

The illustrated
BASIC and MAINSTREAM
Movements of
SQUARE DANCING

HANDBOOK SERIES

MORE
THAN
450
ILLUSTRATIONS

Reprinted from
SQUARE DANCING

Official Publication
of the Sets in Order
AMERICAN SQUARE DANCE
SOCIETY



This Handbook is
endorsed by



The International Association of
Square Dance Callers.

LADIES IN
THE MEN SASHAY

(see Basic 12C)

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

The Basic Movements of Square Dancing

The Basics as adopted by Callerlab - The International Association of Square Dance Callers. This Handbook has been prepared by the American square Dance Society, Bob Osgood, ASDS, editor.

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

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

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

A Word to New Dancers

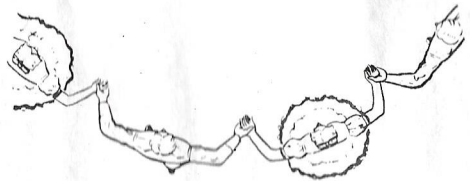
Don't expect to be able to learn to square dance with just the aid of this Handbook alone. Square dancing can only be learned through involvement - by actually getting out there and dancing! This book will never replace your caller/teacher. That is not its purpose. On the contrary, this collection of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

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

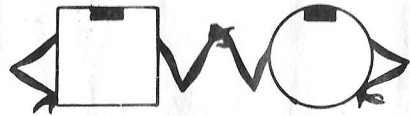
An Extra Dimension

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

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



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

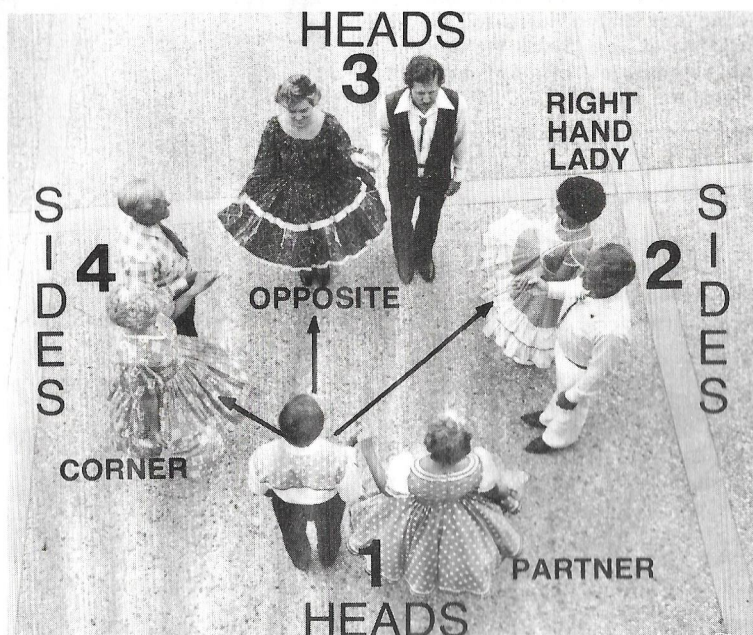


Photographs of actual dancers in action are used when details of the pattern and styling need to be pointed out.



In some instances just one of these methods will be used. In others, however, the movement will be best depicted by using two of the types or even three. It is hoped that this addi-

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



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

tional dimension will help to make the Handbook even more meaningful to you.

If you're in a hurry to locate a certain basic call, turn to the last pages in this booklet for an alphabetical index. Following the index is a glossary of terms that augment these basic movements. We hope that this collection will help you in your enjoyment of square dancing.

The Basic Plateau is a Destination Point and after these basics have been learned a square dancer should be able to dance with any group listing itself as a Basic Club. The Mainstream Plateau, follows the Basic Plateau.

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

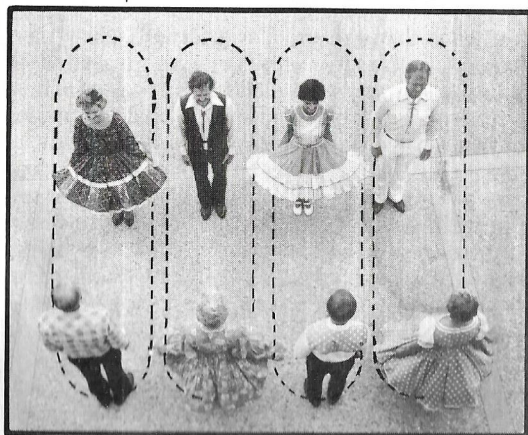
All photos, type, art and layout copyright 1982 by Bob Osgood, Los Angeles, California. 3rd printing 1985, 4th printing 1987, 5th printing 1989, 6th printing 1991 by New England Caller Inc., P.O. Box 8069, Lowell, MA 01853. Printed in USA.

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

About the Formations

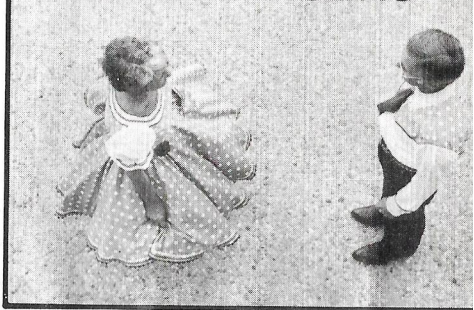
AS YOU PROGRESS through your square dance class you will become acquainted with the formations used, as well as positions in relation to yourself and the other seven dancers in the square. You will have learned to form a circle and a square during the first night of your learning period. This is the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

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



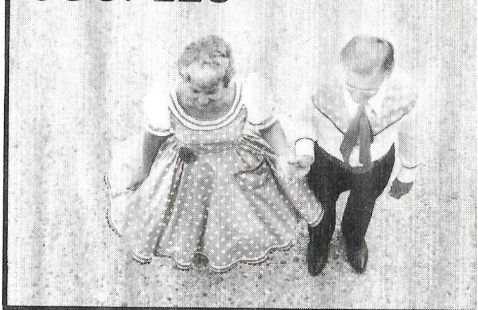
Facing Dancers: Facing dancers, unless otherwise specified, may be any combination of men and women.

FACING DANCERS



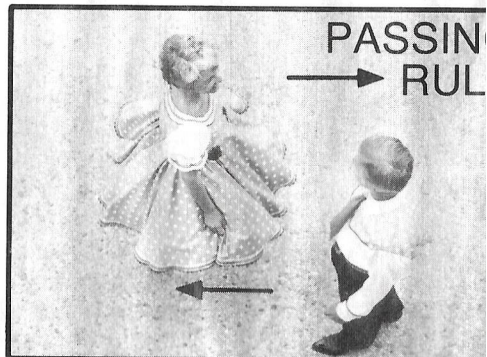
Couples: Couples, unless otherwise specified, may be any combination of men and women.

COUPLES

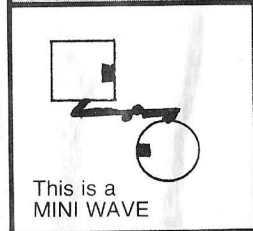
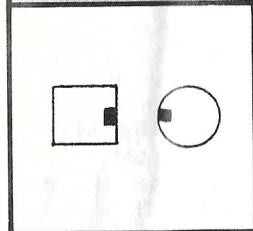
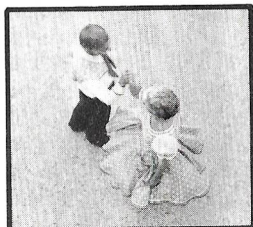


There are also rules in square dancing which apply under certain circumstances and situations.

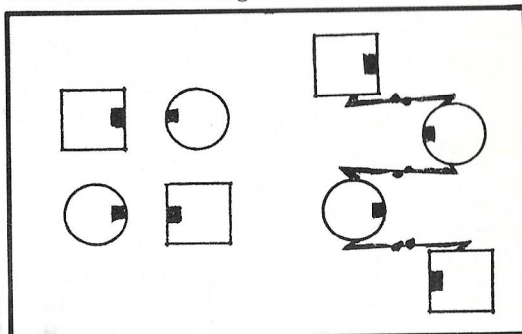
Passing Rule: Whenever two dancers are walking toward each other and about to collide, they pass right shoulder and continue.



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



calls which require two parallel ocean waves (e.g., spin chain thru) are called with the dancers in an eight chain thru formation.



A VARIETY OF PROGRAMS

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

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

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

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

☆☆☆

There is a correct and comfortable way to execute each of the movements covered in this Handbook. The styling notes following each description will be of great value. If the Definitions or Styling Committees of Callerlab make changes, your own caller/teacher will keep you apprised of these.

Your Basic Movements Check List

For the person learning to square dance: Use this list to check these basics as they are taught. You may wish to put an X in front of the basic the first time the movement is taught and then later run a line through it when you have thoroughly learned the basic.

- | | | |
|---|--------------------------------------|--------------------------------|
| 1. Circle Family | 19. Right and Left Thru | 39. Run Family |
| a. Left | 20. Grand Square | a. Boys |
| b. Right | 21. Star Thru | b. Girls |
| 2. Forward & Back | 22. Circle to a Line | c. Ends |
| 3. Dosado | 23. Bend the Line | d. Centers |
| 4. Swing | 24. All Around the Left Hand Lady | e. <i>Cross</i> |
| 5. Promenade Family | 25. See Saw | 40. Trade Family |
| a. Couples (full, $\frac{1}{2}$, $\frac{3}{4}$) | 26. Square Thru Family | a. Boys |
| b. Single file | (1-5 hands) | b. Girls |
| 6. Allemande Family | a. Square thru | c. Ends |
| a. Left | b. <i>Left square thru</i> | d. Centers |
| b. Left arm turn | 27. California Twirl | e. Couples |
| c. Right arm turn | 28. Dive Thru | f. Partner |
| 7. Right & Left Grand Family | 29. Cross Trail Thru | 41. Wheel & Deal Family |
| a. Right and left grand | 30. Wheel Around | a. From lines of four |
| b. Weave the ring | 31. Thar Family | b. From two-faced lines |
| c. <i>Wrong way grand</i> | a. <i>Allemande thar</i> | 42. Double Pass Thru |
| 8. Star Family | b. <i>Wrong way thar</i> | 43. Zoom |
| a. Left | 32. Shoot the Star | 44. Flutterwheel Family |
| b. Right | (Reg., Full Around) | a. Flutterwheel |
| 9. Star Promenade | 33. Slip the Clutch | b. <i>Reverse flutterwheel</i> |
| 10. Pass Thru | 34. Box the Gnat | 45. Sweep a Quarter |
| 11. Split the Outside Couple | 35. Ocean Wave Family | 46. Veer Family |
| 12. Half Sashay Family | a. Right hand wave | a. Left |
| Half Sashay | b. <i>Left hand wave</i> | b. Right |
| b. Rollaway | c. Alamo style wave | 47. Trade By |
| c. Ladies in, men sashay | d. Wave balance | 48. Touch $\frac{1}{4}$ |
| 13. Turn Back Family | 36. Pass the Ocean | 49. Circulate Family |
| a. U turn back | 37. Extend ($\frac{1}{4}$ tag only) | a. Boys |
| b. Gents or Ladies Backtrack | 38. Swing Thru Family | b. Girls |
| 14. Separate | a. Swing thru | c. All eight |
| 15. Courtesy Turn | b. Alamo swing thru | d. Ends |
| 16. Ladies Chain Family | c. <i>Left swing thru</i> | e. Centers |
| a. Two Ladies (reg. & $\frac{3}{4}$) | | f. Couples |
| b. Four Ladies (reg. & $\frac{3}{4}$) | | g. <i>Box</i> |
| c. <i>Chain Down The Line</i> | | h. <i>Single file (column)</i> |
| 17. Do Paso | | i. <i>Split</i> |
| 18. Lead Right | | 50. Ferris Wheel |

All Right — Sets in Order — Let's Go

The traditional invitation, "Sets in Order," is the callers signal to get on the floor, form your squares (sets) and start dancing. Now that the preliminaries are over you'll find that the pages to follow contain — in addition to the descriptions and styling and timing notes of all the movements in the first two programs of square dancing — some 450 photographs,

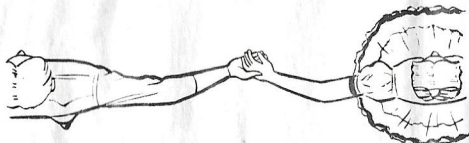
drawings and diagrams which we hope will help you with the language of this activity. In the back of this Handbook you'll find an index and a short glossary.

We suggest that you pay particular attention to the Styling Notes following each definition, for your ability to dance well plays a large part in your personal enjoyment.

The Basic Movements of Square Dancing

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

STYLING: All dancers walk (dance) forward with joined hands, men's palms up and ladies' palms down, elbows bent comfortably so that hands are above the elbow. **TIMING:** Standing or static square (SS) 8 people, full around, 16 steps; three quarters, 12 steps; one half, 8 steps; one quarter, 4 steps.



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



CIRCLE LEFT

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



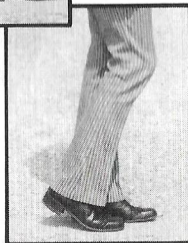
FORWARD



2



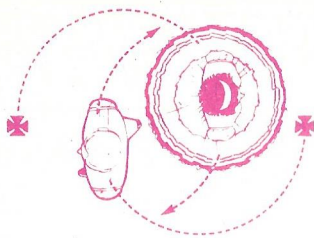
3



TOUCH

steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

STYLING: Couples have inside hands joined. As couples meet in the center, outside hands may be touched palm to palm. As the foot is brought to the touch (on the 4th and 8th counts), it should remain on the floor. **TIMING:** SS (static square) all, 8 steps, heads or sides, 8 steps; rock forward and back, 4 steps; balance, 4 steps.

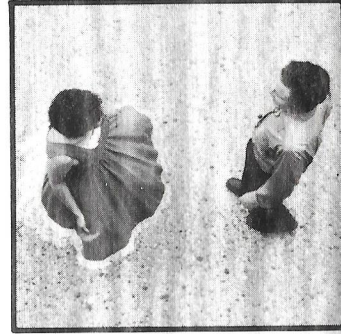
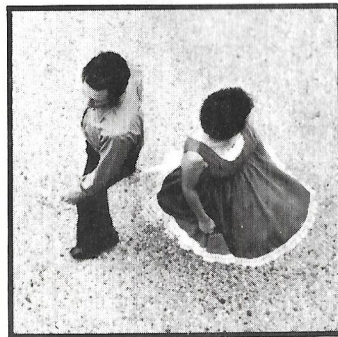
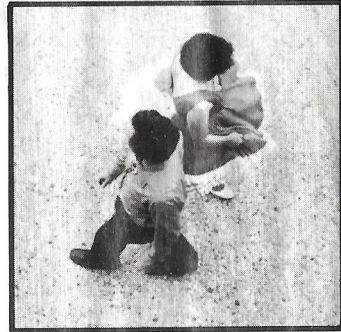
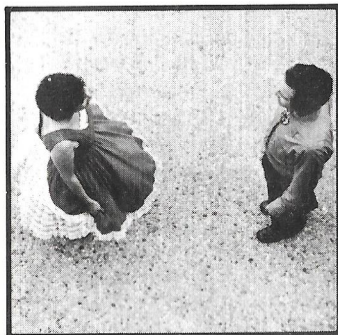


(3) DO SA DO: Starting formation — facing dancers. Dancers advance and pass right shoulders. Without turning, each dancer moves to the right passing in back of the other dancer. Then moving backwards, each

passes left shoulders returning to starting position.

STYLING: Men — arms in natural dance position, right shoulders forward as right shoulders pass, left shoulders forward as left shoulders pass. Ladies — both hands on skirt, moving skirt forward and back to avoid opposite dancer, right hand forward as right shoulders pass, left hand forward as left shoulders pass. **TIMING:** SS with corner, 6 steps; with partner, 6; from a Box formation (see **DANCER TIPS** at Basic #20), 6, SS across the set, 8.

DO SA DO

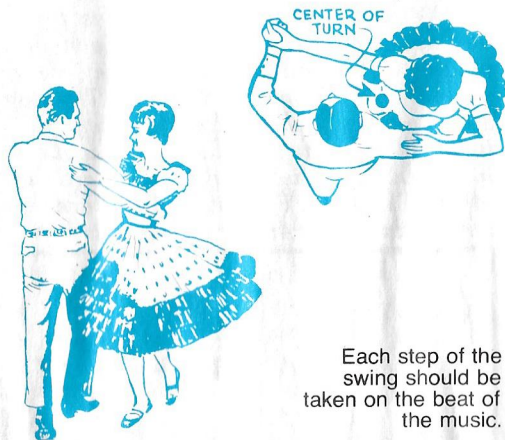
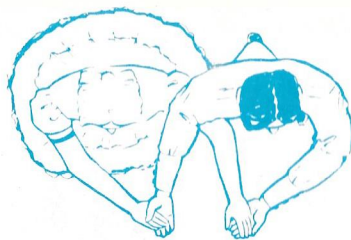


(4) SWING: Starting formation — facing dancers (man and lady). Dancers step forward ending right side to right side and move around each other turning in a clockwise direction four or more counts. Dancers break out of the swing. The lady continues turning to her right until facing the same direction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

STYLING: Men — left arm bent at the elbow, palm slightly up, right hand on lady's back slightly above the waist, posture should

be erect. Ladies — right hand palm down on man's left hand, left hand on man's right shoulder, arm resting on man's right arm. **Footwork:** WALK AROUND — use short walking or shuffling steps around the central point. BUZZ STEP — right foot moves in small steps around the pivot point between the two dancers while the left foot pushes, as in a scooter motion. **Ending position:** Lady rolls off man's right arm blending smoothly to position for the next call or twirls (to a promenade position only — lady's option). To twirl, the

man raises his left hand over the lady's head, holding lady's right hand loosely. Her hand revolves around his for stability as she turns clockwise moving down line of dance three steps, into a promenade position, joining inside hands on the 4th step. While the lady turns, the man will move forward down the line of dance to be in position for the promenade. **TIMING:** Advancing skill, usually 4 to 8 beats of music, used at caller's discretion.



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

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



the end of the promenade the couple turns, as a unit, to face the center of the set. If promenading to the man's home position, the couple always goes at least one quarter around the square. If need be, they continue past the man's home position for another full time around. (b) **SINGLE FILE PROMENADE:** Starting formation — single file promenade. Dancers move forward in single file counterclockwise or clockwise around the circle, as directed.

STYLING: In promenade position the man's hands are palm up, right forearm over the lady's left arm. Lady's hands are palm down in man's hand. Joined hands should be positioned equally between partners. In single file promenade man's arms are held in natural dance position; lady's hands on skirt, working with the natural swinging motion. **TIMING:** SS, couples promenading full around, 16; three quarters, 12; one half, 8; one quarter, 4; 4 people promenading inside, 8.

(5) PROMENADE FAMILY (Full, 1/2, 3/4) (a) COUPLE PROMENADE: Starting formation — promenade. As a unit the couple walks forward around the circle counterclockwise. Unless otherwise specified, they promenade until reaching the man's home position. At



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

SINGLE FILE PROMENADE





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

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



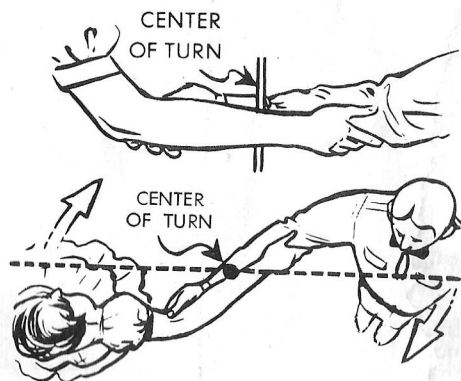
STYLING: The arms are held past the wrist but not past the elbow joint. Each dancer places his hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other. **TIMING:** Full around, 8; three quarters, 6; one half, 4; one quarter, 2.

(6) ALLEMANDE FAMILY: Starting formation — any position where dancers can conveniently turn 90° or less to face their corner. (a) **ALLEMANDE LEFT:** Dancers face their corners and turn by the left forearm. Releasing armholds and stepping forward, each dancer ends facing his partner. (b) **LEFT ARM TURN:** Starting formation — facing dancers. Dancers join left forearms and walk forward around each other the distance specified, e.g. half (180°), three quarters (270°), full (360°), etc. (c) **RIGHT ARM TURN:** Like left arm turn except dancers turn with the right forearm.



RIGHT AND LEFT GRAND

RIGHT ARM TURN



(7) RIGHT AND LEFT GRAND FAMILY: Starting formation — square or circle or any position where dancers may conveniently turn 90° or less (if necessary) to face opposite sex, men facing counterclockwise, ladies clockwise. (a) **RIGHT AND LEFT GRAND:** If necessary, dancers turn 90° or less to face opposite sex (men counterclockwise, ladies clockwise) join right hands, if not already joined, and pull by. Each moves ahead, around the circle, and gives the left hand to the next, a right to the next and a left to the next until each dancer meets the person with whom he started. (b) **WEAVE THE**



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

RING: A right and left grand without touching hands. (c) **WRONG WAY GRAND:** Like right and left grand, but men move clockwise and ladies move counterclockwise.

STYLING: In the right and left grand for all dancers, hands are involved with alternating pull-by movements, no twirls. Arms should be held in natural dance position and the handhold position should be released as dancers pass each other. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to the next person. Just a comfortable extension of the arm and hand is all that is necessary. In the weave the ring, ladies will work their skirt with both hands as they move around the square, not exaggerated but with both hands on skirt. Men hold hands in natural dance position. The motion is one with the circle not too large and with the dancers leading with their right shoulder as they pass the dancer on the right, then with the left shoulder as they pass the dancer on the left. Brief eye contact should be made as they meet each dancer. **TIMING:** Until you meet your partner on the other side, 10 steps.

(8) STAR FAMILY: Starting formation — facing dancers, facing couples, square, circle. (a) **LEFT HAND STAR**, (b) **RIGHT HAND STAR**. The directed dancers step forward and extend designated hands to form a left or right hand star. Dancers turn the star by

walking forward in a circle around the center of the star. Turning distance of the star may be specified in fractions of one quarter, one half, three quarters, or a complete revolution.

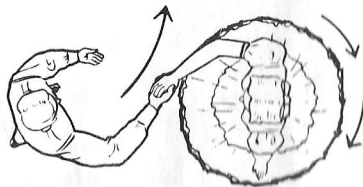
STYLING: In a forward moving star inside hands should be joined in a "palm star" position (hands of those making the star at about average eye level — palms touching), arms bent at elbow. Men's outside arms in natural dance position, ladies' outside hands work skirt. **TIMING:** 4 people, full around, 8; three quarters, 6; one half, 4; one quarter, 2. 8 people, full around, 16; three quarters, 12; one half, 8; one quarter, 4.

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

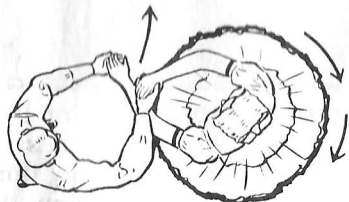
STYLING: Men's inside hands joined the same as in a right or left hand star, outside arm

DANCER TIPS

PROMENADE PICK UP



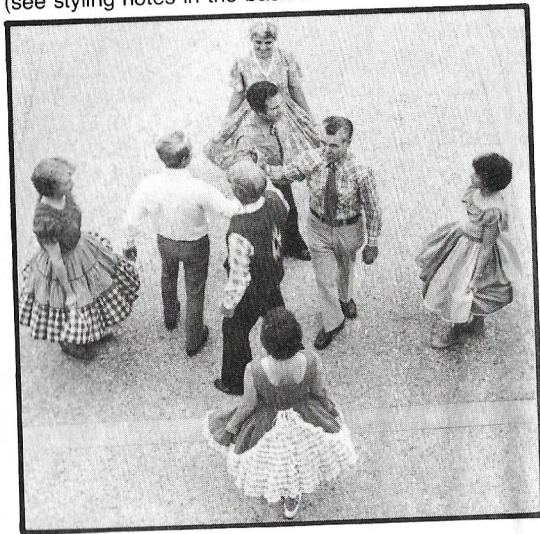
As dancers approach each other, they take right hands ...



... the girl, anticipating the man, makes an independent right face turn and joins him in promenade position.

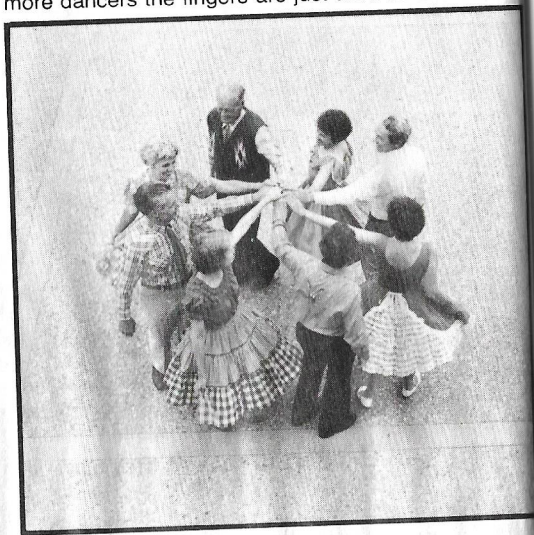
around the lady's waist. Lady's inside arm around man's waist under his arm, outside hand works skirt. **TIMING:** 4 couples full

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

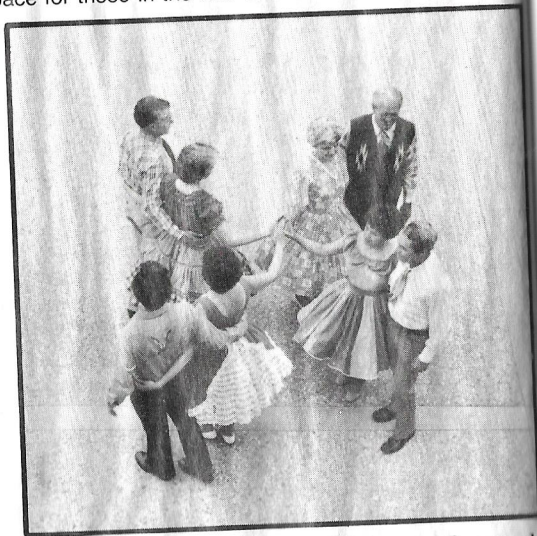
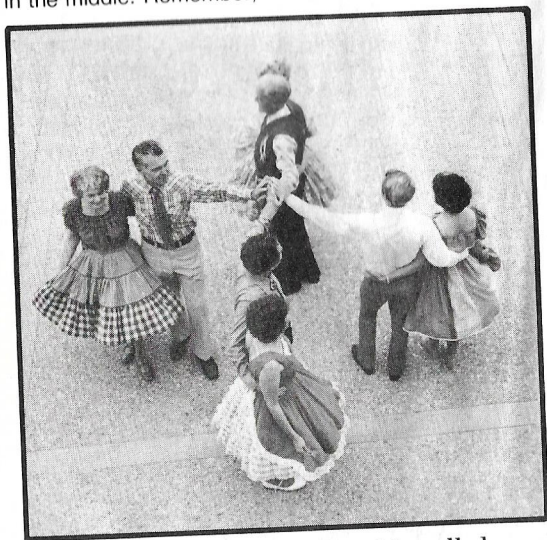


around, 12; three quarters, 9; one half, 6; one quarter, 3. 4 couples full around with back out at home, 16.

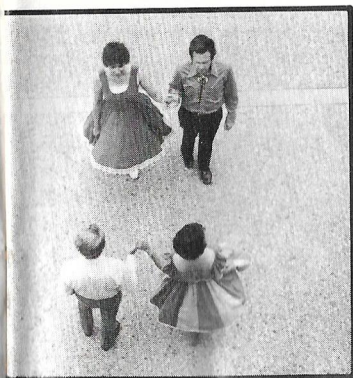
All eight in the square star by the left. With more dancers the fingers are just allowed to touch.



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



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



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

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

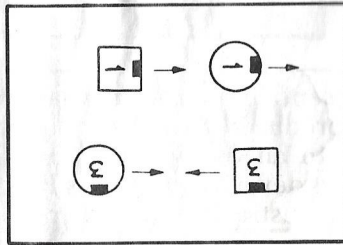
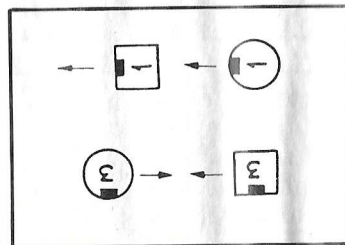
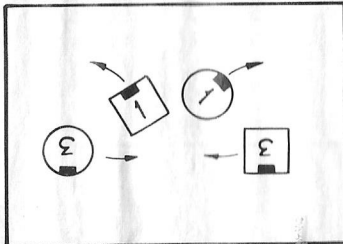
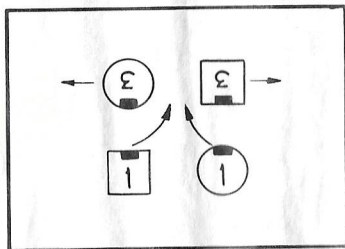
STYLING: *Man's right shoulder slightly forward as right shoulders pass. Arms in natural dance position. Ladies work skirts with hands, right hand leading as right shoulders pass.* **TIMING:** *From a static square (SS), heads or sides passing thru across the set, 4; Box, 2.*

(11) SPLIT THE OUTSIDE COUPLE.

Starting formation — facing couples. The active or directed couple moves forward between the outside couple who sidesteps slightly to let them through then sidesteps back together again.

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

SS, Heads or sides pass thru around one to a line, 8; around two to a line, 10; to home, 12. From a Box, insides split the outsides to a line, 4 steps; to home position, 6.



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



Standard HALF SASHAY is executed without a turning movement.

(12) HALF SASHAY FAMILY: (a) **HALF SASHAY.** Starting formation — couple. Partners exchange places without changing facing directions. Dancer on the right side-steps to the left, while the other dancer on the left steps back, sidesteps to the right, then steps forward to rejoin partner. (b) **ROLLAWAY.** Starting formation — couple. The directed dancer, or if not specified the dancer on the right, rolls across a full turn (360°) in front of the dancer on the left, as he side-steps to the right — to exchange places. From a circle, unless otherwise directed, the ladies roll left across in front of the men. (c) **LADIES IN, MEN SASHAY:** Starting formation — circle or line with alternating men and ladies. With all dancers facing in, the ladies step forward and pause, while the men move to the left behind and past one lady. Ladies step back and rejoin hands with the men. If

the circle is moving to the right, the men sashay to the right.

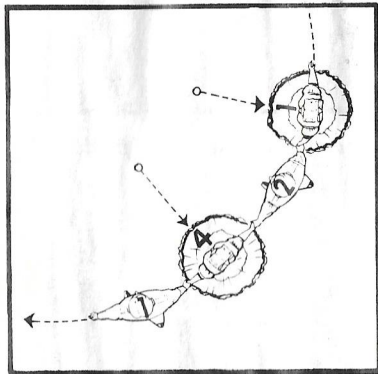
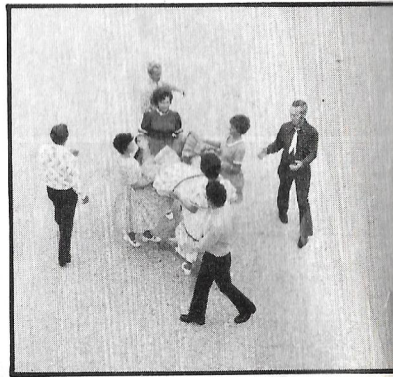
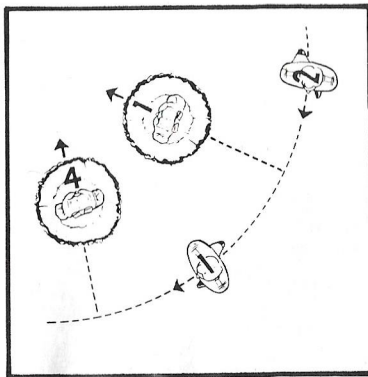
STYLING: Hands held in normal couple handhold. Man and lady each use a slight pulling motion toward each other as they initiate the sashay movement. Rollaway: Hand hold same as joined couples. Man should slightly pull lady as both man and lady reach to join hands and continue pulling motion with outside hand. Man steps back with left foot, to the side and across. Ladies In, Men Sashay: Men's hands in slightly up position ready to rejoin the ladies in the circle. Ladies should have both hands on skirt when moving to the center and momentarily bunch skirt before returning to the circle. TIMING: Half sashay, 4 steps; Rollaway, 4; Ladies in, men sashay, 4.

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



THERE'S MORE—This is essentially a book on what and how to dance. The American Square Dance Society has produced two other volumes in this series. One is the Indoctrination Handbook with an overview of the history and philosophy of the activity. The other Handbook is devoted to the Plus Program and, like the one you have here, contains definitions and illustrations. See your caller, local dealer or write to New England Caller, Inc. P.O.Box 8069, Lowell, MA 01853

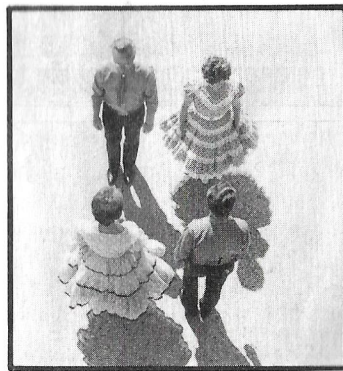
LADIES IN, MEN SASHAY



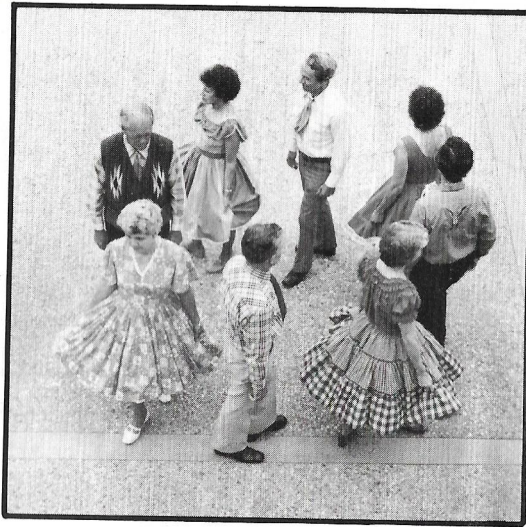
(13) TURN BACK FAMILY: (a) **U TURN BACK.** Starting formation — single dancer. The dancer does an in-place about-face turn (180°), turning toward partner unless the body flow dictates otherwise. If alone (i.e. no

partner), the dancer turns toward the center of the set. If the dancer is facing directly toward or away from the center of the set, he may turn in either direction. (b) **GENTS OR LADIES BACKTRACK:** Starting formation — single dancer. The dancer does a U turn

U TURN BACK following a pass thru.



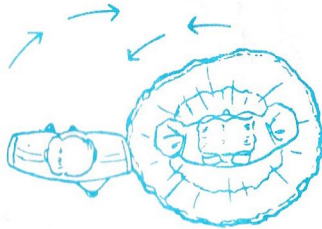
SINGLE FILE TURN BACK — don't spin, turn one step on each beat of the music.



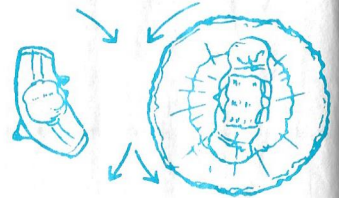
back by stepping out and turning away from partner or the center of the set.

STYLING: Arms in natural dance position.
TIMING: 2 steps.

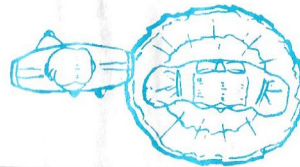
The dancer does an in-face, about-face turn (180°).



Turning toward partner



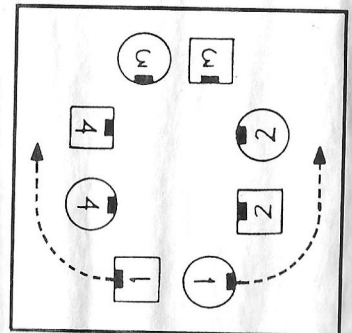
when the body flow does not dictate otherwise.



(14) Separate: Starting formation - couple. The dancers in the couple turn back to back with each other and walk forward around the outside of the square. The distance traveled is determined by the next call.

STYLING: Those not active will move forward to get out of the way so that those moving will not have so far to go. Men's arms in natural dance position; ladies' skirt work optional.
TIMING: 2 steps.

SEPARATE

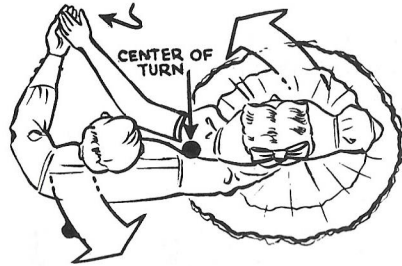


(15) COURTESY TURN: Starting formation—couple, facing dancers. (Limited at Mainstream to couples with a man on left, woman on right.) The man (left hand dancer) takes the lady's (right hand dancer) left hand (palm down) in his left (palm up) and places his right hand in the small of the lady's back.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

STYLING: Men, the extended left hand serves as a direction indicator and the man uses his left hand to lead, not pull. Place the right hand in the small of the lady's back. Ladies use the right hand to work the skirt. The call courtesy turn is limited to turning a woman on the man's right.

TIMING: 4 steps.

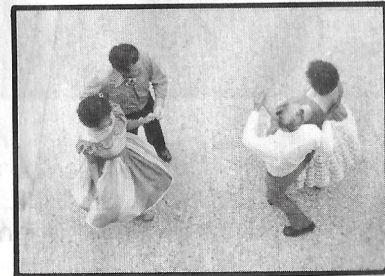
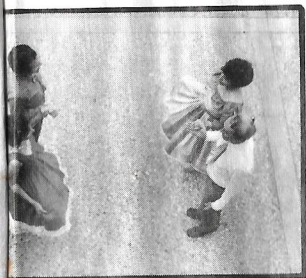
The man's hand serves as a guide with his thumb applying gentle pressure on the lady's hand.



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

extends a left hand to the man for a courtesy turn. Couples end facing each other. (b) **FOUR LADIES CHAIN:** Starting formation — square or circle of 8 dancers. Similar to two ladies chain except that all four ladies step to the center and form a right hand star. They turn the star halfway around to their

TWO LADIES CHAIN



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

STYLING: Men release partner then turn right shoulder slightly toward the center of the square to begin the courtesy turn portion of

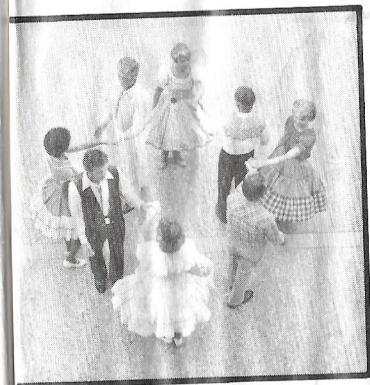
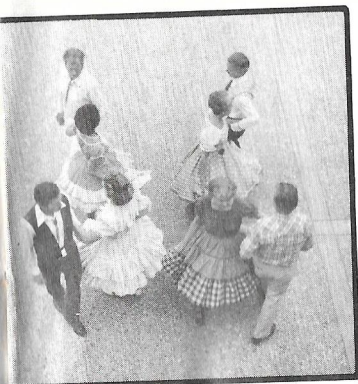
the call, step back with the left foot. Ladies use handshake pull by for two ladies chain. No skirt work except as part of courtesy turn. Three quarter and four ladies chain, ladies use the hands up palm star, touching right hands in the star pattern. It is important that the man clears a path for receiving the lady after the chain by moving slightly to the right and starting the courtesy turn motion before the lady arrives. TIMING: SS, two ladies across set, 8 steps; three quarters, 10; four ladies across set, 8; three quarters, 10.

FOUR LADIES CHAIN



(c) **CHAIN DOWN THE LINE:** From a right hand line or left hand ocean wave, centers trade while ends adjust

as necessary. Then the ends courtesy turn the centers. Ending formation is facing couples.



DO PASO — a continuous flowing movement.

(17) DO PASO: Starting formation — circle of two or more couples. Each dancer faces partner or directed dancer and does a left arm turn half (180°) to face in the opposite direction. Releasing armholds and moving forward, each dancer goes to the corner for a right arm turn half (180°). Each returns to the starting partner to courtesy turn to face the center of the set or to follow the next call.

STYLING: All dancers' hands in position for forearm turns, alternating left and right. When the courtesy turn portion of the do paso is replaced by a different logical basic, then the styling reverts to that basic. TIMING: SS from start to finish of courtesy turn, 16 steps; to the next call, 12.

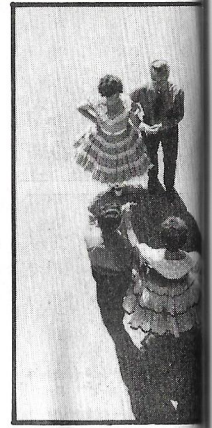
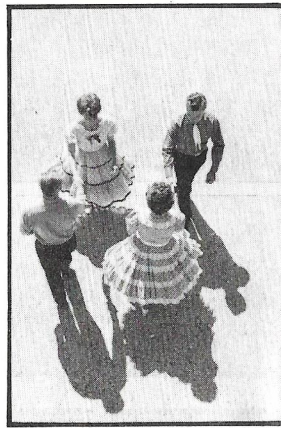
(18) LEAD RIGHT: Starting formation — couple. Directed couple(s) take a step forward, and as a unit turn to the right 90° and move forward.

STYLING: Normal couple handhold between the man and lady, outside hands in normal dance position. TIMING: 4 steps.

(19) RIGHT AND LEFT THRU: Starting formation — facing couples. Dancers step forward, join right hands with the dancer directly ahead and pull by. Each couple then does a courtesy turn to face the other couple.

STYLING: Each dancer takes regular

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

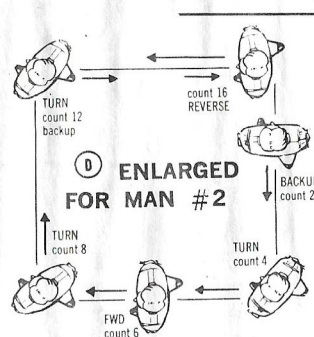


RIGHT AND LEFT THRU

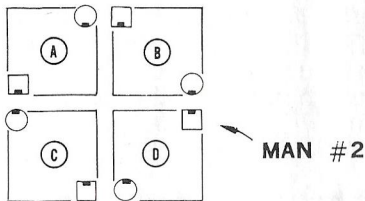
handshake hold (right hands) with opposite as they move by each other. They release hands immediately as they pull by. For courtesy turn styling, refer to that basic (15). TIMING: SS,

heads or sides across the set, 8 steps; Box (couples standing closer together), 6; OW (within an ocean wave – a formation that appears in basic 35), 6 steps.

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



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



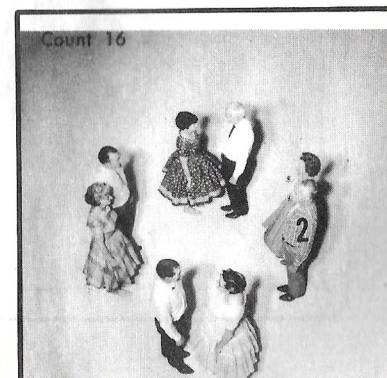
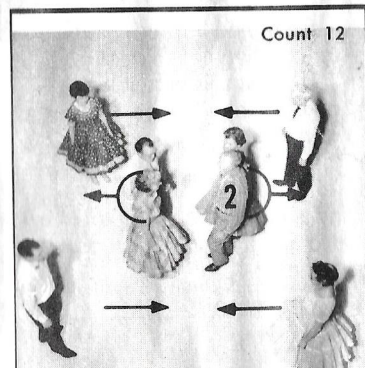
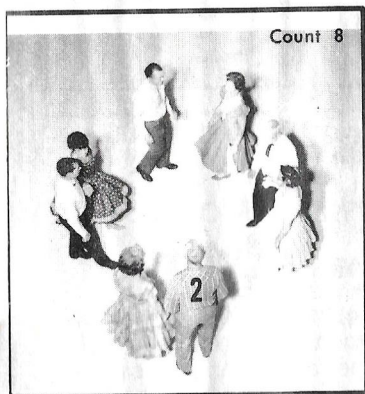
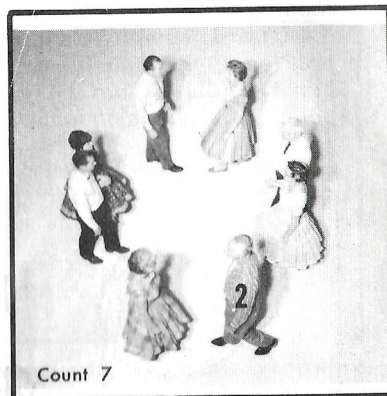
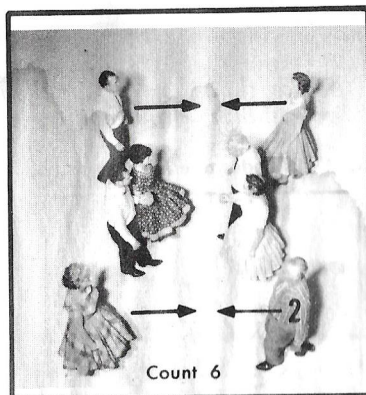
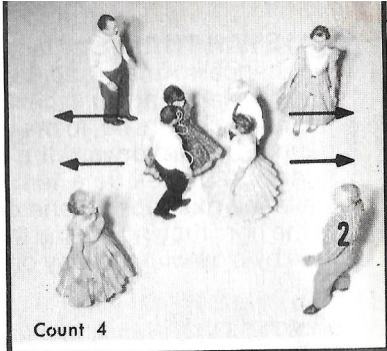
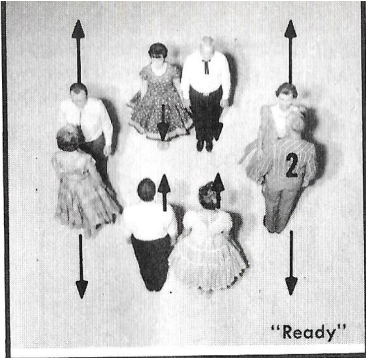
In the diagram the eight dancers are in the respective positions to start the Grand Square. On the next page we trace the movement of man #2.

Turn one quarter (90°) to face opposites and

back up to home (total: 32 steps). While the head couples are doing the first 16 steps, the sides start by facing their partners to back away and do the second 16 steps. Completing this, the sides do the first 16 steps, while the heads are doing the last 16. The principle of walking three steps and then turning (or reversing) on the fourth step is followed throughout. This call may be broken into fractional parts by the caller directing the number of steps required. The call may also start with the heads, or other designated dancers, directed to face.

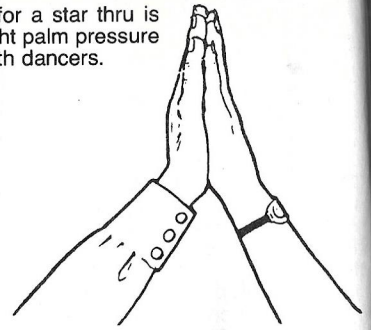
STYLING: *Mens' arms in natural dance position; ladies work skirt with natural swinging action. When moving forward and backward as a couple, normal couple handhold is desired. TIMING: 32 counts.*

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



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

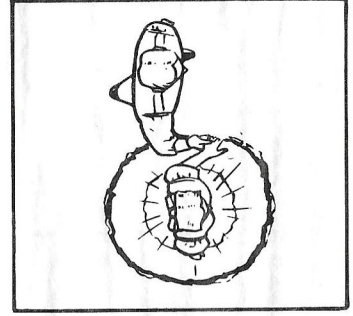
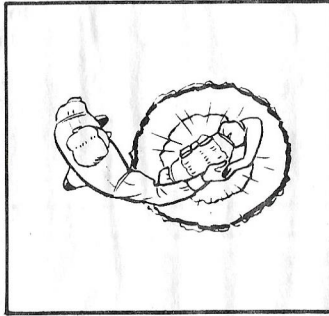
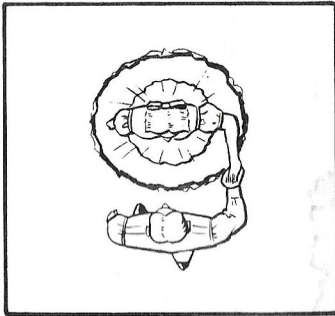
Starting contact for a star thru is retained by a slight palm pressure on the part of both dancers.



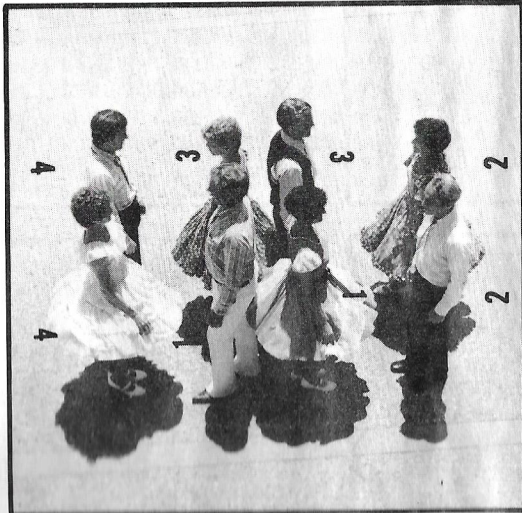
STYLING: Hands are joined in the arch, palm to palm, fingers pointed up. Hand grip should be readjusted to couple handhold after the basic is completed. Join hands in raised position approximately eye level. It is important that hands not be joined before that point. Man's hand should be used to stabilize

as the lady provides her own momentum. It is equally important that the man's arm remain well above the lady's head. **TIMING:** 4 steps from point of contact.

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



DANCER TIPS



Standing start

or Dancers in Motion. . .

it Makes a Difference.

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



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

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

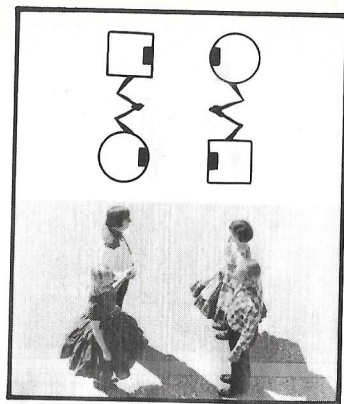
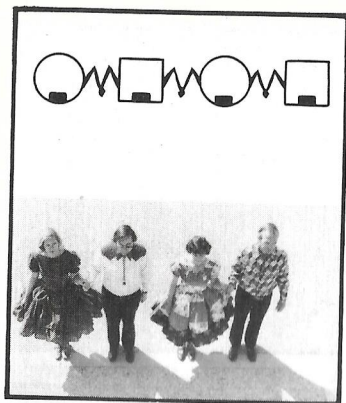
STYLING: *The circle portion is the same styling as in circle eight. As the man breaks with his left hand to form a line, he should lead the line several steps before turning. After the end lady has released her right hand, and while retaining the right hand of the man beside her, together they will raise their joined hands and make an arch. Then as the line begins to straighten out, she will move forward under this arch, turning left face gradually under her own left arm so that instead of backing up she is moving forward to the end of the line.* **TIMING:** 8 steps.

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

STYLING: *As ends move forward, centers back up equally. Use normal couple handhold and in the event a new line is formed, immediately join hands in the new line.* **TIMING:** *Lines of four, six or eight, 4 steps.*

Let's Set This Straight

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



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

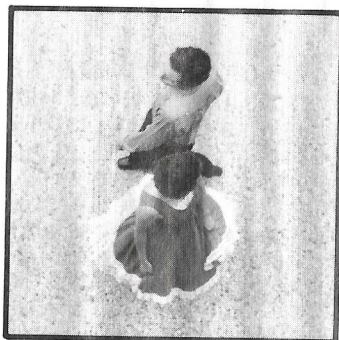
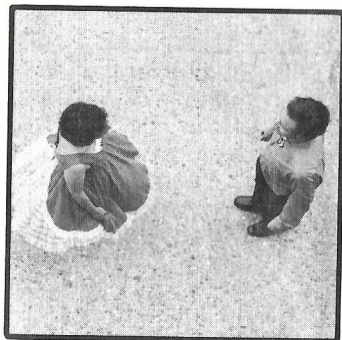
(24) ALL AROUND THE LEFT HAND LADY: Starting formation — square or circle. All dancers face their corners. Walking forward and around each other while keeping right shoulders adjacent, dancers return to face their partner.

STYLING: Men's arms in natural dance position. Ladies use both hands on skirt, moving

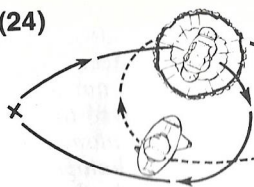
ing skirt forward and back to avoid opposite dancer. TIMING: 8 steps.

(25) SEE SAW: Starting formation — facing dancers, square or circle. When combined with all around the left hand lady, each dancer walks forward and around the partner keeping left shoulders adjacent, then steps forward to face the corner. In all other cases, it is a left shoulder do sa do. Dancers ad-

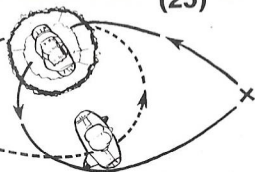
SEE SAW — as a left shoulder do sa do



(24)



(25)



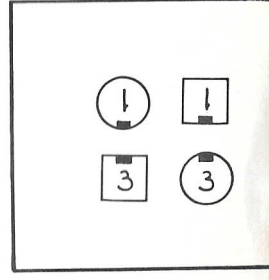
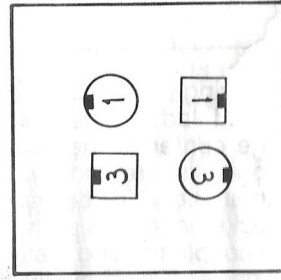
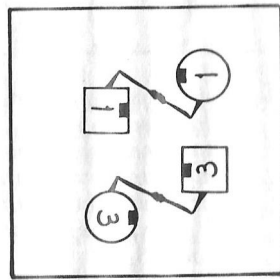
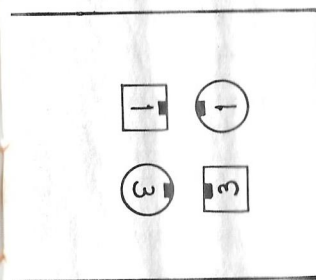
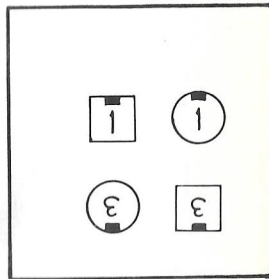
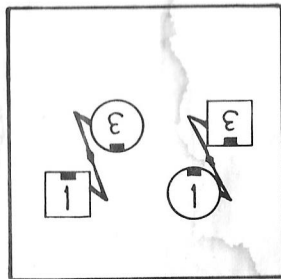
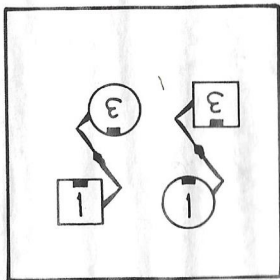
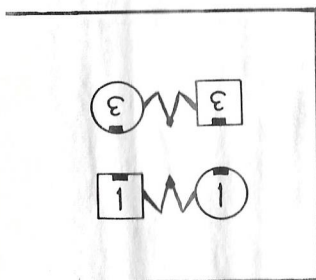
All Around and See Saw combine into a flowing figure eight pattern.

vance and pass left shoulders. Each without turning moves to the left passing in back of the other dancer and then moves backward passing right shoulders returning to starting position.

STYLING: When combined with all around your corner, styling is the same as in all around the left hand lady except that left shoulders are kept adjacent and left hand and left shoulder should be kept forward. When used as a left shoulder do sa do, styling is the same as do sa do except that left shoulder leads first. **TIMING:** 8 steps.

and pull by. (A three quarter square thru has been completed.) Turn in one quarter (90°), join left hands and pull by but do not turn. (A full square thru has been completed.) Variations of square thru may be specified by fractions or by the number of hands, e.g. square thru three quarters is the same as square thru three hands, etc. (b) **LEFT SQUARE THRU:** Similar to square thru except that it is started with the left hand and hands are alternated accordingly. When a left square thru is required, "left square thru" must be directed.

STYLING: Styling should be similar to that



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

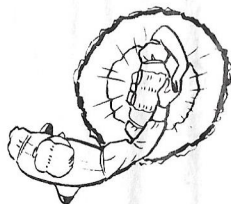
(26) SQUARE THRU FAMILY (1-5 hands): Starting formation — facing couples. (a) **SQUARE THRU:** Facing dancers join right hands and pull by. Turn in one quarter (90°), join left hands and pull by. (A half square thru has been completed.) Turn in one quarter (90°) and join right hands with facing dancer

in right and left grand. Corners should be rounded off rather than pulling through and doing a square military turn. **TIMING:** SS, 4 people full, 10 steps; three quarters, 8; one half, 6; one quarter, 4. Box, 4 people full, 8; three quarters, 6; one half, 4; one quarter 2 steps.

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

STYLING: Men and ladies use loose hand grip. Outside hands in natural dance position. It is important that the man does not "wind" the lady. Man's hand should be used to stabilize as the lady provides her own momentum. It is also important that the man's hand remain well above the lady's head. Hands should be adjusted to normal couple handholds after completion of the basic. **TIMING:** 4 steps.

CALIFORNIA TWIRL



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

STYLING: The couple making the arch uses a loose handhold. Stand far enough apart to allow another couple to dive under. It is permissible for dancers making the arch to part hands momentarily if it is uncomfortable to reach over diving dancers. After hands are

rejoined, styling should be the same as previously described for California twirl. Couple diving under uses couple handhold. Bend low enough and stay close enough to partner to move comfortably underneath the arch. **TIMING:** Box, couple diving, 2 steps; couple facing out, 6.

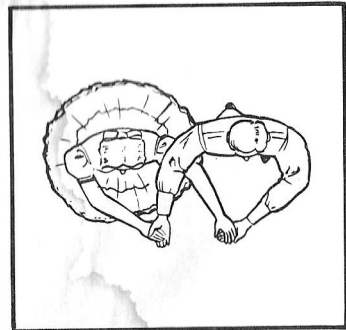
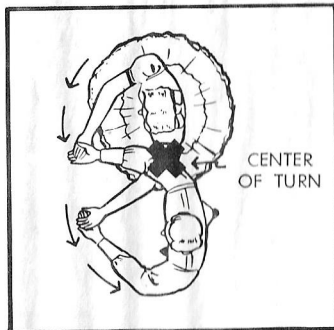
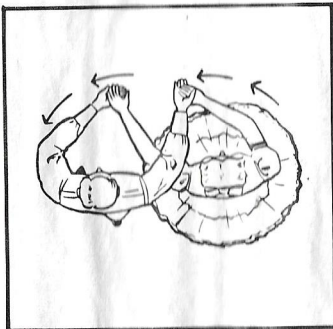
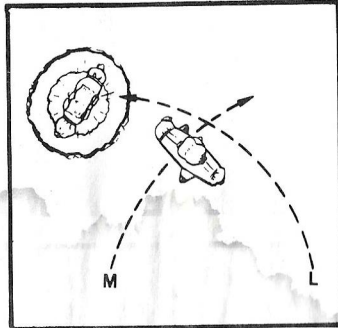
(29) CROSS TRAIL THRU: Starting formation — facing couples. Dancers pass thru. The right hand dancer crosses in front of partner to the left while the left hand dancer crosses behind partner to the right. The ending position of the dancers is dependent upon the next call.

STYLING: Men have right shoulders slightly forward as right shoulders pass, left

shoulders forward as left shoulders pass. Arms are in natural dance position. Ladies work skirt with both hands, right hand leading as right shoulders pass, left hand leading as

left shoulders pass. TIMING: SS, heads or sides across the set, 6 steps; around one to a line, 10; around two to a line, 12; across the set to corner, 6.

The CROSS TRAIL THRU with two facing couples starts like a pass thru. It is one of the few basics that depends upon a follow-up call (see Crossing Rule in the front of this Handbook).



WHEEL AROUND

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

STYLING: Same as in couples promenade.
TIMING: 4 steps.

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

forming a left hand box star and backing up. Outside dancers hold the right forearm of a center dancer and walk forward.

STYLING: When the men are in the center backing up, their right hands will form a packsaddle/box star, taking the wrist of the man in front of him. When the ladies star they



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



SHOOT THE STAR into a right and left grand.

will simply touch hands in the center. The dancers forming the star must remember to allow those on the outside to set the pace, since they have to travel a much further distance. If the centers move too fast, the result is that those on the outside will have to run to maintain the pace. As in any star, the ladies, while on the outside, may elect to hold their skirts. TIMING: SS, from allemande left to point of backup star, 12 steps.

(32) SHOOT THE STAR: (regular, full around): Starting formation — thar or wrong way thar. The handholds forming the center star are released as each center dancer and the adjacent outside dancer arm turn one half (180°) or full (360°) as directed. If half or full is not directed, the arm turn is one half.

STYLING: The forearm position is used for shooting the star. Outside hands free and in natural dance position. Lady will continue to hold skirt until hand is needed for next command. TIMING: Regular, 4 steps; full around, 8.

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

STYLING: Despite the change of moving direction, you can make the switch flowing and comfortable if the armhold is released



SLIP THE CLUTCH



WRONG WAY THAR

effortlessly and that same hand is held ready to turn the next person as directed. TIMING: 2 steps.

fingers easily while still providing some degree of security or stabilization. At the completion

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



of the movement, the hands should be in handshake position. TIMING: 4 steps from point of contact.

STYLING: Start with a handshake position. The joined fingers must be held so that

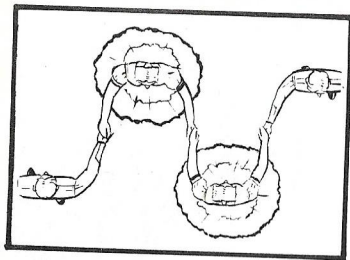


the man's fingers may turn over the lady's

(35) OCEAN WAVE FAMILY: Ocean wave is a formation of three or more dancers holding adjacent hands and with each dancer facing in an opposite direction to that of the adjoining dancer(s). **MINI WAVE** is an ocean wave consisting of two dancers. (a) **RIGHT HAND WAVE:** An ocean wave with an even number of dancers is a right hand wave if the end dancers and the dancers adjacent to them

BOX THE GNAT — hands secure but loose.

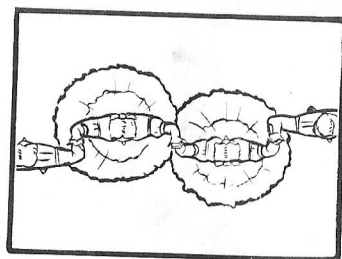




OCEAN WAVE



RIGHT HAND WAVE



and OCEAN WAVE BALANCE

have right hands joined. (b) **LEFT HAND WAVE:** An ocean wave with an even number of dancers is a left hand wave if the end dancers and the dancers adjacent to them have left hands joined. (c) **ALAMO STYLE WAVE:** Alamo style is a formation of an even number of dancers in a circle holding adjacent hands and with each dancer facing in an opposite direction to that of the adjoining dancers. (d) **WAVE BALANCE:** Starting formation—mini wave, ocean wave. Each dancer steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

behind the shoulders. Step forward touch, step back touch. Or, as a pleasing variation, use a two-step (step, close, step, hold) forward and a two-step (step, close, step, hold) back. Hands may be used to resist forward motion to prevent stepping through too far. **TIMING:** One balance forward and back, 4 steps.



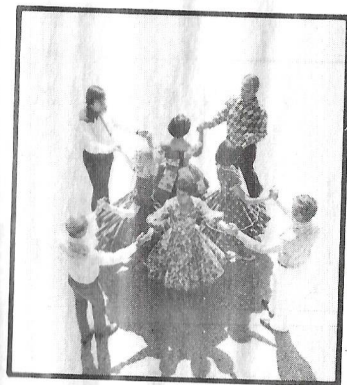
MINI WAVE

STYLING: Dancers should use hands-up position. Forward distance between dancers should be determined by the arm position of the dancer which is extended forward and bent slightly at the elbow. Care should be taken not to pull down on partner's arm. In the Ocean Wave Balance hands should never come

(36) PASS THE OCEAN: Starting formation — facing couples only. Dancers pass thru, turn in to face their partners and step into a right hand ocean wave.

STYLING: Couples who pass thru and face partner use styling similar to that described in pass thru. **TIMING:** 4 steps.

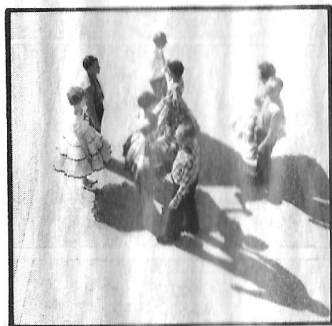
ALAMO STYLE — BALANCE forward, BALANCE back.



PASS THE OCEAN

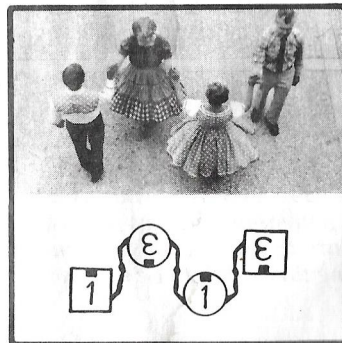


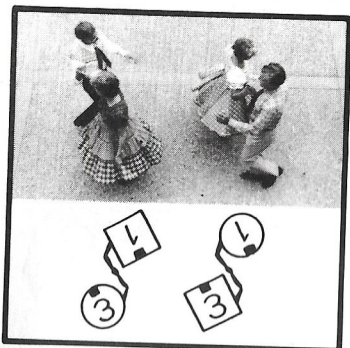
(37) Extend: Starting formation - 1/4 tag. Dancers release handholds (if necessary) step forward and form an ocean wave with the couple they are facing. If the starting formation is right handed, dancers extend to a right handed formation; if the starting formation is left handed, dancers extend to a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



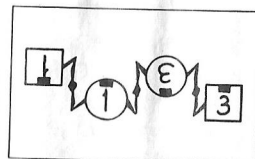
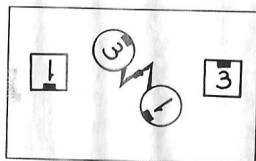
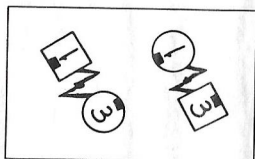
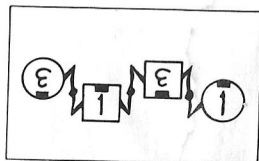
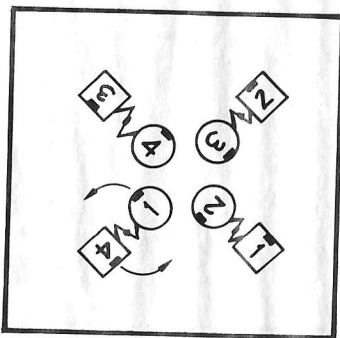
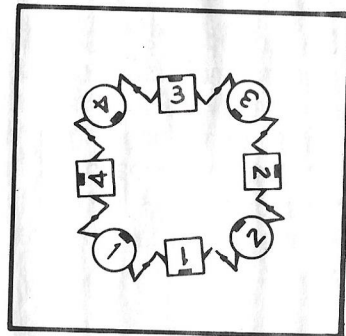
STYLING: All dancers move forward smoothly during extending action. Dancers utilize previously described styling for resulting formation at the completion of the call (eg. ocean wave styling).

(38) SWING THRU FAMILY: Starting formation - ocean wave or alamo. (a) **SWING THRU:** Those who can, turn by the right one half (180°), then those who can, turn by the left one half (180°). If "right" is not specified preceding the command to swing thru, it is a right swing thru. (b) **(alamo) SWING THRU:** Everyone turns half by the right, then everyone turns half by the left. When left swing thru is directed from an alamo formation, everyone turns half by the left, then everyone turns half by the right. (c) **LEFT SWING THRU:** Those who can, turn by the left one half (180°), then those who can, turn by the right one half (180°). If left swing thru is required, it must be specifically directed "left swing thru".





ALAMO STYLE SWING THRU



LEFT SWING THRU

STYLING: All hands are joined in hands-up position, elbows in close. Exert slight pressure to assist opposite dancer in turning. Arcing turns should be utilized rather than pull by

type of movements and should flow effortlessly from one turn to the other so that you are, in a sense, "weaving" along the line. **TIMING:** 6 steps from point of contact.

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

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

STYLING: Hands should blend into handhold required for following formation (i.e. wave or line). **TIMING:** From ocean waves, centers, 4 steps; cross run, 6; ends, 4; ends cross run, 6.



Ends (girls) RUN



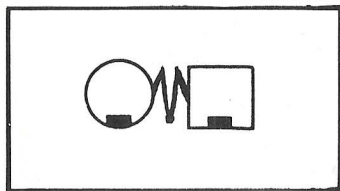
Centers (boys) RUN.

(40) TRADE FAMILY: Starting formation — any wave, line or column. **GENERAL RULE:** Any two directed dancers exchange places by walking forward in a semi-circle ending in the other dancer's starting position. Each trading dancer has reversed his original facing direction. If the trading dancers start while facing in the same direction, they pass right shoulders when they meet per the right shoulder rule (See Passing Rule). (a) **BOYS TRADE**, (b) **GIRLS TRADE**, (c) **ENDS TRADE**, (d) **CENTERS TRADE:** Directed dancers (boys, girls, ends or centers) exchange places, changing facing directions using the general rule. (e) **COUPLES TRADE:** Starting formation — line or two-faced line. Working as a unit, each couple

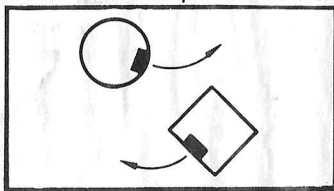
exchanges places with the other couple in the same line. Couples, as a unit, follow the right shoulder passing rule as defined for individual dancers. (f) **PARTNER TRADE:** Starting formation — couple, mini wave. Two dancers exchange places with each other.

STYLING: Any two adjacent opposite facing dancers use normal hands up position for turning as in swing thru type movements. Girls trading (i.e. from end of line) will use normal skirt work. Couples trade use normal couple handhold and styling similar to wheel and deal (Basic 41). When doing a partner trade use inside hands to exert slight pressure to assist each other in trading. **TIMING:** SS, partner, 4 steps; OW, centers, 4; ends 4; from two-faced lines, couples, 6 steps.

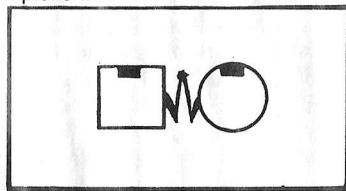
PARTNER TRADE — take couple handhold on completion.



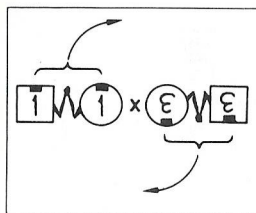
from two-faced line



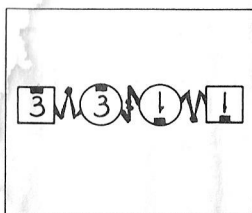
COUPLES TRADE



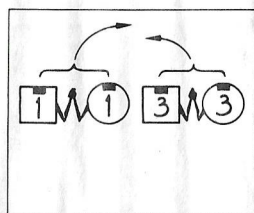
from lines of four



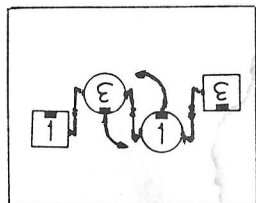
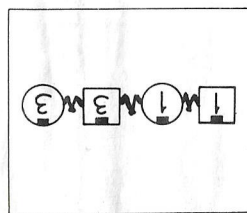
CENTERS TRADE



from ocean wave



ENDS TRADE



(41) WHEEL AND DEAL FAMILY: Starting formation — line(s) of four facing in the same direction or a two-faced line. (a) **WHEEL AND DEAL (from lines of four).** The left hand couple only takes a step forward. The couples wheel (180°) toward the center of the line with the center dancer of each couple acting as the pivot point about

which the couples turn. The couple that started on the right half of the line wheels in front of the other couple. Both couples end facing the same direction with the original left hand couple standing behind the original right hand couple. (b) **WHEEL AND DEAL (from two-faced lines):** Each couple steps straight ahead one step. Each couple then

wheels (180°) toward the center of the line with the center dancer of each couple acting as the pivot point about which the couples turn. Couples end facing each other.

STYLING: Use couple handholds. Inside dancers serve as the pivot point and should exert slight pressure to assist as in any wheel around movement. **TIMING:** 4 steps.

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



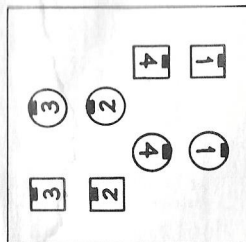
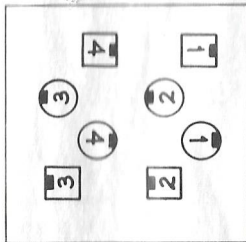
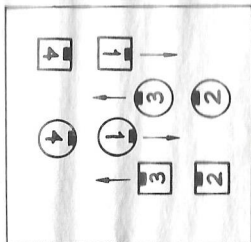
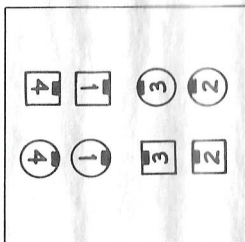
WHEEL and DEAL — from a two-faced line.



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

STYLING: Same as in pass thru. Dancer leads slightly with right shoulder and therefore the lady could use her right hand to work her skirt by putting it in front of her as she passes. **TIMING:** 4 steps.

DOUBLE PASS THRU

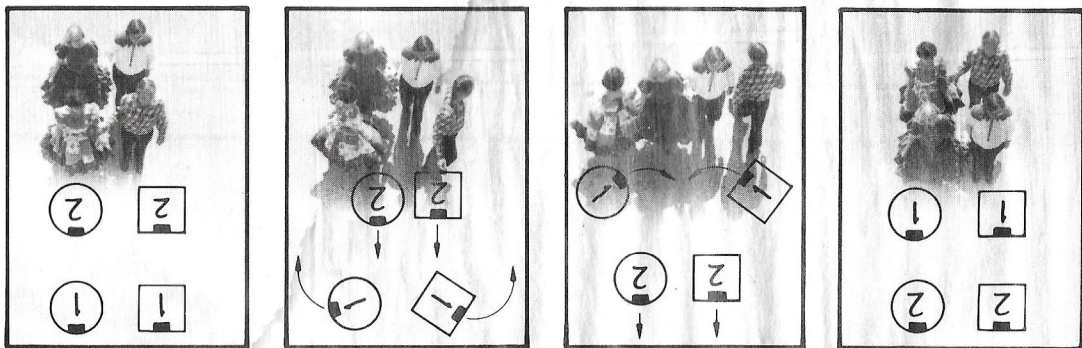


3) **ZOOM:** Starting formation—starting and completed double pass thru, two-faced lines, single file promenade, columns, box circulate and promenade. From one couple following another, each dancer in the lead couple separates away from his partner and walks around a full circle (360°) to end in the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

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

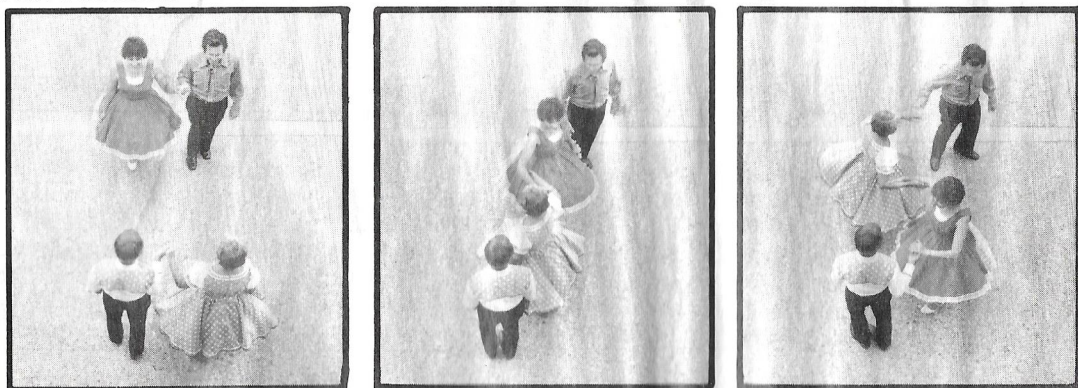
STYLING: *Lead dancers hold arms in natural dance position. Ladies skirt work optional. Trailing dancers use couple handhold. In zoom it is important that lead dancers initiate the roll out movement with a slight forward motion to allow sufficient room for trailing dancers to step through comfortably.*
TIMING: 4 steps.

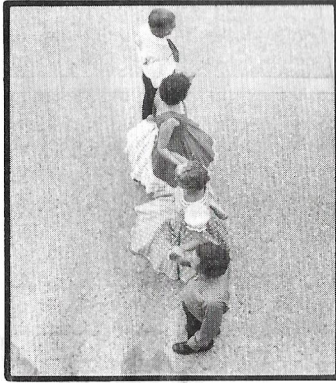
ZOOM



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

hand dancer's starting position, releasing arms in the center and turning as a couple to face the center. (b) **REVERSE FLUTTERWHEEL:** Generally the same as flutterwheel except that the two left-hand dancers start with a left forearm turn and pick up the opposite dancers to return to their (the left hand dancer's) starting position.

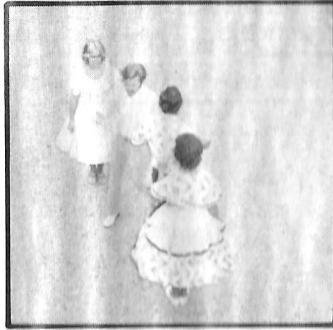




STYLING: Dancers turning in the center should remember the principle of the forearm turn (see Basics 6c and d). The dancer being picked up can enhance the movement by anticipating the approach of the opposite dancer

and step beside that person, taking normal couple handhold. If girls are on the outside, skirt work with the free hand is desirable. **TIMING:** From a static square (SS), head or side ladies, 8 steps. All four ladies, 12 steps.

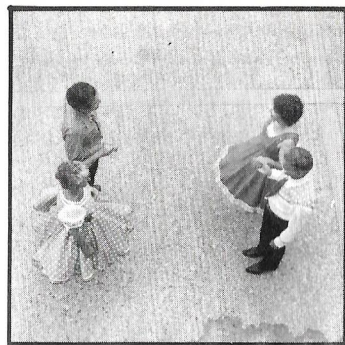
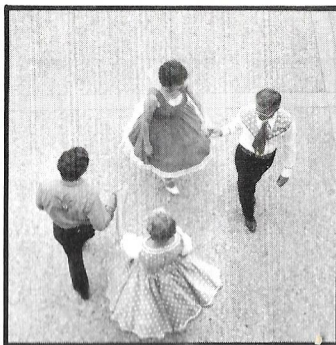
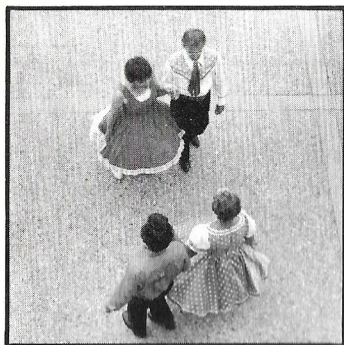
REVERSE FLUTTERWHEEL



A Multitude of Uses—The Basics in this Handbook, particularly those in the early pages, make their way into the Traditional and Contra programs. The basics are our work tools and you'll find that the same descriptions included in these pages apply whether a person is just starting out or is an accomplished dancer. The rules do not change.

CONTRA CORNER ♪♪♪♪♪

The basics are our work tools and you'll find that the same descriptions included in these pages apply whether a person is just starting out or is an accomplished dancer. The rules do not change.



SWEEP A QUARTER following a flutterwheel, Basic #43. This is not a static movement and must derive its continuing directional momentum from the pattern flow of a previous basic.

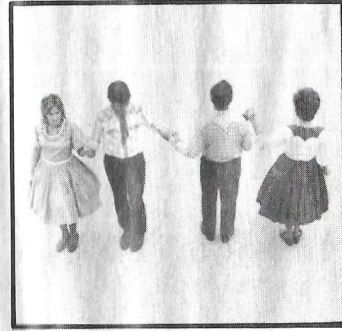
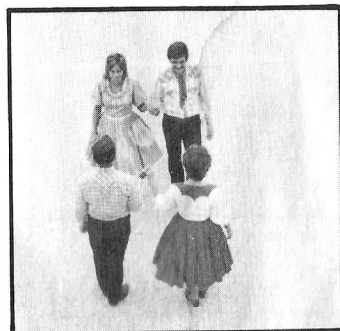
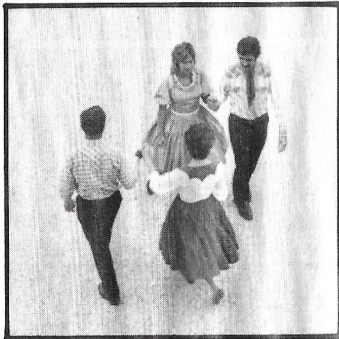
(45) SWEEP A QUARTER: Starting formation — facing couples in a circling movement (right or left). Dancers continue the circling movement one quarter (90°) in the direction of their body flow.

STYLING: All dancers use couple handholds. Couples working together should smoothly disengage previous handhold and blend into the sweeping basic. **TIMING:** 2 couples, 2 steps; all 4 couples, 4 steps.

(46) VEER LEFT/RIGHT: Starting formation—facing dancers, facing couples, mini waves or two-faced lines. Two facing couples working as a unit, or two facing dancers,

move to the left (or right, as directed) and forward to end in a two-faced line or mini wave respectively. From a mini wave or a two-faced line, the veering direction must be

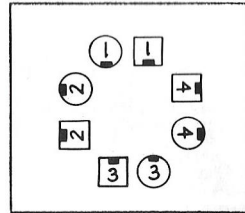
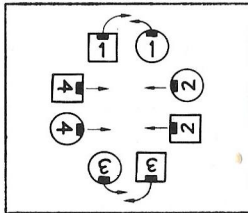
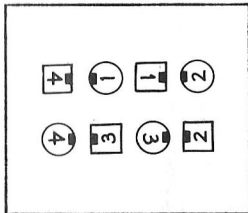
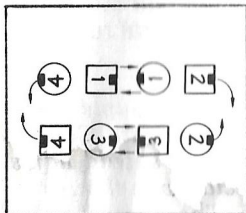
VEER LEFT — As dancers reach the two-faced line centers will make hand contact.



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

toward the center of the mini wave or line. Each dancer, or couple working as a unit, moves forward and inward to end back to back with the other dancer or couple respectively.

STYLING: *All dancers use couple hand-hold. Outside hands in normal dance position.*
TIMING: *Box, 2 steps; SS, heads or sides, 4 steps.*



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

(47) TRADE BY: Starting formation — trade by or any formation in which two couples are facing each other and the other couples are facing out. The couples facing each other

pass thru, the couples facing out do a partner trade to face in.

STYLING: *Same as pass thru and partner trade.* **TIMING:** *4 steps.*

TRADE BY — the action as seen with “live” dancers.



(48) TOUCH 1/4: Starting formation — facing dancers. Dancers touch and without stopping turn one quarter (90°) by the right.

STYLING: *Use normal hands-up, palm-to-palm position, with hands about shoulder level.* **TIMING:** *2 steps.*

TOUCH 1/4



When Am I a Square Dancer?

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

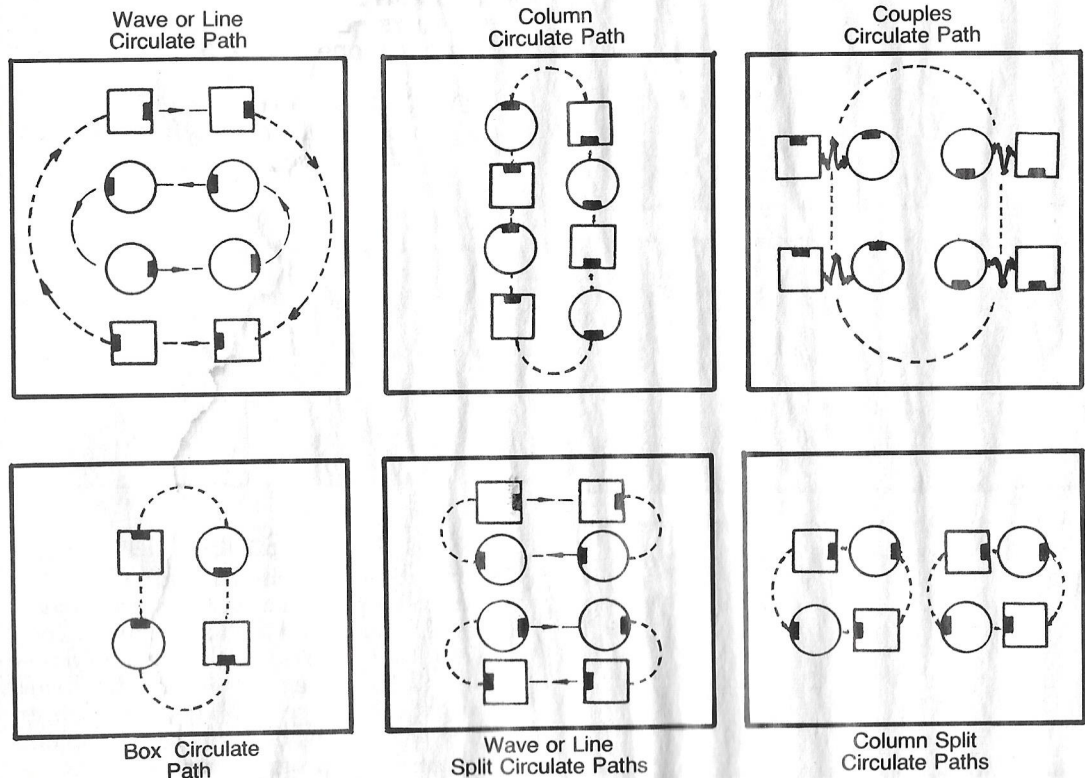
(49) **CIRCULATE FAMILY:** Starting formation — waves, columns, lines and two-faced lines. **GENERAL RULE:** Directed (active) dancers move forward along the circulate path to the next position. The circulate paths for various formations are indicated by the dotted lines in the diagrams.

(a) **BOYS CIRCULATE,** (b) **GIRLS CIRCULATE,** (c) **ALL EIGHT CIRCULATE,** (d) **ENDS CIRCULATE,** (e) **CENTERS CIRCULATE:** Directed dancers circulate using the general rule. (f) **COUPLES CIRCULATE:** Starting formation — lines or two-faced lines. Each couple, working as a unit, moves forward along the circulate path to the next position, using the general rule. (g) **BOX CIRCULATE:** Starting formation — box circulate. Each dancer moves forward along the circulate path to the next position, using the general rule. (h) **SINGLE FILE CIRCULATE:**

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

STYLING: All dancers use couple hand-holds when doing a couples circulate. Couples traveling the shorter distance should adjust with shorter steps to coincide with those traveling the longer distance. Those traveling the longer distance should avoid rushing. Arms should be held in natural dance position and ready to assume appropriate position for the next call. **TIMING:** From ocean waves (OW), centers, 4 steps; ends, 4 steps; all, 4 steps; couples, 4 steps.

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



COUPLES CIRCULATE
(other Circulate photos
following Ferris Wheel)



MORE
CIRCULATES



BOX
CIRCULATE

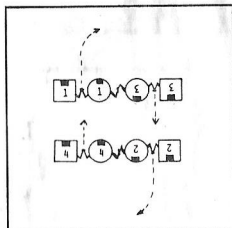


SINGLE FILE CIRCULATE (column)

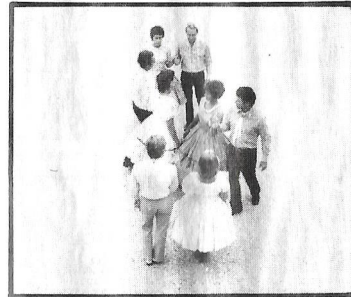
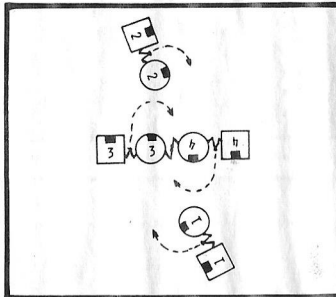


(50) FERRIS WHEEL: Starting formation — two parallel two-faced lines. The couples facing out wheel and deal to become the outside couples in a double pass thru formation. Meanwhile, the couples facing in step straight ahead to momentarily form a two-faced line in the center. Without stopping they wheel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

STYLING: All dancers use couple hand-holds. It is important that those couples doing a half circulate form a momentary two-faced line in the center (perhaps touching hands to ensure the two-faced line position) before starting their wheel and deal motion. Couples do not start wheel and deal motion from original starting position. They must circulate half to the momentary two-faced line. **TIMING:** 6 steps.



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



End of Part One . . . Start Part Two

When you have learned all of the Basics to this Stage, you have reached a "destination point." You should be able to dance with any group labeled a "Basic" club. From here you will move into Mainstream, the second plateau in contemporary square dancing. The following pages pick up from this point and cover movements through 67.

The Mainstream Basic Movements

as adopted by Callerlab — The International Association of Square Dance Callers.

At this point, if you have learned all the basic movements 1 through 50, you have reached the Basic Plateau. From here you may move on to Mainstream, the Second Plateau in Contemporary Square Dancing.

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

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

STYLING: *Arms are held in natural dance position, skirt work optional. It is important to move slightly forward before turning away. When lead dancers meet and become partners, use couple handhold. Trailing dancers should follow footsteps of the lead dancers and not cut the corners. When trailing dancers become partners, use couple handhold.* **TIMING:** 4 steps are required.



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

Your Mainstream Basic Movements Check List

You may use this to check the following basics as they are taught. Put an X in the circle the first time the basic is taught and then later fill the circle solid when you have thoroughly learned the movement. You will then have a record of your progress through your class period.

○ 51. Cloverleaf

○ 52. Turn Thru/Left Turn Thru

○ 53. Eight Chain Thru (1-8 hands)

○ 54. Pass to the Center

○ 55. Spin the Top

○ 56. Centers In

○ 57. Cast Off Three Quarters

○ 58. Walk and Dodge

○ 59. Slide Thru

○ 60. Fold Family

○ 61. Dixie Style to an Ocean Wave

○ 62. Spin Chain Thru

○ 63. Tag Family

○ 64. Scoot Back

○ 65. Fan the Top

○ 66. Hinge Family

○ 67. Recycle

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



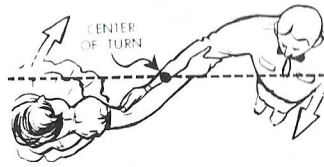
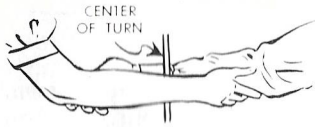
From a square where the head couples have just passed thru, they can execute a CLOVERLEAF while the side couples go into the center for a right and left thru, a square thru, etc.



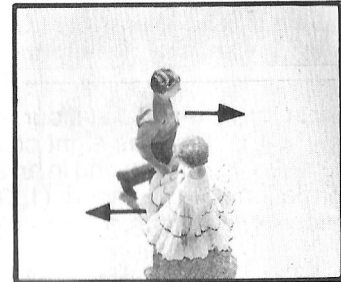
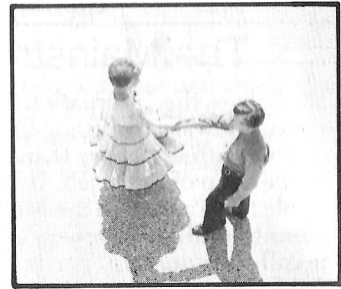
(52) **TURN THRU FAMILY:** Starting formation — facing dancers. (a) **TURN THRU:** Each dancer steps forward to join right forearms with the other dancer. They turn by the right one half (180°), release armholds and step forward, ending back to back with each other. (b) **LEFT TURN THRU:** Similar to turn

thru but done with left forearms and a left turn one half (180°).

STYLING: Use normal forearm position. Men's free hand in natural dance position. Ladies' skirt work desirable for free hand. **TIMING:** 4 steps from point of contact.



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



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

(53) EIGHT CHAIN THRU (1-8 hands): Starting formation — eight chain thru. Facing dancers join right hands and pull by (this completes an eight chain one). The center

facing dancers join left hands and pull by while the outside dancers do a courtesy turn (this completes an eight chain two). Repeat these actions in sequence to achieve eight

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



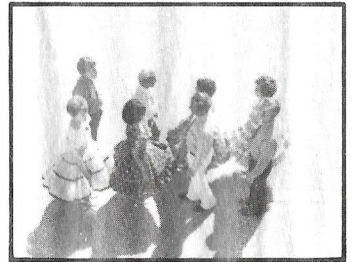
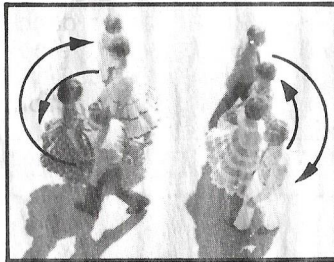
The Mainstream Quarterly Selection Program

Callerlab — the International Association of Square Dance Callers — has designed a uniform approach toward workshop figures for the Mainstream program. Quarterly Selections, voted on by a committee of more than 200 callers, have a shelf life of six months unless extended by the membership of Callerlab. If a Quarterly Selection remains in that category for three years, it is eligible to be added to the Mainstream program. This is by recommendation of the Mainstream Committee, then by vote of Callerlab members. The Quarterly Selection program may include one call each quarter (starting in January) with none during the summer months. The program cannot exceed 10 calls at the start of any Callerlab year (April 1). Callers should not presume that dancers will know a Quarterly Selection and should be prepared to workshop it before calling it. The Mainstream Committee of Callerlab also has designated one or two “emphasis calls” per quarter to help the dancers with more of the calls.

chain three, eight chain four, etc. Eight chain thru is the same as eight chain eight. Even numbers (2, 4, 6, 8) end in an eight chain thru formation. Odd numbers (1, 3, 5, 7) end in a trade by formation.

STYLING: Use same styling as in courtesy

turn and right and left grand. Emphasis should be placed on the courtesy turn in that portion of the basic so that dancers can maintain an eight chain thru formation and not be allowed to drift into a right and left grand type of movement. TIMING: Box, 8 hands, 20 steps; 4 hands, 10 steps.



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

(54) PASS TO THE CENTER: Starting formation — eight chain thru, parallel waves. All pass thru. The dancers now on the outside partner trade. Ends in double pass thru formation.

STYLING: Same as pass thru and partner trade. TIMING: Box, couples facing in 2 steps; couples facing out 6 steps.

Pause for Thought

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