

## **NOTES FOR EUROPEAN CALLERS**

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### **MAY 1997**

#### **--IN THIS ISSUE--**

**VIEWPOINT:** CALLERLAB wrap-up  
**MAINSTREAM:** Stars--Cast Off 3/4  
**PLUS:** Anything and Spread

NOTE: AL'S NEW ADDRESS ABOVE

As you can see, I not only have a new address, I also have upgraded my computer system to include a laser printer, which will hopefully enhance the appearance of the notes. I thought that I would report on the last CALLERLAB meeting.

A couple of important things happened that directly affect us all. One important thing is there will be NO changes to the MS program for at least the next 2 years. The MS committee voted to have no additions or deletions to the Basic or the Mainstream programs for the next two years. The Plus committee voted to recommend to the membership to drop the calls Crossfire and Partner Tag--these movements will be voted upon by the voting membership within a couple of months.

Some of you have heard about the debate that Jerry Story and Jon Jones had in 1996. This debate resulted in the Chairman of the Board of Governors appointing an Ad-Hoc committee that Jerry and Jon co-chaired. The results were to be brought back to the Board of Governors for review and action. This was accomplished this year in Los Angeles, the committee recommended a 3-part proposal. This proposal was; 1) that we recognize and establish the Basic program as we now know it as a "stand alone" program, represented by a standing committee, and that the membership of CALLERLAB endorse the Basic Program as the official entry level dance program and recognize Basic as a destination program--standard applications only; 2) that the next dance program after Basic be a consolidated Mainstream and Plus Program containing the current popular Mainstream and Plus calls that can be comfortably taught in 10-12 two hour sessions--again, standard applications only; 3) that the members of CALLERLAB endorse STANDARD APPLICATIONS ONLY be used during programs one and two and that EXTENDED APPLICATIONS be a third and separate, stand alone dance program represented by a committee--this program should be taught in not less than 20-25 two-hour sessions.

There was a lot of discussion regarding this program and the Board of Governors feels that since this would require a very drastic change to the existing programs, that we hold off any action for at least a year, and try to give the membership a true, unbiased look at the pro's and the con's of such a move.

One of the items of concern that really affects future CALLERLAB meetings was the acceptance of a By-Laws change that re-instates (as of the convention next year) the vote on Wednesday morning by the members present at the convention. If those who do not attend are in disagreement with the vote, it would take a 2/3 vote to sway the vote taken on Wednesday.

This was one of the most spirited conventions ever. There were a lot of good sessions for all to select from and all were excellently attended. I am looking forward to the next convention.

Wie Ihr seht, habe ich nicht nur eine neue Adresse, sondern ich habe auch mein Computer System erweitert, einschließlich eines neuen Laser Druckers. Ich hoffe, damit auch das Erscheinungsbild der Caller Notes zu verbessern. Hiermit will ich Euch einen Bericht über das letzte CALLERLAB-Meeting geben.

Einige wichtige Dinge geschahen, die uns alle betreffen. Ein sehr entscheidender Punkt ist, daß im M.S.-Programm mindestens in den nächsten 2 Jahre nichts geändert wird. Das M.S.-Komitee wählte, daß keine zusätzlichen Figuren im Basic-und Mainstream-Programm hinzukommen, aber auch keine gestrichen werden. Das Plus-Komitee empfahl den Mitgliedern, darüber abzustimmen, die Calls "Crossfire" und "Partner Tag" zu streichen. Darüber werden die Mitglieder in den nächsten Monaten entscheiden.

Einige werden über die Debatte von Jerry Story und Jon Jones, die 1996 stattfand, gehört haben. Diese Debatte hatte zur Folge, daß der Vorsitzende des Board of Governors ein Ad-Hoc-Komitee vorschlug, dem Jerry und Jon vorstanden. Die Ergebnisse wurden dem Board of Governors zur Begutachtung vorgestellt. Dieses Meeting fand dieses Jahr in Los Angeles statt. Das Komitee befürwortete ein 3-Punkte-Programm. Die Vorschläge waren: 1. Das Basic-Programm bildet ein "eigenständiges" Programm, wie wir es heute kennen und das Komitee und die Mitglieder von CALLERLAB stimmen zu, daß das Basic-Programm das offizielle Einstiegs-Tanz-Programm darstellt - nur aus Standard-Positionen; 2. Das nächste Tanz/Programm nach Basic ist ein kombiniertes Mainstream-und Plus-Programm, bestehend aus den zur Zeit bekannten Mainstream-und Plus-Calls, die bequem in 10-12 Abenden à 2 Stunden unterrichtet werden können - nur aus Standard-Positionen; 3. Die Mitglieder von CALLERLAB billigen für das Programm eins und zwei nur die Standard-Positionen zu, die "erweiterten Positionen" bilden das, ebenfalls "eigenständige" und durch ein Komitee vertretene, 3. Programm. Hierfür sind mindestens 20-25 Unterrichtsabende à 2 Stunden vorgesehen.

Es gab viele Diskussionen dieses Programms betreffend und das Board of Governors betonte, daß dies eine drastische Änderung des jetzt existierenden Programms

bedeuten würde. Deshalb sollten wir mindestens 1 Jahr abwarten, damit sich die Mitgliedern eine ehrliche, unbefangene Meinung zum "FÜR und WIDER" bilden können. Ein weiterer Punkt, der die zukünftigen CALLERLAB-Meetings betrifft. War die Annahme einer Änderung der By-Laws (gültig ab der Convention im nächsten Jahr): die Wiedereinführung der Wahlen am Mittwoch Morgen durch die auf der Convention anwesenden Mitglieder. Falls die Abwesenden nicht mit dem Wahlausgang einverstanden sind, benötigen sie eine 2/3-Mehrheit, um das Wahlergebnis vom Mittwoch zu beeinflussen.

Diese Convention war eine der ereignisreichsten, die je stattfand. Es gab eine große Auswahl interessanter Tagungen, die auch alle gut besucht waren. Ich schaue erwartungsvoll auf die nächste Convention.

**MAINSTREAM CHOREOGRAPHY--STARS AND OTHER MAINSTREAM**

**HEADS SQUARE THRU--MAKE A RIGHT HAND STAR AND TURN IT ONCE AROUND--HEAD MEN REACH IN WITH A LEFT AND REVERSE THE FLUTTER--SWEEP 1/4--BACK UP--SIDES PASS THRU--WHEEL AROUND--1/2 SASHAY--SLIDE THRU--LEFT ALLEMANDE**

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**SIDES SQUARE THRU--MAKE A RIGHT HAND STAR AND TURN IT ONCE AROUND--SIDE MEN REACH IN WITH A LEFT AND REVERSE THE FLUTTER--SWEEP 1/4 AND BACK UP--HEADS PASS THRU--REVERSE WHEEL AROUND--REVERSE SASHAY--SLIDE THRU--LEFT ALLEMANDE**

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**HEADS RIGHT AND LEFT THRU--GO DIXIE STYLE TO A WAVE--THOSE BOYS CAST OFF 3/4 AND WITH THE SIDES MAKE A 3-HAND LEFT HAND STAR AND TURN IT ONCE AROUND--SAME MEN TO THE CENTER AND WITH THE RIGHT HAND CAST OFF 3/4--CROSS RUN--THOSE BOYS RUN--BEND THE LINE--HALF SASHAY--YOU'RE HOME**

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**SIDES PASS THE OCEAN--THOSE GIRLS CAST OFF 3/4 AND WITH THE HEADS MAKE A 3-HAND RIGHT HAND STAR TURN IT ONCE--SAME GIRLS TO THE CENTER AND WITH THE LEFT HAND CAST OFF 3/4--SWING THRU--TURN THRU--LEFT ALLEMANDE**

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**HEADS PASS THE OCEAN--THOSE GIRLS CAST OFF 3/4 AND WITH THE SIDES**

MAKE A THREE HAND RIGHT HAND STAR TURN IT ONCE--SAME GIRLS TO THE CENTER AND CAST OFF WITH A LEFT 3/4--RECYCLE--PASS THRU--STAR THRU--SLIDE THRU--SWING THRU--BOYS RUN--WHEEL AND DEAL--BOYS WALK AND GIRLS DODGE--GIRLS WALK AND BOYS DODGE--RIGHT AND LEFT GRAND

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SIDES TOUCH 1/4--BOYS RUN--SWING THRU--CAST OFF 3/4--CENTERS TRADE--SPLIT CIRCULATE--GIRLS TRADE--RECYCLE--LEFT ALLEMANDE

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HEADS SWING THRU--CAST OFF 3/4--WALK & DODGE--SWING THRU--SCOOT BACK--CAST OFF 3/4--CENTERS TRADE--SPLIT CIRCULATE--GIRLS CIRCULATE--RIGHT AND LEFT GRAND

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SIDES PASS THRU--U TURN BACK--SLIDE THRU--TOUCH 1/4--SCOOT BACK--CAST OFF 3/4--ALL 8 CIRCULATE--TURN THRU--TRADE BY--LEFT ALLEMANDE

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HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--CAST OFF 3/4--STAR THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

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SIDES TOUCH 1/4--WALK & DODGE--SWING THRU--CAST OFF 3/4--CENTERS TRADE--CAST OFF 3/4--SPLIT CIRCULATE--RIGHT AND LEFT GRAND

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HEADS LEAD RIGHT AND SWING THRU--CAST OFF 3/4--CENTERS TRADE--CAST OFF 3/4--CENTERS TRADE--CAST OFF 3/4--CENTERS TRADE--RIGHT AND LEFT GRAND

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SIDES LEAD RIGHT AND SWING THRU--CAST OFF 3/4--SCOOT BACK--BOYS RUN--SWING THRU--CAST OFF 3/4--ALL 8 CIRCULATE--CENTER FOUR WALK & DODGE--CENTERS IN --CAST OFF 3/4--CENTERS PASS THE OCEAN--CENTERS TRADE--CAST OFF 3/4--FERRIS WHEEL--ZOOM--TURN THRU--LEFT ALLEMANDE

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HEADS SQUARE THRU--CENTERS IN--CAST OFF 3/4--CENTERS RIGHT AND

LEFT THRU--ENDS TRADE--ALL SLIDE THRU--CENTERS SQUARE THRU 3/4--  
LEFT ALLEMANDE

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SIDES SQUARE THRU--CENTERS IN--CAST OFF 3/4--CENTERS PASS THRU--  
CENTERS IN--CAST OFF 3/4--TOUCH 1/4--BOYS RUN--CENTERS IN--CAST OFF  
33/4--STAR THRU--ZOOM--PASS THRU--LEFT ALLEMANDE

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

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SIDES SQUARE THRU 3/4--COURTESY TURN--HALF SASHAY--TOUCH 1/4--BOYS  
RUN--PASS THRU--SLIDE THRU--PASS THE OCEAN--SCOOT BACK--GIRLS  
FOLD--ALL FACE RIGHT AND BEND THE LINE--BEND THE LINE AGAIN--  
REVERSE DIXIE STYLE--GIRLS TRADE--TURN THRU--SWING YOUR PARTNER--  
YOU'RE HOME

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

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SIDES STAR THRU--PASS THRU--STAR THRU--RIGHT AND LEFT THRU--  
FLUTTER WHEEL--BOYS LEAD REVERSE DIXIE STYLE--SCOOT BACK--ALL 8  
CIRCULATE ONCE AND A HALF--RIGHT AND LEFT GRAND

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SIDES TOUCH 1/4 AND FACE THE ONE YOU TOUCHED--SLIDE THRU--TOUCH  
1/4--SCOOT BACK--BOYS RUN--BOYS LEAD REVERSE DIXIE STYLE--GIRLS  
TRADE--BOYS CIRCULATE--SWING THRU--RECYCLE--RIGHT AND LEFT GRAND

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**PLUS PAGE--ANYTHING AND SPREAD**

HEADS STAR THRU AND SPREAD--STAR THRU--CENTERS PASS THRU--PASS  
THE OCEAN--FAN THE TOP AND SPREAD--BOYS TRADE--LEFT ALLEMANDE

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SIDES SQUARE THRU--SINGLE CIRCLE TO A WAVE--FAN THE TOP AND  
SPREAD--(START WITH A LEFT) SPIN THE TOP AND SPREAD--RELAY THE  
DEUCEY AND SPREAD--LEFT ALLEMANDE

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HEADS TOUCH 1/4--WALK & DODGE--PASS THE OCEAN--RECYCLE--TOUCH 1/4--  
-COORDINATE AND SPREAD (BOYS MOVE BETWEEN THE GIRLS)--FAN THE  
TOP AND SPREAD--CROSSFIRE--SCOOT BACK--BOYS RUN--SWING THRU--SPIN  
THE TOP AND SPREAD--LEFT ALLEMANDE

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SIDES SQUARE THRU--PASS THE OCEAN--SINGLE HINGE--COORDINATE AND  
SPREAD--BOYS HINGE--DIAMOND CIRCULATE--GIRLS SWING THRU--FLIP THE  
DIAMOND--BOYS TRADE--GIRLS CIRCULATE--SWING THRU--SINGLE HINGE--  
SCOOT BACK--FOLLOW YOUR NEIGHBOR AND SPREAD--RIGHT AND LEFT  
GRAND

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HEADS PASS THE OCEAN--PING PONG CIRCULATE--EXTEND--SPIN THE TOP--  
GIRLS FOLD--PEEL THE TOP AND SPREAD--LEFT ALLEMANDE

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SIDES LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--ALL FAN THE  
TOP AND SPREAD--ALL 8 CIRCULATE--BOYS RUN LEFT--FAN THE TOP AND  
SPREAD--WHEEL AND DEAL--PASS THRU--CHASE RIGHT--FOLLOW YOUR  
NEIGHBOR AND SPREAD TO A RIGHT AND LEFT GRAND

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HEADS PASS THE OCEAN--EXPLODE AND STAR THRU AND SPREAD--ALL  
STAR THRU AND SPREAD--TOUCH 1/4--TRIPLE SCOOT--BOYS RUN--CENTERS  
PASS THRU--PASS THE OCEAN--FAN THE TOP AND SPREAD--BOYS TRADE--  
LEFT ALLEMANDE

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**JUN 1997**

--IN THIS ISSUE--

**VIEWPOINT: ARE WE ALWAYS THE SAME?**

**MAINSTREAM: EQUIVALENT IDEAS**

**PLUS: FOLLOW YOUR NEIGHBOR AND JUST THE BOYS SPREAD**

### **ARE WE ALWAYS THE SAME?**

One of the most favorable assets a caller can have is the ability, or knack, of seeing to it that their dancers have an enjoyable time. This should be our first and foremost concern. There are some tools of the trade which are many times overlooked that assist this overall goal. One of these basic tools is the knowledge of zeros and equivalents so that you do not always call the same figure the same way until your dancers become so conditioned that they cannot react well when something unexpected happens.

A beneficial thing you can do for your dancers is to keep them alert by not allowing them to get into the habit of expecting to do a certain figure or combination of figures always in the same way. I don't mean you should give them the shock treatment of setting them up and then catch them unaware by some trick-call or by some series of almost unworkable basics. Remember, it's not our purpose to catch them napping or to make them look ridiculous. Our goal is to make dancers happy by seeing to it that they enjoy an interesting, active, sociable and pleasant evening, or to see to it that they succeed as much as possible. That is, of course, if you want to see them back dancing with you.

How many times an evening do you call Square Thru 4 Hands to set up a Zero Box? How many times an evening do you call Swing Thru, Boys Run to set up a two-faced line? How many times an evening do you call Lead Right and Circle to a Line to set up a Zero Line? Probably too many in each instance. One way to avoid monotony is to use as many different combinations as possible to set up your desired FASR. This month, I will again provide all with some different ideas to assist you at arriving at your destination FASR a little differently. These are by no means original, nor are they all mine. These have been added to my repertoire over the years and are provided to help you arrive at your desired FASR in a different manner than normal.

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Mal was anderes...

Einer der größten Pluspunkte eines Callers ist es, wenn er seinen Tänzern eine vergnügliche Zeit bereiten kann. Dies sollte unser erstes und größtes Ziel sein. Um dieses Ziel zu erreichen, gibt es einige Handwerkszeuge, die aber sehr oft übersehen werden. Eines dieser Werkzeuge ist die Kenntnis der "Zeros" und "Equivalents", damit man nicht immer die gleichen Figuren in der gleichen Zusammenstellung callt, bis die Tänzer so träge werden, daß sie nicht mehr reagieren können, wenn etwas unvorhergesehenes gecallt wird.



Du kannst Deinen Tänzern etwas Gutes tun, und ihre Aufmerksamkeit fesseln, wenn Du sie nicht immer bestimmte Figuren oder Figurenkombinationen in der gleichen Art und Weise tanzen läßt. Ich meine damit nicht, daß Du sie mit einer Art Schocktherapie und mit unerwarteten Trick-Calls überfallen sollst und sie somit lächerlich machst. Unser Ziel ist es, Tänzer glücklich zu machen und darauf zu achten, daß sie Spaß an einem interessanten, aktiven und erfreulichen Abend und den größtmöglichen Erfolg haben. Nur so erreichst Du, daß sie wiederkommen, um mit Dir zu tanzen.

Wie viele Male am Abend callst Du "Square Thru 4 Hands", um zu einer "Zero Box" zu kommen? Wie viele Male am Abend callst Du "Swing Thru, Boys Run", um eine "two-faced line" zu bilden? Wie viele Male am Abend callst Du "Lead Right and Circle to a Line" mit dem Ziel einer "Zero Line"? Wahrscheinlich viel zu oft. Ein Weg, um Eintönigkeit zu vermeiden, besteht darin, so viel verschiedene Kombinationen wie möglich zu benutzen, um die gewünschte FASR zu bilden. Diesen Monat, möchte ich Euch nochmal mit einigen verschiedenen Ideen versorgen, damit Ihr die FASR ein wenig anders erreicht. Dies sind weder Originale, noch sind sie alle von mir. Ich habe sie im Lauf der Jahre meinem Repertoire hinzugefügt und nun sollen sie Euch helfen, die gewünschte FASR auf andere Weise als sonst üblich zu erreichen.

<b>ZERO BOX TO ZERO BOX WITHOUT SWING THRU, BOYS RUN</b>
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**RIGHT AND LEFT THRU--VEER LEFT--WHEEL AND DEAL....**

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**RIGHT AND LEFT THRU--VEER LEFT--FERRIS WHEEL--CENTERS PASS THRU....**

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**HALF SQUARE THRU--PARTNER TRADE--SLIDE THRU....**

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**SWING THRU--SCOOT BACK--RECYCLE....**

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**SWING THRU--GIRLS TRADE--SWING THRU--RECYCLE....**

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**SQUARE THRU--PARTNER TRADE AND TURN TO FACE THE ONE YOU TRADED WITH--PASS THRU--"U" TURN BACK....**

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**SPIN THE TOP--BOYS RUN--WHEEL AND DEAL--SLIDE THRU....**

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**TOUCH A QUARTER--FACE THE ONE YOU TOUCHED--PASS THRU--"U" TURN**

**BACK**

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**RIGHT AND LEFT THRU--TOUCH 1/4--SCOOT BACK--BOYS RUN--SLIDE THRU....**

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**RIGHT AND LEFT THRU--HALF SASHAY--STAR THRU--CALIFORNIA TWIRL--  
PASS THRU--PARTNER TRADE--SLIDE THRU....**

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**RIGHT AND LEFT THRU--HALF SASHAY--BOX THE GNAT....**

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**TOUCH 1/4--SCOOT BACK--HINGE....**

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**SWING THRU--SCOOT BACK--RECYCLE....**

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**TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--REVERSE FLUTTER WHEEL--SLIDE  
THRU....**

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**SWING THRU--SCOOT BACK--FAN THE TOP--RECYCLE--SWEEP 1/4--RIGHT AND  
LEFT THRU....**

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**BOX THE GNAT--STEP TO A WAVE AND BOYS TRADE--SCOOT BACK--  
RECYCLE....**

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**PASS THE OCEAN--SWING THRU--BOYS RUN--CHAIN DOWN THE LINE....**

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**RIGHT AND LEFT THRU AND COURTESY TURN 1/4 MORE TO A CHAIN DOWN  
THE LINE--FLUTTER WHEEL....**

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**HOME TO ZERO BOX WITHOUT SQUARE THRU FOUR**

**HEADS SQUARE THRU 3/4--COURTESY TURN--FLUTTER WHEEL--SWEEP 1/4--  
PASS THRU....**

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

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**HEADS HALF SASHAY--TOUCH 1/4--BOYS RUN--PASS THRU....**

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**SIDES TOUCH 1/4--BOYS RUN....**

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**HEADS PASS THRU--SEPARATE GO AROUND TWO TO A LINE OF FOUR--ALL  
STAR THRU--CALIFORNIA TWIRL....**

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**SIDE LADIES CHAIN--SIDES PROMENADE HALF--COME INTO THE MIDDLE AND  
TOUCH 1/4--WALK & DODGE....**

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**HEADS HALF SASHAY--PASS THRU--SEPARATE GO AROUND TWO TO A LINE--  
ALL STAR THRU--CENTERS ONLY CALIFORNIA TWIRL....**

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**SIDES HALF SASHAY--HEADS RIGHT AND LEFT THRU--SIDES PASS THRU--  
SEPARATE AROUND ONE TO A LINE OF FOUR--PASS THRU--BEND THE LINE--  
SLIDE THRU....**

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**HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--TAG  
THE LINE IN--STAR THRU--CENTERS PASS THRU....**

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**SIDES HALF SASHAY--PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS  
THRU--TAG THE LINE IN--STAR THRU--TRADE BY....**

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**HEADS PASS THRU--SEPARATE AROUND TWO TO A LINE--BOX THE GNAT--  
FAN THE TOP--RECYCLE--RIGHT AND LEFT THRU....**

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**SIDES PASS THE OCEAN--GIRLS TRADE--RECYCLE--PASS THRU....**

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**HEADS RIGHT AND LEFT THRU--SWING THRU--BOYS RUN--GIRLS TRADE--  
WHEEL AND DEAL--SWEEP 1/4--PASS THRU....**

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**SIDES FLUTTER WHEEL--LEAD TO THE RIGHT AND CIRCLE TO A LINE--RIGHT**

AND LEFT THRU--SPIN THE TOP--SWING THRU--RECYCLE....

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HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--TAG THE LINE IN--PASS THRU--HALF TAG THE LINE--NEW WAVE SWING THRU--BOYS RUN--WHEEL AND DEAL....

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SIDE LADIES CHAIN--SIDES DO SA DO--CIRCLE FOUR HALF WAY--LEAD RIGHT....

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HEADS RIGHT AND LEFT THRU--HEADS DO SA DO--CIRCLE FOUR HALF WAY TO A REVERSE FLUTTER WHEEL--LEAD LEFT....

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**A COUPLE OF MAINSTREAM SINGING CALL FIGURES**

HEADS SQUARE THRU--DO SA DO--TOUCH 1/4--SCOOT BACK--BOYS RUN--PASS THE OCEAN--SWING THRU--BOYS RUN--FERRIS WHEEL AND CENTERS SWEEP 1/4 WHILE THE OTHERS LEAD RIGHT--SWING CORNER AND PROMENADE....

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SIDES LEAD RIGHT AND CIRCLE TO A LINE--FORWARD AND BACK--STAR THRU--PASS THRU--TRADE BY--RIGHT AND LEFT THRU AND OUTSIDES HALF SASHAY--EIGHT CHAIN THREE--WITH NUMBER FOUR SWING AND PROMENADE....

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HEAD LADIES TURN THRU--WITH YOUR PARTNER STAR THRU--HEADS PROMENADE HALF--FLUTTER WHEEL--SWEEP 1/4--PASS THRU--RIGHT AND LEFT THRU--VEER LEFT--COUPLES CIRCULATE--CHAIN DOWN THE LINE--PROMENADE HOME....

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**FOLLOW YOUR NEIGHBOR AND JUST THE BOYS SPREAD**

HEADS SLIDE THRU AND U TURN BACK--TOUCH 1/4--FOLLOW YOUR

NEIGHBOR AND JUST THE BOYS SPREAD--ENDS STAR THRU WHILE THE OTHERS CLOVERLEAF--CENTERS SQUARE THRU FIVE HANDS WHILE THE OTHERS HALF SASHAY--LEFT ALLEMANDE....

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ZERO LINES--PASS THRU--WHEEL AND DEAL--CENTERS U TURN BACK--TOUCH 1/4--FOLLOW YOUR NEIGHBOR AND JUST THE BOYS SPREAD--END AND CENTER CAST OFF 3/4--ENDS FOLD--CENTERS PASS THRU--STAR THRU--CALIFORNIA TWIRL--PASS THRU--BEND THE LINE--FAN THE TOP--BOX THE GNAT--RIGHT AND LEFT GRAND....

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ZERO LINES--PASS THRU--HALF TAG THE LINE--FOLLOW YOUR NEIGHBOR AND JUST THE BOYS SPREAD--CENTERS PASS THRU--ALL CAST OFF 3/4--SLIDE THRU--SWING THRU--TURN THRU--LEFT ALLEMANDE....

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ZERO LINES--PASS THE OCEAN--SWING THRU--SPLIT CIRCULATE--FOLLOW YOUR NEIGHBOR AND JUST THE BOYS SPREAD--CENTERS DO THE CENTER PART OF LOAD THE BOAT--ENDS TURN BACK--STAR THRU--CALIFORNIA TWIRL--ALL PASS THRU--TRADE BY--SINGLE CIRCLE TO A RIGHT AND LEFT GRAND....

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ZERO BOX--TOUCH 1/4--FOLLOW YOUR NEIGHBOR AND SPREAD (*NORMAL*)--GIRLS TRADE--GIRLS RUN--WHEEL AND DEAL--PASS THRU--RIGHT AND LEFT GRAND....

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**PLUS SINGING CALL FIGURE:**

HEADS SQUARE THRU--DO SA DO--RIGHT AND LEFT THRU--HALF SASHAY--ALL DO THE CENTER PART OF A LOAD THE BOAT--CHASE RIGHT--SWING AND PROMENADE....

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We are getting close to graduation season, remember, this is the time to build confidence in your students. Don't fall into the trap of trying to treat them like they have been dancing for ten years or more, go easy with them and they may be around the activity for a long, long time, we hope. See you next month.

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**JUL 1997**

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**VIEWPOINT:** *Development of Hash Calling*

**MAINSTREAM:** *Chain Down The Line*

**PLUS:** *Linear Cycle*

**DEVELOPMENT OF HASH CALLING:**

The popularity of Hash Calling was probably due to the fact that a part of the fun of square dancing could now be derived from the game that every caller was expected to play with his dancers. Rather than memorize every step of every dance, dancers now only needed to know how to smoothly execute a given number of square dance calls and it was up to the caller to put those calls together in a constantly changing series of new and different combinations. The obvious appeal of Hash Calling was that it afforded the dancers an opportunity to test their ability to respond - instantly and without hesitation - to the directions of the caller. This meant that it was now also necessary for a caller to find some way to let the dancers know that they had accurately completed all of the steps and changes that he had called. This, no doubt, is why the popular "Allemande left, go Right and Left Grand" with which so many of today's routines are concluded became the accepted way for a caller to signal the dancers that they had successfully completed the choreography puzzle that their caller had set before them.

The result of all this was that a caller was now expected to invent or improvise his choreography while he was actually calling - or to at least make it appear as if he were - and, when calling in this fashion, he also needed to learn how to bring every routine in every tip to a successful and satisfactory conclusion - a process we now identify as "sight resolution". This meant that callers needed to find new ways to "control" their choreography and to keep tabs on the material they presented to their dancers. This is why it was necessary to develop new calling methods and it is probably true that most, if not all, of the currently popular patten calling "systems" were specifically designed to provide a caller with some way of achieving this critical new requirement.

### DIE ENTWICKLUNG DES "HASH-CALLINGS"

Die Popularität des Hash-Callings ist wahrscheinlich auf die Tatsache zurückzuführen, daß der Spaß am Square Dance nun zum Teil daraus bestand, daß der Caller mit den Tänzern spielte. Anstatt jeden Schritt der Tänze auswendigzulernen, mußten die Tänzer nur wissen, wie man eine gewisse Anzahl von Square Dance Calls einwandfrei ausführt und es lag am Caller, diese Calls ständig zu neuen, unterschiedlichen Kombinationen zusammenzufügen. Der offensichtliche Reiz des "Hash Callings" war, daß die Tänzer die Möglichkeit hatten, ihr Können zu zeigen - augenblicklich und ohne Zögern - nach den Anweisungen des Callers. Das bedeutete aber auch für den Caller, neue Wege zu finden, um den Tänzern zu zeigen, daß sie die Schritte und Kombinationen, die er callte, auch fehlerlos getanzt hatten. Das ist zweifellos der Grund, daß der populäre "Allemande Left, Grand Right and Left", mit dem heute so viele Routinen enden, von den Callern akzeptiert wurde, um den Tänzern zu zeigen, daß sie das choreografische Puzzle erfolgreich gemeistert haben.

Das Ergebnis von allem war, daß vom Caller erwartete, während des Callens Neues zu erfinden oder seine Choreografie zu verbessern - oder zumindest sollte er den Eindruck erwecken - und er mußte lernen, wie man jede Routine, in jedem Tip zu einem erfolgreichen und zufriedenstellenden Abschluß bringt. Ein Vorgang, den wir heute als "Auflösung des Sets" bezeichnen.

Das bedeutete, daß der Caller neue Wege finden mußte, seine Choreografie zu kontrollieren und gewisse "Marker" in sein Material einbauen mußte, das der seinen Tänzern präsentierte. Dadurch wurde es nötig, neue Calling-Methoden zu entwickeln, und es ist wahrscheinlich zutreffend, daß die meisten, wenn nicht sogar alle gebräuchlichen, populären Calling-Systeme eigens dazu entwickelt wurden, einen Caller mit einem Werkzeug für die neuen Anforderungen auszustatten.

**MAINSTREAM CHOREOGRAPHY--CHAIN DOWN THE LINE**

**HEADS LEAD RIGHT--VEER LEFT--GIRLS CIRCULATE--COUPLES CIRCULATE--  
CHAIN DOWN THE LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--  
BOYS TRADE--LEFT SWING THRU--GIRLS CIRCULATE--CHAIN DOWN THE LINE--  
FLUTTER WHEEL--STAR THRU--PASS THRU--TRADE BY--BOX THE GNAT--  
SQUARE THRU BUT ON YOUR THIRD HAND RIGHT AND LEFT GRAND**

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**SIDES LEAD RIGHT--VEER LEFT--COUPLES CIRCULATE--CHAIN DOWN THE  
LINE--FLUTTER WHEEL--PASS THRU--WHEEL AND DEAL--SWING THRU--BOYS  
RUN--CHAIN DOWN THE LINE--TOUCH 1/4--BOYS RUN--CIRCLE TO A LINE--PASS  
THRU--PARTNER TRADE ONCE AND A HALF--RIGHT AND LEFT GRAND**

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**HEADS HALF SASHAY--PASS THRU--SEPARATE AROUND ONE TO A LINE--  
PASS THE OCEAN--GIRLS TRADE--SWING THRU--BOYS RUN--CHAIN DOWN THE  
LINE--PASS THRU--BEND THE LINE--RIGHT AND LEFT THRU--PASS THE OCEAN--  
-GIRLS TRADE--SWING THRU--BOYS RUN--CHAIN DOWN THE LINE--SLIDE  
THRU--LEFT ALLEMANDE**

-----

**SIDES PASS THE OCEAN--GIRLS TRADE--RECYCLE--PASS THRU--TOUCH 1/4--  
SCOOT BACK--BOYS FOLD--DIXIE STYLE TO A WAVE--JUST THE BOYS SCOOT  
BACK--ALL LEFT SWING THRU--GIRLS CIRCULATE--CHAIN DOWN THE LINE--  
TOUCH 1/4--CIRCULATE--BOYS RUN--SQUARE THRU 3/4--TRADE BY--TOUCH  
1/4--SCOOT BACK--BOYS FOLD--DIXIE STYLE TO A WAVE--JUST THE BOYS**



SCOOT BACK--ALL LEFT SWING THRU--GIRLS CIRCULATE--CHAIN DOWN THE LINE--PASS THRU--PARTNER TRADE ONCE AND A HALF--RIGHT AND LEFT GRAND

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HEADS LEAD RIGHT--VEER LEFT--GIRLS CIRCULATE--COUPLES CIRCULATE--CHAIN DOWN THE LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT SWING THRU--GIRLS CIRCULATE--CHAIN DOWN THE LINE--FLUTTER WHEEL--STAR THRU--PASS THRU--TRADE BY--SQUARE THRU 3/4--LEFT ALLEMANDE

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SIDES PASS THE OCEAN--EXTEND--ALL SCOOT BACK--WALK & DODGE AND THE TWO WALKERS TRADE (a boy and a girl) TO A CHAIN DOWN THE LINE--FLUTTER WHEEL--SLIDE THRU--LEFT ALLEMANDE

-----

ZERO LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT SWING THRU--ALL EIGHT CIRCULATE--CHAIN DOWN THE LINE--FLUTTER WHEEL--SWEEP 1/4--PASS THRU--LEFT ALLEMANDE

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ZERO BOX WAVE--FAN THE TOP--GIRLS RUN--BOYS CROSS RUN--CHAIN DOWN THE LINE--VEER RIGHT--FAN THE TOP--BOYS RUN--CAST OFF 3/4--BOYS RUN--SWING THRU--BOYS RUN--COUPLES CIRCULATE--CHAIN DOWN THE LINE--STAR THRU--PASS THRU--TRADE BY--LEFT ALLEMANDE

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ZERO LINE--PASS THE OCEAN--LADIES TRADE--RECYCLE--VEER LEFT--GIRLS CIRCULATE--CHAIN DOWN THE LINE--STAR THRU--PASS TO THE CENTER--CENTERS LEFT SQUARE THRU 3/4--RIGHT AND LEFT THRU--VEER LEFT--CHAIN DOWN THE LINE--SLIDE THRU--LEFT ALLEMANDE

-----

HEADS SQUARE THRU--SPLIT TWO AROUND ONE TO A LINE--PASS THRU--WHEEL AND DEAL--CENTERS PASS THRU--SWING THRU--SCOOT BACK--BOYS CROSS RUN--CHAIN DOWN THE LINE--SLIDE THRU--LEFT ALLEMANDE

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SIDES SWING THRU--BOYS RUN--CHAIN DOWN THE LINE--PASS THRU--SWING

THRU--BOYS RUN--FERRIS WHEEL--CENTERS VEER LEFT--CHAIN DOWN THE LINE--BACK AWAY, YOU'RE HOME

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ZERO LINE--PASS THE OCEAN--SWING THRU--BOYS RUN--CHAIN DOWN THE LINE AND TURN 1/4 MORE--COUPLES CIRCULATE--CHAIN DOWN THE LINE--PASS THE OCEAN--SWING THRU--TURN THRU--LEFT ALLEMANDE

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SINGING CALL FIGURE:

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

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BOX ZEROS:

SWING THRU--BOYS RUN--CHAIN DOWN THE LINE--SLIDE THRU....  
RIGHT AND LEFT THRU--VEER LEFT--CHAIN DOWN THE LINE--SLIDE THRU.....

LINE ZERO:

RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT SWING THRU--GIRLS RUN--BEND THE LINE--HALF SASHAY.....

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THOSE WHO CAN

1 AND 2 LADIES ONLY FACE YOUR CORNER AND BOX THE GNAT, SQUARE YOUR SETS--NEW HEADS PASS THRU--SEPARATE AROUND TWO TO A LINE--IF YOU CAN SLIDE THRU (all 8 can)--IF YOU CAN SLIDE THRU (six can)--IF YOU CAN SLIDE THRU (four can)--IF YOU CAN SLIDE THRU--IF YOU CAN PUT CENTERS IN AND CAST OFF 3/4--ALL STAR THRU--ZOOM--IF YOU CAN GIVE A RIGHT TO THE OPPOSITE AND PULL BY--LEFT PULL BY--RIGHT PULL BY--LEFT ALLEMANDE

-----

HEADS PASS THRU--SEPARATE GO AROUND ONE TO A LINE--TOUCH 1/4--  
CENTERS WALK & DODGE--THOSE WHO CAN PASS THRU--GIRLS  
CLOVERLEAF--BOYS CIRCULATE AND SINGLE HINGE--EXTEND--GIRLS TRADE-  
-PARTNER TRADE-PASS THRU--WHEEL AND DEAL--CENTERS WHEEL  
AROUND--LEFT ALLEMANDE

-----

SIDE LADIES CHAIN--HEADS SPIN THE TOP--BOYS PASS THRU--THOSE WHO  
CAN PASS THRU--BOYS CLOVERLEAF--GIRLS SPIN THE TOP AND TURN THRU--  
TOUCH 1/4--GRAND RIGHT AND LEFT

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THE FOLLOWING ARE EQUIVALENTS FOR SQUARE THRU FROM STATIC  
SQUARE

HEADS SWING THRU--BOYS TRADE--SLIDE THRU.....

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HEADS VEER LEFT--CHAIN DOWN THE LINE BUT TURN A FULL TURN (to face  
the outsides).....

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HEADS PASS THRU--SEPARATE--GO AROUND TWO TO A LINE--ENDS FOLD....

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HEADS SEPARATE--GO AROUND TWO TO A LINE--ENDS CROSS FOLD.....

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HEADS VEER LEFT--DOWN THE LINE FLUTTER WHEEL--PASS THRU.....

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HEADS FLUTTER WHEEL--SWING THRU AND STAR THRU.....

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**PLUS PAGE---LINEAR CYCLE**

HEADS SQUARE THRU--SWING THRU--BOYS RUN--HALF TAG THE LINE--WALK  
AND DODGE--CHASE RIGHT--SINGLE HINGE--GIRLS TRADE--LINEAR CYCLE--  
PASS THE OCEAN--SPIN CHAIN THE GEARS--LINEAR CYCLE--RIGHT AND LEFT

THRU--PASS THRU--WHEEL & DEAL--CENTERS TOUCH 1/4--SAME FOUR  
FOLLOW YOUR NEIGHBOR AND SPREAD--PING PONG CIRCULATE--EXTEND--  
GIRLS TRADE--SINGLE HINGE--FOLLOW YOUR NEIGHBOR--LEFT ALLEMANDE

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HEADS LEAD RIGHT--VEER LEFT--BEND THE LINE--PASS THE OCEAN--SWING  
THRU--LINEAR CYCLE--TURN THRU--COURTESY TURN--SLIDE THRU--TOUCH  
1/4--SCOOT BACK--LINEAR CYCLE--TOUCH 1/4--ALL 8 CIRCULATE--BOYS RUN--  
DOUBLE PASS THRU--TRACK 2--LINEAR CYCLE--SWEEP 1/4 MORE--LEFT  
ALLEMANDE

-----

HEADS SQUARE THRU 3/4--SEPARATE--GO AROUND ONE TO A LINE--JOIN  
HANDS AND CIRCLE LEFT--STOP WHEN THE BOYS ARE AT THE HEAD  
POSITION AND GIRLS AT THE SIDES--GIRLS SQUARE THRU 3/4--GIRLS TRADE  
AND ROLL AND ALL GRAND SQUARE--GIRLS SWING THRU--GIRLS SPIN THE  
TOP--GIRLS LINEAR CYCLE--GIRLS TOUCH 1/4--WALK & DODGE--SWING THRU--  
CENTERS RUN--BEND THE LINE--ENDS LOAD THE BOAT--CENTERS PASS THE  
OCEAN--LINEAR CYCLE--LEFT ALLEMANDE

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SIDES LEAD RIGHT AND CIRCLE TO A LINE--RIGHT AND LEFT THRU--DIXIE  
STYLE TO A WAVE--BOYS TRADE--LINEAR CYCLE--PASS THRU--PARTNER  
TRADE--RIGHT AND LEFT GRAND

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SINGING CALL FIGURE:

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

THAT'S ALL FOR THIS MONTH--HAVE A SUPER SUMMER.

## **NOTES FOR EUROPEAN CALLERS**

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**SEP 1997**

**--IN THIS ISSUE--**

**VIEWPOINT: *PROGRAMMING***  
**MAINSTREAM: *RECYCLES AND LEFT HAND MATERIAL***  
**PLUS: *MORE CHASE RIGHTS***

### **PROGRAMMING**

This month, I would like to discuss a topic that receives little attention, except in caller's schools, and that is the "art" of "Programming". Very basically put, programming is the art of knowing what to call and when to call it. I mentioned the "art" of calling. All of the components that go into making a caller can be categorized as either part of the "science" of calling, or part of the "art" of calling. The things that make up the scientific part of calling are the things that can be learned by formula--for instance, the formula for sight resolution is "a" plus "b" equals "c". Once all callers master this, then we are all equal. The thing that separates the "Great" caller from the "Good" caller is the way they interpret the artistic things--things that have no formula for success. Things like Showmanship, Programming, etc. fall into this category.

Planning your work is very much like driving in a foreign country. It would be a waste of time to attempt driving in a strange country without a map of some sort telling

you where to go. Programming provides the caller with a “road map” of where to go and when. Planning your program can be the real key to a successful club program. Some of the things that I urge you to consider are planning a yearly program, planning a monthly program, planning every dance, then planning every tip.

**YEARLY PROGRAM PLANNING.** Set some realistic goals for your club in areas where they require improvement. The areas could be listed in order of importance and each month you place emphasis on that phase. An example could be better dancer reaction to square thru's from sashayed couples.

**MONTHLY PROGRAM PLANNING.** For each dance during the month, select a tip to theme around your selected area of improvement and really go for it.

**PLANNING YOUR DANCE.** Your plan for the dance should be kept on file with notes you make during the dance that lets you know what went well and what needed improvement. Your plan should be worked out tip by tip, giving you reminders of what basics you wish to include in that tip. Special set-ups, or figures, can be written for last

minute reference. Your plan allows you to see what you worked last week and how you can build upon what you did at the last dance.

**TIP BY TIP PLANNING.** Each tip should be built around figures that in combination make for a nice dance. Build for the dancers' success by starting out using one figure in combination with very standard basics, then another Theme basic used in combination with stand basics, then use two theme figures in the same dance routine and keep building from there. Each tip should have its high point and then back down a little as you call the last two or three figures remembering that the **LAST DANCE ROUTINE OF THE TIP SHOULD BE A WINNER--100% DANCER SUCCESS.**

Your plans should be flexible and you must be ready to change when necessary but plan your yearly program for each night you call and then break down the monthly goals and plan your evenings dance so you can keep an ever changing program in front of the dancers. Not only will your dancers begin to improve, you'll find your calling will show improvement as well. **PLAN YOUR WORK--THEN WORK YOUR PLAN.**

### **EINIGES ZUR PLANUNG**

Diesen Monat möchte ich ein Thema behandeln, dem etwas mehr Beachtung geschenkt werden sollte, außer in Caller-Lehrgängen, nämlich "die Kunst der Planung". Ganz grundsätzlich ist "Planung" die Kunst zu wissen, was man wann callen kann. Ich erwähnte "die Kunst" des Callens. Alle Komponenten, die einen Caller ausmachen, können entweder als Teil der "Wissenschaft" oder als Teil der "Kunst" des Callens eingestuft werden. Die Dinge, die den technischen Teil des Callens ausmachen, sind solche, die man anhand von "Rezepten" / "Formeln" erlernen kann - z.B., das Grundprinzip des "Sight-Callens" ist :  $a+b=c$ . Wenn alle Caller dieses beherrschen, dann sind wir alle gleich. Was den "außergewöhnlichen/großartigen" Caller vom "guten" Caller trennt, ist die Art und Weise der Interpretation der künstlerischen Bestandteile - Dinge, für die es kein Erfolgsrezept gibt. Begriffe wie Schauspielern/Selbstdarstellung, Planung usw. Gehören in diese Kategorie.

Arbeitsplanung ist wie Autofahren in einem fremden Land. Der Versuch, sich in einem fremden Land ohne irgendeine Karte zurechtzufinden ist Zeitverschwendung. Die "Planung" versorgt den Caller mit einer "Straßenkarte", wann er wohin gehen muß. Die richtige Planung des Abendprogramms kann der "goldene" Schlüssel für ein erfolgreiches Club-Programm sein. Einige Punkte, die man besonders beachten sollte, sind: die Planung eines Jahresprogramms, eines Monatsprogramms, Planung eines jeden Tanzabends und letztendlich die Planung für jeden einzelnen Tip.

**JAHRESPLANUNG:** Setze Dir realistische Ziele für Deinen Club in Bereichen, wo Verbesserung notwendig ist. Diese Bereiche sollten in Reihenfolge ihrer Wichtigkeit aufgelistet und dann jeden Monat darauf besonderen Wert gelegt werden. Als Beispiel: die bessere/schnellere Reaktion auf Square Thru aus Sashayed Couples.

**MONATSPANUNG:** An jeden Tanzabend im Monat einen Tip auswählen für einen schwachen-verbesserungsbedürftigen Bereich und den dann richtig durchhackern (dann richtig zur Sache gehen).

**PLANUNG EINES TANZABENDS:** Dein Plan für den Abend sollte zusammen mit den Aufzeichnungen, die Du während des Abends gemacht hat, z.B. über Dinge die gut

gelaufen sind, oder solche, die noch verbessert werden müssen, aufgehoben werden. Der Plan sollte Tip für Tip ausgearbeitet sein, mit dem Hinweis, was grundsätzlich in jedem Tip enthalten sein sollte. Spezielle Aufstellungen, oder Figuren können als "Last-Minute"-Aktion aufgeschrieben werden. Aus Deinem Plan kannst Du ersehen, woran Du letzte Woche gearbeitet hast und wie Du darauf aufbauen kannst, was Du auf Deinem letzten Tanz gemacht hast.

PLANUNG TIP FÜR TIP: Jeder Tip sollte um ansprechende Figurenkombinationen herum aufgebaut werden. Damit der Tänzer Erfolgserlebnisse hat, sollte die Figur zuerst nur in Kombination mit Standards benutzt werden, dann nimm zwei Figuren aus derselben Familie dazu und baue anschließend darauf auf. Jeder Tip sollte einen Höhepunkt haben, von dem aus Du zum Ende hin etwas zurückgehst - und vergiß nicht die letzte Routine im Tip sollte ein "Winner" sein - 100% Erfolgserlebnis für den Tänzer.

Deine Planung sollte so flexible sein, daß Du jederzeit in der Lage bist, Dein Programm zu ändern, falls es notwendig ist. Erstelle Dein Jahresprogramm für jeden Abend und halte Deine Monatsziele fest und mache Deine Pläne für abwechslungsreiche Tanzabende. Nicht nur Deine Tänzer werden davon profitieren, auch Du wirst feststellen, daß Dein Callen besser wird. PLANE DEINE ARBEIT - DANN ARBEITE NACH PLAN.

#### **MORE RECYCLES AND SOME LEFT HAND MATERIAL**

**HEADS PASS THE OCEAN--RECYCLE--PASS THRU--SLIDE THRU--PASS THE OCEAN--ALL 8 CIRCULATE--RECYCLE--RIGHT AND LEFT THRU--SWING THRU--RECYCLE--RIGHT AND LEFT GRAND**

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**SIDES TOUCH 1/4--GIRLS RUN--PASS THRU--SWING THRU--RECYCLE--VEER LEFT--FERRIS WHEEL--SWING THRU--EXTEND--RECYCLE--PASS THRU--TRADE BY--PASS THRU--LEFT ALLEMANDE**

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**HEADS PASS THE OCEAN--GIRLS TRADE--RECYCLE--PASS THRU--STAR THRU--PASS THE OCEAN--FAN THE TOP--SINGLE HINGE--ALL 8 CIRCULATE--SINGLE HINGE--FAN THE TOP--RECYCLE--SWING THRU--ALL 8 CIRCULATE--BOYS TRADE--RECYCLE--RIGHT AND LEFT GRAND**

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**SIDES PASS THE OCEAN--GIRLS TRADE--EXTEND--RECYCLE--SLIDE THRU--SQUARE THRU & ON YOUR THIRD HAND SWING THRU--RECYCLE--SLIDE THRU--LEFT ALLEMANDE**

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**HEADS PASS THE OCEAN--RECYCLE--PASS THRU--SWING THRU--RECYCLE--TOUCH 1/4--SPLIT CIRCULATE--SINGLE HINGE--FAN THE TOP--SWING THRU--**



RECYCLE--PASS THE OCEAN--FAN THE TOP--SPIN THE TOP--RECYCLE--RIGHT AND LEFT GRAND

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SIDES TOUCH 1/4--WALK & DODGE--SWING THRU--BOYS RUN--CHAIN DOWN THE LINE--DIXIE STYLE TO A WAVE--BOYS TRADE--RECYCLE--SQUARE THRU 3/4--LEFT ALLEMANDE

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HEADS TOUCH 1/4--BOYS RUN--SWING THRU--SINGLE HINGE--CENTERS TRADE--CENTER BOYS RUN--BOYS WHEEL & DEAL--GIRLS RECYCLE--TOUCH 1/4--BOYS TRADE--GIRLS CIRCULATE--RECYCLE--RIGHT AND LEFT GRAND

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SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--WHEEL & DEAL--GIRLS SWING THRU--GIRLS RECYCLE--PASS THRU--SWING THRU--CENTER GIRLS RUN--GIRLS FERRIS WHEEL--BOYS RECYCLE--GIRLS PASS THRU--TOUCH 1/4--BOYS TRADE--GIRLS CIRCULATE--RIGHT AND LEFT GRAND

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SOME SINGING CALL FIGURES

HEADS TOUCH 1/4--WALK & DODGE--SWING THRU--RECYCLE--TOUCH 1/4--SCOOT BACK--SINGLE HINGE--BOYS TRADE--SWING THRU--RECYCLE--PASS THRU--SWING CORNER AND PROMENADE

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HEADS TOUCH 1/4--BOYS RUN--LEFT TOUCH 1/4--SPLIT CIRCULATE TO A COURTESY TURN--DIXIE STYLE TO A WAVE--BOYS TRADE--RECYCLE--PASS TO THE CENTER--SQUARE THRU 3/4--SWING CORNER AND PROMENADE

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HEADS TOUCH 1/4--WALK & DODGE--SWING THRU--BOYS CROSS RUN--GIRLS TRADE--LEFT SWING THRU--ALL 8 CIRCULATE--RECYCLE--PASS THRU--CORNER SWING AND PROMENADE

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SOME LEFT HAND MATERIAL--use with caution.

HEADS LEFT SQUARE THRU 4--LEFT TOUCH 1/4--SCOOT BACK--GIRLS RUN--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT

**ALLEMANDE**

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**SIDES SLIDE THRU--LEFT SQUARE THRU 3/4--SLIDE THRU--PASS THE OCEAN--  
GIRLS CROSS RUN--FAN THE TOP--LEFT SWING THRU--SPIN THE TOP--LEFT  
ALLEMANDE**

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**HEADS LEFT SQUARE THRU 4--LEFT TOUCH 1/4--SPLIT CIRCULATE TO A  
COURTESY TURN--DIXIE STYLE TO A WAVE--BOYS TRADE--RECYCLE--LEFT  
SQUARE THRU BUT ON YOUR THIRD HAND LEFT ALLEMANDE**

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**SIDES LEAD RIGHT--STAR THRU--PASS THE OCEAN--ALL 8 CIRCULATE--SWING  
THRU--BOYS CROSS RUN--SINGLE HINGE--CENTERS TRADE--ALL 8  
CIRCULATE--GIRLS TRADE--CENTERS TRADE--BOYS RUN--LEFT SQUARE THRU  
BUT ON YOUR FOURTH HAND RIGHT AND LEFT GRAND**

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**HEADS LEAD RIGHT--SWING THRU--BOYS CROSS RUN--SINGLE HINGE--SPLIT  
CIRCULATE--SCOOT BACK TO A COURTESY TURN--TOUCH 1/4--ALL 8  
CIRCULATE--GIRLS RUN TO A RIGHT AND LEFT GRAND**

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**SIDES RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--EXTEND TO A LEFT  
HAND WAVE--LEFT SWING THRU--SINGLE HINGE--CENTERS TRADE--ALL 8  
CIRCULATE--CENTERS TRADE--BOYS RUN--SLIDE THRU--LEFT ALLEMANDE**

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**HEADS PAS THE OCEAN--EXTEND--GIRLS CROSS RUN--BOYS TRADE--ALL 8  
CIRCULATE--FAN THE TOP--SPIN THE TOP--LEFT SWING THRU--RECYCLE--  
LEFT ALLEMANDE**

-----

**SIDES PASS THE OCEAN--RECYCLE--PASS THRU--LEFT TOUCH 1/4--SPLIT  
CIRCULATE TO A COURTESY TURN--RIGHT AND LEFT THRU--DIXIE STYLE TO A  
WAVE--BOYS TRADE--GIRLS CIRCULATE--LEFT ALLEMANDE**

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**MORE CHASE RIGHT MATERIAL**

**HEADS PASS THE OCEAN--GIRLS TRADE--RECYCLE--PASS THRU--SLIDE THRU--  
-PASS THE OCEAN--TRADE THE WAVE--BOYS WALK & DODGE--GIRLS**

CIRCULATE WHILE THE BOYS CHASE RIGHT--LEFT ALLEMANDE

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GOOD OPENER--OLDIE BUT GOODIE

ALLEMANDE LEFT AND ALL PROMENADE DON'T SLOW DOWN--ALL CHASE RIGHT AND WITH YOUR PARTNER BOX THE GNAT--RIGHT AND LEFT GRAND

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HEADS PASS THE OCEAN--EXTEND--SPLIT CIRCULATE--WALK & DODGE--CHASE RIGHT--TRADE THE WAVE--ALL 8 CIRCULATE--LEFT ALLEMANDE

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SIDES STAR THRU AND SPREAD--TOUCH 1/4--CENTERS WALK & DODGE--CENTERS CHASE RIGHT--ALL BOYS RUN--ALL CHASE RIGHT--TRIPLE SCOOT--SINGLE HINGE--FAN THE TOP--RIGHT AND LEFT GRAND

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HEADS TOUCH 1/4--BOYS RUN--SINGLE CIRCLE TO A WAVE--SCOOT BACK--WALK & DODGE--CHASE RIGHT--CENTERS TRADE--SCOOT BACK--BOYS RUN--PASS THE OCEAN--RECYCLE--LEFT ALLEMANDE

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SIDES PASS THE OCEAN--EXTEND--TRADE THE WAVE--ALL 8 CIRCULATE--SINGLE HINGE--WALK & DODGE TO A LEFT CHASE--FOLLOW YOUR NEIGHBOR--BOYS RUN--FERRIS WHEEL--CENTERS TOUCH 1/4--SCOOT BACK DOUBLE--ALLEMANDE

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HEADS LEAD RIGHT--SWING THRU--SCOOT BACK TO A SLIDE THRU--PASS THE OCEAN--GIRLS TRADE--SWING THRU--BOYS WALK & DODGE--GIRLS CIRCULATE--BOYS LEFT CHASE--RIGHT AND LEFT GRAND

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SIDES HALF SASHAY--TOUCH 1/4--GIRLS RUN--CHASE RIGHT--BOYS RUN--SWING THRU--BOYS WALK & DODGE--BOYS LEFT CHASE--BOYS SCOOT BACK--RIGHT AND LEFT GRAND

## **NOTES FOR EUROPEAN CALLERS**

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**OCT 1997**

**--IN THIS ISSUE--**

**VIEWPOINT: *SQUARE DANCE DROPOUTS AND OTHER PEOPLE--PART I***  
**MAINSTREAM: *TAG FAMILY***  
**PLUS: *3/4 TAG THE LINE***

### ***Square Dance Dropouts And Other People***

I'm not worried about dropouts in square dancing. That may sound strange, but a dropout to me is a person who leaves the learn-to-dance activity or the activity in general because of a legitimate reason, a change of work, illness, children, family problems or other normal attrition. The people I'm concerned about are the ones we push out of square dancing. And how do we push them out? Obviously we push them out by trying to teach them too much, too soon. We get too complicated before they really have an understanding of what the activity is all about. We not only lose this person from this year's class, but also other people that might have been interested in square dancing, when they are told, "Oh, man, we tried square dancing, and they tried to teach us 10 to 20 calls every night and then they told us 'You've got a diploma; you know how to dance.'" Well, we went to a dance and we couldn't do anything. All we did was get embarrassed." And the neighbor will say, "I don't want to get involved in that

kind of activity!” In other words, when we push somebody out, we’re undermining the forest which in the giant metropolitan areas may appear limitless. But those of you in the smaller towns, in the rural areas, know that you have a limited amount of natural resources.

I don’t know why any of you call square dances. Why you call is your own individual determination. Some of you may call square dances because you love to dance and you felt standing behind that microphone and calling to all those people and making them joyously happy would inflate your ego. Some of you may say, “Wow, that guy over there had 40 squares at his dance and he made \$350. If I would learn to call pretty well, I might be able to make, two, three, or four hundred dollars a night, calling square dances.” Somewhere in between all of this is where most of us fit. We enjoy the ideals and aspects of what square dancing has to offer people, and we want to be a minister in that effect. And, on the other hand, we want to make a little money too. We have to make enough money to pay the hall rent, to buy the expensive sound equipment, microphones, caller notes, whatever we might need. The stuff is expensive.

There are some callers who like to say they can teach anybody anything strictly by explaining it to them over the microphone. Maybe some can, but some people who are far more intelligent than you and I have looked at how people learn and have found out that if somebody is sitting in a room and something is being explained to them, they probably understand about 20%. If you use a demonstration square as a visual aid and with it add the verbalization of how the calls work, the dancers not only hear it but they see it. Some people learn more easily what they see than just by what they’re told. You can read a book on how to build a car but if there is a mechanic standing next to you saying, “Now this is where the carburetor goes, this is now it’s put in,” then you’re seeing it happen at the same time you’re being told. Then, when you do it yourself, you combine the listening and the seeing with the actual doing. Only then have you completed the circle of learning.

(To Be Continued Next Month)

### **Square Dance--"Aussteiger" und andere Leute--Part I**

Ich mache mir keine Sorgen über “Aussteiger” im Square Dance. Es mag seltsam klingen, aber ein “Aussteiger” ist für mich eine Person, die noch während der Anfängerklasse wieder aufhört, oder die aus einem triftigen Grund aufhört, z.B. Arbeitswechsel, Krankheit, Kinder, Familienprobleme usw. Ich mache mir vielmehr Gedanken über die Leute, die aus dem Square Dance vertrieben werden. Und wie passiert das? Offensichtlich dadurch, daß wir ihnen zu schnell zuviel beibringen wollen-es wird zu kompliziert, bevor sie wirklich verstanden haben, worum es beim Square Dance eigentlich geht. Wir verlieren nicht nur diese Person aus der laufenden Klasse, sondern auch evtl. weitere Interessenten, wenn sie ihren Nachbarn erzählen: Wir haben Square Dance versucht, aber man wollte uns jeden Abend 10 bis 20 Figuren beibringen und hat uns danach gesagt, Ihr habt jetzt ein “Abschlußzeugnis” und könnt jetzt tanzen. Oh je! Wir besuchten einen Tanz und konnten überhaupt nichts. Es war uns furchtbar peinlich.” Und der Nachbar wird sagen: “Oh, ich möchte nicht bei einer solchen Sportart mitmachen.” Mit anderen Worten, wenn wir jemanden vertreiben, schlagen wir Lichtungen in einen Wald, der uns in Großstadtgebieten unerschöpflich scheint.

Aber in kleinen Städten oder ländlichen Gegenden, habt ihr nur eine begrenzte Anzahl "natürlicher Quellen" zur Verfügung.

Ich kenne nicht die Gründe, warum jeder einzelne von Euch Square Dance callt. Dies war Euer eigener Entschluß Einige callen vielleicht, weil Sie gerne tanzen und das Gefühl, hinter dem Mikro zu stehen, für andere zu callen und ihnen Freude zu bereiten, ihr Selbstbewußtsein hebt. Einige werden sagen: "Dieser Caller hat 40 Squares und verdient \$350. Wenn ich auch so gut callen lernen würde, könnte ich zwei, drei oder vierhundert Dollar am Abend verdienen." Der eine oder andere Grund trifft auf die meisten von uns zu. Wir möchten den Spaß an dieser schönen Tranzsportart weitergeben. Und auf der anderen Seite, auch ein wenig Geld verdienen. Wir müssen genug verdienen, um die Hallenmiete zu bezahlen, um die teure Ausrüstung zu kaufen, Mikrophone, Caller Notes und vieles andere mehr. Callen ist ein teurer Spaß.

Es gibt einige Caller, die gerne verkünden, sie können jedermann alles beibringen - nur durch reines Erklären. Vielleicht können sie es ja wirklich, aber sehr viel intelligenter Leute als Du und ich, haben herausgefunden, wie man lernt und daß durch Dasitzen und Zuhören, nur ca. 20% des Erklärten wirklich verstanden werden. Wenn Du zusätzlich zu den Erklärungen, wie eine Figur ausgeführt wird, ein Demo-Square als visuelle Hilfe benützt, können es die Tänzer nicht nur hören, sondern auch anschauen. Einige Leute lernen leichter durchs Anschauen als nur durch Zuhören. Du kannst ein Buch lesen, wie man ein Auto baut, aber wenn ein Mechaniker danebensteht und sagt "Hier muß der Vergaser rein, so muß Du ihn einbauen," dann kannst Du gleichzeitig mit der Erklärung sehen, wie es gemacht wirrd. Wenn Du es dann selbst machst verbindest Du Zuhören und Beobachten mit der eigentlichen Ausführung Dann erst hat sich der Lernkreis geschlossen.

-----Fortsetzung folgt-----

**ATTENTION--ATTENTION--ATTENTION**

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***MAINSTREAM--TAG THE LINE FAMILY***

**HEADS SQUARE THRU--SWING THRU--BOYS RUN--TAG THE LINE--FACE RIGHT--  
-WHEEL AND DEAL--PASS THRU--RIGHT AND LEFT GRAND**

-----

**ZERO BOX--SWING THRU--BOYS RUN--HALF TAG--FACE RIGHT--SWING THRU--  
RECYCLE--VEER LEFT--COUPLES CIRCULATE--HALF TAG--FACE RIGHT--SWING  
THRU--RECYCLE--SQUARE THRU 3/4--TRADE BY--LEFT ALLEMANDE**

-----  
HEADS RIGHT AND LEFT THRU--FLUTTER WHEEL--PASS THE OCEAN--GIRLS  
TRADE--GIRLS RUN--HALF TAG--FACE RIGHT--PASS THRU--SWING THRU--BOYS  
RUN--BEND THE LINE--PASS THE OCEAN--GIRLS TRADE--GIRLS RUN--HALF  
TAG--FACE RIGHT--TOUCH 1/4--SCOOT BACK--BOYS FOLD--DOUBLE PASS  
THRU--GIRLS TRADE--STAR THRU--COUPLES CIRCULATE--HALF TAG--FACE  
RIGHT--RIGHT AND LEFT GRAND

-----  
SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--HALF  
TAG--GIRLS TRADE--RECYCLE--LEFT ALLEMANDE

-----  
ZERO LINE--SWING THRU--BOYS RUN--HALF TAG--ALL EIGHT CIRCULATE--  
BOYS RUN--RIGHT AND LEFT THRU--PASS THRU--TRADE BY--LEFT  
ALLEMANDE

ZERO LINE--SPIN THE TOP--BOYS RUN--HALF TAG--WALK & DODGE--PARTNER  
TRADE--SLIDE THRU--SWING THRU--TURN THRU--LEFT ALLEMANDE

-----  
SIDES FLUTTER WHEEL--HEADS LEAD RIGHT--VEER LEFT--COUPLES  
CIRCULATE--HALF TAG--SCOOT BACK--BOYS RUN--RIGHT AND LEFT THRU--  
VEER LEFT--HALF TAG--WALK & DODGE--CENTERS RIGHT AND LEFT THRU--  
VEER LEFT--HALF TAG--WALK & DODGE--"U" TURN BACK--LEFT ALLEMANDE

-----  
ZERO BOX--SWING THRU--BOYS RUN--HALF TAG--SCOOT BACK--SWING THRU--  
CENTERS RUN--HALF TAG--BOYS TRADE--BOYS RUN--FERRIS WHEEL--  
CENTERS PASS THRU--LEFT ALLEMANDE

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

-----  
ZERO LINE--PASS THE OCEAN--SWING THRU--BOYS TRADE--BOYS RUN--TAG  
THE LINE--LADY GO LEFT, BOYS GO RIGHT--LEFT ALLEMANDE

-----

HEADS STAR THRU--PASS THRU--SPIN THE TOP--STEP THRU--TAG THE LINE--  
LEADERS TURN BACK--PASS THRU--CENTERS PASS THRU--OUTSIDES TURN  
BACK AND SPIN THE TOP--STEP THRU--TAG THE LINE--FACE RIGHT--BOYS  
CIRCULATE--GIRLS TRADE--FERRIS WHEEL--CENTERS PASS THRU--STAR  
THRU--SLIDE THRU--STAR THRU--LEFT ALLEMANDE

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ZERO BOX--SWING THRU--BOYS RUN--HALF TAG--SCOOT BACK--CENTERS  
TRADE--CENTERS RUN--HALF TAG--GIRLS TRADE--RECYCLE--PASS TO THE  
CENTER--CENTERS WHEEL AROUND--LEFT ALLEMANDE

-----

SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--TAG THE  
LINE--LEADERS TRADE--SQUARE THRU 3/4--TRADE BY--LEFT TOUCH 1/4--BOYS  
RUN--CENTERS FACE YOUR PARTNER--RIGHT AND LEFT GRAND

-----

ZERO BOX--SWING THRU--BOYS RUN--COUPLES CIRCULATE--GIRLS SINGLE  
HINGE--CENTER GIRLS TRADE AND RUN--GIRLS HALF TAG THE LINE--  
COUPLES CIRCULATE--WHEEL AND DEAL--PASS THRU--TRADE BY--LEFT  
ALLEMANDE

-----

HEADS PROMENADE HALF--PASS THE OCEAN--EXTEND--SWING THRU--BOYS  
RUN--TAG THE LINE--GIRL FACE RIGHT BOYS FACE LEFT MAKE A WAVE--BOYS  
TRADE--BOYS RUN--BEND THE LINE--SLIDE THRU--LEFT ALLEMANDE

-----

ZERO LINE--PASS THE OCEAN--SWING THRU--BOYS RUN--TAG THE LINE IN--  
PASS THRU WHEEL AND DEAL--CENTERS ONLY ALLEMANDE LEFT--SWING  
YOUR PARTNER AND PROMENADE BUT DON'T SLOW DOWN--HEADS WHEEL  
AROUND--SQUARE THRU 3/4--COURTESY TURN--HALF SASHAY--PASS THRU--  
TAG THE LINE--LEADERS ONLY ALLEMANDE LEFT--ALL RIGHT AND LEFT  
GRAND

-----

ZERO LINE--PASS THE OCEAN--SCOOT BACK--BOYS RUN--COUPLES



CIRCULATE--TAG THE LINE--FACE LEFT--BOYS TRADE--BOYS RUN--GIRLS  
TRADE--SPIN CHAIN THRU--GIRLS CIRCULATE--SPIN THE TOP--RECYCLE--LEFT  
ALLEMANDE

-----

SINGING CALL FIGURES:

HEADS PROMENADE HALF WAY--SQUARE THRU--RIGHT AND LEFT THRU--  
VEER LEFT--COUPLES CIRCULATE--HALF TAG--FACE RIGHT--TURN THRU--  
LEFT ALLEMANDE--COME BACK AND PROMENADE HOME

-----

HEADS PROMENADE HALF WAY--SQUARE THRU--RIGHT AND LEFT THRU--  
VEER LEFT--COUPLES CIRCULATE--TAG THE LINE--FACE RIGHT AND HALF  
TAG THE LINE--SWING THE CORNER AND PROMENADE

-----

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

ZERO BOX--SWING THRU--MEN RUN--3/4 TAG THE LINE--MEN SWING THRU--  
GIRLS TURN BACK--EXTEND--MEN RUN--REVERSE FLUTTER WHEEL--SLIDE  
THRU--SQUARE THRU BUT ON THE THIRD HAND GO DIXIE GRAND--LEFT  
ALLEMANDE

-----

HEADS RIGHT AND LEFT THRU--PASS THE OCEAN--PING PONG CIRCULATE--  
EXTEND--LINEAR CYCLE--PASS THRU--3/4 TAG THE LINE--IN THE WAVE SWING  
THRU WHILE THE OTHERS TURN BACK--CENTER MEN RUN--VEER RIGHT--LEFT  
ALLEMANDE

-----

SIDES LEAD RIGHT--VEER LEFT--3/4 TAG THE LINE--MEN SWING THRU--GIRLS  
PARTNER TRADE--PING PONG CIRCULATE--GIRLS SWING THRU--EXTEND--  
SINGLE HINGE--MEN TRADE--MEN RUN--COUPLES CIRCULATE--3/4 TAG THE  
LINE--MEN SWING THRU--GIRLS TRADE AND ROLL--CENTER MEN RUN--MEN  
BEND THE LINE--PASS THRU--HALF TAG THE LINE--MEN RUN--PASS THE

OCEAN--RECYCLE--LEFT ALLEMANDE

-----

ZERO BOX--SINGLE CIRCLE TO A WAVE--BOYS TRADE--BOYS RUN--3/4 TAG THE LINE--  
-GIRLS CLOVERLEAF--BOYS SPIN THE TOP AND EXTEND--BOYS RUN--PASS THE  
OCEAN--SWING THRU--BOYS RUN--3/4 TAG THE LINE--GIRLS FACE RIGHT--DIAMOND  
CIRCULATE--FLIP THE DIAMOND--RIGHT AND LEFT GRAND

-----

HEADS RIGHT AND LEFT THRU--SLIDE THRU--PASS THRU--STAR THRU--PASS THRU--  
3/4 TAG THE LINE--CENTERS RECYCLE--OUTSIDERS TURN BACK--DOUBLE PASS  
THRU--PEEL OFF--PASS THRU--3/4 TAG THE LINE--IN THE WAVE SWING THRU THE  
OTHERS TURN BACK--PING PONG CIRCULATE--CENTERS LINEAR CYCLE--LEFT  
ALLEMANDE

-----

SINGING CALL FIGURE:

HEADS STAR THRU AND SPREAD--PASS THRU--3/4 TAG THE LINE--OUTSIDERS  
CLOVERLEAF--CENTERS FAN THE TOP--RECYCLE--DOUBLE PASS THRU--TRACK II--  
SCOOT BACK--SWING AND PROMENADE

**NOTES FOR EUROPEAN CALLERS**

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**NOV 1997**

**--IN THIS ISSUE--**

**VIEWPOINT: SQUARE DANCE DROPOUTS AND OTHER PEOPLE--PART II**  
**MAINSTREAM: FOLD FAMILY**  
**PLUS: CUT THE DIAMOND**

I've heard a lot in recent years, about the importance of learning by definition. I believe that learning by definition is important, but I believe very strongly that there are times and places and degrees where the definition or the extent that you get into the definition should be placed into your learn-to-dance program. I am not a believer that in the first six, seven or eight weeks of a square dance class that we need to half sashay people and have girls play the parts of boys, etc., because during the first two or three months of learning to square dance, we're still on very thin ice with the new dancers. At the drop of a hat, one or two little things may upset them, and they may say, "This is not for me, I'm going home," because they haven't yet really got that little bug under their skin. We have to think like sales people. We have to provide the aspect of success.

I like to think that the first tip of the evening, after the class has been together several weeks and is moving along satisfactorily, would include things the dancers should know very well. I make no attempt to get them to learn anything new at this point. I don't want to tax their minds. I do want to get them into a relaxed mood. I want them to have fun and I want them to experience success not failure. If you create a feeling of success, of happiness, of enthusiasm in that first tip, then you've set the tone for the rest of the evening.

Encourage the dancers to let them make noise, and hoot and holler. Encourage them to learn how to play at having fun learning to square dance. These days we tend to allow ourselves to get so short of time that every evening of the learn-to-dance program is crammed full of learning, allowing no opportunity to play games and to enjoy the pure, unadulterated fun of square dancing.

Learning to square dance should be the most enjoyable experience that these dancers will ever have. If you make the experience a happy one, they will always remember their learn-to-square dance program as the highlight of all their square dancing. And, at the same time, it ought to be the most enjoyable time for you. Teaching class offers you an opportunity to enjoy seeing people discover square dancing, to have fun, to move forward, to learn at a regular, steady pace, but also to find the time for play.

Let's not be held up by the pressures we feel today. Many of our clubs are forcing us to take people in September and in 25-30 weeks make them Plus level dancers. We can't do it efficiently, effectively, with fun, with fellowship

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Ich habe in den letzten Jahren sehr viel über das "Lernen von Definitionen" gehört. Ich glaube, daß dies sehr wichtig ist, aber ich meine darüber hinaus, daß zu gegebener Zeit dieses Lernen von Definitionen in das Lehrprogramm eingebaut werden sollte. Ich bin absolut nicht dafür, daß in den ersten sechs bis acht Wochen einer

Anfängerklasse aus Half-Sashayed-Positionen getanzt werden sollte, daß Mädchen den Boys-Part tanzen o.a., weil wir uns in dieser Anfangszeit mit unseren Tänzern noch auf sehr dünnem Eis bewegen. Sie könnten durch solche Dinge verwirrt werden und dann vielleicht sagen, "Das ist nichts für mich. Ich gehe wieder nach Hause," weil sie noch nicht von der "Square-Dance-Krankheit" infiziert worden sind. Wir müssen wie Verkäufer denken. Wir müssen Erfolgserlebnisse vermitteln.

Ich glaube, daß der erste Tip des Abends, nachdem die Klasse einige Wochen andauert und einigermaßen gut läuft, die Figuren enthalten sollte, die die Tänzer schon gut können. Ich versuche nicht, ihnen zu diesem Zeitpunkt etwas Neues beizubringen. Ich will sie nicht zu sehr belasten. Aber ich möchte, daß sie entspannt sind, Spaß und Erfolgserlebnisse haben - und keine Mißerfolge. Wenn Du es schaffst, bei den Tänzern im ersten Tip ein Gefühl des Erfolges, der Zufriedenheit, der Begeisterung zu erzeugen, hast Du den Grundstein für den Rest des Abends gelegt.

Ermutige Deine Tänzer dazu, aus sich herauszugehen, zu jauchzen und zu schreien. Zeige ihnen, wie man spielerisch und mit viel Spaß Square Dance erlernen kann. Heutzutage neigen wir sehr zur Hektik, so daß jeden Abend das Lernpensum zu groß ist, und keine Zeit fürs Herumalbern und dem reinen Spaß am Square Dance mehr bleibt.

Square Dance lernen sollte für jeden Tänzer das reinste Vergnügen sein. Wenn Dir dies gelingt, werden die Tänzer ihre "Lehrzeit" immer als einen Höhepunkt des Square Dance ansehen. Es sollte aber auch für Dich die vergnüglichste Zeit sein. Bei jeder neuen Klasse hast Du die Gelegenheit zu erleben, wie Leute den Square Dance entdecken, Spaß haben, vorwärts kommen, ständig Neues lernen und sogar noch Zeit für Späße haben.

Laßt uns nicht durch den Druck der heutigen Zeit aufhalten. Viele unserer Clubs zwingen uns, im September eine Klasse anzufangen und die Anfänger in 25 - 30 Wochen zu Plus-Tänzern zu machen. In dieser kurzen Zeit schaffen wir es nicht, gründlich, erfolgreich, mit Spaß und Kameradschaft das Pensum durchzuziehen.

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**MAINSTREAM--FOLD FAMILY**

**ZERO LINE--SLIDE THRU--TOUCH 1/4--SCOOT BACK--BOYS FOLD--ALL DOUBLE PASS THRU--GIRLS TURN BACK AND STAR THRU--COUPLES CIRCULATE--BOYS FOLD--RIGHT AND LEFT GRAND**

-----

ZERO LINE--PASS THRU--ENDS FOLD--SWING THRU--GIRLS TRADE--RECYCLE--VEER  
LEFT--BOYS FOLD--RIGHT AND LEFT GRAND

-----

HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--ENDS CROSS  
FOLD--SWING THRU--BOYS TRADE--SPIN THE TOP--BOYS CROSS FOLD--ALL STAR  
THRU--SQUARE THRU 3/4--TRADE BY--RIGHT AND LEFT THRU--DIVE THRU--PASS  
THRU--CENTERS IN--CAST OFF 3/4--ENDS CROSS FOLD--ALL DOUBLE PASS THRU--  
LEADERS TRADE--ALLEMANDE LEFT

-----

SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--ENDS CROSS  
FOLD--TOUCH 1/4--CENTERS TRADE--ENDS CIRCULATE--ENDS CROSS FOLD--SWING  
THRU--SCOOT BACK--BOYS RUN--PASS THE OCEAN--SWING THRU--TURN THRU--  
LEFT ALLEMANDE

-----

HEADS PASS THE OCEAN--EXTEND--SINGLE HINGE--GIRLS FOLD--BOYS SWING  
THRU--EXTEND--SPLIT CIRCULATE--SINGLE HINGE--RIGHT AND LEFT GRAND

-----

ZERO LINE--STAR THRU--SWING THRU--GIRLS FOLD--BOYS TRADE--EXTEND--BOYS  
RUN--WRONG WAY RIGHT AND LEFT GRAND

-----

HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--ENDS CROSS  
FOLD--SWING THRU--GIRLS CROSS FOLD--TOUCH 1/4--BOYS RUN--SLIDE THRU--LEFT  
ALLEMANDE

-----

ZERO LINE--RIGHT AND LEFT THRU--PASS THRU--ENDS CROSS FOLD--SWING THRU--  
WALK & DODGE--ENDS CROSS FOLD--TOUCH 1/4--CENTERS TRADE--BOYS RUN--LEFT  
ALLEMANDE

-----

HEADS SQUARE THRU 3/4--COURTESY TURN--FLUTTER WHEEL--SWEEP 1/4--PASS  
THRU--SPLIT THE OUTSIDE TWO AND SEPARATE AROUND ONE TO A LINE--PASS  
THRU--ENDS FOLD--PASS TO THE CENTER--CENTERS PASS THRU--SWING THRU--  
BOYS RUN--TAG THE LINE--FACE IN--PASS THRU--GIRLS FOLD--STAR THRU--  
COUPLES CIRCULATE--FERRIS WHEEL--CENTERS SQUARE THRU 3/4--LEFT  
ALLEMANDE

-----

STATIC SQUARE--FOUR GIRLS FOLD--STAR THRU AND ALL PROMENADE--HEADS WHEEL AROUND--RIGHT AND LEFT THRU--HALF SASHAY--PASS THRU--ENDS FOLD--STAR THRU--PASS THRU--TAG THE LINE--FACE IN--PASS THRU--ENDS FOLD--SQUARE THRU 3/4--LEFT ALLEMANDE

-----

SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--ENDS CROSS FOLD--RIGHT AND LEFT THRU--DIVE THRU--PASS THRU--SWING THRU--BOYS RUN--BEND THE LINE--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--CENTERS IN--ALL "U" TURN BACK--PASS THRU--ENDS CROSS FOLD--SWING THRU--GIRLS TRADE--RECYCLE--SWING THRU--EVERYBODY FOLD--LEFT ALLEMANDE

-----

HEADS FLUTTER WHEEL--VEER LEFT--GIRLS TRADE--MEN FOLD--STAR THRU--FLUTTER WHEEL--VEER LEFT--GIRLS TRADE--MEN FOLD--STAR THRU--PARTNER TRADE--RIGHT AND LEFT THRU--STAR THRU--PASS THRU--LEFT ALLEMANDE

-----

SIDES RIGHT AND LEFT THRU--HALF SASHAY--BOX THE GNAT--SQUARE THRU--SWING THRU--MEN RUN--WHEEL AND DEAL--SLIDE THRU--RIGHT AND LEFT THRU--LADIES LEAD DIXIE STYLE TO A WAVE--MEN CROSS FOLD--LEFT ALLEMANDE

-----

ZERO BOX--SWING THRU--BOYS RUN--TAG THE LINE--FACE RIGHT--BOYS CROSS FOLD--GIRLS TURN BACK--STAR THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS CROSS FOLD--STAR THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--GIRLS CROSS FOLD--LEFT ALLEMANDE

-----

HEADS DO SA DO THEN HALF SASHAY AND BOX THE GNAT--HALF SQUARE THRU--SWING THRU--BOYS TRADE--EVERYBODY FOLD--SQUARE THRU 3/4--TRADE BY--SWING THRU--BOYS TRADE--EVERYBODY FOLD--SQUARE THRU 3/4--TRADE BY--SWING THRU--BOYS TRADE--EVERYBODY FOLD--LEFT ALLEMANDE

-----

ZERO LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--BOYS CROSS FOLD--STAR THRU--PASS THRU--TAG THE LINE--FACE RIGHT--WHEEL AND DEAL--SWING THRU--WALK & DODGE--PARTNER TRADE ONCE AND A HALF (you'll have a wave with the boys in the middle)--SINGLE HINGE--SCOOT BACK--SCOOT BACK--EVERYBODY FOLD--SWING THIS GIRL AND PROMENADE HOME

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**BOX ZERO:**

STAR THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS CROSS FOLD

-----

ZERO BOX--SWING THRU--BOYS RUN--TAG THE LINE--FACE RIGHT--BOYS CROSS FOLD--GIRL TURN BACK--ALL STAR THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS CROSS FOLD--ALL STAR THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--GIRLS CROSS FOLD--LEFT ALLEMANDE

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**SINGING CALL FIGURES:**

HEADS REVERSE FLUTTER WHEEL--SQUARE THRU--TOUCH 1/4--SPLIT CIRCULATE--MEN FOLD--DIXIE STYLE TO A WAVE--MEN CROSS FOLD--PASS THRU--SWING CORNER--ALLEMANDE LEFT NEW CORNER--PROMENADE HOME

-----

HEADS PROMENADE HALF WAY--TOUCH 1/4--BOYS RUN--RIGHT AND LEFT THRU--VEER LEFT--FERRIS WHEEL--CENTERS SWEEP 1/4--LEAD RIGHT--SWING THRU--BOYS TRADE--EVERYBODY FOLD--SWING CORNER AND PROMENADE HOME

-----

*PLUS PAGE--CUT THE DIAMOND*

HEADS LEAD RIGHT--VEER LEFT--GIRLS CAST OFF 3/4--VERY CENTER GIRLS TRADE--DIAMOND CIRCULATE--VERY CENTER MEN TRADE--CUT THE DIAMOND--3/4 TAG THE LINE--GIRLS FACE RIGHT--MEN SWING THRU--ALL CUT THE DIAMOND--FERRIS

WHEEL--SQUARE THRU 3/4--LEFT ALLEMANDE

-----

SIDES RIGHT AND LEFT THRU--PASS THE OCEAN--SWING THRU--EXTEND--SWING THRU--CENTERS RUN--NEW CENTERS HINGE--DIAMOND CIRCULATE--CUT THE DIAMOND--HALF TAG THE LINE--RIGHT AND LEFT GRAND

-----

HEADS LEAD RIGHT--VEER LEFT--GIRLS HINGE--DIAMOND CIRCULATE--BOYS TRADE THE WAVE--CUT THE DIAMOND--LEFT SWING THRU--ALL TRADE THE WAVE--ALL EIGHT CIRCULATE--HINGE AND ROLL--RIGHT AND LEFT GRAND

-----

SIDES PASS THE OCEAN--PING PONG CIRCULATE--CENTERS RECYCLE--VEER LEFT--GIRLS HINGE--DIAMOND CIRCULATE--CUT THE DIAMOND--VEER RIGHT--RIGHT AND LEFT THRU--VEER LEFT--GIRLS HINGE--DIAMOND CIRCULATE--MEN TRADE--CUT THE DIAMOND--FERRIS WHEEL--CENTERS SQUARE THRU BUT ON YOUR THIRD HAND START A DIXIE GRAND--LEFT ALLEMANDE

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HEAD LADIES CHAIN--HEADS STAR THRU--DOUBLE PASS THRU--TRACK II--GIRLS HINGE BOYS HALF CIRCULATE--CENTER DIAMOND CIRCULATE--CUT THE DIAMOND WHILE THE OTHER GIRLS "U" TURN BACK--ALL WRONG WAY PROMENADE HOME

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SINGING CALL FIGURES:

HEADS LEAD RIGHT AND CIRCLE TO A LINE--TOUCH 1/4--COORDINATE--3/4 TAG THE LINE--GIRLS FACE RIGHT--DIAMOND CIRCULATE--CUT THE DIAMOND--GIRLS FOLD--SWING AND PROMENADE HOME

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HEADS SQUARE THRU--DO SA DO--SWING THRU--BOYS RUN--GIRLS HINGE--DIAMOND CIRCULATE--CUT THE DIAMOND--BEND THE LINE--PASS THRU--CHASE RIGHT--SWING AND PROMENADE HOME

## NOTES FOR EUROPEAN CALLERS

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DEC 1997



**--IN THIS ISSUE--**

**VIEWPOINT: ANOTHER YEAR COMES TO AN END  
MAINSTREAM: CLOVERLEAF--SLIDE THRU--EQUIVALENTS  
PLUS: INDEX FOR 1997**

## **ANOTHER YEAR HAS FLOWN BY**

This issue brings to an end our 13<sup>th</sup> year publishing these notes. A lot has happened in the past 13 years, a lot has happened to the Square Dance Activity. We are on the threshold of another monumental decision next Spring, a decision that will change the complexion of the activity forever, a vote on restructuring the current programs.

The current plan is to vote on the concept of building the programs. If the concept is adopted, then they will have a committee design the individual programs, put the calls on the list. These programs will be voted on in 1999. If the programs fail, then they will continue to put programs before the membership until they find one that the membership will endorse. If people think the current programs are adequate, they should vote to defeat the T-2000 project in 1998.

This leads me to report to you that the CALLERLAB Plus Committee has recommended, and the membership has voted to delete the following calls from the current Plus Program. Partner Tag, Remake The Thar, and Triple Scoot have all been removed from the Plus list. If you are calling Plus, make the necessary adjustments to your classes.

Rudi and I wish you and yours a very Joyous Holiday Season, and hope that 1998 will be as good a year as 1997 was and MORE.

### **ATTENTION--ATTENTION--ATTENTION**

**YOUR SUBSCRIPTION TO OUR NOTES WILL EXPIRE WITH THIS ISSUE. IF YOU WOULD LIKE TO REMAIN ON OUR SUBSCRIPTION LIST FOR 1998 AND NOT MISS AN ISSUE, PLEASE TAKE TIME NOW (IF YOU HAVEN'T ALREADY) TO SEND DM 65 TO POSTBANK KARLSRUHE, BLZ: 660-100-75, KONTO NR: 2276-91-752--AL STEVENS. PLEASE MARK YOUR BANK SLIP WITH YOUR NAME, AND "CALLERS NOTES 1998".**

**Wieder geht ein Jahr zu Ende...**

Mit dieser Ausgabe beenden wir unser 13. Jahr "Caller Notes". Es ist sehr viel geschehen in den vergangenen 13 Jahren, auch im Square Dance. Wir stehen vor einer weitreichenden Entscheidung im nächsten Frühling, die das Aussehen des Square Dances entscheidend verändern wird, die Abstimmung, das zur Zeit gültige Programm neu zu strukturieren.

Es soll über die Zusammensetzung der momentan gültigen Programme abgestimmt werden. Wenn das Konzept angenommen wird, wird ein Komitee die einzelnen

Programme zusammenstellen und die Calls auf eine Liste setzen. Darüber wird dann 1999 abgestimmt. Wenn die Programme scheitern, werden neue Programme den Mitgliedern solange vorgestellt, bis sie endlich eines billigen. Wenn die Leute glauben, daß die zur Zeit gültigen Programme ausreichend sind, sollten sie dafür 1998 stimmen, das T-2000-Projekt abzulehnen.

Dies veranlaßt mich, Euch mitzuteilen, daß CALLERLAB vorgeschlagen und die Mitgliedschaft darüber abgestimmt hat, folgende Figuren aus dem Plus-Programm herauszunehmen: Partner Tag, Remake The Thar, und Triple Scoot wurden aus der Plus-Liste gestrichen. Falls Ihr plus callt, macht bitte die entsprechenden Anpassungen.

Rudi und ich wünschen Euch und Euren Familien Fröhliche Feiertage und hoffen, daß 1998 ebenso gut UND BESSER werden wird wie 1997.

**MAINSTREAM: CLOVERLEAF**

SIDES HALF SASHAY--HEADS PASS THRU--CLOVERLEAF--EVERYBODY DOUBLE  
PASS THRU--CLOVERLEAF--TO A RIGHT AND LEFT GRAND

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HEADS SQUARE THRU 3/4--CLOVERLEAF--SIDES TOUCH 1/4--WALK & DODGE--SIDES  
CLOVERLEAF--DOUBLE PASS THRU--CLOVERLEAF--CENTERS SWING THRU--TURN  
THRU--LEFT ALLEMANDE

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SIDES ROLL AWAY--HEADS STAR THRU--DOUBLE PASS THRU--CENTERS IN--CAST  
OFF 3/4--PASS THRU--TAG THE LINE--CLOVERLEAF--TO A RIGHT AND LEFT GRAND

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HEADS TOUCH 1/4--GIRLS RUN--DOUBLE PASS THRU--CLOVERLEAF--CENTERS TURN  
THRU--PASS TO THE CENTER--DOUBLE PASS THRU--CLOVERLEAF--ZOOM--PASS  
THRU--LEFT ALLEMANDE

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SIDES PASS THE OCEAN--SWING THRU--RECYCLE--DOUBLE PASS THRU--  
CLOVERLEAF--CENTERS SWING THRU--SCOOT BACK--OUTSIDES CLOVERLEAF--  
CENTERS SINGLE HINGE--WALK & DODGE--LEFT SQUARE THRU 3/4--RIGHT AND LEFT  
GRAND

Here's a couple of singing call figures for you featuring CLOVERLEAF:

HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--TAG THE LINE--  
CLOVERLEAF--DOUBLE PASS THRU--CLOVERLEAF--ZOOM--PASS THRU--SWING  
CORNER AND PROMENADE HOME

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SIDES TOUCH 1/4--BOYS RUN--HALF SQUARE THRU--TAG THE LINE--CLOVERLEAF--  
DOUBLE PASS THRU--CLOVERLEAF--CENTERS TURN THRU--SLIDE THRU TWICE--  
SWING CORNER AND PROMENADE HOME

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**MAINSTREAM--SLIDE THRU**

HEADS PASS THE OCEAN AND FAN THE TOP TO A SLIDE THRU—PASS THRU—PASS  
THE OCEAN--SPIN THE TOP--SCOOT BACK TO A SLIDE THRU TWICE--PASS THRU--  
LEFT ALLEMANDE

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SIDES PASS THE OCEAN--EXTEND--SCOOT BACK TO A SLIDE THRU--PARTNER  
TRADE ONCE AND A HALF (wave with boys in middle)--ALL 8 CIRCULATE--SINGLE  
HINGE--BOYS RUN--SLIDE THRU--LEFT ALLEMANDE

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4 LADIES CHAIN 3/4--HEADS SLIDE THRU--PASS THRU--ALL SLIDE THRU--RIGHT AND  
LEFT THRU--ENDS SLIDE THRU--CENTERS PASS THRU--CLOVERLEAF--DOUBLE PASS  
THRU--CLOVERLEAF--CENTERS TURN THRU--SLIDE THRU--ALL PARTNER TRADE  
ONCE AND A HALF--RIGHT AND LEFT GRAND

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SIDE LADIES CHAIN--COUPLES ONE, TWO, AND THREE HALF SASHAY--HEADS SLIDE  
THRU--ALL SLIDE THRU (3x1 lines)--IF YOU CAN PASS THRU--ALL WHEEL AND DEAL--  
CENTERS SQUARE THRU 3/4--SPLIT TWO AROUND ONE TO A LINE--SLIDE THRU--LEFT  
ALLEMANDE

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HEADS RIGHT AND LEFT THRU--SLIDE THRU--PASS THRU--SPLIT TWO AROUND ONE  
TO A LINE--ENDS SLIDE THRU--CENTERS PASS THRU--CLOVERLEAF--ALL SLIDE  
THRU TWICE--LEFT ALLEMANDE

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SIDES HALF SASHAY--SIDES SLIDE THRU TWICE--PASS THRU--"U" TURN BACK--  
SLIDE THRU--TRADE BY--SLIDE THRU TWICE--LEFT ALLEMANDE

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

THRU--"U" TURN BACK--SLIDE THRU--TRADE BY--SLIDE THRU--PASS THRU--"U" TURN  
BACK--SLIDE THRU--TRADE BY--SLIDE THRU--PASS THRU--"U" TURN BACK--SLIDE  
THRU--"U" TURN BACK--RIGHT AND LEFT GRAND

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COUPLE NUMBER TWO ONLY HALF SASHAY--HEADS SLIDE THRU--PASS THRU--ALL  
SLIDE THRU--IF YOU CAN PASS THRU--TAG THE LINE IN--SLIDE THRU--TRADE BY--  
LEFT ALLEMANDE

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Here are a couple of singing call figures using the call SLIDE THRU:

HEADS SLIDE THRU--PASS THRU--SPIN CHAIN THRU--GIRLS CIRCULATE TWO SPOTS--  
-SPIN THE TOP--RECYCLE--TOUCH 1/4--ALL 8 CIRCULATE--BOYS RUN--SWING THE  
CORNER AND PROMENADE HOME

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SIDES HALF SASHAY--SLIDE THRU--SWING THRU--SPIN CHAIN THRU--RECYCLE--  
SQUARE THRU 3/4--SWING CORNER AND PROMENADE HOME

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HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--SLIDE THRU--DOUBLE  
PASS THRU--CENTERS IN--CAST OFF 3/4--SLIDE THRU--CENTERS PASS THRU--SLIDE  
THRU--SQUARE THRU 3/4--SWING THE CORNER AND PROMENADE HOME

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SIDES TOUCH 1/4--WALK & DODGE--PASS THE OCEAN--SPIN THE TOP--SCOOT BACK  
TO A SLIDE THRU--RIGHT AND LEFT THRU--SLIDE THRU--PASS THRU--CORNER  
SWING AND PROMENADE HOME

### SET UP MODULES

This is a group of "Equivalent Modules" for the call "HEADS LEAD RIGHT" and for the call "CIRCLE TO A LINE", using only Mainstream Calls. There are many combinations available to you for added variety in your program. You can "mix and match" them to suit your needs.

## HEADS LEAD RIGHT

1. TOUCH 1/4--WALK & DODGE
2. HALF SASHAY--TOUCH 1/4--BOX CIRCULATE--BOYS RUN
3. PASS THE OCEAN--FAN THE TOP--SINGLE HINGE--BOYS RUN
4. PASS THE OCEAN--SPIN THE TOP TO A SLIDE THRU
5. SWING THRU--SINGLE HINGE--SCOOT BACK--BOYS RUN
6. SWING THRU TO A STAR THRU
7. RIGHT AND LEFT THRU AND LEAD LEFT
8. RIGHT AND LEFT THRU--FLUTTER WHEEL--HALF SQUARE THRU
9. SWING THRU--BOX THE GNAT--SQUARE THRU 4
10. SPIN THE TOP--TURN THRU
11. PASS THE OCEAN--GIRLS TRADE--EXTEND (wave)
12. DOUBLE SWING THRU--RECYCLE--HALF SQUARE THRU
13. TWO LADIES CHAIN--STAR THRU--PASS THRU
14. SWING THRU--SPIN THE TOP--RECYCLE--PASS THRU
15. HALF SASHAY--SWING THRU--SINGLE HINGE--BOYS RUN

## CIRCLE TO A LINE

1. PASS THE OCEAN--RECYCLE
2. TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN
3. SWING THRU--SINGLE HINGE--BOYS RUN
4. SWING THRU--BOYS RUN--BEND THE LINE
5. TOUCH 1/4--WALK & DODGE--PARTNER TRADE
6. MAKE A WAVE--RECYCLE--STAR THRU
7. PASS THE OCEAN--FAN THE TOP TO A SLIDE THRU
8. PASS THE OCEAN--GIRLS TRADE--RIGHT AND LEFT THRU
9. SWING THRU--SPIN THE TOP--RECYCLE--RIGHT AND LEFT THRU
10. PASS THRU--TRADE BY--TOUCH 1/4--SPLIT CIRC--BOYS RUN
11. BOX THE GNAT--SPIN THE TOP--SLIDE THRU TWICE
12. SWING THRU--SCOOT BACK TO A SLIDE THRU
13. BOX THE GNAT--FAN THE TOP--TURN THRU--COURTESY TURN
14. PASS THE OCEAN--GIRLS TRADE--SPIN THE TOP--BOYS RUN--CHAIN DOWN THE LINE

