

NOTES FOR EUROPEAN CALLERS

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PLUS: *PEEL THE TOP*

HIGHER AND HIGHER

Sometimes Mainstream may get boring because callers get into a rut or the calls themselves become repetitive so the dancers might try a higher level for variety.

People rush to learn the next higher level when they have not yet mastered the one they are at. Callers are particularly responsible. Their calling is too predictable. The variations are endless in Mainstream but callers call the same pattern. To get variation, they can call more Basics instead of pattern variations. It seems as though levels for square dancing become the main topic of conversation. People who dance as much as we do look for more of a challenge. When our callers do their homework, Mainstream dancing is as much fun and challenge as A-1 or A-2, and club attendance would be up and there wouldn't be the need for higher levels.

All dancers are on the same level up to Mainstream. At this point the road they travel divides with some staying, by choice, at Mainstream while the rest may branch out to go on with Advanced and Challenge. I have only heard of a few dancers who have accomplished both levels. It "bugs" me to be constantly hounded to go on with higher levels of square dancing.

I think there is too much emphasis on levels of dancing. Years ago there wasn't anything like Mainstream or Plus and it was much more fun dancing. Just good old "*club level*". The levels of dancing are the worst possible thing that could have monopolized square dancing. You hear over and over "I took up square dancing for the fun, and now it's learn, learn, learn, until even the old familiar things are so gummed up with arky or all position dancing that it spoils the fun we used to enjoy." I have heard so many people say that they feel they have to go all the time or they don't know all the new moves, as they teach something new almost every dance or at least a couple of new moves a month. They feel they can't miss two or three months and be able to come back and not mess everyone up.

The concept of levels of dancing has created a monster. Workshopping at levels is a necessary evil. The snobbishness which follows is predictable and destructive. We notice that more and more people are getting angry if they get a couple in their square that lets it break down. Heavens, the couple or person feels bad enough without the rest

of the square looking like they're ready to walk off the floor. New dancers feel that they do not wish to get sharp remarks, dagger eyes, etc. After all, isn't square dancing for fun, meeting new people, enjoy the evening? People want to go back to dancing because they enjoy themselves. Isn't that the whole idea of square dancing?

Höher und Höher

Manchmal wird Mainstream langweilig, weil die Caller immer nur dasselbe callen und die Calls sich wiederholen; deshalb wollen die Tänzer zur Abwechslung einen höheren Level ausprobieren.

Die Tänzer können nicht schnell genug in das nächst höhere Level einsteigen, obwohl sie das, indem sie sich gerade befinden, noch nicht richtig beherrschen. Caller sind daran nicht ganz unschuldig. Ihre Calls sind zu vorausberechenbar. Die Variationsmöglichkeiten in Mainstream sind endlos, aber Caller verwenden immer dieselben Pattern. Um Abwechslung hineinzubringen, könnten Sie mehr Basics callen anstatt festgefahrene Routinen. Es scheint, als ob die verschiedenen Square Dance-Levels das Hauptgesprächsthema werden. Wenn Caller ihre "Hausaufgaben" machen, bietet Mainstream genausoviel Spaß und Herausforderung wie A-1 und A-2, und die Anwesenheit im Club steigt wieder und es besteht kein Verlangen nach höheren Leveln.

Bis Mainstream sind alle Tänzer gleich. Ab diesem Punkt teilt sich der Weg; einige bleiben bei Mainstream, während der Rest ausschwärmt, um mit Advanced und Challenge weiterzumachen. Ich habe nur von wenigen Tänzern gehört, die beide Level erfolgreich ausüben. Es nervt mich, ständig gedrängt zu werden, mit höheren Square Dance Levels weiterzumachen.

Ich denke, daß den Tanzleveln zuviel Bedeutung beigemessen wird. Vor vielen Jahren gab es nichts dergleichen; kein Mainstream, kein Plus, und das Tanzen machte viel mehr Spaß. Einfach nur "schöne Clubabende". Die verschiedenen Tanzlevel sind das schlechteste, was im Square Dance passieren konnte. Man hört immer wieder: "Ich habe mit Square Dance angefangen, weil ich Spaß haben wollte, und nun heißt es lernen, lernen, lernen, bis sogar die begrüchlichsten Dinge mit Arky und All Position Dancing vollgestopft werden, und der Spaß am Tanzen ist weg." Viele Tänzer sagen, daß sie das Gefühl haben, immer da sein zu müssen, oder sie kennen nicht mehr alle Figuren, da fast jedesmal etwas Neues gelehrt wird oder wenigstens jeden Monat einige neue Figuren. Sie meinen, keine zwei oder drei Monate versäumen zu können, ohne danach die ganzen Squares zum Stehen zu bringen.

Das Konzept der Tanzlevel ist zum Monstergeworden. Workshopping in den verschiedenen Leveln ist notwendig. Das darauf folgende Benehmen ist voraussehbar und zerstörend. Wir bemerken, daß immer mehr Tänzer ärgerlich werden, wenn sie ein Paar im Square haben, das dieses zum Stehen bingt. Glaubt mir, das Paar oder die Person fühlt sich auch so schon schlecht genug, ohne daß der restliche Square dreinschaut, als wenn wenn sie auf der Stelle davonlaufen möchten. Neue Tänzer möchten keine scharfe Bemerkungen, feindselige Blicke usw. Lange Rede, kurzer Sinn, sollte Square Dance nicht Spaß machen, neue Leute treffen und den Abend genießen? Tänzer wollen zurück zum Tanzen, weil sie Spaß daran haben. Ist das nicht das Anliegen von Square Dance überhaupt?

MAINSTREAM--HINGE FAMILY & SAME SEXES CHOREOGRAPHY

ZERO BOX--TOUCH 1/4--CENTERS TRADE--SPLIT CIRCULATE--SINGLE HINGE--SCOOT
BACK--BOYS RUN--SQUARE THRU 3/4--COURTESY TURN--DIXIE STYLE TO AN
ALLEMANDE LEFT

HEADS SWING THRU--BOX THE GNAT--FAN THE TOP--STEP THRU--SWING THRU--
BOYS RUN--FERRIS WHEEL--PASS THRU--TOUCH 1/4--SWING THRU--CENTERS RUN--
COUPLES HINGE--CENTERS TRADE--COUPLES HINGE--COUPLES CIRCULATE--BEND
THE LINE--STAR THRU--CENTERS PASS THRU--STEP TO A WAVE--RECYCLE--LEFT
ALLEMANDE

SIDES HALF SASHAY--BOX THE GNAT--1/2 SQUARE THRU--TOUCH 1/4--SPLIT
CIRCULATE--SINGLE HINGE--RECYCLE--LEFT ALLEMANDE

HEAD LADIES CHAIN--HEADS STAR THRU--EVERYBODY DOUBLE PASS THRU--FIRST
COUPLE GO LEFT--NEXT COUPLE GO RIGHT--PASS THE OCEAN--SWING THRU--BOYS
RUN--COUPLES HINGE--CENTER COUPLES TRADE--COUPLES HINGE--COUPLES
CIRCULATE--BEND THE LINE--PASS THE OCEAN--SWING THRU--RIGHT AND LEFT
GRAND

SIDES PASS THE OCEAN--SWING THRU--MEN RUN--COUPLES HINGE--HALF TAG--
WALK AND DODGE--SWING THRU--SPIN THE TOP--GIRLS RUN--COUPLES HINGE--
HALF TAG--MEN RUN--SQUARE THRU--TRADE BY--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--OTHERS BEND THE LINE--CENTERS SQUARE THRU--
PASS THE OCEAN--MEN RUN--COUPLES HINGE AND PROMENADE HOME
HEADS 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 GIRLS TRADE--CENTER FOUR
RECYCLE--OTHERS BEND THE LINE--CENTERS PASS THE OCEAN--SWING THRU--
TURN THRU--LEFT ALLEMANDE

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

HEADS SQUARE THRU 3/4--SEPARATE GO AROUND ONE AND COME INTO THE
MIDDLE--PASS THRU--STEP TO A WAVE AND SINGLE HINGE--CENTERS TRADE--
SINGLE HINGE--CENTERS TRADE--MEN RUN--PASS THE OCEAN--RECYCLE--LEFT
ALLEMANDE

SIDES SQUARE THRU--HEADS HALF SASHAY--SPIN CHAIN THRU--ENDS CIRCULATE
DOUBLE--FOUR BOYS RUN--PASS THE OCEAN--SWING THRU--BOYS RUN--COUPLES
HINGE--ALL THE BOYS RUN--BOYS TRADE--SPIN THE TOP--RECYCLE--SWING THRU--
TURN THRU--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS SQUARE THRU, BUT ON YOUR THIRD HAND PASS THE OCEAN--EXTEND--
SINGLE HINGE--SCOOT BACK--BOYS RUN--SLIDE THRU--PASS TO THE CENTER--

SQUARE THRU 3/4--SWING THE CORNER AND PROMENADE

HEADS STAR THRU--TRAILERS STEP IN BETWEEN THE COUPLE IN FRONT--PASS THRU--WHEEL AND DEAL--CENTERS PASS THRU--CIRCLE HALF AND VEER LEFT--COUPLES CIRCULATE--FOUR GIRLS BEND THE LINE--FOUR COUPLES HALF CIRCULATE AND THE BOYS ONLY WHEEL AND DEAL--FOUR GIRLS BEND IN--FOUR BOYS SWING THRU--EXTEND--FOUR BOYS RUN--REVERSE FLUTTER WHEEL TO A LEFT ALLEMANDE

SIDES SQUARE THRU--SWING THRU--BOYS RUN--TAG THE LINE RIGHT--FOUR BOYS SCOOT BACK--GIRLS CIRCULATE--COUPLES CIRCULATE--TAG THE LINE RIGHT--FOUR GIRLS SCOOT BACK--BOYS CIRCULATE--COUPLES CIRCULATE--TAG THE LINE IN--PASS THRU--WHEEL AND DEAL--CENTERS PASS THRU--SWING THRU--CENTERS TRADE--FOUR GIRLS ON THE DIAGONAL SCOOT BACK--BOYS TRADE--CENTERS TRADE--BOYS RUN--PASS THE OCEAN--RECYCLE--LEFT ALLEMANDE

HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--WHEEL AND DEAL--GIRLS PASS THE OCEAN--GIRLS SWING THRU--STEP THRU AND TURN BACK--BOYS PASS THE OCEAN--SWING THRU--EXTEND--BOYS RUN--RIGHT AND LEFT THRU--STAR THRU--LEFT ALLEMANDE

SIDES FLUTTER WHEEL AND SWEEP 1/4--PASS THRU--SWING THRU--BOYS RUN--COUPLES CIRCULATE--GIRLS TRADE--GIRLS WALK & DODGE--GIRLS RUN--BOYS TRADE--BOYS WALK & DODGE--BOYS FOLD--GIRLS SQUARE THRU 3/4--BOYS REACH IN WITH A LEFT AND COURTESY TURN THIS GIRL--STAR THRU--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS HALF SASHAY AND ALL CIRCLE LEFT--BOYS TURN THRU AND CLOVERLEAF--
GIRLS TURN THRU--ALL STAR THRU AND PROMENADE HOME

PLUS PAGE--PEEL THE TOP

HEAD LADIES CHAIN--HEADS HALF SASHAY--CIRCLE LEFT--FOUR BOYS PASS THRU
AND BOTH TURN RIGHT, THE FIRST BOY GO AROUND TWO, THE SECOND BOY
AROUND ONE TO A LINE--RIGHT AND LEFT THRU--FLUTTER WHEEL--PASS THE
OCEAN--BOYS FOLD--PEEL THE TOP--TURN THRU--COURTESY TURN YOUR GIRL AND
LEFT ALLEMANDE

SIDES SQUARE THRU--HEADS HALF SASHAY--ALL SWING THRU--ENDS FOLD--PEEL
THE TOP--WITH THE RIGHT HAND HINGE--SINGLE FILE CIRCULATE--ALL TRADE AND
ROLL--JUST THE BOYS LOAD THE BOAT, GIRLS SPIN THE TOP--EXTEND--ALL WALK &
DODGE--PARTNER TRADE--SLIDE THRU--LEFT ALLEMANDE

ZERO BOX--SWING THRU--GIRLS FOLD--PEEL THE TOP--RIGHT AND LEFT THRU--
PASS THRU--BEND THE LINE--PASS THE OCEAN--GIRLS TRADE--BOYS FOLD--PEEL
THE TOP--BOX THE GNAT--RIGHT AND LEFT THRU--SLIDE THRU--LEFT ALLEMANDE

HEADS STAR THRU AND SPREAD--PASS THE OCEAN--ENDS FOLD--PEEL THE TOP--
BOYS SPIN THE TOP--GIRLS CAST OFF 3/4--THE OUTER SIX DANCERS CIRCULATE--
BOYS RUN--CENTERS WHEEL AND DEAL--CENTERS PASS THRU--SQUARE THRU 3/4--
LEFT ALLEMANDE

ZERO LINE--SWING THRU--GIRLS FOLD--PEEL THE TOP--BOYS RUN--PROMENADE
HOME

SINGING CALL FIGURE

**HEADS PROMENADE HALF--PASS THE OCEAN--EXTEND--SWING THRU--GIRLS FOLD--
PEEL THE TOP--RIGHT AND LEFT THRU--PASS THRU--CHASE RIGHT--SWING--PROM.**

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VIEWPOINT: *CALLERS AS ENTERTAINERS*
MAINSTREAM: *WHEEL AROUND*
PLUS: *TWO COUPLE PLUS*

CALLERS AS ENTERTAINERS

Not only are we square dance callers, but we are also classified as “entertainers” as well. Entertainment is the prime reason we have dancers in the clubs and at our dances. Take a good look at the more successful callers and you will find that they have some quality that separates them from the average caller and whatever it is they have, it makes the dancers feel good. Let's face it, when all callers learn how to “resolve” a square, and learn how to keep the dancers moving smoothly and without hesitation, then we are all equal. The “science” of square dance calling can be learned and can be taught, however once it is learned, then we are all equal. The things that can not be learned by a formula are the “artistic” things that make up a caller. The way we entertain the dancers is what separates the callers that are booked 48 weekends per year from those who call one or two weekends per year. Unfortunately, these qualities can not be absorbed in these notes, however I am going to come forth with two very important points.

First. Each crowd at a dance is a flowing together of a group of individuals and the composite forms a mood. Some groups are warm while others are cold and the enterprising caller will know how to make the most of each. His ability must be abetted with creativity, sincerity and enthusiasm. Stay away from the old “I” trouble some entertainers have and strive to make “them” feel good. If you can do it from the very beginning you can form a responsive mood in the group at the outset. Such gems as, just prior to starting the first tip, saying “Bow to your partner, turn to your corner and say “You are the best corner I've had all evening”, are almost sure fire starters to creating a good mood.

Second. The entertainment committees at all special dances are very anxious to have their entertainment go over well for the crowd. You can help them by furnishing them with advice from your repertoire of entertainment gimmicks and giving them any help they need. Of prime importance is the TIMING of entertainment and your leadership is needed here. The first requisite for success is to be able to focus attention on your entertainment. Entertainment can be provided in many different forms. Altering your intonation while doing a particular “singing call”, for instance when doing a song with a “Mexican” flavor to it, I sometimes will call “Heads Square Thru” with a Mexican “accent” and then add “Quattro”, which is Spanish for “four”. Entertainment can also mean using props, hats are good for this form of entertainment. You can also be

entertaining in a choreographic way as well, the caller who studies his material and who has a lot of “spicy” get-outs, get-ins, and equivalents, will be entertainingly appealing to quite a few dancers. Some callers in the past used a variety of different “rhinestone” studded suits and would change periodically during the dance, usually at the half way point in the dance.

Don't be afraid to “research” from other sources. I try to attend different concerts by Country Western stars, or even Rock stars to find out what they do to make their “product” appeal to their customers, then I ask myself, can I learn something from them? You would be surprised how many hints I have “borrowed” from other stars, however you must always remember that while it is ok to “research” ideas from others, try not to “copy” others, capture the ideas, then use your personality to mold it into your performance. You will never be able to copy someone else's idea, style, or personality and be better than they are, the best you could ever become is “second best”, so capture the ideas, and use them “your” way, don't just imitate someone else and you will become a better entertainer. It won't happen overnight, so be patient.

CALLER ALS “UNTERHALTER”

Wir sind nicht nur Square Dance Caller, sondern werden auch als “Unterhalter” eingestuft. Unterhaltung ist der Hauptgrund, weshalb die Tänzer in Clubs und auf Veranstaltungen gehen. Schaut Euch einmal die erfolgreicherer Caller genauer an, und Ihr werdet feststellen, daß sie sich durch ein paar Fähigkeiten vom Durchschnittscaller unterscheiden und, was auch immer dies ist, es bringt den Tänzern Freude. Es ist doch so, alle Caller lernen, ein Square wieder “nach Hause” zu bringen, lernen, wie man die Tänzer flüssig und ohne Zögern führt, darin sind wir alle gleich. Die “wissenschaft” des Square Dance callens kann gelernt und gelehrt werden, und wenn dies geschafft ist, sind wir alle gleich. Was man nicht aus Büchern lernen kann, sind die “artistischen” Feinheiten, die einen guten Caller ausmachen. Die Art und Weise, wie wir die Tänzer unterhalten, unterscheidet die Caller, die an 48 Wochenenden des Jahres ausgebucht sind von denen, die nur ein oder zwei Wochenenden gebucht werden. Leider können diese Qualitäten nicht mit diesen Caller Notes vermittelt werden; ich möchte jedoch zwei sehr wichtige Punkte anschneiden.

Erstens. Jede Gruppe von Tänzern ist ein bunt zusammengewürfelter “haufen” von Individualisten, und gerade durch diese Mischung entsteht Stimmung. Einige gruppen strömen Wärme aus, während andere unnahbar sind, und der “unterhaltende Caller” versteht es, aus jeder dieser beiden Gruppen das Beste herauszuholen. Seine Fähigkeit muß mit Kreativität, Ernsthaftigkeit und Enthusiasmus gepaart sein. Weg von den alten “Ich”-Schwierigkeiten einiger Caller, gib Dir Mühe, “SIE” glücklich zu machen. Wenn Dir dies von Anfang an gelingt, hast Du auf dem Floor eine Gruppe, die auf Dich eingeht. Kleine “Edelsteinchen” wie, kurz vor dem ersten Tip “Bow to your partner, turn to your corner and say, “You are the best corner that I have had all evening”, sind fast sichere Knaller, um eine gute Stimmung zu erzeugen.

Zweitens. Die Vergnügungskomitees aller Specials achten sehr darauf, daß der Funken auf das Publikum überspringt. Du kannst ihnen helfen, wenn Du ihnen Dein Unterhaltungskonzept zur Verfügung stellst und ihnen jede Hilfe gibst, die sie brauchen. Von größter Wichtigkeit ist das TIMING der Unterhaltung und Deine Führung ist hier gefragt. Die erste Regel für Erfolg ist, mit Deiner Unterhaltung Aufmerksamkeit zu erzielen. Unterhaltung kann in vielen verschiedenen Formen dargeboten werden. Spiele mit Deiner Ausdrucksfähigkeit bei bestimmten Singing Calls; z.B. bei einem Song mit

mexikanischem Einschlag calle ich "Heads Square Thru" mit mexikanischem Akzent und füge "cuatro" hinzu, das heißt auf spanisch "vier". Unterhaltung heist auch, Requisiten zu benutzen, Hüte sind dafür sehr geeignet. Du kannst für Deine Unterhaltung auch einen "Ablaufplan" zurechtlegen; Caller, die ihr material gut studieren, und viele "Pfiffige" Get Ins, Get Outs und Equivalenten verwenden, werden mit Sicherheit eine Menge Tänzer in ihren Bann ziehen. Einige Caller der Vergangenheit trugen verschiedene, mit "Brillianten" besetzte Anzüge, und zogen sich während der Veranstaltung, normalerweise zur "Halbzeit" der Veranstaltung, um.

Habt keine Angst in anderen Quellen zu forchen. Ich versuche, Konzerte verschiedener Country und Western Stars zu besuchen, oder sogar Rock Stars, um herauszufinden, was sie tun, um "ihr produkt" für den Zuschauer attraktiv zu machen; dann frage ich mich, "Kann ich daraus etwas lernen?" Ihr würdet staunen, wieviele Hinweise ich mit bei anderen Stars "geborgt" habe; Ihr müßt aber immer bedenken, daß es zwar OK ist, bei anderen nach Ideen auf die Suche zu gehen, aber versuche niemals, andere zu "kopieren", halte die Ideen fest, und dann benutze Deine Eigene Persönlichkeit, um sie in Dein Programm einzubauen. Du wirst nie in der Lage sein, Ideen, den Stil, oder die Persönlichkeit anderer zu kopieren und, je besser diese sind, wirst Du immer nur als der "zweitbeste" dabei abschneiden. Also, wie gesagt, fang die Ideen, benütze sie auf Deine Weise, aber kopiere niemanden - und - Du wirst ein besserer Unterhalter werden. Dies wird nicht über Nacht geschehen; übe Dich in Geduld.

MAINSTREAM--WHEEL AROUND

HEADS PASS THRU--WHEEL AROUND--2 LADIES CHAIN--ALL FOUR LADIES CHAIN--
SIDES PASS THRU--WHEEL AROUND--FLUTTER WHEEL--HEADS STAR THRU--PASS
THRU--ALLEMANDE LEFT

SIDES SQUARE THRU--DO SA DO--STAR THRU--PASS THRU--WHEEL AROUND--
FLUTTER WHEEL--PASS THRU--WHEEL AROUND--2 LADIES CHAIN--PASS THRU--LEFT
ALLEMANDE

SIDES PASS THRU--WHEEL AROUND--FLUTTER WHEEL--STAR THRU--PASS THRU--
CIRCLE TO A LINE--ALL PASS THRU--WHEEL AROUND--FLUTTER WHEEL--PASS THE
OCEAN--SWING THRU--BOYS RUN--COUPLES CIRCULATE--ALL WHEEL AROUND AND
PROMENADE HOME

HEADS LEAD RIGHT AND CIRCLE TO A LINE--BOX THE GNAT--PASS THRU--WHEEL
AROUND--PASS THE OCEAN--SWING THRU--BOYS RUN--BOYS TRADE--PROMENADE
HOME

SIDES PASS THRU--SEPARATE GO AROUND ONE TO A LINE OF FOUR--PASS THRU--

WHEEL AROUND--STAR THRU--CALIFORNIA TWIRL--PASS THRU--LEFT ALLEMANDE
ALL FOUR COUPLES PROMENADE HALF WAY--PASS THRU--REVERSE WHEEL
AROUND--REVERSE FLUTTER WHEEL--SWEEP 1/4--PASS THRU--SWING THRU--GIRLS
CIRCULATE--BOYS TRADE--BOYS RUN--BEND THE LINE--PASS THRU--WHEEL
AROUND--HALF SASHAY--PASS THRU--DO HALF OF A WHEEL AROUND (LEAD LEFT)--
HALF SASHAY AND PROMENADE HOME

HEADS PASS THRU--SEPARATE GO AROUND ONE TO A LINE--ENDS CIRCULATE--
CENTERS TRADE--CENTERS RUN--BEND THE LINE--SQUARE THRU--TRADE BY--
TOUCH 1/4--SPLIT CIRCULATE TO A RIGHT AND LEFT GRAND

ALLEMANDE LEFT IN THE ALAMO STYLE--HEADS TRADE--BOYS TRADE--GIRLS
TRADE--SWING THRU--BOYS RUN AND PROMENADE HOME

HEAD GENTS FACE YOUR CORNER AND BOX THE GNAT--SQUARE YOUR SETS--GIRLS
PASS THRU AND WHEEL AROUND--HALF SQUARE THRU--TOUCH 1/4--BOYS TRADE--
SWING THRU--BOYS CIRCULATE--GIRLS TRADE--SWING THRU--RIGHT AND LEFT
GRAND

This is a tough sequence. The first wheel and deal comes from a tidal two faced line and is done in each line, ending in a two faced line for the second wheel and deal.

SIDES PASS THRU--REVERSE WHEEL AROUND (boys forward)--REVERSE SASHAY
(boys in front)--SLIDE THRU--SIDES HALF SASHAY--PASS THE OCEAN--BOYS RUN--
WHEEL AND DEAL (check your two faced line)--WHEEL AND DEAL--DIVE THRU--
CENTERS BOX THE GNAT WHILE THE OTHERS FACE--GRAND RIGHT AND LEFT

SINGING CALL FIGURE:

HEADS PASS THRU AND WHEEL AROUND--FLUTTER WHEEL AND SWEEP 1/4 MORE--
PASS THRU--SWING THRU--BOYS RUN--FERRIS WHEEL--CENTERS REVERSE WHEEL
AROUND--SWING THE CORNER AND PROMENADE

SIDES PASS THRU AND REVERSE WHEEL AROUND--REVERSE FLUTTER WHEEL AND
SWEEP 1/4 MORE--PASS THRU--SWING THRU--BOYS RUN--FERRIS WHEEL--CENTERS
REVERSE WHEEL AROUND--SWING THE CORNER AND PROMENADE

I've gotten some requests from some of our subscribers to provide some Mainstream "At-Home" Getouts....here goes.

HEADS PASS THE OCEAN--RECYCLE--PASS THRU-CIRCLE 4, JUST HALF--RIGHT AND LEFT THRU HEADS TURN A FULL TURN--SIDES HALF SASHAY--CENTERS PASS THRU--SWING THRU--SPIN THE TOP--BOYS RUN--CENTERS WHEEL & DEAL--ORIGINAL SIDES BEND THE LINE--YOU'RE HOME

SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--PARTNER TRADE--PASS THRU--TAG THE LINE OUT--CENTERS TRADE--CENTERS PASS THRU--CENTERS IN--CAST OFF 3/4--SLIDE THRU--CENTERS SLIDE THRU--YOU'RE HOME

HEADS STAR THRU--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--FORWARD & BACK--CENTERS RIGHT AND LEFT THRU TURN WITH A HALF SASHAY--ALL RIGHT AND LEFT THRU--ALL HALF SASHAY--CENTERS RIGHT AND LEFT THRU--CENTERS HALF SASHAY--ENDS BOX THE GNAT--ALL PASS THRU--TAG THE LINE IN--ENDS FACE IN AGAIN--YOU'RE HOME

SIDES LEAD RIGHT--SWING THRU--SPIN THE TOP--CENTER FOUR SPIN THE TOP--ALL REAR BACK AND SLIDE THRU--YOU'RE HOME

HEADS SQUARE THRU--SIDES HALF SASHAY--HEADS SPLIT THE OUTSIDE COUPLE--SEPARATE GO AROUND ONE TO A LINE--STAR THRU--CALIFORNIA TWIRL--CENTERS PASS THRU--CIRCLE TO A LINE--PASS THRU--WHEEL & DEAL--CENTERS SQUARE THRU 3/4--SPLIT THE OUTSIDE TWO--SEPARATE GO AROUND ONE TO A LINE--PASS THRU--HEADS FOLD--SIDES FACE--YOU'RE HOME

SIDES SQUARE THRU FOUR--SWING THRU--BOYS RUN--TAG THE LINE IN--PASS THRU--WHEEL & DEAL--DOUBLE PASS THRU--LEADS CLOVERLEAF--TRAILERS U-TURN BACK--YOU'RE HOME

4 LADIES CHAIN--SIDES HALF SASHAY--HEADS PASS THE OCEAN--SWING THRU--EXTEND--BOYS TRADE--ALL 8 CIRCULATE--BOYS RUN--BOYS CIRCULATE--GIRLS TRADE--FERRIS WHEEL--DOUBLE PASS THRU--LEADS TURN BACK--SQUARE THRU, ORIGINAL SIDES GO 3, HEADS GO 4--ALL TURN BACK--YOU'RE HOME

PLUS PAGE--TWO COUPLE PLUS

I like to use two couple stuff to get the dancers to become “position oriented”. I’ll do the “Singing Call” first, then get the dancers to “scatter promenade”.

I’ll have them find another couple and circle until they are facing the “Head” position, then begin. I’ll tell them that when I say “you’re home”, you’ll be right here at this spot. Try this out, it is neat.

**SWING THRU--BOYS RUN--GIRLS HINGE--DIAMOND CIRCULATE--BOYS TRADE--
DIAMOND CIRCULATE--GIRLS TRADE--BOYS FACE IN--EXTEND--BOYS RUN--PARTNER
TRADE--SLIDE THRU--YOU’RE HOME**

**PASS THRU--CHASE RIGHT--SINGLE HINGE--GIRLS CAST OFF 3/4--FACING DIAMOND
CIRCULATE--BOYS CAST OFF 3/4--EXPLODE AND YOU’RE HOME**

**TOUCH 1/4--FOLLOW YOUR NEIGHBOR--TRADE THE WAVE--EXPLODE AND DO THE
CENTERS PART OF LOAD THE BOAT--CHASE RIGHT--GIRLS TURN BACK--DO THE
ENDS PART OF LOAD THE BOAT--SPIN THE TOP--SWING THRU--LINEAR CYCLE--SLIDE
THRU--YOU’RE HOME**

**VEER LEFT--3/4 TAG THE LINE--BOYS TRADE--GIRLS TURN BACK--BOYS WALK GIRLS
DODGE--FOLLOW YOUR NEIGHBOR--TRADE THE WAVE--BOYS RUN--CROSSFIRE--
FOLLOW YOUR NEIGHBOR--BOYS ONLY DO YOUR PART OF TRADE THE WAVE—
SLIDE THRU--YOU’RE HOME**

Use this two couple dancing to ‘start’ your club evening when you don’t have enough dancers to begin, or better yet, for teaching a particular movement. Diamonds are good to teach from two couple dancing. Keep in mind, some calls are difficult to teach, such as Relay the Deucey, Spin Chain The Gears, Spin Chain and Exchange The Gears, etc., but most of the plus calls can be taught from two couples only..try it, you might be shocked at the outcome. Till next month.....keep them dancing.

NOTES FOR EUROPEAN CALLERS

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MAR 1999

--IN THIS ISSUE--

VIEWPOINT: *THE JUMPING OFF SPOT (Part One)*
MAINSTREAM: *PLAYING WITH DIAGONALS*
PLUS: *COORDINATE*

THE JUMPING OFF SPOT--PART ONE

Our essay on the past, as a means of studying the present and anticipating the future, has covered the gradual and then sudden leap into the contemporary form. We've covered, if only casually, the move into classes and the effect of stretching the number of lessons and draining many of the relaxed, social aspects from the process of learning.

Much of square dancing to this point relied upon dancing the things that people already knew. If you asked a dancer what he most enjoyed, he might admit much of the pleasure was "turning off the brain" and just floating through the singing call "Alabama Jubilee". From the dancer's standpoint, there was no boredom when callers provided a good balance of the old and familiar together with a certain degree of the new. And this new might be a different combination of basics in the form of a memora patter call. Choreography was forever changing, even though the list of basics changed little.

With the introduction of more recording companies, singing calls flourished and each year introduced many "hits" which, like the patter calls, provided genuine variety without the man-made detours of new-name movements which were often simply combinations of existing calls. Those doing the teaching were learning a great deal and a point had been reached where a class could provide whatever a new dancer required in the way of knowledge and experience. After-class dancing in clubs and open groups was a smooth and easy transition. It was, however, during this period, that certain changes started to take place.

To get a realistic view of how square dancing was packaged at this time, let's flip back about 40 years to the mid-50's.

The activity had reached a maximum learning-involvement period for the average individual. It worked out like this. The normal class starting time was late September or early October and ran until the start of the hot weather in mid-May. With time out for holidays, this came to about 30 weeks.

Taking this 30-lesson figure and breaking it down into 2.5 hour sessions, the total came to 75 hours in which to teach a course of square dancing including manners and attitudes, the importance of being friendly, the all-important necessities of smooth

dancing and an adherence to whatever standardization existed at the time. This, then, was how the time block was determined. (Part two to follow next month)

Der Absprungpunkt (Teil 1)

Unser Artikel über die Vergangenheit, gedacht als Studie zur Gegenwart und Vorausschau in die Zukunft, hat den allmählichen und dann schnellen Uebergang in die zeitgenössische Form behandelt. Wir haben, wenn auch nur flüchtig, den Weg in Klassen und das ständige Aufkommen neuer Figuren behandelt, was die Zahl der Unterrichtsstunden ansteigen ließ und das entspannte Lernen war fast nicht mehr möglich.

Viel im Square Dance bis zu diesem Zeitpunkt hing davon ab, daß die Leute Dinge tanzten, die sie beherrschten. Wenn Du einen Tänzer fragst, was ihm am besten gefiel, wird er vielleicht zugeben, daß es am meisten Spaß gemacht hat "das Gehirn abzuschalten" und nur durch den Singing Call "Alabama Jubilee" hindurchzuschweben. Den Tänzern war es nicht langweilig, wenn der Caller eine gute Mischung aus Altem, Bekanntem und einem gewissen Prozentsatz neuer Ideen brachte. Und dieses Neue konnte eine andere Kombination von Basics in Form eines Pattern Calls sein. Die Choreographie wechselte ständig, auch wenn die Liste der Basics sich nur wenig veränderte.

Durch die Entstehung von immer mehr Schallplattenfirmen, kamen immer mehr Singing Calls heraus, und jedes Jahr wurden viele "Hits" vorgestellt, die, wie Pattern Calls, Variationsmöglichkeiten hervorbrachten, ohne den Umweg über Figuren mit neuem Namen zu gehen, die oftmals nur Kombinationen bestehender Figuren waren. Diejenigen, die unterrichtet haben viel gelernt und einen Punkt erricht, an dem ein Tänzer in einer Klasse lernen konnte, was er an Wissen und Übung brauchte. Das Tanzen nach der Klasse im Club und in offenen Gruppen war ein fließender und leichter Uebergang. Dies war jedoch genau der Zeitpunkt, als gewisse Veränderungen begannen.

Um uns zu veranschaulichen, wie Square Dance zu dieser Zeit aussah, laßt uns ca. 40 Jahre zurückgehen, in die Mitte der 50iger Jahre.

Die Aktivität hatte ein Maximum des Lernens für den durchschnittlichen Tänzer erreicht. Das sah folgendermaßen aus. Die normale Klasse begann gegen Ende September oder Anfang Oktober und lief bis zum Beginn der heißen Jahreszeit, ca. Mitte Mai. Zieht man die Feiertage ab, waren dies ca. 30 Wochen.

Rechnet man diese 30 Abende mit jeweils ca. 2,5 Std, ergibt das ca. 75 Stunden, in denen man Square Dance gelernt hat, und darüber hinaus auch noch "Manieren" und Verhaltensweisen". Man lernte, wie wichtig Freundlichkeit, wie wichtig geschmeidiges Tanzen und die Annäherung an den zur Zeit üblichen Standard ist. Dies alles war zu dieser Zeit wichtig.

MAINSTREAM--WORKING WITH DIAGONALS

ZERO BOX--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--PASS THE OCEAN--SWING THRU--SPLIT CIRCULATE--CENTERS TRADE--SCOOT BACK--BOYS RUN--TOUCH 1/4--BOYS SHAKE LEFT HANDS AND PULL BY--RIGHT AND LEFT GRAND

HEADS PASS THE OCEAN--GIRLS ON A DIAGONAL PASS THRU--CENTERS WHEEL AND DEAL--THE OTHER GIRLS TURN BACK--CENTERS PASS THRU--SLIDE THRU--END GIRLS DIAGONALLY CHAIN--SEND HER BACK DIXIE STYLE TO A WAVE--STEP THRU--LEFT ALLEMANDE

ZERO LINE--SQUARE THRU 3/4--BOYS COURTESY TURN THIS GIRL AND THE END TWO LADIES CHAIN--ALL TOUCH 1/4--SINGLE FILE CIRCULATE DOUBLE--BOYS SHAKE LEFT HANDS AND PULL BY--RIGHT AND LEFT GRAND

HEAD LADIES "TO THE RIGHT" CHAIN--NEW HEAD LADIES CHAIN ACROSS--HEADS HALF SQUARE THRU--SLIDE THRU--PASS THRU--BEND THE LINE--RIGHT AND LEFT THRU--TWO LADIES CHAIN--STAR THRU--CENTER GIRLS TURN BACK AND SHAKE HANDS--PULL BY--LEFT ALLEMANDE

SIDE GENTS TAKE YOUR CORNER GIRL INTO THE MIDDLE AND BACK--SQUARE THRU--SPLIT TWO AND SEPARATE GO AROUND ONE TO A LINE--TWO LADIES CHAIN--SLIDE THRU--CENTER BOYS "U" TURN BACK--SHAKE HANDS AND PULL BY--LEFT ALLEMANDE

HEADS RIGHT AND LEFT THRU--HEAD LADIES CHAIN--DIXIE STYLE TO A WAVE--STEP THRU--CIRCLE TO A LINE--SQUARE THRU 3/4--COURTESY TURN THIS GIRL AND THE END LADIES ON A DIAGONAL CHAIN--SEND HER BACK DIXIE STYLE TO A WAVE--STEP THRU--LEFT ALLEMANDE

SIDES SQUARE THRU--HEADS HALF SASHAY--SPIN CHAIN THRU--ENDS CIRCULATE DOUBLE--FOUR BOYS RUN --RIGHT AND LEFT THRU--TWO LADIES CHAIN--TWO END LADIES CHAIN DIAGONALLY--ALL RIGHT AND LEFT THRU--TWO LADIES CHAIN--TWO END LADIES CHAIN DIAGONALLY--ALL ALLEMANDE LEFT

HEADS TOUCH 1/4--SIDES STEP BETWEEN THE HEADS--CENTERS TOUCH 1/4--ALL EIGHT CIRCULATE--CENTERS HINGE AND STEP THRU--CENTERS IN--CAST OFF 3/4--BOYS DIAGONALLY PASS THRU--ALL TAG THE LINE RIGHT--FERRIS WHEEL--GIRLS SWING THRU--TURN THRU AND BOYS COURTESY TURN THIS GIRL--LEFT ALLEMANDE

SIDES PASS THE OCEAN--SWING THRU--EXTEND--GIRLS IN YOUR DIAGONAL BOX CIRCULATE--ALL SCOOT BACK--CENTERS TRADE--GIRLS RUN--SQUARE THRU FOUR--RIGHT AND LEFT GRAND

HEADS HALF SASHAY--PASS THRU--SEPARATE AROUND TWO TO A LINE--TOUCH 1/4--ALL EIGHT CIRCULATE TWO PLACES--BOYS RUN--CENTERS PASS THRU--MAKE A WAVE-HEAD MEN AND THE SIDE LADIES DIAGONALLY CIRCULATE--CENTERS TRADE--BOYS DIAGONALLY CIRCULATE TO A LEFT ALLEMANDE

SIDES FLUTTER WHEEL AND SWEEP 1/4--PASS THRU--SPIN CHAIN THRU--IN FACING BOYS DIAGONALLY PASS THRU--ALL CAST OFF 3/4--IN FACING GIRLS DIAGONALLY PASS THRU--GIRLS CROSS FOLD--BOYS PASS THRU--TOUCH 1/4--BOYS RUN--1/2 CIRCULATE--BEND THE LINE--YOU'RE HOME

HEADS LEAD RIGHT AND RIGHT AND LEFT THRU--GIRLS DIAGONALLY PASS THRU--SINGLE FILE CIRCULATE--BOYS RUN RIGHT--BOYS DIAGONALLY PASS THRU--GIRLS DIAGONALLY PASS THRU--TRADE BY--SWING THRU--RECYCLE--PASS THRU--CENTERS STAR THRU--PASS THRU--ALL FOUR MEN RUN RIGHT--LEFT ALLEMANDE

SIDES SWING THRU--SINGLE HINGE--SCOOT BACK--BOYS RUN--CIRCLE TO A LINE--SIDES DIAGONALLY RIGHT AND LEFT THRU--HEAD LADIES DIAGONALLY CHAIN--ALL RIGHT AND LEFT THRU--END LADIES DIAGONALLY CHAIN--HEADS DIAGONALLY FLUTTER WHEEL--SIDES DIAGONALLY REVERSE THE FLUTTER--ALL STAR THRU--PASS THRU--LEFT ALLEMANDE

HEADS LEAD RIGHT AND CIRCLE TO A LINE--HEADS DIAGONALLY RIGHT AND LEFT THRU--SIDE LADIES DIAGONALLY CHAIN--ALL RIGHT AND LEFT THRU--END LADIES DIAGONALLY CHAIN--SIDES DIAGONALLY FLUTTER WHEEL--HEADS DIAGONALLY REVERSE THE FLUTTER WHEEL--ALL STAR THRU--PASS THRU--LEFT ALLEMANDE

SIDES LEAD RIGHT AND TOUCH 1/4--BOYS DIAGONALLY PASS THRU--BOYS TRADE--SWING THRU DOUBLE--GIRLS DIAGONALLY PASS THRU--GIRLS RUN LEFT--SINGLE HINGE--ALL EIGHT CIRCULATE--GIRLS TRADE--GIRLS CROSS RUN--RIGHT AND LEFT GRAND

HEADS PASS THE OCEAN--SWING THRU--ALL SCOOT BACK--CENTERS SWING THRU WHILE THE SIDE BOYS RUN LEFT--BOYS DIAGONALLY PASS THRU--CENTERS TAG THE LINE RIGHT--SAME FOUR WHEEL AND DEAL--ALL TRADE BY--TOUCH 1/4--BOYS DIAGONALLY PASS THRU--BOYS TRADE--GIRLS TRADE--PASS THRU--BEND THE LINE--SPIN THE TOP TO A RIGHT AND LEFT GRAND

ZERO LINE--TOUCH 1/4--MEN DIAGONALLY PASS THRU--CENTER GIRLS DIAGONALLY PASS THRU--CENTERS WALK AND DODGE--CENTERS IN--CAST OFF 3/4--CENTER MEN DIAGONALLY PASS THRU AND THE SAME MEN RUN--FLUTTER WHEEL--JUST THE GIRLS IN THE MIDDLE FLUTTER WHEEL--ALL PASS THRU--WHEEL AND DEAL--CENTERS HALF SASHAY AND PASS THRU--ALL STAR THRU--LEFT ALLEMANDE

SIDE LADIES CHAIN--HEADS LEAD RIGHT AND CIRCLE TO A LINE--MEN DIAGONALLY PASS THRU--LEFT SWING THRU--CENTERS TRADE--ENDS RUN--BEND THE LINE--TOUCH 1/4--CIRCULATE ONE SPOT--GIRLS DIAGONALLY SINGLE DOUBLE PASS THRU--LEADERS TRADE--MEN DIAGONALLY PASS THRU--ALL CIRCULATE ONE SPOT--ALL FACE YOUR PARTNER--STAR THRU--PASS THRU--TRADE BY--LEFT ALLEMANDE

PLUS PAGE--COORDINATE

HEADS HALF SASHAY--PASS THRU--SEPARATE AROUND ONE TO A LINE--RIGHT AND LEFT THRU--HALF SASHAY--TOUCH 1/4--COORDINATE--FERRIS WHEEL--CENTERS BOX THE GNAT--ALL DOUBLE PASS THRU--PEEL OFF--TOUCH 1/4--COORDINATE--BOYS CROSS RUN--GIRLS TRADE--COUPLES CIRCULATE--FERRIS WHEEL--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

SIDES SINGLE CIRCLE TO A STAR THRU--SLIDE THRU--TOUCH 1/4--SCOOT BACK--COORDINATE--HALF TAG THE LINE--MEN RUN--TOUCH 1/4--SINGLE FILE CIRCULATE--MEN RUN--STAR THRU--PASS THRU--WHEEL AND DEAL--RIGHT AND LEFT THRU--DIXIE GRAND TO A LEFT ALLEMANDE

HEADS TOUCH 1/4--MEN RUN--TOUCH 1/4--WALK AND DODGE AND FACE RIGHT--CIRCULATE--BOYS RUN--TOUCH 1/4--WALK AND DODGE AND FACE RIGHT--COORDINATE--COUPLES CIRCULATE--BEND THE LINE--RIGHT AND LEFT THRU--SLIDE THRU--LEFT ALLEMANDE

ZERO LINE--LEFT TOUCH 1/4--COORDINATE--FERRIS WHEEL AND SPREAD--PASS THRU--WHEEL AND DEAL AND SPREAD--PASS THRU--WHEEL AND DEAL--CENTERS STEP TO A WAVE--RECYCLE AND SPREAD--TOUCH 1/4--COORDINATE--HALF TAG--TRADE AND ROLL--LEFT ALLEMANDE

ZERO LINE--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--MEN RUN--COORDINATE--FERRIS WHEEL--SWING THRU--RECYCLE--PASS THRU--LEFT ALLEMANDE

HEADS SQUARE THRU--SPLIT TWO--SEPARATE AND GO AROUND ONE TO A LINE--LEFT TOUCH 1/4--COORDINATE--TAG THE LINE LEFT--WHEEL AND DEAL--SWING THRU--RIGHT AND LEFT GRAND

SINGING CALL FIGURE:

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

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--IN THIS ISSUE--

VIEWPOINT: *THE JUMPING OFF SPOT (PART 2)*
MAINSTREAM: *CIRCULATES*
PLUS: *SINGLE CIRCLE 1/2 & 3/4*

THE JUMPING OFF SPOT (PART 2)

Now, let's look at what that time block contained. If the goal was to graduate all those who had entered the class and bring them into club dancing, attention needed to be given to the average-ability individual, and not just to those with extraordinary learning skills who might represent less than 20% of the total class enrollment.

Certainly consideration needed to be made of the caller/teacher's skills. There were those who had abilities far above the average when it came to instructing others to dance. There were those who represented the average and, while they may have needed to work harder in order to do a thorough job, they still had the same number of basics to cover within the same time block.

Consider the amount of time it takes to teach a single basic. One caller may say: "I can teach you to do a certain movement, say a right and left thru, in three minutes." Fine, but let's forget how quickly it can be taught. *How quickly can it be learned?* You can only teach. Each individual has its own learning speed which depends upon many things and there is a point somewhere between the fast learner and the slow learner that a teacher must work towards.

As we hinted earlier, an individual caller with the unique ability to get across instructions rapidly can cut minutes off the time it takes a dancer to learn--but not hours. The use of demonstrations and other teaching aids helps also, but the fact remained that callers were working with men and women of average skills. It was with these averages that an understandable number of basics were selected to fit the 30 lessons (75 hours) of teaching.

DER ABSPRUNGPUNKT (TEIL 2)

Betrachten wir diese Zeitspanne einmal genauer. Wenn das Ziel war, alle, die die Klasse begonnen hatten, auch zu graduieren und sie in den Club einzuführen, mußte nun die Aufmerksamkeit dem Durchschnittstänzer geschenkt werden, und nicht den "Schnelllernern", die weniger als 20% der gesamten Klassenmitglieder betragen.

Sicherlich muß das Augenmerk auch auf die Lehrfähigkeit der Caller gerichtet werden. Da gab es welche mit überdurchschnittlichen Fähigkeiten, wenn es es darum ging, andere zu unterrichten. Dann gab es die durchschnittlichen Lehrer, die härter arbeiten mußten, um einen guten Job abzuliefern, aber dennoch die gleiche Anzahl Basics in derselben Zeitspanne beibringen mußten.

Überlegt einmal, wie lange es dauert, ein Basic zu lehren. Ein Caller wird vielleicht sagen: "Ich kann Euch eine bestimmte Figur, z.B. Right and Left Thru, in 3 Minuten beibringen." Soweit so gut, aber lassen wir mal beiseite, wie schnell man es *beibringen* kann. *Wie schnell kann man es lernen?* Du kannst es nur beibringen. Jeder Tänzer hat seine eigene Lerngeschwindigkeit, die von vielen Dingen abhängt, und es gibt einen Punkt zwischen dem "Schnellen" und dem "Langsamen", den der Lehrer ansteuern muß.

Wie schon angedeutet, kann ein Caller, der ein guter Lehrer ist, einige Minuten einsparen - aber nicht Stunden. Die Figuren vorführen und andere Lernhilfen benutzen, ist ok, aber die Tatsache, daß Caller mit Durchschnittstänzern und-tänzerinnen arbeiten, bleibt bestehen. Für diesen Durchschnitt wurde die Anzahl der Basics ausgewählt, die in 30 Abenden (75 Unterrichtsstunden) gelehrt werden konnten.

MAINSTREAM--CIRCULATES

HEADS TOUCH 1/4--WALK AND DODGE--TOUCH 1/4--WALK AND DODGE--FACE YOUR PARTNER AND STAR THRU--RIGHT AND LEFT THRU--TOUCH 1/4--CENTER FOUR BOX CIRCULATE--ALL SPLIT CIRCULATE--SINGLE FILE CIRCULATE--BOYS RUN--GIRLS ONLY ZOOM--CENTERS PASS THRU--SWING THRU TO A RIGHT AND LEFT GRAND

SIDES PROMENADE HALF--HALF SQUARE THRU--STEP TO A WAVE--GIRLS CIRCULATE--ALL SPLIT CIRCULATE--CENTERS CIRCULATE--BOYS RUN--SLIDE THRU--LEFT ALLEMANDE

HEADS TOUCH 1/4--WALK AND DODGE--SWING THRU--GIRLS CIRCULATE--SINGLE HINGE-CENTERS TRADE--ENDS CIRCULATE--ALL SPLIT CIRCULATE--BOYS RUN--TOUCH 1/4--ALL CIRCULATE--BOYS RUN--LEFT ALLEMANDE

SIDES PASS THE OCEAN--SINGLE HINGE--BOX CIRCULATE--BOYS RUN--HALF SQUARE THRU--TOUCH 1/4--SPLIT CIRCULATE--SINGLE HINGE--GIRLS TRADE--BOYS CIRCULATE--RECYCLE--PASS TO THE CENTER--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

ZERO BOX--SWING THRU--ALL EIGHT CIRCULATE--SPLIT CIRCULATE--ALL EIGHT

CIRCULATE--SPLIT CIRCULATE--SINGLE HINGE--ALL EIGHT CIRCULATE==SPLIT
CIRCULATE--BOYS RUN--HALF SQUARE THRU--TRADE BY--ALLEMANDE LEFT
ZERO LINE--TOUCH 1/4--SINGLE FILE CIRCULATE--BOYS RUN--SWING THRU--BOYS
RUN--TAG THE LINE IN--TOUCH 1/4--BOYS CIRCULATE--SINGLE FILE CIRCULATE--
BOYS RUN--CENTERS PASS THRU--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--SLIDE
THRU--LEFT ALLEMANDE

HEADS LEAD RIGHT-VEER LEFT--COUPLES CIRCULATE BUT GIRLS GO ANOTHER 1/2--
BOYS CIRCULATE AROUND THE OUTSIDE--VERY CENTER GIRLS SINGLE HINGE--
GIRLS HALF TAG THE LINE AND PICK UP A BOY--COUPLES CIRCULATE--FERRIS
WHEEL--SLIDE THRU AND YOU'RE HOME

SIDES RIGHT AND LEFT THRU--BOX THE GNAT AND SLIDE THRU--RIGHT AND LEFT
THRU-VEER LEFT--COUPLES CIRCULATE BUT BOYS GO ANOTHER HALF--GIRLS
SCOOT BACK--GIRLS CIRCULATE ONCE AND A HALF--ALL PARTNER TRADE AND
PROMENADE HOME

HEADS SPIN THE TOP--SWING THRU--RIGHT AND LEFT THRU--PASS THRU--SWING
THRU--BOYS RUN--BOYS CIRCULATE--GIRLS HINGE--GIRLS RECYCLE--GIRLS TOUCH
1/4--COUPLES CIRCULATE--BEND THE LINE--PASS THRU--WHEEL AND DEAL--ZOOM--
PASS THRU--SLIDE THRU--PASS THE OCEAN--SCOOT BACK--ALL EIGHT CIRCULATE
ONCE AND A HALF TO A RIGHT AND LEFT GRAND

ZERO BOX--SWING THRU--ALL HALF CIRCULATE--CENTER WAVE SPIN THE TOP--ALL
SINGLE HINGE--ALL HALF CIRCULATE--CENTER SIX SINGLE HINGE--CENTER GIRLS
RUN LEFT AND BEND THE LINE--LEFT ALLEMANDE

HEADS HALF SQUARE THRU--STAR THRU--PASS THE OCEAN--SWING THRU--BOYS
TRADE--ALL EIGHT CIRCULATE ONCE AND A HALF TO A RIGHT AND LEFT GRAND

SIDES SWING THRU--BOX THE GNAT--FAN THE TOP--STEP THRU--SWING THRU--
SCOOT BACK--BOYS CIRCULATE ONCE AND A HALF--GIRLS CAST OFF 3/4--CENTER
GIRLS SINGLE HINGE--IN THE TWO FACED LINE WHEEL AND DEAL--THE OTHER BOYS
RUN AND BEND THE LINE--CENTERS PASS THRU--STAR THRU--LEFT ALLEMANDE

ZERO LINE--TOUCH 1/4--CENTER FOUR BOX CIRCULATE--ALL CIRCULATE--ALL
TRADE--ALL CIRCULATE--BOYS RUN--CENTERS PASS THRU--ALL PASS THRU--TRADE
BY--STAR THRU--PASS THRU--WHEEL AND DEAL--ZOOM--PASS THRU--ALLEMANDE
LEFT

The next couple of modules are provided under protest, I accept the fact that you can circulate from facing dancers ONLY if you can accept the fact that Circulate means you advance forward one position. I do not personally use this material, however we have received some requests for some, so this is for those who asked, not from me. Al Stevens

HEADS LEAD RIGHT AND CIRCLE TO A LINE--ALL EIGHT CIRCULATE--WHEEL AND
DEAL--CENTERS CIRCULATE--ALL EIGHT CIRCULATE--CENTERS SWING THRU--THE
OTHERS TRADE--CENTER BOYS RUN--LEFT ALLEMANDE

SIDES HALF SQUARE THRU--ALL EIGHT CIRCULATE DOUBLE (same as pass thru trade
by)--SWING THRU--BOYS RUN--TAG THE LINE IN--GIRLS CIRCULATE--BOYS
CIRCULATE--ALL EIGHT CIRCULATE--PASS THRU--GIRLS CROSS FOLD--STAR THRU--
COUPLES CIRCULATE--GIRLS TRADE--FERRIS WHEEL--ZOOM--CENTERS CIRCULATE--
-LEFT ALLEMANDE

HEADS CIRCULATE--SAME FOUR PARTNER TRADE--REVERSE FLUTTER WHEEL--
SWEEP 1/4 MORE AND CIRCULATE--STAR THRU--ALL EIGHT CIRCULATE--ENDS
CROSS FOLD--ALL EIGHT CIRCULATE DOUBLE--SWING THRU--BOYS RUN--PASS
THRU--WHEEL AND DEAL--CENTERS CIRCULATE--LEFT ALLEMANDE

SIDES STAR THRU--PASS THRU--CENTERS IN--CAST OFF 3/4--ALL EIGHT CIRCULATE
DOUBLE--ENDS RUN--PASS THE OCEAN--GIRLS TRADE--RECYCLE--SQUARE THRU
3/4--TRADE BY--LEFT ALLEMANDE

HEADS LEAD RIGHT AND VEER LEFT--BEND THE LINE--RIGHT AND LEFT THRU--PASS
THRU--ENDS CROSS RUN--ALL EIGHT CIRCULATE BUT CENTERS GO DOUBLE--PASS
THE OCEAN--ALL EIGHT CIRCULATE TO A RIGHT AND LEFT GRAND

ZERO LINE--ALL EIGHT CIRCULATE--TAG THE LINE RIGHT--COUPLES CIRCULATE--
CENTERS TRADE--ENDS CIRCULATE--BOYS TRADE--CENTERS TRADE--COUPLES
CIRCULATE--BEND THE LINE--TOUCH 1/4--BOYS RUN--CENTERS PASS THRU--TOUCH
1/4--SPLIT CIRCULATE--BOYS RUN--SQUARE THRU BUT ON YOUR FOURTH HAND
LEFT ALLEMANDE

HEADS TOUCH 1/4--SIDES SQUEEZE IN BETWEEN THE HEADS--ALL 8 CIRCULATE--
CAST OFF 3/4--ENDS CIRCULATE--CENTERS PASS THE OCEAN AND SINGLE HINGE--
COUPLES CIRCULATE--TAG THE LINE IN--STAR THRU--CENTERS IN--ALL EIGHT
CIRCULATE--ENDS FOLD--ZOOM TO A RIGHT AND LEFT GRAND (leaders will do 3/4 of
their part of a zoom)

ZERO LINE--TOUCH 1/4--ALL EIGHT CIRCULATE ONCE AND A HALF--CENTER SIX
CIRCULATE ONCE AND A HALF--FOUR GIRLS CIRCULATE ONCE AND A HALF--VERY
CENTER GIRLS HINGE--BEND THE BIG LINE--STAR THRU--ZOOM--SQUARE THRU 3/4--
LEFT ALLEMANDE

HEADS CIRCULATE ONCE AND A HALF--EXTEND--SCOOT BACK--WALK AND DODGE--
TWO WALKERS TRADE TO A CHAIN DOWN THE LINE--FLUTTER WHEEL--SLIDE THRU--
SWING THRU--BOYS TRADE--HALF ALL 8 CIRCULATE--RIGHT AND LEFT GRAND

PLUS PAGE--SINGLE CIRCLE 1/2 & 3/4

HEADS SINGLE CIRCLE TO A WAVE--PASS THRU--SEPARATE AROUND ONE TO A
LINE--PASS THE OCEAN--SPIN CHAIN AND EXCHANGE THE GEARS--GIRLS TRADE--
RECYCLE--SINGLE CIRCLE TO A WAVE--SCOOT BACK--BOYS CROSS FOLD--SINGLE
CIRCLE TO A RIGHT AND LEFT GRAND

SIDES SINGLE CIRCLE TO A STAR THRU--RIGHT AND THRU--PASS TO THE CENTER--
SQUARE THRU 3/4--SPLIT TWO--SEPARATE AROUND ONE TO A LINE--SINGLE CIRCLE
TO A STAR THRU--LEFT ALLEMANDE

HEADS RIGHT AND LEFT THRU--STAR THRU--SINGLE CIRCLE TO A WAVE--EXTEND--
CENTERS RUN--FERRIS WHEEL--BOYS SINGLE CIRCLE TO A WAVE--PING PONG
CIRCULATE--CENTER GIRLS RUN--GIRLS VEER RIGHT--SINGLE CIRCLE TO A WAVE--
BOYS RUN--REVERSE FLUTTER WHEEL--SINGLE CIRCLE TO A WAVE--FAN THE TOP--
RIGHT AND LEFT GRAND

SIDES TOUCH 1/4--BOYS RUN---SINGLE CIRCLE TO A WAVE--FAN THE TOP--SPIN THE
TOP--RECYCLE--VEER LEFT--COUPLES CIRCULATE--WHEEL AND DEAL--SINGLE
CIRCLE TO A WAVE--FAN THE TOP--SPIN THE TOP--RECYCLE--VEER LEFT--CHAIN
DOWN THE LINE--LOAD THE BOAT--SINGLE CIRCLE TO A WAVE--EXTEND--RIGHT AND
LEFT GRAND

HEADS FLUTTER WHEEL--SWEEP 1.4--PASS THRU--DO SA DO--SINGLE CIRCLE 3/4 TO
A WAVE--CENTERS TRADE--SAME SEXES TRADE--SPLIT CIRCULATE--BOYS RUN--
WHEEL AND DEAL--DO SA DO--SINGLE CIRCLE 3/4 TO A WAVE--CENTERS TRADE--
CENTERS RUN-COUPLES CIRCULATE--FERRIS WHEEL--BOYS SWING THRU--EXTEND
AND DO SA DO--SINGLE CIRCLE 3/4 TO A WAVE--BOYS TRADE--BOYS RUN--WHEEL
AND DEAL--PASS THRU--LEFT ALLEMANDE

SINGING CALL FIGURE:

**HEADS SINGLE CIRCLE 3/4 TO A WAVE--GIRLS WALK AND BOYS DODGE--SINGLE
CIRCLE 3/4 TO A WAVE--CENTERS CIRCULATE--BOYS RUN--SWING THRU--GIRLS
FOLD--PEEL THE TOP--CORNER SWING AND PROMENADE**

Next month, we will have a CALLERLAB wrap-up for you.

NOTES FOR EUROPEAN CALLERS

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MAY 1999

--IN THIS ISSUE--

VIEWPOINT: CALLERLAB WRAP-UP
MAINSTREAM: DIXIE STYLE TO A WAVE & HAND HOLDS ON STARS
PLUS: LINEAR CYCLE

CALLERLAB WRAP-UP:

Another CALLERLAB convention has come and gone. This was not the best attended convention we have had, however it was one of the most exciting conventions that I can remember attending, the spirits were high and the overall feeling was exciting.

Outside of the "normal" committee meetings that were conducted, there was the emergence of a new sub-committee, headed by Jon Jones, called the "Extended Applications Review" committee. This committee (which I am a member of) examines combinations of movements which are submitted either to the committee members in writing, or verbally, then sent to the committee members for review. At the Dallas convention, we discussed the use of four movements, the results of which I will post here for your review. If any of you wish to challenge the use of movements from certain formations/arrangements, or certain combinations of calls, submit these to me and I will see to it that it is brought back to this committee for review.

The results of the committee's review should be published and made public so everybody can see what is legal/illegal, or moral/immoral to call. The committee members will abide by the decisions of the committee, regardless how we vote on an issue.

The issues that were voted upon in Dallas are as follows: 1) Is it legal to use the call "Zoom" from a 1/4 Tag Formation? Ruling by the committee: NO. 2) Is it legal to use the call "Chain Down The Line 3/4 either from a "diamond" with the girls in the wave, or a double pass thru with the girls in the lead, and calling girls swing thru, then chain down the line 3/4 (cast off 3/4 and the boys courtesy turn the girls)? Ruling by the committee: NO. 3) Can you "Sweep 1/4 after a Recycle? Ruling by the committee: YES. 4) Can you call "Spin Chain Thru" from an Alamo Ring? Ruling by the committee: NO.

If anyone wants to hear why the committee ruled as they did on any of these issues, contact me personally and I will get back with you. There will be some changes to the MS and Plus programs this year, but this is the "normal" review of the programs and has nothing to do with any "drastic" changes you might envision. All in all the convention did not have the "electricity" in the air of the prior couple of conventions, the atmosphere was very positive. CALLERLAB is aware of the need for positive changes in

the activity and has quite a few “brains” reviewing the problems that confront us and is working towards possible solutions to these problems.

CALLERLAB ZUSAMMENFASSUNG:

Es ist wieder eine CALLERLAB Convention vorüber. Sie war nicht sehr gut besucht, aber es war eine der interessantesten Conventions die ich besucht habe; es waren alle gut gelaunt und sehr interessiert.

Neben den “normalen” Versammlungen, die durchgeführt wurden, war ein neues Komitee “Ueberpruefung der Erweiterten Anwendungen” notwendig, geleitet von Jon Jones. Dieses Komitee (ich bin auch Mitglied) prüft Figurenkombinationen, die schriftlich oder mündlich eingereicht werden und leitet sie an ihre Mitglieder zur nochmaligen Durchsicht weiter. Auf der Dallas-Convention diskutierten wir über die Anwendung von vier Movements: das Ergebnis stelle ich Euch nachstehend vor. Falls einer von Euch Figuren oder Figurenkombinationen aus einer bestimmten Formation heraus vorschlagen moechte, schreibt mir und ich werde sie dem Komitee zur Ueberpruefung vorstellen.

Die Ergebnisse der Ueberpruefung durch das Komitee sollten veroeffentlicht werden, damit jeder weiß, ob es OK ist, diese Figur zu callen. Die Komitee-Mitglieder werden sich der Entscheidung beugen, egal wie die Abstimmung ausfällt.

In Dallas wurde über folgende Movements abgestimmt: 1) Ist es legal zu callen: “Zoom” aus einer 1/4 Tag-Formationen? Entscheidung des Komitees: NEIN: 2) Ist es legal zu callen: “Chain Down The Line 3/4” entweder aus einem “Diamond” mit den Girls in der Wave, oder Double Pass Thru mit den Girls als Leader: also “Girls Swing Thru”, dann “Chain Down The Line 3/4 (cast off 3/4 and the boys courtesy turn the girls)? Entscheidung des Komitees: NEIN. 3) Kannst Du nach “Recycle”, “Sweep 1/4” tanzen? Entscheidung des Komitees: JA. 4) Darfst Du callen “Spin Chain Thru” aus einem Alamo-Ring? Entscheidung des Komitees: NEIN.

Wenn jemand wissen möchte, warum das Komitee bei den einzelnen Moves so entschieden hat, meldet Euch bei mir. Es gibt dieses Jahr einige Veränderungen im MS- und PLUS-Programm, aber dies ist die “normale” Ueberarbeitung der Programme und hat nichts mit “drastischen” Veraenderungen zu tun. Alles in allem lag bei dieser Convention nicht die Spannung in der Luft, wie es bei etlichen zuvor der Fall war, die Atmosphäre war sehr gut.

CALLERLAB ist sich bewußt, daß es positive Veränderungen in der Bewegung geben muß, und macht sich Gedanken über die Probleme, die wir haben und sucht nach möglichen Lösungen für diese Probleme.

POINT OF INFORMATION:

I have been seeing a lot of illegal uses of “STARS” recently and feel the need to step upon my soap-box for just a few minutes. I have talked to many, many dancers who question my “hand-hold” while dancing when the caller calls either a right or left hand “star” for the men. Are you aware of the proper styling for a “forward” moving star, regardless of sex in the star? It is a “PALM STAR”, contrary to belief, even for the ladies. The styling hint on “Stars” calls for a “Palm Star” for all “forward moving”

stars.....the ladies should use their outside hands for “skirt-work”.

It is ONLY when the men are in the middle of an “Allemande Thar Star” that they use the “Packsaddle” grip, when the ladies are in the middle, they should merely use the palm star. Why is it that we ALWAYS see the pack-saddle grip on most “stars”? The reason is simple, we are not teaching the proper styling for “stars” and that is a fact. Take time to read the definitions for each call you teach, and read the “styling hints” as listed in the CALLERLAB definitions as well, your dancers might appreciate your teaching them the correct way, rather than having to be told by those of us who dance it correctly to tell them the correct way.

MAINSTREAM CHOREOGRAPHY: DIXIE STYLE TO AN OCEAN WAVE

First of all, a few Box Zero’s using Dixie Style.....

1. SWING THRU--BOYS TRADE--SINGLE HINGE--BOYS FOLD--DIXIE STYLE--BOYS CROSS FOLD--RIGHT AND LEFT THRU.....
2. SLIDE THRU--DIXIE STYLE TO A WAVE--BOYS CROSS FOLD--RIGHT & LEFT THRU....
3. SLIDE THRU--RIGHT AND LEFT THRU--DIXIE STYLE--BOYS CROSS FOLD.....
4. TOUCH 1/4--SPLIT CIRCULATE--BOYS FOLD--DIXIE STYLE--BOYS TRADE--RECYCLE.....
5. TOUCH 1/4--GIRLS FOLD--(BOYS LEAD) DIXIE STYLE TO A WAVE--BOYS RUN--HALF TAG AND FACE RIGHT.....

The following are equivalents....1-5 are equivalent to a Right and Left Thru, 6-10 are equivalent to a ladies chain.

1. SLIDE THRU--DIXIE STYLE TO A WAVE--BOYS CROSS FOLD.....
2. TOUCH 1/4--SPLIT CIRCULATE--BOYS FOLD--DIXIE STYLE TO A WAVE--BOYS CROSS RUN--RECYCLE.....
3. SLIDE THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--RECYCLE.....
4. TOUCH 1/4--GIRLS FOLD--BOYS LEAD DIXIE STYLE TO A WAVE--GIRLS RUN--WHEEL AND DEAL
5. SWING THRU--BOYS TRADE--SINGLE HINGE--BOYS FOLD--DIXIE STYLE TO A WAVE--GIRLS RUN--WHEEL AND DEAL
6. TOUCH 1/4--SPLIT CIRCULATE--BOYS FOLD--DIXIE STYLE TO A WAVE--BOYS CROSS FOLD.....
7. TOUCH 1/4--SPLIT CIRCULATE--BOYS FOLD--DIXIE STYLE TO A WAVE--RECYCLE--RIGHT AND LEFT THRU.....

8. SLIDE THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--RECYCLE--RIGHT AND LEFT THRU.....
9. SWING THRU--BOYS RUN--CHAIN DOWN THE LINE--DIXIE STYLE TO A WAVE--BOYS TRADE--RECYCLE.....
10. TOUCH 1/4--GIRLS FOLD--BOYS LEAD DIXIE STYLE TO A WAVE--GIRLS TRADE--BOYS RUN--HALF TAG AND FACE RIGHT.....

HEADS SWING THRU--BOYS RUN--HALF TAG--WALK & DODGE--SWING THRU--SINGLE HINGE--BOYS FOLD--DIXIE STYLE TO A WAVE--BOYS CROSS FOLD--SLIDE THRU--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--LEADERS TURN BACK--SWING THRU--BOYS FOLD--DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT SWING THRU--BOYS CROSS FOLD--RIGHT AND LEFT GRAND

SIDES PASS THE OCEAN--SWING THRU--BOYS TRADE--SINGLE HINGE--BOYS FOLD--DIXIE STYLE TO A WAVE--GIRLS RUN--WHEEL AND DEAL--PASS THRU--SWING THRU--BOYS TRADE--SINGLE HINGE--BOYS FOLD--DIXIE STYLE TO A WAVE--GIRLS RUN--WHEEL AND DEAL--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

HEAD LADIES CHAIN--SEND HER BACK DIXIE STYLE TO A WAVE--BOYS CROSS FOLD--CENTERS PASS THRU--SWING THRU--SINGLE HINGE--BOYS RUN--LADIES CHAIN--DIXIE STYLE TO A WAVE--BOYS CROSS RUN--SWING THRU--TURN THRU--LEFT ALLEMANDE

SIDES LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--BOYS FOLD--DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT SWING THRU--CHAIN DOWN THE LINE--DIXIE STYLE TO A WAVE--GIRLS CIRCULATE--BOYS TRADE--LEFT ALLEMANDE

HEADS SLIDE THRU--TOUCH 1/4--GIRLS FOLD--BOYS LEAD DIXIE STYLE TO A WAVE--GIRLS TRADE--VEER LEFT--CIRCLE TO A LINE--SLIDE THRU--TOUCH 1/4--GIRLS FOLD--

-DIXIE STYLE TO A WAVE--GIRLS TRADE--GIRLS RUN--COUPLES CIRCULATE--GIRLS FOLD--RIGHT AND LEFT GRAND

SIDES LEAD RIGHT--VEER LEFT--COUPLES CIRCULATE--BEND THE LINE--PASS THRU--TAG THE LINE AND FACE IN--BOX THE GNAT--RIGHT AND LEFT THRU--PAS THRU--BEND THE LINE--SLIDE THRU--TOUCH 1/4--GIRLS FOLD--DIXIE STYLE TO A WAVE--CHAIN DOWN THE LINE--PROMENADE HOME

HEADS LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--PASS THRU--WHEEL & DEAL--DOUBLE PASS THRU--LEADERS TURN BACK--DO SA DO TO A WAVE--SWING THRU--BOYS FOLD--DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT SWING THRU--BOYS CROSS FOLD--RIGHT AND LEFT GRAND

SIDES SQUARE THRU 3/4--SEPARATE AROUND ONE TO A LINE--PASS THRU--WHEEL AND DEAL--ON A DOUBLE TRACK (this means the girls work straight ahead) GO DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT SWING THRU--BOYS RUN--TAG THE LINE--FACE RIGHT--COUPLES CIRCULATE--CHAIN DOWN THE LINE--SLIDE THRU--LEFT ALLEMANDE

HEADS HALF SASHAY--PASS THRU--SEPARATE GO AROUND TWO TO A LINE--PASS THRU--WHEEL AND DEAL--ZOOM--ON A DOUBLE BOYS LEAD DIXIE STYLE TO A WAVE--BOYS CIRCULATE--CHAIN DOWN THE LINE--PASS THRU--WHEEL & DEAL--DOUBLE PASS THRU--LEADERS TURN BACK--SWING THRU--BOYS RUN--STAR THRU--PASS THRU--LEFT ALLEMANDE

SIDES RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--RECYCLE--PASS THRU--SPIN THE TOP--SWING THRU--RECYCLE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS SCOOT BACK--RECYCLE--VEER RIGHT AND PROMENADE

HOME

PLUS PAGE--LINEAR CYCLE

SIDES SWING THRU--LINEAR CYCLE--PASS THRU--STEP TO A WAVE--LINEAR CYCLE--
SLIDE THRU--CENTERS FLUTTER WHEEL--STEP TO A WAVE--LINEAR CYCLE--LEFT
ALLEMANDE

HEADS STAR THRU AND SPREAD--ALL PASS THRU--WHEEL AND DEAL--GIRLS SWING
THRU--LINEAR CYCLE--BACK AWAY--BOYS SWING THRU--LINEAR CYCLE--BOYS
SQUARE THRU 3/4--STEP TO A WAVE--LINEAR CYCLE--TOUCH 1/4--EIGHT CIRCULATE--
-BOYS RUN--CENTERS RIGHT AND LEFT THRU--PAS THRU--SWING THRU--RIGHT &
LEFT GRAND

SIDES LEAD RIGHT--SWING THRU--LINEAR CYCLE--TOUCH 1/4--BOYS RUN--SWING
THRU--GIRLS TRADE--RIGHT AND LEFT GRAND

HEADS PASS THE OCEAN--EXTEND--SWING THRU--LINEAR CYCLE--BOX THE GNAT--
PASS THRU--WHEEL AND DEAL--SQUARE THRU 3/4--LEFT ALLEMANDE

SIDES SQUARE THRU--SWING THRU--CAST OFF 3/4--CENTERS TRADE--LINEAR
CYCLE--SLIDE THRU--PASS THRU--LEFT ALLEMANDE

HEADS HALF SASHAY--SIDES SQUARE THRU--SWING THRU--CENTERS TRADE--
LINEAR CYCLE--TOUCH 1/4--BOYS RUN--ZOOM--CENTERS SQUARE THRU 3/4--LEFT

ALLEMANDE

As we approach the “Graduation” season, lets not forget that we should keep in mind that during the summer months, you might be getting more visitors than normal, most of them might be newly graduated dancers. Don’t try to impress them with how much more than them you know....you will make a bigger hit if you strive to keep them dancing.

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JUN 1999

--IN THIS ISSUE--

VIEWPOINT: *TEN WAYS TO IMPROVE YOUR HUMAN RELATIONS*
MAINSTREAM: *SPIN CHAIN THRU*
PLUS: *ANYTHING AND SPREAD*

TEN WAYS TO IMPROVE YOUR HUMAN RELATIONS:

I was looking thru some piles of paperwork in my office and came across the following "Ten Ways To Improve Your Human Relations", and thought it might not be a bad idea to share those with you. These are ways to deal with other individuals...I got this article out of a pile of paperwork that I had in the "military" (I retired in 1983, shows you how long it has been since I cleaned up the piles of paper in my office.....ha ha).

1. Speak to people. There is nothing as nice as a cheerful word of greeting.
2. Smile at people. It takes 72 muscles to frown.....and only 14 to smile.
3. Call people by their name. The sweetest music to anyone's ears is the sound of their own name.
4. Be friendly and helpful. If you would would like to have friends, be friendly.
5. Be cordial. Speak and act as if everything you do were a genuine pleasure.
6. Be genuinely interested in people.
7. Be generous with praise.....and cautious with criticism. Praise in public, and when necessary, criticize in private.
8. Be considerate with the feelings of others, it will be appreciated.
9. Be thoughtful of the opinions of others. There are three sides to a controversy; yours, the other fellows, and the right one.
10. Be alert to "give" service. What counts most in life is what we do for others.

10 PUNKTE, UM DAS MITEINANDER ZU VERBESSERN

Ich habe einige Stapel Unterlagen in meinem Büro durchgesehen und da fiel mir folgendes in die Hände: "10 Punkte, um das Miteinander zu verbessern.". Ich dachte, es wäre keine schlechte Idee, diese auch Euch vorzustellen. Hier sind sie: (Ich habe diesen Artikel aus einem Stoss Papiere, die aus der Militaerzeit stammen - ich wurde 1983 pensioniert - da koennt Ihr mal sehen, wie lange es her ist, dass ich die Stapel in meinem Büro durchgesehen habe...ha, ha, ha)

1. Rede mit den Leuten. Es gibt nichts schoeneres, als eine nette Begruessung.
2. Laechle die Leute an. Man bewegt 72 Muskel fuer ein griesgraemiges Gesicht ... aber nur 14, um zu laecheln.
3. Rede die Leute mit ihrem Namen an. Die schoenste Musik im Ohr ist der Klang des eigenen Namen.
4. Sei freundlich und hilfsbereit. Wenn Du Freunde haben willst, sei freundlich.
5. Sei herzlich. Rede und handel, als ob alles, was Du tust, das reinste Vergnuegen ist.
6. Zeige aufrichtiges Interesse an Deinen Mitmenschen.
7. Sei grosszuegig mit Lob...und vorsichtig mit Kritik. Lobe in der Oeffentlichkeit, und falls notwendig, kritisiere unter 4 Augen.
8. Gehe mit den Gefuehlen anderer ruecksichtsvoll um, man wird es Dir danken.
9. Sei offen fuer die Meinung anderer. Es gibt drei Sichtweisen bei einer Auseinandersetzung: Deine, die des Anderen, und die Richtige.
10. Sei stets bereit, zu helfen. Am meisten im Leben zaehlt, was Du fuer andere getan hast.

MAINSTREAM....SPIN CHAIN THRU

SPIN CHAIN THRU STANDARD ZERO BOX

1. SPIN CHAIN THRU--SPIN CHAIN THRU--ZERO BOX
2. SPIN CHAIN THRU--GIRLS CIRCULATE--SPIN CHAIN THRU--BOYS CIRCULATE--
ZERO BOX
3. SPIN CHAIN THRU--GIRLS CIRCULATE--ALL 8 CIRCULATE--SPIN CHAIN THRU--
BOYS CIRCULATE--ALL 8 CIRCULATE--ZERO BOX

SWING THRU--SPIN CHAIN THRU--SWING THRU--SPIN CHAIN THRU--SWING THRU--
RIGHT AND LEFT GRAND

SWING THRU--SPIN CHAIN THRU--BOYS CIRCULATE--SWING THRU--SPIN CHAIN
THRU--GIRLS CIRCULATE--RECYCLE--PASS THRU--TRADE BY--ZERO BOX

SPIN CHAIN THRU--GIRLS CIRCULATE--SWING THRU--SPIN CHAIN THRU--GIRLS
CIRCULATE--SWING THRU--PASS THRU--TRADE BY---ZERO BOX

ZERO BOX--SPIN CHAIN THRU--GIRLS CIRCULATE DOUBLE--BOYS RUN--BEND THE
LINE--ZERO LINE

ZERO BOX--SPIN CHAIN THRU--GIRLS CIRCULATE DOUBLE--RIGHT AND LEFT GRAND

ZERO BOX--SWING THRU--BOYS TRADE--SPIN CHAIN THRU--BOYS CIRCULATE
DOUBLE--ALL EIGHT CIRCULATE--BOYS RUN--PROMENADE

FOUR LADIES CHAIN--HEADS SQUARE THRU--SWING THRU--BOYS TRADE--SPIN
CHAIN THRU--BOYS CIRCULATE DOUBLE--BOYS RUN--PROMENADE

SIDES HALF SASHAY--HEADS SQUARE THRU--SPIN CHAIN THRU--ENDS CIRCULATE--
SPIN CHAIN THRU--ENDS CIRCULATE--SWING THRU--BOYS RUN--ZOOM--SQUARE
THRU 3/4--ZERO BOX

1.

HEADS SQUARE THRU--SWING THRU--SPIN CHAIN THRU.....IS EQUAL TO HEADS
LEAD RIGHT AND STEP TO A WAVE

2. HEADS SQUARE THRU--SPIN CHAIN THRU--ALL 8 CIRCULATE--SINGLE HINGE--BOYS RUN.....IS EQUAL TO A ZERO LINE
3. HEADS LEAD RIGHT--SWING THRU--SPIN CHAIN THRU--BOYS CIRCULATE--RECYCLE.....IS EQUAL TO HEADS LEAD RIGHT
4. 4 LADIES CHAIN--HEADS SQUARE THRU--SPIN CHAIN THRU--BOYS RUN--BEND THE LINE.....IS EQUAL TO A ZERO LINE

HERE ARE SOME ZERO BOX WAVE TECHNICAL ZEROS USING SPIN CHAIN THRU

1. SPIN CHAIN THRU--EIGHT CIRCULATE--SPIN CHAIN THRU--EIGHT CIRCULATE.....
2. SINGLE HINGE--SPIN CHAIN THRU--SPIN CHAIN THRU--SINGLE HINGE.....
3. SPIN CHAIN THRU--ENDS CIRCULATE--SPIN CHAIN THRU--ENDS CIRCULATE.....
4. SWING THRU--CENTERS TRADE--SPIN CHAIN THRU--SPIN CHAIN THRU--SWING THRU--CENTERS TRADE.....

HEADS SPIN THE TOP--TURN THRU--DO SA DO--SWING THRU--SPIN CHAIN THRU--SPIN CHAIN THRU--TURN THRU--LEFT ALLEMANDE

FOUR LADIES CHAIN--HEADS SQUARE THRU--SPIN CHAIN THRU--CAST OFF 3/4--SPIN CHAIN THRU--SPIN CHAIN THRU--CAST OFF 3/4--RIGHT AND LEFT GRAND

HEADS SQUARE THRU--SPIN CHAIN THRU--GIRLS CIRCULATE--BOYS CIRCULATE--BOYS RUN--FERRIS WHEEL--PASS THRU--SWING THRU--SPIN CHAIN THRU--SPIN CHAIN THRU--RIGHT AND LEFT GRAND

SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--STAR THRU--ZOOM--PASS THRU--SWING THRU--GIRLS CIRCULATE--BOYS TRADE--SPIN CHAIN THRU--SPIN CHAIN THRU--RIGHT AND LEFT GRAND

FOUR LADIES CHAIN--HEADS PASS THRU AND CLOVERLEAF--SIDES PASS THRU--
SPIN CHAIN THRU--SPIN CHAIN THRU--CAST OFF 3/4--SPIN CHAIN THRU--SPIN CHAIN
THRU--CAST OFF 3/4--BOYS RUN--BOYS CIRCULATE--PROMENADE

HEADS FLUTTER WHEEL--SAME FOUR SQUARE THRU--SWING THRU--SPIN CHAIN
THRU--BOYS CIRCULATE--SWING THRU--BOYS TRADE--BOYS RUN--COUPLES
CIRCULATE--BEND THE LINE--PASS THE OCEAN--GIRLS TRADE--SWING THRU--SPIN
CHAIN THRU--BOYS CIRCULATE--BOYS RUN--PROMENADE

SIDES STAR THRU--CALIFORNIA TWIRL--SPIN CHAIN THRU--ALL 8 CIRCULATE--
SINGLE HINGE--BOYS RUN--SLIDE THRU--SWING THRU--SPIN THE TOP--SINGLE
HINGE--ALL 8 CIRCULATE--BOYS RUN--SPIN CHAIN THRU--ALL 8 CIRCULATE--(3
options)

- 1) TURN THRU--LEFT ALLEMANDE
- 2) GIRLS TURN BACK AND PROMENADE
- 3) RIGHT AND LEFT GRAND

HEADS RIGHT AND LEFT THRU--HALF SASHAY--PASS THRU--SEPARATE AROUND
ONE TO A LINE--ALL RIGHT AND LEFT THRU--LADIES LEAD DIXIE STYLE TO A WAVE--
BOYS TRADE--SPIN CHAIN THRU--SPIN CHAIN THRU--LEFT ALLEMANDE

SIDES TOUCH 1/4--BOX CIRCULATE--BOYS RUN--SQUARE THRU 3/4--SLIDE THRU--
PASS THRU--PARTNER TRADE--LADIES LEAD DIXIE STYLE TO A WAVE--SPIN CHAIN
THRU--SPIN CHAIN THRU--BOYS TRADE--LEFT ALLEMANDE

PLUS PAGE-----ANYTHING AND SPREAD

**HEADS PASS THE OCEAN--RECYCLE AND SPREAD--SLIDE THRU--DOUBLE PASS
THRU--TRACK TWO--BOYS CIRCULATE--RECYCLE--SWING THRU--BOYS RUN--FERRIS
WHEEL AND SPREAD--STAR THRU--CENTERS PASS THE OCEAN--EXPLODE THE
WAVE--LEFT ALLEMANDE**

**SIDES TOUCH 1/4--GIRLS RUN AND SPREAD--PASS THRU--TAG THE LINE IN--PASS
THRU--WHEEL AND DEAL AND SPREAD--PASS THRU--HALF TAG--GIRLS TRADE--
SCOOT BACK--SWING THRU--RECYCLE--SQUARE THRU 3/4--TRADE BY--LEFT
ALLEMANDE**

**HEADS STAR THRU & SPREAD--LINES FORWARD AND BACK--CENTERS PASS THE
OCEAN--ENDS SLIDE THRU--PING PONG CIRCULATE--EXTEND--SWING THRU--SINGLE
HINGE--BOYS RUN--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE &
SPREAD--GIRLS TRADE--SWING THRU--SINGLE HINGE--BOYS RUN--PASS THRU--
BEND THE LINE--RIGHT & LEFT THRU--DIXIE STYLE TO WAVES--BOYS TRADE &
SPREAD--GIRLS RUN--HALF TAG--ALL TRADE & ROLL--PASS THRU--"U" TURN BACK--
LEFT ALLEMANDE**

**SIDES RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE & SPREAD--
EXTEND--SWING THRU & SPREAD--GIRLS TRADE--LEFT SWING THRU--GIRLS RUN--
FERRIS WHEEL--DOUBLE PASS THRU--TRACK TWO--SWING THRU--BOYS RUN--HALF
TAG--ALL TRADE AND ROLL--LEFT ALLEMANDE**

**SIDES SWING THRU--SPIN THE TOP--EXTEND--SPIN CHAIN THE GEARS AND SPREAD--
BOYS ONLY SCOOT BACK--LEFT SWING THRU--SINGLE HINGE--GIRLS RUN--LOAD
THE BOAT--LEFT ALLEMANDE**

NOTES FOR EUROPEAN CALLERS

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JUL 1999

--IN THIS ISSUE--

VIEWPOINT: *BAD TEACHING--BAD DANCERS*
MAINSTREAM: *SPIN THE TOP/SPIN THE NET*
PLUS: *DIXIE GRAND*

BAD TEACHING--BAD DANCERS

Your first reaction is--not again! Broaching this subject is like trying to do a dancer improvement session, "no one attends because no one needs improvement". Or as one woman explained, "I have my own styling".

We callers/instructors are teaching "people" to square dance, not teaching "square dancing". (Follow me?)

When I say teach thoroughly and explicitly, this is not to mean talking dancer's heads off with long and windy discourses. Teach with clear, concise language that they understand. Teach all the points of the movement, including styling and timing. This does not mean to use that movement from all possible positions during that particular teaching session.

Take time to smell the roses! Once a movement is taught, let the dancers dance it, over and over again. What's the rush? Teaching by definition should not be something we have to advertise. It should be done from the very beginning. Even though the CALLERLAB recommendation for teaching the entire MS program is 41 sessions at 2 to 2.5 hours per session, no one said you couldn't take longer. Are you also popular with those folks you have driven out of square dancing with this haste? HASTE MAKES WASTE, and you have probably wasted folks you could have contributed to square dancing for longer than those brilliant folks to whom you catered with the big rush. Why not be a hero to many rather than a few?

There are ample aids for teaching in a thorough and explicit manner. The previous CALLERLAB committees on Styling, Timing, Definitions were composed of callers with earnest intent to produce good, usable information and correct products. I, for one, was always in a quandary as to teaching order, styling, timing, and definitions, and now I am pleased to accept what has been done by these committees in order to save my time and effort.

There is a lot of poor instructing going on, just to get folks through the programs.

One could almost think of thorough and explicit teaching as a branding iron. We all

“brand” the folks we teach in one way or another. What kind of “branding iron” do you want to use? One that says to other callers and dancers - “stay clear of that callers’ students, for they are weak dancers”, or, “you can sure tell they learned under that caller by the way they style, time and dance the movements”.

It takes discipline on your part as a teacher, but the rewards are more and better dancers staying longer in the activity.

SCHLECHTER UNTERRICHT - SCHLECHTE TÄNZER

Deine erste Reaktion wird sein - nicht schon wieder !
Diese Sache zur Sprache bringen kommt einem “Verbesserungskurs für Tänzer” gleich. Keiner kommt, weil keiner “Verbesserung” braucht. Oder, wie eine Frau mir einmal gesagt hat, “Ich habe meinen Eigenen Stil.”

Wir Caller/Lehrer bringen den Leuten bei, wie man “Square” tanzt, wir unterrichten nicht Square Dance. (Alles klar?)

Wenn ich sage, man soll gründlich und eindeutig unterrichten, dann soll das nicht heißen, daß ich die Tänzern mit langwierigen, komplizierten Erklärungen vollquatsche. Unterrichte in einer klaren, prägnanten Sprache, die jeder versteht. Erkläre alle Einzelheiten der Figuren, einschließlich Styling, Timing. Das bedeutet nicht, daß in dieser Unterrichtsstunde die Figur aus allen Positionen heraus benutzt werden muß.

“Rom ist auch nicht an einem Tag erbaut worden.” Wenn eine Figur erklärt ist, laß sie die Tänzer tanzen - immer und immer wieder. Warum so eilig? Eine Figur mit den Definitionen zu unterrichten - dafür sollten wir nicht werben müssen. Dies sollte von vorn herein so sein. Obwohl CALLERLAB vorschlägt, das komplette MS-Programm in 41 Wochen mit 2 - 2 1/2 Wochenstunden zu unterrichten, kann Dir keiner verbieten, länger zu machen.

Bist Du auch noch beliebt bei Leuten, die Du mit dieser Hast vom Square Dance vergraut hast, Eile bringt Schwund, und Du hast wahrscheinlich Leute vertrieben, die vielleicht länger beim Square Dance geblieben wären, als die, die Du mit großer Eile durchgeboxt hast. Warum nicht lieber der Held für viele sein, als nur für ein paar wenige.

Es gibt genügend Hilfen, wie man eindeutig und gründlich unterrichten kann. Das letzte CALLERLAB-Komitee für Styling, Timing und Definitionen setzte sich aus Callern zusammen, die ernsthaft versuchen, brauchbare Informationen und korrektes Material zu erstellen. Ich war immer in einer schwierigen Lage, was Reihenfolge, Styling, Timing, und Definitionen anbelangt, und jetzt wende ich gerne an, was diese Leute geleistet haben, weil ich damit Zeit und Mühe spare.

Es gibt eine Menge schlechte Kurse, nur mit dem Ziel, die Leute schnellstmöglich durch das Programm zu boxen.

Man könnte fast sagen, eindeutig und gründlich unterrichten ist wie ein “Brandzeichen”. Wir alle “zeichnen” die Leute, die wir unterrichten, in der einen oder anderen Weise. Welches “Brandzeichen” möchtest Du hinterlassen? Eines, das den anderen Callern und Tänzern signalisiert “halte Dich fern von Tänzern dieses Callers, denn sie sind schwache Tänzer”, oder “Du kannst aus der Art ihres Stylings, Timings und der Ausführung der

Figuren erkennen, daß sie aus der Schule von Caller XY kommen".

Als Lehrer wird von Dir Disziplin verlangt, aber der Lohn sind mehr und bessere Tänzer, die länger beim Square Dance bleiben.

MAINSTREAM CHOREOGRAPHY: *SPIN THE TOP AND SPIN THE NET*

HEADS SPIN THE TOP--BOYS RUN--WHEEL AND DEAL--PASS THRU--TOUCH 1/4--CAST OFF 3/4--GIRLS TRADE--SPIN THE TOP--MEN RUN--BEND THE LINE--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

SIDES SWING THRU--BOX THE GNAT--FAN THE TOP--STEP THRU--SWING THRU--MEN TRADE--SPIN THE TOP--RECYCLE--PASS THRU--WHEEL AND DEAL--SWING THRU--SPIN THE TOP--PASS THRU--SEPARATE--AROUND ONE TO A LINE--CENTERS ONLY RIGHT AND LEFT THRU--SAME FOUR FLUTTER WHEEL--ALL STAR THRU--CENTERS PASS THRU--EIGHT CHAIN FIVE--LEFT ALLEMANDE

HEADS HALF SQUARE THRU--TOUCH 1/4--SPLIT CIRCULATE--MEN RUN--REVERSE FLUTTER WHEEL--LADIES LEAD DIXIE STYLE TO A WAVE--MEN TRADE--LEFT SWING THRU--GIRLS CROSS RUN--SPIN THE TOP--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--LEADERS PARTNER TRADE--LEFT ALLEMANDE

SIDE LADIES CHAIN TO THE RIGHT--NEW SIDES SPIN THE TOP--HEADS SEPARATE AND EVERYBODY GO RIGHT AND LEFT THRU--PASS THRU--WHEEL AND DEAL--FOUR LADIES RUN--SINGLE FILE CIRCULATE--(with your left hand) SINGLE HINGE--IN EACH WAVE CENTERS TRADE--ALL SPIN THE TOP--GIRLS TRADE--STAR THRU--TRADE BY--LEFT ALLEMANDE

ZERO BOX--SPIN CHAIN THRU--GIRLS CIRCULATE ONCE--SPIN THE TOP--SINGLE HINGE--SINGLE FILE CIRCULATE--MEN RUN--RIGHT AND LEFT THRU--DIVE THRU--ZOOM--CENTERS SLIDE THRU--TOUCH 1/4--WALK & DODGE--SWING THRU--SPIN THE TOP--SINGLE HINGE--SINGLE FILE CIRCULATE--ALL PARTNER TRADE AND THE GIRLS TURN BACK--WRONG WAY WEAVE THE RING--BOX THE GNAT AND PROMENADE HOME

HEADS SQUARE THRU 3/4--COURTESY TURN THIS GIRL WITH A HALF SASHAY--ALL JOIN HANDS AND CIRCLE LEFT--STOP WHEN THE MEN ARE AT THE HEAD POSITION AND THE GIRLS ARE AT THE SIDE POSITION--MEN PASS THRU AND PARTNER TRADE--GIRLS PARTNER TRADE AND FACE THE PERSON YOU TRADED WITH AND EVERYBODY GRAND SQUARE--WHEN YOU'RE DONE MEN SQUARE THRU--MEET THE GIRLS AND SPIN THE TOP--SINGLE HINGE--MEN RUN--CENTERS RIGHT AND LEFT THRU--PASS THRU--SWING THRU--TURN THRU--LEFT ALLEMANDE

SIDES SWING THRU--SPIN THE TOP--RECYCLE--PASS THRU--PASS THE OCEAN--GIRLS TRADE--SPIN THE TOP--MEN RUN--CHAIN DOWN THE LINE--SPIN THE TOP--SINGLE HINGE--MEN RUN--PASS THE OCEAN--SPIN THE TOP--SINGLE HINGE--ALL CIRCULATE--GIRLS TURN BACK--LEFT ALLEMANDE

ZERO LINE--SPIN THE TOP--SOFTBACK--RECYCLE--SPIN THE TOP--BOX THE GNAT--PASS THRU--WHEEL AND DEAL--CENTERS PASS THRU--STAR THRU--SLIDE THRU--PASS THRU--LEFT ALLEMANDE

HEADS SQUARE THRU--SIDES ROLL AWAY--SPIN THE TOP--FOUR GIRLS SPIN THE TOP--MEN CAST OFF 3/4--GIRLS RECYCLE AND SWEEP 1/4--GIRLS TOUCH 1/4--ALL CIRCULATE--MEN RUN--CENTERS IN--ALL TURN BACK--STAR THRU--CALIFORNIA TWIRL--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

SIDES TOUCH 1/4--WALK & DODGE--PASS THE OCEAN--RECYCLE--SWING THRU--SPIN THE TOP ONCE AND A HALF--RIGHT AND LEFT GRAND

HEADS HALF SQUARE THRU--PASS THE OCEAN--GIRLS TRADE--SPIN THE TOP ONCE AND A HALF--SOFTBACK--ALL 8 CIRCULATE ONCE AND A HALF--RIGHT AND LEFT GRAND

SIDES SQUARE THRU--SPLIT TWO--SEPARATE--AROUND ONE TO A LINE--CENTERS SWING THRU AND SPIN THE TOP ONCE AND A HALF--OTHERS DO SA DO--ALL RIGHT AND LEFT GRAND

SINGING CALL FIGURE:

HEADS SQUARE THRU--DO SA DO--SWING THRU--SPIN THE TOP DOUBLE--MEN RUN--
HALF TAG--SWING CORNER AND PROMENADE

SPIN THE NET

This use to be a "Quarterly" Selection, nice and danceable. From Parallel Ocean Waves, all Spin The Top to form a Tidal Wave. Without stopping, the wave in the very center do another Spin The Top while the ends Cast Off 3/4 and the out facer will run. Ends in a 1/4 Tag Formation.

FOUR LADIES CHAIN--HEADS HALF SQUARE THRU--SWING THRU DOUBLE--RIGHT
AND LEFT THRU--HALF SASHAY--ALL SPIN THE NET--CENTERS STEP THRU--BOX THE
GNAT AND SPIN THE NET--CENTER GIRLS TRADE--RECYCLE AND SWEEP 1/4--BACK
AWAY AND THE OTHERS LEAD TO THE RIGHT--LEFT ALLEMANDE

FOUR LADIES CHAIN 3/4--HEADS PASS THRU--SLIDE THRU--PASS THE OCEAN--SPIN
THE NET--CENTER WAVE HINGE AND WALK & DODGE--CLOVERLEAF--THE OTHERS
PASS THRU--ALL SPIN THE NET--CENTER BOYS ONLY TRADE--STEP THRU--BOX THE
GNAT--RIGHT AND LEFT GRAND

HEADS SWING THRU--TURN THRU--CLOVERLEAF--ALL DOUBLE PASS THRU--FIRST
GO LEFT AND SECOND GO RIGHT--SLIDE THRU--SWING THRU--SPIN THE NET--
CENTERS RECYCLE--PASS THRU--PASS THE OCEAN--SPIN THE TOP--SPIN THE NET--
CENTER GIRLS RUN--CENTERS 1/2 TAG THE LINE--OTHERS SEPARATE AND TOUCH
1/4--SINGLE FILE CIRCULATE--MEN RUN--SWING THRU--SPIN THE NET--CENTERS
RECYCLE--SQUARE THRU 3/4--LEFT ALLEMANDE

SINGING CALL FIGURES:

HEADS PROMENADE TRAVEL HALF WAY--DOWN THE MIDDLE AND HALF SQUARE
THRU--DO SA DO--SWING THRU--SPIN THE NET--CENTERS RECYCLE--PASS THRU--
SWING--PROMENADE

FOUR LADIES CHAIN 3/4--HEADS SQUARE THRU--SPIN THE NET--EXTEND--SINGLE
HINGE- MEN RUN--SQUARE THRU 3/4--SWING CORNER AND PROMENADE

PLUS PAGE--DIXIE GRAND

HEADS HALF SQUARE THRU--SINGLE CIRCLE TO A WAVE--MEN TRADE--SOFTBACK--
SPIN CHAIN THE GEARS--RECYCLE--RIGHT AND LEFT THRU--DIXIE GRAND--LEFT
ALLEMANDE--PROMENADE

SIDES PASS THE OCEAN--SWING THRU--EXTEND--SINGLE HINGE--SPLIT CIRCULATE--
MEN TRADE--MEN RUN--CROSSFIRE--SOFTBACK--CIRCULATE--SOFTBACK--MEN RUN--
STAR THRU--PASS THRU--WHEEL AND DEAL--DIXIE GRAND--LEFT ALLEMANDE

FOUR LADIES CHAIN--COUPLE NUMBER ONE FACE YOUR CORNER AND BOX THE
GNAT--SQUARE YOUR SETS--NEW HEADS HALF SASHAY--PASS THRU--SEPARATE
AROUND TWO TO A LINE OF FOUR--ALL CIRCLE LEFT (four men together and four
ladies together)--REVERSE BACK SINGLE FILE--FOUR MEN TURN BACK AND START A
DIXIE GRAND--LEFT ALLEMANDE

HEADS PASS THE OCEAN--PING PONG CIRCULATE--EXTEND--GIRLS TRADE--GIRLS
RUN--MEN HINGE--DIAMOND CIRCULATE--FLIP THE DIAMOND--MEN TRADE--MEN
RUN--GIRLS TRADE--FERRIS WHEEL--CENTERS STEP TO A WAVE--PING PONG
CIRCULATE TO A DIXIE GRAND--LEFT ALLEMANDE

ALLEMANDE LEFT GO FORWARD TWO TO AN ALLEMANDE THAR--SHOOT THAT STAR
AND GO FORWARD TWO TO ANOTHER STAR--SHOOT THAT STAR WITH A FULL TURN
AND START A DIXIE GRAND--LEFT ALLEMANDE

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

ZERO LINE--PASS THRU--CHASE RIGHT--SINGLE HINGE--TRADE THE WAVE--MEN
SOFTBACK--GIRLS CIRCULATE--MEN CROSS RUN--FAN THE TOP--GRAND SWING
THRU--MEN RUN--COUPLES HINGE--GIRLS TRADE--COUPLES CIRCULATE--WHEEL

AND DEAL--DIXIE GRAND--LEFT ALLEMANDE

Graduation season is upon us...take care of the newer dancers, don't discourage them.

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AUG 1999

--IN THIS ISSUE--

VIEWPOINT: **RECENT CORRESPONDENCE**

MAINSTREAM: **SEPARATE**

PLUS:

RECENT CORRESPONDENCE

I have received two pieces of correspondence, one a letter from a subscriber, the other an e-mail message from a fellow caller in Denmark, both requesting clarification on the mis-use of the term "Box" Circulate.

Those of you who have attended my callers schools know that I define a "caller" as a person who is in total control of the dance situation. This means, and again, I use quotes from my schools, that a competent caller does not allow the dancers to make a decision for him, he makes the decisions for the dancers.

If you agree with this, then I can't for the life of me see why callers continue to use the term "Box" circulate from columns, or from parallel waves, when they want only the centers to circulate. From Parallel waves, there are so many combinations of "boxes" that the dancers can choose from, which one does the caller really want? This, in my opinion, indicates the person calling is NOT really in total control of the dance situation. I personally learned, a long time ago, that if I allowed the dancers to make a decision for me, they would invariably make the "wrong" decision, leaving me with a lot of "spectators".

I know that if you teach your dancers, and others in the local area teach their dancers, to accept the term "BOX" circulate as meaning only the centers of "parallel waves" or "columns", then this appears "not" to be a problem, however when you venture out into areas where there are dancers who are not taught this, or if you have visitors who are not taught this "mis-belief", then problems are imminent. If you want the centers to circulate, then call "Centers" circulate (if the centers are all men, you can also use "men" circulate), but from parallel waves, I can see a box in the middle, I can see an "outer" box, and I can see two boxes side by side, there are probably more the higher we travel up the program ladder, however at B, I can see three possibilities for boxes and would not know which one the caller meant if they merely called "BOX" circulate from those formations. Nuff for now, next month we'll discuss the "misuse" of Touch 1/4.

ICH HABE KÜRZLICH POST ERHALTEN...

Ich habe zwei Nachrichten erhalten, einen Brief von einem Subscriber, und eine E-Mail von einem Caller aus Dänemark; beide wollten Klarheit über den Gebrauch von "Box" Circulate und "Split" Circulate.

Diejenigen von Euch, die meine Caller-Schule besucht haben, wissen, daß meine Definition eines Callers eine Person ist, die die "Tanz"-Situation voll im Griff hat. Das heißt, ich zitiere aus meinem Kurs, daß ein fähiger Caller seinen Tänzern NICHT erlaubt, Entscheidungen FUER IHN zu treffen, ER entscheidet fuer seine Taenzer.

Falls Ihr darin mit mir übereinstimmt, sehe ich keinen Grund dafür, den Begriff "Box" Circulate für Columns, oder für Parallel Waves zu benutzen, wenn man will, daß NUR die Centers den Circulate tanzen. Aus Parallen Waves gibt es viele "Box"-Kombinationen, aus denen die Tänzer wählen können, welche will der Caller den wirklich? Dies kennzeichnet meiner Meinung eine Person, die NICHT die vollkommene Kontrolle über die Tanz-Situation hat. Ich persönlich habe vor langer Zeit gelernt, daß die Tänzer, wenn ich sie die Entscheidung für mich treffen lasse, sich unweigerlich für das "Falsche" entscheiden, und ich stehe da mit einer Menge "Zuschauern".

Ich weiß, daß all dies kein Problem ist, wenn Du oder andere Caller in der Region den Tänzern beibringen, den Begriff "Box"-Circulate so zu verstehen daß nur die Centers von "Parallel Waves" oder "Columns" angesprochen sind. Wenn Du Dich jedoch in Gegenden wagst, wo es Tänzer gibt, die das nicht gelernt haben, oder wenn Du Gäste hast, die nicht diesem Irrglauben unterliegen, werden die Probleme immens sein. Wenn die Centers "circulate" tanzen sollen, calle "CENTERS" Circulate (falls dies nur Männer sind, kannst Du auch "Men" Circulate benutzen), aber aus Parallel Waves, sehe ich in der Mitte eine "Box", ich sehe eine "äußere" Box, und ich sehe zwei "Boxes" nebeneinander. Es gibt wahrscheinlich noch mehr Möglichkeiten, je höher wir in die Programme- einsteigen, in Basic jedoch haben wir drei Möglichkeiten - wer aber weiß, welche der Caller meint, wenn er aus dieser Formation nur "BOX" Circulate callt.

So, genug für heute, nächsten Monat werden wir den falschen Gebrauch von Touch 1/4 beleuchten.

MAINSTREAM--SEPARATE (without "go around one" or "to a line")

The definition of the call "Separate" says: "Starting formation: couple. The dancers in the couple turn back to back with each other and walk forward around the outside of the square. The distance traveled is determined by the next call."

There is nothing that says you "must" go around one and come into the middle/or make a line of four.....let's see what else we can do with this call.

HEADS SEPARATE AND GO HALF WAY AROUND--WHEN YOU MEET YOUR PARTNER STAR THRU--RIGHT AND LEFT THRU--YOU'RE HOME
SIDES SEPARATE GO HALF WAY AROUND AND WHEN YOU MEET YOUR

PARTNER SLIDE THRU--SAME TWO TOUCH 1/4--WALK & DODGE--SWING THRU--GIRLS TRADE--BOYS TRADE--RIGHT AND LEFT GRAND

SIDES DO SA DO--HEADS SEPARATE AND WHEN YOU MEET SOMEONE STAR THRU--DOUBLE PASS THRU--ALL CLOVERLEAF--DOUBLE PASS THRU--LEADERS ONLY CLOVERLEAF--THE OTHERS TRADE--SIDES STAR THRU--PASS THRU--LEFT ALLEMANDE

HEADS SQUARE THRU--RIGHT AND LEFT THRU--DIVE THRU--CENTERS SQUARE THRU 4--THE OTHERS SEPARATE AND WHEN YOU MEET SOMEONE STAR THRU--RIGHT AND LEFT THRU--DIVE THRU--SQUARE THRU 4--OTHERS SEPARATE AND STAR THRU--RIGHT & LEFT THRU--DIVE THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

SIDES PASS THE OCEAN--THOSE LADIES TRADE--RECYCLE--PASS THRU--DO SA DO TO AN OCEAN WAVE--LADIES TRADE--RECYCLE--DIVE THRU--SQUARE THRU 4--OTHERS SEPARATE AND STAR THRU--ALL RIGHT AND LEFT THRU--DIVE THRU--CENTERS LEFT SQUARE THRU 4--OTHERS SEPARATE AND SLIDE THRU--LEFT ALLEMANDE

HEADS HALF SASHAY--PASS THRU--SEPARATE AND STAR THRU--CENTERS LEFT SQUARE THRU--OTHERS SEPARATE AND SLIDE THRU--LEFT ALLEMANDE

SIDES PASS THRU--SEPARATE AND TOUCH 1/4--HEADS SQUARE THRU 3/4--CENTERS IN--CAST OFF 3/4--CENTERS SQUARE THRU 4--OTHERS CIRCULATE AND FACE IN--SWING THRU--RIGHT AND LEFT GRAND

HEADS PASS THRU--SEPARATE AND TOUCH 1/4--SIDES SQUARE THRU

3/4--CENTERS IN--CAST OFF 3/4--CENTERS SQUARE THRU 4--OTHERS
CIRCULATE AND FACE IN--SWING THRU--BOYS RUN--BEND THE LINE--
LEFT SQUARE THRU--LEFT ALLEMANDE

SIDES PASS THRU--SEPARATE AND TOUCH 1/4--HEADS SQUARE THRU
3/4--CENTERS IN--CAST OFF 3/4--CENTERS SQUARE THRU 4--OTHERS
CIRCULATE AND FACE IN--SWING THRU--BOYS RUN--BEND THE LINE--
TOUCH 1/4--CIRCULATE--CENTERS WALK & DODGE--OTHERS SEPARATE
STAR THRU CALIFORNIA TWIRL--THE OTHERS STEP FORWARD AND
PARTNER TRADE--PASS THE OCEAN--RECYCLE--ZOOM--SQUARE THRU
3/4--LEFT ALLEMANDE

ZERO LINE--ALL SQUARE THRU 3/4--COURTESY TURN--HALF SASHAY--
TOUCH 1/4--ALL CIRCULATE--CENTERS FACE IN WHILE THE OTHERS
SEPARATE AND STAR THRU--ALL DOUBLE PASS THRU--LEADERS
TRADE--ALL SQUARE THRU 3/4--TRADE BY--LEFT ALLEMANDE

ZERO LINE--RIGHT AND LEFT THRU--HALF SASHAY--TOUCH 1/4--ALL
CIRCULATE--CENTERS FACE IN--THE OTHERS SEPARATE AND STAR
THRU--ZOOM--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS LEAD RIGHT AND CIRCLE TO A LINE OF FOUR--RIGHT AND LEFT
THRU--HALF SASHAY--TOUCH 1/4--ALL CIRCULATE--CENTERS FACE IN--
THE OTHERS SEPARATE AND STAR THRU--ZOOM--CENTERS SQUARE
THRU 3/4--SWING THE CORNER AND PROMENADE

The following couple of figures are tough. Make sure that you instruct your

dancers to immediately start moving forward after they turn their back on their partners.....there is a tendency for the dancers to want to just turn back to back and wait until you tell them how far to walk, whereby if they start moving, they will see the calls that come to them next, after the "Separate", the dancers will be in a "tidal wave" when they hear the call Right and Left Thru.

HEADS SPIN THE TOP--OTHERS SEPARATE AND EVERYBODY GO RIGHT AND LEFT THRU--PASS THRU--WHEEL AND DEAL--CENTERS SWING THRU--THE OTHERS SEPARATE AND ALL GO RIGHT AND LEFT THRU--PASS THRU--WHEEL AND DEAL--CENTERS PASS THRU--LEFT ALLEMANDE

SIDES SWING THRU--SPIN THE TOP--OTHERS SEPARATE AND ALL PASS THRU--WHEEL & DEAL--GIRLS SWING THRU--BOYS SEPARATE AND ALL PASS THRU--WHEEL & DEAL--CENTERS SWING THRU--OTHERS SEPARATE AND ALL PASS THRU--WHEEL & DEAL--GIRLS SQUARE THRU 3/4--BOYS COURTESY TURN THIS GIRL--ALL PASS THRU WHEEL AND DEAL--ZOOM--CENTERS PASS THRU--LEFT ALLEMANDE

HEADS SQUARE THRU--RIGHT AND LEFT THRU--DIVE THRU--CENTERS SQUARE THRU 4--THE OTHERS SEPARATE AND SLIDE THRU--ALL RIGHT AND LEFT THRU--DIVE THRU--CENTERS SQUARE THRU 4--THE OTHERS SEPARATE AND SLIDE THRU--ALL RIGHT AND LEFT THRU--DIVE THRU--CENTERS SWING THRU--THE OTHERS SEPARATE AND ALL GO RIGHT AND LEFT THRU--PASS THRU--WHEEL AND DEAL--ZOOM--CENTERS SQUARE THRU 3/4--ALL SLIDE THRU--CENTERS SQUARE THRU 4--THE OTHERS LEFT ALLEMANDE--ALL GO RIGHT AND LEFT GRAND

PLUS PAGE--3/4 TAG THE LINE

HEADS SQUARE THRU--SWING THRU--BOYS RUN--WHEEL & DEAL--VEER
LEFT--3/4 TAG THE LINE--GIRLS TURN 1/4 RIGHT AND BOYS HINGE--
WHEEL & DEAL--BOX THE GNAT--PASS TO THE CENTER--CENTERS PASS
THE OCEAN--EXPLODE THE WAVE--LEFT ALLEMANDE

SIDES PASS THE OCEAN--THOSE LADIES TRADE--RECYCLE--PASS THRU--
-SWING THRU--BOYS RUN--3/4 TAG THE LINE--GIRLS CLOVERLEAF--BOYS
SPIN THE TOP--EXTEND--TRADE THE WAVE--GIRLS CIRCULATE--LEFT
ALLEMANDE

ZERO BOX--PASS THRU--3/4 TAG THE LINE--CENTERS FAN THE TOP--
OTHERS CLOVERLEAF--PING PONG CIRCULATE--CENTERS SWING THRU--
-EXTEND--SWING THRU DOUBLE--SCOOTBACK--RIGHT AND LEFT GRAND

SIDES STAR THRU--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--
PASS THRU--3/4 TAG THE LINE--WRONG WAY GRAND

SINGING CALL FIGURES:

HEADS PROMENADE HALF--DOWN THE MIDDLE STAR THRU--PASS THRU--
-SWING THRU--BOYS RUN--3/4 TAG THE LINE--GIRLS CLOVERLEAF--BOYS
PASS THRU AND CLOVERLEAF--GIRLS SQUARE THRU--SWING THE
CORNER AND PROMENADE

HEADS PROMENADE HALF--DOWN THE MIDDLE AND TOUCH 1/4--WALK &
DODGE--SWING THRU--BOYS RUN--COUPLES CIRCULATE--3/4 TAG THE
LINE--STRAIGHT AHEAD CORNER SWING AND PROMENADE

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SEP 1999

--IN THIS ISSUE--

VIEWPOINT: *ETIQUETTE FOR SINGLE DANCERS*
MAINSTREAM: *CIRCULATES AND WALK & DODGE*
PLUS: *TRADE THE WAVE*

ETIQUETTE FOR SINGLE DANCERS:

I have searched thru my library of information regarding square dancing to find any article that might have been written concerning single dancers in the activity today. I found absolutely nothing in print, so I decided to pass on to you items that have been passed down thru the ages concerning single dancers, and primarily the etiquette involved.

I have noticed, at recent dances, an increase in the behavior of some dancers that needs to be made public. I speak primarily for those dancers who wander onto the dance floor, without a "pre-arranged" partner, expecting the caller to find them one. We tell our beginner dancers in a class that it is perfectly permissible for ladies to ask a man to dance. Some ladies feel uncomfortable asking a man to dance, however it is very widely accepted. It is ok to move onto the dance floor and secure a spot in a square if you have a partner, and your partner may need additional time to get on the floor. You should make every attempt to ask someone to dance, then determine if one of you should go on the floor first or not, this would be the preferred way to square the floor up.

In short, it is not the callers responsibility to get a partner for people who don't have one, it should be each dancers responsibility, this is common courtesy. The caller might be able to assist in finding a couple, however the caller is not responsible for finding each person a partner to dance with.

BENIMM FÜR SINGLE-TÄNZER

Ich habe meine Square-Dance-Bibliothek durchforstet nach Informationen bezüglich Single Tänzer im heutigen Square Dance. Ich habe absolut keine

Literatur darüber gefunden, also habe ich beschlossen, Euch einige Dinge weiterzugeben, die sich im Laufe der Jahre, die Etikette betreffend, eingebürgert haben.

Ich habe auf etlichen Specials in letzter Zeit ein Benehmen einiger Tänzer festgestellt, das öffentlich gemacht werden sollte. Ich rede speziell von den Tänzern, die auf die Tanzfläche marschieren, ohne sich vorher einen Tanzpartner "organisiert" zu haben, und dann vom Caller erwartet, daß er dies tut. Wir sagen unseren Anfängern in einer Klasse, daß es für eine Dame absolut in Ordnung ist, einen Herrn zum Tanzen Aufzufordern. Einige Damen genießen sich, einen Herrn zum Tanz zu bitten, aber es wird größtenteils akzeptiert. Es ist in Ordnung, in einem Square einen Platz zu belegen, wenn Du einen Tanzpartner hast, dieser aber ein wenig mehr Zeit braucht, um auf die Tanzfläche zu gelangen. Du solltest auf jeden Fall versuchen, Dir vorher einen Tanzpartner zu suchen, und dann entscheiden, ob einer von Euch schon mal in ein Square vorausgeht, dies wäre der beste Weg, eine Tanzfläche zu füllen.

Kurz gesagt, es ist nicht die Aufgabe des Callers, für Single-Tänzer einen Tanzpartner zu finden; dafür ist jeder selbst verantwortlich, das ist eine selbsterständliche Höflichkeitsregel. Der Caller kann helfen, ein fehlendes Paar für ein Square zu finden, aber er ist nicht verantwortlich, für jeden Einzelnen einen Tanzpartner aufzutreiben.

CIRCULATES AND WALK & DODGES

HEADS RIGHT & LEFT THRU--PASS THE OCEAN--GIRLS TRADE--EXTEND--
ALL 8 CIRCULATE--SCOOT BACK--ALL 8 CIRCULATE--RECYCLE--RIGHT
AND LEFT GRAND

SIDES PASS THE OCEAN--EXTEND--ALL 8 CIRCULATE--SINGLE HINGE--
SCOOT BACK--ALL 8 CIRCULATE--SINGLE HINGE--SCOOT BACK--ALL 8
CIRCULATE--SCOOT BACK--ALL 8 CIRCULATE ONCE AND A HALF--RIGHT
AND LEFT GRAND BUT ON YOUR THIRD HAND PROMENADE

HEADS LEAD RIGHT--SWING THRU--BOYS RUN--CHAIN DOWN THE LINE--

DIXIE STYLE TO AN OCEAN WAVE--BOYS TRADE--ALL 8 CIRCULATE--
SINGLE HINGE--SPLIT CIRCULATE TO A COURTESY TURN--PASS THE
OCEAN--ALL 8 CIRCULATE--SCOOT BACK--ALL 8 CIRCULATE--RIGHT AND
LEFT GRAND

SIDES LEAD RIGHT AND STAR THRU--PASS THE OCEAN--GIRLS TRADE--
ALL 8 CIRCULATE--SCOOT BACK--BOYS RUN--CHAIN DOWN THE LINE--
DIXIE STYLE TO A WAVE--ALL 8 CIRCULATE ONCE AND A HALF--LEFT
ALLEMANDE

HEADS ROLLAWAY--STAR THRU--SLIDE THRU--TOUCH 1/4--ALL 8
CIRCULATE--SINGLE HINGE--FAN THE TOP--SPIN THE TOP--SINGLE
HINGE--ALL 8 CIRCULATE DOUBLE--BOYS RUN--8 CHAIN 5--GO THREE
MORE--GO TWO MORE--GO ONE MORE--LEFT ALLEMANDE

SIDES TOUCH 1/4--BOYS RUN--SLIDE THRU--PASS THE OCEAN--SCOOT
BACK--FAN THE TOP--BOYS RUN--HALF TAG--SINGLE FILE CIRCULATE--
BOYS RUN--SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS TOUCH 1/4--GIRLS RUN--DOUBLE PASS THRU--CENTERS IN--CAST
OFF 3/4--TOUCH 1/4--ALL 8 CIRCULATE--SINGLE HINGE--FAN THE TOP--
ALL 8 CIRCULATE--RECYCLE--RIGHT AND LEFT GRAND BUT ON THE
THIRD HAND PROMENADE HOME

SIDES TOUCH 1/4--WALK & DODGE--RIGHT & LEFT THRU--TOUCH 1/4--
SCOOT BACK--BOYS FOLD--DIXIE STYLE TO A WAVE--FAN THE TOP--
SINGLE HINGE--ALL 8 CIRCULATE--SINGLE HINGE--FAN THE TOP--ALL 8
CIRCULATE--LEFT ALLEMANDE

HEADS PASS THE OCEAN--EXTEND--ALL 8 CIRCULATE--SPLIT

CIRCULATE--SWING THRU--BOYS RUN--PASS THE OCEAN--RECYCLE--
LEFT ALLEMANDE

SIDES ROLLAWAY--TOUCH 1/4--CENTERS BOX CIRCULATE AND WALK &
DODGE--TOUCH 1/4--SPLIT CIRCULATE--CENTERS TRADE--SPLIT
CIRCULATE--SWING THRU--SINGLE HINGE--SPLIT CIRCULATE--BOYS
RUN--SLIDE THRU--LEFT ALLEMANDE

HEADS TOUCH 1/4--WALK & DODGE--TOUCH 1/4--SPLIT CIRCULATE--
SWING THRU--SCOOT BACK--SINGLE HINGE--SPLIT CIRCULATE--RIGHT
AND LEFT GRAND

SIDES PASS THE OCEAN--RECYCLE--PASS THRU--SLIDE THRU--PASS
THE OCEAN--ALL 8 CIRCULATE--GIRLS TRADE--SPLIT CIRCULATE
DOUBLE TO A RIGHT AND LEFT GRAND

HEADS TOUCH 1/4--BOX CIRCULATE--BOYS RUN--PASS THRU--SLIDE
THRU--TOUCH 1/4--ALL 8 CIRCULATE--CENTER 4 BOX CIRCULATE--ALL
BOYS RUN--CENTERS PASS THRU--BOX THE GNAT--RIGHT AND LEFT
GRAND

SIDES LEAD RIGHT--SLIDE THRU--TOUCH 1/4--ALL 8 CIRCULATE--EACH 4
SPLIT CIRCULATE--ALL 8 CIRCULATE--CENTER 4 BOX CIRCULATE--ALL
BOYS RUN--CENTERS PASS THRU--TOUCH 1/4--SPLIT CIRCULATE--BOYS
RUN--SLIDE THRU--LEFT ALLEMANDE

HEADS RIGHT AND LEFT THRU--FLUTTER WHEEL--SAME 4 TOUCH 1/4--
WALK & DODGE--SWING THRU--SINGLE HINGE--BOYS RUN--PASS THRU--
TAG THE LINE--FACE IN AND TOUCH 1/4--WALK & DODGE--RIGHT AND
LEFT GRAND BUT ON YOUR THIRD HAND PROMENADE HOME

SIDES ROLLAWAY--TOUCH 1/4--WALK & DODGE--TOUCH 1/4--SCOOT
BACK--CENTERS TRADE--WALK & DODGE--WALKERS FOLD--TOUCH 1/4--
SCOOT BACK--RIGHT AND LEFT GRAND

HEADS RIGHT AND LEFT THRU--TOUCH 1/4--WALK & DODGE--SPLIT TWO
SEPARATE AROUND ONE TO A LINE--TOUCH 1/4--EACH FOUR WALK &
DODGE--TRADE BY TO A RIGHT AND LEFT GRAND

SIDES PASS THE OCEAN--FAN THE TOP--SINGLE HINGE--WALK & DODGE--
-SLIDE THRU--STAR THRU--LEFT SWING THRU--CENTERS RUN--GIRLS
WALK & BOYS DODGE--BOYS WALK & GIRLS DODGE--RIGHT AND LEFT
GRAND

HEADS TOUCH 1/4--WALK & DODGE--TOUCH 1/4--SPLIT CIRCULATE--
BOYS RUN--PASS THE OCEAN--GIRLS RUN--BEND THE LINE--GIRLS
WALK & BOYS DODGE--BOYS WALK & GIRLS DODGE--PARTNER TRADE
ONCE AND A HALF TO A RIGHT AND LEFT GRAND

SIDES SWING THRU--SPIN THE TOP--EXTEND--GIRLS RUN--BEND THE
LINE--GIRLS WALK & BOYS DODGE--SCOOT BACK--WALK & DODGE--
CENTERS PARTNER TRADE AND SQUARE THRU 3/4--OTHERS FOLD--
LEFT ALLEMANDE

HEADS TOUCH 1/4--WALK & DODGE--SWING THRU--BOYS RUN--BEND
THE LINE--BOYS WALK & GIRLS DODGE--SPLIT CIRCULATE--BIRLS RUN--
SLIDE THRU--LEFT ALLEMANDE

SIDES RIGHT AND LEFT THRU--TOUCH 1/4--WALK & DODGE--ALL TOUCH
1/4--WALK & DODGE--ALL FACE RIGHT AND CIRCULATE--MEN RUN--LEFT
ALLEMANDE

SINGING CALL FIGURE--GOOD

HEADS PROMENADE HALF--SQUARE THRU 3/4--COURTESY TURN--SLIDE THRU--PASS THRU--LEFT TOUCH 1/4--WALK & DODGE--WHEEL AROUND--PASS THE OCEAN--RECYCLE--SWING THE CORNER AND PROMENADE

PLUS PAGE--TRADE THE WAVE

HEADS DOUBLE SWING THRU AND EXPLODE THE WAVE--SLIDE THRU--PASS THE OCEAN--TRADE THE WAVE--LEFT ALLEMANDE

SIDES PASS THE OCEAN--PING PONG CIRCULATE---EXTEND--TRADE THE WAVE--LEFT ALLEMANDE

HEADS TOUCH 1/4--BOYS RUN--PASS THE OCEAN--TRADE THE WAVE--EXPLODE AND LEFT ALLEMANDE

HEADS LEAD RIGHT--STAR THRU--PASS THE OCEAN--TRADE THE WAVE--ALL 8 CIRCULATE--LEFT SWING THRU--TRADE THE WAVE--RIGHT AND LEFT GRAND

SIDES STAR THRU & SPREAD--PASS THRU--WHEEL & DEAL--GIRLS SINGLE CIRCLE TO A WAVE--PING PONG CIRCULATE--EXTEND--SCOOT BACK--TRADE THE WAVE BOYS DO IT TWICE--PASS THE OCEAN--GIRLS TRADE--TRADE THE WAVE--LEFT ALLEMANDE

HEADS PASS THE OCEAN AND TRADE THE WAVE--EXTEND TO A LEFT HAND WAVE--TRADE THE WAVE TWICE TO A LEFT ALLEMANDE

SINGING CALL FIGURE:

**HEADS PASS THRU--CHASE RIGHT--SINGLE HINGE--EXTEND--TRADE THE
WAVE--EXPLODE & PASS THE OCEAN--EXPLODE THE WAVE--CHASE
RIGHT--SWING THE CORNER AND PROMENADE**

Hope you are getting ready for a great class season, hope your classes are huge this year.

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OCT 1999

--IN THIS ISSUE--

VIEWPOINT: TEACHING TIPS FOR YOUR NEW CLASS

MAINSTREAM: ON YOUR THIRD/FOURTH HAND

PLUS: CUT THE DIAMOND

TEACHING TIPS FOR YOUR NEW CLASS:

Knowing how to teach new dancers is only part of the caller's requirements. For better or worse, the instructor creates the setting in which the new dancers learn to dance. This setting shapes and molds them as square dancers and is quite apart from the dancing skills they expect to master.

People try square dancing for various reasons that need not be listed here. It is enough to understand that when they arrive, you must treat them, and they must treat you, in a very particular way.

New dancers are reluctant and hang back, so begin the class promptly and start dancing. Be alert to any humorous thing that will make them laugh. A relaxed dancer learns more rapidly. Use the D.W.D. method: Demonstrate, Walk Thru, and Dance. Keep explanations brief, and the directions simple. Keep the tempo of the music up to normal speed. Do not slow the music to accommodate the new dancers. This is "talking down" to them, it is also easier to dance at a normal tempo and the transition into the club is much smoother.

Use all kinds of mixers. They will start and finish with the partner they brought to the dance, but in between, they will meet and dance with other people. In this way, they concentrate better, learn quickly, and do not argue.

Keep the dancers fresh and alert. Do not keep them standing or dancing for long periods, for this is tiring. Occasionally someone intent on teaching forgets and will keep a patter call going for over 25 or will make an explanation nearly as long.

Dancers make mistakes. To point them out is embarrassing to everyone. The other dancers will withdraw into themselves and wonder if they are next for criticism. Doing this hurts everyone and the harm is doubly compounded by amplification.

Make up a class roster at once. It is the visible symbol of group solidarity and is the starting point for future organization.

Serve refreshments at every meeting. Those who break bread together become

acquainted and friends. Use the roster to pass this chore around. It starts them on those housekeeping duties and responsibilities that are part of square dance life.

Stress the importance of the square dance dress code. Pay attention to those who are slow to respond, for square dance attire is usually a barometer of interest in dancing.

Build their confidence. If you see them dancing well, tell them so. Acclaim each advance they make.

To say all this another way, we must like the dancers, must be considerate of them, must socialize with them, we be permissive within limits, and we must treat them as adults with full rights to their own personalities. The dancers for their part, enjoy themselves, make friends, accept responsibility, develop group loyalty, accept your leadership, learn to dance, and stay around a long time as outgoing happy dancers. Above all, we must realize that it is these things and not dancing skill alone that makes square dancing what it is and what it should be.

Hope each of you has a large class this year.

TIPS FUER DEN UNTERRICHT DEINER NEUEN KLASSE

Wissen, wie man eine neue Klasse unterrichtet, ist nur ein Teil der Anforderungen an einen Caller. Der Lehrer steckt den Rahmen, in dem die "Neuen" das Tanzen lernen, und damit Erfolg oder Misserfolg. Dieses Programm formt sie zu Square Dancern und hat nichts damit zu tun, wie sie mit den "technischen" Anforderungen, die sie erwarten, fertig werden.

Die Leute fangen Square Dance aus den verschiedensten Gruenden an, auf die wir hier nicht naeher eingehen wollen. Es genuegt, zu wissen, dass ihr - wenn sie erst mal da sind - in einer ganz bestimmten Art und Weise miteinander umgehen solltet.

Neue Taenzer sind widerstrebend und zurueckhaltend, also beginne die Klasse umgehend und fang gleich an zu tanzen.

Achte auf jede Kleinigkeit, die sie zum Lachen bringt. Ein entspannter Taenzer lernt schneller.

Verwende die D-W-D Methode (Demonstrate, Walk thru, Dance): Vorzeigen, erlernen, tanzen. Halte Deine Erklaerungen kurz, die Anweisungen einfach.

Spiele die Musik mit normaler Geschwindigkeit. Verlangsame nicht das Tempo, um den neuen Taenzern entgegenzukommen. Das ist eine Demuetigung fuer sie. Es ist auch einfacher, mit normaler Geschwindigkeit zu tanzen, und der Wechsel in den Club wird ebenfalls fliessender sein.

Verwende verschiedene "Mixers". Sie beginnen und enden mit demselben Partner, aber dazwischen treffen sie neue Leute und tanzen mit ihnen; auf diese Weise konzentrieren sie sich besser, lernen schneller, und diskutieren nicht.

Halte die Taenzer frisch und aufmerksam: Lass' sie nicht zu lange stehen oder mache zu lange Tips, das ermuedet. Gelegentlich vergisst man das und macht einen 25-Minuten-

Patter-Call oder erklart fast genauso lange.

Taenzer machen Fehler. Diese herauszustellen, ist peinlich fuer denjenigen. Die anderen Taenzer werden sich in ihr Schneckenhaus verkriechen und sich fragen, ob sie die naechsten sind, die kritisiert werden. Es verletzt jeden, und der Schaden wird dadurch nur noch vergroessert.

Erstelle sofort eine Mitgliederliste. Das ist das sichtbare Zeichen fuer die Zusammengehoeerigkeit und der Anfang fuer weitere Organisation.

Biete bei jedem Zusammentreffen Erfrischungen an. Diejenigen, die das Brot zusammen brechen, lernen sich kennen und werden Freunde. Verwende die Mitgliederliste, damit jeder diese Aufgabe einmal uebernimmt. Sie lernen damit die "Gastgeber-Pflichten" und Verantwortlichkeiten, die Teil des Square-Dance-Lebens sind.

Lenke besondere Aufmerksamkeit auf die "Kleider-Ordnung" beim Square-Dance. Beobachte diejenige, die sich mit der Umsetzung Zeit lassen, denn die Kleidung ist normalerweise ein Masstab fuer das Interesse am Tanzen.

Baue ihre Selbstsicherheit auf. Wenn Du siehst, dass sie gut tanzen, sag' es ihnen. Stelle jeden Fortschritt, den sie machen, besonders heraus.

Langer Worte kurzer Sinn: Wir muessen die Taenzer moegen, ruecksichtsvoll sein, mit ihnen zusammensein, innerhalb der Grenzen grosszuegig sein, und wir muessen sie als Erwachsene mit allen ihren Persoenlichkeitsrechten behandeln. Die Taenzer fuer ihren Teil, vergnuegen sich, knuepfen Freundschaften, akzeptieren Verantwortung, entwickeln Gemeinschaftssinn, akzeptieren dich als Anfuerer, erlernen das Tanzen und bleiben (hoffentlich) eine lange Zeit als gesellige, froehliche Taenzer erhalten.

Und darueberhinaus muessen wir erkennen, dass all diese Dinge, und nicht nur die taenzerischen Faehigkeiten allein, Square Dance zu dem machen, was es ist und was es sein soll.

Hoffentlich bekommt Ihr Alle eine grosse Anfaenger-Klasse.

IMPORTANT----IMPORTANT----IMPORTANT----IMPORTANT

It's that time of the year again to remind you that your subscription to our notes is about to expire the end of December, 1999. We continue to have a problem with some subscribers waiting until February or March to transfer the money to our account, causing us to send extra notices or make numerous phone calls. If this practice continues, we will be forced to increase the cost of the subscription to balance the books. Please help us keep the price low by taking time out of your busy schedule now and transfer DM 65 to POSTBANK, KARLSRUHE----AL STEVENS----BLZ: 660-100-75----KONTO: 2276-91-752 and mark your transfer slip with CALLERS NOTES 2000. We want to keep each of you as subscribers and also wish to keep the cost at a minimum for all subscribers, help us by transferring your subscription rate now.

MAINSTREAM CHOREOGRAPHY--ON YOUR THIRD/FOURTH HAND CONCEPT

**HEAD MEN AND YOUR CORNER GO INTO THE MIDDLE AND BACK--PASS THRU--
SEPARATE AROUND TWO TO A LINE--SLIDE THRU--SQUARE THRU BUT ON THE THIRD
HAND TOUCH 1/4--WALK AND DODGE--BOYS FOLD--SWING THRU--SPLIT CIRCULATE--
BOYS RUN--BEND THE LINE--SQUARE THRU BUT ON THE THIRD HAND SPIN THE TOP--
GIRLS TRADE--TURN THRU--LEFT ALLEMANDE**

**SIDES PASS THE OCEAN--FAN THE TOP--SINGLE HINGE--WALK & DODGE--SLIDE
THRU--TOUCH 1/4--SINGLE FILE CIRCULATE--BOYS RUN--PASS THE OCEAN--FAN THE
TOP--GIRLS RUN--WHEEL & DEAL--SQUARE THRU BUT ON YOUR THIRD HAND RIGHT
AND LEFT GRAND AND AGAIN ON YOUR THIRD HAND PROMENADE HOME**

**HEADS TOUCH 1/4--WALK & DODGE--TOUCH 1/4--WALK & DODGE--FACE TO THE
RIGHT AND THE GIRLS TURN BACK--STAR THRU--SLIDE THRU--SQUARE THRU BUT
ON YOUR THIRD HAND TOUCH 1/4--WALK AND DODGE--BOYS FOLD--SWING THRU--
SPLIT CIRCULATE--BOYS RUN--BEND THE LINE--REVERSE HALF SASHAY (boys slide
in front)--PASS THRU--TAG THE LINE--LEADERS TURN BACK--RIGHT AND LEFT
GRAND**

**SIDES SPIN THE TOP--SWING THRU--RIGHT AND LEFT THRU--PASS THRU--RIGHT AND
LEFT THRU--SQUARE THRU BUT ON THE THIRD HAND TOUCH 1/4--SCOOT BACK--
BOYS RUN--SQUARE THRU BUT ON THE THIRD HAND TOUCH 1/4--EIGHT CIRCULATE--
BOYS RUN--SLIDE THRU--SQUARE THRU--TRADE BY--SLIDE THRU--STAR THRU--
RIGHT AND LEFT THRU--HALF SASHAY--SQUARE THRU BUT ON THE THIRD HAND
SQUARE THRU AGAIN BUT ON YOUR THIRD HAND GO RIGHT AND LEFT GRAND BUT
ON YOUR THIRD HAND PROMENADE HOME**

**HEADS SQUARE THRU BUT ON YOUR THIRD HAND TURN THRU--SEPARATE AROUND
ONE TO A LINE--STAR THRU--PASS THRU--TRADE BY--SQUARE THRU BUT ON THE
THIRD HAND TOUCH 1/4--GIRLS RUN AND BOX THE GNAT--SQUARE THRU BUT ON
YOUR FOURTH HAND LEFT ALLEMANDE**

**SIDES SQUARE THRU BUT ON THE THIRD HAND TOUCH 1/4--WALK & DODGE--SWING
THRU--SPIN CHAIN THRU--BOYS CIRCULATE AND SQUARE THRU BUT ON YOUR
THIRD HAND BOX THE GNAT--RIGHT AND LEFT GRAND
HEADS SQUARE THRU 3/4--COURTESY TURN--FLUTTER WHEEL AND SWEEP 1/4--**

PASS THRU--EIGHT CHAIN FOUR BUT ON YOUR FOURTH HAND CENTERS LEFT SQUARE THRU 3 AND THE ENDS TAKE A FULL COURTESY TURN TO FACE OUT--CENTERS IN--CAST OFF 3/4--CENTERS SQUARE THRU BUT ON THE THIRD HAND TURN THRU WHILE THE OTHERS PASS THRU--ALLEMANDE LEFT

SIDES SQUARE THRU BUT ON YOUR THIRD HAND SPIN THE TOP--BOX THE GNAT--SQUARE THRU BUT ON YOUR THIRD HAND SWING THRU--TURN THRU--LEFT SQUARE THRU BUT ON YOUR FOURTH HAND SPIN THE TOP--BOX THE GNAT--SQUARE THRU BUT ON THE THIRD HAND SWING THRU--TURN THRU--LEFT ALLEMANDE--WALK BY ONE AND PROMENADE THE NEXT

HEADS RIGHT AND LEFT THRU--PASS THRU--WHEEL AROUND--FLUTTER WHEEL--SWEEP 1/4--PASS THRU--SLIDE THRU--RIGHT AND LEFT THRU--SQUARE THRU BUT ON THE THIRD HAND START ANOTHER SQUARE THRU BUT ON YOUR FOURTH HAND LEFT ALLEMANDE

SIDES SQUARE THRU--SLIDE THRU--ALL SQUARE THRU BUT ON YOUR THIRD HAND JUST THE CENTERS SQUARE THRU BUT ON YOUR THIRD HAND EVERYONE GO RIGHT AND LEFT THRU--STAR THRU--PASS THRU--TRADE BY--LEFT ALLEMANDE

HEADS TURN THRU--FACE YOUR ORIGINAL PARTNER AND DO A LEFT TURN THRU--WALK TO THE CORNER AND SLIDE THRU--STAR THRU--PASS THRU--TRADE BY--SLIDE THRU--ALL SQUARE THRU BUT ON YOUR THIRD HAND JUST THE CENTERS SQUARE THRU BUT ON YOUR THIRD HAND EVERYONE GO RIGHT AND LEFT THRU--SQUARE THRU BUT ON YOUR FOURTH HAND LEFT ALLEMANDE

SIDES TOUCH 1/4--SLIDE THRU--ALL SQUARE THRU BUT ON YOUR THIRD HAND JUST THE CENTERS SQUARE THRU BUT ON YOUR THIRD HAND EVERYONE GO RIGHT AND LEFT THRU--ALL SQUARE THRU BUT ON YOUR THIRD HAND JUST THE CENTERS SQUARE THRU BUT ON YOUR THIRD HAND ALL SLIDE THRU--LEFT ALLEMANDE

HEADS PASS THRU--SEPARATE GO AROUND ONE TO A LINE--CENTERS RIGHT AND LEFT THRU--CENTERS FLUTTER WHEEL AND SWEEP 1/4--THE OTHERS STAR THRU--ZOOM--CENTERS PASS THRU--LEFT ALLEMANDE

PLUS PAGE--CUT THE DIAMOND

HEADS STAR THRU--GIRLS ONLY ZOOM--ALL DOUBLE PASS THRU--TRACK 2--RECYCLE--SWING THRU--MEN RUN--GIRLS HINGE--DIAMOND CIRCULATE--CUT THE DIAMOND--COUPLES CIRCULATE--GIRLS HINGE--DIAMOND CIRCULATE--CUT THE DIAMOND--WHEEL AND DEAL--LEFT ALLEMANDE

SIDES PASS THE OCEAN--SIDE LADIES HINGE--CUT THE DIAMOND--EXTEND TO A LEFT HAND WAVE--LEFT SWING THRU--GIRLS HINGE--CUT THE DIAMOND--EXPLODE THE WAVE--WHEEL AND DEAL--DOUBLE PASS THRU--TRACK 2--LINEAR CYCLE--LADIES CENTER AND THE MEN SASHAY--PASS THE OCEAN--LADIES HINGE--CUT THE DIAMOND--LEFT ALLEMANDE

HEADS PASS THE OCEAN--EXTEND--GIRLS HINGE--CUT THE DIAMOND--LEFT SWING THRU--GIRLS RUN--FERRIS WHEEL--DIXIE GRAND--LEFT ALLEMANDE

SIDES LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE ONCE AND A HALF--CUT THE DIAMOND--COUPLES CIRCULATE BUT BOYS GO ONCE AND A HALF--BOYS CUT THE DIAMOND--GIRLS FACE RIGHT--BOYS WHEEL AND DEAL--BOYS PASS THRU--PUT CENTERS IN AND CAST OFF 3/4--BOYS PASS THE OCEAN--CUT THE DIAMOND--GIRLS PASS THE OCEAN--CUT THE DIAMOND--HALF TAG--FOLLOW YOUR NEIGHBOR AND SPREAD--EXTEND TO A RIGHT AND LEFT GRAND

HEADS SQUARE THRU--SIDES HALF SASHAY--SWING THRU--SPLIT CIRCULATE ONCE AND A HALF--DIAMOND CIRCULATE--CUT THE DIAMOND--COUPLES CIRCULATE--HALF TAG THE LINE--BOYS RUN--SQUARE THRU BUT ON YOUR FOURTH HAND LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS PROMENADE HALF--LEAD RIGHT AND VEER LEFT--GIRLS HINGE--DIAMOND CIRCULATE--CUT THE DIAMOND--FERRIS WHEEL--DOUBLE PASS THRU--TRACK 2--EXTEND--SWING THE CORNER AND PROMENADE

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NOTES FOR EUROPEAN CALLERS

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NOV 1999

--IN THIS ISSUE--

VIEWPOINT: *EXHIBITIONS*
MAINSTREAM: *RECYCLE, LONG RECYCLE, FERRIS RECYCLE*
PLUS: *ROLL VARIATIONS*

EXHIBITIONS:

One of the first things that you should determine when you are asked to conduct a demonstration or exhibition is exactly what the purpose of the demonstration will be. In some instances, it may be to promote square dancing or to recruit new members for a class. This may be your objective but it may or may not coincide with the objectives of the promoter of the event. The promoter may desire to have you provide inexpensive entertainment. You may want to be able to mingle with the spectators to hand out promotional literature for new classes. The promoter may only desire you to act strictly as performers to add color and joy to the mall or store opening, etc. There can be many reasons for demonstrations to a non-dancing public but both parties to the demonstration must have a clear understanding of what is expected by each party.

If you are conducting a square dance demonstration which is being promoted to attract people into a mall or a store opening, by all means, you should expect to be paid for the service you are performing. The store owner is using you as a part of his advertising budget or cost of promotion. The fee you agree to could be split with the participating dancers, it could be used to take them all out to dinner or it could be given to the club after a reasonable fee goes to you, as the caller.

When you start the demonstration, use simple peppy music and simple figures that are eye-appealing. Use of easy routines is highly recommended since the non-dancer audience can relate to easy-to-understand terms such as stars, circles, etc. Say a word or two about the dancers. Advise the audience that they are all amateurs who dance for the pleasure and sociability of the square dance. They are not a professional dance troupe. Perhaps you could even mention a word or two about minor goofs that

dancers may commit. Advise the audience that such mistakes are purely intentional to show that anyone can dance. A little humor of this type also serves to relax your dancers and make them less tense. If your dancers did select color coordinated outfits, your next step is simple - point out which couples are heads and sides, etc. This does two things, it reminds the dancers and reinforces, in your mind, who your key couples if they, or you, get lost during your patter calls.

OEFFENTLICHE AUFTRITTE:

Eines der ersten Dinge, das geklaert werden sollte, wenn Du um einen Auftritt gebeten wirst, ist der Anlass der Auffuehrung. In manchen Faellen wird es Werbung fuer Square Dance und neue Mitglieder fuer eine Klasse sein. Dies mag Dein Ziel sein, aber es koennte moeglicherweise nicht uebereinstimmen mit den Vorstellungen des Veranstalters. Der Veranstalter moechte Dich vielleicht als kostenguenstigen Unterhaltungspunkt. Vielleicht moechtest Du im Publikum Informationen ueber eine neue Klasse verteilen. Der Veranstalter moechte Dich vielleicht NUR als "Darsteller", um Farbe und Spass fuer eine Geschaeftseroeffnung zu geben. Es kann viele Gruende fuer eine Demo vor einem "Nicht-Taenzer"-Publikum geben, aber beide Vertragspartner muessen ueber die jeweiligen Erwartungen klare Abmachungen getroffen haben.

Wenn Du eine Demo machst, deren Absicht es ist, Leute zu einer Markt-oder Geschaeftseroeffnung zu ziehen, solltest Du auf jeden Fall fuer Deine Dienste auch Bezahlung erwarten duerfen. Der Geschaefsinhaber "benutzt" Dich als Teil seines Werbeprogramms. Die ausgehandelte Gage koennte mit den teilnehmenden Taenzer geteilt werden, Du koenntest sie alle zum Essen einladen, oder sie koennte dem Club zur Verfuegung gestellt werden, nachdem Du Deinen Anteil bekommen hast.

Wenn Du eine Demo beginnst, benutze einfache, fetzige Musik und einfache Figuren, die schoen anzusehen sind. Der Gebrauch einfacher Routinen wird empfohlen, damit ein Nicht-Taenzer leicht verstaendliche Ausdruecke wie "Stars" und "Circle" usw. Nachvollziehen kann. Verliere ein paar Worte ueber die Taenzer. Sage dem Publikum, dass sie alle Amateure sind, die zum Vergnuegen und zur Verbreitung des Square Dance tanzen. Sie sind keine professionelle Tanzgruppe. Vielleicht koenntest Du sogar erwaechnen, dass sich gelegentlich kleine Fehler bei den Taenzern einschleichen. Sage dem Publikum, dass solche Fehler absichtlich gemacht werden, um zu zeigen, dass jeder tanzen kann. Ein bisschen Humor dieser Art dient auch zur Lockerung der Taenzer und machen sie weniger angespannt. Wenn Deine Taenzer farblich uebereinstimmende Kleidung tragen, ist Dein naechster Schritt einfacher-erklare, welche Paare "Heads" und "Sides" sind, usw. Dies hat zwei Vorteile, es erinnert die Taenzer und verstaerkt in

Deinem Gedächtnis, wer Deine "Key Couples" sind, falls sie, oder Du, während des Patter Calls den Faden verlieren.

MAINSTREAM--RECYCLE, LONG RECYCLE, FERRIS RECYCLE

HEADS PASS THE OCEAN--SCOOT BACK--CENTERS SPIN THE TOP--CENTERS RECYCLE--ENDS TURN BACK--YOU'RE HOME

ZERO LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS SCOOT BACK--LEFT SWING THRU--BOYS TRADE--GIRLS TRADE--RECYCLE--RIGHT AND LEFT GRAND

ZERO BOX WAVE--SPLIT CIRCULATE--CENTERS TRADE--BOYS RUN--PASS THE OCEAN--RECYCLE--RIGHT AND LEFT THRU--SWING THRU--RECYCLE--PASS THRU--RIGHT AND LEFT GRAND

HEADS DOUBLE SWING THRU--RECYCLE--HALF SQUARE THRU--PASS THE OCEAN--RECYCLE--SWING THRU--RECYCLE--PASS THRU--BEND THE LINE--SWING THRU--RECYCLE--STAR THRU--PASS THRU--LEFT ALLEMANDE

SIDES SWING THRU--SPIN THE TOP--RECYCLE--PASS THRU--MAKE A WAVE--RECYCLE--STAR THRU--PASS THRU--TAG THE LINE IN--BOX THE GNAT--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--BOYS CROSS RUN--RECYCLE--SQUARE THRU 3/4--LEFT ALLEMANDE

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

SIDES PASS THE OCEAN--GIRLS TRADE--RECYCLE--PASS THRU--SWING THRU--SCOOT BACK--BOYS CIRCULATE--GIRLS TRADE--RECYCLE--VEER LEFT--FERRIS WHEEL--ZOOM--CENTERS SQUARE THRU 3/4--PASS THE OCEAN--RECYCLE--SWEEP 1/4--SWING THRU--RIGHT AND LEFT GRAND

ZERO BOX--PASS THE OCEAN--RECYCLE--RIGHT AND LEFT THRU--DIXIE STYLE TO A

WAVE--LEFT ALLEMANDE

HEADS PASS THE OCEAN--GIRLS TRADE--SINGLE HINGE--BOX CIRCULATE--SINGLE HINGE--GIRLS TRADE--RECYCLE--PASS THRU--SWING THRU--GIRLS CIRCULATE ONCE AND A HALF--BOYS CAST LEFT 3/4--IN THE SIX HAND WAVE SWING THRU--VERY CENTER GIRLS HINGE--GIRLS WHEEL AND DEAL--INSIDE BOY RUN--BOYS BEND THE LINE--GIRLS STEP TO A WAVE--RECYCLE--ALL DOUBLE PASS THRU--GIRLS TURN BACK AND STAR THRU--COUPLES CIRCULATE--FERRIS WHEEL--CENTERS PASS THRU--STAR THRU--PASS THRU--LEFT ALLEMANDE

ZERO LINE--PASS THE OCEAN--RECYCLE--TOUCH 1/4--ENDS CIRCULATE--CENTERS TRADE--SWING THRU--CAST OFF 3/4--CENTERS TRADE--BOYS RUN--PASS THRU--BEND THE LINE--PASS THE OCEAN--RECYCLE--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS PROMENADE HALF--PASS THE OCEAN--EXTEND--SINGLE HINGE--SCOOT BACK--SINGLE HINGE--FAN THE TOP--RECYCLE--SLIDE THRU--SWING THE CORNER--PROMENADE

Long Recycle--From a 1/4 tag formation, the wave dancers do a recycle pattern, except that they will not remain in the center, they will move around and behind the outside to end the movement in a double pass thru formation.

HEADS PASS THE OCEAN--DO A LONG RECYCLE--DOUBLE PASS THRU--FIRST COUPLE LEFT, NEXT COUPLE RIGHT--PASS THE OCEAN--RECYCLE--VEER LEFT TO A TWO FACED LINE--FERRIS WHEEL--CENTERS STEP TO A WAVE--LONG RECYCLE--CENTERS PASS THRU--SWING THRU--BOYS RUN--HALF TAG AND TRADE--FACE THE ONE YOU TRADED WITH--LEFT ALLEMANDE

SIDES HALF SASHAY--PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THE OCEAN--CENTERS HINGE--ENDS MOVE UP--STEP THRU AND WHEEL & DEAL--CENTERS DO SA DO TO A WAVE--LONG RECYCLE--CENTERS PASS THRU--STAR THRU--RIGHT AND LEFT THRU AND TURN A QUARTER MORE--COUPLES CIRCULATE--FERRIS WHEEL--CENTERS STEP TO A WAVE--LONG RECYCLE--ZOOM--PASS THRU--LEFT ALLEMANDE

HEADS FLUTTER WHEEL--PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS

**THRU--WHEEL AND DEAL--GIRLS DO SA DO TO A WAVE--LONG RECYCLE--DOUBLE
PASS THRU-CENTERS IN--CAST OFF 3/4--PASS THRU--WHEEL & DEAL--CENTERS DO
SA DO TO A WAVE--LONG RECYCLE--CENTERS TURN BACK--RIGHT AND LEFT GRAND**

SINGING CALL FIGURE--(Right hand lady progression)

**HEADS SQUARE THRU--RIGHT AND LEFT THRU--DIVE THRU--DO SA DO TO A WAVE--
LONG RECYCLE--CENTERS SWING THRU--TURN THRU--LEFT ALLEMANDE--WALK BY
YOUR PARTNER AND PROMENADE THE NEXT**

**Ferris Recycle: From parallel waves. Outfacing ends and adjacent dancers recycle.
Infacing end and the adjacent dancer recycle but move to the far center as in a Ferris
wheel to end in a double pass thru formation.**

**HEADS LEAD RIGHT AND VEER LEFT--GIRLS TRADE--GIRLS RUN--ALL BOYS CROSS
RUN-FERRIS RECYCLE--CENTERS REVERSE WHEEL AROUND--ALL SLIDE THRU--
RIGHT AND LEFT THRU WITH A HALF SASHAY--BOX THE GNAT--FAN THE TOP--
FERRIS RECYCLE AND CENTERS SWEEP 1/4--YOU'RE HOME**

**FOUR LADIES CHAIN--HEADS HALF SQUARE THRU--SWING THRU DOUBLE--FERRIS
RECYCLE--PASS THRU--MAKE A WAVE--FERRIS RECYCLE--PASS THRU--LEFT
ALLEMANDE**

**HEAD LADIES CHAIN TO THE RIGHT--NEW HEADS SPIN THE TOP--SIDES SEPARATE
AND EVERYBODY DO A RIGHT AND LEFT THRU--PASS THE OCEAN--FERRIS
RECYCLE--PASS THRU--SWING THRU--SCOOT BACK-FERRIS RECYCLE--ZOOM--PASS
THRU--SWING THRU-RIGHT AND LEFT GRAND**

**SIDES PASS THE OCEAN--EXTEND--FERRIS RECYCLE BUT CENTERS SWEEP 1/4
WHILE THE OTHERS LEAD RIGHT--PASS THRU--TRADE BY--SPIN CHAIN THRU--BOYS
RUN--COUPLES CIRCULATE--GIRLS TRADE AND BEND THE LINE--SQUARE THRU 3/4--
JUST THE SIDES BEND THE LINE--SAME SIDES ON A DIAGONAL PASS THRU--ALL
FOUR BOYS RUN RIGHT--ALL FERRIS RECYCLE--YOU'RE HOME**

PLUS PAGE--ROLL--ROLL AGAIN..RIGHT/LEFT ROLL TO A DIAMOND

**HEADS STAR THRU--GIRLS ONLY ZOOM--ALL DOUBLE PASS THRU--TRACK 2--
RECYCLE--SWING THRU--ACEY DEUCY--SWING THRU--SPIN THE TOP TO A STAR
THRU AND ROLL TWICE TO A RIGHT AND LEFT GRAND**

**SIDES PASS THE OCEAN--GIRLS TRADE--RECYCLE--PASS THRU--SWING THRU--BOYS
RUN--COUPLES CIRCULATE--BEND THE LINE--TOUCH 1/4--ALL 8 CIRCULATE ONCE
AND A HALF--GIRLS TRADE AND ROLL--ROLL AGAIN--RIGHT AND LEFT GRAND**

**ZERO LINE--SQUARE THRU--TRADE BY--SWING THRU--BOYS RUN--BEND THE LINE--
RIGHT AND LEFT THRU--HALF SASHAY--TOUCH 1/4--8 CIRCULATE ONCE AND A HALF--
-BOYS TRADE AND ROLL TWICE--RIGHT AND LEFT GRAND**

**Right/Left Roll To A Diamond: From right/left diamonds, each dancer rolls out and back
to the position behind them. From right-hand diamonds, use left roll, and from left-hand
diamonds, use right roll. Centers become points and points become centers.**

**HEADS TOUCH 1/4--WALK & DODGE--TOUCH 1/4--WALK & DODGE--FACE YOUR
PARTNER AND STAR THRU--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS
TRADE--BOYS RUN--GIRLS HINGE--DIAMOND CIRCULATE--RIGHT ROLL TO A
DIAMOND--FLIP THE DIAMOND--RIGHT AND LEFT GRAND**

**ZERO LINE--SPIN THE TOP--BOYS RUN--GIRLS HINGE--LEFT ROLL TO A DIAMOND--
FLIP THE DIAMOND--CHAIN DOWN THE LINE--SPIN THE TOP--SAME SEXES--RIGHT
AND LEFT GRAND**

**SIDES RIGHT AND LEFT THRU--HEADS SWING THRU--BOYS TRADE--BOX THE GNAT--
FAN THE TOP--STEP THRU--SWING THRU--BOYS RUN--BEND THE LINE--PASS THE
OCEAN--GIRLS RUN--BOYS HINGE--CENTER BOYS TRADE--LEFT ROLL TO A
DIAMOND--CENTER GIRLS TRADE--RIGHT ROLL TO A DIAMOND--FLIP THE DIAMOND--
CENTERS TRADE--RECYCLE--PASS THRU--HEADS CLOVERLEAF--SIDES STAR THRU--
PASS THRU--SWING THRU--SQUARE THRU BUT ON YOUR THIRD HAND RIGHT AND
LEFT GRAND**

!!!! RENEW NOW.....SEE LAST MONTHS ISSUE FOR DETAILS!!!!

NOTES FOR EUROPEAN CALLERS

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DEC 1999

--IN THIS ISSUE--

VIEWPOINT: A NEW MILLENNIUM

MAINSTREAM: CLOVERFLO

PLUS: INDEX FOR 1999

A NEW MILLENNIUM:

As we prepare to embark on a new millennium, we have to look back and reflect on what we have accomplished during the last, and ask if we could have done anything to make this time better for the activity as a whole.

The activity is encountering some problems at the moment, however it is nothing unique to this activity alone. We, as a society, have changed significantly over the past 20 years or more. Never before have we gone from a "family oriented" society to an "individualistic" society in such a short span of time. We never envisioned 25 years ago that each home would have a computer in it...some with more than one. We never envisioned 25 years ago that each home would have at least one television with at least one VCR in it. Twenty-five years ago, the mind set was to do things together as a family, like square dance. Now, we are more intrigued with "surfing the net", communicating with our friends thru the use of a computer, and have become more "individualistic" in nature compared to what we enjoyed in the past.

Both Rudi and I have looked back on our "inputs" over our careers, and can proudly say that we are not the least bit ashamed of what we have offered the activity. I certainly hope most of you will be able to do the same during your careers. Both Uschi and Jutta (Cammy too) join Rudi and I in wishing you and yours the Happiest of Holiday Seasons, and certainly hope the new millennium brings you as much joy and happiness as the last one has to us.

This issue brings to an end 15 years of editing and publishing these notes. You have made this endeavor worthwhile to us, we hope we have brought you some ideas and thoughts that have made it worthwhile for you as well.

EIN NEUES JAHRTAUSEND

Da wir am Beginn eines neuen Jahrtausend stehen, sollten wir zurueckschauen und ueberlegen, was wir in der Vergangenheit erledigt haben, und uns fragen, ob wir nicht etwas haetten tun koennen, um die Zeit fuer den Square Dance besser zu machen.

In unserem Sport gibt es zur Zeit einige Probleme, jedoch keine, die nur unseren Sport betreffen. Wir alle, als Gesellschaft, haben uns in den letzten 20 Jahren grundlegend geaendert. Noch niemals zuvor haben wir uns in einer derart kurzen Zeitspanne von einer "Familien-orientierten" Gesellschaft zu einer "Individual"-Gesellschaft veraendert. Wir konnten uns vor 25 Jahren noch nicht vorstellen, dass jeder Haushalt mindestens einen Computer hat...manche mehr als einen. Wir konnten uns vor 25 Jahren noch nicht vorstellen, dass jeder Haushalt mindestens, einen Fernseher mit einem Videorecorder hat. Vor 25 Jahren war das Denken darauf ausgerichtet, die Dinge zusammen mit der Familie zu tun, wie z.B. Square Dance. Heute sind wir mehr damit beschaefigt "durchs Internet zu surfen", uns mit unseren Freuden unter Zuhilfahme eines Computers zu unterhalten, und sind zu "Einzelgaengern" geworden, verglichen mit dem, woran wir in der Vergangenheit Freude hatten.

Wir beide, Rudi und ich, haben uns unsere "Eingaben der letzten Jahre durchgesehen, und wir koennen mit Stolz sagen, dass wir uns nicht schaemen muessen, fuer das, was wir fuer unseren Sport getan haben. Ich hoffe, dass die meisten von Euch im Verlauf Euer Karrieren das gleiche tun koennen. Uschi und Jutta (sowie Cammy), Rudi und ich wuenschen Euch und Euren Angehoerigen die schoensten Feiertage, und hoffen, dass das neue Jahrtausend Euch allen soviel Freude und Glueck bringt, wie uns das vergangene gebracht hat.

Mit dieser Ausgabe vollenden wir das 15. Erscheinungsjahr der Caller Notes. Ihr habt unsere Anstrengungen belohnt, und wir hoffen, dass wir Euch einige Ideen und Anregungen geliefert haben, die es fuer Euch ebenso interessant gemacht haben.

IMPORTANT.....IMPORTANT.....IMPORTANT

YOUR SUBSCRIPTION EXPIRES WITH THIS ISSUE. HELP US KEEP THE PRICE AT DM 65 BY RENEWING YOUR SUBSCRIPTION NOW...SEE THE OCTOBER OR NOVEMBER ISSUES TO GET THE BANK INFORMATION.

One of our subscribers sent me a letter commenting about our efforts this past

year. There was a very positive comment regarding our including some of the past “quarterly selections”. Some of these calls are good “change of pace” calls and make good club workshops. I have dedicated this issue to one of these older “quarterly selections”.....Cloverflo.

CLOVERFLO starts from a Trade-By formation. The out facers will cloverleaf, and then pass thru, while the facing dancers first pass thru, then cloverleaf, ending in an Eight Chain Thru formation.

Things you should know about Cloverflo:

1. If you are in a formation where you can call Trade-By to a left allemande, you can substitute Cloverflo for the Trade-By.
2. If you are in a zero box, and call Pass Thru and Cloverflo twice, it will result in a zero box, but will have rotated the square 180 degrees.....like calling an Eight Chain Four.
3. From a line of 4, if you call Star Thru, Pass Thru, Cloverflo, Pass Thru, Cloverflo, Star Thru, it is the equivalent of doing a Right & Left Thru, but have rotated the square 180 degrees.
4. All dancers will do two calls....Pass Thru.....Cloverleaf. The only thing that changes is the sequence....one does a pass and clover, the other does a clover and pass, but both (in facer and outface) do two calls.

HEADS STAR THRU--PASS THRU--SQUARE THRU 3/4--CLOVERFLO--LEFT ALLEMANDE

FOUR LADIES CHAIN ACROSS--HEADS LEAD RIGHT AND CIRCLE TO A LINE--STAR THRU--PASS THRU--CLOVERFLO--TOUCH 1/4--GIRLS RUN--PASS THE OCEAN--RIGHT AND LEFT GRAND

ZERO BOX--TOUCH 1/4--CENTERS OF THE NEW WAVE TRADE AND RUN--COUPLES CIRCULATE--WHEEL AND DEAL--PASS THRU--CLOVERFLO--STAR THRU--COUPLES CIRCULATE--BOYS CIRCULATE--ALL PROMENADE HOME

ZERO BOX--TOUCH 1/4--SCOOT BACK--ALL SWING THRU--CENTERS RUN--FERRIS WHEEL--MEN PASS THRU--ALL PASS THRU--CLOVERFLO--STAR THRU--GIRLS TRADE--WHEEL AND DEAL--PASS THRU--CLOVERFLO--ALLEMANDE LEFT

HEADS SQUARE THRU--RIGHT AND LEFT THRU--PASS THRU--CLOVERFLO--
TOUCH 1/4--SPLIT CIRCULATE--MEN RUN--SQUARE THRU--CLOVERFLO--
TOUCH 1/4--SPLIT CIRCULATE--MEN RUN--SLIDE THRU--LEFT ALLEMANDE

SIDES LEAD RIGHT--VEER LEFT--VEER RIGHT--CLOVERFLO--STEP TO A WAVE--
LADIES TRADE--RECYCLE--VEER LEFT--VEER RIGHT--CLOVERFLO--STEP TO A
WAVE--LADIES TRADE--MEN RUN--PROMENADE HOME

HEADS TOUCH 1/4--WALK AND DODGE--SQUARE THRU 3/4--CLOVERFLO--
SWING THRU--MEN RUN--COUPLES CIRCULATE--CHAIN DOWN THE LINE--SLIDE
THRU--SQUARE THRU 3/4--CLOVERFLO--SWING THRU--TURN THRU--LEFT
ALLEMANDE

SIDES PASS THE OCEAN--RECYCLE--PASS THRU--RIGHT AND LEFT THRU--
VEER LEFT--TAG THE LINE RIGHT--BEND THE LINE--STAR THRU--CLOVERFLO--
STAR THRU--PASS THRU--TAG THE LINE IN--STAR THRU--CLOVERFLO--
SQUARE THRU FIVE HANDS--LEFT ALLEMANDE

HEADS STAR THRU--CALIFORNIA TWIRL--TOUCH 1/4--SPLIT CIRCULATE--
SINGLE HINGE--FAN THE TOP--PASS THRU--TAG THE LINE--CENTERS IN--CAST
OFF 3/4--STAR THRU--CLOVERFLO--SWING THRU--TURN THRU--CLOVERFLO--
RIGHT AND LEFT THRU--VEER LEFT--LADIES TRADE--COUPLES CIRCULATE--
WHEEL AND DEAL--SQUARE THRU 3/4--CLOVERFLO--LEFT ALLEMANDE

FOUR LADIES CHAIN 3/4--HEADS HALF SASHAY--SIDES STAR THRU--DOUBLE
PASS THRU--ALL MEN RUN--ORIGINAL SIDES RUN--ALL CLOVERFLO--BOX THE
GNAT--RIGHT AND LEFT GRAND

HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--TAG
THE LINE--FACE RIGHT--WHEEL AND DEAL--PASS THRU--CLOVERFLO--STAR
THRU--CHAIN DOWN THE LINE--FLUTTER WHEEL--STAR THRU--CALIFORNIA
TWIRL--CLOVERFLO--LEFT ALLEMANDE

HEADS SQUARE THRU--SWING THRU--MEN RUN--TAG THE LINE--FACE IN--
PASS THRU--WHEEL AND DEAL--SQUARE THRU 3/4--PASS THRU--CLOVERFLO--
PASS TO THE CENTER--CENTERS TURN THRU--LEFT ALLEMANDE

ZERO LINE--PASS THRU--BEND THE LINE--STAR THRU--PASS THRU--TRADE BY-
-TOUCH 1/4--SCOOT BACK--BOYS RUN--RIGHT AND LEFT THRU--STAR THRU--
PASS THRU--U TURN BACK--PASS THRU--CLOVERFLO--RIGHT AND LEFT
GRAND

ZERO LINE--PASS THE OCEAN--ALL 8 CIRCULATE--GIRLS TRADE--RECYCLE--
RIGHT AND LEFT THRU--HALF SASHAY--PASS THRU--CLOVERFLO--RIGHT AND
LEFT GRAND

SINGING CALL FIGURES---

HEADS PROMENADE 1/2--WALK IN AND SQUARE THRU 4--RIGHT AND LEFT
THRU- PASS THRU--CLOVERFLO--TOUCH 1/4--SCOOT BACK--SWING THE
CORNER--PROMENADE

HEADS TOUCH 1/4--BOYS RUN--ALL TOUCH 1/4--CENTERS TRADE AND RUN--
COUPLES CIRCULATE--WHEEL AND DEAL--PASS THRU--CLOVERFLO--STAR
THRU AND PROMENADE HOME

HEADS PROMENADE HALF--SIDES RIGHT AND LEFT THRU--HEADS STAR THRU--
-PASS THRU--ALL PASS THRU--CLOVERFLO--SLIDE THRU--SQUARE THRU 3/4--
SWING THE CORNER AND PROMENADE

HEADS SQUARE THRU--SWING THRU--MEN RUN--COUPLES CIRCULATE--CHAIN
DOWN THE LINE--FORWARD AND BACK--HALF SQUARE THRU--CLOVERFLO--
CORNER SWING AND PROMENADE HOME

Try this "old" idea out on your club members as a workshop, and if you would like to see this idea of providing you with these ideas in the future, let us know. Again, Happy Holidays.

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Uschi and Jutta, join Rudi and I in extending the warmest of Holiday wishes for this Holiday Season to you and yours--may the new Millenium bring you bigger and better results for your calling efforts ever.