

NOTES FOR EUROPEAN CALLERS

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JAN 2000

--IN THIS ISSUE--

VIEWPOINT: **CHOREOGRAPHIC DIFFICULTY**

MAINSTREAM: **FAN THE TOP**

PLUS: **ALL 8 SPIN THE TOP**

CHOREOGRAPHIC DIFFICULTY

The ability to generate patten choreography in which the difficulty factor is exactly suited to the experience, abilities and tastes of his dancers has become one of the most important skills of a modern square dance caller. These days a caller may call for a beginners class on one night, a Mainstream club on another, and a high-flying-anything-goes Advanced workshop on the next. This means that his professional future may often depend on his ability to correctly assess the skills and preferences of his dancers on any given night and upon his ability to instantly provide those dancers with a patten program that combines smooth-flowing and dance-like choreography with just the right amount of intellectual challenge. These are programming decisions and they are rarely made easily.

The ability to make accurate programming decisions depends on many things. It depends on a callers understanding of the mechanics of body flow; it depends on his understanding of comfortable timing; it depends on his ability to make the action of the dance fit the phrase of the music; and it also depends, in no small measure, on his complete understanding of what makes one series of calls seem harder than another.

Dancers' perception of choreographic difficulty is directly related to the nature of the body's physical reflexes, and to the nature (and limits) of human memory. When dancers are unable to respond reflexively (instantly and automatically), they feel stressful and uneasy and this is when they perceive their caller's choreography to be hard. In such cases, the dancers either "make it" or they don't....and, in either event, one of three end results will usually occur: (1) the dancers complete the sequence successfully and because it was indeed difficult, they considered it fun to dance. Such dancers enjoy a degree of stress if it also accompanies a successful end result; (2) the dancers complete the sequence successfully but found that it was too difficult to be enjoyable. In such cases, the dancers' stress was not worth the fun of succeeding; (3) the dancers do not complete the sequence successfully and the square breaks down. They not only see such choreography as hard, they see it as impossible and that kind of choreography is never pleasant or fun to dance.

CHOREOGRAFISCHE SCHWIERIGKEITEN

Die Faehigkeit, Patter-Choreografien zu erstellen, in welchen der Schwierigkeitsgrad genau den Erfahrungen, Faehigkeiten und dem Geschmack seiner Taenzer angepasst ist, ist eine der wichtigsten Faehigkeiten eines modernen Square Dance Callers. Heutzutage callt ein Caller einen Abend fuer eine Anfaengerklasse, fuer einen Mainstream-Club an einem anderen, und einen "ueberdurschnittlichen Alles-geht" advanced Workshop an dem naechsten. Dies bedeutet, dass seine professionelle Zukunft oftmals von seiner Faehigkeit abhaengt, die Geschicklichkeit und Vorlieben seiner Taenzer jeden Abend erneut gut abzuschuetzen, und davon, diese Taenzer sofort mit einem Patter-Programm zu versorgen, welches fluessiges Tanzen und tanzbare Choreografien verbindet, mit dem richtigen "Schuss" intellektueller Herausforderung. Dieses sind "Ablauf"-Entscheidungen, die selten einfach sind.

Die Faehigkeit exakte Programm Entscheidungen zu treffen haengt von vielen Dingen ab. Es haengt davon ab, ob ein Caller die Mechanismen des Body-Flow versteht, ob er ein Verstaendnis fuer gutes (bequemes) Timing hat, ob er die Figuren der Musik anpassen kann; und es haengt vor allen Dingen auch von seinem Verstaendnis ab, wie man eine Figuren-Serie schwieriger "erscheinen" laesst als eine andere.

Das Einfuehlungsvermoegen der Taenzer in choreografische Schwierigkeiten steht in direktem Zusammenhang zu den natuerlichen Koerperreflexen und der Natur (und den Grenzen) des menschlichen Gedaechnisses. Wenn die Taenzer nicht in der Lage sind, reflexartig (sofort und automatisch) zu reagieren, fuehlen sie sich gestresst und unbehaglich; dann glauben sie, die Choreografie des Callers sie schwer. In diesen Faellen tanzen sie's, oder sie tanzen es nicht; in jedem Fall wird eines von drei moeglichen Resultanten herauskommen: (1) die Taenzer vollenden die Figurenfolge erfolgreich; weil es wirklich anspruchsvoll war, hatten sie Spass beim Tanzen. Diese Taenzer moegen einen gewissen Grad an Stress, wenn er von einem erfolgreichen Abschluss beleitet wird; (2) die Taenzer vollenden die Figurenfolge erfolgreich; aber fanden es zu schwer, um daran Spass zu haben. In diesem Fall ist der Stress groesser als der Spass am Tanzen; (3) die Taenzer vollenden die Figurenfolgenicht erfolgreich und der Square brach zusammen. Sie betrachten nicht nur die Choreografie als schwer, sie halten sie fuer nicht ausfuehrbar; diese Art der Choreografie wird niemals mit Vergnuegen zu tanzen sein.

MAINSTREAM FEATURE MOVEMENT--FAN THE TOP

**HEADS SQUARE THRU--SIDES ROLL AWAY--SWING THRU--CENTERS
TRADE-SAME SEXES TRADE--FAN THE TOP--SINGLE HINGE--CIRCULATE--
GIRLS TURN BACK--SWING THRU--TURN THRU--LEFT ALLEMANDE**

**SIDES PASS THE OCEAN--RECYCLE--PASS THRU--RIGHT AND LEFT
THRU--VEER TO THE LEFT--CENTERS TRADE--CENTERS RUN--FAN THE
TOP--SINGLE HINGE--MEN RUN--GRAND RIGHT AND LEFT**

**HEADS LEAD TO THE RIGHT--VEER TO THE LEFT--TAG THE LINE RIGHT--
GIRLS RUN--FAN THE TOP--RIGHT AND LEFT THRU--FLUTTER WHEEL--
PASS THE OCEAN--FAN THE TOP--RECYCLE--LEFT ALLEMANDE**

**SIDES TOUCH 1/4--MEN RUN--SWING THRU--BOX THE GNAT--FAN THE
TOP--RECYCLE--PASS THRU--BEND THE LINE--PASS THE OCEAN--SWING
THRU--SCOOT BACK--FAN THE TOP--SINGLE HINGE--ALL 8 CIRCULATE--
MEN RUN--SWING THRU--TURN THRU--LEFT ALLEMANDE**

**HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--
HALF TAG THE LINE--FAN THE TOP--TWO VERY CENTER BOYS TRADE--
ALL RECYCLE--STEP TO A WAVE--FAN THE TOP--BOYS RUN--ALL
PROMENADE HOME**

**ALL 4 LADIES CHAIN--HEADS SQUARE THRU 3/4--SEPARATE AROUND
ONE TO A LINE--PASS THRU--WHEEL AND DEAL--GIRLS PASS THRU--
TOUCH 1/4--FAN THE TOP--TWO VERY CENTER GIRLS TRADE--IN YOUR
OWN 4 FAN THE TOP--RIGHT AND LEFT GRAND**

**HEADS PASS THE OCEAN--FAN THE TOP--SIDES HALF TRADE--ALL FAN
THE TOP (men cast 3, ladies move up)--SWING THRU--RECYCLE--VEER
LEFT--CHAIN DOWN THE LINE--RIGHT AND LEFT THRU--SLIDE THRU--DO
AN 8 CHAIN 3--LEFT ALLEMANDE**

**SIDES TOUCH 1/4--MEN RUN--SWING THRU--GIRLS TRADE--FAN THE TOP--
SINGLE HINGE--GIRLS ON THE DIAGONAL PASS THRU--ALL TRADE BY--
FAN THE TOP--SPIN THE TOP--MEN RUN--LADIES TRADE--FERRIS WHEEL--
SQUARE THRU 3/4--LEFT ALLEMANDE**

HEAD LADIES CHAIN--HEADS LEAD LEFT--ALL VEER RIGHT--FAN THE TOP--ALL MEN RUN--EACH FOURSOME SWING THRU--MEN RUN--BEND THE LINE--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE

ZERO BOX--LEFT TOUCH 1/4--FAN THE TOP--GIRLS RUN LEFT--CENTER LINES FAN THE TOP--OUTSIDES BEND THE LINE--WHEEL & DEAL--PASS THRU--BOX THE GNAT--SQUARE THRU BUT ON YOUR THIRD HANDRIGHT AND LEFT GRAND

HEADS FAN THE TOP--EXTEND--SWING THRU--BOYS RUN--BEND THE LINE--TOUCH 1/4--SCOOT BACK--SINGLE HINGE--FAN THE TOP--RECYCLE--BOX THE GNAT--RIGHT AND LEFT GRAND

ZERO LINE--CENTERS BOX THE GNAT--FAN THE TOP--ENDS STAR THRU--CENTERS RECYCLE--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--CENTERS HALF SASHAY--STAR THRU--PASS THRU--LEFT ALLEMANDE

HEADS STAR THRU--DOUBLE PASS THRU--LEADS TURN BACK--FAN THE TOP--GIRLS FAN THE TOP--BOYS HINGE--GIRLS RECYCLE--GIRLS PASS THRU--OUTFACING BOY TURN BACK--TOUCH 1/4--STEP THRU--RIGHT AND LEFT GRAND

SIDES STAR THRU--PASS THRU--TOUCH 1/4--FAN THE TOP--MEN RUN--4 X 4 BEND THE LINE--SQUARE THRU 4--TRADE BY--ALLEMANDE LEFT

HEADS RIGHT AND LEFT THRU--SIDES FAN THE TOP AND SWING THRU--HEADS HALF SASHAY--MEN DIAGONALLY PASS THRU--FAN THE TOP--ENDS TRADE AND FACE EACH OTHER--CENTERS WHEEL AND DEAL--ALL

STAR THRU--LEADS CALIFORNIA TWIRL--SQUARE THRU 3/4--LEFT ALLEMANDEHEADS RIGHT AND LEFT THRU AND TURN 1/4 MORE--ALL GIRLS PASS THRU--CENTERS FAN THE TOP--ENDS HINGE--BOYS TRADE--SPIN THE TOP--SCOOT BACK--RIGHT AND LEFT GRAND

SIDE LADIES CHAIN--HEADS SQUARE THRU 4--SIDES HALF SASHAY--TOUCH 1/4--FAN THE TOP--MEN FAN THE TOP--GIRLS CAST RIGHT 3/4--THOSE FACING PASS THRU--CENTERS BEND THE LINE--OTHERS TURN BACK--YOU'RE HOME

ZERO LINE--PASS THRU--WHEEL AND DEAL--RIGHT AND LEFT THRU--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--CENTERS PASS THE OCEAN--FAN THE TOP AND RECYCLE--CENTERS PASS THRU--SEPARATE AROUND ONE TO A LINE--CENTERS PASS THE OCEAN--FAN THE TOP--RECYCLE--SQUARE THRU--ENDS SLIDE THRU--SWING THRU--MEN RUN--FERRIS WHEEL--CENTERS VEER LEFT--COUPLES TRADE--LADIES TRADE--WHEEL AROUND AND PROMENADE 1/4 (don't forget to face in)--OTHERS PASS THRU--LEFT ALLEMANDE

HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--ENDS STAR THRU--CENTERS TOUCH 1/4--GIRLS PASS THRU--CENTERS FAN THE TOP--ENDS HINGE--EACH SIDE FAN THE TOP--MEN RUN--COUPLES CIRCULATE--WHEEL AND DEAL--PASS THRU--LEFT ALLEMANDE

PLUS FEATURE MOVEMENT--ALL 8 SPIN THE TOP

**HEADS SQUARE THRU BUT ON YOUR THIRD HAND PASS THE OCEAN--
EXTEND--ALL 8 CIRCULATE ONCE AND A HALF--ALL 8 SPIN THE TOP--
RIGHT AND LEFT GRAND**

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

**ALLEMANDE LEFT GO ALLEMANDE THAR (go forward two and star)--SLIP
THE CLUTCH--ALL 8 SPIN THE TOP--MEN COURTESY TURN YOUR
PARTNER AND PROMENADE HOME**

**WALK AROUND THE CORNER--DO PASO--GO BACK TO THE CORNER AND
ALL 8 SPIN THE TOP--SLIP THE CLUTCH--ALL 8 SPIN THE TOP--SINGLE
HINGE AND ROLL--GRAND RIGHT AND LEFT**

**HEADS RIGHT AND LEFT THRU--ALL CIRCLE LEFT--ALLEMANDE LEFT
THIS CORNER--DO SA DO WITH PARTNER--MEN STAR LEFT--ALL 8 SPIN
THE TOP BUT MOVE UP ONE EXTRA PERSON--SINGLE HINGE--ORIGINAL
HEADS RUN AROUND ONE SIDE PERSON--THOSE FACING OUT
SEPARATE AROUND ONE TO A LINE--STAR THRU--LEFT ALLEMANDE**

**SIDES RIGHT AND LEFT--ALL CIRCLE LEFT--WALK AROUND YOUR
CORNER-PARTNER LEFT DO PASO--TURN PARTNER LEFT MAKE AN
ALLEMANDE THAR STAR--SHOOT THE STAR--ALL 8 SPIN THE TOP--
ORIGINAL HEADS RUN--MOVE UP TO A LINE--PASS THRU--BEND THE
LINE--PASS THRU--TAG THE LINE RIGHT--CHAIN DOWN THE LINE--DIXIE
STYLE TO A LEFT ALLEMANDE**

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FEB 2000

--IN THIS ISSUE--

VIEWPOINT: SETTING THE RECORD STRAIGHT
MAINSTREAM: ALLEMANDE THAR STAR & OTHER
PLUS: SPIN CHAIN & EXCHANGE THE GEARS

SETTING THE RECORD STRAIGHT:

Back in May of last year, I reported the results of a meeting of the Application Review Sub-Committee in Dallas at the CALLERLAB Convention, that took a "straw" vote on four different issues. I inadvertently left the word "straw" off my CALLERLAB Wrap-Up report, and sincerely apologize to my friend, and Chairman of the Application Review Sub-Committee, Jon Jones..., sorry Jon, this was not intentional by any means.

The results of the entire Committee's voting is now public, and is displayed here for your review.

1. *Is it proper to call "Zoom" from a 1/4 Tag Formation?*

95% of the Committee members voted "NO"

2. *Would the call "Chain Down The Line 3/4" be an extension of "Chain Down The Line" from a 1/4 Tag Formation with the girls in the center? The same for "T" bone lines and Diamonds?*

90% of the Committee members voted "NO"

3. *Is it proper to call "Sweep 1/4" after Recycle?*

85% of the Committee members voted "YES"

4. *Is it proper to call "Spin Chain Thru" from an Alamo Ring?*

80% of the Committee members voted "NO"

It is also noted that 100% of the Committee members voted on these four issues, which speaks very highly for this Committee. It is hoped that through these, and future reviews by this committee, that we will curtail the misuse of calls and/or combinations of calls.

Im Mai letzten Jahres habe ich ueber die Ergebnisse des "Application Review Sub-

Committee” auf der CALLERLAB Convention in Dallas berichtet, wo eine “Probe”-Abstimmung zu vier verschiedenen Eingaben stattfand. Ich habe versehentlich das Wort “Probe” in meinem CALLERLAB-Bericht weggelassen. Ich entschuldige mich bei meinem Freund und Vorsitzenden des “Application Review Sub-Committee” Jon Jones...sorry Jon, das war keine Absicht.

Die Ergebnisse des gesamten Ausschusses sind jetzt veröffentlicht, hier sind sie nochmals wiederholt.

- 1. Ist es in Ordnung, “Zoom” aus einer 1/4 Tag Formation zu callen?
95% der Ausschuss-Mitglieder stimmten “NEIN”.**
- 2. Ist der Call “Chain Down The Line 3/4” eine Erweiterung von “Chain Down The Line” aus einer 1/4 Tag Formation mit den Mädchen in der Mitte”? Gilt das gleiche fuer “T-Bone Lines” und “Diamonds”?
90% der Ausschuss Mitglieder stimmten “NEIN”.**
- 3. Ist es in Ordnung nach Recycle “Sweep 1/4” zu callen?
85% der Ausschuss-Mitglieder Stimmten “JA”.**
- 4. Ist es in Ordnung “Spin Chain Thru” aus einem Alamo-Ring zu callen?
80% der Ausschuss-Mitglieder Stimmten “NEIN”.**

Es sollte auch erwahnt werden, dass 100% der Ausschuss-Mitglieder ueber die Fragen abgestimmt haben, was sehr fuer den Ausschuss spricht. Wir hoffen, dass durch diese und kuenftige Ueberarbeitungen durch diesen Ausschuss die falsche Verwendung von Calls und Call-Kombinationen verringert wird.

BASIC--ALLEMANDE THAR STARS.....MAINSTREAM--FAN THE TOP

**ALLEMANDE LEFT, ALLEMANDE THAR--GO FORWARD TWO AND THE
MEN WILL STAR--SLIP THE CLUTCH AND SKIP YOUR PARTNER--LEFT
ALLEMANDE**

**ALLEMANDE LEFT, ALLEMANDE THAR--GO FORWARD TWO AND THE
MEN WILL STAR--SHOOT THE STAR A FULL TURN--BOX THE GNAT WITH
THE NEXT AND RIGHT AND LEFT GRAND**

**ALLEMANDE LEFT, ALLEMANDE THAR--GO FORWARD TWO AND THE
MEN WILL STAR--ALL THE LADIES RUN LEFT AND STAR RIGHT STRAIGHT
ACROSS FOR A LEFT ALLEMANDE**

HEADS SQUARE THRU 3/4--DO A “U” TURN BACK AND SQUARE THRU

BUT ON YOUR FOURTH HAND START A DO-PASO--TURN PARTNER LEFT TO AN ALLEMANDE THAR STAR--HEADS TRADE (so we have the head ladies and the side men in the center star)--SHOOT THE STAR AND GO FORWARD TWO (pull same sex by and turn the next) TO ANOTHER STAR--SHOOT THE STAR AND GO FORWARD TWO--HEADS TRADE--SLIP THE CLUTCH--LEFT ALLEMANDE

ALLEMANDE LEFT, ALLEMANDE THAR GO FORWARD TWO AND STAR--SHOOT THE STAR A FULL TURN AND GIVE A RIGHT TO THE NEXT FOR A WRONG WAY THAR, MEN BACK IN--SHOOT THE STAR, GO FORWARD TWO (go left and right) TO ANOTHER THAR--SHOOT THE STAR, GO FORWARD TWO TO ANOTHER THAR--SHOOT THE STAR TO THE CORNER, LEFT ALLEMANDE

ALLEMANDE LEFT, ALLEMANDE THAR GO FORWARD TWO AND STAR--SHOOT THE STAR A FULL TURN AND GO FORWARD TWO, TO ANOTHER THAR WITH THE GIRLS IN THE MIDDLE--SLIP THE CLUTCH TO A DO PASO--ROLL PROMENADE YOUR PARTNER HOME

HEADS PASS THE OCEAN--MEN CROSS FOLD WHILE LADIES TRADE--PASS THRU--SWING THRU--GIRLS CIRCULATE--BOYS TRADE--BOYS RUN--BEND THE LINE--ALL SQUARE THRU 3/4--ALL TURN BACK AND SQUARE THRU, BUT ON YOUR FOURTH HAND START A DO PASO--TURN PARTNER LEFT TO AN ALLEMANDE THAR STAR WITH THE HEAD LADIES AND THE SIDE GENTS IN THE CENTER STAR--ALL THE LADIES RUN CHECK YOUR LINES--LEFT SQUARE THRU--LEFT ALLEMANDE

HEADS LEFT SQUARE THRU--SEE SAW YOUR CORNER--LEFT SWING THRU--GIRLS RUN LEFT--BEND THE LINE--FLUTTER WHEEL--PASS THRU--LEFT ALLEMANDE

**SIDES LEFT SQUARE THRU--SEE SAW YOUR CORNER--LEFT SWING
THRU--SPIN THE TOP--STEP THRU--PARTNER TRADE AND FACE YOUR
PARTNER--RIGHT AND LEFT GRAND**

**HEADS LEFT SQUARE THRU--MAKE TWO LEFT HAND STARS AND TURN
THEM--HEADS STAR RIGHT IN THE CENTER--FIND YOUR CORNER--LEFT
ALLEMANDE**

**SIDES LEFT SQUARE THRU--SEE SAW--LEFT TOUCH 1/4--BOYS RUN
LEFT--BOYS LEAD WITH A FLUTTER WHEEL--PASS THRU--BOYS RUN
LEFT--SPLIT CIRCULATE--LEFT ALLEMANDE--FIND YOUR PARTNER AND
PROMENADE HOME**

**HEAD LADIES CHAIN--TURN THEM AND TO THE LEFT SAME LADIES
CHAIN--TURN THEM AND HEADS HALF SASHAY--PASS THRU--SEPARATE
GO AROUND TWO TO A LINE--ALL TOUCH 1/4--CENTERS ONLY
CIRCULATE--ALL GIRLS RUN--BOX THE GNAT--RIGHT AND LEFT THRU--
STAR THRU--REVERSE FLUTTER WHEEL--PASS THRU AND TURN YOUR
BACK ON YOUR CORNER--RIGHT AND LEFT GRAND**

**SIDE TWO GENTS TAKE YOUR CORNER TO THE MIDDLE AND BACK--
SAME FOUR DO SA DO--SAME FOUR TOUCH 1/4--SAME BOY RUN--
EVERYBODY LEFT ALLEMANDE**

**HEAD TWO GENTS TAKE YOUR CORNER TO THE MIDDLE AND BACK--
SAME FOUR DO SA DO--MAKE A RIGHT HAND STAR--PICK UP YOUR
ORIGINAL PARTNER AND STAR PROMENADE--ALL BACK OUT AND
CIRCLE LEFT--FOUR GIRLS GO FORWARD AND BACK--GIRLS SQUARE
THRU--TOUCH 1/4 AND FACE THE ONE YOU TOUCHED--RIGHT AND LEFT**

GRAND

SIDE GENTS TAKE YOUR CORNER TO THE MIDDLE AND BACK--SAME FOUR DO SA DO--MAKE A RIGHT HAND STAR--PICK UP YOUR ORIGINAL PARTNER AND STAR PROMENADE--ALL BACK OUT AND CIRCLE LEFT--FOUR MEN GO FORWARD AND BACK--MEN SQUARE THRU--TOUCH 1/4--MEN RUN AND PROMENADE HOME

HEADS DO SA DO AND THEN HALF SASHAY--LEAD TO THE RIGHT AND CIRCLE TO A LINE (men break to a line of four with men on the ends) PASS THRU AND FACE YOUR PARTNER--STAR THRU--FERRIS WHEEL--CENTERS SWEEP 1/4--SAME FOUR LEFT SQUARE THRU--LEFT ALLEMANDE--RIGHT AND LEFT GRAND AND WHEN YOU MEET YOUR PARTNER--YOU'RE HOME

SIDES TOUCH 1/4 AND THAT BOY RUN--ALL TOUCH 1/4--CENTERS TRADE--BOYS ON A DIAGONAL BOX CIRCULATE--GIRLS TRADE--CENTERS TRADE--GIRLS RUN--STAR THRU--CENTERS SWING THRU--THE OTHERS TRADE AND ALL RIGHT AND LEFT GRAND

(the next three will start the same way)

HEADS TOUCH 1/4--WALK AND DODGE--DO SA DO TO A WAVE--FAN THE TOP--RECYCLE--PASS THRU--BOYS RUN--SPLIT CIRCULATE--BOYS RUN--LEFT ALLEMANDE

SIDES TOUCH 1/4--WALK AND DODGE--DO SA DO TO A WAVE--FAN THE TOP--RECYCLE--PASS THRU--BOYS RUN--SINGLE HINGE--FAN THE TOP--SPIN THE TOP--SCOOT BACK--FAN THE TOP--PASS THRU--RIGHT AND LEFT GRAND

HEADS TOUCH 1/4--WALK AND DODGE--FAN THE TOP--RECYCLE--PASS THRU--BOYS RUN--FAN THE TOP--PASS THRU--BOYS TRADE--COUPLES CIRCULATE--TAG THE LINE--LEADERS TRADE--SQUARE THRU BUT ON YOUR 3RD HAND SWING THRU TO A RIGHT AND LEFT GRAND

PLUS PAGE--SPIN CHAIN AND EXCHANGE YOUR GEARS

HEAD LADIES CHAIN--HEADS SQUARE THRU--SPIN CHAIN AND EXCHANGE THE GEARS--GIRLS TRADE--RECYCLE--LEFT ALLEMANDE

SIDES RIGHT AND LEFT THRU--PASS THE OCEAN--EXTEND--SPIN CHAIN AND EXCHANGE THE GEARS--ACEY DEUCY--ENDS TRADE--CENTERS TRADE--SWING THRU--ACEY DEUCY--RIGHT AND LEFT GRAND

HEADS LEAD RIGHT AND TOUCH 1/4--FOLLOW YOUR NEIGHBOR--TRADE THE WAVE--SPIN CHAIN AND EXCHANGE THE GEARS--RIGHT AND LEFT THRU--TOUCH 1/4--FOLLOW YOUR NEIGHBOR TO A LEFT ALLEMANDE--RIGHT AND LEFT GRAND--WHEN YOU MEET, YOU'RE HOME

SIDES SQUARE THRU--HEADS ROLL AWAY--TOUCH 1/4--CENTERS TRADE--GIRLS RUN--PASS THE OCEAN--SPIN CHAIN AND EXCHANGE THE GEARS--SWING THRU--EXPLODE AND TOUCH 1/4--GIRLS RUN--RIGHT AND LEFT GRAND

SINGING CALL FIGURE:

FOUR LADIES CHAIN--HEADS TOUCH 1/4--WALK & DODGE--SPIN CHAIN AND EXCHANGE THE GEARS--SWING CORNER--PROMENADE

HEADS LEAD RIGHT AND CIRCLE TO A LINE--PASS THE OCEAN--SPIN CHAIN AND EXCHANGE THE GEARS--GIRLS CIRCULATE--SWING CORNER AND PROMENADE HOME

Hope your classes are doing alright, ours are progressing very well. If you are sending your dancers to a dance with "Students Welcome" on the flyer, think twice...if the students don't know the exact level, they don't know what to expect..same for the callers, if they don't know the exact level, it will be difficult for them to adequately prepare for a good dance. This is too risky when we are dealing with the future of the activity in my eyes.

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MAR 2000

--IN THIS ISSUE--

VIEWPOINT: *THE WAY THINGS WERE IN THE MID-50'S*
MAINSTREAM: TAG FAMILY
PLUS: *PING PONG CIRCULATE....SPLIT PP CIRCULATE*

THE WAY THINGS WERE IN THE MID-50'S

Here is a rather broad profile of the square dance activity as it shaped up in the early 1950's. These were exciting times. Square dancing was the "in-thing" and it had reached "fad" proportions in many communities where it was being introduced.

The square dance club was recognized as the hub of the activity and it had become the goal of new dancers to become a part of a club organization. This affiliation for a majority of dancers was the center and circumference of the activity. Many at first were aware of no other square dancing than that in which they were personally involved. Sharing responsibilities, putting into practice those things their caller-leaders had taught them in class and doing things together with club members was an important part of the whole, and it was more than a mere obligation. It included the thrill of expectancy that encouraged the dancers not only to attend the dances but to support the club and the home club caller.

Clubs at this time were very much tied in to their club caller (and also the other way around). The home club caller provided the continuity and leveling influence that the club depended upon. Some clubs were caller run. Many were run by the dancers who looked toward their regular caller as a source of information for, as dancer-leaders would change on a regular basis, the club caller could be depended upon to help retain club traditions and stability.

The caller and the caller's partner, because they were very much a part of the continuing club performance, were in a position to maintain ongoing dance-education, and because they knew the club and its members, they also knew when an additional "lift" was needed, when extra time had to be devoted to certain basics. Because of this insight, the caller-leaders working closely with the dancer leadership in the club provided a form of insurance that kept the club intact with a minimum of frustration or embarrassment, discouraging cliques and set-up squares.

At this stage of the game, the Basic and extended Basic programs covered 75 movements--and this seemed to be the Mainstream of the time--the entire teaching period could be comfortably covered with the dancers being assured of learning what had been taught, in 30 lessons. This meant that the caller/teacher would not only be

covering the basics, but also simple rounds and mixers, occasionally including a contra or quadrille. The result was that the dancer, having completed a course of lessons, was an all around individual who not only accepted, enjoyed what had been learned in class.

SO WAR'S - IN DER MITTE DER 50IGER JAHRE

Hier ein großes Profil des Square Dance, wie er in den 50igern war.

Es waren aufregende Zeiten. Square Dance war "IN" und hatte in den Städten, wo er vorgestellt wurde, enorme Ausmaße angenommen.

Ein Square Dance Club wurde als Mittelpunkt der Gesellschaft angesehen, und es war das erklärte Ziel aller neuen Tänzer, in den Club aufgenommen zu werden. Die Mitgliedschaft war für die Mehrzahl der Tänzer der Dreh- und Angelpunkt dieser Aktivität. Viele wußten anfangs nicht, daß es außer ihrem eigenen Club auch noch andere gab. Verantwortung teilen. Dinge, die ihnen ihr Caller während der Klasse beigebracht hatte, zusammen mit anderen Clubmitgliedern in die Praxis umzusetzen war ein wichtiger Teil des ganzen, und es war mehr als nur eine Verpflichtung. Es war eine Vorfreude, die Tänzer dazu bewog, nicht nur die Veranstaltungen zu besuchen, sondern auch den Club und den eigenen Caller zu unterstützen.

Ein Club zu dieser Zeit war sehr mit seinem Caller verbunden (und ebenso umgekehrt). Der Club-Caller sorgte für den Fortschritt und die Höhe des Levels, auf den der Club angewiesen war. Einige Clubs "gehörten" dem Caller. Viele wurden von den Tänzern unterhalten, die ihren Caller als Informationsquelle ansahen, denn, da der Vorstand ständig wechselte, verließ man sich auf den Club-Caller, der half, die Club-Tradition und Stabilität zu erhalten.

Weil der Caller und sein Partner sehr in die ständige Clubpräsentation eingebunden waren, konnten sie die Tanzausbildung ständig weiterzuführen, und da sie den Club und seine Mitglieder kannten, wußten sie auch, wenn zusätzliche Hilfe benötigt wurde, wenn bestimmten Basics Extra Zeit gewidmet werden mußte. Aufgrund dessen arbeiteten die Caller eng mit den Vertretern der Tänzer zusammen; dies gab ein Gefühl der Sicherheit, was den Club mit einem Minimum an Frust oder Verlegenheiten, störenden Gruppen und Set-Squares zusammenhielt.

In diesem Stadium umfaßten das Basic- und Extended Basic-Programm 75 Figuren - und dies schien das Mainstream dieser Zeit zu sein - man konnte das gesamte Pensum den Tänzern leicht in 30 Lektionen beibringen. Dies hieß aber auch, daß der Caller nicht nur die Basics lehrte, sondern darüber hinaus noch leichte Rounds und Mixers, gelegentlich sogar einen Contra oder eine Quadrille. Das Ergebnis waren Tänzer, die nicht nur das Lehrprogramm beherrschten, sondern "All-Rounder" waren, die den Lehrstoff auch mit Spaß umsetzten.

MAINSTREAM--TAG FAMILY

**HEADS SPIN THE TOP--TURN THRU--PASS THRU--TRADE BY--TOUCH 1/4--
SPLIT CIRCULATE--BOYS RUN--PASS THRU--TAG THE LINE IN--STAR
THRU--CALIFORNIA TWIRL--PASS THRU--LEFT ALLEMANDE**

**SIDES LEAD RIGHT--VEER LEFT--BEND THE LINE--RIGHT AND LEFT THRU--
-PASS THRU--TAG THE LINE OUT--WHEEL AND DEAL--ZOOM--SWING
THRU--TURN THRU--LEFT ALLEMANDE**

**HEADS RIGHT AND LEFT THRU AND COURTESY TURN 1/4 MORE--LADIES
TRADE--WHEEL AND DEAL--PASS THRU--SWING THRU--BOYS RUN--TAG
THE LINE--GIRLS FACE RIGHT BOYS FACE LEFT--IN YOUR WAVE THE
BOYS TRADE--BOYS RUN--BEND THE LINE--SLIDE THRU--LEFT
ALLEMANDE**

**ZERO LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--LEFT
SWING THRU--BOYS TURN BACK--TAG THE LINE--GIRLS GO LEFT BOYS
GO RIGHT--LEFT ALLEMANDE**

**ZERO BOX--SWING THRU--GIRLS CIRCULATE--MEN TRADE--MEN RUN--
BEND THE LINE--PASS THRU--TAG THE LINE IN--PASS THRU--TAG THE
LINE OUT--BEND THE LINE--PASS THRU--TAG THE LINE--CENTERS IN--
ALL TURN BACK--BOX THE GNAT--RIGHT AND LEFT THRU--PASS THRU--
HALF TAG THE LINE--SWING THRU--SPLIT CIRCULATE--MEN RUN--PASS
THRU--BOYS RUN--EVERYBODY SCOOT BACK--CENTERS TRADE--SWING
THRU--MEN RUN--PASS THRU--TAG THE LINE--LEADS TURN BACK--PASS
THRU--LEFT ALLEMANDE**

HEADS STAR THRU--PASS THRU--SWING THRU--BOYS RUN--TAG THE

LINE LEFT--COUPLES CIRCULATE--BOYS TRADE--BOYS RUN--FAN THE TOP--RECYCLE--SLIDE THRU--LEFT ALLEMANDE

ZERO LINE--PASS THRU--HALF TAG--CENTERS TRADE--CENTERS RUN--HALF TAG--CENTERS TRADE--CAST OFF 3/4--CENTERS TRADE--SWING THRU--RIGHT AND LEFT GRAND

HEADS LEAD RIGHT--VEER LEFT--HALF TAG--GIRLS RUN--PASS THRU--HALF TAG--SPLIT CIRCULATE--BOYS TRADE--RIGHT AND LEFT GRAND

HEAD LADIES CHAIN--HALF SASHAY--CIRCLE EIGHT--FOUR GIRLS PASS THRU--BOTH TURN LEFT--FIRST GIRL AROUND TWO SECOND GIRL AROUND ONE TO A LINE--PASS THRU--WHEEL AND DEAL--CENTERS TOUCH 1/4--WALK AND DODGE--CLOVERLEAF--NEW CENTERS SQUARE THRU 3/4--DO SA DO TO A WAVE--SPIN THE TOP--BOYS RUN--IN YOUR FOURSOME HALF TAG THE LINE--SINGLE FILE CIRCULATE--BOYS RUN--PASS THRU--LEFT ALLEMANDE

SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--TAG THE LINE RIGHT--COUPLES CIRCULATE DOUBLE--HALF TAG THE LINE--BOYS TRADE--SPIN THE TOP--RECYCLE--SWEEP 1/4--LEFT ALLEMANDE

HEADS FLUTTER WHEEL AND SWEEP 1/4--PASS THRU--SWING THRU--BOYS RUN--GIRLS ONLY DO A SINGLE HINGE--GIRLS IN YOUR WAVE SWING THRU--CENTER GIRLS RUN--GIRLS DO A HALF TAG AND PICK UP A BOY--COUPLES CIRCULATE--COUPLES HINGE AND THE CENTER COUPLES TRADE--BEND THE LINE--STAR THRU--PASS THRU--PARTNER TRADE--PASS THRU--WHEEL AND DEAL--CENTERS WHEEL AROUND--LEFT ALLEMANDE

*SIDES HALF SASHAY--CIRCLE LEFT--FOUR BOYS GO FORWARD AND
BACK--TOUCH 1/4 AND STEP APART--FOUR GIRLS SPIN THE TOP--
CENTER GIRLS RUN--GIRLS HALF TAG--COUPLES CIRCULATE--BOYS GO
DOUBLE--GIRLS HINGE AND SWING THRU--CENTER GIRLS RUN--GIRLS
HALF TAG AND COUPLES CIRCULATE--GIRLS TRADE--WHEEL AND DEAL--
-LEFT ALLEMANDE*

*HEADS PASS THE OCEAN--SWING THRU--BOYS RUN--HALF TAG AND
FACE LEFT--SQUARE THRU 3/4--TRADE BY--STAR THRU--RIGHT AND
LEFT THRU--FAN THE TOP--GIRLS RUN--HALF TAG RIGHT--PASS THRU--
TRADE BY--LEFT ALLEMANDE*

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

*FOUR LADIES CHAIN 3/4--HEADS PASS THE OCEAN--GIRLS TRADE--
GIRLS RUN--HALF TAG AND FACE RIGHT--DOUBLE PASS THRU--CENTER
IN AND ALL TURN BACK--PASS THRU--HALF TAG AND FACE RIGHT--STAR
THRU--COUPLES CIRCULATE--BEND THE LINE--PASS THE OCEAN--SWING
THRU--BOYS RUN--HALF TAG RIGHT--RIGHT AND LEFT GRAND*

*ZERO LINE--RIGHT AND LEFT THRU--HEADS ONLY HALF SASHAY--STEP
TO A WAVE--EACH WAVE SWING THRU--GIRLS RUN--DO A BIG HALF TAG
AND ALL FACE IN--LEFT ALLEMANDE*

*ZERO LINE--PASS THRU AND HALF TAG THE LINE--SPLIT CIRCULATE--
FINISH YOUR TAG (everybody step straight ahead, passing everybody
coming your way)--FACE IN--STAR THRU--CENTERS PASS THRU--SWING*

**THRU--BOYS RUN--HALF TAG--SCOOT BACK--FINISH YOUR TAG--FACE
RIGHT--WHEEL AND DEAL--SQUARE THRU 3/4--LEFT ALLEMANDE**

PLUS PAGE--PING PONG AND SPLIT PING PONG CIRCULATE

**HEADS LEAD RIGHT--VEER LEFT--FERRIS WHEEL--SWING THRU--MEN
RUN--GIRLS HINGE--DIAMOND CIRCULATE--FLIP THE DIAMOND--PING
PONG CIRCULATE--CENTER GIRLS RUN--CENTER MEN HINGE--FLIP THE
DIAMOND--PING PONG CIRCULATE--RECYCLE--DIXIE GRAND--LEFT
ALLEMANDE**

**SIDES PASS THE OCEAN--MEN ONLY PING PONG CIRCULATE--GIRLS
ONLY PING PONG CIRCULATE--EXTEND--RIGHT AND LEFT THRU--LEFT
ALLEMANDE**

**HEADS PASS THE OCEAN--PING PONG CIRCULATE--RECYCLE--DOUBLE
PASS THRU--TRACK II--SINGLE HINGE--EXTEND--MEN SWING THRU--
GIRLS PARTNER TRADE--PING PONG CIRCULATE--CENTER GIRLS
TRADE--EXTEND--SINGLE HINGE AND THE GIRLS ROLL TWICE--
PROMENADE HOME**

**SIDES FAN THE TOP--PING PONG CIRCULATE--RECYCLE--PASS THRU--
SWING THRU--MEN RUN--GIRLS HINGE--DIAMOND CIRCULATE AND GIRLS
ROLL--MEN SWING THRU--PING PONG CIRCULATE--GIRLS SWING THRU--
EXTEND--GIRLS TRADE--SLIDE THRU--LEFT ALLEMANDE**

*(split ping pong circulate starts from a 1/4 tag formation--draw a line
between the couple and split the ocean wave in half--staying on your side of
the "fence", do what comes naturally...or, from a 1/4 tag formation, extend
twice and leads turn back)*

SIDES FLUTTER WHEEL--PASS THE OCEAN--PING PONG CIRCULATE--

***SLIT PING PONG CIRCULATE--EXTEND--SWING THRU--BOYS RUN--TOUCH
1/4--COORDINATE--FERRIS WHEEL--CENTERS SWING THRU--SWING THRU
AGAIN--SPLIT PING PONG CIRCULATE--CENTERS SWING THRU--PASS
THRU--RIGHT AND LEFT GRAND BUT ON YOUR THIRD HAND PROMENADE
HOME***

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MAY 2000

--IN THIS ISSUE--

VIEWPOINT: MENTAL IMAGE CALLING
MAINSTREAM: SWING THRU AND PROMENADE GIMMICKS
PLUS: EXPLODE THE PING

MENTAL IMAGE CALLING

At one time, and not so long ago at that, there was one system of calling and that was pure and simple memory work. The choreography of the pre-contemporary forms of calling was usually all written out and the caller had merely to memorize and he had it made. In recent years, we have seen a number of systems surface. While they don't necessarily follow the same guidelines, they do have one thing in common--the creative ability of the caller. Here is one of the popular theories--that form of the art known as Mental Image.

Mental Image Calling is the art of being able to follow, in your mind's eye, the actions of certain key people within the square, while you call. This method enables the caller to use basic calls while the dancers move through enjoyable dance patterns which are not preplanned and which never have to be repeated exactly. You accomplish this by learning one basic at a time - just as dancers learn them. The most key person is the number one man and you will follow him as you call, keeping track of who his partner is at any given time and which of the other couples he is working with. Is he working in the center of the set with the number three man or is he working with either the number four man or number two man on their side of the square? Who does he have as a temporary partner and who does the other man he is working with have as a partner? Last, you must know what effect the next call you are going to give will have upon the square. It is not easy, yet it is not difficult. It simply requires practice and a knowledge of certain ground rules. No method calling is completely freewheeling. Your brain reacts much the same as a computer or electronic device that controls a servo-mechanism. You must have established an input for it to function and that input is established through practice.

In practice, you must first have a mental picture of the make-up of one half of the square “before” you give an appropriate call. Second, you must be able to switch your mental picture to the subsequent make-up of one half of the square “after” the call is given. This second step, or forming mental picture, will become almost instantaneous because it can be formed in your mind when the call is given. It is there long before the dancers actually arrive at that formation and position combination. This switching in the mind’s eye to a completed setup is called “formation awareness”. This new mental picture remains while your mind is engaged in thinking about the calls you know to be appropriate from that formation and position. Other systems of calling, including Modular and Sight, also depend on formation awareness in their use. It therefore becomes doubly important to develop this capability as a vital ingredient of other systems of calling.

MENTAL IMAGE CALLING

Es gab eine Zeit, und noch nicht mal lange her, da gab es ein System das ganz einfach eine auswendig lernen, Arbeit war. Die Choreography wurde normalerweise niedergeschrieben und der Caller mußte sie auswendig lernen. In den letzten Jahren haben wir eine ganze Reihe von gut arbeitenden Systeme gesehen. Während sie nicht und bedingt alle der gleichen Richtlinie folgen, haben sie doch eins gemeinsam die creative möglichkeiten für den Caller. Hier ist eine beliebte Form des callens-die Form bekannt als “Mental Image”.

Mental Image calling ist ein Form, gedankendlich die Aktionen der Schlüssel Person im Square zu folgen, während du callst. Diese Methode ermöglicht es dem Caller, basic Calls in eine für die Tänzer angenehmen Figurenfolge, anzuwenden die weder voraus geplant noch jemals wieder genau so wiederholt werden muss. Dieses erreichst du, wenn du eine basic Figur nach der anderen lernst-genau wie Tänzer. Die wichtigste Schlüssel Person ist Nummer eins Mann, beobachte ihn während Callens, und achte genau darauf wer seine Partnerin ist und mit welchem der anderen Paare er gerade tanzt. Tanzt er in der Mitte mit Mann drei, oder mit Mann vier oder Mann zwei auf ihren Seiten vom Square? Wer ist gerade seine Partnerin und wer ist die Partnerin von dem Mann mit dem er gerade tanzt? Als letztes muss du wissen welche Wirkung der nächste Call , den du gibst im Square hat. Es ist nicht ganz einfach, aber es ist auch nicht schwer. Es braucht nur übung, und das bestimmte Wissen der Grundregeln. Keine der Methoden des callens geht von selbst. Dein Gehirn reagiert meistens wie ein Computer oder ein Elektronisches Gerät das ein Servo-mechanismus steuert. Du musst die Befehle erst eingeben damit er funktioniert und diese Eingaben ergeben sich durch üben und Erfahrung.

Beim üben, musst du der erst ein Mentales Bild von der hälfte des Squares machen "bevor" du einen geeigneten Call gibst. Zweitens, musst du dein Mentales Bild auf die sich zu ergebenen Position "nach" dem Call schalten können. Dieser zweite Schritt oder formen des Mentalen Bildes wird fast unverzüglich ausgeführt, da er zugleich in deinem Gedächtnis geformt wird wenn du den Call gibst. Er entsteht lange bevor die Tänzer die Endposition erreicht. Dieses gedankliche Umschalten auf die ausgeführten Schrittfolge wird "Formation Awareness" genannt. Dieses Mentale Bild bleibt während dein Gedächtnis darüber nachdenkt welcher Call von dieser Formation oder Position geeignet ist. Auch andere Arten des Callings "Modular und Sight" sind an die "Formation Awareness" gebunden. Deshalb ist es doppelt so wichtig diese Fähigkeit als notwendige Zutat auch für andere Arten des Callings zu entwickeln.

MAINSTREAM CHOREO--SWING THRU AND PROMENADE GIMMICKS

The definition of Swing Thru is those who can turn half by the right, then those who can turn half by the left. From a left hand wave, those who are holding right hands (centers) start the action.

**SIDES PROMENADE HALF--COUPLE NUMBER 3 ONLY ROLL AWAY--
HEADS SQUARE THRU--SWING THRU--ENDS CIRCULATE--CENTERS
TRADE--ALL MEN RUN--FACING COUPLES SQUARE THRU 3/4--
EVERYBODY IN YOUR OWN LINE WHEEL AND DEAL--FACING COUPLES
RIGHT AND LEFT THRU--THOSE TWO DIVE THRU--CENTERS SWING THRU--
-TURN THRU--LEFT ALLEMANDE**

**HEADS PROMENADE 1/2--LEAD RIGHT--STEP TO A WAVE--GIRLS CROSS
RUN--SWING THRU--MEN CIRCULATE--SINGLE HINGE--GIRLS RUN--PASS
THRU--WHEEL AND DEAL--PASS THRU--LEFT ALLEMANDE**

**HEADS PASS THE OCEAN--RECYCLE--DOUBLE PASS THRU--
CLOVERLEAF--SQUARE THRU 3/4--MAKE A WAVE--LEFT SWING THRU--
MEN CIRCULATE--SWING THRU--GIRLS CIRCULATE--MEN TRADE--STEP
THRU--LEFT ALLEMANDE**

**SIDES TOUCH 1/4--THOSE GIRLS RUN--CENTERS PASS THRU--SWING THRU--GIRLS TRADE--MEN TRADE--SINGLE HINGE--GIRLS TRADE TWICE--LEFT SWING THRU TO AN ALLEMANDE LEFT
HEADS PASS THE OCEAN--RECYCLE--CALIFORNIA TWIRL--SWING THRU--MEN RUN--GIRLS HINGE--VERY CENTER GIRLS TRADE--GIRLS SWING THRU--MEN CIRCULATE AND "U" TURN BACK--GIRLS HINGE ALL LEFT SWING THRU--MEN SCOOT BACK--GIRLS CIRCULATE AND "U" TURN BACK--MEN FOLD--RIGHT AND LEFT GRAND**

HEADS LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--SCOOT BACK--SINGLE HINGE--LEFT SWING THRU--RECYCLE--GIVE A RIGHT AND PULL BY--LEFT ALLEMANDE

HEADS LEAD RIGHT AND CIRCLE FOUR--HEAD MEN BREAK GO HOME ALONG AND LEAVE 2 LINES OF 3--LINES OF 3 DO SA DO TO A WAVE--SWING THRU--MEN RUN RIGHT AND WHEEL & DEAL--PICK UP THE LONESOME MEN AND CIRCLE LEFT--LEFT ALLEMANDE

ZERO BOX--SWING THRU--SCOOT BACK--LEFT SWING THRU--MEN TRADE--MEN RUN--COUPLES CIRCULATE--BEND THE LINE--PASS THE OCEAN--LEFT SWING THRU--ALL EIGHT CIRCULATE--LEFT SWING THRU--GIRLS CROSS RUN--LEFT

SIDES STEP TO A WAVE--LEFT SWING THRU--FAN THE TOP--SINGLE HINGE--MEN RUN--REVERSE FLUTTER WHEEL--SWEEP 1/4--SQUARE THRU 3/4--STEP TO A WAVE--LEFT SWING THRU--FAN THE TOP--SINGLE HINGE--MEN RUN--TOUCH 1/4--SPLIT CIRCULATE TWICE--FACE YOUR PARTNER AND PASS THRU--RIGHT AND LEFT GRAND

HEAD LADIES CHAIN--ALL HALF SASHAY--HEADS SQUARE THRU--SWING

THRU TO AN 8 CHAIN 3--ALL "U" TURN BACK--SWING THRU TO AN 8 CHAIN 5--ALL "U" TURN BACK--SWING THRU TO AN 8 CHAIN 3--LEFT ALLEMANDE

SIDES RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--SWING THRU--GIRLS RUN--BEND THE LINE--HEADS LEAD RIGHT AND CIRCLE TO A LINE--SQUARE THRU 3/4--COURTESY TURN--DIXIE STYLE TO A WAVE--GIRLS CIRCULATE--MEN TRADE--LEFT SWING THRU--GIRLS RUN--FERRIS WHEEL--CENTERS WHEEL AROUND--LEFT ALLEMANDE

ZERO LINE--SQUARE THRU 3/4--COURTESY TURN--DIXIE STYLE TO A WAVE--LEFT SWING THRU--ALL 8 CIRCULATE--FAN THE TOP--LEFT SWING THRU--MEN CROSS RUN--FAN THE TOP--ALL 8 CIRCULATE TO A SLIDE THRU--RIGHT AND LEFT THRU--PASS THE OCEAN--STEP THRU--LEFT ALLEMANDE

The following promenade gimmicks are from an "in-sequence" promenade with partners:
HEAD LADIES LEAD GO SINGLE FILE AND KEEP GOING, DON'T SLOW DOWN--SIDES WHEEL IN--DO SA DO TO A WAVE--RECYCLE--TOUCH 1/4--WALK & DODGE--LEFT ALLEMANDE

SIDE LADIES LEAD GO SINGLE FILE--HEADS WHEEL IN AND DO SA DO--WITH THE SAME GIRL SLIDE THRU--SQUARE THRU 3/4--LEFT ALLEMANDE

SIDE LADIES LEAD GO SINGLE FILE--HEADS WHEEL IN AND DO SA DO--SWING THRU--SPIN THE TOP--STEP THRU--LEFT ALLEMANDE

HEAD LADIES LEAD GO SINGLE FILE--SIDES WHEEL IN AND DO SA DO--

RIGHT AND LEFT THRU--STAR THRU--PASS THRU--LEFT ALLEMANDE

PLUS PAGE--EXPLODE THE PING

From a 1/4 Tag: Centers Explode the wave and partner trade, outsiders step to a wave and explode the wave. Ends in 8 chain thru formation.

**HEADS RIGHT AND LEFT THRU--PASS THE OCEAN--EXPLODE THE PING--
LEFT ALLEMANDE**

**SIDES PASS THE OCEAN--EXPLODE THE WAVE--PARTNER TRADE--
HEADS PASS THE OCEAN--EXPLODE THE PING--SWING THRU--MEN RUN--
FERRIS WHEEL--CENTERS TOUCH 1/4--CIRCULATE TWO SPOTS--LEFT
ALLEMANDE**

**HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--
WHEEL & DEAL--SWING THRU--EXPLODE THE PING--TOUCH 1/4--GIRLS
TRADE--RECYCLE--SWING THRU--RIGHT AND LEFT GRAND**

**SIDES RIGHT AND LEFT THRU--SAME LADIES CHAIN--SQUARE THRU 4--
SWING THRU--MEN RUN--BEND THE LINE--TOUCH 1/4--COORDINATE--
FERRIS WHEEL--STEP TO A WAVE--EXPLODE THE PING--SWING THRU--
MEN RUN--GIRLS TRADE--FERRIS WHEEL--SQUARE THRU 3/4--LEFT
ALLEMANDE**

**ALL FOUR LADIES CHAIN 3/4--HEADS HALF SASHAY--SIDE LADIES
CHAIN--SIDES HALF SASHAY--PASS THE OCEAN--MEN TRADE--EXPLODE
THE PING--RIGHT AND LEFT GRAND**

SINGING CALL FIGURE:

**ALL FOUR LADIES CHAIN 3/4--HEADS TOUCH 1/4--MEN RUN--DIVE THRU--
STEP TO A WAVE--PING PONG CIRCULATE TWO TIMES--EXPLODE THE
PING--PASS THRU--CORNER SWING--PROMENADE**

Getting close to graduations....remember keep them dancing and keep it simple during the summer months, the students need to build their confidence level up. These are the critical months for them. Have a good summer.....

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JUN 2000

--IN THIS ISSUE--

VIEWPOINT: CALLERLAB WRAP-UP
MAINSTREAM: TRADES & SPIN CHAIN THRU
PLUS: CROSSFIRE

CALLERLAB WRAP-UP:

The recent CALLERLAB convention in Las Vegas is now history. We had the largest attended convention in many years, the convention was very positive and up-beat. The items of interest that will affect us are as follows.

In May of last year, a meeting of several square dance organizations was held in Cleveland, Ohio, under the name of the National Council of Square Dance Organizations (NCSDO), CALLERLAB was represented at this meeting. During this meeting, a resolution was passed to expand the definition of "proper" square dance attire. This resolution identified "Traditional" attire as normal western long sleeved shirts, dress pants or nice dress jeans and shoes for the men and square dance dresses with petticoats or the long prairie style skirts or dresses and shoes for ladies. "Proper" square dance attire is now defined as dress slacks and dress jeans for both men and women, and short sleeved shirts for men. A third category called "Casual" square dance attire was designated for the traveler who needs the valuable luggage space, or for areas where the weather conditions would make it inconvenient for Traditional or Proper attire to be worn. These dances should be appropriately advertised as having "Casual" attire, along with, perhaps, workshop sessions in the afternoon or morning sessions of multiple day events.

The CALLERLAB Board Of Governors passed a position paper on this subject and presented it to the membership for approval at the April 19, 2000 meeting. The membership voted on the position paper only, not for or against the proposal from the NCSDO.....this vote was passed.

Another vote on the revised Board of Governors Program Policy statement was taken and passed. The only change was a "cosmetic" change that

eliminated

the Basic Program from the list of CALLERLAB dance programs. The reason for this was simple. The Basic program was never a stand alone program...it was always under the "Mainstream Committee" for administration. Areas where the old Basic program was in use may continue to advertise the level as MS 1-53, signifying the first 53 movements would be used. There has never been a Basic Committee to tend to the Basic program in the past, it was always the MS Committee that administered this. CALLERLAB fully endorses the MS program as the entry level into the activity.

CALLERLAB ZUSAMMENFASSUNG

Der kürzlich in La Vegas abgehaltene CALLERLAB Kongreß ist bereits Geschichte. Seit Jahren war es, gemessen an Teilnehmern, der größte Kongreß. Er war sehr positiv und lebhaft.

Unter dem Namen National Council of Square Dance Organizations (NCSDO) fand letztes Jahr im Mai ein Treffen verschiedener Square Dance Organisationen und des CALLERLAB in Cleveland, Ohio statt. Während dieses Treffens wurde der Beschluß gefaßt, den Begriff der "proper" (korrekten) Square Dance Kleidung zu erweitern. Dieser Beschluß definiert "traditional" (traditionelle) Kleidung, bestehend aus: langärmeligem Hemd und Stoffhose bzw. Gute Jeans und Schuhe für die Herren und Square Dance Kleider mit Petticoats oder Westernröcke für die Damen. "Proper" (korrekte) Square Dance Kleidung ist nun definiert mit Stoffhosen oder ordentliche Jeans für beide, Männer und Frauen, mit kurzärmeligem Hemd für die Männer. Die dritte Kategorie, genannt "casual" (legere oder Freizeit) Square Dance Kleidung, wurde kreiert für die Reisenden, die leichtes, platzsparendes Gepäck mit sich führen. Oder auch Gebiete (klimatisch), wo traditionelle oder korrekte Square Dance Kleidung sehr unbequem wäre. Derartige Veranstaltungen sollten auf den Einladungen klar als "casual" gekleidet ausgewiesen werden, möglicherweise mit dem Hinweis auf Workshops am Nachmittag oder vormittags mit diversen Tagesprogrammen. Das CALLERLAB Board Of Governors (Vorstand) verfaßte eine Stellungnahme zu diesem Thema und legte sie den Mitgliedern zur Abstimmung am 19. April 2000 vor. Die Mitglieder haben nur über diesen Punkt abgestimmt, weder für noch gegen den Vorschlag der NCSDO gestimmt..... Diese abstimmung wurde verschoben.

Eine andere Abstimmung von einer überarbeiteten Regelung wurde vorgenommen und angenommen. Die einzige Änderung war eine "kosmetische" Änderung, welche das Basic Programm von der Liste der CALLERLAB Tanzprogramme strich. Der Grund dafür war einfach Das Basic Programm alleine war als solches nie ein selbständiges.....Es war immer dem

Mainstream Komitee untergeordnet. Gebiete, in denen das alte Basic Programm angewendet wurde, dürfen weiterhin - unter Angabe von MS 1-53 Level werben. Klar herausgestellt, das die ersten 53 Figuren getanzt werden. Es hat in der Vergangenheit nie ein Basic Komitee zur Verwaltung eines Basic Programms existiert, es war immer das MS Komitee. CALLERLAB stuft das MS Programm als Einstiegslevel in die Aktivitäten ein.

MAINSTREAM---TRADES & SPIN CHAIN THRU

**HEADS PASS THE OCEAN--RECYCLE--PASS THRU--TOUCH 1/4--SCOOT
BACK--CENTERS TRADE--SWING THRU--BOYS TRADE--TOUCH 1/4--BOYS
RUN--EIGHT CHAIN 5--GO THREE MORE--GO TWO MORE--GO ONE MORE--
LEFT ALLEMANDE**

**SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--
GIRLS TRADE--COUPLES CIRCULATE--CENTERS TRADE--COUPLES
TRADE--TAG THE LINE IN--PASS THRU--WHEEL & DEAL--CENTERS PASS
THRU TWICE--LEFT ALLEMANDE**

**HEADS LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--PASS
THRU--GIRLS TRADE--SWING THRU--GIRLS TRADE--SINGLE HINGE--
CENTERS TRADE--BOYS TRADE--TOUCH 1/4--GIRLS RUN--TRADE BY--
RIGHT AND LEFT GRAND**

**SIDES PASS THE OCEAN--GIRLS TRADE--RECYCLE--PASS THRU--SQUARE
THRU--PARTNER TRADE--PASS THRU--GIRLS TRADE--CENTERS TRADE--
SPLIT CIRCULATE--ALL 8 CIRCULATE ONCE AND A HALF--RIGHT AND
LEFT GRAND**

**HEADS TOUCH 1/4--BOYS RUN--STAR THRU--PASS THRU--BOYS TRADE--
CENTERS TRADE--GIRLS TRADE--CENTERS TRADE--SINGLE HINGE--BOYS
TRADE--TWICE--LEFT ALLEMANDE**

**SIDES PASS THRU--PARTNER TRADE--TOUCH 1/4--GIRLS RUN--DOUBLE
PASS THRU--CENTERS IN--CAST OFF 3/4--PASS THRU--CENTERS TRADE--
CENTERS PASS THRU--CENTERS IN--CAST OFF 3/4--PASS THRU--ENDS
TRADE--CENTERS PARTNER TRADE ONCE AND A HALF--RIGHT & LEFT
GRAND**

**HEADS PASS THE OCEAN--GIRLS TRADE--EXTEND--SCOOT BACK--SLIDE
THRU--PARTNER TRADE--PASS THRU--BOYS TRADE--LEFT SWING THRU--
CENTERS RUN--COUPLES CIRCULATE--COUPLES TRADE--HALF TAG--
RIGHT AND LEFT GRAND**

**SIDES TOUCH 1/4--WALK & DODGE--STAR THRU--PASS THRU--PARTNER
TRADE ONCE AND A HALF--BOYS TRADE--BOYS RUN--COUPLES
CIRCULATE--GIRLS TRADE--COUPLES TRADE--HALF TAG THE LINE--
SINGLE HINGE--BOYS TRADE TWICE--RIGHT & LEFT GRAND**

**HEADS PASS THE OCEAN--FAN THE TOP--SINGLE HINGE--BOYS RUN--SPIN
CHAIN THRU--GIRLS CIRCULATE DOUBLE--SPIN THE TOP--SLIDE THRU--
LEFT ALLEMANDE**

**SIDES SWING THRU--CAST OFF 3/4--BOYS RUN--SPIN CHAIN THRU--GIRLS
CIRCULATE DOUBLE--BOYS RUN--CHAIN DOWN THE LINE--PASS THE
OCEAN--SINGLE HINGE--GIRLS RUN--SQUARE THRU--RIGHT AND LEFT
GRAND**

**HEADS PASS THE OCEAN--GIRLS TRADE--EXTEND--SPIN CHAIN THRU--
BOYS RUN--CHAIN DOWN THE LINE--PASS THE OCEAN--ALL 8 CIRCULATE--
GIRLS TRADE--SINGLE HINGE--SPLIT CIRCULATE--BOYS RUN--SLIDE
THRU--LEFT ALLEMANDE**

**SIDES LEAD RIGHT--SPIN CHAIN THRU--GIRLS CIRCULATE--BOYS RUN--
WHEEL & DEAL--8 CHAIN 3--LEFT ALLEMANDE**

**HEADS PASS THE OCEAN--FAN THE TOP--SINGLE HINGE--WALK & DODGE--
-SPIN CHAIN THRU--GIRLS CIRCULATE DOUBLE--SCOOT BACK--RECYCLE--
-SWING THRU--SCOOT BACK--WRONG WAY WEAVE THE RING--MEET
PARTNER AND DO SA DO ONCE AND A QUARTER--BOYS RUN AND
PROMENADE HOME**

**SIDES SWING THRU--SPIN THE TOP--EXTEND--SPIN CHAIN THRU--ALL 8
CIRCULATE--BOYS RUN--CHAIN DOWN THE LINE--SLIDE THRU--PASS THE
OCEAN--SPIN THE TOP--RIGHT AND LEFT GRAND**

**HEADS SWING THRU--CAST OFF 3/4--WALK & DODGE--SPIN CHAIN THRU--
GIRLS CIRCULATE DOUBLE--SPIN THE TOP--SLIDE THRU--SLIDE THRU--
TOUCH 1/4--WALK & DODGE--LEFT ALLEMANDE**

**SIDES SWING THRU--SINGLE HINGE--SCOOT BACK--BOYS RUN--SPIN
CHAIN THRU--GIRLS CIRCULATE--BOYS RUN--CHAIN DOWN THE LINE--
SLIDE THRU--8 CHAIN 3--LEFT ALLEMANDE**

SINGING CALL FIGURES:

**HEADS TOUCH 1/4--WALK & DODGE--SPIN CHAIN THRU--GIRLS
CIRCULATE--SCOOT BACK--RECYCLE--8 CHAIN 3--SWING--PROMENADE**

**HEADS TOUCH 1/4--WALK & DODGE--SWING THRU--BOYS RUN--GIRLS
TRADE--COUPLES TRADE--PARTNER TRADE--WHEEL & DEAL--SQUARE
THRU 3/4--SWING--PROMENADE**

PLUS PAGE--CROSSFIRE

**HEADS PASS THE OCEAN--EXTEND--FAN THE TOP--GRAND SWING THRU--
BOYS RUN--CROSSFIRE--SPLIT CIRCULATE--FOLLOW YOUR NEIGHBOR &
SPREAD--RIGHT AND LEFT GRAND**

**SIDES PASS THE OCEAN--PING PONG CIRCULATE--EXTEND--BOYS FOLD--
PEEL THE TOP--BOYS RUN--CROSSFIRE--FOLLOW YOUR NEIGHBOR &
SPREAD--GIRLS TRADE--LINEAR CYCLE--LOAD THE BOAT--LEFT ALLEM**

**HEADS STAR THRU & SPREAD--PASS THRU--TAG THE LINE RIGHT--
CROSSFIRE--SCOOT BACK--BOYS RUN--TRACK TWO--RECYCLE--LEFT
ALLEMANDE**

**SIDES SWING THRU--GIRLS FOLD--PEEL THE TOP--EXTEND--EXPLODE THE
WAVE--TAG THE LINE RIGHT--COUPLES CIRCULATE--FERRIS WHEEL--
CENTERS VEER LEFT--CROSSFIRE--CENTERS WALK & DODGE--SWING
THRU--BOYS RUN--LOAD THE BOAT--LEFT ALLEMANDE**

**HEADS SWING THRU--SINGLE HINGE--GIRLS RUN--SINGLE CIRCLE TO A
WAVE--CENTERS RUN--TAG THE LINE RIGHT--COUPLES HINGE--
CROSSFIRE--RIGHT AND LEFT GRAND**

**SIDES LEAD RIGHT--TOUCH 1/4--FOLLOW YOUR NEIGHBOR & SPREAD--
TRADE THE WAVE--BOYS RUN--COUPLES CIRCULATE--FERRIS WHEEL--
CENTERS VEER RIGHT--CROSSFIRE--CENTERS WALK & DODGE--RIGHT
AND LEFT GRAND**

**ZERO BOX--SWING THRU--BOYS RUN--CROSSFIRE--SCOOT BACK--SINGLE
HINGE--GIRLS TRADE--GRAND SWING THRU--BOYS RUN--CROSSFIRE--
SCOOT BACK--FOLLOW YOUR NABOR--TRADE THE WAVE--RT & LFT
GRAND**

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JUL 2000

--IN THIS ISSUE--

**VIEWPOINT: THE BIRTH OF TEACUP CHAIN
MAINSTREAM: FLUTTER/CRAZY FLUTTER SCOOT RATTLE & FACE
PLUS: GRAND SWING THRU**

HISTORY: THE BIRTH OF TEACUP CHAIN--BY LES GOTCHER

Here is that true story. Back in 1947, I was calling a State Festival in Austin, Texas, (my home State) and a group at the Festival put on an exhibition. I happened to be sitting in the balcony watching when this group did what was, to me, one of the greatest sets of figures that I had ever seen in square dancing. A lady by the name of Pat Morrison Lewkowicz had worked this figure out and taught it to an Austin square dance club, the group that was performing.

After the session was over I asked to see this lady and after complimenting her on working out something so beautiful, asked if I could have a copy of the call she had used. She said, "Sure, but what do you want with it? You can't possibly teach it to the average square dancer unless you take hours doing it. This is strictly an exhibition number." I told her that I would like to have it anyway, and she gave me her copy of the call.

We talked for quite a while and I asked her how she came up with the name Teacup Chain. She said she started working on it one night after the club dance, where she had come on to the idea for a chain figure. She told me that she had had two sets of dishes of different colors. She used four cups of one color for the ladies and four of the other color for the gents and in this way she would keep them straight. She said that she had turned the cups upside down and on the bottom of the cups she used a marking pencil and put the number One on one pair, The number Two on another pair, etc.

The sun was beginning to rise and was just starting to shine in her dining room window when she finished the figure and had written out the pattern exactly as the dancers were to do it. She just hoped she would be able to teach it to them. After she worked out the choreography and knew that it would work she looked around and noticed the cups she had used and decided that she would call it the "Teacup Chain".

Historisches: Die Geburt Des "TEACUP CHAIN"--by Les Gotcher

Hier ist die wahre Geschichte: Es war im Jahre 1947, als ich bei einem Landes-Festival in Austin, Texas (meinem Heimatstaat), callte. Eine Gruppe dieses Festivals tanzte einen Schautanz. Während ich diese Gruppe vom Balkon aus beobachtete, sah ich, wie die schönste Square Dance Figur-die ich je

gesehen hatte-, vorgeführt wurde. Eine Dame namens Pat Morrison Lewkowicz hatte diese Figur ausgearbeitet und mit derselben Gruppe, die sie jetzt vorführte, im Club in Austin eingeübt.

Nachdem die Vorführung beendet war, frage ich nach der Dame und machte ihr Komplimente für die Choreographie dieser wunderschönen Tanzfigur. Ich hat sie um eine Kopie derselben. Sie antwortete : "Sicher, aber was willst du damit? Du kannst sie unmöglich einem Durchschnitts-Square Dancer beibringen; ausser, du verwendest viele Stunden, sie zu lehren. Es ist eine reine Schautanz-Figur." Ich sagte, dass ich sie trotzdem gerne haben würde und bekam eine Kopie.

Wir unterhielten uns eine ganze Weile und ich fragte sie, wie sie auf "Teacup Chain gekommen war. Sie sagte, dass die Idee für eine neue Chain-Figur nach einem Clubabend entstand. Sie besass Geschirr in zwei unterschiedlichen Farben. Sie benutzte vier Tassen einer Farbe für die Damen und vier der anderen Farbe für die Herren. Die Unterseite der Tassen wurde nach oben gedreht und mit Zahlen für Paar 1,2 usw. versehen. Auf diese Weise entstand keine Verwirrung.

Als bei Sonnenaufgang die ersten Strahlen durch ihr Esszimmerfenster schienen, hatte sie die Figur definiert und notiert, um getanzt werden zu können. Sie hoffte nur, das es auch gelingen würde, sie zu lehren. Nachdem die Figur ausgearbeitet war und sie wusste, dass es so funktioniert, sah sie sich im Zimmer um und während sie auf die Tassen schaute beschloss sie, diese Figur "Teacup Chain" zu nennen.

**MAINSTREAM--Flutter/Reverse/Crazy---and Scoot Rattle and Face
HEADS SWING THRU--RECYCLE--SWEEP 1/4--REVERSE FLUTTER--PASS
THRU--SWING THRU--RECYCLE--SWEEP 1/4--REVERSE FLUTTER--STAR
THRU--DOUBLE PASS THRU--LEADERS TRADE**

**SIDES FLUTTER WHEEL--SWEEP 1/4--PASS THRU--TOUCH 1/4--SPLIT
CIRCULATE--MEN RUN--REVERSE FLUTTER--SWEEP 1/4--STEP TO A WAVE
AND GIRLS TRADE--GIRLS RUN--TAG THE LINE LEFT--COUPLES
CIRCULATE--BEND THE LINE--FLUTTER WHEEL--STAR THRU--TRADE BY--
TOUCH 1/4--SPLIT CIRCULATE--MEN RUN--SQUARE THRU 3/4--LEFT
ALLEMANDE**

HEADS FLUTTER WHEEL--STAR THRU--ZOOM--CENTERS FLUTTER WHEEL--
-PASS THRU--TOUCH 1/4--SCOOT BACK--MEN RUN--REVERSE FLUTTER--
RIGHT AND LEFT THRU--FLUTTER WHEEL--STAR THRU--DIVE THRU--
CENTERS WHEEL AROUND--LEFT ALLEMANDE

SIDES FLUTTER WHEEL--SQUARE THRU--RIGHT AND LEFT THRU--STAR
THRU--FLUTTER WHEEL--SLIDE THRU--PASS THRU--ALLEMANDE LEFT--
PROMENADE--SIDES WHEEL AROUND--RIGHT AND LEFT THRU--FLUTTER
WHEEL--PASS THRU--BEND THE LINE--RIGHT AND LEFT THRU--FLUTTER
WHEEL--SLIDE THRU--EIGHT CHAIN 5--GO THREE MORE--GO TWO MORE--
GO ONE MORE--LEFT ALLEMANDE

HEADS STAR THRU--DOUBLE PASS THRU--CLOVERLEAF--RIGHT AND
LEFT THRU--PASS THE OCEAN--RECYCLE--REVERSE FLUTTER--PASS
THRU--SEPARATE AROUND ONE TO A LINE--STAR THRU--CENTERS
REVERSE FLUTTER--PASS THRU--TOUCH 1/4--SCOOT BACK--MEN RUN--
REVERSE FLUTTER--KEEP HER AND PROMENADE HOME

SIDES TOUCH 1/4--WALK & DODGE--RIGHT AND LEFT THRU--VEER LEFT--
TAG THE LINE IN--FLUTTER WHEEL--PASS THRU--BEND THE LINE--PASS
THRU--PARTNER TRADE--REVERSE FLUTTER--FLUTTER WHEEL--STAR
THRU--CENTERS REVERSE FLUTTER--ZOOM--SQUARE THRU 3/4--LEFT
ALLEMANDE

HEADS PASS THRU--"U" TURN BACK--(girls lead) REVERSE FLUTTER--
STAR THRU--SLIDE THRU--PASS THRU--TURN BACK--REVERSE FLUTTER
(girls go)--SLIDE THRU--LEFT ALLEMANDE

ZERO LINE--SQUARE THRU 3/4--COURTESY TURN--GIRLS LEAD FLUTTER

**WHEEL--CENTER MEN LEAD FLUTTER WHEEL--GIRLS LEAD FLUTTER
WHEEL--CENTER MEN LEAD FLUTTER WHEEL--SLIDE THRU--SQUARE
THRU 3/4--LEFT ALLEMANDE**

**ZERO LINE--PASS THRU--TURN BACK--MEN LEAD FLUTTER WHEEL--
CENTER GIRLS LEAD FLUTTER WHEEL--MEN LEAD FLUTTER WHEEL--
CENTER GIRLS LEAD FLUTTER WHEEL--SLIDE THRU--LEFT ALLEMANDE**

**SIDES RIGHT AND LEFT THRU--HALF SASHAY--PASS THRU--SEPARATE
AROUND ONE TO A LINE--ALL REVERSE FLUTTER WHEEL--CENTER FOUR
REVERSE FLUTTER WHEEL--ALL REVERSE FLUTTER WHEEL--CENTER
FOUR REVERSE FLUTTER--ALL HALF SASHAY--RIGHT AND LEFT GRAND**

**ZERO LINE--SQUARE THRU 3/4--COURTESY TURN--GIRLS LEAD FLUTTER
WHEEL--CENTER GIRLS LEAD REVERSE FLUTTER--MEN LEAD REVERSE
FLUTTER--CENTER MEN LEAD FLUTTER WHEEL--HALF SQUARE THRU--
TRADE BY--SQUARE THRU 3/4--LEFT ALLEMANDE**

*Scoot Rattle and Face: From parallel waves, Scoot Back, Centers Trade, then
all Hinge and turn to face.....this figure is equivalent to Recycle....*

**ZERO LINE--PASS THE OCEAN--SCOOT RATTLE AND FACE--PASS THRU--
TRADE BY--STEP TO A WAVE--SCOOT RATTLE AND FACE--SQUARE THRU
3/4--LEFT ALLEMANDE**

**HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THE
OCEAN--SCOOT RATTLE AND FACE--STAR THRU--WHEEL AND DEAL--LEFT
ALLEMANDE AND PROMENADE--HEADS WHEEL AROUND--RIGHT AND
LEFT THRU--SPIN THE TOP--SWING THRU--SCOOT RATTLE AND FACE--
SWING THRU--RIGHT AND LEFT GRAND**

**SIDES TURN THRU--SEPARATE AROUND ONE COME INTO THE MIDDLE--
TURN THRU--STEP TO A WAVE--SWING THRU--SCOOT RATTLE AND FACE--
SWING THRU--SCOOT RATTLE AND FACE--LEFT ALLEMANDE**

**HEADS RIGHT AND LEFT THRU--SQUARE THRU BUT ON YOUR THIRD
HAND TOUCH 1/4--MEN RUN--TOUCH 1/4--CENTERS TRADE--SCOOT
RATTLE AND FACE--SWING THRU--ENDS CIRCULATE--MEN TRADE--PASS
THRU--TAG THE LINE IN--LEFT ALLEMANDE**

**SIDES SQUARE THRU BUT ON YOUR THIRD HAND PASS THE OCEAN--
EXTEND--LADIES TRADE--SCOOT RATTLE AND FACE--PASS THRU--TRADE
BY--STEP TO A WAVE--LADIES TRADE--SCOOT RATTLE AND FACE--PASS
THRU--TRADE BY--SLIDE THRU--SQUARE THRU 3/4--LEFT ALLEMANDE**

SINGING CALL FIGURES:

**HEADS LEAD RIGHT AND CIRCLE TO A LINE--PASS THE OCEAN--SCOOT
RATTLE AND FACE--PASS THRU--TRADE BY--STEP TO A WAVE--SCOOT
RATTLE AND FACE--SQUARE THRU 3/4--CORNER SWING--PROMENADE**

**HEADS PROMENADE HALF--PASS THE OCEAN--EXTEND--LADIES TRADE--
SCOOT RATTLE AND FACE--PASS TO THE CENTER--SQUARE THRU 3/4--
SWING CORNER AND PROMENADE**

PLUS PAGE--GRAND SWING THRU

**HEADS RIGHT AND LEFT THRU--SQUARE THRU--SWING THRU--SPIN THE
TOP--GRAND SWING THRU--MEN RUN--HALF TAG THE LINE--ALL 8
CIRCULATE--MEN RUN--SWING THRU--SPIN THE TOP--GRAND SWING
THRU--BOX THE GNAT--FAN THE TOP--GIRLS TRADE--GIRLS RUN--TAG**

**THE LINE RIGHT--FERRIS WHEEL--CENTERS PASS THRU--BOX THE GNAT--
RIGHT AND LEFT GRAND**

**FOUR LADIES CHAIN--HEADS TOUCH 1/4--WALK & DODGE--SWING THRU--
MEN TRADE--MEN RUN--TAG THE LINE IN--GRAND SWING THRU--GRAND
SWING THRU AGAIN--FOUR GIRLS SPIN THE TOP--GIRLS RECYCLE--
SWEEP 1/4--MEN CAST OFF 3/4 & ROLL--ALL PASS THRU--MEN FOLD--
STAR THRU--COUPLES CIRCULATE--BEND THE LINE--PASS THRU--WHEEL
AND DEAL AND SPREAD--GRAND SWING THRU--GRAND SWING THRU
AGAIN--SINGLE HINGE--MEN RUN--DIXIE GRAND--LEFT ALLEMANDE**

**ZERO LINE--PASS THE OCEAN--SPIN THE TOP--TRADE THE WAVE TO A
GRAND LEFT SWING THRU--MEN CROSS RUN--GIRLS TRADE--RECYCLE--
HALF SQUARE THRU--TRADE BY--LEFT ALLEMANDE**

**HEADS TOUCH 1/4--MEN RUN--SIDES HALF SASHAY--SPIN THE TOP--
GRAND SWING THRU--SINGLE HINGE--ALL 8 CIRCULATE DOUBLE--MEN
RUN--DOUBLE PASS THRU--PEEL OFF--STEP TO A WAVE--GRAND SWING
THRU--SINGLE HINGE--ALL 8 CIRCULATE--ALL TRADE AND ROLL--ENDS
ONLY LOAD THE BOAT--CENTERS TOUCH 1/4--WALK & DODGE--LEFT
ALLEMANDE**

SINGING CALL FIGURE:

**HEADS TOUCH 1/4--WALK & DODGE--RIGHT & LEFT THRU--SWING THRU--
MEN TRADE--SCOOT BACK--FAN THE TOP--GRAND SWING THRU--MEN
RUN--BEND THE LINE--CORNER SWING--PROMENADE**

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AUG 2000

--IN THIS ISSUE--

VIEWPOINT: **THE MAD RUSH TO PLUS**
MAINSTREAM: **COURTESY TURN/NON-STANDARD MAINSTREAM**
PLUS: **ANYTHING & SPREAD**

THE MAD RUSH TO PLUS

This past weekend I was calling a "Special" Dance in Munich and had the

opportunity to talk with a long time friend in Munich. He indicated to me that he is seeing a trend developing in Germany that needs to be addressed. If he is correct, if this trend is developing, then he is correct....it will definitely need addressing, before it is too late. I struggled with this, and realized that he was correct....I can see the beginning of what is plaguing the activity happening here.

One of the problems that is plaguing the activity in some parts of the world is that callers are becoming lazier and lazier. I saw this beginning over 28 years ago in America when both husband and wife were both working, there was little time to dedicate to studying choreography....it became more and more difficult to "prepare" for a club evening. It became "easier" for us to take a movement from the "Plus" program and use it than it was to learn how to do something "different" with a Mainstream figure. I might add that in the beginning I was as guilty as anybody else, however I saw the pitfalls and reversed my trend, quickly.

This eventually led to areas being "forced" to accept "soft plus" as their entry level, which is leading to the rapid demise of the activity in the USA. Folks, this trend MUST be reversed, if not, we are going to eventually see the activity die over here as well. Take it from one who has "been there" and "done that", and even has the "tee shirt" to prove it, it is beginning to happen here as well, and HAS to be reversed. How can we do this?

It is difficult if we work for a MS club and are "pressured" into calling a "plus tip" for those club members who are dancing plus elsewhere. Chances are, these members are merely asking for the opportunity to "show-off" the fact that they know more than the regular members. I have always managed to decline this invitation, and stand on the morals that my MS club will continue to be such. I will strive to make them the best dancing MS dancers, by expanding their knowledge of the MS figures that they already know.

Mark my word, if this trend continues for the next 10 years, we will see the activity eventually begin to die like it is in America. I really think we callers must stand strong and prove that we are truly the leaders in the activity....don't let this slip away, we should accept the leadership role, exercise your authority sparingly, and don't let anyone take it away from you.

DAS "VERRÜCKTE" STREBEN NACH PLUS

Vergangenes Wochenende habe ich auf einem Special in München gecallt und hatte die Gelegenheit, mich mit einem alten Freund zu unterhalten. Er wies mich darauf hin, dass sich in Deutschland ein Trend entwickelt, über

den man sich unterhalten sollte. Falls es stimmt, und sich dieser Trend entwickelt, dann hat er recht...es muss darüber gesprochen werden, bevor es zu spät ist. Ich habe mich dagegen gesträubt, musste aber dann erkennen, dass er recht hat...ich sehe die Anfänger von etwas, das dem Square Dance hier bei uns schadet.

Eines dieser Probleme, die unseren Sport stören, sind Caller die immer "fauler" und bequemer werden. Ich habe dies bereits vor 28 Jahren in Amerika gesehen, wenn beide Ehepartner arbeiteten, blieb nur noch wenig Zeit, Choreografien zu studieren...es wurde immer schwieriger, sich für einen Clubabend vorzubereiten. Es war bequemer, einfach eine Figur aus dem PLUS-Programm zu benutzen, als zu lernen, wie man mit einer MAINSTREAM-Figur etwas Neues machen kann. Ich muss hinzufügen, dass ich anfangs genauso schuldig war wie alle anderen, aber ich habe die Stolpersteine gesehen, und es dann sofort geändert.

Dieser Trend hat dazu geführt, dass man in manchen Gegenden "gezwungen" war, "Soft Plus" als Einstiegslevel zu akzeptieren, was einen rapiden Rückgang der Aktivität in USA zur Folge hatte. Leute, dieser Trend MUSS umgekehrt werden; wenn nicht, dann sehen wir unseren Sport hier genauso "sterben". Lasst es euch von einem sagen, der da war, es getan hat und es auch beweisen kann, es fängt hier genauso an, und es MUSS wieder geändert werden. Wie können wir dies bewerkstelligen?

Es ist schwierig, wenn wir für einen MS-Club callen und "gezwungen" werden, für die, die es beherrschen, einen PLUS-Tip zu callen. Es könnte sein, dass diese Tänzer nur eine Gelegenheit suchen, den anderen Clubmitgliedern zu beweisen, dass sie mehr "drauf haben" als der Rest. Ich habe es immer geschafft, diese Aufforderung zu umgehen, und kann sagen, dass mein MS-Club auch einer bleiben wird. Ich werde mir grosser Mühe geben, meine Clubmitglieder zu den besten MS-Tänzer zu machen, indem ich ihr Wissen über die MS-Figuren noch erweitere.

Denkt an meine Worte, wenn dieser Trend in den nächsten 10 Jahren so weitergeht, werden wir beobachten, wie unsere Aktivität - wie in Amerika - langsam kaputt geht. Ich bin der Überzeugung, dass wir Caller beweisen müssen, wirkliche Vorbilder für die Aktivität zu sein vergesst dies nicht; wir sollten die Vorbildfunktion akzeptieren, übt eure "Autorität" untereinander, und lasst sie euch von niemandem nehmen.

**MAINSTREAM---COURTESY TURN & NON-STANDARD MAINSTREAM
HEADS SQUARE THRU--SIDES HALF SASHAY--SIDES SWING THRU
DOUBLE--CENTERS RUN--COUPLES CIRCULATE--FERRIS WHEEL--GIRLS**

**SQUARE THRU 3/4--BOYS COURTESY TURN THIS GIRL--PASS THRU--
WHEEL & DEAL--SQUARE THRU 3/4--LEFT ALLEMANDE**

**SIDES PASS THE OCEAN--SWING THRU--EXTEND--CENTERS TRADE--
SWING THRU--CENTERS RUN--FERRIS WHEEL--GIRLS SWING THRU--GIRLS
TURN THRU--BOYS COURTESY TURN THIS GIRL--PASS THRU--WHEEL &
DEAL--CENTERS PASS THRU--LEFT ALLEMANDE**

**HEADS STAR THRU--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--
PASS THRU--"U" TURN BACK--PASS THRU--WHEEL & DEAL--BOYS SWEEP
1/4--BOYS BACK AWAY--GIRLS TOUCH 1/4 & WALK & DODGE--BOYS
COURTESY TURN THIS GIRL--PASS THE OCEAN--RECYCLE--LEFT
ALLEMANDE**

**SIDES HALF SQUARE THRU--SWING THRU--BOYS RUN--TAG THE LINE--
CLOVERLEAF--GIRLS SQUARE THRU BUT ON YOUR THIRD HAND TOUCH
1/4--BOYS COURTESY TURN THIS GIRL--SLIDE THRU--PASS THRU--TRADE
BY--LEFT ALLEMANDE**

**HEADS PASS THE OCEAN--EXTEND--SINGLE HINGE--SCOOT BACK--GIRLS
ON A DIAGONAL PASS THRU--BOYS COURTESY TURN THIS GIRL--SEND
HER BACK DIXIE STYLE--BOYS CROSS RUN--GIRLS TRADE--ALL 8
CIRCULATE--SWING THRU--SPIN THE TOP--SLIDE THRU--LEFT
ALLEMANDE**

**SIDES STAR THRU--PASS THRU--LEFT TOUCH 1/4--WALK & DODGE--BOYS
COURTESY TURN THIS GIRL--PASS THRU--WHEEL & DEAL--CENTERS
PASS THRU--SWING THRU--BOYS RUN--COUPLES CIRCULATE--BEND THE
LINE--RIGHT & LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT**

ALLEMANDE

**HEADS LEAD RIGHT--CIRCLE TO A LINE--PASS THRU--TAG THE LINE IN--
PASS THRU--GIRLS TRADE--WALK & DODGE--COURTESY TURN--PASS
THRU--BEND THE LINE--SLIDE THRU--SQUARE THRU BUT ON YOUR THIRD
HAND DO AN 8 CHAIN 5--NOW GO THREE MORE--NOW GO TWO MORE--GO
ONE MORE--LEFT ALLEMANDE**

**SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--
WHEEL & DEAL--GIRLS SWEEP 1/4--GIRLS SLIDE THRU--THOSE WHO CAN
BOX THE GNAT--CENTERS WALK & DODGE--PASS TO THE CENTER--
CENTERS TURN THRU--LEFT ALLEMANDE**

**HEADS LEFT SQUARE THRU--SEE SAW TO A LEFT HAND WAVE--LEFT
SWING THRU--SPIN THE TOP--SINGLE HINGE--ALL CIRCULATE--GIRLS
RUN--SLIDE THRU--LEFT SQUARE THRU 2--LEFT ALLEMANDE**

**SIDES SQUARE THRU--HEADS HALF SASHAY--SWING THRU--SCOOT
BACK--CENTERS TRADE--CENTERS RUN--BEND THE LINE--SLIDE THRU--
CENTERS IN--CAST OFF 3/4--SLIDE THRU--CENTERS TURN THRU--SLIDE
THRU--CENTERS SLIDE THRU--ALL TURN BACK--RIGHT & LEFT GRAND
HEAD LADIES CHAIN 3/4--SIDE MAN COURTESY THIS GIRL AND HALF
SASHAY HER--HEAD MEN PASS THRU AND TO THE LEFT CLOVERLEAF TO
STAND DIRECTLY BEHIND THE SIDE MAN--LINES OF 3 PASS THRU--THE
BOYS SLIDE THRU--GIRLS FACE IN--EXTEND--SCOOT BACK--GIRLS RUN--
SLIDE THRU--LEFT ALLEMANDE**

**SIDES PASS THE OCEAN--EXTEND--PASS THE OCEAN--SINGLE HINGE--
SPLIT CIRCULATE--ALL 8 CIRCULATE--GIRLS RUN--SLIDE THRU--PARTNER**

**TRADE--REVERSE THE FLUTTER--HALF SASHAY--PASS THE OCEAN--
RIGHT & LEFT GRAND**

**HEADS TOUCH 1/4--BOYS ZOOM--GIRLS PASS THRU--CENTERS SWING
THRU--OUTSIDES TRADE--BOYS RUN--CENTERS WHEEL & DEAL--
CENTERS PASS THRU--PASS THE OCEAN--VERY CENTER BOYS TRADE--
ALL SPIN THE TOP TO A RIGHT AND LEFT GRAND**

**ALL 4 LADIES CHAIN--HALF SASHAY--HEADS TOUCH 1/4--BOYS SLIDE
THRU--ALL WALK & DODGE--GIRLS SQUARE THRU 4--BOYS CROSS FOLD--
ALL TOUCH 1/4--FAN THE TOP--SPIN THE TOP--ALL 8 CIRCULATE--SPLIT
CIRCULATE--BOYS TRADE--SPLIT CIRCULATE--STEP THRU--RIGHT AND
LEFT GRAND**

**HEADS SPIN THE TOP--SIDES SEPARATE AND ALL SPIN THE TOP--SINGLE
HINGE--BOYS FOLD--DIXIE STYLE TO A WAVE--GIRLS CIRCULATE--BOYS
CROSS RUN--GIRLS CROSS RUN--BOYS TRADE--LEFT ALLEMANDE**

PLUS PAGE--ANYTHING & SPREAD

**HEADS LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--PASS
THE OCEAN--TRADE THE WAVE--FAN THE TOP & SPREAD--RECYCLE--
SWING THRU--SPIN THE TOP & SPREAD--EXTEND--LEFT ALLEMANDE**

**SIDES HALF SASHAY--SAME FOUR TOUCH 1/4 & SPREAD--CENTERS PASS
THE OCEAN--FLIP THE DIAMOND--FOLLOW YOUR NEIGHBOR & SPREAD--
LINEAR CYCLE--LOAD THE BOAT--LEFT ALLEMANDE**

HEADS STAR THRU & SPREAD--ENDS LOAD THE BOAT--CENTERS SWING THRU AND SPIN THE TOP & SPREAD--EXTEND--LEFT ALLEMANDE

SIDES SQUARE THRU--SINGLE CIRCLE TO A WAVE--FAN THE TOP & SPREAD--SPIN THE TOP & SPREAD--RELAY THE DEUCY & SPREAD--LEFT ALLEMANDE

HEADS PASS THRU--TURN BACK--TOUCH 1/4 & SPREAD--ENDS CIRCULATE--CENTERS PASS THRU--CENTERS CHASE RIGHT--COUPLES CIRCULATE--FERRIS WHEEL & SPREAD--SLIDE THRU & ROLL TWO TWICE TO A RIGHT AND LEFT GRAND

SINGING CALL FIGURE:

HEADS SWING THRU DOUBLE--EXPLODE & SPREAD--ALL STAR THRU--CENTERS PASS THE OCEAN--EXPLODE & SPREAD--CENTERS PASS THE OCEAN--EXPLODE THE WAVE--SWING CORNER & PROMENADE

Now is the time to start the ball rolling for the upcoming class season.....plan ahead and don't wait for time to catch up to you. Good luck on your new class season....hope your classes are bigger and better than they have ever been in the past. Take care with those that just graduated...we need to treat them with tender loving care right now, this is the most critical time in the newer graduates life, don't run them off...treat them gently during this time. Take care, see you next month.

NOTES FOR EUROPEAN CALLERS

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SEP 2000

--IN THIS ISSUE--

VIEWPOINT: **THE CLUB CALLER**
MAINSTREAM: **EXTEND AND CROSS RUN**
PLUS: **EXPLODE AND ANYTHING**

THE CLUB CALLER:

Continuity is the name of the game in square dancing. Whether calling for a club or class, a single caller knows what the members of the group can do well and just what their weaknesses may be. By keeping careful records, he is able to intelligently build his program, avoid repetition where not needed and drill on those trouble spots where repetition will be a help.

By keeping a record of his programs, he avoids duplicating what he called the previous week but, by the same token, he can bring back a singing call or a gimmick figure that he may not have used for some time.

The dancer, his club and his caller make an all-important "team". As a member of a club, the regular caller becomes familiar with the club members

as individuals, and they with him. The all-important element of communications is made much simpler when the club deals with the same caller on a continuing basis. By being a regular part of the club, the caller is able to retain certain traditions, anticipate anniversary parties and “specials” of particular significance to this group of dancers.

Quite frequently a regular club caller will also be the caller/teacher for beginner classes sponsored by the club. When a class graduates, the caller is able to adjust the club’s dancing to a point where it is possible for the new dancers to keep up with the club, while at the same time making it interesting to the veteran dancers in the group. Because of this, dropouts between class and club are held to a minimum.

From the standpoint of the class itself, the caller who is solely responsible for the group can size up his dancers/students right from the beginning, determining where particular personal assistance is needed and then do something about it. If the club furnishes “angles”, or helpers, the regular caller is in a good position to work with these people in achieving the greatest assistance for the newcomers.

VORTEILE EINES “FESTEN” CLUB-CALLERS:

Beständigkeit ist das Motto von Square Dance. Ob man für einen Club oder eine Klasse callt, als “fester” Club-Caller weiss man, was die Mitglieder der Gruppe gut können und wo ihre Schwachstellen sind. Wenn man, sorgfältig Buch führt, kann man sein Programm sinnvoll aufbauen, Wiederholungen vermeiden, und mehr Wert auf Problempunkte legen durch verstärktes Üben.

Durch das Protokollieren der Programme kann er vermeiden, dasselbe wie letzte Woche zu callen, er kann aber auch feststellen, was er schon länger nicht mehr gemacht hat, und einen Singing Calls oder eine “Gimmick Figure” wieder bringen.

Der Tänzer, sein Club und sein Caller bilden eine sehr wichtige Einheit. Als Clubmitglied wird der Caller vertrauter mit den anderen Clubmitgliedern, und sie mit ihm. Die Kommunikation wird viel einfacher, wenn der Club “einen festen” Caller hat. Als “fester Teil” eines Clubs, kann dieser Caller an Traditionen, an Jubiläen, Parties und anderen wichtigen Ereignissen den Club teilnehmen.

Fast immer ist ein fester Caller auch der Caller/Teacher für eine neue Klasse, die sein Club organisiert. Wenn diese Klasse dann graduiert ist, kann der Caller den Club-Level Viel einfacher an den der neu graduierten Tänzer

anpassen, so dass die "Neuen" ohne Schwierigkeiten mitkommen, aber auch der Spass für die "Alten" nicht verlorenght. Wenn dies funktioniert, wird die Anzahl der Aussteiger gering bleiben.

Aus der Sicht einer Klasse kann ein Caller, der als einziger für diese Klasse verantwortlich ist, gleich von Anfang an die Stärken und Schwächen viel besser bestimmen, und helfen, wo es nötig ist. Wenn der Club dann noch "Angels" bereitstellt, hat der Caller die besten Voraussetzungen mit seinen Helfern erfolgreich für und mit den neuen Tänzer arbeiten zu können.

MAINSTREAM---EXTEND/CROSS RUN

**HEADS RIGHT & LEFT THRU--PASS THE OCEAN--EXTEND--SWING THRU--
BOYS TRADE--STEP THRU--RIGHT AND LEFT GRAND
SIDES PASS THE OCEAN--GIRLS TRADE--EXTEND--SWING THRU--BOYS
RUN--BEND THE LINE--CENTERS DO SA DO & SQUARE THRU--ENDS SEE
SAW AND LEFT ALLEMANDE--EVERYBODY GO RIGHT AND LEFT GRAND**

**HEADS PASS THE OCEAN--GIRLS TRADE--BOYS CROSS FOLD--SWING
THRU--SWING THRU AGAIN--EXTEND--SWING THRU--BOYS RUN--FERRIS
WHEEL--SQUARE THRU 3/4--LEFT ALLEMANDE**

**SIDES PASS THE OCEAN--GIRLS TRADE--BOYS CROSS FOLD--SWING
THRU--SPIN THE TOP--RIGHT & LEFT THRU--LEAD LEFT--SPLIT THOSE
TWO--SEPARATE AROUND ONE INTO THE MIDDLE--RIGHT & LEFT THRU--
LEAD LEFT--SPLIT THOSE TWO--SEPARATE AROUND ONE INTO THE
MIDDLE--PASS THE OCEAN--EXTEND--SWING THRU--BOYS RUN--TAG THE
LINE--FACE RIGHT-WHEEL & DEAL--PASS THRU--RIGHT AND LEFT GRAND**

**HEADS RIGHT & LEFT THRU--DIXIE STYLE TO A WAVE--EXTEND (to a left
hand wave)--MEN TRADE--MEN CROSS RUN--SWING THRU--RIGHT AND
LEFT GRAND**

SIDES PASS THE OCEAN--EXTEND--GIRLS TRADE--RECYCLE--VEER LEFT--

**FERRIS WHEEL--CENTERS STEP TO A WAVE--EXTEND--GIRLS TRADE--
RECYCLE--PASS THRU--TRADE BY--LEFT ALLEMANDE**

**HEADS PASS THRU--SEPARATE--AROUND ONE TO A LINE--STAR THRU--
CENTERS LEFT SQUARE THRU 3/4--SWING THRU--BOYS RUN--GIRLS
CROSS RUN--COUPLES CIRCULATE--BOYS CROSS RUN--FERRIS WHEEL--
SQUARE THRU 3/4--LEFT ALLEMANDE**

**SIDES TOUCH 1/4--WALK & DODGE--SLIDE THRU--PASS THE OCEAN--
GIRLS CROSS RUN--BOYS TRADE--LEFT SWING THRU--GIRLS CROSS RUN--
-BOYS CROSS FOLD--RIGHT & LEFT GRAND**

**HEADS RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS CROSS
RUN--PASS THRU--SWING THRU--SCOOT BACK--ALL 8 CIRCULATE--SCOOT
BACK--BOYS CROSS RUN--SINGLE HINGE--GIRLS RUN--SQUARE THRU 3/4--
-LEFT ALLEMANDE**

**SIDES PROMENADE HALF--LEAD RIGHT AND CIRCLE TO A LINE--RIGHT
AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--LEFT SWING
THRU--BOYS CROSS FOLD--RIGHT AND LEFT GRAND**

**HEADS FLUTTER WHEEL--SWEEP 1/4--PASS THRU--SLIDE THRU--PASS
THRU--CENTERS CROSS RUN--NEW CENTERS PARTNER TRADE AND
TURN TO FACE HER--RIGHT AND LEFT GRAND**

**ZERO LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS
TRADE--BOYS CROSS RUN--GIRLS TRADE--BOYS RUN--WHEEL & DEAL--
VEER LEFT--PROMENADE HOME**

HEADS TOUCH 1/4--BOYS RUN--TOUCH 1/4--WALK & DODGE--BOYS FOLD--
TOUCH 1/4--BOYS TRADE--GIRLS CROSS RUN--LEFT SWING THRU--GIRLS
CROSS RUN AGAIN--BOYS RUN--WHEEL & DEAL--PASS TO THE CENTER--
RIGHT & LEFT THRU--PASS THRU--LEFT ALLEMANDE--PROMENADE BUT
DON'T STOP--HEADS WHEEL AROUND--PASS THE OCEAN--BOYS CROSS
RUN--BOYS TRADE--BOYS CROSS FOLD--SLIDE THRU--PASS THE OCEAN--
SWING THRU--GIRLS CROSS RUN TO THE RIGHT--GIRLS RUN--BEND THE
LINE--RIGHT AND LEFT THRU--SPIN THE TOP--RIGHT & LEFT GRAND

SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--
CENTERS CROSS RUN--NEW CENTERS CROSS FOLD--ALL DOUBLE PASS
THRU--CENTERS IN--SAME CENTERS CROSS RUN--NEW CENTERS CROSS
RUN--LINES UP AND BACK--STAR THRU--PASS THRU--STEP TO A WAVE--
ALL 8 CIRCULATE ONCE AND A HALF--MEET PARTNER AND SLIDE THRU--
YOU'RE HOME

HEADS PASS THRU--PARTNER TRADE--HALF SQUARE THRU--SLIDE THRU--
PASS THRU--ENDS CROSS RUN--CAST OFF 3/4--CENTERS CROSS RUN--
LINES PASS THRU--CENTERS CROSS RUN--THOSE WHO CAN STAR THRU--
THE OTHERS PARTNER TRADE AND PASS THRU--ALL BOYS RUN RIGHT--
LEFT ALLEMANDE

SIDES RIGHT & LEFT THRU--HEADS TOUCH 1/4--WALK & DODGE--SWING
THRU--SPIN THE TOP--GIRLS RUN--BOYS CROSS RUN--WHEEL & DEAL--
REVERSE FLUTTER WHEEL--LADIES LEAD DIXIE STYLE TO A WAVE--BOYS
TRADE--LEFT SWING THRU--GIRLS CROSS RUN--RIGHT & LEFT GRAND

HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--
WHEEL & DEAL--GIRLS SQUARE THRU 3/4--CENTERS IN--CENTERS CROSS

**RUN--PASS THRU--CENTERS CROSS RUN--ALL SINGLE HINGE--BOYS
SQUARE THRU 3/4--GIRLS TURN BACK AND PASS THRU--TAG THE LINE
RIGHT--COUPLES CIRCULATE--FERRIS WHEEL--SQUARE THRU 3/4--LEFT
ALLEMANDE**

SINGING CALL FIGURE:

**HEADS BOX THE GNAT AND SLIDE THRU--SPIN THE TOP--BOX THE GNAT--
FAN THE TOP--BOYS MOVE UP AND ALL CROSS RUN--LEFT SWING THRU--
LADIES WILL TRADE--GIRLS RUN AND ALL PROMENADE**

PLUS PAGE--EXPLODE AND ANYTHING

**HEADS PASS THE OCEAN--EXPLODE AND SQUARE THRU--RIGHT AND
LEFT THRU--VEER LEFT--GIRLS HINGE--DIAMOND CIRCULATE--FLIP THE
DIAMOND--EXPLODE AND RIGHT AND LEFT THRU--PASS THRU--WHEEL &
DEAL--RIGHT AND LEFT THRU--DOUBLE PASS THRU--TRACK II--SINGLE
HINGE--FOLLOW YOUR NEIGHBOR--LEFT ALLEMANDE**

**SIDES PASS THE OCEAN--EXTEND--EXPLODE & TOUCH 1/4--COORDINATE--
-FERRIS WHEEL & SPREAD--PASS THRU--TAG THE LINE--TRACK II--
EXPLODE & SPIN THE TOP--RIGHT & LEFT GRAND**

**HEADS SPIN THE TOP--EXPLODE & STAR THRU--SINGLE CIRCLE TO A
WAVE--EXPLODE & STAR THRU--TRADE BY--SWING THRU--SCOOT BACK--
EXPLODE & ROLL--RIGHT & LEFT GRAND**

**SIDES PASS THE OCEAN--PING PONG CIRCULATE--EXPLODE & SQUARE
THRU--SWING THRU--SPIN THE TOP--GRAND SWING THRU--EACH SIDE**

**EXPLODE & TOUCH 1/4--BOYS RUN--SQUARE THRU--TRADE BY--SQUARE
THRU 3/4--LEFT ALLEMANDE**

**HEADS PASS THE OCEAN--EXPLODE & PASS THE OCEAN--EXTEND--GIRLS
TRADE--GIRLS RUN--BOYS HINGE--DIAMOND CIRCULATE--GIRLS SWING
THRU--BOYS FACE IN--GIRLS EXPLODE & TOUCH 1/4--THOSE FACING
TOUCH 1/4 AND ROLL--COORDINATE--FERRIS WHEEL--SPIN THE TOP--
EXPLODE & DOUBLE PASS THRU--TRACK 2--TRADE THE WAVE--EXPLODE
& STAR THRU--DOUBLE PASS THRU--LEADERS PARTNER TRADE--
SQUARE THRU BUT ON YOUR THIRD HAND BOX THE GNAT--RIGHT AND
LEFT GRAND**

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OCT 2000

--IN THIS ISSUE--

VIEWPOINT: CLASS ANGELS
MAINSTREAM: NON-SYMMETRIC CHOREOGRAPHY
PLUS: FOLLOW YOUR NEIGHBOR

CLASS ANGELS

It is time to start thinking about our new classes this year and to start thinking of inviting the last graduating class to angel this class. I have some hints to pass on to these angels that I would like to share with you. I normally talk with my angels prior to the beginning of the open houses and pass on to them how I feel regarding their participation.

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

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

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

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

Es ist wieder Zeit, an die diesjährige, neue Klasse zu denken, und auch daran, die letztes Jahr graduierten Klassenmitglieder als “Angels” dazu einzuladen. Ich habe einige Hinweise an diese Angels, die ich euch gerne weitergeben möchte. Ich spreche normalerweise vor Beginn der Open Houses mit ihnen darüber, wie ich mir ihre Teilnahme an der Klasse vorstelle.

Zuerst ermuntere ich alle “Graduierten” vom vergangenen Jahr, dieses Jahr als “Angels” zu kommen. Ich sage ihnen, dass sie - auch wenn sie nicht jeden Tip tanzen können - bessere Tänzer werden durch “Anwesenheit und Beobachten”. Der erste wichtige Punkt, den ich herausheben möchte, ist “Pünktlichkeit”. Ich erinnere sie dann an ihre “Klassen-Zeit”, wenn sie warten mussten, weil nicht genügend Angels da waren, so dass jeder tanzen konnte.

Der zweite wichtige Punkt: in der Klasse sind die Students der Mittelpunkt, und dann kommen die Angels. Es sollte kein Student draussen sitzen müssen zugunsten eines Angels.

Der nächste Punkt, den ich vorbringe ist, dass die Angels das Teachen mir überlassen sollten. Falls sie jedoch über ein Problem diskutieren wollen, das Beachtung verdient sollten sie damit bis zum Ende des Tips warten, und mich dann informieren. Wenn es jedoch sofortige Beachtung erfordert sollten sie die Hand heben, um meine Aufmerksamkeit zu erregen.

Meine “speziellen Angels” (diejenigen, die mehr als 80% der Klasse als Angels besucht haben) werden bei der Graduation mit einem extra-Badge ausgezeichnet und entsprechend für ihre Arbeit mit der Klasse gewürdigt. Ich vermeide, “Angel-Tips” zu callen; dies richtet das Augenmerk auf sie und nicht auf die Klasse.

ATTENTION.....ATTENTION

YOUR SUBSCRIPTION TO OUR NOTES WILL EXPIRE THE END OF DECEMBER, UNLESS YOU HAVE PAID IN ADVANCE. IF YOU WOULD LIKE TO REMAIN ON OUR SUBSCRIPTION LIST FOR 2001, AND NOT MISS AN ISSUE, PLEASE TAKE TIME OUT NOW TO SEND DM 65 TO POSTBANK KARLSRUHE, BLZ: 660-100-75, KONTO NR: 2276-91-752--AL STEVENS. PLEASE MARK YOUR BANK SLIP WITH YOUR NAME, AND CALLERS NOTES 2001. UNLIKE YEARS PAST, YOU WILL NOT RECEIVE THE JANUARY ISSUE IF YOU HAVE NOT PAID BY THE END OF THE YEAR.

MAINSTREAM CHOREOGRAPHY--NON SYMMETRIC SQUARES

**COUPLE NUMBER ONE FACE CORNER AND BOX THE GNAT--SQUARE
YOUR SETS--HEADS SQUARE THRU--SWING THRU--CENTERS RUN--
FERRIS WHEEL--PASS THRU--STAR THRU--BEND THE LINE--SQUARE THRU
3/4--LEFT ALLEMANDE**

**COUPLE NUMBER TWO FACE CORNER AND BOX THE GNAT--SQUARE
YOUR SETS--HEADS SQUARE THRU--SWING THRU--CENTERS RUN--
COUPLES CIRCULATE--WHEEL AND DEAL--PASS THRU--TRADE BY--STAR
THRU--BEND THE LINE--PASS THE OCEAN--SWING THRU--BOYS TRADE--
SINGLE HINGE--BOYS RUN--SLIDE THRU--LEFT ALLEMANDE**

**FOUR LADIES CHAIN 3/4--FOUR LADIES CHAIN ACROSS--COUPLE NUMBER
FOUR FACE CORNER--BOX THE GNAT--SIDES SQUARE THRU--SWING
THRU--CENTERS RUN--FERRIS WHEEL--ZOOM--PASS THRU--SWING THRU--
ENDS TURN BACK--FERRIS WHEEL--PASS THRU--STAR THRU--BEND THE
LINE--PASS THE OCEAN--CENTERS TRADE--SWING THRU--TURN THRU--
LEFT ALLEMANDE**

**FOUR LADIES CHAIN 3/4--COUPLE ONE FACE CORNER AND BOX THE
GNAT--HEADS SQUARE THRU--DO SA DO TO A WAVE--ENDS CIRCULATE**

**DOUBLE--CENTERS CIRCULATE DOUBLE--SWING THRU--CENTERS RUN--
COUPLES CIRCULATE--WHEEL AND DEAL--SWING THRU--CENTERS RUN--
FERRIS WHEEL--VEER LEFT--VEER RIGHT--PASS THRU--TRADE BY--STAR
THRU--BEND THE LINE--RIGHT AND LEFT THRU--END LADIES DIAGONALLY
CHAIN--RIGHT AND LEFT THRU--END LADIES DIAGONALLY CHAIN--STAR
THRU--SQUARE THRU 3/4--LEFT ALLEMANDE**

**FOUR LADIES CHAIN 3/4--COUPLE TWO FACE CORNER AND BOX THE
GNAT--SIDES SQUARE THRU--SWING THRU--CENTERS TRADE--SWING
THRU--ENDS RUN--FERRIS WHEEL--PASS THRU--STAR THRU--BEND THE
LINE--STAR THRU--PASS THRU--TRADE BY--SQUARE THRU 3/4--LEFT
ALLEMANDE**

**FOUR LADIES CHAIN--COUPLE THREE FACE CORNER--BOX THE GNAT--
HEADS HALF SQUARE THRU--SWING THRU--ENDS TURN BACK--WHEEL
AND DEAL--PASS THRU--TRADE BY--STAR THRU--BEND THE LINE--
SQUARE THRU--TRADE BY--LEFT ALLEMANDE**

*The following is material designed for use with the "old" Basic
Program....limited calls.*

**SIDES SQUARE THRU 3/4--SEPARATE AROUND ONE TO A LINE--ALL STAR
THRU--DOUBLE PASS THRU--LEADERS PARTNER TRADE--PASS TO THE
CENTER--ZOOM--LEFT SQUARE THRU 3/4--SWING THRU--BOYS RUN--
FERRIS WHEEL--VEER RIGHT--VEER LEFT--SWING THRU--BOYS TRADE--
BOYS CIRCULATE--ALL RIGHT AND LEFT GRAND**

**FOUR LADIES CHAIN 3/4--HEADS STAR THRU--PASS THRU--RIGHT AND
LEFT THRU--TOUCH 1/4--GIRLS RUN--CIRCLE LEFT--ALLEMANDE LEFT--
TURN PARTNER RIGHT TO A WRONG WAY THAR--SLIP THE CLUTCH--BOX
THE GNAT--RIGHT AND LEFT GRAND**

**SIDES TOUCH 1/4--BOX CIRCULATE--BOYS RUN--PASS THRU--TOUCH 1/4--
SPLIT CIRCULATE--BOYS RUN--PASS THRU--BEND THE LINE--PASS THRU--
WHEEL AND DEAL--DOUBLE PASS THRU--LEAD COUPLES TURN BACK--
SWING THRU--BOYS RUN--PASS THRU--PARTNER TRADE--REVERSE
FLUTTER--FLUTTER WHEEL--PASS THE OCEAN--GIRLS TRADE--ALL 8
CIRCULATE--SWING THRU--BOYS RUN--ALL PARTNER TRADE--
PROMENADE**

**HEADS PASS THE OCEAN--GIRLS TRADE--BOYS RUN--VEER LEFT--SWING
THRU--GIRLS TURN BACK--FERRIS WHEEL--VEER RIGHT--VEER LEFT--ALL
COUPLES VEER LEFT--FERRIS WHEEL--VEER LEFT--VEER RIGHT--ALL
COUPLES VEER RIGHT--BOYS TRADE--BOYS CIRCULATE--PROMENADE
HOME**

SINGING CALL FIGURES:

OPENER-BREAK-CLOSER USING NON-SYMMETRIC CHOREO

**FOUR LADIES CHAIN 3/4--FOUR LADIES CHAIN--COUPLE ONE (2-3) FACE
CORNER AND BOX THE GNAT--SAME SEX COUPLES SQUARE THRU--
TOUCH 1/4--ALL FACE RIGHT--SWING THIS GIRL AND PROMENADE HOME**

PARTNER CHANGING--CORNER PROGRESSION

**COUPLE ONE (3,2,4) FACE CORNER AND BOX THE GNAT--SAME SEX
COUPLES PROMENADE HALFWAY--SQUARE THRU--DO SA DO--SWING
THRU--CENTERS RUN--FERRIS WHEEL--SQUARE THRU 3/4--CORNER
SWING AND PROMENADE HOME**

EASY LEVEL SYMMETRIC CHOREO USING WRONG WAY THAR

CIRCLE LEFT.....(16 beats)--WALK ALL AROUND YOUR LEFT HAND LADY--SEE SAW YOUR TAW--TURN YOUR CORNER BY THE RIGHT TO A WRONG WAY THAR--SHOOT THE STAR--LEFT ALLEMANDE--SWING AND PROMENADE HOME.....(ADD THE TAG LINE)

PLUS PAGE--FOLLOW YOUR NEIGHBOR

HEADS PROMENADE HALF--PASS THE OCEAN--EXTEND--SINGLE HINGE--FOLLOW YOUR NEIGHBOR--LEFT SWING THRU--GIRLS CROSS RUN--SCOOT BACK--GIRLS TRADE--SINGLE HINGE AND ROLL--PASS THRU--RIGHT AND LEFT GRAND

SIDES PASS THE OCEAN--EXTEND--ALL 8 CIRCULATE--RIGHT AND LEFT THRU--TOUCH 1/4--FOLLOW YOUR NEIGHBOR--ALL 8 CIRCULATE--BOYS SCOOT BACK--LEFT SWING THRU--GIRLS CROSS RUN--BOYS RUN RIGHT--COUPLES TRADE--FERRIS WHEEL--CENTERS PASS THRU--RIGHT AND LEFT THRU--TOUCH 1/4--FOLLOW YOUR NEIGHBOR AND SPREAD--ALL 8 CIRCULATE--SINGLE HINGE--FOLLOW YOUR NEIGHBOR--LEFT ALLEMANDE

HEADS FAN THE TOP--EXTEND--SWING THRU--BOYS RUN RIGHT--BEND THE LINE--ALL PASS THE OCEAN--SWING THRU--SINGLE HINGE--SPLIT CIRCULATE--FOLLOW YOUR NEIGHBOR--SPIN THE TOP--GRAND LEFT SWING THRU--STEP THRU--WHEEL AND DEAL--CENTERS PASS THRU--RIGHT AND LEFT THRU--PASS THRU--ZOOM--LEFT ALLEMANDE

SIDES STAR THRU--DOUBLE PASS THRU--CLOVERLEAF--SWING THRU--EXTEND--SINGLE HINGE--FOLLOW YOUR NEIGHBOR--CENTERS TRADE--

**BOYS TRADE--PASS THE OCEAN--SWING THRU DOUBLE--GIRLS TRADE--
TRADE THE WAVE--STEP THRU--LEFT ALLEMANDE**

**ZERO BOX--TOUCH 1/4--SCOOT BACK--FOLLOW YOUR NEIGHBOR AND
SPREAD--ALL 1/2 CIRCULATE--RIGHT AND LEFT GRAND**

This brings to an end our October issue.....don't forget to renew your subscription if you wish to remain on our mailing list, Rudi and I will not be sending the January issue to anyone who has not pre-paid for the notes, we have absorbed enough phone calls and additional postings ourselves all in an attempt to keep you as part of our family, and find this additional expense unfair.

NOTES FOR EUROPEAN CALLERS

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NOV 2000

--IN THIS ISSUE--

VIEWPOINT: MORE ON MOTIVATION
MAINSTREAM: CENTERS IN--COMPRESS TO A COLUMN
PLUS: LOAD THE BOAT

MORE ON MOTIVATION:

Any person who wants to achieve permanent, sustaining success knows he must acquire vast reserves of inner strength, determination and desire. He must have the ability to motivate himself. He must develop motivation because a man cannot hope to motivate others unless he is, himself, motivated.

Motivation begins with developing personal courage, enthusiasm, confidence and belief. Supported by positive attitudes toward his own abilities, the individual is motivated to create, to produce and to achieve. He sets an example of motivation that is the first step toward motivating others.

Motivation is exactly what the word means: the ability to motivate yourself to accomplishment. Motivating means the development of inner strength, willpower, overwhelming desire and the determination to reach any goal you wish.

No matter who you are or what your age may be, if you want to achieve permanent sustaining success, the motivation that will drive you toward that goal must come from within. It must be personal, deep rooted and a part of your innermost thoughts. All other motivation, the excitement of a crowd, the stimulation of a pep talk, the exhilaration of a passing circumstance is external and temporary. It will not last.

The word "motivation" first began to be commonly used in England and America in the 1880's. In the early days, motivation meant a moving force. Motivation was a desire. Motivation was a function in human behavior. It

was the prime mover of human activity. It was in the 1930's that motivation gained acceptance as a fundamental concept. Since that time writers and leaders have viewed motivation as a major subdivision of knowledge of the mind. In the 1960's motivation meant drive and goal direction. Positive motivation brought pleasure. Negative motivation brought pain.

How does this all apply to calling? Just recently, I was calling a dance and everything seemed to be going downhill. I said to myself, "Man, this crowd's not getting with it tonight". Then I went in the rest room, looked in the mirror and I found out who wasn't getting with it. I walked back on the stage with a different attitude and the dance changed. My attitude changed. The dance got better. The dancers danced better and had more fun.

MOTIVATION=Antriebskraft

Jeder, der andauernden Erfolg erreichen will, weiss, dass er beträchtliche Willenskraft, Entschlossenheit und Verlangen aufbringen muss. Er muss sich selbst anspornen können, er muss Antriebskraft entwickeln können, denn man kann nicht von anderen Motivation erwarten, wenn man selbst nicht motiviert ist.

Motivation beginnt mit der Entwicklung von Selbstbewusstsein, Enthusiasmus, Vertrauen und Glauben. Unterstützt durch positive Einstellung zu seinen eigenen Fähigkeiten kann jeder ideenreich, produktiv und erfolgreich sein. Er muss Vorbild sein, dies ist der erste Schritt, andere zu motivieren.

Motivation ist genau das, was das Wort bedeutet, die Fähigkeit, sich selbst anzuspornen, etwas erfolgreich erledigen zu können. Motivation bedeutet, Willenskraft zu entwickeln, übergrosses Verlangen und die Entschlossenheit, jedes von dir gesetzte Ziel auch zu erreichen.

Ganz egal, wer oder wie alt du bist, wenn du andauernden Erfolg anstrebst, muss die Kraft, die dich zu diesem Ziel treibt, aus dir selbst kommen. Es muss ganz persönlich, tief verwurzelt und ein Teil deiner Gedanken sein. Alle anderen "Triebfedern", das Erfolgserlebnis vor Publikum, die Anregung aus einem begeisternden Gespräch, die Ermunterung durch die momentanen Umstände sind äusserlich und temporär. Sie dauern nicht an.

Der Begriff "Motivation" wurde zuerst um 1880 in England und USA gebraucht. In diesen Tagen bedeutete Motivation eine vorantreibende Kraft. Motivation war ein Begehren. Motivation war eine Funktion im Verhalten. Es war die grösste Antriebskraft der menschlichen Aktivitäten. Es war um 1930,

als "Motivation" Anerkennung gewann als grundsätzliches Konzept. Seit dieser Zeit betrachteten Schriftsteller und Anführer Motivation als eine hauptsächlichliche Untergruppe des Wissens über das menschliche Gehirn. In den 60ern bedeutete Motivation Weiterkommen und Zielstrebigkeit. Positiv Motivation brachte Vergnügen. Negative Motivation brachte Unbehagen.

Was hat dies alles mit dem Callen zu tun? Kürzlich callte ich einen Tanz und alles ging ziemlich daneben. "Menschenskinder, diese Gruppe hat's heute nicht drauf. Als ich auf die Toilette ging und in den Spiegel schaute, wusste ich, warum es nicht klappte. Ich ging zurück auf die Bühne mit einer ganz anderen Einstellung und die Veranstaltung veränderte sich. Mein Verhalten änderte sich. Das Tanzen wurde besser. Die Tänzer wurden besser und hatten mehr Spass.

ATTENTION.....ATTENTION

YOUR SUBSCRIPTION TO OUR NOTES WILL EXPIRE THE END OF DECEMBER, UNLESS YOU HAVE PAID IN ADVANCE. IF YOU WOULD LIKE TO REMAIN ON OUR SUBSCRIPTION LIST FOR 2001, AND NOT MISS AN ISSUE, PLEASE TAKE TIME OUT NOW TO SEND DM 65 TO POSTBANK KARLSRUHE, BLZ: 660-100-75, KONTO NR: 2276-91-752--AL STEVENS. PLEASE MARK YOUR BANK SLIP WITH YOUR NAME, AND CALLERS NOTES 2001. UNLIKE YEARS PAST, YOU WILL NOT RECEIVE THE JANUARY ISSUE IF YOU HAVE NOT PAID BY THE END OF THE YEAR.

MAINSTREAM---CENTERS IN---COMPRESS TO A COLUMN

**FOUR LADIES CHAIN, BUT THE HEADS COURTESY TURN TO FACE OUT
AND SEPARATE AROUND ONE TO A LINE--STAR THRU--CENTERS PASS
THRU--CENTERS IN--SINGLE HINGE--NEW ENDS FOLD--CENTERS TURN
THRU--LEFT ALLEMANDE**

**HEADS LEAD RIGHT--CENTERS IN--CENTERS RUN--ENDS FOLD--CIRCLE
TO A LINE--STAR THRU--PASS TO THE CENTER--ZOOM--ALL DOUBLE
PASS THRU-CENTERS IN--CAST OFF 3/4--TOUCH 1/4--ALL EIGHT
CIRCULATE DOUBLE--CENTER FOUR WALK & DODGE--THOSE WHO CAN
STAR THRU--OTHERS FACE IN--COUPLES CIRCULATE--FERRIS WHEEL--
CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE**

SIDES SQUARE THRU--HEADS 1/2 SASHAY--CENTERS IN--CENTERS CROSS
RUN--STAR THRU--DIVE THRU--ZOOM--SQUARE THRU 3/4--SLIDE THRU--
FAN THE TOP--SWING THRU--PASS THRU--RIGHT AND LEFT GRAND

HEADS SWING THRU--CENTERS TRADE--SPIN THE TOP--PULL BY--VEER
TO THE LEFT--COUPLES CIRCULATE--TAG THE LINE--CENTERS IN--
CENTERS RUN--NEW CENTERS TRADE--ALL PASS THE OCEAN--LADIES
TRADE--PASS THE OCEAN AGAIN--ALL 8 CIRCULATE--BOX THE GNAT--
RIGHT & LEFT GRAND

SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--
WHEEL & DEAL--DOUBLE PASS THRU--CENTERS IN--CENTERS CROSS
RUN--ALL GIRLS RUN--TOUCH 1/4--ALL 8 CIRCULATE--MEN RUN--CENTERS
STAR THRU AND BACK AWAY--THE OTHERS PASS THE OCEAN--SWING
THRU--TURN THRU--LEFT ALLEMANDE

HEADS PROMENADE HALF WAY--SIDES SLIDE THRU AND DO SA DO ONCE
AND A HALF--CENTERS IN--ENDS CROSS FOLD--OUTSIDES TRADE--TOUCH
1/4--SCOOT BACK ONCE AND A HALF--FERRIS WHEEL--CENTERS PASS
THRU--SQUARE THRU 3/4--ALL TURN BACK--LEFT SQUARE THRU 3/4--
RIGHT & LEFT GRAND

SIDES TOUCH 1/4--WALK & DODGE--CENTERS IN--CENTERS RUN--BOX THE
GNAT--FAN THE TOP--CIRCULATE--GIRLS TRADE--SWING THRU--RIGHT
AND LEFT GRAND

HEAD GENTS AND THE CORNER GIRL GO FORWARD AND BACK--SQUARE
THRU--SPLIT TWO--SEPARATE AROUND ONE TO A LINE--HALF SQUARE

THRU-TRADE BY--CENTERS IN--CENTERS CROSS RUN--TOUCH 1/4--GIRLS
RUN--DOUBLE PASS THRU--LEADS TRADE--RIGHT AND LEFT GRAND

HEADS STAR THRU--ZOOM--CENTERS PASS THRU--PARTNER TRADE--
ZOOM--CENTERS THRU--CENTERS IN--CENTERS TRADE--ALL PASS THRU--
WHEEL & DEAL--GIRLS VEER RIGHT--GIRLS VEER LEFT--CENTERS IN--
SINGLE HINGE--GIRLS RUN--PASS THRU--WHEEL & DEAL--DOUBLE PASS
THRU--LEADERS TURN BACK--RIGHT AND LEFT THRU--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS PROMENADE HALF--HALF SQUARE THRU--RIGHT AND LEFT THRU--
-PASS TO THE CENTER--SQUARE THRU 3/4--CENTERS IN--CENTERS RUN--
TOUCH 1/4--BOYS RUN--STAR THRU--SQUARE THRU 3/4--CORNER SWING
AND PROMENADE

COMPRESS TO A COLUMN: Description: From parallel two faced lines, outfacing centers fold in behind the other center; in facing centers extend to meet in the very center and trade, ends slide together and trade, all now extend to form columns.

HEADS LEAD RIGHT AND VEER LEFT--COMPRESS TO A COLUMN--
CIRCULATE-BOYS RUN--SQUARE THRU--OUTSIDES TRADE--LEFT
ALLEMANDE

SIDES LEAD RIGHT--CIRCLE HALF--VEER LEFT--BEND THE LINE--PASS
THE OCEAN--SWING THRU--BOYS RUN--COMPRESS TO A COLUMN--BOYS
RUN--SWING THRU--SAME SEXES TRADE--RIGHT AND LEFT GRAND

HEADS TOUCH 1/4--BOYS RN--STEP TO A WAVE--GIRLS RUN--COMPRESS
TO A COLUMN--CIRCULATE--CENTERS WALK & DODGE--GIRLS PASS
THRU--CENTER BOYS RUN--TRADE BY--PASS THRU--TRADE BY--LEFT
ALLEMANDE

SINGING CALL FIGURE:

HEADS SQUARE THRU--SWING THRU--BOYS RUN--COMPRESS TO A
COLUMN--BOYS RUN--STAR THRU--PASS THRU--WHEEL & DEAL--
CENTERS PASS THRU--CORNER SWING AND PROMENADE HOME

PLUS PAGE--LOAD THE BOAT

HEADS PASS THE OCEAN--EXTEND--SINGLE HINGE--SPLIT CIRCULATE--
MEN RUN--ENDS LOAD THE BOAT & CENTERS TOUCH 1/4--THOSE MEN
RUN--SQUARE THRU 3/4--STEP TO A WAVE--GIRLS TRADE--LINEAR
CYCLE--ENDS LOAD THE BOAT & CENTERS BOX THE GNAT--FAN THE
TOP--EXTEND--FAN THE TOP--GRAND SWING THRU--SINGLE HINGE--MEN
RUN--PASS THRU--TRADE BY--LEFT ALLEMANDE

SIDES RIGHT AND LEFT THRU--PASS THE OCEAN--GIRLS TRADE--EXTEND--
-SWING THRU--MEN RUN--TAG THE LINE RIGHT--BEND THE LINE--ENDS
LOAD THE BOAT--CENTERS BOX THE GNAT AND DO THE CENTERS PART
OF A LOAD THE BOAT--ALL SWING THRU--SPLIT CIRCULATE--GIRLS RUN--
ENDS BOX THE GNAT & LOAD THE BOAT--CENTERS SQUARE THRU--BOX
THE GNAT--GRAND RIGHT AND LEFT

ZERO LINE--PASS THRU--WHEEL & DEAL--CENTERS PASS THE OCEAN--
LINEAR CYCLE--SWEEP 1/4 & SPREAD--OTHERS SEPARATE AND STAR
THRU--SQUEEZE IN--ENDS LOAD THE BOAT--CENTERS PASS THE OCEAN--
EXPLODE AND STAR THRU--DIXIE GRAND--LEFT ALLEMANDE

ZERO LINE--ENDS LOAD THE BOAT--CENTERS BOX THE GNAT--FAN THE
TOP--PING PONG CIRCULATE--EXTEND--SWING THRU--GIRLS FOLD--PEEL
THE TOP--RECYCLE--SLIDE THRU--LEFT ALLEMANDE

HEADS TOUCH 1/4--WALK & DODGE--TOUCH 1/4--WALK & DODGE--

**PARTNER TRADE--PASS THRU--WHEEL AND DEAL--DOUBLE PASS THRU--
LEADERS TRADE AND ROLL--ENDS LOAD THE BOAT--CENTERS CHASE
RIGHT--CENTERS WALK & DODGE--PASS THRU--ALL TURN BACK--PASS
THRU--TRADE BY--LEFT ALLEMANDE**

NOTES FOR EUROPEAN CALLERS

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DEC 2000

--IN THIS ISSUE--

VIEWPOINT: VARIOUS
MAINSTREAM: CLOVERLEAF--HALF TAG
PLUS: INDEX FOR 2000

This issue brings to an end another year of notes for your use. I have a couple of things I would like to pass on, first of all, please note a new address change for me, along with a new phone number and fax number. I moved in September and have the new address/phone number as of 1 December. I also can be reached thru the old telephone number until the first of the year....I will terminate that number then.

I also would like to take this opportunity on behalf of Uschi and Rudi Pohl, and my better half, Sabine Keil, and wish each and every one of you a very MERRY CHRISTMAS and the most PROSPEROUS OF NEW YEARS.

Unlike prior years, you will not be receiving the January, 2001 issue of our notes unless you have paid for your subscription. In the past, we have expended countless hours on the phone and enormous expense sending notices in the mail and feel that if you want the notes you should buy them, we should not have to extend reminders for 5-6 months, this all takes time and money, and is unfair.

M E R R Y

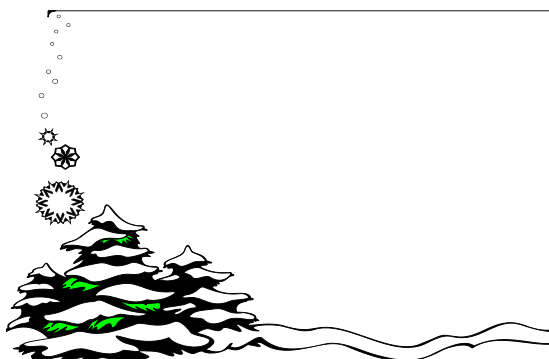
H A P P Y

C H R I S T M A S

N E W Y E A R

MAINSTREAM--CLOVERLEAF & VARIOUS

HEADS SQUARE THRU
NEW CENTERS STAR
CLOVERLEAF--NEW
THRU--CLOVERLEAF--
AGAIN--DOUBLE PASS
PARTNER TRADE
.....



3/4--CLOVERLEAF--
THRU--PASS THRU--
CENTERS SQUARE
ZOOM--ZOOM
THRU--LEADERS

SIDES LEAD RIGHT--CIRCLE TO A LINE--PASS THRU--WHEEL & DEAL--
CENTERS SWING THRU--BOYS TRADE--BOYS RUN--HALF TAG--WALK &
DODGE--CLOVERLEAF--NEW CENTERS SWING THRU--BOYS TRADE--BOYS
RUN--HALF TAG--WALK & DODGE--CLOVERLEAF--EVERYBODY DOUBLE
PASS THRU--LEADERS TURN BACK--SWING THRU--SWING THIS GIRL AND
PROMENADE HOME

HEADS PASS THRU--SEPARATE--AROUND ONE TO A LINE OF FOUR--PASS
THRU--TAG THE LINE--CLOVERLEAF--DOUBLE PASS THRU--CLOVERLEAF--
CENTERS STAR THRU--PASS THRU--CLOVERLEAF--SQUARE THRU 3/4--
LEFT ALLEMANDE

SIDES SEPARATE--GO AROUND ONE TO A LINE--PASS THRU--TAG THE
LINE--CLOVERLEAF--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--
PASS THRU--TAG THE LINE--CLOVERLEAF--DOUBLE PASS THRU--
CENTERS IN--CAST OFF 3/4--PASS THRU--TAG THE LINE--CLOVERLEAF--
CENTERS TURN THRU--LEFT ALLEMANDE

HEADS SQUARE THRU 3/4--SEPARATE--AROUND ONE TO A LINE--PASS
THRU--WHEEL & DEAL--GIRLS TOUCH 1/4--WALK & DODGE--CLOVERLEAF--
BOYS TOUCH 1/4--WALK & DODGE--CLOVERLEAF--DOUBLE PASS THRU--
GIRLS TURN BACK--TOUCH 1/4--GIRLS TRADE--RECYCLE--PASS THRU--
TRADE BY--LEFT ALLEMANDE

The following couple of modules use calls from another program that can be
used directionally at MS....see if you can spot these calls and determine
which program they are from....

HEADS STAR THRU--ALL DOUBLE PASS THRU--LEADERS CLOVERLEAF--
OTHERS FACE YOUR PARTNER AND PASS THRU--ALL SWING THRU--
SINGLE HINGE--BOYS RUN--PASS THRU--WHEEL & DEAL--DOUBLE PASS

THRU--LEADERS PARTNER TRADE--PASS THRU--TRADE BY--RIGHT & LEFT
THRU--VEER LEFT--FERRIS WHEEL--RIGHT & LEFT THRU--DOUBLE PASS
THRU--LEADERS CLOVERLEAF--THE OTHERS FACE YOUR PARTNER AND
PASS THRU--LEFT ALLEMANDE

SIDES ROLL AWAY--STAR THRU--PASS THRU--OUT FACERS CLOVERLEAF--
-OTHERS STAR THRU--PASS THRU--TOUCH 1/4--WALK & DODGE--WHEEL &
DEAL--CENTERS STAR THRU--PASS THRU--CLOVERLEAF--NEW CENTERS
PASS THRU--EVERYBODY PASS THRU--OUT FACERS CLOVERLEAF--
OTHERS STAR THRU--PASS THRU--LEFT ALLEMANDE

HEADS SQUARE THRU--SWING THRU--BOYS RUN--BOYS CIRCULATE--
GIRLS TRADE--TAG THE LINE--FACE LEFT AND PROMENADE HOME

SIDES TOUCH 1/4--BOYS RUN--STAR THRU--RIGHT AND LEFT THRU--DIXIE
STYLE TO A LEFT HAND WAVE--GIRLS CIRCULATE--BOYS TRADE--LEFT
SWING THRU--GIRLS RUN LEFT--COUPLES CIRCULATE--BEND THE LINE--
PASS THE OCEAN--SWING THRU--TURN THRU--LEFT ALLEMANDE

HEADS SQUARE THRU--TOUCH 1/4--ENDS CIRCULATE--SINGLE HINGE--
CENTERS TRADE--CAST OFF 3/4--BOYS CIRCULATE--GIRLS TRADE--
RECYCLE--PASS THRU--TRADE BY--LEFT ALLEMANDE

SIDES LEAD RIGHT--RIGHT AND LEFT THRU--VEER LEFT--COUPLES
CIRCULATE--BEND THE LINE--TOUCH 1/4--COLUMN CIRCULATE--SINGLE
HINGE--VERY CENTER BOYS TRADE--GIRLS TRADE--EVERYBODY CAST
OFF 3/4--COLUMN CIRCULATE--GIRLS RUN--BOX THE GNAT--RIGHT & LEFT
THRU--SWING THRU--GIRLS CIRCULATE--BOYS TRADE--RIGHT & LEFT
GRAND

HEADS STAR THRU AND DO SA DO--EVERYBODY HALF SASHAY--DOUBLE
PASS THRU--CENTERS IN--CAST OFF 3/4--PASS THRU--HALF TAG--BOYS
TRADE--SINGLE HINGE--SCOOT BACK--GIRLS RUN--PASS THRU--TAG THE
LINE AND FACE IN--PASS THRU--WHEEL & DEAL--STAR THRU--FACE YOUR
PARTNER AND PASS THRU--LEFT ALLEMANDE

SIDES SWING THRU--BOYS RUN--HALF TAG--WALK & DODGE--TOUCH 1/4--
ENDS CIRCULATE--CENTERS RUN--HALF TAG--SINGLE HINGE--ENDS
CIRCULATE--CENTERS RUN--HALF TAG--GIRLS TRADE--BOYS RUN--
PROMENADE HOME

HEADS LEAD RIGHT--TOUCH 1/4--CENTERS TRADE--CENTERS RUN--
COUPLES CIRCULATE--COUPLES CIRCULATE--HALF TAG--SWING THRU--
GIRLS RUN--EVERYBODY TURN BACK--PROMENADE HOME

The following are zero box get-outs to a right & left grand (a zero box is the
same set-up you would have if you called heads or sides square thru from a
static square).

SPIN CHAIN THRU--GIRLS CIRCULATE DOUBLE--R&L GR

SLIDE THRU--RIGHT & LEFT THRU--HALF SASHAY--HALF SQUARE THRU--
R&L GR

PASS THE OCEAN--SPIN THE TOP--GIRLS CIRCULATE--BOYS CROSS
FOLD--R&L GR

The following are get-outs from a zero line to a right & left grand (a zero line
is the same as heads/sides lead right and circle to a line from a static
square).

RIGHT & LEFT THRU--PASS THE OCEAN--SPIN CHAIN THRU--GIRLS
CIRCULATE--R&L GR

DIXIE STYLE TO A WAVE--BOYS TRADE--BOYS RUN LEFT--WHEEL & DEAL--
-R&L GR

RIGHT & LEFT THRU--PASS THE OCEAN--SCOOT BACK--R&L GR

The following are SINGING CALL modules using cloverleaf & half tag

OPENER--BREAK--CLOSER

HEADS PROMENADE HALF--SIDES RIGHT & LEFT THRU--SQUARE THRU--
HEADS TURN BACK--ALL CLOVERLEAF--RIGHT & LEFT GRAND--SWING
PARTNER AND PROMENADE HOME

CORNER PROGRESSION

HEADS STAR THRU--DOUBLE PASS THRU--ALL CLOVERLEAF--CENTERS
RIGHT & LEFT THRU--VEER LEFT--VEER RIGHT--EIGHT CHAIN SIX--SWING
CORNER AND PROMENADE HOME

HEADS PROMENADE HALF--LEAD RIGHT--TOUCH 1/4--ENDS CIRCULATE--
CENTERS RUN--HALF TAG--SWING THRU--SWING THRU AGAIN--ALL 8
CIRCULATE--CORNER SWING AND PROMENADE HOME

INDEX FOR 2000

JAN	CHOREO DIFFICULTY	FAN THE TOP	ALL 8 SPIN TOP
FEB	SETTING RECORD STRAIGHT	ALLEMANDE THAR	SP CHN EXCH
MAR	THE WAY THINGS WERE	TAG FAMILY	PING PONG CIRC
APR	ARE WE DOING OUR DANCERS SVC. CIRC	AND ROLL
MAY	MENTAL IMAGE CALLING	SWING THRU	EXPL THE PING
JUN	CALLERLAB WRAP-UP	TRADES	CROSSFIRE
JUL	BIRTH OF TEACUP CHAIN	FLUTTER/CRAZY	GRAND SWING
			THRU
AUG	MAD RUSH TO PLUS	COURTESY TURNAND SPREAD
SEP	CLUB CALLER	EXTEND..CROSS RUN	EXPLODE AND
OCT	CLASS ANGELS	NON-SYMMETRIC	FOLLOW YOUR
			NBR
NOV	MOTIVATION	COMPRESS TO A COL	LOAD THE BOAT
DEC	VARIOUS	CLOVERLEAF/HALF TAG	INDEX