

NEWSLETTER

for Members of

CALLERLAB

direction



The International Association of Square Dance Callers

'79 Convention Special April 9 - 11, 1979

WELCOME to CALLERLAB



When you begin to read the contents of the packet we have put together for you, we ask that you look around you and get to know the others who are sharing this experience with you. The 1979 CALLERLAB Convention is the largest gathering of the most experienced callers and professional leadership of the square dance world. Together their combined years of experience will astound you. While you may have just heard or read about names in the past, here is a rare opportunity to get to meet the face that goes with the name. We will be spending a great deal of time together in the next three days - talking, discussing, perhaps an honest disagreement or two, but all working to achieve a common goal. Even though it is a well worn cliché, you will only get out of this Convention what you put into it. It is up to you. Wear your badge at all times. It serves as your entry ticket to all functions, as well as provides instant recognition of the name and state from which the other caller is from. We would also urge you to wear the badge after the Convention as well. Please take a few minutes to read over the contents of this package before you get into the pleasures of meeting the others who are attending this Convention with you.

HOW TO GET THE MOST OUT OF THIS CONVENTION

Your Convention planning committee has scheduled a very busy three day Convention so that you can get the most out of it. We do not expect that you will agree with everything that is said or presented. You may not even agree with the majority vote taken on Wednesday morning. However, we want each of you to feel free to express your views during the meetings. We have arranged to have floor microphones in the larger rooms so that all delegates will be able to hear your view. We do ask that you get recognized by the chair for that session before you speak. We also recognize that in some instances, you will not be able to attend all of the sessions that you care to attend. For this we are genuinely sorry. However, many of you will be here with your calling partners, and this gives you the opportunity to attend two sessions concurrently and double your research or knowledge. When there are committee meetings as well as Interest sessions, you must make up your own mind which one you will attend. We have only requested you attend specific sessions for the Round Robin Sessions on Monday and Tuesday.



We expect that all delegates will attend all general functions and all meals.

Since some of you are attending for the first time, we ask that you share some of the initiatives by speaking to a committee chairman if you desire to help with committee work. We have enclosed a list of the committee chairmen and the committees which they chair. However, please do not volunteer unless you wish to become actively involved. The volunteer chairman who gets no response from his committee people gets very frustrated and we waste time and money. If you want to help, there is a great need on many of the committees. Make CALLERLAB an ongoing project in your career. We concentrate our actions to the three days of the Convention. Yet, a great deal of the selling of our actions must take place during the year by each of you to your clubs and dancers.

We mentioned in previous Direction Newsletters that you are welcome to use your tape recorders. However, we will be providing a complete Convention wrapup in the June issue of Direction so don't panic if you can't attend each session. While we will be making certain recommendations here in Los Angeles, don't let it stop here. Please follow our approved actions and not just give lip service to the votes. The judicious use of square dance figures and terms is the classic case in point. Stick to the approved CALLERLAB position when it is voted upon. Previous Convention themes have included "Working Together", St. Louis, 1974, "Time for Action", Chicago, 1975, "Professional Leadership", Chicago, 1976, "YOU ARE CALLERLAB", Kansas City, 1977, "Working Toward Tomorrow", St. Louis, 1978 and this year it is "Comfortable Dancing in the Proper Spirit". They are all good themes and certainly provide us the guidance to practice during the year. Do your bit to support CALLERLAB and their approved actions.

THE BOARD OF GOVERNORS. All members of CALLERLAB play an important part in the selection and election of the members of the Board of Governors. Our Board consists of 25 callers with one fifth of them being elected each year. Each year, petitions for nominations to the Board are circulated by members or their sponsor for those seeking office to the Board. The By-Laws require that in order to run for the Board, a member must have been a member of CALLERLAB for at least three years and the petition requires at least 25 signatures. We have provided a listing of the current Board and their terms of office. If you are signing a petition for someone, please make sure that your signature is legible and perhaps even print your name so that we can perform the necessary administrative checks and verifications required. Completed petitions may be turned in to the Convention Headquarters or directly to the Executive Secretary. Blank forms are also available from him. Our rules also require that at least 50% of the membership must vote in order for the election to be valid. The Ballots will be included in the September Direction.

DUES: If you have not already paid your dues in advance, please do so at this Convention so that our records are updated. We would appreciate it if you would make out a check or money order and give it to the registration people. Or, if you prefer and it is by check, hand it directly to the Executive Secretary. If possible, we would prefer you not pay in cash.

EXHIBITORS: Elsewhere in the handout is the list of the Exhibitors who are here to show you the products and services they offer for sale. Please take the time to visit them in their booths and meet the guys and gals who do so much for us in our calling. The exhibit areas are open during all free time and all choice sessions but not open during general sessions, Round Robin Sessions nor the Banquets.

CALLERLAB SALE ITEMS: CALLERLAB sells selected items to enhance the recognition for the individual members. The list of the items and the related prices are contained elsewhere in the packet. If you have an idea that you feel we should explore to sell to our membership, please see either Bob Wilson or Bob Van Antwerp - Co-Chairmen of the Ways and Means Committee.

SMOKERS: It will be greatly appreciated if you will step outside into the hallways if you would like to smoke. Thank you for your consideration.

1979 CALLERLAB CONVENTION - LOS ANGELES MARRIOTT

We have attempted to list the significant aspects of the scheduled events for your selection. We have also indicated which sessions are committee meetings and which of these are Open meetings and which are Closed to committee members only. Where we have a short narrative, we hope this helps you decide if you want to participate in that particular session or not.

SUNDAY APRIL 8, 1979

9:30 AM Early Bird Registration and check in for the Universal Studios Tours. We will have registration people to allow you to register early and still have time to check in for the 10:00 AM departure for the first tour.

During the morning hours, we will also have an opportunity to see and purchase some of the items that CALLERLAB offers for sale to its members. Some of the Exhibitors will be arriving and may be able to use your volunteer help in setting up their exhibits for you. Time to visit with other early arrivals.

Noon We officially begin the set up in the Exhibit area. Coordinator for this is Mike Seastrom. His able assistants include Norm Graham, Bob Nipper, Ray Rose, Herb Leshner and Clyde Drivere.

2:00 PM Registration continues. CALLERLAB members handling the registration this year include Bob and Liz Wilson, Charlie and Phyllis Plimpton as well as a couple of gals from the Convention and Visitor's Bureau.

CALLERLAB merchandise sales are being handled by Jack Cook, Art Seele, Anida Seele, Roy and Betsy Gotta, Flo Cadwell, and Vic Harris.

1:00 PM	Executive Committee meets in a Closed Session in	SUITE C
2:00	Board of Governors Closed Meeting	SUITE C
5:00	Registration closes for dinner	
6:00	Board of Governors Dinner (Closed)	SUITE A
7:00	Registration Continues Board of Governors Meeting Continues.	LOBBY SUITE C
10:00	Registration closes for the night Special Closed Session for Caller-Coaches (invitation only)	SUITE C

NOTE:

The Exhibit Area is housed in the HALL OF CITIES using the small rooms labeled HOUSTON, PHILADELPHIA, SADDLEBROOK, ST. LOUIS, NEW YORK, NEW ORLEANS, MIAMI and WASHINGTON. While they are setting up on Sunday afternoon, they may be far enough along to talk to you and offer their merchandise for sale. See the listing for the names and products and services that are officially exhibiting with us this year. Free literature distribution is provided by tables in the lobby area. No other selling is allowed except in the Exhibitor Area. Please do not support any outside sales.

1979 CALLERLAB CONVENTION (CONTINUED)

MONDAY APRIL 9, 1979

- 7:30 AM Board of Governors Breakfast (Closed) SALON 1
- 8:00 Exhibit Area Open for Business until 10:25
Registration opens. HALL OF CITIES
- 10:30 Opening Ceremonies - Herb Egender MC
This session will include the welcome by the Chairman of the Board of Governors as well as set the stage for the current Convention. We will review the events for the rest of the day and indicate how the Convention will proceed. All delegates are to attend this session. EL PEQUENO
- 11:00 (Or as soon as we break up from the opening ceremonies)
Orientation Session
This session is designed to familiarize new members with CALLERLAB History and Organization. It also serves to update current members on events of the past few years. Conducting this session will be Bob Van Antwerp, Lee Helset, Jim Mayo and Jack Lasry. EL PEQUENO
- Mainstream Basics Committee OPEN meeting
Chairman - Jon Jones. This meeting is designed to give you an opportunity to be heard on revisions of the Mainstream List prior to the closed committee making the formal resolution. CHICAGO-DALLAS
- Quarterly Selection Committee OPEN meeting
Chairman - Al Brundage. This meeting is designed to give you an opportunity to be heard on the composition of the revised QS list. ATLANTA-BOSTON
- Record Tune Clearinghouse OPEN meeting
Chairman - C.O. Guest. This meeting will answer your questions about how does one go about joining the group of Record Producers, rules, criteria etc. and will answer your inquiries about how to get started etc. , pitfalls etc. SCOTTSDALE
- THINK TANK - CLOSED meeting by Invitation Only CONTINENTAL SUITE
-
- Noon Receiving Line to meet the Board of Governors
This annual event allows you to personally meet the members of the Board who are serving the membership. Take the opportunity to introduce yourself or at least say howdy howdy. While this is going on, the balance of the delegates may seat themselves in the Grand Ballroom for the luncheon. EL PEQUENO
- 12:15 Luncheon for all delegates (included in the price)
Exhibit Area open until 1:25 GRAND BALLROOM
HALL OF CITIES

For the afternoon sessions, we are asking you to attend the sessions according to the first letter of your last name and stay with that group for all three Round Robin Sessions. This way, we divide the group up to appropriate size groups for the facilities and each group will have an opportunity to hear all three presentations and join in the discussions.

1979 CALLERLAB CONVENTION (CONTINUED)

MONDAY APRIL 9, 1979 Afternoon Sessions:

ROUND ROBIN SESSION in groups as follows:

Letters A - H SUITES ABCLetters I - S SUITES DEFLetters T - Z ATLANTA-BOSTON

Each Round Robin to have the same people in the audience. The presenters and the subjects will change each session. Your cooperation and on time starting will be appreciated. Thank you.

1:30 PM Round Robin Session Number One EL PEQUENO AND ATLANTA-BOSTON

Styling/Smooth Dancing Letters A - H
Moderator - Melton Luttrell with Reed Moody, Dick Manning SUITES ABC

Dance Levels - Floor or Ceiling? Letters I - S SUITES DEF
Moderator - Frank Lane with Bob Fisk, Kip Garvey and Gary Shoemake.

Definitions for calls 39-69 Letters T - Z ATLANTA-BOSTON
Moderator - Dave Taylor with Jack Murtha and Committee.

3:00 Coffee/Tea/Coke Break 5 stations near your group area Hallways at 5 places

3:30 Round Robin Session Number Two

Definitions Letters A - H SUITES ABC

Styling/Smooth Dancing Letters I - S SUITES DEF

Dance Levels - Floor or Ceiling Letters T - Z ATLANTA-BOSTON

5:00 Open Time except as noted below for special groups

Exhibit Area opens until 6:30 HALL OF CITIES

Full Time Professional Callers/Invitational CHICAGO-DALLAS
Kip Garvey - Moderator

Canadians - Angus McMorran - Moderator SCOTTSDALE

Record Tune Clearinghouse CLOSED C.O. Guest - Moderator ATLANTA-BOSTON

Handicapped Dancing Interest Session - Warren Berquam SUITE A

6:30 Exhibit Area Closes to allow time to get ready for dinner

7:00 Monday night Banquet (doors open 6:40 PM) GRAND BALLROOM
Dave Taylor - MC

After dinner, we will have a few presentations to make and we will have "Teaser Talks" by the moderators of the follow-on sessions listed below.

9:00 Interest Sessions As Listed

How I Call A Dance - Jerry Haag, Moderator with Ken Bower, SUITE AB
Marshall Flippo, Beryl Main and Johnny LeClair,

1979 CALLERLAB CONVENTION (CONTINUED - MONDAY NIGHT)

9:00 PM Interest Sessions continued

These five callers will share some of their successful methods with those of you who are interested. A good opportunity to hear from some outstanding talent.

Bridging The Gap with Don Williamson & Jim Lee
This session is designed to discuss some methods of getting smoothly from Class to Club. Could be the most important aspect of your calling.

SUITE D

Creative Choreography with Jack Lasry, Dick Han and Frank Lane. An opportunity to discuss with some recognized leaders some unusual solutions to a common problem.

SUITE EF

One Night Stands with Paul Hartman and Ken Oburn
Another opportunity to see some successful callers in action doing the most critical portion of our jobs as callers. There will be some dancing during this session.

ATLANTA-BOSTON

Contra Clinic moderated by Leif Hetland and Mike Seastrom. Arrangements have been made to have Bob Osgood and Dick Leger prompt some Contras for those of you who want to learn more about this part of your heritage.

CHICAGO-DALLAS

Hot Potato Session moderated by Al Brundage with Curley Custer, Orphie Easson, Vaughn Parrish, Bill Peters & Jerry Schatzer. An open ended time for questions and topics not otherwise scheduled for this Convention.

SUITE C

Exhibit Area Open for those of you not choosing one of the above groups. We refer you to the list of exhibitors and ask that you browse and support them since they are helping your organization.

HALL OF CITIES

11:00 PM ALL ACTIVITIES CEASE FOR THE NIGHT. ALL AREAS SECURED.

This is not to imply that all of you will retire. Frequently, this is when the side conversations and the personal one-on-one chats occur. Take advantage of this time to talk to those whom you rarely see.

TUESDAY APRIL 10, 1979

7:30 AM	Breakfast (included in the fee) Full Buffet	GRAND BALLROOM
9:00	Round Robin Session Number Three	EL PEQUENO & ATL-BOS.
	Dance Levels - Floor or Ceiling? Letters A - H	SUITES ABC
	Definitions Letters I - S	SUITES DEF
	Styling/Smooth Dancing Letters T - Z	ATLANTA-BOSTON

1979 CALLERLAB CONVENTION CONTINUED

TUESDAY APRIL 10, 1979

- 10:20 Coffee Break using 5 stations in Hallways outside the meeting areas. Please start the next sessions on time.
- 10:40 Committee and Interest Session Meetings as shown As Listed
 Exhibit Area Open until 6:30 PM HALL OF CITIES
 Note Services - OPEN meeting with Bill Peters as Moderator assisted by Al Brundage, Andy Cisna, Nate Bliss & John Strong. Tell them what you want in a note service and find out how they run their note services. How to get started and some pitfalls to avoid. SUITE B
- Level Identification Advanced & Challenge with Ed Foote SUITE C
 This is an open committee meeting designed for the callers who regularly call at Advanced and/or Challenge levels at least once a week. It is not set up for callers who are interested in becoming Advanced or Challenge callers.
- Round Robin Resolutions - Closed meeting for the Moderators and Panelists who conducted the Round Robin Sessions. AIRLINE SUITES
Continental -
United- Western
- Communications and Public Relations Committee - Open meeting with Charley Englehardt Chairman. Want to help CALLERLAB with Public Relations? Then attend this meeting to make some suggestions about funding and method of attack. SUITE E
- Mainstream Basics Committee - CLOSED meeting with Jon Jones. This meeting will take the input from the Monday open meeting and make recommendations for any changes to the Mainstream List. SUITE F
- Women Callers Session with Jeanne Briscoe as Moderator assisted by Betsy Gotta, Osa Mathews and Ginny Reaske. This session is designed primarily for those members who want to discuss concerns common to women callers. SCOTTSDALE
- Membership Committee - OPEN - Bob Osgood, Chairman ATLANTA-BOSTON
 This meeting will discuss some suggested changes in the membership criteria for CALLERLAB. Is there a need to open up the membership more than we have now? Should we establish some type of new membership for those who are active and interested but who do not meet our minimum requirements? What about the caller who wants to affiliate with us, but who can't attend due to job restrictions etc.? Join this important discussion and help make the recommendation.

AM Committee and Interest Session Meetings (continued)

	Contra Session - OPEN with Leif Hetland & Mike Seastrom. Another extension to the session held last night with some dancing and some practical explanation as to how to go about improving your own abilities.	CHICAGO-DALLAS
Noon	Luncheon (included in fee)	GRAND BALLROOM
1:30 PM	Committee and Interest Sessions (continued)	As Listed
	Quarterly Selection Committee - CLOSED with Al Brundage Chairman. This meeting will decide which calls to recommend to be dropped or retained on the QS List.	SUITE A
	Caller Association Liaison with Bruce Bird, Chairman. An open meeting to discuss the various sub-committee efforts completed during the past year. If you have good programs in your own local associations, why not share them with the rest of us?	SUITE B
	Professional Ethics and Grievance Committee with Bob Van Antwerp and Angus McMorran. An open meeting to update you on what has been happening since our Press Release last year.	SUITE C
	Caller's Partner - Mary Helsel, Moderator with Erna Egender Shirley Jones and Marjorie LeClair. A question and answer period dealing with the tremendously important role the caller's partner plays in his or her success. If you have a particular pet peeve or problem, why not take advantage of this opportunity to learn from some partners of some very successful callers?	SUITE DEF
	Rural Area Considerations - Jerry Murray, Chairman. An Open meeting dealing with the subject as outlined in your handout. Think you can help shed some light on these concerns, then share them with others and attend this session.	ATLANTA-BOSTON
	Contra Committee, Walt Cole, Chairman. An Open committee meeting to discuss how this committee can become more effective.	CHICAGO-DALLAS
	Formation Definitions - Bill Davis, Chairman. An open meeting dealing with Definitions of the Formations used within the Mainstream Programs and some beyond Mainstream Programs.	SCOTTSDALE
3:00	Coffee/Tea/Coke Break. 5 Stations in Hallways near meetings. Please be on time to the next sessions.	
3:30	Mainstream LTD - Jim Mayo, Chairman. An Open meeting to discuss the results of a year long study and some suggestions as to what we might do. A discussion of the effect that a CALLERLAB LTD Program might have on the existing Mainstream Program. What effect would this have in your area? What effect to your classes and recruitment efforts? Come and find out.	SUITE AB

EXHIBIT AREA REMAINS OPEN DURING THESE SESSIONS

1979 CALLERLAB CONVENTION CONTINUED

TUESDAY APRIL 10, 1979

- 3:30 PM Committee and Interest Sessions continued As Listed
- Level Identification - Plus Levels with Jerry Schatzer and Bob Fisk, Co-Chairmen. An Open meeting to discuss what happened to calls dropped from the QS and/or MS lists. Perhaps some discussion on a possible revision to the existing lists. A thorough discussion on the definitions sent out in early March. SUITE C
- Caller's Partner - same as before. A continuation of discussions if time and interest dictate. SUITE DEF
- Caller-Coach, Bill Peters, Chairman. An open meeting to discuss the status of the Caller-Coach Program. A review of the procedures and steps necessary to become a Caller-Coach. SCOTTSDALE
- Timing Committee, Dick Leger, Chairman. An open meeting to review the tentative timing list approved last year. ATLANTA
- Teaching with Angus McMorran Moderator assisted by Ernie Kinney and Martin Mallard. An open meeting to discuss some aspects of the importance of proper teaching. Some do's and don'ts. Why not attend and see what you can learn from these talented people? BOSTON
- Traditional Dancing with Bob Howell Moderator, assisted by Ken Kernan and Ray Orme. An open session to show and dance some traditional figures. Can these be dovetailed into your One Night Stands? Try them, you'll probably enjoy them more than you think. CHICAGO-DALLAS
- Ways & Means Committee, Bob Van Antwerp & Bob Wilson Co-Chairmen. A discussion of the budget included in your handout. SALON 2
- 5:00 OPEN TIME - A Chance to just visit with friends. Your Choice
- Callers Seminar for the NSDC in Milwaukee. Invitation only. Those callers who are scheduled to help conduct the Callers Seminar at Milwaukee. SCOTTSDALE
- EXHIBIT AREA REMAINS OPEN DURING THESE MEETINGS UNTIL 6:30 PM
- 7:00 BANQUET (included in fee) Doors open at 6:40 GRAND BALLROOM
This is our most formal function and includes the talk by our Chairman of the Board as well as the special awards we use to recognize outstanding contributions to the activity and to CALLERLAB.

There will be no formally scheduled meetings after the Banquet except as shown on your daily schedules.

Exhibit area open after the Banquet until 11:00 PM

11:00 ALL ACTIVITIES CEASE FOR THE NIGHT AND ALL AREAS TO BE SECURED.

1979 CALLERLAB CONVENTION CONTINUED

WEDNESDAY APRIL 11, 1979

7:30 AM Breakfast consisting of Coffee and Danish only. GRAND BALLROOM

9:00 General Business Meeting. All to attend this session. This is where the key votes are taken and where our actions are binding for a minimum of one year. The votes will be on topics discussed in various committee meetings and Interest Sessions. Each member gets one vote. Exercise your right to vote and attend. We remind you that we have floor mikes if you wish to speak to a particular issue; please line up and wait until the chair recognizes you to speak. EL PEQUENO

During the morning, we will have coffee available in the Hallways and we will not take a formal break due to the limits of time. Set your own pace.

Noon Adjournment of CALLERLAB '79

12:15 Board of Governors Luncheon and Meeting (Closed) SALON 1

1:00 Last Tour of Universal Studios

Plan on Miami Beach, Florida on March 31 through April 2, 1980 at the Deauville Hotel. We have excellent rates and an excellent package for you.

Please complete the critique forms and give us your ideas.

Thank you for attending CALLERLAB '79.

Especially thanks to the following members who helped stage this 6th Convention.

Jack Lasry, Chairman of the Board and his Executive Committee consisting of Al Brundage, Lee Hesel, Jon Jones and Bob Van Antwerp.

Also thanks to the following members who helped in many areas to help make this Convention a success. These include:

Jim Mayo, Sharon Kernen, Herb Egender, C.O. Guest, Orphie Easson, Don Beck, Osa Mathews, Bill Davis, Jerry Murray, Ernie Kinney, Reed Moody, Cal Campbell, Jack Murtha, Dave Taylor, Melton Luttrell, Frank Lane, Bob Fisk, Gary Shoemake, Kip Garvey, Bob Osgood, Mike Seastrom, Norm Graham, Bob Nipper, Ray Rose, Herb Leshner, Clyde Drivere, Jerry Haag, Johnny LeClair, Marshall Flippo, Ken Bower, Vaughn Parrish, Bill Peters, Curley Custer, Jerry Schatzer, Ken Oburn, Paul Hartman, Dick Manning, Don Williamson, Mary Hesel, Shirley Jones, Jeanne Briscoe, Ginny Reaske, Betsy Gotta, Ray Orme, Ken Kernen, Bob Howell, Nate Bliss, John Strong, Andy Cisna, Cal Golden, Angus McMorran, Martin Mallard, Bronc Wise, Leif Hetland, Jim Lee, Beryl Main, Dick Han, Walt Cole, Bruce Bird, Charley Englehardt, Bob Wilson, Liz Wilson, Phyllis Plimpton, Charlie Plimpton, Ed Foote, Erna Egender, Marjorie LeClair, Dick Leger, Jack Cook, Bob Smith, Bruce Johnson, Arnie Kronenberger, Don Hanhurst, Art Seele, Anida Seele, Flo Cadwell, Roy Gotta, and Vic Harris.

Thanks, too, for all of you who came to make this one a success.

Board of Governors

MISCELLANEOUS INFORMATION

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Don Armstrong '82
 Herb Egender '83
 C.O. Guest '80
 *Jon Jones '82
 **Jack Lasry '81
 Melton Luttrell '84
 Bob Osgood '82
 Jerry Schatzer '84
 Bob Yerington '81

*Al Brundage '83
 Marshall Flippo '84
 *Lee Helsei '80
 Lee Kopman '82
 Johnny LeClair '82
 Jim Mayo '80
 Bob Page '84
 Dave Taylor '80

Curley Custer '83
 Cal Golden '84
 Bruce Johnson '81
 Frank Lane '81
 Joe Lewis '80
 Angus McMorran '83
 Bill Peters '81
 *Bob Van Antwerp '83

*Executive Committee
 ** Chairman of The Board

Exhibitors For CALLERLAB '79

CALLERLAB	Ashton Electronics	The Dance Store
Red Boot Records	Burleson Encyclopedia	Zeller Enterprises
Bill Davis' Top Ten	Hanhurst's Tape & Record Svc.	SIO/Callers Supply Co.
Bob's Western Wear	Thunderbird Records	Yak Stack, Inc.
Grenn, Inc.	Chinook Records	Tech. Documentation Svcs.
Hilton Audio Products	Clinton	American Square Dance

CALLERLAB Merchandise for sale

Belt Buckles in Pewter	\$10.00	
Recognition Pins	5.00	Available for men & women
Decals	.50	Available in 3 types for Interior/exterior use
Bumper Stickers	.50	
Confirmation Agreements	1.50	
"Halls" Booklets	1.75	
ALL OF THE ABOVE PRICES INCLUDE POSTAGE		
Three Ring Notebooks	2.00	
Portfolios	1.25	
BOTH OF THE ABOVE ARE PLUS POSTAGE		

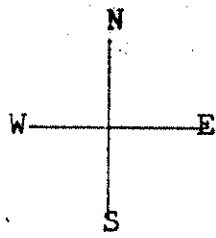
Computer Rosters

CODES

M	Member	1038	WMS	Ways & Means	69
I	Invitee	1025	MBR	Membership Comm.	55
ECA	Ext.Chal., Chal., Adv. Level	135	MSB	Mainstream Basics	36
E	Experimental (QS) Comm.	88	DAN	Dancer Assn.	297
P	Publications	250	CNT	Contra Comm.	53
C	Caller Assn.	221	STY	Styling Comm.	90
ID	Level ID + Programs	59			

MARRIOTT HALL OF CITIES

12



98th ST.

Loading Dock

Miami

Washington

THE DANCE STORE

BURLESON ENCYCLOPEDIA

ZELLER ENTERPRISES

BILL DAVIS TOP TEN

New York

New Orleans

SIO & CALLERS' SUPPLY

HANBURST'S TAPE AND RECORD SERVICE

BOB'S WESTERN WEAR

YAK STACK INC.

AIRPORT BLVD.

HOTEL PARKING

St. Louis

Saddlebrook

T BIRD RECORDS

AMER SQUARE DANCE M/G.

GREEN INC

HILTON AUDIO PRODUCTS

CALLERLAB

Houston

Philadelphia

HILTON AUDIO PRODUCTS

TECH. DOC. SERVICES

CHIN-BOOK RECORDS

CALLERLAB Headquarters

Phones

Elev. Lobby

Coat Room

Ballroom Lobby →

□ INDICATES ELEC. OUTLET

← to the Airport

CENTURY BLVD.

Rural Area Callers represent some of the activity's most versatile, experienced callers. Can we accumulate some of this expertise, possibly in the form of "Recommended Practices" (do's & don't's) focusing mainly on the more common concerns? Your Rural Area Committee plans to study the possibility...So we are asking callers to please share with us their thoughts on this complex subject.

Please do not feel restricted by space! A hand written response on a separate sheet will suffice... Remember we're looking for "Rules of Thumb" solutions, do's and don't's. Dancers are looking to CALLERLAB - (you) - for Leadership, and with your help we hope to provide meaningful assistance to our Rural Areas.

RURAL AREA CONCERNS AND CONSIDERATIONS

1. NEW DANCERS

- (A) Can we teach on a regular dance night?

- (B) How do we "Bridge The Gap" between class & club?

- (C) 41 lessons? Is it possible with 1-2 squares?

2. LEVEL (THE CALLERLAB PROGRAM)

- (A) The need for an "LTD" (limited) Basic Level.

- (B) Is the Quarterly Selection Program compatible with Rural Clubs?

- (C) Many experienced Rural Area Dancers enjoy exposure to +1, +2, APD. How can this need be filled intelligently?

3. OUTSIDE OF AREA INFLUENCES

- (A) Decisions that affect Rural Areas are often made by Metro-Area Leadership... How can we have a voice?

- (B) How can we compete with the larger City clubs that are within driving range? (i.e. Levels, Transitional Clubs, etc.)

4. AREA CLUB COOPERATION

- (A) Effective ways to encourage support between clubs within the dancer mobility range.

- (B) The importance of non-conflicting scheduling.

- (C) How can clubs in neighboring communities be structured such that duplication of effort is reduced...Promoting common special events, providing various levels and workshops?

- (D) Can callers pool their talents, in some cases, to provide a better "total" area program?

5. SPECIAL CALLERS

- (A) When we travel to the Rural Areas, are our dance programs geared to these less populated areas?

- (B) Can callers be encouraged to be more aware of Rural Area differences?

6. DANCE PROGRAM CONCERNS

- (A) What techniques can be used to appeal to different experience levels?

7. CALLERS: TRAINING/COMMUNICATIONS/ASSOCIATIONS

- (A) Many Rural Area callers Associations are weakened by small membership and travel distance.

- (B) Callers schools and seminars are not readily available in many Rural Areas.

8. SEASONAL CONCERNS

- (A) Can we share techniques for dealing with influences such as Weather, Harvest, etc.?

- (B) What about Resort/Retirement areas?

9. FAMILY DANCING

- (A) Pro's and Con's?

- (B) Do's and Don'ts?

10. OTHER

TIMING - THE BASIC PROGRAM

DEFINITIONS:

SS-Static Square. BOX-Box 1-4. OW-Ocean Wave. TFL-Two Faced Line. FL-Facing Lines.

BASICS:

Circle. SS 8 people full around $\frac{16}{8}$ $\frac{3}{4}$ $\frac{12}{6}$ $\frac{1}{2}$ $\frac{8}{4}$ $\frac{1}{4}$ $\frac{4}{2}$
 BOX 4 people full around $\frac{8}{4}$ $\frac{3}{4}$ $\frac{6}{3}$ $\frac{1}{2}$ $\frac{4}{2}$ $\frac{1}{4}$ $\frac{2}{1}$

Forward & Back. SS All 8 heads or sides 8 rock F & B 4 balance 4

Dos sa dos. SS corner 6 partner 6 BOX 6 SS across set 8

Swing. Advancing skill, usually 4-8 beats of music, used at caller's discretion.

Promenade. SS couples full around $\frac{16}{8}$ $\frac{3}{4}$ $\frac{12}{6}$ $\frac{1}{2}$ $\frac{8}{4}$ $\frac{1}{4}$ $\frac{4}{2}$ 4 people inside 8

Allemande turns. full around $\frac{8}{4}$ $\frac{3}{4}$ $\frac{6}{3}$ $\frac{1}{2}$ $\frac{4}{2}$ $\frac{1}{4}$ $\frac{2}{1}$

Grand Right & Left. 10 weave the ring 10 (until you meet partner other side.)

Pass Thru. SS heads or sides across set 4 BOX 2

U Turn Back. 2

Split. SS Couple # 1 split couple # 3 around one to a line 8
 Heads or sides pass thru around one to a line 8 around two to a line 10
 To home 12 BOX insides split outsides to a line 4 to home position 6

Couples Separate or divide 2

Courtesy turn. 4

Chains. SS two Ladies across set $\frac{8}{4}$ $\frac{3}{4}$ 10 four ladies across $\frac{8}{4}$ $\frac{3}{4}$ 10

Do pas so. SS from start to finish of courtesy turn 16 to next call 12

Right & Left Thru. SS heads or sides across set 8 BOX 6 OW 6

Stars. four people full around $\frac{8}{4}$ $\frac{3}{4}$ $\frac{6}{3}$ $\frac{1}{2}$ $\frac{4}{2}$ $\frac{1}{4}$ $\frac{2}{1}$
 eight people full around $\frac{16}{8}$ $\frac{3}{4}$ $\frac{12}{6}$ $\frac{1}{2}$ $\frac{8}{4}$ $\frac{1}{4}$ $\frac{4}{2}$

Star promenade. four couples full around $\frac{12}{6}$ $\frac{3}{4}$ $\frac{9}{4}$ $\frac{1}{2}$ $\frac{6}{3}$ $\frac{1}{4}$ $\frac{3}{2}$
 four couples full around with back out at home 16

Inside out-outside in 4 with full turn 8

Couples lead right or left 4

Circle to a line. 8

Bend the line. Lines of four 4 six 4 eight 4

All around your left hand lady. 8

See saw saw. 8

Grand Square 32

Box the gnat or flea. 4 (from point of contact)

Square Thru. SS four people full $\frac{10}{5}$ $\frac{3}{4}$ $\frac{8}{4}$ $\frac{1}{2}$ $\frac{6}{3}$ $\frac{1}{4}$ $\frac{4}{2}$
 BOX four people full $\frac{8}{4}$ $\frac{3}{4}$ $\frac{6}{3}$ $\frac{1}{2}$ $\frac{4}{2}$ $\frac{1}{4}$ $\frac{2}{1}$

California Twirl. 4

Dive thru. BOX couple diving 2 couple facing out 6

Cross Trail Thru. SS heads or sides across set 6 around one to a line 10
 around two to a line 12 across the set to corner 6

Wheel Around. 4

Single file turn back. 2

Allemande Thru. SS from allemande left to point of back up star. 12

Shoot the star. 4 full around 8

Slip the clutch 2

Half sashay. standed 4 roll away 4 ladies in, men sashay 4

Alamo Style. each balance 4 each turn 4

Star Thru. 4 (from point of contact)

Couples backtrack. 2

* From point of contact means exactly what it says, if it takes you two steps or beats of music to get to the contact point, then add that to the numbers.

* From facing lines spaced a normal distance apart such as heads lead right and circle to a line, your timing would be the same as SS-Static Squares. If the line is closer to the other line, the timing would be the same as BOX-Box 1-4....

TIMING THE EXTENDED PROGRAM

BASICS:

Turn Thru. 4 (from point of contact)
 Pass to the Center. BOX couples facing in 2 couples facing out 6
 Eight chain thru. BOX eight hands 20 four hands 10
 Ocean Wave. formation....
 Swing Thru. 6 (from point of contact)
 Flutter Wheel. SS head or side ladies 8 all four ladies 12
 Sweep 1/4. two couples 2 all four couples 4
 Veer left or right. BOX 2 SS heads or sides 4
 Run. OW centers 4 cross run 6 ends 4 ends cross run 6
 Trades. SS partner 4 OW centers 4 ends 4 from TFL couples 6
 Circulates. OW centers 4 ends 4 all 4 TFL couples 4
 Spin the top. 8 (from point of contact)
 Trade By. 4
 Zoom. 4
 Wheel & Deal. 4
 Double Pass Thru. 4

TIMING THE MAINSTREAM PROGRAM

BASICS:

Centers In/Out. 2
 Cast Off. (same facing direction) full 8 3/4 6 1/2 4 1/4 2
 Cloverleaf. 4
 Slide Thru. SS heads or sides 6 BOX 4
 Folds. any fold 2 any cross fold 4
 Dixie Style. SS heads or sides to the wave 6 all four couples to the wave 8
 Spin Chain Thru. BOX 16
 Peel off. 4
 Tags. FL with pass thru tag the line full 8 3/4 7 1/2 6 1/4 5
 TFL tag the line full 6 3/4 5 1/2 4 1/4 3 partner tag 3
 Curlique. 4 (from point of contact)
 Walk & Dodge. 4
 Scootback. OW 6
 Fan the top. 4
 Hinge. Couples 3 singles 2

This list is furnished through the courtesy of CALLERLAB. It may be reproduced as desired for subsequent distribution to callers, clubs, associations or dancers.


If you have comments regarding the content of this list, please write to CALLERLAB or call 717-646-8411.

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These lists are the result of a CALLERLAB committee and have been discussed at CALLERLAB 78.

Dick Leger, Chairman
 Len Bergquist
 George Gargano
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Thank you,


 John Kaltenthaler, Executive Secretary

COMMITTEES

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NEW DANCERS
CONTRAS
CALLER'S COSTUME
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CREATIVE CHOREOGRAPHY FOR MAINSTREAM DANCING

Jack Lasry

FACTORS INVOLVED:

1. Experience of the dancers.
2. Experience of the Caller.
Smoothness, Timing, Flow.
Your Floor Control...Will they Dance For You???

CREATIVE COMBINATIONS FROM:

1. Standard Positioning.
2. The A P D concept.
3. Formation Creativity.
4. Left Handed Formations.
5. Gimmick Material.

JUST WHAT ARE YOU LOOKING FOR?????

How much "heavy thinking" do you wish to subject your dancers to ?

Factors for the Caller to consider.

1. You should have a complete understanding of the mechanics of the Mainstream basics.
2. Must be able to Sight Call.
3. Recognize the make up of the dancer relationships.
4. Spend time with your "checkers" to increase awareness of positioning.
5. Ability to visualize formations as the change due to basic calls.

CREATIVE FORMATION AWARENESS:

1. Using Stars.
2. Various Cast Off usages.
3. Basic set ups using four boys-four girls.
4. Setting up 1/2 sashayed formations.
5. The "magic" line for creativity.
6. Circulates 1 1/2 for creative formations.
7. Folds as a creative tool.
8. Couples choreography.
9. Birds of a feather set ups.
10. Left Handed formations and combinations.

Remember the entire object is to create choreography that the dancers can DO but that has a little different flavor than always plain vanilla.

PLUS LEVEL DEFINITIONS1. (Anything) and Roll

The term "...& Roll" may be added to any call which has body flow to the right or left, but not to a call which by definition has dancers walking straight forward at the completion of the call. It is an instruction to the dancer to turn individually, on a spot, exactly one-quarter more in the direction of body-flow determined by the preceding command. Various ending formations are possible, depending on the command which precedes the "...& Roll".

Hints

- a. Emphasize to the dancers that they must be sure to first complete the "Anything" command, then drop all hands, and do the "Roll" on a spot, as an individual.
- b. If necessary, show them the difference between the Sweep $\frac{1}{4}$ sideward motion, as opposed to the "Roll" (on a spot) motion.
- c. Callers should especially note that, in the case of some calls (e.g., Scoot Back, Circulate, Split Circulate, Crossfire, etc.), only some dancers have, BY DEFINITION, any right or left-face body motion at the completion of the call; therefore, only those dancers can "Roll", resulting in T-Bone formations.
- d. Please refer to the special report on the correct and recommended usages of (Anything) & Roll in the September '78 CALLERLAB Direction newsletter.

2. Diamond Circulate

From any diamond formation, each dancer moves forward to the next position in his own diamond, changing his original facing direction one-quarter (90*) towards the center of the diamond. If the call is directed to facing diamonds, all must pass right shoulders to execute the circulate.

Hints

- a. Before teaching dancers to diamond circulate, callers must teach them the fundamental terminology used when referring to diamonds:

Set up parallel two-faced lines (e.g., Box 1-4, Swing Thru, Boys Run) and have the centers Hinge, forming a diamond.

Emphasize that only two dancers in each diamond should be touching hands at any time. These are the CENTERS. The other two dancers are the POINTS... they are further apart than the centers are, and cannot, therefore, touch hands.

Use the words CENTERS and POINTS to refer to the dancers in the diamond, so that these words become standardized among callers and dancers.

If necessary, "point dancers" may point to their diamond in order to establish association with it, but they should not touch hands at the center of the diamond, as this will only confuse them as to who POINTS and CENTERS of the diamond really are.

- b. Before asking the dancers to circulate, be sure they know where the next position is, and that they must move to the next set of footprints exactly. This requires two steps to maintain proper spacing in the diamond formation.

- c. As the dancers complete one diamond circulate, be sure the new centers are touching hands, and that the new points are not. Do several diamond circulates during the walk-thru, so that each dancer works his way completely around the diamond.

3. Flip the Diamond

From any diamond formation, the CENTERS diamond-circulate to the next position, while the POINTS run ("flip 180*") into the nearest center spot and join hands to become centers of an ocean wave.

Hints

- During the initial teach, work with only Heads or Sides in a diamond, to avoid the confusion of so many people at odd angles in a set with two parallel diamonds.
- During the teaching stage, pause before calling Flip the Diamond and say, "Who are the flippers?"
- Be sure the "flippers" don't flip across each other to the furthest center.
- After dancers thoroughly understand parallel diamonds and how to "flip" them, introduce point-to-point diamonds. This is the acid test as to whether or not they really understand Flip the Diamond.

4. Pair Off

Those designated will step forward, take the person they are facing as a new partner, and individually turn one-quarter (90*), putting their backs to the center of the set.

Hints

- In order to establish correct positioning, each dancer should momentarily touch hands not only with the new partner, but also with anyone standing at their other side.

5. Peel the Top

From a "Z" formation (i.e., from ocean waves, Swing Thru + Ends Fold), the lead dancers peel off and move forward one-quarter in their own foursome to finish as ends of a new ocean wave, as the trailing dancers step straight forward, take adjacent arms, and turn three-quarters to end as centers of the new wave.

Hints

- Recommended initial teaching sequence is: Box 1-4, Swing Thru, Girls fold, Peel the Top, Slide Thru, L. Allemande.
- Be sure the dancers understand that a Peel Off is always danced by turning away from the center of the formation.
- During the walk-thru, explain to the dancers that this movement is a combination of two calls: Peel Off & Fan the Top. From the Z-formation, have the lead dancers only Peel Off, then all Fan the Top. Then repeat the walk-thru without segmenting the call.

6. Single Circle to a Wave

From facing couples, each dancer joins both hands with the opposite person and circles left halfway (unless the caller directs otherwise). Without stopping, they drop hands and individually veer left slightly, blending into a right-hand ocean wave.

Hints

- a. Recommended initial teaching sequence is: Box 1-4, Single Circle to a Wave, Pass Thru, U Turn Back, L. Allemande.
- b. Dancers should use smooth, walking steps to execute this call, not buzz steps.
- c. Callers should use voice inflection to emphasize the word "single", so that the dancers do not mistakenly Circle Four.
- d. Callers can prompt dancers new to this call by saying, "Get both hands ready and Single Circle...." or "Use Both hands and Single Circle....".

7. Spin Chain the Gears

From similar, parallel right-hand waves (for ease of description), the ends turn the adjacent centers one-half by the right, new centers turn by the left three-quarters to form a new wave across the set as the others do a U Turn Back. Centers of this new wave trade and release hands. Four dancers on each side of the square now form a four-hand, left-hand star and turn it exactly three-quarters. Centers of the new wave across the set trade, release hands, and turn the one they meet three-quarters by the left, as the other four dancers on the ends do a U Turn Back, ending in parallel right-handed waves. If the call is given to facing couples, they immediately step to a momentary right-hand wave and begin the movement without pausing.

Hints

- a. Recommended initial teaching sequence: Box 1-4 ocean wave, Spin Chain the Gears, (ends in a side box 1-4 ocean wave).
- b. Body flow dictates that all U Turn Backs should be toward the center of the set.
- c. Tell the dancers not to turn the stars until all four dancers have their hands in there.
- d. Turning the star 3/4 is sometimes difficult for dancers at first. After the first U-Turn Back, if necessary, have the two ends facing out give a hand signal to each other as they're turning the star, so they will know who they are going to trade with.

8. Teacup Chain

From a static square, or following a partner left arm turn, head ladies move into the center to star by the right three-quarters and go to their corner for a left arm turn. At the same time, the side ladies move to their corner for a right arm turn. While the new side ladies move diagonally to their right along the outside of the square for a right arm turn with their original opposite man, the original side ladies (now starting from the head positions) move into the center to star left once and a quarter to their original opposite for a right arm turn. The head ladies star left in the center once and a quarter to the side men for a right arm turn, while the side ladies move to their right diagonally along the perimeter of the square for a left arm turn. Finally, the original head ladies move diagonally to the right along the perimeter of the square to their original partner for a courtesy turn, while the original side ladies (now starting from the head positions) go into the center and star by the right three-quarters to their original partner for a courtesy turn.

Hints

- a. This is a synchronized movement; therefore, no one should rush to get through the call. Dancers should move at a smooth, even pace.

- b. TRAFFIC PATTERN FOR THE GIRLS: Tell the ladies that they will progress one position to their right (from corner to corner), being arm-turned by each man before he sends them on their way, until they finally reach home. In addition, the ladies will alternate hands, right, left, right, left, etc., throughout the movement, never using the same hand twice in a row.
- c. TRAFFIC PATTERN FOR THE MEN: In the basic call, Head men will receive ladies from the left and send them into the middle to star; Side men will receive ladies from the middle and send them to the right (Head men). However, each man will use the same hand as the one the lady gives him; that is, if she offers a right hand, the man will arm-turn her using his right hand. The alternating hands rule does not apply to the men, only to the women.
- d. Men should NOT courtesy turn the ladies, as this will only confuse them and may cause them to forget which hand to use next. Only arm turns should be used during this movement, except at the very end of the call.
- e. Tell the guys that wherever they want the lady to go, SEND HER THERE, and don't turn her loose unless they are sure she is headed for the right place. The girls can become confused during all the turning motions of this movement, so it's up to the guys to be the traffic cops.
- f. It is wise to have the side ladies step out of the square, walk the head ladies thru their part a few times, then have the head ladies step out as the side ladies go thru their part. Then have all four ladies walk through the movement together, and dance it a few times. Rotate the square a quarter, repeat the walk-thrus for the new head ladies alone, the side ladies alone, all four ladies, and then dance it from this position. Remember, a good caller never shortens his teach (especially when working with inexperienced dancers) just because they have seen the other couples do it. Rather be on the safe side and overteach (let the dancers see how smart they are) than underteach (and let the dancers see they are "dumber" than you thought they would be).

9. Trade the Wave

From any four-dancer ocean wave, dancers facing the same direction in the wave exchange places (trade) with each other by stepping thru, walking forward in a semi-circle, passing right shoulders at the half-way point, then reforming another wave. Right-hand waves become left-hand waves, and vice versa. Ends of the wave become centers, and vice versa.

Hints

- a. Recommended initial teaching sequence is: 1p2p lines, Right & Left Thru, go Dixie Style, Trade the Wave, Swing Thru & Turn Thru, L. Allemande.
- b. It is best to teach this call from Dixie Style waves, with boys in the center, first; then from right hand waves with boys on the ends. Next, teach the call from Dixie Style waves with girls as centers, and, finally, from right-hand waves with boys as centers.
- c. Tell the dancers to "take a Peek" at the person with whom they will be trading (the person in the wave facing the same direction), then move exactly into that spot on the floor.
- d. Remind the dancers that ends become centers, centers become ends, and that right-hand waves become left-hand waves, and vice versa. But if they will "peek first" and move exactly to the other person's spot, correct hands and positioning will happen smoothly and automatically.

- e. As the dancers become more proficient, eliminate the "take a peek" crutch. After a time, they will automatically "peek" as soon as you say "Trade the Wave"!

10. Triple Scoot

From parallel, single-file columns of four dancers, side-by-side and facing in opposite directions, those dancers facing each other on a diagonal (three pairs) step straight ahead and arm-turn one-half with the adjacent hand; then, releasing hands, they step straight forward again, to end in the position which was originally adjacent to them in the column. The end two dancers in the column who are facing out will "flip" or run into the adjacent vacated spot. Movement ends in two columns of four.

Hints

- Recommended initial teaching sequence is: 1c2c lines, Right and left thru, Curlique, Triple Scoot, Boys Run, L. Allemande.
- Before teaching the call, have adjacent dancers trade and explain to them that this will be the net effect of the call. Then resume the starting position.
- During the walk-thru, have the dancers Extend, Trade (end dancers "flip" or run to the other column), and Extend again. Be sure each dancer gets a crack at the "end facing out position" during the walk-thru

11. Triple Trade

From a tidal wave or tidal two-faced line, the two end dancers remain in place as the three adjacent pairs of dancers (the six in the center) trade by turning half-way with the adjacent hands.

Hints

- Initial teach should have the same sexes trading. For a tidal wave, recommended initial teaching sequence is: 1p2p lines, step to a Tidal Wave, Triple Trade, Slide Thru, L. Allemande.
For a tidal two-faced line, recommended initial teaching sequence is: Box 1-4, Swing Thru, Boys Run, Couples Hinge, Triple Trade, Couples Hinge, Wheel & Deal, Pass Thru, L. Allemande.
- Emphasize to the dancers that the ends must hold their position to act as a "target" for the centers.
- The call can be given to Point-to-Point Diamonds, but not to center-to-center diamonds.

12. Turn & Left Thru

From facing couples, each person does a Turn Thru with the opposite dancer, then the person on the left courtesy turns the adjacent dancer, ending as couples facing again, but half-sashayed from the original starting position. The movement may also be executed from right-hand ocean waves, but still ends with couples facing.

Hints

- Recommended initial teaching sequence is: 1p2p lines, Right & Left Thru, Pass Thru, Tag the Line In, Turn & Left Thru, Cross Trail Thru, L. Allemande.
- The initial teach should be from facing, half-sashayed lines. Dancers should be fully confident of the call before using it from an 8-Chain Thru formation.

- c. Be sure the dancers complete the Turn Thru before starting the Courtesy Turn. Don't allow them to rush this movement. Plenty of time (about 8 beats) is needed to execute it smoothly.

13. All eight Spin the Top

From any thar formation, break the star, ends (outsides) and adjacent center turn half. Those now in the middle star three-quarters (walking forward) while the new outsides move forward one-quarter around the circle to join hands with the same person again in a thar formation. If started from a Right & Left Grand formation, everyone turns by the right half-way with the person they are facing, then completes the call as above (new centers star left 3/4, etc.)

Hints

- a. Best starting set-up for teaching: Wrong-Way Thar, Boys backing up with partner, ALL 8 SPIN THE TOP, (meet partner), Box the Gnat, Right & Left Grand.
- b. Assure the dancers that this is simply a four-couple "enlargement" of a regular Spin the Top.
- c. Dancers should count the people they pass as they do this movement. They advance to and stop at the fourth person. Emphasize to them that every time they do ALL 8 SPIN THE TOP, they will start and finish holding onto the same person, just as they do when working from ocean waves.

14. All Eight Swing Thru

From a wrong-way thar formation, break the star, and the ends turn the adjacent center half by the right. The new outsides stand pat as the new centers star left (walking forward) across to the opposite side to rejoin right hands in a wrong-way thar. If started from a Right & Left Grand formation, everyone turns by the right half-way with the person they are facing, then completes the call as above (new centers star left across).

Hints

- a. Best starting set-up for teaching: Men backing up in a wrong-way thar with their opposite lady, ALL 8 SWING THRU, Turn partner right a full turn, L. Allemande.
- b. Remind the dancers that a thar is simply two criss-crossed waves, and ask them to visualize doing a Swing Thru in their own wave. Have them "spot" the person across the square as a target.
- c. Note to callers: Because of the "Right hand first rule" of Swing Thru, an ALL 8 SWING THRU from an allemande thar formation would start with the center dancers starring across first, just as a Swing Thru from a Dixie Style wave starts with the centers turning first. This usage is NOT recommended at the Mainstream Plus Level of dancing.
- d. From an allemande thar formation, the recommended call would be "All 8 Left Swing Thru".

15. (ANYTHING) AND SPREAD

After completing the "anything" movement, the center dancers slide apart to become ends, and the outside (or trailing) dancers step forward or slide into the nearest center position. In the case of the four CALLERLAB recommended usages,

- a) Follow Your Neighbor & Spread, the ending formation is an ocean wave.

- b) Ferris Wheel & Spread, the ending formation is facing lines of four.
- c) From a line of four, Wheel & Deal & Spread ends in another line of four.
- d) From a static square, Heads/Sides Star Thru & Spread ends in a line of four.

Hints

- a. When calling "(Anything) & Spread", callers should give the entire command immediately, with no delay before the word "spread", in order to get the dancers to move smoothly into the movement. Otherwise, the dancers will come to a stop, then have to quickly jump apart to execute the "spread".
- b. It is often helpful to the dancers if the caller says, (for example)" Wheel & Deal and Spread.... OUTSIDES CROWD IN".

16. CROSSFIRE

From any two-faced line formation, the end dancers cross-fold as the centers trade, release hands, and step forward (extend) to join hands with the dancer who did the cross-fold. Movement ends in a Box-Circulate foursome.

Hints

- a. Best teaching set-up: Box 1-4 Wave, ladies trade, Swing Thru, Boys run, CROSSFIRE, Girls U-Turn Back, L. Allemande.
- b. During the walk-thru, have the centers trade, then the ends cross-fold, then the centers extend. Tell the dancers that, in executing the movement, the ends should allow the centers a slight head-start, so that the ends in effect "follow" the adjacent center. The movement will time out properly and dance smoothly if this is done.
- c. It also helps to tell the ends to "Plant their feet" after the cross-fold, letting the centers "come to them". This is especially true when working the call from a tidal two-face lines.

17. CURLEY-CROSS

From a formation of two facing couples, each dancer does a Curlique with the person he is facing. Then the two dancers facing diagonally in take left hands and pull by. The ending formation is with the same two couples back-to-back, at right angles to their original starting position, and half-sashayed with respect to their original starting position.

Hints

- a. Best teaching set-up: Heads Star Thru, Pass thru, Circle to a line, (1o2p lines), Slide Thru, CURLEY-CROSS, Boys run left to a L. Allemande (or after the CURLEY-CROSS, all U Turn Back & Square thru 3/4 to a L. Allemande).
- b. Callers should realize that dancers and some crowded floor conditions can make this movement uncomfortable. Callers must allow enough time to execute it smoothly.
- c. When starting from facing lines of four, remind the dancers to work with only the people in their own foursome; that is, after executing the Curlique (into columns), the two dancers facing diagonally in the center of the column DO NOT pull by.

18. DIXIE GRAND

From a starting or completed Double Pass Thru formation, from an Eight Chain Thru or

Trade-By formation, from parallel ocean waves, a wrong-way thar, or a single-file promenade, those who can pull by with a right hand, then those who can pull by with left hands, and, finally, those who can pull by with right hands. Regardless of the starting formation, as the movement progresses, the formation converts to a circle.

Hints

- a. Tell the dancers that, if at any time after they pull someone by they are facing out, they must keep going by "rounding the corner". If the call is started from a completed Double Pass Thru or a Trade-By formation, the outsides will start by "rounding the corner".
- b. If the starting formation is such that all can start by pulling a right hand by, then all do so.

19. EXPLODE THE WAVE

From any four-hand ocean wave, all step thru, turn a quarter in to face the adjacent dancer (their partner), and right-hand pull-by that person, to end as couples back-to-back.

Hints

- a. Best teaching set-up: 1p2p lines, Pass the Ocean, EXPLODE THE WAVE, all Partner Trade & Roll, Right & Left Grand.
- b. Be sure the dancers join hands momentarily at the completion of this movement in order to establish good position orientation.
- c. Dancers should not (and callers should not cause them to) rush this call, as they may tend to "get rough" on the pull-by if they feel they are being hurried.

20. FOLLOW YOUR NEIGHBOR

From similar, parallel ocean waves, the dancers facing in release hands with the person next to them (their "neighbor") and step straight ahead. Joining adjacent hands, they turn three-quarters to become centers of a new wave. At the same time, the dancers facing out will "follow their neighbor" by moving forward in a 3/4 looping turn (270*) to finish adjacent to their "neighbor" as the ends of the new wave. Right-hand waves become left-hand waves, and vice-versa, and the newly formed waves are at right angles to the starting waves.

Hints

- a. Best teaching set-up: ~~Box 1-4, Curlique, FOLLOW YOUR NEIGHBOR, L. Allemande.~~
- b. Explain to the dancers that this is the parent call of the Mainstream Basic Scoot Back. And that, as in Scoot Back, those coming into the center will use the same hand they were just holding on with for the three-quarter turn.
- c. It is helpful to have those initially facing out envision a "phantom dancer" looking at and coming toward them for an imaginary 3/4 turn. Thus, those people facing out dance their looping turn on the outside just as if they were stepping out and turning a "ghost" three-quarters. The movement will time out perfectly this way.
- d. Tell the dancers that they will end this movement holding onto the same person that they are starting with, but with the other hand.

21. LOAD THE BOAT

From facing lines of four, the end dancers will move forward around the outside, passing right shoulders with three moving people, and turn a quarter in to stand beside the third person passed, facing the center of the set as a couple. Simultaneously, the center four dancers (working as couples) pass thru, turn their back to their partner (Quarter Out), do a Partner Trade (with their new partner), and Pass Thru. The ending formation is an Eight Chain Thru.

Hints

- a. Best teaching set-up: Box 1-4, Slide Thru, Right & Left Thru, LOAD THE BOAT, L. Allemande.
- b. During the walk thrus, have the ends do their part first, then the centers do their part, before having everyone work simultaneously.
- c. DO NOT teach the centers' action as a "Star thru, California Twirl, and Pass thru", as they will have to re-learn the move when they get into APD.
- d. Tell the centers to pass thru (just barely, not too far!) and turn their backs on the "flagpole" center of the square, then Partner Trade to "face the flagpole", and pass thru.
- e. Remind the dancers that the centers' action can become crowded, so those moving around the outside should leave enough room for the centers to work comfortably.
- f. NOTE TO CALLERS: The end result of this call from facing lines of four is "Pass thru, face your partner (Quarter In)", but everyone is moved diagonally across the square.

22. RELAY THE DUCEY

From parallel ocean waves (right-hand, for ease of description), the ends and adjacent centers turn half by the right, new centers turn by the left 3/4 while the two ends facing out circulate one-half to become ends of a six-hand wave. The other two ends begin to circulate slowly (and keep moving) once and a half to eventually become ends of the wave of six. Meanwhile, those in the six-hand wave turn half by the right, and the new ends of this wave now begin to circulate once and a half (and keep moving) as the remaining four dancers turn half by the left. The original two ends now finishing their circulate once and a half replace the dancers who have dropped off the ends of the wave, and step in to become ends of the six-hand wave. All six in the wave turn half by the right, and the center four turn three-quarters by the left, as the others move up to the nearest end of the forming parallel waves. If called from facing couples, everyone steps to a momentary right-hand ocean wave and executes the call as above.

Hints

- a. Start the initial teach from a Box 1-4 ocean wave, and tell the dancers that they will finish holding onto the same person they are starting with, but all will be diagonally across the square at the completion of the call.
- b. Remind the dancers to keep moving slowly, but continuously, as this movement is very well timed. If you use the "ends half-circulate while the six hand wave Swing Thru" method on the walk-thru, be sure to repeat the walk-thru having the ends doing a continuous once-and-a-half circulate before trying to get them to dance the move.
- c. It is helpful to remind the dancers that they will alternate hands throughout the movement. Once the six-hand wave is formed, those in it will "work their way down to the end".

23. REMAKE THE THAR

From any thar formation, outsides and adjacent center dancer arm turn one quarter to form a momentary alamo ring. In a continuously flowing movement everyone releases holds with the dancer they just turned, and with the other hand, turn the next adjacent dancer one-half to form another momentary alamo ring. Without stopping, they release holds at the completion of the half turn, and, with the other arm, turn the next dancer three quarters to form another thar.

Hints

- a. Initial teaching set-up: Boys backing up with partner in an allemande thar, REMAKE THE THAR, again REMAKE THE THAR, Slip the Clutch, L. Allemande.
- b. Advise the dancers that, at the completion of the move, original "outsides" will be in the center of the new thar, and vice versa.
- c. Tell the dancers to think in terms of "forward motion", as in a right and left grand. Point out that the first turn will be quick, and more of a "pulling-by" action than a "turn one quarter" action: that the second "turn" will be with the person they are now facing diagonally, and that this turn will also be more of a pulling-by action. It would be helpful to tell them before they start that they will end up with the person now across from them in the thar, providing a "target" before they start.
- d. At first, so that the dancers do not confuse this move with Shoot the Star, a helpful lead-in call is, "Straight ahead, the way you are facing, Remake the Thar". It is best to arrange your choreography at first so that Remake the Thar and Shoot the Star are not mixed in together.
- e. Because there are so many turns involved in this move, it is doubly important that the holds are not rough grips, and that they are released easily. This should be a continuous, flowing movement.

24. SWAP AROUND

From facing couples, each person on the right walks straight across. At the same time, the dancer on the left runs or "flips" into the adjacent vacated spot. The movement ends with couples back-to-back.

Hints

- a. Callers should be sure the left-side dancer runs or "flips" to his right, as in a Partner Trade, and does NOT extend a hand to the person walking across, thereby "backing himself" into position.
- b. Callers should be aware of preceding and succeeding calls which can make "backbreaking combinations" when used with Swap Around. Callers are referred to the special committee report covering the usage of Swap Around in CALLERLAB'S Direction newsletter, Special June supplement issue, dated June 15, 1978