

NEWSLETTER
for Members of
CALLERLAB

direction



The International Association of Square Dance Callers

Volume VI Number Six March 1979

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Future Convention Dates & Locations:

1979 April 9-11	- Los Angeles, CA Marriott
1980 Mar 31-Apr 2	Miami Bch, FL Deauville
1981 Apr 13-15	Kansas City, MO Radisson Muehlebach
1982 Apr 5-7	Reno, NV, MGM Grand
1983 Mar 28-30	Philadelphia, PA Marriott
1984 Apr 16-18	Central Region

Membership:

Membership in CALLERLAB is by invitation and you, the membership have done very well to get us as many qualified new members coming to the convention as you have. However, some of our membership has not attended a convention in some time for many different reasons. In order to retain your current status of active member, you must either attend the coming convention or as a minimum submit a request for waiver and await the decision of the Board of Governors. For review, our requirements are that you must attend at least one convention every three years unless you are outside the North American continent in which case, you must attend at least one every six years. In the past, the Board of Governors has granted waivers for valid reasons when the member requested a waiver. We cannot assume the reasons for your not attending and therefore we must ask that, if you have an Action Required sticker on this form, you send us a letter requesting a waiver and specify the reason.

Convention Update:

As of March 5, 1979, we have more than 860 total registered callers and partners. This includes 522 callers, 332 members, 190 invitees attending for the first time and 336 partners. In addition to that, we also have 15 Exhibitors for the Exhibit area. These include: Bob Johnston's Western Wear from Anaheim, CA, Jim Hilton Audio Products from Concord, CA, Gene Brakeman of Ashton Electronics, San Carlos, CA, Daryl Clendennin of Chinook records, Portland, OR, Milt Strong of Technical Documentation Services, Santa Barbara, CA, Erwin Gross of Yak Stack, Wenham, MA, Hanhurst's Tape and Record Service with Don Hanhurst, Wappinger Falls, N.Y., Bill Davis and the Top Ten, Sunnyvale, CA, Francis Zeller and his Turquoise from McCracken, KS, Thunderbird Records with Bob Bennett from Valdosta, GA, SIOASDS and Callers Supply Company with Bob Osgood from Los Angeles, CA, Red Boot Records with Don Williamson from Greeneville, TN, Twelgrenn Enterprises with Hugh Macey from Bath, OH, and Bill Burluson and his Dictionary from OH. For those of you who are purists, the 15th one is the CALLERLAB exhibit and sale items.

In the list above, there may be some minor changes before the start of the convention. We will print the most current data available when the actual convention programs are made up. If you have any special requests, please communicate them directly to the Exhibitors listed above.

Tours Available:

As we mentioned in the last issue of Direction, we are trying to provide some CALLERLAB-Only tours for your enjoyment. So far, we have more than 20 signed up for the 10:00 AM Sunday Tour and we still have time for more of you to join each of the scheduled departures. A total of more than 60 people have signed up for the Universal Studios Tours. As you recall, we are offering a reduced price because of the group rate and it would be most helpful to us, if you made your reservations in advance. For your convenience, we are including another reservations sheet with this mailing.

CALLERLAB Sale Items:

Several of you have asked about the items that we offer to our membership as an indication of membership in CALLERLAB. We have several items. When you pay your dues, we issue a membership card and this includes your Liability Insurance for all of our North American members but not our overseas members. Then we offer the following items for sale: CALLERLAB recognition pins that are for men (lapel or tie tack), or for the women (pendant type). We have Pewter Belt Buckles, three types of Decals, Bumper Stickers, and the CALLERLAB notebooks which were used as the Convention Giveaway last year.

In addition to these items, we also sell the Square Dance Building Guidelines, a booklet produced by Melton Luttrell and his committee describing how to build a square dance building and what to look for when contemplating doing that. We also offer pads of confirmation agreements in pads of 25 for a very modest cost.

All of these items will be available at the convention or available by mail if you are not planning on being in Los Angeles. For your convenience the prices are as follows:

Recognition pins	\$ 5.00	Pewter Belt Buckles	\$ 10.00
Decals Any type	.50	Bumper Stickers	.50
CALLERLAB Notebooks	2.00	Building Guidelines	1.75
Confirmation Agrmnts	1.50		

Convention Program:

In the last issue of Direction, we provided a capsule of the scheduled events for the coming convention. When you register at the convention, you will be given a complete package which will include your badge, a daily schedule for you and an extra copy for your partner if attending and a complete schedule for you and a second schedule for your partner if attending. The extra sets of daily and complete schedules are being tried in response to previous requests. We would like to get your input as to the desirability of continuing this practice.

Several of the committees have done a great deal of work between conventions as you read last issue with Jack Murtha and the extensive work of the Plus Level Committee with Jerry Schatzer and Bob Fisk. We are including their report in this issue of Direction since we will be trying to agree on definitions at the 6th CALLERLAB Convention. Please read, study and be prepared to make comments on the Plus Level definitions. There are some terms that are not yet standard and you might wish to comment on them. As with any task of trying to define something, we resort to the use of the English language. Sometimes, we get ahead of ourselves and sometimes we get very wordy. However, please recognize that we are defining the terms in their logical sequence and cannot use terms from the Advanced or Challenge list to define terms on the Plus Lists. Send your comments to Jerry Schatzer or if you prefer, send them to the office for copy and forwarding.

The rural area committee and the Caller Association Liaison Committee also have a well planned program for those of you who will be attending their sessions. The Contra Com-

mittee has a very full program scheduled and will include some dancing on Monday night for those of you who particularly enjoy contras.

Al Brundage and his Quarterly Selection Committee have their work cut out for them and they would welcome any of you to attend the open meeting Monday morning. The committee will also have a closed meeting on Tuesday to prepare their recommendations to the membership on Wednesday morning.

Jon Jones and the Mainstream Basics committee will also have two meetings - one open and one closed. If you would like to sit in on the open meeting, it will be held on Monday morning also.

The Record Tune Clearinghouse has an open meeting on Monday morning and a separate closed meeting on Monday afternoon. This meeting (open one) may answer some questions you may have on recording, or getting into the business, or an opportunity to suggest how the record producers can better serve the callers etc.

The Membership Committee also has a full schedule with the consideration of making any changes to the types of memberships available to callers from all over the world. We would urge you to attend if you feel strongly about this one way or the other. That meeting is scheduled for Tuesday morning.

Professional Ethics and Grievance Committee will meet Tuesday afternoon with Bob Van Antwerp and Angus McMorran. A good opportunity to air your views on this critical area.

The Caller- Coach portion of the Accreditation committee will host a meeting on Tuesday afternoon. Several inquiries have come up about this procedure and the details will be thoroughly discussed at that time. However, in short, to become a Caller- Coach, you must have been calling a minimum of 10 years plus you must have conducted no less than 5 complete colleges using the CALLERLAB approved curriculum. Applications are available through the office for those interested.

Dick Leger and his Timing Committee will review the experience of the past year for the tentative list approved last year in hopes that if no changes are required, we can adopt the list on a permanent basis.

The Ways and Means Committee will review the budget and afford each of you an opportunity to comment on the makeup of that budget. As a matter of interest, the budget is prepared by your Executive Secretary, reviewed by the Co-Chairmen of the Ways and Means Committee, submitted to the Executive Committee for approval and then submitted to the Board of Governors for their approval. Then, the revised Budget is discussed by the membership for comments and change if necessary.

We also have a significant number of Interest Sessions chaired by a host of talented individuals. Some of these will involve some dancing (One Night Stands, Traditional, Contras) and some will involve some demonstrations to illustrate a particular point.

We have special interest sessions for the women callers as well as the session for the Caller's Partner.

So you see, there is something for everyone and you will probably be concerned that you can't attend all the sessions that you want to attend. We would far rather have that complaint than your telling us that there was nothing to do.

IS THERE STILL ROOM FOR YOU TO REGISTER?

Yes. If you find that you are able to make the convention after all, please call or better yet, send a check and registration to the office up to the last minute. We had specified in the Invitations that we wanted the money by March first. That is not a

cut-off for registrations, but rather a help to the office staff. As you may recall, our policy on refunds is that prior to March first, you received a full refund if you had to cancel. After March first, you got a refund less our expenses (badges are ordered on March first and you pay for the badge(s) but do not get to keep them). The policy on badges is that only those people who attend the convention get the badge. If a spouse or partner must cancel at the last minute, you would still pay for the badge even though you wouldn't get the badge.

So, if you can make it, give us a call. As a matter of fact, we are still accepting nominees for the convention. We really try to be flexible. However, we do need complete information when you send us a name. Please include the address and zip code for any callers you wish us to consider.

Special Events:

Bob Osgood and the Sets In Order American Square Dance Society (SIOASDS) cordially invite all members of CALLERLAB and their partners to an OPEN HOUSE on Wednesday afternoon April 11, 1979. Their address is 462 North Robertson Blvd in Los Angeles. He also advises us that they are planning a special evening of Contras on Wednesday night for those of you staying over. The facilities at SIOASDS include the business office and the record keeping, and of special interest the Square Dance Hall of Fame portraits hung around the room. The hall is moderate size and is an excellent one for dancing. Take this opportunity to meet the SIOASDS family. You would enjoy meeting them and they would certainly like to meet you and associate the face that goes with the names they write about.

Trail End Dances:

We understand that there are several trail end dances planned for the Los Angeles area, but we do not have the particulars. If you want to dance on that Sunday, contact some of the local Los Angeles Callers and make sure to include your square dance attire in your bags.

There are other tours available from Gray Line (a desk is in the hotel) and there are also other tour agencies available in the Los Angeles area. Some of the notable attractions include Disneyland, Knott's Berry Farm, Lion Country Safari and Sea World.

CALLERLAB Travel Agent:

Recently CALLERLAB received a proposal outlining some services that could be performed for the CALLERLAB membership in attending conventions. If any of you are members of or own your own travel agencies and would be interested in submitting a proposal for the consideration by the Board of Governors, please contact the office for further information.

Parting Shot:

This will be the final communication to you before the convention. Hopefully, within a week after the convention, we will have a Flash Results as we did last year. In any case, the next regularly scheduled Direction is set for June and we will include a complete convention report at that time. For those who must miss this convention, we hope you can make it next year. If this is the third year in a row for you to miss, please send us a letter requesting a waiver so that you may continue as a member in good standing. If this applies to you, you will have an ACTION REQUIRED sticker on the front of the Direction.

See you in Los Angeles,


John Kaltenthaler

CALLERLAB

The International Association
of Square Dance Callers

Box 679, Pocono Pines, Pa. 18350
717-646-8411

February 27, 1979

To All Publications and Square Dance Caller Associations

Subject: Press Releases

The enclosed Press Releases are for your use as appropriate. However, please caution your readers or members that there is a release date on the material. In the past, some callers have been jumping the gun on the Quarterly Selections and this negates the entire purpose of the Quarterly concept.

Perhaps you could remind your members that there is no status of being first. Square dancing has been around for a long time and we are all trying to get the good portions of the activity more enjoyable for all dancers everywhere.

During the past year, we have sent out many thousands of the CALLERLAB PROGRAM sheets and we will again be updating them shortly after the 6th ANNUAL CALLERLAB CONVENTION to be held in Los Angeles April 9-11, 1979. We have also sent out quite a few press releases during the year dealing with a wide range of subjects including Smooth Dancing as a theme for the year. Have you stressed these with your readers and members?

There are many facets to square dancing that we all take for granted from time to time. However, we frequently forget to thank all of the people who make it possible. At this time, I would like to thank all of the Publications and Editors for their unselfish hours of time and effort needed to spread the word and communicate to the dancers.

To those callers who serve as officers of their local Caller Association, we also extend our thanks. We appreciate the effort you spend to make your workshops at the meetings worthwhile to all of the callers who attend.

Lastly, we appreciate the coverage you have given us in the past and will appreciate any coverage you give to these releases.

Warm personal regards,


John Kaltenthaler
Executive Secretary

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The International Association
of Square Dance Callers

Box 679, Pocono Pines, Pa. 18350
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PRESS RELEASE (not before week of March 19th)

* * * * * S T A R T * * * * *

For the quarter beginning April 1, 1979, CALLERLAB has voted NO NEW MOVEMENTS. For those groups who wish to use some workshop material during the Mainstream Dances, we recommend you feature some of the calls from the Mainstream list that you haven't used too frequently in the past. The Mainstream emphasis calls for the quarter beginning April 1, 1979 are The FOLD and CIRCULATE Families. There is a great deal of material that is waiting to be used if we, as callers, work at it and present it to the dancers in a palatable fashion. Or, you might wish to use some smooth flowing All Position Dancing (APD) material. Please remember that the theme for 1979 is Smooth Dancing and that the theme for the 6th CALLERLAB Convention is Comfortable Dancing in the Proper Spirit.

We would also like to remind your readers that the purpose of the Quarterly Selections Committee was to review the available moves with an eye towards selecting moves that were suitable for workshopping at the Mainstream Clubs. A Mainstream club is one where the majority of dancers dance on the average of once a week or perhaps twice a month. While there is no shortage of moves being written by today's choreographers, there is a distinct lack of moves that offer the potential widespread use at Mainstream Clubs.

When CALLERLAB established this program, we felt that some guidance was needed to limit the number of new calls that many dancers were being exposed to. While some dancers and some clubs can handle several new calls each month, many dancers and clubs cannot. It was with this in mind that CALLERLAB decided to select 0, 1 or 2 calls per quarter to be emphasized in those groups where workshopping was desired. It was not the intent that all clubs would use any given figure. For instance, last quarter, the figure TWO STEPS AT A TIME was selected. Some groups are not yet comfortable with the Basic PEEL OFF. We would urge that the caller for those clubs not use the Quarterly Selection in that case. CALLERLAB is not trying to dictate policy to any club or caller, rather, we are trying to provide a screening process that will enable dancers to get some new material in a controlled manner that will offer a longer lasting appeal to the majority of dancers.

Each year, during the CALLERLAB Convention, the membership votes on the list of Quarterly Selections to reduce the list to no more than 10 calls. Obviously, this means that some calls will be dropped. A call may be recommended for inclusion at the Mainstream level if it has been on the Quarterly Selection list for a period of not less than three years.

While we cannot predict the outcome at this time, it is possible that as many as three calls could be added to the Mainstream List and we also could drop six or seven calls from the QS list. Shortly after the Convention, we will be advising you as to CALLERLAB decisions on the composition of lists.

***** E N D *****

PRESS RELEASE

FOR IMMEDIATE RELEASE

FEBRUARY 28, 1979

-----S T A R T-----

For the quarter beginning on April 1, 1979, CALLERLAB suggests emphasis on the following two calls from the Mainstream List. The calls selected are: CIRCULATE # 49 Family, and FOLD # 59 Family. As a convenience, we are listing some suggested ways in which each of these families may be used.

CIRCULATE:
Starting from a Static Square

One and Three Star Thru, Pass Thru, Star Thru, Pass the Ocean, 8 Circulate, Swing Thru, 8 Circulate, Boys Run, Couples Circulate, Wheel and Deal, Pass to the Center, Touch $\frac{1}{4}$, Scootback, Scootback again, Left Allemande.

Starting from a zero line

Right and Left Thru, Slide Thru, Swing Thru, Boys Cross Run, Boys Circulate, Girls Run, Couples Circulate, Girls Circulate, Bend the Line, Touch $\frac{1}{4}$, Single File Circulate, Boys Run, Touch $\frac{1}{4}$, Split Circulate, Boys Run, Pass Thru, Wheel and Deal, Centers Pass Thru, Left Allemande.

FOLD:

From Zero Box

Swing Thru, Girls Fold, Peel Off, Boys Cross Fold, Extend, Trade, and Roll, Pass Thru, Bend the Line, Slide Thru, Swing Thru, Girls Fold, Peel Off, Boys Cross Fold, Extend, Trade, and Roll, Pass Thru, Tag the Line, Leaders U Turn, Back to an Allemande Left.

From Static Square

1 & 3 Star Thru, Right & Left Thru with a full Turn, Split Two, Round one to a Line of four, Pass Thru, Ends Fold, Dive Thru, Pass Thru, Touch $\frac{1}{4}$, Walk and Dodge, Boys Fold, Star Thru (establish a two faced line), Boys Trade, Wheel and Deal, Sweep $\frac{1}{4}$, Pass Thru, Reach across to an Allemande Left.

The other release that accompanies this indicates no new Quarterly Selections for the quarter. However, at the CALLERLAB Convention in April, the membership will be voting on the calls to be retained on that list as well as some minor revisions to the Mainstream Lists. If you have any suggestions, please write them to the CALLERLAB office or make your caller aware of them. For Caller Associations, why not discuss the concept at your next meeting and let us hear from you. CALLERLAB wants to serve all of the Square Dance Community and we solicit your input.

----- E N D-----

We appreciate any coverage you may give these releases. Thank you for your past support.


John Kaltenthaler
Executive Secretary

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

TOUR REQUEST FOR GRAY LINE TOUR 26 (UNIVERSAL STUDIOS)

Names for tour _____

Day desired & Time	Sunday	10:00 AM _____
		11:00 AM _____
April 8, 1979		12:00 Noon _____
		1:00 PM _____
April 11, 1979	Wednesday	1:00 PM _____

I enclose _____ for _____ people.

I expect to arrive at the Marriott on _____ at _____

signature of member or invitee

Please return this form with your check or Money Order in US funds payable to:

CALLERLAB
Box 679
Pocono Pines, PA 18350