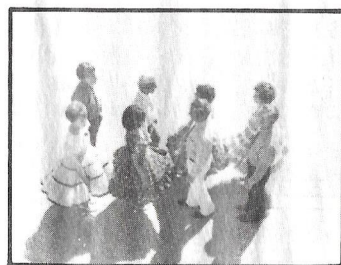

The Mainstream Quarterly Selection Program

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.”

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

original starting wave.

STYLING: Use same styling as in swing thru. Dancers who become new ends should have arms in natural dance position and hands ready to assume appropriate position for the next call. **TIMING:** 8 steps from point of contact.



SPIN THE TOP



(56) CENTERS IN: Starting formation — whenever there is a couple with their backs to the center of the set facing or standing behind another couple (e.g. eight chain thru, completed double pass thru). **CEN-**

TERS IN: The outside dancers step apart as the center dancers step forward and between them to form a line.

Centers In Continued

CENTERS IN



Centers In Continued

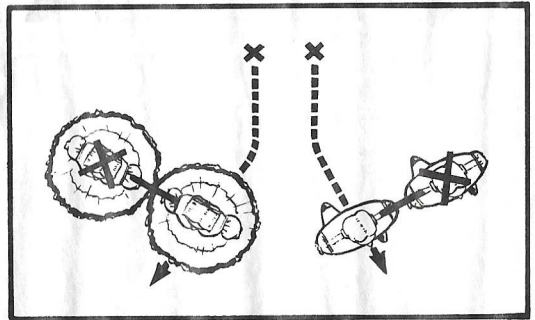
STYLING: *The active couple should use couple handhold and, if stepping in between*

couples facing the same direction, join hands in a line of four. If the active couple steps in between a couple facing in the opposite direction, use hands-up position with the end dancers. TIMING: 2 steps.

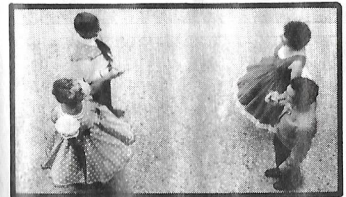
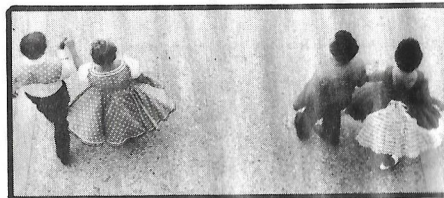
(57) CAST OFF THREE QUARTERS: Starting formation — any wave or line. Each half of the line or wave works as a unit and moves forward around a pivot point three quarters (270°). If the adjoining dancers are facing the same direction, the end dancer becomes the pivot while the other dancer moves in a semi-circle around the pivot. If the adjoining dancers are facing in opposite directions, the pivot point is the handhold between them and they move equally around that pivot point.

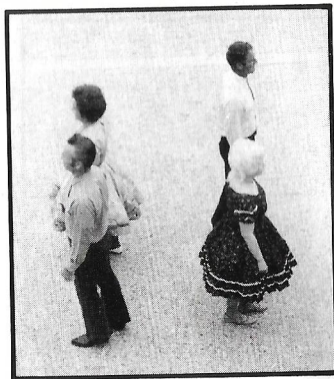
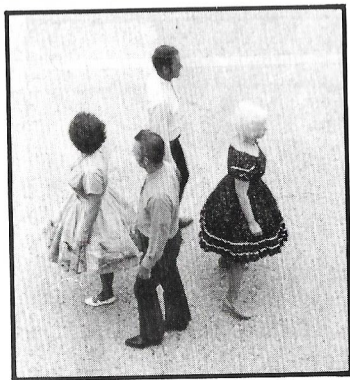
STYLING: *If joined dancers are in opposite facing directions, the handhold should be hands-up position as in swing thru. If joined*

dancers are in the same facing direction, handholds are as in couples handhold position. TIMING: 6 steps.



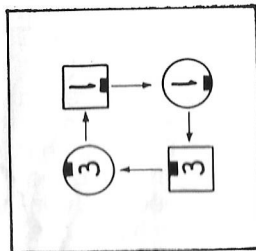
CAST OFF THREE QUARTERS — from a line of four the ends hold the pivot while the other dancers move forward around that pivot.



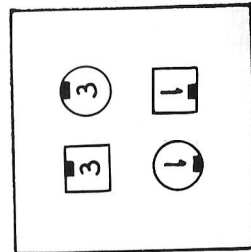


WALK and DODGE

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



WALK



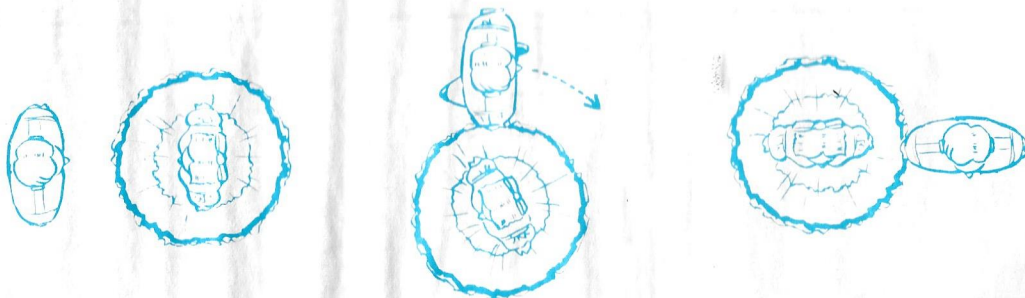
DODGE

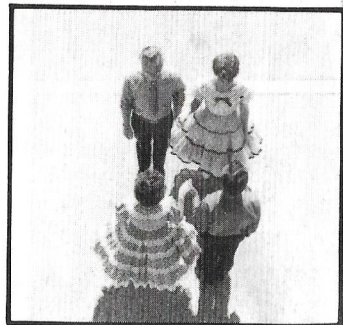
STYLING: Arms in natural dance position. Skirt work for the ladies is optional. Hands should be ready to assume appropriate position for the next call. **TIMING:** 4 steps.

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

STYLING: Arms in natural dance position with skirt work optional for ladies. Hands should be rejoined in the appropriate position for the next call. **TIMING:** SS, heads, or sides, 6; Box, 4 steps.

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





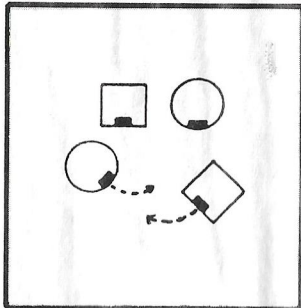
Ends FOLD

(60) FOLD FAMILY: Starting formation — any two dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer. **GENERAL RULE:** Directed dancers step forward and move in a small semi-circle to end facing toward an adjacent dancer or position. The adjacent inactive dancer may be facing in any direction and does not move. If not specified, centers fold toward ends and vice versa. (a) **BOYS FOLD**, (b) **GIRLS FOLD**, (c) **ENDS FOLD**, (d) **CENTERS FOLD**: Directed active dancers fold toward the inactive dancers using the general rule. (e) **CROSS FOLD**: Starting formation — line, two-faced line, or wave. The directed (active) dancers who

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

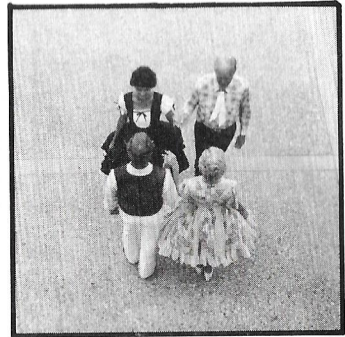
STYLING: Hand position depends on starting formation, i.e. hands up from a wave, couple handhold from a line or circulate. Using appropriate hand position, the inactive dancer should exert slight pressure to adjacent dancer and assist in initiating folding action.
TIMING: Fold, 2 steps; cross fold, 4 steps.

Girls FOLD, partner stays put.



Ends CROSS FOLD from a line of four.

Ends CROSS FOLD from an ocean wave



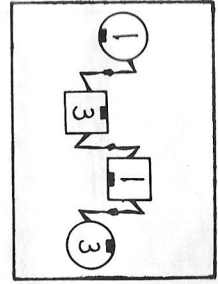
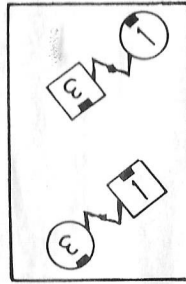
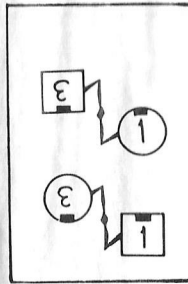
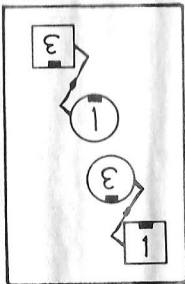
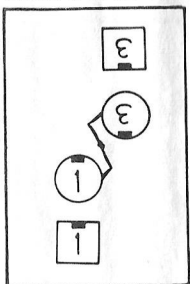
and from a two-faced line.



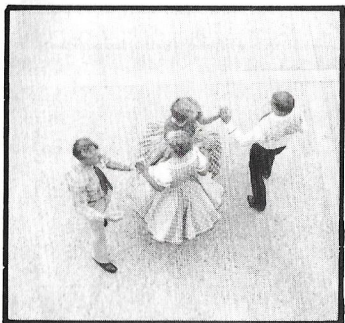
(61) DIXIE STYLE TO AN OCEAN WAVE: Starting formation — facing couples or facing tandems. From facing couples, the right hand dancer steps forward and to the left to become the lead dancer in a tandem. Lead dancers join right hands and pull by. Moving to the other trailing dancer, each extends a left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

STYLING: Lead dancers initially pulling by in the center should use handshake hold as in right and left grand. When forming mini waves with trailing dancers, dancers must adjust to the right, using hands-up position and same styling as in swing thru. **TIMING:** SS, heads or sides to the wave, 6; all 4 couples to the wave, 8.

DIXIE STYLE TO AN OCEAN WAVE



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



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



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

quarters (270°) to join the waiting ends and form parallel ocean waves.

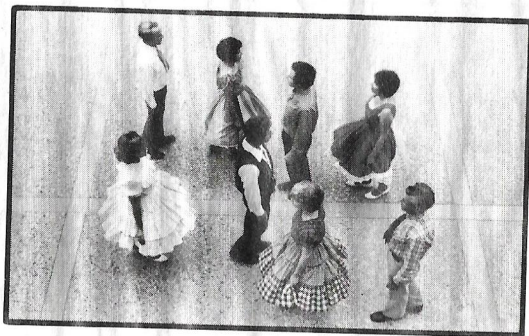
STYLING: Hands up as in swing thru. It is important that the waiting ends remain in static position with hands ready to assume appropriate position for the next call. TIMING: Box, 16.



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

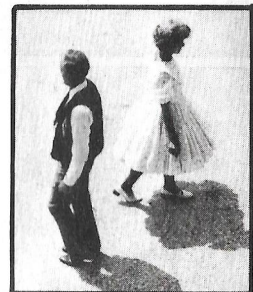
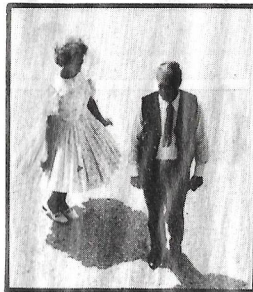
Strive for Improvement — For the golfer or the bowler who has learned the rules of the game, striving to improve is a continuing challenge. The same holds true for the person who square dances. Simply learning to get from Point A to Point D in a figure like spin chain thru is not enough. Being able to dance it well and to the music is the test of an accomplished dancer.

(63) TAG FAMILY (a) **TAG THE LINE:** Starting formation — any line with an even number of dancers. **FULL:** Each dancer turns to face the center of the line. Taking a short side step to the left, each dancer walks forward passing right shoulders with oncoming dancers until he has walked past all of the dancers from the other half of the line. The call may be followed by any one of the directions In, Out, Right or Left. When this happens, dancers turn in place one quarter (90°) in the direction indicated. **HALF TAG:** Like tag the line, except the dancers stop walking forward when the original center from each side of the line meets the original end from the other side. If started from a four person line, the ending is a right hand box circulate formation; from longer lines the ending is a right hand column formation. **PARTNER TAG:** Starting formation — couple. Two dancers turn to face each other and pass thru.





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



PARTNER TAG

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

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

How We Dance — An Important Observation

For years, the way Americans square danced was relatively unimportant. In the many decades prior to WW II it didn't much matter how a person promenaded, did a swing or a do sa do. It wasn't even a problem when a call meant different things in different areas. This was because square dancing was pretty much a localized activity. If you learned to square dance in East Podunk, that's probably the only place you would dance. If you moved to another location and went to a dance, you'd simply pick up the style of dancing done in that area. This was all before modern transportation changed everything. Today a person may learn in one part of the country and then drive 50 or 100 miles to dance in another city. Or a dancer might fly 3,000 miles across the country to attend a festival. Today square dancing is enjoyed around the world and, because of this, it's important that there is a common language and a uniform way of dancing so that all of us can enjoy the activity to its fullest. For that reason the internationally standardized definitions, styling and timing notes are used in this Handbook.

(64) SCOOT BACK: Starting formation—box circulate or quarter-tag (wave between infacing couples). (Note: Quarter tag formation added in March, 1986. Definition needs revision.) Dancers facing in step straight forward to join adjacent forearms, turn half (180°) and step forward to end in the position vacated by the dancer who was facing out. Meanwhile, each dancer facing out runs into the position vacated by the dancer who is

doing the forearm turn. When done from right hand boxes, the dancers facing in turn by the right and the dancers facing out run right. When done from left hand boxes, the dancers facing in turn by the left and the dancers facing out run left.

STYLING: Similar to that of turn thru and fold. TIMING: 6 steps.

SCOOT BACK



(65) FAN THE TOP: Starting formation — ocean wave or two-faced lines. The centers of the line or wave turn three quarters (270°) while the outside dancers move forward in a quarter circle. The ending formation is at right angles to the starting formation. Centers remain centers and ends remain ends.

STYLING: Center dancers use hands-up position and styling similar to that of swing thru. End dancers' arms are in natural dance position and hands are ready to assume appropriate position for the next call. **TIMING:** 4 steps.



FAN THE TOP

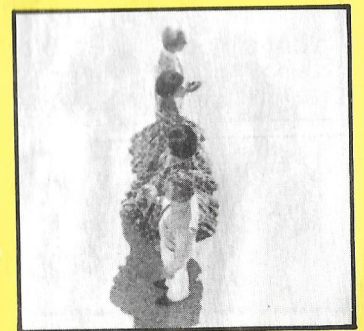
(66) HINGE FAMILY: A hinge is a half of a trade. Any two adjacent couples or dancers who can trade can also hinge. (a) **COUPLES HINGE:** Starting formation — line or two-faced line. Working as a unit, each couple does half of a couples trade to end in a two-faced line at right angles to the original line. (b) **SINGLE HINGE:** Starting formation —

mini wave. Dancers do half of a trade with each other to end in a mini wave at right angles to the original mini wave.

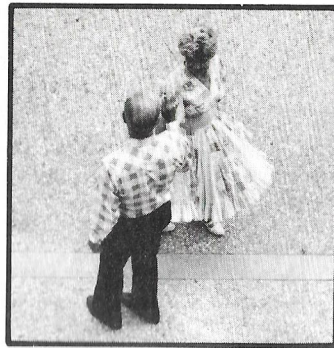
STYLING: Couples use couple handhold and styling similar to wheel and deal. Single hinge use hands up position.

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

COUPLES HINGE



Single Hinge continued next page.



SINGLE HINGE

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

STYLING: All dancers, arms in natural dance position, hands ready to adjust for next call as quickly as possible. TIMING: 4 steps.



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

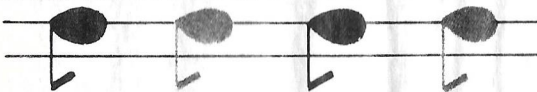
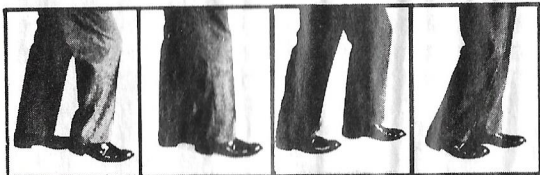


Styling Comments from CALLERLAB

Arms in Natural Dance Position: Arms should be held slightly bent in comfortable position in anticipation of the next movement.



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



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

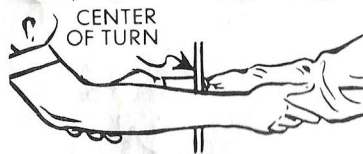
DANCING HAND POSITIONS

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



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

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



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

Handshake Hold: Use a comfortable handshake with hands reached and touched at about average waist height. Thumb



should overlap the back of the opposite dancer's hand. It is important in right and left grand to release hands when passing. Do NOT stretch or lean over to reach the next hand.



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

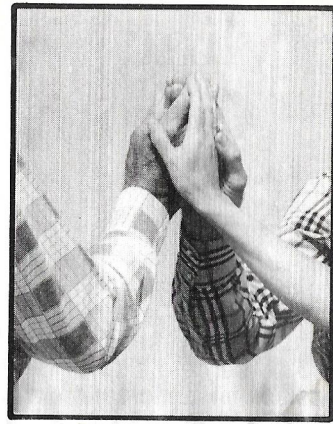
Hands Up: Hands are joined in crossed palm position, i.e. opposing dancers place palms together with fingers pointing up,



then tilt hand out slightly which will result in a crossed palm position. Thumbs are gently closed on the back of the opposing dancer's hand. As the turning action starts, wrists are straightened.



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



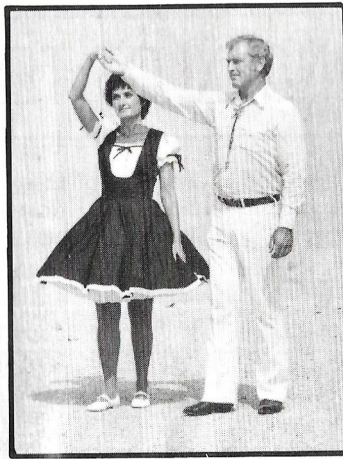
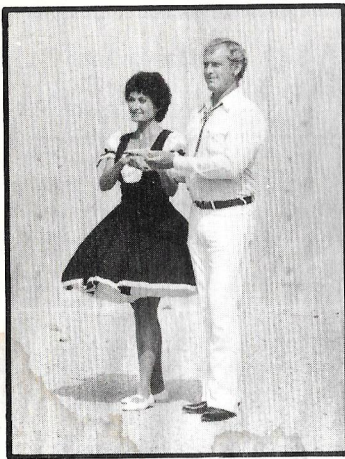
Palm Star: Place all hands together with fingers pointing up and thumbs closed gently over the back of the adjacent dancer's hand to provide a degree of stabilization. Arms should be bent slightly so that the height of the hand grip will be at an average eye level.

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

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

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





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

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

STYLING FOR BASIC SQUARE DANCE CALLS

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

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

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



Why Uniform Terminology?

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

YOUR INDEX OF TERMS

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AN ADDED CREDIT to those in the office of SQUARE DANCING magazine who helped to put this Handbook together. To those who prepared and proofread the copy and most especially to Jim Spence, in production, and to June Berlin who came back out of retirement to help in the production — THANK YOU all! — Bob Osgood, editor

ADDITIONAL SQUARE DANCE TERMS

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

Break: To release hands, to let go.

Break to a Line: See Circle to a Line

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



About the Basic Movements of Square Dancing



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

follow suit. Then number three. Finally it would be your turn and by that time you had memorized the simple pattern and were probably just as proficient as the ones who had preceded you.

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

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



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