

NOTES FOR EUROPEAN CALLERS

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JAN 2001

--IN THIS ISSUE--

VIEWPOINT: ABOUT ZEROS
MAINSTREAM: CIRCULATES....A QUARTER MORE....FIRE IT UP
PLUS: STAR TRACK....EXPLODE THE WAVE

ABOUT ZEROS

Zeros mean that at the end of the Zero, everyone was always returned to the same formation, arrangement, sequence, and partner relationship (FASR). Some zeros returned people back to the same geographic location, some zeros flip-flopped the set, and some zeros rotated the set like it was on a Lazy Susan. In each of these cases the important thing was that at the end of the zero, the same people were on the inside of the set and the same people ended up on the outside of the set and the original formation was restored.

The definitions associated with FASR may be a little hard to understand, but if you take the starting and ending position of each of the zeros below and look where each of the head and side people finish the zero, you should be able to get a visual picture of what the terms mean. Spot the head man and his partner and the side man and his partner. At the end of each zero these four people will be in the same relative position to each other.

Geographic Zero:

ZB-ZB: SWING THRU--GIRLS TRADE--BOX THE GNAT--RIGHT & LEFT THRU..

ZL-ZL: STAR THRU--DIVE THRU--RIGHT & LEFT THRU--PASS THRU--STAR THRU..

Flip Flop Effects:

ZB-ZB: EIGHT CHAIN THREE--TRADE BY.....

ZL-ZL: PASS THRU--TAG THE LINE IN--BOX THE GNAT--RIGHT & LEFT

THRU..

Rotations Effects:

ZB-ZB: SWING THRU--MEN RUN--BEND THE LINE--PASS THRU--WHEEL & DEAL--CENTERS PASS THRU

ZL-ZL: PASS THRU--HALF TAG THE LINE--SWING THRU--WALK & DODGE--FACE YOUR PARTNER--STAR THRU

Let's take an old square dance pattern known as the "CHICKEN PLUCKER" to illustrate.....

HEADS SQUARE THRU 4 (ZB)--RIGHT & LEFT THRU--DIVE THRU--PASS THRU--RIGHT & LEFT THRU--DIVE THRU--PASS THRU (ZB)--LEFT ALLEMANDE

ZUM THEMA ZEROS:

"Zero" bedeutet, dass jeder am Ende des "Zero" wieder in derselben Formation, Arrangement, Reihenfolge oder Partner-Verbindung steht (FASR). Einige "Zeros" bringen die Tänzer zurück an dieselbe Position, einige "stellen das Set auf den Kopf", und einige rotieren das Set, wie es bei einem "Lazy Susan" geschieht. In jedem dieser Fälle ist das Wichtigste, dass die Tänzer, die innen begonnen haben, wieder innen, und diejenigen, die aussen begonnen haben, wieder aussen stehen, und die Original-Formation wieder hergestellt ist.

Die Definition für FASR ist vielleicht ein bisschen schwer zu verstehen, aber wenn Du Anfangs- und Endposition eines "Zeros" nimmst und Dir anschaust, wo die Head- und Side- Tänzer die Figur beenden, solltest Du Dir vorstellen können, was der Begriff bedeutet. Nimm den Head-Mann und seine Partnerin und den Side-Mann und seine Partnerin. Am Ende jedes "Zeros" stehen diese vier Tänzer in derselben Position zueinander.

Geographic Zero:

ZB-ZB: SWING THRU--GIRLS TRADE--BOX THE GNAT--RIGHT & LEFT THRU...

ZL-ZL: STAR THRU--DIVE THRU--RIGHT & LEFT THRU--PASS THRU--STAR THRU..

Flip Flop Effects:

ZB-ZB: EIGHT CHAIN THREE--TRADE BY.....

ZL-ZL: PASS THRU--TAG THE LINE IN--BOX THE GNAT--RIGHT & LEFT THRU..

Rotations Effects:

ZB-ZB: SWING THRU--MEN RUN--BEND THE LINE--PASS THRU--WHEEL & DEAL--CENTERS PASS THRU

ZL-ZL: PASS THRU--HALF TAG THE LINE--SWING THRU--WALK & DODGE--FACE YOUR PARTNER--STAR THRU

Lass es uns an einem alten Square Dance Pattern, dem "Chicken Plucker" demonstrieren.....

HEADS SQUARE THRU 4 (ZB)--RIGHT & LEFT THRU--DIVE THRU--PASS THRU--RIGHT & LEFT THRU--DIVE THRU--PASS THRU (ZB)--LEFT ALLEMANDE

MAINSTREAM--CIRCULATES; 1/4 MORE; AND FIRE IT UP

ZERO LINE--TOUCH 1/4--CIRCULATE ONCE AND A HALF--GIRLS TRADE--CENTER MEN TURN BACK--THOSE FACING DIRECTLY SLIDE THRU AND CALIFORNIA TWIRL--THE OTHERS FACE IN--ALL CIRCLE LEFT--HEADS GO UP TO THE MIDDLE AND BACK--RIGHT & LEFT THRU--LEAD LEFT--LEFT ALLEMANDE

HEADS PROMENADE HALF--HALF SQUARE THRU--RIGHT & LEFT THRU--HALF SASHAY--BOX THE GNAT--SLIDE THRU--BOX THE GNAT--SLIDE THRU--TRADE BY--PASS THRU--TURN BACK--STEP TO A WAVE--ALL 8 CIRCULATE ONCE AND A HALF--RIGHT & LEFT GRAND

SIDES LEAD RIGHT--SLIDE THRU--PASS THE OCEAN--SCOOT BACK--MEN RUN--COUPLES CIRCULATE--BEND THE LINE--RIGHT & LEFT THRU--DIXIE STYLE TO A WAVE--MEN TRADE--LEFT SWING THRU ONCE AND A HALF--ALL 8 CIRCULATE ONCE AND A HALF--LEFT ALLEMANDE

HEADS TOUCH 1/4--MEN RUN--SWING THRU--ALL CIRCULATE HALF--CENTER WAVE SPIN THE TOP--ALL SINGLE HINGE--ALL CIRCULATE HALF--CENTER 6 HINGE--CENTER GIRLS RUN LEFT--BEND THE LINE--LEFT ALLEMANDE

SIDE LADIES CHAIN--SIDES SEPARATE AND STAR THRU BEHIND THE HEADS--ZOOM--DOUBLE PASS THRU--LEADS PARTNER TRADE--SWING

THRU--ALL 8 CIRCULATE ONCE AND A HALF--MEN GO ANOTHER HALF TO A RIGHT & LEFT GRAND

HEADS FLUTTER WHEEL--SWEEP 1/4--PASS THRU--SWING THRU--MEN RUN--BEND THE LINE--RIGHT & LEFT THRU--TOUCH 1/4--ALL CIRCULATE ONCE AND A HALF--VERY CENTER MEN TRADE AND STEP APART--GIRLS CAST OFF 3/4--VERY CENTER GIRLS CAST LEFT 3/4--MEET A MAN & RECYCLE--OUTSIDE BEND THE LINE--CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

ZERO LINE--TOUCH 1/4--ALL CIRCULATE ONCE & A HALF--CENTER 6 CIRCULATE ONCE & A HALF--GIRLS CIRCULATE ONCE & A HALF--VERY CENTER GIRLS SINGLE HINGE--4 BY 4 BEND THE BIG LINE--STAR THRU--ZOOM--SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS SQUARE THRU--RIGHT & LEFT THRU--SWING THRU--MEN RUN--HALF TAG--HALF TRADE--HALF ALL 8 CIRCULATE--RIGHT & LEFT GRAND

COURTESY TURN 1/4 MORE:

HEAD LADIES CHAIN--TURN A 1/4 MORE--VEER RIGHT--SWING THRU--MEN TRADE--SINGLE HINGE--MEN RUN--RIGHT & LEFT THRU--TURN A 1/4 MORE--COUPLES CIRCULATE--GIRLS TRADE--FERRIS WHEEL--CENTERS PASS THRU--STAR THRU--RIGHT & LEFT THRU--TURN 1/4 MORE--COUPLES CIRCULATE--BEND THE LINE--SLIDE THRU--LEFT ALLEMANDE

ZERO LINE--RIGHT & LEFT THRU--TURN 1/4 MORE--CENTERS TRADE--COUPLES CIRCULATE--BEND THE LINE--RIGHT & LEFT THRU--TURN 1/4 MORE--CENTERS TRADE--CENTERS CIRCULATE DOUBLE--CAST OFF HALF AND PROMENADE HOME

HEADS HALF SQUARE THRU--RIGHT & LEFT THRU--TURN 1/4 MORE--CENTER COUPLES TRADE--ALL COUPLES HINGE--FERRIS WHEEL--CENTERS PASS THRU--SLIDE THRU--RIGHT & LEFT THRU--TURN 1/4 MORE--CENTERS TRADE--HALF TAG--SCOOT BACK--MEN RUN--SLIDE THRU--LEFT ALLEMANDE

FIRE IT UP: From 2-faced lines, couples hinge--ends cross fold--others extend. Parallel 2-faced lines end in waves. Tidal 2-faced lines ends in columns. Single two faced lines ends in a box foursome.

HEADS SPIN THE TOP--MEN TRADE--BOX THE GNAT--PULL BY--STEP TO A WAVE--ENDS RUN--FIRE IT UP--CENTERS CROSS RUN--MEN TRADE--CENTERS TRADE--GIRLS TRADE--SLIDE THRU--LEFT ALLEMANDE

SIDES LEAD RIGHT--VEER LEFT--BEND THE LINE--RIGHT & LEFT THRU--

PASS THRU--WHEEL AROUND--SIDES ONLY HALF SASHAY--ALL PASS THE OCEAN--CENTERS RUN--TAG THE LINE RIGHT--FIRE IT UP--ALL FACE YOUR PARTNER--SIDES BOX THE GNAT--ALL RIGHT & LEFT GRAND

ZERO LINE--SPIN THE TOP--MEN RUN--FIRE IT UP--SPLIT CIRCULATE--MEN RUN--STAR THRU--PASS THRU--LEFT ALLEMANDE

SIDES PROMENADE HALF--PASS THE OCEAN--HEADS HALF SASHAY--EXTEND--MEN TRADE--ENDS RUN--NEW ENDS TRADE--FIRE IT UP--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS LEAD RIGHT AND CIRCLE TO A LINE--SWING THRU--IN YOUR FOURSOME CENTERS RUN--FIRE IT UP--CIRCULATE--MEN RUN--STAR THRU--PASS THRU--WHEEL & DEAL--SQUARE THRU 3/4--SWING THE CORNER--PROMENADE HOME

PLUS PAGE--STAR TRACK & EXPLODE THE WAVE

STAR TRACK: Heads star thru--all double pass thru--track 2, but when you meet your original partner star thru and back away. Repeat for sides, repeat for heads, repeat for sides. 64 Beats

FOUR LADIES CHAIN--HEADS SQUARE THRU BUT ON YOUR THIRD HAND FAN THE TOP--EXTEND--SPIN CHAIN AND EXCHANGE THE GEARS--EXPLODE THE WAVE--ENDS FOLD--SINGLE CIRCLE TO A WAVE--FAN THE TOP--EXPLODE THE WAVE--TRADE BY--SWING THRU--EXPLODE THE WAVE--GIRLS RUN--MEN RUN--LOAD THE BOAT--PASS THRU--TRADE BY--LEFT ALLEMANDE

HEADS RIGHT & LEFT THRU--SIDES LEAD RIGHT--CENTERS CHASE RIGHT--SINGLE HINGE--EXPLODE THE WAVE--TOUCH 1/4--EXPLODE THE WAVE--HALF TAG--EXPLODE THE WAVE--TAG THE LINE LEFT AND PROMENADE HOME

SIDES PASS THE OCEAN--FAN THE TOP--EXPLODE THE WAVE--SINGLE CIRCLE TO A WAVE--MEN TRADE--MEN RUN--GIRLS HINGE--DIAMOND CIRCULATE--FLIP THE DIAMOND--EXPLODE THE WAVE--CHASE RIGHT--FACE YOUR PARTNER AND PASS THRU--LEFT ALLEMANDE

HEADS FAN THE TOP--EXPLODE AND SQUARE THRU--TOUCH 1/4--SPLIT CIRCULATE--ENDS CIRCULATE--EXPLODE AND TOUCH 1/4--MEN RUN--SQUARE THRU BUT ON YOUR THIRD HAND DO A DOUBLE PASS THRU--LEADERS PARTNER TRADE--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS PASS THE OCEAN--EXPLODE THE WAVE--PARTNER TRADE AND ROLL--TURN THRU--STEP TO A WAVE--EXPLODE THE WAVE--PARTNER TRADE--SLIDE THRU--RIGHT & LEFT THRU--DIVE THRU--RIGHT & LEFT THRU--PASS THRU--SWING THE CORNER--PROMENADE HOME

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FEB 2001

--IN THIS ISSUE--

**VIEWPOINT: READ YOUR FIRST TIP
MAINSTREAM: WALK & DODGE
PLUS: TEACUP CHAIN**

READ YOUR FIRST TIP

This does not imply to “read” your first tip....don’t get this wrong, what it does imply is that there is a lot of valuable information in that first tip that you can learn as well as pass on to your dancers.

Whether you are calling a dance for an unfamiliar group or your regular weekly club, the first tip can give you a world of information about how the remainder of the evening will progress. The beginning can be smooth or rough, exciting or - “Not two more hours of this...”. You as the caller have to make instant decisions while you are calling that first tip. Decisions about the sound, the choreography, the speed, etc. Watch the dancers’ faces and body flow. If they are smiling and moving smoothly, you are on the right track. If they are gritting their teeth, taking extra large and unnatural steps, or holding their fingers in their ears, you’ve got problems. Problems, however can always be solved and corrected and the caller who solves the problem becomes the hub of a winning situation. This may seem elementary to the veteran caller but even we need to be reminded from time to time.

Your sound is probably the most important first impression for the dancers. Start with moderate volume. It is much easier to turn the volume up a little for those in the back of the hall than to wipe the grimaces from the faces of those in the front who have just had their ears blown away. Our PA amplifiers are powerful and many times more sound is produced 10 feet in front of the speaker than is produced 2 feet to the side where the caller usually stands. Also keep in mind that if we call on a weekly basis, our hearing will fade with age...keep this in mind when your dancers start asking to turn the volume down.

Another important factor that the first tip provides is the chance for us to build the confidence of our dancers. This is one of the most important, and often overlooked factors that can not be over emphasized. In a class, as in a club, environment, the first tip should be kept as basic and elementary as possible with the right amount of easy variety to keep even the seasoned veteran interested. It has often been said that callers need a tip to “warm-up”...the same holds true for the dancers as well. They need a tip to “tune-in” to our intonation (the way we form our words) if they are hearing you for the first time. They also need a chance to get the blood circulating and get the office problems, or the problems at home off their minds. They haven’t

yet “tuned-in”, so to bombard them with complicated choreography, gimmicks, or a tip that is too fast or too slow, they might never “tune-in”, they might get “tuned-off”, and we certainly don’t need this.

LIES DEINEN ERSTEN TIP

Dies heisst nicht, dass Du Deinen ersten Tip ablesen sollst, ...nicht falsch verstehen, es bedeutet, dass in diesem ersten Tip Informationen stecken, die sowohl für Dich als auch für Deine Tänzer von Nutzen sind.

Ob Du einen Tanz für eine Dir unbekannte Gruppe oder einen wöchentlichen Clubabend callst, der erste Tip kann Dir eine Vielzahl von Informationen geben, wie der Rest des Abends verlaufen wird. Dieser Anfang kann geschmeidig oder kantig, aufregend oder “Nicht noch zwei Stunden davon...“ sein. Als Caller musst Du Entscheidungen treffen, während Du den ersten Tip callst. Entscheidungen über den Sound, die Figurenfolge, die Geschwindigkeit, usw. Beobachte die Gesichter der Tänzer und deren Body Flow. Wenn sie lächeln und sich fliegend bewegen, bist Du auf dem richtigen Weg. Wenn sie mit den Zähnen knirschen, sehr grosse, unnatürliche Schritte machen, oder gar die Finger in die Ohren stecken, dann hast Du Probleme. Probleme, die gelöst werden können, und der Caller, dem dies gelingt, ist Herr der Situation. Dies mag für einen erfahrenen Caller selbstverständlich klingen, aber auch wir müssen von Zeit zu Zeit daran erinnert werden.

Dein Sound ist wahrscheinlich der erste und wichtigste Eindruck für die Tänzer. Beginne mit gemässiger Lautstärke. Es ist viel einfacher, für die Tänzer im Hintergrund die Lautstärke hinaufzudrehen, als die Grimassen von den Gesichtern derjenigen zu vertreiben, denen Du gerade die Ohren herausgeblasen hast. Unsere Verstärker sind sehr mächtig und es kommt viel mehr Lautstärke ca. 3m vor dem Lautsprecher heraus, als man ca. 0,5 m seitlich hört, wo der Caller normalerweise steht. Denke auch daran, wenn Du wöchentlich callst: unser Gehör wird mit der Zeit träge...erinnere Dich daran, wenn die Tänzer Dich bitten, die Lautstärke herunterzudrehen.

Ein anderer wichtiger Faktor: der erste Tip bietet uns die Möglichkeit, in den Tänzern Vertrauen aufzubauen. Dies ist einer der wichtigsten, aber meist ausser Acht gelassenen, Faktoren, den man nicht genug betonen kann. In der Klasse, wie auch im Club, sollte der erste Tip so einfach wie möglich gehalten werden, mit der richtigen Menge einfacher Variationen, um auch die “kämpferprobtesten” Tänzer zu begeistern. Es heisst oft, dass die Caller den ersten Tip brauchen, um “warmzulaufen”, das gleiche gilt auch für die Tänzer. Sie brauchen diesen Tip, um sich an Deine Intonation (die Art, wie Du Deine Worte wählst) zu gewöhnen, wenn sie Dich das erste Mal hören.

Sie müssen auch die Gelegenheit bekommen, warm zu werden, und sie die geschäftlichen oder privaten Probleme vergessen. Sie sind noch nicht "eingestimmt", also bombardiere sie nicht mit komplizierten Figurenfolgen, Gimmicks, oder einem Tip, der zu schnell oder zu langsam ist, sie werden dadurch nicht "eingestimmt", sondern schalten ihr ab, und das wollen wir ganz bestimmt nicht.

MAINSTREAM...WALK & DODGE

WALK & DODGE ZERO'S....

ZERO LINES....TOUCH 1/4--EACH BOX WALK & DODGE--TRADE BY--CIRCLE TO A LINE.....

ZERO LINE--PASS THE OCEAN--FAN THE TOP--SINGLE HINGE--WALK & DODGE--FACE YOUR PARTNER....

ZERO BOX WAVE--ALL WALK & DODGE--WHEEL & DEAL--GIRLS PASS THRU--TOUCH 1/4--BOYS TRADE--SWING THRU.....

HEADS LEAD RIGHT & CIRCLE TO A LINE--PASS THRU--BOYS RUN--WALK & DODGE--PARTNER TRADE--PASS THE OCEAN--FAN THE TOP--RIGHT & LEFT THRU--PASS THRU--WHEEL & DEAL--CENTERS TOUCH 1/4--WALK & DODGE--PARTNER TRADE--LEFT ALLEMANDE

SIDES TOUCH 1/4--WALK & DODGE--ALL BOYS WALK, GIRLS DODGE--BOYS RUN--STAR THRU--BOY WALK, GIRL DODGE--WALK & DODGE--PARTNER TRADE--PASS THRU--RIGHT & LEFT GRAND

ZERO BOX--SWING THRU--GIRLS CIRCULATE--CENTER FOUR BOYS WALK & DODGE--BOYS RUN--CENTER FOUR GIRLS WALK & DODGE--BOYS PASS THRU--BOYS CROSS FOLD--STAR THRU--BOYS TRADE--PROMENADE HOME

ZERO BOX--TOUCH 1/4--WALK & DODGE--WHEEL D& DEAL--PASS THRU--

STEP TO A WAVE--BOYS CIRCULATE--GIRLS TRADE--SWING THRU--BOYS
RUN--BEND THE LINE--CENTERS SQUARE THRU--OTHERS LEFT
ALLEMANDE--ALL RIGHT & LEFT GRAND

HEADS TOUCH 1/4--ALL BOYS RUN--PUT CENTERS IN--ENDS CIRCULATE--
CENTERS TRADE--CENTER BOY WALK, CENTER GIRL DODGE--BOYS
TRADE--COUPLES CIRCULATE--FERRIS WHEEL--TURN THRU--LEFT
ALLEMANDE

GIMMICK:

ZERO BOX--SWING THRU--BOYS RUN--BEND THE LINE--RIGHT & LEFT
THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--SINGLE HINGE--BOYS
BACKUP WALK, GIRLS DODGE--LEFT ALLEMANDE

HEADS TOUCH 1/4--WALK & DODGE--SWING THRU--COUPLES CIRCULATE--
-BEND THE LINE--PASS THE OCEAN--GIRLS TRADE--SINGLE HINGE--
SCOOT BACK--BALANCE--BOYS BACKUP WALK, GIRL DODGE--FACE
YOUR PARTNER--RIGHT & LEFT GRAND

ZERO BOX--SWING THRU--BOYS RUN--BEND THE LINE--RIGHT & LEFT
THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--SPIN THE TOP--SINGLE
HINGE--WALK & DODGE--RIGHT & LEFT GRAND

SINGING CALL FIGURES:

HEADS SQUARE THRU--DO SA DO--TOUCH 1/4--WALK & DODGE--
CALIFORNIA TWIRL--RIGHT & LEFT THRU--FLUTTER WHEEL--SLIDE THRU--
CORNER SWING

HEADS SQUARE THRU--DO SA DO--TOUCH 1/4--WALK & DODGE--PARTNER
TRADE--RIGHT & LEFT THRU--PASS THE OCEAN--SWING THRU--CORNER
SWING

HEADS SQUARE THRU--DO SA DO--TOUCH 1/4--WALK & DODGE--BOYS
RUN--WALK & DODGE--CALIFORNIA TWIRL--SQUARE THRU 3/4--SWING
CORNER AND PROMENADE

HEADS TOUCH 1/4--WALK & DODGE--ALL TOUCH 1/4--CENTERS ONLY
WALK & DODGE--CENTER BOY RUN, GIRLS TRADE--STAR THRU--ZOOM--
SQUARE THRU 3/4--SWING YOUR CORNER--PROMENADE

HEADS STAR THRU--PASS THRU--SWING THRU--BOYS RUN--COUPLES
CIRCULATE--HALF TAG TO A WALK & DODGE--WHEEL & DEAL--ZOOM
PASS THRU--SWING THE CORNER AND PROMENADE

SIDES FACE AND MAKE A LINE WITH THE HEADS--ALL PASS THRU--HALF
TAG TO A WAVE--CENTERS TRADE--BOYS RUN--BOY WALK, GIRL DODGE--
SCOOT BACK--STAR THRU--PROMENADE HOME

RIGHT HAND PROGRESSION.....

HEADS TOUCH 1/4--WALK & DODGE--ALL TOUCH 1/4--WALK & DODGE--
PARTNER TRADE--PASS THE OCEAN--GIRLS CIRCULATE--BOYS RUN--
WHEEL & DEAL--VEER RIGHT AND PROMENADE HOME

HEADS TOUCH 1/4--WALK & DODGE--SWING THRU--BOYS RUN--PARTNER
TRADE AND ALL PROMENADE--HEADS WHEEL AROUND AND PASS THRU--
TURN BACK AND HALF SQUARE THRU--SWING THE NEXT AND
PROMENADE

PLUS PAGE---TEACUP CHAIN

Contrary to belief, you don't always have to have the Head Ladies Center and the Side Ladies to the right all the time. Teacup Chain can be started with anybody active head or side men or ladies....and can begin after any left forearm turn. Some variations of Teacup Chain would be to have the Head Men Center and Side Ladies Right Teacup Chain....just half way and the "others" finish (Head Ladies and Side Men). Teacup Chain is not a smooth call to use because it requires the mens position to violate the same hand rule. It is on the list, however, because it is considered to be the "grandfather" of all the "challenging" movements.

The only thing you can do to vary the call is to vary it's beginning...

HEADS SQUARE THRU 3/4--TURN BACK--SQUARE THRU HEADS BUT ON YOUR FOURTH HAND START A DO PASO--TURN YOUR PARTNER LEFT AND CORNER RIGHT--PARTNER LEFT AND IT LOOKS LIKE RAIN--HEAD LADIES CENTER TEACUP CHAIN, SIDE LADIES RIGHT--SIDE LADIES CENTER, HEAD LADIES RIGHT--HEAD LADIES CENTER SIDE LADIES RIGHT--SIDE LADIES CENTER 3/4 CHAIN HEAD LADIES RIGHT TURN YOUR OWN

WALK AROUND YOUR CORNER--TURN YOUR PARTNER LEFT--HEAD MEN CENTER TEACUP CHAIN, SIDE MEN RIGHT--SIDE MEN CENTER, HEAD MEN RIGHT--HEAD MEN CENTER, SIDE MEN RIGHT--SIDE MEN CENTER HEAD MEN RIGHT, GIRLS TURN YOUR MAN WITH A HALF SASHAY....YOU'RE HOME

WALK AROUND YOUR CORNER--TURN YOUR PARTNER LEFT--HEAD MEN CENTER SIDE LADIES TO THE RIGHT TEACUP CHAIN--SIDE LADIES CENTER, HEAD MEN RIGHT--HEAD MEN CENTER SIDE LADIES RIGHT--SIDE LADIES CENTER HEAD MEN RIGHT, TURN YOUR OWN AND JUST THE HEADS HALF SASHAY....YOU'RE HOME

I am sorry for the delay in getting this issue out. I have been taking a vital

course in German at the VHS (crash course from Mon-Thurs...all day) for the past 3 wks. This plus my final move from Durmersheim to Pforzheim and a full calling schedule has put me a little behind schedule....I'm back on track now, hope you understand. Take care, till next month.

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MAR 2001

--IN THIS ISSUE--

VIEWPOINT: *MUSIC*
MAINSTREAM: *SCOOT BACK VARIATIONS*
PLUS: *TRACK 2*

MUSIC

Music! A very important part of square dancing. Few dancers, or callers for that matter, realize the importance of our music. The rhythm of our dance comes from the music. The timing for our movements comes from the music. The timing for our movements comes from the music. The “lift” we feel as we dance a lively number is from the music. Do we say, “What a dance....what music!”. I doubt it. We probably give credit to the caller, who does deverse credit, but we do realize that the music is what gives the caller the rhythm. The music is what helps us all dance in unison, for we step to the beat of the music, even unconsciously.

Not long ago I was teaching a Plus movement, “Relay The Deuce” to a group of dancers, and we were having problems. It seems to me the dancers understood my instructions but we were still having trouble. I told the group that I was going to take the needle off the record and I wanted them all to step to the rhythm of my voice as I intoned only a repeated shh shh shh. When they all stepped in unison, they completed the call precisely. You see, when all stepped in rhythm, no one got out of place. I reminded them to always step to the beat of the music and not to hurry. What a difference that made.

I must compliment today’s record producers, for they are putting out a much better product than we had years ago. Most old-time records had more melody than they did strong rhythm section. Today, we find much more emphasis on strong rhythm in most records.

MUSIK

Musik: ein sehr wichtiger Teil des Square Dance. Wenige Tänzer, oder sogar Caller, bemerken, wie wichtig die Musik ist. Der Rhythmus unseres Tanzens wird von der Musik bestimmt; die Geschwindigkeit unseres Tanzens wird von der Musik bestimmt. Die Leichtigkeit, die wir bei einer flotten Nummer erleben, kommt von der Musik. Sagen wir jedoch: “was für ein Tanz, was für eine Musik”? Ich bezweifle es. Wir halten dies wahrscheinlich dem Caller zugute, der es sicher verdient hat, aber denken wir daran, daß erst die Musik dem Caller den Rhythmus vorgibt. Die Musik hilft uns allen, einheitlich zu tanzen, denn selbst unbewußt laufen wir zum Takt der Musik.

Vor nicht langer Zeit habe ich einer Gruppe Tänzer die Plus Figur "Relay The Deuce" gelehrt, und wir hatten Probleme. Zwar hatte Ich den Eindruck, sie hätten meine Erklärung verstanden, doch die Probleme blieben. Ich sagte der Gruppe, daß sie nun - ohne Musik - zum Rhythmus meiner Ansage "...shh, shh, shh" usw. laufen sollten. Als sie alle im Takt liefen, klappte die Figur hervorragend. Daraus lernen wir, dass keiner aus der Reihe tanzt, wenn sich alle Tänzer im gleichen Rhythmus bewegen. Ich erinnerte sie daran, immer im Takt der Musik zu laufen und nicht zu hetzen. Welch ein Unterschied...

Ich muss heutigen Plattenproduzenten ein Kompliment machen: sie liefern bessere Produkte ab als noch vor Jahren. Frühere Oldie-Records hatten mehr Melodie als einen hörbaren Rhythmus. Heute wird bei den meisten Platten mehr Wert auf einen starken Rhythmus gelegt.

MAINSTREAM MOVEMENT: SCOOT BACK...AND VARIATIONS

Normal: HEADS RIGHT AND LEFT THRU--HEADS PASS THE OCEAN--SWING THRU--SCOOT BACK--CENTERS FAN THE TOP--THE OTHERS CLOVERLEAF--CENTERS TURN THRU--ALL SLIDE THRU--MEN RUN RIGHT--SCOOT BACK--CENTERS TRADE AND CENTERS CIRCULATE--BOYS RUN--PASS THE OCEAN--GIRLS TRADE--ALL SCOOT BACK--FACE YOUR PARTNER--RIGHT & LEFT GRAND

HEADS PROMENADE HALF--HALF SQUARE THRU--TOUCH 1/4--CENTERS SCOOT BACK--MEN TRADE--CENTERS SCOOT BACK--GIRLS TRADE--SLIDE THRU--LEFT ALLEMANDE

HEADS FLUTTER WHEEL--SWEEP 1/4--PASS THRU--SWING THRU--MEN RUN--MEN CIRCULATE--GIRLS SCOOT BACK--TAG THE LINE RIGHT--GIRLS CIRCULATE--MEN SCOOT BACK--GIRLS RUN--RECYCLE--PASS THRU--TRADE BY--LEFT ALLEMANDE

SIDES TOUCH 1/4--MEN RUN--STEP TO A WAVE--MEN RUN--MEN SCOOT BACK--GIRLS CIRCULATE--TAG THE LINE RIGHT--GIRLS SCOOT BACK--

MEN CIRCULATE--MEN RUN--ALL SCOOT BACK--GIRLS SCOOT BACK--
RECYCLE--PASS THRU--TRADE BY--PASS THRU--OUTSIDES TRADE--
CENTERS SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS PASS THE OCEAN--FAN THE TOP--SINGLE HINGE--WALK & DODGE--
-SLIDE THRU--PASS THE OCEAN--SCOOT BACK--MEN SCOOT BACK--
EVERYBODY SCOOT BACK--GIRLS SCOOT BACK--SWING THRU--MEN RUN--
-FERRIS WHEEL--CENTERS PASS THRU--LEFT ALLEMANDE

SINGING CALL--HEADS SQUARE THRU--RIGHT HAND STAR--HEADS STAR
LEFT IN THE MIDDLE--CORNER TOUCH 1/4--SCOOT BACK--SINGLE HINGE--
SCOOT BACK--CORNER SWING AND PROMENADE

Half Scoot Back: From waves in facers extend and single hinge, out facers
half "flip" over, ends in two-faced line.

HEADS PASS THRU--SEPARATE AROUND TWO TO A LINE--PASS THRU--
GIRLS RUN--HALF SCOOT BACK--WHEEL & DEAL--SLIDE THRU--PASS
THRU--TAG THE LINE IN--PASS THRU--MEN TRADE--HALF SCOOT BACK--
MEN CROSS RUN--ALL COUPLES CIRCULATE--HALF TAG THE LINE--FACE
RIGHT--PASS THRU--RIGHT AND LEFT GRAND

SIDES LEAD RIGHT--VEER LEFT--COUPLES CIRCULATE--JUST THE GIRLS
HALF SCOOT BACK--GIRLS WHEEL & DEAL--GIRLS TOUCH 1/4--COUPLES
CIRCULATE--TAG THE LINE RIGHT--MEN HALF SCOOT BACK--MEN WHEEL
& DEAL--MEN LEFT TOUCH 1/4 (waves)--SWING THRU--GIRLS TRADE--ALL
CIRCULATE--SWING THRU--SINGLE HINGE--HALF SCOOT BACK--COUPLES
CIRCULATE ONCE AND A HALF--BEND IN--YOUR HOME

SCOOT BACK ONCE AND A HALF: HEADS TURN THRU--SEPARATE
AROUND ONE TO A LINE--PASS THRU--GIRLS TRADE--SCOOT BACK ONCE
AND A HALF--FERRIS WHEEL--DOUBLE PASS THRU--LEADERS TURN
BACK--TOUCH 1/4--SWING THRU--SCOOT BACK ONCE AND A HALF--
COUPLES CIRCULATE--GIRLS CROSS RUN--BEND THE LINE--PASS THRU--
MEN RUN--SCOOT BACK ONCE AND A HALF--GIRLS TRADE--FERRIS
WHEEL--CENTERS TOUCH 1/4--SCOOT BACK ONCE AND A HALF--CENTER
MEN TRADE--BEND THE LINE--YOUR HOME

ZERO BOX--TOUCH 1/4--SCOOT BACK ONCE AND A HALF--COUPLES
CIRCULATE--TAG THE LINE--GIRLS TURN BACK--STEP TO A WAVE--SCOOT
BACK ONCE AND A HALF--COUPLES CIRCULATE--MEN ONLY SCOOT
BACK--TAG THE LINE RIGHT--FERRIS WHEEL--CENTERS TOUCH 1/4--BOX
CIRCULATE TWICE--LEFT ALLEMANDE

HEADS TOUCH 1/4--SCOOT BACK ONCE AND A HALF--HALF TAG THE LINE--
-WALK & DODGE--SWING THRU--MEN TRADE--SPIN THE TOP--SINGLE
HINGE--EACH SIDE SCOOT BACK ONCE AND A HALF--COUPLES HINGE--
HALF TAG THE LINE SCOOT BACK ONCE AND A HALF--CALIFORNIA
TWIRL--PROMENADE HOME

HEADS LEAD RIGHT--TOUCH 1/4--SCOOT BACK 1+1/2--GIRLS SCOOT BACK
1+1/2--GIRLS HALF TAG THE LINE--FERRIS WHEEL--CENTERS SWEEP 1/4--
LEFT ALLEMANDE

ZERO LINE--RIGHT & LEFT THRU--DIXIE STYLE TO A WAVE--ALL SCOOT
BACK 1+1/2--BEND THE LINE--STAR THRU--CENTERS PASS THRU--ALL
BOX THE GNAT--RIGHT AND LEFT GRAND

HEADS SLIDE THRU--PASS THRU--CIRCLE TO A LINE--RIGHT & LEFT THRU--
-DIXIE STYLE TO A WAVE--LEFT SWING THRU--GIRLS WITH EACH OTHER
SCOOT BACK 1+1/2--MEN CIRCULATE AND FACE THE GIRLS--GIRLS
WHEEL & DEAL--DOUBLE PASS THRU--GIRLS TURN BACK--SWING
PARTNER AND PROMENADE HOME

SINGING CALL FIGURE: HEADS STAR THRU--PASS THRU--SQUARE THRU
BUT ON YOUR THIRD HAND TOUCH 1/4--SCOOT BACK 1+1/2--FERRIS
WHEEL--CENTERS SQUARE THRU 3/4--CORNER SWING AND PROMENADE
HOME

FROM COLUMNS:

ZERO BOX--SLIDE THRU--RIGHT & LEFT THRU--TOUCH 1/4--SINGLE FILE
CIRCULATE--ALL SCOOT BACK--GIRLS RUN--RIGHT AND LEFT GRAND

ZERO LINE--TOUCH 1/4--ALL CIRCULATE--ALL SCOOT BACK--ALL
CIRCULATE- MEN RUN--STAR THRU--PASS THRU--BEND THE LINE--RIGHT
& LEFT THRU--HALF SASHAY--TOUCH 1/4--ALL SCOOT BACK--GIRLS RUN--
RIGHT & LEFT GRAND

PLUS PAGE--TRACK II

The following equivalent should make it very easy for the module caller to use Track II. From a double pass thru formation, double pass thru and track II equals centers pass thru and step to a wave.

ZERO BOX--SWING THRU--MEN RUN--TAG THE LINE--TRACK II--GIRLS
TRADE--PASS THRU--WHEEL & DEAL--DIXIE GRAND--LEFT ALLEMANDE

**ZERO LINE--CENTERS BOX THE GNAT--ALL TOUCH 1/4--GIRLS TRACK II--
MEN EXTEND DOUBLE TO A BOX--MEN CROSS RUN--CROSSFIRE--
CIRCULATE--MEN RUN--STAR THRU--PASS THRU--WHEEL & DEAL--PASS
THRU--LEFT ALLEMANDE**

**HEADS LEAD RIGHT--VEER LEFT--BEND THE LINE--PASS THRU--BEND THE
LINE--ENDS BOX THE GNAT--ALL TOUCH 1/4--MEN TRACK II--GIRLS
EXTEND DOUBLE TO A BOX--CHAIN DOWN THE LINE--PASS THE OCEAN--
SWING THRU- SAME SEXES TRADE--RIGHT AND LEFT GRAND**

**ZERO LINE--ENDS BOX THE GNAT--ALL TOUCH 1/4--MEN TRACK II--GIRLS
EXTEND DOUBLE--FERRIS WHEEL--DOUBLE PASS THRU--TRACK II--SWING
THRU--SAME SEXES TRADE--RIGHT & LEFT GRAND**

**HEADS STAR THRU--DOUBLE PASS THRU--TRACK II--EXPLODE--GRAND
SWING THRU--EACH WAVE GIRLS FOLD--PEEL THE TOP--WING THRU--
CIRCULATE--RIGHT & LEFT GRAND**

**SIDES STAR THRU--DOUBLE PASS THRU--TRACK II--SWING THRU--GIRLS
FOLD--PEEL THE TOP--EXPLODE THE WAVE--TRADE BY--PASS TO THE
CENTER--CENTERS SQUARE THRU 2--PARTNER TRADE--YOU'RE HOME**

NOTES FOR EUROPEAN CALLERS

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APR 2001

--IN THIS ISSUE--

**VIEWPOINT: *UPCOMING CALLERLAB CONVENTION*
MAINSTREAM: *SEPARATE--HANG A RIGHT/LEFT*
PLUS: *ANYTHING AND SPREAD***

UPCOMING CALLERLAB CONVENTION

The CALLERLAB convention is just around the corner...I will be attending again this year. There are a couple of very important issues that will be voted upon at this years' convention, I will be reporting the results in next month's issue of our notes.

Among the issues that will be debated, and voted upon is the issue of convention attendance to maintain your membership status in CALLERLAB. At the current time, you must attend a convention (or a Mini-Lab convention) once each 4 years if you live in North America, and once each 8 years if you reside outside of North America. This policy is up for debate and will be voted upon on Wednesday, 11 April. If the membership votes to do away with this requirement, then a caller can join CALLERLAB and, if you qualify, become a full voting member, without penalty if you do not attend a convention.

If this item passes, then each caller can join CALLERLAB and work on committees that affect the square dance direction....you can get on the Mainstream committee and vote on which movements to keep or drop from the list. You can become part of the important decision making process that is so vital to keep the activity alive and well for all to enjoy for generations to come.

As mentioned, I will be providing all with the outcome of the important decisions that are voted upon at the upcoming convention, in the May issue of our notes.

BEVORSTEHENDER CALLERLAB CONVENTION

Der CALLERLAB Convention steht vor der Tür...und auch dieses Jahr werde ich wieder teilnehmen. Es stehen ein paar interessante Themen zur Abstimmung an, und ich werde die Ergebnisse in der nächsten Ausgabe unserer Notes veröffentlichen.

Eines der zur Debatte stehenden Themen ist die Teilnahmepflicht am Kongress zur Erhaltung unseres CALLERLAB Mitgliedsstatus. Zur Zeit

müssen Mitglieder, die in Nordamerika wohnen, alle vier Jahre einen CALLERLAB Convention (oder einen Minilab Convention) besuchen, Mitglieder, die ausserhalb von Nordamerika wohnen, alle acht Jahre. Über diese Regelung wird diskutiert und am Mittwoch, den 11. April abgestimmt werden. Falls die Mitgliedschaft beschliesst, die bestehende Regelung abzuschaffen, kann jeder Caller, der die Aufnahmebedingungen erfüllt, CALLERLAB beitreten und stimmberechtigtes Mitglied werden, ohne Folgen, wenn er nicht am Kongress teilnimmt.

Falls dem Vorschlag zugestimmt wird, kann jeder Caller, der CALLERLAB beitrifft, in Ausschüssen mitarbeiten, die die Richtung/Weiterentwicklung des Square Dance bestimmen...ein Caller kann z.B. dem Mainstream Ausschuss beitreten und mitbestimmen, welche Calls beibehalten oder gestrichen werden. So kannst Du Teil des wichtigen Entscheidungsprozesses werden, der in hohem Masse dazu beiträgt, die Aktivität für die nachfolgenden Generation am Leben zu halten.

Wie ich bereits erwähnte, werde ich Euch die Ergebnisse aller beim Kongress anstehenden, wichtigen Abstimmungen in der Mai Ausgabe unserer Notes mitteilen.

MAINSTREAM--SEPARATE

HEADS PASS THRU--CLOVERLEAF--SIDES SQUARE THRU 3/4--PASS TO
THE CENTER--CENTERS TOUCH 1/4--WALK & DODGE--HEADS SEPARATE
AND STAR THRU--ALL SWING THRU--ALL 8 CIRCULATE--RIGHT & LEFT
GRAND

FOUR LADIES CHAIN--HEADS SQUARE THRU 4--RIGHT AND LEFT THRU--
DIVE THRU--LEFT SQUARE THRU FOUR--SIDES SEPARATE AND SLIDE
THRU--ALL LEFT ALLEMANDE

SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--STAR THRU--
CENTERS SLIDE THRU--SQUARE THRU 3/4 WHILE THE OTHERS SEPARATE
AND SLIDE THRU--LEFT ALLEMANDE

HEADS PASS THE OCEAN--SINGLE HINGE--SIDES SEPARATE AND TOUCH 1/4--SINGLE FILE CIRCULATE TWICE--BOYS RUN--CENTERS SQUARE THRU 4--THE OTHERS SEPARATE AND SLIDE THRU--SQUARE THRU 3/4--TRADE BY--LEFT ALLEMANDE

SIDES SWING THRU--BOYS RUN--HALF TAG--WALK & DODGE--PASS THRU--CENTERS TOUCH 1/4--THE OTHERS SEPARATE AND TOUCH 1/4--SINGLE FILE CIRCULATE--THE END GIRL RUN--CENTERS WALK & DODGE--RIGHT & LEFT GRAND

HEADS BOX THE GNAT--FAN THE TOP--SINGLE HINGE--SIDES SEPARATE AND TOUCH 1/4--CIRCULATE--GIRLS RUN--THE OUTSIDE COUPLES SEPARATE AND ALL PASS THRU WITH A WHEEL & DEAL--CENTERS PASS THRU--LEFT ALLEMANDE

SIDES SLIDE THRU--SWING THRU--HEADS SEPARATE AND EVERYBODY GO RIGHT AND LEFT THRU--(it is important here to tell the dancers not to wait...they must start moving the moment they hear "separate") LINES PASS THRU--BEND THE LINE--SLIDE THRU--PASS THE OCEAN--SPIN THE TOP TO A RIGHT AND LEFT GRAND

HEADS SLIDE THRU AND BOX THE GNAT--SIDES SEPARATE AND EVERYBODY GO RIGHT & LEFT THRU--TOUCH 1/4--BOYS RUN--TRADE BY--LEFT ALLEMANDE

MAINSTREAM WORKSHOP--HANG A RIGHT/LEFT

Starting Formation: Completed Double Pass Thru. ACTION: Lead couples wheel right (180 degrees) and then circulate. The trailing couples move forward then wheel right (180 degrees) and stay. If "Hang A Left" is called, the wheeling action is to the left. ENDING FORMATION: Two Faced Lines. This was a nice quarterly selection about 13 years ago....try it as a movement

to workshop.

HEADS PASS THE OCEAN--RECYCLE--DOUBLE PASS THRU--HANG A
RIGHT--BEND THE LINE--TOUCH 1/4--GIRLS RUN--RIGHT AND LEFT GRAND

SIDES HALF SASHAY--TOUCH 1/4--BOYS RUN--DOUBLE PASS THRU--HANG
A RIGHT--CHAIN DOWN THE LINE--TOUCH 1/4--ALL 8 CIRCULATE--BOYS
RUN--8 CHAIN 3--LEFT ALLEMANDE

HEAD LADIES CHAIN--SIDES HALF SASHAY--HEADS STAR THRU--ZOOM--
DOUBLE PASS THRU--HANG A RIGHT--CENTERS TRADE--HALF TAG THE
LINE--CENTERS TRADE--HALF TAG--RIGHT AND LEFT GRAND

SIDES STAR THRU--DOUBLE PASS THRU--CLOVERLEAF--CENTERS DO SA
DO--ALL FACE IN--ALL HALF SASHAY--ALL STAR THRU--HANG A RIGHT--
CHAIN DOWN THE LINE--SLIDE THRU--LEFT ALLEMANDE

HEADS TOUCH 1/4--WALK & DODGE--SLIDE THRU--PASS THE OCEAN--
RECYCLE--VEER LEFT--FERRIS WHEEL--DOUBLE PASS THRU--HANG A
LEFT--BOYS TRADE--COUPLES CIRCULATE ONCE AND A HALF--FACE IN--
YOU'RE HOME

SIDES RIGHT & LEFT THRU--SAME FOUR TOUCH 1/4--GIRLS RUN--DOUBLE
PASS THRU--HANG A RIGHT--CENTERS TRADE--BEND THE LINE--PASS
THRU--TAG THE LINE IN--CENTERS PASS THE OCEAN--EVERYBODY RIGHT
& LEFT GRAND

HEADS PASS THE OCEAN--RECYCLE--PASS THRU--RIGHT & LEFT THRU--
VEER LEFT --GIRLS TRADE--FERRIS WHEEL--DOUBLE PASS THRU--HANG
A RIGHT--GIRLS TRADE--FERRIS WHEEL--DOUBLE PASS THRU--HANG A
LEFT--CIRCULATE 1/2 AND FACE IN....YOU'RE HOME

SIDES LEAD RIGHT--SWING THRU--SINGLE HINGE--BOYS RUN--PASS
THRU--WHEEL & DEAL--DOUBLE PASS THRU--HANG A RIGHT--CHAIN
DOWN THE LINE--PASS THE OCEAN--SCOOT BACK--RECYCLE--RIGHT &
LEFT GRAND

HEADS TOUCH 1/4--WALK & DODGE--RIGHT & LEFT THRU--VEER LEFT
FERRIS WHEEL--DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--STAR
THRU--DOUBLE PASS THRU--HANG A LEFT--BOYS TRADE--WHEEL &
DEAL--PASS THRU--LEFT ALLEMANDE

HEADS HALF SQUARE THRU--PASS TO THE CENTER--DOUBLE PASS
THRU--CLOVERLEAF--CENTERS DO SA DO--ALL FACE IN--ALL HALF
SASHAY--PASS THRU--WHEEL & DEAL--DOUBLE PASS THRU--HANG A
RIGHT--CENTERS TRADE--COUPLES CIRCULATE--FERRIS WHEEL--ZOOM
TO A RIGHT AND LEFT GRAND

SINGING CALL FIGURES:

HEADS SQUARE THRU--SPLIT TWO AROUND ONE TO A LINE--PASS THRU--
WHEEL & DEAL--DOUBLE PASS THRU--HANG A RIGHT--BOYS TRADE--
FERRIS WHEEL--PASS THRU--SWING CORNER AND PROMENADE.....

HEADS STAR THRU--DOUBLE PASS THRU--HANG A RIGHT--CHAIN DOWN
THE LINE--TOUCH 1/4--ALL CIRCULATE--BOYS RUN--RIGHT & LEFT THRU--
8 CHAIN 3--SWING CORNER AND PROMENADE

PLUS PAGE--ANYTHING & SPREAD

ALLEMANDE LEFT--ALL 8 SPIN THE TOP & SPREAD--(with a left)ALL 8 SPIN
THE TOP & SPREAD--RIGHT AND LEFT GRAND

HEADS LEAD RIGHT--SWING THRU--BOYS RUN--CHAIN DOWN THE LINE--
BOX THE GNAT--FAN THE TOP & SPREAD--TRADE THE WAVE--RIGHT &
LEFT GRAND

SIDES PASS THE OCEAN--FAN THE TOP & SPREAD--SINGLE HINGE--GIRLS
RUN--PASS THE OCEAN--RECYCLE--TOUCH 1/4--CIRCULATE--BOYS RUN--
PASS THE OCEAN--GIRLS TRADE--SPIN THE TOP & SPREAD--TRADE THE
WAVE--EXTEND--RIGHT & LEFT GRAND

HEADS LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--PASS
THE OCEAN--SPIN THE TOP--TRADE THE WAVE--FAN THE TOP & SPREAD--
RIGHT & LEFT GRAND

SIDES LEAD RIGHT--SWING THRU--SCOOT BACK--SPIN THE TOP &
SPREAD--FAN THE TOP & SPREAD--RIGHT & LEFT GRAND

SINGING CALL FIGURES:

HEADS LEAD RIGHT--SWING THRU--BOYS RUN--CHAIN DOWN THE LINE--
BOX THE GNAT--FAN THE TOP & SPREAD--TRADE THE WAVE--TURN THRU--
-SWING CORNER AND PROMENADE

HEADS RIGHT & LEFT THRU--HALF SASHAY--SLIDE THRU--PASS THE
OCEAN--GIRLS TRADE--SPIN THE TOP & SPREAD--TRADE THE WAVE--
SWING THE CORNER AND PROMENADE

NOTES FOR EUROPEAN CALLERS

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MAY 2001

--IN THIS ISSUE--

VIEWPOINT: *PROFESSIONALISM AND SQUARE DANCE CALLING*
MAINSTREAM: *DIXIE STYLE-REVERSE DIXIE STYLE*
PLUS: *CHASE RIGHT/LEFT CHASE*

PROFESSIONALISM AND SQUARE DANCE CALLING

The time has come for CALLERLAB to declare Square Dance Calling to be a profession. At the present moment it most certainly is not.

At the moment, anyone can set him/herself up as a caller and do almost anything he/she wants to do. There are few guidelines, no recognized courses of study and training, no system for "practice calling" under supervision, no examination, no graduation, and no certificates of competence. Many callers will tell you that they just got up and started to call.

Some callers belong to the local association of callers, others do not. There is friction between the two groups, which is absurd. All callers should be expected to belong to the professional association and obey it's rules as in any other profession.

Dancing standards are going down. Square dancing is no longer graceful. It is almost a rat-race. Many bad practices are being permitted without correction. Ballroom dance steps, once established do not change, but some square dance steps have been changed although you will not find those changes in any book of instruction. Dancers are slip-sliding their way around a grand square in 26 beats instead of 32; they are flicking your hand instead of doing a do-sa-do; and they are veering right and then left while the centers wheel and deal instead of the more stately lead right and circle to a line. There are other monstrosities, too.

Dancers are being rushed through the basics and graduating although they

are unable to dance properly. The moves have not yet become “second nature” to them. Seldom, if ever, are people told to repeat the program. In consequence, new dancers are attending Mainstream events and Plus workshops only to have the squares break down because they lack the proper foundation of basic steps. No true professional would allow this to happen.

We’ve got a fine recreational program which is being torn apart by incompetence and stupidity because there is no proper regulative body or professional association of callers.

PROFESSIONALITÄT UND SQUARE DANCE CALLING

Es ist Zeit, dass CALLERLAB “Square Dance Calling” als “Profession” erklärt. Zur Zeit ist dies ganz gewiss nicht so.

Gegenwärtig kann sich jeder Caller nennen und kann fast alles tun und lassen, was er/sie möchte. Es gibt wenige Richtlinien, keine anerkannten Lern- und Trainings-Kurse, kein System zum “Callen üben” unter Aufsicht, keine Prüfung, keinen Abschluss und keine “Befähigungsbescheinigungen”. Viele Caller werden Dir erzählen, dass sie sich einfach hingestellt haben und anfangen zu callen.

Einige Caller gehören der hiesigen Caller-Vereinigung an, andere nicht. Es gibt Spannungen zwischen den beiden Gruppen, was völlig absurd ist. Alle Caller sollten einer professionellen Vereinigung angehören und deren Regeln befolgen, wie dies in anderen Berufen auch der Fall ist.

Der Tanz-Standard wird schlechter. Square Dance ist nicht mehr graziös. Es gleicht fast einem rücksichtslosen Wettstreit. Standardtanzschritte, die einmal eingeführt wurden, ändern sich nicht, aber einige Square Dance Schritte haben sich verändert, obwohl du dies in keinem Lehrbuch finden wirst. Tänzer schlittern durch einen Grand square in 26 Taktschlägen anstatt in 32; sie klatschen auf Deine Hand anstatt einen Do-Sa-Do zu tanzen, und sie “rutschen” nur nach rechts und dann links, während die Centers einen Wheel And Deal ausführen, anstatt sich richtig nach rechts zu drehen und aus der Kreisbewegung zu Linie aufdrehen. Es gibt da noch mehr solche Absonderlichkeiten.

Die Tänzer werden durch die Basics hindurchgehetzt und graduiert, obwohl sie nicht in der Lage sind, “sauber” zu tanzen. Die Figuren sind noch nicht in ihr Fleisch und Blut übergegangen. Selten, wenn überhaupt, werden die Tänzer angehalten, das Programm zu wiederholen. Das hat zur Folge, dass

neue Tänzer Mainstream-Specials und Plus-Workshops besuchen, wo ihretwegen dann die Squares zusammenbrechen, weil ihnen die fundierte Grundlage der Basic-Schritte fehlt. Kein wirklicher Profi würde dies zulassen.

Wir haben ein wirklich gutes Auffrischungs-Programm, welches durch Inkompetenz und Dummheit zerpfückt wird, weil es kein sauber arbeitendes Überwachungsorgan und keine professionelle Caller-Vereinigung gibt.

CALLERLAB WRAP-UP: The convention is history, and the following items were voted upon by the membership. One does not have to attend a convention in order to retain your Active status in CALLERLAB...this means that once you have attended one convention (regular or Mini-Lab) and become an Active member, you do not have to attend a convention every 8 years to retain your Active status. It would be great if every one of the European members of CALLERLAB would attend the Mini-Lab next year and become an Active member...join the Mainstream committee and let your voice be heard. We also voted to do away with the restriction for Board of Governors members to serve only 3 terms on the Board. These were the big points covered....one item that I have heard about recently in my travels is that quite a few callers think they have to be an Active CALLERLAB member in order to serve on a committee....this is not true. You can not vote on BOG elections or vote on By-Laws changes unless you are an Active member, however you can serve on Committees and vote on Committee work (like the MS committee...you can vote on which movements to eliminate, if any). I urge you all to join CALLERLAB, attend the upcoming Mini-Lab convention and become active on the MS committee....we need your voice, not your complaints.

MAINSTREAM--DIXIE STYLE/REVERSE DIXIE STYLE

**HEADS STAR THRU--CALIFORNIA TWIRL--SWING THRU--MEN RUN--BEND
THE LINE--REVERSE FLUTTER WHEEL--DIXIE STYLE TO A WAVE--FAN THE
TOP--SINGLE HINGE--SINGLE FILE CIRCULATE--GIRLS RUN--EIGHT CHAIN
THREE--LEFT ALLEMANDE**

**SIDES HALF SQUARE THRU--SLIDE THRU--RIGHT & LEFT THRU--DIXIE
STYLE TO A WAVE--MEN TRADE--LEFT SWING THRU--GIRLS RUN--BEND
THE LINE--DIXIE STYLE TO A WAVE--MEN TRADE--LEFT SWING THRU--
GIRLS RUN--COUPLES CIRCULATE--MEN TRADE--FERRIS WHEEL--SQUARE**

THRU 3/4--LEFT ALLEMANDE

SIDES HALF SASHAY--HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--BOX THE GNAT--RIGHT & LEFT THRU--DIXIE STYLE TO A WAVE--MEN TRADE--ALL 8 CIRCULATE--LEFT SWING THRU--GIRLS RUN--COUPLES CIRCULATE--BEND THE LINE--DIXIE STYLE TO A WAVE--MEN SCOOT BACK--MEN CROSS FOLD--TOUCH 1/4--SWING THRU--CENTERS CROSS RUN--ALL MEN RUN LEFT--SQUARE THRU--RIGHT & LEFT GRAND

HEADS TOUCH 1/4--WALK & DODGE--STAR THRU--LADIES CHAIN--DIXIE STYLE TO A WAVE--MEN CROSS RUN--SCOOT BACK--TURN THRU--LEFT ALLEMANDE

ZERO BOX--SLIDE THRU--RIGHT & LEFT THRU--DIXIE STYLE TO A WAVE--MEN CAST OFF 3/4--GIRLS FACE IN--EXTEND--MEN RUN--RIGHT & LEFT THRU--DIXIE STYLE TO A LEFT ALLEMANDE

ZERO LINE--RIGHT & LEFT THRU WITH A HALF SASHAY--CENTERS RIGHT & LEFT THRU--DIXIE STYLE TO A WAVE-- ENDS TOUCH 1/4--CENTER SIX CIRCULATE TWO TIMES--CENTER FOUR TURN BACK--ENDS FACE--RIGHT AND LEFT GRAND

SINGING CALL FIGURE:

HEADS PROMENADE HALF--HALF SQUARE THRU--DO SA DO--SWING THRU--MEN RUN--BEND THE LINE--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--ALL 8 HALF CIRCULATE--LEFT ALLEMANDE AND PROMENADE HOME

HEADS PASS THE OCEAN--EXTEND--SINGLE HINGE--SCOOT BACK--SCOOT

BACK AGAIN--GIRLS FOLD--REVERSE DIXIE STYLE TO A WAVE--SCOOT
BACK--SCOOT BACK AGAIN--SINGLE HINGE--WALK & DODGE--PARTNER
TRADE--REVERSE DIXIE STYLE TO A WAVE--RECYCLE--SQUARE THRU 3/4-
-TRADE BY-LEFT ALLEMANDE

HEADS TOUCH 1/4--MEN RUN--TOUCH 1/4--WALK & DODGE--PARTNER
TRADE--REVERSE DIXIE STYLE TO A WAVE--SWING THRU--MEN RUN--
COUPLES CIRCULATE--BEND THE LINE--REVERSE DIXIE STYLE TO A
WAVE--SWING THRU--MEN RUN--TAG THE LINE--GIRLS TURN BACK--STAR
THRU--COUPLES CIRCULATE--WHEEL & DEAL--PASS TO THE CENTER --
SQUARE THRU 3/4--LEFT ALLEMANDE

SIDES STAR THRU--PASS THRU--TOUCH 1/4--SCOOT BACK--MEN RUN--
REVERSE DIXIE STYLE TO A WAVE--GIRLS CROSS RUN--MEN CROSS RUN-
-RECYCLE--PASS THRU--TRADE BY--RIGHT & LEFT THRU--TOUCH 1/4--
SCOOT BACK--MEN RUN--REVERSE DIXIE STYLE TO A WAVE--GIRLS
CROSS RUN--MEN CROSS RUN--RECYCLE--LEFT ALLEMANDE

HEADS HALF SASHAY--HEADS LEAD RIGHT--SWING THRU--MEN RUN--
RIGHT & LEFT THRU--FLUTTER WHEEL--MEN LEAD REVERSE DIXIE STYLE-
-MEN CIRCULATE--RECYCLE AND SWEEP 1/4--REVERSE DIXIE STYLE--
GIRLS RUN--TAG THE LINE--MEN TRADE--STAR THRU--COUPLES
CIRCULATE--FERRIS WHEEL--DOUBLE PASS THRU--ONLY THE FIRST
COUPLE GO LEFT--ALL MEN FOLD--LEFT ALLEMANDE

SIDES SPIN THE TOP--ALL TURN BACK--MEN TRADE--PASS THRU--TOUCH
1/4-GIRLS RUN--GIRLS LEAD REVERSE DIXIE STYLE--MEN TRADE--SWING
THRU--RECYCLE--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS LEAD RIGHT AND CIRCLE TO A LINE--PASS THRU--PARTNER
TRADE--REVERSE DIXIE STYLE--GIRLS TRADE--SWING THRU--MEN TRADE--
-TURN THRU--SWING THE CORNER AND PROMENADE HOME

PLUS PAGE--CHASE RIGHT AND LEFT CHASE

Be advised that it is correct to say “left” chase more than chase left. When the dancers hear “chase” they automatically start moving in one direction..to the right.

HEADS PASS THE OCEAN--GIRLS TRADE--RECYCLE--PASS THRU--SWING
THRU--PASS THRU--CHASE RIGHT--COORDINATE--FERRIS WHEEL AND
SPREAD--PASS THRU--WHEEL AND DEAL--TURN THRU--STAR THRU--
CIRCULATE ONCE AND A HALF--FACE IN--YOU'RE HOME

SIDES PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--
CHASE RIGHT--WALK & DODGE--TAG THE LINE RIGHT--MEN HINGE--FLIP
THE DIAMOND--GIRLS TRADE--RECYCLE--LEFT ALLEMANDE

HEADS STAR THRU--PASS THRU--SWING THRU--MEN RUN--TAG THE LINE
IN--PASS THRU--CHASE RIGHT--GIRLS TRADE--SWING THRU--MEN RUN--
TAG THE LINE OUT--CHASE RIGHT--FAN THE TOP--RECYCLE AND SWEEP
1/4--PASS THRU--TRADE BY--LEFT ALLEMANDE

ZERO BOX--STAR THRU--PASS THRU--CHASE RIGHT--FOLLOW YOUR
NEIGHBOR AND SPREAD--1/2 CIRCULATE--RIGHT & LEFT GRAND

SIDES SPIN THE TOP--SWING THRU--RIGHT & LEFT THRU--PASS THRU--
SLIDE THRU--PASS THRU--LEFT CHASE--SINGLE HINGE--LEFT
ALLEMANDE

HEADS FLUTTER WHEEL--TOUCH 1/4--WALK & DODGE--PASS THRU--LEFT
CHASE--MEN RUN LEFT--RIGHT & LEFT GRAND

SINGING CALL FIGURE: HEADS PROMENADE HALF--SQUARE THRU--
SWING THRU--MEN RUN--COUPLES CIRCULATE--GIRLS TRADE--HALF TAG
THE LINE--WALK & DODGE--CHASE RIGHT--SWING THE CORNER AND
PROMENADE

NOTES FOR EUROPEAN CALLERS

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JUN 2001

--IN THIS ISSUE--

VIEWPOINT: *COCOON BUILDING*
MAINSTREAM: *SPIN CHAIN THRU & CIRCULATES*
PLUS: *PEEL OFF*

COCOON BUILDING

I have gone on record and have written about this theme before...and feel as though I must try to caution you all again about what I am seeing each and every week.

I recently called two special dances on two successive weekends in two different parts of Europe....and saw the same identical thing both times. They both concern me, however one more than the other. Last weekend, I shared a dance program with one of the best callers in Australia, and during his workshop, I heard two dancers literally complain that they could not understand one word the Australian caller was saying, and it was not the dialect either. One dancer went so far as to say "Why doesn't he say all that in German"?

I know that we are living in Germany and have no problems with that. I teach my students in German in the beginning....however when they hear the same directional terms a second time, they hear it in German....and in English. When they hear the same terms a fourth or fifth time, they hear it in English....then German. When they hear the same terms eight or nine times, they hear it only in English. I have taught well over 1,600 dancers in Germany to square dance, most of them do not speak English....however all of them learned to square dance, and can go out and dance to guest callers that come into their country. What I am seeing more and more is a lack of effort on behalf of the callers to teach anything in English. I think this is a very selfish attitude to take and caution you that the time is very rapidly approaching when you, or your dancers, will not be able to dance to some of the world's greatest callers when they come thru Germany.

Is this what we want? Do we really want to isolate ourselves from the rest of the world? This is what we are doing. We are slowly closing the cocoon and will soon be isolated from the rest of the world of square dancing, if we are not careful.

I urge each and every caller to take caution when teaching your classes. A proper mixture of English and German will help prevent the cocoon from closing. If you need assistance, please contact me....I want to continue to be able to bring top callers from the States and Europe (Sweden, England, Denmark) over to entertain you, but can't continue doing this if we are going to slowly isolate ourselves from the rest of the world.

Obwohl ich mich zu diesem Thema bereits mehrfach geäußert und schon viel darüber geschrieben habe, möchte ich es heute erneut aufgreifen und Euch alle vor dem warnen, was ich jede Woche miterlebe.

Kürzlich callte ich zwei Specials an zwei aufeinanderfolgenden Wochenenden in zwei verschiedenen Teilen Europas...und habe zweimal genau das Gleiche erlebt. Beide Ereignisse machen mich betroffen, eines jedoch mehr als das andere.

Vergangenes Wochenende callte ich zusammen mit einem der besten Caller Australiens und hörte während seines Workshops, dass sich zwei Tänzer tatsächlich darüber beklagten, dass sie den australischen Caller nicht verstehen konnten - und es lag nicht an seiner Aussprache. Einer der Tänzer fragte sogar: „Warum sagt er das Ganze nicht auf deutsch?“

Ich weiß, dass wir in Deutschland leben und habe damit keine Probleme. Zu Beginn jeder Class unterrichtete ich meine Students auf deutsch, sobald sie jedoch die gleichen „directional calls“ zum zweiten Mal hören, hören sie diese auf deutsch und englisch. Beim vierten oder fünften Mal hören sie sie auf englisch, danach auf deutsch. Nach der achten oder neunten Wiederholung dann nur noch auf englisch. Ich habe weit über 1600 Tänzern in Deutschland Square Dance beigebracht und die meisten dieser Students sprachen kein Englisch. Trotzdem haben sie alle Square Dance gelernt und können heute zu allen Gastcallern tanzen, die ihr Land besuchen. Mir fällt immer häufiger auf, dass Caller sich überhaupt keine Mühe mehr geben, auch nur teilweise auf englisch zu unterrichten. Das halte ich für eine sehr egoistische Einstellung und ich befürchte, dass Ihr und Eure Tänzer nicht mehr lange zu einigen der weltbesten Caller tanzen könnt, wenn sie wieder durch Deutschland touren.

**Wollen wir das? Wollen wir uns wirklich vom Rest der Welt abspalten?
Denn genau das tun wir. Wir spinnen uns allmählich in unseren Kokon ein**

und werden bald vom Rest der Square Dance Welt ausgegrenzt sein, wenn wir nicht aufpassen.

Ich appelliere an jeden Caller, Vorsicht walten zu lassen, wenn Ihr unterrichtet. Eine ausgewogene Mischung von Deutsch und Englisch wird dafür sorgen, dass sich der Kokon nicht verkapselt. Wenn Ihr Unterstützung braucht, helfe ich Euch gerne. Ich möchte weiterhin Topcaller aus den USA und Europa (Schweden, England, Dänemark) nach Deutschland bringen, um Euch gute Unterhaltung zu bieten, werde dazu aber nicht in der Lage sein, wenn wir uns langsam aber sicher vom Rest der Welt isolieren.

MAINSTREAM---VARIOUS....SLIDE THRU 9 TIMES

I have had recent success in resurrecting a “gem” from the past....Slide Thru 9 times. I have decided to draft up the starting formations again for this routine and let you work your own way out of the ending formation.

The starting formation is to have the ladies standing in tandem, facing another tandem of ladies.....between men as couples looking at the center. One way to set this up is to have the heads pass thru and separate around one to a line..pass thru...wheel & deal...the girls veer right...and face left. At this point, the center two girls will begin a series of slide thru’s that will end up being 9 total upon completion. The key is to remember that not every person will do 9 slide thru’s, there will be a total of 9 done when you are done.

The ending formation will be a right-two faced line of men, with the girls all facing counter-clockwise around the outside of the square. If you have problems with the exact routine, drop me a quick note and I will explain more next month.

You can also have the men in tandem as well....the ending formation will have a left-two faced line of ladies with the men facing clockwise around the outside of the square. Try this.....you’ll like it.....I hope.

MAINSTREAM--SPIN CHAIN THRU & CIRCULATES

**ZERO BOX--SPIN CHAIN THRU--GIRLS CIRCULATE DOUBLE--SWING THRU--
RECYCLE--SPIN CHAIN THRU--GIRLS CIRCULATE DOUBLE--BOYS RUN--**

BEND THE LINE--SLIDE THRU--LEFT ALLEMANDE

HEADS PASS THE OCEAN--EXTEND--ALL 8 CIRCULATE--SWING THRU--SPIN CHAIN THRU--BOYS CIRCULATE DOUBLE--RECYCLE--SQUARE THRU 3/4--LEFT ALLEMANDE

SIDES SWING THRU--SPIN THE TOP--EXTEND--SPIN CHAIN THRU--GIRLS TURN BACK--GIRLS CIRCULATE--COUPLES CIRCULATE--BOYS TRADE--FERRIS WHEEL--SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS LEAD RIGHT--SWING THRU--ALL 8 CIRCULATE--SPIN CHAIN THRU--BOYS TURN BACK--BOYS CIRCULATE--COUPLES CIRCULATE--GIRLS TRADE--GIRLS RUN--RECYCLE--RIGHT & LEFT GRAND

SIDES TOUCH 1/4--WALK & DODGE--STAR THRU--PASS THE OCEAN--ALL 8 CIRCULATE--GIRLS TRADE--SPIN CHAIN THRU--GIRLS CIRCULATE ONCE--RIGHT & LEFT GRAND

HEADS SQUARE THRU BUT ON YOUR THIRD HAND SWING THRU--SPIN THE TOP--EXTEND--SPLIT CIRCULATE--SPIN CHAIN THRU--BOYS RUN--RIGHT & LEFT THRU--SLIDE THRU--LEFT ALLEMANDE

SIDES TOUCH 1/4--GIRLS RUN--PASS THRU--SWING THRU--SPIN CHAIN THRU--ALL 8 CIRCULATE--CENTERS RUN--HALF TAG TO A RIGHT & LEFT GRAND

HEADS PASS THE OCEAN--RECYCLE--PASS THRU--TOUCH 1/4--SCOOT BACK--CENTERS TRADE--SPIN CHAIN THRU--BOYS RUN--PASS THE OCEAN--ALL 8 CIRCULATE--SPIN CHAIN THRU--GIRLS CIRCULATE DOUBLE--TURN THRU--LEFT ALLEMANDE

ZERO BOX--SWING THRU--ALL 8 CIRCULATE--SWING THRU--ALL 8 CIRCULATE--SINGLE HINGE--SCOOT BACK--CENTERS TRADE--ALL 8 CIRCULATE--CENTERS CIRCULATE--SINGLE HINGE--BOYS TRADE--ALL 8 CIRCULATE--RIGHT & LEFT GRAND

HEADS SWING THRU--SPIN THE TOP--EXTEND--FAN THE TOP--SINGLE HINGE--ALL 8 CIRCULATE--SINGLE HINGE--FAN THE TOP--ALL 8 CIRCULATE--GIRLS TRADE--BOYS RUN--WHEEL & DEAL--8 CHAIN 5-----GO 3 MORE----GO TWO MORE---GO ONE MORE--LEFT ALLEMANDE

ZERO BOX--SWING THRU--SWING THRU--ALL 8 CIRCULATE--SINGLE HINGE--SPLIT CIRCULATE--BOYS FOLD--(LADIES LEAD) DIXIE STYLE TO A WAVE--ALL 8 CIRCULATE--LEFT ALLEMANDE

HEADS LEAD RIGHT--SWING THRU--ALL 8 CIRCULATE--BOYS RUN--COUPLES CIRCULATE--WHEEL & DEAL--TOUCH 1/4--SPLIT CIRCULATE--BOYS RUN--TOUCH 1/4--ALL 8 CIRCULATE--BOYS RUN--PASS THRU--TRADE BY--LEFT ALLEMANDE

ZERO BOX--SLIDE THRU--PASS THE OCEAN--BOYS CIRCULATE--GIRLS TRADE--RECYCLE--STAR THRU--PASS THE OCEAN--SPLIT CIRCULATE DOUBLE TO A RIGHT & LEFT GRAND

SINGING CALL FIGURES USING THE FEATURED MOVEMENTS:

HEADS TOUCH 1/4--WALK & DODGE--SWING THRU--SPIN CHAIN THRU--BOYS CIRCULATE DOUBLE--SCOOT BACK--SWING CORNER AND PROMENADE

HEADS SQUARE THRU--SLIDE THRU--PASS THE OCEAN--SPIN CHAIN THRU--GIRLS CIRCULATE ONCE--SWING THRU--RECYCLE--SWING CORNER AND PROMENADE

PEEL OFF

HEADS TOUCH 1/4--GIRLS RUN--DOUBLE PASS THRU--PEEL OFF--SLIDE THRU--SWING THRU--GIRLS FOLD--PEEL OFF--CROSSFIRE--COORDINATE--COUPLES CIRCULATE--TAG THE LINE RIGHT--WHEEL & DEAL--RIGHT & LEFT GRAND

SIDES TOUCH 1/4--GIRLS RUN--DOUBLE PASS THRU--PEEL OFF--SLIDE THRU & ROLL--TOUCH 1/4--SCOOT BACK--GIRLS PEEL OFF--LEFT ALLEMANDE

HEADS PASS THE OCEAN-- PING PONG CIRCULATE--EXTEND--BOYS FOLD--PEEL OFF--FERRIS WHEEL & SPREAD--STAR THRU--GIRLS ZOOM--PEEL OFF--CENTERS PASS THE OCEAN--RIGHT & LEFT GRAND

SIDES STAR THRU--DOUBLE PASS THRU--GIRLS PEEL OFF & BOYS PUT CENTERS IN--FERRIS WHEEL & SPREAD--PASS THRU--TAG THE LINE RIGHT--FERRIS WHEEL--DIXIE GRAND--LEFT ALLEMANDE

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

HEADS PASS THE OCEAN--RECYCLE--DOUBLE PASS THRU--GIRLS PEEL OFF & BOYS PUT CENTERS IN--COUPLES CIRCULATE--CENTERS HINGE--DIAMOND CIRCULATE--FLIP THE DIAMOND--SPLIT CIRCULATE--RIGHT & LEFT GRAND

SINGING CALL FIGURE:

**HEADS PASS THE OCEAN--RECYCLE--DOUBLE PASS THRU--GIRLS PEEL
OFF & BOYS PUT CENTERS IN--FERRIS WHEEL--GIRLS SWING THRU--PING
PONG CIRCULATE--TURN THRU--CORNER SWING AND PROMENADE**

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JUL 2001

--IN THIS ISSUE--

VIEWPOINT: *SIMPLE VARIETY*
MAINSTREAM: *ZOOM & ON A DOUBLE TRACK*
PLUS: *"Z" COORDINATE*

SIMPLE VARIETY

Callers frequently raise the question of how to put more variety into their calling. First of all, it takes a lot of hard work. A number of note services provide a quality of real good choreographic material. Unfortunately, most of us cannot memorize very many of these good figures, at least not as many as we would like. Use of this material is fine if we do not try to inject variety by using calls with unusual or weird set-ups. Before you start adding too much variety, be sure the dancers can handle it.

The ability of the dancers plays a big part in how much variety and how many unusual positions you can put into your program. Have the dancers been taught the basics from only one or two partner pairings or from only frequently used, standard formations? If the dancers are not able to do the Basic program calls from a variety of formations and different partner combinations, it is very improbable they can get through any dance that has the type of material most callers are thinking about when they talk of variety. Generally, the members of a club are used to dancing pretty much the same material. Suddenly putting a lot of new material into the program can result in a disaster.

Dancers should be taught the basics from several different positions and formations. This doesn't mean you should teach it all the first night. Some people say this will discourage the new dancers and overtax their learning ability. I feel this is not true, especially if we teach the basics thoroughly, give the dancers adequate time to absorb the definition, have them ask questions, and drill them, but keep changing the "route" so they cannot memorize the entire pattern. Variety can be achieved with simple changes in

the set-up. Teaching dancers this way not only gives them a better understanding of the definition and how the basics are executed, but will help us as callers to understand from what formation the basic starts, what hand it starts with, who does each part of the action, what it does in changing formation and partner pairings, and what formation it ends in. And, very importantly, what hand it ends with. This is essential if we want to develop smooth choreography, and will permit you to add the next call with proper hand usage and body flow. You must thoroughly learn each basic and how it fits into the choreography.

Achieving a good understanding of each basic enables a proficient sight caller to develop patterns as he calls, insert modules or zeros, or change to another pattern.

EINFACHE VARIATIONEN

Caller fragen sich von Zeit zu Zeit, wie sie mehr Vielfalt in ihr Callen bringen können. Vor allem erfordert es sehr viel harte Arbeit. Eine Anzahl von "Note Services" bringen eine Menge wirklich gutes Figurenmaterial heraus. Unglücklicherweise können die meisten von uns nicht sehr viele dieser Figuren auswendig, wenigstens nicht so viele, wie sie gerne möchten. Die Nutzung dieses Materials ist sinnvoll, wenn wir nicht versuchen, Vielfalt zu erreichen, indem wir Calls mit ungewöhnlichen oder "abartigen" Set-Ups benutzen. Bevor ihr anfangt, zu viele Variationen zu verwenden, müsst ihr sicher sein, dass die Tänzer diese auch ausführen können.

Die Fähigkeiten der Tänzer spielen eine grosse Rolle, was die Variationen und die Menge ungewöhnlicher Positionen anbelangt, die ihr in Euer Programm einbauen könnt. Haben die Tänzer die Basics aus nur einer oder zwei Positionen oder nur aus den meist benutzten Standard-Formationen gelernt? Wenn die Tänzer in der Lage sind, das Basic-Programm aus vielen möglichen Formationen und verschiedenen Partner-Kombinationen heraus zu tanzen, ist es sehr unwahrscheinlich, dass sie durch einen Tip durchkommen, der die Art Figuren enthält, an die Caller meistens denken, wenn sie von Variationen sprechen. Im allgemeinen sind die Clubmitglieder gewohnt, mehr oder weniger dasselbe Material zu tanzen. Wenn plötzlich eine Vielzahl neuer Figuren im Programm auftaucht, endet dies meistens in einem Chaos.

Den Tänzern sollten die Figuren aus verschiedenen Positionen und Formationen gelehrt werden. Das bedeutet aber nicht, dass dies alles gleich am ersten Abend geschehen soll. Manche Leute sagen, dass dies die Tänzer entmutigt und ihr Lernvermögen überfordert. Ich bin nicht dieser Ansicht, besonders wenn die Basics gründlich gelehrt werden; gib' den Tänzern ausreichend Zeit, die Definitionen zu begreifen; ermutige sie, Fragen zu

stellen; "pauke" es ein, aber verändere immer wieder die Reihenfolge, damit sie nicht den ganzen Patter auswendig lernen können. Variationen können mit einfachen Veränderungen im Set-Up erreicht werden. Wenn die Tänzer auf diese Weise lernen, verstehen sie nicht nur besser die Definitionen und wie ein Basic ausgeführt wird, es hilft auch uns Callern zu begreifen, aus welcher Formation ein Basic beginnt, mit welcher Hand man anfängt, wer welchen Teil dieser Figur ausführt, wie sich die Formation und Partner-Beziehungen verändern, und in welcher Formation es dann endet. Und, sehr wichtig, mit welcher Hand sie endet. Dies ist Grundlage, wenn wir eine fließende Choreografie entwickeln wollen, und es erlaubt dir, die nächste Figur mit der "richtigen" Hand und gutem Tanzfluss anzufügen. Du musst jedes Basic gründlich lernen und auch, wie es in eine Choreografie hineinpasst.

Sind die Basics gut verstanden worden, ist ein Sight-Caller in der Lage, während des Callens den Patter zu entwickeln, Module oder Zeros einzufügen, oder in einen anderen Patter zu wechseln.

MAINSTREAM CHOREOGRAPHY--ZOOM

HEADS LEAD RIGHT--SWING THRU--BOYS RUN--TAG THE LINE IN--TOUCH
1/4--BOYS ZOOM--SINGLE FILE CIRCULATE--BOYS RUN--GIRLS ZOOM--
DOUBLE PASS THRU--CENTERS IN--CENTERS RUN--NEW ENDS SLIDE
THRU--ALL PARTNER TRADE--YOU'RE HOME

SIDES PASS THRU--SEPARATE GO AROUND ONE TO A LINE--ALL TOUCH
1/4--BOYS ZOOM--ALL EIGHT CIRCULATE TWICE--GIRLS ZOOM--ALL BOYS
RUN RIGHT--CENTERS RIGHT AND LEFT THRU--SAME FOUR DO SA DO
ONCE AND A HALF--LEFT ALLEMANDE

HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--PASS THRU--
WHEEL & DEAL--GIRLS TOUCH 1/4--GIRLS ZOOM--SINGLE HINGE--VERY
CENTER GIRLS TRADE--RECYCLE--SQUARE THRU 3/4--STAR THRU--GIRLS
ZOOM--BEND THE LINE--FLUTTER WHEEL--SWEEP 1/4--LEFT ALLEMANDE

SIDES RIGHT AND LEFT THRU--HEADS SWING THRU--BOX THE GNAT--FAN
THE TOP--STEP THRU--TOUCH 1/4--SPLIT CIRCULATE--ENDS ZOOM--
SWING THRU--GIRLS TRADE--TOUCH 1/4--CIRCULATE--ZOOM--GIRLS TURN
BACK--BOX THE GNAT--RIGHT AND LEFT GRAND

HEADS PASS THRU--SEPARATE AROUND ONE TO A LINE--TOUCH 1/4--IN
YOUR FOURSOME ZOOM--ALL CIRCULATE--ZOOM--CIRCULATE--GIRLS
TURN BACK--CENTERS PASS THRU--LEFT ALLEMANDE

SIDES TOUCH 1/4--WALK & DODGE--SWING THRU--GIRLS ZOOM--MEN
RUN--COUPLES CIRCULATE--MEN ZOOM--GIRLS RUN--ALL EIGHT
CIRCULATE--MEN TRADE--LEFT SWING THRU--GIRLS RUN--PROMENADE
HOME

HEADS STAR THRU--GIRLS ZOOM--DOUBLE PASS THRU--CENTERS IN--ALL
TURN BACK--TOUCH 1/4--MEN RUN--GIRLS ZOOM--CENTERS PASS THRU--
ALLEMANDE LEFT

SIDES TOUCH 1/4--MEN ZOOM--GIRLS PASS THRU--CENTERS SQUARE
THRU 3/4--OTHER GIRLS RUN--SWING THRU--MEN RUN--RIGHT & LEFT
THRU--PASS THRU--WHEEL & DEAL--ZOOM--SQUARE THRU 3/4--LEFT
ALLEMANDE

MAINSTREAM CONCEPT--ON A DOUBLE TRACK

On a double track is a concept that will start from a double pass thru formation....it places dancers in two tandems, you merely build a wall between you and the person next to you and work straight ahead...

ZERO BOX--TOUCH 1/4--SPLIT CIRCULATE--MEN FOLD--ON THE DOUBLE
TRACK GO DIXIE STYLE --MEN START SWING THRU--RECYCLE--LEFT

SQUARE THRU 3/4--RIGHT & LEFT GRAND

HEADS LEAD RIGHT--TOUCH 1/4--SWING THRU--CENTERS RUN--FERRIS WHEEL--ON A DOUBLE TRACK THE LADIES CHAIN--LINES GO FORWARD AND BACK--RIGHT & LEFT THRU--PASS THRU--MEN RUN--SCOOT BACK--MEN FOLD--ON THE DOUBLE TRACK--GO DIXIE STYLE--MEN TRADE--GIRLS CROSS FOLD--BOX THE GNAT--GRAND RIGHT & LEFT

SIDES SPIN THE TOP--MEN TRADE--BOX THE GNAT--PULL BY--TOUCH 1/4--GIRLS FOLD--ON THE DOUBLE TRACK GO DIXIE STYLE TO A WAVE--GIRLS START A SWING THRU--MEN TRADE--MEN RUN--HALF TAG--FACE RIGHT--PASS THRU--RIGHT & LEFT GRAND

HEADS HALF SASHAY--SIDES LEAD RIGHT--SWING THRU--MEN RUN--GO FORWARD AND BACK--ROLL AWAY--CENTERS ROLL AWAY--ALL STAR THRU--CALIFORNIA TWIRL--ON THE DOUBLE TRACK GO DIXIE STYLE--CENTERS CAST OFF 3/4--ENDS FACE IN--EXTEND TO A RIGHT & LEFT GRAND

SIDES PASS THE OCEAN--RECYCLE--HEADS ROLL AWAY--ON THE DOUBLE TRACK DIXIE STYLE--CENTERS TRADE--MEN RUN--BOX THE GNAT--FAN THE TOP--SPLIT CIRCULATE DOUBLE--RIGHT & LEFT GRAND

HEADS LEFT TOUCH 1/4--MEN RUN--ON THE DOUBLE TRACK DIXIE STYLE--SPLIT CIRCULATE--LEFT SWING THRU--LEFT ALLEMANDE

SIDES LEAD RIGHT--TOUCH 1/4--SPLIT CIRCULATE--MEN RUN--TOUCH 1/4--CIRCULATE--CENTERS TRADE--MEN RUN--DOUBLE PASS THRU--CLOVERLEAF--DOUBLE PASS THRU--CLOVERLEAF--ON THE DOUBLE

TRACK GO DIXIE STYLE--MEN RUN--PASS THE OCEAN--ALL 8 CIRCULATE
ONCE AND A HALF--RIGHT & LEFT GRAND

PLUS PAGE--COORDINATE VARIATION "Z" COORDINATE

From parallel 2-faced lines, or ocean waves: Centers step forward as the ends slide together. This forms a momentary column of 3 with a single outside dancer. From here, all finish like a coordinate, center 6 trade, etc.

ZB--SWING THRU--BOYS RUN--TAG THE LINE RIGHT--Z COORDINATE--
WHEEL & DEAL IS A TRUE ZERO

ZB WAVE--SWING THRU--Z COORDINATE--LEFT SWING THRU--TRADE THE
WAVE IS A ZERO

ZERO BOX--SWING THRU--BOYS RUN--TAG THE LINE RIGHT--Z
COORDINATE--COUPLES CIRCULATE--BEND THE LINE--PASS THE OCEAN--
GIRLS TRADE--GIRLS RUN--Z COORDINATE--BEND THE LINE--STAR THRU--
DIVE THRU--PASS THRU--LEFT ALLEMANDE

ZERO LINE--PASS THE OCEAN--SWING THRU--Z COORDINATE--LEFT
SWING THRU--GIRLS RUN--COUPLES CIRCULATE--BEND THE LINE--PASS
THE OCEAN--SWING THRU--Z COORDINATE--LEFT SWING THRU--TRADE
THE WAVE--RECYCLE--SWING THRU--BOYS RUN--TAG THE LINE--GIRLS
GO LEFT AND BOYS GO RIGHT--LEFT ALLEMANDE

ZERO BOX--SWING THRU--BOYS RUN--BEND THE LINE--RIGHT & LEFT
THRU--DIXIE STYLE TO A WAVE--COORDINATE--BOYS CIRCULATE--GIRLS
TRADE--RECYCLE--TOUCH 1/4--FOLLOW YOUR NEIGHBOR--Z
COORDINATE--RECYCLE--VEER LEFT--BEND THE LINE--STAR THRU--
SQUARE THRU 3/4--LEFT ALLEMANDE

**SINGING CALL FIGURE: HEADS PROMENADE HALF--PASS THE OCEAN--
EXTEND--SWING THRU--BOYS RUN--TAG THE LINE RIGHT--Z COORDINATE--
-WHEEL & DEAL--SWING CORNER AND PROMENADE**

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AUG 2001

--IN THIS ISSUE--

VIEWPOINT: *MINI-LAB 2002*
MAINSTREAM: *SEPARATE*
PLUS: *COORDINATE.....BUT*

MINI-LAB 2002

There is some concern regarding the possibility of losing some MS figures and the possible impact that this will have on square dancing in Europe in the future. I just recently returned from Denmark, where the President of the Dancers Association in Denmark informed me that he would be attending a meeting of his counterparts from Sweden, Germany and England and that they would attempt to unite and send CALLERLAB their views regarding the altering of programs. The President of the Danish Callers Association mentioned to me that they would not "allow" CALLERLAB to dictate to them any more what calls to use and which to drop....they would remain using the current MS program.

I tried to tell him that this would ultimately lead to a further rift in the activity, and would lead to isolating Europe from the rest of the Square Dance world. This is not what we want. I know for a fact that there will be three MS calls deleted by the end of July this year, there is nothing we can do about this, it has happened. The next possible chance that there will be for further alterations to the MS program will be in two years....the MS committee will start working on which calls to delete in the summer of 2002, and finish by the end of the year. YOU can get in on this decision making process by joining CALLERLAB, attending the Mini-Lab Convention, August 15-18, 2002, and getting on the MS committee.

During this years voting, the MS committee voted to drop 3 calls. This vote was almost overturned (52% to 48%)....if we had more Active CALLERLAB members who really cared about the programs, we could have very easily overturned the decision to drop 3 calls this year.

I urge each of you to not complain about losing 3 calls....get involved. Plan on attending the Mini-Lab convention and let your voice be heard.

MINI-LAB 2002

Die Wahrscheinlichkeit, ein paar MS Figuren zu verlieren sowie die mögliche Auswirkung, die dieser Verlust in Zukunft auf Square Dance in Europa haben wird, wirft Bedenken auf. Ich bin gerade aus Dänemark zurückgekommen, wo der Präsident der Danish Dancers Association mich darüber informierte, dass er sich mit seinen Kollegen aus Schweden, Deutschland und England treffen würde um zu versuchen, sich zu vereinigen und CALLERLAB ihren Standpunkt bezüglich der Programmänderung mitzuteilen. Der Präsident der Danish C.A. erwähnte mir gegenüber, dass sie nicht „erlauben“ würden, dass CALLERLAB ihnen weiterhin vorschreibe, welche Calls sie benutzen dürften und welche gestrichen werden....sie hätten vor, weiterhin das aktuelle MS Programm zu benutzen.

Ich versuchte ihm klarzumachen, dass dies im Endeffekt zu einem weiteren Auseinanderklaffen der Aktivität führen würde, und dazu, Europa vom Rest der Square Dance Welt zu isolieren. Genau das wollen wir nicht. Mir ist die Tatsache bekannt, dass drei MS Calls Ende Juli diesen Jahres wegfielen, und wir haben keine Möglichkeit, dies zu verhindern, es ist bereits passiert. Die nächste Gelegenheit, bei der weitere Änderungen des MS Programms möglich werden können, wird in zwei Jahren sein....das MS Committee wird im Sommer 2002 damit anfangen, am Wegfallen möglicher weiterer Calls zu arbeiten und seine Studie Ende des Jahres abschliessen Jeder von Euch kann bei diesem Entscheidungsprozess mitwirken, indem Ihr CALLERLAB beitrete, die Mini-Lab Convention vom 15. Bis 18. August 2002 besucht und Euch dem MS Committee anschliesst .

Bei der diesjährigen Abstimmung, beschloss das MS Committee, drei Calls zu streichen. Beinahe wäre es gelungen, dieses Abstimmungsergebnis zu verändern (52 zu 48%)...wenn wir mehr AKTIVE CALLERLAB Mitglieder hätten, denen die Programme wirklich am Herzen liegen, hätten wir die Entscheidung, dieses Jahr drei Calls zu streichen, leicht umkehren können.

Ich appelliere dringend an jeden von Euch, sich nicht über den Verlust von drei Calls zu beklagen...sondern aktiv zu werden . Nehmt Euch vor, die Mini-Lab Convention zu besuchen und verschafft Eurer stimme gehör.

MAINSTREAM--SEPARATE

One of the often misused calls is Separate....dancers (and callers also) think that you must always call "go around one to a line" or "go around one into the middle". This is not so....we will look at other ways to use separate. Your dancers must be taught to turn their backs on their partners and start moving around the outside of the square when they hear the caller call "Separate". They sometimes tend to stand and wait until they hear the next call before doing anything.

**4 LADIES CHAIN--HEADS SQUARE THRU--SWING THRU--BOYS RUN--TAG
THE LINE IN--PASS THRU--WHEEL & DEAL--CENTERS STAR THRU--PASS
THRU--SEPARATE TO A RIGHT & LEFT GRAND**

**HEADS PASS THRU--SEPARATE AROUND ONE INTO THE MIDDLE--
CENTERS SWING THRU--EXTEND--SWING THRU--SCOOT BACK--BOYS
RUN--RIGHT & LEFT THRU--DIXIE STYLE TO A WAVE--GIRLS CIRCULATE--
BOYS TRADE--LEFT ALLEMANDE**

**SIDES SQUARE THRU BUT ON YOUR THIRD HAND SLIDE THRU--DOUBLE
PASS THRU--CLOVERLEAF--CENTERS STAR THRU AND PASS THRU--
SEPARATE AND WHEN YOU MEET, TOUCH 1/4--CENTERS PASS THE
OCEAN--CENTERS SINGLE HINGE--ALL 8 CIRCULATE--GIRLS RUN--GRAND
RIGHT & LEFT**

**HEADS LEAD RIGHT--CIRCLE TO A LINE--PASS THRU--PARTNER TRADE--
ENDS SLIDE THRU--CENTERS PASS THRU AND WHEN YOU MEET
ALLEMANDE LEFT**

**SIDES STAR THRU--ZOOM--DOUBLE PASS THRU--CENTERS IN--CAST OFF
3/4--CENTERS BOX THE GNAT--ENDS SLIDE THRU--CENTERS PASS THRU--
SEPARATE AROUND TWO TO A LINE--ALL SLIDE THRU--CENTERS TWICE--
YOU'RE HOME**

**HEADS TOUCH 1/4--GIRLS PASS THRU--CENTERS SQUARE THRU 2--
SEPARATE AND WHEN YOU MEET TOUCH 1/4--ALL 8 CIRCULATE--GIRLS
RUN--SWING THRU--GIRLS RUN--COUPLES CIRCULATE--BEND THE LINE--
BOX THE GNAT--LEFT SQUARE THRU 2--LEFT ALLEMANDE**

**4 LADIES CHAIN--ALL HALF SASHAY--HEADS TOUCH 1/4--ALL BOYS PASS
THRU--CENTERS STAR THRU AND CALIFORNIA TWIRL AND PASS THRU--
SEPARATE AROUND ONE INTO THE MIDDLE & TOUCH 1/4--CENTERS WALK
& DODGE--ALL TRADE AND FACE THE ONE YOU TRADED WITH--PASS
THRU--RIGHT & LEFT GRAND**

**COUPLE NUMBER 1 SPLIT COUPLE NUMBER 3--SEPARATE AND GO
AROUND 3 TO A LINE OF 3--LINES OF 3 STAR THRU--CALIFORNIA TWIRL--
RIGHT & LEFT THRU--PASS TO THE CENTER--SQUARE THRU 3/4--LEFT
ALLEMANDE**

**COUPLE NUMBER 2 HALF SASHAY--SPLIT COUPLE NUMBER 4--
SEPARATE--GO AROUND 3 TO A LINE OF 3--LINES OF 3 STAR THRU--
CENTERS PASS THRU--SWING THRU--CENTERS TRADE--WALK & DODGE--
WALKERS TRADE--CHAIN DOWN THE LINE--FLUTTER WHEEL--SLIDE
THRU--LEFT ALLEMANDE**

**HEADS SQUARE THRU 3/4--COURTESY TURN THIS GIRL WITH A HALF
SASHAY--COUPLE NUMBER 3 SPLIT COUPLE NUMBER ONE--SEPARATE
AND GO AROUND 3 TO A LINE OF 3--LINES OF 3 STAR THRU--CENTERS
PASS THRU--SWING THRU--BOYS RUN--BEND THE LINE--PASS THRU--
WHEEL & DEAL--CENTERS PASS THRU--SQUARE THRU 3/4--TRADE BY--
LEFT ALLEMANDE**

SIDES PROMENADE HALF--HALF SASHAY--COME INTO THE MIDDLE AND BOX THE

GNAT--SQUARE THRU--RIGHT & LEFT THRU--JUST THE OUTSIDES HALF SASHAY--
PASS THRU--TRADE BY--SPLIT THE OUTSIDE TWO--SEPARATE AROUND ONE AND
STAR THRU--YOU'RE HOME

COUPLE NUMBER 1 SPLIT COUPLE NUMBER 3--SEPARATE GO AROUND
ONE TO A LINE OF 4--LINE GO FORWARD AND BEND THE LINE--TURN
THRU--LEFT TURN THRU WITH THE OUTSIDE TWO--CENTERS AGAIN TURN
THRU--CLOVERLEAF--CENTERS TURN THRU--LEFT TURN THRU WITH THE
OUTSIDE TWO--CENTERS TURN THRU AGAIN--ALL CLOVERLEAF--FIND
PARTNER--RIGHT AND LEFT GRAND

SINGING CALL FIGURES:

HEADS PASS THRU--SEPARATE--GO AROUND ONE INTO THE MIDDLE--
DOUBLE PASS THRU--CENTERS IN--CAST OFF 3/4--PASS THRU--TAG THE
LINE--LEADERS TRADE--SWING CORNER--PROMENADE

HEADS SQUARE THRU 3/4--SEPARATE AND WHEN YOU MEET TOUCY 1/4--
SIDES SQUARE THRU 3/4 WHILE THE HEAD BOYS RUN--SLIDE THRU--
SQUARE THRU--TRADE BY--SWING CORNER--PROMENADE

HEADS PASS THRU--SEPARATE--TO AROUND 2 TO A LINE--FORWARD &
BACK--PASS THRU--TAG THE LINE IN--PASS THE OCEAN--ALL 8
CIRCULATE DOUBLE AND WHEN YOU MEET SLIDE THRU--PASS THRU--
SWING CORNER AND PROMENADE HOME

COUPLE NUMBER ONE SPLIT COUPLE NUMBER 3--SEPARATE AND GO
AROUND 3 TO A LINE--STAR THRU--CALIFORNIA TWIRL--SWING THRU--
CENTERS TRADE--SWING THE CORNER AND PROMENADE

COUPLE NUMBER TWO HALF SASHAY--SPLIT COUPLE NUMBER FOUR--
SEPARATE AND GO AROUND 3 TO A LINE--LINES STAR THRU--CENTERS
LEFT SQUARE THRU 3/4--SWING THRU--CENTERS TRADE--SWING THE

CORNER AND PROMENADE

PLUS PAGE--COORDINATE.....BUT

**ZERO BOX--TOUCH 1/4--COORDINATE BUT NOBODY TRADE....THEN
FINISH--FERRIS WHEEL--DOUBLE PASS THRU--TRACK 2--EXPLODE &
SQUARE THRU BUT ON YOUR 3RD HAND TOUCH 1/4--WALK & DODGE--LEFT
ALLEMANDE**

**SIDES PASS THE OCEAN--PING PONG CIRCULATE AND THE OUTSIDES
ROLL--CENTERS LINEAR CYCLE--ALL TOUCH 1/4--ALL SCOOT BACK--
COORDINATE BUT GIRLS GO 3/4 AND ALL FINISH--DIAMOND CIRCULATE--
BOYS SWING THRU--CUT THE DIAMOND--FERRIS WHEEL--ZOOM--DIXIE
GRAND--LEFT ALLEMANDE**

**HEADS BOX THE GNAT--PASS THRU--SEPARATE AROUND ONE TO A LINE--
-PASS THRU--BEND THE LINE--TOUCH 1/4--COORDINATE BUT BOYS DON'T
TRADE AND ALL FINISH--COUPLES CIRCULATE--FERRIS WHEEL &
SPREAD--ALL SLIDE THRU--CENTERS DOUBLE--LEFT ALLEMANDE**

**SIDES TOUCH 1/4--WALK & DODGE--SINGLE CIRCLE TO A WAVE--BOYS
TRADE--BOYS RUN--COUPLES CIRCULATE--BEND THE LINE--TOUCH 1/4--
COORDINATE BUT GIRLS DO NOT TRADE ALL FINISH--ALL HALF TAG--
FOLLOW YOUR NEIGHBOR--LEFT ALLEMANDE**

SINGING CALL FIGURES:

**HEADS SQUARE THRU--SLIDE THRU--TOUCH 1/4--COORDINATE BUT GIRLS
DON'T TRADE, INSTEAD JUST U TURN BACK--GIRLS CIRCULATE--GIRLS
TRADE--SWING CORNER AND PROMENADE**

HEADS TOUCH 1/4--HEAD BOYS RUN--SLIDE THRU--TOUCH 1/4--

**COORDINATE BUT GIRLS GO 3/4--VERY CENTER GIRLS TRADE--DIAMOND
CIRCULATE--FLIP THE DIAMOND--SWING THRU--SWING THE CORNER AND
PROMENADE**

NOTES FOR EUROPEAN CALLERS

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SEP 2001

--IN THIS ISSUE--

VIEWPOINT: *HISTORY OF THE NAME "ADVANCED" AND "CHALLENGE"*
MAINSTREAM: *SINGLE AND COUPLES HINGE*
PLUS: *LINEAR CYCLE*

History of the names "ADVANCED" and "CHALLENGE"--Part 1

The names of our programs did not magically appear at a certain hour but instead, like the leaves in Spring, formulated slowly and then - suddenly - were present, as though they had always been with us.

In the beginning there were no levels or programs, just dances. Those who wanted to do more than average had to rely on "hot hash" calling, which consisted of the caller presenting standard calls at a high rate of speed.

Around the beginning of the 1960's, a few callers began incorporating many new call names into their dances, as an additional way to give variety and interest to their dances. Some callers used only these additional names with no increase in speed, others combined fast calling with these additional names. Some of the pioneers in the area of using a great many calls put together in a challenging manner were George Campbell and Jack Lasry (Miami, Florida), Jim Earl (Columbus, Ohio), Pete Heckman (Pittsburgh, Pennsylvania), Paul Hunt and Lee Kopman (Long Island, New York), Al Sova (Milwaukee, Wisconsin), and Deuce Williams (Detroit, Michigan).

After several years of exposure to both greater speed and more call names, the dancers concluded (slowly over time) that they wished to have higher level dancing identified with call names rather than speed. Callers who emphasized call names grew in popularity, while callers who emphasized speed saw their popularity decline. History shows that the 1960's witnessed both the rise and fall of hot hash calling - it was popular at the beginning of the decade and was on a downhill slide by 1970, although it is still occasionally used today as a gimmick at a festival or convention.

Die Historie der Namen „ADVANCED“ und „CHALLENGE“ - Teil 1

Die Namen unserer Programme tauchten nicht magisch zu einer bestimmten Stunde auf, sondern entwickelten sich langsam - so wie die Blätter im Frühling- und waren dann plötzlich da, als wären sie schon immer dagewesen.

Am Anfang gab es keine Levels oder Programme, nur Tänze. Diejenigen, die mehr als der Durchschnitt tun wollten, mussten sich auf das „Hot Hash Calling“ verlassen, welches durch das Callen von Standardbefehlen in einer hohen Geschwindigkeit entstand.

Um ihren Tänzen mehr Vielfalt und Interesse zu verleihen, begannen einige Caller etwa am Anfang der sechziger Jahre damit, viele neue Namen in ihre Tänze einzubauen. Einige Caller benutzten nur diese zusätzlichen Namen, ohne die Geschwindigkeit zu erhöhen, andere kombinierten schnelles Callen mit diesen zusätzlichen Namen. Einige der Pioniere in diesem Bereich, die eine große Anzahl von Calls in einer herausfordernden Art und Weise kombinierten, waren George Campbell (Miami, Fl.), Jim Earl (Columbus, OH), Pete Heckman (Pittsburgh, PA), Paul Hunt (Long Island, NY), Lee Kopman (Long Island, NY), Jack Lasry (Miami, FL), Al Sova (Milwaukee, WI) and Deuce Williams (Detroit, MI).

Über mehrere Jahre hinweg waren die Tänzer der höheren Geschwindigkeit und mehreren Tanzbezeichnungen zugleich ausgesetzt. Schließlich beschlossen sie, dass es ihr Wunsch sei, das High Level Calling eher mit Tanzbezeichnungen als mit Geschwindigkeit zu assoziieren. Die Popularität der Caller, welche beim Callen die Betonung auf Tanzbezeichnungen legte wuchs, während die Popularität der Caller schrumpfte, die beim Callen die Betonung auf Geschwindigkeit legte. Die Historie zeigt, dass die sechziger Jahre zugleich den Aufstieg als auch den Fall des Hot Hash Calling bezeugten; am Anfang des Jahrzehnts war es berühmt, um die 70er Jahre ging's dann bergab, obwohl es noch gelegentlich bei Festivals oder Conventions als *Gimmick* benutzt wird.

MAINSTREAM--SINGLE AND COUPLES HINGE

**HEADS TOUCH 1/4--GIRLS VEER LEFT--SINGLE HINGE--CENTER MEN PASS
THRU--TOUCH 1/4--CENTERS TRADE--MEN RUN--SPIN THE TOP--RIGHT**

AND LEFT GRAND

ALL ROLL AWAY--HEADS TOUCH 1/4--ALL MEN VEER LEFT--SINGLE HINGE--CENTER GIRLS PASS THRU--TOUCH 1/4--CENTERS TRADE--GIRLS TRADE--FLUTTER WHEEL--PASS THRU--BEND THE LINE--RIGHT AND LEFT THRU--SPIN THE TOP--RIGHT AND LEFT GRAND

HEAD LADIES CHAIN--HALF SASHAY--STAR THRU--SWING THRU--MEN RUN--BEND THE LINE--PASS THRU--PARTNER TRADE--DIXIE STYLE TO A WAVE--MEN SINGLE HINGE--CENTER MEN TRADE--MEN CAST OFF 3/4--GIRLS CIRCULATE--MEN CROSS RUN--SWING THRU--TURN THRU--LEFT ALLEMANDE

ALLEMANDE LEFT TO AN ALLEMANDE THAR--SHOOT THE STAR A FULL TURN--GIVE A RIGHT TO THE NEXT AND MAKE A WRONG WAY THAR--SINGLE HINGE TO AN ALAMO RING--LEFT SWING THRU--WITH THE RIGHT HAND SINGLE HINGE TO A WRONG WAY THAR--SLIP THE CLUTCH--SKIP ONE GIRL--BOX THE GNAT--RIGHT AND LEFT GRAND

HEADS PASS THE OCEAN--GIRLS TRADE--RECYCLE--PASS THRU--DO SA DO TO A WAVE--SINGLE HINGE--CENTERS TRADE--SPLIT CIRCULATE--SINGLE HINGE--SCOOT BACK--MEN RUN--SQUARE THRU 3/4--MEN COURTESY TURN THIS GIRL--DIXIE STYLE TO A WAVE--LEFT ALLEMANDE

SIDES RIGHT & LEFT THRU--SAME LADIES CHAIN--SQUARE THRU--SWING THRU--MEN RUN--BEND THE LINE--RIGHT & LEFT THRU--DIXIE STYLE TO A WAVE--MEN TRADE--WITH THE LEFT, SINGLE HINGE--CENTERS CAST OFF 3/4--NEW CENTERS TRADE--CENTERS CAST OFF 3/4--CENTERS RUN--BEND THE LINE--STAR THRU--CALIFORNIA TWIRL--ZOOM--CENTERS PASS THRU--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS SQUARE THRU--DO SA DO TO A WAVE--SINGLE HINGE--SCOOT
BACK--MEN RUN--STAR THRU--DIVE THRU--SQUARE THRU--SWING THE
CORNER AND PROMENADE

HEADS SPIN THE TOP--MEN RUN--WHEEL AND DEAL--PASS THRU--SWING
THRU--MEN RUN--COUPLES HINGE--GIRLS TRADE--COUPLES HINGE--
BEND THE LINE--STAR THRU--PASS TO THE CENTER--TOUCH 1/4--BOX
CIRCULATE DOUBLE--SCOOT BACK--DOUBLE--LEFT ALLEMANDE

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

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

ZERO BOX--SWING THRU--SPIN THE TOP--GIRLS RUN--COUPLES HINGE--
MEN CROSS RUN--GIRLS TRADE--COUPLES CIRCULATE--BEND THE LINE--
TOUCH 1/4--EIGHT CIRCULATE--SINGLE HINGE--MEN RUN--CENTER
COUPLES TRADE--EACH FOUR COUPLES HINGE--BEND THE LINE--STAR
THRU--PASS THRU--LEFT ALLEMANDE

ZERO LINE--PASS THE OCEAN--SWING THRU--MEN RUN--COUPLES HINGE--
-CENTER COUPLES TRADE--COUPLES HINGE--COUPLES CIRCULATE--
BEND THE LINE--PASS THE OCEAN--SWING THRU--RIGHT AND LEFT
GRAND

ZERO BOX--SWING THRU--MEN RUN--COUPLES CIRCULATE--COUPLES
HINGE-GIRLS TRADE--COUPLES HINGE--FERRIS WHEEL--DOUBLE PASS
THRU--LEADERS PARTNER TRADE--STAR THRU--PASS THRU--WHEEL &
DEAL-ZOOM-SQUARE THRU 3/4--LEFT ALLEMANDE

ZERO LINE--PASS THE OCEAN--GIRLS TRADE--RECYCLE--VEER LEFT--
COUPLES HINGE--VERY CENTER MEN TRADE--COUPLES HINGE--HALF
TAG THE LINE--WALK & DODGE--FACE YOUR PARTNER AND STAR THRU--
SLIDE THRU--LEFT ALLEMANDE

ZERO LINE--PASS THE OCEAN--RECYCLE--VEER LEFT--COUPLES
CIRCULATE--COUPLES HINGE--GIRLS TRADE--MEN RUN RIGHT--MEN
TRADE--MEN RUN RIGHT--COUPLES HINGE--FERRIS WHEEL--CENTERS
SWING THRU--TURN THRU--LEFT ALLEMANDE

SINGING CALL FIGURE:

HEADS PROMENADE HALFWAY--PASS THE OCEAN--RECYCLE--PASS

THRU--DO SA DO--SWING THRU--MEN RUN--COUPLES HINGE--VERY
CENTER MEN TRADE--WHEEL & DEAL--REVERSE FLUTTER WHEEL--KEEP
THIS GIRL AND PROMENADE

PLUS PAGE--LINEAR CYCLE

HEADS LEFT SQUARE THRU TWO--LEFT SWING THRU--GIRLS RUN--BEND
THE LINE--DIXIE STYLE TO A WAVE--LINEAR CYCLE (pass left shoulders
and peel left)--TOUCH 1/4--COORDINATE--BEND THE LINE--LEFT SQUARE
THRU--LEFT ALLEMANDE

SIDES LEFT SQUARE THRU FOUR--LEFT TOUCH 1/4--FOLLOW YOUR
NEIGHBOR--LINEAR CYCLE--SLIDE THRU AND THE CENTERS ROLL--
YOU'RE HOME

HEADS RIGHT & LEFT THRU--PASS THE OCEAN--EXTEND THE TAG--GIRLS
TRADE--LINEAR CYCLE--SINGLE CIRCLE TO A WAVE--FAN THE TOP--
LINEAR CYCLE--STAR THRU--DIXIE GRAND--LEFT ALLEMANDE

SIDES RIGHT AND LEFT THRU--PASS THE OCEAN--EXTEND--TRADE THE
WAVE--LINEAR CYCLE AND ROLL--ALL TRADE--COORDINATE--
CROSSFIRE--SCOOT BACK--ALL TRADE AND ROLL--PASS THRU--CHASE
RIGHT--WALK & DODGE--BEND THE LINE--PASS THE OCEAN--SWING
THRU--RIGHT AND LEFT GRAND

SINGING CALL FIGURE:

HEADS PROMENADE HALF--HALF SQUARE THRU--RIGHT AND LEFT THRU--
-VEER LEFT--GIRLS HINGE--DIAMOND CIRCULATE--FLIP THE DIAMOND--
GIRLS TRADE--LINEAR CYCLE--STAR THRU--PASS THRU--TURN BACK--
SWING THE CORNER AND PROMENADE HOME

Well, your classes will be starting soon...we hope you have a bigger year than ever before. Remember to go easy, and if possible try to retain each person in the club that you teach to dance. Have a great class season....

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OCT 2001

--IN THIS ISSUE--

VIEWPOINT: HISTORY OF THE NAMES "ADVANCED" & "CHALLENGE"
MAINSTREAM: TOUCH 1/4--SPLIT/BOX CIRCULATE
PLUS: ANYTHING AND ROLL

HISTORY OF THE NAMES "ADVANCED" AND "CHALLENGE"--PART II

Which word came first - Advanced or Challenge? Answer: CHALLENGE. In late 1963, the word Challenge did not exist as a descriptive name, except in the context that some material might be "challenging". By late 1966, the word Challenge had come into sporadic use.

After-Parties were held in Valley Forge, PA at the time of the National Convention in Philadelphia. These after-parties marked the start of the National Challenge Convention (later becoming the National Advanced & Challenge Convention). By 1968, the word Challenge seemed to be firmly implanted as a level of dancing significantly more complex than that done at open dances of the day.

Because Challenge was so far beyond normal open dances, considerable time and effort was required to learn this program, especially because there was no established call lists. Many dancers did not want to work this hard and began requesting that callers present a level somewhere in between. Thus the word Advanced emerged about 1970, and slowly grew throughout the decade, culminating in an explosion of interest in 1977 when CALLERLAB recognized Advanced as an established program with its own list of calls. This immense popularity of Advanced dancing continues today, with Challenge also being very popular but not attracting nearly the numbers which Advanced does.

Die Historie der Namen „ADVANCED“ und „CHALLENGE“ - Teil 2

Welchen Namen gab es zuerst? Advanced oder Challenge? Die Antwort lautet: CHALLENGE. Ende 1963, gab es den Begriff Challenge als eine Bezeichnung noch nicht, nur im Kontext, dass einiges Material herausfordernd („challenging“) war. Ende 1966 wurde der Name Challenge schon vereinzelt benutzt.

Challenge-Afterparties während der National Challenge Convention in Valley Forge, Philadelphia, fand der Name Challenge wohl im Juni 1987 das erste Mal öffentlich Anwendung. Diese Afterparties kennzeichneten den Beginn der National Challenge Convention (daraus entstand später die National Advanced & Challenge Convention). Bis 1968 schien es, als hätte sich Challenge als ein Level eingepreßt, der schwieriger war, als der Level bei normalen Tanzveranstaltungen.

Da Challenge weit das normale Tanzniveau überschritt, bedurfte es zum Erlernen des Levels entsprechendem Zeitaufwand und Mühe, insbesondere, da es keine Programmlisten gab.

Viele Tänzer wollten nicht mehr so hart arbeiten und verlangten ein mittleres Tanzniveau. Somit entstand um 1970 das Wort Advanced. Die Zahl der Advanced Tänzer stieg stetig während der nächsten 10 Jahre an. Als Callerlab 1977 Advanced offiziell anerkannte und eine eigene Programmliste veröffentlichte, erreichte das Interesse an Advanced seinen Höhepunkt. Die übergroße Beliebtheit des Advanced-Tanzens hält auch heute noch an. Obwohl Challenge auch beliebt ist, zieht es doch weit weniger Tänzer als Advanced in seinen Bann.

MAINSTREAM--TOUCH 1/4 AND BOX/SPLIT CIRCULATE
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**HEADS TOUCH 1/4--WALK & DODGE--TOUCH 1/4--WALK & DODGE--BEND
THE LINE--SQUARE THRU--TRADE BY--STAR THRU--RIGHT AND LEFT
THRU--FLUTTER WHEEL--ENDS LEFT TOUCH 1/4--CENTERS TOUCH 1/4--
ALL MEN RUN--ALL DOUBLE PASS THRU--CENTERS IN--ALL "U" TURN
BACK--ENDS LEFT TOUCH 1/4--CENTERS TOUCH 1/4--CENTERS WALK &
DODGE--THE OTHER GIRLS RUN--LEFT ALLEMANDE**

**SIDES PASS THE OCEAN--EXTEND--SCOOT BACK--SPLIT CIRCULATE--
RECYCLE--TOUCH 1/4--ENDS CIRCULATE--CENTERS TRADE--ALL
CIRCULATE-GIRLS TRADE--SWING THRU--RIGHT & LEFT GRAND**

SIDES RIGHT & LEFT THRU--SAME LADIES CHAIN--DIXIE STYLE TO A
WAVE--MEN TRADE--WITH A NEW GIRL HINGE--SIDES SEPARATE AND
TOUCH 1/4--MEN PASS THRU--ALL TRADE BY--MEN TOUCH 1/4--GIRLS
LEFT TOUCH 1/4--THOSE WHO CAN SLIDE THRU--THE OTHERS
CLOVERLEAF--CENTERS RIGHT & LEFT THRU--HALF SASHAY--SAME
FOUR PASS THRU--RIGHT & LEFT GRAND

HEADS SQUARE THRU 3/4--SEPARATE AROUND ONE TO A LINE--ENDS
TOUCH 1/4--CENTERS LEFT TOUCH 1/4--ALL FOUR LADIES RUN--ALL
SWING THRU--CENTERS TRADE--CENTERS RUN--COUPLES CIRCULATE--
BEND THE LINE--ENDS TOUCH 1/4--CENTERS LEFT TOUCH 1/4--ALL FOUR
MEN RUN--ALL SWING THRU--WALK & DODGE--FACE YOUR PARTNER AND
STAR THRU--SLIDE THRU--LEFT ALLEMANDE

ZERO BOX--TOUCH 1/4--SCOOT BACK--BOYS FOLD--GIRLS TURN BACK--
TOUCH 1/4--MEN TRADE--GIRLS FOLD--GIRLS VEER LEFT--ALL TURN
BACK--FERRIS WHEEL--CENTERS PASS THRU--TOUCH 1/4--SCOOT BACK--
SCOOT BACK AGAIN--GIRLS FOLD--MEN TURN BACK--TOUCH 1/4--GIRLS
TRADE--GIRLS RUN--TAG THE LINE RIGHT--WHEEL & DEAL--LEFT
ALLEMANDE

HEADS TOUCH 1/4--MEN RUN--TOUCH 1/4--GIRLS RUN--TOUCH 1/4--MEN
RUN--SWING THRU--SCOOT BACK--SINGLE HINGE--SCOOT BACK--ALL
STEP THRU--GIRLS SWING THRU--BOYS TRADE--GIRLS TURN THRU--BOYS
COURTESY TURN YOUR GIRL--TOUCH 1/4--SINGLE FILE CIRCULATE--MEN
RUN--TOUCH 1/4--GIRLS RUN--LEFT ALLEMANDE

SIDES LEAD RIGHT AND TOUCH 1/4--SPLIT CIRCULATE--MEN RUN--TOUCH
1/4--CIRCULATE--MEN RUN--RIGHT & LEFT THRU--VEER LEFT--FERRIS

WHEEL--SWING THRU--GIRLS RUN--VEER LEFT--CIRCLE TO A LINE (girls break)--TOUCH 1/4--CIRCULATE--MEN RUN--SWING THRU--TURN THRU--LEFT ALLEMANDE

HEADS LEAD RIGHT--TOUCH 1/4--CENTERS TRADE--RECYCLE--HALF SQUARE THRU--MEN CROSS FOLD--TOUCH 1/4--RIGHT & LEFT GRAND

SIDES LEFT TOUCH 1/4--WALK & DODGE--ALL LEFT TOUCH 1/4--MEN TRADE--RIGHT & LEFT THRU--DIXIE STYLE TO A WAVE--ALL CROSS RUN--SWING THRU--ALL EIGHT CIRCULATE--RIGHT & LEFT GRAND

HEADS LEFT TOUCH 1/4--MEN PASS THRU--CENTERS LEFT SQUARE THRU 3/4--SIDE MEN RUN--ALL LEFT TOUCH 1/4--CENTERS TRADE--MEN RUN--PASS THRU--WHEEL & DEAL--CENTERS PASS THRU--PASS THRU AGAIN--RIGHT & LEFT GRAND

ZERO BOX--SLIDE THRU--PASS THRU--TAG THE LINE--CENTERS IN--CENTERS FOLD--TOUCH 1/4--CIRCULATE--MEN RUN--SWING THRU--RIGHT & LEFT GRAND

HEADS STAR THRU--CENTERS SQUARE THRU 3/4--LEFT TOUCH 1/4--MEN TRADE--TOUCH 1/4--CIRCULATE--MEN RUN--SWING THRU--RIGHT & LEFT GRAND

SIDES HALF SQUARE THRU--TOUCH 3/4--MEN FOLD--DOUBLE PASS THRU--GIRLS TRADE--TOUCH 3/4--MEN TRADE--SWING THRU--RECYCLE--LEFT ALLEMANDE

SPLIT VERSUS BOX CIRCULATE

HEADS SQUARE THRU 3/4--COURTESY TURN--HALF SASHAY--TOUCH 1/4--

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

HEADS PASS THE OCEAN--RECYCLE--PASS THRU--SLIDE THRU--PASS
THE OCEAN--ALL 8 CIRCULATE--GIRLS TRADE--SPLIT CIRCULATE
DOUBLE--RIGHT & LEFT GRAND

SIDES TOUCH 1/4--BOX CIRCULATE--MEN RUN--PASS THRU--SLIDE THRU--
TOUCH 1/4--ALL 8 CIRCULATE--CENTERS ONLY CIRCULATE--ALL MEN
RUN--CENTERS PASS THRU--BOX THE GNAT--RIGHT & LEFT GRAND

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

SIDES LEAD RIGHT--SLIDE THRU--TOUCH 1/4--ALL 8 CIRCULATE--EACH
FOUR SPLIT CIRCULATE--ALL 8 CIRCULATE--CENTERS ONLY CIRCULATE--
ALL MEN RUN--CENTERS PASS THRU--TOUCH 1/4--SPLIT CIRCULATE--MEN
RUN--SLIDE THRU--LEFT ALLEMANDE

ZERO LINE--TOUCH 1/4--SPLIT CIRCULATE--CENTERS ONLY CIRCULATE--
ALL MEN RUN--CENTERS PASS THRU--LEFT ALLEMANDE

ZERO LINE--TOUCH 1/4--SINGLE FILE CIRCULATE--CENTERS ONLY
CIRCULATE--SINGLE FILE CIRCULATE--GIRLS ONLY CIRCULATE--GIRLS

WALK & DODGE--THOSE WHO CAN STAR THRU WHILE THE OTHERS FACE
IN--LINES GO FORWARD & BACK--RIGHT & LEFT THRU--DIXIE STYLE TO
AN ALLEMANDE LEFT

PLUS PAGE--ANYTHING AND ROLL

SIDE LADIES CHAIN--HEADS TOUCH 1/4--GIRLS PASS THRU--CENTERS
RIGHT & LEFT THRU AND ROLL--THE OTHERS TRADE AND ROLL--
CENTERS RUN & ROLL--CENTERS TRADE & ROLL--CENTERS PASS THRU--
SINGLE CIRCLE TO A RIGHT & LEFT GRAND

HEADS HALF SQUARE THRU--RIGHT & LEFT THRU--VEER LEFT--WHEEL &
DEAL AND ROLL--GIRLS TRADE--STAR THRU--TRADE BY--RIGHT & LEFT
AND ROLL--SPLIT CIRCULATE--GIRLS RUN--HALF SQUARE THRU TO A
RIGHT & LEFT GRAND

ZERO LINE--STEP TO A WAVE AND FAN THE TOP AND ROLL--GIRLS PASS
THRU--TOUCH 1/4 AND ROLL--SWING THRU--JUST THE ENDS DO YOUR
PART OF AN ACEY DEUCY--SINGLE HINGE AND ROLL--STAR THRU--
FERRIS WHEEL--SQUARE THRU BUT ON YOUR THIRD HAND GO DIXIE
GRAND TO A LEFT ALLEMANDE

SIDES SQUARE THRU 3/4--SEPARATE AROUND ONE TO A LINE--PASS
THRU--WHEEL & DEAL--GIRLS SWING THRU--PING PONG CIRCULATE AND
GIRLS ROLL--MEN CAST OFF 3/4--ENDS CIRCULATE--MEN RUN AND ROLL--
GIRLS TRADE AND ROLL--ON THE DOUBLE TRACK GO DIXIE STYLE TO A
WAVE--MEN TRADE--ALL 8 CIRCULATE ONCE AND A HALF--LEFT
ALLEMANDE

HEADS PASS THE OCEAN--PING PONG CIRCULATE AND THE HEAD GIRLS
ONLY ROLL--CENTERS RECYCLE AND THOSE GIRLS ROLL--GIRLS TRADE

AND ROLL--ALL TRADE AND ROLL--STAR THRU--CENTERS PASS THRU--
SINGLE CIRCLE TO A RIGHT & LEFT GRAND

TIME TO REMIND ALL AGAIN THAT YOUR SUBSCRIPTION RUNS OUT WITH THE DECEMBER
ISSUE...SAVE YOURSELF THE TROUBLE AND REMIT DM 65 TO POSTBANK, KARLSRUHE..AL
STEVENS; KONTO: 227691752, BLZ: 66010075, RATHER THAN BOTHER WITH THE EURO IN
JANUARY.

NOTES FOR EUROPEAN CALLERS

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NOV 2001

--IN THIS ISSUE--

VIEWPOINT: *ROUGH DANCING*
MAINSTREAM: *CROSS EXTEND....NEW FIGURE/CONCEPT*
PLUS:

ROUGH DANCING--

In the past couple of weeks I have noticed a couple of things that I need to bring to your attention....again. This theme of "rough dancing" is one that has been talked about before, and will be discussed again....and again. I normally would not be so adamant about this, but when I notice it over and over again, it makes me wonder.

A couple of weeks ago, while sharing the program with a couple of callers, my wife was stepped upon by a rough dancer who was in a hurry to complete the "Grand Square" in record time....he stepped on her foot with a heavy boot and her foot remained swollen for a week. She was dancing the Grand Square as she was taught....in 32 beats of music, while he attempted to finish it together with untaught twirls and flairs, in less than 24 beats of music. While engaging in his short-cuts, he stepped on her foot with all his weight while he was backing up as she was turning a corner.

This incident should have never happened if we callers would bring incidents like this to the attention of our dancers. This past weekend, I observed what I believe might be part of the problem.....the caller watching some dancers and calling the next call when they are finished, instead of when the 32 beats have elapsed, forcing those dancers who are trying to dance it in 32 beats to rush to catch up. This resembles pretty much the tail wagging the dog instead of the other way around.

The callers are supposed to be aware of how long it takes to complete a call and should be using good timing to allow the dancers to "dance".....instead of

execute.....the movements. I urge you all to be aware of this and caution your dancers to be aware that if they wish to set records, to get off the dance floor and set all the records they want.....and allow those who wish to dance the opportunity to dance....Sabine will appreciate it greatly.

WILDES TANZEN

In den letzten Wochen sind mir ein paar Dinge aufgefallen, auf die ich Euch aufmerksam machen möchte...wieder einmal. Dieses Thema des wilden, rücksichtslosen Tanzens wurde schon mehrfach aufgegriffen, und wird wieder und wieder diskutiert werden. Normalerweise wäre ich nicht so unerbittlich deswegen, aber wenn ich ständig damit konfrontiert werde, wirft es Fragen auf.

Vor wenigen Wochen wurde meine Frau während eines Specials, das ich zusammen mit anderen Callern callte, von einem wilden Tänzer getreten, der es sehr eilig hatte und den „Grand Square“ in Rekordzeit beenden wollte. Er trat ihr mit seinem schweren Schuh auf den Fuß, der daraufhin eine Woche lang angeschwollen blieb. Sie tanzte den Grand Square wie sie es gelernt hatte, während er versuchte, ihn in weniger als 24 Taktschlägen zu tanzen und darin noch selbstentwickelte Drehungen und Schnörkel unterzubringen. Beim Einschlagen einer seiner Abkürzungen lief er schon rückwärts und trat ihr mit seinem ganzen Gewicht auf den Fuß, als sie ihre Ecke noch nicht erreicht hatte.

Dieser Vorfall sollte nie passiert sein, wenn wir Caller unsere Tänzer auf solche Vorkommnisse aufmerksam machen würden. Vergangenes Wochenende beobachtete ich etwas, was ich als Teil des Problems erkenne: der Caller schaute auf einen Teil seiner Tänzer und callte das nächste Call, als diese Gruppe fertig war, und nicht, nachdem die 32 Taktschläge verstrichen waren, so dass sich die anderen Tänzer, die die vollen 32 Taktschläge tanzen wollten, beeilen mussten, um den Anschluß nicht zu verlieren. Das Ganze ähnelt doch sehr einem Schwanz, der seinen Hund wedelt, statt umgekehrt.

Caller sollten sich darüber im Klaren sein, wie lange es dauert, ein Call auszuführen und sollten gutes Timing nutzen, um es den Tänzern zu ermöglichen, die Figuren zu tanzen, anstatt „durchzustürmen“. Es ist mein Anliegen an Euch, dass Ihr Euch dieser Dinge bewußt werdet und auch Eure Tänzer darauf hinweist, dass sie, wenn es ihnen um Rekordleistungen geht, die Tanzfläche verlassen sollten und „draußen“ so viele Rekorde aufstellen, wie sie wollen. Damit geben sie den Tänzern, die tanzen möchten, die

Gelegenheit dazu. Sabine wird es sehr zu schätzen wissen.

*****ATTENTION*****

Lieber Bezieher/in, nach vielen Anfragen eurerseits haben wir uns entschlossen, Euch die Gebühr für unsere Notes zu erleichtern. Ab nächstes Jahr wären wir Euch dankbar wenn wir den Betrag über Bankeinzug oder Dauerauftrag einziehen könnten. Es erleichtert Euch und uns die Arbeit. Der Betrag ab Januar 2002 beträgt Euro 35. Schickt bitte beiliegendes Formular an Rudi Pohl, da er den Einzug veranlassen werde. Selbstverständlich könnt Ihr auch, wenn es nicht anders geht, wie bisher, selbst einzahlen.

MAINSTREAM--CROSS EXTEND...NEW IDEA FROM DAVID COX

The following idea came from the owner/producer of C-Bar-C / Seven "C-s" Records, David Cox, from Australia (by the way, David honored me by asking me to become part of his "staff" on his record label...I accepted because I like the sound of their music). David is not only an excellent caller, and a very capable record producer, he also has an excellent note service from Australia called "Choreo-Wise". I have received permission from David to publish his idea in my notes this month.....hope you enjoy it.

The call "Extend" is limited at MS to a 1/4 tag formation only. Normally, if the ocean wave that splits two facing couples is a right hand wave, the dancers step thru and give a right hand to the outside dancer they face creating parallel right hand waves. On the call "Cross-Extend", the dancers in the right hand wave will give a LEFT hand to the outside dancer, creating parallel left hand waves. A little teaching hint for the dancers in the wave. It is easy for the end dancers to extend a left hand to the outside dancer, they have that hand free....if they would hold on to the right hand of the adjacent center dancer just a split second, not too long, it would give the center dancer (who has both hands joined) a "hint" as to which hand to give to the outside dancer. By holding on to the right hand, this forces the center dancers left shoulder (and left hand) to move forward....making it much easier. I tried this call last weekend with great success.....GOOD JOB, DAVID, and a huge THANKS....

THESE CAME FROM DAVID....

HEADS PASS THE OCEAN--CROSS EXTEND--MEN TRADE--LEFT SWING THRU--LADIES RUN LEFT--BEND THE LINE--FLUTTER WHEEL--SWEEP 1/4--

DIVE THRU--PASS THRU--LEFT ALLEMANDE

**HEADS PASS THE OCEAN--CROSS EXTEND--MEN CROSS RUN--LADIES
TRADE--ALL 8 CIRCULATE--SWING THRU--GIRLS CIRCULATE--BOYS
TRADE--RIGHT AND LEFT GRAND**

**SIDES PASS THE OCEAN--CROSS EXTEND--MEN START A SWING THRU--
CHAIN DOWN THE LINE--FLUTTER WHEEL--SWEEP 1/4--PASS THRU--
TRADE BY--LEFT ALLEMANDE**

The next few routines start with a left hand wave and the Cross-Extend will result in parallel right hand waves. David started these movements, I added the get-outs.

**HEADS RIGHT & LEFT THRU--GO DIXIE STYLE TO A WAVE--VERY CENTERS
TRADE--CROSS EXTEND--LADIES TRADE--RECYCLE--PASS TO THE
CENTER--SQUARE THRU 3/4--LEFT ALLEMANDE**

**SIDES SQUARE THRU 3/4--COURTESY TURN--DIXIE STYLE TO A WAVE--
VERY CENTERS TRADE--CROSS EXTEND--LADIES TRADE--MEN RUN--
COUPLES CIRCULATE--BEND THE LINE--FLUTTER WHEEL--REVERSE
FLUTTER--SWEEP 1/4--RIGHT & LEFT THRU--HALF SASHAY--PASS THRU--
RIGHT & LEFT GRAND**

**HEADS PASS THE OCEAN--SWING THRU--VERY CENTERS CROSS RUN--
CROSS EXTEND--CENTERS TRADE--MEN RUN--CALIFORNIA TWIRL--PASS
THRU--WHEEL & DEAL--CENTERS WHEEL AROUND--LEFT TOUCH 1/4--MEN
RUN LEFT--TURN THRU--LEFT ALLEMANDE**

SIDES PASS THE OCEAN--SWING THRU--SIDE LADIES CROSS RUN--CROSS

EXTEND--CENTERS TRADE--LADIES RUN--BOX THE GNAT--RIGHT & LEFT
THRU--PASS THRU--WHEEL & DEAL--CENTERS PASS THRU--LEFT
ALLEMANDE

HEADS TOUCH 1/4--WALK & DODGE--SWING THRU--BOYS RUN--COUPLES
CIRCULATE--BEND THE LINE--PASS THRU WHEEL & DEAL--CENTERS LEFT
SWING THRU--CROSS EXTEND--CENTERS TRADE--LADIES TRADE--
SQUARE THRU 3/4--LEFT ALLEMANDE

SIDES TURN THRU--FACE YOUR ORIGINAL PARTNER AND LEFT TURN
THRU--WALK OUT TO THE CORNER AND SWING THRU--GIRLS CIRCULATE--
-BOYS TRADE--BOYS RUN--BEND THE LINE--STAR THRU--TOUCH 1/4--
CENTERS TRADE--CENTERS RUN--FERRIS WHEEL--MEN SWING THRU--
CROSS EXTEND--CENTERS TRADE--LEFT SWING THRU--MEN TRADE--
PASS THRU--WHEEL & DEAL--CENTERS PASS THRU--LEFT ALLEMANDE

HEADS SQUARE THRU...BUT ON YOUR THIRD HAND PASS THE OCEAN--
CROSS EXTEND--MEN TRADE--LEFT SWING THRU--LADIES TRADE--MEN
RUN--MEN CROSS RUN--CALIFORNIA TWIRL--MEN CIRCULATE--
PROMENADE HOME

SINGING CALL FIGURE--corner progression

HEADS PROMENADE HALF--PASS THE OCEAN--CROSS EXTEND--MEN
TRADE--LEFT SWING THRU--LADIES TRADE--MEN RUN--MEN CROSS RUN--
CALIFORNIA TWIRL--PROMENADE

THIS IS LEFT BLANK INTENTIONALLY.....SEE REVERSE.....

PLUS PAGE.....SINGING CALL FIGURES

HEADS PASS THRU--PARTNER TRADE--STAR THRU--DOUBLE PASS THRU--
TRACK TWO--LINEAR CYCLE--LOAD YOUR BOAT--SWING & PROMENADE

HEADS TOUCH 1/4--CENTERS BOX CIRCULATE--HINGE AND FAN THE TOP--
PING PONG CIRCULATE--GIRLS IN THE WAVE TRADE--RECYCLE--VEER
LEFT--VEER RIGHT TO A LEFT HAND WAVE--BOYS TRADE--BOYS CROSS
FOLD--SWING & PROMENADE

HEADS PASS THE OCEAN--GIRLS TRADE--RECYCLE--PASS THRU--STAR
THRU--RIGHT & LEFT THRU--DIXIE STYLE TO A WAVE--JUST THE BOYS
FOLLOW YOUR NEIGHBOR & SPREAD--GIRLS FACE IN--BOYS TURN THRU--
-SWING CORNER AND PROMENADE

HEADS SLIDE THRU & ROLL--STAR THRU--DO SA DO TO A WAVE--SWING
THRU--GIRLS FOLD--PEEL OFF & ROLL--GO DIXIE STYLE TO A WAVE--
BOYS TRADE--LEFT SWING THRU--GIRLS RUN--PROMENADE

HEADS SQUARE THRU...BUT ON YOUR THIRD HAND PASS THE OCEAN--
EXTEND AND THE LADIES TRADE--RECYCLE--TOUCH 1/4 & ROLL--ALL DO
THE CENTER PART OF LOAD YOUR BOAT--SWING THE CORNER AND
PROMENADE

-----cut here-----

-

Bankeinzugsermächtigung:

Hiermit erkläre ich mich einverstanden, dass der Jahresbeitrag von Euro 35.--
von meinem Konto abgebucht wird.

Name

Vorname

Strasse & Hausnummer

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Geldinstitut

Bankleitzahl

**Unterschrift.
Einzugsermächtigung.**

Bei evtl. Austritt erlischt auch die

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DEC 2001

--IN THIS ISSUE--

VIEWPOINT: *CHRISTMAS GREETINGS*

MAINSTREAM: *RECYCLE*

PLUS: *INDEX FOR 2001*

***MERRY
CHRISTMAS***



***HAPPY
NEW YEAR***

FROM:

***AL & SABINE
STEVENS***

***RUDI & USCHI
POHL***

This issue brings to an end another year of notes for your use. I would like to urge all of you to send your subscription in prior to the end of the year to receive uninterrupted service from us to you.

I would also like to take this opportunity, on behalf of Uschi and Rudi Pohl, and my wife Sabine, to wish each and every one of you and your families a very **MERRY CHRISTMAS** and the most **PROSPEROUS OF NEW YEARS**. This year was a very tragic year for mankind.....take time out and reflect on the little things in life, while we still can, for we never know what the deck of life's cards will deal for us. Take time out and renew your subscription to the only callers note service made in Europe, and published primarily for European callers. Both Rudi and I appreciate your support.

We have tried to get my bank account registered as a "business" account, however we are experiencing difficulties in getting this accomplished. For the time being, if you have sent our request for

“Bankeinzugsermaechtigung” back to us, please transfer the DM65 to our account. The account information was sent in the October Notes. Thanks for your understanding.

MAINSTREAM PAGE--RECYCLE

RECYCLE ZERO'S.....

From facing couples:

- 1. **PASS THE OCEAN--RECYCLE--SWEEP 1/4=ZERO**
- 2. **SLIDE THRU--SQUARE THRU 3/4--COURTESY TURN--DIXIE STYLE--RECYCLE=ZERO**
- 3. **DOUBLE SWING THRU--CENTERS TRADE--RECYCLE=ZERO**

RECYCLE EQUIVALENTS....

Equals two ladies chain:

- 1. **DOUBLE SWING THRU--RECYCLE.....**
- 2. **PASS THE OCEAN--RECYCLE--SLIDE THRU.....**
- 3. **SPIN THE TOP--SWING THRU--RECYCLE--SLIDE THRU.....**

Equals right & left thru:

- 1. **TOUCH 1/4--SCOOT BACK--SINGLE HINGE--CENTERS TRADE--RECYCLE..**
- 2. **SWING THRU--SPIN THE TOP--RECYCLE--SWEEP 1/4.....**

Equals lead right:

- 1. **RIGHT & LEFT THRU--PASS THE OCEAN--RECYCLE--PASS THRU.....**

MODULES:

HEADS PASS THE OCEAN--EXTEND--GIRLS TRADE--RECYCLE--PASS THRU--TRADE BY--LEFT ALLEMANDE

ZERO BOX--SLIDE THRU--RIGHT & LEFT THRU--DIXIE STYLE TO A WAVE--GIRLS TRADE--BOYS TRADE--RECYCLE--LEFT ALLEMANDE

SIDES SLIDE THRU--SQUARE THRU 3/4--LEFT TOUCH 1/4--NEW CENTERS

TRADE--LEFT SWING THRU--(with a left)SINGLE HINGE--BALANCE FORWARD & BACK--RECYCLE--VEER RIGHT--BEND THE LINE--GO FORWARD & BACK--LEFT ALLEMANDE

HEADS SWING THRU--RECYCLE--STAR THRU--SWING THRU--RECYCLE--BOX THE GNAT--PASS THRU--CENTERS BOX THE GNAT--ALL RIGHT & LEFT GRAND

SIDES ROLL AWAY--HEADS SPIN THE TOP--RECYCLE--PASS THRU--TOUCH 1/4--BOYS RUN--TOUCH 1/4--SINGLE FILE CIRCULATE--BOYS RUN--SQUARE THRU BUT ON YOUR THIRD HAND BOX THE GNAT--RIGHT & LEFT GRAND

FOUR LADIES CHAIN 3/4--HEADS HALF SASHAY--SIDES PASS THE OCEAN--EXTEND--RECYCLE--TOUCH 1/4--BOYS TRADE--(careful)GIRLS ZOOM--ALL SWING THRU--GIRLS RUN--TAG THE LINE RIGHT--BEND THE LINE--CENTERS SQUARE THRU--ENDS ALLEMANDE LEFT--ALL RIGHT & LEFT GRAND

HEAD LADIES CHAIN--HEADS PASS THE OCEAN--SPIN THE TOP--RECYCLE--SLIDE THRU--CIRCLE TO A LINE--ALL PASS THRU--BOYS RUN--RECYCLE--SAME SEX TOUCH 1/4--ALL DO THE LAST TWO PARTS OF A SPIN THE TOP (centers cast off 3/4 while the others move up 1/4 in a semi circle)--RECYCLE--STAR THRU--PASS THRU--BOX THE GNAT--RIGHT & LEFT GRAND

HEADS PASS THRU--CLOVERLEAF--DOUBLE PASS THRU--BOYS RUN--ALL SINGLE HINGE--(in each wave)CENTERS TRADE--RECYCLE--STAR THRU--ZOOM--PASS THRU--1/2 SQUARE THRU--BOYS RUN--CENTERS TRADE--SWING THRU--RECYCLE--1/2 SQUARE THRU--WHEEL & DEAL--FOUR GIRLS

SQUARE THRU 3/4--STAR THRU--BOYS TRADE--GIRLS ZOOM--WHEEL & DEAL--STAR THRU--PASS THRU--WHEEL & DEAL--SQUARE THRU 3/4--LEFT ALLEMANDE

HEADS SQUARE THRU--TOUCH 1/4--SCOOT BACK--SWING THRU--CENTERS TRADE--RECYCLE--PASS THRU--ALL FACE YOUR PARTNER--STAR THRU--JUST THE BOYS ZOOM--DOUBLE PASS THRU--LEADERS TRADE--ALLEMANDE LEFT--RIGHT & LEFT GRAND--WHEN YOU MEET YOUR PARTNER, YOU'RE HOME

SIDES PROMENADE HALF--DO SA DO WHILE THE HEADS FACE AND ALL STEP TO A TIDAL WAVE--EACH WAVE RECYCLE--PASS THE OCEAN--BOYS RUN--FERRIS WHEEL--SQUARE THRU 3/4--LEFT ALLEMANDE

SINGING CALL FIGURES:

HEADS PASS THE OCEAN--SWING THRU DOUBLE--CROSS EXTEND (give a left hand to the outside dancer)--RECYCLE--SWEEP 1/4--ALL PASS THE OCEAN--SWING THRU--BOYS TRADE--SWING CORNER AND PROMENADE.....

HEADS PROMENADE HALF--WALK IN AND DO SA DO WHILE THE OTHERS FACE AND ALL STEP TO A LONG WAVE--GIRLS LEAD A RECYCLE--PASS THE OCEAN--BOYS RUN--FERRIS WHEEL--SQUARE THRU 3/4--SWING THE CORNER AND PROMENADE

HEADS TOUCH 1/4--WALK & DODGE--CIRCLE TO A LINE--ALL SWING THRU--BOYS RUN--COUPLES HINGE--FERRIS WHEEL--CENTERS SWING THRU--TURN THRU--SWING THE CORNER AND PROMENADE

HEADS PASS THRU--SEPARATE AROUND 2 TO A LINE--ALL BOX THE

**GNAT--RIGHT AND LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--
BOYS CROSS FOLD--TOUCH 1/4--WALK & DODGE--PARTNER TRADE--
SLIDE THRU--SWING CORNER AND PROMENADE**

**HEADS TOUCH 1/4--WALK & DODGE--STAR THRU--REVERSE FLUTTER
WHEEL-PASS THE OCEAN--BOYS CIRCULATE--GIRLS TRADE--BOYS RUN--
ALL VEER LEFT--CENTERS TOUCH 1/4--BOX CIRCULATE DOUBLE AS THE
OTHERS FACE AND SLIDE THRU--ALL LEFT ALLEMANDE**

**FOUR LADIES CHAIN--HEADS HALF SASHAY--SIDES HALF SASHAY--SIDES
PASS THRU--SEPARATE AROUND ONE TO A LINE--ALL PASS THRU--ALL
TURN BACK--BOYS HALF SASHAY--GIRLS HALF SASHAY--CENTERS HALF
SASHAY--ALL HALF SASHAY--ALL LEFT ALLEMANDE**

**HEADS STAR THRU--CALIFORNIA TWIRL--ALL HALF SASHAY--SWING
THRU--BOYS CIRCULATE--SWING THRU--BOYS RUN--TAG THE LINE LEFT--
COUPLES CIRCULATE--ALL HALF SASHAY--COUPLES CIRCULATE--ALL
TAG THE LINE LEFT AND PROMENADE HOME**

**HEADS TURN THRU--SEPARATE AROUND ONE TO A LINE--FORWARD &
BACK--ALL HALF SASHAY--CENTERS ONLY STAR THRU AND HALF
SASHAY--ALL RIGHT & LEFT GRAND**

**HEADS PASS THE OCEAN--GIRLS TRADE--RECYCLE--PASS THRU--STAR
THRU--RIGHT & LEFT THRU--DIXIE STYLE TO A WAVE--BOYS TRADE--
ALLEMANDE LEFT--DO SA DO PARTNER--GO BACK & SWING CORNER
AND PROMENADE HOME**

HEADS SQUARE THRU--SLIDE THRU--RIGHT & LEFT THRU--DIXIE STYLE TO

**A WAVE--BOYS TRADE--RECYCLE--TOUCH 1/4--WALK & DODGE--PARTNER
TRADE--SLIDE THRU--SWING CORNER AND PROMENADE HOME**

INDEX FOR 2001

**JAN ABOUT ZERO'S--CIRCULATE....& 1/4 MORE--FIRE IT UP--STAR TRACK-
-EXPLODE THE WAVE**

FEB READ YOUR FIRST TIP--WALK & DODGE--TEACUP CHAIN

MAR MUSIC--SCOOT BACK VARIATIONS--TRACK TWO

**APR CALLERLAB CONVENTION--SEPARATE--HANG A RIGHT/LEFT--
SPREAD**

**MAY PROFESSIONALISM IN CALLING--DIXIE STYLE/REVERSE DIXIE STYLE-
-CHASE RIGHT/LEFT CHASE**

JUN COCOON BUILDING--SPIN CHAIN THRU--CIRCULATE--PEEL OFF

JUL SIMPLE VARIETY--ZOOM--ON A DOUBLE TRACK--Z COORDINATE

AUG MINI LAB 2002--SEPARATE--COORDINATE....BUT

**SEP HISTORY OF ADVANCED & CHALLENGE--HINGE FAMILY--LINEAR
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**OCT HISTORY OF ADVANCED & CHALLENGE--TOUCH 1/4--SPLIT/BOX
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