

NEWS 'n NOTES[©]

...for Western-Style Square Dance Callers

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COMMENTARY

by Ed Foote

HOW TO AVOID RUNNING OUT OF BREATH WHEN CALLING. New callers often have a problem with running out of breath, but even experienced callers can have this happen to them. Here are some hints to remember.

1. Relax while calling. Even if you are nervous, do not let your muscles tense up. If they do, you will take in far less air than you need. Muscles which are relaxed let you receive more air than tense muscles. Get yourself relaxed before starting the tip by putting the entire tip into perspective - tell yourself this is fun and no one will shoot you if you make a mistake.

2. Use your abdominal muscles. We have all heard the phrase "breathe with your diaphragm." But most callers have no idea how to do this and are not interested in going to class to learn sophisticated diaphragm breathing techniques.

The diaphragm is located near the lower stomach. If you move your abdomen back and forth as you call, you will automatically be using your diaphragm.

Important: If you feel yourself running out of breath, make it an automatic rule to use your abdominal muscles at that point (you have probably forgotten to do so, and this is why you ran out of breath). This will cause your diaphragm to work and should give you an extra volume of air.

3. Take quick short breaths - not big deep ones. This will give you a greater volume of air in a shorter amount of time. If you run short of breath, resist the temptation to take one big breath, and instead take quick short breaths; take one quick breath after each command until you feel you have enough air.

4. Use long calls if you run out of breath, such as Spin Chain Thru, Load the Boat, or Spin Chain and E change the Gears. This will give you time to breathe and relax.

Summary: If you actually run short of breath:

1. Move your abdomen.
2. Take quick short breaths.
3. Give a long call.

CURRENT CALLERLAB QUARTERLY SELECTIONS

Mainstream

Hang A Right (Left)

Plus

Cross the Ocean
Relay With a Star
Rock the Boat

Hang A Right (Left) is a new Mainstream Quarterly as of Oct. 1. Material is on this page. Retain Your Lane has been dropped. Relay With a Star is a new Plus Quarterly. Material is in this issue.

Thoughts on Cross the Ocean. Some dancers have been turned off by this call because the callers who used it ignored the idea of having the preceding call flow into it. So the dancers experienced Cross the Ocean in an un-smooth manner.

Treat the call exactly like a Flutter Wheel. This means to precede Cross the Ocean with a call that flows into it, such as Right & Left Thru or Reverse Flutter. In addition, always say "ladies lead" - Cross the Ocean. Doing these things will cause the dancers to appreciate you for letting them dance the call smoothly.

NEW CALLERLAB MAINSTREAM QUARTERLY SELECTION: HANG A RIGHT (LEFT)

Definition: From a completed DPT: Lead couples Wheel Right (180 degrees) and then Circulate across the set, trailing couples step forward and also Wheel Right and then stop. End in parallel two-faced lines. If the call is Hang A Left, the wheeling is to the left.

Author: Jack Watts (Ohio)

Comment: Dances ok. Good follow-up calls are:

1. Ferris Wheel
2. Centers Trade
3. Bend the Line

#1

Zero Lines:

PASS THRU - WHEEL & DEAL

DPT

HANG A RIGHT

BEND THE LINE (zero lines out of seq.)

STAR THRU - PASS THRU

L.A.

#2

Zero Lines:

PASS THRU - WHEEL & DEAL

DPT

HANG A LEFT

BEND THE LINE (zero lines)

L.A.

#3

Zero Lines:

PASS THRU - WHEEL & DEAL

DPT

HANG A RIGHT

GIRLS TRADE - FERRIS WHEEL

CENTERS PASS THRU

BOX THE GNAT - RIGHT & LEFT GRAND

#4

Zero Lines:

PASS THRU - WHEEL & DEAL

DPT

HANG A RIGHT

GIRLS TRADE - BEND THE LINE

REVERSE FLUTTER WHEEL (zero lines out

PASS THRU - PARTNER TRADE of seq.)

L.A.

Current Callerlab Emphasis Calls. The Mainstream Emphasis Call for the 4th quarter is the Fold Family. The Plus Emphasis Call for the 4th quarter is 3/4 Tag the Line.

CURRENT CALLERLAB PLUS QUARTERLY SELECTION: RELAY WITH A STAR

Definition: From parallel waves: A normal Relay the Deucey, but on the initial "6 Cast by the right 1/2" the lone people moving up (girls from normal waves) will form a right-hand star with the very center 2; so the star will turn 1/2 instead of just the center 2 Casting 1/2. Now finish a normal Relay the Deucey - ie. 4 Cast 1/2 by the left, 6 Cast 1/2 by the right, those who can Cast Left 3/4 as others move up. **Author:** Phil Kozlowski (Ind.)

Note: The second time that 6 Cast Right 1/2, no star forms. Normal right-hand waves (girls in center) end in normal right-hand waves.

Comment: The call provides nice variety and has been receiving a lot of use in 1988. The call is somewhat positional, which could lead one to think it will not stay around very long. But dancers seem to like these long calls which they can memorize, especially if most of the call is one they already know, so Relay With a Star may remain for some time. After the success of Spin Chain and Exchange the Gears, which many said was much too positional for Plus and would never last, it is risky to predict a quick demise for a slight variation of a long call.

The fact that the call is "normal" all the way thru, especially after the 4 hand star is finished, means that "thinking" occurs for only a few brief seconds and then the dancers can relax for the balance of the call.

Something to consider: Although the name of the call is fine, it seems that dancers relate a little better to the whole idea if it is called "Relay the Deucey With a Star." There is ample time to say this, since the variation does not begin for several beats. It is best to give a pause: "Relay the Deucey..... With a Star". This lets the dancers get underway without having to think. Consider if using the longer name would help the success rate of the dancers.

The teach:

1. **Give plenty of walkthrus.** Most dancers drift thru Relay the Deucey without thinking about the definition. Here they must focus on the definition. A minimum of 4 walkthrus is recommended. Be sure to allow both the head girls and the side girls the experience of moving into and out of the star.

2. **Use only "normal" waves** - (boys as ends and girls as centers). Forget DBD. If you have a real good group, you might consider DBD 6 weeks in the future, but Plus dancers are really not looking to do DBD on this call.

3. **The two lone dancers moving into the star have the "thinking part"**. Tell them the following:

- A. They must angle into the star quickly, so they do not get left out.
- B. They should bend the elbow of the hand going into the star. This will insure that they are close enough.
- C. They must be aware of when the star has turned 1/2, so they can step slightly sideways to get out of the star.
- D. Upon leaving the star, these same two dancers must move up quickly to become the ends of the tidal wave of 6, so they can do the subsequent "6 Cast Right 1/2." If they move up slow, the 6-hand tidal wave will not form and the square will break down.

RELAY WITH A STAR cont.

Checker move equivalent: Ends Circulate twice, centers Circulate once and Trade.

#1

Zero Box:

RELAY WITH A STAR

*SWING THRU

BOYS RUN - BEND THE LINE

(zero lines out of seq.)

STAR THRU - PASS THRU

L.A.

*OR: GIRLS RUN - WHEEL & DEAL
RIGHT & LEFT GRAND

#2

Zero Lines:

PASS THE OCEAN

RELAY WITH A STAR

*RECYCLE (zero box)

L.A.

*OR: EXPLODE THE WAVE

WHEEL & DEAL

CENTERS PASS THRU (zero box)

L.A.

UNUSUAL WALK & DODGE

The setup: From columns, have the centers Walk & Dodge, then those facing do a Touch 1/4. Now call Walk & Dodge.

The rule is: If you are looking at a body, you are a walker; if you are not looking at a body, you are a dodger. Normally, the walker is looking at the back of a body, and that body is dodging. But in the examples below, one walker is looking at the side of a body, and that body is also a walker.

Hints for calling this:

1. Say "in your own group of 4": Walk & Dodge. This seems to help. Some callers say: "Do a crazy Walk & Dodge", to convey the idea that this is unusual.
2. You can call this without a walkthru. Key to success is to give the next command after the Walk & Dodge very quickly, so the dancers don't have time to get nervous and start to turn around.

#1

Zero Lines:

RIGHT & LEFT THRU

TOUCH 1/4 - ALL 8 CIRCULATE

CENTERS WALK & DODGE

GIRLS TOUCH 1/4

IN YOUR GROUP OF 4: WALK & DODGE

BOYS CLOVERLEAF

GIRLS TURN BACK & PASS THRU

STAR THRU - PROMENADE HOME

#2

Zero Lines:

RIGHT & LEFT THRU & ROLL 1/2 SASHAY

TOUCH 1/4 - ALL 8 CIRCULATE

CENTERS WALK & DODGE

BOYS TOUCH 1/4

IN YOUR GROUP OF 4: WALK & DODGE

GIRLS TRADE

BOYS SEPARATE - ROUND 1 - LINE OF 4

PASS THRU - TAG THE LINE RIGHT

COUPLES CIRCULATE - BEND THE LINE

CROSSTRAIL THRU - L.A.

#3

HEADS RIGHT & LEFT THRU

SIDE BOYS RUN

HEADS TOUCH 1/4

CENTERS WALK & DODGE

GIRLS TOUCH 1/4

IN YOUR GROUP OF 4: WALK & DODGE

GIRLS TRADE & SQUARE THRU 4 HANDS

BOYS PARTNER TRADE

TOUCH 1/4 - BOYS TRADE

TURN THRU - L.A.

#4

SIDE LADIES CHAIN

HEADS LEAD RIGHT - CIRCLE TO A LINE

PASS THRU - WHEEL & DEAL

CENTERS TOUCH 1/4 & BOX CIRCULATE

OTHERS DIVIDE & SLIDE THRU

THOSE FACING - 1 BOY & 1 GIRL: TOUCH 1/4

IN YOUR GROUP OF 4: WALK & DODGE

CENTERS SQUARE THRU 4 HANDS

OTHERS MOVE ALONG & SLIDE THRU

BOX THE GNAT - RIGHT & LEFT GRAND

PLUS THEME: FOLLOW YOUR NEIGHBOR VARIATION

Idea: From parallel waves with boys facing in, call: **"BOYS USE YOUR LEFT HAND AND ALL FOLLOW YOUR NEIGHBOR."**

Ending formation: Parallel left-hand two-faced lines, boys in the center.

Teaching the idea: Tell the boys not to start counting 3/4 until they form a momentary left-hand wave in the center. If they start to count too soon, they will want to stop too soon.

Variation: Use "and Spread" and it puts the girls in the center of two-faced lines.

Comment: Not difficult, but causes the dancers to think. Nice workshop idea.

#1

Zero Lines:

SLIDE THRU - TOUCH 1/4

BOYS USE YOUR LEFT HAND &

ALL FOLLOW YOUR NEIGHBOR

BEND THE LINE (zero lines out of seq.)

STAR THRU - PASS THRU

L.A.

#2

Zero Lines:

RIGHT & LEFT THRU

SLIDE THRU - TOUCH 1/4

BOYS USE YOUR LEFT HAND &

ALL FOLLOW YOUR NEIGHBOR

PROMENADE HOME

#3 (Opener)

HEADS LEAD LEFT

TOUCH 1/4

BOYS USE YOUR LEFT HAND &

ALL FOLLOW YOUR NEIGHBOR

WHEEL & DEAL

PASS THRU - L.A.

#4

Zero Lines:

SLIDE THRU - TOUCH 1/4

BOYS USE YOUR LEFT HAND &

ALL FOLLOW YOUR NEIGHBOR & SPREAD

GIRLS TRADE - WHEEL & DEAL

RIGHT & LEFT GRAND

#5

Zero Box:

TOUCH 1/4

BOYS USE YOUR LEFT HAND &

ALL FOLLOW YOUR NEIGHBOR & SPREAD

BEND THE LINE

STAR THRU - CALIF. TWIRL (zero box)

L.A.

#6 (Opener)

HEADS LEAD LEFT

RIGHT & LEFT THRU

TOUCH 1/4

BOYS USE YOUR LEFT HAND &

ALL FOLLOW YOUR NEIGHBOR & SPREAD

WHEEL & DEAL

RIGHT & LEFT GRAND

VERY DIFFICULT PLUS MATERIAL

Only use this material with special highly-trained dancers.

#1

Zero Lines:

PASS THE OCEAN - ALL 8 CIRCULATE

FAN THE TOP & SPREAD

BOYS CROSS RUN - GIRLS HINGE

(gives facing pt. to pt. diamonds)

DIAMOND CIRCULATE - FLIP THE DIAMOND

CAST OFF 3/4

PASS TO THE CENTER & PASS THRU

BOX THE GNAT - RIGHT & LEFT GRAND

#2

Zero Lines:

PASS THRU - **PARTNER HINGE & ROLL**

DPT - **PARTNER HINGE & ROLL**

BOYS ONLY: DPT

EACH GROUP OF 4: DIXIE STYLE TO O.W.

GRAND SWING THRU (from LH tidal wave)

EXPLODE AND: STAR THRU - BOYS TRADE

WHEEL & DEAL

CROSSTRAIL THRU (from 8 chain thru)

RIGHT & LEFT GRAND

NEW CALL ANALYSIS by Ed Foote

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

COMPLETE THE CYCLE (Dick Han, Ind.). From a box circulate formation: The trailers will Box Circulate twice; the leaders Fold, follow & Peel. End in facing couples.

Analysis: Idea is to complete a Linear Cycle. But without the word "linear" most dancers are likely to think of Recycle. The action (from a RH column) is a Split Circulate and Peel Right. From parallel waves the action is more like a Linear Cycle, but finishing the end of a call has never gone over big at Plus. However, the idea is good for solid Plus or C-1, by calling "All do Like the End of Linear Cycle."

DESTROY THE DIAMOND (Roy Leber, Pa.). From twin diamonds: The wave Lockit, Hinge & Spread; points Zing and then step in between the spreaders. End in parallel 3 & 1 lines.

Analysis: Ok for Advanced, too hard for Plus.

REWIND YOUR NEIGHBOR (Clark Baker, Mass.). From right-hand parallel waves: Ends flip away from the adjacent dancer and Roll, centers Cast 3/4, all Extend. End in parallel left-hand waves.

Analysis: Too difficult for Plus. The spot 3/4 turn by the ends has never gone over with dancers at any program.

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

TOUCH CIRCULATE 1, 2, 3 (Rip Risky, Mich.). From parallel waves: Do 1/2 of a Scoot Back, then Couples Circulate the designated number of times. End in parallel two-faced lines.

Analysis: Name is mis-leading for those facing out, since they do not Touch. Seems logical to simply call: "Do 1/2 a Scoot Back - Couples Circulate." Now the dancers do not have to learn a new name. Also, would anyone ever want the floor to do 3 Couples Circulates?

INTERESTING MAINSTREAM MATERIAL

#1 (Brad Carter, Ill.)
HEADS LEAD RIGHT - CIRCLE 4 ONLY 1/2
SLIDE THRU
RIGHT & LEFT THRU
FLUTTER WHEEL - SIDES SWEEP 1/4 &
HEADS VEER LEFT
HOME!

#2 (Andreas Macke, W. Berlin)
HEADS PASS THE OCEAN - SWING THRU
SCOOT BACK (from 1/4 tag)
THE WAVE: FAN THE TOP - OTHERS CLOVERLEAF
CENTERS TURN THRU
ALL SLIDE THRU - BOYS RUN RIGHT
SCOOT BACK - CENTERS TRADE
CENTERS CIRCULATE - BOYS RUN
PASS THE OCEAN - GIRLS TRADE
ALL SCOOT BACK - RIGHT & LEFT GRAND

PICK OF THE DISKS

- Square Tunes #1086 - Flip (hoedown). Outstanding record, strong upbeat and downbeat, has a clogging flavor, the people hear this music and they want to dance. This music will turn on any floor. Get this record.
- Hi Hat #5104 - I Want to Dance With You. Nice steady beat, good melody, good music that will grow on the dancers the more they hear it.
- Hi Hat #5105 - Love Someone Like Me. Good music, good beat, nice record.
- Hi Hat #5107 - Face to Face. Smooth relaxed music with a good sound, good beat.
- Hi Hat #5108 - I Want a Girl Like That. Fine music, relaxed tempo for this currently popular song.
- Hi Hat #5109 - Love Me Tender. Nice music, steady beat to this well-known song that Elvis made famous.
- Hi Hat #5110 - Sweet Dreams of You. Good music, nice melody, steady beat, relaxed tempo.

Note: If you are a good singer who can get the floor to swoon, the Hi Hat records listed above are for you.

- Quadrille #857 - Traveling Man. Very good music, good rhythm and beat to this well-known song made popular by Ricky Nelson.
- Buckskin #1224 - Toe Tappin Music. Good steady rhythm, upbeat feeling, music grows on you. Nice record.
- 4 Bar B #6091 - Turn Me Around. Lively, great music, background chorus helps the overall effect. A good singer should do well with this record.
- Blue Ribbon #246 - The Lord Made a Hobo. Steady upbeat rhythm, good sound, easy melody to follow. Get this record.
- Dance Ranch #696 - Don't Fight the Feeling of Love. Nice steady beat.
- Dance Ranch #697 - We Got the Memories. Upbeat record with good music. A good caller can lift a floor with this record.
- Dance Ranch #698 - Can't Stop My Heart. Upbeat record with good sound.
- Bogan #1374 - Brighten the Corner. Happy upbeat tune.
- Bogan #1375 - Bayou Baby. Relaxed record with a comfortable melody.
- Bogan #1376 - Blue Blue Eyes. Relaxed record with nice melody.

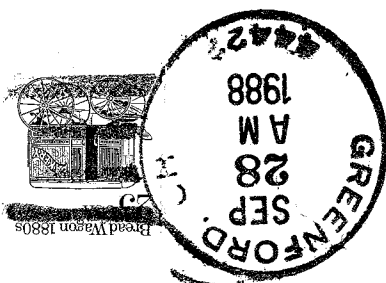
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NEWS 'n NOTES

October 1988	In this issue...	Page
Commentary by Ed Foote.....		1311
Commentary cont.....		1312
Callerlab Mainstream Quarterly: Hang a Right.....		1312
Callerlab Plus Quarterly: Relay With a Star.....		1313
Relay With a Star cont.....		1314
Unusual Walk & Dodge.....		1314
Plus Theme: Follow Your Neighbor Variation.....		1315
Very Difficult Plus Material.....		1315
New Call Analysis.....		1316
Interesting Mainstream Material.....		1316
Pick of the Disks.....		1317
<u>ADVANCED SUPPLEMENT</u>		
Callerlab Advanced Quarterly: Counteract.....		AS-705
A-2 Variation: Pass & Roll to a Diamond.....		AS-706
Quick & Tough A-2 Material.....		AS-706
Advanced Theme: Designating Leaders from a Promenade...		AS-707
Designating Leaders from a Promenade cont.....		AS-708
Solid A-2 Material.....		AS-708
A-2 Getouts.....		AS-708

NEWS 'n NOTES ©

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COMMENTARY

by Ed Foote

CURRENT CALLERLAB QUARTERLY SELECTIONS

Mainstream

Cloverflow
Hang A Right (Left)

Plus

Relay With a Star

Cloverflow is a new Mainstream Quarterly for the first quarter of 1989. Material is in this issue.

Cross the Ocean and Rock the Boat have been dropped as Plus Quarterlies. The only current Plus Quarterly is Relay With A Star.

Thoughts on Relay With A Star. This call is dead. It is almost impossible to use without a long walkthru, and even then the dancers just do not seem to understand it. Even though the dancers are told it is nothing more than a Relay the Deucey with two dancers riding thru the middle with an initial center star, the dancers do not seem to comprehend this. Instead, the dancers think of this as a totally new idea with which they then proceed to get confused. The little timing glitch in the middle causes them to get nervous that the call is getting away from them.

The idea behind the call is still good. In fact, many callers seem to prefer Relay the Deucey With Two Stars, and Two Stars is being used regularly with solid Advanced groups. Advanced dancers seem able to adjust themselves to the slight timing problem - they have no concern that the caller will not wait for them. On the other hand, Plus dancers seem to panic that they will not have enough time.

Callerlab rules state that once a call is voted a Quarterly, it must remain a Quarterly for 6 months before it can be voted on again. Thus, Relay With A Star will remain a Quarterly for about another two months (end of Feb.) before it can be voted out. Given the large number of callers who have stopped using the call because the dancers are not relating to it, the call is virtually certain to be dropped.

CALLERLAB MAINSTREAM EMPHASIS CALLS FOR 1ST QUARTER 1989: CROSS RUN & CROSS FOLD

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

#1

Zero Lines:

PASS THRU

CENTERS CROSS RUN

NEW CENTERS TRADE

BOX THE GNAT

RIGHT & LEFT THRU (zero lines)

L.A.

#2

Zero Lines:

PASS THRU

CENTERS CROSS RUN

NEW CENTERS TRADE - ENDS PASS THRU

ALL CAST OFF 3/4

CENTERS CROSS RUN (zero lines)

L.A.

#3

Zero Lines:

PASS THRU

CENTERS CROSS RUN

NEW CENTERS CROSS RUN (zero lines)

L.A.

#4

Zero Lines:

PASS THRU

CENTERS CROSS RUN

NEW ENDS FOLD

CENTERS IN - CAST OFF 3/4

STAR THRU - DPT

CENTERS IN AND CENTERS CROSS RUN

NEW CENTERS TRADE

STAR THRU - CENTERS PASS THRU

SQUARE THRU 3/4

L.A.

* * * * *

CROSS FOLD is usually best called for the ends, because this keeps the set tight. Since the people who do not Fold do not move, if the centers Fold this will result in a very large set, and the next call will be quite awkward.

Here are some interesting uses of Cross Fold. #4 is a little unusual.

#1

HEADS PASS THRU

SEPARATE - ROUND 1 - LINE OF 4

PASS THRU - ENDS CROSS FOLD

SLIDE THRU

PASS THRU - ENDS CROSS FOLD

CENTERS TURN BACK

ALL DPT - ZOOM

LEADERS CALIF. TWIRL (zero box)

L.A.

#2

HEADS SQUARE THRU - 4 HANDS

CENTERS IN - ENDS FOLD - LEADERS TRADE

SWING THRU - GIRLS FOLD

ALL DPT - FACE OUT

BOYS CROSS FOLD

TOUCH 1/4

ALL 8 CIRCULATE - GIRLS GO TWICE

RIGHT & LEFT GRAND

#3

Zero Box:

TOUCH 1/4 - WALK & DODGE

BOYS FOLD - GIRLS TURN BACK

ALL DPT - FACE IN

PASS THRU - GIRLS CROSS FOLD

TOUCH 1/4

BOYS RUN & BOYS TRADE

WHEEL & DEAL (zero box)

L.A.

#4

HEADS STAR THRU - PASS THRU

SLIDE THRU - TOUCH 1/4

ALL 8 CIRCULATE - BOYS FOLD

EACH SIDE OF THE SET: DPT

AND FACE RIGHT (GIVES TIDAL LINE)

GIRLS CROSS FOLD - BOYS STEP AHEAD TO O.W.

BOYS FOLD - GIRLS SQUARE THRU 3/4

STAR THRU

PROMENADE HOME!

CALLERLAB MAINSTREAM QUARTERLY SELECTION FOR 1ST QUARTER 1989: CLOVERFLOW

Definition: From a trade-by formation: Those facing out Cloverleaf and then Pass Thru, centers Pass thru and then Cloverleaf. End in an 8 chain thru formation.

Comment: This is an old call which dances well and is easily taught.

#1

Zero Box:

PASS THRU - CLOVERFLOW

PASS THRU - CLOVERFLOW

L.A.

#2

Zero Box:

PASS THRU - CLOVERFLOW

SQUARE THRU 3/4

CLOVERFLOW

STAR THRU - SLIDE THRU

L.A. (zero box)

#3

Zero Lines:

SQUARE THRU - 4 HANDS

CLOVERFLOW

PASS THRU - CLOVERFLOW

SLIDE THRU (zero lines)

L.A.

#4

Zero Lines:

STAR THRU - PASS THRU

CLOVERFLOW

RIGHT & LEFT THRU - VEER LEFT

FERRIS WHEEL - DPT

LEAD COUPLE PARTNER TRADE

SQUARE THRU 3/4

CLOVERFLOW

PASS TO THE CENTER & PASS THRU

SLIDE THRU (zero lines)

L.A.

#5

Zero Lines:

PASS THRU - WHEEL & DEAL

DPT - ALL FACE IN

PASS THRU - WHEEL & DEAL

GIRLS IN CENTER: SQUARE THRU 3/4

PASS THRU - CLOVERFLOW

STAR THRU - COUPLES CIRCULATE

BEND THE LINE (zero lines)

L.A.

CAST OFF 3/4 FROM OCEAN WAVES

Mainstream and Plus dancers seem to have difficulty doing Cast Off 3/4 from waves. Often they do not know how far 3/4 is. But a little practice usually causes quick improvement and creates dancers who are more position conscious.

#1

Zero Lines:

PASS THE OCEAN - CAST OFF 3/4

BOYS RUN (zero lines out of seq.)

SLIDE THRU - PASS THRU

L.A.

#2

Zero Lines:

PASS THE OCEAN - SWING THRU

CAST OFF 3/4

SCOOT BACK - BOYS RUN

PASS THE OCEAN

SWING THRU - TURN THRU

L.A.

#3

Zero Box:

SWING THRU - SCOOT BACK

CAST OFF 3/4

WALK & DODGE - U TURN BACK

SLIDE THRU (zero box)

L.A.

#4

Zero Lines:

PASS THE OCEAN - ALL 8 CIRCULATE

CAST OFF 3/4

BOYS RUN

(repeat all above - gives zero lines)

L.A.

#5

Zero Lines:

PASS THE OCEAN - ALL 8 CIRCULATE

CAST OFF 3/4

CENTERS TRADE - CAST OFF 3/4

CENTERS TRADE - BOYS RUN - CALIF. TWIRL

PASS THRU - WHEEL & DEAL

ZOOM - CENTERS SQUARE THRU 3/4

ALL PASS THRU - L.A.

CALLERLAB PLUS EMPHASIS CALL FOR 1ST QUARTER 1989: CROSSFIRE

Most callers seem to use Crossfire only from right-hand two-faced lines with the girls in the center. For variety, the figures presented here all have the boys in the center, and both left and right-hand two faced lines are used. The Mainstream Emphasis Call of Cross Fold ties in nicely with the Cross Fold in Crossfire.

Crossfire when both the centers start facing out. The Callerlab definition says that, in this situation, after the centers Trade, the centers will step to a wave in the middle. However, not everyone accepts this idea. From parallel two-faced lines, which is the parent formation of the call, after the Trade, the center facing in does not step to a wave with the other center facing in. So why should the centers do so from other formations? In other words, the parent formation results in this call giving a box of four result. Thus, a case can be made that the call always should end in a box of four (for example, lines facing out would end in a starting double pass thru).

Most callers have never analyzed the call in this fashion. They think the original definition calls for the centers to Extend, and therefore this justifies the forming of a center wave. In actual fact, the word Extend is not part of the definition of the call, and could not legally be so from two-faced lines. But many callers equate Extend with Step Ahead, so these callers see no problem.

Because of the discrepancy between the original intent of the call and the current Callerlab definition, many callers who have done the analysis described here will not use Crossfire from a situation where both centers start facing out. This is why you will not see this starting situation in News 'N Notes.

Right-hand two-faced lines, boys in the center

Calling hint: Say boys start: Crossfire.

#1
Zero Lines:
PASS THE OCEAN
GIRLS TRADE - GIRLS RUN
CROSSFIRE
BOYS RUN
SWING THRU - TURN THRU
L.A.

#2
Zero Lines:
PASS THE OCEAN - GIRLS TRADE
GIRLS RUN
CROSSFIRE
SPLIT CIRCULATE
GIRLS TURN BACK
SQUARE THRU 3/4
L.A.

#3
HEADS LEAD LEFT
SLIDE THRU
PASS THE OCEAN - ALL 8 CIRCULATE
GIRLS TRADE - GIRLS RUN
CROSSFIRE
BOYS TURN BACK
RIGHT & LEFT GRAND

#4
Zero Lines:
RIGHT & LEFT THRU
DIXIE STYLE TO O.W.
TRADE THE WAVE
GIRLS RUN
CROSSFIRE
CAST OFF 3/4
BOYS RUN - BEND THE LINE
SWING THRU - EXPLODE THE WAVE
TURN YOUR BACK ON YOUR PARTNER
L.A.

CROSSFIRE cont.

Left-hand two-faced lines, boys in the center

#1 (Opener)
HEADS LEAD LEFT & VEER RIGHT
CROSSFIRE
BOYS TURN BACK
BOX THE GNAT - RIGHT & LEFT GRAND

#2
Zero Lines:
PASS THE OCEAN
SWING THRU - BOYS RUN
COUPLES CIRCULATE - CALIF. TWIRL
CROSSFIRE
ALL 8 CIRCULATE - GIRLS TURN BACK
STAR THRU - CALIF. TWIRL
PASS THRU - WHEEL & DEAL
DIXIE GRAND
L.A.

#3
Zero Lines:
PASS THE OCEAN - TRADE THE WAVE
LEFT SWING THRU - GIRLS RUN
CROSSFIRE
SPLIT CIRCULATE - GIRLS TURN BACK
RIGHT & LEFT GRAND

#4
Zero Lines:
RIGHT & LEFT THRU
DIXIE STYLE TO AN O.W.
LEFT SWING THRU - GIRLS RUN
CROSSFIRE
BOYS TURN BACK
ALL PASS THRU - L.A.

THEME: WORKING DOWN THE WAVE

#1 (Opener)
HEADS PASS THE OCEAN & FAN THE TOP
SIDES WORK DOWN THE WAVE &
RIGHT & LEFT THRU
THE WAVE: RECYCLE
SAME 4: CROSS TRAIL THRU
L.A.

#2
HEADS SLIDE THRU
HEADS PASS THE OCEAN & SWING THRU
SIDES WORK DOWN THE WAVE &
PASS THE OCEAN (go to far end
of wave, face each other & step
to a wave - gives tidal wave)
GRAND SWING THRU
BOYS RUN
GIRLS TRADE - BEND THE LINE
PASS THRU - TRADE BY (zero box)
L.A.

#3
SIDES STAR THRU & PASS THE OCEAN
HEADS SASHAY
HEADS WORK DOWN THE WAVE & TOUCH 1/4
GIRLS PASS THRU
THE LINE: WHEEL & DEAL
OTHERS CALIF. TWIRL
CENTERS SQUARE THRU 3/4
ALL PASS THRU - L.A.

#4
HEADS SWING THRU
SIDES WORK AROUND THE WAVE &
SQUARE THRU 2 HANDS & STAY APART
THOSE IN THE WAVE: STEP AHEAD &
MAKE A LINE
ALL CAST OFF 3/4
PASS THRU - WHEEL & DEAL
CENTERS RIGHT & LEFT THRU
CENTERS PASS THRU
ALL PASS THRU - L.A.

#5
HEADS SWING THRU
SIDES WORK DOWN THE WAVE &
RIGHT & LEFT THRU & COURTESY TURN
1/4 MORE THAN USUAL
IN THE WAVE: BOYS RUN
THE BIG LINE: BEND THE BIG LINE (zero
L.A. lines)

#6
HEADS RIGHT & LEFT THRU
HEADS SLIDE THRU & PASS THE OCEAN
SIDES WORK DOWN THE WAVE &
RIGHT & LEFT THRU
THE WAVE: SWING THRU
SIDES WORK DOWN THE WAVE & TOUCH 1/4
BOYS PASS THRU
OUTSIDES CLOVERLEAF
OTHERS 1/2 TAG & SAME 4 WALK & DODGE
PASS THRU - TRADE BY
RIGHT & LEFT GRAND

VARIATION OF A PLUS CALL: SPIN CHAIN & EXCHANGE TO A COLUMN

Definition: A normal Spin Chain & Exchange The Gears, but the person who leads the star out simply walks straight ahead about 3 steps and stops (without doing the right face "turn the corner" action). The other dancers from the star stop in single file behind the leader. End in adjacent columns.

Author: The author being named in other publications is Chris Veer (Texas). However, the idea was actually invented a year ago by Andreas Macke (Berlin, Germany), but this fact was never emphasized, although it was briefly noted in NNN Advanced Supplement, May, 1988, AS Page 695.

Comment: A fine call, and one which has been in use at Advanced for some time. A good Plus floor should be able to handle it.

Calling Hint: If you say the entire call name all at once, the dancers can get confused. First, they do not hear the word "Gears", so they get nervous and unsure worrying about a "new" call. Second, the ending columns will be formed so far in the future after the word "column" is heard, that some dancers may forget to stop at the column. If the lead dancer does not stop, the set is dead.

Solution: Give the normal call of Spin Chain & Exchange The gears. This lets the dancers relax and proceed easily. Now watch the dancers. About 1 count before the appropriate dancer is to lead out the star, say: "but stop at 2 columns." Three seconds later the call is done, and the dancers have not had time to worry about doing something different.

The material below gives the full call name, but consider adjusting the words as described above. Figures #4 & #5 are by Andreas Macke, Germany.

#1
Zero Lines:
PASS THE OCEAN
SPIN CHAIN & EXCHANGE TO A COLUMN
COORDINATE
COUPLES CIRCULATE - WHEEL & DEAL
*PASS THRU - L.A.

*OR: BOX THE GNAT
RIGHT & ELFT GRAND

#2
HEADS STAR THRU - PASS THRU
CIRCLE TO A LINE
PASS THE OCEAN
SPIN CHAIN & EXCHANGE TO A COLUMN
GIRLS TURN BACK
BOX THE GNAT - RIGHT & LEFT GRAND

#3
Zero Box:
SPIN CHAIN & EXCHANGE TO A COLUMN
GIRLS TURN BACK
SWING THRU - TURN THRU
L.A.

#4
SIDES STAR THRU
ALL DPT - TRACK 2
SPIN CHAIN & EXCHANGE TO A COLUMN
ALL PARTNER TRADE & ROLL
ALL PASS THRU - CHASE RIGHT
SINGLE HINGE & RELAY THE DEUCEY
SWING THRU - TURN THRU
L.A.

#5
HEADS STAR THRU - PASS THRU
SPIN CHAIN & EXCHANGE TO A COLUMN
ALL 8 CIRCULATE
BOYS RUN - STAR THRU
PASS THRU - WHEEL & DEAL
*CENTERS BOX THE GNAT
OUTSIDES 1/2 SASHAY
DIXIE GRAND - GO 4 HANDS
RIGHT & LEFT GRAND

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

NEW CALL ANALYSIS

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

BOOGIE AROUND THE SQUARE (Frank Calkins). From a squared set: All pass their corner, Single Circle 1/2 with the opposite and Star Thru. Repeat 3 times to end at original home position.

Analysis: Will appeal to some groups.

LOCK THE TOP (Tim Mariner, Va.). From a 1/4 tag: The wave Lock It as the others Hinge, then all Fan the Top. End in parallel waves.

Analysis: Dances nice, good for Advanced.

RADICALLY (Tim Mariner, Va.). Those who can Hinge and all Circulate. Designed to be used either immediately preceding or following another call.

Analysis: Can be fun for a night.

SLAM THE DOOR (Mac Letson, Ala.). From parallel two-faced lines: Those facing in Extend to a line, then Veer In; those facing out do a Wheel & Deal. End in an 8 chain thru formation.

Analysis: Name has been used before (Burleson #1862). Action is ok and may get some use. After the author sent out the call, he sent another letter changing the definition. The result is that some note services have the call defined one way, and other note services have it another way. The above definition is the second version from the author, and thus supposedly is final. Moral of the story: Authors of calls better get it right the first time, because once the call is gone, it is almost impossible to get it back.

TRACK AND TRADE DOWN THE LINE (John Eubanks, Mo.). From columns where ideally the boys are #1 and #2 in the column: #1 & #2 (boys) Track 2, #3 & #4 (girls) Circulate, all Chain Down the Line.

Analysis: Dances nice, try it.

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

DROP THE ANCHOR (Jim Cholmondeley). From a wave: Centers Trade, all Single Hinge.

Analysis: We need a non-directional name for this?

GRAND DIVIDE (Dale Robertson). From a squared set: Heads: Star Thru, back up, Divide and move to the next position and Star Thru. Repeat this. Sides: Divide, move to the next position and Star Thru, walk into the center and Star Thru, and back up. Repeat this.

Analysis: A nice action, and the reason it is nice is that the call is almost a perfect duplication of Star Prowl, which has been around for 25 years. The only difference: In Star Prowl the dancers face and back up instead of doing a Divide.

PICK OF THE DISKS

- Jo Pat #230 - I Have You. Outstanding record. Great music, good melody, music is upbeat while the mood is relaxed, you can create a nice feeling mood with the floor. If you have enjoyed similar records of this type from Jo Pat in the past, here is another. Get this record.
- Jo Pat #120 - My Window Faces The South. Fine music, great melody for this well-known song. Some callers will use this record for a hoedown.
- Jo Pat #231 - Joe Knows How To Live. Nice relaxed song.
- Circle D #223 - Wild Flowers. Excellent music, easy melody line to follow, a relaxed inspiring song. A nice record to have.
- 4 Bar B #6094 - Kansas City. Nice music, steady beat for this well-known song. Crank up the music and the whole floor may start to jive, because they really feel this record.
- ESP #154 - If It Ain't Broke, Don't Fix It. Great music with a steady beat, slower pace. Nice record.
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THOUGHT FOR THE MONTH

Match what you can do with what needs to be done.

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Doris Garlock, my wife Marilyn and I extend best wishes to you for a joyous holiday season and a new year filled with all of life's blessings.

December 1988	In this issue...	Page
Commentary by Ed Foote.....		1319
Callerlab MS Emphasis Calls: Cross Run & Cross Fold...		1320
Callerlab MS Quarterly Selection: Cloverflow.....		1321
Cast Off 3/4 From Ocean Waves.....		1321
Callerlab Plus Emphasis Call: Crossfire.....		1322
Crossfire cont.....		1323
Theme: Working Down The Wave.....		1323
Plus variation: Spin Chain & Exchange to a Column....		1324
New Call Analysis.....		1325
Pick of the Disks.....		1326

ADVANCED SUPPLEMENT

Advanced Commentary by Ed Foote.....	AS-709
Callerlab Advanced Quarterly: Shadow The Column.....	AS-710
A-1 Theme Featuring Cast A Shadow.....	AS-711
A-2 Theme Featuring Out Roll Circulate & Zig Zag.....	AS-711
Creative Advanced Material.....	AS-712