

NOTES FOR EUROPEAN CALLERS

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---IN THIS ISSUE---

Viewpoint: CALLER'S FOUNDATION--(Part 1)

Mainstream: WALK AND DODGE

Plus: TRACK II

VIEWPOINT

CALLER'S FOUNDATION

If anyone gets the credit or the blame, it's likely to be you. But because somewhere along the line and for whatever reason, you decided to pick up the microphone and call square dances - by that very act, you became a professional. There may have been a distinct need within your area for someone to call and teach. There may have been no alternative and if you didn't accept this responsibility, there simply would be no square dancing in your community.

Calling may be your one opportunity to appear in front of others, to entertain them, to show them a good time and to let them see what a dandy job you can do. Many individuals who call are attracted through the ego route. Their wife or someone else may have told them nice things about their voice or complimented other abilities and they may have believed it. At any rate, having accepted the mantle of caller, you recognize (or you should recognize that the position is not without its responsibilities.

As a caller, you realize that first and foremost, before even becoming an entertainer, you are a teacher. As a teacher, you have a responsibility to those who come to you and say, "we are looking for something, perhaps it's friendships, a recreation, exercise or any number of things--we put ourselves in your hands, teach us to be square dancers."

In an instance like this, you are the middleman, not the star. Most of the non-dancers don't know you from Adam (or Eve). They are asking that you introduce them to this activity and, as the person in the middle, it is your privilege to bring the two - the dance and the dancer - together. The fact that they've come through the front door in the first place means that they have a sincere interest, or at least a curiosity, in what square dancing is all about. So, as the teacher, you have the responsibility of seeing them safely through their learning period.

Are you ready? Oh sure, you know the basics backward and forward. You're qualified to call a pretty good dance once these people have some of the basic movements under their belt, but can you start in, right off the bat, and show them a good time with just a limited amount of basic knowledge? This is important. And, how are you at dancing? Can you set a good example? Right from the start, do you introduce the newcomers to the correct way of doing each of the basics and do you have the patience to go back over and over again to gently reteach, to drill and then reteach again until each of the movements can be danced automatically, smoothly and to the music? This is a big part of your responsibility, but it's not all.

If you are teaching, have taught for several years or are about to teach square dancing to others, then you may have worked out your own system. You may have carefully gone through the Caller/Teacher Manual and other source books in laying out your lesson plan. That's all well and good. To do any less would be starting out unprepared. (Part 2 next month)

GUNDLAGEN FÜR CALLER

Einer ist immer schuld--und das bist wahrscheinlich Du. Nur, weil Du irgendwann und aus welchen Gründen auch immer, beschlossen hast, ein Mikrofon in die Hand zu nehmen und Square-Dance-Caller zu werden - mit diesem Entschluß wurdest Du "Profi". Vielleicht gab es in Deiner Umgebung einen triftigen Grund, daß irgend jemand Square-Dance Caller und - Lehrer wird. Es gab vielleicht keine andere Alternative und wenn Du diese Verantwortung nicht übernommen hättest, würde es schlicht und einfach keinen Square Dance in Deiner näheren Umgebung geben.

Das Callen war vielleicht eine der Möglichkeiten, andere zu unterhalten, ihnen eine gute Zeit zu geben UND ihnen zu zeigen, wie gut Du das kannst. Viele, die callen, sind auf dem Wege der Selbstverwirklichung dazugekommen. Ihr Partner oder eine andere Person hat ihnen nette Dinge über ihre Stimme gesagt oder Komplimente über andere Fähigkeiten gemacht - und sie haben es geglaubt. Jedenfalls, indem Du die Herausforderung als Caller akzeptiert hast, merkst Du (oder solltest Du bemerken), daß diese Aufgabe nicht ohne Pflichten ist.

Als Caller solltest Du Dir im Klaren darüber sein, daß Du ein Lehrer bist, noch lange bevor Du "Entertainer" wirst. Als dieser hast Du eine Verantwortung denen gegenüber, die zu Dir kommen und sagen "Wir sind auf der Suche nach etwas Bestoenderem (vielleicht ist est Freundschaft, Erholung, sportliche Betätigung oder vieles andere mehr). Wir geben uns in Deine Hand. Zeige uns, wie man Square Dancer wird."

In einem solchen Fall, bist Du der Vermittler, nicht der Star. Für viele der Nicht-Tänzer bist Du einer von vielen. Sie bitten Dich, sie in diese Sportart einzuführen.

In der Funktion des Überbringers, ist es Deine Aufgabe, die beiden - den Tanz und den Tänzer - zusammenzubringen. Die Tatsache, daß sie zu Dir gekommen sind, bedeutet, daß sie ernsthaft interessiert oder zumindest neugierig sind, zu erfahren, was Square Dance überhaupt ist.

Also, als Lehrer, ist es Deine Pflicht, sie sicher durch die Lehrzeit zu führen.

Bist Du soweit? Oh ja, Du kennst die Basics in - und auswendig. Du bist in der Lage, sehr gut zu callen, und solange diese Leute einige Basics schon beherrschen, kannst Du loslegen, einfach so, und ihnen eine schöne Zeit bereiten.

Und wie sieht es tänzerisch aus? Kannst Du ein gutes Vorbild sein? Zeigst Du gleich zu Beginn den Anfängern die korrekte Ausführung der Basics und hast Du die Geduld, die Figuren immer und immer wieder zu erklären, sie einzupauken und wieder zu erklären, bis jede Figur im Schlaf getanzt werden kann, flüssig und im Takt der Musik? Dies ist ein großer Teil Deiner Verantwortung, aber noch lange nicht alles.

Wenn Du lehrst, schon seit einigen Jahren Lehrer bist oder gerade anfängst, anderen Square Dance beizubringen, hast Du sicherlich Dein eigenes System entwickelt. Du hast sicher sehr eifrig das Callers & Teachers-Handbuch studiert, als Du Dir Deinen Lehrplan zurechtgelegt hast. Das ist alles gut und richtig, denn--weniger zu tun, hieße unvorbereitet an die Sache heranzugehen. (Teil II folgt)

IMPORTANT: I would like to apologize for the notes being late this month, but for the last 3 weeks I have been laid up in bed and in the hospital with an operation on my knee. I am on the road to recovery, slowly. Thanks for your understanding.

MAINSTREAM CHOREOGRAPHY: WALK & DODGE

Starting Formation: Box circulate foursome or facing couples. From a box circulate formation, each dancer facing into the box walks forward to take the place of the dancer who was directly in front of him. Meanwhile, each dancer facing out of the box steps sideways (dodges) into the position vacated by the "walker" who was formerly beside him. Dancers end side by side, both facing out. If walk and dodge is called from facing couples, the caller must designate who is to walk and who is to dodge (e.g., "men walk, ladies dodge"), ending formation is a box circulate foursome.

**ZERO LINE--TOUCH 1/4--ALL 8 CIRCULATE--CENTERS WALK AND DODGE--
FOUR GIRLS PASS THRU--CENTERS WALK AND DODGE--CENTERS IN CAST
OFF 3/4--PASS THRU--TAG THE LINE RIGHT--FERRIS WHEEL--OUTSIDERS**

SQUEEZE IN TO A LINE--ALLEMANDE LEFT

**HEADS TOUCH 1/4--WALK & DODGE--SWING THRU--MEN RUN--FERRIS WHEEL--
STAR THRU--TOUCH 1/4--WALK & DODGE--LEFT ALLEMANDE**

**ZERO BOX--TOUCH 1/4--CENTERS ONLY WALK & DODGE--CENTERS RUN--NEW
CENTERS WALK & DODGE--CENTERS RUN--STAR THRU--TRADE BY--LEFT
ALLEMANDE**

**HEADS PROMENADE HALF WAY--GIRLS WALK AND BOYS DODGE (to the right)-
-WALK & DODGE--SEPARATE AROUND ONE TO A LINE--SQUARE THRU 3/4--
COURTESY TURN--GIRL WALK AND BOY DODGE--WALK & DODGE--TAG THE
LINE IN--SLIDE THRU--SWING THRU--GIRLS TRADE--BOYS TRADE--BOYS RUN--
WHEEL AND DEAL--LEFT ALLEMANDE**

**HEADS HALF SQUARE THRU--SWING THRU--MEN RUN--FERRIS WHEEL--
CENTERS SWEEP 1/4--CENTERS TOUCH 1/4--WALK & DODGE--LEFT ALLEM**

**SIDES TOUCH 1/4--WALK & DODGE--RIGHT AND LEFT THRU--VEER LEFT--
FERRIS WHEEL--RIGHT AND LEFT THRU--SWING THRU--SPIN THE TOP--SINGLE
HINGE--WALK & DODGE--LEFT ALLEMANDE**

**HEADS HALF SQUARE THRU--SWING THRU--MEN RUN--TAG THE LINE RIGHT--
BEND THE LINE--TOUCH 1/4--CENTERS ONLY WALK & DODGE--OTHER MEN
RUN--BOX THE GNAT--RIGHT AND LEFT GRAND**

**SIDES HALF SASHAY--CIRCLE LEFT--FOUR BOYS GO FORWARD & BACK--
TOUCH 1/4--BOYS WALK & DODGE--SWING THRU--CENTERS TRADE--ALL
WALK & DODGE--ALL PARTNER TRADE--STAR THRU--VEER LEFT--COUPLES
WALK & DODGE--WHEEL & DEAL--ZOOM--CENTERS PASS THRU--LEFT ALLEM**

ZERO BOX--SWING THRU--BOYS RUN--GIRLS WALK & DODGE--THOSE WHO CAN WHEEL AND DEAL WHILE THE OTHERS RECYCLE--STAR THRU--SQUARE THRU--PASS THRU--TRADE BY--SLIDE THRU--JOIN HANDS AND CIRCLE LEFT--ALLEMANDE LEFT IN THE ALAMO STYLE--ORIGINAL HEADS WALK & DODGE--ORIGINAL SIDES WALK & DODGE--ALL PARTNER TRADE--LEFT ALLEMANDE

SINGING CALL FIGURE:

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

ONE BY THREE WALK & DODGE

ZERO BOX--SWING THRU--BOYS RUN--FOUR GIRLS WALK & DODGE--ONE BY THREE WALK & DODGE (one infacer walk and three outfacers dodge) AND ALL TURN 1/4 RIGHT--ALL 8 CIRCULATE--FOUR BOYS WALK AND DODGE AND TURN 1/4 RIGHT--SAME BOYS BOX CIRCULATE ONE POSITION AND THE OUTFACING BOY TURN BACK--GIRLS TRADE AND FACE THE ONE YOU TRADED WITH--TOUCH 1/4--ALL 8 CIRCULATE--BOYS RUN--DOUBLE PASS THRU--LEAD GIRLS ONLY TURN BACK AND TOUCH 1/4--(in your foursome) WALK & DODGE AND TURN 1/4 RIGHT--FOUR GIRLS WALK AND DODGE AND TURN 1/4 RIGHT AND ALL BEND THE LINE--PASS THE OCEAN--ALL SCOOTBACK AND WEAVE THE RING--PROMENADE HOME

ZERO BOX--SWING THRU--BOYS RUN--FOUR GIRLS ONLY WALK & DODGE--ONE BY THREE WALK & DODGE--SAME SEX TRADE--STAR THRU--CLOVERLEAF--CENTERS PASS THRU--SWING THRU--BOYS RUN--TAG THE LINE RIGHT--FOUR BOYS WALK & DODGE--ONE BY THREE WALK & DODGE--SAME SEX TRADE--CENTERS LEFT SQUARE THRU FOUR WHILE THE OTHERS SLIDE THRU--LEFT ALLEMANDE

PLUS PAGE--TRACK II

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

HEADS STAR THRU--ALL DOUBLE PASS THRU--TRACK II--GIRLS TRADE--GIRLS RUN--MEN HINGE--FLIP THE DIAMOND--FAN THE TOP--RECYCLE--STAR THRU--VEER TO THE LEFT--FERRIS WHEEL--RIGHT AND LEFT THRU--DOUBLE PASS THRU--TRACK II--SCOOTBACK--EXTEND THE TAG--RIGHT AND LEFT GRAND

SIDES SQUARE THRU 3/4--SEPARATE AROUND ONE TO A LINE--TOUCH 1/4--GIRLS ONLY TRACK II--FOUR BOYS SINGLE DOUBLE PASS THRU AND FACE RIGHT--CENTER BOYS "U" TURN BACK--ALL DIAMOND CIRCULATE TWO SPOTS--FLIP THE DIAMOND--ACEY DEUCEY--RECYCLE--LEFT ALLEMANDE

HEADS HALF SQUARE THRU--SWING THRU--BOYS RUN--BEND THE LINE--PASS THRU--TAG THE LINE IN--CENTERS RIGHT AND LEFT THRU--SAME FOUR FLUTTERWHEEL AND SWEEP 1/4--OTHERS STAR THRU AND CLOVERLEAF--THOSE WHO SWEEP 1/4 STAR THRU--ALL DOUBLE PASS THRU--PEEL OFF--TOUCH 1/4--BOYS ONLY TRACK II--FOUR GIRLS EXTEND TO A BOX AND HINGE--DIAMOND CIRCULATE--FLIP THE DIAMOND--RECYCLE--ALLEMANDE LEFT

SIDES SQUARE THRU 3/4--SEPARATE AROUND ONE TO A LINE--STAR THRU--CALIFORNIA TWIRL--TRACK II--LINEAR CYCLE--PASS THRU--WHEEL AND DEAL AND SPREAD--PASS THRU--TAG THE LINE--TRACK II--RECYCLE--MAKE A WAVE AND GIRLS TRADE--SWING THRU--EXTEND TO A RIGHT AND LEFT GRAND

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---IN THIS ISSUE---

VIEWPOINT: CALLER'S FOUNDATION--PART 2

MAINSTREAM: VEER LEFT/RIGHT

PLUS: TRADE THE WAVE

VIEWPOINT

The profession of teaching and calling square dances should be no less important than that of any other profession. Consider the subjects an individual must take in college in order to become an architect, a business executive, a music teacher, etc. Certainly, not all of the courses are right down the line within that particular specialty. The architect must learn something about history and geography. The music major is required to learn something about language and the business student about grammar. All of this helps provide a foundation for the individual who will eventually be working in a particular field.

It is also important for the men and women grooming themselves to call and teach others to dance to know how to work with people. Unfortunately, there are no college courses, as such, for callers where they can receive critique by experts. A week-long callers school will attack, in depth, some of the technical skills, and, depending upon the capabilities and time limits of the staff, may touch briefly on other aspects. However, when you look at the importance of the techniques of working with others, then you see the significance of locating a Dale Carnegie course, attending a general clinic for all types of teachers as well as checking the local library for books covering the various skills necessary for imparting knowledge to others.

In recent years, square dancing has moved along a line reflecting the abilities and skills that callers have learned from each other. Callers' schools, caller's note services and various periodicals have, for a large part, done "instant replays" on the same subjects over and over. And, yet, if the callers are to provide a foundation for the new dancer, they, the callers, need a foundation of their own.

ATTITUDE, SENSITIVITY, JUDGMENT

Check the foregoing article aimed at the dancer and note the importance placed on the caller's attitude and judgment. Realize the significance of teaching correctly right from the start and understand that to introduce some thing in a hurry or skipping them all

together with the idea of correcting them later on is only kidding oneself. Bad habits overlooked or attitudes not correctly directed in the beginning are often difficult or impossible to turn around later on.

They must know instinctively when the dancers have been on their feet long enough. Personal sensitivity should tell them when the "work" portion of the evening should be concluded and when the remaining time should allow the dancers to relax and leave on an upbeat.

Much of what the dancer learns is picked up by observation. The caller's attitude toward square dancing, the respect with which the activity is treated, the friendliness shown to the dancers, the little extra effort taken to make the dancers feel at ease - all will be emulated by the dancers, first in class and eventually as club members.

GRUNDLAGEN FÜR CALLER

Der Beruf des Square Dance Callers und - Ausbilders ist nicht weniger wichtig als jeder andere Beruf auch. Nehmen wir mal an, jemand belegt einen Kurs, weil er Architekt, kaufm. Angestellter, Musiklehrer usw. werden will. Sicherlich sind nicht alle Kurse exakt auf den jeweiligen Beruf ausgerichtet. Ein Architekt muß auch über die Historie und Geografie Bescheid wissen. Vom Musiklehrer wird erwartet, daß er auch Dinge über die Sprache lernt und der Kaufmann über die Grammatik. All dieses zusammen ergibt eine gute Grundlage für jeden, der vielleicht einmal auf einem Spezialgebiet arbeiten wird.

Auch ist es wichtig für Damen oder Herren, die sich entschlossen haben zu callen und anderen das Tanzen beizubringen, daß sie mit Menschen umgehen können. Leider gibt es für angehende Caller keine Kurse, in denen sie dafür ausgebildet werden. Ein Wochenkurs für Caller wird wahrscheinlich auch zu diesem Thema einige Hilfen geben, und je nach Möglichkeiten und Zeitvorgaben des Referenten, auch andere Aspekte anschneiden. Wenn man sich jedoch klar macht, wie wichtig der richtige Umgang mit anderen Menschen ist, ist es gut, einen Kurs von Dale Carnegie oder einen allgemeinen Vorbereitungskurs für Lehrer zu besuchen. Ebenso sollte man in einer Bibliothek nach Büchern suchen, die die verschiedenen Arbeitsweisen vermitteln, wie man Wissen an andere weitergibt.

In den vergangenen Jahren hat sich der Square Dance mehr oder weniger so entwickelt, wie es die Fähigkeiten und die Erfahrung der Caller, die voneinander gelernt haben, zuließen. Caller-Schulen und Caller-Zeitschriften haben, zum großen Teil, immer wieder Wiederholungen zu diesem Thema gebracht. Und trotz allem, wenn ein Caller einem neuen Tänzer eine gute Grundausbildung vermitteln will, braucht er selbst ein solides Basiswissen.

VERHALTEN, EINFÜHLUNGSVERMÖGEN, KRITIKFÄHIGKEIT

Prüfe den vorangegangenen Artikel, der auf die Tänzer abgehoben hat und bedenke wie wichtig das Verhalten und die Kritikfähigkeit des Callers ist. Mache Dir klar, daß das korrekte Lehren vom ersten Moment an wichtig ist. Wer Dinge in Eile behandelt oder gar ganz ausläßt, mit dem Hintergedanken, sie irgendwann zu korrigieren oder nachzuholen, der betrügt sich selbst. Man kann eine schlechte Angewohnheit oder ein Verhalten, das nicht von Beginn an in die richtige Bahn gelenkt wird, später nur sehr schwer oder überhaupt nicht mehr abgewöhnen

Persönliches Einfühlungsvermögen sollte dem Caller sagen, wann das "Arbeitspensum" für den Abend abgeschlossen werden sollte und dem Tänzer die noch verbleibende Zeit zum Entspannen gegeben wird.

Vieles, was ein Tänzer lernt, nimmt er durchs Zuschauen auf. Das Verhältnis eines Callers zum Square Dance, der Respekt vor dieser Sportart, die Freundlichkeit den Tänzern gegenüber, der kleine Extraaufwand, damit diese sich wohlfühlen - all dies wird von einem Tänzer aufgenommen, zuerst in der Klasse und vielleicht später als Club-Mitglied.

<p style="text-align: center;">MAINSTREAM CHOREOGRAPHY--VEER LEFT/RIGHT</p> <p>Starting Formation: Facing dancers, facing couples, mini waves or two-faced lines. Two facing couples work as a unit, or two facing dancers move to the left (or right, as directed) and forward to end in a two-faced line or mini wave respectively. From a mini-wave or a two-faced line, the veering direction must be toward the center of the mini wave or line. Each dancer, or couple working as a unit, moves forward and inward to end back to back with the other dancer or couple respectively.</p>

ZERO LINE--HALF SQUARE THRU--TRADE BY--DO SA DO--VEER LEFT--COUPLES
CIRCULATE--FERRIS WHEEL--CENTERS PASS THRU--SLIDE THRU--RIGHT AND LEFT
THRU--HALF SASHAY--PASS THE OCEAN--RIGHT AND LEFT GRAND

HEADS RIGHT AND LEFT THRU--PASS THE OCEAN--SWING THRU--MEN RUN--VEER
RIGHT--SWING THRU--MEN RUN--VEER RIGHT--TRADE BY--LEFT ALLEMANDE

SIDES LEAD RIGHT--SLIDE THRU--REVERSE FLUTTER WHEEL--SWEEP 1/4--VEER
RIGHT--COUPLES CIRCULATE--BEND THE LINE--DIXIE STYLE TO A WAVE--MEN
TRADE--LEFT SWING THRU--GIRLS RUN--VEER LEFT--LEFT ALLEMANDE

HEADS RIGHT AND LEFT THRU--PASS THE OCEAN--RECYCLE--VEER LEFT--VEER
RIGHT--ALL VEER RIGHT--PROMENADE HOME

HEADS RIGHT AND LEFT THRU--FLUTTER WHEEL--SWEEP 1/4--VEER LEFT--HALF
TAG THE LINE--WALK AND DODGE--SEPARATE GO AROUND ONE TO A LINE--PASS
THRU--WHEEL AND DEAL--GIRLS SWING THRU--CENTER GIRLS RUN--GIRLS VEER
RIGHT--PASS TO THE CENTER--MEN SWING THRU--CENTER MEN RUN--VEER RIGHT--
ORIGINAL SIDES BOX THE GNAT--ALL RIGHT AND LEFT GRAND

SIDES PASS THE OCEAN--EXTEND--GIRLS TRADE--RECYCLE--VEER LEFT--FERRIS
WHEEL--RIGHT AND LEFT THRU--VEER LEFT--VEER RIGHT--LEFT ALLEMANDE

HEADS LEAD RIGHT--SWING THRU--BOYS TRADE--SWING THRU--BOYS RUN--FERRIS
WHEEL--VEER RIGHT--VEER LEFT--CIRCLE TO A LINE--TOUCH 1/4--CIRCULATE--IN
YOUR FOURSOME ZOOM--GIRLS RUN--PASS THRU--RIGHT AND LEFT GRAND

ZERO LINE--PASS THRU--TAG THE LINE RIGHT--CENTERS TRADE--BEND THE LINE--
CENTERS SQUARE THRU FOUR--ENDS STAR THRU--RIGHT AND LEFT THRU--VEER
LEFT--FERRIS WHEEL--CENTERS SWING THRU--TURN THRU--LEFT ALLEMANDE

ZERO BOX--RIGHT AND LEFT THRU--VEER LEFT--GIRLS CIRCULATE--FERRIS WHEEL--
VEER LEFT--VEER RIGHT--BOX THE GNAT--RIGHT AND LEFT GRAND

SINGING CALL FIGURE

HEADS PROMENADE--RIGHT AND LEFT THRU--TOUCH 1/4--MEN RUN--RIGHT AND
LEFT THRU--VEER LEFT--HALF TAG THE LINE--SCOOT BACK--MEN RUN--SLIDE THRU--
-SWING CORNER--PROMENADE

SIDES PROMENADE--SQUARE THRU FOUR--DO SA DO--RIGHT AND LEFT THRU--VEER
LEFT--FERRIS WHEEL--SQUARE THRU 3/4--SWING CORNER AND PROMENADE

MORE MAINSTREAM--FUNNY CIRCULATES

HEADS SLIDE THRU--RIGHT AND LEFT THRU--HALF SASHAY--ZOOM--ALL MEN RUN--
THOSE WHO CAN STAR THRU--EVERY PERSON CIRCULATE--THOSE WHO CAN STAR
THRU--ALL CAST OFF 3/4--RIGHT AND LEFT THRU--FLUTTERWHEEL--STAR THRU--
PASS THRU--LEFT ALLEMANDE

SIDES SLIDE THRU--RIGHT AND LEFT THRU--HALF SASHAY--ALL BOYS RUN--THOSE
WHO CAN STAR THRU--EVERY PERSON CIRCULATE--THOSE WHO CAN STAR THRU--
RIGHT AND LEFT THRU--PASS THRU--BEND THE LINE--PASS THE OCEAN--SWING
THRU--TURN THRU--LEFT ALLEMANDE

ZERO LINE--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--CENTERS IN--
CAST OFF 3/4--PASS THRU--TAG THE LINE--ALL BOYS RUN--CENTERS WALK &

DODGE--THOSE WHO CAN STAR THRU--THE OTHER GIRLS "U" TURN BACK AND STAR THRU--PASS THE OCEAN--ALL EIGHT CIRCULATE--ALL GIRLS RUN--BEND THE LINE--LEFT ALLEMANDE

NUMBER ONE COUPLE FACE YOUR CORNER AND BOX THE GNAT--SQUARE YOUR SETS LIKE THAT--HEADS SQUARE THRU FOUR--DO SA DO TO A WAVE--SWING THRU--CENTERS RUN--COUPLES CIRCULATE--WHEEL AND DEAL--PASS THRU--SAME SEX TRADE--SWING THRU--ENDS TRADE--CENTERS TRADE--CENTERS RUN AROUND THE ENDS--WHEEL AND DEAL--PASS THRU--TRADE BY--STAR THRU--BEND THE LINE--STAR THRU--DIVE THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

GIMMICK TO HAVE ALL DANCERS FACE THE STAGE:

NUMBER ONE COUPLE FACE YOUR CORNER AND BOX THE GNAT--SQUARE YOUR SETS--NEW HEADS SQUARE THRU--TOUCH 1/4--BOYS RUN--CALIFORNIA TWIRL--(all dancers are facing the stage at this point for announcements, etc.) BEND THE LINE--STAR THRU--DIVE THRU--CENTERS SQUARE THRU 3/4--LEFT ALLEM

<p style="text-align: center;">PLUS PAGE--TRADE THE WAVE</p> <p>Starting formation: Any four dancer ocean wave. Dancers facing the same direction in the wave Trade with each other. Right-hand waves become left-hand waves and vice versa. Ends of the wave become centers and vice versa.</p>

HEADS SQUARE THRU 3/4--COURTESY TURN--LADIES LEAD DIXIE STYLE TO A WAVE--TRADE THE WAVE--PING PONG CIRCULATE--EXTEND--TRADE THE WAVE--LEFT SWING THRU--SINGLE HINGE--GIRLS ONLY TRADE THE WAVE--TOUCH 1/4--TRIPLE SCOOT--COORDINATE--FERRIS WHEEL AND SPREAD--PASS THRU--TAG THE LINE--TRACK II--TRADE THE WAVE--LEFT ALLEMANDE

SIDES PASS THE OCEAN--TRADE THE WAVE--EXTEND TO A LEFT HAND WAVE--MEN TRADE--LINEAR CYCLE--DIXIE STYLE TO A WAVE--ALL 8 CIRCULATE--SINGLE HINGE--FOLLOW YOUR NEIGHBOR--TRADE THE WAVE--ALL 8 CIRCULATE--SINGLE HINGE--FOLLOW YOUR NEIGHBOR--TRADE THE WAVE--LEFT ALLEMANDE

HEADS PASS THE OCEAN--EXTEND--TRADE THE WAVE--MEN TRADE--SINGLE HINGE--CENTERS TRADE--TRADE THE WAVE--GIRLS TRADE--CENTERS TRADE--MEN RUN--TOUCH 1/4--COORDINATE--TAG THE LINE LEFT--PROMENADE HOME

SIDES HALF SQUARE THRU--SINGLE CIRCLE TO A WAVE--TRADE THE WAVE--SINGLE
HINGE--GIRLS ONLY TRADE THE WAVE--CENTERS ONLY PASS THRU--SAME FOUR
CHASE RIGHT--MEN TRADE--CENTERS TRADE--GIRLS TRADE--MEN ONLY TRADE THE
WAVE--ENDS CIRCULATE--CENTERS RUN--NEW CENTERS CIRCULATE--SAME FOUR
SINGLE HINGE AND THE OTHERS STAR THRU--CENTERS TRADE THE WAVE--
EXTEND--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS SQUARE THRU--DO SA DO TO A WAVE--FAN THE TOP--RIGHT AND LEFT
THRU--DIXIE STYLE TO A WAVE--TRADE THE WAVE--SWING THE CORNER--
ALLEMANDE LEFT NEW CORNERS--PROMENADE

Hope all is going well with your classes--see you next month!

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VIEWPOINT: WHAT HAPPENED TO THE GOOD OLD DAYS?
MAINSTREAM: MORE FUNNY CIRCULATES
PLUS: DIXIE GRAND

VIEWPOINT

WHAT HAPPENED TO THE GOOD OLD DAYS?

There is a period of time that we sometimes refer to as the "good old days". If you listen to your grandparents talk they sometimes refer to these "good old days". Your parents will refer to them, however not in the same context as your grandparents did. What about the "good old days" as it pertains to our activity?

I have seen quite a drastic change in the Square Dance activity in my years as a caller. There was a time that dancers sort of looked up to their club caller. They respected what he did for the club--the countless hours of preparation for the club and class--the mere fact that they are always there was respected, however these days are behind us, sadly. Dancers don't always have to be at a club night. They have the option of staying home if they have a cold, or watching a television show, or a video, but the caller/cuer has an obligation to be there. Sometimes I get the feeling that the club caller is being taken for granted.

Another thing that is becoming less and less is the way the dancers today react to a caller/cuers performance--applause. As a club caller, I know that the dancers appreciate what I do with them, however I would be seriously embarrassed if they applaud a "guest" caller the same way that they applaud the "club" caller. I knew a very popular caller that resigned from a club as club caller simply because she thought she was being taken for granted--the club did not show appreciation for her, the dancers took the same attitude as well. After she left the club was when the club and the dancers realized how much they really "missed" her, however it was too late to undo the wrong.

Dancers, if you enjoy your callers efforts, make it a point to show them that you enjoy them. By the same token, if you don't enjoy your callers efforts, tell the caller what you didn't like about the dance. Try to appreciate the efforts that callers and cuers give, for the money they get paid is not enough to cover their expenses and compensate them for the time and effort they exert to make you happy. Don't take them for granted, for you will not really know what you have until it is gone.

The above article was extracted from a "National" square dance magazine that was printed back in 1975. As I read the article, I began to feel how appropriate it is today.

Times change. Perhaps in another 30 years, some will be looking back on the current times as the "good old days"--I wonder what the shape of the activity will be in then.

WAS BLIEB VON DER "GUTEN, ALTEN ZEIT"?

Hin und wieder tauchen Erinnerungen auf an früher und wir sprechen dann von der "Guten, alten Zeit". Wenn Du Deine Großeltern hörst, reden sie gern darüber, wie gut alles früher war. Deine Eltern werden oft darauf anspielen, jedoch nicht im gleichen Sinne, wie es die Großeltern taten. Was hat die "Gute, alte Zeit" mit unserer Aktivität zu tun?

In meiner aktiven Callerlaufbahn habe ich einige drastische Veränderungen erlebt. Da war eine Zeit, wo die Tänzer zu ihrem Clubcaller aufschauten. Sie respektierten, was der caller für den Club leistete. Die vielen Stunden der Vorbereitung für den Club und zur Durchführung der Klasse. Die Tatsache, dass "ER" immer da war, wurde anerkannt. Diese Zeit zählt zur Vergangenheit. Leider. Tänzer kommen nicht mehr regelmässig zum Clubabend. Sie nehmen sich einfach die Freiheit, bei einer kleinen Erkältung zu Hause zu bleiben, den Fernseher einzuschalten oder sich einen Video anzuschauen. Der Caller/Cuer hat die Verpflichtung, immer da zu sein. Manchmal hat man das Gefühl, dass die Anwesenheit des Clubcallers eine Selbstverständlichkeit ist.

Eine andere Sache, die immer mehr und mehr nachläßt, ist die Reaktion auf die Darbietung seiner Arbeit. Der Applaus. Als Clubcaller sehe ich, daß die Tänzer erkennen, was ich für sie tue, jedoch bringen sie mich oft in ernsthafte Verlegenheit, wie sie einen "Gastcaller" applaudieren, im Verhältnis zu ihren eigenen Caller. Ich kenne eine sehr bekannte Callerin, die als Clubcallerin ihren Club verlies, weil sie der Ansicht war, als ein Bestandteil des Clubs betrachtet zu werden. Der Club zollte ihr keine Anerkennung. Die Tänzer hatten die gleiche Einstellung. Nachdem sie den Club verlassen hatte, erkannten die Tänzer, wie sehr sie sie vermissten. Nun war es zu spät, das Fehlverhalten rückgängig zu machen.

Tänzer, wenn ihr die Bemühungen eures Callers anerkennt, zeigt es ihm. Solltet ihr nicht mit seiner Arbeit zufrieden sein, sagt ihm, was euch nicht am Tanzabend gefallen hat. Versuche die Arbeit des Callers und Cuers zu würdigen. Die Bezahlung, die er bekommt, deckt nicht die Kosten und entschädigen ihn nicht für die Vorbereitungszeit, um euch einen schönen Abend anzubieten. Nimm seine Anwesenheit nicht als eine Selbstverständlichkeit hin, denn Du weißt nicht mit Bestimmtheit, was Du verlierst, wenn er geht.

Dieser Artikel ist entnommen aus dem "Nationalen Square Dance Magazin" aus dem Jahre 1975. Als ich den Artikel las, dachte ich darüber nach, wie akut er auch heute noch ist.

Die Zeiten ändern sich. Vielleicht, in weiteren 30 Jahren, werden einige zurückschauen auf unsere jetzige Zeit und sie als die "Gute, alte Zeit" herbeisehnen. Ich würde es gern erleben, in welcher Verfassung sich dann unsere Aktivität befindet.

----MAINSTREAM----
MORE OF THESE "FUNNY" CIRCULATES

I have gotten quite an unexpected response from quite a few subscribers (all positive) regarding last month's "funny" circulates and by popular demand have provided some more for your consideration. I would also like to thank Lorenz Kuhlee for his help with this issue--his computer program "WinHash" was very helpful in creating this theme.

HEADS LEAD RIGHT--SWING THRU--CENTERS RUN--TAG THE LINE--FACE IN--SLIDE THRU--STAR THRU--EVERY PERSON CIRCULATE--THOSE WHO CAN PASS THRU AND FACE IN--FERRIS WHEEL--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE--
PROMENADE HOME

HEADS SQUARE THRU--SIDES ROLL AWAY--SWING THRU--CENTERS RUN--BEND THE LINE--SLIDE THRU--STAR THRU--EVERY PERSON CIRCULATE--PASS THRU--THOSE WHO ARE BACK TO BACK FACE IN--COUPLES CIRCULATE--BEND THE LINE--SLIDE THRU--SQUARE THRU 3/4--ALLEMANDE LEFT--RIGHT AND LEFT GRAND BUT ON YOUR THIRD HAND PROMENADE HOME

SIDES SQUARE THRU--HEADS HALF SASHAY--DIVE THRU--ZOOM--BOYS RUN--STAR THRU--EVERY PERSON CIRCULATE--TOUCH 1/4--SAME BOYS RUN--COUPLES CIRCULATE--CHAIN DOWN THE LINE--SLIDE THRU--PASS THRU--LEFT ALLEMANDE--
PROMENADE HOME

HEADS SQUARE THRU--SIDES HALF SASHAY--SPLIT THE OUTSIDE TWO AND SEPARATE GO AROUND ONE TO A LINE--SQUARE THRU BOYS GO FOUR HANDS BUT THE GIRLS GO THREE--EVERY PERSON CIRCULATE--PASS THRU--THOSE WHO ARE BACK TO BACK FACE IN--SLIDE THRU--CENTERS STAR THRU AND BACK OUT--
HEADS LEAD LEFT--LEFT ALLEMANDE--PROMENADE HOME

HEADS SQUARE THRU SIDES HALF SASHAY--SPLIT TWO AND SEPARATE AROUND

ONE TO A LINE--SQUARE THRU BOYS GO FOUR BUT THE GIRLS GO THREE--EVERY PERSON CIRCULATE--PASS THRU--EVERY PERSON CIRCULATE--PASS THRU--THOSE WHO ARE BACK TO BACK FACE IN--COUPLES CIRCULATE DOUBLE--BEND THE LINE--SQUARE THRU BOYS GO 3 AND GIRLS GO 4--EVERY PERSON CIRCULATE--PASS THRU--THOSE WHO ARE BACK TO BACK FACE IN--FERRIS WHEEL--CENTERS PASS THRU--SLIDE THRU--FERRIS WHEEL--CENTERS PASS THRU--ALLEMANDE LEFT--PROMENADE HOME

HEADS PASS THRU--SEPARATE GO AROUND ONE TO A LINE--SQUARE THRU BOYS GO 3 GIRLS GO 4--EVERY PERSON CIRCULATE--THOSE WHO CAN PASS THRU--EVERY PERSON CIRCULATE--THOSE WHO CAN PASS THRU AND FACE IN--FERRIS WHEEL--CENTERS TURN THRU--SLIDE THRU--COUPLES CIRCULATE--CENTERS TRADE--FERRIS WHEEL--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE--PROMENADE HOME

SIDES TOUCH 1/4--THOSE GIRLS RUN--ZOOM--ALL BOYS RUN--THOSE WHO CAN STAR THRU--EVERY PERSON CIRCULATE--THOSE WHO CAN TURN THRU--EVERY PERSON CIRCULATE--THOSE WHO CAN STAR THRU--ALL REVERSE THE FLUTTER--PASS THRU--WHEEL AND DEAL--ZOOM--CENTERS SLIDE THRU AND YOU ARE HOME HEADS RIGHT AND LEFT THRU--HALF SASHAY--SIDES TURN THRU--SEPARATE AND GO AROUND ONE TO A LINE--SQUARE THRU BOYS GO FOUR AND THE GIRLS GO ONLY THREE--EVERY PERSON CIRCULATE--THOSE WHO CAN PASS THRU--EVERY PERSON CIRCULATE--THOSE WHO CAN PASS THRU AND FACE IN--ALL FERRIS WHEEL--CENTERS PASS THRU--SLIDE THRU--COUPLES CIRCULATE--FERRIS WHEEL--DOUBLE PASS THRU--LEADERS TRADE--LEFT ALLEMANDE--PROMENADE HOME

SIDES TOUCH 1/4--THOSE GIRLS RUN--CENTERS PASS THRU--SPLIT THOSE TWO AND SEPARATE AROUND ONE TO A LINE--SQUARE THRU BOYS GO 3 GIRLS GO 4--EVERY PERSON CIRCULATE--THOSE WHO CAN PASS THRU--EVERY PERSON CIRCULATE--BOYS WHEEL AROUND--GIRLS PASS THRU AND FACE IN--STAR THRU--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS PARTNER TRADE AND FACE YOUR PARTNER--BACK UP TO A LINE--SQUARE

THRU BOYS GO THREE AND GIRLS GO FOUR--EVERY PERSON CIRCULATE--THOSE WHO CAN PASS THRU--EVERY PERSON CIRCULATE--BOYS WHEEL AROUND--GIRLS PASS THRU AND FACE IN--CENTERS LEFT SQUARE THRU FOUR--THE OTHERS SLIDE THRU--ALLEMANDE LEFT AND PROMENADE HOME

SINGING CALL FIGURE:

HEADS RIGHT AND LEFT THRU--FLUTTER WHEEL--SIDES TOUCH 1/4--THOSE GIRLS RUN--ZOOM--ALL BOYS RUN--STAR THRU--EVERY PERSON CIRCULATE AND SWING YOUR CORNER--PROMENADE

<p style="text-align: center;">--PLUS PAGE--</p> <p style="text-align: center;">DIXIE GRAND</p> <p>Starting formation--Dixie Grand Circle--Double Pass Thru--Quarter Tag, or any formation <u>where at least two dancers can start</u>. Definition: <u>Those who can start the call by joining right hands with the facing dancer and pulling by</u>. Each dancer moves ahead around the circle and gives a left hand to the next, pulling by, and a right hand to the next, pulling by. Regardless of the starting formation, as the movement progresses, the formation converts to a circle.</p>
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HEADS SQUARE THRU 3/4--SEPARATE AROUND ONE TO A LINE--STAR THRU--DOUBLE PASS THRU--TRACK 2--RELAY THE DEUCEY--SWING THRU--SINGLE HINGE--BOYS RUN--PASS THRU--WHEEL AND DEAL--DIXIE GRAND--LEFT ALLEMANDE--PROMENADE HOME

SIDES SPIN THE TOP--SWING THRU--PING PONG CIRCULATE--GIRLS TRADE--RECYCLE--DIXIE GRAND--LEFT ALLEMANDE IN THE ALAMO STYLE--SWING THRU TO A SINGLE HINGE TO A WRONG WAY THAR--REMAKE THE THAR--BOYS RUN--PROMENADE DON'T SLOW DOWN--HEADS WHEEL AROUND--TOUCH 1/4--COORDINATE--COUPLES CIRCULATE--GIRLS TRADE--FERRIS WHEEL--ZOOM--DOUBLE PASS THRU--DIXIE GRAND--LEFT ALLEMANDE

HEADS PROMENADE HALF--STAR THRU--ZOOM--DOUBLE PASS THRU--TRACK 2--
SWING THRU--BOYS RUN--FERRIS WHEEL--SWING THRU--SWING THRU--PING PONG
CIRCULATE--PING PONG CIRCULATE TO A DIXIE GRAND--LEFT ALLEMANDE--
PROMENADE HOME

SIDES ROLL AWAY--ALL CIRCLE LEFT IN SINGLE FILE--GIRLS TURN BACK--DIXIE
GRAND--LEFT ALLEMANDE--ALL 8 SPIN THE TOP--WHEN YOU MEET REMAKE YOUR
THAR--SHOOT THE STAR--LEFT ALLEMANDE--PROMENADE HOME

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APR 1996

---IN THIS ISSUE---

VIEWPOINT: Trip To America
MAINSTREAM: Zoom--Trade By Once and a Half
PLUS: Remake The Thar

VIEWPOINT

I just returned from a 3 1/2 week trip to Texas, Oklahoma, Kansas, and England, calling a total of 12 dances and conducting a callers seminar for the North Texas Callers Association. The trip was a very good one, I had the chance to meet and talk with quite a few callers about the square dance activity as a whole. I also attended the CALLERLAB convention in Kansas City, where I sat in on quite a few sessions. This was one of the best conventions that I have attended in a long time.

I arrived in Dallas-Ft. Worth and was picked up at the airport by my good friend Jon Jones, who hosted me for 10 days. Jon set up some dances for me to call in the Dallas/Ft. Worth area, and we had some dances that we called together as well. We also recorded a record together on the Kalox label, this filled a life-long dream of mine--thanks, Jon. Thanks also for "teaching" me how to "spoon-feed" Texas style as well!

I was asked to talk to the North Texas Callers Association about how we use the Basic/Mainstream programs in Europe. This was a highlight for me--the opportunity to share choreographic ideas with the callers was great. I called a dance for the Association where I used some of the ideas that I had shared with them, just to prove that the ideas do work, if you work the ideas. We ventured north calling dances in Oklahoma, and Topeka, Kansas, prior to arriving in Kansas City for the CALLERLAB Convention.

The convention was great. I had the pleasure of presenting the CALLERLAB small world award to Hans-Gerd and Susanne Gasser, as well as introducing Martin and Angelika Kromer who attended the convention as well. A lot of panels were presented, the highlight of which was a debate that was conducted between Jon Jones and Jerry Story, moderated by Mike Seastrom. This was a very interesting debate regarding dissolving the Plus program.

My trip ended in England where I called a Plus weekend over Easter. I finally arrived home Easter Monday, and have been washing clothes since.

MAINSTREAM: ZOOM (fractionalized)

Starting Formation: Starting and completed double pass thru, two-faced lines, single file promenade, columns, box circulate and promenade. From one couple following another, each dancer in the lead couple separates away from his partner and walks around a full circle (360 degrees) to end in the position of the dancer who was directly behind him. Meanwhile, each trailing dancer steps directly forward into the vacated position of the lead dancer. Every dancer ends facing in the same direction he started. From a setup where one dancer is following another, the lead dancer walks away from the center of the square and around in a full circle (360 degrees) to the position of the dancer who was directly behind him. Meanwhile, the trailing dancer steps directly forward into the position vacated by the lead dancer. **STYLING HINT:** In zoom it is important that lead dancers initiate the roll out movement with a slight forward motion to allow sufficient room for trailing dancers to step through comfortably.

HEADS SLIDE THRU--BOX THE GNAT--ZOOM--CENTERS BOX THE GNAT--ZOOM--CENTERS BOX THE GNAT--ZOOM--CENTERS TURN THRU--LEFT ALLEMANDE--RIGHT AND LEFT GRAND BUT ON YOUR THIRD HAND--PROMENADE HOME

SIDES PASS THRU--WHEEL AROUND--STAR THRU--RIGHT AND LEFT THRU--ZOOM--CENTERS TURN THRU--SPLIT THE OUTSIDE TWO--SEPARATE AROUND ONE TO A LINE--PASS THRU--WHEEL AND DEAL--ZOOM--CENTERS TURN THRU--SPLIT THE OUTSIDE TWO--SEPARATE AROUND ONE TO A LINE--PASS THRU--ENDS CROSS FOLD--SLIDE THRU--FERRIS WHEEL--ZOOM--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS SPIN THE TOP--RECYCLE--ZOOM--DOUBLE PASS THRU--ZOOM--LEADERS TRADE--PASS TO THE CENTER--SQUARE THRU BUT ON YOUR THIRD HAND ALL RIGHT AND LEFT GRAND--PROMENADE HOME

HEADS RIGHT AND LEFT THRU--HALF SASHAY--LEFT TOUCH 1/4--CENTERS ZOOM ONCE AND A HALF--EXTEND--SCOOTBACK--CENTERS TRADE--CENTERS RUN--TAG THE LINE--FACE RIGHT--WHEEL AND DEAL--PASS THRU--RIGHT AND LEFT GRAND--PROMENADE HOME

SIDES LEAD RIGHT--DIVE THRU--ZOOM 1/2--CENTERS RIGHT AND LEFT THRU--ENDS FOLD--DOUBLE PASS THRU--ZOOM ONCE AND A HALF--CENTERS TRADE--ENDS STAR THRU--CENTERS RIGHT AND LEFT THRU--CLOVERLEAF--SWING THRU--RIGHT AND LEFT GRAND--PROMENADE HOME

HEADS SQUARE THRU 3/4--COURTESY TURN--HALF SASHAY--LEFT TOUCH 1/4--ZOOM ONCE AND A HALF--EXTEND--SCOOTBACK--WALK AND DODGE--WALKERS TRADE TO A CHAIN DOWN THE LINE--DIXIE STYLE TO AN OCEAN WAVE--MEN TURN BACK AND CIRCULATE--PROMENADE HOME

SIDES SQUARE THRU 3/4--COURTESY TURN--DIXIE STYLE TO A WAVE--THOSE BOYS TRADE--WITH THE GIRLS CAST OFF 3/4--SAME FOUR ZOOM ONCE AND A HALF--RECYCLE AND BACK OUT--HEADS SQUARE THRU 3/4--COURTESY TURN--GO DIXIE STYLE TO A WAVE--THOSE BOYS TRADE AND WITH THE GIRLS CAST OFF 3/4--SAME FOUR ZOOM ONCE AND A HALF--RECYCLE TO A LEFT ALLEMANDE--RIGHT AND LEFT GRAND BUT ON YOUR THIRD HAND PROMENADE HOME

ZERO BOX--SPIN THE TOP--ALL CAST OFF WITH A RIGHT 3/4--(in your foursome) ZOOM--BOYS RUN--SLIDE THRU--PASS THRU--WHEEL AND DEAL--ZOOM--CENTERS PASS THRU--LEFT ALLEMANDE

HEADS PASS THRU--WHEEL AROUND--HALF SASHAY--LEFT TOUCH 1/4--ZOOM ONCE AND A HALF--EXTEND--SWING THRU--GIRLS CIRCULATE AND BOYS TRADE--BOYS RUN--BEND THE LINE--RIGHT AND LEFT THRU--HALF SASHAY--LEFT TOUCH 1/4--CIRCULATE DOUBLE--(in your foursome) ZOOM TWICE AND A HALF--RIGHT AND LEFT GRAND

The following was "researched" from subscriber Francois Lamoureux--thanks for the idea. I would also like to thank Lorenz Kuhlee for contributing to these notes as well, his ideas are always invaluable.

SIDES RIGHT AND LEFT THRU--HEADS LEAD RIGHT--CENTERS IN--CAST OFF 3/4--TRADE BY ONCE AND A HALF--BOYS RUN--PROMENADE DON'T SLOW DOWN--SIDES WHEEL AROUND--BOX THE GNAT--ENDS PASS THRU--TRADE BY ONCE AND A HALF--ENDS RUN--PROMENADE DON'T SLOW DOWN--HEADS WHEEL AROUND--CENTERS SQUARE THRU 3/4--CAST OFF 3/4--TRADE BY ONCE AND A HALF--SLIP THE CLUTCH BOYS RUN--PASS THE OCEAN--SCOOT BACK--RIGHT AND LEFT GRAND--

PROMENADE HOME

HEADS TURN THRU--TRADE BY ONCE AND A HALF--CENTERS OF EACH WAVE
(GIRLS) TRADE--RECYCLE--RIGHT AND LEFT THRU AND TURN 1/4 MORE--GIRLS
TRADE--FERRIS WHEEL--CENTERS PASS THRU--LEFT ALLEMANDE

HEADS LEAD RIGHT--CENTERS IN--CAST OFF 3/4--TRADE BY ONCE AND ONLY THE
CENTERS GO ANOTHER HALF--ENDS PASS THRU--ENDS FACE IN--VERY CENTERS
TRADE--CENTERS RECYCLE--CENTERS SWEEP 1/4--LEFT ALLEMANDE

HEADS BOX THE GNAT--FAN THE TOP--CENTERS SINGLE HINGE--OUTFACERS "U"
TURN BACK--CENTERS TURN THRU--CENTERS STEP FORWARD--TRADE BY ONCE
AND A HALF--BOYS RUN--CENTER COUPLES HINGE--PROMENADE HOME

SIDES FLUTTERWHEEL--SAME FOUR TURN THRU AND ALL TRADE BY ONCE AND A
HALF--BOYS RUN--COUPLES HINGE--COUPLES CIRCULATE ONCE AND A HALF--BEND
THE LINE--YOU'RE HOME

SINGING CALL FIGURES:

HEADS PROMENADE HALF--SIDES TURN THRU--ALL TRADE BY ONCE AND A HALF--
GIRLS TRADE--RECYCLE--HALF SQUARE THRU--TRADE BY--TOUCH 1/4--
SCOOTBACK--SWING CORNER AND PROMANDE HOME

SINGING CALL FIGURES:

HEADS LEAD RIGHT--CIRCLE TO A LINE OF FOUR--RIGHT AND LEFT THRU--CENTERS
BOX THE GNAT--SAME FOUR SQUARE THRU 3/4--CAST OFF 3/4--TRADE BY ONCE
AND A HALF--ENDS RUN--PROMENADE HOME

HEADS TURN THRU--ALL TRADE BY ONCE AND A HALF--GIRLS TRADE--RECYCLE--
PASS THRU--TAG THE LINE--LEADERS TURN BACK--TOUCH 1/4--SCOOTBACK--
SWING CORNER AND PROMENADE

SIDES TURN THRU--ALL TRADE BY ONCE AND A HALF--RECYCLE--PASS THE OCEAN--
-SWING THRU--TURN THRU--LEFT ALLEMANDE--SWING CORNER AND PROMENADE

HEADS TURN THRU--ALL TRADE BY ONCE AND A HALF--RECYCLE--REVERSE
FLUTTERWHEEL--PASS THRU--TAG THE LINE--LEADERS TURN BACK--SWING AND
PROMENADE

SIDES TURN THRU--ALL TRADE BY ONCE AND A HALF--SPIN THE TOP--BOYS RUN--
HALF TAG THE LINE--SCOOTBACK--SWING CORNER AND PROMENADE

HEADS TURN THRU--ALL TRADE BY ONCE AND A HALF--SPIN THE TOP--BOYS RUN--
HALF TAG THE LINE--SINGLE HINGE--RIGHT AND LEFT GRAND--SWING--PROMENADE

SIDES TURN THRU--ALL TRADE BY ONCE AND A HALF--FAN THE TOP--SWING THRU--
BOYS RUN--TAG THE LINE--GIRLS TURN BACK--TOUCH 1/4--SCOOTBACK--SWING--
PROMENADE

PLUS PAGE: REMAKE THE THAR

Starting formation: Thar Star or Wrong Way Thar. The handholds forming the center star are released as each center dancer and the adjacent outside dancer Arm Turn one-quarter (90 degrees) to form a momentary Alamo ring. In a continuously flowing movement, everyone releases holds with the dancer they just turned, and with the other hand, turn the next adjacent dancer one-half (180 degrees) to form another momentary Alamo ring. Without stopping, they release holds at the completion of the half turn and, with the other arm, turn the next dancer three-quarters (270 degrees) to form another Thar Star or Wrong-Way Thar. Forearm turns are used for all turning action.

CIRCLE LEFT--ROLL AWAY HALF SASHAY--CIRCLE LEFT--WALK AROUND LEFT HAND
LADY--TURN PARTNER LEFT TO AN ALLEMANDE THAR--BOYS TO THE CENTER AND
STAR--REMAKE THE THAR--SLIP THE CLUTCH TO A DO PASO--PROMENADE HOME

HEADS SQUARE THRU 3/4--HEADS TURN BACK AND SQUARE THRU BUT ON YOUR
FOURTH HAND DO A DO PASO--MAKE AN ALLEMANDE THAR STAR WITH THE HEAD
LADIES AND THE SIDE GENTS IN THE STAR--REMAKE THE THAR--REMAKE THE
THAR--HEADS WITH THE LEFT HAND TRADE--SLIP THE CLUTCH--LEFT ALLEMANDE--
PROMENADE HOME

ALLEMANDE LEFT TO ALAMO STYLE AND BALANCE--SWING THRU--CAST RIGHT 3/4
TO A WRONG WAY THAR WITH THE GIRLS IN THE CENTER STAR--REMAKE THE
THAR--SHOOT THE STAR--LEFT ALLEMANDE

SINGING CALL FIGURE:

FOUR LADIES CHAIN--JOIN HANDS CIRCLE LEFT--ALLEMANDE LEFT WITH YOUR
CORNER--TURN PARTNER RIGHT TO A WRONG WAY THAR GIRLS CENTER AND
STAR--REMAKE THE THAR--SHOOT THE STAR--CORNER SWING AND PROMENADE
HOME

Sorry the notes are a little late this month--couldn't get them out before I left on 18
March. Enjoy the spring time--see you next month.

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MAY 1996

---IN THIS ISSUE---

VIEWPOINT: The Real Plus of Square Dancing
MAINSTREAM: Allemande Thar Family
PLUS: Crossfire

VIEWPOINT

THE REAL PLUS OF SQUARE DANCING:

Over the last three decades or so, as our society-at-large has become more mechanized, modernized, mercenary, computerized, diversified and specialized, so our square dancing has undergone parallel and corresponding changes. For quite some time dancers have been able to choose their dancing arena from a wide selection of clubs and open dances which are available in most areas of the world. Dancers can attend a dance, pay admission at the door, enjoy dancing to a competent caller and then leave for home at the conclusion of a very enjoyable evening.

Far too many of the well-organized, finely-tuned and structured dances and clubs of today, however, lack that homespun, friendly, and folksy atmosphere that was part and parcel of the dances not so very many years ago. It is this feeling of togetherness and enjoyment of each other (as well as respect for one another) that had always been an integral part of the dancing evening--the "real plus" of square dancing as it were--that held the participants together for long periods of time and gave each of them an inner glow that was and is rarely found among other groups no matter what their mutual interest. Unfortunately, the disappearance of this key element, i.e., the "real plus", within the square dance movement has been increasing over the past three decades and many of today's callers, leaders, and dancers have rarely, if ever, experienced it. Thus they truly do not know what they are missing.

Although our technical proficiency in calling and dancing today is far beyond the degree of capability that our forbearers could have ever imagined, we cannot begin to measure up to the enjoyment they experienced at their dances as a result of the warm personal interplay. Joe Lewis, one of the initiators of modern Western dancing, could not have put it more succinctly in the following verse on his after-party LP: "There once were

four couples who just stayed in one square; intruders were greeted with a nose in the air...."

The relatively few groups that still enjoy the former type of atmosphere of cohesion and camaraderie today are mainly the result of the pace-setting and leadership of people who were in square dancing years ago. They had gotten a taste of the "real plus" and were determined to preserve this now-rare commodity. As these folks retire from the activity however, the spirit they have been espousing too often becomes dissipated and is lost to our great hobby. Many of the newer leaders lack this knowledge and, therefore, are unable to inspire and lead us toward the "real plus".

It is incumbent on those callers and dancers who are familiar with the "real plus" to help guide those who do not know it toward the totality of enjoyment in our dancing. Many leaders with experience are still available in CALLERLAB, ECTA, EAASDC, Legacy, local and regional caller and dancer organizations, etc., and could be of immense help in recovering that spirit.

Let's all think in those terms when we purposefully exclude someone from our square, when we fail to extend a friendly hand to someone who enters a square dance hall, or when we fail to have smiling eye contact with the person with whom we dance. We're missing the "real plus".

DAS "POSITIVE PLUS" IM SQUARE DANCE

Innerhalb der letzten drei Jahrzehnte, als unsere großartige Welt mehr und mehr mechanisierter, modernisierter, gewinnsüchtiger, berechenbarer, abwechslungsreicher und spezialisierter wurde, machte unser Square Dance, parallel dazu, einen entsprechenden Wechsel mit. Vor nicht all zu langer Zeit konnten die Tänzer in ihrer Umgebung unter den vielen vorhandenen Clubs und speziellen Veranstaltungen sich aussuchen, wo sie tanzen wollten. Tänzer gingen zum Tanz, zahlten ihren Eintritt, tanzten zu einem qualifiziertem Caller, gingen am Ende nach Hause mit dem Gefühl, einen gelungenen Abend verbracht zu haben.

Viele von den heutigen, durchorganisierten, fein abgestimmten, nach Leveln festgelegten Clubs und Tänzen, fehlt jedoch die einfache, schlichte, gesellige Atmosphäre, die den wichtigsten Teil des Abends in früheren Zeiten ausmachte. Es ist das Gefühl des Zusammenseins und des Vergnügens untereinander (vor allem des Respekts voreinander), der immer ein wesentlicher Bestandteil des Abends war. Das "Positive Plus" des Square Dance wie es ursprünglich war, hielt die Teilnehmer auf eine lange Zeitspanne zusammen und gab jedem von ihnen das gewisse Gefühl der Gemeinsamkeit, das vorhanden war und selten bei anderen Gruppen so ausgeprägt, egal was sie für gemeinsame Interessen vertraten. Bedauerlicherweise ist das Verschwinden dieses Hauptelements das "Positive Plus" innerhalb der Square Dance Szene in den letzten drei Jahrzehnten immer mehr verschwunden. Viele der heutigen Caller und Ausbilder aber auch die Tänzer haben es jemals versucht zu ändern. Sie wissen nicht, was sie eigentlich vermissen.

Obwohl unsere heutigen technischen Fähigkeiten im Callen und Tanzen weit über der Möglichkeiten unserer Vorfahren liegen, können wir keinen Vergleich anlegen, an den Spaß und die Erfahrung damaliger Zeit, als Resultat der persönlichen, engen Kontakte.

Joe Lewis, einer der "Geistigen Väter" des modernen Western Tanzes, hätte es nicht klarer ausdrücken können, als in einem Vers auf einer Afterparty LP : "Es waren einmal vier Paare, die in einem Square standen. Eindringlinge wurden nur mit erhobener Nase begrüßt -----".

Die relativ wenigen Gruppen, die noch immer den alten Typ der Atmosphäre von Zusammenhalt und Kameradschaft pflegen, sind schlechthin die Schrittmacher und Leader, die seit vielen Jahren im Square Dance zu Hause sind. Sie haben den "Positiven Plus" zu spüren bekommen und bilden den entscheidenden Faktor, dieses selten gewordene Produkt zu erhalten. Wenn jedoch diese Leute unsere Aktivität verlassen, wird die Begeisterung, für die sie eintraten, in vielen Fällen verschwinden. Den Meisten unserer neuen Ausbilder fehlen diese Kenntnisse und darum sind sie nicht fähig, uns zu inspirieren zum "Positiven Plus".

Es sollte die Pflicht dieser Caller und Tänzer sein, die noch mit dem "Positiven Plus" vertraut sind, helfend denen zur Seite zu stehen, die das totale Vergnügen unseres Tanzes nicht mehr kennen. Viele Ausbilder mit dieser Erfahrung sind noch immer vorhanden in CALLERLAB, ECTA, EAASDC, Legacy und regionalen Vereinigungen, die helfend zur Verfügung stehen, um den eigentlichen Sinn des Square Dance wiederzubeleben.

Laßt uns über diese Punkte ernsthaft nachdenken, wenn wir zielbewußt jemanden von unserem Hobby ausschließen. Wenn wir nicht gewillt, sind den Fremden Freundschaftlich die Hand zu reichen, wenn er unseren Clubraum betritt oder wir kein freundliches Lächeln für den Tänzer in unserem Square übrig haben. Kurz: Wir vermissen den "Positiven Plus".

MAINSTREAM: THAR FAMILY

ALLEMANDE THAR: An allemande thar star is a formation and may be formed at the end of any left arm turn by the center dancers (or those directed) forming a right hand box star and backing up. Each outside dancer holds the left forearm of a center dancer and walks forward.

WRONG WAY THAR: A wrong way thar may be formed at the end of any right arm turn by the center dancer (or those directed) forming a left hand box star and backing up. Outside dancer hold the right forearm of a center dancer and walk forward.

**ALLEMANDE LEFT--GO FORWARD TWO AND MAKE AN ALLEMANDE THAR STAR--
SHOOT THE STAR--GO FORWARD TWO TO ANOTHER STAR--SHOOT THE STAR AND
TOUCH 1/4--MEN RUN AND THE MEN STAR LEFT--TURN YOUR PARTNER RIGHT TO
THE CORNER ALLEMANDE LEFT**

**ALLEMANDE LEFT WITH YOUR CORNER--GO FORWARD TWO AND MAKE AN
ALLEMANDE THAR STAR--SHOOT THE STAR GO FULL AROUND AND GIVE A RIGHT
TO YOUR PARTNER FOR A WRONG WAY GRAND**

ALLEMANDE LEFT WITH YOUR CORNER--GO FORWARD TWO AND MAKE AN ALLEMANDE THAR STAR--MEN RUN--PROMENADE THIS WAY--HEADS WHEEL AROUND--STAR THRU--TRADE BY--STAR THRU--SLIDE THRU--LEFT ALLEMANDE

ZERO BOX--SWING THRU--MEN RUN--FERRIS WHEEL--RIGHT AND LEFT THRU--SQUARE THRU 3/4--ALLEMANDE LEFT--FORWARD TWO AND MAKE AN ALLEMANDE THAR STAR--SHOOT THE STAR--SWING THE NEXT AND PROMENADE DON'T SLOW DOWN--SIDES WHEEL AROUND--HALF SQUARE THRU--TRADE BY--BOX THE GNAT--RIGHT AND LEFT GRAND

FOUR LADIES CHAIN--FOUR LADIES CHAIN 3/4--JOIN HANDS CIRCLE LEFT--ALLEMANDE LEFT--DO SA DO--GO BACK TO THE CORNER AND TURN HER BY THE LEFT AND THE GIRLS WHEEL IN FOR AN ALLEMANDE THAR STAR--MEN COURTESY TURN THIS GIRL AND PROMENADE HOME

HEADS PASS THRU--SEPARATE AND GO AROUND ONE TO A LINE OF FOUR--ALL JOIN HANDS CIRCLE LEFT--MEN WITH THE NEAREST GIRL ALLEMANDE LEFT--GO FORWARD TWO AND MAKE AN ALLEMANDE THAR STAR--STOP AND ALL GIRLS RUN--MOVE ON TO THE NEXT COUPLE--STAR THRU AND PASS THRU--LEFT ALLEMANDE

FOUR LADIES CHAIN--JOIN HANDS CIRCLE LEFT--ALLEMANDE LEFT IN THE ALAMO STYLE--SWING THRU--WITH YOUR ORIGINAL PARTNER SINGLE HINGE FOR A WRONG WAY THAR--ALL MEN RUN AND PROMENADE HOME

FOUR LADIES CHAIN--STAR THEM BACK HOME AND TURN YOUR PARTNER LEFT--GO BACK TO THE CORNER TURN HER BY THE RIGHT TO A WRONG WAY THAR--SHOOT THAT STAR WITH A FULL TURN GIVE A LEFT TO THE NEXT FOR A FOUR LADIES CHAIN--CHAIN THEM BACK AND ROLL PROMENADE HOME

ALLEMANDE LEFT--GO FORWARD TWO FOR AN ALLEMANDE THAR STAR--SHOOT THE STAR FULL AROUND AND GIVE A RIGHT TO THE CORNER AND MAKE A WRONG WAY THAR--SHOOT THE STAR GO FORWARD TWO TO ANOTHER WRONG WAY THAR STAR--SHOOT THE STAR FOR A LEFT ALLEMANDE--RIGHT AND LEFT GRAND BUT ON

YOUR THIRD HAND PROMENADE HOME

CIRCLE LEFT--DO PASO--TURN YOUR PARTNER LEFT AND MAKE AN ALLEMANDE THAR STAR--HEADS TRADE TO PUT THE HEAD LADIES IN THE CENTER STAR WITH THE SIDE MEN--SHOOT THE STAR GO FORWARD TWO TO ANOTHER ALLEMANDE THAR STAR--SHOOT THE STAR GO FORWARD TWO TO ANOTHER STAR--EVERYBODY TURN HALF BY THE LEFT TO PUT THE SIDE LADIES IN THE CENTER STAR WITH THE HEAD MEN--SHOOT THE STAR GO FORWARD TWO TO ANOTHER ALLEMANDE THAR STAR--SHOOT THE STAR GO FORWARD TWO TO ANOTHER STAR--SIDES TURN HALF BY THE LEFT--ALL SLIP THE CLUTCH--LEFT ALLEMANDE

HEADS SQUARE THRU 3/4--DO A "U" TURN BACK--HEADS SQUARE THRU BUT ON YOUR FOURTH HAND START A DO PASO--TURN YOUR PARTNER LEFT--GO OUT TO YOUR CORNER TURN HER BY THE RIGHT FOR A WRONG WAY THAR--SHOOT THE STAR GO FORWARD TWO TO ANOTHER THAR--SHOOT THE STAR GO FORWARD TWO TO ANOTHER THAR--SLIP THE CLUTCH FOR A RIGHT AND LEFT GRAND

PLUS PAGE--CROSSFIRE

Starting formation--two faced line, parallel lines of four, inverted line(s). As the centers begin to trade, the ends cross fold. Upon completing their trade, the centers release hands and step straight forward forming an ocean wave or mini wave with the dancers they are facing. If the trade leaves the original centers facing no one, they step forward and remain facing out.

HEADS FAN THE TOP--EXTEND--SWING THRU--MEN RUN--CROSSFIRE--COORDINATE--FERRIS WHEEL--DOUBLE PASS THRU--TRACK II--RECYCLE--LEFT ALLEMANDE

HEADS HALF SASHAY--PASS THRU--SEPARATE GO AROUND ONE TO A LINE--PASS THE OCEAN--GIRLS RUN--TAG THE LINE RIGHT--CROSSFIRE--SINGLE FILE CIRCULATE--MEN RUN--SQUARE THRU BUT ON THE THIRD HAND START A DIXIE GRAND--LEFT ALLEMANDE

HEADS PASS THE OCEAN--EXTEND--LINEAR CYCLE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--FAN THE TOP--SINGLE HINGE--PEEL OFF--CROSSFIRE--TRIPLE SCOOT--MEN RUN--PASS THRU--TRADE BY--LEFT ALLEMANDE

HEADS STAR THRU--DOUBLE PASS THRU--CENTERS IN--SAME CENTERS RUN--CAST
OFF 3/4--ALL CROSSFIRE--SWING THRU--MEN RUN--PASS THRU--ENDS RUN--
CROSSFIRE--BOYS RUN--WHEEL AND DEAL--PASS THRU--TRADE BY--RIGHT AND
LEFT THRU--SLIDE THRU TWICE--CENTERS ROLL--YOU'RE HOME

SINGING CALL:

HEADS LEAD TO THE RIGHT AND CIRCLE TO A LINE--PASS THRU--WHEEL AND DEAL--
-RIGHT AND LEFT THRU--VEER LEFT--CROSSFIRE--WALK AND DODGE--SWING THRU--
-TURN THRU--SWING THE CORNER AND PROMENADE

NOTES FOR EUROPEAN CALLERS

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JUN 1996

---IN THIS ISSUE---

VIEWPOINT: CALLERLAB Programs
MAINSTREAM: Cross Concept--Run & Fold
PLUS: Cross Concept--Spread & Flip

VIEWPOINT

CALLERLAB Programs

At the last CALLERLAB convention in Kansas City, there was a very interesting debate that was held regarding the current CALLERLAB programs. There were two members who had to defend a certain position and a moderator. Jerry Story had to defend the position that the programs should be changed and Jon Jones had to defend the structure that we now know--Mike Seastrom was the debate moderator.

One of the things that came out of the debate was we should try to go back to coming up with a list that should be called "Square Dancing" that can be taught in 20-25 weeks as an entry level for everyone. We, here in Europe, recognize Mainstream as our entry level, however there are quite a few areas in America where Plus is the entry level--clubs are teaching from zero thru Plus in the same time that we teach Mainstream. The callers must take every "short-cut" that they can in order to reach this goal, even if it means not teaching every movement on the Basic and Mainstream list--this is one of the reasons why European callers must workshop a "standard" half sashay when they call in the USA. An "Ad-Hoc" committee was formed to look into the problem and arrive at some proposals--I have volunteered to serve on that committee.

The Mainstream committee in CALLERLAB has the chance in 1997 (in Los Angeles) to make recommended changes to the Basic and Mainstream program for the membership to vote upon. As the Chairman of the Overseas Advisory Group and a member of the Mainstream committee, I would like to bring, not only the input of all CALLERLAB members overseas, but the input of subscribers to my notes as well, to Los Angeles next year.

There are quite a few calls that appear on the Basic program that even we in Europe don't use after class. When was the last time you called at a club dance, or even heard at a "special" dance, the calls Star Promenade--or Backtrack. With this in mind, I would like to ask for your input. Sometime between now and the end of the year, take time to drop me a line and let me know if you have any recommended changes to the current programs. I would be interested to see if the thought process in Europe has changed as the thought process in America has over the past 38 years.

CALLERLAB Programm

Bei der letzten CALLERLAB Convention in Kansas City hatten wir eine interessante Diskussion über das zur Zeit gültige CALLERLAB Programm. Es gab zwei Mitglieder, die eine bestimmte Meinung zu vertreten hatten, sowie eine Diskussionsleiter. Jerry Story mußte den Standpunkt vertreten, daß das Programm verändert werden sollte und Jon Jones mußte die momentan gültige Struktur verteidigen - Mike Seastrom war der Diskussionsleiter.

Ein ergebnis der Diskussion war, daß wir wieder, wie früher, eine Liste mit dem Namen "Square Dancing" herausgeben sollten, die in 20-25 Wochen, als Einstiegslevel für jedermann, gelehrt werden kann. Wir, hier in Europa, betrachten "Mainstream" als Einsteig, in Amerika Jedoch gibt es mehrere Gegenden, in denen "Plus" als Einstiegslevel Üblich ist - Clubs ziehen das Programm von Null bis zur letzten Plus-Figur in der gleichen Zeit durch, in der wir Mainstream lernen. Die Caller müssen jede "Abkürzung" (z.B. eine Figur aus nur einer Position, oder nur eine Figur einer Figuren-Familie) nutzen, um dieses Ziel zu erreichen, auch wenn dadurch nicht jede Figur des Basic - oder Mainstream-Programms gelehrt werden kann - dies ist einer der Gründe, warum Europäische Caller, wenn Sie in den Staaten callen, einen "Standard Half Sashay" workshopen müssen. Wir haben einen Arbeitskreis gebildet, um dieses Problem zu durchleuchten und dann dazu Vorschläge zu unterbreiten. Ich habe mich bereit erklärt, in diesem Arbeitskreis mitzuhelfen.

Der Mainstream-Arbeitskreis hat 1997 (Los Angeles) die Chance, die Änderungsvorschläge zum Basic - und Mainstream - Programm den Mitgliedern vorzustellen und darüber abzustimmen zu lassen. Als Vorsitzender der "Overseas Advisory Group" und Mitglied des Mainstream - Arbeitskreises würde ich gerne die Meinung der nicht-amerikanischen CALLERLAB-Mitglieder als auch die der Subscribers zu meinen Caller-Notes nächstes Jahr in Los Angeles vortragen.

Es gibt etliche Calls im Basic-Programm, die auch in Europa nach der "Class" nicht mehr benutzt werden. Wann habt Ihr das letzte Mal an einem Club Abend oder auf einem Special Dance die Calls "Star Promenade" or "Back Track" verwendet? Bitte schreibt mir hierzu Eure Meinung. Nehmt Euch die Zeit und teilt mir bis Ende diesen Jahres mit, ob Ihr Änderungsvorschläge zum momentan gültigen Programm habt. Es interessiert mich, ob der Gedankenürozeß sich in Europa genauso verändert hat, wie dies in den vergangenen 38 Jahres in Amerika geschehen ist.

<p>CROSS CONCEPT--We have two calls in the Mainstream Program that have the word "Cross" in it--Cross Run and Cross Fold. Both of these calls require the active dancers to literally "cross" the center of the formation to arrive at their end destination. From a wave, the call centers run or fold, call for the active dancers to run/fold around or toward the "near" end, while the call "cross fold/run" would call for the active dancers to fold/run around or toward the "far" end. In doing this, the active dancers must CROSS the center of their formation, thus the name "Cross Run/Fold".</p>

HEADS TOUCH 1/4--GIRLS RUN--TURN THRU--SLIDE THRU--PASS THE OCEAN--
SCOOTBACK--GIRLS CROSS RUN TO A CHAIN DOWN THE LINE--SLIDE THRU--LEFT
ALLEMANDE

SIDES SQUARE THRU 3/4--"U" TURN BACK--TOUCH 1/4--BOYS RUN--PASS THRU--
SWING THRU--BOYS CROSS RUN--CHAIN DOWN THE LINE--PASS THE OCEAN--BOYS
CROSS RUN

HEADS SWING THRU--SINGLE HINGE--SCOOTBACK--WALK & DODGE--SWING THRU--
BOYS CROSS RUN AND CIRCULATE--GIRLS TRADE AND CROSS RUN TO A RIGHT
AND LEFT GRAND

SIDES PASS THE OCEAN--GIRLS TRADE--RECYCLE--PASS THRU--SWING THRU--
SINGLE HINGE==BOYS RUN--PASS THE OCEAN--FAN THE TOP--GIRLS CROSS RUN--
FAN THE TOP--LEFT ALLEMANDE

HEADS SPIN THE TOP--TURN THRU--PASS THE OCEAN--GIRLS TRADE--RIGHT AND
LEFT THRU--PASS THRU--CENTERS CROSS RUN--ENDS STAR THRU AND THESE
FOUR CLOVERLEAF--ALL EIGHT CHAIN 3--LEFT ALLEMANDE

SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--ENDS CROSS
FOLD--STAR THRU--SQUARE THRU 3/4--"U" TURN BACK--TOUCH 1/4--GIRLS RUN--
RIGHT AND LEFT GRAND

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

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

HEADS ROLL AWAY--PASS THE OCEAN--GIRLS CROSS FOLD--TURN THRU--PASS THE OCEAN--FAN THE TOP--SWING THRU--BOYS CROSS FOLD TO A RIGHT AND LEFT GRAND

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

HEADS TOUCH 1/4--BOYS RUN--CENTERS IN AND CAST OFF 3/4--ENDS CROSS FOLD--CENTERS SQUARE THRU 3/4--CENTERS IN--CAST OFF 3/4--ENDS CROSS FOLD--CENTERS SWING THRU--GIRLS CROSS FOLD--TURN THRU--LEFT ALLEMANDE

SIDES BOX THE GNAT AND SLIDE THRU--CENTERS IN--CAST OFF 3/4--ENDS CROSS FOLD--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--PASS THRU--TRADE BY--LEFT ALLEMANDE

HEADS LEAD RIGHT--TOUCH 1/4--GIRLS RUN--SWING THRU--RIGHT AND LEFT THRU--PASS THRU--ENDS CROSS RUN--NEW ENDS CROSS FOLD--CENTERS PASS THRU--TOUCH 1/4--SCOOTBACK--SINGLE HINGE--SPLIT CIRCULATE TO A RIGHT AND LEFT GRAND

SIDES LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--SQUARE THRU 3/4--BOYS RUN--SCOOTBACK--CENTERS CROSS RUN--ALL 8 CIRCULATE--ENDS CROSS RUN--SINGLE HINGE TO A RIGHT AND LEFT GRAND

HEADS PASS THE OCEAN--EXTEND--SWING THRU--BOYS RUN--FERRIS WHEEL--CENTERS SWEEP 1/4 AND LEAD RIGHT--SWING THRU--SPLIT CIRCULATE--CENTERS CROSS RUN--SINGLE HINGE TO A LEFT ALLEMANDE

SINGING CALL FIGURES:

HEADS LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--BOYS FOLD AND THE LADIES CHAIN--LADIES LEAD DIXIE STYLE TO AN OCEAN WAVE--BOYS CROSS RUN--SWING THRU--TURN THRU--SWING THE CORNER AND PROMENADE

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

<p>PLUS PAGE--We can apply the "Cross" concept to two Plus calls without too much difficulty. If you call the call "Follow Your Neighbor and Spread", then applying the same "logic" of crossing the center of the formation, we can call "Follow Your Neighbor and Cross Spread", in this case the people coming into the middle would go to the FAR center position. The same is true with the call "Flip The Diamond", you can "Cross Flip The Diamond" by having the diamond points go to the FAR center position, try these for a little variety.</p>
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HEADS SQUARE THRU--TOUCH 1/4--FOLLOW YOUR NEIGHBOR AND CROSS SPREAD--FERRIS WHEEL--DOUBLE PASS THRU--TRACK II--EXPLODE AND LOAD THE BOAT--LEFT ALLEMANDE

SIDES SINGLE CIRCLE TO A SLIDE THRU--SWING THRU--ACEY DEUCEY--CENTERS RUN--3/4 TAG THE LINE--GIRLS FACE RIGHT--DIAMOND CIRCULATE--CENTER GIRLS IN THE WAVE TRADE--GIRLS SWING THRU--DIAMOND CIRCULATE--CROSS FLIP THE DIAMOND--FERRIS WHEEL--DOUBLE PASS THRU--TRACK II--CENTERS CIRCULATE--RECYCLE--PASS THRU--TRADE BY--RELAY THE DEUCEY AND SPREAD--LEFT ALLEMANDE

HEADS SQUARE THRU--TOUCH 1/4--FOLLOW YOUR NEIGHBOR AND CROSS SPREAD--

-CENTERS HINGE--DIAMOND CIRCULATE--CROSS FLIP THE DIAMOND--BEND THE LINE--LOAD THE BOAT--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS SQUARE THRU--TOUCH 1/4--FOLLOW YOUR NEIGHBOR AND CROSS SPREAD--BEND THE LINE--REVERSE THE FLUTTER--SQUARE THRU 3/4--SWING CORNER AND PROMENADE

Have a SUPER summer and go easy with the newly graduated classes, they are our future!

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JUL 1996

---IN THIS ISSUE---

**VIEWPOINT: WHY DO WE SAY IT AGAIN?
MAINSTREAM: SQUARE THRU/LEFT SQUARE THRU
PLUS: CHASE RIGHT/LEFT CHASE**

VIEWPOINT

WHY DO WE SAY IT AGAIN?

To those who have been subscribers to this note service for ten years or more (and there are many), it must sound at times as though we are playing the same old record. It's true that we do repeat ourselves, not simply because we enjoy writing the same things again and again, but mostly because the audience continues to change. Many callers were not a part of the activity five years ago. It is because we feel some things are very important that we do repeat them. We try to say them in different ways. We try to retell them in a new way, but we say them, nevertheless, because we feel they are important and that people in a position of responsibility should be aware of the program as a whole.

In almost any large activity, there must be a degree of give and take in order to insure smooth sailing. We may not all agree on the definitions of some of the basics. Occasionally, because we learn to do things a certain way, we are not quick at accepting change. This is natural and understandable. However, for everything that might require change, there are usually quite a number of things that we can go along with. CALLERLAB, whose members have agreed on the basics and on other important stands, is a pretty good basis of public opinion. There are ways to change existing rules--democratically. We support CALLERLAB'S stands. We strongly support the dress code of long sleeve shirts for the men, comfortable, full skirt dresses for the ladies as being a recognized symbol of this activity. We support the stand taken by this organization against drinking alcoholic beverages prior to and during square dance events and we wholeheartedly underscore that square dancing is a cooperative and not a competitive activity and for that reason, discourage all contests having to do with calling or dancing. We also go along with a greater number of you who gently remind your dancers, "Thank you for not smoking in this hall". Your support in all of these things will also help.

Warum oft ähnliche Artikel?

Für all die, die unsere Notes seit 10 Jahren oder länger beziehen (und das sind viele), muß manchmal der Eindruck entstehen, daß wir oft das gleiche Thema behandeln. Es stimmt, wir wiederholen manches öfter, nicht, weil es uns Spaß macht, über das gleiche

Thema wieder und wieder zu schreiben, sondern weil unsere Bezieher wechseln und laufend Neue hinzukommen. Viele Caller waren noch nicht im Geschäft, sagen wir vor 5 Jahren oder weniger. Da wir glauben, und überzeugt sind, daß viele, viele Artikel sehr, sehr wichtig sind, behandeln wir manches Thema des öfteren. Wir geben uns Mühe, sie abwechslungsreich zu gestalten und sie nach der neuesten Entwicklung aufzuarbeiten. Nichtsdestoweniger, halten wir sie für wissenswert für die Leute, die in einer verantwortlichen Position sind und das ganze Programm beherrschen sollten.

In fast allen großen Aktivitäten muß eine Übereinstimmung von geben und nehmen vorhanden sein, um eine einwandfreie Arbeit zu gewährleisten. Wir werden nicht alle mit den Definitionen einiger Basics einverstanden sein. Der Grund ist, daß wir verschiedene Sachen unterschiedlich lernen und es uns schwer fällt, das Eingefleischte zu ändern. Das ist natürlich und verständlich. Jedoch, für alles, was eine Änderung erfordert, gibt es verschiedene Wege, sich dem "Neuen" nach und nach anzupassen.

CALLERLAB, mit mehr als 5.000 Caller-Mitgliedern, hat diese Richtlinien der Basics und andere wichtige Punkte festgelegt. Es ist eine gute Basis aufgrund allgemeiner Überzeugung. Es gibt immer Wege, bestehende Regeln zu Ändern -auf demokratischer Basis. Wir unterstützen CALLERLAB'S Arbeit. Wir setzen uns für die Regeln unseres Sport's ein. Langärmelige Hemden für die Männer, bequeme, spezielle Kleider und Petticoats für die Damen, die das Symbol unseres Sport's darstellen. Wir sind der gleichen Meinung, daß Alkohol kurz vor oder während des Tanzens nicht gestattet werden kann und wir unterstützen von ganzem Herzen, daß der Square Dance eine gemeinschaftliche und keine wettbewerbsmäßige Aktivität ist. Das sollte ein wichtiger Punkt sein, unsere Tänzer und Caller an diese Regeln fest zu binden. Wir sollten auch der Mehrzahl unserer Aktiven Rechnung tragen und sie höflichst daran erinnern: "Bitte, in der Halle nicht rauchen".

MAINSTREAM CHOREOGRAPHY: SQUARE THRU/LEFT SQUARE THRU

HEADS SQUARE THRU--SPLIT TWO AROUND ONE TO A LINE--SQUARE THRU--GRAND RIGHT AND LEFT

SIDES PASS THRU--SEPARATE GO AROUND ONE TO A LINE--SQUARE THRU--TRADE BY--SQUARE THRU--SAME SEX TRADE--CENTERS BOX THE GNAT AND SLIDE THRU-- ENDS STAR THRU--ALL CALIFORNIA TWIRL--LEFT ALLEMANDE

HEADS SQUARE THRU--SWING THRU--BOYS RUN--TAG THE LINE IN--SQUARE THRU-- TRADE BY--STAR THRU--COUPLES CIRCULATE--FERRIS WHEEL--CENTERS PASS THRU--STAR THRU--SQUARE THRU--TRADE BY--STAR THRU--CENTERS SQUARE THRU THREE--ENDS SQUARE THRU ONE--LEFT ALLEMANDE

SIDE GENTS AND THE CORNER GIRL GO FORWARD AND BACK--BOX THE GNAT--

RIGHT AND LEFT THRU--HALF SASHAY--PASS THRU AND SEPARATE GO AROUND TWO TO A LINE OF FOUR--JUST THE ENDS DO SA DO--CENTERS SQUARE THRU FOUR--JUST THE ENDS ALLEMANDE--EVERYONE RIGHT AND LEFT GRAND

FOUR LADIES CHAIN--ALL PROMENADE--HEADS WHEEL AROUND--SQUARE THRU FOUR--CENTERS SQUARE THRU THREE--CENTERS IN--CAST OFF 3/4--CENTERS RIGHT AND LEFT THRU--SAME TWO SQUARE THRU FOUR--OTHERS SLIDE THRU--SWING THRU--BOYS TRADE--BOYS RUN--BEND THE LINE--RIGHT AND LEFT THRU--HALF SASHAY--BOX THE GNAT--CHANGE HANDS--LEFT SQUARE THRU--LEFT ALLEMANDE

HEADS TOUCH 1/4--WALK AND DODGE--LEFT SQUARE THRU BUT ON THE 4TH HAND RIGHT AND LEFT THRU--TOUCH 1/4--SINGLE FILE CIRCULATE--MEN RUN--SLIDE THRU--PASS THRU--WHEEL AND DEAL--CENTERS SLIDE THRU--LEFT SQUARE THRU TO A LEFT ALLEMANDE

FOUR LADIES CHAIN 3/4--HEADS SQUARE THRU--SWING THRU--BOYS RUN--FERRIS WHEEL--FOUR BOYS RUN--ALL 8 CIRCULATE DOUBLE--PARTNER TRADE AND FACE THE ONE YOU TRADED WITH--ENDS ONLY LEFT SQUARE THRU FOUR HANDS AROUND THE OUTSIDE--CENTERS SQUARE THRU 3 ALL LEFT ALLEMANDE

HEADS LEFT SQUARE THRU--ALL LEFT SQUARE THRU TWO--CAST OFF 3/4--PASS THE OCEAN--CENTERS START A LEFT SWING THRU--SCOOT BACK--RECYCLE--PASS THE OCEAN--LEFT SQUARE THRU 3/4--ALLEMANDE RIGHT YOUR CORNER--SWING YOUR PARTNER AND PROMENADE

SIDES LEFT SQUARE THRU TWO HANDS--SEE SAW TO A LEFT HAND WAVE--START WITH THE LEFT AND SPIN THE TOP--CENTERS OF EACH WAVE CROSS RUN--NEW CENTERS TRADE--ALL CAST OFF 3/4--ALL EIGHT CIRCULATE DOUBLE--MEN RUN--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS SQUARE THRU--SQUARE THRU AGAIN, BUT HEADS GO FOUR AND SIDES GO THREE--SIDES SEPARATE AND STAR THRU--CENTERS IN AND CAST OFF 3/4--STAR

THRU--SQUARE THRU AGAIN, BUT HEADS GO FOUR AND SIDES GO THREE--SIDES SEPARATE AND STAR THRU--CENTERS IN AND CAST OFF 3/4--ALL SQUARE THRU, HEADS GO FIVE AND SIDES GO FIVE--LEFT ALLEMANDE

SIDES SLIDE THRU--LEFT SQUARE THRU 3/4--SWING THRU--MEN RUN--COUPLES CIRCULATE--FERRIS WHEEL--SQUARE THRU THREE--SEE SAW TO A LEFT HAND WAVE--LEFT SWING THRU DOUBLE TO A LEFT SQUARE THRU--LEFT ALLEMANDE

HEADS LEFT SQUARE THRU--LEFT SQUARE THRU--BEND THE LINE--LEFT SQUARE THRU--TRADE BY--LEFT SQUARE THRU--BEND THE LINE--LEFT SQUARE THRU--TRADE BY--LEFT SQUARE THRU--LEFT ALLEMANDE

SIDES STAR THRU--PASS THRU--SLIDE THRU--PASS THRU--WHEEL AND DEAL--LEFT SQUARE THRU THREE--SWING THRU--SCOOT BACK--GIRLS TRADE--RECYCLE--PASS TO THE CENTER--SQUARE THRU THREE--LEFT SQUARE THRU FIVE HANDS--TRADE BY--LEFT ALLEMANDE

HEADS FAN THE TOP--RECYCLE--LEFT SQUARE THRU THREE--SWING THRU--MEN RUN--COUPLES CIRCULATE--CHAIN DOWN THE LINE--PASS THRU--TAG THE LINE--CENTERS IN--CAST OFF 3/4--LEFT SQUARE THRU--RIGHT AND LEFT GRAND

SIDES PASS THE OCEAN--RECYCLE--SQUARE THRU THREE--LEFT SQUARE THRU--TAG THE LINE LEFT--COUPLES CIRCULATE--FERRIS WHEEL--LEFT SQUARE THRU THREE--SPIN THE TOP--RECYCLE--PASS THRU--HALF TAG THE LINE--GRAND RIGHT AND LEFT

HEADS LEFT SQUARE THRU THREE--SEPARATE AROUND ONE TO A LINE--PASS THRU--TAG THE LINE RIGHT--FERRIS WHEEL--MEN LEFT SQUARE THRU THREE--STAR THRU--FERRIS WHEEL--SWING THRU--TURN THRU--LEFT SQUARE THRU THREE--TRADE BY--PASS THRU--TRADE BY--BOX THE GNAT--GRAND RIGHT AND

LEFT

SIDES SLIDE THRU--SQUARE THRU THREE--LEFT SQUARE THRU--BEND THE LINE--
RIGHT AND LEFT THRU--CENTERS PASS THRU--SAME FOUR "U" TURN BACK WHILE
THE OTHERS STAR THRU AND ALL BOW TO YOUR PARTNER AND CORNERS TOO

SINGING CALL FIGURE:

HEADS TOUCH 1/4--MEN RUN--RIGHT AND LEFT THRU--PASS TO THE CENTER--
CENTERS LEFT SQUARE THRU 3/4--SWING THRU--BOYS RUN--FERRIS WHEEL--
CENTERS RIGHT AND LEFT THRU--SQUARE THRU 3/4--SWING CORNER

PLUS PAGE--CHASE RIGHT/LEFT CHASE

Starting formation: Couples back to back. Each right hand dancer does an exaggerated zoom action, moving into the position previously occupied by the right hand dancer behind them, to finish in the same facing direction as when they started the zoom action. (The net result is the same as if the right hand dancer had done a right face "U" turn back and box circulate twice) The left hand dancer follows the right hand dancer by doing a box circulate two positions. Ending formation is a box circulate foursome.

ZERO LINE--STAR THRU--PASS THRU--CHASE RIGHT--TRIPLE SCOOT--COORDINATE--
BEND THE LINE--PASS THE OCEAN--TRADE THE WAVE--LEFT ALLEMANDE

ZERO BOX--TOUCH 1/4--CENTERS TRADE--CENTER BOYS ONLY RUN--3X1 FERRIS
WHEEL--ENDS STAR THRU--CENTER BOYS PASS THRU--TOUCH 1/4--EXTEND--
EXPLODE AND PASS THRU--CHASE RIGHT--TRADE AND ROLL--PASS THRU--GRAND
RIGHT AND LEFT

ZERO BOX--PASS THRU--CHASE RIGHT--BOYS RUN--TOUCH 1/4--FOLLOW YOUR
NEIGHBOR AND SPREAD--RELAY THE DEUCEY--ALL CIRCULATE DOUBLE--RIGHT
AND LEFT THRU--SLIDE THRU DOUBLE--CENTERS ROLL--YOUR HOME

HEADS LEAD RIGHT--STAR THRU--PASS THRU AND CHASE RIGHT 3/4 TO A DIAMOND
WITH BOYS IN THE WAVE--BOYS SWING THRU--DIAMOND CIRCULATE--GIRLS SWING

THRU--FLIP THE DIAMOND--BOYS RUN--BEND THE LINE--RIGHT AND LEFT THRU--
PASS THRU--CHASE RIGHT--CAST OFF 3/4 TO A RIGHT AND LEFT GRAND

ZERO BOX--SLIDE THRU--PASS THRU--LEFT CHASE--SINGLE HINGE TO A LEFT
ALLEMANDE

ZERO LINE--PASS THRU--LEFT CHASE--FOLLOW YOUR NEIGHBOR (ITS A LEFTY)
RIGHT AND LEFT GRAND

NOTES FOR EUROPEAN CALLERS

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AUG 1996

---IN THIS ISSUE---

VIEWPOINT: USING A CALLERS NOTE SERVICE
MAINSTREAM: REVERSE DIXIE STYLE & EQUIVALENTS
PLUS: PEEL OFF

VIEWPOINT

USING A CALLERS NOTE SERVICE

At a recent callers school that I conducted, I led a discussion regarding the proper use of a callers note service. While leading this discussion, I thought that it might not be a bad idea to share this information with my subscribers.

Most of the publishers of callers notes take ideas and put them on paper. They will try to present an idea, show the easiest way to do the call, perhaps showing a couple of different ways to do the call--starting with the easiest and progressing to the more difficult way.

The most important thing to think about, is the modules that are presented are designed NOT to replace your choreography, they are designed to stimulate your thought process--get you to think a little about how you would use the call. Another thing to consider is that callers notes use to be typed on a typewriter in the past, today, the computer has taken over. The modern text programs allow us to do a lot with data--lots more than ever before.

The obvious problem that arises is the computer doesn't put the data in itself, the data is input by a human being, which means there is always room for error. Before you use any modules from any notes, proof them with your checkers first to make sure the data you intend to use works. Try to find the idea and expand on that idea, using your own talent.

If you use the notes the way they are intended to be used, your dancers will truly appreciate the variety that the notes are intended to bring you.

I have to apologize for not having the viewpoint translated this month. I had to fly unexpectedly to San Francisco and had no time to get the viewpoint translated.

REVERSE DIXIE STYLE

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 person with a right hand to do a touch 1/4, ending in a right hand ocean wave.

HEADS SQUARE THRU FOUR--SWING THRU--SCOOTBACK--GIRLS RUN--TAG THE LINE RIGHT--BEND THE LINE--BOYS LEAD REVERSE DIXIE STYLE--GIRLS TRADE--RECYCLE--LEFT ALLEMANDE

SIDES LEAD RIGHT--TOUCH 1/4--SCOOTBACK--BOYS RUN--PASS THRU--PARTNER TRADE--BOYS LEAD REVERSE DIXIE STYLE--GIRLS TRADE--RECYCLE--PASS THRU--LEFT ALLEMANDE

HEADS TOUCH 1/4--BOYS RUN--TOUCH 1/4--SCOOTBACK--BOYS RUN--BOYS LEAD REVERSE DIXIE STYLE--GIRLS TRADE--BOYS CIRCULATE--SWING THRU--RECYCLE--GRAND RIGHT AND LEFT

SIDES PASS THRU--"U" TURN BACK--STAR THRU--PASS THE OCEAN--RECYCLE--REVERSE DIXIE STYLE--GIRLS TRADE--RECYCLE--VEER LEFT--FERRIS WHEEL--CENTERS PASS THRU--LEFT ALLEMANDE

HEADS STAR THRU--PASS THRU--STAR THRU--RIGHT AND LEFT THRU--FLUTTERWHEEL--BOYS LEAD REVERSE DIXIE STYLE--SCOOTBACK--ALL EIGHT CIRCULATE ONCE AND A HALF TO A RIGHT AND LEFT GRAND

SIDES BOX THE GNAT AND SLIDE THRU--BOX THE GNAT--FAN THE TOP--BOYS RUN--WHEEL AND DEAL--BOYS LEAD REVERSE DIXIE STYLE--SCOOTBACK--RECYCLE--PASS THRU TO A RIGHT AND LEFT GRAND

HEADS PASS THRU--PARTNER TRADE--BOYS LEAD REVERSE DIXIE STYLE--GIRLS TRADE--SCOOTBACK--WEAVE THE RING

Here are some with the girls leading the action.

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

HEADS PASS THE OCEAN--GIRLS TRADE--RECYCLE--PASS THRU--TOUCH 1/4--SPLIT
CIRCULATE--BOYS FOLD--GIRLS LEAD REVERSE DIXIE STYLE--BOYS TRADE--
RECYCLE--PASS THRU AND WEAVE THE RING

SIDES RIGHT AND LEFT THRU--HALF SASHAY--SLIDE THRU--TOUCH 1/4--
SCOOTBACK--BOYS FOLD--GIRLS LEAD REVERSE DIXIE STYLE--FAN THE TOP--BOYS
RUN--WHEEL & DEAL--SWEEP 1/4--LEFT TURN THRU TO A RIGHT AND LEFT GRAND

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

SIDES SQUARE THRU--TOUCH 1/4--SCOOTBACK--CENTERS TRADE--CENTERS RUN--
BEND THE LINE--PASS THRU--WHEEL AND DEAL--ZOOM--STRAIGHT AHEAD ON A
DOUBLE TRACK BOYS LEAD REVERSE DIXIE STYLE--GIRLS TRADE--RECYCLE--LEFT
ALLEMANDE

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

HEADS RIGHT AND LEFT THRU--SQUARE THRU BUT ON YOUR THIRD HAND TOUCH
1/4--WALK & DODGE--RIGHT AND LEFT THRU--TOUCH 1/4--SCOOTBACK--BOYS RUN--
BOYS LEAD REVERSE DIXIE STYLE--GIRLS TRADE--RECYCLE--PASS THRU--LEFT
ALLEMANDE

SIDES PASS THE OCEAN--EXTEND AND SLIDE THRU--RIGHT AND LEFT THRU--
FLUTTER WHEEL--BOYS LEAD REVERSE DIXIE STYLE--ALL EIGHT CIRCULATE--BOYS
RUN--BOYS CIRCULATE--ALL PROMENADE HOME

SINGING CALL FIGURES FEATURING REVERSE DIXIE STYLE-----

**HEADS TOUCH 1/4--WALK & DODGE--RIGHT AND LEFT THRU--TOUCH 1/4--
SCOOTBACK--BOYS RUN--BOYS LEAD REVERSE DIXIE STYLE--GIRLS TRADE--
RECYCLE--PASS THRU--SWING THE CORNER AND PROMENADE**

**HEADS HALF SQUARE THRU--STAR THRU--RIGHT AND LEFT THRU--FLUTTER WHEEL--
-BOYS LEAD REVERSE DIXIE STYLE--ALL EIGHT CIRCULATE--SCOOTBACK--SWING
CORNER AND PROMENADE**

Here are some equivalents using the call "Spin The Top".

- * **PASS THE OCEAN--SPIN THE TOP = SWING THRU**
- * **BOX THE GNAT--FAN THE TOP = SPIN THE TOP**
- * **SWING THRU--SPIN THE TOP--PASS THRU = SQUARE THRU FOUR**
- * **FAN THE TOP--SPIN THE TOP--TURN THRU = SQUARE THRU 3/4**
- * **SPIN THE TOP--SWING THRU--PASS THRU = HALF SQUARE THRU**
- * **SPIN THE TOP--SWING THRU = PASS THE OCEAN**
- * **SWING THRU--SPIN THE TOP--RIGHT AND LEFT THRU = STAR THRU**
- * **SPIN THE TOP--SWING THRU--SLIDE THRU = RIGHT AND LEFT THRU**
- * **SPIN THE TOP--SPIN THE TOP = RIGHT AND LEFT THRU AND STEP TO A WAVE**
- * **PASS THE OCEAN--SPIN THE TOP--SLIDE THRU = LEAD RIGHT**
- * **SWING THRU--SPIN THE TOP--RECYCLE = LEAD RIGHT**
- * **SPIN THE TOP--TURN THRU = LEAD RIGHT**
- * **SPIN THE TOP--SWING THRU--RECYCLE--STEP THRU = LEAD LEFT**

I've had quite a few people ask for some interesting "slide thru" combinations. Here is an extract from our November 1985 notes.

A **SLIDE THRU**, by definition requires facing dancers to pass thru and then the men **MUST ALWAYS** turn 90 degrees to the right--the ladies **MUST ALWAYS** turn 90 degrees to the left. This means that **UNLIKE A STAR THRU** it is possible for a caller to call a slide thru to facing dancers of the **SAME SEX**. When a slide thru is called to facing dancers of the opposite sex, they end as a normal pair, both facing the same direction. When it is called to facing dancers of the same sex, they end side by side, but each is facing in the opposite direction. It is probably true that most callers, with the best of intentions, make it a point to explain all this when they teach a slide thru to their beginning dancers. It is also unfortunately very true that most callers rarely call slide thru from any dancer arrangement other than normal facing couples. This means that a

caller can expect significant "fallout" if he calls a slide thru when the same sexes are facing and that he should, therefore, refrain from doing so unless he uses helper words like "boys are holding right hands and girls are holding left hands".

HEADS SQUARE THRU--SWING THRU--BOYS RUN--BEND THE LINE--PASS THRU--
WHEEL AND DEAL--OUTSIDERS SQUEEZE IN BETWEEN THE COUPLE IN FRONT--
TURN THRU--WHEEL AND DEAL--FOUR BOYS IN THE MIDDLE SWING THRU--CENTER
BOY RUN--BOYS TAG THE LINE--SAME BOYS "U" TURN BACK--*****TWO CENTER
BOYS SLIDE THRU--THOSE WHO CAN SLIDE THRU--TWO CENTER GIRLS SLIDE THRU--
-ALL FOUR GIRLS SLIDE THRU--EVERYONE SLIDE THRU--FOUR BOYS SLIDE THRU--
TWO CENTER BOYS SLIDE THRU--THOSE WHO CAN SLIDE THRU--TWO CENTER
GIRLS SLIDE THRU*****--FOUR GIRLS WHEEL AND DEAL--BOYS FACE IN--FOUR
GIRLS SWING THRU--SAME GIRLS TURN THRU--BOYS COURTESY TURN YOUR GIRL--
LEFT SQUARE THRU--LEFT ALLEMANDE

For variety, from ***** to ***** , call "SLIDE THRU nine times for a little variety, but make
sure they can do all nine slide thru's.

PLUS PAGE: PEEL OFF

HEADS STAR THRU & SPREAD--PASS THRU--WHEEL AND DEAL--DOUBLE PASS
THRU--PEEL OFF--PASS THRU--TAG THE LINE--PEEL OFF--TOUCH 1/4--ALL 8
CIRCULATE--GIRLS RUN--CENTERS PASS THRU--RIGHT AND LEFT GRAND

SIDES RIGHT & LEFT THRU--SIDES PASS THE OCEAN--PING PONG CIRCULATE--
EXTEND--GIRLS TRADE--EXPLODE THE WAVE--TAG THE LINE RIGHT--COUPLES
CIRCULATE--FERRIS WHEEL--DOUBLE PASS THRU--PEEL OFF AND THE CENTERS
ROLL--GRAND RIGHT AND LEFT

HEADS STAR THRU--DOUBLE PASS THRU--PEEL OFF--TOUCH 1/4--BOYS RUN--
DOUBLE PASS THRU--GIRLS PEEL OFF--BOYS PUT CENTERS IN--COUPLES
CIRCULATE--3/4 TAG THE LINE--GRAND RIGHT AND LEFT

SIDES TOUCH 1/4--WALK & DODGE--SWING THRU--GIRLS FOLD--PEEL OFF--COUPLES
CIRCULATE--GIRLS HINGE--DIAMOND CIRCULATE--FLIP THE DIAMOND-BOYS FOLD--
PEEL OFF--COUPLES CIRCULATE--BOYS TRADE--WHEEL & DEAL--RIGHT AND LEFT
GRAND

HEADS PASS THE OCEAN--EXPLODE AND STAR THRU--DOUBLE PASS THRU--PEEL
OFF--STAR THRU--TRACK TWO--TRADE THE WAVE--BOYS RUN--BOYS CIRCULATE--
CROSSFIRE--GIRLS PEEL OFF TO A RIGHT AND LEFT GRAND

Singing Call Figure

HEADS STAR THRU--DOUBLE PASS THRU--PEEL OFF--STAR THRU--TRACK TWO--
SCOOTBACK--GIRLS FOLD--PEEL OFF--BEND THE LINE--PASS THRU--SWING THE
CORNER AND PROMENADE

Have a SUPER summer--start preparing for the next season's classes.

NOTES FOR EUROPEAN CALLERS

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SEP 1996

---IN THIS ISSUE---

VIEWPOINT: HOW IMPORTANT IS STYLING
MAINSTREAM: COUPLES HINGE--HINGE & FLUTTER
PLUS: PEEL THE TOP

VIEWPOINT

HOW IMPORTANT IS STYLING?

Have you taken the time to study CALLERLAB literature or other sources concerning styling? Styling is not a dirty word. It is a synonym for comfort. It is styling that adds beauty and satisfaction to the dance. The same proud feeling of accomplishment is present when a series of movements are done with ease and grace as is present when a new basic is mastered. When dancers have been taught styling along with the traffic pattern, they tend to dance with the music and to establish a flow that is both a pleasure to dance and a pleasure to watch. Spectators are much more apt to become interested in learning to square dance if it is performed in this manner. Good styling brings more smiles to the floor, not fewer. A gentle touch, a firm grasp, an erect posture, a gliding step all provide for more personal acknowledgement and expression than rush, skip, hop, hurry dancing that is all too prevalent. Those who say styling cramps their individuality and takes away their fun don't know what they are talking about. They have never danced with good styling so they simply do not know what joy it has to offer. You can give them that experience if you will, and there is no doubt which type of dancing they will prefer once they have experienced both.

Very few of these questions and comments are concerned with teaching basic square dance movements. Yet they are all important in developing dancers who will derive the ultimate satisfaction from their new hobby and who will be welcome wherever they dance. They will be much more likely to become lifetime devotees and much less likely to drop out if they have the kinds of knowledge and experience I have described.

Now I hear your response. How in the world can I teach and do all those things when I don't even have time to teach them the basics? I admit that is a problem but let me ask you this. Does it take less time to keep teaching new dancers to replace those who drop out? If you take time to do things right in the first place, you will retain a much larger percent of your students. They will have a higher regard for you as their teacher and they will enjoy a longer and happier square dance life.

WIE WICHTIG IST GUTES STYLING?

Hast Du Dir schon mal die Zeit genommen und die CALLERLAB Literatur oder andere Quellen studiert, betreffend Styling? Styling ist kein schmutziges Wort. Es ist ein Synonym für Ausgeglichenheit. Styling ist ein Zusatz von Schönheit und Befriedigung eines Tanzes. Es ist das gleiche Gefühl der Erfüllung, was gegenwärtig ist, wenn wir eine neue Serie von Figuren mit Leichtigkeit und Grazie gemeistert haben. Wenn Tänzer mit einem gut laufenden Pattern gleichzeitig das Styling erlernen, erleichtert es ihnen zum Rhythmus zur Musik zu tanzen und ermöglicht fließende Bewegungen die für beide Seiten Vergnügen bereitet, für den Tänzer, und denen die zuschauen. Zuschauer werden viel mehr interessiert sein, Square Dance zu erlernen, wenn es auf diese Art vorgeführt wird. Ein gutes Styling bringt mehr natürliches Lächeln hervor, als weniger. Eine sanfte Berührung, ein korrektes Fassen, eine aufrechte Haltung, ein gleitender Schritt, zeugt für mehr persönliches Engagement und Ausdruck als rasen, herumspringen, hüpfen und schnelles Tanzen, wie es leider in letzter Zeit zu sehr verbreitet ist. Alle die, die meinen, Styling beengt ihre Persönlichkeit und raubt ihnen den Spaß, wissen nicht wovon sie reden. Sie haben niemals ein gutes Styling getanzt, sodaß sie nicht beurteilen können wieviel Spaß es machen kann. Du, als Caller, kannst ihnen diese Erfahrung beibringen - wenn Du es willst -, und es gibt keinen Zweifel, welche Art des Tanzens sie beforzugen werden, wenn sie beides vergleichen.

Sehr wenige Fragen und Kommentare berühren das Unterrichten von Square Dance Figuren. Sie sind alle sehr wichtig, betreffend Tänzer, die ihre größtmögliche Zufriedenheit ableiten von ihrem neuen Hobby und überall willkommen sind, wo immer sie tanzen. Sie werden mit Sicherheit, für lange Zeit, treue Anhänger unseres Sports sein und nicht die Köenntnisse und Erfahrung bekommen die ich versuche hier zu beschreiben.

Jetzt höre ich Eure Reaktionen. Wie, in aller Welt, kann ich unterrichten und auch noch all diese Dinge berücksichtigen, wenn mir die Zeit nicht mal ausreicht um ihnen die Basics beizubringen? Ich muß eigestehen, daß das ein Problem ist aber gestatte mir die eine Frage. Braucht es weniger Zeit immer wieder neue Tänzer auszubilden um die vielen Abgänge auszugleichen? Wenn Du Dir die notwendige Zeit nimmst, von Anfang an, wirst Du einen weit höheren Prozentsatz Deiner Students behalten. Sie werden eine größere Wertschätzung für Dich empfinden, als ihren Ausbilder und sie werden eine längere und zufriedenerere Square Dance Zeit haben.

MAINSTREAM: Couples Hinge. A Hinge is half of a Trade. Any two adjacent couples or dancers who can Trade can also Hinge.

ZERO BOX--RIGHT AND LEFT THRU--VEER LEFT--COUPLES HINGE--WHEEL AND DEAL--PASS THRU--WHEEL AND DEAL--ZOOM--PASS THRU--LEFT ALLEMANDE

HEADS SWING THRU--MEN RUN--COUPLES HINGE--VEER RIGHT--SWING THRU--MEN
RUN--COUPLES HINGE--CENTER COUPLES TRADE--COUPLES HINGE--COUPLES
TRADE--PARTNER TRADE--PROMENADE HOME

SIDES SWING THRU--SPIN THE TOP--GIRLS RUN--COUPLES HINGE--WHEEL AND
DEAL--STAR THRU--RIGHT AND LEFT THRU--VEER LEFT--COUPLES HINGE--VERY
CENTER MEN TRADE--SAME MEN RUN--VERY CENTER LADIES TRADE--CENTER
WAVE RECYCLE--THE OTHERS BEND THE LINE--CENTERS PASS THE OCEAN--SWING
THRU--TURN THRU--LEFT ALLEMANDE

ZERO LINE--PASS THE OCEAN--SWING THRU--MEN RUN--COUPLES HINGE--WHEEL
AND DEAL--PASS THE OCEAN--SWING THRU--MEN RUN--COUPLES HINGE--WHEEL
AND DEAL--LEFT ALLEMANDE

ZERO BOX--SPIN THE TOP--MEN RUN--COUPLES HINGE--COUPLES CIRCULATE--
WHEEL AND DEAL--SPIN THE TOP--MEN RUN--COUPLES HINGE--WHEEL AND DEAL--
LEFT ALLEMANDE

HEADS HALF SQUARE THRU--SLIDE THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO
A WAVE--MEN TRADE--LEFT SWING THRU--GIRLS RUN--COUPLES HINGE--CENTER
COUPLES WHEEL AND DEAL--THE OTHERS BEND THE LINE--CENTERS SQUARE
THRU--PASS THE OCEAN--MEN RUN--COUPLES HINGE--PROMENADE HOME

ZERO BOX--SWING THRU--MEN RUN--TAG THE LINE LEFT--COUPLES CIRCULATE--
COUPLES HINGE--CENTER COUPLES HINGE--CENTERS HALF TAG THE LINE TO A
WALK & DODGE--CLOVERLEAF--THE END COUPLES BEND IN--SQUARE THRU 3/4--DO
SA DO TO A WAVE--BOYS CIRCULATE--GIRLS TRADE--ALL EIGHT CIRCULATE--GIRLS
RUN--BEND THE LINE--LEFT ALLEMANDE

ZERO LINE--PASS THE OCEAN--RECYCLE--VEER LEFT--COUPLES CIRCULATE--
COUPLES HINGE--CENTER BOYS RUN RIGHT--CENTERS RECYCLE AND SWEEP 1/4--
OUTSIDES BEND IN--DOUBLE PASS THRU--LEAD COUPLES PARTNER TRADE--SWING

THRU--TURN THRU--LEFT ALLEMANDE

HEADS LEAD RIGHT--VEER LEFT--COUPLES CIRCULATE--COUPLES HINGE--VERY CENTER MEN TRADE--BEND EACH LINE--RIGHT AND LEFT THRU--VEER LEFT--COUPLES CIRCULATE--COUPLES HINGE--VERY CENTER MEN TRADE--LADIES TRADE--BEND THE LINE--EIGHT CHAIN 5--GO THREE MORE--GO TWO MORE--GO ONE MORE--LEFT ALLEMANDE

SIDES TOUCH 1/4--WALK & DODGE--SWING THRU--MEN RUN--COUPLES HINGE--VERY CENTER MEN TRADE--EACH SIDE HALF TAG THE LINE--SINGLE FILE CIRCULATE--SINGLE HINGE--VERY CENTER MEN TRADE--LADIES TRADE--LADIES RUN--COUPLES HINGE--TAG THE LINE RIGHT--CHAIN DOWN THE LINE--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--LEADERS PARTNER TRADE--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS PROMENADE HALF WAY--PASS THE OCEAN--RECYCLE--PASS THRU--DO SA DO--SWING THRU--MEN RUN--COUPLES HINGE--VERY CENTER MEN TRADE--WHEEL & DEAL--REVERSE THE FLUTTER--KEEP HER AND PROMENADE HOME

CONVERSION--ZERO BOX TO ZERO LINE

RIGHT AND LEFT THRU AND TURN 1/4 MORE--COUPLES HINGE--GIRLS CIRCULATE--BOYS TRADE--BEND THE LINE

<p>HINGE AND FLUTTER: A variation of Hinge--from any wave, the dancers will Single Hinge, then the IN facing dancers will do a reverse flutterwheel action as the OUT facing dancers make a right face turn to be "picked-up" and brought back to the infacing dancers home. Movement ends in facing couples</p>

HEADS LEAD RIGHT--VEER LEFT--BEND THE LINE--PASS THE OCEAN--HINGE AND FLUTTER--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--HINGE AND FLUTTER--PASS THE OCEAN--SWING THRU--TURN THRU--LEFT ALLEMANDE

SIDES TOUCH 1/4--WALK & DODGE--CIRCLE TO A LINE--PASS THRU--WHEEL & DEAL--CENTERS PASS THE OCEAN--SAME FOUR HINGE AND FLUTTER--THE OTHERS SEPARATE AND ALL STAR THRU--ZOOM--SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS LEAD RIGHT--SWING THRU--SINGLE HINGE--MEN RUN--PASS THRU--WHEEL
AND DEAL--CENTERS MAKE A WAVE AND HINGE AND FLUTTER--PASS THRU--
CLOVERLEAF--CENTERS PASS THRU--STAR THRU--PASS THE OCEAN--HINGE AND
FLUTTER AND SWEEP 1/4--LEFT ALLEMANDE

SIDES DO SA DO TO AN OCEAN WAVE--HINGE AND FLUTTER--PASS THRU--DO SA DO
TO A WAVE AND HINGE AND FLUTTER--PASS THRU--BEND THE LINE--TOUCH 1/4--
ALL EIGHT CIRCULATE DOUBLE--GIRLS RUN--RIGHT AND LEFT GRAND

SINGING CALL FIGURE:

HEADS PASS THE OCEAN--SWING THRU--BOYS RUN--COUPLES VEER RIGHT--RIGHT
AND LEFT THRU--SWING THRU--SCOOTBACK--HINGE AND FLUTTER--KEEP THIS GIRL
AND PROMENADE HOME

PLUS PAGE: PEEL THE TOP

Starting formation--box circulate or "Z" formation. The lead dancers peel off as
the trailing dancers step forward and take adjacent hands; everyone then does
a Fan The Top.

HEADS LEAD RIGHT--VEER LEFT--CHAIN DOWN THE LINE--TOUCH 1/4--COORDINATE--
-COUPLES CIRCULATE--CROSSFIRE--SINGLE FILE CIRCULATE--PEEL THE TOP--(with
your left hand) SINGLE HINGE--LADIES RUN--PASS THRU--LEFT ALLEMANDE

SIDES PASS THE OCEAN--PING PONG CIRCULATE--EXTEND--FAN THE TOP--
RECYCLE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--MEN TRADE--MEN RUN--
-CROSSFIRE--SINGLE FILE CIRCULATE--PEEL THE TOP--SPIN THE TOP--RIGHT AND
LEFT GRAND

HEADS PASS THE OCEAN--PING PONG CIRCULATE--RECYCLE--DOUBLE PASS THRU--
-TRACK II--FAN THE TOP--SPIN THE TOP--GIRLS FOLD--PEEL THE TOP--SINGLE
HINGE--CIRCULATE--SINGLE HINGE--RECYCLE--SWEEP 1/4--LEFT ALLEMANDE

SIDES SWING THRU--GIRLS FOLD--PEEL THE TOP--EXTEND--SPIN THE TOP--CENTER

FOUR SPIN THE TOP--SAME LADIES FOLD--PEEL THE TOP--ALL GRAND SWING THRU--
-SIDE LADIES FOLD TO YOUR RIGHT--PEEL THE TOP--OTHERS SINGLE HINGE AND
SAME LADIES "U" TURN BACK--CENTERS PASS THRU--LEFT ALLEMANDE

ZERO BOX--SINGLE CIRCLE TO A WAVE--MEN TRADE--GIRLS FOLD--PEEL THE TOP--
TURN THRU--TAG THE LINE IN--SQUARE THRU BUT ON THE FOURTH HAND LEFT
ALLEMANDE

SINGING CALL FIGURE:

HEAD LADIES CHAIN--FLUTTERWHEEL AND SWEEP 1/4--PASS THRU--SWING THRU--
GIRLS FOLD--PEEL THE TOP--RECYCLE--SQUARE THRU--SWING CORNER

NOTES FOR EUROPEAN CALLERS

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OCT 1996

---IN THIS ISSUE---

VIEWPOINT: ANOTHER YEAR COMING TO AN END
MAINSTREAM: VARIOUS
PLUS: VARIOUS

VIEWPOINT

ANOTHER YEAR COMING TO AN END

You will receive two more issues of our notes, then we will bring to an end my 12th year of publishing/editing these notes. It is hard to envision that this issue is our 142nd issue of "Notes For European Callers". In this time, I have introduced quite a few of our subscribers to various modules, various topics in our "Viewpoint", various ideas that I wanted to share with you.

This month is no exception. Thru my travels to America in March, and throughout Europe this year, I have received quite a few ideas and some very good material from friends and subscribers alike. I will use this issue to share these ideas with you and will give credit to those who helped make this issue possible.

As you can see, your subscription expires in December. Last year, we had 14 people transfer their subscription without putting their name on their bank slip. This leaves me with the task of trying to figure out who paid and who didn't. When we notified those who I thought had not paid, they became upset, until they noticed that they forgot to put their name on the bank slip. Please help me by putting your name on your transfer slip, so you don't have to be reminded four or five times. Along these lines, the "reminder" that we send out goes to everyone. We automatically send this reminder in the October, November and December issues, yet there are a few who need to be reminded five or six times before they send the subscription fee in. By forcing us to send 2-3 letters, or make unnecessary phone calls you are making it difficult for us to keep the subscription fee the same every year. Help us help you by taking time out now. Those of you who have paid for 2-3 years in advance can ignore these notices.

ATTENTION--ATTENTION

YOUR SUBSCRIPTION TO OUR NOTES WILL EXPIRE THE END OF DECEMBER. IF YOU WOULD LIKE TO REMAIN ON OUR SUBSCRIPTION LIST FOR 1997 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 1997".

HERE ARE SOME MODULES THAT WERE EITHER SENT TO ME OR GIVEN TO ME WHILE I WAS ON TOUR IN AMERICA LAST MARCH.

HEADS SQUARE THRU--SWING THRU--JUST THE HEADS CAST OFF WITH A RIGHT 3/4 AND A LITTLE BIT MORE TO MAKE AN OCEAN WAVE DIAGONALLY ACROSS THE SQUARE--THE OTHERS CAST OFF 3/4 EXACTLY AND TURN TO FACE THE ONE YOU CASTED OFF WITH--HEADS (IN THE WAVE)SWING THRU--SIDES (THE OTHERS) TOUCH 1/4--GIRLS IN THE WAVE TRADE--ALL BOYS RUN RIGHT--ALL BOYS PASS THRU--LEFT ALLEMANDE--FIND YOUR PARTNER FOR A RIGHT AND LEFT GRAND

SIDES PASS THE OCEAN AND ALL FOUR BOYS MOVE UP TO THE NEXT GIRL--ALL WALK AND DODGE AND FINISH A FERRIS WHEEL--ALL THE CENTERS (GIRLS) SQUARE THRU 3/4--LEFT ALLEMANDE

I thank Jon Jones for the following input:

HEADS PASS THE OCEAN AND ALL FOUR BOYS MOVE UP TO THE NEXT GIRL--ALL RECYCLE--ALL VEER LEFT--VERY CENTER GIRLS TRADE--TAG THE LINE AND FACE LEFT--SWING THRU--CENTERS OF EACH WAVE TRADE AND TURN THRU--FIND YOUR CORNER FOR A LEFT ALLEMANDE--PARTNER RIGHT FOR A RIGHT AND LEFT GRAND

Walt McNeel added a little different ending:

SIDES PASS THE OCEAN AND ALL FOUR BOYS MOVE UP TO THE NEXT GIRL--ALL RECYCLE--ALL VEER LEFT--VERY CENTER GIRLS TRADE--TAG THE LINE AND FACE LEFT--RIGHT AND LEFT THRU--PASS THE OCEAN--SWING THRU AND TURN THRU--

FIND YOUR CORNER FOR A LEFT ALLEMANDE--PARTNER RIGHT FOR A RIGHT AND LEFT GRAND

Walt also gave me the following as well:

ZERO LINES--PASS THRU--WHEEL AND DEAL--CENTERS HALF SASHAY--ZOOM--ALL BOYS RUN--THOSE WHO CAN STAR THRU--EVERY PERSON CIRCULATE--THOSE WHO CAN STAR THRU--ALL CALIFORNIA TWIRL--SLIDE THRU--SQUARE THRU 3/4--TRADE BY--LEFT ALLEMANDE

HEADS PROMENADE HALF WAY--SQUARE THRU FOUR--RIGHT AND LEFT THRU--VEER LEFT--FERRIS WHEEL AND EVERYONE SWEEP A QUARTER (stay behind the couple in front of you)--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

This one is mine, expanding on the idea above:

SIDES PASS THE OCEAN--EXTEND--SWING THRU--BOYS RUN--FERRIS WHEEL AND EVERYONE SWEEP A QUARTER BUT CENTERS GO A QUARTER MORE AND LEAD RIGHT--LEFT ALLEMANDE

HEAD LADIES CHAIN--SIDES PASS THE OCEAN AND ALL THE BOYS MOVE UP TO THE NEXT GIRL--ALL RECYCLE--ALL VEER LEFT--VERY CENTER GIRLS TRADE--TAG THE LINE LEFT--RIGHT AND LEFT THRU--SWING THRU--ALL STEP THRU TO A RIGHT AND LEFT GRAND

SIDES SQUARE THRU--DO SA DO TO A WAVE--GIRLS TRADE--SWING THRU--BOYS TRADE--BOYS RUN RIGHT--BEND THE LINE--BOYS WALK, GIRLS DODGE--GIRLS WALK, BOYS DODGE--BOYS BACKUP WALK--GIRLS DODGE TO A LEFT ALLEMANDE

HEADS STAR THRU AND PASS THRU--CIRCLE TO A LINE OF FOUR-- WITHOUT A STOP, CRAZY FLUTTERWHEEL--(ALL FLUTTERWHEEL, THEN CENTER FOUR BOYS DO THE GIRLS PART OF A FLUTTERWHEEL, THEN ALL FLUTTERWHEEL, THEN CENTER FOUR FLUTTERWHEEL--GIRLS WALK ACROSS TO A LEFT ALLEMANDE AND ALL GO RIGHT AND LEFT GRAND

A nice way to set up a right hand column, and a few others thanks to Jon Jones:

HEADS TOUCH 1/4--ALL FOUR GIRLS PASS THRU--CENTER FOUR DO SA DO--CENTER

FOUR BOY WALK AND GIRL DODGE--GIRLS RUN TO A RIGHT AND LEFT GRAND

FOUR LADIES CHAIN 3/4--HEADS PASS THE OCEAN--SWING THRU--ALL BOYS PASS THRU--CENTERS WHEEL & DEAL--CENTERS PASS THRU--SPLIT TWO--SEPARATE AROUND ONE TO A LINE--BOYS START A SWING THRU--OUTFACING GIRL RUN RIGHT--PASS THRU--TAG THE LINE RIGHT--PARTNER TRADE--PROMENADE HOME

HEADS PASS THE OCEAN--SIDES ROLL AWAY--ALL GIRLS PASS THRU--CENTERS WHEEL & DEAL--CENTERS PASS THRU--SPLIT TWO--SEPARATE AROUND ONE AND HOOK ON THE ENDS TO LINES--GIRLS START A SWING THRU--THE OUTFACING BOY RUN RIGHT--GIRLS SQUARE THRU 3/4--SPLIT TWO AND SEPARATE AROUND ONE TO A LINE OF FOUR--PASS THRU--TAG THE LINE RIGHT--ALL PARTNER TRADE AND PROMENADE HOME

FOUR LADIES CHAIN--HEADS PASS THE OCEAN--EXTEND--SINGLE HINGE--CENTERS TRADE--SPLIT CIRCULATE TO A FAN THE TOP--RIGHT AND LEFT THRU--FLUTTERWHEEL--SWEEP 1/4--LEFT ALLEMANDE

SIDES SQUARE THRU--TOUCH 1/4--CENTERS TRADE--SPLIT CIRCULATE--FAN THE TOP--RIGHT AND LEFT THRU--SLIDE THRU--LEFT ALLEMANDE

FOUR LADIES CHAIN 3/4--FOUR LADIES CHAIN ACROSS AND COUPLES ONE AND TWO DO A HALF SASHAY--HEADS SQUARE THRU--DO SA DO TO A WAVE--ENDS CIRCULATE--SWING THRU--CENTERS RUN--TAG THE LINE IN--BEND THE LINE--BOYS SEE SAW GIRLS DO SA DO AND TOUCH 1/4--BOYS MAKE A LEFT HAND STAR GIRLS MAKE A RIGHT HAND STAR GO--PICK UP YOUR PARTNER ONE BY ONE AND STAR PROMENADE--GIRLS STEP OUT AND BACKTRACK TWICE AROUND THE OUTSIDE TRACK--SECOND TIME YOU MEET YOUR MAN WALK RIGHT INTO A RIGHT AND LEFT GRAND

HEADS SQUARE THRU--DO SA DO TO A WAVE AND THE LADIES TRADE--SWING

THRU--BOYS TRADE--BOYS RUN RIGHT--HALF TAG--HALF TRADE--HALF ALL 8 CIRCULATE TO A RIGHT AND LEFT GRAND

Here is my take off on Jon's idea above. If you know how the above module works, then by adding a four ladies chain before the module begins could mean you can try another "HALF" figure, such as:

FOUR LADIES CHAIN--HEADS SQUARE THRU--DO SA DO TO A WAVE AND THE LADIES TRADE--SWING THRU--BOYS TRADE--BOYS RUN RIGHT--HALF TAG--HALF TRADE--HALF ALL 8 CIRCULATE--HALF RIGHT AND LEFT GRAND AND PROMENADE HALF WAY TO HOME

Add a "four men chain" effect call and you can end at home, try this:

FOUR LADIES CHAIN--FOUR LADIES LEAD FLUTTERWHEEL--HEADS SQUARE THRU--DO SA DO TO A WAVE AND THE LADIES TRADE--SWING THRU--BOYS TRADE--BOYS RUN RIGHT--HALF TAG--HALF TRADE--HALF ALL 8 CIRCULATE--HALF A RIGHT AND LEFT GRAND--YOU'RE HOME

PLUS PAGE

HEADS TOUCH 1/4--WALK & DODGE--SWING THRU--BOYS RUN--COUPLES CIRCULATE--BEND THE LINE--BOYS FOLLOW YOUR NEIGHBOR AND SPREAD WHILE THE GIRLS DODGE AND EXTEND TO A DIAMOND--DIAMOND CIRCULATE--FLIP THE DIAMOND--RECYCLE--VEER LEFT--FERRIS WHEEL--CENTERS PASS THRU--SWING THRU--TURN THRU--LEFT ALLEMANDE

SIDES LEAD RIGHT AND CIRCLE TO A LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS SINGLE HINGE--FACING DIAMOND CIRCULATE--GIRLS STEP TO A WAVE AND LEFT SWING THRU--BOYS CIRCULATE AND FACE IN--CENTER GIRLS TRADE--ALL THE GIRLS EXTEND TO A LEFT ALLEMANDE

HEADS SQUARE THRU--SWING THRU--ACEY DEUCY--BOYS RUN--BEND THE LINE-

RIGHT AND LEFT THRU--HALF SASHAY--GO FORWARD AND BACK--ACEY DEUCY--
ENDS FOLD--TOUCH 1/4--FOLLOW YOUR NEIGHBOR--BOYS CROSS RUN--ACEY
DEUCY BUT BOYS GO DOUBLE TO A WRONG WAY GRAND--MEET YOUR PARTNER
AND WRONG WAY PROMENADE HOME--(get home and wrong way swing)

SIDES SQUARE THRU--SWING THRU--ACEY DEUCY--BOYS RUN--BEND THE LINE--
CENTERS SQUARE THRU 3/4--ENDS DO SA DO--ACEY DEUCY--ENDS FOLD--DOUBLE
PASS THRU--PEEL OFF--CENTERS TOUCH 1/4--BOYS RUN--ENDS SLIDE THRU AND
ALL PASS THRU--LEFT ALLEMANDE

HEADS LEAD RIGHT AND CIRCLE TO A LINE--GO FORWARD AND BACK--ACEY
DEUCY--BEND THE LINE--STAR THRU--PASS THRU--TRADE BY--RIGHT AND LEFT
THRU--LEFT ALLEMANDE

Have a good month--see you in November. Don't forget to renew your subscription
early and avoid having to miss an issue.

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NOV 1996

---IN THIS ISSUE---

VIEWPOINT: What Do I Expect Of Angels?
MAINSTREAM: Hexagon Squares
PLUS: Plus Hexagons

VIEWPOINT

WHAT DO I EXPECT OF ANGELS?

Dancers frequently ask me what I expect from angels, or tell me that they feel they are not good enough dancers to be angels. This is often said about five seconds before I'm ready to start another tip, so I never have time to respond properly. I decided to think it through and put my ideas down in writing.

The first thing I expect is that angels will be friendly. Angels should mix with student dancers during the tips and between tips. Occasionally student dancers will take lessons with more than one club. The club they decide to join will be the one that they find most friendly, the people with whom they enjoy being. Later in their dancing life, these dancers may join clubs on the basis of program (formerly level) the talent of the caller, the proficiency of the members, etc., but at this moment, the new dancers select their club on its friendliness.

I also like my angels to mix with the students during the dancing, to take a student as a partner, without being reminded. Mixing with students doesn't mean just being partners with the "good" dancers (or the good looking ones). It also means being partners with those who have trouble remembering left from right. The fact is the poorer the dancer, the more they need your help and friendship, especially during the early weeks of lessons. You may find that a particular couple does not like to be split up; they prefer dancing with their spouse. Ok, let them, but give them company in their square.

Now what about the dancing ability of the angels? I expect that the angels will have learned to listen, and that is all I really want. Experienced dancers can help better if

they listen to the instructions given to the students. I don't expect the angels to be teachers. Angels can help the new students better by pointing to where the students should go than they can by pushing or pulling them.

And all angels know that callers don't want talk while the caller is talking or calling. Angels can help get this point across to the students by signalling to them to be quiet as well. All angels know that callers don't want the angels to do any "non-standard" movements that have not been taught--no two-handed allemandes, no waist swing do sa do's, no hip bumps, no twirls, etc. These unorthodox moves only confuse the new dancers.

In summary, "What Do I Expect From Angels"?
Be Friendly
Mix With Students
Guide Them With Signals, No Pushing Or Pulling
Don't Confuse Them With Gimmicky Moves
Most Important Of All: BE FRIENDLY

WAS ERWARTE ICH VON DEN ANGELS?

Tänzer fragen mich öfters, was ich von den "Angels" erwarte oder sie sagen mir, daß sie sich nicht gut genug für diese Aufgabe fühlen. Diese Frage wird mir meistens gestellt, fünf Sekunden bevor ich den nächsten Tip starte. Ich habe nie richtig Zeit, diese Frage in Ruhe zu beantworten. Also, habe ich mich entschlossen, darüber nachzudenken und es aufzuschreiben.

Als erstes erwarte ich, daß Angels freundlich sind. Angels sollen sich unter die Anfänger mischen, während des Tips und nach einem Tip. Ab und zu besuchen manche Interessenten verschiedene Clubs, die demnächst Klassen starten. Sie suchen sich dann den Club aus, der ihnen am freundlichsten erscheint. Später in ihrem Square Dance Leben werden sie den Club wählen, der ihrem Level entspricht, das Talent des Callers, die Bereitschaft der Mitglieder usw. Aber in diesem Moment werden sie den Club wählen, wo sie am freundlichsten aufgenommen werden. Beobachte den Tänzer oder das Paar, das immer abgesondert von den anderen sitzt, oft hinter einem Tisch (dieser wirkt auf sie wie ein Schutzschild), oder sie sitzen weit ab vom Tisch mit den Erfrischungen. Das Paar, daß sich schnell eine Erfrischung holt und sich schnell wieder hinsetzt, ohne mit den anderen ein Schwätzchen zu machen, ist scheu und braucht Deine Annäherung. Das Paar, das fast immer als letztes aufsteht für den nächsten Tip, fühlt sich wahrscheinlich von der Gruppe nicht akzeptiert (für beides, Helfer und Students), vielleicht weil sie glauben, sie seien keine guten Tänzer. Alle diese Leute brauchen Deine Freundschaft.

Ich sehe es gern, wenn meine Helfer sich mit den Students mixen, indem sie einen "Neuen" zum Partner nehmen, ohne daß man sie dazu auffordert.

Das Mischen mit Students meint nicht, einen guten Tänzer als Partner zu haben (oder den am besten aussehenden) Es ist auch wichtig, sich einen Partner zu nehmen, der Schwierigkeiten hat, links von rechts zu unterscheiden (wer kann das schon). Tatsache ist, je schwächer der Tänzer ist, desto mehr braucht er Deine Hilfe und Deine Freundschaft. Insbesondere für die ersten Klassenabende. Es gibt natürlich auch Paare, die unbedingt zusammen tanzen wollen. Ok., lass sie, aber gib ihnen ein Paar Helfer in's Square.

Was ist nun die eigentliche Aufgabe der Angels? Ich erwarte, daß sie als erstes gelernt haben, zuzuhören und das ist für mich fast alles. Er fahrene Tänzer können am besten helfen, wenn sie den Anweisungen des Callers gut zuhören. Ich erwarte, daß Angels im Square nicht versuchen, zu unterrichten. Angels helfen den Students am besten, wenn sie ihnen einen kleinen Fingerzeig geben, wo sie hin sollen, aber weder schubsen noch ziehen.

Alle Helfer wissen, daß der Caller es nicht mag, wenn im Square Diskutiert wird, während er unterrichtet oder callt. Angels können dazu beitragen, indem sie den Students anzeigen, aufmerksam zuzuhören.

Alle Helfer wissen auch, daß sie keine extra Figuren machen dürfen, wie ein Allemande Left mit beiden Händen, kein Hüftschwung beim do-sa-do, keine extra Twirls usw. Diese unorthodoxen Bewegungen irritieren nur die neuen Tänzer.

Zusammengefaßt: Was erwarte ich von Angels?

Sei freundlich

Tanze mit den Students

Führe sie mit Finger - oder Blickzeichen.

Kein Schieben und Ziehen

Irritiere sie nicht mit Extras

Doch das Wichtigste von allem ist: SEI FREUNDLICH

MAINSTREAM--HEXAGON SQUARES

Set up the formation by having six couples (four head couples and two sides) in each square.

ALL THE HEADS SQUARE THRU--RIGHT AND LEFT THRU--VEER LEFT--COUPLES
CIRCULATE--EACH LINE WHEEL AND DEAL--ALL SPIN CHAIN THRU--BOYS RUN--
BEND THE LINE--STAR THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

SIDE COUPLES LEAD RIGHT AND CIRCLE SIX, SIDE MEN BREAK TO A LINE OF SIX--
ALL TOUCH 1/4--SINGLE FILE CIRCULATE ONE POSITION--CENTER EIGHT TRADE
AND FACE EACH OTHER--SAME EIGHT SQUARE THRU--THE OTHER BOYS RUN--ALL
SWING THRU--BOYS RUN--FERRIS WHEEL--ALL CENTERS PASS THRU--LEFT
ALLEMANDE

ALL HEADS SQUARE THRU THREE--COURTESY TURN YOUR PARTNER--
FLUTTERWHEEL--SWEEP 1/4--PASS THRU--RIGHT AND LEFT THRU--VEER LEFT--
FERRIS WHEEL--LEFT SQUARE THRU 3/4--SWING THRU--BOYS RUN--1/2 TAG AND
TRADE AND FACE THE ONE YOU TRADED WITH--TOUCH 1/4--WALK AND DODGE--

PARTNER TRADE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--ALL TWELVE CIRCULATE--LEFT ALLEMANDE

ALL THE HEADS STAR THRU--CALIFORNIA TWIRL--STAR THRU--PASS THRU--LINES OF SIX 1/2 TAG THE LINE--3 WAVES SWING THRU--SWING THRU AGAIN--TWO BOYS IN THE CENTER WAVE TRADE AND RUN--THE OTHER WAVES RECYCLE AND VEER TO THE LEFT--6 COUPLES CIRCULATE--THE CENTER TWO COUPLES TRADE--EVERYBODY BEND THE LINE--STAR THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

ALL HEAD LADIES CHAIN ACROSS--ALL THE HEADS PASS THRU--WHEEL AND DEAL--OUTSIDES SQUEEZE IN TO A LINE OF FOUR--STAR THRU--EVERYBODY TRIPLE PASS THRU--DOUBLE CENTERS IN--CAST OFF 3/4--PASS THRU AND THE LINE OF SIX HALF TAG THE LINE--3 WAVES SWING THRU AND THE BOYS RUN--SIX COUPLES FERRIS WHEEL--CENTER FOUR STAR THRU--PASS THRU--WHEEL AND DEAL AND THE OUTSIDES SQUEEZE IN--LINES OF FOUR STAR THRU--EVERYBODY TRIPLE PASS THRU--DOUBLE CENTERS IN--CAST OFF 3/4--PASS THRU--LINES OF SIX HALF TAG TRADE AND FACE THE ONE YOU TRADED WITH--DO SA DO TO A WAVE AND THE SIX BOYS RUN--EVERYBODY PASS THE OCEAN--SWING THRU--BOYS RUN--SIX BOYS CIRCULATE--SIX COUPLES CIRCULATE--SIX COUPLES FERRIS WHEEL--CENTER FOUR SWING THRU AND THOSE BOYS RUN--THOSE GIRLS TRADE--SAME GIRLS CIRCULATE--THOSE COUPLES WHEEL AND DEAL--SWEEP 1/4--STAR THRU--PASS THRU--LEFT ALLEMANDE

HEADS SQUARE THRU--ALL SPIN CHAIN THRU--GIRLS CIRCULATE TWICE--BOYS RUN--BEND THE LINE--PASS THRU--BY THREES BEND THE LINE--PASS THRU--BY THREES BEND THE LINE--PASS THRU--BY THREES WHEEL AND DEAL--DOUBLE PASS THRU--FIRST THREE LEFT AND NEXT THREE RIGHT--ALL RIGHT AND LEFT THRU--STAR THRU--PASS THRU--LEFT ALLEMANDE

HEADS PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--FIRST ONE WHEEL LEFT AND THE NEXT ONE WHEEL RIGHT (sides move forward and the heads wheel in

behind the sides)--TRIPLE PASS THRU--DOUBLE CENTERS IN AND CAST OFF 3/4--
STAR THRU--TRIPLE PASS THRU--FIRST GO LEFT SECOND GO RIGHT AND THIRD
CALIFORNIA TWIRL--ALL RIGHT AND LEFT THRU--PASS THE OCEAN--STEP THRU--
LEFT ALLEMANDE

SIDES RIGHT AND LEFT THRU--HALF SASHAY--PASS THRU--SEPARATE GO AROUND
ONE TO A LINE OF SIX--ALL STAR THRU--THOSE WHO CAN RIGHT AND LEFT THRU--
COURTESY TURN WITH A FULL TURN--THOSE WHO CAN RIGHT AND LEFT THRU--
COURTESY TURN WITH A FULL TURN--TRIPLE CENTERS IN--CAST OFF 3/4--NEW LINE
OF SIX PASS THRU--3 BY 3 WHEEL AND DEAL--ALL DOUBLE PASS THRU--GIRLS
TAKE HANDS AND WHEEL TO THE LEFT--BOYS TAKE HANDS AND WHEEL RIGHT--
EVERYBODY STAR THRU--THOSE WHO CAN PASS THRU--THOSE WHO CAN PASS
THRU--LEFT ALLEMANDE

ATTENTION--ATTENTION

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STEVENS. PLEASE MARK YOUR BANK SLIP WITH YOUR NAME AND
"CALLERS NOTES 1997".

PLUS--HEXAGON SQUARES

Set up the formation by having six couples (four head couples and two sides)
in each square.

ALL THE HEADS SQUARE THRU--SWING THRU--BOYS RUN--FERRIS WHEEL--
CENTERS PASS THRU--SWING THRU--BOYS TRADE--BOYS RUN--BEND THE LINE--
TOUCH 1/4--COORDINATE--COUPLES CIRCULATE--WHEEL AND DEAL--SLIDE THRU--
TOUCH 1/4--COORDINATE--COUPLES CIRCULATE--WHEEL AND DEAL--LEFT
ALLEMANDE

HEADS TOUCH 1/4--BOYS RUN--STAR THRU--PASS THRU--CHASE RIGHT--TWO SIX
HAND WAVES SWING THRU--ALL SCOOTBACK--TWO SIX HAND WAVES SWING THRU--
-ALL WALK AND DODGE--PARTNER TRADE--RIGHT AND LEFT THRU--PASS THE
OCEAN--RECYCLE--LEFT ALLEMANDE

SIDES RIGHT AND LEFT THRU--ALL HEADS SQUARE THRU--SWING THRU--GIRLS
CIRCULATE TWICE--BOYS TRADE--BOYS RUN--BEND THE LINE--LOAD YOUR BOAT--
SWING THRU--GIRLS CIRCULATE TWICE--BOYS TRADE--BOYS RUN--BEND THE LINE--
LOAD YOUR BOAT--LEFT ALLEMANDE

HEADS SQUARE THRU--TOUCH 1/4--SPLIT CIRCULATE 1-1/2--3 DIAMONDS
CIRCULATE--SIX BOYS SWING THRU--SIX GIRLS CIRCULATE--3 DIAMONDS
CIRCULATE--SIX GIRLS SWING THRU AND TURN THRU--SIX BOYS CIRCULATE AND
FACE IN--WITH THIS GIRL STAR THRU--SIX COUPLES CIRCULATE BUT GIRLS GO
DOUBLE--BEND THE LINE--FLUTTER WHEEL--PASS THE OCEAN--STEP THRU--LEFT
ALLEMANDE

Hope all your classes are bigger and better than ever--we just completed two very
successful callers schools and am looking forward to doing another in Prague next
week--have a good class season.

NOTES FOR EUROPEAN CALLERS

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DEC 1996

---IN THIS ISSUE---

VIEWPOINT: ANOTHER YEAR GONE BY
MAINSTREAM: MODULE BUILDING--SWING THRU
PLUS: INDEX 1996

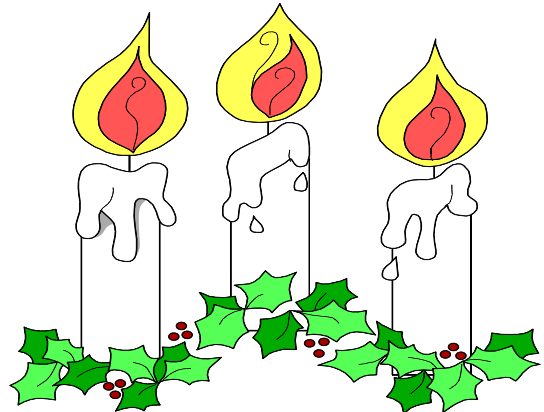
VIEWPOINT

ANOTHER YEAR GONE BY

With this issue brings to an end twelve years of dedication to providing you these Notes for European Callers. Twelve years means this is the 144th issue of our notes, or 864 pages of material designed to promote the activity that we all enjoy so much--imagine, 864 pages. I know books that aren't that big.

Nobody knows how much work goes into making one issue of these notes for you, except the ones who physically do the work, and their partners, who have to endure hour upon hour of being alone while the work is being done.

This is the season to reflect back on where we have been and look forward to where we are going. With this in mind, I would like to take this time and thank Uschi and Jutta, our partners, for being so understanding while both Rudi and I have been busy compiling these notes for our subscribers. Every other month, I prepare the Viewpoint, send it to Rudi for translation, when I receive the translation, I then type both the English and German versions into the computer, along with the particular movements



we are featuring. The months that Rudi prepares, he sends me both the English and German translation, and his modules that I type into the computer. After this is over, I prepare the master copy, take the master copy to the printer for printing, then forward the notes to Rudi for mailing. This procedure takes a minimum of two weeks to prepare one issue for our subscribers. The actual typing/editing/mastering time exceeds 5 hours per issue, or 720 hours of dedication over the last 12 years, or 90 eight hour workdays (without a break). If you receive anything good from these notes, this is the glimmer of light that makes it worthwhile to continue. In talking with other editors of callers notes, their subscription lists number between 980 and 2,790 subscribers--compared with about 150, you can see that it is not the money that motivates us to continue, it is the nice words we receive periodically from our subscribers that keeps us going.

Mit dieser Ausgabe endet das 12. Jahr der Herausgabe unserer Notes für europäische Caller. 12 Jahre besagen, daß dies die 144. Gesamtausgabe oder 864 Seiten ausgewähltes Material sind, um unsere Aktivitäten weiterzubringen, für die wir alle unser Bestes geben. 864 Seiten. Ich kenne viele Callerbücher, die nicht diesen Umfang haben.

Niemand ahnt, wieviel Arbeit notwendig ist, um für Euch eine einzige Ausgabe zusammenzustellen, ausgenommen diejenigen, die diese Arbeit tun und ihre Partner. Es gehört viel Geduld und viele Stunden dazu um auszuknobeln, was kann ich diesen Monat bringen.

In dieser Jahreszeit blicken wir zurück auf das, was wir erreicht haben und was wir in Zukunft leisten werden. Ich möchte mir bei dieser Gelegenheit auch mal die Zeit nehmen, unseren Partnern Uschi und Jutta für ihr Verständnis zu danken, wenn wir keine Zeit für sie haben, wenn Rudi und ich stundenlang uns zurückziehen, um die Notes für unsere Bezieher zusammenzustellen. Jeden 2. Monat erstelle ich die Viewpoints, schicke sie an Rudi zum Übersetzen. Wenn ich diese Übersetzung zurückbekomme, setze ich mich an meinen Computer, schreibe den englischen und deutschen Text und anschließend das ausgeknobelte und ausprobierte Workshopmaterial. Die Monate, wo Rudi die gesamte Ausgabe zusammenstellt, bekommen ich den Text gleich in englisch und deutsch und sein geprüftes Material, das ich dann im Computer verewige. Wenn das geschafft ist, erstelle ich die Druckvorlage, fahre damit zum Drucker, um die Kopien für Euch zu machen. Dann bekommt es wieder Rudi, der es dann zum Versand fertigmacht und zur Post bringt. Diese gesamte Prozedur, für eine Ausgabe, braucht in der Regel mindestens 2 Wochen, mit dem hin- und herschicken, bis sie postfertig ist. Die reine Zeit für das Zusammenstellen, Schreiben und Erstellen der Original-Druckvorlage überschreitet bei weitem 5 Stunden konzentrierter Arbeit. Das sind über 720 Stunder, die in den letzten 12 Jahren erforderlich waren, oder 90 Arbeitstage (ohne Pausen). Wenn Du Dich mit unseren Notes weiterentwickeln konntest und Dir unsere Ideen etwas brachten, dann ist es für uns ein Hofnungsschimmer, der uns sagt "weitermachen". Im Vergleich zu anderen Herausgebern von Caller Notes, die eine Bezieherzahl zwischen 980 und 2790 haben, haben wir hier in Europa mit rund 150 Abonennten einen schweren Stand. Wir wollen damit zum Ausdruck bringen, daß wir es nicht wegen des bißchen Geldes machen, das uns motiviert weiterzumachen, sondern wegen der vielen anerkennenden Worte und Briefe, die uns laufend erreichen.

MAINSTREAM--SWING THRU--Swing Thru always starts with a Right Hand Turn, unless Left Swing Thru is called.

HEADS LEAD RIGHT AND SLIDE THRU--PASS THE OCEAN--BOYS RUN--COUPLES CIRCULATE--BEND THE LINE--GO DIXIE STYLE TO A WAVE--(centers start) SWING THRU--CHAIN DOWN THE LINE--SLIDE THRU--8 CHAIN 5--GO THREE MORE--GO TWO MORE--GO ONE MORE--LEFT ALLEMANDE

SIDES SWING THRU--SINGLE HINGE--WALK & DODGE--SWING THRU--ALL 8 CIRCULATE--BOYS RUN--TOUCH 1/4--ALL 8 CIRCULATE--BOYS RUN--SWING THRU--RIGHT AND LEFT GRAND

HEADS LEAD RIGHT--SWING THRU--SINGLE HINGE--BOYS RUN--PASS THE OCEAN--BOYS RUN--COUPLES CIRCULATE--BEND THE LINE--DIXIE STYLE TO A WAVE--(centers start) SWING THRU--CHAIN DOWN THE LINE--PASS THE OCEAN--SWING THRU--RIGHT AND LEFT GRAND

SIDES LEAD RIGHT--SWING THRU--8 CIRCULATE--SCOOTBACK--(centers start) LEFT SWING THRU--8 CIRCULATE--LEFT SWING THRU ONCE AND A HALF (left right left)--RECYCLE--8 CHAIN 3--LEFT ALLEMANDE

HEADS SWING THRU AND STAR THRU--CIRCLE TO A LINE OF FOUR--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--SWING THRU--8 CIRCULATE--GIRLS CROSS RUN--LEFT SWING THRU--ALL 8 CIRCULATE--GIRLS TRADE--SWING THRU--RIGHT AND LEFT GRAND

**SIDES SQUARE THRU 3/4--COURTESY TURN WITH A HALF SASHAY--SWING THRU--SINGLE HINGE--WALK & DODGE--SWING THRU--SPLIT CIRCULATE--LEFT SWING THRU--BOYS RUN--TOUCH 1/4--GIRLS RUN--PASS THRU--RIGHT AND LEFT GRAND
HEADS TOUCH 1/4--BOYS RUN--SLIDE THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--SWING THRU--GIRLS CROSS RUN--LEFT SWING THRU ONCE AND A HALF--RECYCLE--LEFT ALLEMANDE**

SIDES PASS THRU--"U" TURN BACK--SLIDE THRU--TOUCH 1/4--SCOOTBACK--SWING THRU--SINGLE HINGE--LEFT SWING THRU--SPLIT CIRCULATE--BOYS RUN--SLIDE

THRU--LEFT ALLEMANDE

MORE MAINSTREAM--SLIDE THRU BY DEFINITION

HEADS LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--PASS THRU--U
TURN BACK--SLIDE THRU--TRADE BY--SLIDE THRU--PASS THRU--U TURN BACK--
SLIDE THRU--TRADE BY--SLIDE THRU--LEFT ALLEMANDE

SIDES HALF SASHAY--SLIDE THRU BUT SIDES GO 3 AND HEADS GO 2--PASS THRU--
TRADE BY--TOUCH 1/4--SCOOT BACK--BOYS RUN--SLIDE THRU 3 TIMES--LEFT
ALLEMANDE

COUPLE NUMBER FOUR ONLY HALF SASHAY--HEADS TOUCH 1/4--BOYS RUN--ALL
SLIDE THRU--IF YOU CAN PASS THRU--BEND THE LINE--SLIDE THRU--LEFT
ALLEMANDE

ZERO LINE--RIGHT AND LEFT THRU--IF YOU WANT TO BUT YOU DON'T HAVE TO
HALF SASHAY--ALL SLIDE THRU--IF YOU DID THE HALF SASHAY DON'T MOVE--THE
OTHERS PASS THRU--LEFT ALLEMANDE

HEADS PASS THRU--U TURN BACK--SLIDE THRU--SWING THRU--BOYS RUN--TAG THE
LINE IN--ALL SLIDE THRU--IF YOU CAN PASS THRU--IF YOU CAN SLIDE THRU AND
THE OTHERS CLOVERLEAF--CENTERS PASS THRU--ALL SLIDE THRU--PASS THE
OCEAN--RECYCLE--LEFT ALLEMANDE

"MODULE PROJECT"

CREATING A ZERO BOX BY RELOCATING COUPLE #1 IN THE SQUARE

USING COUPLE #1 AS A KEY: Create a Zero Box by relocating Couple #1 as a couple in all four positions of the square. From a callers' standpoint they have a different dance feeling. This is another way to add variety to your program. **EACH MODULE WILL HAVE COUPLE #1 FINISHING IN THE INDICATED COUPLE NUMBER POSITION IN THE LEFT HAND COLUMN BESIDE THE MODULES.**

FINISH

#1 HEADS SQUARE THRU 4
SPLIT TWO--AROUND ONE

FINISH

#3 HEADS HALF SQUARE THRU
SPLIT TWO--SEPARATE AROUND 1

TO A LINE--TOUCH 1/4
BOYS RUN

HEADS TURN THRU--SEPARATE
AROUND ONE TO A LINE
RIGHT AND LEFT THRU
SLIDE THRU

HEADS 1/2 SASH--PASS THRU HDS
SEPARATE ROUND 1 TO A LINE
TOUCH 1/4--BOYS RUN
TRADE BY--RT AND LFT THRU PASS THRU

TO A LINE--STAR THRU
TRADE BY

HEADS HALF SASHAY--PASS THRU
SEPARATE ROUND 1 TO A LINE
STAR THRU--PASS THRU
TRADE BY

HALF SASHAY--TURN THRU
STAR THRU--ZOOM



#2 HEADS LEAD RIGHT
PASS THE OCEAN--RECYCLE
TOUCH 1/4--8 CIRCULATE
BOYS RUN

FOUR LADIES CHAIN
HEADS HALF SQUARE THRU
RIGHT AND LEFT THRU

FOUR LADIES CHAIN 3/4
HEADS LEAD RIGHT
SPIN THE TOP
SINGLE HINGE--BOYS RUN

#4 FOUR LADIES CHAIN
HEADS TOUCH 1/4--BOYS RUN
PASS THRU TRADE BY

HEADS TOUCH 1/4--BOYS RUN
SWING THRU--8 CIRCULATE
BOYS RUN--WHEEL & DEAL

HEADS HALF SQUARE THRU
SWING THRU--SCOOTBACK
8 CIRCULATE--RECYCLE
SQUARE THRU 3/4--TRADE BY

NOTES FOR EUROPEAN CALLERS INDEX--1996

- JAN CALLERS FOUNDATION (Part 1)--WALK & DODGE--TRACK II
- FEB CALLERS FOUNDATION (Part 2)--VEER FAMILY--TRADE THE WAVE
- MAR GOOD OLD DAYS--FUNNY CIRCULATES--DIXIE GRAND
- APR TRIP TO AMERICA--ZOOM--TRADE BY 1 1/2--REMAKE THE THAR
- MAY REAL PLUS OF SQUARE DANCING--THARS--CROSSFIRE
- JUN CALLERLAB PROGRAMS--CROSS CONCEPT RUN & FOLD--CROSS SPREAD & CROSS FLIP THE DIAMOND
- JUL WHY DO WE SAY IT AGAIN--SQUARE/LEFT SQUARE THRU--CHASE RIGHT/LEFT CHASE
- AUG USING A NOTE SERVICE--REVERSE DIXIE STYLE--PEEL OFF
- SEP HOW IMPORTANT IS STYLING--HINGE & FLUTTER--PEEL THE TOP
- OCT ANOTHER YEAR GONE--VARIOUS--VARIOUS
- NOV WHAT DO I EXPECT OF ANGELS--HEXAGON SQUARES BOTH MS & P
- DEC ANOTHER YEAR GONE BY--SWING THRU--INDEX 1996
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We wish all of you a Merry Christmas and lots of luck for coming New Year.

Wir wünschen Euch und Euren Angehörigen ein frohes Weihnachtsfest und einen Guten Rutsch ins Neue Jahr.

Al und Jutta
Rudi und Uschi

ATTENTION--ACHTUNG--ATTENTION--ACHTUNG

IT IS THAT TIME OF THE YEAR AGAIN--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

