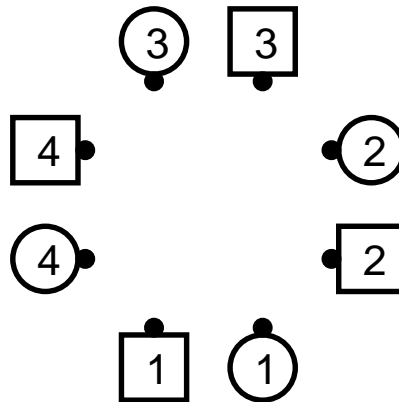
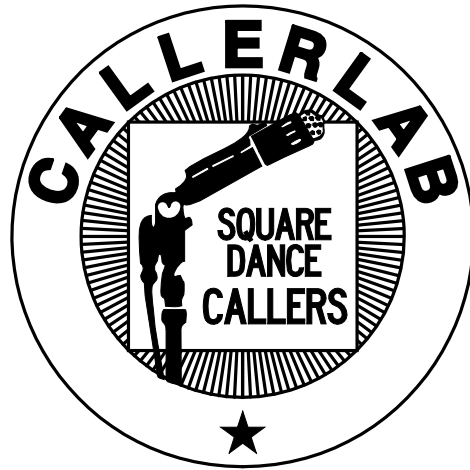


# CALLERLAB

## BASIC AND MAINSTREAM DEFINITIONS



Squared Set

Revised August 7, 2012

Change history since September 20, 2000:

Date	Change
8/22/01	Removed FAN THE TOP which was moved to the Plus Program. Removed EIGHT CHAIN THRU which was moved to the Plus Program. Removed SPIN CHAIN THRU which was moved to the Plus Program.
4/29/02	Corrected the definition of HALF TAG THE LINE.
8/12/02	Removed the reference to FAN THE TOP and SPIN CHAIN THRU from the Facing Couples Rule in the Preface.
1/14/03	Moved Diagram of STARTING FORMATIONS in PREFACE.
3/18/03	Added Regional Styling difference statement to PREFACE.
4/27/03	In addendum, changed #37 (Alamo Ring Formations) to Read "Same as #36(d) WAVE BALANCE".
8/1/03	Added EIGHT CHAIN THRU to the MS program.
9/11/03	Changed Definition of "SEE SAW" and Changed name of "ALL AROUND LEFT HAND LADY" to "ALL AROUND THE CORNER and Changed reference for ARM TURNS from the addendum to call #7 (b) and #7 (c).
10/10/03	Corrected styling statement for SEE SAW.
3/4/04	Removed PARTNER TAG Styling (Timing) From TAG Family.
4/26/05	Revised Copyright Notice.
8/19/05	Removed Dancer Tip from DOSADO Definition, Corrected References in RIGHT AND LEFT THRU and FLUTTERWHEEL Definitions.
9/19/05	Corrected reference to forearm turns in FLUTTERWHEEL Styling.
10/19/06	Renamed "BASIC AND MAINSTREAM DEFINITIONS", added SPIN CHAIN THRU and moved STAR PROMENADE to the PROMENADE FAMILY. Corrected the timing for TAG THE LINE and HALF TAG THE LINE.
1/9/08	Renamed ALL AROUND THE CORNER to WALK AROUND THE CORNER. Removed SPLIT TWO and SEPARATE from the addendum. Replace SPLIT THE OUTSIDE COUPLE with SPLIT TWO and corrected the definition of SEPARATE. Moved ALLEMANDE LEFT IN THE ALAMO STYLE and BALANCE from the Addendum. Added WRONG WAY PROMENADE to the Promenade Family.
4/4/08	Started adoption of MS Definition Rewrite. Updated beginning of document through call #10 plus 19 other calls to version approved in March 2004. Added next 5 calls approved in 2/08. Updated name of ALAMO STYLE. Moved Dancer Naming to preface. Merged CIRCULATE text from addendum, relabeled entries, and drew new diagrams.
5/23/08	Update link to Formation Pictograms
3/12/09	Add Leaders/Trailers.
9/9/09	Update Pass The Ocean. Update call order and numbers to match 9/1/09 teach order. Minor formatting changes to Swing Thru, Trade Family, Ocean Wave Family, and Ladies Chain.
11/1/09	Add "The Facing Couples Rule applies to this call" to Swing Thru and Spin Chain Thru.
3/17/10	New definitions for the calls Courtesy Turn, Centers In, and Cast Off 3/4, and a new Timing section. Fix typo in Bend The Line.
6/18/10	Convert to Word. Minor edits.
7/27/10	Update Courtesy Turn, comment #1 for better translation.
12/3/10	New definition for Grand Square. Swapped teach order of Circle to a Line with California Twirl and Shoot the Star with Slip the Clutch.
12/23/10	Fix starting formation in Chain Down the Line.
1/18/11	Update copyright. Fix error introduced when converting to Word (wrong diagram for Very Ends).
2/19/11	Lowercase "the" in Walk Around the Corner.
3/16/11	New definitions for Circle to a Line and Veer Left / Veer Right.
5/13/11	Split Basic into Basic 1 and Basic 2 and minor edits.
7/28/2011	Page 5 reworded Partner / Corner comments, removing BBGG terminology. Page 11 First paragraph, reworded removing BBGG terminology.
10/3/2011	Page 8 Added picture for (General Tag: "Center 6")
10/7/2011	New definition for Ladies Chain Family and See Saw
5/2/2012	New definition for Wheel Around and Square Thru. Deleted section about Partner Corner.
8/7/2012	Revised Standardization Comment

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\* Calls marked with an asterisk after their names are listed with their "old" definition. This will be revised as the new definition is reviewed and approved.

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# General

## Introduction

The CALLERLAB Mainstream Definitions describe in detail all the formations, terms, and calls (including styling and timing) used in the Mainstream dance program. In addition, various conventions on how to call, dance, and combine the calls are documented.

## History

The Mainstream dance program was established by CALLERLAB in 1975. It was the next step in codifying the Modern Western Square Dance movement after the work done by the Sets in Order American Square Dance Society in 1969 (publishing the Basic program with 50 calls) and 1971 (publishing the Extended Basic program with an additional 25 calls).

Starting in the late 1970's, the Mainstream Definitions Committee undertook to define each of the calls in the Mainstream program. Their work took several years and 13 drafts, and resulted in a set of definitions published by CALLERLAB that has received worldwide use and acceptance.

Two other committees, the Timing Committee and the Styling Committee, developed standards and guidelines for their particular aspects of Mainstream dancing. Once the definitions, styling, and timing were complete, the results were combined and published as the "CALLERLAB Basic & Mainstream Definitions". In 1994 these definitions were made available on the Internet, which further encouraged dissemination, standardization, and discussion.

By 1995 it became clear that the current definitions were not of sufficient detail and precision to decide some of the finer points of modern calling. In some cases, the definitions were also confusing, poorly worded, or ambiguous. Using the existing definitions as a starting point, and considering numerous comments, suggestions, and complaints, a complete rewrite was undertaken starting in 1999, resulting in this document.

## Scope

These definitions describe what is called and danced when this document was first written (i.e., in 2003). They attempt to define what is clear, what is confusing, and what is considered marginal usage. Each call in the Mainstream dance program is described in a way that covers all of the common and most of the less frequently used applications. Finally, these definitions do not attempt to document historical usages that today's dancers are not expected to be taught.

What the caller or knowledgeable dancer will gain from this document includes:

1. A precise description of each call
2. Examples of calling commands
3. Styling and timing
4. The ability to distinguish acceptable call applications from improper applications

These definitions are neither a new dancer manual nor a new caller manual, nor are they written to allow an isolated group who has never square danced to acquire this skill easily. The definition of a call may not be the best way to teach a call. By the same token, the words used to best teach a call, or quickly remember a call, are not necessarily a good, precise, or complete definition. Other publications that may better serve those needs can be found in Appendix C.

The timing and styling information is based on documents developed by the former Timing and Styling Committees. The reader who is interested in how the various calls are most often used is referred to the Mainstream Standard Application booklet developed by the Choreographic Applications Committee.

In an attempt to be precise and complete and to settle certain discussions and debates over the finer points of unusual and infrequent call applications, these definitions will occasionally delve into more detail and

explanation. Most of this detail has been relegated to the comment section of each call's definition, and to the "Additional Detail" section.

## **Approach**

While these definitions are written and published by an organization of square dance callers, the approach taken has been to straddle the area between dancer and caller. The definitions are neither dancer-centric nor caller-centric. Instead, they attempt to document the common "square dance language" that has developed between caller and dancer, and that can be instantly understood, processed, and executed with apparently little effort.

In addition to covering the calls and their definitions, this document also lists the actual words a caller might say and a dancer might hear for each call. While the words are all in English, the command phrases form a "square dance language" which is separate from the English language. These command phrases are an important part of the communication process.

The calls and words used in Modern Western Square Dance calling underwent a transformation from 1950 to 1970. Initially each dance was pre-choreographed (both movement and rhyming patten), given a title, and possibly paired with a particular tune. Before the music started, the caller would walk the dancers through the dance, reminding them of the calls and overall pattern. The words used in this walk through were a combination of descriptive English phrases and basic square dance calls.

As more calls were invented and the walk through disappeared, dancers were expected to respond to the calls without knowing what was coming next. As this "hash" calling style evolved, it became more important to have precise communication between caller and dancer.

As with any human language, there are quirks, exceptions, and plenty of idioms and idiosyncrasies. If one were to reinvent the language of square dancing today, one might be able to make some minor and a few major improvements, which would allow for simpler and more consistent definitions.

## **Standardization**

One of the main reasons for standardizing dance programs and call definitions is to allow for caller and dancer mobility. No matter where and from whom one learned to dance or call, one should be able to visit and successfully dance or call with any other group that is dancing the same dance program.

Throughout the world the calls are given in English. Another dimension of standardization is seen across the various dance programs. The calls in one dance program include all the calls and definitions from the prior dance programs. Almost without exception, calls are defined once and for all, and the definitions are not changed by another dance program.

Styling has also been standardized. While great strides were made in the 1970's and 1980's certain areas and groups continued to use styling that did not match the approved styling (e.g., "hands up" vs. "hands down" in Ocean Waves). In 1992 our membership acknowledged its inability to have one styling used by all dancers with a motion which said, "CALLERLAB recognizes that regional differences in styling exist."

## **Proper vs. Improper**

The terms proper, acceptable, and allowable are used interchangeably to describe calls and methods of communication that CALLERLAB members (and others) would like to encourage. These callers try, to the best of their ability, to train new dancers and expose existing dancers to this style of calling.

The terms improper and not proper are used to describe applications of calls that are not in accordance with these definitions and whose use CALLERLAB discourages.

There are no choreography police. There are no laws against improper choreography or bad calling. In all of their endeavors, callers must use good judgment in order to use this common language to aid in entertaining the dancers. The dancers have been taught the language and have spent many hours practicing the dance. The caller should be able to communicate with the dancers without resorting to a discussion of proper vs. improper.

## Conventions and Rules

There are several areas of square dancing in which certain conventions have been established. If a convention is followed by enough dancers and callers, it may evolve into a rule.

There is a risk in deriving a convention from lots of dance examples and then writing it as a rule. Others will read the rule and create new choreography based on the rule. The direction in which the rule allows square dancing to evolve may be in conflict with the convention that spawned the rule. That is, square dancing may evolve in unintended directions that are at odds with long-time callers and dancers.

The following conventions and rules explain how and why square dancing is done in certain ways. The reader should exercise caution and good judgment in creating new choreography using these rules in ways heretofore not in current use.

### Passing Rule

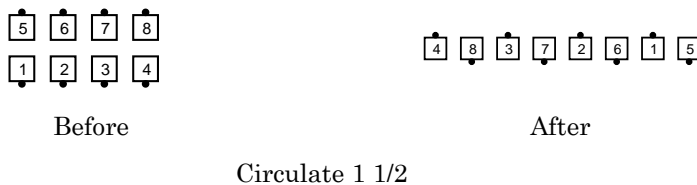
If the definition of a call has two dancers on the same path and requires them to walk past each other, they should pass right shoulders (unless otherwise specified) and continue. The mirror image version of a call has dancers pass left shoulders and continue (e.g., Left Double Pass Thru).

### Same Position Rule

If two dancers are required to occupy the same position at the end of a call, and are facing in opposite directions from each other, they form a Right-Hand Mini-Wave. If an adjustment is necessary (since they are now two dancers side-by-side in a formation that expected one dancer), the adjustment is sideways, towards the outside of the group in which they were working.

Callers should not use a call that would result in two dancers who are facing the same direction, or at right angles, trying to occupy the same position.

Example:



### Facing Couples Rule

A few specific calls that are defined to start from an Ocean Wave are also proper starting from Facing Couples. Examples include Swing Thru and Spin The Top. In these cases, the dancers first step into a momentary Right-Hand Ocean Wave and complete the call.

If the caller directs a left hand call (e.g., Left Swing Thru), the dancers first step into a momentary Left-Hand Ocean Wave.

If the Facing Couples rule is applicable, the call's definition in this document will have a comment to that effect. If there is no such comment, then the Facing Couples rule may not be used.

While the rule is called the Facing Couples Rule, it is generalized to include Facing Dancers stepping to a Right-Hand Mini-Wave and Facing Lines step to a Right-Hand Tidal Wave, etc.

The following types of mixed Mini-Wave and Facing Dancer starting formations, while unusual, are also proper:



*Timing:* Application of the Facing Couple Rule does not change the timing of the call.

## Ocean Wave Rule

Some calls that are defined to start from Facing Couples are also proper starting from a Right-Hand Ocean Wave. Examples include Right And Left Thru and Square Thru. In these cases, the dancers have already stepped forward toward the facing dancer and are ready to complete the remaining action of the directed call.

For the sake of dancer comprehension and teaching purposes, it may be necessary initially to have the dancers back up into facing couples, then step back into the wave and complete the call.

While the rule is called the Ocean Wave Rule, it is generalized to include Mini-Wave (Facing Dancers) and Tidal Wave (Facing Lines), etc. Examples include Pass Thru, Slide Thru, Box The Gnat, and Double Pass Thru (from a Right-Hand 1/4 Tag), and Pass To The Center (from Right-Hand Ocean Waves).

In order for the Ocean Wave Rule to apply, the initial dance action of the call must start with a Box The Gnat, Pass Thru, or Right Pull By. In addition, the call must not be defined to have a different dance action from an Ocean Wave. For example, the call Circulate is defined from Eight Chain Thru and from Ocean Waves. It would be improper to call Circulate from Ocean Waves and expect dancers to dance it as a Step Thru based on the Ocean Wave Rule because they would naturally apply the definition of Circulate from Ocean Waves.

The following mixed Mini-Wave and Facing Dancer starting formation, while unusual, is also proper:



Right And Left Thru

The adjustment that is part of the Ocean Wave Rule does not change the effect of the call. It neither adds nor subtracts parts or changes the use of fractions. It is as if any dancer in a mini-wave had first stepped back into facing dancers and then all did the call. For example, from a Right-Hand Mini-Wave Dosado ends in Facing Dancers, not in a Right-Hand Mini-Wave.

The Ocean Wave Rule also applies to calls that normally start from Facing Couples when the dancers are in a Left Hand Ocean Wave. In these cases, the caller must direct a left hand call (e.g., Left Square Thru). See "Additional Detail: Commands: Extensions like Reverse Wheel Around".

When half of the dancers are in a Mini-Wave, and the other half of the dancers are Facing Dancers, and the call is a 2-dancer call (e.g., Box The Gnat, Slide Thru, Pass Thru) the caller should make clear who is to do the call (e.g., Everyone or Those Facing).

*Timing:* Application of the Ocean Wave Rule does not change the timing of the call.

## Squared Set Convention

Calls that are defined as starting from Facing Dancers or Facing Couples are also proper starting from a Squared Set. The caller must identify which pair of couples is active (e.g., Heads, Boys).

The active dancers move forward into the center of the set and execute the call. If they end facing the same walls as the inactive dancers, they will remain in the center (e.g., Heads Square Thru 4, Heads Star Thru, Heads Touch 1/4).

If the call ends with the active dancers not facing the same walls as the inactive dancers, then the active dancers end back on Squared Set spots unless there is clear reason to remain in the center. (e.g., Dancers should return to Squared Set spots for Head Ladies Chain, Heads Right and Left Thru, Heads Pass Thru, or Heads Square Thru 3.)

Because of the ending handhold, on the call Heads Box The Gnat, the Heads remain in the center and take the next call. Usually the exact ending position is obvious from the next call (e.g., Heads Right And Left Thru, Sides Right and Left Thru), or doesn't matter because the next call continues the dance action (e.g., Heads Pass Thru, Separate, Around 1 To A Line).

Some callers who want the active dancers to remain in the center precede the call with a "Heads Move In", "Heads Move Forward", or "Heads Move Into The Center". For example, "Heads Move In and Square Thru 3" would have the Heads remain in the center instead of returning to Squared Set spots.



*Timing:* Moving into the center adds 2 beats to the timing for the move.

Note that the time needed to move out of the middle will often be blended into the final portion of the call (as in Right and Left Thru, during the Courtesy Turn) or be overlapped with the start of the following call (as in Heads Right and Left Thru, Sides Right and Left Thru).

### **Circle Rule**

From an Infacing Circle Of 8, if the caller names two adjacent dancers and their opposites and gives a call that starts from Facing Couples, the dancers dance the call as if the circle has been changed into a Squared Set, and follow the Squared Set Convention. Examples:

From a Squared Set: Join Hands, Circle Left; Heads Up To The Middle And Back; Heads Square Thru 4.

From a Squared Set: Heads Half Sashay; All Circle Left; 4 Boys Spin The Top.

### **Ways Of Naming Dancers**

There are several ways to identify dancers in a square. See "Additional Detail: Dance Action: What does naming a dancer mean?".

#### **Partner / Corner**

*Command examples:*

- Face Your Partner; Dosado
- Face Your Corner; Allemande Left
- Circle Left; Swing Your Partner
- 4 Ladies Promenade Inside; Swing Your Partner

*Description:* From a Squared Set of Normal Couples, each dancer's Partner is the adjacent dancer, and each dancer's Corner is the next dancer "around the nearest corner of the square" from them.

From a Couple, or Mini-Wave, each dancer is the other's Partner.

From an Infacing Circle Of 8 of alternating men and women, the man's Partner is the next dancer counterclockwise around the circle from him and the corner is clockwise around the circle. For the women, the Partner is clockwise around the circle and the Corner is counterclockwise.

Partners and Corners may change throughout the dance, especially during the singing call. Each Allemande Left, Swing, or Promenade establishes a new Current Partner. Your Original Partner remains the dancer with whom you initially joined the square.

*Comments:* In "4 Ladies Promenade Inside; Swing Your Partner", Partner refers to the dancer who was your partner just prior to the call.

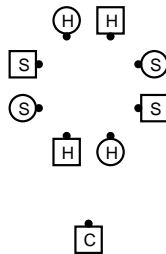
For the purposes of resolving the square (i.e., getting dancers back to their original partners and corners) it may be useful for callers to consider the man's corner as the next woman clockwise around the square (after adjusting Ocean Waves back to Facing Couples, having everyone face the center of the set, and blending into an Infacing Circle Of 8). This will make the man's partner (the person the man would promenade after an Allemande Left) be the next woman counterclockwise from him, after adjustments.

## Heads / Sides

### *Command examples:*

Heads Right and Left Thru  
Head Ladies Chain  
Sides Wheel Around  
Sides Trade  
Original Heads  
Those In The Head Position

*Description:* From a Squared Set, at the start of the tip, the Heads are the two opposing couples who are facing toward or away from the caller. The Sides are the two opposing couples who are standing perpendicular to the caller.



C = Caller H = Heads S = Sides

Dancers retain their Head or Side identity established when they first squared up. That is, "Heads" means "Original Heads". Examples include Heads Run, Heads Trade, Sides Pass Thru, Sides Fold.

In a squared set, when the original Sides are standing in the Heads position, the caller must explicitly designate "Original Heads" or "Those In The Head Position" because simply saying "Heads" could mean either of these. Similarly for "Sides".

In a squared set, when a mixture of Heads and Sides occupies the Heads position, the caller should explicitly designate "Head Man And The Girl With You" or "Those In The Head Position" because simply saying "Heads" could mean either of these. Similarly for "Sides".

When a Head Man is promenading with a Side Woman, the term "Heads" means "Head Boy And The Girl With You" (e.g., Heads Wheel Around). Similarly for "Sides".

The figure portion of singing calls almost always causes each woman to progress to a new man. Once this has happened, she temporarily takes on the Head/Side identity and home position of that man.

Some areas "rotate" or "stir the bucket" (i.e., rotate the square 90 degrees to the right so everyone has a new home position) before the singing call. This can be done by the caller as part of his last patter sequence, or by the dancers before the singing calls starts. Either way, the dancers reestablish new Heads and Sides for the singing call.

## Couple #1, #2, #3, #4

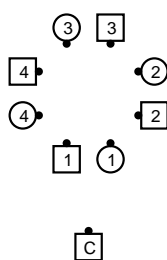
### *Command examples:*

Couples 1 and 3 make a Right Hand Star  
1 and 3 Lead Out To The Right  
Couple 1 Split Couple 3, Round one to a line

*Description:* From a Squared Set, at the start of the tip, the couple whose back is to the caller is Couple #1. The couple to their right is Couple #2, and so on.

Dancers retain their couple number as established when they first squared up.

The figure portion of singing calls almost always causes each woman to progress to a new man. Once this has happened, she temporarily takes on the couple number and home position of that man.



C = Caller

*Comments:* The phrases "Couples 1 And 3" and "1 And 3" mean the same thing as "Heads".

Modern choreography has moved away from using couple numbers to identify dancers. See Heads / Sides (above).

### Boys / Girls

*Command examples:*

- Boys Run
- Girls Trade
- Men Circulate; Ladies Trade
- Cloverleaf; Ladies Lead Dixie Style to a Wave
- All 4 Ladies Chain

*Description:* The Boys are those dancers who initially squared up as the left-side dancers of each couple. The Girls are those dancers who initially squared up as the right-side dancers of each couple. The terms Men, Gents, Gentlemen, and Guys are synonymous with Boys. The terms Women, Ladies, and Gals are synonymous with Girls.

*Comments:* No matter the actual genders of the dancers, those who initially squared up on the left-side of each couple will play the role of Boys; right-side dancers will play the role of Girls.

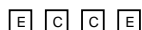
Some callers emphasize that in square dancing the commands are all given to the Boys. They say that the Girls have to pay attention and do the opposite action. In modern teaching, choreography, and patter that statement is misleading and generally not true. Most of the calls are defined without reference to gender. Most of the commands are given to all the active dancers. Callers should teach and call in a way that doesn't perpetuate this myth.

### Centers / Ends

*Command examples:*

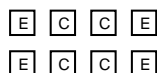
- Each Side, Centers Trade
- On Your Own Side, Centers Trade
- Centers Of Each Side, Pass Thru
- Center 4, Walk And Dodge
- Ends Fold

*Description:* Dancers near the center of the square (or formation) are called centers. Dancers on the outside of the square (or formation) are called Ends. The identification of Centers or Ends is independent of facing direction. Centers ("C") and Ends ("E") of some common formations:

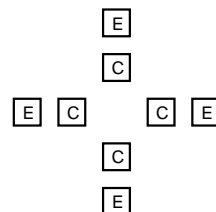


1x4 Formation: "Centers" or "Ends"

With 8 dancers, there are several possibilities, depending on the formation:



2x4 Formation: "Centers" or "Ends"



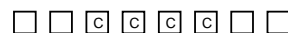
General Thar "Centers" or "Ends"

The caller should use "Each Side, Centers" or "Center 4" in order to avoid the ambiguity present with the term "Centers" from a 1x8 Formation.

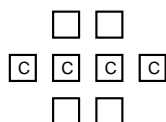
The following are encountered less frequently, or are referred to in the definitions:



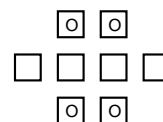
1x8 Formation: "Each Side, Centers" or "Each Side, Ends"



1x8 Formation: "Center 4"



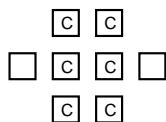
General Tag: "Center 4" or "Centers"



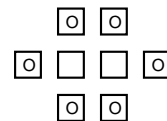
General Tag: "Outside 4"



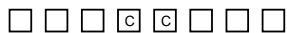
1x8 Formation: "Outside 4"



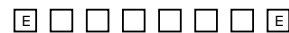
General Tag: "Center 6"



General Tag: "Outside 6"



1x8 Formation: "Very Centers"



1x8 Formation: "Very Ends"

## Leaders / Trailers

An understanding of Leaders and Trailers is important, as they are used to define calls (e.g., Cloverleaf) and teach calls (e.g., Zoom). Also, these terms are used by some callers during a dance (e.g., Leaders Trade).

### Command Examples:

Double Pass Thru; Leaders Trade

Lines Forward And Back; Pass Thru; Tag The Line; Leaders U-Turn Back

*Description:* In any box-type formation (e.g., box circulate, tandem couples), those facing out of the box are Leaders and those facing into the box are Trailers.

In other 2-dancer formations (e.g., a tandem, facing dancers, back-to-back dancers), those facing directly away from the center of the 2-dancer formation are Leaders, and those facing directly toward the center of the formation are Trailers. Anyone else is neither a Leader nor a Trailer.

In the diagrams below, the dancers marked "L" are Leaders and the dancers marked "T" are Trailers.



*Comments:* At Mainstream, the use of Leaders and Trailers is usually restricted to tandem couples or tandem dancers.

Often there is more than one option for designating active dancers. Even though "Leaders/Trailers" may be correct, the more commonly used "Boys/Girls", "Centers/Ends", "First/Next" might be a better choice for dancer success.

## Basic Program – Part 1 Definitions

Each call definition contains eight parts.

1. *Name of the call.* This is how the call is listed on the dance program. Usually this is also how the call is called.
2. *Starting formation.* Except when impractical, all of the common starting formations are listed. In rare cases, the word "only" appears indicating that only the listed starting formations and no others are to be used. All the formations used in these definitions are defined in the "Formations" appendix. Further commentary on starting formations can be found in "Additional Detail: Starting Formations".
3. *Command examples.* Many of the common phrases used to "call" this call are listed. The simplest or most common is listed first. Some of the command examples include patten and/or helping words. See "Additional Detail: Commands: Extra words".
4. *Dance action.* A description of how to do the call either in English words, other calls, or a combination of both. Complex calls are described sequentially, part by part. The descriptions are written to work from all of the starting formations listed. They try to capture in words the essence of the call. See "Appendix B: Descriptive Terminology" and "Additional Detail: Dance action: Definitional Precision".
5. *Ending formation.* The ending formations are given so that the reader can double check his understanding of the call. All the formations used in these definitions are defined in the "Formations" appendix.
6. *Timing.* While executing each call, the dancers should take one step for each beat of music. The number of steps (or beats) as determined by the Timing committee is given for each of the calls. See "Additional Detail: Timing".
7. *Styling.* The recommended styling, including arm position, handholds, and skirt work, is given. See "Additional Detail: Styling" for more detail and definitions of the terms used.
8. *Comments.* Important information, clarification, exceptions, and usages are contained in this section.

### 1. Circle Left / Circle Right

#### 1.a. Case 1: 8 dancers

*Starting formations:* Squared Set, Infacing Circle Of 8

*Command examples:*

Circle Left  
Circle to the Left  
Join Hands, Circle Left  
Circle Right, The Other Way Back  
(while circling left) Reverse, and Circle Right the other way back  
Circle

*Dance action:* Dancers join hands with adjacent dancers to form a circle and move the circle in the indicated direction, or to the left if no direction was given. The amount to circle may be a specified distance (e.g., Circle Left 1/2 Way) or until the next command is given (e.g., Circle Left ... Circle Right).

*Ending formation:* Infacing Circle Of 8. On the command "Stop At Home", the ending formation is a Squared Set.

*Timing:* 1/4: 4, 1/2: 8, 3/4: 12, Full: 16

*Styling:* As dancers join hands (couple handhold) to form a circle, they face slightly left or right as directed. All dancers walk forward with joined hands, elbows bent comfortably so that hands are above the elbow.

Couple handhold in circles: In circles with alternating men and women, men's palms are up and women's palms are down. In circles where same genders are adjacent, everyone has the right-hand palm up and the left-hand palm down.

Some regions dance 8-dancer circles with a walking step with no turning motion of the body. Other regions dance 8-dancer circles with a grapevine step, with the body and arms turning left and right, in synchrony with this step, allowing the dancers to make eye contact with their Corners and Partners successively.

*Comments:* The command "Circle", without a direction, is a shorthand for Circle Left. It is mainly used in Singing Calls when required by the timing of the lyrics.

When circling, "Reverse" or "Go The Other Way" can be used to tell the dancers to stop and circle in the other direction. It is usually followed with a "Circle Right (or Left)".

### **1.b. Case 2: 4 dancers**

*Starting formation:* Facing Couples

*Command examples:*

Circle Left 1/2 Way

Circle Four, 1/2 Way Around

Circle Right 3/4

In Groups of 4, Circle Left 3/4 of the Way Around

*Dance action:* Same as above. When dancing in a circle of 4, the dancers end as the same facing couples rotated by the appropriate amount.

*Ending formation:* Facing Couples

*Timing:* 1/2: 4, 3/4: 6, Full: 8

*Styling:* Same as above. The grapevine step is not recommended in 4-dancer circles.

### **1.c. Case 3: 2 dancers**

*Starting formation:* Facing Dancers

*Command examples:*

Join 2 Hands And Circle Left Halfway

Make Circles of 2 and Circle Left Halfway

With the person in front of you circle 1/4, 1/2, 3/4, or full around

Allemande Left; Dosado; with your Partner Circle 1/2 and Star Thru

Head Ladies Step Into The Center and Circle 1/2 With Each Other

With the one you face, join both hands and circle 1/2, 3/4 or full around

*Dance action:* Same as above.

*Ending formation:* Facing Dancers

*Timing:* 1/2: 4, 3/4: 5

*Styling:* In a mixed-sex circle, the men dance palms up and the women dance palms down. In a same-sex circle, dancers use right hand palm up, left hand palm down. Some regions always use the latter styling.

*Comments:* While the concept of circling with 2 or more dancers is part of the Mainstream program, there is no well established terminology. Callers wanting circles of 2 dancers must use terminology familiar to their dancers.

Some callers use the phrase "Single Circle" for circles of 2 dancers (e.g., Single Circle 3/4 to A Star Thru). The phrase "Single Circle" is not explicitly listed and taught at Mainstream so this usage may cause communication problems. In addition, the phrase "Single Circle" is very similar to the call "Single Circle To A Wave" which is part of another dance program. Some callers feel that the use of the term "Single Circle" at Mainstream is improper.

## 2. Forward And Back

*Starting formations:* Squared Set, Infacing Circle Of 8, Facing Lines

*Command examples:*

Up To The Middle And Back  
All Go Forward And Back  
Join Hands, All Go Forward And Back  
Into The Middle With A Great Big Yell (from Squared Set or Infacing Circle Of 8)  
Heads Go Forward And Back (from a Squared Set)  
Lines Of 4, Up And Back (from Facing Lines)  
Lines Up to the middle and Back (from Facing Lines)  
Rock Forward And Back (from Facing Lines)

*Dance action:* Dancers join hands with those next to them, walk forward 3 steps, pause, walk backwards 3 steps, and pause.

*Ending formation:* Same as starting formation

*Timing:* Lines close together: 4; All others: 8

*Styling:* Each dancer steps forward three steps and pauses while bringing the free foot forward and touching it to the floor without transferring weight. Each dancer steps back three steps beginning with the free foot and pauses while touching the free foot beside the weight-bearing foot.

From Facing Lines or similar situations in which eight counts are not appropriate, each dancer steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each dancer then steps back on the free foot and pauses while touching the other foot beside it.

As couples or lines meet in the center, the end dancers may touch or clap their outside hands palm to palm (palms flat, fingers pointed upwards).

*Comments:* The timing of a Forward And Back from Facing Lines depends on several factors. In Traditional Squares and Contras with phrased calling, it is definitely 8 steps. In Mainstream, it can be 8 steps if the caller assures that the lines are not too close together at the start and delivers the call in a way that encourages the dancers to take the full 8 steps (e.g., Lines Go Forward ... And You Come Back Out).

The choreographic style and delivery of Modern Western patter calling have evolved in such a way that Forward And Back is most often danced in 4 steps.

Some callers clue the dancers to take 4 steps with phrases like "Balance Up And Back" or "Rock Forward And Back", and otherwise expect 8 steps. Other callers believe that the distance between the lines determines the timing, not what the caller says. Some callers only allow 4 steps.

Forward And Back is also used as a signal from the caller to any square that has broken down that it can get started again by making normal Facing Lines and joining the sequence in progress.

## 3. Dosado / Dosado to a Wave

### 3.a. Dosado

*Starting formation:* Facing Dancers

*Command examples:*

Dosado  
Dosado your corner  
Dosado your partner  
Head Men Dosado  
Heads Go Forward And Back; Heads Dosado

*Dance action:* Walking a smooth circular path, dancers walk forward, passing right shoulders, slide sideways to the right, walk backwards, passing left shoulders, and slide slightly to the left to return to their starting position.



*Ending formation:* Facing Dancers

*Timing:* Designated dancers from a Squared Set, returning to a Squared Set: 8; otherwise 6

*Styling:* Men: arms in natural dance position, right shoulders forward as right shoulders pass, left shoulders forward as left shoulders pass. Women: 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.

Some new dancers dance Dosado with their arms crossed in front of them. While this indicates that the dancer has been exposed to square dancing in the past, it is not the recommended styling today.

*Comments:* The command "Dosado Your Corner" is a shorthand for "Face Your Corner; Dosado". The same for "Dosado Your Partner".

The Ocean Wave Rule applies to this call. The ending formation remains Facing Dancers.

From a Squared Set, Head Men Dosado is acceptable. They approach each other, Dosado, and return to their original position.

A Dosado which starts by passing left shoulders is called Left Dosado.

Formerly the phrase See Saw was occasionally used to accomplish a Left Dosado. In 2003 the Mainstream Committee voted to drop that application of See Saw and requests that callers use Left Dosado.

### **3.b. Dosado to a Wave**

*Starting formation:* Facing Dancers

*Command examples:*

Dosado To A Wave

Dosado and Make A Wave

*Dance action:* In one smooth motion, Dosado and Step To A Wave.

*Ending formation:* Right-Hand Mini-Wave

*Timing:* 6

*Styling:* Follow the styling for Dosado and Step To A Wave.

*Comment:* The Ocean Wave Rule applies to this call.

## **4. Swing**

*Starting formation:* Facing Dancers (man and woman)

*Command examples:*

Swing Your Partner

Swing Your Corner; Promenade

... and Swing

Circle Left, Swing Your Corner, Circle Left

Swing your Corner, Allemande Left (new corner), Promenade

*Dance action:* Dancers step forward and slightly to their left, use a ballroom hold, and rotate clockwise as a unit for four or more beats of music. As dancers end the swing, the woman continues turning to her right (unrolling along the man's right arm) until she is facing the same direction as the man.

*Ending formation:* Normal Couple, usually facing into the set, or facing appropriately for the next call (such as Promenade). Callers should not use choreography that relies on a precise ending position for Swing.

*Timing:* Variable, at least 4.

*Styling:* The actual styling varies depending on which kind of step is used. For both the walking and buzz step swing, the man's styling is the same: left arm bent at the elbow, palm slightly up, right hand flat on her left shoulder blade.

The man should use a flat palm on the woman's back, being careful not to dig the fingertips of his right hand into the soft part of the woman's back near her left kidney.

For the woman using a walking step, she places her left palm on the outside of the man's right upper arm, being careful to keep her hand relatively flat so she doesn't grip his arm. She should lift up her left elbow a bit so she is not clamping down on his elbow. This is also a good position if the man is significantly taller than the woman. For the faster buzz step swing, her left hand is flat on the man's right shoulder blade and she holds her left elbow slightly up, supporting herself without clamping down on his elbow. In both swings, the right hand is palm down on the man's left hand.

The connection generated in the swing is created by centrifugal force. Each dancer is responsible for holding himself up. The faster the swing, the more each dancer will feel a slight leaning back into the partner's arms, although this lean should not be exaggerated; quite often, it will happen naturally within the frame of a proper hold.

The force tending to pull the dancers apart will be counteracted by a supportive combination of the man's right hand and arm and the woman's left hand and arm. The remaining arms are held only lightly for balance -- too much tension here makes the swing less fluid, and getting out of it clumsy.

Differences in height may require modifications to the above styling. For example, when the man is significantly taller than the woman, her left hand can be a flat palm on the outside of his right bicep.

*Footwork for the Walking Swing:* Short walking steps clockwise around the central pivot point between the two dancers.

*Footwork for the Buzz Step Swing:* Right foot moves forward in small clockwise circle around the pivot point between the two dancers while the left foot pushes, as in a scooter motion. Right foot is always in front of left.

*Ending the Swing:* The man leads the end of the swing at the proper time, so that the couple faces in the proper direction for the next call.

*Ending the Swing without a twirl:* The man signals the end of the swing when he is facing the correct direction by stopping his motion while releasing his left hand. The woman continues her motion as she rolls off the man's right arm to form a couple with the woman facing in the man's direction. Once the woman is stable, the man adjusts his right hand to its next position: couple handhold or promenade handhold.

*Ending the Swing with a twirl:* Swings may be ended with a twirl when the next dance action is a Promenade or there is no immediate next dance action (therefore Swing, Twirl, Circle Left is discouraged). The man raises his left hand over the woman's head, and with a cupped hold around her right hand, he gently guides her into a clockwise twirl. She moves forward three steps, into a promenade position as he transfers her right hand into his right hand and they join left hands on the 4th step. While the woman turns, the man moves forward down the line of dance to be in position for the promenade. The twirl is at the woman's option. See "Additional Detail: Styling: Twirls". The twirl takes extra time, space, and control. Dancers who twirl must be aware of these factors.

*Comments:* The Ocean Wave Rule applies to this call.

Some dancers get dizzy when swinging. Be aware of your partner's needs.

When two dancers who are swinging are of disparate weights (e.g., an adult man swinging a child), it is rude and dangerous to cause the lighter dancer to leave the ground.

There should be little to no vertical motion while swinging (i.e., no bouncing or hopping).

In a swing, dancers are neither side-by-side with right hip to right-hip, nor precisely facing. Instead they are offset one step to the left from facing and at a slight angle with the woman's nose facing the man's right shoulder.

Swings should be synchronized with the beat of the music. One step in the walking swing for each beat of music. One step on the right foot for each beat of music in the buzz step swing. Some have described this as a quick step or as two steps for each beat of music.

An experienced dancer will adjust to his partner's type of step (walking or buzz).

The command "Swing Your Partner" is a shorthand for "Face Your Partner; Swing". The same for "Swing Your Corner".

If a couple is facing out of the square and asked to Swing, they should face each other and Swing. Examples include Swing from a Trade By formation (the centers swing the dancer they are facing and the ends swing the dancer beside them), and from Lines Facing, Square Thru 3 and Swing (swing the dancer beside you).

From a Squared Set, the command "Heads (or Sides) Swing" has the designated dancers face and Swing. That is, they Swing the dancer close to them, not the one they are facing across the square.

## 5. Promenade Family

A promenade is a walk around the set by some or all dancers. The active dancers may go as individuals or as couples. They may go in promenade direction (counterclockwise when viewed from above) or wrong way promenade direction. They may travel all the way around the set or a shorter distance. When not all dancers are active, there is a further choice of traveling around the inside or outside of the set. All of these alternatives are determined by the call.

### 5.a. Couples (Full, 1/2, 3/4)

*Starting formations:* Promenade, Squared Set, Right and Left Grand Circle (men facing counterclockwise, women facing clockwise)

*Command examples:*

Promenade, Keep Walking  
Promenade, Don't stop, don't slow down  
Promenade Home  
Heads Promenade 1/2  
Heads Promenade Half Way  
Sides Promenade 3/4  
All Promenade to the ladies home position

*Dance action:* If necessary, adjust to a Promenade formation as follows:

- From a Squared Set, as a couple, turn to face promenade direction.
- From a Right and Left Grand Circle, those facing promenade direction step forward and to the inside while the others turn around in a comfortable direction.

Each couple, as a unit, walks forward around the circle the designated amount or as otherwise directed. On the command "Promenade Home" the couples promenade to the man's home position.

If certain couples are named, they promenade around the outside of the set, unless instructed otherwise.

At the end of the promenade each couple turns, as a unit, to face the center of the set.

*Ending formations:* Promenade (e.g., Promenade, Keep Walking), Squared Set (e.g., Promenade Home), or couples facing in on the outside of the set (e.g., Sides Promenade 3/4; Heads Square Thru 3).

*Timing:* 1/4: 4, 1/2: 8, 3/4: 12, Full: 16

*Styling:* When all promenade, the man's distance from the center of the set is slightly greater than that of a Star Promenade. He should be moving forward around the circle, not pivoting in place. However, if the formation becomes too spread out, the women will have to travel too far and too fast to meet proper timing.

There are several alternative handhold positions used while promenading. While CALLERLAB recommends the Skater's position (described below), new dancers should be taught the handhold position in popular use in their region and at their club.

Experienced dancers may choose among the various promenade handholds based on club and regional standards, the previous call, the caller's timing, and their partner's preferences.

In addition to the handhold positions mentioned below, on a designated dancers Promenade a specified distance from a Squared Set (e.g., Heads Promenade 1/2), the couple handhold is also acceptable.

While Promenade is not a sex-dependent call, the following descriptions are given assuming a normal couple:

*Skater's position:* Right hand in right hand, left hand in left hand. The man's hands are palm up, right forearm over the woman's left arm. Her hands are palm down in man's hand. Joined hands should be positioned equally between partners. Some dancers move their hands in time to the music as they promenade. Others hold them rigidly.

*Skirt Skater's position:* Left hands joined in front of the man. Right hands joined at right side of woman's waist.

A variation of Skirt Skater's has the woman's right hand holding and working her skirt (see "Skirt Work" in "Additional Detail: Styling: Other styling terms and issues"). The man's right hand is in the middle of her lower back.

*Varsouvienne position:* Left hands joined in front. Woman's right arm bent, palm up near shoulder. Man's right arm behind woman's shoulder, his right hand face down in her right palm.

*Ending the promenade (no twirl):* As the dancers reach their final destination, they turn as a couple, to face in and change their handhold, if necessary, to that of a couple handhold.

*Ending the promenade (twirl):* See "Twirls" in "Additional Detail: Styling: Other styling terms and issues". A few steps before the end of the Promenade the man must lead the twirl so that it finishes as the couple arrives home.

From a Skater's position, the man leads the twirl by letting go with his left hand and raising their joined right hands, gently guiding the woman through a clockwise twirl underneath. At the end, the woman lets go with her right hand, and offers the man her left hand to end with a normal couple handhold, facing across the set.

Alternatively, the man leads the twirl by letting go with his right hand and raising their joined left hands, gently guiding the woman through a clockwise twirl underneath. As she completes the twirl, he changes hands so that he finishes guiding her with his right hand. They end with a normal couple handhold, facing across the set.

From Skirt skater's or Varsouvienne positions, the man leads the twirl by raising the joined left hands, gently guiding the woman through a clockwise twirl underneath. As she completes the twirl, he changes hands so that he finishes guiding her with his right hand. They end with a normal couple handhold, facing across the set.

After the twirl, it is common in some areas for dancers to balance away and then clap outside hands with each other (flat palms, fingers pointed upward), ending as a couple facing into the square.

*Same-sex Promenade:* Dancers use Couple Handhold or Skater's position. If the call is Promenade Home, the caller must further specify what is to be done since promenading to the man's home doesn't make sense.

Inactive dancers should take a step toward the center of the set to assist the active dancers in their trip around the outside. After all active dancers have passed by, the inactives can step backward to return to place.

*Comments:* All promenades should be more than a quarter of the way around the set. If a promenade would go less, then the dancers should add a full promenade.

The Promenade that goes in a clockwise direction is called "Wrong Way Promenade" or "Promenade, Wrong Way". It was dropped from the Mainstream program in 1989 and its use at Mainstream would require teaching or careful delivery by the caller. See "Additional Detail: Commands: Extensions like Reverse Wheel Around".

In the unusual case of a Wrong Way Grand followed by a Promenade, the man steps to the inside and turns around, the woman steps to the outside, and both Promenade.

## 5.b. Single File Promenade

*Starting formations:* Infacing Circle Of 8, Squared Set, Columns

*Command examples:*

Women Promenade Inside, Go Single File

4 Ladies Promenade Inside; Get back home and Swing your guy

4 Ladies Promenade Inside The Ring, Come Back And Give Your Man A Swing  
All Promenade Single File; Ladies Backtrack  
Promenade Single File; Men turn in and Star by the Right  
Promenade; Put the Lady in the Lead, Go Single File  
Promenade Go Single File, Ladies Lead And Strut A While  
Circle Right; Drop hands; Single File Promenade  
Circle Left; Drop hands; Single File Promenade  
Circle Left; Same direction, Single File Promenade  
Circle Left; Reverse back single file  
Couple 1, turn your backs on your partner and Promenade around the outside of the set  
Left Touch 1/4; Single File Promenade Home

*Dance action:* Initial turn: If the dancers have a facing direction around the set (e.g., Columns, Promenade and put the lady in front), no initial turn is necessary. If the dancers are circling they will turn to face the circling direction. If 4 dancers are designated from a Squared Set (e.g., Ladies Single File Promenade), they will step into the center and face promenade direction.

Actives move forward around the set (on the inside, or outside if so directed), in single file (one behind another). The next call determines when the dancers stop and what they do next.

*Ending formation:* determined by the next call

*Timing:* Four dancers promenade inside to home: 8

*Styling:* In Single File Promenade man's arms are held in natural dance position; woman's hands on skirt, working with the natural swinging motion.

When there are active dancers promenading around the outside of the set, the inactive dancers should take a step toward the center of the set to assist the active dancers in their trip around the outside. After all active dancers have passed by, the inactives step backward to return to place.

In some areas, while 4 active dancers promenade inside, the inactive dancers clap in time to the music.

*Comment:* In the past Single File Promenade has not been used with fractions. Recently some callers are extending the fractional Promenade dance action to Single File Promenade. Dancers do not face in after they have promenaded the requested amount.

### **5.c. \*Wrong Way Promenade**

Like promenade, except the couples promenade clockwise.

### **5.d. Star Promenade**

*Starting formation:* 4-dancer star in the center of the set and 4 dancers around the outside of the set

*Command examples:*

Men Center With A Left-Hand Star, Go Once Around; Pick Up Your Partner With An Arm Around; Star Promenade

4 Men Make A Left-Hand Star; Pick Up Your Partner With An Arm Around; Star Promenade

4 Ladies Make A Right-Hand Star; Pick Up Your Partner With An Arm Around; Star Promenade

Heads Make A Right-Hand Star; Pick Up Your Corner With An Arm Around; Star Promenade

Heads Make A Left-Hand Star; Pass Your Corner And Pick Up The Same Sex; Star Promenade

*Dance action:* Directed dancers (e.g., men) form (or are already in) a star and turn it. When they encounter the next directed dancer (e.g., partner) they become a couple, and promenade while retaining the center star.

*Ending formation:* Promenade or Wrong Way Promenade with centers forming a star; the dancers will be closer together than usual because of the star and arm around the waist.

*Timing:* 1/2: 6, 3/4: 9, Full: 12, Full plus a back out at home: 16

*Styling:* The center star uses the same styling as Right- or Left-Hand Stars. Couples in the star have their adjacent arms around each other's waists in a modified couple's hold. Any women on the outside use their outside hand for skirt work. Any men on the outside have their outside hand on their waists or at their sides.

*Comments:* Here are some calls used while Star Promenading:

(women on the outside) Girls Backtrack  
Centers Back Out With A Full Turn Around And A Little Bit More; Join 16 and Circle Left  
Boys Raise Your Left Hands; Girls Duck Thru To The Partner; Right And Left Grand  
Back Out At Home

Here is an example of 2-dancer stars being used with Star Promenade:

Head Men Make A Left Hand Star; Pick Up Your Partner With An Arm Around And Star Promenade; She Picks Up Her Corner With An Arm Around And Keep On Moving; Now He Picks Up His Partner; All Bend The Big Line.

## 6. Allemande Left

In its most general form, an Allemande Left is simply an Arm Turn by the left (plus a Step Thru as the dancers head towards their next dancer interaction).

While Arm Turns are used for general arm turns, Allemande Left is mostly reserved for an Arm Turn with your corner.

The large number of formations from which an Allemande Left is possible will be described in two cases. The Command Examples, Timing, Styling, and Comments sections apply to both cases.

*Command examples:*

Allemande Left  
Left Allemande  
Allemande Left Your Corner  
With The Corner, Allemande Left  
Allemande Left Your Corner; Dosado Your Partner; Allemande Left Your Corner  
Allemande Left Your Corner; Allemande Right Your Partner  
Allemande Left A Full Turn Around

### 6.a. Case 1

*Starting formations:* Eight Chain Thru, Left-Hand Ocean Waves, Right And Left Grand Circle, Thar, Alamo Ring (men facing in), Trade By plus ends face each other

*Dance action:* Dancers holding left arms or facing dancers Arm Turn by the left at least 180 degrees until the men are facing promenade direction and the women are facing wrong way promenade direction. Step Thru.

*Ending formation:* Right and Left Grand Circle, men facing promenade direction, women facing wrong way promenade direction. While the dance action of Allemande Left might not cause the dancers to end in this formation, the next call should be given as if this were the ending formation. From an Eight Chain Thru, it would not be proper to call Allemande Left; Trade By, as the dancers are logically in a Right and Left Grand Circle, not a Trade By formation.

### 6.b. Case 2

*Starting formations:* Squared Set, Infacing Circle Of 8, Trade By, Left-Hand 3/4 Tag, Facing Lines, Lines Back-To-Back, Inverted Lines with Ends Facing

*Dance action:* If necessary, dancers individually turn in place up to 90 degrees, so that the men are facing wrong way promenade direction and the women are facing promenade direction. Continue with the dance action in Case 1.

*Timing:* 1/2 arm turn: 4-6; 3/4 arm turn: 6-8; Full arm turn: 8

*Styling:* Forearm handhold

*Comments:* The variation in the timing numbers is due to the adjustments which may be required before the Allemande Left (e.g., turning to face your corner, stepping to a left forearm).

Choreography like "Allemande Left Your Corner; Dosado Your Partner; Allemande Left Your Corner" is acceptable. The command "Allemande Left Your Corner" can be a shorthand for "Face Your Corner; Allemande Left".

Choreography like "Allemande Left Your Corner; Allemande Right Your Partner" is acceptable. It uses the dancers' knowledge of Allemande as an arm turn and is danced as Face Your Corner; Left Arm Turn until you can go to your partner; Right Arm Turn with Your Partner. The next call will determine when to stop the final arm turn.

Square dancing has had a long history of occasionally requiring dancers to search out and locate their corner (often by individually turning in place in flow direction, or continuing the last command a little longer) before doing the Allemande Left. See "Additional Detail: Commands: Gimmicks".

Allemande Lefts that require other than a 180-degree arm turn are less frequently used and are moving towards the Gimmick category. Callers may assist on an Allemande Left that requires some or all of the dancers to turn 360 degrees by calling, for example, "Allemande Left A Full Turn Around" or "Allemande Left all the way around to your partner".

Allemande Lefts that require dancers to turn in place more than 90 degrees to find their corner are less frequently used, and are in the Gimmick category.

From a Squared Set plus everyone Half Sashay, Allemande Left would have dancers face their original partner and then do the Allemande Left (180 degrees). This would be very unusual calling.

While Allemande Left is intimately associated with Allemande Left Your Corner, the dance actions were written without reference to Corner. The caller who says, "Allemande Left Your Corner" is both helping the dancers, in case they are confused with whom to do the Allemande Left, and asserting to the dancers, "Yes, this person is your corner".

A phrase like "Allemande Left Wrong Corner; Promenade, Keep Walking" or "Allemande Left This Corner" is occasionally used as a way for the caller to clarify to the dancers that an Allemande Left is desired, and that the caller understands that the dancers don't all have their original corners and partners.

As a gimmick, some callers will call "Allemande Left; Right And Left Grand ... On The Third Hand, Promenade". This causes the dancers to first believe the caller has made a mistake (wrong corner) and then be surprised by the quick fix.

## 7. Arm Turns

*Starting formations:* Facing Dancers, Mini-Wave

*Command examples:*

Left Arm Turn  $3/4$

Walk Around Your Corner; Turn Partner By The Left; 4 Ladies Chain

Slip The Clutch; Turn By The Left  $3/4$ , Check An Alamo Ring

All Arm Turn Half

Centers Arm Turn  $3/4$

Men Star Left  $3/4$ ; Turn Corner Right Arm Turn; Do Paso

Allemande Left, Turn partner by the right once around; Men star left  $1/2$ , turn opposite by the right  $3/4$  to an alamo ring, ...

Turn A Right Hand Half

Alamo Ring; Swing Thru; Turn Your Partner By The Right; Allemande Left

*Dance action:* Dancers join indicated forearms and walk forward around each other. The amount of turn can be specified as a fraction (e.g., Half (180 degrees),  $3/4$  (270 degrees), Full (360 degrees) or implicitly by the next call (e.g., Turn Partner By the Left; 4 Ladies Chain).

*Ending formation:* Usually a Mini-wave, or no formation as the dancers prepare to let go of the arm turn and step forward to do the next call.

*Timing:*  $1/2$ : 4,  $3/4$ : 4 to 6, Full: 6 to 8

*Styling:* Forearm hold

*Comments:* From a Mini-Wave the distance to turn may be specified by a fraction (e.g., Arm Turn 1/2).

From Facing Dancers the distance to turn must be specified by a relative position (e.g., To A Thar, or To Your Corner) or the next call (e.g., Turn Corner By The Right; Do Paso). It is improper to specify a fraction.

The Mini-Wave formation does not imply a specific handhold. The styling for Arm Turns and calls defined with Arm Turns is a Forearm hold. See the section "*Dance action:* Defining Calls with Arm Turns".

## 8. Right and Left Grand Family

### 8.a. Right and Left Grand

*Starting formations:* Right and Left Grand Circle, Eight Chain Thru, Trade By plus the ends Face In

Any of the above in which some or all dancers have stepped to a mini-wave, or any formation in which dancers may conveniently turn up to 90 degrees so the men face promenade direction, women face wrong way promenade direction, and the formation is now one of the above.

*Command examples:*

Right and Left Grand  
Grand Right and Left

*Dance action:* If necessary, men turn up to 90 degrees to face promenade direction and women turn up to 90 degrees to face reverse promenade direction. Dancers blend into a circular formation as they Right Pull By, Left Pull By, Right Pull By, Left Pull By.

*Ending formation:* Right and Left Grand Circle

*Timing:* 10

*Styling:* 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.

### 8.b. Weave the Ring

*Starting formation:* Right and Left Grand Circle

*Command example:*

Weave The Ring

*Dance action:* Dancers do a no-hands Right and Left Grand.

*Ending formation:* Right and Left Grand Circle

*Timing:* 10

*Styling:* Women work their skirt with both hands as they move around the square. Men hold hands in natural dance position. Dancers lead 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. Attention should be paid to keeping the circle a reasonable size (i.e., not too large).

*Comments:* Some groups have flourishes which extend the timing to 16 beats requiring a phrased delivery.

Weave The Ring is best danced to a well timed delivery, often preceded by an Allemande Left. Surprise or variety in starting formations is not recommended. While the Ocean Wave Rule applies to this call, its application is also not recommended.



### 8.c. Wrong Way Grand

*Starting formation:* Same as for Right and Left Grand, except with men facing wrong way promenade direction, women facing promenade direction

*Command examples:*  
Wrong Way Grand

*Dance action:* Same as for Right and Left Grand, except the men go in wrong way promenade direction and women go in promenade direction

*Ending formation:* Right and Left Grand Circle

*Timing:* 10

*Styling:* Same as for Right and Left Grand

## 9. Left-Hand Star / Right-Hand Star

*Starting formations:* Facing Couples, Squared Set, Infacing Circle Of 8

*Command examples:*

Men Center Right Hand Star; Back By The Left  
Heads Square Thru; Make A Right Hand Star With The Sides; Heads Center Left Hand Star; Back To The Same Girl With A Right and Left Thru  
Heads Square Thru; Right Hand Star; Heads Star Left Inside To The Same Folks; Right and Left Thru  
Heads Star Thru; Square Thru 3; Left Hand Star; Head Ladies Lead, Flutterwheel  
4 Ladies Center, Right Hand Star  
Heads Square Thru; Right Hand Star; Heads to Center star across the square  
Heads Square Thru; Right Hand Star 1/2 Way; Veer Left

*Dance action:* The designated dancers form a star by stepping forward if necessary and placing the appropriate hand in the center of the formation. Forming the star may require a dancer to individually turn in place up to 3/8 of a turn.

Dancers turn the star by walking forward in a circle around the center of the star. The distance traveled may be specified in fractions of a star full around, or until some condition is met (e.g., Men Center Left Hand Star, Pick Up Your Partner with an Arm Around, Star Promenade).

*Ending formation:* Star plus an adjustment. Each dancer knows his position on the floor by how far the star turned, and adjusts his facing direction as appropriate for the next call.

*Timing:* 1/2: 4, 3/4: 6, Full: 8

*Styling:* Palm star (see Styling section). Men's outside arms in natural dance position, women's outside hands work skirt.

Some areas dance any stars containing men with a Pack-saddle Star (see Styling section).

*Comments:* The stars described above are 4-dancer stars. Stars of 3 or more dancers are also proper, as long as the caller's instructions to the dancers are understood.

Some callers use 2-dancer stars in place of Arm Turns, accomplishing the hands up styling necessary in Ocean Waves, and having one less call to teach. While this is acceptable in a teaching situation, and may be a logical way to understand stars (i.e., 2 or more dancers), 2-dancer stars are not commonly encountered at dances.

## 10. Pass Thru

*Starting formation:* Facing Dancers

*Command examples:*

Pass Thru

*Dance action:* Dancers move forward, passing right shoulders with each other and end back-to-back.

*Ending formation:* Back-To-Back Dancers

*Timing:* 2

*Styling:* Man's right shoulder slightly forward as right shoulders pass. Arms in natural dance position. Woman works skirt with hands, right hand leading as right shoulders pass.

*Comments:* Pass Thru is proper from a Right-Hand Mini-Wave because of the Ocean Wave Rule. It is the same as Step Thru.

Pass Thru is improper from a Left-Hand Mini-Wave because of the left shoulder pass. Use Step Thru instead.

Pass Thru from a Left-Hand Ocean Wave, making use of an implicit "those who can", and expecting only the centers to be active is rarely used and goes against dancer expectation. Use "Centers Pass Thru" or "Centers Step Thru" instead.

From a Squared Set, Heads Pass Thru is proper. It ends with the Heads back on Squared Set spots. See Squared Set Convention.

Pass Thru is improper from dancers who are further apart than directly facing, or on a diagonal with respect to each other. Using a phrase like "Boys On A Diagonal, Pass Thru", the caller can accomplish the desired dance action.

Pass Thru is proper from a Couple facing an individual Dancer. In this case, the Dancer splits the couple, having the effect of passing one dancer right shoulders and the other dancer left shoulders.

## 11. Half Sashay Family

The calls in the Half Sashay family have the two dancers in a couple exchange places while retaining their original facing direction.

### 11.a. Half Sashay

*Starting formation:* Couple

*Command examples:*

Heads Half Sashay

Right and Left Thru; Half Sashay

Sides Pass Thru, Half Sashay, and Separate Around One To A Line

All 4 Ladies Chain; Half Sashay; Circle Left

*Dance action:* Dancers exchange places without changing facing directions. Dancer on the right side steps to the left while the dancer on the left steps back, side steps to the right, then steps forward, ending as a couple.

*Ending formation:* Couple

*Timing:* 4

*Styling:* Dancers use a normal couple handhold, pulling slightly toward each other as they initiate the sashay movement. As the dancers complete the call, they catch hands to end in a couple handhold (unless that is inconvenient for the next call).

*Comments:* While the command is properly given as "Half Sashay", it is occasionally shortened to "Sashay". This shortened form can be confusing and should not be used.

The terms "Full Sashay" or "Sashay All The Way Around" are not part of any dance program. This is improper language and should not be used.

The command "Half Sashay Once and a Half" is proper and has been seeing increased usage. It ends in a Tandem. See the section "Additional Detail: Fractions".

### **11.b. Rollaway**

*Starting formations:* Couple, Infacing Circle Of 8

*Command examples:*

Rollaway  
4 Ladies Rollaway  
Heads Rollaway  
Circle Left; Rollaway; Circle Left  
Veer Right; Ferris Wheel; Centers Rollaway  
Roll The Girl Away  
Boys Roll That Girl Away  
Heads Lead Right; Veer Left; Bend The Line; Roll The Boys Away (uncommon)  
Sides Promenade 1/2; Heads Chain Those Ladies Across, Turn That Gal; Roll Her Away

*Dance action:* From a couple, the dancer on the right (or the directed dancer) "rolls" across in front of the other dancer, turning a full 360 degrees to end on the other side, as the other dancer steps back and then forward, adjusting sideways as necessary, to move smoothly into the vacated position. At the completion of the call, the dancers have exchanged positions.

From an Infacing Circle Of 8 of alternating men and women, unless otherwise directed, the women roll left across and in front of the men.

*Ending formations:* Couple, Infacing Circle Of 8

*Timing:* 4

*Styling:* For the purposes of this styling, assume a normal couple and that the woman is being rolled away.

Hands held in normal couple handhold maintaining good arm tension and connection throughout.

From a couple, the man steps back on slight right diagonal as the woman folds to face him. Continuing the momentum they change hands. He steps forward to his right and she finishes her dance action.

When the preceding dance action is a Courtesy Turn, the hand connection is slightly different. Dancers already have left hands joined in front. This connection is maintained throughout most of the Rollaway. Near the end, the lady lets go with her left hand and joins her right hand with the man's left hand.

From a circle in motion, the man interrupts the circling action by stepping back and then forward, while the woman uses the momentum of the circle to accomplish the roll-across action.

Dancers who are doing the vine step footwork while circling should perform the Rollaway as they are starting to turn toward each other. Callers should deliver the call to accomplish this timing.

*Comments:* In the past, "Rollaway" has also been called "Rollaway With A Half Sashay". This is improper language and should not be used.

The command "Rollaway Once and a Half" is proper and sees occasional use. It ends in Facing Dancers. See the section "Additional Detail: Fractions".

### **11.c. Ladies In, Men Sashay**

*Starting formation:* Infacing Circle Of 8 of alternating men and women

*Command examples:*

Circle Left; Ladies In, Men Sashay; Circle Left  
Circle Left; Ladies Center, Men Sashay  
Circle Right; Ladies In, Men Sashay  
Circle Right; Men Center, Ladies Sashay

Circle Left; Men Center, Ladies Sashay

*Dance action:* From a Circle Left, the ladies step forward and pause while the men continue to move to the left, behind, and past one lady. The ladies now step back and rejoin hands in a circle with the men. From a Circle Right, the men move to the right.

*Ending formation:* Infacing Circle Of 8

*Timing:* 4

*Styling:* Men's hands in slightly up position ready to rejoin the women in the circle. Commonly women have both hands on skirt when moving to the center and either momentarily bunch skirts or flip the skirt front up slightly before returning to the circle.

*Comment:* Used for occasional variety, any dancers can be asked to go "In" while the others "Sashay" (e.g., "Men In, Ladies Sashay")

## 12. Turn Back Family

Both members of this family have the dancer turn around to end facing the opposite direction.

### 12.a. U-Turn Back

*Starting formation:* Individual dancer

*Command examples:*

U-Turn Back

Men U-Turn Back

Centers U-Turn Back

Promenade, Keep Walking; Everybody U-Turn Back; Promenade this way around

Wheel And Deal; Centers U-Turn Back; Double Pass Thru

*Dance action:* The dancer does an individual about-face turn (180 degrees) in place, 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 solo dancer is facing directly toward or away from the center of the set, the turn may be in either direction.

*Ending formation:* Individual dancer

*Timing:* 2

*Styling:* Isolated dancer: Arms in natural dance position. Adjacent dancers connected with a handhold: Release the handhold, perform the dance action, and reconnect with the appropriate handhold (couple or mini-wave). Couples promenading in Skater's position can U-Turn Back without releasing handholds by turning towards each other.

### 12.b. Backtrack

*Starting formations:* Promenade, Star Promenade, Single File Promenade, Wrong Way Promenade

*Command examples:*

Promenade Single File; Ladies Backtrack

Ladies Step Out And Take A Backtrack

Gents Step Out And Take A Backtrack

Ladies Roll Out And Backtrack

Put the ladies in the lead, go single file; Ladies backtrack once around; Turn partner right a full turn

Star Promenade; Ladies Backtrack, Left Allemande

Promenade Wrong Way; Boys step out to the left and Backtrack twice around

*Dance action:* The designated dancers walk in a small 180 degree arc towards the outside of the set.

*Ending formation:* Various, depending on starting formation and who was designated.

Four dancers designated: Four dancers that did not do the backtrack continue starrng or promenading single file in the center of the set and four dancers that did the backtrack will promenade single file in the opposite direction around the outside of the set.

Everyone designated: Single File Promenade

*Timing:* 2

*Styling:* If necessary, release the handhold. Continue with arms in natural dance position.

*Comments:* Backtrack requires a forward motion before the Backtrack and a forward motion (in the other direction) after the Backtrack.

The couples version of Backtrack (e.g., Promenade, Head Couples Backtrack) is no longer in use.

### 13. Separate

The most general case of Separate is described first. The two most common applications are described in greater detail next.

*Starting formation:* Couple. The couple must be active or designated.

*Command examples:*

Heads Separate and Star Thru

Heads Pass Thru; Separate and behind the Sides Touch 1/4

Heads Pass Thru; Separate and come back home and Swing

Heads Star Thru; Double Pass Thru; Heads Separate and Star Thru

Heads Pass Thru; Separate go Around Two; Meet Your Partner and Dosado

Couple #1 Separate around the ring ... pass her once ... and pass her again; Allemande the corner

Heads Pass The Ocean and Swing Thru, Others Separate and Everybody Right and Left Thru

*Dance action:*

Case 1: The active or designated couple is on Squared Set spots

The dancers turn back-to-back and start walking forward in opposite directions around the outside of the square away from each other until they meet another dancer. The call ends here unless further instructions are given (e.g., "and come back home").

Case 2: The active or designated couple is in the center facing out of the square (e.g., after Heads Slide Thru, Square Thru 2)

The couple steps forward and then performs the Separate action described above.

*Ending formation:* Facing dancers on the outside of the set or determined by the next command

*Timing:* 2, or determined by the distance traveled around the outside

*Styling:* Those not active move into the center to get out of the way of the actives. Men's arms in natural dance position; woman's skirt work optional.

*Comments:* While Separate is usually followed with instructions for walking around some number of inactive dancers, the active dancers can also be directed to perform some other action (e.g., Separate, walk around the outside passing 2 dancers and Star Thru with the third).

From a squared set, calling "Heads Square Thru 2; Heads Separate, ..." would be improper because the heads are initially facing the sides and when they start in the center they must be facing out of the square rather than facing other dancers.

### 13.a. Around 1 or 2 to a Line

*Starting formation:* after a Separate

*Command examples:*

Heads Pass Thru; Separate Around 1 To A Line

Heads Pass Thru; Separate Around 2 To A Line

Heads Separate Around 1 To A Line

Heads Square Thru; Split 2, Separate Around 1 To A Line

Heads Square Thru; Split 2, Around 1 To A Line

Heads Right And Left Thru; Veer Left; Tag The Line; Split The Sides, First Left, Next Right Around 1 to a Line

*Dance action:* After a Separate, the active dancers walk around the outside of the set passing the designated number of inactive dancers. The inactives act as stationary objects (referred to as goal-posts) and do not change their facing direction. However, they should counterdance as necessary by stepping forward to allow the actives to walk comfortably around the outside, and then step slightly backward as the actives pass.

The active dancers pass each other as necessary, using right shoulders (as in Pass Thru). The actives only count inactive dancers in determining how far to go.

When the active dancers walk around their last inactive dancer, they either squeeze in between the inactive dancers (who move apart to make room) to become the centers of a general line, or stand outside the inactive dancers to become the ends of a general line. Which action will happen depends on where the count ends the active dancers with respect to the location of the inactive dancers.

These actions are sometimes also called "Squeeze In -- Make Lines" or "Hook On To The End -- Make Lines", respectively.

*Ending formation:* Usually Facing Lines. Occasionally Inverted Lines or 3&1 Lines.

*Timing:* Heads Pass Thru; Separate Around 1 To A Line: 8 Heads Pass Thru; Separate Around 2 To A Line: 10

*Styling:* Those not active move into the center to get out of the way of the actives. Men's arms in natural dance position; ladies' skirt work optional.

*Comments:* While "Around 1" and "Around 2" are the most common, higher numbers are acceptable. In all cases, the count is of inactive dancers passed by the active dancers.

Some callers feel that the word "Separate" is required and the proper call is "Split 2, Separate Around 1 To A Line".

The sequence "Heads Pass Thru; Separate Around 2 And Stand Behind The Sides" is not proper because each active dancer didn't go around the second inactive dancer at all.

Around 1 or 2 To A Line is not always preceded by Separate. For example, Heads Pass Thru, Both Turn Right, Girl Around 1, Boy Around 2, To A Line.

### 13.b. Around 1 or 2 and come into the middle

*Starting formation:* after a Separate

*Command examples:*

Heads Pass Thru; Separate Around 1 and come into the middle with a Right and Left Thru

Heads Pass Thru; Separate Around 2 and come into the middle with a Right and Left Thru

Heads Pass Thru; Separate Around 2 and come down the middle with a Right and Left Thru

*Dance action:* Initially the same as #13.a, above.

When the active dancers pass their last inactive dancers, they will either squeeze in between and through the inactive dancers (who move apart and back together to make room, as in the call Split 2) to come into the center of the set and take the next call, or will continue forward in a semicircle around their last inactive dancers to end in the center of the set, ready to take the next call.

Once the actives enter the center of the set, they are ready to take the next call. The inactive dancers finish on the outside of the set where they started and do not participate in the next call.

*Ending formation:*

- Separate Around 1 and Come Into The Middle: Double Pass Thru, Trade By, others possible
- Separate Around 2 and Come Down The Middle: Squared Set with one pair of couples active, others possible

*Timing:* Heads Pass Thru; Separate Around 1 and come into the middle with a: 8

Heads Pass Thru; Separate Around 2 and come down the middle with a: 12

*Styling:* Those not active must counter dance. For example, moving forward to provide room when the actives are on the outside, sliding apart and together when being split, and moving back to place so as to finish on the outside. Men's arms in natural dance position; woman's skirt work optional.

*Comment:* While "Around 1" and "Around 2" are the most common numbers, higher numbers are acceptable. In all cases, the count is of inactive dancers passed by the active dancers.

## 14. Split Two

*Starting formations:* Eight Chain Thru; in general a Couple or Tandem facing a Couple or Mini-Wave

*Command examples:*

Centers Split 2, Around 1 To A Line

Centers Split The Outsides, Go Around 1 To A Line

Centers Split The Outside Couple and Separate Around 1 To A Line

Centers Split 2, Both Turn Left And Promenade Single File While The Others ...

Centers Split 2, Around 1 come into the middle and ...

Centers Split 2, Around 1 come down the middle and ...

Centers Split The Outside 2

Heads Square Thru 4; Split The Outside 2

Heads Square Thru 4; Split The Outside Couple

Heads Veer Left, Tag the Line, Split The Sides and ...

Couple #1 Split Couple #3, Separate and go around 3, meet partner at home and Swing

*Dance action:* The active or directed dancers move forward between the two inactive dancers (splitting them). The inactive dancers move apart to let them through then move back together.

*Ending formation (before the next command):* Active dancers with their backs to the dancers they split. Inactive dancers end where they started.

*Timing:* 2 plus next call

*Comment:* See Separate Around 1 or 2 (#13.a) for more examples of "Around 1 To A Line" choreography.

## 15. Courtesy Turn

Courtesy Turn involves a turning movement with a characteristic handhold and finishes with a couple facing in. It is mainly used to define and teach calls like Ladies Chain, Chain Down The Line, Right and Left Thru, Do Paso, and Eight Chain Thru. Occasionally it is used as a call by itself.

*Starting formation:* a Couple (at Basic and Mainstream, a Normal Couple only), or a man and a woman who are facing

*Command examples:*

Heads Pass Thru; Courtesy Turn

(from facing lines) Pass Thru; Tag The Line In; Turn Thru; Courtesy Turn

Heads Star Thru; Square Thru 3; Left Touch 1/4; Walk And Dodge; Courtesy Turn

Walk Around the Corner; Courtesy Turn at home

All 4 Ladies make a right-hand star, turn it once around; boys Courtesy Turn your girl

(from a completed double pass thru with ladies in the lead) Cloverleaf; four women in the center Square Thru 3; men reach out and Courtesy Turn this girl

*Dance action:* A couple works as a unit and turns around with the left-side dancer backing up and right-side dancer walking forward. The turning point is halfway between the dancers. Facing dancers blend into a Normal Couple as they perform this action.

The amount of turning is governed by the following rules below or may be given explicitly. If the rules are contradictory or none apply, then the amount must be given explicitly.

1. A couple that has other dancers behind it turns 180 degrees to end facing the other dancers.
2. Dancers working on the outside of the set turn to end facing the center of the set.
3. If an inactive, outside man is facing in, with an active woman coming towards him, then the couple turns to face the direction in which the inactive man had been facing.

*Ending formation:* Couple facing in (to their group of 4 or the center of the set)

*Timing:* 4

*Styling:* The woman's left hand (palm down) and man's left hand (palm up) are joined.

Right hands are placed according to the woman's choice. If she places her right hand behind her right hip, palm out, then the man places his right hand in hers without grasping it, leaving these hands available for the next call. If she uses her right hand to work her skirt, then the man places his right hand in the small of the back (i.e., in the center).

*Comments:* Courtesy Turn works best when dancers have their left hands available. For example, Square Thru 3, Courtesy Turn has good hand usage. However, when dancers already have a Couples handhold, Wheel Around, California Twirl or Partner Trade may be better choices for smoother dancing.

The turning amount can be given explicitly either by the final facing direction (e.g., "to face back in"), or the total distance, or both (e.g., "Centers go a full turn around to face the outside 2").

The phrase "and A Quarter More" can be used after Courtesy Turn or a call ending with Courtesy Turn (e.g., Right And Left Thru And A Quarter More). The couple turns an extra 90 degrees, generally ending in a Right-Hand Two-Faced Line.

Calls that end in a Squared Set with a Courtesy Turn (e.g., 4 Ladies Chain or Do Paso) can easily blend into a left arm turn or into an Allemande Thar. For example, "4 Ladies Chain; Chain Them Back with a Do Paso". See "Additional Detail: Blending one call into another".

## 16. Ladies Chain Family

The general action of Ladies Chain has two or more women each leave their current man, star (or right pull by) with each other, and be courtesy turned by a man. The caller indicates which women are involved and how far they star.

### 16.a. Two Ladies Chain (Regular & 3/4)

This definition covers the regular Two Ladies Chain. Two Ladies Chain 3/4 is described in the comments section.

*Starting formation:* Normal Facing Couples

*Command examples:*

Head Ladies Chain  
Right and Left Thru; Two Ladies Chain  
Right and Left Thru; Ladies Chain  
Side Ladies Chain Over; Side Ladies Chain Back



*Dance action:* Women step toward each other and Right-Hand Star 1/2 (or Right Pull By). Each man Courtesies Turns the woman coming toward him to end in Facing Couples.

*Ending formation:* Facing Couples

*Timing:* Facing Couples: 6; Squared Set: 8

*Styling:* Each man releases his partner and sidesteps to the right while turning his right shoulder slightly toward the center of the formation blending into the Courtesies Turn. Women use skirtwork for the Courtesies Turn (and in the star, if used).

*Comments:* Two Ladies Chain is improper if either couple is sashayed or same-sex.

From a squared set with the men at home, Head Ladies Chain is danced by those currently at the Heads position, even if this involves the original Side women (e.g., after Four Ladies Chain 3/4).

The next four comments refer to uncommon or regional applications of Ladies Chain and may require workshopping.

From a Squared Set, on the call Head Ladies Chain 3/4, often called as "Head Ladies Chain 3/4, Side Men Turn Them", the head women will do their part of a Four Ladies Chain 3/4 (see below) using a 2-dancer star. The Courtesies Turn will be with the side men, and the ending position will be lines of 3 (boy, girl, girl) at the sides of the set with lonesome head men at the heads of the set. The timing of this application is 10.

From a Squared Set, "Head Ladies Chain Right" or "Head Ladies to the Right, Chain" has each Head couple work with the Side couple on their right. These couples momentarily face, do the call, and then adjust back to a Squared Set. Head Ladies Chain Right is the same as Side Ladies Chain Left.

From Facing Lines, "End Ladies Chain on a Diagonal" has the right-end women chain with each other, to be Courtesies Turned by the adjacent men, ending in Facing Lines.

From Facing Tandems with women in front, the variation "On A Double Track, Ladies Chain" can be used: the women Right Pull By and Courtesies Turn with the far man. For example, Couples Circulate, Tag the Line, Cloverleaf, On a Double Track, Ladies Chain. This may also be called as "Single File, Ladies Chain".

## **16.b. Four Ladies Chain (Regular & 3/4)**

*Starting formations:* Squared Set, Infacing Circle of 8, or a "turning your partner left" formation (the dynamic formation obtained from a square plus all arm turn your partner by the left an indefinite amount)

*Command examples:*

Four Ladies Chain

Four Ladies Chain 3/4

All Four Ladies Chain Across

Chain Those Ladies Over and Back (i.e., twice)

Four Ladies Chain; Chain Them Home (i.e., twice)

Do Paso, partner left, corner right, partner left; Four Ladies Chain

Shoot the Star; Four Ladies Chain

*Dance action:* All four women Right-Hand Star 1/2 (or 3/4, if designated). All Courtesies Turn to face the center of the set.

*Ending formation:* Squared Set

*Timing:* Regular: 8, 3/4: 10

*Styling:* Men use the Two Ladies Chain styling. Women use a palm or finger tip star. If at least two women are wearing full skirts, an elegant variation is for each lady to pick up and hold a bit of the right edge of her skirt, or an arm's length of a long skirt, as she reaches into the star. This arm's-length hold can be continued through the Courtesy Turn at a comfortable height and longer if the next call is Chain Them Back.

*Comments:* Four Ladies Chain is improper if any couple is sashayed or same-sex.

Some callers use Four Ladies Chain from normal facing lines. This is danced as if all couples were directly facing the center of the set except that it ends in the same facing lines. In some areas this is an extended application, and in other areas it is considered a gimmick. (See "Part 4: Additional Detail: Commands: Gimmicks".)

### **16.c. Chain Down the Line**

*Starting formation:* General Line with the centers holding right hands

*Command example:*

Chain Down the Line

*Dance action:* Centers Turn 1/2 By The Right while ends adjust as necessary. Then the ends Courtesy Turn the centers to finish in Facing Couples.

*Ending formation:* Facing Couples

*Timing:* 8

*Comment:* At Mainstream, Chain Down the Line starts only with women as centers and men as ends because Courtesy Turn is restricted to men turning women.

### **17. Do Paso**

*Starting formations:* Right and Left Grand Circle, Thar, Squared Set, Infacing Circle Of 8, or a "turning your partner left" formation (the dynamic formation obtained from a square plus all arm turn your partner by the left an indefinite amount)

*Command examples:*

Do Paso

Walk Around Your Corner; Partner Left Do Paso

Circle Left; Do Paso, it's Partner Left, Corner Right, Partner Left

Circle Left; Break it on up with a Do Paso

Ladies Star by the Right 3/4, Do Paso

Four Ladies Chain, Star them home for a Do Paso

Square Thru, but on your 4th hand Do Paso (from half sashayed facing lines)

Do Paso, turn partner left and corner right, Left Dosado your own

Do Paso, partner left, corner right, Turn Partner Left and Men Star Right

Put the ladies center back-to-back, men promenade that outside track; Get back home, Do Paso

*Dance action:* Left Arm Turn with partner until facing corner and release armhold. Right Arm Turn with corner until facing partner and release armhold. If there is no further instruction, Courtesy Turn partner to end facing the center of the set. Otherwise, follow the next instruction, which will start with a Left Arm Turn with Partner, or with a left-handed Facing Dancer call.

*Ending formation:* Facing center of set if ended with a Courtesy Turn; otherwise, either turning partner by the left, or facing partner with a left hand available as necessary for the additional call.

*Timing:* 12

*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 call, then the styling changes to styling of that call.

*Comments:* In an Alamo Ring in which the men are facing out, the initial arm turn will be left 3/4 so that everyone can head to their corner.

Do Paso is used primarily with a directional style of calling, in which many of the calls have vague or flexible starting or ending formations, usually in circles, thars, and squares. Dancers are expected to blend smoothly into the next call. The call defines a general pattern, but the specific parts of the call are typically cued (e.g., "Do Paso; It's partner left, corner right, partner left and hang on tight, make an Allemande Thar with the men in the middle ..."). Variations can be cued, but the caller should draw attention to the fact that the typical pattern has been broken (e.g., "Do Paso, turn partner left, turn corner by the right, Don't Stop Yet! Partner left and corner right, hang on tight, Boys swing in to a Wrong Way Thar").

The combination Four Ladies Chain, Chain Them Back with a Do Paso is an example of blending. See the section "Additional Detail: Blending one call into another".

While primarily a circle-type figure, Do Paso may also be started from 8 Chain Thru (half sashayed) and Left-Hand Ocean Waves (boys on end).

Do Paso may also be used from circles of 4 and 6 dancers. These applications have received insufficient use in recent years and will probably require a quick walkthru.

## 18. Lead Right

*Starting formation:* Couple

*Command examples:*

Heads Lead Right

Sides Lead Out To The Right

Couple #1 Lead Out To The Right

Wheel And Deal and Lead Right (from Right-Hand Tidal Two-Faced Line)

*Dance action:* Directed couple(s), working as a unit, move forward along a 90 degree arc to face the couple (or wall) to their right.

*Ending formation:* Couple

*Timing:* 4

*Styling:* A couple handhold is maintained throughout the call. Outside hands in normal dance position.

*Comments:* This call is almost always done from a Squared Set, ending in an Eight Chain Thru.

The active couples have an expectation of facing other dancers at the end of the call. Applications of Lead Right that leave the dancers facing no one may be considered unusual.

When done from Facing Couples, the ending formation is Back-to-Back Couples.

## 19. Veer Left / Veer Right

*Starting formations:* Facing Couples, Two-Faced Line

*Command examples:*

Heads Lead Right; Veer Left

Sides Pass The Ocean; Recycle; Veer Left

Reverse Flutter Wheel and Sweep 1/4; Veer Right

Heads Square Thru 4, Right and Left Thru, Veer Left, Ferris Wheel, Centers Veer Left and Veer Right, Left Allemande

*Dance action:* From Facing Couples, each couple works as a unit and moves forward and in the given direction to finish in a Two-Faced Line.

From a Two-Faced Line, the given direction must be toward the center of the line. Each couple works as a unit and moves forward and in the given direction to finish in Back-To-Back Couples.

*Ending formation:* See Dance action.

*Timing:* 2

*Styling:* All dancers use couple handhold. Outside hands in normal dance position.

*Comments:* None.

## 20. Bend the Line

### 20.a. Case 1: One-Faced Line, Two-Faced Line (4 dancers)

*Starting formations:* One-Faced Line, Two-Faced Line

*Command examples:*

Bend The Line

Each Side, Bend The Line (from a Tidal Line or Tidal Two-Faced Line)

*Dance action:* Each half of the line, working as a unit, turns 90 degrees to face the center of the formation.

*Ending formation:* Facing Couples

*Timing:* 4

*Styling:* As ends move forward, the centers back up, equally. Use a couple handhold. In the event a new line is formed, immediately join hands in the new line.

*Comments:* From a Tidal formation it is helpful, but not necessary, to say "Each Side".

A couple on the outside of the set (e.g., after a Couples Circulate 1 1/2) can be asked to Bend The Line. In this case, they assume the other half of their line is towards the center of the set and, working as a unit, turn 90 degrees to face the center of the set.

### 20.b. Case 2: Tidal Line (8 dancers)

*Starting formation:* Tidal Line

*Command examples:*

Line of 8, Bend The Line

Bend The Big Line

Work 4 By 4 and Bend The Line

*Dance action:* Same as 20.a

*Ending formation:* Facing Lines

*Timing:* 6

*Styling:* Retain handholds in each half of the line. As the very ends move forward, the very centers back up, equally. Adjust to Facing Lines at the end.

*Comments:* From a line of 6, the call "Lines of 6, Bend The Line" is also acceptable.

Attempts to get dancers to bend lines of 2 dancers (e.g., Bend The Little Bitty Line) are considered very unusual and should not be used.

## 21. \*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) (NAMED DANCERS): Directed dancers (e.g., boys, girls, centers, ends) circulate using the general rule.

(b) ALL 8 CIRCULATE: Starting formation - any 2x4 arrangement of dancers including lines, waves, and columns. Dancers in a column move forward one position on the column circulate path. Dancers in a wave or line move forward one position on the wave or line circulate path.

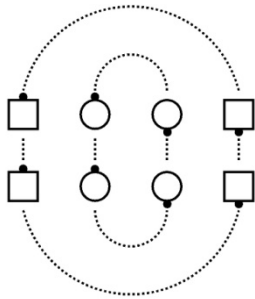
(c) COUPLES CIRCULATE: Starting formation - lines or two-faced lines. Each couple, working as a unit, moves forward along the circulate path to the next position, using the general rule.

(d) SINGLE FILE CIRCULATE: Starting formation - columns. Each dancer moves forward along the circulate path to the next position, using the general rule.

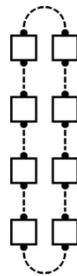
(e) SPLIT CIRCULATE: Starting formation - lines, waves or columns. The formations divide into two separate boxes and dancers circulate within their own foursome, using the general rule. BOX CIRCULATE: Starting formation - box circulate. Each dancer moves forward along the circulate path to the next position,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

*STYLING:* All dancers use couple handhold 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.

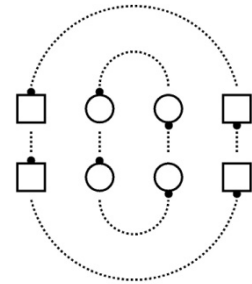
(Editor's Note: In the following six circulate "paths", the facing directions of all of the dancers in any of the examples could be reversed so that 12 different "paths" will result.)



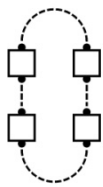
Wave or Line Circulate Path



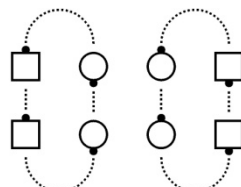
Column Circulate Path



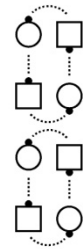
Couples Circulate Path



Box Circulate Path



Wave or Line Split Circulate Path



Column Split Circulate Path

There has been occasional confusion on the proper use of all of the circulates.

- From right- or left-hand columns, the following calls are equivalent and ask the dancers to move forward one position on the column circulate path: SINGLE FILE CIRCULATE, COLUMN CIRCULATE, ALL 8 CIRCULATE, EVERYONE CIRCULATE, or simply CIRCULATE.
- From two-faced lines, the following calls are equivalent and ask the dancer to move forward one position on the wave or line circulate path (which for two-faced lines is the same as the couples circulate path): ALL 8 CIRCULATE, COUPLES CIRCULATE, EVERYONE CIRCULATE, or simply CIRCULATE.
- From lines and waves, the following calls are equivalent and ask the dancer to move forward one position on the wave or line circulate path: ALL 8 CIRCULATE, EVERYONE CIRCULATE, or simply CIRCULATE.
- It is improper to call SINGLE FILE CIRCULATE from other than right- or left-hand columns.
- COUPLES CIRCULATE is only called from right- or left-hand two-face lines.
- It is improper to teach that ALL 8 CIRCULATE always means that ends stay ends and centers stay centers. This statement is true from lines and waves, but not from columns.
- It is improper to call ALL 8 CIRCULATE from columns and expect the center 4 dancers to work together and the outside 4 dancers to work together.
- If the desired action is to divide the waves or columns into two separate groups, and have each group perform a circulate-type action, SPLIT CIRCULATE is the correct term to use.
- If the desired action is to have the center 4 of waves, two-faced lines, or columns perform a circulate-type action within the center, BOX CIRCULATE is a correct term to use, but it may require naming those dancers. For example, Heads Touch 1/4; Heads BOX CIRCULATE, or Pass To The Center; Centers Touch 1/4 and BOX CIRCULATE).
- It is improper to simply call BOX CIRCULATE from waves, lines, or columns. You must specify who is to BOX CIRCULATE.

- From waves and two-faced lines, "CENTERS CIRCULATE", "CENTER 4, BOX CIRCULATE", and "CENTER BOX OF 4, CIRCULATE" are all acceptable.
- From columns, "CENTER 4, BOX CIRCULATE" and "CENTER BOX OF 4, CIRCULATE" are acceptable. "CENTERS CIRCULATE" is ambiguous and its usage should be avoided. It could mean centers do your part of column circulate, or it could mean for the center 4 to circulate in the center.

## 22. Right and Left Thru

*Starting formation:* Facing Couples

*Command examples:*

Right and Left Thru

Head Couples, Right and Left Thru

*Dance action:* Right Pull By; Courtesy Turn

*Ending formation:* Facing Couples

*Timing:* 6

*Styling:* Dancers extend right hands to each other, and perform a Pass Thru action, releasing handholds as they pass each other. A literal "pull" is neither required nor desired. For courtesy turn styling, refer to entry #15.

*Comments:* The Ocean Wave Rule applies to this call.

At Basic and Mainstream, Courtesy Turn is restricted to a man turning a woman.

At Basic and Mainstream, from Facing Lines in which the centers form a Normal Couple, the caller should not use "Right and Left Thru" in the expectation that only the centers will do the call (because they are the only ones who can due to the above restriction). The proper call would be "Centers Right and Left Thru".

On the call "Right and Left Thru, Full Turn", the Courtesy Turn will be for a full 360 degrees, and the ending formation will be Couples Back-To-Back. See "Additional Detail: Commands: Fractions".

On the call "Right and Left Thru and 1/4 More", the Courtesy Turn will be for 270 degrees, and the ending formation will be a Right-Hand Two-Faced Line. See "Additional Detail: Commands: Fractions".

## 23. Grand Square

*Starting formation:* Squared Set (also see Comments)

*Command examples:*

Sides Face, Grand Square

Sides Face, Grand Square (16 beats later) Reverse

Heads Face, Grand Square

Heads Rollaway; Sides Face, Grand Square

*Dance action:* The designated dancers turn to face their partner. All dancers then perform the following series of steps, each of which takes one beat of music. Dancers are to be reminded that these are square dancing steps and NOT just walking.

Step (count 1), Step (count 2), Step (count 3), Step-Turn In (count 4)

Step (count 5), Step (count 6), Step (count 7), Step-Turn In (count 8)

Step (count 9), Step (count 10), Step (count 11), Step-Turn In (count 12)

Step (count 13), Step (count 14), Step (count 15), Step-Pause to Reverse (count 16)

Step (count 17), Step (count 18), Step (count 19), Step-Turn In (count 20)

Step (count 21), Step (count 22), Step (count 23), Step-Turn In (count 24)

Step (count 25), Step (count 26), Step (count 27), Step-Turn In (count 28)

Step (count 29), Step (count 30), Step (count 31), Step-You're Home (count 32)

At all times during Grand Square, every dancer is facing another dancer either nose-to-nose or across the square.

On "Step(1), Step(2), Step(3), Step(4)" dancers who are facing nose-to-nose take 4 steps backwards away from each other. Dancers who are facing across the square take 4 steps forward until they are nose-to nose.

On the 4th Step-Turn In dancers turn in place 90 degrees during the step to face another dancer nose-to-nose or across the square. Like the other Steps, this takes one beat.

This continues for each group of 4 steps.

On "Step-Pause to Reverse" dancers take the 4th Step and then prepare to reverse directions without turning. The next "Step" will be in the opposite direction, as dancers start to retrace their steps.

On "You're Home" those dancers designated to "face" at the start of the call face back in, making a squared set. The others take the last (fourth) Step and freeze in place.

*Ending formation:* Squared Set (more generally, same as starting formation before designated dancers face).

*Timing:* 32. This call should be danced without rushing so that each Step and Step-Turn In corresponds to one beat of music and everyone returns home simultaneously. Grand Square should be called so that dancers start on beat 1 of an 8-beat phrase (preferably on beat 1 of a 32-beat phrase). Also see "Additional Detail: Timing".

*Styling:* Men's arms in natural dance position; women may work skirts with natural swinging action. Adjacent dancers who walk forward or backward together should use a couples handhold. A wide variety of embellishments may be encountered. (See "Additional Detail: Styling: Embellishments".)

*Comments:* From a Squared Set, the caller must designate who faces for Grand Square. It is improper to call "Grand Square" and expect "Sides Face, Grand Square".

The caller may designate the number of steps to take (e.g., "Grand Square, 6 Steps").

The following variations on Grand Square may require workshopping.

Some callers, observing that each dancer dances the edges of a square (in their quadrant) and then reverses the path, relax the rule that "every dancer is facing another dancer either nose-to-nose or across the square". For example, "Girls turn and face your partner, Everyone Grand Square" has each dancer dancing the edges of the same square, following the same pattern of stepping and turning as if they were facing other dancers (nose-to-nose or across the square) at the appropriate times.

In "Heads Star Thru; Sides Face, Grand Square", dancers dance the edges of the same squares, making the usual turns, even though some of the dancers start and finish in the center of the set.

## 24. Star Thru

*Starting formation:* Facing Dancers (man facing woman)

*Command example:* Star Thru

*Dance action:* Man places his right hand against woman's left hand, palm to palm with fingers up, to make an arch. As the dancers move forward the woman does a one quarter (90 degrees) left face turn under the arch, while the man does a one quarter (90 degrees) turn to the right moving past the woman.

*Ending formation:* Couple

*Timing:* 4

*Styling:* Hands are joined in raised position at approximately eye level, palm to palm, with fingers pointed up to form an arch. The arch will be offset to the man's right and woman's left. The man's hand should be used to stabilize as the woman provides her own momentum. As the call is completed, the hand grip should be readjusted to couple handhold.



## 25. California Twirl

*Starting formation:* Normal Couple only

*Command examples:*

California Twirl  
With your partner, California Twirl  
Lead couples, California Twirl  
Center couples, California Twirl

*Dance action:* Dancers raise joined hands to form an arch and exchange places with each other by having the woman walk forward and under the arch along a tight left-turning semicircle. The man walks a slightly wider right-turning semicircle. Dancers have exchanged places, passing right shoulders, and are both facing in the opposite direction from which they started.

*Ending formation:* Couple

*Timing:* 4

*Styling:* Man and woman use a loose hand grip. Outside hands are in natural dance position. For smoothness, the joined hands should move backward slightly while being raised to form the arch; this will give the dancers an initial turning motion toward each other.

The woman knows where her head and hands are, so she should lift her own hand far enough to avoid her head. If she is not comfortable raising her arm, or if the man's arms are not long enough, the dancers should slide out of the handhold, and gesture with fingertips at an imaginary arch.

It is important that the man does not "wind" or "crank" the woman. The man's hand should be used to aid the woman's stability as she provides her own momentum.

Hands should be adjusted to couple handholds after completion of the call.

## 26. Walk Around the Corner

*Starting formations:* Squared Set, Infacing Circle Of 8

*Command examples:*

Walk Around the Corner  
Walk All Around Your Corner  
4 Ladies Chain; Circle Left; Walk Around New Corner  
All Around the Left Hand Lady  
Walk All Around the Left Hand Lady; See Saw the Pretty Little Taw

*Dance action:* Dancers face their corners. Walking forward and around each other while keeping right shoulders adjacent, dancers return to their original position, with their backs toward their corner.

*Ending formation:* Right and Left Grand Circle

*Timing:* 8

*Styling:* Men hold arms in natural dance position. Women use both hands on skirt, moving skirt forward and back to avoid opposite dancer. Dancers should maintain eye contact over their shoulders until their partners become visible.

*Comment:* Square dancing is evolving towards a preference for "Walk Around the Corner" instead of "All Around The Left-Hand Lady", which requires the women to mentally translate the command to "All Around The Right-Hand Man".

## 27. See Saw

*Starting formation:* Right and Left Grand Circle

*Command examples:*

Walk Around the Corner; See Saw Your Partner

Walk All Around the Left Hand Lady; See Saw the Pretty Little Taw

*Dance action:* Facing dancers walk forward and around each other keeping left shoulders adjacent. They return to their original position, facing away from each other.

*Ending formation:* Right and Left Grand Circle

*Timing:* 8

*Styling:* Similar to Walk Around the Corner (#26).

*Comments:* See Saw is almost always preceded by Walk Around the Corner (#26). Other applications may require workshopping. From a Circle or Squared Set, dancers begin by facing the designated dancer.

Formerly See Saw, when not used after All Around the Corner, had the dance action of a Left Dosado. Today callers should say Left Dosado.

“Taw” is an old term for a man’s partner. Its use with See Saw dates back to a time when certain calls were directed primarily toward the men. See the comment for Walk Around The Corner (#26).

## 28. Square Thru (1,2,3,4) / Left Square Thru (1,2,3,4)

*Starting formation:* Facing Couples

*Command examples:*

Square Thru 4

Square Thru 2

Left Square Thru 3

*Dance action:* Square Thru (1,2,3,4) is defined here; for Left Square Thru (1,2,3,4) see the comments below.

In what follows, “Face partner” means to make a 90-degree turn in place to face one’s current partner. Complete as many of these actions as appropriate:

- Right Pull By (Square Thru 1 has been completed)
- Face partner and Left Pull By (Square Thru 2 has been completed)
- Face partner and Right Pull By (Square Thru 3 has been completed)
- Face partner and Left Pull By (Square Thru 4 has been completed)

*Ending formation:* Back-to-Back Couples

*Timing:*

Square Thru 1: 2

Square Thru 2: 5

Square Thru 3: 7 or 8

Square Thru 4: 10

*Styling:* With the Pull By the hands are released as each dancer passes each other so as to avoid guiding one another to turn the wrong way.

As in Right and Left Grand, dancers should make their opposite hand available for their next Pull By (or the next call). On each Pull By, as dancers pass they should be facing Head or Side walls (unlike Right And Left Grand, which blends into a circle).

*Comments:* Left Square Thru (1,2,3,4) is similar to Square Thru (1,2,3,4) except that it is started with the left hand and hands are alternating thereafter; the word “Left” is required. E.g., Heads Lead Right, Circle To A Line, Left Square Thru 4, Left Allemande.

The Ocean Wave Rule applies to this call.

The movement can be continued beyond 4 hands (e.g., Square Thru 5).

There are some alternative ways in which Square Thru can be called:

- “Half Square Thru” can be used for Square Thru 2
- “Square Thru 3/4” can be used for Square Thru 3
- “Square Thru” can be used for Square Thru 4

An extended application of Square Thru is “Square Thru, on the Third (or other) Hand...” where the Pull By action on the specified hand blends into the following call. For example:

- Square Thru, on the Third Hand Spin the Top
- Square Thru, on the Third Hand Eight Chain 5
- Square Thru, on the Third Hand Box The Gnat and Right and Left Grand
- Square Thru, on the Fourth Hand Left Swing Thru
- Square Thru, on the Fourth Hand Left Allemande

Unless the caller specifies, the call “Square Thru, on the Third (or other) Hand” does not have a clear ending formation. Some believe it ends in facing couples, others in a wave. For this reason, the call that follows must be proper and have the same effect from both these formations; that is, the Facing Couple Rule or Ocean Wave Rule must apply. Historically Touch 1/4 and Left Touch 1/4 are exceptions that are considered proper, with the Pull By blending into the Touch:

- Square Thru, on the Third Hand Touch 1/4
- Square Thru, on the Fourth Hand Left Touch 1/4

The extended application Square Thru 1 1/2 (or 2 1/2, etc.) includes half of the next Pull By and ends in an Ocean Wave. Dancers are not expected to know this variation, so it should only be used following an appropriate workshop.

## 29. Circle to a Line

*Starting formation:* Eight Chain Thru

*Command examples:*

Circle to a Line

Heads Lead Right; Circle to a Line, Head Men Break, Make a Line of 4

Sides Star Thru, California Twirl, Circle to a Line

Heads Left Touch 1/4, Walk and Dodge, Circle to a Line

*Dance action:* Each group of facing couples Circle Left 1/2 (180 degrees). The left-side dancer in the new outside couple releases the left handhold and slides sideways to the left to become the left end of a One-faced Line (which faces the line formed by the other four dancers). All other handholds are maintained. The other dancers continue circling, gradually blending into the One-Faced Line by unwinding the circle. The final dancer replaces the unwinding action with a forward and left-turning twirl, walking under an arch made with the adjacent dancer, similar in action to a California Twirl.

*Ending formation:* Facing Lines

*Timing:* 8

*Styling:* The circle portion is the same styling as in Circle Left (#1). Dancers lead the twirl under the arch by raising their joined hands into an arch.

*Comments:* A wider variety of Command Examples are often used (e.g., "Circle Up 4, Break Out, Make a Line", "Circle 4, Side Man Break to a Line", "Circle Up 4, Bust Out to a Line"). Some feel that the words "Circle to a Line" must always be included, whereas others feel that other options are acceptable if the meaning is clear. Callers are cautioned that the distinction between circling "to a line" and circling "to another action" (e.g., "Heads Lead Right; Circle Left Halfway; Dive Thru") can be lost if care is not taken in their choice of words.

Some callers identify who "breaks" (i.e., who lets go with the left hand to become the left end of the final line). These helping words are optional; if used, they refer to the outside left-side dancer after Circle Left 1/2.

This definition gives the proper way that Circle to a Line should be danced and styled. There are other dance actions in popular use (with the same ending result). Dancers and callers should be aware that they may encounter these variations and that this call requires cooperation to be danced successfully.

Some callers extend Circle To A Line (designating different dancers to break, or circling a different amount), while others think such extensions are improper. In any case, there has never been consensus on how they work, and these applications require workshopping.

### 30. Dive Thru

*Starting formation:* Facing Couples (at least one of which is normal)

*Command examples:*

Dive Thru  
Right and Left Thru; Heads Arch, Sides Dive Thru  
Promenade, Keep Walking; Heads Wheel Around and make an Arch, Sides Dive Thru  
Dive In To The Middle  
Centers Arch, Dive Thru  
Outsides Dive Thru  
Centers Arch, Outsides Dive Thru

*Dance action:* One couple makes an arch by raising their joined hands, while the other couple ducks under the arch. Both move forward. The couple making the arch does a California Twirl.

Unless otherwise specified, it is the couple whose back is to the center of square who makes the arch, and the outside couple who ducks under. If neither couple has its back to the center of the set, then the caller must specify who is to make the arch, or who is to Dive Thru the arch, or preferably both.

*Ending formation:* Tandem Couples

*Timing:* Couple diving under: 2, couple making the arch: 6

*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. The couple making the arch should keep the arch, and blend smoothly into the California Twirl, rather than dropping their hands and then raising them again.

Couple diving under uses couple handhold. Bend low enough and stay close enough to partner to move comfortably underneath the arch.

*Comments:* While the smallest starting formation is listed, Dive Thru is almost always called from an Eight Chain Thru formation, ending in a Double Pass Thru formation.

From a couple facing a single dancer, one could call, for example, Centers Arch, Head Lady Dive Thru.

The couple making the arch must be a normal couple in order to be able to do the California Twirl.

## Basic Program – Part 2 Definitions

### 31. Wheel Around

*Starting formation:* Couple

*Command examples:*

Promenade, Keep Walking; Heads Wheel Around and make lines  
Promenade, Keep Walking; Sides Wheel Around; Right and Left Thru  
Promenade; All Wheel Around; Promenade, Wrong Way  
Pass Thru; Wheel Around (from Facing Couples)  
Heads Pass Thru and Wheel Around; those Ladies Chain  
Pass Thru; Wheel and Deal; Centers Wheel Around  
Heads Slide Thru and Square Thru 3; Left Touch 1/4; Walk and Dodge; Wheel Around  
Sides Star Thru; Double Pass Thru; Centers In; Boys Wheel Around; Couples Circulate

*Dance action:* The couple, working as a unit, turns around to the left (180 degrees). The left-side dancer backs up while the right-side dancer moves forward. The pivot point is the handhold between the two dancers.

*Ending formation:* Couple

*Timing:* 4

*Styling:* Dancers use a couple handhold or maintain the handhold from the previous call (e.g., Promenade). They adjust the handhold as they finish Wheel Around if required by the next call.

*Comments:* When four couples are promenading and two couples Wheel Around, extra action is required. For example, in “Promenade, Keep Walking; Heads Wheel Around”, the Sides stop promenading while the Heads Wheel Around, and all adjust to Facing Lines. Some callers teach that Sides stop promenading when facing Head or Side walls so that the final formation faces those walls squarely without further adjustment.

See “Preface: Ways Of Naming Dancers: Heads / Sides” for more details about naming dancers to Wheel Around from a promenade.

The variation of this call in which dancers turn in the other direction is called Reverse Wheel Around. See “Additional Detail: Commands: Extensions like Reverse Wheel Around”.

### 32. \*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) ALLEMANDE LEFT TO AN ALLEMANDE THAR: Starting formation - anywhere an allemande left is legal. All do an allemande left, blending into a right and left grand circle. All right pull by and left arm turn 1/2 the next to an ALLEMANDE THAR (men will be the centers).

To avoid confusion with the call "ALLEMANDE THAR" or "MAKE A THAR", the caller almost always says words like "ALLEMANDE LEFT TO AN ALLEMANDE THAR, GO FORWARD 2, MEN SWING IN WITH A BACKUP STAR", or "ALLEMANDE LEFT, GO ALLEMANDE THAR, WITH A RIGHT AND LEFT AND THE 4 MEN STAR".

After a SHOOT THE STAR, the caller can say "TO ANOTHER THAR". This is the same action as "TO AN ALLEMANDE THAR" above. All right pull by and left arm turn 1/2 the next to an ALLEMANDE THAR. The caller will almost always direct "GO FORWARD 2".

The caller can direct FORWARD (everyone progressing in normal Right And Left Grand direction) or BACK or BACKWARD (everyone going the opposite direction from a normal Right And Left Grand) any number of hands.

For example, "SHOOT THE STAR FULL TURN, GO BACKWARD 3, RIGHT, LEFT, RIGHT, MEN SWING IN MAKE A WRONG-WAY THAR".

Some callers use FORWARD to mean "the direction you are facing" and never use the words BACK or BACKWARD. Either usage is acceptable.

(c) 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 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.

### 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 arm holds 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 arm hold is released effortlessly and that same hand is held ready to turn the next person as directed. *TIMING:* 2 steps.

### 34. \*Shoot the Star / Shoot the Star 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. The lady will continue to hold skirt until hand is needed for next command. *TIMING:* Regular, 4 steps; full around, 8.

### 35. \*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.

*STYLING:* Start with a handshake position. The joined fingers must be held so that the man's fingers may turn over the lady's fingers easily while still providing some degree of security or stabilization. At the completion of the movement, the hands should be in handshake position. *TIMING:* 4 steps from point of contact.

### 36. \*Trade Family

Starting formation - any wave, line or column. GENERAL RULE: Any two directed dancers exchange places by walking forward in a semicircle 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, GIRLS TRADE, ENDS TRADE, CENTERS TRADE: Directed dancers (boys, girls, ends or centers) exchange places, changing facing directions using the general rule.

(b) **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.

(c) **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 #43. 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.

### 37. \*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. **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 have right hands joined. **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. **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.

(a) **STEP TO A WAVE:** Starting formation - facing dancers. Dancers 1/2 Pass Thru (i.e. walk forward a small step and make a mini-wave). Ending formation is a right-hand mini-wave. Usually **STEP TO A WAVE** is called from facing couples, ending in a right-hand ocean wave.

(b) **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.

*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 the partner's arm. In the Ocean Wave Balance, hands should never come 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.

### 38. Alamo Style

*Starting formation:* same as Allemande Left (#6)

*Command examples:*

Allemande Left In The Alamo Style

Allemande Left In Alamo Style and Balance

Allemande Left In The Alamo Style, Right To Partner And Balance Awhile

*Dance action:* Dancers start an Allemande Left but continue the Arm Turn until the men are looking toward the center of the square and the women are looking out. Maintain the left handhold and join right hands with the adjacent dancer to form an Alamo Ring.

*Ending formation:* Alamo Ring

*Timing:* 4

*Styling:* Bring both hands up at the same time, sliding smoothly out of the forearm grip of the Allemande Left, to blend into the same styling as Step to a Wave.

### 39. \*Swing Thru / Left Swing Thru

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. The Facing Couples Rule applies to this call.

(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". The Facing Couples Rule applies to this call.

*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.

### 40. \*Run / Cross Run

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 semicircle (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 the same direction, they move forward in a semicircle, pass each other 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.

### 41. Pass the Ocean

*Starting formation:* Restricted at Basic and Mainstream to Facing Couples only

*Command example:* Pass The Ocean

*Dance action:* Pass Thru; Face your Partner; Step To A Wave

*Ending formation:* Right-Hand Ocean Wave

*Timing:* 4

*Styling:* The 3-part definition is smoothed out. The left-side dancers walk in a forward arc to the right to their ending position. The right-side dancers walk forward to join left hands (hands up styling) and turn 1/4 with each other.

*Comments:* The application of the Ocean Wave Rule to this call is not used at Basic and Mainstream. It may be applied in the other programs.



Even though the styling encourages a smoothed out dance action, the definition of Pass The Ocean has three distinct parts and callers may take advantage of this in their choreography.

This call should not be fractionalized at Basic and Mainstream.

#### **42. \*Extend (from 1/4 Tag only)**

Starting formation - 1/4 tag formation only. Dancers in the wave release hands and step forward to the couple they are facing and join hands in a right-hand wave. If the wave is left-handed, dancers extend to a left-hand wave. Note: Centers in the wave remain centers in the new waves and ends in the wave end as ends in the new waves.

*STYLING:* All dancers move forward smoothly during the extending action and use appropriate handholds and styling for the formation achieved. *TIMING:* - 2 steps.

#### **43. \*Wheel And Deal**

Starting formation - line(s) of four facing in the same direction or a two-faced line. (a) WHEEL AND DEAL (from a line 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 a two-faced line): 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.

#### **44. \*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.

#### **45. First Couple Go Left/Right, Next Couple Go Left/Right**

*Starting formation:* Completed Double Pass Thru

*Command examples:*

Double Pass Thru; First Couple Go Left, Next Couple Go Right

Double Pass Thru; First Couple Go Right, Next Couple Go Left

Double Pass Thru; First Couple Go Left, Next Couple Go Left; Promenade, Keep Walking

Double Pass Thru; First Couple Left, Next Right

*Dance action:* Dancers, with each couple working as a unit, walk forward in an arc in the indicated direction. The center couple walks forward before taking the second direction given.

If the couples are asked to go in opposite directions (e.g., First Couple Go Left, Next Couple Go Right), they should move in a tight circle in their specified direction for half a circle. At this point they will be facing another couple and the ending formation will be Facing Lines. The other couple in their line will be the couple that started facing the same way immediately ahead of or behind them.

If both couples are asked to go in the same direction (e.g., First Couple Go Left, Next Couple Go Left) the ending formation is a Promenade or Wrong Way Promenade, and the next call is usually Promenade.

*Ending formations:* Facing Lines, Promenade

*Timing:* 6

*Styling:* Use couple handholds. Dancers in each couple who are making the tighter turn serve as the pivot point and should exert slight pressure to assist as in any wheel around movement. If the next call is Promenade, adjust to a promenade handhold.

*Comment:* The following sequence is occasionally used (women must be centers): Tag The Line (or Double Pass Thru); Lady Go Left, Gent Go Right, Allemande Left. The "Go" gets the dancers turning in the specified direction, and the immediate Allemande Left successfully completes the sequence. These definitions are not going to further define "Go" and recommend that callers should not expand on this usage.

## 46. Zoom

In this definition, the term "center point" refers to the center of the 4-dancer formation on your side of the set, or the center of the whole set, if you are not part of a 4-dancer formation.

*Starting formations:* A Tandem and a center point to work away from. Usually Tandem Couples or a Box Circulate.

*Command examples:*

Zoom  
Boys Zoom  
Girls Zoom  
Ends Zoom

*Dance action:* Lead dancer walks in a full circle, turning away from the center point, and ending up on the spot of the trailing dancer. The trailing dancer walks forward to take the spot of the lead dancer.

*Ending formation:* Same as starting formation

*Timing:* 4

*Styling:* Lead dancers hold arms in natural dance position. For women, skirt work is optional. When the trailing dancers form a Couple, they maintain a couple handhold.

It is important that the lead dancers initiate the roll out movement with a slight forward motion to allow sufficient room for the trailing dancers to step forward comfortably.

*Comments:* Unlike Run or Fold, Zoom does not require naming or activating the leaders (except from a Promenade—see below). While this may seem to be helpful, it often makes it unclear who should be active. Suggested helping words are "Zoom, Leaders go back". See the sections "Additional Detail: Centers Zoom" and "Additional Detail: Extra words".

It is acceptable to call Zoom to dancers on the outside of the square who form a Tandem (e.g., from Ocean Waves or Two-Faced Lines, Ends Zoom).

As a gimmick, some callers use Zoom while promenading, mainly as a way to convert an out-of-sequence promenade into an in-sequence promenade. In this case, the dancers in a couple must be named and they act as leaders and work with the couple following them in the promenade (e.g., Promenade, Keep Walking; Heads Zoom; Promenade Home). Some callers feel that this is not smooth and that there isn't enough room to properly perform the move. Some callers feel that the proper command is "Heads are leaders, All Zoom".

It is acceptable to call to call Zoom while Single File Promenading. For example, "Boys Are Leads, Boys Zoom" or simply "Boys Zoom".

#### **47. \*Flutterwheel / Reverse Flutterwheel**

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 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 #7c and b). 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.

#### **48. \*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.

#### **49. \*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.

#### **50. \*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.

## 51. Ferris Wheel

*Starting formation:* Two-Faced Lines

*Command examples:*

Ferris Wheel  
Ride A Ferris Wheel

*Dance action:* Each Couple Steps Forward. Out-facing couples do their part, Wheel And Deal. In-facing Couples form a momentary Two-Faced Line in the center, and without stopping Wheel And Deal.

*Ending formation:* Double Pass Thru

*Timing:* 6

*Styling:* All dancers use couple handholds. The in-facing couples should walk forward enough that they could form a Two-Faced Line in the center before starting their Wheel And Deal. The dance action should be a forward and wheeling action, not a bending and sweeping action.

It is not necessary for the couples to touch adjacent hands in the momentary two-faced line, but some popular styling variations do involve touching or slapping hands.

The timing works best if the out-facing couple adjusts their speed so that everyone finishes at the same time.

*Comments:* As originally defined, there were other starting formations for Ferris Wheel (Facing Lines, 1/4 Line), but those variations have never been part of the CALLERLAB program.

From the formation Two-Faced Lines plus the couple looking in Bend The Line, the call Ferris Wheel is proper. This application is uncommon. Each Couple does their part.

The phrase "Ferris Wheel And Deal" is improper.

## Mainstream Program Definitions

### 52. Cloverleaf

The general action of a Cloverleaf has the active dancers walking in a 3/4 circle, staying in their own quadrant of the set. A cloverleaf ramp at a highway intersection or the edge of one leaf of a four-leaf clover gives a good visual picture of the dance path.

#### 52.a. Cloverleaf (Everyone Active)

*Starting formation:* Completed Double Pass Thru

*Command examples:*

Cloverleaf

Everyone Cloverleaf

*Dance action:* The lead dancers separate and move away from each other in a three quarter (270 degrees) circle.

When each lead dancer approaches another lead dancer from the other side of the square, they both reach with outside hands, blending into a couple handhold as they continue into the center of the square to become a couple facing in.

Each trailing dancer follows the dancer in front, and ends directly behind that same dancer.

*Ending formation:* Double Pass Thru

*Timing:* 8

*Styling:* Arms are held in natural dance position, skirt work optional. It is important to move slightly forward before turning away. Trailing dancers should follow footsteps of the lead dancers and not cut the corners. As dancers meet each other, they use couples handholds.

As a pleasing variation, some dancers use a sweeping gesture during the call, letting go of the starting handhold and offering the same hand for the final handhold, without dropping the arm in between.

#### 52.b. Cloverleaf (Two Couples Only Active)

*Starting formation:* Anywhere two couples are facing out of the set (e.g., Trade By)

*Command examples:*

Boys are a couple looking out of the set: Boys Cloverleaf

Squared set: Heads Turn Thru and Cloverleaf

Squared set: Heads Square Thru; Pass Thru; Cloverleaf while the centers Square Thru

Squared set: Sides Pass Thru and Cloverleaf; Heads Square Thru 2 and Cloverleaf; New centers Square Thru 3

Double Pass Thru; Ends Cloverleaf; others Partner Trade; You're Home

*Dance action:* The designated dancers must be facing out of the set. If they are in the center of the set, they first step forward. Next they separate and move away from each other in a three quarter (270 degrees) circle.

When they meet another dancer from the other side of the square, they become a couple facing in. If no one else is in front of them, they can finish in the center, just as the leads normally would for Everyone Cloverleaf.

When the inactive dancers are a couple facing in, they will move into the center.

*Ending formation:* Various. The active dancers will be Couples facing in.

*Timing:* Active dancers: 6 (or, if they move into the middle, 8); Inactive dancers: 0 (if they start as centers) or 2 (if they start as ends).

*Styling:* Arms are held in natural dance position, skirt work optional. As dancers meet each other, they use a couple handhold.

*Comment:* The next call is often directed to the inactive dancers and can commence while the active dancers are still dancing their Cloverleaf.

### 53. Turn Thru

*Starting formation:* Facing Dancers

*Command examples:*

Turn Thru  
Swing Thru; Turn Thru  
Girls Turn Thru  
Squared set: Heads Turn Thru; Separate, Around 1 To A Line  
Heads Square Thru 4; Spin The Top; Turn Thru; Courtesy Turn

*Dance action:* In one smooth motion, dancers Step To A Wave (but use forearm styling), Right Arm Turn 1/2, and Step Thru.

*Ending formation:* Back-To-Back Dancers

*Timing:* 4

*Styling:* Similar to Allemande Left. Use normal forearm position. Men's free hand in natural dance position. Woman's skirt work desirable for free hand.

*Comments:* The Ocean Wave Rule applies to this call.

Turn Thru is always a 180 degree turn. From an Alamo Ring, if the desired action is to get everyone to their corners, the proper call would be an Arm Turn, not a Turn Thru.

### 54. \*Eight Chain Thru / Eight Chain 1, 2, 3, etc.

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 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* - 8 hands, 20 steps; 4 hands, 10 steps

### 55. Pass to the Center

*Starting formation:* Eight Chain Thru

*Command example:* Pass To The Center

*Dance action:* Pass Thru. Those looking out of the square Partner Trade.

*Ending formation:* Double Pass Thru

*Timing:* Dancers who finish in the center: 2. Dancers who finish on the ends: 6.

*Styling:* Same styling as Pass Thru and Partner Trade.

*Comments:* The Ocean Wave Rule applies to this call.

On the Pass Thru, some dancers should be coming into the center and other dancers should be heading towards the outside. This call is not proper from Facing Lines.

This call is not proper from Left-Hand Ocean Waves. See Pass Thru (#10).

## 56. \*Single Hinge / Couples Hinge

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.

## 57. Centers In

*Starting formations:* Completed Double Pass Thru, Eight Chain Thru. More generally, a Couple with their backs to the center of the set, each center dancer directly looking at an outside dancer.

*Command examples:*

Centers In  
Put Centers In

*Dance action:* Without changing facing direction, the outside dancers step away from each other to make room for the center dancers, who step forward to end between them.

*Ending formations:* Various. From Completed Double Pass Thru, Lines Facing Out. From Eight Chain Thru, Inverted Lines with Ends Facing.

*Timing:* 2

*Styling:* As center dancers step between the outside dancers they take hands with them, as appropriate (couple handhold if facing the same direction or Ocean Wave styling if facing opposite directions).

*Comment:* While Centers In appears to create extra space in the center, either the next call or square breathing (see "Additional Detail: Dance Action: Square Breathing") will reduce or eliminate that space.

## 58. Cast Off 3/4

*Starting formations:* Mini-Wave, General Line

*Command examples:*

Cast Off 3/4  
Pass The Ocean; Cast Off 3/4  
Couples Circulate; Tag The Line; Put Centers In; Cast Off 3/4 -- Boys Push  
Center 4, Wheel And Deal; Outsides Cast Off 3/4 (from a Tidal Line)  
Veer Left; Centers Trade; Cast Off 3/4

*Dance action:* From a Mini-Wave, Turn 3/4.

From a General Line, each half of the line works together: those in a Mini-Wave Turn 3/4 while those in a Couple turn, as a unit, away from the center of the line for 3/4 of a circle (270 degrees).

*Ending formations:* From a Mini-Wave, a Mini-Wave. From a One-Faced Line or a Two-Faced Line, Facing Couples. From a General Line, a General Box (centered on the same point).

*Timing:* 6

*Styling:* Dancers who are partners maintain current handholds throughout the call.

From Completed Double Pass Thru, the combination Centers In, Cast Off 3/4 has often been danced with linked elbows. This styling is discouraged because Centers In is not always followed by Cast Off 3/4.

*Comments:* A couple on the outside of the set (e.g., after Couples Circulate 1 1/2) can be asked to Cast Off 3/4. In this case, they assume the other half of their line is towards the center of the set and do the call.

It is improper to Sweep a Quarter after Cast Off 3/4.

In the dance action from a Couple, there has been controversy about the location of the "pivot point", the center of the turning. Traditionally the end dancer was the pivot, around which the center dancer walked 3/4 of a circle, much like "pushing" open a garden gate. This was problematic in certain cases (e.g., from a Two-Faced Line), because it didn't explain why the call ended with couples facing directly. The current definition deemphasizes the pivot point; as long as dancers turn in the correct direction and end in the correct formation, they are dancing the call properly.

From a Tidal Line or Tidal Two-Faced Line, the proper dance action of Cast Off 3/4 is to work on each side, ending in an Eight Chain Thru formation. From a Tidal Line only, if the caller wants each side to work as a unit, ending in Facing Lines, "Line of 8, Cast Off 3/4" may be used, similar to "Line of 8, Bend The Line" (#20.b); this variation (or the one from a line of 6) is seldom used.

For variations of Cast Off with fractions other than 3/4, see "Additional Detail: Commands: Extensions like Reverse Wheel Around".

## 59. Spin the Top

*Starting formation:* Ocean Wave

*Command examples:*

Spin The Top  
Spin The Top; Spin It Again (i.e., go twice)  
Spin Your Top  
Spin Your Top, Do A Right and Left Thru

*Dance action:* End and adjacent center Turn 1/2. Centers Turn 3/4 while the ends move forward in a quarter circle around the formation to become ends of the final Ocean Wave.

*Ending formation:* Ocean Wave perpendicular to starting formation

*Timing:* 8

*Styling:* Use same styling as in Swing Thru.

*Comments:* The Facing Couples Rule applies to this call.

The combination "Spin The Top, Right and Left Thru" must be delivered so that dancers adjust their hands as necessary for the Right and Left Thru instead of first finishing the Spin The Top in a hands-up Ocean Wave.

When Spin The Top is used from an Ocean Wave of 3 dancers, the caller must specify who starts (e.g., Right Spin The Top, Starting With The Right Spin The Top, Boys Start Spin The Top). The designated dancers Turn 1/2. The non-designated dancer and the new center dancer Turn 3/4 while the other dancer moves up around the outside of the formation to end in a new Ocean Wave of 3 dancers. This usage is uncommon.

From a Left-Hand Ocean Wave, the phrase "Left Spin The Top" is acceptable. "Left" is a helping word (see "Additional Detail: Commands: Extra words").

From a Right-Hand Ocean Wave, the phrases "Left Spin The Top" and "Centers Start, Spin The Top" are improper.

## 60. \*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.

*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.



## 61. Slide Thru

*Starting formation:* Facing Dancers

*Command example:* Slide Thru

*Dance action:* In a single smooth motion, Pass Thru and Men Face Right, Women Face Left.

*Ending formation:* If two men, Right-Hand Mini-Wave; if two women, Left-Hand Mini-Wave; otherwise, a Couple.

*Timing:* 4

*Styling:* Arms in natural dance position with skirt work optional for the women. Hands should be rejoined in the appropriate position (Couple or Hands Up handhold) for the next call.

The turn can be blended with the Pass Thru to finish with a sliding or dodging motion.

*Comment:* The Ocean Wave Rule applies to this call.

## 62. \*Fold / Cross Fold

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 semicircle 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 semicircle to end facing toward that same dancer. When the active dancers are both facing the same direction, they move forward in a semicircle, 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.

## 63. \*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.

## 64. \*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. The Facing Couples Rule applies to this call.

*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* - 16 steps

## 65. \*Tag the Line (In/Out/Left/Right)

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.

*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:* 6 steps

## 66. \*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.

*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:* 4 steps

## 67. \*Scoot Back

Starting formation - box circulate or quarter tag. From box circulate, 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. Finishes in a box circulate formation.

From quarter tag, dancers step ahead, join forearms (right if center wave was right handed or left if center wave was left handed), turn half (180°) and step straight forward. Those returning to the center step to a wave (using same hands as original wave); the others finish as a couple facing out. Ending formation is a 3/4 tag.

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

## 68. \*Recycle (from a wave only)

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.

## **Additional Detail**

This section is still undergoing review and approval.

### **Starting Formations**

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 dosado is two. It is possible, however, to have four dancers in a line facing four dancers in an opposite line ready for a dosado. In this case, there are four multiples of the basic formation.

### **Commands**

**Extra words**

**Plain English**

**Extensions like Reverse Wheel Around**

**Fractions**

**Gimmicks**

**Bending vs. breaking the definition**

**Do Your Part**

**Centers Zoom**

**Extend and Tag The Line**

### **Dance Action**

**Defining Calls with Arm Turns**

**Definitional Precision**

**Blending one call into another**

**Who is active**

**What does naming a dancer mean?**

**Square Breathing**

### **Timing**

The timing committee determined how many beats of music each call should take. Since the dancers should be taking one step for each beat of music, one can think of these numbers as representing steps or beats of music interchangeably.

A piece of music is more than a series of unconnected beats strung together. Rather it is composed of sections which themselves are naturally split into subsections. In most dance music, 64-beat phrases are made up of two 32-beat phrases, which are made up of two 16-beat phrases, which in turn are made up of two 8-beat phrases.

In traditional square and contra dancing, the choreography is usually created so that the sequences of calls match these levels of phrasing. Generally, the dancers start each call on beat one of a phrase and dance the call so that it takes 8 beats. Each dance contains a sequence of calls that is repeated as a couple progresses to the next couple. By knowing the sequence beforehand, and having it repeat, the dancers are able to adjust their execution of the calls and the transitions between the calls to match the phrase of the music. This means that the calls Dosado,

Right and Left Thru, Two Ladies Chain, and Up To The Middle And Back are all danced in 8 steps, starting with beat 1 of the phrase. There are only a few calls that do not take 8 beats, e.g., the 4-beat calls Pass Thru and Balance, or a 12-beat Swing. These are paired with another call to evenly fill one or more 8-beat phrases.

Modern Western Square Dancing has added a much larger repertoire of calls, many of which do not take 8 beats to dance. The style of dancing is a continuous gliding step, one step for each beat of music, in which the transition from one call to the next is seamless, even though the sequence of calls is not known to the dancers beforehand. Some calls that have traditionally taken 8 beats of music (e.g., Right and Left Thru) are usually danced in 6 beats in this style of dancing.

The timing for each call is the ideal number of steps or beats of music to execute the call. Mainly timing is listed to assist callers in giving dancers the proper amount of beats to dance each call. Timing can also be used to construct 64-beat singing call figures. Callers should be aware that this involves more than finding a sequence of calls that add up to 64 beats -- because of call-to-call transitions, square breathing, etc. While timing numbers are a good starting point for singing call construction, only dancing a sequence with the music determines if the timing works. Callers should be aware of other factors which may cause an adjustment to the timing numbers, such as age or physical ability of the dancers, condition of the floor, etc.

Attention to timing heightens dancers' experience because their dancing works in harmony with the music. Most dancers respond well to being explicitly taught timing, especially on calls like Grand Square (32 steps) and 4 Ladies Chain (8 steps).

The timing of calls from a Squared Set is lengthened. See "Part 1: Conventions and Rules: Squared Set Convention".

## **Styling**

Square dancing is much more than moving the body from one place to another at the proper time. The interactions between a dancer and the other 7 dancers in the square have caused some to say that square dancing is dancing with hands. The following styling guidelines describe how most of the world square dances.

### **Posture**

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

### **Dance Step**

Should be a smooth, effortless gliding step in which the ball of the foot touches and slides across the surface of the floor before the heel is gently dropped to floor. The length of stride should be fairly short with the movement coming mostly from knees down. Dance step must be coordinated with the beat of the music. In general terms, short gliding steps which utilize both ball and heel of the foot make a comfortable dance step.

### **Arms and hands**

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

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

### **Inactive dancers**

### **Other styling terms and issues**

*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.

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

### **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.

Ladies: Turn slightly to face your partner making eye contact. Left foot should be pointed forward with toe touching floor, right foot in back. Right hand holds skirt toward center of square, right arm bent at elbow. Place left hand in partner's right hand. Both legs are straight with weight on back foot. [An acceptable traditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy.]

#### **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.

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

### **Teamwork**

### **Embellishments**

## Appendix A: Formations

This appendix is still undergoing review and approval. The reader is referred to the Square Dance Formations document available in the Program Documents section of <http://www.callerlab.org/>.

### **2-Dancer Formations**

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

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

### **4-Dancer Formations**

### **8-Dancer Formations**

## **Appendix B: Descriptive Terminology**

This appendix is still undergoing review and approval.

## **Appendix C: Other Publications**

This appendix is still undergoing review and approval.

**Publications for dancers**

**Publications for callers**

**Foreign language publications**