

NEWSLETTER
for Members of
CALLERLAB

Direction



The International Association of Square Dance Callers

Volume VII Number Two

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This issue is devoted to three principal topics. A complete set of Definitions as passed by previous conventions has been updated and revised to conform to the Mainstream List Revisions passed at the Los Angeles Convention. Please note that there may be some surprises in the definitions if you haven't reviewed them lately. The definitions for calls 38-69 were accepted for a one year trial basis at the Los Angeles Convention. If you find that you cannot live with a definition, please put your thoughts in writing and send them to the office where they will be consolidated and sent to the appropriate committee chairman. Meanwhile, please review and give the definitions a fair shake by using them as written for the year 1979-80. The definitions will all be reviewed at the Miami Convention.

The second set of principal information sheets deals with the styling committee and the resolution passed at Los Angeles on a One Year Trial Basis. The styling handouts we gave at the convention have been revised and reflect the consensus at Los Angeles. We have tried to adjust the styling to reflect the revisions of the list. Please understand that some may have slipped through. We would welcome your calling this to our attention.

The third principal topic deals with the coming convention in Miami Beach in 1980. Recently, a liaison visit was made to the Hotel where we had been scheduled to have our 1980 Convention. After reviewing the facilities and forming the menus, time schedules etc, the hotel personnel suddenly realized that the Jewish Passover falls right in the middle of our Convention. The net result of all of this is that we will not be at the Deauville Hotel for the 1980 Convention.

A frantic series of phone calls to the Executive Committee and a rather extensive search of other suitable facilities has resulted in the following change to the location.

1980 Convention March 31 through April 2, 1980 will be at the fabulous Americana Hotel in Bal Harbor, Miami Beach, Florida. The meeting facilities are excellent and the location on Miami Beach is really much nicer than we were previously set for at the Deauville. We are now in the process of negotiating the price package for your meals, convention costs etc and we will be sending out the invitations in July.

Please understand that our convention is concurrent with the peak season in the Miami Beach area and it would be to your advantage to register early as soon as the hotel confirmation cards are sent out. We have an attractive room rate package that is far better than you could possibly get on your own. Lots of attractions in the Miami area for your extended visit, so you should plan now to attend. Mailout date will be approximately Mid-July.

If a dues delinquency letter is enclosed please mail your check today. If no letter is enclosed, you are current and a member in good standing.

A new supply of the CALLERLAB PROGRAM sheets is now available. Just tell us how many you want. Cost is the cost for the postage. However, if you or your association want to send a little extra, it would be approved of by the office.

DEFINITIONS 1-37 as approved at CALLERLAB 1977. These definitions are for your review and/or comments through this office.

1. Circle Left and Right: Two or more dancers circle left or right as directed. Those in the men's positions hold hands, palms up while those in the girl's position hold their hands palms down. Twist the lower half of the body to walk forward in the direction the circle is turning.
2. Forward and Back: Designated dancers move forward (1) step, touch, back step, touch (four counts) or (2) three steps and touch, then back up three steps and touch (eight counts).
3. Do Sa Do: Two dancers facing each other advance and pass right shoulders. Each moves to his right passing in back of the other person and, without turning, passes left shoulders and moves backward to place.
4. Swing: Two dancers standing right side to right side, move forward and around each other, turning in a clockwise direction four or more counts, ending with the girl facing the same direction as the man.
5. Couple Promenade: Within the confines of a square or large circle, the couple will always move counterclockwise. When the caller wants a couple to promenade clockwise he will call, "Wrong Way Promenade".

In "Single File Promenade" dancers move one behind the other to the right (counterclockwise) or to the left (clockwise).
6. Allemande/Arm Turns: Allemande Left: Within a square or large circle, men face to their left and the ladies to the right, so that each is facing his corner. Turn the corner with a left arm, halfway around, then move by the corner and return to face your partner or follow the next call. Arm Turns: Two persons facing each other use arms designated by the call to walk around each other.
7. Grand Right and Left/Weave: In a square or large circle, partners face and take right hands. Each moves ahead (men counterclockwise and ladies clockwise) and gives a left hand to the next, a right to the next, and a left to the next until each dancer meets his original or new partner and follows the next call.
8. Pass Thru: Facing couples move forward passing right shoulders with opposite. Remain facing out until after the next directional call. The term "step thru" is used in place of "pass thru" when dancers are in a right or left hand ocean wave.
9. U Turn Back: Do a 180 degree turn around in the direction of body flow. When body flow has not been established turn toward partner and continue on around.

10. Split Couple/Ring: The active or designated couple(s) moves to opposite couple(s) and goes between and through them. The next call will indicate the direction to be followed.
11. Couples Separate/Divide: Separate -- Turn back to back with partner and begin walking forward around the outside of the set; follow next call. If dancers moving in opposite directions meet they pass right shoulders. Divide -- Turn back to back with partner and walk forward one quarter around the outside of the square; follow the next call.
12. Courtesy Turn: The man takes the lady's left hand (palm down) in his left (palm up), turns and places his right hand in the small of the lady's back and while moving side to side and facing the same direction, the man backs up and the lady walks forward. The distance of the turn will be determined by the point at which they are to face upon its completion.

13. Chain Family: Two Ladies Chain -- Start with facing couples. The ladies extend right hands to each other, pull by, then extend left hands to the opposite men who courtesy turn them in place. The movement is completed when the couples are facing. If two ladies chain 3/4, they use a palm star. Four Ladies Chain -- Four Ladies move into the center, make a palm star, turn the distance called and courtesy turn. Chains without further direction are always straight across to the opposite man.
14. Do Paso: From a circle of two or more couples, each dancer will face his partner and give that person a left forearm. Turning counterclockwise halfway around to face in the opposite direction, each dancer will then go to the corner, take right forearms and turn clockwise, halfway around. Each will return to the starting partner and Courtesy Turn in place.
15. Right and Left Thru: Executed by two facing couples. Each person advances, taking the right hand of the opposite person momentarily, moving forward and passing right shoulders, and releasing right hands. The man puts his right hand in the small of his partner's back and each couple does a Courtesy Turn. Upon completion, the couples are facing one another again, but have exchanged places. Do a Right and Left Thru back to starting position only if called.
16. Right/Left Hand Star: Designated dancers move toward each other into a palm star and walk forward the distance called.
17. Star Promenade: The inside dancers in a palm star with the other arm around the waist of partner, move in a right or left hand star as a couple.
18. Inside Out/Outside In: From a Star Promenade, the centers back out while those on the outside move forward into the center.
19. Couples Lead to the Right: A directional call to indicate that designated couple(s) or dancer(s) will lead one quarter position to the right and end with their backs to the center of the set.
20. Circle to a Line: From facing couples circle one half, then the person in the man's position of the starting inside couple breaks with the left hand retaining the handhold of the person on the right. The right end dancer of the line walks forward under a raised arm arch into place at the end of the line. On command circle right to a line all above is reversed.
21. Bend the Line: A line, made up of an even number of dancers, breaks in the middle, working as a unit the ends to forward while the centers move backwards until both halves of the line are facing.
22. All around Your Left Hand Lady: This is the first part of a two-part movement. While the men move forward and around their corner in a clockwise direction, the ladies, having faced their corner, move forward in a clockwise loop around the corner, keeping right shoulders adjacent.
23. See Saw (Taw): When combined with all around your corner, see saw is a looping figure eight action. In all other cases it is a left shoulder do sa do.
24. Grand Square: A simultaneous movement wherein the sides are doing one movement and the heads are doing another. The action for the heads is to move forward into the square (4 steps). Turn a quarter on the fourth step to face partner and back away to the side of the square (4 steps). Turn a quarter to face the opposite. Back away to the corner of the square (4 steps) and then turn a quarter to face partner and walk to home (4 steps). Do not turn. (Total to here: 16 steps). From this point the action is reversed. Heads back away from their partners (4 steps), turn a quarter on the fourth step and walk forward to opposite (4 steps). Turn a quarter and walk

forward into the center toward partner (4 steps). Turn a quarter to face opposite and back up to home (Total: 32 steps). While the head couples are doing the first 16 steps, the sides start by facing their partners, to back away and do the second 16 steps. Completing this, the sides do the first 16 steps, while the heads are doing the last 16. The principle of walking three steps and then turning (or stopping) on the fourth is followed throughout.

25. Box the Gnat: The effect of this movement is for dancers to reverse direction and exchange places. A facing man and lady join right hands. The lady makes a leftface turn under the man's raised right arm as the man walks forward around, making a half rightface turn. They finish facing each other.
26. Square Thru: Executed by two facing couples. Take the opposite's right hand, pull on by. Turn a quarter to face partner; take partner's left hand, pull on by. (A Half Square Thru has been completed at this point.) Turn a quarter to face opposite; take opposite's right hand, pull on by. (A Three Quarter Square Thru has been completed at this point.) Turn a quarter to face partner; take partner's left hand, pull on by but do not turn. (A Full Square Thru has been completed at this point.) Follow next call. Couples may be any combination of men and/or women.
27. California Twirl: Used to reverse direction smoothly while remaining in place. Partners take hands. The man's right hand is joined with the lady's left. They change places with each other by raising their joined hands. The man walks around the lady in a clockwise direction while the lady walks forward and under their joined hands making a leftface turn. Partners start out facing the same direction, side by side and they end facing opposite to their original direction, with the lady still on the right side of her partner.
28. Dive Thru: Two couples facing. The couple whose back is to the center of the square (unless otherwise directed) makes an arch with joined inside hands. The other couple, with joined inside hands, ducks under the arch and moves forward. The couple making the arch moves forward and automatically does a California Twirl to face back into the square.
29. Cross Trail Thru: Two active couples meet and, passing right shoulders with their opposites, Pass Thru. The lady crosses in front of her partner, to the left, while the man crosses behind her, to the right. They then follow the direction of the next call.
30. Wheel Around: A couple in normal or reverse promenade will as a unit reverse directions by having the inside dancer (hub) backing out and the outside dancer (rim) walking in. In all other situations the man's position backs up and lady's position moves forward unless previous body flow dictates the opposite action.
31. Single File Turnback: Designated dancers in a single file promenade reverse direction by turning out (away from center).
32. Allemande Thar: With the men in the center making a right hand star and backing up, their partners are on their left arm facing the opposite direction and walking forward. This Allemande Thar Star may be formed from any left hand swing and with either the men or the ladies in the center, depending upon the situation.
33. Shoot That Star: From an Allemande Thar Star, partners' holds are retained. The Star is released and the dancers walk around each other to follow the next call.
34. Slip the Clutch: From an Allemande Thar Star those in the center will stop, and retaining the star, they release handholds with the person beside them. At this point all will move a step forward and each dancer is ready to give that same hand to the next person coming toward him on the outside or to follow the call for the next action.

35. Half Sashay Family:

Standard: To exchange places with partner without changing facing direction. Lady side steps to left while the man's position steps back and side steps to right and then forward to rejoin partner on the other side, all in one smooth motion. Resashay means to reverse the above pattern back to former couple position.

Rollaway: When partners are side by side facing in the same direction with the arm of one partner around the waist of the other, or when two partners are simply holding hands while standing side by side and facing the same direction, the lady rolls across a full turn in front of the man. The result is that the partners have changed places.

Ladies In, Men Sashay: This movement starts from a circle of alternating men and women dancers all facing into the center. The ladies leave the circle and move directly to the center of the square as the men move to the left behind them. The ladies move back to the circumference of the circle once again and rejoin hands with the men. Each man will have moved one position to his left.

36. Alamo Style/Balance: An even number of dancers in a circle, alternately facing in or out with joined hands, ready to follow directions of next call.

37. Star Thru: Called to two facing dancers. Man's right hand is placed against the lady's left, palm to palm, fingers up. Joined hands are raised as the two walk toward each other and the lady does a quarter leftface turn under the man's right arm as he does a quarter rightface turn. They end up side by side with the lady now on his right.

CALLERLAB DEFINITIONS COMMITTEE - Jack Murtha, Chairman
Approved April 11, 1979 one year trial

38. TURN THRU. Starting formation: Two Facing Dancers or Waves.

Each takes the right forearm of the other and moving clockwise they turn half (180°). Having exchanged places, they move directly forward releasing arm holds and passing right shoulders and ending back to back with the person they turned.

LEFT TURN THRU is done with left arms, turning counterclockwise, releasing arm holds and passing left shoulders to stand back to back.

39. EIGHT CHAIN THRU. Starting formation: Eight Chain Thru, or Right Hand Ocean Waves, with regular boy and girl couples.

Facing dancers join right hands and pull by (Eight Chain One). Next, the dancers who are now facing out do a modified courtesy turn* while the dancers now facing in join left hands with the opposite center dancer and pull by (Eight Chain Two). Repeat these actions through eight positions and return to original starting formations.

Even numbers 2,4,6,8 end in Eight Chain Thru formation. Odd numbers 1,3,5,7 end in Trade-By formation.

*Modified Courtesy Turn. The man and lady facing out, side by side, join left hands as in a courtesy turn, but instead of placing the man's right hand around the lady's waist, he brings his right hand in front of him, over the girl's arm, as the pair wheels around one half (180°) to face the center of the square.

40. OCEAN WAVE FAMILY. This is a formation of three to five dancers holding adjacent hands and with each adjacent dancer facing in an alternating direction.

BALANCE (Companion movement). In a wave formation, step forward, touch and then step back touch, ending in an offset wave formation.

MINI WAVE. Two dancers, facing in alternate directions with nearest hands joined.

TIDAL WAVE. Six or more dancers, facing in alternate directions in one wave.

RIGHT/LEFT HANDED OCEAN WAVE. An Ocean Wave of an even number of dancers is described as a right hand wave if the end dancers and the dancers adjacent to them have their right hands joined. If the end dancers have left hands joined with their adjacent dancers, the wave is left handed.

NOTE: Some calls that require ocean waves are given while dancers are facing, but not in waves (Swing Thru, Fan the Top, Spin Chain Thru, etc.). Such dancers must automatically step forward into right hand waves unless the caller specifically directs a left handed movement, (Left Swing Thru, Left Fan the Top, Left Spin Chain Thru, etc.), in which case, they step into left handed waves.

The actions required by some calls used in wave formations (Swing Thru, Trade, etc.) are different if called to two, three or four dancer ocean waves end to end, or to one, six or eight dancer tidal wave. When in two ocean waves end to end, dancers do not cross the center into the other wave. The caller may designate TIDAL WAVE before calling Swing Thru or Centers Trade, etc.

PASS THE OCEAN. The action in Pass the Ocean starts with facing couples. The dancers pass thru, then turn to face their partner and step into an ocean wave. The figure is smooth and easily used to set up a desired ocean wave. When used by facing couples in lines of four the square ends in two parallel ocean waves and when started from an eight chain thru position the set ends with the ocean waves end to end in what has been referred to as a "tidal" wave. If the dancers are in normal boy-girl couples then the action of a Pass the Ocean equals a star thru and step into a wave.

41. SWING THRU FAMILY. Starting formation: Any parallel or crossed (thru) waves of three or more dancers, or Alamo Circle.

General Rule: Adjacent dancers, facing opposite directions, turn first by one hand half (180°) and those who can turn the next adjacent dancer by the other hand halfway (180°).

RIGHT. In any wave or alamo formation, SWING THRU means start with right hands. Those with right hands joined turn first halfway (180°) and then those who can turn the next dancers with left hands halfway (180°).

LEFT. When the caller directs LEFT SWING THRU, the dancers with left hands joined turn one-half (180°), then those who can turn the next adjacent dancers by the right hands one-half (180°).

GRAND SWING THRU. All dancers in a tidal wave are to turn by designated hand and then all those who can turn by other hand.

NOTE: In an ALAMO STYLE circle formation, the above rules apply; every dancer can make both turns.

42. TRADE FAMILY. Starting formation: Any wave, line, or two faced line.

General Rule. Any two designated dancers trade places within their wave, line or two faced line, by walking forward in an arc, ending in each other's starting positions. Each trading dancer will have changed facing direction by turning halfway (180°) (Passing Rule). If the trading dancers start facing the same direction, they will pass right shoulders when they meet. If the trading dancers start facing opposite directions, they will pass right or left shoulders as appropriate.

A. BOYS, B. GIRLS, C. ENDS, D. CENTERS. Two boys, girls, ends or centers trade places and change facing directions.

E. COUPLES. Two couples in a line, or a two faced line, trade positions as couples. They also change their original facing direction. Follow the shoulder pass rules as given for individual dancers.

F. PARTNER TRADE. Two dancers, adjacent and facing the same direction, can trade.

43. FLUTTER WHEEL. Starting Formation: Facing couples.

The ladies go into the center and turn by the right forearm. As they move adjacent to their opposite man, they reach with their free hand and, taking the right of the opposite man, continue on around to the ladies' starting positions, releasing arms and turning as couples to face the center.

REVERSE FLUTTER WHEEL. Generally the same as Flutter Wheel except that the two men start with a left forearm turn and pick up the opposite lady to return to starting positions.

GRAND FLUTTER WHEEL. Starts from a squared set or four couple circle. Four Ladies star right across and pick up the opposite continuing to turn the star back to the starting position. End facing to the center.

REVERSE GRAND FLUTTER WHEEL. Generally the same as Grand Flutter Wheel except the man stars left and picks up the opposite lady, then returns to his starting position.

NOTE: When Flutter Wheel is called to other than regular man-lady couples, the dancer on the right does the lady's part and the dancer on the left does the man's part.

44. SWEEP A QUARTER. This is a continuation of a previous circling type of movement. Facing couples, with inside hands joined with partner, will continue the circling movement one quarter (90°) further, either right or left, depending upon previous body flow direction.

45. VEER LEFT/RIGHT. Starting formation: Two facing dancers/couples, or two faced lines.

Two facing dancers, or couples, move to the left (or right) and slightly forward to end in a mini wave or two-faced line. Couples in a two-faced line move slightly forward and left or right, ending back to back.

46. RUN FAMILY. Starting formation: Any line, wave, or alamo in which two dancers are adjacent.

General Rule: The active (designated) dancer will move forward around an adjacent, inactive dancer in a (180°) arc (halfway) and end in the adjacent dancer's original position. The active dancer changes facing direction. The inactive dancer, who may be facing any direction, will adjust by moving into the starting position of the active dancer and does not change facing directions. Unless otherwise designated, runs are to the right.

A & B. BOYS AND GIRLS. Boys, girls, or designated dancers run right or left into an adjacent position. If dancers are in boy-boy or girl-girl combinations, caller must designate facing out/in boy, girl or dancer, etc.

C. ENDS. Ends run right, or left, around an adjacent center.

D. CENTERS. Centers run right, or left, around an adjacent end.

E. CROSS. Ends, or centers, cross run by moving forward and "crossing" with the other active dancer into the position of the farthest center, or end. The inactive dancers move into the nearest position vacated by a "runner." Crossing ends become centers while crossing centers become ends. (See "Trade" for passing rule.)

47. PASS TO THE CENTER. Starting formation: Eight Chain Thru or Parallel Ocean Waves.

All dancers will pass, or step thru. Those reaching the outside of the square will do a partner trade while those reaching the center are ready to react to the next call. Ends in a starting double pass thru formation.

48. CIRCULATE. Starting formation: Any wave, column, line or two-faced line.

General Rule. The call means advance one position in a specific formation. The dancer always moves forward to the spot previously occupied by the dancer ahead in the given formation. Such dancers usually follow one another, moving in the same direction. They may move in opposite directions passing by another dancer as they move. The passing rule is: If the meeting dancers are on the same track (for example: both are ends), they always pass right shoulders when they meet. If the meeting dancers are on parallel tracks (one end, one center), they pass which ever shoulders are appropriate.

HALF CIRCULATE. The dancer moves forward halfway towards the spot previously occupied by the dancer ahead in the given formation.

FORMATIONS:

ENDS of waves, or lines. All ends move forward to next end positions. Ends remain ends.

CENTERS of waves, or lines. All centers move forward to next center position. Centers remain centers.

BOYS. All boys move forward to next boy's position.

GIRLS. All girls move forward to next girl's position.

COUPLES. All couples in two-faced, or regular line, move forward to the position of the next couple.

SINGLE FILE (OR COLUMN). All dancers move forward one position in the column.

BOX. Four dancers in two parallel mini waves move forward one position within their own box. May be one box (1 and 3 in center of square) or two boxes working side by side (waves) or end to end (columns).

SPLIT. The term split means to divide two parallel ocean waves into two side by side boxes and circulate within the appropriate box.

49. SPIN THE TOP. Starting formation: Parallel or crossed (thar) ocean waves.

From a right hand ocean wave formation, the ends and their adjacent dancers will turn half (180°); the new centers will then move in a forward direction three quarters around (270°), the outside (new end) dancers will move forward one quarter of the way around (90°) and form another ocean wave at right angles to the original formation. From a thar formation the action is the same except that after the one half (180°) turn, the four center dancers star three quarters (270°), while the outside dancers move up one quarter (90°). Ends become centers, centers become ends.

LEFT SPIN THE TOP follows the same general procedures but directs facing couples to start from left hand ocean waves.

50. TRADE BY. Starting formation: Trade-by, or any square, circle or line in which two couples are facing each other and two other couples are facing out.

The couples facing each other pass thru; the couples facing out do a partner trade to face the center of the set.

51. ZOOM/SUBSTITUTE.

ZOOM. Starting Formation: Starting and completed double pass thru, two-faced lines, single file promenade, columns, box circulate and promenade.

On the call, the lead (or designated) dancer, or couple, rolls out and back a full turn (360°) to take the place of the trailing dancer while retaining original facing direction. The trailing, or non-designated dancer, will step directly forward, or backward, into the vacated position left by the lead dancer. The trailing dancer also retains original facing direction.

SUBSTITUTE. Starting formation: Starting and completed double pass thru, trade-by, promenade, two-faced lines and mini waves.

The lead couple, or the couple nearest the center, makes an arch and backs over the trailing couple while the trailing couple dives or backs thru the arch. The two couples exchange positions, but each retains original facing directions.

52. WHEEL AND DEAL. Starting formation: Any line or two-faced line of four dancers.

The right hand couple will do a regular 180° (one half) left face wheel around with the person on the inside holding the pivot. At the same time, the couple on the left will move forward a step and then with the inside person holding the pivot, the couple will wheel right face 180° (one half) to end directly behind the other couple. From a two-faced line, both couples step forward and wheel around to face each other.

53. FERRIS WHEEL. The action starts from two parallel, two-faced lines such as those resulting when dancers in an eight chain thru position do a swing thru and centers run. The couples facing out in each two-faced line will do a normal wheel and deal action for that position and when the figure is completed will be the trailing couple in a double pass thru formation. The couples facing in, in the two-faced line, will move forward to a couples $\frac{1}{2}$ circulate position and for a moment form a new two-faced line in the center of the set; then the center two-faced line will wheel and deal and the center couples will end as the lead couples in a double pass thru formation.

54. DOUBLE PASS THRU. Starting formation: Starting double pass thru.

Two couples (or dancers) move forward passing right shoulders with two dancers to finish facing out. Ends in completed double pass thru formation.

55. CENTERS IN. Starting formation: Completed double pass thru, or eight chain thru.

Starts with two dancers near the center of the square (centers), both facing the two outside dancers. The outside dancers may be facing any direction. As the outside dancers step apart, the center dancers step forward and between them, ending in line with the outsides.

CENTERS OUT. The two center dancers spread apart and move to the end position in line with the outside dancers.

OUTSIDE IN/OUT. Starting formation: Starting Double Pass Thru, Eight chain thru.

The outside dancers step in between the center dancers (in), or to the outside of the centers (out).

56. CAST OFF 3/4. Starting formation: Any wave or line formation.

General Rule. An action in which two dancers, with hands or arms joined, move together around a pivot point. If both dancers are facing the same direction, one of the dancers becomes the pivot position and the other moves in a circular manner around the pivot. The call designates the pivot position.

CAST OFF. The end dancer in a line is the pivot

CAST. If the joined dancers are facing opposite directions, the pivot is where the hands are joined and both dancers move equally around the pivot point.

57. CLOVERLEAF. Starting formations: Completed double pass thru or single couple facing out.

From a completed double pass thru position, the lead dancers separate and walk away from each other moving in a three quarter (270°) arc. When the two lead dancers meet, they become partners, and step towards the center of the square. Trailing dancers duplicate the leading couples' actions.

SINGLE COUPLE. The action is the same as described for the lead dancers above except they may not always step forward.

58. SLIDE THRU. Starting formation. Facing dancers or right hand waves.

Facing dancers will move past each other, passing right shoulders. Each will then immediately turn one quarter. A man always turns one quarter right. A lady always turns one quarter left. Ending position is side by side.

59. FOLD FAMILY. Starting formation: Any wave, line or circle.

General Rule. Those designated by the call will move forward and in a tight 180° arc to end facing, or in back of, the adjacent dancer or position.

- A. BOYS. Boys will fold in front or in back of adjacent dancer.
- B. GIRLS. Girls will fold in front or in back of adjacent dancer.
- C. ENDS. Ends will fold in front or in back of adjacent center.
- D. CENTER. Centers will fold in front or in back of adjacent ends.
- E. CROSS FOLD. Ends cross with each other to fold in front or in back of the farthest center. (See "Trade" for passing rule). Centers cross with each other to fold in front or in back of the farthest end.

60. DIXIE STYLE TO AN OCEAN WAVE. Starting formation: Facing couples or two dancer single files.

If call is given to facing couples, the dancer on the right steps to the lead position in the single file. Lead dancers join right hands, pull by releasing hands they form a left hand mini wave with the trailing dancer and turn one-quarter. New center dancers join right hands making a left-handed ocean wave.

61. SPIN CHAIN THRU. Starting formation: Eight chain thru or parallel ocean waves.

From a right hand wave the ends and their adjacent dancers will turn half (180°). The new centers of each ocean wave will turn by the left three-quarters (270°) to make a new ocean wave across the set. Without stopping, the two in the center of this new wave will turn halfway by the right (180°) and re-form the wave across the set. Still without a stop, the two outside pairs of the center wave will turn three-quarters (270°) by the left to join the waiting ends and form two parallel ocean waves.

LEFT SPIN CHAIN THRU follows the same general directions but directs facing dancers to start from a left hand ocean wave.

62. PEEL OFF. Starting formation: Starting double pass thru, completed double pass thru, Z, box circulate.

The lead dancer turns away from the adjacent file halfway (180°) and folds into the end position of a new line. The trailing dancer steps forward into the vacated position and spot turns halfway (180°) away from the adjacent file and becomes the center.

When both files start facing the same direction, the ending position is a line of four. When the two files start facing opposite directions, the ending position is an off set two-faced line. When the two files start in a Z formation, the ending position is a two-faced line.

63. TAG FAMILY. Starting formation: Regular or two-faced lines with even numbers of dancers.

General Rule. Dancers turn individually to face the center point of the line, take a short side step left as they move forward passing right shoulders and continue forward past the other dancers to the opposite side, (as in a completed double pass thru formation). Any of the following directional calls may be added to tag. If none are added, the next call following tag starts from the completed double pass thru formations:

RIGHT. Dancers face right one-quarter (90°).

LEFT. Dancers face left one-quarter (90°).

IN. Dancers face in toward the center of the square one-quarter (90°).

OUT. Dancers face out from the center of the square one-quarter (90°).

HALF TAG. Designated dancers face the center of the line and move forward until the lead dancer in each file is adjacent to the trailing dancer in the opposite file. Form waves and follow the next call.

PARTNER TAG. Two dancers, side by side, turn to face each other and pass thru. Follow the next call.

64. CURLIQUE. Starting formation: Facing dancers (must be a man and a lady).

The facing man and lady touch raised right hands. The lady turns three-quarters left face under the touching hands as the man walks around the girl turning one-quarter right face to end in a mini wave.

65. WALK AND DODGE. Starting formation: Parallel waves, Box Circulate, or columns.

With adjacent dancers facing in opposite directions (mini waves), the dancers facing in walk across the square to take the place of the dancer who was facing out directly in front of them. The dancers facing out side step (dodge) to fill the spot vacated by the "walker" who was formerly facing in beside them. Dancers end side by side, both facing out.

NOTE: Walk and Dodge can be used with facing couples if the caller designates who is to walk and who is to dodge, i.e., "Boys walk, girls dodge." Ends in waves.

66. SCOOT BACK. Starting formation: Parallel waves and Box Circulate.

The dancers facing in step straight forward to meet in the center, do a forearm turn and step out to end in the adjacent dancer's original position. Simultaneously, adjacent dancers facing out fold and step into the spot vacated by the dancer who is doing the forearm turn.

When done from a right hand wave, the forearm turn in the center is done with the right forearm and the fold is also to the right. When done from a left hand wave, a left forearm turn is required with the adjacent dancer folding to the left.

67. FAN THE TOP. Starting formation: Facing couples, ocean wave or two-faced line.

The centers turn right three-quarters (270°) while the end dancers release handholds and move forward one-quarter (90°) joining the centers to reform an ocean wave or two-faced line at right angles to the original formation.

Centers remain centers and ends remain ends.

LEFT FAN THE TOP. Same general procedure but caller directs facing couples to start from a left hand ocean wave.

68. HINGE FAMILY. Starting formation: Any wave, line or two-faced line.

General Rule. A hinge is one-half of a trade. The call may be directed to all couples or designated couples such as centers, boys, girls, heads, etc.

A. COUPLE HINGE. From lines of four or two-faced lines, do one-half of a couple trade ending in two-faced lines, perpendicular to the original line.

B. SINGLE HINGE. From mini waves turn one-quarter.

ALAMO. From alamo circles, always turn one-quarter by the right unless the caller specifically designates left.

C. PARTNER HINGE. Partners execute one-half of a partner trade ending in a right hand mini wave or ocean wave at right angles to partner line.

69. RECYCLE. Starting from an ocean wave, the ends of the wave crossfold as the centers of the wave fold in behind the ends and follow them on around to face in as a pair.

DEFINITION OF STYLING TERMS

- Arms in Natural Dance Position** Arms should be held slightly bent in comfortable position in anticipation of the next movement.
- Dance Step** Should be smooth, effortless gliding step in which ball of foot touches and slides across surface of floor before heel is gently dropped to floor. The length of stride should be fairly short with the movement coming mostly from knees down.
- Dance step must be coordinated with the beat of the music.
- In general terms short gliding steps which utilize both ball and heel of the foot make a comfortable dance step.
- Dancing Hand Positions:**
- Couple Handhold** Inside hands joined. Gents should always hold palms up, Ladies hold palms down. In the event same sex couple, left-hand dancer turns palm up, right-hand dancer turns palm down. Arms should be bent with hands held slightly higher than elbow. Forearms adjacent and can be held close together in locked-in position for wheel around type movement.
- Forearm** The arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around other.
- Handshake Hold** Use a comfortable handshake with hands reached and touched at about average waist height. Thumb should overlap the back of opposite dancer's hand.
- It is important in Right & Left Grand to release hands when passing. Do NOT stretch or lean over to reach the next hand.
- Loose Handhold** Hands revolve around each other maintaining contact and certain degree of security or stabilization. Slight palm pressure is all that is required.
- Hands Up** Hands are joined in a crossed palm position, i.e. opposing dancers place palms together with fingers pointing up, then tilt hand out slightly which will result in a crossed palm position. Thumbs are gently closed on the back of the opposing dancers hand. As the turning action starts, wrists are straightened.
- Box Star/Packsaddle** Four Gents with palms down take wrist of gent ahead and link up to form a box.
- Posture** Dancers should stand erect and tall, shoulders back. Often tall people have tendency to stoop, but should not.
- Pull By** The action brings two people toward each other. Hands should be dropped before bodies cross a common plane.
- Skirt Work** Ladies hold skirt in free hand using very slight rhythmical flourish to move skirt in front and back, right hand moving with left foot, left hand moving with right foot.

Definitions for Styling Continued:

Promenade Ending Twirl

Gent raises right hand holding lady's right hand loosely as she twirls clockwise underneath, ending in a squared up, couples position.

STYLING FOR BASIC SQUARE DANCE CALLS

BOW (HONOR)

To Your Partner

Gents: Turn slightly to face your partner making eye contact. Place Left hand behind back or at left hip, palm out. Place right foot in front of left foot. The right foot should be pointed toward the lady with the toe touching the floor. Gent's right hand holds lady's left hand. Both legs are straight, with weight on the back foot.

Ladies: Turn slightly to face your partner making eye contact. Left foot should be pointed forward with toe touching floor, right foot in back. Right hand holds skirt toward center of square, right arm bent at elbow. Place left hand in partner's right hand. Both legs are straight with weight on back foot.

An acceptable traditional variation of styling is that the Gents bow slightly from the waist as the Ladies acknowledge with a curtsy.

To Your Corner

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

Ladies: Left hand in partner's right hand, turn slightly to face corner, making eye contact. Place right foot in front of left foot with the right foot pointed toward corner and the toe touching floor. Both legs are straight with weight on back foot.

An acceptable traditional variation of styling is that the Gents bow slightly from the waist as the Ladies acknowledge with a curtsy.

BASIC PROGRAM

1. CIRCLE LEFT

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

2. FORWARD AND BACK

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

3. DO SA DO

Gents: Arms in natural dance position, right shoulder forward as right shoulders pass, left shoulder forward as left shoulders pass.

Ladies: Both hands on skirt moving skirt forward and back to avoid opposite dancer, right hand forward as right shoulders pass, left hand forward as left shoulders pass.

4. SWING

Starting Position:

Gents: Left arm bent at elbow, palm slightly up, right hand on lady's back slightly above waist. Posture erect.

Ladies: Right hand palm down on gent's left hand, left hand on gent's right shoulder, arm resting on gent's right arm. Posture erect.

Footwork: Walk around. Use short walking or shuffling steps around the central point.

Buzz Step. Right foot moves in small steps around the pivot point while the left foot pushes -- as in a scooter motion.

Ending Position:

Ladies roll off man's right arm blending smoothly to position for next call.

OR

Twirl (to a Promenade only -- Lady's Option).

Gent. raises his left hand over lady's head, holding lady's right hand loosely. Her hand revolves around his for stability as she turns clockwise moving down line of dance three steps, into a promenade position by joining inside hands on the 4th step. While lady turns the gent will move forward down line of dance to be in position for the promenade.

5. PROMENADE

Gents: Hands are palms up, right forearm over lady's left arm.

Ladies: Hands are palms down in gent's hand.

Comment: Joined hands should be positioned equally between partners.

Single File:

Gents: Arms held in natural dance position.

Ladies: Both hands on skirt, working skirt with natural swinging motion.

6. ALLEMANDE LEFT

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

7. GRAND RIGHT AND LEFT/WEAVE

All dancers. Hands are involved with alternating pull-by movements, no twirls. Arms should be held in natural dance position, and the handhold position should be released as dancers pass each other. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to get the next person. Just a comfortable extension of the arm and hand is all that is necessary.

WEAVE

Ladies will work skirt with both hands as they move around the square, not exaggerated but with hands on skirt. Men hold hands in natural dance position. The motion is one with the circle not too large and with the dancers leading with their right shoulders as they pass the dancer on their right, then with the left shoulder as they pass the dancer on the left. Brief eye contact should be

made as you meet each dancer.

8. PASS THRU

Gents: Right shoulder slightly forward as right shoulders pass. Arms in natural dance position.

Ladies: Work skirt with hands, right hand leading as right shoulders pass.

9. "U" TURN BACK

Gents: Arms in natural dancing position.

Ladies: Arms in Natural dancing position.

10. SPLIT THE COUPLE/RING

Normal styling. Gents arms in natural dance position; Ladies may work skirt. The couple that is separated by the active couple simply moves out of the way so that the active couple may move between them. Once the active couple has moved thru and is out of the way, the couple who separated will move together once again.

11. COUPLES SEPARATE/DIVIDE

Those not active will move forward so those moving do not have to go so far. Men's arms in natural dance position. Ladies skirt work optional.

12. COURTESY TURN

Gents: The extended left hand serves as a direction indicator and the man uses his left hand to lead, not pull. Place right hand in small of lady's back.

Ladies: Use right hand to work skirt.

13. CHAIN FAMILY

Gents: Release partner then turn right shoulder slightly toward center of the square to begin Courtesy Turn portion of call, step back with left foot.

Ladies: Two Ladies Chain
Use handshake pull by. No skirt work except as part of Courtesy Turn.

Four Ladies Chain
Hands up (Palm Star), touching right hands in star pattern.

3/4 Chain
Same styling as in Four Ladies Chain.

Comments: Important that Gent clears path for receiving Lady after chain by moving slightly to the right and starting Courtesy Turn motion before Lady arrives.

14. DO PASO

Gents: Hands in position for arm-turns, alternating left and right.

Ladies: Use forearm turn positioning.

Comment: When the courtesy turn portion of Do Paso is replaced by a different logical basic, then the styling reverts to that basic.

15. RIGHT AND LEFT THRU

Each dancer takes regular handshake hold (right hands) with opposite as they move by each other. They release hands immediately as they pull by. For Courtesy Turn styling refer to #12.

16. STAR FAMILIES

Gents: In forward moving star inside hands should be joined in a Palm Star Position, average eye level, arms bent at elbow. Outside arm in natural dance position.

Ladies: Inside hands same as for gents, outside hands to work skirts.

17. STAR PROMENADE

Gents: Inside hand same as in Right or Left Hand Star, outside arm around lady's waist.

Ladies: Inside arm around Man's waist under his arm, outside hand works skirt.

18. INSIDE OUT & OUTSIDE IN

Normal styling.

19. COUPLES LEAD RIGHT

Normal couple hand-hold between Gent and Lady, outside hands free in natural dance position.

20. CIRCLE TO A LINE

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

Here we SKIP BASICS 21 thru 30. To be worked on by Committee during coming year.

31. STEP OUT AND TURN BACK

Refer to styling for #5

32. ALLEMANDE THAR/WRONG WAY THAR

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

33. SHOOT THE STAR

Forearm position shall be used for shooting the star. Outside hands free and in natural dance position. Lady will remain holding skirt until hand is needed for next command.

34. SLIP THE CLUTCH

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

SKIP BASICS #35, #36, #37, #38, #39, #40, #41

42. OCEAN WAVE/BALANCE

Ocean Wave: Dancers should use hands up position.

Balance: Forward distance between dancers should be determined by the arm position of the dancer which is extended forward and bent slightly at the elbow. Care should be taken not to pull down on partner's arm.

Footwork: Step forward, touch, step back, touch; or as a pleasing variation use Two-step (step, close, step, hold) forward, and Two-step back (step, close, step, hold).

43. SWING THRU

ALL dancers. Hands are joined in hands-up position, elbows in close. Exert slight pressure to assist opposite dancer in turning.