

NEWS 'n NOTES ©

...for Western-Style Square Dance Callers

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for material & choreography

PUBLISHED MONTHLY



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COMMENTARY

by Curley Custer

Love of square-dancing. The average day of a square dance caller is filled with thoughts of the square-dance activity and of how he can better serve the activity to make it more interesting for the dancers.

As I search for answers, three things become grave concerns for me:

1. Why isn't the movement growing by leaps and bounds?
2. Why do we lose so many new dancers after only a few lessons or even after lessons have been completed?
3. Why has sociability, friendship, regard, and concern for others, which prevailed in years gone by, almost been discarded completely in favor of choreography?

These three concerns should be foremost in every caller's mind regardless of level used. If callers do not work at changing the activity back to the unique form of entertainment and recreation filled with fellowship and friendliness that it once was, I fear that our square-dance movement will die a slow death - as has been evident during the past several years.

In talking with other callers, I find that the same concern is shared by all callers who are truly dedicated and interested in the survival of the movement. In allowing choreography to prevail, things that are of much greater value that really need to be taught - such as ease of dancing with emphasis on body-flow, styling, joy, dignity, fun, and dancing to music, have been disregarded.

It is my opinion that the love of square-dancing as an American Heritage should be taught as a separate part of lessons even before choreography is taught. Learning to dance smoothly to the beat and rhythm of the music gives one a great feeling of accomplishment and should be the groundwork for all choreography.

Callers and teachers who are adept at applying their calling techniques to the use of good music at a danceable tempo (utilizing square-dancing instead of square-running) are then ready to promote choreography at any level.

(continued)

COMMENTARY cont.

There is much love and warmth in the sense of touch as dancers gracefully execute the calls to the beat of the music. When dancers have achieved this dancing background, they are then ready to encounter any type of choreography, and a feeling of accomplishment at being smooth dancers who flow to the beat of the music will prevail.

LET US NOT MISLEAD OUR DANCING STUDENTS INTO THINKING THAT CHOREOGRAPHY IS THE ULTIMATE GOAL IN SQUARE-DANCING, BUT RATHER LET US TRAIN THEM TO BE DANCERS INSTEAD OF ROBOTS EXECUTING CHOREOGRAPHY!

We welcome Curley Custer as a guest writer this month. Curley has been calling for over 35 years, has an active home program, and is well-known at festivals, conventions, and weekends. His address is: 37 Redwood Dr., Hagerstown, Md. 21740. All pages are by Curley, except pages #1065 and #1067 which are by Ed Foote.

FUTURE ED FOOTE CALLER SCHOOLS

July 13-17, 1986 - Pittsburgh, Pa. Emphasis on choreography, sight calling, stage presence & more. Limited to 9 callers for maximum personal attention.

July 20-24, 1986 - Reno, Nev., with Don Malcom. Full Callerlab curriculum. Limited to 18 callers.

MAINSTREAM BASIC: CAST OFF

All material is from lines facing the same direction or two faced-lines. Remind the dancers that the centers always walk forward and the ends are the pivots.

When I am calling a Mainstream dance, I like to take the time to show Cast 1/4 and Cast 2/4 (1/2), because it helps to show position orientation in the square.

Zeros from facing lines:

#1
PASS THRU - CAST OFF 3/4
RIGHT & LEFT THRU

#2
PASS THRU - CAST OFF 1/2
RIGHT & LEFT THRU

#3
PASS THRU - CAST OFF 1/4
WHEEL & DEAL
DOUBLE PASS THRU
1st COUPLE LEFT - NEXT RIGHT

Couples facing zeros:

#1
SWING THRU - BOYS RUN
GIRLS TRADE - CAST OFF 3/4
SLIDE THRU

#2
PASS THE OCEAN
RECYCLE - VEER LEFT
CAST OFF 3/4

Static square to zero lines

HEADS LEAD RIGHT - VEER LEFT
CAST OFF 3/4
RIGHT & LEFT THRU

CALLERLAB MAINSTREAM QUARTERLY SELECTION FOR 1ST QUARTER 1986

SCOOT CROSS & TURN (Johnny Wykoff). From a right-hand box with boys facing in and girls facing out: All Scoot Back, girls then pull by with right hands and boys Courtesy Turn the girl moving up beside them. End as facing couples.

Comment: Call dances ok. Name is descriptive, except for the fact that Cross & Turn is also the name of another call which has been on the C-1 list for 12 years.

Starting Position

Ending Position

Parallel waves.....Facing lines
Columns.....Eight chain thru

Equivalents:

1. Touch 1/4, Scoot Cross & Turn, Flutterwheel, Slide Thru = zero
2. Right & Left Thru, Touch 1/4, Scoot Cross & Turn, Flutterwheel = Star Thru
3. Right & Left Thru, Touch 1/4, Scoot Cross & Turn & 1/4 more = Swing Thru,
Turn Thru

Best position is from 8 chain thru: Call Touch 1/4, Scoot Cross & Turn.
From columns, it is a little crowded in the center for the Courtesy Turn.

#1

Zero Box:

TOUCH 1/4 - SCOOT CROSS & TURN

FLUTTERWHEEL

SLIDE THRU (zero box)

L.A.

#2

Zero Box:

TOUCH 1/4 - SCOOT CROSS & TURN

PASS THRU - WHEEL & DEAL

ZOOM

CENTERS PASS THRU (zero box)

L.A.

#3

Zero Lines:

SLIDE THRU

TOUCH 1/4 - SCOOT CROSS & TURN

FLUTTERWHEEL (zero lines)

L.A.

#4

Zero Lines:

PASS THRU - WHEEL & DEAL

CENTERS PASS THRU

TOUCH 1/4

SCOOT CROSS & TURN (zero lines out of seq.)

CROSSTRAIL THRU

L.A.

#5

Zero Lines:

PASS THE OCEAN

SINGLE HINGE - SCOOT CROSS & TURN

FLUTTERWHEEL (zero lines)

L.A.

#6

Zero Lines:

SLIDE THRU

TOUCH 1/4

SCOOT CROSS & TURN & 1/4 MORE

GIRLS TRADE - BEND THE LINE

(zero lines out of seq.)

CROSSTRAIL THRU

L.A.

#7 (columns)

Zero Lines:

TOUCH 1/4 - SCOOT CROSS & TURN

SWING THRU

*BOYS RUN - BEND THE LINE (zero lines)

*OR: SWING THRU - TURN THRU

L.A.

MAINSTREAM BASICS: PARTNER TRADE & PARTNER TAG

There are a lot of good combinations of Partner Trade and Partner Tag, but do not overdo them. They can be fun, interesting, and smooth-flowing if called at a danceable tempo and if enough time is allowed to correctly execute these calls. These combinations are great for position orientation if not called too fast. Remind the dancers it is important to touch hands.

#1
Zero Lines:
SQUARE THRU 3/4
PARTNER TRADE
SLIDE THRU - PARTNER TRADE
TRADE BY
SLIDE THRU (zero lines with opp.)
(Repeat all above)
SLIDE THRU AGAIN
SQUARE THRU 3/4
L.A.

#2
Zero Lines:
ENDS PASS THRU - CENTERS SQUARE THRU 3/4
ALL PARTNER TRADE
SQUARE THRU 3/4 - PARTNER TRADE
SLIDE THRU - PARTNER TRADE
TRADE BY - SLIDE THRU (zero lines)
L.A.

#3
Zero Lines:
1/2 SQUARE THRU
PARTNER TAG - PARTNER TAG AGAIN
TRADE BY
SLIDE THRU (zero lines with opp.)
(Repeat all above - gives zero lines)
L.A.

#4
Zero Lines:
1/2 SQUARE THRU
PARTNER TRADE - PARTNER TAG
PARTNER TRADE - PARTNER TAG
TRADE BY
SLIDE THRU (zero lines with opp. out
of seq.)
(Repeat all above - gives zero lines)
L.A.

MAINSTREAM BASIC: WHEEL & DEAL

Good position dancing can be achieved by using Wheel & Deal from various positions. Unfortunately, the action will not always be smooth flowing, but occasionally we make this sacrifice in order to teach understanding of the call. Figures #1-3 should be called in a stop-start manner in order to let the dancers see their position before each Wheel & Deal - this will cancel out the reversal of body flow which occurs for some of the dancers.

#1
Zero Box:
TOUCH 1/4 - FAN THE TOP
BOYS RUN
WHEEL & DEAL
WHEEL & DEAL AGAIN
*STAR THRU
PASS THRU - WHEEL & DEAL
CENTERS PASS THRU (zero box)
L.A.

*OR: (Repeat all above)
L.A.

#2
Zero Lines:
PASS THRU - TAG THE LINE LEFT (or right)
BEND THE LINE
SWING THRU - BOYS RUN
WHEEL & DEAL
BEND THE LINE (zero lines)
L.A.

#3
Zero Lines:
PASS THRU - WHEEL & DEAL
DPT
PEEL OFF - WHEEL & DEAL
PEEL OFF - WHEEL & DEAL
PEEL OFF (zero lines)
L.A.

#4
HEADS STAR THRU
DPT
PEEL OFF - WHEEL & DEAL
CENTERS IN - CAST OFF 3/4
PASS THRU - WHEEL & DEAL
DPT
PEEL OFF - WHEEL & DEAL
CENTERS IN - CAST OFF 3/4
STAR THRU
DPT
LEADERS PARTNER TRADE (zero box)
L.A.

CALLERLAB PLUS EMPHASIS CALL - 1ST QUARTER, 1986 - EXPLODE FAMILY

Most dancers have no problem with Explode the Wave from "normal" waves. So in emphasizing this call, build dancer understanding by using it from 1/2 sashayed waves - both parallel and in a tidal situation. Also, concentrate on using Explode and (anything).

Note: For very position conscious dancers, use Explode and Roll.

Explode the wave

#1

Zero Lines:
PASS THE OCEAN
EXPLODE THE WAVE
PARTNER TRADE & ROLL
RIGHT & LEFT GRAND

#2

Zero Lines:
PASS THE OCEAN - SWING THRU
EXPLODE THE WAVE
U TURN BACK (equals flutterwheel)
RIGHT & LEFT THRU
FLUTTER WHEEL (zero lines out of seq.)
CROSSTAIL THRU
L.A.

#3

HEADS SWING THRU
EXPLODE THE WAVE
LEFT SQUARE THRU
WHEEL & DEAL
GIRLS PASS THRU - SWING THRU
EXPLODE THE WAVE
U TURN BACK
STAR THRU - LEAD COUPLE CALIF. TWIRL
SWING THRU - TURN THRU
L.A.

Explode and (anything)

#1

Zero Lines:
GRAND SWING THRU
EACH WAVE: EXPLODE AND
STAR THRU - CALIF. TWIRL
SLIDE THRU (zero box)
L.A.

#2

Zero Lines:
TOUCH 1/4
ALL 8 CIRCULATE
CAST OFF 3/4
TRIPLE TRADE
EACH WAVE: EXPLODE AND
RIGHT & LEFT GRAND

#3

Zero Lines:
PASS THRU - WHEEL & SPREAD
GRAND SWING THRU
4 BOYS: EXPLODE AND SWING THRU
4 GIRLS: EXPLODE AND
ALL PING PONG CIRCULATE
EXTEND
SINGLE HINGE & BOYS TRADE
GIRLS CIRCULATE
BOYS RUN - WHEEL & DEAL (zero box)
L.A.

#4

Zero Lines:
TOUCH 1/4
ALL 8 CIRCULATE
SINGLE HINGE - TRIPLE TRADE
CENTER WAVE OF 4: SPIN THE TOP
OTHERS EXPLODE AND
PING PONG CIRCULATE
CENTER GIRLS TRADE
ALL EXTEND
ALL 8 CIRCULATE
*BOX THE GNAT - RIGHT & LEFT GRAND

*OR: BOYS RUN
COUPLES CIRCULATE 1 1/2
BEND THE LINE - HOME!

#5

Zero Lines:
RIGHT & LEFT THRU
PASS THE OCEAN
EXPLODE AND ROLL
RIGHT & LEFT GRAND

ZEROS & EQUIVALENTS & GET OUTS

Couples facing zeros

#1
FAN THE TOP
RECYCLE
SLIDE THRU

#2
DIXIE STYLE TO O.W.
BOYS TRADE
TRADE THE WAVE
BOYS RUN - BEND THE LINE

#3
DIXIE STYLE TO O.W.
LEFT SWING THRU
GIRLS RUN - BEND THE LINE

#4
FAN THE TOP
SPIN THE TOP
TURN & LEFT THRU

#5
DIXIE STYLE TO O.W.
TAG THE LINE RIGHT
WHEEL & DEAL
STAR THRU

#6
SQUARE THRU - ON 3rd HAND TOUCH 1/4
SCOOT BACK
BOYS RUN
SLIDE THRU

Lines facing zeros

#1
PASS THRU - TAG THE LINE IN
PASS THRU - TAG THE LINE OUT
TAG THE LINE - FACE ANY WAY YOU WANT
TAG THE LINE - FACE IN

#2
BOX THE GNAT
U TURN BACK
MOVE ON TO THE NEXT
RIGHT & LEFT THRU

Zero line get-outs

#1
RIGHT & LEFT THRU
LADIES LEAD: DIXIE STYLE TO O.W.
BOYS SCOOT BACK - GIRLS CIRCULATE
L.A.

#2
SWING THRU - SPIN THE TOP
SCOOT BACK
RIGHT & LEFT GRAND

#3
RIGHT & LEFT THRU
1/2 SQUARE THRU
U TURN BACK - RIGHT & LEFT GRAND

#4
CENTER 4 TURN THRU & CLOVERLEAF
OTHERS TURN THRU & CLOVERLEAF
NEW CENTER 4 LEFT TURN THRU
ALL RIGHT & LEFT GRAND

#5
RIGHT & LEFT THRU
LADY ON RIGHT: 1/2 SASHAY
LADY IN FRONT: STAR THRU
LADY ON RIGHT: CALIF. TWIRL
LADY ON RIGHT: 1/2 SASHAY
LADY IN FRONT: BOX THE GNAT - PULL BY
L.A.

Converting zero lines to zero box - featuring Grand Swing Thru

#1
GRAND SWING THRU
BOYS RUN - BEND THE LINE

#2
GRAND SWING THRU
BOYS RUN
WHEEL & DEAL
REVERSE FLUTTERWHEEL
SLIDE THRU
RIGHT & LEFT THRU

#3
GRAND SWING THRU
SPIN THE TOP
RECYCLE
RIGHT & LEFT THRU

#4
GRAND SWING THRU
BOYS RUN
1/2 TAG - SPLIT CIRCULATE
BOYS RUN
RIGHT & LEFT THRU

EASY MAINSTREAM EXPERIMENTAL

SQUARE OUT: From 8 chain thru: Centers do a full Square Thru, outsides do an 8 chain 2 and then 1/2 Square Thru. (The original centers do the last 2 hands of their Square Thru with the original outside couple from the other side of the set.) End in lines facing out.

Comment: This call has been out a long time and is very smooth. The dancers learn it very easily. Ideal call to workshop for a night or use at a festival.

#1

Zero Lines:

SLIDE THRU

SQUARE OUT

PARTNER TRADE (zero lines with opp.)

(Repeat all above - gives zero lines)

L.A.

#2

Zero Box:

SQUARE OUT

PARTNER TRADE

SLIDE THRU

*PASS THRU - TRADE BY

L.A.

*OR: (Repeat all above)

L.A.

PLUS GET-OUTS

Submitted by Nelson Jarvis, publisher of South Carolina Caller Notes:

#1

Zero Box:

SLIDE THRU & ROLL

TOUCH 1/4 & ROLL

L.A.

#2

Zero Box:

SLIDE THRU - PASS THRU

LEFT CHASE

SINGLE HINGE - L.A.

#3

Zero Box:

RIGHT & LEFT THRU

PASS TO THE CENTER

ZOOM

DIXIE GRAND

L.A.

#4

Zero Lines:

PASS THRU - WHEEL & DEAL

SWING THRU

PING PONG CIRCULATE

PING PONG CIRCULATE AGAIN & OUTSIDES ROLL

RIGHT & LEFT GRAND

#5

Zero Lines:

RIGHT & LEFT THRU

PASS THRU - TAG THE LINE IN

LOAD THE BOAT

RIGHT & LEFT GRAND

#6

Zero Lines:

PASS THRU - CHASE RIGHT

FOLLOW YOUR NEIGHBOR & SPREAD

RIGHT & LEFT GRAND

Note: For figures #4-6, if you do not want to use Right & Left Grand, you can call instead: Turn Thru - L.A.

PICK OF THE DISKS - by Ed Foote

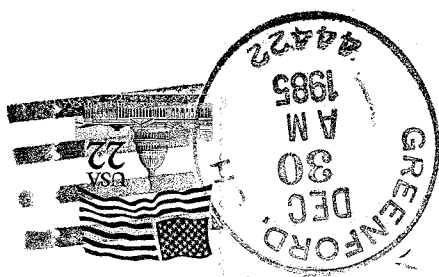
Rawhide #123 - Don't Blame It All On Me. Upbeat tune, excellent music.

CW #2005 - Blue Train. Quiet relaxed record, nice melody, easy to change words to fit any message you wish.

CW #4000 - AM Hoedown. Good music, hoedown made from a singing call.

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NEWS 'n NOTES

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COMMENTARY by Ed Foote

Tests I use as a guest caller in the first tip to judge the ability of the floor:

1. Do the dancers look good doing the calls they know well from standard positions? Yes - means the floor is at least average in ability. No - means a weak floor.
2. Normal parallel waves: Swing Thru - All 8 Circulate. On the call All 8 Circulate, do the 2 boys facing out start to do a Run (or even actually do it) and then have to adjust back? If most boys do this, it is a sign the dancers are not trained to listen and will anticipate - ie. a typical floor. If most of the boys facing out do not move the wrong direction, this is an indication of a solid floor.
3. Squared set: Heads Lead Right - Circle to a Line. Do the dancers go up to the middle and back on their own without a command to do so? If yes - a typical average floor. If no - this can indicate a group which is trained to listen and understand definitions.
4. Zero lines: Pass the Ocean, Swing Thru, Boys Trade, Box the Gnat, Square Thru 3/4, L.A. Are the dancers all over the place after the Box the Gnat, so that the Square Thru 3/4 looks bad? If yes - a typical average floor. If no - if the dancers are in a good 8 chain thru alignment, this indicates an above average floor.
5. Normal Load the Boat. Do some centers, after the initial Pass Thru, face in rather than out and then stagger around to finish in the proper position? If a number of dancers do this, the floor is average to weak. If most of the centers do the call correctly, it is an indication the floor may be a little above average.

FUTURE CALLER CLINICS & SCHOOLS

- April 6, 1986 - Evansville, Ind. - United S/D Leaders Asso.
July 13-17, 1986 - Pittsburgh, Pa. Emphasis on choreography, sight calling, stage presence & more. Limited to 9 callers for maximum personal attention.
July 20-24, 1986 - Reno, Nev., with Don Malcom. Full Callerlab curriculum. Limited to 18 callers.

CALLERLAB MAINSTREAM EMPHASIS CALL FOR 1st QUARTER 1986: SLIDE THRU

Because most Slide Thrus are called from "normal" boy-girl facing couples, many dancers think they should always turn in to the center of the set or their group of 4 in doing the call. Thus, it is good to use Slide Thru in ways which emphasize that this is a sex call.

Various position uses of Slide Thru:

1. 1/2 sashayed couples.
2. Same sex couples (ie. 2 boys facing 2 girls). Note: When doing this from facing lines, have the boys as the right-side couple of the line.
3. Facing same sex.
 - A. A normal couple facing a 1/2 sashayed couple.
 - B. All of same sex facing each other (ie. 2 girls facing 2 girls).

From squared set to zero lines emphasizing Slide Thru:

#1
HEAD LADIES CHAIN & ROLL 1/2 SASHAY
HEADS SLIDE THRU
CIRCLE TO A LINE (zero lines)

#2
SIDE LADIES CHAIN
HEADS STAR THRU & U TURN BACK
SLIDE THRU
ENDS CROSS FOLD - CENTERS TURN BACK
CIRCLE TO A LINE (zero lines)

#3
SIDES RIGHT & LEFT THRU & ROLL 1/2 SASHAY
HEADS LEAD RIGHT - CIRCLE TO A LINE
SLIDE THRU
THOSE WHO CAN: STAR THRU
OTHERS FACE IN (zero lines)

#4
ALL 1/2 SASHAY
HEADS LEAD RIGHT - SLIDE THRU
PARTNER TRADE
FLUTTER WHEEL
RIGHT & LEFT THRU (zero lines)

1/2 sashayed couples:

#1
Zero Lines:
RIGHT & LEFT THRU & ROLL 1/2 SASHAY
SLIDE THRU
CENTERS PASS THRU
CENTERS IN - CAST OFF 3/4
STAR THRU - CENTERS PASS THRU
SQUARE THRU 3/4
L.A.

#2
Zero Box:
PASS THRU - U TURN BACK
SLIDE THRU
PARTNER TRADE
RIGHT & LEFT THRU
SLIDE THRU (zero box)
L.A.

#3
ALL 1/2 SASHAY
HEADS LEAD RIGHT
SLIDE THRU
PARTNER TRADE
PASS THE OCEAN
SWING THRU - TURN THRU
L.A.

#4
Zero Lines:
PASS THRU - WHEEL & DEAL
CENTERS RIGHT & LEFT THRU & ALL ROLL 1/2
CENTERS PASS THRU SASHAY
SLIDE THRU
PARTNER TRADE
PASS THE OCEAN
SWING THRU
BOX THE GNAT - SQUARE THRU 3/4
L.A.

SLIDE THRU cont.

Same sex couples:

#1

HEADS STAR THRU

ALL DPT

CENTERS IN - CAST OFF 3/4

PASS THRU - U TURN BACK

SLIDE THRU

CENTERS IN - CAST OFF 3/4

PASS THRU - WHEEL & DEAL

CENTERS PASS THRU

SLIDE THRU - BOYS TRADE

BEND THE LINE

STAR THRU - CENTERS CALIF. TWIRL

CENTERS PASS THRU (zero box)

L.A.

#2

Zero Lines:

RIGHT & LEFT THRU & ROLL 1/2 SASHAY

PASS THRU - WHEEL & DEAL

OUTSIDES SQUEEZE IN - LINE OF 4

ALL SLIDE THRU

CENTERS IN - CAST OFF 1/4 ONLY

WHEEL & DEAL

BOYS PASS THRU

SLIDE THRU - GIRLS TRADE

COUPLES CIRCULATE

WHEEL & DEAL

PASS THRU - L.A.

Facing same sex:

#1

SIDES 1/2 SASHAY

HEADS LEAD RIGHT - SLIDE THRU

CAST OFF 3/4

ENDS FOLD - CENTERS PASS THRU

SLIDE THRU - PARTNER TRADE

RIGHT & LEFT THRU

FLUTTER WHEEL (zero lines)

L.A.

#4

HEADS TOUCH 1/4

GIRLS SLIDE THRU

BOYS PEEL OFF & BEND THE LINE

CENTERS SQUARE THRU

OUTSIDE GIRL TURN BACK &

SLIDE THRU

CENTERS IN - CAST OFF 3/4

STAR THRU

PASS TO THE CENTER

SQUARE THRU 3/4

L.A.

#2

Zero Lines:

PASS THRU - WHEEL & DEAL

CENTERS TURN BACK

SLIDE THRU

ENDS FOLD - DPT

LEADERS TURN BACK

SLIDE THRU

ENDS CROSS FOLD

CENTERS BOX THE GNAT

CENTERS SWING THRU - TURN THRU

L.A.

#5

Zero Lines:

RIGHT & LEFT THRU & ROLL 1/2 SASHAY

CENTERS ROLL 1/2 SASHAY

PASS THRU - WHEEL & DEAL

OUTSIDES SQUEEZE IN - LINE OF 4

SLIDE THRU

THOSE WHO CAN: SLIDE THRU

OTHERS FACE IN (zero lines)

L.A.

#3

Zero Lines:

RIGHT & LEFT THRU

PASS THRU - WHEEL & DEAL

OUTSIDES SQUEEZE IN - LINE OF 4

PASS THRU - WHEEL & DEAL

GIRLS SLIDE THRU

GIRLS WALK & DODGE - GIRLS CLOVERLEAF

BOYS SLIDE THRU

BOYS WALK & DODGE - BOYS CLOVERLEAF

DPT

GIRLS TRADE

STAR THRU - CALIF. TWIRL

ALL PROMENADE

#6

ALL 1/2 SASHAY

HEADS SLIDE THRU - CIRCLE TO A LINE

SLIDE THRU

GIRLS WALK & DODGE

THOSE WHO CAN: STAR THRU

OTHERS PEEL OFF & BEND THE LINE

SLIDE THRU

BOYS WALK & DODGE

THOSE WHO CAN: STAR THRU

OTHER BOY: PUT CENTERS IN - CAST OFF

PASS THRU - WHEEL & DEAL

3/4

CENTERS SQUARE THRU 3/4

L.A.

MAINSTREAM BASIC: ZOOM

Continuation of various starting positions listed in 12/85 issue:

Parallel wavews or two-faced lines (ends Zoom)

#1
Zero Box:
SWING THRU - BOYS RUN
COUPLES CIRCULATE
BOYS ZOOM
BENT THE LINE
STAR THRU
PASS TO THE CENTER
SQUARE THRU 3/4
L.A.

#2
Zero Box:
SWING THRU - BOYS RUN
COUPLES CIRCULATE
BOYS ZOOM - GIRLS TRADE
FERRIS WHEEL
DPT
ALL PARTNER TRADE
CENTERS PASS THRU (zero box)
L.A.

#3
Zero Lines:
PASS THE OCEAN
ALL 8 CIRCULATE
ENDS ZOOM - CENTERS TRADE
BOX THE GNAT - RIGHT & LEFT GRAND

#4
Zero Lines:
RIGHT & LEFT THRU
DIXIE STYLE TO O.W.
ALL 8 CIRCULATE
GIRLS ZOOM - BOYS SCOOT BACK
BOYS ZOOM - GIRLS SCOOT BACK
GIRLS RUN - BEND THE LINE (zero lines
CROSSTRAIL THRU out of seq.)
L.A.

Promenade (head girls/side girls are the leaders - girls Zoom)

#1
PROMENADE
HEAD GIRLS ARE THE LEADERS - GIRLS ZOOM
HEADS WHEEL AROUND
PASS THRU - ON TO THE NEXT
PASS THE OCEAN - GIRLS TRADE
ALL 8 CIRCULATE
BOX THE GNAT - RIGHT & LEFT GRAND

#2
PROMENADE
SIDE GIRLS ARE THE LEADERS:
GIRLS ZOOM
CENTERS BOX THE GNAT &
RIGHT & LEFT THRU
OTHERS STAR THRU
CENTERS LEAD TO THE LEFT (zero box)
L.A.

Mixing Zoom positions - solid Mainstream dancing

#1
HEADS STAR THRU
DPT
ZOOM
PEEL OFF
PASS THE OCEAN
SPLIT CIRCULATE
GIRLS ZOOM - BOYS TRADE
ALL 8 CIRCULATE - BOYS GO TWICE
RIGHT & LEFT GRAND

#2
Zero Lines:
PASS THRU - WHEEL & DEAL
BOYS ZOOM
DPT
GIRLS ZOOM
1st COUPLE GO LEFT - NEXT COUPLE RIGHT
(zero lines out of seq.)
TOUCH 1/4 - ALL 8 CIRCULATE
ZOOM
GIRLS TURN BACK
PASS THRU - TRADE BY (zero box)
L.A.

1/2 ZOOM

Definition: Leaders roll back as trailers step forward, to finish standing adjacent to each other. Starting or completed DPT gives inverted lines, right-hand columns give left-hand waves & vice versa.

Comment: Interesting to use and easy to teach. However, because of the quickness of the action, this variation of Zoom is best reserved for good floors.

#1
Zero Lines:
PASS THRU - WHEEL & DEAL
1/2 ZOOM
CENTERS PASS THRU
ALL CAST OFF 3/4
STAR THRU - CALIF. TWIRL
SWING THRU
BOX THE GNAT - SQUARE THRU 3/4
L.A.

#2
Zero Lines:
PASS THRU - WHEEL & DEAL
1/2 ZOOM
CAST 1/2 - ENDS FOLD
CENTERS SWING THRU - TURN THRU
L.A.

#3
Zero Lines:
PASS THRU - WHEEL & DEAL
DPT
1/2 ZOOM
CAST OFF 3/4 - ENDS FOLD
CENTERS STAR THRU & BACK AWAY
OTHERS LEAD TO THE LEFT (zero box)
L.A.

#4
HEADS LEAD LEFT
SLIDE THRU
TOUCH 1/4 - ALL 8 CIRCULATE
1/2 ZOOM
LEFT SWING THRU
ALL 8 CIRCULATE
L.A.

GRAND ZOOM

Definition: From adjacent columns: The #1 person in each column loop back to become the #4 person in the same column, the other 6 all step forward to the next spot in front. End in columns.

Comment: Fun to play with for a tip or an evening. Note: Do not call "Touch 1/4 - Grand Zoom"; this is a direct reversal of body flow for the #1 person in each column. Add a Circulate before calling Grand Zoom.

#1
Zero Lines:
TOUCH 1/4 - ALL 8 CIRCULATE
GRAND ZOOM
ALL 8 CIRCULATE
BOYS RUN
SWING THRU - TURN THRU
L.A.

#2
Zero Box:
SLIDE THRU
TOUCH 1/4 - ALL 8 CIRCULATE
GRAND ZOOM
ALL 8 CIRCULATE
GRAND ZOOM
ALL 8 CIRCULATE
BOYS RUN
PASS THRU - L.A.

#3
Zero Lines:
PASS THRU - WHEEL & DEAL
DPT
BOYS RUN - ALL 8 CIRCULATE
GRAND ZOOM
ALL 8 CIRCULATE
BOYS RUN
CENTERS PASS THRU
RIGHT & LEFT THRU (zero box)
L.A.

#4 (Plus)
Zero Lines:
TOUCH 1/4
TRIPLE SCOOT
GRAND ZOOM
ALL 8 CIRCULATE
SPLIT CIRCULATE
GIRLS TURN BACK (zero box)
L.A.

SPIN CHAIN & EXCHANGE THE GEARS - LEFT HAND WAVES

If a floor can handle Spin Chain & Exchange the Gears from normal and 1/2 sashayed waves, the next step is left-hand waves. Some suggestions when using this set-up:

1. Say: With a left hand Spin Chain & Exchange the Gears. Technically, the phrase "with a left hand" is not necessary, but it is a big help to the dancers.

2. Have the boys as ends of the wave the first few times you call it. This will have 2 girls leading out of the star, which is the situation dancers see the most in right-hand waves.

3. Give heavy directional cuing. First say who leads out, then say: "Lead girl (boy) turn back and Left Touch 1/4, next girl face in, last boy face out." Say all this fast.

In the examples below, #1 & #2 have girls leading out of the star, #3 & #4 have boys leading out.

#1
Zero Lines:
PASS THE OCEAN
TRADE THE WAVE
LEFT SWING THRU
**WITH A LEFT HAND: SPIN CHAIN &
EXCHANGE THE GEARS**
GIRLS TRADE - GIRLS RUN
FERRIS WHEEL
CENTERS SQUARE THRU 3/4
L.A.

#2
Zero Lines:
RIGHT & LEFT THRU
DIXIE STYLE TO O.W.
LEFT SWING THRU
**WITH A LEFT HAND: SPIN CHAIN &
EXCHANGE THE GEARS**
EXPLODE THE WAVE
U TURN BACK
PASS THRU - WHEEL & DEAL
CENTERS PASS THRU (zero box)
L.A.

#3
Zero Lines:
PASS THE OCEAN
TRADE THE WAVE
**WITH A LEFT HAND: SPIN CHAIN &
EXCHANGE THE GEARS**
EXPLODE THE WAVE
WHEEL & DEAL
CENTERS SQUARE THRU - ON 3rd HAND
DIXIE GRAND
L.A.

#4
Zero Lines:
RIGHT & LEFT THRU
DIXIE STYLE TO O.W.
**WITH A LEFT HAND: SPIN CHAIN &
EXCHANGE THE GEARS**
GIRLS RUN - GIRLS TRADE
*WHEEL & DEAL (zero box)
L.A.

*OR: FERRIS WHEEL
CENTERS PASS THRU (zero box)
L.A.

PLUS GET-OUTS

#1
Zero Lines:
PASS THE OCEAN - TRADE THE WAVE
SLIP THE CLUTCH
L.A.

#2
Zero Lines:
FAN THE TOP & SPREAD
BOYS TRADE
SLIP THE CLUTCH
L.A.

#3
Zero Box:
RIGHT & LEFT THRU
PASS THE OCEAN
EXPLODE AND - L.A.

#4
Zero Lines:
RIGHT & LEFT THRU & ROLL 1/2 SASHAY
LOAD THE BOAT
RIGHT & LEFT GRAND

SPIN CHAIN & EXCHANGE THE GEARS - VARIATION

Turn the star 1/4, 1/2 or full. This variation is only for good dancers. It is designed to have people understand what they are dancing.

Most dancers think the definition of Spin Chain & Exchange the Gears is that the person who turns back to become the initial point of the star facing out is the one who leads out of the star. This is what happens, but it is not the definition.

The definition is that the star turns 3/4, then the very center 2 of the ocean wave lead out. Thus, the star can be designated to turn any fraction other than the normal 3/4.

#1

Zero Lines:

PASS THE OCEAN

SPIN CHAIN & EXCHANGE THEGEARS - TURN STAR ONLY 1/4

RECYCLE

PASS TO THE CENTER & PASS THRU

L.A. (zero box)

#2

Zero Lines:

RIGHT & LEFT THRU

PASS THE OCEAN

SPIN CHAIN & EXCHANGE THEGEARS - TURN STAR ONLY 1/2

EXTEND

RIGHT & LEFT GRAND

#3

Zero Lines:

PASS THE OCEAN

SPIN CHAIN & EXCHANGE THEGEARS - TURN STAR ONE FULL TURN

*ALL 8 CIRCULATE

EXTEND - RIGHT & LEFT GRAND

*OR: ALL 8 CIRCULATE $1\frac{1}{2}$
RIGHT & LEFT GRAND

#4

Zero Lines:

PASS THE OCEAN

SPIN CHAIN & EXCHANGE THEGEARS - TURN STAR $1\frac{1}{4}$

RECYCLE

PASS THRU - TRADE BY (zero box)

L.A.

PICK OF THE DISKS

ESP #133 - Smile Melody. Excellent recording featuring 5 happy songs, such as Happy Days Are Here Again, When You're Smiling, Four Leaf Clover.

ESP #609 - This Ain't Dallas. Nice rolling version of currently popular song that has words relating to Dallas television program.

Petticoat #120 - Look For The Silver Lining. Very pleasant version of this traditional song.

Blue Star #2297 - I Can't Give You Anything But Love. Nice presentation of this well-known song.

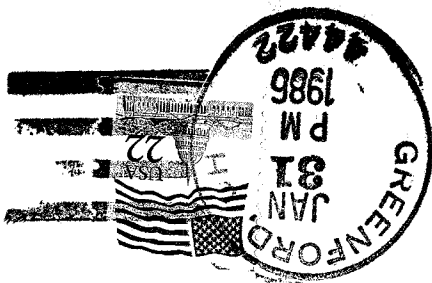
Blue Star #2298 - Beer Barrel Polka (Roll Out The Barrel). Good upbeat version of this traditional song.

THOUGHT FOR THE MONTH

If you're going to stand - stand; if you're going to sit - sit; if you try to do both, you'll wobble.

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© ...for Western-Style Square Dance Callers

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PUBLISHED MONTHLY



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COMMENTARY

by Ed Foote

All material in this issue, including the Advanced Supplement, is by Art Springer, Fla.

Quarterly Selection changes. Voting by Callerlab members on Quarterlies which have been in effect for more than 6 months has resulted in the following calls being dropped:

Dropped from Mainstream

Grand Parade

Dropped from Plus

Ping to a Diamond
Load the Windmill

The following are the current Quarterly Selections now in effect:

Mainstream

Chain Down the Line
Spin the Net
Scoot Cross & Turn

Plus

Coordinate the Gears
Spin Chain & Exchange the Gears

The Callerlab Plus Quarterly Selection Committee has voted to have no new movements for the period of Feb. 1 - April 30.

The Callerlab Advanced Quarterly Selection Committee has voted to have no new movements for the period of March 1 - May 31.

FUTURE CALLER CLINICS & SCHOOLS

April 6, 1986 - Evansville, Ind. - United S/D Leaders Asso.

July 13-17, 1986 - Pittsburgh, Pa. - Emphasis on choreography, sight calling, stage presence & more. Limited to 9 callers for maximum personal attention.

July 20-24, 1986 - Reno, Nev., - with Don Malcom. Full Callerlab curriculum. Limited to 18 callers.

DANCING THE COMBINATION: CURLIQUE & FAN THE TOP (Mainstream)

The sequences here have the boys doing the center part of Fan the Top. This eliminates the girls from having to make two quick directional facing turns in succession.

Remind the boys that for the Curlique they are merely providing a pivot point for the hand hold, so that the girls can do their own turning. The girls are not cranked around by the boys.

#1
Zero Lines:
CENTERS: BOX THE GNAT &
RIGHT & LEFT THRU
ALL PASS THRU - WHEEL & DEAL
CENTERS PASS THRU
CURLIQUE & FAN THE TOP
BOYS RUN - BEND THE LINE
REVERSE FLUTTER WHEEL &
SWEEP 1/4 (zero lines)
L.A.

#2
HEADS STAR THRU
ALL DPT
CENTERS IN - CAST OFF 3/4
PASS THRU - WHEEL & DEAL
CENTERS PASS THRU
CURLIQUE & FAN THE TOP
BOYS RUN - BEND THE LINE
PASS THRU - TRADE BY (zero box)
L.A.

#3
Zero Box:
SLIDE THRU
CENTERS PASS THRU & U TURN BACK
ALL PASS THRU - WHEEL & DEAL
GIRLS: LEFT SQUARE THRU 3/4
CURLIQUE & FAN THE TOP
PASS THRU - TAG THE LINE IN
SQUARE THRU-2 HANDS
PARTNER TRADE (zero box)
L.A.

#4
HEADS SQUARE THRU
HEAD BOYS & SIDE GIRLS: BOX THE GNAT
ALL CURLIQUE & FAN THE TOP
BOYS RUN - WHEEL & DEAL
SLIDE THRU (zero box)
SIDE BOYS & HEAD GIRLS: BOX THE GNAT
(repeat bracket)
L.A.

DANCING THE COMBINATION: SINGLE HINGE & FAN THE TOP (Mainstream)

#1
Zero Lines:
PASS THE OCEAN
SINGLE HINGE & FAN THE TOP
BOYS RUN
CENTER 4 FAN THE TOP
OTHERS BEND THE LINE
CENTER 4 VEER RIGHT
ALL SQUARE THRU 3/4
TRADE BY (zero box)
L.A.

#2
Zero Lines:
TOUCH 1/4 - ALL 8 CIRCULATE
SINGLE HINGE & FAN THE TOP
SCOOT BACK
BOYS RUN - WHEEL & DEAL
PASS TO THE CENTER &
SQUARE THRU 3/4
L.A.

#3
Zero Box:
LEFT SWING THRU
(LEFT) SINGLE HINGE & FAN THE TOP
PASS THRU - 1/2 TAG THE LINE
CENTERS TRADE
ALL RECYCLE (zero box)
L.A.

#4
Zero Box:
LEFT TOUCH 1/4
SCOOT BACK (from LH waves)
(LEFT) SINGLE HINGE & FAN THE TOP
BOYS RUN - WHEEL & DEAL
*SQUARE THRU-2 HANDS
RIGHT & LEFT GRAND

*OR: PASS THRU - PARTNER TRADE
STAR THRU - CALIF. TWIRL (zero box)
L.A.

TEACUP CHAIN OPENERS (Plus)

#1
SIDE LADIES CHAIN RIGHT
NEW HEAD LADIES CENTER:
TEACUP CHAIN
(do full Teacup)
HEADS LEAD LEFT & BOX THE GNAT
RIGHT & LEFT GRAND

#2
SIDE LADIES CHAIN TO THE LEFT
NEW HEAD LADIES CENTER:
TEACUP CHAIN
(do full Teacup)
ALL ROLL 1/2 SASHAY
HEADS LEAD RIGHT
RIGHT & LEFT GRAND

#3 (Men's Teacup)
4 LADIES CHAIN 3/4
ALL ROLL 1/2 SASHAY
HEAD MEN CENTER - TEACUP CHAIN
(do full Teacup)
(just before the call ends say:)
ALL TURN LEFT TO AN ALLEMANDE THAR -
MEN BACK UP WITH RIGHT HAND STAR
SHOOT THAT STAR TO A
RIGHT & LEFT GRAND

#4 (1/2 Teacup)
4 LADIES CHAIN
HEAD LADIES CENTER - TEACUP CHAIN
OTHER LADIES RIGHT
NEW HEAD LADIES CENTER - LEFT HAND STAR
OTHER LADIES RIGHT
TURN PARTNER RIGHT TO A WRONGWAY THAR -
MEN BACK UP
TURN THRU - L.A.

ANYTHING & SPREAD (Plus)

Three things to consider in using Spread:

1. Can the call be done smoothly?
2. The command to Spread must be given in advance for a smooth blending effect.
3. The dancers must understand that it is the centers who Spread, unless otherwise designated.

#1
Zero Lines:
SPIN THE TOP & SPREAD
ALL 8 CIRCULATE
RECYCLE
*RIGHT & LEFT GRAND

*OR: SLIDE THRU - PARTNER TRADE
L.A. (zero lines)

#2
Zero Lines:
FAN THE TOP & SPREAD
ALL 8 CIRCULATE
TRADE THE WAVE
GIRLS CROSS FOLD
SLIDE THRU (zero lines)
L.A.

#3 (a little different)
Zero Lines:
STAR THRU & CENTERS SPREAD
ALL CAST OFF 3/4
CENTERS RUN (zero lines out of seq.)
PASS THE OCEAN
SCOOT BACK
RIGHT & LEFT GRAND

#4 (a little different)
HEADS STAR THRU
ALL DPT
LEADERS: PARTNER TRADE & SPREAD
ALL CAST OFF 3/4
ENDS CROSS FOLD
CENTERS SQUARE THRU 3/4
L.A.

#5
Zero Box Wave:
BOYS FOLD
PEEL THE TOP & SPREAD
GIRLS TRADE
EXPLODE AND STAR THRU & ROLL (zero box)
L.A.

#6
Zero Lines:
TOUCH 1/4
COORDINATE & SPREAD
CROSSFIRE
BOYS RUN (zero box)
L.A.

FACING DIAMOND FORMATION (Plus)

Facing Diamonds is an interesting and valuable tool in our Diamond Formation choreography. However, often we find that the dancers become confused and insecure because they are not sure of the traffic pattern. This is probably because we as callers do not give enough exposure to the dancers on Facing Diamonds.

Teaching hints: The traffic pattern is always a right-shoulder pass. Remind the dancers that in Facing Diamond Circulate they will finish facing the opposite direction of the dancer with whom they are Circulating. With weak groups it helps to use the cue words "Facing Diamond Circulate" to achieve greater dancer success.

Flip the Diamond from Facing Diamonds always results in two-faced lines. Give extra time on Flip the Diamond and always cue the dancers that they end in two-faced lines. Examples #4, 5 & 6 use this, with #5 ending in a 3 & 1 line due to the choreography involved.

#1

Zero Box:

SLIDE THRU - FAN THE TOP
GIRLS RUN & GIRLS TURN BACK
BOYS CAST OFF 3/4

FACING DIAMOND CIRCULATE

GIRLS CAST OFF 3/4

BOYS CIRCULATE
ALL RECYCLE
SLIDE THRU (zero lines)
L.A.

#2

Zero Lines:

SQUARE THRU 3/4
LEFT CHASE

(LEFT) SINGLE HINGE
BOYS CAST OFF 3/4

FACING DIAMOND CIRCULATE - TWICE
& GIRLS ROLL

EXTEND
BOYS RUN (zero lines)
L.A.

#3 (remember who the heads are!)

Zero Box:

SINGLE CIRCLE TO AN O.W.
TRADE THE WAVE
GIRLS SINGLE HINGE

FACING DIAMOND CIRCULATE

BOYS LEFT SWING THRU

HEADS ONLY: FACING DIAMOND CIRCULATE

CENTER LINE: CAST OFF 3/4

ENDS RUN
LOAD THE BOAT
SQUARE THRU - BUT ON 3rd HAND
TURN THRU
L.A.

#4

Zero Lines:

RIGHT & LEFT THRU
DIXIE STYLE TO O.W.
BOYS SINGLE HINGE

FACING DIAMOND CIRCULATE - TWICE

FLIP THE DIAMOND (gives 2-faced lines)

1/2 TAG THE LINE
SPLIT CIRCULATE
BOYS RUN (zero lines)
L.A.

#5 (remember who the sides are!)

Zero Box:

TOUCH 1/4
FOLLOW YOUR NEIGHBOR
LEFT SWING THRU

GIRLS: FOLLOW YOUR NEIGHBOR & SPREAD
SIDES ONLY: FACING DIAMOND CIRCULATE

(gives 2-faced lines)

CENTER LINE: GIRLS RUN RIGHT

FLIP THE DIAMOND (gives 3 & 1 lines)

CENTER GIRLS RUN
1/2 TAG THE LINE
EXPLODE AND SLIDE THRU (zero box)
L.A.

#6 (Singing call sequence)

HEADS LEAD RIGHT - CIRCLE TO A LINE
RIGHT & LEFT THRU
DIXIE STYLE TO O.W.

BOYS CAST OFF 3/4

FACING DIAMOND CIRCULATE

FLIP THE DIAMOND (gives 2-faced lines)

BOYS TRADE - WHEEL & DEAL
PASS THRU
SWING CORNER - PROMENADE
(16 beat tag)

SPIN CHAIN THE GEARS - TURN THE STAR 1/4, 1/2 OR FULL

This variation gives interesting variety for the good Plus dancer, and is a nice idea to theme as a workshop for a night at your home club. It will help to give a walk-thru first, to let the dancers understand the idea.

#1
Zero Lines:
PASS THE OCEAN
SPIN CHAIN THE GEARS -
TURN THE STAR 1/4
ALL 8 CIRCULATE
BOYS RUN
CAST OFF 3/4 (zero lines)
L.A.

#2
Zero Box:
FAN THE TOP
EXPLODE AND SPIN CHAIN THE GEARS -
TURN THE STAR ONE FULL TURN
EXPLODE AND ROLL (zero box)
L.A.

#3
Zero Lines:
LOAD THE BOAT
SPIN CHAIN THE GEARS -
TURN THE STAR 1/2
BOYS RUN
ALL 8 CIRCULATE
WHEEL & DEAL
SLIDE THRU (zero lines)
L.A.

#4
Zero Box:
PASS THE OCEAN
LINEAR CYCLE
SPIN CHAIN THE GEARS -
TURN THE STAR 1 1/4
ALL 8 CIRCULATE
PASS TO THE CENTER
SQUARE THRU 3/4
L.A.

From left hand waves. This material will strengthen dancer understanding of the call, but it is not easy because dancers do not hear Spin Chain the Gears from left-hand waves very often. Walk the idea several times before you call it, and give heavy directional duing.

#1
Zero Lines:
PASS THRU - BOYS RUN
SINGLE HINGE
TRADE THE WAVE
WITH LEFT HAND: SPIN CHAIN THE GEARS
GIRLS RUN
LEAD COUPLES: WHEEL AROUND (zero lines)
L.A.

#2
Zero Lines:
PASS THE OCEAN
TRADE THE WAVE
LEFT SWING THRU
WITH LEFT HAND: SPIN CHAIN THE
GEARS - TURN THE STAR 1/4
GIRLS RUN - WHEEL & DEAL
SQUARE THRU - ON 3rd HAND
*RIGHT & LEFT GRAND

*OR: SLIDE THRU - PARTNER TRADE
(zero lines)
L.A.

#3
Zero Box:
SWING THRU
TRADE THE WAVE
WITH LEFT HAND: SPIN CHAIN THE GEARS -
TURN THE STAR 1/2
GIRLS CIRCULATE
*EXPLODE AND (zero lines)
*OR: EXPLODE AND ROLL
RIGHT & LEFT GRAND

#4 (1/2 sashayed)
Zero Box:
TOUCH 1/4
FOLLOW YOUR NEIGHBOR
WITH LEFT HAND: SPIN CHAIN THE GEARS
TRADE THE WAVE
PASS TO THE CENTER
SQUARE THRU 3/4
L.A.

PLUS MATERIAL FEATURING TURN & LEFT THRU

Many callers feel that Turn & Left Thru has no real choreographic value other than normalizing half-sashayed lines of 4. However, the call can be used to its best advantage as a lead-in to other calls.

Remind the dancers to do a good distinct pull by on the Turn Thru, otherwise the set could break down.

Turn & Left Thru is best used from facing lines or a squared set. Avoid using it from an 8 chain thru or any crowded formation.

#1

Zero Lines:

PASS THRU - TAG THE LINE IN

TURN & LEFT THRU

DIXIE STYLE TO O.W.

RECYCLE

SLIDE THRU (zero lines)

L.A.

#2

Zero Lines:

RIGHT & LEFT THRU & ROLL 1/2 SASHAY

TURN & LEFT THRU

LOAD THE BOAT

STAR THRU - CALIF. TWIRL (zero lines)

L.A.

#3

Zero Lines:

PASS THRU - TAG THE LINE IN

TURN & LEFT THRU - TURN 1/4

MORE TO A 2-FACED LINE

CROSSFIRE

ALL 8 CIRCULATE

BOYS RUN (zero box)

L.A.

#4

Zero Box Wave:

GIRLS RUN

WHEEL & DEAL - SWEEP 1/4

TURN & LEFT THRU - TURN 1/4

MORE TO A 2-FACED LINE

CROSSFIRE

GIRLS TURN BACK (zero box)

L.A.

#5

Zero Box:

PASS THE OCEAN

TRADE THE WAVE

LEFT SWING THRU

RECYCLE

TURN & LEFT THRU & SWEEP 1/4 (right)

SWING THRU

BOX THE GNAT - CHANGE HANDS

L.A.

#6

Zero Lines:

PASS THRU - U TURN BACK

TURN & LEFT THRU & ROLL

ALL 8 CIRCULATE

GIRLS RUN

STAR THRU & ROLL

PASS THRU - TRADE BY (zero box)

L.A.

#7 (1/2 sashayed)

Zero Lines:

TURN & LEFT THRU

TOUCH 1/4

TRIPLE SCOOT

EACH GROUP OF 4: WALK & DODGE

OUTSIDES CLOVERLEAF

CENTERS TURN & LEFT THRU

CENTERS TOUCH 1/4 & WALK & DODGE

PASS THRU

CENTERS SQUARE THRU 3/4 - OTHERS TURN BACK

L.A.

TURN & LEFT THRU - WITH QUARTERLY

SELECTIONS

#8

Zero Lines:

PASS THRU - TAG THE LINE IN

TURN & LEFT THRU

GIRLS: DIAGONAL PASS THRU

SCOOT, CROSS & TURN (zero lines)

L.A.

#9

Zero Lines:

PASS THE OCEAN

SWING THRU

LINEAR CYCLE

TURN & LEFT THRU - TURN 1/4 MORE

TO A 2-FACED LINE

CHAIN DOWN THE LINE

PASS THRU - PARTNER TRADE (zero lines)

L.A.

RECYCLE & ROLL (Plus)

The use of Roll added to Recycle is for good Plus dancers who execute Recycle with no problems. For weaker Plus dancers this is a good workshop idea to help strengthen positioning.

Ending positions: Right-hand waves become left-hand boxes
Left-hand waves become right-hand boxes

#1
Zero Box:
PASS THE OCEAN
FAN THE TOP
RECYCLE & ROLL
GIRLS TRADE
CENTER 4 FLUTTERWHEEL
ALL STAR THRU
TRADE BY - SLIDE THRU (zero lines)
L.A.

#2
Zero Lines:
PASS THE OCEAN
SWING THRU - BOYS RUN
GIRLS SINGLE HINGE
DIAMOND CIRCULATE
BOYS: RECYCLE & ROLL
GIRLS CIRCULATE
BOYS RUN
ALL 8 CIRCULATE
WHEEL & DEAL
SLIDE THRU (zero lines)
L.A.

#3
Zero Box:
FAN THE TOP
RECYCLE & ROLL
ALL 8 CIRCULATE
PARTNER TRADE & ROLL (zero lines)
L.A.

#4
Zero Lines:
DIXIE STYLE TO O.W.
BOYS CAST OFF 3/4
GIRLS TURN BACK
DIAMOND CIRCULATE
GIRLS: RECYCLE & ROLL
ALL 8 CIRCULATE
EXPLODE AND STAR THRU
PASS TO THE CENTER
SQUARE THRU 3/4
L.A.

#5
Zero Lines:
PASS THE OCEAN
RECYCLE & ROLL
SPLIT CIRCULATE
(LEFT) SINGLE HINGE
TRADE THE WAVE
*BOYS RUN - BEND THE LINE (zero lines)
*OR: EXPLODE AND LEFT SQUARE THRU
ON 4th HAND - RIGHT & LEFT GRAND

#6
Zero Lines:
GRAND LEFT SWING THRU
RECYCLE & ROLL
COORDINATE
WHEEL & DEAL
SQUARE THRU 3/4
L.A.

PICK OF THE DISKS by Ed Foote

Quadrille #841 - Shoot Low Sheriff (hoedown). Interesting and different, good beat, easy melody line to follow.

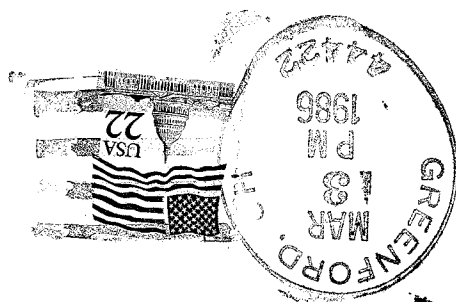
Quadrille #842 - Green Light. Comfortable western guitar sound at a relaxed pace.

Quadrille #843 - Cajun Moon. Good steady rhythm & beat, nice guitar sound, phrasing is easy to follow, good singers can get mileage out of this record.

Note: The sound on Quadrille is just a little different, but not in a major way, thereby keeping the records easy to use while at the same time giving an interesting sound. This sound will not appeal to all, but it will appeal to many.

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NEWS 'n NOTES ©

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COMMENTARY by Ed Foote

The history and today's use of 1/4 More. Twenty years ago, before we had the call Roll, 1/4 More meant a variety of things. In some cases it was the same as Roll, meaning to do an individual turn. Example: Peel Off & 1/4 More was the same as today's Peel Off & Roll. In other cases it meant that a couple would work as a unit and pivot in place. Example: Right & Left Thru & 1/4 More.

The introduction of Roll made things clearer. Since Roll means for an individual to turn 1/4, this enabled 1/4 More to become exclusively a couple call.

The primary use of 1/4 More today is Right & Left Thru & 1/4 More, but there are some other places where 1/4 More can be used, such as:

1. Flutter Wheel & 1/4 More - gives LH 2-faced lines.
2. Reverse Flutter Wheel & 1/4 More - gives RH 2-faced lines.
3. Ferris Wheel & centers go 1/4 More - from normal RH 2-faced lines, this gives a LH 2-faced line in the center, perpendicular to the outside couples. From starting LH 2-faced lines, gives RH 2-faced line in the center.

It is probably because of the left hand ending situation from standard set-ups that cause 1/4 More to be seldom used with Flutter Wheel and Ferris Wheel. However, they do remain an option to consider.

Callerlab has announced that there is no new Mainstream Quarterly Selection for the period beginning April 1, 1986.

FUTURE CALLER CLINICS & SCHOOLS

- April 6, 1986 - Evansville, Ind. - United S/D Leaders Asso.
- May 4, 1986 - Rochester, N.Y. - Rochester Callers CO-OP.
- June 26-28, 1986 - Indianapolis, Ind. - National Convention, Callerlab panels.
- July 13-17, 1986 - Pittsburgh, Pa. - Emphasis on choreography, sight calling, stage presence & more. Limited to 9 callers for maximum personal attention.
- July 20-24, 1986 - Reno, Nev., - with Don Malcom. Full Callerlab curriculum. Limited to 18 callers.

MAINSTREAM THEME: TAG THE LINE (with creative follow-up)

The idea: From normal lines facing out, call: Tag the Line, boys (or girls) do a named call.

#1
Zero Lines:
RIGHT & LEFT THRU
PASS THRU - TAG THE LINE
BOYS RUN
THOSE FACING: PASS THRU
GIRLS CLOVERLEAF
BOYS SQUARE THRU
STAR THRU - CALIF. TWIRL
PROMENADE HOME

#2
Zero Lines:
PASS THRU - TAG THE LINE
BOYS RUN
THOSE FACING: PASS THRU
BOYS TOUCH 1/4
GIRLS DIVIDE & TOUCH 1/4
ALL 8 CIRCULATE
FACE YOUR PARTNER
STAR THRU - CENTERS CALIF. TWIRL
L.A. (zero box)

#3
HEADS 1/2 SQUARE THRU
ALL 1/2 SQUARE THRU
ALL TAG THE LINE
GIRLS RUN
THOSE WHO CAN: TOUCH 1/4
OTHERS TURN BACK & TOUCH 1/4
SCOOT BACK
CAST OFF 3/4 - GIRLS TRADE
RECYCLE
SQUARE THRU 3/4
TRADE BY (zero box)
L.A.

#4
Zero Box:
SLIDE THRU
PASS THRU - TAG THE LINE
GIRLS RUN
THOSE WHO CAN: STAR THRU
OTHERS FACE IN
COUPLES CIRCULATE
GIRLS TRADE
WHEEL & DEAL (zero box)
L.A.

#5
Zero Lines:
PASS THRU - TAG THE LINE
LEAD GIRL ONLY: RUN
GIRLS TOUCH 1/4
BOYS PEEL OFF & BEND THE LINE
BOYS - ON DIAGONAL WITH EACH OTHER:
PASS THRU
CENTER 4: WALK & DODGE
ALL PARTNER TRADE
STAR THRU - CALIF. TWIRL (zero box)
L.A.

#6
Zero Box:
PASS THRU - PARTNER TAG
TAG THE LINE
LEAD GIRL ONLY: U TURN BACK
THOSE WHO CAN: SLIDE THRU
OTHERS PEEL OFF & BEND THE LINE
RIGHT & LEFT THRU
SLIDE THRU (zero box)
L.A.

MAINSTREAM GET-OUTS

#1
Zero Lines:
RIGHT & LEFT THRU
PASS THE OCEAN
EVERYBODY RUN
RIGHT & LEFT GRAND

#2
Zero Lines:
RIGHT & LEFT THRU
TOUCH 1/4
SPLIT CIRCULATE TWICE
GIRLS RUN
RIGHT & LEFT GRAND

#3
Zero Lines:
TOUCH 1/4 - BOYS RUN
L.A.

#4
Zero Box:
8 CHAIN NOTHING
L.A.

#5
Zero Lines:
SLIDE THRU
SQUARE THRU - BUT ON 4th HAND
L.A.

PLUS BASIC: PEEL THE TOP (from columns)

Peel the Top is usually called from ocean waves after the ends have done a Fold. But this starting position is very close to a column, so it is easy to expand our usage to include columns.

Calling hints; (1) Use left-hand columns first, because this feels like the "normal" ends Fold situation from right-hand waves. Then go to right-hand columns.

(2) Say "in your group of 4" Peel the Top. This will help the leaders of each box who are in the center of the set relate to their own group of 4.

(3) Never call this combination: Touch 1/4 (or Left Touch 1/4), Peel the Top. This is a direct reversal of body flow for the leader of each group of 4.

#1 (LH col.)

Zero Lines:

RIGHT & LEFT THRU & ROLL 1/2 SASHAY

LEFT TOUCH 1/4

ALL 8 CIRCULATE

(IN YOUR GROUP OF 4) PEEL THE TOP

RIGHT & LEFT THRU

PASS THRU - WHEEL & DEAL

CENTERS PASS THRU (zero box)

L.A.

#2 (LH col.)

Zero Lines:

LEFT TOUCH 1/4

ALL 8 CIRCULATE TWICE

(IN YOUR GROUP OF 4) PEEL THE TOP

RIGHT & LEFT THRU

FLUTTER WHEEL (zero lines out of seq.)

CROSSTAIL THRU

L.A.

#3 (LH col.)

Zero Lines:

LEFT TOUCH 1/4

ALL 8 CIRCULATE

(IN YOUR GROUP OF 4) PEEL THE TOP

BOX THE GNAT - RIGHT & LEFT THRU

PASS THRU - WHEEL & DEAL

CENTERS SQUARE THRU - ON 3rd HAND START

DIXIE GRAND

L.A.

#4 (LH col.)

Zero Lines:

TOUCH 1/4 - ALL 8 CIRCULATE

U TURN BACK

(IN YOUR GROUP OF 4) PEEL THE TOP

BOYS RUN - BEND THE LINE

RIGHT & LEFT THRU

VEER LEFT - GIRLS TRADE

WHEEL & DEAL (zero box)

L.A.

#5 (RH col.)

Zero Lines:

TOUCH 1/4 - ALL 8 CIRCULATE

(IN YOUR GROUP OF 4) PEEL THE TOP

GIRLS RUN - BOYS TRADE

BEND THE LINE (zero box)

L.A.

#6 (RH col.)

Zero Lines:

TOUCH 1/4 - TRIPLE SCOOT

ALL 8 CIRCULATE

(IN YOUR GROUP OF 4) PEEL THE TOP

STEP AHEAD - PARTNER TRADE

PASS THRU - WHEEL & DEAL

ZOOM

CENTERS PASS THRU (zero box)

L.A.

PEEL THE TOP FROM A THAR

From any thar, call: Ends Fold, Peel the Top. You end in another thar holding the same person as in the original thar. An allemande thar becomes a wrongway thar and vice versa.

#1

ALLEMANDE LEFT - TURN PARTNER RIGHT

TO A WRONGWAY THAR - MEN BACK UP

GIRLS FOLD - PEEL THE TOP

BOX THE GNAT - RIGHT & LEFT GRAND

#2

WALK ALL AROUND THE LEFT-HAND LADY

TURN PARTNER LEFT - ALLEMANDE THAR -

MEN BACK UP

GIRLS FOLD - PEEL THE TOP

GIRLS RUN - PROMENADE HOME

NEW EXPERIMENTAL - MAINSTREAM OR PLUS

(ANYTHING) MY WAY (Harry Bildhauer, Pa.) This is a "SEX CALL". After completing the "Anything" call: all the boys will turn 1/4 in toward the center of the set, all the girls will turn 1/4 away from the center of the set.

Analysis: Good call which can be very easy, or can be made increasingly difficult depending on the number of positions used. Fun call to show at a festival using only a few easy set-ups, or introduce this at a weekend and get more involved. This call could be a winner - try it.

Note: The action has everyone turning. This means, for example, that Points of a Diamond will turn one quarter toward or away from the center of the diamond, depending on sex.

Facing lines; Pass Thru My Way

<u>Start</u>	<u>End</u>
BBGG lines - RH column	
GGBB lines - LH column	
BGGB lines - 8 chain thru	
GBBG lines - centers have LH, others have RH (magic column)	
GBGB lines - centers have RH, others have LH (magic column)	

#1
Zero Lines:
SLIDE THRU
PASS THRU - MY WAY
SWING THRU
SPLIT CIRCULATE
BOYS TRADE - BOYS RUN
BEND THE LINE (zero lines out of seq.)
CROSSTAIL THRU
L.A.

#2
Zero Lines:
PASS THE OCEAN
ALL 8 CIRCULATE - MY WAY
PASS THRU - MY WAY
GIRLS CROSS FOLD - BOYS PASS THRU
STAR THRU - CALIF. TWIRL
PROMENADE HOME

#3 (Plus)
HEADS LEAD RIGHT - VEER LEFT
CROSSFIRE - MY WAY
GIRLS RUN (left) (zero lines)
L.A.

8 Chain Thru: Pass Thru My Way

<u>Start</u>	<u>End</u>
normal boy-girl	- RH waves
1/2 sashayed	- LH waves
same sex together	- inverted lines
same sex facing	- 2-faced lines

RH Ocean Waves: All 8 Cir. My Way

<u>Start</u>	<u>End</u>
normal waves	- 8 chain thru
1/2 sashayed waves	- trade by
same sex waves	- RH column or LH column

#4
HEADS STAR THRU
ALL DOUBLE PASS THRU - MY WAY
COUPLES CIRCULATE
1/2 TAG - MY WAY
SWING THRU
SPLIT CIRCULATE
GIRLS CIRCULATE - BOYS TRADE
*TURN THRU - L.A.

*OR: RIGHT & LEFT GRAND

#5 (Plus)
HEADS STAR THRU - PASS THRU
TOUCH 1/4
FOLLOW YOUR NEIGHBOR & SPREAD - MY WAY
PASS THRU - TRADE BY
PASS TO THE CENTER - MY WAY
GIRLS RUN
ALL PASS THRU - TAG THE LINE RIGHT
FERRIS WHEEL
DIXIE GRAND
L.A.

VERY DIFFICULT A.P.D. - D.B.D. PLUS 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 a 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.

Note: This material is designed to test dancer knowledge of definitions. Be sure you understand what is happening before you call it. You may wish to move checkers thru #5, #6, and #8 in particular before calling these figures.

#1

Zero Lines:

PASS THRU - QUARTER LEFTCOORDINATEBEND THE LINE & ROLLPEEL OFF & ROLL

GIRLS PASS THRU

STAR THRU - BOYS TRADE

BEND THE LINE

SLIDE THRU (zero box)

L.A.

#2

Zero Lines:

PASS THRU - WHEEL & DEAL

CENTERS LOAD THE BOAT

OTHERS DIVIDE & TOUCH 1/4

CENTERS IN - CAST OFF 3/4

ALL 8 CIRCULATE

CENTERS HINGE

DIAMOND CIRCULATE

POINTS ZOOM - THE WAVE: EXPLODE THE WAVE

ALL CAST OFF 3/4

TAG THE LINE

DIXIE GRAND

L.A.

#3

Zero Lines:

PASS THE OCEAN

LISTEN FIRST:FOLLOW YOUR NEIGHBOR 3 TIMES,BUT AFTER EACH ONE DO ANALL 8 CIRCULATE

BOYS RUN

PASS THE OCEAN

ALL 8 CIRCULATE

RIGHT & LEFT GRAND

#4

Zero Lines:

DO PASSO

TO AN ALLEMANDE THAR - MEN BACK UP

SLIP THE CLUTCH

L.A.

#5

Zero Lines:

LOAD THE BOAT

DO SA DOALL 8 CIRCULATE

OUTSIDES CLOVERLEAF

CENTERS SQUARE THRU

*ALL SQUARE THRU 3/4

L.A.

*OR: SLIDE THRU (zero lines out of seq.)

#6

Zero Lines:

LOAD THE BOAT 1/2 (gives lines facing
WHEEL & DEAL out)CENTERS CROSS TRAIL THRU

STAR THRU

PROMENADE HOME

#7

Zero Lines:

PASS THRU - BEND THE LINE

RIGHT & LEFT THRU & ROLL 1/2 SASHAY

PASS THE OCEAN - 3 TIMES

RIGHT & LEFT GRAND

#8

Zero Lines:

RIGHT & LEFT THRU

PASS THRU - WHEEL & DEAL

CLOVERLEAF (Note: it's 270 degrees, not
CENTERS PASS THRU 360)

STAR THRU - CALIF. TWIRL

PASS THRU - CENTERS HINGE

ALL FLIP THE DIAMOND

CENTERS PASS THE OCEAN

ALL FLIP THE DIAMOND

SPLIT CIRCULATE

ALL 8 CIRCULATE

RIGHT & LEFT GRAND

#9

Zero Lines:

PASS THRU - LEFT CHASEFOLLOW YOUR NEIGHBOR

RIGHT & LEFT GRAND

NEW CALL ANALYSIS

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

COMPRESS TO A COLUMN (Don Beck, Mass.) From parallel two-faced lines: The centers facing in Extend and Trade; the centers facing out Fold toward the other center; ends slide together and Trade; all now step ahead to form columns.

Analysis: Feels like a combination of Crossfire and Triple Scoot. OK for a night or on a weekend.

DISSOLVE AND (Anything) (Gene Knutson, Wis.) From lines facing out: Centers Partner Hinge as ends do 1/2 a Trade to take right hands (now have tidal wave); then give any wave call. Example: Dissolve and Recycle. Can also have center wave of 4 do something and outsides Hinge or Explode. Can also be done from inverted lines with centers looking out.

Analysis: The idea is good and creative. The problem is it stretches out the set, resulting in a big gap in the center. This gap definitely must be adjusted for, sometimes on the "Anything" call, sometimes on the next command after the "Anything" call.

DOUBLE THE HINGE (Bill Finkle, Calif.) From any line or wave: Centers Hinge and Spread, ends face each other and Touch 1/4. End in diamonds.

Analysis: From parallel lines or waves, after the centers Hinge, the very centers have no place to go on the Spread, so all they can do is stand there and inhale while the ends of the resulting wave do all the spreading. Not the best situation.

FOLD THE DIAMOND (Harold Rowden, Mo.) From twin diamonds: Centers Single Hinge, then points Cross Fold, all take one step forward, then face adjacent dancer. Trailing diamonds give facing lines, point-to-point diamonds give 8 chain thru.

Analysis: Action is ok, although the ending Quarter In seems unnecessary. Possibly better to have ended the call after the step forward. If this is done, and if the points move at the same time as the centers do their Hinge, the action is identical to Crossfire except that the centers are only casting 1/4 instead of 1/2. The call might have had a chance to sell if this definition had been used under the name Crossfire the Diamond.

GET ON BOARD (Paul McNutt, Ala.) From normal facing lines: Ends Pass Thru, move on to the next and Touch 1/2; centers Right-Hand Star 1/2 and a little more until the boys are adjacent; boys Cast Left 3/4 as girls move up to end of an ocean wave. End in parallel waves.

Analysis: A little different. Ok to try for a night or on a weekend.

SCOOT CROSS & (Anything) (Chuck Peel, Ind. & Arnold Strebe, N.D.) A variation of Scoot Cross & Turn. After the girls pull by, all take the "Anything" command. Examples: Scoot Cross & (1) Partner Trade, (2) Chase Right, (3) Partner Hinge, (4) Partner Tag.

Analysis: Good Idea, worth using. Adds spice to the current MS Quarterly.

NEW CALL ANALYSIS cont.

STAR AND (Anything) (Carl Hanks, Pa.) From facing couples: All Star designated fraction, face in and take the next command. Example: Star 1/2 - Right & Left Thru = zero.

Analysis: Ok to play around with.

WHEEL IN/OUT (Bill Harrison, Md. & Jack Lasry, Fla.) From a right-hand box or facing couples: The dancer facing in or the beau will do his part of a Wheel Thru, the other dancer does a Quarter In or Out as designated. Wheel In gives a RH box, Wheel Out gives couples back-to-back. Left Wheel In/Out. From a left-hand box or facing couples: The dancer facing in or the belle will do his part of a Left Wheel Thru as the others will quarter as designated.

Analysis: Interesting idea for Advanced, worth looking at.

PICK OF THE DISKS

- Blue Star #2299 - Back Home Again in Indiana. Dixieland sound to this traditional song.
- Blue Star #2300 - Memories to Burn. Relaxed version of this song.
- Dance Ranch #687 - Someday. Relaxed traditional-type song.
- Hi Hat #5080 - You'll Be Mine. Upbeat song that dances well.
- Jopat #803 - If You Knew Suzy. Good sound for this traditional song.
- Jopat #221 - Just In Case You Change Your Mind.. Good upbeat sound for this currently popular country-western song. Good singers should enjoy this record.
- Jopat #1201 - When You're Smiling. Good version of this traditional song with an upbeat flavor.
- Red Boot Star #1288 - That's What I Like. Comfortable fun singing call about "kissing & huggin".
- TNT #242 - All Girl Medley. Contains tunes of Sweet Georgia Brown, Five Foot Two, Margie, If You Knew Suzy, and others. Good music.
- TNT #243 - Side By Side. The well-known traditional song with a music accompaniment that sounds like a carnival merry-go-round. A unique sound.
- Chaparral #704 - Please Don't Talk About Me When I'm Gone. A truly upbeat sound that carries caller and dancers along together. The dancers love the feel of this music, an easy singing call to do. This record strongly recommended for all callers.

THOUGHT FOR THE MONTH

There are no great people. There are only great challenges that ordinary people are forced to meet.

FIRST CLASS MAIL

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NEWS 'n' NOTES

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RESULTS OF 1986 CALLERLAB CONVENTION

March 24-26, Baltimore, Md.

Definition Changes - Mainstream

Cross Run and Cross Fold. Minor changes, made necessary by the vote at the 1985 Callerlab Convention to eliminate the Crossing Rule.

Comment: It is interesting to note that the new definition of Cross Run says: If the ends are to Cross Run and both are facing the same direction, they will pass right shoulders; but if the centers are to Cross Run and both are facing the same direction, they will pass left shoulders.

The reason for this discrepancy is the Mainstream Definitions Committee says that the left shoulder pass for the centers is smoother dancing. While this is true, it certainly adds an element of confusion for the dancers.

Definition Changes - Plus

Roll. Definition changes to say that the Roll will occur as dancers complete their portion of the call. Previously, the definition said the Roll could only be done by those who had body flow as the call was being completed.

Comment: A major change for the better. The definition has now returned to the author's intent and to the way it was danced for over 12 years before initially being defined by Callerlab. It also makes the call easier for the dancer, who now only has to be responsible for his actions without having to worry about what others are doing.

Dixie Grand. Definition changed to say the call can be done from any formation where at least 2 dancers can start. Previously, the definition had been that only 4 of 8 dancers could start.

Comment: New definition allows all 8 dancers to start, if desired by the caller, and this follows the original wording of the call which said "those who can" will start. Many callers have been using the call with all 8 dancers starting for a long time, as a number of good get-outs are available when all 8 dancers start.

Other. Eight other Plus calls received cosmetic word changes, all of which are so minor as to not warrant listing here.

Quarterly Selections - Mainstream

Spin the Net - dropped, by vote at general meeting Wednesday morning.

Chain Down the Line - dropped. The MS Quarterly Selection Committee stated the call had been a QS for $4\frac{1}{2}$ years, which exceeded the allowable time limit a call is permitted to be on the QS list. The QS Committee voted not to add the call to the Mainstream list, so the call is simply dropped.

Comment: While the actions of the Mainstream QS Committee may have been technically correct, it came as a major shock to many that Chain Down the Line is suddenly gone. Some felt that prior notice that this might occur could have been given.

CALLERLAB CONVENTION CONT.

Quarterly Selections - Plus

Coordinate the gears - dropped, by vote at general meeting Wednesday morning.

Spin Chain and Exchange the Gears - kept as a Quarterly.

Other Results

1. Callerlab will conduct a survey of all members to determine which Mainstream calls should be bold faced on the present list, thereby recommended for first teaching. The remaining calls would be italicized for later workshopping.

Comment: This is a compromise proposal to help shorten the teaching time for those areas which need a shorter teaching time.

2. The Traditional Dance Committee will develop a program, consisting of calls currently on the Mainstream list, to be called Community Square Dancing suitable for use in family, adult and similar group recreation activities. The calls will consist of those which can be taught in six 2 hour sessions or less, and will provide the foundation for the lifetime community recreation of our present and future dancers.

Comment: A great idea.

3. The Plus Committee reaffirmed its recommendation that 6 full months or 30 full sessions be used to teach the calls in the Plus program. The Committee also emphasized that on the call Linear Cycle there is no hand contact during the Double Pass Thru and Peel actions.

4. The Program Coordinating Committee recommends that the following method of returning to dancing once a square has broken down be adopted as a uniform method to be taught to all dancers for a one year trial period:

The dancers return to home as soon as possible, then the #1 man gives the command "Line Right", at which time the head ladies will take their corner's hand and the head couples will back out to form lines at the sides of the square. The caller's responsibility is to recognize that a number of sets have broken down, return the squares into normal boy/girl lines (does not have to be at the sides), then give the command "Everybody go forward and back".

5. A committee will be formed to determine which calls from the Basic, Mainstream and Plus lists can be capably taught in 25 weeks. The idea is not that such a list will replace the current Mainstream & Plus lists, but that such a list will be available as an option for those who may wish to begin moving their groups toward it.

6. Cal Golden resigned as Chairman of the Board of Governors after a one year term due to health reasons. The new chairman is Norm Cross.

7. A singing call celebrating the 50th anniversary of square dancing was recorded by 50 Callerlab members. It is a super upbeat record which will be available about mid-May. Watch for notice that it is available - it is a great record to use.

8. A square dance promotion record designed to be played on the radio and featuring 2 songs about square dancing is now available. Songs are excellent. Record is \$5.50 (includes postage) and can be ordered by calling 800 446-8811. All proceeds of this record and the singing call record will be used for national promotion of square dancing.

NEWS 'n NOTES ©

...for Western-Style Square Dance Callers

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COMMENTARY

by Ben Rubright

THOUGHTS CONCERNING WHAT TO CALL NEXT. When you are calling, how do you make the decision on what to call next? Naturally, you must know what can be called from a given formation. But also, **for the sake of smoothness**, you must know what call fits together well with the previous call. **If the previous call ends with the centers not working together, the next call should start by having them work together to help establish the new formation.** If you pay attention to what the centers have last done, especially if a new formation has resulted from executing the previous call, you can more wisely choose the next call to help promote smoothness and dancer success.

Example 1: If you have waves across the head positions and you call a CAST OFF 3/4, the new waves will be across the side position. A CENTERS TRADE will **establish** these waves, so that calls like RECYCLE, SWING THRU, or SPIN THE TOP can be used with a high probability of dances success.

Example 2: From twin diamonds, consider this combination: FLIP THE DIAMOND, SWING THRU. The chances of dancer success are lessened because the FLIP did not end with the centers having worked together. By inserting a CENTERS TRADE after the FLIP THE DIAMOND, the dancers have a better chance to win.

Example 3: From a squared set, consider this combination: HEADS SQUARE THRU FOUR, TOUCH 1/4, SWING THRU. The TOUCH 1/4 causes waves to be formed without the centers working with each other, thereby yielding an unstable formation. A CENTERS TRADE after the TOUCH 1/4 would give stability to the waves and therefore a better chance for the dancers.

The next step. Once you feel comfortable with using CENTERS TRADE, there is a further refinement that will still achieve the same goals as the CENTERS TRADE does, but will also provide more variety in your calling and permit you to change formations more rapidly. This is: **Instead of using CENTERS TRADE to establish the new formation, use calls which have the centers begin working with each other.** Examples are FAN THE TOP or CENTERS HINGE.

(continued)

COMMENTARY by Ben Rubright cont.

Examining a sequence of calls. We start with normal right hand diamonds with boys as the centers:

FLIP THE DIAMOND	(centers have not worked together)
FAN THE TOP	(now they have)
RECYCLE	
REVERSE FLUTTER	
LADY LEAD DIXIE STYLE TO A WAVE	(centers have not worked together)
BOYS HINGE	(now they have, but very center boys have
VERY CENTER BOYS TRADE	(now they have) not)
GIRLS TURN BACK	

The FAN THE TOP served to set up the wave after the diamond was flipped. It also served as the vehicle to change the parallel waves formed by flipping the diamond into a tidal setup. The RECYCLE set up the body flow for the REVERSE FLUTTER, which in turn set up the DIXIE STYLE TO A WAVE. The BOYS HINGE set up a wave of boys across the center of the square, the VERY CENTER BOYS TRADE added stability to the wave of boys. The GIRLS TURN BACK caused normal diamonds to be formed.

What can we call next? Good options are: BOYS CAST 3/4, or BOYS SWING THRU, or BOYS EXPLODE THE WAVE, or DIAMOND CIRCULATE. Why not FLIP THE DIAMOND? Because the girls have just turned back opposite to the direction that they would flip, and therefore the flip would not be comfortable for them.

Summary. If a new formation is formed by a call which does not have the centers working together, call CENTERS TRADE; or give a command which has the centers start the action. This will help establish the new formation. If you care about how new formations are created and adapt your calling accordingly, you will help your dancers succeed.

MAINSTREAM BASIC: CENTERS TRADE

The following sequences illustrate CENTERS TRADE as an integral part of Mainstream choreography. It is used as a smoothness tool, a formation stabilizer, and as a theme call to be used to add variety to any dance program. As you go thru each sequence, try to analyze the manner in which CENTERS TRADE is being used.

#1
HEADS STAR THRU
ALL DPT
LEADERS TRADE - SWING THRU
SCOOT BACK - CENTERS TRADE
RECYCLE - SWEEP 1/4
REVERSE FLUTTER WHEEL
DIXIE STYLE TO O.W. - BOYS TRADE
BOYS CROSS RUN - GIRLS TRADE
GIRLS RUN - BEND THE LINE
PASS THRU - CENTERS TRADE
ENDS TURN BACK - ALL STAR THRU
CENTERS PASS THRU
SWING THRU - BOYS CIRCULATE
RIGHT & LEFT GRAND

#2
HEADS LEAD RIGHT - SWING THRU
CAST OFF 3/4 - CENTERS TRADE
SWING THRU - SCOOT BACK
BOYS FOLD - ALL DPT
CENTERS TRADE (BOYS)
GIRLS CLOVERLEAF - BOYS SQUARE THRU
TOUCH 1/4 - GIRLS TRADE - GIRLS RUN
1/2 TAG - BOYS RUN
REVERSE FLUTTER WHEEL
ALL ROLL 1/2 SASHAY
PASS THRU - CENTERS TRADE
ENDS FOLD - ALL DPT
LEADERS TRADE
8 CHAIN 1
L.A.

MAINSTREAM BASIC: CENTERS TRADE cont.

All Mainstream material.

#3

4 LADIES CHAIN
HEAD LADIES LEAD: DIXIE STYLE TO O.W.
SAME 4 STEP THRU - CIRCLE TO A LINE
PASS THRU - CENTERS TRADE
ALL CAST OFF 3/4 - CENTERS TRADE
TOUCH 1/4 - ALL 8 CIRCULATE
CENTERS TRADE - ALL 8 CIRCULATE
PARTNER TAG - CENTERS TRADE
ENDS TURN BACK
ALL PASS THRU - BOYS CROSS FOLD
TOUCH 1/4 - BOYS TRADE
RECYCLE
RIGHT & LEFT GRAND

#4

HEADS SQUARE THRU
SWING THRU - SPIN THE TOP
GIRLS RUN - CENTERS TRADE (BOYS)
EACH SIDE 1/2 TAG
SINGLE HINGE - FAN THE TOP
BOYS RUN - BOYS TRADE - BEND THE LINE
DIXIE STYLE TO O.W.
BOYS SCOOT BACK - GIRLS TURN BACK
COUPLES CIRCULATE
TAG THE LINE RIGHT - BEND THE LINE
REVERSE FLUTTER WHEEL
DIXIE STYLE TO O.W. - BOYS TRADE
RECYCLE
L.A.

#5

SIDES STAR THRU - PASS THRU
TOUCH 1/4 - SCOOT BACK
CENTERS TRADE
SWING THRU - CAST OFF 3/4
BOYS TRADE - BOYS RUN
1/2 TAG - CENTERS TRADE
SWING THRU - CAST OFF 3/4
GIRLS TRADE - GIRLS RUN
TAG THE LINE IN
PASS THRU - CENTERS TRADE (GIRLS)
BOYS TURN BACK
ALL TOUCH 1/4 - ALL 8 CIRCULATE
BOYS RUN - LEADERS TRADE
BOX THE GNAT - RIGHT & LEFT GRAND

#6

SIDES STAR THRU - ALL DPT
BOYS RUN
ALL 8 CIRCULATE - CENTERS TRADE (BOYS)
ALL 8 CIRCULATE - BOYS RUN
CENTERS SLIDE THRU & PASS THRU
CENTERS TRADE - OTHERS ROLL 1/2 SASHAY
ALL JOIN HANDS - CIRCLE 8
4 GIRLS MOVE UP TO THE MIDDLE & BACK
GIRLS TOUCH 1/4 - GIRLS WALK & DODGE
STAR THRU - BOYS TRADE - FERRIS WHEEL
CENTERS PASS THRU (zero box)
L.A.

#7

HEADS RIGHT & LEFT THRU
SIDES SWING THRU & SPIN THE TOP
HEADS DIVIDE & SLIDE THRU
CENTERS RECYCLE - SAME 4 PASS THRU
SEPARATE - ROUND 2 - LINE OF 4
PASS THRU - TAG THE LINE RIGHT
CENTERS TRADE - FERRIS WHEEL
CENTERS TRADE - TOUCH 1/4
CENTERS TRADE - GIRLS RUN
BOYS TRADE - LEADERS TRADE
PASS THE OCEAN
GIRLS TRADE - RIGHT & LEFT GRAND

#8

ALL 4 COUPLES PROMENADE 1/2
SIDES STAR THRU - ALL DPT
CENTERS IN - CENTERS TRADE
CENTERS PASS THRU - ALL CAST OFF 3/4
CENTERS TRADE - CENTERS RUN
PASS THRU - TAG THE LINE RIGHT
FERRIS WHEEL - DPT
CENTERS TRADE - TRADE BY
TOUCH 1/4 - CENTERS TRADE
SPIN THE TOP - BOYS RUN
CENTER 4: TAG THE LINE RIGHT
CENTERS TRADE (GIRLS)
ALL CAST OFF 3/4
GIRLS PASS THRU
CENTERS BOX THE GNAT & SLIDE THRU
OTHERS TRADE
HOME!

ED FOOTE CALLERS SCHOOL - Pittsburgh, Pa., July 13-17. Emphasis on choreography, sight calling, selection of material, stage presence. Limited to 9 callers for maximum personal attention.

PLUS MATERIAL FEATURING CENTERS TRADE

CENTERS TRADE can be one of your most important tools to help make smooth choreography and also to help the dancers establish their new formation, thereby letting them be much more successful.

#1

HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXTEND THE TAG
LADIES TRADE - RECYCLE
SLIDE THRU - LOAD THE BOAT
TOUCH 1/4 - CENTERS TRADE
SWING THRU - SINGLE HINGE
BOYS TRADE - SPIN THE TOP
EXPLODE AND: L.A.

#2

HEADS STAR THRU - ALL DPT
TRACK 2
RECYCLE - SWEEP 1/4
REVERSE FLUTTER WHEEL
(ladies lead) DIXIE STYLE TO O.W.
BOYS TRADE - ALL TRADE THE WAVE
EXPLODE THE WAVE - BOYS RUN
FOLLOW YOUR NEIGHBOR & SPREAD
LADIES TRADE - ALL 8 CIRCULATE
EXPLODE AND: SLIDE THRU
L.A.

#3

HEADS SQUARE THRU 2
SWING THRU - BOYS RUN
GIRLS CAST OFF 3/4
VERY CENTER 2 GIRLS TRADE
DIAMOND CIRCULATE
BOYS SWING THRU
ALL FLIP THE DIAMOND - GIRLS TRADE
EXPLODE AND: SLIDE THRU (zero box)

*L.A.

*Or: SINGLE CIRCLE TO O.W.

EXTEND - RIGHT & LEFT GRAND

#4

HEADS STAR THRU - PASS THRU
TOUCH 1/4 - SCOOT BACK
BOYS FOLD (behind the girls)
GIRLS SWING THRU - EXTEND THE TAG
EXTEND THE TAG AGAIN
BOYS SWING THRU - GIRLS FACE RIGHT
(see diamonds)
DIAMOND CIRCULATE
VERY CENTER 2 GIRLS TRADE
ALL GIRLS CAST RIGHT 3/4
COUPLES CIRCULATE - GIRLS SCOOT BACK
BOYS FOLD - RIGHT & LEFT GRAND

#5

HEADS PASS THE OCEAN - EXTEND
RELAY THE DEUCEY
EXPLODE THE WAVE
CHASE RIGHT - CENTERS TRADE
SWING THRU - CAST RIGHT 3/4
BOYS TRADE - BOYS RUN
FERRIS WHEEL
DIXIE GRAND - BUT ON 3RD HAND
ALL SLIDE THRU
HOME!

#6

SIDES RIGHT & LEFT THRU
HEADS STAR THRU - ALL DPT
LEADERS TRADE - SLIDE THRU
TOUCH 1/4 - COORDINATE
COUPLES CIRCULATE
GIRLS TRADE
1/2 TAG - SCOOT BACK
FOLLOW YOUR NEIGHBOR & SPREAD
RIGHT & LEFT GRAND

#7

HEADS PASS THE OCEAN
PING PONG CIRCULATE
EXTEND THE TAG - GIRLS TRADE
RECYCLE - VEER LEFT
GIRLS SCOOT BACK
COUPLES CIRCULATE - 3/4 TAG THE LINE
GIRLS CLOVERLEAF - BOYS SPIN THE TOP
EXTEND THE TAG - CENTERS TRADE
SWING THRU - BOYS FOLD
GIRLS TURN THRU
STAR THRU - BOYS TRADE
BOYS RUN - FAN THE TOP
RECYCLE
LOAD THE BOAT
SINGLE CIRCLE TO O.W.
BOYS TRADE - RECYCLE
STAR THRU - BOYS RUN
FOLLOW YOUR NEIGHBOR & SPREAD
LADIES TRADE
BOYS FOLD - GIRLS PEEL OFF
BOYS EXTEND & TRADE
*RIGHT & LEFT GRAND

*OR: TURN THRU

L.A.

THAR CHOREOGRAPHY (Mainstream)

A THAR is simply two ocean waves at right angles to each other, each wave crossing at the center of the other wave. An ALLEMANDE THAR is two crossed left-handed ocean waves, and a WRONGWAY THAR is two crossed right-handed ocean waves.

Wrongway Thar get-in

ALLEMANDE LEFT - TURN PARTNER RIGHT
FULL TURN TO A WRONGWAY THAR,
BOYS BACK UP
(boys in center holding left hands)

Allemande Thar get-in

WALK ALL AROUND THE LEFT-HAND LADY
TURN PARTNER LEFT - ALLEMANDE THAR
BOYS BACK UP
(boys in center holding right hands)

What do we do with a thar once we have it? Usually not very much:
Shoot the Star, Slip the Clutch, or - at Plus - All 8 Spin the Top.

Get Outs for Above Wrongway Thar

#1
ORIGINAL HEADS SWING THRU
ALL THE BOYS RUN
MOVE ALONG - MAKE LINES OF 4
PASS THRU - WHEEL & DEAL
CENTERS SQUARE THRU 3/4
L.A.

#2
ORIGINAL SIDES SWING THRU
ALL CAST RIGHT 3/4 TO AN ALAMO RING
SAME SEX TRADE
ALL CAST RIGHT 3/4
BOYS RUN - MOVE ALONG - MAKE LINES
PASS THRU - WHEEL & DEAL
ZOOM
CENTERS SQUARE THRU 3/4
L.A.

#3
ORIGINAL SIDES SWING THRU
SLIP THE CLUTCH (ie. turn star 1/4)
(now have a thar with boys in one
wave and girls in the other)
BOYS CAST OFF 3/4 - GIRLS RECYCLE &
GIRLS SWEEP 1/4 & TOUCH 1/4
(gives columns)
ALL 8 CIRCULATE - GIRLS RUN
DPT
LEADERS TRADE
STAR THRU - CALIF. TWIRL
PASS THRU - WHEEL & DEAL
CENTERS RIGHT & LEFT THRU
CENTERS PASS THRU
SQUARE THRU 3/4
L.A.

Get Outs for Above Allemande Thar

#1
BOYS STAR STRAIGHT ACROSS
WITH THIS GIRL SWING 1/2 BY THE LEFT
GIRLS STAR STRAIGHT ACROSS
GIRLS RUN
PROMENADE HOME

#2
SLIP THE CLUTCH
ALLEMANDE LEFT - GIRLS STAR RIGHT
BOYS PROMENADE
SAME GIRL ALLEMANDE LEFT - BOYS STAR RIGHT
GIRLS PROMENADE
SAME GIRL ALLEMANDE LEFT
PROMENADE HOME

#4
ORIGINAL HEADS SWING THRU
ENDS CIRCULATE (one position around
outside of thar)
(now have a thar with boys in one
wave and girls in the other)
GIRLS CAST 3/4 - BOYS HINGE
GIRLS SCOOT BACK - BOYS WALK & DODGE
GIRLS WALK & DODGE
ALL SAME SEX PARTNER TRADE
GIRLS SQUARE THRU 2
TOUCH 1/4 - BOYS TRADE
BOYS RUN - BEND THE LINE
STAR THRU - PASS THRU
TRADE BY (zero box)
L.A.

Note: Since dancers are more comfortable with right-hand waves than left-hand waves, it is easier for us to deal with the WRONG-WAY THAR than the ALLEMANDE THAR.

THAR CHOREOGRAPHY (Mainstream) cont.

WAYS TO GET INTO A THAR:

Parallel right-hand waves - boys are ends

- #1
SWING THRU - SPIN THE TOP
CENTER 4 SPIN THE TOP
(gives wrong-way thar -
girls in the center)
- #2
SPLIT CIRCULATE - FAN THE TOP
GIRLS SPIN THE TOP
(gives wrong-way thar with
same sex waves)
- #3
SINGLE HINGE - SCOOT BACK
BOYS FOLD - ALL DPT
BOYS TURN BACK & SWING THRU
GIRLS PARTNER HINGE
(gives wrong-way thar with
same sex waves)
- #4
ALL 8 CIRCULATE $1\frac{1}{2}$
(gives wrong-way thar -
girls in the center)

Squared set

- #1
HEADS SQUARE THRU - SIDES SASHAY
SPIN THE TOP
GIRLS SPIN THE TOP
(gives wrong-way thar with
same sex waves)
- #2
HEADS STAR THRU
ALL DPT
CENTERS TURN BACK & SWING THRU
OTHERS PARTNER HINGE
(gives wrong-way thar -
girls in the center)
- #3
ALL PARTNER HINGE
(gives wrong-way thar -
boys in the center)
- #4
HEADS PASS THRU - STEP FWD. & PARTNER
SIDES PASS THE OCEAN HINGE
(gives wrong-way thar -
girls in the center)

THAR CHOREOGRAPHY (Plus)

Featuring All 8 Spin The Top

- #1
HEADS SQUARE THRU - SIDES SASHAY
ALL SPIN THE TOP
GIRLS SPIN THE TOP
(see your thar)
ALL 8 SPIN THE TOP
CENTERS CIRCULATE (ie. star $1/4$)
CENTERS CIRCULATE AGAIN
OUTSIDES CIRCULATE
BOX THE GNAT - RIGHT & LEFT GRAND
- #2 (remember who the heads are!)
ALLEMANDE LEFT
ALL 8 SPIN THE TOP
ORIGINAL HEADS SWING THRU
ALL CAST OFF $3/4$
BOYS RUN
THOSE FACING: RIGHT & LEFT THRU
OTHERS CLOVERLEAF
CENTERS SWING THRU & TURN THRU
L.A.

- #3 (remember if you are a head or side!)
SIDES RIGHT & LEFT THRU
4 LADIES CHAIN
ALLEMANDE LEFT
ALL 8 SPIN THE TOP
ORIGINAL HEADS SWING THRU
ALL 8 SPIN THE TOP
ORIGINAL SIDES SWING THRU
ALL BOX THE GNAT - RIGHT & LEFT GRAND
- #4
HEADS STAR THRU - PASS THRU
TOUCH $1/4$ - GIRLS FOLD
ALL DPT
GIRLS TURN BACK & SWING THRU
BOYS PARTNER HINGE
(see your thar)
ALL 8 SPIN THE TOP
CENTER GIRL RUN - BOYS HINGE
BOYS FOLLOW YOUR NEIGHBOR & SPREAD
GIRLS BEND TO FACE IN
EXTEND - SINGLE HINGE - GIRLS TRADE
ALL 8 CIRCULATE
BOX THE GNAT - RIGHT & LEFT GRAND

UN-SYMETRICAL PLUS

The following routines start normal and end normal, but contain an un-symmetrical segment in between. It is best to warn the dancers ahead of time that they may see some unusual things, so they will not panic when the set is suddenly "not normal". This material should not be used with new Plus dancers.

You may be asking, is there any way to sight call this type of material? The answer is yes, but it is very difficult and involved. Since this type of material will not be used very often, the easiest thing is simply to use prepared material.

#1

COUPLES #2 & #3 ROLL 1/2 SASHAY

HEADS FAN THE TOP - EXTEND

SINGLE HINGE - CENTERS TRADE

(gives one wave all boys,
other wave all girls)

BOYS SWING THRU - GIRLS SPIN THE TOP

BOYS SPIN THE TOP - GIRLS SWING THRU

ALL CAST OFF 3/4

FOLLOW YOUR NEIGHBOR & SPREAD

FAN THE TOP - EXPLODE THE WAVE

BOYS CROSS FOLD - TOUCH 1/4

ALL 8 CIRCULATE

RIGHT & LEFT GRAND

#2

HEADS PASS THE OCEAN

PING PONG CIRCULATE

EXTEND - EXPLODE THE WAVE

IF YOU ARE LOOKING AT ME - TRADE

OTHERS DO A U TURN BACK

PASS THE OCEAN - SPLIT CIRCULATE

(gives one wave all boys,
other wave all girls)

BOYS EXPLODE THE WAVE & CHASE RIGHT

GIRLS RECYCLE & SQUARE THRU 2

GIRLS CHASE RIGHT - BOYS SCOOT BACK

CENTERS TRADE - EXPLODE THE WAVE

BOYS FOLD

TOUCH 1/4 - BOYS TRADE

GIRLS CROSS FOLD

RIGHT & LEFT GRAND

#3

COUPLES #2 & #3 ROLL 1/2 SASHAY

HEADS FAN THE TOP - EXTEND

FOLLOW YOUR NEIGHBOR & SPREAD

(gives one wave all boys,
other wave all girls)

FAN THE TOP - CENTERS RUN

BOYS 1/2 TAG - GIRLS CROSSFIRE

GIRLS HINGE & FAN THE TOP

BOYS PEEL OFF & BEND THE LINE

ALL SWING THRU - RECYCLE

PASS THE OCEAN - SPLIT CIRCULATE

EXPLODE AND: TURN THRU

GIRLS FOLD - TOUCH 1/4 - GIRLS TRADE

RELAY THE DEUCEY

SPIN CHAIN THE GEARS

EXPLODE AND: TURN THRU

PARTNER TRADE

PASS THE OCEAN - RIGHT & LEFT GRAND

#4

4 LADIES CHAIN

SIDES LEAD RIGHT - CIRCLE TO A LINE

PASS THRU - TAG THE LINE

ALL FACE ME - LEADERS TRADE

ALL PASS THE OCEAN

(gives one wave all boys,
other wave all girls)

ALL 8 CIRCULATE

CENTER GIRLS TRADE

GIRLS TRADE THE WAVE - BOYS SWING THRU

ALL CENTERS RUN - NEW CENTERS HINGE

DIAMOND CIRCULATE - FLIP THE DIAMOND

FAN THE TOP - EXPLODE THE WAVE

TRADE BY

COLUMN OF DANCERS IN EACH SQUARE

CLOSEST TO ME: BOX THE GNAT

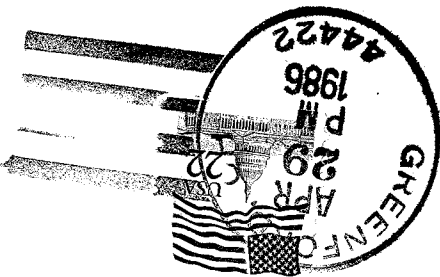
RIGHT & LEFT GRAND

THOUGHT FOR THE MONTH

What often frustrates motivated people is they try to get people to do better, and sometimes people don't want to do better.

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NEWS 'n NOTES

©

...for Western-Style Square Dance Callers

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for material & choreography

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COMMENTARY by Ed Foote

Centers Trade for smoothness. Continuing the idea of CENTERS TRADE introduced last month by Ben Rubright. There are three situations where CENTERS TRADE should always be used. These are:

1. Eight chain thru formation - girls in center, boys on outside (or vice versa). If 1st command is Star Thru, 2nd command should be CENTERS TRADE.

2. Parallel ocean waves. If 1st command is Ends Run, 2nd command should be CENTERS TRADE.

3. Parallel two-faced lines. If 1st command is Couples Circulate, and you now want to call Centers Run, insert a CENTERS TRADE before calling Centers Run.

Analysis of eight chain thru formation example (girls in center, boys on outside): After the Star Thru, almost any succeeding call will be awkward for two of the boys. Example: If the next call is Wheel & Deal, the center boy facing out has to reverse direction from the Star Thru in order to do the Wheel & Deal. But if CENTERS TRADE is called before the Circulate, now the Wheel & Deal is smooth for these two boys.

You may be thinking: "But the CENTERS TRADE is the same turning motion as occurs for the lead center boy on the Wheel & Deal." True, but it feels different. After the Star Thru, the center of gravity for the boys is high due to the hand having been held up for the Star Thru; but the CENTERS TRADE is usually done with a lower hand hold, and this lowers the center of gravity.

The leverage provided by the CENTERS TRADE smooths out the action. Call it both ways for your dancers and see if they don't prefer the insertion of CENTERS TRADE. A very similar situation occurs if the next call after the Star Thru is Couples Circulate.

Another example: After the Star Thru, if you want to call Bend the Line, this is a direct reversal for the center boy facing in. But inserting a CENTERS TRADE before the Bend the Line makes the combination smooth.

The same idea applies to the other examples listed above.

CALLERLAB MAINSTREAM EMPHASIS CALL FOR 2nd QUARTER 1986: ALL 8 CIRCULATE

Circulate from inverted lines (centers facing one direction, ends facing other direction).

Circulate from inverted lines is seldom used at Mainstream, because most dancers are not familiar with this position and will break down. But a quick teach is all that is necessary for success, and the experience of dancing Circulate from inverted lines will result in a strengthening of foundation knowledge for the dancers.

The teach: Have the heads Star Thru, Pass Thru, put Centers In and Cast Off 3/4. Say to the ends: "You are facing out, so when you Circulate you go to the next end position at the far end of your line. Ends Circulate." Say to the centers: "You are looking in, so when you Circulate you walk straight ahead. Centers Circulate."

Now say to the ends: "You are facing in, so you walk straight ahead for your Circulate. Ends Circulate." Now say to the centers: "You are facing out, so when you Circulate you go to the other center position beside you. Centers Circulate."

Now say to all: "Now we are ready to all move at the same time. Ends stay ends and centers stay centers - All 8 Circulate." Now call another All 8 Circulate.

Now have everyone swing 1/2 by whatever hand they have - this gives new ends and new centers. Repeat the full walkthru. It is vital that everyone experience being both an end and a center in the walkthru.

#1
HEADS STAR THRU - PASS THRU
CENTER IN - CAST OFF 3/4
ALL 8 CIRCULATE
ALL 8 CIRCULATE AGAIN
ENDS RUN
STAR THRU
PASS TO THE CENTER & PASS THRU (zero box)
L.A.

#2
SIDES STAR THRU - CALIF. TWIRL
CENTERS IN - CAST OFF 3/4
ALL 8 CIRCULATE
ALL 8 CIRCULATE AGAIN
ENDS CROSS FOLD
ZOOM
CENTERS SQUARE THRU 3/4
L.A.

#3
Zero Lines:
PASS THRU - ENDS RUN
ALL 8 CIRCULATE
ENDS FOLD - PEEL OFF
(zero lines w/opp. out of seq.)
(repeat all above - gives zero lines)
L.A.

#4
Zero Lines:
RIGHT & LEFT THRU & ROLL 1/2 SASHAY
CENTERS SQUARE THRU 3/4
CENTERS IN - CAST OFF 3/4
ALL 8 CIRCULATE - CENTERS GO TWICE
ALL BOX THE GNAT
CROSS TRAIL THRU
L.A.

#5
Zero Lines:
PASS THRU - CENTERS RUN
ALL 8 CIRCULATE
ENDS FOLD - CENTERS SASHAY
CENTERS PASS THRU
RIGHT & LEFT GRAND

#6
Zero Lines:
PASS THRU - ENDS CROSS FOLD
CENTERS IN - CAST OFF 3/4
ALL 8 CIRCULATE
CAST OFF 3/4
ALL 8 CIRCULATE - CENTERS GO TWICE
L.A. (zero lines)

ALL 8 CIRCULATE cont.

Circulate from 3 & 1 lines

If your dancers can Circulate from inverted lines, they probably do not need a walkthru from 3 & 1 lines. But the initial sequences should be called a little slower.

Note: A case can be made for showing Circulate from 3 & 1 lines before inverted lines. Reason: It is simply a Couples Circulate for 4 dancers. My experience has been that if Circulate is walked from 3 & 1 lines, an additional walkthru is needed for inverted lines; but if inverted lines is shown first, then a second walkthru is not needed. You decide which is the best approach for your dancers.

How to set up 3 & 1 lines:

1. Heads Square Thru - side boy Run, Centers In - Cast Off 3/4
2. Heads Touch 1/4, sides squeeze in between the heads
3. Starting DPT: Centers Square Thru 3/4 - outside boy (or girl) Run
4. Normal lines facing out: End girl (or boy) Turn Back
5. Facing lines: Centers Square Thru - others Touch 1/4, Centers In -
Cast Off 3/4

How to get out of 3 & 1 lines:

1. Tag the line In
2. The couple facing in Wheel & Deal - others Recycle
3. The couple facing in Ferris Wheel - others Recycle
4. If centers are facing in: centers Square Thru - end looking out
Turn Back & Slide Thru
5. For Plus: Centers Pass the Ocean (gives diamonds)

#1
HEADS SQUARE THRU - SIDE BOY RUN
CENTERS IN - CAST OFF 3/4
ALL 8 CIRCULATE
TAG THE LINE IN
SLIDE THRU
CENTERS STAR THRU & BACK AWAY
OTHERS LEAD TO THE LEFT (zero box)
L.A.

#2
HEADS TOUCH 1/4
OUTSIDES SQUEEZE IN BETWEEN THE HEADS
ALL 8 CIRCULATE
ALL 8 CIRCULATE AGAIN
BOYS FERRIS WHEEL - GIRLS RECYCLE
BOYS PASS THRU
STAR THRU - GIRLS TRADE - BEND THE LINE
PASS THRU - WHEEL & DEAL
ZOOM
CENTERS PASS THRU (zero box)
L.A.

#3
Zero Lines:
PASS THRU - WHEEL & DEAL
CENTERS SQUARE THRU 3/4
OUTSIDE BOY RUN
CENTERS IN - CAST OFF 3/4
ALL 8 CIRCULATE
ALL 8 CIRCULATE AGAIN
CENTERS SQUARE THRU
OUTSIDE GIRL TURN BACK & SLIDE THRU
SWING THRU
BOX THE GNAT - SQUARE THRU 3/4
L.A.

#4
Zero Lines:
CENTERS SQUARE THRU
OTHERS TOUCH 1/4
CENTERS IN - CAST OFF 3/4
ALL 8 CIRCULATE
IN YOUR LINE: BOYS RECYCLE
GIRLS WHEEL & DEAL
STAR THRU - GIRLS TRADE - BEND THE LINE
STAR THRU - PASS THRU - TRADE BY (zero
box)
L.A.

CALLERLAB PLUS EMPHASIS CALL FOR 2nd QUARTER 1986: (ANYTHING) & SPREAD

Calls where Spread can be used

1. Spin the Top & Spread
2. Fan the Top & Spread
3. Peel the Top & Spread
4. Follow Your Neighbor & Spread

#1

Zero Box:

SWING THRU

SPIN THE TOP & SPREAD

EXPLODE AND (zero box)

L.A.

#2

Zero Lines:

BOX THE GNAT

FAN THE TOP & SPREAD

GIRLS TRADE - GIRLS RUN

BEND THE LINE (zero lines out of
seq.)

SLIDE THRU

TOUCH 1/4

FOLLOW YOUR NEIGHBOR & SPREAD

BOX THE GNAT - RIGHT & LEFT GRAND

#3

Zero Lines:

PASS THE OCEAN

SWING THRU - GIRLS FOLD

PEEL THE TOP & SPREAD

STEP THRU - PARTNER TRADE

(zero lines out of seq.)

RIGHT & LEFT THRU

DIXIE STYLE TO O.W.

FAN THE TOP & SPREAD

EXPLODE EACH WAVE

L.A.

#4

Zero Lines:

PASS THRU - WHEEL & DEAL & SPREAD

STAR THRU & SPREAD

PASS THE OCEAN

SPLIT CIRCULATE

GIRLS TRADE

BOX THE GNAT - RIGHT & LEFT GRAND

#5

Zero Box:

SWING THRU - BOYS RUN

WHEEL & DEAL & SPREAD

CAST OFF 3/4

ENDS FOLD - CENTERS TURN BACK (zero box)

L.A.

5. Touch 1/4 & Spread (from static square)

6. Wheel and Deal & Spread (includes
two-faced lines)

7. Star Thru & Spread (from same sex
facing lines, boys on left)

#6

HEADS TOUCH 1/4 & SPREAD

CENTERS PASS THE OCEAN

DIAMOND CIRCULATE - FLIP THE DIAMOND

BOYS RUN

PASS THE OCEAN - BOYS FOLD

PEEL THE TOP & SPREAD

GIRLS TRADE - GIRLS RUN

COUPLES HINGE

FERRIS WHEEL

DIXIE GRAND

L.A.

#7

Zero Box:

PASS THE OCEAN

GIRLS TRADE - GIRLS RUN

FAN THE TOP & SPREAD

CAST OFF 3/4

STAR THRU & SPREAD

CAST OFF 3/4

ENDS FOLD - PEEL OFF

PASS THRU - WHEEL & DEAL

DPT

DIXIE GRAND

L.A.

#8

Zero Lines:

PASS THRU - WHEEL & DEAL

DPT

PEEL OFF

WHEEL & DEAL & SPREAD

CAST OFF 3/4

PASS THE OCEAN

FOLLOW YOUR NEIGHBOR & SPREAD

GIRLS TRADE - ALL 8 CIRCULATE

BOX THE GNAT - RIGHT & LEFT GRAND

#9

HEADS SQUARE THRU - SIDES 1/2 SASHAY

TOUCH 1/4

FOLLOW YOUR NEIGHBOR - JUST THE BOYS

SPREAD

ENDS CROSS FOLD - CENTERS TURN BACK

PASS TO THE CENTER

SQUARE THRU 3/4

L.A.

PLUS THEME: LEFT CHASE

Left Chase is a nice variation which can be used at any time and usually does not need a walkthru.

Hints for calling Left Chase:

1. Say the word LEFT loud and distinct.
2. Say each of the two words slowly: LEFT - CHASE. Don't run the words together.
3. Tell dancers they have left hands when finished. Example: "You have left hands - girls are facing out."

Always say Left Chase. Never say Chase Left. Reason: Although Chase Left is technically correct, 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.

When you say Left Chase, "left" is the first word the dancers hear, so they will already be leaning in that direction mentally when they hear "Chase" and thus should react well to the call.

#1

Zero Lines:

PASS THRU - LEFT CHASE

GIRLS RUN (zero lines)

L.A.

#2

Zero Lines:

RIGHT & LEFT THRU & ROLL 1/2 SASHAY

PASS THRU - LEFT CHASE

BOYS RUN

PASS THRU - U TURN BACK (zero lines)

L.A.

#3

Zero Lines:

PASS THRU - LEFT CHASE

GIRLS TRADE

BOX THE GNAT - RIGHT & LEFT THRU

(repeat all above - gives zero lines)

SLIDE THRU - SQUARE THRU 3/4

L.A.

#4

Zero Lines:

PASS THRU - LEFT CHASE

WALK & DODGE - LEFT CHASE

WALK & DODGE

PARTNER TRADE (zero lines)

L.A.

#5

Zero Box:

PASS THRU - LEFT CHASE

GIRLS RUN (zero box)

L.A.

#6 (from trade by)

Zero Box:

PASS THRU - LEFT CHASE

ALL 8 CIRCULATE

BOYS RUN - RIGHT & LEFT GRAND

#7

Zero Lines:

RIGHT & LEFT THRU

SLIDE THRU - LEFT TOUCH 1/4

WALK & DODGE - LEFT CHASE

CAST OFF 3/4

BOYS CROSS RUN

RIGHT & LEFT GRAND

#8

Zero Lines:

PASS THRU - WHEEL & SPREAD

PASS THRU - LEFT CHASE

SPLIT CIRCULATE

EXPLODE THE WAVE

LEFT CHASE - CAST OFF 3/4

ALL 8 CIRCULATE

EXPLODE THE WAVE

*TURN YOUR BACK ON YOUR PARTNER

L.A.

*OR: U TURN BACK (zero lines)

NEW CALL ANALYSIS

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

CHAIN DOWN THE DIAMOND (Don Beck, Mass.) From any right-hand diamond, preferably one where the girls are the centers: Centers Cast Off 3/4, then points Courtesy Turn them. End as facing couples.

Analysis: Good idea, but Chain Down the Diamond is now gone as a Quarterly. The author claims that Chain Down the Line will make a comeback in the future, due to its popularity, and he is probably correct.

CHASE CROSS AND TURN. From couples back-to-back: Chase Right, those facing in pull by on a diagonal and all Courtesy Turn. End as facing couples.

Analysis: A variation of the current MS Quarterly of Scoot Cross & Turn.

Line The Diamond (Gene Trimmer, Ark.) From any diamond: Centers Trade and points move up as in Fan the Top; if formation now is a two-faced line; do a Wheel & Deal - if formation is a wave, do a Recycle. End in facing couples.

Analysis: The call flows well in dancing, but not during the walkthru. The name does not help the dancers much in knowing what to do. Might be worth trying on a weekend.

ROCK THE BOAT (Bob Bellville, Calif.) From facing lines: Ends Load the Boat; centers Single Circle to a Wave, Fan the Top and Extend. End in parallel waves.

Analysis: Ok.

SLIDE THRU TO A WAVE (Groover Perry, Tx.) From normal facing couples: Slide Thru and step to an ocean wave.

Analysis: A natural that does not need a walkthru, since the dancers will react to it. Can only be used from normal facing couples. Provides a smoothness in flow if you want to do a wave call, such as All 8 Circulate; eliminates the jerkyness of having to say "step to a wave." Call is not necessary if the next call involves a turning motion, such as Swing Thru or Spin Chain Thru since these calls can be done from facing couples.

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

QUARTER THE COLUMN (Jim Murtha) From columns: All Single Hinge; outside two Pass Thru, move along and Pass Thru with the next dancer and then face in to become a couple; in the center wave the centers Trade. End in 1/4 tag formation.

Analysis: Call doesn't time out - there is too much waiting by the center wave for the outsides to finish their part. A momentary wait would be acceptable, but the length of time here appears excessive.

NEW CALL ANALYSIS cont.

REALIGN (Carson Collins, Parkersburg, W.Va.) From an eight chain thru formation: All Pass Thru; outside couples wheel over to the right to face in, inside couples Partner Trade and wheel over to the left to face in. End in facing lines.

Analysis: Reversal of body flow for new center boy; the Partner Trade has him going one way, and the wheel to the left reverses his direction. Also, call does not time out that well, due to added time needed by the new centers. A better definition would have been to have the new centers forget the Partner Trade and do an immediate wheel over to the right to face the other direction, ending in two-faced lines.

TRIPLE HINGE AND CROSS (Ed Fraidenburg, Mich.) From, wherever a Triple Trade is possible: Six dancers Hinge, lone outside dancers move up to become points of a diamond as the very centers Sashay back-to-back and move up to become the other points of a diamond.

Analysis: Does not follow the established use of Cross, when the word Cross is the last word following a previously given command. It has been established in Curli-Cross and expanded to (Anything) and Cross that Cross means those facing on a diagonal after a named call will pull by on a diagonal. If this new call was given from a tidal wave, after the Single Hinge there are 4 center dancers who can pull by on a diagonal; but instead they would be expected to relate to this new definition of (Anything) and Cross.

PICK OF THE DISKS

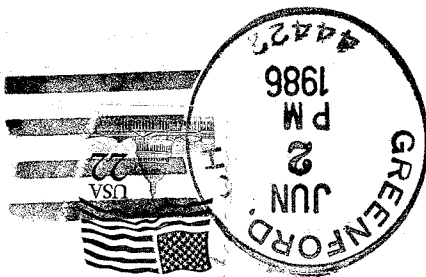
- Hi Hat #651 - Lowdown Hoedown. Good record, comfortable key, good rollicking tempo, the dancers will feel this music.
- Hi Hat #652 - Marker "44" (hoedown). Comfortable record, comfortable key.
- Hi Hat #5082 - Blue Days, Black Nights. Good melody, nice tempo.
- Hi Hat #5084 - Oklahoma Borderline. Good upbeat record.
- Rawhide #125 - Walk Tall. Good remake of this late '60s singing call. Nice music, good message, similar music to Continental Suit singing call.
- Rawhide #126 - Kiss Me One, Kiss Me Twice (It's Been a Long Long Time). Pleasant distinct music on this traditional song.
- Rawhide #127 - Up a Lazy River. Nice relaxed remake of this traditional song.
- Buckskin #1211 - My World Has Ended (My Baby's Gone). If you want to really create a sad mood and have everyone cry for you, this is the record.
- Buckskin #1510 - Buckshot Hodedown. Relaxed hoedown made from singing call rhythm. About half the record has a distinctive "twang" which will appeal to some callers.

THOUGHT FOR THE MONTH

Wisdom is the capacity to use knowledge in the right way.

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