

NOTES FOR EUROPEAN CALLERS--Jan 1990

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VIEWPOINT

HALF TIME FOR THE CLASS

.....One of the criteria for an excellent caller is an awareness of what is going on with the dancers out on the floor. Sensitivity is the name of the game. A caller who spends just as much time in analyzing his dancers and his own calling as he does in learning new material is on the right track. Here are some of the signals to watch for and to analyze.

The class is learning slowly. WHY? - Perhaps the caller is feeding too much material too quickly. Perhaps this is a different age group than other classes the caller has experienced. Remember, no two classes are exactly alike and often what methods work with one group will not succeed with another.

More dancers seem to be making far too many mistakes. Mistakes are normal. Correcting them, with patience, is the solution. A caller should stop and take stock of his teaching ability, check his attitude and make note of his techniques. Continual goofing on the part of the dancers may mean that the instructor is not coming across clearly. His mind may tell him that he has a clear picture of what he expects, but what comes out of his mouth may be a different story all together. An experienced caller will discover that there are high and low periods within the learning structure and often an excessive amount of goofing is a simple indicator for him to pull back a bit, to call a few relaxing singing calls and to hold up on the teaching of new material perhaps for the balance of the evening.

Wait until the "lights go on" for all the dancers. Not everyone reaches the point of automatic reaction at the same time. A caller must realize this and not feel that some members are simply less competent than others. It may take some dancers twice the amount of class time to learn their right hand from their left than it may take others in the same class. However, when this point is reached and all, or the majority, of the class have caught the significance of reacting automatically and effortlessly to the calls, then a big goal will have been reached. A caller's sensitivity to this plays a large part in his successful indoctrination of new dancers.

Take time to play! Don't wait for some future date for square dancing to become fun. Dancers should find this activity a joy right from the start. This is the best assurance that they will stick with the activity. Sometimes, after "pouring it on" for a number of weeks the dancers will be ready for a party. This relaxing evening with no new movements being taught is just as important, or perhaps more important, than any other phase of the learning period. You may already have discovered that a class night following a party night is often the most productive. People have had their "batteries recharged". The new dancers have tasted the fun that they came into the activity to experience. Here again, a caller's sensitivity will tell him when this particular class is ready for such an experience.

## HALB-ZEIT FÜR DIE KLASSE

.....Ein grosses Kriterium für einen guten Caller ist, sich bewußt zu sein, was unten in den Köpfen der Tänzer vor geht. Fingerspitzengefühl ist das "A" und "O" dieses Spiels. Ein Caller, der genausoviel Zeit aufbringt, die Reaktion bei seinen Tänzern zu beobachten und sein Callen und Unterrichten entsprechend zu planen, ist auf dem richtigen Weg. Hier sind ein paar Anregungen zur Beobachtung und dessen Auswertung:

Die Klasse kommt nicht richtig vorwärts! Warum? - Vielleicht unterrichtet der Caller zu viele neue Figuren in einem zu kurzen Zeitraum. Es kann aber auch sein, daß das Durchschnittsalter der Lernenden höher liegt als in anderen Klassen. Bitte erkenne: Es gibt keine Anfängerklassen, die genau so unterrichtet werden kann und gleich aufnahmefähig ist wie eine andere Klasse. Eine Methode, die sehr gut war bei der einen Klasse, will nicht unbedingt in der nächsten Klasse Erfolg bringen.

Zu viele Tänzer machen zu viele Fehler! - Fehlermachen ist ganz normal. Korregiere sie, aber mit viel Gefühl, und erkenne das Problem. Du solltest Deine stereotype Art sofort aufgeben, Deine Einstellung ändern, und Deine Unterrichtstechnik auf eine andere Art versuchen. Fortlaufende Fehler der Tänzer bei gewissen Figuren sollten ein Zeichen sein, daß der Caller die Figuren wahrscheinlich nicht klar und deutlich genug erklärt hat. Die Vorstellung in seinen Gedanken über die Erklärung einer Figur wird für ihn selbst ganz klar sein, - wie er sich jedoch ausdrückt, ist oft eine andere Sache. Ein erfahrener Caller wird erkennen, daß es sehr unterschiedliche Perioden gibt während seiner Ausbildungszeit, und eine übermässige Anzahl von wiederkehrenden Fehlern ein Zeichen für ihn ist, sein geplantes Programm zurückzuschrauben. Ein paar seichte Singing Calls könnten für Entspannung sorgen und der Verzicht auf weiteres neues Material für diesen Abend wäre ratsam.

Du mußt Geduld haben, bis bei allen Tänzern "das Licht angeht". Nicht alle Tänzer werden zur gleichen Zeit die sogenannte "automatische Reaktion" erreichen. Ein Caller muß das erkennen und sich im klaren sein, daß nicht alle Menschen die gleiche Aufnahmefähigkeit haben. Manche Anfänger, und auch Fortgeschrittene, brauchen doppelt soviel Zeit, um ihre linke Hand von der rechten Hand unterscheiden zu können als andere. Sind jedoch einmal Alle an dem Punkt angekommen, oder zumindest die Mehrzahl der Tänzer, daß die Klasse den tieferen Sinn und die Bedeutung einer automatischen Reaktion mühelos bewältigen kann, ist ein grosses Ziel erreicht. Des Callers Feingefühl in diesem Spiel ist wichtig für ein erfolgreiches Unterrichten seiner Klasse.

Nimm Dir Zeit! Schiebe den Zeitpunkt, um den Tänzern den wirklichen Spaß im Square Dance zu zeigen, nicht zu lange hinaus. Der Tänzer sollte von Beginn an Spaß an seiner neuen Aktivität haben. Das ist die beste Versicherung für uns, daß der Tänzer "bei der Stange" bleibt. Irgendwann, nachdem wir einige Wochen mit Volldampf zur Sache gingen, ist es an der Zeit, eine kleine Verschnaufpause einzulegen. Dieser erholsame Abend, mit keinem Unterricht neuer Figuren, ist genau so wichtig oder vielleicht noch wichtiger als irgendeine Phase der Unterrichtszeit. Du wirst es sicher selbst herausfinden, daß so eine "Party Nacht" mit zum produktivsten Teil Deiner Klasse gehört. Deine Tänzer sind wieder motiviert und ihre Batterien frisch geladen. Der Beginner hat den Spaß genossen, weswegen er sich ja hauptsächlich für diese Aktivität entschlossen hat. Nochmals! Des Callers Fingerspitzengefühl will ihn den Zeitpunkt erkennen lassen, wann seine derzeitige Klasse diesen gemütlichen Abend braucht.

NEW MAINSTREAM QUARTERLY SELECTION--SPIN CHAIN AND SCOOT THRU

The Callerlab Mainstream Quarterly Selection Committee has announced that SPIN CHAIN AND SCOOT THRU has been selected as the new Quarterly beginning January 1.

STARTING FORMATION: Parallel waves.

Action: Each end and the adjacent center dancer turn 1/2. The new centers of each ocean wave turn 3/4 to form a new ocean wave across the set. Meanwhile, the ends facing out CIRCULATE once while the ends facing in move to the center to form a four-person star with the very centers. Turn the star 1/2. Now those who meet CAST OFF 3/4 while the others move forward and out to the ends of new parallel waves.

ENDING FORMATION: Parallel waves      TIMING: 16-18 beats.

TEACHING HINTS: This is really a Spin Chain Thru with the ends doing a big Scoot Back in the middle. As preparation for the teach, practice having "Just the 4 wave-ends do a big Scoot Back." If you are going to teach the call from normal waves, practice the "scoot" action with the girls as wave-ends. While the arm turn used in Scoot Back is not the same as a palm star, the path of the action and the ending position (as well as the name of the call) are reinforced with this practice. When you put it all together, remind the scooters to return to the far end of the same wave in which they started. The others just do a Spin Chain Thru, the only exception being that the center trade is now a star 1/2.

EXAMPLES:

ZERO BOX WAVES--SPIN CHAIN AND SCOOT THRU--SWING THRU--BOYS CIRCULATE--  
GIRLS TRADE--RECYCLE--SQUARE THRU 3/4--TRADE BY--LEFT ALLEMANDE

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ZERO BOX WAVE--SPIN CHAIN AND SCOOT THRU--BOYS RUN--COUPLES CIRCULATE--  
CHAIN DOWN THE LINE--PASS THE OCEAN--GIRLS TRADE--GIRLS RUN--HALF TAG--  
CAST OFF 3/4--RIGHT AND LEFT GRAND

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ZERO LINE--PASS THE OCEAN--SPIN CHAIN AND SCOOT THRU--BOYS RUN--FERRIS  
WHEEL--ZOOM--RIGHT AND LEFT THRU--PASS THRU--SWING THRU--GIRLS  
CIRCULATE--BOYS TRADE--BOYS RUN--BEND THE LINE--RIGHT AND LEFT THRU--  
HALF SASHAY--BOYS DO THE GIRLS PART AND GIRLS DO THE BOYS PART OF A  
SLIDE THRU--RIGHT AND LEFT GRAND

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SINGING CALL FIGURE:

HEADS LEAD RIGHT--DO SA DO--SPIN CHAIN AND SCOOT THRU--BOYS RUN--BEND  
THE LINE--CROSSTRAIL THRU--SKIP ONE GIRL--SWING THE CORNER--PROMENADE

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OPENERS:

HEADS PASS THRU--"U" TURN BACK--SIDES LEAD RIGHT AND CIRCLE TO A LINE  
(BOYS BREAK)--PASS THRU--BEND THE LINE--FOUR GIRLS SWING THRU--GIRLS  
"U" TURN BACK--LEFT ALLEMANDE

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FOUR LADIES CHAIN ACROSS--SIDES SQUARE THRU 3/4--HEADS RIGHT AND LEFT  
THRU--THEN DIVIDE AND STAR THRU--ALLEMANDE LEFT

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HEADS FLUTTERWHEEL--ALL CIRCLE LEFT--ALLEMANDE LEFT--ALAMO STYLE--  
HEADS ONLY WALK AND DODGE--SAME FOUR PARTNER TRADE--SIDES TRADE AND  
FACE THE SAME PERSON YOU TRADED WITH AND PASS THRU--LEFT ALLEMANDE

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COUPLE ONE ROLLAWAY--COUPLE TWO CALIFORNIA TWIRL--COUPLE THREE STAND  
FACE TO FACE--COUPLE FOUR TURN BACK TO BACK--COUPLE ONE "U" TURN BACK--  
COUPLE TWO SMILE--COUPLE THREE STAR THRU--COUPLE FOUR SMILE--GENTS  
ONE, TWO, AND THREE RUN--EVERYONE LEFT ALLEMANDE

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HEAD LADIES FACE YOUR CORNER AND BOX THE GNAT--SQUARE YOUR SETS JUST  
LIKE THAT--HEAD MEN AND THE CORNER GIRL GO UP AND BACK--STAR THRU--  
RIGHT AND LEFT THRU--PASS THRU--LEFT ALLEMANDE

MAINSTREAM CHOREOGRAPHY--VEER LEFT/RIGHT:

HEADS LEAD RIGHT--VEER LEFT--COUPLES CIRCULATE--FERRIS WHEEL--CENTERS  
VEER LEFT--TWO LADIES TRADE--WHEEL AND DEAL--SQUARE THRU 3/4--LEFT  
ALLEMANDE

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ZERO BOX--SWING THRU--BOYS RUN--FERRIS WHEEL--CENTERS VEER LEFT AND  
VEER RIGHT--PASS TO THE CENTER--STAR THRU AND BACK OUT--EVERYONE  
DIVIDE AND BOX THE GNAT--GRAND RIGHT AND LEFT

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ZERO LINE--PASS THE OCEAN--RECYCLE--VEER LEFT--BEND THE LINE--SLIDE  
THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

ZERO BOX--CIRCLE HALF AND VEER LEFT--WHEEL AND DEAL--STAR THRU--PASS THRU--BEND THE LINE--PASS THE OCEAN--RECYCLE--VEER LEFT--COUPLES CIRCULATE--BEND THE LINE--PASS THE OCEAN--RECYCLE--VEER LEFT AND THE GIRLS TRADE--WHEEL AND DEAL--LEFT ALLEMANDE

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ZERO BOX--SWING THRU--BOYS RUN--WHEEL AND DEAL--VEER LEFT--TAG THE LINE RIGHT--GIRLS CIRCULATE--BOYS TRADE--COUPLES CIRCULATE--BEND THE LINE--BOX THE GNAT--RIGHT AND LEFT THRU--PASS THRU--WHEEL AND DEAL--CENTERS VEER LEFT--HALF TAG--TRADE AND FACE THE PERSON YOU TRADED WITH--PASS THRU--SWING THRU--TURN THRU--ALLEMANDE LEFT

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ZERO BOX--RIGHT AND LEFT THRU--DIVE THRU--VEER LEFT AND VEER RIGHT--RIGHT AND LEFT THRU--DIVE THRU--STAR THRU--PASS THRU--SEPARATE AND GO AROUND ONE TO A LINE--PASS THRU--WHEEL AND DEAL--GIRLS VEER LEFT AND VEER RIGHT--SWING THRU--CENTERS TRADE--BOYS RUN--PASS THRU--WHEEL AND DEAL--ZOOM--CENTERS VEER LEFT AND VEER RIGHT--LEFT ALLEMANDE

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HEADS PASS THE OCEAN--SWING THRU--BOYS RUN--VEER RIGHT--SLIDE THRU--PASS THE OCEAN--SWING THRU--BOYS RUN--VEER RIGHT--ALL "U" TURN BACK--PASS THRU--RIGHT AND LEFT GRAND

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ZERO LINE--PASS THRU--TAG THE LINE IN--BOX THE GNAT--RIGHT AND LEFT THRU--PASS THRU--WHEEL AND DEAL--CENTERS VEER RIGHT AND VEER LEFT--CIRCLE TO A LINE--PASS THRU--TAG THE LINE--LEADERS "U" TURN BACK--BOX THE GNAT--RIGHT AND LEFT GRAND

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ZERO LINE--PASS THE OCEAN--BOYS RUN--COUPLES CIRCULATE--BOYS RUN--SWING THRU DOUBLE AND SLIDE THRU--PASS THRU--WHEEL AND DEAL--CENTERS SLIDE THRU--PASS THRU--PARTNER TRADE--REVERSE FLUTTERWHEEL--SWING THRU--SLIDE THRU--CIRCLE TO A LINE--PASS THE OCEAN--SWING THRU DOUBLE--BOYS RUN--PROMENADE HOME

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PLUS PAGE--CROSSFIRE (see Sept. 87 too)

FROM TWO-FACED LINES

FOUR LADIES CHAIN--HEADS RIGHT AND LEFT THRU--PASS THE OCEAN--PING  
PONG CIRCULATE--CENTERS RECYCLE--VEER LEFT--CROSSFIRE--WALK AND DODGE--  
STAR THRU--PASS THRU--TAG THE LINE RIGHT--CROSSFIRE--EIGHT CIRCUL;ATE--  
ALL TRADE AND ROLL--CENTERS ONLY BOX THE GNAT--ALL RIGHT AND LEFT THRU--  
PASS THE OCEAN--BOYS CIRCULATE--GIRLS TRADE--GIRLS RUN--CROSSFIRE--  
BOYS "U" TURN BACK--RIGHT AND LEFT GRAND

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ZERO LINE--SWING THRU--BOYS RUN--CROSSFIRE--WALK AND DODGE--PARTNER  
TRADE--RIGHT AND LEFT THRU--PASS THE OCEAN--SWING THRU--SPIN THE TOP--  
GIRLS RUN--CROSSFIRE--BOYS RUN--LEFT ALLEMANDE

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FROM LINES:

ZERO BOX--TOUCH 1/4--SCOOT BACK--BOYS RUN--RIGHT AND LEFT THRU--PASS  
THRU--CROSSFIRE--CENTERS SWING THRU--PING PONG CIRCULATE--CENTERS  
RECYCLE--SWEEP 1/4--PASS THRU--SEPARATE AND GO AROUND ONE TO A LINE--  
PASS THRU--CROSSFIRE--CENTERS RECYCLE TO A DIXIE GRAND--LEFT ALLEMANDE

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ZERO BOX--SWING THRU--BOYS TRADE AND RUN--BEND THE LINE--PASS THRU--  
CROSSFIRE--CENTER BOYS TRADE--SWING THRU--SAME FOUR RECYCLE AND SPREAD--  
PASS THRU--CROSSFIRE--PING PONG CIRCULATE--CENTERS SPIN THE TOP--  
THOSE BOYS RUN--SAME FOUR CROSSFIRE--ALLEMANDE LEFT

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FROM INVERTED LINES:

HEADS SQUARE THRU--PUT CENTERS IN AND CAST OFF 3/4--CROSSFIRE--GIRLS  
TRADE--RECYCLE--LEFT ALLEMANDE

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SIDES PASS THE OCEAN--BOYS ONLY PING PONG CIRCULATE--LINEAR CYCLE--  
TOUCH 1/4--WALK AND DODGE--CENTERS IN--CROSSFIRE--BOYS CIRCUL;ATE--  
RECYCLE AND PUT CENTERS OUT--CROSSFIRE--SWING THRU--BOYS TRADE--RIGHT  
AND LEFT GRAND

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VIEWPOINT

THE VALUE OF WALLS

.....One of the secrets to fewer breakdowns is to always have the set aligned with the walls of the room. This has long been known by experienced position dancers, but rarely publicized.

When the action starts from a squared set, such as Heads Square Thru--or Heads Lead Right and Circle to a Line, followed by subsequent calls, there is no problem; the set will usually maintain wall alignment automatically. The problem occurs from a Promenade when either the Heads or Sides Wheel Around. Here it is easy for the set to be at a 30 or 45 degree angle to the walls. The result is that subsequent calls may cause dancers to lose their place because subconsciously they really want to relate to the walls in the room, but can't due to the way the square is located.

Now it can be argued that if the calls are done correctly, the location of the walls is unimportant. True--ON PAPER, but we are talking about the psychological makeup of people, and people are straight-line conscious and therefore they want to relate to the straight lines of the walls. It is generally accepted that dancers who keep their squares aligned with the walls have fewer breakdowns than those who do not.

Whenever the caller says Heads or Sides Wheel around from a Promenade, always adjust yourself slightly to align with the walls before the next call. Callers should always be aware of this and allow the dancers time to adjust prior to the next command. If you make an effort to teach this little rule to your dancers, your dancers will have fewer breakdowns, thus adding to the dancer success rate that we strive for.

DIE WERTIGKEIT VON WÄNDEN

.....eines der Geheimnisse um weniger Zusammenbrüche im Square zu erreichen, besteht darin, die Aufstellung der Personen immer nach den Wänden im jeweiligen Raum auszurichten. Dies ist bei erfahrenen "position" Tänzern schon lange bekannt, wird aber kaum publiziert.

Wenn die Aktion von einem im Square aufgestellten Set ausgeht, wie z.B. Heads Square Thru--oder Heads Lead Right and Circle to a Line, gefolgt von später eintretenden Calls, gibt es keine Probleme; das Set wird für gewöhnlich die Ausrichtung nach der Wand automatisch beibehalten. Das Problem entsteht aus einem "Promenade", wenn entweder die Heads or Sides einen "Wheel Around" ausführen. Hier ist es für das Set einfach in einem 30 oder 45 Grad Winkel zur Wand zu kommen. Das Resultat ist, daß nachfolgende Calls die Tänzer dazu bringen können, ihren Platz zu verlieren, weil sie sich unbewußt auf die Wände im Raum beziehen wollen, aber nicht angemessen auf die Art und Weise, wie der Square platziert ist.

Nun kann argumentiert werden, daß der Standort der Wände unwichtig ist, wenn die Calls korrekt ausgeführt werden. Richtig--AUF DEM PAPIER, aber wir sprechen über die psychologische Beschaffenheit von Menschen und deren Bewußtsein ist auf gerade Linien fixiert, darum möchten sie sich an den geraden Linien der Wände orientieren. Es wird allgemein anerkannt, daß Tänzer, die ihre Squares nach den Wänden ausgerichtet halten, weniger Zusammenbrüche erleiden als andere, die das nicht tun.

Wann immer der Caller Heads oder Sides Wheel around aus einem Promenade ankündigt, passe Dich immer ein wenig an, um Dich vor dem nächsten call nach den Wänden auszurichten. Caller sollten sich dieses ständig vergegenwärtigen und den Tänzern Zeit zum Anpassen vor dem nächsten Kommando geben. Wenn Du Dir Mühe gibst, Deinen Tänzern diese kleine Regel beizubringen, werden sie seltener Üannen haben. Somit wird zur Erfolgsrate der Tänzer um die wir uns bemühen, beigetragen.

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### ZERO BOX GET-OUTS

TOUCH 1/4--SCOOT BACK--CAST OFF 3/4--GIRLS CIRCULATE--RIGHT AND LEFT  
GRAND

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TOUCH 1/4--GIRLS RUN--TOUCH 1/4--GIRLS RUN--RIGHT AND LEFT GRAND

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SLIDE THRU--PASS THRU--TAG THE LINE--LEADERS TURN BACK--LEFT ALLEMANDE

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SLIDE THRU--BOX THE GNAT--HALF SQUARE THRU--RIGHT AND LEFT GRAND

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TOUCH 1/4--SCOOT BACK DOUBLE--SINGLE HINGE--BOYS CIRCULATE--RIGHT AND  
LEFT GRAND

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SLIDE THRU--RIGHT AND LEFT THRU--DIXIE STYLE--BOYS CROSS FOLD--LEFT  
ALLEMANDE

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SLIDE THRU--SQUARE THRU BUT ON THE FOURTH HAND LEFT ALLEMANDE

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SLIDE THRU--FAN THE TOP--RECYCLE--LEFT ALLEMANDE

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SWING THRU--RECYCLE--LEFT SQUARE THRU 3/4--RIGHT AND LEFT GRAND

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TOUCH 1/4--SPLIT CIRCULATE--SINGLE HINGE TO A FAN THE TOP TO A SLIDE  
THRU--LEFT ALLEMANDE

## MAINSTREAM CHOREOGRAPHY--FAN THE TOP

The call Fan The Top is seldom used here in Europe. Here are some combinations that will provide you with ideas on how to use Fan The Top with even the weakest floors.

1. Facing couples--Box The Gnat then Fan The Top
2. Zero box--Touch 1/4--Scootback double--Cast Off 3/4--Fan The Top
3. Facing lines--Centers Box The Gnat then Fan The Top--Ends Slide Thru
4. Parallel Waves--Scootback--Fan The Top
5. Parallel Waves--Single Hinge--Fan The Top
6. Normal two faced lines--Couples Circulate--Boys Run--Fan The Top
7. Two faced lines--Tag The Line Right--Ends Run--Fan The Top

The easiest way to get the weakest floor thru Fan The Top is to use number one above from a static square with the heads and the sides. The reason it is the most successful way to introduce this call is that the ending wave is "normal" (boys on the end and girls in the middle--number zero wave for those who have been to Callers Schools) and the dancers will feel more "secure" with a "normal" ending than with something else.

From a static square--either the Heads or the Sides Fan The Top and step thru is equal to a Lead Right--build up to this slowly, don't pound this down their throats unless you are 100% sure they can handle it.

ZERO LINES--BOX THE GNAT--FAN THE TOP--BOYS RUN--COUPLES CIRCULATE--  
BOYS RUN--FAN THE TOP--BOX THE GNAT--RIGHT AND LEFT THRU--STAR THRU--  
PASS TO THE CENTER--PASS THRU--SLIDE THRU--CROSSTRAIL THRU--LEFT  
ALLEMANDE

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ZERO BOX--RIGHT AND LEFT THRU--TOUCH 1/4--SPLIT CIRCULATE DOUBLE--CAST  
OFF 3/4--FAN THE TOP--RIGHT AND LEFT THRU--PASS THE OCEAN--SCOOTBACK--  
FAN THE TOP--BOYS RUN--BEND THE LINE--PASS TO THE CENTER--SQUARE THRU  
3/4--LEFT ALLEMANDE

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ZERO LINES--CENTER FOUR BOX THE GNAT AND FAN THE TOP--ENDS SLIDE THRU--  
IN THE WAVE RECYCLE--CENTERS PASS THRU--ALL BOX THE GNAT AND FAN THE  
TOP--BOYS RUN--GIRLS TRADE--BEND THE LINE--PASS THRU--LEFT ALLEMANDE  
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ZERO BOX--TOUCH 1/4--SCOOT BACK--SINGLE HINGE AND FAN THE TOP--RIGHT  
AND LEFT THRU--FLUTTER WHEEL--SWEEP 1/4--VEER LEFT--COUPLES CIRCULATE--  
BOYS RUN--FAN THE TOP--BOYS RUN--GIRLS TRADE--BEND THE LINE--(zero box  
here) LEFT ALLEMANDE

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MAINSTREAM CHOREOGRAPHY USING PASS THRU

HEADS TOUCH 1/4--JUST THE GIRLS PASS THRU--CENTERS RIGHT AND LEFT THRU--  
OUTSIDE GIRL TURN BACK--CENTERS PASS THRU--STAR THRU--PASS THRU--WHEEL  
AND DEAL--ZOOM--CENTERS PASS THRU--LEFT ALLEMANDE

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HEADS TOUCH 1/4--JUST THE GIRLS PASS THRU--CENTERS SQUARE THRU--OTHERS  
PARTNER TAG--ALL "U" TURN BACK--PASS THRU--WHEEL AND DEAL--CENTERS  
PASS THRU--LEFT TOUCH 1/4--BOYS RUN LEFT--RIGHT AND LEFT GRAND

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SIDES HALF SASHAY--HEADS TOUCH 1/4--HEADS BOX CIRCULATE--JUST THE BOYS  
PASS THRU--CENTERS SWING THRU WHILE OUTSIDE BOY RUN--STEP THRU AND  
MAKE A WAVE WITH THE OUTSIDE TWO--BOYS CIRCULATE--GIRLS TRADE--BOX THE  
GNAT--RIGHT AND LEFT GRAND

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ALL ROLL AWAY WITH A HALF SASHAY (don't join hands)--SIDES TOUCH 1/4--  
BOYS PASS THRU--CENTERS SQUARE THRU 3/4--OUTSIDE GIRL RUN--CENTERS IN--  
CAST OFF 3/4--PASS THRU--WHEEL AND DEAL--BOYS SQUARE TWO HANDS AND "U"  
TURN BACK--BOYS TOUCH 1/4--THE BOY & GIRL WHO ARE FACING PASS THRU--  
OUTSIDE BOY RUN--CENTERS PASS THRU--SWING THRU--GIRLS CIRCULATE--BOYS  
TRADE--RIGHT AND LEFT GRAND

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SIDES HALF SQUARE THRU--HEADS HALF SASHAY--JUST THE BOYS PASS THRU--  
CENTERS WALK & DODGE--OUTSIDE BOY RUN--ALL SWING THRU--CAST OFF 3/4--  
GIRLS TRADE--BOX THE GNAT--RIGHT AND LEFT GRAND

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HEADS SQUARE THRU--SIDES ROLL AWAY HALF SASHAY--JUST THE GIRLS PASS  
THRU--CENTERS WALK & DODGE--OUTSIDE GIRL RUN--TOUCH 1/4--BOYS TRADE--

SPLIT CIRCULATE ALL EIGHT CIRCULATE

HEADS SQUARE THRU--GIRLS ON A DIAGONAL PASS THRU--ALL CAST OFF 3/4--  
RIGHT AND LEFT THRU--PASS THRU--WHEEL & DEAL--CENTERS PASS THRU--GIRLS  
ON A DIAGONAL PASS THRU--ALL CAST OFF 3/4--RIGHT AND LEFT THRU--PASS  
THRU--WHEEL & DEAL--DOUBLE PASS THRU--LEADERS FACE AND START A WRONG  
WAY GRAND BUT ON YOUR THIRD HAND BOX THE GNAT AND PROMENADE

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ZERO LINES--SLIDE THRU--BOYS ON A DIAGONAL PASS THRU--ALL CAST OFF 3/4--  
BOYS TRADE--GIRLS TURN BACK--BEND THE LINE--RIGHT AND LEFT GRAND

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HEADS PASS THE OCEAN--SWING THRU--ALL BOYS PASS THRU--CENTERS WHEEL &  
DEAL--OUTSIDE BOY RUN--CENTERS PASS THRU--STAR THRU--CALIFORNIA TWIRL--  
PASS THRU--WHEEL AND DEAL--ZOOM--CENTERS SQUARE THRU 3/4--LEFT  
ALLEMANDE

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ZERO LINES--PASS THRU--WHEEL & DEAL--CENTERS SLIDE THRU AND PASS THE  
OCEAN--OTHERS ROLL AWAY--ALL GIRLS PASS THRU--CENTERS WHEEL AND DEAL &  
SWEEP 1/4--OTHERS FACE AND BACK AWAY (see lines of four)--ALL STAR  
THRU--CENTERS PASS THRU--ALL PASS THRU--LEFT ALLEMANDE

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SIDES PASS THE OCEAN--ALL GIRLS ON DIAGONAL PASS THRU--CENTERS WHEEL  
AND DEAL--OUTSIDE GIRL TURN BACK--CENTERS PASS THRU--BOX THE GNAT--  
RIGHT AND LEFT GRAND

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HEADS PASS THE OCEAN--SIDES ROLL AWAY--ALL BOYS ON DIAGONAL PASS THRU--  
CENTERS BEND THE LINE AND SQUARE THRU--THE OTHER BOY RUN--SWING THRU--  
SINGLE HINGE--STEP THRU--OUTFACERS TRADE WHILE THE OTHERS SWING THRU--  
ALL BOYS ON DIAGONAL PASS THRU--CENTERS WHEEL AND DEAL WHILE THE OTHER  
BOY RUN--CENTERS STAR THRU--CALIFORNIA TWIRL AND LEAD TO THE LEFT--BOX  
THE GNAT--RIGHT AND LEFT GRAND

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.....I have a couple of spots available for the Jack Lasry Callers  
School. Jack is THE authority on SIGHT RESOLUTION--he has put out a  
with resolution and will be here to

PLUS PAGE--EXTEND THE TAG

Starting Formation: Double Pass Thru, Parallel Ocean Waves, One and Three Quarter Tag Formations.

Definition: All dancers release handholds (if necessary), step forward and form an ocean wave with the couple they are facing. If the Extend leaves dancers facing no one, they remain facing out. From right-hand waves, dancers will Extend to right-hand waves. From left-hand waves, dancers will Extend to left-hand waves. From a Double Pass Thru formation, dancers will Extend to parallel waves. From parallel waves, dancers will Extend to a 3/4 Tag formation. From a 3/4 tag formation, dancers will Extend to a Completed Double Pass Thru formation.

Styling hint: When teaching or workshopping Extend, it helps if you can get the dancers to realize the call involves one step forward for ALL dancers and if they can they will then establish hand contact in a wave.

Here are a couple of quick GET OUTS using Extend.

ZERO BOX--SWING THRU--BOYS TRADE--EXTEND--RIGHT AND LEFT GRAND

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ZERO LINES--RIGHT AND LEFT THRU--DIXIE STYLE--BOYS TRADE--EXTEND--  
ALLEMANDE LEFT

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HEADS PASS THE OCEAN--PING PONG CIRCULATE--EXTEND--RIGHT & LEFT THRU--  
PASS THE OCEAN--EXTEND--BEND THE LINE--PASS THE OCEAN--SWING THRU--  
BOYS TRADE--EXTEND--RIGHT & LEFT GRAND

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HEAD LADIES CHAIN--HEADS PASS THE OCEAN--EXTEND--SINGLE HINGE--SPLIT  
CIRCULATE--BOYS RUN--RIGHT & LEFT THRU--DIXIE STYLE--BOYS TRADE--  
EXTEND--LEFT ALLEMANDE

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HEAD LADIES CHAIN--DIXIE STYLE--EXTEND (to left hand waves)--LEFT  
SWING THRU--BOYS CIRCULATE--GIRLS TRADE--GIRLS RUN--PROMENADE HOME

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SINGING CALL FIGURE:

HEADS RIGHT AND LEFT THRU--GO DIXIE STYLE TO A WAVE--EXTEND--LEFT  
SWING THRU--GIRLS RUN LEFT AND FERRIS WHEEL--CENTERS STEP TO A WAVE--  
EXTEND--SWING THRU--TURN THRU--TAKE CORNER AND PROMENADE HOME

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When you receive these notes, I will have called in my 24th foreign

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XX

VIEWPOINT

THE FIRST TIP

Whether you believe it or not, at one time in your life you were motivated to be a caller. Let me tell you where and how it started. Think back a little.

One day, when you were dancing, you said to yourself as you looked up at the caller, "I can do that." You looked up at the caller another time and said, "I want to do that." You went home, bought a record and started practicing. One day you were motivated to the point that you had enough courage or self-confidence to walk up on the stage and call your first tip. This was because you had a dream, a desire that became determination and enthusiasm. All of these caused you to take action.

Do you realize how much courage it took for you to take that first step? Let me take you back to the night you called your first tip. How many of you remember? I'm quite sure many of us would like to forget it, but that's impossible.

You callers know it takes a lot of nerve to stand up before a group and call your first square dance. Remember how your legs were shaking and your knees knocking? How dry was your throat--that mouth full of cotton--those butterflies in your stomach--that blank mind! Remember?

Then someone shoves a mike in your hand and pure panic sets in. You can barely hold on to it. Worst of all, it amplifies every little voice quiver for all to hear. You look out and see a room full of total strangers staring back at you and all your friends have disappeared. You realize they are waiting expectantly for you to say something intelligent and the best you can come up with is a muffled clearing of throat and a strangled "Hi, there."

Then you try to put a record on the turntable. The hole seems too small and the turntable won't stop turning. Finally, it all fits in place. You pick up the arm to set the needle on the record and you miss it. It makes a terrible noise and you try again. This time you can't find the start of the record and in the process you succeed in putting a needle gouge clear across the record. All this does anything but build up any self-confidence! Somehow you find the tiny slot between the edge of the record and the grooves. Now the introductory music fills the air, you memory bank clicks in the nick of time, you open your mouth and a strange sound floods the hall. The voice is strong, filled with confidence and authority and it sounds great. You've got the wrong side of the record!

You mumble something apologetically and turn the record over, dropping it in the process. Then you finally get it all together, and after aging ten years, the record ends. Through the roar of blood rushing to your head, you hear a strange sound--applause! You stumble off the stage you voice and hands still shaking.

The applause, a kind word, a hand shake and you're hooked. You go home and practice, practice practice until your taw and kids, you

you will be asked to call again.

A ham? A show off? Perhaps, but only a very special determined breed of people are willing to put up with the personal sacrifices, time and money expenditures and the necessary hours and hours of dedicated hard work to attain the title of Square Dance Caller. AND YOU ARE ONE--MORE POWER TO YOU!!

## DER ERSTE TIP

Ob Du es wahrhaben willst oder nicht, irgendwann in Deinem Leben hast Du Dich entschlossen, Caller zu werden. Laß mich erzählen, wo und wie es bei Dir (und bei mir) wahrscheinlich anfing. Versuche Dich zu erinnern.

Eines Tages, als Du zum Square Dance gingst und hast zum Caller aufgeschaut, sagtest Du zu Dir: "Das kann ich auch". Du beobachtetest den Caller weiter und sagtest Dir: "Das will ich auch machen". Je länger Du ihn beobachtet hattest, sagtest Du Dir. "Ich bin entschlossen, es zu tun". Du gingst nach Hause, kauftest Dir deine erste Schallplatte und begannst zu üben. Eines Tages fühltest Du Dich stark genug, warst motiviert und hattest die erforderliche Selbstsicherheit, auf die Bühne zu gehen, um Deinen ersten Tip zu callen. Das alles war wie ein Traum, hervorgerufen durch den Wunsch zur Entschlossenheit und Begeisterung. Das alles waren die Ursachen, in Aktion zu treten. Dann endlich kam der Abend Deines ersten Auftritts.

Erinnerst Du Dich noch, wieviel Mut Du aufbringen mußtest für diesen ersten Schritt in Richtung Bühne? Laß mich Dich erinnern, wie Dein erster Tip war an diesem Abend. Wieviele von Euch erinnern sich noch? Ich bin ganz sicher, die meisten von uns würden ihn gern für immer vergeßen, aber das ist nun mal leider nicht möglich.

Ihr Caller wißt, wieviel Nerven es gekostet hat, vor einer Gruppe Tänzer zu stehen, um den ersten Square Dance Tip zu callen. Erinnerst Ihr Euch, wie Eure Beine schwach wurden und Eure Knie zitterten? Die Kehle war total zugeschnürt und der Mund völlig ausgetrocknet. Und dann dieses Kribbeln im Magen. Alle Gedankengänge waren ausgelöscht. War es nicht so? - - -

Irgendjemand drückte Dir ein Mikrophon in die Hand und entsetzliche Panik überkam Dich. Du versuchtest krampfhaft, Dich zu beherrschen und das Mikrophon festzuhalten. Das schlimmste ist, es verstärkt jedes kleine, flatternde Geräusch, das jetzt alle hören konnten. Du schaust nach unten und siehst einen Saal voller fremder Gesichter, die Dich, so scheint es, anstarren, und Deine Freunde scheinen Dich alle verlassen zu haben. Du hast das Gefühl, daß Du jetzt etwas möglichst intelligentes und geistreiches sagen solltest, jedoch die Kehle ist immer noch wie zugeschnürt und mit aller Kraft bringst Du gerade noch heraus: "Hallo Leute".

Nun versuchst Du, Deine Schallplatte auf den Plattenteller zu legen, aber das Loch scheint zu klein zu sein und Du kannst den Plattenteller nicht anhalten. Schließlich klappt es doch. Du ergreifst den Tonarm, um die Nadel aufzusetzen, jedoch Du setzt ihn auf den Rand des Plattenspielers. Es entsteht ein furchtbares Geräusch und Du versuchst es not einmal. Diesmal erwischst Du den Anfang Deiner Platte, doch diesmal rutscht die Nadel mit einem elenden Krächzen über die ganze Platte. All das trägt nicht dazu bei, Dein Selbstvertrauen zu stärken. Irgendwie findest Du dann doch den kleinen Abstand zwischen dem Plattenrand und der Rille. Die Einleitungsmusik beginnt und erfüllt den Raum, Deine Erinnerung an

Deinen Call kommt im richtigen Moment zurück, Du öffnest Deinen Mund - und ein fremder Klang erfüllt den Saal. Die Stimme ist klar, voller Selbstsicherheit und Autorität. Sie klingt fantastisch. - Du hast die falsche Seite der Platte aufgelegt!

Du brabbelst irgendeine Entschuldigung, drehst die Platte um, um es erneut zu versuchen. Schließlich klappt alles. Nachdem Du um fast 10 Jahre gealtert bist, ist die Platte endlich zu Ende. Durch das Rauschen Deines Blutes, das in Deinen Kopf schießt, vernimmst Du ein fremdes Geräusch - Applaus -. du schwankst von der Bühne und Deine Hände zittern immer noch.

Der Applaus, ein freundliches Wort, ein Händeschütteln - und Du bist wieder ganz allein. -

Du gehst nach Hause und übst, übst, übst und übst bis Deine Frau, Deine Kinder, die Nachbarn und Dein Hund Deinen Call besser kennen als Du selbst. Du bist voller Hoffnung, daß man Dich wieder einmal fragen würde, einen Tip zu callen - - -.

Ein Schauspieler, einer der im Glanz erstrahlen will? Vielleicht, aber nur ein kleiner, bestimmter Teil von Leuten wird hervorgebracht werden, die gewillt sind, viele persönliche Opfer zu bringen, viel Zeit und Geld zu investieren, viele Stunden harter Arbeit, um endlich den ersehnten Titel "CALLER" in Anspruch zu nehmen.  
UND DU BIST EINER! VIEL ERFOLG!!

#### MAINSTREAM CHOREOGRAPHY; SAME SEX SLIDE THRU

.....Remember that in a Slide KThru the boys will always 1/4 right after the right shoulder pass and the girls will always 1/4 left.

HEADS SLIDE THRU--RIGHT AND LEFT THRU--HALF SASHAY--PASS THRU--ALL  
SLIDE THRU--ENDS CROSS FOLD--CENTERS BOX THE GNAT--SAME FOUR SQUARE  
THRU 3/4--LEFT ALLEMANDE

- - - - -

HEADS PASS THRU AND SEPARATE AROUND ONE TO A LINE OF FOUR--PASS THRU--  
WHEEL AND DEAL--4 GIRLS SLIDE THRU--4 GIRLS WALK AND DODGE--SAME GIRLS  
CLOVERLEAF--4 BOYS SLIDE THRU--4 BOYS WALK & DODGE--SAME BOYS  
CLOVERLEAF--ALL DOUBLE PASS THRU--GIRLS TRADE--ALL SLIDE THRU--BOUFLES  
CIRCULATE--BEND THE LINE--PASS THE OCEAN--SWING THRU--BOYS RUN--TAG  
THE LINE IN--ALL SLIDE THRU--THOSE WHO CAN PASS THRU--ALL TRADE BY--  
ALLEMANDE LEFT

- - - - -

ZERO BOX--SWING THRU--BOYS RUN--TAG THE LINE IN--SLIDE THRU--4 BOYS  
WALK & DODGE--THOSE WHO CAN SLIDE THRU--OTHER BOYS PUT CENTERS IN AND  
CAST OFF 3/4--PASS THE OCEAN--GIRLS TRADE--GIRLS RUN--TAG THE LINE IN--  
SLIDE THRU--THOSE WHO CAN SLIDE THRU--THE OTHER 4 FACE IN--PASS THRU--  
WHEEL & DEAL--OUTSIDERS SQUEEZE IN--SLIDE THRU--ZOOM--CENTERS PASS

HEADS HALF SASHAY--ALL CIRCLE LEFT--4 GIRLS GO UP AND BACK--4 GIRLS

PLUS PAGE--NEW QUARTERLY--RIGHT AND LEFT BY

This call combines the basic calls Right and Left Thru, Courtesy Turn Your Girl 1/4 More, and centers Sashay and can be done without too much trouble if your dancers are familiar with the sashay concept.

From normal facing couples, all do a Right and Left Thru--Courtesy Turn 1/4 more and the centers slide nose to nose and join right hands with the ends to form an ocean wave. Timing: 8 beats.

HELPFUL HINT: Make sure that the dancers are familiar with the courtesy turn and a quarter more. Also, as the courtesy turn is being completed (before the 1/4 more) tell the girls to anticipate their ending formation by starting the sliding action at this point--boys could assist by giving a gentle push of your partners left hip as you start the quarter more of the courtesy turn.

For a variation of this call, some are incorporating another BY (RIGHT AND LEFT BY--BY) calling for the centers and the end dancer to slide nose to nose after the normal ending formation, again anticipating the ending formation, the girls would slide past two dancers ending in a left handed wave with the boys in the middle. RIGHT AND LEFT BY--BY--BY.....you figure it out---(hint it ends in a left two faced line)--again, this is a local variation--I have seen no write-up on the action, however it does add a little bit of spice to a call that I think the average Plus dancer will get tired of quickly.

EXAMPLES FROM CALLERLAB

ZERO LINE--RIGHT AND LEFT BY--SWING THRU--RIGHT AND LEFT GRAND

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ZERO BOX--RIGHT AND LEFT BY--RECYCLE--SLIDE THRU--LEFT ALLEMANDE

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ZERO BOX--SLIDE THRU--RIGHT AND LEFT BY--RECYCLE--SLIDE THRU--PASS  
THRU AND LEFT CHASE--LEFT ALLEMANDE

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SINGING CALL FIGURE:

HEADS PROMENADE HALF WAY  
WALK IN AND SQUARE THRU FOUR  
WHEN YOU MEET THAT GIRL OH MY  
GO RIGHT AND LEFT BY  
MOVE IT ALONG AND ALL GRAND SWING THRU  
BOYS RUN RIGHT--WHEEL AND DEAL TONIGHT  
CROSSTRAIL THRU AND THE CORNER SWING

NOTES FOR EUROPEAN CALLERS--Apr. 1990

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VIEWPOINT

.....The Callerlab Convention is just around the corner--we should have a complete wrap-up in the notes next month. I get a little nostalgic around this time every year, when the Callerlab convention meets. Until I came to Europe, I had attended every convention that was held except the very first one. I was part of the "evolution" that has seen some drastic changes in the past 16 or so years. I was at the St. Louis convention when we voted to put Recycle on the Mainstream program--at the same convention in 1978 we voted to retain the following Mainstream Quarterly Selections:

1. Chase Right
2. Coordinate
3. Extend (the tag)
4. Ferris Wheel
5. Pass The Ocean
6. Ping Pong Circulate
7. Roll
8. Track II
9. Trade The Wave
10. Touch 1/4

At that time, we were limited to only 10 Quarterly Selections at the end of the convention--it might be noted that we had to drop Crossfire, Follow Your Neighbor, and Anything and Spread from the list because we had to cut the list to 10 movements.

All of the above calls, even the three that were dropped, were Mainstream Quarterly Selections in 1978. I might add that all of the calls listed above are on the Plus program with the exception of Ferris Wheel, Pass The Ocean, and Touch 1/4 which are on the Mainstream program now.

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.....Die Callerlab Convention zählt nun schon wieder zur frühen Vergangenheit. Einen ausführlichen Bericht werde ich in der nächsten Ausgabe veröffentlichen. Bei jeder Callerlab Convention überfällt mich ein nostalgisches Gefühl. Bevor ich nach Europa kam, habe ich an allen Conventions, mit Ausnahme der ersten, teilgenommen. Ich habe die Entwicklung der letzten 16 Jahre hautnah miterlebt und die teils drastischen Veränderungen mit vollzogen. Ich erinnere mich noch gut an die Convention in St. Louis 1978, als wir "Recycle" ins MS Programm wählten. Auf der gleichen Convention beschloßen wir die Beibehaltung folgender MS Quarterly Selections: (siehe engl. Fassung Nr. 1-10.)

Zu der Zeit war festgelegt, daß nicht mehr als zehn Quarterly Selections am Ende der Convention ins Programm gewählt werden durften. Dieses Limit von zehn Figuren zwang uns: Crossfire, Follow Your Neighbor und Anything and Spread, aus dem Programm zu nehmen.

Alle diese oben angeführten Calls einschließlich der drei, die wir streichen mußten, waren MS Quarterly Selections für 1978. Ich möchte hinzufügen, daß alle Calls der obigen Liste jetzt Bestandteil im Plus Programm sind, bis auf Ausnahme von: Ferris Wheel, Pass The Ocean und Touch 1/4, die wir im MS Programm eingereiht haben.

A PAGE OF SET-OUTS

FROM ZERO LINES

RIGHT AND ~~LEFT THRU~~ ~~LEFT THRU~~ HALF SASHAY--SLIDE THRU--LEFT ALLEM.....

PASS THE OCEAN--RECYCLE--VEER LEFT--BOYS FOLD--RIGHT AND LEFT GRAND..

SWING THRU--SPIN THE TOP--SCOOT BACK--GRAND RIGHT AND LEFT.....

PASS THRU--TAG THE LINE--CLOVERLEAF--ZOOM--LEFT ALLEMANDE.....

RIGHT AND LEFT THRU--DIXIE STYLE--GIRLS CIRCULATE--BOYS TRADE--LEFT ALLEM.....

PASS THRU--WHEEL & DEAL--CENTERS SWING THRU--SINGLE HINGE--SCOOT BACK--LEFT ALLEMANDE.....

SLIDE THRU--SWING THRU--BOYS RUN--TAG THE LINE IN--PASS THRU--WHEEL & DEAL--ZOOM--ZOOM AGAIN--LEFT ALLEMANDE.....

RIGHT AND LEFT THRU--CROSSTRAIL THRU--MEN STAR RIGHT WHILE GIRLS PROMENADE THE OTHER WAY ROUND--PASS PARTNER--LEFT ALLEMANDE.....

RIGHT AND LEFT THRU--SLIDE THRU--SWING THRU--BOYS RUN--TAG THE LINE RIGHT--FERRIS WHEEL--CENTERS PASS THRU--RIGHT AND LEFT GRAND.....

PASS THRU--WHEEL & DEAL--CENTERS PASS THRU--SWING THRU--SCOOT BACK DOUBLE INTO A RIGHT AND LEFT GRAND.....

STAR THRU--SQUARE THRU BUT ON THE THIRD HAND BOX THE GNAT--RIGHT AND LEFT GRAND.....

FROM A ZERO BOX

SLIDE THRU--PASS THE OCEAN--ALL CROSS RUN--LEFT ALLEMANDE.....

SWING THRU DOUBLE--ALL 8 CIRCULATE DOUBLE--ALL CROSS RUN--LEFT ALLEMANDE.....

RIGHT AND LEFT THRU--SLIDE THRU TWICE--LEFT ALLEMANDE.....

ZERO BOX--RIGHT AND LEFT THRU--VEER LEFT--TAG THE LINE AND CLOVERLEAF--  
GIRLS SQUARE THRU 3/4--STAR THRU AND THE BOYS FOLD--LEFT ALLEMANDE

-----  
ZERO BOX--STEP TO A WAVE--OUTFACERS RUN RIGHT--ALL PASS THRU--TAG THE  
LINE--CLOVERLEAF--BOYS SWING THRU THEN TURN THRU--SWING PARTNER AND  
PROMENADE

-----  
HEADS RIGHT AND LEFT THRU--HALF SASHAY--SLIDE THRU--SWING THRU--BOYS  
RUN--TAG THE LINE--GIRLS CLOVERLEAF--BOYS TRADE CAREFULLY--BOYS PASS  
THRU AND CLOVERLEAF--GIRLS PASS THRU--STAR THRU--BOYS RUN (check wave)--  
ALL EIGHT CIRCULATE ONCE AND A HALF--MEET PARTNER AND SLIDE THRU--  
YOU'RE HOME

-----  
*Tag The Line*  
ZERO LINE--PASS THRU--CLOVERLEAF--ZOOM--LEFT ALLEMANDE

-----  
ZERO LINE--SQUARE THRU--CENTERS SQUARE THRU WHILE THE OTHERS  
CLOVERLEAF--SWING YOUR PARTNER AND PROMENADE HOME

-----  
Here are a couple of 64 beat SINGING CALL FIGURES--

HEADS PROMENADE HALF--SQUARE THRU FOUR--RIGHT AND LEFT THRU--VEER LEFT--  
VEER RIGHT--RIGHT AND LEFT THRU--ALL HALF SASHAY--CENTERS DO THE  
LEADERS PART OF A ZOOM--OTHERS BACK UP--SWING CORNER AND PROMENADE

-----  
HEADS PASS THRU--CLOVERLEAF--ALL DOUBLE PASS THRU--FACE IN--PASS THRU--  
HALF TAG--(check wave) AND SWING THRU--BOYS RUN--FERRIS WHEEL--SQUARE  
THRU 3/4--SWING CORNER PROMENADE

-----  
HEADS PASS THE OCEAN--SWING THRU--STEP THRU--SWING THRU--GIRLS RUN--  
TOUCH 1/4--SINGLE FILE CIRCULATE DOUBLE--BOYS RUN--PASS THRU--SWING  
CORNER AND PROMENADE

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## PLUS PAGE--EXTEND THE TAG

Starting formation: Double pass thru or any Tag formation.

Timing: 2 beats

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Irgendetwas vermissen wir! Ich war sehr angenehm überrascht durch die Äußerung sowohl von Seiten der Tänzer als auch von Seiten der Caller, als ich über dieses Problem in eine Diskussion geriet. Des Tänzers Stellungnahme war folgende: Ich weiß, daß ich irgendetwas vermissen, aber ich habe mir nie ernsthafte Gedanken gemacht, was es eigentlich ist. An manchen Abenden habe ich Schwierigkeiten, im Rhythmus zur Musik zu tanzen und bin am Ende des Abends müde und abgespant, an anderen Tanzabenden habe ich das Gefühl, daß alles leichter und rhythmischer geht und ich kein Anzeichen von Müdigkeit verspüre. Ich würde die Schuld der persönlichen Stimmung zuschreiben, in der ich mich befinde, bevor ich zum Tanz gehe, aber irgendetwas stimmt da nicht!

Von der Callerseite war man generell der Meinung, daß es an der Zeit sei, daß irgendjemand mal das aussprach, was alle dachten. Vielleicht kann der Tänzer beiden Seiten helfen, wenn wir der Sache auf den Grund gehen. Ein Caller sagte: Jedesmal, wenn er an einer Caller-Schule teilnahm, stellte er die Frage: "Wieviele Taktschläge der Musik soll ich den Tänzern geben für eine bestimmte Figur"? Bevor Callerlab eine bestimmte Liste für das Timing herausgab, hätte er wahrscheinlich die Antwort erhalten: "Treibe deine Tänzer nicht zur Eile, laß sie aber auch nicht auf den nächsten Call warten". Dies war eine etwas frustrierende Antwort für die Lernenden in einer Caller-Schule der Vergangenheit. Heutzutage hat sich das grundlegend geändert. Callerlab hat in seinem Lehrplan ein spezielles Kapitel über die Wichtigkeit der Musik im Verhältnis zum Takt der Figuren festgelegt. Alle akkreditierten Caller-Lehrer müssen mit dem Thema Musik voll vertraut sein, um solche anfallenden Probleme wie Musik, Takte und wieviel Schritte pro Figur lösen zu können. Andererseits ist es fast unmöglich, einen völlig unmusikalischen Anfänger zu einem Schallplattenstar zu machen. Aber das ist sowieso ein anderes Thema. Kein Caller-Ausbilder sollte den Anfängern den Kopf vollstopfen mit allen möglichen Problemen und Möglichkeiten, wie ich meine Tänzer von einer Position in die andere bringe. Der akkreditierte Caller-Ausbilder muß sich vor allem bemühen, außer der Choreographie folgende wichtige Punkte zu unterrichten: den Unterschied zwischen gutem und schlechtem Timing, gutem und schlechtem Body-Flow, geschmeidigen und abrupten Kombinationen.

In direktem Vergleich zu diesem Thema: Wenn diese Caller das gleiche Prinzip anwenden würden im "Round Dance" oder "Contra Dance", wären sie innerhalb einer Woche aus dem Geschäft. Niemand hat ihnen beigebracht, daß es möglich ist, die Tänzer "TANZEND" durch die Squares zu bewegen, daß es möglich ist, daß "lines go forward and back" sich im gleichen Rhythmus bewegen können, und was für ein Erlebnis es ist für einen Caller, wenn der ganze Saal in korrekter Gleichmäßigkeit wie eine Einheit sich bewegt. Natürlich liegt das Geheimnis auf diesem speziellen Sektor in der Trainingsarbeit, mit dem Takt der Musik zu callen. Der einzige gemeinsame Nenner zwischen Tänzer und Caller ist die Musik.

In der Art, wie der Caller die Musik präsentiert, wird der Tänzer den Rhythmus der Musik in geschmeidiges Tanzen umsetzen. Das alles erfordert die allgemeine Überlegung, zu erkennen, daß das nicht der leichteste Weg ist, um das Callen zu erlernen. Das Prinzip dieses Systems verlangt vom Caller die Einbeziehung der notwendigen Takte der Musik pro Figur, das Material, das er callt, sowie die Ausführung

MAINSTREAM MATERIAL USING CAST OFF 3/4

FOUR LADIES CHAIN--HEADS SQUARE THRU--CENTERS IN--CAST OFF 3/4--ENDS  
CROSS FOLD--NEW CENTERS PASS THRU--LEFT ALLEMANDE

-----  
HEADS STAR THRU--PASS THRU--SWING THRU--CAST OFF 3/4--CENTERS TRADE--  
ALL CAST OFF 3/4--CENTERS TRADE--BOYS RUN--STAR THRU--PASS THRU--TRADE  
BY--LEFT ALLEMANDE

-----  
HEADS ROLLAWAY WITH A HALF SASHAY--SIDES LEAD RIGHT AND DO SA DO--  
SWING THRU--CAST OFF 3/4--RIGHT AND LEFT GRAND

-----  
ZERO BOX--DO SA DO TO A WAVE AND CAST OFF 3/4--CENTERS TRADE--SWING  
THRU--CAST OFF 3/4--CENTERS TRADE--CENTERS RUN--BEND THE LINE--STAR  
THRU--CENTERS IN--CAST OFF 3/4--ENDS FOLD--CENTERS LEFT TURN THRU--  
SWING THRU--BOYS RUN--BOYS TRADE--WHEEL AND DEAL--PASS THRU--TRADE BY--  
LEFT ALLEMANDE

-----  
SIDE LADIES CHAIN--HEADS ROLLAWAY--HEADS LEAD RIGHT AND CIRCLE HALF  
AND A QUARTER MORE--PASS THRU--BEND THE LINE--PASS THRU--WHEEL AND  
DEAL--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--LEFT ALLEMANDE

-----  
\*\*\*\*\*Last week I was reviewing the call Spin The Top with my class and  
subscriber Chris Kiendl, who was visiting, mentioned that he had never  
heard the way I teach the call, however it made sense to him. I  
thought about what he said and improved upon it and wish to pass this  
on to you.

I teach my dancers to react to the word "SPIN" separately by telling  
them that if they are in an Ocean Wave when you hear the word "SPIN"  
anything (i.e. Spin The Top, Spin Chain Thru, Spin Chain The Gears,  
etc.) the end dancer and the adjacent center dancer should turn half  
and the new centers should turn 3/4. By pre-teaching your students to  
react to the word "SPIN" you can very easily teach them the "TOP"  
action by having the new ends advance forward in a quarter circle.  
When you get ready to teach SPIN CHAIN THRU, if they react to "SPIN",  
the CHAIN (very centers trade) and THRU (finish by casting 3/4) should  
be a snap as it has been with me for over 20 years. The Spin Plus  
figures are just as easily taught using this pre-teach method as well.

A word of help, if you condition your dancers to react to the word  
"SPIN", then help them out in the beginning by pausing after you call  
SPIN. THE TOP. SPIN. CHAIN. THRU. Remember.

PLUS PAGE--LINEAR CYCLE

HEADS PASS THE OCEAN--PING PONG CIRCULATE--CENTERS ONLY LINEAR CYCLE--  
PASS THRU--SEPARATE AND GO AROUND ONE TO A LINE--STAR THRU--CENTERS  
PASS THRU--SWING THRU--GIRLS CIRCULATE--BOYS TRADE--SCOOT BACK--LINEAR  
CYCLE--LEFT ALLEMANDE

-----

ZERO BOX--SWING THRU--GIRLS FOLD--BOYS ONLY PEEL OFF--GIRLS STEP  
FORWARD AND TRADE--LINEAR CYCLE--PASS THE OCEAN--SWING THRU--BOYS  
TRADE--LINEAR CYCLE--CENTERS ONLY STAR THRU--SQUARE THRU 3/4--ENDS  
STAR THRU--CALIFORNIA TWIRL--LEFT ALLEMANDE

-----

HEADS SQUARE THRU WHILE SIDES ROLL AWAY--SWING THRU--LINEAR CYCLE--  
GIRLS LOAD THE BOAT--BOYS FACE AND PASS THRU--SWING THRU--LINEAR CYCLE--  
STAR THRU--ZOOM--CENTERS SQUARE THRU 3/4--ALLEMANDE LEFT

-----

HEADS PASS THRU--GO AROUND ONE TO A LINE--PASS THRU--WHEEL AND DEAL--  
GIRLS SWING THRU--GIRLS LINEAR CYCLE--GIRLS SWEEP A QUARTER--GIRLS  
PASS THRU--TOUCH 1/4--SCOOT BACK--SCOOT BACK--SWING THRU--LINEAR CYCLE--  
SWEEP 1/4--ALLEMANDE LEFT

-----

SINGING CALL FIGURES USING LINEAR CYCLE

HEADS TOUCH 1/4--WALK AND DODGE--STAR THRU--REVERSE THE FLUTTER--  
LADIES LEAD DIXIE STYLE TO A WAVE--MEN TRADE--LINEAR CYCLE--HALF  
SQUARE THRU--CORNER SWING--PROMENADE HOME

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HEADS SQUARE THRU--DO SA DO TO A WAVE--SWING THRU--LINEAR CYCLE  
BOX THE GNAT--RIGHT AND LEFT THRU--PASS THE OCEAN--RECYCLE  
SWING THE CORNER AND PROMENADE

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We are approaching the summer season, classes will be graduating and  
all--this is a good time to remember to put the FUN into your calling.  
If your clubs dance thru the summer, take it easy--this is vacation  
season--use the time to build the confidence of your recent graduates.

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VIEWPOINT

WHAT NEXT?

There was a recent incident that happened that prompted 5-6 of our subscribers to ask me to comment on--here goes. It seems that a club has organized the second phase of a "Learn To Dance Plus" in only 18 hours, spread over 2 weekends--who are they trying to kid? Certainly the participants of this weekend will be led down the wrong path and told at the end that they are truly Plus Level dancers when in reality they will only become EXPOSED to the 26 calls on the list.

The American College Dictionary defines the verb "to learn" as "to acquire knowledge of or skill in by study, instruction or by experience". As it applies to our activity, the verb "to learn" means as much practical knowledge as book knowledge. You can read all the literature in the library concerning "How To Swim", but the only way you are really going to learn to swim is to jump into the water--there you demonstrate what you have learned, which is an important phase of the learning cycle--this tells you and others that you have truly learned the subject.

I feel that in reality perhaps you could get a group of dancers together and "expose" them to the calls on the list, but to lead all the dancers into believing that they can truly learn the entire Plus program in two weekends of only 9 hours each is going to be a catastrophic scene at the next Plus event that they attend. WHAT NEXT? THE MAINSTREAM PROGRAM IN LESS THAN 45 SEMESTER HOURS (5 weekends)? IF SOMEONE IS OUT TO SABOTAGE THE ACTIVITY WE SO DEARLY LOVE, THEY ARE ON THE RIGHT TRACK.

As a concerned Caller who cares dearly about this activity, I ask those involved to quit leading people down the wrong path by leading them to believe they can truly master the Plus Program by attending two 9 hour weekend sessions. I have seen the product of the first session and can attest to the fact that the Plus dancer being "manufactured" in this manner will not be able to dance the full program. Allow the dancers to learn by doing properly and not by "mass production".

WAS FOLGT ALS NÄCHSTES?

Unlängst fand ein ereignis statt, das 5 oder 6 unserer Abonnenten veranlaßte, mich nach einer Stellungnahme dazu zu fragen--hier mein Kommentar. Es scheint, daß ein Club die zweite Phase eines "Learn to Dance Plus" in nur 18 Stunden, verteilt auf zwei Wochenenden, nun organisiert hat--wen möchten sie damit eigentlich auf den Arm nehmen? Sicherlich werden die Teilnehmer dieses Wochenendes auf den falschen Weg geführt und am Ende wird ihnen erzählt, sie seien echte Plus Level Tänzer, wobei sie in Wirklichkeit die 26 calls auf der Liste nur VORGESTELLT bekommen.

Das amerikanische College Wörterbuch definiert das Verb "lernen" als "Wissen oder Geschicklichkeit erwerben durch Studium, anweisungen oder durch Erfahrung." Wie es unserer Aktivität entsürricht, ist mit dem

Verb "lernen" sowohl praktisches Können, als auch Wissen aus Büchern gemeint. Du kannst alle in der Bibliothek verfügbare Literatur darüber lesen "wie man schwimmt", aber der heinzige Weg, auf dem Du wirklich schwimmen lernen wirst, ist, indem Du ins Wasser springst-- damit beweist Du, was Du gelernt hast, was eine wichtige Phase des Lernkreislaufs ist--es zeigt Dir und anderen, daß Du das Fach wirklich gelernt hast.

Ich halte es für möglich, daß man eine Gruppe von Tänzern zusammenbekommen und die calls auf der Liste bei ihnen einführen kann; aber all diese Tänzer glauben zu machen, daß sie wahrhaftig das ganze Plus Programm in zwei Wochenenden von nur je 9 Stunden lernen könnten, wird bei der nächsten Plus Veranstaltung, die sie besuchen, zu einer katastrophalen Szene führen. WAS FOLGT ALS NÄCHSTES? DAS MAINSTREAM PROGRAMM IN WENIGER ALS 45 STUNDEN PRO SEMESTER (5 WOCHENENDEN)? WENN JEMAND DARAUF AUS IST, DIE AKTIVITÄT, DIE WIR ALLE SO SEHR SCHÄTZEN, ZU SABOTIEREN, SO IST ER AUF DEM RECHTEN WEG.

Als ein besorgter Caller, der an dieser Aktivität sehr interessiert ist, appelliere ich an die Betreffenden damit aufzuhören, Leute auf den falschen Weg zu bringen, indem man sie dazu führt, zu glauben, sie könnten das Plus programm wirklich meistern, nachdem sie zwei 9-stündige Wochenendkurse besucht haben. Ich habe das Ergebnis des ersten Kursabschnitts gesehen und kann die Tatsache attestieren, daß der Plus Tänzer, der auf diese Weise "hergestellt" wurde, nicht fähig ist, das Programm durchzuziehen. Erlaubt den Tänzern auf eine ordentliche Art zu lernen und nicht "Massenproduktion."

### BASIC DANCING--DO PASO

One of the many reasons that I enjoy publishing these notes is the universal exchange of ideas with other editors. In the April issue of the Minnesota Callers Notes, editor Warren Berquam had a very interesting page of Do Paso material that I will provide for you then I will provide you with some of my ways of working my way into the call Do Paso.

The following are from Warren:

#### FROM A STATIC SQUARE:

EIGHT TO THE MIDDLE AND BACK--DO PASO--(partner left, corner right, partner left with a Courtesy Turn)--SIDES FACE--GRAND SQUARE--SWING PARTNER AND PROMENADE

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JOIN HANDS CIRCLE LEFT--DO PASO--ALL CIRCLE LEFT--ALLEMANDE LEFT--  
RIGHT AND LEFT GRAND

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FOUR LADIES CHAIN 3/4--CIRCLE TO THE LEFT--DO PASO (partner left, corner right, partner left) A FULL TURN--TURN THE RIGHT HAND LADY BY THE RIGHT A FULL TURN AND ROLL PROMENADE  
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CIRCLE LEFT--ROLL AWAY HALF SASHAY--CIRCLE LEFT--ROLL AWAY HALF SASHAY--  
CIRCLE LEFT--DO PASO--GO FORWARD EIGHT AND BACK--FOUR LADIES CHAIN--  
ROLL PROMENADE HOME

- - - - -

FOUR LADIES CHAIN ACROSS--FOUR LADIES CHAIN 3/4--ALLEMANDE LEFT--GO  
FORWARD TWO AND MAKE AN ALLEMANDE THAR STAR--SHOOT THE STAR--GO  
FORWARD TWO AND DO A DO PASO--FINISH WITH PARTNER LEFT MAKE AN  
ALLEMANDE THAR STAR--SLIP THE CLUTCH LEFT ALLEMANDE--RIGHT AND LEFT  
GRAND

- - - - -

FOUR LADIES FLUTTER WHEEL--ALL CIRCLE LEFT--DO PASO--FINISH WITH  
PARTNER LEFT MAKE AN ALLEMANDE THAR STAR--SHOOT THE STAR--BOX THE GNAT--  
WRONG WAY RIGHT AND LEFT GRAND--SWING PARTNER AND PROMENADE

- - - - -

Most of us will agree that the call Do Paso is a relatively easy call  
to use--not much to do with the call except vary the way we enter or  
exit the call. Here are some of the ideas that I have engineered over  
the years to get into the call Do Paso:

#### FROM A STATIC SQUARE

HEADS SQUARE THRU 3/4--DO A U-TURN BACK AND SQUARE THRU BUT ON THE  
FOURTH HAND START A DO PASO--FINISH WITH A COURTESY TURN (back to a  
static square. Work this one time with the sides also).

- - - - -

#### FROM A ZERO LINE

The same type action:

ALL SQUARE THRU 3/4--DO A "U"--TURN BACK AND IN YOUR FOURSOME SQUARE  
THRU BUT ON YOUR FOURTH HAND START A DO PASO--(Partner left, corner  
right, partner left)--GO BACK TO THE CORNER TURN HER BY THE RIGHT TO A  
WRONG WAY THAR--SLIP THE CLUTCH--RIGHT AND LEFT GRAND

- - - - -

ALLEMANDE LEFT DO SA DO YOUR PARTNER--THE MEN STAR LEFT--PICK UP YOUR  
PARTNER STAR PROMENADE--INSIDE OUT--OUTSIDE IN--GO A TURN AND A HALF  
AND PUT THE PRETTY SIDE IN--MEN STEP OUT AND TAKE A BACKTRACK--TURN  
PARTNER LEFT A DO PASO--FINISH WITH A ROLL PROMENADE HOME

These Singing Call figures were "researched" from Warren Berquam's April issue of Minnesota Callers Notes, and feature the call Do Paso.

FOUR LADIES CHAIN ACROSS--FOUR LADIES CHAIN BACK--PUT THE LADIES CENTER BACK TO BACK--BOYS PROMENADE GO FULL AROUND--COME BACK HOME TURN PARTNER LEFT A DO PASO--PARTNER LEFT, CORNER RIGHT, PARTNER LEFT--GO BACK TO THE CORNER SWING AND PROMENADE

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FOUR LADIES CHAIN 3/4--ALL JOIN HANDS AND CIRCLE LEFT GO ALL THE WAY AROUND AND TURN PARTNER LEFT A DO PASO, CORNER RIGHT--PARTNER LEFT ROLL PROMENADE---(tag line here)

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One of the things that we try to do in our notes is to encourage subscribers to think about their choreography. Subscribers Francois Lamoureux and Gerry Kuhn sent me some material that they wrote and will show that they are indeed thinking.

FROM FRANCOIS--THESE FEATURE THE NEW CALL "EXTEND":

ZERO BOX--TOUCH 1/4--SCOOT BACK--SPLIT CIRCULATE GO ONCE AND A HALF--BOYS SWING THRU--GIRLS FACE IN--BOYS EXTEND--BOYS RUN--PASS THRU--PARTNER TAG--ALLEMANDE

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ZERO BOX--TOUCH 1/4--SPLIT CIRCULATE GO ONCE AND A HALF--LADIES SWING THRU--BOYS FACE IN--LADIES EXTEND--LADIES EXTEND--LADIES RUN--LADIES CENTER THE MEN SASHAY--REVERSE THE FLUTTER--SWEEP A QUARTER--VEER RIGHT--COUPLES CIRCULATE--BEND THE LINE--SLIDE THRU--SWING THRU--TURN THRU--LEFT ALLEMANDE

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ZERO LINE--PASS THE OCEAN--LADIES RUN--TAG THE LINE BUT ONLY THE GIRLS FACE RIGHT--LADIES SINGLE HINGE AND FAN THE TOP--BOYS CLOVERLEAF--LADIES EXTEND--SWING THRU--CENTERS RUN--COUPLES CIRCULATE--FERRIS WHEEL--BOYS SWING THRU--BOYS EXTEND--BOYS TRADE--ALL TURN THRU--WHEEL AND DEAL--ZOOM--CENTERS STAR THRU--THE OTHERS LEAD RIGHT--LEFT ALLEMANDE

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ZERO LINE--PASS THE OCEAN--LADIES RUN--TAG THE LINE TO THE RIGHT--TAG  
THE LINE BUT ONLY THE BOYS FACE RIGHT--BOYS SCOOT BACK--BOYS SINGLE  
HINGE AND FAN THE TOP--LADIES CLOVERLEAF--BOYS EXTEND--BOYS RUN--SLIDE  
THRU--PASS TO THE CENTER--CENTERS PASS THRU--LEFT ALLEMANDE

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The following figures are from Gerry Kuhn and feature the Quarterly  
selection Reverse Dixie Style--THANKS TO BOTH FRANCOIS AND GERRY FOR  
THEIR CONTRIBUTION AND ALSO TO WARREN BERQUAM FOR HIS EXCELLENT  
SERVICE.

WITH THE BOYS LEADING INTO THE REVERSE DIXIE STYLE

ZERO BOX--SWING THRU--BOYS RUN--WHEEL AND DEAL--SWEEP 1/4--REVERSE  
DIXIE STYLE--GIRLS TRADE--RECYCLE--LEFT ALLEMANDE

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ZERO LINE--SLIDE THRU--PASS THE OCEAN--RECYCLE--REVERSE DIXIE STYLE--  
GIRLS TRADE--RECYCLE--BOX THE GNAT--RIGHT AND LEFT GRAND

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ZERO BOX--PASS THE OCEAN--GIRLS TRADE--RECYCLE--REVERSE DIXIE STYLE--  
CENTERS CROSS RUN--LEFT ALLEMANDE

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ZERO LINE--RIGHT AND LEFT THRU--FLUTTERWHEEL--REVERSE DIXIE STYLE--  
SCOOT BACK--BOYS TRADE--GIRLS TRADE TO A RIGHT AND LEFT GRAND

SINGING CALL FIGURE

FOUR LADIES CHAIN--HEADS STAR THRU AND PASS THRU--TOUCH 1/4--SPLIT  
CIRCULATE--BOYS RUN--REVERSE DIXIE STYLE--GIRLS TRADE--BOYS TRADE--  
SCOOT BACK--SWING THE CORNER AND PROMENADE

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These examples are indicative of the way callers should think  
concerning their choreography--Francois and Gerry both are  
continuously thinking smoothness and body flow. Gerry sent in a bunch  
of examples of how to use Reverse Dixie Style--with the Girls also  
leading the way and working the call in Tandem with a Boy and a Girl  
leading the way--we'll be featuring the rest in a future issue.

NEW PLUS QUARTERLY SELECTION--CHASE AND FOLLOW

The call Chase and Follow has been selected as the Quarterly Selection for the quarter beginning 1 May 1990.

Starting Formation: Parallel Two-Faced Lines

Action: The outfacing couple does a Chase Right, or a Left Chase, (the outfacing end dancer leads with the Zoom action which will determine the direction of the Chase--i.e. from Right Hand two faced lines, the Chase (flow) is to the Right; from left hand two faced lines, the Chase (flow) is to the Left). The infacing couple does a Circulate one position, then that center Runs around the end.

Ending Formation: Right Hand Two-Faced Lines end in Parallel Left Hand Waves. Left Hand Two-Faced Lines end in parallel Right Hand Waves.

Timing: 8 beats

Teaching Hints: By using the terms "ENDS LEAD--CHASE AND FOLLOW--CENTER CIRCULATOR RUN" you will increase your success rate a lot.

**EXAMPLES:**

HEADS LEAD RIGHT--VEER LEFT--COUPLES CIRCULATE--(ends lead)--CHASE AND FOLLOW--(center circulator run)--BOYS CIRCULATE--LEFT ALLEMANDE

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ZERO BOX WAVE--BOYS RUN--CHASE AND FOLLOW--EXPLODE THE WAVE--ALLEMANDE LEFT

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ZERO LINE--PASS THE OCEAN--GIRLS RUN--CHASE AND FOLLOW--TRADE THE WAVE--BOYS RUN--COUPLES CIRCULATE--CROSSFIRE--COORDINATE--GIRLS TRADE--FERRIS WHEEL--ZOOM--PASS THE OCEAN--EXPLODE THE WAVE--LEFT ALLEMANDE

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HEADS PASS THRU--SEPARATE GO AROUND ONE TO A LINE--STAR THRU AND ALL VEER LEFT--CENTERS STEP FORWARD TO A LINE--CHASE AND FOLLOW--ALL EIGHT CIRCULATE--EXTEND--LEFT ALLEMANDE

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SINGING CALL FIGURE:

FOUR LADIES CHAIN 3/4--HEADS PROMENADE HALF--LEAD RIGHT--VEER LEFT--COUPLES CIRCULATE--CHASE AND FOLLOW--TRADE THE WAVE--SWING YOUR CORNER AND PROMENADE

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VIEWPOINT

WHAT DO YOU KNOW ABOUT THE HISTORY?

Henry Ford and Benjamin Lovett. This is a story many of you have never heard. We hope that after you have read this, you will always remember this caller and point with pride to the historical landmark that bears his name.

To start, we need to go back to the year 1923 when Henry Ford visited the Wayside Inn in Sudbury, Massachusetts. This famous resort offered people who vacationed here dance instruction in the gavotte, the schottische, mazurkas, minuets, the Virginia Reel, and square dancing. The teaching was under the leadership of Benjamin B. Lovett.

Mr. Henry Ford enjoyed this program so much that he asked Benjamin Lovett to teach dancing and train dance instructors in Dearborn, Michigan. He offered Lovett a handsome salary and a two month contract. Benjamin Lovett reluctantly turned down the offer, explaining that he was under contract to the Wayside Inn.

It should be noted here that at that time Henry Ford's personal wealth, exclusive of his automobile business and all other holdings, was in excess of twenty billion dollars. Therefore, Benjamin Lovett's obligations to the Wayside Inn posed no major problem to Mr. Ford. He simply purchased the Wayside Inn, met the terms of Benjamin Lovett's contract and renegotiated a new contract to bring him to Dearborn for two months. Benjamin Lovett stayed in Dearborn, Michigan, for twenty-six years.

At a time when the country was in the midst of a depression, Lovett was paid \$12,000 per year plus a new Lincoln every year, plus a home, most of his meals, and all of his travel expenses. He had substantial pay raises as the square dance program increased.

Once Benjamin Lovett was in Michigan, he and Mr. Ford began to publicize and promote early American square dancing. Two hundred dancing instructors from Ohio and Michigan were invited to Dearborn to learn how to dance and to call the Virginia Reel. Mr. Ford also directed Benjamin Lovett to begin a program for the Dearborn Public school children. Dances that Benjamin Lovett taught and called began to appear in newspapers around the country and included detailed instructions on how to execute these maneuvers. Mr. Ford also sponsored a radio program. Lovett would travel to Chicago every Sunday and call dances on the radio which had been printed in the newspapers during the previous week. This one hour program was broadcast from Chicago to the East Coast and after an hour wait to compensate for the time differential, the same broadcast was sent to the West Coast. Old fashioned square dancing became the rage.

At a convention of the Dance Masters of America held at the Waldorf-Astoria Hotel in New York City, the chairman of the convention announced, "Ballroom dancing has problems. The Black Bottom is out; the Charleston is gone; attendance is dropping at dance halls." "Meanwhile", he complained, "through the efforts of Benjamin Lovett and the financial backing of Henry Ford, square dancing is on the increase and is more popular than it has ever been." \*\*PART II NEXT MONTH

## WAS WEIßT DU ÜBER DIE GESCHICHTE?

Henry Ford und Benjamin Lovett. Hier ist die Geschichte, von der viele von Euch nie etwas genaueres gehört haben. Wir hoffen, nachdem Ihr sie gelesen habt, daß Ihr Euch immer an den Caller erinnern und mit Stolz auf die historische Halle zeigen werdet, dessen Namen sie trägt.

Wir müssen zurückgehen bis ins Jahr 1923, als Henry Ford das Wayside Hotel in Sudbury, Massachusetts, besuchte. Diese berühmte Erholungsstätte bot ihren Gästen, die hier wohnten, eine Vielzahl von Tänzen an, die sie erlernen und tanzen konnten. Unter anderen: Die Gavotte, die Schottische, Mazurkas, Menuetts, Virginia Reel und Square Dance. Die Leitung dieser Freizeitgestaltung lag in den Händen von Benjamin Lovett.

Henry Ford war von diesem Programm so begeistert, daß er Benjamin Lovett bat, Tanzen zu unterrichten und Tanzlehrer auszubilden in seinem Wohnort in Dearborn, Michigan. Er bot Lovett ein gutes Handgeld und einen Zwei-Monatsvertrag. Benjamin Lovett bedauerte, das Angebot nicht annehmen zu können, da er einen festen Vertrag mit dem Wayside Hotel abgeschlossen hatte.

Es sollte hier angemerkt werden, daß zu dieser Zeit das persönliche Vermögen Henry Fords, ausschliesslich seiner Automobil-Firmen und sonstiger vieler Unternehmungen, mehr als 20 Billionen Dollar betrug. Deshalb war die Verpflichtung, die Benjamin Lovett dem Wayside Hotel gegenüber hatte, für Henry Ford überhaupt kein Problem. Er kaufte kurz entschlossen das ganze Hotel auf, übernahm damit auch die Verpflichtungen von Benjamin B. Lovetts Vertrag, unterbreitete Benjamin Lovett einen neuen Vertrag über zwei Monate, der ihn somit nach Dearborn brachte. Benjamin Lovett blieb in Dearborn, Michigan, für insgesamt 26 Jahre.

Das war zu der Zeit, als das ganze Land in einer schweren wirtschaftlichen Krise stand. Lovett bekam ein Festgehalt von 12,000 Dollar im Jahr. Ausserdem jedes Jahr den neuesten Lincoln-Wagen, sowie ein Wohnhaus, freie Verpflegung und alle Spesen für seine Reisen. Darüber hinaus stiegen seine Einkünfte mit der Verbreitung des Square Dances.

Als nun Benjamin Lovett in Michigan tätig wurde, begannen er und Henry Ford den frühen amerikanischen Square Dance zu publizieren und zu fördern. 200 Tanzlehrer aus Ohio und Michigan wurden nach Dearborn eingeladen, um den Virginia Reel zu erlernen und durch unterrichten in ihren Städten zu verbreiten, um den Schulkindern von Dearborn diese Tänze beizubringen. Alle Tänze, die Benjamin Lovett unterrichtete und callte, wurden neuerdings in den Zeitungen des ganzen Landes gedruckt mit den genauen Beschreibungen der Figuren und wie sie im einzelnen erlernt werden konnten. Mr. Ford finanzierte ebenso ein Radio-Programm. Lovett wurde angewiesen, jeden Sonntag nach Chicago zu reisen um dort über den Sender Tänze zu callen, die in der darauffolgenden Woche in den Zeitungen abgedruckt und beschrieben wurden. dieses einstündige Programm wurde vom Rundfunk von Chicago zur Ostküste gesendet und eine Stunde später, durch die Zeitverschiebung notwendig, in Richtung Westküste ausgestrahlt. Der alte historische Square Dance wurde zum neuen Modeschrei. Bei einem Zusammentreffen der Tanzlehrer Amerikas im Waldorf-Astoria Hotel in New York City war es der Vorsitzende, der bei diesem Meeting folgendes sagte: Der Gesellschaftstanz hat große Probleme. Der Black Bottom ist nicht mehr gefragt; der Charleston ist passe; der Besuch in den Tanzhallen ist rückläufig." "Zwischenzeitlich", fuhr er fort, "durch die harte Arbeit von Benjamin Lovett, und die finanzielle Unterstützung durch Henry Ford, ist der Square Dance in einem enormen Aufwärtstrend und ist populärer als er jemals war."

MAINSTREAM CHOREOGRAPHY: WALK AND DODGE

GOOD TIP OPENER

ALLEMANDE LEFT--ALAMO STYLE--SWING THRU--HEADS WALK AND DODGE--SIDES  
WALK AND DODGE--ALL PARTNER TRADE--LEFT ALLEMANDE

- - - - -

HEADS TOUCH 1/4--WALK AND DODGE--TOUCH 1/4--WALK AND DODGE--BEND THE  
LINE--ALLEMANDE LEFT

- - - - -

SIDES LEAD RIGHT AND CIRCLE TO A LINE--SPIN THE TOP--CAST OFF 3/4--  
WALK AND DODGE--BEND THE LINE--SPIN THE TOP--CAST OFF 3/4--WALK AND  
DODGE--PARTNER TRADE--STAR THRU--SQUARE THRU 3/4--ALLEMANDE LEFT

- - - - -

HEADS RIGHT AND LEFT THRU--TURN WITH A HALF SASHAY--TOUCH 1/4--WALK  
AND DODGE--SWING THRU--WALK AND DODGE--BOYS RUN--SCOOT BACK--WALK AND  
DODGE--ENDS FOLD--BOX THE GNAT--RIGHT AND LEFT GRAND

- - - - -

HEADS TOUCH 1/4--WALK AND DODGE--TOUCH 1/4--WALK AND DODGE--PARTNER  
TRADE--PASS THRU--WHEEL AND DEAL--CENTERS SWING THRU--BOYS RUN--GIRLS  
TRADE--1/2 TAG THE LINE--WALK AND DODGE--SEPARATE GO AROUND ONE TO A  
LINE OF FOUR--PASS THRU--WHEEL AND DEAL--FOUR GIRLS TOUCH 1/4--WALK  
AND DODGE--LEFT ALLEMANDE

- - - - -

ZERO LINE--TOUCH 1/4--CENTERS WALK AND DODGE--ALL MEN RUN--CENTERS  
WALK AND DODGE--CENTERS IN--CAST OFF 3/4--TOUCH 1/4--EIGHT CIRCULATE--  
MEN RUN--DIVE THRU--TOUCH 1/4--CENTERS BOX CIRCULATE TWICE TO THE  
CORNER--LEFT ALLEMANDE

- - - - -

HEADS PASS THRU--BOYS RUN--WALK AND DODGE--SIDES FLUTTER WHEEL--PASS  
THRU--LEFT ALLEMANDE

- - - - -

HEADS SQUARE THRU WHILE SIDES ROLL AWAY--SWING THRU--WALK AND DODGE--  
GIRLS FOLD--STAR THRU--TAG THE LINE RIGHT--WHEEL AND DEAL--TOUCH 1/4--  
WALK AND DODGE--ALL "U" TURN BACK--SQUARE THRU--TRADE BY--ALLEMANDE

ZERO BOX---SWING THRU---BOYS RUN---GIRLS WALK AND DODGE---THOSE WHO CAN  
RECYCLE WHILE THE OTHERS WHEEL AND DEAL---STAR THRU---PASS THRU---TAG THE  
LINE RIGHT---CENTERS ONLY WALK AND DODGE---CENTER LADIES RUN RIGHT---ALL  
FERRIS WHEEL---GIRLS PASS THRU---LEFT ALLEMANDE

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FOUR LADIES CHAIN---HEADS PASS THRU---SEPARATE GO AROUND ONE TO A LINE---  
TOUCH 1/4---CENTERS ONLY WALK AND DODGE---OUTSIDES TRADE---SAME MEN RUN---  
CIRCLE TO A LINE TOUCH 1/4---IN YOUR OWN FOURSOME WALK AND DODGE---  
CENTERS TOUCH 1/4---SAME FOUR WALK AND DODGE---EVERYBODY PARTNER TRADE---  
LEFT ALLEMANDE

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### AS COUPLES

ZERO BOX---SWING THRU---BOYS RUN---AS COUPLES WALK AND DODGE---BOYS RUN---  
SCOOT BACK---CENTERS TRADE---CENTERS RUN---AS COUPLES WALK AND DODGE---  
SAME SEXES TRADE---STAR THRU---CENTERS PASS THRU---ALLEMANDE LEFT

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### TRIPLE:

ZERO LINE---TOUCH 1/4---TRIPLE WALK AND DODGE (one dodge, three walk)---  
PARTNER TAG---ALL TAG THE LINE IN---TOUCH 1/4---TRIPLE WALK AND DODGE---  
PARTNER TAG---ALL TAG THE LINE IN---HALF SQUARE THRU---TRADE BY---SQUARE  
THRU 3/4---LEFT ALLEMANDE

-----

HEAD LADIES CHAIN---HEADS PASS THRU---SEPARATE AROUND ONE TO A LINE---  
TOUCH 1/4---TRIPLE WALK AND DODGE---BOYS PARTNER TAG---BOYS (or girls)  
CLOVERLEAF---LEFT ALLEMANDE

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### ANOTHER OPENER

ALLEMANDE LEFT---ALAMO STYLE---HEADS SCOOT BACK---SIDES SCOOT BACK---HEADS  
SCOOT BACK---SIDES SCOOT BACK---HEADS WALK AND DODGE AND CLOVERLEAF---  
SIDES WALK AND DODGE AND LEFT ALLEMANDE

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HEADS PROMENADE HALF WAY---LEAD RIGHT AND CIL. A LINE---TOUCH 1/4---  
TRIPLE WALK AND DODGE---CENTERS WALK AND DODGE---CENTERS IN---CAST OFF  
3/4---SLIDE THRU---CENTERS STEP TO A WAVE AND RECYCLE---PASS THRU---SWING  
THRU---BOYS RUN---AS COUPLES WALK AND DODGE---BEND THE LINE---TOUCH 1/4---  
TRIPLE WALK AND DODGE---CENTERS WALK AND DODGE---OUTSIDES TRADE---LEFT  
ALLEMANDE

-----  
GET OUT: FROM ZERO LINES

PASS THRU---WHEEL AND DEAL---CENTERS PASS THRU---SLIDE THRU---TOUCH 1/4---  
IN YOUR FOURSOME WALK AND DODGE---LEFT ALLEMANDE

-----  
SINGING CALL FIGURE:

HEADS PROMENADE HALF WAY---LEAD TO THE RIGHT AND CIRCLE TO A LINE---  
TOUCH 1/4---IN YOUR OWN FOUR WALK AND DODGE---TRADE BY---EVERYONE RIGHT  
AND LEFT THRU---SWING THRU---TURN THRU---LEFT ALLEMANDE AND WALK RIGHT BY  
YOUR OWN---SWING THE NEXT AND PROMENADE

-----  
OR

HEADS SQUARE THRU---TOUCH 1/4---WALK AND DODGE---PARTNER TRADE---RIGHT AND  
LEFT THRU---FLUTTER WHEEL---SLIDE THRU---CORNER SWING---ALLEMANDE LEFT NEW  
CORNER---COME BACK ONE AND PROMENADE

-----  
THOSE WHO CAN:

SIDE LADIES CHAIN---COUPLES THREE AND FOUR RIGHT AND LEFT THRU---COUPLE  
TWO BOW AND SWING AND PROMENADE OUTSIDE 3/4 TO STAND BEHIND NUMBER ONE---  
NEW NUMBER FOUR GO DOWN THE CENTER AND PROMENADE LEFT 3/4 AND STAND  
BEHIND THE OTHER TWO COUPLES---THOSE WHO CAN SQUARE THRU 3/4---THOSE WHO  
CAN LEFT SQUARE THRU 3/4---THOSE WHO CAN SQUARE THRU 3/4---OUTFACERS  
PARTNER TRADE---THOSE WHO CAN DIVE THRU---CENTERS PASS THRU---LEFT  
ALLEMANDE

ZERO BOX--SWING THRU--BOYS RUN--COUPLES CIRCULATE--CHAIN DOWN THE LINE--  
 PASS THE OCEAN--SWING THRU--TRADE THE WAVE--CHAIN DOWN THE LINE--  
 SQUARE THRU--BY--LEFT ALLEMANDE

ZERO LINE--RIGHT AND LEFT THRU--PASS THE OCEAN--SWING THRU--BOYS RUN--  
 TAG THE LINE RIGHT--GIRLS RUN--CHAIN DOWN THE LINE--TOUCH 1/4--  
 COORDINATE--COUPLES CIRCULATE--CHAIN DOWN THE LINE--SEND THEM BACK  
 DIXIE STYLE TO A LEFT ALLEMANDE

ZERO LINE--RIGHT AND LEFT THRU BUT TURN A QUARTER MORE--CHAIN DOWN THE  
 LINE--FLUTTER WHEEL--PASS THE OCEAN--GIRLS HINGE--(facing diamonds)  
 DIAMOND CIRCULATE--FLIP THE DIAMOND--CHAIN DOWN THE LINE BUT TURN A  
 QUARTER MORE--GIRLS TRADE--FERRIS WHEEL--DOUBLE PASS THRU--TRACK II--  
 SWING THRU--TURN THRU--LEFT ALLEMANDE

ZERO BOX--RIGHT AND LEFT THRU--TOUCH 1/4--FOLLOW YOUR NEIGHBOR--LEFT  
 SWING THRU--CHAIN DOWN THE LINE--SLIDE THRU--SWING THRU--TRADE THE  
 WAVE--CHAIN DOWN THE LINE--SLIDE THRU--DIVE THRU--SQUARE THRU 3/4--  
 LEFT ALLEMANDE

ZERO BOX--SWING THRU--BOYS RUN--GIRLS WALK AND DODGE--SAME GIRLS CHASE  
 RIGHT--BOYS CIRCULATE--CHAIN DOWN THE LINE--PASS THE OCEAN--SWING THRU--  
 BOYS WALK AND DODGE--SAME BOYS RUN AROUND THE ENDS--CHAIN DOWN THE  
 LINE--DIXIE STYLE TO A WAVE--MEN TRADE--ALL 8 CIRCULATE BUT BOYS GO  
 DOUBLE--ALLEMANDE LEFT ALLEMANDE

SINGING CALL FIGURE

HEADS SQUARE THRU--DO SA DO--SWING THRU--GIRLS FOLD--PEEL THE TOP--  
 RIGHT AND LEFT THRU--PASS THRU--CHASE RIGHT--SWING THE ONE YOU ARE  
 CHASING AND PROMENADE

Have a good summer--we'll look at the MS Quarterly selection Ferris  
 Recycle next month.

NOTES FOR EUROPEAN CALLERS--Aug 1990

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XX

VIEWPOINT

WHAT DO YOU KNOW ABOUT THE HISTORY--PART 2!!

Benjamin Lovett became so busy that he had to train additional dance instructors. He developed a minimum staff of twelve to fourteen dance instructors to help him with his ever increasing work load. The program kept expanding due to the generosity of Mr. Henry Ford. Any school district that wanted a dance program merely had to contact Benjamin Lovett and Mr. Ford would write a check from his personal account and Lovett or one of his instructors would be sent to that school.

Mr. Dick Moore began taking square dance lessons from Benjamin Lovett at the age of seven and eventually he became Lovett's assistant. Mr. Moore is a musician and is one of the few men in the history of square dancing who can teach, call, and play for the dance movement. Dick Moore provided most of the history of the Benjamin Lovett story.

Mr. Lovett, assisted by Mr. Moore, and again sponsored by Henry Ford, was responsible for bringing square dancing and ballroom dancing to thirty-four institutions of higher learning, among them Radcliffe College, Stevens College, Temple University, University of Michigan, University of North Carolina and the University of Georgia. Again, there was no charge to these Universities. If Lovett approved, Mr. Ford would write a check.

The expansion of square dancing in the Dearborn area created a problem. Square dancing requires more room than ballroom dancing, and soon the halls were not large enough to handle the increased number of dancers so Mr. Ford decided to build a hall. This hall is located in Greenfield Village, site of the Henry Ford museum. It was beautifully decorated with chandeliers and had a teakwood floor that would hold approximately forty squares of dancers. A man was hired six days a week to polish the floor, whether it had been used or not. The building was named Lovett Hall.

As square dancing kept increasing, Mr. Lovett suggested that perhaps records would be another way of promoting the activity. Mr. Ford immediately contacted his good friend Thomas Edison, and soon 78 rpm square dance records appeared on the Edison Label. They were unlike the 78 rpm records you might be familiar with for they were at least a quarter of an inch thick. Later records were put out on another label and they corresponded with the more familiar size of 78 rpm records.

Mr. Ford purchased several Stradivarius instruments dating from 1739 and 1754, as well as an Irish dulcimer. These were used for these recordings as well as for some others for Mr. Ford's private listening enjoyment. These extremely valuable instruments are now on display in Greenfield Village at the Henry Ford museum. In 1926 Henry Ford published an excellent book on early American square dancing entitled "Good Morning".

In the early 1940's square dancing was still doing rather well at Benjamin Lovett Hall even though Mr. Ford was getting up in years. However upon his death in 1947 and the loss of his financial backing,

made one of her rare public appearances and sat in the balcony as a spectator. Mr. Dick Moore was asked to call the dance. He invited Benjamin Lovett to call one set of dances. Upon taking the microphone, Mr. Lovett announced his retirement, effective immediately, and informed the people that his car was outside and his suitcases were packed. He and his wife were going back to Massachusetts. He was never seen again in the Michigan area, and in 1951 Benjamin Lovett passed away.

-----  
WAS WEIBT DU UBER DIE GESCHICHTE--Teil II!!!

Benjamin Lovett bekam so viel Arbeit, daß er weitere Tanzlehrer ausbilden mußte, um ihn zu unterstützen. Er vergrößerte seinen Mitarbeiterstab auf 12-14 Tanzlehrer, die ihm halfen, die sich immer mehr anhäufende Arbeit zu bewältigen. Das Tanzprogramm wurde weiter ausgebaut dank der Großzügigkeit von Mr. Henry Ford. Außer eine Schule, dieses Programm kennenzulernen, brauchte sie nur Kontakt mit Benjamin Lovett aufzunehmen, Mr. Ford schrieb einen Scheck von seinem Privatkonto, und Lovett oder einer seiner Mitarbeiter wurde zu der betreffenden Schule geschickt.

MAINSTREAM CHOREOGRAPHY--CIRCULATE FAMILY

ZERO BOX--SWING THRU--BOYS RUN--COUPLES CIRCULATE--GIRLS RUN--BOYS  
TRADE--GIRLS CIRCULATE--BOYS SCOOT BACK--BOYS CROSS RUN--RECYCLE--  
SWING THRU--TURN THRU--LEFT ALLEMANDE

-----  
ZERO LINE--TOUCH 1/4--SINGLE FILE CIRCULATE--CENTER FOUR BOX CIRCULATE--  
ALL BOYS RUN--CENTERS PASS THRU--ALL PASS THE OCEAN--RECYCLE--  
CROSSTRAIL THRU--LEFT ALLEMANDE

-----  
ZERO BOX--DOUBLE SWING THRU--SPLIT CIRCULATE--WALK AND DODGE--GIRLS  
FOLD--TOUCH 1/4--"U" TURN BACK--LEFT ALLEMANDE

-----  
SIDES PASS THRU--AROUND ONE TO A LINE--STAR THRU--CENTERS PASS THRU--  
STEP TO A WAVE--ALL EIGHT CIRCULATE BUT GIRLS GO DOUBLE--SWING THRU--  
ALL EIGHT CIRCULATE BUT BOYS GO DOUBLE--BOYS RUN--WHEEL AND DEAL--DIVE  
THRU--SQUARE THRU 3/4--ALLEMANDE

-----  
ZERO LINE--PASS THE OCEAN--SWING THRU--GIRLS CIRCULATE--SPLIT  
CIRCULATE--ENDS CIRCULATE--SPLIT CIRCULATE--CENTERS CIRCULATE--SPLIT  
CIRCULATE--SWING THRU--GIRLS CIRCULATE--BOYS TRADE--BOYS RUN--BEND THE  
LINE--PASS THE OCEAN--SPLIT CIRCULATE TWICE TO A RIGHT AND LEFT GRAND

- ZERO LINE--TOUCH 1/4--CIRCULATE--SPLIT CIRCULATE--EACH FOUR WALK AND  
DODGE--TRADE BY--SWING THRU--BOYS RUN--BEND THE LINE--TOUCH 1/4--EIGHT  
CIRCULATE--SPLIT CIRCULATE--EACH FOUR WALK AND DODGE--TRADE BY--SWING  
THRU--TURN THRU--ALLEMANDE LEFT

-----

ZERO BOX--SWING THRU--SINGLE HINGE--SPLIT CIRCULATE--CENTERS TRADE--  
CENTERS RUN--COUPLES CIRCULATE--BEND THE LINE--STAR THRU--CENTERS PASS  
THRU--SWING THRU--SPLIT CIRCULATE DOUBLE--GIRLS TRADE--RECYCLE--PASS  
TO THE CENTER--PASS THRU--LEFT ALLEMANDE

-----

ZERO LINE--TOUCH 1/4--CENTERS TRADE--FOUR GIRLS PASS THRU--ALL FACE IN--  
TOUCH 1/4--EIGHT CIRCULATE--GIRLS WALK AND DODGE--LEAD BOYS RUN--ALL  
PASS THRU AND TRADE BY--STAR THRU--COUPLES CIRCULATE--BEND THE LINE--  
CROSSTAIL THRU--LEFT ALLEMANDE

-----

ZERO LINE--PASS THRU--TAG THE LINE IN--TOUCH 1/4--SINGLE FILE  
CIRCULATE--CENTERS BOX CIRCULATE--ALL SINGLE HINGE--BOYS RUN RIGHT--  
CENTERS WHEEL AND DEAL--SWEEP 1/4--OUTSIDE COUPLES BEND TO FACE IN--  
DOUBLE PASS THRU--LEAD PAIR PARTNER TRADE--SWING THRU--TURN THRU--LEFT  
ALLEMANDE

-----

HEADS LEAD RIGHT--TOUCH 1/4--ENDS CIRCULATE--SWING THRU--SINGLE HINGE--  
GIRLS TRADE--RECYCLE--PASS THRU--TRADE BY--RIGHT AND LEFT THRU--TOUCH  
1/4--CENTERS CIRCULATE--SWING THRU--SPLIT CIRCULATE--BOYS RUN--  
CROSSTAIL THRU--LEFT ALLEMANDE

-----

The official definition of the call "Circulate" is cited as a "General  
Rule" and it states that the directed (active) dancers move forward  
along the designated path to the next position. It is important to  
note that the definition does not require the Circulators to all be  
facing in the same direction along their path. While most of the time  
Passing Circulators will be passing right shoulders, the Callerlab  
passing rule should always apply.

ZERO LINE--ALL EIGHT CIRCULATE--WHEEL AND DEAL--CENTERS CIRCULATE--ALL  
EIGHT CIRCULATE--CENTERS SWING THRU--OUTSIDES CIRCULATE--CENTER BOYS  
RUN--BEND THE LINE--LEFT ALLEMANDE

PLUS QUARTERLY SELECTION--STAR TRACK

The newest Quarterly beginning 1 August is a call called Star Track.

STARTING FORMATION: Static Square

ACTION: The Head couples Star Thru, all Double Pass Thru, and start a Track II. As soon as you meet your original partner, Star Thru. At this point, you have completed 1/4 of the action and are in a static square with the side couples across the set. Repeat the same action with the side couples starting the action. Repeat with the Heads starting; then the Sides and you have completed the 64 beat figure.

ENDING FORMATION: Static Square

TIMING: 64 beats (Twice for Heads, twice for Sides--can be used as individual 16 beat portions).

EDITORIAL COMMENT: I find that the use of two Star Thru's for half of the dancers can be rectified by substituting a Slide Thru when you meet your partner instead of a Star Thru.

EXAMPLES:

HEADS STAR TRACK 1/4--HEADS CROSSTRAIL THRU--LEFT ALLEMANDE

-----

HEADS STAR TRACK--SIDES STAR TRACK--ALLEMANDE LEFT--GRAND RIGHT AND LEFT

-----

SINGING CALL FIGURE: Use as an Opener, Break, or Closer in any conventional singing call.

The key to teaching this movement is to remind the dancers that the Slide/Star Thru is always done with their partner. Time will tell, but we have had so much bad luck with 64 beat figures as Quarterly Selections that I don't have much faith in this one lasting any length of time.

CURRENT PLUS QUARTERLY SELECTIONS: Chase & Follow, Right and Left By, Star Track.

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The following singing call figures were sent in by Australian Jeff Seidel--THANKS JEFF!!

HEADS STAR THRU--PASS THRU--CIRCLE TO A LINE--PASS THE OCEAN--SWING THRU--BOYS RUN--CHASE AND FOLLOW--ALL EIGHT CIRCULATE--TRADE THE WAVE--SWING--PROMENADE

-----

HEADS LEAD RIGHT AND CIRCLE TO A LINE--RIGHT AND LEFT BY--SPIN CHAIN AND EXCHANGE THE GEARS--ALL EIGHT CIRCULATE--SWING--PROMENADE

## SINGING CALL MODULES FOR YOUR CLASSES

Quite a few subscribers asked me to include some singing call modules that they can use in their classes--some of the following are "standards" while some are my own creation.

HEADS PASS THRU AND TAKE YOUR PARTNER PROMENADE BACK HOME  
SIDES PASS THRU AND TAKE YOUR PARTNER PROMENADE BACK HOME  
ALLEMANDE LEFT YOUR CORNER--WALK RIGHT BY YOUR OWN--  
SWING THE NEXT LITTLE GAL AND PROMENADE BACK HOME

-----

HEADS GO FORWARD COME ON BACK AND THEN DO SA DO  
PASS THRU AND DO A "U" TURN BACK  
SIDES PASS THRU--DO A "U" TURN BACK AND THEN  
JOIN HANDS AND CIRCLE TO THE LEFT  
ALLEMANDE LEFT YOUR CORNER--NEW PARTNER DO SA DO  
TAKE THAT NEW PARTNER PROMENADE HER HOME

-----

HEADS PROMENADE GO HALF WAY--PASS THRU AND COURTESY TURN YOUR GIRL  
THOSE TWO LADIES CHAIN BUT GO 3/4--(side men turn them)  
HALF SASHAY AND ALL CIRCLE LEFT  
CIRCLE LEFT GO ROUND AND THE CORNER LADY SWING  
SWING THE CORNER LADY PROMENADE

-----

HEADS PASS THRU SEPARATE GO AROUND ONE YOU DO  
INTO THE MIDDLE AND PASS THRU--COURTESY TURN  
PASS THRU AGAIN--DO SA DO MY FRIEND  
ONCE AROUND AND MAKE A RIGHT HAND STAR--TURN IT ONCE  
THE HEADS STAR LEFT IN THE MIDDLE--SIDES STAY HOME  
SWING THE CORNER LADY PROMENADE

-----

FERRIS RECYCLE

HEADS PASS THE OCEAN--EXTEND--LADIES TRADE--FERRIS RECYCLE--DOUBLE  
PASS THRU--CLOVERLEAF--CENTERS PASS THRU--LEFT ALLEMANDE

-----  
SIDES FAN OUT TO THE CORNER THRU--SWING THRU--CENTERS RUN--BEND THE LINE--  
PASS THE OCEAN--FERRIS RECYCLE--DOUBLE PASS THRU--FIRST COUPLE GO  
RIGHT SECOND COUPLE GO LEFT--THOSE IN THE MIDDLE SQUARE THRU WHILE THE  
ENDS DO AN ALLEMANDE LEFT AND EVERYBODY GO RIGHT AND LEFT GRAND

-----  
HEADS PROMENADE HALF WAY--SQUARE THRU--SWING THRU--BOYS RUN--WHEEL AND  
DEAL AND CENTERS REVERSE WHEEL AROUND--CENTERS SQUARE THRU BUT ON YOUR  
THIRD HAND MAKE A WAVE--EXTEND AND SLIDE THRU--PASS THE OCEAN--LADIES  
TRADE--FERRIS RECYCLE--CENTERS REVERSE WHEEL AROUND--LEFT ALLEMANDE

-----  
Subscriber Al Green, from Sheffield, England, sent in some nice  
comments regarding the current Quarterly Selection Ferris Recycle  
along with the following singing call modules that he authored--  
THANKS AL!!

HEADS PROMENADE HALF WAY--TOUCH 1/4--MEN RUN--DO SA DO TO A WAVE--  
LADIES TRADE--FERRIS RECYCLE--DOUBLE PASS THRU--CLOVERLEAF--CENTERS  
PASS THRU--SWING THE CORNER--PROMENADE

-----  
SIDES LEAD RIGHT AND CIRCLE TO A LINE--FORWARD AND BACK--PASS THE  
OCEAN--FERRIS RECYCLE--DOUBLE PASS THRU--FIRST COUPLE GO LEFT--NEXT  
COUPLE GO RIGHT--CROSSTRAIL THRU--SWING THE CORNER--PROMENADE

-----  
HEADS STAR THRU--PASS THRU--STAR THRU--RIGHT AND LEFT THRU--DIXIE  
STYLE TO AN OCEAN WAVE--FERRIS RECYCLE--DOUBLE PASS THRU--LEADERS  
PARTNER TRADE--SWING THRU--MEN TRADE--GIRLS TURN BACK--PROMENADE

-----  
HEADS SQUARE THRU WHILE THE SIDES ROLL AWAY--~~DO SA DO~~ MAKE AN OCEAN  
WAVE--FERRIS RECYCLE--ON THE DOUBLE TRACK GO DIXIE STYLE TO AN OCEAN  
WAVE--RECYCLE--SQUARE THRU 3/4--TRADE BY--SWING CORNER

MAINSTREAM CHOREOGRAPHY

FROM A PROMENADE, ALL WITH PARTNER AND IN SEQUENCE--

PROMENADE DON'T SLOW DOWN--SIDE GENTS PUT YOUR PARTNER IN FRONT AND  
KEEP PROMENADING IN SINGLE FILE--HEADS WHEEL INTO THE MIDDLE AND SWING  
THRU--SPIN THE TOP--SINGLE HINGE--LEFT ALLEMANDE

-----  
PROMENADE DON'T SLOW DOWN--HEAD GENTS PUT YOUR PARTNER IN FRONT AND  
KEEP PROMENADING IN SINGLE FILE--SIDES WHEEL INTO THE MIDDLE AND DO SA  
DO--STAR THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

-----  
HEADS SQUARE THRU--WITH THE SIDES MAKE A RIGHT HAND STAR--HEADS STAR  
LEFT IN THE MIDDLE--PASS YOUR CORNER AND STAR PROMENADE THE NEXT (same  
sex promenading)--THE OUTSIDE LADY STEP IN FRONT OF YOUR PARTNER AND  
GIRLS KEEP PROMENADING SINGLE FILE--MEN WHEEL INTO THE MIDDLE AND  
SWING THRU--SPIN THE TOP--SINGLE HINGE--LEFT ALLEMANDE

-----  
**NOTICE:** The above routines are "Timing Patterns", which means you  
should keep your eyes on the dancers and deliver the critical last  
call before the Allemande on time.

The next sequence was given to me by subscriber Jeannette Stäuble at a  
recent dance--this is a good gimmick figure, and like all gimmicks  
should be used sparingly--on a farm, you never give all the hay on the  
wagon to the cows at the same time!

HEADS STAR THRU--PASS THRU--SWING THRU--BOYS RUN--HALF TAG--HALF TRADE--  
HALF ALL EIGHT CIRCULATE--HALF RIGHT AND LEFT GRAND--HALF PROMENADE

-----  
**GOOD SINGING CALL FIGURE:**

HEADS SQUARE THRU--DO SA DO--SLIDE THRU--PASS THRU--WITH YOUR PARTNER  
TRADE--RIGHT AND LEFT THRU--GO DIXIE STYLE TO A WAVE--GIRLS RUN--GIRLS  
TRADE--CAST OFF HALF AND PROMENADE

-----  
**CALLERS SCHOOL ITINERARY FOR THE UPCOMING YEARS:**

1990--October 21-25 with AL STEVENS & JACK LASRY  
1991--October 20-24 with AL STEVENS & DON BECK  
1992--October 25-29 with AL STEVENS & BILL PETERS  
1993--October 24-28 with AL STEVENS & RUSTY FENNELL  
1994--October 23-27 with AL STEVENS & JIM MAYO

PLUS PAGE--TEACUP CHAIN

Starting Formation: Static Square, or proceeding from everyone doing a Left Arm Turn with partner.

GROUND RULES FOR EVERYBODY: 1. All turns are "forearm turns"--except the last turn--it is a "courtesy turn".

GROUND RULES FOR THE LADIES: 1. Visitation route is counter-clockwise.  
2. Ladies always alternate the use of hands.  
3. Ladies progress thru their visitation route by a series of stars in the middle, either a right hand star three quarters or a left hand star once and a quarter--they always go into the middle at the head position and come out of the middle at the side position, IF THE HEAD LADIES ARE ACTIVE.

GROUND RULES FOR THE MEN: 1. The men will NOT alternate the use of their hands--TAKE WHICHEVER HAND THE LADY OFFERS, THEY WILL BE CORRECT!!  
2. The men have a huge obligation to the success of the call. The head men must make sure that the ladies enter the star at their position--the side men must make sure that the ladies exit the star at their position. The side men must insure that the lady they take out of the star will not enter the center area--make sure that they work around the outside.  
3. The men must stay at their position and let the ladies come to them--the head men must not move toward the side man on their left to greet the lady, let the ladies come to you.

---

EXAMPLES OF HOW TO LEAD INTO TEACUP CHAIN:

WALK AROUND THE LEFT HAND LADY--AT HOME DO A DO-PA-SO--TURN PARTNER LEFT--HEAD LADIES TO THE CENTER--SIDE LADIES TO THE RIGHT----- (at the end)--COURTESY TURN YOUR PARTNER.

---

WALK AROUND YOUR CORNER--SEE SAW YOUR OWN--THE MEN STAR RIGHT--TURN PARTNER WITH A LEFT FOREARM--HEAD LADIES CENTER TEACUP CHAIN--etc.

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NOTES FOR EUROPEAN CALLERS--Oct 1990

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VIEWPOINT

.....Our subscription rate has over doubled since we have started our note service. We hopefully will continue to grow every year and can only do so with your help and support. We continually need your ideas and your input to help us become bigger and better. In the past, we have received choreography examples from some of our subscribers and will continue to ask for your input--we will use your examples if they flow well and do not violate the definition of the call as prescribed by Callerlab.

One of our subscribers mentioned to me that he thought the pages were a little cramped and full--not easy to read. Another mentioned that perhaps a smaller Viewpoint and more "meat" were in order, while another mentioned that they are completely satisfied with the "balance" we have created. Quite a few mentioned that they are more than satisfied with the speed with which we pass on the "Quarterly Selections". It is not easy to satisfy everybody, however we do our best to satisfy at least the majority. If we are not pleasing you, please let us know--and by the same token, if we are pleasing you, we would like to hear this also.

.....Unsere Abonnentenrate hat sich, seit wir den "Notes" Service gestartet haben, mehr als verdoppelt. Hoffentlich werden wir weiterhin jedes Jahr wachsen, was nur mit eurer Hilfe und Unterstützung möglich ist. Wir brauchen eure Ideen und Eingaben kontinuierlich um uns dabei zu helfen, größer und besser zu werden. In der Vergangenheit haben wir Choreographiebeispiele von einigen unserer Abonnenten erhalten und wir werden damit fortfahren, nach euren Anregungen zu fragen. Wir werden eure Beispiele benutzen, sofern sie eine fließende Bewegung ermöglichen und die Definition des Calls, wie von Callerlab beschrieben, nicht vergewaltigt wird.

Einer unserer Abonnenten erwähnte mir gegenüber, er fände die Seiten wären ein bißchen beengt und voll--nicht einfach zu lesen. Ein anderer meinte, daß vielleicht ein kleinerer Viewpoint und mehr Substanz angebracht wären, während wieder andere bemerkten, sie wären sehr zufrieden mit dem Gleichgewicht, das wir geschaffen haben. Viele erwähnten, daß sie mehr als zufrieden wären mit dem Tempo, mit dem wir die Quarterly Selections weitergeben. Es ist nicht einfach jedermann zufriedenzustellen, wie dem auch sei, wir tun unser Bestes um wenigsten der Mehrheit zu genügen. Wenn wir Dir nicht gefallen, dann lass es uns bitte wissen--und wenn wir schon dabei sind, wenn wir Dir gefallen, würden wir das auch gerne hören.

---

Classes should be in swing by now--how many of you teach the call Courtesy turn ALL BY ITSELF? I have talked to two subscribers who believed that Courtesy Turn was only an extension of Right And Left Thru and Ladies Chain----NOT SO!!!

GEDANKEN ZUM BESSEREN UNTERRICHTEN. Wir alle machen uns ernsthafte Gedanken, wie wir am besten vorgehen sollten, um wieder neue Tänzer für unsere Aktivität interessieren zu können. Diese Gedankengänge beschäftigen uns in erster Linie: Wie kann ich einen Nichttänzer in einen begeisterten Square Dancer umwandeln.

Beachten wir bei allem Ehrgeiz und Streben, dass, nach statistischen Errechnungen, ein Square Dancer im Durchschnitt mindestens 3 Jahre aktiv bei diesem Hobby bleiben sollte. Bei reiflicher Überlegung müssen wir zugeben, das es uns oft nur gelingt, die Tänzer zwischen einem 3/4 und 1 Jahr zu halten. Den statistischen Durchschnitt von 3 Jahren müssen wir als sehr optimistisch ansehen. Natürlich ist es unser Wunschtraum, die neuen Tänzer bis in alle Ewigkeit an unser Hobby zu binden. Da das fast nicht möglich ist, und wir mit der Wirklichkeit leben müssen, sollten wir uns zum Ziel setzen, die erwähnten 3 Jahre zu erreichen mit dem festen Vorsatz, dass dies der richtige Weg ist.

Unsere bisherigen veröffentlichten Betrachtungen weisen immer wieder auf die Verantwortung hin, durch gutes, sorgfältiges Unterrichten des Callers eine Brücke zu bauen zwischen dem Anfänger und dem bereits existierenden Club. Wir legen grossen Wert darauf, dass der neue Tänzer mehr als nur die Grundfiguren unterrichtet bekommt. Wir richten unser Augenmerk darauf, ihm klar zu machen, wie wichtig es ist zu lernen, sich zum Takt der Musik zu bewegen. Es ist ebenso wichtig, eine positive Einstellung in ihm zu wecken, in einer gewissen Weise, und seinen gegebenen Möglichkeiten, am Clubleben mitzuarbeiten. Wir unterstreichen die Notwendigkeit und erklären dem "Neuen", wie wichtig es ist, geschmeidig zu tanzen. Für unsere "Angels" oder "Helfer" in der Klasse haben wir einfache, doch wichtige, Regeln erarbeitet. Alles das sind wichtige Dinge. Auf die Gefahr hin, dass wir das alles schon zwei- oder dreimal sinngemäss geschrieben haben, wollen wir doch auf einiges genauer eingehen.

41 Wochen. Diese von CALLERLAB vorgeschlagene Anzahl von Unterrichtsabenden gibt uns genügend Zeit für Wiederholungen, Verbesserungen im korrekten Styling und gibt dem Anfänger die Zeit, sich langsam an die automatische Reaktion zu gewöhnen. Er lernt, sich geschmeidig zu bewegen und sich langsam mit den Gewohnheiten eines Square Dancers vertraut zu machen.

Zusammengefasst: Ein 41-Wochenprogramm gibt dem neuen Tänzer während seiner Ausbildungszeit die Möglichkeit, fortlaufend etwas aufzuschnappen und sich anzueignen, um eventuell später ein erfolgreiches, förderndes Clubmitglied zu werden.

Alle Basics innerhalb eines Plateaus sollten gründlich unterrichtet und geübt werden, bevor wir in ein höheres Plateau einsteigen. Der Caller muss seinen neuen Tänzer so gut trainieren, dass er auch in der Lage ist, zu anderen Callern zu tanzen. Wenn wir es versäumen, eine Figur aus der international akzeptierten CALLERLAB-Liste zu unterrichten, wird sich der Tänzer eines Tages in der scheußlichen Position befinden, wo er nicht in der Lage ist, legitime Calls aus seinem Plateau auszuführen.

Wenn wir eine gute Tanzqualität unterrichten wollen, muss das unbedingt ein korrektes Styling beinhalten. Ausserdem sollte die Klasse genügend Zeit bekommen, um an allem Spass zu haben. Es ist

Verpflichtung des Ausbilders, jeden Klassenabend so entspannend für den "Neuen" zu gestalten, wie er sich bemühen muss, für seinen Clubabend eine gelöste Atmosphäre zu schaffen. Die Anfängerzeit ist oft die einzige Möglichkeit, sich erfolgreich in der Philosophie und der Geschichte seines neuen Hobbies fortzubilden. Es ist seine grosse Chance zu lernen, was es bedeutet, Clubverantwortung zu übernehmen und an der Clubarbeit mitzuwirken.

"Freundlichkeit und Spass muss vom ersten Klassenabend spürbar sein, denn es wird später nicht aufzuholen sein".

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### MAINSTREAM OPENERS

HEAD GENTS AND THE CORNER GIRL UP TO THE MIDDLE AND BACK--SAME TWO  
LADIES TURN THRU--ALLEMANDE LEFT

-----  
COUPLE NUMBER ONE STAND BACK TO BACK--NUMBER FOUR MAN WITH OPPOSITE  
GIRL STAR THRU--CALIFORNIA TWIRL--ALLEMANDE LEFT

-----  
COUPLE NUMBER ONE FACE COUPLE NUMBER TWO--COUPLES THREE AND FOUR FACE--  
ALL GO FORWARD AND BACK--PASS THE OCEAN--SWING THRU--BOX THE GNAT--  
RIGHT AND LEFT THRU--DIVE THRU--SWING THRU--TURN THRU--ALLEMANDE LEFT

-----  
ALLEMANDE LEFT IN THE ALAMO STYLE--HEADS TRADE--GIRLS TRADE--BOYS  
TRADE--SIDES TRADE--HEADS TRADE--SAME SEX TRADE--SIDES TRADE--LEFT

ALLEMANDE

### THEME--TAG FAMILY

HEADS RIGHT AND LEFT THRU--SAME LADIES CHAIN--HEADS LEAD RIGHT AND  
CIRCLE TO A LINE--PASS THRU--TAG THE LINE RIGHT--WHEEL AND DEAL--  
CENTERS IN--TAG THE LINE LEFT--WHEEL AND DEAL--PASS THRU--MEN TRADE--  
GIRLS SQUARE THRU--3/4--ALLEMANDE LEFT

-----  
HEADS HALF SQUARE THRU--TOUCH 1/4--WALK AND DODGE--HALF TAG--WALK AND  
DODGE--HALF TAG LEFT--TRADE BY--PASS TO THE CENTER--SQUARE THRU 3/4--  
ALLEMANDE LEFT

HEADS PASS THRU AND SEPARATE GO AROUND ONE TO A LINE--PASS THRU--TAG  
THE LINE RIGHT--COUPLES CIRCULATE--BOYS ONLY BEND THE LINE--COUPLES  
CIRCULATE (straight ahead)--COUPLES CIRCULATE--GIRLS ONLY BEND THE  
LINE--ALL FERRIS WHEEL--FOUR GIRLS SQUARE THRU 3/4--SPLIT THE BOYS GO  
AROUND ONE TO A LINE--PASS THRU--TAG THE LINE RIGHT--COUPLES CIRCULATE--  
BEND THE LINE--RIGHT AND LEFT THRU--PASS THRU--TAG THE LINE RIGHT--  
LEFT ALLEMANDE

- - - - -

ZERO LINE--SLIDE THRU--SWING THRU--SCOOT BACK--ALL EIGHT CIRCULATE--  
HALF TAG--GIRLS RUN RIGHT--PASS THRU AND "U" TURN BACK--CROSSTAIL  
THRU--ALLEMANDE LEFT

- - - - -

ZERO BOX--SWING THRU--BOYS TRADE--BOYS RUN--TAG THE LINE RIGHT--BOYS  
TRADE--BOYS CROSS RUN--WHEEL AND DEAL--SWING THRU--BOYS TRADE--BOYS  
RUN--TAG THE LINE RIGHT--BOYS TRADE--BOYS RUN--WHEEL AND DEAL--  
ALLEMANDE LEFT

- - - - -

FOUR LADIES CHAIN 3/4--HEADS TO THE RIGHT AND CIRCLE TO A LINE--PASS  
THRU--TAG THE LINE--CLOVERLEAF--TURN THRU--LEFT ALLEMANDE

- - - - -

HEADS PASS THRU--SEPARATE GO AROUND ONE TO A LINE--PASS THRU--HALF TAG  
AND THE GIRLS TRADE--RECYCLE--SWING THRU--BOYS RUN--TAG THE LINE IN--  
PASS THRU--HALF TAG--BOYS RUN--PASS THRU--TAG THE LINE IN--SQUARE THRU--  
RIGHT AND LEFT GRAND

- - - - -

HEADS RIGHT AND LEFT THRU--FLUTTERWHEEL--PASS THE OCEAN--GIRLS TRADE--  
GIRLS RUN--HALF TAG RIGHT--PASS THRU--SWING THRU--BOYS RUN--BEND THE  
LINE--PASS THE OCEAN--GIRLS TRADE--GIRLS RUN--HALF TAG RIGHT--TOUCH  
1/4--SCOOTBACK--BOYS FOLD--ALL DOUBLE PASS THRU--GIRLS TRADE--ALL STAR  
THRU--COUPLES CIRCULATE--HALF TAG RIGHT TO A RIGHT AND LEFT GRAND

- - - - -

A NICE GET-OUT USING THE TAG FAMILY

ZERO LINE--PASS THE OCEAN--SWING THRU--BOYS RUN--HALF TAG THE LINE  
RIGHT--RIGHT AND LEFT GRAND

- - - - -

HEADS PASS THE OCEAN--SPIN THE TOP--SLIDE THRU--PASS THE OCEAN--  
RECYCLE--PASS THRU--TAG THE LINE IN--PASS THRU--HALF TAG THE LINE--  
SPLIT CIRCULATE--RIGHT AND LEFT GRAND

- - - - -

SIDES PASS THE OCEAN--RECYCLE--PASS THRU--RIGHT AND LEFT THRU--VEER  
LEFT--COUPLES CIRCULATE--HALF TAG--SPLIT CIRCULATE--BOYS RUN--PASS  
THRU--HALF TAG--SPLIT CIRCULATE--SCOOTBACK--RIGHT AND LEFT GRAND

- - - - -

SIDES HALF SQUARE THRU--ALL HALF SQUARE THRU--PARTNER TRADE--PASS THRU--  
HALF TAG--SPLIT CIRCULATE--SCOOTBACK--ALL EIGHT CIRCULATE ONCE AND A  
HALF--RIGHT AND LEFT GRAND

- - - - -

ZERO BOX--SLIDE THRU--PASS THRU--HALF TAG--SPLIT CIRCULATE--SCOOTBACK--  
ALL EIGHT CIRCULATE ONCE AND A HALF--GRAND RIGHT AND LEFT BUT ON YOUR  
THIRD HAND PROMENADE

- - - - -

HEADS SWING THRU--BOYS RUN--HALF TAG--WALK & DODGE--RIGHT AND LEFT  
THRU--VEER LEFT--COUPLES CIRCULATE--GIRLS TRADE--TAG THE LINE RIGHT--  
FERRIS WHEEL--CENTERS VEER LEFT--HALF TAG LEFT--RIGHT AND LEFT GRAND

- - - - -

SIDES RIGHT AND LEFT THRU--HALF SQUARE THRU--RIGHT AND LEFT THRU--VEER  
LEFT--COUPLES CIRCULATE--GIRLS TRADE--COUPLES HINGE--HALF TAG (check  
your column)--ALL EIGHT CIRCULATE--SINGLE HINGE--FAN THE TOP--GIRLS  
RUN--HALF TAG--ALL EIGHT CIRCULATE--GIRLS RUN--SLIDE THRU--LEFT  
ALLEMANDE

- - - - -

PLUS PAGE--WORKING WITH DIAMONDS

HEADS LEAD RIGHT--SWING THRU--BOYS RUN--GIRLS CAST OFF 3/4--DIAMOND  
CIRCULATE--BOYS IN THE WAVE SWING THRU AND CAST OFF 3/4--COUPLES  
CIRCULATE--WHEEL AND DEAL--SWING THRU--GIRLS RUN--BOYS CAST OFF 3/4--  
DIAMOND CIRCULATE--GIRLS IN THE WAVE SWING THRU AND CAST OFF 3/4--  
COUPLES CIRCULATE--BEND THE LINE--SLIDE THRU--SQUARE THRU 3/4--  
ALLEMANDE LEFT

- - - - -

HEADS RIGHT AND LEFT THRU--PASS THE OCEAN--LADIES TRADE--EXTEND--  
LADIES TRADE--LADIES RUN--BOYS HINGE--DIAMONAD CIRCULATE--LADIES SWING  
THRU--DIAMOND CIRCULATE--BOYS SWING THRU--DIAMOND CIRCULATE--FLIP THE  
DIAMOND--LADIES CIRCULATE DOUBLE--BOYS TRADE DOUBLE--RIGHT AND LEFT  
GRAND

- - - - -

ZERO BOX--SWING THRU--GIRLS CIRCUL;ATE--BOYS TRADE--BOYS RUN--BEND THE  
LINE--TOUCH 1/4--COORDINATE--LADIES HINGE--DIAMOND CIRCULATE--FLIP THE  
DIAMOND--TRADE THE WAVE--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THE OCEAN--RECYCLE--VEER LEFT--BOYS CIRCULATE ONCE AND  
A HALF--GIRLS HINGE--CENTER GIRLS TRADE--RUN RIGHT AROUND ONE GIRL--  
NEW CENTER GIRLS HINGE--BOYS DO ONE BIG DIAMOND CIRCULATE--GIRLS  
DIAMOND CIRCULATE--FLIP THE DIAMOND--CENTER GIRLS CAST OFF 3/4--  
BALANCE IN A WAVE--RECYCLE--OTHERS AS A COUPLE BEND TO FACE IN--  
CENTERS PASS THRU--STEP TO A WAVE--RECYCLE--PASS THRU--TRADE BY--LEFT  
ALLEMANDE

For the sight caller, here are two different ways to get into a diamond formation. The first one was recently featured in Jack Lasry's notes, however they have been in Al's file for years.

From a completed double pass thru have just the boys do their part of a Track II while the lead girl turn back and touch a quarter with the girl behind them---diamonds.

Zero lines pass thru, parther trade and the girls only roll. All take a step forward to form a diamond.

NOTES FOR EUROPEAN CALLERS--Dec 1990

AL STEVENS, Bachstr. 22, 7512 Rheinstetten 2, Tel: 07242-1786

RUDI POHL, Ginsterweg 8, 6900 Heidelberg

XXXXXXXXXXXXXXXXXXXX M E R R Y C H R I S T M A SXXXXXXXXXXXXXXXXXXXX

VIEWPOINT

.....SQUARE DANCING HAS LOST A GIANT! Most of you know by now that Jack Lasry had passed away on 9 October. Square Dancing in general will suffer a monumental set-back; the science of calling will also be significantly affected. His contribution to the activity that we all love so dearly will stand alone for many years to come and will be described by leaders world-wide for some time.

.....However, as a person, Jack never knew the meaning of the word "suffering". When the rest of the world would have literally given up, Jack moved forward. He never complained of his health problems to the general public, he ignored the problems. Jack Lasry the square dance leader will be missed, but Jack Lasry the person will be missed even more. Uschi Pohl and Gabriele Gerstner, as do all the leaders/dancers within the European theater, join Rudi and I in extending our deepest sympathy to Carolyn and the entire Lasry family.

- - - - -

.....Der Square Dance hat einen großen Verlust erlitten. Die meisten unter euch wissen inzwischen, daß Jack Lasry am 9. Oktober verstorben ist. Square Dance im allgemeinen wird einen gewaltigen Rückschritt ertragen müssen; ebenso wird die Wissenschaft des Callens bedeutend davon in Mitleidenschaft gezogen. Sein Beitrag zu der Aktivität, die wir alle so lieben, wird in den kommenden Jahren hervorgehoben und von Lehrern aus der ganzen Welt beschrieben werden.

.....Wie auch immer, Jack kannte persönlich die Bedeutung des Wortes "erdulden" nicht. Wenn der Rest der Welt buchstäblich aufgegeben hätte, bewegte sich Jack weiter vorwärts. Er beklagte sich niemals über seine gesundheitlichen Probleme, er ignorierte sie. Jack Lasry, der Square Dance Lehrer wird vermißt werden, aber die Person Jack Lasry wird uns noch mehr fehlen. Uschi Pohl und Gabriele Gerstner, wie auch die anderen Tänzer und Lehrer auf der europäischen Bühne, verbänden sich mit Rudi und mir, wenn wir Carolyn und der ganzen Lasry Familie unsere tiefste Anteilnahme ausdrücken.

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MAINSTREAM GET-OUTS USING LINEAR TAG

Subscriber Gerry Kuhn sent in some real snappy get-outs using the Quarterly selection of Linear Tag--very good material, THANKS GERRY!

ZERO BOX--RIGHT AND LEFT THRU--VEER LEFT--HALF TAG TO A LINEAR TAG--

LEADERS TURN BACK--LEFT ALLEMANDE

- - - - -

ZERO BOX--TOUCH 1/4--CENTERS TRADE--LINEAR TAG--LEADERS CLOVERLEAF AND  
FIND PARTNER--BOX THE GNAT--THE OTHERS FACE--RIGHT AND LEFT GRAND

-----  
ZERO BOX--SWING THRU--CAST OFF 3/4--CENTERS TRADE--ENDS CIRCULATE--  
LINEAR TAG AND FACE IN--RIGHT AND LEFT THRU--SLIDE THRU--EIGHT CHAIN  
THREE--LEFT ALLEMANDE

-----  
HEADS PASS THE OCEAN--EXTEND--RIGHT AND LEFT THRU--LEFT TOUCH 1/4--  
CENTERS TRADE--LINEAR TAG AND FACE IN--CENTERS PASS THE OCEAN--RIGHT  
AND LEFT GRAND

FACING LINE ZEROS

-----  
RIGHT AND LEFT THRU--PASS THE OCEAN--SINGLE HINGE--SPLIT CIRCULATE--  
LINEAR TAG AND ALL FACE IN--FAN THE TOP--LINEAR TAG--FACE RIGHT--BEND  
THE LINE-----

-----  
RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--SINGLE HINGE--  
CENTERS CIRCULATE--LINEAR TAG AND FACE RIGHT--COUPLES CIRCULATE--HALF  
TAG--ENDS CIRCULATE--SWING THRU AND SLIDE THRU-----

EIGHT CHAIN THRU FORMATION ZERO

-----  
SWING THRU--CAST RIGHT 3/4--SPLIT CIRCULATE--LINEAR TAG--FACE IN--  
SLIDE THRU-----

ZERO BOX TO ZERO LINE CONVERSION

-----  
SWING THRU--CAST RIGHT 3/4--CENTERS TRADE--ENDS CIRCULATE--LINEAR TAG  
FACE IN--RIGHT AND LEFT THRU--SLIDE THRU--EIGHT CHAIN TWO--SLIDE THRU--

SINGING CALL FIGURE

-----  
HEADS TOUCH 1/4--GIRLS RUN--PASS THRU--SWING THRU--ENDS TRADE--LINEAR  
TAG--FACE IN--PASS THE OCEAN--CENTERS TRADE--SWING--PROMENADE

MAINSTREAM MATERIAL

HEADS LEAD RIGHT--SWING THRU--BOYS RUN--FERRIS WHEEL--CENTERS SWING  
THRU--THE OTHERS FACE--RIGHT AND LEFT GRAND

- - - - -

SIDES ROLLAWAY--HEADS LEAD RIGHT--SWING THRU--BOYS RUN--CENTERS SQUARE  
THRU FOUR--ENDS TOUCH 1/4--GIRLS RUN--RIGHT AND LEFT GRAND

- - - - -

HEADS STAR THRU--PASS THRU--ALL STAR THRU--PASS THRU--PARTNER TRADE--  
RIGHT AND LEFT THRU TURN HER WITH A HALF SASHAY--CENTERS CROSSTRAIL  
THRU TO A LEFT ALLEMANDE

- - - - -

SIDES ROLL AWAY AND SQUARE THRU FOUR--SPLIT TWO--AROUND ONE TO A LINE--  
CENTERS TOUCH 1/4--GIRLS RUN--ENDS BOX THE GNAT--EVERYONE RIGHT AND  
LEFT GRAND

- - - - -

HEADS SQUARE THRU 3/4--SAME TWO "U" TURN BACK--SIDES ROLLAWAY AND  
SQUARE THRU FOUR--CENTERS IN--CAST OFF 3/4--ENDS TRADE--CENTERS PASS  
THE OCEAN--RIGHT AND LEFT GRAND

- - - - -

FOUR LADIES CHAIN--HEADS TOUCH 1/4--WALK & DODGE--PASS THE OCEAN--  
RECYCLE--CENTERS SQUARE THRU FOUR WHILE THE ENDS TOUCH 1/4 AND THOSE  
GIRLS RUN--RIGHT AND LEFT GRAND BUT ON YOUR THIRD HAND PROMENADE

- - - - -

ZERO BOX--SLIDE THRU--PASS THRU--TAG THE LINE IN--GO FORWARD AND BACK--  
CENTERS FACE AND ALL GO RIGHT AND LEFT GRAND

- - - - -

ZERO LINE--CENTERS DO SA DO--ENDS SEE SAW--CENTERS SQUARE THRU FOUR--  
ENDS LEFT ALLEMANDE--ALL GO RIGHT AND LEFT GRAND

IMPORTANT ANNOUNCEMENT--I will again offer two CALLERS SCHOOLS in  
1991. DON BECK AND AL STEVENS will do a "NEWER" school for callers  
with less than three years experience and an "EXPERIENCED" school for  
callers with more than three years experience--write to AL for flyer.

.....The dates for the schools are October 13-17, 1991 for the "NEWER" Callers and October 20-24, 1991, for the "EXPERIENCED" callers.

MAINSTREAM MATERIAL USING PASS TO THE CENTER FROM WAVES

ZERO BOX--SWING THRU--BOYS TRADE--PASS TO THE CENTER--CENTERS SQUARE  
THRU 3/4--ALL LEFT SQUARE THRU 3/4--RIGHT AND LEFT GRAND

-----

HEADS SWING THRU--SINGLE HINGE--BOYS RUN--PASS THRU--SLIDE THRU--PASS  
THE OCEAN--PASS TO THE CENTER--CENTERS PASS THE OCEAN--SINGLE HINGE--  
WALK & DODGE--LEFT ALLEMANDE

-----

SIDES PASS THE OCEAN--SPIN THE TOP TO A SLIDE THRU--ALL STAR THRU--  
PASS THE OCEAN--SCOOTBACK--PASS TO THE CENTER--PASS THRU--PASS THE  
OCEAN--FAN THE TOP--RIGHT AND LEFT GRAND

-----

HEADS SWING THRU--SINGLE HINGE--SCOOTBACK--WALK & DODGE--SLIDE THRU--  
PASS THE OCEAN--SCOOTBACK--PASS TO THE CENTER--CENTERS TOUCH 1/4--WALK  
& DODGE--SEPARATE AROUND ONE TO A LINE--CENTERS DO SA DO TO A WAVE--  
FAN THE TOP--RIGHT AND LEFT GRAND

-----

SIDES SLIDE THRU--PASS THE OCEAN--SINGLE HINGE--WALK & DODGE--SWING  
THRU DOUBLE--PASS TO THE CENTER--CENTERS PASS THE OCEAN--RECYCLE--BACK  
AWAY--YOU'RE HOME

-----

FOUR LADIES CHAIN--HEADS SWING THRU--BOYS RUN--HALF TAG--WALK & DODGE--  
SLIDE THRU--PASS THE OCEAN--SWING THRU--PASS TO THE CENTER--PASS THRU--  
RIGHT AND LEFT GRAND

-----

SIDES PASS THE OCEAN--RECYCLE--PASS THRU--SWING THRU--SCOOTBACK--GIRLS  
TRADE--PASS TO THE CENTER--PASS THRU--PASS THE OCEAN--SPIN THE TOP--  
RIGHT AND LEFT GRAND

PLUS PAGE--FOLLOW YOUR NEIGHBOR & CROSS SPREAD

...This is a normal Follow Your Neighbor & Spread, but the outfacers will "spread" to the FAR center position instead of the NEAR center position as normal.

HEADS SLIDE THRU & ROLL--SLIDE THRU--TOUCH 1/4--FOLLOW YOUR NEIGHBOR AND CROSS SPREAD--GIRLS TRADE--BEND THE LINE--PASS THE OCEAN--TRADE THE WAVE--LEFT ALLEMANDE

-----

SIDES PASS THE OCEAN--EXTEND--SINGLE HINGE--FOLLOW YOUR NEIGHBOR AND CROSS SPREAD--COUPLES CIRCULATE--HALF TAG--FOLLOW YOUR NEIGHBOR AND CROSS SPREAD--FERRIS WHEEL--PASS THRU--LEFT ALLEMANDE

-----

HEADS PASS THE OCEAN--GIRLS TRADE--EXTEND--GIRLS TRADE--SINGLE HINGE--FOLLOW YOUR NEIGHBOR AND CROSS SPREAD--GIRLS TRADE--BEND THE LINE--PASS THRU--PARTNER TRADE AND ROLL--RIGHT AND LEFT GRAND

-----

SIDES LEAD RIGHT--TOUCH 1/4--FOLLOW YOUR NEIGHBOR AND CROSS SPREAD--BEND THE LINE--PASS THE OCEAN--SCOOTBACK--FOLLOW YOUR NEIGHBOR AND CROSS SPREAD--HALF TAG TO A RIGHT AND LEFT GRAND

-----

CAREFUL OF THIS ONE--IT'S A LEFTY!!!!

ZERO BOX--STEP TO A WAVE--TRADE THE WAVE--BOYS TRADE--SINGLE HINGE--FOLLOW YOUR NEIGHBOR AND CROSS SPREAD--BOYS HINGE--DIAMOND CIRCULATE--FLIP THE DIAMOND--LEFT ALLEMANDE

-----

SINGING CALL FIGURE

HEADS RIGHT AND LEFT THRU--HALF SQUARE THRU--TOUCH 1/4--FOLLOW YOUR NEIGHBOR AND CROSS SPREAD--GIRLS TRADE--BEND THE LINE--PASS THRU--CHASE RIGHT--SWING--PROMENADE

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NOVEMBER---Thoughts About Teaching A Class--Openers--Tag Family--  
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Waves--Follow Your Neighbor and Cross Spread

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