

## NOTES FOR EUROPEAN CALLERS

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### VIEWPOINT

#### **DO IT AGAIN AND AGAIN**

Someone once said that it takes 86 times of doing one basic, the same way, before a person can do that particular basic with confidence. Now, if we use this as a rule of thumb, we can understand why it takes so long to teach a beginners' class. It is interesting to watch the progress of a new dancer who, after having been instructed on a Mainstream movement (i.e. Square Thru), attempts to dance that call. For example, it might take sixty-four beats of music to get the class through its first Square Thru with everyone ending up in the right place. This is longer than it should take, but the important thing is that they made it all the way through their first Square Thru. Congratulations, Class!

In most cases, everyone is in a hurry to get new beginners on the dance floor. The beginners were told that within a certain number of weeks they would be square dancing-weeks, not one or two nights. Compare the beginners class to a baby. When a new baby begins moving around the play pen, he is slow. In a short time, by holding onto the side of the play pen, or crib, the baby learns to stand. Some people get impatient and decide that it is time for the baby to start walking. However, if you'll remember, learning to walk took time and a lot of help (also a lot of picking yourself up off the floor). How many times does a small child have to be instructed and helped along before he can do a simple task such as walking?

Back to the 86 times rule. After the new dancer has danced a Square Thru 86 times he should be fairly accomplished at it. Most of the dancers get through the basic in anywhere from 16 to 20 beats of music. It should be noted here that music with a strong rhythm section helps the new beginner; however, it is still a good idea to use a variety of music.

Articles written about how to teach square dancing do not stress the importance of doing a basic over and over again until it is done well and with confidence. Think of it in relation to other activities: professional musicians, singing stars, bowlers, golfers, football and basketball players, and the many others. How many times do they repeat the same lesson? Rest assured, they repeat it many, many times. Most professionals are on the job--learning eight hours a day.

**It is easy to want to rush the new beginner into the club. But please remember, the new dancer has a tremendous amount to learn before he/she can possibly dance as well as the average club dancer. Many times we take his ability for granted, but if you put him in a different hall, even with the same caller, you will see that he really needs more time to learn to dance and react automatically.**

**It is a good idea to have another caller come in on occasion and call so the beginners will have an idea of what to expect in the future. Remember to advise the guest caller as to the class' capabilities and what basics have been included thus far.**

#### **PART 2 NEXT MONTH**

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#### **Üben, Üben, Geduld**

**Irgendjemand sagte einmal, dass man eine Figur 86 mal durchgehen sollte, bevor man eine bestimmte Figur mit absoluter Sicherheit ausführen kann. Wenn wir diesen Ausspruch zur Faustregel machen, dann können wir verstehen, warum wir so viel Zeit brauchen, eine Anfängerklasse zu unterrichten. Es ist schon sehr interessant, die Entwicklung eines neuen Tänzers zu beobachten, wie er mit einer neuen Figur fertig wird, die gerade unterrichtet wurde (Zum Beispiel Square Thru). Wieviel Übung braucht es, bis sie einwandfrei getanzt wird. Als Beispiel: Es braucht vielleicht 64 Takte zur Musik, um die Klasse durch Ihren ersten Square Thru zu dirigieren, bis jeder endlich in seiner korrekten Endposition steht. Das ist natürlich länger als es später dauert, aber entscheidend ist doch, dass der Tänzer seinen allerersten Square Thru gemacht hat. Herzlichen Glückwunsch, Klasse.**

**In den meisten Fällen hat es jeder eilig, die neuen Tänzer auf die Tanzfläche zu bringen. Den Beginnern sagte man, dass sie mit einer bestimmten Anzahl von Wochen Square Dancer sein werden -- Wochen, nicht ein oder zwei Abende. Vergleichen wir eine Klasse mit einem Baby. Wenn ein kleines Kind sich in seinem Laufställchen versucht, vorwärts zu bewegen, geht das sehr langsam. Nach einer gewissen Zeit, indem es sich festhält an den Seitensprossen und sich hochzieht, lernt es zu stehen. Einige Eltern werden nun ungeduldig und sie können es kaum erwarten, bis das Kind endlich anfängt zu laufen. Wenn wir uns diese Tatsache vor Augen halten, müssen wir zugeben, dass es viel Zeit und vor allem viel Hilfe brauchte, bis wir richtig und sicher laufen konnten (Und so geht es uns auf der Tanzfläche). Wie oft muss man ein Kleinkind unterstützen und viel Hilfestellung leisten, bis es so eine einfache Bewegung wie das Laufen beherrscht?**

**Zurück zu unserer "86 mal Regel". Nachdem der Anfänger den Square Thru 86 mal getanzt hat, sollte er diese Figur ohne Schwierigkeit vollbringen. Die meisten Tänzer benötigen für diese Figur zwischen 16 und 20 Taktschläge zur Musik. Es sollte hier erwähnt werden, dass eine Musik mit einem starken Rhythmus den Tänzern sehr hilfreich ist, jedoch ist es ratsam, unterschiedliche Arten der Musik zu benutzen.**

**Viele Artikel wurden schon geschrieben, wie man den Square Dance am**

**besten unterrichtet, ohne die Wichtigkeit hervorzuheben, eine Figur wieder und wieder zu üben bis sie endlich ohne viel zu überlegen mit Sicherheit getanzt wird. Vergleichen wir es mit anderen Aktivitäten: Berufsmusiker, Sänger, Bowlingspieler, Golfer, Fussballer, oder Basketballspieler und die vielen anderen Sportler. Wie oft üben sie eine bestimmte Passage wieder und wieder? Mit Selbstverständlichkeit arbeiten sie daran viele, viele Male. Die meisten Profis arbeiten bis zu 8 Stunden am Tag.**

**Es ist immer wieder der Wunsch, die Beginner möglichst schnell in den Club zu integrieren. Vergessen wir aber nicht, dass der neue Tänzer eine grosse Anzahl von Figuren zu lernen hat, bis er einigermassen so tanzen kann wie der normale Clubtänzer. Zu oft setzen wir seine Fähigkeiten zu hoch an. Wenn wir ihn aber in eine andere Halle bringen, sogar mit dem gleichen Caller, wird er in der fremden Umgebung Schwierigkeiten haben, die erlernten Figuren automatisch auszuführen.**

**Es ist sicher eine gute Idee, zur Abwechslung einen fremden Caller auf die Bühne zu bitten und für die Anfänger callen zu lassen, damit sie eine Idee bekommen, was sie nach der Graduation erwartet. Wir dürfen aber hier nicht vergessen, dem Gastcaller zu sagen, wie weit die Klasse ist und was sie bis zu diesem Zeitpunkt für Figuren gelernt hat.**

## **IMPORTANT--IMPORTANT--IMPORTANT**

**CALLERLAB HAS JUST ANNOUNCED THE FOLLOWING CHANGES TO THE APPROPRIATE PROGRAMS:**

**MAINSTREAM: DROP THE CALLS CROSSTRAIL THRU, LEFT TURN THRU,  
PARTNER TAG.**

**PLUS:      ADD THE CALLS CUT THE DIAMOND AND ACEY DEUCY.  
DROP THE CALL TRIPLE TRADE.**

**ADVANCED 1: ADD CROSSTRAIL THRU AND TRIPLE TRADE AND MOVE QUARTER IN/OUT TO THE A-2 PROGRAM.**

### **MAINSTREAM CHOREOGRAPHY: DIXIE STYLE TO AN OCEAN WAVE**

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

ZERO LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--EIGHT CIRCULATE--BOYS TRADE--BOYS CROSS RUN--GIRLS TRADE--RECYCLE--VEER LEFT--COUPLES CIRCULATE--BEND THE LINE--LEFT ALLEMANDE--PROMENADE DON'T SLOW DOWN--HEADS WHEEL AROUND--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS CROSS RUN--BOYS CIRCULATE--GIRLS TRADE--RECYCLE--DIVE THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

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HEADS STAR THRU--CALIFORNIA TWIRL--CENTERS IN--CENTERS CROSS RUN--BEND THE LINE--PASS THRU--WHEEL AND DEAL--ON THE DOUBLE TRACK BOYS LEAD DIXIE STYLE TO A WAVE--GIRLS SCOOTBACK--LEFT SWING THRU--GIRLS RUN--COUPLES CIRCULATE--BEND THE LINE--REVERSE FLUTTERWHEEL--SLIDE THRU--LEFT ALLEMANDE

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FOUR LADIES CHAIN--HEAD LADIES LEAD DIXIE STYLE TO A WAVE--THOSE BOYS MAKE AN ARCH--SIDE LADIES LEAD THRU THE ARCH DIXIE STYLE TO A WAVE--SLIP THE CLUTCH--LEFT ALLEMANDE--PROMENADE BUT DON'T SLOW DOWN--HEADS WHEEL AROUND--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--BOYS CROSS RUN--BOYS CIRCULATE--GIRLS TRADE--RIGHT AND LEFT THRU--PASS THRU--TRADE BY--LEFT ALLEMANDE

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HEADS LEAD RIGHT AND VEER LEFT--WHEEL AND DEAL--SWEEP 1/4--PASS THRU--PARTNER TRADE--BOYS LEAD REVERSE DIXIE STYLE--GIRLS TRADE--SWING THRU--BOYS TRADE--TURN THRU--LEFT ALLEMANDE

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SIDES PROMENADE HALF--LEAD RIGHT--CIRCLE TO A LINE--SQUARE THRU 3/4--BOYS COURTESY TURN THAT GIRL--DIXIE STYLE TO A WAVE--GIRLS CIRCULATE--BOYS TRADE--LEFT ALLEMANDE

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ZERO LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT SWING THRU--GIRLS CROSS RUN--RIGHT AND LEFT GRAND

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ZERO LINE--SQUARE THRU 3/4--COURTESY TURN--DIXIE STYLE TO A WAVE--  
BOYS TRADE--BOYS CROSS RUN--BOYS CIRCULATE--GIRLS TRADE--SWING  
THRU--BOYS TRADE--BOYS RUN--BEND THE LINE--REVERSE FLUTTERWHEEL--  
RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS START A SWING THRU--  
GIRLS START A SWING THRU BUT ALLEMANDE LEFT

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HEADS SPIN THE TOP--TURN THRU--CIRCLE TO A LINE--END LADIES ON A  
DIAGONAL CHAIN--SEND THEM BACK DIXIE STYLE TO A WAVE--EXTEND TO A  
LEFT ALLEMANDE

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ZERO BOX--SLIDE THRU--RIGHT AND LEFT THRU--LADIES LEAD DIXIE STYLE TO  
A WAVE--BOYS CROSS RUN--BOYS RUN--COUPLES CIRCULATE--BOYS ONLY  
CIRCULATE--PROMENADE HOME

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THE FOLLOWING ARE EQUIVALENTS TO LEAD RIGHT  
FROM STATIC SQUARE--HEADS RIGHT AND LEFT THRU--LADIES LEAD DIXIE  
STYLE TO A WAVE--STEP THRU.....

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FROM STATIC SQUARE--SIDES RIGHT AND LEFT THRU--HALF SASHAY--PASS  
THRU--WHEEL AROUND--MEN LEAD DIXIE STYLE TO A WAVE--BALANCE--LEFT  
TURN THRU.....

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**SINGING CALL FIGURE:**

HEADS SQUARE THRU--DO SA DO--SWING THRU--BOYS RUN--BEND THE LINE--  
RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--GIRLS CIRCULATE--LEFT  
ALLEMANDE--SWING AND PROMENADE HOME

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**SINGING CALL FIGURE:**

HEADS PROMENADE HALF WAY--DOWN THE MIDDLE RIGHT AND LEFT THRU--  
TOUCH A QUARTER--BOYS RUN--SLIDE THRU--RIGHT AND LEFT THRU--LADIES  
LEAD DIXIE STYLE TO A WAVE--BOYS CROSS RUN--SWING CORNER AND  
PROMENADE

## **PLUS PAGE--DIXIE GRAND**

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

**ZERO BOX--SWING THRU--BOYS RUN--COUPLES CIRCULATE--FERRIS WHEEL TO A DIXIE GRAND--LEFT ALLEMANDE**

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**FOUR LADIES CHAIN--HEADS HALF SASHAY--CIRCLE LEFT--REVERSE BACK IN SINGLE FILE--MEN TURN BACK--DIXIE GRAND--LEFT ALLEMANDE**

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**ZERO BOX--TOUCH 1/4--FOLLOW YOUR NEIGHBOR AND SPREAD--LADIES TRADE--SPIN CHAIN THE GEARS--RECYCLE--RIGHT AND LEFT THRU--PASS THRU--TRADE BY--SWING THRU--BOYS RUN--FERRIS WHEEL--CENTERS RIGHT AND LEFT THRU--ZOOM--CENTERS START A DIXIE GRAND--LEFT ALLEMANDE**

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**HEADS ROLL AWAY HALF SASHAY AND PASS THRU--SEPARATE AROUND ONE TO A LINE OF FOUR--RIGHT AND LEFT THRU--PASS THE OCEAN--SWING THRU--GIRLS FOLD--ALL PEEL OFF--COUPLES CIRCULATE--FERRIS WHEEL--CENTERS SQUARE THRU BUT ON THE THIRD HAND START A DIXIE GRAND--LEFT ALLEMANDE**

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**ZERO BOX--SWING THRU--BOYS TRADE--BOYS RUN--BEND THE LINE--STAR THRU--VEER LEFT--FERRIS WHEEL--CENTERS RIGHT AND LEFT THRU--ALL HALF SASHAY--DIXIE GRAND FOUR HANDS TO A RIGHT AND LEFT GRAND**

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**ZERO LINE--SQUARE THRU--TRADE BY--STAR THRU--RIGHT AND LEFT THRU--FLUTTERWHEEL--PASS THE OCEAN--SWING THRU--BOYS RUN--TAG THE LINE IN--SLIDE THRU--THOSE WHO CAN START A DIXIE GRAND--LEFT ALLEMANDE**

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**This issue starts my eleventh year editing and publishing Notes for European Callers--I look forward to another eleven. HAPPY NEW YEAR!**

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### VIEWPOINT

#### **DO IT AGAIN AND AGAIN--PART II**

By now you should realize how important repetition is to the teaching and learning process. If there is any reason to believe that the class had trouble with any part of a movement, go back and do it again. Sometimes the speed setting on the amplifier turntable can make a difference in how well the dancer will move through a given basic. To see how this will affect dancers, try increasing the speed of your favorite hoedown and notice how even your regular dancers have trouble with a new Quarterly Selection. The point is, take your time. Give the dancer a good chance to understand how a basic works. No matter how long we have danced, when we undertake a new basic, we are still learning. It will not take an experienced dancer as long to learn, but the first few times a figure is presented are very important in determining if the beginning dancer or even the seasoned dancer will enjoy and understand the figure.

The first two or three nights of beginning lessons should be used for fun and getting acquainted. Square dancing can be strenuous to a new beginner. Football players don't rush right out on the field and play football; they start with conditioning. Did you ever have a sore arm after a Sunday afternoon baseball game? Many new dancers are not in condition to go full speed all evening, so take it easy. It is also evident that when some people start something new and different they tend to be shy and may be easily offended. They may fear that someone will see them make a mistake, and if too many mistakes are made they may not be back the next time. It is a good idea to take it easy the first two or three nights that a group is together. Reassure them that no one is going to judge their ability to dance or to be part of the group. Let them know that they are really needed in this great activity.

The gentleness and patience of the caller or instructor is very important. The tone of your voice can certainly have a great affect on the dancers, even more so with beginners. Never mention their names over the P.A. system. If you do mention their names, you may notice the jitters beginning and often times a blush reddening their face. Please go easy on the criticisms, and if you do criticize, do not do it over the mike. As callers and instructors, we sometimes have a tendency to forget that we are working with human beings.

**Singing calls should be introduced as soon as possible. A caller usually has one or two records that can be used, but again remember, these are beginners. Take plenty of time to get them through a simple figure. You can use a hoedown for a singing cal as well. The difference being that in a singing call you usually have the ladies progress around the square either to the corner or to the right-hand gents. Once again, be sure to check the tempo so that the dancers will be comfortable in getting through this simple figure. Be sure to praise them for doing a good job. Before you feel they did a poor job, check your work first. You may have had the tempo set too fast; there may not have been enough voice or perhaps too much music. Take your time and remember, "If time were money, we would all be millionaires."**

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## **ÜBEN, ÜBEN, GEDULD**

**Wir müssen also mit offenen Augen erkennen, wie wichtig es ist, im Unterrichts--und Lern-Prozess schwierige Figuren zu wiederholen. Erkennen wir, dass die Ausführung einer Basic der Klasse Schwierigkeiten bereitet, müssen wir sie nochmal erklären. Manchmal genüht es schon, die Geschwindigkeit der Anlage etwas zu verlangsamen, um den Tänzern etwas mehr Zeit zu geben. Um herauszufinden, wie die Musik den Tänzer beeinflusst, versuche die Geschwindigkeit mit deiner Lieblingsplatte wieder zu erhöhen und beobachte deine Clubtänzer, ob sie bei der Geschwindigkeit Schwierigkeiten haben mit einer ganz neuen Quarterly. Der Punkt ist also: "Nimm dir Zeit"! Gib deinen Tänzern die Gelegenheit zu verstehen, wie der Ablauf einer Figur sein muss. Egal, wie lange wir diesen Sport betreiben, wenn wir mit einer neuen Figur konfrontiert werden, begeben wir uns immer in einen neuen Lernprozess. Natürlich wird ein erfahrener Tänzer eine neue Figur schneller beherrschen, jedoch ist es von grosser Wichtigkeit, wie eine "NEUE" präsentiert wird, sei es gegenüber einem Anfänger oder einem Gelegenheitstänzer.**

**Die ersten 2 oder 3 Abende einer Anfängerklasse sollten dazu dienen, den "NEUEN" Spass zu bereiten und sich untereinander kennen zu lernen. 2 bis 2 1/2 Stunden Square Dance kann für manchen Anfänger ziemlich anstrengend sein. Fussballer rennen nicht aus ihrer Kabine auf's Spielfeld und gehen gleich voll in Aktion. Sie bereiten sich immer erst mit etwas Konditionstraining vor. Hattest Du schon mal am nächsten Tag einen schmerzenden Arm nach einem anstrengenden Tennisspiel? Viele neue Tänzer sind nicht in der Kondition, ist offensichtlich, dass, wenn manche Leute etwas ganz Neues und ganz etwas anderes beginnen, sie etwas scheu sind und leicht beleidigt. Sie haben Angst, dass einer mitbekommen könnte, dass sie einen Fehler machen, und wenn sie merken, dass sie zu viele Fehler machen, werden sie wahrscheinlich nicht wiederkommen. Man ist gut beraten, wenn man sich die ersten 2 bis 3 Abende viel Zeit nimmt und sich in Geduld übt. Beruhige sie, dass niemand ihre Fähigkeiten beurteilt und sie wegen eines Fehlers**

tadeln, sei es als Tänzer oder als Teil der Gruppe. Gib ihnen das Gefühl, dass sie wirklich gebraucht werden in dieser Aktivität.

Fingerspitzengefühl und Geduld des Callers oder Ausbilders ist von grösster Wichtigkeit. Der Tonfall deiner Stimme hat einen bestimmten Einfluss auf die Tänzer, noch mehr auf die Anfänger. Spreche niemals einen Anfänger übers Mikrophon mit seinem Namen an. Wenn Du das tust, kann es Dir passieren, dass der Betreffende den Tatterich bekommt und oft schiesst ihm das Blut in den Kopf und er läuft rot an. Sei ganz vorsichtig mit Kritik. Wenn Du schon kritisieren musst, tu es nie übers Mikrophon. Als Caller und Ausbilder neigen wir manchmal dazu zu vergessen, dass wir es mit normalen Lebewesen zu tun haben.

So früh wie möglich sollten Singing Calls vorgestellt werden. Ein Caller hat normalerweise ein oder zwei Platten, die er für Anfänger bringen kann, aber er muss immer daran denken, dass er Beginner vor sich hat. Nimm Dir viel Zeit, um sie durch die einfachen Figuren zu leiten. Du kannst natürlich auch eine Hoedown--Schallplatte als Singing Call verwenden. Sage den Ladies, dass sie bei einem Singing Call laufend den Partner wechseln, entweder zu ihrem Corner oder zum Right-hand Man. Noch einmal, überprüfe das Tempo der Musik, sodass der Tänzer bequem mit den einfachen Figuren durch den Tanz kommt. Vergiss nie, sie nach erfolgreichem Ablauf gebührend zu loben für die geleistete gute Arbeit. Wenn Du der Auffassung bist, dass es nicht so lief, wie Du Dir das vorgestellt hast, überprüfe zuerst Deine Arbeit. Vielleicht lag es daran, dass das Tempo doch zu hoch war oder Deine Stimme war nicht laut und klar genug oder die Musik war zu laut. Nimm Dir viel Zeit und denke an den Spruch: Wenn Zeit Geld wäre, wären wir alle Millionäre.

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**CURRENT QUARTERLY SELECTIONS:**

**MAINSTREAM: SINGLE CIRCLE TO A WAVE--ACEY DEUCEY**

**PLUS: TRANSFER THE COLUMN--CONNECT THE DIAMOND**

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**MAINSTREAM CHOREOGRAPHY--TOUCH 1/4--LEFT TOUCH 1/4**

**STARTING FORMATION:** Facing Couples ONLY. Dancers touch and without stopping turn 1/4 by the right--left touch 1/4 turn by the left.

**HEADS PASS THE OCEAN--SWING THRU--BOYS RUN--VEER RIGHT--TOUCH 1/4--SCOOTBACK--SLIDE THRU--LADIES TRADE--COUPLES CIRCULATE--BEND THE LINE--PASS THRU--WHEEL AND DEAL--CENTERS RIGHT AND LEFT THRU--SWING THRU DOUBLE--RECYCLE--VEER LEFT--VEER RIGHT--TOUCH 1/4--SCOOT BACK--SLIDE THRU--LADIES TRADE--CALIFORNIA TWIRL--PROMENADE**

HEADS TOUCH 1/4--GIRLS RUN--PASS THRU--TOUCH 1/4--CENTERS TRADE--  
SINGLE HINGE--BOYS CIRCULATE--SLIDE THRU--PASS THRU--TAG THE LINE  
IN--TOUCH 1/4--BOYS RUN--SLIDE THRU--PASS THRU--WHEEL AND DEAL--  
ZOOM--CENTERS SWING THRU--BOYS TRADE--SWING THRU--SLIDE THRU--  
TOUCH 1/4--GIRLS RUN--PASS THRU--TOUCH 1/4--CENTERS TRADE--SINGLE  
HINGE--ENDS CIRCULATE--SLIDE THRU--PASS THE OCEAN--LADIES TRADE--  
SWING THRU--RIGHT AND LEFT GRAND

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EVERYONE SEPARATE AND PASS THRU--WITH THE NEXT ONE TOUCH 1/4  
(check your ALAMO RING) AND BALANCE--LEFT SWING THRU--LEFT  
ALLEMANDE--PROMENADE BUT DON'T STOP--HEADS WHEEL AROUND--PASS  
THRU--WHEEL AND DEAL--CENTERS SWING THRU--SINGLE HINGE--THOSE  
BOYS RUN--EVERYBODY SEPARATE AND PASS THRU--WITH THE NEXT ONE  
TOUCH 1/4--LEFT SWING THRU--LEFT ALLEMANDE

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SIDES LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--RIGHT AND  
LEFT THRU--TOUCH 1/4--CIRCULATE--BOYS RUN--CIRCLE TO A LINE--PASS THE  
OCEAN--RECYCLE--LEFT ALLEMANDE

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HEADS PASS THE OCEAN--GIRLS TRADE--RECYCLE--VEER LEFT--VEER RIGHT--  
RIGHT AND LEFT THRU--TOUCH 1/4--CENTERS CIRCULATE--SWING THRU--  
SPLIT CIRCULATE--BOYS RUN--RIGHT AND LEFT THRU--DIXIE STYLE TO A  
WAVE--BOYS TRADE--LEFT SWING THRU AND BALANCE--CHAIN DOWN THE  
LINE AND PROMENADE HOME

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SIDES PROMENADE HALF WAY--LEAD TO THE RIGHT AND CIRCLE TO A LINE--  
TOUCH 1/4--(in your foursome) SCOOTBACK--BOYS RUN--TOUCH 1/4--  
SCOOTBACK--BOYS RUN--LEFT ALLEMANDE

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On the next page, I am enclosing the CALLERLAB Basic, Mainstream, and Plus  
programs in their suggested teaching order for you. These programs include the  
latest changes to all 3 programs.

# CALLERLAB PROGRAMS\*

## BASIC - MAINSTREAM - PLUS

<u>BASIC PROGRAM (B) 1-49</u>					
T*	1. Circle Family a. Left b. Right	?	31. Shoot the Star (Reg Full Around)	1963	59. Fold Family a. Boys, b. Girls, c. Ends d. Centers, e. Cross
T	2. Forward & Back	?	32. Slip the Clutch	1957	60. Dixie Style to an Ocean Wave
T	3. Dosado	T	33. Box the Gnat	1967	61. Spin Chain Thru
T	4. Swing	?	34. Ocean Wave Family a. Right hand wave b. <i>Left hand wave</i> c. Alamo style wave d. Wave balance	1969	62. Tag Family a. Tag the Line, b. Half Tag
T	5. Promenade Family a. Couples (full, 1/2, 3/4) b. Single file	1949	1965 35. Pass the Ocean 36. Extend (1/4 tag only)	1969	63. Scoot Back
T	6. Allemande Family a. Left b. Left arm turn c. Right arm turn	1962	37. Swing Thru Family a. Swing thru b. Alamo swing thru c. <i>Left swing thru</i>	1966	64. Fan the Top
T	7. Right & Left Grand Family a. Right and left grand b. Weave the ring c. <i>Wrong way grand</i>	1963	38. Run Family a. Boys, b. Girls, c. Ends, d. Centers, e. Cross	1970	65. Hinge Family a. Couple, b. Single
T	8. Star Family a. Left b. Right	1965	39. Trade Family a. Boys, b. Girls, c. Ends, d. Center, e. Couples, f. Partner	1974	66. Recycle (waves only)
T	9. Star Promenade	1960	40. Wheel & Deal Family a. From lines of four b. From two-faced lines		
T	10. Pass Thru	1956	41. Double Pass Thru		
T	11. Split the Outside Couple	1972	42. Zoom		
T	12. Half Sashay Family a. Half Sashay b. Rollaway c. Ladies in, men sashay	1970	43. Flutterwheel Family a. Flutterwheel b. <i>Reverse flutterwheel</i>		
1950	13. Turn Back Family a. U turn back b. Gents or Ladies Backtrack	1971	44. Sweep a Quarter		
1954	14. Separate	1961	45. Veer Family a. Left b. Right		
1952	15. Courtesy Turn	1969	46. Trade By		
T	16. Ladies Chain Family a. Two Ladies (reg. & 3/4) b. Four Ladies (reg. & 3/4) c. <i>Chain Down the Line</i>	1976	47. Touch 1/4		
?	17. Do Paso	1963	48. Circulate Family a. Boys, b. Girls, c. All eight, d. Ends, e. Centers, f. Couples, g. <i>Box</i> , h. <i>Single File (column)</i> , i. <i>Split</i>		
T	18. Lead Right	1974	49. Ferris Wheel		
T	19. Right and Left Thru				
T	20. Grand Square				
1960	21. Star Thru				
T	22. Circle to a Line				
1957	23. Bend the Line				
T	24. All Around the Left Hand Lady				
?	25. See Saw				
1954	6. Square Thru Family (1-5 hands) a. Square thru b. <i>Left square thru</i>	1963	50. Cloverleaf		
1953	27. California Twirl	1964	51. Turn Thru		
T	28. Dive Thru	1957	52. Eight Chain Thru (1-8 hands)		
1958	29. Wheel Around	1966	53. Pass to the Center		
1938	30. Thar Family a. Allemande thar b. <i>Wrong way thar</i>	1964	54. Spin the Top		
		?	55. Centers In		
		1959	56. Cast Off 3/4		
		1967	57. Walk & Dodge		
		1965	58. Slide Thru		

## MAINSTREAM PROGRAM (MS) 1-66

- 1963 50. Cloverleaf  
1964 51. Turn Thru  
1957 52. Eight Chain Thru  
(1-8 hands)  
1966 53. Pass to the Center  
1964 54. Spin the Top  
? 55. Centers In  
1959 56. Cast Off 3/4  
1967 57. Walk & Dodge  
1965 58. Slide Thru

Key: \* - Suggested Teaching Order

T\* - Traditional, author unknown, more than thirty years old.

1953 - Year call created, author known

? - Year unknown, not traditional

These lists are furnished through the courtesy of CALLERLAB and your local CALLERLAB callers.

CALLERLAB recommends that the MAINSTREAM Program, calls 1-66, be taught in not less than sixty (60) hours and the PLUS Program, calls 67-96, be taught in not less than thirty (30) hours. CALLERLAB also recommends that calls be taught from more than a single position or formation and that styling and timing be included as a part of the teaching program. Calls in italics may be deferred until later in the teaching sequence.

Revised 12/10/93

Last month, I passed on to you the latest changes to the programs which was the way the Callerlab home office passed them on to me by phone. Unfortunately, they published the DIRECTION and included the REAL changes. The call PARTNER TAG has been placed in the Plus Program and the call QUARTER IN/OUT was NOT moved to the A-2 list. SORRY FOR THE CONFUSION.

**PLUS PAGE--TRIPLE SCOOT**

**STARTING FORMATION:** Columns. Dancers facing each other on a diagonal (3 pairs) step forward to join adjacent forearms, turn 1/2 and step forward to finish in the position vacated by the dancer who was originally adjacent to them in the column. Meanwhile, the #1 dancer in each column Runs into the position vacated by the adjacent #4 dancer who is doing the forearm turn. From right hand column, turn is right, LH col, turn left.

HEADS PROMENADE HALF--LEAD TO THE RIGHT AND CIRCLE TO A LINE--  
TOUCH 1/4--TRIPLE SCOOT--MEN RUN--TOUCH 1/4--SCOOTBACK--MEN RUN--  
LEFT ALLEMANDE

-----  
ZERO LINES--TOUCH 1/4--TRIPLE SCOOT--BOYS RUN--SWING THRU--GIRLS  
CIRCULATE--BOYS TRADE--BOYS RUN--BEND THE LINE--PASS THRU--WHEEL  
AND DEAL--CENTERS HALF SQUARE THRU--SEPARATE GO AROUND ONE TO  
A LINE--TOUCH 1/4--TRIPLE SCOOT--BOYS RUN--DOUBLE PASS THRU--TRACK  
2--RECYCLE--SWEEP 1/4--PASS THRU--WHEEL AND DEAL--CENTERS TOUCH  
1/4--BOX CIRCULATE DOUBLE--LEFT ALLEMANDE

-----  
ZERO LINE--SWING THRU--BOYS RUN--CENTER TWO BOYS AND ALL THE  
GIRLS TRADE--WHEEL AND DEAL--SWEEP 1/4--SLIDE THRU--TOUCH 1/4--ONE  
BY THREE WALK AND DODGE (lead dancer in column dodge--the rest "walk")--  
CENTERS WALK AND DODGE--CENTERS IN--CAST OFF 3/4--TOUCH 1/4--TRIPLE  
SCOOT--BOYS RUN--ZOOM--CENTERS PASS THE OCEAN--EXPLODE THE WAVE--  
LEFT ALLEMANDE

**SINGING CALL**

HEADS LEAD RIGHT AND CIRCLE TO A LINE--TOUCH 1/4--TRIPLE SCOOT--  
TRIPLE SCOOT--COORDINATE--BEND THE LINE--STAR THRU--DIVE THRU--  
SQUARE THRU 3/4--CORNER SWING AND PROMENADE

## NOTES FOR EUROPEAN CALLERS

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MAR 1994

### VIEWPOINT

#### FREQUENCY COUNTS--GOOD OR BAD?

There is a lot of talk going around regarding "Frequency Counts" (the number of times each call is used) at square dance events to determine which calls are being used more than others. Some people religiously believe that they can get a good idea as to which calls are being used, or which calls are NOT being used, across the country.

First of all, most of the square dance events that are being taped for these counts are the big dances like the National Square Dance Convention, or various State Conventions around the country. This, in my estimation is NOT where the average should be measured. The dancers don't represent the average dancer and the callers are more "cautious" of their reputation to really call their "average" tip. The callers at a National Convention know that they only have one tip to draw attention to themselves for future bookings. Callers need at least a tip to warm up as well as the dancers--it is very difficult to call your "best" material while you are warming up. The average dance should be the club evenings that are being called around the world and not just in North America.

Another factor that is not figured into the equation is the fact that some calls are used more than others to get into a particular FASR state (get-in) so that other calls can be used. It is unfair to count calls that are non-formation oriented calls the same as you do with calls that are formation oriented. For instance, any facing couple call is going to automatically be counted more than a call that can only come from "inverted parallelograms". There is no formula to compensate for these infrequently used formations--therefore the calls are going to be placed in a position to be removed from the list because they are not being used as much as other calls.

I also have voiced objection to the fact that decisions are being made that affect the entire world of square dancing based on what is being counted in the United States of America only. There are those who say that if we in Europe were to take a frequency count we would find the same calls being used less and less as in the U.S. even though they may be used more often here--I don't know.

If you have a minute or two, drop me a line and let me know how you feel. I will be going to the Callerlab Convention the second of April and will be addressing the Board of Governors there--it would be interesting to be able to have some feedback from you as well as mine.

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#### FREQUENCY COUNTS--GUT ODER SCHLECHT? (Zählung mit Hilfe einer Strichliste, um zu bestimmen, wie häufig ein Call während einer Veranstaltung benutzt wird)

Zur Zeit wird viel über "Frequency Counts" gesprochen, die bei Square Dance Veranstaltungen durchgeführt werden, um festzustellen, welche Calls öfter als andere benutzt werden. Einige Leute glauben wie an eine Religion daran, daß sie sich hiermit einen guten Überblick darüber verschaffen können, welche Calls im Lande benutzt, bzw. NICHT verwendet werden.

Zunächst einmal handelt es sich bei den Square Dance Veranstaltungen, die für diese "Counts" aufgenommen werden um die großen Tänze wie z.B. die "National Square Dance Convention", oder verschiedene "State Conventions" in Amerika. Meiner Meinung nach sollten hierbei NICHT Durchschnittswerte ermittelt werden. Die Tänzer dort repräsentieren nicht den durchschnittlichen Tänzer und die Caller sind zu stark auf ihren Ruf bedacht, um wirklich ihren "durchschnittlichen" Tip zu callen. Die Caller der National Convention wissen, daß sie nur einen Tip haben, um die Aufmerksamkeit auf sich zu lenken, für weitere, künftige Engagements. Caller benötigen mindestens einen Tip zum Aufwärmen, genau wie die Tänzer. Der durchschnittliche Tanz sollte durch die Clubabende, die überall auf der Welt und nicht nur in Nordamerika gecallt werden, repräsentiert werden.

Ein weiterer Faktor, der in die Gleichung nicht miteinbezogen wurde, ist die Tatsache, daß einige Calls öfter als andere benutzt werden, um in einen bestimmten FASR Stand (get-in) zu kommen, so daß andere Calls angewandt werden können. Es ist ungerecht, nicht-Formations--orientierte Calls genauso zu bewerten, wie Calls, die Formations--orientiert sind. Zum Beispiel wird jedes "facing couple" Call automatisch häufiger gezählt werden, als ein Call, das nur aus "inverted parallelograms" durchgeführt werden kann. Es gibt keine Formel, um einen Ausgleich für diese selten benutzten Formationen zu schaffen--daher werden solche Calls auf einer Position plaziert werden, wo sie, weil sie nicht so häufig anwendet werden wie andere, aus der Liste entfernt werden.

Ich habe auch schon Einspruch gegen die Tatsache ehrh oben, daß Entscheidungen, die die ganze Welt des Square Dance betreffen, auf dem basieren, was nur in den Vereinigten Staaten gezählt wird. Es gibt Stimmen, die behaupten,

daß wenn wir in Europa Frequency Counts durchführen würden, dieselben Calls weniger und weniger oft benutzt fänden, wie in den U.S. obwohl sie hier bei uns öfter angewendet werden.--ich weiß es nicht.

Wenn Du einmal etwas Zeit hast, schreibe mir und laß mich wissen, wie Du darüber denkst. Am 2. April werde ich zur Callerlab Convention unterwegs sein und dort das Board of Governors ansprechen--es wäre schön, wenn es möglich wäre, einige Rückmeldungen von euch, genauso wie von mir, mitzubringen

FRACTIONALIZING SCOOTBACK--1/2 OR ONCE AND 1/2  
HALF SCOOTBACK--Infacers extend and Single Hinge while outfacers turn a quarter right and hook onto the end of the line--from a left hand wave the outfacers will turn a quarter left and hook onto the end.  
SCOOTBACK 1 1/2 is a normal Scootback and then a HALF SCOOTBACK

HEADS PASS THRU--BOYS RUN--SCOOTBACK 1 1/2--WHEEL AND DEAL--PASS THRU--LEFT ALLEMANDE

-----  
ZERO LINE--TOUCH 1/4--CIRCULATE--SCOOTBACK 1 1/2--BOYS CROSSRUN--WHEEL AND DEAL--SWEEP 1/4--PASS THRU--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

-----  
ZERO LINE--PASS THE OCEAN--SCOOTBACK 1 1/2--COUPLES CIRCULATE--FERRIS WHEEL--DOUBLE PASS THRU--BOYS TRADE--TOUCH 1/2--RIGHT AND LEFT GRAND

-----  
ZERO BOX--SWING THRU--BOYS RUN--GIRLS SCOOTBACK 1 1/2--BOYS CIRCULATE AND FACE IN--GIRLS WHEEL AND DEAL--PASS THRU--SPLIT TWO GO AROUND ONE TO A LINE--PASS THRU--GIRLS CROSSFOLD--TOUCH 1/4--SCOOTBACK NORMAL--WEAVE THE RING

-----  
SIDES PASS THRU AND SEPARATE GO AROUND ONE TO A LINE--TOUCH 1/4--SCOOTBACK 1 1/2--WHEEL AND DEAL--TOUCH 1/4--BOYS RUN--PASS THRU--LEFT ALLEMANDE

**ZERO LINE--SQUARE THRU 3/4--COURTESY TURN AND THOSE LADIES CHAIN--  
ALL PASS THRU--GIRLS RUN LEFT--SCOOTBACK 1 1/2--PROMENADE HOME**

-----

**ZERO LINE--PASS THRU--BOYS RUN--SCOOTBACK 1 1/2--TAG THE LINE IN--PASS  
THRU--GIRLS CROSSFOLD--STAR THRU--COUPLES TRADE--HALF CIRCULATE--  
BEND THE LINE--YOU'RE HOME**

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**HEADS PASS THRU AND SEPARATE AROUND ONE TO A LINE--TOUCH 1/4--HALF  
SCOOTBACK--WHEEL AND DEAL--STAR THRU--PASS THRU--LEFT ALLEMANDE**

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**ZERO BOX--TOUCH 1/4--SCOOTBACK HALF--COUPLES CIRCULATE--GIRLS RUN--  
RECYCLE--PASS THRU--TRADE BY--LEFT ALLEMANDE**

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**ZERO LINE--TOUCH 1/4--HALF SCOOTBACK--WHEEL AND DEAL--SPIN THE TOP--  
RECYCLE--SQUARE THRU 3/4--LEFT ALLEMANDE**

-----

**FOUR LADIES CHAIN 3/4--FOUR LADIES CHAIN ACROSS--SIDES ROLLAWAY--  
HEADS HALF SQUARE THRU--DO SA DO TO A WAVE--CENTERS CROSSRUN--  
SCOOTBACK 1 1/2--PROMENADE HOME**

-----

**ZERO LINE--SPIN THE TOP--SCOOTBACK HALF--COUPLES CIRCULATE--BEND  
THE LINE--STAR THRU--FIRST COUPLE GO LEFT AND THE NEXT GO RIGHT--PASS  
THRU--BEND THE LINE--SPIN THE TOP--RIGHT AND LEFT GRAND**

-----

**ZERO LINE--TOUCH 1/4--CIRCULATE--HALF SCOOTBACK--BEND THE LINE--STAR  
THRU--PASS THRU--WHEEL AND DEAL--ZOOM AND PASS THRU--LEFT  
ALLEMANDE**

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**SINGING CALL FIGURE:**

**HEADS STAR THRU AND PASS THRU--SQUARE THRU BUT ON YOUR THIRD HAND  
TOUCH 1/4--SCOOTBACK 1 1/2--FERRIS WHEEL--CENTERS SQUARE THRU 3/4--  
SWING CORNER AND PROMENADE**

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**CURRENT QUARTERLY SELECTIONS:  
MAINSTREAM--SINGLE CIRCLE TO A WAVE--ACEY DEUCEY  
PLUS--CONNECT THE DIAMOND**

A couple of subscribers who attended a recent club night that I called made a remark about a movement that I workshopped that evening. The movement was called Reverse The Top--the remark was "why don't you feature this in your notes"? OK--here goes. The "normal" Spin The Top calls for 1) the end and adjacent center dancer to turn half--then 2) the new centers turn 3/4 as the ends move up 1/4. If we reverse this procedure and have 1) the centers turn 3/4 as the ends move up 1/4 (or Fan The Top)--then 2) the end and adjacent center dancer turn half, we have the Reverse The Top--(call number 190 in Burlesons). Examples:

**HEAD LADIES CHAIN--HEADS BOX THE GNAT--REVERSE THE TOP--EXTEND--  
SWING THRU--BOYS RUN--FERRIS WHEEL--CENTERS SQUARE THRU 3/4--LEFT  
ALLEMANDE**

-----

**HEADS SQUARE THRU BUT ON YOUR THIRD HAND BOX THE GNAT--REVERSE  
THE TOP--EXTEND--SWING THRU--BOYS RUN--FERRIS WHEEL--CENTERS SWEEP  
1/4--YOU'RE HOME**

-----

**SINGING CALL FIGURE:**

**HEADS BOX THE GNAT--REVERSE THE TOP--EXTEND--SWING THRU--BOYS RUN--  
COUPLES CIRCULATE--BEND THE LINE--SLIDE THRU--SQUARE THRU 3/4--SWING  
CORNER AND PROMENADE**

**PLUS PAGE--ACEY DEUCEY--new Plus Call**

**ACEY DEUCEY--From any parallel lines, waves, diamonds, or any formation where all the centers can trade and the ends can circulate without becoming centers, the ends circulate and the centers trade. From Diamonds, points circulate in their 4 person box as the centers of EACH diamond trade.**

**NOTE: The Quarterly Selection of Transfer The Column has been dropped.**

**ZERO BOX--SWING THRU--ACEY DEUCEY--RIGHT AND LEFT GRAND**

**ZERO LINE--ACEY DEUCEY--WHEEL AND DEAL--DOUBLE PASS THRU--TRACK 2--  
RECYCLE--PASS THRU--TRADE BY--SWING THRU--GIRLS TRADE--RIGHT AND  
LEFT GRAND**

**ZERO BOX--RIGHT AND LEFT THRU--VEER LEFT--ACEY DEUCEY--WHEEL AND  
DEAL--SWING THRU--BOYS RUN--ACEY DEUCEY--FERRIS WHEEL--DIXIE GRAND--  
LEFT ALLEMANDE**

**ZERO LINE--PASS THRU--ACEY DEUCEY--SLIDE THRU--SQUARE THRU 3/4--LEFT  
ALLEMANDE**

**ZERO LINE--PASS THE OCEAN--GIRLS RUN--BOYS HINGE--DIAMOND CIRCULATE--  
ACEY DEUCEY--DIAMOND CIRCULATE--FLIP THE DIAMOND--GIRLS TRADE--  
RECYCLE--LEFT ALLEMANDE**

**SINGING CALL FIGURE:**

**HEADS SQUARE THRU--DO SA DO--SWING THRU--ACEY DEUCEY--BOYS RUN--  
BEND THE LINE--SLIDE THRU--SQUARE THRU 3/4--SWING THE CORNER AND  
PROMENADE**

**That's all for this month--have a good month and remember I'll be attending Callerlab, so if you have anything you wish me to bring up, write before 2 April.**

## **NOTES FOR EUROPEAN CALLERS**

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**APR 1994**

### **VIEWPOINT**

#### **REMEMBER SQUARE DANCING?**

Once upon a time, there were a lot of people who migrated to the United States of America--quite a few came from Europe. They brought with them their "folk dance". Over the years, a little bit from here and a little bit from there were molded into what was called modern Square Dancing.

Square dancing was very popular way back in the 50's thru 80's. An organization was formed to take the wandering activity and try to guide it back to normal--this organization was called Callerlab. Callerlab standardized the programs and made it possible for dancers all over the world to dance together. This spread to Europe and caught on very fast. In the 80's and 90's there were countries that once were under communist rule that heard of this American folk dance (whose roots were imbedded in Europe) and joined the activity.

Sometimes organizations have people that don't agree with the majority--look at our congress as an example, however once a democratic vote is cast, those who don't agree usually accept--however, not within Callerlab. Back in the 90's there were a couple of "ex"-Callerlab members who were so fed up with what was going on that they started their own organization for "American Callers" only--reminds me of the only kid on the block with a ball--"let me bat or I'll take my ball and go home". This new organization had a meeting with some of the Executive Committee members of Callerlab and told the EC members of Callerlab that they had no intention of competing with them--they were NOT going to create programs, they only wanted to offer a place for callers to get a music license--ALL THE WHILE, THE INK WAS DRYING ON THEIR PROGRAM.

Their program became the talk of the mid 90's, eventually being taught by their members--now two different programs were being used and standardization was a forgotten word--except in Europe, where we knew only the Callerlab programs. Our programs continued to grow while the activity died in America. Perhaps in the next hundred years, Europeans will again migrate to America--and bring this thing called "Square Dancing" back for all the world to again enjoy.

## **ERINNERT IHR EUCH AN SQUARE DANCING?**

**Es war einmal eine Zeit, da gab es viele Leute, die in die Vereinigten Staaten von Amerika auswanderten--nicht wenige von ihnen kamen aus Europa. Sie brachten ihren "Volkstanz" mit. Während der Jahre floß ein bißchen von hier und ein wenig von da in etwas, das modernes Square Dancing genannt wurde, ein.**

**Square Dancing war von den 50er durch die 80er Jahre sehr populär. Es wurde eine Organisation gegründet, um die ziellos umherirrende Aktivität in geordnete Bahnen zu lenken--diese Organisation nannte sich Callerlab. Callerlab standardisierte die Programme und ermöglichte so den Tänzern aus der ganzen Welt, miteinander zu tanzen. Dies verbreitete sich bis nach Europa und fand dort großen Anklang. In den 80er und 90er Jahren gab es Staaten, die ehemals kommunistisch regiert wurden, die diesen amerikanischen Volkstanz (dessen Wurzeln in Europa lagen) kennengelernten und seine Anhänger wurden**

**Manchmal gibt es in Organisationen Leute, die nicht mit der Mehrheit übereinstimmen--schaut z.B. auf unseren amerikanischen Kongreß. Wie auch immer, wenn einmal eine demokratische Stimmabgabe erfolgt ist, wird diese von denjenigen, die nicht damit übereinstimmen akzeptiert--jedoch nicht innerhalb Callerlab. In den 90er Jahren gab es einige Ex-Callerlab-Mitglieder, die von dem, was vor sich ging, dermaßen die Nase voll hatten, daß sie ihre eigene Organisation, ausschließlich für amerikanische Caller, gründeten. Das erinnert mich an das einzige Kind der Umgebung, das einen Ball besitzt--"Laß mich den Ball schlagen, oder ich nehme ihn und gehe damit nach Hause". Diese neue Organisation hatte eine Zusammenkunft mit den Executive Committee Mitgliedern von Callerlab und teilte diesen mit, daß sie nicht die Absicht hätten, mit ihnen zu konkurrieren, sie würden KEINE neuen Programme erarbeiten, sie wollten den Callern nur eine Stelle anbieten, von der aus diese eine Musiklizenz erhalten könnten WÄHREND DIESER ZEIT TROCKNETE GERADE DIE TINTE AUF IHREM PROGRAMM:**

**Dieses Programm wurde DER Gesprächsstoff der Mitte 90er. Da es letztendlich von den Mitgliedern gelehrt wird, werden nun zwei verschiedene Programme benutzt und der Begriff Standardisierung ist vergessen; außer in Europa, wo wir nur die Callerlab Programme kennen. Unsere Programme wuchsen weiterhin, während die Aktivität in Amerika zum Erliegen kam. Vielleicht werden in den nächsten hundert Jahren abermals Europäer nach Amerika auswandern und eine Sache, Square Dance genannt, mit zurückbringen, damit sich die ganze Welt daran freuen kann.**

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**By the time you receive these notes, I will be in Vancouver, British Columbia, for the Callerlab Convention. I will provide a wrap-up of the highlights of the convention in the next issue. I will be doing a recording session with MacGregor records as well as calling in 7 different states. I'll be home on 1 May.**

**MAINSTREAM CHOREOGRAPHY USING CHAIN DOWN THE LINE**

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

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SIDES LEAD RIGHT--SWING THRU--ALL 8 CIRCULATE--BOYS RUN--  
CHAIN DOWN THE LINE--FLUTTERWHEEL--SLIDE THRU--DO AN 8  
CHAIN 5--GO THREE MORE--GO TWO MORE--GO ONE MORE--LEFT  
ALLEMANDE

-----

HEADS HALF SASHAY--STAR THRU--SLIDE THRU--PASS THE OCEAN--  
ALL 8 CIRCULATE--SCOOTBACK--BOYS RUN--CHAIN DOWN THE LINE--  
GO DIXIE STYLE TO A LEFT ALLEMANDE

-----

SIDES SQUARE THRU--SPLIT THOSE TWO AND SEPARATE AROUND  
ONE TO A LINE--PASS THRU--WHEEL & DEAL--CENTERS PASS THRU--  
SWING THRU--SCOOTBACK--BOYS CROSS RUN--CHAIN DOWN THE  
LINE--PASS THE OCEAN--SWING THRU--GIRLS CIRCULATE--BOYS  
TRADE--BOYS RUN--BEND THE LINE--RIGHT AND LEFT THRU--HALF  
SASHAY--LEFT TOUCH 1/4 AND SINGLE FILE PROMENADE HOME

-----

HEADS TOUCH 1/4--BOYS RUN--PASS THE OCEAN--FAN THE TOP--  
SPIN THE TOP--BOYS CROSS RUN--CHAIN DOWN THE LINE--PASS TO  
THE CENTER--CENTERS TOUCH 1/4--BOX CIRCULATE DOUBLE--DO  
A DOUBLE SCOOTBACK--SINGLE LEFT ALLEMANDE

SIDES TOUCH 1/4--WALK & DODGE--PASS THE OCEAN--SPIN THE TOP--ALL 8 CIRCULATE--BOYS RUN--CHAIN DOWN THE LINE--FLUTTERWHEEL--PASS THE OCEAN--ALL 8 CIRCULATE--SCOOTBACK AND WEAVE THE RING

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HEADS PASS THRU AND SEPARATE--GO AROUND ONE TO A LINE OF FOUR--ALL PASS THRU AND WHEEL AND DEAL--GIRLS TOUCH 1/4--SCOOTBACK--CHAIN DOWN THE LINE (girls trade with a right hand and the nearest boy courtesy turn a girl)--PASS THRU--WHEEL AND DEAL--ZOOM--PASS THRU--LEFT ALLEMANDE

-----

FOUR LADIES CHAIN--SIDES PASS THRU AND SEPARATE--GO AROUND ONE TO A LINE OF FOUR--ALL PASS THRU AND WHEEL AND DEAL--GIRLS TOUCH 1/4--SCOOTBACK--CHAIN DOWN THE LINE--PASS THRU--WHEEL & DEAL--SQUARE THRU 3/4--LEFT ALLEMANDE

-----

SIDE LADIES CHAIN--HEADS PASS THRU AND SEPARATE--GO AROUND ONE TO A LINE OF FOUR--ALL PASS THRU AND WHEEL & DEAL--GIRLS TOUCH 1/4--SCOOTBACK--CHAIN DOWN THE LINE AND PROMENADE HOME

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#### SINGING CALL FIGURE

FOUR LADIES CHAIN--HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--ALL PASS THRU--WHEEL AND DEAL--GIRLS TOUCH 1/4--SCOOTBACK--CHAIN DOWN THE LINE--PASS THRU--WHEEL & DEAL--SQUARE THRU 3/4--SWING THE CORNER AND PROMENADE

**SINGING CALL FIGURE**

**SIDE LADIES CHAIN TO THE RIGHT--HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--ALL PASS THRU--WHEEL & DEAL--GIRLS TOUCH 1/4--SCOOTBACK--START A CHAIN DOWN THE LINE BUT ROLL PROMENADE HOME**

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**NORMAL MAINSTREAM**

**ZERO LINE--PASS THRU--WHEEL AND DEAL--ZOOM--CENTERS PASS THRU--SLIDE THRU--SQUARE THRU 3/4--COURTESY TURN THE GIRL BESIDE YOU--PUT HER IN THE LEAD FOR A DIXIE STYLE TO A WAVE--BOYS TURN BACK AND PROMENADE HOME**

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**HEADS FLUTTERWHEEL--SQUARE THRU--SLIDE THRU--SQUARE THRU 3/4--COURTESY TURN--LADIES LEAD DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT SWING THRU--BOYS TURN BACK AND COURTESY TURN THIS GIRL AND PROMENADE HOME**

-----

**SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE OF FOUR--PASS THRU--WHEEL & DEAL--ON A DOUBLE TRACK (girls work straight ahead and finish with the outside man) GO DIXIE STYLE TO A WAVE--GIRLS RUN--FERRIS WHEEL--ZOOM--CENTERS PASS THRU--LEFT ALLEMANDE**

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**HEADS STAR THRU--PASS THRU--CIRCLE TO A LINE--SQUARE THRU 3/4--COURTESY TURN--LADIES LEAD DIXIE STYLE TO A LEFT ALLEM**

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**PLUS PAGE--PING PONG CIRCULATE**

HEADS PASS THE OCEAN--PING PONG CIRCULATE--RECYCLE--  
ZOOM--STEP TO A WAVE--RECYCLE--ZOOM--SQUARE THRU 3/4--LEFT  
ALLEMANDE

-----

ZERO LINE--PASS THRU--WHEEL & DEAL--SWING THRU--PING PONG  
CIRCULATE--SWING THRU--PING PONG CIRCULATE--EXTEND--SINGLE  
HINGE--BOYS TRADE--SLIDE THRU--LEFT ALLEMANDE

-----

HEADS SPIN THE TOP--PING PONG CIRCULATE--PING PONG  
CIRCULATE--SWING THRU--RECYCLE--SWEEP 1/4--LEFT ALLEMANDE

-----

ZERO LINE--PASS THRU--WHEEL AND DEAL--STEP TO A WAVE--PING  
PONG CIRCULATE--EXTEND--SWING THRU--RIGHT AND LEFT GRAND

-----

ZERO LINE--TOUCH 1/4--COORDINATE--FERRIS WHEEL--STEP TO A  
WAVE--PING PONG CIRCULATE--EXTEND--RECYCLE--LEFT ALLEM

-----

**SINGING CALL FIGURE**

HEADS LEAD RIGHT--RIGHT AND LEFT THRU--VEER LEFT--FERRIS  
WHEEL--SWING THRU--PING PONG CIRCULATE--EXTEND--SPLIT  
CIRCULATE--ALL EIGHT CIRCULATE--SWING--PROMENADE HOME

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Remember, our subscription year runs from January thru December.

## **NOTES FOR EUROPEAN CALLERS**

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**MAY 1994**

### **VIEWPOINT**

#### **THOUGHTS ABOUT THE PLUS LEVEL**

In the last few years we have seen a big upswing in the Plus Program. With the formation of Callerlab and the Callerlab programs, we now have the Plus program to be enjoyed by dancers and callers alike. While calling at "specials" throughout Europe, I find that included in many is either a Plus level hall as well as a Mainstream hall, or a portion of the program dedicated to Plus. No longer do you have to belong to a basement tape group to be able to enjoy a higher level if this is your wish. However, there are a few things that we should try to avoid.

It is my opinion that Plus level dancing should not replace your Mainstream club dancing. This is the backbone of our square dance activity and we certainly want to keep it strong and keep new people coming in. The Plus level should be an addition to our program, not a reduction. We want to be sure and remember that both dancers and callers came from the Mainstream level, before they were able to enjoy Plus.

Another personal opinion of mine is that no dancer or caller should enter into a Plus level program until he is competent at the Mainstream level. Too many callers are attempting to organize Plus level groups without having enough experience and knowledge. It is unfair to our dancers to do this. It is also unfair to callers for dancers to enter a Plus program without enough experience or knowledge.

I don't like to see callers who can call Plus, Advanced and Challenge but not a good Mainstream dance and the same for dancers. Callers should not teach their dancers a few of their favorite Plus calls and tell them they are Plus dancers. The first time they step into a hall labeled Plus and some strange caller clobbers them, they are ready to give up. If a caller plans to start a Plus group, he should be familiar with the Callerlab approved Plus list. He should have a teaching order planned and stick with it. Also, one of my complaints is for a caller to ask or to be asked to call in a hall labeled Plus and deviate from the list. It is unfair to the dancer to do this. Also, I don't feel that dancers should attempt to dance in this hall unless they have been involved in a Plus program.

It should also be kept in mind that Plus dancing or calling is not for everyone. Many dancers as well as callers have no desire to get this involved since it requires a lot more dancing time. In no way should either feel inferior or

be influenced by peer pressure unless they have a genuine desire to do so. It takes a lot of time, study and effort to become a Plus level dancer or caller. It also takes regular attendance, not just when you're in the mood.

Any caller who becomes involved in the Plus level should plan his dances so that they are just as smooth and just as much fun as his Mainstream dances. Let's not get so involved that we forget it's all fun. Now that we have established the Plus level, let's all work together to make it a very welcome addition to our square dance picture.

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### **GEDANKEN ÜBER DEN PLUS-LEVEL**

In den letzten Jahren konnten wir einen steten Aufschwung im Plus Level Programm beobachten. Mit der Gründung von Callerlab und dem von Callerlab erarbeiteten Tanzprogramm haben wir heute einen regen Zustrom im Plus Programm, an dem Caller und Tänzer zunehmend Spaß haben. Beim Callen auf verschiedenen Veranstaltungen stellte ich fest, daß nicht selten die Plushalle fast so beliebt ist wie die Mainstreamhalle. Wenn Du es also wünschst und Spaß daran hast, hast Du die Möglichkeit, vom Grundprogramm in einen höheren Level zu gehen. Jedoch sollten wir einige Punkte nicht außer acht lassen.

Es ist meine feste Meinung, daß Tanzen im Plus Level nicht das Tanzen im Mainstreamclub ersetzen sollte. Denn dieser ist der Grundstock unserer ganzen Square Dance Aktivität und er ist der wichtigste Teil unseres Sports. Allein schon um den Nachwuchs zu fördern. Der Plus Level sollte ein Zusatzprogramm sein und keine Herabsetzung des sehr wichtigen Mainstream Programms. Wir müssen uns immer vor Augen führen und erinnern, daß beide Seiten, Caller und Tänzer, aus dem Mainstream Level kommen, bevor sie sich im Plus Level versuchen können.

Meine andere persönliche Meinung ist, daß Tänzer und Caller nicht in einen höheren Level gehen sollten, bevor sie mit dem Mainstream Programm gut vertraut sind und genügend Praxis haben. Zuviele Caller starten den Versuch, eine Plusgruppe zu organisieren, ohne genügend Erfahrung und Kenntnisse zu haben. Es ist unfair gegenüber unseren Tänzern.

Ich sehe es manchmal mit Entsetzen, daß Caller: Plus, Advanced und Challenge callen, aber nicht in der Lage sind, einen guten, interessanten Mainstreamtanz zu callen. Das Gleiche gilt für die Tänzer. Es genügt nicht wenn der Caller überwiegend seine beliebten Plus Figuren unterrichtet und die übrigen Figuren, die er selbst nicht richtig beherrscht, nur anschneidet und dann sagt: "Nun könnt Ihr Plus Tanzen"! Beim ersten Versuch, auf einer Veranstaltung in einer Plushalle zu tanzen und ein fremder Caller macht sie "fertig", dann sind diese Tänzer für den S.D. für immer verloren. Wenn ein Caller den Schritt in einen höheren Level plant, muß er unbedingt mit den von Callerlab erarbeiteten Listen vertraut sein. Er muß einen Unterrichtsplan erstellen und sich auch daran halten. Noch etwas muß man oft bemängeln: Caller, die sich selber anbieten oder gefragt werden, in der Plushalle zu callen und dann aber vom Programm abweichen. Es

ist unfair gegenüber den Tänzern, die einfach mehr erwarten. Umgekehrt ist es dasselbe, wenn Tänzer meinen: "Wir versuchen es einfach mal" und ohne richtig ausgebildet zu sein in eine Halle mit höherem Level gehen.

Man sollte auch ehrlich zu sich selbst sein, daß ein höherer Level, mit höheren Ansprüchen, nicht für jeden Tänzer und Caller geeignet ist. Viele Tänzer und Caller haben auch nicht das unbedingte Verlangen, das notwendig ist, um den Weg des höheren und komplizierteren Levels einzuschlagen. Keinesfalls sollte man ein Minderwertigkeitsgefühl haben, sich beeinflussen lassen oder sich unter Druck setzen, bevor man den inneren Wunsch hat, sich auf dieses Plateau zu begeben. Es braucht viel Zeit und Mühe für Tänzer und Caller, sich im Plus zu vertiefen. Ein regelmäßiges Üben ist ein Muß, nicht nur wenn man mal Lust hat.

Ein Caller, der sich im Plus Level behaupten möchte, muß seinen Tanz genau so exakt planen, auf gefälliges Tanzen Wert legen, und den Tänzern genau so viel Spaß bieten, wie er es im Mainstream tun muß. Wir sollten es jedoch nicht so verbissen angehen, daß der Spaß verloren geht. Nachdem sich nun der Plus Level etabliert hat, sollten wir alle gemeinsam daran arbeiten und ihn als willkommenes Zusatzprogramm in unserer Tanzszene voll akzeptieren.

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#### MAINSTREAM CHOREOGRAPHY: CIRCULATES

**Starting Formation:** Waves, Columns, Lines. **General Rule:** Directed (active) dancers move forward along the circulate path to the next position.

**SIDE LADIES CHAIN--HEADS SQUARE THRU--TOUCH 1/4--SPLIT CIRCULATE ONCE AND A HALF--GIRLS SWING THRU DOUBLE--BOYS FACE IN--GIRLS TURN THRU--BOYS COURTESY TURN YOUR GIRL--STAR THRU--RIGHT AND LEFT THRU--VEER LEFT--GIRLS HINGE--GIRLS BALANCE--GIRLS SWING THRU--CENTER GIRLS RUN--GIRLS HALF TAG THE LINE--PICK UP A BOY AND COUPLES CIRCULATE BOYS GO DOUBLE--GIRLS TRADE--ALL FERRIS WHEEL--CENTERS PASS THRU--LEFT ALLEMANDE**

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**HEADS PASS THRU--SEPARATE GO AROUND ONE TO A LINE--CENTER FOUR TOUCH 1/4--SAME FOUR WALK AND DODGE--ENDS SLIDE THRU--STAR THRU--PASS THRU--BEND THE LINE--STAR THRU--PASS THRU--CENTERS STAR THRU--CENTERS SPIN THE TOP--ALL FOUR BOYS RUN--CENTER FOUR BEND THE LINE--TOUCH 1/4--ALL 8 CIRCULATE DOUBLE--BOYS RUN--CENTERS TOUCH 1/4--SCOOTBACK--SCOOTBACK--LEFT ALLEMANDE**

ZERO LINE--TOUCH 1/4--ALL 8 CIRCULATE ONCE AND A HALF--GIRLS TRADE AND STEP APART--CENTER BOYS HINGE--4 BOYS HALF TAG THE LINE--PICK UP A GIRL AND COUPLES CIRCULATE--BEND THE LINE--SWING THRU--RECYCLE--SWEEP 1/4--VEER LEFT--4 GIRLS CIRCULATE ONCE AND A HALF--CENTER GIRLS HINGE--GIRLS WHEEL AND DEAL--BOYS FACE IN--GIRLS PASS THRU--SPLIT THE BOYS AND RUN AROUND THAT BOY--PASS THRU--TAG THE LINE RIGHT--GIRLS CIRCULATE--WHEEL AND DEAL--LEFT ALLEMANDE

-----

ZERO BOX--RIGHT AND LEFT THRU--VEER LEFT--COUPLES CIRCULATE--GIRLS RUN LEFT--BALANCE--BOYS TRADE--BOYS CROSS RUN--RECYCLE--PASS THRU--TRADE BY--LEFT ALLEMANDE

-----

ZERO BOX--SWING THRU--BOYS RUN--TAG THE LINE RIGHT--COUPLES CIRCULATE--BOYS TRADE--BOYS RUN LEFT--BALANCE--BOYS CIRCULATE--GIRLS TRADE--GIRLS CROSS RUN--BOYS TRADE--SWING THRU--RECYCLE--SWING THRU--TURN THRU--LEFT ALLEMANDE

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**FACING CIRCULATES:** NOTE--To circulate from facing lines will have the dancers advance forward one position (ends to end position, centers to center position).

HEADS CIRCULATE AND CLOVERLEAF--CENTERS CIRCULATE AND TOUCH 1/4--CENTERS TRADE--CENTERS RUN--BEND THE LINE--ALL EIGHT CIRCULATE--ALL EIGHT "U" TURN BACK--ENDS CIRCULATE DOUBLE--SAME ENDS STAR THRU--CENTERS SQUARE THRU--ALL SWING THRU--BOYS TRADE--BOYS RUN--COUPLES CIRCULATE--WHEEL AND DEAL--SWING THRU--GIRLS CIRCULATE--BOYS TRADE--BOYS RUN--BEND THE LINE--STAR THRU--RIGHT AND LEFT THRU--ALL EIGHT CIRCULATE--LEFT ALLEMANDE

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SIDES RIGHT AND LEFT THRU--SAME TWO CIRCULATE AND SEPARATE GO AROUND ONE TO A LINE--TOUCH 1/4--CENTER ONLY WALK AND DODGE--FACING DANCERS CIRCULATE--FOUR BOYS CIRCULATE--FOUR GIRLS CIRCULATE--FOUR BOYS WALK AND DODGE--ALL STAR THRU--FERRIS WHEEL--CENTERS SWING THRU AND TURN THRU--LEFT ALLEMANDE

The following is a 2 ladies chain equivalent for regular couples in an 8 chain thru formation.

SPIN CHAIN THRU--GIRLS CIRCULATE--GIRLS "U" TURN BACK--COUPLES CIRCULATE--WHEEL AND DEAL.....

The following are ZEROS from a regular eight chain thru formation.

TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN AND WITH THE GIRLS SWEEP 1/4.....

TOUCH 1/4--SPLIT CIRCULATE--CAST OFF 3/4--BOYS RUN--WHEEL AND DEAL.....

TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--PASS THRU--WHEEL AND DEAL--CENTERS PASS THRU.....

Here are some Promenade GIMMICKS when all are with partner and in sequence.  
HEAD LADIES LEAD GO SINGLE FILE AND KEEP PROMENADING--SIDES WHEEL IN AND DO SA DO TO A WAVE--RECYCLE--TOUCH 1/4--WALK AND DODGE--LEFT ALLEMANDE

HEAD LADIES LEAD GO SINGLE FILE AND KEEP PROMENADING--SIDES WHEEL IN AND PASS THE OCEAN--SAME GIRLS TRADE AND RECYCLE--PASS THRU--ALLEMANDE LEFT

SIDE LADIES LEAD GO SINGLE FILE AND KEEP PROMENADING--HEADS WHEEL IN AND SLIDE THRU--RIGHT AND LEFT THRU--SAME FOUR DO SA DO AND TOUCH 1/4

SIDE LADIES LEAD GO SINGLE FILE AND KEEP PROMENADING--HEADS WHEEL IN AND PASS THE OCEAN--GIRLS TRADE AND CAST OFF 3/4--BOYS RUN AND AS COUPLES LEAD RIGHT--LEFT ALLEMANDE

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

PLUS PAGE: SPIN CHAIN AND EXCHANGE THE GEARS

ZERO BOX--SPIN CHAIN AND EXCHANGE THE GEARS--BOYS CIRCULATE--  
RECYCLE--(this is a true zero) LEFT ALLEMANDE

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ZERO LINE--PASS THE OCEAN--SPIN CHAIN AND EXCHANGE THE GEARS--BOYS  
CIRCULATE--SWING THRU--BOYS RUN--BEND THE LINE--RIGHT AND LEFT THRU--  
(this is a true zero) SLIDE THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

-----  
HEADS SQUARE THRU 3/4--BOYS COURTESY TURN YOUR GIRL--FLUTTERWHEEL  
AND SWEEP 1/4--PASS THRU--SPIN CHAIN AND EXCHANGE THE GEARS--GIRLS  
TRADE--RECYCLE--VEER LEFT--BEND THE LINE--PASS THE OCEAN--GIRLS  
TRADE--SPIN CHAIN AND EXCHANGE THE GEARS--GIRLS TRADE--RECYCLE--  
PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

-----  
SIDES SQUARE THRU 3/4--BOYS COURTESY TURN YOUR GIRL--FLUTTERWHEEL--  
PASS THE OCEAN--PING PONG CIRCULATE--EXTEND--SPIN CHAIN AND  
EXCHANGE THE GEARS--SWING THRU--BOYS RUN--GIRLS HINGE--DIAMOND  
CIRCULATE--FLIP THE DIAMOND--GIRLS TRADE--SPIN CHAIN AND EXCHANGE  
THE GEARS--GIRLS TRADE--RECYCLE--VEER LEFT--CROSSFIRE--TRIPLE SCOOT--  
BOYS RUN--RIGHT AND LEFT THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

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HEADS STAR THRU--DOUBLE PASS THRU--TRACK II--GIRLS TRADE--SPIN CHAIN  
AND EXCHANGE THE GEARS--GIRLS TRADE--RECYCLE--VEER LEFT--BEND THE  
LINE--LOAD THE BOAT--SPIN CHAIN AND EXCHANGE THE GEARS--RELAY THE  
DEUCEY--SWING THRU--BOYS RUN--FERRIS WHEEL--CENTERS SQUARE THRU  
3/4--LEFT ALLEMANDE

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Singing Call Figure: HEADS SQUARE THRU--SPIN CHAIN AND EXCHANGE THE  
GEARS--BOYS CIRCULATE--RECYCLE--SWING THE CORNER AND PROMENADE

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No drastic changes at the last Callerlab convention--full wrap-up next month.

## NOTES FOR EUROPEAN CALLERS

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JUN 1994

### VIEWPOINT

#### A DIS-SERVICE TO THE COMMUNITY

One of the things, in my estimation, that has led to some of the problems that exist in square dancing, is the placement of an "elite" group of people on a pedestal, or on exhibit for the rest of the club to see. I am talking about what in some parts of the world is called a "star" tip. Here in Europe, it is the calling of one or two tips of the next "higher" level on your normal club nights.

It takes a lot of courage to say "no" to the temptations of the "elite" group, however if the activity is to survive in Europe, we should take a close look at what is killing it elsewhere. If you call for a Mainstream group and are interested in learning how to call Plus, you should not be tempted to use your MS club members as a means of satisfying YOUR desires. You are being hired to please them by calling Mainstream, not Plus.

What normally happens is this. Some of your club members learn to dance Plus in a class, then when they are asked to join a Plus club and continue with their progression, they refuse stating that they are dancing one or two tips on club nights. These same people are the ones who will eventually venture out into the Special Dances and get on the dance floor during the Plus hour, making a fool of not only themselves, but of you, their club caller as well. By now, they have learned how to laugh and place the blame elsewhere because of their Mainstream experience. We refer to this process as "watering" down the Plus level with very weak dancers. I have noticed a very serious reduction of the "average" Plus dancer in the last 5 years, and one of the things that causes this is the Mainstream club caller who will not say no to the "elite" group that he might have in his club.

#### EIN SCHLECHTER DIENST AN DER GEMEINSCHAFT

Eines der Dinge, die meiner Meinung nach zu einem Problem, das im Square Dance existiert, geführt haben, ist die Platzierung einer "Elitegruppe" auf einem Sockel, bzw. als Ausstellungs personen, die für den Rest des Clubs zu sehen sind. Ich spreche hier über etwas, das in einigen Teilen der Welt "Star" Tip genannt wird. Hier in Europa ist damit das Callen von ein oder zwei Tips aus dem

**"nächsthöheren" Level während des normalen Clubabends gemeint.**

**Es braucht viel Mut, "nein" zu sagen, zu den Verlockungen der "Elitegruppe", doch wenn unsere Aktivität in Europa überleben soll, sollten wir auch genau hinschauen, was anderswo zu ihrem Sterben führt. Wenn Du für eine Mainstream Gruppe callst und daran interessiert bist, das Plus callen zu lernen, solltest Du nicht versucht sein, Deine MS Clubmitglieder zur Befriedigung DEINER Bedürfnisse zu benutzen. Du bist engagiert worden, um ihnen durch das Callen des Mainstream ein schöne Zeit zu bereiten, nicht durch das Plus.**

**Was normalerweise passiert, ist folgendes: einige Deiner Clubmitglieder lernen in einer Klasse Plus zu tanzen. Wenn sie dann gefragt werden, ob sie dem Plus Club beitreten und ihr Können weiterführen möchten, so weigern sie sich mit der Feststellung, daß sie ein oder zwei Plus Tips während ihres normalen Clubabends tanzen. Dieselben Leute sind diejenigen, die mitunter das Wagnis unternehmen, auf Special Dances während der Plusstunde den Tanzboden zu betreten und damit einen Narren nicht nur aus sich selbst, sondern ebenso aus Dir, Ihrem Clubcaller zu machen. Inzwischen haben sie durch ihre Erfahrungen mit dem Mainstream gelernt, wie man dann einfach lacht und die Schuld auf andere schiebt. Wir nennen diesen Prozeß das "Verwässern" des Plus Levels mit sehr schwachen Tänzern. Während der letzten fünf Jahre habe ich eine ernstzunehmende Herabsetzung in der Qualität des "durchschnittlichen" Plus Tänzers bemerkt und eine der Ursachen dafür ist der Mainstream Clubcaller, der der "Elitegruppe" in seinem Club kein nein entgegengesetzt.**

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#### **MAINSTREAM CHOREOGRAPHY FEATURING "RUN"**

**ZERO LINE--RIGHT AND LEFT THRU--HALF SASHAY--PASS THRU--GIRLS RUN--  
BOYS RUN--LEFT ALLEMANDE**

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**ZERO LINE--TOUCH 1/4--CIRCULATE--BOYS RUN--TOUCH 1/4--GIRLS RUN--TOUCH  
1/4--BOYS RUN--LEFT ALLEMANDE**

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**ZERO LINE--PASS THRU--BOYS RUN--CENTERS TRADE--SWING THRU--GIRLS  
RUN--PASS THRU--GIRLS RUN--BOYS RUN--STAR THRU--PASS THRU--LEFT  
ALLEMANDE**

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**ZERO LINE--TOUCH 1/4--CIRCULATE--BOYS RUN--TOUCH 1/4--GIRLS RUN--LEFT  
ALLEMANDE**

ZERO LINE--PASS THRU--TAG THE LINE IN--PASS THRU--GIRLS RUN--BOYS RUN--  
PASS THRU--BOYS RUN--GIRLS RUN--PASS THRU--TAG THE LINE IN--LEFT  
ALLEMANDE

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ZERO LINE--TOUCH 1/4--CIRCULATE DOUBLE--GIRLS RUN--RIGHT AND LEFT  
GRAND

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ZERO LINE--TOUCH 1/4--GIRLS RUN--TOUCH 1/4--BOYS RUN--LEFT ALLEMANDE

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ZERO LINE--TOUCH 1/4--CIRCULATE--GIRLS RUN--BOYS TURN BACK--  
CIRCULATE--BOYS RUN--SQUARE THRU 3/4--LEFT ALLEMANDE

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SIDE LADIES CHAIN--HEADS LEAD RIGHT AND CIRCLE TO A LINE--TOUCH 1/4--  
CIRCULATE--BOYS RUN--GIRLS TURN BACK--CIRCULATE--GIRLS RUN--TRADE-  
BY--SWING THRU--RECYCLE--SWING THRU--PASS THRU--RIGHT AND LEFT  
GRAND

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CIRCLE LEFT--BOYS RUN--LEFT SWING THRU--BOYS RUN--LEFT ALLEMANDE--  
RIGHT AND LEFT GRAND, BUT ON THE THIRD HAND PROMENADE

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ZERO LINE--SIDES ONLY BEND THE LINE--COUPLES CIRCULATE--SIDES ONLY  
BEND THE LINE--LADIES TRADE--TAG THE LINE LEFT--HEADS ONLY BEND THE  
LINE--COUPLES CIRCULATE--HEADS ONLY BEND THE LINE--GIRLS CIRCULATE--  
FERRIS WHEEL--SQUARE THRU 3/4--LEFT ALLEMANDE

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ALL HALF SASHAY AND LIKE YOU ARE HEADS LEAD RIGHT--SWING THRU--BOYS  
RUN--ALL PROMENADE HOME

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ZERO LINE--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--BOYS RUN--  
GIRLS TURN BACK--CENTERS PASS THRU--SWING THRU--BOYS RUN--GIRLS  
TURN BACK--BOYS CIRCULATE--GIRLS TRADE--RECYCLE--PASS TO THE  
CENTER--PASS THRU--LEFT ALLEMANDE

HEAD LADIES CHAIN--HEADS PASS THRU AND SEPARATE AROUND ONE TO A LINE--PASS THRU--BOYS ONLY BEND THE LINE--COUPLES CIRCULATE--FERRIS WHEEL--GIRLS TOUCH 1/4--WALK AND DODGE--TOUCH 1/4--RIGHT AND LEFT GRAND

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HEADS SLIDE THRU--TURN THRU--CENTERS IN--CAST OFF 3/4--CENTERS TURN THRU--CENTERS IN--CAST OFF 3/4--STAR THRU--ZOOM--PASS THRU--LEFT ALLEMANDE

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ZERO BOX--CENTERS OUT--CAST OFF 3/4--ENDS TURN THRU--LEFT ALLEMANDE

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HEADS SWING THRU--TURN THRU--CLOVERLEAF--SIDES SWING THRU--TURN THRU--LEFT ALLEMANDE

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HEADS TURN THRU--CLOVERLEAF--SIDES TURN THRU--LEFT SWING THRU--BOYS CROSS RUN--GIRLS CIRCULATE--RECYCLE--TURN THRU--PASS THRU--CENTERS IN--CAST OFF 3/4--CENTERS BOX THE GNAT--RIGHT AND LEFT THRU--ENDS PASS THRU--ENDS FOLD--DOUBLE PASS THRU--LEADERS TRADE--SWING THRU--SAME SEXES TRADE--RIGHT AND LEFT GRAND

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ZERO BOX--SWING THRU--BOYS RUN--TAG THE LINE--GIRLS TRADE--CENTERS IN--CAST OFF 3/4--GIRLS FOLD--BOYS PASS THRU--SWING THRU--ENDS CIRCULATE--BOYS RUN--STAR THRU--PASS THRU--LEFT ALLEMANDE

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ZERO BOX--SWING THRU--BOYS RUN--TAG THE LINE--GIRLS TRADE--TOUCH 1/4--GIRLS TRADE--RECYCLE--SQUARE THRU 3/4--TRADE BY--LEFT ALLEM

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ZERO BOX--CENTERS OUT--NEW CENTERS TRADE--GIRLS TRADE--FERRIS WHEEL--GIRLS SWING THRU--TURN THRU--BOYS COURTESY TURN THEM--PASS THRU--WHEEL AND DEAL--GIRLS ONLY ZOOM--CENTERS PASS THRU--TOUCH 1/4--RIGHT AND LEFT GRAND

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HEADS SQUARE THRU--SIDES HALF SASHAY--SWING THRU--CAST OFF 3/4--  
CENTERS TRADE--ALL CAST OFF 3/4--CENTERS TRADE--SWING THRU--CAST OFF  
3/4--CENTERS TRADE--RECYCLE--PASS THRU--TRADE BY--LEFT ALLEMANDE

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ZERO BOX--SWING THRU--BOYS RUN--HALF TAG--SPLIT CIRCULATE--SINGLE  
HINGE--GIRLS TRADE--RECYCLE--SWING THRU--BOYS RUN--HALF TAG--SPLIT  
CIRCULATE--SINGLE HINGE--GIRLS TRADE--RECYCLE--LEFT ALLEMANDE

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ZERO LINE--RIGHT AND LEFT THRU--FLUTTER WHEEL--TOUCH 1/4--CIRCULATE--  
BOYS RUN--STAR THRU--PASS THRU--WHEEL AND DEAL--CENTERS PASS THRU--  
LEFT ALLEMANDE

-----

ZERO LINE--PASS THRU--GIRLS RUN--SPLIT CIRCULATE--GIRLS RUN--FLUTTER  
WHEEL--LEFT ALLEMANDE

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

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ZERO LINE--SQUARE THRU 3/4--COURTESY TURN--TWO LADIES CHAIN--FLUTTER  
WHEEL--TOUCH 1/4--CIRCULATE--BOYS RUN--SQUARE THRU 3/4--TRADE BY--  
LEFT ALLEMANDE

-----

ZERO LINE--SQUARE THRU 3/4--COURTESY TURN--DIXIE STYLE TO A WAVE--  
GIRLS CIRCULATE--BOYS TRADE--LEFT SWING THRU--GIRLS RUN--FERRIS  
WHEEL--CENTERS WHEEL AROUND--LEFT ALLEMANDE

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HEADS PASS THE OCEAN--EXTEND--SWING THRU--BOYS RUN--FERRIS WHEEL--  
CENTERS RIGHT AND LEFT THRU--PASS THRU--TOUCH 1/4--SCOOTBACK--BOYS  
RUN--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--BOYS  
RUN--GIRLS ROLL THE BOYS AWAY--BOYS CIRCULATE--PROMENADE

**PLUS PAGE**

**FOUR LADIES CHAIN--HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--  
PASS THE OCEAN--LINEAR CYCLE AND ROLL--ALL CIRCULATE--ALL TRADE AND  
ROLL--PASS THRU--GIRLS FOLD--TOUCH 1/4--BOYS RUN--ALL HALF CIRCULATE  
AND BEND THE LINE--YOU'RE HOME**

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**FOUR LADIES CHAIN--STAR THEM HOME FOR A DIXIE STYLE TO AN ALLEMANDE  
THAR--REMAKE THE THAR--BOYS RUN--HEADS "U" TURN BACK--PASS THRU--  
GIRLS CROSSFOLD--PASS THRU--TRADE BY--SWING THRU--GIRLS TRADE--  
PARTNER TRADE AND ROLL--RIGHT AND LEFT GRAND**

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**HEADS HALF SASHAY--SQUARE THRU FOUR--TOUCH 1/4--CENTERS TRADE--  
RELAY THE DEUCEY--GIRLS TRADE--ALL PASS THRU--WHEEL & DEAL--PASS  
THRU--LEFT ALLEMANDE**

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**ZERO BOX--SWING THRU--GIRLS RUN--FERRIS WHEEL--SWING THRU--PING PONG  
CIRCULATE--SWING THRU--RECYCLE--ZOOM AND STAR THRU--THE OTHERS  
LEAD RIGHT--LEFT ALLEMANDE**

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**ZERO LINE--PASS THRU--3/4 TAG THE LINE--IN THE WAVE RECYCLE WHILE THE  
OTHERS TRADE--DOUBLE PASS THRU--LEADERS TURN BACK--SWING THRU--  
RECYCLE--STAR THRU--PASS THRU--WHEEL & DEAL--ZOOM AND SQUARE THRU  
3/4--LEFT ALLEMANDE**

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**ZERO LINE--PASS THE OCEAN--EXPLODE THE WAVE--COURTESY TURN--  
FLUTTERWHEEL--SWING THRU--EXPLODE AND RIGHT AND LEFT GRAND**

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**ALLEMANDE LEFT--ALL EIGHT SPIN THE TOP AND BEFORE YOU MEET SPREAD--  
ALL EIGHT SPIN THE TOP AND BEFORE YOU MEET SPREAD--RIGHT AND LEFT  
GRAND**

# NOTES FOR EUROPEAN CALLERS

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JUL 1994

## VIEWPOINT

### **CALLERS KNOW THE TOOLS OF YOUR TRADE**

This may sound confusing, but it is what a person must go through when learning to call. You cannot just begin to call without understanding the mechanics of the dance and the tools of the trade which we, as callers, have at our disposal. If you do not understand how the calls maneuver the dancers, how the calls affect the body flow and directions, which hands are available for the next calls, etc., then you must go back and learn how to dance. If you don't understand music and its composition to the extent that you can recognize musical phrases and you cannot match your calls to a rhythmic delivery to the music, you need more help before you are ready to try your skill on any live dancers.

Unfortunately many callers go out and recruit a class and attempt to call by practicing on the unsuspecting newcomers. How sad for the activity when this occurs. Square dancing should be utilizing the most talented callers as the teachers and let the novices practice on people who already know how to dance. Call for experienced dancers and watch their body flow and see if their dancing appears to be awkward. They will do their best to dance everything that you call and they will attempt to smooth it out so that it will work reasonably well. However, if you see them stagger during the call, you can bet that you goofed somewhere. If they are not flowing from one call into the next, it should be obvious that either your timing or your body flow leaves something to be desired. Taping your calling will let you analyze what you have called. You can dance the part of either a girl or a boy by yourself and see if the flow is there (this is an excellent self study technique) and you can determine the effectiveness of your calling with a particular piece of music.

Another pitfall that often happens to the new caller is that the term sight calling begins to rear its head. Please understand that if you are not already a smooth caller with quite a collection of zeros, equivalents and memory tools available to you, sight calling will not make you a better caller. You must inherently understand what combinations work well together and where the dancers will end up with a certain hand available, before you are ready to start sight calling. Trying to sight call too soon can inhibit your learning to become a smooth, comfortable caller. Call to the music, provide good flowing choreography, sing on key, get a lilt to your voice with a rhythmic style and the

**NEW PLUS QUARTERLY--DOUBLE YOUR NEIGHBOR**  
Starting formation: Double Pass Thru. Leaders Double Pass Thru, Peel Right and Roll. Trailers Extend and Cast Off 3/4 to end in a Left Hand Wave. Note: The Author is our own JIM ROBAR--Congratulations, Jim.

**ZERO BOX--TOUCH 1/4--LADIES FOLD--DOUBLE YOUR NEIGHBOR AND SPREAD--MEN RUN--FERRIS WHEEL--PASS THRU--LEFT ALLEMANDE**

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**HEADS PASS THRU--SEPARATE GO AROUND ONE TO A LINE--PASS THRU--WHEEL AND DEAL--DOUBLE YOUR NEIGHBOR--RECYCLE--LEFT ALLEMANDE**

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**SIDES PASS THE OCEAN--DOUBLE YOUR NEIGHBOR--LEFT SWING THRU--SPLIT CIRCULATE--TRADE THE WAVE--LADIES CIRCULATE--MEN TRADE--MEN RUN--BEND THE LINE--STAR THRU--PASS THRU--LEFT ALLEMANDE**

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**HEADS PASS THE OCEAN--DOUBLE YOUR NEIGHBOR--LEFT SWING THRU--EXPLODE AND STAR THRU--DOUBLE YOUR NEIGHBOR--CENTERS RUN--FERRIS WHEEL--CENTERS SQUARE THRU BUT ON YOUR THIRD HAND TURN THRU--LEFT ALLEMANDE**

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**SINGING CALL EXAMPLE:**

**HEADS SQUARE THRU--TOUCH 1/4--LADIES FOLD--DOUBLE YOUR NEIGHBOR AND SPREAD--SWING THRU--RECYCLE--VEER LEFT--MEN FOLD--SWING THE CORNER--PROMENADE**

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**CURRENT MAINSTREAM QUARTERLIES:  
SINGLE CIRCLE TO A WAVE--ACEY DEUCEY--WAHOO**

**CURRENT PLUS QUARTERLIES:  
CONNECT THE DIAMOND--DOUBLE YOUR NEIGHBOR**

**HAVE AN ENJOYABLE SUMMER--KEEP THE NEW MEMBERS DANCING.**

## **NOTES FOR EUROPEAN CALLERS**

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**AUG 1994**

### **VIEWPOINT**

#### **THE NEW TEACHING LIST FROM CALLERLAB**

There has been quite a bit of concern regarding the proposed new Teaching list for the Mainstream Program from Callerlab. One of the most frequently asked question is "What do we do"? My recommendation to the ECTA Board was in the beginning, and still is, we (ECTA) should recommend to our membership that we DO NOT try this new teaching order--our programs are not broken, there is no need to try and fix it.

There would be too many problems for us to try this new list out. There would be problems for those who wish to conduct Student dances--Regional Student Parties, and our ECTA Student Jamboree to name a few. I am still not convinced that the new teaching order is the solution to the many problems that are facing the activity in other parts of the world--we certainly have had no problems with the former Mainstream Program--lets leave it as is and not mess around with another list.

Personally, I have a problem with trying to teach a Ladies Chain before the dancers know how to do a Courtesy Turn. Among other things, we in Europe use the Standard Half Sashay more than they do in America, why should we have to wait until the end of the Mainstream Program to teach and use it? There are more areas that could be addressed regarding why I voted against it. It is just a "suggested" teaching order to be tried on a one year trial basis anyway.

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#### **DAS NEUE LEHRPROGRAMM VON CALLERLAB**

Das von Callerlab vorgeschlagene neue Lehrprogramm für Mainstream hat einiges Kopfzerbrechen ausgelöst. Eine der am häufigsten gestellten Fragen lautet "Was sollen wir tun"? Meine anfängliche Empfehlung und dabei bleibe ich auch, lautet, wir (ECTA) sollten unseren Mitgliedern nahelegen diese neue Lehrreihenfolge NICHT auszuprobieren--unsere Programme sind nicht ungeignetes besteht keinerlei Notwendigkeit sie zu reparieren.

Die neue Liste auszuprobieren brächte uns zahlreiche Probleme. Es gäbe Probleme für diejenigen, die Student Tänze durchführen möchten--regionale

Student Parties und unser ECTA Student Jamboree um einige beim Namen zu nennen. Ich bin noch immer nicht davon überzeugt, daß die neue Lehrreihenfolge eine Lösung für viele Probleme des Square Dance in außerhalb der USA liegenden Teilen der Welt bietet. Mit Sicherheit haben wir keine Probleme mit dem bisherigen Mainstream Programm gehabt--lassen wir es wie es ist und verderben wir nicht alles mit einer anderen Liste.

Ich persönlich habe ein Problem damit zu versuchen Ladies Chain zu lehren, bevor die Tänzer wissen, wie ein Courtesy Turn ausgeführt wird. Unter anderem verwenden wir hier in Europa den Standard Half Sashay häufiger, als sie es in Amerika tun, warum sollten wir bis zum Ende des Mainstream Programms warten müssen, um diesen Call zu lehren und zu benutzen? Auf der Liste befinden sich noch weitere Beispiele die ich anführen könnte, um zu belegen, warum ich mich dagegen ausgesprochen habe. Auf jeden Fall ist es nur, eine Anregung für eine Lehrreihenfolge, die für die Dauer eines Jahres ausprobiert werden kann.

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#### MAINSTREAM MATERIAL FEATURING TURN THRU

ZERO LINE--TURN THRU--WHEEL AND DEAL--CENTERS TURN THRU--SPLIT  
TWO AND MAKE A LINE--PASS THRU--WHEEL AND DEAL--ZOOM--GIRLS TURN  
THRU--BOYS COURTESY TURN THEM--PASS THRU--BEND THE LINE--DO SA DO  
TO A WAVE--SPIN THE TOP--SAME SEXES TRADE--RIGHT AND LEFT GRAND

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ZERO LINE--TURN THRU--WHEEL AND DEAL--CENTERS TURN THRU--SPLIT  
TWO AND SEPARATE AROUND ONE TO A LINE--PASS THRU--WHEEL AND  
DEAL--CENTERS LEFT TURN THRU--STAR THRU--BOYS CIRCULATE--WHEEL  
AND DEAL--LEFT ALLEMANDE

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ZERO LINE--PASS THRU--WHEEL AND DEAL--CENTERS TURN THRU--ALL LEFT  
TURN THRU--CENTERS TURN THRU--CENTERS IN--CAST OFF 3/4--SWING  
THRU--TURN THRU--TAG THE LINE LEFT--BEND THE LINE--LEFT ALLEMANDE

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ZERO LINE--PASS THRU--WHEEL AND DEAL--CENTERS LEFT TURN THRU--  
SWING THRU--SINGLE HINGE--SAME SEXES TRADE--RIGHT AND LEFT GRAND

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HEADS TURN THRU--FACE YOUR PARTNER AND DO A LEFT TURN THRU--GO TO THE CORNER AND SWING THRU--GIRLS CIRCULATE--BOYS TRADE--BOYS RUN--BEND THE LINE--SWING THRU--TURN THRU--TAG THE LINE AND FACE IN--STAR THRU--PASS THRU--LEFT ALLEMANDE

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SIDES TURN THRU--FACE YOUR PARTNER AND DO A LEFT TURN THRU--GO TO THE CORNER AND TURN THRU--OUTFACERS CLOVERLEAF--CENTERS STAR THRU--DIVE THRU--TURN THRU--LEFT ALLEMANDE

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HEADS TURN THRU--FACE YOUR PARTNER AND DO A LEFT TURN THRU--GO TO THE CORNER AND SWING THRU--TURN THRU--TRADE BY--SWING THRU--TURN THRU--TRADE BY--PASS THRU--TRADE BY--LEFT ALLEMANDE

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ZERO LINE--SPIN THE TOP--TURN THRU--TRADE BY--SWING THRU AND WEAVE THE RING

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HEADS PASS THRU--SEPARATE GO AROUND ONE TO A LINE--TURN THRU--ENDS CROSSFOLD--SWING THRU--RECYCLE--LEFT ALLEMANDE

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SIDES PASS THRU--SEPARATE GO AROUND ONE TO A LINE--SWING THRU--TURN THRU--GIRLS FOLD--STAR THRU--FERRIS WHEEL--ZOOM--SQUARE THRU 3/4--LEFT ALLEMANDE

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HEADS LEAD RIGHT AND VEER LEFT--FERRIS WHEEL--CENTERS LEFT TURN THRU--SWING THRU--GIRLS TRADE--PASS THRU--WHEEL AND DEAL--CENTERS LEFT SQUARE THRU 3/4--BOX THE GNAT--RIGHT AND LEFT GRAND

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ZERO LINE--SQUARE THRU 3/4--COURTESY TURN--TWO LADIES CHAIN--PASS THE OCEAN--SWING THRU--TURN THRU--LEFT ALLEMANDE

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FOUR LADIES CHAIN--FOUR LADIES CHAIN 3/4--HEADS LEAD RIGHT AND CIRCLE TO A LINE--TWO LADIES CHAIN--END LADIES CHAIN--LEFT ALLEM

ZERO LINE--RIGHT AND LEFT THRU--TWO LADIES CHAIN ACROSS--TWO END  
LADIES DIAGONALLY CHAIN--ALL RIGHT AND LEFT THRU--TWO LADIES CHAIN  
ACROSS--TWO END LADIES DIAGONALLY CHAIN--LEFT ALLEMANDE

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FOUR LADIES CHAIN 3/4--HEADS LEAD RIGHT AND CIRCLE TO A LINE--RIGHT  
AND LEFT THRU--TWO LADIES CHAIN ACROSS--TWO END LADIES CHAIN  
DIAGONALLY--ALL SLIDE THRU--BOX THE GNAT--RIGHT AND LEFT GRAND

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SIDES ROLL AWAY HALF SASHAY--PASS THRU--SEPARATE GO AROUND ONE  
TO A LINE--RIGHT AND LEFT THRU--TWO LADIES CHAIN ACROSS--TWO END  
LADIES CHAIN DIAGONALLY--ALL LEFT SQUARE THRU--LEFT ALLEMANDE

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HEADS ROLL AWAY HALF SASHAY--PASS THRU--SEPARATE GO AROUND  
ONE TO A LINE--LADIES CENTER MEN SASHAY--TWO LADIES CHAIN ACROSS--  
END LADIES CHAIN--LEFT ALLEMANDE

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FOUR LADIES CHAIN--HEADS LEAD RIGHT AND CIRCLE TO A LINE--TWO  
LADIES CHAIN ACROSS--RIGHT AND LEFT THRU--HALF SASHAY--CENTER  
FOUR RIGHT AND LEFT THRU--ALL PASS THRU--"U" TURN BACK--TWO END  
LADIES CHAIN--ALL RIGHT AND LEFT THRU--HALF SASHAY--RIGHT AND LEFT  
GRAND

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HEAD LADIES CHAIN--SIDES LEAD RIGHT AND CIRCLE TO A LINE--RIGHT AND  
LEFT THRU--TWO LADIES CHAIN--TWO END LADIES CHAIN--ALL RIGHT AND  
LEFT THRU--TWO LADIES CHAIN TO A LEFT ALLEMANDE

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ZERO LINE--RIGHT AND LEFT THRU--PASS THRU--BEND THE LINE--TWO  
LADIES CHAIN ACROSS--PASS THRU--BEND THE LINE--RIGHT AND LEFT  
THRU--TWO LADIES CHAIN ACROSS--LEFT ALLEMANDE--RIGHT AND LEFT  
GRAND BUT ON YOUR THIRD HAND PROMENADE

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HEADS PASS THRU GO AROUND ONE TO A LINE--PASS THRU--BEND THE LINE--CENTER TWO LADIES CHAIN--HALF SASHAY--ALL RIGHT AND LEFT THRU--PASS THRU--BEND THE LINE--ALL CIRCLE LEFT--ORIGINAL SIDES GO FORWARD AND BACK--LEAD RIGHT--RIGHT AND LEFT THRU--TWO LADIES CHAIN--CIRCLE FOUR--HEADS BREAK TO A LINE OF FOUR--PASS THRU--BEND THE LINE--LEFT ALLEMANDE--RIGHT AND LEFT GRAND--BUT ON THE THIRD HAND PROMENADE

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HEADS LEAD RIGHT--RIGHT AND LEFT THRU--CIRCLE FOUR AND SIDES BREAK TO LINES OF FOUR--BEND THE LINE--TWO LADIES CHAIN ACROSS--PASS THRU--BEND THE LINE--RIGHT AND LEFT THRU--TWO LADIES CHAIN ACROSS--PASS THRU--BEND THE LINE--TWO LADIES CHAIN ACROSS--FORWARD AND BACK--BEND THE LINE--TWO LADIES CHAIN TO A LEFT ALLEMANDE

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FOUR LADIES CHAIN 3/4--FOUR LADIES CHAIN ACROSS--HEADS RIGHT AND LEFT THRU--SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--BEND THE LINE--PASS THRU--BEND THE LINE--CENTERS RIGHT AND LEFT THRU--HALF SASHAY--LEFT ALLEMANDE

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HEADS SEPARATE AND GO HALF WAY AROUND--MEET YOUR PARTNER AND STAR THRU--SIDES SEPARATE AND GO HALF WAY AROUND--WITH YOUR PARTNER PASS THRU--LEFT ALLEMANDE AND RIGHT AND LEFT GRAND--PROMENADE HOME IF YOU WANT TO

-----  
SIDES HALF SASHAY AND SEPARATE--GO HALF WAY AROUND--MEET YOUR PARTNER AND STAR THRU--CALIFORNIA TWIRL--HEADS HALF SASHAY AND SEPARATE--GO HALF WAY AROUND--MEET YOUR PARTNER AND TURN THRU--LEFT ALLEMANDE--PROMENADE HOME

-----  
HEADS HALF SASHAY--SLIDE THRU--SLIDE THRU--PASS THRU--BEND THE LINE--SLIDE THRU--DIVE THRU--PASS THRU--SLIDE THRU DOUBLE--LFTALEM

**PLUS PAGE--LINEAR CYCLE**

**ZERO BOX--DO SA DO TO A WAVE--LINEAR CYCLE--REVERSE FLUTTER  
WHEEL--DIXIE STYLE TO A WAVE--CENTERS TRADE--LINEAR CYCLE--PASS  
THRU--WHEEL AND DEAL--CENTERS PASS THRU--LEFT ALLEMANDE**

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**ZERO BOX--TOUCH 1/4--CENTERS TRADE--LINEAR CYCLE--SPIN THE TOP--  
LINEAR CYCLE--PASS THRU--ENDS CROSS FOLD--STAR THRU--FERRIS  
WHEEL--SQUARE THRU 3/4--LEFT ALLEMANDE**

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**ZERO BOX--RIGHT AND LEFT THRU--SWING THRU--SPIN THE TOP--LINEAR  
CYCLE--LEFT ALLEMANDE**

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**ZERO BOX--SWING THRU--LINEAR CYCLE--CENTER FOUR RIGHT AND LEFT  
THRU--DIXIE STYLE TO A WAVE--CENTERS TRADE--LINEAR CYCLE--ENDS  
PASS THRU AND TRADE--ALL STAR THRU--TRADE BY--DO SA DO TO A WAVE--  
RECYCLE--LEFT ALLEMANDE**

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**ZERO BOX--RIGHT AND LEFT THRU--SPIN THE TOP--LINEAR CYCLE--SPIN THE  
TOP--LINEAR CYCLE--LEFT ALLEMANDE**

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**ZERO LINE--SQUARE THRU 3/4--COURTESY TURN--DIXIE STYLE TO A WAVE--  
CENTERS TRADE--LINEAR CYCLE--LEFT ALLEMANDE**

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**SINGING CALL FIGURE**

**ZERO BOX--SWING THRU--SPIN THE TOP--LINEAR CYCLE--VEER LEFT--FERRIS  
WHEEL--DOUBLE PASS THRU--TRACK 2--SWING--PROMENADE**

**Enjoy your summer--keep your dancers dancing, this is the confidence building  
season for your newer dancers.**

# NOTES FOR EUROPEAN CALLERS

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SEP 1994

## VIEWPOINT

### **WHY CALLERS SCHOOLS?**

A Callers School is a place for teaching and learning and discipline. It is a place to develop knowledge, skills, and ability, a place to obtain experience, to learn the science and art of calling. It is a place to gain enlightenment, insight and understanding, to receive self-confidence in one's endeavors, to learn self-discipline and how to direct others, a place to expand knowledge and to receive new knowledge. It is a place to learn everything possible about being a square dance caller or to refresh and renew what is already known about being a square dance caller.

Who attends a callers school? In speaking of caller schools, we must learn on our own experience based on the schools that we have conducted. People from all walks of life have attended our callers schools in the past years. An average of one out of every four people that attend our schools is a woman. We have had people come to our schools with as much as 30 years of calling experience and others have attended who were brand new graduates.

Why attend a callers school? Primarily a person signs up to learn how to improve and how to do things better, how to communicate with others and how to be able to correlate all that is taught and to take back what is learned in order to share it with square dancers.

Does experience count? Experience is a word that is used very loosely. Some people may have years of experience and yet be able to do only a few things. Others may have little experience but be able to do a number of things. Most of our schools are open to ALL callers, regardless of their past experience. How do we handle this? In our lecture sessions we cover subjects that are pertinent to experienced callers as well as to those wanting to become callers. Then, when the callers start participating behind the microphone, we work with each individual on his own level.

We make sure every caller in our schools is given equal time. One caller

**NOTE: Acey Deucy and Connect the Diamond have been dropped as  
Quarterly selections.**

**PLUS PAGE--REMAKE THE THAR**

**Starting Formation:** Thar or Wrong Way Thar Star. The handholds forming the center star are released as each center dancer and the adjacent outside dancer arm turn one quarter to form a momentary Alamo ring. In a continuously flowing movement, everyone releases holds with the dancer they just turned, and with the other hand, turn the next adjacent dancer one half to form another momentary Alamo ring. Without stopping they release holds at the completion of the half turn and, with the other arm, turn the next dancer three quarters to form another Thar or Wrong Way Thar Star.

**ALLEMANDE LEFT COME BACK AND ALL 8 SPIN THE TOP--BOYS MOVE UP AND TURN YOUR PARTNER RIGHT FOR A WRONG WAY THAR--REMAKE THE THAR--GIRLS SWING IN FOR A WRONG WAY THAR--ALL EIGHT SINGLE HINGE TO AN ALAMO RING--HEADS WALK AND DODGE--SIDES WALK AND DODGE--ALL THE BOYS RUN--LEFT ALLEMANDE**

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**ALLEMANDE LEFT--GO FORWARD TWO TO AN ALLEMANDE THAR STAR--REMAKE THE THAR--GIRLS RUN--PROMENADE BUT DON'T STOP--HEADS WHEEL AROUND--PASS THRU--"U" TURN BACK--HALF SQUARE THRU--RIGHT AND LEFT GRAND**

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**CIRCLE LEFT--ROLL AWAY HALF SASHAY--ALLEMANDE LEFT GO FORWARD TWO TO AN ALLEMANDE THAR STAR--REMAKE THE THAR--ALL EIGHT TRADE AND ROLL--TOUCH 1/4--SLIP THE CLUTCH--LEFT ALLEMANDE**

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**CIRCLE LEFT--LEFT ALLEMANDE--TURN PARTNER RIGHT FOR A WRONG WAY THAR--ALL EIGHT SPIN THE TOP--REMAKE THE THAR--SLIP THE CLUTCH--SKIP ONE--TOUCH 1/4 TO AN ALAMO RING--LEFT ALLEMANDE**

# NOTES FOR EUROPEAN CALLERS

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OCT 1994

## VIEWPOINT

### THE NEW MAINSTREAM TEACHING ORDER

The European Callers and Teachers Association has officially gone on record as adopting the former Callerlab Mainstream Teaching Order as the official "European Mainstream Teaching Order". This move was taken to adopt a standard for Europe in the event Callerlab adopts the newly created Mainstream Teaching Order. We will still be using the Callerlab Mainstream Program, only the teaching order will be constant for Europe.

I have discussed this move with the Board of Governors and have expressed our views that our programs are not broken and are in no need of fixing. The "new" MTO takes quite a few calls that we use (such as Standard Half Sashay, and most of the italicized calls) and placed them at the end of the program. The trend also seems to be teaching sequences instead of teaching movements, this does not set too well with our line of thinking--again, our programs are not broken and are not in need of fixing.

We also use the Basic program during our class season to establish a foundation for "Student Level Dances". The new MTO does not offer this possibility. Sweden has a viable Basic program and will probably follow suit with ECTA. This is not to be mistaken as a "protest" against Callerlab--merely Europe standing up and establishing a teaching order for our use.

### Die neue Mainstream Unterrichtsliste

Die europäische Caller und Teacher Vereinigung hat die bisherige Unterrichtsliste von Callerlab für das Mainstream Programm als offizielle "Europäische Mainstream Liste" in der bisherigen Reihenfolge der zu unterrichtenden Figuren verabschiedet. Diese Entscheidung wurde gefällt, um einen bestimmten Standard für Europa festzulegen, für den Fall, daß Callerlab die neue von ihr publizierte Unterrichtsliste bei der nächsten Abstimmung durchbringt. Wir werden das Callerlab Mainstream Programm, wie bisher, weiter benutzen, jedoch die Reihenfolge der von uns unterrichteten Figuren bleibt unverändert.

Ich habe dieses Thema mit dem Board of Governors diskutiert und habe klar zum Ausdruck gebracht, daß unser bisheriges Programm sich über all die Jahre bestens bewährt hat und wir keinen Grund sehen, etwas zu ändern. Die NEUE MTO (Mainstream Teaching Order) Liste stellt einige Figuren, die wir zum Anfang benutzen, wie Standard Half Sashay und die meisten, besonders gekennzeichneten Figuren, am Ende des Unterrichtsprogramms. Der Trend geht allem Anschein nach in die Richtung, gewisse Reihenfolgen zu unterrichten anstatt echte Figuren. Das alles entspricht nicht unserer Auffassung und wir sehen keinen Grund, etwas zu reparieren, was nicht zerbrochen ist.

Außerdem benutzen wir unser Basic-Programm in unseren Klassen, um unsere Anfänger auf unsere Student Parties vorzubereiten. Die neue MTO würde diese Möglichkeit ausschließen. Die Schweden haben ebenfalls ein gut durchdachtes Basic-Programm und werden sich wahrscheinlich den ECTA Vorstellungen anschließen. Das Ganze ist nicht als "Protest" gegen Callerlab aufzufassen, sondern Europa will die bisherige gut bewährte Liste auch für die Zukunft beibehalten.

## ATTENTION--ATTENTION

YOUR SUBSCRIPTION TO OUR NOTES WILL EXPIRE THE END OF DECEMBER. IN THE PAST WE HAVE ISSUED NOTICES FOR TWO MONTHS PRIOR AND HAVE SENT TWO MONTHS ISSUES IN JAN & FEB AS REMINDERS--WE CAN NO LONGER ABSORB THE ADDED POSTAGE. IF YOU WOULD LIKE TO REMAIN ON OUR SUBSCRIPTION LIST FOR 1995, TAKE TIME TO SEND DM 65 TO POSTGIROAMT KARLSRUHE, BLZ: 660-100-75, KONTO NR: 2276-91-752--AL STEVENS. PLEASE MARK YOUR BANK SLIP WITH "CALLERS NOTES 1995".

## MAINSTREAM CHOREOGRAPHY--BOX VERSUS SPLIT CIRCULATE

When just four dancers are to Circulate within a box foursome, and the other four dancers in the set are either inactive or involved in some other movement, the term **BOX CIRCULATE** should be used--see the first routine below. When all 8 dancers are active, and two separate box foursomes are to simultaneously Circulate within themselves, the term **SPLIT CIRCULATE** should be used--see the second routine.

**ZERO LINES--PASS THRU--WHEEL AND DEAL--CENTERS TOUCH 1/4--BOX  
CIRCULATE AND FACE RIGHT--PASS THRU--LEFT ALLEMANDE**

ZERO BOX--DO SA DO TO A WAVE--SPLIT CIRCULATE--SWING THRU--MEN RUN--PASS THRU--WHEEL AND DEAL--CENTERS PASS THRU--LEFT ALLEMANDE

SIDES TOUCH 1/4 AND BOX CIRCULATE--SAME FOUR WALK AND DODGE--STEP TO A WAVE AND SPLIT CIRCULATE--LADIES TRADE--RECYCLE--BOX THE GNAT AND PASS THRU--RIGHT AND LEFT GRAND

ZERO BOX--SWING THRU--SPLIT CIRCULATE--CENTERS TRADE--SCOOTBACK--MEN RUN--ALL SLIDE THRU--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS PASS THE OCEAN--EXTEND--FAN THE TOP--WITH THE RIGHT HAND CAST OFF 3/4--SPLIT CIRCULATE--GIRLS TURN BACK--PASS TO THE CENTER--PASS THRU--LEFT ALLEMANDE

ZERO LINES--TOUCH 1/4--SPLIT CIRCULATE--MEN TURN BACK--SPIN THE TOP--SLIDE THRU--BOX THE GNAT--RIGHT AND LEFT GRAND

HEADS PASS THRU AND CLOVERLEAF--SIDES TOUCH 1/4 AND BOX CIRCULATE--SAME FOUR SINGLE HINGE AND EXTEND--SWING THRU--ALL 8 CIRCULATE--RIGHT AND LEFT GRAND

SIDES LEAD RIGHT AND VEER LEFT--TAG THE LINE AND ALL FACE IN--PASS THRU--LADIES CROSS FOLD--PASS TO THE CENTER--LADIES TOUCH 1/4 AND BOX CIRCULATE DOUBLE THEN WALK AND DODGE--MEN FACE THE MAN NEXT TO YOU AND PASS THRU--ALL TAG THE LINE AND FACE LEFT--COUPLES CIRCULATE BUT THE MEN GO DOUBLE AND PROMENADE HOME

ZERO BOX--STEP TO A WAVE--SPLIT CIRCULATE--CENTERS TRADE--MEN RUN  
TO A REVERSE FLUTTER--SLIDE THRU--PASS TO THE CENTER--SQUARE THRU  
3/4--LEFT ALLEMANDE

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ZERO BOX--STEP TO A WAVE--ALL 8 CIRCULATE--MEN TO DOUBLE--LADIES  
TRADE--SWING THRU--MEN RUN--TAG THE LINE AND FACE LEFT--PROMENADE  
HOME

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SIDES SWING THRU--THOSE MEN RUN--BEND THE LINE AND PASS THRU--CIRCLE  
TO A LINE--PASS THRU--TAG THE LINE--LEADERS PARTNER TRADE--SWING  
THRU--SPLIT CIRCULATE--SINGLE HINGE--ALL 8 CIRCULATE--RIGHT AND LEFT  
GRAND

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Here are some routines using Pass To The Center and Dixie Style To A Wave:  
ZERO BOX--PASS TO THE CENTER--CENTERS PASS THRU--SWING THRU--BOYS  
RUN--WHEEL AND DEAL--PASS TO THE CENTER AND PASS THRU--LEFT  
ALLEMANDE

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ZERO LINES--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BALANCE--LEFT  
SWING THRU--GIRLS CROSS RUN--BOYS TRADE--BOYS RUN--WHEEL AND DEAL--  
PASS TO THE CENTER--PASS THRU--SWING THRU--BOX THE GNAT--PULL BY--  
LEFT ALLEMANDE

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ZERO BOX--PASS TO THE CENTER--CENTERS RIGHT AND LEFT THRU--CENTERS  
PASS THRU--SLIDE THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--ALL  
8 CIRCULATE--BOYS CROSS RUN--RIGHT AND LEFT THRU--LEFT ALLEMANDE

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**ZERO BOX--RIGHT & LEFT THRU--HALF SASHAY--PASS TO THE CENTER--PASS THRU--SWING THRU--ALL 8 CIRCULATE--PASS TO THE CENTER--PASS THRU--SWING THRU--ALL 8 CIRCULATE--PASS TO THE CENTER--PASS THRU--STAR THRU--CALIFORNIA TWIRL--SLIDE THRU--PASS TO THE CENTER--PASS THRU--LEFT ALLEMANDE**

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**ZERO LINES--PASS THRU--WHEEL & DEAL--OUTSIDES SQUEEZE IN AND MAKE A LINE--PASS THRU--WHEEL & DEAL--IN SINGLE FILE (ON A DOUBLE TRACK) DIXIE STYLE TO A WAVE--BOYS CROSS RUN--PASS TO THE CENTER AND PASS THRU--SWING THRU--BOX THE GNAT--SQUARE THRU 3/4--LEFT ALLEMANDE**

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**ZERO LINES--SLIDE THRU--PASS TO THE CENTER--CENTERS SWING THRU--EXTEND--CENTERS TRADE AND ALL WALK & DODGE--ALL "U" TURN BACK--STAR THRU--CALIFORNIA TWIRL--PASS TO THE CENTER--CENTERS STAR THRU AND LEAD TO THE RIGHT--PASS THRU--LEFT ALLEMANDE**

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**The next three sequences will feature the call Ferris Wheel from a 1/4 line (a two-faced line between and parallel to two facing couples--all couples are "IN-FACERS" and must extend to form two-faced lines, then wheel & deal--ends in 8 chain thru formation.**

**HEADS PASS THE OCEAN--LADIES TRADE--SWING THRU--MEN TRADE--MEN RUN--FERRIS WHEEL--DIVE THRU--PASS THRU--LEFT ALLEMANDE**

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**SIDES PASS THE OCEAN--RECYCLE--PASS THRU--SPLIT TWO AND SEPARATE--AROUND ONE TO A LINE--PASS THRU--WHEEL & DEAL--SWING THRU--LADIES RUN--FERRIS WHEEL--RIGHT AND LEFT GRAND**

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**HEADS PASS THE OCEAN--SWING THRU--MEN RUN--FERRIS WHEEL--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE**

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**PLUS PAGE--3/4 TAG THE LINE**

**HEADS PASS THE OCEAN--EXTEND--SWING THRU--BOYS RUN--3/4 TAG--GIRLS TRADE--BOYS SWING THRU--EXTEND--SCOOTBACK--FOLLOW YOUR NEIGHBOR--TRADE THE WAVE--RELAY THE DEUCEY--BOYS RUN--PROMENADE HOME**

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**SIDES SQUARE THRU--TOUCH 1/4--SPLIT CIRCULATE--SINGLE HINGE--BOYS RUN--COUPLES CIRCULATE--3/4 TAG--BOYS CLOVERLEAF--GIRLS SPIN THE TOP--CENTER GIRLS RUN--GIRLS VEER RIGHT--TOUCH 1/4--GIRLS FOLD--PEEL THE TOP--RECYCLE--LOAD THE BOAT--LEFT ALLEMANDE**

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**HEADS LEAD RIGHT--SLIDE THRU--LOAD THE BOAT--SLIDE THRU--PASS THRU--3/4 TAG--OUTFACERS CLOVERLEAF--CENTERS SPIN THE TOP--EXTEND--ALL 8 CIRCULATE--SINGLE HINGE--BOYS RUN--TOUCH 1/4--COORDINATE--BOYS FOLD--RIGHT AND LEFT GRAND**

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**SIDES ROLL AWAY--TOUCH 1/4--WALK & DODGE--SPLIT TWO--SEPARATE AROUND ONE TO A LINE--PASS THRU--3/4 TAG--OUTSIDES PARTNER TRADE--BOYS PING PONG CIRCULATE--EXTEND--RECYCLE--SINGLE CIRCLE TO A WAVE--EXTEND--RIGHT AND LEFT GRAND**

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**SINGING CALL FIGURE:**

**HEADS STAR THRU AND SPREAD--PASS THRU--3/4 TAG--OUTSIDES CLOVERLEAF--CENTERS FAN THE TOP AND RECYCLE--DOUBLE PASS THRU--TRACK II--SCOOTBACK--SWING THIS GIRL AND PROMENADE**

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**FOUR LADIES CHAIN 3/4--HEADS SLIDE THRU--PASS THRU--SWING THRU--BOYS RUN--3/4 TAG--BOYS SPIN THE TOP--GIRLS CLOVERLEAF--EXTEND AND SWING THIS GIRL--PROMENADE HOME**

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**Don't forget to renew your subscription early and avoid the rush.**

## **NOTES FOR EUROPEAN CALLERS**

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**NOV 1994**

### **VIEWPOINT**

#### **AS I SEE IT**

I'm not 100% certain but it seems to me that at least twice each year I read an article in a square dance magazine about what dancers feel make the "ideal" square dance caller. I have read these articles with great interest and have found them most informative.

Only once, that I can recall, did I read an article in which any particular caller expressed an opinion of what makes the "ideal" square dancer. In over 30 years of calling, I don't think anyone has ever asked me--until last night. One of my dancers approached me with this same said quandary and, seizing upon what appeared to be a once-in-a lifetime opportunity, I quickly gathered together my thoughts and answered the question this way: "John", I said thoughtfully, hesitatingly, even a little cautiously, "John, I really don't know. That is, I'm not sure. But I will give it some thought and let you know my feelings in a short time."

It really is a tough question, especially if one tries to maintain as much objectivity as possible and attempts to avoid creating a "mold" into which all dancers must fit.

As presumptuous as it may seem, I thought maybe someone else, somewhere, might want to hear or read this opinion. And beside, at the rate of one such question every 30 years, I don't want to waste the opportunity.

I feel that there are certain characteristics that I would like to see all dancers possess in varying degrees. I don't think any of these characteristics would rob anyone of their individuality or of their personal freedoms. So, listed in order of priority, I think the ideal square dancer would be able to:

1. Always enjoy the relaxation and fellowship that square dancing has to offer and to keep these elements foremost in mind.
2. Appreciate the differing desires of different dancers and recognize that, though they may differ from one's own views, they are no less important.
3. Appreciate that callers put their pants on one leg at a time, just like

**everyone else. And that they are capable of making bad decisions and errors in judgment from time to time, just like everyone else. And that they get ill and are affected by various emotional strains, just like everyone else. And that they are primarily interested in your enjoyment.**

**4. Accept the fact that all individuals are different and we should learn to accept people for what they are and expect that because they are human, they will have good nights and bad nights, just like the rest of us.**

**5. Accentuate the positive and minimize the negative. Speak of the good aspects of the club, the cuer, the callers, the association, the board, or the "strangers" in your square.**

**6. Remember always that all dancers had the same humble beginnings and remember the kindness shown to you by more experienced dancers when you were less experienced.**

**7. Have a well balanced attitude toward choreography, and well developed taste for what constitutes good dancing.**

**8. Understand that there are certain geographical differences in regard to "proper" styling and accept these differences as colorful variations and not sinful deviations.**

**"I suppose, John, that if I had to sum it all up in one word, the term would be "maturity", meaning that the considerate, well-rounded mature square dancer strives at all times never to inflict pain, emotional or otherwise."**

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#### **Wie ich es sehe**

**Ich bin nicht 100% sicher, aber ich glaube, daß ich mindestens 2 mal jedes Jahr in irgend einem Square Dance Magazin einen Artikel lese, was Tänzer fühlen, wie der "ideale" Square Dance Caller sein sollte. Ich habe alle diese Artikel mit großem Interesse gelesen und fand sie alle sehr informativ.**

**Nur einmal, soweit ich mich erinnern kann, las ich einen Artikel in welchem ein Caller seine persönliche Meinung aussprach, was ist ein "Idealer" Square Dancer? In meinen 30 Jahren Caller Erfahrung, kann ich mich nicht erinnern, daß mir jemals einer dieser Frage stellte--bis am letzten Club Abend. Einer von meinen Tänzern kam auf mich zu und brachte mich mit dieser Frage in arge Verlegenheit. Ja er überraschte mich so mit dieser Frage, daß ich erst einmal schlucken mußte. So schnell es ging, lies ich mein Gehirn arbeiten und versuchte diese Frage, so gut es ging, zu beantworten. "Hans", sagte ich gedankenvoll, sehr zögernd und sehr vorsichtig, "Hans", ich weiß es nicht, aber ich werde mir ernsthafte Gedanken darüber machen und werde Dir in Kürze meine persönlichen Gefühle mitteilen".**

**Es ist wirklich eine fatale Frage, besonders wenn jemand bemüht ist und versucht soviel Sachlichkeit wie möglich in eine Antwort zu legen die eine Art "Schablone" darstellt, in der möglichste alle Tänzer reinpassen. Keine Regel ist in Einklang zu bringen oder rechtfertigt die nähere Bestimmung einer Persönlichkeit den Bedürfnissen entsprechend in ein einfaches, allgemeines Klischee zu stecken.**

**So überheblich es klingen mag, ich glaube, daß vielleicht irgend jemand, irgend wo, meine Meinung hören oder lesen will. Davon abgesehen, bei einer Rate von einmal in 30 Jahren so eine Frage gestellt, will ich die Gelegenheit zu einem Gedankengang nicht streichen lassen. Ich glaube, daß es gewisse Merkmale gibt die ich gern bei allen Tänzern der unterschiedlichsten Klassen sehen möchte.**

**Ich glaube nicht, daß irgendeiner dem anderen etwas wegnehmen würde seiner Individualität betreffend oder in seiner persönlichen Freiheit. Ich habe hier eine persönliche Liste erstellt mit den wichtigsten Punkten. Ich glaube, der ideale Square Dancer müßte fähig sein:**

- 1. den Square Dance als eine Art Entspannung und Freundschaft mit anderen zu sehen und dieses Element in den Vordergrund zu stellen.**
- 2. beachte die verschiedenen Wünsche der einzelnen Tänzer und erdenne sie an. Sie mögen zwar unterschiedlich sein von der eigenen Ansicht aber können nicht weniger wichtig sein.**
- 3. habe Verständnis, dass ein Caller seine Hosen anzieht indem er erst mit einem Bein reinsteigt, genau wie jeder andere auch. Das es ihnen passieren kann schlechte Entscheidungen zu treffen und Fehler zu machen, genau wie jeder andere auch. Dass sie sich mal nicht wohl fühlen und empfindlich reagieren durch ungewöhnliche Belastungen, genau wie jeder andere auch. Das sie in erster Linie bemüht sind ihr bestes für dein Hobby zu geben.**
- 4. Akzeptiere die Tatsache, daß alle Menschen (zum Glück) unterschiedlich sind und wir müssen die anderen so nehmen wie sie sind, denn wir alle sind nur Menschen und sie haben gute Abende und schlechte Abende, so wie der Rest von uns.**
- 5. Tun wir das Positiv herausheben und verdrängen wir das Negative. Spreche nur von den guten Seiten deines Clubs, dem Cuer, dem Caller, der Vereinigung, dem Board oder den "Fremden" in deinem Square.**
- 6. Erinnere dich immer an deine bescheidenen Anfänge und denke zurück an die freundliche, hilfsbereite Unterstützung die dir von erfahrenen Tänzern zuteil wurde.**
- 7. habe eine ausgewogene Einstellung zur Choreographie und was gutes tanzen ausmacht.**

8. habe Verständnis für die geographischen Gegenden in Bezug auf "gutes" Styling und akzeptiere diese Abweichungen als abwechslungsreiche Variationen und nicht als böswillige Herausforderung.

"Ich glaube, Hans, daß ich alles in einem Wort zusammenfassen kann. Das Lösungswort könnte heißen "Reife". Gemeint ist, eine abgewogene, Abgerundete Reife des Square Dancers, immer bemüht zu sein niemanden Schmerz zuzufügen, empfindlich zu sein oder sonst etwas."

## ATTENTION--ATTENTION

YOUR SUBSCRIPTION TO OUR NOTES WILL EXPIRE THE END OF DECEMBER. IN THE PAST WE HAVE ISSUED NOTICES FOR TWO MONTHS PRIOR AND HAVE SENT TWO MONTHS ISSUES IN JAN & FEB AS REMINDERS--WE CAN NO LONGER ABSORB THE ADDED POSTAGE. IF YOU WOULD LIKE TO REMAIN ON OUR SUBSCRIPTION LIST FOR 1995, TAKE TIME TO SEND DM 65 TO POSTGIROAMT KARLSRUHE, BLZ: 660-100-75, KONTO NR: 2276-91-752--AL STEVENS. PLEASE MARK YOUR BANK SLIP WITH "CALLERS NOTES 1995".

## MAINSTREAM CHOREOGRAPHY--FOLD FAMILY

Starting formation--Any two dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer. General rule: Directed dancers step forward and move in a small semi-circle to end facing toward an adjacent dancer or position. The adjacent inactive dancer may be facing in any direction and does not move. If not specified, centers fold toward ends and vice versa. (a) Boys Fold, (b) Girls Fold, (c) Ends Fold, (d) Centers Fold: Directed active dancers fold toward the inactive dancers using the general rule. Cross Fold: starting formation--line, two-faced line, or wave. The directed (active) dancers who must either both be centers or both be ends, fold toward the furthest inactive by walking in a semi-circle to end facing toward that same dancer. When the active dancers are both facing the same direction, they move forward in a semi-circle, pass each other and fold toward the inactive dancer.

HEADS RIGHT AND LEFT THRU--HALF SASHAY--PASS THRU--SEPARATE AROUND ONE TO A LINE--RIGHT AND LEFT THRU--HALF SASHAY--PASS THRU--ENDS FOLD--SWING THRU--SCOOTBACK--GIRLS TRADE--GIRLS RUN--BEND THE LINE--PASS THRU--ENDS FOLD--LEFT ALLEMANDE

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FOUR LADIES CHAIN--FOUR LADIES FOLD--STAR THRU--PROMENADE--HEADS WHEEL AROUND--RIGHT & LEFT THRU--SPIN THE TOP--MEN RUN--COUPLES CIRCULATE--GIRLS TRADE--MEN FOLD--RIGHT AND LEFT GRAND

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HEADS TOUCH 1/4--WALK AND DODGE--SIDES HALF SASHAY--SWING THRU--SPIN THE TOP--BOYS FOLD--4 GIRLS (check your two faced line)--TAG THE LINE RIGHT--STEP FORWARD AND JOIN THE BOYS--COUPLES CIRCULATE--BEND THE LINE--SLIDE THRU--CENTERS PASS THRU--SWING THRU--BOYS RUN--TAG THE LINE IN--SWING THRU--GIRLS FOLD--BOYS TAG THE LINE LEFT--WALK FORWARD AND JOIN THE GIRLS--COUPLES CIRCULATE--BEND THE LINE--STAR THRU--CENTERS PASS THRU--SWING THRU--TURN THRU--LEFT ALLEMANDE

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HEADS TOUCH 1/4--MEN RUN--TOUCH 1/4--SPLIT CIRCULATE--MEN FOLD--GIRLS STEP TO A WAVE AND SWING THRU--TURN THRU AND STAR THRU--COUPLES CIRCULATE--MEN TRADE--GIRLS FOLD--RIGHT AND LEFT GRAND

-----

FOUR LADIES CHAIN--HEADS SLIDE THRU--PASS THRU--STAR THRU--PASS THRU--MEN FOLD--SWING THRU--SPLIT CIRCULATE--MEN TRADE--MEN RUN--TAG THE LINE RIGHT--BEND THE LINE--PASS THRU--ENDS FOLD--LEFT ALLEMANDE

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HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--ENDS CROSS FOLD--SWING THRU--BOYS RUN--COUPLES CIRCULATE--BEND THE LINE--PASS THRU--ENDS CROSS FOLD--SWING THRU--SCOOTBACK--BOYS RUN--STAR THRU--DIVE THRU--SQUARE THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--ENDS CROSS FOLD--ALLEMANDE LEFT--PASS YOUR PARTNER TAKE THE NEXT GIRL AND PROMENADE--HEADS WHEEL AROUND--RIGHT AND LEFT THRU--PASS THRU--TAG THE LINE RIGHT--COUPLES CIRCULATE--BEND THE LINE--PASS THRU--GIRLS CROSS FOLD--SWING THRU--CENTERS TRADE--CENTERS RUN--BEND THE LINE--PASS THRU--BOYS CROSS FOLD--LEFT ALLEMANDE

**PLUS PAGE--PEEL OFF**

Starting formation--One couple following another, box circulate, or "Z" formation. Each lead dancer turns away from the center of the starting formation, walks in a semi-circle and steps forward to become an end dancer of the new line. Meanwhile, each trailing dancer steps forward and does a "U" turn back, turning away from the center of the starting formation to become the center dancer of the new line. From one couple following another, the ending formation is a line of four; from a Z, the ending formation is a two-faced line; from a box circulate, dancers may have to take one step forward to adjust to a two-faced line.

**ZERO LINE--DO SA DO TO A WAVE--JUST THE ENDS CAST OFF 3/4--OTHER  
FOUR SINGLE HINGE--ALL PEEL OFF--BEND THE LINE--STAR THRU--ZOOM  
CENTERS PARTNER TRADE--SQUARE THRU 3/4--LEFT ALLEMANDE**

-----

**HEADS TOUCH 1/4--PEEL OFF--WHEEL AND DEAL--PASS THRU--SLIDE THRU--  
TOUCH 1/4--PEEL OFF--WHEEL AND DEAL--CIRCLE HALF--CALIFORNIA TWIRL--  
LEFT ALLEMANDE**

-----

**SIDES PASS THE OCEAN--SWING THRU--GIRLS FOLD--SAME FOUR PEEL OFF--  
SAME FOUR WHEEL AND DEAL--DOUBLE PASS THRU--GIRLS ONLY PEEL OFF--  
BOYS FACE RIGHT--COUPLES CIRCULATE--GIRLS ONLY BEND THE LINE--ALL  
FERRIS WHEEL--GIRLS SQUARE THRU 3/4--STAR THRU--COUPLES  
CIRCULATE--BEND THE LINE--HALF SQUARE THRU--TRADE BY--LEFT  
ALLEMANDE**

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**ZERO BOX--SWING THRU--BOYS RUN--BEND THE LINE--PASS THRU--WHEEL  
AND DEAL--DOUBLE PASS THRU--PEEL OFF--PASS THRU--WHEEL AND DEAL--  
ZOOM--ALL DOUBLE PASS THRU--GIRLS PEEL OFF--BOYS PARTNER TRADE--  
ALL PASS THRU--TAG THE LINE RIGHT--COUPLES CIRCULATE--FERRIS  
WHEEL--CENTERS PASS THRU--LEFT ALLEMANDE**

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**FOUR LADIES CHAIN 3/4--HEADS SPIN THE TOP--RECYCLE--DOUBLE PASS  
THRU--PEEL OFF--ALLEMANDE LEFT**

## **NOTES FOR EUROPEAN CALLERS**

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**DEC 1994**

### **IN THIS ISSUE**

**Mainstream: PASS TO THE CENTER & DO PASO**  
**Plus: FOLLOW THRU**

### **VIEWPOINT**

Both Uschi and Rudi join me in wishing you and yours a very MERRY Christmas and a very HAPPY NEW YEAR.

Recently at one of my Callers Colleges, one of our students and subscribers asked me to consider placing the movements that we feature for the particular issue, on the front page--to assist you in searching for particular movements. I have done so with this issue--let me know what you think about this move.



This is the time of year that we normally reflect back on the past year and give thanks for what we have received and reflect ahead on the coming year with renewed enthusiasm. I ask all of you to make a New Years Resolution to leave the Square Dance picture a little bit better than you found it by thinking of the activity FIRST and your personal ego SECOND, easy to say, hard to do, but TRY!

With this issue, brings to a close 10 years of editing and publishing. Both Rudi and I have worked very hard to make sure that each of the last 120 issues were delivered on time. We hope that we will be able to deliver the next 120 issues the same way--we can only do this with your help. Our subscribers list has grown every year--help us to continue this trend by allowing your fellow callers to SEE our notes and ask for a complimentary copy and not by COPYING our notes. Both Rudi and I put a lot of work into preparing, publishing and meeting a deadline every month because we believe this is making the Square Dance activity better than it was when we found it. Help us grow!

**Wir, Rudi, Uschi und ich senden Euch und Euren Angehörigen die besten Wünsche zum kommenden Weihnachtsfest und für ein erfolgreiches "Neues Jahr".**

**Vor kurzem, auf einer meiner Caller-Schulen, fragte mich einer der Teilnehmer und Abonnent, ob wir nicht die Workshopfiguren der jeweiligen Ausgabe am Anfang der Notes plazieren könnten, damit man beim Suchen einer bestimmten Figur das Gewünschte leichter finden kann. Ich habe es mit dieser Ausgabe erstmals versucht und würde mich freuen, von Euch dazu einen Kommentar zu hören.**

**Am Ende eines Jahres halten wir immer eine Rückschau, was getan wurde. Wir möchten uns bei allen bedanken für die Ideen, die wir von Euch erhalten haben. Ich würde mich freuen, wenn wir alle im "Neuen Jahr" mit Entschlossenheit an eine weitere Verbesserung unserer Square Dance Szene herangehen würden und das in den Vordergrund stellen. Erst an zweiter Stelle unseren persönlichen Egoismus. Leicht gesagt, manchmal etwas schwierig, aber einen Versuch ist es wert.**

**Mit dieser Ausgabe feiern wir unsere 10-jährige Herausgabe unserer Caller Notes. Wir beide, Rudi und ich, haben uns viel Mühe gegeben, die 120 Ausgaben möglichst pünktlich an Euch zu verschicken. Wir hoffen, daß wir die nächsten 120 Ausgaben genauso termingerecht zum Versand bringen können. Dazu brauchen wir Eure Hilfe. Die Liste unserer Abonennten ist von Jahr zu Jahr ständig stark angewachsen. Helft uns, daß sich dieser Aufwärtstrend weiter fortsetzt. Zeigt Euren Caller Kollegen unsere Notes und regt sie bitte an, nach einem Freiexemplar zu fragen. Wir tun es gern. Aber bitte nicht unsere Notes in Eurer Firma kopieren und dann laufend verteilen. Rudi und ich stecken viel Arbeit und Zeit in die Vorbereitung und Zusammenstellung der einzelnen Ausgaben, um sie immer wieder interessant, und für jeden etwas, zu gestalten. Wir glauben, daß wir für unsere Square Dance Aktivität in den 10 Jahren einiges verbessern konnten. Helft uns, daß sich dieser Aufwärtstrend weiter fortsetzt.**

## **ATTENTION--ATTENTION**

**YOUR SUBSCRIPTION TO OUR NOTES EXPIRES WITH THIS ISSUE, UNLESS YOU HAVE RENEWED YOUR SUBSCRIPTION. WE HAVE ISSUED NOTICES FOR THE PAST TWO MONTHS. IF YOU WOULD LIKE TO REMAIN ON OUR SUBSCRIPTION LIST FOR 1995, PLEASE SEND DM 65 TO POSTBANK KARLSRUHE, BLZ: 660-100-75, KONTO NR: 2276-91-752--AL STEVENS, PLEASE MARK YOUR BANK SLIP "CALLERS NOTES 1995".**

## **MAINSTREAM--PASS TO THE CENTER**

I hear a lot of callers use the call Pass To The Center as a substitute for the call Dive Thru. The call Pass To The Center does so much more than Dive Thru that I personally explore the "beauty" of the call by using it where I can NOT use the call Dive Thru. The starting formation for the call allows it to be done from parallel waves as well as ANY eight chain thru formation/arrangement.

**ZERO LINE--SPIN THE TOP--PASS TO THE CENTER--SWING THRU--RECYCLE--ZOOM--SWING THRU--STEP THRU--LEFT ALLEMANDE**

-----  
**HEADS STAR THRU--PASS THRU--DO SA DO TO A WAVE AND THE CENTERS TRADE--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT SWING THRU--RECYCLE--STAR THRU--WHEEL AND DEAL--SQUARE THRU 3/4--LEFT ALLEMANDE**

-----  
**SIDES PASS THRU--SEPARATE GO AROUND ONE TO A LINE--PASS THE OCEAN--SWING THRU--PASS TO THE CENTER--SWING THRU--STEP THRU--DO SA DO TO A WAVE AND THE BOYS RUN--SPIN THE TOP--SAME SEXES TRADE--RIGHT AND LEFT GRAND**

-----  
**HEADS SQUARE THRU--SIDES ROLL AWAY--ALL SWING THRU--CENTERS RUN--WHEEL AND DEAL--~~PASS TO THE CENTER~~--**Sing Circ****

-----  
**SIDES DO SA DO AND MAKE A RIGHT HAND STAR BUT TURN THE STAR HALF AND FACE TO THE CENTER--SQUARE THRU--DO SA DO TO A WAVE AND THE CENTERS TRADE--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT SWING THRU--RECYCLE--STAR THRU--WHEEL AND DEAL--SQUARE THRU 3/4--LEFT ALLEMANDE**

**MORE MAINSTREAM--DO PA SO**

**Contrary to belief, the call ends with a Courtesy Turn unless otherwise specified.**

**FOUR LADIES CHAIN--FOUR LADIES STAR BACK HOME FOR A DO PA SO--  
YOU'RE HOME**

-----

**LADIES CENTER BACK TO BACK--MEN PROMENADE THE OUTSIDE TRACK--  
ALL THE WAY AND DON'T BE SLOW TURN PARTNER LEFT DO PA SO--AND  
ROLL PROMENADE HOME**

-----

**HEADS PROMENADE HALF WAY AND DO A DO PA SO--SIDES PROMENADE  
HALF AND DO A DO PA SO AND ALL ROLL PROMENADE HOME**

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**CIRCLE LEFT--ALL ROLL AWAY AND CIRCLE LEFT--DO PA SO--CIRCLE LEFT--  
ROLL AWAY AND CIRCLE--DO PA SO--CIRCLE LEFT--ALLEMANDE LEFT AND  
A RIGHT AND LEFT GRAND BUT ON THE THIRD HAND PROMENADE**

-----

**CIRCLE LEFT--LADIES CENTER AND MEN SASHAY--DO PA SO--CIRCLE LEFT--  
LADIES CENTER AND MEN SASHAY--DO PA SO--CIRCLE LEFT--ALLEMANDE  
LEFT AND A RIGHT AND LEFT GRAND BUT ON THE THIRD HAND PROMENADE**

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**HEADS SQUARE THRU 3/4--HEADS DO A "U" TURN BACK--HEADS SQUARE  
THRU BUT ON THE FOURTH HAND START A DO PA SO--SIDES SQUARE THRU  
3/4 AND DO A "U" TURN BACK AND SQUARE THRU BUT ON THE FOURTH  
HAND START A DO PA SO--ROLL PROMENADE BACK HOME**

-----

**HEADS TOUCH 1/4 AND WALK AND DODGE AND CIRCLE TO A LINE--ALL  
SQUARE THRU 3/4--ALL "U" TURN BACK AND SQUARE THRU BUT ON THE  
FOURTH HAND DO A DO PA SO--MAKE AN ALLEMANDE THAR STAR--SLIP THE  
CLUTCH--LEFT ALLEMANDE**

**HEADS PASS THRU AND PARTNER TRADE--STAR THRU--ZOOM--DOUBLE  
PASS THRU--FACE IN--PASS THRU--HALF TAG AND IN YOUR WAVES SWING  
THRU--GIRLS TRADE--GIRLS RUN--HALF TAG AND SCOOTBACK--SCOOTBACK  
AGAIN AND FACE RIGHT--LEFT ALLEMANDE**

-----

**FOUR LADIES CHAIN--SIDES RIGHT AND LEFT THRU--PASS THRU--SEPARATE  
AND GO AROUND ONE TO A LINE--PASS THRU--HALF TAG AND IN YOUR  
WAVES SWING THRU--SINGLE HINGE AND BALANCE--SWING THRU AND  
SINGLE HINGE AND BALANCE--CENTERS RUN--HALF TAG AND BOYS RUN--  
BOYS CIRCULATE AND PROMENADE HOME**

-----

**HEADS STAR THRU AND DOUBLE PASS THRU--CENTERS IN AND CAST OFF  
3/4--PASS THRU AND HALF TAG--ALL EIGHT CIRCULATE--SINGLE HINGE--  
SCOOTBACK--IN YOUR WAVES SWING THRU--CENTERS RUN--COUPLES  
CIRCULATE--HALF TAG--GIRLS CIRCULATE--RECYCLE--VEER LEFT--COUPLES  
CIRCULATE--HALF TAG--WALK & DODGE--BOYS FOLD--STAR THRU--  
PROMENADE HOME**

-----

**SIDES PASS THRU--SEPARATE AND GO AROUND ONE TO A LINE--PASS  
THRU--HALF TAG--GIRLS TRADE--RECYCLE--SWING THRU--BOYS RUN--HALF  
TAG--SPLIT CIRCULATE--BOYS RUN--PASS THRU--WHEEL AND DEAL--ZOOM  
SWING THRU--BOYS RUN--GIRLS TRADE--HALF TAG--BOX CIRCULATE--BOYS  
RUN--LEFT ALLEMANDE**

-----

**PLUS QUARTERLY--FOLLOW THRU**

**STARTING FORMATION:** Box Circulate Foursome

**ENDING FORMATION:** Two Faced Lines

**DEFINITION:** The in-facers Extend and Single Hinge while the out-facers do 1/2 of a Box Circulate--NOTE: Equals the first half of a Scootback.

**EXAMPLES:**

**HEADS SQUARE THRU--TOUCH 1/4--SPLIT CIRCULATE--FOLLOW THRU--BEND THE LINE--SLIDE THRU--LEFT ALLEMANDE**

-----  
**SIDES SQUARE THRU--SWING THRU--MEN RUN--HALF TAG--FOLLOW THRU--WHEEL AND DEAL--PASS THRU--RIGHT AND LEFT GRAND**

-----  
**HEADS SQUARE THRU--RIGHT AND LEFT THRU--TOUCH 1/4--SCOOTBACK AND FOLLOW THRU--FERRIS WHEEL--DOUBLE PASS THRU--TRACK TWO AND SPREAD--LEFT ALLEMANDE**

-----  
**SIDES STAR THRU--PASS THRU--RIGHT AND LEFT THRU--TOUCH 1/4--SCOOTBACK AND FOLLOW THRU--FERRIS WHEEL--CENTERS PASS THE OCEAN--EXPLODE THE WAVE--LEFT ALLEMANDE**

**SINGING CALL FIGURE:**

**HEADS PROMENADE HALF--SQUARE THRU--TOUCH 1/4--FOLLOW THRU--COUPLES CIRCULATE--HALF TAG--FOLLOW THRU--FERRIS WHEEL--PASS THRU--SWING THE CORNER AND PROMENADE**

