

NOTES FOR EUROPEAN CALLERS

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JAN 1995

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MAINSTREAM: FAN THE TOP
NEW MAINSTREAM QUARTERLY SELECTION: GRAND PARADE
NO PLUS PAGE--THE INDEX FOR 1994 INSTEAD

VIEWPOINT

DIRECTIONAL CALLING

Calling is an art form no matter how you look at it. The ability of a caller to develop choreography by the careful blending of established basics is something that takes months, often years to learn. The caller who can follow his command calls with good clear descriptive prompt calls stands high in our book. We have been to dances where the callers has amazed us by calling movements that were unfamiliar but by his use of descriptive English terminology and simple basics, we were able to move through the routines effortlessly. Why, you may ask, is it necessary to use the more complex and often unfamiliar names for the movements if these same movements can be dove through descriptive calling? A thoughtful caller will frequently want you to know that what you are doing has a specific name and title so that if and when you are dancing to another caller, you will be aware that you do know how to dance the movement. It always delights us when a competent caller maneuvers the floor in a way that makes the dancers feel complimented.

There are many ways that a caller can enhance the quality of his dance. Good timing, clarity of sound, variety in music, smooth flowing choreography, and just having fun are a few. Another element in quality dancing is dancer success. This success is often a fine balance of just the right amount of creative choreography to hold interest and enough familiar choreography to prevent dancer disorientation. Achieving this balance with a variable floor at an open dance is not always an easy task.

One of the many tools that helps attain this balance is directional calling.

increased attention to this area can allow the caller to draw together a diverse floor of dancers, increase dancer success and enhance the quality of the dance.

Directional calling, by definition, is the technique of guiding the dancers, using appropriately timed words and phrases so that the dancer has time to react and execute the calls smoothly at the intended beat of the musical phrase. The most important factor in directional calling is preparation. "Doing your homework", is a familiar phrase most callers today recognize, and this preparation is paramount to quality dancing. First we must anticipate trouble spots, whether it be a single call or combination of calls. Next, we can heighten our dancer success by properly leading the floor into these spots with a smooth call or sequence of calls. Then, by accentuation certain words and phrases at the proper time and following these directions sequences with a reasonable amount of familiar choreography, we as callers can share this feeling of success with the dancers.

DIREKTES CALLEN

Perfektes Callen ist eine Kunstfertigkeit, egal wie Du es siehst. Die Fähigkeit eines Callers, eine gute Choreographie zu entwickeln, bei sorgfältiger Mischung mit den vorhandenen feststehenden Basics zu arbeiten, ist etwas, das oft Monate, ja Jahre dauert, bis man damit vertraut ist. Der Caller, der in der Lage ist, seine gegebenen Calls mit guter, klarer Anweisung an den Tänzer zu bringen, steht hoch im Kurs. Wir haben Tänze besucht, wo der Caller uns verblüffte, mit Calls, die für uns fremdartig waren, jedoch durch seine erläuternde Terminologie und einfachen Basics waren wir in der Lage mühelos durch seine Calls zu kommen. Warum, wirst Du fragen, ist es nötig, eine komplizierte und oft fremde Bezeichnung eines Calls zu benutzen, wenn die gleiche Figur mit einfachen erläuternden Worten genannt werden kann? Ein rücksichtsvoller Caller wird versuchen, den Tänzer anzuweisen, daß das, was er tut, einen speziellen Namen oder Bezeichnung hat, daß er weiß, was er tanzen muß, wenn er zu einem fremden Caller auf die Tanzfläche geht. Es macht immer wieder Spaß zu erleben, wenn ein qualifizierter Caller die Squares so dirigiert, daß die Tänzer ohne Mühe durch den Tip kommen.

Es gibt viele Möglichkeiten, wie ein Caller die Qualität seines Tanzes verbessern kann. Gute Takteinteilung, klare Stimme, unterschiedliche Musik, gefälliger, gleitender Ablauf durch gute Choreographie, und vor allem Spaß, sind einige der vielen Möglichkeiten. Ein weiteres Element qualifizierten Tanzens ist des Tänzers Erfolg. Dieser Erfolg ist oft eine feine Ausgewogenheit einer guten, kreativen Choreographie, den Tanz interessant zu machen mit möglichst viel, für den Tänzer familiärer Choreographie, die jegliche Verwirrung verhindert. Diesen Ausgleich eines unterschiedlichen Tanzlevels zu erreichen, ist oft keine leichte Aufgabe eines "Special Dances". Eine der vielen Möglichkeiten, diesen Ausgleich

zu erreichen, ist direktes Callen. Erhöhte Aufmerksamkeit und Können auf diesem Gebiet des direkten Callens ermöglichen dem Caller, Tänzer mit unterschiedlicher Erfahrung zusammen zu bringen. Er vergrößert den Erfolg der Tänzer und steigert die Qualität des Tanzes.

Direktes Callen, "by Definition", ist die Technik, die Tänzer ohne Schwierigkeit durch den Tip zu leiten. Der Gebrauch von passenden, in einfachen Worten gekleidete Phrasen helfen dem Tänzer in seiner Reaktion und bei der Ausführung des Calls, reibungslos zum Takt der Musik zu tanzen. Der wichtigste Aspekt zum direkten Callen ist die gute Vorbereitung. "Mache Deine Hausaufgaben", das ist der heutige Grundsatz, den alle Caller erkennen müssen. Diese Vorbereitung ist die wichtigste Voraussetzung für die Qualität eines Tanzes. Zuerst müssen die vorhandenen, schwierigen Probleme beseitigt werden, sei es bei einfachen Calls oder Kombinationen. Als nächstes Können wir den tänzerischen Erfolg erhöhen, indem wir die Sets ohne abruptes Tanzen, sondern mit gefälliger Figurenfolge durch den Tanz leiten. Ein Weiteres ist ein Herforheben und Betonen bestimmter Wörter und phrasen, verbunden mit korrektem Timing und einer leicht verständlichen Choreographie. So können wir als Caller das Gefühl des Erfolges mit unseren Tänzern teilen.

MAINSTREAM CHOREOGRAPHY--FAN THE TOP

Starting Formation: Ocean wave of four dancers or two-faced lines. The centers of the line or wave turn three quarters (270 degrees) while the outside dancers move forward in a quarter circle. The ending formation is at right angles to the starting formation. Centers remain centers and ends remain ends.

SIDE LADIES CHAIN--HEADS PASS THE OCEAN--SAME GIRLS TRADE--SAME FOUR RECYCLE--ALL DOUBLE PASS THRU--LEADERS TURN BACK--SWING THRU--SCOOTBACK--FAN THE TOP--CENTERS RUN--WHEEL AND DEAL--PASS THRU--BEND THE LINE--STEP TO A WAVE--FAN THE TOP--CENTERS RUN--COUPLES CIRCULATE--HALF TAG THE LINE TO A RIGHT AND LEFT GRAND

SINGING CALL FIGURE:

HEADS SQUARE THRU--SWING THRU--BOX THE GNAT--FAN THE TOP--RIGHT AND LEFT THRU--STAR THRU--DIVE THRU--SQUARE THRU 3/4--ALLEMANDE LEFT--DO SA DO--CORNER SWING--PROMENADE

HEADS PASS THE OCEAN--RECYCLE--DOUBLE PASS THRU--LEAD COUPLES PARTNER TRADE--SWING THRU--SINGLE HINGE--BOYS RUN--PASS THE OCEAN--GIRLS TRADE--RIGHT AND LEFT THRU--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--PASS THRU--WHEEL AND DEAL--ZOOM--FAN THE TOP--RIGHT AND LEFT THRU--STAR THRU--PASS THRU--LEFT ALLEMANDE

SIDES TOUCH 1/4--ALL THE GIRLS PASS THRU--CENTER FOUR PASS THE OCEAN WHILE THE OTHERS SINGLE HINGE--ALL FAN THE TOP--ALL EIGHT CIRCULATE--BOYS GO DOUBLE--BOYS TRADE--ALL RECYCLE TO A RIGHT AND LEFT GRAND

ZERO BOX--SWING THRU--SCOOTBACK--FAN THE TOP--SPIN THE TOP--BOYS RUN--WHEEL AND DEAL--PASS TO THE CENTER--TOUCH 1/4--BOX CIRCULATE TWO SPOTS AND FIND THE CORNER LEFT ALLEMANDE

FOUR LADIES CHAIN--HEADS PROMENADE HALF WAY--HEADS RIGHT AND LEFT THRU--HALF SASHAY--PASS THE OCEAN--FAN THE TOP--CENTERS RUN--FAN THE TOP--WHEEL AND DEAL--PASS THRU--ALL HALF SASHAY--SWING THRU--MEN TRADE--SLIDE THRU--STAR THRU--ALL HALF SASHAY--PASS THE OCEAN--FAN THE TOP--CENTERS RUN--FAN THE TOP--WHEEL AND DEAL--REVERSE FLUTTERWHEEL--SWEEP A QUARTER--LEFT ALLEMANDE

ONE AND TWO THE LADIES CHAIN--NUMBER ONE COUPLE LEAD TO THE RIGHT AND CIRCLE TO A LINE--LADIES IN THE LINE A HALF SASHAY--CENTER LADY IN THE LINE HALF SASHAY--NUMBER THREE COUPLE HALF SASHAY--NUMBER THREE COUPLES LEAD RIGHT AND SPLIT COUPLE NUMBER FOUR--SEPARATE AROUND ONE TO A LINE--LINES GO FORWARD AND BACK--MEN SEE SAW LADIES DO SA DO--MEN MAKE A LEFT HAND STAR LADIES MAKE A RIGHT HAND STAR--TURN THE STAR ONCE AROUND--NUMBER FOUR MAN FIRST PICK UP YOUR PARTNER ALL DO THE SAME AND STAR PROMENADE--BACK OUT AND CIRCLE LEFT--LEFT ALLEMANDE

NEW MAINSTREAM QUARTERLY---GRAND PARADE

Starting and Ending Formation: Static Square

Definition: From a normal, squared set: Heads step forward to make a wave; ends arm turn adjacent dancer half, new centers arm turn 3/4; Side ladies now step forward to become partner to the Head man as the Side men Courtesy Turn the Head ladies; all now Promenade Half around the set to face in, where Heads repeat the above once more and the Sides then repeat the action twice, to end in a squared set with all dancers in their original home positions.

Timing: 64 beats

CURRENT QUARTERLY SELECTIONS

MAINSTREAM:

Grand Parade--Single Circle to a Wave--Wahoo

PLUS:

Double Your Neighbor--Follow Thru

MAINSTREAM CHOREOGRAPHY

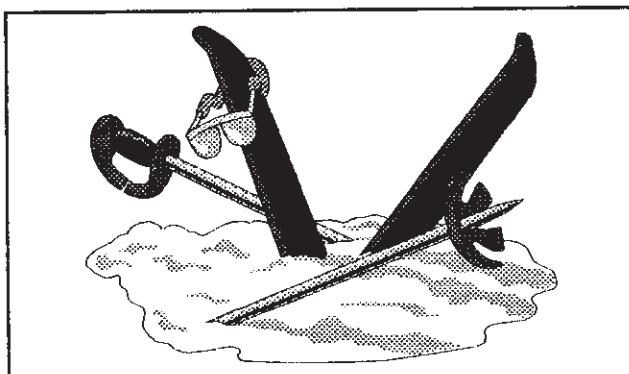
USE THIS WITH CARE--NOT FOR YOUR NORMAL OPEN DANCE

SIDES RIGHT AND LEFT THRU--NUMBER THREE COUPLE SPLIT COUPLE NUMBER ONE AND SEPARATE AROUND THREE TO A LINE OF THREE--PASS THRU--"U" TURN BACK--ALL SIX MAKE A RIGHT HAND STAR GO ONCE AROUND--COME BACK BY THE LEFT--COUPLE NUMBER THREE WITH THE LONESOME PAIR STAR RIGHT--ONE AND THREE PICK UP YOUR CORNER AND STAR PROMENADE--TWO GIRLS ROLLAWAY--FOUR MEN STAR RIGHT--GIRLS BACKTRACK TO THE SAME MAN--LEFT ALLEMANDE

NOTES FOR EUROPEAN CALLERS INDEX--1994

- JAN DO IT AGAIN AND AGAIN, PART I--DIXIE STYLE--DIXIE GRAND
- FEB DO IT AGAIN AND AGAIN, PART 2--TOUCH 1/4--TRIPLE SCOOT
- MAR FREQUENCY COUNTS--FRACTIONALIZING SCOOTBACK--REVERSE THE TOP--ACEY DEUCEY
- APR REMEMBER SQUARE DANCING--CHAIN DOWN THE LINE--PING PONG CIRCULATE
- MAY THOUGHTS ABOUT THE PLUS LEVEL--CIRCULATES--SPN CHN & EXCHG GEARS
- JUN A DIS-SERVICE TO THE COMMUNITY--RUN--PLUS
- JUL KNOW THE TOOLS OF YOUR TRADE--TRADE BY--WAHOO--DOUBLE YOUR NEIGHBOR
- AUG NEW TEACHING LIST--TURN THRU--LINEAR CYCLE
- SEP WHY CALLERS SCHOOLS--CLOVERLEAF--REMAKE THE THAR
- OCT THE NEW MTO--BOX VS SPLIT CIRCULATE--3/4 TAG THE LINE
- NOV AS I SEE IT--FOLD FAMILY--PEEL OFF
- DEC VIEWPOINT--PASS TO THE CENTER--DO PASO--FOLLOW THRU

Uschi joins Rudi and I in wishing you and yours the HAPPIEST OF NEW YEARS-
we certainly hope that 1995 is the biggest and best year for you yet.



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FEB 1995

----IN THIS ISSUE----
MAINSTREAM: HEXAGON SQUARES
PLUS: LINEAR CYCLE FROM LEFT HAND WAVES

VIEWPOINT

HALF SASHAY OR ROLL AWAY?

I have answered this question many, many times and have offered this explanation to all who ask. I personally think that the calls Dive Thru and Pass To The Center both do the same thing, the calls Star Thru and Slide Thru, Partner Trade and California Twirl, to name a few from a normal/standard formation/arrangement, do the same, however there are restrictions that prevent you from calling Dive Thru, California Twirl, Star Thru, etc. I personally think that there are restrictions that prevent you from calling Roll Away with a Half Sashay. The definition of the call Roll Away states the directed dancer, or if not specified, the dancer on the right, rolls across a full turn (360 degrees) in front of the dancer on the left, as he sidesteps to the right--to exchange places. From a circle, unless otherwise directed, the ladies roll left across in front of the men.

The definition tells me that the key to using these calls lies in the HAND HOLD. In searching for a legitimate difference between the two calls, I found that in analyzing both calls, any time the man's left hand and the lady's left hand are joined (such as in any call ending with a Courtesy Turn) it is smoother to do a Standard Half Sashay. I teach my classes that any time the INSIDE HANDS (man's right and lady's left) are joined it is acceptable to call Roll Away. By adopting this logic, we can add a lot more use to Standard Half Sashay (which proves to be smoother for the ladies--eliminating extra twirling). If you are looking for something different to workshop for your dancers, consider calling from "normal" facing lines, Right and Left Thru, turn the girl WITH a Half Sashay ONCE AND A HALF--this will place the "man" directly in front of his partner, both facing the same direction. In comparison, consider calling from the same starting formation, Pass Thru, WHEEL AROUND, Roll Away ONCE AND A HALF. This will place the "man" directly in front of his partner, however he will be FACING HIS PARTNER--a 180

degree difference--offering the possibility for a lot of "variety", thereby strengthening the FOUNDATION (the Basic Program) on which our "Square Dance" building stands.

HALF SASHAY ODER ROLL AWAY?

Ich habe diese Frage viele, viele Male beantwortet und will es hiermit nochmals erklären für all die, die danach fragten. Ich persönlich bin der Meinung, daß die Calls Dive Thru und Pass To The Center den gleichen Effekt bringen. Die Calls, Star Thru und Slide Thru, Partner Trade und California Twirl, um einige zu nennen, ergeben von einer normalen (Standard Formation) Gruppierung den gleichen Endpunkt. Jedoch, es gibt hier gewisse Einschränkungen die Dich davon abhalten, einen Dive Thru, California Twirl, Star Thru usw. zu callen. Ich glaube auch, daß es Vorbehalte gibt, die Dich hindern, einen Roll Away with a Half Sashay zu callen. Die Beschreibung des Calls Roll Away spricht einen bestimmten Tänzer an, oder, wenn nicht anders angesprochen, der Tänzer, der rechts steht, rollt eine volle Drehung (360 Grad) vor dem linken Tänzer, während dieser einen Schritt nach rechts macht. Beide wechseln den Platz. Von einem Circle, wenn nicht anders angesprochen, rollen die Ladies nach links vor dem Herrn auf die linke Seite.

Bei Beschreibung sagt mir, daß der Schlüssel, diese Calls zu benutzen, in der HANDENTHALTUNG liegt. Auf der Suche nach einem einwandfreien Unterschied zwischen diesen beiden Calls kam ich durch Analysieren beider Calls zu folgendem Ergebnis. Jedesmal benutzen der Mann und das Mädchen ihre linke Hand (wie bei jeder Figur, die mit einem Courtesy Turn endet). Es ist bequemer, hier einen normalen Standard Half Sashay zu tanzen. In meinen Klassen unterrichte ich, daß immer, wenn die Tänzer sich bei der Innenhand halten, (Mann's rechte, Mädchen's linke), es angenehmer ist, einen Roll Away zu tanzen. Wenn wir diese Logik genauer betrachten, bietet uns der Standard Half Sashay viele weitere Möglichkeiten (wodurch die Mädchen vom extra Twirl befreit werden und die Figur dadurch angenehmer zu tanzen ist). Wenn Du einen Workshop mit dieser Figur machen willst, hier sind einige Ideen. Von normalen Facing Lines: Right and Left Thru, turn the Girl with a Half Sashay "ONCE AND A HALF". End position: der Mann steht direkt vor seinem Partner, beide schauen in die gleiche Richtung. Fahren wir fort und versuchen von der gleichen Ausgangsposition zu callen: Pass Thru, Wheel Around, Roll Away "ONCE AND A HALF", hier endet der Mann wieder direkt vor seinem Partner, jedoch schauen sich beide an. Ein Unterschied von 180 Grad, der uns die Möglichkeit zu vielen Variationen bietet. Dadurch verstärken wir den Unterbau, (des Basik Programms), auf dem unser Square Dance Gebäude steht.

I have had quite a few people ask about the possibility of including some "Hexagon Choreography"--to those who asked for it, here it is.

The "Hexagon" set is defined as being a set of six couples arranged as two lines of four facing in at the head position, and two side couples as they would be in a normal "Squared" set. Couples are numbered counter clockwise around the set, starting with the head couple on the left end of the line facing away from the caller. Numbers are seldom used in "Hexagon" squares, however sometimes it is necessary for the dancers to remember if they are an "odd" or an "even" couple.

For the call "Head Ladies Chain", the four head ladies will do a "Two ladies chain" with the opposite couple. For the call "6 Ladies Chain" (Grand Chain), all the ladies will chain the same way as they would in a "4 Ladies Chain", which requires the four head ladies to chain to the man diagonally opposite them. Most of the material used here will also work as modules in normal squares.

HEADS SQUARE THRU--SWING THRU--BOYS RUN--WHEEL AND DEAL--LEFT ALLEMANDE

HEADS SQUARE THRU--SWING THRU--BOYS RUN--FERRIS WHEEL--PASS THRU--LEFT ALLEMANDE

HEADS STAR THRU--PASS THRU--TOUCH 1/4--SCOOT BACK--BOYS RUN--HALF SQUARE THRU--TRADE BY--LEFT ALLEMANDE

HEADS PASS THRU--PARTNER TRADE--REVERSE THE FLUTTER--SWEEP 1/4--PASS THRU--TOUCH 1/4--SCOOT BACK--SCOOT BACK AGAIN--CAST OFF 3/4--LADIES TRADE--RECYCLE--12 CHAIN 2--TOUCH 1/4--WALK & DODGE--PARTNER TRADE--RIGHT AND LEFT THRU--PASS THE OCEAN--RECYCLE--LEFT ALLEMANDE

Here are some ZB to ZL conversions that work well with Hexagons or squares.
SWING THRU--GIRLS CIRCULATE--BOYS TRADE--BOYS RUN--BEND THE LINE--
(ZL)

RIGHT AND LEFT THRU--VEER LEFT--COUPLES CIRCULATE--WHEEL AND DEAL--
SPIN CHAIN THRU--BOYS RUN--BEND THE LINE--(ZL)

SQUARE THRU 3/4--TRADE BY--SLIDE THRU--PASS THE OCEAN--BOYS
CIRCULATE--GIRLS TURN BACK--BEND THE LINE--(ZL)

SPIN CHAIN THRU--GIRLS CIRCULATE TWICE--BOYS RUN--BEND THE LINE--(ZL)

Here are some ZL-ZB conversions for Hexagons.

TOUCH 1/4--SINGLE FILE CIRCULATE--CENTER 8 TRADE AND FACE THE ONE
YOU TRADED WITH--SQUARE THRU WHILE THE OTHER BOYS RUN RIGHT--(ZB)

RIGHT AND LEFT THRU--LADIES LEAD DIXIE STYLE TO A WAVE--GIRLS
CIRCULATE--BOYS TRADE--LEFT SWING THRU--GIRLS RUN LEFT--WHEEL AND
DEAL--(ZB)

To move the dancers from a standard "Hexagon" square into Zero Lines, it is only necessary to call "Sides lead right and circle six, side men break to a line of six". However, as in squares it is also possible to set up a zero box, and then call a ZB to ZL conversion. The following are a few "Hexagon" routines that will go from the

SS-ZL.

HEADS PASS THRU--BEND THE LINE--EVERYBODY RIGHT AND LEFT THRU--(ZL)

HEADS PASS THRU--WHEEL AND DEAL--ZOOM--SIDES RIGHT AND LEFT THRU--
HEADS DOUBLE PASS THRU AND PROMENADE TO THE LEFT 3/4 AND STAND
BEHIND THE SIDES--EVERYBODY TRIPLE PASS THRU--FIRST COUPLE, SECOND
COUPLE RIGHT--THIRD COUPLE CALIFORNIA TWIRL--(ZL)

SIX LADIES CHAIN 5/6 TO THE CORNER--HEADS HALF SASHAY--STAR THRU--
EVERYBODY ROLL AWAY HALF SASHAY--STAR THRU--CALIFORNIA TWIRL--(ZL)

SIX LADIES CHAIN 4/6--THEN CHAIN THEM STRAIGHT ACROSS--HEADS SQUARE
THRU--TOUCH 1/4--SCOOT BACK--BOYS RUN RIGHT--(ZL)

ZERO LINE--RIGHT AND LEFT THRU--STAR THRU--12 CHAIN 8--SWING NUMBER
9--CIRCLE TO THE LEFT--LADIES CENTER MEN SASHAY--6 LADIES CHAIN
ACROSS TO YOUR PARTNER AND ALL ROLL PROMENADE

HEADS STAR THRU--PASS THRU AND DO SA DO--MAKE A RIGHT HAND STAR--
HEADS STAR LEFT IN THE CENTER--GO BACK TO THE COUPLE YOU STARRED
RIGHT WITH AND DO A RIGHT AND LEFT THRU--PASS THRU--TRADE BY--LEFT
ALLEMANDE

PLUS PAGE--LINEAR CYCLE (from a left hand wave)

Starting Formation--Ocean Waves ONLY for the Plus Program. This is a 3 part call--part 1, the ends and adjacent center hinge; part 2, the new outfacers fold and all dancers will move forward in a Double Pass Thru action; part 3, if the hinge was with the right hand, peel right--if the hinge was with the left hand, peel left. From a right hand wave, all pass right shoulders--from a left hand wave, all pass left shoulders.

ZERO BOX--SLIDE THRU--DIXIE STYLE TO A WAVE--LINEAR CYCLE--PASS THRU--WHEEL AND DEAL--CENTERS PASS THRU--LEFT ALLEMANDE

ZERO LINE--RIGHT AND LEFT THRU--HALF SASHAY--STEP TO A WAVE--TRADE THE WAVE--LINEAR CYCLE--RIGHT AND LEFT GRAND

ZERO BOX--RIGHT AND LEFT THRU--STEP TO A WAVE--TRADE THE WAVE--LINEAR CYCLE--SLIDE THRU--LEFT ALLEMANDE

ZERO LINE--RIGHT AND LEFT THRU--STEP TO A WAVE--TRADE THE WAVE--LINEAR CYCLE--PASS THRU--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS TOUCH 1/4--BOYS RUN--TOUCH 1/4--SCOOT BACK--BOYS RUN--PASS THE OCEAN--TRADE THE WAVE--LINEAR CYCLE--SLIDE THRU--SWING CORNER--PROMENADE

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MAR 1995

---IN THIS ISSUE---

MAINSTREAM: PASS THE OCEAN

PLUS: SPLIT PING PONG CIRCULATE (NEW QUARTERLY SELECTION)

VIEWPOINT

WHAT DO YOU KNOW ABOUT THE HISTORY? (Part 1)

With the introduction of classes in the late 1940's, square dancing had a brand new ball game. By the mid 50's, the guidelines for the next two decades had been established. Square dance classes were an obvious success and it wasn't unusual for 25 squares or more to register for a new series sponsored by the local high school, YMCA or by an independent caller. The class route to square dancing had been set.

In many areas, newspapers published square dance columns and in several instances included a series of instructions on a daily basis. Television picked up the "new fad" and square dancing was featured in hit movies of the era with prominent motion picture stars participating like Jerry Lewis and Dean Martin.

Following the guidelines established by Lloyd (Pappy) Shaw and supported overwhelmingly by caller/leaders of the time, dancers assumed an attitude of pride in the activity that evidenced itself as an unwritten, philosophical code of ethics.

In past periods, square dancing had frequently been frowned upon by clergy and community leaders alike. Associated in many areas as the type of dancing being done in saloons and taverns and referred to in a derogatory manner as barn dance, a self-respecting, law-abiding citizen steered clear of habitats where this type of dancing was included. Mothers made certain their young daughters were protected from such undermining influences and it was apparent that if a rebirth of America's traditional dance was to prove successful, it needed to disassociate itself from this type of atmosphere.

"No liquor before or during dancing" became the bywords of the newly awakened program and, as a result, American square dancing was welcomed into

public halls and church recreation facilities, pride in WHERE we danced became as important as WHAT we danced.

The Costume: Up to the Shaw era--square dancers paid little attention to any special clothes they wore for square dancing. However, because modern Western square dancing was being introduced as something special, the Western, or cowboy appearance began to take over. It was often questionable whether square dancing influenced the costume or the costume influenced square dancing. Nevertheless, many of the early dancers costumed themselves right out of the pages of a western novel or from some western motion picture epic. Lloyd Shaw's Cheyenne Mountain Dancers were perhaps, the greatest influence for the new look in costuming. The girls with full-skirted dresses and pantaloons and the boys in colorful western shirts and western-cut pants and cowboy boots sold this image to the public. Dressing for square dancing became part of the fun and the costume did its share in attracting others to join in. It was not difficult to see that the leadership classes conducted in Colorado Springs were quick to pick up on the costume. However, it was not the Colorado persuasion alone but the dancers of Texas, Oklahoma and other areas that helped to influence the new wave of dancers.

The square dance costume became a "BADGE" of the new square dancer. Pride in the activity was reflected in the way people dressed and, while the first costuming may at times have been overly elaborate, it emphasized the fact that square dancers wanted to be recognized as very special people. (Part 2 next month)

Was weißt Du über die Geschichte?

Mit der Einführung von Square Dance Klassen in den späten 40er Jahren bekam der square dance in Amerika ein brandneues "Baseballspiel". Mitte der 50er Jahre wurden die Richtlinien für die nächsten 2 Jahrzehnte verankert. Square Dance Klassen waren ein unverkennbarer Erfolg und es war nicht selten, daß 25 Squares und mehr sich für neue Klassen eintrugen, die meistens von der örtlichen, höheren Schule oder einer kirchlichen Vereinigung finanziert wurde - oder ein unabhängiger Caller organisierte diese Klassen. Die Square Dance Klassen waren auf dem unaufhaltsamen Vormarsch.

In vielen Gegenden warden die Zeitungen bereit, ganze Rubriken in ihrem Blatt zu veröffentlichen und in vielen Fällen sogar eine Serie von Unterweisungen der täglich gelehrt Grundfiguren abzudrucken. Das Fernsehen nahm sich des "Neuen Steckenpferdes" an. Der Square Dance wurde in erfolgreichen Filmen eingebaut, in denen große Filmstars wie Jerry Lewis und Dean Martin mitwirkten.

Man hielt sich an die Richtlinien, die Lloyd (Pappy) Shaw aufgestellt hatte, und die Caller dieser Zeit unterstützten überwältigt diese neue Idee. Die Tänzer waren mit Stolz erfüllt und legten eine ehrliche Begeisterung in diese Aktivität, was für sie ein ungeschriebener philosophischer Ehrenkodex war.

In früherer Epoche wurde der Square Dance oft von der hohen Geistlichkeit sowie in der Öffentlichkeit mit einem ernsten Stirnrunzeln betrachtet. Herabgewürdigt in vielen Gegenden als eine Tanzart, die sich in Bars und billigen Kneipen abspielte, in einer Art und Weise, wie es der Tanz in den Scheunen war. Eine ordnungsliebende, friedvolle Gesellschaft nahm Kurs auf diese Auswüchse, zu dem auch diese Tanzart gehörte. Die Mütter beschützten ihre braven Töchter vor diesen unterminierenden Einflüssen und es ist einleuchtend, daß eine Wiedergeburt des traditionellen, amerikanischen Tanzes nur Erfolg haben konnte wenn man sich von dieser vergifteten Atmosphäre befreien konnte.

"Kein Alkohol vor oder während des Tanzens", wurde ein Schlagwort für das neu entstehende Programm. Das Resultat war, daß plötzlich der amerikanische Square Dance wieder willkommen war in den öffentlichen Hallen und kirchlichen Einrichtungen. Stolz darüber, wo sie jetzt tanzten, war so wichtig, wie es tanzen.

Die Kleidung. Zurück in die "Shaw Zeit". Der Square Dancer fand Gefallen an der speziellen Kleidung, die man bei diesem Tanz trug. Jedoch, mit der Entwicklung des modernen Western Square Dances als etwas ganz besonderes nahm der Western-oder Cowboy Look überhand. Es ist fraglich, ob der Square Dance die Kleidung beeinflußt hat oder die Kleidung den Square Dance. Nichtsdestoweniger, viele der früheren Tänzer kleideten sich nach den Titelseiten der Western Zeitschriften oder nach den Helden der Western Filme. Lloyd Shaw's Cheyenne Mountain Dancers waren sicherlich der größte Einfluß für den neuen Look der Kleidung. Die Damen mit ihren auslandenden Röcken und Spitzen, die Herren in bunten Western Hemden, Western Hosen und Cowboystiefeln waren stolz, sich so in der Öffentlichkeit zu zeigen. Die Kleidung wurde ein Teil des Spasses der Square Dancer und animierte Außenstehende zum Mitmachen. Es war nicht zu übersehen, daß die folgenden Klassen in Colorado Springs sich schnell der neuen Kleidermode annahmen. Jedoch war es nicht nur die Überzeugungskraft in Colorado sondern auch in Texas, Oklahoma und anderen Gegenden, die die neuen Welle beeinflußten. Die Square Dance Kleidung wurde jetzt vervollkommen mit einem "BADGE": Der Stolz auf ihre Aktivität wurde durch die hübsche Kleidung reflektiert. Mag sein, daß die ersten Kostüme dieser Zeit zu übertriebenen Putz hatten, so unterstreicht es jedoch die Tatsache, daß Square Dancer als besonderes Völkchen besonders beachtet werden wollten. (Teil 2 folgt)

QUARTERLY SELECTIONS

**MAINSTREAM: GRAND PARADE--SINGLE CIRCLE TO A WAVE
(WAHOO WAS DROPPED)**

**PLUS: DOUBLE YOUR NEIGHBOR--FOLLOW THRU--SPLIT PING PONG
CIRCULATE (NEW)**

Mainstream Choreography: Pass The Ocean. Starting Formation: Facing Couples ONLY. Dancers pass thru, turn in to face their partners and step into a right hand ocean wave.

HEADS PROMENADE HALFWAY--LEAD RIGHT AND CIRCLE TO A LINE--RIGHT AND LEFT THRU--HALF SASHAY--PASS THE OCEAN--BOYS RUN--BEND THE LINE--PASS THE OCEAN--STEP THRU--LEFT ALLEMANDE

HEAD LADIES CHAIN--TURN HER WITH A HALF SASHAY--ALL JOIN HANDS AND CIRCLE LEFT--FOUR GIRLS GO FORWARD AND BACK--PASS THE OCEAN--SWING THRU--TURN THRU--BOYS COURTESY TURN YOUR GIRL--FLUTTERWHEEL--PASS THRU--WHEEL AND DEAL--EVERYBODY "U" TURN BACK--CENTERS IN--CAST OFF 3/4--CIRCLE LEFT--FOUR BOYS GO FORWARD AND BACK--PASS THE OCEAN--SWING THRU--CENTER BOYS TRADE--TURN THRU--DO SA DO--TOUCH 1/4--MEN RUN--BEND THE LINE--STAR THRU--DIVE THRU--SQUARE THRU 3/4--ALLEMANDE LEFT

HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THE OCEAN--SPLIT CIRCULATE--GIRLS TRADE--GIRLS RUN--TAG THE LINE IN--PASS THE OCEAN--SWING THRU--CENTERS RUN--BEND THE LINE--PASS THE OCEAN--SPLIT CIRCULATE--SWING THRU--BOYS RUN--WHEEL AND DEAL--LEFT ALLEMANDE

SIDES SLIDE THRU--PASS THE OCEAN--GIRLS TRADE--SINGLE HINGE--WALK AND DODGE--SWING THRU--MEN RUN--TAG THE LINE IN--PASS THE OCEAN--MEN

RUN--PASS THRU--WHEEL AND DEAL--RIGHT AND LEFT THRU--PASS THE OCEAN--GIRLS TRADE--SINGLE HINGE--WALK AND DODGE--LEFT ALLEMANDE

HEADS LEAD TO THE RIGHT--VEER TO THE LEFT--TAG THE LINE IN--PASS THE OCEAN--SINGLE HINGE--FAN THE TOP--RECYCLE--RIGHT AND LEFT THRU--PASS THRU--TAG THE LINE--CENTERS IN--CAST OFF 3/4--PASS THE OCEAN--RIGHT AND LEFT GRAND

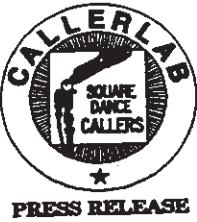
HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THE OCEAN--SCOOTBACK--CENTERS TRADE--SWING THRU--CENTERS RUN--BEND THE INE--CENTERS PASS THE OCEAN--FAN THE TOP--THE OTHERS TOUCH 1/4--CENTERS SINGLE HINGE--ALL EIGHT CIRCULATE--SAME SEX TRADE--ALL EIGHT CIRCULATE--MEN RUN--CENTERS PASS THE OCEAN--RECYCLE--REVERSE FLUTTERWHEEL AND SWEEP 1/4--PASS THRU--LEFT ALLEMANDE

ZERO LINE--RIGHT AND LEFT THRU--HALF SASHAY--PASS THE OCEAN--BOYS RUN--COUPLES CIRCULATE--BOYS RUN--RIGHT AND LEFT GRAND

HEADS PASS THRU--"U" TURN BACK--CIRCLE LEFT--FOUR BOYS GO FORWARD AND BACK--PASS THE OCEAN--SWING THRU--EXTEND--BOYS RUN RIGHT--SLIDE THRU--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS SQUARE THRU--DO SA DO DO--SWING THRU--MEN RUN--HALF TAG--WALK AND DODGE--PARTNER TRADE--PASS THE OCEAN--RECYCLE--SWING THE CORNER AND PROMENADE



FOR IMMEDIATE RELEASE
March 1995



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PLUS QUARTERLY SELECTION

Doren McBroom, Chairman of the Plus Quarterly Selection Committee, announces that **SPLIT PING PONG CIRCULATE**, has been selected as the Plus Quarterly Selection for the period March 1, 1995 to July 1, 1995.

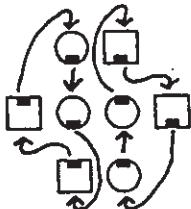
Quarterly Selections are provided as optional material for those callers and/or clubs that wish to include a workshop in their dance programs. They are not a part of the Plus Program. No dancer should be required to know the Quarterly Selections to attend an open Plus dance. If a Quarterly Selection is used, the caller should walk it through or workshop it first.

SPLIT PING PONG CIRCULATE

STARTING FORMATION: $\frac{1}{4}$ Tag

DEFINITION:

Each dancer Circulates, or moves forward one position along the path shown in Figure 1. The movement may also be called when there is a left hand wave in the center.



ENDING FORMATION: $\frac{1}{4}$ Tag

TIMING: 4 Beats

DANCE EXAMPLES:

Heads Pass the Ocean, SPLIT PING PONG CIRCULATE, Extend, Centers Trade, Men Run, Pass Thru, Wheel and Deal, Dixie Grand, Allemande Left.

Heads Pass the Ocean, Swing Thru, SPLIT PING PONG CIRCULATE, Centers Swing Thru, others face, Right & Left Grand.

NOTES FOR EUROPEAN CALLERS

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RUDI POHL, Ginsterweg 8, 69126 Heidelberg, Ph: 06221-381774

APR 1995

--IN THIS ISSUE--
MAINSTREAM: CAST OFF VARIATIONS
PLUS: ANYTHING AND SPREAD

VIEWPOINT

WHAT DO YOU KNOW ABOUT THE HISTORY? (Part 2)

Being aware that the appeal of square dancing lay strongly in its friendliness and neighborliness, it was presented as a recreation rather than as a competitive sport. Men and women of every size, shape and age took part and quite naturally some appeared more graceful than others. This mattered little. What did matter was they could dance together. In the early years, square dancing contests and callers' contests were a big item at county fairs. The emphasis was placed on stylized, precision dancing and unique costuming. This was the vogue in certain areas and it was not unusual for one square within a sizeable club to win a championship. And, as a result, jealousy would creep in and rifts among the club members would develop.

When a caller became a "world champion" in a contest where several callers took part, this too had an adverse effect on calling and on square dancing in general. It didn't take long to see that calling and dancing were being presented as a competitive rather than a cooperative venture.

Fortunately the leaders of that time saw the problem, ruled against contests for dancers and among callers and put the emphasis where it belonged--on square dancing as a non-competitive activity. Without the sharing of ideas and dances on the part of callers, the activity might never have reached the heights it has. Without its emphasis on friendliness, square dancing might never have attained the prominence it received in the early years. During a visit to Ramstein in the 60's Cal Golden proudly showed Rudi Pohl a big trophy which had won at a Caller contest when he was a young caller. A member of the jury at that time was the legendary Dr. Lloyd (Pappy) Shaw.

Memorized patterns were still prevalent in the mid-fifties although changes

were beginning to show up. Callers began to realize that with eight working dancers in a square, the geometric, choreographic possibilities were virtually unlimited. With two facing couples there was much more that could be done than a standard right and left thru. The callers reasoned, why not give a right, pull by and do something with the next person? Or, why not turn with the right and then do something? Why not step up, make a right hand contract and form a wave and then do a series of turns within that formation? These questions were answered by experimenting--but we're getting ahead of ourselves.

When callers began to tire of calling simple visiting dances with one couple going out to the right for some action with that couple, while the two other couples remained in place doing nothing, the callers decided to try having both head couples go out to the right for the same action. It worked. This led into a period where all dancers became "active" most of the time and opened the door a bit more for the dance inventors. This ended one phase of choreography and eliminated what, to some dancers, was a nonworking, sometimes boring period.

Patterns as simple as an allemande left and a right and left grand were combined with other movements when it was realized that the dancers could turn, move into a star or do any number of things from an interrupted grand right and left. This was the beginning of the period of hashing (combining) the calls, one of the intermediate steps leading toward contemporary choreography.

WAS WEIßT DU ÜBER DIE GESCHICHTE? (Teil 2)

Kein Wettkampfsport.

Man war sich durchaus im klaren, daß der Reiz des Square Dances in der Freundschaft und nachbarlichen Beziehung bestand. Es wurde nur als eine Entspannung angesehen und nicht als Wettkampfsport. Frauen und Männer jeden Berufes, Größe und Alters kamen zusammen. Natürlich machten einige eine graziösere Figur als andere. Doch das war unwichtig. Wichtig war, daß sie alle zusammen tanzen konnten. In den früheren Jahren, Square Dancer und Caller wetteiferten auf großen Jahrmärkten. Es wurde großes Gewicht gelegt auf Ausdruck, exaktes Tanzen und tolle Kleidung. Dies war eine Modeerscheinung in gewissen Gegenden und es war nicht ungewöhnlich für ein Square eines angesehenen Clubs, eine Meisterschaft zu gewinnen. Und das Ergebnis? Eifersucht und Neid verbreitete sich unter den Clubmitgliedern und führte zu Spaltungen.

Wenn ein Caller "Weltmeister" in einem Wettkampf wurde, an dem viele Caller teilnahmen, hatte das eine ungünstige Auswirkung auf den Tanz im generellen. Man muß kein Hellseher sein, um sich vorzustellen, daß das Callen und Tanzen sich mehr als Konkurrenzkampf denn als eine gewisse Entspannung

entwickelte.

Glücklicherweise erkannten damals die Verantwortlichen das Problem und bemühten sich, daß Tänzer und Caller wieder zu dem fanden, was der eigentliche Sinn des Tanzes war. Square Dance ohne jede Art von Wettkämpfe. Ohne den Austausch von Ideen und fertigen Tänzen seitens der Caller hätte die Aktivität niemals den Höhepunkt erreicht, der sich entwickelte. Ohne das Hervorheben der Freundschaft, gerade in den Anfängen, hätte der Square Dance niemals diese Popularität bekommen. Mitte der 60er Jahre präsentierte mir Cal Golden, mein Lehrmeister und großes Trophäe, die er als junger Caller bei einem Caller Wettkampf gewonnen hatte. Zur Jurz gehörte damals der legandäre Dr. Lloyd (Pappy) Shaw.

Auswendig gelernte Pattern waren in den 50er Jahren immer noch weit verbreitet. Jedoch waren die ersten Änderungen zu erkennen. Die Caller überlegten sich, daß die Arbeit mit 8 Tänzern in einem Square unlimitierte Möglichkeiten geben mußte in der Geometrie und der Choreographie. Mit zwei facing couples konnte man mehr Möglichkeiten ausschöpfen als nur den Right and Left Thru. Die Caller kamen zu der Folgerung: warum sich nicht mit der rechten Hand vorbeiziehen und dann etwas anderes mit den nächsten ausführen? Oder, warum keinen Turn mit der Rechten und dann irgend etwas anderes machen? Warum nicht vorwärts gehen, einen Kontakt mit der Rechten aufnehmen, um eine Wave zu bilden, um dann innerhalb dieser Formation einige Drehungen auszuführen? Diese Fragen beantworteten sich durch ewiges Experimentieren & aber jetzt kommen wir fast schon in die heutige Zeit.

Als die Caller langsam müde wurden, indem sie callten, EIN Paar geht nach rechts und macht eine bestimmte Figur, während die anderen zwei Paare nichts zu tun hatten, versuchten die Caller, daß beide Headpaare nach rechts gehen sollten und alle die gleichen Figuren ausführten. Und es ging! Das führte in die Periode, wo alle Tänzer meistens "aktiv" wurden, und die Zeit kam, wo der Caller immer mehr zum Erfinder immer neuer Figuren wurde. Das endete in einer Phase der Choreographie und eliminierte was? Für die Tänzer, die nicht bereit waren, laufend mit zu experimentieren, begann eine langwellige Zeit.

Einfache Pattern wie Allemende Left und Right and Left Grand wurden kombiniert mit anderen Figuren, nachdem man erkannt hatte, daß mit einem Armturm sie einen Star machen konnten oder andere Figuren aus dem Right and Left ausführen konnten. Das war der eigentliche Anfang des Kombinierens von Calls, ein Zwischenglied zur heutigen modernen Choreographie.

MAINSTREAM CHOREOGRAPHY: CAST OFF VARIATIONS

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

ZERO LINE--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--CENTERS SQUARE THRU FOUR--ENDS SLIDE THRU--ALL SWING THRU--SPIN THE TOP--SINGLE HINGE--SINGLE FILE CIRCULATE--BOYS RUN--STAR THRU--PASS THRU--WHEEL AND DEAL--CENTERS TOUCH 1/4--BOX CIRCULATE TWO SPOTS--LEFT ALLEMANDE

ZERO BOX--CENTERS IN--CAST OFF 3/4--ENDS FOLD--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--SLIDE THRU--SPIN CHAIN THRU--ENDS CIRCULATE DOUBLE--RIGHT AND LEFT GRAND

FOUR LADIES CHAIN--HEADS SQUARE THRU--SWING THRU--BOYS RUN--COUPLES CIRCULATE BUT THE BOYS GO ANOTHER HALF--FOUR GIRLS CAST RIGHT 3/4--VERY CENTER GIRLS CAST LEFT 3/4--RECYCLE--VEER LEFT--FOUR GIRLS CIRCULATE AND THE BOYS FOLD--RIGHT AND LEFT GRAND

FOUR LADIES CHAIN 3/4--SIDES RIGHT AND LEFT THRU--HEADS SQUARE THRU 3/4--SEPARATE AROUND ONE TO A LINE--PASS THRU--TAG THE LINE RIGHT--COUPLES CIRCULATE BUT THE ENDS GO ANOTHER HALF--CENTERS CAST RIGHT 3/4--VERY VENTER BOYS CAST LEFT 3/4--SAME BOYS RUN AROUND THAT GIRL--ALL PROMENADE 1/4 AND FACE IN--YOU'RE HOME

HEADS LEAD RIGHT--VEER LEFT--BEND THE LINE--STAR THRU--SLIDE THRU--SQUARE THRU--TRADE BY--STAR THRU--RIGHT AND LEFT THRU--HALF SASHAY--ENDS TOUCH 1/4--CENTERS SQUARE THRU--CENTERS IN--CAST OFF 3/4--BOYS ONLY FERRIS WHEEL--GIRLS RECYCLE (stand behind the boys)--BOYS PASS THRU--SPLIT THE GIRLS--SEPARATE AROUND ONE TO A LINE--BOYS TOUCH 1/4--GIRLS SQUARE THRU--CENTERS IN--CAST OFF 3/4--OUTFACING BOY RUN--STAR THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS RIGHT AND LEFT THRU--HALF SASHAY--ALL CIRCLE LEFT--GIRLS STOP AT THE HEAD POSITION BOYS STOP AT THE SIDE POSITION--GIRLS SQUARE THRU--CENTERS IN--CAST OFF 3/4--BOYS RUN--ALL CIRCLE LEFT--BOYS STOP AT THE HEAD POSITION GIRLS STOP AT THE SIDE POSITION--BOYS SQUARE THRU--CENTERS IN--CAST OFF 3/4--GIRLS CIRCULATE (to the other end girls)--ALL TOUCH 1/4--SINGLE FILE CIRCULATE--BOYS RUN--BOYS ONLY ZOOM--CENTERS PASS THRU--LEFT ALLEMANDE

HEADS RIGHT AND LEFT THRU--SQUARE THRU WHILE SIDES HALF SASHAY--CENTERS IN--CAST OFF 3/4--ENDS RUN--NEW CENTERS RIGHT AND LEFT THRU--^{Other's Star Thru} SAME FOUR SQUARE THRU~~A~~ CENTERS IN--CENTERS RUN--NEW CENTERS STAR THRU--ALL PASS THRU--WHEEL AND DEAL--CENTERS PASS THRU--SWING THRU--GIRLS TRADE--RECYCLE--BOYS WALK GIRLS DODGE--GIRLS WALK, BOYS DODGE--BOYS BACKUP WALK, GIRLS DODGE--GIRLS BACKUP WALK, BOYS DODGE--LEFT ALLEMANDE

SINGING CALL FIGURE

HEADS PASS THRU--SEPARATE AROUND TWO TO A LINE--GO FORWARD AND BACK--STAR THRU--CENTERS SQUARE THRU 3/4--CENTERS IN--CAST OFF 3/4--STAR THRU--CENTERS SQUARE THRU 3/4--SWING THE CORNER--PROMENADE

PLUS PAGE--ANYTHING AND SPREAD

This call can be used in three ways: 1. If only some of the dancers are directed to Spread (i.e., from a static square, HEADS STAR THRU AND SPREAD), they slide apart sideways to become ends, as the inactive dancers step forward between them. 2. If the (Anything) call finishes in lines or waves (i.e., FOLLOW YOUR NEIGHBOR), the centers anticipate the Spread action by sliding apart sideways to become the new ends, while the original ends anticipate the Spread action by moving into the nearest position. 3. If the (Anything) call finishes in tandem couples (i.e., WHEEL AND DEAL from a line of four), the lead dancers slide apart sideways, while the trailing dancers step forward between them.

HEADS STAR THRU--DOUBLE PASS THRU--CLOVERLEAF & SPREAD--ALL STAR THRU AND SPREAD--STAR THRU--ZOOM--CENTERS PASS THRU--LEFT ALLEMANDE

HEADS LEAD RIGHT--VEER LEFT--WHEEL AND DEAL--SLIDE THRU--RIGHT AND LEFT THRU--PASS THRU--WHEEL AND DEAL--CENTERS SLIDE THRU--TOUCH 1/4 & SPREAD--CENTERS RIGHT AND LEFT THRU--SAME FOUR PASS THE OCEAN--ENDS CIRCULATE--DIAMOND CIRCULATE--FLIP THE DIAMOND--CENTERS TRADE--CENTERS RUN--FERRIS WHEEL & SPREAD--LEFT ALLEMANDE

ZERO BOX--SWING THRU--BOYS RUN--BEND THE LINE--PASS THRU--TAG THE LINE RIGHT--CENTERS ONLY FOLLOW YOUR NEIGHBOR AND SPREAD--DIAMOND CIRCULATE--CENTERS SWING THRU--FLIP THE DIAMOND--SCOOT BACK--FOLLOW YOUR NEIGHBOR AND HALF SPREAD--SQUARE THRU--ALL PARTNER TRADE AND ROLL--RIGHT AND LEFT GRAND

SINGING CALL FIGURE

HEADS SQUARE THRU--SINGLE CIRCLE TO A WAVE--MEN TRADE--MEN RUN--FERRIS WHEEL & SPREAD--FORWARD AND BACK--STAR THRU--SQUARE THRU 3/4--SWING CORNER--PROMENADE

NOTES FOR EUROPEAN CALLERS

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MAY 1995

--IN THIS ISSUE--

**MAINSTREAM--ZERO BOX AND ZERO LINE GET-OUTS--CLOVERLEAF--
SQUARE DANCE COURTESY
PLUS--WORKING WITH DIAMONDS**

VIEWPOINT

BE MORE COURTEOUS

Periodically, I like to re-print excerpts that I have extracted from various CALLERLAB periodicals and provide them for your information, and hopefully your implementation. If you, and your dancers, follow the 10 tips listed below, you will become a more courteous dancer. You can reproduce this viewpoint and hand it out at graduation day for your new club members.

1. Introduce yourself to the dancers in the square that you don't know, and greet those that you do know.
2. Don't walk through a square--a courteous dancer walks around the square.
3. Once you become part of a square, don't leave the square. If you become ill while dancing, try your best to get a replacement before you leave.
4. Don't ridicule or criticize anyone, including the caller--your not-so-favorite caller may be someone else's favorite caller.
5. Don't hold a place in a square for another couple unless it is clearly indicated (one couple splits and one of them stands in the position being saved).
6. Don't form cliques and dance in the same set with the same people, allow everyone the opportunity to enjoy dancing with you.
7. Don't be rough or push inexperienced dancers around.

8. Don't "horse-around" (arm swing do-sa-do's, etc.) when you visit other clubs or when other clubs visit you--not all people enjoy these actions.
 9. At the end of the tip, SMILE and indicate you really enjoyed dancing with the other seven dancers by thanking them personally.
 10. At the end of the dance, thank the caller/cuer for their performance. If you enjoyed the dance, let them know, and by the same token if you didn't enjoy the dance, let them know why. for the amount of time they expend preparing for your dancing pleasure and the expenses they must endure to insure that you receive what you deserve, they do not get enough money and sometimes a well deserved THANK YOU means more than money.
-

HÖFLICHKEIT IM SQUARE

CALLERLAB gibt in regelmäßigen Abständen Richtlinien heraus, aus denen ich Euch hier einen Auszug zu Eurer Information zur Verfügung stelle in der Hoffnung, daß Ihr sie weitergebt an Eure Tänzer. Wenn Du, und Deine Tänzer, die unten aufgeführten 10 Tips mehr beachtest, werden wir alle mehr höfliche Tänzer bekommen. Es wäre schön, wenn Du diese Richtlinien vervielfältigen könntest und sie im Club, und vor allem bei der Graduation, an Deine Clubmitglieder herausgeben würdest.

1. Stelle Dich bei Deinen Mittänzern, die Du noch nicht kennst, im Square vor und begrüsse die Dir bekannten Leute.
2. Gehe niemals durch ein Square. Ein höflicher Tänzer geht außen herum.
3. Wenn Du bereits in einem Square stehst, verlasse ihn niemals. Sollte Dich während des Tanzes ein plötzliches Unwohlsein befallen, versuche einen Ersatz hereinzuwinken, bevor Du gehst.
4. Kritisere niemanden oder mache ihn lächerlich, einschließlich den Caller. Ist der Caller nicht Dein Fall, andere sind vielleicht von ihm begeistert.
5. Halte keinen Platz frei für ein anderes Paar, wenn es nicht 100%ig sicher ist, dass es auch kommt. (Ein Paar teilt sich und einer stellt sich in den freizuhaltenden Platz).
6. Vermeide es, immer mit den gleichen Tänzern ein Square zu bilden. Gib anderen Tänzern auch die Möglichkeit, mit Dir zu tanzen.
7. Sei nicht grob und schubse unerfahrene und unsichere Tänzer herum.
8. Vermeide alle Abarten und Unarten (z.B. beim do-sa-do usw.), wenn Du

andere Clubs besuchst oder andere Clubs kommen an Deinem Clubabend zu Besuch. Nicht jeder mag diese Extras.

9. **Am Ende des Tips, lächle und bringe zum Ausdruck, dass es Dir Spaß gemacht hat, mit den anderen 7 zu tanzen und bedanke Dich persönlich bei jedem von ihnen.**
 10. **Am Ende des Tanzabends danke dem Caller/Cuer für seine geleistete Arbeit. Wenn Dir der Abend gefallen hat, sag es ihm. Sollte er Dir nicht gefallen haben, sage ihm warum. Für die vielen Stunden, die sie zur Vorbereitung brauchen, um Dir einen vergnügten Abend zu bereiten, und die Kosten, die sie aufbringen mußten, um das zu bringen, was Du erwartest hast, können sie finanziell nicht entschädigt werden. Deshalb ist ein ehrliches "DANKE SCHÖN" oft mehr als Geld.**
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The following "Get-Outs" were submitted by fellow Karlsruhe caller Lorenz Kuhlee--thanks Lorenz.

ZERO BOX--SQUARE THRU 3/4--TRADE BY--SPLIT OUTSIDE--SEPARATE--GO AROUND ONE TO A LINE--ENDS BOX THE GNAT--CENTERS STAR THRU--ALL PASS THRU--LEFT ALLEMANDE

ZERO BOX--SPLIT OUTSIDE--SEPARATE--GO AROUND ONE TO A LINE--CENTERS RIGHT AND LEFT THRU--ENDS BOX THE GNAT--CENTERS STAR THRU--ALL PASS THRU--LEFT ALLEMANDE

HEADS STAR THRU--PASS THRU--SQUARE THRU 3/4--TRADE BY--STAR THRU--SQUARE THRU BUT ON YOUR THIRD HAND JUST THE CENTERS SQUARE THRU--BUT ON THAT THIRD HAND EVERYBODY GO RIGHT AND LEFT THRU--SQUARE THRU BUT ON YOUR THIRD HAND JUST THE CENTERS SQUARE THRU--BUT ON THAT THIRD HAND EVERYONE SLIDE THRU AND THE CENTERS FACE--YOU'RE HOME

ZERO BOX--SQUARE THRU BUT ON YOUR THIRD HAND DO A RIGHT AND THRU BUT THE CENTERS HALF SASHAY--SWING THRU--SCOOTBACK--CENTERS TRADE--PASS TO THE CENTER--RIGHT AND LEFT GRAND

ZERO LINE--PASS THRU--BEND THE LINE--RIGHT AND LEFT THRU--FLUTTER WHEEL--PASS THE OCEAN--CENTERS START A LEFT SWING THRU TO A RIGHT AND LEFT GRAND

ZERO LINE--RIGHT AND LEFT THRU--PASS THRU--WHEEL & DEAL--ZOOM-- CENTER GIRL WALK CENTER BOY DODGE--THOSE WHO CAN LEFT ALLEMANDE--EVERYONE RIGHT AND LEFT GRAND

ZERO LINE--SQUARE THRU 3/4--BOYS COURTESY TURN THIS GIRL AND JUST THE END LADIES DIAGONALLY CHAIN--SAME LADIES LEAD DIXIE STYLE TO AN OCEAN WAVE--EXTEND TO A LEFT ALLEMANDE

GOOD SINGING CALL FIGURE BY LORENZ AS WELL

HEADS PROMENADE HALF--LEAD RIGHT--RIGHT AND LEFT THRU--TOUCH 1/4-- SPLIT CIRCULATE--BOYS FOLD--GIRLS SWING THRU--GIRLS TURN THRU-- SWING THE CORNER AND PROMENADE

MAINSTREAM--CLOVERLEAF

HEADS PASS THRU--SEPARATE GO AROUND ONE TO A LINE--PASS THRU-- TAG THE LINE--CLOVERLEAF--SQUARE THRU 3/4--LEFT ALLEMANDE

SIDES PASS THRU--SEPARATE GO AROUND ONE TO A LINE--TAG THE LINE IN--STAR THRU--CLOVERLEAF--SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS PASS THRU--CLOVERLEAF--DOUBLE PASS THRU--CLOVERLEAF-- CENTERS PASS THRU--LEFT ALLEMANDE

ZERO LINE--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU-- CLOVERLEAF--STAR THRU--OTHERS LEAD RIGHT--LEFT ALLEMANDE

HEADS HALF SASHAY--PASS THRU--SEPARATE GO AROUND ONE TO A LINE--
PASS THRU--WHEEL & DEAL--DOUBLE PASS THRU--CLOVERLEAF--BOYS
ONLY ZOOM--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

SIDES PASS THRU--SEPARATE GO AROUND ONE TO A LINE--PASS THRU--
WHEEL & DEAL--DOUBLE PASS THRU--CLOVERLEAF--CENTERS PASS THRU--
TOUCH 1/4--CENTERS TRADE--SWING THRU--RECYCLE--PASS TO THE
CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

ZERO BOX--SWING THRU--BOYS RUN--TAG THE LINE--CLOVERLEAF--GIRLS
SQUARE THRU 3/4--STAR THRU--BOYS TRADE--FERRIS WHEEL--ZOOM AND
CENTERS PASS THRU--LEFT ALLEMANDE

HEADS STAR THRU--PASS THRU--SWING THRU--BOYS RUN--TAG THE LINE--
CLOVERLEAF--GIRLS TURN THRU--STAR THRU--FERRIS WHEEL--ZOOM AND
CENTERS PASS THRU--LEFT ALLEMANDE

SIDES TOUCH 1/4--WALK & DODGE--SPLIT TWO GO AROUND ONE TO A LINE--
STAR THRU--CLOVERLEAF--CENTERS TOUCH 1/4--CIRCULATE--BOYS RUN--
PASS THRU--LEFT ALLEMANDE

HEADS SQUARE THRU--SIDES HALF SASHAY--SWING THRU--CENTERS RUN--
TAG THE LINE--CLOVERLEAF--ZOOM AND SWING THRU--RECYCLE--SQUARE
THRU 3/4--SLIDE THRU--PASS THRU--WHEEL AND DEAL--ZOOM AND PASS
THRU--LEFT ALLEMANDE

ZERO LINE--PASS THRU--TAG THE LINE--CLOVERLEAF--SWING THRU--
RECYCLE--LEFT SQUARE THRU 3/4--BOX THE GNAT--RIGHT AND LEFT GRAND

HEADS PASS THE OCEAN--EXTEND--CENTERS RUN--TAG THE LINE--
CLOVERLEAF--ZOOM--GIRLS SWING THRU--TURN THRU--BOYS COURTESY
TURN THIS GIRL--SLIDE THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

PLUS PAGE--PLAYING WITH DIAMONDS

ZERO BOX--RIGHT AND LEFT THRU--SWING THRU--BOYS RUN--GIRLS HINGE--DIAMOND CIRCULATE--BOYS HINGE WHILE THE GIRLS CROSS FOLD--BOYS EXTEND AND RUN--LEFT ALLEMANDE

ZERO LINE--PASS THE OCEAN--GIRLS RUN--BOYS HINGE--DIAMOND CIRCULATE--GIRLS HINGE WHILE THE BOYS CROSS FOLD--GIRLS EXTEND--COORDINATE--FERRIS WHEEL--CENTERS PASS THE OCEAN--EXPLODE THE WAVE--LEFT ALLEMANDE

ZERO LINE--SQUARE THRU 3/4--COURTESY TURN THIS GIRL--DIXIE STYLE TO A WAVE--CENTERS RUN--NEW CENTERS HINGE--DIAMOND CIRCULATE--DIAMOND CROSSFIRE (EACH DIAMOND CENTER HINGE WHILE THE POINTS CROSSFOLD, THEN THE HINGERS EXTEND TO A COLUMN) CIRCULATE--GIRLS RUN--LEFT ALLEMANDE

ZERO LINE--SPIN THE TOP--BOYS RUN--GIRLS HINGE--DIAMOND CIRCULATE--DIAMOND CROSSFIRE (boys hinge and extend while girls crossfold)--CIRCULATE--GIRLS RUN--SWING THRU--RECYCLE--LEFT ALLEMANDE

ZERO BOX--LEFT SQUARE THRU--BOYS COURTESY TURN THIS GIRL--DIXIE STYLE--CENTERS TRADE--CENTERS RUN--NEW CENTERS HINGE--DIAMOND CIRCULATE--DIAMOND CROSSFIRE--CIRCULATE--GIRLS RUN--SWING THRU--RIGHT AND LEFT GRAND

ZERO BOX--STEP TO A WAVE--CENTERS HINGE--DIAMOND CIRCULATE--DIAMOND CROSSFIRE (girls crossfold while boys hinge and extend) RECYCLE--LEFT ALLEMANDE

CALLERLAB wrap-up--no changes to any existing programs were made. Graduation time is rapidly approaching, this is a very critical time in a newer dancers career--handle them with care. Till next month--keep them dancing.

NOTES FOR EUROPEAN CALLERS

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JUN 1995

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PLUS--CUT THE DIAMOND

VIEWPOINT

A SUCCESSFUL BEGINNERS CLASS

Subscriber Claes Hjelm from Gothenburg, Sweden, sent me a package in which one of his documents caused me to research this Viewpoint. I had written an article many years ago that I had titled "Ten Commandments for successful classes", ironically, Claes' article paralleled mine almost to the letter--(great minds must run in the same channel)--I thought I would re-print this article for you.

People learn differently, we must be able to teach differently. Here are ten recommendations that will help you to be able to teach your students successfully.

1. **FIRST IMPRESSIONS ARE LASTING**--this statement is very true--you should be able to "sell" your class the very first time your students step on the floor. Sell them FUN early and often.
2. **TEACH MOVEMENTS TWICE**--try to teach all movements twice. A general rule to follow is to teach the movement from scratch this week, and again the following week as well.
3. **TEACH WITH ENTHUSIASM**--it is easier to accept a new call if it is taught with enthusiasm, much more fun as well.
4. **TEACH ALL MOVEMENTS WITH A POSITIVE ATTITUDE**--again, it is easier to learn if the teacher has a positive attitude about what they're doing.
5. **TEACH WITH HUMOR**--a little bit of laughter is always the best medicine. Learn to laugh WITH your students--never AT them.

6. **TEACH PROPER ETHICS**--a good rule of thumb is to teach ethics in your class, students should learn about proper square dance courtesy, the difference between right and wrong.
 7. **REPEAT--REPEAT--REPEAT**--one of the ways to enforce the learning process is to repeat, repeat, repeat.
 8. **SHOW MOVEMENTS**--people learn by hearing, watching and doing. Show as many movements as possible, use your "angels" for demonstrations.
 9. **TEACH BY DEFINITION**--never use shortcuts--never leave yourself having to "re-teach" something later because you didn't teach the definition properly.
 10. **ALLOW THEM TO LEAVE WITH A SMILE ON THEIR FACE**--satisfied customers will normally return, try to let them leave with a smile on their face.
-

Eine erfolgreiche Anfänger Klasse

Unser Bezieher, Claes Hjelm aus Gothenburg in Schweden, schickte mir verschiedene Unterlagen. Einer seiner Schreiben veranlaßt mich, einen von mir erschienenen Viewpoint zu untersuchen. Vor vielen Jahren schrieb ich einen Artikel unter dem Titel: "10 Gebote für eine erfolgreiche Klasse". Es möge ironisch klingen, der Artikel von Claes läuft fast parallel auf das Gleiche hinaus (große Gedanken gehen oft den gleichen Weg). Ich nehme das zum Anlass, diesen Artikel wieder abzudrucken.

Leute lernen unterschiedlich, also müssen wir fähig sein, unterschiedlich zu lehren. Hier sind die 10 Gebote, die Dir helfen werden, Deine Students erfolgreich zu unterrichten.

1. **Die ersten Eindrücke bleiben haften.** -- Diese Feststellung ist absolut richtig. Du mußt in der Lage sein, wenn die Interessenten den ersten Schritt in die Klasse machen, ihnen von Anfang an den "Spaß" richtig zu "verkaufen".
2. **Unterrichte die Figuren zweimal.** -- Die normale Regel sagt: unterrichte eine Figur an einem Abend und wiederhole sie sehr genau am folgenden Abend.
3. **Unterrichte mit Begeisterung.** -- Eine Figur ist leichter zu erlernen, die mit viel Spaß und Begeisterung gelehrt wird.
4. **Unterrichte alle Figuren mit einer selbstbewußten Einstellung.** -- Oft ist es leichter, eine Figur zu begreifen, wenn der Ausbilder seine positive Einstellung zum Ausdruck bringt.

5. Unterrichte mit Humor. -- Ein besschen Lachen war schon immer die beste Medizin. Lache MIT Deinen Schülern, niemals ÜBER sie.
6. Unterrichte den Ehrenkodex. -- Mit viel Fingerspitzengefühl bringe ihnen die guten Manieren bei. Vor allem Höflichkeit und was richtig und falsch ist.
7. Wiederhole, wiederhole, wiederhole. -- Der beste Weg, das Erlerte zu kräftigen, ist wiederholen und nochmals wiederholen.
8. Zeige die Figuren. -- Man lernt durch hinhören, beobachten und wie es ausgeführt wird. Zeige soviele Figuren wie möglich. Tanze die Figuren mit Deinen "Angels" vor, damit sie sehen, wie die Figur Ausgeführt werden soll.
9. Unterrichte nach der Definition. -- Benutze niemals Abkürzungen. Bringe Dich nicht in Verlegenheit, eine Figur nachträglich korrekter zu unterrichten weil Du sie vorher nicht genau nach der Beschreibung gelehrt hast.
10. Lass sie mit einem lächelnden Gesicht nach Hause gehen. -- Zufriedene Anfänger werden mit großer Wahrscheinlichkeit wiederkommen. Sie sollen den Abend verlassen mit einem zufriedenen Gefühl.

MAINSTREAM--FOLD FAMILY

Starting formation: any two dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer. Directed dancers step forward and in a 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. On the use of CROSS FOLD, the active dancers MUST BOTH BE CENTERS OR BOTH MUST BE ENDS--from a Boy-Boy-Girl-Girl back to back line, the use of BOYS CROSS FOLD is ILLEGAL. I might add that this is not Al Stevens or Rudi Pohl's definition--this is the CALLERLAB definition.

SIDES ROLL AWAY--HEADS PASS THRU--SEPARATE GO AROUND ONE TO A LINE--PASS THRU--ENDS FOLD--LEFT ALLEMANDE

HEADS PROMENADE HALF WAY--LEAD RIGHT AND CIRCLE TO A LINE--PASS THRU--ENDS FOLD--RIGHT AND LEFT GRAND

SIDES PROMENADE HALF WAY--HEADS LEAD RIGHT AND CIRCLE TO A LINE--
ALL SQUARE THRU 3/4--COURTESY TURN--HALF SASHAY--PASS THRU--
CENTERS FOLD--RIGHT AND LEFT GRAND

HEADS HALF SASHAY--SIDES PASS THRU--SEPARATE AROUND ONE TO A
LINE--LADIES CENTER MEN SASHAY--ALL PASS THRU--CENTERS FOLD--LEFT
ALLEMANDE

SIDES HALF SASHAY--PASS THRU--BOTH TURN RIGHT--BOY GO AROUND
TWO AND GIRL AROUND ONE TO A LINE--CENTERS RIGHT AND LEFT THRU--
HALF SASHAY--PASS THRU--ENDS FOLD--LEFT ALLEMANDE--WALK BY ONE--
SWING THE NEXT AND PROMENADE

ZERO BOX--SPLIT THOSE TWO AND SEPARATE GO AROUND ONE TO A LINE--
PASS THRU--CENTERS ARCH WHILE THE ENDS FOLD--DIVE THRU--CENTERS
PASS THRU--SPLIT THE OUTSIDE TWO AND SEPARATE GO AROUND ONE TO
A LINE--PASS THRU--ENDS FOLD--PASS THRU--TRADE BY--LEFT ALLEMANDE

HEADS SQUARE THRU 3/4--HEADS TURN BACK AND SQUARE THRU--BUT ON
YOUR FOURTH HAND START A DO-PA-SO--COURTESY TURN AND HEADS
STAR THRU--PASS THRU--SPLIT THOSE TWO AND SEPARATE GO AROUND
ONE TO A LINE--PASS THRU--CENTERS ARCH--ENDS FOLD--DIVE THRU--
CENTERS PASS THRU--SPLIT THOSE TWO AND SEPARATE GO AROUND ONE
TO A LINE--PASS THRU--ENDS FOLD--PASS TO THE CENTER--SQUARE THRU
3/4--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS TOUCH 1/4--BOYS RUN--SQUARE THRU BUT ON YOUR THIRD HAND
SWING THRU--SINGLE HINGE--BOYS FOLD--TWO LADIES CHAIN--SEND HER
BACK DIXIE STYLE TO A WAVE--GIRLS CROSS FOLD--SWING THE CORNER
AND PROMENADE

MAINSTREAM SINGING CALL FIGURES

HEADS SQUARE THRU--SWING THRU--BOYS RUN--BEND THE LINE--RIGHT AND LEFT THRU--DIXIE STYLE AND BOYS START A SWING THRU--GIRLS CHAIN DOWN THE LINE--SLIDE THRU--SWING THE CORNER AND PROMENADE

HEADS PASS THE OCEAN--SWING THRU--BOYS RUN--VEER RIGHT--DO SA DO--SWING THRU--BOYS RUN--BEND THE LINE TO A REVERSE FLUTTERWHEEL--ALL SWEEP 1/4--VEER TO THE RIGHT AND PROMENADE

(careful with this one, it is not easy)

HEADS HALF SASHAY--LEFT SQUARE THRU--LEFT SWING THRU--SPLIT CIRCULATE--LEFT SWING THRU--LEFT SWING THRU AGAIN--STEP THRU--"U" TURN BACK--BOX THE GNAT AND SWING--PROMENADE

HEADS HALF SASHAY--LEFT SQUARE THRU--LEFT SWING THRU--BOYS TRADE--LINES GO FORWARD AND BACK--ALL LEFT SQUARE THRU--TRADE BY--SWING THE CORNER AND PROMENADE

HEADS LEAD RIGHT AND PASS THE OCEAN--GIRLS RUN--HALF TAG--SINGLE FILE CIRCULATE--SINGLE HINGE--FAN THE TOP--BOYS RUN--HALF TAG THE LINE--SCOOTBACK--SWING CORNER AND PROMENADE

HEADS PASS THE OCEAN--THOSE GIRLS TRADE WHILE THOSE BOYS CROSS FOLD--PASS THRU AND DO SA DO--STAR THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS CROSS FOLD--PASS THRU--LEFT ALLEMANDE--COME BACK ONE AND SWING--PROMENADE

HEADS LEFT SQUARE THRU--MAKE TWO LEFT HAND STARS--HEADS STAR RIGHT IN THE MIDDLE--CORNER LEFT ALLEMANDE--TURN THRU--CORNER SWING AND PROMENADE HOME

PLUS PAGE--CUT THE DIAMOND

Starting formation: Diamond The diamond points slide together and trade while the diamond centers do a diamond circulate.

HEADS SQUARE THRU FOUR--RIGHT AND LEFT THRU--VEER LEFT--GIRLS HINGE--CENTER GIRLS TRADE--DIAMOND CIRCULATE--CUT THE DIAMOND--HALF TAG THE LINE AND FACE RIGHT--RIGHT AND LEFT GRAND

HEADS SQUARE THRU THREE--COURTESY TURN--FLUTTER WHEEL--LEAD RIGHT--SLIDE THRU--SQUARE THRU 3/4--COURTESY TURN--DIXIE STYLE TO A WAVE--BOYS HINGE--DIAMOND CIRCULATE--CUT THE DIAMOND--LEFT ALLEMANDE

HEADS LEAD RIGHT AND CIRCLE TO A LINE--SQUARE THRU 3/4--COURTESY TURN--DIXIE STYLE TO A WAVE--BOYS HINGE--DIAMOND CIRCULATE--CUT THE DIAMOND--GIRLS RUN--CAST OFF 3/4 TO A LEFT ALLEMANDE

HEADS FAN THE TOP--EXTEND--LADIES TRADE--SWING THRU--BOYS HINGE--DIAMOND CIRCULATE--CUT THE DIAMOND--RIGHT AND LEFT GRAND

HEADS LEAD RIGHT AND CIRCLE TO A LINE OF FOUR--DO SA DO TO A TIDAL WAVE--ALL GIRLS HINGE--ALL DIAMOND CIRCULATE--CUT THE DIAMOND--RECYCLE--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS PROMENADE HALF--LEAD RIGHT AND VEER LEFT--GIRLS HINGE--DIAMOND CIRCULATE--CUT THE DIAMOND--FERRIS WHEEL--DOUBLE PASS THRU--TRACK TWO--EXTEND AND SWING--PROMENADE

Have a good summer and remember to go easy on the recent graduates!!

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JUL 1995

--IN THIS ISSUE--

VIEWPOINT: Rhythm and Music

MAINSTREAM: Grand Square Variations

PLUS: Load The Boat

VIEWPOINT

RHYTHM AND MUSIC

In a dance activity that emphasizes the importance of moving to music, it is sometimes paradoxical to observe that some dancers, and even the callers who taught them, have no concept of rhythm and the musical beat and phrase.

The biggest contradiction in today's square dance activity may well be, in this caller's opinion, the lessening, or even lack of, concern for the musical structure in square dance calling as it relates to the actual dancing. In round dancing, cuers cue so that the dancer can react to the phrase of the music. One might say, the round dancer demands it. The choreography is developed to this end. The same is true in contra dancing. One might also say, the contra dancer expects it. Both folk dancing and clogging are no exception. But what has happened in square dancing? When the concern for coordinating the square dance choreography with the musical structure is lacking, when we become more enthralled with choreographic puzzles, then we, as callers, train the dancers to expect stop and go dancing and to be concerned only with getting to the next position in order to execute the next command. It's time we gave the first beat of the musical phrase back to the dancer!

One can literally dance within any of the current programs of square dancing. It's not just a matter of having proper timing, but also joining this timing to the musical structure. Isn't it a wonderful feeling when you, as a dancer or caller, begin to dance with the first beat of the music and the dance sequence, the music and you both end with the last beat of the music? Isn't it a wonderful feeling when you feel as if, and you are, flowing with the music, the phrase, the melody and, not just stepping on a beat somewhere within a fractured-phrase? It seems that in many of our square dances, music is treated as a distant cousin. As an extreme example, a caller remarked once, during a difficult time choreographically, "I'll turn the music down so it won't interfere

with your dancing!" I sincerely wondered what he thought dancing is, if not rhythmically moving with the music.

RHYTHMUS UND MUSIK

In unserer Square Dance Aktivität können wir nicht genug die Wichtigkeit hervorheben, zum Rhythmus der Musik zu tanzen. Es möge seltsam klingen, wenn wir sagen, daß viele Tänzer, und selbst Caller, kein richtiges Gefühl entfalten können für den Rhythmus, sowie den Takt zur Musik.

Das größte Problem im heutigen Square Dance Sport ist, vom Caller aus gesehen, in gewissem Maße, der Mangel an Erfahrung, der Bezug zum musikalischen Aufbau beim Square Dance-Callen und die wirkliche Umsetzung zum aktuellen Ablauf eines Tanzes. Im Round Dance geben wir Stichworte, sodass der Tänzer auf den Ablauf der Musik reagieren kann. Manche werden sagen: für den Round Dance ist das selbstverständlich. Die Choreographie ist festgesetzt durch den ganzen Tanz. Das gleiche gilt für den Contra Dance. Einige mögen auch hier sagen: der Contra Dance setzt das voraus. Der Volkstanz sowie das Clogging bilden hier deine Ausnahme. Aber wie ist die Situation im Square Dance? Wenn wir uns Gedanken machen, dass die Abstimmung zwischen der Square Dance-Choreographie und dem musikalischen Aufbau nicht übereinstimmt, wenn wir uns selbst am choreographischen Gelüdsspiel, ohne Rücksicht auf die Fähigkeit der Tänzer, ergötzen, dann erziehen wir Caller die Tänzer zum "Stop and Go" tanzen und es ist für sie nur die Frage, wie komme ich zur nächsten Position, um die folgende Figur ausführen zu können. Es ist an der Zeit, daß wir dem Tänzer wieder den ersten Sieg überlassen.

Einige können ohne Schwierigkeiten alle gültigen Programme tanzen. Es ist nicht nur eine Angelegenheit des perfekten Timings, sondern auch dieses Timing mit der Struktur der Musik zu verbinden. Ist es nicht ein herrliches Gefühl, wenn Du als Tänzer oder Caller den Tanz beginnst mit dem ersten Taktschlag der Musik, durch den ganzen Ablauf des Tanzes hindurch und Du endest zusammen mit dem letzten Takt der Musik? Ist es nicht ein herrliches Gefühl, wenn Du Dich zum Takt der Musik durch den ganzen Tanz gleitend bewegst, von Figurenfolge zu Figurenfolge im Rhythmus zur Melodie und nicht ohne Takt durch die Gegend läufst als machtest Du einen Spaziergang? Es scheint, als ob wir an vielen unserer Square Dance Abende, die Musik betrachten als eine entfernte Verwandte. Hier ein großes Beispiel: Der Caller macht die Bemerkung während einer schwierigen Choreographie: "Ich drehe die Musik ab, damit sie euch bei der Ausführung der neuen Kombination nicht beeinträchtigt". Ich wundere mich sehr, was er sich denkt, was Tanzen ist, wenn nicht Bewegung im Rhythmus zur Musik.

MAINSTREAM: GRAND SQUARE VARIATIONS

SIDES FACE GRAND SQUARE--GO SIX STEPS TO A LINE OF FOUR--RIGHT AND LEFT THRU--SLIDE THRU--LEFT ALLEMANDE

HEADS HALF SASHAY--PASS THRU--SEPARATE AROUND TWO TO A LINE--ENDS BOX THE GNAT--EVERYONE GRAND SQUARE--BOW TO YOUR PARTNER

HEADS SQUARE THRU 3/4--SEPARATE AROUND ONE TO A LINE--PASS THRU--TAG THE LINE RIGHT--FERRIS WHEEL AND THE MEN SWEEP 1/4--GIRLS FACE AND ALL GRAND SQUARE--MEN HALF SQUARE THRU--STAR THRU--COUPLES CIRCULATE--CHAIN DOWN THE LINE TO A PROMENADE HOME

HEADS RIGHT AND LEFT THRU--HALF SASHAY--SIDES FACE GRAND SQUARE--HEADS SLIDE THRU--LEFT ALLEMANDE

COUPLES ONE AND TWO DO A RIGHT AND LEFT THRU--THE OTHER TWO LADIES CHAIN--NEW ONE AND THREE RIGHT AND LEFT THRU--THE OTHER TWO LADIES CHAIN--NEW ONE AND FOUR RIGHT AND LEFT THRU--OTHER LADIES CHAIN--SIDES FACE GRAND SQUARE BUT GO JUST SIX STEPS--LEFT ALLEMANDE

HEADS STAR THRU--SIDES FACE ALL GRAND SQUARE (all start by backing up)--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS STAR THRU--DOUBLE PASS THRU--ALL FACE OUT--WHEEL AND DEAL--MEN TOUCH 1/4--MEN WALK AND DODGE--MEN FACE GRAND SQUARE--GIRLS SQUARE THRU--TOUCH 1/4--MEN TRADE--RIGHT AND LEFT GRAND

MEN ONLY FACE YOUR PARTNER AND EVERYBODY GRAND SQUARE--(men start by backing up while the ladies start by walking forward)-----or

LADIES ONLY FACE YOUR PARTNER AND EVERYBODY GRAND SQUARE--(ladies start by backing up while the men start by walking forward)

SIDES FACE GRAND SQUARE GO JUST SIX STEPS AND ALL JOIN HANDS AND CIRCLE LEFT--THE ORIGINAL SIDES DO A RIGHT AND LEFT THRU--THE OTHER TWO COUPLES STAR THRU AND SLIDE THRU AND BACK AWAY--ORIGINAL SIDES FACE YOUR PARTNER AND ALL SET GRAND SQUARE JUST SIX STEPS--ALL JOIN HANDS AND CIRCLE LEFT--THE ORIGINAL SIDES DO A RIGHT AND LEFT THRU--THE OTHER TWO COUPLES STAR THRU--PASS THRU--RIGHT AND LEFT THRU--DIVE THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

From Zero Lines: CENTERS OF EACH LINE FACE EACH OTHER--ENDS START FORWARD GRAND SQUARE--at the end, CENTERS FACE THE MIDDLE TO GET ZERO LINES AGAIN

--HANDLE WITH CARE--THIS ONE IS VERY DIFFICULT--
COUPLES ONE AND FOUR RIGHT AND LEFT THRU--NEW SIDE LADIES CHAIN--NEW COUPLE ONE (original number four) FACE YOUR CORNER AND BOX THE GNAT--SQUARE YOUR SETS LIKE THAT--NEW HEAD COUPLES GO UP AND BACK AND DO A HALF SASHAY--PASS THRU GO AROUND ONE TO A LINE--(four boys facing four girls--ALL FACE THE MUSIC--ALL DO THE HEADS PART OF GRAND SQUARE (all start forward, turn go backward, turn go backward, turn go forward--boys facing the girls--REVERSE)--ALL DO A GRAND CLOVERLEAF--FIRST COUPLE WHO MEET STAR THRU AND GO THREE STEPS FORWARD, NEXT COUPLE STAR THRU AND GO TWO STEPS FORWARD, NEXT COUPLE STAR THRU AND GO ONE STEP FORWARD--LAST COUPLE STAR THRU--LEAD COUPLE PROMENADE 3/4--THE NEXT COUPLE PROMENADE HALF--THE NEXT COUPLE PROMENADE 1/4--THE LAST COUPLE STEP FORWARD AND PARTNER TRADE--ALL BOW TO YOUR PARTNER

**HEADS STAR THRU--RIGHT AND LEFT THRU--ORIGINAL SIDES FACE YOUR PARTNER
EVERYBODY START BY BACKING UP EVERYBODY READY GRAND SQUARE--(when they are done) CENTERS PASS THRU--LEFT ALLEMANDE**

FOR THE SIGHT CALLER

Set up a line with girls in the center and have the lines pass thru and take an extra step forward. Have the ends trade then the centers trade and face the one they traded with everyone ready grand square. When they are done, all face the center (lines) and pass thru, tag the line in. Again pass thru and take an extra step forward. Have the ends trade then the centers trade and face the one they traded with everyone ready grand square. When they are done, all face the center (lines) and touch 1/4--circulate and have the boys run and you are in a double pass thru formation, sight your way out from here.

Keeping in step with our Viewpoint, Grand Square is one of the calls that we must insure the dancers receive the first beat of the musical phrase. The timing of the delivery of the command GRAND SQUARE is EXTREMELY IMPORTANT-- there is nothing worse than the caller who refuses to give the dancer the first beat of the musical phrase on the call GRAND SQUARE, looks like and feels like the only person in a military marching unit that is marching OUT OF STEP.

NORMAL MAINSTREAM

**ZERO BOX--TOUCH 1/4--SCOOT BACK--NEW CENTERS TRADE--SWING THRU--
BOYS RUN--STAR THRU--LEFT ALLEMANDE**

**SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--STAR THRU--
CENTERS PASS THRU--SWING THRU--SCOOT BACK--RECYCLE--PASS TO THE
CENTER--SWING THRU--BOYS RUN--HALF TAG TO A LEFT ALLEMANDE**

**HEADS RIGHT AND LEFT THRU--PASS THE OCEAN--SCOOT BACK--RIGHT AND
LEFT GRAND**

PLUS PAGE--LOAD YOUR BOAT

ZERO LINE--HEADS RIGHT AND LEFT THRU--HALF SASHAY--PASS THE--
SEPARATE AROUND ONE TO A LINE--PASS THRU--PARTNER TRADE--PASS
THE OCEAN--SWING THRU--BOYS RUN--TAG THE LINE IN--LOAD YOUR BOAT--
TOUCH 1/4--GIRLS TRADE--GIRLS RUN--TAG THE LINE IN--LOAD YOUR BOAT--
TOUCH 1/4--BOYS TRADE--BOYS RUN--WHEEL AND DEAL--DIVE THRU--
SQUARE THRU 3/4--LEFT ALLEMANDE

ZERO LINE--ENDS LOAD YOUR BOAT--CENTERS BOX THE GNAT--RIGHT AND
LEFT THRU--PASS THE OCEAN--PING PONG CIRCULATE--IN THE WAVE
LINEAR CYCLE WHILE THE OTHERS SEPARATE AND STAR THRU--CENTERS
PASS THRU--TOUCH 1/4--FOLLOW YOUR NEIGHBOR--TRADE THE WAVE--BOYS
FOLD--GIRLS TURN BACK--RIGHT AND LEFT GRAND

HEADS HALF SASHAY--PASS THRU--SEPARATE AROUND ONE TO A LINE--
PASS THRU--BEND THE LINE--ALL RIGHT AND LEFT THRU--ALL HALF
SASHAY--EVERYONE DO THE CENTER PART OF LOAD YOUR BOAT--TRADE
BY--STAR THRU--RIGHT AND LEFT THRU--HALF SASHAY--ALL DO THE
CENTER PART OF LOAD YOUR BOAT--CALIFORNIA TWIRL--DIVE THRU--
SQUARE THRU--3/4--LEFT ALLEMANDE

ZERO BOX--SWING THRU--BOYS RUN--TAG THE LINE--CENTERS IN--CAST OFF
3/4--PASS THRU--GIRLS CROSS FOLD AND ROLL--BOYS PARTNER TRADE AND
ROLL (lines)--GIRLS LOAD YOUR BOAT--BOYS TOUCH 1/4--WALK AND DODGE--
TOUCH 1/4--GIRLS TRADE--RECYCLE--VEER LEFT--COUPLES CIRCULATE--
FERRIS WHEEL--CENTERS SWING THRU--TURN THRU--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS SQUARE THRU--DO SA DO--SWING THRU--MEN TRADE--MEN RUN--
BEND THE LINE--RIGHT AND LEFT THRU--LOAD YOUR BOAT--TOUCH 1/4--ALL
EIGHT FOLD--SWING AND PROMENADE

NOTES FOR EUROPEAN CALLERS

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AUG 1995

---IN THIS ISSUE---

VIEWPOINT: ARE YOU GUILTY?

MAINSTREAM: RECYCLE

PLUS: ACEY DEUCEY

VIEWPOINT

ARE YOU GUILTY?

Recently I had the opportunity to visit two different graduations--both of which disturbed me as a caller. Both contained the same condition that contributes to a lowering of the club level at graduation. The condition was this: the first graduation was conducted after the caller had taught the last two figures--the second graduation was conducted after the caller had taught the last three figures. Both groups had reviewed the previously taught figures (2 each) from the session a week prior. In essence, the students were exposed to 4 and 5 relatively new figures respectively on graduation evening.

Students are nervous enough at graduation time--I wonder how many weeks it will take for them to really learn the last 5 figures? I always try to hold my graduation exercise 3 weeks after they have learned the last figure on the list. This way, the experience gap is lessened, the new club members feel a lot more confident prior to them leaving for holiday. Can you imagine a person having 3 brand new movements and two recently taught movements (that are not the easiest movements to learn)--graduating, and then going on vacation for 3-4 weeks. Imagine how strong their experience will be when they return from vacation.

The practice of graduating your students a few weeks after they have been taught the last couple of figures will lead to a stronger graduating class. It will also build the confidence level in the graduates--which is the most important thing to consider when dealing with new graduates. The most crucial time in a newer dancers "life" is the crucial three months after graduation--building and strengthening their confidence level.

Are you losing some of your graduates after graduation? How many of your new club members are still around to attend the graduation exercise the next year? **ARE YOU GUILTY** of contributing to the retention problem?

BIS DU SCHULD?

Kürzlich hatte ich die Gelegenheit, als Besucher an zwei verschiedenen Graduations teilzunehmen. Beide verwirrten mich als Caller, da sie die gleichen Voraussetzungen enthielten, die dazu beitragen, den Clublevel mit der Graduation stark herabzusetzen. Die Gegebenheit war folgende: Die erste Graduation fand statt, nachdem der Caller schnell noch die letzten zwei Figuren unterrichtet hatte. Die zweite Graduation fand statt, nachdem der Caller noch die letzten drei Figuren unterrichtet hatte. In beiden Anfängergruppen wurden zusätzlich noch die letzten zwei Figuren vom letzten Klassenabend wiederholt. Das Unmögliche ist, daß man den Anfängern vier bzw. fünf relativ neue Figuren am Graduationabend unterjubelte und sie dann ihrem Schicksal überlies.

Alle Students sind schon nervös genug am Tag ihrer Graduation. Ich möchte wissen, wieviele Wochen es dauern wird, bis sie diesen letzten fünf Figuren einigermaßen beherrschen. Mein Grundsatz ist, die Graduation-Zeremonie frühestens drei Wochen nachdem sie die letzte Figur der Liste gelernt haben, durchzuführen. Dadurch wird der Abstand zum Clublevel wesentlich verringert und das neue Clubmitglied fühlt sich viel selbstsicherer und ruhiger, wenn es anschließend in Urlaub fährt. Kannst Du Dir vorstellen, wenn eine Person drei neue und zwei wiederholte Figuren, welche wahrscheinlich nicht die leichtesten sind, verarbeiten soll, bevor sie in Urlaub geht? Was wird davon noch vorhanden sein, wenn sie vom Urlaub wieder da ist?

Die Erfahrung, die Students erst ein paar Wochen, nachdem sie die letzten Figuren gelernt haben, zu gradurieren, hat gezeigt, daß der Prozentsatz, der dem Club beitritt, viel höher ist. Es ist sehr wichtig, die Selbstsicherheit des neuen Tänzers aufzubauen, um die spätere Arbeit zu erleichtern. Die kritischste Zeit im "Square Dance Leben" des neuen Tänzers sind die ersten drei Monate nach der Graduation, wo das Erlernte gefestigt werden muß.

Wieviele Students hast Du verloren nach der Graduation? Wieviele von den neuen Clubmitgliedern sind nach einem Jahr noch vorhanden, wenn im nächsten Jahr wieder eine neue Klasse graduiert wird? "Bist Du schuldig", indem Du zu diesem Problem beigetragen hast?

--RECYCLE--

Starting formation: Ocean Waves ONLY. The ends of the wave cross fold as the centers of the wave fold in behind the ends and follow them around, then face in to end as two facing couples. TIMING: 4 steps

If your dancers have problems with the definition of Recycle as printed above, as mine do sometimes, let the dancers draw a parallel to something that they already know. Most of the time the end dancers will have no problems with their

part of a recycle--it is generally the centers that have the problem. I ask the end dancers to give a "gentle" push with the joined hand as they start their cross fold action--I then tell the centers to follow the end dancer without getting in front of them. The action for the centers (in that they roll away from the center 360 degrees) is very much like the leaders part of a ZOOM, which they already know. By telling the dancers this, they sometimes find it easier to do recycle.

Some Zero's using recycle:

1. FLUTTERWHEEL--STEP TO A WAVE--RECYCLE
2. SWING THRU--GIRLS TRADE--SWING THRU--RECYCLE

Some Equivalents for Right And Left Thru:

1. SWING THRU--BOYS TRADE--SWING THRU--RECYCLE
2. DO-SA-DO TO A WAVE--GIRLS TRADE--RECYCLE

HEADS FLUTTERWHEEL--STEP TO A WAVE--RECYCLE--SWING THRU--BOYS
TRADE--SWING THRU--RECYCLE--SQUARE THRU--SWING THRU--GIRLS TRADE--
SWING THRU--RECYCLE--RIGHT AND LEFT THRU--PASS THRU--TRADE BY--
STEP TO A WAVE--GIRLS TRADE--RECYCLE--DIVE THRU--TOUCH 1/4--BOX
CIRCULATE DOUBLE--SCOOTBACK DOUBLE--LEFT ALLEMANDE

SIDES SWING THRU--SPIN THE TOP--RECYCLE--PASS THRU--PASS THE
OCEAN--RECYCLE--SPIN THE TOP--SWING THRU--RECYCLE--PASS THRU--
TRADE BY--SWING THRU--SPIN THE TOP--RECYCLE--STEP TO A WAVE--
LADIES TRADE--RECYCLE--STAR THRU--PASS THRU--ALLEMANDE LEFT

HEADS FLUTTERWHEEL--STEP TO A WAVE--RECYCLE--SWING THRU--BOYS
TRADE--SWING THRU--RECYCLE--PASS THE OCEAN--RECYCLE--PASS THRU--
SPIN THE TOP--SWING THRU--RECYCLE--STEP TO A WAVE--GIRLS TRADE--
RECYCLE--REVERSE SASHAY (boy in front)--PASS THE OCEAN--RIGHT AND
LEFT GRAND

SIDES SWING THRU--SPIN THE TOP--RECYCLE--PASS THRU--TOUCH 1/4--
SCOOTBACK--SINGLE HINGE--SCOOTBACK--SCOOTBACK--SWING THRU--
SINGLE HINGE--BOYS RUN--PASS THRU--WHEEL AND DEAL--CENTERS SWING
THRU--SINGLE HINGE--BOX CIRCULATE--WALK & DODGE--CLOVERLEAF--NEW
CENTERS SWING THRU--SINGLE HINGE--BOX CIRCULATE--WALK & DODGE--
CLOVERLEAF--NEW CENTERS PASS THRU--PASS THE OCEAN--RECYCLE--
STAR THRU--PASS THRU--TRADE BY--STAR THRU--SWING--BOYS RUN--
COUPLES HINGE--TAG THE LINE AND ALL FACE LEFT--PROMENADE HOME

Some recycle examples from a left hand wave:

HEAD LADIES CHAIN--SAME LADIES LEAD DIXIE STYLE--RECYCLE (Boys
follow the girls)--PASS THRU--STAR THRU--RIGHT AND LEFT THRU--LADIES
CHAIN--LADIES LEAD DIXIE STYLE--RECYCLE (Boys follow the girls)--SQUARE
THRU 3/4--ALLEMANDE LEFT

SIDES SQUARE THRU 3/4--COURTESY TURN--DIXIE STYLE--RECYCLE--PASS
THRU--STAR THRU--RIGHT AND LEFT THRU--DIXIE STYLE--RECYCLE--DIVE
THRU--RIGHT AND LEFT THRU--DIXIE STYLE--RECYCLE--PASS THRU--
SEPARATE GO AROUND ONE TO A LINE--STAR THRU--ZOOM--RIGHT AND
LEFT THRU--DIXIE STYLE--RECYCLE--PASS THRU--PARTNER TRADE--(HOME)

HEADS STAR THRU--PASS THRU--SLIDE THRU--RIGHT AND LEFT THRU--DIXIE
STYLE--BALANCE--LEFT SWING THRU--RECYCLE (girls follow the boys)--
TOUCH 1/4--BOYS RUN--PASS THRU--BEND THE LINE--RIGHT AND LEFT THRU--
DIXIE STYLE--BALANCE--LEFT SWING THRU--RECYCLE--PASS THRU--RIGHT
AND LEFT GRAND

SIDES PASS THE OCEAN--SWING THRU--RECYCLE--BOX THE GNAT--PULL BY--
DO SA DO TO A WAVE--SWING THRU--RECYCLE--TOUCH 1/4--BOYS RUN--
SLIDE THRU--PASS THE OCEAN--FAN THE TOP--RECYCLE--LEFT ALLEMANDE

Singing call figures using recycle:

HEADS (SIDES) SWING THRU--SINGLE HINGE--SCOOTBACK--WALK AND DODGE--PASS THE OCEAN--RECYCLE--PASS THRU--WHEEL AND DEAL--CENTERS PASS THRU--TOUCH 1/4--SCOOTBACK--SINGLE HINGE--BOYS RUN RIGHT--PROMENADE

HEADS (SIDES) PASS THE OCEAN--GIRLS TRADE--RECYCLE--VEER LEFT--VEER RIGHT--PASS THE OCEAN--FAN THE TOP--RECYCLE--SWING THRU--BOYS TRADE--TURN THRU--LEFT ALLEMANDE--PROMENADE

HEADS (SIDES) SQUARE THRU--SWING THRU--BOYS TRADE--SWING THRU--RECYCLE--PASS TO THE CENTER--SQUARE THRU 3/4--SWING THRU--BOYS TRADE--GIRLS TURN BACK AND PROMENADE

HEADS (SIDES) LEAD RIGHT AND CIRCLE TO A LINE--FORWARD AND BACK--TOUCH 1/4--CIRCULATE--SINGLE HINGE--FAN THE TOP--RECYCLE--PASS TO THE CENTER--SQUARE THRU 3/4--SWING CORNER AND PROMENADE

HEADS (SIDES) TOUCH 1/4--WALK & DODGE--STAR THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO AN OCEAN WAVE--BOYS TRADE--RECYCLE--SQUARE THRU 3/4--SWING THE CORNER AND PROMENADE

HEADS (SIDES) PASS THE OCEAN--FAN THE TOP--SINGLE HINGE--WALK & DODGE--STAR THRU--DIXIE STYLE TO OCEAN WAVES--BOYS TRADE--LEFT SWING THRU--RECYCLE--SWING CORNER AND PROMENADE

HEADS (SIDES) SPIN THE TOP--SWING THRU--RECYCLE--PASS THRU--SWING THRU--BOYS TRADE--RECYCLE--TURN THRU--SWING CORNER AND PROMENADE HOME

---PLUS PAGE--ACEY DEUCEY---

Starting formation: Parallel waves, two-faced lines, or any formation where all the centers can trade, and the ends can Circulate and not become centers. **Description:** Ends Circulate while Centers Trade. **Timing:** 4 beats

HEADS SQUARE THRU--SINGLE CIRCLE TO A WAVE--BOYS TRADE--ACEY DEUCEY--RIGHT AND LEFT GRAND

HEADS TOUCH 1/4--WALK & DODGE--TOUCH 1/4--SPLIT CIRCULATE ONCE AND A HALF--ACEY DEUCEY (diamond points circulate around the outside while within each diamond, the centers trade)--**DIAMOND CIRCULATE--FLIP THE DIAMOND--RECYCLE--LEFT ALLEMANDE**

SIDES FAN THE TOP--EXTEND--SINGLE HINGE--SCOOTBACK--BOYS RUN--PASS THE OCEAN--ACEY DEUCEY--GIRLS HINGE--DIAMOND CIRCULATE--ACEY DEUCEY--DIAMOND CIRCULATE--CUT THE DIAMOND--ACEY DEUCEY--LEFT ALLEMANDE

HEADS LEAD RIGHT AND SQUARE THRU 3/4--TRADE BY--ALL PASS THRU--"U" TURN BACK AND STEP TO A WAVE--ACEY DEUCEY--SPLIT CIRCULATE--STEP THRU AND FACE IN--TOUCH 1/4--BOYS ONLY TRACK TWO--GIRLS EXTEND TO A BOX--SINGLE HINGE AND CENTER GIRLS TRADE--DIAMOND CIRCULATE--ACEY DEUCEY--DIAMOND CIRCULATE--FLIP THE DIAMOND--ACEY DEUCEY--RIGHT AND LEFT GRAND

HEADS PASS THRU--CHASE RIGHT--PARTNER TAG--CENTERS IN--CAST OFF 3/4--ENDS TRADE--ACEY DEUCEY AND THE CENTERS GO ONCE AND A HALF--FLIP THE DIAMOND (3x1 line)--CENTERS PASS THE OCEAN--DIAMOND CIRCULATE--ACEY DEUCEY--FLIP THE DIAMOND--ALL CAST OFF 3/4 AND CENTERS TRADE--ALL EIGHT CIRCULATE--SINGLE HINGE--RIGHT AND LEFT GRAND

NOTES FOR EUROPEAN CALLERS

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SEP 1995

--IN THIS ISSUE--

VIEWPOINT: THOUGHTS ABOUT THE NEW CLASS

MAINSTREAM: CHAIN DOWN THE LINE

PLUS: COORDINATE

VIEWPOINT

THOUGHTS ABOUT THE NEW CLASS

For many of you, the recruiting program for coming square dance classes is an all-year affair. Does the caller work best with helpers (angels) or does he prefer to work without them? If he or she would like helpers, perhaps you should set down some guidelines so that anyone coming in to lend a hand during the class sessions will know what is most advantageous to the person responsible for doing the teaching.

When you open up the class to new recruits, are you fully mindful of your responsibilities as a club member, club officer or the teacher of such a group? In the first place, you are making certain promises to those who come in. Chances are you are not saying to any of them that club dancing that follows the several months of class work will be open to only certain ones who shape up to the satisfaction of the club. To do this would defeat the very spirit of the activity. The goals should be to have enough flexibility when setting the class time to satisfy those who are attracted by our promises and are looking for a fun, friendly, low cost recreation.

While you may never have thought of it in these terms, consider all the members of the new class as VIP's--Very Important People--who are giving you their trust, who are not coming into the class to be embarrassed, but are looking for those very features they have been promised. Sometimes just a little bit of extra patience, a little effort on the part of those who are experienced dancers will make the "lights go on" that much quicker.

It's sometimes difficult to hold an otherwise fast-moving class back slightly while a few slow-learners catch up but think of it this way: You'll never know what wonderful club members these people will be without giving them the chance to learn with the others. This is your only opportunity with this

particular group of people to turn he majority into dancers. To discourage any of them now is like signing a warrant to stop them from ever becoming a part of square dancing, don't risk it. You and the other members of the club have worked too hard to bring this new group together. For that reason, isn't it worth it on some occasions to meet with the couple who seems to be catching on more slowly and, on a non class night, get together in one of your homes and practice, with records, the things the caller has already taught? Who knows, that little extra effort may be all that is necessary to help them make the grade

Gedanken zum Beginn einer neuen Klasse

Für viele von uns ist die Vorbereitung für eine neue Anfängerklasse eine jährlich wiederkehrende Angelegenheit. Beabsichtigt der Caller, mit "Angels" zu arbeiten oder bevorzugt, sollte er/sie gewisse Richtlinien festsetzen, so daß jeder, der zu den Klassenabenden kommt um zu helfen, weiß, wie er am nützlichsten den Ausbilder unterstützen kann.

Wenn Du alle Vorbereitungen für die neue Klasse abgeschlossen hast, muß sich jeder der Verantwortung bewußt sein die auf sie zukommt, als Clubmitglied, als Vorstandsmitglied und als Ausbilder, was auf sie zukommt. In den meisten Fällen machen wir den Anfängern gewisse Versprechungen. Du wirst ihnen sicher nicht sagen, daß nach Ablauf der über mehrere Monate dauernden Klasse, nur die Leute in den Club aufgenommen werden, die gut genug sind, um dem Clublevel gerecht zu werden. Wenn Du das tust, bringst Du von vornherein alles zum scheitern und der Sinn unseres Sports wäre dahin. Die Ziele sollten sein: eine gewisse Beweglichkeit in Bezug zur Länge der Klasse, um alle zufrieden zu stellen, die wir mit unseren Versprechungen angelockt haben, um Spaß zu haben, Freundschaften zu schließen und ein preiswertes Vergnügen zu haben.

Solltest Du nie daran gedacht haben, betrachte jeden von ihnen als VIP's--Very Important People--, die Dir ihr volles Vertrauen schenkten. Sie kamen nicht, um in Verlegenheit gebracht zu werden, sondern erwarten sehr viel lukratives, so wie wir es versprochen haben. Manchmal brauchen wir etwas mehr Geduld als üblich. Wenn sich erfahrene Tänzer ein bißchen Mühe geben sorgt dies für eine schnelle "Erleuchtung".

Es ist manchmal schwierig, wenn der größte Teil der Klasse relativ schnell vorwärts kommt, doch wir müssen die Klasse etwas verlangsamen, da einige wenige eine nicht so schnelle Auffassungsgabe haben. Bedenke: Vielleicht werden gerade diese Leute später besonders wertvolle Clubmitglieder. Deshalb gib ihnen die Chance, mit den anderen zu lernen. Das ist für Dich die einzige Gelegenheit, mit dieser bestimmten Gruppe die Mehrzahl der Leute später in den Club zu integrieren. Eine Entmutigung einiger Anfänger ist gleich einer Andeutung, daß sie besser aufhören sollten, bevor sie ein Teil der Square Dance Familie werden. Riskiere das nicht. Du und die anderen Mitglieder des Clubs

SINGING CALL FIGURES:

**HEADS SQUARE THRU--DO SA DO--SWING THRU--BOYS RUN--COUPLES
CIRCULATE--CHAIN DOWN THE LINE--STAR THRU--PASS THRU--TRADE BY--
CORNER SWING AND PROMENADE**

**HEADS SQUARE THRU--DO SA DO--SWING THRU--BOYS RUN--COUPLES
CIRCULATE--CHAIN DOWN THE LINE--PASS THE OCEAN--ALL EIGHT
CIRCULATE--BOYS RUN AND PROMENADE**

Here are a couple of "non-symmetrical" modules--handle with care!

**COUPLES THREE AND FOUR THE LADIES CHAIN--NUMBER ONE LADY CROSS
THE SET AND CIRCLE THREE--HEAD MAN BREAK TO A LINE--COUPLES TWO
AND FOUR HALF SASHAY--PASS THRU--SEPARATE AROUND ONE AND LINE
UP FIVE AND THREE--JUST THE ENDS STAR THRU--ALL CIRCLE LEFT--STOP
WHEN THE MEN ARE AT THE HEAD POSITION AND THE LADIES AT THE
SIDES--FOUR MEN HALF SASHAY--PASS THRU--SEPARATE AROUND ONE AND
ALL CIRCLE LEFT--ALL HALF SASHAY--LEFT ALLEMANDE**

**COUPLES THREE AND FOUR RIGHT AND LEFT THRU--NEW SIDES RIGHT AND
LEFT THRU--COUPLE NUMBER TWO GO DOWN THE CENTER AND SPLIT THE
RING--SEPARATE AND GO AROUND THREE TO A LINE--SIDE COUPLE FACE
AND STAR THRU--CALIFORNIA TWIRL--NUMBER ONE LADY CHAIN TO THE
LEFT--SAME TWO COUPLES HALF SASHAY--NUMBER ONE GENT CROSS THE
SET AND WITH YOUR ORIGINAL CORNER DO A LEFT ALLEMANDE--EVERYONE
RIGHT AND LEFT GRAND**

Just a quick note--I have noticed recently that when calling at Specials, the call Head Ladies Chain TO THE LEFT OR TO THE RIGHT is becoming more popular, however there is a noticeable difference in the ending formation. There is a big difference between TWO LADIES CHAIN 3/4 to a line of three and TWO LADIES CHAIN. When two ladies chain (either right or left or across) from a static square, the ending formation is a static square.

--PLUS PAGE--

COORDINATE: Starting Formation--Columns. All dancers single file circulate once and a half. The center six trade. The very center two dancers release handhold and walk diagonally outward to the end of the forming lines. The two lonesome dancers walk ahead, moving in a quarter circle, to become the other ends of forming two faced lines.

**ZERO BOX--SLIDE THRU--REVERSE FLUTTER WHEEL--ALL TOUCH 1/4--
COORDINATE--VEER RIGHT--LEFT ALLEMANDE**

**HEADS PASS THRU--CHASE RIGHT--SINGLE HINGE--EXTEND--RECYCLE--PASS
THRU--CHASE RIGHT--COORDINATE--COUPLES CIRCULATE--WHEEL AND
DEAL--SQUARE THRU BUT ON YOUR THIRD HAND GRAND RIGHT AND LEFT**

**SIDES LEAD RIGHT AND STAR THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO
A WAVE--FAN THE TOP--SINGLE HINGE--TRIPLE SCOOT--COORDINATE--VEER
LEFT--"U" TURN BACK--LEFT ALLEMANDE**

**HEADS PASS THE OCEAN--EXTEND--LINEAR CYCLE--LEFT TOUCH 1/4--
COORDINATE--PROMENADE HOME**

SINGING CALL FIGURE:

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

We should all be planning for our upcoming classes this fall. I hope you all have very successful classes this year--try to set a goal to have as many people graduate next year that pay for the course this year. See you next month.

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OCT 1995

--IN THIS ISSUE--

VIEWPOINT: Rules for Angels

MAINSTREAM: New Quarterly "Hinge Over" and Spin Chain Thru

PLUS: 3/4 Tag The Line

VIEWPOINT

RULES FOR ANGELS

After last months Viewpoint (Thoughts About The New Class) was published, I received seven phone calls all requesting guidance on how class "Angels" should be handled. A couple of people wanted to know what do I do to prepare my "Angels" for the upcoming class. Here are a few hints that I discuss with my "Angels" prior to beginning a class.

First of all, I encourage all of last years' "graduates" to return as an "Angel" this year. I tell them that even though they may not get to dance every "tip", they will become stronger dancers by being there and observing. The first important point that I stress is being there "on time". I usually approach this by reminding them of the times during their class that they had to wait because there were not enough angels to allow everyone to dance.

The second point that I emphasize is that the class is there primarily for the new students and secondarily for the "angels"--students should not be allowed to sit out at the expense of the angels.

The next point that I bring out is that the "angels" should allow me to do the teaching. If, however, they discover a problem area that needs attention, they should wait until the end of the tip and tell me of the problem. If it needs immediate attention, they should raise their hand in the square and approach me when I recognize them.

My special "angels" (those who attend over 80% of the class as angels) are rewarded on graduation day with a special badge and appropriate recognition. In working with angels, keep the needs of the class in mind. I avoid calling a "tip" for the angels--this tends to place the spotlight on the "angels" and not the class.

REGELN FÜR "ANGELS"

Nachdem die Caller Notes vom Vormonat ("Gedanken über eine neue Klasse") erschienen waren, hatte ich einige Anrufer, die alle nach Richtlinien fragten, wie sich "Angels" bei einer neuen Klasse verhalten sollten. Mehrere Leute wollten wissen, wie ich meine "Angels" für die bevorstehende Klasse vorbereite. Hier einige Hinweise, die ich meinen "Angels" vor Beginn einer neuen Klasse gebe.

Zuerst ermutige ich alle Tänzer der letzten Klasse, dieses Jahr als "Angel" die Klasse zu unterstützen. Ich sage ihnen, daß sie, obwohl sie vielleicht nicht jeden "Tip" tanzen können, auch durch Zuschauen ein besserer Tänzer werden kann. Das erste Gebot ist Pünktlichkeit. Ich erinnere sie dann an Ihre Klassenzelt, als sie warten mußten, weil nicht genügend "Angels" zum Auffüllen der Squares da waren.

Zweitens betone ich besonders, daß die Klasse in erster Linie für die "Students" gemacht wird und nicht für die "Angels" & "Students" sollten nicht zugunsten eines "Angels" aussetzen müssen.

Der nächste Punkt ist, daß die "Angels" den Unterricht nicht stören sollten. Falls jedoch ein Problem auftaucht, über das diskutiert werden muß, kann man dies nach dem "Tip" mit mir besprechen. Ist sofortiges Eingreifen nötig, sollten sie die Hand heben und mich ansprechen, sobald ich es bemerke.

Meine "Special Angels" (diejenigen, die als "Angels" in über 80% der Klasse ausgeholfen haben) werden bei der Graduation mit einem Badge und anerkennenden Worten geehrt. Bei der Zusammenarbeit mit "Angels" sollte immer die Klasse vorrangig sein. Ich vermelde es, einen "Tip" für die "Angels" zu callen - das richtet das Augenmerk zu sehr auf die "Angels" und nicht auf die Klasse.

ATTENTION--ATTENTION

YOUR SUBSCRIPTION TO OUR NOTES WILL EXPIRE THE END OF DECEMBER. IF YOU WOULD LIKE TO REMAIN ON OUR SUBSCRIPTION LIST FOR 1996 AND NOT MISS AN ISSUE, PLEASE TAKE TIME NOW TO SEND DM 65 TO POSTGIROAMT KARLSRUHE, BLZ: 680-100-75, KONTO NR: 2276-91-752-AL STEVENS. PLEASE MARK YOUR BANK SLIP WITH YOUR NAME AND "CALLERS NOTES 1996".

--NEW MAINSTREAM QUARTERLY--

HINGE OVER--Starting Formation: Eight Chain Thru or parallel right-hand ocean waves. Action: All momentarily step into Ocean Waves, Hinge and the new centers slide (Sashay) nose-to-nose (Slither). From an Ocean Wave the initial action is a Single Hinge. Ending Formation: Two-faced lines. Timing: 4 beats.

ZERO BOX--HINGE OVER--COUPLES CIRCULATE--FERRIS WHEEL--GIRLS PASS THRU--TOUCH 1/4--BOYS TRADE--BOYS RUN--FERRIS WHEEL--ZOOM--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

SIDES PASS THE OCEAN--EXTEND--HINGE OVER--COUPLES CIRCULATE--BEND THE LINE--STAR THRU--CENTERS PASS THRU--SLIDE THRU--PASS THRU--WHEEL & DEAL--ZOOM--CENTERS PASS THRU--LEFT ALLEMANDE

Here is a "Stir The Bucket" routine

HEADS PROMENADE HALF--LEAD RIGHT--CIRCLE TO A LINE--PASS THE OCEAN--SWING THRU--BOYS RUN--TAG THE LINE--GIRLS TURN BACK--HINGE OVER--COUPLES CIRCULATE HALF AND BEND THE LINE (square is rotated)

SINGING CALL FIGURE:

HEADS STAR THRU--PASS THRU--HINGE OVER--COUPLES CIRCULATE--FERRIS WHEEL--GIRLS PASS THRU--TOUCH 1/4--BOYS TRADE--BOYS RUN--FERRIS WHEEL--ZOOM--CENTERS PASS THRU--SWING CORNER AND PROMENADE

MAINSTREAM MATERIAL--Spin Chain Thru

Starting Formation: Parallel Waves. Each end and the adjacent center dancer turn half (180 degrees). The new centers of each ocean wave turn three quarters (270 degrees) to make a new ocean wave across the set. The two centers of this wave turn one half to reform the wave across the set. The two outside pairs of dancers of the center wave now turn three quarters to join the waiting ends and form parallel ocean waves.

**HEADS STAR THRU--PASS THRU--SPIN CHAIN THRU--GIRLS CIRCULATE
DOUBLE--BOYS RUN--COUPLES CIRCULATE--GIRLS TRADE--TAG THE LINE TO
THE RIGHT--WHEEL AND DEAL--RIGHT AND LEFT GRAND**

**SIDES TOUCH 1/4--BOYS RUN--ALL TOUCH 1/4--GIRLS RUN--ALL TOUCH 1/4--
BOYS RUN--SLIDE THRU--PASS THE OCEAN--ALL 8 CIRCULATE--SPIN CHAIN
THRU--SCOOTBACK--BOYS CIRCULATE--GIRLS TRADE--RECYCLE--LEFT
ALLEMANDE**

**HEADS PASS THE OCEAN--EXTEND--ALL EIGHT CIRCULATE--SCOOTBACK--
SPIN CHAIN THRU--SWING THRU--RECYCLE--RIGHT AND LEFT GRAND BUT ON
YOUR THIRD HAND PROMENADE**

**SIDE LADIES CHAIN--SIDES TOUCH 1/4--WALK AND DODGE--TOUCH 1/4--
SCOOTBACK--SINGLE HINGE--SCOOTBACK--SPIN CHAIN THRU--SWING THRU--
RECYCLE--RIGHT AND LEFT GRAND**

HEADS SQUARE THRU 3/4--COURTESY TURN THIS GIRL WITH A HALF SASHAY--SLIDE THRU--SWING THRU--SPIN CHAIN THRU--BOYS CIRCULATE DOUBLE--SWING THRU--SINGLE HINGE--BOYS RUN--SLIDE THRU--EIGHT CHAIN THREE--LEFT ALLEMANDE

SIDES PASS THRU--WHEEL AROUND--HALF SASHAY--PASS THRU--WHEEL AROUND--TOUCH 1/4--SCOOTBACK--BOYS RUN--TOUCH 1/4--SCOOTBACK--SWING THRU--SPIN CHAIN THRU--SPLIT CIRCULATE--BOYS RUN--RIGHT AND LEFT THRU--HALF SASHAY--PASS THE OCEAN--RIGHT AND LEFT GRAND

HEADS SWING THRU DOUBLE--SINGLE HINGE--BOYS RUN--TOUCH 1/4--SCOOTBACK--SPIN CHAIN THRU--SPLIT CIRCULATE--SPIN CHAIN THRU--BOYS RUN--BEND THE LINE--SLIDE THRU--LEFT ALLEMANDE

SIDES SWING THRU--SINGLE HINGE--BOX CIRCULATE--BOYS RUN--SWING THRU--SPLIT CIRCULATE--SPIN CHAIN THRU--SPLIT CIRCULATE--BOYS RUN--TOUCH 1/4--GIRLS RUN--RIGHT AND LEFT GRAND

HEADS PASS THE OCEAN--EXTEND--SPLIT CIRCULATE--SPIN CHAIN THRU--BOYS RUN--PASS THE OCEAN--SPLIT CIRCULATE--SPIN CHAIN THRU--BOYS RUN--TOUCH 1/4--GIRLS RUN--PASS THRU--RIGHT AND LEFT GRAND

SINGING CALL FIGURE

HEADS HALF SASHAY--STAR THRU--SWING THRU--SPIN CHAIN THRU--RECYCLE--SQUARE THRU--3/4--SWING CORNER--PROMENADE

--PLUS PAGE--

3/4 TAG THE LINE

Starting Formation: Parallel Lines of Four--Inverted Line(s), Two-Faced Line(s), 3 X 1 Line(s).

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

HEADS PASS THE OCEAN--PING PONG CIRCULATE--EXTEND--GIRLS RUN--3/4 TAG THE LINE--GIRLS SWING THRU--BOYS TURN 1/4 RIGHT--FLIP YOUR DIAMOND--RIGHT AND LEFT GRAND

**SIDES HALF SASHAY--STAR THRU--SWING THRU--BOYS RUN--TAG THE LINE
RIGHT--FERRIS WHEEL AND SPREAD--PASS THRU--3/4 TAG THE LINE TO A
RIGHT AND LEFT GRAND**

**HEADS PASS THE OCEAN--EXTEND--SCOOTBACK--SPLIT CIRCULATE--BOYS
TRADE--CENTERS RUN--3/4 TAG THE LINE--RIGHT AND LEFT GRAND**

**SIDES PASS THE OCEAN--EXTEND--GIRLS TRADE--SWING THRU--SPLIT
CIRCULATE--GIRLS TRADE--CENTERS RUN--3/4 TAG THE LINE--RIGHT AND
LEFT GRAND**

**ZERO BOX--SPLIT TWO--SEPARATE AROUND ONE TO A LINE--PASS THRU--3/4 TAG THE LINE--IN THE WAVE EXPLODE AND STAR THRU--ALL TRACK TWO--
ALL EIGHT CIRCULATE--EXPLODE AND LOAD THE BOAT--LEFT ALLEMANDE**

Have a GREAT class season--see you next month.

NOTES FOR EUROPEAN CALLERS

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NOV 1995

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VIEWPOINT

HISTORY: CLASSICAL MUSIC

Did you know that Mozart and other classical composers wrote music for country dancing? Almost anyone who has gone through the typical progression of piano lessons will have played dances by Mozart or Beethoven or others. Why were classical composers writing country dance music?

We here in the last quarter of the 20th Century need to be careful. It is only us looking back who are calling this music "classical". It was simply "contemporary" then. It was extremely ordinary for the composer of the day to provide music for the dancing of the day, which was country dancing. Who knows, in some cases, it might even have been so simple as cashing in on what was popular at the moment, i.e., country dancing.

Costume to fit the occasion. "Popular" here means the kind of dancing which would be done (perhaps even taken for granted) at any gathering at which dancing occurred. The people would wear whatever clothing the occasion called for, rather than something definitely unusual. Today's equivalent would be dances at lodges and fraternal organizations, weddings and anniversaries. It is not likely that any square dance outfits would be found there, for today square dancing is not the "popular" form of dance.

The term, country dancing, opens up a whole range of speculations. No one is exactly sure why the name--country dancing. Certainly in the 18th and early 19th Centuries country dancing was the urban style of dance. This is important because country dancing is the ancestor of square dancing. In general terms, country dances were danced by groups of couples who always started and ended with a specific formation, either circles, lines or squares. At different times, one formation or another was favored, but the philosophy of organizing the dance around a home position and basic formation is just the

same as today when we square our sets. in the last half of the 18th Century, lines were the favorite formation. This is actually our contra dance. In the early 19th Century, the square (then called a quadrille) gained favor in urban ballrooms, while the contra hung on in rural areas, especially some parts of New England. That's why New England is such a leader in contra dancing today.

Words are only that--words. How we use them and what emotional investment we give them may make them friends or enemies. Here's hoping that a little reflection of "classical", "contemporary" and "popular" will provide some interesting fodder for the brain.

HISTORIE: KLASSISCHE MUSIK

Habt Ihr gewußt, daß Mozart und andere klassische Komponisten Musikstücke für "Country Dance" geschrieben haben? Fast jeder, der einmal Klavierstunden hatte, hat bestimmt "Country Dances" von Mozart, Beethoven oder anderen Komponisten gespielt. Warum haben klassische Komponisten "Country Music" geschrieben?

Heute, gegen Ende des 20. Jh. sollten wir mit dem Begriff "Country Music" vorsichtig umgehen. Wir nennen diese Musik "klassisch", wenn wir in die Vergangenheit zurückblicken. Es war damals "zeitgenössische" Musik. Für einen Komponisten dieser Zeit war es ganz selbstverständlich, Tanzmusik zu schreiben, "Country Dances" (Volkstänze). Wer weiß, vielleicht war es in manchen Fällen einfach nur eine Nachbearbeitung der zu der Zeit aktuellen Stücke, wie z.B. Country Dancing.

Zu jeder Gelegenheit passend angezogen. "Populär" bedeutet in diesem Zusammenhang die Tanzart (Vielleicht wurde dies sogar vorausgesetzt) bei jeder Veranstaltung, bei der auch getanzt wurde. Die Leute waren dem Anlaß entsprechend gekleidet, aber nicht irgendwie außergewöhnlich. Vergleichbare Anlässe wären heute Tanzveranstaltungen in Hotels und Vereinen, Hochzeiten und Jubiläen. Man hat damals keine, im heutigen Sinne spezielle, Square-Dance-Kleidung getragen, denn der Square Dance war ja zu der Zeit anders als heute.

Der Begriff "Country Dancing" öffnet Spekulationen Tür und Tor. Keiner weiß genau, warum man den Tanz so nannte. Sicherlich war im 18 Jh. und im frühen 19 Jh. "Country Dancing" die am meisten verbreitete Tanzart. Dies ist wichtig, weil Country Dancing der Vorläufer des Square Dance ist, daraus entstand der Square Dance in seiner heutigen Form.

Im allgemein wurden Country Tänze von Paaren in Formationen getanzt, die immer mit Kreisen, Linien oder Vierecken (Squares) begannen und endeten. Zu verschiedenen Zeiten war die einer oder die andere Formationen beliebter, aber die Idee, einen Tanz mit Grundfiguren um einen festen Punkt "Home Position"

herum anzuordnen, haben wir heute noch beim modernen Square Dance. In der zweiten Hälfte des 18. Jh. waren die "Line"-Formationen am beliebtesten. Dies entspricht den heutigen "Contra"-Tänzen. Im frühen 19. Jh. gewannen die Squares (damals nannte man sie Quadrille) in städtischen Tanzsälen an Beliebtheit, während der Contra in ländlichen Gegenden, besonders in einigen Landstrichen Neu-Englands, weiterbestand. Heute noch ist Neu-England in "Contra"-Tänzen führend.

Worte sind Schall und Rauch. Je nachdem, wie wir sie benutzen und welche Gefühle wir in sie legen, klingen sie angenehm oder unangenehm. Es wäre schön, wenn Euch dieser kleine Ausflug zur "Klassik", "Zeitgenössischer Musik" und "Popular-Musik" dazu angeregt hat, mal darüber nachzudenken.

ATTENTION--ATTENTION

YOUR SUBSCRIPTION TO OUR NOTES WILL EXPIRE THE END OF DECEMBER. IF YOU WOULD LIKE TO REMAIN ON OUR SUBSCRIPTION LIST FOR 1996 AND NOT MISS AN ISSUE, PLEASE TAKE TIME NOW TO SEND DM 65 TO POSTGIROAMT KARLSRUHE, BLZ: 660-100-75, KONTO NR: 2276-91-752--AL STEVENS. PLEASE MARK YOUR BANK SLIP WITH YOUR NAME AND "CALLERS NOTES 1996".

MAINSTREAM MATERIAL: TAG FAMILY

TAG THE LINE: Starting formation--any line with an even number of dancers. 1) FULL: Each dancer turns to face the center of the line. Taking a short side step to the left, each dancer walks forward passing right shoulders with oncoming dancers until he has walked past all of the dancers from the other half of the line. The call may be followed by any one of the directions In, Out, Right, or Left. When this happens, dancers turn in place one quarter in the direction indicated. 2) HALF TAG: Like tag the line, except the dancers stop walking forward when the original center from each side of the line meets the original end from the other side. If started from a four person line, the ending formation is a right hand box circulate formation; from longer lines the ending formation is a right hand column formation.

HEADS LEAD RIGHT--VEER LEFT--TAG THE LINE IN--TOUCH 1/4--SINGLE FILE CIRCULATE--MEN RUN--DOUBLE PASS THRU--FACE RIGHT--COUPLES CIRCULATE--TAG THE LINE IN--SLIDE THRU--DOUBLE PASS THRU--LEADERS PARTNER TRADE--LEFT ALLEMANDE

SIDES SQUARE THRU 3/4--COURTESY TURN--FLUTTERWHEEL--SWEEP 1/4--
PASS THRU--SLIDE THRU--PASS THRU--TAG THE LINE RIGHT--COUPLES
CIRCULATE--TAG THE LINE--CENTERS IN--CAST OFF 3/4--SLIDE THRU--LEFT
ALLEMANDE

HEADS RIGHT AND LEFT THRU--PASS THE OCEAN--GIRLS RUN--TAG THE LINE
RIGHT--VEER RIGHT--SWING THRU--MEN RUN--TAG THE LINE--CLOVERLEAF--
GIRLS TURN THRU--STAR THRU--FERRIS WHEEL AND CENTERS VEER RIGHT--
CALIFORNIA TWIRL--TAG THE LINE--GIRLS GO LEFT AND MEN GO RIGHT--
SEPARATE AROUND ONE TO A LINE--PASS THRU--TAG THE LINE--CENTERS
IN--CAST OFF 3/4--STAR THRU--TRADE BY--LEFT ALLEMANDE

ZERO BOX--RIGHT AND LEFT THRU--VEER LEFT--HALF TAG--WALK & DODGE--
PARTNER TRADE--PASS THRU--HALF TAG--CENTERS TRADE--SCOOTBACK--
BOYS RUN--REVERSE FLUTTERWHEEL--PASS THRU--TAG THE LINE RIGHT--
FERRIS WHEEL--OUTSIDERS SQUEEZE IN AND ALLEMANDE LEFT

ZERO BOX--SWING THRU--SPIN THE TOP--GIRLS RUN--(in your foursome) HALF
TAG THE LINE--BOYS RUN--TOUCH 1/4--CENTERS TRADE--CENTERS RUN--
HALF TAG THE LINE--BOYS TRADE--SCOOTBACK--SWING THRU--BOYS RUN--
HALF TAG--TRADE AND FACE THE ONE YOU TRADED WITH--ALLEMANDE

HEADS HALF SASHAY--ALL CIRCLE LEFT--STOP WHEN THE BOYS ARE AT
THE HEAD POSITION AND GIRLS AT THE SIDE--FOUR BOYS TOUCH 1/4 AND
STEP APART--FOUR GIRLS SPIN THE TOP--CENTER GIRLS RUN--GIRLS HALF
TAG--COUPLES CIRCULATE--GIRLS HINGE--BOYS CIRCULATE--GIRLS SWING
THRU--CENTER GIRLS RUN--GIRLS HALF TAG--COUPLES CIRCULATE--GIRLS
TRADE--WHEEL AND DEAL--LEFT ALLEMANDE

ZERO LINE--PASS THE OCEAN--SWING THRU--BOYS RUN--TAG THE LINE IN--
PASS THRU--WHEEL AND DEAL--CENTERS ONLY LEFT ALLEMANDE--
EVERYONE GO RIGHT AND LEFT GRAND

Heiner Fischle, Herausgeber eines neuen Wörterbuchs für Square Dancer und Caller. 222 Stichworte die jeder kennen und wissen sollte. Sehr interessant und jeder sollte es haben. Bestellungen an: Heiner Fischle, Meierwiesen 34, 30567 Hannover.

ZERO LINE--PASS THRU--TAG THE LINE IN--PASS THRU--TAG THE LINE OUT--
BEND THE LINE--PASS THRU--TAG THE LINE--CENTERS IN--ALL "U" TURN
BACK--BOX THE GNAT--RIGHT AND LEFT THRU--PASS THRU--HALF TAG--
SWING THRU--SPLIT CIRCULATE--MEN RUN--PASS THRU--MEN RUN--ALL
SCOOTBACK--CENTERS TRADE--SWING THRU--MEN RUN--PASS THRU--TAG
THE LINE--LEADERS TURN BACK--PASS THRU--LEFT ALLEMANDE

SIDES PASS THE OCEAN--SWING THRU--BOYS RUN--HALF TAG LEFT--SQUARE
THRU 3/4--TRADE BY--STAR THRU--RIGHT AND LEFT THRU--STEP TO A WAVE--
FAN THE TOP--GIRLS RUN--HALF TAG RIGHT--PASS THRU--TRADE BY--LEFT
ALLEMANDE

HEADS STAR THRU--PASS THRU--SWING THRU--BOYS RUN--HALF TAG LEFT--
TRADE BY--TOUCH 1/4--SPLIT CIRCULATE--SINGLE HINGE--GIRLS RUN--HALF
TAG LEFT--RIGHT AND LEFT GRAND

SINGING CALL FIGURES:

HEADS STAR THRU--PASS THRU--RIGHT AND LEFT THRU--DO SA DO--SWING
THRU--MEN RUN--TAG THE LINE RIGHT--COUPLES CIRCULATE--HALF TAG THE
LINE--MEN RUN--PASS THE OCEAN--MEN RUN--PROMENADE HOME

HEADS PROMENADE HALF--SQUARE THRU FOUR--RIGHT AND LEFT THRU--
VEER LEFT--COUPLES CIRCULATE--HALF TAG THE LINE RIGHT--TURN THRU--
LEFT ALLEMANDE--COME BACK ONE AND PROMENADE

HEADS SQUARE THRU--RIGHT AND LEFT THRU--SLIDE THRU--PASS THRU--
TAG THE LINE IN--PASS THRU--TAG THE LINE IN--SLIDE THRU--SWING
CORNER AND PROMENADE

PLUS PAGE--PARTNER TAG

Starting formation: couple. Two dancers turn to face each other and pass thru.

**HEADS STAR THRU--PARTNER TAG--SEPARATE AROUND ONE TO A LINE--
PASS THE OCEAN--RECYCLE AND SWEEP 1/4--STAR THRU--PARTNER TAG--
ENDS FOLD--LEFT ALLEMANDE**

**SIDES PASS THE OCEAN--SINGLE HINGE--BOX CIRCULATE--PARTNER TAG--
RIGHT AND LEFT THRU--PASS THRU--PARTNER TAG RIGHT--SINGLE FILE
CIRCULATE--MEN RUN--SWING THRU--SINGLE HINGE--MEN RUN--PARTNER
TAG--RIGHT AND LEFT GRAND**

**HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--
PARTNER TAG--CENTERS PASS THRU--CENTERS IN--CAST OFF 3/4--PASS
THRU--PARTNER TAG OUT--PARTNER TRADE--SLIDE THRU--LEFT ALLEMANDE**

**HEADS PASS THE OCEAN--SCOOTBACK--THOSE IN THE WAVE SINGLE HINGE
AND THE OTHERS PARTNER TAG--CENTERS CIRCULATE--ENDS FOLD--
CENTERS WALK & DODGE--RIGHT AND LEFT THRU--PARTNER TAG--BEND
THE LINE--STAR THRU--TRADE BY--BOX THE GNAT--DROP HANDS AND
PARTNER TAG--LEFT ALLEMANDE**

SINGING CALL FIGURE:

**HEADS PROMENADE HALF WAY--DOWN THE MIDDLE PASS THRU--PARTNER
TRADE--PASS THRU--PARTNER TAG--RIGHT AND LEFT THRU--SLIDE THRU--
PASS THRU--PARTNER TRADE--PASS THRU--PARTNER TAG--TRADE BY--
SWING THE CORNER--PROMENADE**

**Don't forget to renew your subscription for 1996--I just finished conducting my
two Caller's Colleges with John Kaltenthaler--both schools were very successful.
My experienced school for 1996 is SOLD OUT. It is gratifying to see so many
callers wanting to further their education and make themselves better.**

NOTES FOR EUROPEAN CALLERS

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DEC 1995

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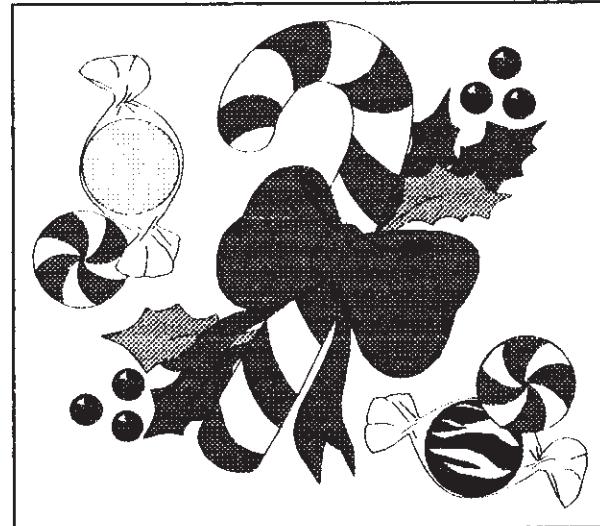
Viewpoint: CALLER EDUCATION
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VIEWPOINT

CALLER EDUCATION ON THE UPSWING

I just completed my Caller's Colleges for this year, and am very pleased with the number of people who are willing to become better callers than they already are. I can remember my first reaction to caller education. I tried to enter a callers school and was refused because I did not have 3 years as an accomplished dancer, which was the requirement back in 1958. I must also say that caller education has come a long, long way from then. In those days, a caller with a good reputation conducted a school, let you use his expensive equipment and told you how great you were and spent a lot of time telling you how good he was. Compared to today's standards, this was a bit shocking.

Today, an Accredited Caller Coach is trained to find how to make you a better caller, for the betterment of the **SQUARE DANCE ACTIVITY**. There must be something going right, because my experienced school with Bill Peters next year (1996) was sold out before my experienced school with John Kaltenthaler started this year. This type of enthusiasm has become contagious--join the epidemic. I had never expected this much enthusiasm when I became a Caller Coach. I just finished my 44th complete Caller's College, and as is always true, I learned a lot from the school. I am also pleased that we are getting quite a few other callers interested



in caller education as well. I worked a school in Prague with Al Green from England, and Edeltraud Mertmann from near Ahrensburg, both of whom did a very good job of "getting involved"--I will look forward to working together with them again in the future.

Ich habe gerade meine letzte Caller-Schule für dieses Jahr beendet und ich bin sehr überrascht über den regen Zuspruch von Callern, die durch diese spezielle Schulungen erstaunt gewillt sind besser zu werden als sie sind. Ich erinnere mich an meine erste Caller-Schule, die ich besuchte und war sehr enttäuscht. Ich hatte damals noch keine drei Jahre als Tänzer absolviert, was damals, 1958, Voraussetzung war. Ich muß sagen, daß die Caller Ausbildung, verglichen zu der damaligen Zeit, einen langen, langen Weg in der Entwicklung zurückgelegt hat. In jenen Tagen, ein Caller mit einen bekannten Namen, der eine Caller-Schule abhielt, lies uns seine teure Anlage benutzen und sagte jeden von uns, wie gut er schon war, jedoch ohne immer wieder zu unterstreichen, was er selbst für ein toller Caller ist. Verglichen mit dem heutigen Standard war das alles sehr deprimierend.

Der heutige akkreditierte Caller-Ausbilder hat herauszufinden, wie er dich zum besseren Caller machen kann, um unsere Square Dance Aktivität immer wieder zu verbessern. Es muß was für sich haben, wenn unsere Caller-Schule, die nächstes Jahr (1996), mit Bill Peters stattfindet, schon jetzt restlos belegt war, bevor die diesjährige Caller-Klinik mit John Kaltenthaler begonnen hatte. Diese Art von Begeisterung ist fast schon ansteckend-genießen wir diese Epedemie. Ich hatte niemals mit solch einer Anteilnahme gerechnet, als ich Caller Ausbilder wurde. Ich habe soeben meine 44. Caller-Schule zum Abschluß gebracht und ich muß ehrlich sagen, ich selbst lerne sehr viel von meinen Schulungen. Ich bin sehr erfreut, daß einige neue Caller interessiert sind, an Caller-Schulen mitzuwirken. Ich arbeite mit Al Green aus England zusammen in Prag und Edeltraud Mertmann aus der Nähe von Ahrensburg. Ich beabsichtige, auch in Zukunft mit beiden weiter zusammenzuarbeiten.

ATTENTION--ATTENTION

YOUR SUBSCRIPTION TO OUR NOTES EXPIRES WITH THIS ISSUE--YOU WILL NOT RECEIVE THE JANUARY ISSUE UNLESS YOU TAKE TIME OUT NOW AND SEND DM 65 TO POSTGIROAMT KARLSRUHE, BLZ: 660-100-75, KONTO NR: 2276-91-752--AL STEVENS. PLEASE MARK YOUR BANK SLIP WITH YOUR NAME AND "CALLERS NOTES 1996".

--MAINSTREAM--

REVERSE DIXIE STYLE TO A WAVE

Starting Formation--Facing Couples or Facing Tandems. From Facing Couples, the left hand dancer, the man's position, will move diagonally forward to extend left hands and walk past each other as the girl's position maneuvers to meet the on-coming man with a right hand to do a touch 1/4, or single hinge action, to end in a right hand ocean wave. From Facing Tandems the lead dancers extend a left hand to each other and walk past each other, as the trailers maneuver to meet the on-coming leader with a right hand to do a Touch 1/4, or Single Hinge action, ending in a right hand ocean wave.

**ZERO BOX--SWING THRU--SCOOT BACK--GIRLS RUN--TAG THE LINE RIGHT--
BEND THE LINE--MEN LEAD REVERSE DIXIE STYLE--GIRLS TRADE--RECYCLE--
LEFT ALLEMANDE**

**HEADS LEAD RIGHT AND TOUCH 1/4--SCOOT BACK--BOYS RUN--PASS THRU--
PARTNER TRADE--MEN LEAD REVERSE DIXIE STYLE--GIRLS TRADE--
RECYCLE--WRONG WAY GRAND--BOX THE GNAT AND PROMENADE HOME**

**SIDES TOUCH 1/4--TURN TO FACE THE ONE YOU TOUCHED AND SLIDE THRU--
TOUCH 1/4--SCOOT BACK--BOYS RUN--MEN LEAD REVERSE DIXIE STYLE--
BOYS CIRCULATE--GIRLS TRADE--SWING THRU--RECYCLE--WEAVE THE RING**

**HEADS PASS THRU--"U" TURN BACK--STAR THRU--PASS THE OCEAN--
RECYCLE AND THE MEN LEAD REVERSE DIXIE STYLE--GIRLS TRADE--
RECYCLE--VEER LEFT--FERRIS WHEEL--CENTERS BOX THE GNAT--SIDES
FACE, GRAND RIGHT AND LEFT**

**HEADS STAR THRU--PASS THRU--STAR THRU--RIGHT AND LEFT THRU--
FLUTTERWHEEL--MEN LEAD REVERSE DIXIE STYLE--SCOOT BACK--ALL 8
CIRCULATE ONCE AND A HALF TO A RIGHT AND LEFT GRAND**

**SIDES TOUCH 1/4--BOYS RUN--BOX THE GNAT--FAN THE TOP--MEN RUN--
WHEEL & DEAL--MEN LEAD REVERSE DIXIE STYLE--SCOOT BACK--RECYCLE--
PASS THRU--RIGHT AND LEFT GRAND**

**HEADS PASS THRU--PARTNER TRADE--MEN LEAD REVERSE DIXIE STYLE--
GIRLS TRADE--SCOOT BACK--RIGHT AND LEFT GRAND**

**SIDES SQUARE THRU 3/4--COURTESY TURN WITH A HALF SASHAY--TOUCH
1/4--MEN RUN--PASS THRU--SLIDE THRU--PASS THE OCEAN--SCOOT BACK--
GIRLS FOLD--MEN "U" TURN BACK AND STAR THRU--REVERSE DIXIE STYLE--
GIRLS TRADE--MEN RUN--MEN CIRCULATE--PROMENADE HOME**

**HEADS PASS THE OCEAN--RECYCLE--PASS THRU--PASS THE OCEAN--
RECYCLE--TOUCH 1/4--GIRLS RUN--GIRLS LEAD REVERSE DIXIE STYLE--FAN
THE TOP--RIGHT AND LEFT GRAND**

**ZERO BOX--TOUCH 1/4--SALT CIRCULATE--BOYS FOLD--GIRLS LEAD REVERSE
DIXIE STYLE--MEN TRADE--RECYCLE--PASS THRU--RIGHT AND LEFT GRAND**

HEADS RIGHT AND LEFT THRU--HALF SASHAY--SLIDE THRU--TOUCH 1/4--
SCOOT BACK--BOYS FOLD--LADIES LEAD REVERSE DIXIE STYLE--FAN THE
TOP--MEN RUN--WHEEL & DEAL--SWEEP 1/4--LEFT ALLEMANDE

SIDES TOUCH 1/4--MEN RUN--STAR THRU--PASS THRU--TAG THE LINE IN--
PASS THRU--PARTNER TRADE--LADIES LEAD REVERSE DIXIE STYLE--MEN
TRADE--STEP THRU TO A RIGHT AND LEFT GRAND

HEADS TOUCH 1/4--WALK & DODGE--TOUCH 1/4--GIRLS RUN--GIRLS LEAD
REVERSE DIXIE STYLE--MEN TRADE--GIRLS CROSS FOLD TO A RIGHT AND
LEFT GRAND

ZERO BOX--TOUCH 1/4--SCOOT BACK--CENTERS TRADE--CENTERS RUN--
BEND THE LINE--PASS THRU--WHEEL & DEAL--ZOOM--STRAIGHT AHEAD ON
A DOUBLE TRACK THE MEN LEAD REVERSE DIXIE STYLE--GIRLS TRADE--
RECYCLE--LEFT ALLEMANDE

HEADS LEAD RIGHT--TOUCH 1/4--SCOOT BACK--CENTERS TRADE--CENTERS
RUN--FERRIS WHEEL--STRAIGHT AHEAD ON A DOUBLE TRACK GIRLS LEAD
REVERSE DIXIE STYLE--MEN TRADE--RIGHT AND LEFT GRAND

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- APR HISTORY PART TWO--CAST OFF 3/4--ANYTHING AND SPREAD
- MAY BE MORE COURTEOUS--GET OUTS--CLOVERLEAF--DIAMONDS
- JUN BEGINNERS CLASS SUCCESS--FOLD FAMILY--CUT THE DIAMOND
- JUL RHYTHM AND MUSIC--GRAND SQUARE VARIATIONS--LOAD THE BOAT
- AUG ARE YOU GUILTY--RECYCLE--ACEY DEUCY
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Uschi joins Rudi and I in wishing you and yours the HAPPIEST OF HOLIDAY SEASONS-we certainly hope that 1996 is the biggest and best year for you yet.

ATTENTION--ACHTUNG--ATTENTION--ACHTUNG

THIS IS THE LAST ISSUE YOU WILL RECEIVE, UNLESS YOU HAVE SENT IN YOUR RE-NEWAL. SEE THE OCTOBER AND NOVEMBER ISSUES FOR THE BANK INFORMATION