

NOTES FOR EUROPEAN CALLERS--Jan 1992

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XXXXXXXXXXXXXXXXXX---HAPPY NEW YEAR---XXXXXXXXXXXXXXXXXX

VIEWPOINT

PREPARATION

It's been said so many times but it always bears repeating--preparation is the secret of success for the individual who is privileged to bring new dancers into square dancing. A well thought out lesson plan is the caller's invaluable tool. This doesn't mean that an evening's program cannot or should not be changed once the evening gets underway. A successful lesson plan is one that has built-in flexibility. However, if the teacher has carefully laid out his program, checked over his records and perhaps has even planned for more than he can intelligently cover in a two to three hour session, then any unexpected contingency that comes up can be met.

The caller/teacher is a professional. He must know his subject well. Many articles have been written on the subject of teaching.

The analysis portion of the teaching program is just as important as preparing for a class. Look back at what happened during the evening. Did you spend too much time on certain basics, not enough on others? What were the problems? What teaching methods went over unusually well so that you will want to incorporate them in a future program?

Make note of these things that gave the class trouble on any given night, perhaps due to impractical or unwise teaching. Here's a good place to use your tape recorder. Tape the teaching portions of the class then play it back in order to analyse your own teaching techniques. Could you, as a dancer follow your own instruction? Are you over-teaching? Are you taking too much for granted? Are you taking into consideration that last week several of your class members may have been absent and missed your teaching on a specific basic?

There is no portion of the calling game that requires more dedicated preparation, study and follow-up than instructing a class. A veteran caller will do well to look back at his most recent classes to determine the effectiveness of his teaching. How many class members started last year's class and how many finished? If the percentage is low, then this should tell him something. Before embarking on another class he would be wise to go through his past lesson plans to see at what point he lost dancers and try to determine why.

Equally important with the teaching of the necessary basics is instilling in the dancers at methods of how-to-do. It's one thing to get from point A to point B and to a left allemande, glossing over the various figures used enroute, but it's quite another to make sure the dancer is aware of the comfortable and smooth way each basic is to be handled.

Styling should never be overlooked. When the caller/teacher fails to impress the "right way" or the standard or uniform way of doing each basic at the outset, it's little wonder that the dancer may develop into a rough, sometimes inconsiderate dancer. Teaching a person to move to the music, to swing correctly, to use the proper handholds and to avoid roughness is an integral part of the teaching-learning

process.

PLUS PAGE--TRIPLE TRADE

HEADS LEAD RIGHT--VEER LEFT--BEND THE LINE--SWING THRU--BOYS RUN--
TRIPLE TRADE--BEND THE LINE--TOUCH 1/4--SCOOTBACK--BOYS RUN--PASS THE
OCEAN--RECYCLE--LEFT ALLEMANDE

ZERO LINE--SWING THRU--BOYS RUN--TAG THE LINE RIGHT--TRIPLE TRADE--
GIRLS RUN--GIRLS TRADE--RECYCLE--TOUCH 1/4--ALL CIRCULATE--SINGLE
HINGE--GIRLS TRADE--GIRLS RUN--TRIPLE TRADE--WHEEL AND DEAL--PASS THRU--
GIRLS RUN--CENTERS TRADE--CENTERS RUN--BEND THE LINE--STAR THRU--ZOOM--
CENTERS PASS THRU--LEFT ALLEMANDE

ZERO BOX--PASS THE OCEAN--TRIPLE TRADE--SINGLE TRADE--TRIPLE SCOOT--
MEN RUN--DIXIE GRAND--LEFT ALLEMANDE

HEADS PASS THE OCEAN--EXTEND--SPIN THE TOP--MEN RUN--TRIPLE TRADE--
WHEEL AND DEAL--TOUCH 1/4--COORDINATE--HALF TAG--WALK AND DODGE--LEFT
ALLEMANDE

ALLEMANDE LEFT PASS YOUR PARTNER AND PROMENADE THE NEXT--HEADS WHEEL
AROUND--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--PEEL OFF--TOUCH
1/4--ALL CIRCULATE--GIRLS WALK AND DODGE--ALL PARTNER TRADE--GIRLS
SWING THRU--CENTER GIRLS RUN--COLUMN OF 6 CIRCULATE--COLUMN OF 6
TRIPLE TRADE--ALL BOYS RUN--CENTER FOUR LEFT SWING THRU--SAME FOUR
TRADE THE WAVE--RECYCLE--SWEEP 1/4--LEFT ALLEMANDE

ZERO BOX--STEP TO A WAVE--ALL 8 CIRCULATE ONCE AND A HALF--TRIPLE
TRADE--THOSE IN THE WAVE LINEAR CYCLE--THE OTHERS PASS THRU AND MOVE
ALONG AROUND THE OUTSIDE AND STAR THRU--TRADE BY--STAR THRU--PASS THRU--
BEND THE LINE--PASS THE OCEAN--GIRLS TRADE--SINGLE HINGE AND ROLL--
RIGHT AND LEFT GRAND

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NOTES FOR EUROPEAN CALLERS--Feb 1992

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XXXXXXXXXXXX ---HAPPY VALENTINES DAY---XXXXXXXXXX

VIEWPOINT

DAYS GONE BY

I was reading an old "Sets-In-Order" magazine from January 1958 and found some very interesting things that I would like to share with you.

One of the most interesting topics that caught my eye was an article written by Bob Ruff entitled "How Long?--How Many?". In this article, Bob examines how long people are staying in classes and how many classes are offered across the United States. In some parts of America, people were offering classes from between 18-20 weeks while others were meeting for 28-30 weeks. The "professional" callers/instructors were offering a course divided into three parts of 15 weeks each (beginner, intermediate, and advanced courses) for a total of 45 weeks in class. The average dues were figured at \$1.25 per person, per club evening, or literally translated DM 7.40 per month.

In the advertising section, I was amazed at comparing the cost of commodities back 34 years ago. The top of the line sound system cost the callers DM 185.47, with four speakers--each record cost 97 pfenning. A pair of good boots cost DM 7.37--dancing shoes for the ladies cost DM 2.66. To get into a special dance 34 years ago cost you a little less than DM 7 to hear a top professional caller--and you could save 2 marks by pre-registering for the event.

I find it difficult to believe that the activity has changed so much--less than 200 marks for the "best" sound system then compared to 4,500 marks now, (without speakers--figure another 1,500 marks for the normal speaker today). Less than 1 mark for a record then (97 pf) compared to 13 marks now. What does a pair of ladies dancing shoes cost today compared to less than 3 marks then? What does a pair of western boots cost today compared to less than 7.50 marks then?

If you look at the costs that a caller has to pay to enter the activity today as compared to when I entered the activity 34 years ago, you'll see quite a difference. The one thing that hasn't changed too much, surprisingly enough, is the cost dancing. I would say an average price for a club member today is around 10 marks per month (compared to 7.40 then). Look at the "special" dance flyers and see what they are charging for admission to the dances today compared to the DM 6.70 of 34 years ago, and yet there are some people who think callers are asking too much money for their investment.

FLASH--I have been nominated to the Callerlab Board of Governors--that's the good news, the bad news is I am going to have to move within the next 3-6 months--the landlords daughter needs an apartment, so Gabi and I are looking for another. I hope this will not affect the delivery of the notes, but if so, you'll know why!

PLUS PAGE

HEADS PASS THE OCEAN--PING PONG CIRCULATE--EXTEND--LINEAR CYCLE--
RIGHT AND LEFT THRU--HALF SASHAY--LOAD THE BOAT--PASS THRU--RIGHT AND
LEFT GRAND

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ALLEMANDE LEFT--GO FORWARD TWO AND MAKE AN ALLEMANDE THAR STAR WITH
THE MEN IN THE MIDDLE--REMAKE THE THAR--GIRLS RUN AND ALL PROMENADE
DON'T SLOW DOWN--HEADS WHEEL AROUND--PASS THRU--CHASE RIGHT--SINGLE
HINGE--SCOOTBACK--EXTEND--RIGHT AND LEFT GRAND

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SIDE LADIES CHAIN--HEADS LEAD RIGHT--PASS THE OCEAN--EXPLODE AND SLIDE
THRU--STAR THRU--PASS THE OCEAN--SINGLE HINGE--TRIPLE SCOOT--GIRLS RUN--
RIGHT AND LEFT GRAND

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HEADS SINGLE CIRCLE TO A SLIDE THRU TWICE--SQUARE THRU FOUR--DIXIE
GRAND--LEFT ALLEMANDE

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SIDES STAR THRU--PASS THRU--STAR THRU--PASS THE OCEAN--EXPLODE AND
SLIDE THRU--SQUARE THRU 3/4--TRADE BY--SLIDE THRU--PASS THE OCEAN--
TRADE THE WAVE--LEFT ALLEMANDE

CURRENT QUARTERLY SELECTIONS:

AT MAINSTREAM: TEACUP STROLL--(note, Slither has been dropped)

AT PLUS: BROKEN WHEEL--CUT THE DIAMOND

AT ADVANCED: CROSS CUT--CLEAN SWEEP--DROP IN

Again, I hope our upcoming move doesn't hamper the timely delivery of
our notes, but if it should happen, then you'll know why.

NOTES FOR EUROPEAN CALLERS--Mar 1992

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VIEWPOINT

HOW DIFFICULT SHOULD A CALLER MAKE A DANCE?

Let us assume that a caller has the ability to call choreography at varying degrees of difficulty at any given level. (Although this in itself may appear to be a contradiction to some, it is not). A given level refers to a published list of calls. The degree of difficulty refers to how these calls are combined in sequences relative to the dancers' ability to interpret the material. A caller could call anywhere from a very fundamental forms of the material, like he would use when he is first showing something new to a class, to combinations which would leave everyone standing around, wondering why they had left their TV sets unattended that evening. He could call material which moved along very easily, but was not totally simplistic, such as is frequently used in singing calls. The material could be just a little harder so that even the experienced dancer was pleasantly surprised now and then. A little harder yet would have many people frequently thinking and occasionally breaking down, i.e. not dancing and so on. Again, assuming that the caller has the ability to make the difficulty anywhere in the spectrum that he wants, where should he make it? Let me repeat. "How difficult should a caller make a dance?"

A caller's main purpose is to entertain his audience, the dancers. Therefore to answer this question, we must ask, "How difficult should a dance be for the dancers to get the most enjoyment from it?"

Maybe I should stop here and let each of you ponder this important question. I have answers, but they are just my opinions and no one will dispute that that does not necessarily make them correct! In an attempt not to guide your thinking, but to help stimulate it, let me voice some opinions, not all mine, and even some contradictory ones.

Most dancers will say that they like being challenged a little and that they do not mind not meeting the challenge now and then. I suspect, however, that what they mean is they like variety and if someone has to lose the challenge, they would prefer if it were the other squares around them, but not theirs.

If the answer is that dancers like variety and surprises but they do not really like challenges so great that they can not meet them, the caller must play with this fine balance of difficulty, this fine line between variety and challenge, and stay on the variety side of it. He should make the dancers think that they are being challenged but only to the point where he knows that they will win. Even a caller who has this ability to make the material slightly harder or slightly easier has his work cut out for him in trying to know where to adjust his level. The abilities of each dancer vary from square to square so what is right may also be wrong. And even if all squares were made up of clones of the front square, to find this level, he

must go over the line at least once, to know that he is there.

Let us then assume that a caller is good and his dancers only falter ever so infrequently. Have we now reached an optimum condition? Most active dancers would probably say yes. They can tolerate an occasional stop in exchange for just the right level the rest of the time. I think I would agree too. For the bulk of our active dancers, this would be ideal.

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WIE SCHWIERIG SOLLTE EIN TANZ SEIN?

Nehmen wir einmal an, ein Caller hat das Talent, in jedem gewünschten Level eine abwechslungsreiche Choreographie zu callen. (Obwohl das für einige von uns als Widerspruch erscheinen mag). Dem ist nicht so! Ein jeder Level beruft sich auf eine herausgegebene Liste von Callerlab. Der stufenweise Anstieg des Schwierigkeitgrades sowie Die Zusammensetzung der Figuren bezüglich der Reihenfolge hängt einzigt und allein vom Können der Tänzer ab. Ein Caller sollte in der Lage sein, von der einfachsten Form des Grundmaterials, wie er es vergleichsweise an einem der ersten Klassenabende darbringt, bis zu einer raffinierten Kombination zu callen, die alle Squares zum Stehen bringt, sodaß der Tänzer sich die Frage stellen muß, warum er nicht lieber zu Hause vor seinem Fernseher geblieben ist. Er muß Material callen können, das leicht zu beherrschen ist, jedoch nicht so unkompliziert, wie es im normalen Singing Call vorgedruckt ist. Das Material sollte durchaus ein bißchen schwieriger sein, sodaß selbst der erfahrene Tänzer hier und da überrascht ist. Schraubt er jedoch den Schwierigkeitsgrad immer höher und erwartet vom Tänzer ein anstrengendes Mitdenken, ist der Punkt des Zusammenbrechens vorprogrammiert. Zusammengefaßt: Angenommen der Caller hat das Vermögen und Können, in jedem Level den von ihm angepeilten Level zu bringen, wie sollte er vorgehen? Deshalb meine Frage: "Wie schwierig sollte ein Caller sein Programm machen?"

Des Callers Hauptaufgabe ist es, seinen Tänzern Spaß zu bringen. Um also die Frage beantworten zu können, müßten wir fragen: "Wie schwierig muß er sein Programm aufbauen, um alle Tänzer zufrieden zu stellen?"

Vielleicht sollte ich hier enden und jeder von uns nachdenken über diese durchaus wichtige Frage. Ich habe vielleicht Antworten, sie sind jedoch meine persönliche Meinung und niemand wird es anzweifeln, dass das unbedingt die korrekte Lösung ist! Es liegt mir fern, deine Gedankengänge zu beeinflussen, sie jedoch anzuregen, Meinungen zu untersuchen, nicht nur meine eigenen, selbst einige die zum Widerspruch neigen.

Auf Befragen vieler Tänzer hört man immer wieder, daß sie durchaus nichts dagegen haben, wenn sie hier und da mit neuen Kombinationen konfrontiert werden. Ich vermute jedoch, was sie wirklich meinen, ist die Variation mit bekannten Figuren, und wenn ein Square auseinanderfällt durch einen erhöhten Schwierigkeitsgrad, ist es ihnen ziemlich egal, solange es nicht ihr eigener Square ist.

Was man aus den Antworten entnehmen muß, ist, daß die Tänzer abwechslungsreiche Variationen und Überraschungseffekte begrüßen, jedoch kein zu hoch geschraubtes Level, daß sie große Mühe haben, es

zu meistern. Der Caller muß also abzuwagen wissen mit viel Feingefühl im Schwierigkeitsgrad, den feinen Unterschied zwischen Variationen und Herausforderung und muß den Hang haben zur Seite der Variationen. Er sollte dem Tänzer glauben machen, daß er, der Tänzer, eine ganz tolle Leistung vollbracht hat bis zu dem Punkt, wo er merkt, der Tänzer fühlt sich als "Sieger". Ein Caller mit Erfahrung und Einfühlungsvermögen, der sein Material etwas schwieriger oder etwas leichter gestalten kann, muß immer sofort erkennen, wie er sein Programm dem Level anpassen muß. Das Können jedes einzelnen Tänzers variiert von Square zu Square. Was für den einen richtig ist, kann für den anderen falsch sein. Selbst wenn in seinem Kontrollsquare alles Experten sind, die seinen Level spielend beherrschen, ist es unvermeidlich, sich zu überzeugen, daß auch die hinteren Squares seinen Calls folgen können.

Nehmen wir an, daß der Caller gut ist und die Tänzer nur selten ins Straucheln kommen. Haben wir nun den optimalen Stand erreicht? Die meisten aktiven Tänzer werden sicherlich sagen "JA". Sie tolerieren einen gelegentlichen Stop im Square, wenn das Square ansonsten einwandfrei läuft. Ich möchte mich dieser Meinung anschließen. Für die große Masse unserer Tänzer ist das wohl das Ideale.

MAINSTREAM CHOREOGRAPHY: DIXIE STYLE TO AN OCEAN WAVE

HEADS SQUARE THRU 3/4--COURTESY TURN--LADIES LEAD DIXIE STYLE TO A WAVE--BOYS TRADE--BOYS RUN--BEND THE LINE--STAR THRU--SLIDE THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--BOYS RUN--BEND THE LINE--PASS THRU--TAG THE LINE IN--STAR THRU--DIVE THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

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ZERO LINE--SWING THRU--TURN THRU--PARTNER TRADE--LADIES LEAD DIXIE STYLE TO A WAVE--ALL EIGHT CIRCULATE--GIRLS RUN--COUPLES CIRCULATE--BEND THE LINE--SWING THRU--TURN THRU--PARTNER TRADE--LADIES LEAD DIXIE STYLE TO A WAVE--ALL EIGHT CIRCULATE--GIRLS RUN--COUPLES CIRCULATE--BEND THE LINE--SLIDE THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

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ZERO BOX--TOUCH 1/4--SPLIT CIRCULATE--BOYS FOLD--LADIES LEAD DIXIE STYLE TO A WAVE--BOYS CROSS RUN--SWING THRU--SINGLE HINGE--BOYS FOLD--LADIES LEAD DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT ALLEMANDE

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HEADS PASS THE OCEAN--SWING THRU--SINGLE HINGE--BOYS FOLD--LADIES LEAD DIXIE STYLE TO A WAVE--GIRLS RUN--VEER RIGHT--ALL COUPLES VEER RIGHT--COUPLES CIRCULATE--BEND THE LINE--PASS THE OCEAN--SWING THRU--SINGLE HINGE--BOYS FOLD--LADIES LEAD DIXIE STYLE TO A WAVE--BOYS TRADE--GIRLS CROSS FOLD--WRONG WAY GRAND--MEET PARTNER AND WRONG WAY PROMENADE HOME

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SIDES SLIDE THRU--TOUCH 1/4--GIRLS FOLD--BOYS LEAD DIXIE STYLE TO A WAVE--GIRLS TRADE--LEFT SWING THRU--BOYS CROSS FOLD--PASS THRU--TOUCH 1/4--GIRLS FOLD--BOYS LEAD DIXIE STYLE TO A WAVE--GIRLS TRADE--LEFT SWING THRU--GIRLS CROSS FOLD--LEFT ALLEMANDE

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HEADS SWING THRU--SPIN THE TOP--SINGLE HINGE--GIRLS FOLD--BOYS LEAD DIXIE STYLE TO A WAVE--GIRLS TRADE--LEFT SWING THRU--BOYS RUN--VEER LEFT--TOUCH 1/4--ENDS CIRCULATE--GIRLS FOLD--BOYS LEAD DIXIE STYLE TO A WAVE--GIRLS TRADE--BOYS CROSS FOLD--RIGHT AND LEFT GRAND

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ZERO LINE--RIGHT AND LEFT THRU--FLUTTER WHEEL--BOYS LEAD REVERSE DIXIE STYLE TO A WAVE--GIRLS TRADE--SWING THRU--TURN THRU--LEFT ALLEMANDE

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

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ZERO LINE--PASS THRU--WHEEL AND DEAL--ON THE DOUBLE TRACK GO DIXIE STYLE TO A WAVE--GIRLS RUN LEFT--CAST LEFT 1/4--COUPLES CIRCULATE--WHEEL AND DEAL--PASS THRU--TRADE BY--SQUARE THRU 3/4--LEFT ALLEMANDE

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SIDES PASS THRU AND SEPARATE GO AROUND ONE TO A LINE--PASS THRU--WHEEL AND DEAL--ON THE DOUBLE TRACK GO DIXIE STYLE TO A WAVE--FAN THE TOP--STEP THRU--BEND THE LINE--SLIDE THRU--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

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HEADS STAR THRU--CALIFORNIA TWIRL--CENTERS IN--CENTERS TRADE--ALL PASS THRU--WHEEL AND DEAL--ON A DOUBLE TRACK LADIES LEAD GO DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT SWING THRU--GIRLS RUN--COUPLES CIRCULATE--BEND THE LINE--RIGHT AND LEFT THRU--SLIDE THRU--CENTERS IN--CENTERS TRADE--PASS THRU--WHEEL AND DEAL--ON A DOUBLE TRACK LADIES LEAD DIXIE STYLE TO A WAVE--GIRLS CIRCULATE--LEFT SWING THRU--BOYS CROSS FOLD--RIGHT AND LEFT GRAND

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SINGING CALL FIGURE

ZERO BOX--SWING THRU--BOYS RUN--BEND THE LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS START A SWING THRU--CHAIN DOWN THE LINE--SLIDE THRU--CORNER SWING

- - - - -

HEADS RIGHT AND LEFT THRU--CROSSTRAIL THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--PARTNER TRADE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS START SWING THRU--GIRLS START SWING THRU AGAIN--BOYS CROSS RUN--GIRLS TRADE--SINGLE HINGE--SCOOTBACK--BOYS RUN--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS START SWING THRU--GIRLS START SWING THRU TO A LEFT ALLEMANDE

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GOOD TIP OPENER

FOUR LADIES CHAIN ACROSS--HEADS GO DIXIE STYLE TO A WAVE--HEAD BOYS MAKE AN ARCH--SIDES THRU THE ARCH GO DIXIE STYLE TO AN ALLEMANDE THAR--SLIP THE CLUTCH--LEFT ALLEMANDE

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PLUS PAGE--COORDINATE

FROM "NORMAL" COLUMNS

ZERO LINES--RIGHT AND LEFT THRU--TOUCH 1/4--COORDINATE--COUPLES
CIRCULATE--GIRLS HINGE--DIAMOND CIRCULATE--FLIP THE DIAMOND--GIRLS
TRADE--LINEAR CYCLE--TOUCH 1/4--COORDINATE--TAG THE LINE RIGHT--FERRIS
WHEEL--CENTERS PASS THRU--RIGHT AND LEFT GRAND

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FROM "1/2 SASHAYED COLUMNS

HEADS STAR THRU--PASS THRU--SPLIT TWO--SEPARATE GO AROUND ONE TO A
LINE--TOUCH 1/4--COORDINATE--COUPLES CIRCULATE--BOYS HINGE--DIAMOND
CIRCULATE--FLIP THE DIAMOND--RIGHT AND LEFT GRAND

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FROM "SAME SEX" ARRANGEMENTS

SIDES PASS THRU--SEPARATE GO AROUND ONE TO A LINE--TOUCH 1/4--
COORDINATE--FERRIS WHEEL--ALL BOYS RUN--COORDINATE--ENDS CIRCULATE--
CENTERS TRADE--CENTER FOUR WALK & DODGE--BOYS WHEEL AND DEAL--GIRLS
RECYCLE--SWING THRU--CENTERS TRADE--BOYS RUN--LEFT ALLEMANDE

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FROM "MIXED SEX" ARRANGEMENTS

ZERO BOX--SWING THRU--BOYS RUN--TAG THE LINE IN--TOUCH 1/4--COORDINATE--
COUPLES CIRCULATE--CENTERS TRADE--BEND THE LINE--TOUCH 1/4--COORDINATE--
BEND THE LINE--STAR THRU--ZOOM--CENTERS SQUARE THRU 3/4--LEFT
ALLEMANDE

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SINGING CALL FIGURE

HEADS LEAD RIGHT AND CIRCLE TO A LINE--TOUCH 1/4--TRIPLE SCOOT--TRIPLE
SCOOT AGAIN--COORDINATE--BEND THE LINE--STAR THRU--DIVE THRU--CENTERS
TOUCH 1/4--BOX CIRCULATE TWO SPOTS--SWING THE CORNER

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NOTES FOR EUROPEAN CALLERS--Apr 1992

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VIEWPOINT

It is that time of year again--CALLERLAB Convention time. By the time you receive these notes, I'll be on my way to the convention, so next month you should receive the latest information from the convention.

Along these same lines, it should be brought to everybody's attention that the voting procedures changed last year. It used to be that everyone who attended the Callerlab Convention voted on all matters, including changes to the programs. In short, this meant that the entire world had to live with what had happened at the convention and what was voted upon at the General Membership Meeting on Wednesday morning. Now, every Active Callerlab member votes on all changes, including the program changes. If you would like to be able to vote on all program changes, notify me about joining Callerlab.

It also used to be that you had to satisfy a requirement for membership by attending a convention every 8 years in America. Now Callerlab has put their approval on MINI-LAB conventions in both the European and Pacific areas. This means in 1994 there will be a "MINI-LAB" convention in Europe, probably in England, in which every Callerlab member can satisfy their membership requirements by attending this "MINI-LAB" convention and not having to travel to the USA. The convention 8 years later will probably be hosted by ECTA here in central Europe.

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Und wieder ist es so weit--es ist die Zeit der Callerlab Convention. Wenn Du diese Ausgabe erhältst, bin ich schon auf dem Weg dahin; so wirst Du nächsten Monat die neuesten Informationen von der Convention erhalten.

Mit diesen Zeilen soll gleichzeitig jedermanns Aufmerksamkeit darauf gelenkt werden, daß sich der Wahlvorgang im letzten Jahr geändert hat. Es war üblich, daß jeder, der die Callerlab Convention besuchte über alle Angelegenheiten, inklusive Programmänderungen abstimmen konnte. In Kürze heißt das, daß die ganze Welt mit dem, was bei der Convention passierte, und worüber beim General Membership Meeting am Mittwoch vormittag abgestimmt wurde, leben mußte. Nun jedoch stimmt jedes aktive Callerlab Mitglied über alle Veränderungen mit ab, inklusive der Programmänderungen, die vorkommen. Wenn Du gerne über alle Programmänderungen mitabstimmen würdest, so gib mir Bescheid, daß Du in Callerlab eintreten möchtest.

Außerdem war es so, daß Du die Forderung an die Mitgliedschaft alle 8 Jahre eine Convention in den USA zu besuchen, erfüllen mußtest. Nun hat Callerlab die MINI-LAB Conventions auf Europäischen und Pazifischen Gebieten anerkannt. Das bedeutet, daß 1994 eine MINI-LAB Convention in Europa, wahrscheinlich in England, stattfinden wird. Bei dieser Gelegenheit kann jedes Callerlab Mitglied die Mitgliedschaftsbedingungen befriedigen, indem es diese MINI-LAB Convention besucht und nicht gezwungen ist, in die USA zu reisen. Die nach weiteren 8 Jahren stattfindende Convention wird eventuell von ECTA hier in Mitteleuropa ausgerichtet.

RESOLVING THE SQUARE WHEN YOU'RE UNSURE OF THE SEQUENCE

There have been a number of you who asked about printing some of the little "gems" that I use when I'm calling if I'm unsure of the dancers sequence. One of my favorites was "researched" from Bill Peters a long time ago and it goes like this.

When a "sight" caller is ready to resolve the square, the first step is to "normalize" the dancers--by getting them into a normal boy-girl relationship. I usually get the dancers into facing lines and get everyone paired up with their partners. At this point, the dancers are in a zero line and are either IN or OUT of sequence--the beauty of this little "trick" is it doesn't matter. When I have everyone paired up in facing lines of four, I call TWO LADIES CHAIN--STAR THRU--DIVE THRU--CENTERS DO SA DO TO A RIGHT HAND STAR--FIND YOUR CORNER FOR A LEFT ALLEMANDE.

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I have been also asked to provide some of my "get-outs" that I use at dances--here goes!

ZERO BOX GET-OUTS

SLIDE THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO AN OCEAN WAVE--MEN TRADE--LEFT ALLEMANDE

- - - - -

RIGHT AND LEFT THRU--HALF SASHAY--PASS THRU--RIGHT AND LEFT GRAND

TOUCH 1/4--SPLIT CIRCULATE--MEN FOLD AND TURN A QUARTER RIGHT--GIRLS
TOUCH 3/4--LEFT SWING THRU--LEFT ALLEMANDE

- - - - -

RIGHT AND LEFT THRU--HALF SASHAY--TOUCH 1/4--MEN TRADE--CENTERS SQUARE
THRU--ENDS STAR THRU AND CLOVERLEAF--CENTERS TRADE AND LEAD RIGHT--
SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

SWING THRU--HEADS BOX THE GNAT AND SLIDE THRU WHILE THE SIDES HINGE--
MEN TRADE AND TURN A QUARTER LEFT--GIRLS PASS THRU AND FACE IN--DOUBLE
PASS THRU--CENTERS IN AND CAST OFF 3/4--PASS THRU--HALF TAG--HINGE--
EXTEND--RIGHT AND LEFT GRAND

- - - - -

RIGHT AND LEFT THRU AND THE OUTSIDE COUPLE HALF SASHAY--EIGHT CHAIN
TWO--SPIN THE TOP--ALL SAME SEXES HINGE--SINGLE FILE CIRCULATE--MEN
RUN--ZOOM--CENTERS SWING THRU WHILE THE OTHERS HALF SASHAY--EXTEND THE
TAG DOUBLE TO A RIGHT AND LEFT GRAND

- - - - -

RIGHT AND LEFT THRU--HALF SASHAY--SPIN THE TOP--RECYCLE TO A REVERSE
FLUTTERWHEEL--BOX THE GNAT--FAN THE TOP--EXTEND--RIGHT AND LEFT GRAND

- - - - -

TOUCH 1/4--GIRLS FOLD--DOUBLE PASS THRU--U-TURN BACK--DIXIE STYLE TO A
WAVE--BOYS TRADE--LEFT ALLEMANDE

- - - - -

FAN THE TOP--BOX THE GNAT--SQUARE THRU BUT ON THIRD HAND SPIN THE TOP--
SINGLE HINGE--GIRLS RUN--SQUARE THRU--RIGHT AND LEFT GRAND

- - - - -

PASS THE OCEAN--BOX THE GNAT--FAN THE TOP--SINGLE HINGE--SPLIT
CIRCULATE--CAST OFF 3/4--GIRLS TRADE--RECYCLE AND SWEEP 1/4 TWICE--
PASS THRU--PARTNER TAG--PARTNER TRADE AND FACE THE ONE YOU TRADED WITH--
PASS THRU--RIGHT AND LEFT GRAND

- - - - -

SQUARE THRU BUT ON FOURTH HAND LEFT TOUCH 1/4--BOYS RUN--PASS THRU--
PARTNER TRADE--PASS THRU--RIGHT AND LEFT GRAND

- - - - -

ALLEMANDE LEFT IN THE ALAMO STYLE--HEADS SINGLE HINGE--MEN FACING PASS
THRU--CENTERS DO A HALF TAG AND TRADE AND WALK AND DODGE WHILE THE
OTHERS CLOVERLEAF--ALL SWING THRU--SPLIT CIRCULATE DOUBLE--MEN TURN
BACK--SQUARE THRU FOUR TO A RIGHT AND LEFT GRAND

- - - - -

ALLEMANDE LEFT IN THE ALAMO STYLE--HEADS SCOOTBACK--SIDES TRADE--FOUR
MEN RUN RIGHT--LEFT ALLEMANDE

- - - - -

MAINSTREAM CHOREOGRAPHY

HEADS PASS THE OCEAN--EXTEND--SPIN THE TOP--SINGLE HINGE--SINGLE CIRCULATE DOUBLE--SINGLE FILE CIRCULATE AGAIN--SINGLE HINGE AND FAN THE TOP--SCOOTBACK--EXTEND--RIGHT AND LEFT GRAND

- - - - -

SIDES PROMENADE HALF WAY--SQUARE THRU--TOUCH 1/4--CENTERS TRADE--BOYS TRADE--SPLIT CIRCULATE--GIRLS RUN--BEND THE LINE--SQUARE THRU--RIGHT AND LEFT GRAND

- - - - -

HEADS STAR THRU--PASS THRU--ALL PASS THRU--CENTERS TURN BACK--CENTERS IN AND CAST OFF 3/4--HALF SQUARE THRU--TRADE BY--LEFT TOUCH 1/4--BOYS RUN LEFT--RIGHT AND LEFT GRAND

- - - - -

HEADS FAN THE TOP--STEP THRU--SWING THRU--BOYS RUN--BEND THE LINE--SQUARE THRU 3/4--PARTNER TRADE AND FACE THE ONE YOU TRADED WITH--PASS THRU LEFT ALLEMANDE

- - - - -

SIDES LEAD RIGHT AND SWING THRU--BOYS RUN--BEND THE LINE--PASS THRU--WHEEL AND DEAL--RIGHT AND LEFT THRU--ZOOM--STAR THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO AN OCEAN WAVE--STEP THRU--LEFT ALLEMANDE

- - - - -

HEADS ROLL AWAY--STAR THRU--PASS THRU--BOYS TURN BACK--SINGLE FILE CIRCULATE--BOYS RUN--STEP TO A WAVE--ALL 8 CIRCULATE--RIGHT AND LEFT GRAND

- - - - -

ZERO LINE--SLIDE THRU--BOX THE GNAT--SQUARE THRU BUT ON 3 RIGHT AND LEFT GRAND

- - - - -

Here are two "Stir The Bucket" routines that we sent in by subscriber Francois Lamoureux. These are good routines to close out your patter tip with--Thanks Francois!!

HEADS LEAD RIGHT--SWING THRU--SPIN THE TOP--GIRLS RUN--TAG THE LINE
RIGHT--CENTERS WHEEL & DEAL--OTHERS BEND THE LINE--YOU'VE STIRRED THE
BUCKET FOR THE SINGING CALL

HEADS SQUARE THRU--SLIDE THRU--REVERSE FLUTTERWHEEL--DIXIE STYLE TO A
WAVE--BOYS CAST OFF 3/4--CENTER BOYS TRADE--CENTER BOYS RUN--BOYS HALF
TAG THE LINE--LEFT SWING THRU--GIRLS RUN--BEND THE LINE--CROSSTRAIL
THRU FIND YOUR PARTNER AND SLIDE THRU--YOU'VE STIRRED THE BUCKET FOR
THE SINGING CALL

HEADS PASS THRU AND WHEEL AROUND--HALF SASHAY--SLIDE THRU TWICE--
REVERSE FLUTTERWHEEL--LADIES LEAD DIXIE STYLE TO A WAVE--BOYS CAST OFF
3/4--CENTER BOYS TRADE--CENTER BOYS RUN--BOYS HALF TAG THE LINE--LEFT
SWING THRU--GIRLS RUN--BEND THE LINE--RIGHT AND LEFT THRU--SQUARE THRU--
WRONG WAY GRAND

SIDES PASS THRU AND WHEEL AROUND--HALF SASHAY--SLIDE THRU--TOUCH A
QUARTER--SCOTTBACk--SPLIT CIRCULATE ONCE AND A HALF--BOYS SWING THRU--
CENTER BOYS RUN--BOYS HALF TAG THE LINE--ALL HALF TAG THE LINE--BOYS
RUN--PASS THRU--WHEEL & DEAL--CENTERS WHEEL AROUND--LEFT ALLEMANDE

HEADS TOUCH 1/4--BOYS RUN--ALL TOUCH 1/4 GIRLS RUN--ALL TOUCH 1/4 BOYS
RUN--TOUCH 1/4--SPLIT CIRCULATE ONCE AND A HALF--GIRLS SWING THRU--
CENTER GIRL RUN--GIRLS HALF TAG THE LINE--ALL HALF TAG THE LINE--
SCOOTBACK--BOYS RUN--PASS THRU--WHEEL & DEAL--ZOOM--NEW CENTERS WHEEL
AROUND--LEFT ALLEMANDE

PLUS PAGE--SINGING CALL FIGURES

HEADS SQUARE THRU--DO SA DO--SWING THRU--GIRLS FOLD--PEEL THE TOP--
RIGHT AND LEFT THRU--SQUARE THRU 3/4--SWING THE CORNER--PROMENADE

HEADS SWING THRU--SLIDE THRU--SINGLE CIRCLE TO A WAVE--BOYS CIRCULATE--

~~SWING THRU--DOVS CROSS FOLD--SINGLE CIRCLE TO A WAVE--BOYS CIRCULATE--~~

hatte zuvor keine Ahnung, wieviel ARBEIT damit verbunden war und
wieviele Dinge wir während der Meetings zustande bringen konnten.

Es wurden keine Veränderungen in irgendeinem Programm empfohlen--
keine Calls sind weggefallen und keine wurden hinzugenommen in den
Listen für Mainstream und Plus. Ein Komitee wird gegründet um die
Definitionen aller Mainstream Calls und die Lehrreihenfolge des
Programms kritisch zu besprechen. Die Tatsache, daß "regionale"
styling Unterschiede-Dinge wie z.B. erhobene Hände, bzw. unten gefaßte
Hände in der Ocean Wave--in den Programmen aufgelistet sind wird
anerkannt.

A couple of subscribers took time to write and express their
thoughts regarding these notes. The chief complaint was that some of
the modules are "too difficult" for the average class member thereby
rendering the particular issue "worthless". I have been publishing
these notes since 1985 and have always geared the notes to the
"average" square dancer here in Europe (which 87% of the clubs happen
to be Mainstream).

First of all, I think it is very important to explain how to read
any issue of callers notes. The average note service is designed to
stimulate you into thinking for yourself and how to "see" different
ways to do certain calls or combinations of calls. A normal issue of
any callers notes are filled with enough material to keep the average
caller with enough material to last for an entire month. The notes
are not designed to be totally read in one club evening.

Over the last 8 years we have given enough material on the "run"
family for everyone--including students. Keep in mind that these
students will eventually become club members and should enjoy the
"different" twist that we try to give each movement. Back issues of
our notes are available at a discount rate of DM 50 per year--the
December issue of our notes contain an index of all the movements by
month for the entire year--write to Al or Rudi for details.

MAINSTREAM MATERIAL

HEADS HALF SQUARE THRU--SLIDE THRU--PASS THE OCEAN--8 CIRCULATE--SWING
THRU--BOYS RUN--GIRLS SCOOT BACK--BOYS CIRCULATE--BEND THE LINE--PASS
THE OCEAN--SCOOT BACK--WEAVE THE RING

HEADS RIGHT AND LEFT THRU--HALF SQUARE THRU--SWING THRU--BOYS RUN--

HEADS LEAD RIGHT--SLIDE THRU--PASS THE OCEAN--SCOOT BACK--GIRLS CIRCULATE--BOYS RUN--GIRLS SCOOT BACK--BOYS CIRCULATE--BEND THE LINE--SLIDE THRU--SQUARE THRU 3/4--LEFT ALLEMANDE--RIGHT AND LEFT GRAND BUT ON YOUR THIRD HAND PROMENADE

- - - - -

HEADS TOUCH 1/4--SCOOT BACK--BOYS RUN--PASS THRU--TOUCH 1/4--SCOOT BACK--BOYS RUN--PASS THE OCEAN--SCOOT BACK--8 CIRCULATE ONCE AND A HALF--RIGHT AND LEFT GRAND

- - - - -

ALLEMANDE LEFT AND PROMENADE--HEADS WHEEL AROUND--TOUCH 1/4--8 CIRCULATE--BOYS RUN--TOUCH 1/4--SCOOT BACK--BOYS RUN--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS SCOOT BACK--BOYS CROSS RUN--RECYCLE--LEFT ALLEMANDE

- - - - -

HEADS LEAD RIGHT--SLIDE THRU--PASS THE OCEAN--GIRLS TRADE--SCOOT BACK--SINGLE HINGE--BOYS RUN--RIGHT & LEFT THRU--DIXIE STYLE TO A WAVE--BOYS SCOOT BACK--GIRLS CIRCULATE--LEFT ALLEMANDE

- - - - -

SIDES TOUCH 1/4--BOYS RUN--SLIDE THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS SCOOT BACK--LEFT SWING THRU--GIRLS SCOOT BACK--ALL USE YOUR LEFT AND SCOOT BACK--LEFT ALLEMANDE

- - - - -

HEADS HALF SASHAY--SQUARE THRU AND ON YOUR FOURTH HAND LEFT TURN THRU--WALK OUT AND SLIDE THRU--SQUARE THRU AND ON YOUR THIRD HAND TURN THRU--RIGHT AND LEFT GRAND

- - - - -

HEADS LEAD RIGHT--SWING THRU--SINGLE HINGE--BOYS RUN--SLIDE THRU--RIGHT AND LEFT THRU--HALF SASHAY--SQUARE THRU AND ON YOUR THIRD HAND--TURN THRU--LEFT ALLEMANDE

- - - - -

HEADS LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--SQUARE THRU--
TRADE BY--PASS THRU--LEFT ALLEMANDE--RIGHT AND LEFT GRAND BUT ON YOUR
THIRD HAND PROMENADE

- - - - -

SIDES HALF SQUARE THRU--SLIDE THRU--RIGHT AND LEFT THRU--HALF SASHAY--
SQUARE THRU--TRADE BY--PASS THRU--RIGHT AND LEFT GRAND

- - - - -

HEADS HALF SQUARE THRU--TOUCH 1/4--SCOOT BACK--CENTERS CIRCULATE--ALL
SPLIT CIRCULATE--RIGHT AND LEFT GRAND

- - - - -

FOUR LADIES CHAIN--HEADS TOUCH 1/4--WALK & DODGE--SWING THRU--SCOOT
BACK--GIRLS RUN--BEND THE LINE--SQUARE THRU--TRADE BY--RIGHT AND LEFT
GRAND

- - - - -

SIDES ROLL AWAY--HEADS TOUCH 1/4--WALK & DODGE--SWING THRU--BOYS RUN
AND TURN A QUARTER RIGHT WHILE THE GIRLS TURN A QUARTER LEFT--RIGHT
AND LEFT GRAND

- - - - -

HEADS LEAD RIGHT--SWING THRU DOUBLE--SINGLE HINGE--SPLIT CIRCULATE--
BOYS RUN--PASS THE OCEAN--GIRLS TRADE--SCOOT BACK--RECYCLE--WEAVE THE
RING--PROMENADE

- - - - -

HEADS LEAD RIGHT--SLIDE THRU--PASS THE OCEAN--ALL EIGHT CIRCULATE--
GIRLS RUN--FERRIS WHEEL--CENTERS PASS THRU--TOUCH 1/4--SCOOT BACK--
SINGLE HINGE--RIGHT AND LEFT GRAND

- - - - -

SIDES TOUCH 1/4--BOYS RUN--SWING THRU--GIRLS CIRCULATE--BOYS TRADE--
SWING THRU--GIRLS RUN--FERRIS WHEEL--CENTERS PASS THRU--WEAVE THE RING--
PROMENADE

- - - - -

ZERO BOX--SWING THRU--BOYS RUN--FERRIS WHEEL--DOUBLE PASS THRU--
CENTERS IN--ENDS CROSS FOLD--PASS THRU--TRADE BY--LEFT ALLEMANDE

- - - - -

HEADS STAR THRU--RIGHT AND LEFT THRU--PASS THRU AND PUT CENTERS IN--
ENDS FOLD--ALL CLOVERLEAF--CENTERS PASS THRU--SWING THRU--BOYS RUN--
RIGHT AND LEFT THRU--DIXIE STYLE TO AN ALLEMANDE LEFT

- - - - -

SIDES TOUCH 1/4--BOYS RUN--PASS TO THE CENTER--CENTERS SQUARE THRU 3/4--
PUT CENTERS OUT--ENDS CROSS FOLD--CENTERS SQUARE THRU 3/4--LEFT
ALLEMANDE

- - - - -

HEADS PASS THRU--"U" TURN BACK--STAR THRU AND PUT CENTERS OUT--NEW
CENTERS PASS THE OCEAN--ENDS FACE IN--SCOOT BACK--OUTSIDES FACE
PARTNER--CENTERS SQUARE THRU AND ON YOUR THIRD HAND ALL RIGHT AND LEFT
GRAND

- - - - -

SIDES TOUCH 1/4--WALK & DODGE--CENTERS OUT--NEW CENTERS SQUARE THRU
3/4--CENTERS IN--ENDS CROSS FOLD--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--
PASS THRU--BOYS FOLD--TOUCH 1/4--RIGHT AND LEFT GRAND

- - - - -

HEADS TOUCH 1/4--WALK & DODGE--CENTERS OUT--NEW CENTERS SQUARE THRU
3/4--CENTERS IN--CAST OFF 3/4--PASS THRU--WHEEL & DEAL--CENTERS PASS
THRU--TOUCH 1/4--RIGHT AND LEFT GRAND

- - - - -

SIDES HALF SQUARE THRU--CENTERS IN--ENDS CROSS FOLD--CENTERS OUT--BEND
THE LINE--TOUCH 1/4--ALL 8 CIRCULATE--BOYS WALK & DODGE--CENTERS OUT--
GIRLS WALK & DODGE--BOYS FOLD--TOUCH 1/4--RIGHT AND LEFT GRAND

- - - - -

HEADS ROLL AWAY--TOUCH 1/4--GIRLS RUN--CENTERS OUT--ENDS FOLD--ZOOM--
CENTERS PASS THRU--LEFT ALLEMANDE

HEADS PASS THE OCEAN--EXTEND--SWING THRU--BOYS RUN--TAG THE LINE RIGHT--FERRIS WHEEL--CENTERS SINGLE CIRCLE TO A WAVE--PING PONG CIRCULATE--OUTSIDES ROLL--RIGHT AND LEFT GRAND

- - - - -

SIDES PASS THE OCEAN--RECYCLE--PASS THRU--TOUCH 1/4--FOLLOW YOUR NEIGHBOR & SPREAD--GIRLS RUN--FERRIS WHEEL--CENTERS PASS THRU--RIGHT AND LEFT GRAND

- - - - -

HEADS RIGHT AND LEFT THRU--PASS THE OCEAN--GIRLS TRADE--EXTEND--GIRLS RUN--FERRIS WHEEL--DOUBLE PASS THRU--CLOVERLEAF--ZOOM--CENTERS SINGLE CIRCLE TO A WAVE--TRADE THE WAVE--LEFT ALLEMANDE--ALL RIGHT AND LEFT GRAND

- - - - -

SIDES RIGHT AND LEFT THRU--PASS THE OCEAN--GIRLS TRADE--EXPLODE AND TOUCH 1/4--BOYS RUN--SLIDE THRU--SWING THRU--LINEAR CYCLE--WEAVE THE RING--PROMENADE

- - - - -

HEADS LEAD RIGHT--SWING THRU--B CIRCULATE--SWING THRU--GIRLS RUN--CROSSFIRE--EACH FOUR WALK & DODGE--TRADE BY--RIGHT AND LEFT GRAND

- - - - -

SIDES TOUCH 1/4--BOYS RUN--TOUCH 1/4--WALK & DODGE--CHASE RIGHT--BOYS RUN--TOAUCH 1/4--COORDINATE--HALF TAG--SINGLE HINGE--RIGHT AND LEFT GRAND

- - - - -

HEADS RIGHT AND LEFT THRU--PASS THE OCEAN--GIRLS TRADE--SCOOT BACK--CENTERS RECYCLE--ALL RIGHT AND LEFT GRAND

--PLEASE NOTE AL STEVENS has a new address and phone number listed in the letterhead!!!---Subscriber Heiner Fischle mentioned the fact that calling an ALLEMANDE LEFT after a TEACUP CHAIN is unsmooth because the left hands are not free--seems it was called several times at the Spring Jamboree. Heiner is RIGHT--it is not the most favorable choice--THANKS HEINER.

NOTES FOR EUROPEAN CALLERS--Jun 1992

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RUDI POHL, Ginsterweg 8, 6900 Heidelberg

XX

VIEWPOINT

Not Just Teaching Basics Only!

A wise old caller once told me many years ago that I should teach beginners all that I wanted them to know about how to function in the square dance world--not just teach them how to dance. If you want them to bear their share of club responsibilities after graduation, give them experience while they are in class. Appoint or elect class officers and refreshment committees; let them plan a special party. Expose them to as much of the total activity as you can. Bring copies of square dance publications to your classes and loan them to your students. If you want them to become round or contra dancers, teach them a few simple basics and dances so that they will gain confidence and have a taste of how enjoyable those activities can be.

Many of our newer dancers know nothing about the history of square dancing or the joy of old-time square dancing. Bring class and club together for an old-time dance. Since few of your club dancers have danced old-time dancing they will be learning along with your class members and so your students will not be embarrassed and apprehensive. This is an excellent way for them to get to know each other while dancing together on an even basis.

Don't you think your dancers should know something about Callerlab and Legacy and our Jamborees? Shouldn't they know that there are strong square dance programs in England, Japan, Australia, America and other nations? Shouldn't they know about the sources of information on square dances they can attend wherever they might be on vacation? These things, and many other facets of square dancing are unknown to most new dancers, and they learn about them only gradually--if at all--as they continue to dance over a long period of time.

When your students graduate and start mingling with dancers who have learned from other callers, they are often confused by the way these dancers respond to calls. They see dancers doing other than do sa do when it is called, adding kicks, bumps and balances to a right and left grand, shortcircuiting calls, doing a grand square without changing facing direction--and in less than 64 beats. Have you prepared them for this? Have you explained in class the importance of performing basics as they are written? That such antics disrupt the flow of the dance? That they affect the caller's timing? And that they may even cause injury to other dancers?

Do you and your partner set a proper example in the way you dress as well as in the way you dance? Do you advise your students of sources for purchasing square dance clothing or obtaining patterns to make their own? Are they aware of basic square dance etiquette in such matters as greeting and thanking visitors, never passing a square that needs a couple or leaving a square before the end of the tip? Do they realize the importance of deodorants and mouthwash and observe the taboo against drinking before or during a dance?

Nicht nur Figuren unterrichten.

Ein erfahrener Caller riet mir, vor vielen Jahren, dass ich meine Anfänger alles Wissenswerte über den Square Dance lehren sollte--nicht nur unterrichten, wie man tanzt. Wenn Du willst, daß sie eines Tages, nach der Graduation, im Club Verantwortung übernehmen sollen, laß sie schon in der Klasse Erfahrung sammeln. Die Klasse sollte sich eine Art Klassen-Board wählen sowie ein Komitee, das für Erfrischungsgetränke und einen kleinen Imbiß sorgt. Rege sie an, eine kleine spezielle Party zu arrangieren, egal unter welchem Motto. Erkläre ihnen so viel wie möglich über das breite Spektrum, das diese Aktivität bietet. Bringe Artikel aller Art über den Square Dance mit und leihe sie aus an deine Students. Wenn Du willst, daß sie später eventuell auch Round--oder Contra Tänzer werden sollten, gib ihnen einen kleinen Vorgeschmack in Form einfacher Schritte und Tänze, so daß sie einen kleinen Einblick bekommen, wie abwechslungsreich unsere Aktivität sein kann.

Viele unserer Tänzer wissen nur sehr wenig oder gar nichts über die Entwicklungsgeschichte des Square Dance, schon gar nicht über den Spaß beim Old-time Square Dance. Bringe Klasse und Club einen Abend zusammen zum Old-time Square Dance tanzen. Wenn Du im Club Tänzer hast mit etwas Erfahrung im Old-time-tanzen, unterrichte ihnen allen zusammen diese Tanzart und die Students werden ihre Anfänger-Verlegenheit schnell überwinden und rascher lernen. So ein Abend ist mit die beste Gelegenheit, daß Club--und Klassenmitglieder sich besser kennenlernen.

Bist Du nicht auch der Meinung, deine Tänzer sollten Bescheid wissen über: Callerlab, Legacy und Jamborees? Sie sollten wissen, daß große Bastionen unseres Sports in England, Japan, Australien, U.S.A. und vielen anderen Länder der Welt vorhanden sind. Wie wichtig ist es, daß sie die Quellen für Informationen kennen, um im Urlaub irgendwo einen anderen Club besuchen zu können. All diese Dinge und viele andere Aspekte sind den meisten Tänzern oft völlig unbekannt und sie lernen sie nach und nach--wenn überhaupt--in einer langen Tanzperiode.

Wenn deine Students graduiert sind und sich bei Tänzen mit anderen Tänzern im Square mischen, die eine schlechte Ausbildung haben, werden sie oft konfus, wenn sie schlechten Abarten begegnen. Sie können konfrontiert werden mit Tänzern, die alles Mögliche tanzen beim Do-sa-do, die ihre Beine hochreißen beim Kicken, mit den Hüften aneinanderstoßen, unnütze Twirls beim Right and Left Grand ausführen. Calls einfach abkürzen, einen Grand Square laufen, ohne die Blickrichtung zu ändern und dabei durch die Gegend hopsen wie vom Affen gebissen, viel weniger als 64 Takte tanzen. Hast Du deine Leute auf diese Typen vorbereitet? Hast Du deiner Klasse erklärt, wie wichtig es ist, die Figuren exakt auszuführen, so wie sie geschrieben sind? Daß diese Unarten den Fluß des Tanzens zerstören, daß Timing des Callers in Mitleidenschaft gezogen wird, die Gefahr besteht, andere Tänzer zu verletzen?

Bist Du mit deinem Partner ein gutes Beispiel für korrekte Kleidung und gutes Tanzen? Berätst Du deine Tänzer, wo sie am besten Square-Dance-Kleidung kaufen können oder wo sie sich Schnittmuster beschaffen können zur eigenen Herstellung der Kleidung? Kennen sie die Grundregeln der Etikette, Gäste zu begrüßen und zu danken, niemals an einem Square vorbei zu gehen, wo noch ein Paar fehlt, einen Square zu verlassen, bevor der Tip zu Ende geht. Kennen sie die Wichtigkeit der Mund--und Körperpflege und das Tabu des Alkohols vor und während des Tanzabends?

OPENERS:

SIDE LADIES CHAIN--HEADS PASS THRU--SEPARATE--AROUND ONE TO A LINE--
CENTERS RIGHT AND LEFT THRU--STEP TO A WAVE--MEN RUN--BEND THE BIG
LINE--BEND THE LITTLE LINE--BEND THE LITTLE BITTY LINE--SHAKE HANDS
FOR A RIGHT AND LEFT GRAND

- - - - -

STATIC SQUARE TO A ZERO LINE

FOUR LADIES CHAIN 3/4--FOUR LADIES CHAIN ACROSS--HEADS TURN THRU--
SEPARATE--GO AROUND ONE TO A LINE OF FOUR--(ZERO LINE)

- - - - -

STATIC SQUARE TO A ZERO LINE

HEADS PASS THE OCEAN--SWING THRU--TURN THRU--PASS THE OCEAN--SWING
THRU--TURN THRU--BEND THE LINE--(ZERO LINES)

- - - - -

ZERO BOX--RIGHT AND LEFT THRU AND TURN 1/4 MORE--MEN TRADE--VEER RIGHT--
LEFT ALLEMANDE

- - - - -

ZERO LINE--SQUARE THRU 3/4--COURTESY TURN--FLUTTER WHEEL--RIGHT AND
LEFT THRU AND TURN 1/4 MORE--VEER RIGHT--LEFT ALLEMANDE

- - - - -

MAINSTREAM CHOREOGRAPHY--HALF SASHAY

HEADS ROLL AWAY AND TOUCH 1/4--GIRLS RUN--CIRCLE TO A LINE (girls
break)--PASS THRU--WHEEL AND DEAL--ZOOM--BOX THE GNAT--SQUARE THRU 3/4--
LEFT ALLEMANDE

- - - - -

ZERO BOX--STEP TO A WAVE--SPLIT CIRCULATE--GIRLS TRADE--BOYS TRADE--
SPLIT CIRCULATE--SWING THRU--GIRLS TRADE--BOYS RUN--CAST OFF 3/4--ALL
CIRCLE LEFT--GIRLS ROLL AWAY HALF SASHAY AND SAME GIRL LEFT ALLEMANDE

- - - - -

HEADS ROLL AWAY--SPIN THE TOP--PASS THRU--RIGHT AND LEFT THRU--HALF SASHAY--TOUCH 1/4 AND MAKE A RIGHT HAND STAR WITH THE SAME TWO--HEADS STAR LEFT TO THE SAME TWO--RIGHT AND LEFT THRU--SLIDE THRU--PASS THRU--BEND THE LINE--TOUCH 1/4 AND MAKE A RIGHT HAND STAR WITH THE SAME TWO--HEADS STAR LEFT TO THE SAME TWO--RIGHT AND LEFT THRU--DIVE THRU--STAR THRU--SAME TWO ROLL AWAY HALF SASHAY AND PASS THRU--BOTH TURN LEFT SINGLE FILE PROMENADE--SIDES PASS THRU--LEFT ALLEMANDE

- - - - -

SIDES RIGHT AND LEFT THRU--HALF SASHAY--HEADS BOX THE GNAT--HALF SQUARE THRU--SLIDE THRU AND PARTNER TRADE--RIGHT AND LEFT THRU--TURN THEM WITH A HALF SASHAY--SAME TWO SQUARE THRU--CENTERS STAR RIGHT WHILE THE OTHERS TURN LEFT SINGLE FILE PROMENADE--LOOK FOR THE CORNER--LEFT ALLEMANDE

- - - - -

HEAD LADIES CHAIN--SAME LADIES CHAIN 3/4--SIDE GENTS TURN THEM WITH A HALF SASHAY--GO SIX TO THE MIDDLE AND BACK--THOSE WHO CAN GO RIGHT AND LEFT THRU--SAME LADIES CHAIN--SAME LADIES CHAIN 3/4--HEAD GENTS TURN THEM WITH A HALF SASHAY--SAME TWO HALF SQUARE THRU--RIGHT AND LEFT GRAND

- - - - -

SIDE LADIES CHAIN--SIDES RIGHT AND LEFT THRU--HALF SQUARE THRU--STAR THRU--REVERSE FLUTTER WHEEL--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--FIRST GO LEFT--NEXT GO RIGHT--STAR THRU--RIGHT AND LEFT THRU--HALF SASHAY--HALF SASHAY--RIGHT AND LEFT GRAND

- - - - -

HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--BOYS TOGETHER HALF SASHAY--GIRLS TOGETHER HALF SASHAY--CENTERS HALF SASHAY--ALL PASS THE OCEAN--SWING THRU--BOYS RUN--FERRIS WHEEL--SWING THRU--GIRLS TRADE--GIRLS RUN--VEER RIGHT--SPLIT TWO AROUND ONE TO A LINE--BOYS TOGETHER HALF SASHAY--GIRLS TOGETHER HALF SASHAY--CENTERS HALF SASHAY--STAR THRU--PASS THRU--TRADE BY--LEFT ALLEMANDE

TOUCH 1/4

HEADS SQUARE THRU 3/4--SEPARATE AROUND ONE TO A LINE--ENDS TOUCH 1/4--
CENTERS LEFT TOUCH 1/4--GIRLS RUN--ALL SWING THRU--CENTERS TRADE--
CENTERS RUN--COUPLES CIRCULATE--BEND THE LINE--ENDS TOUCH 1/4--CENTERS
LEFT TOUCH 1/4--FOUR BOYS RUN--ALL SWING THRU--WALK AND DODGE--PARTNER
TRADE--SLIDE THRU--LEFT ALLEMANDE

- - - - -

SIDES RIGHT AND LEFT THRU--PASS THRU--SEPARATE AROUND ONE TO A LINE--
PASS THRU--TAG THE LINE--LEAD GIRLS ONLY TURN BACK--OTHER GIRLS RUN
AROUND YOUR MAN--THOSE WHO CAN SLIDE THRU--THE OTHERS FACE IN--FERRIS
WHEEL--CENTERS PASS THRU--SWING THRU--BOYS RUN--BEND THE LINE--ENDS
TOUCH 1/4--CENTERS LEFT TOUCH 1/4--THOSE WHO CAN DO A LEFT ALLEMANDE
AND EVERYBODY RIGHT AND LEFT GRAND

- - - - -

HEADS LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--TOUCH 1/4--
CIRCULATE--BOYS RUN--RIGHT AND LEFT THRU--VEER LEFT--FERRIS WHEEL--
SWING THRU--GIRLS RUN--VEER LEFT--CIRCLE TO A LINE (girls break)--
TOUCH 1/4--CIRCULATE--BOYS RUN--SWING THRU--TURN THRU--LEFT ALLEMANDE

- - - - -

SIDES TOUCH 1/4--WALK AND DODGE--SWING THRU--BOYS RUN--GIRLS SINGLE
HINGE--CENTER GIRLS TRADE--BOYS CIRCULATE AND FACE IN--GIRLS STEP THRU--
STAR THRU--COUPLES CIRCULATE--BEND THE LINE--TOUCH 1/4--CIRCULATE
DOUBLE--GIRLS RUN--RIGHT AND LEFT GRAND

- - - - -

SINGING CALL

HEADS SQUARE THRU--DO SA DO--SWING THRU--BOYS RUN--TAG THE LINE--GIRLS
TURN BACK--TOUCH 1/4--LADIES TRADE--CORNER SWING--LEFT ALLEMANDE--COME
BACK ONE AND PROMENADE

- - - - -

PLUS PAGE--TRADE THE WAVE

ZERO LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--TRADE THE WAVE--SWING THRU--ALL EIGHT CIRCULATE DOUBLE--BOYS RUN--BEND THE LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--TRADE THE WAVE--SWING THRU--TURN THRU--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THE OCEAN--TRADE THE WAVE--BOYS CROSS RUN--RECYCLE--STAR THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--LEFT SWING THRU--TRADE THE WAVE--BOYS TRADE--BOYS RUN--BOYS CIRCULATE--COUPLES CIRCULATE--WHEEL AND DEAL--STAR THRU--PASS THE OCEAN--TRADE THE WAVE--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THRU--BOYS RUN RIGHT--SCOOT BACK--TRADE THE WAVE--LEFT SWING THRU--CENTERS TRADE--CENTERS RUN--TAG THE LINE IN--PASS THRU--BOYS RUN LEFT--LEFT SWING THRU--TRADE THE WAVE--CENTERS TRADE--BOYS RUN--LEFT ALLEMANDE

- - - - -

ZERO LINE--SQUARE THRU 3/4--COURTEST TURN--GO DIXIE STYLE TO A WAVE--TRADE THE WAVE--RECYCLE--STAR THRU--TOUCH 1/4--ALL EIGHT CIRCULATE--BOYS RUN--RIGHT AND LEFT THRU--TOUCH 1/4--FOLLOW YOUR NEIGHBOR--TRADE THE WAVE--RECYCLE--VEER LEFT--GIRLS TRADE--WHEEL AND DEAL--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THE OCEAN--RECYCLE--VEER LEFT--COUPLES CIRCULATE--GIRLS TRADE--GIRLS RUN--GIRLS FOLD--PEEL THE TOP--GRAND LEFT SWING THRU--CENTER FOUR ONLY TRADE THE WAVE--ALL BOYS FOLD--GIRLS EXTEND TO A LEFT HAND WAVE--TRADE THE WAVE--BOYS RUN--SLIDE THRU--LEFT ALLEMANDE

- - - - -

ZERO BOX--RIGHT AND LEFT THRU--VEER LEFT--COUPLES CIRCULATE--GIRLS TRADE--GIRLS RUN LEFT--TRADE THE WAVE--B CIRCULATE--GIRLS RUN--BEND THE LINE--ALLEMANDE

NOTES FOR EUROPEAN CALLERS--Jul 1992

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VIEWPOINT

What do you know about Callerlab?

When a handful of Callers, all members of the Square Dance Hall of Fame, gathered in California in February, 1971, no one thought the meeting would be the start of a national association of Callers that would attract well over 4,000 members in the years that followed.

The purpose of that initial get-together was to objectively discuss the trends of the activity and the role of the caller. The outcome was the formation of Callerlab--the International Association of Square Dance Callers.

At the time of the meeting there was an uncontrolled tide of new, often undanceable movements, thrust upon the activity. There was little or no means of communication between callers and consequently there was no universally accepted list of basics, no standardization of definitions, styling notes and timing of basics, no accepted code of ethics and no formal organization dedicated to aid in training callers.

At the conclusion of that initial meeting, those present adopted a slate of eight statements which were accepted as challenges for this organization.

The early years were shaky ones for Callerlab. Working as a wing of the American Square Dance Society, the initial period was a time for planning. By 1974 the organization was ready for its first convention. From then until now, Callerlab has grown under good leadership, has made many progressive steps and can be proud of the role it has played in the activity.

The next few years are vital for Callerlab and for callers. Concerns have been voiced about callers being more sensitive to the needs of the dancers and less concerned about themselves. With callers supporting Callerlab, the organization in return can support the callers, and strides can be made to strengthen the friendliness and fun the activity was designed to provide.

If nothing else had been accomplished by Callerlab other than the fact that it has brought callers from all over the world together--to talk, to work out solutions to problems, to give and take--it has been a great beginning.

When we hear somebody say of a problem in today's square dancing, "It's Callerlab's fault", or "if it hadn't been for Callerlab this problem would never have come up", we're concerned. Let's look at it this way. Had Callerlab not come along when it did, many of the problems that were prevalent at the time would not have been solved.

Situations that took several decades to build up aren't going to be licked overnight. It's an on-going task that will be with us for a while, but, in the process of finding right solutions, Callerlab will grow and the square dance activity will grow with it. Old concerns will disappear but will continue to take work, unselfish work, sometimes with little thanks for those who are in the position of leadership, before all the goals have been reached.

Many of the old-timers who helped to start Callerlab as well as those before, the early pioneer caller/leaders, are disappearing from the scene. This means that a whole new contingent of leaders must pick up the work and carry it on successfully.

PLUS PAGE--LINEAR CYCLE

ZERO LINE--SWING THRU AND BOX THE GNAT--RIGHT AND LEFT THRU--PASS THE OCEAN--GIRLS TRADE--LINEAR CYCLE--PASS THRU--BEND THE LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--LINEAR CYCLE--STAR THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

- - - - -

ZERO BOX--SWING THRU--BOYS RUN--GIRLS HINGE--DIAMOND CIRCULATE--FLIP THE DIAMOND--GIRLS TRADE--LINEAR CYCLE--REVERSE FLUTTER WHEEL--RIGHT AND LEFT THRU--PASS THRU--BEND THE LINE--PASS THRU--PARTNER TRADE--PASS THRU--WHEEL AND DEAL--CENTERS RIGHT AND LEFT THRU--STAR THRU--PASS THE OCEAN--LINEAR CYCLE--YOU'RE HOME

- - - - -

HEADS PASS THRU--SEPARATE GO AROUND ONE TO A LINE--STAR THRU--DOUBLE PASS THRU--TRACK II--LINEAR CYCLE--PASS THE OCEAN--SPIN CHAIN THRU--GIRLS CIRCULATE--SWING THRU--RECYCLE--LEFT ALLEMANDE

- - - - -

ZERO LINE--PASS THE OCEAN--START A LINEAR CYCLE BUT DON'T PEEL--FOUR BOYS "U" TURN BACK--SWING THRU--START A LINEAR CYCLE BUT DON'T PEEL--TRACK II--LADIES TRADE--SWING THRU--TURN THRU--LEFT ALLEMANDE

- - - - -

SINGING CALL FIGURES

HEADS SQUARE THRU--RIGHT AND LEFT THRU--VEER LEFT--GIRLS HINGE--DIAMOND CIRCULATE--FLIP THE DIAMOND--GIRLS TRADE--LINEAR CYCLE--SLIDE THRU--SWING THE CORNER--PROMENADE

- - - - -

NOTES FOR EUROPEAN CALLERS--Aug 1992

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XX

VIEWPOINT

ARE WE EXPECTING TOO MUCH FROM OUR STUDENTS?

I have asked myself this question over and over again and have had this question asked of me over and over again by fellow callers--are we in Europe asking too much from our students?

What should be the minimum we should teach in a class before we graduate them? Should we be expecting our dancers to be able to do EVERY movement from EVERY possible formation and EVERY possible arrangement within that particular formation?

I have sat back this year and analyzed what I have been doing in my classes this year and it SCARES ME!! I taught the call Walk & Dodge to my class and before they were done with the entire evening, I had them dancing the call from more positions than the club members were dancing it from. In my process of analyzing what I had done, I came up with the following--I was saying to myself that the club experience level is so much higher than the class that I wanted to build a bridge between the experience levels, so I taught most of the movements "by definition" and APPLIED the definition. In the end, I thought that the TAIL WAS IN FACT WAGGING THE DOG because I was not using everything I taught in the class on my club evenings.

I really think perhaps we should take a close look at this problem and then ask ourselves ARE WE EXPECTING TOO MUCH FROM OUR STUDENTS?

- - - - -

ERWARTEN WIR ZUVIEL VON UNSEREN STUDENTS?

Diese Frage habe ich mir und wurde an mich von Caller-Kollegen wieder und wieder gestellt: Verlangen wir hier in Europa zuviel von unseren Students?

Was sollte das Minimum sein, das wir sie lehren sollten, bevor sie graduiert werden? Sollten wir von unseren Tänzern fordern, daß sie fähig sind, jede Bewegung auszuführen und zwar aus jeder möglichen Formation und jedem möglichen Arrangement innerhalb dieser bestimmten Formation?

Dieses Jahr habe ich zurückgeblickt und analysiert, was ich in meinen Klassen in der letzten Zeit gemacht habe; und ich muß sagen, ES ERSCHRECKT MICH. Ich lehrte meine Klasse das call walk and dodge und noch bevor der Abend vorüber war ließ ich sie das call aus mehr Positionen tanzen, als es die Clubmitglieder tun. In meinem Analyseprozeß kam ich zu folgendem Schluß: ich sagte mir, daß die Erfahrungsebene des Clubs wesentlich höher ist, als die der Klasse. Daher wollte ich eine Brücke zwischen beiden Ebenen aufbauen, also lehrte ich die meisten Bewegungen "by definition" und WENDETE die Definition AN. Am Ende war ich der Meinung, daß ich DAS PFERD AM

FALSCHEN ENDE AUFGEZAUMT hatte denn ich habe während des Clubabends nicht alles verwendet, was ich die Klasse gelehrt hatte.

Ich glaube wirklich, daß wir einen genaueren Blick auf dieses Problem werfen und uns fragen sollten: Erwarten wir zuviel von unseren Students?

MAINSTREAM CHOREOGRAPHY

HEADS SWING THRU--BOYS RUN--CHAIN DOWN THE LINE--PASS THRU--SWING THRU--
BOYS RUN--FERRIS WHEEL--CENTERS VEER LEFT--CHAIN DOWN THE LINE--BACK
AWAY--YOU'RE HOME!!

- - - - -

SIDES LEAD RIGHT--SWING THRU--ALL EIGHT CIRCULATE--BOYS RUN--CHAIN
DOWN THE LINE--FLUTTERWHEEL--SLIDE THRU--EIGHT CHAIN THREE--LEFT
ALLEMANDE

- - - - -

HEADS HALF SQUARE THRU--PASS THE OCEAN--FAN THE TOP--GIRLS RUN--TAG
THE LINE RIGHT--CHAIN DOWN THE LINE--PASS THE OCEAN--ALL EIGHT
CIRCULATE--SPIN THE TOP--BOYS RUN--CHAIN DOWN THE LINE--HALF SASHAY--
PASS THRU--RIGHT AND LEFT GRAND

- - - - -

SIDES STAR THRU--PASS THRU--TOUCH 1/4--SPLIT CIRCULATE--BOYS FOLD--TWO
LADIES CHAIN--PASS THE OCEAN--SPLIT CIRCULATE--SPIN CHAIN THRU--SCOOT
BACK--SINGLE HINGE--RIGHT AND LEFT GRAND

- - - - -

HEADS HALF SQUARE THRU--RIGHT AND LEFT THRU--VEER LEFT--CHAIN DOWN THE
LINE--PASS THE OCEAN--SPLIT CIRCULATE--SPIN CHAIN THRU--ALL EIGHT
CIRCULATE--SINGLE HINGE--SWING THRU--RECYCLE--EIGHT CHAIN THREE--LEFT
ALLEMANDE

- - - - -

SIDES LEAD RIGHT AND SLIDE THRU--PASS THE OCEAN--SPLIT CIRCULATE--
SWING THRU--SCOOT BACK--GIRLS RUN--PASS THE OCEAN--RIGHT AND LEFT
GRAND

HEADS PASS THE OCEAN--FAN THE TOP--SINGLE HINGE--WALK & DODGE--SLIDE THRU--PASS THE OCEAN--ALL EIGHT CIRCULATE--SPLIT CIRCULATE--SPIN CHAIN THRU--BOYS RUN--PASS THE OCEAN--SPLIT CIRCULATE DOUBLE--RIGHT AND LEFT GRAND

SIDES TOUCH 1/4--BOX CIRCULATE--WALK & DODGE--SWING THRU--SPLIT CIRCULATE--SWING THRU--SPLIT CIRCULATE--RECYCLE--LEFT ALLEMANDE

HEADS RIGHT AND LEFT THRU--HALF SASHAY--SAME TWO SLIDE THRU TWICE (wake up the sides for the second one)--TOUCH 1/4--ALL EIGHT CIRCULATE--CENTER FOUR BOX CIRCULATE--ALL EIGHT CIRCULATE--ALL SINGLE HINGE--FAN THE TOP--SPLIT CIRCULATE--SCOOT BACK--ALL EIGHT CIRCULATE--RIGHT AND LEFT GRAND

SIDES TOUCH 1/4--GIRLS RUN--PASS THRU--SWING THRU--CENTERS TRADE--SPLIT CIRCULATE--SPLIT CIRCULATE--SPIN CHAIN THRU--SCOOT BACK--GIRLS RUN--SLIDE THRU--LEFT ALLEMANDE

HEADS HALF SQUARE THRU--TOUCH 1/4--SPLIT CIRCULATE--BOYS FOLD--LADIES LEAD DIXIE STYLE TO A WAVE--ALL EIGHT CIRCULATE--SPLIE CIRCULATE--ALL EIGHT CIRCULATE--SPLIT CIRCULATE--ALL EIGHT CIRCULATE--LEFT ALLEMANDE

The following collection are "GET-OUTS" from a "CORNER LINE"--that's what you have when you call SLIDE THRU from a ZERO BOX, everyone has their CORNER for a partner and all are IN SEQUENCE.

..SQUARE THRU BUT ON YOUR FOURTH HAND LEFT ALLEMANDE....

..PASS THE OCEAN--SWING THRU--SPIN THE TOP--SLIDE THRU THREE TIMES--LEFT ALLEMANDE....

..PASS THRU--TAG THE LINE IN--TOUCH 1/4--GIRLS RUN--RIGHT AND LEFT GRAND...

SLIDE THRU--SWING THRU--RECYCLE--PASS THRU--RIGHT AND LEFT GRAND...
PASS THRU--TAG THE LINE--CLOVERLEAF--RIGHT AND LEFT GRAND...
TOUCH 1/4--GIRLS RUN--PASS THRU--RIGHT AND LEFT GRAND...
PASS THRU--TAG THE LINE IN--SQUARE THRU FOUR--RIGHT AND LEFT GRAND...

- - - - -

The following are some GET-INS to a CORNER LINE. After calling the GET-IN, all will have corner as a partner in facing lines and all will be in sequence. The idea here is to call one of the following GET-INS, then your favorite LINE ZERO and any one of the GET-OUTS above and at the bottom of page 3.

HEADS TOUCH 1/4--GIRLS RUN--TURN THRU--SLIDE THRU....

FOUR LADIES CHAIN--SIDES HALF SQUARE THRU--PASS THE OCEAN--GIRLS TRADE--RECYCLE.....

HEADS PASS THE OCEAN--GIRLS TRADE--RECYCLE--PASS THRU--SLIDE THRU....

SIDES RIGHT AND LEFT THRU--HALF SASHAY--STAR THRU--SLIDE THRU....

and for the very experienced dancers--

HEADS PASS THRU--REVERSE WHEEL AROUND--REVERSE SASHAY--SLIDE THRU TWICE....

- - - - -

HEADS ROLL AWAY--TOUCH 1/4--BOX CIRCULATE--BOYS RUN--TOUCH 1/4--GIRLS RUN--SWING THRU--RIGHT AND LEFT THRU--PASS THE OCEAN--ALL EIGHT FOLD--RIGHT AND LEFT GRAND

- - - - -

SIDES SWING THRU--SPIN THE TOP--STEP THRU--TOUCH 1/4--SCOOT BACK--WALK & DODGE--GIRLS FOLD--STAR THRU--CHAIN DOWN THE LINE--DIXIE STYLE TO A WAVE--GIRLS CROSS FOLD--LEFT ALLEMANDE

- - - - -

ALL GIRLS FOLD--ALL STAR THRU--PROMENADE AND DON'T SLOW DOWN--HEADS WHEEL AROUND--PASS THE OCEAN--SINGLE HINGE--SCOOT BACK--BOYS FOLD--DIXIE STYLE TO A WAVE--BOYS TRADE--GIRLS RUN--COUPLES CIRCULATE--BOYS FOLD--RIGHT AND LEFT GRAND

HEADS SWING THRU--BOYS RUN--HALF TAG--WALK & DODGE--PASS THE OCEAN--
RECYCLE--RIGHT AND LEFT THRU--PASS THE OCEAN--SCOOT BACK--BOYS TRADE--
GIRLS CROSS FOLD--RIGHT AND LEFT GRAND

- - - - -

SIDES SQUARE THRU--CENTERS IN--CAST OFF 3/4--ENDS CROSS FOLD--CENTERS
PASS THRU--SLIDE THRU--PASS THE OCEAN--ALL EIGHT CIRCULATE--SINGLE
HINGE--GIRLS RUN--PASS THE OCEAN--ALL EIGHT FOLD--LEFT ALLEMANDE

- - - - -

HEADS TOUCH 1/4--GIRLS RUN--PASS THRU--SWING THRU--SCOOT BACK--WALK &
DODGE--GIRLS FOLD--STAR THRU--COUPLES CIRCULATE--GIRLS CIRCULATE--BOYS
FOLD--RIGHT AND LEFT GRAND

- - - - -

SIDES PASS THE OCEAN--RECYCLE--PASS THRU--TOUCH 1/4--SCOOT BACK--BOYS
FOLD--TWO LADIES CHAIN--CHAIN BACK--DIXIE STYLE TO A WAVE--GIRLS RUN--
GIRLS TRADE--BOYS FOLD--RIGHT AND LEFT GRAND

- - - - -

HEADS PASS THRU--SEPARATE GO AROUND ONE TO A LINE--PASS THRU--ENDS
CROSS FOLD--STAR THRU--GO FORWARD AND BACK--ROLL AWAY HALF SASHAY--
TOUCH 1/4--GIRLS RUN--RIGHT AND LEFT GRAND

- - - - -

SIDES TOUCH 1/4--GIRLS RUN--PASS THRU--SPLIT TWO AROUND ONE TO A LINE--
PASS THRU--ENDS CROSS FOLD--PASS THRU--TRADE BY--LEFT ALLEMANDE

- - - - -

HEADS PASS THE OCEAN--ENDS CROSS FOLD--PASS THRU--SWING THRU--ENDS
CROSS FOLD--TURN THRU--TRADE BY--PASS THE OCEAN--FAN THE TOP--SWING
THRU--CENTERS CROSS FOLD--RIGHT AND LEFT GRAND

- - - - -

NOTICE: The Mainstream Quarterly TEACUP STROLL has been dropped--the
only Quarterly at MS currently is GRAND SWING THRU.

PLUS PAGE--BOX THE TOP--NEW QUARTERLY

The latest Quarterly Selection for PLUS is BOX THE TOP.

STARTING FORMATION: Columns

DEFINITION: The center four box circulate once and a half as the ends cast off 3/4. Three dancers on each end will then do their part of a FAN THE TOP, while the very centers trade and move up to the ends (as in a Coordinate).

TIMING: 10 beats.

TEACHING HINTS: Using this call after a Touch 1/4 results in overflow for the ends, try preceding it with a half Tag or a Crossfire. Also, during your first teach, try having the ends do the castoff 3/4 first--this helps the centers see where to stop the circulate once and a half.

- - - - -

EXAMPLES

HEADS LEAD RIGHT--VEER LEFT--CROSSFIRE--BOX THE TOP--ALL EIGHT CIRCULATE--SWING THRU--ENDS CIRCULATE--CENTERS TRADE--RIGHT AND LEFT GRAND

- - - - -

HEADS PROMENADE HALF--LEAD RIGHT--VEER LEFT--COUPLES HINGE--HALF TAG--BOX THE TOP--SWING THRU--SWING THRU--BOYS RUN--BOYS CIRCULATE--PROMENADE HOME

- - - - -

SINGING CALL FIGURE

HEADS PROMENADE HALF--LEAD RIGHT--VEER LEFT--COUPLES HINGE--HALF TAG--BOX THE TOP--SWING THRU--SWING THRU--SWING YOUR CORNER--PROMENADE

- - - - -

The current Quarterly Selections at Plus are CUT THE DIAMOND and BOX THE TOP. By the time you receive this, I'll be in Hawaii with my tour group of 53 people. I am planning to take another group to Hawaii, Australia and New Zealand in the summer of 1994--write Al Stevens for a flyer when they are ready.

NOTES FOR EUROPEAN CALLERS -- SEP 1992

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VIEWPOINT

As you can see, we have a new format for our notes--like most, there is a point in time when we must upgrade not only ourselves, by attending seminars, schools, etc., but our computer systems as well! I hope you enjoy the new format as well as the new look of our notes--the new printer cost a bunch!

THE EVOLUTION OF A SQUARE DANCE CALLER--PART 1

While much has been written about the history and evolution of square dancing very little information is available that deals specifically and exclusively with the history of square dance callers. However, by reading the old-time dance collections and by studying the works of the dance historians, it is possible to piece together a reasonably accurate picture of how square dance callers originated and also to observe how their role and function grew, changed and developed over the years.

When, for example, one reads about the fabled Morris Dancer of the 15th century England, it is immediately apparent that a fundamental link exist between today's caller and a Morris Dance Leader who occasionally found it helpful to prompt his six-man team through the upcoming steps of their ceremonial line dance. Nor does it take very much imagination to conclude that at least some of the roots of a modern square dance caller can be traced to the 18th century French "Souffleur" who, in his elegant costume and powdered wig, soberly provided the cues and prompts for the stately quadrilles and "contredances" that were a part of every "Cotillion" at the royal French court. And while many other early European influences can similarly be discovered, it is obvious that the professional family tree of every modern square dance caller must also include a significant number of ancestors whose origins are unmistakably American. These would include such time-honored forebearers as the traditional fiddler-prompter of New England, the precisely formal dancing Masters who crisscrossed the length and breadth of America in the early 1800's, and the many small town ministers and teachers who occasionally found it necessary to augment their meager salaries by calling square dances at church socials, barn raising, town meetings and other community functions.

In the old days, the primary role of a caller (fiddler-prompter-dancing master) was to provide the music and to serve as a sort of master of ceremonies at the dance. It is important to note that, in those early times, a caller was not required to

regularly provide his dancers with cues or to constantly guide them through the steps and changes the routine. In those days, dancers were expected to know each dance from memory and, in the larger cities especially, it was a serious breach of etiquette to venture onto the dance floor if one did not already know the established choreography of the particular dance that was about to be performed. Almost all the early dance collections, for example, will be found to contain warnings similar to these:

"If prudent, you will not enter the quadrille without knowing the figure, or at least a few steps." --The Ballroom Instructor (1841)

"Those who do not readily understand the changes of a dance should take a position in the set where they can see it danced through before attempting it." --The Unique Dancing Cal Book (1893)

DIE ENTWICKLUNG DES SOUARE DANCE CALLERS--TEIL I

Viele Artikel wurden bisher geschrieben über die Geschichte und Entwicklung des Square Dance Callers. Es gibt nur sehr wenige verfügbare Informationen speziell über die Entwicklung des Square Dance Callers. Auf der Suche nach geschriebenem Material und Studium über die Arbeit und Fortbildung des historischen Tanzes haben wir die Möglichkeit, durch Zusammensetzung, Steinchen auf Steinchen, wie beim Puzzle , uns ein ziemlich genaues Bild zu machen über die Herkunft des Square Dance Callers, seine bemerkenswerte Rolle und seine Entwicklung im Laufe der Jahre.

Wenn ihr, als Beispiel, über die sagenhaften Morris Tänzer des 15. Jahrhunderts in England gelesen habt, ist es sogleich einleuchtend, daß ein fundamentales Bindeglied existiert zwischen dem heutigen Caller und dem Morris Dance Leader, der die Notwendigkeit erkannte, daß es hilfreich sei für sein Sechs-Mann-Team, die folgenden Schritte per Ansagen leichter durch den zeremoniellen "Line Dance" zu dirigieren. Es bedarf auch keines großen Nachdenkens, um herauszufinden, daß eine Verwurzelung besteht zwischen dem heutigen modernen Square Dance Caller und dem französischen "Maitre de Plaisir", der in seinem eleganten Kostüm und gepuderter Perücke besonnen rechtzeitig seine Zurufe und Anweisungen traf für die majestätische Quadrille und den Contredanses, welche jeweils ein Teil jeder "Cotillion" waren am französischen, königlichen Hofe. Wir haben viele europäische Einflüsse aus jener Zeit, die eine Ähnlichkeit erkennen lassen, und es ist unverkennbar, daß der Familien-Stammbaum des professionellen Callers eine bedeutende Anzahl Vorfahren beinhaltet, deren Ursprung unmißverständlich amerikanisch ist.

Denken wir an die altehrwürdigen Vorgänger dieser Zeit, wie den traditionellen Fiddler-Prompter in New England, den pedantisch, korrekten Tanzlehrer, der kreuz und quer die Längen- und

Breitengrade Amerikas im frühen 18. Jahrhundert bereiste, sowie die vielen Geistlichen und Schullehrer, die jede Gelegenheit wahrnahmen, trotz ihrer dürftigen Bezahlung, den Square Dance zu verbreiten. Sie callten beim kirchlichen Zusammensein, Einweihung einer neuen Scheune, Zusammenkünfte der Bewohner in Stadt und Dorf and anderen öffentlichen Veranstaltungen.

In jenen Tagen war die primäre Rolle des Callers (Fiddler-Prompter-Dancing Masters), für die Musik juhei sorgen und den Dienst eines "Master of Ceremonies" auszuüben. Es ist besonders bemerkenswert, daß in diesen frühen Tagen der Caller nicht unbedingt benötigt wurde, um die Tänzer mit seinen Ansagen durch die Tänze zu führen und ihnen alle Wechsel und Schritte zuzurufen. zu dieser Zeit wurde von den sich aufstellenden Tänzern erwartet, daß sie die Tänze auswendig konnten. Besonders in den großen Städten war es ein ernsthafter Verstoß gegen die gute Etikette, sich auf den Tanzboden zu wagen, ohne die feststehende Choreographie des jeweiligen Tanzes zu beherrschen und ihn ohne Fehler auszuführen.

In den Sammlungen fast aller Tanzbücher kann man folgendes oder ähnliche Warnungen lesen:

"Es wird vorsorglich darauf hingewiesen, daß es unerwünscht ist, Aufstellung zu nehmen zur Quadrille, wenn Sie die Figuren, zumindest einige Schritte, nicht kennen"--The Ballroom Instructor (1841)

"Diejenigen, die die Wechsel in diesem Tanz wirklich nicht beherrschen, werden Gebeten, eine Position an der Seite einzunehmen, von der aus sie beobachten können, wie der Tanz ausgeführt wird, bevor sie ihn selbst versuchen."--The Unique Dancing Call Book (1893)

**CURRENT MAINSTREAM QUARTERLY SELECTIONS:
GRAND SWING THRU AND A NEW ONE--CROSS THE TRACK**

NEW MAINSTREAM QUARTERLY--CROSS THE TRACK

STARTING FORMATION Lines of four facing out

THE ACTION: Centers do a partner trade. Meanwhile, the ends cross fold. Upon reaching this momentary double pass thru formation, all extend twice (2) to parallel right hand waves.

ENDING FORMATION: Parallel right hand waves.

EXAMPLES ON NEXT PAGE:

HEADS PASS THRU--SEPARATE--AROUND ONE TO A LINE--PASS THRU--CROSS THE TRACK--LADIES TRADE--RECYCLE--PASS THRU--TRADE BY--LEFT ALLEMANDE

SIDES SQUARE THRU 3/4--SEPARATE--AROUND ONE TO A LINE--PASS THRU--CROSS THE TRACK--LADIES TRADE--RECYCLE--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

SINGING CALL FIGURES:

HEADS STAR THRU--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--FORWARD AND BACK--PASS THRU--CROSS THE TRACK--RECYCLE--VEER LEFT--TAG THE LINE--LADIES "U" TURN BACK--SWING THE CORNER--PROMENADE

SIDES PASS THE OCEAN--SWING THRU DOUBLE--EXTEND--LADIES TRADE--RECYCLE--PASS TO THE CENTER--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--PASS THRU--CROSS THE TRACK--SWING THE CORNER AND PROMENADE

TEACHING SUGGESTIONS:

CROSS THE TRACK is easily grasped by dancers within the Mainstream program if first presented in HeHe/SheShe lines (CALLERLAB arrangement number 1), where the men are on the left hand side of the line. This call provides the opportunity to emphasize TRADE, CROSS FOLD, AND EXTEND THE TAG. Be sure to stress a RIGHT SHOULDER PASS throughout the movement.

MAINSTREAM OPENERS:

HEADS STAR THRU--PASS THRU--SLIDE THRU--CROSSTRAIL THRU--PASS YOUR PARTNER--LEFT ALLEMANDE

HEAD MAN AND THE CORNER GIRL WALK UP TO THE MIDDLE AND BACK--LEAD RIGHT AND CIRCLE UP FOUR--SIDE LADIES BREAK AND MAKE A LINE--BEND THE LINE--PASS THRU--ENDS FOLD--CENTERS ARCH--DIVE THRU--SLIDE THRU--CROSSTRAIL THRU--LEFT ALLEMANDE

FOUR LADIES CHAIN 3/4--ALL CIRCLE LEFT--ALLEMANDE LEFT--GO FORWARD TWO FOR AN ALLEMANDE THAR--SHOOT THE STAR AND PROMENADE THE NEXT ONE--HEADS WHEEL AROUND--RIGHT AND LEFT THRU--HALF SQUARE THRU--GIVE A RIGHT TO YOUR PARTNER AND PULL BY--LEFT ALLEMANDE

MAINSTREAM CHOREOGRAPHY USING THE TAG FAMILY

SIDES HALF SQUARE THRU--RIGHT AND LEFT THRU--SWING THRU--MEN RUN--TAG THE LINE LEFT--WHEEL AND DEAL--DIVE THRU--PASS THRU--SWING THRU--MEN RUN--TAG THE LINE LEFT--WHEEL AND DEAL--LEFT ALLEMANDE

ZERO LINE--PASS THRU--PARTNER TAG--TRADE BY--SLIDE THRU--PASS THRU--PARTNER TAG--TRADE BY--SLIDE THRU--LEFT ALLEMANDE

HEADS HALF SQUARE THRU--STAR THRU--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--PARTNER TAG--BEND THE LINE--CENTERS SQUARE THRU--ENDS STAR THRU--STEP TO A WAVE AND RECYCLE--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

SIDES LEAD RIGHT AND CIRCLE TO A LINE--RIGHT AND LEFT THRU--SIDES ONLY A HALF SASHAY--STEP TO A WAVE--IN EACH WAVE SWING THRU--GIRLS RUN RIGHT--FOUR BY FOUR HALF TAG THE BIG LINE--FACE IN--LEFT ALLEMANDE

HEADS PASS THE OCEAN--SWING THRU--BOYS RUN--HALF TAG LEFT--SQUARE THRU 3/4--TRADY BY--STAR THRU--RIGHT AND LEFT THRU--FAN THE TOP--GIRLS RUN--HALF TAG THE LINE RIGHT--PASS THRU--TRADE BY--LEFT ALLEMANDE

SIDES SLIDE THRU--PASS THRU--PARTNER TAG ONCE AND A HALF (ends in a quarter tag formation)--EXTEND--SWING THRU--BOYS TRADE--EXTEND--RIGHT AND LEFT GRAND

PLUS PAGE--NEW PLUS QUARTERLY--BOX THE TOP

STARTING FORMATION: Columns

DEFINITION: The center four box circulate 1 1/2 positions as the ends cast off 3/4. Three dancers on each end will then do their part of a Fan The Top, while the very centers trade and move up to the ends (as in Coordinate).

TIMING: 10 beats.

EXAMPLE:

HEADS LEAD RIGHT--VEER LEFT--CROSSFIRE--BOX THE TOP--ALL EIGHT CIRCULATE--RELAY THE DEUCEY--BOYS RUN--BOYS CIRCULATE--PROMENADE HOME

SINGING CALL FIGURE:

HEADS PROMENADE HALF WAY--LEAD RIGHT--VEER LEFT--COUPLES HINGE--HALF TAG--BOX THE TOP--SWING THRU--SWING THRU AGAIN--SWING THE CORNER--PROMENADE

TEACHING HINTS: Using this call after a Touch 1/4 results in overflow for the ends--try preceding it with a "Half-Tag" or a "Crossfire". Also, during your first teach, try having the ends do the CAST OFF 3/4 first--this helps the centers see where to stop the Circulate once and a half.

CURRENT PLUS QUARTERLY SELECTIONS:

CUT THE DIAMOND--BOX THE TOP

Before you receive these notes, I'll be busy preparing the September and October issues to be sent out. I leave on 25 September for five weeks of Callers Colleges throughout Europe.

I hope you enjoy this "NEW LOOK"!! I'll be experimenting around with different styles and fonts in the next few months--when our paths cross, let me know what you think of this new look!

NOTES FOR EUROPEAN CALLERS -- OCT 1992

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VIEWPOINT

The Evolution of the Square Dance Caller, Part II

This meant that the old timer dancers could generally be counted upon to know the movements and sequences of each dance from memory and a caller-prompter, in those days, usually found himself with very little to do. There are, in fact, many accounts in the early literature that describe a caller shouting an occasional prompt while he himself was dancing in a square. Quite obviously, calling was a lot simpler then--but it was not to last! Two very important changes occurred in the years that followed that were to have a lasting and far-reaching effect on both the nature of the activity and upon the essential nature of a caller's job. one change substantially modified the traditional style of a caller's delivery, while the other drastically altered his primary function.

The first change was the introduction and proliferation of what we now call "non-directional patter"--the colorful words, the ad-libbed doggerel, the lame verses and the corny rhymes that have become such an integral part of every modern caller's on stage performances. Dr. Lloyd Shaw, in his well known book "Cowboy Dances (1948) has noted: "The prompter of that elder day, with his clipped terse directions, is being replaced by a caller, who fills in with a constant line of patter which never ceases and has a suspiciously Western Wang".

In an article entitled "An Old Fashioned Country Dance" (Outing Magazine, 1905) Ralph Paine describes one such old-time caller mounting a kitchen chair and calling: "All hands around and don't let me ketch you loafin', Balance corners and stop yer foolin'--Ladies in the center and you there, Ed Timms, shake a leg!" Plow the furrow good and deep, God help the man I find asleep!"

This was probably quite typical. Much of the old-time patter had it's roots in the everyday life of the people and it generally managed to say something about the things they did in their work and about the things that happened to them in their day-to-day activities. A similar occasion, around 1870, is described in Richard Nevell's book "A Time To dance" (1977): At this dance, I heard for the first time, the local professional fiddler, old Daddy Fairbanks...his queer calls and his York State accent filled us all with delight.

"Ally man left--Chassay by your pardners,--Dozy Do--...were some of the phrases he used as he played "Honest John" and "Haste To The Wedding". At times he sang his calls in high nasal chant,...First lady lead to the right, deedle-deedle-dum-dum; gent folly after, dally--deedle--do--do, three hands around,...and everybody laughed with the frank enjoyment of his word and action."

The patter of yesteryear has become an authentic part of American folklore and although we seem to be hearing it a bit less than we used to, many traces of the old-time patter can still be found in the average performance of a typical square dance caller today.

Die Entwicklung des Square Dance Callers Teil II

Zusammengefaßt: Ein Tänzer in den früheren Jahren mußte prinzipiell die Tanzschritte und Reihenfolge eines jeden Tanzes auswendig können. die Caller-Prompter zu dieser Zeit fanden sich in einer Position, wo sie nicht allzuviel zu tun hatten. In der Tat, viele Berichte aus der damaligen Zeit beschreiben, daß der Caller selbst im Square mittanzte, und, wenn nötig , die nächsten Figuren laut ausrief. Ganz offensichtlich war das Callen wesentlich einfacher--aber es blieb nicht dabei. Zwei sehr wichtige Begebenheiten veränderten in den darauffolgenden Jahren die Szene. Einerseits war es der beständige Effekt, der mit der Zeit die Aktivität veränderte, auf der anderen Seite die immer mehr unentbehrliche Rolle des Callers. Ein Punkt war die Entbindung vom soliden, traditionellen Stil des Callers, andererseits die drastische Veränderung seiner ursprünglichen Arbeitsweise.

Die erste Veränderung brachte die Vorstellung und Verbreitung des "Non-directional Patter", - die lebhaften Worte, die improvisierten Knüttelverse, die unwichtigen Füller und der feste Rhythmus veränderten alles zu einer neuen Einheit, ohne die der heutige moderne Caller auf der Bühne nicht mehr auskommt. Dr. Lloyd Shaw, in seinem bekannten Buch "Cowboy Dances" (1948), bemerkte: "Der Promter früherer Tage, mit seinen festgelegten, knappen Anweisungen ist ersetzt durch den Caller mit seinem ununterbrochenen Singsang, der nie aufzuhören scheint, sowie einen Hauch des Westens".

In einem Artikel "Ein alter überliefelter Country Dance" (Outing Magazin , 1905) beschreibt Ralph Paine einen solchen Old-Time-Caller auf einem Küchenstuhl stehend und callt: "All hands around and don't let me ketch you loafin', Balance corners and stop yer foolin'--Ladies in the center and you there, Ed Timms, shake a leg! Plow the furrow good and deep, God

help the man I find asleep!"

Das war wahrscheinlich ein typischer, normaler Call. Vieles der Old-Time-Patter hat seine Wurzeln aus dem täglichen Leben der Leute und sagt gewöhnlich etwas aus über irgendwelche Dinge und Geschehnisse aus ihrer Arbeit und dem täglichen Leben. Ein ähnliches Vorkommnis ist in Richard Nevell's Buch "A time to dance" (1977) beschrieben. "At this dance, I heard for the first time, the local professional fiddler, old Daddy Fairbanks...his queer calls and his York State accent filled us all with delight. "Ally man left-Chassay by your pardners,--Dozy Do---were some of the phrases he used as he played "Honest John" and "Haste To The Wedding". At times he sang his calls in high nasal chant,...First lady lead to the right, deedle-deedle-dum-dum; gent folly after, dally--deedle--do--do, three hands around,...and everybody laughed with the frank enjoyment of his word and action."

Der Patter aus damaliger Zeit wurde ein Teil des amerikanischen Volkstanes. Obgleich wir es kaum nach heraushören, eine verschwindend geringe Anzahl aus dem Old-Time-Patter können wir immer nach wahrnehmen in der durchschnittlichen Darbietung eines normalen Square Dance Callers von heute.

MAINSTREAM CHOREOGRAPHY---CLOVERLEAF

OPENERS:

**HEADS PASS THRU--SAME TWO CLOVERLEAF--ALL DOUBLE PASS THRU--
LEADERS TRADE--LEFT ALLEMANDE**

**HEADS SQUARE THRU--SIDES "U" TURN BACK--ALL CLOVERLEAF--RIGHT
AND LEFT GRAND**

**ZERO LINE--RIGHT AND LEFT THRU--PASS THE OCEAN--SWING THRU--
BOYS RUN--TAG THE LINE IN--PASS THRU--WHEEL AND DEAL--DOUBLE
PASS THRU--CLOVERLEAF--LEFT ALLEMANDE**

ZERO BOX--SWING THRU--BOYS RUN--TAG THE LINE--CENTERS IN--
CENTERS RUN--BOYS TOUCH 1/4--GIRLS CLOVERLEAF--BOYS WALK AND
DODGE--TOUCH 1/4--GIRLS TRADE--SWING THRU--TURN THRU--LEFT
ALLEMANDE

FOUR LADIES CHAIN ACROSS--HEADS HALF SQUARE THRU--WITH THE
OUTSIDE SQUARE THRU 3/4--INSIDES FACE YOUR PARTNER AND STAR
THRU--ALL 8 CLOVERLEAF--DOUBLE PASS THRU--CLOVERLEAF--SQUARE
THRU 3/4--LEFT ALLEMANDE

HEADS SQUARE THRU 3/4--SIDES CALIFORNIA TWIRL--ALL CLOVERLEAF--
FOUR LADIES CHAIN ACROSS--(this is a "stir the bucket routine")

SIDES LEAD RIGHT--VEER LEFT--BEND THE LINE--PASS THRU--WHEEL
AND DEAL--DOUBLE PASS THRU--CLOVERLEAF--CENTERS PASS THRU--
SPLIT THOSE TWO--SEPARATE--AROUND ONE TO A LINE--ENDS ONLY BOX
THE GNAT--ALL PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--
CLOVERLEAF--FOUR GIRLS PASS THRU--TOUCH 1/4--GIRLS CIRCULATE--
BOYS TRADE--BOYS RUN--FERRIS WHEEL--CENTERS SQUARE THRU 3/4--
LEFT ALLEMANDE

HEADS RIGHT AND LEFT THRU--HALF SASHAY--CIRCLE LEFT--FOUR BOYS
PASS THRU AND CLOVERLEAF--FOUR GIRLS PASS THRU--SPLIT THE
BOYS AND SEPARATE AROUND ONE--JOIN HANDS CIRCLE LEFT--FOUR
GIRLS PASS THRU--GIRLS CLOVERLEAF--ALL DOUBLE PASS THRU--BOYS
ONLY CLOVERLEAF--GIRLS TRADE--ALL CIRCLE LEFT--EACH BOY WITH
THE GIRL ON YOUR RIGHT GO UP AND BACK--SAME FOUR PASS THRU
AND CLOVERLEAF--THE OTHERS STAR THRU AND PARTNER TRADE--LEFT
ALLEMANDE

FOUR LADIES CHAIN 3/4--FOUR LADIES CHAIN ACROSS BUT TURN THAT
GIRL WITH A FULL TURN TO FACE OUT--GIRLS CLOVERLEAF WHILE THE
MEN TURN BACK TO A RIGHT HAND STAR ONE TIME AROUND--FIND YOUR
CORNER--LEFT ALLEMANDE

HEAD LADIES CHAIN--HEADS CROSSTRAIL THRU--SEPARATE GO BEHIND
THE SIDES AND STAR THRU--DOUBLE PASS THRU--FIRST GO LEFT--NEXT
GO RIGHT--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--
CENTERS IN AND ALL "U" TURN BACK--SWING THRU--BOYS RUN--RIGHT
AND LEFT THRU AND TURN 1/4 MORE--GIRLS TRADE--FERRIS WHEEL--
CENTERS PASS THRU--STAR THRU--RIGHT AND LEFT THRU--PASS THE
OCEAN--SWING THRU--BOYS RUN--TAG THE LINE RIGHT--FERRIS WHEEL--
CENTERS PASS THRU--RIGHT AND LEFT GRAND

PLUS PAGE--ANYTHING AND ROLL

ZERO LINE--SQUARE THRU--TRADE BY AND THE TRADERS ROLL AND
TOUCH 1/4--FOUR GIRLS PASS THRU AND FACE IN--BOYS DO YOUR PART
OF A TRACK II--FOUR GIRLS FERRIS WHEEL--SAME GIRLS SWING THRU--
ALL DIAMOND CIRCULATE--FLIP THE DIAMOND--RECYCLE--LEFT ALLEM.

ZERO LINE--TOUCH 1/4--COORDINATE AND THE CENTERS ROLL--ALL
CENTERS SWING THRU--DIAMOND CIRCULATE--FLIP THE DIAMOND--GIRLS
TRADE--RECYCLE--EIGHT CHAIN THREE--LEFT ALLEMANDE

ZERO LINE--LOAD YOUR BOAT--ENDS ROLL AND STAR THRU--ALL
CLOVERLEAF--CENTERS PASS THRU--STAR THRU--ALL PASS THRU--
PARTNER TRADE AND ROLL--RIGHT AND LEFT GRAND

FOUR LADIES CHAIN--ALL PROMENADE--HEADS WHEEL AROUND--RIGHT
AND LEFT THRU--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--
PEEL OFF AND ROLL--CENTERS PASS THRU--SWING THRU--GIRLS FOLD--
PEEL OFF AND ROLL--GIRLS SWING THRU AND EXTEND--SWING THRU--
CENTERS RUN--BEND THR LINE--STAR THRU--DOUBLE PASS THRU--PEEL
OFF AND ROLL--DIXIE GRAND--LEFT ALLEMANDE

I have received a lot of comments regarding the new computer--all positive!

NOTES FOR EUROPEAN CALLERS -- NOV 1992

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VIEWPOINT

By the time you receive these notes, Bill Peters and I will be half way through doing 5 consecutive Callers Colleges. By the beginning of November, we will have reached over 80 callers covering Denmark, Sweden, England, Germany, Netherlands, Switzerland and Saudi Arabia.

I can recall the first time I attended a Callers College. I thought to myself, "If I go to a school, that means that I am admitting I am not as smart as I should be to have the title of "Caller". I had been calling for 12 years and had become a recording artist on (at that time) one of the top recording labels in the business, Windsor--I thought to myself, why should I admit that I'm not smart?

Al Brundage changed my attitude a lot when he visited Hawaii and invited me to a school designed for experienced callers only who had been sight calling for over 5 years. He told me that the school was designed to help us become better by taking what we know and showing us how to use it better. I went and was shocked at the results. I have been to 17 schools since--yes, 17. I figure that I'm not too old to become better.

Think about attending a school in the future. Rusty Fennell will be here next year, with Jim Mayo in 1994, and John Kaltenthaler in 1995 and Bill Peters again in 1996. I would urge you to sign up early, since our beginners school this year was sold out early and our experienced school had only a few spots left.

Wenn Du diese Ausgabe der Notes erhältst, werden Bill Peters und ich etwa die Hälfte von fünf aufeinander folgenden Callers Colleges durchgeführt haben. Anfang November werden wir über 80 Caller aus Dänemark, Schweden, England, Deutschland, den Niederlanden, der Schweiz und Saudi Arabien angesprochen und neue Kontakte geknüpft haben.

Ich kann mich gut an das erste Callers College, das ich besucht habe, erinnern. Ich dachte mir "Wenn ich einen solchen Kursus belege, bedeutet das, daß ich zugebe nicht so klug zu sein, wie ich sollte, wenn ich den Titel "Caller führe"". Ich hatte schon 12 Jahre lang gecallt und Schallplattenaufnahmen gemacht bei einer der zu dieser Zeit bekanntesten Plattenfirmen--Windsor--. Ich dachte mir, warum sollte ich zugeben, daß ich nicht schlau bin?

Al Brundage änderte meine Einstellung, als er Hawaii bereiste und lud mich zu einem Kursus ein, der nur für erfahrene Caller, die schon mehr als 5 Jahre mit sight calling gearbeitet hatten, zugeschnitten war. Er meinte, dieser Kursus sei darauf ausgerichtet, uns weiter zu bringen, indem mit unserem Wissen-Fähigkeiten gearbeitet und uns gezeigt wird, wie wir dieses-diese besser einsetzen können. Ich ging hin und war über das Resultat verblüfft. Selther habe ich 17 Kurse besucht--jawohl, 17. Ich glaube nicht, daß ich zu alt bin, um mich noch zu verbessern.

Denk darüber nach in Zukunft eine Callers School zu besuchen. Rusty Fennell wird nächstes Jahr mit dabei sein, Jim Mayo 1994, John Kalenthaler 1995 und Bill Peters wieder 1996. Ich empfehle Dir, Dich frühzeitig anzumelden, denn unsere Anfänger School war in diesem Jahr frühzeitig ausgebucht und unsere School für Fortgeschrittene hat nur noch wenige Plätze frei.

MAINSTREAM CHOREOGRAPHY--SCOOTBACK FROM 1/4 TAG FORMATION

HEADS SWING THRU--SPIN THE TOP--SCOOTBACK--RIGHT AND LEFT GRAND

**SIDES PASS THE OCEAN--SCOOTBACK--CENTERS TURN THRU--CENTERS IN--
CAST OFF 3/4--STAR THRU--TRADE BY--LEFT ALLEMANDE**

**FOUR LADIES CHAIN--HEADS PASS THE OCEAN--SCOOTBACK--IN THE WAVE
SPIN THE TOP--THE OTHERS SEPARATE AND WITH THE ONE YOU MEET STAR
THRU--IN THE WAVE RECYCLE--PASS THRU--LEFT ALLEMANDE**

**SIDES TOUCH 1/4--WALK & DODGE--RIGHT & LEFT THRU--VEER LEFT--GIRLS
TRADE--COUPLES CIRCULATE--FERRIS WHEEL--CENTERS SWEEP 1/4--CENTERS
PASS THE OCEAN--SCOOTBACK--OUTSIDES CLOVERLEAF--IN THE WAVE SINGLE
HINGE AND WALK & DODGE--RIGHT AND LEFT GRAND**

**HEADS RIGHT AND LEFT THRU--FOUR LADIES CHAIN 3/4--SIDES PASS THE
OCEAN--SCOOTBACK--OUTSIDES CLOVERLEAF--IN THE WAVE SINGLE HINGE
AND GIRLS RUN--RIGHT AND LEFT GRAND**

EMPHASIZING CROSS FOLD

HEADS ROLLAWAY--PASS THE OCEAN--GIRLS CROSS FOLD--TURN THRU--PASS THE OCEAN--FAN THE TOP--SWING THRU--BOYS CROSS FOLD--RIGHT AND LEFT GRAND

SIDES SWING THRU--SPIN THE TOP--BOYS CROSS FOLD--PASS THRU--CIRCLE TO A LINE--PASS THE OCEAN--SCOOTBACK--BOYS TRADE--GIRLS CROSS FOLD--RIGHT AND LEFT GRAND

ZERO BOX--CENTERS IN--CAST OFF 3/4--ENDS CROSS FOLD--CENTERS SQUARE THRU 3/4--CENTERS IN--CAST OFF 3/4--ENDS CROSS FOLD--CENTERS SWING THRU--GIRLS CROSS FOLD--TURN THRU--LEFT ALLEMANDE

SIDES TOUCH 1/4--BOYS RUN--CENTERS IN--CAST OFF 3/4--ENDS CROSS FOLD--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--PASS THRU--ENDS CROSS FOLD--PASS THRU--TRADE BY--LEFT ALLEMANDE

GET-OUT OF THE MONTH:

ZERO LINE--PASS THE OCEAN--FAN THE TOP--SPIN THE TOP--RIGHT AND LEFT GRAND

SOME EIGHT CHAIN THRU ROUTINES USING ODD NUMBERS:

HEADS TOUCH 1/4--WALK & DODGE--8 CHAIN 3--OUTFACERS SEPARATE (CHECK LINE)--ALL PASS THRU--WHEEL & DEAL--ZOOM--DOUBLE PASS THRU--LEADERS TRADE--RIGHT AND LEFT GRAND

HEADS SWING THRU--RECYCLE--TOUCH 1/4--BOYS RUN--PASS THRU--8 CHAIN 3--OUTFACERS SEPARATE AND ALL PASS THE OCEAN--IN THE WAVE BOYS TRADE--GIRLS CIRCULATE--RECYCLE--RIGHT AND LEFT GRAND

SIDES ROLLAWAY--SWING THRU--SINGLE HINGE--WALK & DODGE--8 CHAIN 5--OUTFACERS SEPARATE AND ALL TOUCH 1/4--ALL 8 CIRCULATE--SINGLE HINGE--FAN THE TOP--ALL 8 CIRCULATE--BOYS TRADE--RIGHT AND LEFT GRAND

HEADS LEAD RIGHT--SWING THRU--SINGLE HINGE--BOYS RUN--SLIDE THRU--8 CHAIN 6--OUTFACERS SEPARATE AND ALL SLIDE THRU--TRADE BY--8 CHAIN 3--LEFT ALLEMANDE

SIDES ROLLAWAY--TOUCH 1/4--BOYS RUN--PASS THRU--SLIDE THRU--TOUCH 1/4--ALL 8 CIRCULATE--BOYS RUN--8 CHAIN 3--TRADE BY--8 CHAIN 3--LEFT ALLEMANDE

HEADS TOUCH 1/4--WALK & DODGE--PASS THE OCEAN--SPIN THE TOP--BOYS RUN--BEND THE LINE--SLIDE THRU--8 CHAIN 3--TRADE BY--SWING THRU--SPIN THE TOP--SINGLE HINGE--BOYS RUN--LEFT ALLEMANDE

SIDES SWING THRU--SINGLE HINGE--SCOOTBACK--BOYS RUN--8 CHAIN 5--TRADE BY--PASS THE OCEAN--SPIN THE TOP--RIGHT AND LEFT GRAND

HEADS ROLLAWAY--SWING THRU--SINGLE HINGE--BOYS RUN--CIRCLE TO A LINE--TOUCH 1/4--BOYS RUN--TRADE BY--8 CHAIN 5--THEN GO 3 MORE--THEN GO 2 MORE--THEN GO ONE MORE--LEFT ALLEMANDE

SOME GOOD USE OF THE TAG FAMILY

SIDE LADIES CHAIN--HEADS SQUARE THRU--SEPARATE AROUND ONE TO A LINE--PASS THE OCEAN--CENTERS RUN--HALF TAG--RIGHT AND LEFT GRAND

HEAD LADIES CHAIN--HEADS SQUARE THRU 3/4--SEPARATE AROUND ONE TO
A LINE--SQUARE THRU 3/4--HALF TAG--RIGHT AND LEFT GRAND

SIDES LEAD RIGHT--SLIDE THRU--PASS THE OCEAN--SCOOTBACK--BOYS RUN--
HALF TAG--SINGLE HINGE--RIGHT AND LEFT GRAND

HEADS ROLLAWAY--HEADS HALF SQUARE THRU--TOUCH 1/4--CENTERS RUN--
COUPLES CIRCULATE--HALF TAG--STEP THRU TO A RIGHT AND LEFT GRAND

SIDES ROLLAWAY--SIDES TOUCH 1/4--SIDES WALK & DODGE--TOUCH 1/4--
SCOOTBACK--SINGLE HINGE--CENTERS RUN--HALF TAG--RIGHT AND LEFT
GRAND

HEADS ROLL AWAY--HEADS TOUCH 1/4--WALK & DODGE--TOUCH 1/4--CENTERS
RUN--BEND THE LINE--SQUARE THRU 3/4--HALF TAG--RIGHT AND LEFT GRAND

SIDES LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--SLIDE THRU--
SWING THRU--BOYS RUN--HALF TAG--FACE RIGHT--RIGHT AND LEFT GRAND

HEAD LADIES CHAIN--SIDES ROLLAWAY--SIDES TOUCH 1/4--WALK & DODGE--
TOUCH 1/4--SCOOTBACK--CENTERS RUN--COUPLES CIRCULATE--HALF TAG--
STEP THRU--RIGHT AND LEFT GRAND

SIDES STAR THRU--HEADS STEP IN BETWEEN THE COUPLE IN FRONT OF YOU--
ALL SQUARE THRU 3/4--HALF TAG--STEP THRU--RIGHT AND LEFT GRAND

HEADS LEAD RIGHT--STAR THRU--PASS THE OCEAN--8 CIRCULATE--SINGLE
HINGE--SPLIT CIRCULATE--BOYS RUN--PASS THRU--PARTNER TRADE ONCE AND
A HALF--RIGHT AND LEFT GRAND

PLUS PAGE--TRACK II

HEADS STAR THRU--DOUBLE PASS THRU--TRACK II--TRADE THE WAVE--8
CIRCULATE--LEFT ALLEMANDE

SIDES PASS THE OCEAN--EXTEND--GIRLS TRADE--RECYCLE--VEER LEFT--
FERRIS WHEEL--DOUBLE PASS THRU--TRACK II--8 CIRCULATE--EXPLODE AND
LOAD THE BOAT--LEFT ALLEMANDE

ZERO BOX--SWING THRU--SPLIT CIRCULATE--EXPLODE AND STAR THRU--TRACK
TWO--RECYCLE--LEFT ALLEMANDE

HEADS PASS THE OCEAN--RECYCLE--DOUBLE PASS THRU--TRACK TWO--SWING
THRU--EXPLODE AND PASS THE OCEAN--RIGHT AND LEFT GRAND

SIDES LEAD RIGHT--PASS THE OCEAN--RECYCLE--PASS THRU--WHEEL & DEAL--
DOUBLE PASS THRU--TRACK TWO--GIRLS TRADE--SWING THRU--RECYCLE--
WEAVE THE RING--PROMENADE

HEADS PASS THE OCEAN--GIRLS TRADE--EXTEND TO A LEFT HAND WAVE--
SCOOTBACK--RECYCLE--VEER LEFT--FERRIS WHEEL--DOUBLE PASS THRU--
TRACK TWO--RIGHT AND LEFT GRAND

SIDES ROLLAWAY--TOUCH 1/4--BOYS RUN--DOUBLE PASS THRU--TRACK TWO--
SCOOTBACK--GIRLSCIRCULATE--BOYSTRADE--RECYCLE--VEERLEFT--FERRIS
WHEEL--DOUBLE PASS THRU--TRACK TWO--RIGHT AND LEFT GRAND

HEADS SWING THRU--SPIN THE TOP--EXTEND--SWING THRU--BOYS RUN--TAG
THE LINE--CLOVERLEAF--DOUBLE PASS THRU--TRACK TWO--FOLLOW YOUR
NEIGHBOR--8 CIRCULATE--LEFT ALLEMANDE