

NOTES FOR EUROPEAN CALLERS--JAN 1988

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VIEWPOINT

HISTORY OF THE OLDEST SQUARE DANCE CLUBS

When records are being claimed, certainly the Breckenridge Square Dance Club of Texas should be acknowledged. On October 20th, 1979, the club was celebrating 50 years of continuous operation. On October 20th 1989, we hope they will celebrate their 60th anniversary. Anyone care to challenge that?

Back in 1929, Mrs. Earl Green gathered some friends together to practice square dancing for an old-fashioned "barn dance" which was being given in their city. The "barn dance" was to be held at the local Country Club and was to be a costume party. Keeping the theme, the club was decorated with horse collars, bridles, and so on, and seats were fashioned from bales of hay. Coffee was served from a large receptacle in tin cups and later on a hearty breakfast was furnished. (Remember, this was back in 1929).

The dancing caught on and the original practice location in the Snowden-McSweeden warehouse was outgrown. The attendance swelled from 12 couples to 20 couples and the club moved to Black Camp, an oil camp. With enthusiasm and membership growing together, the Breckenridge Squares eventually moved to the Country Club and the third Saturday became their regular dance evening--as it still is today.

In the early days music was provided by a live band. A fiddle, guitar and mandolin furnished the tunes and a caller in each square furnished the directions. The musicians were paid according to the crowd--35 cents for each couple present. One band was called the Chili Peppers Orchestra. Later the Cisco Band featured piano, fiddle and bass--they played for the club until the mid 1960's.

Not until 1965 did records replace live music and at the same time a caller was hired to call and teach for the club, thus replacing the individual callers in each set. Owen Renfro of Abilene, Texas, called for the Breckenridge Squares until 1976 when Al Eblen of Wichita Falls took over the reins.

A guest registry lists Necca and Marshall Flippo among those who visited the club as early as 1954.

In the 1940's and 1950's the membership was limited to 45 couples with a long waiting list of those who wanted to join. Anyone missing a dance for a reason other than illness or being out of town was required to bring a written excuse to the next dance. Three unexcused absences in a row meant he was dropped from membership.

Today, the club still meets on the 3rd Saturday of each month in the Odd Fellows Lodge.

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## DIE GESCHICHTE DES ÄLTESTEN SQUARE DANCE CLUBS

Wenn Rekorde auf Anerkennung geltend gemacht werden, dann müssen wir sicher den ältesten, noch existierenden und aktiven S/D Club

### PLUS PAGE--REMAKE THE THAR

Starting Formation: Thar star or wrong way thar. Timing 10 beats. The handholds forming the center star are released as each center dancer and the adjacent outside dancer Arm Turn 1/4 (90 degrees) to form a momentary Alamo Ring. In a continuously flowing movement, everyone releases holds with the dancer they just turned, and with the other hand, turn the next adjacent dancer 1/2 (180 degrees) to form another momentary Alamo Ring. Without stopping, they release holds at the completion of the half turn and, with the other arm, turn the next dancer 3/4 (270 degrees) to form another Thar Star or Wrong Way Thar.

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WALK ALL AROUND THE LEFT HAND LADY--PARTNER LEFT FOR AN ALLEMANDE THAR--REMAKE THE THAR--REMAKE THE THAR--SLIP THE CLUTCH--LEFT ALLEMANDE

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ALLEMANDE LEFT FOR AN ALLEMANDE THAR--FORWARD TWO AND STAR--REMAKE THE THAR--REMAKE THE THAR--SHOOT THE STAR FULL TURN--PULL PARTHER BY--LEFT ALLEMANDE

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ALLEMANDE LEFT--ALLEMANDE THAR--FORWARD TWO AND STAR--SHOOT THE STAR FULL TURN--PARTNER RIGHT TO A WRONG WAY THAR--REMAKE THE THAR--REMAKE THE THAR--SHOOT THE STAR--LEFT ALLEMANDE

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CIRCLE RIGHT--WALK OUT AROUND YOUR PARTNER--SEE SAW YOUR CORNER--TURN PARTNER RIGHT A FULL TURN--BOYS BACK IN TO A WRONG WAY THAR--REMAKE THE THAR--SHOOT THE STAR--FORWARD TWO--(left and right)--TURN BACK ONE--LEFT ALLEMANDE

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ALLEMANDE LEFT--ALLEMANDE THAR--SHOOT THE STAR--ALL EIGHT SPIN THE TOP--REMAKE THE THAR--RIGHT AND LEFT GRAND

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ALL AROUND THE LEFT HAND LADY--SEE SAW YOUR TAW--MEN STAR RIGHT PARTNER LEFT ALLEMANDE THAR GIRLS BACK UP--REMAKE THE THAR--REL

NOTES FOR EUROPEAN CALLERS--FEB 1988

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VIEWPOINT

I have been asked by a couple of our subscribers to elaborate on the call Crosstrail thru--what is the ending formation of the dancers, etc. after the call is called. The starting formation for the call Crosstrail thru is facing dancers. The ending formation for the call is dependent upon the following call for face of direction. THIS TELLS ME THAT IF NO OTHER CALL IS GIVEN, THEN THERE SHOULD BE NO CHANGE TO THE ORIGINAL FACING DIRECTION OF THE DANCERS. Therefore the end result of a Crosstrail Thru would be exactly the same as the dancers doing a Half Sashay, then Pass Thru.

The ending formation of the dancers is dependent upon the following call for face of direction. If you were to say "Crosstrail Thru and Separate--go around one or two", you are directing the dancers to alter their face of direction. If you were to say "Crosstrail Thru TO YOUR CORNER", you are directing the dancers to alter their face of direction. If you were to say "Crosstrail Thru-----" you are directing the dancers NOT TO ALTER THEIR FACE OF DIRECTION AND TO STAY FACING THE SAME DIRECTION THAT THEY WERE FACING BEFORE THE CALL WAS GIVEN.

I teach the call Crosstrail Thru to my beginners so that I will not have to re-teach the call again when they start dancing Plus or Advanced. I tell them not to take their eyes off the wall they are facing prior to the Pass Thru, unless directed by a follow on call. I also use Crosstrail Thru from a Trade-By set-up in beginners class to make sure they understand the meaning of the call--yet when my dancers travel to hear another caller, they are oftentimes subjected to a caller who ONLY USES CROSSSTRAIL THRU TO FIND A CORNER. This, in my estimation, severely restricts the use of the call to a "GET-OUT" only and detracts from the true choreographic "beauty" of the call. If you only use Crosstrail Thru as a get-out, why not explore the other many possibilities of the call also. Perhaps some of you may think that you would probably have to admit to the fact that you have been teaching it incorrectly to your dancers--it is human to make errors, but it is devine to be forgiven. See Choreography & Workshop material in the January 1986 issue.

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Einige unserer "Caller Notes" "Befürworter" baten mich, genauere Einzelheiten auszuarbeiten über die Figur "Crosstrail Thru". Was ist die Endstellung, wenn diese Figur gecallt wird usw. Die Ausgangsposition ist immer: 2 sich anschauende Paare. Die Endposition für diesen Call ist abhängig von dem nachfolgenden Call. Er entscheidet über die Richtung, die der Tänzer einnehmen muss, um die nächste Figur ausführen zu können. Das sagt uns: WENN DEIN NACHFOLGENDER CALL RECHTZEITIG KOMMT, DANN GIBT ES FÜR DEN TANZER KEINE ÄNDERUNG IN DER BLICKRICHTUNG. Mit anderen Worten: Der Endpunkt ist der gleiche, als wenn ich gecallt hätte: Half Sashay, Pass Thru.

Wie oben erwähnt, ist die Endposition aber abhängig vom nachfolgendem Call. Lautet der Call "Crosstrail Thru Go Around One Or Two", dann gebe ich dem Tänzer schon bei der Ausführung des Crosstrails die veränderte Blickrichtung an, welche er am Ende der Figur einnehmen muss, um überhaupt die folgende Figur ausführen zu können. Eine andere Variante ist "Crosstrail Thru To Your Corner". Hier sagst Du dem Tänzer, dass er am Ende der Figur seine Tanzrichtung so beenden muss, dass er vor seinem Corner steht. Hört der Tänzer aber nur den Call "Crosstrail Thru-----", dann sagst Du damit, dass der Tänzer am Ende der Figur seine Blickrichtung NICHT verändern soll.

Ich unterrichte den "Crosstrail Thru" meinen Anfängern so, dass ich diese Figur nicht nochmal unterrichten muss, wenn sie evtl. später im Plus oder Advanced Level einsteigen wollen. Ich sage ihnen, während sie diese Figur ausführen, stur geradeaus auf die vor ihnen befindliche Wand zu schauen, als ob sie einen Pass Thru machen würden, es sei denn, dass sie vor Beendigung schon den nächsten Call erfahren, so dass sie wissen, wie muss ich am Ende stehen. Ich benutze diesen Call ebenso von einer Trade By Position, um sicher zu gehen, dass sie die Figur genau verstanden haben. Wenn meine Tänzer andere Clubs besuchen, ist es oftmals so, dass der andere Caller den Crosstrail Thru nur benutzt, um zum Corner zu kommen. Das, meiner Meinung nach, begrenzt diese Figur nur zum "Get Out". Dies ist jedoch eine Herabsetzung der sehr interessanten und vielseitigen Choreographie dieser schönen Figur. Wenn Du den Crosstrail Thru nur als Get Out benutzt, warum nicht mal die anderen vielen Möglichkeiten erforschen?

Vielleicht sind einige von Euch jetzt mit einem kleinen Schuldgefühl belastet, die Figur nicht mit allen Varianten unterrichtet zu haben. Denk daran: Jeder irrt sich mal und jeder Fehler kann ausgebügelt werden. Siehe Choreographie und Workshop Ausgabe Jan. 86.

#### MAINSTREAM CHOREOGRAPHY

SIDE LADIES CHAIN 3/4--HEAD MEN TURN THEM WITH A HALF SASHAY--SIX PASS THRU--GIRLS TRADE--(check your 3 hand wave) CENTER BOY START WITH YOUR RIGHT LIKE A SPIN THE TOP--TURN HALF RIGHT--THE GIRLS GO 3/4--THE BOY MOVE UP--THOSE BOYS RUN RIGHT--CENTER FOUR WHEEL AND DEAL--PASS THRU--CIRCLE THREE--BOYS BREAK TO LINES OF THREE--LONESOME GIRLS FACE IN AND PASS THRU--TURN RIGHT AND GO AROUND THREE TO A LINE--ALL PASS THRU--TAG THE LINE IN--~~RIGHT AND LEFT THRU~~ CROSSTRAIL THRU--LEFT ALLEMANDE

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SIDE LADIES CHAIN 3/4 TO A LINE OF THREE--LINES PASS THRU--THAT BOY RUN RIGHT--START WITH A RIGHT LIKE A SPIN CHAIN THRU TURN HALF RIGHT--GIRLS TURN LEFT 3/4--CENTER GIRLS TRADE--TURN THE OTHER GIRL 3/4--LONESOME BOYS PASS THRU AND TURN RIGHT--GO AROUND 3 HOOK ON TO A WAVE--ALL EIGHT CIRCULATE--GIRLS TRADE--SWING THRU--RIGHT AND LEFT GRAND

HEAD LADIES CHAIN 3/4--SIX DO SA DO TO A 6 HAND WAVE--SWING THRU--PASS THRU--WHEEL & DEAL (2X1)--ZOOM--CENTER GIRLS CHAIN 3/4--SIDES RIGHT AND LEFT THRU--HEADS TOUCH 1/4--WALK & DODGE--STAR THRU--PASS THRU--WHEEL & DEAL--CENTERS PASS THRU--LEFT ALLEMANDE

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FOUR LADIES CHAIN 3/4--HEAD LADIES CHAIN 3/4 MORE--SIX PASS THRU--CENTER GIRLS TURN BACK--SWING THRU--CENTER GIRLS CHAIN 3/4--SIDES TURN BACK AND LEAD RIGHT--LEFT ALLEMANDE

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HEADS PASS THRU--GO AROUND ONE TO A LINE--PASS THRU--WHEEL & DEAL--ON THE DOUBLE TRACK GO DIXIE STYLE TO A WAVE--BOYS CROSS RUN--GIRLS TRADE--RECYCLE--LEFT ALLEMANDE

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SIDES SQUARE THRU FOUR--SWING THRU--BOYS RUN--COUPLES CIRCULATE--FERRIS WHEEL--ZOOM--DOUBLE PASS THRU--LEADERS ONLY ZOOM 3/4--OTHERS TRADE--YOU'RE HOME

NOTE: INSTEAD OF "LEADERS ZOOM 3/4, YOU COULD SAY LEADERS CLOVERLEAF--

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HEADS PASS THRU--THAT BOY TURN RIGHT AND GO AROUND TWO SQUEEZE BETWEEN THE SIDES TO A LINE--HEAD LADIES TURN BACK--SIX PASS THRU--THOSE GIRLS RUN--SWING THRU--LONESOME GIRLS PASS THRU--TURN LEFT GO ROUND ONE TO A LINE--ENDS FOLD--CENTERS DOUBLE SWING THRU--TURN THRU--LEFT ALLEMANDE

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HEADS SQUARE THRU FOUR--SWING THRU--BOYS HINGE--GIRLS HALF CIRCULATE--(ck 6 hand wave)--SWING THRU--IN THE WAVE SINGLE HINGE--SAME SIX COLUMN CIRCULATE--ALL BOYS RUN--IN THE WAVE SINGLE HINGE--THOSE GIRLS RUN--SIDES PARTNER TRADE--HEADS LEAD RIGHT AND SQUARE THRU 3/4--TRADE BY--LEFT ALLEMANDE

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PLUS QUARTERLY SELECTION

BEGINNING 1 FEBRUARY 1988

CROSS THE OCEAN: By Larry Letson

Starting formation: From facing couples (assume normal couples for ease of description), women (right hand dancer) diagonally pass right shoulders and then face right to become ends of right hand waves. As soon as the women (right hand dancer) clear the center, the men (left hand dancer) diagonally start to pass left shoulders, but when they meet, they join lefts and single hinge to become centers of the final waves. Timing: 4-6 beats.

From normal facing lines--Right & Left Thru--Ladies Lead Cross The Ocean will end with right hand ocean waves with the boys in the center and the girls on the end.

DANCING EXAMPLES:

HEADS HALF SQUARE THRU--SLIDE THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--MEN TRADE--LEFT SWING THRU--SINGLE HINGE--LADIES RUN--CROSS THE OCEAN--MEN RUN--COUPLES CIRCULATE--HALF TAG THE LINE--MEN RUN--LEFT ALLEMANDE

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SIDES LEAD RIGHT AND CIRCLE TO A LINE--RIGHT AND LEFT THRU--CROSS THE OCEAN--RIGHT AND LEFT GRAND

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HEADS LEAD RIGHT--SWING THRU--BOYS RUN--BEND THE LINE--SQUARE THRU 3/4--GENTS COURTESY TURN THIS GIRL--CROSS THE OCEAN--SPIN THE TOP--RECYCLE--SWEEP 1/4--SWING THRU--TURN THRU--LEFT ALLEMANDE

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HEADS PASS THRU--SEPARATE AND GO AROUND ONE TO A LINE--BOYS HALF SASHAY--GIRLS REVERSE HALF SASHAY--ENDS LOAD THE BOAT--CENTERS CROSS THE OCEAN--IN THE WAVE EXPLODE AND SLIDE THRU--LEFT ALLEMANDE

DANCING CROSS THE OCEAN SASHAYED:

HEADS STAR THRU--RIGHT AND LEFT THRU--PASS THRU--LEFT TOUCH 1/4--BOYS RUN--BOYS LEAD CROSS THE OCEAN--EXPLODE AND SLIDE THRU--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS SQUARE THRU--DO SA DO--SWING THRU--MEN TRADE--MEN RUN--BEND THE

NOTES FOR EUROPEAN CALLERS--MAR 1988

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VIEWPOINT

"BE YOUR OWN"

Only a small portion of caller training can be covered by reading books or attending schools and seminars. The best teacher is actual experience, learning by doing. However, this is not always easy to accomplish and one's self-criticism is perhaps the most difficult responsibility a caller must face.

One caller told me recently that he had figured out that for every night of actual calling before "live" dancers, he averaged 5-6 hours in preparation. This homework, of course, includes working on choreography, planning programs, checking out equipment, practicing with the new records and reading textbooks and notes put out by callers' note services and magazines.

The conscientious caller spends almost an equal amount of time in evaluating past performances as he does in planning for the future. He asks himself questions. "How did I come across to the dancers?" "Was my teaching adequate in presenting the current quarterly selection(s) to our club?" "Was the fact that I was tired tonight evident to the dancers in the way I called, instructed and handled myself in front of the microphone?"

It's not a bad idea to give yourself an evaluation of this type after each performance. Only by analyzing what you have done are you in a position to make a personal self analysis that will improve your performance in the future. So many of the ingredients that go into the making of a successful caller will never be found in books nor will they be more than touched upon in caller's colleges. These are the ability ratings and personality traits that differ with each individual.

What one does derive by reading a textbook and attending a school are the techniques and general information gleaned from the personal experience of authors and instructors. Because we are each different in our personality and ability we need to apply our own characteristics to our calling, realizing that we have our shortcomings along with our attributes. A caller who tries to be like someone else will find it a difficult, if not impossible, row to hoe. On the other hand, the caller who at the end of a performance can say, "I did the best job that I could possibly have done" is doing much. While you can't be a Wade Driver, Bob Fisk, a Frank Lane, or any one else but yourself, you can learn by observation and get pointers that will help you progress as a caller and then strive to develop into your own best self.

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## BEI DU SELBST

Nur ein kleiner Teil Deines Callertrainings kann Dich vervollkommen durch lesen von Büchern, den Besuch einer Caller-Schule oder Teilnahme an einem Seminar. Der beste Lehrer ist die ständige Praxis des Callens. Dies ist jedoch nicht immer leicht, denn die Kritik an sich selbst ist wahrscheinlich die schwierigste Aufgabe, der sich ein Caller gegenüber sieht.

Kürzlich sagte mir ein Caller, dass er ca. 5-6 Stunden Vorbereitung braucht, bevor er mit dem sicheren Gefühl, gut präpariert zu sein, auf die Bühne geht. Diese Heimarbeit umfasst natürlich die Arbeit an seiner Choreographie, Programmgestaltung, Anlage instand halten, sich mit neuen Schallplatten vertraut zu machen, Singing Calls lernen, lesen von neuem Material, das durch Caller Notes und Magazine herausgekommen ist.

Ein verantwortungsvoller Caller verwendet fast so viel Zeit in der Auswertung seiner Leistungen in der Vergangenheit, wie er braucht für die Planung der Zukunft. Er stellt sich Fragen: "Wie bin ich heute bei den Tänzern angekommen, war der Unterricht im Vorstellen der neuen Figur oder Quarterly klar und deutlich, hat es wohl jeder richtig verstanden, hat der Tänzer es mitbekommen, dass ich heute übermüdet war und mich nicht wohl fühlte, war ich sicher hinter dem Mikrophon?"

Es ist sicher keine schlechte Idee, nach einem Club- oder Klassenabend eine Selbstevaluierung seiner Leistung vorzunehmen. Nur eine Analyse, wie Du in letzter Zeit an Dir selbst gearbeitet hast, das Erkennen der Fehler, kann Dich in Zukunft auf eine höhere Stufe bringen. Da sind so viele notwendige Bestandteile, um ein erfolgreicher Caller zu werden, die man nicht aus Büchern erlernen kann und die auch auf Caller-Schulen nur kurz angeschnitten werden können. Die Fähigkeit, das fachliche Können, die Bewertung und Einstufung, sowie der persönliche Charakter des Einzelnen sind so unterschiedlich, dass man hier keine festen Regeln aufstellen kann.

Was man an Nutzen ziehen kann aus Büchern und Caller-Schulen sind, die Technik und grundsätzliche Informationen, zusammengestellt aufgrund persönlicher Erfahrungen von Autoren und Ausbildern. Jeder von uns ist verschieden in seiner Persönlichkeit und seinem Talent. Deshalb braucht jeder Caller sein eigenes Charakteristikum, seine typische Art des Callens und Unterrichtens. Erkennen wir unsere persönlichen Schwächen und ungenügenden Leistungen. Ein Caller, der versucht, genau so zu werden wie einer seiner Vorbilder, indem er versucht, ihm in allem nachzumachen, also zu imitieren, wird Schiffbruch erleiden. Dagegen ist der Caller anzuerkennen, der am Ende der Veranstaltung sagen kann: "Ich habe das Beste gegeben, das in meiner Macht stand", da es unmöglich ist genauso zu sein wie Wade Driver, Bob Fisk, Frank Lane oder ein anderer Deiner Vorbilder. Du kannst nur "Du selbst sein", Du musst lernen durch Erkennen und Erfassen Deiner persönlichen Stärken und Schwächen Dich weiterzuentwickeln, Dir Mühe geben und Dich soweit zu entfalten, bis Du "DU SELBST BIST"

### MAINSTREAM CHOREOGRAPHY: LEFT SQUARE THRU

The Left Square Thru is very effective, and can be used in several places where the Square Thru can't be used just because of the hand you will have free at the completion of the Left Square Thru. If you are going to follow a Square Thru with a Left Allemande, then you must do a Left Square Thru so that the left hand will be free for the Left Allemande. Another thing--the Left Square Thru is done IN SEQUENCE to bring the dancers to a Left Allemande with their original corner lady. This applies also to the static position or from a Wheel Around.

From a static position you can just have heads or sides do a Left Square Thru four hands to a Left Allemande. This also applies when you are in lines of four, or in Wheel Around lines--we can also add to the Left Square Thru and make it very effective.

HEADS LEFT SQUARE THRU--LEFT SQUARE THRU 3/4 WITH THE OUTSIDE TWO--IN  
THE MIDDLE SQUARE THRU 3/4--OUTFACERS PARTNER TRADE--LEFT SQUARE THRU--  
LEFT ALLEMANDE

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ZERO LINE--LEFT SQUARE THRU--IN THE CENTER LEFT SQUARE THRU 3/4--  
OUTFACERS PARTNER TRADE--SQUARE THRU 3/4--LEFT ALLEMANDE

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SIDE LADIES CHAIN--ALL FOUR LADIES CHAIN--HEADS A HALF SASHAY--LEAD TO  
THE RIGHT AND CIRCLE FOUR--LADIES BREAK TO A LINE--PASS THRU--BEND THE  
LINE--JUST THE LADIES ON THE OUTSIDE DO A LEFT SQUARE THRU FOUR--MEN  
IN THE MIDDLE SQUARE THRU 3/4--EVERYONE LEFT ALLEMANDE

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ZERO LINES--PASS THRU--BEND THE LINE--STAR THRU--LEFT SQUARE THRU 3/4--  
CALIFORNIA TWIRL--PASS THRU--LEFT ALLEMANDE

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ZERO BOX--RIGHT AND LEFT THRU--DIVE THRU--TURN THRU TO A LEFT SQUARE  
THRU--SAME SEX TRADE--STAR THRU--CALIFORNIA TWIRL--ZOOM--SQUARE THRU  
3/4--LEFT ALLEMANDE

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HEADS SLIDE THRU--LEFT SQUARE THRU 3/4--RIGHT AND LEFT THRU--DIVE THRU--  
LEFT SQUARE THRU 5 HANDS--RIGHT AND LEFT THRU--DIVE THRU--SLIDE THRU--  
LEFT SQUARE THRU--LEFT ALLEMANDE

ZERO LINE--PASS THRU--WHEEL AND DEAL--CENTERS TURN THRU--LEFT SQUARE THRU WITH THE OUTSIDE TWO--TAG THE LINE IN--PASS THRU--WHEEL AND DEAL--GIRLS TURN THRU--LEFT SQUARE THRU WITH THE BOYS--TAG THE LINE IN--PASS THRU--WHEEL AND DEAL--CENTERS TURN THRU--LEFT SQUARE THRU--SAME SEX TRADE--SLIDE THRU--ALLEMANDE LEFT

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SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--SLIDE THRU--CENTERS TURN THRU--LEFT SQUARE THRU WITH THE OUTSIDE TWO--SAME SEX TRADE--STAR THRU--CLOVERLEAF--CENTERS TURN THRU--LEFT SQUARE THRU--SAME SEX TRADE--STAR THRU--CLOVERLEAF--CENTERS PASS THRU--SWING THRU--GIRLS TRADE--BOYS TRADE--BOYS RUN--WHEEL AND DEAL--ALLEMANDE LEFT

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HEADS PASS THRU--SEPARATE AROUND ONE INTO THE MIDDLE AND HALF SQUARE THRU--SEPARATE AROUND ONE TO THE MIDDLE SQUARE THRU 3/4--SPLIT TWO--AROUND ONE INTO THE MIDDLE SQUARE THRU--RIGHT AND LEFT THRU--DIVE THRU--SQUARE THRU 5--LEFT ALLEMANDE

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SIDES HALF SQUARE THRU--AGAIN HALF SQUARE THRU--BEND THE LINE--HALF SQUARE THRU--CENTERS HALF SQUARE THRU--SEPARATE AROUND ONE TO A LEFT ALLEMANDE

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ZERO LINE--SLIDE THRU--SQUARE THRU--BEND THE LINE--RIGHT AND LEFT THRU--SLIDE THRU--SQUARE THRU--BEND THE LINE--RIGHT AND LEFT THRU--LEFT SQUARE THRU--LEFT ALLEMANDE

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CROSS FOLD

ZERO LINE--RIGHT AND LEFT THRU--PASS THRU--ENDS CROSS FOLD--SWING THRU--WALK AND DODGE--ENDS CROSS FOLD--TOUCH 1/4--CENTERS TRADE--BOYS RUN--LEFT ALLEMANDE

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HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--ENDS CROSS FOLD--SWING THRU--GIRLS CROSS FOLD--CURLIQUE--BOYS RUN--SLIDE THRU--LEFT ALLEMANDE

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ZERO BOX--SWING THRU--BOYS RUN--TAG THE LINE IN--PASS THRU--GIRLS CROSS FOLD--BOYS TRADE--EVERYONE DOUBLE PASS THRU--PEEL OFF--PASS THRU--BOYS CROSS FOLD--GIRLS TRADE--GIRLS SWING THRU--GIRLS TURN THRU--BOYS REACH IN WITH A LEFT AND COURTESY TURN THIS GIRL--SEND HER BACK DIXIE STYLE TO A WAVE--GIRLS CROSS FOLD--SWING THRU--TURN THRU--LEFT ALLEMANDE

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SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--ENDS CROSS FOLD--TOUCH 1/4--CENTERS TRADE--ENDS CIRCULATE--ENDS CROSS FOLD--SWING THRU--SCOOTBACK--BOYS RUN--PASS THE OCEAN--SWING THRU--TURN THRU--LEFT ALLEMANDE

#### CONVERSIONS

ZERO SQUARE TO ZERO BOX (ZS-ZB)

HEAD LADIES CHAIN--SIDES CURLIQUE--WALK & DODGE--RIGHT AND LEFT THRU--

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FOUR LADIES CHAIN--SIDES STAR THRU--ZOOM--CENTERS PASS THRU--

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HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--EVERYONE STAR THRU--CENTERS PASS THRU--RIGHT AND LEFT THRU--

#### EQUIVALENTS FOR LEAD RIGHT

HEADS FAN THE TOP--STEP THRU----

HEADS TOUCH 1/4--WALK & DODGE----

HEADS PASS THRU--PARTNER TRADE--REVERSE FLUTTERWHEEL--SQUARE THRU----

HEADS RIGHT AND LEFT THRU--FLUTTERWHEEL--HALF SQUARE THRU----

PLUS PAGE -- TRIPLE TRADE

**Starting Formation:** Tidal Wave, Tidal Two-Faced Line, Point To Point Diamonds, Six Dancer Ocean Waves, Any 3 pairs of adjacent dancers.  
**TIMING:** 4 beats. **Definition:** The two end dancers remain in place as the three adjacent pairs of dancers (the six in the center) Trade with each other. **STYLING:** Dancers use hands up position for trading action.

ZERO BOX--SPIN THE TOP--BOYS RUN--TRIPLE TRADE--WHEEL AND DEAL--SWING  
THRU--BOYS RUN--TRIPLE TRADE--COUPLES HINGE--GIRLS TRADE--WHEEL AND  
DEAL--LEFT ALLEMANDE

ZERO BOX--SWING THRU--BOYS RUN--COUPLES HINGE--TRIPLE TRADE--1/2 TAG  
THE LINE--ALL CIRCULATE--ALL 8 TRADE AND ROLL TO FACE--SWING THRU--  
TRIPLE TRADE--RIGHT AND LEFT THRU--SLIDE THRU--8 CHAIN 3--LEFT  
ALLEMANDE

ZERO BOX--SWING THRU--BOYS RUN--TAH THE LINE RIGHT--COUPLES HINGE--  
TRIPLE TRADE--COUPLES HINGE--BOYS CROSS RUN--BOYS CIRCULATE--BEND THE  
LINE--SLIDE THRU--LEFT ALLEMANDE

ZERO LINE--DO SA DO TO A WAVE--TRIPLE TRADE--RIGHT AND LEFT THRU--STAR  
THRU--DIVE THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS PASS THRU--AROUND ONE TO A LINE--TOUCH 1/4--TRIPLE SCOOT--EIGHT CIRCULATE--SINGLE HINGE--TRIPLE TRADE--SINGLE HINGE--TRIPLE SCOOT--BOYS RUN--ZOOM--SQUARE THRU 3/4--LEFT ALLEMANDE

## SINGING CALL FIGURE

HEADS SQUARE THRU--DO SA DO--SWING THRU--BOYS RUN--COUPLES HINGE  
TRIPLE TRADE--COUPLES HINGE--WHEEL AND DEAL--PASS THRU--SWING YOUR  
CORNER LADY--PROMENADE

ALWAYS REMEMBER ONE THING--IF LIFE GIVES YOU NOTHING BUT LEMONS, MAKE LEMONADE!!!! TILL NEXT MONTH--KEEP THEM DANCING SMOOTHLY

NOTES FOR EUROPEAN CALLERS--APR 1988

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VIEWPOINT

THOUGHTS ON CALLING

Comparing today's square dancing with the sport of America Football, we have occasion to recall those players we most enjoye watching--not the specialists who were brought in just for on particular task, but the truly versatile players who are referred t as **TRIPLE THREAT MEN**. Because of their versatility these men are abl to perform with skill as a passer, a kicker, and as a runner.

In square dancing today the valuable man is the one who can, wit equal skill, handle an evening of fairly complicated dancing or keep room full of one-time dancers happy for three hours with a one-nigh stand. He can handle not only the complex problem of satisfying hi club week in and week out for ten-twenty-or thirty years but th "Special" dances as well by entertaining the people. He can satisf the beginner as well as the old-timer. In terms of square danc talents, he is first of all a teacher. He is a "team" man, workin closely with his partner, or closely with his club officials and loca square dance leaders. He has a "professional" attitude toward hi fellow callers and leaders.

The caller who gets "TRIPLE THREAT" rating in our league i constantly searching for more knowledge and includes continue practice to become a better caller/teacher/leader. He never shuns th opportunity to attend callers schools/seminars because he is bette than the rest. He is constantly striving to improve himself and t encourage his dancers to improve in their dancing skills.

The caller who calls just one type of dance, or who excells onl in one program, is likened to the ball player who is only called on t kick the extra point after the touchdown is scored. Being specialist he is definitely limited in his ability and his usefulness to the activity as a whole. The caller who can participate in th "decathalon" of square dancing would be the one who is competent i selecting and calling his patter to fit any situation. And, though h might not consider himself the "very best" when it comes to singin calls, he would work on this particular field even more diligentl until he had developed a style of singing call delivery that woul allow him to include these dances in his program.

I see versatility as a keynote for the future square dance calle and I stress the importance of being proficient in more than just on phase of the overall square dance picture. Just as our "TRIPL THREAT" football player finds that he is sought after, so will ou "TRIPLE THREAT" caller find himself more and more valuable in the gar of square dancing.

A personal note--the job of caller can be mastered by males an females as well. In order to save space, everywhere I say "he/him" really mean "he or she/him or her"--in other words, I refer to caller in general as "he".

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Wir wollen einmal einen Vergleich ziehen zwischen dem heutigen modernen Square Dance und unserem Lieblingssport, dem "Fußball" oder "Handball". Als Beispiel betrachten wir uns den Spieler, den wir während des ganzen Spiels am liebsten beobachten, nicht den Super-Spezialisten, der vom Trainer nur für einen ganz besonderen Spielzweck eingesetzt wird. Analysieren wir den gewandten, vielseitigen Spieler den sogenannten "Allrounder". Seine Bewandtheit macht es möglich, ihn als Verteidiger, Läufer und auch als Stürmer einzusetzen.

Im heutigen modernen Square Dance ist der gefragte Caller derjenige, der in der Lage ist, mit Geschicklichkeit und Können einen Tanz zu callen mit einem guten interessanten Level, genau so sicher wie einen "One-Night-Stand" vor einem vollen Raum Interessenten, die nur mal "reinschnuppern" möchten. Er meistert das oft schwierig Problem, Woche für Woche seinen eigenen Club zufrieden zu stellen und das manchmal für 20, 30 Jahre und länger. Auf der anderen Seite ist er ein interessanter und begehrter Caller bei Special Dances. Er kann Anfänger genauso begeistern wie erfahrene alte Hasen. Von der Wart des Square Dancers aus gesehen ist er in erster Linie jedoch Ausbilder und Lehrer. Er verkörpert vieles in einer Person, arbeitet fest mit seinem Partner zusammen, hat ein enges Verhältnis zu seinen Club Offizieren und den benachbarten Callern. Seine profihafte Einstellung gegenüber anderen Callern und Ausbildern ist vorbildlich.

Der "Allrounder" in unserer "sportlichen Liga" ist ständig bemüht, sein Wissen zu erweitern und sich durch Übung und Praxis laufend zu verbessern. Er wird niemals die Möglichkeit auslassen, an einer Caller Schule oder einem Caller Seminar teilzunehmen. Er ist ständig bemüht, sich weiter zu entwickeln und wird seine Tänze anspornen, ihr tänzerisches Können auszuweiten und zu verbessern.

Der Caller, der immer nur ein ganz bestimmtes Programm callt oder sich auf einen bestimmten Level spezialisiert hat, ist zu vergleichen mit dem Spezialisten, den der Trainer dann aufs Spielfeld schickt wenn es gilt, einen bestimmten Punkt zu erzielen. Jeder Spezialist hat festgesetzte Grenzen in seinen Möglichkeiten, ebenso im Gebrauchsbereich der gesamten Aktivität. Der Caller, der sich bemüht, am modernen "Mehrkampf" im Square Dance teilzunehmen, wird auch derjenig sein, der in jeder Situation seine Pattern dem augenblicklichen manchmal unerwarteten Level anpassen und meistern kann. Er wird hier und da feststellen, wenn das Thema Singing Calls zwangsläufig anfällt er nicht der Allerbester ist, weil ihm von Natur her keine excellent Singstimme gegeben ist. Er wird gezwungen sein, auf diesem speziellen Gebiet besonders gewissenhaft zu arbeiten, bis er seinen eigenen Stil entwickelt hat, der es ihm ermöglicht, auch ohne eine toll Opernstimme Singing Calls in einer von ihm ausgefeilten Art bestmöglichst vorzutragen.

Ich sehe in der Vielseitigkeit den Grundgedanken für den Caller der Zukunft und ich möchte dieser Bedeutung besonderen Nachdruck verleihen. Der erfahrene Fachmann auf mehreren Gebieten des Square Dance wird der immer mehr gefragte Caller sein. So wie unser "Allrounder" im Sport immer begehrter wird, so wird sich mit Sicherheit der Caller der Zukunft dem breitgefächerten Angebot verschiedener Levels anpassen müssen.

Eine persönliche Anmerkung: den Job als Caller führen heute Männer wie Frauen gleich gut und mit gleicher Begeisterung aus. U den Lesefluß nicht dauernd zu beeinträchtigen, indem ich laufen schreiben müßte: er/ihm oder sie/ihm usw. möchte ich hier betonen, daß ich immer Caller beiderlei Geschlechts meine.

MAINSTREAM CHOREOGRAPHY WITH A TWIST

The following is not for the average dancer, although there are very few pure Mainstream calls. Use with caution and sparingly.

HEAD LADIES CHAIN ACROSS--HEAD LADIES STAR RIGHT 3/4--WITH THE SIDES CIRCLE 3 JUST HALF WAY--SIDES ARCH--DIVE THRU AND CHAIN 3/4--YOUR HOME

FOUR LADIES CHAIN--HEAD MEN (on diagonal) PASS THRU AND CLOVERLEAF--SIDES STAR THRU--ZOOM--LONESOME LADIES CHAIN 3/4--OTHER MEN (on diagonal) PASS THRU AND CLOVERLEAF--CENTERS STAR THRU--ZOOM--LONESOME LADIES CHAIN 3/4--YOU'RE HOME

HEADS RIGHT AND LEFT THRU--FOUR LADIES CHAIN 3/4--SIDE LADIES CHAIN 3/4--LINES OF 3 PASS THRU--(left hand dancer work alone) WHEEL AND DEAL GIRLS PASS THRU--LEFT ALLEMANDE

HEAD LADIES CHAIN 3/4--LONE MEN PASS THRU--LINES PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--GIRLS CLOVERLEAF--MEN TURN BACK--LINES OF 3 SLIDE THRU--LEFT ALLEMANDE

HEAD LADIES CHAIN TO THE RIGHT--NEW HEAD LADIES CHAIN 3/4--TURN HER WITH A HALF SASHAY--LINES OF 3 PASS THRU--WHEEL AND DEAL--CENTERS CROSSTRAIL THRU AND CLOVERLEAF TO A LINE OF 3--LINES PASS THRU--WHEEL AND DEAL--CENTERS PASS THRU AND CLOVERLEAF TO A LINE OF 3--LINES SLID THRU--LEFT ALLEMANDE

HEADS RIGHT AND LEFT THRU--HEAD LADIES CHAIN TO THE LEFT--NEW HEAD LADIES CHAIN 3/4--TURN HER WITH A HALF SASHAY--LINES PASS THRU--WHEEL AND DEAL--CENTERS SQUARE THRU--(start with a right) SWING THRU--ENDS TRADE--LINES PASS THRU--WHEEL AND DEAL--CENTERS SQUARE THRU FOUR--SWING THRU AND FIND PARTNER RIGHT AND LEFT GRAND

SIDES RIGHT AND LEFT THRU--SAME LADIES CHAIN 3/4--TURN HER WITH A HALF  
SASHAY--LINES OF 3 PASS THRU--WHEEL AND DEAL--CENTERS SQUARE THRU--  
SWING THRU--ENDS TRADE--LINES OF 3 PASS THRU--WHEEL AND DEAL--CENTERS  
SQUARE THRU--SWING THRU--ENDS TRADE--LEFT ALLEMANDE

HEADS RIGHT AND LEFT THRU--SIDES FLUTTER WHEEL--HEAD LADIES CHAIN 3/4--  
LINES PASS THRU--WHEEL AND DEAL--CENTERS LEFT SQUARE THRU--LEFT SWING  
THRU--ENDS TRADE--LINES PASS THRU--WHEEL AND DEAL--CENTERS LEFT SQUARE  
THRU--LEFT SWING THRU--ENDS TRADE--PARTNER PROMENADE

SIDES RIGHT AND LEFT THRU--HEAD LADIES CHAIN 3/4--LINES PASS THRU--  
WHEEL AND DEAL--CENTERS SQUARE THRU--SWING THRU--SIX CIRCULATE--SWING  
THRU--ENDS SQUARE THRU FOUR AND SWING THRU--LONE LADIES TURN BACK--  
CIRCULATE--SWING THRU--ENDS CIRCULATE--LEFT ALLEMANDE

HEAD MEN TOUCH 1/4 AND STEP FORWARD--SPLIT TWO RUN LEFT TO A LINE--  
LINES PASS THRU--WHEEL AND DEAL--CENTERS STAR THRU--SWING THRU--ENDS  
TRADE--LINES PASS THRU--WHEEL AND DEAL--CENTERS STAR THRU--SWING THRU--  
MEN GO RIGHT AROUND ONE TO A LEFT ALLEMANDE

HEADS PASS THRU AND JUST THE MEN GO LEFT AROUND ONE TO A LINE--LINES  
PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--LEADERS SEPARATE AND GO  
AROUND ONE--SWING THRU--LADIES PASS THRU AND MEN FACE RIGHT--LEFT  
ALLEMANDE

HEADS PASS THRU AND THE HEAD LADIES ONLY GO RIGHT AROUND ONE TO A LINE  
OF THREE--LINES PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--LADIES  
SEPARATE AND GO AROUND ONE--FOUR MEN TURN BACK--LINES PASS THRU--WHEEL  
AND DEAL--CENTERS SWEEP A QUARTER AND SQUARE THRU 3/4 BUT THE MEN GO  
QUARTER MORE--LEFT ALLEMANDE

MAINSTREAM GET-OUTS

FROM ZERO LINES:

STAR THRU--CALIFORNIA TWIRL--"U" TURN BACK--RIGHT AND LEFT GRAND

TOUCH 1/4--CIRCULATE--BOYS RUN--SQUARE THRU--"U" TURN BACK--TOUCH 1/4--CIRCULATE--GIRLS RUN--RIGHT AND LEFT GRAND

TOUCH 1/4--CIRCULATE AS MANY PLACES AS YOU CAN IN 5 SECONDS--GIRLS RUN--RIGHT AND LEFT GRAND

PASS THE OCEAN--GIRLS TRADE--GIRLS RUN--HALF TAG--CAST OFF 3/4--RIGHT AND LEFT GRAND

SQUARE THRU 3/4--COURTESY TURN YOUR GIRL WITH A HALF SASHAY--PASS THRU-TAG THE LINE--LEADERS FACE AND ALLEMANDE LEFT--ALL RIGHT AND LEFT GRAND

ROLL AWAY WITH A HALF SASHAY--SQUARE THRU BUT ON THE FOURTH HAND DO A DO-PA-SO

RIGHT AND LEFT THRU--PASS THRU--WHEEL AND DEAL--CENTERS FLUTTERWHEEL--SWEEP A QUARTER--TOUCH A QUARTER--WALK & DODGE--LEFT ALLEMANDE

FROM A ZERO BOX

SLIDE THRU--RIGHT AND LEFT THRU--FLUTTERWHEEL--CURLIQUE--BOYS SHAKE LEFT HANDS AND PULL BY--RIGHT AND LEFT GRAND

SWING THRU--BOYS RUN--BEND THE LINE--RIGHT AND LEFT THRU--PASS THRU--WHEEL AND DEAL--CENTERS RIGHT AND LEFT THRU--OTHERS HALF SASHAY--ZOOM TO A RIGHT AND LEFT GRAND

RIGHT AND LEFT THRU--HALF SASHAY--LEFT SQUARE THRU FIVE HANDS--RIGHT AND LEFT GRAND

SLIDE THRU--RIGHT AND LEFT THRU--HALF SASHAY--HALF SQUARE THRU--RIGHT AND LEFT GRAND

SLIDE THRU--PASS THRU--TAG THE LINE--CENTERS IN--CAST OFF 3/4--RIGHT AND LEFT GRAND

TRIPLE SWING THRU--CENTERS TRADE--CENTERS RUN--TAG THE LINE RIGHT--LEFT ALLEMANDE

PLUS PAGE--REMAKE THE THAR/CONTINUED FROM JAN 88 ISSUE

STARTING FORMATION: Allemande Thar or Wrong Way Thar. The handholds  
It was also proposed that the "rule to dance programmers" on the

PLUS PAGE--POINT TO POINT AND FLIPPING DIAMONDS

I find it very helpful to point out that you have a facing diamond to my dancers while they learn that the right shoulder passing rule will always apply. I also find it very helpful to tell them to flip their facing diamond--again, until they get use to the points flipping toward the center, passing right shoulders with the diamond centers that are doing their circulate, or points should go behind the centers. I use these helpful hints ONLY until they can master the traffic pattern, then I drop the "helping" words and allow them to "win".

POINT TO POINT DIAMONDS:

ZERO BOX--RIGHT AND LEFT THRU--VEER LEFT--COUPLES CIRCULATE--COUPLES HINGE--GIRLS HINGE--(check point to point diamonds) DIAMOND CIRCULATE--FLIP THE DIAMOND--EXPLODE THE WAVE--TRADE BY--STAR THRU--PASS THRU--"U" TURN BACK--LEFT ALLEMANDE

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POINT TO POINT FACING DIAMONDS: (pass RIGHT shoulders always)

ZERO BOX--PASS THE OCEAN--GIRLS HINGE--(check your facing diamond)  
DIAMOND CIRCULATE--BOYS SINGLE HINGE--IN EACH WAVE TRADE THE WAVE--RECYCLE--SWEEP A QUARTER--LEFT ALLEMANDE

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ZERO LINE--PASS THE OCEAN--FAN THE TOP--GRAND SWING THRU--BOYS SINGLE HINGE--DIAMOND CIRCULATE--GIRLS CAST OFF 3/4--GIRLS RUN--WHEEL AND DEAL--SWEEP A QUARTER--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

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HEADS RIGHT AND LEFT THRU--PASS THE OCEAN--RECYCLE--PASS THRU--PASS--THE CENTER--PASS THRU--VEER LEFT--GIRLS HINGE--DIAMOND CIRCULATE--FLIP THE DIAMOND--GIRLS HINGE--(facing) DIAMOND CIRCULATE--FLIP THE (facing) DIAMOND--GIRLS CIRCULATE--COUPLES CIRCULATE--BEND THE LINE--LOAD THE BOAT--LEFT ALLEMANDE

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VIEWPOINT

-----Graduation is fast coming upon us--a time to relax a little and allow the newer club members to gain that ever important feeling of accomplishment. I think that the time after Graduation and just before you begin to think about new classes is the most important time in a new dancer's career. This should be the time that they be allowed to demonstrate to all concerned just what they have been learning the last 35-40 weeks or so. I normally relax my club schedule a little during this time frame and let the newer dancers win. I try to stay clear of the complex choreography because most of my club members take vacation between July and August, but mostly because of the newer dancers and the fact that I want them to gain the self-confidence that they will need to become good club members. The other important factor that enters into the picture is the fact that we usually get a lot of visitors during these summer months and I do not want them to get the feeling that I am trying to show them how much they do not know. This is a good time I feel to go back over the italicized calls that are on the Callerlab list and to make a very interesting club evening out of the italicized calls that are on the list--you'd be surprised at the number of club members that will appreciate a good workshop on "Cross Run/Cross Fold", etc.

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-----Die Zeit der Graduation steht in Kürze wieder vor unserer Tür,- die Zeit, in der wir den "Neuen" eine kleine Verschnaufpause gönnen und ihnen das Gefühl geben sollten, eine gute Ausbildung und einen bestimmten Tanzlevel erreicht zu haben. Ich glaube, daß die Zeit nach der Graduation für den Tänzer die wichtigste Zeit in seiner Tanzkarriere ist, auf etwas Erreichtes stolz zu sein. Tragen wir uns doch schon wieder mit dem Gedanken an den Beginn einer neuen Klasse. Nach Erhalt ihres Diplomas liegt es in der Natur jedes Tänzers, den anderen zu zeigen, was sie in der Zeit ihrer Klassenzugehörigkeit von 35-40 Wochen alles gelernt haben. Normalerweise gehe ich mit meinem vorbereiteten Programm etwas runter und laß die Squares laufen, um den "Neuen" das Gefühl des "Könnens" zu geben und die innerliche Befriedigung, als Sieger hervorzugehen. Da die meisten meiner Clubmitglieder zwischen Juli und August in Urlaub fahren, vermeide ich jede komplizierte Choreographie in der Voraussicht, daß sie aus den Ferien zurückkommen mit der Selbstsicherheit, für den Club gerüstet zu sein. Ein anderer wichtiger Punkt ist, daß wir während der Sommerferien mit einigen Besuchern rechnen müssen, entweder aus der Umgebung oder durchreisende Urlauber. Wir sollten diese Tänzer mit komplizierten Kombinationen nicht vor den Kopf stoßen und ihnen zeigen, was sie für schlechte Tänzer sind. Ihr Besuch bei uns soll ein angenehmes Erlebnis für sie sein. Um nicht einige Figuren ganz in Vergessenheit geraten zu lassen, kann man ruhig aus dem Callerlabprogramm einen kleinen Workshop machen mit den Figuren, die wir nur kurz in der Klasse angeschnitten haben.' Ich denke hier als Beispiel an: "Cross Run/ Cross Fold" usw.

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MAINSTREAM CHOREOGRAPHY

The movements that I mentioned above are good workshop movements for after Graduation. Sometimes we get so wrapped up with doing Cross Run with the centers doing the action that we forget that the ends are dancing too!

ZERO BOX--DO SA DO TO A WAVE--GIRLS LRC RUN AND CIRCULATE  
BOYS TRADE--BOYS CROSS RUN--GIRLS TRADE--RECYCLE--SWING THRU--TURN  
THRU--LEFT ALLEMANDE

- - - - -

ZERO BOX--SWING THRU--BOYS TRADE--BOYS CROSS RUN--GIRLS TRADE--GIRLS  
RUN--BEND THE LINE--SLIDE THRU--SWING THRU--BOYS RUN--COUPLES  
CIRCULATE--GIRLS CROSS RUN--BOYS TRADE--HALF TAG THE LINE--BOYS RUN--  
STAR THRU--PASS THRU--TRADE BY--LEFT ALLEMANDE

- - - - -

HEADS STAR THRU--PASS THRU--SWING THRU--BOYS RUN--TAG THE LINE RIGHT--  
BOYS CROSS RUN AND CIRCULATE--GIRLS TRADE--WHEEL AND DEAL--SQUARE THRU  
3/4--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THRU--CENTERS CROSS RUN--NEW CENTERS CALIFORNIA TWIRL  
LINES GO FORWARD UP AND BACK--BOX THE GNAT--CROSSTRAIL THRU--LEFT  
ALLEMANDE

- - - - -

HEADS ROLL AWAY WITH A HALF SASHAY--CIRCLE LEFT--FOUR BOYS PASS THRU--  
SEPARATE--GO AROUND ONE TO A LINE OF FOUR--PASS THRU--BOYS CROSS RUN--  
GIRLS PARTNER TRADE--PASS THRU--TAG THE LINE TO THE RIGHT--WHEEL AND  
DEAL--SQUARE THRU BUT ON THE THIRD HAND TURN THRU--LEFT ALLEMANDE

- - - - -

ZERO BOX--DO SA DO TO A WAVE--BOYS CROSS RUN AND CIRCULATE--BOYS CRO  
RUN--BOX THE GNAT--RIGHT AND LEFT GRAND

- - - - -

ZERO LINE--PASS THE OCEAN--SWING THRU--GIRLS CROSS RUN--BOYS CROSS RUN  
BOYS TRADE--TURN THRU--LEFT ALLEMANDE

- - - - -

ZERO BOX--SWING THRU--BOYS RUN--BOYS CROSS RUN--COUPLES CIRCULATE--  
GIRLS RUN--GIRLS TRADE--RECYCLE--PASS TO THE CENTER--SQUARE THRU 3/4--  
LEFT ALLEMANDE

- - - - -

ZERO BOX--OCEAN WAVE--GIRLS TRADE--GIRLS RUN--COUPLES CIRCULATE--GIRLS  
CROSS RUN--GIRLS TRADE--FERRIS WHEEL--SQUARE THRU 3/4--LEFT ALLEMANDE

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RUN--NEW ENDS RUN--STAR THRU--PASS TO THE CENTER--SQUARE THRU 3/4--  
LEFT ALLEMANDE

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ZERO BOX--SWING THRU--BOYS CROSS RUN--GIRLS CIRCULATE--BOYS TURN BACK--  
COUPLES CIRCULATE--BEND THE LINE--TOUCH 1/4--SINGLE FILE CIRCULATE--  
BOYS RUN--SWING THRU--GIRLS CIRCULATE--BOYS CROSS RUN--BOYS CIRCULATE--  
GIRLS CROSS RUN--BOYS TRADE--BOYS RUN--BEND THE LINE--HALF SQUARE THRU--  
TRADE BY--LEFT ALLEMANDE

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ZERO BOX--VEER LEFT--COUPLES CIRCULATE--GIRLS CROSS RUN--BOYS TRADE--  
COUPLES CIRCULATE--BOYS CROSS RUN--GIRLS TURN BACK--SWING THRU--BOYS  
RUN--BEND THE LINE--PASS THRU--WHEEL & DEAL--CENTERS PASS THRU--LEFT  
ALLEMANDE

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ZERO BOX--SWING THRU--BOYS RUN--GIRLS CROSS RUN--COUPLES CIRCULATE--  
BOYS CROSS RUN--BEND THE LINE--PASS THRU--WHEEL AND DEAL--ZOOM--PASS  
THRU--LEFT ALLEMANDE

CROSS FOLD

HEADS PASS THRU--SEPARATE--AROUND ONE TO A LINE--PASS THRU--ENDS CROSS  
FOLD--SLIDE THRU--PASS THRU--ENDS CROSS FOLD--CENTERS TURN BACK--  
DOUBLE PASS THRU--ZOOM--LEADERS CALIFORNIA TWIRL AND PUT CENTERS IN--  
ENDS FOLD--LEADERS TRADE--SWING THRU--GIRLS FOLD--DOUBLE PASS THRU--  
ALL FACE OUT--BOYS CROSS FOLD--TOUCH 1/4--ALL EIGHT CIRCULATE--GIRLS  
GO DOUBLE--RIGHT AND LEFT GRAND

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ZERO BOX--TOUCH 1/4--WALK & DODGE--BOYS FOLD--GIRLS TURN BACK--DOUBLE  
PASS THRU--FACE IN--PASS THRU--GIRLS CROSS FOLD--TOUCH 1/4--BOYS RUN  
AND TRADE--WHEEL AND DEAL--LEFT ALLEMANDE

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ZERO BOX--DO SA DO TO A WAVE--ALL TURN HALF BY THE RIGHT--FAN THE TOP--  
GIRLS FOLD--BOYS STEP FORWARD--BOYS TURN BACK--ALL FAN THE TOP--GIRLS  
RUN--TAG THE LINE RIGHT--BOYS FOLD--PASS THRU--RIGHT AND LEFT GRAND

HEAD LADIES CHAIN--HEADS PASS THRU--SEPARATE TRADES ON  
PASS THRU--BOYS CROSS FOLD--GIRLS TURN BACK--STRAIGHT AHEAD DOUBLE  
PASS THRU--GIRLS TRADE--EACH GROUP OF FOUR SWING THRU--ALL CENTERS RUN  
GIRLS CROSS FOLD--DOUBLE PASS THRU--BOYS TURN BACK--TOUCH 1/4--RIGHT  
AND LEFT GRAND

- - - - -

ALL FOUR LADIES CHAIN--HEADS LEAD RIGHT AND CIRCLE TO A LINE OF FOUR--  
PASS THRU--ENDS CROSS FOLD--HALF SQUARE THRU--GIRLS CROSS FOLD--ALL  
PASS THRU--BOYS FACE LEFT--GIRLS FACE RIGHT--ALL STEP UP TO LINES--  
GIRLS TRADE--WHEEL AND DEAL--RIGHT AND LEFT GRAND

- - - - -

#### NORMAL FOLD

ZERO LINES--RIGHT AND LEFT THRU--SQUARE THRU 3/4--ENDS FOLD--TOUCH 1/4  
BOYS FOLD--GIRLS TURN THRU--STAR THRU--BOYS TRADE--WHEEL AND DEAL--  
PASS THRU--LEFT ALLEMANDE

- - - - -

ZERO BOX--PASS THE OCEAN--BOYS FOLD--GIRLS STEP FORWARD TO A LEFT HAND  
WAVE--GIRLS RUN--LADIES LEAD DIXIE STYLE TO A WAVE--BOYS TRADE--GIRLS  
FOLD--BOYS STEP FORWARD (CHECK YOUR COLUMN)--BOYS RUN--SLIDE THRU--  
PASS THRU--LEFT ALLEMANDE

- - - - -

ZERO LINES--SQUARE THRU 3/4--GIRLS FOLD--STAR THRU--GIRLS TRADE--HALF  
TAG--SCOOT BACK--GIRLS FOLD--BOYS TURN BACK--TOUCH 1/4--RIGHT AND LEFT  
GRAND

- - - - -

ZERO BOX--SLIDE THRU--PASS THRU--TAG THE LINE--CENTERS IN--CENTERS  
FOLD--TOUCH 1/4--BOYS FOLD--GIRLS LEFT TURN THRU--TOUCH 1/4--GIRLS  
CIRCULATE--RIGHT AND LEFT GRAND

- - - - -

ZERO LINES--PASS THRU--BOYS RUN--GIRLS FOLD--DOUBLE PASS THRU--BOYS  
TURN BACK--STAR THRU--BOYS TRADE--WHEEL AND DEAL AND ROLL AWAY HALF  
SASHAY--RIGHT AND LEFT GRAND

- - - - -

ZERO BOX--HALF SQUARE THRU--TAG THE LINE--CENTERS OUT--ENDS FOLD--STAR  
THRU--BOYS RUN--SCOOT BACK--BOYS FOLD--GIRLS LEFT TURN THRU--TOUCH 1/4--  
GIRLS CIRCULATE--RIGHT AND LEFT GRAND

- - - - -

ZERO BOX--SWING THRU--GIRLS FOLD--BOYS TURN BACK--STAR THRU--PASS THE  
OCEAN--GIRLS TRADE--BOYS FOLD--GIRLS TURN BACK--TOUCH 1/4--BOYS RUN--  
SLIDE THRU--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

SIDES STAR THRU--PASS THRU--TOUCH 1/4--SCOOTBACK--BOYS FOLD--GIRLS  
PASS THRU--TOUCH 1/4--BOYS TRADE--BOYS RUN--BOUPLES CIRCULATE--BEND  
THE LINE--PASS THE OCEAN--ALL 8 CIRCULATE--BOYS FOLD--GIRLS TURN BACK--  
TOUCH 1/4--BOYS RUN--SLIDE THRU--LEFT ALLEMANDE

- - - - -

HEADS SLIDE THRU--DOUBLE PASS THRU--PEEL OFF--PASS THRU--ENDS FOLD--  
TOUCH 1/4--SCOOTBACK--SPLIT CIRCULATE--SINGLE HINGE AND BOYS RUN--PASS  
THRU--GIRLS TRADE--ALL 8 CIRCULATE--BOYS FOLD--GIRLS TURN BACK--TOUCH  
1/4--GIRLS TRADE--RECYCLE--PASS TO THE CENTER AND PASS THRU--LEFT  
ALLEMANDE

- - - - -

ZERO LINES--PASS THRU--CENTERS CROSS RUN--NEW CENTERS TRADE--BOX THE  
GNAT--RIGHT AND LEFT THRU--PASS THRU--ENDS CROSS RUN--NEW ENDS FOLD--  
DOUBLE PASS THRU--LEADERS PARTNER TRADE--BOX THE GNAT--RIGHT AND LEFT  
GRAND

- - - - -

ZERO LINES--PASS THRU--CENTERS CROSS RUN--NEW ENDS FOLD--PEEL OFF--  
STAR THRU--CALIFORNIA TWIRL--PASS THRU--CENTERS CROSS RUN--NEW ENDS  
FOLD--PEEL OFF--STAR THRU--CALIFORNIA TWIRL--PASS THRU--ENDS CROSS RUN  
ALL CAST OFF 3/4--CENTERS CROSS RUN--PASS THRU--ENDS CROSS RUN--ALL  
CAST OFF 3/4--CENTERS CROSS RUN--PASS THE OCEAN--SWING THRU--ENDS  
CROSS RUN--LEFT SWING THRU--BOYS CROSS RUN--BOX THE GNAT--RIGHT AND  
LEFT GRAND

- - - - -

ZERO LINES--PASS THRU--CENTERS CROSS RUN--NEW CENTERS TRADE--ENDS PASS  
THRU--ALL CAST OFF 3/4--CENTERS CROSS RUN--LEFT ALLEMANDE

PLUS PAGE--DIXIE GRAND

STARTING FORMATION: Dixie Grand Circle--Double Pass Thru--Quarter Tag, or any formation where at least two dancers can start. TIMING: 6

Those who can start the call by joining right hands with the facing dancer and pulling by. Each dancer moves ahead around the circle and gives a left hand to the next, pulling by, and a right hand to the next, pulling by. Regardless of the starting formation, as the movement progresses, the formation converts to a circle.

HEADS STAR THRU--ZOOM--DIXIE GRAND--LEFT ALLEMANDE

- - - - -

SIDES STAR THRU--RIGHT AND LEFT THRU--ALL DOUBLE PASS THRU--DIXIE GRAND--LEFT ALLEMANDE

- - - - -

FOUR LADIES CHAIN--HEADS RIGHT AND LEFT THRU--SIDES LEAD RIGHT AND CIRCLE TO A LINE OF FOUR--STAR THRU--DIXIE GRAND--LEFT ALLEMANDE

- - - - -

FOUR LADIES CHAIN--CIRCLE LEFT--LADIES CENTER MEN SASHAY--LADIES CENTER MEN SASHAY--ALLEMANDE LEFT--FORWARD TWO TO AN ALLEMANDE THAR--SHOOT THE STAR--BOX THE GNAT--DIXIE GRAND--LEFT ALLEMANDE

- - - - -

HEADS PASS THE OCEAN--RECYCLE--VEER LEFT--VEER RIGHT--SWING THRU--BOYS RUN--TAG THE LINE IN--DO SA DO TO A TIDAL WAVE--GRAND SWING THRU (ALL RIGHT AND ALL LEFT)--SINGLE HINGE--BOYS RUN--DOUBLE PASS THRU--(LEADERS FACE) DIXIE GRAND--LEFT ALLEMANDE

- - - - -

SINGING CALL FIGURES

ALL FOUR LADIES CHAIN--CIRCLE LEFT AND GO HALF WAY

HEADS GO FORWARD UP AND BACK--SQUARE THRU FOUR HANDS THAT WAY

DO A DIXIE GRAND--LEFT ALLEMANDE COME BACK AND PROMENADE

(add your tag line here)

- - - - -

HEADS SQUARE THRU GIVE ME FOUR--AROUND THE CORNER LADY DO SA DO SWING THRU--THE BOYS RUN RIGHT--COUPLES CIRCULATE TONIGHT FERRIS WHEEL AND THEN DO A DIXIE GRAND--GO RIGHT LEFT RIGHT--TURN CORNER LEFT A FULL TURN ROLL PROMENADE HER

(add your tag line here)

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XX

VIEWPOINT

THE BIRTHDAY OF "ALLEMANDE THAR" AND "DO PASO"

A LETTER BY LES GOTCHER, FLORIDA

Shortly after the termination of World War II, things really began to break for Square Dancers. A brand new movement, or break, was introduced at a "Pappy" Shaw Callers' School in Colorado Springs, Colorado. This new movement was called Allemande Thar. One of the new callers attending this gathering brought it back to me and I took it to my club and we spent most of the evening learning it. I really liked it, so did my dancers. Dancers in those days were not taught basics like they are taught today, because there were not that many basics to teach. They were taught allemande left, allemande right, right and left grand and promenade home. A lot of time was spent teaching the swing, in those days, it was a very important part of Square Dancing.

They were taught to circle right or circle to the left, and they were taught the do-si-do. I should stop right here and explain that a do paso was not heard of at that time. Everything was a do-si-do, but the movement was the very same thing. The do paso was a change by "Pappy" Shaw and it was accepted because a do-si-do sounded too much like a do-sa-do and was somewhat confusing to the dancers. Of course there was some bantering, bickering and battling by some of the older callers about changing their old stand-by of many years, but the do paso finally won over and now everyone does it.

Note: The story goes that "Pappy" Shaw was invited to El Paso, Texas, as guest of honor for a large dance festival. There he saw the Texas style of do-si-do. This was a continuous partner left, corner right, partner left, corner right, etc. sometimes going on for a considerable length of time. Because other parts of the country had a different form of do-si-do and because "Pappy" wished to use both of them, he called the Texas form the Do Paso, in honor of the hosting city, and it has been known by this name ever since. Of course the figure today is simply partner left, corner right, partner courtesy turn to end the movement.

To get back to my story, I taught the Allemande Thar that evening and, as I said, the dancers really went for it. From callers that had attended the "Pappy" Shaw gathering, I got the names and addresses of other callers that had attended the same gathering and I wrote letters to each of these callers, asking what was being taught in their area, and if they would please send me names and addresses of other callers in their area. Every one of these callers responded and before many weeks had passed, I had names and addresses of many, many callers from many states. Each was more than happy to send me material from his area providing I would send them material that I was receiving, which I was more than happy to do.

Many of these callers were beginning to get new ideas, all of this after the introduction of that one great big break, the Allemande Thar. This was the beginning. One caller came up with Allemande A, another caller came up with Allemande O. Others began to get the idea and they all started experimenting with new ideas, mostly because the dancers liked the newer things and all callers had to please their

dancers. As soon as these callers would send me a new idea, I would copy it and send it to the other callers on my list. This idea grew to be quite an enormous thing, but that is another story.

- - - - -

Die Geburtsstunde des Allemande Thar und des Do Paso.  
Ein Brief von Les Gotcher, Florida

Kurz nach Beendigung des 2. Weltkrieges begann der große Durchbruch für den Square Dance. Eine brandneue Figur wurde vorgestellt auf einer von "Pappy" Shaw's Caller-Schulen, in Colorado Springs, Colorado. Diese neue Figur nannte man "Allamande Thar". Einer von den Kursteilnehmern brachte diese neue Figur mit und stellte sie mir vor. Ich baute diese für uns alle unbekannte Figur am nächsten Clubabend im Workshop ein und wir verbrachten die meiste Zeit des abends um diese Figur zu erlernen und zu studieren. Mir gefiel der Allemande Thar genau so, wie er meinen Tänzern gefiel. Zu damaliger Zeit konnte man den Tänzern keine Basics unterrichten, wie es heute der Fall ist, denn es gab noch keine Listen und nur wenige Figuren. Man unterrichtete hauptsächlich den Allemande Left, Allemande Right, Right And Left Grand und den Promenade Home. Sehr viel Zeit wurde aufgewendet für den Swing, denn der Swing war eine der wichtigsten und beliebtesten Figuren jener Zeit.

Man unterrichtete den Circle Right und Circle Left und den Do-Si-Do. An dieser Stelle sollte ich unterbrechen und erklären, daß der Do Paso zu dieser Zeit noch unbekannt war. Mann kannte nur die Bezeichnung Do-Si-Do. Der Call Do Paso war eine Änderung durch "Pappy" Shaw und wurde von allen als solche akzeptiert. Der Do-Si-Do und der Do-Sa-Do waren im Klang oft schwer zu unterscheiden und verwirrte oft die Tänzer, was denn nun gemeint war. Natürlich gab es Geschrei und Gezanke und Streit bei einigen von den älteren Callern, die nicht gewillt waren, den Namen einer eingefleischten Figur zu ändern. Schließlich gelang der Durchbruch der Bezeichnung Do Paso, und nach und nach wurde er von allen Callern angewendet.

Anmerkung: Die Legende sagt, das "Pappy" Shaw einmal eingeladen war als Ehrengast einer großen Veranstaltung in El Paso, Texas. Dort wurde er konfrontiert mit dem Texas Style des Do-Si-Do. Dies war eine forlaufende Serie von: Partner Left, Corner Right, Partner Left, Corner Right und wurde manchmal endlos fortgestzt. zu der Zeit konnte es passieren, dass eine Figur in dem einen Staat anders getanzt wurde als in einem anderen Staat. "Pappy" wollte nun beide Arten standardisieren und nannte die Texas Form: Do Paso, zu Ehren von El Paso, wo er als Ehregast eingeladen war. Die neue Bezeichnung setzte sich durch und ist bis heute unter diesen Namen bekannt. Natürlich weiß jeder, daß die heutige Figur lautet: Partner Left, Corner Right, Partner Courtesy Turn.

Zurück zu meiner Geschichte. Ich unterrichtete den Allemande Thar am nächsten Clubabend und, wie ich schon erwähnte, den Tänzern und mir gefiel diese neue Figur. Von Teilnehmern an "Pappy" Shaw's Zusammenkünften ließ ich mir alle Namen und Adressen geben von Callern, die an den Lahrgängen teilgenommen hatten. Ich begann nun viele Briefe zu schreiben an alle die Caller, deren Adressen ich bekommen konnte, mit der Bitte, mir mitzuteilen, was in ihrem Gebiet an Figuren unterrichtet wurde. Ausserdem bat ich um weitere Namen und Adressen von Callern aus ihrer Region. Jeder der angeschriebenen Caller beantwortete meine Briefe, und bevor einige Wochen vergangen waren hatte ich Adressen von vielen, vielen Callern aus vielen Teilen der Staaten. Jeder von ihnen war glücklich, mir sein Material zu schicken, welches er in seinem Club callte und freute sich, von mir das für ihm neue Material zu erhalten.

Viele Caller gegangen nun, mit der neuen Figur herumzuexperimentieren und ersannen neue Kombinationen, mit der "Neuen", dem Allemande Thar. Das war der Beginn vieler Varianten. Ein Caller kombinierte den "Allemande A", einer anderer den "Allemande O". So gab es viele Caller, die mit der neuen Figur, dem Allemande Thar, weiter herumbastelten und immer wieder mit neuen Ideen herauskamen. Einer der Gründe war: daß die Tänzer zu der Zeit immer wieder etwas neues tanzen wollten, auf der anderen Seite, die Caller diesem Verlangen Rechnung tragen mußten. Sobald ich alle die neuen Ideen von den Callern bekam, vervielfältigte ich diese Einsendungen und verschickte sie an alle Caller, die inzwischen auf meiner immer länger werdenden Liste aufgeführt waren. Der austausch der Ideen von Caller zu Caller, und die Versendung der Experimente, an alle erfaßten Interessenten nahm einen enormen Aufschwung. Aber das ist wieder eine andere Geschichte.

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#### MAINSTREAM CHOREOGRAPHY: SCOOT BACK

ALLEMANDE LEFT--ALAMO STYLE--HEADS SCOOT BACK--SIDES SCOOT BACK--SWING THRU--HEADS SCOOT BACK--SIDES SCOOT BACK--SWING THRU--SIDES SCOOT BACK  
HEADS SCOOT BACK--SWING RIGHT--LEFT ALLEMANDE

- - - - -

ZERO BOX--SWING THRU--SCOOT BACK--SWING THRU--SCOOT BACK--SWING THRU--  
BOYS RUN--WHEEL AND DEAL--ALLEMANDE LEFT

- - - - -

ZERO LINE--PASS THE OCEAN--ALL EIGHT CIRCULATE--SCOOT BACK--ALL EIGHT  
CIRCULATE--SCOOT BACK--SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

ZERO LINE--SPIN THE TOP--SCOOT BACK--SPIN THE TOP--TURN THRU--PARTNER  
TRADE AND FACE YOUR PARTNER--RIGHT AND LEFT GRAND

- - - - -

ZERO LINE--PASS THRU--BEND THE LINE--PASS THE OCEAN--CAST OFF WITH A  
RIGHT 3/4--SCOOT BACK--CAST OFF 3/4--SWING THRU--BOYS TRADE--TURN THRU  
AND COURTESY TURN--SQUARE THRU 3/4--ALLEMANDE LEFT

- - - - -

ZERO LINE--SLIDE THRU--DOUBLE SWING THRU--SCOOT BACK--(THINK LEFT)  
BOYS ONLY SCOOT BACK--EVERYONE SCOOT BACK--(THINK LEFT) GIRLS ONLY  
SCOOT BACK--ALL SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

ZERO LINE--TOUCH 1/4--CIRCULATE--(each four) SCOOT BACK--CENTERS ONLY  
SCOOT BACK--EACH FOUR SCOOT BACK--BOYS RUN--SQUARE THRU 3/4--ALLEMANDE

ZERO BOX--SWING THRU--BOYS RUN--GIRLS ONLY SCOOT BACK--COUPLES CIRCULATE--TAG THE LINE RIGHT--BOYS ONLY SCOOT BACK--COUPLES CIRCULATE--TAG THE LINE RIGHT--GIRLS CROSS RUN--BOYS ONLY SCOOT BACK--ALL CAST OFF 3/4--BOX THE GNAT--PASS THRU--WHEEL AND DEAL--CENTERS RIGHT AND LEFT THRU--PASS THRU (zero box)--SWING THRU--BOYS RUN--COUPLES CIRCULATE--BEND THE LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO AN OCEAN WAVE--BOYS SCOOTBACK--GIRLS CIRCULATE DOUBLE--BOYS SCOOT BACK--LEFT ALLEMANDE

- - - - -

HEADS TOUCH 1/4--WALK AND DODGE--STAR THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO AN OCEAN WAVE--BOYS SCOOT BACK--GIRLS CIRCULATE--LEFT SWING THRU--GIRLS SCOOT BACK--BOYS CIRCULATE--GIRLS TRADE--GIRLS RUN--COUPLES CIRCULATE--BEND THE LINE--STAR THRU--PASS THRU--TRADE BY--STAR THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO AN OCEAN WAVE--BOYS SCOOT BACK--GIRLS CIRCULATE--LEFT ALLEMANDE

- - - - -

HEADS TOUCH 1/4--SCOOT BACK--SAME BOYS RUN--CENTERS PASS THRU--TOUCH 1/4--NEW CENTERS (with a left) SCOOT BACK--CENTERS RUN--FERRIS WHEEL--BOYS PASS THRU--SWING THRU--FOUR BOYS (diagonally) SCOOT BACK--GIRLS TRADE--FOUR GIRLS--(diagonally) SCOOT BACK--BOYS TRADE--CENTERS--EVERYONE SCOOT BACK--BOYS RUN--STAR THRU--DIVE THRU--PASS THRU--LEFT ALLEMANDE

- - - - -

SIDES SPIN THE TOP--THOSE BOYS RUN--VEER RIGHT--RIGHT AND LEFT THRU--VEER LEFT--GIRLS SCOOT BACK--GIRLS RUN LEFT--ALL EIGHT CIRCULATE--BOYS TRADE--EVERYONE SCOOT BACK--LEFT SWING THRU--(with a left) SINGLE HINGE--ENDS CIRCULATE--ALL SCOOT BACK--CENTERS TRADE--SINGLE HINGE--GIRLS CROSS FOLD--PASS THRU--"U" TURN BACK--RIGHT AND LEFT GRAND

- - - - -

EQUIVALENTS FROM PARALLEL WAVES:

SCOOT BACK--FAN THE TOP-----EQUALS SPIN THE TOP

SCOOT BACK--FAN THE TOP--SPIN THE TOP--EQUALS RIGHT AND LEFT THRU

- - - - -

The following routines using SCOOT BACK were submitted by subscriber  
JEANNETTE STAUBLE from Zürich--THANKS JEANNETTE!!!

It might be noted that Jeannette uses a "boys" lead to a dixie style  
to an ocean wave--a different twist using dixie style.

ZERO BOX--SWING THRU--BOYS RUN--BEND THE LINE--RIGHT AND LEFT THRU--  
DIXIE STYLE TO AN OCEAN WAVE--BOYS TRADE--SINGLE HINGE--BOYS RUN--  
(boys lead) DIXIE STYLE TO AN OCEAN WAVE--SCOOT BACK--LEFT ALLEMANDE

- - - - -

ZERO BOX--RIGHT AND LEFT THRU--SWING THRU--BOYS CROSS RUN--GIRLS TRADE--  
SINGLE HINGE--GIRLS RUN--(ladies lead) DIXIE STYLE TO AN OCEAN WAVE--  
BOYS TRADE--SINGLE HINGE--BOYS RUN--(boys lead) FLUTTERWHEEL--(ladies  
lead) REVERSE FLUTTERWHEEL--(boys lead) DIXIE STYLE TO AN OCEAN WAVE--  
SCOOT BACK--ALLEMANDE LEFT

- - - - -

ZERO LINE--PASS THRU--BEND THE LINE--RIGHT AND LEFT THRU--(ladies  
lead) DIXIE STYLE TO AN OCEAN WAVE--BOYS TRADE--SINGLE HINGE--BOYS RUN--  
(boys lead) DIXIE STYLE TO AN OCEAN WAVE--GIRLS CROSS RUN--RIGHT AND  
LEFT GRAND

- - - - -

THESE ARE MINE USING SCOOTBACK FROM A 1/4 TAG FORMATION

HEADS PASS THE OCEAN--SWING THRU--SCOOTBACK--SIDES CLOVERLEAF--OTHERS  
FAN THE TOP--IN THE WAVE RECYCLE--SWEEP 1/4--PASS THRU--CLOVERLEAF--  
CENTERS TURN THRU--LEFT ALLEMANDE

- - - - -

SIDES PASS THE OCEAN--SWING THRU--SCOOT BACK--HEADS CLOVERLEAF--IN THE  
WAVE THE LADIES TRADE--RECYCLE AND SWEEP 1/4--ZOOM--SQUARE THRU BUT ON  
THE THIRD HAND TURN THRU--LEFT ALLEMANDE

- - - - -

HEADS PASS THE OCEAN--SWING THRU--SCOOT BACK--SIDES CLOVERLEAF--IN THE  
WAVE THE LADIES TRADE--RECYCLE AND SWEEP 1/4--ZOOM--BOX THE GNAT--  
SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

PLUS PAGE--3/4 TAG THE LINE

Starting formation: Parallel lines of four, Inverted lines, Two faced lines, 3 & 1 lines.

Each dancer turns individually to face the center of the line and walks forward passing right shoulders with oncoming dancers. Lead dancers pass by two dancers and end facing out. Trailing dancers pass by one dancer and step to a right-hand ocean wave in the center of the set. Ends in a 3/4 tag formation. If the call is done from any single line of four, it ends with a mini-wave between two out-facing dancers.

- - - - -

ZERO BOX--SWING THRU--BOYS RUN--3/4 TAG THE LINE--BOYS SWING THRU--  
GIRLS PARTNER TRADE--BOYS EXTEND--BOYS RUN--LEFT ALLEMANDE

- - - - -

HEADS TOUCH 1/4--BOYS RUN--SWING THRU--BOYS RUN--3/4 TAG THE LINE--  
FOUR BOYS SWING THRU--FOUR GIRLS PARTNER TRADE--BOYS EXTEND--BOYS RUN--  
PASS THE OCEAN--GIRLS TRADE--GIRLS RUN--3/4 TAG THE LINE--FOUR GIRLS  
SWING THRU--FOUR BOYS PARTNER TRADE--GIRLS EXTEND--ALL SCOOT BACK--  
BOYS RUN--STAR THRU--PASS TO THE CENTER--PASS THRU--LEFT ALLEMANDE

- - - - -

ZERO BOX--SWING THRU--BOYS RUN--3/4 TAG THE LINE--FOUR BOYS SWING THRU--  
GIRLS FACE RIGHT (check diamonds) DIAMOND CIRCULATE--FLIP THE DIAMOND--  
BOYS TRADE--BOYS RUN--3/4 TAG THE LINE--FOUR BOYS SWING THRU--FOUR  
GIRLS "U" TURN BACK--BOYS EXTEND--BOYS RUN--PASS THRU--WHEEL AND DEAL--  
CENTERS SQUARE THRU 3/4--ALLEMANDE LEFT

- - - - -

HEADS SQUARE THRU BUT ON THE THIRD HAND TOUCH 1/4--WALK AND DODGE--ALL  
TOUCH 1/4--SCOOT BACK--CENTERS TRADE--CENTERS RUN--3/4 TAG THE LINE--  
CENTERS SWING THRU DOUBLE--OUTSIDES PARTNER TRADE--CENTERS RECYCLE--  
SAME FOUR PASS THRU--ALL SWING THRU--BOYS RUN--3/4 TAG THE LINE--BOYS  
SWING THRU--GIRLS FACE RIGHT--(check diamonds) DIAMOND CIRCULATE--  
GIRLS SWING THRU--DIAMOND CIRCULATE--BOYS SWING THRU--DIAMOND  
CIRCULATE--FLIP THE DIAMOND--RIGHT AND LEFT GRAND

- - - - -

Well that is all for this month--remember to dance them lightly during the summer, we don't need any dropouts.

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### VIEWPOINT

#### STANDARDIZING TERMINOLOGY

-----What is the difference between "Patter" and "Pattern" calls? I hear a lot of callers, and dancers, here in Germany, and throughout Europe, mis-using the two terms probably because nobody ever explaine the difference to them. How often have you had a caller come up to you after a tip and ask for the number of the record you used for your "Pattern" call? This happens to me quite often--or some will say "I really enjoyed your "Pattern" call", when I never used "Patterns" in my "Patter".

The "Patter" call as we know it today is merely calling extemporaneously to music--calling a series of movements that is not pre-planned. The term "Pattern" call is related to the old style of calling where there were specific patterns that the dancers were to manipulate through--such as the "Texas Star", "Do-Si-Do (not do-sa-do)", "Star The Square", etc.

If you are a caller, be aware of the difference between a Patter and a Pattern call and lets all learn to use the same "vocabulary" correctly.

- - - - -

#### Standardisierte Ausdrücke

-----Worin liegt der Unterschied zwischen "Patter" und "Pattern" calls. Viele Caller und Tänzer hier in Deutschland und auch sonst in Europa mißbrauchen diese beiden Ausdrücke, möglicherweise weil ihnen niemals der Unterschied erklärt wurde. Wie oft ist nicht schon ein Caller nach einem Tip zu Dir gekommen, um nach der Nummer der Schallplatte, die Du für den "Pattern" call benutzt hast, zu fragen? Dies passiert mir häufig; mancher sagt auch "Dein "Pattern" call hat mir wirklich Spaß gemacht", abwohl ich keine "Patterns" in meinem "Patter" gebraucht habe.

Der "Patter" call wie wir ihn heute kennen, bedeutet nur zur Musik zu callen, wie es einem gerade einfällt, eine Serie von Bewegungen zu callen, die nicht vorgeplant ist. Der Ausdruck "Pattern" call bezieht sich auf den alten Stil des callens, wo ganz bestimmte patterns existierten, durch die die Tänzer zu führen waren, wie z.B. "Texas Star", "Do-Si-Do" (nicht do-sa-do), "Star the Square" u.s.w.

Wenn Du caller bist, so sei Dir über den Unterschied zwischen einem Patter und einem Pattern call im Klaren; wir sollten alle lerne dasselbe Vokabular richtig zu gebrauchen.

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### MAINSTREAM CHOREOGRAPHY

-----I would like to take a look at some interesting Mainstream Choreography using "Stars" as a "Theme". I had the pleasure of offering this material in Sweden last weekend and the response was great--so I thought I'd share it with you.

HEADS SQUARE THRU--MAKE A RIGHT HAND STAR ONCE AROUND--HEADS CENTER  
STAR LEFT ONCE AROUND TO THE SAME TWO--RIGHT AND LEFT THRU--DIVE THRU--  
SLIDE THRU--SQUARE THRU--MAKE A RIGHT HAND STAR ONCE AROUND--HEADS  
CENTER STAR LEFT ONCE AROUND TO THE SAME TWO--RIGHT AND LEFT THRU--  
PASS THRU--TRADE BY--LEFT ALLEMANDE

- - - - -

SIDES SQUARE THRU--MAKE A RIGHT HAND STAR ONCE AROUND--SIDES CENTER  
STAR LEFT ONCE AROUND TO THE SAME TWO--RIGHT AND LEFT THRU--DIVE THRU--  
SQUARE THRU FOUR HANDS--OTHERS DIVIDE AND STAR THRU--MAKE A RIGHT HAND  
STAR ONCE AROUND--SIDES CENTER LEFT HAND STAR GO ONCE AND A HALF TO  
THE OTHER TWO--RIGHT AND LEFT THRU--DIVE THRU--STAR THRU--RIGHT AND  
LEFT THRU--SQUARE THRU NINE HANDS--OTHERS DIVIDE AND STAR THRU--SAME  
TWO DIVIDE AND STAR THRU--SAME TWO DIVIDE AND SLIDE THRU--LEFT  
ALLEMANDE

- - - - -

HEADS SQUARE THRU--MAKE A RIGHT HAND STAR ONCE AROUND--STOP AND COME  
BACK BY THE LEFT (reverse the stars) GO ONCE AROUND--FOUR MEN "U" TURN  
BACK AND SWING THRU--SPIN THE TOP--RIGHT AND LEFT THRU--HALF SQUARE  
THRU--TRADE BY--MAKE A RIGHT HAND STAR ONCE AROUND--STOP AND COME BACK  
BY THE LEFT ONCE AROUND--FOUR MEN "U" TURN BACK AND TOUCH A QUARTER--  
SCOOT BACK--BOYS RUN--HALF SQUARE THRU--TRADE BY--RIGHT AND LEFT THRU--  
HALF SASHAY--SCOOT BACK--SCOOT BACK AND MAKE TWO RIGHT HAND STARS ON  
FULL TURN--GIRLS "U" TURN BACK--LEFT ALLEMANDE

- - - - -

SIDES PROMENADE 3/4--HEADS PASS THRU--MAKE A RIGHT HAND STAR ONCE  
AROUND--HEADS TO THE MIDDLE WITH A LEFT HAND STAR ONCE AROUND TO THE  
SAME TWO--RIGHT AND LEFT THRU--DIVE THRU--STAR THRU--PASS THRU AND  
BOTH TURN RIGHT SINGLE FILE--SIDES PASS THRU AND MAKE TWO RIGHT HAND  
STARS ONCE AROUND--STOP AND COME BACK BY THE LEFT--HEADS TO THE MIDDLE  
WITH A RIGHT AND LEFT THRU BUT TAKE A FULL TURN TO THE OUTSIDE TWO FOR  
A LEFT ALLEMANDE

- - - - -

HEADS PROMENADE HALF WAY--DOWN THE MIDDLE PASS THRU AND BOTH TURN  
RIGHT SINGLE FILE--SIDES PASS THRU AND MAKE TWO RIGHT HAND STARS--JUST  
THE GIRLS TO THE CENTER WITH A LEFT HAND STAR WHILE THE BOYS PROMENADE  
THE OTHER WAY AROUND THE OUTSIDE GO TWICE AROUND--THE SECOND TIME YOU  
MEET YOUR PARTNER BOX THE GNAT AND A RIGHT AND LEFT GRAND

- - - - -

SIDES SQUARE THRU 3/4 AND BOTH TURN RIGHT SINGLE FILE (behind the  
heads)--WHILE THE HEADS PASS THRU AND MAKE TWO RIGHT HAND STARS--JUST  
THE GIRLS TO THE CENTER WITH A LEFT HAND STAR WHILE THE BOYS PROMENADE  
THE OTHER WAY AROUND THE OUTSIDE GO TWICE AROUND--THE SECOND TIME YOU  
MEET YOUR PARTNER BOYS RUN AROUND HER AND PROMENADE HOME

- - - - -

This combination makes a very good and challenging singing call figure  
for Mainstream dancers--

HEADS PROMENADE GO HALF WAY--DOWN THE MIDDLE AND PASS THRU  
BOTH TURN RIGHT SINGLE FILE WHILE THE SIDES PASS THRU  
MAKE TWO RIGHT HAND STARS---JUST THE GIRLS STAR LEFT  
WHILE THE BOYS PROMENADE THE OTHER WAY TWICE AROUND  
SECOND TIME YOU MEET PASS HER BY AND SWING THE CORNER AND PROMENADE  
add your favorite tag line here

- - - - -

---I'm going to go back a few years to around the middle 70's and pick  
up on an idea that a good friend of mine, Ron Schneider, used at a  
Festival dance that we had called. The idea is called "COMPLETE  
(FINISH) YOUR TAG"! I think that this idea serves as a gimmick and  
has some novelty value in a Mainstream program. From any formation  
that you can get to by calling a fractional Tag The Line (half tag,  
quarter tag, etc.), "Complete" or "Finish" Your Tag means that the  
dancers are to walk straight agead until in a completed Double Pass  
Thru formation, then take the next call or facing direction as in a  
normal Tag The Line. It is not necessary to first achieve the  
starting formation by calling a partial Tag. It is "legal" to call  
"Finish Your Tag" from any parallel wave formation--even if you did  
not get there by first calling a 1/2 Tag the Line.

HEADS SQUARE THRU--SWING THRU--BOYS RUN--HALF TAG--TRADE AND FINISH  
YOUR TAG TO THE RIGHT--WHEEL AND DEAL--TOUCH A QUARTER--WALK AND DODGE  
PARTNER TRADE--PASS THRU--HALF TAG--TRADE--FINISH YOUR TAG--LEADERS  
TURN BACK--SWING THRU--BOX THE GNAT--RIGHT AND LEFT THRU--SWING THRU--  
BOYS TRADE--STEP THRU--RIGHT AND LEFT GRAND

ZERO LINE--PASS THRU--HALF TAG--TRADE--AND FINISH YOUR TAG--FACE OUT--  
PARTNER TRADE--CROSSTRAIL THRU--ALLEMANDE LEFT

- - - - -  
ZERO LINE--PASS THRU--HALF TAG--TRADE--AND FINISH YOUR TAG--FACE IN--  
BOX THE GNAT--RIGHT AND LEFT THRU--PASS THE OCEAN--SWING THRU--BOYS  
RUN--HALF TAG--TRADE--FINISH YOUR TAG--FACE RIGHT--WHEEL AND DEAL--  
SWING THRU--BOYS TRADE--TURN THRU--ALLEMANDE LEFT

- - - - -  
ZERO LINE--PASS THRU--HALF TAG--SPLIT CIRCULATE--FINISH YOUR TAG--FACE  
IN--STAR THRU--CENTERS PASS THRU--SWING THRU--BOYS RUN--HALF TAG--  
SCOOT BACK--FINISH YOUR TAG--FACE RIGHT--WHEEL AND DEAL--SQUARE THRU  
3/4--LEFT ALLEMANDE

- - - - -  
ZERO BOX--TOUCH A QUARTER--FINISH YOUR TAG--FACE RIGHT--FERRIS WHEEL--  
CENTERS PASS THRU--TOUCH A QUARTER--FINISH YOUR TAG--FACE RIGHT--WHEEL  
AND DEAL--LEFT ALLEMANDE

- - - - -  
FOUR LADIES CHAIN 3/4--HEADS SQUARE THRU--TOUCH A QUARTER--SCOOT BACK--  
FINISH YOUR TAG--FACE RIGHT--WHEEL AND DEAL--DIVE THRU--PASS THRU--  
TOUCH A QUARTER--SPLIT CIRCULATE--FINISH YOUR TAG--FACE RIGHT--WHEEL  
AND DEAL--SWING THRU--TURN THRU--LEFT ALLEMANDE

- - - - -  
ZERO BOX--SWING THRU--BOYS RUN--HALF TAG--TRADE--FINISH YOUR TAG--FACE  
RIGHT--WHEEL AND DEAL--RIGHT AND LEFT THRU--VEER LEFT--COUPLES  
CIRCULATE--WHEEL AND DEAL--SQUARE THRU BUT ON YOUR THIRD HAND SWING  
THRU--BOYS RUN--HALF TAG--TRADE--FINISH YOUR TAG--FACE RIGHT--WHEEL  
AND DEAL--SQUARE THRU 3/4--TRADE BY--SWING THRU--BOYS TRADE--EVERYONE  
FOLD--LEFT ALLEMANDE

- - - - -  
HEADS STAR THRU--PASS THRU--SWING THRU--BOYS RUN--HALF TAG--TRADE--  
FINISH YOUR TAG--FACE RIGHT--RIGHT AND LEFT THRU--PASS THRU--TRADE BY--  
DO SA DO TO A WAVE--CENTERS TRADE--SWING THRU--CENTERS CROSS RUN--  
CHAIN DOWN THE LINE--SQUARE THRU 3/4--LEFT ALLEMANDE

ZERO LINE--CENTERS BOX THE GNAT--FAN THE TOP--ENDS STAR THRU--CENTERS  
RECYCLE--PASS THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

ZERO LINE--CENTER FOUR SPIN THE TOP--ENDS STAR THRU--CENTERS STEP THRU  
AND MAKE A WAVE WITH THE OUTSIDE TWO--RECYCLE--PASS TO THE CENTER--  
SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--TAG THE  
LINE--CLOVERLEAF--CENTERS SWING THRU--STEP THRU AND SWING THRU--SCOOT  
BACK--BOYS RUN--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THRU--ENDS TRADE AND STAR THRU AND THEN SQUARE THRU  
FOUR--OTHERS "U" TURN BACK--SPIN CHAIN THRU--GIRLS CIRCULATE DOUBLE--  
BOYS RUN--BEND THE LINE--STAR THRU--DIVE THRU--SQUARE THRU 3/4--LEFT  
ALLEMANDE

- - - - -

ZERO BOX--EIGHT CHAIN TWO--STAR THRU--PASS THRU--BEND THE LINE--SLIDE  
THRU--EIGHT CHAIN FOUR--SWING THRU--BOYS RUN--FERRIS WHEEL--ZOOM--  
SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--CENTERS IN--  
CENTERS RUN--NEW CENTERS CALIFORNIA TWIRL--TOUCH A QUARTER--ALL EIGHT  
CIRCULATE DOUBLE--BOYS RUN--SWING THRU--TURN THRU--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--CENTERS IN--  
CENTERS CROSS RUN--NEW CENTERS TURN BACK--PASS THRU--BEND THE LINE--  
RIGHT AND LEFT THRU--FLUTTER WHEEL--CROSSTRAIL THRU--ALLEMANDE LEFT

- - - - -

ZERO LINE--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--CENTERS IN--  
CENTERS PARTNER TRADE--ENDS TRADE--PASS THRU--BEND THE LINE--STAR THRU  
ZOOM--CENTERS SWING THRU--TURN THRU--LEFT ALLEMANDE

- - - - -

Starting Formation--"Z" Formation or Box Circulate--Timing 6-8 steps.

The lead dancers Peel Off as the trailing dancers step straight forward and take adjacent hands; everyone then does a Fan The Top.

NORMAL FACING COUPLE ZERO'S.

1. SWING THRU--GIRLS FOLD--PEEL THE TOP--SLIDE THRU.....
  2. PASS THE OCEAN--GIRLS TRADE--BOYS FOLD--PEEL THE TOP--TURN THRU--COURTESY TURN....
  3. TWO LADIES CHAIN--DIXIE STYLE TO AN OCEAN WAVE--BOYS TRADE--GIRLS FOLD--PEEL THE TOP--STEP THRU--"U" TURN BACK....
  4. LADIES CHAIN--DIXIE STYLE TO AN OCEAN WAVE--BOYS TRADE--LEFT SWING THRU--BOYS FOLD--PEEL THE TOP--RECYCLE....
- - - - -

HEADS SWING THRU--GIRLS FOLD--PEEL THE TOP--SLIDE THRU AND BACK UP--SIDES SWING THRU--GIRLS FOLD--PEEL THE TOP--EXTEND--SWING THRU--GIRLS FOLD--PEEL THE TOP--SINGLE HINGE--CIRCULATE--BOYS RUN--SLIDE THRU--PASS THRU--BEND THE LINE--PASS THRU--WHEEL AND DEAL--ZOOM--DOUBLE PASS THRU--TRACK II--SWING THRU--BOYS TRADE--GIRLS FOLD--PEEL THE TOP--THRU--TRACK II--SWING THRU--SWING THRU--BOYS FOLD--PEEL THE TOP--TURN THRU--COURTESY TURN--PASS THRU--BEND THE LINE--PASS THE TOP--TURN THRU--LEFT ALLEMANDE OCEAN--FAN THE TOP--BOYS FOLD--PEEL THE TOP--TURN THRU--LEFT ALLEMANDE

- - - - -

SIDES PASS THE OCEAN--BOYS FOLD--PEEL THE TOP--TURN THRU--CLOVERLEAF--DOUBLE PASS THRU--TRACK II--SWING THRU--SWING THRU--BOYS FOLD--PEEL THE TOP--TURN THRU--COURTESY TURN--PASS THRU--BEND THE LINE--PASS THE TOP--TURN THRU--LEFT ALLEMANDE OCEAN--FAN THE TOP--BOYS FOLD--PEEL THE TOP--TURN THRU--LEFT ALLEMANDE

- - - - -

SINGING CALL FIGURE

HEADS TOUCH A QUARTER--WALK AND DODGE

SWING THRU-----GIRLS FOLD

PEEL THE TOP-----RECYCLE

PASS THRU-----TAG THE LINE---FACE IN

BOX THE GNAT-----RIGHT AND LEFT THRU----CROSSTRAIL THRU

CORNER SWING-----PROMENADE

TAG.....

NOTES FOR EUROPEAN CALLERS--Sep 1988

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XX

VIEWPOINT

JUDGMENT--OR WHAT TO DO?

Judgment is one subject that can be discussed for hours. It can occupy chapters in a textbook, but good judgment must be inherent in the individual. Often snap judgment must be made on the spot and as a caller you will frequently be faced with circumstances that in no way could be anticipated or planned for. A dancer is injured on the dance floor. All the electricity goes out in the hall. You may have planned a Plus Program for the evening only to discover that you have fifteen squares of brand new graduates from a Mainstream class descend upon you unannounced. Here is where your good judgment counts. It's one thing to be in a caller classroom situation with an instructor saying what he might do under similar circumstances. It's an entirely different kettle of fish to suddenly find yourself in this position without warning. How are you to know what you might do?

Let's say it's midway through the evening dance and one square of dancers, guests of the club of the 10 squares that are present this evening, asks you to "lower the boom" and really let them have it. You've been turning them off all evening and now you need to make a decision. You realize that what this one square wants is an opportunity to dance material that the great majority of those present could not handle. Now the point of all this is not to suggest what steps to take--to go ahead and show them that they are not so smart or, to be firm. Your responsibility is to the club as a whole, not to just a single square. Only you can make the right decision because you are on the scene, know all the circumstances and are able to make a sound judgment. Under caller classroom conditions it is easy to come up with what seems to be the correct answer, but this might not be the right answer when everything is taken into consideration.

You might try a game some callers play called "What If" and ask yourself, during an evening of calling, what you might do "IF" certain circumstances were to arise. Naturally, if you think them over they are not going to happen, not at that particular time at any rate. However, you are giving yourself an opportunity to test your judgment, to see how much of what you do is based on what in your judgment is the best for the greatest number of dancers.

Good judgment plays a far greater role than simply putting together a passable performance or a good evening of square dancing. How you act and what you say is just as important as what and how you teach the basics. You set the example in your personal approach to square dancing as a whole. If you love it, respect it and protect it there's a good chance that your dancers will too. If you kid about it, say one thing and then do another, or if you are prone to talking down other callers and teachers your dancers will, too.

Those who learn from you and those who dance with you feel that YOU are square dancing. If you can't learn all of this from square dance texts and square dance clinics and callers' schools, then where can you expect to gain the sensitivity that is necessary for a top performance? Part of the answer comes from getting a broad base, from being more than just a square dancer, by being aware of what's going

## SCHNELLE ENTSCHEIDUNG TREFFEN:

Entscheidungsfreudigkeit ist ein Thema, über das man stundenlang diskutieren kann. Man könnte ganze Kapitel im Lehrbuch damit ausfüllen, jedoch ist eine schnelle Entscheidungsfreudigkeit individuell abhängig von der Persönlichkeit des Einzelnen. Als Caller wird es Dir öfter mal passieren, daß Du mit einer unvorhergesehenden Situation konfrontierst wirst, die Du weder erahnen noch einplanen konntest. Ein Tänzer hat sich verletzt und liegt auf dem Tanzboden. Das Licht im ganzen Saal erlischt plötzlich. Du hast Dir ein interessantes Material für einen Workshop Abend zurechtgelegt, als plötzlich eine größere Gruppe von frisch graduierten Tänzern zum Beginn Deines Clubabends auftaucht, natürlich ohne Voranmeldung. Hier mußt Du Deine Entscheidungsfreudigkeit unter Beweis stellen. Es ist eine ganz andere Situation als in einer Caller Schule, wo der Ausbilder sagt, in dieser oder jener Situation sollte man das oder dieses tun. Es ist eine unvorhergesehene dumme Situation, in der Du Dich plötzlich befindest, ohne die geringste Vorwarnung. Du allein mußt sofort eine für "ALLE" möglichst günstige und akzeptable Entscheidung treffen.

Angenommen Du hast 10 Squares, und Du versuchst mit gutem Material, Deinen Tänzern etwas besonderes zu bieten. Unter diesen Tänzern hast Du einen Square Guest, die von weither angereist sind um Deinen Club zu besuchen. Im Laufe des Abends kommt vom Gast-Square einer zu Dir und sagt, daß seine Leute das für sie zu schwierige Material nicht verkraften können. Er bittet Dich, doch etwas unkomplizierter zu callen. Dir bleibt keine andere Wahl: geh' runter im Level. Deine Gäste haben sich mit Mühe einigermaßen durch die Tips gestanden, mit einem bittenden Blick zu Dir um Hilfe gemogelt und oft gestanden, daß sie schwierige Material zu suchen. Nun mußt Du sofort eine Aenderung herbeiführen. Du erkennst, daß das, worum das eine Gastsquare Dick bittet, ist Material zu das, worum das sie alle kennen und meistern können. Für die angenommenen Beispiele gibt es keine fest Regeln--man kann diesen Tänzern nicht vor den Kopf stoßen und sagen, daß sie schlechte Tänzer sind und ihnen die Erfahrung fehlt. Deine Verantwortung andererseits ist es, Deinen Club als Ganzes zu sehen und nicht nur den einen Square. Nur Du allein kannst eine richtige Entscheidung treffen, denn Du bist verantwortlich für das, was sich auf der Tanzfläche abspielt. Du kennst die Einstellung Deines Clubs und mußt entsprechend eine annehmbare Entscheidung treffen. Unter Caller-Schul-Bedingungen ist es relativ leicht, mit einer einigermaßen vernünftigen Antwort aufzuwarten, aber diese Antwort wird wahrscheinlich nicht anwendbar sein, wenn Du dieser Situation plötzlich gegenüberstehst.

Versuche einmal ein Spiel mit Dir selbst zu machen unter dem Motto: "Was tun, wenn...". Stell Dir selbst die Frage während eines Abends: was würde ich jetzt tun, wenn plötzlich diese oder jene unvorhergesehene Situation eintritt und ich müßte sofort eine Entscheidung treffen. Selbstverständlich, die Situation die Du Dir vorstellst wird wahrscheinlich, oder besser gesagt, in der Art nicht auftreten, sicher nicht an diesem Abend, und nicht zu der angenommenen Zeit. Nichtsdestoweniger, Du gibst Dir selbst die Möglichkeit, Deine Entscheidungsfreudigkeit zu prüfen. Hier kannst Du feststellen, was von dem Du tun würdest, auf Deiner persönlichen "Ichsucht" basiert, und was, durch Deine Sofortentscheidung, die beste Lösung für Deinen Club und die Mehrzahl Deiner Tänzer ist.

Richtige Entscheidungen treffen spielt eine größere Rolle als nur einen annehmbaren und paßbaren Square Dance Abend zu absolvieren. Wie Du auftrittst und was Du sagst, ist genau so wichtig, wie das wie und was Du unterrichtest. Du gibst ein Beispiel durch Dein persönliches Auftreten und benehmen und repräsentierst so den Square Dance als Ganzes. Liebst Du Deinen Callerjob, respektierst Du seine Regeln und Deine Tänzer sinngemäß das Gleiche tun. Zieht

ziebst Du über andere Caller her, dann werden Deine Tänzer das Gleiche tun.

Die Tänzer, die Du ausbildest und die im Club bei Dir tanzen, werden Dich als den Verkörperer des Square Dance Sehen. Diese erforderlichen Eigenschaften kannst Du nicht aus Büchern und Caller Material erlernen. Nur durch Deine persönliche Einstellung zur notwendigen Feinfühligkeit kannst Du das von Dir erwartete Vorbild werden. Einen Teil dieser Aufgabe erreichst Du nur durch eine breite Grundlage, indem Du mehr bist als nur ein Square Tänzer: Beschäftige Dich mit dem, was um Dich herum und in der Welt geschieht.

---

#### MAINSTREAM CHOREOGRAPHY: CAST OFF 3/4

Starting Formation: Any Wave or Line.

Each half of the line or wave works as a unit and moves forward around a pivot point three quarters (270 degrees). If the adjoining dancers are facing the same direction, the end dancer becomes the pivot while the other dancer moves in a semi-circle around the pivot. If the adjoining dancers are facing opposite directions, the pivot point is the handhold between them and they move equally around the pivot point.

EXAMPLES:

ZERO BOX--SWING THRU--BOYS TRADE--ALL CAST OFF 3/4--CENTERS TRADE--  
SPLIT CIRCULATE--RECYCLE--DIVE THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

-----

ZERO BOX--DO SA DO TO A WAVE--CAST OFF 3/4--CENTERS TRADE--SWING THRU--  
SCOOT BACK--GIRLS RUN--BOX THE GNAT--RIGHT AND LEFT THRU--SLIDE THRU--  
LEFT ALLEMANDE

-----

ZERO BOX--SWING THRU--CAST OFF 3/4--WALK AND DODGE--CALIFORNIA TWIRL--  
STAR THRU--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

-----

ZERO BOX--RIGHT AND LEFT THRU--VEER LEFT--FERRIS WHEEL--CENTERS SWING  
THRU--CAST OFF 3/4--CENTERS WALK AND DODGE--CLOVERLEAF--DOUBLE PASS  
THRU--CENTERS IN--CAST OFF 3/4--ENDS STAR THRU--CENTERS TOUCH A  
QUARTER--WALK AND DODGE--SWING THRU--BOYS RUN--TAG THE LINE--LADY GO  
LEFT, GENT GO RIGHT--LEFT ALLEMANDE

-----

ZERO BOX--SWING THRU--GIRLS TRADE--BOYS TRADE--CAST OFF 3/4--CENTERS  
TRADE--SWING THRU--CAST OFF -----CENTERS TRADE--RECYCLE--LEFT

ZERO LINE--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--LEAD COUPLE ~  
"U" TURN BACK--STEP TO A WAVE--CAST OFF 3/4--CENTERS TRADE--SCOOT BACK--  
BOYS RUN--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--ENDS CIRCULATE--  
LEFT ALLEMANDE

- - - - -

HEADS PASS THRU--"U" TURN BACK--CIRCLE LEFT--FOUR BOYS SQUARE THRU--  
PUT CENTERS IN--CAST OFF 3/4--ALL EIGHT CIRCULATE--CAST OFF 3/4--GIRLS  
TRADE--GIRLS TOUCH A QUARTER--BOYS SQUARE THRU--THOSE WHO CAN STAR  
THRU--THE OTHER GIRLS "U" TURN BACK AND STAR THRU--COUPLES CIRCULATE--  
BOYS RUN--RIGHT AND LEFT GRAND

- - - - -

ZERO LINE--PASS THRU--TAG THE LINE IN--CENTERS ONLY SQUARE THRU--ENDS  
TOUCH A QUARTER--PUT CENTERS IN--CAST OFF 3/4--BOYS ONLY FERRIS WHE--  
GIRLS RECYCLE AND STAND BEHIND THE BOYS--BOYS PASS THRU--STAR THRU--  
COUPLES CIRCULATE--BOYS GO DOUBLE WHILE THE GIRLS TRADE--ALL FERRIS  
WHEEL--CENTERS PASS THRU--LEFT ALLEMANDE

- - - - -

ZERO BOX--SWING THRU--BOYS RUN--GIRLS TRADE--GIRLS RUN--LEFT SWING  
THRU--SCOOT BACK--WITH YOUR LEFT HAND CAST OFF 3/4--CHECK NEW WAVES  
AND SCOOT BACK--CENTERS TRADE--CENTERS RUN--COUPLES CIRCULATE--BEND  
THE LINE--STAR THRU--ZOOM--CENTERS SQUARE THRU 3/4--ALLEMANDE LEFT

- - - - -

#### CAST OFF 3/4 FROM THAR AND ALAMO STYLE FORMATIONS

The cast off or cast 3/4 we are looking at is the arm turn action while in the Thar formation. The ending formation will be an Alamo ring and when started from an Alamo you will end in a thar. Also, you can use the cast off 3/4 when meeting your partner or any designated dancer in a grand right and left and end up in an Alamo ring. **NOTE:** I find it better to give the dancers the designated arm to use in the cast action.

#### EXAMPLES:

ALLEMANDE LEFT--ALAMO STYLE--WITH THE RIGHT CAST OFF 3/4 TO A WRONG WAY THAR--GIRLS BACK UP--GIRLS RUN--BEND THE LINE--CIRCLE LEFT--LADIES CENTER MEN SASHAY--ALLEMANDE LEFT

- - - - -

ALLEMANDE LEFT--ALLEMANDE THAR--FORWARD TWO AND STAR--WITH THE LEFT  
CAST OFF 3/4 AND BALANCE--SWING THRU--RIGHT AND LEFT GRAND

-----  
ALLEMANDE LEFT IN THE ALAMO STYLE--SWING THRU AND WITH A RIGHT CAST  
OFF 3/4--TO A WRONG WAY THAR--GIRLS BACK UP--SHOOT THE STAR--FORWARD  
TWO GO LEFT AND RIGHT BOX THE GNAT--PULL BY--LEFT ALLEMANDE

-----  
WALK ALL AROUND THE LEFT HAND LADY--DO PA SO--TURN PARTNER LEFT TO AN  
ALLEMANDE THAR THE MEN BACK UP--SLIP THE CLUTCH--WITH THE LEFT CAST  
OFF 3/4 TO A RIGHT AND LEFT GRAND

SINGING CALL FIGURE USING CAST OFF 3/4:

HEADS PASS THRU--SEPARATE AND GO AROUND TWO HOOK ON THE ENDS MAKE A  
LINE OF FOUR--STAR THRU--CENTERS SQUARE THRU 3/4--PUT CENTERS IN CAST  
OFF 3/4--STAR THRU--CENTERS SQUARE THRU 3/4--SWING CORNER AND  
PROMENADE

NICE OPENER:

HEADS LEAD RIGHT--PASS THE OCEAN--SPIN THE TOP--RIGHT AND LEFT GRAND--

-----  
HEAD LADIES CHAIN--HEADS SQUARE THRU--STEP TO A WAVE AND RECYCLE--FAN  
THE TOP--SPIN THE TOP TO A RIGHT AND LEFT GRAND

SQUARE THRU EQUIVALENTS:

HEADS SLIDE THRU AND FACE THE ONE YOU "SLID" WITH--SLIDE THRU AGAIN...

-----  
HEADS PROMENADE HALF BUT AS YOU PROMENADE DO A HALF SASHAY--COME INTO  
THE MIDDLE AND SLIDE THRU....

-----  
HEADS TOUCH A QUARTER AND THE GIRLS RUN--LEFT TURN THRU... (this  
leaves your right hand free for the next call)

PLUS PAGE--NEW QUARTERLY SELECTION

RELAY WITH A STAR

STARTING FORMATION: Parallel Ocean Waves

Action: Starts as in a Relay the Deucey, (Ends and adjacent centers turn half, new centers turn 3/4), Ends circulate half, in the wave of six, Centers star half while the others trade. Finish as in a Relay the Deucey, (those who can turn left half, trailers move onto the wave, all those who can turn right half, those who can now turn left 3/4 while the others circulate half.

ENDING FORMATION: Parallel Ocean Waves--TIMING: 20-24 Beats

EXAMPLES:

ZERO BOX--RELAY WITH A STAR--GIRLS TRADE--RECYCLE--PASS TO THE CENTER--SWING THRU--TURN THRU--LEFT ALLEMANDE

HEADS STAR THRU--PASS THRU--RELAY WITH A STAR--GIRLS TRADE--RECYCLE  
PASS TO THE CENTER--CENTERS SQUARE THRU BUT ON YOUR THIRD HAND SWING  
THRU--TURN THRU--LEFT ALLEMANDE

THE FOLLOWING VARIATION WAS "RESEARCHED" FROM THE CHOREO CONNECTION BY  
ED FRAIDENBURG

ZERO BOX--SWING THRU--RELAY WITH A STAR--RIGHT AND LEFT GRAND.....

NOTE: Start the above with a ladies chain 3/4 for a nice "Singing  
call" figure--watch the timing.

SINGING CALL FIGURE:

HEADS PROMENADE HALF WAY----

SIDES WILL DO THE RIGHT AND LEFT THRU----

HEADS LEAD RIGHT AND CIRCLE TO A LINE----

PASS THE OCEAN----RELAY WITH A STAR----

RECYCLE-----SWING THE CORNER GIRL AND PROMENADE

(tag line here)

This movement starts and ends like a Relay. The Deucey, the only difference is from a normal ocean wave with the boys on the end, the in-facing girl should slide in while doing the half circulate to form the center star--the girls in the star will merely "go to the other side of the wave" through a "revolving door". One trouble spot that I have seen is when these girls get to the other side of the wave, they must immediately move to the end of the ocean wave for the "grand spin" (see below). The trouble is the wave, not

NOTES FOR EUROPEAN CALLERS--Oct 1988

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VIEWPOINT

.....There is no excuse for callers using "Plus" calls at an open Mainstream dance--absolutely no excuse. Recently at a "Charter" Dance, a team of three callers (two of which had an excuse--they were not from this country) were using the combination of Partner Trade and ROLL. I use this combination of calls all the time--however, I abide by the Callerlab programs and use the descriptive terms Partner Trade AND FACE THE ONE YOU TRADED WITH to accomplish the same thing. I agree that the term ROLL is easier to say than to have to say FACE THE ONE YOU TRADED WITH, but the minute you say ROLL, you are using a call off the PLUS list and will be challenged by some dancers as well as callers.

I also had a rather embarrassing situation occur a few weeks ago. One of my recent graduates approached me and asked what a "CURLIQUE" was and asked why I had not taught them this movement. I had no alternative than to tell them the truth that the movement was on the Mainstream program at one time, however was dropped from the list. It was embarrassing when they told me who was using the call at this particular special dance. I might expect a newer caller to slip up once or twice if that were his/her particular pet call, but after a month or so after it was removed from the list everyone should be used to the fact that it was gone from the list and not call it again, especially when there is a more versatile call available to use that accomplishes the same thing.

Be aware that dancers are beginning to ask callers about the programs that they are using and the calls that are contained on the program.

- - - - -

.....Es gibt keine Entschuldigung für einen Caller, der in einem Special Mainstream Dance "Plus" Figuren callt,-absolut keine Entschuldigung. Kürzlich auf einem "Charter Dance" bestritt ein Team von drei Callern das Programm. (Für 2 von ihnen könnte man eine Entschuldigung gelesen lassen, denn sie waren keine inländischen Caller). Nichtsdestoweniger benutzte man die Kombination Partner Trade and "ROLL". Ich selbst calle diese Kombination des öfteren, jedoch halte ich mich ans Callerlab Programm und benutze hier die Umschreibung Partner Trade "AND FACE YOUR PARTNER". Indem Du aber callst und "ROLL", benutzt Du eine Figur aus der "Plus Liste" und bringst damit die Tänzer in eine kritische Lage und letztendlich auch Dich als Caller.

Vor einigen Wochen wurde ich mit folgender verwirrender Situation konfrontiert. Einer von meinen kürzlich graduierten Tänzern kam zu mir und fragte mich, was denn ein "Curlique" wäre und stellte mir die vorwurfsvolle Frage, warum ich in der Klasse diese Figur nicht unterrichtet habe. Es blieb mir nichts anderes übrig als dem Tänzer die Wahrheit über diese Figur zu sagen, nämlich daß dieser "Curlique" längere Zeit zum Mainstream Programm gehörte, jedoch seit einiger Zeit von dieser Liste gestrichen wurde. Es war ziemlich peinlich, als man mir sagte, wer diese Figur auf einem Special Dance gecallt hatte. Ich habe noch etwas Verständnis dafür, wenn einem jüngeren Caller diese Ausrutscher paßieren, insbesondere wenn diese Figur mit zu seinen Lieblingsfiguren gehört hat. Aber nachdem diese Figur seit einigen Wochen von der Liste gestrichen ist, sollte jeder Caller daran arbeiten, um diese Figur aus seinem Repertoire zu stricken, zumal eine

Du mußt damit rechnen, daß Tänzer Dich in Verlegenheit bringen können, indem sie Dir Fragen stellen über Dein Programm und was Du für Figuren benutzt.

4-10-88

RECYCLE--SQUARE THRU 3/4--TRADE BY--LEFT ALLEMANCE

SINGLE HINGE--WALK AND DODGE--PARTNER TRADE REVERSE DIXIE STYLE--

GIRLS FOLD BOYS LEAD LEFT REVERSE DIXIE STYLE--SCOOTBACK DOUBLE--

HEADS STAR THRU--PASS THRU--TOUCH A QUARTER--SCOOTBACK--SCOOTBACK--

CENTERS SQUARE THRU 3/4--LEFT ALLEMANCE

BACK--STAR THRU--COUPLES CIRCULATE--WHEEL AND DEAL--PASS TO THE CENTER--

REVERSE DIXIE STYLE--SWING THRU--BOYS RUN--TAG THE LINE--GIRLS TURN

DIXIE STYLE--SWING THRU--BOYS RUN--COUPLES CIRCULATE--BEND THE LINE--

ZERO BOX--TOUCH A QUARTER--WALK AND DODGE--PARTNER TRADE--REVERSE

STYLE--GIRLS TRADE--SWING THRU--TURN THRU--LEFT ALLEMANCE

ZERO LINE--RIGHT AND LEFT THRU--FLUTTER WHEEL--BOYS LEAD REVERSE DIXIE

STEP THRU--SWING THRU--TURN THRU--LEFT ALLEMANCE

SIDES SQUARE THRU 3/4--PARTNER TRADE--BOYS LEAD REVERSE DIXIE STYLE--

LADIES TRADE--RECYCLE AND SWEEP A QUARTER--YOU'RE HOME

HEADS SQUARE THRU 3/4--PARTNER TRADE--BOYS LEAD REVERSE DIXIE STYLE--

Here are a few examples using the theme "Reverse" Dixie Style. This may require a walk thru first--from normal facing couples have the boys take left hands and dance by facing the opposite girl for a touch a quarter, ending in normal right hand waves.

#### MAINSTREAM MATERIAL

The above material and that on page 3 should not be called to average mainstream dancer--I would use this on only the very experienced position mainstream dancer or with your plus dancers (who should be experienced dancer or from your plus dancares) --IT IS TOUGH STUFF!! This material was researched from Randy Dougherty.

NORMAL MAINSTREAM MATERIAL

HEADS HALF SQUARE THRU--SPIN CHAIN THRU--GIRLS CIRCULATE TWICE--BOYS  
RUN--BEND THE LINE--CROSSTRAIL THRU--LEFT ALLEMANDE

HEADS PASS THRU AND CLOVERLEAF--SIDES ROLL AWAY HALF SASHAY--ALL  
DOUBLE PASS THRU--PEEL OFF--RIGHT AND LEFT THRU--SLIDE THRU--LEFT  
ALLEMANDE

SIDES SWING THRU--SAME MEN RUN--BEND THAT LINE--PASS THRU--FAN THE TOP--  
RIGHT AND LEFT THRU--CROSSTRAIL THRU--ALLEMANDE LEFT

SIDES PASS THRU AND CLOVERLEAF--HEADS FAN THE TOP--STEP THRU AND  
CLOVERLEAF--ALL DOUBLE PASS THRU--ALL CLOVERLEAF--ZOOM--SWING THRU--  
TURN THRU--LEFT ALLEMANDE

HEADS SWING THRU--SAME MEN RUN--BEND THE LINE--PASS THRU--SWING THRU--  
GIRLS FOLD--PEEL OFF--BEND THE LINE--CROSSTRAIL THRU--ALLEMANDE LEFT

ZERO LINES--SLIDE THRU--SPIN CHAIN THRU--GIRLS CIRCULATE ONCE--SWING  
THRU--MEN FOLD--PEEL OFF--HALF TAG THE LINE--MEN RUN--LEFT ALLEMANDE

HEADS HALF SQUARE THRU--PUT CENTERS IN--CAST OFF 3/4--ENDS FOLD--PEEL  
OFF--ENDS CROSS FOLD--FAN THE TOP--TURN THRU--WHEEL AND DEAL--HEADS  
FACE--RIGHT AND LEFT GRAND

SIDES ROLL AWAY AND SPIN THE TOP--HEADS ROLL AWAY--ALL DOUBLE PASS  
THRU--PEEL OFF--TAG THE LINE--LEADERS TRADE--SWING THRU--ALL EIGHT  
CIRCULATE--SINGLE HINGE AND THE GIRLS TURN BACK--PROMENADE HOME

SIDES STAR THRU--PASS THRU--~~ALL~~ PASS THRU AND TURN BACK--STEP TO A  
WAVE AND THE GIRLS FOLD--BOYS PEEL OFF--GIRLS STEP FORWARD AND ALL FAN  
THE TOP--RIGHT AND LEFT THRU--PASS THRU--WHEEL AND DEAL--SQUARE THRU  
3/4--LEFT ALLEMANDE

Unit 11 next month---have a good class season!!

(tag line)

THRU 3/4--SWING THE CORNER AND PROMENADE  
TURN THRU--COURTESY TURN THE GIRL BESIDE YOU--SQUARE  
SINGLE HINGE--TRIPLE SCOOT--SINGLE HINGE--BOYS TRADE  
HEADS LEAD RIGHT--PASS THE OCEAN--GRAND SWING THRU--

(tag line)

SWING THE CORNER AND PROMENADE  
TRIPLE SCOOT--CIRCULATE--BOYS RUN  
PEEL THE TOP--SINGLE HINGE--CIRCULATE  
SWING THRU----GIRLS FOLD  
HEADS TOUCH A QUARTER--BOYS RUN RIGHT  
SINGING CALL FIGURES:

HOME

QUARTER--CENTERS TRADE--ENDS CIRCULATE--SWING THIS GIRL AND PROMENADE  
(thick left) TRIPLE SCOOT--CIRCULATE--TRIPLE SCOOT--BOYS RUN--TOUCH A  
STYLE TO A WAVE--FAN THE TOP--(with the left) SINGLE HINGE--CIRCULATE--  
SIDES STAR THRU--PASS THRU--FAN THE TOP--RIGHT AND LEFT THRU--DIXIE  
GIRLS RUN--RIGHT AND LEFT GRAND  
THRU--SINGLE HINGE--TRIPLE SCOOT--SINGLE FILE CIRCULATE--TRIPLE SCOOT--  
SCOOT--SINGLE FILE CIRCULATE--BOYS RUN--PASS THE OCEAN--GRAND SWING  
turn right who can and all turn left who can)--SINGLE HINGE--TRIPLE  
HEADS LEAD RIGHT--PASS THE OCEAN--GIRLS TRADE--GRAND SWING THRU (all  
done from left-hand columns, the action is left.)  
hand columns, the action is doing the forearm turns and the "trip" is right. When  
by the dancer who is doing the forearm turn. When done from right--  
column who are facing out single file circulate into the spot vacated  
adjacent to them in the column. Meanwhile, the end dancers in the  
join adjacent forearms, turn one-half (180 degrees) and step forward  
to finish in the position vacated by the dancer who was originally  
Dancers facing each other on a diagonal (three part) step forward to  
STARTING FORMATION: Columns TIMING: 6 beats

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### VIEWPOINT

#### CALLERS' SCHOOLS---Pro & Con.

What is the "little extra" touch that distinguishes a good caller from a great caller? Is it something that can be seen, or heard, or felt by the dancers on the floor? Here is a man whose only intention is giving the dancers what they came for.

Just how did this man (or woman) attain the knowledge and/or talent to stand in front of so many people and call a successful square dance? Obviously, many have that "inbred" personality that is a prerequisite of performing. But maybe they need just the dash of polish and professionalism that a caller's school can give them. Also, it might provide that added boost of confidence that lets the caller stand up and perform with such apparent ease.

Some of these men attended caller's schools and some did not. How does a caller feel about "technical training" in a profession that may differ only slightly throughout the country?

In interviewing a number of callers via a questionnaire, several facets of schools were brought out. One interesting fact was that all callers interviewed felt the same way toward one particular question: "Do you recommend caller's schools to potential callers?" All of the responses were "yes". Even the callers who had not attended school felt that the tools and knowledge received at a caller's school were invaluable toward reaching the plateau of "professional". Most agreed that it also took a lot of hard work.

Here are some comments:

"A few years ago, if you could memorize a few short poems, you could call a dance. Today the techniques and mechanics of the dance are so complicated it would take too long to teach yourself. I don't feel that it is fair to the dancers for a caller to practice on them at a dance".

"I have heard it said that the best way to learn to call is to teach a beginner's class. I think this is wrong. An inexperienced teacher can turn dancers away from the activity and we can't afford to discourage anyone. A good caller's school will prepare a new caller to teach as well as call a dance".

"I've been calling 40 years, and learned by memorizing the very limited repertoire that a few callers had in those days. As time went on, I learned the new calling developments and modern movement as they came into the picture. Today, calling is so complicated a new caller should seek all the help he or she can get."

"A caller needs the professional guidance that can only be gained at a caller's school when he begins calling".

"A caller should get a good professional background on choreography, timing, voice control, sound, etc. He cannot get things on his own without years of trial and error."

But regardless of the time it takes, it seems to be the consensus

ALLEMANDE LEFT--PASS YOUR PARTNER AND PROMENADE WITH THE NEXT GIRL--  
HEADS WHEEL AROUND--LEFT TOUCH 1/4--ALL 8 CIRCULATE--SPLIT CIRCULATE  
DOUBLE--GIRLS "U" TURN BACK--RIGHT AND LEFT GRAND

- - - - -

ZERO BOX--TOUCH 1/4--SPLIT CIRCULATE--CENTERS TRADE--CENTERS RUN--BEND  
THE LINE--TOUCH 1/4--SPLIT CIRCULATE--ALL 8 CIRCULATE--BOYS RUN--  
CENTERS SWING THRU DOUBLE--SAME FOUR RECYCLE--ZOOM--CENTERS SQUARE  
THRU 3/4--LEFT ALLEMANDE

- - - - -

ZERO BOX--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--PASS THE OCEAN--SPLIT  
CIRCULATE--CENTERS TRADE--BOYS RUN--RIGHT AND LEFT THRU--SLIDE THRU--  
ALLEMANDE LEFT

- - - - -

ZERO BOX--SWING THRU--SPLIT CIRCULATE--CENTERS RUN--COUPLES CIRCULATE--  
BEND THE LINE--PASS THRU--WHEEN AND DEAL--CENTERS PASS THRU--TOUCH 1/4--  
SCOOT BACK--SPLIT CIRCULATE--WALK AND DODGE--PARTNER TRADE--REVERSE  
FLUTTERWHEEL--STAR THRU--CENTERS PASS THRU--STAR THRU--PASS THRU--  
WHEEL AND DEAL--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

ZERO LINE--RIGHT AND LEFT THRU--FLUTTERWHEEL--TOUCH 1/4--SPLIT  
CIRCULATE--BOYS RUN--STAR THRU--PASS THE OCEAN--SPLIT CIRCULATE--  
CENTERS TRADE--BOYS RUN--TOUCH 1/4--SPLIT CIRCULATE--BOYS TURN BACK--  
RIGHT AND LEFT GRAND

- - - - -

ZERO BOX--SWING THRU--CAST OFF 3/4--SPLIT CIRCULATE--BOYS RUN--RIGHT  
AND LEFT THRU--SLIDE THRU--LEFT ALLEMANDE

- - - - -

HEADS STAR THRU--PASS THRU--SWING THRU--CAST OFF 3/4--SPLIT CIRCULATE--  
BOYS RUN--RIGHT AND LEFT THRU--SQUARE THRU--TRADE BY--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS SQUARE THRU--DO SA DO--SWING THRU--CAST OFF 3/4--SPLIT CIRCULATE  
BOYS RUN RIGHT--RIGHT AND LEFT THRU--SLIDE THRU--SWING CORNER (insert

ZEROS OF THE MONTH

From an 8 chain thru position:

SWING THRU--BOYS RUN--WHEEL AND DEAL--SWEEP 1/4--FLUTTERWHEEL--STAR  
THRU-----  
-----

PASS THRU--TRADE BY--STEP TO A WAVE--ALL 8 CIRCULATE--(ends in wave)  
-----

~~From zero lines:~~

PASS THRU--TAG THE LINE IN--TURN THRU AND COURTESY TURN--  
-----

PASS THRU--WHEEL AND DEAL--CENTERS PASS THRU--STAR THRU--PASS THRU--  
WHEEL AND DEAL--CENTERS PASS THRU--ALL STAR THRU  
-----

PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--  
PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--  
PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--  
-----

SPIN THE TOP--CENTERS TRADE AND THEN RUN--TAG THE LINE IN--RIGHT AND  
LEFT THRU-----  
-----

ZERO BOX TO ZERO BOX

SWING THRU--MEN RUN--WHEEL AND DEAL-----  
-----

SWING THRU--MEN RUN--FERRIS WHEEL--PASS THRU-----  
-----

Here is a good one sent in by subscriber Dirk Loomans, Bayreuth--  
THANKS DIRK!!

ZERO LINE--RIGHT AND LEFT THRU--PASS THE OCEAN--BOYS FOLD--ZOOM--BOYS  
TRADE AND FACE EACH OTHER--BOYS SLIDE THRU--BOX THE GNAT--RIGHT AND  
LEFT GRAND  
-----

GOOD EQUIVALENT FOR A STAR THRU. STARTS FROM 8 CHAIN THRU FORMATION:  
-----

SWING THRU--SCOOTBACK--FAN THE TOP--RIGHT AND LEFT THRU-----  
-----

Starting formation: Any four-dancer ocean wave.

Dancers facing the same direction in the wave exchange places (Trade) with each other. Right hand waves become left hand waves and vice versa. Ends of the wave become "centers", and vice versa.

HEADS STEP TO A WAVE--TRADE THE WAVE--BOYS RUN LEFT--WHEEL AND DEAL--  
SLIDE THRU--STEP TO A WAVE--TRADE THE WAVE--BOYS RUN LEFT--WHEEL AND  
DEAL--TURN THRU--LEFT ALLEMANDE

- - - - -

HEADS. HALF SQUARE THRU--RIGHT AND LEFT THRU--STEP TO A WAVE--TRADE THE  
WAVE--LEFT SWING THRU--TRADE THE WAVE--SWING THRU--ALL 8 CIRCULATE--  
SWING THRU--TRADE THE WAVE--LEFT SWING THRU--TRADE THE WAVE--RIGHT AND  
LEFT THRU--HALF SASHAY--BOX THE GNAT--CHANGE HANDS--LEFT ALLEMANDE

SIDES SWING THRU--TRADE THE WAVE--GIRLS RUN LEFT--WHEEL AND DEAL--  
SQUARE THRU--SWING THRU--TRADE THE WAVE--GIRLS RUN LEFT--WHEEL AND  
DEAL--LEFT ALLEMANDE

- - - - -

SIDES TURN THRU--SEPARATE--AROUND ONE--INTO THE MIDDLE AND TURN THRU--  
LEFT SWING THRU--TRADE THE WAVE--SWING THRU--TRADE THE WAVE--LEFT  
ALLEMANDE

- - - - -

SINGING CALL FIGURE:

HEADS SQUARE THRU--DO SA DO TO A WAVE--FAN THE TOP--RIGHT AND LEFT  
THRU--DIXIE STYLE TO A WAVE--TRADE THE WAVE--SWING THE CORNER--  
PROMENADE

- - - - -

HEADS SQUARE THRU--DO SA DO--TOUCH 1/4--SCOOT BACK--MEN RUN--GO  
FORWARD AND BACK--PASS THE OCEAN--TRADE THE WAVE--ALLEMANDE LEFT--DO  
SA DO--CORNER SWING AND PROMENADE

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### VIEWPOINT

I have received a couple of questions regarding the use of certain directional calls that I personally use. One subscriber asked why I use the term "Step To A Wave" instead of "Touch To A Wave"--a very good question. I use many terms and directional cues in the course of trying to get the dancers to understand what I want them to do in the choreography. "Step To A Wave" from facing couples; "Step Thru" from ocean waves; "Face Right" or "Face Left"; "Take Both Hands Of The Person You Are Facing", etc. I personally don't like the call "Touch To A Wave" because I have seen too many dancers Touch 1/4 when they hear the call. Using the call "Step To A Wave" achieves 100% dancer success, which is what I am after.

Another issue I would like to address is the use, or "MIS-USE" of the call "Slip The Clutch". It appears that some callers are using the call from parallel Left Hand Waves and from a Left Hand Quarter Tag Formation. The definition is quite clear--IT CAN NOT BE DONE FROM PARALLEL LEFT HAND WAVES OR A LEFT QUARTER TAG FORMATION. Some have said that they have heard callers call this on record in singing calls. Just because the recording artist puts it in a record does not make it correct!! By definition, the call can ONLY BE DONE FROM AN ALLEMANDE THAR OR A WRONG WAY THAR FORMATION. The dancers will undoubtedly do what you are looking for because they don't know whether or not is "legal"--YOU ARE THE LEADER, and the person that they look to for determining whether or not a call is legal.

One final issue that I would like to share with all of you. Some of you know that I have been extremely busy the last six to eight months studying for the Callerlab Caller Coach examination. The test is not an easy one at all--the written test is made up of 110 questions, of which you must answer 100 correct. The oral examination is administered after you pass the written test--this consists of 10-15 hours with two caller coaches and covers every conceivable facet of Square Dancing. Bill Peters administered the written test, which I passed and began the orals. Jon Jones finished the oral examination last month and relayed the news that I have become the 23rd caller in the entire world to be Accredited by Callerlab as a Caller Coach. I feel honored to have had the pleasure of taking the examination and am grateful that the knowledge that I have accumulated over the last 30 years helped me attain the privilege of becoming an Accredited Caller Coach. I will continue to bring other coaches to Germany, Bill Peters will return next October to assist me in running two callers schools, one for beginners and one for experienced callers. I have Jack Lasry coming over in 1990 and Don Beck in 1991. As normal, we will only take 15 callers per school, so if you are interested in attending, let me know and I will send you a flyer as they are available.

- - - - -

Ich habe eine Reihe von Fragen erhalten in Bezug auf einige Figuren, die ich persönlich anwende im direkten Callen. Einer unserer Bezieher stellt die Frage: Warum calle ich "Step To A Wave" statt "Touch To A Wave". Eine sehr gute Frage. Ich benutze viele Ausdrücke und direkte Hinweise im Verlauf meines Patter und versuche damit, den Tänzern zu verstehen zu geben, was sie für Bewegungen ausführen sollen. "Step to a Wave" von facing couples; "Step thru from Ocean Waves"; "Face right or face left"; Take both hands of the person you

überhaupt nicht. Ich konnte immer wieder beobachten, daß Tänzer automatisch ein "Touch 1/4" ausführten, wenn sie diesen Call hörten. Die Anwendung "Step to a Wave" garantiert 100 %igen Erfolg der Tanzenden - und das will ich damit erreichen.

Ein anderer Angelpunkt, den ich beleuchten möchte, ist der "Missbrauch" des Calls "Slip The Clutch". Es kommt öfter vor, daß ein Caller diesen Ausdruck benutzt von: PARALLEL LEFT HAND OCEAN WAVES und von einer LEFT HAND QUARTER TAG FORMATION. Die Beschreibung der Figur ist ganz klar ausgedrückt. Sie kann NICHT benutzt werden von: PARALLEL LEFT HAND OCEAN WAVES oder LEFT HAND QUARTER TAG FORMATION! Einige argumentieren mit der Begründung, sie hätten Singing Calls, wo diese Bezeichnung darin vorkommt. Die Tatsache, daß es Schallplatten-Stars gibt, die diese Kombination gebrauchen, besagt nicht, daß sie korrekt ist. Die Definition sagt deutlich, daß dieser Call nur vom Allemande Thar oder Wrong Way Thar benutzt werden kann. Die Tänzer werden zweifelsohne das tun, was Du ihnen sagst; denn sie wissen ja nicht, was "richtig" ist. Du bist der Ausbilder und derjenige, der ihnen klar sagen muß, was richtig oder falsch ist.

Eine abschließende Neuigkeit, die ich allen mitteilen möchte: Einige von Euch wissen sicherlich, daß ich in den letzten 6-8 Monaten sehr beschäftigt war mit dem Studium für die Callerlab Caller Coach Prüfung. Die Prüfung ist nicht eine der Leichtesten. Die schriftliche Prüfung umfasst 110 Fragen, von welchen mindestens 100 korrekt beantwortet werden müssen. Die mündliche Prüfung findet dann statt, wenn Du den schriftlichen Test bestanden hast. Dieser 2. Prüfungsabschnitt läuft über 10-15 Stunden und wird von zwei Caller-Ausbildern vorgenommen und umfasst alles, was mit Square Dance überhaupt zu tun hat. Bill Peters amtierte bei der Überprüfung des schriftlichen Teils und begann mit der Abnahme des mündlichen Examens.

Jon Jones übernahm dann letzten Monat die letzten Prüfungsfragen. Danach beglückwünschte er mich mit der Neuigkeit, dass ich jetzt der 23. Caller in der ganzen Welt wäre, sehr geehrt und bin glücklich, daß ich die Möglichkeit hatte, zu diesem Examen zugelassen worden zu sein.

Ich bin dankbar für die Erfahrungen, die ich in den letzten 30 Jahren sammeln konnte und durch die ich mein heutiges Wissen erreicht habe und die ich heute mit den Privilegien eines beglaubigten Caller-Ausbilders in Callerlab kränen konnte. Ich werde damit fortfahren, noch andere dieser Caller-Ausbilder nach Deutschland zu bringen. Bill Peters wird nächsten Oktober wieder hierher kommen. Er wird mir bei zwei geplanten Caller Schulen assistieren. Eine wird für Anfänger stattfinden und eine für schon erfahrene KCaller. Ich habe bereits Verträge mit Jack Lasry für 1990 und mit Don Beck für 1991 hier in Deutschland. Wie immer werden wir nicht mehr als 15 Caller pro Semester Aufnehmen. Solltet ihr Interesse haben an einer Teilnahme, laßt es mich wissen. Ich werde Euch Unterlagen zukommen lassen, sobald sie fertig sind.

#### BASIC CHOREOGRAPHY

SLIP THE CLUTCH: Starting formation: THAR OR WRONG WAY THAR.

Dancers in the center of the Thar stop, and while retaining the star, release armholds with the dancers beside them. Everyone now takes a step forward within the circle in which he was travelling while in the Thar.

STYLING: Despite the change of moving direction you can make the switch flowing and comfortable if the armhold is released effortlessly and that same hand is held ready to follow the next call. TIMING: 2 beats.

TEACHING: Apart from explaining that the center dancers in the Thar STOP and then EVERYONE steps forward, the only explanation needed is to make certain the dancers release armholds smoothly and still hold them at about the same height so they will be ready for the next call. There are several follow-up calls that are applicable to Slip The Clutch. Many of them are the (a) Do Sa Do, (b) Allemande Left, (c) Swing, (d) Grand Right & Left (Wrong Way Grand), (e) Do Pa So, (f) Box The Gnat, (g) Touch 1/4, (h) Turn Thru, (i) Slide Thru. a, c, d, f, g, h, i, would be more applicable to use after a Slip The Clutch from a wrong way thar than from a regular thar. b, e, (if really understood by dancers and h (left turn thru) are more applicable to a normal allemande thar followed by slip the clutch. That limits us some but lets at least see where we can go and what we can do that the dancers might get through fairly easily. The wrong way thar followed by slip the clutch just might prove interesting and the only real limitaions lie in the fact that we may not have done it this way before--once the route is known the rest will come easy and it is enjoyable.

EXAMPLES:

FOUR LADIES CHAIN--CIRCLE LEFT--ROLL AWAY HALF SASHAY--ALLEMANDE LEFT  
TO AN ALLEMANDE THAR--SLIP THE CLUTCH--ALLEMANDE LEFT--PROMENADE

-----

ALLEMANDE LEFT--ALLEMANDE THAR--SHOOT THE STAR A FULL TURN--RIGHT TO  
THE NEXT FOR A WRONG WAY THAR--SLIP THE CLUTCH--RIGHT AND LEFT GRAND

-----

CIRCLE LEFT--DO PA SO--PARTNER LEFT ALLEMANDE THAR--SLIP THE CLUTCH--  
SKIP TWO--ALLEMANDE LEFT IN THE ALAMO STYLE--SWING THRU--GIRLS RUN  
RIGHT--CIRCLE LEFT--LADIES CENTER MEN SASHAY--LEFT ALLEMANDE

-----

FOUR LADIES CHAIN--ALL EIGHT CIRCLE LEFT--LADIES CENTER MEN SASHAY--  
CIRCLE--ALLEMANDE LEFT ALAMO STYLE--SWING THRU--SINGLE HINGE TO A  
WRONG WAY THAR--SLIP THE CLUTCH--BOX THE GNAT--WRONG WAY GRAND--MEET  
PARTNER--PULL BY--LEFT ALLEMANDE--PROMENADE HOME

-----

ALLEMANDE LEFT TO AN ALLEMANDE THAR GO FORWARD TWO THEN STAR--SHOOT  
THE STAR A FULL TURN--GIVE A RIGHT TO THE NEXT FOR A WRONG WAY THAR--  
SINGLE HINGE TO AN ALAMO STYLE (boys are facing out)--LEFT SWING THRU--  
SINGLE HINGE TO A WRONG WAY THAR (girls in center)--SLIP THE CLUTCH  
AND SKIP ONE GIRL--BOX THE GNAT--RIGHT AND LEFT GRAND

-----

CIRCLE LEFT--CIRCLE RIGHT--RELEASE HANDS AND GO SINGLE FILE--GIRLS  
BACKTRACK ONE TIME AROUND--TURN PARTNER RIGHT TO A WRONG WAY THAR  
(girls in the center)--SLIP THE CLUTCH AND SKIP ONE--TOUCH A QUARTER  
TO ALAMO STYLE--LEFT SWING THRU--LEFT ALLEMANDE

- - - - -

FOUR LADIES CHAIN--HEAD LADIES LEAD DIXIE STYLE--THOSE MEN MAKE AN  
ARCH IN THE MIDDLE--SIDE LADIES THRU THE ARCH GO DIXIE STYLE TO AN  
ALLEMANDE THAR--SLIP THE CLUTCH--LEFT ALLEMANDE

- - - - -

FOUR LADIES CHAIN--ALL CIRCLE LEFT--FOUR LADIES ROLL AWAY--ALLEMANDE  
LEFT TO AN ALLEMANDE THAR GO FORWARD TWO THEN STAR--SLIP THE CLUTCH--  
ALLEMANDE LEFT AND TURN PARTNER RIGHT TO A WRONG WAY THAR--SLIP THE  
CLUTCH--TURN THRU--SWING PARTNER AND PROMENADE

---

MAINSTREAM CHOREOGRAPHY FEATURING PEEL OFF

FACING COUPLE ZERO'S USING THE "Z" FORMATION\*\*\*\*

1. SWING THRU--GIRLS FOLD--PEEL OFF--WHEEL & DEAL.....
2. PASS THE OCEAN--SPIN THE TOP--GIRLS FOLD--PEEL OFF--WHEEL & DEAL..
3. STEP TO A WAVE--GIRLS TRADE--BOYS FOLD--PEEL OFF--HALF TAG--BOYS  
RUN--STAR THRU....

FACING COUPLE ZERO'S USING BOX FORMATION\*\*\*\*\*

1. TOUCH 1/4--PEEL OFF--WHEEL & DEAL--SWEEP A QUARTER....
2. TOUCH 1/4--SCOOTBACK--PEEL OFF--BOYS FOLD--STAR THRU....
3. ROLL AWAY--TOUCH 1/4--SCOOTBACK--PEEL OFF--BEND THE LINE....

FACING LINE ZERO'S\*\*\*\*

1. PASS THRU--TAG THE LINE--PEEL OFF....
2. SPIN THE TOP--GIRLS FOLD--PEEL OFF--WHEEL & DEAL--STAR THRU....

FACING LINE FRACTIONAL ZERO (do it three times thru)\*\*\*\*

PASS THRU--WHEEL & DEAL--DOUBLE PASS THRU--PEEL OFF--LINES TO FORWARD  
AND BACK (repeat two more times to zero out)

- HEADS PASS THE OCEAN--SWING THRU--GIRLS FOLD--PEEL OFF--VEER RIGHT--  
(ZB)--SWING THRU--GIRLS FOLD--PEEL OFF--WHEEL & DEAL--SLIDE THRU--PAS  
THRU--BEND THE LINE--PASS THE OCEAN--SWING THRU--GIRLS FOLD--PEEL OFF--  
WHEEL & DEAL--ALLEMANDE LEFT

- - - - -

SIDES PASS THE OCEAN--SPIN THE TOP--GIRLS FOLD--PEEL OFF--WHEEL & DEAL  
STAR THRU--PASS THRU--PASS THE OCEAN--SPIN THE TOP--GIRLS FOLD--PEEL  
OFF--WHEEL & DEAL--SQUARE THRU 3/4--TRADE BY--LEFT ALLEMANDE

- - - - -

HEADS DO SA DO TO A WAVE--GIRLS TRADE--BOYS FOLD--PEEL OFF--HALF TAG--  
BOYS RUN--PASS THRU--DO SA DO TO A WAVE--GIRLS TRADE--BOYS FOLD--PEEL  
OFF--HALF TAG--BOYS RUN--SLIDE THRU--ALLEMANDE LEFT

- - - - -

SIDES TOUCH 1/4--PEEL OFF--WHEEL & DEAL--PASS THRU--TOUCH 1/4--PEEL  
OFF--WHEEL & DEAL--PASS THRU--BEND THE LINE--SLIDE THRU--SWING THRU--  
GIRLS FOLD--PEEL OFF--VEER RIGHT--ALLEMANDE LEFT

- - - - -

ZERO LINE--PASS THRU--TAG THE LINE--PEEL OFF (ZL)--PASS THRU--WHEEL &  
DEAL--DOUBLE PASS THRU--PEEL OFF--BEND THE LINE--SLIDE THRU--CENTERS  
PASS THRU--SWING THRU--BOYS TRADE--GIRLS FOLD--PEEL OFF--WHEEL & DEAL--  
PASS THRU--LEFT TOUCH 1/4 AND BOYS RUN LEFT--RIGHT AND LEFT GRAND

- - - - -

ZERO LINE--PASS THRU--WHEEL & DEAL--DOUBLE PASS THRU--PEEL OFF--LINES  
FORWARD AND BACK--PASS THRU--WHEEL & DEAL--DOUBLE PASS THRU--PEEL OFF--  
LINES FORWARD & BACK--PASS THRU--WHEEL & DEAL--DOUBLE PASS THRU--PEEL  
OFF--LINES FORWARD & BACK--STAR THRU--SQUARE THRU 3/4--ALLEMANDE LEFT

- - - - -

Here is a "Stir The Bucket routine sent in by subscriber Jeannette Stäuble from Zürich--THANKS JEANNETTE!!

4 LADIES CHAIN--HEADS RIGHT AND LEFT THRU AND LEAD LEFT--SWING THRU--  
BOYS RUN--COUPLES CIRCULATE--BEND THE LINE--RIGHT AND LEFT THRU AND  
LEAD LEFT--CENTERS RIGHT AND LEFT THRU AND LEAD LEFT--CAREFULLY  
EVERYONE CLOVERLEAF AND YOU BOW TO YOUR PARTNER

PLUS PAGE--RELAY THE DEUCEY

Starting Formation: Parallel Ocean Waves. Timing: 20 Beats

Definition: All Circulates in this definition refer to the Original Circulate path by the ends of the original ocean waves. No dancer ever stops moving during this call; the pauses written into the definition (i.e., the action described as "half-circulate") are there for clarity of description and for teaching purposes only.

Each end and adjacent center dancer turn one-half (180 degrees). The new centers of each ocean wave turn three-quarters (270 degrees), while the others half-circulate, forming a six-person wave and two lonesome dancers. The wave of six, working as 3 pairs, turns 1/2, while the others half-circulate. In the wave, the center 4 turn 1/2, while the other four dancers half-circulate. The wave of 6, again working as 3 pairs, turns 1/2, while the others half circulate. Finally, the center 4 of the wave turn 3/4 (becoming the centers of the new waves), while the outside 4 half-circulate to become the ends of the final waves.

EXAMPLES:

HEADS RIGHT AND LEFT THRU--TWO LADIES CHAIN--SQUARE THRU--SWING THRU--  
SCOOTBACK--RELAY THE DEUCEY--ALL EIGHT CIRCULATE--RELAY THE DEUCEY--  
ALL EIGHT CIRCULATE--BOYS RUN--PROMENADE

- - - - -

SIDES PASS THE OCEAN--LADIES TRADE--RECYCLE--DOUBLE PASS THRU--TRACK  
TWO--RELAY THE DEUCEY--GIRLS RUN--BOYS SINGLE HINGE--DIAMOND CIRCULATE--  
CENTERS OF THE WAVE TRADE--BOYS CIRCULATE--DIAMOND CIRCULATE--FLIP THE  
DIAMOND--ALL EIGHT CIRCULATE--RELAY THE DEUCEY--SCOOTBACK--BOYS  
CIRCULATE--RIGHT AND LEFT GRAND

- - - - -

HEADS TOUCH 1/4--WALK & DODGE--RELAY THE DEUCEY--SWING THRU--SINGLE  
HINGE--BOYS FOLD--DIXIE STYLE TO AN OCEAN WAVE--BOYS TRADE--LEFT SWING  
THRU--BOYS CROSS FOLD--RIGHT AND LEFT GRAND

- - - - -

SINGING CALL ROUTINE:

HEADS PASS THE OCEAN AND THEN PING PONG CIRCULATE  
STEP THRU AND DO A RIGHT AND LEFT THRU  
TURN THE GIRLS THEN RELAY THE DEUCEY

-----  
SWING THE CORNER GIRL AND ALL PROMENADE

TAG

-----HAPPY HOLIDAYS FROM US TO YOU-----