

NOTES FOR EUROPEAN CALLERS--JAN 1989

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VIEWPOINT

.....Did you ever think about the Caller's Wife?

How many times, as a dancer, have you admired the caller's wife, who patiently sits on the sideline, helps when needed, does many extra things quietly unnoticed? Tip your hat to that very special person. The author of this article writes that he is the "husband of the finest lady on the square dance floor" and that he has the highest respect for the thoughtfulness of those wonderful ladies of our activity whose husbands call.

"Who's that over there? Sue, Mary, Karen, Joan? No, that's the caller's wife.

"We don't have enough men to make another square, ask her. She may not feel like it; sure she will; that's the caller's wife.

"It's workshop time; get your partners. Should I ask her to dance? No, she knows the movement; that's the caller's wife.

"Hey, she went the wrong way on cloverleaf. She almost missed the Rock The Boat and the Load The Boat. She should know those; that's the caller's wife.

"We need someone to bring more food and make the coffee. Yes, and someone to serve the punch and help to decorate. Hey, ask her; she'll do it. That's the caller's wife.

"You know this is the last tip and that lady hasn't danced all night. Doesn't she have a partner? No; that's the caller's wife."

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.....Hast Du jemals an die Frau des Callers gedacht?

Wie oft hast Du als Tänzer eine gewisse Hochachtung gegenüber der Frau des Callers gezeigt, welche geduldig an der Seite sitzt, immer bereit zu helfen, viele extra Dinge tut, unbemerkt und ohne Aufsehen? Du solltest Deinen Hut ziehen zu dieser für uns alle wichtige Person. Der Autor und Caller dieses Artikels schreibt, daß er der "Ehegatte der besten Lady des ganzen Square Dance Floors ist und das er den höchsten Respekt vor all den Caller-Frauen hat, die mit ihrem Gedankenreichtum und Besorgtheit so sehr wichtig sind für unsere Square Dance Aktivität und deren Mann auf der Bühne steht und callt".

"Wer ist denn die Frau, die da drüben sitzt? Ist das nicht: Maria, Karin oder Hannelore?" --"Nein, das ist die Frau des Callers."

"Wir haben nicht genug Männer, um noch ein Square zu bilden, frag SIE mal". "Vielleicht fühlt sie sich nicht wohl. Doch, doch, frag sie nur, schließlich ist sie die Frau des Callers."

"Es kommt jetzt ein Workshop-Tip. Soll ich sie fragen, ob sie mit mir tanzt?" "Nein, sie kennt die neue Figur schon, sie ist ja die

Nun schau Dir die Frau des Callers an. Sie läuft doch, tatsächlich den falschen Weg beim Cloverleaf. Vorhin hatte sie auch schon Schwierigkeiten beim "Rock The Boat" und "Load The Boat". Sie sollte alle Figuren aus dem Armel schütteln, schließlich ist sie die Frau des Callers".

"Wir brauchen noch jemand, der nächstes Mal noch was zu essen mitbringt und den Kaffee kocht, auch brauchen wir noch jemand, der bei der Dekoration hilft." "Hey, frag sie doch, sie wird bestimmt bei allem helfen, sie ist doch die Frau des Callers."

"Jetzt kommt der letzte Tip des Abends und die Lady dort drüber hat noch nicht ein einziges Mal getanzt. Hat sie denn keinen Partner?" "Nein, sie ist die Frau des Callers."

#### MAINSTREAM CHOREOGRAPHY: OPENERS WITH ALAMO STYLE

ALLEMANDE LEFT--ALAMO STYLE--HEADS (box) CIRCULATE--SIDES TRADE--SIDES CIRCULATE--HEADS TRADE--HEADS CIRCULATE--SIDES TRADE--SIDES CIRCULATE--HEADS TRADE--ALLEMANDE LEFT

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HEAD COUPLES MAKE A RIGHT HAND STAR--GIVE A LEFT TO THE CORNER MAKE AN ALLEMANDE THAR--BOYS BACK UP IN A RIGHT HAND STAR--SWING LEFT 3/4 TO AN ALAMO RING AND BALANCE--SWING THRU--BOYS TRADE--SWING THRU--GIRLS TRADE--SWING THRU--BOYS TRADE--SWING THRU--GIRLS TRADE--SWING LEFT--SIDES STAR RIGHT FULL AROUND AND FIND YOUR CORNER FOR A LEFT ALLEMANDE

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ALLEMANDE LEFT--ALAMO STYLE--HEADS TRADE--BOYS TRADE--GIRLS TRADE--SIDES TRADE--HEADS TRADE--BOYS TRADE--GIRLS TRADE--SIDES TRADE--ALLEMANDE LEFT

- - - - -

ALLEMANDE LEFT--ALAMO STYLE--LEFT SWING THRU--BOYS RUN LEFT AROUND ONE GIRL--LADY ON THE RIGHT CALIFORNIA TWIRL--LADY ON THE LEFT LEFT ALLEMANDE

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ALLEMANDE LEFT--ALAMO STYLE--TURN BY THE RIGHT HALF WAY AND BALANCE--START WITH THE RIGHT AND SWING THRU--SWING THRU ONCE AND A HALF--THATS RIGHT, LEFT, RIGHT--LEFT ALLEMANDE

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ALLEMANDE LEFT--ALAMO STYLE--HEADS SCOOTBACK--SAME BOYS RUN--SIDES  
TRADE AND FACE THE SAME PERSON--SAME 4 PASS THRU--LEFT ALLEMANDE

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WALK AND DODGE--DBD

While it is probably true that in most Mainstream programs these days, the command Walk & Dodge is almost always called "straight", i.e., with the girls dodging and the boys walking, we have lately noticed an increased tendency on the part of many mainstream callers to trust their dancers to be able to handle Walk & Dodge in a variety of DBD variations. As a matter of fact, it wouldn't surprise us a bit to find that in the not too distant future, DBD Walk & Dodge variations will be as commonplace as today's DBD Square Thrus and DBD Wheel & Deals.

From facing couples:

Flutter Wheel--Men Walk--Girls Dodge--Men Run = ZERO

Reverse Flutter--Men Walk--Girls Dodge--Men Run = ZERO

I would not use the Reverse Flutter to a Man Walk, Girl Dodge because of the bad body flow for the men, however it is a zero if you use it.

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ZERO BOX--STEP TO A WAVE--WALK AND DODGE--TAG THE LINE IN--STAR THRU--  
CENTERS PASS THRU--STEP TO A WAVE--WALK AND DODGE--TAG THE LINE IN--  
STAR THRU--CENTERS PASS THRU--LEFT ALLEMANDE

- - - - -

ZERO BOX--TOUCH 1/4--WALK AND DODGE--PARTNER TRADE--PASS THRU--BEND  
THE LINE--SLIDE THRU--TOUCH 1/4--WALK AND DODGE--PARTNER TRADE--PASS  
THRU--BEND THE LINE--SLIDE THRU--PASS THRU--TRADE BY--ALLEMANDE LEFT

- - - - -

HEADS HALF SQUARE THRU--STEP TO A WAVE--WALK AND DODGE--WALKERS RUN--  
SWING THRU--WALK AND DODGE--WALKERS RUN--SWING THRU--CENTERS RUN--  
COUPLES CIRCULATE--WHEEL AND DEAL--ALL FACE THE MIDDLE--PASS THRU--  
WHEEL AND DEAL--ZOOM--TURN THRU--STAR THRU--WHEEL AND DEAL--CENTERS  
SWING THRU--BOYS TRADE--TURN THRU--ALLEMANDE LEFT

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HEADS HALF SQUARE THRU--STEP TO A WAVE--WALK AND DODGE--ENDS CROSS  
FOLD--SWING THRU--WALK AND DODGE--ENDS CROSS FOLD--STAR THRU--WHEEL  
AND DEAL--SQUARE THRU 3/4--ALLEMANDE LEFT

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ZERO BOX--STEP TO A WAVE--WALK AND DODGE--WHEEL AND DEAL--GIRLS PASS  
THRU--STEP TO A WAVE--WALK AND DODGE--BEND THE LINE--BEND IT AGAIN--  
GIRLS WALK--LEFT ALLEMANDE

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ZERO LINE--RIGHT AND LEFT THRU--FLUTTER WHEEL--MEN WALK--GIRLS DODGE--  
MEN RUN--LINES GO FORWARD AND BACK--LADIES LEAD DIXIE STYLE TO AN  
OCEAN WAVE--LEFT SWING THRU--(start with a left) SPIN THE TOP--BOYS  
RUN--HALF TAG THE LINE--ALL EIGHT CIRCULATE--BOYS RUN--LEFT ALLEMANDE

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HEADS RIGHT AND LEFT THRU--FLUTTER WHEEL--MEN WALK--GIRLS DODGE--MEN  
RUN--SQUARE THRU--SWING THRU--BOYS RUN--FERRIS WHEEL--DOUBLE PASS THRU--  
PEEL OFF--TOUCH 1/4--ALL EIGHT CIRCULATE--GIRLS ONLY WALK AND DODGE--  
THOSE WHO CAN STAR THRU--OTHERS FACE IN--SLIDE THRU--LEFT ALLEMANDE

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ZERO BOX--TOUCH 1/4--WALK & DODGE--BOYS FOLD--TOUCH 1/4--BOYS FAN THE  
TOP--GIRLS MOVE UP--SINGLE HINGE--BOYS RUN--SWING THRU--BOYS RUN--  
FERRIS WHEEL--DOUBLE PASS THRU--PEEL OFF--TOUCH 1/4-- ALL EIGHT  
CIRCULATE--GIRLS WALK AND DODGE--THOSE WHO CAN STAR THRU--OTHER GIRLS  
PUT CENTERS IN AND CAST OFF 3/4--ALL SLIDE THRU--SQUARE THRU 3/4--  
TRADE BY--LEFT ALLEMANDE

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HEADS LEAD RIGHT--VEER LEFT--BEND THE LINE--RIGHT AND LEFT THRU--  
FLUTTER WHEEL--MEN WALK--GIRLS DODGE--MEN RUN--GO FORWARD AND BACK--  
LADIES LEAD DIXIE STYLE TO A WAVE--BOYS TRADE--RECYCLE--VEER RIGHT--  
COUPLES CIRCULATE--BEND THE LINE--PASS THRU--BEND THE LINE--RIGHT AND  
LEFT THRU--FLUTTER WHEEL--MEN WALK--GIRLS DODGE--MEN RUN--LINES GO  
FORWARD AND BACK--DIXIE STYLE TO A WAVE--BOYS TRADE--RECYCLE--SWING  
THRU--TURN THRU--LEFT ALLEMANDE

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SINGING CALL FIGURE:

HEADS SQUARE THRU--RIGHT AND LEFT THRU--VEER TO THE LEFT--BOYS RUN--  
BOYS TRADE--SWING THRU--RECYCLE--SWEEP 1/4 MORE--BOYS WALK--GIRLS  
DODGE--SWING THE CORNER PROMENADE

PLUS PAGE--FOLLOW YOUR NEIGHBOR--AND SPREAD

FLASH! FLASH!--CROSS THE OCEAN AND ROCK THE BOAT WERE DROPPED FROM THE PLUS QUARTERLY LIST. THE ONLY QUARTERLY WE HAVE IS RELAY WITH A STAR.

Starting Formation: Box Circulate.

Dancers facing in release hands with the person next to them (their neighbor) and step straight forward, join adjacent forearms with the one they meet, and turn 3/4 to become centers of a new wave. At the same time, the dancers facing out follow their "neighbors" by moving forward in a 3/4 looping turn, turning towards their "neighbor" to finish adjacent to their "neighbor" as the ends of the new wave.

--and spread: The centers anticipate the spread action by sliding apart sideways to become the new ends, while the original ends anticipate the spread action by moving into the nearest center position.

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ZERO BOX--TOUCH 1/4--FOLLOW YOUR NEIGHBOR--BOYS CROSS RUN--SWING THRU--  
BOYS RUN--BEND THE LINE--SQUARE THRU 3/4--LEFT ALLEMANDE

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ZERO BOX--TOUCH 1/4--SPLIT CIRCULATE--FOLLOW YOUR NEIGHBOR--GIRLS  
CROSS RUN--BOYS TRADE--BOYS RUN--WHEEL AND DEAL--PASS TO THE CENTER--  
SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

ZERO BOX--TOUCH 1/4--SCOOT BACK--FOLLOW YOUR NEIGHBOR AND SPREAD--BOYS  
RUN--BEND THE LINE--PASS THRU--TAG THE LINE--CENTERS IN--CAST OFF 3/4--  
LEFT ALLEMANDE

- - - - -

HEADS PASS THE OCEAN--EXTEND--SWING THRU--BOYS RUN--HALF TAG--FOLLOW  
YOUR NEIGHBOR AND SPREAD--ALL EIGHT CIRCULATE--TOUCH 1/4--FOLLOW YOUR  
NEIGHBOR AND SPREAD--GIRLS RUN--BEND THE LINE--TURN THRU--COURTESY  
TURN--STAR THRU--DIVE THRU--SQUARE THRU--3/4--LEFT ALLEMANDE

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SINGING CALL

HEADS SQUARE THRU--DO SA DO--SWING THRU--BOYS RUN--FERRIS WHEEL--  
CENTERS PASS THRU--TOUCH 1/4--FOLLOW YOUR NEIGHBOR AND SPREAD--CORNER  
SWING--PROMENADE

INDEX FOR 1988

- JANUARY HISTORY OF OLDEST SQUARE DANCE CLUB--SLIP THE CLUTCH--REMAKE  
THE THAR
- FEBRUARY CROSSTRAIL THRU--RETAIN YOUR LANE--CROSS THE OCEAN
- MARCH BE YOUR OWN--LEFT SQUARE THRU--TRIPLE TRADE
- APRIL THOUGHTS ON CALLING--LINES/WAVES OF THREE--GET-OUTS--REMAKE  
THE THAR (continued from Jan issue)
- MAY WHAT IS HIGH LEVEL?--CALLERLAB WRAP-UP--RECYCLE--DIAMONDS
- JUNE GRADUATION--CROSS RUN/FOLD--DIXIE GRAND
- JULY BIRTHDAY OF THARS & DOPASO--SCOOTBACK--3/4 TAG THE LINE
- AUGUST STANDARDIZING TERMINOLOGY--STARS--PEEL THE TOP
- SEPTEMBER JUDGEMENT--CAST OFF 3/4--RELAY WITH A STAR
- OCTOBER USING PLUS CALLS AT M/S DANCES--REVERSE DIXIE STYLE--CHASE  
RIGHT
- NOVEMBER CALLERS SCHOOL PRO AND CON--SPLIT CIRCULATE--TRADE THE WAVE
- DECEMBER DIRECTIONAL CALLS--SLIP THE CLUTCH--PEEL OFF--RELAY THE  
DEUCEY

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VIEWPOINT

.....The Plus Program seems to be on the rise here in Germany, this can be attested to by the increasing number of Plus dancers in the "Plus" halls at the Jamborees/Round-ups and the increasing number of "Plus" hours given to "Special" dances. I am a bit concerned about the increasing number of "Plus" dancers who are not position oriented at Mainstream and wonder how long those dancers were dancing Mainstream before they were placed into a Plus class?

Some callers contend that Plus is nothing more than 27 different calls--added to the Mainstream program of 67, some think that it is not impossible to learn 94 calls from the beginning--NOT TRUE!! If the entire Mainstream program were taught from just standard arrangements of dancers, it would take two years or more to explore all the possibilities that exist. Cal Golden once said that there are over 2,200 different arrangements of dancers in boxes that can be arrived at--just imagine that if you would give your dancers 10 of these arrangements per dance evening, it would take you 220 evenings (or over 4 1/2 years) of just exposing them to boxes--let alone wave combinations, etc. The Plus program should be handled just as it is intended--as a program by itself for good, well trained, position oriented Mainstream dancers, and not for all. Not everybody can cope with the additional strain that comes with the Plus program.

The CALLERS SCHOOLS for this October are rapidly filling up. Bill Peters is returning for two schools this year--we are dedicating an entire school for beginner callers (with less than two years experience) and one entire school for experienced callers (with over two years or who have attended a callers school in the past). The experienced school has one spot available and the beginners school still has 6 spots available--if you are interested, please call Al Stevens and reserve your spot. Bill did an excellent job in 1987 and is brought back by popular demand--DON'T MISS THIS OPPORTUNITY TO ATTEND--Bill is the one who wrote the book on Caller Education.

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.....Das Plus-Programm erfreut sich einer immer stärkeren Beliebtheit bei uns in Deutschland. Das bestätigt sich durch die ansteigende Zahl der Plus-Tänzer in den Plus-Hallen der Jamborees und Round-Ups sowie das steigende Angebot von Plus-Stunden bei fast allen "special dances". Ich mache mir ernsthafte Gedanken über die steigende Zahl der Plus-Tänzer, die nach meinen Beobachtungen nicht über eine ausreichende Kenntnis der Mainstream-Figuren verfügen. Ich frage mich manchmal, wie lange diese Tänzer im Mainstream getanzt haben, bevor sie zu einer Plus-Klasse eingeladen wurden?

Einige Caller behaupten, daß "Plus" nichts weiter ist als 27 weitere Figuren, die man an das Mainstream-Programm mit 67 Figuren einfach anhängt. Andere meinen, daß es nicht unmöglich ist, alle 94 Figuren hintereinander zu lehren. Das stimmt nicht! Wenn wir unser augenblickliches Mainstream-Programm nur von Standard-Arrangements aus betrachten, würden wir mehr als 2 Jahre brauchen, um alle Möglichkeiten zu erforschen. Cal Golden sagte einmal: "Es gibt über 2.200 verschiedene Arrangements der Tänzer, die möglich sind, nur in der Box-Formation". Stellt Euch vor, Ihr würdet pro Abend nur 10 dieser Möglichkeiten Euren Tänzern unterrichten. Ihr müßtet 220 Abende

oder 4 1/2 Jahre damit verbringen, nur um alle Box-Formationsmöglichkeiten auszuprobieren. Hinzu kommen alle möglichen Varianten aus der Wave usw. Das Plus-Programm sollte, so wie es ist, ein selbständiges, insich abgeschlossenes, Programm sein für erfahrene, gut trainierte Tänzer, die im Mainstreambereich mit allen Positionvarianten vertraut sind. Nicht jeder wird in der Lage sein, diese zusätzliche Anstrengung zu meistern, die ein einwandfreies Plus-Programm erfordert.

Die Caller-Schulen für Oktober dieses Jahres sind fast schon ausgebucht. Bill Peters kommt für 2 Schulungen wieder nach Deutschland. Das Angebot ist: ein extra Kursus für Anfänger-Caller (mit weniger als 2 Jahren Erfahrung) und ein extra Kursus für erfahrene Caller mit Praxis von mehr als 2 Jahren oder die schon vor längerer Zeit einen Caller Kursus absolviert haben. Beim Kursus für erfahrene Caller ist noch 1 Platz frei und der Kursus für Anfänger Caller hat zur Zeit noch 6 offene Plätze. Wenn Du Interesse hast, rufe bitte Al Stevens an und laß Dir einen Platz reservieren. Bill hatte 1987 eine fantastische Arbeit geleistet und wird von vielen mit Freude zurückerwartet. Nehmt die Chance wahr mitzumachen. Bill ist auch derjenige, der das Buch über Caller-Ausbildung geschrieben hat.

#### MAINSTREAM MATERIAL

Quite a few years ago, "Challenge" or "Advanced" level dancing did not mean that dancers had to learn new calls, it meant the dancers should have the ability to correctly execute from any position and from any dancer configuration the Basics that everyone knew. During this time, there came a figure (or a concept) called "Seasick". In those days, if you could dance Seasick without breaking down, you were considered an Advanced or a Challenge level dancer.

All "Seasick" was was a call to do a Square Thru or an Eight Chain Thru, with one couple only going four hands and the other pair going 3, or 5, or 6. In todays choreography, this concept still adds a lot of variety to the Mainstream program--but remember a little should go a long way.

HEADS SQUARE THRU--SQUARE THRU THE OUTSIDE TWO SIDES GO FOUR WHILE THE HEADS GO THREE--HEADS LEFT SQUARE THRU IN THE MIDDLE--SIDES DIVIDE AND STAR THRU--LEFT SQUARE THRU--SIDES GO FOUR HEADS GO THREE--HEADS SQUARE THRU IN THE MIDDLE--SIDES DIVIDE AND STAR THRU--SWING THRU--BOYS RUN--WHEEL AND DEAL--LEFT ALLEMANDE

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HEADS SQUARE THRU--SQUARE THRU THE OUTSIDE TWO HEADS GO FOUR SIDES GO THREE--SIDES DIVIDE AND STAR THRU--PUT CENTERS IN AND CAST OFF 3/4--STAR THRU--SQUARE THRU--HEADS GO FOUR SIDES GO THREE--SIDES DIVIDE AND STAR THRU--PUT CENTERS IN AND CAST OFF 3/4--SQUARE THRU MAN ALIVE HEADS AND SIDES BOTH GO FIVE--LEFT ALLEMANDE

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HEADS ROLL AWAY AND STAR THRU--RIGHT AND LEFT THRU--SQUARE THRU HEADS  
GO FOUR AND SIDES GO THREE--SIDES LEFT SQUARE THRU IN THE MIDDLE--  
HEADS DIVIDE AND STAR THRU--LEFT ALLEMANDE

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FOUR LADIES CHAIN--HEADS SQUARE THRU--DO AN EIGHT CHAIN THRU BUT HEADS  
GO FIVE AND SIDES GO SIX--PUT CENTERS IN AND CAST OFF 3/4--STAR THRU--  
CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

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HEADS HALF SQUARE THRU--DO AN EIGHT CHAIN THRU BUT HEADS GO FIVE AND  
SIDES GO SIX--ALL CLOVERLEAF--ZOOM--PASS THRU--DO AN EIGHT CHAIN THRU  
SIDES GO FIVE AND HEADS GO SIX--LEADS CLOVERLEAF WHILE THE OTHERS  
CALIFORNIA TWIRL AND CROSSTRAIL THRU TO AN ALLEMANDE LEFT

HEAD LADIES CHAIN--HEADS HALF SQUARE THRU--DO AN EIGHT CHAIN THRU BUT  
HEADS GO SEVEN AND SIDES GO EIGHT--ALL DOUBLE PASS THRU--FIRST COUPLE  
GO LEFT AND THE NEXT TWO GO RIGHT--ALL GO FORWARD AND BACK AND ROLL  
AWAY WITH A HALF SASHAY AND LISTEN--MEN DO THE LADIES PART AND LADIES  
DO THE MANS PART OF A SLIDE THRU NOW--RIGHT AND LEFT GRAND

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HEADS SQUARE THRU--DO AN EIGHT CHAIN THRU BUT HEADS GO FIVE AND SIDES  
TO SIX--FIRST COUPLE LEFT THE NEXT GO RIGHT--TWO LADIES CHAIN--STAR  
THRU--DO AN EIGHT CHAIN THRU BUT THE SIDES GO FIVE AND HEADS GO SIX--  
ZOOM--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

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#### NORMAL MAINSTREAM MATERIAL

ZERO LINE--RIGHT AND LEFT THRU--GO DIXIE STYLE TO A WAVE--GIRLS  
CIRCULATE AND BOYS TRADE AND COURTESY TURN A BRAND NEW MAID--COUPLES  
CIRCULATE--WHEEL AND DEAL--SWEEP A QUARTER--SLIDE THRU--LEFT ALLEMANDE

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ZERO BOX--CIRCLE TO A LINE--PASS THRU AND WHEEL AND DEAL--DOUBLE PASS  
THRU--PEEL OFF--CENTERS SQUARE THRU 3/4 WHILE THE ENDS TURN THRU AND  
COURTESY TURN A NEW SUE--STAR THRU--DIVE THRU--PASS THRU--SPLIT TWO  
AND SEPARATE ROUND ONE TO A LINE--CENTERS BOX THE GNAT AND SQUARE THE

HEADS SQUARE THRU--STEP TO A WAVE--SCOOT BACK--SINGLE HINGE--BOYS RUN--RIGHT AND LEFT THRU--GO DIXIE STYLE TO A WAVE--GIRLS CIRCULATE DOUBLE--BOYS TRADE--COURTESY TURN--COUPLES CIRCULATE--WHEEL AND DEAL--RIGHT AND LEFT THRU--DIVE THRU--PASS THRU--SWING THRU--SPIN THE TOP--RIGHT AND LEFT THRU--GO DIXIE STYLE TO A WAVE--GIRLS CIRCULATE DOUBLE--BOYS TRADE--COURTESY TURN--COUPLES CIRCULATE--WHEEL AND DEAL--PASS THRU AND FIND YOUR CORNER AFTER YOU TRADE BY--LEFT ALLEMANDE

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SIDES TURN THRU--SEPARATE AND GO AROUND ONE COME INTO THE MIDDLE AND TURN THRU--SPLIT THOSE TWO AND GO AROUND ONE TO A LINE--ALL TURN THRU--COURTESY TURN--GO DIXIE STYLE TO A WAVE--GIRLS CIRCULATE--BOYS TRADE AND COURTESY TURN--COUPLES CIRCULATE--WHEEL AND DEAL--SWEEP A QUARTER--SWING THRU AND TURN THRU--COURTESY TURN--DIXIE STYLE TO A WAVE--GIRLS CIRCULATE DOUBLE--BOYS TRADE AND COURTESY TURN--COUPLES CIRCULATE--WHEEL AND DEAL--PASS THRU--LEFT ALLEMANDE

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#### RIGHT AND LEFT GRAND GET OUTS

##### FROM A ZERO LINE

RIGHT AND LEFT THRU--LADIES CHAIN--SPIN THE TOP--R & L GRAND.....

PASS THRU--WHEEL & DEAL--ZOOM--PASS THRU--SWING THRU--GIRLS TRADE--BOYS TRADE--R & L GRAND.....

RIGHT AND LEFT THRU--PASS THE OCEAN--SWING THRU--BOYS RUN--TAG THE LINE RIGHT--FERRIS WHEEL--CENTERS PASS THRU--R & L GRAND.....

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HERE'S A GOOD SINGING CALL FIGURE THAT I JUST PUT ON MY LATEST STING RECORD--ROCK AND ROLL MUSIC.

FOUR LADIES CHAIN 3/4--HEADS BOX THE GNAT AND SLIDE THRU  
TOUCH A QUARTER AND THE BOYS RUN RIGHT  
REVERSE THE FLUTTER--GIRLS WALK BOYS DODGE

NEW MAINSTREAM QUARTERLY--CLOVERFLO

STARTING FORMATION: Trade By Formation

ACTION: The Out Facing couple will do a Cloverleaf and then a Pass Thru. The others will do a Pass Thru and then a Cloverleaf--everyone must do two calls.

ENDING FORMATION: An Eight Chain Thru Formation

ZERO BOX--ALL SQUARE THRU 3/4--CLOVERFLO--RIGHT AND LEFT THRU-STAR  
THRU--SQUARE THRU--CLOVERFLO--SQUARE THRU 3/4--TRADE BY--LEFT  
ALLEMANDE

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HEADS CROSSTRAIL THRU--SEPARATE GO AROUND ONE TO A LINE OF FOUR--HALF  
SQUARE THRU--CLOVERFLO--SWING THRU--BOYS RUN--BEND THE LINE--SQUARE  
THRU--CLOVERFLO--SQUARE THRU 3/4--TRADE BY--HALF SQUARE THRU--WHEEL  
AND DEAL--SQUARE THRU 3/4--LEFT ALLEMANDE

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ZERO BOX--SWING THRU--CENTERS RUN--TAG THE LINE IN--SQUARE THRU--  
CLOVERFLO--SWING THRU--CENTERS RUN--TAG THE LINE IN--SQUARE THRU--  
CLOVERFLO--SWING THRU--CENTERS RUN--TAG THE LINE IN--SQUARE THRU--  
CLOVERFLO--LEFT ALLEMANDE

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ZERO LINE--SQUARE THRU--CLOVERFLO--TURN THRU--CLOVERFLO--RIGHT AND  
LEFT GRAND

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SIDES CROSSTRAIL--SEPARATE AND GO AROUND ONE TO A LINE--RIGHT AND LEFT  
THRU--TOUCH A QUARTER--BOYS RUN--CLOVERFLO--LEFT ALLEMANDE

SINGING CALL FIGURE USING CLOVERFLO

HEADS PROMENADE HALF WAY AROUND  
WALK IN AND SQUARE THRU FOUR HANDS AROUND  
SQUARE THRU 3/4--CLOVERFLO  
FIND YOUR CORNER SWING AND PROMENADE

PLUS PAGE--NEW QUARTERLY--ZIP TO A DIAMOND

AT LAST--A QUARTERLY SELECTION THAT YOU WON'T HAVE TO TAKE 20 MINUTES TO TEACH EVERY TIME YOU WISH TO USE IT!!!

STARTING FORMATION: Any four dancer wave.

ACTION: Ends of the Wave will Trade with each other. The centers will (like a recycle) Fold and Follow the ends but will not cross the center line of the original wave. The ends will become points and the centers will become centers of a resulting diamond.

ZERO LINE--PASS THE OCEAN--ZIP TO A DIAMOND--FLIP THE DIAMOND--RIGHT AND LEFT GRAND

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HEADS FAN THE TOP AND STEP THRU--STEP TO A WAVE--SCOOT BACK--ZIP TO A DIAMOND--DIAMOND CIRCULATE--FLIP THE DIAMOND--RIGHT AND LEFT GRAND

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HEADS TOUCH A QUARTER--GIRLS RUN--PASS THRU--SWING THRU--ZIP TO A DIAMOND--DIAMOND CIRCULATE--(in the wave) SWING THRU--DIAMOND POINTS FACE IN--IN THE WAVE STEP THRU--RIGHT AND LEFT GRAND

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SINGING CALL FIGURES:

HEADS PASS THE OCEAN--EXTEND

ZIP TO A DIAMOND

DIAMOND CIRCULATE

FLIP THE DIAMOND--RECYCLE

VEER LEFT--FERRIS WHEEL

SQUARE THRU 3/4

SWING THE CORNER AND PROMENADE

(add tag line here)

- - - - -

HEADS PASS THE OCEAN

PING PONG CIRCULATE--EXTEND

ZIP TO A DIAMOND--DIAMOND CIRCULATE

FLIP THE DIAMOND--SINGLE HINGE

WALK AND DODGE--CHASE RIGHT

FORWARD, SLIDE TURN, SWING, TURN

## NOTES FOR EUROPEAN CALLERS--Mar 1989

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### VIEWPOINT

#### TODAY'S CALLER

It is one thing for callers to have the moral conviction that their calling is not based on a desire for making money. This is simply an unrealistic though idealistic approach. Any caller coming into the field today is faced with tremendous expenses in the purchase and upkeep of sound equipment, records and clothing plus the expense of getting to and from the dances. Some callers feel rewarded if they are just able to offset these expenses.

A recent poll brought out that many callers today are calling for small clubs and classes with only two or three squares and, because of this, are struggling to meet their financial obligations. A revised Mainsteam, designed to retain 80% or more of those coming into square dancing, will eventually mean larger classes and clubs and consequently a better financial return for the caller, while at the same time keeping the admission costs down because more dancers will be sharing the load.

Apparently callers are working on small, short-term classes in order to get new, often poorly trained dancers into the club system. Because of this, the clubs are frequently fortunate if they can retain a status quo, losing as many dancers (both old and new) as they are bringing in.

Consider a less complicated Mainstream program where dancers are not involved so deeply, where they are encouraged to progress in a more relaxed fashion through their learning period and then are provided with club programs built around the style of dancing where they are made to feel they are winners rather than losers, in a program where, if they must, for one reason or another, be absent for a time, they will still feel welcome and find that the basics are familiar to them when they return.

Many veteran callers today have dropped out of the explosive phases of the activity and found fertile pastures in calling one-night stands for schools and social groups and conducting limited basic recreation programs. These callers report that here is where it's happening. People of all ages are flocking to these programs and finding a form of recreational square dancing that has all but disappeared. From this, we take our cue in looking toward the future.

No one likes to give up an activity he enjoys but all too many who are presently involved are being forced out of square dancing because of the present frequency requirements. These dancers will be encouraged by the concepts that are outlined here. The expertise of the new dancers coming into the Mainstream clubs should be more highly developed and, at the same time, there should be a healthy reservoir from which future participants in the deeper levels may be held until they are ready. As it stands today, in many areas the only place for newcomers to dance is in a club that is far beyond their reach. For this reason all too many dancers have dropped out. Under a program of a popular Mainstream, there will be a place for everyone.

Of course, much of this is theory but much of it is based on past history of the activity. There have been very successful ongoing programs utilizing just 67 basics. These have been filled with challenge created largely by intelligent, descriptive, directional calling. New dancers just entering the activity have been promised a fun, couple activity that is inexpensive, friendly and one that will not interfere with their normal lives. "LET'S GIVE THEM WHAT WE PROMISED".

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### Die Situation des heutigen Callers.

Die heutigen Caller haben auf der einen Seite die moralische Vorstellung, daß ihr Callen nicht der Grund ist, in erster Linie damit Geld zu machen. Das ist, einfach gesagt, ein unrealistischer Gedankengang. Jeder, der heute den Entschluß gefaßt hat, Caller zu werden, wird konfrontiert mit enormen Unkosten. Es beginnt mit der Anschaffung und den Instandhaltungskosten der Verstärkeranlage, Schallplatten und Kleidung. Hinzu kommen die Unkosten zum Tanzplatz und zurück. Einige Caller müßenzufrieden sein, wenn ihr Callerentgelt ausreicht, um einigermaßen ihre Unkosten zu decken.

Eine kürzliche Umfrage hat ergeben, daß viele Caller für kleine Clubs und Anfängerklassen callen, die nicht mehr als 2-3 Squares haben. Daraus ergibt sich die Tatsache, daß sie sich abmühen, um gerade ihre finanziellen Unkosten hereinzubekommen.

Ein Überprüftes und revidiertes Mainstreamprogramm hat zum Ziel, daß 80% oder mehr der zum Square Dance kommenden Interessenten fest dabei bleiben, - somit größerer Gewinn für den Caller, auf der anderen Seite brauchten die Klassen- und Clubbeiträge nicht erhöht zu werden, da mehr Tänzer eine höhere Clubbeinnahme garantieren.

Allem Anschein nach unterrichten Caller mit kleinen Klassen diese relativ kurz und schnell, um diese Anfänger, oft schlecht ausgebildet, in den Club zu bringen und diesem zu einer größeren Mitgliederzahl zu verhelfen. Da das aber meistens schief geht, sind diese Clubs oft glücklich, wenn sie den Status Quo Beibehalten. Sie verlieren genau so viel alte und neue Tänzer, wie sie hatten, bevor die Klasse in den Club integriert wurde.

Die Überlegung heißt: ein weniger kompliziertes Mainstreamprogramm, bei dem die Tänzer nicht so überfordert werden, wo sie mehr Erholung und Spaß haben als durch ein durchs Lehrmaterial durchgejagtes Programm. Sie kommen dann besser vorbereitet in den Club, und wenn das Clubprogramm dann zunächst mit dem erlernten Material ausgestattet ist, wird sich der Tänzer, wie man so schön sagt, als "Gewinner" statt als "Verlierer" fühlen. Es ist unvermeidlich, daß Tänzer, aus welchem Grunde auch immer, mal eine Zeitlang die Clubabende nicht besuchen können. Wenn sie dann wieder aktiv werden wollen, sollten sie das Gefühl und die Überzeugung haben, wieder willkommen zu sein und mit den Basics noch einigermaßen vertraut sein.

Viele unserer alten, sich verdient gemachten Caller haben sich zurückgezogen, weil sie die explosionsartige Entwicklung überrollt hat. Sie bevorzugen One-Night-Stands und Lehrgänge an der Volkshochschule und bei Sportvereinen und bieten hier ein Programm mit

ZERO LINE--PASS THRU--HALF TAG--FACE OUT (away from the center)--

CENTERS IN--CAST OFF 3/4--PASS THRU--HALF TAG IN (face to the center)--

FOUR LADIES CHAIN AND ALL ROLL PROMENADE--HEADS WHEEL AROUND--RIGHT AND LEFT THRU--PASS THE OCEAN--SWING THRU--BOYS RUN--HALF TAG THE LINE--WALK AND DODGE--PARTNER TRADE--RIGHT AND LEFT THRU--PASS THRU--BEND THE LINE--PASS THE OCEAN--GIRLS TRADE--GIRLS RUN--HALF TAG THE LINE--CENTERS TRADE--CENTERS RUN--HALF TAG THE LINE--GIRLS TRADE--RECYCLE--PASS TO THE CENTER--SWING THRU--BOYS RUN--HALF TAG THE LINE--WALK AND DODGE--PARTNER TRADE--LEFT ALLEMANDE

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USING HALF TAG TO A SLIDE/STAR THRU--before you finish the 1/2 tag, do the slide/star thru.

HEAD GENTS AND THE CORNER GIRL GO UP AND BACK--YOU FOUR STAR THRU--CIRCLE FOUR FULL AROUND AND THE LADIES BREAK TO A LINE--PASS THRU--  
HALF TAG AND SLIDE THRU--BEND THE LINE--CROSSTRAIL THRU TO THE CORNER--ALLEMANDE LEFT

- - - - -

FOUR LADIES CHAIN 3/4--HEADS RIGHT AND LEFT THRU--PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--HALF TAG AND SLIDE THRU TO A LEFT ALLEMANDE

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#### SINGING CALL FIGURES

HEADS PROMENADE HALF WAY--SQUARE THRU--SWING THRU--BOYS RUN--COUPLES CIRCULATE--DO A HALF TAG--SCOOT BACK--CORNER SWING--PROMENADE

#### THE SAME FIGURE DONE A LITTLE DIFFERENT

HEADS PROMENADE HALF WAY--SQUARE THRU--SWING THRU--BOYS RUN--COUPLES CIRCULATE--TAG THE LINE RIGHT--DO A HALF TAG--SWING CORNER--PROMENADE

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#### ZERO SQUARE TO ZERO BOX CONVERSION

HEAD LADIES CHAIN--SIDES PROMENADE 3/4--CENTERS PASS THRU-----

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#### ZERO SQUARE TO ZERO LINE CONVERSION

HEAD MEN AND CORNER GIRL PASS THRU--SEPARATE AND GO AROUND TWO TO A LINE OF FOUR

PLUS PAGE--TRACK II

FLASH--FLASH--FLASH II--THE CALL RELAY WITH A STAR HAS BEEN DROPPED BY CALLERLAB AS A PLUS QUARTERLY SELECTION BY THE MEMBERSHIP.

TRACK II--STARTING FORMATION: Completed Double Pass Thru.

The dancers work in "tandem", that is, the trailing dancers follow the lead dancers. Those in the right "track" move single file to the left, counter-clockwise, staying to the inside of the dancers on the left "track", who move single file, clockwise, to the right on the outside. The movement continues as in a Double Pass Thru, until the dancers have reached parallel right-hand waves.

Timing: 8 beats

ZERO LINE--PASS THRU--WHEEL AND DEAL--CENTERS RIGHT AND LEFT THRU--  
HALF SASHAY--DOUBLE PASS THRU--TRACK II--BOYS RUN--GIRLS TRADE--  
COUPLES CIRCULATE--HALF TAG THE LINE--WALK AND DODGE--PARTNER TRADE--  
LEFT ALLEMANDE

- - - - -

HEADS TOUCH 1/4--WALK AND DODGE--TOUCH 1/4--CENTERS TRADE--CENTERS RUN--  
FERRIS WHEEL--DOUBLE PASS THRU--TRACK II--BOYS RUN--ENDS ONLY BOX THE  
GNAT--ALL PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--TRACK II--BOYS  
RUN--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THE OCEAN--SINGLE HINGE--SCOOTBACK--BOYS RUN--PASS  
THRU--CHASE RIGHT--BOYS RUN--REVERSE FLUTTERWHEEL--TOUCH 1/4--  
COORDINATE--FERRIS WHEEL--CENTERS STEP TO A WAVE--PING PONG CIRCULATE--  
STEP THRU--ALL PASS THRU--CENTERS PASS THRU--TRACK II--BOYS CIRCULATE--  
LEFT ALLEMANDE

- - - - -

SINGING CALL

HEADS PROMENADE HALF WAY--LEAD RIGHT AND CIRCLE TO A LINE--PASS THRU--  
WHEEL AND DEAL--DOUBLE PASS THRU--TRACK II--RECYCLE--SQUARE THRU 3/4--  
LEFT ALLEMANDE--WALK BY ONE TAKE THE NEXT AND PROMENADE HOME

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The upcoming Callerlab convention should produce a few changes to the Mainstream program as well as the Plus program. One of the interesting topics will be whether to move the Plus call Extend to Mainstream and whether or not to split the "Roll" family using Roll with Trade at Mainstream. We have Circulate spread over Basic, Mainstream, Plus, Advanced and even Challenge, why not Roll? Other Mainstream, Plus, Advanced and even Challenge calls like Allemande Right and

NOTES FOR EUROPEAN CALLERS--APR 1989

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VIEWPOINT

CALLERS/CUERS FEES

.....There seems to be an interest in the fee structure here and how one can go about raising his/her fee. There are no unions for callers/cuers here in Europe, nor anywhere else in the world that I'm aware of. There are no callers/cuers associations that will say how much you are to be paid for the amount of "ENTERTAINING" that you do. Let's face it, we are "ENTERTAINERS", whether you like it or not, someone is being entertained by your actions on stage, and I contend that this is the foundation for you to establish your own fee.

This is not a "NEW" theme. If I had a dollar for every time I have heard this subject brought up around the world in the past 31 years, I'd be a rich man. A very well known round dance leader addressed our callers/teachers association while I was living in Virginia one year and had this observation. One of the leaders mentioned that there was a growing interest in the fee structure and how "UNFAIR" it was for the round-dance leaders to be treated like "second rate citizens". He asked all the round dance leaders to stand up, which they did. He asked those who were standing to remain standing if they cued for square dance clubs ONLY. Everyone remained standing (which meant that none of the leaders cued only for a round-dance club). He asked all those who were standing to remain standing if they used their own equipment at their club events, rather than the callers including their own microphone. All but one cuer sat down--the only one standing was married to the club caller and she had bought his equipment for him one Christmas. He rather emphatically said that "If you want to be treated like a first class citizen, then start acting like a first class citizen."

This reply was a little cold, but he continued and explained that callers/cuers can master the mechanics and the methods of their trade, i.e. timing, enunciation, tempo, etc., and once they do, they are considered competent callers/cuers, however may never make the "special dance/jamboree circuit". What is the magic ingredient that separates the good performer from the exceptional performer? SHOWMANSHIP--the ability to ENTERTAIN your audience. He contended that there were far better cuers than he, but yet he was the one that appeared on most of the convention/special dances in the States--why? Because he did much more than merely cue--he entertained the people.

There is one word of caution to be entered here. We have experienced here in Germany a caller who thought he should be receiving the same fee as the "big boys", and started charging the same fee--the only problem was he was not able to produce like the "big boys" and within a year found himself calling fewer dances and fewer dances to where he is no longer calling today--I have seen it happen twice in the 10 years that I have been here.

I am all for equality and that goes for fair wages for a fair product. I am not for riding someone else's "coat-tails"--getting a larger fee because someone else is. If you want to increase your fee, then show that you are capable of accepting the responsibilities of

Ober Caller-und Cuer-Gehälter Zur Zeit werden Stimmen laut über die Bezahlung der Caller und Cuer und wie man diese Situation verbessern kann. Es gibt weder in Europa noch sonst wo in der Welt Vereinigungen - oder nennen wir es Gewerkschaften-, die dafür zuständig sind. Es gibt keine Caller/Cuer-Vereinigung, die sagen kann, wie viel wir für unsere Arbeit als "Entertainer" bekommen sollten. Bleiben wir sachlich. Wir sind "Alleinunterhalter", ob Du dieses Wort hören willst oder nicht. Wir stehen auf der Bühne, um den Tänzern etwas

HERE IS A GOOD WAY TO GET INTO A ZERO BOX USING DIVIDE

FROM A STATIC SQUARE

HEADS DO SA DO WHILE THE SIDES DIVIDE AND STAR THRU--ALL DOUBLE PASS

THRU--LEADERS TRADE-----

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ZERO LINES--PASS THRU--WHEEL AND DEAL--CENTERS SQUARE THRU WHILE THE OTHERS DIVIDE AND STAR THRU AND ALL SLIDE THRU--PASS THRU--WHEEL AND DEAL--CENTERS SQUARE THRU WHILE THE OTHERS DIVIDE AND STAR THRU--PASS THRU--TRADE BY--BOX THE GNAT--RIGHT AND LEFT GRAND

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HEADS SQUARE THRU--SIDES DIVIDE AND STAR THRU--HEADS CLOVERLEAF--ALL DOUBLE PASS THRU--PEEL OFF--STAR THRU--CALIFORNIA TWIRL--CENTERS PASS THRU--LEFT TOUCH 1/4 AND BOYS RUN LEFT--RIGHT AND LEFT GRAND

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ZERO LINES--PASS THRU--WHEEL AND DEAL--CENTERS RIGHT AND LEFT THRU--OTHERS DIVIDE AND TOUCH 1/4-- CENTERS TOUCH 1/4--ALL CIRCULATE DOUBLE--BOYS RUN--CENTERS SWING THRU AND TURN THRU--LEFT ALLEMANDE

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ZERO LINES--PASS THRU--WHEEL AND DEAL--OUTSIDES DIVIDE AND ALL PASS THRU--TAG THE LINE AND ALL FACE OUT--WHEEL AND DEAL--BOYS SQUARE THRU TWO HANDS--GIRLS DIVIDE AND PASS THRU TO FACE THE BOYS--ALL STAR THRU--CALIFORNIA TWIRL AND PROMENADE HOME

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HEADS SLIDE THRU--OTHERS DIVIDE AND ALL STAR THRU--DOUBLE PASS THRU--LEADERS TRADE--SLIDE THRU--PASS THRU--WHEEL AND DEAL--CENTERS PASS THE OCEAN--OTHERS DIVIDE AND STAR THRU--CENTERS RECYCLE AND PASS THRU--ALL SLIDE THRU--SQUARE THRU 3/4--BOYS COURTESY TURN THE GIRL BESIDE YOU WITH A HALF SASHAY--BOYS DO THE GIRLS PART AND THE GIRLS DO THE BOYS PART OF A SLIDE THRU--RIGHT AND LEFT GRAND

HEADS LEAD RIGHT AND SQUARE THRU--GIRLS (to the left) RUN--CENTERS TRADE AND CENTERS CROSS RUN--ALL SINGLE HINGE AND GIRLS TRADE--ALL EIGHT CIRCULATE--GIRLS RUN--BOYS TRADE--BOYS CROSS RUN--BEND THE LINE--PASS THE OCEAN--ALL EIGHT CIRCULATE--BOYS RUN AND ALL PROMENADE HOME

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HEADS PASS THRU--GO AROUND ONE TO A LINE--STAR THRU--CENTERS PASS THRU--SLIDE THRU--PASS THRU--TAG THE LINE RIGHT--CENTERS CROSS RUN--HALF TAG--GIRLS TRADE--RECYCLE--PASS TO THE CENTER AND SQUARE THRU 3/4--LEFT ALLEMANDE

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SIDES TOUCH 1/4--WALK AND DODGE--TOUCH 1/4--CENTERS TRADE--SWING THRU--SINGLE HINGE--BOYS TRADE--BOYS CROSS RUN--GIRLS CROSS RUN--RIGHT AND LEFT GRAND

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ZERO LINE--PASS THE OCEAN--ALL CROSS RUN--ENDS CIRCULATE--LEFT ALLEMANDE

- - - - -

SIDES RIGHT AND LEFT THRU--HEADS TOUCH 1/4--WALK AND DODGE--SWING THRU--SPIN THE TOP--GIRLS RUN--BOYS CROSS RUN--WHEEL AND DEAL--REVERSE FLUTTER WHEEL--LADIES LEAD DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT SWING THRU--GIRLS CROSS RUN--RIGHT AND LEFT GRAND

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HEADS RIGHT AND LEFT THRU--THOSE LADIES LEAD DIXIE STYLE--STEP THRU AND CIRCLE TO A LINE OF FOUR--PASS THRU--GIRLS RUN--CENTERS TRADE--CENTERS CROSS RUN--BOYS FOLD--GIRLS PASS THRU--TOUCH 1/4--BOYS TRADE--TURN THRU--LEFT ALLEMANDE

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HEADS STAR THRU--PASS THRU--SWING THRU--BOYS RUN--GIRLS TRADE--GIRLS CROSS RUN--TAG THE LINE RIGHT--COUPLES CIRCULATE--GIRLS TRADE--GIRLS CROSS RUN--HALF TAG AND SINGLE HINGE--ALL 8 CIRCULATE--GIRLS GO DOUBLE-BOX THE GNAT--RIGHT AND LEFT GRAND

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LUS PAGE--ANYTHING AND SPREAD

STARTING FORMATION: Various      TIMING: 2 Beats

DEFINITION: This call can be done in three ways:

- (1) If only some of the dancers are directed to Spread (i.e., from a static square, Heads Star Thru and Spread--or Square Thru and Spread), the active dancers slide apart sideways to become ends, as the inactive dancers step forward between them.
- (2) If the "Anything" call finishes in lines or waves (i.e., Follow Your Neighbor), the centers anticipate the Spread action by sliding apart sideways to become the new ends while the original ends anticipate the Spread action by moving into the nearest center position.
- (3) If the "Anything" call finishes in tandem couples (i.e., Wheel and Deal from lines of four), the lead dancers slide apart sideways, while the trailing dancers step forward between them.

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HEADS SQUARE THRU--STAR THRU--RIGHT AND LEFT THRU--DIXIE STYLE--BOYS  
TRADE AND SPREAD--GIRLS TRADE--RECYCLE--DIVE THRU AND SPREAD--STAR  
THRU--PASS THRU--LEFT ALLEMANDE

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HEADS LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--PASS THRU--  
WHEEL AND DEAL AND SPREAD--STAR THRU--DOUBLE PASS THRU--CLOVERLEAF AND  
SPREAD--STAR THRU--DOUBLE PASS THRU--FIRST COUPLE GO LEFT THE NEXT GO  
RIGHT--STAR THRU--PASS THRU--TRADE BY--SQUARE THRU 3/4--LEFT ALLEMANDE

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SIDES STAR THRU--RIGHT AND LEFT THRU AND SPREAD--PASS THRU--WHEEL AND  
DEAL AND SPREAD--TOUCH 1/4--COLUMN CIRCULATE--BOYS RUN--DOUBLE PASS  
THRU--TRACK II--EVERYBODY FOLD--RIGHT AND LEFT GRAND

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SINGING CALL FIGURE:

HEADS SQUARE THRU AND YOU GO FOUR HANDS  
GO ALL THE WAY AND SWING THRU YOU DO--BOYS RUN  
FERRIS WHEEL AND ALL SWEEP A QUARTER  
DOUBLE PASS THRU----TRACK II AND SPREAD  
GIRLS CIRCULATE LEFT ALLEMANDE NOW  
COME BACK AND YOU SWING THEN PROMENADE  
(tag line here)

## NOTES FOR EUROPEAN CALLERS--MAY 1989

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### VIEWPOINT

#### THE FEELING OF SMOOTHNESS

The feeling of smoothness and flowing motion in square dancing is a subject about which little has been written. We frequently hear discussions about the subject and many leaders among callers and dancers speak of the absence of this feeling in much of modern square dancing. The suggestion in these discussions is usually that smoothness in the dance action is something that we once had but has now gone away. The loss is attributed to many things. High on the list of "culprits" is the new choreography which, it is claimed, is creating situations that are by their nature not smooth. A second candidate for the blame is "the dancers" who are only interested in getting to the proper place and never worry about the style of their dancing. Many also suspect that the caller may be at fault because he selects sequences of calls that are awkward. Our purpose here is to explore the question of responsibility for smoothness and attempt to describe how that sensation can be created.

In the traditional square dance activity the question of smoothness seems never to have come up. In some areas dancing was smooth and in others it was rough but no one seemed interested in changing the way it was. This lack of attention probably arises from the fact that personal styling was a more prominent factor in the character of traditional dances than it is in modern dancing. There were fewer actions and in most instances the dancers were familiar with the sequence of actions. The callers were truly "prompters" reminding dancers of sequences that they had nearly memorized. This familiarity with the material allowed dancers to adjust their actions to make sequences that were essentially awkward into relatively smooth dances. The sequence "do sa do corner, do sa do partner" was common in traditional dancing while in modern dancing it is quite properly avoided as an inherently awkward pattern. In the traditional dances when it was used, the dancers expected that sequence and cut the corner to make the motion fit.

There are many important elements. In modern choreography it is not possible to assure that the body position is ALWAYS perfect. We are always involved in some compromise with perfection. There are many reasons for this need to compromise. Certainly one of these reasons is that flow and smoothness are not the only important elements of good square dancing. The elements of variety and interest are important also, and excitement and challenge contribute substantially to the overall experience. Sometimes a deliberate violation of the smoothness rule provides excitement and variety that is of equal importance to the dancers. Unfortunately we have overworked this excuse for bad flow. Too often smoothness is unnecessarily bad merely because too little attention has been given to improving it. Many callers today have never given much thought to whether the action they are calling is smooth or not. Because the rules govern the feeling of smoothness are not simple, too few callers have concerned themselves with how to accomplish this feeling in their choreography.

Adjustment of body position by experienced dancers is one reason that the elements of smoothness have been so difficult to identify.

Moving to accommodate the action of the other people is part of being an experienced dancer. In this instance, experience means that you have learned what is likely to follow what. An experienced dancer relies heavily on the ability to anticipate which he or she has acquired through dancing experience. This ability to anticipate can be supplemented by the caller through control of "timing" of the call.

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### DAS GEFÜHL GESCHMEIDIG ZU TANZEN

Das Gefühl einer gewissen Geschmeidigkeit und gleichmässiger Bewegung im Square Dance sollte ein "Pflichtfach" sein, über das eigentlich wenig geschrieben wurde. Wir hören in letzter Zeit viele Diskussionen über dieses Thema zwischen Ausbildern und Callern auf der einen und Tänzer auf der anderen Seite. Das Nichtvorhandensein dieses Gefühls ist der springende Punkt im heutigen modernen Square Dance. Die Suggestividee in diesen Debatten ist im allgemein die, daß wir in unserer Aktivität dieses geschmeidige Tanzen hatten, es in den letzten Jahren aber so gut wie verloren haben. Dieser Verlust ist vielen Veränderungen zuzuschreiben. Hoch in der Liste der Übeläter steht teilweise die neue Choreographie, die Situationen schafft, in der einige Figuren zwar ausführbar sind, aber keineswegs geschmeidiges Tanzen erlauben. Der zweite Kandidat dieses Übels ist der Tänzer selbst, der nur Interesse hat, die geallte Figur zum angegebenen Punkt zu erreichen, ohne sich Gedanken zu machen über das Styling während des Ablaufs der Figuren. Viele mutmassen, daß die Schuld allein beim Caller liegt, indem er Serien von Calls ausarbeitet, die in der Zusammenstellung ungeschickt und linkisch sind. Unsere Aufgabe ist, diese Fragen des schlechten Tanzens zu untersuchen und eine Lösung für dieses Problem zu finden.

Zur Zeit des "Traditional Square Dance" war die Frage des geschmeidigen Tanzens nie eine Frage zum Diskutieren. In einigen Gegenden tanzte man mehr oder weniger elegant und in anderen Gegenden tanzte man grob und ungehobelt und niemand scherte sich darum, etwas daran zu ändern. Der Mangel an Aufmerksamkeit führt wahrscheinlich von der Tatsache her, daß der persönliche Style des Tänzers der auffälligste Faktor im Charakter des traditionellen Tanzes war, anders als es heute der Fall ist. Man hatte viel weniger Figuren und die meisten Tänzer kannten den Ablauf der Figuren auswendig. Der Caller war zu dieser Zeit eigentlich ein "Prompter" wie im Contra Dance, der die Tänzer an die nächste Figur erinnerte im Falle, daß sie die nächste Figur vergessen hatten, denn der Ablauf war ja fast immer festgelegt. Die Kombination: "do sa do corner, do sa do partner" war ein übliches Kommando im traditional dance, während man im heutigen modernen Square Dance dieser Serie aus dem Weg geht und sie als unbeholfen ansieht. Im traditional dance, wenn diese Figuren öfter gebracht wurden und die Tänzer vermuteten die nächste Folge, ersparten sie sich oft die Wiederholungen.

Die wichtigsten Elemente: In der modernen Choreographie ist es nicht möglich, immer eine perfekte und genaue Endposition zu garantieren. Wir sind immer bemüht, Kompromisse zu machen, um Fehlerquellen möglichst auszuschliessen. Es gibt viele Gründe zur Kompromissbereitschaft. Gewiss ist einer dieser Gründe eines gleitenden und geschmeidigen Tanzens nicht das einzige wichtige Element für gutes Square Dancing. Die Elemente der Abwechslung und des Interesses sind genau so wichtig, wie der Reiz und die Herausforderung. Hauptbestandteil sind der gesammelten Erfahrungen. Manchmal wird eine mehr gedankenlose Verletzung der angestrebten Regeln hervorgerufen durch eine fast übertriebene Begeisterung und durch Variationen, die den Tänzer zur starken Konzentration zwingen. Aber auch diese Merkmale sind sehr wichtig für den Tänzer. Ungerechterweise haben wir bis jetzt nur nach den Entschuldigungen gesucht. All zu oft wird dem geschmeidigen Tanzen zu wenig Beachtung

geschenkt, weil die Wichtigkeit dieses Themas nicht genügend hervorgehoben wird. Viele Caller machen sich kaum Gedanken über das was sie callen, ob sich der Ablauf natürlich oder abrupt vollzieht. Wir sind uns im klaren, daß die Regeln für ein gefühlvolles, natürliches Tanzen nicht leicht sind, doch das Übel ist, daß sich zu wenig Caller selbst Gedanken machen, wie sie es zustande bringen können, dieses feine Fingerspitzengefühl in ihrer Choreographie zu berücksichtigen.

Der gekonnte Ausgleich der Tanzposition bei erfahrenen Tänzern ist einer der Gründe, daß die Elemente des Gleitens kaum zu identifizieren sind. Gute Tänzer stehen nie unbeweglich auf der Stelle, um auf ihren nächsten Einsatz zu warten. Sie sind irgendeine in Bewegung, selbst wenn sie keine Figur ausführen. Bewegung zum Ausgleich eines Calls, den die anderen Aktiv-Tänzer gerade ausführen, ist ein Teil des erfahrenen Tänzers. Mit anderen Worten, Erfahrung bedeutet zu lernen und aufmerksam zu sein, was der nächste Call bringen könnte. Ein erfahrener Tänzer zeichnet sich aus durch seine Fähigkeit vorauszuahnen, was er oder sie gleich ausführen muß. Dieses können der Vorausahnung kann der Caller ergänzen und fördern durch ein gekonntes "TIMING" seines Calls.

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MAINSTREAM CHOREOGRAPHY: "and a quarter more" and "sweep a quarter"

HEADS FLUTTERWHEEL--SWEEP A QUARTER--PASS THRU--STAR THRU--

FLUTTERWHEEL--SWEEP A QUARTER--LEFT ALLEMANDE

- - - - -

HEADS SQUARE THRU--SWING THRU--BOYS RUN--WHEEL AND DEAL--SWEEP A QUARTER--HALF SQUARE THRU--TRADE BY--SWING THRU--BOYS RUN--WHEEL AND DEAL--SWEEP A QUARTER--SLIDE THRU--LEFT ALLEMANDE

- - - - -

ZERO LINE--SLIDE THRU--SWING THRU--GIRLS "U" TURN BACK--COUPLES CIRCULATE--WHEEL AND DEAL--SWEEP A QUARTER--SWING THRU--STAR THRU--TRADE BY--PASS THRU--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THRU--WHEEL AND DEAL--SWEEP A QUARTER--DOUBLE PASS THRU--FIRST TWO LEFT, NEXT RIGHT--PASS THRU--WHEEL AND DEAL--SWEEP A QUARTER--CENTERS SWING THRU--TURN THRU--LEFT ALLEMANDE

- - - - -

HEADS STAR THRU--PASS THRU--PARTNER TRADE AND TURN A QUARTER MORE TO FACE HER--SLIDE THRU--RIGHT AND LEFT THRU--PASS THRU--TRADE BY--RIGHT AND LEFT THRU--STAR THRU--PASS THRU--PARTNER TRADE AND TURN A QUARTER MORE TO FACE HER--BOX THE GNAT--CHANGE HANDS--LEFT ALLEMANDE

PLUS PAGE--"AND ROLL"

Starting formation: Various.

Timing: 2

The term "...& ROLL" may be added to any call which, by definition, causes one or more dancers to have turning body flow to the right or to the left at the completion of the call, but not to a call which, by definition, has all dancers walking straight forward at the completion of the call. It is an instruction to the dancer(s) to turn individually in place, one quarter (90 degrees) more in the direction of body flow determined by the preceding command. NOTE that if "...& ROLL" is added to a call which, by definition, has some dancers walking straight forward at the completion of the call, those dancers will do nothing for the "...& ROLL".

There are so many ways you can add the "Roll" figure that I plan to put it in 3 parts.

HEADS PASS THRU--SEPARATE AND GO AROUND ONE TO A LINE OF FOUR--STAR THRU--DOUBLE PASS THRU--TRACK II--SWING THRU--BOYS RUN--HALF TAG--TRADE AND ROLL-- RIGHT AND LEFT THRU--DIVE THRU--DOUBLE PASS THRU--TRACK II--SWING THRU--SPIN THE TOP--RIGHT AND LEFT THRU--CROSSTRAIL THRU--SKIP ONE GIRL--ALLEMANDE LEFT

- - - - -

ZERO BOX--STEP TO A WAVE--RECYCLE AND ROLL (check your left hand wave)--GIRLS RUN--RIGHT AND LEFT THRU--RIGHT AND LEFT THRU--PASS THE OCEAN--RECYCLE--LEFT ALLEMANDE

- - - - -

ZERO LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--RECYCLE AND ROLL--BOYS RUN--PASS THE OCEAN--SWING THRU--TURN THRU--LEFT ALLEMANDE

- - - - -

SINGING CALL FIGURE

HEADS PROMENADE HALF WAY--SIDES STAR THRU--PASS THRU--RIGHT AND LEFT THRU--SWING THRU--BOYS RUN--HALF TAG--TRADE AND ROLL--EIGHT CHAIN FOUR--CORNER SWING--PROMENADE HOME  
(add your tag line here)

HEADS RIGHT AND LEFT THRU--HALF SASHAY--PASS THRU--PARTNER TRADE AND ROLL--PASS THRU--SWING THRU--BOYS RUN--

NOTES FOR EUROPEAN CALLERS--Jun 1989

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VIEWPOINT

...Someone asked me about the way I felt about the recent vote at the Callerlab convention regarding the memberships rejection of the attempt to move Extend to the Mainstream program and to place some of the combinations of the "Roll" family into the Mainstream program also. The pros and cons were heard and the membership voted to defeat the proposals.

Personally I would have liked to have seen Extend brought to the Mainstream program since it is an easily mastered movement. I also do not see any harm in the "splitting" the "Roll" family by "degree of difficulty" and placing the easily mastered combinations into the Mainstream program. We have a concept of "Split" that is spread over 4 or more programs (Split Circulate, Split Ping Pong Circulate, Split Square Thru, etc.) so dividing the Roll should pose no problem to the average Mainstream dancer. We have the call Circulate spread from Basic thru Advanced if you look at Circulate as meaning to advance forward one relative position within your geometric formation. At Plus, we get into Diamonds, at Advanced we get into Hourglasses, at Challenge, we get into Butterflies, O's, Galaxies, etc, but all of the intricate geometric formations have the same basic rule when it comes to circulating and that is to "advance forward one position along your circulate path within your geometric formation". With this in mind, why could we not divide Roll by degree of difficulty into two categories? I do not have the answer to the question, however I am obligated to go with the majority of the Callerlab membership and keep the two calls away from my Mainstream program, unless I intend to workshop them first.

- - - - -

...Einer von Euch fragte mich vor kurzem, was ich über die Entscheidung der letzten Callerlab convention denke. Dort wurde vor mehreren Mitgliedern der Versuch unternommen, die Figur "EXTEND" von Plus in's Mainstream Programm zu übernehmen, ebenso von der "ROLL-FAMILY" die leichten Kombinationen ebenfalls dem M.S. Programm zu-zuordnen. Das "Für und Wider" wurde diskutiert, jedoch wurden beide Anträge durch Abstimmung abgelehnt.

...Ich persönlich hätte es sehr begrüßt, wenn Extend im M.S. Programm eingegliedert worden wäre; denn diese Figur ist so einfach, daß sie keinentänzer Schwierigkeiten machen dürfte. Ich sehe auch keiner Nachteil oder Unrechtes, wenn man teilen würde und die einfacher Folgen dem M.S. zuschlägt und die schwierigen Kombinationen im Plus beibehält. Im Laufe der Zeit hat sich ein Konzept entwickelt, in der manche Figuren-Ideen sich über 4 und mehr verschiedene Programme verteilen: (Split circulate, Split Ping Pong Circulate, Split Square Thru usw.) Eine Aufteilung der Roll-Figuren sollte also kein Problem sein für einen ausgebildeten M.S. Tänzer. Wir haben den Call Circulate unterteilt vom kBasic bis zum Advanced. Wenn wir uns diese Figur näher betrachten, ist es nichts anderes als eine Position vorwärts zu gehen innerhalb einer geometrischen Formation. Im Plus

geometrischen Figur. Wenn wir uns das vor Augen führen, warum kann man keine Unterteilung vornehmen, indem man Schritt für Schritt, nach Schwierigkeitsgrad, die Figur "Roll" in zwei Abteilungen gliedert.

...Ich habe keine Antwort auf die mir gestellte Frage; denn als Mitglied von Callerlab bin ich verpflichtet, mich an die Entscheidungen der Komitees zu halten und werde diese zwei Figuren, auch in Zukunft, nicht in meinem M.S. Programm bringen, es sie denn, daß ich sie erst in einem workshop bringe.

=====

#### NON-SYMMETRIC MAINSTREAM CHOREOGRAPHY

COUPLES ONE AND TWO DO A RIGHT AND LEFT THRU--HEAD LADIES CHAIN--TURN HER WITH A HALF SASHAY--AS YOU ARE COUPLE ONE SPLIT COUPLE NUMBER THREE AND SEPARATE GO AROUND ONE MAKE A LINE OF FOUR--COUPLES TWO AND FOUR DO A RIGHT AND LEFT THRU--CROSSTRAIL THRU AND EVERYBODY ALLEMANDE LEFT

=====

COUPLES TWO AND THREE RIGHT AND LEFT THRU--COUPLE NUMBER ONE PROMENADE 1/4--STOP BEHIND NEW COUPLE NUMBER TWO--COUPLE NUMBER FOUR PROMENADE HALF STOP BEHIND THOSE FOUR--COUPLE NUMBER THREE PROMENADE 3/4--STOP BEHIND THOSE SIX--ALL GO FORWARD & AND BACK AWAY--TRIPLE CENTERS IN--CAST OFF 3/4--STAR THRU--FIRST PAIR PROMENADE LEFT SECOND PROMENADE RIGHT THIRD PROMENADE LEFT FOURTH PROMENADE RIGHT--(should end up in double pass thru formation) THOSE WHO MEET SWING THRU--TURN THRU--LEFT ALLEMANDE

=====

COUPLES TWO AND THREE RIGHT AND LEFT THRU--SIDE LADIES CHAIN--TURN HER WITH A HALF SASHAY--NEW NUMBER TWO SPLIT THE OPPOSITE AND SEPARATE GO AROUND ONE TO A LINE OF FOUR--NUMBER THREE GO FORWARD AND STAR THRU--RIGHT AND LEFT THRU--PASS THRU--THOSE WHO CAN GO RIGHT AND LEFT THRU--CROSSTRAIL THRU AND EVERYBODY GO ALLEMANDE LEFT

=====

COUPLE ONE SPLIT THE OPPOSITE AND SEPARATE GO AROUND ONE TO A LINE OF FOUR--FOUR GO FORWARD AND FOUR FALL BACK--FOUR GO FORWARD AGAIN AND STAND PAT--SIDES GO DOWN THE LINE AND DO A RIGHT AND LEFT THRU--LINE OF FOUR BACK OUT AND MAKE AN ARCH IN THE MIDDLE THE ENDS DIVE OUT

NOTES FOR EUROPEAN CALLERS--Jul 1989

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VIEWPOINT

HOW TO DO VARIETY?

How many times have you driven home from a dance and thought, I didn't call one Fan The Top tonight? This happens if you do not plan your program. When I program a dance I write the main basics I am going to use in each tip on cards, not figures, just the basics. The card for my first tip may read--Fold, Run, Scoot Back, Fan The Top. Therefore, the first tip will contain these basics plus other Mainstream basics. The card for the second tip may read--Cloverleaf, Walk & Dodge, Couples Hinge, Peel off. Remember I just list basics. Of course, a rundown like this will not work if called as I have them listed.

I am basically a memory and equivalents caller and only use sight calling about 50% of the time, and that is mainly to get out of trouble. I have committed to memory enough material to allow me to call a weekend of dancing at various levels. I always plan my evening program and practice my calling at home. I find that when I use a break fifteen or twenty times I have it committed to memory. When a new basic comes out I determine what it does, how it ends and who has who. Then I sit down with my pawns and work out reams and reams of material, most of which I never use. Then every week I review this material and learn one or two new variations.

I find it difficult to call a different program every night by using sight calling ALONE, especially when I am calling to the same dancers. I also find that without a great deal of planning and homework I miss many good and interesting breaks. Like you, I have seen too many sight callers panic when their two or three pilot squares break down so that they have to call out for someone to point to their corner. I feel more sure of myself knowing that everything I call will work out. When I am involved in caller training sessions, I always tell the callers that it takes a combination of methods to give the dancers variety. By this I refer to theme cards, memory, equivalents and sight.

- - - - -

Wie oft bist Du schon auf dem Heimweg gewesen nach einem Tanz, als Dir einfiel: "Du hast heute wieder keinen Tip gecallt mit Fan The Top". Das geschieht öfter, wenn Du Dein Programm vorher nicht genau geplant hast. Wenn ich ein Programm vorbereite, schreibe ich die Hauptfiguren oder die selten gebrachten Figuren zu Hause auf Karten auf, um die Figuren zu bringen, die ich vielleicht in letzter Zeit vernachlässigt habe. Keine Figurenfolgen, sondern nur die Namen der Basics. Auf der Karte für meinen 1. Tip könnte stehen: Fold, Run, Scoot back, Fan the top. Mit anderen Worten; Im 1. Tip werden diese Figuren verwendet plus andere Mainstream-Figuren. Auf der Karte für den 2. Tip könnte stehen: Cloverleaf, Walk and Dodge, Couples hinge, Peel Off. Nochmal; Ich schreibe nur die Basics auf und versuche, mit der jeweiligen Figur möglichst viele Varianten zu callen. Ich vermeide damit, dass ich gewisse Figuren während des Clubabends einfach zu bringen vergesse.

Mein Callen besteht zu ca. 50% Memory und Equivalents und zu ca. 50% Sight-Callen. Diese Mischung, glaube ich, erspart mir manche Fehler, die ich früher, ohne genug Material und

Variationen eingeprägt, dass ich ohne Schwierigkeiten ein ganzes Wochenende in verschiedenen Levels callen könnte. Ich plane mein Programm für den nächsten Abend und übe mein Callen in Ruhe zu Hause. Komme nie unvorbereitet zum Tanz und überlege erst dort, zwischen den Tips, was könnte ich im nächsten Tip bringen. Ich glaube, wenn ich meinen Break 15 oder 20 mal gebraucht habe, dass er dann fest in meinem Gedächtnis haftet. Wenn eine neue Basic herauskommt, muss ich mir überlegen, was sie mir bringt. Wie beginnt sie, wie endet sie und wer hat wen als Partner. Ich sitze dann mit meinen kleinen numerierten Figuren und versuche theoretisch. Möglichkeit nach Möglichkeit auszuknöbeln. Oft stösse ich auf Varianten, die ich noch nie benutzt habe. An den nächsten Abenden wiederhole ich das neue Material und präge mir 1 oder 2 ausgefallene Varianten ein.

Ich fände es schwierig, jeden Abend ein anderes, interessantes Programm zu callen, wenn ich 100% NUR auf Sight-Callen arbeiten müsste. Insbesondere wenn ich immer für die gleichen Tänzer calle. Ist es richtig, dass wir während unseres Callens krampfhaft nach einem abwechslungsreichen Break suchen, was uns dann natürlich nicht gelingt. Es ist uns allen schon des öfteren passiert, dass wir unsere 2 oder 3 Kontrollsquares verloren haben und wir glücklich sein können, wenn ein anderer Square mit dem Finger auf seinen Corner zeigt, um uns aus der Misere zu helfen. Ich fühle mich viel sicherer, wenn ich weiß, dass alles, was ich calle, einwandfrei funktioniert. Wenn ich an Caller-Schulen als Ausbilder und Lehrer zum "Staff" gehörte, habe ich meinen Schülern immer ans Herz gelegt, nicht nur mit einer Methode zu arbeiten. Nur eine Kombination mit verschiedenen Methoden gibt dem Caller die Möglichkeit, seinen Tänzern Abwechslung zu bringen. An diesem Punkt verweise ich meine Zuhörer auf den Gebrauch von Themen-Karten, Memory, Equivalents und Sight-Callen.

#### MAINSTREAM CHOREOGRAPHY: FOLD FAMILY

**Starting formation:** Any two dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer.

**General Rule:** Directed dancers step forward and move in a small semi-circle to end facing toward an adjacent dancer or position. The adjacent inactive dancer may be facing in any direction and does not move. If not specified, centers fold towards ends and vice versa.

FOUR GIRLS FOLD--STAR THRU--PROMENADE--HEADS WHEEL AROUND--RIGHT AND LEFT THRU--HALF SASHAY--PASS THRU--ENDS FOLD--STAR THRU--PASS THRU--TAG THE LINE IN--PASS THRU--ENDS FOLD--SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS TOUCH 1/4--WALK & DODGE--TOUCH 1/4--WALK & DODGE--BOYS FOLD--TOUCH 1/4--MEN TRADE--SINGLE HINGE--BOYS FOLD--DOUBLE PASS THRU--GIRLS "U" TURN BACK--STAR THRU--CHAIN DOWN THE LINE--RIGHT AND LEFT THRU--PASS THRU--ENDS FOLD--RIGHT AND LEFT GRAND

HEADS PASS THRU--SEPARATE GO AROUND ONE TO A LINE OF FOUR--PASS THRU--ENDS CROSS FOLD--SWING THRU--BOYS RUN--BEND THE LINE--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--PEEL OFF--PASS THRU--ENDS CROSS FOLD--SWING THRU--LADIES TRADE--RECYCLE--VEER LEFT--BOYS CIRCULATE DOUBLE--FOUR GIRLS FOLD--LEFT ALLEMANDE

- - - - -

SIDES PASS THRU--SEPARATE GO AROUND ONE TO A LINE OF FOUR--PASS THRU--CENTERS PARTNER TRADE--ENDS FOLD BEHIND--ZOOM--CENTERS BOX THE GNAT--RIGHT AND LEFT THRU--ZOOM--SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

HEADS STAR THRU--DOUBLE PASS THRU--CENTERS IN--CENTERS PARTNER TRADE--ENDS FOLD BEHIND--CENTERS HALF SASHAY--SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

ZERO BOX--SWING THRU--GIRLS FOLD--PEEL OFF--BOYS CROSS FOLD--EVERYBODY TAKE ONE STEP FORWARD--TRADE WITH THE PERSON BESIDE YOU AND FACE THE ONE YOU TRADED WITH--RIGHT AND LEFT THRU--FLUTTERWHEEL--PASS THE OCEAN--BOYS FOLD--PEEL OFF--GIRLS CROSS FOLD--EVERYONE TAKE ONE STEP FORWARD--TRADE WITH THE PERSON BESIDE YOU AND FACE THE ONE YOU TRADED WITH--PASS THRU--ENDS FOLD--LEFT ALLEMANDE

- - - - -

ZERO BOX--TOUCH 1/4--SWING THRU--CENTERS TRADE--SPIN THE TOP--FOUR BOYS FOLD--GIRLS TAG THE LINE--FACE RIGHT AND TAKE ONE STEP FORWARD--FERRIS WHEEL--ZOOM--GIRLS PASS THRU--SWING THRU--CENTERS TRADE--SPIN THE TOP--GIRLS FOLD--BOYS TAG THE LINE--FACE LEFT AND TAKE A STEP FORWARD--WHEEL AND DEAL--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THRU--CENTERS FOLD--STAR THRU--PASS THRU--CENTERS FOLD--PASS THRU--LEFT ALLEMANDE

- - - - -

SIDES SWING THRU--YOU FOUR FOLD--SQUARE THRU--RIGHT AND LEFT THRU--SWING THRU--EVERYONE FOLD--SQUARE THRU--3/4--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THRU--ENDS FOLD--SWING THRU--GIRLS TRADE--RECYCLE--

ZERO LINE---SLIDE THRU---TOUCH 1/4---SCOOT BACK---LEADS PULL IN FILE DOWNTOWN

PASS THRU---GIRLS TURN BACK---STAR THRU---COUPLES CIRCULATE---BOYS FOLD---  
RIGHT AND LEFT GRAND

-----  
HEADS PASS THRU---SEPARATE GO AROUND ONE TO A LINE---PASS THRU---ENDS  
CROSS FOLD--SWING THRU---BOYS TRADE---SPIN THE TOP---BOYS CROSS FOLD---ALL  
STAR THRU---SQUARE THRU 3/4---TRADE BY---RIGHT AND LEFT THRU---DIVE THRU---  
PASS THRU---CENTERS IN---CAST OFF 3/4---ENDS CROSS FOLD---ALL DOUBLE PASS  
THRU---LEADERS TRADE---LEFT ALLEMANDE

-----  
GIMMICK--GIMMICK--GIMMICK--From lines have the ends join hands, break  
in the middle and back out to a new line.

FOUR LADIES CHAIN 3/4---HEADS RIGHT AND LEFT THRU---SIDES TURN THRU---  
SEPARATE GO AROUND ONE TO A LINE OF FOUR---PASS THRU---ENDS JOIN HANDS  
BREAK IN THE MIDDLE AND BACK UP TO A NEW LINE---CENTERS SQUARE THRU  
WHILE THE ENDS SEE SAW (left shoulder do sa do) THEN ALLEMANDE LEFT---  
EVERYONE GO RIGHT AND LEFT GRAND

-----  
ZERO LINE---PASS THRU---ENDS JOIN HANDS BREAK IN THE MIDDLE AND BACK UP  
TO A NEW LINE---STAR THRU---EIGHT CHAIN THRU---SLIDE THRU---PASS THRU---  
ENDS JOIN HANDS BREAK IN THE MIDDLE AND BACK UP TO A NEW LINE---SLIDE  
THRU---BOX THE GNAT---RIGHT AND LEFT GRAND

-----  
SIDE LADIES CHAIN TO THE RIGHT---NEW HEAD LADIES CHAIN ACROSS---SIDES  
PASS THRU---SEPARATE AND GO AROUND TWO TO A LINE OF FOUR---PASS THRU---  
ENDS JOIN HANDS BREAK IN THE MIDDLE AND BACK UP TO A NEW LINE---SLIDE  
THRU---LEFT ALLEMANDE

-----  
COUPLE ONE BOW AND SWING---PROMENADE HALF WAY STAND BEHIND NUMBER THREE---  
GO FORWARD FOUR AND BACK---GO FORWARD AGAIN FIRST COUPLE TO RIGHT THE  
NEXT GO LEFT AND STAND BEHIND THE SIDES---DOUBLE PASS THRU---CENTERS IN  
BUT ENDS JOIN HANDS BREAK IN THE MIDDLE AND BACK OUT TO A LINE---JUST  
THE ENDS STAR THRU---OTHER TWO PASS THRU AND "U" TURN BACK---THE OTHERS

NOTES FOR EUROPEAN CALLERS--Aug 1989

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VIEWPOINT

....Fellow editor of Notes For Callers, Jack Lasry, in an editorial in March of 1980 mentioned something that I am going to expound upon. He mentioned that callers can master the art or the science of calling, but the most important element that a caller can master is PATIENCE. How many of you teach a movement at your club dance once and then expect the dancers to have it mastered? I have seen this happen even with the "big" named callers--teach a movement to the heads that involves two couples and expect the sides to have it mastered.

....The success of any dance program is based upon teaching and that means more than just defining a call and showing how to execute the call, it means DANCER SUCCESS in DANCING the call. How many of you teach the dancers to dance the figures correctly? I not only mean the actual execution of the movement, but for instance on the call Ferris Wheel, do you teach the in-facing end dancer to lengthen his/her stride as they begin their wheeling motion? Do you teach the center dancers to reduce their stride while executing the wheeling motion? Do you instruct the centers of an Allemande Thar Star to "back up and pull the ends with you"--or do you teach the ends to establish the pace for the star to move and have the centers "go along willingly"? Any time you have an Allemande Thar Star or a Star Promenade the centers will always be moving at a different pace than the ends--too often we forget to mention this in our classes. We forget the ends in most cases must run to catch up to the centers, while if the centers just form the hub and allow the ends to establish the pace or the speed the star must move nobody would be over-exerting themselves to "catch" up. To quote the late Ed Gilmore--"Teach them slow but teach them well!!!! There is more to square dancing than learning the list as fast as it can be crammed down the dancers throats.

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....Ein Kollege von uns, Herausgeber der "Notes For Callers", Jack Lasry, brachte in seiner Ausgabe März 1980 eine sehr interessante Anmerkung heraus, die ich ausführlich erörtern möchte. Er schreibt, dass viele Caller technisch versiert sind und über gute Kenntnisse verfügen, das wichtigste jedoch oft in den Hintergrund gedrückt wird, und das ist die GEDULD. Wieviele von uns unterrichten an Clubabend eine Figur einmal und erwarten, dass ihre Tänzer die neue Figur sofort begriffen haben. Ich habe es persönlich erlebt, dass ein namhafter Caller eine neue Figur einmal für die Heads, die ja nur zwei Paare sind, erklärte und dann erwartete, dass die Sides sie von einmaligem Zuschauen auch meistern konnten.

Der Erfolg eines Tanz-Programms ist abhängig von der Art des Unterrichtens. Das bedeutet, nicht nur kurz eine Figur in ihrem Aufbau und Ablauf zu erklären, sondern durch gute Vorbereitung den Tänzer den Erfolg zu geben, dass er die "Neue" gemeistert hat. Wieviele von uns unterrichten wirklich eine Figur so, dass die Tänzer ohne Schwierigkeit die Figur ausführen können? Ich meine hiermit nicht nur die Ausführung, wie eine Figur laufen soll. Nehmen wir als Beispiel "Ferris Wheel". Erklärst Du Deinen Tänzern, dass die nach innen schauenden Endtänzer weit genug zur Mitte gehen, und erst wenn sie auf gleicher Höhe sind mit dem anderen Paar ihre Wheeling-Bewegung ausführen und erwartest Du das Durchschlagen, dann wird ihre Ausführung

Unterrichtest Du bei der Allemande Thar star Figur, dass die Centerländer einen "back up" machen und die Endtänzer mit sich nennen, oder sagst Du, dass die Ends das Tempo für die Starbewegung festsetzen und die Centers sich diesem Tempo einfach anzupassen haben? Immer wenn Du einen Allemande Thar Star oder einen Star Promenade callst, werden die Centers eine andere Schrittgeschwindigkeit haben als die Ends. Zu oft vernachlässigen wir diese Tatsache in unserer Anfängerklasse. Wir übersehen häufig, dass die Ends in den meisten Fällen rennen müssen, um die Centers, während sie das Zentrum bilden, noch einholen zu können, um mit ihnen gemeinsam den Stern zu bilden. Oder erklärst Du es Deinen Tänzern so, dass das Zentrum seine Geschwindigkeit mit kleineren Schritten so anpasst, dass sich alle bequem bewegen können ohne zu hasten? Um auf einen Ausspruch von Ed Gilmore zu kommen: "Unterrichte langsam - aber unterrichte gründlich". Es gehört viel mehr zum Square Dance als eine lange Liste von Figuren so schnell wie möglich zu absolvieren und die Tänzer einfach zu überfüttern.

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#### - MAINSTREAM CHOREOGRAPHY

ZERO BOX--SWING THRU--ENDS CIRCULATE--CENTERS TRADE--GIRLS FOLD--PEEL OFF--FERRIS WHEEL--CENTERS PASS THRU--TOUCH 1/4--SCOOT BACK--SPLIT CIRCULATE--WALK & DODGE--PARTNER TRADE--PASS THE OCEAN--SWING THRU--TURN THRU--LEFT ALLEMANDE

- - - - -

ZERO BOX--DO SA DO TO A WAVE--ALL 8 CIRCULATE--BOYS FOLD--PEEL OFF--BOYS TRADE--BOYS CROSS RUN THEN CIRCULATE--GIRLS TRADE--WHEEL AND DEAL--SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

ZERO BOX--RIGHT AND LEFT THRU--VEER LEFT--ENDS CIRCULATE DOUBLE--CENTERS HINGE--CENTER GIRLS TRADE--GIRLS CAST OFF 3/4--COUPLES CIRCULATE--TAG THE LINE--FACE RIGHT--GIRLS CIRCULATE DOUBLE--BOYS SINGLE HINGE--CENTER BOYS TRADE--BOYS CAST OFF 3/4--COUPLES CIRCULATE--TAG THE LINE--FACE RIGHT--FERRIS WHEEL--SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THRU--DO HALF OF A "U" TURN BACK AND FAN THE TOP--SPIN THE TOP--RIGHT AND LEFT GRAND (remember when you turn back, turn towards your partner)

- - - - -

ZERO LINE--PASS THRU--WHEEL AND DEAL--OUTSIDES DIVE AND STAR THRU--CENTERS TOUCH 1/4 THEN WALK & DODGE--PASS TO THE CENTER--CENTERS

GOOD GET-OUT ! ! !

ZERO LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS CROSS FOLD--  
BOX THE GNAT--RIGHT AND LEFT GRAND

- - - - -

NOVELTY CHOREOGRAPHY--WITH NORMAL BASICS

HEAD LADIES CHAIN 3/4--SIDE MEN TURN THEM WITH A HALF SASHAY--GO  
FORWARD SIX & BACK--PASS THRU--GIRLS TRADE--SIDE MEN RUN RIGHT--CIRCLE  
EIGHT--FOUR GIRLS GO FORWARD & BACK--SQUARE THRU--TOUCH 1/4--BOYS  
TRADE--TURN THRU--LEFT ALLEMANDE

- - - - -

ZERO LINE--TOUCH 1/4--SINGLE FILE CIRCULATE--CENTER FOUR ONLY BOX  
CIRCULATE--CENTERS HINGE AND FAN THE TOP--RECYCLE--OUTSIDE BOY RUN  
RIGHT--CENTERS SWING THRU WHILE THE OTHERS FACE--GRAND RIGHT AND LEFT

- - - - -

ZERO LINE--TOUCH 1/4--SINGLE FILE CIRCULATE--CENTER FOUR WALK & DODGE--  
ALL THE GIRLS ONLY PASS THRU--OUTSIDES CLOVERLEAF--CENTERS HINGE AND  
FAN THE TOP--SINGLE HINGE AGAIN AND WALK & DODGE--STAR THRU--PASS THRU--  
WHEEL & DEAL--DOUBLE PASS THRU--CLOVERLEAF--ZOOM BUT LEADERS GO 3/4  
ONLY--OTHERS SWING THRU--EVERYONE RIGHT AND LEFT GRAND

- - - - -

ZERO BOX--EIGHT CHAIN 4 1/2 (ends in zero box waves)--BOYS CIRCULATE 1  
& 1/2--GIRLS HINGE--CENTER GIRLS CAST OFF 3/4--OTHER GIRLS RUN RIGHT--  
AS COUPLES BEND TO FACE IN--ALL JOIN HANDS AND CIRCLE LEFT--FOUR BOYS  
PASS THRU AND CLOVERLEAF--GIRLS PASS THRU--TOUCH 1/4--BOYS TRADE--BOYS  
RUN--WHEEL & DEAL--DIVE THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THRU--WHEEL & DEAL--DOUBLE PASS THRU--PUT CENTERS IN  
BUT CENTERS RUN--NEW CENTERS CALIFORNIA TWIRL--LINES GO FORWARD AND  
BACK--ALL TOUCH 1/4--SINGLE FILE CIRCULATE--CENTERS TRADE THEN WALK &  
DODGE--PUT CENTERS IN BUT CENTERS RUN--NEW CENTERS WALK & DODGE--  
CENTERS RUN--LINES GO FORWARD AND BACK--ALL BOX THE GNAT--CENTERS ONLY  
SQUARE THRU 4--ENDS SLIDE THRU--DO SA DO TO A WAVE--RECYCLE--SQUARE  
THRU 3/4--TRADE BY--LEFT ALLEMANDE

- - - - -

GOOD MEANS TO GET TO A ZERO BOX FROM A STATIC SONG

HEADS SQUARE THRU FOUR--PUT CENTERS IN--CENTERS RUN--TOUCH 1/4--BOYS  
RUN-----

SIDES STAR THRU--ALL DOUBLE PASS THRU--CENTERS IN--CENTERS CROSS  
FOLD-----

GOOD GET-OUTS USING DIXIE STYLE TO A WAVE

ZERO BOX--TOUCH 1/4--SCOOT BACK--BOYS RUN--RIGHT AND LEFT THRU--DIXIE  
STYLE TO A WAVE--BOYS TRADE--LEFT ALLEMANDE

ZERO BOX--SWING THRU--BOYS RUN--BEND THE LINE--RIGHT AND LEFT THRU--  
DIXIE STYLE TO A LEFT ALLEMANDE

ZERO LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE AND BALANCE--  
BOYS RUN--WHEEL & DEAL TO A RIGHT AND LEFT GRAND

ZERO LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--GIRLS CIRCULATE--  
BOYS TRADE--LEFT ALLEMANDE

ZERO LINE--SQUARE THRU 3/4--COURTESY TURN--DIXIE STYLE TO A WAVE--BOYS  
CROSS FOLD--BOX THE GNAT--SQUARE THRU BUT ON THE THIRD HAND GO RIGHT  
AND LEFT GRAND

FOR THE MODULE CALLER--ZERO BOX TO ZERO LINE

ZERO BOX--DO SA DO TO A WAVE--GIRLS TRADE--GIRLS CIRCULATE--SWING THRU--  
BOYS RUN--BEND THE LINE--RIGHT AND LEFT THRU-----

ZERO BOX--TOUCH 1/4 AND BALANCE--CENTERS CIRCULATE--ALL SWING THRU--  
SCOOT BACK--BOYS FOLD--GIRLS SQUARE THRU 3/4--BOYS COURTESY TURN THIS  
GIRL--LINES-----

ZERO BOX--SWING THRU--RIGHT AND LEFT--FAN THE TOP--WHEEL & DEAL--DOUBLE PASS THRU

CIRCULATE--LEFT SWING THRU--GIRLS RUN--BEND THE LINE--RIGHT AND LEFT THRU.....

#### CONVERTING A ZERO LINE TO A ZERO BOX

ZERO LINE--CENTERS BOX THE GNAT & FAN THE TOP--ENDS STAR THU--CENTERS STEP THRU--RIGHT AND LEFT THRU THE OUTSIDE TWO--DO SA DO TO A WAVE AND THE CENTERS TRADE--RECYCLE.....

ZERO LINE--RIGHT AND LEFT THRU--PASS THE OCEAN--GIRLS CIRCULATE--RECYCLE--SWEEP 1/4--SLIDE THRU.....

ZERO LINE--PASS THE OCEAN--BOYS CIRCULATE--ALL 8 CIRCULATE--GIRLS TRADE--RECYCLE.....

#### NEAT LITTLE ZERO FROM FACING COUPLES

PASS THE OCEAN--FAN THE TOP--RECYCLE.....

ZERO LINE--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--CENTERS PASS THE OCEAN--FAN THE TOP & RECYCLE--ENDS STAR THRU AND PASS THRU--SEPARATE GO AROUND ONE TO A LINE--CENTERS PASS THE OCEAN--FAN THE TOP & RECYCLE THEN SQUARE THRU FOUR--ENDS SLIDE THRU--ALL SWING THRU--TURN THRU--RIGHT AND LEFT GRAND

ZERO BOX--PASS THE OCEAN--FAN THE TOP--SCOOT BACK--BOYS RUN--WHEEL & DEAL--EIGHT CHAIN 4 1/2 (ends in waves)--SWING THRU--GIRLS CIRCULATE--BOYS TRADE--BOYS RUN--BEND THE LINE--PASS THRU--WHEEL & DEAL--DOUBLE PASS THRU--LEAD COUPLE PARTNER TRADE--PASS THE OCEAN--FAN THE TOP--RECYCLE & SWEEP 1/4--STAR THRU--PASS THRU--LEFT ALLEMANDE

ZERO LINE--PASS THRU--CENTERS FOLD--PASS THE OCEAN--FAN THE TOP--RECYCLE--SQUARE THRU 3/4--LEFT ALLEMANDE

PLUS PAIR--SINGLE CIRCLE TO A WAVE

Starting Formation: Facing dancers. Timing: 4 beats.

Description: Facing dancers join both hands with each other and Circle Left halfway. Without stopping, they drop hands with each other and individually Veer Left, blending into a right-hand mini-wave. If the caller directs "Single Circle 3/4 to a Wave", facing dancers join both hands with each other and Circle Left 3/4, then continue to execute the rest of the call as above.

ZERO BOX--SINGLE CIRCLE TO A WAVE--BOYS TRADE--BOYS RUN--WHEEL & DEAL--RIGHT AND LEFT THRU--HALF SASHAY--SINGLE CIRCLE TO A WAVE--GIRLS TRADE--RECYCLE--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

-----  
ZERO LINE--SINGLE CIRCLE 3/4 TO A WAVE--BOYS RUN--SLIDE THRU--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

-----  
ZERO LINE--SINGLE CIRCLE 3/4 TO A MINI WAVE (check your column)--SINGLE FILE CIRCULATE--GIRLS RUN--SINGLE CIRCLE TO A WAVE--GIRLS TRADE--RECYCLE--LEFT ALLEMANDE

SINGING CALL FIGURE

HEADS TOUCH 1/4--WALK & DODGE  
SINGLE CIRCLE TO A WAVE--TURN THRU--TRADE BY  
SINGLE CIRCLE TO A WAVE--CENTERS TRADE  
BOYS RUN--BEND THE LINE--SLIDE THRU  
SQUARE THRU 3/4--SWING--PROMENADE

-----  
HEADS SINGLE CIRCLE 3/4 TO A WAVE--SINGLE HINGE  
FAN THE TOP--PING PONG CIRCULATE  
CENTERS RECYCLE--PASS THRU  
SINGLE CIRCLE 3/4 TO A WAVE--SCOOT BACK  
SWING THE CORNER AND PROMENADE

-----  
Hope your plans for a good size class are in progress--class time is just around the corner. Have a good summer and work hard on your next class.

NOTES FOR EUROPEAN CALLERS--Sep 1989

AL STEVENS, Albert-Schweitzer-Str. 26, 6837 St. Leon-Rot 1

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VIEWPOINT

Learning to listen:

.....Most everyone will agree with me, I believe, when I say that the most difficult part of learning to square dance is learning to listen. This implies that most of us are not very good listeners. Why aren't we? Perhaps it's because we are thinking and talking too much! We spend so much time thinking about and trying to control all our actions, that we really don't have much time left over for listening. I think this is quite true. I have watched people who I know have rigid control over their lives, and these are the ones who have had the greatest difficulty learning to square dance.

I think that it is a process of a steadily diminishing communication with our environment. We substitute stimulus-built-in-reactive-response for listening-now-optimum-response. And so, the more we attempt to control things in order to be free and secure, the less we are able to hear and to respond to the now-events in our environment. Thus the less free and secure we are. Put quite simply, the effect of the continuing exercise of listening to and responding to a caller's commands is to reverse this process of a diminishing communication with our environment. It compels us to be still and to listen and, once we have gotten the message, to respond in an optimum way. Close-order drill and "Simon Says" have a similar effect but are not as much fun, nor do they have as much variety as square dancing. In time the reversal becomes a permanent condition. I feel this is the major reason why we find square dancers to be such wonderful people. It isn't just the fact that we are one big happy family. We are that, but it is also because we have become saner, more mature and more responsible for our actions.

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.....Die meisten Leute werden sich darin mit mir einig sein, wenn ich sage, der schwierigste Teil, Square-Dance zu lernen, ist das Zuhören zu lernen. Dies bestätigt, dass die meisten von uns keine guten Zuhörer sind. "Warum nicht?" Vielleicht liegt es daran, dass wir zuviel denken und reden. Wir verwenden soviel Zeit daran zu denken und versuchen, alle unsere Bewegungen zu kontrollieren, dass wir wirklich nicht viel Zeit zum Zuhören übrig haben. Ich habe Leute beobachtet, von denen ich weiß, dass sie ihr Leben fest in der Hand haben, und diese Leute haben die meisten Schwierigkeiten, Square-Dance zu lernen.

Ich nehme an, dass ist die Folge unserer kleiner werdenden Verständigung mit unserer Umwelt. Wir ersetzen Hören und Tun mit Reizreaktionen. Folglich, je mehr wir versuchen, die Dinge zu kontrollieren, um frei und sicher zu sein, um so weniger können wir hören und reagieren auf momentane Ereignisse in unserer Umwelt. Um es einfach auszudrücken, die Wirkung, die wiederholten Übungen zu hören und zu reagieren auf die Commandos des Callers, ist das Gegenteil zu der kleiner werdenden Verständigung mit unserer Umwelt. Es zwingt uns, still zu sein und zuzuhören und, wenn wir verstanden haben, auf die beste Art zu reagieren. Militärischer Drill hat ungefähr die gleiche Wirkung, aber er macht nicht soviel Spass und es gibt auch

Square-Dancers so wundervolle Leute. Es liegt nicht nur daran, dass wir eine grosse Familie sind. Wir sind es, aber gleichzeitig sind wir vernünftiger, reifer und verantwortungsbewuster für unser Tun. Zuletzt, wir erhalten ständiges Training in Überlegung, Höflichkeit, Zusammenarbeit und absolutes Vertrauen in den anderen. Ohne diese Grunlaggen würde es nicht möglich sein für ein Square, einen erfolgreichen und vergnüglichen Tip durchzuführen. Diese offensichtliche Steigerung unseres Charakters ist fast so erstaunlich wie das Zuhören zu lernen, aber ich zweifle, ob das eine ohne das andere Früchte tragen würde.

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MAINSTREAM CHOREOGRAPHY: DIXIE STYLE TO A WAVE

HEAD LADIES CHAIN--HEADS SLIDE THRU--PARTNER TRADE--STAR THRU--TWO LADIES CHAIN--DIXIE STYLE TO A WAVE--LEFT SWING THRU--(start with the left) SPIN CHAIN THRU--GIRLS CIRCULATE DOUBLE--LEFT ALLEMANDE

- - - - -

ZERO LINES--PASS THRU--TAG THE LINE IN--(boys lead) DIXIE STYLE TO A WAVE--SPIN CHAIN THRU--GIRLS CIRCULATE TWICE--BOYS CROSS RUN--ALL EIGHT CIRCULATE--RIGHT AND LEFT THRU--HALF SASHAY--BOX THE GNAT--CHANGE HANDS--LEFT ALLEMANDE

- - - - -

SIDES RIGHT AND LEFT THRU--HEADS PASS THRU--SEPARATE GO AROUND ONE COME INTO THE MIDDLE AND LADIES LEAD DIXIE STYLE TO A WAVE--SIDES DIVIDE AND STAR THRU--IN THE WAVE STEP THRU AND RIGHT AND LEFT THRU--DIVE THRU--SQUARE THRU--OTHERS DIVIDE AND STAR THRU--CIRCLE FOUR HEAD MEN BREAK TO A LINE--LADIES LEAD DIXIE STYLE TO A WAVE--GIRLS TRADE--PASS THRU--LEFT ALLEMANDE

- - - - -

HEADS REVERSE FLUTTERWHEEL--LADIES LEAD DIXIE STYLE TO A WAVE--STEP THRU--STAR THRU WITH THE OUTSIDE TWO--DIXIE STYLE TO A WAVE--STEP THRU, AND "U" TURN BACK--STAR THRU--SQUARE THRU 3/4--BEND THE LINE--GO FORWARD AND BACK AND THE LADIES LEAD DIXIE STYLE TO A WAVE--ALL EIGHT CIRCULATE--LEFT ALLEMANDE

- - - - -

SIDE LADIES LEAD DIXIE STYLE TO A WAVE--THOSE BOYS TRADE--THOSE GIRLS RUN--CAST OFF (around the boys) 3/4--STAR THRU--PASS THRU--SLIDE THRU--SQUARE THRU 3/4--BOYS COURTESY TURN THIS GIRL AND SEND HER BACK DIXIE STYLE TO A WAVE--BOYS TRADE--GIRLS RUN--CAST OFF (around the boys) 3/4--

► SIDE LADIES CHAIN--SEND THEM BACK DIXIE STYLE TO A WAVE--BOYS RUN--WHEEL AND DEAL--BOX THE GNAT--RIGHT AND LEFT THRU--ZOOM--DOUBLE PASS THRU--FIRST TWO LEFT NEXT TWO RIGHT--SQUARE THRU 3/4--BOYS REACH OUT AND COURTESY TURN THIS GIRL--SEND HER BACK DIXIE STYLE TO A WAVE--BOYS RUN--WHEEL AND DEAL--BOX THE GNAT--SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

#### REVERSE DIXIE STYLE

HEADS SQUARE THRU--TOUCH 1/4--WALK AND DODGE--PARTNER TRADE--REVERSE DIXIE STYLE TO A WAVE--SWING THRU--BOYS RUN--COUPLES CIRCULATE--BEND THE LINE--SQUARE THRU 3/4--PARTNER TRADE AND REVERSE DIXIE STYLE TO A WAVE--SWING THRU--BOYS RUN--TAG THE LINE--GIRLS "U" TURN BACK--STAR THRU--COUPLES CIRCULATE--WHEEL AND DEAL--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

HEADS STAR THRU--PASS THRU--TOUCH 1/4--SCOOT BACK--SCOOT BACK AGAIN--GIRLS FOLD--BOYS LEAD WITH A LEFT REVERSE DIXIE STYLE TO A WAVE--SCOOT BACK--SCOOT BACK AGAIN--SINGLE HINGE--WALK AND DODGE--PARTNER TRADE--REVERSE DIXIE STYLE TO A WAVE--RECYCLE--SQUARE THRU 3/4--TRADE BY--LEFT ALLEMANDE

- - - - -

#### ON THE DOUBLE TRACK

HEAD LADIES CHAIN TO THE RIGHT--HEADS PASS THRU--SEPARATE--GO AROUND ONE TO A LINE--PASS THRU--WHEEL AND DEAL--ON A DOUBLE TRACK DIXIE STYLE TO A WAVE--ALL EIGHT CIRCULATE--LEFT ALLEMANDE

- - - - -

HEADS STAR THRU--ON A DOUBLE TRACK--DIXIE STYLE TO A WAVE--CAST OFF 3/4--BOYS RUN LEFT--WHEEL AND DEAL--BOX THE GNAT--SWING THRU--TURN THRU--TRADE BY--DIVE THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

SIDES LEAD RIGHT AND CIRCLE TO A LINE--PASS THRU--WHEEL AND DEAL--ON A DOUBLE TRACK DIXIE STYLE TO A WAVE--ENDS CIRCULATE--CENTERS TRADE--GIRLS RUN LEFT--ALL STAR THRU--DIVE THRU--PASS THRU--SWING THRU DOUBLE--BOYS RUN RIGHT AND CIRCULATE AND ALL PROMENADE HOME

- - - - -

HEAD LADIES CHAIN--TURN HER WITH A HALF SASHAY--SIDES LEAD RIGHT AND CIRCLE TO A LINE--PASS THRU--WHEEL AND DEAL--ON A DOUBLE TRACK DIXIE STYLE TO A WAVE--LEFT SWING THRU--LEFT ALLEMANDE

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#### FACING COUPLE EQUIVALENTS FOR A TWO LADIES CHAIN

DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT SWING THRU--GIRLS RUN LEFT--BEND THE LINE--RIGHT AND LEFT THRU.....

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DIXIE STYLE TO A WAVE--BOYS RUN LEFT--BEND THE LINE--BOX THE GNAT--RIGHT AND LEFT THRU.....

- - - - -

#### LINE ZERO

DIXIE STYLE TO A WAVE--ALL EIGHT CIRCULATE--LEFT SWING THRU--GIRLS RUN--BEND THE LINE...

- - - - -

#### ZERO LINE TO ZERO BOX

RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--GIRLS CIRCULATE--MEN TRADE--LEFT SWING THRU--GIRLS RUN--WHEEL AND DEAL

- - - - -

#### ZERO BOX TO ZERO LINE

STAR THRU--SQUARE THRU 3/4--COURTESY TURN--DIXIE STYLE TO A WAVE--LEFT SWING THRU--GIRLS CIRCULATE--GIRLS RUN--BEND THE LINE.....

- - - - -

\*\*\*For the best flow possible, the best time to use Dixie Style To A Wave is after a Courtesy Turn, or after a Reverse Flutterwheel--the ladies are moving forward into the call--likewise, the best time to use a Reverse dixie style would be after a Flutterwheel or after a

## AS COUPLES

This is a concept used at the Advanced level and should be used with only good Mainstream dancers. The object is as a couple you put your arm around your partner and the couple operates as a single person.

HEADS LEAD RIGHT AND CIRCLE TO A LINE--SWING THRU--BOYS RUN--(link up)  
AS COUPLES SPIN THE TOP--normal GIRLS FOLD--STAR THRU--RIGHT AND LEFT  
THRU--SLIDE THRU--SWING THRU--BOYS RUN--AS COUPLES SPIN THE TOP--BOYS  
FOLD--STAR THRU--LEFT ALLEMANDE

- - - - -

HEAD LADIES CHAIN TO THE RIGHT--HEADS LEAD RIGHT AND CIRCLE HALF--VEER  
TO THE LEFT--AS COUPLES SCOOT BACK--BEND THE LINE--FLUTTER WHEEL--RIGHT  
AND LEFT THRU--PASS THRU--BEND THE LINE--SLIDE THRU--HALF SQUARE THRU--  
PARTNER TAG--ALLEMANDE LEFT

- - - - -

ZERO BOX--TOUCH 1/4--SCOOT BACK DOUBLE--SWING THRU--CENTERS RUN RIGHT--  
AS COUPLES SCOOT BACK--COUPLES HINGE--AS COUPLES SWING THRU--AS  
COUPLES SPIN THE TOP--COUPLES HINGE--BEND THE LINE--GIRLS ONLY ROLL  
AWAY--STAR THRU--ZOOM--PASS THRU--LEFT ALLEMANDE

- - - - -

SIDES LEAD RIGHT AND CIRCLE HALF--VEER TO THE LEFT--AS COUPLES SCOOT  
BACK--AS COUPLES HINGE--AS COUPLES SWING THRU--AS COUPLES HINGE--WHEEL  
AND DEAL--SWING THRU--TURN THRU--LEFT ALLEMANDE

- - - - -

ZERO BOX--SPIN CHAIN THRU--BOYS RUN--COUPLES SCOOT BACK--BEND THE LINE--  
PASS THRU--WHEEL AND DEAL--CENTERS FLUTTERWHEEL--ZOOM--SWING THRU--  
BOYS TRADE--TURN THRU--LEFT ALLEMANDE

- - - - -

## EQUIVALENTS OF THE MONTH--FACING COUPLES

SLIDE THRU--SWING THRU--BOYS RUN--TAG THE LINE RIGHT--BOYS TRADE--BOYS  
RUN--LEFT TURN THRU-----equals SQUARE THRU

- - - - -

DOUBLE SWING THRU--GIRLS RUN--TAG THE LINE RIGHT--WHEEL AND DEAL-----

PLUS PAGE--AND ROLL PART 3

FLIP THE DIAMOND AND ROLL

ZERO BOX--SWING THRU--BOYS RUN--TAG THE LINE RIGHT--BOYS CROSS RUN--  
GIRLS HINGE--DIAMOND CIRCULATE--FLIP THE DIAMOND AND ROLL--STAR THRU--  
BOYS TRADE--FERRIS WHEEL--ZOOM--PASS THRU--LEFT ALLEMANDE

- - - - -

SPLIT CIRCULATE AND ROLL

ZERO LINE--PASS THE OCEAN--SINGLE HINGE--SPLIT CIRCULATE ONCE AND A  
HALF AND THE BOYS ONLY ROLL--GIRLS SWING THRU--PING PONG CIRCULATE--  
EXTEND--BOYS RUN--SLIDE THRU--LEFT ALLEMANDE

- - - - -

BEND THE LINE AND ROLL

ZERO BOX--SWING THRU--BOYS RUN--COUPLES CIRCULATE--BEND THE LINE AND  
ROLL--(left hand columns) CIRCULATE--ALL BOYS "U" TURN BACK AND STAR  
THRU--PASS THRU--BEND THE LINE AND ROLL--CENTERS SLIDE THRU AND BACK  
UP--THE OTHERS PASS THE OCEAN--SWING THRU--RECYCLE--SWEEP A QUARTER--  
YOU'RE HOME

- - - - -

SOME ROLL AND SOME DON'T

HEADS RIGHT AND LEFT THRU--CROSSTRAIL THRU--SEPARATE GO AROUND ONE TO  
A LINE--SQUARE THRU--TRADE BY--SLIDE THRU--PASS THRU--BOYS RUN RIGHT  
AND ROLL--GIRLS TRADE AND ROLL--THOSE WHO CAN PASS THRU--FOUR GIRLS  
SWING THRU DOUBLE--FOUR BOYS FACE IN AND LOAD YOUR BOAT--EXTEND--ALL  
WALK AND DODGE--PARTNER TRADE--PASS THE OCEAN--SWING THRU--BOYS RUN--  
TAG THE LINE IN--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--PEEL OFF  
AND THE CENTERS ONLY ROLL--RIGHT AND LEFT GRAND

- - - - -

SINGING CALL FIGURE

HEADS TOUCH 1/4--BOYS RUN--SINGLE CIRCLE TO A WAVE--  
SCOOTBACK--GIRLS RUN--BOYS HINGE--FLIP THE DIAMOND AND ROLL  
TOUCH 1/4--BOYS TRADE--CORNER SWING AND PROMENADE

NOTES FOR EUROPEAN CALLERS--Oct 1989

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VIEWPOINT

**NO SUBSTITUTE FOR GOOD TEACHING!**

.....In my travels as a caller, I am amazed at the number of dancers who are not correctly dancing the movements we list as Mainstream. There are quite a few movements that are being incorrectly danced and I really must blame the callers who are incorrectly teaching these movements.

One movement that comes immediately to mind is PEEL OFF. Dancers are turning the wrong way while executing the "U" turn back and not turning AWAY FROM THE CENTER. One dancer approached me after I had called Peel off a couple of times and told me she thought it was a very sloppy combination calling peel off and bend the line--I told her that I agreed with her if she danced it incorrectly then it violates good body flow and will feel "sloppy". She said she was taught to do a "Centers In and U Turn Back"--absolutely no mention of turning "away from the center". After she was corrected, she found instant pleasure in dancing the combination.

Another movement is the Ferris Wheel--the infacing couple still insists on "backing" into the ending formation. The reason for this is that they have never been "conditioned" to do a half circulate first before starting the Wheel and Deal. They have also probably not been conditioned to correct timing--sometimes we "sight" on the outfacing couple without regard to the poor infacers who must travel twice as far as the outfacers.

The more time we take to teach the movements correctly the easier it will be for the dancers to dance correctly and the better they will accept the combinations that are presented by those callers who really care for good timing and good body flow. TAKE TIME TO TEACH THEM CORRECTLY--DON'T TEACH SHORT-CUTS TO MAKE YOUR JOB EASIER.

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**KEIN ERSATZ FÜR GUTEN UNTERRICHT!**

.....Während meiner Reisen als Caller bin ich oft über die Anzahl der Tänzer erstaunt, die die Bewegungsfolgen die wir als Mainstream bezeichnen, nicht korrekt tanzen. Es gibt da so einige Bewegungen, die inkorrekt getanzt werden und ich muß wirklich die Callert beschuldigen, die diese Bewegungen nicht richtig lehren.

Eine andere Bewegungsfolge ist FERRIS WHEEL--das nach innen sehende Paar besteht immer noch darauf, in die gerade endende Formation nach rückwärts hineinzulaufen. Der Grund dafür ist, daß sie nie daran gewöhnt wurden zuerst einen half circulate auszuführen, bevor sie den wheel and deal beginnen. Wahrscheinlich wurden sie auch nie mit richtigem Timing vertraut gemacht. Manchmal haben wir auch nur das nach außen sehende Paar im Auge, ohne auf die armen nach innen Sehenden zu achten, die zweimal so weit gehen müssen, wie die nach außen Sehenden.

Je mehr Zeit wir uns nehmen, die Bewegungsfolgen korrekt zu lehren, desto einfacher wird es für die Tänzer korrekt zu tanzen und umso besser werden sie die Kombinationen akzeptieren, die ihnen von solchen Callern, die wirklich auf gutes Timing und fließende Bewegungsabläufe achten, vorgestellt werden. NIMM DIR ZEIT SIE KORREKT ZU LEHREN--UNTERRICHTE NICHT MIT ABKÜRZUNGEN, UM DIR DEINEN JOB EINFACHER ZU MACHEN.

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#### NEW QUARTERLY SELECTION--REVERSE DIXIE STYLE

.....Kenny Farris, Chairman of the Callerlab Mainstream Quarterly Selection Committee, is pleased to announce that his committee has selected REVERSE DIXIE STYLE as the Mainstream Quarterly Selection for the quarter beginning 1 October 1989.

Starting formation: Facing Couples or Facing Tandems

Action: From facing couples, the left hand dancer steps forward and to the right to become the lead dancer in a tandem. Lead dancers join left hands and pull by. Moving to the other trailing dancer, each extends a right hand and touches to a mini wave and turns one quarter. New center dancers join left hands and form a right hand ocean wave.

Ending formation: Right Hand Ocean Waves      Timing: 6 beats

Teaching hints: The opposite of Dixie Style to an Ocean Wave. Establish dancer action that permits the left hand dancer (normally a man) to flow naturally into the lead (i.e. Flutterwheel, Bend a Right-hand two faced line, Partner Trade, California Twirl).

----Personally I feel this call is nothing more than a variation of Dixie Style to an Ocean Wave, however, keep in mind that the purpose of the Callerlab Mainstream Quarterly Selection is to provide DIRECTED VARIETY FOR THE MAINSTREAM PROGRAM. These calls are not a mandatory part of any program, but are to be used at the caller's discretion. Dancers are not to be held accountable for selections past or present. Technically, a Quarterly selection call should be verbally mentioned and, if any dancers don't know it, it should be physically workshopped prior to being called for the first time at an open dance. The current Mainstream Quarterly Selections are GRAND SWEEP and REVERSE DIXIE STYLE TO AN OCEAN WAVE.

#### EXAMPLES

ZERO BOX--SWING THRU--BOYS RUN--BEND THE LINE--REVERSE DIXIE STYLE--

GIRLS TRADE--RECYCLE--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT

ALLEMANDE

ZERO LINE--RIGHT AND LEFT THRU--VEER LEFT--COUPLES CIRCULATE--BEND THE LINE--REVERSE DIXIE STYLE--FAN THE TOP--CROSSTRAIL THRU--LEFT ALLEMANDE

- - - - -

#### SINGING CALL FIGURE

HEADS TOUCH 1/4--WALK AND DODGE--SWING THRU--BOYS RUN--COUPLES CIRCULATE--BEND THE LINE--REVERSE DIXIE STYLE--SWING THRU--TURN THRU--SWING CORNER AND PROMENADE

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#### EQUIVALENTS FOR LEAD TO THE RIGHT--FROM STATIC SQUARE

HEADS SWING THRU--BOYS RUN--WHEEL & DEAL--SWEEP 1/4--PASS THRU.....  
HEADS RIGHT AND LEFT THRU--PASS THE OCEAN--RECYCLE--PASS THRU.....  
HEADS RIGHT AND LEFT THRU--FLUTTERWHEEL--STAR THRU--PASS THRU.....  
HEADS RIGHT AND LEFT THRU--SLIDE THRU--SWING THRU--TURN THRU.....  
HEADS SLIDE THRU--SWING THRU--BOX THE GNAT--SQUARE THRU 3/4.....  
HEADS RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--STEP THRU.....  
HEADS SWING THRU--CENTERS TRADE--SPIN THE TOP--STEP THRU.....  
SIDES SPIN THE TOP--SWING THRU--GIRLS TRADE--STEP THRU.....  
SIDES FLUTTER WHEEL--STAR THRU--CALIFORNIA TWIRL.....  
SIDES PASS THE OCEAN--GIRLS TRADE--STEP THRU.....  
SIDES SPIN THE TOP--BOX THE GNAT--PULL BY.....  
SIDES TOUCH 1/4--WALK AND DODGE.....  
SIDES SPIN THE TOP--TURN THRU.....  
SIDES FAN THE TOP--STEP THRU.....

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#### MAINSTREAM CHOREOGRAPHY

ZERO BOX--TOUCH 1/4--CENTERS TRADE--CENTERS RUN--BEND THE LINE--PASS THRU--WHEEL & DEAL--BOYS PASS THRU--STAR THRU--GIRLS TRADE--WHEEL & DEAL--PASS TO THE CENTER--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

ZERO LINES--PASS THRU--WHEEL & DEAL--OUTSIDES SQUEEZE IN AND MAKE A LINE--PASS THRU--WHEEL & DEAL--GIRLS PASS THRU--STAR THRU--BOYS TRADE--COUPLES CIRCULATE--WHEEL & DEAL--BOX THE GNAT--RIGHT AND LEFT GRAND

- - - - -

ZERO LINES--SLIDE THRU--TOUCH 1/4--CENTERS TRADE--SPLIT CIRCULATE DOUBLE--CENTERS RUN--BEND THE LINE--PASS THRU--WHEEL AND DEAL--GIRLS PASS THRU--STAR THRU--BOYS TRADE--WHEEL & DEAL--PASS THRU--LEFT ALLEMANDE

- - - - -

HEADS STAR THRU--OUTSIDES SQUEEZE IN MAKE A LINE--PASS THRU--TAG THE LINE--LEADERS TURN BACK--TOUCH 1/4--CENTERS TRADE--ALL CAST OFF 3/4--SPLIT CIRCULATE--CENTERS RUN--WHEEL AND DEAL--STAR THRU--BOYS TRADE--BEND THE LINE--RIGHT AND LEFT THRU--SLIDE THRU--LEFT ALLEMANDE

- - - - -

ZERO LINES--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--PEEL OFF--PASS THRU--WHEEL & DEAL--CENTERS PASS THRU--STAR THRU--GIRLS TRADE--COUPLES CIRCULATE--WHEEL & DEAL--PASS THRU--LEFT ALLEMANDE

- - - - -

ZERO LINES--SLIDE THRU--TOUCH 1/4--CENTERS TRADE--CENTERS RUN--WHEEL & DEAL--STAR THRU--GIRLS TRADE--COUPLES CIRCULATE--WHEEL & DEAL--PASS THRU--TRADE BY--PASS THRU--LEFT ALLEMANDE

- - - - -

HEADS STAR THRU--PASS THRU--TOUCH 1/4--SCOOT BACK--SPLIT CIRCULATE--WALK & DODGE--BOYS FOLD--STAR THRU--BOYS TRADE--BEND THE LINE--RIGHT & LEFT THRU--PASS THRU--WHEEL & DEAL--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

ALL FOUR LADIES CHAIN--HEADS SQUARE THRU--TOUCH 1/4--SCOOT BACK--SCOOT BACK--GIRLS FOLD--BOYS PASS THRU--TOAUCH 1/4--GIRLS TRADE--ALL 8 CIRCULATE--GIRLS RUN--HALF TAG--SCOOT BACK--SCOOT BACK--WALK & DODGE--PARTNER TAG--RIGHT AND LEFT GRAND

SIDE LADIES CHAIN--HEADS HALF SQUARE THRU---TOUCH 1/4---CENTERS TRADE---SWING THRU---SPLIT CIRCULATE---SCOOT BACK---GIRLS RUN---TOUCH 1/4---BOYS RUN---SQUARE THRU 3/4---LEFT ALLEMANDE---RIGHT AND LEFT GRAND BUT ON THE THIRD HAND PROMENADE HOME

- - - - -

SIDES TOUCH 1/4---WALK & DODGE---HEADS ROLL AWAY---TOUCH 1/4---CENTERS TRADE---SPLIT CIRCULATE---SCOOT BACK---SCOOT BACK---SINGLE HINGE---GIRLS TRADE---ALL 8 CIRCULATE---RECYCLE---PASS THRU---LEFT ALLEMANDE

- - - - -

HEADS PASS THE OCEAN---STEP THRU AND MAKE A WAVE WITH THE OUTSIDE TWO---ALL 8 CIRCULATE---SINGLE HINGE---SCOOT BACK---BOYS FOLD---DOUBLE PASS THRU---GIRLS TURN BACK---TOUCH 1/4---FAN THE TOP---RIGHT & LEFT THRU---PASS THRU---WHEEL 1& DEAL---CENTERS PASS THRU---LEFT ALLEMANDE

- - - - -

HEAD LADIES CHAIN TO THE LEFT--HEADS PASS THE OCEAN---SIDES ROLL AWAY---HEADS STEP THRU AND MAKE A WAVE WITH THE OUTSIDES---CENTERS TRADE---SCOOT BACK---GIRLS TRADE---PASS THRU---WHEEL AND DEAL---CENTERS TOUCH 1/4---SAME FOUR SCOOT BACK---THAT BOY RUN---LEFT ALLEMANDE

- - - - -

HEADS LEAD RIGHT---SQUARE THRU 3/4---TRADE BY---TOUCH 1/4---SCOOT BACK---SWING THRU---SCOOT BACK---SWING THRU---SCOOT BACK---BOYS FOLD---GIRLS PASS THRU---STAR THRU---PROMENADE HOME

- - - - -

ZERO BOX---SWING THRU---SCOOT BACK---GIRLS TRADE---RECYCLE---SWEEP 1/4---PASS THE OCEAN---ALL 8 CIRCULATE---GIRLS RUN---1/2 TAG---SCOOT BACK---GIRLS TRADE---STAR THRU---PASS TO THE CENTER---SQUARE THRU 3/4---LEFT ALLEMANDE

- - - - -

HEADS PASS THE OCEAN & SWING THRU---SIDES ROLL AWAY---HEADS STEP THRU AND MAKE A WAVE WITH THE SIDES---BOYS TRADE---ALL SCOOT BACK---FAN THE TOP---RECYCLE---RIGHT AND LEFT THRU---CROSSTRAIL THRU---MEN STAR RIGHT WHILE LADIES PROMENADE OUTSIDE---PASS PARTNER---LEFT ALLEMANDE

PLUS PAGE--SPIN CHAIN AND EXCHANGE THE GEARS

Starting formation: Parallel ocean waves

Definition: Start like a Spin Chain The Gears--end and adjacent center dancers turn 1/2--new centers turn 3/4, while the ends Turn Back, and the very two centers of the wave Trade. All form two left-hand stars and turn the stars 3/4--the "leaders" (the out-facing point before the star started turning) will now lead the star out to the right, around the outside of the other star, like an "S" pattern, then into a momentary single file column of four. The lead dancer in the column does a right face "U" Turn Back and Touch 1/4 with the second dancer in the column, as the third dancer in the column turns a quarter right and the fourth dancer becomes the end of a resulting ocean wave.

EXAMPLES:

ZERO BOX--RIGHT AND LEFT THRU--PASS THRU--TRADE BY--SWING THRU--SPIN CHAIN & EXCHANGE THE GEARS--RIGHT AND LEFT GRAND

ZERO BOX--SPIN CHAIN & EXCHANGE THE GEARS--BOYS CIRCULATE--GIRLS TRADE--EXPLODE AND SLIDE THRU--TOUCH 1/4--FOLLOW YOUR NEIGHBOR AND SPREAD--BOYS RUN--BOYS CIRCULATE--ALL PROMENADE HOME

ZERO BOX--SPIN CHAIN & EXCHANGE THE GEARS--BOYS CIRCULATE--BOYS DO YOUR PART OF A RECYCLE--LEFT ALLEMANDE

SINGING CALL FIGURE

HEADS TOUCH 1/4--WALK & DODGE

SPIN CHAIN AND EXCHANGE THE GEARS

SWING THE CORNER AND PROMENADE

(Add tag line here)

My two callers schools this year with Bill Peters are sold out! In October of next year, I have Jack Lasky planning to come over and teach the school with me--if you are interested in attending, please drop Al Stevens a line and I'll send you a flyer as soon as they are ready--Jack is a master of teaching sight calling techniques. Don

## NOTES FOR EUROPEAN CALLERS--Nov 1989

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XX

### VIEWPOINT

#### WHAT ARE WE DOING WRONG?

.....As a matter of fact very little has changed for the activity in many respects in the past quarter century. Costs have gone up to be sure--the attendance at Special Dances, Jamborees, and Roundups has doubled and things of that nature have taken place but when it comes to a total number of dancers we seem to be "standing still" and to many of us standing still is not going forward.

One good example of the "status quo" shows up regularly in our mail. It goes something like this: "Ten years ago our club had 5 squares on the average at each of our dances. This year we're dancing in the same hall and we still have 5 squares in spite of the fact that we have sponsored a beginners class each year for the past ten years, graduating anywhere from 2 to 3 squares each year. That's a total of 25 squares or 200 new dancers in ten years and still we have only 80 dancers in our club. What are we doing wrong?" That's where we all could use some assistance.

The length of the learning period must be realistic. I feel that a major reason for dropouts today is too great a hurry in getting the new dancers out of the class and into the club. In no way can the newcomer hope to achieve the point of automatic reaction. CALLERLAB has said that forty-one weekly sessions are necessary to cover the Mainstream program.

Caller leadership needs to get back to the essentials. The caller must accept his role as a leader in the activity, otherwise the new dancers he instructs as well as the experienced dancers he calls for will sense a missing link in the program. A caller's responsibilities go far beyond simply calling the dances, he must have the courage of his convictions and do what is best for his dancers and consequently what is best for the activity as a whole. He should know when he is calling tips that are too long or when his tempo is too fast. He should be able to adjust his level of calling at a dance to accommodate the majority of those in attendance. Every caller is in a position to elevate the activity by wise programming, sensible calling and by possessing a positive mental attitude.

The square dance club should be recognized as the center of the activity. Unless a dancer has a "home" in the square dance program he is without one of the strong ties that has helped the activity to grow over the years. The club offers individuals an opportunity to share in the responsibilities. It allows friendships to be born and to nurture. It is in the best position to discourage cliques and to put the emphasis back on the joy and friendliness that make up the backbone of the activity.

- - - - -

.....Betrachten wir es als Tatsache, daß in den letzten 25 Jahren sich im Square Dance nicht allzuviel, jedoch in mancher Beziehung einiges geändert hat. Die allgemeinen Kosten sind hoch gegangen. Eintrittsgelder für Spezial Dances, Jamborees und Round-ups sind 2 mal

aus, wenn wir uns die Gesamtzahl unserer Tänzer vor Augen führen? Wir scheinen einen "Stillstand" aufrecht zu halten, denn für die meisten von uns gilt die Analyse: Stillstand bedeutet gleich Rückwärtsgang.

Ein gutes Beispiel für den "Status Quo" sind die immer wieder vorgebrachten Klagen. Sie lauten ungefähr: Vor 10 Jahren hatten wir 5 Squares am normalen Clubabend. Heute tanzen wir in der gleichen Halle, und tanzen immer noch mit 5 Squares. Jedes Jahr haben wir eine Anfängerklasse durchgezogen mit jeweils 2-3 Squares, das sind rund 25 Squares oder 200 neue Tänzer in 10 Jahren. Unsere Mitgliederzahl vor 10 Jahren lag bei 80 Tänzern und heute sind es auch nur 80 Tänzer. Was machen wir falsch? - Hierüber sollten wir uns alle ernsthaft Gedanken machen.

Die Länge der Ausbildungszeit sollte realistisch sein. Ich glaube, einer der Hauptgründe für das Ausscheiden vieler neuer Tänzer ist die Tatsache, daß wir zu schnell unterrichten, um sie möglichst bald in den Club zu integrieren. Ein "NEUER" im Club kann bei zu schneller und unsachgemäßer Ausbildung niemals die "automatische Reaktion", die am Clubabend gefordert wird, zustande bringen. CALLERLAB empfiehlt, daß 41 Klassenabende erforderlich sind, um das Mainstream Programm einigermaßen durchzuziehen.

Der Caller als Leiter und Ausbilder muß zu dieser seiner Hauptaufgabe zurückfinden. Einerseits muß der Caller sich über diese Hauptaufgabe in der Führung unserer Aktivität im klaren sein, anderseits erwartet der von ihm ausgebildete Tänzer, aber auch der erfahrene Clubtänzer, ein auf beide Tänzer abgestimmtes Programm. Eines Callers Verantwortung beinhaltet mehr als nur das Callen eines Tanzes. Er muß den Mut und die innere Überzeugung haben, das zu callen, was für seinen Club und seine Tänzer das Beste ist und letztendlich das, was das Beste ist für unsere ganze Square-Dance-Aktivität. Er sollte ein Fingerspitzengefühl haben dafür, wenn seine Tips zu lang sind oder wenn er mit zu schnellem Tempo seine Tänzer außer Atem bringt. Er sollte fähig sein, den Schwierigkeitsgrad im angegebenem Level so abzustimmen, sodaß seine Tänzer in der Lage sind, seine Figurenfolge zu meistern. Jeder Caller ist durch seine Position in der Lage, durch ein gut vorbereitetes Programm die Stimmung im Saal anzuhiezen, mit KGefühl zu callen und den Tänzern einen für sie erfolgreichen Abend zu bieten.

Der Square-Dance-Club als solcher sollte Mittelpunkt unserer Aktivität sein. Voraussetzung ist, daß der Tänzer sich in seinem Square-Dance-Club "zuhause" fühlt. Das ist das Entscheidende, das unserem Tanzsport in den letzten Jahren geholfen hat, zu überleben und sich zu verbreiten. Der Club bietet jedem Einzelnen die Chance, sich an der Verantwortung und den Aufgaben zu beteiligen. Er erlaubt ihm, neue Freundschaften zu schließen und zu fördern. Er hat die vteste Möglichkeit, Cliques-Wirtschaft zu unterbinden und den Clubgeist des Spasses und der Freundschaft voranzutreiben, welches letztlich der Grundgedanke unserer Aktivität ist.

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#### MAINSTREAM MATERIAL--COLUMNS OF THREE

SIDES PASS THE OCEAN--SWING THRU--ALL BOYS RUN--COLUMNS OF 3 CIRCULATE  
DOUBLE--BOYS BEND THE LINE AND SQUARE THRU--OUTFACING GIRLS RUN--ALL  
STAR THRU--BOYS CIRCULATE--GIRLS TRADE--FERRIS WHEEL--SQUARE THRU 3/4--  
LEFT ALLEMANDE

HEADS PASS THE OCEAN--SWING THRU--THOSE BOYS TRADE--ALL FOUR BOYS RUN--IN YOUR COLUMNS OF THREE CIRCULATE ONE PLACE--CENTER FOUR HALF TAG THE LINE--THE OTHER GIRLS RUN--CENTER FOUR WALK AND DODGE--PARTNER TRADE--STAR THRU--ZOOM--ALL DOUBLE PASS THRU--PEEL OFF--PASS THRU--WHEEL AND DEAL--CENTERS STAR THRU--BACK AWAY--THE OTHERS LEAD RIGHT--LEFT ALLEMANDE

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FOUR LADIES CHAIN 3/4--HEADS PASS THE OCEAN--SWING THRU--ALL FOUR BOYS RUN--COLUMNS OF THREE CIRCULATE--CENTER FOUR IN THE TWO FACED LINE WHEEL AND DEAL--THE OTHER GIRLS RUN--ALL DOUBLE PASS THRU--PEEL OFF--SQUARE THRU--GRAND RIGHT AND LEFT BUT ON THE THIRD HAND PROMENADE

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ZERO LINE--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--PEEL OFF--TOUCH A QUARTER--SINGLE FILE CIRCULATE ONCE AND A HALF--COLUMNS OF THREE CIRCULATE--TWO VERY CENTER BOYS TRADE AND SPREAD APART--GIRLS CAST RIGHT 3/4--CENTER GIRLS CAST LEFT 3/4--WITH THE BOY YOU MEET RECYCLE--SAME FOUR SQUARE THRU 3/4--THE OTHERS BEND IN--LEFT ALLEMANDE

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HEADS PASS THRU AND SEPARATE--GO AROUND ONE TO A LINE--STEP TO A WAVE--CENTER FOUR HINGE--OTHERS CAST OFF 3/4--BOYS RUN--PASS THRU--TRADE BY--LEFT ALLEMANDE

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ZERO BOX--TOUCH 1/4--SCOOT BACK--SCOOT BACK AGAIN--SPIN THE TOP--ENDS HINGE--THE OTHER FOUR CAST OFF 3/4--SINGLE FILE CIRCULATE ONE SPOT--PARTNER TAG--WHEEL AND DEAL--ZOOM--PASS THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

-----

ZERO LINES--SWING THRU--CENTER FOUR HINGE--THE OTHERS CAST OFF 3/4--BOYS RUN--FIRST TWO LEFT--SECOND TWO RIGHT--CROSSTRAIL THRU TO THE CORNER--LEFT ALLEMANDE

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ZERO LINE--PASS THRU--WHEEL & DEAL--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--CENTERS PASS THE OCEAN--RECYCLE AND VEER LEFT--ENDS TOUCH 1/4--IN THE COLUMN OF 6 WALK AND DODGE--GIRLS CLOVERLEAF--BOYS WHEEL & DEAL AND SWEEP 1/4--DOUBLE PASS THRU--BOYS "U" TURN BACK--TOUCH 1/4--BOYS TRADE--BOYS RUN--BEND THE LINE--SLIDE THRU--LEFT ALLEMANDE

- - - - -

ZERO BOX--SPIN THE TOP--CENTER FOUR CAST OFF 3/4--ENDS HINGE--BOYS RUN--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--STAR THRU--CENTERS PASS THRU--SQUARE THRU--PARTNER TRADE--PASS THRU--WHEEL AND DEAL--CENTERS PASS THRU--ALLEMANDE LEFT

- - - - -

ZERO BOX--STEP TO A WAVE--FAN THE TOP--CENTER FOUR CAST OFF 3/4--ENDS HINGE--SINGLE FILE CIRCULATE DOUBLE--PEEL OFF--TAG THE LINE IN--STAR THRU--ZOOM--SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

#### VERY UN-SYMMETRIC CHOREOGRAPHY

SIDE LADIES CHAIN--NUMBER ONE COUPLE FACE YOUR CORNER--BOX THE GNAT--NEW ONE AND THREE--CROSSTRAIL THRU--SEPARATE--GO AROUND ONE TO A LINE OF FOUR--STAR THRU--PUT TRIPLE CENTERS IN--CAST OFF 3/4--STAR THRU--FIRST COUPLE GO LEFT--NEXT GO RIGHT--NEXT GO LEFT--NEXT GO RIGHT--ALL CIRCLE LEFT--COUPLES ONE AND TWO FACE EACH OTHER--CROSSTRAIL THRU AND EVERYONE GO LEFT ALLEMANDE

- - - - -

FOUR LADIES CHAIN--NUMBER ONE ONLY FACE CORNER AND BOX THE GNAT--NEW ONE AND THREE CROSSTRAIL THRU--SEPARATE--GO AROUND ONE TO A LINE OF FOUR--CENTER TWO HALF SASHAY--FORWARD EIGHT AND BACK--STAR THRU--PUT TRIPLE CENTERS IN--CAST OFF 3/4--STAR THRU--CLOVERLEAF TO A RIGHT AND LEFT GRAND--MEET PARTNER AND PROMENADE

- - - - -

#### ZERO OF THE MONTH

FROM PARALLEL WAVES

SWING THRU--RECYCLE--TURN THRU--COURTESY TURN.....

EQUIVALENTS OF THE MONTH

FROM FACING COUPLES:

TOUCH A QUARTER--BOYS SCOOT--GIRLS DODGE==EQUALS SQUARE THRU

TOUCH A QUARTER--BOYS RUN--PARTNER TRADE--SLIDE THRU==EQUALS RIGHT AND LEFT THRU

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MAINSTREAM CHOREOGRAPHY

ZERO BOX--STEP TO A WAVE--SCOOT BACK--FAN THE TOP--SINGLE HINGE--  
CENTER FOUR WALK AND DODGE--OUTSIDE BOYS RUN--PASS THRU--TRADE BY--  
PASS THRU--LEFT ALLEMANDE

-----

ZERO LINE--PASS THRU--ENDS TRADE AND THEN STAR THRU--CENTER GIRLS RUN  
RIGHT AND SINGLE HINGE--CENTER GIRLS TRADE--IN THE WAVE--RECYCLE AND  
PASS THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

-----

HEADS PASS THRU--SEPARATE--GO AROUND ONE TO A LINE--PASS THRU--ENDS  
TRADE AND PASS THRU--CENTER BOYS RUN--CENTERS WALK AND DODGE--ALL CAST  
OFF 3/4--CENTERS SQUARE THRU FOUR--ENDS SLIDE THRU--SWING THRU--SINGLE  
HINGE--BOYS FOLD--GIRLS PASS THRU--TOUCH 1/4--BOYS TRADE--TURN THRU--  
LEFT ALLEMANDE

-----

ZERO LINE--RIGHT AND LEFT THRU--HALF SASHAY--PASS THRU--ENDS TRADE AND  
STAR THRU--CENTER BOYS RUN RIGHT--CENTERS WALK AND DODGE--CLOVERLEAF--  
ALL TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--PASS THRU--WHEEL & DEAL--  
CENTERS SQUARE THRU 3/4--DO SA DO TO A WAVE--RECYCLE--LEFT ALLEMANDE

-----

ZERO LINE--PASS THRU--WHEEL & DEAL--CENTERS RIGHT AND LEFT THRU--HALF  
SASHAY--CENTERS PASS THRU--SWING THRU--SINGLE HINGE--BOYS RUN--COUPLES  
CIRCULATE--FERRIS WHEEL--ZOOM--SWING THRU--SINGLE HINGE--BOYS RUN--  
LEFT ALLEMANDE

-----

PLUS PAGE--EXPLODE THE WAVE

Starting formation: Ocean Waves ONLY:

Definition: Everyone releases handholds, steps forward and turns a quarter to face the adjacent dancer, give a right hand and pull by, to end as a couples back to back. Timing: 6

EXAMPLES

ZERO BOX WAVE--EXPLODE THE WAVE--BEND THE LINE--PASS THE OCEAN--  
EXPLODE THE WAVE--PARTNER TRADE--SLIDE THRU--LEFT ALLEMANDE  
-----

ZERO BOX--SWING THRU--EXPLODE THE WAVE--GIRLS RUN--SPLIT CIRCULATE--  
FOLLOW YOUR NEIGHBOR--LEFT ALLEMANDE  
-----

HEADS PASS THE OCEAN--EXPLODE THE WAVE--CLOVERLEAF--ALL DOUBLE PASS  
THRU--LEADERS TRADE--SWING THRU--EXPLODE THE WAVE--ENDS TRADE--CENTERS  
CROSS RUN--ALL RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--EXPLODE THE  
WAVE--PARTNER TRADE--SQUARE THRU--TRADE BY--LEFT  
ALLEMANDE  
-----

ZERO LINE--STAR THRU--PASS THRU--TRADE BY--STAR THRU--PASS THE OCEAN--  
EXPLODE THE WAVE--ENDS CROSS FOLD--SWING THRU--EXPLODE THE WAVE--GIRLS  
CROSS FOLD--ALL STAR THRU--COUPLES CIRCULATE--BEND THE LINE--PASS THE  
OCEAN--EXPLODE THE WAVE--PARTNER TRADE--ALLEMANDE LEFT  
-----

ZERO LINE--PASS THRU--WHEEL AND DEAL--CENTERS STEP TO A WAVE--EXPLODE  
THE WAVE--CLOVERLEAF--NEW CENTERS PASS THE OCEAN--EXPLODE THE WAVE--  
SWING THRU--BOYS RUN--BEND THE LNE--CROSSTRAIL THRU--LEFT ALLEMANDE  
-----

SINGING CALL FIGURE

HEADS SQUARE THRU--DO SA DO--SWING THRU--GIRLS FOLD--PEEL THE TOP--  
SLIDE THRU--RIGHT AND LEFT THRU--PASS THE OCEAL--EXPLODE THE WAVE--  
ALLEMANDE LEFT--PROMENADE  
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HERE IS A GOOD SINGING CALL FIGURE USING CHAIN DOWN THE LINE--  
RESEARCHED FROM STEFAN SIDHOLM'S RECORDING ON STING, IT ONLY RAINS ON  
ME.

HEADS SQUARE THRU--DO SA DO--LADIES TRADE--SWING THRU--BOYS CROSS RUN--  
CHAIN DOWN THE LINE--SQUARE THRU 3/4--SWING AND PROMENADE

---

ZERO BOX 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 & 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 & DODGE--CLOVERLEAF--DOUBLE PASS THRU--  
CENTERS IN--CAST OFF 3/4--ENDS STAR THRU--CENTERS TOUCH 1/4 AND WALK &  
DODGE--SWING THRU--BOYS RUN--TAG THE LINE--LADY TO LEFT, GENTS GO  
RIGHT--LEFT ALLEMANDE

- - - - -

ZERO BOX--SPIN CHAIN THRU--GIRLS CIRCULATE DOUBLE--CAST OFF 3/4--  
CENTERS TRADE--SPLIT CIRCULATE--GIRLS TRADE--RECYCLE--SWING THRU--TURN  
THRU--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THRU--WHEEL & DEAL--DOUBLE PASS THRU--LEAD COUPLE "U"  
TURN BACK--DO SA DO 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

- - - - -

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

INDEX FOR 1989

JANUARY----CALLERS WIFE--WALK & DODGE--FOLLOW YOUR NEIGHBOR AND SPREAD

FEBRUARY---PLUS PROGRAM--SEASICK SQUARES--CLOVERFLO--ZIP TO A DIAMOND

MARCH-----TODAYS CALLER--TAG FAMILY--TRACK II

APRIL-----CALLERS/CUERS FEES--DIVIDE--GRAND SWEEP--ANYTHING & SPREAD

MAY-----SMOOTHNESS--AND A QUARTER MORE--ANYTHING & ROLL

JUNE-----PLUS AT MAINSTREAM--NON-SYMETRIC CHOREO--CROSS RUN--SPIN  
CHAIN THE GEARS

JULY-----HOW TO DO VARIETY--FOLD FAMILY--ANYTHING & ROLL

AUGUST----DANCER SUCCESS--GET-OUTS & CONVERSIONS--SINGLE CIRCLE

SEPTEMBER--LEARNING TO LISTEN--DIXIE STYLE--ANYTHING & ROLL

OCTOBER----GOOD TEACHING--REVERSE DIXIE STYLE--SPIN CHAIN & EXCHANGE  
THE GEARS

NOVEMBER---WHAT ARE WE DOING WRONG--COLUMN OF 3--EXPLODE THE WAVE

DECEMBER---THANKS--CHAIN DOWN THE LINE--RECYCLE THE DIAMOND

This issue is a little late because during the past month I moved and had a hard time finding the box that contained the cords for the computer--I don't intend to move again for a few years, so we should be back on track next month.

From Uschi and Gabi, Rudi and I would like to wish each and every one of you a very MERRY CHRISTMAS and a wonderful and JOYOUS NEW YEAR!!!!