

The illustrated **BASIC and MAINSTREAM** Movements of Square Dancing

HANDBOOK SERIES

UPDATED
2011

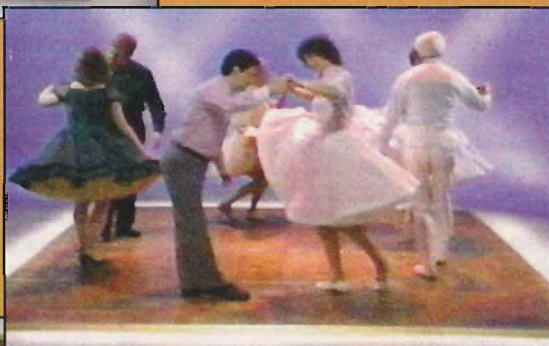


This Handbook is endorsed by



The International Association
of Square Dance Callers

Reprinted From
SQUARE DANCING
Official Publication
of the Sets in Order
AMERICAN SQUARE
DANCE SOCIETY



The order of basics, the definitions, styling and timing notes contained in this Handbook represent the Basic and Mainstream Plateaus of American Square Dancing as adopted by members of Callerlab.

INDEX OF TERMS IN PAGE ORDER

Alamo Ring Formation.....	5
All Around the Corner.....	5
All Eight Circulate.....	10
Allemande Family.....	5
Allemande Left in the Alamo Style.....	5
Allemande Thar.....	46
Backtrack - Gents / Ladies.....	49
Balance.....	5
Bend the Line.....	6
Box Circulate.....	10
Box the Gnat.....	6
Boys Fold.....	20
Boys Run.....	34
Boys Trade.....	48
California Twirl.....	7
Cast Off Three Quarters.....	7
Centers Fold.....	20
Centers In.....	8
Centers Run.....	34
Centers Trade.....	48
Chain Down the Line.....	26
Circle Family.....	8
Circle to a Line.....	9
Circulate Family.....	10
Cloverleaf.....	12
Column Circulate.....	10
Couple Promenade.....	30
Couples Circulate.....	10
Couples Hinge.....	25
Couples Trade.....	48
Courtesy Turn.....	13
Cross Fold.....	20
Cross Run.....	34
Dive Thru.....	13
Dixie Style to an Ocean Wave.....	14
Do Paso.....	15
Do Sa Do.....	16
Double Pass Thru.....	17
Eight Chain Thru.....	17
Ends Fold.....	20
Ends Trade.....	48
Extend.....	18
Ferris Wheel.....	18
First Couple Go Left / Right	
Next Couple Go Left / Right.....	19
Flutterwheel Family.....	19
Fold Family.....	20
Forward & Back.....	22
Girls Fold.....	20
Girls Run.....	34
Girls Trade.....	48
Grand Square.....	22
Half Sashay Family.....	24
Half Tag.....	25
Hinge Family.....	25
Ladies Chain Family.....	26
Ladies in, Men Sashay.....	24

Lead Right.....	28
Left Hand Star.....	42
Left Square Thru.....	41
Left / Right Arm Turn.....	28
Ocean Wave Family.....	28
Partner Trade.....	48
Pass the Ocean.....	29
Pass Thru.....	29
Pass to the Center.....	30
Promenade Family.....	30
Recycle.....	32
Reverse Flutterwheel.....	19
Right and Left Grand.....	32
Right and Left Thru.....	33
Right Arm Turn.....	28
Right Hand Star.....	42
Rollaway.....	24
Run Family.....	34
Scoot Back.....	35
See Saw.....	36
Separate and come into the middle.....	36
Separate Around 1 or 2.....	36
Separate to a Line.....	36
Shoot the Star.....	37
Single File Circulate.....	10
Single File Promenade.....	30
Single Hinge.....	25
Slide Thru.....	37
Slip the Clutch.....	38
Spin Chain Thru.....	39
Spin the Top.....	40
Split Circulate.....	10
Split Two.....	41
Square Thru Family.....	41
Star Family.....	42
Star Promenade.....	30
Star Thru.....	42
Sweep a Quarter.....	43
Swing.....	43
Swing Thru Family.....	44
Tag the Line.....	45
Thar Family.....	46
Touch 1/4.....	46
Trade By.....	47
Trade Family.....	48
Turn Back Family.....	49
Turn Thru.....	50
U-Turn Back.....	49
Veer Left / Right.....	50
Walk and Dodge.....	51
Weave the Ring.....	32
Wheel & Deal Family.....	52
Wheel Around.....	53
Wrong Way Grand.....	32
Wrong Way Thar.....	46
Zoom.....	53

The Basic & Mainstream Movements of Square Dancing

THE SQUARE DANCE TERMS that fill the following pages are not square dance calls. They are the meaningful commands from which the square dance calls are made. These are the "signals" a square dancer learns through repeated practice. These are the basic ingredients of contemporary square dancing.

Although there are literally thousands of terms connected with square dancing, only a certain number of "basics" form the necessary language, which is used by the callers in directing the dancers through endless combinations.

The terms in this Handbook comprise the Basic and Mainstream programs of American Square Dancing as specified by the members of Callerlab, The International Association of Square Dance Callers, and are presented in the Callerlab approved teaching order.

A Word to New Dancers

Don't expect to be able to learn to square dance with just the aid of this Handbook alone. Square dancing can only be learned through involvement — by actually getting out there and dancing! This book will never replace your caller/teacher. That is not its purpose. On the contrary, this collection of terms, when used along with your class participation, should make the learning period a great deal less complicated.

After each class session, draw a line through the new basics that you have been taught. Note the parts that might be difficult for you. You'll notice that each basic is clearly defined and then, in *italics*, certain points on styling, including the number of steps to do the basic, are outlined. The number of counts for the comfortable completion of a movement sometimes varies, depending upon whether dancers are already in motion at the time the call is given or if they are to move from a standing start. Remember this. To be a competent dancer you will want to be able to do each basic from a number of different starting positions. Versatility is the name of the game and the full value of these movements is realized when they are learned in depth.

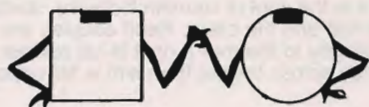
An Extra Dimension

In order to better visualize the basics in this Handbook we will be using a combination of artist's drawings, geometric symbols and photographs of "live" dancers.

The artist's drawings are used for fine points of styling when the relationship of one dancer to another may best be illustrated in this manner.



When a pattern for the basic is required, the square and circle symbols are utilized — the square for the man and the circle for the lady. Black patches indicate the nose or facing direction of the "dancer." Handholds and armholds are shown when they play a factor in the styling.



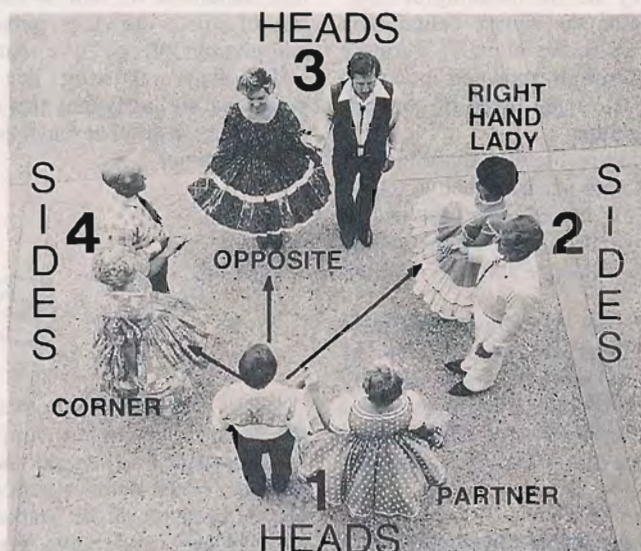
Photographs of actual dancers in action are used when details of the pattern and styling need to be pointed out.



In some instances just one of these methods will be used. In others, however, the movements will be best depicted by using two of the types or even three. It is hoped that this additional dimension will help to make the Handbook even more meaningful to you.

DANCER NAMING:

Here's what it's all about — May we introduce **THE SQUARE**: A square is formed by four couples facing in, with the back of each couple parallel to a different wall in the hall. Depending upon hall and space conditions, each couple is from seven to ten feet from the opposite couple. The lady is on the right of her gentleman.



POSITIONS & DESIGNATIONS: The couples are numbered One, Two, Three, Four around the square to the right or counterclockwise, starting with the couple whose backs are closest to the front of the hall and the caller. Head couples are One and Three. Side couples are Two and Four. The lady directly to the man's right is his partner. Next lady to his right is known as his right hand lady. The lady across the set from him is his opposite. The lady to his left is his corner or left hand lady.

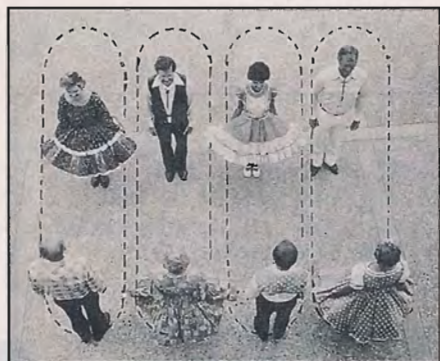
SPECIAL NOTE: The definitions, styling and timing tips that appear in this edition reflect the information which is currently available through the Callerlab office as of the time of publication. Minor changes such as punctuation or word alterations may continually crop up but it is hoped that all major changes have been accomplished. Should the suggested order of teaching be altered or a movement dropped, this will not affect the definitions, styling notes and timing notes of the basics in this Handbook. Future reprintings will reflect revisions that come along. Some changes may occur in the future but this should not affect how to dance a figure.

IN APPRECIATION: Our thanks to all who have contributed to this Handbook which started in the mid-1950's when some 200 callers assisted The American Square Dance Society in creating descriptions styling and timing notes for the basic movements then in use. Since the mid-1970's Callerlab committees annually have reviewed and updated the material.

About the Formations

AS YOU PROGRESS through your square dance class you will become acquainted with the formations used, as well as positions in relation to yourself and the other seven dancers in the square. You will have learned to form a circle and a square during the first night of your learning period. This is the beginning. The objective of the Basics definitions is to provide clear, concise, simple explanations of the terms and calls used in the Program. As your caller introduces new combinations he will tell you what position you and the dancer(s) you will be working with will be in.

Starting Formations: Every basic has a starting formation. In this Handbook starting formations are listed for each of the defined calls. The smallest basic formation has been listed. Multiples of this formation may be possible. For example, the minimum number of dancers required to do sa do is two. It is possible, however, to have four dancers in a line facing four dancers in an opposite line ready for a do sa do. In this case, there are four multiples of the basic formation.



Facing Dancers: Facing dancers, unless otherwise specified, may be any combination of men and women.

FACING DANCERS



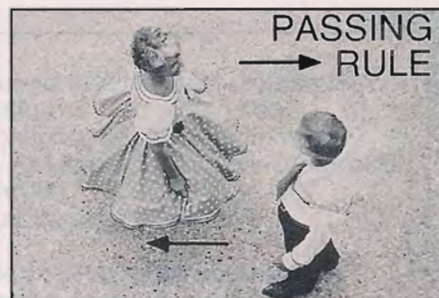
Couples: Couples, unless otherwise specified, may be any combination of men and women.

COUPLES

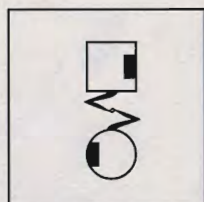
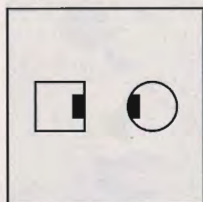


There are also rules in square dancing which apply under certain circumstances and situations.

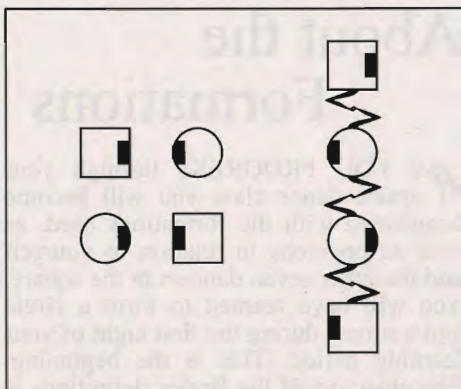
Passing Rule: Whenever two dancers are walking toward each other and are about to collide, they pass right shoulders and continue.



Same Position Rule: Whenever two dancers are walking toward each other and are required to occupy the same position, they join right hands in a mini wave, sharing that position.



This is a MINI WAVE



Facing Couples Rule: Some calls, which normally start from ocean waves, can also be done when dancers are in facing couples (e.g. swing thru, spin the top, fan the top, etc.). In this case the dancers first step into a momentary right ocean wave and complete the call, unless the caller specifically directs a left hand call (e.g. left swing thru, etc.), in which case the dancers step into a momentary left ocean wave and complete the call. Exceptions to this rule are listed in the body of the definitions. This rule also applies when calls which require two parallel ocean waves (e.g., spin chain thru) are called with the dancers in an eight chain thru formation.

Ocean Wave Rule: Some calls which normally start from facing couples can be done when dancers are in ocean waves (e.g., right and left thru, box the gnat, square thru, slide thru, pass to the center, etc.). In this case the dancers have already stepped forward toward the facing dancers and are ready to complete the remaining action of the directed call. For the sake of dancer comprehension, it may be necessary to initially have the dancers back up into facing couples, then step back into the wave and complete the call. This rule also applies when calls which normally start from two facing dancers (e.g. turn thru) are called from a mini wave.

All photos, type, art and layout copyright 1982 by Bob Osgood, Los Angeles, CA. 3rd printing 1985, 4th printing 1987, 5th printing 1989, 6th printing 1991, 7th printing 1994 by New England Caller, Inc., Lowell, MA., 8th printing 1997, 9th printing 2002, 10th printing 2003, 11th printing 2006, 12th printing 2011 by Palomino Records, Inc., Shepherdsville, KY.

**Pictures on front cover courtesy of Gotta Dance Videos.
Photo on back cover by Brian Brokenshire**

All Right - Sets in Order - Let's Go

(Alphabetical Order that is...)

ALAMO RING FORMATION:

(a) ALLEMANDE LEFT IN THE

ALAMO STYLE: Starting formation — any place an allemande left is legal. All start an allemande left but continue the arm turn until the men are looking toward the center of the square and the ladies are looking out. Maintain the left handhold and join right hands with the adjacent dancer to form an alamo ring.

(b) **BALANCE:** Starting formation — alamo ring. Same as WAVE BALANCE, each dancer steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

ALAMO STYLE — BALANCE forward, BALANCE back.



ALL AROUND THE CORNER:

Starting formation — square or circle. All dancers face their corners. Walking forward and around each other while keeping right shoulders adjacent, dancers return to face their partner.

STYLING: *Men's arms in natural dance position. Ladies use both hands on skirt, moving skirt forward and back to avoid opposite dancer.*

TIMING: 8 steps.



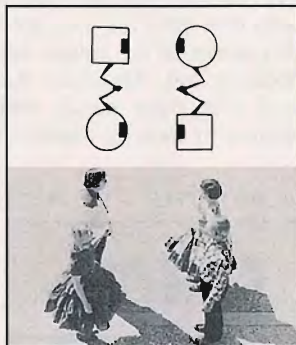
ALLEMANDE FAMILY:

Starting formation — any position where dancers can conveniently turn 90° or less to face their corner. **ALLEMANDE LEFT:** Dancers face their corners and turn by the left forearm. Releasing arm-holds and stepping forward, each dancer ends facing his partner.

ALLEMANDE LEFT — free hands ready for a right and left grand.

BEND THE LINE:

Starting formation — any line with an even number of dancers. Dancers in each half of the line must be facing in the same direction. The center dancers in the line drop hands with each other. With each half of the line working as a unit, the ends move forward while the centers back up until both halves of the line are facing.



BEND THE LINE — Centers break and back up, ends move up and couples face.

BOX THE GNAT:

Starting formation — facing dancers (man and lady). Dancers step forward, join and then raise their right hands. The lady steps forward and does a left-face U turn back under the raised joined hands, as the man walks forward and around the lady while doing a right-face U turn back. Dancers end facing each other, each in the other's starting position.

STYLING: Start with a handshake position. The joined fingers must be held so that the man's fingers may turn over the



lady's fingers easily while still providing some degree of security or stabilization. At the completion of the movement, the hands should be in handshake position.

TIMING: 4 steps from point of contact.

BOX THE GNAT — hands secure but loose.



CALIFORNIA TWIRL:

Starting formation — couple (man and lady). Partners join hands (man's right with lady's left) and raise them to form an arch. The lady walks forward and under their joined hands making a one half (180°) left-face turn while the man walks around the lady in a clockwise direction one half (180°). Dancers have exchanged places and are both facing in the opposite direction from which they started.

STYLING: Men and ladies use loose hand grip. Outside hands in natural dance position. It is important that the man does not "wind" the lady. Man's hand should be used to stabilize as the lady provides her own momentum. It is also important that the man's hand remain well above the lady's head. Hands should be adjusted to normal couple handholds after completion of the basic.

TIMING: 4 steps.

CALIFORNIA TWIRL



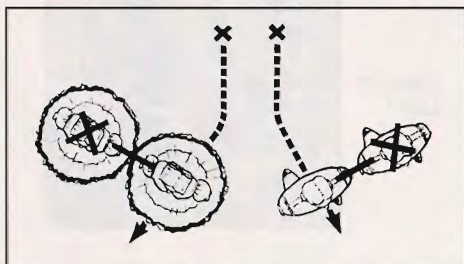
CAST OFF THREE QUARTERS:

Starting formation — any wave or line. Each half of the line or wave works as a unit and moves forward around a pivot point three quarters (270°). If the adjoining dancers are facing the same direction, the end dancer becomes the pivot while

the other dancer moves in a semi-circle around the pivot. If the adjoining dancers are facing in opposite directions, the pivot point is the handhold between them and they move equally around that pivot point.

STYLING: If joined dancers are in opposite facing directions, the handhold should be hands-up position as in swing thru. If joined dancers are in the same facing direction, handholds are as in couples handhold position.

TIMING: 6 steps.



CAST OFF THREE QUARTERS
continues on next page.

CAST OFF THREE QUARTERS — from a line of four the ends hold the pivot while the other dancers move forward around that pivot.



CENTERS IN:

Starting formation — whenever there is a couple with their backs to the center of the set facing or standing behind another couple (e.g. eight chain thru, completed double pass thru). The outside dancers step apart as the center dancers step forward and between them to form a line.

STYLING: *The active couple should use couple handhold and, if stepping in between couples facing the same direction, join hands in a line of four. If the active couple steps in between a couple facing in the opposite direction, use hands-up position with the end dancers.*

TIMING: 2 steps.

CENTERS IN



CIRCLE FAMILY:

Starting formation — two or more dancers. (a) **CIRCLE LEFT**, (b) **CIRCLE RIGHT**. Dancers join hands to form a circle, face slightly left or right as directed and move forward around the circle the distance directed. When left or right is not specified for circle, it is a circle to the left.

CIRCLE
LEFT



CIRCLE FAMILY
Styling continues on next page.

STYLING: *All dancers walk (dance) forward with joined hands, men's palms up and ladies' palms down, elbows bent comfortably so that hands are above the elbow.*

TIMING: *Standing or static square (SS) 8 people, full around, 16 steps; three quarters, 12 steps; one half, 8 steps; one quarter, 4 steps.*



Man's palm up, lady's palm down. Both elbows straight for an extended circle.



CIRCLE TO A LINE is a frequently used maneuver and can be done quite smoothly with the person at the end of the line turning forward under the raised right hand of her partner. This final turn under should be delayed until almost the end of the movement and the result will be a straight line.

CIRCLE TO A LINE:

Starting formation — facing couples. Couples circle left one half (180°). The lead dancer in the couple who started on the inside (man's position) releases the left handhold, but retains the handhold of the dancer on his right to become the left end dancer of the line. The released dancer moves forward under a raised arm arch to become the right end dancer in the line.

STYLING: *The circle portion is the same styling as in circle eight. As the man breaks with his left hand to form a line, he should lead the line several steps before turning. After the end lady has released her right hand, and while retaining the right hand of the man beside her, together they will raise their joined hands and make an arch. Then as the line begins to straighten out, she will move forward under this arch, turning left face gradually under her own left arm so that instead of backing up she is moving forward to the end of the line.*

TIMING: 8 steps.

CIRCULATE FAMILY:

Starting formation — waves, columns, lines and two-faced lines. **GENERAL RULE:** Directed (active) dancers move forward along the circulate path to the next position. The circulate paths for various formations are indicated by the dotted lines in the diagrams.

(a) **NAMED DANCERS (BOYS, GIRLS, CENTERS, ENDS):** Directed dancers circulate using the general rule.

(b) **ALLEIGHT CIRCULATE:** Starting formation — any 2x4 arrangement of dancers including lines, waves, columns, 8 chain thru, and trade by. Dancers in a column move forward one position on the column circulate path. Dancers in a wave or line move forward one position on the wave or line circulate path.

(c) **COUPLES CIRCULATE:** Starting formation — lines or two-faced lines. Each couple, working as a unit, moves forward along the circulate path to the next position, using the general rule.

(d) **SINGLE FILE CIRCULATE**

(**COLUMN**): Starting formation — columns. Each dancer moves forward along the circulate path to the next position, using the general rule.

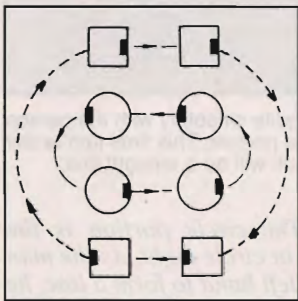
(e) **SPLIT/BOX CIRCULATE:** Starting formation — lines, waves, columns or box circulate. The formations divide into two separate boxes and dancers circulate within their own foursome. Each dancer moves forward along the circulate path to the next position, using the general rule.

STYLING: *All dancers use couple handholds when doing a couples circulate. Couples traveling the shorter distance should adjust with shorter steps to coincide with those traveling the longer distance. Those traveling the longer distance should avoid rushing. Arms should be held in natural dance position and ready to assume appropriate position for the next call.*

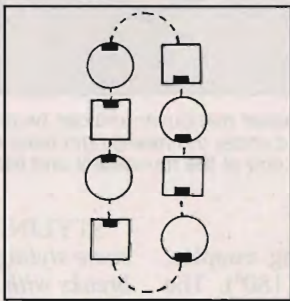
TIMING: *From ocean waves (OW), centers, 4 steps; ends, 4 steps; all, 4 steps; couples, 4 steps.*

NOTE: In the following six circulate "paths", the facing directions of all of the dancers in any of the examples could be reversed so that 12 different "paths" will result.

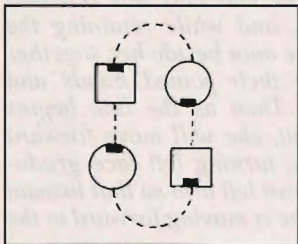
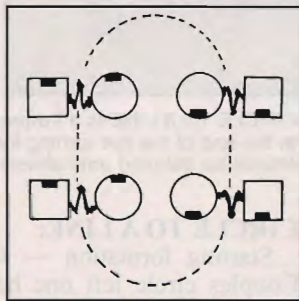
Wave or Line
Circulate Path



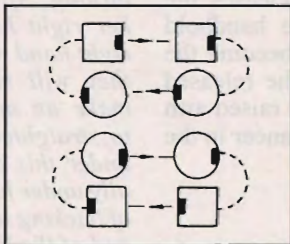
Column
Circulate Path



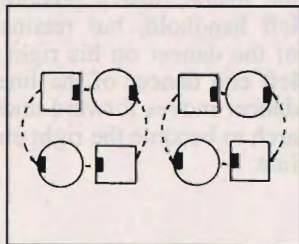
Couples
Circulate Path



Box Circulate
Path



Wave or Line
Split Circulate Path



Column Split
Circulate Path

COUPLES CIRCULATE



BOX CIRCULATE



SINGLE FILE CIRCULATE (column)



SPLIT CIRCULATE



CLOVERLEAF:

Starting formation — completed double pass thru, or a single couple(s) on the outside of the square, facing out. The lead dancers separate and move away from each other in a three quarter (270°) circle. When each lead dancer meets another lead dancer from the other side of the square, they become partners and step forward to the center of the square. Each trailing dancer follows the dancer in front of him and ends directly behind that same dancer. A single couple facing out does the lead dancer's part as described, but they may

not step all the way into the center at the end of the call.

STYLING: *Arms are held in natural dance position, skirt work optional. It is important to move slightly forward before turning away. When lead dancers meet and become partners, use couple handhold. Trailing dancers should follow footsteps of the lead dancers and not cut the corners. When trailing dancers become partners, use couple handhold.*

TIMING: 4 steps are required.



CLOVERLEAF — Two couples back to back have just released hands as they separate and move away to join hands with the dancer they meet.

CLOVERLEAF — Starting from a completed double pass thru, trailing dancers "follow the leader" ending in a beginning double pass thru formation.



From a square where the head couples have just passed thru, they can execute a CLOVERLEAF while the side couples go into the center for a right and left thru, a square thru, etc.



COURTESY TURN:

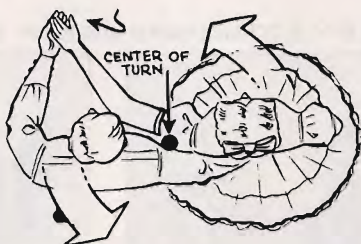
Starting formation — couple, facing dancers. (Limited at Mainstream to couples with a man on left, woman on right.) The man (left hand dancer) takes the lady's (right hand dancer) left hand (palm down) in his left (palm up) and places his right hand in the small of the lady's back. Working as a unit, the couple turns around with the left hand dancer backing up and the right hand dancer walking forward. Unless otherwise specified, the couple faces the center of the set or the center of the formation in which it is working.

STYLING: Men, the extended left hand serves as a direction indicator and the man uses his left hand to lead, not pull. Place the right hand in the small of the

lady's back. Ladies use the right hand to work the skirt. The call courtesy turn is limited to turning a woman on the man's right.

TIMING: 4 steps.

The man's hand serves as a guide with his thumb applying gentle pressure on the lady's hand.



DIVE THRU:

Starting formation — facing couples (man and lady). The couple whose back is to the center of the square (unless a specific couple is directed) makes an arch by raising their joined inside hands. The other couple ducks under the arch and moves forward. The couple making the arch moves forward and does a California twirl. If neither couple has its back to the center of the set, then one couple must be directed to dive thru the other couple.

STYLING: The couple making the arch uses a loose handhold. Stand far enough apart to allow another couple to dive under. It is permissible for dancers making the arch to part hands momentarily if it is uncomfortable to reach over diving dancers. After hands are rejoined, styling should be the same as previously described for California twirl. Couple diving under uses couple handhold. Bend low enough and stay close enough to partner to move comfortably underneath the arch.

TIMING: Box, couple diving, 2 steps; couple facing out, 6.

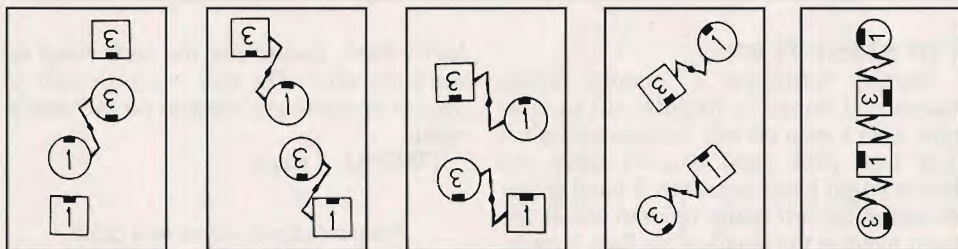
DIXIE STYLE TO AN OCEAN WAVE:

Starting formation — facing couples or facing tandems. From facing couples, the right hand dancer steps forward and to the left to become the lead dancer in a tandem. Lead dancers join right hands and pull by. Moving to the other trailing dancer, each extends a left hand and touches to a left hand mini wave and turns one quarter (90°). New center dancers join right hands and form a left hand ocean wave.

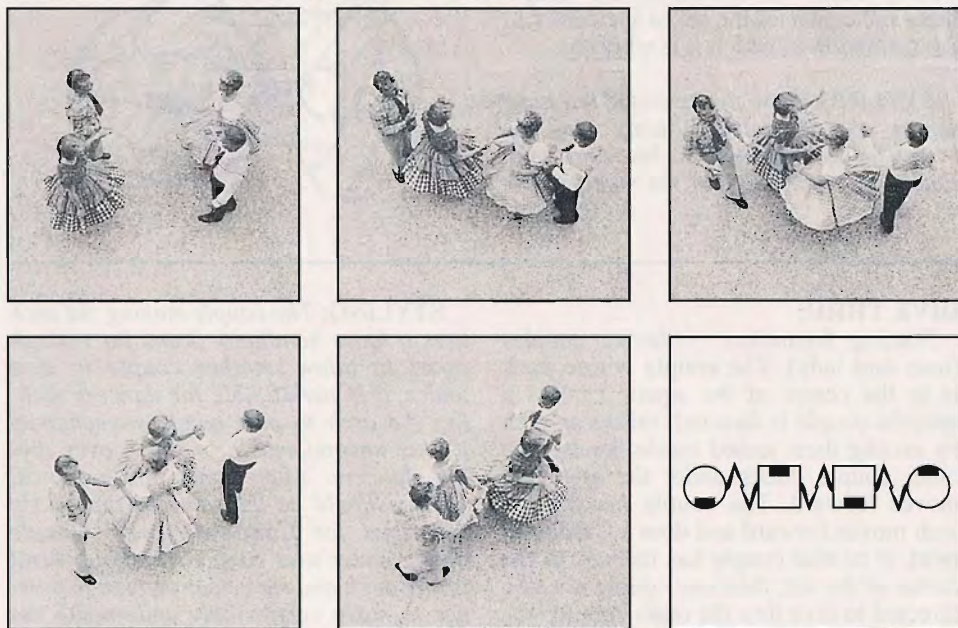
STYLING: *Lead dancers initially pulling by in the center should use handshake hold as in right and left grand. When forming mini waves with trailing dancers, dancers must adjust to the right, using hands-up position and same styling as in swing thru.*

TIMING: *SS, heads or sides to the wave, 6; all 4 couples to the wave, 8.*

DIXIE STYLE TO AN OCEAN WAVE



DIXIE STYLE TO AN OCEAN WAVE with "live" dancers.



DIXIE STYLE continues on next page.

All four couples DIXIE STYLE to a four-handed ocean wave (an allemande thar star). The men make a packsaddle or box star in the center and their handhold with the ladies changes to a forearm hold.



Let's Set This Straight

Square dancing is an all-inclusive term. Along with a square formation of 8 dancers, it might be a double square of 16, a round dance done by couples, a large circle dance or it could be danced in long lines known as contras. All these forms are included under the heading of square dancing.

DO PASO:

Starting formations — Right and Left Grand Circle, Thar, Squared Set, Infacing Circle of 8, or a "turning your partner left" formation (the dynamic formation obtained from a square plus all arm turn your partner by the left an indefinite amount). Left Arm Turn with partner until facing corner and release armhold. Right Arm Turn with corner until facing partner and release armhold. If there is no further instruction, Courtesy Turn partner to end facing the center of the set. Otherwise, follow the next instruction, which will start with a Left Arm Turn with Partner, or with a left-handed Facing Dancer call. End facing center of set if ended with a

Courtesy Turn; otherwise, either turning partner by the left, or facing partner with a left hand available as necessary for the additional call.

STYLING: *All dancers' hands in position for forearm turns, alternating left and right. When the Courtesy Turn portion of the Do Paso is replaced by a different call, then the styling changes to styling of that call.*

TIMING: *SS, from start to finish of courtesy turn, 16 steps; to the next call, 12.*

DO PASO continues on next page.



— DO PASO
a continuous
flowing movement.



DO SA DO TO A WAVE:

Starting formation — facing dancers as one smooth motion, do sa do and step to a wave. Ends in a right-hand mini-wave.

STYLING: Men — arms in natural dance position, right shoulders forward as right shoulders pass, left shoulders forward as left shoulders pass. Ladies — both hands on skirt, moving skirt forward and back to avoid opposite dancer, right hand forward as right shoulders pass, left hand forward as left shoulders pass.

TIMING: SS with corner, 6 steps; with partner, 6; from a Box formation, 6; SS across the set, 8.

DO SA DO:

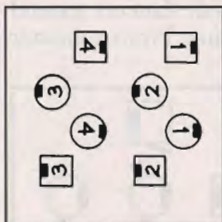
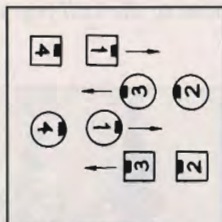
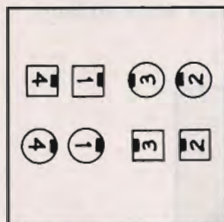
Starting formation — facing dancers. Dancers advance and pass right shoulders. Without turning, each dancer moves to the right passing in back of the other dancer. Then moving backwards, each passes left shoulders returning to starting position.

DO SA DO

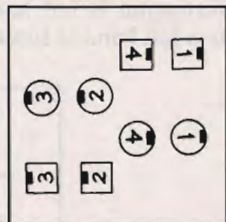


DOUBLE PASS THRU:

Starting formation — double pass thru. Dancers move forward, passing right shoulders with two other dancers to finish facing away from the center of the set in a completed double pass thru formation.



DOUBLE PASS THRU



EIGHT CHAIN THRU (1-8 hands):

Starting formation — eight chain thru. Facing dancers join right hands and pull by (this completes an eight chain one). The center facing dancers join left hands and pull by while the outside dancers do a courtesy turn (this completes an eight chain two). Repeat these actions in sequence to achieve eight chain three, eight chain four, etc. Eight chain thru is the same as eight chain eight. Even numbers (2, 4, 6, 8) end in an eight chain thru

formation. Odd numbers (1, 3, 5, 7) end in a trade by formation.

STYLING: Use same styling as in courtesy turn and right and left grand. Emphasis should be placed on the courtesy turn in that portion of the basic so that dancers can maintain an eight chain thru formation and not be allowed to drift into a right and left grand type of movement.

TIMING: Box, 8 hands, 20 steps; 4 hands, 10 steps.

EIGHT CHAIN THRU — it isn't a flattened out right and left grand

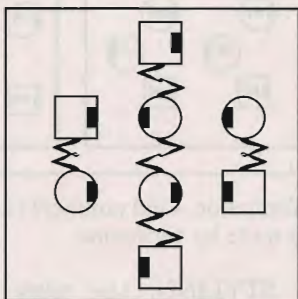


EXTEND:

Starting formation — 1/4 tag. Dancers release handholds (if necessary) step forward and form an ocean wave with the couple they are facing. If the starting formation is right handed, dancers extend to a right handed formation; if the starting formation is left handed, dancers extend to a left handed formation. From a quarter

tag formation dancers extend to parallel waves.

STYLING: *All dancers move forward smoothly during extending action. Dancers utilize previously described styling for resulting formation at the completion of the call (eg. ocean wave styling).*

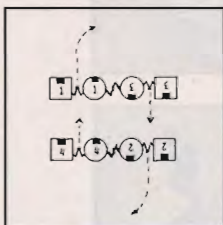


FERRIS WHEEL:

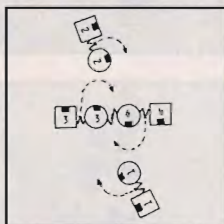
Starting formation — two parallel two-faced lines. The couples facing out wheel and deal to become the outside couples in a double pass thru formation. Meanwhile, the couples facing in step straight ahead to momentarily form a two-faced line in the center. Without stopping they wheel and deal in that line to end as the center couples in a double pass thru formation.

STYLING: *All dancers use couple handholds. It is important that those couples doing a half circulate form a momentary two-faced line in the center (perhaps touching hands to ensure the two-faced line position) before starting their wheel and deal motion. Couples do not start wheel and deal motion from original starting position. They must circulate half to the momentary two-faced line.*

TIMING: 6 steps.



FERRIS WHEEL: The diagram (left) shows the dancers in two parallel two-faced lines with the two dancers in the center (the ladies) making hand contact. The first photo catches the dancers as they are starting to move forward. As those moving to the center become adjacent, the two in the middle (diagram below) join hands momentarily in a two-faced line and move forward as they would execute a wheel and deal to end as facing couples.



FIRST COUPLE GO LEFT/ RIGHT, NEXT COUPLE GO LEFT/ RIGHT:

Starting formation — completed double pass thru. Each couple works as a unit and walks forward in an arc in the indicated direction. The center couple walks forward before taking the second direction given. If the couples are asked to go in opposite directions (e.g. *First couple go left, next couple go right*), they should move in a tight circle in their specified direction for half a circle. At this point

they will be facing another couple and the ending formation will be facing lines. The other couple in their line will be the couple that started either immediately ahead or behind them facing the same wall in the starting double pass thru. If both couples are asked to go in the same direction (e.g. *First couple go left, next couple go left*) the ending formation is a promenade or reverse promenade, and the next call is usually PROMENADE.

FLUTTERWHEEL FAMILY:

Starting formation — facing couples.
(a) **FLUTTERWHEEL:** The right hand dancers go in to the center and turn by the right forearm. As they move adjacent to the opposite dancer, they reach out with the free (left) hand and, taking the right hand of the opposite dancer, each continues on around to the original right-hand dancer's starting position, releasing arms

in the center and turning as a couple to face the center.

(b) **REVERSE FLUTTERWHEEL:**

Generally the same as flutterwheel except that the two left-hand dancers start with a left forearm turn and pick up the opposite dancers to return to their (the left hand dancer's) starting position.

FLUTTERWHEEL



FLUTTERWHEEL FAMILY Styling and
Photos continues on next page.

STYLING: *Dancers turning in the center should remember the principle of the forearm turn (see Basic 8). The dancer being picked up can enhance the movement by anticipating the approach of the opposite dancer and step beside that*

person, taking normal couple handhold. If girls are on the outside, skirt work with the free hand is desirable.

TIMING: *From a static square (SS), head or side ladies, 8 steps. All four ladies, 12 steps.*

REVERSE FLUTTERWHEEL



FOLD FAMILY:

Starting formation — any two dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer. **GENERAL RULE:** Directed dancers step forward and move in a small semi-circle to end facing toward an adjacent dancer or position. The adjacent inactive dancer may be facing in any direction and does not move. If not specified, centers fold toward ends and vice versa.

BOYS FOLD, GIRLS FOLD, ENDS FOLD, CENTERS FOLD: Directed active dancers fold toward the inactive dancers using the general rule.

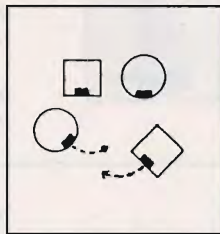
CROSS FOLD: Starting formation — line, two-faced line, or wave. The directed (active) dancers who must either both be

centers or both be ends, fold toward the farthest inactive dancer by walking in a semi-circle to end facing toward that same dancer. When the active dancers are both facing the same direction, they move forward in a semi-circle, pass each other and fold toward the inactive dancer.

STYLING: *Hand position depends on starting formation, i.e. hands up from a wave, couple handhold from a line or circulate. Using appropriate hand position, the inactive dancer should exert slight pressure to adjacent dancer and assist in initiating folding action.*

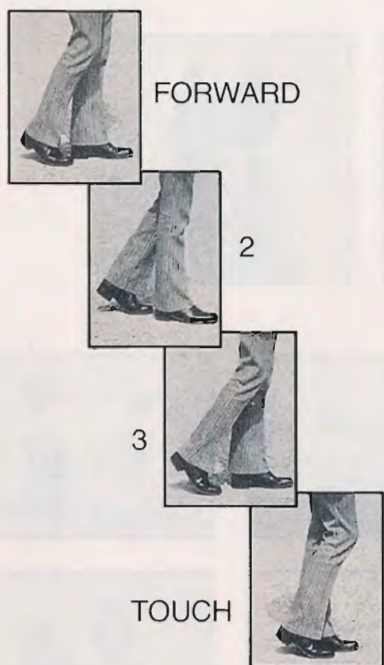
TIMING: *Fold, 2 steps; cross fold, 4 steps.*

FOLD FAMILY continues on next page.



Ends CROSS FOLD from an ocean wave





FORWARD AND BACK:

Starting formation — single dancer. Each dancer steps forward three steps and pauses while bringing the free foot forward and touching it to the floor without transferring weight. Each steps back three steps beginning with the free foot and pauses while touching the free foot beside the weight-bearing foot. From facing lines of four or similar situations where eight counts are not appropriate, each dancer steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

STYLING: *Couples have inside hands joined. As couples meet in the center, outside hands may be touched palm to palm. As the foot is brought to the touch (on the 4th and 8th counts), it should remain on the floor.*

TIMING: *SS (static square) all, 8 steps, heads or sides, 8 steps; rock forward and back, 4 steps; balance, 4 steps.*

GRAND SQUARE:

Starting formation — square. A call that has the sides doing one part while at the same time the heads are doing another. Heads move forward into the square (4 steps), turning one quarter (90°) on the fourth step to face partners and back away to the sides of the square (4 steps). Turn one quarter (90°) to face the original opposites. Back away to the corners of the square (4 steps) and turn one quarter (90°) to face original partners and walk forward to home (4 steps). Do not turn. (Total to here: 16 steps.) From this point the action is reversed. Heads back away from their partners (4 steps), turning one quarter (90°) on the fourth step and walk forward to the opposites (4 steps). Turn one quarter and walk forward into the center toward partners (4 steps). Turn one quarter (90°) to face opposites and back up to home (total: 32 steps). While the head couples are doing the first 16 steps, the sides start by facing their partners to back away and do the second 16 steps. Completing this, the sides do the first 16 steps, while the

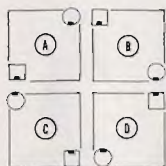
heads are doing the last 16. The principle of walking three steps and then turning (or reversing) on the fourth step is followed throughout. This call may be broken into fractional parts by the caller directing the number of steps required. The call may also start with the heads, or other designated dancers, directed to face.

STYLING: *Mens' arms in natural dance position; ladies work skirt with natural swinging action. When moving forward and backward as a couple, normal couple handhold is desired.*

TIMING: *32 counts.*

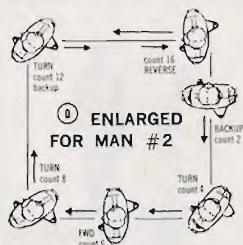
Now let's watch all eight dancers go through the first 16 steps (the first half) of the pattern. The numbers keep track of the beats of the music. →

Grand Square continues on next page.

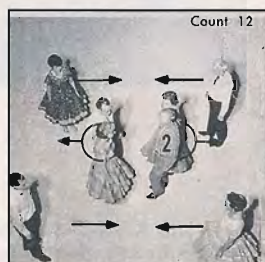
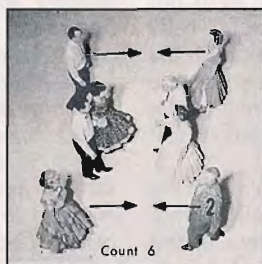
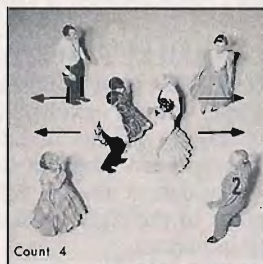


MAN #2

In the left diagram the eight dancers are in the respective positions to start the Grand Square. We trace the movement of man #2 in the diagram on the right..



THE GRAND SQUARE — It is most important to dance with music when doing this movement. In that way all dancers will turn at the same time and the movement will be finished simultaneously by all. If started on the first beat of a phrase the complete pattern will end with the phrase 32 beats later.





Standard HALF SASHAY is executed without a turning movement.

HALF SASHAY FAMILY:

(a) **HALF SASHAY:** Starting formation — couple. Partners exchange places without changing facing directions. Dancer on the right sidesteps to the left, while the other dancer on the left steps back, sidesteps to the right, then steps forward to rejoin partner.

(b) **ROLLAWAY:** Starting formation — couple. The directed dancer, or if not specified the dancer on the right, rolls across a full turn (360°) in front of the dancer on the left, as he sidesteps to the right — to exchange places. From a circle, unless otherwise directed, the ladies roll left across in front of the men.

(c) **LADIES IN, MEN SASHAY:** Starting formation — circle or line with alternating men and ladies. With all dancers facing in, the ladies step forward and pause, while the men move to the left behind and

past one lady. Ladies step back and rejoin hands with the men. If the circle is moving to the right, the men sashay to the right.

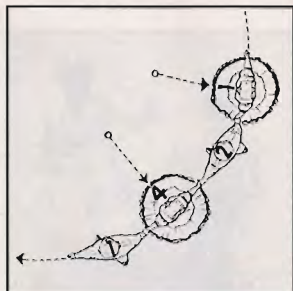
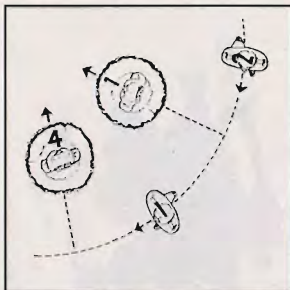
STYLING: *Hands held in normal couple handhold. Man and lady each use a slight pulling motion toward each other as they initiate the sashay movement. Rollaway: Handhold same as joined couples. Man should slightly pull lady as both man and lady reach to join hands and continue pulling motion with outside hand. Man steps back with left foot, to the side and across. Ladies In, Men Sashay: Men's hands in slightly up position ready to rejoin the ladies in the circle. Ladies should have both hands on skirt when moving to the center and momentarily bunch skirts before returning to the circle.*

TIMING: *Half sashay, 4 steps; Rollaway, 4; Ladies in, men sashay, 4.*

ROLLAWAY — the man's right hand serves as a support for the lady.



HALF SASHAY FAMILY
continues on next page.



HALF TAG:

Like tag the line, except the dancers stop walking forward when the original center from each side of the line meets the original end from the other side. If started

from a four person line, the ending is a right hand box circulate formation; from longer lines the ending is a right hand column formation.

When Am I a Square Dancer?

That first time you circled left and right to follow a caller's commands, you were a square dancer. If you're looking for a more specific answer, then consider that once you've learned all the movements in this Handbook, you might call yourself a Mainstream dancer, one who will have no difficulty in participating in a Mainstream program, anywhere.

HINGE FAMILY:

A hinge is a half of a trade. Any two adjacent couples or dancers who can trade can also hinge.

(a) **COUPLES HINGE:** Starting formation — line or two-faced line. Working as a unit, each couple does half of a couples trade to end in a two-faced line at right angles to the original line.

(b) **SINGLE HINGE:** Starting formation — mini wave. Dancers do half of a trade

with each other to end in a mini wave at right angles to the original mini wave.

STYLING: *Couples use couple hand-hold and styling similar to wheel and deal. Single hinge use hands up position.*

TIMING: *Couples hinge, 3 steps; Single hinge, 2 steps.*

HINGE FAMILY continues on next page.

COUPLES HINGE



SINGLE HINGE



LADIES CHAIN FAMILY:

(a) **TWO LADIES CHAIN:** Starting formation — facing couples (man on left, lady on right). The ladies step forward, extend right hands to each other and pull by. Each man steps forward and to the right, turning left to face the same direction as the lady beside him. The lady extends a left hand to the man for a courtesy turn. Couples end facing each other.

(b) **FOUR LADIES CHAIN:** Starting formation — square or circle of 8 dancers. Similar to two ladies chain except that all four ladies step to the center and form a right hand star. They turn the star halfway around to their opposite men. All courtesy turn to face the center of the set.

(c) **TWO (or FOUR) LADIES CHAIN THREE QUARTERS:** Starting formation — facing couples, a square or circle of 8 dancers. The directed ladies step to the center, form a right hand star and turn the star three quarters. All courtesy turn to face the center of the set.

(d) **CHAIN DOWN THE LINE:** From a right hand line or left hand ocean wave, centers trade while ends adjust as necessary. Then the ends courtesy turn the centers. Ending formation is facing couples.

STYLING: Men release partner then turn right shoulder slightly toward the center of the square to begin the courtesy turn portion of the call, step back with the left foot. Ladies use handshake pull by for two ladies chain. No skirt work except as part of courtesy turn. Three quarter and four ladies chain, ladies use the hands up palm star, touching right hands in the star pattern. It is important that the man clears a path for receiving the lady after the chain by moving slightly to the right and starting the courtesy turn motion before the lady arrives.

TIMING: SS, two ladies across set, 8 steps; three quarters, 10; four ladies across set, 8; three quarters, 10.

LADIES CHAIN FAMILY
continues on next page.

TWO LADIES CHAIN



FOUR LADIES CHAIN



LEAD RIGHT:

Starting formation — couple. Directed couple(s) take a step forward, and as a unit turn to the right 90° and move forward.

STYLING: *Normal couple handhold between the man and lady, outside hands in normal dance position.*

TIMING: 4 steps.

LEFT ARM TURN:

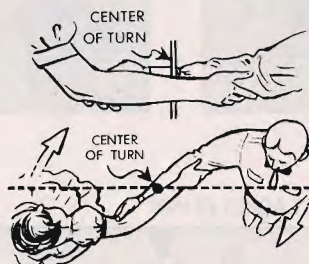
Starting formation — facing dancers. Dancers join left forearms and walk forward around each other the distance specified, e.g. half (180°), three quarters (270°), full (360°), etc. **RIGHT ARM TURN:** Like left arm turn except dancers turn with the right forearm.

Throughout your life as a square dancer the arm turn will become your most used basic. Learn it well in the early stages of your dancing and it will mark you as being a proficient square dancer.



STYLING: *The arms are held past the wrist but not past the elbow joint. Each dancer places his hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other.*

TIMING: Full around, 8; three quarters, 6; one half, 4; one quarter, 2.



RIGHT ARM TURN

OCEAN WAVE FAMILY:

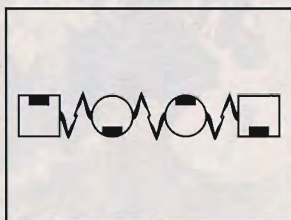
Ocean wave is a formation of three or more dancers holding adjacent hands and with each dancer facing in an opposite direction to that of the adjoining dancer(s). **MINI WAVE** is an ocean wave consisting of two dancers.

(a) **STEP TO A WAVE:** Starting formation — facing dancers. Dancers one half Pass Thru (i.e. walk forward a small step and make a mini-wave). Ending formation

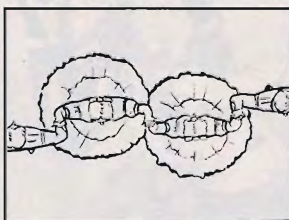
is a right-hand mini-wave. Usually **STEP TO A WAVE** is called from facing couples, ending in a right-hand ocean wave.

(b) **BALANCE:** Starting formation — mini wave, ocean wave. Each dancer steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

OCEAN WAVE



and OCEAN WAVE BALANCE



OCEAN WAVE FAMILY
Styling continues on next page.

STYLING: *Dancers should use hands-up position. Forward distance between dancers should be determined by the arm position of the dancer which is extended forward and bent slightly at the elbow. Care should be taken not to pull down on partner's arm. In the Ocean Wave Balance hands should never come behind the shoulders. Step forward touch. step back touch. Or, as a pleasing variation, use a two-step (step, close, step, hold) forward and a two-step (step, close, step, hold)*

back. Hands may be used to resist forward motion to prevent stepping through too far.

TIMING: *One balance forward and back, 4 steps.*



MINI WAVE

PASS THE OCEAN:

Starting formation — facing couples only. Dancers pass thru, turn in to face their partners and step into a right hand ocean wave.

STYLING: *Couples who pass thru and face partner use styling similar to that described in pass thru.*

TIMING: *4 steps.*



PASS THE OCEAN



PASS THRU:

Starting formation — facing dancers. Dancers move forward, passing right shoulders with each other. Each ends in the other's starting position but neither dancer changes facing direction.

STYLING: *Man's right shoulder slightly forward as right shoulders pass. Arms in natural dance position. Ladies work skirts with hands, right hand leading as right shoulders pass.*

TIMING: *From a static square (SS), heads or sides passing thru across the set, 4; Box, 2.*



PASS THRU — check Passing Rule in the front of this Handbook.



PASS TO THE CENTER — remember to Trade when you reach the outside.

PASS TO THE CENTER:

Starting formation — eight chain thru, parallel waves. All pass thru. The dancers now on the outside partner trade. Ends in double pass thru formation.

STYLING: *Same as pass thru and partner trade.*

TIMING: *Box, couples facing in 2 steps; couples facing out 6 steps.*

PROMENADE FAMILY (Full, 1/2, 3/4)

(a) **COUPLE PROMENADE:** Starting formation — promenade. As a unit the couple walks forward around the circle counterclockwise. Unless otherwise specified, they promenade until reaching the man's home position. At the end of the promenade the couple turns, as a unit, to face the center of the set. If promenading to the man's home position, the couple always goes at least one quarter around the square. If need be, they continue past the man's home position for another full time around.

(b) **SINGLE FILE PROMENADE:** Starting formation — single file promenade. Dancers move forward in single file counterclockwise or clockwise around the circle, as directed.

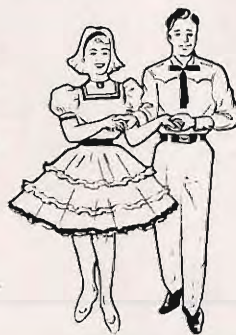
(c) **STAR PROMENADE:** Starting formation — star, promenade. Directed dancers form a star and place the other arm around the waist of another directed dancer. Turn the star and promenade the distance specified.

STYLING: *In promenade position the man's hands are palm up, right forearm over the lady's left arm. Lady's hands are palm down in man's hand. Joined hands should be positioned equally between partners. In single file promenade man's arms are held in natural dance position; lady's hands on skirt, working with the natural swinging motion. In star promenade men's inside hands joined the same as in a right or left hand star, outside arm*

around the lady's waist. Lady's inside arm around man's waist under his arm, outside hand works skirt.

TIMING: *SS, couples promenading full around, 16; three quarters, 12; one half, 8; one quarter, 4; 4 people promenading inside, 8. 4 couples full around, 12; three quarters, 9; one half, 6; one quarter, 3. 4 couples full around with back out at home, 16.*

When promenading your hands establish the direction for the next follow-up movement.



SINGLE FILE PROMENADE



All four men star by the right using the palm star (see styling notes in the back of this Handbook).



All eight in the square star by the left. With more dancers the fingers are just allowed to touch.



STAR PROMENADE with the men in the center — and, after the centers back out the ladies make the palm star in the middle. Remember, those on the outside set the pace for those in the hub or center.



Pause for Thought

There are a few important things, beyond the basics, that you might remember as you dance. The actual dancing itself, while it is the reason you are interested in what this book has to say, is only a part of the whole picture. A square dancer named Wendell Carlton, an enthusiast of the first water, summed up the spirit of the activity when he said: "Square Dancing is like a brick wall. The bricks are the square dancers and square dancing is the mortar that holds them together." The slogan of the European Association of Square Dance Clubs is: "Friendship is square dancing's greatest reward." And don't forget: "Square dancing is friendship set to music."

RECYCLE:

Starting formation — ocean wave only. The ends of the wave cross fold as the centers of the wave fold in behind the ends and follow them around, then face in to end as two facing couples.

STYLING: *All dancers, arms in natural dance position, hands ready to adjust for next call as quickly as possible.*

TIMING: 4 steps.



RECYCLE — just as the movement is ending couples would take normal couple handhold ready to adjust for the next call.



RIGHT AND LEFT GRAND FAMILY:

Starting formation — square or circle or any position where dancers may conveniently turn 90° or less (if necessary) to face opposite sex, men facing counterclockwise, ladies clockwise.

(a) **RIGHT AND LEFT GRAND:** If necessary, dancers turn 90° or less to face opposite sex (men counterclockwise, ladies clockwise) join right hands, if not already joined, and pull by. Each moves ahead, around the circle, and gives the left hand to the next, a right to the next and a left to the next until each dancer meets the person with whom he started.

(b) **WEAVE THE RING:** A right and left grand without touching hands.

(c) **WRONG WAY GRAND:** Like right and left grand, but men move clockwise and ladies move counterclockwise.



RIGHT AND LEFT GRAND

RIGHT AND LEFT GRAND FAMILY
Styling continues on next page.



WEAVE THE RING — a right and left grand without hands.

STYLING: In the right and left grand for all dancers, hands are involved with alternating pull-by movements, no twirls. Arms should be held in natural dance position and the handhold position should be released as dancers pass each other. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to the next person. Just a comfortable extension of the arm and hand is all that is necessary. In the weave the ring, ladies will work their skirt with both hands as they move around the square, not exaggerated but with both hands on skirt. Men hold hands in natural dance position. The motion is one with the circle not too large and with the dancers leading with their right shoulder as they pass the dancer on the right, then with the left shoulder as they pass the dancer on the left. Brief eye contact should be made as they meet each dancer.

TIMING: Until you meet your partner on the other side, 10 steps.

RIGHT AND LEFT THRU:

Starting formation — facing couples. Dancers step forward, join right hands with the dancer directly ahead and pull by. Each couple then does a courtesy turn to face the other couple.

STYLING: Each dancer takes regular handshake hold (right hands) with opposite as they move by each other. They release hands immediately as they pull by. For courtesy turn styling, refer to that basic (17).

TIMING: SS, heads or sides across the set, 8 steps; Box (couples standing closer together), 6; OW (within an ocean wave — a formation that appears in basic 38), 6 steps.



RIGHT AND LEFT THRU

RUN FAMILY:

Starting formation — any two-dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer. **GENERAL RULE:** The directed (active) dancer moves forward in a semi-circle (180°) around an adjacent (inactive) dancer to end in the adjacent dancer's starting position. Meanwhile, the inactive dancer, who may be facing in any direction, adjusts by stepping (without changing facing direction) into the vacated starting position of the active dancer. The active dancer doing the run has reversed his original facing direction. If the direction to run is not specified (right or left) and if the active dancer has an inactive dancer on each side, then centers run around ends and ends run around centers. Runs from an alamo circle are to the right unless otherwise directed.

BOYS RUN, GIRLS RUN, ENDS RUN, CENTERS RUN: The directed (active) dancers run around the inactive dancers

using the general rule. **CROSS RUN:** Starting formation — line, two-faced line, or wave. Each of the two directed (active) dancers, who must both be either centers or ends, run into the spot vacated by the farthest inactive dancer. If the inactive dancers are centers, they sidestep to become ends; if they are ends, they sidestep to become centers. When the active dancers are both facing in the same direction, they first cross with each other (right hand dancer in front of the left hand dancer, left hand dancer behind the right hand dancer per the crossing rule, see front of Handbook) and then run into the vacated spot on the far side.

STYLING: *Hands should blend into handhold required for following formation (i.e. wave or line).*

TIMING: *From ocean waves, centers, 4 steps; cross run, 6; ends, 4; ends cross run, 6.*



Ends (girls) RUN



Centers (boys) RUN

SCOOT BACK:

Starting formation — box circulate or quarter tag. From box circulate, dancers facing in step straight forward to join adjacent forearms, turn half (180°) and step forward to end in the position vacated by the dancer who was facing out. Meanwhile, each dancer facing out runs into the position vacated by the dancer who is doing the forearm turn. When done from right hand boxes, the dancers facing in turn by the right and the dancers facing out run right. When done from left hand boxes, the dancers facing in turn

by the left and the dancers facing out run left. Finishes in a box circulate formation. From quarter tag, dancers step ahead, join forearms (right if center wave was right handed or left if center wave was left handed), turn half (180°) and step straight forward. Those returning to the center step to a wave (using same hands as original wave); the others finish as a couple facing out. Ending formation is a 3/4 tag.

STYLING: *Similar to that of turn thru and fold.*

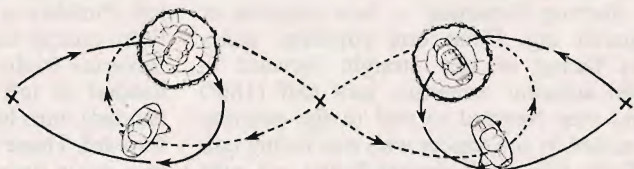
TIMING: 6 steps.

SCOOT BACK



Credit Line — We wish to thank all of the Santa Barbara, California, square dancers who have served as models for the photos in this Handbook. To Bruce Johnson, without whom these illustrations would not have been possible, and to Ron Kelly, our photographer, a heartfelt "Thank You" to you all! — Editor.

All Around and See Saw combine into a flowing figure eight pattern.



SEE SAW:

Starting formation — square or circle. Each dancer walks forward and around the partner keeping left shoulders adjacent, then steps forward to face the corner. (Note: This call is to be used **ONLY** in conjunction with Walk Around the Corner)

STYLING: Same as in Walk Around the Corner except that left shoulders are kept adjacent and left hand and shoulder should be kept forward.

TIMING: 8 steps.

SEPARATE AROUND 1 OR 2:

Starting formation — couple. The couple must be active or designated. Couples on the outside of the square (e.g. squared set). The two dancers in the couple turn back-to-back with each other and start walking away from each other, around the outside of the square. The distance traveled and ending position are determined by the next call.

Couples facing out of the square (e.g. after a heads square thru 3). The couples must have forward momentum or be designated. The couples will step forward and then perform the SEPARATE action described above.

After either a SPLIT TWO or a SEPARATE, the active dancers walk around the outside of the set passing the designated number of inactive dancers (e.g. "Separate, around 2" or "Split 2, around 1"). The inactives act as stationary objects (referred to as goal-posts) and do not change their facing direction. The inactives counterdance as necessary by stepping forward to allow the actives to walk comfortably around the outside, and then stepping slightly backward as the actives pass. When the active dancers have encountered their final inactive (goal-post) dancers, they walk around this dancer as follows:

(a) **TO A LINE:** The active dancers walk around their last inactive dancers either squeezing in-between the inactive dancers (who move apart to make room) finishing in lines facing or inverted lines, or stopping when they are the ends of lines (with the inactive dancers being the centers of these lines). Which action will happen depends on the relationship of the active dancers to their final goal-post dancer. These actions are sometimes also called "Squeeze in — make lines" or "Hook on to the end — make lines", respectively.

(b) **AND COME INTO THE MIDDLE WITH A:** The active dancers will either continue walking around their last inactive dancer, squeezing in-between and through the inactive dancers (who move apart and back together to make room, as in the call SPLIT 2) to come into the center of the set and take the next call, or will walk in a semi-circle around their last inactive dancer to end ready to take the next call in the center of the set. Which action will happen depends on the relationship of the active dancers to their final goal-post dancer. The second described action is also called AND COME DOWN THE MIDDLE WITH A.



SHOOT THE STAR into a right and left grand

SHOOT THE STAR (regular, full around):

Starting formation — thar or wrong way thar. The hand holds forming the center star are released as each center dancer and the adjacent outside dancer arm turn one half (180°) or full (360°) as directed. If half or full is not directed, the arm turn is one half.

STYLING: *The forearm position is used for shooting the star. Outside hands free and in natural dance position. Lady will continue to hold skirt until hand is needed for next command.*

TIMING: *Regular, 4 steps; full around, 8.*

SLIDE THRU:

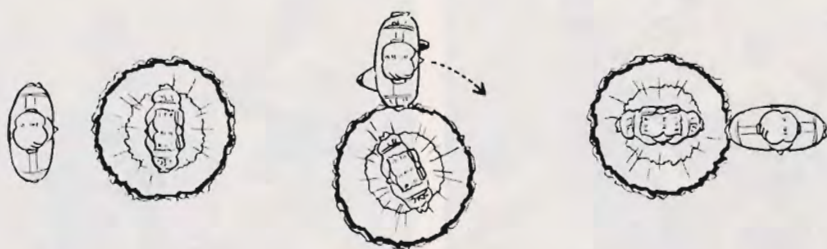
Starting formation — facing dancers. Dancers pass thru. A man always turns right one quarter (90°); a lady always turns left one quarter (90°). Dancers end side by side with each other.

STYLING: *Arms in natural dance position with skirt work optional for ladies. Hands should be rejoined in the appropriate position for the next call.*

TIMING: *SS, heads, or sides, 6; Box, 4 steps.*

SLIDE THRU continues on next page.

SLIDE THRU. Remember that the man always turns right one quarter and the lady always turns left



SLIP THE CLUTCH:

Starting formation — thar or wrong way thar. Dancers in the center of the thar stop and, while retaining the star, release armholds with the dancers beside them. Everyone then moves forward within the circle in which he was traveling while in the thar.

STYLING: *Despite the change of moving direction, you can make the switch flowing and comfortable if the armhold is released effortlessly and that same hand is held ready to turn the next person as directed.*

TIMING: 2 steps.



SLIP THE CLUTCH



WRONG WAY THAR

A VARIETY OF PROGRAMS

For several years, Callerlab had under consideration several new and / or revised programs that would enable a dancer to come into the activity and, in a relatively few lessons, be able to play an active dancing role. In 1990 Callerlab developed the "Community Dance Program" a grassroots concept of the activity, using Basics from this collection danced as they appear in these pages. Even though the programs may change from time to time, the language will remain the same.

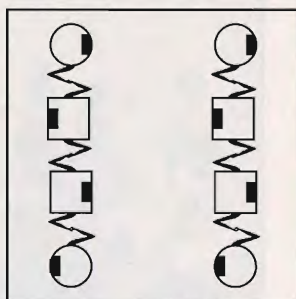
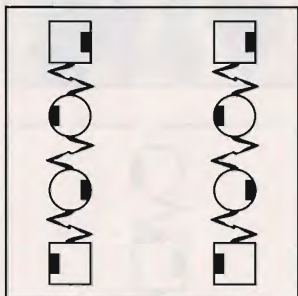
Over the years these Handbooks have reflected many changes in the programs we dance. You can rely on them for being accurate at the time of printing.

SPIN CHAIN THRU:

Starting formation — parallel waves. Each end and the adjacent center dancer turn one half (180°). The new centers of each ocean wave turn three quarters (270°) to make a new ocean wave across the set. The two centers of this wave turn one half (180°) to reform the wave across the set. The two outside pairs of dancers of the center wave now turn three quarters (270°) to join the waiting ends and form parallel ocean waves.

STYLING: *Hands up as in swing thru. It is important that the waiting ends remain in static position with hands ready to assume appropriate position for the next call.*

TIMING: Box, 16.



SPIN CHAIN THRU — ends hold their position and wait with hands at the ready to form the ocean wave.

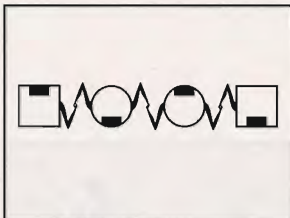
SPIN THE TOP:

Starting formation — ocean wave. Each end and the adjacent center dancer turn one half (180°). The new center dancers turn three quarters (270°) while each outside dancer moves forward in a quarter circle to meet the same center dancer with whom he started. Ends in an ocean wave

which is at right angles to the original starting wave.

STYLING: Use same styling as in swing thru. Dancers who become new ends should have arms in natural dance position and hands ready to assume appropriate position for the next call.

TIMING: 8 steps from point of contact.



SPIN THE TOP



DANCER TIPS



Standing Start

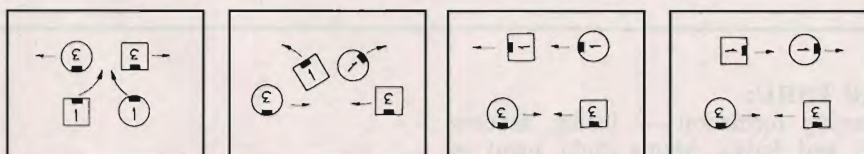
or Dancers in Motion...

it Makes a Difference.

The number of steps it takes for dancers to do some movements depends upon their situation when the call is given. As a simplified example, in the illustration we have a square where the head couples have stepped into the center and turned their backs on their partners to face the sides (in a Box formation). If they were in motion at this point it would take 6 steps to do a right and left thru. However, take couples one and three out of the center and have the sides do the same movement across the set from a standing start or static square (SS) and you need to add a couple of steps to make the total 8 steps.

SPLIT TWO:

Starting formations — Eight Chain Thru; in general a Couple or Tandem facing a Couple or Mini-Wave. The active or directed dancers move forward between the two inactive dancers (splitting them). The inactive dancers move apart to let them through then move back together. Before the next command, end with Active dancers with their backs to the dancers they split. Inactive dancers end where they started.



STYLING: *Men's arms in natural dance position; ladies may work skirts. The couple that is separated by the active couple simply moves out of the way so that the active couple may move between them. Once the active couple has moved through and is out of the way, the couple who separated will move together once again.*

TIMING: 2 plus next call.

SPLIT THAT COUPLE — following the split, the couple that separated moves back together again. The couple doing the splitting follows the next call i.e. separate (go around one to a line), both turn left (right), single file, etc.

SQUARE THRU FAMILY (1-4 hands):

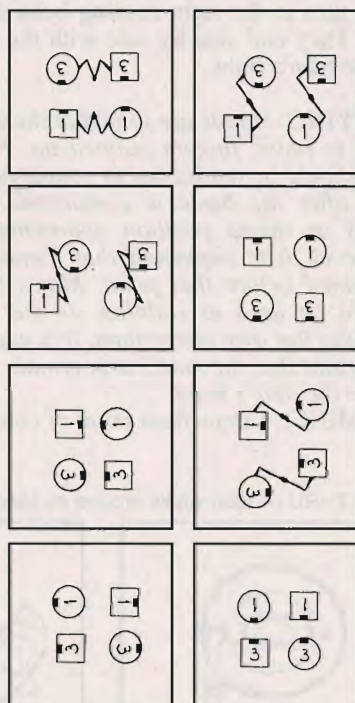
Starting formation — facing couples.

(a) **SQUARE THRU:** Facing dancers join right hands and pull by. Turn in one quarter (90°), join left hands and pull by. (A half square thru has been completed.) Turn in one quarter (90°) and join right hands with facing dancer and pull by. (A three quarter square thru has been completed.) Turn in one quarter (90°), join left hands and pull by but do not turn. (A full square thru has been completed.) Variations of square thru may be specified by fractions or by the number of hands, e.g. square thru three quarters is the same as square thru three hands, etc.

(b) **LEFT SQUARE THRU:** Similar to square thru except that it is started with the left hand and hands are alternated accordingly. When a left square thru is required, "left square thru" must be directed.

STYLING: *Styling should be similar to that in right and left grand. Corners should be rounded off rather than pulling through and doing a square military turn.*

TIMING: SS, 4 people full, 10 steps; three quarters, 8; one half, 6; one quarter, 4. Box, 4 people full, 8; three quarters, 6; one half, 4; one quarter 2 steps.



The SQUARE THRU movement requires the dancers to give a right to their opposite, pull by, turn a quarter to face their partner, give a left, pull by, turn a quarter and continue on until figure is completed.

STAR FAMILY:

Starting formation — facing dancers, facing couples, square, circle.

(a) **LEFT HAND STAR**, (b) **RIGHT HAND STAR**. The directed dancers step forward and extend designated hands to form a left or right hand star. Dancers turn the star by walking forward in a circle around the center of the star. Turning distance of the star may be specified in fractions of one quarter, one half, three quarters, or a complete revolution.

STYLING: *In a forward moving star inside hands should be joined in a "palm star" position (hands of those making the star at about average eye level — palms touching), arms bent at elbow. Men's outside arms in natural dance position, ladies' outside hands work skirt.*

TIMING: 4 people, full around, 8; three quarters, 6; one half, 4; one quarter, 2. 8 people, full around, 16; three quarters, 12; one half, 8; one quarter, 4.

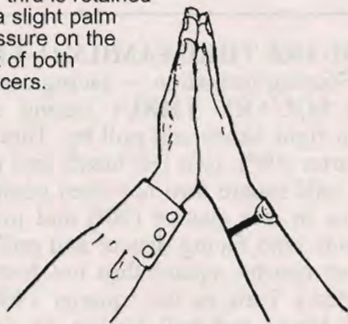
STAR THRU:

Starting formation — facing dancers (man and lady). Man's right hand is placed against the lady's left, palm to palm with fingers up, to make an arch. As the dancers move forward the lady does a one quarter (90°) left face turn under the arch, while the man does a one quarter (90°) turn to the right moving behind the lady. They end side by side with the lady on the man's right.

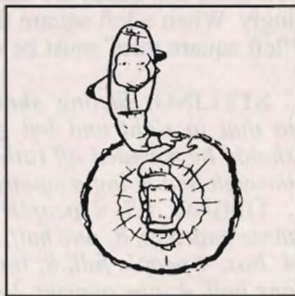
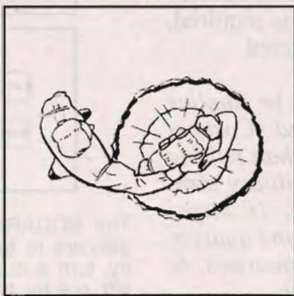
STYLING: *Hands are joined in the arch, palm to palm, fingers pointed up. Hand grip should be readjusted to couple hand-hold after the basic is completed. Join hands in raised position approximately eye level. It is important that hands not be joined before that point. Man's hand should be used to stabilize as the lady provides her own momentum. It is equally important that the man's arm remain well above the lady's head.*

TIMING: 4 steps from point of contact.

Starting contact for a star thru is retained by a slight palm pressure on the part of both dancers.



STAR THRU — Man walks around as lady ducks under to end side by side.





SWEEP A QUARTER following a flutterwheel. This is not a static movement and must derive its continuing directional momentum from the pattern flow of a previous basic.

SWEEP A QUARTER:

Starting formation — facing couples in a circling movement (right or left). Dancers continue the circling movement one quarter (90°) in the direction of their body flow.

STYLING: *All dancers use couple handholds. Couples working together should smoothly disengage previous handhold and blend into the sweeping basic.*

TIMING: 2 couples, 2 steps; all 4 couples, 4 steps.

SWING:

Starting formation — facing dancers (man and lady). Dancers step forward ending right side to right side and move around each other turning in a clockwise direction four or more counts. Dancers break out of the swing. The lady continues turning to her right until facing the same direction as the man, they form a couple.

STYLING: Men — left arm bent at the elbow, palm slightly up, right hand on lady's back slightly above the waist, posture should be erect. Ladies — right hand palm down on man's left hand, left hand on man's right shoulder, arm resting on man's right arm. **Footwork:** **WALK AROUND** — use short walking or shuffling steps around the central point. **BUZZ STEP** — right foot moves in small steps around the pivot point between the two dancers while the left foot pushes, as in a scooter motion. **Ending Position:** Lady rolls off man's right arm blending smoothly to position for the next call or twirls (to a promenade position only — lady's option). To twirl, the man raises his left hand over the lady's head, holding lady's right hand loosely. Her

hand revolves around his for stability as she turns clockwise moving down line of dance three steps, into a promenade position, joining inside hands on the 4th step. While the lady turns, the man will move forward down the line of dance to be in position for the promenade.

TIMING: Advancing skill, usually 4 to 8 beats of music, used at caller's discretion.

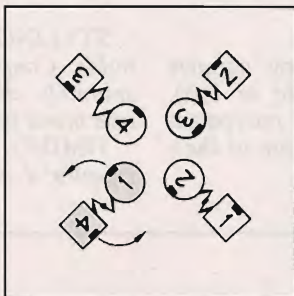
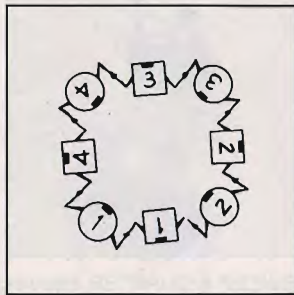


Each step of the swing should be taken on the beat of the music.

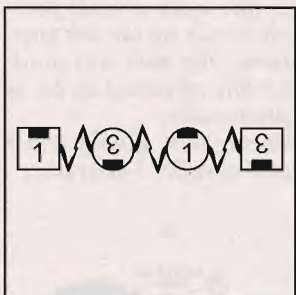
Eye contact with your partner will add to your dancing pleasure.



ALAMO STYLE SWING THRU



SWING THRU



SWING THRU FAMILY:

Starting formation — ocean wave or alamo.

(a) **SWING THRU:** Those who can, turn by the right one half (180°), then those who can, turn by the left one half (180°). If "right" is not specified preceding the command to swing thru, it is a right swing thru.

(b) **(alamo) SWING THRU:** Everyone turns half by the right, then everyone turns half by the left. When left swing thru is directed from an alamo formation, everyone turns half by the left, then everyone turns half by the right.

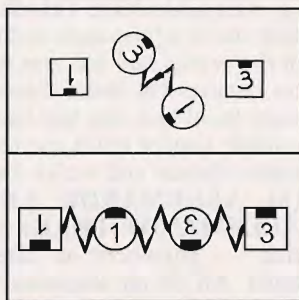
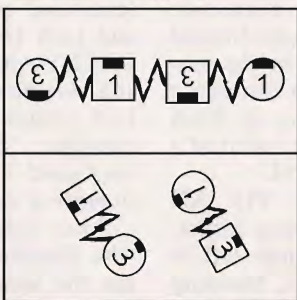
(c) **LEFT SWING THRU:** Those who can, turn by the left one half (180°), then

those who can, turn by the right one half (180°). If left swing thru is required, it must be specifically directed "left swing thru".

STYLING: All hands are joined in hands-up position, elbows in close. Exert slight pressure to assist opposite dancer in turning. Arcing turns should be utilized rather than pull by type of movements and should flow effortlessly from one turn to the other so that you are, in a sense, "weaving" along the line.

TIMING: 6 steps from point of contact.

SWING THRU continues on next page.

**TAG THE LINE:**

Starting formation — any line with an even number of dancers. **FULL:** Each dancer turns to face the center of the line. Taking a short side step to the left, each dancer walks forward passing right shoulders with oncoming dancers until he has walked past all of the dancers from the other half of the line. The call may be followed by anyone of the directions In, Out, Right or Left. When this happens, dancers turn in place one quarter (90°) in the direction indicated.

STYLING: Arms in natural dance position, hands ready to assume appropriate position for the next call. A flowing type of movement can be achieved by taking a slight step forward before turning toward the center of the line, thus avoiding the abrupt military type pivot.

TIMING: Facing lines with pass thru, tag the line full, 8 steps; three quarters, 7; one half, 6; one quarter, 5 steps. Two-faced line tag the line full, 6 steps; three quarters, 5; one half, 4; one quarter, 3.



TAG THE LINE. Dancers move forward to a quarter tag, half tag and into a full tag. Directed to face either right or in, as the movement nears completion they automatically adjust into the ending formation.



THAR FAMILY:

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

(b) **ALLEMANDE LEFT TO AN ALLEMANDE THAR:** Starting formation — anywhere an allemande left is legal. All do an allemande left, blending into a right and left grand circle. All right pull by and left arm turn one half the next to an ALLEMANDE THAR (men will be the centers).

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

To avoid confusion with the call "ALLEMANDE THAR" or "MAKE A THAR", the caller almost always says words like "*Allemande left to an allemande thar, go forward 2, men swing in with a backup star*" or "*Allemande left, go allemande thar, with a right and left and the 4 men star*".

After a SHOOT THE STAR, the caller can say "*To another thar*". This is the same action as "*To an allemande thar*" above. All right pull by and left turn one half the next to an ALLEMANDE THAR. The caller will almost always direct "*Go forward 2*".

The caller can direct FORWARD (everyone progressing in normal Right and Left Grand direction) or BACK or BACKWARD (everyone going the opposite direction from a normal Right and Left Grand) any number of hands. For example, "*Shoot the star full turn, go backward 3, right, left, right, men swing in make a wrong way thar*".

Some callers use FORWARD to mean "the direction you are facing" and never use the words BACK or BACKWARD. Either usage is acceptable.



The BOX STAR or PACKSADDLE used by the men in the Allemande Thar to provide security.

STYLING: *When the men are in the center backing up, their right hands will form a packsaddle/box star, taking the wrist of the man in front of him. When the ladies star they will simply touch hands in the center. The dancers forming the star must remember to allow those on the outside to set the pace, since they have to travel a much further distance. If the centers move too fast, the result is that those on the outside will have to run to maintain the pace. As in any star, the ladies, while on the outside, may elect to hold their skirts.*

TIMING: SS, from allemande left to point of backup star, 12 steps.

TOUCH 1/4:

Starting formation — facing dancers. Dancers touch and without stopping turn one quarter (90°) by the right.

STYLING: *Use normal hands-up, palm-to-palm position, with hands about shoulder level.*

TIMING: 2 steps.

TOUCH 1/4



TRADE BY — the action as seen with "live" dancers.

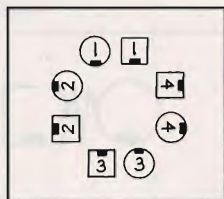
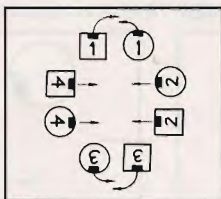
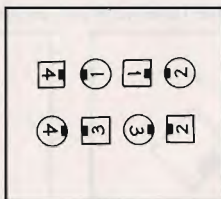
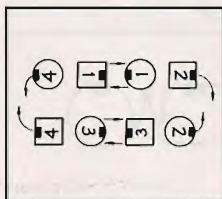


TRADE BY:

Starting formation — trade by or any formation in which two couples are facing each other and the other couples are facing out. The couples facing each other pass thru, the couples facing out do a partner trade to face in.

STYLING: *Same as pass thru and partner trade.*

TIMING: 4 steps.



TRADE BY — from a passed thru, eight chain thru formation (left 2 diagrams); (right 2 diagrams) as it might be done from a squared up set, the heads having passed thru.

Your Learning Speed — Not all dancers learn to dance at the same rate of speed. Some adjust quickly to the calls and body mechanics while for others the learning process comes more slowly. So, don't get impatient with others if they don't appear to be catching on as quickly as you. And, don't get discouraged with yourself if you feel that you're slower than the others. Be patient. Be gentle with yourself. It will all fall into place sooner or later. By using this Handbook as a learning aid you will find that the concept of square dancing comes more easily and while it can't replace actual dancing practice it will help to sharpen your retention skills.

TRADE FAMILY:

Starting formation — any wave, line or column. **GENERAL RULE:** Any two directed dancers exchange places by walking forward in a semi-circle ending in the other dancer's starting position. Each trading dancer has reversed his original facing direction. If the trading dancers start while facing in the same direction, they pass right shoulders when they meet per the right shoulder rule (See Passing Rule).

- (a) **BOYS TRADE,** (b) **GIRLS TRADE,** (c) **ENDS TRADE,** (d) **CENTERS TRADE:** Directed dancers (boys, girls, ends or centers) exchange places, changing facing directions using the general rule.
- (e) **COUPLES TRADE:** Starting formation — line or two-faced line. Working as a unit, each couple exchanges places with

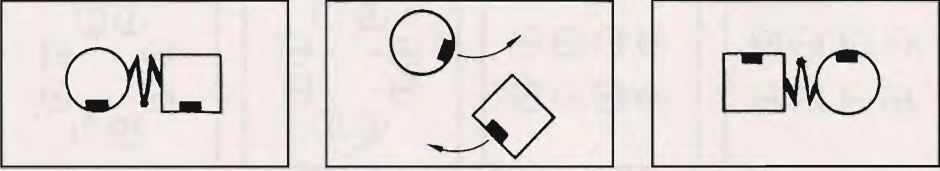
the other couple in the same line. Couples, as a unit, follow the right shoulder passing rule as defined for individual dancers.

(f) **PARTNER TRADE:** Starting formation — couple, mini wave. Two dancers exchange places with each other.

STYLING: Any two adjacent opposite facing dancers use normal hands up position for turning as in swing thru type movements. Girls trading (i.e. from end of line) will use normal skirt work. Couples trade use normal couple handhold and styling similar to wheel and deal (Basic 43). When doing a partner trade use inside hands to exert slight pressure to assist each other in trading.

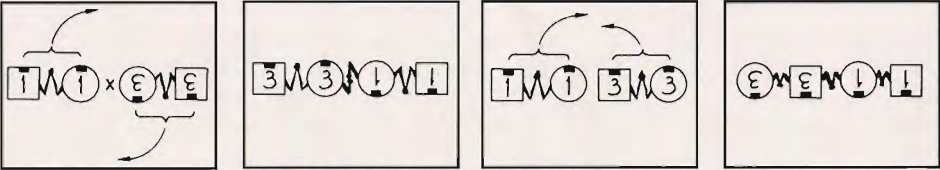
TIMING: SS, partner; 4 steps; OW, centers, 4; ends 4; from two-faced lines, couples, 6 steps.

PARTNER TRADE — take couple handhold on completion.



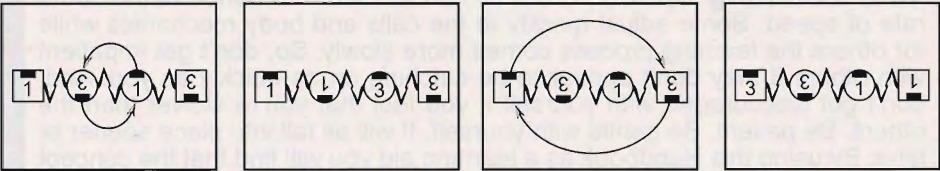
COUPLES TRADE from two-faced line

COUPLES TRADE from lines of four



CENTERS TRADE from ocean wave

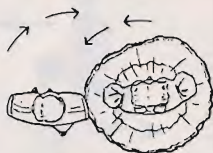
ENDS TRADE from ocean wave



TURN BACK FAMILY:

(a) **U TURN BACK:** Starting formation — single dancer. The dancer does an in-place about-face turn (180°), turning toward partner unless the body flow dictates otherwise. If alone (i.e. no partner), the dancer turns toward the center of the set. If the dancer is facing directly toward or away from the center of the set, he may turn in either direction.

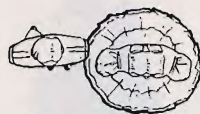
U TURN BACK following a pass thru.



The dancer does an in-face, about-face turn (180°).



Turning toward partner



when the body flow does not dictate otherwise.

SINGLE FILE TURN BACK — don't spin, turn one step on each beat of the music.

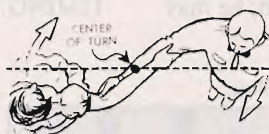


TURN THRU:

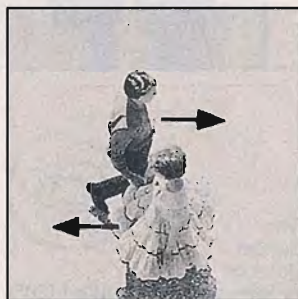
Starting formation — facing dancers. Each dancer steps forward to join right forearms with the other dancer. They turn by the right one half (180°), release arm-holds and step forward, ending back to back with each other.

STYLING: Use normal forearm position. Men's free hand in natural dance position. Ladies' skirt work desirable for free hand.

TIMING: 4 steps from point of contact.



TURN THRU — as in all arm turns, the forearm turn should be a comfortable movement. The arms are held past the wrist, but not past the elbow joint. Each dancer places his hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms so, while turning, each dancer is moving equally around the other.



TURN THRU is completed only after the dancers have moved past each other.

VEER LEFT/RIGHT:

Starting formation — facing dancers, facing couples, mini waves or two-faced lines. Two facing couples working as a unit, or two facing dancers, move to the left (or right, as directed) and forward to end in a two-faced line or mini wave respectively. From a mini wave or a two-faced line the veering direction must be toward the center of the mini wave or line.

Each dancer, or couple working as a unit, moves forward and inward to end back to back with the other dancer or couple respectively.

STYLING: All dancers use couple handhold. Outside hands in normal dance position.

TIMING: Box, 2 steps; SS, heads or sides, 4 steps.

VEER LEFT/RIGHT
continues on next page.

VEER LEFT — As dancers reach the two-faced line centers will make hand contact.



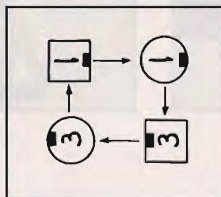
and VEER RIGHT — NOTE: Immediately following the Veer Left (top right) and from that two-faced line, dancers may VEER RIGHT by stepping forward and to the right to have the couples end back to back (not shown).

WALK and DODGE

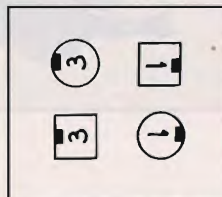


WALK AND DODGE:

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



WALK



and

DODGE

STYLING: *Arms in natural dance position. Skirt work for the ladies is optional. Hands should be ready to assume appropriate position for the next call.*

TIMING: 4 steps.

WHEEL AND DEAL FAMILY:

Starting formation — line(s) of four facing in the same direction or a two-faced line.

(a) **WHEEL AND DEAL (from lines of four):** The left hand couple only takes a step forward. The couples wheel (180°) toward the center of the line with the center dancer of each couple acting as the pivot point about which the couples turn. The couple that started on the right half of the line wheels in front of the other couple. Both couples end facing the same direction with the original left hand couple standing behind the original right hand couple.

(b) **WHEEL AND DEAL (from two-faced lines):** Each couple steps straight ahead one step. Each couple then wheels (180°) toward the center of the line with the center dancer of each couple acting as the pivot point about which the couples turn. Couples end facing each other.

STYLING: Use couple handholds. Inside dancers serve as the pivot point and should exert slight pressure to assist as in any wheel around movement.

TIMING: 4 steps.

WHEEL and DEAL — from a line of four facing in the same direction.



WHEEL and DEAL — from a two-faced line.

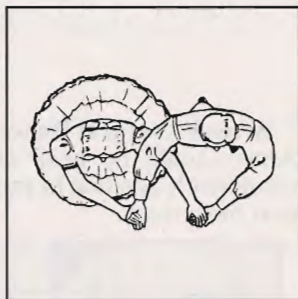
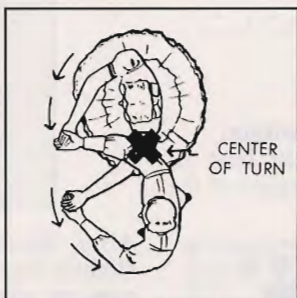
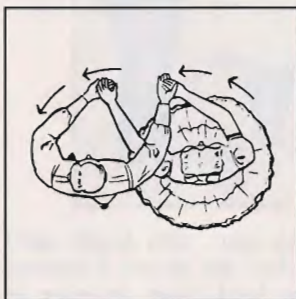


WHEEL AROUND:

Starting formation — couple. The couple, working as a unit, turns around (180°). The left hand dancer backs up while the right hand dancer moves forward. The pivot point is the hand hold between the two dancers.

STYLING: *Same as in couples promenade.*

TIMING: 4 steps.



ZOOM:

Starting formation — starting and completed double pass thru, two-faced lines, single file promenade, columns, box circulate and promenade. From one couple following another, each dancer in the lead couple separates away from his partner and walks around a full circle (360°) to end in the position of the dancer who was directly behind him. Meanwhile, each trailing dancer steps directly forward into the vacated position of the lead dancer. Every dancer ends facing in the same direction he started. From a setup where one dancer is following another, the lead dancer walks away from the center of the

square and around in a full circle (360°) to the position of the dancer who was directly behind him. Meanwhile, the trailing dancer steps directly forward into the position vacated by the lead dancer.

STYLING: *Lead dancers hold arms in natural dance position. Ladies skirt work optional. Trailing dancers use couple handhold. In zoom it is important that lead dancers initiate the roll out movement with a slight forward motion to allow sufficient room for trailing dancers to step through comfortably.*

TIMING: 4 steps.

ZOOM



Styling Comments from

CALLERLAB

Arms in Natural Dance Position:

Arms should be held slightly bent in comfortable position in anticipation of the next movement.



Dance Step: Should be a smooth, effortless gliding step in which the ball of foot touches and slides across the surface of the floor before heel is gently dropped to floor. The length of stride should be fairly short with the movement coming



mostly from the knees down. Dance step must be coordinated with the beat of the music. In general terms, short gliding steps which utilize both ball and heel of the foot make a comfortable dance step.

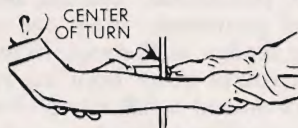
DANCING HAND POSITIONS

Couple Handhold: Inside hands joined. Men should always hold palms up, ladies palms down. In the event of a same sex couple, the left hand dancer turns palms up, right hand dancer turns palms down.



Arms should be bent with hands held slightly higher than the elbow. Forearms adjacent can be held close together in locked-in position for wheel around type of movement.

Forearm: The arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he is to



work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other.

Handshake Hold: Use a comfortable handshake with hands reached and touched at about average waist height. Thumb should overlap the back of the opposite dancer's hand. It is important in



right and left grand to release hands when passing. Do NOT stretch or lean over to reach the next hand.



Loose Handhold: Hands revolve around each other maintaining contact and a certain degree of security or stabilization. Slight pressure is all that is required.

Hands Up: Hands are joined in crossed palm position, i.e. opposing dancers place palms together with fingers pointing up, then tilt hand out slightly which will result



in a crossed palm position. Thumbs are gently closed on the back of the opposing dancer's hand. As the turning action starts, wrists are straightened.



Box Star/Packsaddle: Four men with palms down take the wrist of the man ahead and link up to form a box.



Palm Star: Place all hands together with fingers pointing up and thumbs closed gently over the back of the adjacent dancer's hand to provide a degree of stabilization. Arms should be bent slightly so that the height of the hand grip will be at an average eye level.

Posture: Dancers should stand erect and tall, shoulders back. Often tall people have a tendency to stoop, but should not.

Pull By: The action brings two people toward each other. Hands should be dropped before bodies cross a common plane.

Skirt Work: Ladies hold skirt in free hand about waist high using very slight rhythmical flourish to move skirt in front and back, right hand moving with left foot, left hand moving with right foot.





The turn under of a PROMENADE ENDING TWIRL is smooth and effortless, not a stop-and-go movement. The lady illustrates "turn under". She would right face turn a 1/4 more and both would end side by side.

Promenade Ending Twirl: The man raises his right hand holding lady's right hand loosely as she twirls clockwise underneath, ending in squared up couples position.

STYLING FOR BASIC SQUARE DANCE CALLS

Bow (Honors) To Your Partner: Men turn slightly to face your partner, making eye contact. Place left hand behind back or at left hip, palm out. Place right foot in front of left foot. The right foot should be pointed toward the lady with the toe touching the floor. Man's right hand holds lady's left hand. Both legs are straight, with weight on the back foot. An acceptable traditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy. Ladies turn slightly to face your partner making eye contact. Left foot should be pointed forward with toe touching the floor, right foot in back. Right hand holds skirt toward center of the square, right arm bent at elbow. Place left hand in partner's right hand. Both legs are straight with weight on back foot.

To your Corner: Men, right hand holding partner's left hand, turn slightly to face corner making eye contact. Place left hand behind back or at left hip, palm out. Place left foot in front of right foot. The left foot should be pointed toward corner with toe touching floor. Both legs are straight with weight on the back foot. An acceptable tra-

ditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy. Lady's left hand in partner's right hand, turn slightly to face corner making eye contact. Place right foot in front of left foot with the right foot pointed toward corner and the toe touching the floor. Both legs are straight with weight on back foot.



Why Uniform Terminology?

As A FOLK DANCE of America, square dancing has existed in this country for more than two centuries. Many of the early dances, the contras, quadrilles, squares and rounds are kept alive in their traditional forms by dedicated groups of enthusiasts. Contemporary square dancing, as it is covered in this Handbook, emerged from the traditional but, unlike its ancestor, it has adopted standard calls and uniform methods of styling. While the *old time* dance was more or less restricted to certain areas, the square dance of today, because of its uniformity, is danced in the same manner throughout the world. Standardization makes it possible to learn the calls in one area, to one caller and then dance these same calls, and in the same manner to other callers — *anywhere*. It has taken more than 30 years to reach this point but those who love this activity say — "It was worth it!"



CALLERLAB

The International Association Of Square Dance Callers

CALLERLAB was established in 1974 and has been square dancing's professional leadership since that time. Today it is a nonprofit organization with a membership of more than 2,000 professional callers from the US, Canada and 15 Countries overseas. We are proud of the fact that all our members are square dance callers.

ALL CALLERLAB members are square dance callers. We offer membership categories to meet the needs of any square dance caller. We also offer a wide range of caller training materials and documents. Our dance programs are the ONLY programs accepted and used worldwide by square dance clubs around the world.

CALLERLAB is the only nationally recognized callers association to offer scholarships and grants to help callers obtain additional caller training. CALLERLAB is an involvement organization. Its members take an active part in running the organization in more than 30 standing committees. Members also volunteer for caller education assignments at the annual convention and take part in special projects such as caller and dancer training seminars at the National Square Dance Convention.

As dedicated professionals, CALLERLAB members subscribe to a code of ethics and work toward strengthening the square dance activity. CALLERLAB administers caller education scholarship funds to assist callers in attending caller training schools. CALLERLAB also administers an education grant program to assist Affiliated Caller Association sponsored caller training seminars, schools and clinics.

For more information, please contact:

Dana Schirmer, 200 SW 30th Street, Suite 104, Topeka, KS 66611

Phone: (785) 783-3665 Fax: (785) 783-3696

E-mail: callerlab@aol.com Or visit us on the web at: www.callerlab.org

THERE'S MORE — This is essentially a book on what and how to dance. The American Square Dance Society has produced another volume in this series. The other Handbook is devoted to the Plus Program and, like the one you have here, contains definitions and illustrations. See your caller, local dealer or write to **Palomino Records, Inc.** 2818 Hwy. 44E, Shepherdsville, KY 40165.

Or Visit

www.DOSADO.com

Owned and Operated by Palomino Records, Inc.

Free Listings!

**Clubs
Callers & Cuers
Associations**

CALLING SQUARE DANCES today is an art form, more than that, it is a profession — an avocation for some, a full time job for others. A far cry from their counterparts of a few decades ago, today's callers spend years in learning their trade and many hours in preparation for each hour behind the microphone.

99% of all callers start out as dancers. The rare exceptions are those "drafted" into a situation as a caller so that others may dance. For that reason, your caller is sensitive to the problems you go through as you learn to dance.

Your caller is the quarterback in the square dance team. Just as the quarterback is the pivot point on a football team, and must be able to call intelligent signals, the caller must be able to intelligently direct a floor of dancers through movements that meet their particular level of ability.

A caller is continually teaching. To capably fill this capacity, he must have infinite patience and should be well informed on all facets of the square dance picture. A caller needs a good personality and must love the activity and people in general.

Chances are your caller has attended callers' clinics and perhaps a callers' school or two. He or she may be a member of a callers association (local and/or inter-

national). Square dancing is constantly changing and your caller is a person who keeps current with all that is going on in the world of square dancing.

Your caller is *your friend*. There are probably few problems that you may encounter that he hasn't already experienced at one time or another. Whether it's a suggestion about costuming, a tip concerning some movement, or some simple advice regarding footwork, chances are your caller will have the answer.

Your caller and your caller's partner play a big part in this activity. If you don't already know them well, get acquainted. They will add greatly to your appreciation of square dancing.

Thanks To Your Caller

Looking for a good way to thank your caller once the class is over? No "gift" is more gratefully received than the present of a square dance couple to take your place in next year's class.

Not only will you be "gifting" the person who taught you but you will be making another couple happy and, at the same time, you'll be helping in the steady growth of square dancing. Make this an on-going project in your area.

The Ground Rules

OVER A PERIOD OF YEARS an activity as broad as American Square Dancing is bound to develop a set of rather well-defined ground rules. These rules — based on consideration and courtesy — are often taken for granted. Before putting them into print, SQUARE DANCING magazine interviewed scores of dancers, callers and teachers to discover those points considered the *most important* for all square dancers to know. Rules, in this case, are not intended to restrict enjoyment but rather to serve as road signs directing the enthusiast along the path that experience has shown will

bring him and others the maximum gratification. The ten paragraphs that follow are not in any particular order but they do represent those standards considered most important to the happy perpetuation of American Square Dancing.

1. Be a good listener. Think of the caller as the *quarterback* in this game of square dancing. He calls the plays by giving you the signals for the movements he wants you to dance. Two beats later you do what he has called. You can't be talking or thinking of something else and count on reacting correctly. Not only does talking during a square dance distract you but

it also makes it difficult for others in the square to "catch" the instructions and to hear the music. Remember, too, that there is room for only one teacher at a time. You can help others *best* by being in the correct place at the correct time.

2. Get into squares quickly. When the caller announces "sets in order" for the next tip, join the square nearest to you that needs a couple. If you're looking for a square let the caller know where you are by raising your hand as you move across the floor. If you need a couple to fill out a square, raise your hand with one finger indicated, two fingers for two couples, etc.

3. Be a courteous dancer. Good, standard rules of courtesy are always appreciated. Asking a partner for a dance and then saying "thank you" to all those in the set at the end of a tip is a natural, courteous reaction. In square dancing there are a few *specials* to look out for. It's considered bad manners to pass a square needing dancers in order to fill another. And, even more important, beware of the unpardonable sin: Never leave a square once you have joined it until the tip is over. (If you must leave in an emergency, find a substitute to fill your spot.)

4. Be on time for class and club. Tardiness may be stylish in some activities but in square dancing one late couple may mean that three couples must sit out. In planning an evening's program the caller leans heavily on the first and last tips to pace his dance. If you're late, or if you leave early, you are not taking full advantage of the evening the caller has prepared.

5. Be a thoughtful dancer. Personal cleanliness is important in any activity where folks exercise vigorously in close contact with each other. For that reason, a good deodorant and an effective mouth wash are among square dancers' best friends. Because the enjoyment of the other people in a square depends upon you and your coordination, *don't drink* before or during a square dance. *Be at your absolute dancing and thinking best!*

6. Be a cooperative dancer. It might be said that square dancing is an activity where everyone is responsible for everyone else's

happiness. A square is not made up of eight individuals working independently but rather is one unit with no individual "star." The real pleasure comes when each person does his share in making the square run smoothly.

7. Take it easy. Don't overdo. Square dancing can be a strenuous exercise, particularly when you're getting started. If you get tired, sit down. Don't let anyone talk you into dancing if you should stop and breathe a little bit. You can still learn a great deal by watching and listening.

8. Be a friendly dancer. "Friendship is Square Dancing's Greatest Reward." You are the host in square dancing. As a matter of fact, everyone is. Take the opportunity to get acquainted with others in the square and make it a point each evening to dance with as many different dancers as possible. It has been wisely said that "Square Dancing is Friendship Set to Music."

9. You're never through learning. You'll find there is always something new that you can learn or some part of your dancing which can be improved upon. Mistakes are a normal part of dancing. The important thing is to find out what you did that was wrong and then try to get it straight in your mind before the movement is called again. When the opportunity presents itself, don't hesitate to ask your caller questions if there's something you don't understand. You may be the only one to ask but chances are a number of the others, too shy to raise their hands, will be grateful to you.

10. Enjoy yourself — have fun. Pleasure is contagious. You'll be surprised how much your smile will pep up the entire square. Come to a square dance *expecting* a good time and you'll have it. If having a good time to you means making noise, be sure to time your vocal enthusiasm when it won't distract the others in the square from hearing the calls. The end of each dance is a good time to let off steam. Just remember that when you clap at the end of a square you have enjoyed, you're applauding the caller, certainly, and you're saying "thank you" to the others in the square, that's true. But, you're also applauding *you*, for it is *you* who did the job and it is *you* who experienced that wonderful sense of accomplishment that comes with being a square dancer.

ADDITIONAL SQUARE DANCE TERMS

THE BASIC MOVEMENTS covered on the previous pages make up the “basic language” of square dancing. There are other “command” and “directional terms” used by the caller to steer the dancer through the patterns. Much of this is simply descriptive English, used to tell you which way to face, how far to turn and where to go. Here are a few samples.

Break: To release hands, to let go.

Break to a Line: See Circle to a Line.

Down The Line: In facing lines, two-faced lines or ocean waves, dancers will execute the call with the others in the same formation.

Face In—Face Out: Calls for a 90° change of direction.

Face the Sides—Face the Heads: Directs a person to turn his back on his partner and face the outside couples.

Face Those Two: Designated persons will face those with whom they have just worked.

Face to the Middle: A call usually directed to active couples to change their present facing direction to make a quarter turn toward the center of the square. When in an even numbered line dancers should turn a quarter to face the center of that line.

Face Your Own: Designates a quarter turn to face partner.

Full Turn Around: The dancers execute a movement that normally has a courtesy turn or arm turn one half (180°) with a full turn (360°) instead. A good follow-up call will direct the dancers' next movement.

Home: For each man, his starting position in the square; for each lady, the home position of the man with whom she is at the time of the call.

Line: (definition) Dancers indicated are lined up shoulder to shoulder in the direction given by the call.

On to the Next: After executing a movement with a couple (or single dancer) the active person or couple will leave that position and move on to the next position in the direction they were going.

Quarter More: A one-quarter continuation of the movement then being executed.

Reverse: The call to change a Right Hand Star to a Left; a clockwise moving circle to a counterclockwise moving circle, etc.

Roll Back: If in couples, roll away from partner. If in single file, roll away from center.

Roll Promenade: When a Couple Promenade is called just before the completion of a Do Paso or any figure normally ending with a Courtesy Turn, the dancers will do a Wheel Around or “Roll Promenade” in Promenade position rather than awkwardly switching from Courtesy Turn position.

Step Thru: The term indicates that when dancers are in an ocean wave, mini wave or tidal wave, they release hand holds and take one step forward, passing the adjacent dancer to await the next call.

Straight Ahead: Directional instruction to pull by or move straight ahead without turning. In an Allemande Thar setup, for example, the call Straight Ahead would be similar to a Slip the Clutch.

Those Who Can: Refers to those who are so situated that they can execute intelligently the given call. This is to assume that some of the dancers are not in the proper position.

Tip: One segment in a square dance evening from the time the squares are formed until they have completed that particular brace and have been released by the caller. Tips vary in different areas. A standard tip in some regions consists of one patter call and one singing call.

Wrong Way: The opposite from the normal or accepted direction.



Basic & Mainstream Program List

Approved December 3, 2010 / Edited May 23, 2011

BASIC PROGRAM

1. Circle Left / Circle Right
2. Forward & Back
3. Do Sa Do /
Do Sa Do to a Wave
4. Swing
5. Promenade Family
 - a. Couples (Full, 1/2, 3/4)
 - b. Single File Promenade
 - c. *Wrong Way Promenade*
 - d. *Star Promenade*
6. Allemande Left
7. Arm Turns
8. Right & Left Grand Family
 - a. Right and Left Grand
 - b. Weave the Ring
 - c. *Wrong Way Grand*
9. Left-Hand Star /
Right-Hand Star
10. Pass Thru
11. Half Sashay Family
 - a. Half Sashay
 - b. Rollaway
 - c. Ladies in, Men Sashay
12. Turn Back Family
 - a. U-Turn Back
 - b. Backtrack
13. Separate Around 1 or 2
 - a. to a Line
 - b. and come into the middle
14. Split Two
15. Courtesy Turn
16. Ladies Chain Family
 - a. Two Ladies Chain
 - b. Four Ladies Chain
 - c. *Chain Down the Line*
17. Do Paso
18. Lead Right
19. Veer Left / Veer Right
*16 c. *Chain Down the Line*
20. Bend the Line

21. Circulate Family
 - a. (Named Dancers) Circulate
 - b. Couples Circulate
 - c. *All Eight Circulate*
 - d. *Single File Circulate*
 - e. *Split / Box Circulate*
22. Right and Left Thru
23. Grand Square
24. Star Thru
25. California Twirl
26. Walk Around the Corner
27. See Saw
28. Square Thru (1,2,3,4) /
Left Square Thru (1,2,3,4)
29. Circle to a Line
30. Dive Thru
31. Wheel Around
32. Thar Family
 - a. Allemande Thar
 - b. Allemande Left to an
Allemande Thar
 - c. *Wrong Way Thar*
33. Slip the Clutch
34. Shoot the Star /
Shoot the Star Full Around
35. Box the Gnat
*8 c. *Wrong Way Grand*
36. Trade Family
 - a. (Named Dancers) Trade
 - b. Couples Trade
 - c. Partner Trade
37. Ocean Wave Family
 - a. Step to a Wave
 - b. Balance
*21 c. *All Eight Circulate*
38. Alamo Style
39. Swing Thru / *Left Swing Thru*
40. Run / *Cross Run*
41. Pass the Ocean
42. Extend (from 1/4 Tag only)
43. Wheel & Deal
44. Double Pass Thru

45. First Couple Go Left / Right,
Next Couple Go Left / Right
46. Zoom
47. Flutterwheel /
Reverse Flutterwheel
48. Sweep a Quarter
49. Trade By
50. Touch 1/4
*21 d. *Single File Circulate*
*21 e. *Split / Box Circulate*
51. Ferris Wheel

MAINSTREAM PROGRAM

52. Cloverleaf
53. Turn Thru
54. Eight Chain Thru /
Eight Chain 1,2,3,etc.
55. Pass to the Center
56. Single Hinge / Couples Hinge
57. Centers In
58. Cast Off 3/4
59. Spin the Top
60. Walk & Dodge
61. Slide Thru
62. Fold / *Cross Fold*
63. Dixie Style to an Ocean Wave
64. Spin Chain Thru
65. Tag the Line
(In/Out/Left/Right)
66. Half Tag
67. Scoot Back
68. Recycle (from a Wave only)

Callers are reminded to limit their calls to the advertised program. Calls from a list other than advertised should not be used unless they are walked through or workshopped first.

* Suggested Teaching Order. Calls in *italics* may be deferred until later in the teaching sequence. Recommended placement of some of these calls has been indicated with an asterisk.

CALLERLAB recommends that the BASIC and MAINSTREAM Programs, calls 1-68, be taught in not less than 58 hours. CALLERLAB also recommends that calls be taught from more than a single position (formation and arrangement) and that styling and timing be included as part of the teaching program.

NOTE TO DANCE PROGRAMMERS

There is NO program called the Mainstream/Plus Program. No dancer is required to know Plus calls to attend a Mainstream open dance. Please advertise dance programs as Mainstream or Plus, NOT Mainstream/Plus.

These lists are furnished through the courtesy of CALLERLAB and your local CALLERLAB callers.



Photo by Brian Brokenshire

About the Basic Movements of Square Dancing

THERE WAS A TIME, and not too many years ago at that, when square dancing was limited to only a very few terms, most of which could be learned during just one evening of square dancing. This phase of the activity was what many people refer to as the traditional style of square dancing. If you were new to the activity you would be ushered into the number four spot in the square. There you would have an opportunity to watch couple number one as they visited each couple to do a specific pattern. Then number two would follow suit. Then number three. Finally it would be your turn and by that time you had memorized the simple pattern and were probably just as proficient as the ones who had preceded you.

The contemporary form of American Square Dancing is built along different lines. Instead of each dancer memorizing the entire pattern, during his beginner class experience he learns a number of basic movements. The caller in turn will use these movements in a seemingly extemporaneous succession of patterns and the dancer simply follows these *commands*, moving to the beat of the music and allowing the caller to lead him slightly before each call is executed.

Once you have been taught the basic terms in this Handbook, you will be able to dance hundreds of different movements, utilizing these basics in a variety of arrangements and patterns. It may be some time before you can say with assurance that you have *learned* them. Don't be discouraged if at any time the learning seems to come slowly. With practice each movement will become smooth and your dancing will reach its zenith. Happy dancing to you all!

The American Square Dance Society

www.DOSADO.com

Owned and Operated by Palomino Records, Inc.

Free Listings!

**Clubs
Callers & Cuers
Associations**