on the Callerlab programs that I'm involved with as a caller/teacher?

2. Do I use the basics in all acceptable dance setups, other than "DBD" or "gimmick" situations, so as to keep the dancers aware of these basics, and do I provide for dancer success while doing this?

3. Do I keep the dancers in my programs aware of the rules of all calls?

4. Do I keep dancers aware of changes in program listings when they occur?

LET'S ALL TRY TO GIVE OUR DANCES A FAIR SHAKE AND THE CORRECT CHANGE!
Dixie Style to an Ocean Wave is excellent for setting up left-hand formations, with the idea that the caller is going to follow up with left-hand choreography. Unfortunately, many callers use Dixie Style to a Wave and then immediately use the next call to get out of the left-hand formation. Although the choreography is ok, the dancers never get to benefit from the left-hand situation.

Dancers can enjoy left-hand choreography if presented properly and not in excess. "Sprinkle" a tip or two during the dance with some good basic left-hand movements to get the dancers used to using the left hand. This can be a good workshop theme for an evening.

Remember: You have at least doubled your choreography value and availability by using left-hand movements.

I never call a left hand swing movement after the Dixie Style command, unless I precede the call with a Centers Trade or a Circulate command, because I consider it overflow for the left hand. Thus, after Dixie Style to an Ocean Wave I never call Left Swing Thru or Left Spin Chain Thru. However, I recognize that not all callers agree this is overflow, so you must evaluate and decide.

**BASICS THAT COULD BE USED IMMEDIATELY AFTER DIXIE STYLE TO AN OCEAN WAVE:**

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<th>MAINSTREAM PROGRAM</th>
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<td>Swing Thru (start with right hand)</td>
<td>Cast Off 3/4</td>
</tr>
<tr>
<td>Trade Family</td>
<td>Fan the Top</td>
</tr>
<tr>
<td>Circulate Family</td>
<td>Scoot Back</td>
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The above calls still maintain left-hand formations after the execution.

I normally precede the Dixie Style command with a call that will lead me into a smooth flowing Dixie Style to an Ocean Wave; for example: Right & Left Thru.

#1 (opener)  
4 LADIES CHAIN 3/4  
SIDES 1/2 SASHAY  
HEADS RIGHT & LEFT THRU &  
HEADS LEAD: **DIXIE STYLE TO O.W.**  
CENTER BOYS TRADE  
ALL ALLEMANDE LEFT  

#2  
Zero Lines;  
RIGHT & LEFT THRU  
**DIXIE STYLE TO O.W.**  
ALL 8 CIRCULATE  
LEFT SWING THRU  
SINGLE HINGE (left)  
GIRLS RUN  
PASS THRU - PARTNER TRADE (zero lines)  
L.A.  

#3  
Zero Box:  
PASS THRU - PARTNER TRADE  
**DIXIE STYLE TO O.W.**  
FAN THE TOP  
LEFT SWING THRU  
GIRLS RUN  
WHEEL & DEAL (zero box)  
L.A.  

#4  
Zero Lines:  
REVERSE FLUTTER WHEEL  
**DIXIE STYLE TO O.W.**  
SPLIT CIRCULATE  
CENTERS TRADE  
SPLIT CIRCULATE  
BOYS U-TURN BACK (zero lines)  
L.A.
DIXIE STYLE TO AN OCEAN WAVE cont.

#1
Zero Box:
SQUARE THRU - 4 HANDS
COURTESY TURN
DIXIE STYLE TO O.W.
SCOOT BACK
LEFT SPIN CHAIN THRU - GIRLS CIRCULATE
GIRLS RUN ONCE
FERRIS WHEEL
CENTERS SQUARE THRU 3/4
L.A.

#2
Zero Lines:
RIGHT & LEFT THRU
DIXIE STYLE TO O.W.
FAN THE TOP
LEFT SPIN THE TOP
RECYCLE
SQUARE THRU - BUT ON 3rd HAND
CAST OFF 3/4
GIRLS U-TURN BACK (zero lines)
L.A.

The next two figures use the Dixie Style command from a starting Double Pass Thru setup. The words "Double Track" are used to indicate the call will be executed in single file. You may wish to walk your dancers on this one depending on their experience.

#1
Zero Lines:
PASS THRU - WHEEL & DEAL
ON A DOUBLE TRACK: DIXIE STYLE TO O.W.
CENTERS SCOOT BACK
ALL SCOOT BACK
CENTERS SCOOT BACK
BOYS TRADE
STAR THRU - PASS THRU - TRADE BY
*SLIDE THRU (zero lines)

*OR: PASS THRU - L.A.

#2
Zero Box:
VEER LEFT - COUPLES CIRCULATE
TAG THE LINE
CLOVERLEAF
ON A DOUBLE TRACK: DIXIE STYLE TO O.W.
ENDS CIRCULATE
LEFT SPIN CHAIN THRU - BOYS CIRCULATE
GIRLS RUN ONCE
THOSE FACING OUT: PARTNER TRADE
CROSS TRAIL THRU
L.A.

Dixie Style to an Ocean Wave...DBD

#1 (boys lead)
Zero Lines:
RIGHT & LEFT THRU & ROLL 1/2 SASHAY
BOYS LEAD: DIXIE STYLE TO O.W.
ALL 8 CIRCULATE
LEFT SPIN THE TOP
PASS THRU - PARTNER TRADE (zero lines)
L.A.

#2 (boys lead)
Zero Lines:
PASS THRU - TAG THE LINE IN
BOYS LEAD: DIXIE STYLE TO O.W.
SCOOT BACK
LEFT SWING THRU
LEFT SPIN CHAIN THRU - GIRLS CIRCULATE
CAST OFF 3/4 ONCE
GIRLS RUN
CROSS TRAIL THRU
L.A.

#3 (boy/girl lead)
Zero Lines:
PASS THRU - TAG THE LINE
CLOVERLEAF
ON A DOUBLE TRACK: DIXIE STYLE TO O.W.
SCOOT BACK
FAN THE TOP
PASS THRU - TAG THE LINE RIGHT
BEND THE LINE (zero lines)
L.A.

#4 (boys/girl lead)
REMEMBER WHO THE HEADS ARE!
HEADS LEAD RIGHT - CIRCLE TO A LINE
RIGHT & LEFT THRU & HEADS ROLL 1/2 SASHAY
WHO LEADS: DIXIE STYLE TO O.W.
SPLIT CIRCULATE
RECYCLE
ALL FACE YOUR PARTNER
*RIGHT & LEFT THRU (zero lines)
L.A.

*OR: SLIDE THRU
8 CHAIN 5
L.A.
In working with the HINGE FAMILY we must realize that a Hinge is nothing more than 1/2 of a Trade. Any two adjacent dancers or couples who can Trade can also hinge.

Starting formations:

Single Hinge - from mini wave (includes normal ocean wave, columns)

Partner Hinge - from couple facing same direction (includes lines facing out, two-faced lines, starting & completed DPT)

Couples Hinge - from line of 4 or two-faced line (includes lines facing out, two-faced lines, tidal line)

#1
Zero Lines:
TOUCH 1/4
ALL 8 CIRCULATE
SINGLE HINGE & FAN THE TOP
RECYCLE
PASS TO THE CENTER
CENTERS SQUARE THRU 3/4
L.A.

#2
Zero Lines:
PASS THE OCEAN
SINGLE HINGE & GIRLS FOLD (behind boys)
DOUBLE PASS THRU
BOYS U-TURN BACK
TOUCH 1/4 - BOYS TRADE
SINGLE HINGE
SPLIT CIRCULATE
GIRLS RUN
PASS THE OCEAN
TURN THRU
L.A.

#3
Zero Box:
PASS THE OCEAN
SWING THRU
SINGLE HINGE & WALK & DODGE
TRADE BY
SWING THRU
SINGLE HINGE & WALK & DODGE
WHEEL & DEAL
CENTERS FLUTTERWHEEL
CENTERS PASS THRU
ALL PASS THRU
L.A.

#4
Zero Box:
FAN THE TOP
SINGLE HINGE
ALL 8 CIRCULATE
BOYS RUN
TOUCH 1/4 - SPLIT CIRCULATE
SINGLE HINGE & GIRLS TRADE
RECYCLE
PASS THRU - L.A.

#5
Zero Box:
TOUCH 1/4 - SPLIT CIRCULATE
SINGLE HINGE
ALL 8 CIRCULATE
SPIN CHAIN THRU - GIRLS CIRCULATE ONCE
BOYS RUN
WHEEL & DEAL
PASS THRU - TRADE BY (zero box)
L.A.

#6 (left handed)
Zero Lines:
REVERSE FLUTTERWHEEL
DIXIE STYLE TO O.W.
SCOOT BACK
SINGLE HINGE
CENTERS TRADE
SPLIT CIRCULATE
SINGLE HINGE
GIRLS TRADE
SQUARE THRU - 2 HANDS
TRADE BY
SQUARE THRU - BUT ON 3rd HAND
SINGLE HINGE
GIRLS U-TURN BACK (zero lines)
L.A.
HINGE FAMILY cont.

PARTNER HINGE

#1
HEADS PASS THRU & PARTNER HINGE
SWING THRU & TURN THRU
SLIDE THRU
PASS THRU - PARTNER HINGE
ALL 8 CIRCULATE
RECYCLE
8 CHAIN 1
L.A.

#3
Zero Box:
PASS THRU - PARTNER HINGE
FAN THE TOP
SPIN CHAIN THRU - GIRLS ZOOM (careful)
ALL 8 CIRCULATE - GIRLS GO TWICE
BOYS RUN
TAG THE LINE
LADIES GO RIGHT, GENTS GO LEFT
RIGHT & LEFT GRAND

#2
Zero Lines:
SQUARE THRU 3/4
PARTNER HINGE
SCOOT BACK
GIRLS RUN
COUPLES CIRCULATE
PARTNER HINGE
SCOOT BACK
BOYS RUN (zero lines)
L.A.

#4
Zero Box:
VEER LEFT
PARTNER HINGE
WALK & DODGE
WHEEL & DEAL
DOUBLE PASS THRU
PARTNER HINGE & FAN THE TOP
SINGLE HINGE & SCOOT BACK
PASS TO THE CENTER & SQUARE THRU 3/4
L.A.

COUPLES HINGE

#1
Zero Lines:
PASS THRU - COUPLES HINGE
CENTER COUPLES HINGE & BEND THE LINE
SAME COUPLES SQUARE THRU - 4 HANDS
OUTSIDES BEND THE LINE (zero box)
L.A.

#3
Zero Lines:
PASS THRU - COUPLES HINGE
GIRLS TRADE
VERY CENTER 2 BOYS: TRADE
COUPLES HINGE
GIRLS CIRCULATE
WHEEL & DEAL
CURLIQUE - SCOOT BACK
SPLIT CIRCULATE
GIRLS U-TURN BACK (zero lines)
L.A.

#2
HEADS SWING THRU & HEAD BOYS RUN
COUPLES HINGE
VEER RIGHT
SWING THRU - BOYS RUN
COUPLES HINGE
VERY CENTER 2 BOYS: TRADE
COUPLES HINGE
COUPLES CIRCULATE
FERRIS WHEEL
CENTERS PASS THRU (zero box)
L.A.

#4
SIDES RIGHT & LEFT THRU
SIDES LEAD LEFT & ALL VEER RIGHT
COUPLES HINGE
PARTNER HINGE
ALL 8 CIRCULATE
GIRLS RUN & ALL VEER RIGHT
COUPLES HINGE
EACH LINE: 1/2 TAG
GIRLS U-TURN BACK
PASS THRU - TRADE BY (zero box)
L.A.
SPIN THE NET – USED WITH PLUS MOVEMENTS

This current Mainstream Quarterly was featured last month with Mainstream material. This month the call is featured with its adaptation in Plus choreography.

Figures #1 thru #4 use 1/2 sashayed waves, which result in a normal 1/4 Tag formation; Figures #5 & #6 use normal waves, which result in a 1/2 sashayed 1/4 Tag formation; Figures #7 & #8 use mixed sex waves.

#1
Zero Lines:
RIGHT & LEFT THRU
DIXIE STYLE TO O.W.
BOYS TRADE
LEFT SWING THRU
TRADE THE WAVE
SPIN THE NET
EXTEND & RECYCLE
PASS THRU - TRADE BY (zero box)
L.A.

#2
Zero Box:
TOUCH 1/4 - SPLIT CIRCULATE
FOLLOW YOUR NEIGHBOR & SPREAD
SPIN THE NET
CENTER WAVE: RECYCLE & PASS THRU
L.A. (zero box)

#3
Zero Box:
RELAY THE DEUCEY
SWING THRU
SPIN THE NET
PING PONG CIRCULATE
CENTER WAVE: RECYCLE & PASS THRU
L.A. (zero box)

#4
Zero Box:
SINGLE CIRCLE TO O.W.
SPIN THE NET
PING PONG CIRCULATE – BOYS GO TWICE
*CENTER WAVE: EXPLODE & SLIDE THRU & SQUARE THRU 3/4 (zero box)
L.A.

*OR: CENTER WAVE: EXPLODE & BOW TO PARTNERS, CORNERS ALL, YOU'VE STIRRED THE SQUARE FOR A SINGING CALL

#5
Zero Lines:
LOAD THE BOAT
SPIN CHAIN THE GEARS
SPIN THE NET
EXTEND & SWING THRU
RECYCLE (zero box)
L.A.

#6
Zero Lines:
GRAND SWING THRU
GIRLS FOLD - PEEL THE TOP
SPIN THE NET
CENTER BOY RUN
CENTER 4: WHEEL & DEAL
OTHERS SASHAY
CENTERS SQUARE THRU - ON 3rd HAND START A DIXIE GRAND
L.A.

#7 (D.B.D.)
Zero Lines:
TOUCH 1/4
COORDINATE
1/2 TAG & SPIN THE NET
CENTER WAVE: EXPLODE & SLIDE THRU
SWING THRU - TURN THRU
L.A.

#8 (D.B.D.)
Zero Lines:
PASS THRU - CHASE RIGHT
CENTERS TRADE
SPIN THE NET
IN THE WAVE: CENTER 2 GIRLS RUN
GIRLS WHEEL & DEAL & PASS THRU
TOUCH 1/4 & GIRLS RUN
CROSSFIRE
GIRLS U-TURN BACK
RIGHT & LEFT GRAND
SPIN THE NET - USED WITH PLUS MOVEMENTS cont.

FROM LEFT-HAND WAVES

#1
Zero Box:
PASS THE OCEAN & FAN THE TOP
TRADE THE WAVE
LEFT SPIN THE NET
CENTER WAVE: RECYCLE & PASS THRU
*LEFT SQUARE THRU 3/4 TO A
RIGHT & LEFT GRAND

*OR: TOUCH 1/4 & ROLL
PASS TO THE CENTER
SQUARE THRU 3/4
L.A.

#2
Zero Lines:
RIGHT & LEFT THRU
DIXIE STYLE TO O.W.
BOYS TRADE
LEFT SPIN THE NET
CENTER WAVE: TRADE THE WAVE
EXTEND THE TAG
EXPLODE AND: LOAD THE BOAT
*STAR THRU & ROLL (zero box)
L.A.

*OR: PASS THRU - RIGHT & LEFT GRAND

SPIN THE NET COMBINED WITH OTHER PLUS QUARTERLIES

#1
Zero Box:
SPIN CHAIN & EXCHANGE THE GEARS
SPLIT CIRCULATE TWICE
SPIN THE NET
CENTER WAVE: RECYCLE & SQUARE THRU 3/4
ALL SLIDE THRU (zero lines)
L.A.

#2
Zero Box:
TOUCH 1/4 - EXTEND THE TAG
BOYS SWING THRU - GIRLS TRADE
PING TO A DIAMOND
FLIP THE DIAMOND
SPIN THE NET
EXTEND THE TAG & RECYCLE (zero box)
L.A.

PICK OF THE DISKS by Ed Foote

Wild Horse #01 - Daydreams (About Night Things). Good music on this well-known song.

CW #2002 - I Love to Hear Dave Dudley. Good music for this country-western song.

Dance Ranch #685 - She's a Miracle. A little different music, a real singer might want to try this.

The following are all new versions of well-known songs, all have nice music:

Bee Sharp #125 - Walkin' the Floor (Over You).

Roofers #129 - Yes Sir She's My Baby.

Roofers #127 - Goody Goody.

Cimarron #101 - Bad, Bad Leroy Brown.

Cimarron #102 - The Party's Over (Turn Out the Lights).

Cimarron #103 - Heartaches By the Number.
November 1985

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COMMENTARY by Ed Foote

Our annual calling tour to Europe took us to Scandinavia in late summer, where we called dances in Denmark, Norway and Sweden. The first two countries only have two clubs each, but square dancing has exploded in Sweden, with over 75 clubs having been formed in the past 4 years.

The amazing thing we found in Sweden is that the majority of dancers dance better than dancers in the U.S. at the same level.

Of the 12 dances I called in Sweden (Basic, Mainstream, Plus & A-1), the dancers at most had a much greater ability than dancers at the same program in the U.S. Mainstream material which I am afraid to call at a typical Plus dance in the U.S. was handled with no difficulty by a large Mainstream floor (15 sets from 12 clubs). Plus material which I only feel safe in using at my special by invitation dances in the U.S. was danced well by a large Plus floor (17 sets from 13 clubs). In short, some of the best A.P.D. - D.B.D. dancers I have ever seen in my life are in Sweden.

Why does this situation exist? Why are Swedish dancers so proficient?

1. Beginners classes are two years. The first year covers the Basic Program (calls 1-48), the second year covers the rest of the Mainstream program. So dancers receive far more practice learning the fundamentals of square dancing than in the U.S.

2. Beginners are taught Dance By Definition, not dance by sex. Callers teach using the words "ends and centers" or "right-side person and left-side person" instead of "boys and girls". The words "boys and girls" are rarely used except for the few calls which are defined by sex (Slide Thru, Ladies Chain, etc.). Example: Flutter Wheel is taught as "right-side person lead", not "girls lead". The dancers really seek to know the "true definition" of a call, not a crutch definition that only applies one or two places.

3. This firm two-year foundation of Dance By Definition makes subsequent programs easy to learn. If dancers want to go to Plus, they do not consider this until their 3rd year; if they want to go to A-1, this is not until their 4th year. Thus, they have such a solid foundation that learning Plus and A-1 is easy, both for the standard calls and for doing these calls from a variety of positions.

(continued)
COMMENTARY by Ed Foote cont.

4. No social pressure to move to another program. If dancers wish to stay Mainstream and not move to Plus, this is fine - plenty of clubs to choose from. In fact, there are many Basic clubs for those who do not wish to go to Mainstream.

5. A strong desire by dancers NOT to move to another program until they are ready. I saw many Plus dancers who could out-dance countless Advanced dancers in the U.S. at all-position. I asked them why they were not dancing Advanced. They replied they did not feel they knew Plus well enough yet. Likewise, when I asked some A-1 dancers who could dance better than many Challenge dancers in the U.S. why they were not dancing A-2, they said they wanted to become more solid at A-1 first.

Conclusion: There is considerable discussion among callers today about how to solve square dance problems in the U.S. One answer would be to look at Sweden.

Interesting item - food at dances in Sweden. Most clubs do not serve food. Instead, each couple brings their own food in a picnic basket along with a thermos of coffee or soft drink. At the announced food break, everyone gets out their food and has a social 20 minutes. This guarantees that all dancers get the food they like, and the club has no hassle of having to provide refreshments. Might be an idea to consider.

CURRENT CALLERLAB QUARTERLY SELECTIONS

Mainstream: Chain Down the Line, Grand Parade, Spin the Net
Plus: Spin Chain & Exchange the Gears

Observations on these Quarterly Selections:

Chain Down the Line can be called anywhere. Grand Parade is still an iffy thing, with about half the callers using it and half not. Spin the Net is a good call for giving practice with Spin the Top; but dancers are so weak on Spin the Top that they keep breaking down even with this practice. Also, the Cast 3/4 on the outside often is stopped short, i.e., at 1/2, which results in these dancers being out of position, and then they do not know who is to Run. Net result: call is beginning to receive less use, because callers are tired of having to walk it so often or seeing it break down so much.

Spin Chain & Exchange the Gears can be called anywhere - dancers know this better (at least from standard position) than some of the calls on the Plus list. Ping to a Diamond and Load the Windmill have tailed off sharply in interest. Coordinate the Gears has achieved success. It is so easy to teach, and dancers retain this teach, that this call is likely to be around for a while.

Experimentals in this issue. We have an extra page devoted to new experimentals this month, because of the very unusual situation of 3 new calls all being "hot" at the same time. For those who do not like experimentals, please recognize that the overwhelming emphasis of NNN is always on the Callerlab programs, and that many many months we show no experimentals at all.
MAINSTREAM BASIC: ZOOM

Starting positions - all do the call:

1. Starting DPT
2. Completed DPT
3. Columns

Starting positions - only designated dancers do the call:

1. Starting DPT (normal couples - boys/girls Zoom)
2. Completed DPT (normal couples - boys/girls Zoom)
3. Parallel waves or 2-faced lines (ends Zoom)
4. Promenade (head girl/side girl Zoom)

Never call these combinations:

1. From facing lines: Touch 1/4 - Zoom
2. From parallel waves or tidal wave: Single Hinge - Zoom
3. From parallel waves: Centers Run - Ends Zoom

Reason: Direct reversal of body flow for the leader of the Zoom action.
For #1 & #2, add a Circulate before calling Zoom.

4. From parallel 2-faced lines or waves: Zoom

Reason: Not enough room for dancers on the inside of the set who are rolling back - they are likely to crash into each other. Only call "Ends Zoom" from these formations.

Never say these words:

1. From starting DPT: Centers Zoom
2. From completed DPT: Leaders Zoom
3. From starting of completed DPT, girls in the lead: Girls Zoom

Reason: Zoom involves both a leader and trailer taking action. If only the leaders are told to Zoom, then naturally the trailers should not move.
Result: Leaders are standing on the same ground as the trailers. Although the trailers know what the caller wants and will adjust forward anyway, this is no excuse for giving the command incorrectly. Just say "Zoom".

Examples. Since everyone is familiar with Zoom from a starting DPT, our examples will not emphasize this position.

FROM COMPLETED DPT:

#1
HEADS STAR THRU
DPT
ZOOM
LEADERS TRADE (zero box)
L.A.

#2
SIDES STAR THRU
DPT
ZOOM
CENTERS IN - CAST OFF 3/4
SLIDE THRU
CENTERS SQUARE THRU 3/4
L.A.

#3
Zero Lines:
PASS THRU - WHEEL & DEAL
DPT
ZOOM
PEEL OFF - BEND THE LINE
SLIDE THRU
CENTERS RIGHT & LEFT THRU
CENTERS SWING THRU - TURN THRU
L.A.
MAINSTREAM BASIC: ZOOM cont.

FROM COLUMNS:

#1
Zero Lines:
TOUCH 1/4
ALL 8 CIRCULATE
ZOOM
GIRLS RUN
PASS THRU - RIGHT & LEFT GRAND
#3
Zero Lines:
TOUCH 1/4
ALL 8 CIRCULATE
ZOOM
GIRLS RUN
STAR THRU - CALIF. TWIRL
STAR THRU
PASS TO THE CENTER & SQUARE THRU 3/4
L.A.

#2
HEADS STAR THRU
DPT
BOYS RUN
ALL 8 CIRCULATE
ZOOM
ALL 8 CIRCULATE
GIRLS TURN BACK
ZOOM
CENTERS SQUARE THRU 3/4
L.A.

FROM STARTING DPT: BOYS/GIRLS ZOOM

#1
Zero Lines:
PASS THRU - WHEEL & DEAL
GIRLS ZOOM
CENTERS RIGHT & LEFT THRU
CENTERS PASS THRU
SLIDE THRU (zero lines)
L.A.

#2
Zero Lines:
PASS THRU - WHEEL & DEAL
BOYS ZOOM
CENTERS RIGHT & LEFT THRU
CENTERS PASS THRU
SLIDE THRU (zero lines out of seq.)
CROSSTRAIL THRU
L.A.

FROM COMPLETED DPT: BOYS/GIRLS ZOOM

#1
Zero Lines:
PASS THRU - WHEEL & DEAL
DPT
GIRLS ZOOM
PEEL OFF - BEND THE LINE
STAR THRU - CENTERS CALIF. TWIRL
SLIDE THRU (zero lines)
L.A.

#2
Zero Lines:
PASS THRU - WHEEL & DEAL
DPT
BOYS ZOOM
PEEL OFF - BEND THE LINE
STAR THRU - CENTERS CALIF. TWIRL
SLIDE THRU (zero lines out of seq.)
CROSSTRAIL THRU
L.A.

Enclosures in this issue. The 1985 Index was sent with this issue. We have changed the format to make it easier for you to find things quickly.

My tape flyers are enclosed, because many callers have found they can get good choreography ideas from the tapes. On the Mainstream & Plus flyer, items #1, #2 & #3 provide a lot of various position (D.B.D.) material. The Advanced & Challenge Teach Tapes flyer is for those who may be teaching a class for any of these programs and wish to see the teaching setups and words used. Any caller is welcome to take any material from any of my tapes and use it as his own.
NEW EXPERIMENTAL - MAINSTREAM PROGRAM

LEAD (RIGHT/LEFT) TO A WAVE (Colin Walton, Fla.) From a squared set: Heads (or sides) Lead Right and Step to a Wave. End in parallel waves.

Analysis: A great idea that is such a natural you almost don't have to walk it. To get the same result in the past we've had to say: "Heads Lead Right - Step to a Wave" or something similar; there were just too many words to say for a quick action, and the result was a choppy feeling. This call condenses the words and makes the entire action feel smooth. The call may not make the Mainstream List, because some will say the "to a wave" is really directional, but this call will be with us permanently.

#1
HEADS LEAD RIGHT TO A WAVE
ALL 8 CIRCULATE
RECYCLE
PASS THRU
L.A.

#2
HEADS LEAD RIGHT TO A WAVE
CAST OFF 3/4
WALK & DODGE
U TURN BACK (zero lines out of seq.)
CROSSSTRAIL THRU - L.A.

NEW EXPERIMENTAL - PLUS PROGRAM

CURL APART (Lee Kopman, N.Y.) From any line or wave: Centers Trade and then flip away from each other (180 degrees), ends Cross Fold and step ahead.

Starting Position Ending Position

RH 2-faced lines..................LH ocean waves
RH ocean waves..................RH 2-faced lines
LH 2-faced lines..................RH ocean waves
LH ocean waves..................LH 2-faced lines

Analysis: This call dances very nicely, is getting a lot of use, and is a likely future Quarterly Selection. First half of the call is the same as Crossfire.

Hints to callers:
1. Best teach is from RH 2-faced lines.
2. Tell the ends: "Don't hold back on the Cross Fold - move out!"
3. This combination dances beautifully: "Swing Thru, Boys Run, Curl Apart."
4. Do not use the call from lines facing out - because there is no arm leverage, the flip away will feel awkward.

#1
Zero Box
SWING THRU - BOYS RUN
CURL APART
EXPLODE THE WAVE
WHEEL & DEAL - ZOOM
CENTERS PASS THRU (zero box)
L.A.

#2
Zero Lines:
PASS THE OCEAN
SWING THRU - BOYS RUN
CURL APART
BOYS TRADE
SLIP THE CLUTCH - L.A.

Singing Call sequence

HEADS SQUARE THRU
SWING THRU
BOYS TRADE - BOYS RUN
COUPLES CIRCULATE
CURL APART
*EXPLODE THE WAVE
PARTNER TRADE
SLIDE THRU - SQUARE THRU 3/4
L.A. - PROMENADE

*OR: TRADE THE WAVE
BOX THE GNAT - RIGHT & LEFT GRAND PROMENADE
NEW EXPERIMENTAL - PLUS PROGRAM

RCW (Relay, Cycle & Wheel) (Wade Driver, Tx.). From parallel waves or 8 chain thru:
Start like a Relay the Deucey - Swing 1/2 right, centers Cast Left 3/4 as ends Circulate 1/2, wave of 6 Swing Thru, ends of wave drop off and turn the corner while other Circulators hook on to become new ends of the 6-hand wave. (So far, exactly the same as Relay the Deucey.) Wave of 6 Cast Right 3/4 to form 2 columns of 3, with the lone people moving up to stop at the center pair (girls from normal starting waves) to form a two-faced line - then Wheel & Deal; meanwhile in the end two mini waves, those facing out turn back. End in a starting DPT.

Analysis: This call dances beautifully, even the dancers comment afterwards how smooth it is. This call has become "hot" very quickly, and is receiving a lot of use. Call is almost guaranteed to be a Plus Quarterly shortly. Calling the U Turn Back a "Cycle" is illogical, but a minor factor here since the dancers only hear the 3 letters.

Caller Hints:

1. Actual name of the call is RCW - just say each letter.

2. If started from normal parallel waves (boys are ends, girls are centers), all normal boy-girl pairs.

3. Teaching hint: Walk the call from starting parallel waves and stop the dancers at the second 6-hand wave; now explain the call in detail from here on. Don't forget to walk it "both ways" - ie. heads face corner, then sides face corner. 3 walkthrus from each way should do it.

#1
Zero Box:
RCW
CENTERS PASS THRU
STAR THRU (zero lines out of seq.)
CROSSTRAIL THRU
L.A.

#2
Zero Lines:
PASS THE OCEAN
RCW
CENTERS PASS THRU (zero box)
L.A.

#3
Zero Lines:
PASS THE OCEAN
ALL 8 CIRCULATE
RCW
DIXIE GRAND
L.A.

#4
HEADS STAR THRU
DPT
TRACK 2
RCW
CENTERS PASS THRU
SLIDE THRU (zero lines)
L.A.

#5
Zero Lines:
RIGHT & LEFT THRU
DIXIE STYLE TO O.W.
TRADE THE WAVE
RCW
CENTERS STAR THRU & BACK AWAY
OTHERS LEAD LEFT
SQUARE THRU 3/4
L.A.

#6 (1/2 sashayed - not easy)
HEADS LEAD LEFT
SWING THRU
RCW
DPT
LEADERS TRADE
PASS THRU - RIGHT & LEFT GRAND

Singing Call sequence

HEADS STAR THRU - CALIF. TWIRL
RCW
CENTERS PASS THRU - STAR THRU
CROSSTRAIL THRU
SWING CORNER - PROMENADE
NEW CALL ANALYSIS

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

(ANYTHING) SASHAY (Ron Schnei'der, Fla.) Do any call that will end in a wave, and as the centers are finishing the call they will Slither (slide nose-to-nose with each other). Examples: From 8 chain thru: Single Circle Sashay would end in parallel two-faced lines; Scoot Sashay is Scoot Back and Slither.

Analysis: Call is ok, especially if you don't like to give complete call names and you don't like the word Slither. An easy call to workshop anywhere.

LINEAR FLOW (Lee Kopman, N.Y.) From parallel waves: Start a Linear Cycle but stop at parallel waves; centers now Invert the Column 1/2 as outside finish the Linear Cycle; as the outsides finish the Linear Cycle they do a With the Flow to form two waves; then centers Trade. End in parallel waves. CROSS LINEAR FLOW: Same thing except the centers Cross Invert the Column 1/2; end in parallel two-faced lines.

Analysis: Receiving heavy use at Challenge, too difficult for Advanced.

SCOOT YOUR NEIGHBOR (Bill Harrison) From a 1/4 tag: All Scoot Back, the centers Cast Right 3/4 as outsides Fold Right and Roll to become ends of parallel left-hand waves. (If center wave is left-handed, the outsides will Fold Left and finish in parallel right-hand waves.)

Analysis: Good call, would have featured it this month if there had been room. Gives good practice on Scoot Back from a 1/4 tag. A natural follow-up is Scoot Your Neighbor & Spread.

SLINGSHOT (Nelson Jarvis) From lines facing out: Belles Trade, Beaus Split Circulate twice. Gives lines facing in.

Analysis: A quick interesting call, a little too much for Plus but nice for some Advanced groups. Traffic pattern is for the Belles to take the outside route.

PAPER CHASE (Jack Berg, Ill.) From a 1/4 line (right-hand two-faced line between facing couples): The Beau of each outside couple Run but the Belle does not slide over, so the pair is now offset from the center; each couple in the two-faced line pretend there is a couple behind them and do a Chase Right to join the outside couple. End in parallel waves.

Analysis: Interesting call to workshop for 1 night. OK for good Plus groups, nice for Advanced.

POINT TO A WAVE (Tim Scholl, Ky.) From adjacent columns: All 8 Circulate 1\frac{1}{2}, the outside lone dancer and the leader in each column of 3 pretend they are in point-to-point diamonds and Flip the Diamond; the others Extend and Single Hinge. End in a tidal wave.

Analysis: Nice call, too difficult for Plus, interesting for Advanced.

MINI PARADE (Tom Johnson) Do 1/2 of a Grand Parade. All will finish with partner on other side of the set.

Analysis: If you think the full call is too long, try this.
PICK OF THE DISKS

Rhythm #181 - The Rose. One of the finest records I have ever heard for conveying the true uplifting spirit of universal love. Good music. All dancers should experience this record.

Riverboat #226 - Those Were The Days (My Friend). Nice music, arrangement well-suited to mood of the song. Record gets good floor response.

ESP #134 - This Old Heart Is Gonna Rise Again. Uplifting, moving song with always great ESP music. Can turn a floor on with this.

ESP #701 - Toot Toot Tootsie (Goodbye). Traditional song, nice sound, upbeat.

ESP #315 - Forty Hour Week. Currently popular song, nice sound, easy to sing to.

ESP #135 - The Fireman. If you think you're God's gift to women, this is your song.

ESP #136 - Early Morning Rain. Traditional song, good sound.

Blue Star #2295 - That Old Black Magic (Called Love). Traditional song, comfortable sound.

THOUGHT FOR THE MONTH

Resolve to be tender with the young, compassionate with the aged, sympathetic with the striving, and tolerant of the weak and the wrong. Sometime in life you will have been all of these yourself.

Doris Garlock, my wife Marilyn and I would like to wish you a meaningful holiday season, and a new year that will be uplifting for you and your dancers.

December 1985

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<td>1059</td>
</tr>
<tr>
<td>New Experimental: RCW</td>
<td>1060</td>
</tr>
<tr>
<td>New Call Analysis</td>
<td>1061</td>
</tr>
<tr>
<td>Pick of the Disks</td>
<td>1062</td>
</tr>
</tbody>
</table>

ADVANCED SUPPLEMENT

Advanced Commentary by Ed Foote AS-577
Advanced Basic: Cut the Diamond AS-578
Callerlab Advanced Quarterly Selection: Shuttle AS-579
Singing Call Material Using A-2 Movements AS-580
Advanced Get-Outs AS-580