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.

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.


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 & DODGE
CENTERS IN - CAST OFF 3/4
STAR THRU - CENTERS PASS THRU
RIGHT & 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 & 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 & DODGE - OTHERS TRADE
RIGHT & LEFT GRAND

#4
HEADS STAR THRU
ALL DPT
BOYS RUN
ALL 8 CIRCULATE
3 BY 1 WALK & DODGE
OUTSIDES CLOVERLEAF
CENTERS SINGLE HINGE & RECYCLE
CENTERS RIGHT & 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
CLOCKS OF 3: CIRCULATE

CLOCKS OF 3: 2 BY 1 WALK & DODGE
GIRLS CLOVERLEAF - BOYS WHEEL & 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
CLOCKS OF 3: CIRCULATE

CLOCKS OF 3: 2 BY 1 WALK & DODGE
LINE OF 4: 1/2 TAG & FACE EACH OTHER
OTHERS TRADE
CENTERS RIGHT & 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
2. Partner Tag
3. Partner Hinge
4. Girls Run (gives LH waves)

For Plus: Scoot Cross & Chase Right

#1
Zero Lines:
SLIDE THRU - TOUCH 1/4
**SCOOT CROSS & PARTNER TRADE**
PASSTHRU - 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
PASSTHRU - 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

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
California Twirl & Roll
Run Family & Roll
Trade Family & Roll (not couples)
Touch 1/4 & Roll
Spin the Top & Roll
Cast Off 3/4 & Roll (waves only)
Slide Thru & Roll

Fold Family & Roll
Peel Off & Roll
Pan the Top & Roll
Single Hinge & Roll
Flip the Diamond & Roll
Peel the Top & Roll
Trade the Wave & Roll
Tag the Line Right (or left) & Roll

Other possibilities for Roll:

Bend the Line & Roll
Curlique & Roll
Wheel & Deal & Roll
Dixie Style to a Wave & Roll

Diamond Circulate & Roll
Load the Boat - outsides Roll
Follow Your Neighbor & Roll (difficult)
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.
July 1986

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ADVANCED SUPPLEMENT

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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!

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**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 0.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.

We are pleased to welcome again Mike Callahan, Hilton, N.Y. as guest writer of this issue.
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 = Dive Thru - Pass Thru
Pass Thru - Trade By

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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.)
CROSSTRAIL 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
## NEWS \\ NOTES

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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 workingshop. Those workshop Plus should be dancing Mainstream, and those workshop 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.

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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

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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 our 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.

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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.
MAINTSTREAM 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.)

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.

#3
Zero Lines:
**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.

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

Plus calls which can be used:

- Spin Chain the Gears
- Coordinate
- Turn & Left Thru
- Relay the Deucey
- Explode the Wave
- 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.)  
*CROSSLAIL 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.
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 - PAN 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)

*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

Starting Position  |  Ending Position
--- | ---
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.

#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.

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

#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 workshopping 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.

THOUGHT FOR THE MONTH

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

<table>
<thead>
<tr>
<th>#1</th>
<th>#2</th>
</tr>
</thead>
<tbody>
<tr>
<td>HEADS RIGHT &amp; LEFT THRU</td>
<td>HEADS PASS THE OCEAN</td>
</tr>
<tr>
<td>FLUTTER WHEEL - STAR THRU</td>
<td>SWING THRU - BOYS RUN - BEND THE LINE</td>
</tr>
<tr>
<td>PASS THRU - PARTNER TRADE</td>
<td>RIGHT &amp; LEFT THRU</td>
</tr>
<tr>
<td>TOUCH 1/4 - WALK &amp; DODGE</td>
<td>DIXIE STYLE TO O.W. - BOYS TRADE</td>
</tr>
<tr>
<td>PARTNER TRADE - SWING THRU</td>
<td>LEFT SWING THRU</td>
</tr>
<tr>
<td>SPIN THE TOP - RECYCLE</td>
<td>GIRLS RUN - BEND THE LINE</td>
</tr>
<tr>
<td>REVERSE FLUTTER - ROLL 1/2 SASHAY</td>
<td>FLUTTER WHEEL</td>
</tr>
<tr>
<td>STAR THRU - CALIF. TWIRL</td>
<td>REVERSE FLUTTER - DIXIE STYLE TO O.W.</td>
</tr>
<tr>
<td>SWING THRU - SPIN THE TOP</td>
<td>BOYS CROSS RUN - GIRLS TRADE</td>
</tr>
<tr>
<td>RECYCLE - SWEEP 1/4</td>
<td>RECYCLE</td>
</tr>
<tr>
<td>HOME!</td>
<td>SLIDE THRU - PASS THRU - PARTNER TAG</td>
</tr>
<tr>
<td></td>
<td>PARTNER TRADE</td>
</tr>
<tr>
<td></td>
<td>SQUARE THRU - BUT ON 3rd HAND</td>
</tr>
<tr>
<td></td>
<td>SLIDE THRU</td>
</tr>
<tr>
<td></td>
<td>HOME!</td>
</tr>
</tbody>
</table>

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

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

#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

#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 1 1/2
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 1 1/2
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 1 1/2
   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 1 1/2
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.
October 1986

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| Mainstream: 2-Couple Dancing                    | 1136 |
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**ADVANCED SUPPLEMENT**

| Good Examples of Bad Advanced Choreography        | AS-618 |
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| Advanced Experimental: Run the Wheel             | AS-620 |
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.)
CROSSTRAIL 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
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: RECYLE - RIGHT & LEFT GRAND

#3
Zero Box:
STAR THRU
PASS THRU - TAG THE LINE IN
PASS THE OCEAN
SPIN CHAIN THRU
  BOYS CIRCULATE TWICE
RECYLE - 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
RECYLE - 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
L.A.

Singing call routine

HEADS SQUARE THRU - 4 HANDS
SPIN CHAIN THRU - GIRLS CIRCULATE TWICE
SPIN CHAIN THRU - BOYS CIRCULATE TWICE
BOX THE CNAT - 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)
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.

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:
PAS 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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ADVANCED SUPPLEMENT

Creative Choreography For A-1 Dancers................. AS-621
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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
2. Centers Cross Run
3. Centers Trade
4. Centers Fold
5. Centers Cross Fold
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.

#1
Zero Lines:
PASS THRU - WHEEL & DEAL
DPT
CENTERS IN - CENTERS RUN
NEW CENTERS TRADE
ALL BOX THE GNAT
RIGHT & LEFT THRU
(repeat all above - gives zero lines)
L.A.

#2
Zero Lines:
PASS THRU - WHEEL & DEAL
DPT
CENTERS IN - CENTERS CROSS RUN
NEW CENTERS TRADE
STAR THRU - DPT
CENTERS IN - CENTERS CROSS RUN
NEW CENTERS TRADE
STAR THRU
CENTERS PASS THRU
SWING THRU - TURN THRU
L.A.

#3
Zero Box:
STAR THRU
PASS THRU - WHEEL & DEAL
DPT
CENTERS IN - CENTERS TRADE
ENDS FOLD
DPT - PEEL OFF
BOX THE GNAT - RIGHT & LEFT THRU
PASS THRU - WHEEL & DEAL
ZOOM
CENTERS SQUARE THRU 3/4
L.A.

#4
Zero Box:
SLIDE THRU
PASS THRU - WHEEL & DEAL
DPT
CENTERS IN - CENTERS CROSS FOLD
STAR THRU
PASS THRU - WHEEL & DEAL
DPT
CENTERS IN - CENTERS CROSS FOLD
STAR THRU
PASS THRU - BEND THE LINE
STAR THRU
PASS TO THE CENTER & PASS THRU (zero box)
L.A.

#5
Zero Lines:
PASS THRU - WHEEL & DEAL
DPT
CENTERS IN - CAST OFF 1/2
STAR THRU - CALIF., TWIRL
CENTERS STAR THRU & BACK AWAY
OTHERS LEAD TO THE RIGHT (zero box)
L.A.

#6
Zero Box:
CENTERS IN - CENTERS RUN
ALL PASS THRU - TAG THE LINE
CENTERS IN - CENTERS FOLD (zero box)
L.A.

#7 (not easy - only use with good groups)
Zero Lines:
PASS THRU - WHEEL & DEAL - DPT
CENTERS IN - CAST OFF 1/4
WHEEL & DEAL
CENTERS PASS THRU
STAR THRU - CALIF., TWIRL
PROMENADE HOME
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 CIRCUitate
FERRIS WHEEL - CENTERS SWEEP 1/4

#7
HEADS SQUARE THRU
RIGHT & LEFT THRU & VEER LEFT
COUPLES CIRCUitate
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 CIRCUitate
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 CIRCUitate
WHEEL & DEAL
TOUCH 1/4 - SPLIT CIRCUitate
*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:

<table>
<thead>
<tr>
<th>Commands for centers</th>
<th>Ending position of set</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Square Thru 4 hands</td>
<td>8 chain thru</td>
</tr>
<tr>
<td>2. Touch 1/4, Walk &amp; Dodge</td>
<td>8 chain thru</td>
</tr>
<tr>
<td>3. Pass the Ocean, Swing Thru</td>
<td>1/4 tag</td>
</tr>
<tr>
<td>4. Swing Thru, Spin the Top</td>
<td>1/4 tag</td>
</tr>
<tr>
<td>5. Box the Gnat - Fan the Top</td>
<td>1/4 tag</td>
</tr>
<tr>
<td>6. Star Thru - Calif. twirl, Swing Thru</td>
<td>1/4 tag</td>
</tr>
<tr>
<td>7. Swing Thru, Recycle &amp; Sweep 1/4</td>
<td>Starting DPT</td>
</tr>
</tbody>
</table>

#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 figurers 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.)

2
Zero Lines:
PASS THE OCEAN - SWING THRU
SPIN CHAIN & EXCHANGE THE GEARS
BOYS TRADE - BOYS RUN
WHEEL & DEAL (zero box) L.A.

*OR: BOYS TRADE - RECYCLE
RIGHT & LEFT GRAND

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.

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.

3
Zero Box:
RELAY THE DEUCEY BOYS CIRCULATE 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 cannot 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.

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.

THOUGHT FOR THE MONTH

A wise person will make more opportunities than he finds.

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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.

December 1986

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