

# NEWS 'n NOTES ©

...for Western-Style Square Dance Callers

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PUBLISHED MONTHLY



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## COMMENTARY by Ed Foote

A poor habit dancers often acquire is moving up to the middle and back from facing lines when the caller has not said to do this. The result is an awkward feeling for everyone in the set, because the caller has usually timed his next command to be smooth-flowing with the previous command. Or, if the caller decides to wait for those who are doing an up and back on their own, this makes for stop-start timing for those who are not going up and back.

Consider telling your home club dancers the following: The fact that the caller says to "make a line" or that "you have lines" does not mean that dancers should move up and back. If you do so on your own, this will throw off the timing for the set. Dancers should only move up and back if this is called by the caller. The result will be a smoother dancing experience for everyone.

Calling hint. Because we call so many up and backs from facing lines in beginners' class, this often slips into our regular calling to an excessive degree. Consider reducing the number of up and backs you call for your home club to improve smoothness and eliminate the tendency of the dancers to do this on their own. Also, recognize that experienced dancers do not need and do not want many up and backs. Thus, as a guest caller for an experienced club, be aware of the trap you can fall into of calling too many up and backs.

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## FUTURE CALLER CLINICS & SCHOOLS

- July 13-17, 1986 - Pittsburgh, Pa. - Emphasis on choreography, sight calling, stage presence. Limited to 9 callers for maximum personal attention.
- Sept. 7, 1986 - Bristol, England. Callers Club of England.
- Sept. 21-24, 1986 - Stockholm, Sweden. Swedish Association of Callers and Teachers.
- Oct. 19, 1986 - Goldsboro, N.C. East Carolina Callers Asso.
- Nov. 9, 1986 - Sturbridge, Mass. Springfield Area Callers Asso.

## PRESENTATION TECHNIQUES

### How to present creative choreography so the dancers will succeed.

**1. You must convince the dancers you mean what you have said to do.** A command may be very simple, but if it is in a situation the dancers have not been exposed to, they may freeze.

Example: Heads Touch 1/4, Girls Pass Thru. If said exactly like this, the girls might freeze, because they may never have been told to Pass Thru in this situation.

Solution #1: Say the following: "Girls - you are facing, girls Pass Thru." Now the girls know you mean it, so they will do the Pass Thru without hesitation.

Solution #2: Say the following: "Girls - raise your hands, girls Pass Thru." Having the girls raise their hands convinces them that they really are supposed to Pass Thru in this unusual situation.

### 2. If only some of the dancers are to do a call, have them raise their hands if there is any chance they will become confused.

Example: From normal columns, we want the center 4 to Walk & Dodge. We could say: "Only the center 4 Walk & Dodge", but maybe the center 4 do not know they are the center 4. Some dancers could become confused and try to work with the outsides.

But if we say: "Center 4 - raise your hands, center 4 Walk & Dodge", now everyone should be successful. Having the designated people raise their hands isolates their attention on each other, which greatly increases the odds for success.

Note: If we are theming an idea for a whole tip, we do not constantly need to have dancers raise their hands. Using the Centers Walk & Dodge example, it is only necessary to ask for hands to be raised the first two times the idea is used; after that the dancers should understand the idea and be able to proceed without raising hands.

### 3. Raise the volume of your voice to emphasize something different.

Example: Same sex parallel waves, the command is: "Boys on a diagonal with each other - Scoot Back." If said in a normal tone of voice, some of the boys might not react. But if said in a louder voice: "BOYS ON A DIAGONAL WITH EACH OTHER - SCOOT BACK", this gets their attention.

General rule of thumb: Raise the volume of your voice any time you present something unusual.

**4. Do not leave dancers in an unusual situation for very long.** Reason is they will become nervous and tend to do something on their own, such as turn around or make a quarter turn. Now they are out of position for the next call, and the square will break down.

General rule of thumb. Do not leave the dancers unusual for longer than 20 seconds, preferably less.

**MAINSTREAM THEME: 3 BY 1 WALK & DODGE**

**Starting position:** columns. Caller says: 3 by 1 Walk & Dodge

**What happens:** Lead dancer in each column dodges sideways, the other 3 in each column step ahead to the next position.

**Ending position:** 3/4 box formation (centers have 2 mini waves, outsides are facing out). If original column was right-handed, the 2 mini waves in the center will be right-handed.

**Comment:** This is a nice variation which the dancers easily understand with a quick walkthru. Consider using this to add variety to any dance.

#1

Zero Lines:

TOUCH 1/4

**3 BY 1 WALK & DODGE**

CENTER 4: WALK &amp; DODGE

CENTERS IN - CAST OFF 3/4

STAR THRU - CENTERS PASS THRU

RIGHT &amp; LEFT THRU

SWING THRU - TURN THRU

L.A.

#2

Zero Lines:

TOUCH 1/4 - ALL 8 CIRCULATE

**3 BY 1 WALK & DODGE**

OUTSIDES CLOVERLEAF

CENTERS SINGLE HINGE

CENTER WAVE: RECYCLE

OTHERS SASHAY

CENTERS PASS THRU - STAR THRU

PASS THRU - WHEEL &amp; DEAL

CENTERS SQUARE THRU 3/4

L.A.

#3

SIDE LEADIES CHAIN

HEADS TOUCH 1/4

SIDE BOYS RUN

**3 BY 1 WALK & DODGE**

CENTERS WALK &amp; DODGE - OTHERS TRADE

RIGHT &amp; LEFT GRAND

#4

HEADS STAR THRU

ALL DPT

BOYS RUN

ALL 8 CIRCULATE

**3 BY 1 WALK & DODGE**

OUTSIDES CLOVERLEAF

CENTERS SINGLE HINGE &amp; RECYCLE

CENTERS RIGHT &amp; LEFT THRU

CENTERS SWING THRU - TURN THRU

L.A.

---

**2 BY 1 WALK & DODGE**

After the dancers are comfortable with 3 by 1 Walk & Dodge, a little more variety can be given by using the same idea from columns of 3. It is exactly the same idea, but here there are only 2 "walkers" instead of 3.

#1

Zero Lines:

PASS THE OCEAN

ALL 8 CIRCULATE - BOYS GO 1/2 MORE

GIRLS CAST OFF 3/4

WAVE OF 6 - WITH RIGHT HAND:

CAST OFF 3/4

COLUMNS OF 3: CIRCULATE

**COLUMNS OF 3: 2 BY 1 WALK & DODGE**

GIRLS CLOVERLEAF - BOYS WHEEL &amp; DEAL

BOYS SQUARE THRU - 2 HANDS

STAR THRU - GIRLS TRADE - BEND THE LINE

SLIDE THRU (zero box)

L.A.

#2

Zero Lines:

PASS THE OCEAN

SWING THRU

ALL 8 CIRCULATE - GIRLS GO 1/2 MORE

BOYS CAST OFF 3/4

WAVE OF 6: SWING THRU

WAVE OF 6 - WITH RIGHT HAND:

CAST OFF 3/4

COLUMNS OF 3: CIRCULATE

**COLUMNS OF 3: 2 BY 1 WALK & DODGE**

LINE OF 4: 1/2 TAG &amp; FACE EACH OTHER

OTHERS TRADE

CENTERS RIGHT &amp; LEFT THRU

CENTERS SWING THRU - TURN THRU

L.A.

**MAINSTREAM QUARTERLY VARIATION: SCOOT CROSS AND (ANYTHING)**

This variation of the current Mainstream Quarterly Scoot Cross & Turn was listed in the New Call Analysis section of April, 1986 News 'N Notes. It has become popular as a way to add variety to a program.

**Definition;** All Scoot Back, girls pull by, all take the "Anything" command.

Examples: Scoot Cross and

- |                  |                               |
|------------------|-------------------------------|
| 1. Partner Trade | 3. Partner Hinge              |
| 2. Partner Tag   | 4. Girls Run (gives LH waves) |

For Plus: Scoot Cross & Chase Right

#1  
Zero Lines:  
SLIDE THRU - TOUCH 1/4  
**SCOOT CROSS & PARTNER TRADE**  
PASS THRU - BEND THE LINE  
SLIDE THRU - TOUCH 1/4  
**SCOOT CROSS & PARTNER TAG**  
TRADE BY  
SQUARE THRU 3/4  
L.A.

#2  
Zero Box:  
TOUCH 1/4  
**SCOOT CROSS & PARTNER TAG**  
TRADE BY  
SWING THRU - CAST OFF 3/4  
**SCOOT CROSS & PARTNER HINGE**  
GIRLS TRADE  
RIGHT & LEFT THRU (zero box)  
L.A.

#3  
Zero Lines:  
PASS THRU - BOYS RUN  
**SCOOT CROSS & PARTNER HINGE**  
GIRLS TRADE - RECYCLE  
8 CHAIN 2  
TOUCH 1/4  
**SCOOT CROSS & GIRLS RUN**  
BOYS TRADE  
PASS THRU - WHEEL & DEAL  
CENTERS WHEEL AROUND (as a couple)  
SQUARE THRU 3/4  
L.A.

#4 (Plus)  
Zero Lines:  
SLIDE THRU - TOUCH 1/4  
**SCOOT CROSS & CHASE RIGHT**  
SINGLE HINGE & GIRLS TRADE  
BOX THE GNAT - RIGHT & LEFT GRAND

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**SCOOT CROSS AND (ANYTHING) - MIXED SEXES**

Callerlab has emphasized that Scoot Cross & Turn should always have the boys facing in at the start, so that the boys will Courtesy Turn the girls at the end of the call. But since there is no Courtesy Turn on Scoot Cross & (Anything), this means we can have the girls facing in at the start, or one boy and one girl facing in. Examples:

#1  
Zero Lines:  
STAR THRU - PASS THRU  
U TURN BACK - TOUCH 1/4  
**SCOOT CROSS & PARTNER TRADE**  
BOX THE GNAT - RIGHT & LEFT THRU  
FLUTTER WHEEL (zero lines out of seq.)  
CROSS TRAIL THRU  
L.A.

#2  
Zero Lines:  
PASS THE OCEAN - SWING THRU  
**SCOOT CROSS & PARTNER TRADE**  
STAR THRU - CALIF. TWIRL  
CENTERS PASS THRU  
ALL PASS THRU  
L.A.

**CALLERLAB PLUS EMPHASIS CALL FOR 3RD QUARTER 1986: (ANYTHING) & ROLL)**

Callerlab has offered these suggestions for (Anything) & Roll:

Star Thru & Roll	Fold Family & Roll
California Twirl & Roll	Peel Off & Roll
Run Family & Roll	Fan the Top & Roll
Trade Family & Roll (not couples)	Single Hinge & Roll
Touch 1/4 & Roll	Flip the Diamond & Roll
Spin the Top & Roll	Peel the Top & Roll
Cast Off 3/4 & Roll (waves only)	Trade the Wave & Roll
Slide Thru & Roll	Tag the Line Right (or left) & Roll

Other possibilities for Roll:

Bend the Line & Roll	Diamond Circulate & Roll
Curlique & Roll	Load the Boat - outsides Roll
Wheel & Deal & Roll	Follow Your Neighbor & Roll (difficult)
Dixie Style to a Wave & Roll	Explode and Roll (difficult)

Note: Roll will often cause the dancers to finish apart from each other. Remind the dancers that after a Roll they should always think to slide sideways to keep the square tight.

#1

Zero Lines:

**STAR THRU & ROLL**

LOAD THE BOAT

RIGHT & LEFT GRAND

#2

Zero Box:

SWING THRU

**BOYS RUN & ROLL**

**GIRLS TRADE & ROLL**

ALL DPT

**PEEL OFF & ROLL**

BOYS PASS THRU

STAR THRU - GIRLS TRADE - BEND THE LINE

SLIDE THRU (zero box)

L.A.

#3

Zero Lines:

**TOUCH 1/4 & ROLL**

PASS THRU - TAG THE LINE

**PEEL OFF & ROLL**

DPT

LEADERS TURN BACK

PASS THRU - L.A.

#4

Zero Box:

RIGHT & LEFT THRU

**SPIN THE TOP & ROLL**

(gives tidal column)

BOYS PASS THRU

STAR THRU - GIRLS TRADE

WHEEL & DEAL

SLIDE THRU (zero box)

L.A.

#5

Zero Lines:

RIGHT & LEFT THRU - DIXIE STYLE TO O.W.

**TRADE THE WAVE & ROLL**

ALL DPT

GIRLS TURN BACK

STAR THRU - GIRLS TRADE - BEND THE LINE

(gives zero lines out of seq.)

**PASS THRU - PARTNER TRADE & ROLL**

RIGHT & LEFT GRAND

#6

Zero Lines:

PASS THE OCEAN - SWING THRU

**CAST OFF 3/4 & ROLL**

PASS THRU - TRADE BY - TOUCH 1/4

**SCOOT BACK - BOYS ROLL**

**GIRLS TRADE & ROLL**

CENTERS WALK & DODGE

TOUCH 1/4 - SPLIT CIRCULATE

EXPLODE AND STAR THRU - CENTERS CALIF.

TWIRL

CENTERS PASS THRU (zero box)

L.A.

#7

Zero Box:

SWING THRU - GIRLS FOLD

**PEEL THE TOP & ROLL** (gives tidal col.)

EACH GROUP OF 4: DO A DPT

CENTER 4 DIXIE STYLE TO O.W.

OTHERS FACE LEFT, PROMENADE 1/4 &

FACE IN

THE WAVE: TRADE THE WAVE

PING PONG CIRCULATE TO A

CENTERS SQUARE THRU 3/4

L.A.

**VERY DIFFICULT A.P.D. - D.B.D. PLUS MATERIAL - FEATURING ROLL**

Warning! This material is tough! Do not use it on an open floor as part of a regular dance, as 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 those who have a solid knowledge of position.

#1

Zero Box:

TOUCH 1/4

**FOLLOW YOUR NEIGHBOR & ROLL**

BOYS PASS THRU

CENTERS IN - CAST OFF 3/4

PASS THE OCEAN

ALL 8 CIRCULATE

**EXPLODE & ROLL**

STAR THRU - FERRIS WHEEL

DIXIE GRAND

L.A.

#2

Zero Lines:

**PASS THRU - BEND THE LINE & ROLL**

DPT

LEADERS TRADE

SWING THRU - CENTERS RUN

COUPLES CIRCULATE

**BEND THE LINE & ROLL** (gives LH col.)

**PEEL OFF & ROLL**

CENTERS PASS THRU

TOUCH 1/4 - SPLIT CIRCULATE

RIGHT & LEFT GRAND

#3

Zero Box:

RIGHT & LEFT THRU - VEER LEFT

COUPLES CIRCULATE

**BEND THE LINE & ROLL**

COORDINATE (from LH col.)

WHEEL & DEAL

SQUARE THRU - ON 3rd HAND

RIGHT & LEFT GRAND

#4

SIDE LADIES CHAIN

HEADS SQUARE THRU

SWING THRU - BOYS RUN

GIRLS HINGE

**DIAMOND CIRCULATE & ROLL**

BOYS SLIDE THRU - EXTEND

ALL 8 CIRCULATE

**EXPLODE & ROLL & SQUARE THRU**

**WHEEL & DEAL & ROLL** (gives LH waves)

LEFT SWING THRU

SPLIT CIRCULATE

GIRLS CROSS RUN

RIGHT & LEFT GRAND

#5

Zero Lines:

**LOAD THE BOAT - OUTSIDES ROLL**

CENTERS IN - CENTERS RUN

CENTERS PASS THRU (it's new people)

CENTERS IN - **CENTERS RUN & ROLL**

CENTERS TRADE (it's new people)

RIGHT & LEFT GRAND

#6

Zero Lines:

**CURLIQUE & ROLL** (gives LH waves)

**SPLIT CIRCULATE & GIRLS ROLL**

**BOYS TRADE & ROLL**

THOSE WHO CAN: STAR THRU

OTHERS PEEL OFF & BEND THE LINE

COUPLES CIRCULATE

WHEEL & DEAL

PASS TO THE CENTER

CENTERS STAR THRU - CALIF. TWIRL

OTHERS LEAD **LEFT** (zero box)

L.A.

#7

Zero Lines:

PASS THRU - WHEEL & DEAL

DPT

**PEEL OFF & ROLL**

**PEEL OFF & ROLL AGAIN**

CENTERS PASS THRU

STAR THRU - CALIF. TWIRL

PASS THE OCEAN

SWING THRU - TURN THRU

L.A.

#8

Zero Lines:

PASS THE OCEAN

**LISTEN FIRST:**

**FOLLOW YOUR NEIGHBOR 3 TIMES,**

**BUT AFTER EACH ONE DO A**

**TRADE THE WAVE**

\*SINGLE HINGE - RIGHT & LEFT GRAND

\*OR: BOYS RUN - CALIF. TWIRL (zero lines)

L.A.

# NEW CALL ANALYSIS

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

CONNECT 4 (Phil Kozlowski, Ind.) From columns: #2 dancers Veer out and ahead to stand beside #1 dancers and then Wheel & Deal; #3 & #4 dancers column Circulate once and then Walk & Dodge. End in 8 chain thru formation.

Analysis: Call dances well.

TOUCHBACK (Steve Shuma, Pa.) From facing couples: Touch 1/4 & U Turn Back.  
HINGEBACK (same author) From 2 adjacent dancers: Single or Partner Hinge and U Turn Back.

Analysis: Easy calls for dancers to learn. Hingeback name was used before, but with a more involved call that went nowhere; this name is descriptive. Hingeback is best used from waves employing a Single Hinge. For Touchback, a purist might argue that since no fraction follows the word "Touch", the dancers should simply step to a wave and Turn Back, and one can not argue against such logic. But the masses will relate well to the author's definition.

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

SUMMER STROLL (Al Appleton, Canada) From parallel 2-faced lines: Those facing out Cross Over Circulate. Those facing in Extend, very centers Hinge, the center diamond Cut the Diamond, centers Extend as a couple. End in 2-faced lines.

Analysis: Those facing out had better stroll mighty slowly to get this to time out.

TURN THE BOAT (Eddie Coppinger) From facing lines: Ends Load the Boat, centers Turn & Left Thru, then Quarter Out. End in 8 chain thru formation.

Analysis: From normal facing lines, the Quarter Out is a direct reversal of body direction for the center 2 girls following the Courtesy Turn ending of Turn & Left Thru. Also, same name as Burleson #2981 and almost the same definition, except the original call had a Courtesy Turn and 1/4 more as the end of the Turn & Left Thru, to end with a 2-faced line in the center. At least the original call was smooth for everyone.

## PICK OF THE DISKS

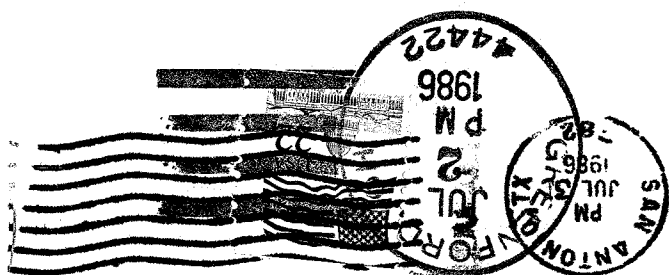
- Jo Pat #603 - Baby's Back Again. Comfortable happy song with a good melody.
- 4 Bar B #6075 - Bill Bailey. Nice version of this traditional song.
- 4 Bar B #6076 - When My Blue Moon Turns To Gold Again. Nice version, often with a horn background. Easy to follow the melody.

## THOUGHT FOR THE MONTH

True intelligence is reflected in the ability to adapt to any situation.

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## COMMENTARY by Mike Callahan

When calling a dance, one of our most important jobs, and probably one of the most difficult, is finding the median dance level of the dancers we are calling for. Of course this is probably most difficult when we are a guest caller at a club with unfamiliar dancers. Yet to insure the success of our dance, we should positively know what we will be able to call for the rest of the evening, preferably by the end of the first tip and at the latest, by the middle of the second tip.

With the standardization of dance programs and definitions by Callerlab, it is much easier to find the "floor level" than it was before we had the lists. However, we all know that clubs that advertise a certain program might not dance all of the calls in that program. Clubs may be strong or weak on dancing by definition. And when you are hired to call an open dance, even though the dance may be a certain advertised program, if there are many visiting dancers from area clubs, all of the variables are multiplied further and your job of finding the floor level becomes increasingly more difficult.

### Hints to help you as a guest caller:

1. Get to the dance early: When I am a guest caller in an unfamiliar area, I consider myself late if I don't arrive 20-30 minutes before the dance starts. When you arrive early, you are able to familiarize yourself with the hall and the sound. You can take your time setting up and get your thoughts together.
2. Talk to people: Introduce yourself to club officers. Double check with the officers the type of program you are hired to do. Very often people might tell you such things as: "We dance an easy Plus level with very little positioning" or "We just graduated a new class" or "We usually have an A-1 tip at the end of the evening". All of these things are bits of information that can help make your dance more successful and make you look better if you know them ahead of time.
3. Watch the round dancers: If the dance you are calling has pre-rounds, notice the round dancers and begin immediately to match up partners in your mind. More often than not, at the Mainstream and Plus program, the experienced round dancers are the better square dancers. (This is not necessarily so at Advanced.)

(continued)

COMMENTARY by Mike Callahan cont.

4. **Get to know the round dance cuer:** If you have a good rapport with the round dance cuer, the evening will go smoother for everyone. Very often, the round dance cuer can be a wealth of information about a square dance club. (level, problems, etc.)

5. **The first tip:** Put everyone at ease by introducing yourself, where you are from, and wish them a fun evening. Remember the old adage that the better dancers are down front still is true. During the first tip, I use 90% prepared or memorized material and watch closely how it is executed. I always use the first tip to locate the couples that I will be using as pilots for the rest of the evening.

6. **Key calls for Mainstream:** If the dance is advertised as Mainstream, I have four key calls that, even when used from "standard" position, tell me a lot about the dancers. These calls are: Split Circulate, Spin the Top (without a Swing Thru), Dixie Style to an Ocean Wave and Peel Off. If I use these calls the first tip and the floor sails through them, I know that I have an above average floor. If most of the floor gets through with some hesitation, then I can count on calling mostly standard position choreography for the evening.

7. **Key calls for Plus:** Triple Scoot, Follow Your Neighbor, Crossfire and Peel the Top. If most of the floor does not hesitate, I have a strong Plus Floor. If they do, I have a Load the Boat, Relay the Deucey type of Plus Floor.

8. **Being a guest caller at a local club:** If possible, call the club caller before the dance and ask him what he has been working with his club. He will respect you for taking the time to get some information to give his club a good dance.

9. **Festivals:** When you call at a festival, you may have only one hour or less to put your best foot forward. If possible, before you call in a certain hall, try to watch what the caller before you does. This way you can get an idea of the floor level before you go in. However, at a multi-hall festival, the floor level should not be sacrificed because of the ability of the dancers.

Every experienced caller has his own way of judging a floor level. But remember, the more information you have at your disposal before you start your dance, the more successful your dance will be. Take every opportunity that you can to make yourself look good. That's what it's all about!

---

#### **Transition from class to club.**

This summer one of my regular clubs has experimented with a different type of program. The club dance is a three hour dance on Sunday evenings from 7 until 10 p.m. The first hour is strictly Mainstream. I review Mainstream calls that the floor seems to be weak on. I also workshop Mainstream variations such as Cross Run, Cross Fold, Left Square Thru and try to throw in a little "DBD" now and then. The second hour is a Plus workshop where I teach one Plus call each week or review one Plus call that the dancers are having problems with. This is an easy Plus workshop with little or no position variations. The third hour is strictly Plus and not recommended for new class grads.

Our attendance seems to have increased with this kind of a set-up, because everyone is able to dance at least 2 hours during the evening. The new class graduates do not seem to mind going home at 9 p.m. and the experienced dancers have an hour to enjoy good Plus dancing. The dance ends early enough for the Monday morning workers. If your club dances during the summer and you have been losing new grads or experienced dancers or both, try this type of program.

# MAINSTREAM BASIC: HALF TAG

Half Tag is usually called from 2-faced lines at both Mainstream and Plus. Here we look at Half Tag from lines facing out. Remind the dancers they must always establish waves at the end of a Half Tag.

#1

Zero Lines:

PASS THRU - HALF TAG

CENTERS TRADE - ALL SCOOT BACK

BOYS RUN - REVERSE FLUTTER WHEEL  
(zero lines)

L.A.

#2

Zero Lines:

PASS THRU - HALF TAG

CENTERS TRADE

GIRLS RUN

BOX THE GNAT - FAN THE TOP

BOX THE GNAT - RIGHT & LEFT GRAND

#3

Zero Lines:

PASS THRU - HALF TAG

CENTERS TRADE

ALL SINGLE HINGE - GIRLS CROSS FOLD  
RIGHT & LEFT GRAND

#4

Zero Lines:

PASS THRU - HALF TAG

CENTERS TRADE

ALL WALK & DODGE - BEND THE LINE  
(zero lines out of seq.)

CROSSTRAIL THRU - L.A.

#5

Zero Box:

STAR THRU - PASS THRU - HALF TAG

ENDS CIRCULATE - BOYS RUN (zero lines)

L.A.

#6

Zero Box:

STAR THRU - PASS THRU - HALF TAG

ENDS CIRCULATE

SINGLE HINGE - BOYS RUN

ALL PROMENADE HOME

#7

Zero Box:

STAR THRU - PASS THRU - HALF TAG

CENTERS TRADE - ALL SPLIT CIRCULATE

BOYS RUN - SLIDE THRU (zero box)

L.A.

#8

HEADS PASS THRU - SEPARATE AROUND 1  
LINES OF 4

PASS THRU - HALF TAG

GIRLS TRADE - RECYCLE (zero box)

L.A.

#9

HEADS PASS THRU - SEPARATE AROUND 1  
LINES OF 4

PASS THRU - HALF TAG

ENDS CIRCULATE - CENTERS TRADE

SWING THRU - TURN THRU

L.A.

#10

HEADS PASS THRU - SEPARATE AROUND 1  
LINES OF 4

PASS THRU - HALF TAG

ALL 8 CIRCULATE

RIGHT & LEFT THRU

PASS THRU - TRADE BY (zero box)

L.A.

#11

HEADS STAR THRU

ALL DPT

CENTERS IN - CAST OFF 3/4

PASS THRU - HALF TAG

ALL 8 CIRCULATE (zero box O.W.)

RIGHT & LEFT THRU

PASS TO THE CENTER - SQUARE THRU 3/4

L.A.

#12

HEADS STAR THRU

ALL DPT - PEEL OFF

PASS THRU - HALF TAG

BOYS RUN - BEND THE LINE

SLIDE THRU (zero box)

L.A.

#13

Zero Lines:

PASS THRU - TAG THE LINE - FACE IN

PASS THRU - HALF TAG

CENTERS TRADE - BOYS RUN

RIGHT & LEFT THRU

PASS THE OCEAN

SWING THRU - TURN THRU

L.A.

### MAINSTREAM BASIC: 8 CHAIN THRU

8 Chain Thru is often poorly executed by new dancers, and even by many experienced dancers. We can help the dancers by telling them the following:

1. The Courtesy Turn must be emphasized. If it is not emphasized, the formation becomes a "wrong way grand" type of circle, and the dancers are lost when they are supposed to stop.
2. It is helpful to remind everyone they will remain beside the same person throughout the execution of the call.

8 Chain Thru is a zero movement. 8 Chain 4 is a "relative zero", meaning the dancers finish facing the same couples as they were facing at the start of the call, but are on the other side of the set.

8 Chain 1 = 8 Chain 5. 8 Chain 2 = 8 Chain 6. 8 Chain 3 = 8 Chain 7.

8 Chain 2 =  $\left[ \begin{array}{l} 8 \text{ Chain } 6 \\ \text{Dive Thru} - \text{Pass Thru} \\ \text{Pass Thru} - \text{Trade By} \end{array} \right.$

#1  
HEADS STAR THRU - PASS THRU  
RIGHT & LEFT THRU  
8 CHAIN 2 (zero box)  
L.A.

#2  
Zero Lines:  
RIGHT & LEFT THRU  
SLIDE THRU  
8 CHAIN 1 (or 8 CHAIN 5)  
L.A.

#3  
4 LADIES CHAIN - ALL PROMENADE  
HEADS WHEEL AROUND  
RIGHT & LEFT THRU  
SLIDE THRU  
8 CHAIN 3  
L.A.

#4 (Gimmick)  
Zero Box:  
8 CHAIN NOTHING  
L.A.

---

### MAINSTREAM BASIC: ALAMO STYLE

#1  
4 LADIES CHAIN  
ALLEMANDE LEFT - ALAMO STYLE  
SWING THRU  
RIGHT & LEFT GRAND

#2  
ALLEMANDE LEFT - ALAMO STYLE  
SWING THRU  
LEFT SWING THRU  
L.A.

#3  
4 LADIES CHAIN  
ALLEMANDE LEFT - ALAMO STYLE  
ALL BOYS RUN RIGHT  
ALL GIRLS RUN RIGHT  
ALL BOYS RUN LEFT  
ALL GIRLS RUN RIGHT  
L.A.

#4  
ALLEMANDE LEFT - ALAMO STYLE  
HEADS WALK & DODGE  
HEADS CLOVERLEAF  
SIDES WALK & DODGE (zero box)  
L.A.

#5  
ALLEMANDE LEFT - ALAMO STYLE  
HEADS SCOOT BACK  
SIDES SCOOT BACK  
ALL BOYS RUN RIGHT  
L.A.

#6  
ALLEMANDE LEFT - ALAMO STYLE  
SWING THRU  
BOYS RUN RIGHT - TWICE  
SWING THRU  
RIGHT & LEFT GRAND

### PLUS BASIC: COORDINATE (D.B.D.)

Most callers shy away from using Coordinate D.B.D. (Dance By Definition) because of the low dancer success rate which often results. However, it makes an excellent workshop for a good Plus floor, and it gives the dancers great satisfaction when they succeed. In addition, Coordinate D.B.D. is excellent if you are asked to do a Plus D.B.D. tip at the end of a dance.

The sequences here feature Coordinate D.B.D., but are short so if the floor has trouble you can get out quickly.

#1

Zero Lines:

ALL ROLL 1/2 SASHAY

TOUCH 1/4 - COORDINATE

BOYS CIRCULATE - BEND THE LINE

BOX THE GNAT - RIGHT & LEFT THRU

L.A. (zero lines)

#2

Zero Lines:

PASS THRU - WHEEL & DEAL

DPT

CENTERS IN - CAST OFF 3/4

TOUCH 1/4 - COORDINATE

FERRIS WHEEL

CENTERS TURN & LEFT THRU

CENTERS PASS THRU (zero box)

#3

Zero Box:

STAR THRU & ROLL 1/2 SASHAY

TOUCH 1/4 - COORDINATE

BEND THE LINE - TURN & LEFT THRU

L.A. (zero lines)

#4

HEADS STAR THRU & SPREAD

ALL TOUCH 1/4 - COORDINATE

TAG THE LINE - FACE IN

BOX THE GNAT - DROP HANDS (zero lines)

L.A.

#5 (LH columns)

Zero Lines:

LEFT TOUCH 1/4 - COORDINATE

BEND THE LINE

FLUTTERWHEEL - SWEEP 1/4 (zero box)

L.A.

#6 (LH columns)

ALL ROLL 1/2 SASHAY

LEFT TOUCH 1/4 - COORDINATE

BEND THE LINE

PASS THRU - U TURN BACK

STAR THRU - PASS THRU

TRADE BY (zero box)

L.A.

---

### PLUS BASIC: CHASE RIGHT

Using Chase Right from a trade by formation. Ending formation is columns.

Hints for success: (1) Tell the dancers to keep the call tight and not spread out; (2) Use these words the first few times you show this: "Working behind you and to the right".

#1

Zero Lines:

STAR THRU - PASS THRU

CHASE RIGHT

BOYS RUN - SLIDE THRU

RIGHT & LEFT THRU (zero lines)

L.A.

#2

Zero Lines:

STAR THRU - PASS THRU

CHASE RIGHT

ALL 8 CIRCULATE - TRIPLE SCOOT

BOYS RUN (zero box)

L.A.

#3

Zero Box:

PASS THRU - CHASE RIGHT

ALL 8 CIRCULATE - COORDINATE

COUPLES CIRCULATE - BEND THE LINE

SQUARE THRU 3/4

L.A.

#4

HEADS STAR THRU - PASS THRU

ALL PASS THRU - CHASE RIGHT

ALL 8 CIRCULATE - GIRLS TURN BACK

BOX THE GNAT - RIGHT & LEFT GRAND

**PLUS BASIC: SINGLE CIRCLE TO A WAVE**

In addition to Single Circle to a Wave, nice variations include Single Circle to a Right & Left Grand, and also Single Circle 3/4 to a Wave.

#1  
ALLEMANDE LEFT - GO FORWARD TWO  
TURN BACK ONE  
**SINGLE CIRCLE TO A**  
RIGHT & LEFT GRAND

#2  
Zero Lines:  
RIGHT & LEFT THRU  
LOAD THE BOAT  
**SINGLE CIRCLE TO A**  
RIGHT & LEFT GRAND

#3  
Zero Lines:  
ENDS LOAD THE BOAT  
**CENTERS SINGLE CIRCLE TO A WAVE**  
**AND FAN THE TOP**  
EXTEND - RECYCLE (zero box)  
L.A.

#4  
Zero Box:  
RIGHT & LEFT THRU & ROLL 1/2 SASHAY  
**SINGLE CIRCLE TO A WAVE**  
GIRLS TRADE - ALL LINEAR CYCLE  
REVERSE FLUTTERWHEEL  
SLIDE THRU (zero box)  
L.A.

#5  
Zero Lines:  
**SINGLE CIRCLE 3/4 TO A WAVE**  
CENTERS TRADE - SWING THRU  
BOYS RUN (zero lines)  
L.A.

#6  
Zero Box:  
**SINGLE CIRCLE 3/4 TO A WAVE**  
CENTERS TRADE - SPLIT CIRCULATE  
ENDS CIRCULATE - CENTERS TRADE  
RIGHT & LEFT GRAND

#7  
Zero Lines:  
SLIDE THRU  
RIGHT & LEFT THRU & ROLL 1/2 SASHAY  
**SINGLE CIRCLE 3/4 TO A WAVE**  
FAN THE TOP  
SINGLE HINGE - BOYS RUN  
CENTERS SWING THRU - TURN THRU  
L.A.

---

**PLUS BASIC: FOLLOW YOUR NEIGHBOR**

While many dancers can do Follow Your Neighbor & Spread, the basic call of Follow Your Neighbor gives many dancers difficulty. Of course, the reason is the dancers do not hear the call very often. If you give your home club practice on this basic, you will make them stronger dancers.

#1  
Zero Box:  
TOUCH 1/4 - **FOLLOW YOUR NEIGHBOR**  
TRADE THE WAVE - SCOOT BACK  
BOYS RUN - BEND THE LINE  
SLIDE THRU (zero box)  
L.A.

#2  
Zero Box:  
TOUCH 1/4 - **FOLLOW YOUR NEIGHBOR**  
LEFT SWING THRU  
GIRLS RUN - FERRIS WHEEL  
CENTERS PASS THRU (zero box)  
L.A.

#3 (mixed sexes)  
Zero Box:  
STEP TO A WAVE - **FOLLOW YOUR NEIGHBOR**  
BOYS RUN (left)  
BOX THE GNAT - SLIDE THRU (zero box)  
L.A.

#4  
Zero Lines:  
PASS THE OCEAN - **FOLLOW YOUR NEIGHBOR**  
BOYS RUN (left)  
PASS THRU - TAG THE LINE - FACE IN  
(zero lines out of seq.)  
CROSSTAIL THRU  
L.A.

**EXPERIMENTAL CALL (FOR MAINSTREAM OR PLUS): COMPRESS TO A COLUMN**

**COMPRESS TO A COLUMN** (Don Beck, Mass.) From parallel 2-faced lines:  
Centers facing in: Extend (Half Circulate) and Trade; Centers facing out: Step ahead and Fold (right for RH 2-faced lines, left for LH 2-faced lines); Ends slide sideways together and Trade; all now step ahead to a column.

**Teaching hint:** Tell the centers facing out to take a giant step forward before he or she folds; this is important so they are out of the way of the ends who are sliding together to Trade.

**Comments:** An easy call to teach and dance. A different way of getting to a column that the dancers seem to like. Would make a good Quarterly Selection for Mainstream or Plus. The call's name gives a good hint to what the choreography does.

**MAINSTREAM**

#1  
HEADS LEAD RIGHT - VEER LEFT  
**COMPRESS TO A COLUMN**  
BOYS RUN - STAR THRU (zero lines  
CROSSTRAIL THRU out of seq.)  
L.A.

#2  
Zero Lines:  
RIGHT & LEFT THRU  
PASS THE OCEAN  
SWING THRU - CENTERS RUN  
**COMPRESS TO A COLUMN**  
BOYS RUN  
SWING THRU - TURN THRU  
L.A.

#3  
Zero Lines:  
FLUTTERWHEEL - PASS THE OCEAN  
SWING THRU - CENTERS RUN  
**COMPRESS TO A COLUMN**  
BOYS TURN BACK - RIGHT & LEFT GRAND

#4 (2-faced lines with boys in center)  
HEADS STAR THRU - PASS THRU - MAKE A WAVE  
GIRLS TRADE - GIRLS RUN  
**COMPRESS TO A COLUMN**  
ALL 8 CIRCULATE - BOYS RUN  
SWING THRU - TURN THRU  
L.A.

#5 (2-faced lines with boys in center)  
Zero Lines:  
RIGHT & LEFT THRU - PASS THE OCEAN  
GIRLS TRADE - GIRLS RUN  
COUPLES CIRCULATE  
**COMPRESS TO A COLUMN**  
ALL 8 CIRCULATE - BOYS RUN  
STAR THRU  
PASS THE OCEAN - RECYCLE (zero box)  
L.A.

**PLUS**

#6  
Zero Lines:  
TOUCH 1/4 - COORDINATE  
**COMPRESS TO A COLUMN**  
BOYS RUN (zero box)  
L.A.

#7  
Zero Lines:  
RIGHT & LEFT THRU  
SLIDE THRU - SINGLE CIRCLE TO O.W.  
CENTERS TRADE & RUN  
**COMPRESS TO A COLUMN**  
BOYS RUN  
SWING THRU - TURN THRU  
L.A.

#8  
Zero Lines:  
RIGHT & LEFT THRU  
LOAD THE BOAT  
SINGLE CIRCLE TO O.W.  
CENTERS TRADE & RUN  
**COMPRESS TO A COLUMN**  
BOYS RUN  
SWING THRU - TURN THRU  
L.A.

#9  
HEADS LEAD RIGHT - VEER LEFT  
**COMPRESS TO A COLUMN**  
ALL 8 CIRCULATE - TRIPLE SCOOT  
BOYS RUN (zero box)  
L.A.

#10 (LH 2-faced lines)  
HEADS LEAD RIGHT - VEER LEFT  
COUPLES CIRCULATE  
CALIF. TWIRL  
**COMPRESS TO A COLUMN**  
GIRLS TURN BACK - RIGHT & LEFT GRAND

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# NEWS 'n NOTES<sup>©</sup>

...for Western-Style Square Dance Callers

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## COMMENTARY by Ed Foote

**Workshopping to learn a new program.** Many dancers enjoy moving on to the next plateau thru a series of workshops (Mainstream to Plus, Plus to Advanced), and this is fine if they enjoy it. However, sometimes dancers become so enthralled with their new program that they forget where they came from.

A good suggestion is to encourage dancers to dance one level (program) previous to what they are workshopping. Those workshopping Plus should be dancing Mainstream, and those workshopping Advanced should be dancing Plus.

If dancers do this, it will help them maintain a solid foundation which will be vital for them in their new program. Consider encouraging dancers to do this if you are conducting a workshop which is taking dancers to a new program.

---

**Callerlab Quarterly Selections.** The Plus Quarterly Selection Committee has announced "No New Movements" for the quarter of August thru October, 1986.

Current Quarterly Selections for all programs are:

Mainstream: Scoot Cross & Turn

Plus: RCW

Spin Chain & Exchange the Gears

Advanced: Change Lanes

Mini-Busy

Checkover

---

**New class.** Do you have a mailing list of several hundred people to receive an invitation for your open house? It is likely you would if you had asked everyone attending the one night stands you did during the year to fill out a card for the chance to receive a prize (the prize is the invitation). Now add all the people who watched demonstrations your club did during the year at malls etc. - did you have them fill out a card? If you have not done this before, consider it for the coming year. Then next year you will have a mailing list of several hundred people for your class.

---

## WINNING WITH CREATIVE CHOREOGRAPHY

### Ways to successfully implement the concept of creative choreography:

1. Try to name the specific idea in your mind. This will keep your thinking organized. Be specific.

Example: Instead of just saying to yourself "I'm going to work Walk & Dodge", instead say to yourself: "I'm going to work the centers Walk & Dodge while the others do something else." Another example: Instead of simply thinking "I'm going to work Pass Thru", say to yourself: "I'm going to work same sex diagonal Pass Thru."

Being specific in your mind will help keep the ideas focused, and will prevent everything from becoming a mass jumble of random thoughts.

2. Write your ideas down. Have a sheet of paper or note cards entitled "Creative Choreography Ideas." List a number of specific ideas - one sentence at the most for each idea. Now you can simply glance at your paper before the dance or during the dance and instantly have many suggestions of things to use.

3. Take time to analyze your idea to see all the places where it can be applied. You may not wish to use every option, as some may be too difficult, but looking at all the possibilities will expand your use of the idea.

Example: Take the idea of centers Walk & Dodge while the ends do something else. The immediate thought is to use this from left-hand ocean waves (so the Walk & Dodge box is right-handed). But a little reflection shows we can also use this from 2-faced lines, 3 & 1 columns, and a 1/4 box formation. So now we have 5 set-ups instead of just one. However, further reflection tells us we can now use the same formations, but have those doing the Walk & Dodge be in a left-hand box. Now we have 10 set-ups. Caller judgement now tells us that as a guest caller we probably only want to use some of the first 5 set-ups, but at our home club we can theme this idea for several weeks and thereby consider using more set-ups.

Some callers have great ideas, but they only use them in one limited situation. Thus, a great idea dies before it really gets born. A good phrase to remember is: If you have a good idea, ride it for all that it is worth.

4. Stretch out your idea over several tips or even the full dance. It will often take the dancers several times to become comfortable with the idea. Once they become comfortable, let them enjoy the skill they have acquired by using it over and over. This gives positive reinforcement to the dancers, and makes less work for you in having to come up with additional ideas.

5. Do not overdo creative choreography. Creative choreography is the frosting on the cake, but it is not "the cake". Too much creative choreography will make it seem like work to the dancers.

Rule of thumb: Have creative choreography be 15% of the dance, 20% maximum. Let the rest of the dance be plain vanilla. Sprinkle in the creative choreography like a fine seasoning, and the dancers will feast with joy on your creation.

# MAINSTREAM BASIC: SQUARE THRU

Theming the idea: Ends (or outsides) Square Thru - centers do something else.

Note: After telling the ends or outsides to Square Thru, it will help to say the phrase "on the outside". This will help reinforce the idea in the dancers' minds and make them more confident.

#1

Zero Lines:

ENDS SQUARE THRU 2 HANDS - ON THE OUTSIDE

CENTERS TOUCH 1/4 AND  
CENTERS WALK & DODGE  
CENTERS IN - CAST OFF 3/4  
PASS THRU - WHEEL & DEAL  
CENTERS PASS THRU (zero box)  
L.A.

#2

Zero Lines:

ENDS SQUARE THRU 4 HANDS - ON THE OUTSIDE

CENTERS BOX THE GNAT AND  
CENTERS RIGHT & LEFT THRU  
CENTERS SQUARE THRU 2 HANDS  
CENTERS IN - CAST OFF 3/4  
STAR THRU - CENTERS CALIF. TWIRL  
\*ALL SQUARE THRU 3/4  
L.A.

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

#3

Zero Lines:

PASS THRU - WHEEL & DEAL  
OUTSIDES SQUARE THRU 2 - ON THE OUTSIDE

CENTERS TOUCH 1/4 AND  
CENTERS WALK & DODGE  
CENTERS IN - CAST OFF 3/4  
PASS THRU - WHEEL & DEAL  
BOYS SQUARE THRU 4 HANDS - ON THE OUTSIDE  
GIRLS SQUARE THRU 4 HANDS - ON THE INSIDE  
CENTERS IN - CAST OFF 3/4  
PASS THRU - WHEEL & DEAL  
CENTERS TURN BACK & STAR THRU  
PASS THE OCEAN - GIRLS TRADE  
RIGHT & LEFT THRU (zero box)  
\*L.A.

\*OR: SWING THRU  
GIRLS CIRCULATE - BOYS TRADE  
TURN THRU  
L.A.

Theming the idea: Centers Square thru - ends (or outsides) do something else

#1

Zero Lines:

CENTERS SQUARE THRU 4 HANDS

ENDS TOUCH 1/4 &  
THAT GIRL RUN  
RIGHT & LEFT GRAND

#2

Zero Lines:

CENTERS SQUARE THRU 4 HANDS

ENDS SLIDE THRU  
TOUCH 1/4 - GIRLS TRADE  
SPLIT CIRCULATE  
RIGHT & LEFT GRAND

#3

Zero Lines:

CENTERS SQUARE THRU 4 HANDS

ENDS TOUCH 1/4  
GIRLS ONLY: PEEL OFF & BEND THE LINE  
BOYS FACE THE GIRLS  
STAR THRU - OUTSIDES CALIF. TWIRL  
SWING THRU - TURN THRU  
L.A.

#4

Zero Lines

CENTERS SQUARE THRU 3/4

ENDS PASS THRU - MOVE ALONG & SLIDE THRU  
ALL SQUARE THRU 2 HANDS  
BEND THE LINE  
STAR THRU - OUTSIDES CALIF. TWIRL  
PASS THRU - L.A.

#5

Zero Lines:

CENTERS SQUARE THRU - BUT ON 3RD

HAND TOUCH 1/4  
ENDS TOUCH 1/4 (gives columns)  
ALL 8 CIRCULATE - BOYS RUN  
PASS TO THE CENTER  
CENTERS SQUARE THRU 3/4  
L.A.

SQUARE THRU - ON THE 3RD HAND

Variety can be added to your program by calling Square Thru and on the 3rd hand to do another call. This is equivalent to calling a Right & Left Thru before doing the named call.

Mainstream calls which can be used after saying "Square Thru and on the 3rd hand":

Swing Thru	Right & left Thru
Spin the Top	Spin Chain Thru
Touch 1/4	Turn Thru
Curlique	Eight Chain Thru
Box the Gnat	

Plus calls which can be used:

Spin Chain the Gears	Relay the Deucey
Coordinate	Explode the Wave
Turn & Left Thru	Grand Swing Thru

Dixie Grand: If you are in a starting DPT, ready to do a Dixie Grand, a nice variation is: "Right & Left Thru, Square Thru - on 3rd hand, Dixie Grand, L.A."

All examples are Mainstream, except #7 which is Plus.

#1

Zero Lines:

RIGHT & LEFT THRU

SQUARE THRU - ON 3RD HAND

TOUCH 1/4 (gives columns)

ALL 8 CIRCULATE

BOYS RUN (zero box)

L.A.

#2

Zero Lines:

SLIDE THRU

SQUARE THRU - ON 3RD HAND

TOUCH 1/4 (gives waves)

SCOOT BACK

BOYS RUN (zero lines)

L.A.

#3

Zero Lines:

SLIDE THRU

SQUARE THRU - ON 3RD HAND

BOX THE GNAT

RIGHT & LEFT GRAND

#4

Zero Lines:

SLIDE THRU

SQUARE THRU - ON 3RD HAND

SWING THRU - BOYS RUN

WHEEL & DEAL

PASS THRU - L.A.

#5

Zero Lines:

SLIDE THRU

SQUARE THRU - ON 3RD HAND

SPIN CHAIN THRU - ENDS CIRCULATE ONCE

\*RIGHT & LEFT GRAND

\*TURN THRU - L.A.

#6

Zero Lines:

SQUARE THRU - ON 3RD HAND

TURN THRU

TAG THE LINE - FACE IN (zero lines)

SQUARE THRU - ON 3RD HAND

SPIN THE TOP

\*BOYS RUN - WHEEL & DEAL

STAR THRU (zero lines out of seq.)

\*CROSSTRAIL THRU

L.A.

\*OR: ALL 8 CIRCULATE - BOYS TRADE

(RARE BACK) SQUARE THRU - ON 3RD HAND

RIGHT & LEFT GRAND

#7 (Plus)

Zero Box:

SQUARE THRU - ON 3RD HAND

RELAY THE DEUCEY

RIGHT & LEFT THRU (zero box)

L.A.

PLUS MATERIAL FEATURING CURRENT CALLERLAB PLUS QUARTERLY: RCW

Figures 1-5 use RCW from normal right-hand ocean waves (boys on end, girls in center), #6-7 use 1/2 sashayed waves, #8 is same sex waves, and #9-10 is left-hand waves.

#1

Zero Lines:  
PASS THE OCEAN

RCW

DPT - TRACK 2  
GIRLS TRADE - RECYCLE  
PASS TO THE CENTER  
SQUARE THRU 3/4  
L.A.

#2

Zero Box:

RCW

CENTERS SWING THRU  
PING PONG CIRCULATE  
CENTER GIRLS TRADE  
EXTEND - SPLIT CIRCULATE  
ALL 8 CIRCULATE  
RIGHT & LEFT GRAND

#3

Zero Lines:  
LOAD THE BOAT

RCW

CENTERS PASS THRU (zero box)  
L.A.

#4

HEADS PASS THE OCEAN  
PING PONG CIRCULATE  
EXTEND

RCW

CENTERS PASS THRU - TOUCH 1/4  
FOLLOW YOUR NEIGHBOR & SPREAD  
ALL 8 CIRCULATE

\*BOX THE GNAT - RIGHT & LEFT GRAND

\*OR: RECYCLE

SWING THRU - TURN THRU  
L.A.

#5

Zero Lines:  
RIGHT & LEFT THRU & ROLL 1/2 SASHAY  
BOX THE GNAT - FAN THE TOP

RCW

GIRLS ZOOM  
DIXIE GRAND  
L.A.

#6 (1/2 sashayed)

Zero Box:  
SWING THRU

RCW

CENTERS PASS THRU  
STAR THRU - CALIF. TWIRL  
PASS THRU - WHEEL & DEAL  
CENTERS WHEEL AROUND  
PASS THRU - L.A.

#7 (1/2 sashayed)

Zero Lines:  
PASS THE OCEAN  
SWING THRU

RCW

CENTERS PASS THRU  
STAR THRU - CALIF. TWIRL  
PASS THRU - WHEEL & DEAL  
DIXIE GRAND  
L.A.

#8 (same sex waves)

HEADS STAR THRU & U TURN BACK

RCW

GIRLS PASS THRU  
TOUCH 1/4 - RIGHT & LEFT GRAND

#9 (left-hand waves)

Zero Lines:  
RIGHT & LEFT THRU  
DIXIE STYLE TO O.W.  
LEFT SWING THRU

STARTING WITH LEFT HAND: RCW

\*OUTSIDES SASHAY - CENTERS TURN BACK (zero box)  
L.A.

\*OR: DPT

ALL U TURN BACK  
DIXIE GRAND - L.A.

#10 (left-hand waves)

Zero Lines:  
PASS THE OCEAN  
SWING THRU - TRADE THE WAVE  
STARTING WITH LEFT HAND: RCW  
CENTERS PASS THRU  
STAR THRU - CALIF. TWIRL  
PASS THRU - WHEEL & DEAL  
CENTERS SQUARE THRU 3/4  
L.A.

**PLUS VARIATION: PEEL THE TOP & SPREAD**

<u>Starting Position</u>	<u>Ending Position</u>
Parallel RH waves - ends Fold	Tidal LH wave
Tidal RH wave - ends of each wave Fold	Parallel LH waves

**Hint to tell the dancers:** Those moving up move slowly to allow those Casting to spread apart.

#1  
Zero Box:  
RIGHT & LEFT THRU  
SWING THRU - GIRLS FOLD  
**PEEL THE TOP & SPREAD**  
STEP THRU - PARTNER TRADE  
SLIDE THRU (zero box)  
L.A.

#2  
Zero Box:  
SWING THRU - GIRLS FOLD  
**PEEL THE TOP & SPREAD**  
GRAND LEFT SWING THRU  
EACH WAVE: EXPLODE AND  
RIGHT & LEFT GRAND

#3  
Zero Lines:  
**GRAND SWING THRU**  
GIRLS FOLD  
**PEEL THE TOP & SPREAD**  
EXPLODE THE WAVE  
WHEEL & DEAL  
CENTERS SQUARE THRU - ON 3rd HAND  
**DIXIE GRAND** - L.A.

#4  
Zero Lines:  
PASS THE OCEAN - BOYS FOLD  
**PEEL THE TOP & SPREAD**  
GIRLS TRADE - GIRLS RUN - BEND THE LINE  
PASS THRU - L.A.

**NEW CALL ANALYSIS**

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

**RIGHT/LEFT WHEEL & DEAL** (Ed Fraidenburg, Mich.) From lines facing out: All Cast Right (Left) 1/4, then Wheel & Deal. End in 8 chain thru formation.

**Analysis:** Can be called directionally, but perhaps the name will help some dancers. Technically the call is a fudge, because the Cast Right 1/4 leaves the set in offset lines of 2, rather than in lines of 4. The dancers then do an action similar to Wheel & Deal, pretending they were in lines of 4. But if we make the fudge part of the definition, we're ok. This call might be worth workshoping for a night with your home club.

**RIGHT/LEFT FERRIS WHEEL** (Ed Fraidenburg, Mich.) From lines facing out: All Cast Right (Left) 1/4, then finish like a Ferris Wheel.

**Analysis:** This is a little easier than the previous call, because the dancers are already part-way into their Ferris Wheel. This might be the better call to show first, then show the Wheel & Deal later.

**RUN THE WHEEL** (Chuck Myers & Dave Hodson, Ohio) From couples back to back: Designated dancers Run and then do their part of a Wheel Thru with each other (their part is always the shoulder passing part); others do their part of a normal Partner Trade & Roll. End in mini waves. If the Run is to the right, the Wheel Thru action is passing right shoulders, and vice versa.

**Analysis:** Too difficult for Plus, nice for Advanced and is getting some use there. Definition is easy to remember, but dancers must be alert to positioning. This call will be shown in the October NNN Advanced Supplement.

### NEW CALL ANALYSIS cont.

**RELAY THE DIAMOND** (Chuck Goodman, La.) From parallel waves: Start like a Relay the Deucey - ie, Swing 1/2, centers Cast Right 3/4 as ends 1/2 Circulate. At this point there is a diamond in the center. Center 4 Diamond Circulate twice and then Flip the Diamond, while the others Cast Off 3/4 and then those facing out U Turn Back. End in 1/4 tag formation.

Analysis: Name has been used before (Burleson #1473), and that figure is good. But this figure also dances well. With the action on the outside somewhat similar to RCW, perhaps this call should have been named RCD (Relay, Cast & Diamond).

### PICK OF THE DISKS

- ESP #404           - Patter 1. Excellent hoedown that will really carry a floor. Super music with a great beat. Get this record.
- ESP #140           - Blue Moon of Kentucky. Upbeat version of this traditional song. Fine music.
- 4 Bar B #6077   - Lowdown Hoedown. This is the rhythm section with a little melody to the singing call Cajun Moon. Good sound, good beat. If you like a hoedown where you can change key up or down a note very easily as you do the hash, you'll love this record.
- Hi Hat #5086     - Texas on a Saturday Night. Excellent music. Good singers will get mileage out of this record.
- Hi Hat #5085     - Dreamland Express. The current hit song of John Denver. Slow relaxed steady pace. Fine music. A good singer can get the girls to swoon on this.
- TNT #250          - 76 Trombones. The traditional song played with a nice upbeat marching sound. Not only a fine singing call, but also can be used for a grand march.
- TNT #250          - Roll Out the Barrel. Remake of the well-known tune. Music fits the mood of the song well.
- Quadrille #846   - Oklahoma Borderline. Good beat to this popular song.
- Bogan #1362       - Love Me Honey Do. Good tempo on the remake of this well-known song.
- Blue Star #2311   - River Road. Song about life in old Louisiana. Easy to follow the melody, old-time flavor with strong fiddle lead.
- Blue Star #2304   - Sing, Sing a Song. Quiet and comfortable remake of this popular song.

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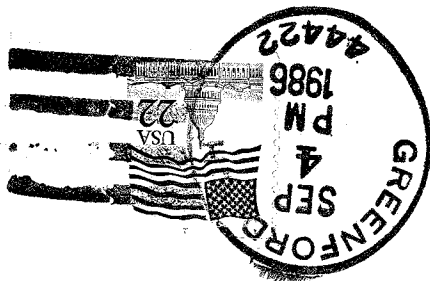
### THOUGHT FOR THE MONTH

What we think out for ourselves we are less apt to forget.

---

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# NEWS 'n NOTES

September 1986

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# NEWS 'n NOTES

...for Western-Style Square Dance Callers

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## COMMENTARY by Ben Rubright

Thoughts concerning practicing calling. One of the advantages for the newer caller of learning zeros and equivalents, or writing and memorizing material, is that it can be done without dancers present. Sight calling, on the other hand, has the disadvantage that you need someone on which to "sight". Or do you?

To picture an entire square of dancers and keep track of where the dancers are is a rather large task for the beginning caller (and even many experienced callers), not to mention being aware of the body flow of the dancers as they finish each call so you can properly choose the next one. What if we cut the problem in 1/2? Consider a square of dancers where there are no sides. There are only heads. Two couples begin facing each other. Let's try imagining. All we need do is keep track of where these 4 dancers are in relation to each other, and how they are facing. Of course, we are limited to 4 person calls, but this is a plus for us rather than a minus.

Let's try a few calls:

HEADS SQUARE THRU 4	(Your group of 4 is still together, but back-to-back)
CALIF. TWIRL	(couples facing)
RIGHT & LEFT THRU	(couples facing)
SLIDE THRU	(couples facing)

That was easy, so we'll try another. This time try to keep in mind only the sex distribution of the 4 dancers, the formation they are in, and the body flow as they finish the call. DO NOT KEEP TRACK OF WHERE #1 MAN IS RELATIVE TO HIS ORIGINAL PARTNER. IT IS OF NO IMPORTANCE FOR THIS EXERCISE.

HEADS PASS THE OCEAN	(wave with boys on the end, girls in center)
SWING THRU	(wave with girls on the end, boys in center)
BOYS RUN	(two-faced lines with boys on the ends)
BEND THE LINE	(facing couples)
RIGHT & LEFT THRU	(facing couples with counter clockwise body flow)
FLUTTER WHEEL	(facing couples with clockwise body flow)
SWEEP 1/4	(facing couples with clockwise body flow)
TOUCH 1/4	(right hand box of 4, girls are leaders)
WALK & DODGE	(back-to-back couples - girl moving right)
PARTNER TRADE	(facing couples)

THOUGHTS CONCERNING PRACTICING CALLING cont.

With a little practice, you can start imagining more complex material and greatly improve your ability to "sight call". One important point to emphasize: THE COMBINATIONS YOU CALL SHOULD BE DICTATED BY WHAT IS SMOOTH AND COMFORTABLE AND NOT BY WHERE THE #1 MAN IS RELATIVE TO HIS ORIGINAL PARTNER. The only time #1 man is of any importance is when it is time to resolve the set.

Learning to not worry about square resolution is one of the most difficult aspects of learning to sight call. What you call should be based upon what is smooth and danceable and not on "getting out". If you worry about partner/ corner relationships on every call, you compromise your danceability as well as your opportunity to improve as a caller.

The following are some of the advantages of 2 couple practice, either mental or with live dancers in front of you:

1. You can practice alone (walking, driving, cooking)
2. It is easy to find 2 couples to practice with in your living room.
3. It helps you to think on your feet by calling things that can be done with only 4 dancers.
4. With your attention focused on only 4 dancers, it is easier to be aware of the body flow of all of the dancers.
5. It is a limited (and therefore easier) arena in which to try varying sex distributions.
6. It permits you to be more aware of their final formation before they arrive.
7. It provides a limited (and therefore easier) arena for you to try sight resolution by calling just 4 dancers back to their original positions.
8. IMPORTANT: IT PROVIDES AN ENVIRONMENT WHERE YOU CAN RELAX AND CALL WITHOUT THE WORRY OF SQUARE RESOLUTION.

Many callers have been stifled in their growth just because they could not unhook from the worry of resolution. Don't be one of them. Try to mentally follow the following sequences:

MAINSTREAM: 2-COUPLE DANCING (checkers were used to create the "Home" endings)

#1  
HEADS RIGHT & LEFT THRU  
FLUTTER WHEEL - STAR THRU  
PASS THRU - PARTNER TRADE  
TOUCH 1/4 - WALK & DODGE  
PARTNER TRADE - SWING THRU  
SPIN THE TOP - RECYCLE  
REVERSE FLUTTER - ROLL 1/2 SASHAY  
STAR THRU - CALIF. TWIRL  
SWING THRU - SPIN THE TOP  
RECYCLE - SWEEP 1/4  
HOME!

#2  
HEADS PASS THE OCEAN  
SWING THRU - BOYS RUN - BEND THE LINE  
RIGHT & LEFT THRU  
DIXIE STYLE TO O.W. - BOYS TRADE  
LEFT SWING THRU  
GIRLS RUN - BEND THE LINE  
FLUTTER WHEEL  
REVERSE FLUTTER - DIXIE STYLE TO O.W.  
BOYS CROSS RUN - GIRLS TRADE  
RECYCLE  
SLIDE THRU - PASS THRU - PARTNER TAG  
PARTNER TRADE  
SQUARE THRU - BUT ON 3rd HAND  
SLIDE THRU  
HOME!

---

We welcome Ben Rubright, Charlotte, N.C. again as guest writer for NNN. Analyze his choreography - it is easy, creative and smooth flowing. Look at the combinations he uses to make it smooth.

---

# MAINSTREAM GET OUTS

## Right-handed 2-faced lines, in sequence, all with original partners

#1  
1/2 TAG - SCOOT BACK  
BOYS FOLD - GIRLS PASS THRU  
TOUCH 1/4 - RIGHT & LEFT GRAND

#2  
FERRIS WHEEL - DPT  
LEADERS TRADE - SWING THRU  
RIGHT & LEFT GRAND

#3  
GIRLS TRADE - 1/2 TAG  
SCOOT BACK  
CAST OFF 3/4 - RIGHT & LEFT GRAND

#4  
GIRLS RUN - BOYS TRADE  
BOYS CROSS RUN  
BOX THE GNAT - RIGHT & LEFT GRAND

#5  
TAG THE LINE RIGHT - BEND THE LINE  
PASS THE OCEAN - RIGHT & LEFT GRAND

#6  
TAG THE LINE - GIRLS TURN BACK  
STAR THRU - GIRLS TRADE  
WHEEL & DEAL  
PASS THRU - L.A.

#7  
TAG THE LINE IN  
PASS THE OCEAN  
CAST OFF 3/4 - RIGHT & LEFT GRAND

#8  
GIRLS FOLD  
BOX THE GNAT - RIGHT & LEFT GRAND

#9  
GIRLS TRADE - TAG THE LINE LEFT  
WHEEL & DEAL  
ROLL 1/2 SASHAY - RIGHT & LEFT GRAND

#10  
GIRLS TRADE - 1/2 TAG  
SINGLE HINGE - RIGHT & LEFT GRAND

#11  
GIRLS TRADE - TAG THE LINE OUT  
BOYS CROSS FOLD  
TOUCH 1/4 - RIGHT & LEFT GRAND

#12  
GIRLS CROSS RUN - BOYS TRADE  
TAG THE LINE OUT  
BOYS FOLD  
TOUCH 1/4 - RIGHT & LEFT GRAND

#13  
1/2 TAG - GIRLS RUN  
FAN THE TOP - RIGHT & LEFT GRAND

#14  
GIRLS TRADE  
1/2 TAG - SCOOT BACK  
BOYS FOLD - GIRLS TURN THRU  
STAR THRU - BOYS TRADE TWICE  
PROMENADE

## Zero lines

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

#2  
PASS THRU - 1/2 TAG  
SPLIT CIRCULATE  
BOX THE GNAT - RIGHT & LEFT GRAND

#3  
RIGHT & LEFT THRU & ROLL 1/2 SASHAY  
PASS THE OCEAN - RIGHT & LEFT GRAND

#4  
SQUARE THRU - ON 3rd HAND  
SPIN THE TOP  
RECYCLE - RIGHT & LEFT GRAND

## Zero lines

#5  
LEFT TOUCH 1/4 - BOYS RUN  
RIGHT & LEFT GRAND

#6  
PASS THRU - TAG THE LINE RIGHT  
COUPLES CIRCULATE  
FACE PARTNER - RIGHT & LEFT GRAND

#7  
RIGHT & LEFT THRU  
DIXIE STYLE TO O.W. - BOYS CROSS RUN  
BOX THE GNAT - RIGHT & LEFT GRAND

#8  
RIGHT & LEFT THRU  
DIXIE STYLE TO O.W. - BOYS TRADE  
LEFT SWING THRU  
GIRLS CROSS RUN - RIGHT & LEFT GRAND

# MAINSTREAM BASIC: BEND THE LINE

Bend the line is one of those calls that we as callers use frequently but, in general, always in the same formation with the same sex distribution. The following are sequences using Bend the Line from different setups. Some of the sequences involve having same sex work together so that it is easier to instruct the dancers. Some of the sequences take advantage of the body flow generated by the Bend the Line to lead into the next call.

#1

HEADS STAR THRU - ALL DPT  
LEADERS TRADE - SLIDE THRU  
PASS THRU - TAG THE LINE RIGHT  
**BEND THE LINE**

TOUCH 1/4 - ALL 8 CIRCULATE  
BOYS RUN - LEADERS TRADE  
SLIDE THRU - PASS THRU  
**BEND THE LINE**

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

#2

HEADS PASS THRU  
SEPARATE - ROUND 1 - LINE OF 4  
PASS THRU - TAG THE LINE RIGHT  
**JUST THE GIRLS BEND THE LINE**

ALL STRAIGHT AHEAD: COUPLES CIRCULATE  
**JUST THE GIRLS: DO YOUR PART OF  
BEND THE LINE**

FERRIS WHEEL  
GIRLS SQUARE THRU 3/4  
BOYS COURTESY TURN HER  
SLIDE THRU  
L.A.

#3

HEADS STAR THRU - PASS THRU  
SWING THRU - BOYS RUN  
GIRLS TRADE  
ALL CALIF. TWIRL - BOYS TRADE  
COUPLES CIRCULATE

**BEND THE LINE**  
FLUTTER WHEEL - REVERSE FLUTTER  
DIXIE STYLE TO O.W.

BOYS TRADE - LEFT SWING THRU  
GIRLS RUN - **BEND THE LINE**  
SLIDE THRU  
L.A.

#4

HEADS PROMENADE 1/2 - **BUT  
DON'T BEND TO FACE IN**  
SIDES SWING THRU - SIDE BOY RUN  
ALL COUPLES HINGE  
COUPLES CIRCULATE - BOYS TRADE  
**BEND THE LINE** & ROLL 1/2 SASHAY  
BOX THE GNAT - FAN THE TOP  
BOX THE GNAT - RIGHT & LEFT GRAND

#5

HEADS SQUARE THRU 4 - SIDES SASHAY  
SWING THRU - SPIN THE TOP  
BOYS RUN  
**VERY CENTER 4 BEND THE LINE**

CENTERS SQUARE THRU 3/4  
**OTHERS BEND TO FACE IN**  
SLIDE THRU - PASS THRU - TAG THE LINE  
LEADERS TURN BACK  
L.A.

#6

HEADS STAR THRU - PASS THRU  
TOUCH 1/4 - SCOOT BACK  
BOYS FOLD - GIRLS LEFT TURN THRU  
SWING THRU - CENTERS RUN  
COUPLES HINGE  
**JUST THE BOYS BEND THE LINE**  
GIRLS: WITH EACH OTHER - WHEEL & DEAL  
GIRLS SQUARE THRU  
TOUCH 1/4 - BOYS TRADE - GIRLS CIRCULATE  
BOYS CIRCULATE  
RIGHT & LEFT GRAND

#7

HEADS STAR THRU - ALL DPT  
CLOVERLEAF - CENTERS PASS THRU  
TOUCH 1/4 - CENTERS TRADE & RUN  
COUPLES HINGE - BOYS COUPLES HINGE  
**BOYS BEND THE LINE & BACK AWAY**

**GIRLS BEND & MOVE IN & TOUCH 1/4**  
GIRLS WALK & DODGE  
STAR THRU - BOYS TRADE  
**BEND THE LINE & SWEEP 1/4**  
PASS TO THE CENTER  
SQUARE THRU 3/4  
L.A.

#8

Zero Lines:  
PASS THRU - TAG THE LINE RIGHT  
CENTERS TRADE - **BEND THE LINE**  
PASS THRU - GIRLS TRADE - **BOYS BEND**  
ALL STRAIGHT AHEAD: COUPLES CIRCULATE  
**BOYS DO YOUR PART - BEND THE LINE**  
**ALL BEND THE LINE**  
STAR THRU - CALIF. TWIRL  
CENTERS PASS THRU  
SWING THRU - RIGHT & LEFT GRAND

**MAINSTREAM BASIC: CAST OFF 3/4**

The key to remember is that when facing the same direction, the centers always push, and the ends always get pushed around (pivots). The following sequences show Cast Off 3/4 from many different setups. When used properly, it can be a very effective movement.

#1

HEADS STAR THRU - ALL DPT  
CENTERS IN - **CAST OFF 3/4**  
STAR THRU - CENTERS PASS THRU  
SWING THRU - BOYS RUN - BEND THE LINE  
PASS THRU - **CAST OFF 3/4**  
PASS THE OCEAN - RECYCLE (zero box)  
L.A.

#2

HEADS SQUARE THRU 4  
SWING THRU - **CAST OFF 3/4**  
CENTERS TRADE - **CAST OFF 3/4**  
CENTERS TRADE - BOYS RUN  
PASS THE OCEAN - ALL 8 CIRCULATE  
**CAST OFF 3/4**  
BOYS FOLD - ALL DPT  
GIRLS TRADE  
STAR THRU - GIRLS TRADE - BEND THE LINE  
**SLIDE THRU 3 TIMES**  
L.A.

#3

HEADS STAR THRU - PASS THRU  
SWING THRU - SPIN THE TOP  
**CAST OFF 3/4**  
ALL 8 CIRCULATE - GIRLS RUN  
STAR THRU - BOYS RUN  
SCOOT BACK - **CAST OFF 3/4**  
BOYS TRADE - RECYCLE  
RIGHT & LEFT GRAND

#4

HEADS STAR THRU - PASS THRU  
TOUCH 1/4 - CENTERS TRADE  
CENTERS RUN - COUPLES HINGE  
BOYS: COUPLES HINGE  
**ALL CAST OFF 3/4**  
BOYS SQUARE THRU 4  
TOUCH 1/4 - **GIRLS CAST OFF 3/4**  
VERY CENTER GIRLS TRADE  
**GIRLS CAST OFF 3/4**  
RECYCLE  
SLIDE THRU - PASS THRU  
U TURN BACK  
L.A.

#5

Zero Lines:  
PASS THRU - **CAST OFF 3/4**  
TOUCH 1/4 - ALL 8 CIRCULATE  
**CAST OFF 3/4**  
BOYS TRADE - BOYS RUN - WHEEL & DEAL  
REVERSE FLUTTER  
DIXIE STYLE TO O.W.  
ALL 8 CIRCULATE  
L.A.

#6

HEADS PASS THRU  
SEPARATE - ROUND 1 - LINE OF 4  
PASS THRU - **CAST OFF 3/4**  
TOUCH 1/4 - ALL 8 CIRCULATE  
PARTNER TAG  
BOYS RUN - **CAST OFF 3/4**  
BOYS FOLD - GIRLS LEFT TURN THRU  
TOUCH 1/4 - **BOYS CAST OFF 3/4**  
VERY CENTER BOYS TRADE  
**BOYS CAST OFF 3/4**  
GIRLS CIRCULATE  
RIGHT & LEFT GRAND

#7

HEADS STAR THRU - PASS THRU  
SLIDE THRU - CURLIQUE  
**CAST OFF 3/4** - FAN THE TOP  
RECYCLE - VEER LEFT  
COUPLES CIRCULATE  
GIRLS TRADE - **ALL CAST OFF 3/4**  
GIRLS LEAD: DIXIE STYLE TO O.W.  
BOYS TRADE - **ALL CAST OFF 3/4**  
GIRLS RUN  
BOX THE GNAT - SQUARE THRU 2 HANDS  
RIGHT & LEFT GRAND

#8

HEADS STAR THRU - ALL DPT  
PEEL OFF - BEND THE LINE  
PASS THRU - TAG THE LINE RIGHT  
COUPLES CIRCULATE  
**BOYS CAST OFF 3/4** - GIRLS BEND THE LINE  
**ALL SWING THRU**  
**ALL CAST OFF 3/4**  
ALL 8 CIRCULATE  
BOYS RUN - CENTERS PASS THRU  
SQUARE THRU - ON 3rd HAND  
BOX THE GNAT - RIGHT & LEFT GRAND

PLUS DANCING FEATURING CAST OFF 3/4

These figures were written with Cast Off 3/4 as an integral part of the routines. They were written to emphasize smoothness.

#1

HEADS PASS THE OCEAN  
PING PONG CIRCULATE  
EXTEND - GIRLS TRADE  
RELAY THE DEUCEY  
EXPLODE THE WAVE - BOYS RUN  
FOLLOW YOUR NEIGHBOR & SPREAD  
GIRLS TRADE - ALL CAST OFF 3/4  
BOYS RUN - REVERSE FLUTTER  
DIXIE STYLE TO O.W.  
BOYS CAST OFF 3/4 - GIRLS TURN BACK  
ALL DIAMOND CIRCULATE  
GIRLS HINGE - 1/2 TAG  
SINGLE HINGE - EXTEND  
RIGHT & LEFT GRAND

#2

HEADS STAR THRU - PASS THRU  
TOUCH 1/4 - SCOOT BACK  
CAST OFF 3/4 - FAN THE TOP  
TURN & LEFT THRU & ROLL 1/2 SASHAY  
PASS THRU - ENDS CROSS FOLD  
SWING THRU - BOYS FOLD  
GIRLS SWING THRU & CAST OFF 3/4  
BOYS DIVIDE & TOUCH 1/4  
ALL 8 CIRCULATE - BOYS RUN  
LEADERS TRADE  
TOUCH 1/4 - SPLIT CIRCULATE 1½  
ALL FLIP THE DIAMOND  
BOYS TRADE - EXTEND  
RIGHT & LEFT GRAND

#3

HEADS LEAD RIGHT  
SPIN CHAIN THE GEARS  
LINEAR CYCLE  
REVERSE FLUTTER & ROLL 1/2 SASHAY  
LOAD THE BOAT  
STAR THRU - BOYS RUN  
FOLLOW YOUR NEIGHBOR & SPREAD  
FAN THE TOP  
EXPLODE & TOUCH 1/4  
SCOOT BACK  
CENTERS TRADE & RUN - ALL 1/2 TAG  
GIRLS TRADE - SPIN THE TOP  
CAST OFF 3/4  
GIRLS RUN - STAR THRU - BOYS TRADE  
GIRLS RUN (zero lines)  
RIGHT & LEFT THRU & ROLL 1/2 SASHAY  
STAR THRU - U TURN BACK  
RIGHT & LEFT GRAND

#4

HEADS STAR THRU - ALL DPT - TRACK 2  
GIRLS RUN - BOYS CAST OFF 3/4  
DIAMOND CIRCULATE  
GIRLS CAST OFF 3/4 - BOYS TURN BACK  
ALL TRADE THE WAVE  
SWING THRU - SPIN THE TOP  
CAST OFF 3/4 - COORDINATE  
1/2 TAG - CAST OFF 3/4  
FAN THE TOP - RECYCLE  
LOAD THE BOAT  
SINGLE CIRCLE TO O.W.  
GIRLS FOLD - PEEL THE TOP  
CAST OFF 3/4  
BOYS TURN BACK - RIGHT & LEFT GRAND

#5

HEADS STAR THRU - ALL DPT  
PEEL OFF - BEND THE LINE  
PASS THRU - TAG THE LINE RIGHT  
CROSSFIRE - CAST OFF 3/4  
TRIPLE TRADE - RECYCLE & SWEEP 1/4  
TOUCH 1/4 - BOYS TRADE & BOYS RUN  
GIRLS FOLLOW YOUR NEIGHBOR & SPREAD  
ALL DIAMOND CIRCULATE  
BOYS EXPLODE THE WAVE  
ALL CAST OFF 3/4  
BOYS PASS THE OCEAN  
ALL FLIP THE DIAMOND  
EXPLODE THE WAVE  
PARTNER TRADE & ROLL  
RIGHT & LEFT GRAND

#6

HEADS PASS THE OCEAN - EXTEND  
SPIN THE TOP  
TURN & LEFT THRU & ROLL 1/2 SASHAY  
BOYS LEAD: DIXIE STYLE TO O.W.  
GIRLS CAST OFF 3/4 - BOYS TURN BACK  
ALL DIAMOND CIRCULATE  
BOYS CAST OFF 3/4  
TAG THE LINE RIGHT  
CROSSFIRE  
COORDINATE - BUT GIRLS WHEN YOU MEET  
CAST OFF 3/4  
ALL FLIP THE DIAMOND  
FAN THE TOP - CAST OFF 3/4  
GIRLS TURN BACK  
SQUARE THRU 3/4  
L.A.

UNSYMETRICAL PLUS MATERIAL

#1  
SIDES LEAD RIGHT - CIRCLE TO A LINE  
PASS THRU - TAG THE LINE  
FACE ME  
LEADERS TRADE - ALL PASS THE OCEAN  
SPLIT CIRCULATE  
BOYS FAN THE TOP  
ALL EXPLODE THE WAVE  
ALL CHASE RIGHT  
GIRLS CAST 3/4 & EXPLODE THE WAVE  
 BOYS TRADE & PARTNER TAG  
 BOYS CROSS FOLD - TOUCH 1/4  
 BOYS TRADE - ALL 8 CIRCULATE 1½  
 RIGHT & LEFT GRAND

#2  
 COUPLES #1 & 2 RIGHT & LEFT THRU  
AT COUPLE POSITIONS #2 & 3: roll 1/2 SASHAY  
HEADS FAN THE TOP  
EXTEND - SPIN CHAIN THE GEARS  
FOLLOW YOUR NEIGHBOR - BOYS SPREAD  
SPLIT CIRCULATE 1½  
DIAMOND CIRCULATE - FLIP THE DIAMOND  
FAN THE TOP - CAST OFF 3/4  
THOSE WHO CAN: DPT  
TRACK 2  
 BOX THE GNAT - RIGHT & LEFT GRAND

PLUS MATERIAL FEATURING RESOLVES AT HOME POSITION

#1  
 SIDES FLUTTERWHEEL  
 HEADS STAR THRU - ALL DPT  
TRACK 2 - GIRLS RUN  
TAG THE LINE RIGHT  
GIRLS FOLLOW YOUR NEIGHBOR & SPREAD  
ALL DIAMOND CIRCULATE  
BOYS EXPLODE THE WAVE  
 BOYS RUN  
 GIRLS HINGE & GIRLS  
 EXPLODE AND TOUCH 1/4  
 BOYS TOUCH 1/4  
 ALL 8 CIRCULATE  
 BOYS RUN - LEADERS TRADE  
SPIN CHAIN THE GEARS  
EXPLODE AND: SLIDE THRU  
PASS TO THE CENTER & SLIDE THRU  
 HOME!

#2  
 HEAD LADIES CHAIN  
 HEADS STAR THRU - PASS THRU  
 TOUCH 1/4  
FOLLOW YOUR NEIGHBOR & SPREAD  
FAN THE TOP - RECYCLE  
 REVERSE FLUTTER & ROLL 1/2 SASHAY  
 TOUCH 1/4 - ALL 8 CIRCULATE 1½  
 BOYS TRADE & SPREAD  
GIRLS FLIP THE DIAMOND  
ALL FLIP THE DIAMOND  
 BOYS TRADE - BOYS RUN  
 3/4 TAG  
 BOYS SWING THRU - GIRLS TRADE  
EXTEND - HINGE - EXTEND  
CENTERS SLIDE THRU  
 OTHERS PARTNER TRADE  
 HOME!

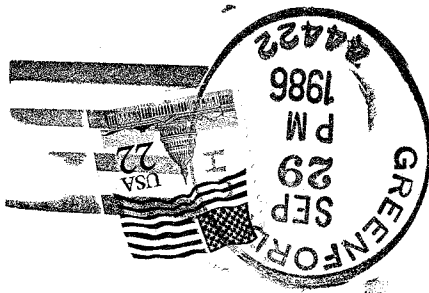
#3  
 HEADS PASS THE OCEAN - EXTEND  
 FAN THE TOP  
GRAND SWING THRU  
 CAST OFF 3/4  
COORDINATE - BUT GIRLS WHEN YOU MEET:  
CAST OFF 3/4  
DIAMOND CIRCULATE  
 BOYS CAST OFF 3/4  
 ALL TAG THE LINE RIGHT  
 BEND THE LINE - LOAD THE BOAT  
RELAY THE DEUCEY  
 PASS TO THE CENTER  
 CENTERS TOUCH 1/4  
CENTERS FOLLOW YOUR NEIGHBOR & SPREAD  
SAME CENTERS SLIDE THRU  
 HOME!

#4  
 Zero Lines:  
 PASS THRU - WHEEL & SPREAD  
 TOUCH 1/4 - ALL 8 CIRCULATE  
TRADE & ROLL  
GIRLS LOAD THE BOAT  
 BOYS SQUARE THRU  
 TOUCH 1/4 - GIRLS TRADE  
SPIN CHAIN THE GEARS  
 GIRLS RUN - TAG THE LINE RIGHT  
CROSSFIRE  
 GIRLS RUN - STAR THRU  
 BOYS RUN - CENTERS TRADE  
 SPLIT CIRCULATE - EXTEND  
 OUTSIDES PROMENADE 1/2  
OTHERS EXPLODE THE WAVE & TRADE  
 HOME!

Note: After you use the figures on this page, don't discard them, because the dancers will not mind seeing them again at a later date.

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# NEWS 'n NOTES

© ...for Western-Style Square Dance Callers

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140 McCandless Dr.  
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for material & choreography

PUBLISHED MONTHLY



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## COMMENTARY by Art Springer

**THE CREATION OF A SMOOTH DANCER.** Many of us are involved with beginner classes, and in recent years it seems we are more concerned with teaching our students the execution of calls and spending less time teaching them how to be smooth dancers. Smooth dancing should be one of the prime objectives in teaching and working with beginners.

The following five items should be taught to beginners. Taken together they make for a much smoother square dancer.

1. **RHYTHM.** Everyone is born with some degree of rhythm - rhythm brought out in motion to music. Our objective is to bring out the dancer's highest degree of rhythm through the use of good rhythmic music. Continue throughout the class to emphasize the importance of dancing to the beat of the music. To some new dancers this could be the first time they have ever attempted to venture out on a dance floor. A good explanation of musical beats and rhythm will be a must to achieve their highest degree of rhythm.

2. **TIMING.** Each call requires a certain number of beats of music to execute the command. It must be stressed to the dancer that this combined number of beats makes up the TIMING to execute the call. Any cut in the number of beats, or the adding of beats, will have a disruptive effect on dancer rhythm. Callers must allow for proper TIMING for dancer success.

3. **COMFORT.** This is achieved through confidence in moving through the intricate route patterns with the proper rhythm and timing. Dancers become comfortable in their dance when there is no indecision in hand position, body flow and traffic patterns. Synchronization between the caller and dancer is a must for smooth dancing.

4. **COURTESY.** These are the niceties of our dance. Proper body mechanics should be stressed on commands that require two or more dancers to work together, such as Courtesy Turn. This is a command that requires the man to act as a guide or stabilizer, not as a puller, tugger, or shover. On Twirls, stress that the man's part is to provide a pivot point, not be a handcranker or coffee grinder. Any over-exaggerated move that causes another dancer to become unstable or uncomfortable is a discourtesy. Be thoughtful of the seven other dancers in your group by not injecting over-exuberant or horseplay actions to offset their enjoyment.

(continued on next page)

**MAINSTREAM THEME: SCOOT BACK FROM 1/4 TAG FORMATION**

With the current Callerlab Quarterly Selection for Mainstream, Scoot & Relocate, using Scoot Back from a 1/4 tag formation it is good to give the dancers practice on Scoot Back from this position.

**Teaching Hints:** (1) The centers will always go back to form a center wave. That wave will be right-handed, if the original wave was right-handed, and vice versa. (2) The outside dancer will go back to the same position, but will be facing out of the formation. (3) Ending position is a 3/4 tag formation.

**Suggested calls for the outsides after the Scoot Back:**

1. Outsides Cloverleaf
2. Outsides Partner Trade
3. Outsides Divide and
  - (a) Slide Thru
  - (b) Touch 1/4

#1  
HEADS PASS THE OCEAN & SWING THRU  
**SCOOT BACK**  
OUTSIDES: CLOVERLEAF  
THE WAVE: SPIN THE TOP  
**SCOOT BACK**  
OUTSIDES: CLOVERLEAF  
THE WAVE: RECYCLE & STAR THRU  
CENTERS PASS THRU (zero box)  
L.A.

#2  
Zero Box:  
RIGHT & LEFT THRU & VEER LEFT  
FERRIS WHEEL  
CENTERS MAKE A WAVE  
**SCOOT BACK**  
OUTSIDES: PARTNER TRADE  
THE WAVE: SWING THRU & RECYCLE  
CENTERS PASS THRU  
SPIN CHAIN THRU - ENDS CIRCULATE 2  
BOYS RUN (zero lines out of seq.)  
CROSSTAIL THRU  
L.A.

#3  
Zero Lines:  
CENTERS BOX THE GNAT  
ALL PASS THRU - WHEEL & DEAL  
GIRLS: SWING THRU  
**SCOOT BACK**  
BOYS: DIVIDE & TOUCH 1/4  
GIRLS: SINGLE HINGE  
ALL 8 CIRCULATE  
GIRLS: U TURN BACK  
CENTERS: SWING THRU & TURN THRU  
PASS TO THE CENTER & SQUARE THRU 3/4  
L.A.

#4 (Opener)  
HEADS ROLL 1/2 SASHAY  
ALL CIRCLE LEFT  
BOYS: INTO THE MIDDLE & BACK  
BOYS: PASS THE OCEAN  
**SCOOT BACK**  
GIRLS: PARTNER TRADE  
BOYS: RECYCLE & PASS THRU  
TOUCH 1/4 - GIRLS TRADE  
BOYS CIRCULATE  
BOX THE GNAT - RIGHT & LEFT GRAND

---

**COMMENTARY cont.**

5. **RECOVERY.** The ability to recover from an incorrect move or reaction with a minimal breakdown, and to resume dancing after total breakdown should be a major teaching objective.

All of the above, when combined together in teaching, will constitute the creation of a SMOOTH SQUARE DANCER.

---

News 'N Notes is pleased to have Art Springer, Tampa, Fla. as guest writer for this issue.

MAINSTREAM QUARTERLY SELECTION: SCOOT & RELOCATE

**Definition:** From a 1/4 tag formation: All Scoot Back; those in the wave Fan the Top while the others individually face right - promenade 1/4 around the outside of the set - and face in. End in 1/4 tag formation. Timing: 10 beats.

**Comment:** This figure has been on the Pulse Poll for quite some time, so you can see the popularity this figure has with the dancers and workshop groups. Figure is easy to teach and dances smoothly. A good strengthening effect for Scoot Back from a 1/4 tag and for Fan the Top.

**Teaching hint:** For the less experienced dancer, have the center wave Swing Thru before starting the call. This will make the Fan the Top "normal" by having the girls doing the 3/4 cast. However, do not restrict your use of the call to this situation - quickly move to having the boys as the centers for the Fan the Top also.

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

#2  
Zero Lines:  
PASS THRU - WHEEL & DEAL  
ZOOM  
CENTERS SWING THRU  
SCOOT & RELOCATE  
IN THE WAVE: BOYS RUN  
CENTER 4: WHEEL & DEAL  
CENTERS PASS THRU  
SWING THRU - TURN THRU  
L.A.

#3  
Zero Box:  
PASS THRU - OUTSIDES CLOVERLEAF  
CENTERS SPIN THE TOP  
SCOOT & RELOCATE  
THE WAVE: RECYCLE  
CENTERS PASS THRU (zero box)  
L.A.

#4  
Zero Lines:  
ENDS STAR THRU - CENTERS PASS THE OCEAN  
SCOOT & RELOCATE  
THE WAVE: SPIN THE TOP  
OUTSIDES: PARTNER HINGE  
ALL BOYS RUN  
CENTER 4: WHEEL & DEAL  
OUTSIDES: BEND THE LINE  
CENTERS SQUARE THRU 2  
ALL SQUARE THRU 3/4  
L.A.

#5  
Zero Box:  
SLIDE THRU  
CENTERS BOX THE GNAT  
ALL PASS THRU - WHEEL & DEAL  
GIRLS SWING THRU  
SCOOT & RELOCATE  
GIRLS TURN THRU  
ALL STAR THRU - COUPLES CIRCULATE  
WHEEL & DEAL  
SQUARE THRU 3/4  
L.A.

#6  
Zero Box:  
SLIDE THRU  
ENDS BOX THE GNAT  
ALL PASS THRU - WHEEL & DEAL  
BOYS SWING THRU  
SCOOT & RELOCATE  
IN THE WAVE: CENTER BOYS TRADE  
BOYS RECYCLE - BOYS PASS THRU  
STAR THRU - GIRLS TRADE  
WHEEL & DEAL  
SQUARE THRU 3/4  
L.A.

#7 (Singing Call)  
HEADS PASS THE OCEAN  
RECYCLE  
ZOOM  
CENTERS SWING THRU  
SCOOT & RELOCATE  
RECYCLE  
SWING THRU - TURN THRU  
SWING THE CORNER  
PROMENADE...

CALLERLAB MAINSTREAM EMPHASIS CALL FOR 4TH QUARTER, 1986: SPIN CHAIN THRU

Spin Chain Thru requires 16 beats of timing. One drawback to this call, after the initial arm swing 1/2 on the end of the wave, is that the new end dancers have nothing to do for 14 beats of timing. To eliminate the inactivity of the new end dancers, most callers use Circulates to keep these dancers in motion and involved in the dance.

#1

Zero Box:

SLIDE THRU - FAN THE TOP

SPIN CHAIN THRU

GIRLS CIRCULATE ONCE &

GIRLS TURN BACK

FERRIS WHEEL

CENTERS SQUARE THRU 3/4

L.A.

#2

Zero Box:

SWING THRU

SPLIT CIRCULATE - TWICE

SPIN CHAIN THRU

GIRLS CIRCULATE TWICE

\*GIRLS RUN - GIRLS TRADE - BEND THE LINE

PASS THRU

TURN YOUR BACK ON YOUR PARTNER

L.A.

\*OR: RECYCLE - RIGHT & LEFT GRAND

#3

Zero Box:

STAR THRU

PASS THRU - TAG THE LINE IN

PASS THE OCEAN

SPIN CHAIN THRU

BOYS CIRCULATE TWICE

RECYCLE - SWEEP 1/4 (zero lines)

L.A.

#4

Zero Box:

TOUCH 1/4 - SCOOT BACK

SINGLE HINGE - CENTERS TRADE

SPIN CHAIN THRU

GIRLS CIRCULATE TWICE

BOYS RUN - WHEEL & DEAL

SQUARE THRU 3/4

L.A.

#5

Zero Lines:

RIGHT & LEFT THRU

PASS THE OCEAN

SPIN CHAIN THRU

BOYS CIRCULATE TWICE

RECYCLE - SWEEP 1/4

SLIDE THRU (zero box)

L.A.

#6 (alamo)

ALLEMANDE LEFT - ALAMO STYLE

STARTING WITH RIGHT HAND: SPIN CHAIN THRU

RIGHT & LEFT GRAND

Left-hand use of Spin Chain Thru

#7

Zero Box:

STAR THRU - REVERSE FLUTTERWHEEL

DIXIE STYLE TO O.W.

CENTERS TRADE

STARTING WITH LEFT HAND: SPIN CHAIN THRU

BOYS CIRCULATE TWICE

GIRLS RUN - BEND THE LINE

FLUTTERWHEEL (zero lines)

L.A.

#8

Zero Lines:

DIXIE STYLE TO O.W.

ALL 8 CIRCULATE

LEFT SWING THRU

STARTING WITH LEFT HAND: SPIN CHAIN THRU

GIRLS CIRCULATE ONCE

GIRLS RUN

COUPLES CIRCULATE - BEND THE LINE (zero lines)

L.A.

Singing call routine

HEADS SQUARE THRU - 4 HANDS

SPIN CHAIN THRU - GIRLS CIRCULATE TWICE

SPIN CHAIN THRU - BOYS CIRCULATE TWICE

BOX THE GNAT - RIGHT & LEFT GRAND

PROMENADE.....

**CALLERLAB PLUS EMPHASIS CALL FOR 4th QUARTER, 1986: FOLLOW YOUR NEIGHBOR**

**Quick checker equivalents:**

Follow Your Neighbor = Single Hinge & U Turn Back  
Follow Your Neighbor & Spread = Cast Off 3/4

These work for both right-hand and left-hand waves.

**Comment:** For dancer assistance I normally say "each box" or "each foursome" any time a boy and girl are casting with each other, or if the starting position is columns.

#1

Zero Box:

**Touch 1/4 - FOLLOW YOUR NEIGHBOR**

**BOYS: FOLLOW YOUR NEIGHBOR**

ALL DIAMOND CIRCULATE

GIRLS: LEFT SWING THRU

ALL FLIP THE DIAMOND

TRADE THE WAVE - RECYCLE

SLIDE THRU (zero lines)

L.A.

#2

Zero Box:

RIGHT & LEFT THRU & ROLL 1/2 SASHAY

**Touch 1/4 - FOLLOW YOUR NEIGHBOR**

**GIRLS: FOLLOW YOUR NEIGHBOR**

ALL DIAMOND CIRCULATE

BOYS: TRADE THE WAVE

ALL FLIP THE DIAMOND

COUPLES CIRCULATE

WHEEL & DEAL (zero box)

L.A.

#3

Zero Lines:

TOUCH 1/4

**EACH BOX: FOLLOW YOUR NEIGHBOR**

GRAND LEFT SWING THRU

EACH WAVE: EXPLODE & BOX THE GNAT

PASS TO THE CENTER - SQUARE THRU 3/4

L.A.

#4

Zero Lines:

TOUCH 1/4 - ALL 8 CIRCULATE

**EACH BOX: FOLLOW YOUR NEIGHBOR**

EACH WAVE: LEFT SWING THRU

EACH WAVE: TRADE THE WAVE

RECYCLE - SLIDE THRU

PASS TO THE CENTER - SQUARE THRU 3/4

L.A.

#5

Zero Lines:

GRAND SWING THRU

GIRLS FOLD - PEEL THE TOP

**EACH BOX: FOLLOW YOUR NEIGHBOR**

SPLIT CIRCULATE

**FOLLOW YOUR NEIGHBOR** (left hand)

EXTEND - RIGHT & LEFT GRAND

#6

Zero Box:

FAN THE TOP - TRADE THE WAVE

LEFT SINGLE HINGE

**CENTER BOX: FOLLOW YOUR NEIGHBOR** (left hand)

OUTSIDES TRADE & ROLL

CENTER WAVE: RECYCLE

ALL LOAD THE BOAT

PASS THRU - TRADE BY

SLIDE THRU (zero lines)

L.A.

#7

Zero Lines:

LEFT TOUCH 1/4 - ALL 8 CIRCULATE

**EACH BOX: FOLLOW YOUR NEIGHBOR** (left hand)

EACH WAVE: SPIN THE TOP

RECYCLE - RIGHT & LEFT THRU

**Touch 1/4 - FOLLOW YOUR NEIGHBOR**

L.A.

#8

Zero Box:

TOUCH 1/4 - CENTERS TRADE

**EACH BOX: FOLLOW YOUR NEIGHBOR**

**EACH BOX: FOLLOW YOUR NEIGHBOR** (left hand)

SPLIT CIRCULATE

EXPLODE THE WAVE - WHEEL & DEAL

CENTERS SQUARE THRU - ON 3rd HAND START A

DIXIE GRAND

L.A.

#9 (Opener)

ALLEMANDE LEFT - ALAMO STYLE

**HEADS - IN YOUR BOX OF 4: FOLLOW YOUR NEIGHBOR**

SIDE GIRLS: U TURN BACK

ALL EXTEND - L.A.

PLUS THEME: PEEL THE TOP...D.B.D.

Many dancers have a problem with this call when it is used from any formation other than parallel waves, and also if the boys are the peelers. Workshopping from other formations will help strengthen your dancers in ability and confidence.

Caution your dancers that when the end dancers Fold, the inactive dancer does not step forward. This is a misconception with many dancers. Emphasize that the centers of the wave should maintain handhold. Figure #4 has the Girls Trade after the Boys Fold to emphasize this.

#1

Zero Box:

FAN THE TOP

BOYS FOLD - PEEL THE TOP

SWING THRU - RECYCLE (zero box)

L.A.

#2

Zero Lines:

PASS THE OCEAN - SPLIT CIRCULATE

ENDS FOLD - PEEL THE TOP

PASS THRU - 1/2 TAG THE LINE

SPLIT CIRCULATE - TWICE

GIRLS TURN BACK (zero lines)

L.A.

#3

Zero Lines:

CENTERS TURN & LEFT THRU

ALL PASS THRU - WHEEL & DEAL

GIRLS SWING THRU

END GIRLS FOLD - GIRLS PEEL THE TOP

GIRLS: EXPLODE THE WAVE

TOUCH 1/4 - BOYS TRADE

GIRLS TURN BACK

ALL WHEEL & DEAL & SWEEP 1/4 (zero lines)

L.A.

#4

Zero Box:

PASS THE OCEAN

BOYS FOLD - GIRLS TRADE

PEEL THE TOP

BOYS RUN - GIRLS TRADE

WHEEL & DEAL (zero box)

L.A.

#5

Zero Lines:

DIXIE STYLE TO O.W.

CENTERS TRADE - LEFT SWING THRU

BOYS FOLD - PEEL THE TOP

EACH WAVE: EXPLODE & SLIDE THRU

RIGHT & LEFT THRU (zero lines)

L.A.

#6

Zero Lines:

ALL ROLL 1/2 SASHAY

CENTERS ROLL 1/2 SASHAY

ALL PASS THRU - WHEEL & DEAL

BOYS SWING THRU

END BOYS FOLD - PEEL THE TOP

BOYS: EXPLODE THE WAVE

TOUCH 1/4 - GIRLS TRADE

LINEAR CYCLE (zero lines)

L.A.

From columns. Same basic rules apply, however there is no dancer to Fold. The lead dancer in each box of 4 is always the peeler.

#1

Zero Lines:

LEFT TOUCH 1/4 - ALL 8 CIRCULATE

EACH BOX: PEEL THE TOP

PASS THRU - 1/2 TAG THE LINE

SPLIT CIRCULATE - CENTERS RUN

1/2 TAG, TRADE & ROLL (zero box)

L.A.

#2

Zero Lines:

TOUCH 1/4 - ALL 8 CIRCULATE

TRIPLE SCOOT

EACH BOX: PEEL THE TOP

BOYS CROSS RUN

RECYCLE - SWEEP 1/4 (zero box)

L.A.

**PLUS THEME: LINEAR CYCLE & ROLL**

Remind the dancers to slide together after the Roll to keep the set tight.

Examples #3 & #4 use Linear Cycle from left-hand waves. This requires a left shoulder pass and a left peel.

#1  
Zero Lines:  
PASS THRU - BOYS RUN  
FOLLOW YOUR NEIGHBOR & SPREAD  
CENTERS TRADE  
**LINEAR CYCLE & ROLL**  
ALL 8 CIRCULATE  
EACH BOX: PEEL OFF  
FERRIS WHEEL - SQUARE THRU 3/4  
L.A.

#2  
Zero Box:  
PASS THE OCEAN  
**LINEAR CYCLE & ROLL**  
CENTERS TRADE  
ALL SPLIT CIRCULATE  
TRADE THE WAVE  
BOYS RUN - WHEEL & DEAL (zero box)  
L.A.

#3  
Zero Box:  
TOUCH 1/4 - FOLLOW YOUR NEIGHBOR  
WITH A LEFT HAND: SPIN THE TOP  
**LINEAR CYCLE & ROLL**  
SPLIT CIRCULATE  
BOYS RUN - SLIDE THRU (zero box)  
L.A.

#4  
Zero Lines:  
DIXIE STYLE TO O.W.  
CENTERS TRADE  
LEFT SWING THRU  
**LINEAR CYCLE & ROLL**  
ALL 8 CIRCULATE - PARTNER TAG  
WHEEL & DEAL  
ZOOM - CENTERS PASS THRU (zero box)  
L.A.

**PLUS THEME: LOAD THE BOAT FROM INVERTED LINES**

It is suggested that this idea be walked first, as this will greatly increase dancer success. Remind the dancers of the basic rules for Load the Boat.

#1  
Zero Lines:  
PASS THRU - ENDS RUN  
**LOAD THE BOAT**  
CENTERS: CLOVERLEAF  
NEW CENTERS TURN BACK  
PASS THRU - TRADE BY  
\*SQUARE THRU 3/4  
L.A.

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

#2  
Zero Box:  
CENTERS IN - CAST OFF 3/4  
**LOAD THE BOAT**  
CENTERS: PARTNER TRADE & ROLL  
\*DIXIE GRAND  
L.A.

\*OR: DOUBLE PASS THRU  
LEADERS PARTNER TRADE (zero box)

**SCOOT & RELOCATE AT THE PLUS PROGRAM**

#1  
HEADS PASS THE OCEAN  
PING PONG CIRCULATE  
CENTERS SWING THRU  
**SCOOT & RELOCATE**  
EXTEND - CENTERS TRADE  
ALL 8 CIRCULATE TO A SLIDE THRU  
L.A. (zero lines)

#2  
HEAD MEN FACE YOUR CORNER & BOX THE GNAT  
SQUARE YOUR SET  
BOYS PASS THE OCEAN  
**SCOOT & RELOCATE - GIRLS ROLL**  
(see your diamond)  
DIAMOND CIRCULATE - FLIP THE DIAMOND  
BOYS TRADE - FERRIS WHEEL  
DIXIE GRAND  
L.A.

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# NEWS 'n NOTES

November 1986

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## COMMENTARY by Ed Foote

WHAT MAKES CHOREOGRAPHY DIFFICULT - summary of a lecture given by Mike Jacobs, Ky. at Callerlab 1986.

There are 3 things which make choreography difficult:

1. Unfamiliar names.
2. Unfamiliar formations (such as Follow Your Neighbor from normal waves instead of having just the boys facing in)
3. Sequences which do not repeat themselves.

Elaboration of #3. Weak dancers like call patterns repeated. Example: Call a group of 4 calls in sequence, next give a few other transition calls, now come back and call the original group of 4 calls in the same sequence. However, better dancers do not need this repetition and will be turned off by it.

Dancers will not say they want choreography easier, but they do say they want it smoother. In order to get choreography smoother, it has to be easier.

Complexity. Dancers want complexity, but it must be placed strategically thru the program. It should not be the total program.

The problem does not lie with complexity, but with incompetent callers who present it the wrong way. The problem is not that complexity exists, but how it is presented. Callers sometimes call too hard, because they do not know they are calling too hard.

Instead of the word complexity, we should use the word variety - it is a more positive term.

Different is not difficult if it is presented well.

Good body flow is important, because it allows the dancers to be successful with a greater variety of material.

## How callers can achieve dancer success

1. Evaluate the floor correctly.
2. Delivery techniques
  - A. Cue where needed
  - B. Group sexes together - boys do this, girls do that.

### VARIATIONS AFTER CENTERS IN

After Centers In the next call is usually Cast Off 3/4. However, we can give other calls for variety.

#### Calls which can be given after Centers In

- |                      |                       |
|----------------------|-----------------------|
| 1. Centers Run       | 4. Centers Fold       |
| 2. Centers Cross Run | 5. Centers Cross Fold |
| 3. Centers Trade     | 6. Cast Off 1/2       |

#### Calling notes

1. Be aware that after Centers In a Centers Fold or Cross Fold will spread the set out.
2. Never call Centers In - Bend the Line. This is considered the ultimate example of bad choreography due to reversal of body flow.

- |   |  |
|---|--|
| <p>#1<br/>Zero Lines:<br/>PASS THRU - WHEEL &amp; DEAL<br/>DPT<br/><u>CENTERS IN - CENTERS RUN</u><br/><u>NEW CENTERS TRADE</u><br/>ALL BOX THE GNAT<br/>RIGHT &amp; LEFT THRU<br/>(repeat all above - gives zero lines)<br/>L.A.</p> <p>#2<br/>Zero Lines:<br/>PASS THRU - WHEEL &amp; DEAL<br/>DPT<br/><u>CENTERS IN - CENTERS CROSS RUN</u><br/><u>NEW CENTERS TRADE</u><br/>STAR THRU - DPT<br/><u>CENTERS IN - CENTERS CROSS RUN</u><br/><u>NEW CENTERS TRADE</u><br/>STAR THRU<br/>CENTERS PASS THRU<br/>SWING THRU - TURN THRU<br/>L.A.</p> <p>#3<br/>Zero Box:<br/>STAR THRU<br/>PASS THRU - WHEEL &amp; DEAL<br/>DPT<br/><u>CENTERS IN - CENTERS TRADE</u><br/><u>ENDS FOLD</u><br/>DPT - PEEL OFF<br/>BOX THE GNAT - RIGHT &amp; LEFT THRU<br/>PASS THRU - WHEEL &amp; DEAL<br/>ZOOM<br/>CENTERS SQUARE THRU 3/4<br/>L.A.</p> | <p>#4<br/>Zero Box:<br/>SLIDE THRU<br/>PASS THRU - WHEEL &amp; DEAL<br/>DPT<br/><u>CENTERS IN - CENTERS CROSS FOLD</u><br/>STAR THRU<br/>PASS THRU - WHEEL &amp; DEAL<br/>DPT<br/><u>CENTERS IN - CENTERS CROSS FOLD</u><br/>STAR THRU<br/>PASS THRU - BEND THE LINE<br/>STAR THRU<br/>PASS TO THE CENTER &amp; PASS THRU (zero box)<br/>L.A.</p> <p>#5<br/>Zero Lines:<br/>PASS THRU - WHEEL &amp; DEAL<br/>DPT<br/><u>CENTERS IN - CAST OFF 1/2</u><br/>STAR THRU - CALIF. TWIRL<br/>CENTERS STAR THRU &amp; BACK AWAY<br/>OTHERS LEAD TO THE RIGHT (zero box)<br/>L.A.</p> <p>#6<br/>Zero Box:<br/><u>CENTERS IN - CENTERS RUN</u><br/>ALL PASS THRU - TAG THE LINE<br/><u>CENTERS IN - CENTERS FOLD</u> (zero box)<br/>L.A.</p> <p>#7 (not easy - only use with good groups)<br/>Zero Lines:<br/>PASS THRU - WHEEL &amp; DEAL - DPT<br/><u>CENTERS IN - CAST OFF 1/4</u><br/><u>WHEEL &amp; DEAL</u><br/>CENTERS PASS THRU<br/>STAR THRU - CALIF. TWIRL<br/>PROMENADE HOME</p> |
|---|--|

# STIR THE BUCKET

These sequences move dancers one position to the right from where they squared up. Figures #1 thru #8 are Mainstream, #9 thru #11 are Plus.

#1  
HEADS LEAD RIGHT & VEER LEFT  
FERRIS WHEEL - CENTERS SWEEP 1/4

#2  
HEADS LEAD RIGHT  
RIGHT & LEFT THRU - NEW CENTERS A  
FULL TURN

CENTERS SWING THRU  
CENTER BOYS RUN & BEND THE LINE

#3  
HEADS TOUCH 1/4  
CENTERS WALK & DODGE  
PASS TO THE CENTER  
IN THE CENTER: GIRLS WALK - BOYS DODGE  
SAME PEOPLE FACE IN & BACK AWAY

#4  
4 LADIES CHAIN  
JOIN HANDS, CIRCLE LEFT EXACTLY HALFWAY  
FACE YOUR CORNER - WALK PAST YOUR CORNER  
STAR THRU WITH THE NEXT

#5  
HEADS LEAD RIGHT - CIRCLE TO A LINE  
PASS THRU - WHEEL & DEAL  
DPT - PEEL OFF - BEND THE LINE  
SLIDE THRU - CENTERS SWING THRU  
CENTER BOYS RUN - BEND THE LINE

#6  
HEADS LEAD LEFT  
SWING THRU - BOYS RUN  
COUPLES CIRCULATE  
FERRIS WHEEL - CENTERS SWEEP 1/4

#7  
HEADS SQUARE THRU  
RIGHT & LEFT THRU & VEER LEFT  
COUPLES CIRCULATE  
FERRIS WHEEL - CENTERS SWEEP 1/4  
OTHER GIRLS DIAGONAL PASS THRU  
WITH EACH OTHER & TURN BACK

#8  
HEAD LADIES CHAIN RIGHT  
HEADS LEAD RIGHT & VEER LEFT  
GIRLS TRADE  
FERRIS WHEEL - CENTERS SWEEP 1/4

#9  
HEADS PASS THE OCEAN  
CENTER GIRLS TRADE  
PING PONG CIRCULATE  
CENTER GIRLS TRADE  
THE WAVE: EXPLODE THE WAVE  
SAME PEOPLE PARTNER TRADE

#10  
HEADS LEAD RIGHT - CIRCLE TO A LINE  
TOUCH 1/4 - COORDINATE  
BEND THE LINE  
STAR THRU - PASS TO THE CENTER  
CENTERS RIGHT & LEFT THRU  
CENTERS STAR THRU & BACK AWAY

#11  
HEADS LEAD RIGHT - CIRCLE TO A LINE  
PASS THE OCEAN - EXPLODE THE WAVE  
WHEEL & DEAL - ZOOM  
CENTERS SWING THRU  
CENTER BOYS RUN - BEND THE LINE

---

## MAINSTREAM MATERIAL

#1  
Zero Lines:  
PASS THRU - TAG THE LINE RIGHT  
COUPLES CIRCULATE  
WHEEL & DEAL  
TOUCH 1/4 - SPLIT CIRCULATE  
\*SWING THRU  
BOYS TRADE - TURN THRU  
L.A.

\*OR: BOX THE GNAT - RIGHT & LEFT GRAND

#2  
Zero Box:  
SPIN CHAIN THRU  
ENDS TURN BACK & CIRCULATE ONCE  
FERRIS WHEEL  
DPT - CLOVERLEAF  
IN THE CENTER: GIRLS WALK - BOYS DODGE  
THOSE WHO CAN: STAR THRU  
OTHERS PEEL OFF & BEND THE LINE  
(zero lines out of seq.)  
CROSSTRAIL THRU  
L.A.

# LOAD THE BOAT VARIATION

## Ends Load the Boat, centers do something else

Examples of what the centers can do:

### Commands for centers

### Ending position of set

- |  |   |              |
|--|---|--------------|
| 1. Square Thru 4 hands                     | - | 8 chain thru |
| 2. Touch 1/4, Walk & Dodge                 | - | 8 chain thru |
| 3. Pass the Ocean, Swing Thru              | - | 1/4 tag      |
| 4. Swing Thru, Spin the Top                | - | 1/4 tag      |
| 5. Box the Gnat - Fan the Top              | - | 1/4 tag      |
| 6. Star Thru - Calif. twirl,<br>Swing Thru | - | 1/4 tag      |
| 7. Swing Thru, Recycle &<br>Sweep 1/4      | - | Starting DPT |

#1

Zero Lines

### ENDS LOAD THE BOAT

#### CENTERS SQUARE THRU 4

TOUCH 1/4 - SPLIT CIRCULATE

BOYS TRADE - TURN THRU

L.A.

#2

Zero Lines:

### ENDS LOAD THE BOAT

#### CENTERS PASS THE OCEAN & SWING THRU

EXTEND - SWING THRU

BOYS RUN - GIRLS TRADE

WHEEL & DEAL (zero box)

L.A.

#3

Zero Box:

SLIDE THRU

### ENDS LOAD THE BOAT

#### CENTERS TOUCH 1/4 & WALK & DODGE

SWING THRU - CAST OFF 3/4

ALL 8 CIRCULATE

EXPLODE THE WAVE

PARTNER TRADE (zero lines)

L.A.

#4

Zero Box:

RIGHT & LEFT THRU

SLIDE THRU

### ENDS LOAD THE BOAT

#### CENTERS SWING THRU & CENTERS SPIN THE TOP

PING PONG CIRCULATE

EXTEND - SPLIT CIRCULATE

ALL 8 CIRCULATE - BOYS GO TWICE

RIGHT & LEFT GRAND

#5

Zero Lines:

### ENDS LOAD THE BOAT

#### CENTERS BOX THE GNAT & FAN THE TOP

PING PONG CIRCULATE

EXTEND - RECYCLE (zero box)

L.A.

#6

Zero Lines:

### ENDS LOAD THE BOAT

#### CENTERS SWING THRU

#### CENTER WAVE RECYCLE & SWEEP 1/4

DPT - TRACK 2

EXPLODE THE WAVE

WHEEL & DEAL

CENTERS SQUARE THRU - ON 3rd HAND START A  
DIXIE GRAND

L.A.

#7

Zero Lines:

### ENDS LOAD THE BOAT

#### CENTERS STAR THRU & CALIF. TWIRL

#### CENTERS SWING THRU

EXTEND - EXPLODE & STAR THRU - CALIF. TWIRL

DPT - TRACK 2

BOYS CIRCULATE - GIRLS TRADE

EXPLODE THE WAVE

\*PARTNER TAG

L.A.

\*OR: PARTNER TRADE (zero lines)

SPIN CHAIN & EXCHANGE THE GEARS - 1/2 SASHAYED & LEFT-HANDED

Occasionally we find a very good floor with which we may want to gamble a Spin Chain & Exchange the Gears with the men leading the star out instead of the girls. If the floor can handle that, the next step is to try the call from left-hand waves with the girls leading out.

Here are two examples of each situation. Since it is a big gamble to sight call this material, it is suggested that you keep this sheet with you and use these fingures when you need them.

Right-hand waves - men leading the star out

#1

Zero Box:

SWING THRU

SPIN CHAIN & EXCHANGE THE GEARS

\*BOYS RUN - COUPLES CIRCULATE

BEND THE LINE (zero lines out of  
CROSSTRAIL THRU - L.A. seq.)

\*OR: BOYS TRADE - RECYCLE  
RIGHT & LEFT GRAND

#2

Zero Lines:

PASS THE OCEAN - SWING THRU

SPIN CHAIN & EXCHANGE THE GEARS

BOYS TRADE - BOYS RUN

WHEEL & DEAL (zero box)

L.A.

Left-hand waves - girls leading the star 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.

INTERESTING DIXIE GRAND MATERIAL

#1 (Opener)

4 LADIES CHAIN & HEADS ROLL 1/2 SASHAY

CIRCLE LEFT

REVERSE BACK SINGLE FILE

BOYS TURN BACK

DIXIE GRAND

L.A.

#3

Zero Box:

RELAY THE DEUCEY

BOYS CIRCULATE

DIXIE GRAND

L.A.

#2

4 LADIES CHAIN

NEW COUPLE #1 - FACE CORNER & BOX THE  
GNAT

NEW HEADS CROSS TRAIL THRU

ROUND 2 - MAKE LINES OF 4

CIRCLE LEFT

REVERSE BACK SINGLE FILE

ALL BOYS U TURN BACK

DIXIE GRAND

L.A.

#4

Zero Lines:

2 LADIES CHAIN & ROLL 1/2 SASHAY

PASS THRU - BEND THE LINE

PASS THRU - WHEEL & DEAL

ZOOM

LEFT DIXIE GRAND

RIGHT & LEFT GRAND

NEW CALL ANALYSIS

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

**EXPLODE THE PING** (Ralph Kornegay, N.C.) From a 1/4 tag formation: Those in the wave will Explode the Wave and then Partner Trade; the others will step ahead into a wave and Explode the Wave. End in 8 chain thru formation.

Analysis: Call is ok, although the idea of stepping to a wave and immediately Exploding it is not appealing - it is a choppy action. A Square Thru 2 would seem smoother.

**ROLL THE DICE** (Don Beck, Mass.) From a couple set-up: The dancer on the right begins to Roll 1/2 Sashay, but only turns 3/4; the dancer on the left sidesteps to the right, then does a 1/4 left face turn to face the other dancer. End with 2 dancers facing each other, having exchanged places. Normal facing couples gives normal facing couples, normal couples back-to-back gives 1/2 sashayed couples.

Analysis: It's ok, but the dancers I tried it with were not excited about the call. It seemed to leave the dancers with an uneasy feeling of wanting to do something more and also not having a secure ending position.

**SPLIT THE CAST** (Mac Letson, Ala.) From a box circulate group of 4: Those facing in step ahead and Cast Off 3/4; those facing out Box Circulate 1 1/2 (the 1/2 is an adjustment by stepping forward and sideways) to join the others when they have Cast only 1/2 and continue with them the last 1/4. End in a two-faced line. Columns give a tidal line, parallel waves give parallel 2-faced lines.

Analysis: Interesting idea. The starting position of columns seems to dance the smoothest; starting from waves results in a lack of space in the center of the set mid-way thru the call. Try this call for a night.

**SPIN CHAIN & EXCHANGE TO A DIAMOND** (Bill Shell, Fla.) In a normal Spin Chain & Exchange the Gears, when the center girl leads out, she does a normal Exchange the Diamond (Burleson #2472). This means that the lead center girl, instead of doing the normal U Turn Back and Touch 1/4 for Exchange the Gears, will quarter right and do like a Diamond Circulate to finish as the near center of a center wave. The others simply stop (single file) in the appropriate place to form a diamond. End in normal twin diamonds.

Analysis: Fine idea, dances well. Try workshopping this.

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

**WALK** (Jack Lasry, Fla.) From facing couples or box circulate group of 4: Those designated will do a diagonal Pass Thru to finish facing out. Facing couples end in a box circulate group of 4, box circulate groups of 4 end in couples facing out.

Analysis: The action of the call is fine, but the name is the problem. The name violates the established definition of Walk, as established in Walk & Dodge, where Walk means to move straight ahead. As we know, a variation of Walk & Dodge from facing couples is to designate someone to Walk and someone to Dodge (example: boys Walk & girls Dodge), and those who Walk move straight ahead, not on a diagonal. Of course, we already have a name for the action of this call: Jaywalk, which has been in use at Challenge for almost 10 years.

PICK OF THE DISKS

- Blue Star #2315 - Country Christmas. Nice happy tune, melody easy to follow.
- Blue Star #2316 - The Christmas Song. Comfortable version of this traditional Christmas melody.
- Blue Star #2318 - Okie's Comin Home. Super outstanding dixieland music. Some callers might find it difficult to follow the melody, but this record is worth it just to listen to the music.
- Jopat #222 - Give It Your best. Excellent record! Good music, great melody, super message. Get this record!
- Jopat #1202 - Last Thing On My Mind. Great record, good music, well-known traditional song that you can really do with feeling. Get this record!
- Four Bar B #6078 - Sally Goodin (patter). Excellent music with distinct old-time flavor. Recorded slow - play it at 47 r.p.m. and you can turn on any floor. Great for one-night stands.
- Four Bar B #7079 - Can't Stop Now. Good sound, driving beat.
- Square Tunes #305 - NECCA (patter). Banjo lead, upbeat, excellent phrasing. Ideal record for newer callers to practice timing and phrasing.
- Flip (patter). The other side of NECCA. Good sound. After newer callers master NECCA, they can use Flip for more sophisticated practice; the phrasing and timing is there, but not quite as predominant as with NECCA.
- Square Tunes #131 - Smoky Mountain Memories. Good sound in an old-time flavor, recorded in a higher than average key.
- Square Tunes #220 - Don't Your Memory Ever Sleep at Night. Nice record. Good singers who can follow a somewhat involved melody should be able to swoon the floor with this.

Sting Records. This is a 2 year old label from Sweden. If you have not heard about this label, or if you feel that a label from Europe can not match U.S. quality, you are in for a big treat. The sound on these records is outstanding, equal with the top name labels in the U.S. The owners have spared no expense to get top quality sound.

Even the printed words on the record jacket show quality: The key words are in bold print, minor words are in regular print - a big help. Good singers should love Sting Records, based on music arrangement, and all callers should listen to this label.

- Sting #302 - Take a Chance. Excellent upbeat record, great music. Recorded in a high key. Good singers will do well with this record.
- Sting #101 - Highway Cowboy. Good music, strong driving beat, music is subdued to allow a good singer to carry the record with his voice.

PICK OF THE DISKS cont.

- Sting #201 - Heavenly Sunshine. Soft and gentle record with good music. Sing this to someone on the dance floor and they will melt in front of you.
- Quadrille #848 - Merry Christmas Here In My Hometown. Nice song, good melody, get this record.
- Quadrille #847 - Birth of Rock & Roll. Steady beat, good sound.
- Quadrille #851 - Got My Heart Set On You. Nice quiet relaxed song.
- Hi Hat #5088 - In Love All Over. Good music and rhythm. A driving sound, for callers who like to rock and roll a love message.
- ESP #703 - Dance With Me. Good music, upbeat moving tempo. If the ladies normally swoon over you, this is your record.

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The Callerlab Plus Quarterly Selection Committee has announced there is no Quarterly Selection for the period of Nov. 1 - Jan. 31. The current Plus Quarterlies are: Spin Chain & Exchange the Gears and R.C.W.

It is my opinion that R.C.W. is dead. Almost any place it is called the floor either breaks down completely or has real difficulty.

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THOUGHT FOR THE MONTH

A wise person will make more opportunities than he finds.

\* \* \* \* \*

Doris Garlock, my wife Marilyn and I would like to wish you a most joyous holiday season and a new year in which you will find the opportunity to be a channel of blessings to others.

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