



# **The Big Five**



(MS, +, Advanced, C-1, C-2)

**Dictionary and Square Dance Manual**  
**A Sequel to The Top Ten**

By  
Bill Davis  
John Sybalsky



© Copyright 1983, 1987-1994 Bill Davis & John Sybalsky  
All Rights Reserved. Printed in the United States of America.

Introduction

We are pleased to present the 1994 *Big Five*. This is the thirteenth volume in the series known in the past as *The Top Ten*. The change in name reflects a change in square dancing, and our changes in the book to accommodate them. Since the 1983 *Top Ten*, the importance of new calls has dropped dramatically. With their wane, much of the reason for earlier volumes—to present the best new calls of the year—has waned as well.

At the same time, dancers and callers alike have expressed a need for a manual that goes beyond the traditional “dictionary,” telling more about the calls and how to use them. In this edition, we have expanded the five dictionaries (MS through C-2) and made them the centerpiece of the volume.

In addition to the Callerlab definitions (when available), we have greatly expanded the number of diagrams, and have included teaching hints and usage notes for each call. For example, we list uses that are well-accepted but not obvious to a new caller, and uses that new callers frequently hit on that are not well-liked.

An issue that has loomed large over the past few years is defining an entry-level program for new dancers—a program that can be accepted across the world, and that can be taught in a single dance season. It’s our view that about 80-85 calls can be taught in a single season; more calls than that means incomplete teaching; fewer calls results in premature jumping to higher programs—not desirable! Based on the insight gained from out frequency-of-use studies, we offer a shortened entry-level list and teaching order.

Although C-3, C-3X, and C-4 aren’t Callerlab-approved programs, we have included the lists for them, for two reasons: As a guide for those interested, and to indicate call names that are being actively used (and so should be avoided by authors).

We hope you find the new *Big Five* useful and informative. We welcome your suggestions for changes and improvements!

Bill & Bobbie Davis                      John Sybalsky  
Sunnyvale, CA                              Oakland, CA

Table of Contents

Introduction .....2

An Entry-Level Program.....3

Dancer Formations.....6

*Table of Callerlab Formation Names*..... 7

Sex Arrangements .....8

Symbols Used in the Dictionaries.....9

Quadrants & Return-to-home Choreo..... 10

Naming Positions within Formations..... 11

Dictionary Introduction..... 12

*Starting Formations*..... 12

*General Rules* ..... 13

*Glossary of Terms Used* ..... 14

*When the Formation Isn’t There*..... 15

Mainstream Dictionary ..... 16

Plus Dictionary .....26

Advanced Dictionary .....33

*A-1 and A-2 Lists*.....50

*The All Four Couples Concept in detail* .....50

*The All Eight Concept in detail*.....51

C-1 Dictionary.....52

*C-1 Teaching Order*..... 71

*The Concentric Concept in detail*..... 72

C-2 Dictionary.....72

*C-2 Teaching Order*..... 84

Lists

    C-3A ..... 85

    C-3B ..... 85

    C-3X ..... 86

    C-4A ..... 87

    C-4B ..... 87

Index .....89

About the Authors .....94

The Big Five

Travel Edition:  
\$9.95 + postage

Deluxe Edition:  
\$13.95 + postage  
(US: \$1.05 book rate)  
Quantity Prices Available

Order From:

Sioux vanVlerah  
11440 Ledbury Way  
Germantown, MD 20876

—or—

Bill Davis  
1359 Belleville Way  
Sunnyvale, CA 94087



## *Call Frequency and the Entry-Level Program*

In the past five years, the biggest item of discussion has been defining an entry-level program for square dancing. This has been stimulated by a couple of factors: The seeming drop off in the number of new dancers, and the fact that we now have two major entry-level programs—in some areas, most clubs are MS, and that's what classes teach; in other areas, most clubs are Plus and *that's* what classes teach. The MS and Plus programs are believed to attract about equal numbers of dancers; between them, they account for about 90% of all square dancers.

Why is a common (nationwide) entry-level program important? For one reason only: Dancer mobility. Dancers who learn in one part of the country want to be able to go elsewhere and dance—perhaps on vacation or to the National Convention. It's clear that for mobility, dancers need a common repertoire.

Plus dancers (who can also dance MS) can go anywhere in the country and be 90% sure of finding a place to dance. Given that, the Plus community hasn't had much to say about the situation—they don't really have a problem. They have somehow coped with learning the Plus program.

But learning Plus often takes more than a single season. In some areas, that's a real obstacle—and in those areas, the dominant club level is MS. But: Even for the current MS program, a single half-year season is not enough time to teach all the calls adequately.

Emerging from this has been a struggling consensus: We need an entry-level program that can be taught in about 6 months. The problem has been the content of that program. MS people say it should be a subset of the current MS program, with no calls from other programs. But that wouldn't satisfy Plus dancers—they wouldn't get to dance the Plus calls they enjoy most. Without buy-in from the Plus dancers, there is little chance of providing a single entry-level program.

What to do? A study of the frequency-of-use statistics that we've been monitoring over the last 20 years suggests a possible answer.

Analysis of the calls in the full Plus program shows that some 50 calls are responsible for about 90% of the uses, and about 75–80 calls are responsible for over 98% of the uses.

Now, 75–80 individual calls can be taught in a single 6-month season. If they were used to define a new National (entry-)level program, it seems likely that it could replace both the MS and the Plus programs: Plus dancers would never miss those 70 infrequently-used calls that made up only 2% of their dancing, and MS dancers would have to learn only a few new calls from the Plus program that were included in the first 80. New people just entering square dancing would, of course, not know the difference.

In the course of a couple of years or less, the two programs would become a single National level program. All dancers would be able to dance in the main halls at the National Convention!

Suppose we adopted such a program. What about the transition period? Any non-MS calls on the entry-level list could be readily taught to the MS dancers. (In fact, many MS dancers already know most of these popular Plus calls.) One way to make the transition would be to place a moratorium on QS calls for a year and teach the new calls instead. Not too big a deal!

It works; we've seen it.

In the Santa Clara Valley we've adopted a teaching order (for all Plus calls) based on the frequency of calls at Plus dances in our area. That list, based on our counts during 1990, is shown in Figure 2. The list started as a straight frequency ordering, then calls were rearranged to accommodate several needs:

- The ability to do "real" singing calls on the first night of class.
- Prerequisite calls need to be taught before the calls that rely on them (e.g., Courtesy Turn before Ladies Chain).
- Using the hand-touching versions of calls (e.g. Star Thru) early in class leads to success with the more modern no-hand versions (Slide Thru) a bit later on.

The main virtue of such a teaching order is that the calls a dancer needs to know the best are the one he's been doing the longest.



And right from the beginning he's been doing modern choreography. He's had no choice—the calls have come from a filtering that couples the calls and the choreo. That way, early in the class the club dancers who attend to help find that they're doing "real dancing" as opposed to "lesson dancing." In fact we have had comments at the five month point from club dancers to the effect that the class must be nearly finished. This at a point in time at which only about half the calls have been taught! (The calls left to do are those that are used so infrequently that dancers just don't miss them.)

How do you keep a list like that up-to-date? By continually counting call use at typical dances, to see what calls have dropped from use, and what new calls are dominant; both change with time. Callerlab has started to do this—in 1993, for the first time, they counted calls used at the National Square Dance Convention. Both Mainstream and Plus halls were counted. Figure 1 shows the results from the Plus halls, totalling about 6,000 calls used; the results from the MS halls are quite similar, except that no Plus calls occur. About 40 calls or terms were used once or less over *the whole three evenings of dancing*. The dancers all enjoyed themselves, and the callers had no trouble keeping them dancing and interested. (To make it easy to figure percentage-of-use, the numbers in Figure 1 are uses per 10,000 calls—we rounded them up appropriately.)

This means that the calls those callers used *are* the calls that support 1990's choreography. And the calls they used most often are the calls that make sense for an entry-level program that could replace both MS and Plus—giving a single program.

Comparing the 1990 Santa Clara Valley Jubilee count [1992 Big Five] with the 1993 National SDC count shows that there is little change in the bottom third of the list—the least frequently-used calls. In the upper two thirds there was some shifting around, but it was minimal, reflecting the change in choreo style over time.

That leads to the question of stability—how much would the entry-level program change over time? To see the effect of changing times, compare the 1990 list with Figure 3, the 30 most-frequent calls from 1980 and

1973. Notice the strong continuity in the high frequency calls and the changes in the lower frequency calls. There just isn't much change over time—no need to worry that dancers will be forever running to catch up with a changing list.

Other Callerlab programs have used the procedure of mandatory update every two years. This has worked remarkably well: At most a few (never more than 6) calls have been changed every 2 years. The effect has been to eliminate calls that have dropped from use and to bring in calls from other programs that *are* being used. The calls brought in have been high frequency calls with a close association to calls already in use at the level. This process has been very successful in keeping the programs up to date with essentially no quarreling within the programs (either on the part of callers or dancers).

Do we have in this a possible solution to combining the MS and Plus levels into a single national entry-level? Take the first column of calls in Figure 1. That is down to the region where the number of uses was 5. Now rearrange the list a bit, to make teaching easy. The result is a list much like Figure 4.

Could we do without the calls below those first 80 and still enjoy a good Plus level? Could the MS dancers be happy with such a program? Do you think the combining of MS and Plus into a single program would be in the best interests of Square dancing?



**Figure 1: 1993 NSDC Call Frequencies  
(per 10,000 calls used)**

Promenade.....	720	Wheel around.....	13
Swing.....	534	Box the Gnat.....	13
Allemande Left.....	495	Circulate - all 8.....	11
Right & Left Thru.....	476	Fan the Top.....	11
Square Thru.....	467	Circulate - column.....	11
Run - Boys/Girls.....	414	Spin Chain the Gears.....	11
Swing Thru.....	412	Veer Right.....	11
Pass Thru.....	400	Separate.....	11
Forward & Back.....	331	Do Paso.....	11
Trade - Boys/Girls.....	323	Explode &.....	11
Touch ¼.....	266	Shoot the Star.....	11
Circle - Left/Right.....	240	Cast Off ¾.....	10
Do sa Do.....	234	Arm Turn - Right.....	10
Bend the Line.....	218	Crossfire.....	10
Right & Left Grand.....	201	Dixie Grand.....	10
Star Thru.....	193	Pass to the center.....	10
Ferris Wheel.....	167	Star Promenade.....	8
Pass the Ocean.....	148	Split outsiders.....	8
Couples Circulate.....	131	Wheel & Deal - 2-faced line.....	8
Follow your neighbor.....	110	Wrong way grand.....	8
Recycle.....	108	Centers In.....	8
Promenade ½.....	103	California Twirl.....	8
Weave the Ring.....	102	Arm Turn - Left.....	6
And Spread.....	102	Alamo Style.....	5
Four Ladies Chain.....	100	Pass One.....	5
Scout Back.....	100	Centers Trade.....	5
Wheel & Deal - 1-faced lines.....	100	Cloverleaf.....	5
Veer Left.....	97	Circulate - Box.....	5
Slide Thru.....	96	Forward two.....	5
Load the Boat.....	84	See saw.....	5
Double Pass Thru.....	83	Eight chain thru [1-8].....	5
Hinge - Single.....	78	Wave Balance.....	5
Ping Pong Circulate.....	76	Peel Off.....	5
Fold - Boys/Girls.....	76	Yellow Rock.....	5
Circulate - Boys/Girls.....	76	Cross Fold.....	3
Diamond Circulate.....	75	Left Chase.....	3
Extend.....	73	Trade - Couples.....	3
Flip the Diamond.....	70	First Left next right.....	3
Promenade single file.....	68	Wrong way thar.....	3
Track 2.....	67	Triple Scoot.....	3
Linear Cycle.....	67	Ladies Chain ¾ - 2, 4.....	3
Coordinate.....	67	Roll Back one.....	3
Relay the Deucey.....	67	Centers Run.....	2
Ocean wave - make an.....	67	Spin Chain Thru.....	2
Single Circle.....	65	Back Track - Boys/girls.....	2
Trade By.....	61	Grand Swing Thru.....	2
Peel the Top.....	56	Lead Left.....	2
Circle to a Line.....	53	Promenade Wrong Way.....	2
Half Sashay - roll away.....	51	Circulate ½.....	2
Spin the Top.....	46	Circulate ½ - columns.....	2
Chase Right.....	45	Circulate 1½ - columns.....	2
Allemande Thar.....	40	Left Touch.....	2
Remake the Thar.....	38	Turn back one.....	2
And Roll.....	38	One Quarter more - turn.....	2
Dixie Style to a wave.....	38	Tag the Line ¾.....	2
Lead Right.....	35	Circulate - Ends.....	2
Explode the Wave.....	33	Ladies Chain - 2.....	2
Grand Square.....	33	Slide apart.....	2
Flutter wheel.....	33	Cross spread.....	2
All 8 Spin the Top.....	33	Courtesy Turn.....	2
Partner Trade.....	32	Alamo Swing Thru.....	2
U turn Back.....	32	Trade - Leaders.....	2
Half Tag.....	30	Centers out.....	0
Zoom.....	30	Hinge - partner.....	0
Walk & Dodge.....	30	Left Turn Thru.....	0
Chain Down the Line.....	30	Split Circulate.....	0
Trade the Wave.....	29	Shoot the Star Full.....	0
Star Left/Right.....	27	Divide.....	0
T Cup Chain.....	25	Fold - centers, ends.....	0
Tag the Line.....	25	Trade - ends.....	0
Sweep a Quarter.....	25	Run - ends.....	0
Ladies in Men sashay.....	25	Circulate - centers.....	0
Slip the Clutch.....	22	Partner Tag.....	0
Turn Thru.....	21	Cross Trail Thru.....	0
Cross Run.....	19	Ocean Wave - Left Hand.....	0
Reverse Flutter.....	18	Triple Trade.....	0
Spin chain & Exch the gears.....	16	Allemande right.....	0
Left Swing Thru.....	14	Square Thru - left.....	0
All around left hand lady.....	14	Hinge - couples.....	0
Dive Thru.....	14	Half Sashay [standard].....	0

**Figure 2: SCVSDCA Teaching Order**

Circle Left	Chase Right
Circle Right	Cut the Diamond
Allemande Left	Ping Pong Circulate
Do Sa Do	Coordinate
Right and Left Grand	Alamo Style
Promenade	Alamo Swing Thru
Swing	Turn Thru
Forward and Back	Trade the Wave
Promenade ½	Half Tag
Right and Left Thru	Lead Right
Courtesy Turn	Circle to a Line
2 Ladies Chain	Explode the Wave
4 Ladies Chain	Fold
Weave the Ring	Relay the Deucey
Roll Away, Half Sashay	Peel the Top
Ladies In, Men Sashay	Explode & (Anything)
Wheel Around	Centers Trade
Right-Hand Star	Cloverleaf
Left-Hand Star	All 8 Circulate
Ladies Promenade Inside	Pass to the Center
Men Promenade Inside	All Around L-H Lady
Star Thru	See Saw
Pass Thru	Cross Fire
U-Turn Back	All 8 Spin the Top
Square Thru	Separate
Partner Trade	Four Ladies Chain ¾
Make a Wave	Dixie Grand
Swing Thru	Box the Gnat
Boys Run	Spin Chain the Gears
Girls Run	Ends Circulate
Bend the Line	Centers In
Touch ¼	Cast Off ¾
Scout Back	Allemande Thar
[Column] Circulate	Shoot the Star
Veer Left	Slip the Clutch
Couples Circulate	Chain Down the Line
Boys Circulate	8 Chain Thru (1-8)
Girls Circulate	Remake the Thar
Boys Trade	¾ Tag
Girls Trade	Spin Chain & Exch the Gears
Ferris Wheel	Centers Run
Pass the Ocean	Fan the Top
Single Hinge	Half Circulate
Wheel & Deal (1-faced)	Veer Right
Recycle	Split 2
Slide Thru	Wheel & Deal (2-faced)
Extend the Tag	Single-file Promenade
Double Pass Thru	California Twirl
Track 2	Wrong-way Grand
Grand Square	Spin Chain Thru
Flutterwheel	Grand Swing Thru
(Anything) and Spread	Peel Off
Reverse Flutterwheel	Teacup Chain
Follow Your Neighbor	Do Paso
Left Swing Thru	Wrong-way Thar
Diamond Circulate	Cross Run
Acey Deucey	Cross Fold
Walk and Dodge	Centers Circulate
Single Circle to a Wave	Left Square Thru
Load the Boat	Promenade ¾
Sweep ¼	Ends Run
Trade By	Dive Thru
Flip the Diamond	Partner Tag
Spin the Top	Ends Trade
Dixie Style to a Wave	Backtrack
Zoom	Couples Trade
Tag the Line	Couples Hinge
(Anything) & Roll	2 Ladies Chain ¾
Linear Cycle	Star Promenade
Split/Box Circulate	

### Glossary Items

1. Bow to Partner/Corner
2. Walk by One
3. Don't Stop
4. Pull By
5. Face Right/Left/In/Out
6. R & L Thru "Full Turn"
7. On the Third Hand
8. Cast Off ¾ (mini-wave)
9. Men Roll Back (Prom)
10. Left Arm Turn
11. Right Arm Turn
12. Shoot the Star a Full Turn
13. Split Circulate 1½
14. Wave Balance
15. Divide
16. First Cpl Left, Next Right
17. Lead Left



**Figure 3: The Top 30 Calls of Past Years**

1980	1973
1. Promenade	1. Promenade
2. Allemande Left	2. Allemande Left
3. Do Sa Do	3. Pass Thru
4. Swing	4. Square Thru
5. Circle Left	5. Right and Left Grand
6. Square Thru	6. Do Sa Do
7. Right and Left Thru	7. Swing Thru
8. Weave the Ring	8. Star Thru
9. Swing Thru	9. Right and Left Thru
10. Men Run	10. Wheel and Deal
11. Stars	11. Run
12. Pass Thru	12. Swing
13. Ladies Chain	13. Ladies Chain
14. Half Sashay	14. Trade
15. Curlique	15. Circle Left/Right
16. Turn Thru	16. Flutterwheel
17. Star Thru	17. Circulate
18. Slide Thru	18. Turn Thru
19. All Around L-H Lady	19. Circle to a Line
20. Trade	20. Star (Right/Left)
21. See Saw	21. Slide Thru
22. Grand Square	22. Weave the Ring
23. Flutterwheel	23. Roll Away
24. Arm Turn	24. Bend the Line
25. Scoot Back	25. California Twirl
26. Ferris Wheel	26. Curlique
27. Wheel and Deal	27. Trade By
28. Trade By	28. Cross Trail Thru
29. Box the Gnat	29. Dive Thru
30. Bend the Line	30. Spin the Top

**Figure 4: A Possible Entry-Level List and Teaching Order**

1. Circle Left	43. Girls Run
2. Allemande Left	44. Ladies Promenade Inside
3. Do Sa Do	45. Walk and Dodge
4. Right and Left Grand	46. Chase Right
5. Promenade	47. U-Turn Back
6. Swing	48. Allemande Thar
7. Right-hand Star	49. Shoot the Star
8. 2 Ladies Chain	50. Zoom
9. 4 Ladies Chain	51. Dixie Style to a Wave
10. Right and Left Thru	52. Flutterwheel
11. Weave the Ring	53. Reverse the Flutter
12. Promenade ½	54. Sweep ¼
13. Star Thru	55. Load the Boat
14. Pass Thru	56. Lead Right
15. Veer Left	57. Circle to a Line
16. Couples Circulate	58. Girls/Boys Circulate
17. Wheel Around	59. Tag the Line
18. Girls Trade	60. ½ Tag
19. Square Thru	61. Ping Pong Circulate
20. Partner Trade	62. Coordinate
21. Swing Thru	63. Cut the Diamond
22. Boys Run	64. Turn Thru
23. Bend the Line	65. Spin the Top
24. Boys Trade	66. All 8 Spin the Top
25. Touch ¼	67. Split Circulate
26. Scoot Back	68. Separate, Around 1
27. [Column] Circulate	69. Explode the Wave
28. Pass the Ocean	70. Follow Your Neighbor
29. Ferris Wheel	71. (Anything) and Spread
30. Single Hinge	72. Pass to the Center
31. Wheel and Deal	73. Left Swing Thru
32. Recycle	74. Flip the Diamond
33. Slide Thru	75. Relay the Deucey
34. Trade By	76. Eight Chain 4 and 6
35. Double Pass Thru	77. Cast Off ¾
36. Track 2	78. Fold
37. Extend the Tag	79. Centers In
38. Single Circle to a Wave	80. (Anything) and Roll
39. Remake the Thar	81. Teacup Chain
40. Diamond Circulate	82. All 8 Circulate
41. Roll Away a Half Sashay	83. Acey Deucey
42. Grand Square	

## Formations

There is still some confusion about the terms “formation,” “position,” and “setup.” Callerlab has adopted a specific meaning for each:

**Formation:** Defines the geometric placement of the dancers, and their relative facing directions. It says nothing about boy-girl arrangements, partner pairings, etc.

**Position:** Names a specific place or places within a formation, e.g., the ends of a line. It does not name specific dancers, such as “Head Men.” Rather, it identifies a dancer by the spot he occupies.

**Setup:** Describes the exact locations of all eight dancers. To specify a setup, you must name the formation, state the boy-girl arrangement, and identify the dancer in each position within the formation.

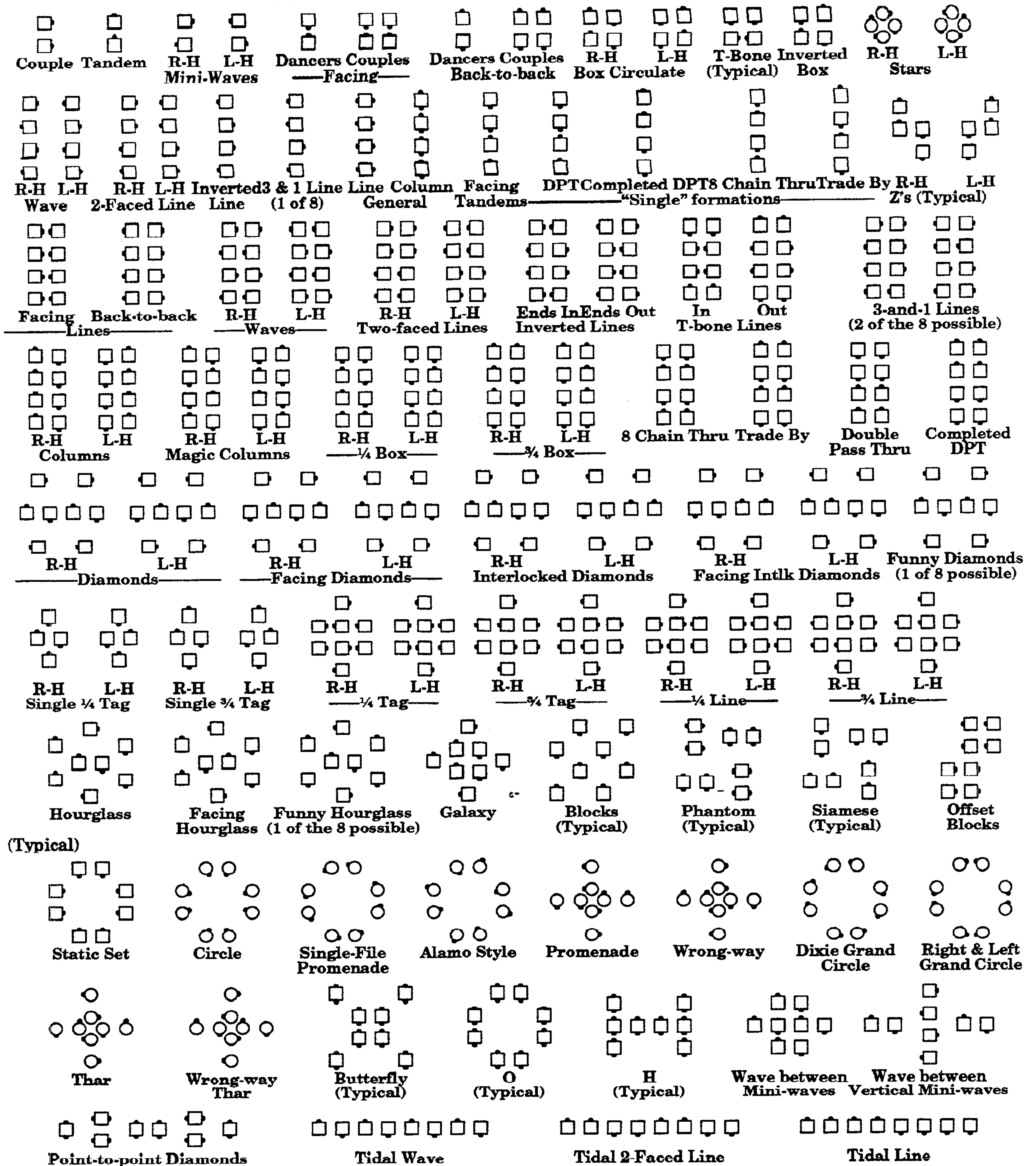
Why standardize the names of formations? To make communication easier. Until Callerlab adopted this standard, people had their own favorite names—one group called eight chain thru formation a “box,” while others called a box circulate formation a “box.” This made it hard for one group to talk to another. They needed a common language. The chart on the next page, showing the formations and their names, is the “dictionary” for that language. It tells everyone what names should be used and what they mean, without question.

The table is laid out in rough families, following the hierarchy of formation names. For example, there is the family of lines. Within it is the family of two-faced lines, within which are right- and left-hand two-faced lines. This “family tree” of formations lets you speak in as much or little detail as you wish.

To talk about the call Half Tag, you only need a “line” to speak of—not any particular kind of line, just a line. There ought to be a name that conveys that idea briefly and clearly—and there is: “General Line.” For convenience, our dictionaries abbreviate “General Line” as just “line.” If we mean a more specific formation, we name it.

Often, certain people within a formation need to be identified. On page 11, we have collected the Callerlab-approved position names, augmented by several that are in common use.

# Callerlab Formation Names





*Callerlab Arrangement Numbers for Various Formations*  
**ARRANGEMENT**

<b>FORMATION</b>	<b>0</b>	<b>1/2</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
Facing Lines (L)						
Eight Chain Thru (B)						
Parallel Waves (W)						
Trade By (T)						
Right-hand Two-faced Lines (F)						
Double Pass Thru (P)						
Completed DPT (M)						
Right-hand Columns (C)						
Right-hand Diamonds (D)						
Quarter Tag (Q)						
Three-quarter Tag (R)						



## Arrangements

Callers have known for years that just six boy-girl arrangements are possible using symmetric choreography.

In 1980, Callerlab settled on a way of naming the possible arrangements for the most common formations. They are shown in the table to the left. The six arrangements are numbered 0, ½, 1, 2, 3, and 4. A zero arrangement is the most "normal" arrangement, e.g., facing lines made of normal couples. Similarly, a ½ arrangement is the "half-sashayed" arrangement. The numbers 1-4, then, denote the four possible "arky" arrangements.

Some people object to the numbers, preferring names like "BBGG Waves." While that name seems more descriptive, it actually tells us less. Think a bit—which end of the wave are the boys at? The name doesn't tell you. On the other hand, the term "#3 Waves" tells all. More accurately, the picture for "#3 Waves" tells all.

Callerlab also adopted one-letter abbreviations for the most common formations. They are shown in the table below. With the arrangement numberings, they give a shorthand for describing specific formation/arrangement pairs. For example, "Normal right-hand waves" is abbreviated to "0W".

### Formation Abbreviations

B Eight Chain Thru	P Double Pass Thru
C Right-hand Columns	Q ¼ Tag
D Right-hand Diamonds	R ¾ Tag
F Right-hand 2-Faced Lines	S Static Square
L Facing Lines	T Trade By
M Completed DPT	W Parallel Right-hand Waves

Why would anyone want this kind of identification? For communication. With callers and choreography becoming more sophisticated, there has to be a way to convey a situation precisely and quickly. This system of arrangements and abbreviations fills that need.

For example, the choreography in this book includes comments about what the formation and arrangement are at various points. This lets a reader see, for instance, that a given sequence uses Spin the Top from a 1W. He can then decide if that makes the sequence too difficult for his needs, without having to trace the entire figure.

## Symbols for Setups

Throughout the choreographic sections of *The Big Five*, we use abbreviations to represent the setup that exists at the point being discussed. The diagrams below show the meanings for the abbreviations we have used.

In each abbreviation, the capital letter (e.g., "L") stands for the formation (see the column to the left), the middle digit (e.g., "1") for the Sequence (see below), and the lower-case letter for the Relationship (e.g., "p" = partner).

### Sequence Abbreviations

- 1 Boys in sequence ..... Girls in sequence.
- 2 Boys out of sequence . Girls out of sequence.
- 3 Boys in sequence ..... Girls out of sequence.
- 4 Boys out of sequence . Girls in sequence.

### Abbreviations for Relationships

- p Reference man (see p. 10) with his partner.  
 c Reference man with his corner.  
 r Reference man with his right-hand lady.  
 o Reference man with his opposite lady.

### Symbols for Setups Used in the Dictionaries

L1p	L1c	L1r
L4p	L2p	½L2pL
L2c	W1c	W1p
W3r	½W1p	P2p
P4o	P1o	F3o
F4o	F2c	F1p
F1c	LF1c	F2p
LF2p	B4c	B1c
B1p	W4c	½B1p



## Quadrant Identification and Return-to-home Choreography

The past few years have seen a growing interest in "return-to-home" choreography—instead of ending with an Allemande Left or Right and Left Grand, a sequence ends with the words, "You're home!" To do this, sight callers must recognize set-ups in which the exact geography is critical.

The existing Callerlab symbol system isn't enough: "B1c" doesn't tell you where the outside man is relative to his home spot. The answer is to extend the Callerlab symbol system to identify the specific spot occupied by the reference couples. We suggest adding a Quadrant symbol Q to the existing FASR description. We'll use the four capital letters, HROL, to specify that the reference man is in his Home(H), Right-hand(R), Opposite(O), and Left-hand(L) Quadrants.

The actual naming of the set-ups is best described by pictograms. A set of typical set-ups is shown in the next column.

Which is the reference pair? It is the outside pair in the quarter tag, double pass thru, and 8 chain thru formations. So, after "Sides Pass the Ocean" from a static square, the outsides would be at home and in their home (H) Quadrant. After "Heads Right & Left Thru, Sides Pass the Ocean," the outsides would be in the O (opposite) quadrant—they would be opposite from home position. The first set-up, then, would be Q2pH. The second would be Q1pO (Q being the symbol for 1/4 tag formation, 1 the sequence state, p the partner-pairing relationship, and the new symbol O the quadrant).

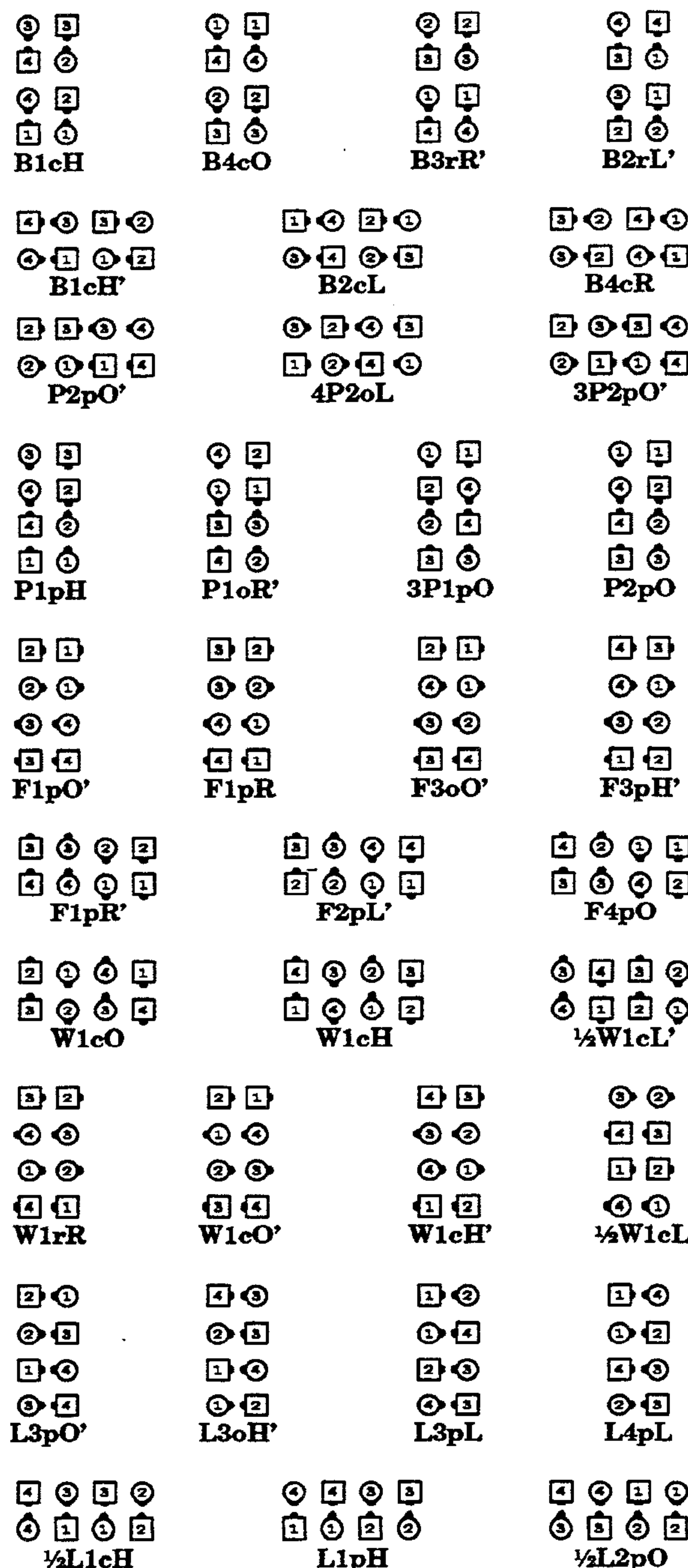
For waves, lines, and 2-faced lines, we suggest different reference pairs. In waves and 2-faced lines, the reference pair includes the trailing man. So, after "Sides Square Thru, Step to a wave" the setup is W1cH. And from W1cH, "Girls Turn Back" gives an F1cH. From a static set "Sides Lead Right, Veer Left" gives F2pH. And from an F2pH, (no matter how you get there) the series "Ferris Wheel, Centers Sweep 1/4" stirs the bucket.

Finally, the reference pair for the facing-line formation is the left-hand couple. Thus, after "Heads Lead Right, Circle to a line" the setup is L1pR.

When the relationship isn't p (partner), the Quadrant reference is the man in the reference pair (see 1/2L1cH).

Some of the setup names have a prime (') in them, meaning that the reference man is a side. The difference is important when the calls in the get-out involve naming the Heads or Sides, either for clarity or for effect.

## Quadrant Identification Examples:



**CALLER**



## Naming Positions Within a Formation

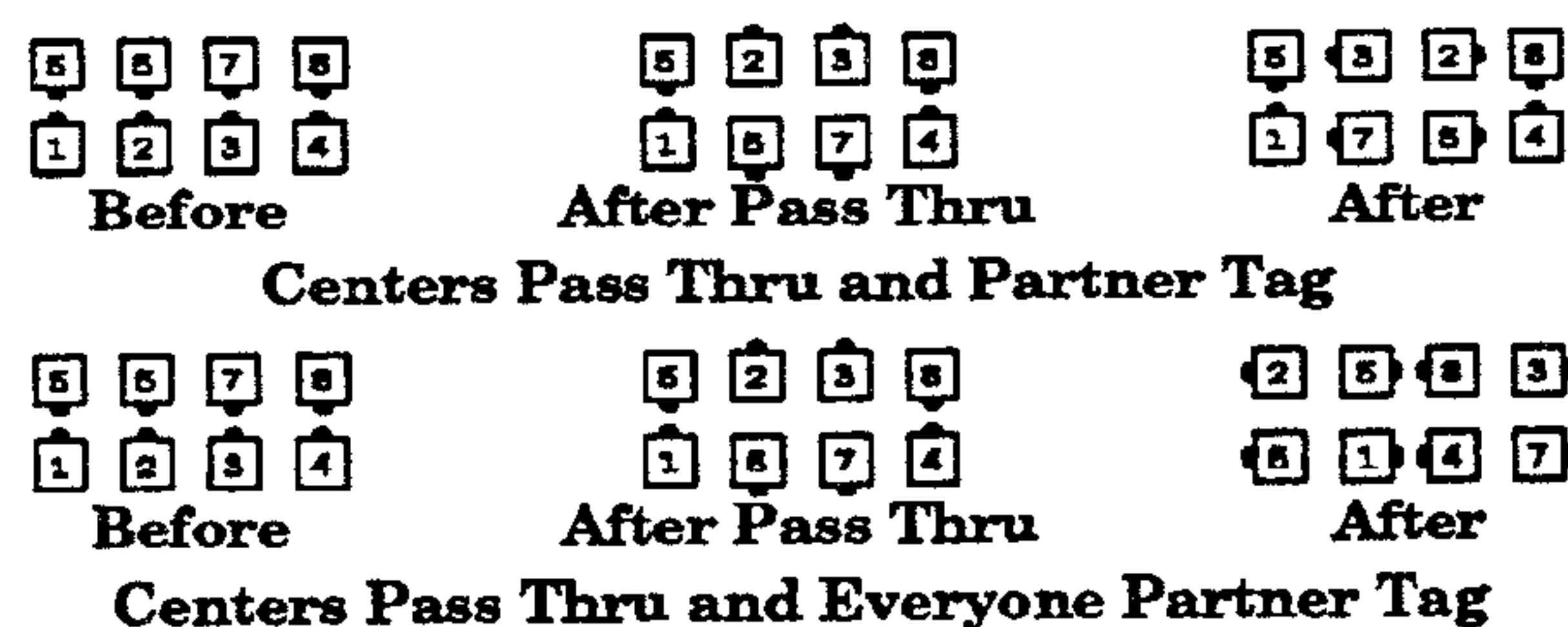
These are names of positions within formations. They don't name specific dancers, as in "Head Men," but rather specify dancers by where they are in a formation.

**Partner:** Your partner is the dancer beside you in the relevant two-dancer formation. In the first and third diagrams below, the dancer labeled 2 is "beside" dancer 1. When dancer 2 is not "side-on" to 1 (e.g. the second diagram), then 2 is not 1's partner. Note, though, that in the first three diagrams, dancer 1 is dancer 2's partner.

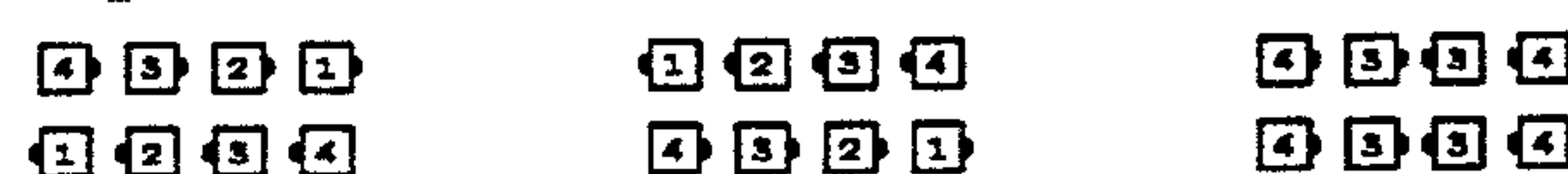


Which formation is "relevant" varies, e.g., if the centers are working together, they ignore the outsides when finding their partners. That context is often vital—without context, dancer 3 above cannot tell who his partner is.

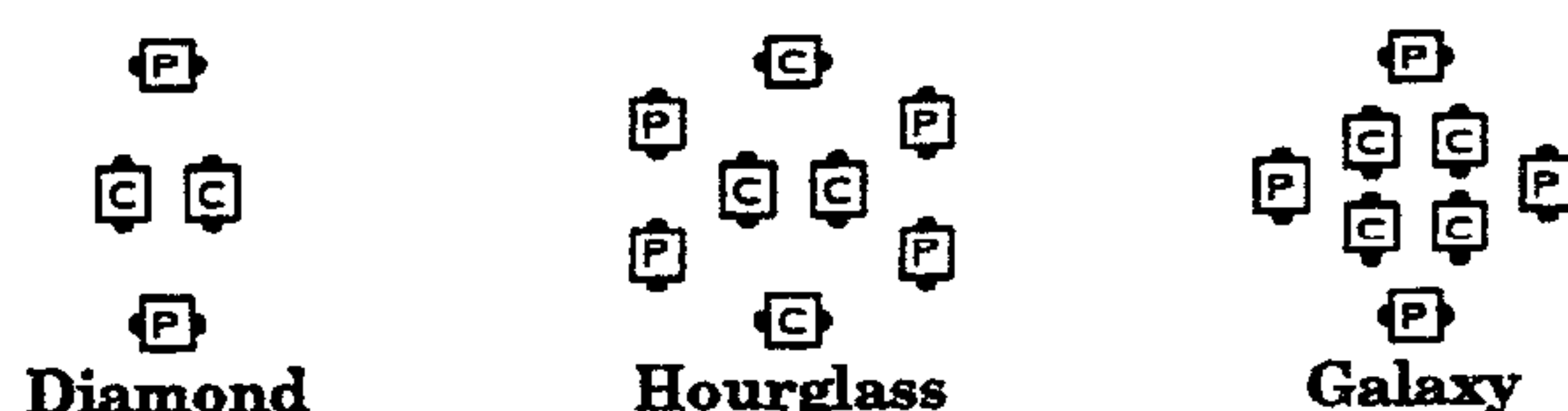
As another example, if the centers are working together, they ignore the outsides—but if everyone is active, the centers may well have to work with the outsides. Compare "Centers Pass Thru and Partner Tag" with "Centers Pass Thru and Everyone Partner Tag"



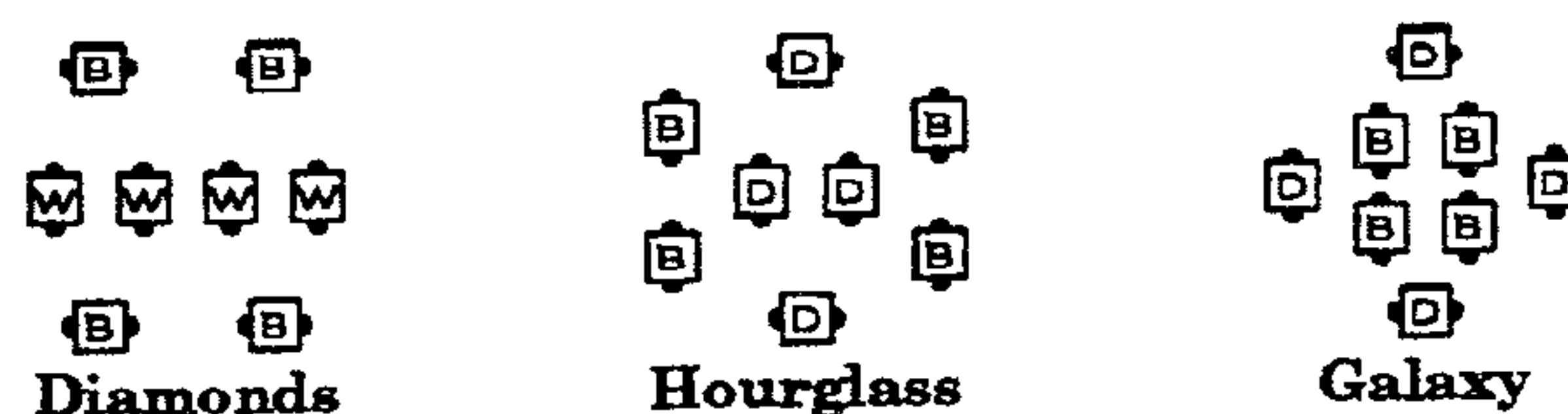
**#1, #2, #3, #4:** The dancers in a column are numbered. The very lead dancer is #1; the one behind him is #2, and so on. For example:



**Points and Centers:** Diamonds, hourglasses, and galaxies, have points and centers. The points in the diagrams below are marked P, and the centers are marked C:



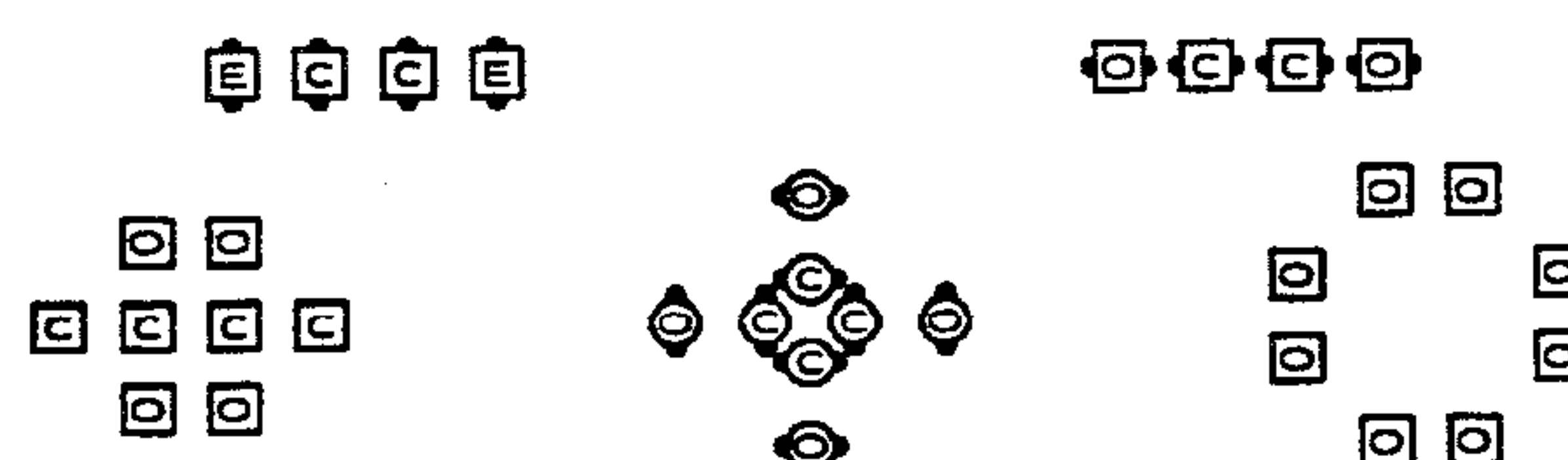
**Block (or Box), Wave, and Diamond dancers:** In diamonds, 4 dancers are in a block (or a box) and 4 are in a wave. In hourglasses and galaxies, 4 dancers are in a box, and 4 are in a diamond. Dancers can be identified by naming what they're in. In the diagrams below, the box dancers are marked B, the diamond dancers D, and the wave dancers W:



**Leads (Leaders) and Trailers:** In any 1x2 formation (e.g., a tandem), those facing into the formation are trailers, and those facing out of it are leaders. In the pictures below, the dancers marked L are leaders, and those marked T are trailers.



**Centers, Ends, and Outsides:** The dancers closer to the center of the formation are centers, and the others are ends or outsides. In the diagrams below, the centers are marked C, ends E, and outsides O:



Normally, half the dancers are centers. The caller can specify some other number, e.g.:



**Ends vs Outsides:** Often used interchangeably; we've tried to use "ends" only with lines and waves, and "outsides" with all other formations.

**Very Centers:** This term is only used when exactly two people are adjacent to the center. The two dancers closest to the flagpole center of the set are called the very centers. They are marked with Vs in the pictures below:



**Beaus and Belles:** In a couple, the dancer on the left is the beau, and the dancer on the right is the belle. Elsewhere, a dancer whose partner is to his right is a beau, and a dancer whose partner is to his left is a belle. Below, the beaus are marked B, and the belles are marked L:



**Base and Apex:** In a triangle, two dancers form the base, and the lone dancer is the apex. Below, the apex is marked A, and the base dancers are marked B:



**Inner- and Outer-Actives:** In parallel lines, the trailing end and the adjacent dancer are called inner-actives; the lead end and the adjacent dancer are called outer-actives. Below, the inner-actives are marked I and the outer-actives are marked O:



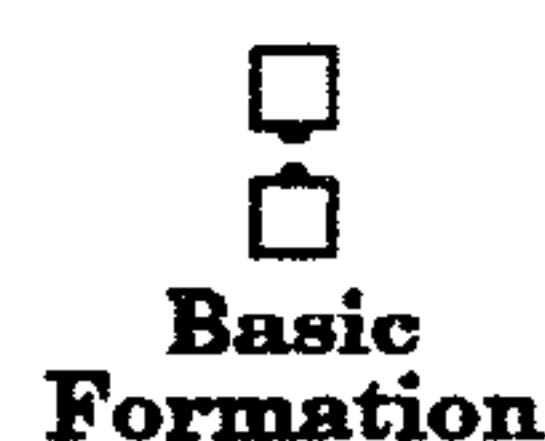
## Introducing The Dictionaries

Before you use the dictionaries, you should become familiar with the Callerlab standard formation names, and with the rules below. Where possible, we have used them to help make the definitions shorter and clearer. We have also included occasional equals or equivalents for calls, as a way of helping visualize them. "Equal" means that the actual path and feel are the same; "equivalent" means that the result is the same, but the traffic pattern is different.

## Starting Formations

Each call's definition includes a list of the possible starting formations for that call. Since there's no way to list every possible starting formation for every call, don't assume we've listed all legal starting formations. Following the guidelines below will lead you to other legitimate starting formations; anything else should be avoided.

- The smallest starting formation has been listed—multiples of this formation may occur. For example, Do Sa Do requires two facing dancers. It is possible, however, to have facing lines do a Do Sa Do—there are 4 instances of the basic formation:



- Where they apply, you can use the Facing Couples and Ocean Wave rules to find other starting formations; e.g., Pass to the Center can start from parallel waves even though the definition doesn't say so: The Ocean Wave rule applies.
- If the word "only" appears in the list, then only the formations listed may be used. One call like this is Recycle—the ocean wave definition is not applicable from facing couples.
- If the way you plan to use a call requires that two conflicting rules apply, your usage is improper. For example, using the call Cast a Shadow from lines back to back causes a conflict for the ends: They are both leads, and each must meet the other with his inside hand. At the same time, the right-shoulder rule applies. Because of this conflict, that use of Cast a Shadow is improper.



- If the formation you use the call from can be broken into two different starting formations for the call, you have to specify which you mean. For example, the call Dixie Style to a Wave can start either from facing couples or from facing tandems. If it is called when the dancers are a double pass thru formation, they don't know which formation to start the call from—it could be broken down either way. In cases like this, you must tell the dancers which you want: either “Centers Dixie Style to a Wave” or “On a double track, Dixie Style to a Wave.”

## General Rules

Many things are left unstated in the definitions. Mostly, these are things that “everybody knows” yet they can have a profound effect on the meaning of the definitions. Leaving things implicit, rather than out in the open, can lead to variant interpretations of a definition—the very thing that precise definitions are intended to prevent. Accordingly, we have collected the rules from the Callerlab definitions, and added others implied by common usage.

**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.

**Right-Shoulder Rule:** Whenever two dancers are moving toward each other and would otherwise collide, they pass right shoulders instead. If two dancers facing opposite directions must occupy the same spot on the floor, they form a right-hand mini-wave instead. Two dancers who are facing the same direction, or at right angles, may not occupy the same spot.

**Crossing Rule:** Whenever two dancers are facing in the same direction and must “Cross,” the right-hand dancer moves to the left in front of the left-hand dancer, who moves to the right behind the right-hand dancer.

**Facing Couples Rule:** Some calls that normally start from an ocean wave can also be done from facing couples. In that case, the dancers first step into a momentary right-hand ocean wave and complete the call—unless the caller specifically directs a

left-hand call (e.g., Left Swing Thru), in which case the dancers step into a momentary left-hand ocean wave and complete the call. This rule may also apply when calls that require parallel waves are called with the dancers in an eight chain thru formation.

The rule applies to the calls:

(Left) Spin the Top, (Left) Swing Thru, (Left) Spin Chain Thru, (Left) Fan the Top, All Eight Spin the Top, Grand (Left) Swing Thru, Relay the Deucey, Spin Chain the Gears, Spin Chain and Exchange the Gears, Fractional Tops, Spin the Windmill, All Eight Swing and Mix, Alter the Wave, Relay the Shadow, Swing and Circle, Weave, and Alter and Circulate.

**Ocean Wave Rule:** Some calls that normally start from facing couples can be done from a wave. In that case, the dancers have already stepped forward toward each other and are ready to complete the remaining action of the call. This rule also applies when calls that start from two facing dancers (e.g., Turn Thru) are called from a mini-wave. There are times when you're facing someone *and* in a wave with someone else. In that case, work with the person you're facing. For example, “Slide Thru” from the setup shown:



This rule applies to the calls below; the required kind of wave or mini-wave is shown:

Allemande[L], Box the Gnat[R], Do Paso[L], Do Sa Do[R], Double Pass Thru[R], Eight Chain Thru[R], Pass Thru[R], Pass to the Center[R], Right and Left Grand[R], Right and Left Thru[R], (Left) Square Thru[(L)R], Slide Thru[R], the MS call Swing[R], (Left) Turn Thru[(L)R], Dixie Grand[R], Half Breed Thru[R], Pass and Roll[R], Pass and Roll Your Neighbor[R], Pass In/Out[R], Pass the Sea[R], Split Square Thru[R], Split Square Chain Thru[R], Square Chain Thru[R], Wheel Thru[L], Left Wheel Thru[R], Cross Chain Thru[R], Cross Chain and Roll[R], Pass the Axle[R],



Rotary Spin[R], Square Chain The Top[R], Wheel Fan Thru[L], Catch[R], Chain the Square[R], Grand Chain 8[R], and Rotary [Anything][R].

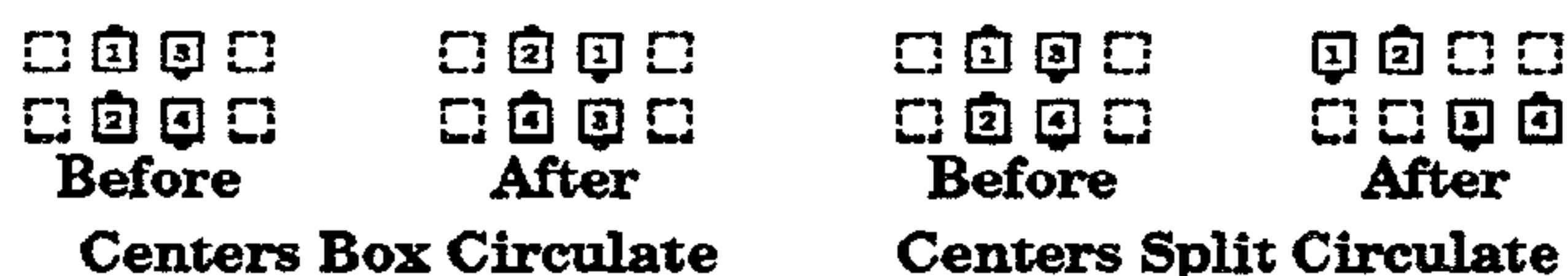
**All Four Couples vs All Eight:** These are both ways of getting all eight dancers involved in a 4-person call, but they are not the same. In All Four Couples, each group of 4 (heads and sides) works independently—they never work with each other, except to avoid colliding. In particular, anyone who would normally walk through the center of the set goes around the outside instead. All Eight means to do the call in whatever formation you're in; the two groups may work with each other, as in All Eight Quarter Thru from a wrong-way thar (All Turn  $\frac{1}{4}$  Right [to an alamo ring] then all Turn  $\frac{1}{2}$  Left). People who would normally go through the center still go through the center—they adjust into a star as they go, to avoid collisions.

Use the term "All Four Couples" when the call starts in a static square, and involves the passing-around-the-outside traffic pattern. Use "All Eight" when the call starts from somewhere else, or has people moving through the middle rather than around the outside.

**Split vs Box:** There are two versions of many calls: Split Circulate and Box Circulate; Split Transfer and Box Transfer; Split Counter Rotate and Box Counter Rotate. The "Split" version of a call is used when an 8-dancer formation is to be split into groups of 4 to do the call. "Box" is used when:

- there is only a single box circulate formation which can do the call (e.g., the center 4 of parallel two-faced lines doing a Box Transfer), —or—
- when the center 4 dancers are to do the call (e.g., from parallel waves "Centers Box Transfer while the ends Zig Zag").

It is not good practice to call simply, "Box Circulate" from columns or parallel waves. Instead, use it to distinguish between "Centers Box Circulate" (they stay in the center) and "Centers Split Circulate" (they stay in their own half of the square). Either way, you must tell the centers to do the call.

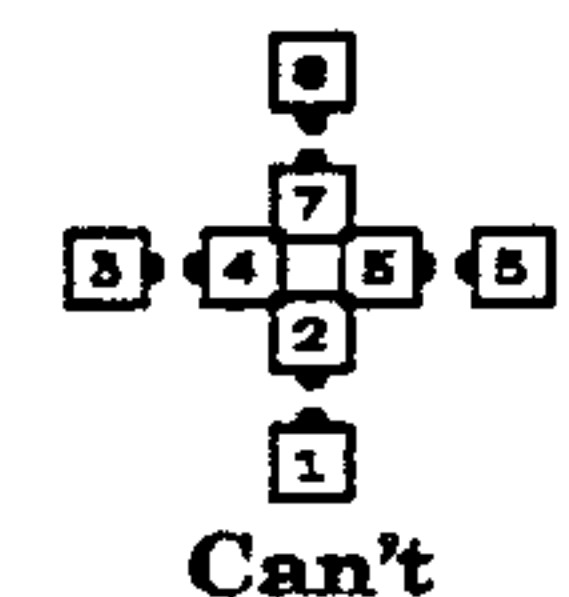
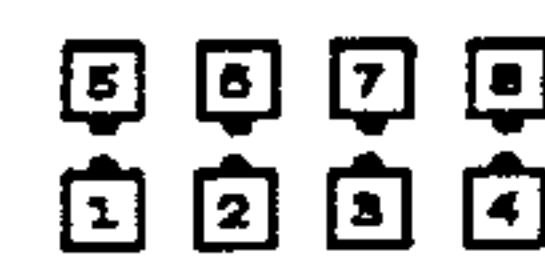


## Glossary of Descriptive Terms Used in the Definitions

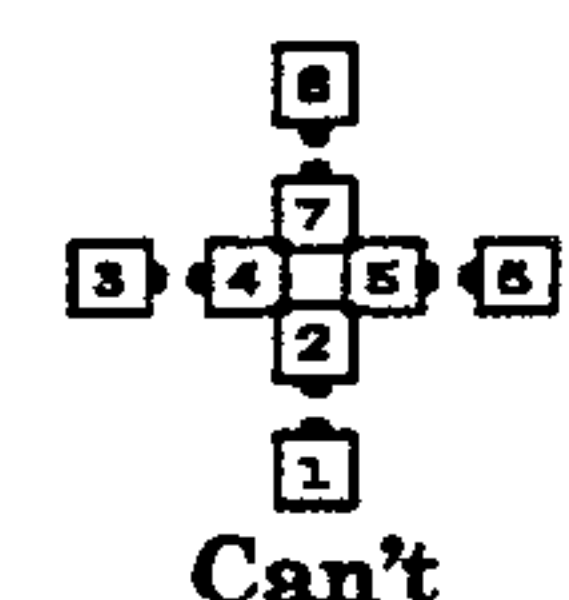
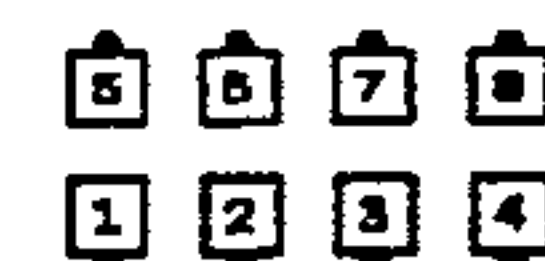
For convenience, we've used some terms that haven't been formally defined before. Again, we've tried to use terms that are common:

**Line:** Unless otherwise specified, the term "line" means any kind of four-dancer line—one-faced, two-faced, three-and-one, inverted, etc.

**Face In:** Means "Turn  $\frac{1}{4}$  in place, turning toward the center of the set."



**Face Out:** Means "Turn  $\frac{1}{4}$  in place, turning away from the center of the set."



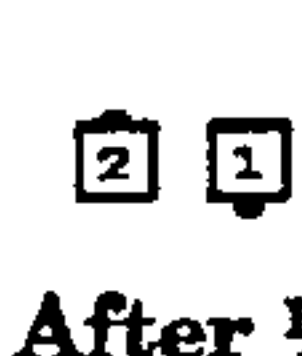
**Left Touch:** This is the same as the Mainstream call Touch, except the dancers step forward to join left hands—making a left-hand mini-wave.



**Left Pass Thru:** This is the same as the Mainstream call Pass Thru, except the dancers pass *left* shoulders.



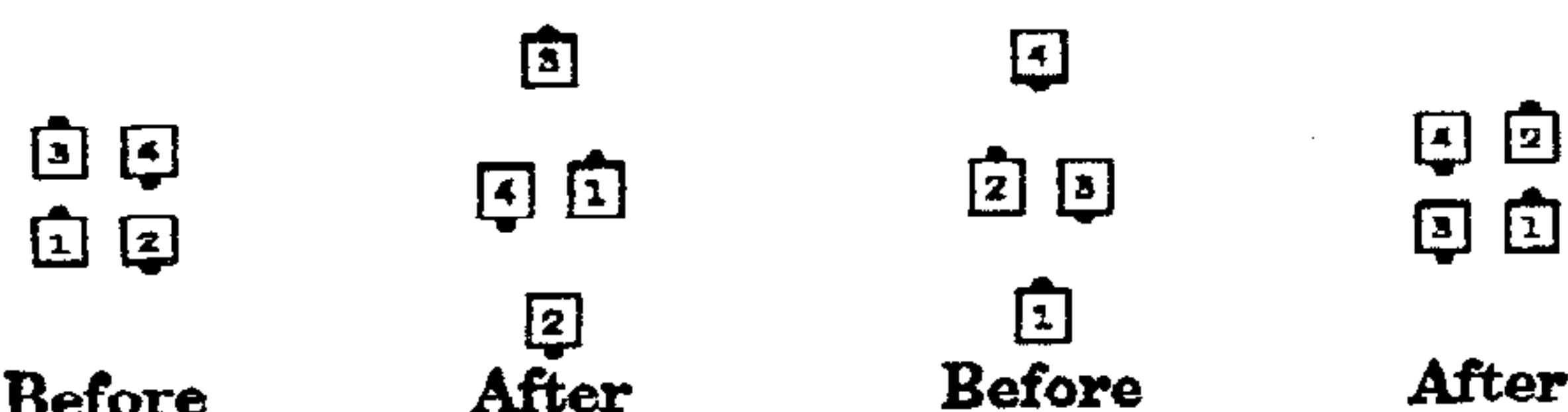
**Touch  $\frac{1}{2}$ ,  $\frac{3}{4}$ :** Fractions other than  $\frac{1}{4}$  are allowed with Touch. For example, the call "Touch  $\frac{1}{2}$ " is the same as "Touch and Trade." In the same way, "Touch  $\frac{3}{4}$ " is "Touch and Cast Off  $\frac{3}{4}$ ."



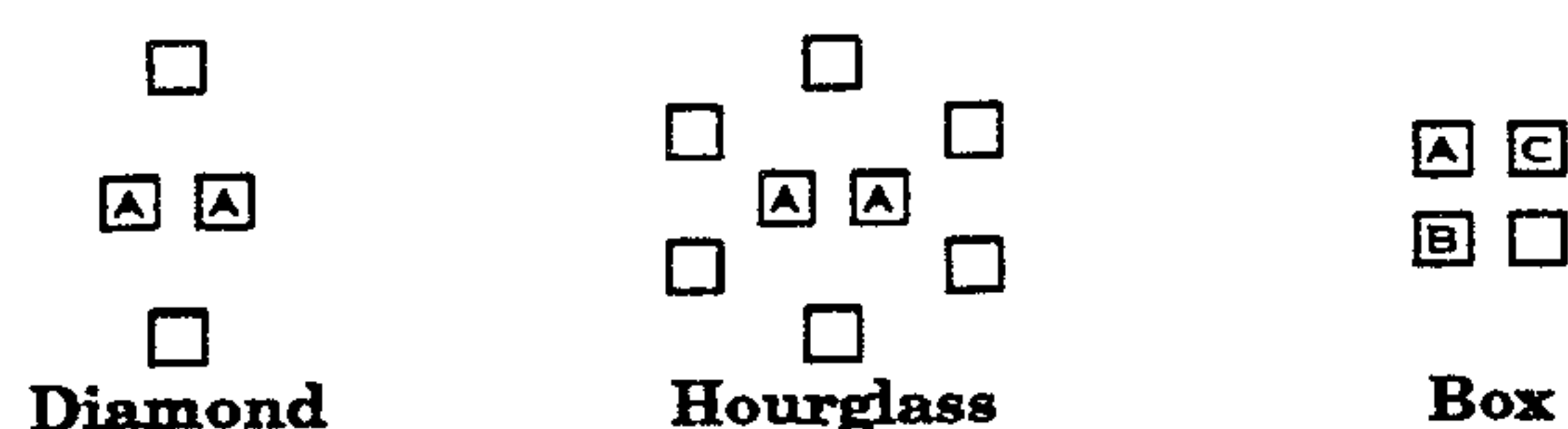
**Cast Off  $\frac{1}{4}$ ,  $\frac{1}{2}$ :** Fractions other than  $\frac{3}{4}$  are allowed with Cast Off. The rule is the same as for Cast Off  $\frac{3}{4}$ , but the dancers move  $\frac{1}{4}$  or  $\frac{1}{2}$  instead of going the full  $\frac{3}{4}$ .



**Cross Extend:** Like Extend, except that people who meet cross to meet with the other hand:



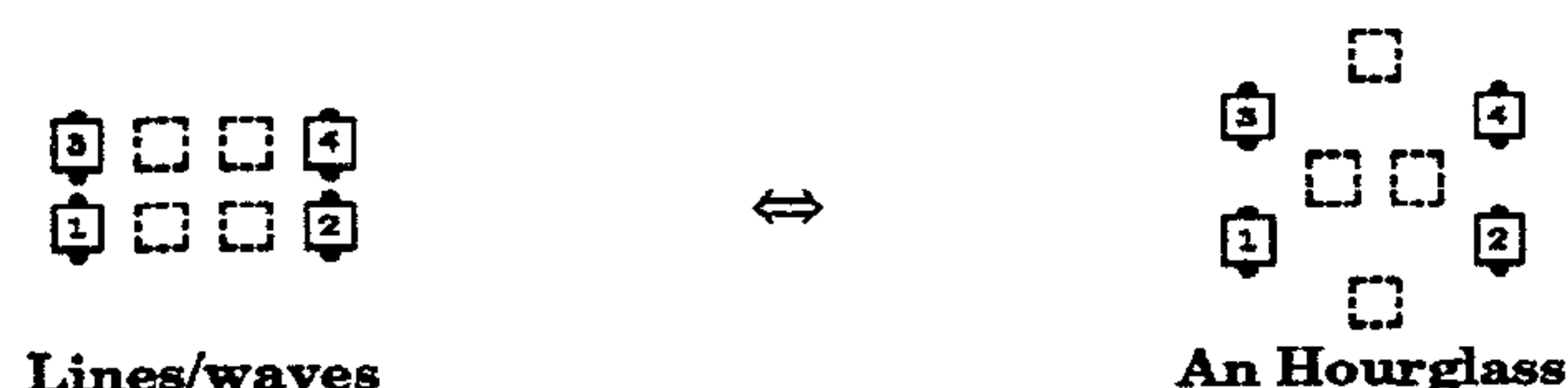
**Adjacent:** Two dancers are said to be “adjacent” if they are close to each other, with no intervening space or other dancers. This is true regardless of the dancers’ facing directions. In the diamond and hourglass diagrams below, the dancers marked A are all adjacent to each other; the others aren’t adjacent to anyone. In the box diagram, dancers B and C are both adjacent to dancer A, but not to each other.



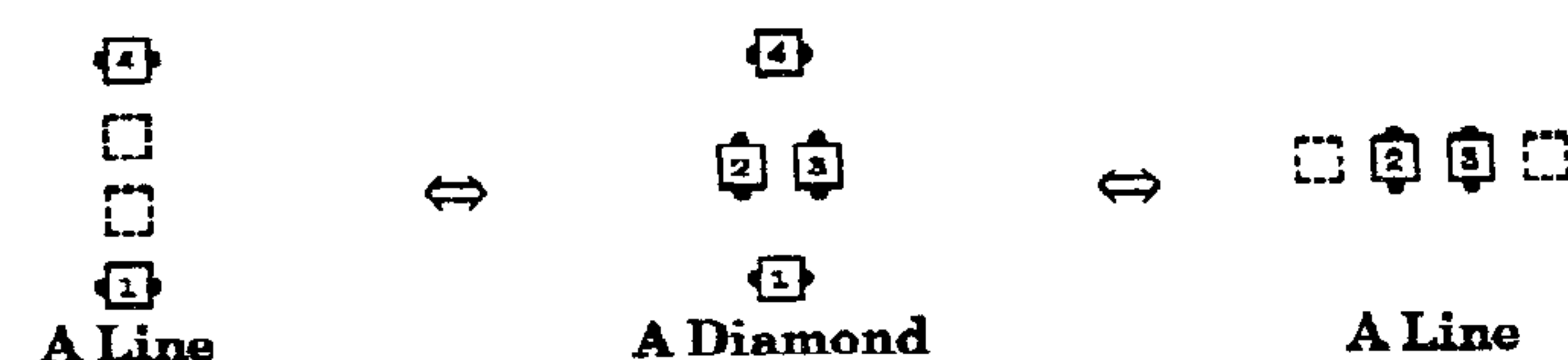
### When the Formation Isn’t There

In a number of places, the definitions call for a dancer to do “his part of” some call even when the formation he’s working in exists only in the mind’s eye. For example, in the call Switch to a Diamond, the ends of the wave Diamond Circulate even though there’s no diamond. Similarly, in Flip the Hourglass, the points Run as though they were in parallel lines. The cases used in the definitions are shown below. In each diagram, the corresponding positions in the corresponding formations are labeled alike. Unlabeled dancers have no corresponding places.

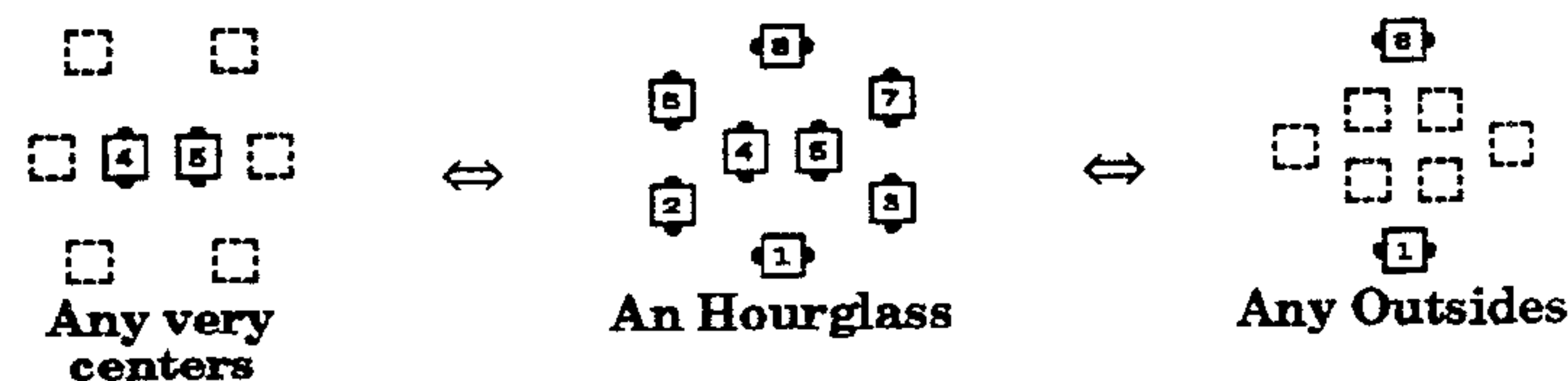
The ends of parallel lines or waves may act like the points of an hourglass. Similarly, the points of an hourglass may act as though they were the ends of parallel lines:



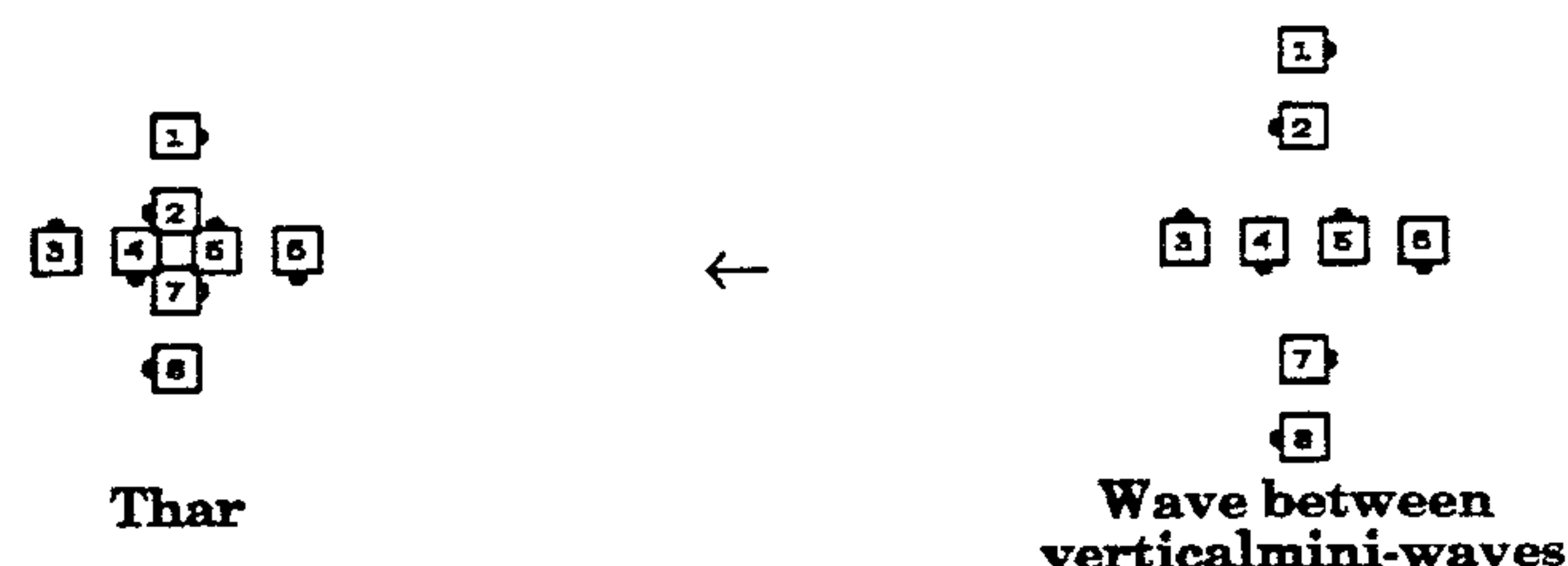
The points of a diamond may act like the ends of a line, or vice versa. The centers of a diamond may act like the centers of a line, or vice versa:



The very center two in any formation may act like the centers of an hourglass, and vice versa. Any outsides who are on a center line may act as the other centers of an hourglass, and vice versa:

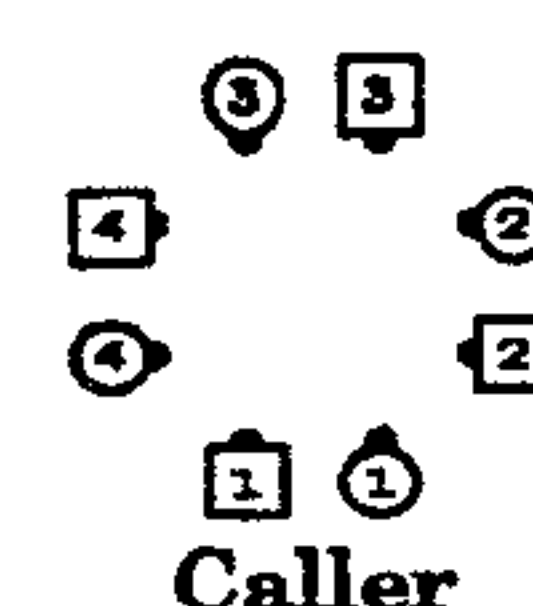


A wave between vertical mini-waves may be treated as a thar:



### Head/Side Identification, and Couple Numbers

In a squared set, the couples facing or with their backs to the caller are the “Head” couples; the other couples are “Side” couples. The couples are numbered, as shown:



### Corner

When men and ladies alternate around the square, a man’s corner is the next clockwise lady, and a lady’s corner is the next counter-clockwise man.

**All Around the Left-Hand Lady.** From a static square, or circle: Face your corner. Walk forward and around each other, keeping your right shoulders together, and step forward to end facing your partner.

**Note:** In today's choreo, this call is used only in breaks, e.g., in an opening gambit.

**Teaching: Hints for learners:** Unlike Do Sa Do, you're always walking forward in this call.

**Allemande Left/Right.** From anywhere dancers can turn  $\frac{1}{4}$  or less to face their corners: Face your corner and turn half by the left/right forearm. Release the arm-hold and step forward to end facing your partner.

**Allemande Left to an Allemande Thar.** Allemande Left, then Right Pull By with your partner and Arm Turn the next person by the left  $\frac{1}{2}$ , to form a thar.

**Get-outs:** Slip the Clutch, Skip 1, AL.

**Arm Turn (Left/Right).** From facing dancers: Move up so your left/right sides are together. Then join left/right forearms and walk forward around each other the distance specified, which will be  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , or full around.

**Note:** These days this is used to define other calls, but is rarely used itself.

**Styling: Common:** More comfortable if you keep your thumb next to your fingers, rather than opposing it and grabbing.

**Backtrack.** From a Couple: Both dancers U-Turn Back, always turning toward each other. If you have hands joined, don't release them during the call. From a Single dancer: Step away from the center of the set and do an about-face turn ( $180^\circ$ ) always turning away from the center of the set.

**Note:** This call is essentially never used.

**Balance.** From a wave: Step forward and pause for a beat while bringing your free foot forward and touching it to the floor (don't change weight). Now step back onto your free foot, bring the other foot back, and touch the floor with it.

**Note:** This has pretty much passed from use.

**Bend the Line.** From a line with an even number of dancers: The dancers in each half of the line must be facing the same way. Centers drop hands; each half of the line works as a unit and turns to face the

other half. Ends in facing couples or facing lines.

1 2 3 4

Before

1 2

2 4

After

**Teaching: Hints for learners:** Centers back up; Ends move forward.

**Flow: Good Uses:** From 1-faced line, Bend the Line twice. **Bad Uses:** From 2-faced line, Bend the Line twice.

**Usage: Uses to avoid:** From 3&1 Lines.

**Box the Gnat.** From a man facing a lady: Join right hands to make an arch. The man walks forward around the lady, while doing a right-face U-Turn Back. The lady walks under the arch, while doing a left-face U-Turn Back. End facing each other, having switched spots.

**Teaching: Easy-success uses:** From  $\# \frac{1}{2}$  arrangements.

**California Twirl.** From a normal couple: Join closest hands with your partner, and raise them in an arch. The man walks forward in a  $\frac{1}{2}$  circle around the lady, while the lady walks forward in a small  $\frac{1}{2}$  circle under the arch. End having switched places with your partner, and facing opposite the way you started.

**Notes:** Except as part of Dive Thru, this has been replaced by Partner Trade.

**Cast Off  $\frac{3}{4}$ .** From a wave or line: Each half of the line or wave moves as a unit in a  $\frac{3}{4}$  circle around a pivot point. If the half line is a couple, the pivot point is the end, and the center walks around him as he turns in place. If the half line is a mini-wave, the dancers move around their handhold.

**Teaching: Hints for learners:** Centers always walk forward.

**Flow: Good Uses:** After Centers In. **Bad Uses:** After Centers Out.

**Centers In.** From a couple with its back to the center of the set and facing two other dancers: The center couple steps forward to finish standing between the others, who step apart to let them in.

**Styling: Common:** The outsides often put their arms akimbo, and the centers tuck one arm thru the adjacent outside's arm.

**Making it Challenging: Unusual uses:** From 8 chain thru (rare; dancers often do Centers Out).

**Chain Down the Line.** From a right-hand 2-faced line or a left-hand wave only: The centers Trade; if you're in a wave,



the ends U-Turn Back while the centers are trading. Now all Courtesy Turn, to end in facing couples.

1 2 3 4

Before

1 3 2 4

After Ladies Trade

1 2

3 4

End

**Notes:** This means that the Courtesy Turn winds up being  $\frac{3}{4}$  around, instead of the usual  $\frac{1}{2}$ .

**Teaching: Hints for teachers:** For best success, teach it from 2-faced lines first. During the first wave teach, have the centers trade, then have the ends turn back; after that succeeds, point out that the ends can turn back as the centers trade. **Easy-success uses:** #0 R-H 2-faced lines, or L-H waves with men on the ends.

**Styling: Common:** From a wave, the end dancer often leaves his original inside hand where it was as he turns around—putting that hand in just the right place for the center to meet it for the Courtesy Turn.

**Circle Left & Right. From two or more dancers around a circle (or static square):** Join hands to make a circle, then walk forward around the circle in the direction specified. Unless directed otherwise, circling is to the left.

**Circle to a Line. From facing couples:** Circle Left  $\frac{1}{2}$ . The beau of the original inside (or designated) couple releases his left handhold and slides sideways, to the left end of the resulting line. The released dancer moves forward under a raised-arm arch, becoming the right end of the line.

7 8  
6 5  
3 4  
1 2

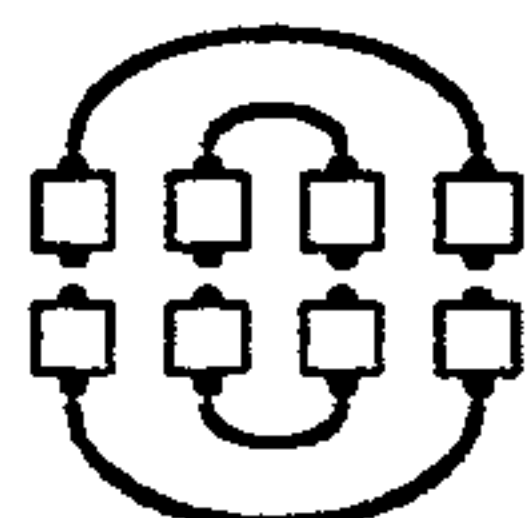
Before

7 8 5 6  
4 3 1 2

After

**Styling: Uncommon:** In some areas, the original outside dancers essentially veer left then slide to the right without turning, rather than the usual styling. We find this styling more comfortable, since the man no longer backs up.

**Circulate. From parallel waves, columns, lines, two-faced lines, or box circulate formation:** The directed dancers move forward along a "Circulate Path" to the next position. The circulate paths for various formations are show below:



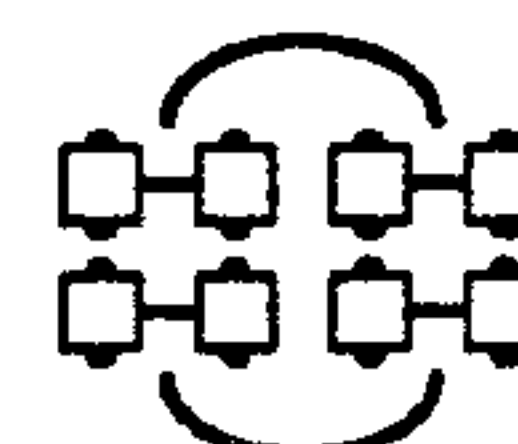
**Teaching: Hints for teachers:** Teach Couples Circulate first, to get the circulate path idea across. Proceed to Centers Circulate and Ends Circulate, then have the ends turn back. **Hints for learners:** Always walk forward. **Easy-success uses:** Couples

Circulate is easiest. **Points to watch for:** From L-H waves, dancers are passing left shoulders, since they wouldn't collide anyway.

**Making it Challenging: Extensions:**  $\frac{1}{2}$  Circulate from waves gives a wave between vertical mini-waves.

**Get-outs:** B4c: Swing Thru, Men Circulate, All 8 Circulate  $1\frac{1}{2}$ , RLG.

**Couples Circulate. From parallel 2-faced lines, facing lines, or lines back-to-back:** Each couple (working as a unit) moves forward one spot along the circulate path shown here:



**Making it Challenging: Unusual uses:**  $\frac{1}{2}$  Couples Circulate; Have the lead couple in each line Bend the Line first.

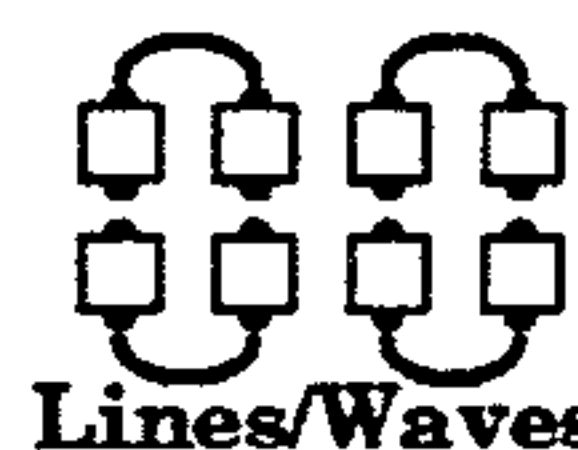
**Box Circulate. From box circulate, facing couples, couples back-to-back, etc.:** Each dancer moves forward one spot along this circulate path:



**Usage: Uses to avoid:** "Box Circulate" meaning "Centers Box Circulate," "Split Circulate" meaning "Box Circulate."

**Correcting Misunderstandings:** Some people believe that "Box Circulate" means "Centers Box Circulate." This is incorrect.

**Split Circulate. From parallel waves or columns (and certain T-bones):** Divide the parallel waves, columns, etc. into two separate boxes, and do a Box Circulate in each.



Lines/Waves



Columns

**Teaching: Hints for teachers:** Start with #1 or #2 waves, or #0 or # $\frac{1}{2}$  columns. **Hints for learners:** Don't cross the line between the two 2x2 boxes. **Points to watch for:** Dancers will do All 8 Circulate, and vice-versa.

**Making it Easy:** From #1 or #2 waves, specifying which way the leads should turn.

**Making it Challenging: Unusual uses:** From t-bone boxes, esp.  $\frac{1}{2}$  Split Circulate to give a wave. **Extensions:** " $\frac{1}{2}$  Split Circulate," or "Split Circulate  $1\frac{1}{2}$ ." (The latter is common.)

**Cloverleaf. From completed double pass thru, or a single couple on the outside of the square, facing out:** The leads turn away from each other in a  $\frac{3}{4}$  circle (see picture). Each trailer follows the lead in



front of him, and all end in a double pass thru formation.



A single couple working alone does the leads' part, but doesn't step all the way forward at the end:



Get-outs: L1c: Pass Thru, Tag the Line, Cloverleaf, RLG.

**Courtesy Turn. From a couple:** The beau takes the belle's left hand in his, and places his right hand in the small of the belle's back. Working as a unit, the couple turns around, with the beau backing up and the belle walking forward. Unless otherwise specified, the couple turns 180°.

**Notes:** This call is never used except in early teaching and as part of the definition of other calls.

**Making it Challenging: Unusual uses:** With ladies turning men (not well-accepted at MS). **Extensions:** "And a ¼ More," meaning each couple turns as a unit another 90° to the left.

**Correcting Misunderstandings:** You cannot Sweep ¼ after Courtesy Turn.

**Cross Run. From a line, two-faced line, or wave:** Each of the two runners—who must both be centers or both be ends—runs into the spot vacated by the farthest runnee. Each runnee steps (without turning) into the spot the nearest runner is vacating. When the runners are both facing the same way, they move forward in a semi-circle, pass each other, then move into the far runnee's spot.

e.g., Centers Cross Run:



e.g., Ends Cross Run:



Flow: Good Uses: After Dixie Style to a Wave.

**Dive Thru. From facing couples:** The center (or non-designated) couple makes an arch with their inside hands. The outside (or designated) couple ducks under the arch, and the others California Twirl.



**Making it Challenging: Unusual uses:** From other than 8 chain thru is quite rare.

**Dixie Style to a Wave. From facing couples or facing tandems:** From facing couples, the belle steps forward and left to become the lead of a tandem. The leads Right Pull By, and all Left Touch ¼.



Flow: Good Uses: Following Courtesy Turn action. Bad Uses: After Partner Trade.

**Usage: Uses to avoid:** From double pass thru (can't tell whether just the centers do it or everyone does). To be clear, say, "Centers ...," or "On a double track, ..." meaning everyone do it.

Get-outs: L1p: R & L Thru, Dixie Style to a Wave, Girls Circulate, Boys Trade, AL.

**Do Paso. From a circle of two or more couples:** Face your partner and Left Arm Turn ½. Go to your corner and Right Arm Turn ½. Return to your partner and do the next call or Courtesy Turn to end facing the center of the set.

**Teaching: Hints for teachers:** Easily called directionally.

**Do Sa Do. From facing dancers:** Pass each other right shoulder to right shoulder. Without turning, slide back to back past each other and back up to end facing each other again.

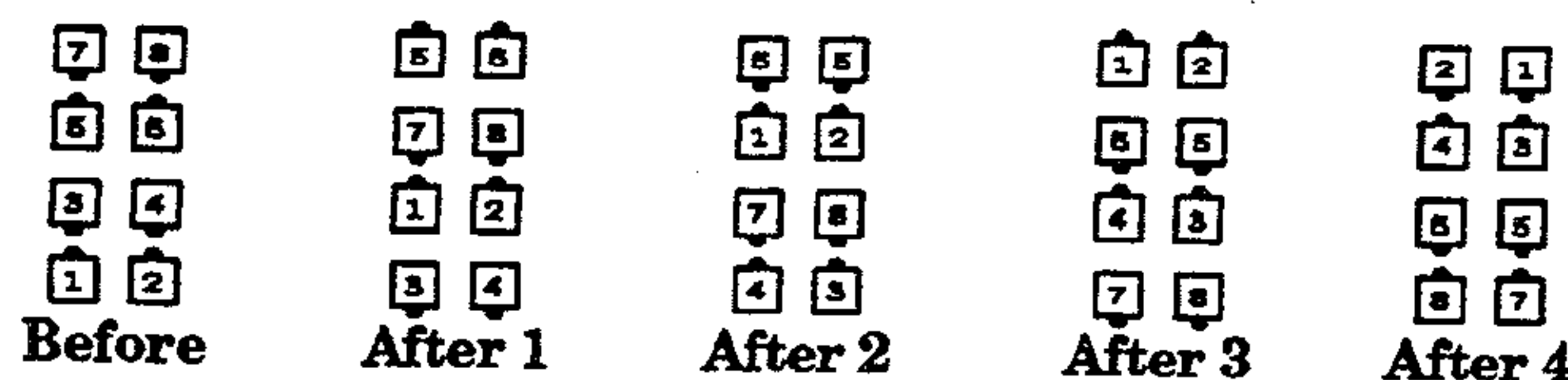
**Styling: Common:** Dancers often use a "Hungarian" (waist) swing.

**Usage: Uses to avoid:** "Do Sa Do 1½" in place of "Pass Thru," or to defeat nonstandard styling.

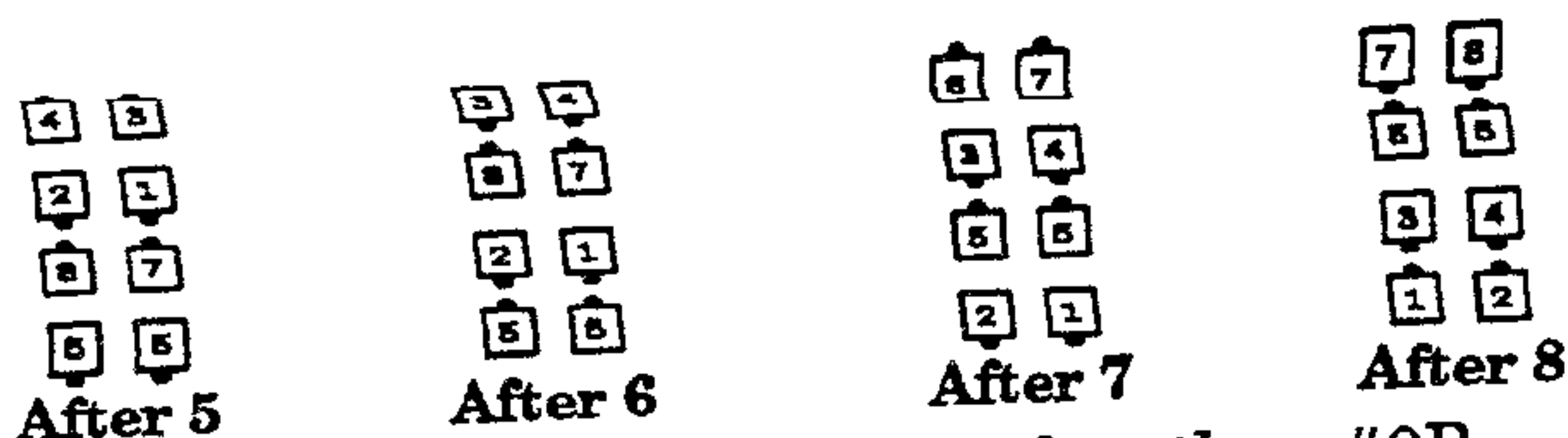
**Double Pass Thru. From double pass thru:** Everyone Pass Thru twice.



**Eight Chain Thru. From eight chain thru:** All Right Pull By [= 8 chain 1]. The centers Left Pull By while the outsides Courtesy Turn [= 8 chain 2]. Repeat the above sequence to get 8 chain 3, 8 chain 4, etc. "Eight Chain Thru" is the same as "Eight Chain 8."

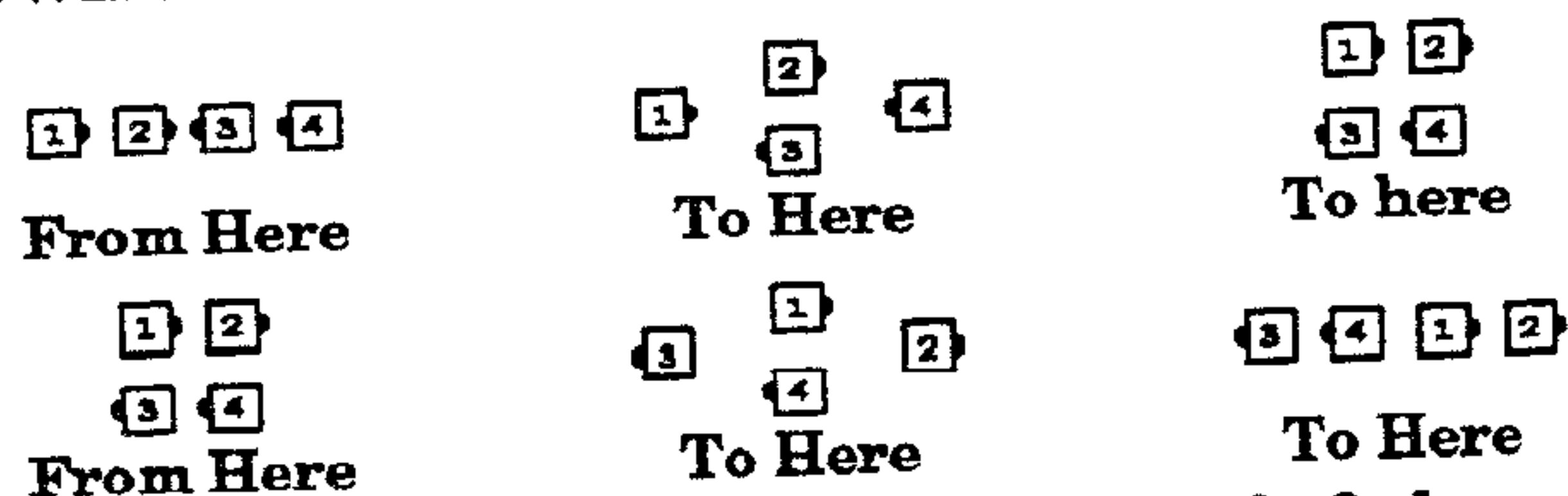






Usage: Marginal Uses: From other than #0B.

**Extend [the Tag].** From double pass thru,  $\frac{1}{4}$  tag, box circulate, or  $\frac{3}{4}$  tag: All move forward to the next tag position, as shown below:



Note that if you are in a left-handed formation, the result is also left-handed:



**Notes:** Renamed "Extend" from "Extend the Tag" at the recommendation of the Callerlab Plus Committee in 1988. We don't understand the reason.

**Teaching: Points to watch for:** From L-H quarter tag, dancers tend to end in R-H waves.

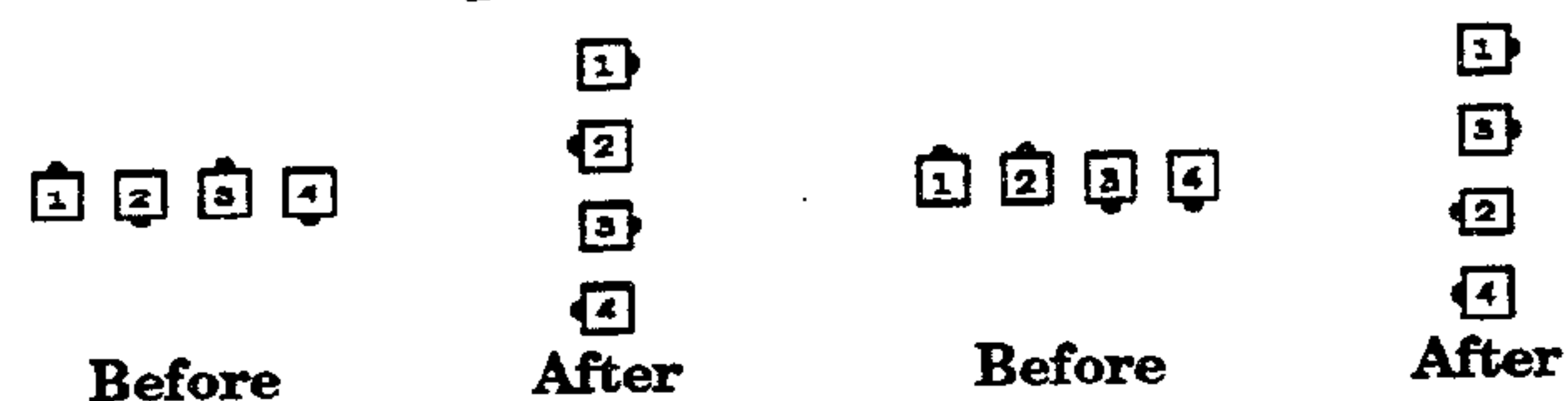
**Usage: Uses to avoid:** From tidal waves, meaning "Step Thru."

**Making it Challenging: Extensions:** Have just some people do the call.

**Correcting Misunderstandings:** This is not the same as Circulate.

**Get-outs:** W1c: Scoot Back, Extend, RLG. B1c: Single Circle to a Wave, Extend, RLG.

**Fan the Top.** From a wave or two-faced line: The centers Turn  $\frac{3}{4}$  with each other, while the ends move forward around a  $\frac{1}{4}$  circle as in Spin the Top.



**Teaching: Points to watch for:** Dancers often Spin the Top instead. Ends forget to move up.

**Flow: Good Uses:** After Single Hinge,

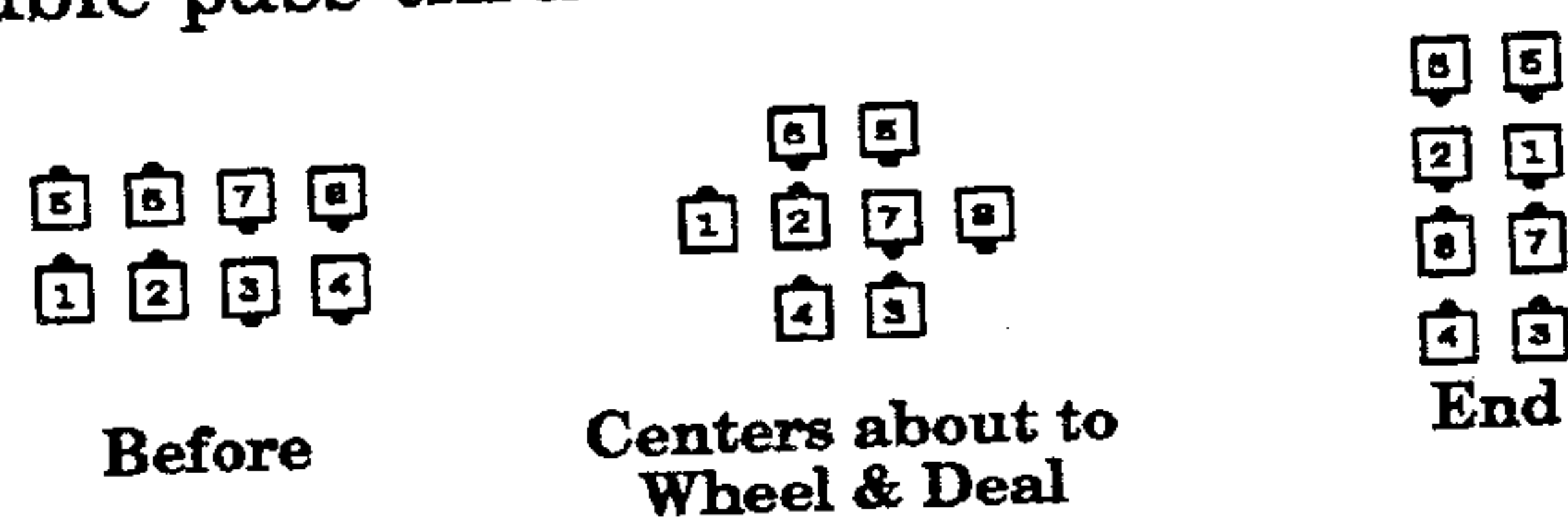
**Usage: Accepted Uses:** Waves; Facing couples. **Marginal Uses:** 2-faced lines (gimmick).

**Making it Easy:** "Pass the Ocean, Centers Trade" is an easier equivalent.

**Making it Challenging: Unusual uses:** From  $\#1\frac{1}{2}$  Couples facing (very rare, difficult); "Left Fan the Top" from couples facing (very rare, very difficult; dancers must step to a L-H wave to start).

**Get-outs:** B4c: Slide Thru, Touch  $\frac{1}{4}$ , Single Hinge, Fan the Top, RLG.

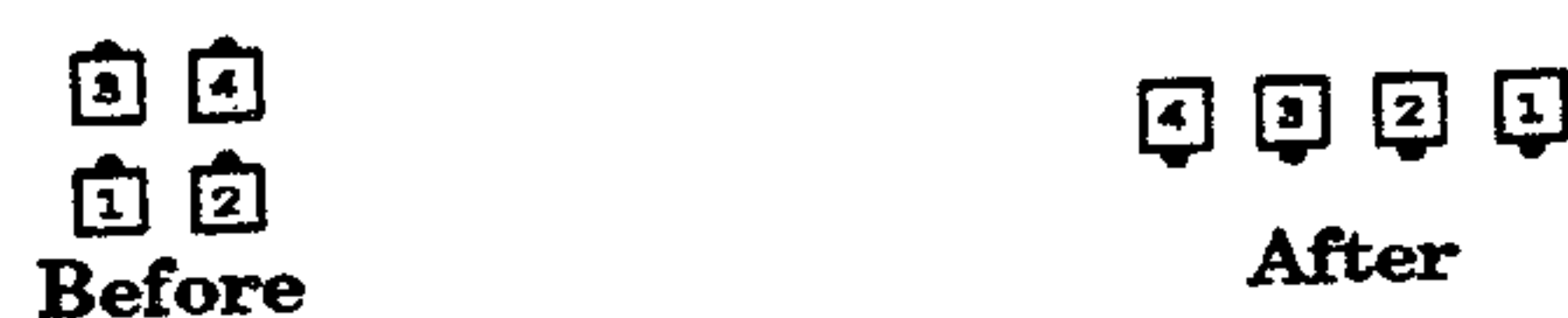
**Ferris Wheel.** From parallel two-faced lines: Those facing out do a Wheel and Deal to become the outsides of a double pass thru formation. Those facing in step forward to make a two-faced line in the center, and Wheel and Deal in that line. Ends in a double pass thru formation.



**Correcting Misunderstandings:** You can't call this from facing lines (expecting the left-end couples to end up in the middle).

**Get-outs:** B1c: Swing Thru, Men Run, Couples Circulate, Ferris Wheel, Dixie Grand, AL.

**First Left, Next Right.** From tandem couples: The lead couple does a wheel to the left and steps forward, while the trailing couple does a wheel to the right. Ends in a line.



**Notes:** A mainstay call 20 years ago, this has fallen into disuse.

**Flutter Wheel.** From facing couples: The belles make a right-hand star, Turn it full turn, then back out to their original spots. Each beau moves to the left, then gets picked up by the opposite belle (making a couple), and is taken back with her to reform the facing couples. The beaus will have exchanged places.



**Flow: Good Uses:** After Courtesy Turn. **Bad Uses:** After Star Thru. After Bend the Line from 1-faced or R-H 2-faced lines. From 8 chain thru (too tight).

**Making it Challenging: Unusual uses:** From other than #0 couples (rare).

**Reverse Flutter Wheel.** From facing couples: Like Flutter Wheel, but the beaus use a left-hand star, pick up the belles, and bring them back.

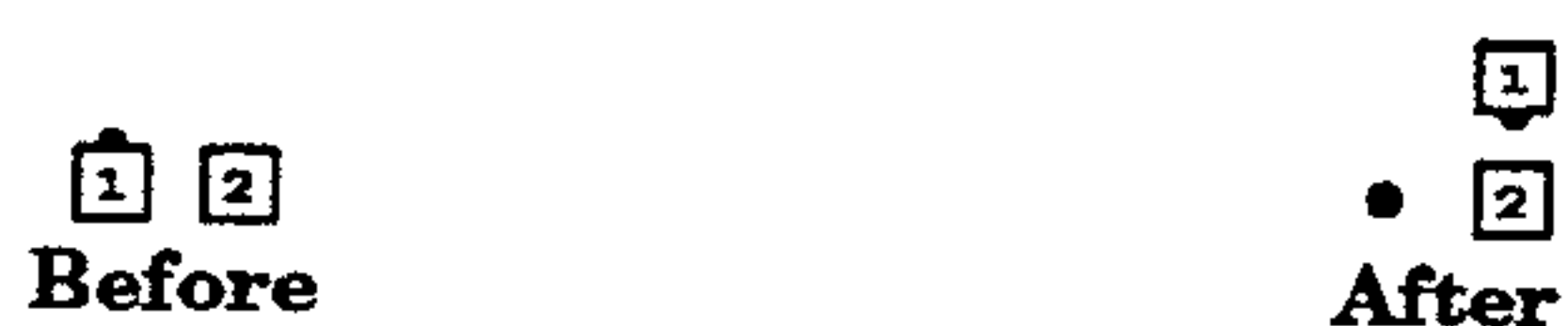


**Flow: Bad Uses:** From 8 chain thru (too tight).

**Making it Challenging: Extensions:** Sweep  $\frac{1}{4}$  (rare).



**Fold.** From a 2-dancer formation where the designated dancer ("folder") has one shoulder directly next to the other dancer: The folder steps forward and moves in a small half circle to end facing the adjacent dancer, who may be facing any direction and *does not move*. Unless specified, a center folds toward the nearest end, and vice versa.



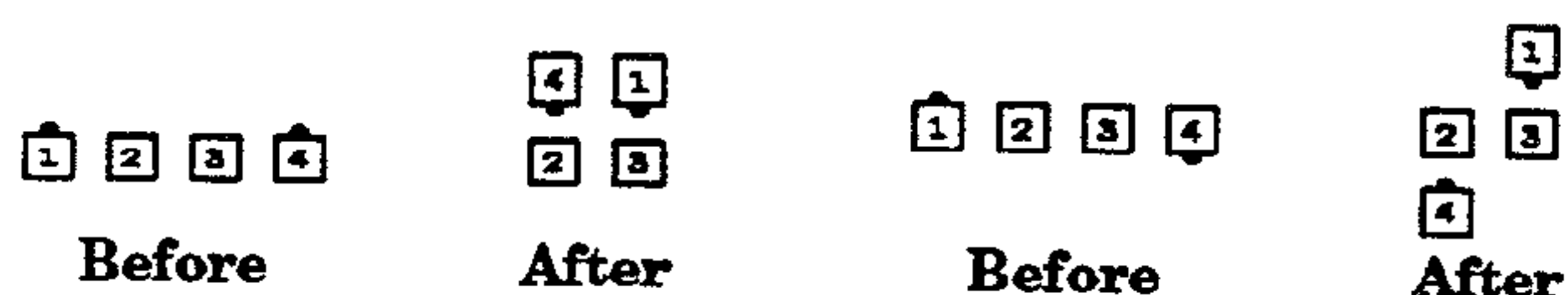
**Correcting Misunderstandings:** The dancer being folded on does not move. From a mini wave, "Everyone Fold" does not end in facing dancers:



Get-outs: L2p: Pass Thru, Ends Fold, RLG.

**Cross Fold.** From a line or wave: The designated dancers (who must both be centers or both be ends) Fold to end facing the farther inactive dancer. If the folders are facing the same way, they move forward in a semi-circle, pass each other, then finish the Fold.

e.g., Ends Cross Fold:



**Forward and Back.** From a single dancer: Walk forward 3 steps, pause for one beat, and back up 3 steps. —or— Take a step forward, pause for one beat, and take a step back.

**Grand Square.** From a static square: Designated dancers face each other. If you are nose-to-nose with someone, back away 3 steps and Face In on the 4th beat. If you are far away from someone, walk forward 3 steps to become nose-to-nose and Face In on the 4th beat. Repeat this walk-and-face 3 more times, but pause in place of the final Face In. Then "reverse" by doing the walk-and-face process another 4 times, again leaving off the final Face In (and finishing exactly where you started).

**Teaching: Points to watch for:** Dancers tend to clip timing on this call. The best remedy is to simply let them wait at home when they do this.

**Half Sashay.** From a couple: The belle sidesteps to the left, while the beau steps

back, to the right, and forward. Ends with the dancers having switched places.

**Notes:** In near-total disuse outside Europe and below C-1.

**Teaching: Points to watch for:** Dancers often do "Roll Away" when this call is called.

**Get-outs:** L2p: Slide Thru, R & L Thru, ½ Sashay, RLG.

**Hinge.** Hinge is ½ a Trade, but can only be done by adjacent dancers or couples. For instance:

**Single Hinge:** From a mini-wave: Half a Trade with the adjacent person.

**Partner Hinge:** From a couple: Half a Partner Trade.

**Usage: Uses to avoid:** "Hinge ¼" meaning "Hinge." (You didn't really want a 1/16 turn, did you?); "Single Hinge" meaning "Touch ¼."

**Couples Hinge:** From a line or two-faced line: Half of a Couples Trade, ending in a right-hand two-faced line.

**Ladies Chain.** From facing couples: The ladies Right Pull By, and the men step to the right and do a left-turning about face while the ladies step up next to them. This gives couples back to back. Then Courtesy Turn.



**Flow: Bad Uses:** From 8 chain thru (too tight).

**Four Ladies Chain:** From a static square or a circle: Like Two Ladies Chain, but all 4 ladies step to the center, make a right-hand star, and turn it ½ in place of the Right Pull By.

**Ladies In, Men Sashay.** From a circle, or a normal or #½ line: The ladies step forward and pause, while the men move left, passing behind one lady. The ladies then step back and rejoin hands with the men. If you are Circling Right (or in #½ lines), the men should move to the right instead.

**Lead Right.** From facing couples: Each couple works as a unit, and they Veer Right, then turn right. Ends as couples back to back.



**Flow: Bad Uses:** After Courtesy Turn, R & L Thru, etc.



**Making it Challenging: Unusual uses:** Followed by anything except "Circle to a line" or "Veer Left."  
**Extensions:** Lead Left.

**Pass the Ocean. From facing couples only:** All Pass Thru,  $\frac{1}{4}$  (Face) In, and Touch.



**Teaching: Hints for learners:** If you're a belle, take the other belle's left hand as you walk past each other—that'll flip you into the right spot automatically.

**Usage: Uses to avoid:** From waves.

**Making it Challenging: Unusual uses:** From # $\frac{1}{2}$  couples (rare); From #1 or #2 lines (rare).

**Get-outs:** L1p: R & L Thru, Roll Away, Pass the Ocean, RLG.

**Pass Thru. From facing dancers:** Move forward, passing right shoulders with each other, to end on the spot where the other dancer started. From a mini-wave, the correct call to use is "Step Thru."

**Get-outs:** B1c: R & L Thru, Roll Away, Pass Thru, RLG.

**Pass to the Center. From eight chain thru:** Pass Thru, and those facing out Partner Trade.



**Teaching: Points to watch for:** The new centers often step to a wave. The new outsides forget to trade.

**Get-outs:** F4o: Bend the Line, R & L Thru, Pass Thru, Tag the Line Right, Wheel & Deal, Pass to the Center [& Roll], RLG.

**Promenade. Couples: From promenade:** Each couple walks forward along a circle around the outside of the square. If need be, the couple first turns to face counter-clockwise around the outside of the square. Unless otherwise specified, they promenade until reaching the man's home spot. At the end of the call, the couple turns (as a unit) to face the center of the set. When promenading to the man's home position, always go at least  $\frac{1}{4}$  of the way around the square. If necessary, continue past the man's home spot for another full time around.

**Teaching: Points to watch for:** Dancers will try to be with their partners in normal couples, regardless.

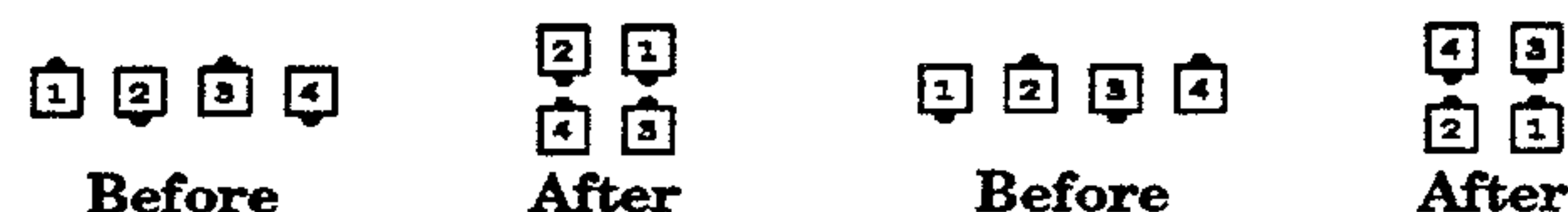
**Promenade Single File. From single-file promenade:** Dancers move forward in single file around a circle.

**Notes:** In near-total disuse.

**Promenade the Wrong Way. From wrong-way promenade:** Like Promenade, except the couples move clockwise.

**Notes:** In near-total disuse.

**Recycle. From an ocean wave only:** [It is not proper to call this from facing couples.] Ends Cross Fold, while the centers Fold and follow them around, then face in to end as two facing couples. [Equivalent to Single Hinge, Box Circulate, Face your Partner]



**Usage: Uses to avoid:** "Do Sa Do, Recycle."

**Making it Challenging: Unusual uses:** L-H waves (rare); From other than #0 waves (rare).

**Get-outs:** L1p: Pass the Ocean, Swing Thru, Recycle, RLG.

**Right and Left Grand. From a static square, circle, or anywhere dancers are facing (or can turn 90° or less to face) opposite sex, with men facing counter-clockwise around the set and women facing clockwise:** Face your partner, and Right Pull By. Moving forward around the circle (men go counter-clockwise, women go clockwise), do a Left Pull By with the next person, a Right Pull By with the next, and a Left Pull By with the next, to end facing your partner again.

**Teaching: Points to watch for:** Make sure people let go as they pass each other.

**Weave the Ring. A Right and Left Grand, but done without the hand action.**

**Wrong Way Grand. Like Right and Left Grand, but the men go clockwise around the circle, and the ladies go counter-clockwise.**

**Right and Left Thru. From facing couples:** Right Pull By, then Courtesy Turn; ends as couples facing.



**Teaching: Hints for teachers:** Have the lady stick the heel of her left hand under the man's nose, so he can find it. **Hints for learners:** After the pull by, it's left hand in left hand. **Points to watch for:** Make sure the man stops and backs up for the Courtesy Turn.



**Flow:** Bad Uses: After Star Thru (man's hand not free).

**Usage:** Marginal Uses: From other than #0 couples (gimmick).

**Roll Away with a Half Sashay.** From a couple: The belle does a 360° left-face turn while moving in front of the beau, who sidesteps right. The dancers wind up having exchanged places.



**Roll Back 1, 2, ....** From promenade or wrong-way promenade: The designated dancers Backtrack, and [for Roll Back 1] meet the first dancer to do the next call, or [for Roll Back 2] skip one dancer, meet the next and do the next call, etc.

**Notes:** Not on the list, but still in occasional use.

**Run.** From any two dancer formation where the designated "runner" has one shoulder directly toward the "runnee": The runner moves forward in a half circle around an adjacent dancer (the runnee), ending where the runnee started. Meanwhile, the runnee (who may be facing any direction) steps—without turning—into the spot the runner vacated. Unless otherwise directed, centers run around ends, and ends run around centers. From an alamo, runs are to the right unless otherwise directed.

e.g., "1" Run:



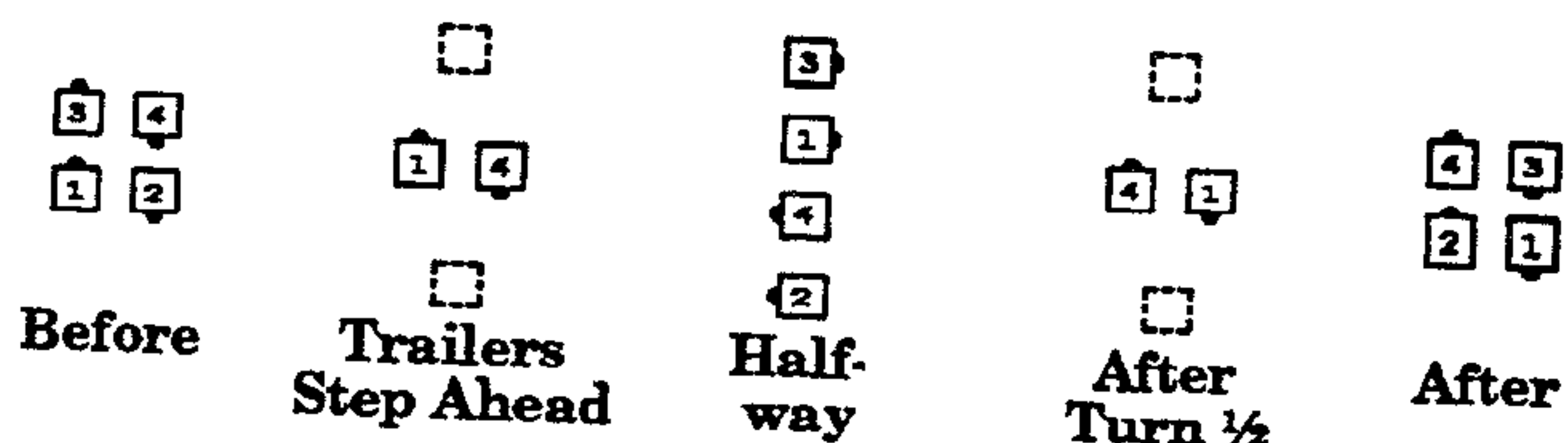
e.g., Centers Run:



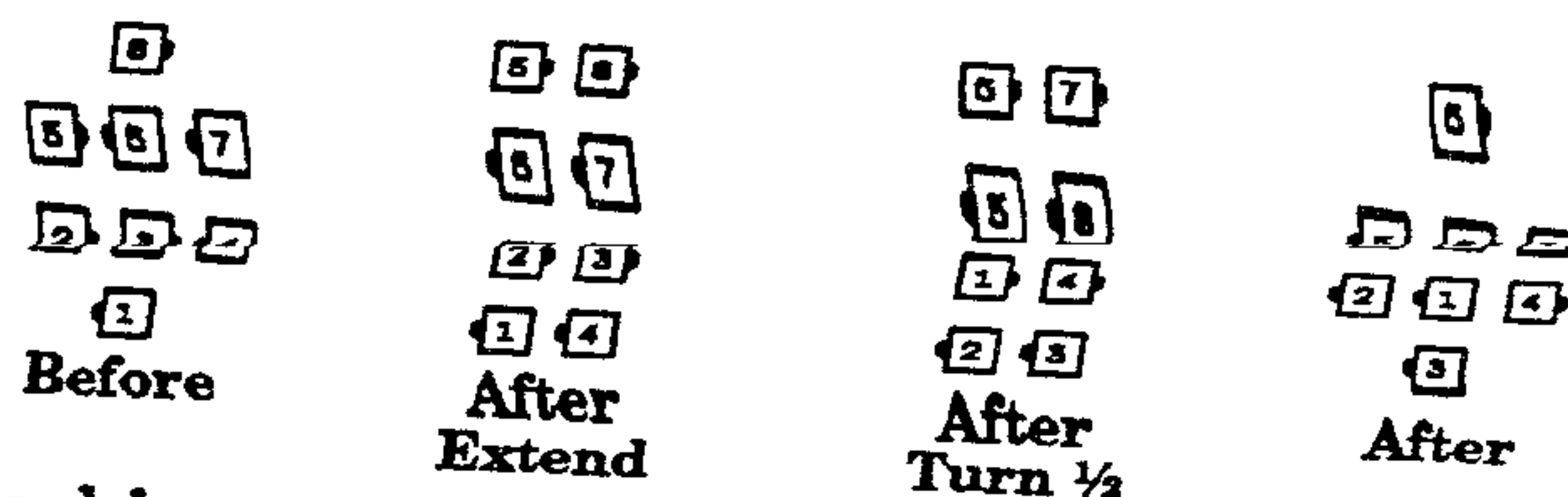
**Notes:** Runners can Roll, runnees can't.

**Making it Easy:** Identifying who runs by sex works best.

**Scoot Back.** From box circulate: Leads Run, while trailers step forward, Turn ½ with each other, and step forward, to end back in box circulate with leads and trailers switched.



**From ¼ tag:** All Extend, Turn ½, and Extend. Ends in ¾ tag.



**Teaching:** Hints for teachers: Set up #1 or #2 waves & cue parts by sex. Hints for learners: If you're the trailer, step straight forward to meet the other person. Points to watch for: Trailers are tempted to offer each other the "free" hand, rather than stepping straight forward.

**Usage:** Uses to avoid: "Boys Scoot Back" meaning "Scoot Back" (with boys as trailers).

**Making it Challenging:** Unusual uses: Other than #1 or #2 waves (less common); From left-hand waves (rare); From left-hand ¼ tag (very rare). Extensions: "Scoot Back 1½."

**Get-outs:** W1p: Scoot Back, RLG.

**See Saw.** From a static square, or circle: After All Around the Left-Hand Lady: Walk forward around your partner, keeping left shoulders together, and step forward to end facing your corner. Otherwise: From facing dancers: Left-shoulder Do Sa Do.

**Notes:** Out of use, except for singing-call breaks.

**Separate.** From a couple: Turn your back on your partner and walk forward around the outside of the square. Go as far as needed for the next call.

**Making it Challenging:** Unusual uses: "Separate, Around 1, Come into the middle."

**Correcting Misunderstandings:** "Separate, Around 1, Come into the middle" does not end in a line—the separators wind up in the center with the others behind them.

**Shoot the Star.** From a thar or wrong-way thar: The centers drop the hands in the star, and all Arm Turn ½. The caller may also call "Shoot the Star a full turn," meaning to do the Arm Turn 360°.

**Making it Easy:** Dancers may need cueing help on just how far to go on this call. The best cue is to name the next formation or command.

**Making it Challenging:** Extensions: Go ¾, to an alamo ring.

**Slide Thru.** From facing dancers: As one move, Pass Thru and men Face Right, ladies Face Left.

**Teaching:** Points to watch for: Dancers try to end in couples, even when that's not correct.

**Making it Challenging:** Unusual uses: From #½ couples (uncommon); With same sexes facing (quite rare).



**Correcting Misunderstandings:** This is not the same as "Pass Thru, Face your Partner."

**Slip the Clutch. From a thar or wrong-way thar:** The centers keep their star, but drop hands with the outsides. Then everyone start to move forward to the next dancer.

**Notes:** Also often called from parallel waves, meaning "Step Thru."

**Spin Chain Thru. From parallel waves:** All Turn  $\frac{1}{2}$ . The centers Turn  $\frac{3}{4}$ , and the very center 2 Turn  $\frac{1}{2}$ . Then the center 4 Turn  $\frac{3}{4}$ , to end back in parallel waves. From an alamo ring: Starts with a Right Turn, then alternate hands from there. Ends back in an alamo ring.

**Notes:** Less frequent of late.

**Flow: Good Uses:** Have the new ends Circulate once or twice, to take up time.

**Correcting Misunderstandings:** Does not always start with a right hand (esp. from L-H waves).

**Get-outs:** L1p: R & L Thru, Pass the Ocean, Spin Chain Thru, Girls Circulate, RLG.

**Spin the Top. From a wave:** All Turn  $\frac{1}{2}$ , then centers Turn  $\frac{3}{4}$  as the ends move forward around a  $\frac{1}{4}$  circle to end next to the same center.

**Teaching: Points to watch for:** Followed so often by "R & L Thru" that dancers don't know where it really ends.

**Making it Challenging: Unusual uses:** Anything other than after "Swing Thru" (uncommon); From # $\frac{1}{2}$  couples (quite rare); From L-H waves (rare).

**Correcting Misunderstandings:** Spin the Top does not always start with a right Arm Turn.

**Get-outs:** B4c: Pass the Ocean, Spin the Top, RLG.

**Split Two. From facing couples:** The specified couple moves forward between the dancers in the other couple, who side-step apart to let them through, then slide back together. Ends in couples back to back.

**Notes:** In near-total disuse.

**Making it Challenging: Unusual uses:** "Split 2, Around 1, Come Into the Middle."

**Correcting Misunderstandings:** "Split 2, Around 1, Come Into the Middle." ends with the original centers back in the center again, facing each other, with the outsides back where they started.

**Get-outs:** B1c: Split 2, Around 1, RLG (mild gimmick).

**Split the Ring. From a static square, or circle:** The one designated couple Splits the opposite couple.

**Notes:** Essentially never used.

**Square Thru. From facing couples:** Right Pull By,  $\frac{1}{4}$  In, Left Pull By,  $\frac{1}{4}$  In, Right Pull By,  $\frac{1}{4}$  In, and Left Pull By. If the caller gives a number of hands, stop after the corresponding Pull By. If he gives a fraction,  $\frac{1}{2}$  = 2 hands,  $\frac{3}{4}$  = 3 hands, etc.



**Teaching: Hints for learners:** You always end in couples back to back. **Points to watch for:** Often confused with Right and Left Thru in execution. Dancers try to face in after the final pull by.

**Left Square Thru. From facing couples:** Same as Square Thru, but start with a Left Pull By and alternate hands accordingly.

**Making it Easy:** Follow the word "Left" with a significant pause before saying Square Thru.

**Stars. From facing dancers, facing couples, etc.:** Step forward and join the designated hand with the other dancers to form a star. "Turn" the star by walking forward in a circle around the center of the star. The caller will specify how far to turn in fractions:  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , or full around.

**Star Promenade. From a static square, circle, promenade, etc.:** The center dancers (usually men) form a left-hand star and place their outside arms around their partners. Keeping the center star, Promenade as the caller directs.

**Notes:** Quite rare.

**Star Thru. From a man facing a lady:** Make an arch of the man's right hand and lady's left. Move forward, with the man going around the lady and doing a  $\frac{1}{4}$  turn to the right, while the lady goes under the arch and does a  $\frac{1}{4}$  turn to the left. Ends as a normal couple.



**Sweep  $\frac{1}{4}$ . From facing couples that have sideways body flow from a preceding call:** The couples Circle  $\frac{1}{4}$  in the direction of body flow.

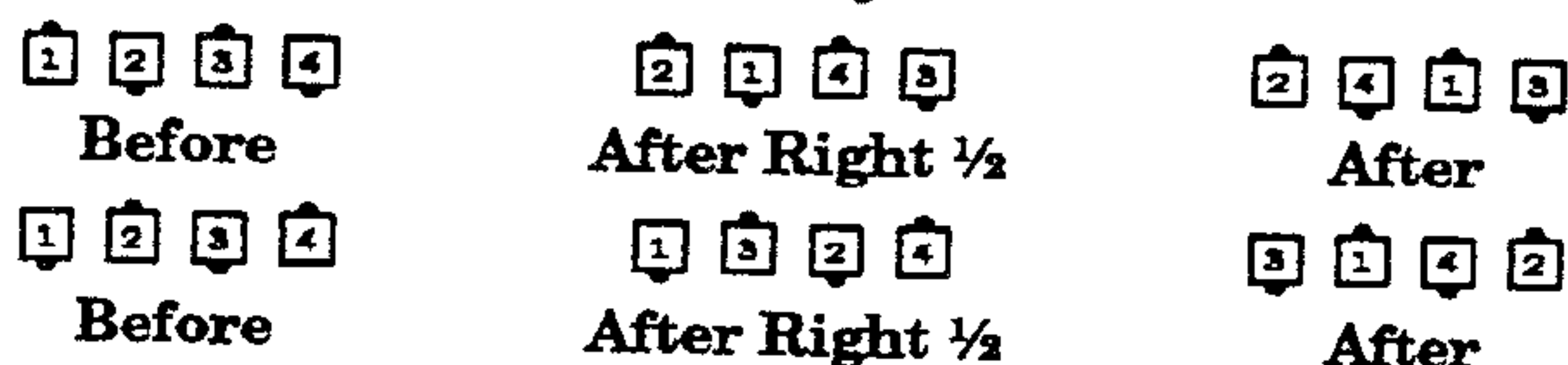
**Usage: Accepted Uses:** After Flutter Wheel or Recycle. **Marginal Uses:** After Wheel And Deal. **Uses to avoid:** When the dancers in the couple have opposite body flow (e.g. "Star Thru & Sweep  $\frac{1}{4}$ "); After Courtesy Turn.

**Making it Challenging: Unusual uses:** Following anything but Flutter Wheel. **Extensions:** After Ferris Wheel, "Centers Sweep  $\frac{1}{4}$ ," "Sweep  $\frac{1}{2}$ " (gimmick).



**Swing.** From facing dancers, or a couple: Step forward to stand right hip to right hip in "ballroom dance" position. Then move around each other one or two complete revolutions. To finish, the man stops and the lady keeps turning right until she's facing the same way he is, and they form a couple facing in.

**Swing Thru.** From a wave or alamo: Those who can Turn  $\frac{1}{2}$  by the Right, then those who can Turn  $\frac{1}{2}$  by the left.



**Left Swing Thru.** From a wave or alamo: Like Swing Thru, but starts with a Turn  $\frac{1}{2}$  by the Left, then Turn  $\frac{1}{2}$  by the Right.

**Tag the Line.** From a line or wave: All face the center of the line and walk forward, passing right shoulders with those in the other half of the line.



**Teaching:** Hints for learners: First face toward the middle of the whole line. **Easy-success uses:** From right-hand 2-faced lines. **Points to watch for:** Some will not complete the full tag but will go about  $\frac{3}{4}$  and start looking around. Cues such as "All the way thru!" will help.

**Flow:** Bad Uses: From right-hand waves; From left-hand 2-faced lines.

**Usage:** Accepted Uses: From 1-faced lines, r-h 2-faced lines, l-h waves (rare), 3&1 lines where centers have right hands (quite rare). **Marginal Uses:** From inverted lines. **Uses to avoid:** r-h waves; From L-H 2-faced lines; From 3&1 lines where centers have left hands joined.

**Get-outs:** B1c: Star Thru, Pass Thru, Tag the Line, Cloverleaf, RLG.

**Half Tag.** From a line or wave: Face the center of the line and walk forward until the lead in each half is beside the trailer in the other half.



**Making it Challenging:** Unusual uses: From tidal 2-faced line.

**Correcting Misunderstandings:** You cannot Roll after a Half Tag.

**Get-outs:** L1p: Pass the Ocean, Swing Thru, Men Run,  $\frac{1}{2}$  Tag Right, RLG.

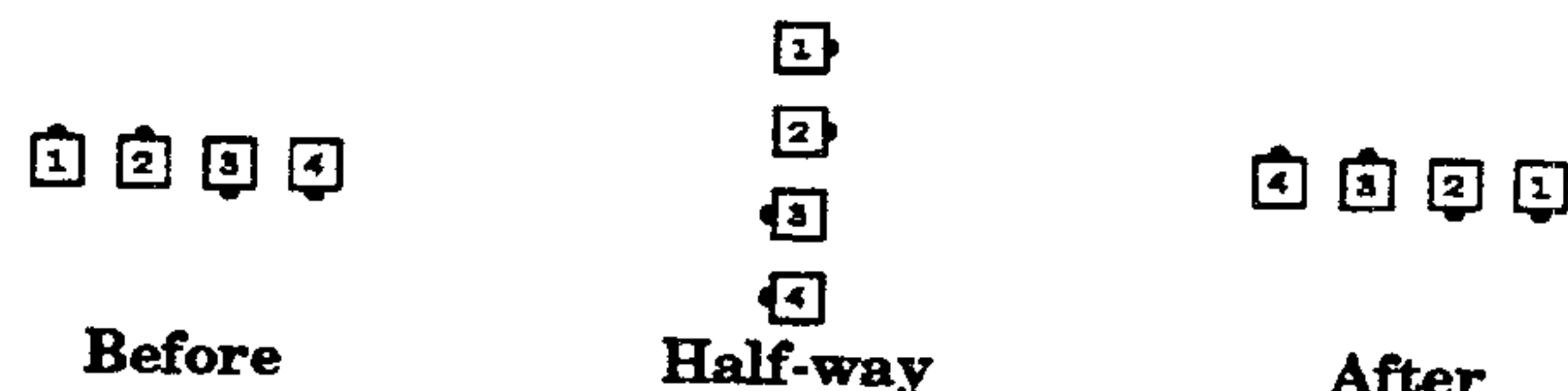
**Touch  $\frac{1}{4}$ .** From facing dancers only: Step forward to form a right-hand mini-wave with each other then Turn by the Right  $\frac{1}{4}$ .



**Usage:** Uses to avoid: From a mini-wave, meaning "Single Hinge."

**Trade.** From any two dancers who are side-to-side with each other (but not necessarily adjacent): Exchange places with the other dancer by walking forward in a half circle to end on his starting spot. You will end facing opposite your starting direction.

**Couples Trade.** From a line or 2-faced line: With each couple working as a unit, Trade using the general rule above.



**Teaching:** Hints for learners: Hang on to your partner as you do the call.

**Flow:** Bad Uses: From parallel 2-faced lines, the trailing couples have a tight traffic pattern.

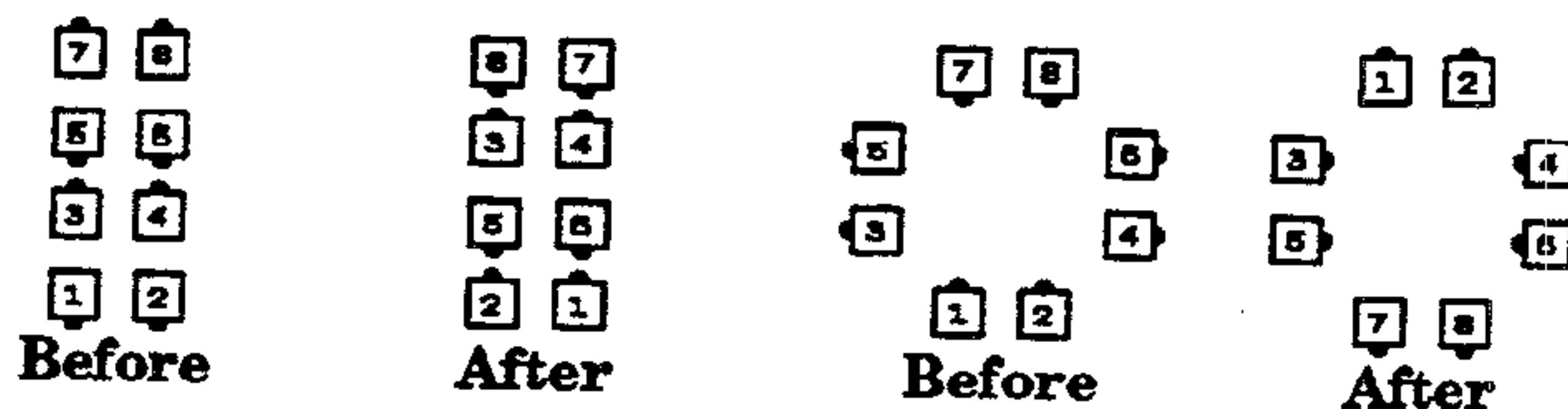
**Partner Trade.** From a couple: Trade with your partner.



**Teaching:** Points to watch for: Make sure dancers pass right shoulders.

**Get-outs:** L2p: Pass Thru, Partner Trade  $1\frac{1}{2}$ , RLG.

**Trade By.** From trade by, or any formation where two couples are facing each other, and the other couples are facing out: The facing couples Pass Thru, while the others Partner Trade.



**Teaching:** Hints for teachers: This is one of the first calls where some dancers do one thing (Pass Thru) while the others do another (Partner Trade). This aspect usually requires significant emphasis during the initial teach.

**Usage:** Accepted Uses: From trade by. **Marginal Uses:** From an inverted set. **Uses to avoid:** From 2-faced lines (the trailing couples can *not* Pass Thru); From inverted lines (the out-facers *must* be in couples).



**Turn Thru.** From facing dancers: As one smooth move, Touch, Arm Turn  $\frac{1}{2}$ , and Step Thru. End on your starting spot, facing the opposite way.



**Teaching:** Hints for teachers: Tell the dancers they wind up right where they started, just facing the other way. Then tell them how to get there.

**Styling:** Common: Dancers join right forearms; After, e.g., "Swing Thru," some use a pigeon-wing handhold.

**U-Turn Back.** From a dancer: Do an about-face turn ( $180^\circ$ ) in place. Turn toward your partner unless body flow dictates otherwise. If you have no partner, turn toward the center of the set. If you are facing directly toward or away from the center of the set, turn either way.

**Teaching:** Points to watch for: Make sure people turn the correct way (tho' it only matters if you call Roll).

**Usage:** Uses to avoid: Following with "Roll."

**Veer Left.** From facing couples or a left-hand two-faced line: Each couple steps forward and to the left. From facing couples, this gives a two-faced line; from a two-faced line, this gives couples back to back.



**Usage:** Uses to avoid: After "Star Thru."

**Making it Easy:** After "Lead Right," or anywhere the existing flow forces dancers the proper way.

**Veer Right.** From facing couples, or a right-hand two-faced line: Each couple steps forward and to the right. From facing couples, this gives a two-faced line; from a two-faced line, this gives couples back to back.



**Notes:** This call is uncommon.

**Teaching:** Points to watch for: Dancers often do a Veer Left even when you call Veer Right.

**Usage:** Uses to avoid: After "Star Thru."

**Walk and Dodge.** From box circulate: The trailers walk forward while the leads sidestep into the vacated spots. Ends in couples back to back.



**From facing couples:** The designated dancer walks forward and the non-designated dancer sidesteps into the vacated spot. Ends in box circulate.



**Flow:** Good Uses: There are no flowing follow-up calls at MS or Plus.

**Usage:** Uses to avoid: From facing couples, unless you specify the walker and dodger explicitly.

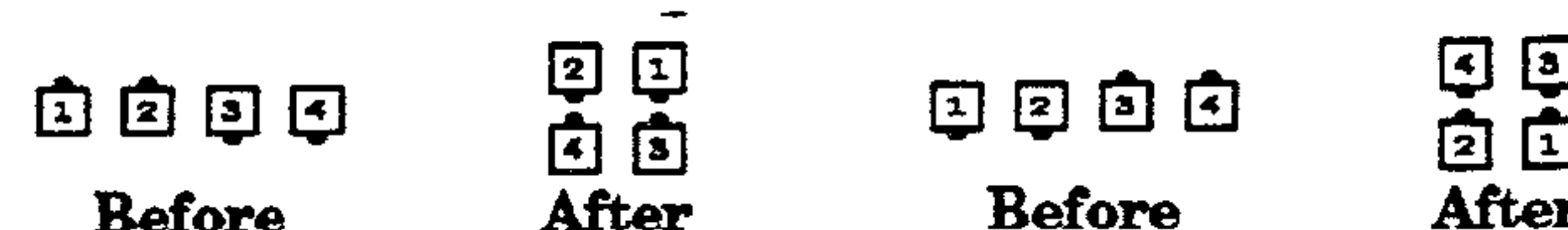
**Wheel and Deal.** From a one-faced line: The left-hand couple takes a step forward. The original centers act as pivot points, and the two couples wheel toward each other, turning  $180^\circ$ . The couple on the right wheels in front of the other couple. Ends in tandem couples.



**Teaching:** Hints for teachers: This call feels like "Bend the Line and Sweep  $\frac{1}{4}$ ." Hints for learners: Go toward the other couple; never away from them! Points to watch for: Dancers have trouble deciding which couple goes in front.

**Making it Challenging:** Unusual uses: #1 or #2 lines (uncommon; cue, e.g., "Men in the center..."); From tidal 1-faced lines (very rare, difficult). Extensions: "... & Roll" (quite rare).

**Wheel & Deal.** From a 2-faced line: Each couple steps forward. With the original centers acting as pivot points, they wheel toward each other to end as couples facing.



**Teaching:** Hints for teachers: Teach this version of Wheel & Deal first! Points to watch for: Make sure dancers don't do Ferris Wheel.

**Making it Challenging:** Unusual uses: From tidal 2-faced lines (rare).

**Get-outs:** B4c: Swing Thru twice, Ladies Run, Wheel & Deal, RLG.

**Wheel Around.** From a couple: Work as a unit and do an about face by having the beau back up while the belle walks forward for  $180^\circ$ .

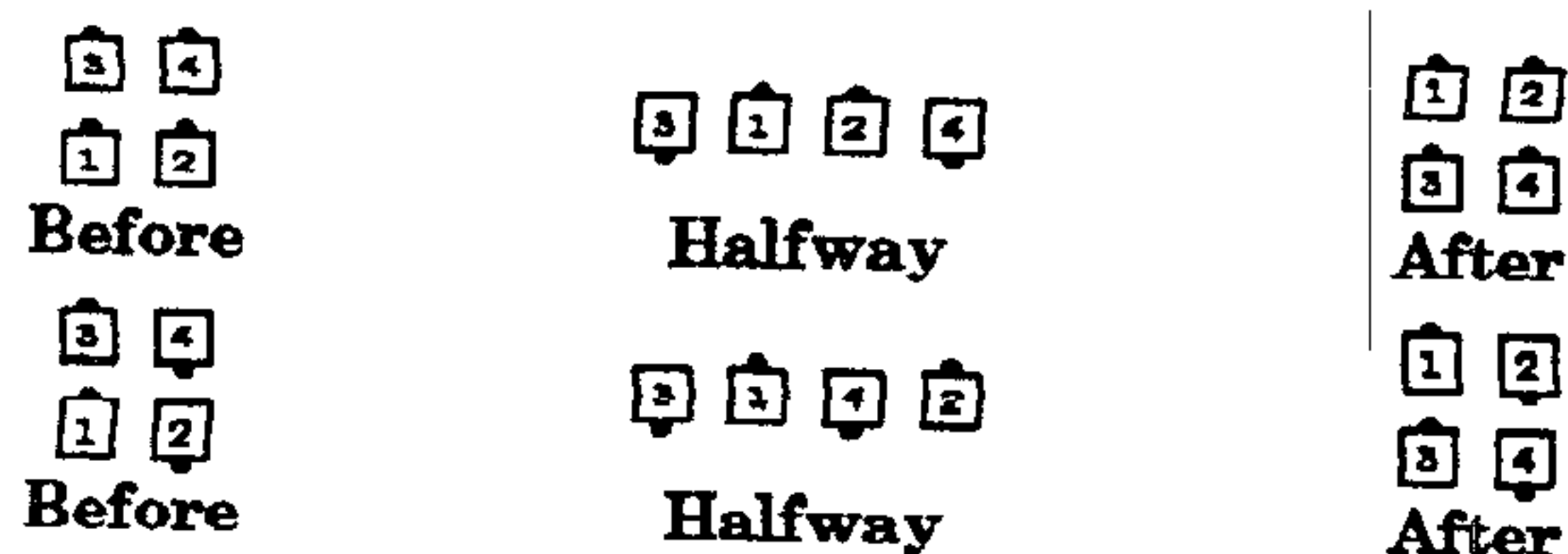


**Making it Challenging:** Unusual uses: From anywhere but promenade (rare); From non-#0 couples (rare).

**Zoom.** From tandem couples or a tandem: Each lead makes a full circle, turning



away from his partner, and ending on the spot of the dancer who was directly behind him. The trailers step forward to take the leads' spots.



**Teaching:** Hints for learners: Remember to step forward if you're a trailer.

**Usage:** Accepted Uses: From double pass thru; From Promenade & wrong-way promenade (very rare); From columns (very rare). Often called as "Single Zoom" from columns or an isolated tandem.

**Marginal Uses:** From lines (very rare). **Uses to avoid:** "Centers Zoom" meaning "Zoom".

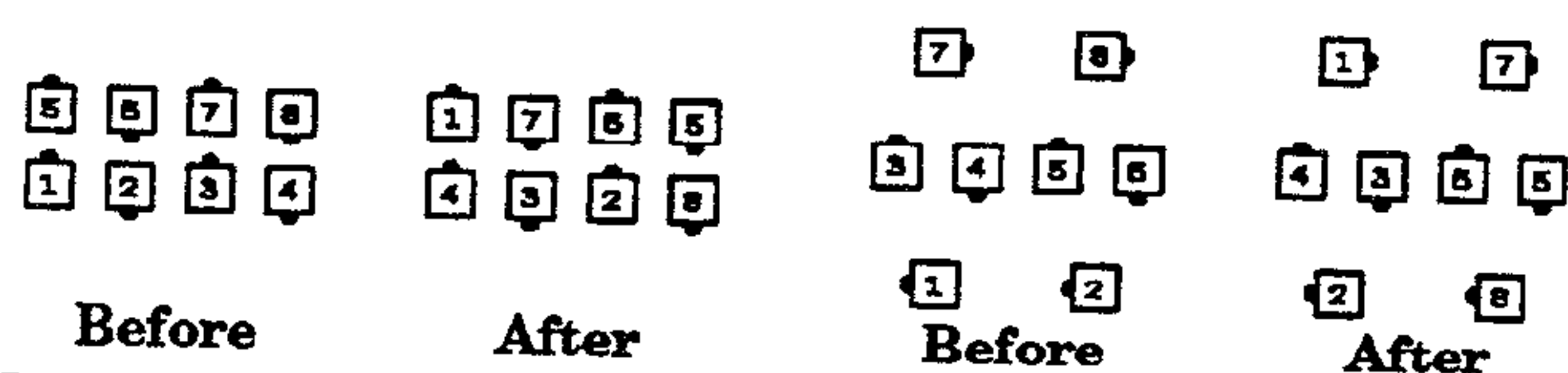
**Making it Challenging:** Unusual uses: From columns; From promenade. **Extensions:**  $\frac{3}{4}$  Zoom (from tandem couples, leaves original leads facing each other); Zoom & Roll (only new trailers can).

**Get-outs:** L2p: Left Touch  $\frac{1}{4}$ , Zoom  $1\frac{1}{2}$ , RLG.

### Plus Dictionary

**Acey Deucey.** From general lines, diamonds, or any formation where all the centers can trade, and the ends can Circulate and not become centers: Ends Circulate while the centers Trade.

**From diamonds:** The points Circulate in their 4-person box, while the centers of each diamond Trade.



**Notes:** Acey Deucey is easier than All 8 Circulate from waves: the centers have hand-holds and they find it easy to remain centers.

**Teaching:** Hints for teachers: If you cue it, cue the ends' part first. **Hints for learners:** Centers: Hang onto each other. **Points to watch for:** From diamonds, many dancers will do 6-2 Acey Deucey.

**Flow:** Good Uses: After Cast a Shadow (the ends are ready sooner, and their part of Acey Deucey takes longer). Bad Uses: Mild overflow after Swing Thru, or any call ending with Centers Trade.

**Usage:** Accepted Uses: From waves, or 2-faced lines. **Uses to avoid:** Anywhere an end is facing one of the center dancers, e.g.:



**Making it Challenging:** Unusual uses: From diamonds;  $\frac{3}{4}$  box; 3&1 lines; Have centers Box Counter Rotate first. **Extensions:** "Acey Deucey  $1\frac{1}{2}$ "

(esp from diamonds), or "Acey Deucey, centers  $1\frac{1}{2}$ ," or "Acey Deucey, outsides  $1\frac{1}{2}$ ."

**Correcting Misunderstandings:** You can't call it if one of the ends is #4 in a column.

**Get-outs:** L1p: R & L Thru, Dixie Style to a Wave, Acey Deucey, AL. W1c: Recycle, Single Circle to a Wave, Acey Deucey, RLG.

**All Eight Spin The Top.** From a thar or wrong-way thar: All Arm Turn  $\frac{1}{2}$ . Then the centers Star  $\frac{3}{4}$  while the outsides move forward around a quarter circle, as in Fan the Top. Ends in a thar, with each dancer next the the same dancer he started next to.



**Teaching:** Hints for learners: After the first arm turn, start counting people as you pass them. When you reach person #4, you're done. If you're in the star in the middle, don't start turning it until all 4 of you are there. **Points to watch for:** Make sure the new center dancers form a star.

**Usage:** Accepted Uses: From a Thar, Wrong-way thar, or Right and left grand circle. **Uses to avoid:** From Alamo Ring (there's no defined starting hand); From static square.

**Making it Easy:** Cue those in the star; remind the outsides to move up.

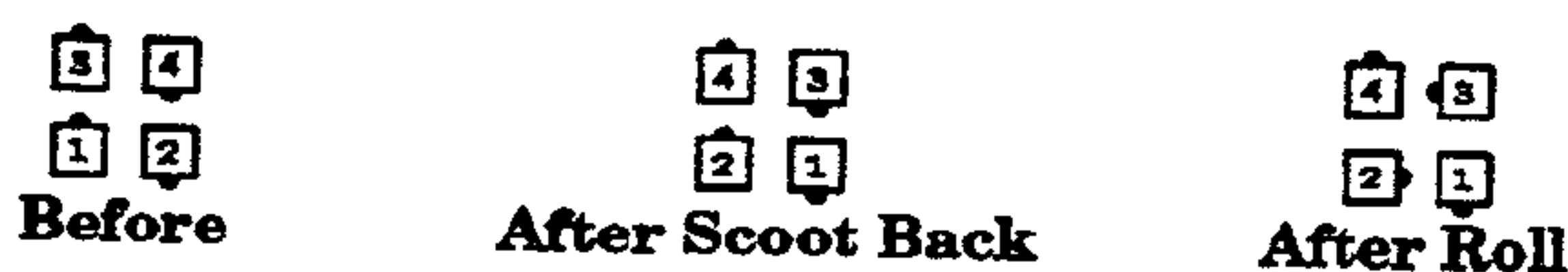
**Making it Challenging:** Unusual uses: From a wrong-way thar with women in the center (uncommon); From a thar (rare); From a thar or wrong-way thar with men in one wave & women in the other (very rare below C-1).

**(Anything) and Roll.** From a dancer who has turning body flow from the preceding call: Turn in place  $\frac{1}{4}$  in the same direction you were turning at the end of your part of the last call. If you were walking straight ahead at the end, don't turn.

**Partner Trade & Roll:**



**Scoot Back & Roll:**



**Teaching:** Easy-success uses: "Partner Trade and Roll," or any Roll that leaves dancers facing each other. **Points to watch for:** Dancers tend always to end facing their partner, e.g. "Bend the Line & Roll" gives a tandem.

**Usage:** Accepted Uses: After Trade. **Uses to avoid:** "Scoot Back & Roll"; Any Roll where not everyone can, without saying "Roll if you can".



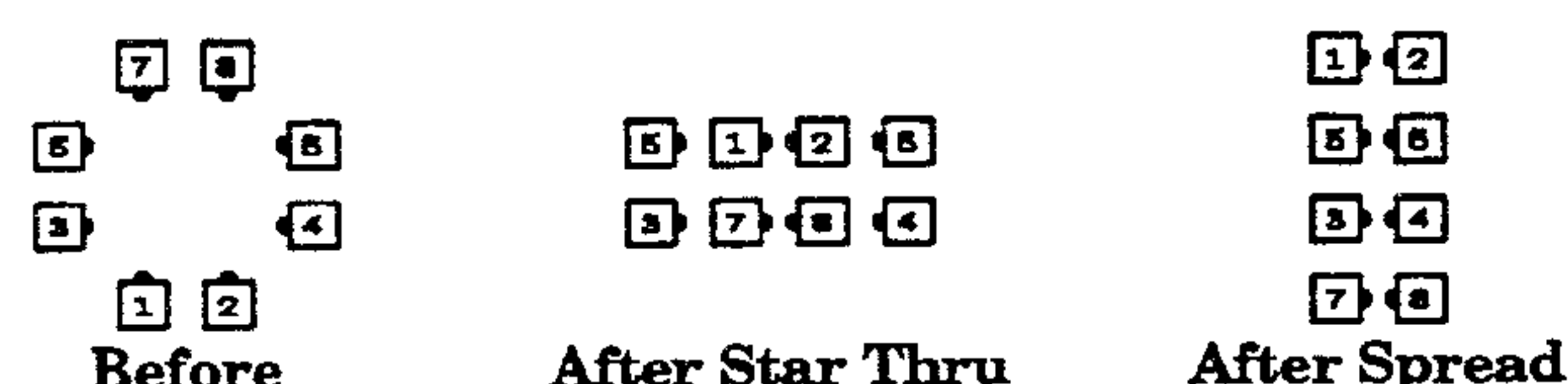
**Making it Challenging: Unusual uses:** Wheel and Deal and Roll; Anywhere the man's Roll is a left turn & the lady's a right turn (uncommon).

**Correcting Misunderstandings:** If you were turning when you finished your last part of a call, you can Roll. It is not necessary that you be moving at the end of the call. E.g., "Swing Thru & Roll" gives facing tandems.

**Get-outs:** L2p: Pass Thru, Partner Trade & Roll, RLG.

**(Anything) and Spread.** If only some dancers are doing the "Anything": The dancers directed (e.g., "Heads Star Thru and Spread") side-step apart, and the others step forward to end between them.

e.g., Heads Star Thru & Spread:



**If the "Anything" ends in a line or a wave:** All start the spreading action before the end of the "Anything" call. The centers slide apart sideways (finishing as new ends), while the ends slide together to finish as new centers.

e.g., Follow Your Neighbor & Spread:



**If the "Anything" ends in tandem couples:** The leads side-step apart, and the trailers step forward to end between them.

e.g., Wheel and Deal & Spread:



**Teaching: Points to watch for:** Those who wind up in the center must do their part at the appropriate time—they probably need to pause.

**Styling: Common:** This is always done as a smooth extension of the previous call.

**Usage: Accepted Uses:** After a call when designated dancers have sideways body flow apart, e.g., "Heads Star Thru and Spread"; where the new leads have sideways body flow, e.g., "Wheel & Deal & Spread" (called as "Wheel and Spread") or "Ferris Wheel and Spread"; Where the spreading centers have body flow away from each other, e.g., "Follow Your Neighbor and Spread." **Marginal Uses:** Where spreading dancers have no sideways body flow, e.g., "Heads Square Thru 4 & Spread," "Double Pass Thru and Spread," or "First couple left, next couple right, and Spread." **Uses to avoid:** "Spread" called alone, or after dancers have stopped moving; After a call that

ends in eight chain thru. "Wheel and Deal & Spread" from 2-faced lines.

**Correcting Misunderstandings:** This call is *not* well-defined from any other formations. It is not always the centers who spread apart.

**Get-outs:** L1p: Pass Thru, Chase Right, Follow Your Neighbor and Spread, RLG.

**Chase Right. From couples back to back:** The belles Zoom, but end on the other belle's starting spot. The beaus (as one smooth move) Box Circulate twice. Everyone can Roll at the end of this call.



**Notes:** This call is exactly equal to belles Face Right & Roll, then all Split/Box Circulate twice.

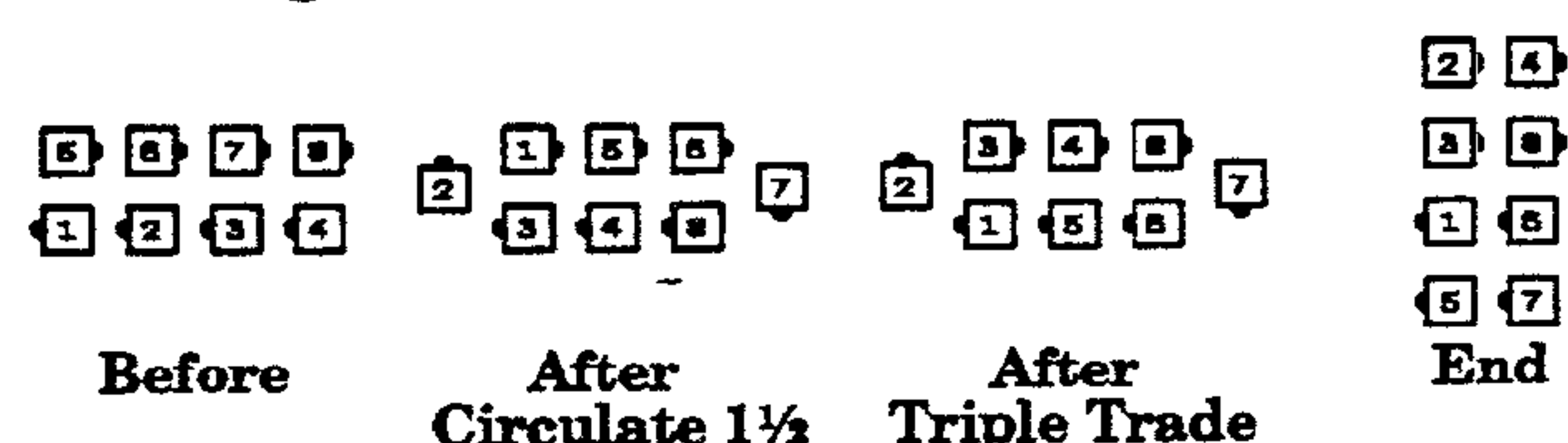
**Flow: Bad Uses:** After leftward flowing calls, e.g. "Heads Lead Left, Chase Right," "Tag the Line Out, Chase Right."

**Usage: Accepted Uses:** From lines back-to-back; From trade by; from any couples back to back.

**Making it Challenging: Unusual uses:** From other than normal couples (quite rare below C-1).

**Extensions:** The left-handed version is "Left Chase" (not "Chase Left").

**Coordinate. From columns:** All Circulate 1½ and Triple Trade. The lone ends move up as in Fan the Top while the very centers step forward and out without turning, all finishing as ends of a 2-faced line.



**Notes:** This is popular, but is done from one setup only, i.e. a normal column. For other Arrangements dancers must be heavily cued—even into C-1.

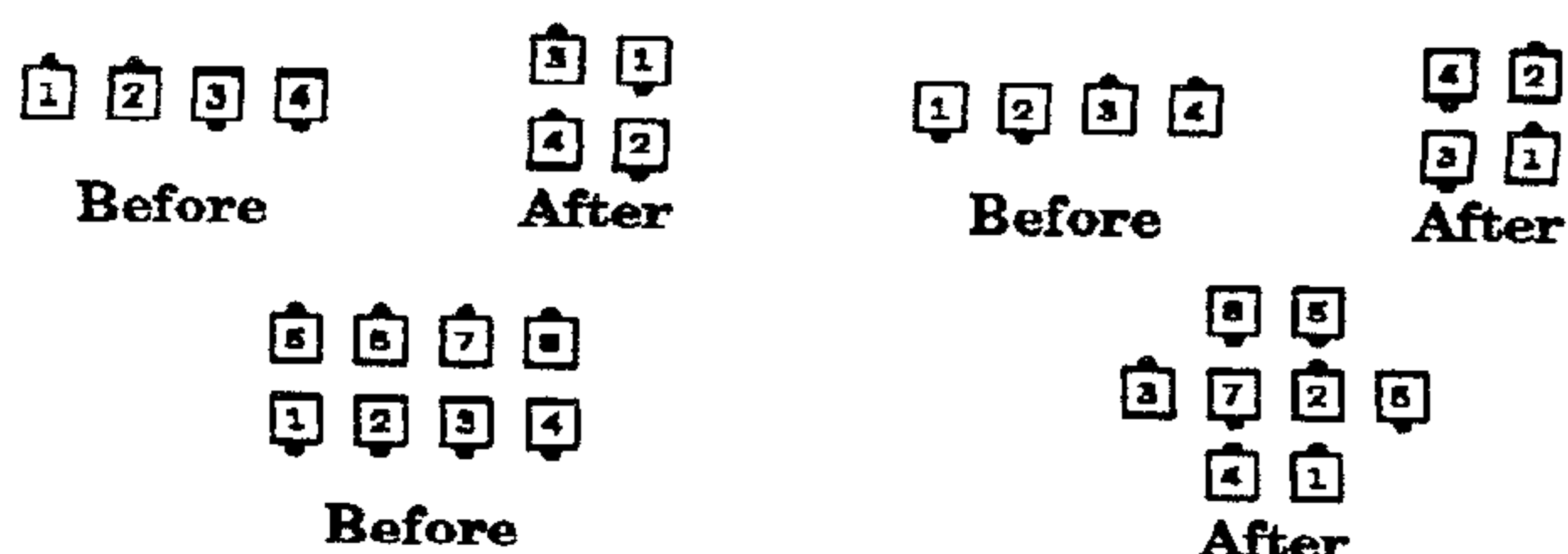
**Usage: Accepted Uses:** Right- and left-hand columns. **Uses to avoid:** From general lines (esp. facing lines, expecting diamonds); General columns other than those listed above.

**Making it Challenging: Unusual uses:** #½ columns (rare); L-H columns (very rare); #1-#4 columns (rare).

**Correcting Misunderstandings:** For the very centers moving forward and out, there is no turning involved; the words "finishing as ..." are helping words rather than definitive.

**Crossfire. From a 2-faced line, or lines facing out:** The centers Trade while the ends Cross Fold, then all Extend. From a 2-faced line, ends in a box circulate formation; from lines facing out, ends in quarter tag.



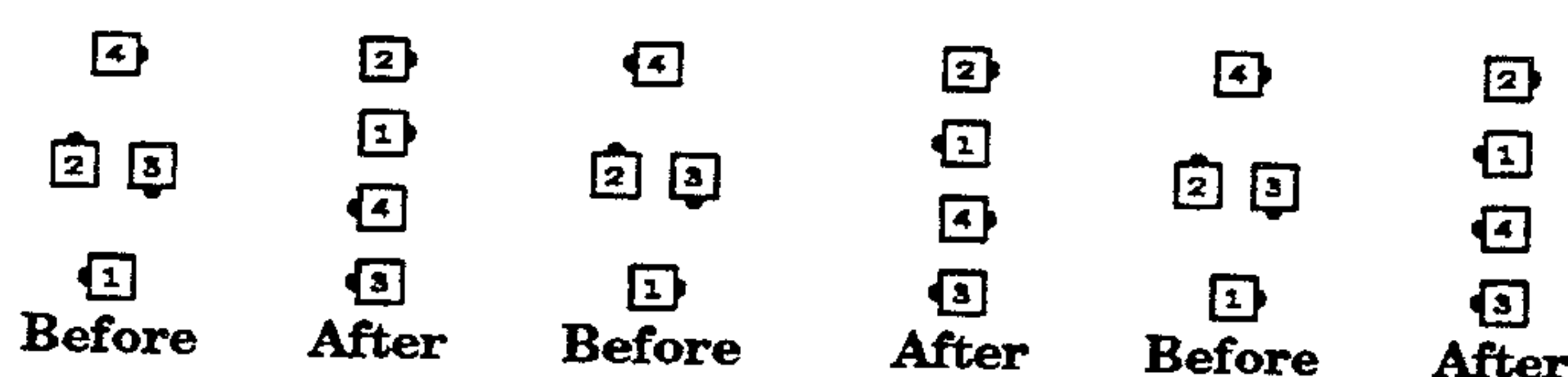


**Teaching: Easy-success uses:** From normal 2-faced line, ending in a normal column.

**Usage: Accepted Uses:** From 2-faced lines (Normal, R-H most common. L-H rare). **Uses to avoid:** From lines facing out.

**Correcting Misunderstandings:** Nobody can Roll after this call.

**Cut the Diamond. From a diamond:** The points slide together and Trade, while the centers Diamond Circulate. Ends in a line or wave.



**Notes:** From normal & facing diamonds, equivalent to Diamond Circulate & Centers Hinge

**Teaching: Points to watch for:** For APD uses, it's important not to let dancers get in the habit of having the ends slide together and Arm Turn—it's a Trade.

**Usage: Accepted Uses:** Right-hand diamonds most common; then facing diamonds, then left-hand diamonds (all these #0 & #1/2). **Marginal Uses:** Point-to-point diamonds (ends in tidal line). **Uses to avoid:** Both centers facing the same way.

**Making it Challenging: Unusual uses:** Both points facing the same way is rare.

**Get-outs:** L1p: Pass the Ocean, Swing Thru, Men Hinge, Diamonds Circulate, Cut the Diamond, RLG.

**Diamond Circulate. From a diamond:** Each dancer does a Circulate along the path shown:



For example:



**Teaching: Hints for teachers:** Use #0 or #1/2 diamonds, & cue by sex. First teach from normal diamonds, and tell people to point before moving. **Hints for learners:** Pick out where you're going to wind up before you move. **Points to watch for:** From facing diamonds, dancers tend to turn around to finish in a regular diamond. Make sure people pass right shoulders from facing diamonds. From facing diamonds, the new centers tend to take the wrong hand.

**Usage: Accepted Uses:** Normal diamonds; Facing diamonds (uncommon). **Uses to avoid:** From diamond with points or centers facing the same way.

**Making it Easy:** Get people's attention focused on the diamond.

**Making it Challenging: Unusual uses:** From facing diamonds (rare); With some dancers' attention focused out of the diamond (e.g., after a "Trade the Wave").

**Extensions:** "..., New points Roll" giving 1/4 tag.

**Get-outs:** F1p: Bend the Line, Reverse Flutter, Left Touch 1/4, Single Hinge, Ladies Hinge, Diamond Circulate 1 1/2, RLG.

**Dixie Grand. From double pass thru, a dixie grand circle, or any formation where at least two dancers can start:** Those who can Right Pull By, then everyone Left Pull By, then everyone Right Pull By. Regardless of the starting formation, as the call progresses, the formation converts to a circle.

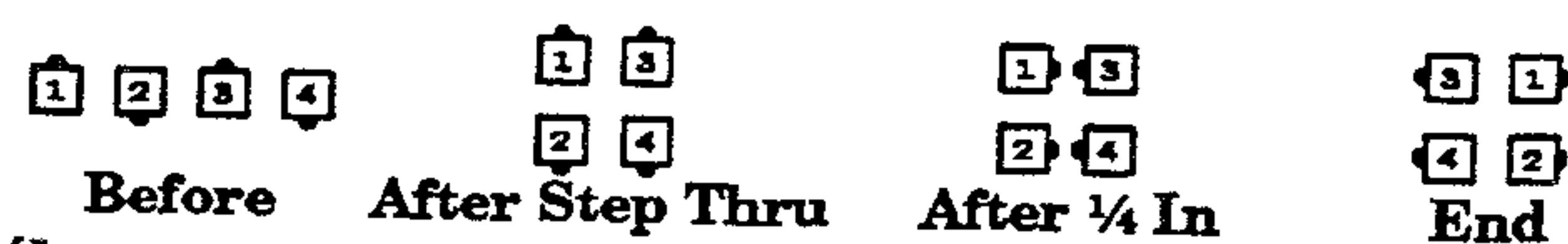
**Styling:** As the call is done, the formation expands into a circle.

**Usage: Marginal Uses:** From Completed DPT. **Uses to avoid:** From lines; From anywhere that not everyone can do the last two parts.

**Making it Challenging: Extensions:** "On the 3rd hand, RLG"

**Get-outs:** B1c: Pass to the Center, Dixie Grand, AL.

**Explode the Wave. From a wave:** All Step Thru, 1/4 In, and Right Pull By. Ends as couples back to back.



**Teaching: Hints for teachers:** Stop people after each part, to let them get oriented—finding "in" is hard. For the first dozen uses, do the call slowly, but from different sex arrangements. **Hints for learners:** Do the step forward and turn inward as two distinct motions. **Points to watch for:** People tend to step thru and face toward the hand grip they just had, rather than in.

**Flow: Bad Uses:** After Swing (center turning the wrong way); after Pass the Ocean (center's part too tight for comfort).

**Making it Easy:** Get peoples' attention focused toward the center of the wave (e.g., by "Spin the Top").

**Making it Challenging: Unusual uses:** From a tidal wave (uncommon).

**Get-outs:** L1p: R & L Thru, Pass the Ocean, Swing Thru, Spin the Top, Explode the Wave, AL.

**Explode and (Anything). From a Wave:** Step thru; 1/4 in and adjust to facing couples. Then do the Anything command.



e.g., Explode & Touch  $\frac{1}{4}$ :



**Teaching: Hints for learners:** Wait until you hear the words "the wave" or the next call before moving.

**Usage: Accepted Uses:** Leaving out the word "and," e.g. "Explode Touch  $\frac{1}{4}$ ." **Uses to avoid:** Calling "Explode" followed by silence—people tend to assume you mean "Explode the Wave." In fact some people *do* mean that, so just calling "Explode" will cause trouble. Where the "Anything" call doesn't involve working with the person you're facing after the "Explode."

**Get-outs:** W1p: Explode & Roll, RLG. B1c: Swing Thru, Spin the Top, Grand Swing Thru, Explode & RLG.

**Flip the Diamond. From a diamond:** The centers Diamond Circulate while the points Run toward each other. The original points end side by side as the centers of the final wave or line. From a facing diamond, the centers move outside of the points, who take the inside path for their Run.



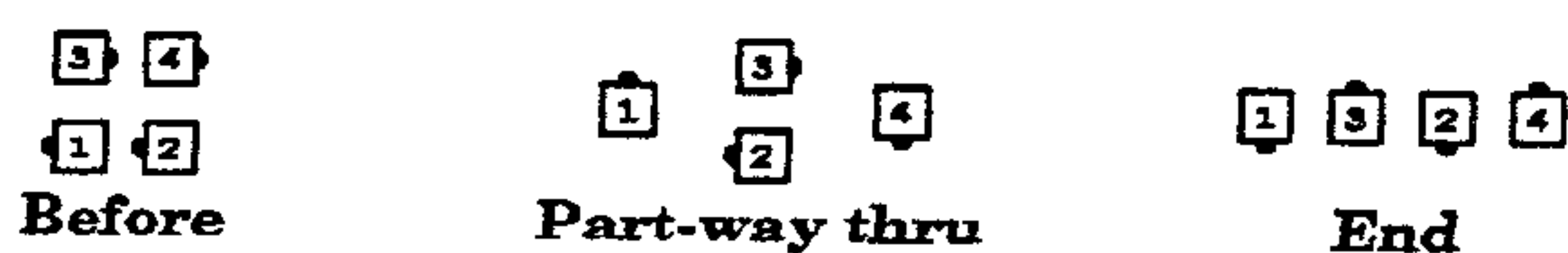
**Teaching: Hints for teachers:** The hard part is the Flip In: Set up a  $\# \frac{1}{2}$  wave, then Swing half by the right. Tell the original ends that that's what they do for the flip in—that same set of footsteps. Now set up diamonds with those same folks as the points, and they know their part. **Hints for learners:** If you're a point, the action is like Run. **Points to watch for:** The points may go past each other while flipping in.

**Usage: Accepted Uses:** Diamonds; Facing diamonds; both points facing in (or out); **Uses to avoid:** From centers facing the same way.

**Making it Challenging: Unusual uses:** Other than with women as points. From left-hand diamonds (uncommon); From facing diamonds (rare); From both points facing one direction (very rare).

**Get-outs:** Flp: Tag the Line Right, Men Hinge, Diamond Circulate, Flip the Diamond, RLG.

**Follow Your Neighbor. From box circulate:** Those facing in Extend and Arm Turn  $\frac{3}{4}$ , becoming the centers of the new wave. Those facing out walk in a tight  $\frac{3}{4}$  circle (similar in path to doing a Fold and Roll), to become the ends of the wave. Starting from right-hand box circulate ends in a left-hand wave, and vice versa.



**Notes:** This call is done most frequently with the men going in and the ladies going out. For other arrangements significant drill will be required. The most

frequent use is the variation Follow Your Neighbor And Spread where the men finish on the ends of normal waves.

**Making it Challenging: Unusual uses:** With mixed sexes as trailers (uncommon); Not followed by "& Spread" (rare); From left-hand formations (quite rare); From T-bone formations, e.g., after "Split Circulate, trailers Roll" (very rare; gives diamonds).

**Get-outs:** B1c: Touch  $\frac{1}{4}$ , Follow Your Neighbor, AL.

**Grand Swing Thru. From a tidal wave:** Those who can Turn  $\frac{1}{2}$  by the Right, then those who can Turn  $\frac{1}{2}$  by the Left.

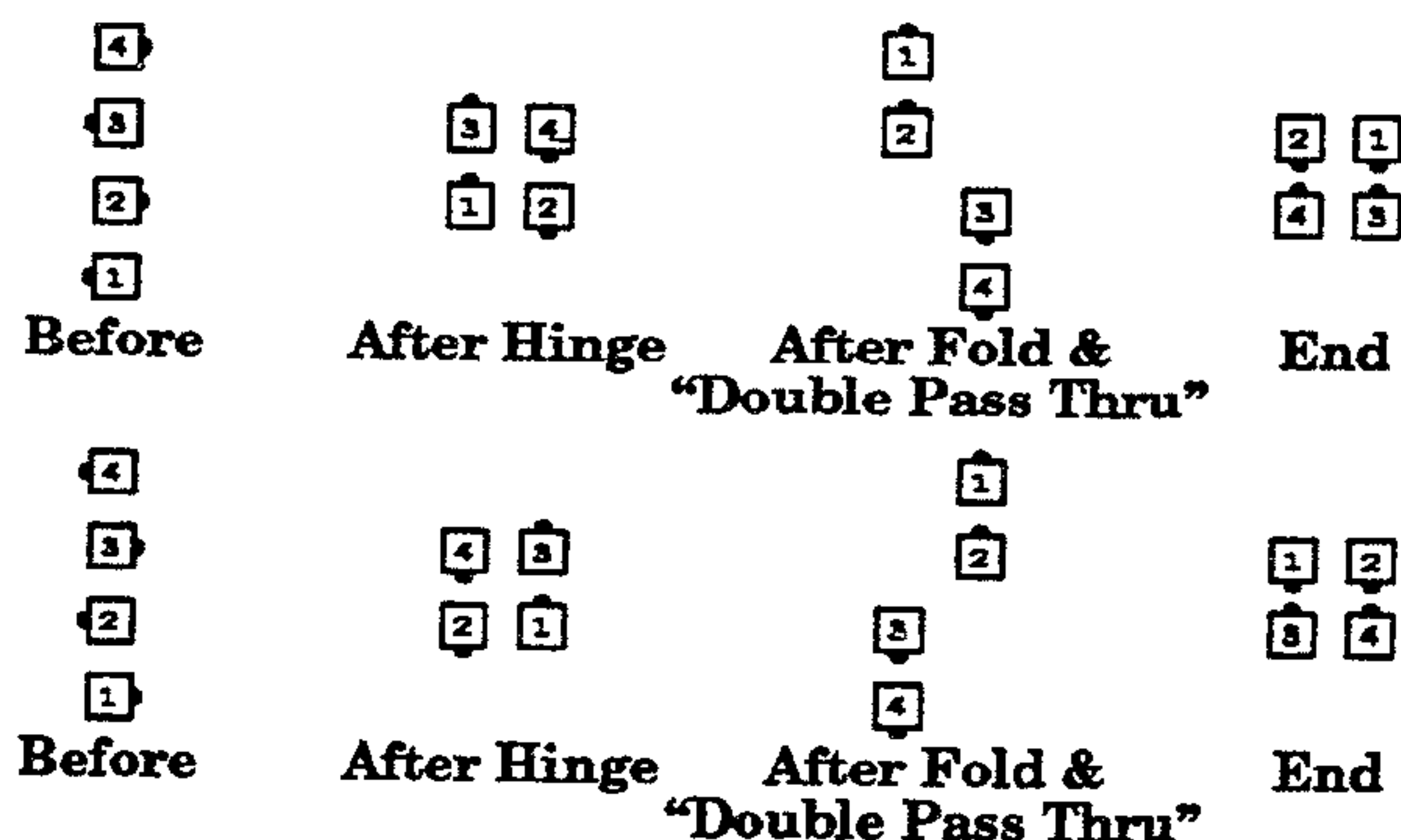


**Teaching: Points to watch for:** If you call Swing Thru from a tidal wave, dancers will do a Grand Swing Thru!

**Usage: Accepted Uses:** From tidal wave (left-hand uncommon); From facing lines. **Uses to avoid:** From other than tidal waves or facing lines (everyone has to be able to move on one Arm Turn or the other).

**Get-outs:** W1c: Recycle, Spin the Top, Grand Swing Thru  $1\frac{1}{4}$ , Girls Run, RLG.

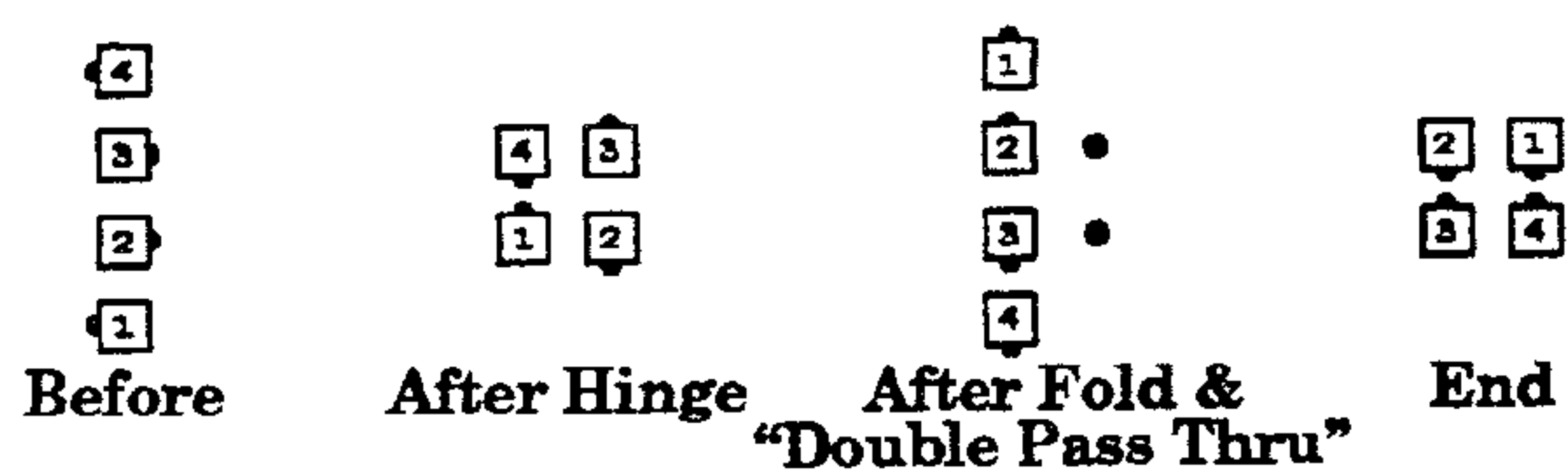
**Linear Cycle. From a general line [At Plus, this is to be used from waves only]:** This is a 3-part call: All Hinge; you will be in either a R-H or a L-H mini-wave. Now those facing out Fold, and all walk straight forward (as in Double Pass Thru), passing right or left shoulders as appropriate. Everyone now Peel Off toward the shoulder you just passed.



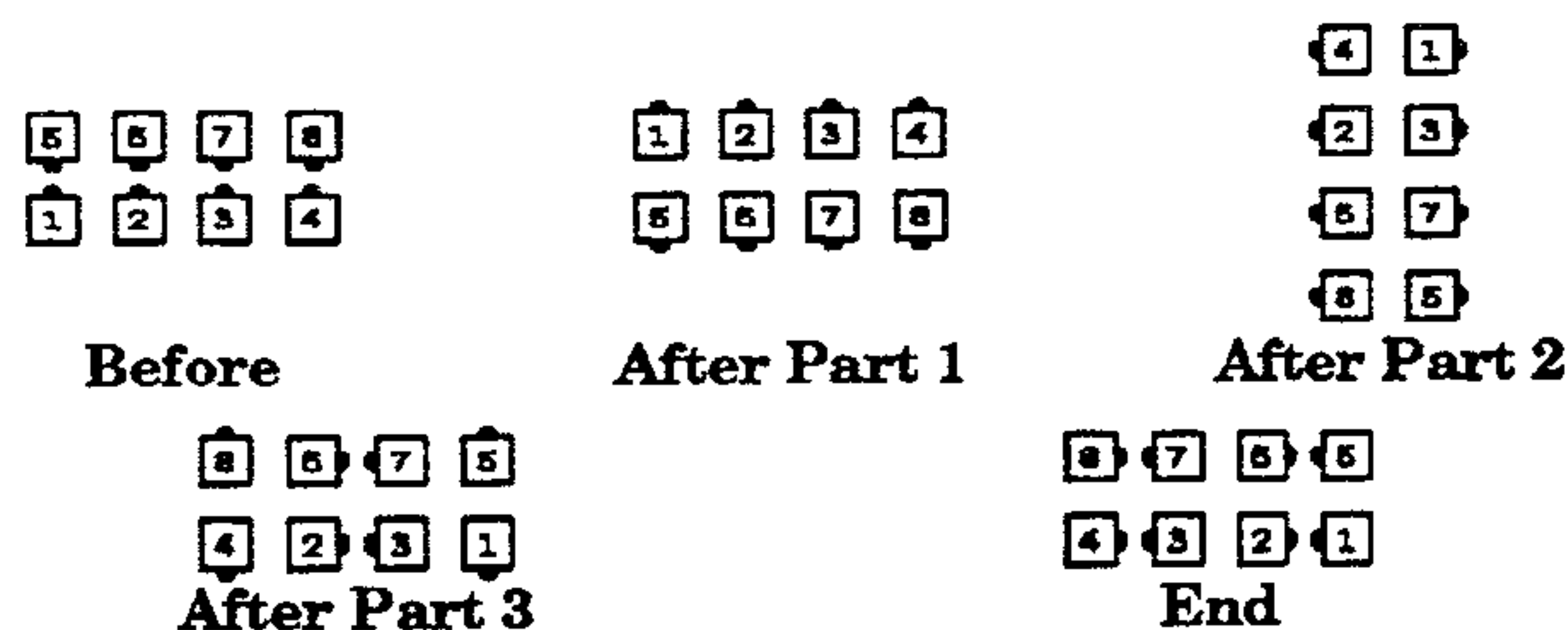
If you are in a R-H mini-wave after the Hinge, pass right shoulders and Peel Off to the Right. If you're in a L-H mini-wave after the Hinge, pass left shoulders and Peel Off to the left.

**From an inverted line and appropriate 3 & 1 lines:** The "Double Pass Thru" is done right shoulders, but you Peel Off the same way you would have if you'd been in a wave:





**Load the Boat. From facing lines or ends-out inverted lines:** The centers Pass Thru,  $\frac{1}{4}$  Out (i.e., turn your back on the other center), Partner Trade, and Pass Thru. Meanwhile, the ends move forward around the outside of the square, pass 3 people, and Face In, to end as a couple with the third person passed. This is a 4-part call for everyone.



**Teaching:** Hints for teachers: Be sure that dancers get exposed to both parts.

**Usage:** Uses to avoid: With ends not facing in or back-to-back.

**Making it Challenging:** Unusual uses: From  $\frac{1}{2}$  lines, have the centers Slide Thru first. Have just the centers or ends do it.

**Correcting Misunderstandings:** The centers' part is not "Star Thru, California Twirl, Pass Thru."

**Get-outs:** L1c: R & L Thru, Load the Boat, AL.

**Partner Tag. From a couple or mini-wave:** Face your partner and Pass Thru.



**Flow:** Bad Uses: From left-hand mini-wave.

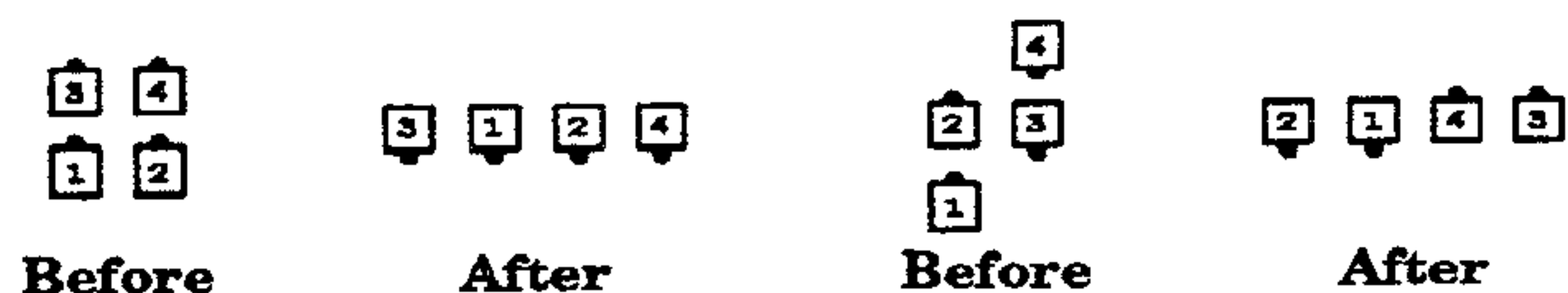
**Usage:** Accepted Uses: From R-H mini-waves; From a couple. Uses to avoid: L-H mini-waves.

**Making it Easy:** From normal couples, with each person next to his original partner.

**Making it Challenging:** Unusual uses: This whole call is uncommon. Extensions: From some T-bone formations have only some people Partner Tag as others do some other call.

**Get-outs:** L2p: Pass Thru, Partner Tag, AL.

**Peel Off. From tandem couples, box circulate, or a Z:** The leads move in a half circle away from each other and step forward, while the trailers step forward and U-Turn Back, turning away from each other. From tandem couples, ends in a line halfway between the original couples. From box circulate or a Z, ends in a two-faced line with the same center as the original formation.



**Note:** The statement "Ends in a line..." is part of the definition of this call. That is, the call ends in a line regardless of where it starts.

**Making it Challenging:** Unusual uses: Followed by "Roll" so it matters which way people turn. From columns (dancers try to end in facing lines). Having just the ends of waves do it.

**Peel the Top. From box circulate or a Z:** The leads Peel Off then move forward around a  $\frac{1}{4}$  circle as in Fan the Top. Meanwhile, the trailers step forward and Arm Turn  $\frac{3}{4}$  with each other. Ends in a wave.



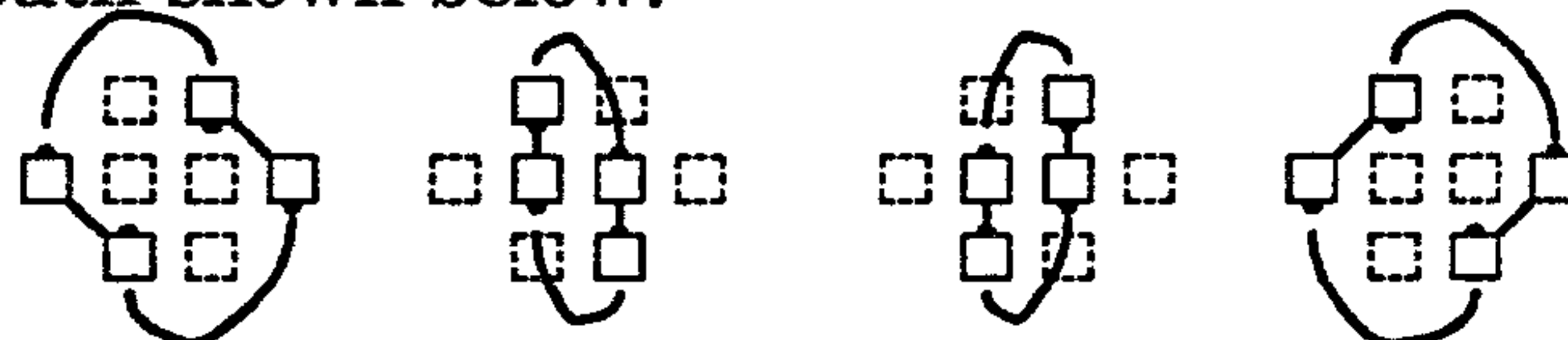
**Teaching:** Hints for teachers: Stop at the wave just after the Peel Off. Then let people Fan the Top. Hints for learners: If you're the peeler, peel *away*, and don't forget to move up. If you're the trailer, step *straight* forward to meet the other trailer. Points to watch for: Peelers tend always to peel rightward. They also forget to move up. Trailers need to step *straight* forward before doing the Arm Turn.

**Usage:** Accepted Uses: After "Swing Thru, Girls Fold" (most common); After "Ends Fold" (from right-hand wave uncommon, from left-hand wave rare). From columns (quite rare); Just the center 4 do it (quite rare); From waves (very rare).

**Making it Challenging:** Unusual uses: From columns, esp. right-hand. From columns, have just the centers Peel the Top. From waves, very difficult!

**Get-outs:** B4c: Pass the Ocean, Men Fold, Peel the Top, RLG.

**Ping Pong Circulate. From  $\frac{1}{4}$  tag:** All move forward one spot along the Circulate path shown below:



**Teaching:** Points to watch for: Make sure the outsides end up facing in as a couple.

**Flow:** Good Uses: Followed by "Very centers Trade"

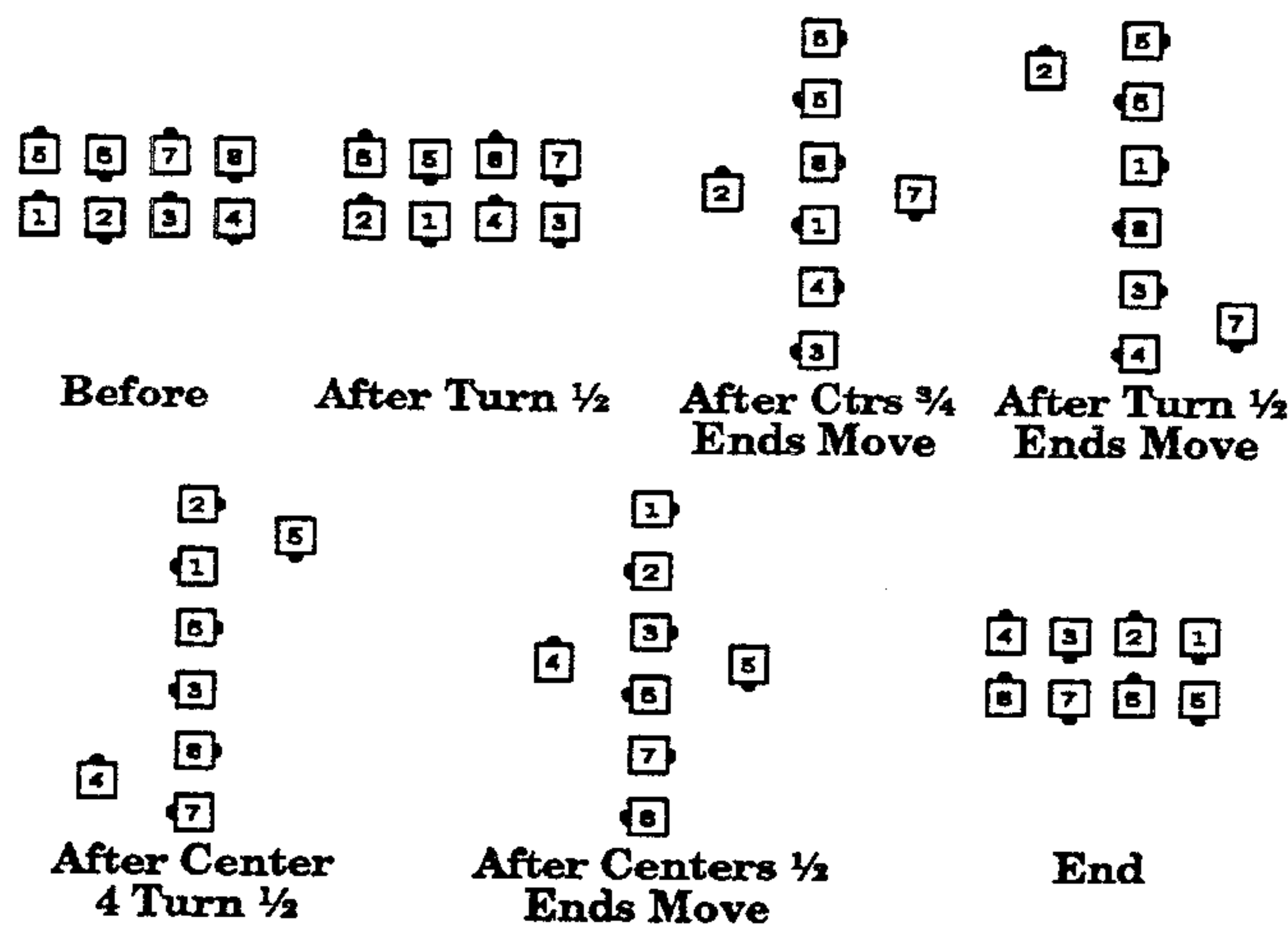
**Usage:** Accepted Uses: Right-hand  $\frac{1}{4}$  tag (other than normal is rare); Left-hand  $\frac{1}{4}$  tag (rare). Inverted line between couples (assymetric, *very* rare). Uses to avoid: Any other  $\frac{1}{4}$ -line type formation.

**Making it Challenging:** Unusual uses: Left-hand  $\frac{1}{4}$  tag; Inverted line between couples (follow backs!)



**Get-outs:** F1p: Ferris Wheel, Centers Swing Thru, Ping Pong Circulate, Ping Pong Circulate & Roll, RLG.

**Relay the Deucey. From parallel waves:** All Turn  $\frac{1}{2}$ . New centers Turn  $\frac{3}{4}$ , while the others  $\frac{1}{2}$  Circulate, forming a 6-person wave and two lone dancers. The wave of 6, working as 3 pairs, Turn  $\frac{1}{2}$ , while the others  $\frac{1}{2}$  Circulate. The center 4 Turn  $\frac{1}{2}$ , while the others  $\frac{1}{2}$  Circulate. The wave of 6, again working as 3 pairs, Turn  $\frac{1}{2}$ , while the others  $\frac{1}{2}$  Circulate. Finally, the center 4 of the wave Turn  $\frac{3}{4}$  (becoming the centers of the new waves), while the outside 4  $\frac{1}{2}$  Circulate to become the ends of the waves. No dancer ever stops moving during this call. [Equivalent to All Eight Circulate twice].



**Notes:** This is one of the calls that "defines" Plus.

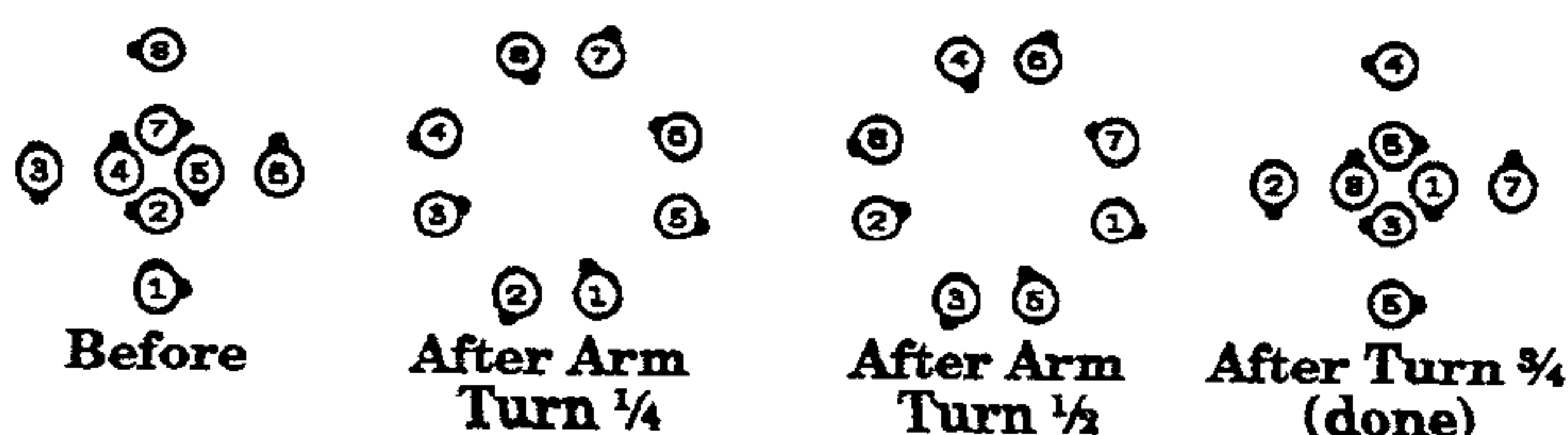
**Teaching: Hints for learners:** If you're on the outside, keep moving smoothly along, and you'll be at the right place at the right time.

**Usage: Accepted Uses:** Waves (right-hand, 0 waves common,  $\frac{1}{2}$  waves rare, left-hand waves quite rare); eight chain thru.

**Making it Challenging: Unusual uses:** L-H waves (rare); From other than #0 waves (very rare).

**Get-outs:** B4c: Swing Thru, Relay the Deucey, RLG.

**Remake the Thar. From a thar or wrong-way thar:** All Arm Turn  $\frac{1}{4}$  to a momentary alamo ring. All Arm Turn (by the other hand)  $\frac{1}{2}$ , then all Arm Turn (by the original hand)  $\frac{3}{4}$  to end back in a thar or wrong-way thar.

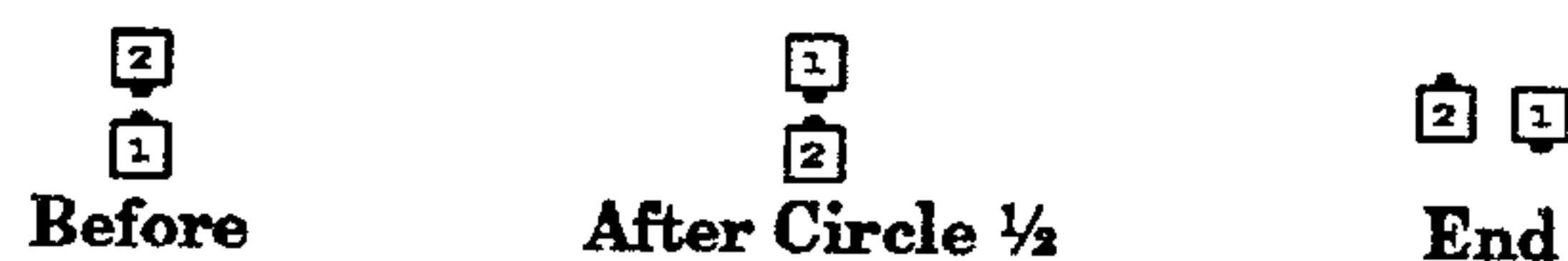


**Teaching: Points to watch for:** The hardest part is switching your attention from left to right & back at each change of hand. People tend to keep looking

toward the previous hand when looking for the next person to work with.

**Usage: Accepted Uses:** Thar (common); Wrong-way thar (rare). **Uses to avoid:** Right & Left Grand Circle.

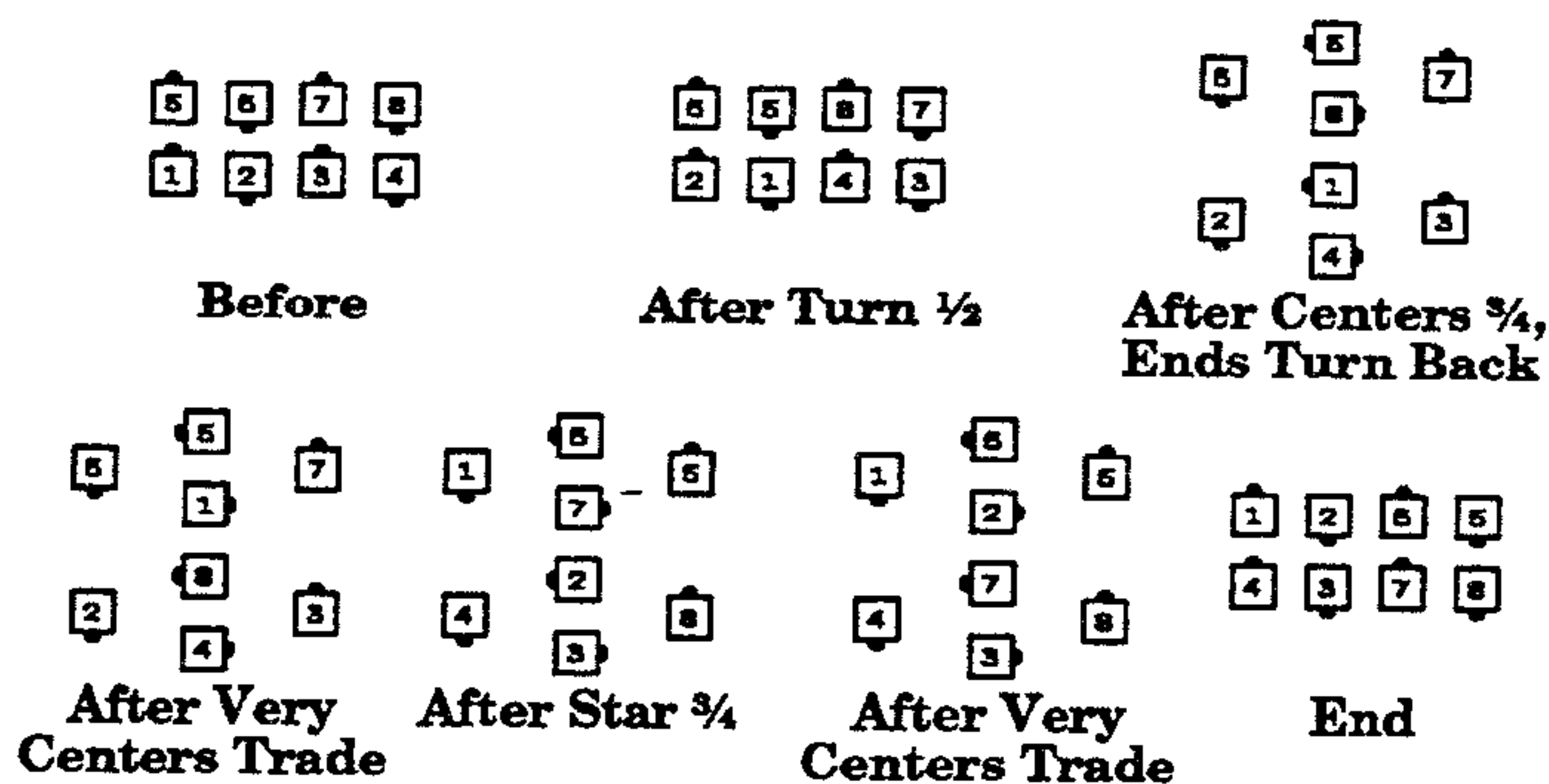
**Single Circle to a Wave. From facing dancers:** Join hands to make a 2-person circle, then Circle Left  $\frac{1}{2}$  and Veer Left to form a mini-wave. **Single Circle  $\frac{3}{4}$  to a Wave:** Circle Left  $\frac{3}{4}$  instead of  $\frac{1}{2}$ .



**Flow: Bad Uses:** After rightward-flowing calls (e.g. Recycle from a left-hand wave); Overflow after Sweep  $\frac{1}{4}$ .

**Get-outs:** L1p: R & L Thru, Slide Thru, Single Circle to a RLG.

**Spin Chain the Gears. From parallel waves:** All Turn  $\frac{1}{2}$ , and the new centers Turn  $\frac{3}{4}$  (forming a new wave) while the new ends do a U-Turn Back. The very centers Trade. The four dancers on each side now form a star, and Turn  $\frac{3}{4}$ . The very centers Trade, then Turn  $\frac{3}{4}$  with the dancers they meet, while the other 4 dancers do a U-Turn Back. Ends in parallel waves.



**Teaching: Hints for teachers:** You can describe the star's turning as "Diamond Circulate 3 spots." **Hints for learners:** If you're in the star, and you're going to go into the center, raise your hand, so the other person can spot you.

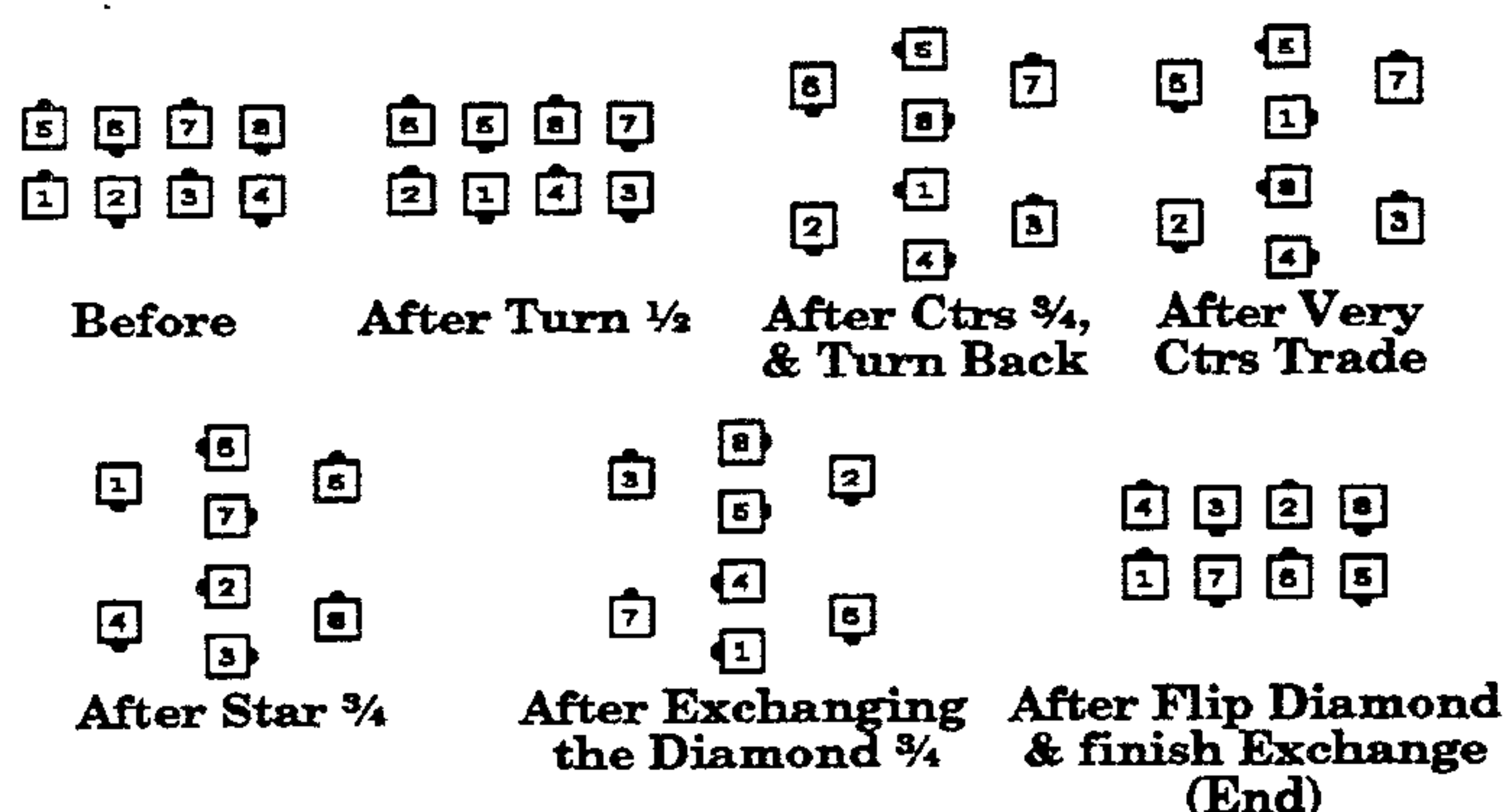
**Making it Challenging: Unusual uses:** From other than R-H #0 waves (quite rare). **Extensions:** Turn the stars something other than  $\frac{3}{4}$ . Turning it  $\frac{1}{2}$  is esp. confusing—the same people turn back twice!

**Get-outs:** W1c: Men Circulate, Ladies Trade, Spin Chain the Gears, turn the Star  $\frac{1}{2}$ , RLG.

**Spin Chain and Exchange the Gears. From parallel waves:** Start Spin Chain the Gears (up thru the Stars turning  $\frac{3}{4}$ ). At the place where the very centers would Trade the second time, the diamonds begin to "Exchange the Diamond  $\frac{3}{4}$ ." The very centers walk forward in a circle around the



starring dancers on the other side of the square,  $\frac{3}{4}$  of the way around (until he's facing back in again); the other dancers in his star follow him. When he gets there, the outer 6 dancers Flip the Diamond, while the very centers continue to exchange, finishing as the ends of waves facing out.



**Teaching:** Easy-success uses: From normal waves (girls lead the Exchange), cue "Follow those girls!"

**Get-outs:** B1c: R & L Thru, Spin Chain & Exchange the Gears, Left Swing Thru, RLG.

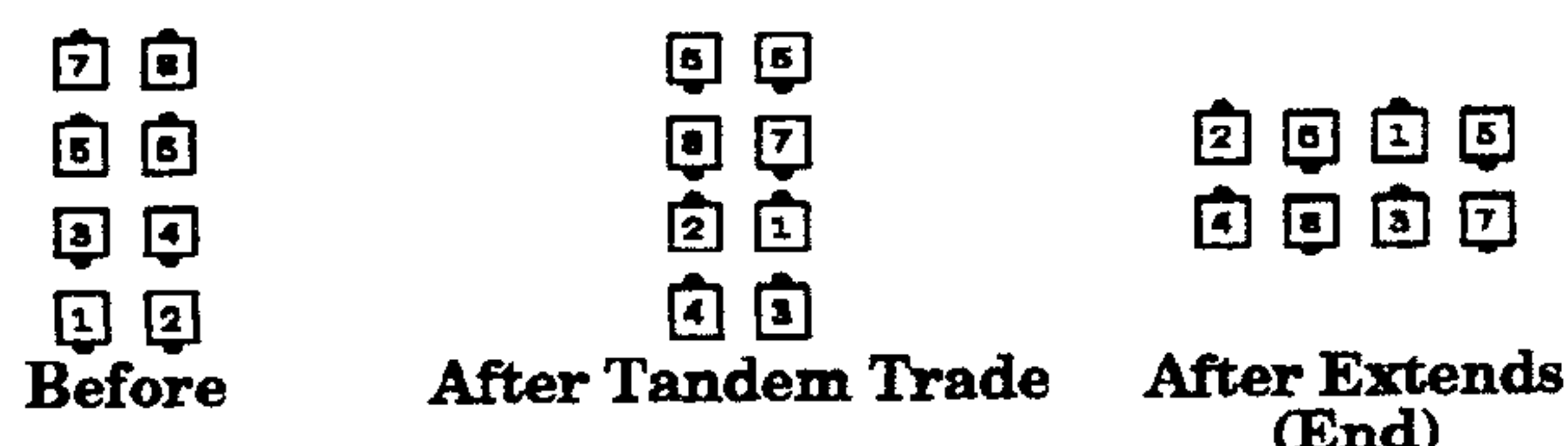
**Teacup Chain. From a static square, or from a Left Arm Turn with partner:** The caller will specify two ladies (heads or sides) e.g. "Head Ladies Center for a Teacup Chain." These ladies (the specified ladies) move to the center and Star by the Right  $\frac{3}{4}$  to meet their corners for a Left Arm Turn. Meanwhile the other two ladies move directly to their corners for a Right Arm Turn. After the Arm Turns the specified ladies move directly to their new corners for a Right Arm Turn, while the other ladies move to the center and Star by the Left  $\frac{1}{4}$  Turn to their new corners for a Right Arm Turn. Next the specified ladies move to the center and Star by the left  $\frac{1}{4}$  to their new corners for a Right Arm Turn, while the others move directly to their new corners for a Left Arm Turn. Finally, the specified ladies move directly to their new corners (original partners) for a Courtesy Turn while the other ladies move to the center and Star by the Right  $\frac{3}{4}$  to their new corners (original partners) for a Courtesy Turn.

**Notes:** Most dancers enjoy doing this call, but only about once per evening.

**Making it Challenging:** Extensions: Have the men take the ladies' part (sometimes called "Beer Mug Chain").

**Track 2. From a completed DPT:** All work in tandem—i.e., each trailer follows the lead in front. The leads Trade (with the

trailers following) to a momentary DPT; all Extend the Tag twice, to end in parallel waves.



**Notes:** Often accompanied by toots and whistles from the dancers.

**Teaching:** Hints for teachers: Have each trailing dancer put one hand on the shoulder of the person in front of him. Make sure the tandems pass right shoulders as they go. **Hints for learners:** Remember to go *toward* the other dancers. **Points to watch for:** People don't want to pass right shoulders from non-zero arrangements.

**Flow:** Good Uses: Followed by Centers Trade.

**Usage:** Accepted Uses: Completed DPT (normal arrangement common, others rare).

**Making it Challenging:** Unusual uses: Other than normal arrangement. #1 & #2 arrangements particularly error-prone. **Extensions:** Use some number other than 2 (number is the number of Extends to do at the end of the call).

**Get-outs:** F2p: Ferris Wheel, DPT, Track 2, Left Swing Thru, RLG.

**Trade the Wave. From a wave:** Dancers facing the same wall in the wave form a pair and Trade with each other to form a new wave of the opposite handedness of the original wave. Centers Become ends and vice versa.



**Teaching:** Hints for teachers: Start with #1 or #2 waves; have just one sex at a time do it (they'll be trading with same sex). **Hints for learners:** Make eye contact with the person you're trading with, and point at the spot you're going to before you move. **Points to watch for:** Dancers should pass right shoulders as they trade. From odd arrangements, they may not, which will cause one of the dancers to "weave" and turn around in error.

**Usage:** Accepted Uses: Right- & Left-hand waves (other than #0 & # $\frac{1}{2}$  rare).

**Get-outs:** L1c: Pass the Ocean, Trade the Wave, AL.

**Triple Scoot. From columns:** The #1 dancer in each column do their part of Scoot Back while the other six Extend, Trade, and Extend.



**Notes:** The end result is the same as if a Scoot Back were called. In fact if Scoot Back is called at a MS dance, 90% will do a Triple Scoot even though they do



not know the call. However, a  $\frac{1}{2}$  Triple Scoot gives a different result than a  $\frac{1}{2}$  Scoot Back from a column.

**Get-outs:** L1p: Touch  $\frac{1}{4}$ , Circulate, Triple Scoot, Ladies Peel Off, RLG.

**Three Quarter Tag the Line. From a general line:**  $\frac{1}{2}$  Tag and Extend. The call is done in one continuous motion with no stopping at the  $\frac{1}{2}$  Tag point.

1 2 3 4

Before

3 1 2  
4

After

**Flow: Good Uses:** From Lines back-to-back; R-H 2-faced lines; L-H waves. **Bad Uses:** From facing lines (& most other 1-faced lines); From L-H 2-faced lines; From R-H waves.

**Usage: Accepted Uses:** From 1-faced Lines; From 2-faced Lines; From Waves.

**Get-outs:** P1o: DPT, Peel Off, Pass Thru,  $\frac{3}{4}$  Tag, RLG.

## Advanced Dictionary

### How Mainstream Calls Are Extended at Advanced

Several calls are used in limited ways at Mainstream and Plus; at Advanced, they are used from more places, or are defined more generally.

**Tag the Line:** The Mainstream definition is unclear on whether this call is permitted from an ocean wave. At Advanced, it is.

**“Doing your part”:** At Advanced, the caller can have dancers do “their part” of a call—even when the complete starting formation isn’t there. The caller doesn’t have to say “do your part”—it can be implied.

### Advanced Definitions

**“All Four Couples” concept. From a Static square or circle:** This concept is applied to 2- or 4-dancer calls, and lets all eight dancers do the call at once. The heads work with each other as though the sides weren’t there; the sides work with each other as though the heads weren’t there.

When a dancer would normally walk through the middle of the square, he goes around the perimeter instead. All the hand actions and shoulder passes are the same as for the basic call. However, passing the “other” dancers (e.g., heads passing sides) alternates between right shoulders and left shoulders. See All Four Couples Pass Thru for an example of this. See also page 50.

If a dancer ends a call facing a side wall, he must end in the side position. If a dancer ends a call facing a head wall, he must end in the head position (see All Four Couples Square Thru).

**Teaching: Hints for learners:** Think about what you’d do if only your two couples were doing it—both the action and the ending position.

**Usage: Accepted Uses:** All those listed below. **Uses to avoid:** “All 4 Couples” for “All Eight.”

**Correcting Misunderstandings:** You can’t use this after “Heads Face.”

**Get-outs:** SS: Roll away, All 4 Couples Touch  $\frac{1}{4}$  & Cross, Partner Trade; bucket stir.

**All Four Couples Right and Left Thru. From a Static square or circle:** All pass corners right shoulders, Right Pull By with opposite, pass the next dancer left shoulders, and Courtesy Turn with partner, to end facing the center of the set.





**Notes:** This is the most frequently used of the All Four Couples calls.

**Teaching: Hints for teachers:** This is the best call for introducing the concept. Stop after the corner pass, & note that the first action of the call starts here.

**All Four Couples Square Thru. From a static square or circle:** All pass corner right shoulders, Right Pull By with opposite, pass the next dancer left shoulders, Left Pull By with original partner, pass the next dancer right shoulders, Right Pull By with original opposite, pass the next dancer left shoulders, Left Pull By with original partner, and pass the next dancer right shoulders. Ends in a square, with all dancers facing out.



**All Four Couples Crosstrail Thru. From a static square or circle:** All Four Couples Pass Thru, and Half Sashay. Ends in a square, with all dancers facing out.



**All Four Couples Star Thru, Touch 1/4, etc. From a static square or circle:** All pass corner right shoulders and Star Thru (or Touch 1/4, etc.). For example, All Four Couples Touch 1/4:



**All Four Couples Quarter In. From a static square or circle:** All Quarter In (to face partner), then back up to take the appropriate spot:



**Arky Star Thru. From facing couples:** The beau does the man's part of a Star Thru, and the belle does the lady's part of a Star Thru: They join their inside hands in an arch, and the belle does the left-face turn under the arch, while the beau goes over and around. Ends in facing couples.



**Notes:** Unlike the call Star Thru, which is a 2-dancer call, this is a 2-couple call. It is always exactly equal to Pass Thru, Quarter In.

**Teaching: Hints for teachers:** The dancer who raises his left hand for the arch is the one who goes under. **Easy-success uses:** From 8 chain thru (giving facing lines); From same sexes facing

**Styling: Common:** The arch is usually done as simply a token touch—it's awkward for a tall man in the belle position to try and go under an arch with a short facing beau.

**Making it Challenging: Unusual uses:** From normal facing couples.

**Correcting Misunderstandings:** The man doesn't always go under the arch; this is *not* a 2-person call

**Get-outs:** L1p: R & L Thru, Roll Away, Arky Star Thru, RLG

**"As Couples" Concept. From any formation composed only of couples, for example double pass thru, facing lines, or parallel two-faced lines:** This is used to modify a call, e.g., "As Couples Walk and Dodge" from parallel two-faced lines.

Each couple acts as though it were a single dancer, and does the part of the call appropriate to its position in the starting formation.

For example, the diagrams below show As Couples Walk and Dodge. Each couple (left diagram) works as a unit, and the dancers act as though they were in a box circulate formation (center diagram). The couples facing in take the part of single dancers facing in, and the couples facing out take the part of single dancers facing out. The result is shown at the right.



**Teaching: Hints for teachers:** Nobody should let go of his partner during an "As Couples" call. **Hints for learners:** Walk slowly—this will take longer than doing the call normally will. Put your arm around your partner, to make you act as a unit. **Easy-success uses:** From 2-faced lines: As Couples 1/4 Thru, As Couples Swing Thru.

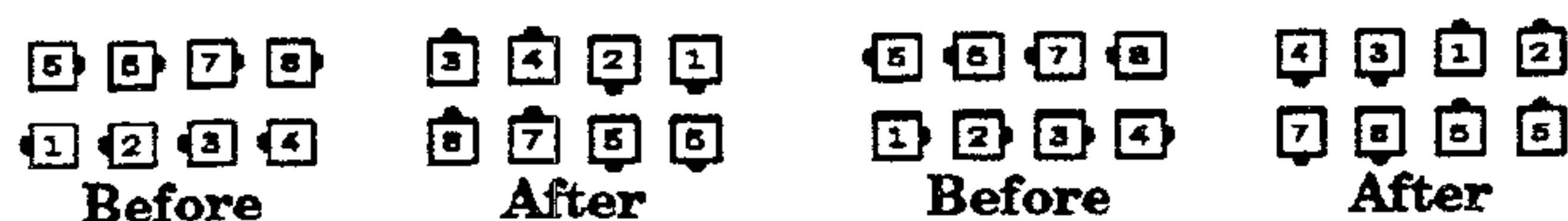






**Checkmate. From columns:** Numbers 1 and 2 in each column Circulate 4 spots and Face In, while Numbers 3 and 4 in each column Circulate twice, Face In, and as a couple Circulate.

Ends in parallel two-faced lines.



**Teaching:** Hints for teachers: Start in #1 or #2 columns and cue by sex (making cuing easier). **Hints for learners:** If you're the #2 or #4 person, be ready to take hands with the person in front of you after Circulating. **Easy-success uses:** #1 or #2 column. **Points to watch for:** Make sure that people join up with each other.

**Making it Challenging:** Unusual uses: From Left-hand columns (uncommon).

**Get-outs:** F4o, Bend Line, Touch ¼, Circulate, Checkmate, Turn & Deal, RLG

**Clover and (Anything).** From anywhere 2 couples are facing out and can do a Cloverleaf (e.g., trade by formation): Those facing out Cloverleaf, while the others do the "anything" call (after moving to the center, if necessary).

**Teaching:** Hints for teachers: Start in #1 or #2 Trade by, and say "Girls Cloverleaf, Boys Touch ¼". For quickest dancer success this call should probably be taught first from an inverted static set (i.e. after Heads Pass Thru), then from a trade by, and finally from a completed DPT.

**Flow:** Bad Uses: After, e.g., Slide Thru.

**Usage:** Uses to avoid: Anywhere more than 4 people are facing out and can cloverleaf (e.g. Sides Pass Thru, Heads Slide Thru & Touch ¼)

**Get-outs:** L1c: R & L Thru, Roll Away, Pass Thru, Ends ¼ In, Clover & RLG; Heads Roll Away, Split Square Thru 4, Clover & Pass Thru, Clover & Pass Thru, AL

**Cross Clover and (Anything).** From any formation in which 2 couples are facing out and can do a Cross Cloverleaf (e.g., trade by formation): Those facing out do a Cross Cloverleaf (i.e., as one smooth motion Half Sashay blending into a Cloverleaf), while the others do the "anything" call.

**Making it Easy:** The best cueing aid is to first emphasize the word **And**, then use an exaggerated pause after the And before giving the Anything command.

**(Anything) and Cross.** From any appropriate formation: All do the "Anything" call, which must end in a box circulate formation. The trailers then diagonally Pull By

with each other, using the outside hand. Ends in couples back-to-back.

e.g., Touch ¼ and Cross:



**Notes:** The "Anything" call must end in a box circulate formation.

**Teaching:** Points to watch for: The Pull By is with the *outside* hand.

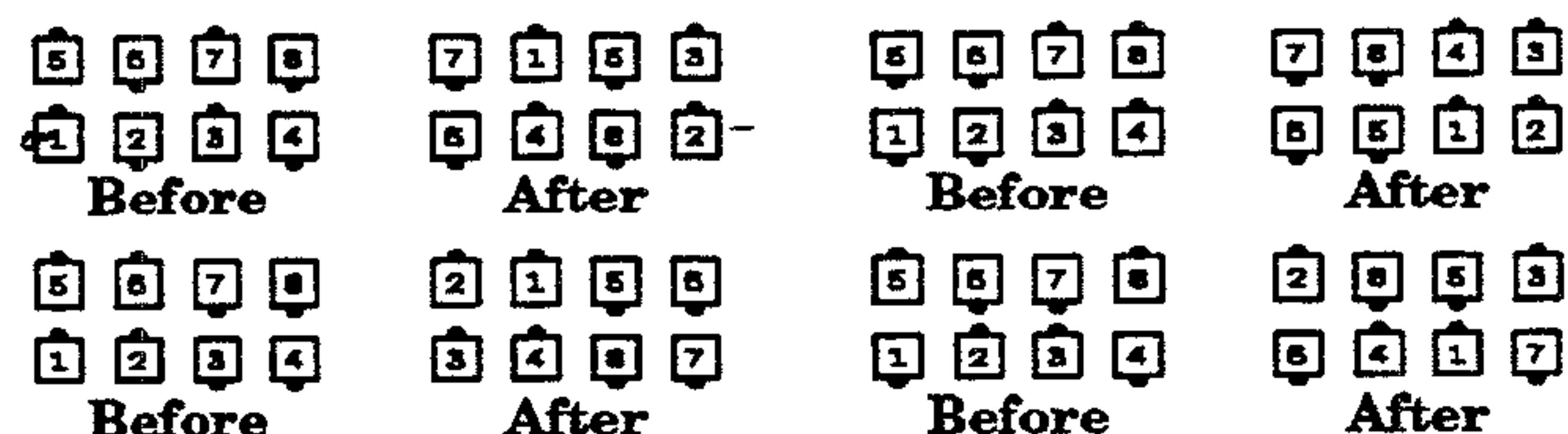
**Usage:** Uses to avoid: An "Anything" call that ends in facing couples or an inverted box.

**Get-outs:** F4o: Bend Line, Square Thru, on the 3rd hand, Touch ¼ & Cross, RLG.

**Cross-over Circulate. From general lines only:** Each dancer moves forward one spot along the circulate path shown below: A lead end Circulates to the far center spot in the same line; a lead center Circulates to the far end spot in the same line; a trailing end Circulates to the near center spot in the other line, and a trailing center Circulates to the near end spot in the other line. If two dancers are about to collide and they are facing the same direction, the belle goes in front of the beau; if they are facing each other, they pass right shoulders.



**Examples:**



**Teaching:** Hints for teachers: You can describe this as: Leads Cross Run as trailers Couples Circulate and Half Sashay as they go. However, it is far more effective to re-introduce the idea of circulate paths (already used at Mainstream), and use it to describe the call. Teach from 2-faced lines first. To move on to waves: get dancers in #3 or #4 2-faced lines (e.g. from #0 lines Pass Thru, Tag the Line Right). Have just the men Cross Over Circulate; do it twice; have them note the Circulate Path. Have the girls turn back but not move. Do it again. **Hints for learners:** From waves, point to the person you're crossing with. **Easy-success uses:** #1 & #2 waves; #0 2-faced lines

**Flow:** Bad Uses: After "Centers Run" (e.g., Swing Thru, Boys Run, Cross-over Circulate)

**Usage:** Accepted Uses: From waves, 2-faced lines, 3&1 lines. Uses to avoid: From facing lines (= Cross Trail Thru) Avoid factionalizing this call.



**Making it Easy:** from 0 2fl, Cross-over Circulate, Turn and Deal gives 0 8ch.

**Making it Challenging: Unusual uses:** 3&1 lines

**Get-outs:** W1c: Circulate, Cross-over circulate, AL

**Cut the Hourglass. From an hourglass:** The points slide together and Trade, while the others Hourglass Circulate. Ends in parallel lines or waves.

**Teaching: Hints for teachers:** Once the "Cut" idea is established by Cut the Diamond, this call is very easy. For very starters, make the girls the points and identify them as the cutters.

**Usage: Uses to avoid:** With a facing diamond.

**Correcting Misunderstandings:** The original very centers can't roll after this call.

**Get-outs:** W1c: Swing, Slip, Slide, Ladies ½ Circulate, Cut Hourglass, RLG.

**Cycle and Wheel. From a 3-and-1 line:** The dancers in the mini-wave do a Recycle while the couple does a Wheel And Deal. If the ends of the line are facing opposite directions, this will end in couples facing. If the ends are both facing the same direction, the right end must pass in front, to end in tandem couples.



**Teaching: Points to watch for:** When the ends are facing the same direction, it's difficult—but vital—to get them to pass right shoulders and to take the centers along.

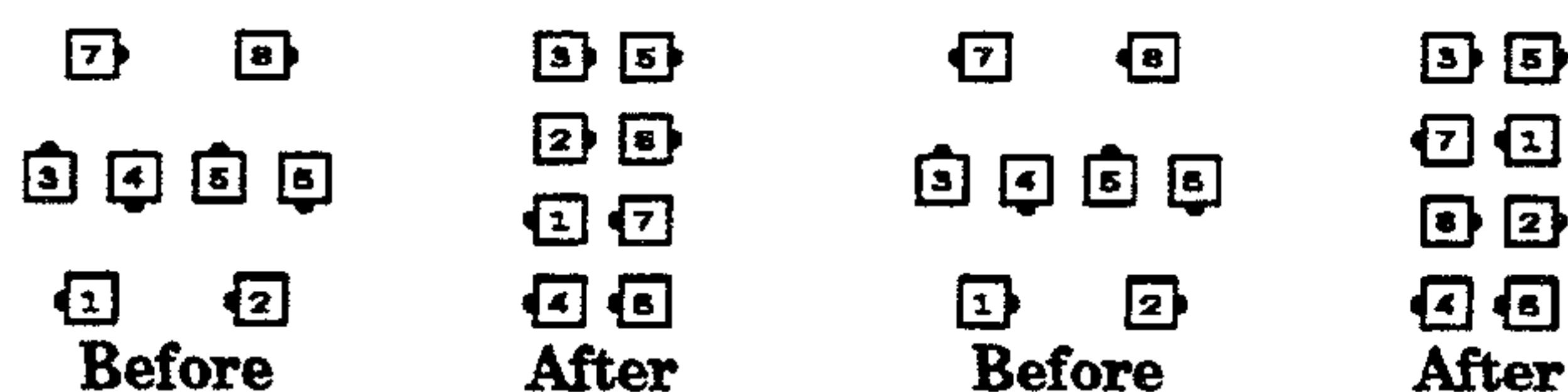
**Usage: Marginal Uses:** Both ends facing in. **Uses to avoid:** From waves, as replacement for recycle.(or 2fls)

**Making it Easy:** From 0F ladies walk & dodge.

**Making it Challenging: Unusual uses:** Both ends facing the same way—especially in.

**Get-outs:** L1p: Pass the Ocean, Swing Thru, Head man U-Turn Back, Cycle & Wheel, RLG.

**Diamond Chain Thru. From diamonds:** All Diamond Circulate, the very centers Trade, and Cast Off ¾ with the adjacent ends of the wave. Ends in waves or two-faced lines.



**Usage: Uses to avoid:** This is not done from point-to-point diamonds.

**Making it Challenging: Extensions:** The concept is also used from interlocked diamonds and triangles (C-1 usage).

**Get-outs:** F1p: Bend the Line, Rev Flutter, Dixie Style, Slip, Swing, Ctrs ¼ Thru, Diamond Chain Thru, RLG. L1r: Pass the Sea, Switch to Diamond, Diamond Chain Thru, Prom.

**Double Star Thru. From normal facing couples:** All Star Thru then Left Star Thru (the man uses his left hand, the lady uses her right hand, and the man goes around while the lady goes under). Ends in couples back-to-back.



**Notes:** This is different from "Star Thru, double".

**Teaching: Hints for learners:** The lady always goes under the arch. You'll be alternating hands as you do this call.

**Correcting Misunderstandings:** This is a 4-dancer call, rather than a "those who can" call: Calling "Double Star Thru" from #½ lines is poor.

**Get-outs:** L1p: Star Thru double, Double Star Thru & Roll, RLG.

**Ends Bend. From any formation with the ends in a line:** The ends do their part of a Bend the Line.

Note that dancers can Roll after this call.



**Teaching: Hints for teachers:** This can be described as half a Run. **Easy-success uses:** From #1 lines back-to-back: Ends Bend and Star Thru. **Points to watch for:** Make sure that the ends really step forward to end nose-to-nose at the end of the call.

**Flow: Good Uses:** After Pass Thru; with ends walking forward after prior call. **Bad Uses:** After Centers In.

**Usage: Uses to avoid:** From 2-faced lines, waves, or from ends facing in.

**Correcting Misunderstandings:** Some people believe that the ends, having bent, are far away from each other, rather than facing nose-to-nose.

**Get-outs:** P1o: DPT, Peel Off, Pass Thru, Ends bend, Split Sq Thru, RLG.

**Explode the Line. From a general line with the centers facing the same way:** The centers step forward as the ends slide together. Then all Quarter In and Right Pull By. Ends in couples back-to-back.

**Teaching: Hints for teachers:** For best results teach this as a Step and Slide then (all) Face In and Pull By. **Points to watch for:** The most difficult part of this call is to get the dancers to know who steps ahead.

**Usage: Uses to avoid:** From two-faced lines; From 3&1 lines with a mini-wave in the center.



**Explode and (Anything).** From a general line with both centers facing the same direction: The centers step ahead as the ends slide together. All Quarter In to make facing couples and do the "anything" call.

**Note:** The call "Explode" is not meant to be used alone; only as the preface in this call. It is not used as short-hand for "Explode the Line" or "Explode the Wave." After "Explode and," every dancer is able to Roll.

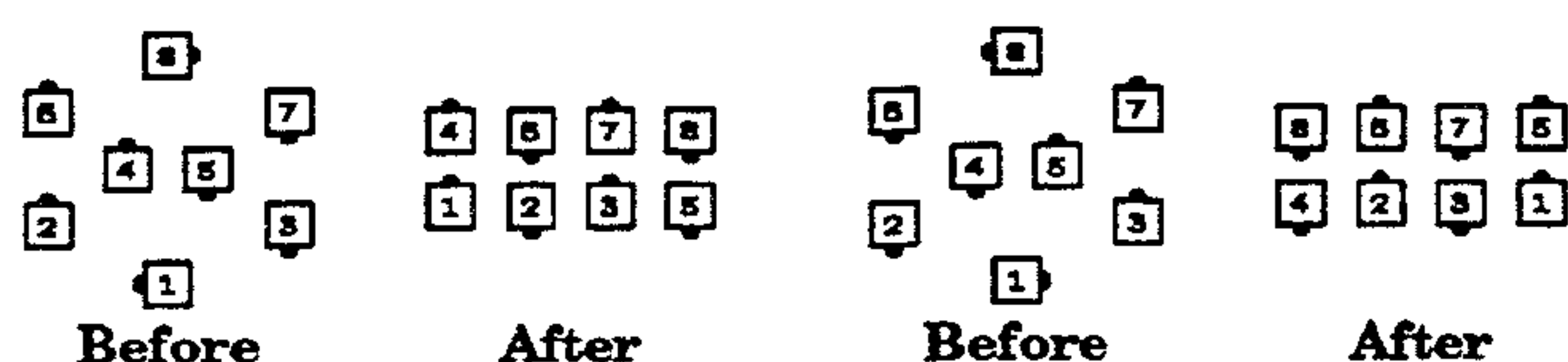
**Notes:** However, "Explode and—you're home!" is fine.

**Usage: Accepted Uses:** People often omit the word "and", e.g. "Explode Star Thru." **Uses to avoid:** Using "Explode" to mean "Explode and nothing."; From two-faced lines.

**Making it Challenging: Unusual uses:** 3&1 lines are unusual, esp. centers facing in.

**Get-outs:** W1p: Explode & Roll, RLG. B1c: Swing Thru, Spin the Top, Grand Swing Thru, Explode & RLG.

**Flip the Hourglass. From an hourglass:** The points Run to the nearest center ("Flip in" as for Flip the Diamond), while the others Hourglass Circulate.



**Usage: Uses to avoid:** From a facing diamond in the center.

**Making it Challenging: Unusual uses:** Both points facing out, or in.

**Correcting Misunderstandings:** The original very centers can't roll after this call.

**Get-outs:** F1c: Ctrs ½ Circulate, Flip Hrglass, RLG

**Fractional Tops. From a thar or wrong-way thar:** All Arm Turn ½, then the centers turn their star, as the outsides move forward around their circle, and for—

**Quarter Top:** end upon meeting the first dancer.

**Half a Top:** end upon meeting the second dancer.

**Three Quarter Top:** end upon meeting the third dancer.

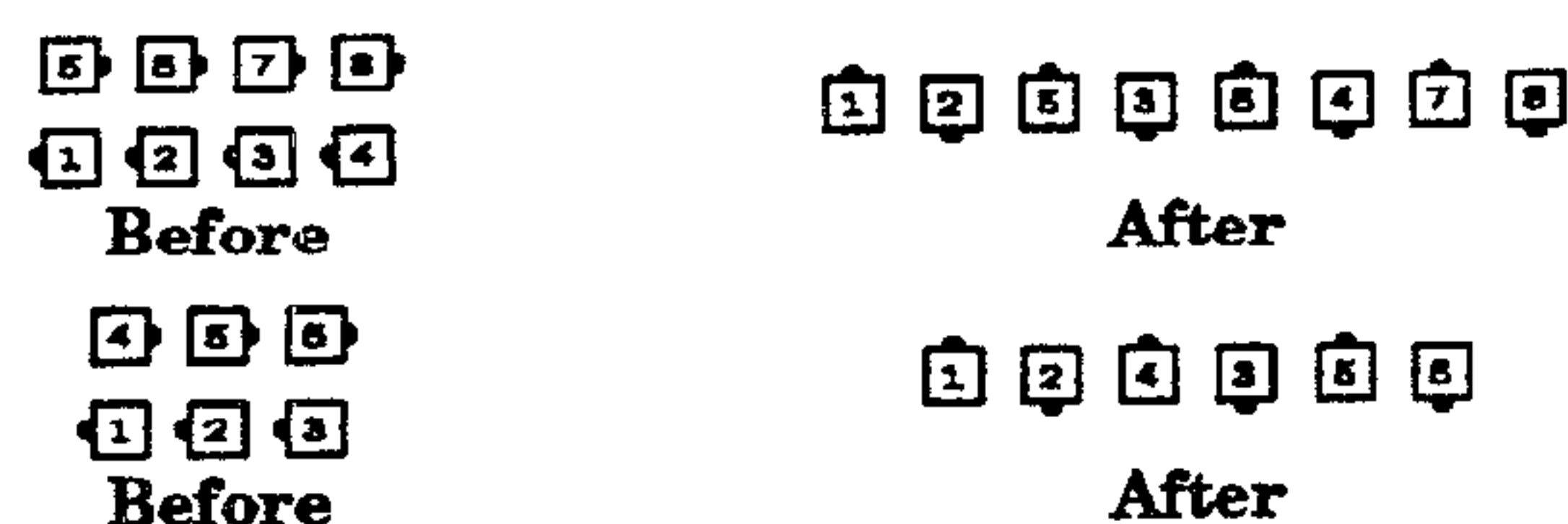
Ends in a thar or wrong-way thar.

**Teaching: Points to watch for:** The outsides often forget to move up as the centers star.

**Get-outs:** AL, ¾ Top, ½ Top, ¼ Top, ½ Top, RLG.

**Grand Quarter Thru. From right-hand columns only:** All Turn ¼ by the Right, and those who can Turn ½ by the Left.

**Grand ¾ Thru:** All Turn by the Right ¾, and those who can Turn by the Left ½.



**Teaching: Points to watch for:** Once dancers do this call, it often requires special help to get them to do a regular Quarter Thru from columns.

**Half Breed Thru. From facing couples, each composed of a man and a lady:** All Right Pull By. Those dancers (if any) in a normal couple Courtesy Turn to end facing the other couple. Those in a half-sashayed couple Backtrack. Ends in normal facing couples.

**Usage: Uses to avoid:** #1 & #2 facing lines.

**Correcting Misunderstandings:** It is not permissible to call this with two men in a couple facing two ladies.

**Horseshoe Turn. From anywhere the outsides can Cloverleaf and the centers can Partner Tag (e.g., completed double pass thru):** Clover and the centers Partner Tag.

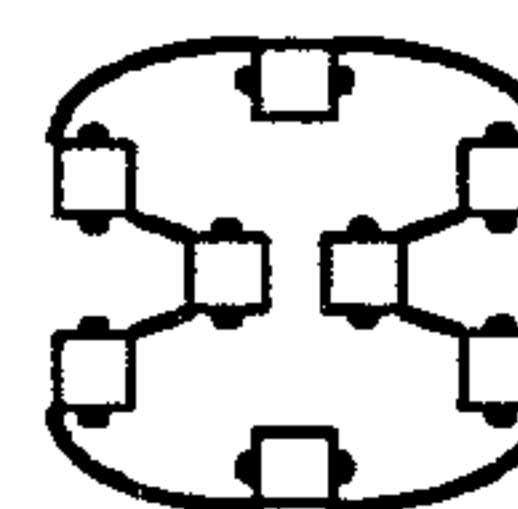
**Notes:** Dancers often shout "Achoo!"

**Teaching: Points to watch for:** The center dancers will sometimes try to Cloverleaf also, esp. if they're facing out.

**Correcting Misunderstandings:** Note that this call is *not* allowed from T-bones with centers in lines facing out and ends as columns facing in. The Cloverleafers must be both ends and outfacers.

**Get-outs:** [Heads Star Thru] P2p: DPT, Horseshoe Turn, AL.

**Hourglass Circulate. From an hourglass:** Each dancer does a Circulate by moving forward one position in the hourglass, to take that dancer's place. Dancers move along the path shown below:



Points become centers, and centers become points. Also, the diamond dancers move to the box, and the box dancers move to the diamond.

**Teaching: Hints for teachers:** Tell each dancer to move up to the next person's spot in the hourglass, taking his footsteps. During this call, everyone keeps the same shoulder toward the center of the set. This is a good call for using a demonstration square. **Hints**



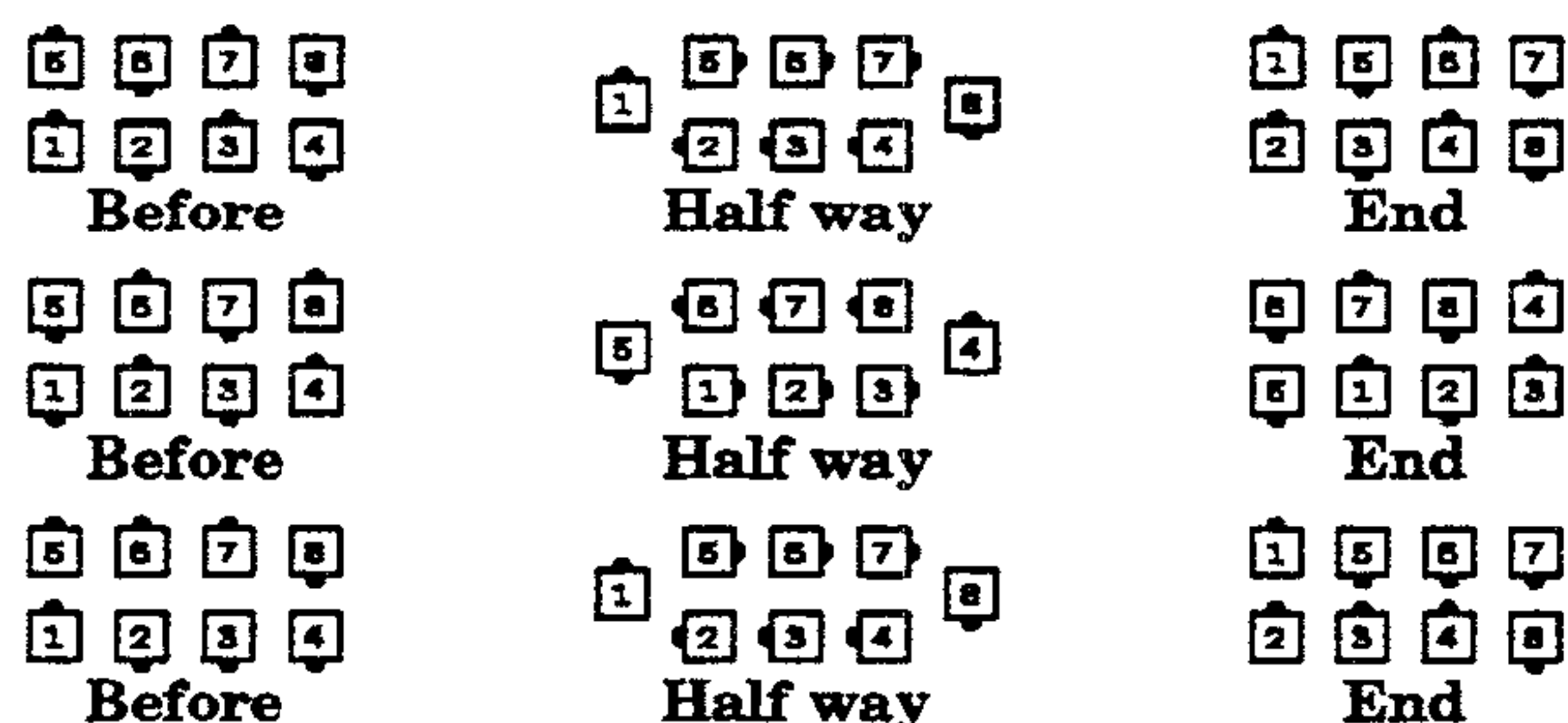
**for learners:** Spot where you're going before you move.

**Usage: Uses to avoid:** From facing diamond, or with points facing the same way. From other than an hourglass (e.g., the ends of waves), except for teaching.

**Making it Challenging: Unusual uses:** Identify the diamond dancers & have them work, e.g. "Switch to an Hourglass, Flip the Diamond." Just some people do it; e.g., having the ends of waves only Hourglass Circulate.

**In-Roll Circulate.** From general lines, with the ends forming a tandem: In each line, the end facing in Circulates. Meanwhile, each of the other dancers (in a single, smooth motion) faces the vacated spot, steps forward, and turns another  $\frac{1}{4}$  the same way he first turned. Ends back in parallel lines or waves.

The non-circulators' part is a single motion, rather than a 3-part move. This call can be fractionalized into halves, as shown below.



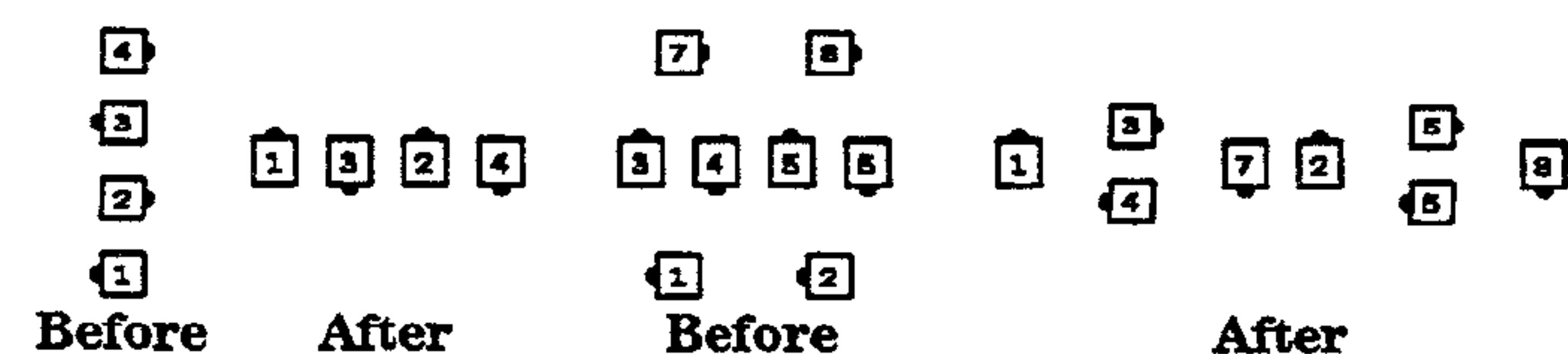
**Teaching: Hints for teachers:** Cue the non-circulators' part as a "Run (or Flip) toward the vacated spot." This captures the idea of a single, flowing motion. Another good cue is to have them move as in Turn & Deal.

**Usage: Uses to avoid:** With both ends facing in, unless you teach the "preferred" concept.

**Making it Challenging: Extensions:** If both ends are facing in, you can identify one end to do the Circulate, e.g., "Prefer the Girl, In-roll Circulate."

**Get-outs:** L1p: R & L Thru, Pass the Ocean, In-Roll Circulate twice, RLG

**Lock It.** From any line or diamond, with the centers in a mini-wave only: Centers Arm Turn  $\frac{1}{4}$ , while the ends move up around a quarter circle, as in Fan the Top.



**Usage: Accepted Uses:** Waves are most common. **Marginal Uses:** Two-faced lines are used occasionally, but aren't great creative choreo.

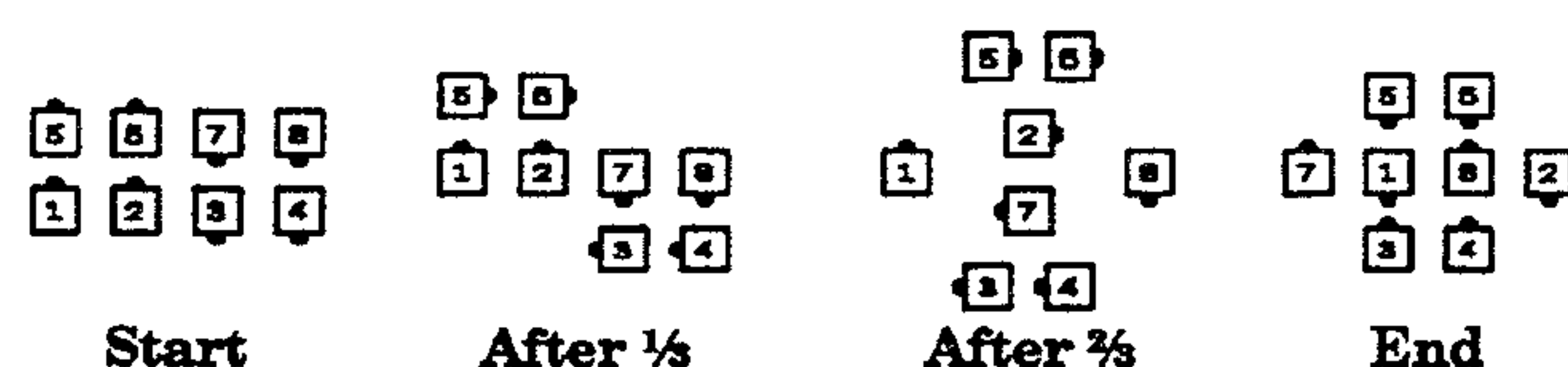
**Making it Easy:** From diamonds, it's a good idea to say "In your diamond, Lock It", to avoid having the center wave do the Lock It.

**Making it Challenging: Unusual uses:** From diamonds (rare); results in point-to-point diamonds & vice versa.

**Correcting Misunderstandings:** It is not correct to call this when the centers are facing the same way (yes, they can Partner Hinge, but it's an Arm Turn.)

**Get-outs:** B1p: Pass the Ocean, Left Swing Thru, Lock It, RLG. B3r: Spin the Top, Lock It, RLG.

**Mini-Busy.** From parallel two-faced lines: The trailing couples Extend, have the center two Hinge, and Flip the Diamond. Meanwhile, the lead couples (working around the outside) Face In, step forward one spot, and Face In. Ends in a quarter-tag formation. This call has three parts, as illustrated below:



**Mix.** From a general line: Centers Cross Run, then the new centers Trade.

**Teaching: Hints for teachers:** From R-H waves, make sure each center passes the other end *nose-to-nose*—some people try to pass behind the ends (in an S-shaped path), and wind up facing the wrong way. The ends tend to Cross Run (as in Trade the Wave).

**Hints for learners:** If you're a center, be careful to do the Cross Run properly; if you're an end slide crisply to the center *without turning*, touch hands with the other center, then Trade.

**Usage: Uses to avoid:** 1-faced line; not cute.

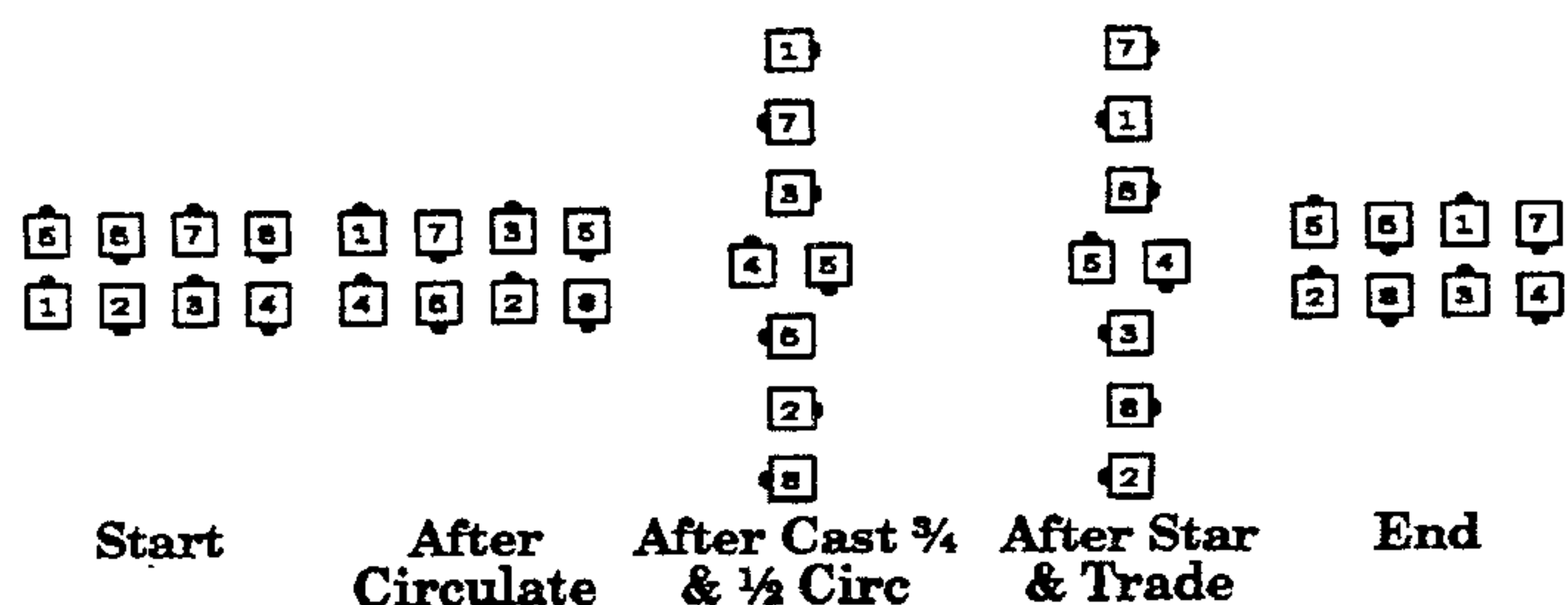
**Making it Challenging: Unusual uses:** From 2-faced lines is uncommon; 3 & 1 lines is quite rare. "Swing and Mix" from left-hand waves: It's Swing, followed by Mix.

**Correcting Misunderstandings:** The call "Swing & Mix" does not always start with the right hand.

**Get-outs:** L1c: Pass the Ocean, Mix, AL. L2p: RLT, Dixie Style, Slip, Swing & Mix, RLG.

**Motivate.** From waves: All Circulate. The centers of each wave Cast  $\frac{3}{4}$ , while the ends  $\frac{1}{2}$  Circulate. This creates a star between two mini-waves. The star Turns half, while those in the mini-waves Trade. Those who meet Cast  $\frac{3}{4}$ , while the others move up (as in Hourglass Circulate) to become the ends of parallel waves.





**Notes:** This one of the more difficult calls on the list but nevertheless, one of the most popular.

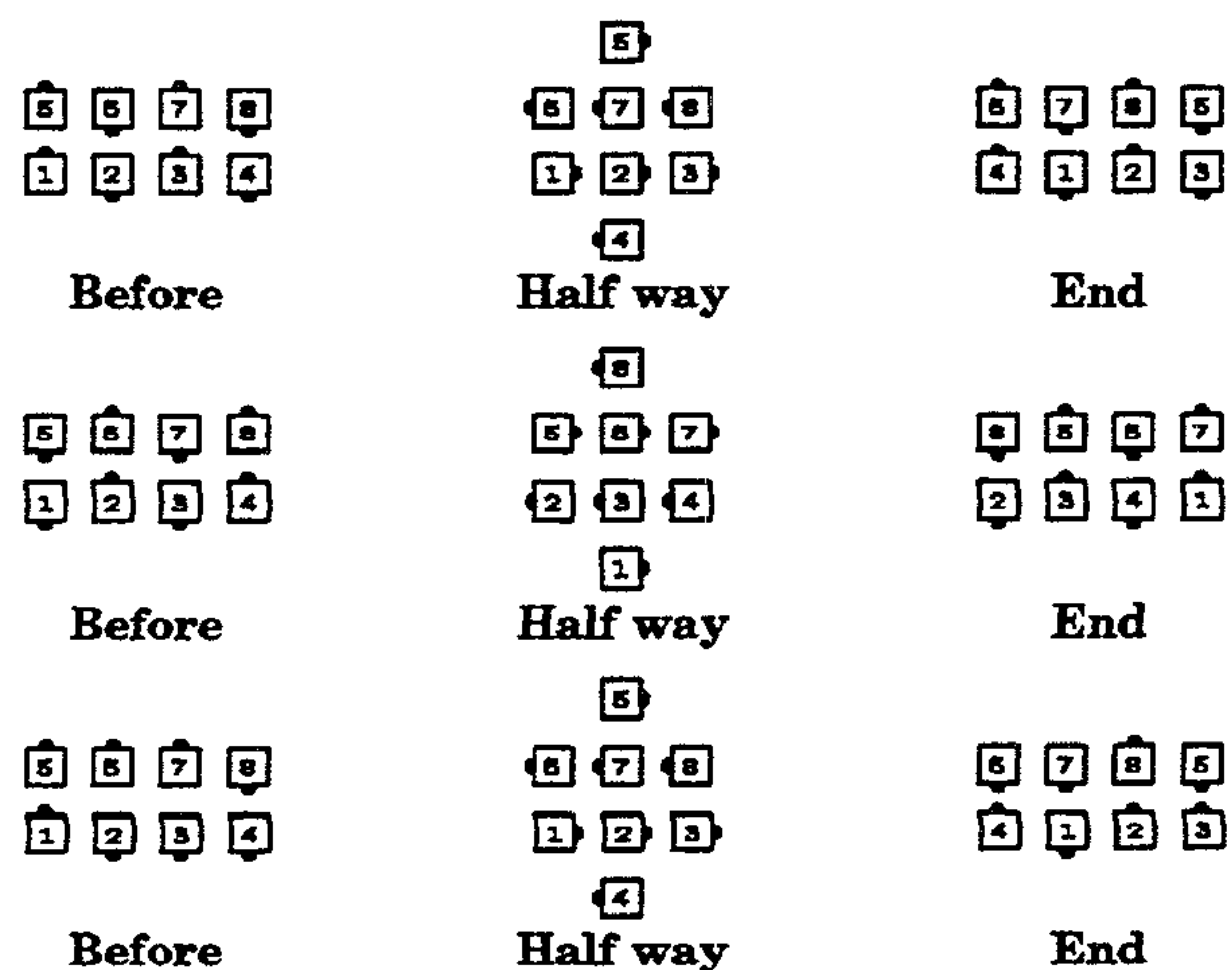
**Teaching: Hints for teachers:** The first Circulate is the hardest! Make sure dancers do it, and *then* do the next  $\frac{1}{2}$  Circulate. "Motivate, Single Hinge, Motivate" gives practice in many parts easily. **Hints for learners:** With calls this complicated, teamwork is a must. Rather than just walking through your own part, make sure you work with the others: After the  $\frac{1}{2}$  Circulate, pause briefly to make sure you know what to do next. If you're in the star, don't move until all 4 of you see the star; if you're on the outside, wait 'til the person you're trading with makes firm hand contact—and if you're going to do that final Cast Off  $\frac{3}{4}$ , don't move until the center comes to you and makes firm hand contact. Wandering will lose everything. **Points to watch for:** The people who do the final Cast Off  $\frac{3}{4}$  with the very centers tend to keep moving rather than waiting. As a result, they're often out of position, miss the Cast Off, and get lost.

**Making it Challenging: Unusual uses:** Have the centers Box Counter Rotate first. **Extensions:** "... Turn the Star  $\frac{1}{4}$ "

**Get-outs:** W1p: Circulate, Motivate, turn the Star  $\frac{1}{4}$ , RLG.

**Out-Roll Circulate. From general lines, with the ends forming a tandem:** In each line, the end facing out Circulates. Meanwhile, each of the other dancers, in a single, smooth motion, faces the vacated spot, takes a step forward, and turns another  $\frac{1}{4}$  in the same direction he first turned. Ends back in parallel waves or lines.

The non-circulators' part is a single motion, rather than a 3-part move. This call can be fractionalized into halves, as shown:



**Teaching: Hints for teachers:** You can describe the non-circulators' part as a "Run toward the vacated spot." This captures the idea of a single, flowing motion for them.

**Usage: Uses to avoid:** With both ends facing out, unless you teach the "preferred" concept.

**Making it Easy:** From #1 or #2 waves makes cueing easy.

**Making it Challenging: Unusual uses:** Left-hand waves are rare; Other formations are very rare.

**Extensions:** " $\frac{1}{2}$  Out-Roll Circulate," or "Out-Roll Circulate  $1\frac{1}{2}$ ." (very difficult). If both ends are facing out, you can identify one end to do the Circulate, e.g., "Prefer the Girl, Out-roll Circulate."

**Correcting Misunderstandings:** The non-circulators' part is *not* Run

**Get-outs:** L1p: Pass the Ocean, Out-Roll Circulate twice, RLG.

**Pair Off. From a static square:** Those designated step forward to face another dancer directly, then Face Out.

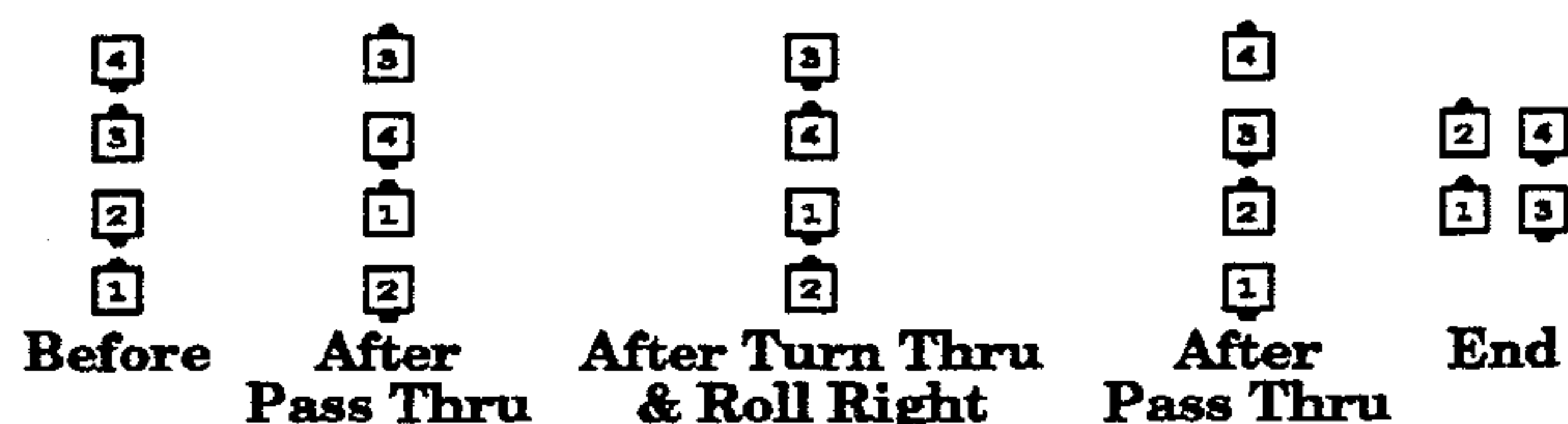
**From eight chain thru and lines:** All Face Out. From eight chain thru, ends in lines back to back; from lines, ends in completed double pass thru.

**Flow: Good Uses:** From lines: "Pair Off, Peel Off, Bend the Line."

**Usage: Accepted Uses:** From static set. **Uses to avoid:** As a replacement for Quarter Out.

**Get-outs:** SS: Heads Pair Off, All Pair Off & Roll, RLG.

**Pass and Roll. From single eight chain thru:** All Pass Thru; the centers Turn Thru, while the outsides do a right-face U-Turn Back. All Pass Thru, and the centers Pass Thru as the outsides do a Right Roll to a Wave to meet the centers. Ends in parallel mini-waves.



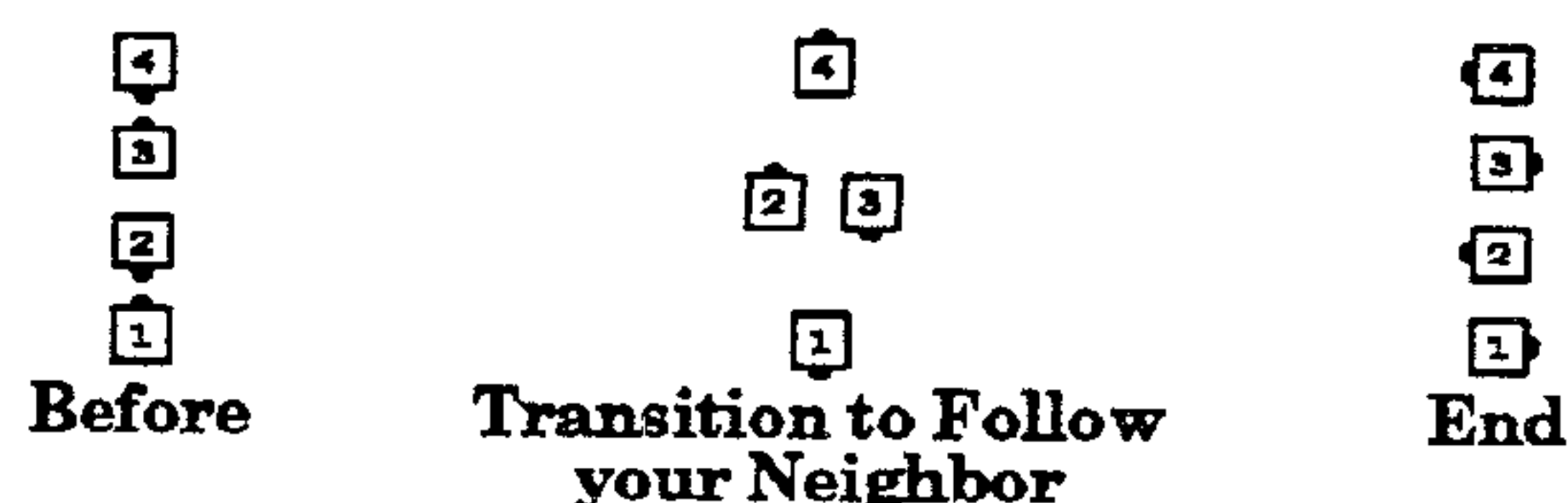
**Teaching: Hints for teachers:** From a box circulate, this call is exactly Scoot Back, Box Circulate—use that to get the dancers familiar with the flow of the call. With the boys facing in, cue, "Boys are the Scooters." For 8 chain thru, start in a #1, and use the same cue.

**Get-outs:** W3r:  $\frac{3}{4}$  Thru, Pass & Roll, RLG.

**Pass and Roll Your Neighbor. From single eight chain thru:** All Pass Thru. The centers Turn Thru while the outsides do a right-face U-Turn Back. All Pass Thru, and the centers Touch  $\frac{3}{4}$  while the outsides finish as in Follow Your Neighbor (Fold



right, Roll, and step slightly forward). Ends in a left-hand wave.



**Teaching: Hints for teachers:** From box circulate, this is equal to Scoot Back, Follow Your Neighbor.

**Usage: Accepted Uses:** From Single eight chain thru; From R-H box circulate. **Marginal Uses:** Uses to avoid: From L-H box circulate.

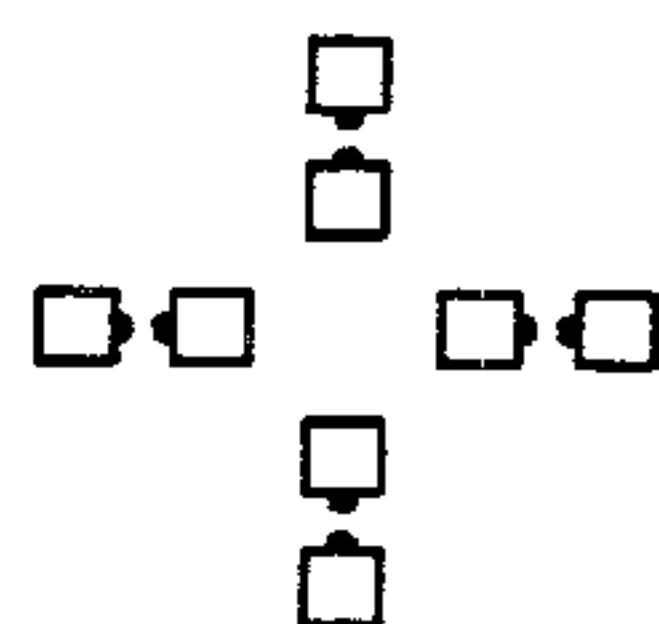
**Making it Challenging: Unusual uses:** From other than #1 or #2 arrangements (mildly unusual).

**Get-outs:** L1p: Pass Thru, Chase Right, Single Wheel, Pass & Roll your Neighbor & Spread, RLG.

**Pass In. From facing dancers (e.g., facing lines, or eight chain thru):** All Pass Thru and Face In.



Note that the dancers in the formation shown below cannot Face In after the Pass Thru, and so cannot Pass In.



**Teaching: Points to watch for:** Dancers have trouble distinguishing between the "In" facing directions of Pass In and 1/4 In—from 8 chain thru they're the same; from lines they're different.

**Get-outs:** B1c: R & L Thru, Pass In twice, outsides Roll, RLG.

**Pass Out. From facing dancers (e.g., facing lines, or eight chain thru):** All Pass Thru and Face Out.



Note that the people in the bottom diagram shown under Pass In—those who could not do the Pass In—also cannot Pass Out.

**Notes:** Dancers sometimes do a simulated collapse in response to this call. No medics required.

**Teaching: Points to watch for:** The comments on Pass In apply equally here.

**Flow: Bad Uses:** Followed by Peel Off, Peel & Trail, etc.

**Get-outs:** F1p: Slip, Couples Circulate, Ferris Wheel & Spread, Pass Out, Track 2, RLG.

**Pass the Sea. From facing couples:** All Pass Thru, Quarter In, and Left Touch.

3 4

1 2

Before

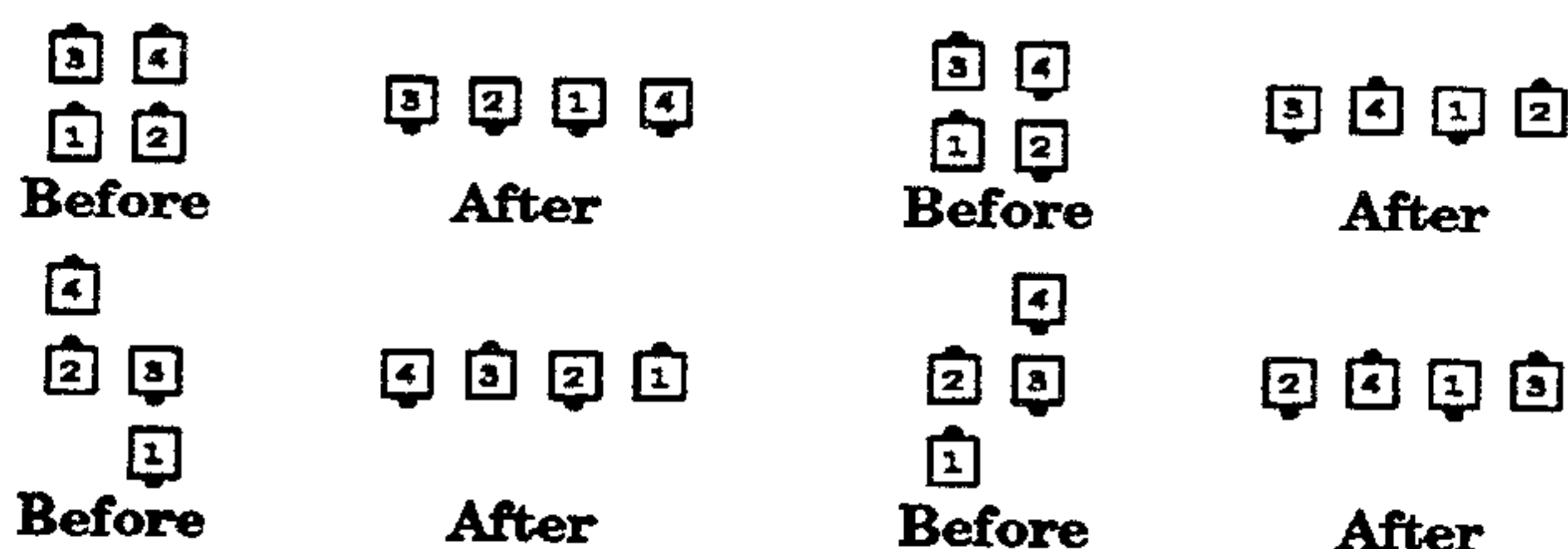
4 2 3 1

After

**Usage:** Uses to avoid: From waves (esp. L-H waves).

**Get-outs:** L1p: Pass the Sea, Swing & Mix, RLG. L2c: Pass the Sea, AL.

**Peel and Trail. From anywhere a Peel Off is possible (e.g., completed double pass thru, columns):** The leads do their part of Peel Off as the trailers do their part of Trail Off. Note that for the trailers in a box circulate formation, the Trail Off is a Step Forward and Arm Turn Half with each other; for the trailers in a Z, it is Step Forward (if necessary) and Arm Turn Half.



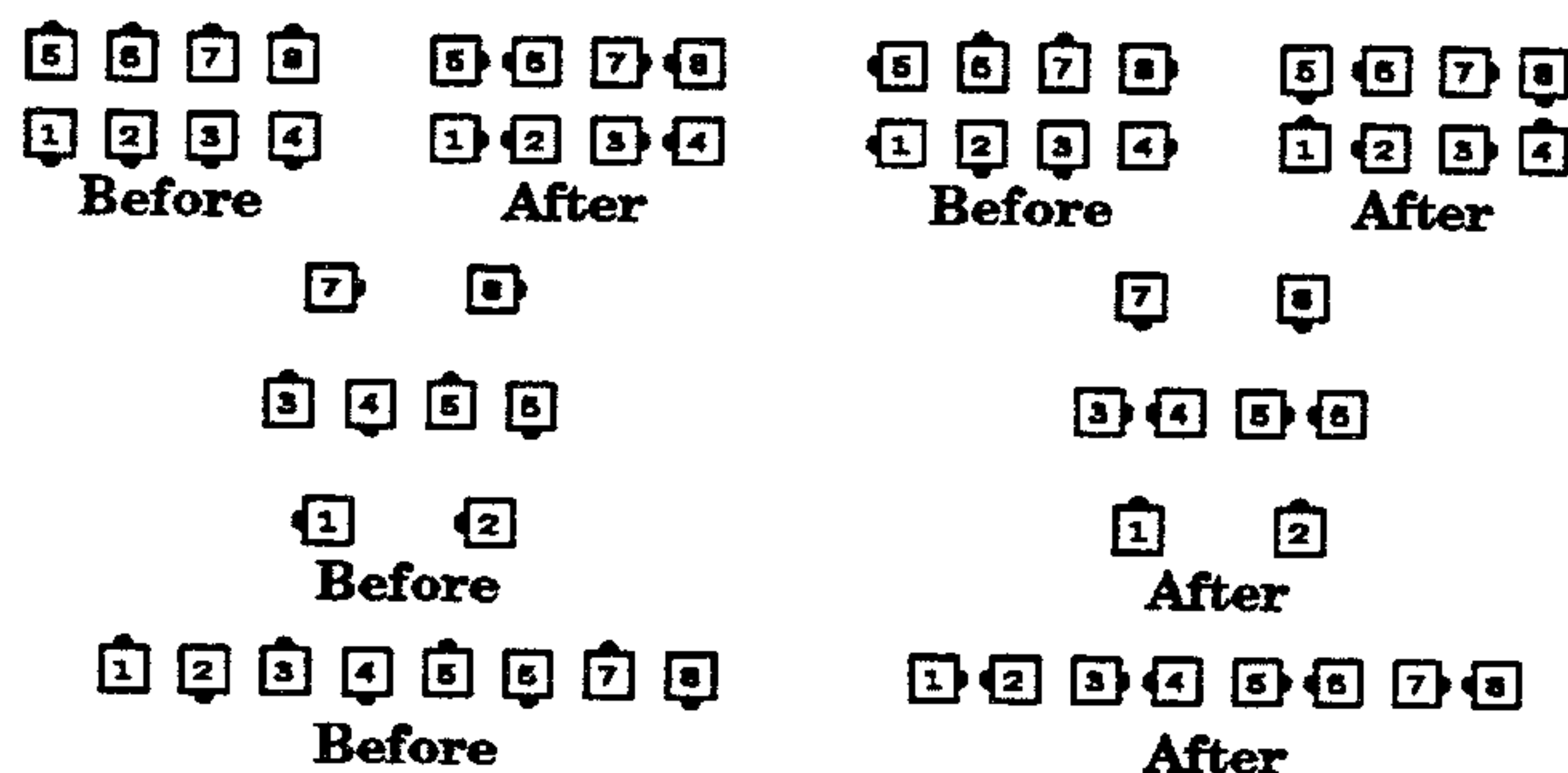
**Notes:** Always ends in a line or wave.

**Teaching: Easy-success uses:** Starting from a L-H box circulate with boys in the lead; the end result is a normal wave, and the Trade for the girls is a simple left-hand trade.

**Correcting Misunderstandings:** Even from a Z, the result is a line.

**Get-outs:** F2p: Slip, Bend the Line & Roll, Peel & Trail, RLG!

**Quarter In. From anywhere "partner" is defined, or the call Face In can be done:** Turn 1/4 in place to face your partner. If you have no partner (as in a diamond), then Face In toward the center of your half of the set.



**Notes:** In the tidal wave above, note that the dancers face their "partners," rather than the center of their half of the set.

**Teaching: Hints for teachers:** This is a facing command only—dancers don't move, just turn in place. **Points to watch for:** The difference between "Pass Thru, Quarter In", and "Pass In."

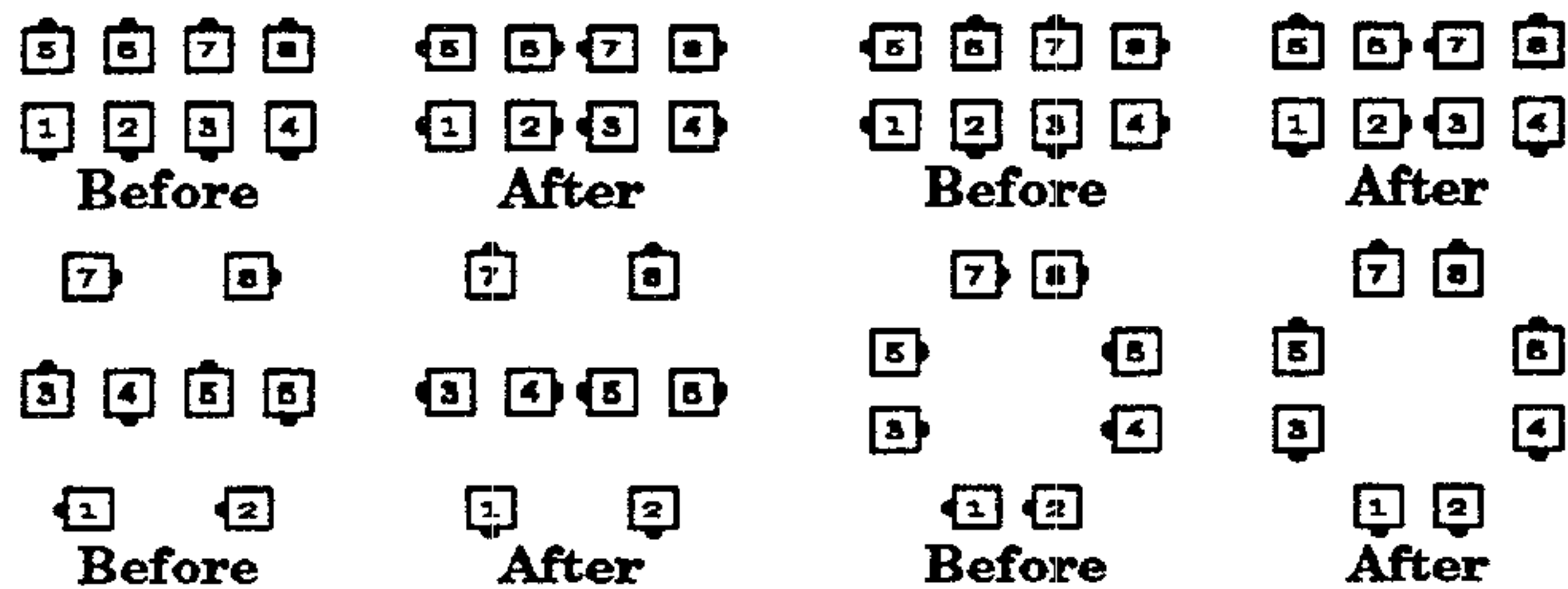
**Usage: Marginal Uses:** Partners can be T-boned, so you don't wind up facing your original partner after the call.



**Making it Challenging: Unusual uses:** From T-bone formations, so you don't wind up facing your original partner after the call.

**Get-outs:** L1p: Quarter In, RLG.

**Quarter Out.** From anywhere "partner" is defined or the call Face Out can be done: Turn  $\frac{1}{4}$  in place, turning away from your partner. If you have no partner (as in single file promenade), then Face Out from the center of your half of the set.



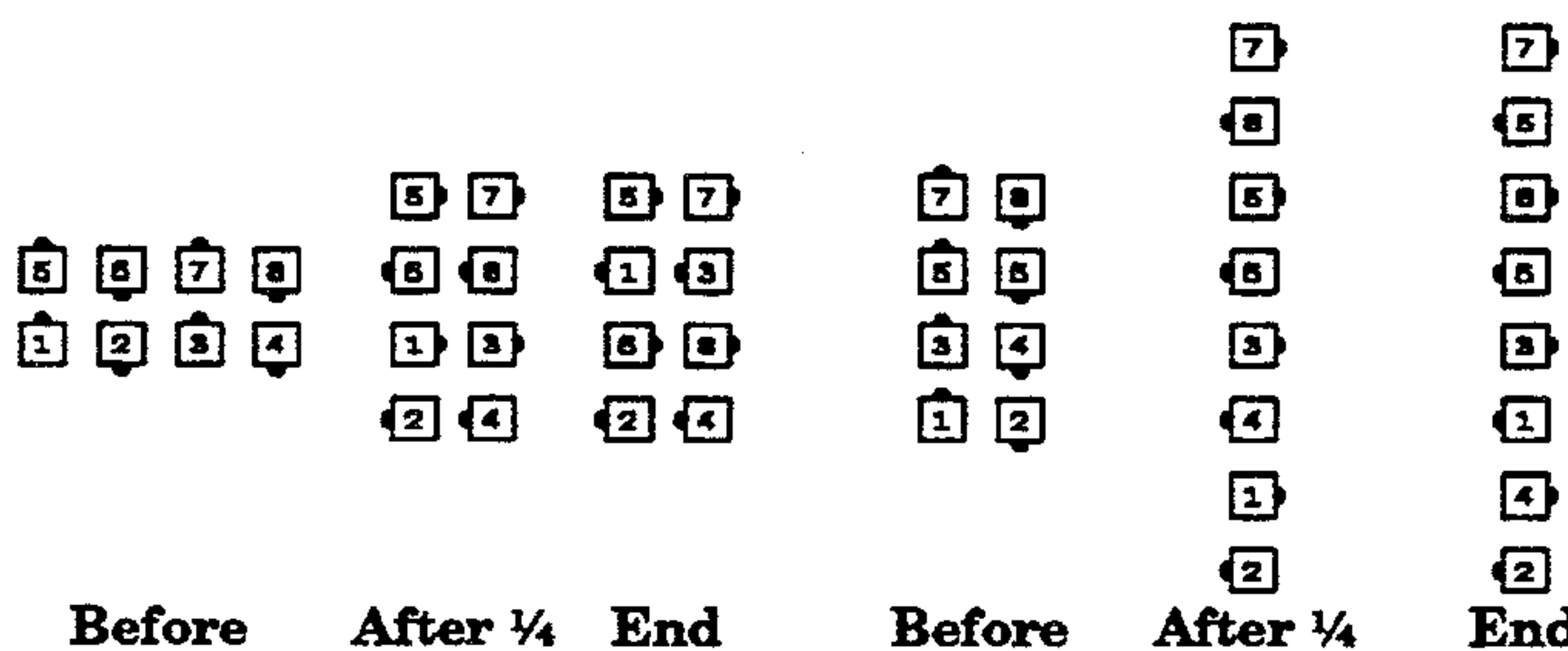
**Notes:** Comments for Quarter In also apply here.

**Usage: Uses to avoid:** As a gimmick with the calls Pass Out, Pass In, and Quarter In.

**Get-outs:** L1p: Quarter Out, AL.

**Quarter Thru.** From any appropriate 4-dancer formation (e.g., right-hand box circulate, left-hand facing diamonds): Those who can Cast Off  $\frac{1}{4}$  by the Right, then those who can Trade by the Left. There must be dancers who can do each part—the call is not legal, say, from a tidal wave.

If there are two side-by-side formations each of which can do the call, dancers don't move from one to the other. From parallel columns, for example, each of the two box circulate formations does the call independently.



**Teaching: Hints for teachers:** Teach in 2-couple sets with same sex as leaders (and same sex as trailers). This avoids the problem of overshoot. Use #1 or #2 waves for first use in 8-dancer set-ups. **Points to watch for:** Dancers tend, at first, to overshoot on the initial  $\frac{1}{4}$  turn.

**Usage: Marginal Uses:** From left-hand waves is a gimmick; From columns.

**Making it Challenging: Unusual uses:** From a thar, wrong-way thar, or Alamo ring.

**Get-outs:** AL Alamo Style, Swing Thru,  $\frac{1}{4}$  Thru, RLG.

**Recycle. From facing couples only:** The beaus step forward until they are side-by-side, while doing a U-Turn Back, turning toward each other. Meanwhile, the belles Veer Left and join right hands with the original beaus. Ends in a right-hand wave; the beaus finish as centers of the wave, and the belles finish as ends.



**Notes:** This is often cued, "Facing Recycle." This is a crutch—the name of the call is simply Recycle. You can't fractionalize this call from facing couples.

**Teaching: Hints for teachers:** Starting with either a wave or facing couples doing the call Recycle four times gives all dancers a chance at all positions—a good teaching ploy with good flow.

**Flow: Bad Uses:** After Recycle from left-hand waves; After any right-circling Sweep  $\frac{1}{4}$ .

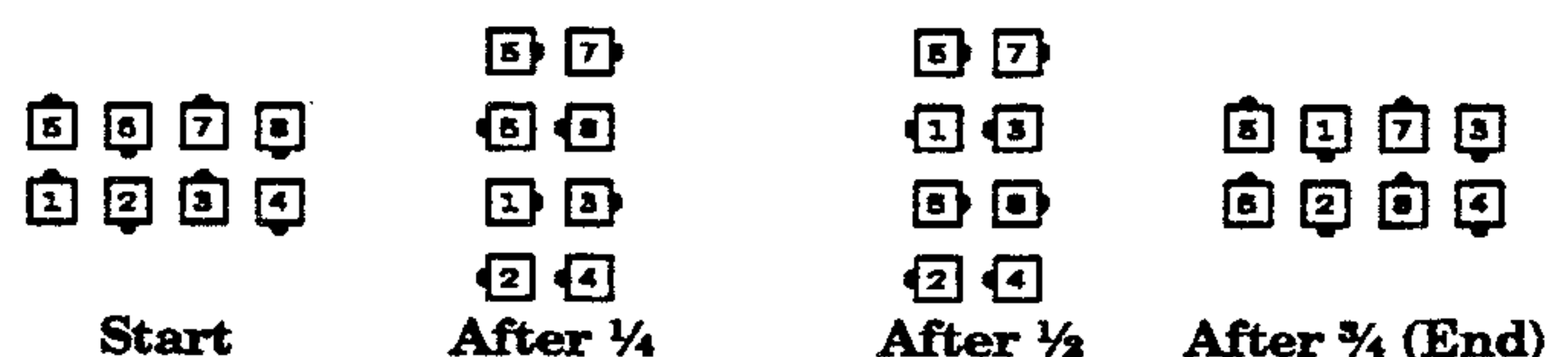
**Usage: Uses to avoid:** "Do sa do, Recycle" is gratuitously confusing.

**Get-outs:** L1p: Pass the Ocean, Recycle twice, RLG.

**Remake the (Setup).** From any appropriate (e.g., box circulate, columns). [At Advanced, a specific formation must be named, e.g., "Remake the Waves.": If a specific formation is named, as in "Remake the Waves," this is an any-hand call: Within the named formation, all those who can Arm Turn  $\frac{1}{4}$ , then those who can Arm Turn by the other arm  $\frac{1}{2}$ , and then those who can Arm Turn by the original arm  $\frac{3}{4}$ . There must be dancers who do the Turn by the other arm.

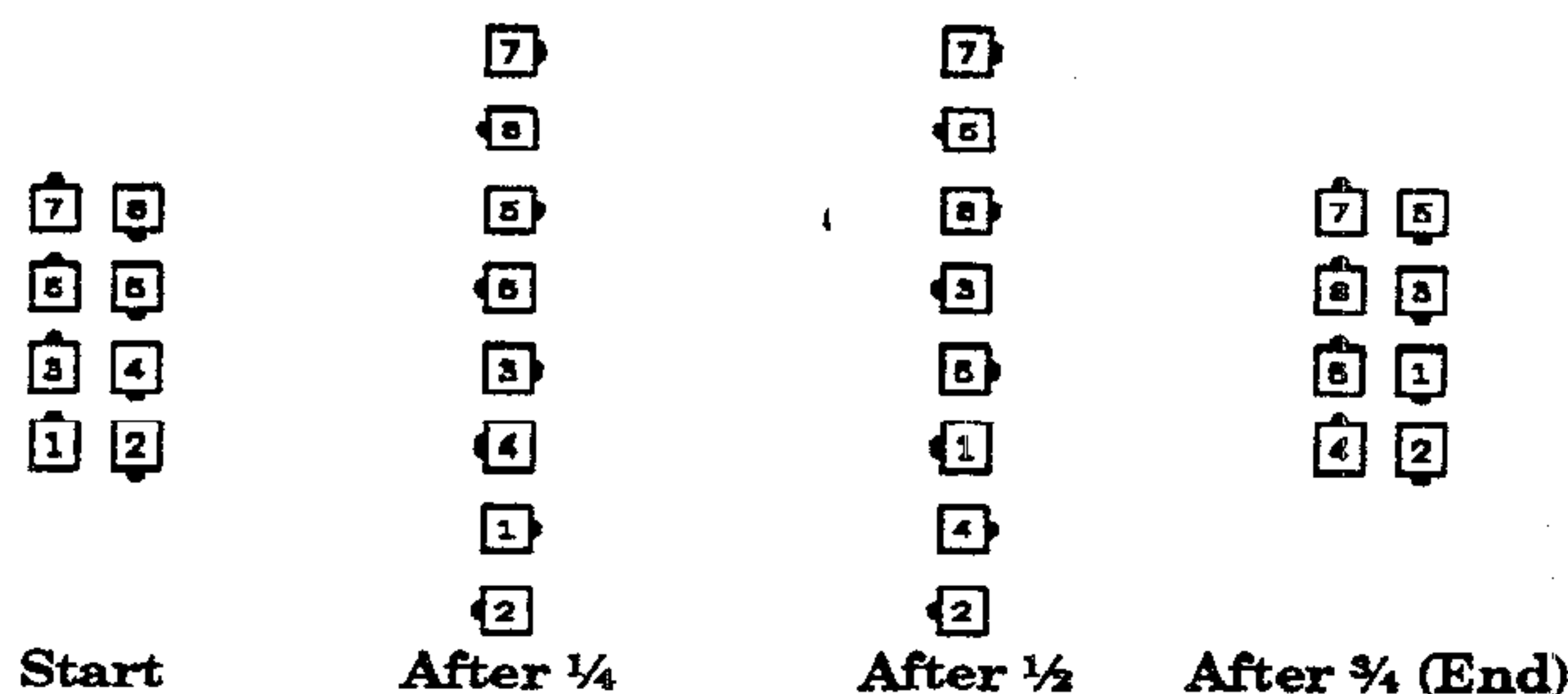
If no specific formation is named (i.e., the caller calls "Remake the Setup"), this is a right-hand-first call: Those who can Turn by the Right  $\frac{1}{4}$ , then those who can Turn by the Left  $\frac{1}{2}$ , then those who can Turn by the Right  $\frac{3}{4}$ . There must be dancers who do the Turn by the Left.

**Remake the Waves:**

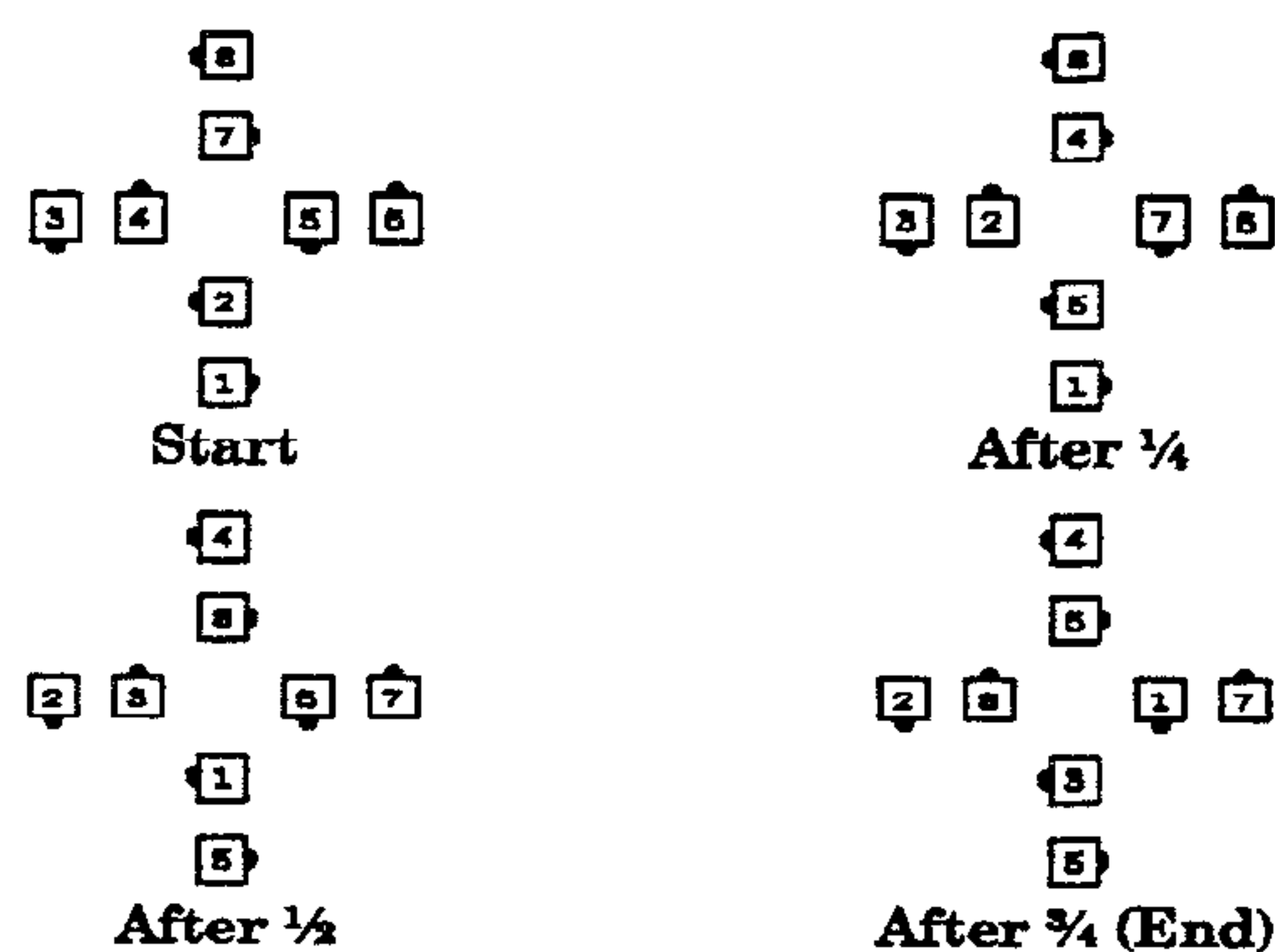




**Remake the Setup:**



**Remake the Setup (note right-hand start):**



**Notes:** If you want dancers to start with the left hand, you can say "Left Remake...". However, if you specify a formation, you don't strictly need to say that.

**Usage:** Marginal Uses: "Remake the Setup" from a thar is a gimmick. **Uses to avoid:** Using "Remake," meaning "Remake the Setup" or "Remake the Box."

**Correcting Misunderstandings:** If a formation is named, not everyone need be able to do the initial arm turn. If no formation is named, this is not a 4-person call (See the column example).

**Right Roll to a Wave. From dancers back-to-back, or a tandem:** The leads right-face U-Turn Back, and all Touch.

**Teaching:** Hints for learners: If you're a trailer, and there's a lead rolling right to you, don't forget to step forward.

**Making it Easy:** Set it up so you can name the leaders, e.g., "Men, Right Roll To a Wave."

**Making it Challenging:** Unusual uses: From columns, twice gives tidal wave; From 3&1 lines or columns.

**Get-outs:** B1p: Pass Thru, Right Roll to a Wave, RLG. B1c: Pass Thru, Right Roll to a Wave, Extend, RLG.

**Left Roll to a Wave. From dancers back-to-back, or a tandem:** The leads left-face U-Turn Back, and all Left Touch.

**Teaching:** Hints for learners: If you're a trailer, and there's a lead rolling left to you, don't forget to step forward.

**Flow:** Bad Uses: After Turn Thru.

**Get-outs:** B1c: Slide Thru & Roll, Pass Thru, Left Roll, AL.

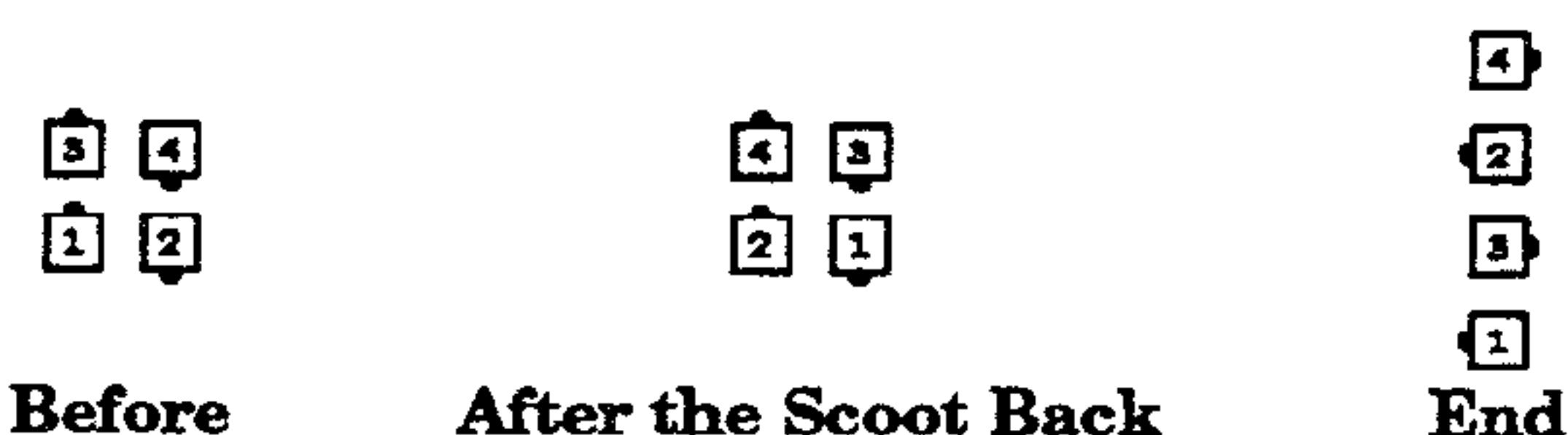
**Scoot and Dodge. From box circulate only:** The trailers Scoot Back, while the leaders Dodge (as in Walk and Dodge).

**Flow:** Good Uses: From R-H formation, followed by Chase Right (likewise L-H formation & Left Chase).

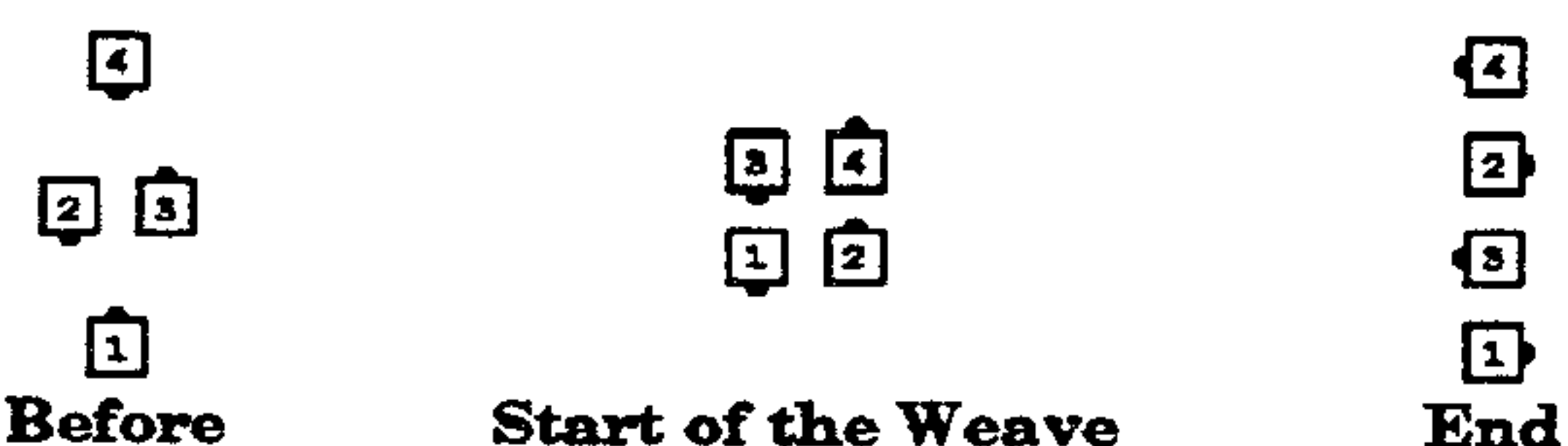
**Bad Uses:** Followed by Tag the Line

**Get-outs:** L1p: Touch 1/4, Scoot & Dodge, AL. L1p: Touch 1/4, All 8 Circulate, Scoot & Dodge, RLG.

**Scoot and Weave. From right-(left-) hand box circulate only:** Scoot Back. Those facing in Left (Right) Touch 1/4 with each other, while those facing out Quarter Right (Left). Ends in a wave.



**From single quarter tag:** Extend, Trade, and then Weave the same way you would from box circulate.



**Notes:** From a box circulate this is equivalent to Scoot Back plus 1/4 Thru. From a 1/4 tag it is equivalent to Extend plus 3/4 Thru.

**Teaching:** Hints for teachers: Use #1 or #2 waves or 1/4 tag, and name "scooters" & "weavers" by sex.

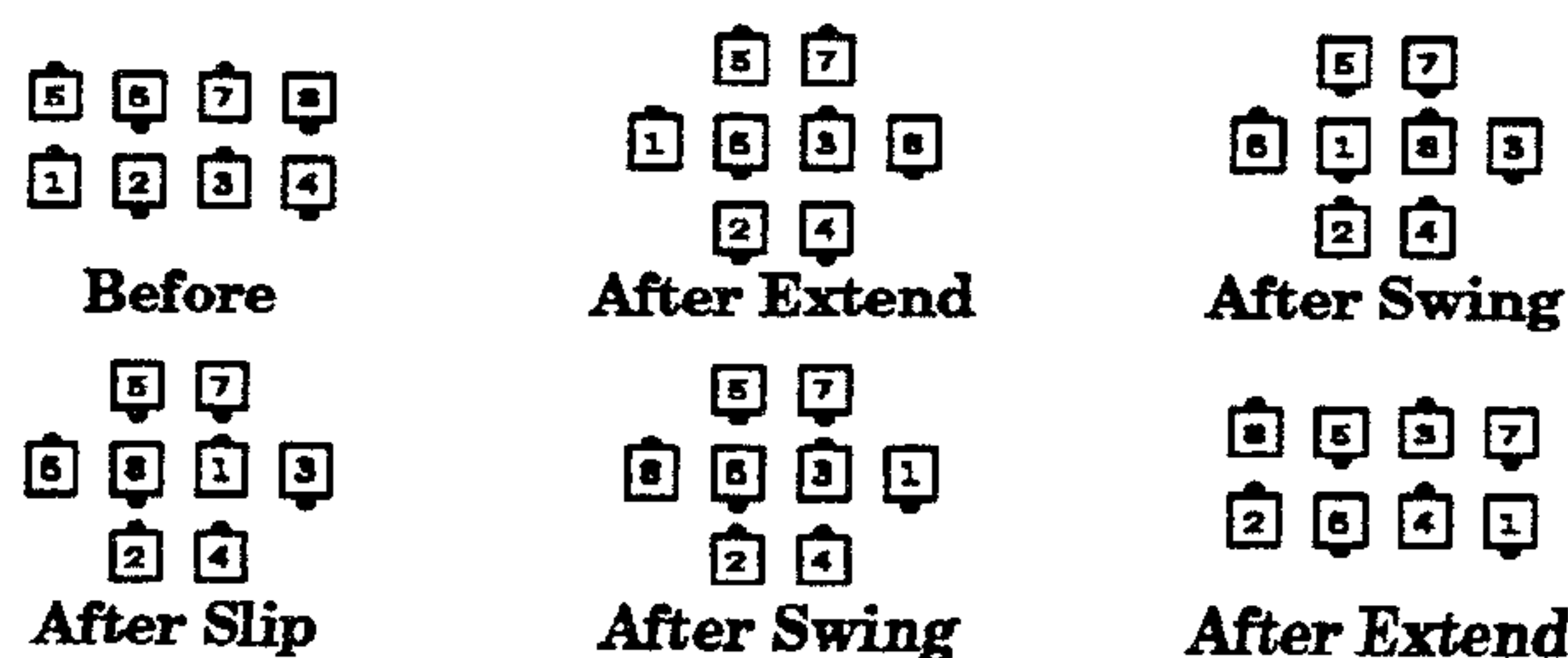
**Hints for learners:** From box circulate, be sure to finish the Scoot Back before weaving.

**Making it Easy:** From left-hand waves, cue "Left Scoot, Right Weave" or "Weave with the right".

**Correcting Misunderstandings:** You can't do this from eight chain thru.

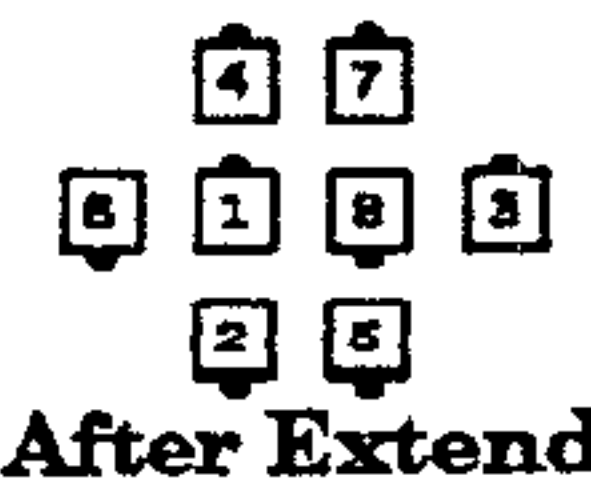
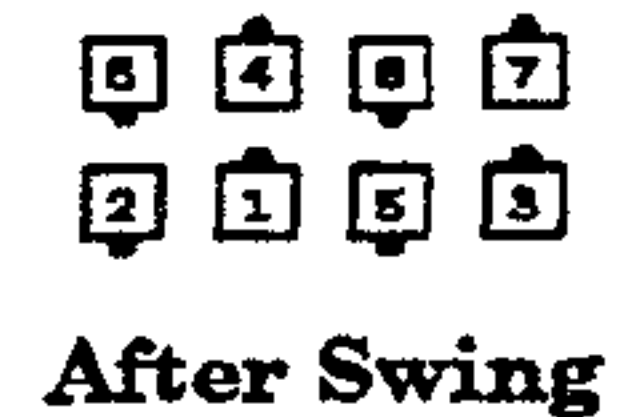
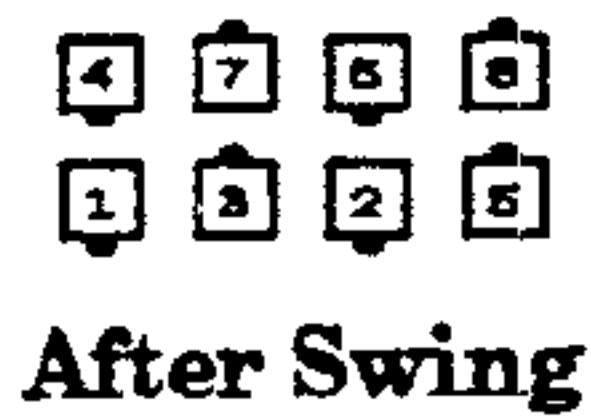
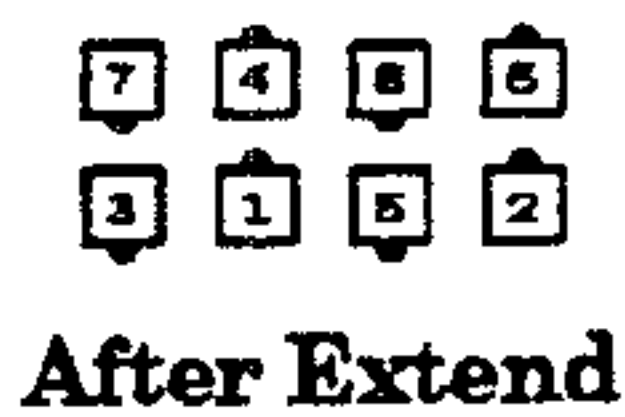
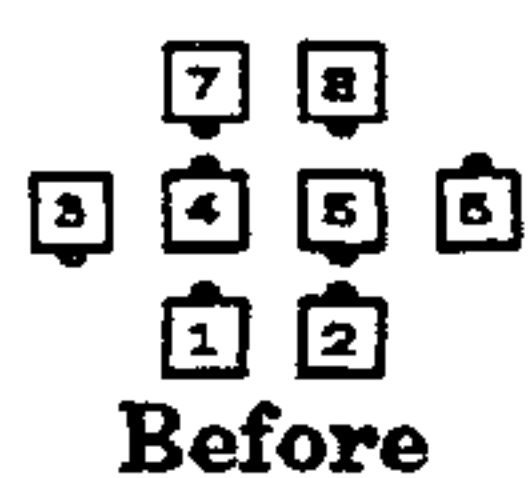
**Get-outs:** W1p: Single Hinge, Split Circulate, Scoot & Weave, RLG. W1c: Trade the Wave, Single Hinge, Scoot & Weave, AL.

**Scoot Chain Thru. From waves only:** Leaders do a Scoot Back, while the trailers Extend, Swing, Slip, Swing, and Extend. Ends in waves.



**From quarter tag:** All Extend, Swing, Slip, Swing, and Extend. Ends in 3/4 tag.





**Teaching:** Hints for teachers: The centers' part can be thought of as a "Swing Thru  $1\frac{1}{2}$ —Extend" or "Left Swing Thru  $1\frac{1}{2}$ —Extend," depending what hand was held in the wave. Do it from left hand waves occasionally. **Hints for learners:** If you get the wave part, chant "Swing, Slip, Swing, & Extend" as you go (especially from left-handed set-ups and quarter tag). This helps keep you from forgetting a part. **Points to watch for:** People tend to forget the last Swing, or to not complete the final Extend (winding up standing in mid-air). From  $\frac{1}{4}$  tag, people often wind up in trade by formation, not completing the Extend.

**Usage:** Accepted Uses: From parallel right-hand waves. **Marginal Uses:** Left hand waves are uncommon; right-hand quarter tag is rare; left-hand quarter tag is very rare.

**Correcting Misunderstandings:** The Swing-Slip-Swing part is not a Swing Thru—Turn Thru: There's a definite final Extend.

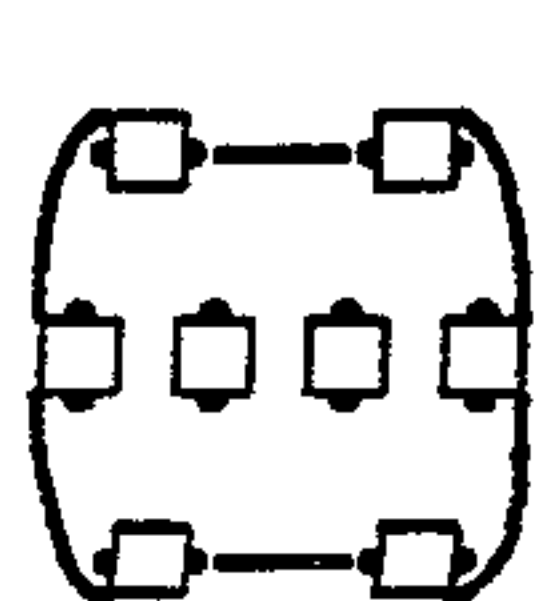
**Get-outs:** B1c: Slide Thru, Pass the Ocean,  $\frac{3}{4}$  Thru, Scoot Chain Thru, RLG.

**Single Wheel. From a couple or mini-wave only:** With each dancer taking the part of an entire couple, do a Wheel and Deal. This call cannot be fractionalized.

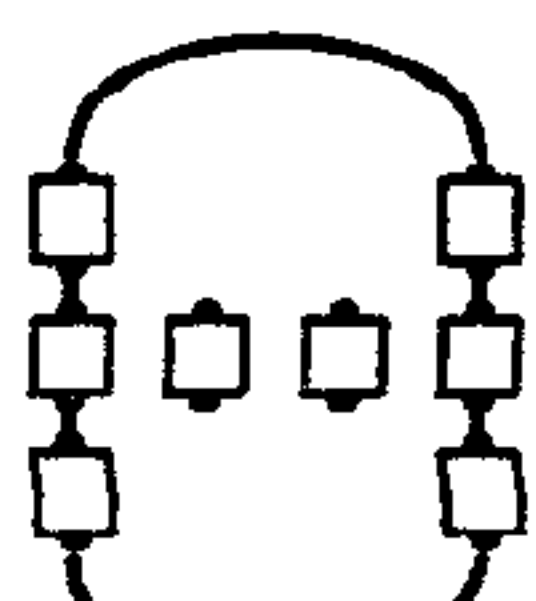
**Teaching:** Hints for teachers: You can think of this as a Hinge and Roll. Using a demo couple works well. **Hints for learners:** If you're in a couple, throw your joined hands backwards, to get moving the right way. **Points to watch for:** From L-H mini-waves, dancers sometimes incorrectly end up back-to-back.

**Making it Challenging:** Unusual uses: From sashayed couples. **Extensions:** As Couples Single Wheel (i.e., Wheel and Deal!)

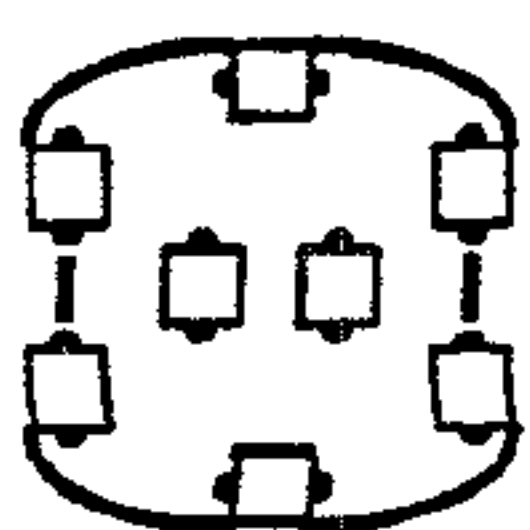
**Six-Two Acey Deucey. From anywhere with a very center two, and an outside 6:** The very centers Trade, while the outside six Circulate in their formation. For common formations, the circulate paths for the outside six are shown:



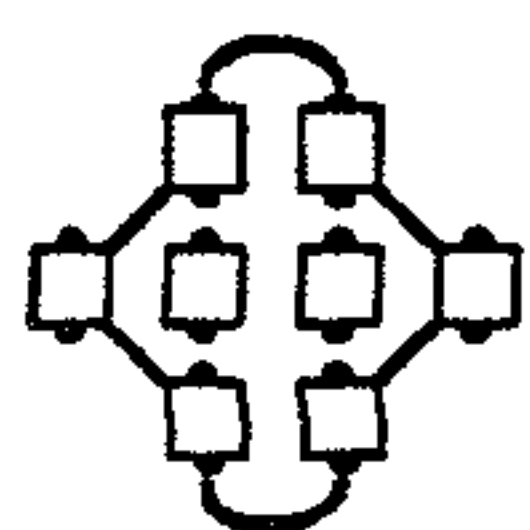
Diamonds



H



Hourglass



Wave Between Mini-waves, etc.



Point-to-point Diamonds

**Teaching:** Points to watch for: Outside point dancers sometimes try to Diamond Circulate or Hourglass Circulate into the very center—make sure they stay on the outside!

**Usage:** Uses to avoid: At Advanced, avoid facing diamonds (or anywhere the Circulate brings two people together). 6-2 Acey Deucey  $1\frac{1}{2}$  to new diamonds (since 4 people are at a  $45^\circ$  angle).

**Making it Challenging:** Extensions: 6-2 Acey Deucey, Ctrs go  $1\frac{1}{2}$ .

**Correcting Misunderstandings:** Starting from point-to-point diamonds, the call does not end in in normal diamonds, but back in point-to-point diamonds.

**Get-outs:** F1p: Slip, Ferris Wheel, Ctrs Veer Left, All Men Run, 6-2 Acey Deucey, RLG.

**Slip. From a general line with the centers forming a mini-wave only:** Centers Arm Turn  $\frac{1}{2}$  by the hand they have joined.

**Flow:** Good Uses: After Swing (& similar calls). After Dixie Style to wave. **Bad Uses:** After centers turning individually (e.g. Zig Zag from facing tandems). Overflow after Fan the Top. Slip & Slither stinks—if it gets called, do Slither & Slip.

**Usage:** Marginal Uses: From a diamond; NB that if you say "ladies slip" from there, the very centers should trade. **Uses to avoid:** Where the centers are a couple; From columns, or from diamonds (unless you want the very centers to Trade). Avoid "Centers Slip," particularly from diamonds (where those words mean "Very centers Trade.")

**Get-outs:** F2p: Slip, Boys Run & Slip, RLG.

**Slide. From a general line in which each end and the adjacent center form a mini-wave:** Each end and the adjacent center slide nose-to-nose to take each other's place.

**Teaching:** Points to watch for: Some people tend to Run instead of sliding nose-to-nose.

**Flow:** Good Uses: Following Slip, or any center-turning call. **Bad Uses:** Following Swing.

**Usage:** Uses to avoid: From 2-faced lines. The sequence "Slip, Slide, Swing Thru" isn't funny.

**Get-outs:** L4p: Pass the Ocean, Slip, Slide, AL.

**Slither. From a general line with centers in a mini-wave only:** The centers slide past each other nose-to-nose, to take each other's place.

**Flow:** Good Uses: Following Swing, Slide, or (Anything) & Spread. **Bad Uses:** Following Slip.

**Usage:** Uses to avoid: Using this call where the centers are a couple is inappropriate; so is calling it from columns, or from diamonds (unless you want the very centers to Trade). Avoid "Centers Slither," particularly from diamonds (where those words mean "Very centers slide nose-to-nose.")



**Get-outs:** F2p: Slip, Circulate, Cross-over Circulate & Slither, RLG. B4c: Left Touch  $\frac{1}{4}$ , Follow your Neighbor & Spread & Slither, Prom.

**Spin the Windmill (Right, Left, In, Out, Ahead).** From anywhere with a center wave or center facing couples (e.g.,  $\frac{3}{4}$  tag, trade by): Centers Swing, Slip, and Cast  $\frac{3}{4}$ , while the outsides Face as directed and Circulate two positions. If the centers start in facing couples, they first Touch, then finish the call.

Left Spin the Windmill is similar, but:

- It may only be used with the centers in facing couples or a left-hand wave.
- If the centers are in facing couples, they Left Touch before doing the Swing, Slip, and Cast  $\frac{3}{4}$ .

**Teaching: Hints for teachers:** You can describe the centers' part as Swing Thru and Cast  $\frac{3}{4}$ , or as Left Swing Thru and Cast  $\frac{3}{4}$ , depending on the handedness of the wave. **Points to watch for:** People will try to form lines, even when that's not appropriate.

**Usage: Accepted Uses:** From  $\frac{1}{4}$  tag,  $\frac{3}{4}$  tag, trade by. **Marginal Uses:** From DPT. **Uses to avoid:** Having the outsides turn to face the centers before their Circulates.

**Making it Challenging: Unusual uses:** From parallel diamonds, "Spin the Windmill, outsides straight ahead" or "Spin the Windmill, outsides face out & go 1 spot" [They wind up trading]. Have the centers Pass In or Lock It first (ends T-bone). **Extensions:** Have the outsides go  $1\frac{1}{2}$ .

**Correcting Misunderstandings:** The center's part is not a Swing Thru: It starts with the end and adjacent center doing a Swing.

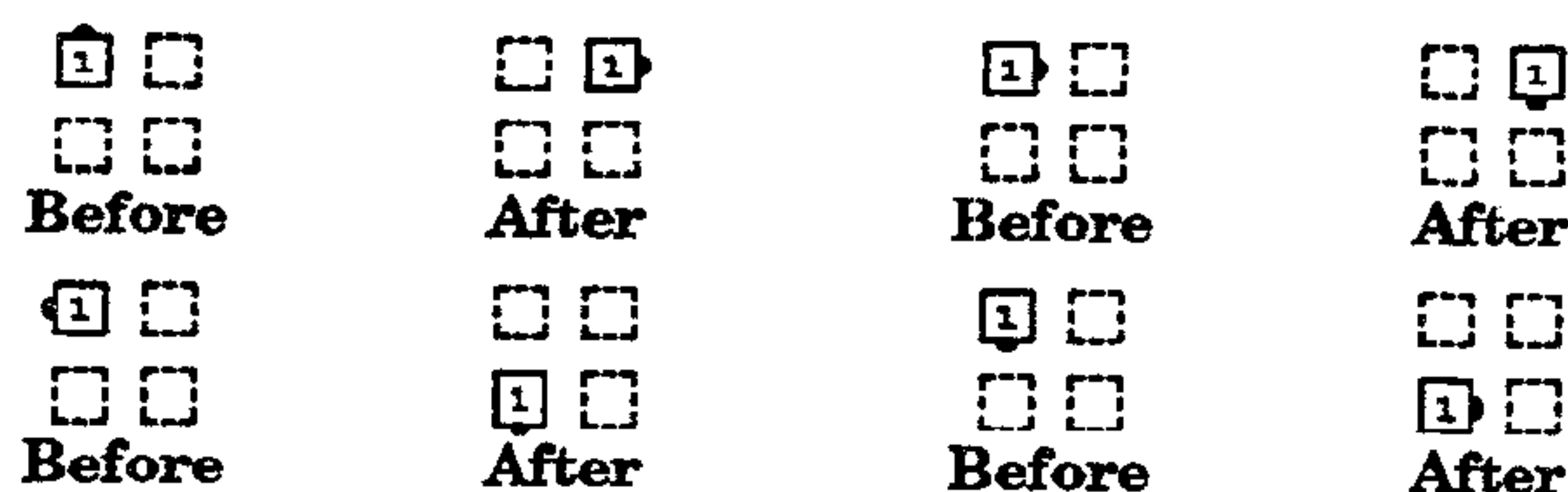
**Get-outs:** L2p: Pass Thru, Men Run, Extend, Spin the Windmill Left, AL. F1p: Slip,  $\frac{3}{4}$  Tag, Spin the Windmill Left, AL.  $\frac{1}{2}$ W1p: Men Scoot & Weave, Spin the Windmill Straight Ahead, RLG.

**Box Counter Rotate.** From 4-dancer formation with no dancers facing the flagpole center [At Advanced, this call is used only from box circulate, and certain T-bone formations.]: This call may have a fraction after it, such as "Box Counter Rotate  $\frac{3}{4}$ ." If no fraction is given, it means "Box Counter Rotate  $\frac{1}{4}$ ."

For each  $\frac{1}{4}$  in the fraction: Each dancer moves his position in the formation forward around the center of the formation  $90^\circ$ , by walking forward in a smooth arc to reach that spot. Each dancer works independently of the other 3 dancers in his formation.

Every dancer can Roll at the end of this call.

The diagrams below show the beginning and ending positions for a single dancer, for every spot in a box circulate formation:



Example—Box Counter Rotate  $\frac{3}{4}$ :



**Notes:** Usually danced by having appropriate dancers retain hand holds and pivot as a unit about the center of the appropriate foursome.

**Teaching: Hints for learners:** Think of this as "Promenading  $\frac{1}{4}$ " in the formation; that captures the smoothness of the call.

**Usage: Uses to avoid:** Each dancer must be able to do his part of the call without ending on the same spot as another dancer.

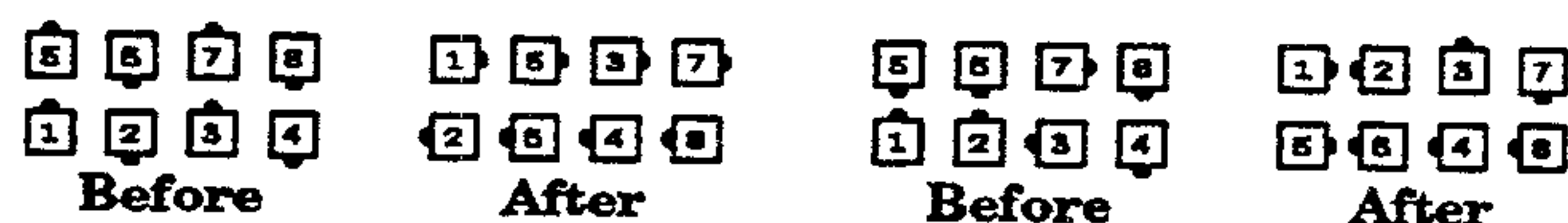
**Making it Challenging: Unusual uses:** From various T-bone formation, where you don't have a hand hold, this is difficult.

**Correcting Misunderstandings:** An early description of the action was "Trailers Walk &  $\frac{1}{4}$  In, Leads  $\frac{1}{4}$  In & Walk;" this is incorrect. From waves, "Box Counter Rotate" is not just the centers moving.

**Get-outs:** P2p: Centers Touch  $\frac{1}{4}$  & Box Counter Rotate  $\frac{1}{2}$ , AL.

**Split Counter Rotate.** From any applicable formation [At Advanced, this call may be used from the following formations only: Any 2x4 formation, e.g., parallel waves, parallel columns.]: Each half of the square Box Counter Rotate.

e.g., Split Counter Rotate  $\frac{1}{4}$ :



**Notes:** This is more common than Box Counter Rotate (above).

**Teaching: Hints for teachers:** Focus dancers' attention by preceding the call with something like Scoot Back or Split Circulate. **Hints for learners:** If you start out facing a head wall, Split Counter Rotate  $\frac{1}{4}$  leaves you facing a side wall. If you have a handhold, retain it through the call. Waves go to columns & vice versa. **Easy-success uses:** Start in columns, to end in waves.

**Usage: Uses to avoid:** "Centers Split Counter Rotate" meaning "Centers Box Counter Rotate".

**Making it Challenging: Unusual uses:** T-bones!

**Get-outs:** F2p: Ferris Wheel, DPT, Men Run, Split Counter Rotate  $\frac{1}{4}$ , RLG.



**Split Square Thru.** From a static square, or T-bone. (From a square, those designated step forward, to form two side-by-side T-bones.): Those facing Right Pull By, Quarter In (to face those who didn't Pull By), and all Left Square Thru  $\frac{3}{4}$ .

Can also be done fractionally, or for a given number of hands. In these cases, the fraction applies to those who start the call, e.g., for a Split Square Thru  $\frac{3}{4}$ , the dancers who start facing do a total of 3 Pull Bys, and the other two dancers do 2 Pull Bys.



**Teaching:** Hints for teachers: It is most easily taught by having the same sex start after an Ends Bend. **Hints for learners:** Everybody count hands—starting with the facing people's first hand. **Easy-success uses:** "Heads Roll away, Split Square Thru"; From #1/#2 line: "Pass Thru, Partner Trade, Boys (or Girls) Roll, Split Square Thru..."

**Usage:** Accepted Uses: Callers often say "Heads start a Split Square Thru" **Uses to avoid:** Avoid saying "Heads Start" for other than Split Square Thru or Split Square Chain Thru.

**Making it Challenging:** Unusual uses: F1p; Leads Trade & Roll, Split Square Thru #3 or #4 Line: Pass Thru, Partner Trade, Men Roll, Split Square Thru (NB Girls start). **Extensions:** "Split Square thru, on the 3rd hand..."

**Get-outs:** P1o: DPT, Peel Off, Pass Thru, Ends Bend, Split Square Thru, RLG.

**Split Square Chain Thru.** From a static square, or T-bone. (From a static square, those designated step forward, to form two side-by-side T-bones.): Those facing Right Pull By, Quarter In (to face those who didn't pull by), all Left Swing Thru, and Left Turn Thru. Finishes in couples back-to-back.

**Teaching:** Easy-success uses: "Heads Box the Gnat, Split Square Chain Thru"

**Get-outs:** B1c: Pass Out, Tag the Line Right, Ferris Wheel, Centers Star Thru Split Square Chain Thru, RLG.

**Box Transfer.** From box circulate formation only: Leads Box Circulate twice and Quarter In, while the trailers Extend, Arm Turn  $\frac{3}{4}$ , and Extend.



**Notes:** This is equivalent to Box Counter Rotate plus Scoot Back.

**Teaching:** Hints for teachers: Focus dancers' attention first, e.g., with Box Circulate. You can say

everybody starts like Scoot back, to get people going the right direction. **Easy-success uses:** Box circulate formation with both men facing out, right handed.

**Usage:** Accepted Uses: Right-hand box with same sex facing out. **Uses to avoid:** "Box Transfer" for "Centers Box Transfer"

**Making it Challenging:** Unusual uses: Left-hand boxes is uncommon. **Extensions:** As Couples Box Transfer.

**Correcting Misunderstandings:** While this is a 4-person call, it is not always directed to the centers.

**Get-outs:** F1p: Trade Circulate, As Cpls Box Transfer, Prom.

**Split Transfer.** From waves or columns: Divide the whole formation into two side-by-side box circulate formations. Each of them Box Transfer.

**Flow:** Bad Uses: After Turn & Deal from L-H waves.

**Usage:** Uses to avoid: "Centers Split Transfer" for "Centers Box Transfer"

**Making it Easy:** Focus dancers' attention on their own side of the square first.

**Get-outs:** L1p: Pass the Ocean, Split Transfer, Split Transfer, RLG. F1p: Ferris Wheel, All men run, Split Transfer, RLG.

**Square Chain Thru.** From facing couples: All Right Pull By, Quarter In, Left Swing Thru, and Left Turn Thru, to end in couples back to back.

**Notes:** It is equivalent to Lead Right or Wheel Thru.

**Teaching:** Hints for teachers: You can cue this as "Square Thru, on the second hand Left Swing Thru, Left Turn Thru" to get people moving in the right direction.

**Flow:** Bad Uses: Starting from waves is uncomfortably tight.

**Usage:** Accepted Uses: Although this works well from any facing couples, it is used mostly as an opener from a static set.

**Making it Challenging:** Unusual uses: From other than #0 couples is rare (esp. other than # $\frac{1}{2}$ ).

**Correcting Misunderstandings:** Some folks ask why it isn't defined with Swing & Slip (ala Spin the Windmill)—it's really a Left Swing Thru!

**Get-outs:** L4p: Box Gnat, Square Chain Thru, RLG.

**Left Square Chain Thru.** From facing couples: All Left Pull By, Quarter In, Swing Thru, and Turn Thru, to end in couples back to back.

**Notes:** Equivalent to Lead Left.

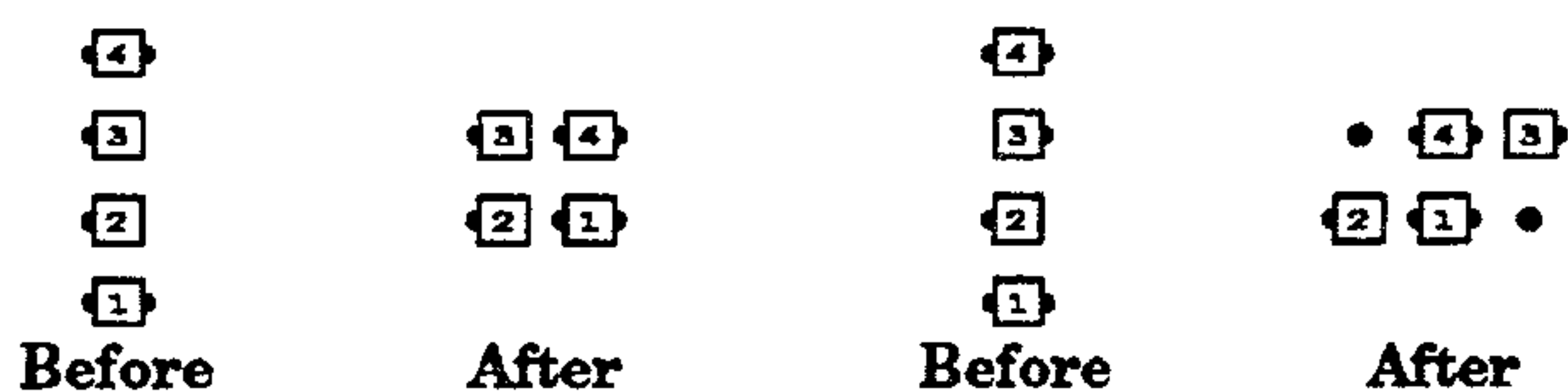
**Flow:** Bad Uses: From left-hand waves, this is uncomfortably tight.

**Usage:** Marginal Uses: This whole call is rare.

**Get-outs:** F2p: Ferris Wheel, Centers Sweep  $\frac{1}{4}$ , Left Square Chain Thru, Recycle, RLG.



**Step and Slide.** From a general line: Centers step forward, while the ends slide sideways until they are adjacent.



**Teaching:** Hints for teachers: Have the same sex as centers facing out. **Points to watch for:** From a wave, it's tempting for dancers to form a 2x2 box again—they mustn't. Dancers sometimes forget who steps & who slides.

**Usage:** Uses to avoid: From centers both facing in.

**Making it Challenging:** Unusual uses: From waves and tidal waves is rare. So is As Couples Step and Slide—The outsides don't wind up centered again! "As Couples Switch the Wave, As Couples Step & Slide, As Couples Peel and Trail"

**Correcting Misunderstandings:** From a wave, ends in a Z, *not* in single  $\frac{3}{4}$  tag.

**Get-outs:** B1c: Centers In (or Centers Out!), Swing, Step & Slide, RLG.

**Swap Around.** From facing couples: The belle in each couple walks straight forward without turning, to take the spot of the dancer he was facing. At the same time, the beau in each couple Runs (passing behind his starting partner) into the spot being vacated. Ends as couples back to back.

**Notes:** Everybody moves counter-clockwise one spot (to the right, for the beau).

**Flow:** Good Uses: There are no uses of this call with good flow; however, anything where the belle was already moving forward is best, e.g., from normal DPT: "Ladies Zoom, Centers Swap Around.." **Bad Uses:** After any prior call that ended with the beau moving forward or the belle backward.

**Get-outs:** L1p: Pass Thru, Wheel & Deal, Ctrs Swap, AL.

**Swing.** From a general line with each end and the adjacent center in a mini-wave: Each end and the adjacent center Arm Turn  $\frac{1}{2}$  by the hand they have joined.

**Notes:** You might think that this call would be confused with the MS call Swing. However, because of context that is not the case.

**Teaching:** Hints for teachers: Say the next call quickly, to avoid confusion with Swing Thru. **Hints for learners:** Wait to hear the second word before you move.

**Usage:** Uses to avoid: From columns.

**Correcting Misunderstandings:** This does not always start with the right hand!

**Get-outs:** L1p: R & L Thru, Pass the Ocean, Swing, RLG.

**Switch the Wave.** From a wave: Centers Run, while the ends Cross Run.



**Notes:** Equivalent to Centers Run, Centers Trade.

**Teaching:** Hints for teachers: Tell the center dancers to "Flip Out." This gets better success than "Run." **Points to watch for:** When center dancers must go to the left it is helpful to tell them. People tend to go right.

**Flow:** Good Uses: This calls flows well out of any call in which the centers do an arm turn, e.g. Slip.

**Bad Uses:** Swing & Switch is overflow. After Zig Zag.

**Usage:** Accepted Uses: Right-hand waves are most common. **Marginal Uses:** Left-hand waves are rare.

**Get-outs:** B4c: Swing Thru, Switch the Wave, Turn & Deal, RLG

**Switch to a Diamond.** From a wave or line [at Advanced, this call may be used from waves only]: Centers Run, while the ends do their part of Diamond Circulate.

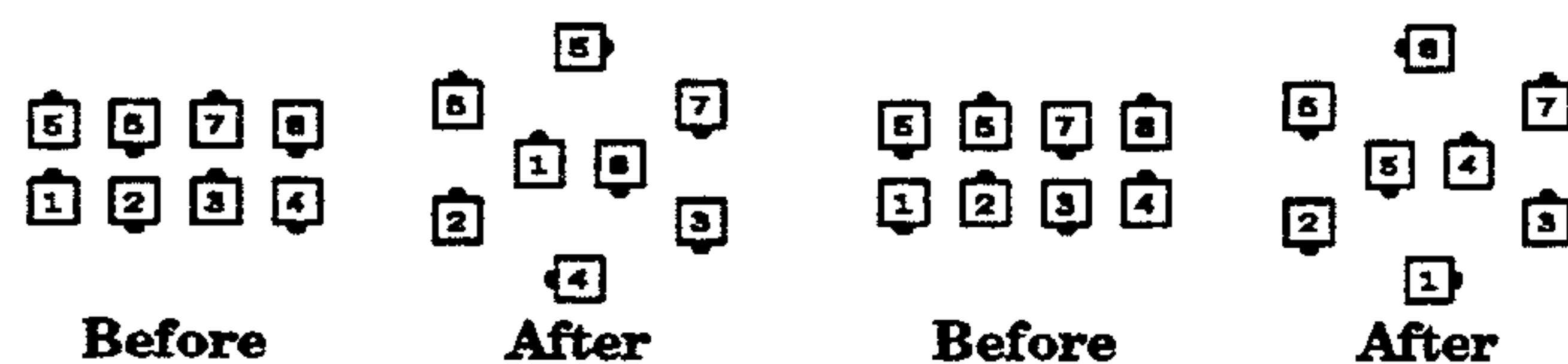


**Usage:** Accepted Uses: Right-hand waves. **Marginal Uses:** Left-hand waves (rare), two-faced lines (very rare). **Uses to avoid:** Both ends facing the same way.

**Making it Challenging:** Unusual uses: 3&1 lines with centers facing the same way.

**Get-outs:** L1p: Pass the Ocean, Swing Thru, Switch to a Diamond, Flip the Diamond, RLG.

**Switch to an Hourglass.** From waves or lines [at Advanced, this call may be used from parallel waves only]: Centers Run, while the ends do their part of Hourglass Circulate.



**Teaching:** Points to watch for: Some end dancers do not see the hourglass they must Circulate in.

**Flow:** Good Uses: After Swing Thru (or any centers trade call) **Bad Uses:** After Zig Zag. Swing & Switch to Hrglass is overflow.

**Usage:** Uses to avoid: With both ends of each line facing the same way.

**Making it Challenging:** Unusual uses: Left-hand waves (all go left).

**Get-outs:** B1c: Swing Thru, Men Trade, Switch to an Hourglass, Flip the Hourglass, RLG.

**Three-Quarter Thru.** From any appropriate 4-dancer formation (e.g., right-



**hand box circulate):** Those who can Turn by the Right  $\frac{3}{4}$ , then those who can Turn by the Left  $\frac{1}{2}$ . As with Quarter Thru, there must be people doing each part of the call.

**Notes:** See the notes under Quarter Thru.

**Teaching: Hints for teachers:** As with  $\frac{1}{4}$  Thru, use 2-couple sets for the initial teach. Suggest that the first turn be broken down into  $\frac{1}{2} + \frac{1}{4}$  or vice versa. This helps many keep track of the  $\frac{3}{4}$ . **Points to watch for:** Some people get disoriented by the  $\frac{3}{4}$  turn,

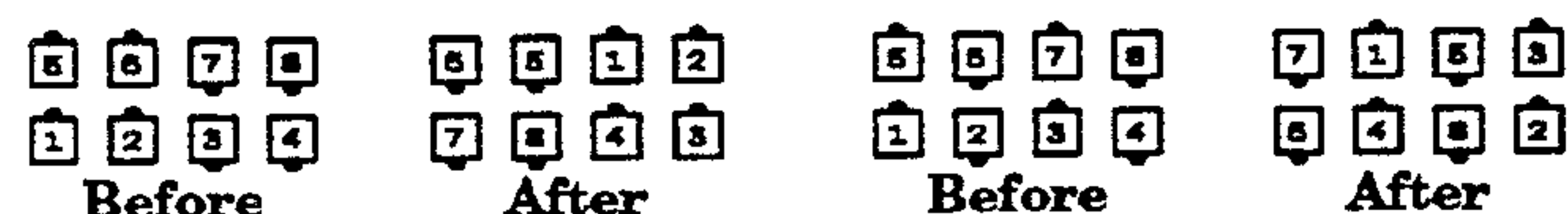
**Making it Easy:** From a #1 or #2 wave, you can identify the "Thru-ers" by sex.

**Making it Challenging: Unusual uses:** From Left-hand waves, Thar, wrong-way thar (centers start!), or Alamo ring. **Extensions:**  $\frac{3}{4}$  Thru 1 $\frac{1}{2}$ .

**Get-outs:** B4c: Touch  $\frac{1}{4}$ , Scoot Back,  $\frac{3}{4}$  Thru, RLG.

**Trade Circulate. From waves only:** Leads Trade, while the trailing center Circulates to the nearest end of the other wave, and the trailing end Circulates to the nearest center of the other wave.

**From two-faced lines only:** The Leads Partner Trade, while the trailers Diagonal Pass Thru with each other:



Note that the right-shoulder passing rule applies to this call.

**Notes:** Notice the different action from waves vs two-faced lines. From waves, this is identical to Cross-over circulate.

**Teaching: Hints for learners:** Point toward where you'll wind up before moving. From waves, make eye contact with the person whose spot you're taking, before you move.

**Styling: Common:** From 2-faced lines, dancers often shout "ding ding."

**Usage: Uses to avoid:** Starting from 3&1 lines.

**Correcting Misunderstandings:** Regardless of the handedness of the wave or two-faced line, all the passing is done right-shoulder.

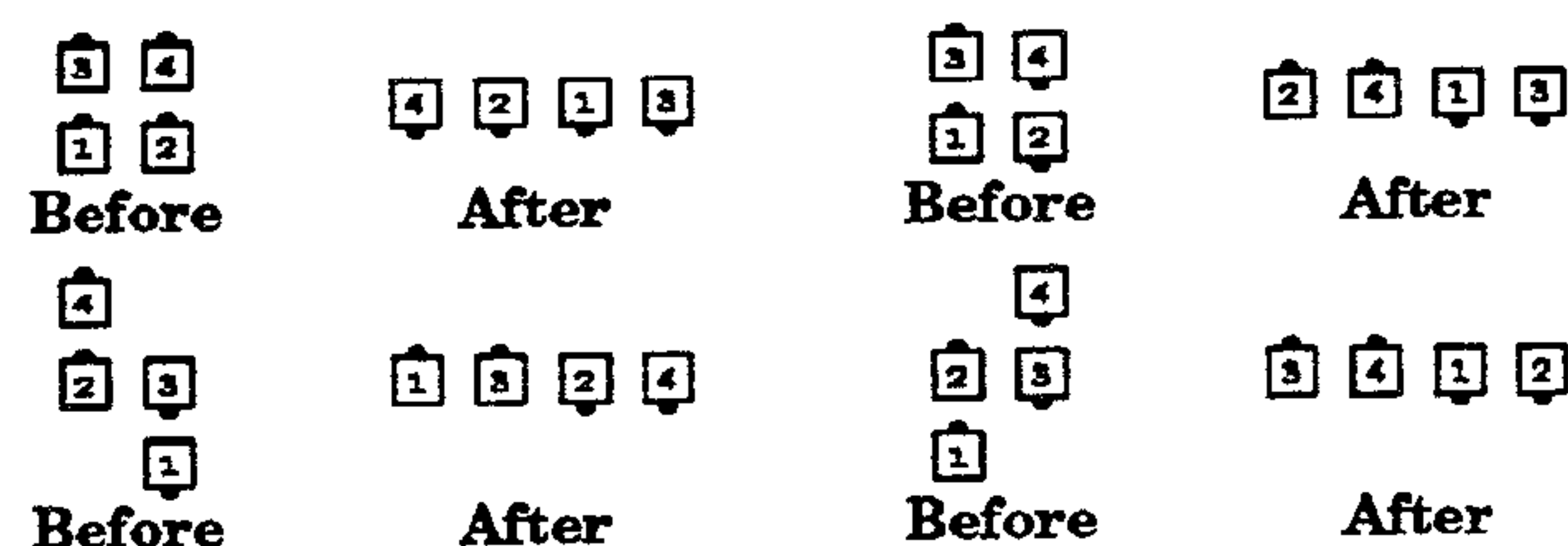
**Get-outs:** F2p: Trade Circulate, Prom.

**Trail Off. From anywhere Peel Off is possible (e.g., a Z, tandem couples (double pass thru, completed double pass thru) or box circulate):** This is a "Cross Peel Off."

Each lead walks in a wide half circle around the center of the formation, and steps forward (if needed) to become one end of the forming line or wave. If the leads begin the call next to each other, they Half Sashay as they move.

Meanwhile, the trailers step forward (if needed), and exchange places as follows: If they are facing the same direction, they Half Sashay with each other and do a U-Turn Back (turning away from the center). If they are facing opposite directions, they Arm Turn  $\frac{1}{2}$ . In either case, they become the centers of the forming line or wave.

This call always ends in a line, centered on the same line the starting formation was centered on.



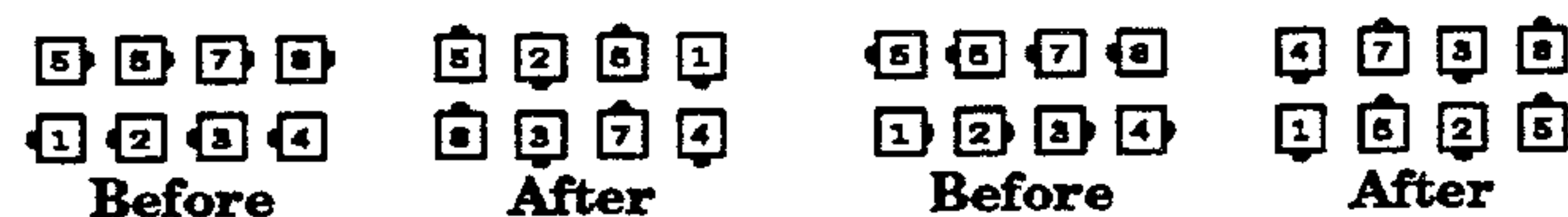
**Teaching: Hints for teachers:** The best initial teach for this call is from a right-hand box circulate with boys in the lead; the girls' part is then Extend and Trade.

**Making it Challenging: Extensions:** Have the leads Trail Off as the trailers extend and do something else.

**Correcting Misunderstandings:** From tandem couples, the trailers pass left shoulders.

**Get-outs:** L2c: Pass Thru, Tag the Line, Trail Off, Centers Roll, RLG.

**Transfer the Column. From columns:** The #1 and #2 dancers in each column Circulate 3 spots (working slightly wider than usual, to give the centers room) and Face In. Meanwhile, the #3 and #4 dancers Circulate one spot, Arm Turn  $\frac{3}{4}$ , and Extend to form parallel waves with them.



**Teaching: Hints for teachers:** The easiest initial teach is from a #1 or #2 column where the Arm Turn  $\frac{3}{4}$  is done with the same sex. **Hints for learners:** If you're a trailer—especially the #4 dancer—point to the dancer you're going to cast with, since the #3 spot is the hardest. **Easy-success uses:** #1 or #2 columns.

**Usage: Accepted Uses:** R-H #1 & #2 columns. **Marginal Uses:** Left-hand columns.

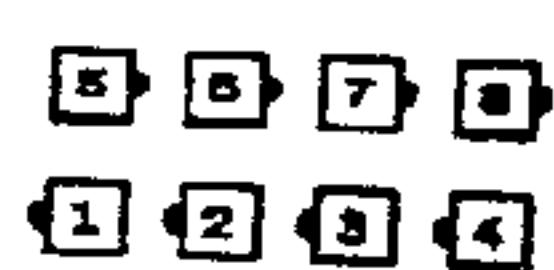
**Correcting Misunderstandings:** The centers control the handedness of the final waves.

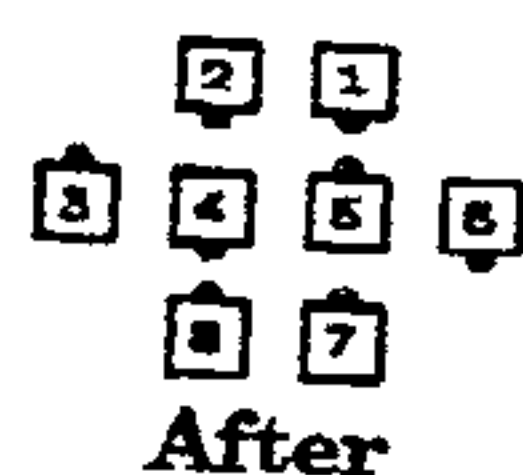
**Get-outs:** L1c: Pass Thru, Wheel and Spread, Touch  $\frac{1}{4}$ , Circ, Transfer the Column, RLG.

**Transfer and (Anything). From columns:** The #1 and #2 dancers in each column Transfer The Column (to end as a couple on the outside), while the #3 and #4 dancers Circulate (forming a box circulate formation



in the center) and do the Anything call. Transfer The Column could be defined as a Transfer And Cast Off  $\frac{3}{4}$  and all Extend.

Before  


After  


Before

Transfer and Quarter Thru

**Teaching:** Hints for teachers: Emphasize the "and" and leave an exaggerated pause at first.

**Usage:** Accepted Uses: Common "anything" calls: Quarter Thru, Box Counter Rotate[ & Roll, split...], Follow your Neighbor & Spread, Weave.

**Making it Challenging:** Unusual uses: Have the #3 & #4 column dancers Quarter In first.

**Get-outs:**  $\frac{1}{2}$ L2pL (right ends near home): Touch  $\frac{1}{4}$ , Transfer & Box Counter Rot & Roll, ctrs back away—you're home!

**Triple Star Thru.** From any appropriate, such as #4 double pass thru (i.e., centers in normal couples and outsides sashayed): Those who can Double Star Thru, then those who can Star Thru.

**Get-outs:** B1cH' (Sides at home): R & L Thru, Triple Star Thru, Heads Trade, Sides Turn Back—You're Home!

**Turn and Deal.** From a general line: As one smooth motion, all Half Tag, then turn individually another quarter in the same direction you turned to start the Half Tag. This call is considered to have a single part; it cannot be fractionalized.

Before  


After  


Before  


After  


**Teaching:** Easy-success uses: # $\frac{1}{2}$  R-H two-faced lines (leaves you normal). Points to watch for: If starting from a left-hand wave, dancers sometimes try to make couples at the end, rather than mini-waves.

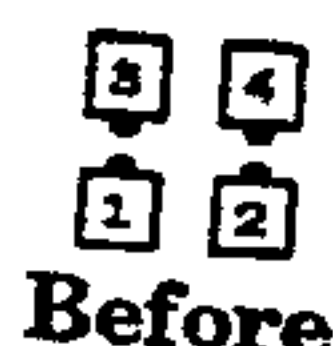
**Flow:** Good Uses: R-H two-faced lines. Bad Uses: R-H waves, left-hand two-faced lines (except after couples circulate)

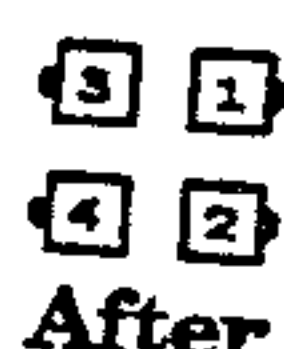
**Usage:** Marginal Uses: Left-hand waves Uses to avoid: Right-hand waves

**Correcting Misunderstandings:** This is not a 3-part call, but is done as a single smooth motion.

**Get-outs:** F1p: Slip, Turn & Deal, RLG.

**Wheel Thru.** From facing couples: Similar to Couples Lead Right, except that the dancers drop hands and the original beaus pass right shoulders with each other on the way. Ends in couples back-to-back.

Before  


After  


**Notes:** After Wheel Thru, all can Roll, giving a R-H box circulate. Dancers often give a single clap while doing this call.

**Teaching:** Hints for teachers: Tell the beaus to split the opposite couple as they go. Hints for learners: Don't forget to let go of your partner.

**Flow:** Bad Uses: After any Courtesy Turn; after Revere Flutter; after Wheel & Deal or Bend the Line from a left-hand two-faced line.

**Making it Challenging:** Unusual uses: From # $\frac{1}{2}$  couples Extensions: From normal lines, have just the men Wheel Thru, All  $\frac{1}{2}$  Split Circulate.

**Get-outs:** Heads Square Thru 2, Swing Thru, Men Run, F3p: Ferris Wheel, Ctrs Sweep  $\frac{1}{4}$ , Wheel Thru, AL.

**Left Wheel Thru.** From facing couples: Similar to Couples Lead Left, except that the dancers drop hands with each other, and the belles pass left shoulders with each other on the way. Ends in couples back-to-back.

Before  


After  


**Notes:** Equivalent to Lead Left.

**Flow:** Good Uses: After a courtesy turn; After right-circling Sweep  $\frac{1}{4}$ . Bad Uses: After Flutter Wheel; After Bend the Line or Wheel & Deal from right-hand two-faced lines.

**Making it Challenging:** Unusual uses: Sashayed couples, same-sex couples.

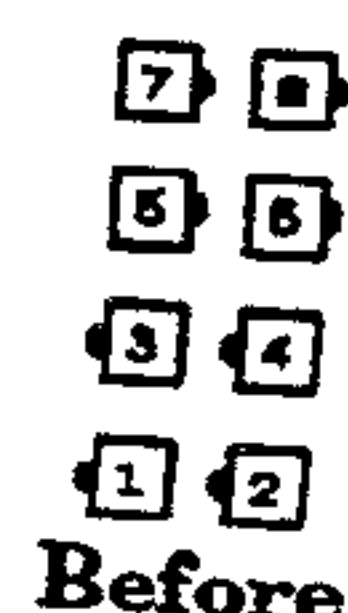
**Get-outs:** B1c: Swing Thru, Ladies U-Turn Back, Circulate, Cross-over Circulate, Bend Line, Left Wheel Thru, RLG.

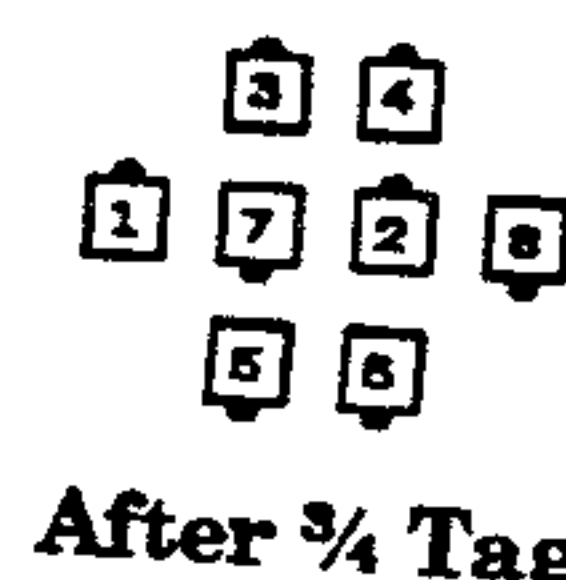
**Zig and Zag.** From anywhere there are leads and trailers: Zig means Face Right, and Zag means Face Left. When given in a pair, as in "Tag the Line Zig Zag," the call applies to a group of two dancers; each leader does the first (Zig in this case), and each trailer does the second (Zag in this case).

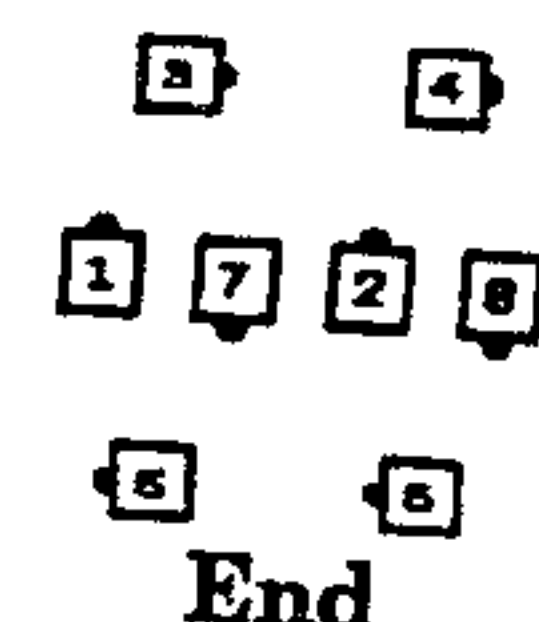
Before  


After Zig-Zag  


If only one is given, it is directed to the leaders, and the trailers do nothing. In " $\frac{3}{4}$  Tag the line, Zig," only the outsides would Face Right:

Before  


After  $\frac{3}{4}$  Tag  


End  


**Notes:** Note that (except from T-bones) the combination Zig Zag always produces R-H mini-waves; similarly, Zag Zig always produces L-H mini-waves.



**Teaching: Hints for learners:** Never turn more than ¼! To remember which is which, zig and right both contain the letter *i*.

**Usage: Uses to avoid:** Calling "Zig Zag" where only one is applicable.

**Get-outs:** F2p: Tag the Line, Zig Zag, RLG. F2c: Tag the Line, Zag Zig, AL.

## A-1 and A-2

### Callerlab Teaching Order

A-1	A-2
¼ Thru	Single Wheel
Wheel Thru	In-Roll Circulate
Turn & Deal (1-, 2-faced)	Slip
Pass In	Scout and Weave
Chain Reaction (1/4 tag)	Split/Box Counter Rotate
Mix	Swing
Lock It	Trade Circulate (waves)
Right (Left) Roll to a Wave	Motivate
Cast a Shadow	Switch the Wave
6x2 Acey Deucey	Pass and Roll
Clover and (Anything)	Scout Chain Thru
Turn & Deal (waves, lines)	Slide
1/4 In	Recycle
Cross-over Circulate (2-faced)	Spin the Windmill
Horshoe Turn	Pass the Sea
Split square Thru	Out-Roll Circulate
Step and Slide	Switch to a Diamond
Transfer the Column	Hourglass Circulate
Cross-over Circulate (other)	Pass & Roll Neighbor
Swap Around	Trade Circulate (2-faced)
Explode the Line	Zig & Zag
As Couples	Checkmate the Column
Ends Bend	Mini Busy
Pass Out	Slither
Square Chain Thru	Peel & Trail (completed DPT)
Scout and Dodge	Arky Star Thru
Double Star Thru	Remake
Left Wheel Thru	Switch to an Hourglass
(Anything) and Cross	Split/Box Transfer
Half Breed Thru	Split Square Chain Thru
Fractional Tops	Diamond Chain Thru
3/4 Thru	Peel & Trail (columns)
Triple Star Thru	Flip the Hourglass
Cycle and Wheel	Cut the Hourglass
Grand 1/4 Thru	Trail Off
Grand 3/4 Thru	Transfer & (Anything)
1/4 Out	All 4 Couples
Explode and (Anything)	
Pair Off	
Cross Clover and (Anything)	

## All Four Couples

The All Four Couples concept started out as a collection of separate calls (All Four Couples Right and Left Thru, etc.). As time went on, people distilled them into a single concept; the recent Callerlab definitions work has led to the following rules:

1. Heads work with each other; sides work with each other just as if the caller had said "Heads" or "Sides" do the call.
2. If the call requires all the dancers to move across the set, they must move around the outside; if only half the dancers must go across, they should star with the inside hand.
3. If you meet dancers from the other group, avoid them. Generally, pass right shoulders.
4. If the call takes a 2x2 formation into another 2x2 formation, those facing a head direction at the finish must be in a head position and side facers must be in a side position.

Rule 4 has given rise to several questions. Some people think it gives the wrong result for calls such as All Four Couples Quarter Out.

It's important to remember that man-made rules can be arbitrary. However, looking at the reasoning behind rule 4 will help explain why some rule is necessary and why rule 4 is sensible.

What problem does rule 4 solve? Suppose from a square set, Heads are told to Square Thru. They must first move up and then do the Square Thru. The move up is implicit in the call for the Heads to be active. Notice that the number 1 man ends on exactly the same spot that the number 4 lady would end on if the call had been Sides Square Thru. When all four couples do the call, someone must move!

The solution is to have everyone move out of the center to reform a square-set type formation to end the call. But the Heads could either move ahead to the side position or slide sideways to the head position.

Which should it be? Consider the calls All Four Couples Touch ¼ and then Boys Run. There is general agreement that this series



would leave all standing in their original corner's position but facing out. Now, from normal couples "Touch  $\frac{1}{4}$ , Boys Run" is equivalent to "Square Thru." Thus, it would be nice if All Four Couples Square Thru had the same result as All Four Couples Touch  $\frac{1}{4}$  & Boys Run. Rule 4 makes that happen by requiring you to occupy a side (head) position if you end facing the side (head) direction. The same goes for All Four Couples Pair Off. This illustration makes good sense for the calls All Four Couples Square Thru and Pair Off and others. But why should it apply to Quarter In and Quarter Out?

Some people object because Quarter Out does not require dancers to work with their opposite couple in any way—each dancer could be told to Quarter Out (in a square set) and remain in the same spot and no two dancers would have to try to occupy the same spot. So why not do it that way?

The answer is that there is a difference between All Quarter Out and the "concept call" All Four Couples Quarter Out. In the former, each dancer Quarters Out in place; in the latter, they must follow the All Four Couples rules—and number 4 (established to solve problems such as Square Thru presented) says that if you end facing a side direction *in an All Four Couples call*, then you must occupy a side position.

The prefix "All Four Couples" establishes a concept action just like "As Couples", "In Tandem", "Siamese", "Concentric", etc. In many cases you would be able to do a call from a given setup either with or without the concept. Thus, the concept prefix is (and must be) used whenever the action is to be done by the rules of the concept rather than the normal rules for doing the call.

### *All Eight*

The All Eight concept isn't on the Advanced list, but it's used so often that people think it is! Callers get away with it because most of the extended uses are obvious: If you know All 8 Spin the Top, you've got a pretty good shot at figuring out All 8 Swing Thru.

But when the extended use isn't so obvious, dancers have trouble and callers argue. Even though All Eight isn't on the list, here is *our* working definition.

### *All 4 Couples vs All Eight—Which to Use?*

If the 4-person call will actually start in a wave or line, use All Eight. If you're using the Facing Couples Rule, then use All 4 Couples, as in All 4 Couples Swing Thru from a static square.

Otherwise, if the call requires two dancers to pass or slide by the same side of the flagpole center at the same time, use the All Four Couple concept (e.g. for Right & Left Thru, Half Sashay, Touch  $\frac{1}{4}$ ).

If both the All Eight and the All Four Couple concepts are allowed [e.g. Shakedown], use the one that gives the desired ending formation. These calls must all start in a 2x2 formation.

If All Eight and All Four Couples would give the same ending formation, use All Eight [e.g. All Eight Chase Right].

### *Rules for All Eight*

For calls that end in a 1x4 formation, dancers move to their new positions by moving forward in arcs (e.g. Trade the Wave). Often, four dancers will star through the center using the inside hand (e.g.  $\frac{1}{4}$  Thru). Some, however, may move around the outside (e.g. Peel the Top).

Dancers end in the same positions as if just four dancers had done the call.

For calls that go from a 1x4 formation to a 2x2 formation, the direction of the long axis is retained [e.g. Diamond Step and Fold from a Promenade formation].

For calls that go from a 2x2 to another 2x2 formation, dancers end on the footprints their 2x2 formation occupied at the start of the call.



## Introducing the C-1 Definitions

### How Mainstream, Plus, and Advanced Calls Are Extended at C-1

Several calls are used in limited ways at Mainstream, Plus, and Advanced; at C-1, they are used from more places, or are defined more generally.

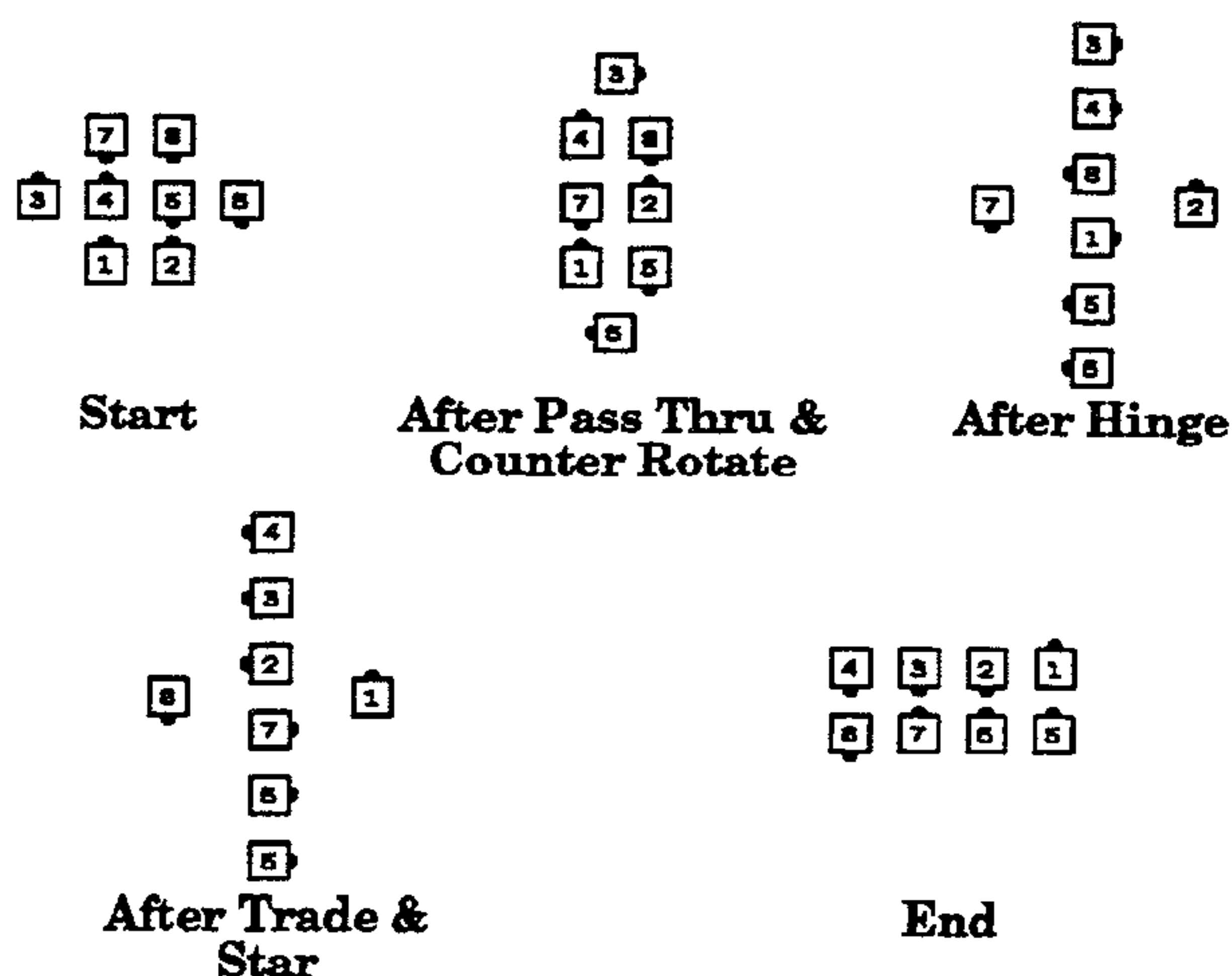
**Switch to a Diamond:** At Advanced, this call is done from a wave only; at C-1, it may start from a general line. If the ends are facing the same way at the start, they meet with right hands, and adjust so the call ends in a diamond (rather than having the centers offset).



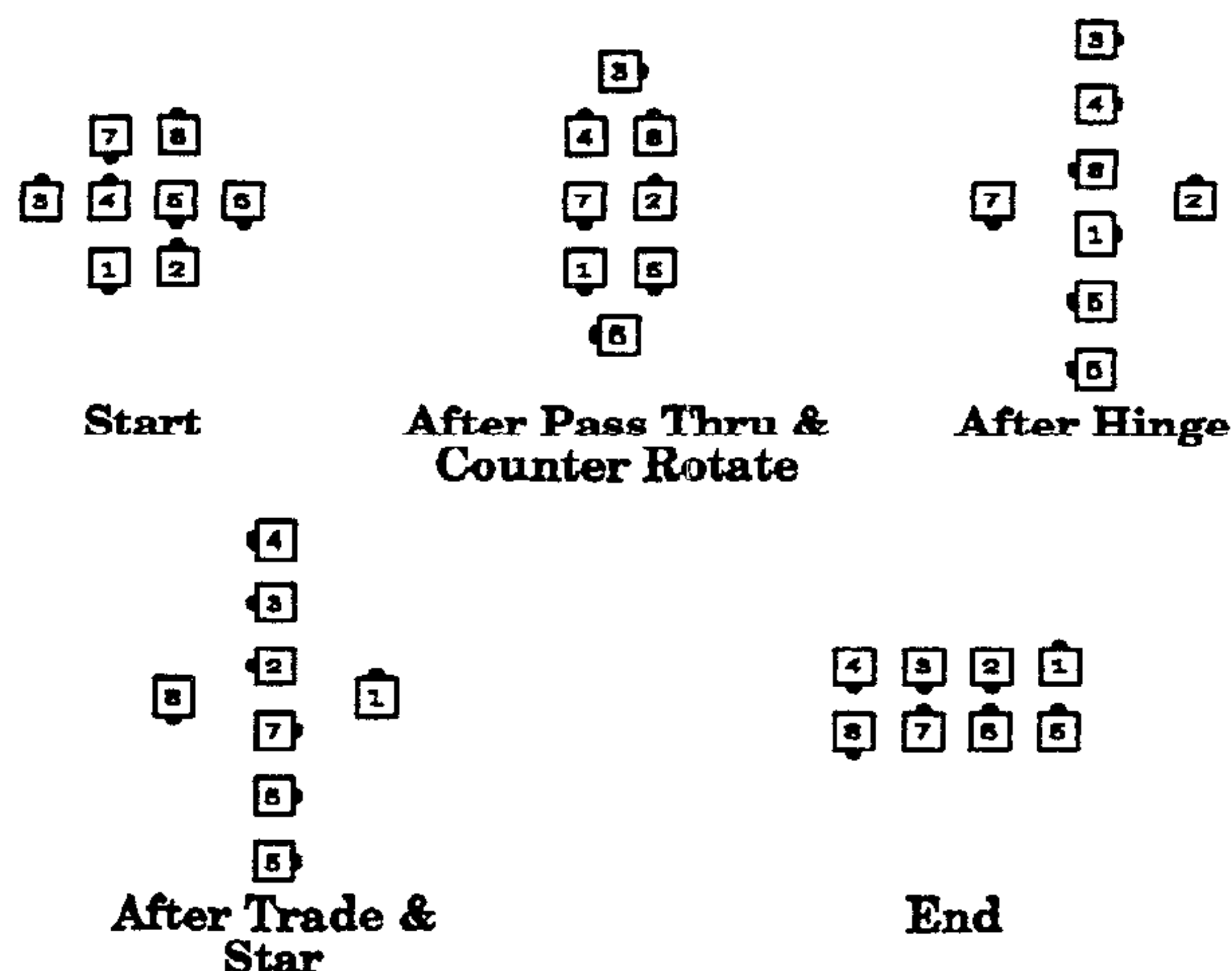
**Switch to an Hourglass:** At Advanced, this call is done from waves only; at C-1, it may start from general lines in which the ends are in tandem.

**Recycle:** At C-1, the version of this call that starts from a wave is defined to have three parts: First, the centers Fold and all adjust to make a box-circulate formation. Then all Box Counter Rotate  $\frac{1}{4}$ . Then all Quarter In. The result is the same as the Mainstream definition.

**Chain Reaction:** At C-1, the restrictions on the formations from which you may call Chain Reaction are removed. In effect, this adds quarter lines and two-faced line or wave between parallel mini-waves to the list of starting formations. For example:



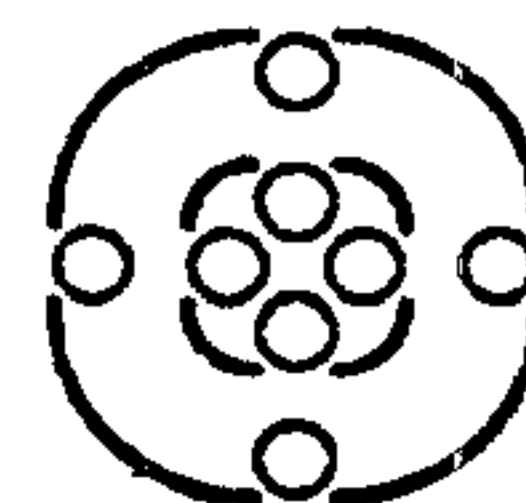
Or:



**Cast a Shadow:** At C-1, you may call Cast A Shadow from any general lines in which the ends are in tandem. In particular, it is allowed when all 4 centers are facing in; the centers' part in that case is Pass In and Pass Thru, finishing facing out as the centers of lines:



**Circulate:** At C-1, the call Circulate is also defined from thars, wrong-way thars, promenade, etc. The circulate paths are as shown here:

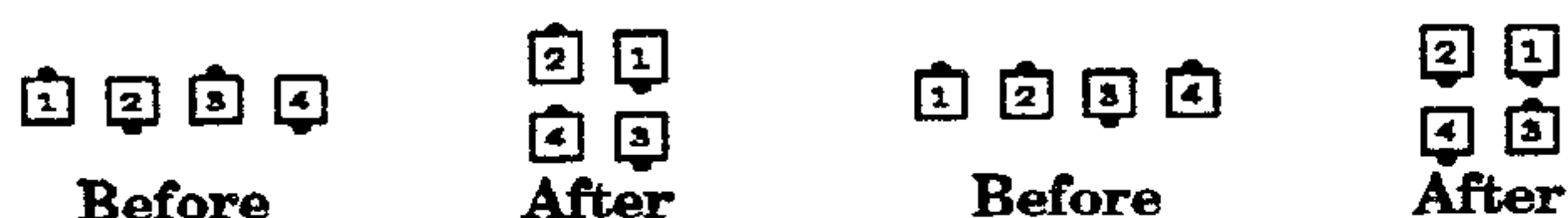


**Interrupting and Replacing:** At C-1, Dancers are expected to know how to break each call into parts (if appropriate), and to interrupt the execution of a call to do something else, or to replace one or more parts of a call with some other action.



## C-1 Definitions

**Ah So. From a wave or line:** With each half of the wave/line working as a unit, the ends Cross Fold and the centers follow along so as to keep each mini-wave or couple intact. If the ends start out facing the same way, they pass right shoulders as they go.



**Notes:** This call is a more general version of Wheel and Deal—the centers are just turned around. Note the relationship between Ah So and Split Recycle which is the reverse of Ah So, i.e., Tandem Hinge + Single Hinge.

**Teaching:** Hints for teachers: Start by doing “Wheel and Deal,” having the ends concentrate on what they’re doing. Then have the centers turn around, and have the ends do what they just did, dragging the centers along. **Points to watch for:** From unusual starting spots, dancers tend to Single Hinge or Split Counter Rotate.

**Flow: Good Uses:** After “Centers Trade.”

**Making it Challenging: Unusual uses:** From a tidal wave, especially “Ah So twice.” **Extensions:** From a tidal 2-faced line, “As Couples Ah So.”

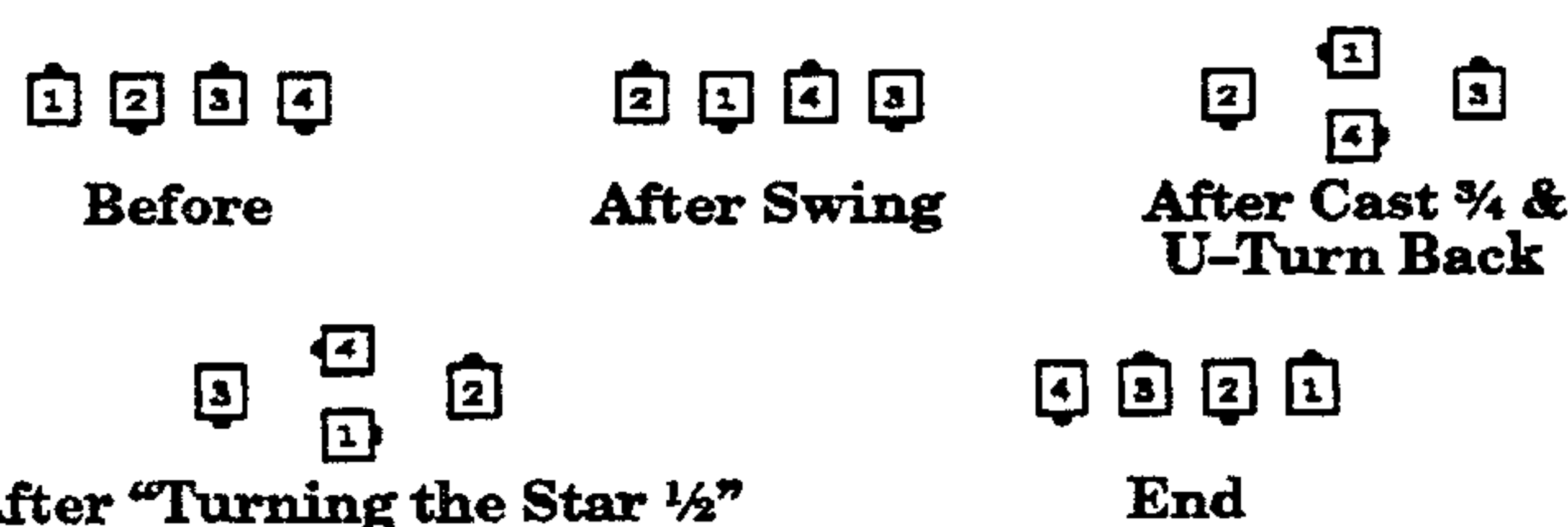
**Get-outs:** L1p: Pass the Ocean, Cast Off  $\frac{3}{4}$ , Fan the Top, Ah So, RLG.

**All Eight Swing and Mix. From a thar or wrong-way thar:** All Swing. The centers then Cross Run, by Turning their Star  $\frac{1}{2}$  and sliding nose-to-nose with the outsides. The new centers then Trade by Turning their Star  $\frac{1}{2}$ .

**Teaching: Points to watch for:** The only special note here is the nose-to-nose pass that is called for in the definition. The call may, of course, start with either hand as the rims always start.

**Get-outs:** Circle Left, Do Paso, make a Thar, All 8 Swing & Mix, RLG.

**Alter the Wave. From a wave:** All Swing, then the centers Cast Off  $\frac{3}{4}$  while the ends U-Turn Back. All [Box] Counter Rotate the diamond  $\frac{1}{2}$  (called “turning the star  $\frac{1}{2}$ ”), and Flip the Diamond. Ends in a wave.



One can also “Turn the Star” by amounts other than  $\frac{1}{2}$ . For example, Alter the Wave, Turn the Star  $\frac{3}{4}$ :



**Teaching Hint:** You can think of the Counter Rotate as two Diamond Circulates (except that the centers of the diamond remain centers throughout).

**Notes:** Equivalent to Concentric Slither. This call is a  $\frac{1}{2}$  zero.

**Get-outs:** L1p: Pass the Sea, Alter the Wave, RLG.

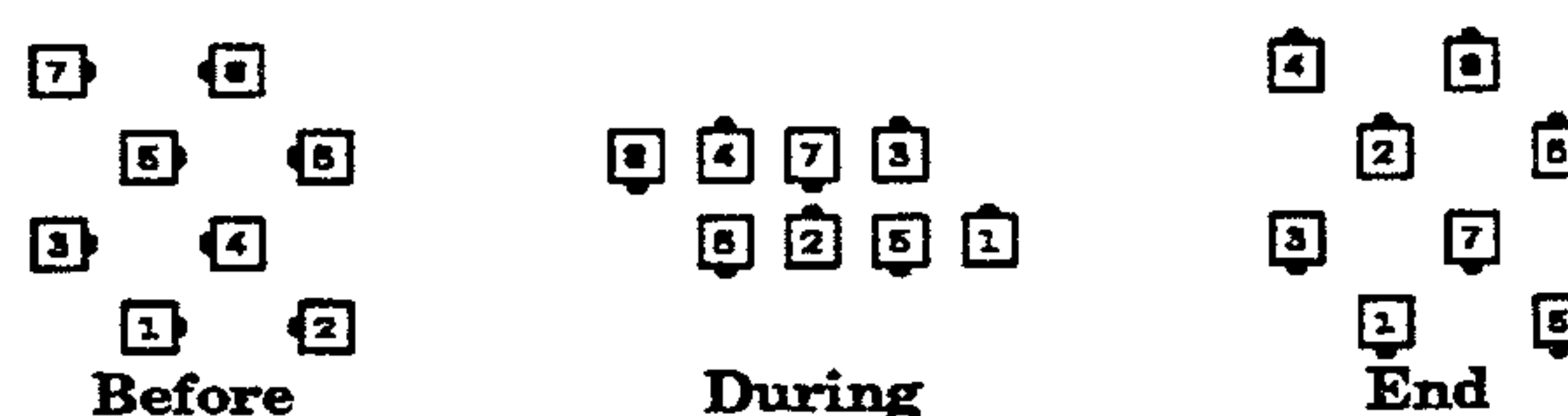
**Blocks. From blocks:** In blocks, you can do only 4-person calls (or sequences of calls) that start and end in a 2x2 formation. When doing a call in a block, each dancer works only with the dancers in his block; all block calls start and end on the same 4 spots on the floor.

e.g., In Your Block, Walk and Dodge:



For some calls, e.g., In Your Block, Square Chain Thru, the dancers are working in a wave during the call’s action. In that case, the waves are slightly offset from each other, just as the blocks are slightly offset.

e.g., In Your Block, Square Chain Thru:



**Teaching: Hints for teachers:** Have each dancer point at the other people in his block—and *always* point at the closest two people (one sideways, one forward or back). **Hints for learners:** You’ll always end up back on the block footprints. Point where you’re going in the block before you move. When you hear “In your block,” imagine the people in your block lighting up as those in the other block fade away. Before a long call, notice the diagonal made up of real people; that “real” diagonal will still be there after the call (as you can see in the pictures above). **Easy-success uses:** “In your block Touch  $\frac{1}{4}$ ,” “In your block, Star Thru.”

**Usage: Uses to avoid:** Any call that changes a 2x2 formation into something else, e.g., “Swing Thru.”

**Making it Easy:** Calls where you can point at where you’ll end up, e.g. “In your block Touch  $\frac{1}{4}$ ,” or “In your block, Star Thru,” or where you can do that for each

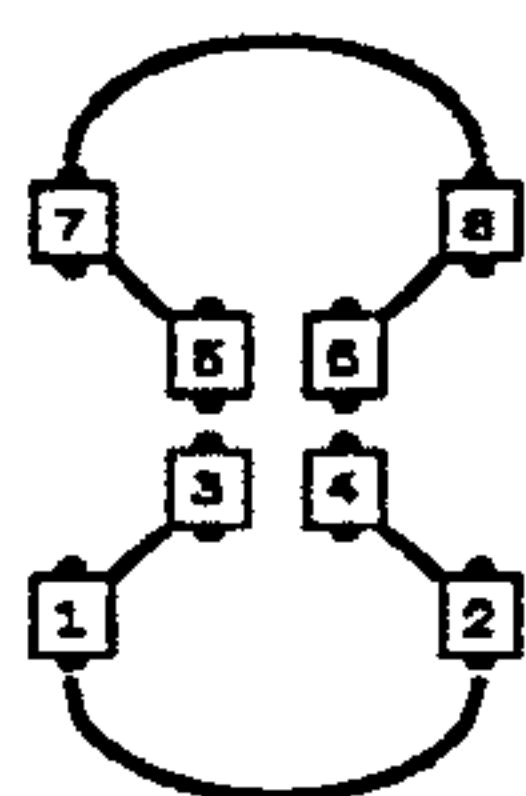


part, e.g., "In your block, Square Thru" (where each hand is easy).

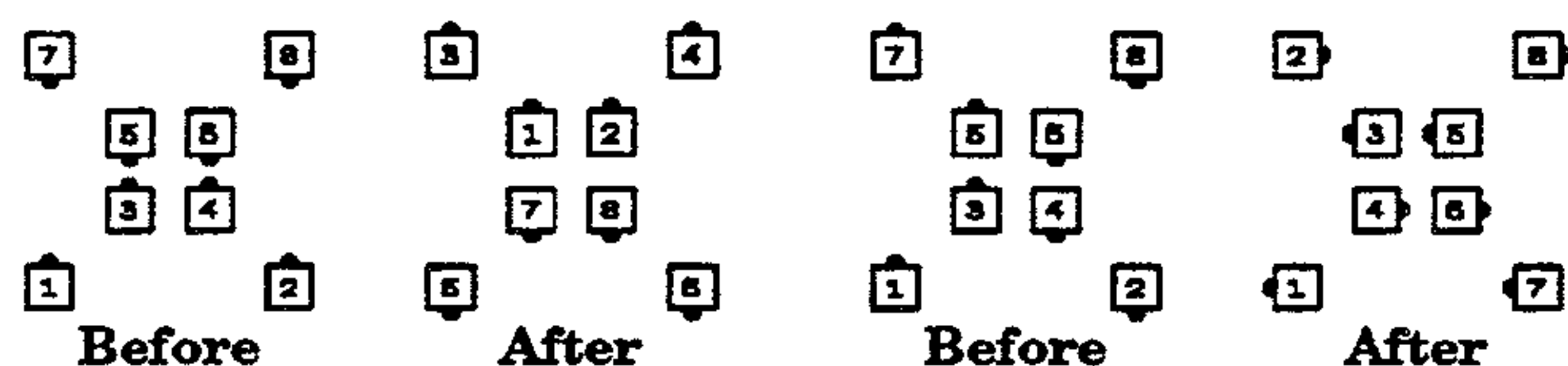
**Making it Challenging: Unusual uses:** "In your block, Vertical ½ tag" **Extensions:** Combinations of calls that end back in 2x2 formations, e.g., "In your block, Pass the Ocean and Ah So."

**Setups:** #0B: Touch ¼, Ladies step ahead and Trade. #0C: Trade, Men Spread.

**Butterfly Circulate. From a butterfly:** All dancers move forward one position along the path below:



**Other Butterfly calls:** Any call that can be done from general columns (columns, double pass thru, etc.), and ends in general lines or columns, can be done from a butterfly. The dancers act as though the ends were close together; however, they end on the original 8 spots on the floor. For example, "Butterfly Double Pass Thru":



Butterfly Double Pass Thru    Butterfly Transfer the Col

The ending formation is always the same as though the ends stepped together, everyone did the call, and the ends slid apart again—the same eight spots on the floor are occupied at the end of the call as when it began.

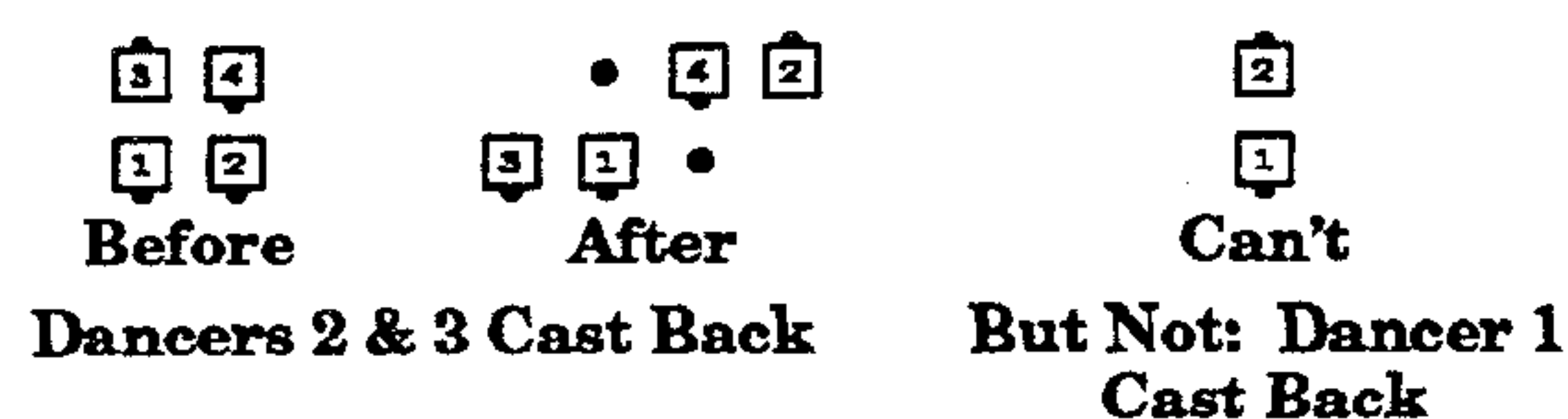
**Teaching: Hints for learners:** Adjust to columns, do the call, then re-form the butterfly. The new ends slide apart *without turning*.

**Usage: Marginal Uses:** Making use of the Facing Couples Rule to do wave-type calls. **Uses to avoid:** Calls that must start in lines or waves.

**Correcting Misunderstandings:** There are no such things as Butterfly Waves.

**Setup:** From columns: Ends Squeeze.

**Cast Back. From any formation with definite leads, who must not be facing directly toward or away from the flag-pole center:** Starting in a tandem, the lead dancer always does the call; elsewhere, the caller must designate a dancer. The lead (or designated) dancer Peel Off and step forward to stand beside the other dancer. The other dancer does not move. This call cannot be fractionalized.



**Teaching: Hints for teachers:** Have same-sex leads, and use sex for cueing.

**Usage: Accepted Uses:** From completed double pass thru; From trade by (with just the outsides going).

**Marginal Uses:** From columns, waves, or two-faced lines. **Uses to avoid:** From double pass thru (since the waves end far apart); Expecting dancers to adjust after the call.

**Correcting Misunderstandings:** This call is not the same as ½ Zoom, since the trailers stand still.

**Get-outs:** Flp: Bend the Line & Roll, Ladies Cast Back [doesn't end in waves!], RLG.

**Cross Cast Back. From a couple facing out of a 2x2 formation:** Starting in tandem couples, the lead dancers always do the call; elsewhere, the dancers must be designated. The lead (or designated) dancers Trail Off and step forward to stand beside the other dancers. The others don't move. This call cannot be fractionalized.

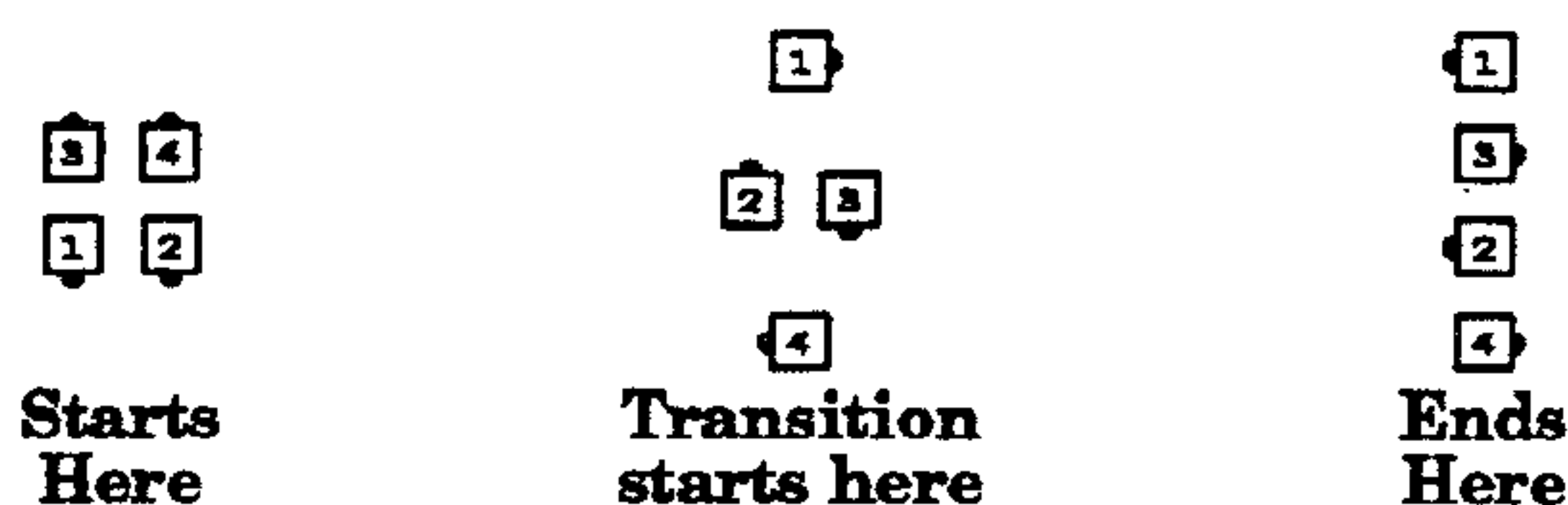


Dancers 3 & 4 Cross Cast Back

**Teaching: Hints for learners:** If you're a leader, remember to pass left shoulders.

**Get-outs:** Flp: Slip, Bend the Line & Roll, Ladies Cross Cast Back, Prom.

**Chase your Neighbor. From couples back to back:** Start a Chase Right, blending into a Follow Your Neighbor: The original beaus begin the Chase Right, meet each other, and Cast Off ¾. The original belles begin the Zoom action, but after passing each other, they "Fold and Roll" to finish as the ends of a wave.



**Teaching: Hints for teachers:** Start with #0 couples, and use sex cues ("Boys are the chasers"). **Hints for learners:** Equivalent to Belles U-Turn Back, Box Circulate, Follow your Neighbor.

**Get-outs:** L4p: Pass Thru, Chase your Neighbor, AL.

**Circle By m and n. From facing couples:** This call requires that two fractions, *m* and *n*, be called as part of its name, e.g., "Circle By ¼ and ½." All join hands and Circle Left *m*. Then Touch and Cast Off *n*. If *n* is



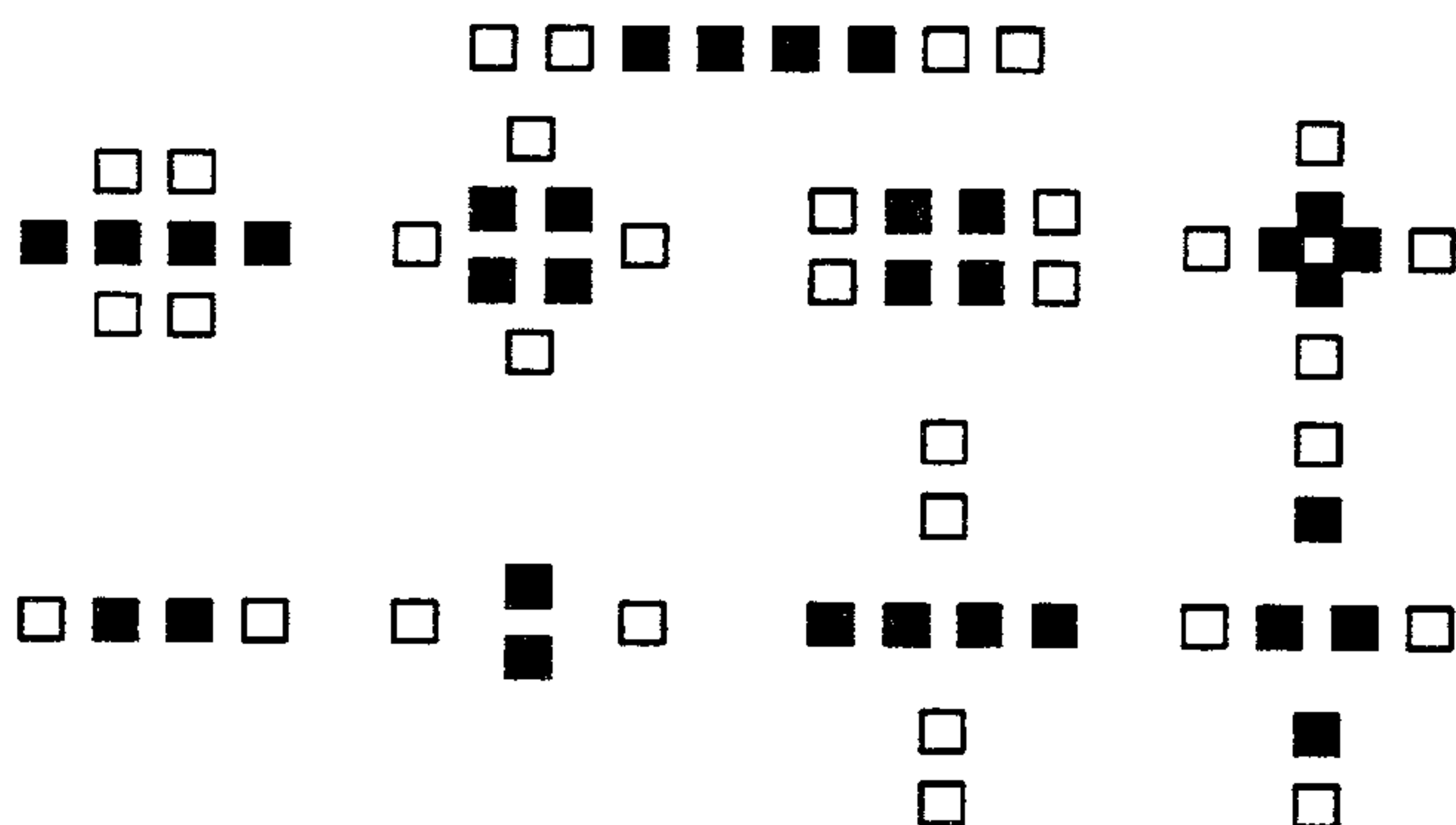
"Nothing", you just step to the wave. The second fraction ( $n$ ), may be replaced by another call, as in "Circle by  $\frac{1}{2}$  and Recycle." In that case, the Cast Off is replaced by the call specified. In this example, the dancers would Circle Left  $\frac{1}{2}$ , Touch, then Recycle, ending in facing couples.

**Notes:** The original call was  $\frac{1}{4}$  and  $\frac{1}{4}$ , but there is no longer a default fraction—you must specify at least the first fraction.

**Teaching: Hints for teachers:** To reinforce the dividing point, pause after saying the first fraction, and wait for a wave to form. **Points to watch for:** The Touch is part of the first part of this call.

**Setups & Get-outs:** L1p: Slide Thru, Circle By  $\frac{1}{2}$  &  $\frac{1}{2}$ , RLG. L1p: Flutter Wheel, Circle By  $\frac{1}{4}$  &  $\frac{1}{2}$ , RLG.

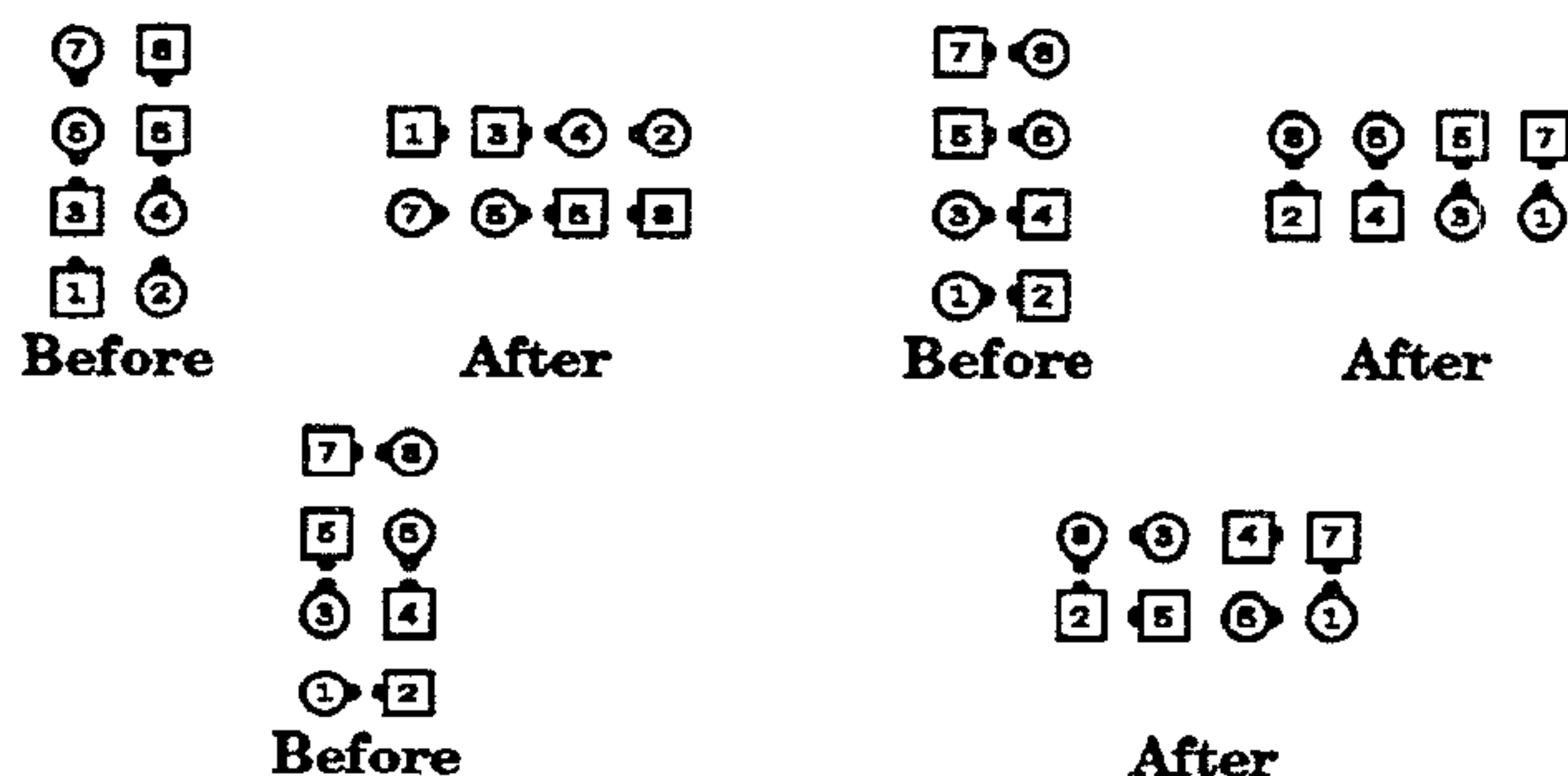
**"Concentric" Concept.** From any appropriate formation (half the dancers must be centers and half must be outsides): The centers do the call in their group, while the outsides work with each other and do the call around the outside. The following diagrams show who works with whom on a Concentric call:



The last two formations shown are really the same; the one on the left is used if the caller only says "Concentric..." or the Concentric call doesn't start in diamonds. The one on the right is used when the caller says "Concentric Diamond, ..." or when the Concentric call can *only* be done from diamonds (e.g., Concentric Diamond Circulate).

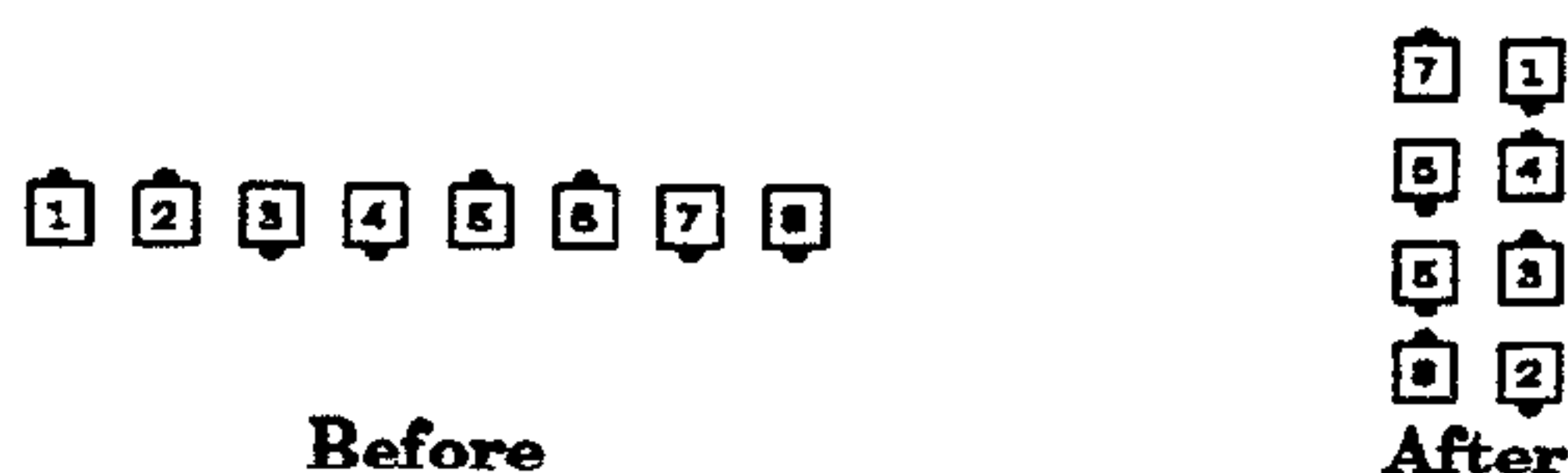
If the Concentric call is being done from general lines or general columns, and the call starts and ends in a 2x2 box (e.g., Concentric Star Thru), the following rule applies: If the ends begin as though in columns, they finish as though in columns; if they begin in lines, they finish in lines.

e.g., Concentric Star Thru:

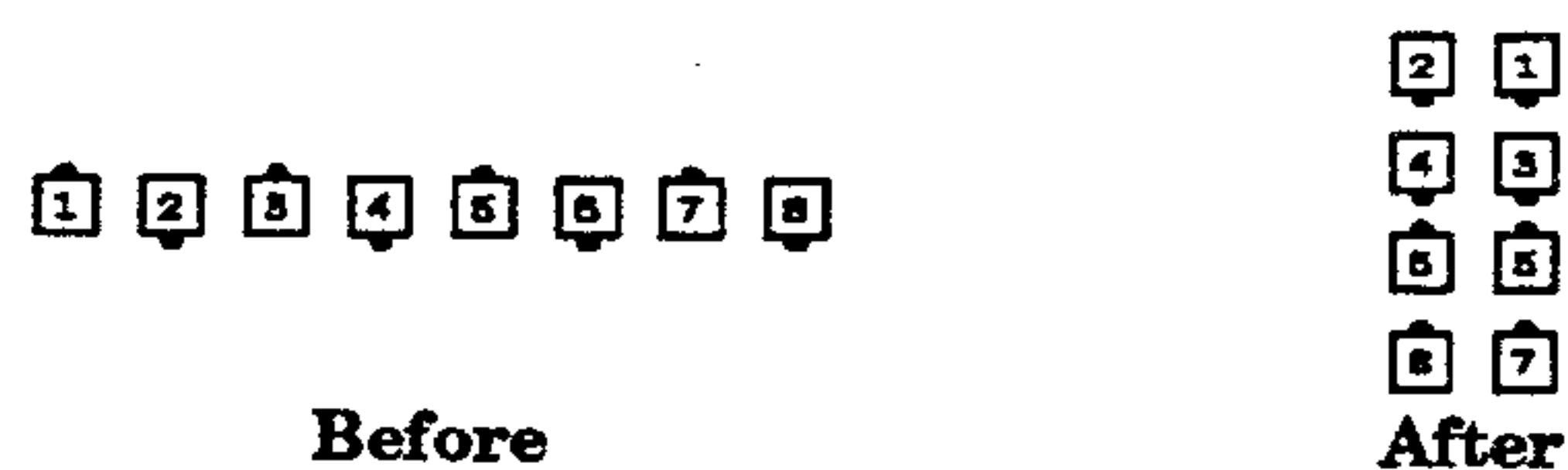


If the Concentric call ends in a 2x2 box but starts elsewhere (e.g., Concentric Recycle from a tidal wave), the following rule applies: The outside dancers adjust so that the long axis of the ending formation is at right angles to the long axis of the starting formation. For example,

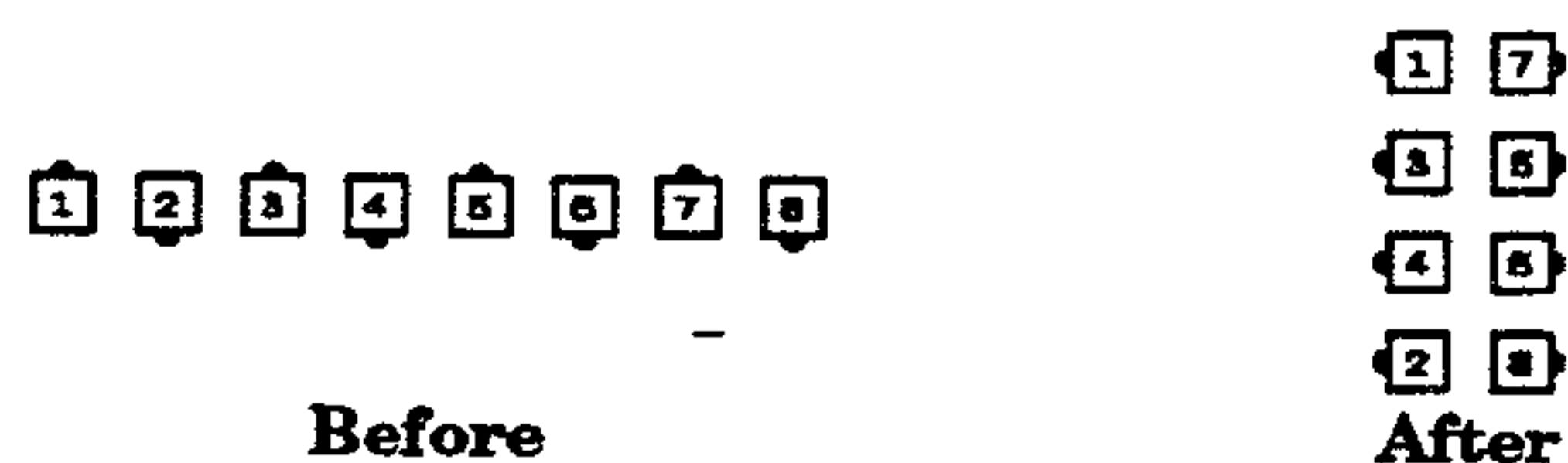
Concentric Crossfire:



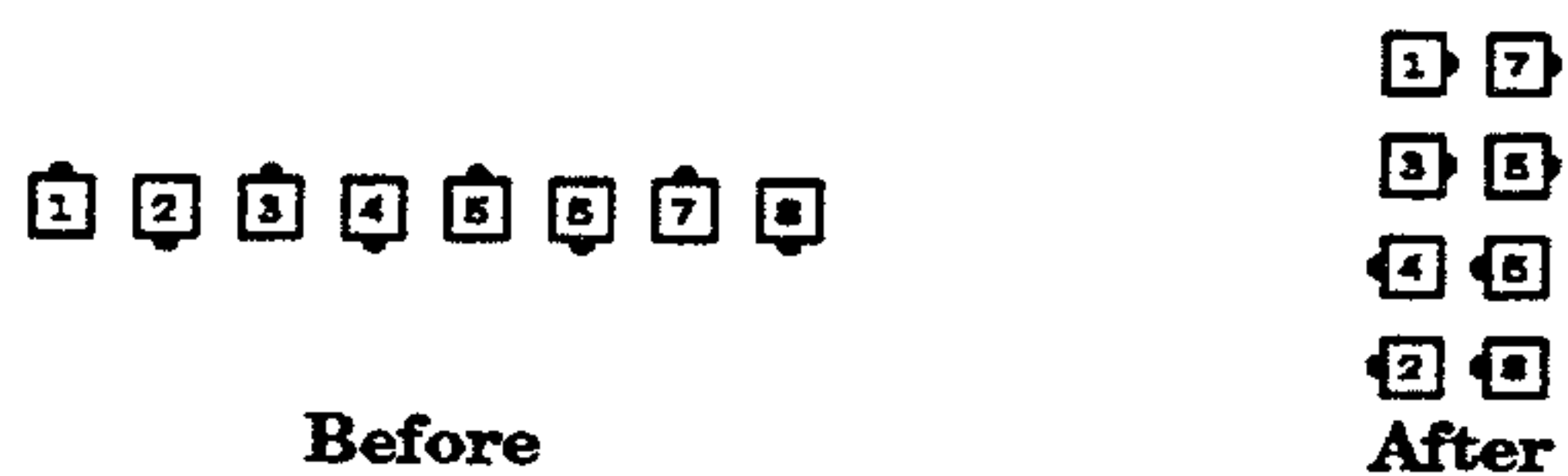
Concentric Recycle:



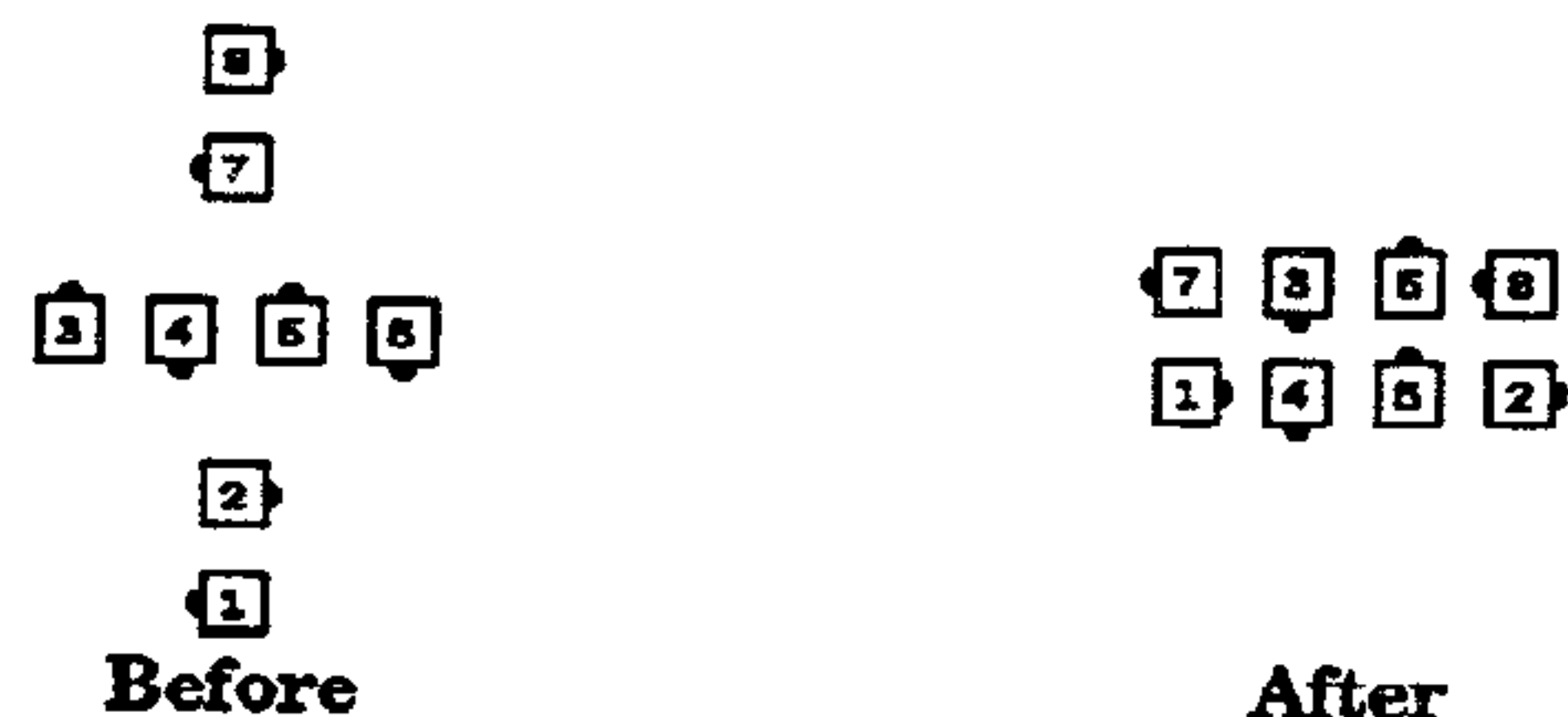
Concentric Reverse Explode:



Concentric Single Hinge:



Concentric Step and Fold:





## Concentric Diamond, Step and Fold:

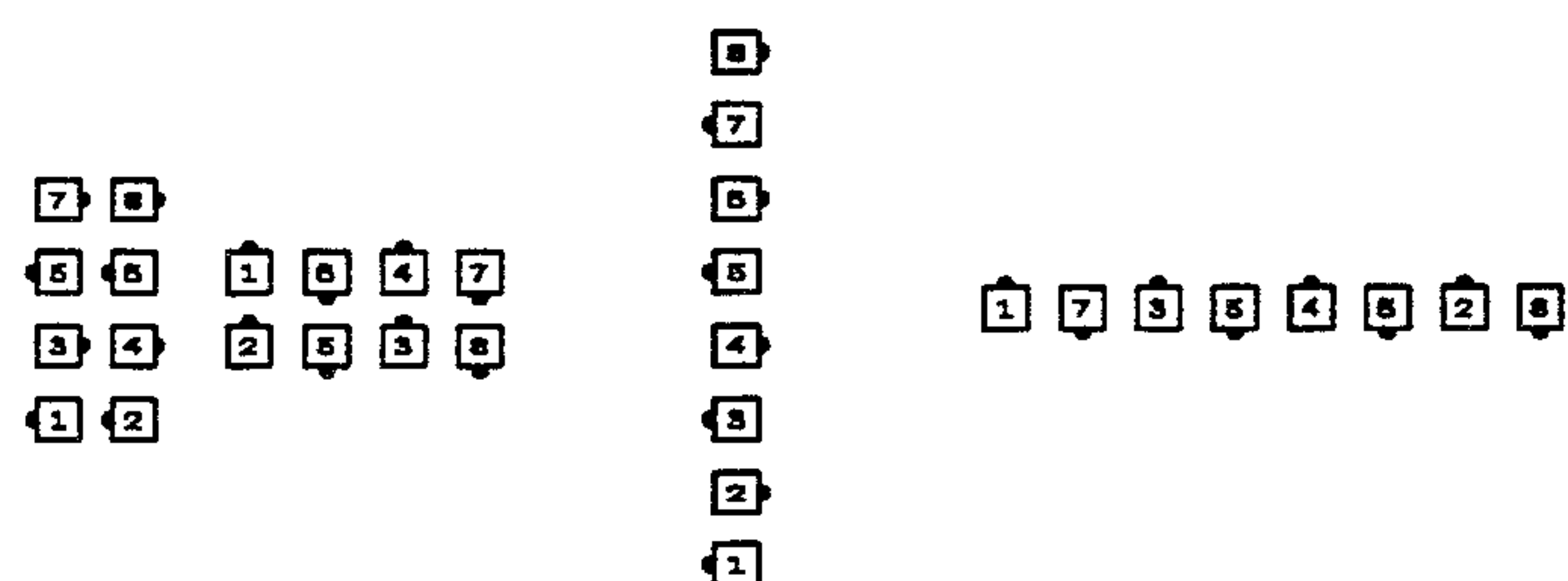


**Note:** See also the discussion, page 70.

**Teaching: Hints for teachers:** Have the centers do the call first, then have the outsides work around them. **Easy-success uses:** Wheel & Deal, Recycle, Star Thru.

**Making it Challenging: Unusual uses:** From a tidal 2-faced line, "Concentric Turn and Deal."

**Counter Rotate. From any formation with no dancers facing directly toward or away from the flagpole center:** Each dancer moves forward the given number of quarters ( $\frac{1}{4}$  unless otherwise specified) around the flagpole center of the formation, staying the same distance from that center as though he were on a wheel turning about that center. With each quarter he Counter Rotates, the dancer faces a new wall (i.e., he turns  $90^\circ$ ).



The original outsides always finish as outsides, and the original centers always finish as centers. For example, "Points Counter Rotate  $\frac{1}{4}$ :"



**Notes:** From waves, the call is equivalent to 8 Circulate (except in terms of facing direction). Because you move smoothly (no "walk & turn"), everyone can Roll after this call. Half of Counter Rotate  $\frac{1}{4}$ —which leaves you at  $45^\circ$  to the walls!—can be called as either " $\frac{1}{2}$  a Counter Rotate," or "Counter Rotate  $\frac{1}{8}$ ."

**Teaching: Hints for learners:** If you're a very center, hang on to the other center; if you're in the center of waves, hang on to the other center. **Points to watch for:** From parallel waves, people tend to try to Split Counter Rotate. Describing the action—from that formation only—as "Concentric Box Counter Rotate" helps greatly. All 8 Counter Rotate ends in the same formation it starts in.

**Cross And Turn. From facing couples:** The beaux Right Pull By with each other as the belles U-Turn Back (turning toward the beaux). Ends in couples back to back.

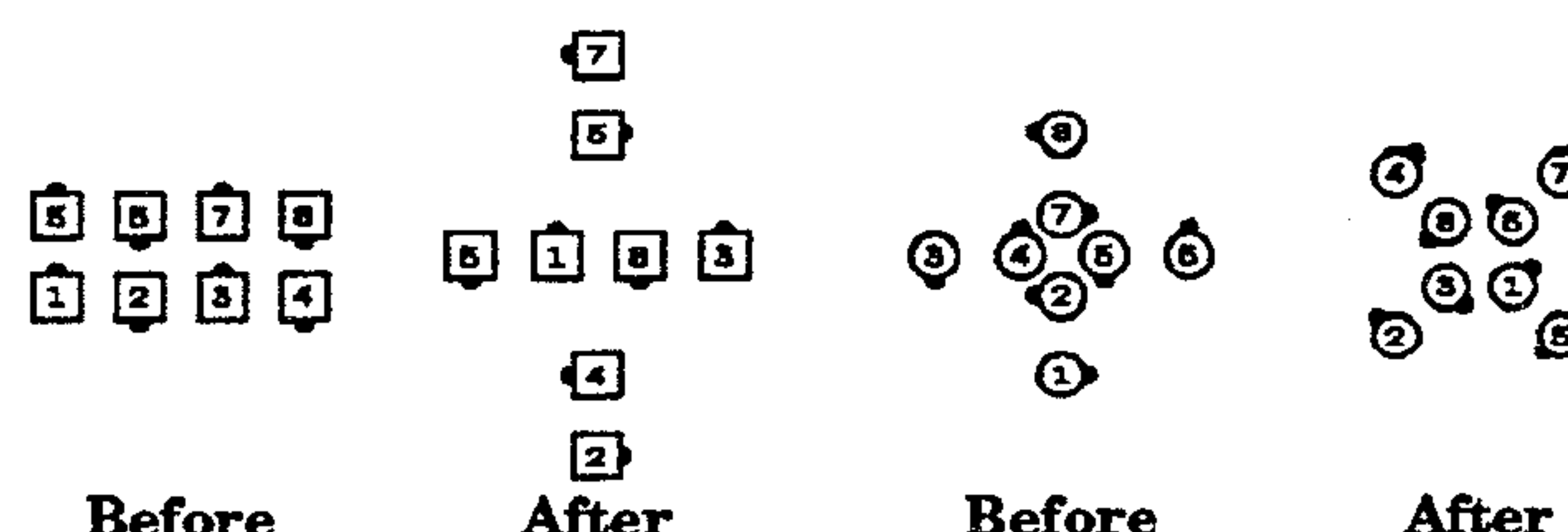


**Teaching: Hints for teachers:** Cue, "Beau Go." **Hints for learners:** If you're a beau, shout "Bang!" and point at the other beau. **Points to watch for:** Deciding who pulls by is the rough spot.

**Flow: Good Uses:** "Cross & Turn the Axle."

**Get-outs:** Flp: Turn & Deal, Cross & Turn, AL.

**Cross By. From a thar, wrong-way thar, or parallel waves:** Do  $\frac{1}{2}$  a Circulate, Sashaying as you go, and joining opposite hands from initial handhold. Ends in a wrong-way thar, thar, or wave between vertical mini-waves.



**Teaching: Hints for teachers:** From waves, point out that you end up holding hands with the person that you would normally Trade Circulate with. From thars, emphasize the hand switching. **Points to watch for:** From thars, dancers will try to do Slip the Clutch.

**Correcting Misunderstandings:** From parallel waves there are definite centers and outsides after the call.

**Get-outs:** Blc: AL, Alamo Style, Swing Thru,  $\frac{3}{4}$  Thru, Cross By, AL.

**Cross Chain Thru. From eight chain thru:** All Right Pull By, then the ends Courtesy Turn while the centers Left-Hand Star  $\frac{1}{2}$  to end in another eight chain thru formation. The star ends as though the centers had done a Cross Trail Thru.



**Notes:** By definition, "Cross Chain Thru and Roll" is the same as Cross Chain and Roll. So "Cross Chain Thru, Boys Roll" would have the men do a Cross Chain and Roll while the women Cross Chain Thru.

**Teaching: Hints for teachers:** A helpful hint is to tell those (outsides) coming into the center and going to the other side "You end up facing the same wall as you faced initially."

**Get-outs:** Llp: Star Thru, Cross Chain Thru twice, RLG.



**Cross Chain And Roll. From eight chain thru:** All Right Pull By. The outsides Courtesy Turn and Roll while the centers Left-Hand Star  $\frac{1}{2}$ , to end in parallel waves.



**Teaching: Points to watch for:** For those coming into the center it will not seem like there is a Roll on the end.

**Get-outs:** W1p: Counter Rotate, Ladies Run, Tag the Line, Men Trade, Cross Chain & Roll, RLG.

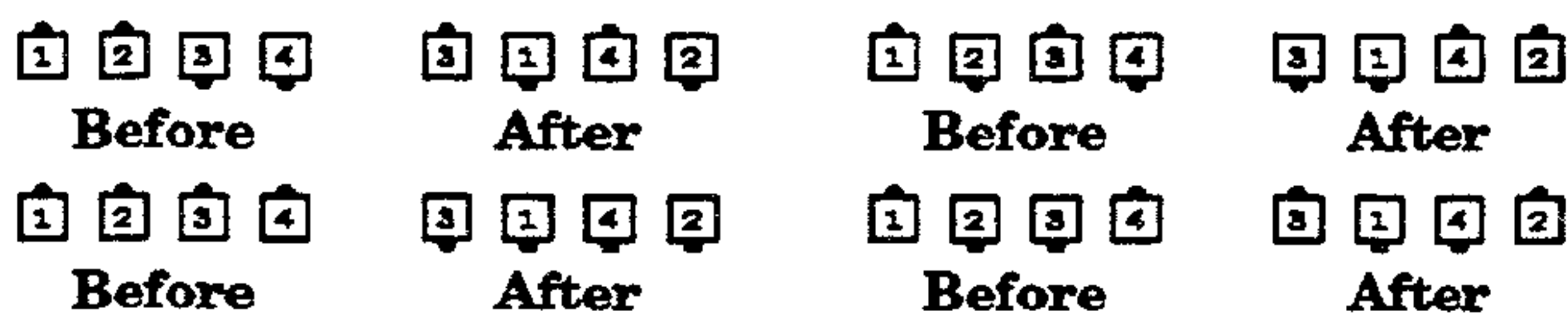
**Cross Your Neighbor. From box circulate:** Those facing in Cross Extend and Cast Off  $\frac{3}{4}$ , while those facing out Fold and Roll.

**Notes:** This ends in a 2-faced line of the opposite hand from the initial mini-wave.

**Teaching: Hints for teachers:** This is a Follow Your Neighbor with the trailers using the outside hand. **Hints for learners:** You'll end up next to the same dancer you started next to. **Points to watch for:** The only problem is to get the trailers to do a full turn to end with the same adjacent

**Get-outs:** B1p: Touch  $\frac{1}{4}$ , Cross your Neighbor, Prom.

**Cross Roll to a Wave (or Line). From a line or wave:** The centers Cross Run while the ends Run. The centers pass outside of the ends as they Cross Run.



**Notes:** From R-H 2-faced lines, this is equivalent to Turn & Deal and Touch.

**Teaching: Hints for learners:** Go toward the center of your line. **Points to watch for:** The ends tend to go past each other as they come to the center.

**Making it Challenging: Unusual uses:** From L-H 2-faced lines (rare); From waves (quite rare).

**Get-outs:** F1p: Slip, Cross Roll to a Wave, RLG.

**Dixie Diamond. From facing couples or facing tandems:** Dixie Style to a Wave. Then the centers Hinge while the ends U-Turn Back (turning toward each other). Ends in a R-H diamond.

**Flow: Good Uses:** Flows well after any Courtesy Turn call. **Bad Uses:** After Bend the Line (except L-H 2-faced lines).

**Get-outs:** F1p: Bend the Line, Reverse Flutter, Dixie Diamond, Diamond Circulate, Flip the Diamond, RLG.

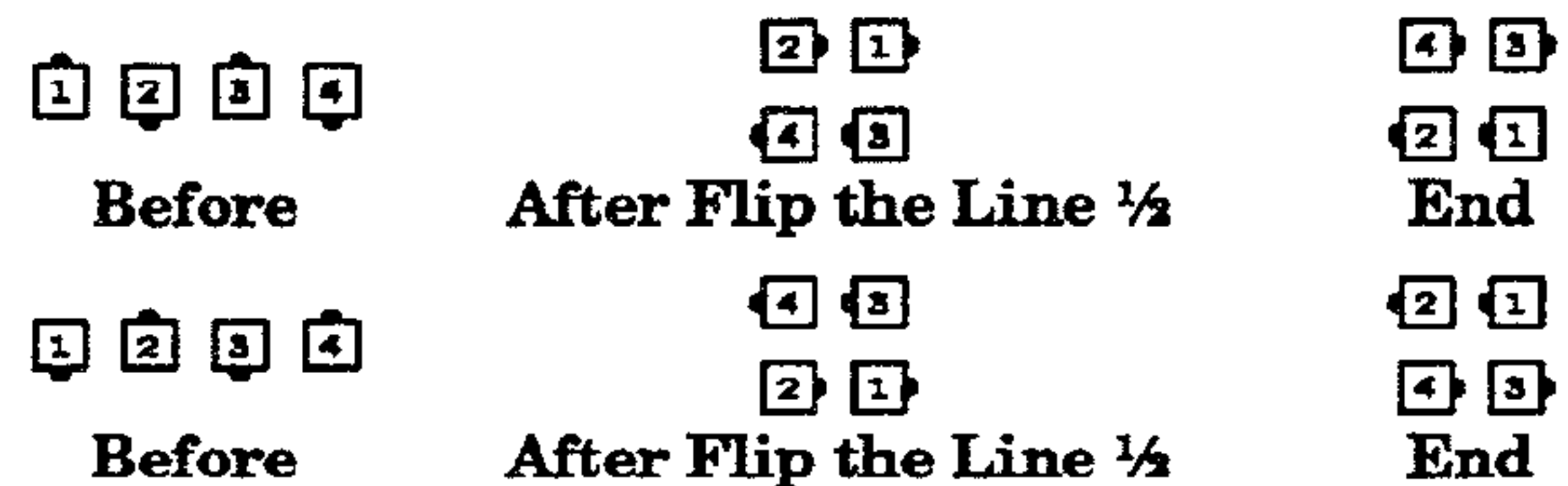
**Dixie Sashay. From facing couples or tandems:** Dixie Style to A Wave and Slither, to form a 2-faced line.

**Flow: Good Uses:** After any Courtesy-Turn call. **Bad Uses:** After Bend the Line.

**Styling: Common:** Dancers often make exaggerated kissing noises on the slither.

**Get-outs:** L1p: R & L Thru, Dixie Sashay, Prom.

**Flip Back. From a wave:** Flip The Line  $\frac{1}{2}$ , then Scoot Back. Ends in a box circulate formation. This call cannot be fractionalized.

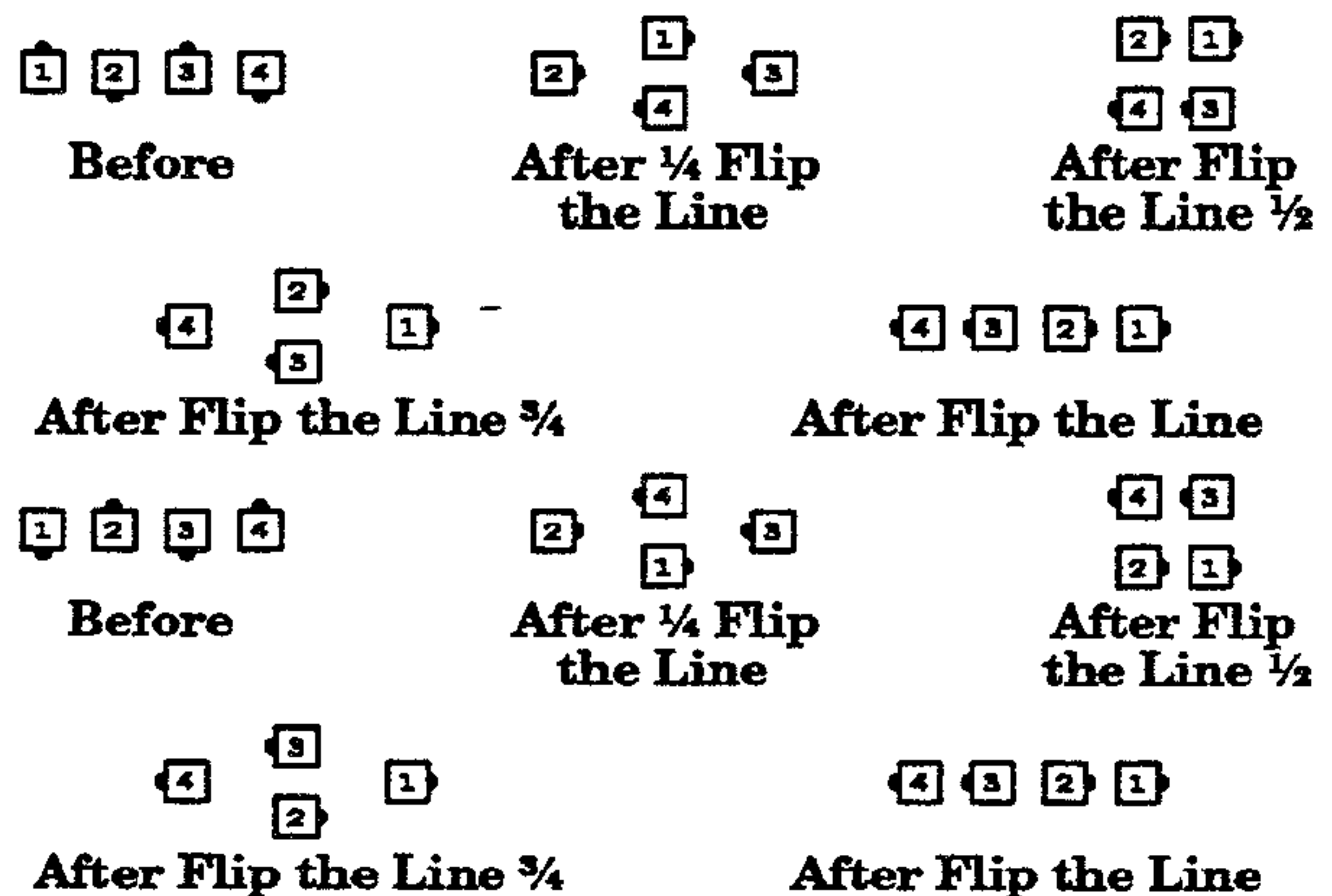


**Teaching: Hints for teachers:** Start from #0 or  $\frac{1}{2}$  waves & use sex cues. **Points to watch for:** The original ends sometimes try to do the Turn Thru part of the Scoot Back.

**Making it Challenging: Extensions:** Tell original centers (who are about to do a Scoot Back) to stop in the wave and take the next call (while the original ends complete their Scoot Back).

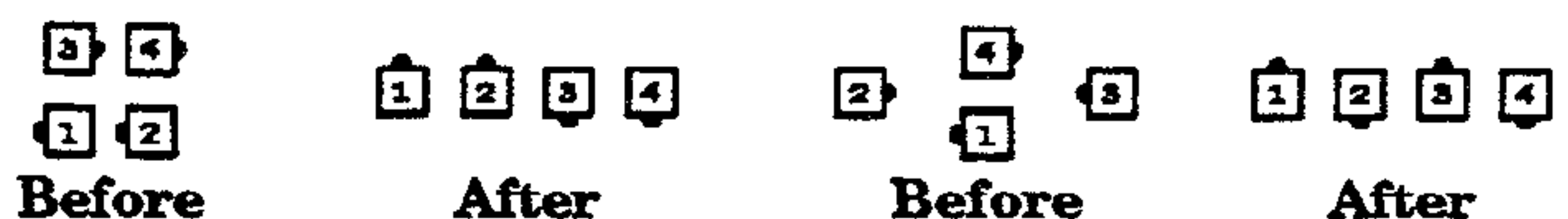
**Get-outs:** L1p: Pass the Ocean,  $\frac{3}{4}$  Thru, Flip Back, RLG.

**Flip the Line. From a wave only:** This call takes a fraction just as Tag the Line does. All Single Hinge, the new leads Fold, then all Extend the number of times appropriate to the fraction. From left-hand waves, dancers pass left shoulders on the Extends.



**Teaching: Hints for teachers:** Start from #0 or  $\frac{1}{2}$  waves & use sex cues.

**Follow Thru. From a box circulate, T-bone, or quarter tag:** All  $\frac{1}{2}$  Scoot Back. Ends in a 2-faced line, diamond, or wave.



**Teaching: Easy-success uses:** From #1 & #2 waves. **Points to watch for:** Dancers try to make 2-faced lines, even when they should make waves.

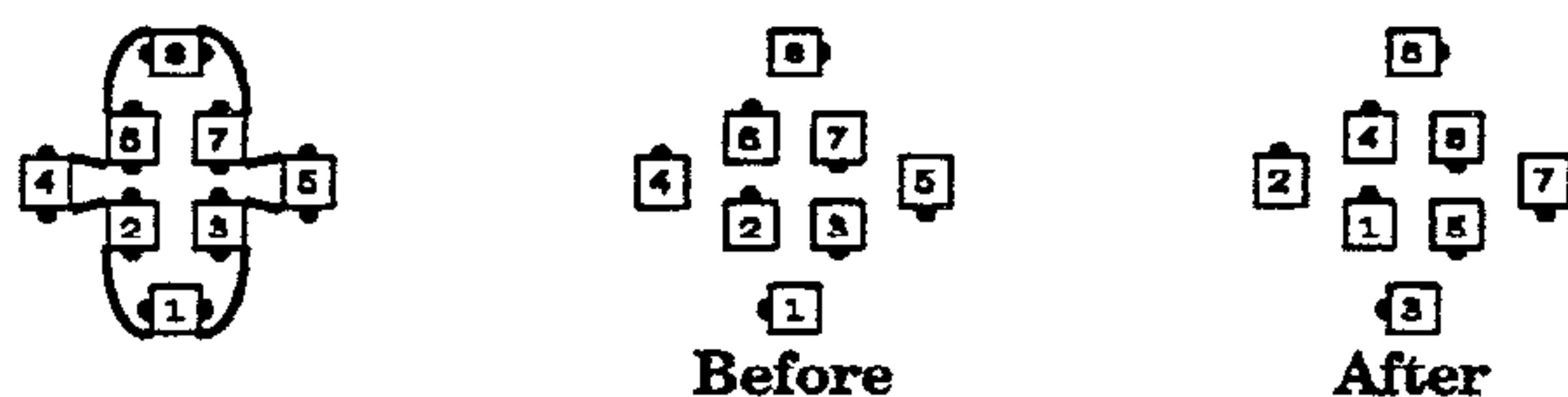
**Flow: Good Uses:** As for Scoot Back.

**Making it Challenging: Unusual uses:** From  $\frac{1}{4}$  tag (unusual); from T-bones (quite rare).



**Get-outs:** L1p: Pass the Sea, Left Swing Thru, Single Hinge, Follow Thru, Prom.

**Galaxy Circulate. From a galaxy:** Each dancer moves forward one spot along the circulate path shown below.



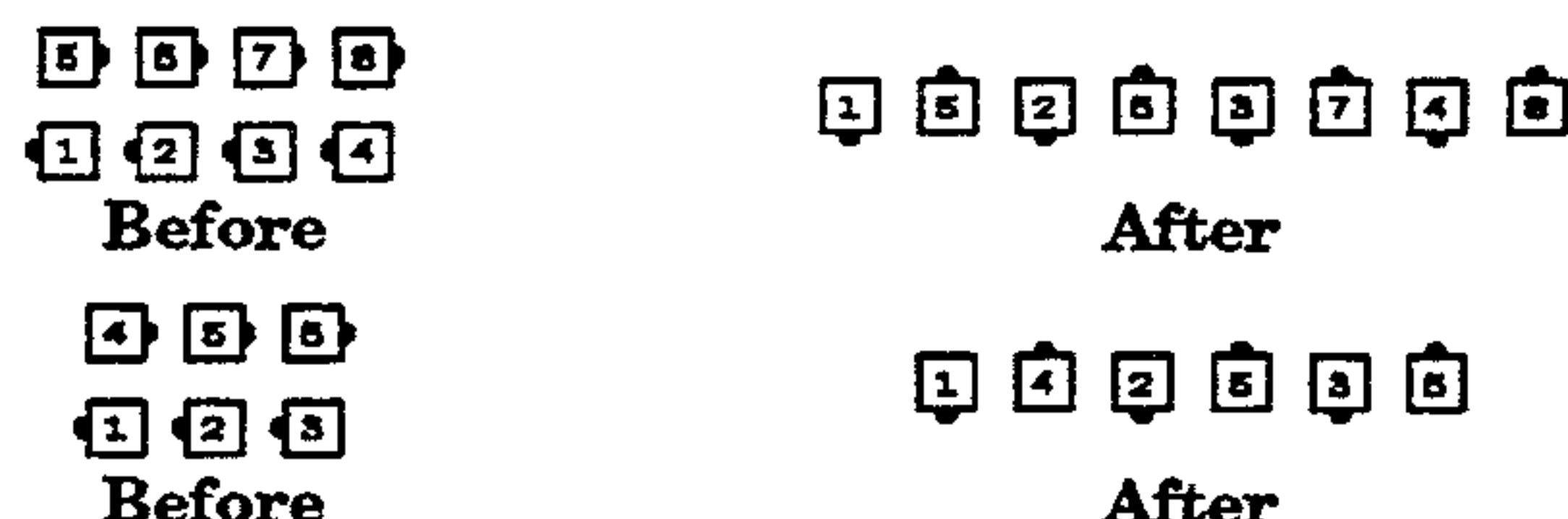
**Usage: Accepted Uses:** Facing galaxies (rare).

**Making it Challenging: Unusual uses:** "Centers Box Counter Rotate" (giving a new galaxy).

**Extensions:** Work with the wave-based and tandem-based triangles within the formation.

**Setups:** From parallel lines or waves: Ends ½ Circulate. Most common is probably "Squeeze" from an hourglass.

**Grand Follow your Neighbor. From columns:** The #1 dancer in each column does the leads' part of Follow Your Neighbor ("Fold and Roll"). The #2, 3, and 4 dancers do the trailers' part of Follow Your Neighbor (Extend and Cast Off ¾). Ends in a tidal wave.



You can also do Grand Follow Your Neighbor and Spread:



**Correcting Misunderstandings:** In "Grand Follow your Neighbor & Spread," the very centers don't Spread with each other—the Spread is done on each side.

**Get-outs:** L2c: Touch ¼, Grand Follow your Neighbor, Lock It, AL. F2p: Slip, Cross Fire, Grand Follow your Neighbor and Spread, Spin the Top, RLG.

**Interlocked Diamond Circulate. From interlocked diamonds:** Each dancer moves forward one spot along the circulate path shown:



**Teaching: Hints for learners:** Let the very center two people move first—don't cut them off.

**Get-outs:** "Very Centers Hinge" gives an hourglass.

**Interlocked Diamond Chain Thru. From interlocked diamonds:** All Inter-

locked Diamond Circulate. The very centers Trade, then Cast off ¾ with the adjacent ends of the two-faced line. Ends in parallel general lines.



**Teaching: Hints for learners:** If you're the end of the line after the Diamond Circulate, don't turn around; wait for the center to push Cast Off around you. **Points to watch for:** Convincing dancers to do the "push-type" Cast Off ¾ can take some doing!

**Get-outs:** L2p: Touch ¼, Circulate 1½, Girls Squeeze, Very centers Cast Off ¾, Interlocked Diamond Chain Thru, Stretch Cycle & Wheel, Dixie Grand, AL.

**Flip the Interlocked Diamond. From interlocked diamonds:** The points Flip the Diamond, while the centers Interlocked Diamond Circulate.



**Teaching: Hints for teachers:** Set up men as the points, and use sex cues. **Points to watch for:** Only the very centers take an interlocked path; the other 6 dancers do a normal Flip.

**Usage: Accepted Uses:** From interlocked diamonds (L-H uncommon); From facing interlocked diamonds (rare). **Uses to avoid:** Saying "Interlock" instead of "Interlocked," or "Interlocked Flip the Diamond" instead of "Flip the Interlocked...;" From normal diamonds.

**Get-outs:** F2p: Tag the Line Right, Men ½ Circulate, Hourglass Circulate, very centers Cast Off ¾, Flip the Interlocked Diamond, RLG.

**Cut the Interlocked Diamond. From interlocked diamonds:** The points Cut the Diamond, while the centers Interlocked Diamond Circulate.

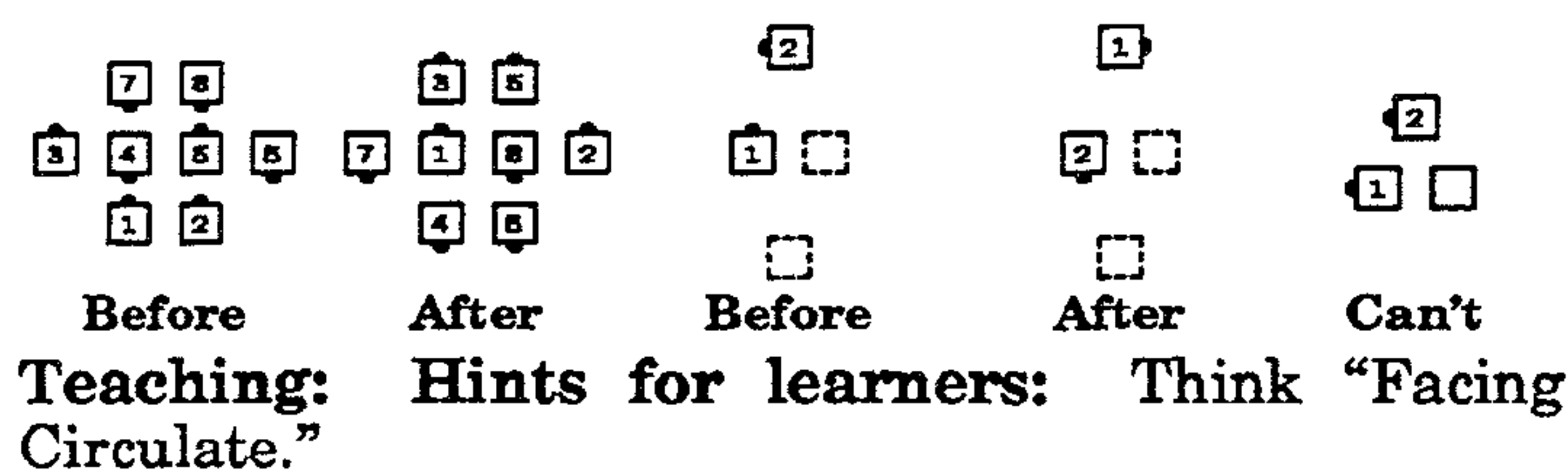


**Teaching: Hints for teachers:** Set up men as the points, and use sex cues. **Easy-success uses:** Same sex as cutters. **Points to watch for:** Only the very centers take an interlocked path; the other 6 dancers do a normal Cut.

**Usage: Accepted Uses:** From interlocked diamonds (L-H uncommon); From facing interlocked diamonds (rare). **Uses to avoid:** Saying "Interlock" instead of "Interlocked;" From normal diamonds.

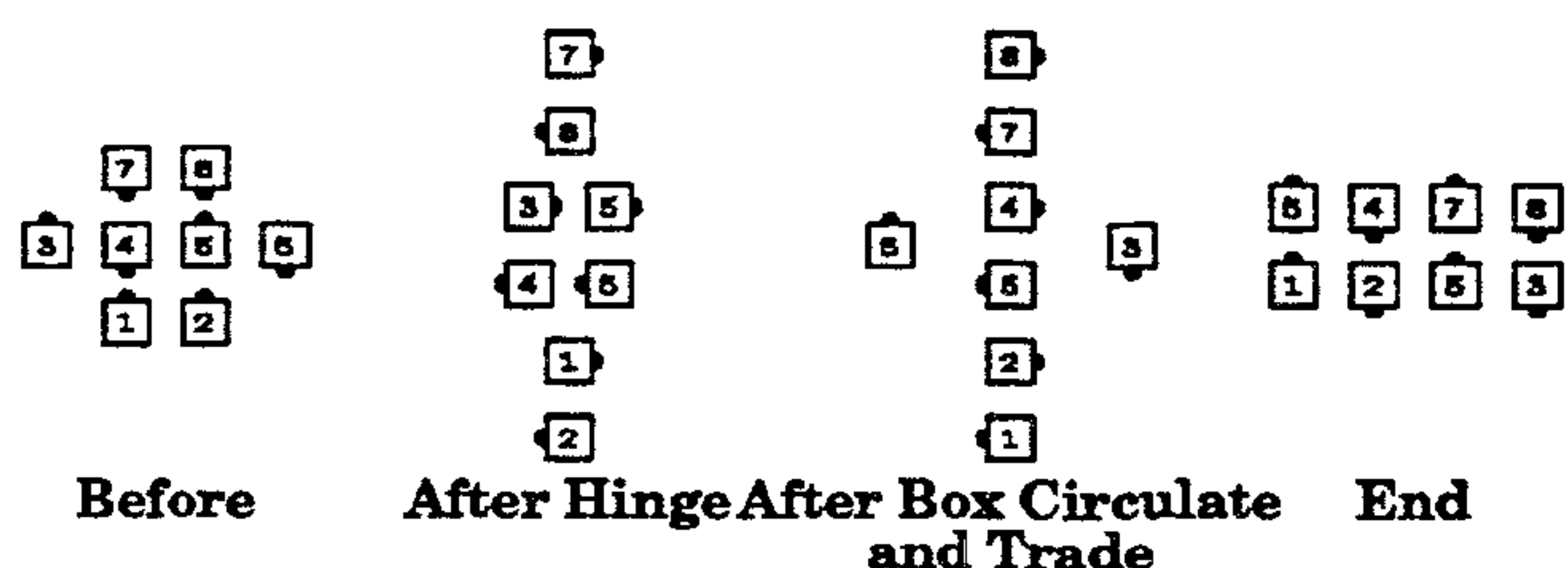


**Jaywalk.** From dancers facing directly or on an angle (so that each dancer can turn 90° or less to be facing the other dancer directly): Like a Pass Thru, except the dancers don't have to be facing directly. Each dancer finishes on the other dancer's starting spot, facing opposite the way that dancer was facing.



**Get-outs:** SS: Sides Ladies Chain & Roll Away, Heads Pass the Sea & Swing Thru, Jay Walk, RLG.

**Linear Action.** From 1/4 or 3/4 tag, wave between parallel mini-waves, 1/4 or 3/4 line, or 2-faced line between parallel mini-waves: All Hinge. Centers Box Circulate 1 1/2, as outsides Trade. Those who meet Cast Off 3/4, as others move up (as in Hourglass Circulate) to form parallel waves or lines.



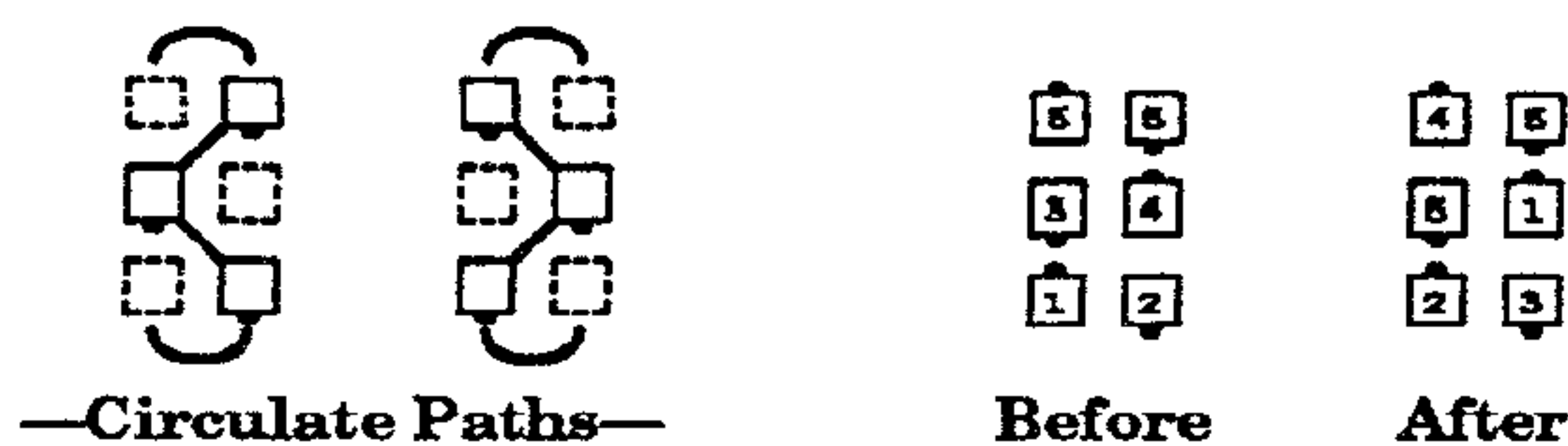
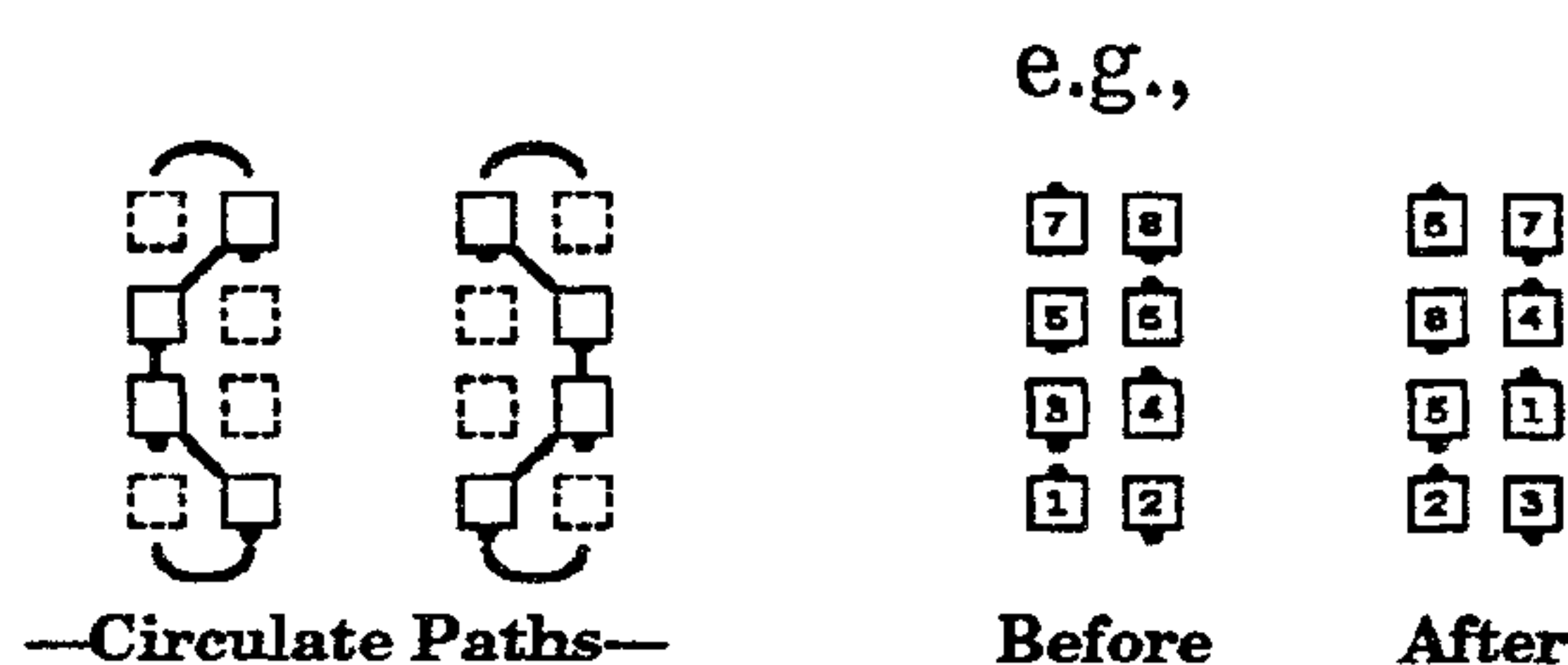
**Teaching:** Hints for learners: Everybody starts this call by Hinging. **Points to watch for:** The Centers often don't Box Circulate 1 1/2, and the wrong people do the Cast Off 3/4.

**Usage:** Uses to avoid: From other than 1/4-Line-ish formations (e.g., after Heads Swing Thru).

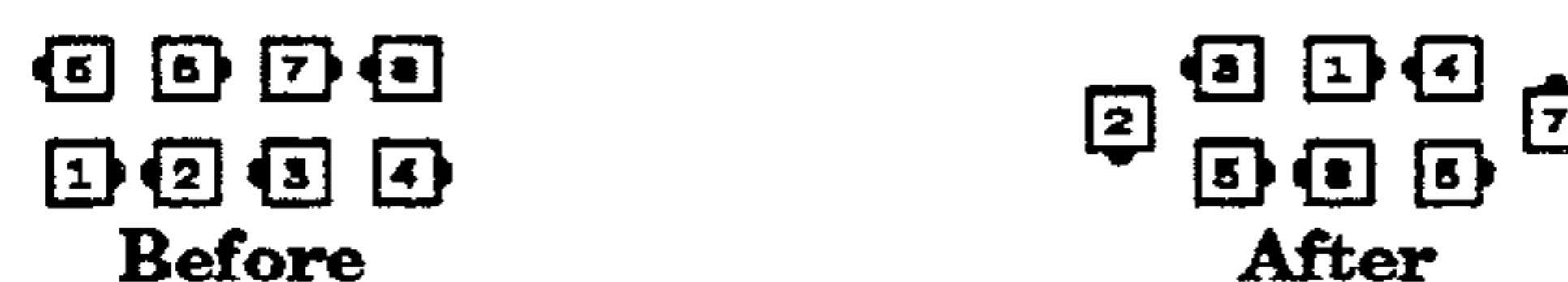
**Get-outs:** B1c: R & L Thru, Pass Thru, Centers Swing Thru, Linear Action, RLG.

**Magic Column Circulate.** A Magic Column consists of the ends of one column and the centers of the other column. The dancers act as though they were in a column together, beginning and ending on those four spots.

**From magic columns:** Each dancer moves forward along one of the two circulate paths shown below:



If an end and center are facing each other, they pass using the end's inside shoulder (the center dancer moves first). This takes the place of the right-shoulder rule. So Magic Column Circulate 1 1/2 would end like so:



**Teaching Hint:** You can point out that the ends are holding opposite hands from the centers—e.g., the ends have right hands joined, and the centers have left hands joined.

**Teaching:** Hints for teachers: Point out to dancers that half have left hands and half have right hands. **Hints for learners:** Follow somebody's back as you Circulate.

**Setups:** Slide Thru from #3 or #4 lines. Ah So from inverted lines. From regular columns have either the centers or ends Turn Back.

**"Magic Column" Concept.** From any column-type formation: Do the call as usual, but if you move from end to center or center to end, follow the Magic Column Circulate path. Note that a single magic column is neither right- nor left-handed. You must follow the Magic traffic pattern, and perform any action using the hand appropriate to your position at that point in the call. If you leave the circulate path (e.g., in Magic Column Transfer, shown below), just finish the call as usual. In this example, the ending wave is left-handed because the centers have lefts before the final Extend:



In the case of Magic Column Walk and Dodge, the rules are the same: Those who are doing the Walk follow the circulate path, and those doing the Dodge (and thus leaving the circulate path) just slide sideways as usual:



Likewise for calls like Magic Column Rotary Spin: Do the initial Right Pull By along the circulate path, then finish the call normally. Magic Pull By is danced as a right- or left-



hand star, depending on the hand you Pull By with.

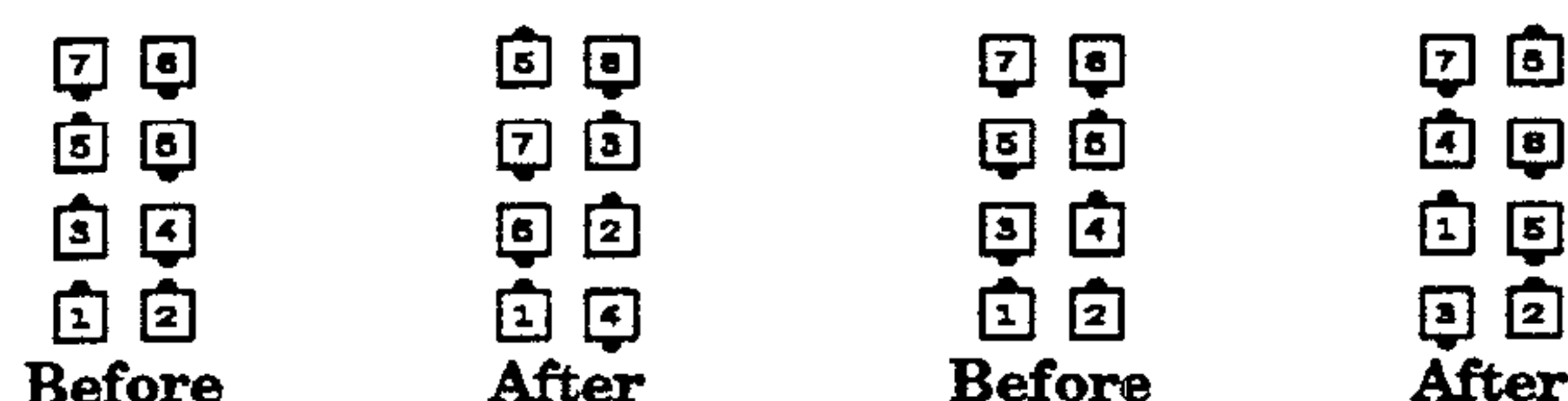
**Note:** Magic column calls are only permitted where complete magic columns exist. It would be improper, for example, to call "Magic Walk and Dodge" from an inverted box in isolation.

**Making it Challenging: Unusual uses:** From eight chain thru, "Magic Column Rotary Spin," "Magic Column Cross Chain & Roll."

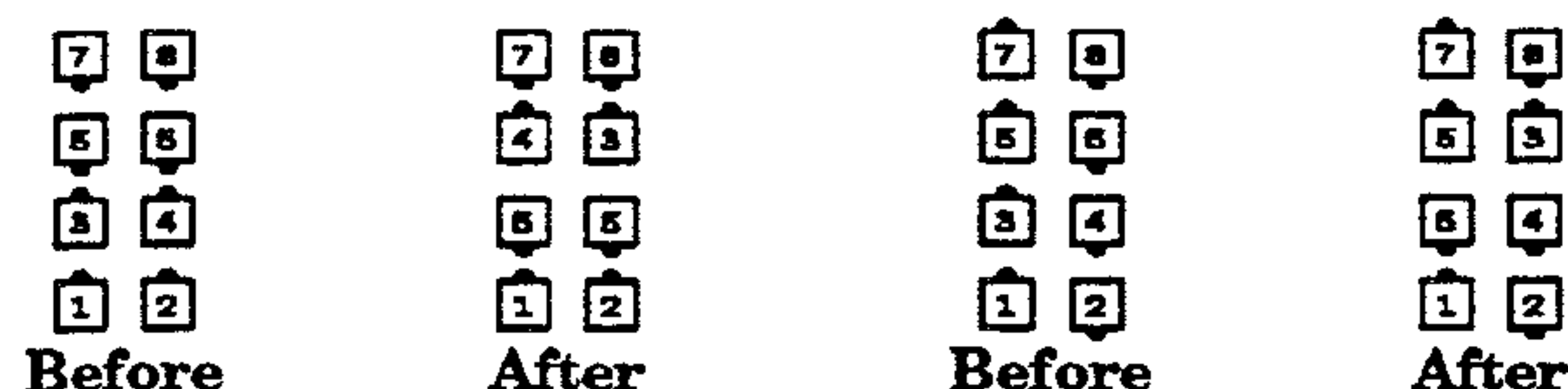
**Correcting Misunderstandings:** There is no such thing as a "Magic Box."

**Get-outs:** F2c: Cross-over Circulate, Tag the Line In, Slide Thru, Magic Circulate, Those facing start a Rotary Spin, RLG.

**Make Magic. From a 1/4 box or other appropriate column-type formations:** If an end and center dancer are facing directly, they Pass Thru. At the same time, any centers who are #3 in their columns Pull By on the diagonal with each other, using the outside hand. From 1/4 box, ends in magic columns.



If all 4 centers are #3 in their respective columns, they Cross Trail Thru. If no end is facing a center, no Pass Thru occurs.

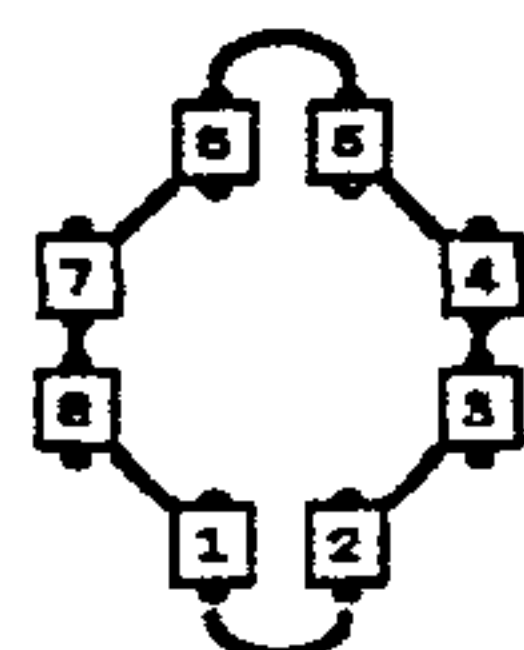


**Teaching: Hints for teachers:** Teach the R-H or L-H 1/4 box versions first. Use the less-common uses for later workshop material. **Hints for learners:** Remember to Pass Thru only if you're facing someone nose-to-nose. **Points to watch for:** If a center is facing an end on the diagonal, they of ten try to Pass Thru.

**Making it Easy:** Only from 1/4 box.

**Making it Challenging: Unusual uses:** From columns, magic columns, DPT or trade by.

**O Circulate. From an O:** Each dancer moves forward one spot along the circulate path shown:



**Other O calls:** Any call that can be done from parallel general columns (columns, double pass thru, etc.), and that ends in

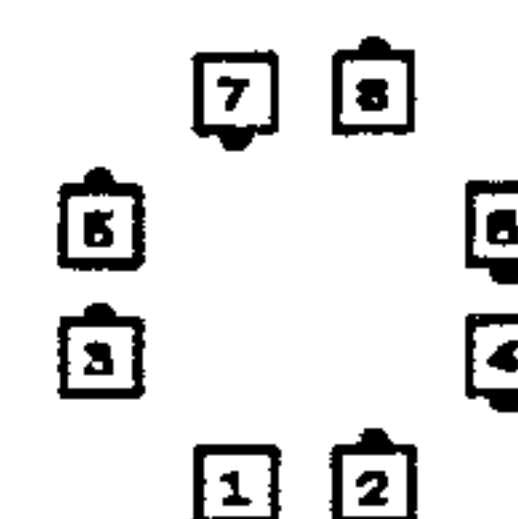
general lines or columns, can be done from an O. The dancers act as though the centers were close together; however, they end on the same 8 spots on the floor. For example, "O Double Pass Thru":



O Swing Thru:



But can't O Swing Thru from here:



This last is an O Magic Column. There is no such thing as an "O Wave". The O Swing Thru above only works because the O is a distorted eight chain thru formation.

The effect of an O call is exactly the same as having the centers slide together, doing the call, and having the new centers slide apart so that the original 8 spots on the floor are again occupied.

**Teaching: Hints for learners:** You'll wind up back on the same 8 spots on the floor after the call. **Points to watch for:** Note that centers/ends identification is done with respect to the undistorted column.

**Correcting Misunderstandings:** There is no such thing as an "O Wave!"

**Setups:** Columns: Centers Squeeze.

**Pass the Axle. From eight chain thru:** All Pass Thru; the centers Pass Thru while the ends Cross Cast Back. All Swing, and the new centers Trade.

**Notes:** Note that this is a 4-part call.

**Styling: Common:** The outside dancers pass left shoulders on the Cross Cast Back.

**Get-outs:** L4p: Pass Thru, Tag the Line Right, Wheel & Deal, Pass the Axle, centers Roll, RLG.

**the Axle: From trade by or completed double pass thru:** The centers Pass Thru, if they can, while the ends Cross Cast Back. All Swing, and the new centers Trade.

**Flow: Good Uses:** After Pass Thru, or with both outsides turning toward each other. **Bad Uses:** With one outside turning away from the other before the call.

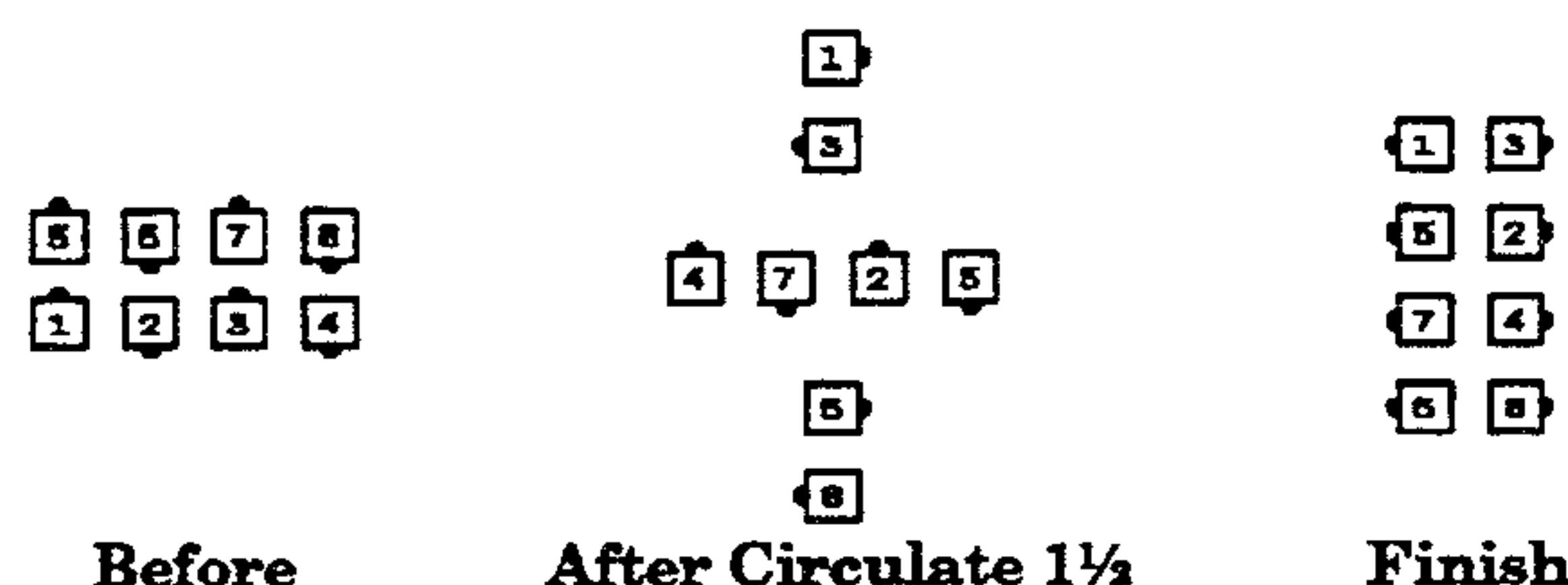


**Styling: Common:** The outside dancers pass left shoulders on the Cross Cast Back.

**Making it Challenging: Unusual uses:** Cross & Turn the Axle; Pair Off & Roll the Axle.

**Setups & Get-outs:** P1p: Centers Turn Thru, Pair Off & Roll the Axle, new centers Roll, RLG.

**Percolate. From appropriate parallel waves or lines, or eight chain thru:** Circulate 1½. The center 4 (those in the wave) Hinge and Cross. Meanwhile, the ends Turn Thru or Left Turn Thru as appropriate. From most places (e.g., waves) this ends in lines back to back. It can be done from anywhere the Circulate 1½ gives a definite center wave.

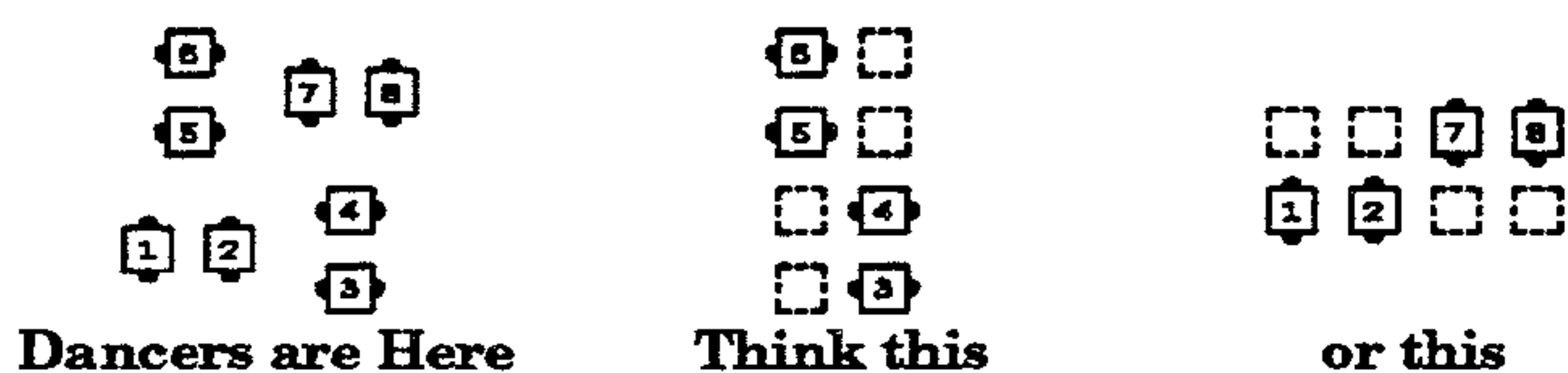


**Teaching: Hints for teachers:** Start from #1 or #2 wave & use sex cues. **Hints for learners:** If you're a lead at the start, you'll be in the center for the Hinge & Cross.

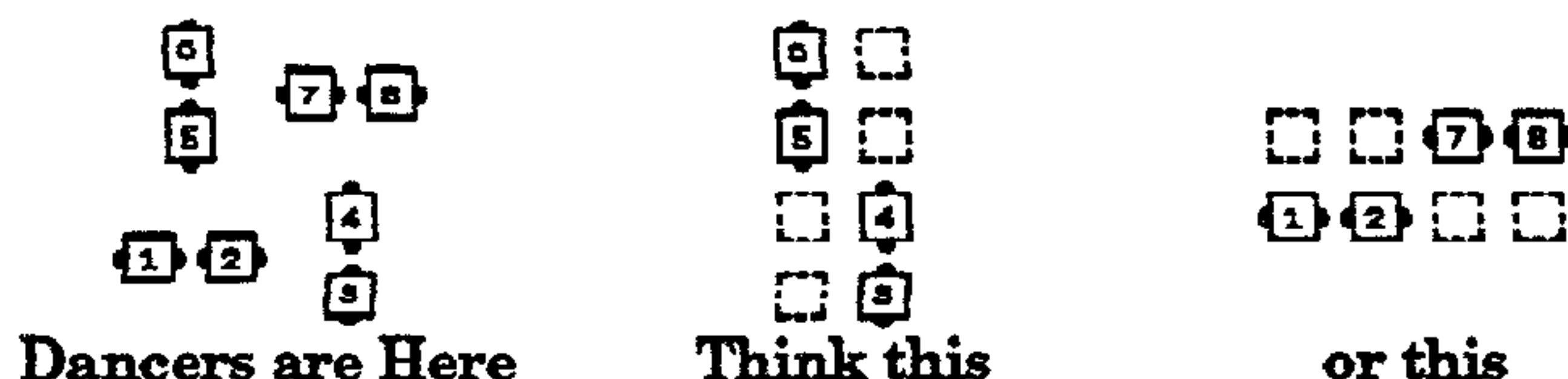
**Usage: Accepted Uses:** From waves; From eight chain thru (unusual); From lines (rare). **Uses to avoid:** From Ends-out inverted lines (there's no definite center after the Circulate 1½), though you can say "Work concentric, ..." and it'll be clear.

**Making it Challenging: Unusual uses:** From facing lines or back-to-back lines (ends in T-bones); From T-Bones with ends in lines (start Concentric).

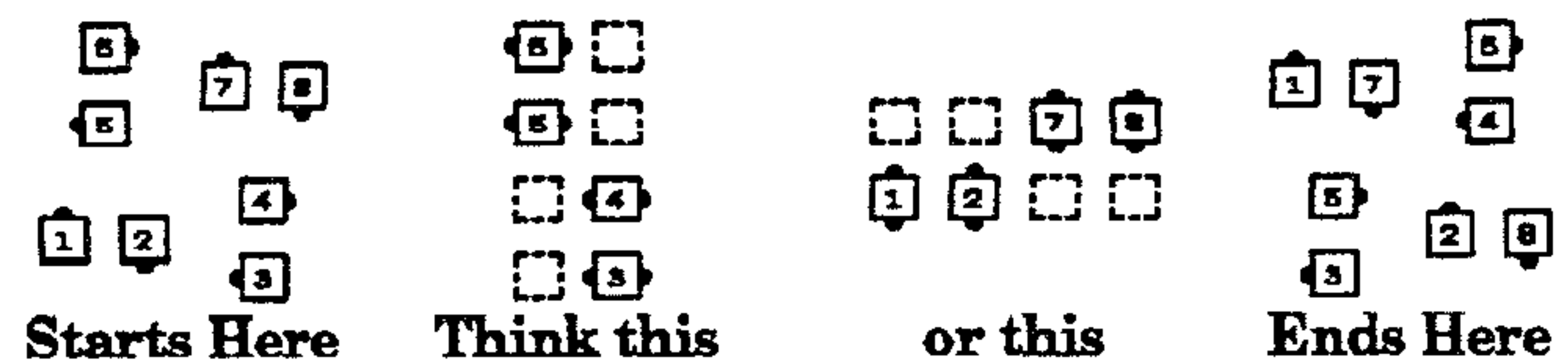
**"Phantom" Concept.** A Phantom formation (e.g., after Heads Wheel Thru, Swing Thru, Heads Hinge) has the dancers arranged as shown below. Some of the dancers are in lines at the head, and some are in lines at the side; Each dancer acts as though he were in parallel waves or lines with all the dancers there:



It is also possible to have a phantom formation where some of the dancers feel like they're in columns (as below). However, this variation is not appropriate for use at C-1.



**Consider Phantom Circulate:**



**Teaching: Hints for teachers:** Phantom calls are difficult for beginning C-1 dancers. Here for the first time they must imagine a formation spot that does not exist in the starting formation. **Hints for learners:** Start by really *feeling* the missing dancers in the other half of your wave; make them *real* in your mind. **Easy-success uses:** Acey Deucey, centers Run, Circulate, Counter Rotate.

**Making it Challenging: Unusual uses:** Calls that don't end with real dancers adjacent, e.g. Swing Thru or Slip. "Phantom Centers Counter Rotate."

**All Eight Recycle. From quarter tag, or wave between parallel mini-waves:** The centers do a Recycle, working wider than normal, and moving outside the others. Meanwhile, the outsides move forward and do a facing couples Recycle or Split Recycle, as appropriate. This ends in quarter tag.



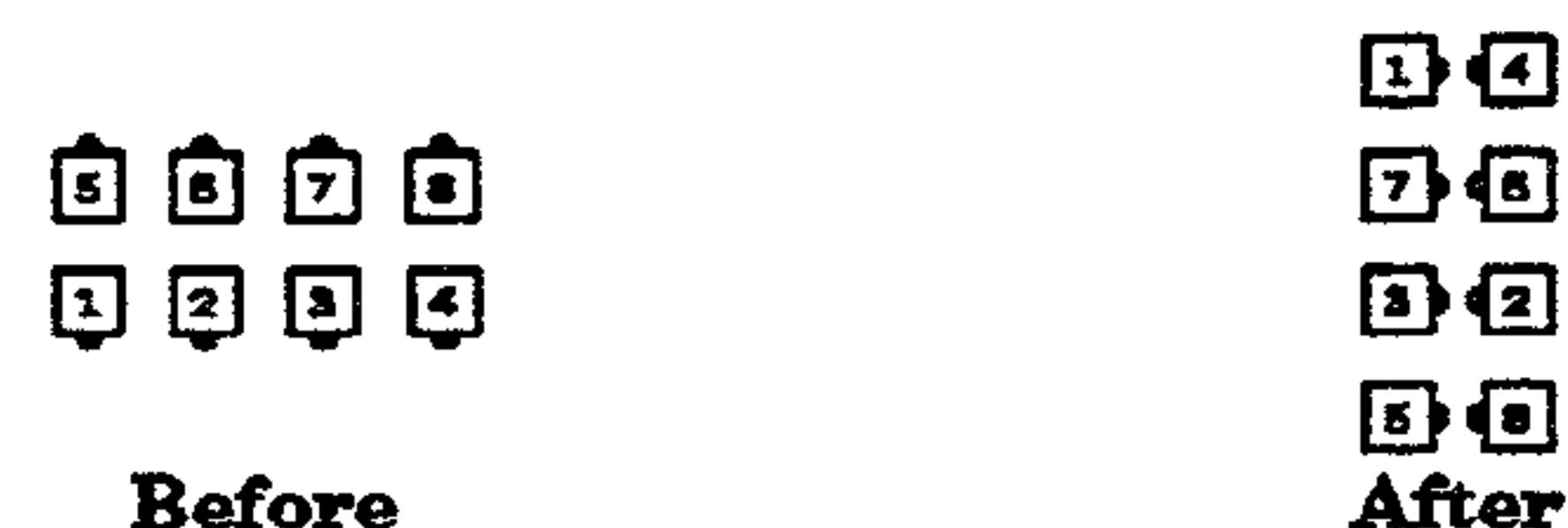
**Teaching: Hints for teachers:** Have the centers do it first (going around the outsides), then have the outsides move in and do it. **Hints for learners:** If you're in the wave, don't hold hands thru the whole call. **Easy-success uses:** With same sex in the center to start.

**Flow: Bad Uses:** From L-H ¼ tag.

**Making it Challenging: Extensions:** "All 8 Recycle, centers 2/3" to give diamonds.

**Setups & Get-outs:** SS: Heads R & L Thru, Sides Pass the Ocean, Ping Pong Circulate, All 8 Recycle twice, Extend the tag twice, RLG.

**Regroup. From parallel lines, waves, or T-bones with the ends in lines, only:** The centers Trade and Roll while the ends Quarter Out, Trade with each other, and Divide to become the ends of lines facing.



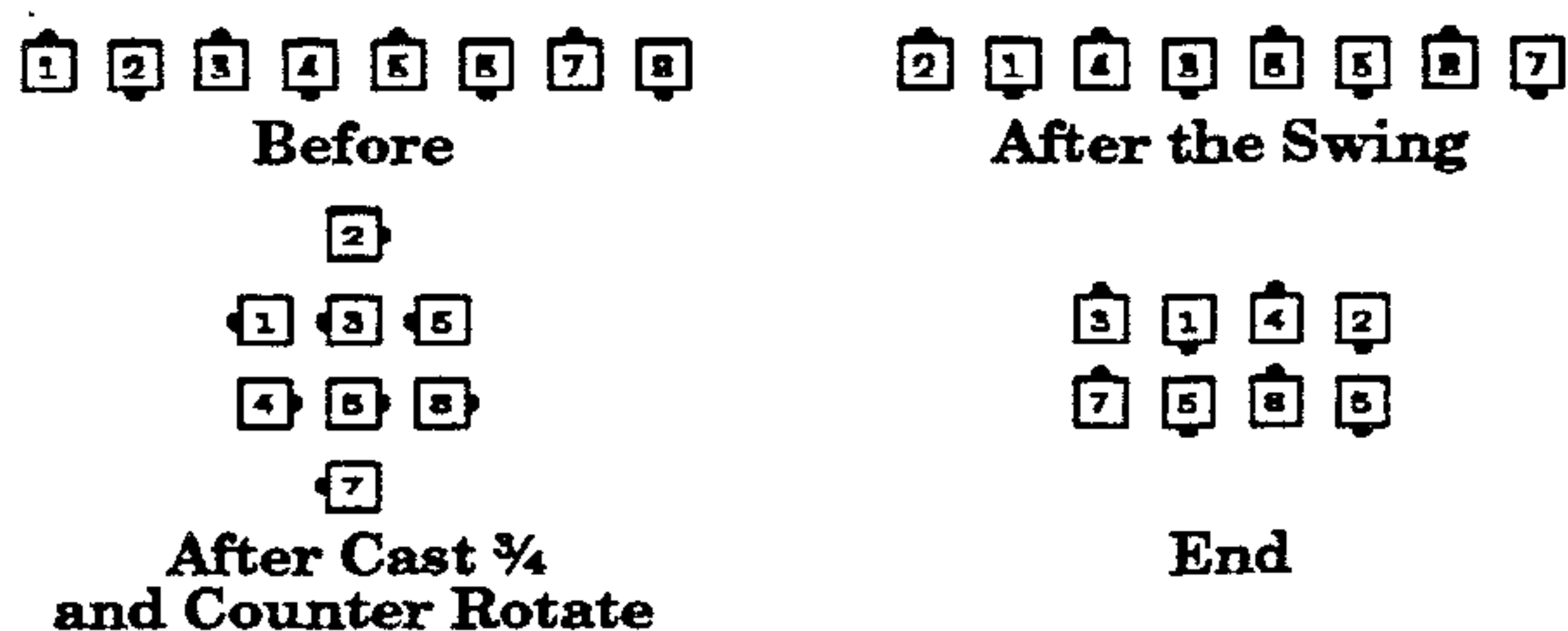
**Teaching: Hints for teachers:** The move-up for the ends/outsides is like an O Circulate. **Points to watch for:** The ¼ Out for the ends is the most difficult for the dancers.

**Flow: Bad Uses:** Where Quarter Out would flow badly for the ends.

**Get-outs:** L1p: Pass Thru, Regroup, Pass the Ocean, Counter Rotate, RLG.



**Relay the Shadow. From a tidal wave:** In each wave, Swing. The center six Cast  $\frac{3}{4}$ , while the ends Counter Rotate  $\frac{1}{4}$ , meet the very centers, Single Hinge & Spread. The other four do the centers' part of a Cast a Shadow (i.e., leaders "shadow," trailers Extend, Hinge, and Extend).



**Teaching: Hints for teachers:** the key is to have the dancers hold their formation after the second part to see the relationship to Cast a Shadow from there on.

**Making it Challenging: Unusual uses:** From L-H tidal wave (rare).

**Get-outs:** L1p: Relay the Shadow, RLG.

**Relay the Top. From parallel waves:** All Swing. The centers Arm Turn  $\frac{3}{4}$  while the ends do their part of an Hourglass Circulate. The center 4-hand star Turns  $\frac{1}{4}$ , while the others Trade. The center four dancers in the 6-person wave now Cast Off  $\frac{3}{4}$ , while the others Hourglass Circulate. Ends in parallel waves.

**Notes:** Technical zero from parallel waves in the #0 and # $\frac{1}{2}$  arrangements and sequence states 1 and 2. Note it finishes like Chain Reaction.

**Usage: Accepted Uses:** From waves (#0 & # $\frac{1}{2}$  common, others uncommon to rare, L-H waves rare); From eight chain thru.

**Making it Challenging: Extensions:** "... Star  $\frac{1}{2}$ ."

**Get-outs:** L1p: Pass the Ocean, Recycle twice, Relay the Top, RLG.

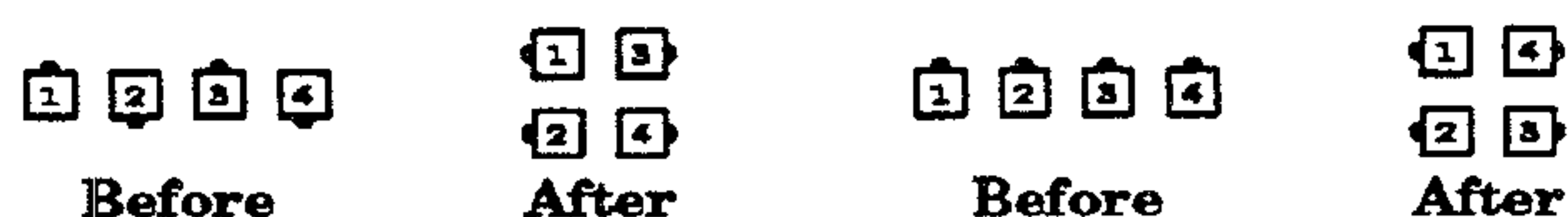
**Reverse Cross and Turn. From facing couples:** The belles Left Pull By with each other as the beaux U-Turn Back (turning toward the belles). Ends in couples back to back.

**Teaching: Hints for teachers:** Cue, "Belle go!" **Hints for learners:** If you're a belle, shout, "Gnab!" and point at the other belle. **Easy-success uses:** From #0 couples.

**Get-outs:** F4o: Slip, Wheel & Deal, Reverse Cross & Turn, RLG.

**Reverse Explode. From a wave:** All Step Thru and Quarter Out. Ends in couples back-to-back. **From a line with the ends facing the same way [At C-1, this call is used from waves only]:** The ends step forward, everybody does a Quarter Out and

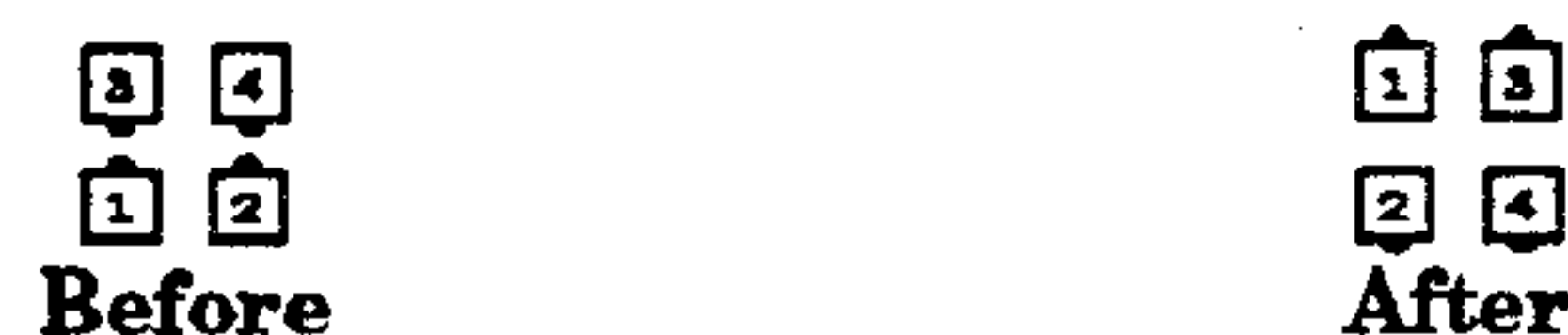
the original centers Extend to stand beside the original ends. Ends in couples back to back.



**Teaching: Hints for learners:** Take only a short step forward; don't over-react.

**Get-outs:** B1c: Swing Thru, Spin the Top, Reverse Explode, RLG.

**Reverse Swap Around. From facing couples:** The beaux Walk (as in a Walk And Dodge) while the belles Run to the left. Ends in couples back to back.



**Notes:** All dancers move clockwise one position around the 4-dancer formation.

**Flow: Good Uses:** No uses flow well.

**Setups & Get-outs:** B1c: Swing Thru, Ladies Run & Trade, Ferris Wheel, Centers Reverse Swap, RLG.

**Rotary Spin. From eight chain thru:** Everyone does a Right Pull By, then the centers step to a left-hand wave and Cast Off  $\frac{3}{4}$  while the ends Courtesy Turn and Roll. This ends in parallel right-hand waves.



**Teaching: Points to watch for:** The dancers coming to the center sometimes try to form a R-H wave.

**Get-outs:** F1p: Cross-over Circulate, Tag the Line, Men Trade, Rotary Spin, RLG.

**Rotate. From a static square, or a static square with some couples facing out (e.g., after Heads Pass Thru):** Working As Couples, the designated outside dancers turn  $\frac{1}{4}$  to face promenade direction and Counter Rotate the designated fraction ( $\frac{1}{4}$ , by default) around the outside of the square, while the other dancers step forward into the middle. *This is a restricted definition, covering only this starting formation.*



Heads Rotate  $\frac{1}{4}$

**Teaching: Hints for learners:** Put your left shoulder to the center to start this call. **Points to watch for:** Dancers sometimes try to turn inward at the end of this call.



**Reverse Rotate:** Working As Couples, the designated outside dancers turn  $\frac{1}{4}$  in place to face reverse promenade direction and Counter Rotate the designated fraction (or  $\frac{1}{4}$ , if none is specified) around the outside of the square, while the other dancers step forward into the middle.

**Teaching:** Hints for learners: Put your right shoulder to the center to start this call.

**Single Rotate:** Working individually, the designated outside dancers turn  $\frac{1}{4}$  in place to face promenade direction and Counter Rotate the designated fraction (or  $\frac{1}{4}$ , if none is specified) around the outside of the square, while the other dancers step forward into the middle.



Heads Single Rotate  $\frac{1}{4}$

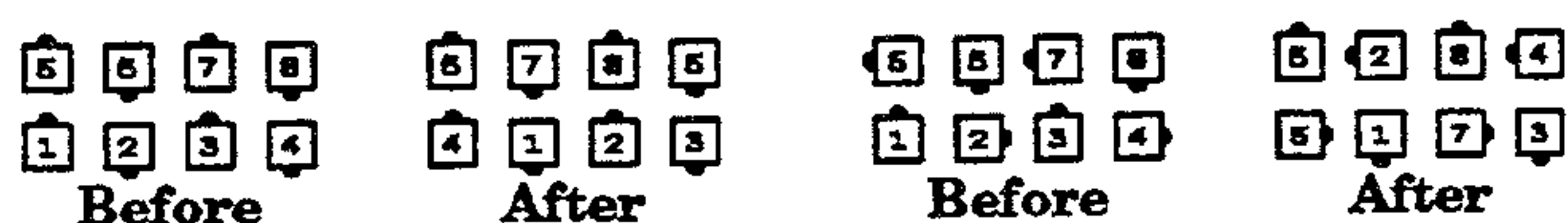
**Teaching:** Hints for learners: Put your left shoulder to the center to start this call.

**Reverse Single Rotate:** Working individually, the designated outside dancers turn  $\frac{1}{4}$  in place to face reverse promenade direction and Counter Rotate the designated fraction (or  $\frac{1}{4}$ , if none is specified) around the outside of the square, while the other dancers step forward into the middle.

**Teaching:** Hints for learners: Put your right shoulder to the center to start this call.

**Setups & Get-outs:** Heads Reverse Single Rotate  $\frac{1}{4}$ , Sides Swing Thru, 6-2 Acey Deucey, Men Left Swing Thru, Diamond Circulate, Flip the Diamond, Slip, RLG.

**Scatter Scoot. From waves and certain T-bones:** Those facing out All Eight Circulate while the others Scoot Back or Triple Scoot, as appropriate.



**Teaching:** Hints for teachers: For first teach, have same sex as scooters. **Points to watch for:** For the out-facing center it's a Circulate, *not* Split Circulate. Some care must be taken in T-bones to make it clear who are the scooters and who are the circulators.

**Get-outs:** L1p: Pass the Ocean, Scatter Scoot twice, RLG.

**Scatter Scoot Chain Thru. From waves only:** Leads Circulate, as trailers Scoot Chain Thru. Ends in waves.

**Teaching:** Hints for teachers: This is such an obvious extension that it almost takes no teaching. Wait until the dancers are comfortable with Scatter Scoot, then call it and cue!

**Little. From three-quarter tag:** Outsides Quarter Right, or as directed. They then Counter Rotate  $\frac{1}{4}$  while the centers Step and Fold. Ends in parallel waves or lines. The direction for the outsides may be specified, as in "Left Little" or "Right Little" [outsides go left or right, respectively.]



**From twin diamonds:** Outsides Counter Rotate  $\frac{1}{4}$  while the centers Step and Fold. Ends in parallel general lines.



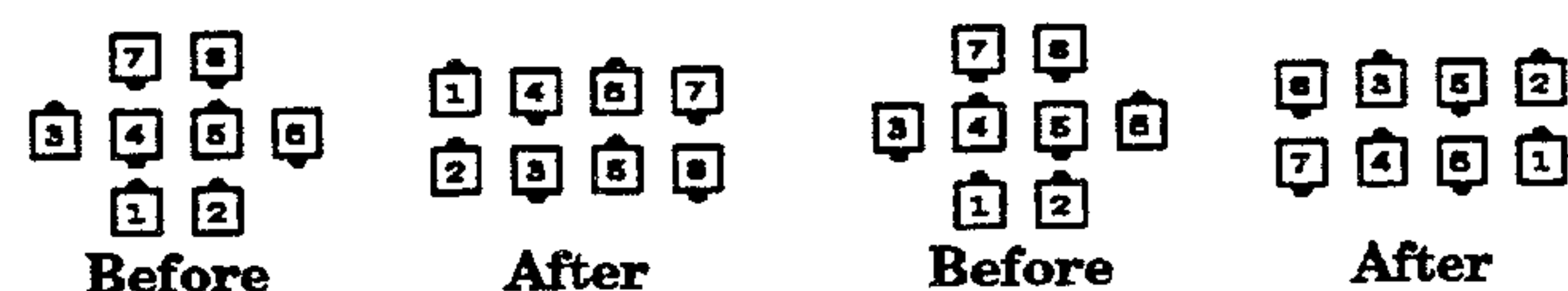
Little, Face Out on the Outside:



**Teaching:** Hints for learners: If you Step, don't Fold! **Points to watch for:** The Step & Fold is a rough spot: Often, dancers all Step or all Fold.

**Get-outs:** F2c:  $\frac{3}{4}$  Tag & Little, RLG.

**Scoot and Little. From quarter tag:** Scoot Back, then Little or Left Little, according to the hand with which the Scoot Back was done. Or outsides go as directed, as in "Scoot and Little, Out on the outside."



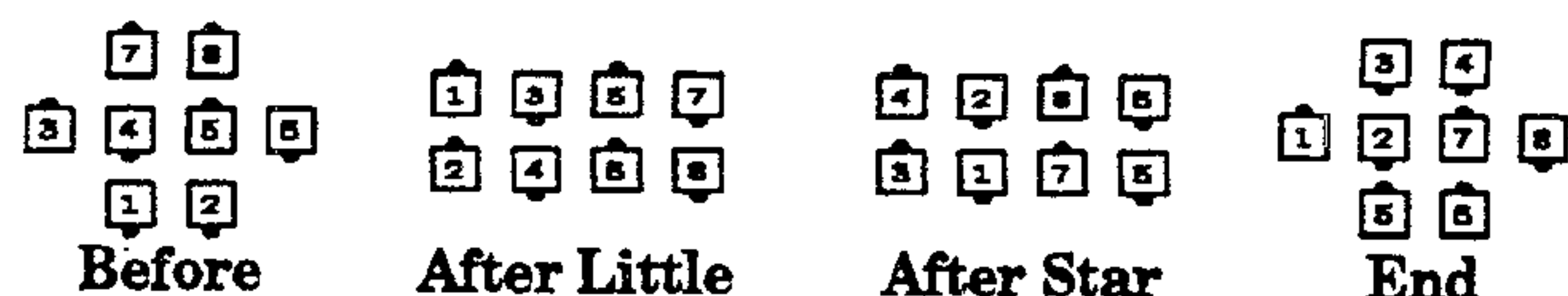
**Get-outs:** F2p: Slip, Circulate,  $\frac{3}{4}$  Tag, Triple Trade, Scoot and Left Little, Prom.

**Left Scoot and Little: From left-hand quarter tag only:** [This usage is to be avoided, except when helping the dancers—this call is no different from Scoot and Little from this formation.] Scoot Back, then Left Little: The outsides always go to the left.

**Plenty. From three-quarter tag or twin diamonds:** Everyone does a Little. Without stopping, everyone "Star  $\frac{1}{2}$ " (by in fact doing 2 Split Circulates). Then the ends Counter Rotate  $\frac{1}{4}$  and Roll, while the centers  $\frac{1}{2}$  Zoom to form a wave. Ends in quarter tag. From



$\frac{3}{4}$  tag, the quartering direction for the outsides may be specified, as in "Left Plenty" or "Right Plenty" [outsides go left or right, respectively.]



One can "turn the star" other fractions (e.g., "Scoot and Plenty, turn the star  $\frac{3}{4}$ "). Each  $\frac{1}{4}$  turn of the star is danced as a Split Circulate.

**Notes:** "Scoot & Plenty" is a technical zero from #0 &  $\frac{1}{2}$  arrangements of Q1 or Q2.

**Teaching: Hints for learners:** If you're in the center for the Plenty, ignore the outsides as you do the Step & Fold. Don't start turning the star until all 4 dancers are there to do it.

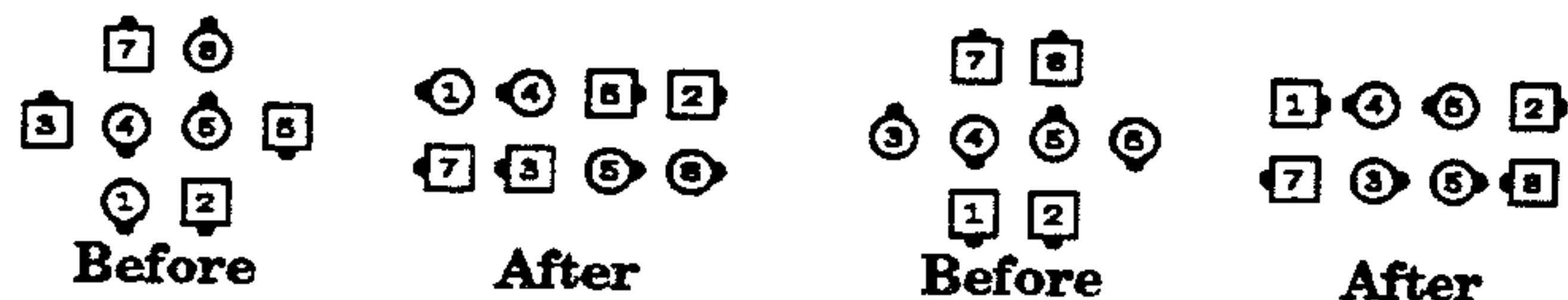
**Making it Challenging: Unusual uses:** "Left Plenty" from  $\frac{3}{4}$  tag. **Extensions:** Replace "turning the star" with some other call that ends back in waves or 2-faced lines.

**Get-outs:** F1p: Slip, Stretch Turn & Deal, Centers Touch, Scoot & Plenty, Extend, RLG.

**Scoot and Plenty. From quarter tag:** Scoot Back, then Right Plenty or Left Plenty, depending on the hand with which the Scoot Back was done; the outsides can also take a direction, as in "Scoot and Plenty, Out on the outside."

**Left Scoot and Plenty: From left-hand quarter tag only:** [This usage is to be avoided, except when helping the dancers—this call is no different from Scoot and Plenty from this formation.] Scoot Back, then Left Plenty: the outsides always go to the left.

**Ramble. From three-quarter tag:** The outsides Divide and Slide Thru with each other, while the centers Single Wheel and Slide Thru.



**Notes:** This is a choreographically interesting call since it can produce six different ending formations depending on the Arrangement of the starting formation.

**Making it Challenging: Unusual uses:** With same-sex in the wave, giving magic columns.

**Get-outs:** L2p: Pass Thru, Explode the Line,  $\frac{3}{4}$  Tag & Ramble, AL.

**Scoot and Ramble. From quarter tag:** Scoot Back, then Ramble.

**Get-outs:** F4o: Ferris Wheel, Centers Touch, Scoot & Ramble, Dixie Grand, AL.

**Shakedown. From couples back to back:** The beaus Run and Roll while the belles  $\frac{3}{4}$  Zoom.



**Notes:** Equivalent to  $\frac{1}{4}$  Right, Box Counter Rotate, and Roll.

**Teaching: Hints for learners:** Go to your right.

**Get-outs:** B4c: Pass In, Pass Thru, Shakedown, RLG.

**Left Shakedown: From couples back to back:** The belles Run and Roll while the beaus  $\frac{3}{4}$  Zoom.



**Notes:** Equivalent to Face Left, Box Counter Rotate, Roll.

**Teaching: Hints for learners:** Go left!

**Get-outs:** W3r: Explode the Wave, Left Shakedown, RLG.

**Siamese concept.** Some dancers work In Tandem, some As Couples. Together, they do the call given. E.g., "Siamese Touch  $\frac{1}{4}$ :"



**Usage: Uses to avoid:** Places where it's not clear who is in tandem and who are the couples (e.g.,  $\frac{1}{4}$  box).

**Split/Box Recycle. From box circulate formation:** Without letting go hands with the leads, the trailers Extend and U-Turn Back, to end with their original outside hands joined. The leads follow along, becoming the ends of the resulting wave.



**From 2x2 formations where half the box is a couple and the other is a right-hand mini-wave:** Those in the couple do a facing-couples Recycle, and those in the mini-wave do a Split Recycle. This ends in a right-hand wave.



This can't be done when the mini-wave is left-handed:



3 4  
1 2

Where not otherwise ambiguous, it is permissible to call simply, "Recycle" when you mean "Split Recycle." For example, from columns, you could call "Outsides Divide while the centers Recycle" and the meaning would be clear. From parallel waves, though, "Recycle" and "Split Recycle" are different, and one must not be called when you mean the other.

**Notes:** From box circulate, this call is equivalent to Box Counter Rotate & Single Hinge. We regard the distinction between Split Recycle and Box Recycle as artificial; it is a recent artifact.

**Teaching: Hints for learners:** If you're a trailer, reach with your free hand for the other in-facer.

**Get-outs:** F2p: Slip, Crossfire, Split Recycle, RLG.

**"Split Square Thru" Family. From a T-Bone:** Those facing do the first part of the 4-person call, face the others if necessary, and finish the call as usual. For example:

**Split Dixie Style to a Wave: From a T-bone:** Those facing Right Pull By and Quarter In, then all Left Touch  $\frac{1}{4}$ .

3 4      2 1  
1 2      3 4  
Before      After

**Split Dixie Diamond: From 2 appropriate T-bones:** All Split Dixie Style to a Wave. Now the new centers Hinge, while the ends U-Turn Back. Ends in diamonds.

7 8      5 6      6 5  
5 6      8 7      2 8 1 7  
3 4      2 1      3 4  
1 2      3 4      5 4  
Before      After Split Dixie      End  
Style to a Wave

**Teaching: Hints for teachers:** For the "Split Dixie" calls, set up facing dancers of the same sex to help dancers by simplifying the cueing. **Hints for learners:** If you're facing somebody nose-to-nose, you start! Remember to alternate hands through the call.

**Get-outs:** F1c: Ferris Wheel & Spread, Pass Thru, Ends Bend, other Girls U-Turn Back, Split Touch  $\frac{1}{4}$  & Cross, RLG.

**Square Chain the Top. From facing couples:** Right Pull By, Quarter In, Left Spin The Top, and Left Turn Thru to end as couples back to back.

3 4      2      1 3      1 3  
1 2      1      2 2 3 4      2 4  
3      4      3  
Before      Starting the      After Spin      End  
Spin the Top      the Top

**Teaching: Hints for teachers:** Teach this in 2-couple sets. **Hints for learners:** Do the Left Turn Thru with the same person you start the Spin the Top with! **Points to watch for:** People often do Square Chain Thru instead of this call. Sometimes, the ends forget to move up on the Spin the Top.

**Making it Easy:** Saying, "Top, Top, TOP" will help people avoid doing Square Chain Thru.

**Get-outs:** F2c: Turn & Deal, Square Chain the Top, RLG.

**Square the Bases. From facing lines:** The centers Square Thru 3 while the ends Pass Thru, Ends Bend and start a Split Square Thru 2 (finishing with the centers). Now Trade By.

5 6 7 8      6 7  
1 2 3 4      8 6  
4 1  
2 3  
Before      After

**Notes:** Equivalent to "Ends Cross Fold."

**Teaching: Hints for teachers:** Start in #3 or #4 lines, and use sex cues. **Hints for learners:** If you're on the end, don't Pull By when passing the first dancer.

**Flow: Good Uses:** Following Pass the Axle.

**Usage: Uses to avoid:** From beginning double pass thru, expecting the outsides to Divide before the initial Pass Thru.

**Making it Easy:** From #3 and #4 lines, with sex cues.

**Correcting Misunderstandings:** This call is not defined from DPT, though some believe that from there the outsides Divide before the initial Pass Thru.

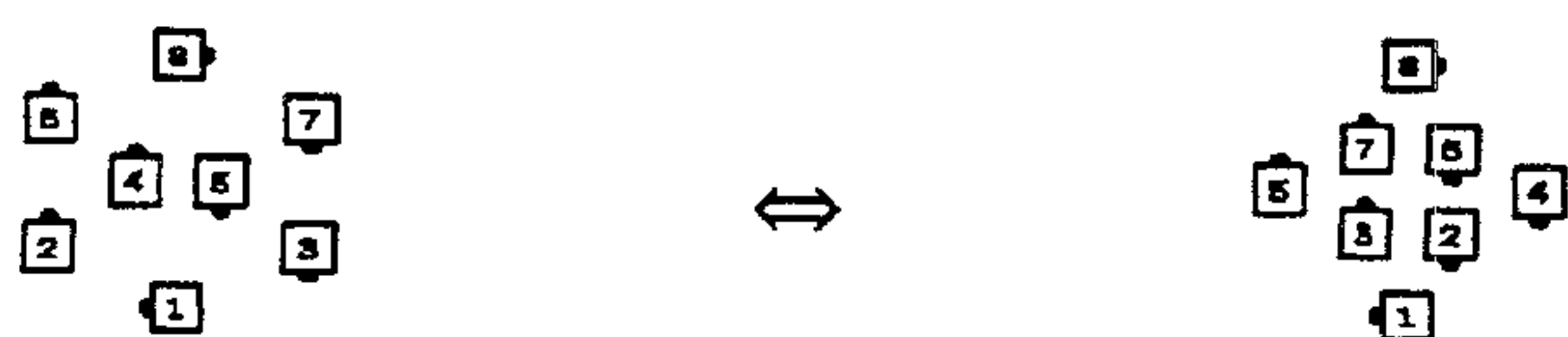
**Get-outs:** P4o: Men Zoom, DPT, Peel Off, Square the Bases, RLG.

**Squeeze. From any appropriate 2-dancer formation:** If side by side, the designated dancers Trade and slide apart. If far apart, they slide together and Trade. In case of conflict, the centers move before the ends (e.g., from a facing diamond). For example, from columns, "Ends Squeeze" gives a butterfly:

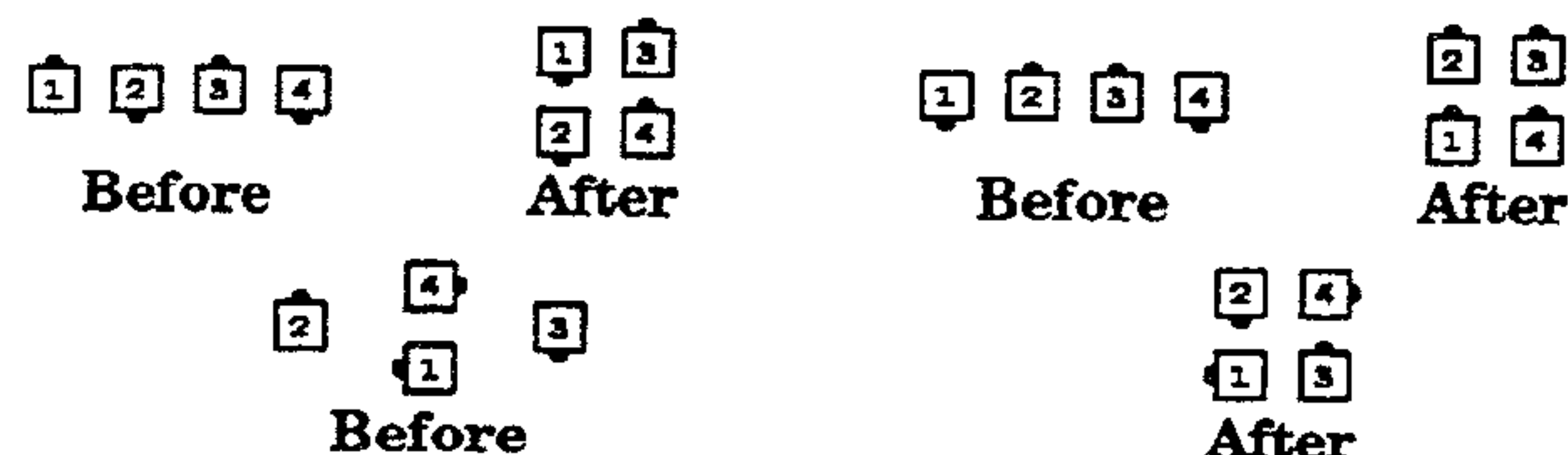
7 8      8 7  
6 6      6 6  
3 4      3 4  
1 2      2 1  
Before      After

**Squeeze the Hourglass/Galaxy: From an hourglass or a galaxy:** The center six Squeeze. Squeezing an hourglass results in a galaxy and vice versa:



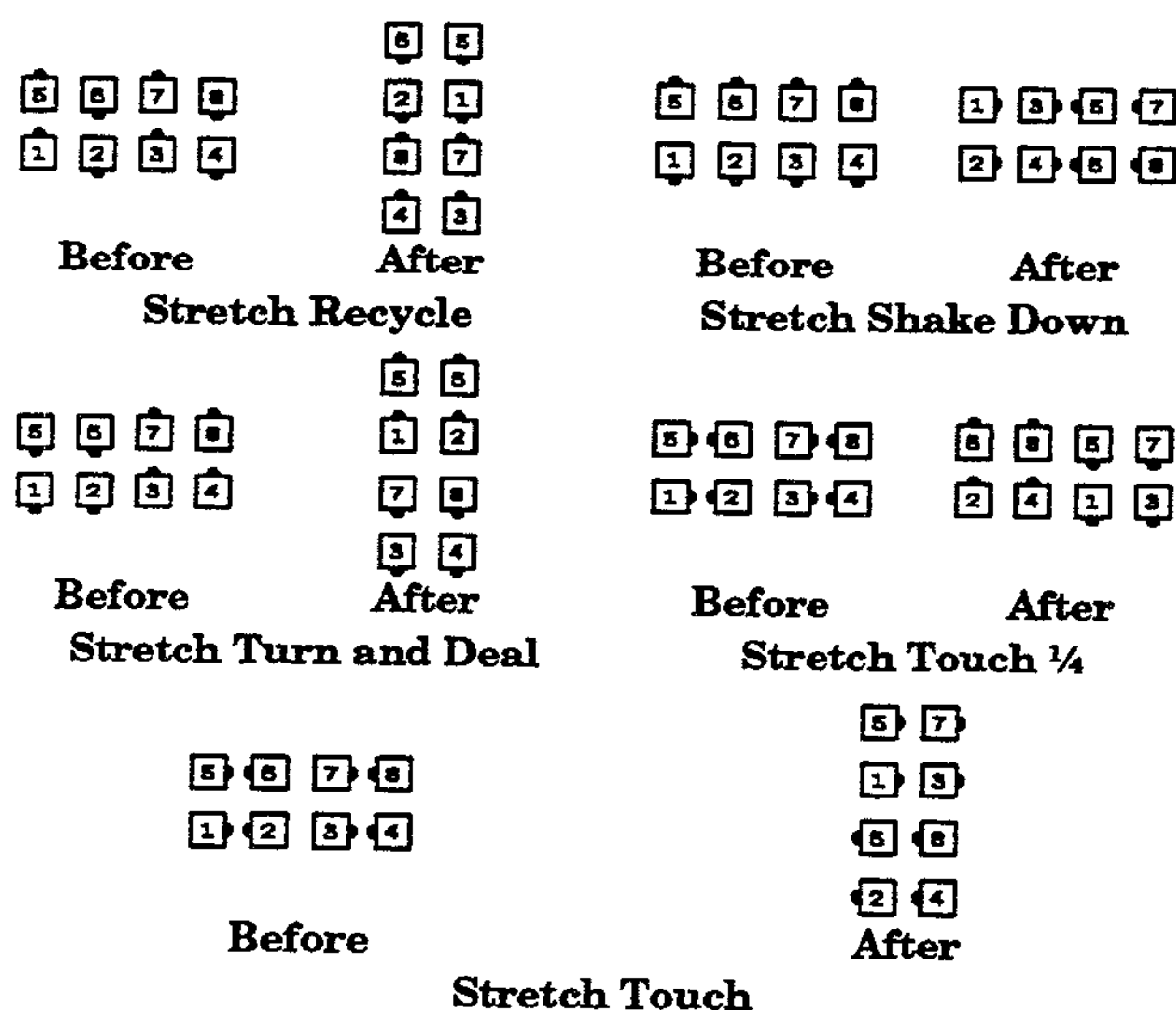


**Step and Fold. From an inverted line, a wave, or a diamond only:** The centers step forward and the ends Fold to end in a box circulate formation, tandem couples, or t-bone.



**Teaching: Hints for learners:** If you're Stepping forward, don't Fold as well. **Points to watch for:** Getting dancers to recognize when to step & when to Fold is the key.

**"Stretch" Concept. From all appropriate formations:** [At C-1, this may be done from parallel general lines only] The modifier "Stretch" is used as a prefix, applied to two- or four-person calls only. Do the 2- or 4-person call as usual, but the people who end in the center move to the center spots farthest from the dancers they had been working with (by moving along the *long* axis of the formation).



If the centers can't move along the long axis of the formation to get away from the ends they'd been working with, the call is improper. For example, Stretch Swing Thru is not proper from here:



because after the Swing Thru, the centers would have to move along the short axis of the formation to get away from the ends.

Similarly, one may not call Centers Stretch Touch  $\frac{1}{4}$  from here:



because the centers weren't working with the ends on the Touch  $\frac{1}{4}$ .

**Note:** The examples above are here only to clarify the definition. They don't necessarily represent good usage—particularly Stretch Turn and Deal from left-hand two-faced lines.

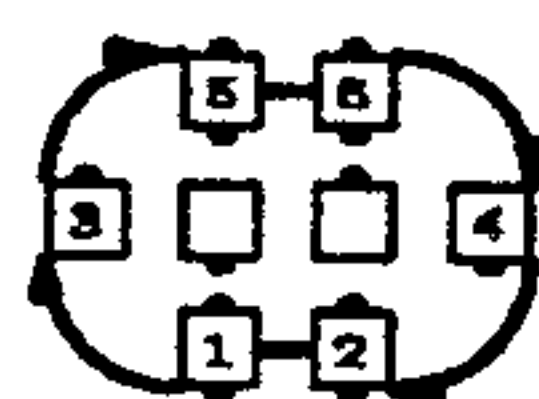
**Teaching Hint:** This call is usually danced with those coming to the center actually going to the far center spots, rather than first completing the move on their own side.

**Usage: Uses to avoid:** "Stretch Turn and Deal" from L-H 2-faced lines. Saying, "Stretched" instead of "Stretch."

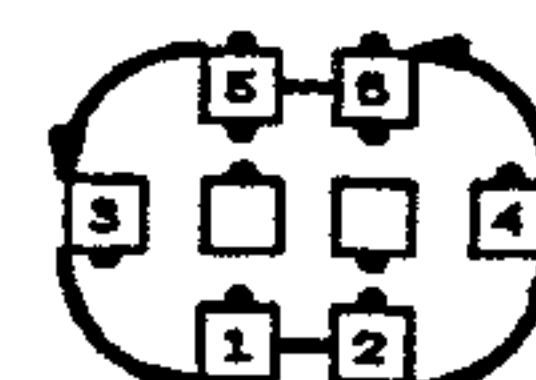
**Correcting Misunderstandings:** This is different from the C-2 "Stretched Line/Wave" concept, where you un-stretch first. Here, you stretch apart at the end.

**Get-outs:** F4o: Men Circulate, Ladies Walk & Dodge, Stretch Cycle & Wheel, Dixie Grand, AL.

**Swing and Circle. From quarter tag, three-quarter tag, diamonds (but not facing diamonds), or a wave between parallel mini-waves:** The dancers in the wave Swing. Now the very center dancers Trade while the outer six move as shown in the diagrams below—the ends of the wave move forward, and move the other dancers along with them. Then the outside dancers turn, if need be, to end in a quarter tag or left-hand quarter tag. This ends Swing and Circle  $\frac{1}{4}$ .



Right-hand wave



Left-hand wave

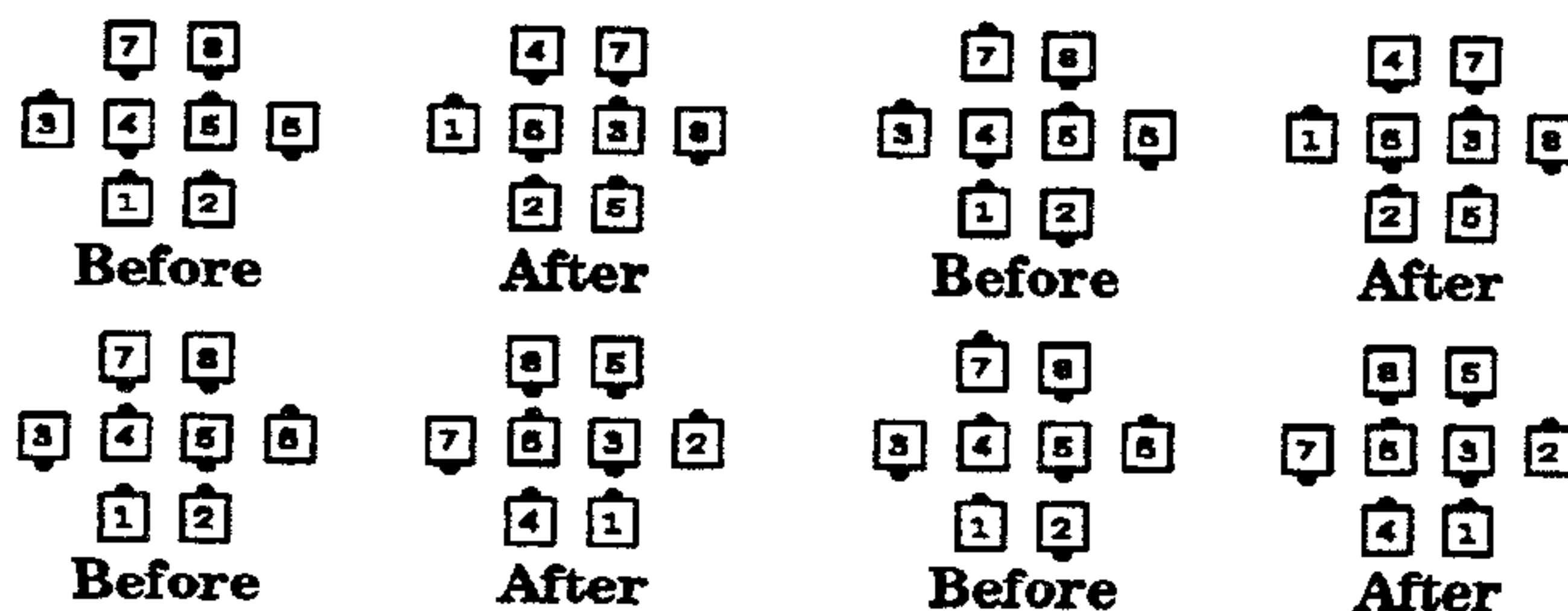
Repeat the entire above action, if necessary:

—once more, for Swing and Circle  $\frac{1}{2}$

—twice more, for Swing and Circle  $\frac{3}{4}$

—three more times, for a full Swing and circle

e.g., Swing and Circle  $\frac{1}{4}$ :



**Teaching: Hints for learners:** The outsides part is like 6-2 Acey Deucey. **Points to watch for:** The



outsides will often move without watching which way the center wave's end is facing. Get them to wait.

**Making it Challenging: Extensions:** Interrupt the call, e.g. "Swing & Circle  $\frac{1}{2}$  but interrupt with All 8 Recycle."

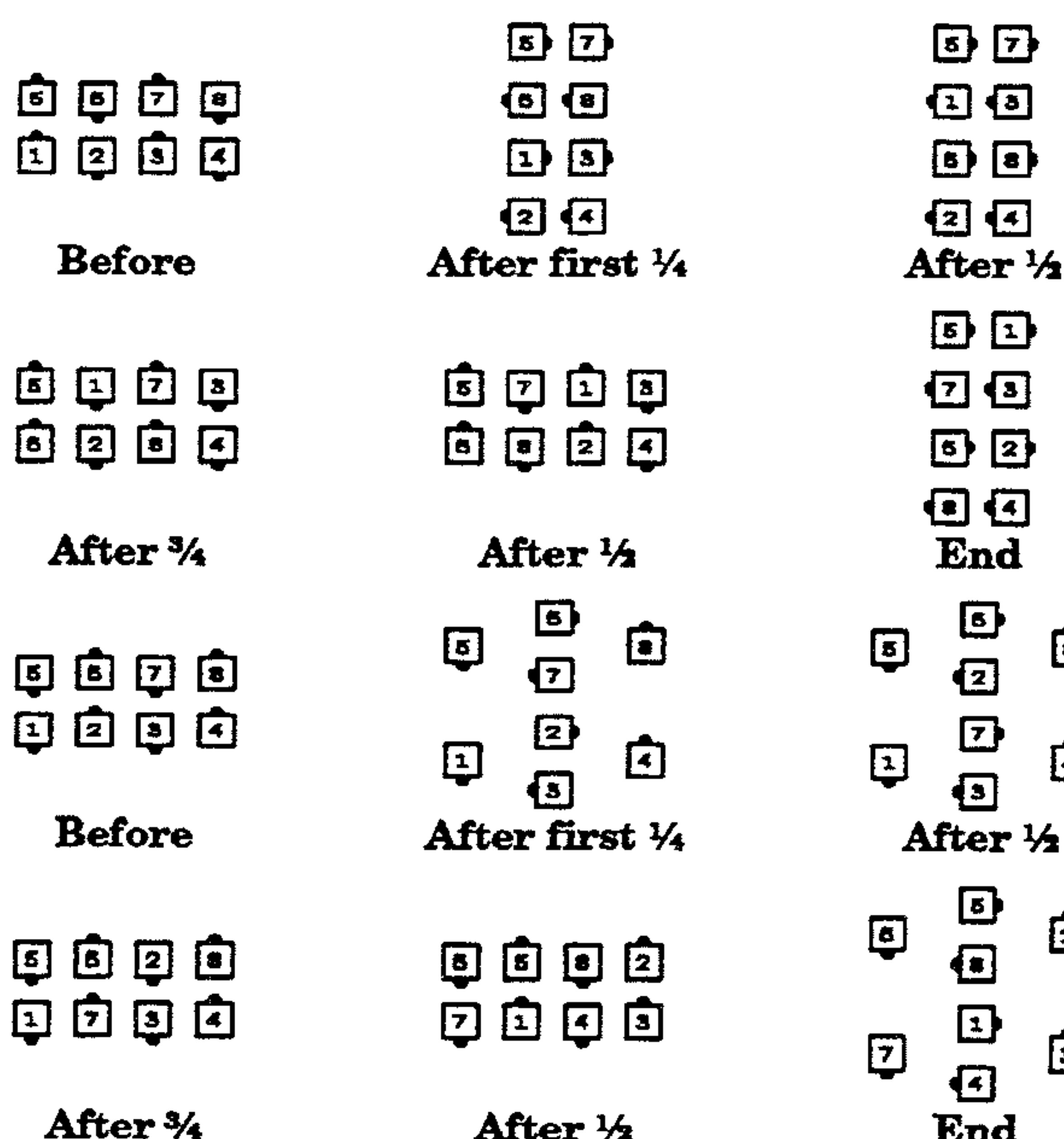
**Correcting Misunderstandings:** The center part is not Swing Thru.

**Get-outs:** F2p: Ladies Hinge, Diamond Circulate, Ladies Roll, Swing & Circle  $\frac{1}{4}$ , Extend, RLG.

**Swing the Fractions. From parallel waves, or other appropriate:** Those who can Turn  $\frac{1}{4}$  by the Right, those who can Turn  $\frac{1}{2}$  by the Left, those who can Turn  $\frac{3}{4}$  by the Right, those who can Turn  $\frac{1}{2}$  by the Left, and those who can Turn  $\frac{1}{4}$  by the Right.

**Left Swing the Fractions:** Begin with a Left Arm Turn  $\frac{1}{4}$ , and alternate right and left Arm Turns through the rest of the call.

This is a 5-part call, each arm turn being one part. "Swing the Fractions 4/5" is common.



**Teaching: Hints for learners:** Chant out the arm turns as you go: "1, 2, 3, 2, 1!"

**Styling: Common:** Dancers often chant, "Right; Left; Right;..." as they do the call.

**Get-outs:** L1p: Pass the Ocean, Swing Thru, Swing the Fractions, RLG. W3r: Out-roll Circulate, 4/5 Swing the Fractions, RLG.

**Switch the Line. From a general line:** Centers Run, while the ends Cross Run. In cases where dancers would collide, those doing the Cross Run move outside of those doing the Run; otherwise, all the usual shoulder passing rules apply.



**Flow: Bad Uses:** Except from waves and inverted lines, this call is uncomfortable.

**Get-outs:** LF2p: Cross-over Circulate, Slip, Switch the Line, RLG.

**Switch to an Interlocked Diamond. From parallel lines:** Centers Run, while the ends Interlocked Diamond Circulate.



**Teaching: Hints for teachers:** Set up and use interlocked diamonds beforehand, so dancers are familiar with them.

**Usage: Uses to avoid:** With both ends of each line facing the same way.

**Making it Challenging: Unusual uses:** From other than R-H waves (L-H waves uncommon, 3&1 lines very rare).

**T-Bones. From any appropriate formation:** Many calls, such as Circulate, can be done from both general columns and general lines. A T-Bone formation is one where some people are in lines and some are in columns, e.g.,



To do a call "T-Bone," do your part of the call, regardless of how the other people are facing:

**T-Bone Circulate:**



**T-Bone Scoot Back:**



**T-Bone Follow Your Neighbor:**



The caller need not actually say the words "T-Bone." Dancers are expected to recognize the formation and dance accordingly.

**Teaching: Hints for learners:** Just do your part of the call.

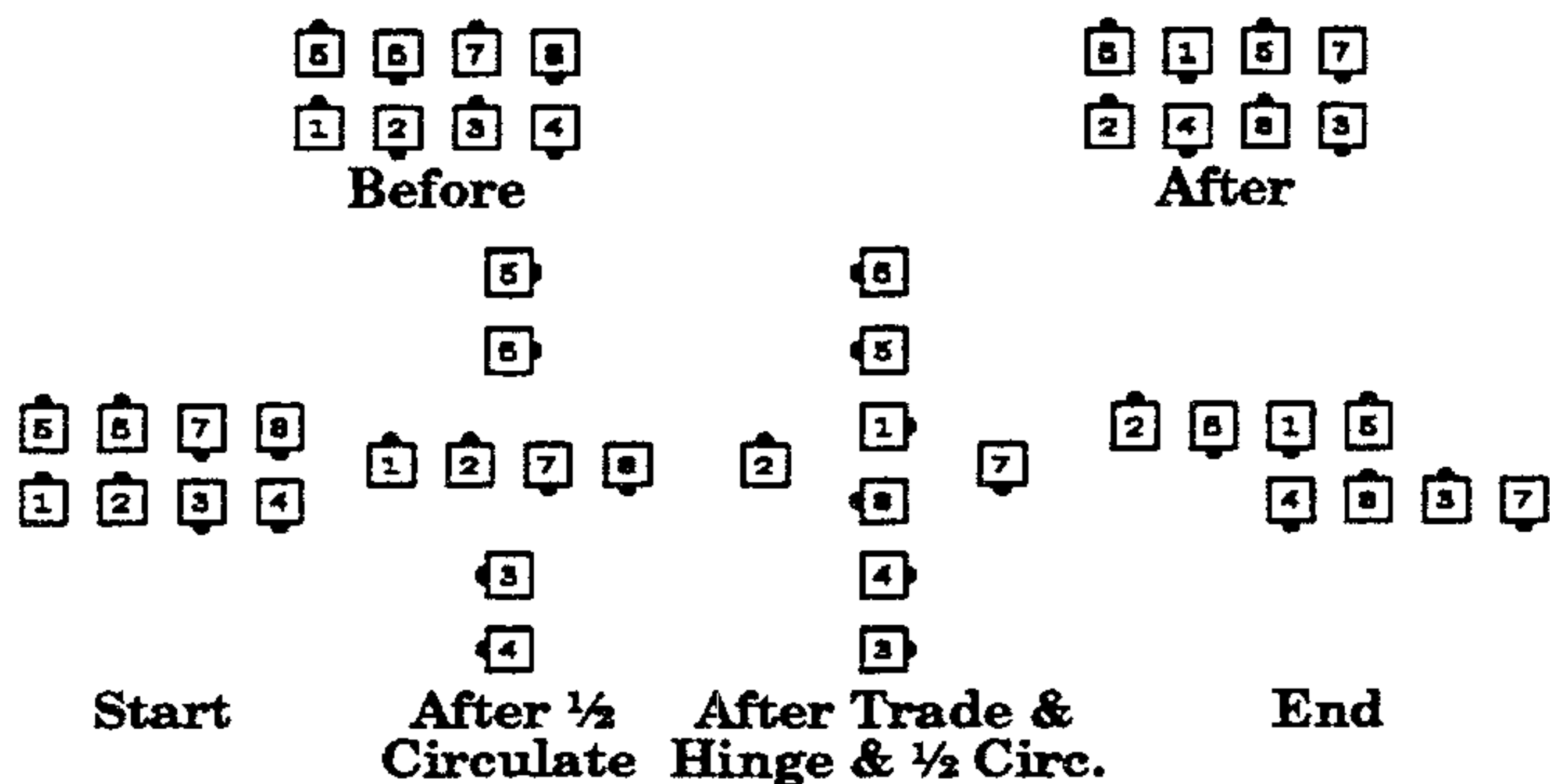
**Get-outs:**  $\frac{1}{2}$  Circulate or  $\frac{1}{2}$  Split Circulate will often yield a normal formation.



**Tag Back to a Wave.** From a line or wave: ½ Tag and Scoot Back. Ends in box circulate formation. This call cannot be fractionalized.

**Get-outs:** L1p: Pass Thru, Tag the Line Right, Slip, Tag Back to a Wave, RLG.

**Tally Ho.** From parallel waves or lines: All ½ Circulate. The centers Hinge and ½ Box Circulate, while the outsides Trade. Those who meet Cast ¾ while the other four Hourglass Circulate, to form parallel waves or lines, or a parallelogram.



**Notes:** This is a popular call. It is also interesting choreographically since it allows so much variety.

**Teaching:** Hints for teachers: Teach it early so dancers get to know it well; Use #1 or #2 waves, and cue by sex. **Points to watch for:** From left-hand waves, the outside Traders often meet with right hands.

**Get-outs:** W1c: Counter Rotate ¼, Tally Ho, RLG.

**The "Tandem" Concept.** Similar to the As Couples concept, but the two dancers that work as a unit are a tandem. Nobody ever comes between the dancers in a tandem. For example, Tandem Swing Thru:



or Tandem Quarter Thru:



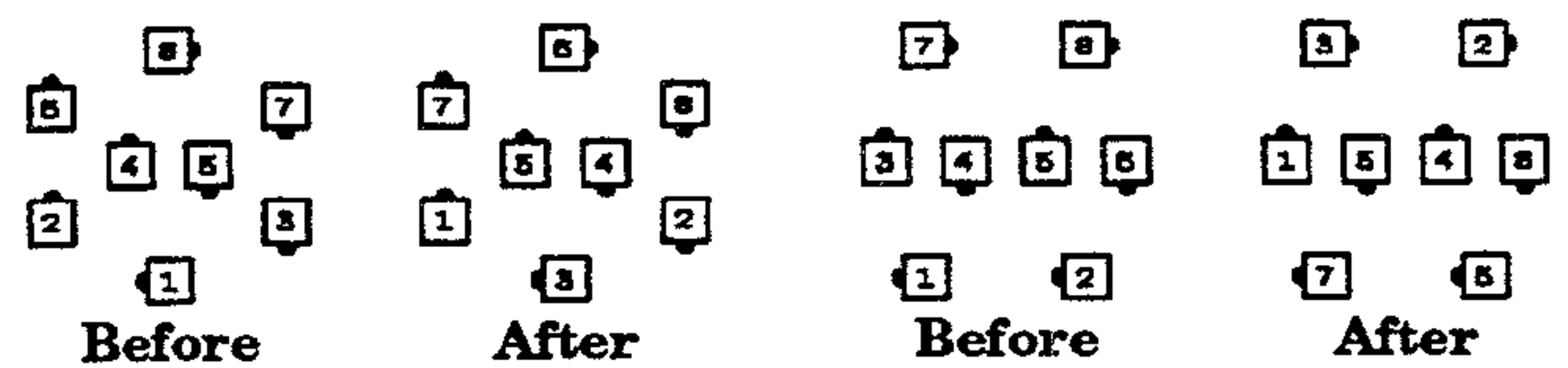
**Teaching:** Hints for learners: If you are a trailer in your tandem, put one hand on the leader's shoulder and keep it there throughout the call. **Points to watch for:** Dancers who don't retain physical contact sometimes get separated.

**Flow:** Bad Uses: Most uses are awkward.

**Get-outs:** L1p: Pass the Ocean, Counter Rotate, Tandem Swing Thru, RLG.

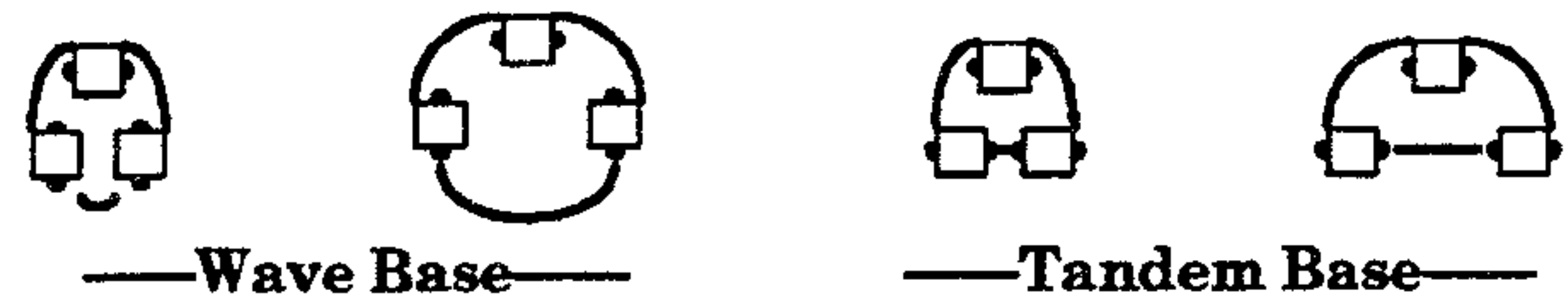
**Three-Two Acey Deucey.** From anywhere there are two groups of three that can Triangle Circulate, and a very center two that can Trade (e.g., twin diamonds, or an hourglass): The very

centers Trade while the two triangles Circulate.



**Teaching:** Easy-success uses: From a "sausage," or from point-to-point diamonds. **Points to watch for:** From diamonds, the in-facing point often moves straight ahead.

**Triangle Circulate.** From a triangle: Each dancer moves forward one position along one of the circulate paths shown below:



**Teaching:** Hints for teachers: Every dancer has one shoulder toward the inside of the triangle. After Triangle Circulate, that same shoulder is still toward the center of the triangle. **Hints for learners:** After the Circulate, your triangle will look the same as when you started.

**Making it Easy:** Name the kind of triangle, e.g., "Wave-base Triangle Circulate."

**Get-outs:** LF1c: Acey Deucey, Men 1½, 3-2 Acey Deucey, Diamond Circulate, Outside Triangle Chain Thru, Prom.

**"Triple Box" Concept.** Establishes three side-by-side boxes (total of twelve spots); from lines and columns, the centers are in one box, and each pair of ends work with two phantoms added along the long axis. Since there are 12 spots and only 8 dancers, 4 of the spots are vacant. Calls are executed by staying in your group of four. Any call must start and end on the same 4 spots.



e.g., Triple Box Circulate:



"Triple Box" can also mean to work in two of the 3 boxes, staying in those 2 groups for the whole call. The centers work with the outside box they were closest to at the start of the call.

e.g., Triple Box Trade By:





**Triple Cross. From columns:** Six dancers on the diagonal Pull By with outside hands.



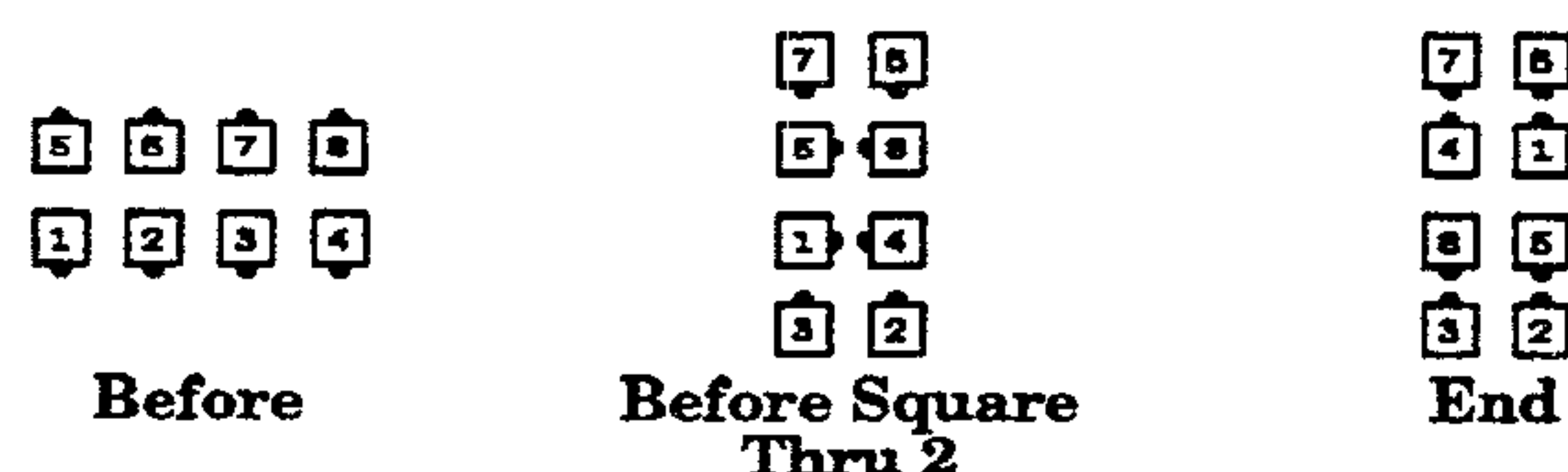
**Twist the Line. From a line, centers facing the same way, sexes arranged appropriately:** The centers step forward and Partner Trade while the ends face, move in, and Star Thru. This is a sex dependent call (because of the the Star Thru).

**Correcting Misunderstandings:** The new centers' part is *not* Slide Thru, it's Star Thru.

**Twist and (Anything). From a line, centers facing the same way:** The centers step forward and Partner Trade while the ends face, move in, and do the Anything call—which will involve only the original ends unless otherwise specified. For example, "Twist and Nothing":



and "Twist and Square Thru 2":



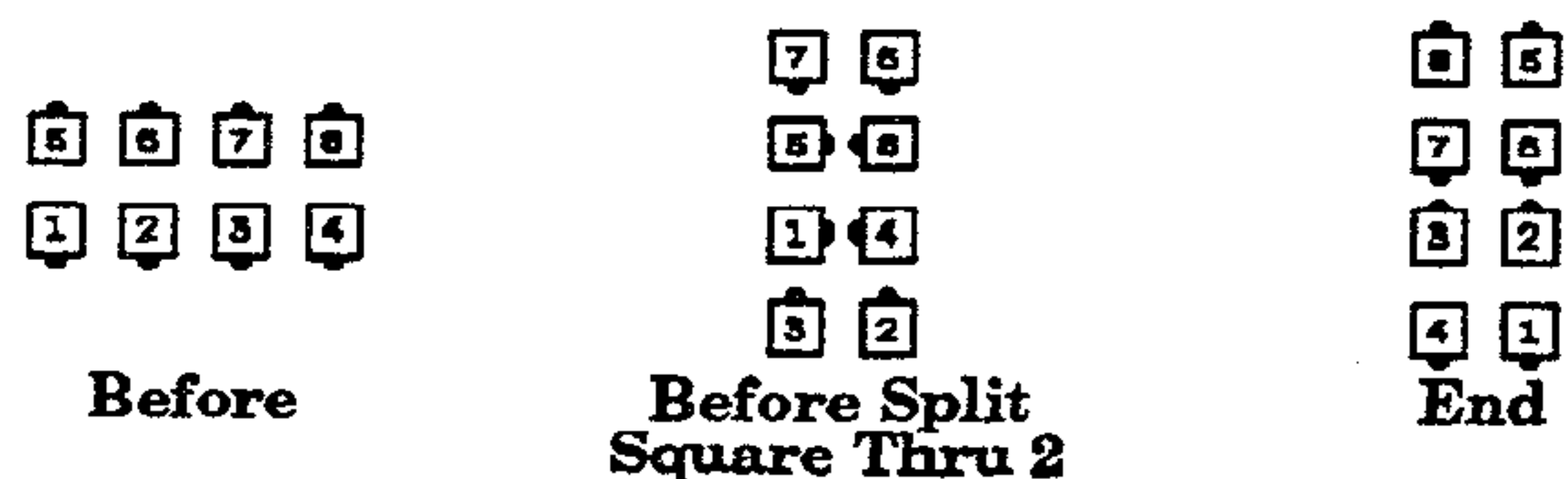
and "Twist and Arky Star Thru":



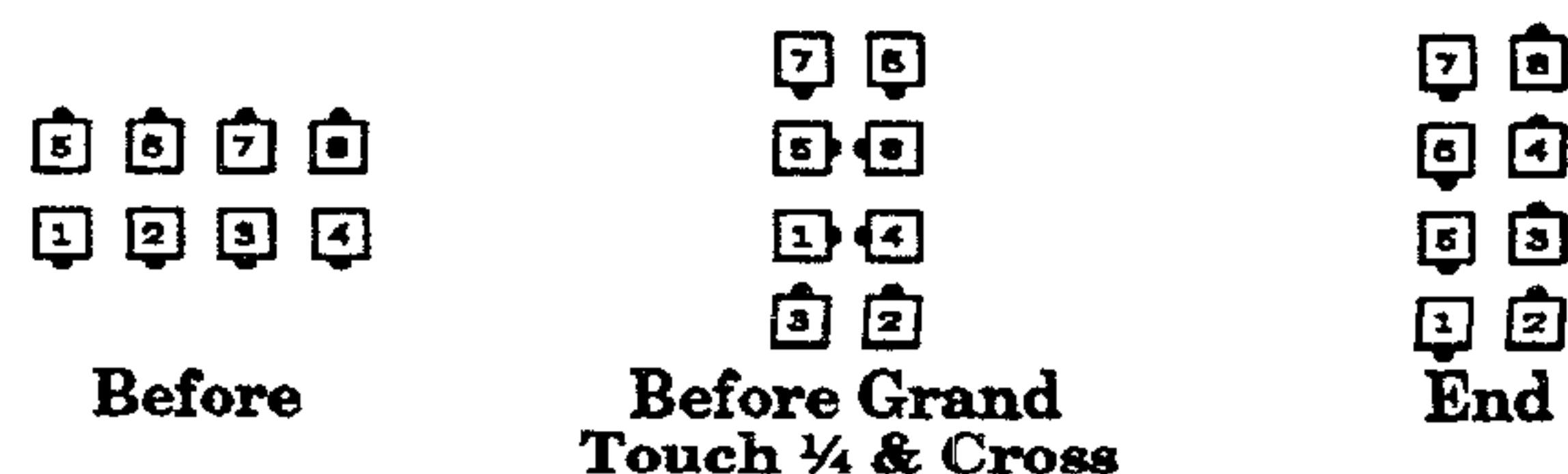
and "Twist and Touch ¼ and Cross":



but "Twist and Split Square Thru 2":



and "Twist and Grand Touch ¼ & Cross":



**Teaching: Points to watch for:** Make sure the new centers step forward.

**Making it Easy:** Pause after the "and."

**Get-outs:** L2c: Pass Thru, Explode the Line, Twist & Arky Star Thru, RLG.

**2/3 Recycle. From a wave only:** Do the first two parts of Recycle, i.e., Centers Fold (and all adjust to a box circulate formation), then Box Counter Rotate ¼.



**Notes:** Note the change in definition of Recycle at this level. Equivalent to Hinge and Box Circulate.

**Vertical Tag. From box circulate, facing couples, etc.:**

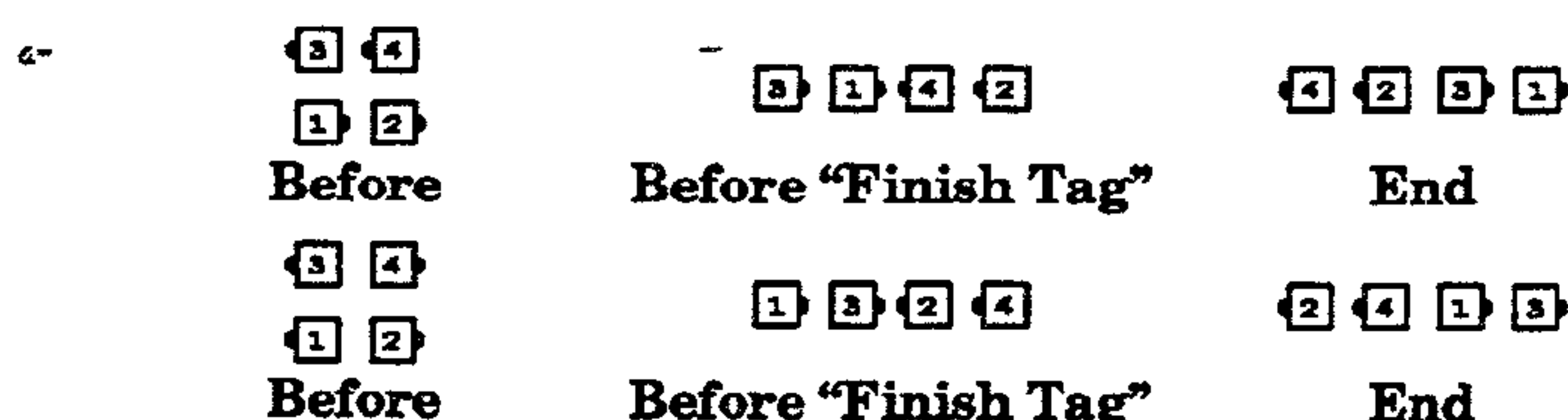
—Dancers in a trailing couple have the belle step in front of the beau, forming a tandem [Single Shuffle]

—Dancers in a leading couple Single Wheel

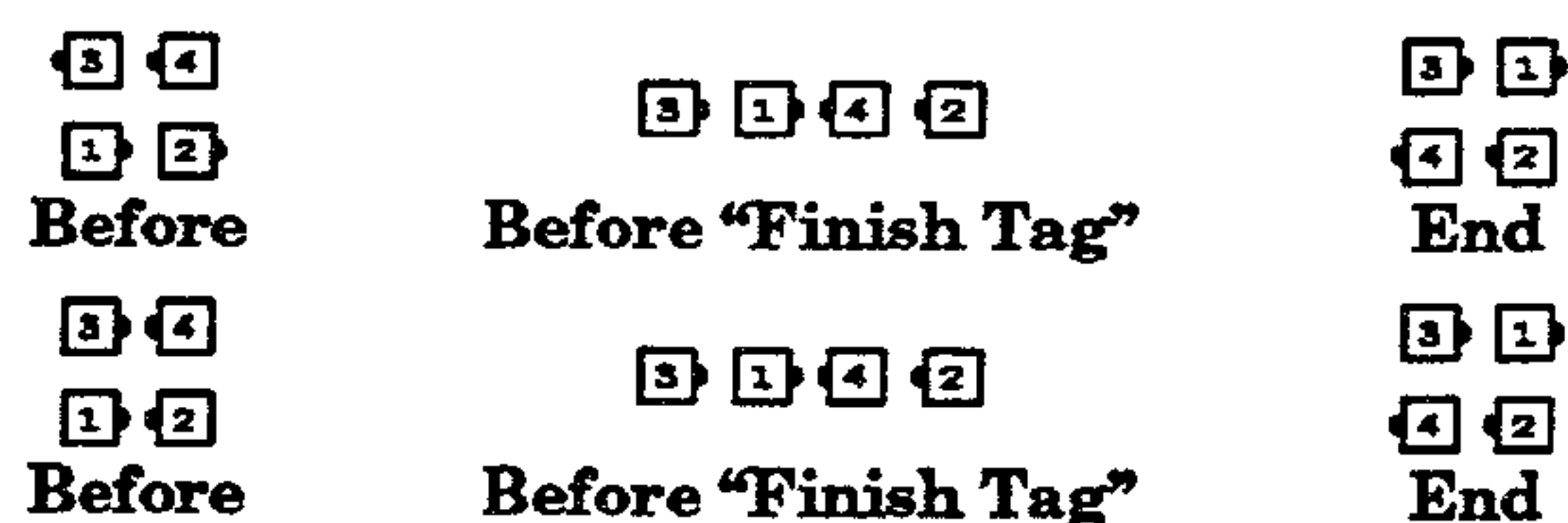
—Dancers in a mini-wave have the leads Fold

Then all finish a Tag the Line (i.e., walk forward for as many tag positions as given).

**Vertical Tag:**



**Vertical ½ Tag:**



**Note:** If you want dancers to pass left shoulders during only the extending portion of the call, say, e.g., "Vertical Left ½ Tag." If you want people to switch parts only during the beginning of the call, say, e.g., "Left Vertical ½ Tag." If you want *both*, say, e.g., "Left Vertical Left ½ Tag." None of these uses is properly C-1.

**Usage: Accepted Uses:** From waves and lines (2-faced rare); From columns, trade by, or completed DPT (quite rare). **Uses to avoid:** From L-H waves.



**Making it Challenging: Unusual uses:** From completed Double pass thru.

**Get-outs:** L1p: Pass Thru, Vertical ½ Tag & Weave, RLG.

**Vertical Tag Back to a Wave.** From box circulate, facing couples, couples back to back, etc.: Vertical ½ Tag, then Scoot Back. This call cannot be fractionalized.

**(Anything) to a Wave.** From wherever is appropriate for the “Anything” call: The “Anything” call must have as its final action, the dancers stepping thru into dancers back to back. Do all of the “Anything” call, *except for that final step forward*—i.e., hold onto the final wave, ending there. For example, in Square Chain Thru to a Wave, do all of the call except for stepping forward on the final Turn Thru:



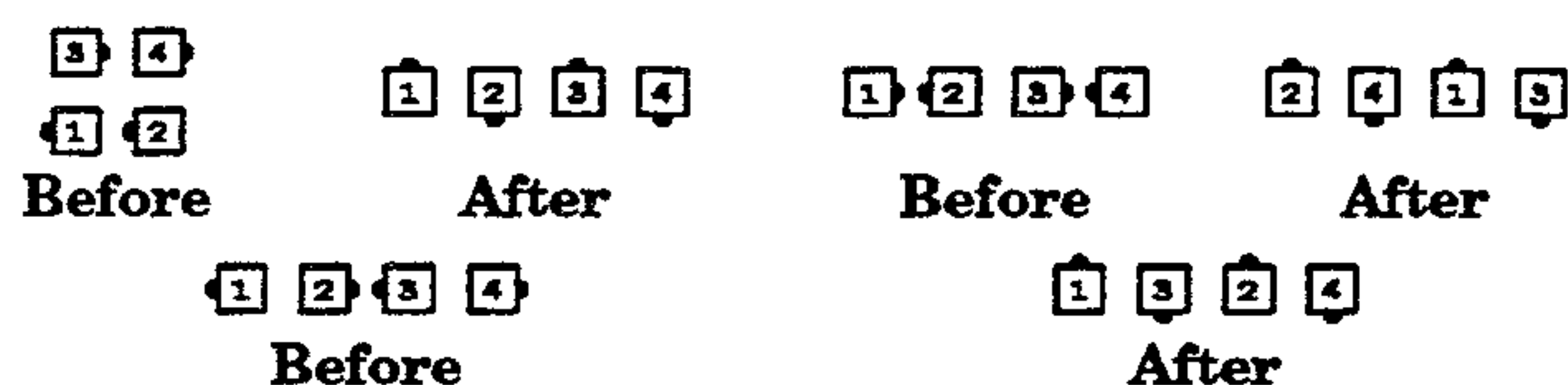
or Square Thru 3 to a Wave:



**Correcting Misunderstandings:** You don’t just stop in the last wave you form while doing the call—it has to be right before an ending Pass Thru, Step Thru, Extend, or similar move.

**Get-outs:** L2p: Pass the Ocean, Swing Thru, Explode & Left Square Chain Thru to a Wave, RLG.

**Weave.** From box circulate: The leads do ½ a Box Circulate while the trailers Cross Extend and Hinge. **From single eight chain thru:** All Pass Thru, and the ends Quarter Right while the centers Left Touch ¼ (this is like Touch and Weave). **From single trade by:** Ends Quarter Right, as centers Left Touch ¼.



**Teaching: Hints for learners:** This is very like a ‘no hands’ ¼ Thru.

**Get-outs:** B4c: Touch ¼ & Weave, RLG.

**Wheel and (Anything).** From any formation with exactly two couples as outsides and facing out: The outsides As Couples Promenade ¼ and As Couples Face In, while the others do the “anything” call. For example, Wheel and Touch ¼:



**Reverse Wheel and (Anything):** From any formation with exactly two couples as outsides and facing out: The outsides As Couples Wrong-way Promenade ¼ and As Couples Face In, while the others do the “anything” call. For example, Reverse Wheel and Touch ¼:



**Teaching: Points to watch for:** Many dancers go to the right.

**Get-outs:** L1p: Pass Thru, ¼ Out, Wheel & Wheel Thru, RLG. L1p: Pass Thru, ¼ Out, Reverse Wheel & Left Wheel Thru, RLG.

**Wheel Fan Thru.** From facing couples: Start a Wheel Thru, but as the the beaus meet, they Trade (by the right) then finish the Wheel Thru.



**Notes:** A dressed up version of Wheel Thru, it is used as is Wheel thru—primarily as an opening gambit.

**Left Wheel Fan Thru.** From facing couples: Start a Left Wheel Thru, but as the the belles meet, they Trade (by the left) then finish the Left Wheel Thru.

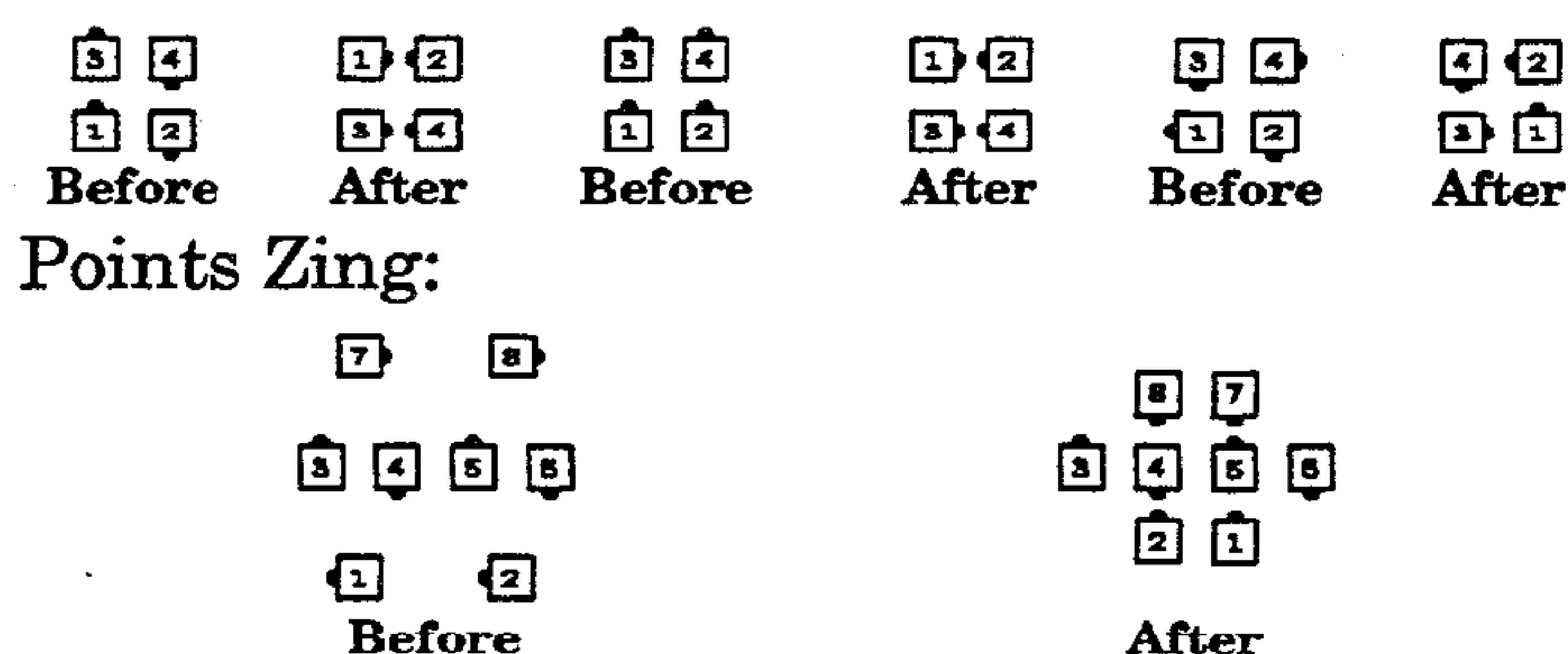


**(Anything) the Windmill.** From any appropriate formation: The centers (or everyone, if the call is an 8-person call) do the “Anything” call. Then the centers Cast Off ¾ while the ends face as directed and Circulate twice (or as directed).

**Teaching: Points to watch for:** People try to form lines (or other normal formations) even when they shouldn’t, e.g., after “Flip Back the Windmill Right” from ¾ tag (ends in diamonds).

**Zing.** From any formation with leaders and trailers, and nobody on a center-line: Each leader does ¾ of a Zoom (ending on the spot of the dancer behind him, but *not* facing his original position). Meanwhile, the trailers Circulate and Quarter In.





**Teaching: Points to watch for:** Make a special effort to make the name not sound like *Zig*, especially in cases where the context doesn't make it obvious.

**Get-outs:** L2p: Touch ¼, Zing & Roll, RLG.

## C-1 Teaching Order

78 Counter Rotate	19 Percolate
58 Shakedown	19 All 8 Recycle
57 Circle By	18 O Circulate
51 Rotary Spin	7 Butterfly Circulate
51 2/3 Recycle	18 Triple Box
51 Tally Ho	18 Linear Action
49 Stretch concept	18 Dixie Diamond
49 Cross Roll to a Wave	17 Split/Box Recycle
43 Ah So	16 Scoot & Ramble/& Ramble
07 Cross Cast Back	13 Intlk Dia Switch to
39 Pass the Axle/The Axle	15 Intlk Dia Circulate
36 Swing & Circle	5 Intlk Dia Chain Thru
35 Jay Walk	3 Intlk Dia Cut
9 Step & Fold	2 Intlk Dia Flip
26 Scoot & Little/& Little	15 Phantoms
35 Cross & Turn/Reverse	14 Rotate/Reverse/Single
32 Scoot & Plenty/& Plenty	14 Wheel Fan Thru
35 Follow Thru	13 Magic Column Circulate
– Flip the Line	– Make Magic
34 Flip Back	11 Cross By
33 Vertical Tag	10 T-Bone Circulate
33 Relay the Top	9 Square Chain the Top
33 Concentric	8 Cross Your Neighbor
32 Square the Bases	8 Split Dixie Style
30 Swing the Fractions	7 Cross Chain Thru
29 Tandems	7 Dixie Sashay
28 Relay the Shadow	7 Split Square Chain the Top
27 Reverse Explode	6 Scatter Scoot Chain Thru
27 Tag Back to a Wave	6 Three by Two Acey Deucey
25 Siamese	5 Split Dixie Diamond
24 Scatter Scoot	5 (Anything) to a Wave
24 Alter the Wave	5 Triple Cross
24 Zing	4 Cast Back
22 Twist the Line/Twist &	4 (Anything) the Windmill
21 And Weave	4 Grand Follow Your Nbr
33 Squeeze	3 Chase Your Neighbor
21 Galaxy Circulate	2 Vertical Tag Back
15 Triangle Circulate	2 Blocks
20 Cross Chain & Roll	1 Reverse Swap
20 Regroup	0 All 8 Swing & Mix
20 Wheel &/ Rev Wheel &	0 Switch the Line

Once again, this suggested teaching order is based on frequency-of-use. We counted calls used in the C-1 hall at the 1990 National Advanced & Challenge Convention; the number to the left of each call shows how often it appeared in our sample of 7,500 calls. The two calls added in the 1992 Callerlab balloting were added at the end.

The calls were ranked in frequency order, then a few rearrangements were made to allow for sensible teaching.



## The Concentric Concept

The Concentric concept is used only with 4-dancer calls, and works like this: The center four dancers do the call as if they were the only ones on the floor. The outsides do their part of the call with each other as necessary, but around the outside of the set.

Usually, that description is enough. But following that rule, some calls could be done two ways. To solve that, there are several rules, telling the outsides what to do in various situations.

For calls that start and end in a 2x2 formation, when the starting 8-dancer formation is lines, the ending formation is lines; when the starting formation is columns, the ending formation is columns. E.g., Concentric Star Thru: When started from lines it ends in lines; when started from a DPT (a column-type formation) it ends in a DPT.

If both the centers and ends start in a 1x4 and end in a 1x4, there is not much of a problem. Typically, the starting formation is a tidal wave and the ending formation is a tidal wave. The axis of the tidal wave simply follows that of the centers. Examples include Concentric Swing Thru (axis stays the same) and Concentric Lock It (axis rotates 90 degrees).

But calls that start in a 1x4 and end in a 2x2 can end two ways, and a case can be made for each way. A good example is Concentric Crossfire. From a tidal 2-faced line, some wanted it to end in columns while others wanted 2-faced lines.

The rule here is: When the outsides do a concentric call that ends in a 2x2 but starts somewhere else, they make the (long) axis of the ending formation be at right angles to that of the starting formation.

So Concentric Crossfire ends in a column—and since it now dances poorly, it isn't used much. There is nothing wrong with this; many calls that are technically legal aren't used because they don't dance well.

## Introducing the C-2 Definitions

### How C-1 Calls Are Extended at C-2

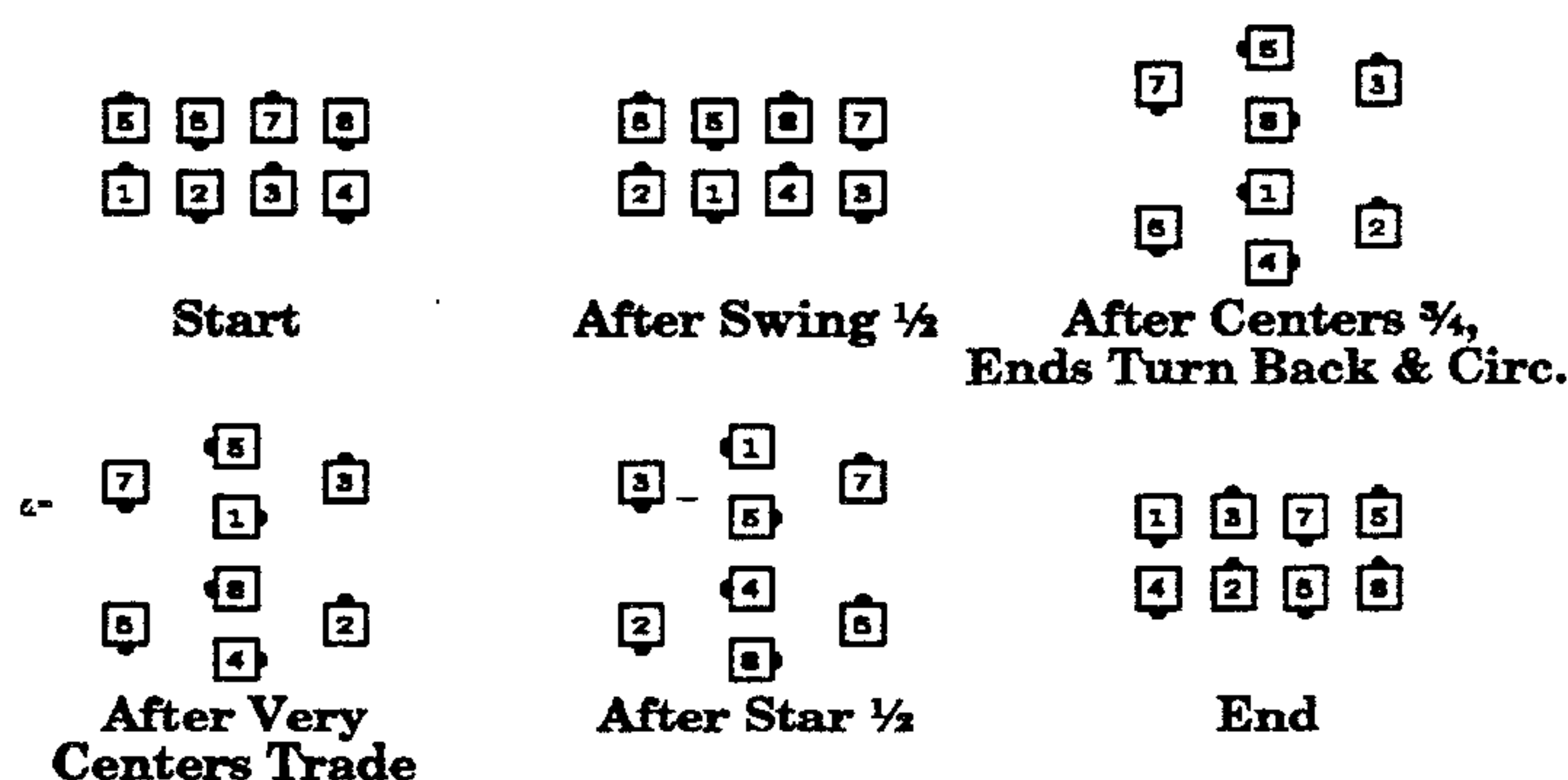
Several calls are used in limited ways at C-1; at C-2, they are used from more places, or are defined more generally.

The “Stretch” Concept at C-1 is used only from parallel lines & waves. At C-2, it can be used from tidal lines or any other appropriate formation. *This is not the same as the C-2 “Stretched Line” concept.*

### C-2 Definitions

**Along: From a tidal wave:** The very ends Counter Rotate  $\frac{1}{4}$  and Extend, finishing as the end of a wave facing out. Meanwhile, the center 6 Hinge, Circulate, then the #1 dancer in each column Peel Off while the #2 and #3 dancers step forward and Trade with each other. Finishes in parallel waves.

**Alter and Circulate. From parallel waves:** Swing. Centers Cast Off  $\frac{3}{4}$  and the very centers trade, while the ends U-Turn Back and Circulate once. “Turn the Star  $\frac{1}{2}$ ” by [Box] Counter-rotating each diamond  $\frac{1}{2}$ . Flip the Diamond. Finishes in waves.



If directed, the star can turn other fractions (e.g., “Alter and Circulate, turn the star  $\frac{3}{4}$ ”). Note that the star turning is done by counter-rotating, not by Diamond Circulates: No matter how far the star turns, the same people flip in at the finish.

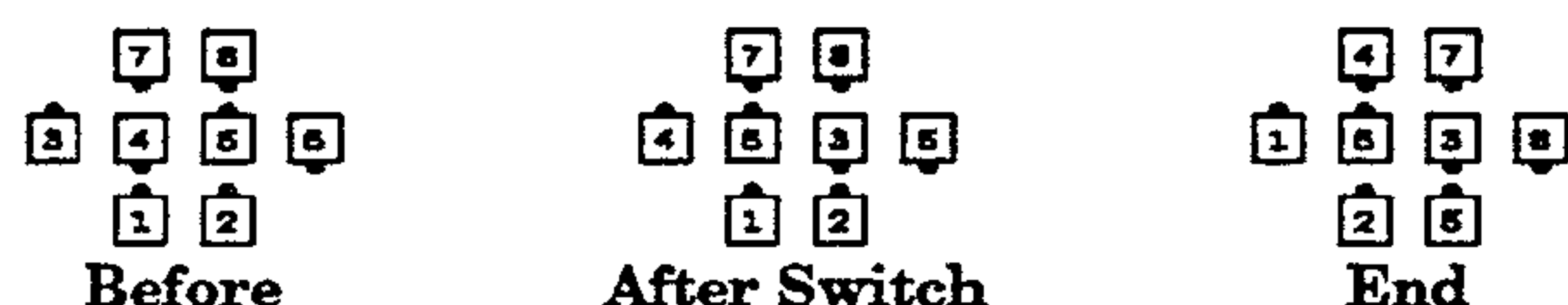
**Teaching: Hints for learners:** Wait 'til all 4 people are there before turning the star. **Points to watch for:** One Circulator tries to  $\frac{1}{2}$  Circulate, forming a 6-person wave.

**(Anything) and Circle. From a  $\frac{3}{4}$  tag, trade by, or other appropriate formations:** This call is followed by a fraction, which is the number of quarters to do the call (if not specified, 4 quarters). For each quarter: The center 4 dancers do the “Anything” call (or all 8 dancers if it's an 8-



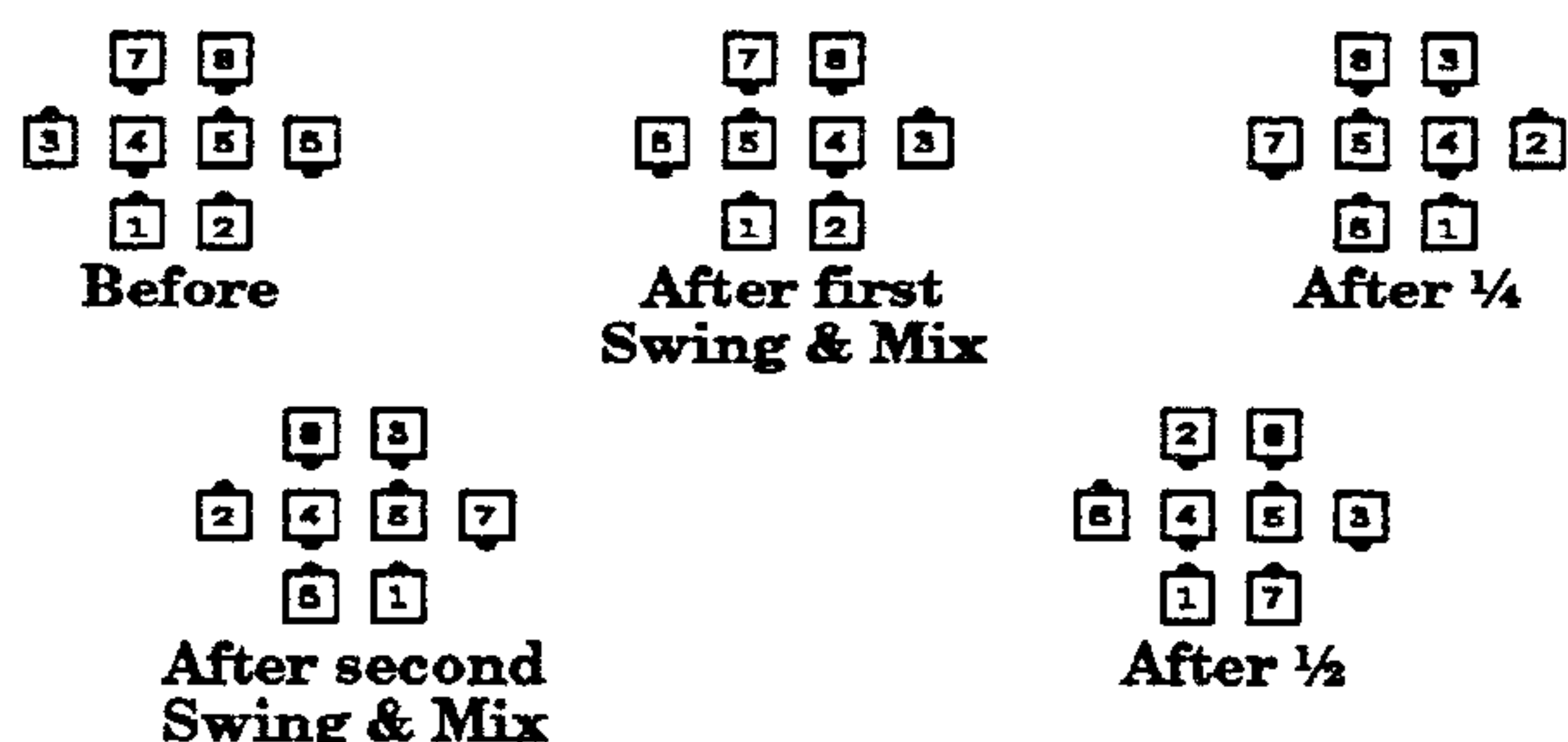
person call), then the outer 6 dancers move as they would to complete a Swing and Circle  $\frac{1}{4}$  (with the new outsides finishing facing in). This means that the "Anything" call must finish with two dancers as definite ends, and those dancers must be facing opposite directions, and must be where the ends of the wave in a quarter tag formation would be. For example:

Switch and Circle  $\frac{1}{4}$ :



At each quarter, the direction the outside 6 move is determined by the center 2 dancers' facing directions: The ends of the center line move forward "pushing" the others along. For example:

Swing and Mix and Circle  $\frac{1}{2}$ :



**Notes:** Most frequently used with the center 4 dancers doing a 4 person call.

**Get-outs:** SS: Heads R & L Thru, Dixie Style, Mix & Circle  $\frac{1}{4}$ , Chain Reaction, RLG

**The "Anything" concept.** Any call that starts with Circulate can be modified by replacing the initial Circulate by some other call, then finishing normally. *For example—* **(Anything) Motivate:** From any appropriate formation: Do the "Anything" call (e.g. for "Trade Motivate" do a Trade Circulate); then finish as in Motivate: Centers Cast  $\frac{3}{4}$  as ends Circulate  $\frac{1}{2}$ ; centers Star and outsides Trade then centers Cast  $\frac{3}{4}$  and others Hourglass Circulate. Ends in parallel waves.

**Notes:** When replacing the Circulate with some other kind of circulate, omit the word "Circulate," e.g., "In-Roll Motivate." When using a Counter Rotate call, omit the word "Rotate," e.g., "Split Counter Coordinate." Otherwise, name the whole call. Some callers add "er's" after the "Anything" call name to make it clear it's not two calls, e.g. "Stretch Ah So-er's Coordinate." This seems to work well.

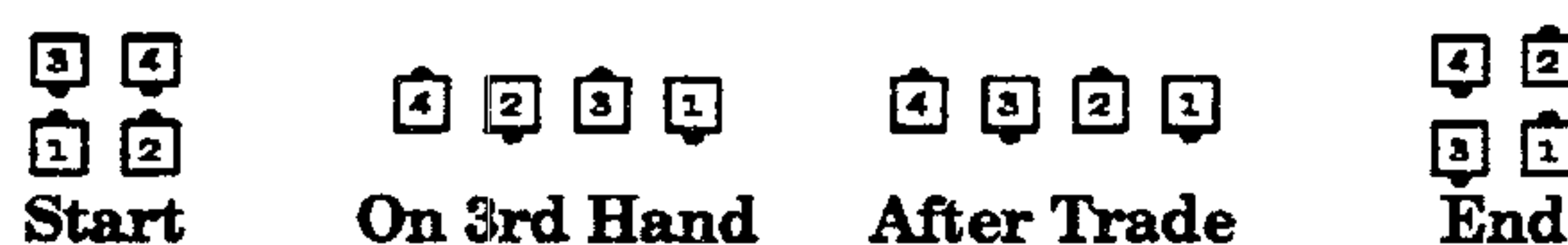
**Get-outs:** L1p: Touch  $\frac{1}{4}$ , Circ, Split Counter Motivate, RLG

**Bounce the (Anyone).** From a two-faced line only: Veer Left or Veer Right (toward the center of the line). Then the designated dancers U-Turn Back in flow direction.

**Single Bounce the (Anyone):** From a mini-wave only: Single Veer Left or Right (toward the other dancer in the mini-wave). Then designated dancers U-Turn Back in flow direction.

**Catch.** From facing couples: Square Thru, but on the indicated hand step to a wave, centers Trade, and all Step and Fold to finish in a box circulate formation.

e.g., Catch 3:



**Making it Challenging: Extensions:** You can replace the Centers Trade by naming a call between "Catch" and the number, e.g., "Catch Mix 3." While this is a C-3 use, it is fairly common at C-2.

**Get-outs:** L2p: Pass Thru, Tag the Line Right, Turn and Deal, Catch 2, RLG

**Chain The Square.** From eight chain thru: All Right Pull By; outsides Courtesy Turn and Veer Left; centers  $\frac{1}{4}$  Out, Courtesy Turn and  $\frac{1}{4}$  More, then Extend to parallel 2-faced lines.



**Teaching: Hints for teachers:** The centers' part can also be described as: Left Touch, have the centers of the waves Courtesy Turn the ends and  $\frac{1}{4}$  more, then Extend to parallel 2-faced lines.

**Get-outs:** F2c: Wheel and Deal, Chain Square, Circulate, Turn and Deal, RLG

**3x1 Checkmate.** From columns: #1, 2, and 3 in each column Circulate 4 spots and Face In, while #4 in each column Circulate 3 times, Face In, and Circulate. Ends in parallel 3 & 1 lines.

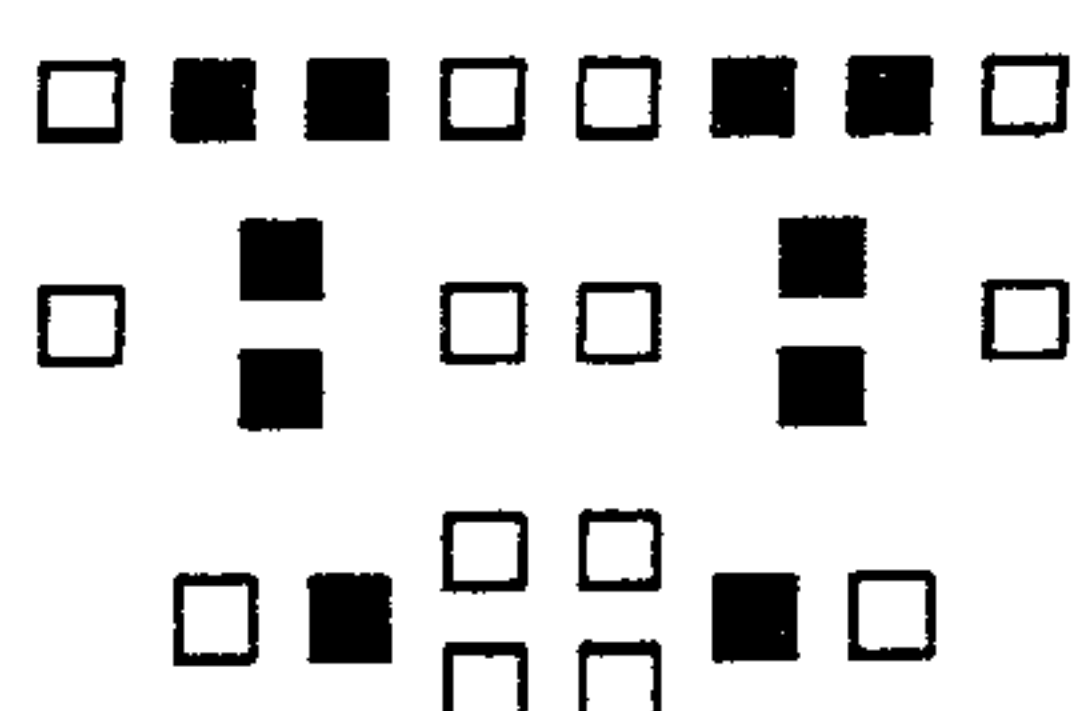


**Get-outs:** F4o: Bend Line, RLT, Vertical Concentric Touch  $\frac{1}{4}$ , 3x1 Checkmate, Stretch Cycle & Wheel, Dixie Grand, AL

**Checkpoint Call, by Call.** From any appropriate formation: The centers of each side (shown in black below) do Call #1, ending far apart (but with each dancer close to the last dancer he worked with). The



remaining outside dancers slide inward, and the new center 4 do Call #2.



E.g., Checkpoint Ah So by Swing Thru:

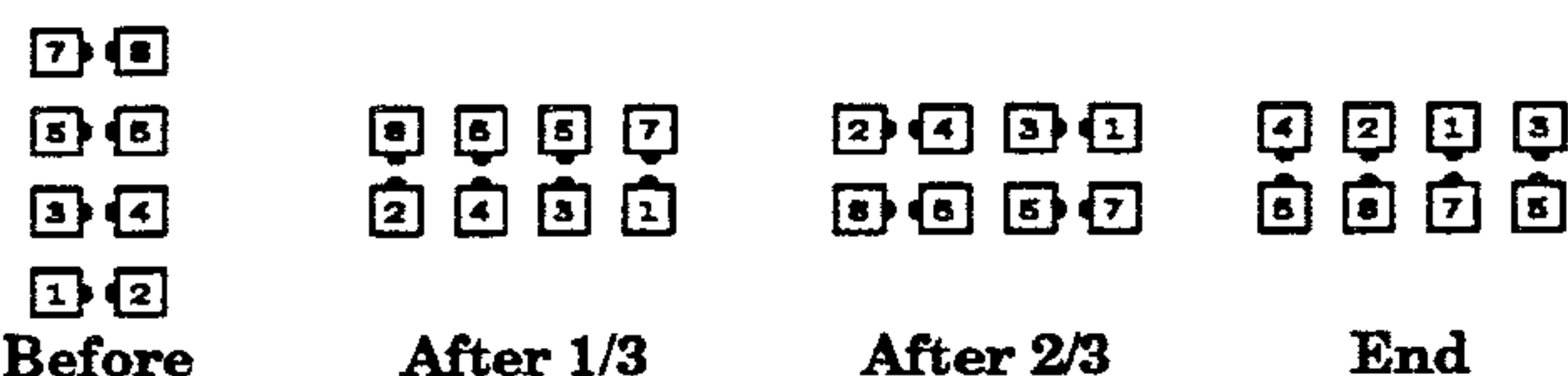


and Checkpoint Tag the Line by Swing Thru:



Get-outs: B4c: ½ Square Thru, Tag Line Right, Cross-over Circulate, Fan the Top, Check Point Ah So & Swing Thru, Linear Action, RLG

**Chisel Thru.** From facing lines: Ends Pass Thru and Ends Bend, then Pass In, while the centers Pass In and Pass Out. Then all Pass In. Ends in facing lines. This is a 3-part call, with the ends' first part being Pass Thru *and* Ends Bend.



Get-outs: L1p: Chisel Thru & Roll, RLG

**Circle to a Wave.** From facing couples: The facing couples Circle Left ¼, then the beau Walk and the belle Dodge, to end in box circulate formation.

Teaching: Hints for teachers: Start with #0 and #½ couples and use sex cues. Points to watch for: Confusion with Single Circle to a Wave.

Making it Challenging: Extensions: Circling fractions other than ¼, e.g., "Circle ½ to a Wave."

**"Crazy" Concept.** From parallel lines or waves, a tidal wave, etc.: This concept can apply to 2- or 4-dancer calls only. Each half of the square does the call, then centers only do the call, then each half does the call, then centers only do the call. For example—

**Crazy Flutter Wheel:** From lines of four facing: All Flutter Wheel, centers Flutter Wheel, all Flutter Wheel, centers Flutter Wheel.

Get-outs: B1c: RLT, Pass In, ½ Crazy Flutter Wheel, Relay Shadow, RLG

**Criss-Cross the Shadow.** From parallel waves or lines, with ends in tandem: Ends ½ Zoom but meet with their original

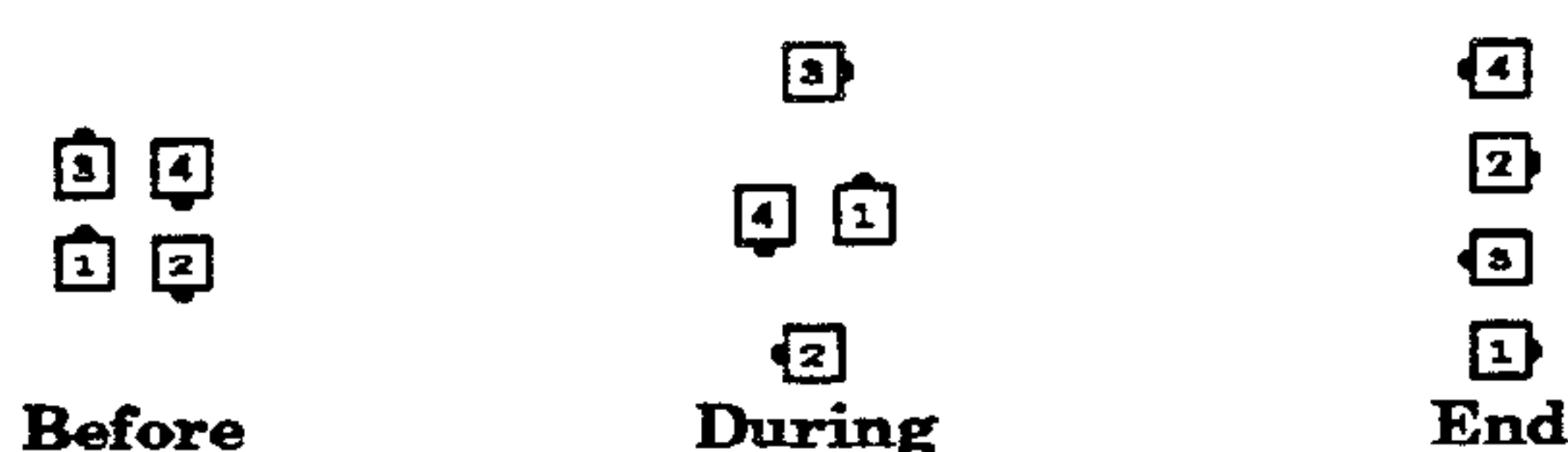
inside hands, Cast ¾, and Spread; centers facing in Cross Extend, Hinge with each other, and Extend; centers facing out Cloverleaf but Cross to other center.

Teaching: Hints for learners: Wait to hear the whole call before moving! Points to watch for: From waves, dancers often do Criss-cross Your Neighbor instead. Dancers start to move after hearing "Criss-cross," and never hear "the Shadow."

Usage: Marginal Uses: With all the centers facing in (they Pass Out, rather than trying to Cross Extend etc.)

Get-outs: L1p: Pass the Ocean, 2/3 Recycle, Cross-over Circ, Cross Your Neighbor, Criss Cross the Shadow, RLG

**Criss-Cross Your Neighbor.** From box circulate: Trailers Cross Extend, Cast ¾ and Spread (becoming ends of a new wave), while leaders Box Counter Rotate and Box Circulate 1½ (working *outside* the others) to become the centers of a new wave.



Teaching: Hints for teachers: Use #1 or #2 waves, and cue by sex. This is a 4-dancer call, so teach and use, e.g., "Centers Criss-cross your Neighbor." Hints for learners: If you're facing out, go toward the hand-hold you have with another dancer; for you, this feels much like Box Transfer. When you hear the words "Criss-cross," wait to hear the rest of the call. Points to watch for: Dancers often do this call instead of Criss-cross the Shadow (when the latter is called from waves). The lead dancers are tempted to peel off.

Making it Challenging: Unusual uses: From some T-bone boxes, yielding a diamond:



Get-outs: B1p: Swing Thru, Explode Wave, Left Chase, Criss-cross Your Nbr, RLG

**Cross Back.** From box circulate: Trailers (who must not be facing directly) pull by on the diagonal with outside hands as leaders U-Turn Back.

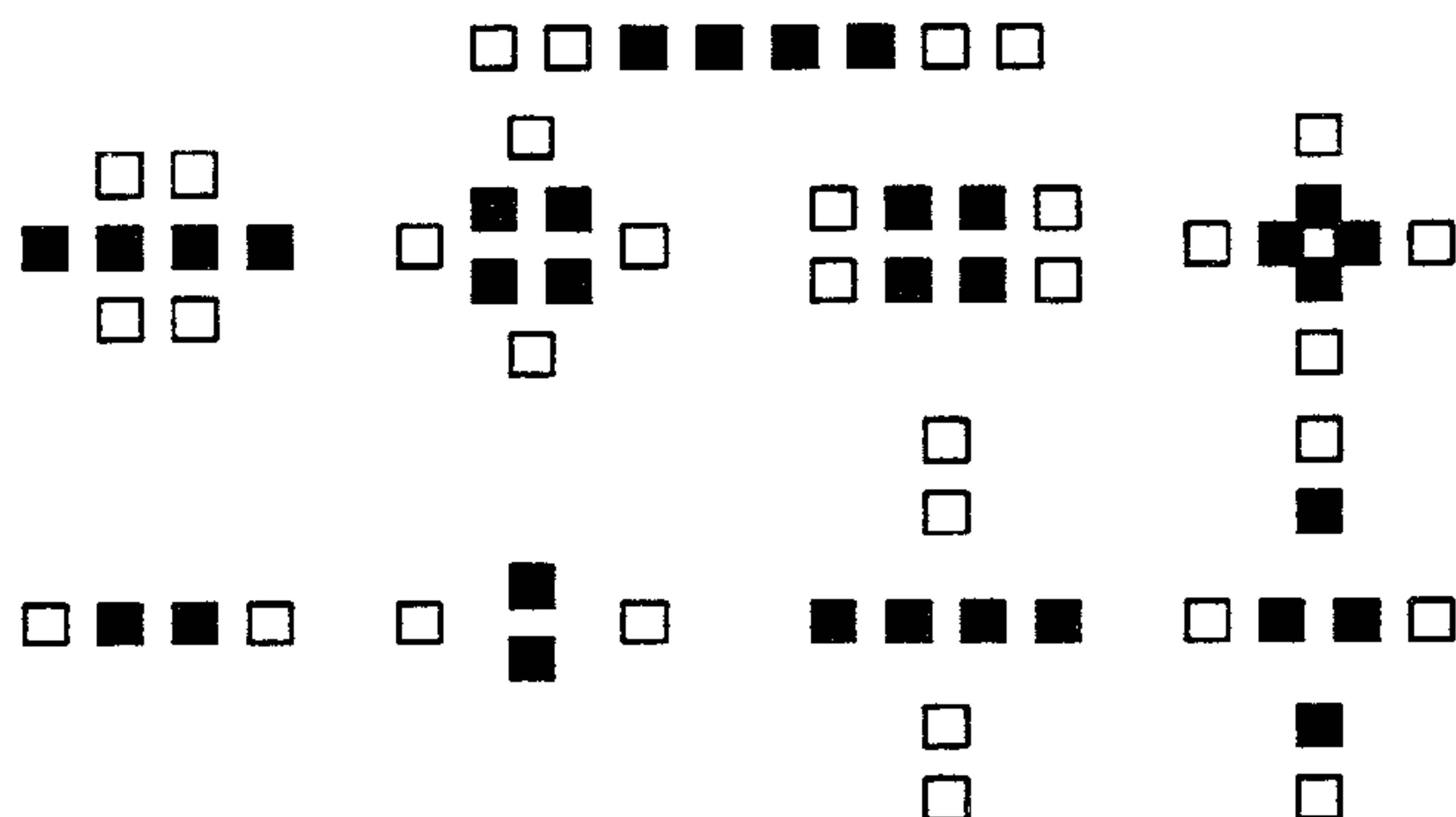


Teaching: Points to watch for: The lead dancers often forget to turn around.

Making it Challenging: Extensions: From columns, "Grand Cross Back" means Triple Cross as the #1 dancer U-Turn Back.



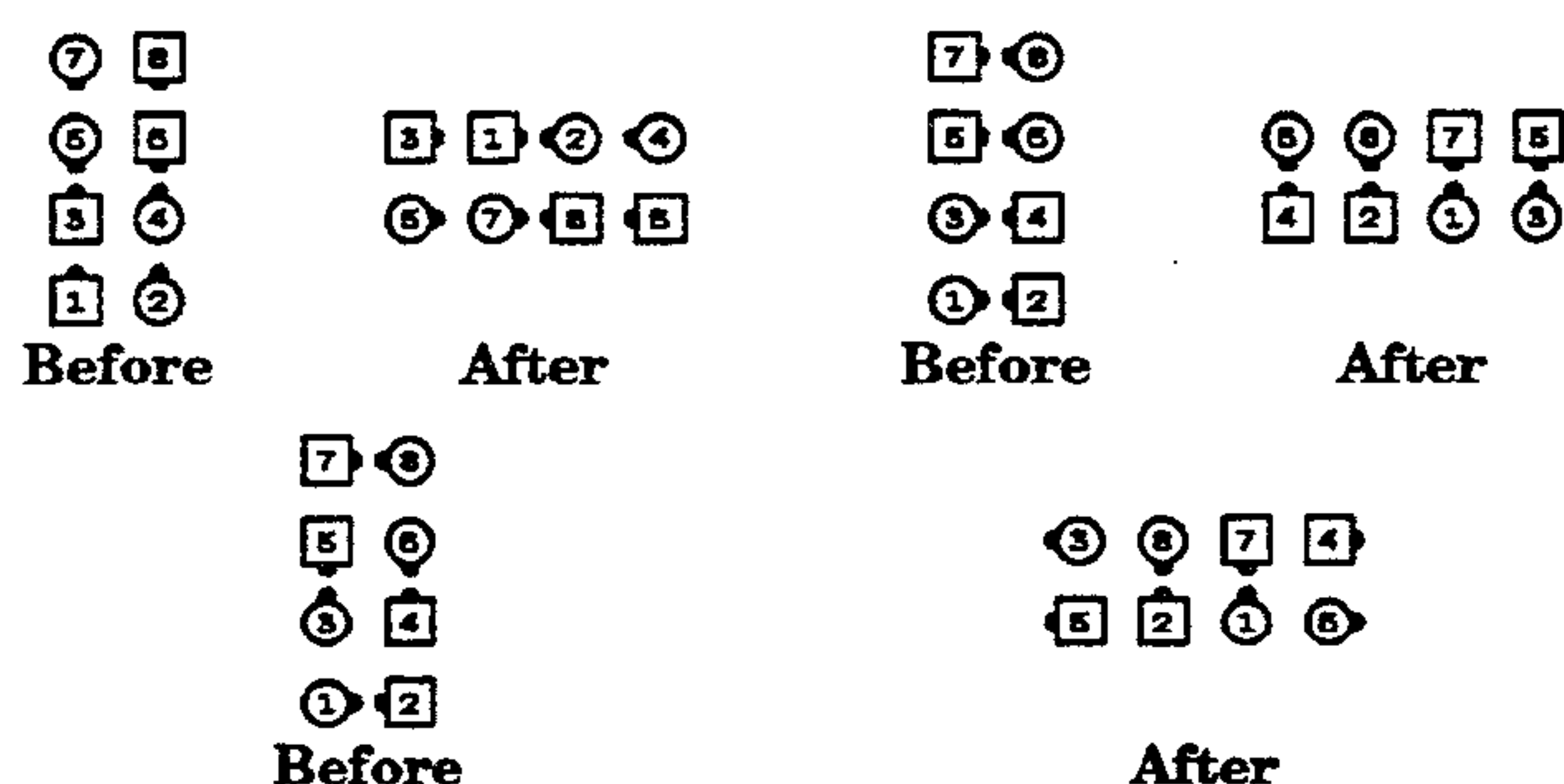
**“Cross-Concentric” Concept.** From any appropriate formation (half the dancers must be centers and half must be outsides): The centers do the call in their group and move to the outside, while the outsides work with each other and do the call as they move into the center. The following diagrams show who works with whom on a Cross-Concentric call:



The last two formations shown are really the same; the one on the left is used if the caller only says “Cross-Concentric...” or the Cross-Concentric call doesn’t start in diamonds. The one on the right is used when the caller says “Cross-Concentric Diamond, ...” or when the Cross-Concentric call can *only* be done from diamonds (e.g., Cross-Concentric Diamond Circulate).

If the Cross-Concentric call is being done from general lines or general columns, and the call starts and ends in a 2x2 box (e.g., Cross-Concentric Star Thru), the following rule applies: If the centers begin as though in columns, they finish as though the ends of columns; if they begin in lines, they finish as the ends of lines.

e.g., Cross-Concentric Star Thru:

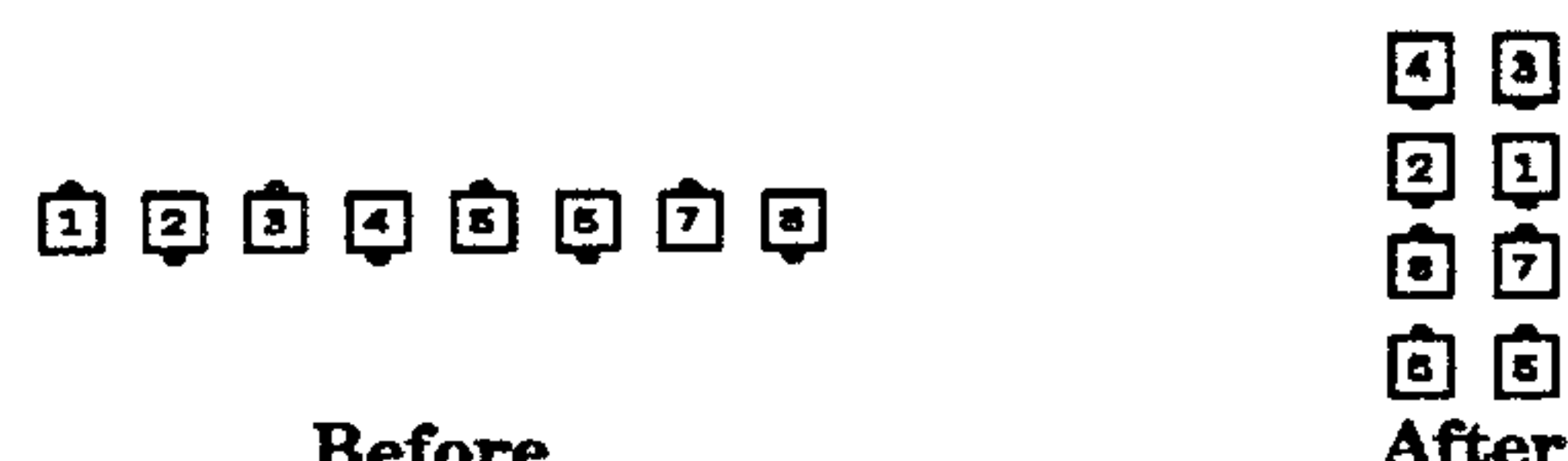


If the Cross-Concentric call ends in a 2x2 box but starts elsewhere (e.g., Cross-Concentric Recycle from a tidal wave), the following rule applies: The new outside dancers (the original centers!) adjust so that the long axis of the ending formation is at right angles to the long axis of the starting formation.

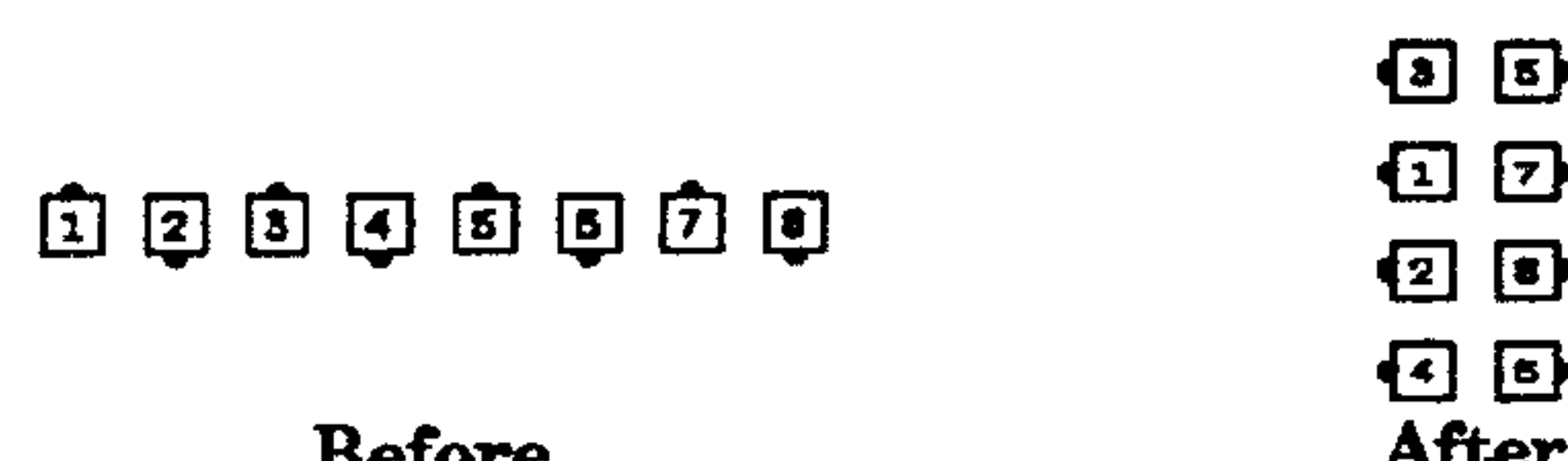
e.g., Cross-Concentric Crossfire:



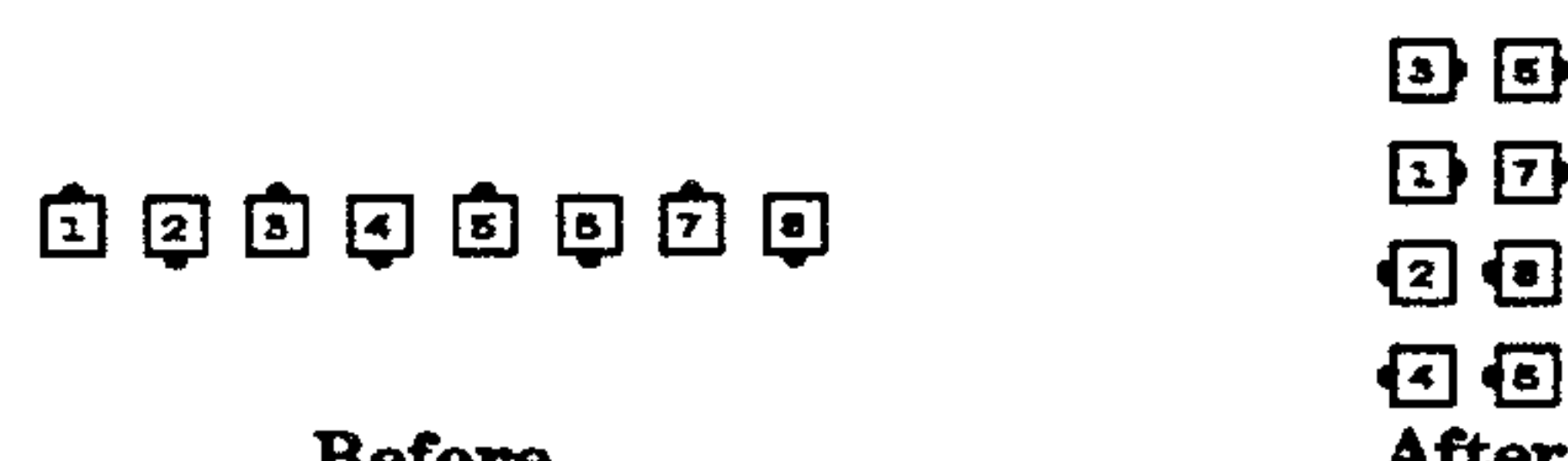
Cross-Concentric Recycle:



Cross-Concentric Reverse Explode:



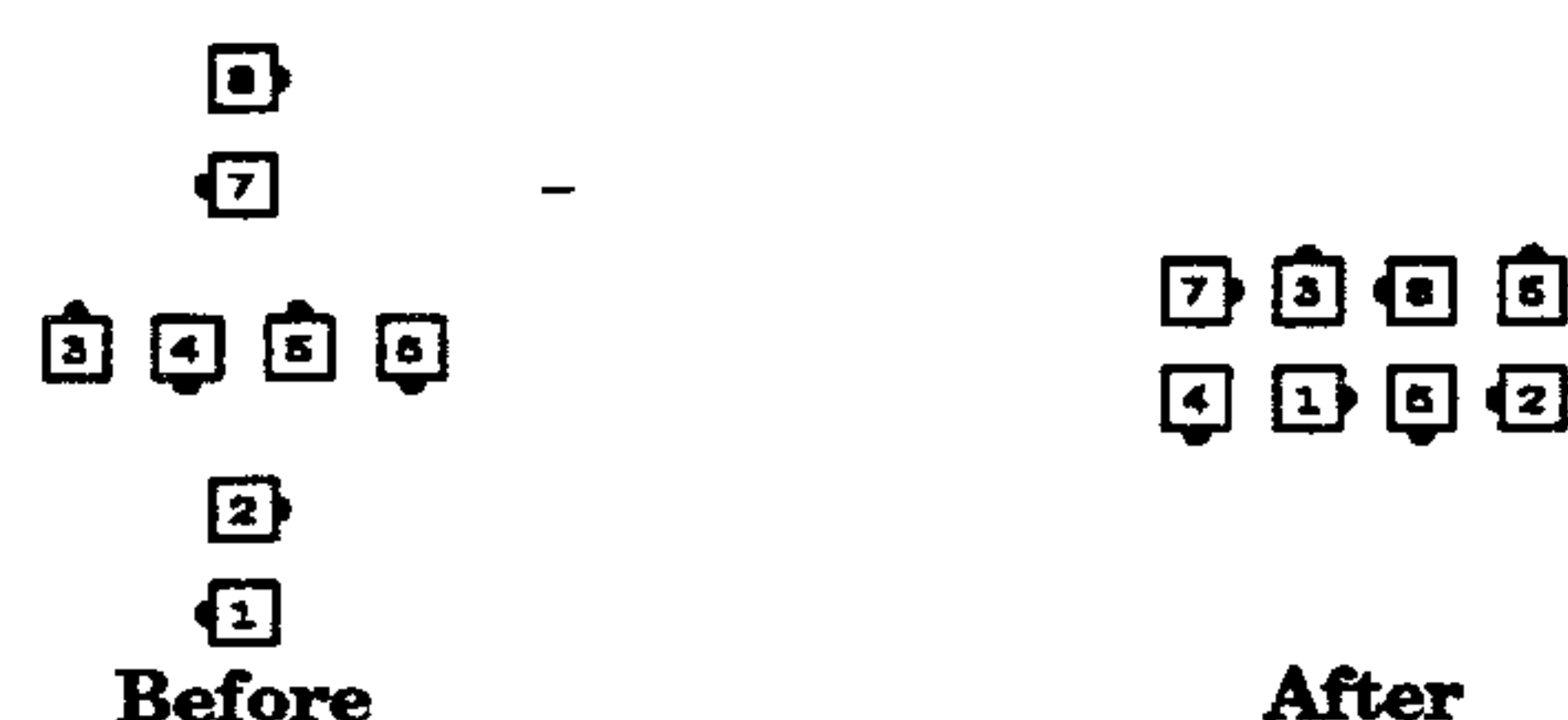
Cross-Concentric Single Hinge:



Cross-Concentric Step and Fold:



Cross-Concentric Diamond, Step and Fold:



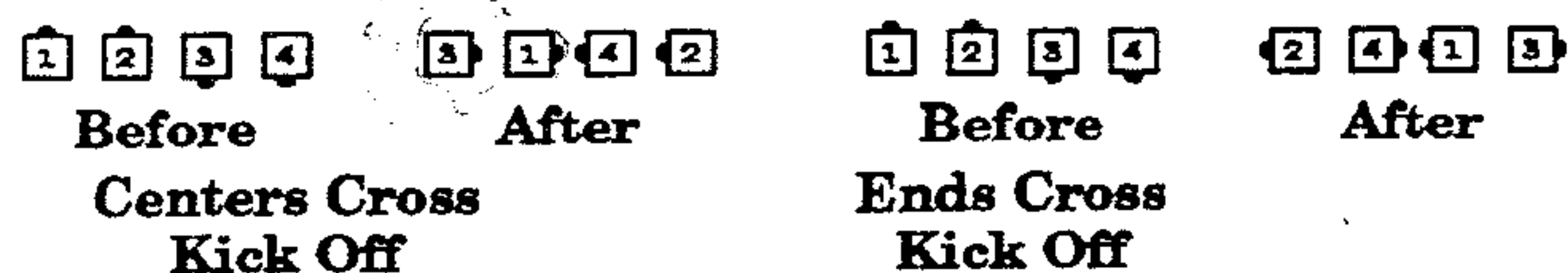
**Teaching: Hints for teachers:** Have the centers do the call first and move out of the way, then have the outsiders move to the center and work. **Easy-success uses:** Wheel & Deal, Recycle, Star Thru.

**Making it Challenging: Unusual uses:** From a tidal 2-faced line, “Cross-Concentric Turn and Deal.”

**Get-outs:** L1p: PTO, Counter Rotate, Explode Wv, Percolate, U-Turn Back, Cross Conc Slide Thru, Cross Clover & Rev Cross & Turn, RLG.

**Cross Kick Off.** From any formation allowing a Cross Run (lines, waves, etc.): Designated dancers Cross Run and Roll, while the others Partner Tag (*i.e.*, Face the adjacent cross-runner and step forward to fill the vacated spot).





**Teaching: Points to watch for:** From T-bones, this is very difficult.

**Making it Challenging: Unusual uses:** From appropriate T-bone boxes.

**Get-outs:** W1c: Swing, slip, Swing, Split Circ, Ends Cross Kick off, RLG.

**Cross The K. From facing lines of four:** Cross Trail Thru [Pass Thru & ½ Sashay] to form lines facing out. Then centers Trade, ends Turn Away (i.e., U-Turn Back *away from the center*) to form facing lines. **(Anything) The K:** Do the "Anything" call, then centers Trade as ends Turn Away (as above).

**Get-outs:** F4o: Ferris Wheel, DPT, ¼ In, Cross the K, ctrs Roll, RLG.

**Cross and Wheel. From parallel lines or 2-faced lines:** Couples Hinge; As Couples Step and Fold.

**Cross Trade and Wheel. From parallel lines or 2-faced lines:** Couples Hinge; very centers Trade, As Couples Step and Fold. **Grand Cross Trade and Wheel:** Couples Hinge; Triple Trade; As Couples Step and Fold.

**Get-outs:** F2p: Cross Trade & Wheel, Cast Shadow, Counter Rotate, RLG.

**Single Cross and Wheel: From box circulate, facing couples, etc.:** All Single Hinge; Step and Fold. **Single Cross Trade and Wheel: From box circulate, facing couples, or couples back to back:** All Single Hinge; Centers Trade; Step and Fold. **From an inverted box (see Split Trade Circulate):** All Single Hinge, Step and Fold, and the leads (steppers) Trade, finishing in facing couples.

**Teaching: Points to watch for:** Dancers often confuse Single Cross and Wheel with Single Cross Trade and Wheel, doing one instead of the other.

**Correcting Misunderstandings:** From an inverted box, Single Cross Trade and Wheel does not end in a wave—the Step and Fold is *before* the Leads Trade.

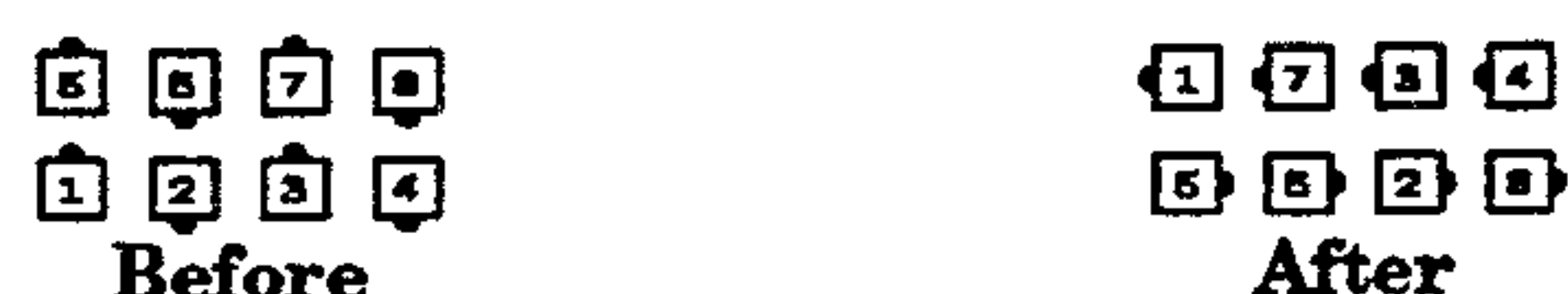
**Get-outs:** F1p: Ferris Wheel, DPT, Men Turn back, Single Cross Trade & Wheel, RLG. F2p: Men Circ, In-Roll Circ, Single Cross Trade & Wheel, RLG.

**Cut The Galaxy. From a galaxy:** Block dancers Galaxy Circulate as others (diamond dancers) slide together and Trade (Star ½). Ends in a thar or promenade.

**Teaching: Hints for teachers:** Start with men as the points, and cue, "Men Star." **Hints for learners:** If you're on the outside, slide to the center without turning, then make the star. **Points to watch for:** Everyone tends to Galaxy Circulate—getting the points into the center to star will take some work.

**Get-outs:** W1c: Slip, Swing, Slip & Weave, Men Switch to a Diamond, Hrglass Circ, Squeeze the Hrglass, Gal Circ, Cut Gal, RLG.

**Detour. From any 2x4 formation with ends in tandem (or equivalent formations like diamonds):** Center four Counter Rotate ¼ while ends ½ Zoom & Hinge.



**Get-outs:** L1c: Left Touch ¼, 3x1 Ckmate, Ends Circ, Ctrs Touch ¼, Detour & Roll, RLG.

**"Disconnected" Concept. From any appropriate formation:** The dancers specified, who needn't be together, act as though they had slid together, done the call, then slid apart. If the call changes the formation, stay near the original centers' spots.

**Women Disconnected Cross Roll to a Wave:**



**Women Disconnected Cross Fire:**

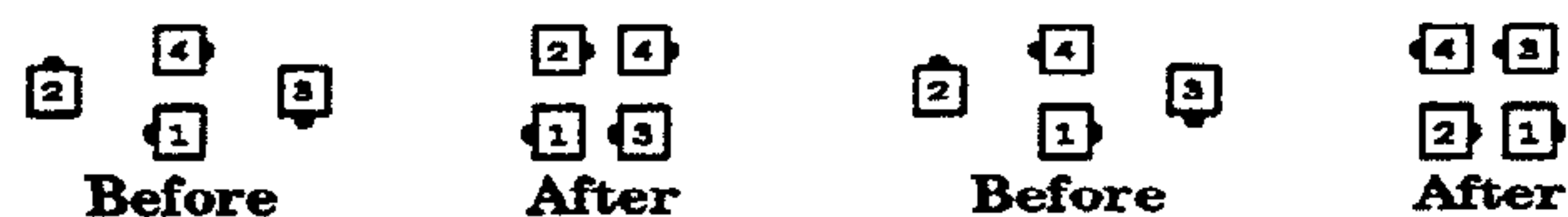


**Dodge (Anything). From any 2x4 formation with centers in box circulate:** Center four Walk and Dodge, while ends do their part of the "Anything." For example, Dodge Circulate:

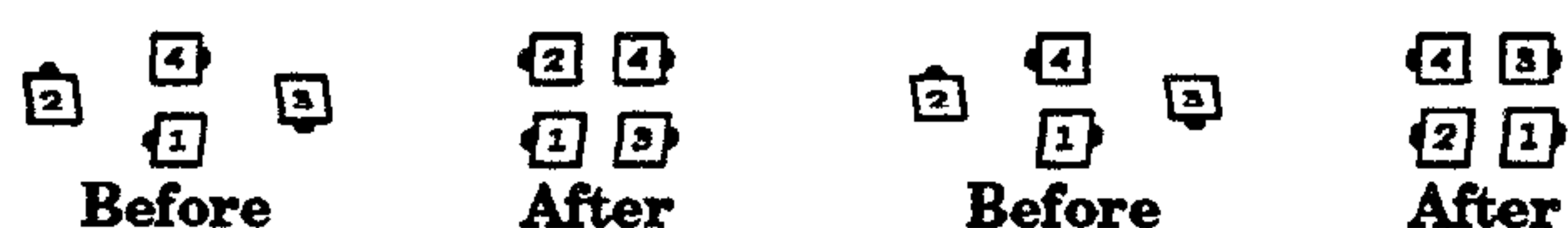


**Drop In/Out. From a diamond only:** Points quarter in the indicated direction (In or Out), and the centers Extend, keeping the same hand toward the center of the resulting formation. Ends in box circulate or couples back-to-back.

**Drop In:**

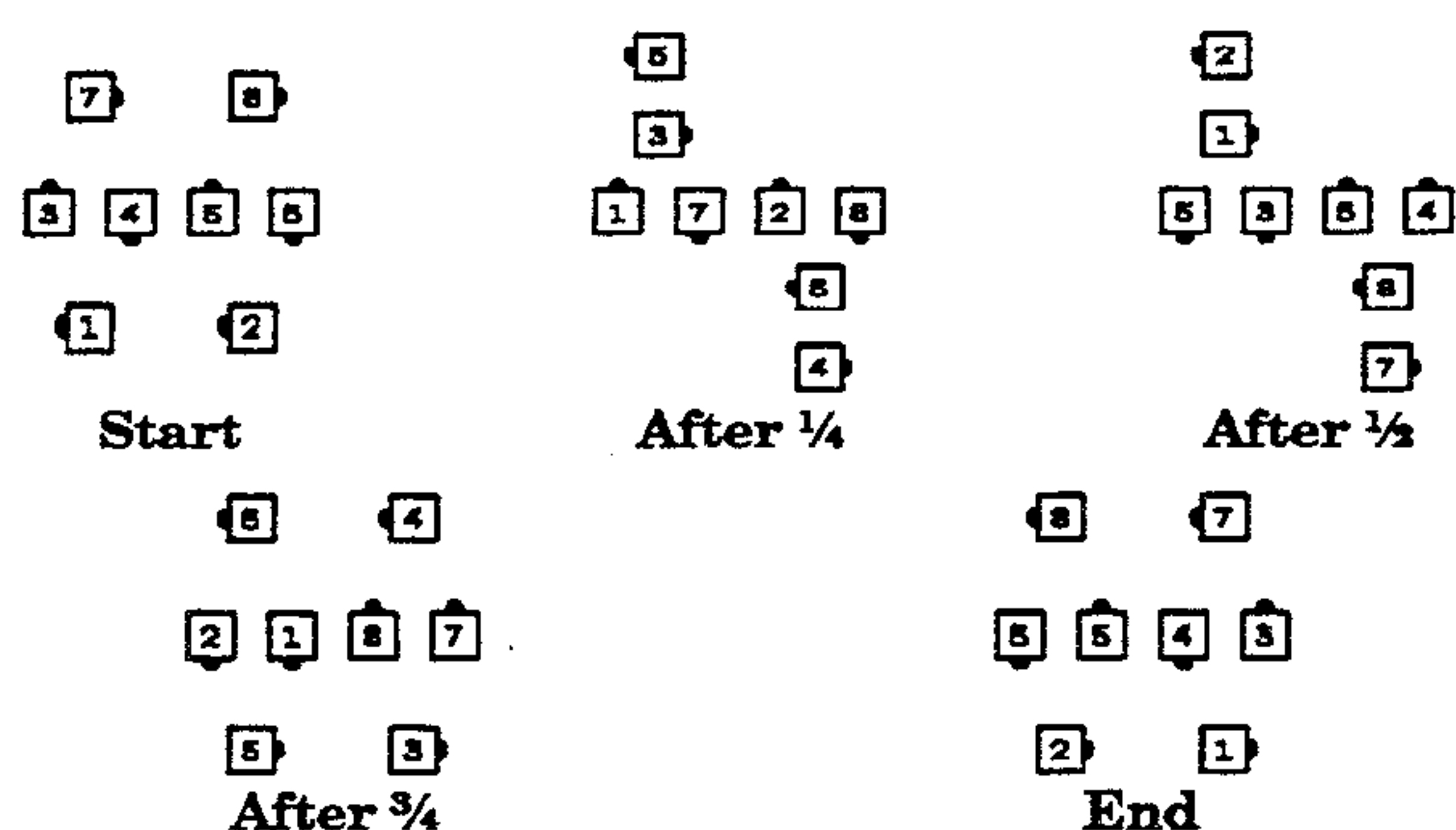


**Drop Out:**



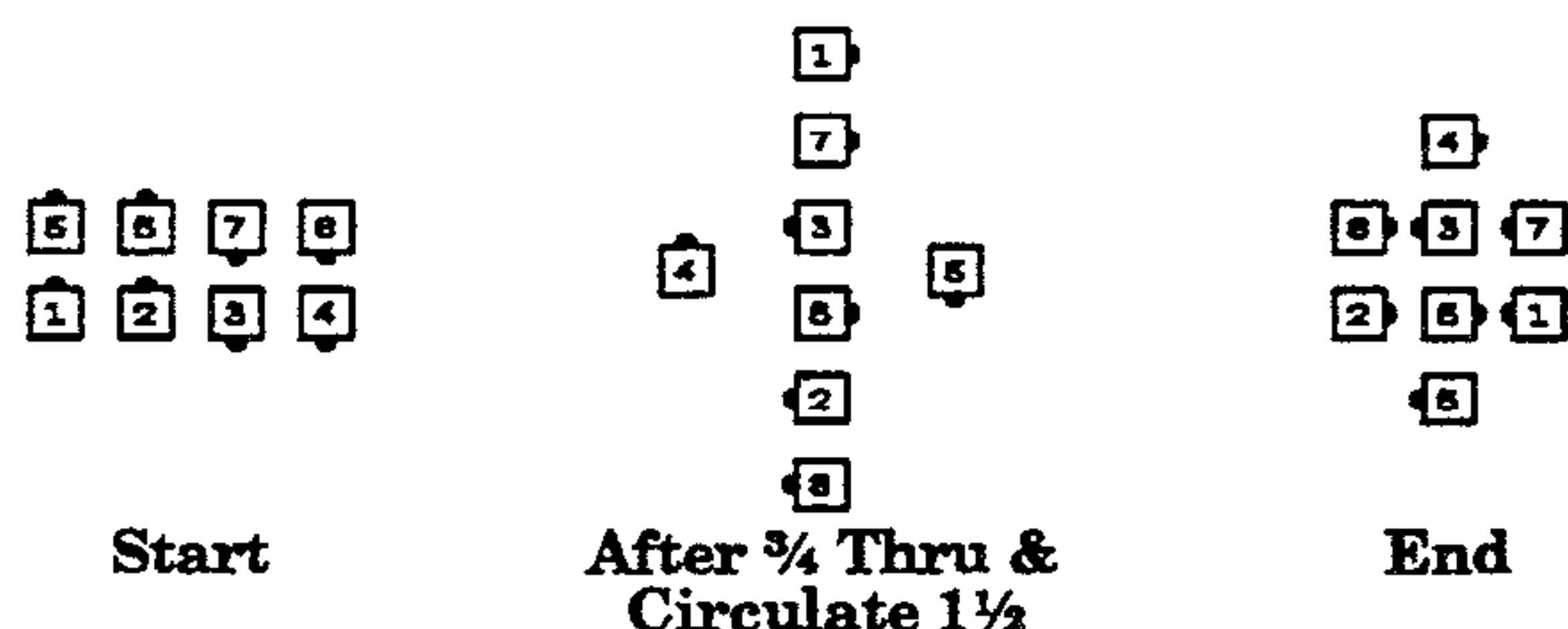


**Exchange The Diamond  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , Full.** From diamonds: The very centers (one from each diamond) do an Interlocked Diamond Circulate as all others do a regular Diamond Circulate. For a full Exchange, all dancers do one interlocked and three regular Diamond Circulates. (Each dancer does the Interlocked Diamond Circulate from the very center position). For Exchange the Diamond  $\frac{1}{4}$ ,  $\frac{1}{2}$ , and  $\frac{3}{4}$ , dancers do 1, 2, or 3 Circulates, giving the results shown below. The right-shoulder rule does not apply to this call: After a dancer has done the Interlocked Diamond Circulate, he passes *outside* any dancer he meets.

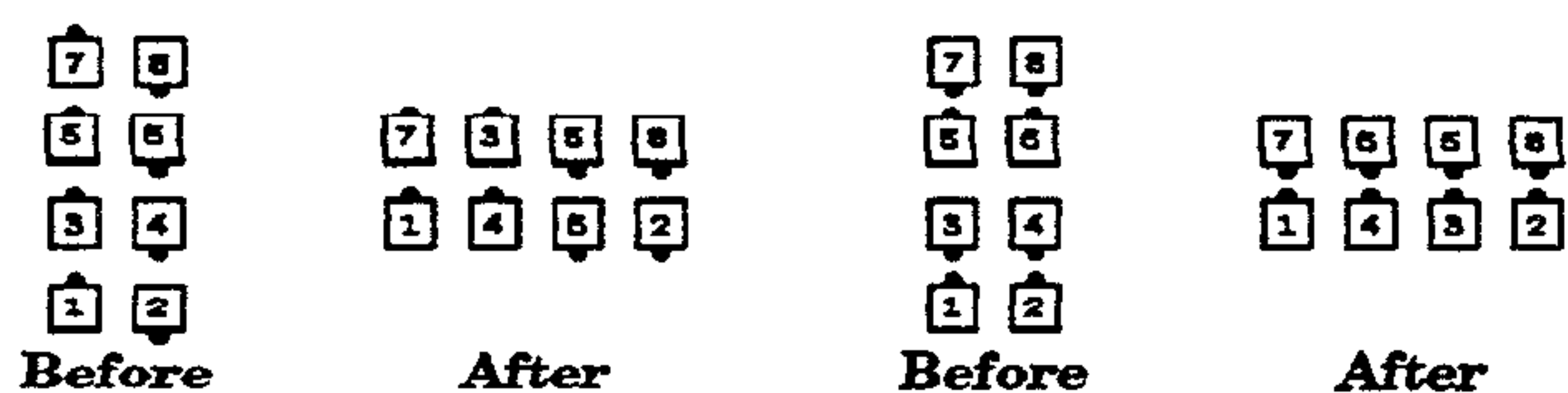


**Get-outs:** F1p: Trade Circ, Cross-over Circ, Ladies Cast off  $\frac{3}{4}$ , Exchange the Diamond, Flip Diamond, RLG.

**Fascinate: From parallel 2-faced lines or other appropriate formations:** Ends Circulate  $1\frac{1}{2}$ , while the centers Cast Off  $\frac{3}{4}$  and the very centers Trade. One of the outsides will be next to the end of the center wave. Those people Concentric Wheel and Deal, while the other outside dancer Counter Rotates  $\frac{1}{4}$ . Finishes in  $\frac{1}{4}$  tag formation.



**File to a Line. From columns, DPT, eight chain thru, etc.:** Ends slide apart to become ends of parallel lines; centers Column Circulate two spots, to become centers of the lines.



**Notes:** The lines are close together after this call—there is an implicit adjustment there.

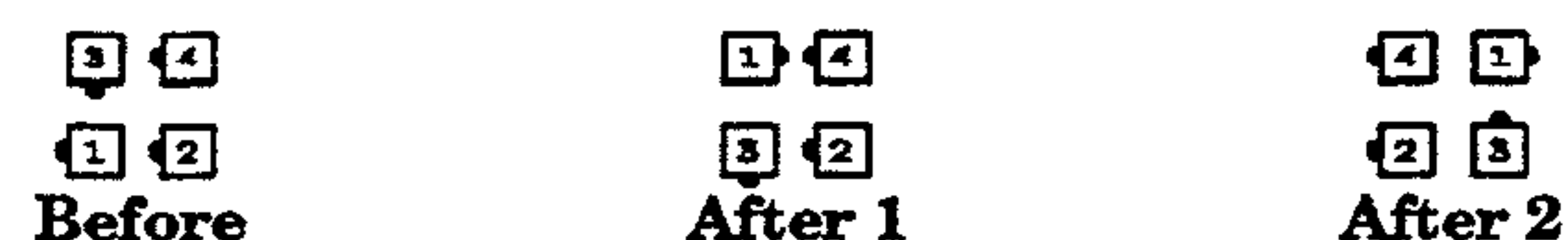
**Get-outs:** F1p: Tag Line In, Slide Thru, File to a Line, AL.

**Flip the Galaxy. From a galaxy:** Centers Galaxy Circulate while the points Run to the nearest center. Gives a wave or 2-faced line between mini-waves or couples.

**Flip Your Neighbor. From a wave:** Flip the Line  $\frac{1}{2}$ , then Follow Your Neighbor. This call cannot be fractionalized.

**Get-outs:** W1c: Ladies Trade, Scoot Back, Flip Your Neighbor, AL.

**“Funny” Concept (Circulate, etc).** “Funny” is a “Those Who Can” concept. On each part of the call being done, as many people as possible do that part, so long as no two people finish on the same spot. For example, Funny Box Circulate 2:



e.g., Funny Diamond Circulate:



**Funny Square Thru.** As many dancers as possible do each part of the call (each part is “Pull By and  $\frac{1}{4}$  In” except for the last part, which is a “Pull By.”). For example, in a box with 3 dancers facing the side direction and 1 the head direction (as in the diagram below), Funny Square Thru would be “Those facing Pull By and  $\frac{1}{4}$  In”, repeat twice, then those facing Pull By again but do not  $\frac{1}{4}$  In.

e.g., Funny Square Thru 3:

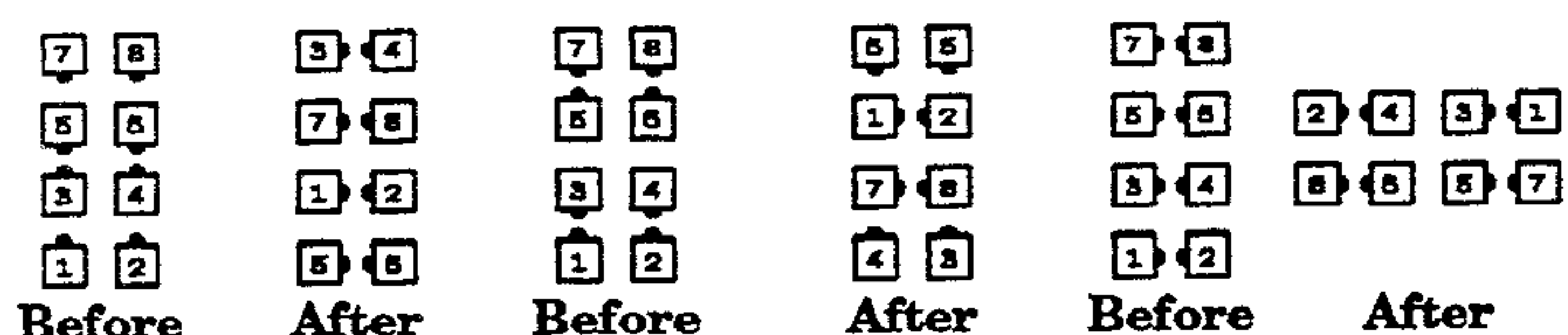


**Usage:** Marginal uses: Using “Funny” when everyone can work for the whole call.

**Correcting Misunderstandings:** It is not necessary for dancers to be “facing” each other in order to work.

**Grand Chain Eight. From DPT:** Centers Right Pull By; all Quarter Out and Courtesy Turn to end in facing lines. **From facing lines:** All Right Pull By; Bend the Line; Quarter Out; Courtesy Turn to finish in an 8 chain thru. **From 8 chain thru:** All Right Pull By; the outsides Courtesy Turn, while the centers Quarter Out and Courtesy Turn to end in a T-Bone.





**Teaching: Hints for teachers:** Some people teach the ending part of this call as "Step to a L-H wave, and have the center Courtesy Turn the end." Some dancers find that explanation easier to work with. **Hints for learners:** When you start from facing lines, remember the Move Along before you look for someone to Courtesy Turn with. **Points to watch for:** From facing lines, the center dancers will often Face Out rather than Quarter Out before the Courtesy Turn.

**Get-outs:** F2p: Cross-over Circ, Slip, Ferris Wheel, Grand Chain 8 double, RLG.

**Grand Cross Back. From columns:** #1 in each column U-Turn Back, as the others (who must not be facing directly) pull by on the diagonal with outside hands.

**Grand Single Cross and Wheel: From Columns, 8 chain thru, etc.:** All Hinge. The center 6 Step, while the two ends Fold. Finishes in parallel 3-and-1 lines. This call cannot be fractionalized.

**Grand Single Cross Trade and Wheel: From Columns, 8 chain thru, etc.:** All Hinge and Triple Trade. The center 6 Step, while the two ends Fold. Finishes in parallel 3-and-1 lines. This call cannot be fractionalized.

**Here Comes the Judge. From a line of four with exactly one right-end dancer:** Dancer on the right end Trades to the other end as all other dancers turn-step-turn toward the vacated position, as in In- or Out-Roll Circulate.

**Get-outs:** L4pL: Pass Thru, Explode the Line, Here Comes the Judge, Ends Roll, Ctrs back away, You're home.

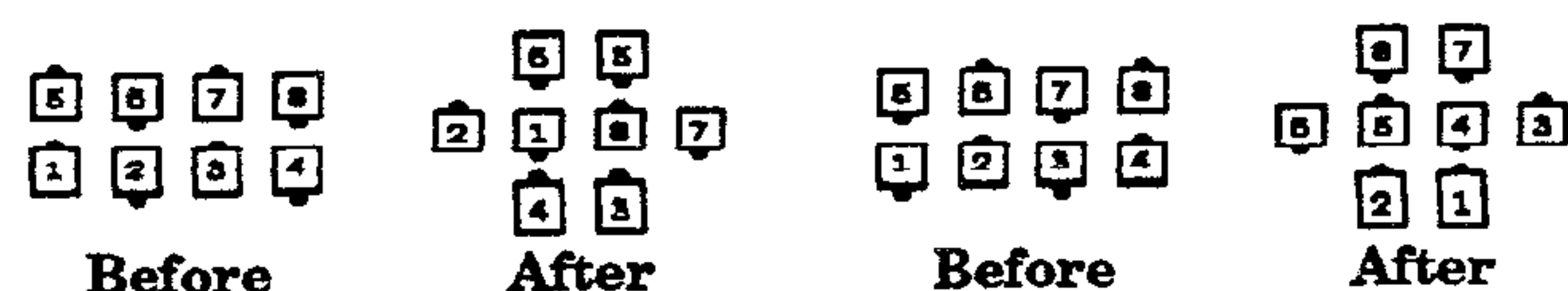
**Hocus Pocus. From parallel lines, waves, or columns:** The centers Trade while the others O Circulate twice.

**Hubs Trade Back. From anywhere appropriate, e.g., parallel lines and waves:** All Partner Trade; original centers Circulate. **Get-outs:** W1c: Hubs Trade Back, RLG.

**Hubs Trade (Anything).** All Partner Trade then the original centers do the "Anything."

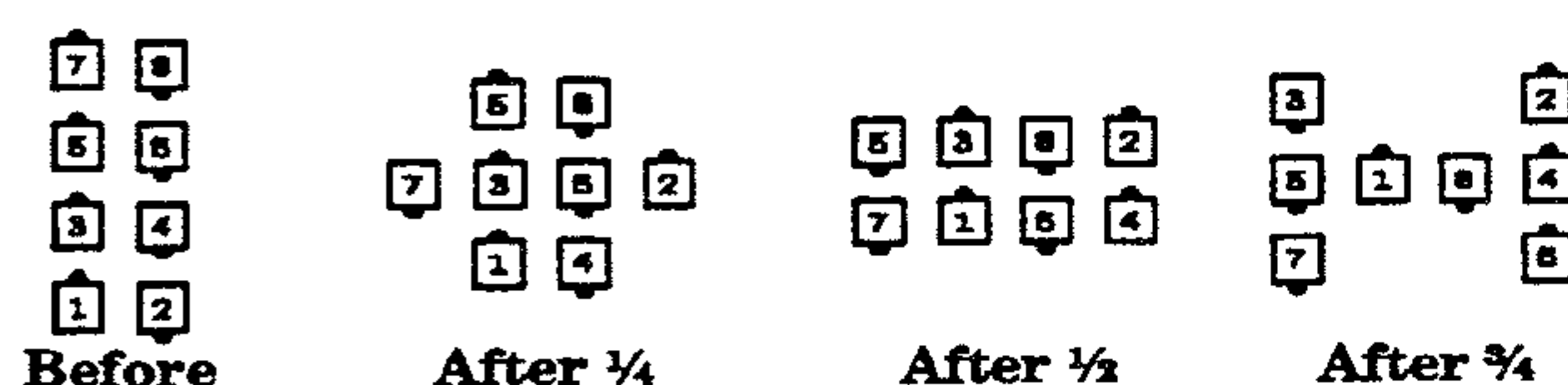
**Inlet. From parallel waves:** The lead end and the adjacent center Recycle. Mean-

while, the trailing end and adjacent center Split Recycle, adjusting to end in a wave with those coming in from the other wave. Ends in quarter tag.



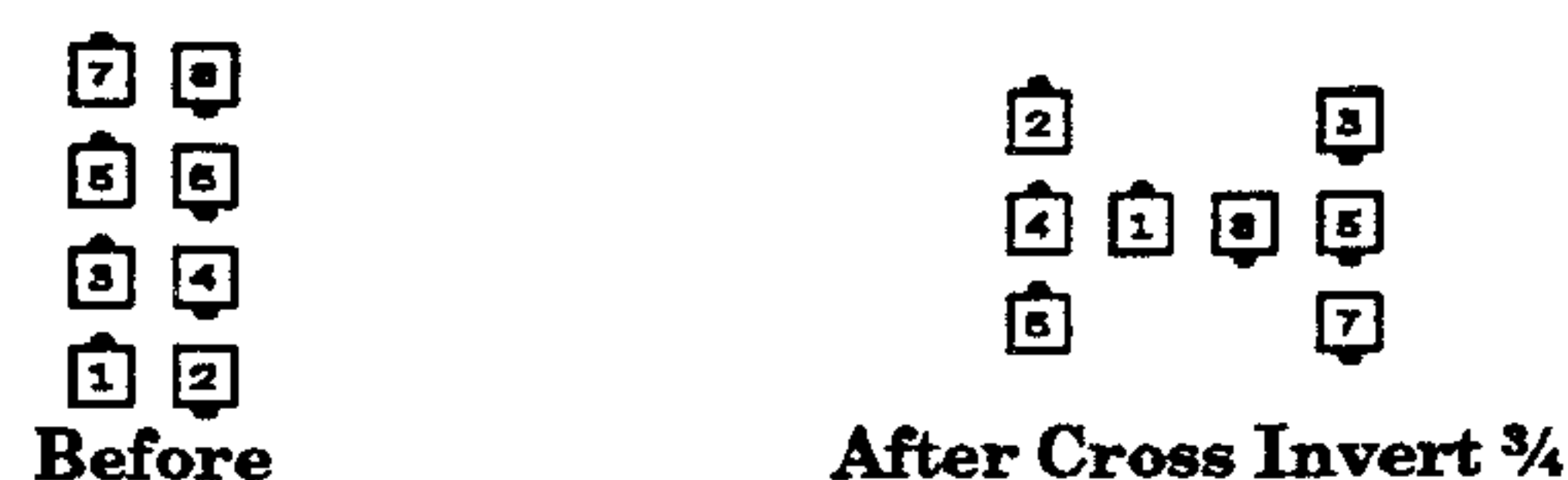
**Get-outs:** B1r: Touch ¼, Scatter Scoot, Inlet, Chain Reaction RLG.

**Invert the Column (½, Full, ¼, ¾).** **From columns:** Lead people in each column Peel Off (away from center of set) 180° and walk forward as everyone else follows single file. The number of ¼'s in the fraction indicates the number of dancers who Peel Off. Thus, for Invert the Column ½: Two leaders Peel Off to form parallel waves with the trailers, who moved up one spot.



**Get-outs:** ½B1p: Counter Rotate, Vertical Tag Right, Slip, Bend the Line & Roll, Invert Col ½, RLG.

**Cross Invert the Column. From columns:** Lead people in each column Trail Off and walk forward as everyone else follows single file. The number of ¼'s in the fraction indicates the number of dancers who Trail Off. Thus, for Cross Invert the Column ¾: 3 leaders Trail Off to end in an H with the trailers, who move up to each other:



**Kick Off. From any appropriate:** Designated dancers Run and Roll, others Partner Tag.

**Making it Challenging: Unusual uses:** From T-bone formations (the "Partner Tag" isn't into the runner's spot!).

**Lateral Substitute. From various formations:** The centers (or designated dancers) slide sideways away from the center of the square, "over" the inactive dancers.



**Lines (Anything) Thru. From various formations:** Centers do the "Anything" call as the others Circulate.



e.g., Lines Cross Back Thru:



**Teaching: Hints for teachers:** The centers work completely in the center—they don't involve the ends. **Points to watch for:** From odd formations (e.g., diamonds), the ends will try to Circulate to where the centers are, rather than staying on the outside.

**Get-outs:** W1c: Men Run, Slip, Circ, Lines Cross Back Thru, AL.

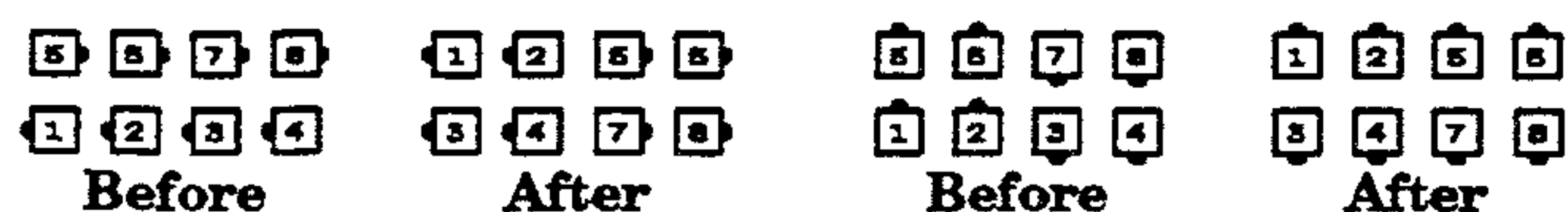
**Loop. From anywhere a Run is possible:** The designated dancer does a Run around the adjacent vacant spot or dancer, *who does not move!* The caller *must* designate a looping direction (right, left, in, out), and must say how many people or spots to pass, e.g., in Right Loop 3, the looper moves to the right, passing 3 spots:



**"Once-Removed" Concept.** The four dancers who are once removed from each other (the •'s or the /'s in the pictures below) do the call with each other, usually ending on the same 4 spots.

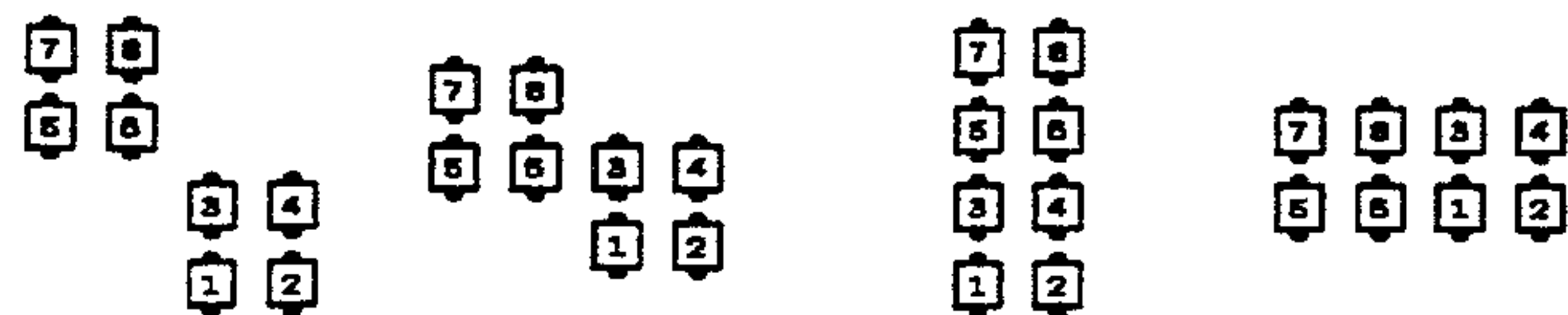


e.g., Once Removed Walk and Dodge:

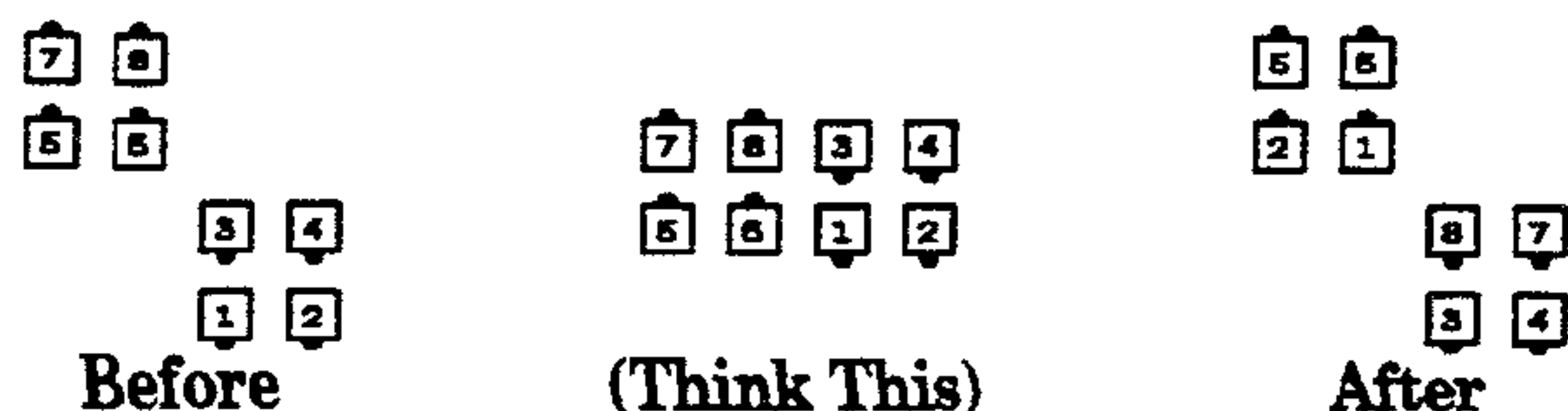


**Get-outs:** W1p: Alter Wave, Once Removed Partner Trade, RLG

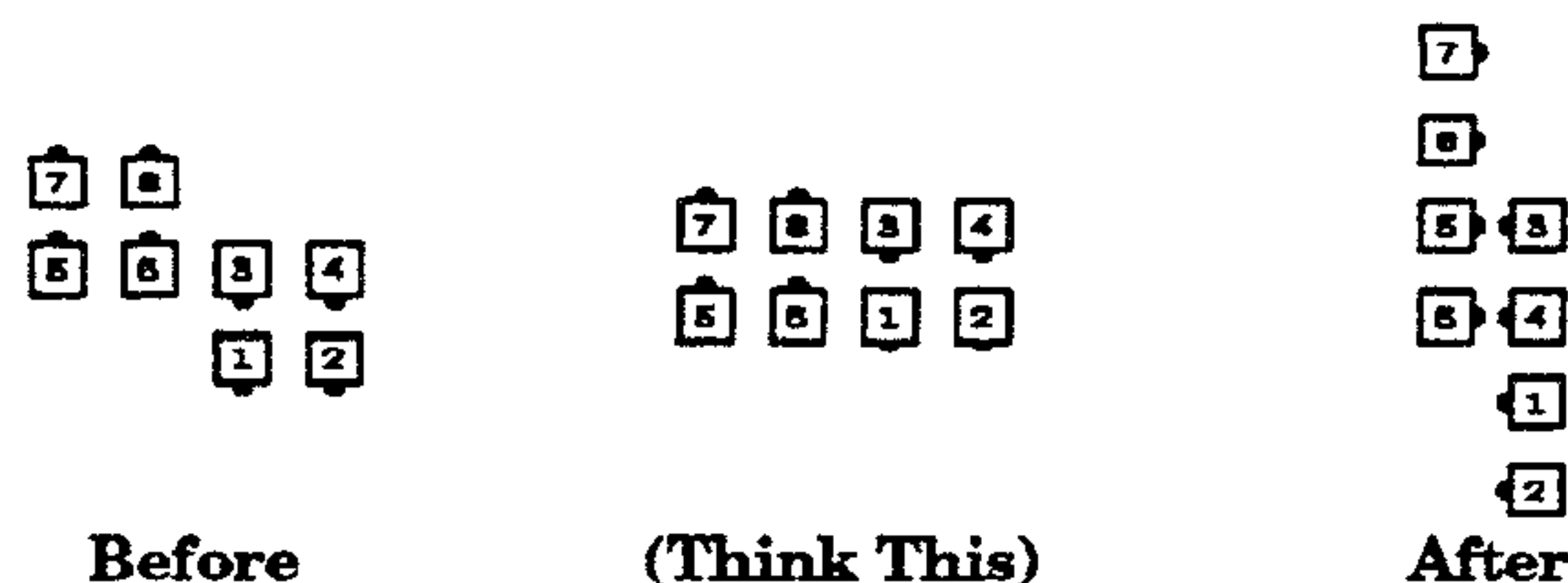
**"Offset Column/Line/Wave" Concept.** Dancers arranged as shown on the left below act as though they are in columns or lines and do the call, ending back on the same offset spots.



e.g., Offset Line Couples Circulate:

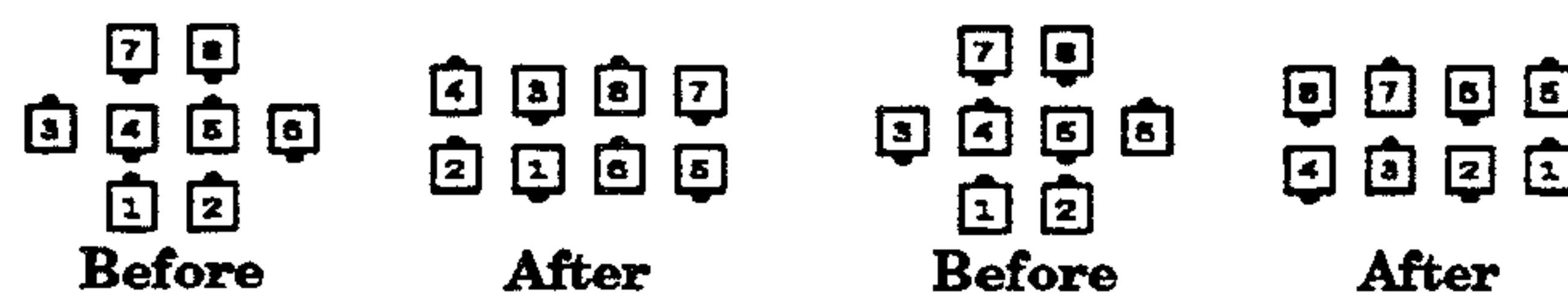


From offset lines or columns that have a real wave or column down the center, a call that rotates the 2x4 formation (e.g., Bend the Line), ends in a parallelogram:



**Get-outs:** B1c: Sw Thru, Women Turn Back, Ferris Wheel & Roll, Vertical ¾ tag, outside ladies R Loop 1, Offset Wave Counter Rotate, RLG.

**Outlet. From R-H ¼ tag:** The outsides do their part of (facing) Recycle, while the centers Split Recycle, working toward the outsides that the end of the wave is facing, and finishing in a wave with them. Ends in parallel waves. **From L-H ¼ tag:** Mirror-image of the above: The outsides Reverse Recycle (moving to the right, having the belle turn back, ending with left hands joined), while the centers Split Recycle as above. Finishes in L-H waves.



**Get-outs:** Q1p: Outlet, RLG.

**"Parallelogram" Concept.** From a parallelogram (i.e., offset by one or more dancer positions): Do the indicated call by moving on a diagonal instead of the normal straight-ahead motion. The effect is the same as sliding the dancers together to make a 2x4 formation, doing the call, then sliding the dancers back.

e.g. Parallelogram Acey Deucey:



A call that rotates the 2x4 formation (e.g., Bend the Line), ends in offset lines/waves, etc.

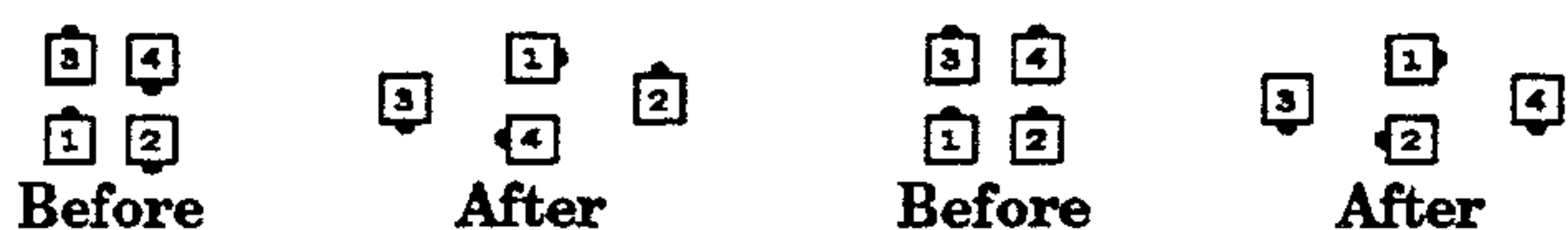
e.g., Parallelogram Bend the Line:



**Get-outs:** L2c: Pass the Sea, Triple Box Circ, Parallelogram Acey Deucey, Swing Thru 1¼, RLG.

**Peel to a Diamond. From box circulate:** Leads Peel Off as trailers Extend and Hinge.





**Get-outs:** F1p: Cross-over Circ, Crossfire, Peel to a Diamond, Cut Diamond, RLG.

**Perk Up. From parallel waves:** All Circulate. The trailers Extend, Hinge, Circulate, and Trade with each other, while the leads  $\frac{1}{2}$  Split Circulate then Circulate twice.

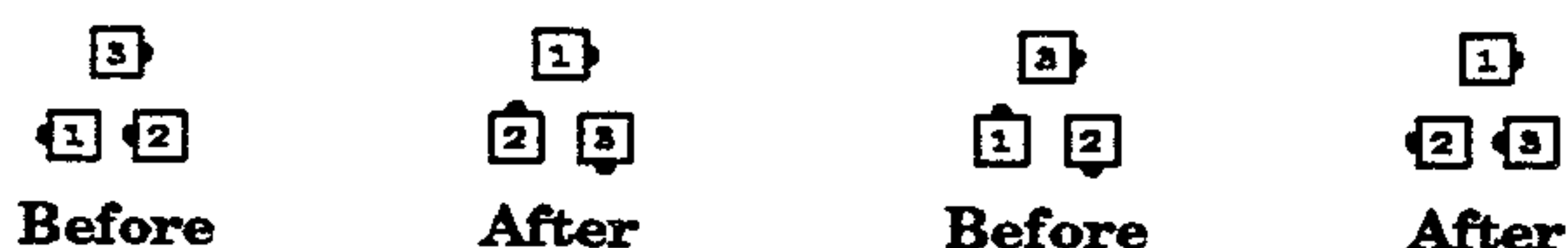
**Get-outs:** W1c: Flip Back, Perk Up, Cross Roll to a Wave, RLG.

**Press In, Out, etc. From any appropriate formation:** Those designated take one step forward and in the direction indicated. *E.g.*, #1 Press Right:



**Relocate the Diamond. From twin diamonds:** The very centers Cast  $\frac{3}{4}$ , while the others Counter Rotate  $\frac{1}{4}$ ; end in twin diamonds.

**Reshape the Triangle. From a triangle:** Triangle Circulate, then the dancers in the base of the triangle turn a quarter in place to form another triangle of the same handedness. Starting from a wave-base triangle, this finishes in a tandem-base triangle, and vice versa.



**Making it Challenging: Extensions:** Funny Reshape: If you're circulating to the base of the triangle, look at the person who was there, and go to the other kind of triangle.

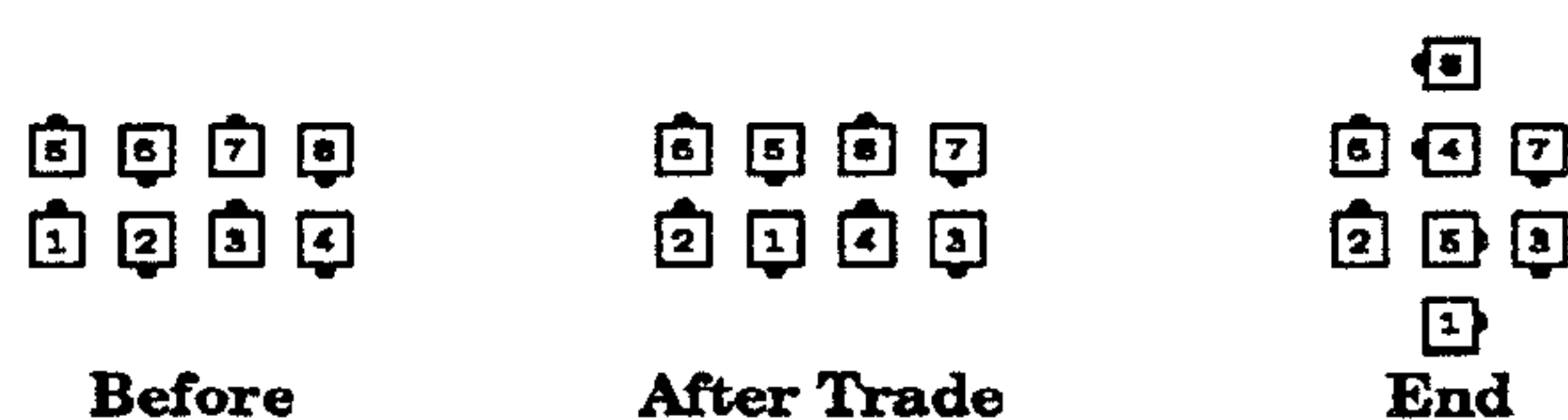
**Reverse Cut the Galaxy. From a galaxy:** The centers Squeeze, while the points Galaxy Circulate. Finishes in parallel lines or waves.

**Reverse Flip the Galaxy. From a galaxy:** The centers flip away from each other, while the points Galaxy Circulate. Finishes in parallel lines or waves.

**Rims Trade Back. From any appropriate, e.g., promenade, a thar, or parallel lines:** All Partner Trade; original outsides Circulate.

**Get-outs:** W1c: Rims Trade Back, RLG.

**Rims Trade (Anything).** All Partner Trade, then the original outsides do the "Anything." *e.g.*, Rims Trade Follow Thru:



**Ripple the Wave. From a wave:** Designated dancers start a series of Arm Turns, using alternating hands, toward the center of the wave. Go the number of Arm Turns specified (*e.g.*, 2 for "Ripple 2") or until reaching the other end of the wave if no number is specified. The caller may also specify which hand the Turns are to start with, *e.g.*, "Left Ripple 3."

**Usage: Accepted Uses:** Callers often say, "[whoever] Ripple the Wave," or "[whoever] Ripple all the way," when that dancer is to go all the way to the far end. **Marginal uses:** Failing to specify the starting hand when the designated person is not an end is mildly gimmicky.

**Rotary (Anything). From 8 chain thru:** All give a Right Pull By; those facing out Courtesy Turn and Roll as the others step to a left-hand wave and do the "Anything" call.

**Rotate. From parallel lines:** Each half of the square works independently. As Couples Turn  $\frac{1}{4}$  toward Promenade direction (giving a 2-faced line). *That new line* then Split Counter Rotate the indicated amount (by doing Couples Hinges). **From facing lines:** Act with facing couple; *e.g.* Rotate  $\frac{1}{4}$  is equivalent to Cast Right and Couples Hinge; From facing lines Reverse Rotate  $\frac{1}{4}$  would be like Cast Left and Couples Hinge.

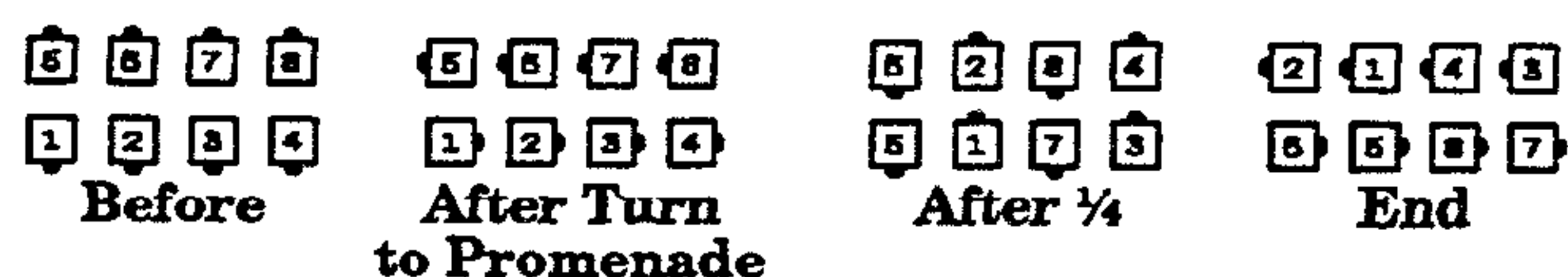
*e.g.*, Rotate  $\frac{1}{4}$ :



**Get-outs:** F4o: Bend Line, Pass Thru, Bend Line, Rot  $\frac{1}{4}$ , Concentric Wheel & Deal, Dixie Grand, AL.

**Single Rotate. From parallel general lines:** Turn individually  $\frac{1}{4}$  toward promenade direction, then Split Counter Rotate the designated amount, which must be specified. From facing lines, Single Rotate  $\frac{1}{4}$  is equivalent to Belles Walk, Beaus Dodge. Reverse Single Rotate  $\frac{1}{4}$  is equivalent to Beaus Walk, Belles Dodge.

Single Rotate  $\frac{1}{2}$ :



**Scoot and Counter. From quarter tag:** All Scoot Back, then Counter: those in the



wave Cast  $\frac{3}{4}$  and Counter Rotate  $\frac{1}{4}$ ; the outsides Divide, Touch  $\frac{1}{2}$ , Step and Fold to end in parallel waves.

**Correcting Misunderstandings:** "Left Scoot and Counter" has the outsides meet with left hands.

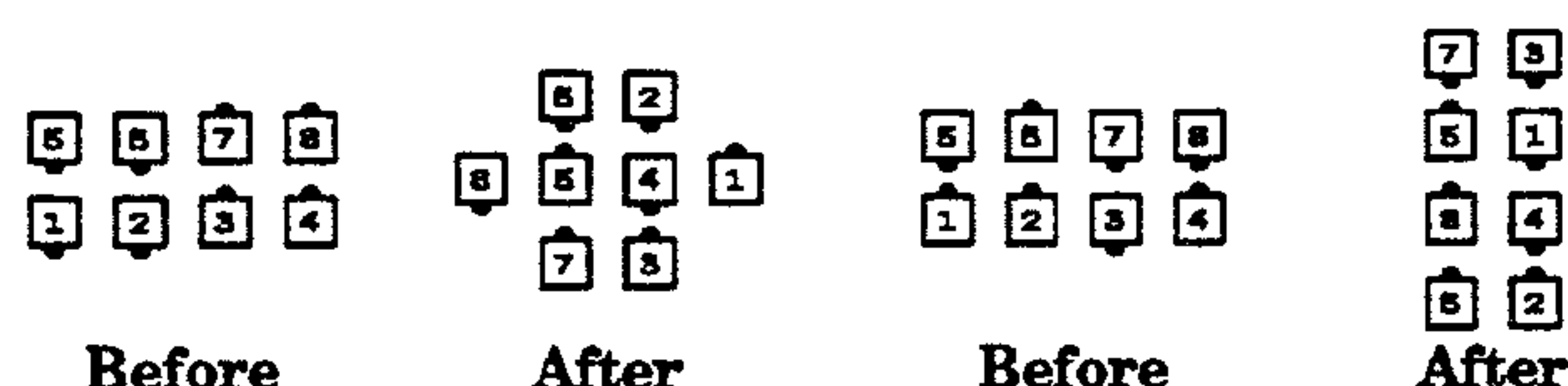
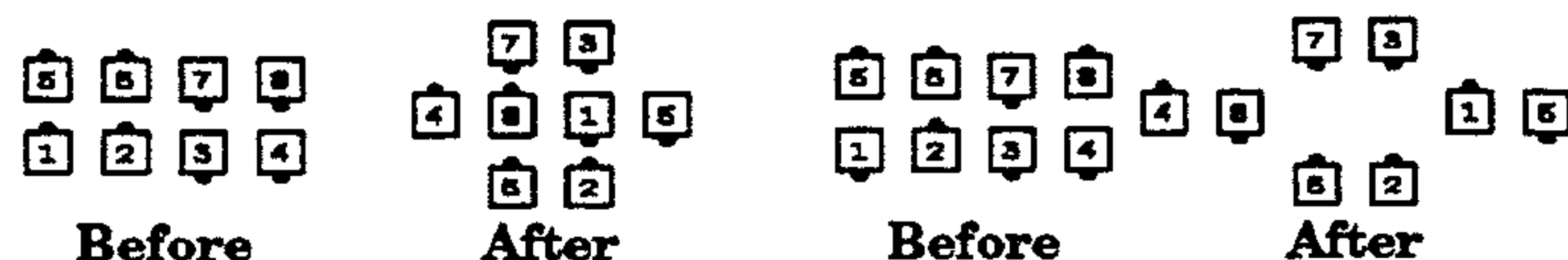
**Get-outs:** F2p: Slip, Ferris Wheel, Swing & Circle  $\frac{1}{4}$ , Scoot & Counter, AL.

**Scoot and Cross Ramble.** From quarter tag: All Scoot Back; those facing out Cross Cast Back and Slide Thru; in the wave, all Cross Fold to face each other and Slide Thru.

**Get-outs:** L2p: Pass Thru, Tag Line Right, Circ, Ferris Wheel, Ctrs Swing Thru, Scoot & Cross Ramble, Dixie Grand, AL. B1c: Sw Thru, Women Turn Back, Ferris Wheel & Roll,  $\frac{3}{4}$  Tag, Cross Ramble, Dixie Grand, AL.

**Scoot and Little More.** From quarter tag: All Scoot and Little, then the centers Box Circulate.

**Sets in Motion.** From parallel waves or lines: The centers Single Hinge and Trade [i.e., they Hinge, the very centers Trade, and all 4 Roll], Single Double Pass Thru, and Single First Left, Next Right, to end as couples on the outside. Meanwhile, the ends Circulate  $1\frac{1}{2}$ , and those who line up with the centers  $\frac{1}{2}$  Tag with each other. Ends in quarter tag,  $\frac{1}{4}$  line, or as below:



**Get-outs:** B2r: Touch  $\frac{1}{4}$ , Sets in Motion, Linear Action, RLG.

**Shazam.** From a mini-wave: Single Hinge and U-Turn Back. Ends in an other-hand mini-wave.

**Get-outs:**  $\frac{1}{2}$ B1p: Follow your Nbr, Shazam, RLG.

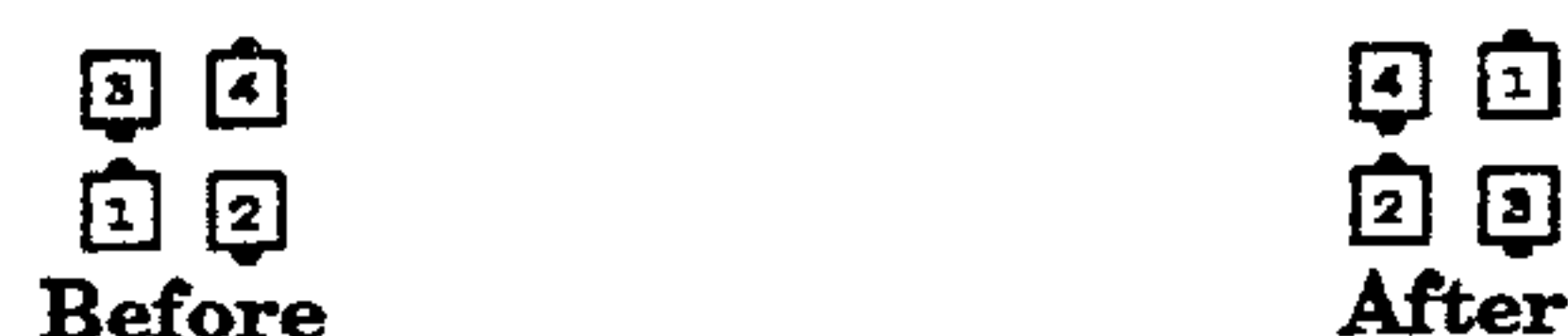
**Sock It To Me.** From a line of four: The dancer on the left end Trades to other end as all other dancers turn-step-turn toward the vacated position, as in In- or Out-Roll Circulate. Ends in a line facing the opposite direction.



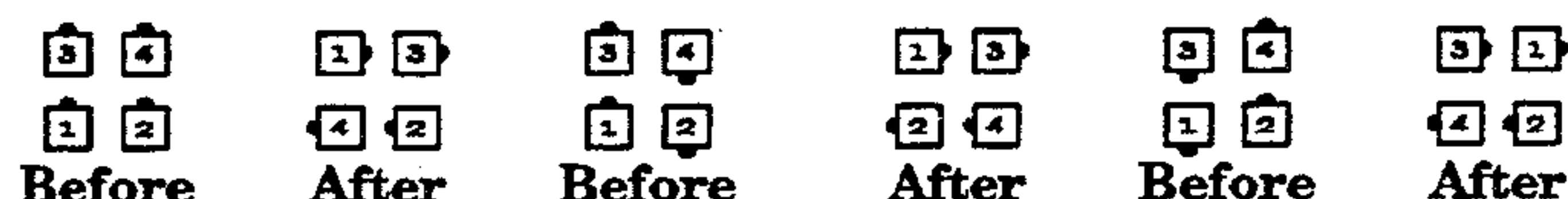
**Split Swap Around.** From facing couples: Belles step forward and  $\frac{1}{4}$  Right, as beaus Partner Tag. Ends in couples back to back. By definition, everyone can Roll after this call.



**Split Trade Circulate.** From an inverted box: Those facing in Cross-over Circulate; those facing out Split Circulate.



**Stack the Line.** From tandem couples, box circulate, and other appropriate: All  $\frac{1}{4}$  In, and the original lead dancers Pass Thru (on the diagonal, if necessary) to form a right-hand mini-wave with the others. The original trailers slide sideways if need be. Ends in box circulate.



**Stagger Circulate.** From blocks: All move forward along the circulate path below. For other calls, treat the formation as distorted columns.



**Split Stagger Circulate.** From blocks: All Circulate along the path shown:



**"Stretched Line/Wave" Concept.** From tidal lines & waves: The people marked the same ( $\bullet$ 's and  $\prime$ 's) work together and do the call. The centers move over to work with the ends, and finish the call near them.



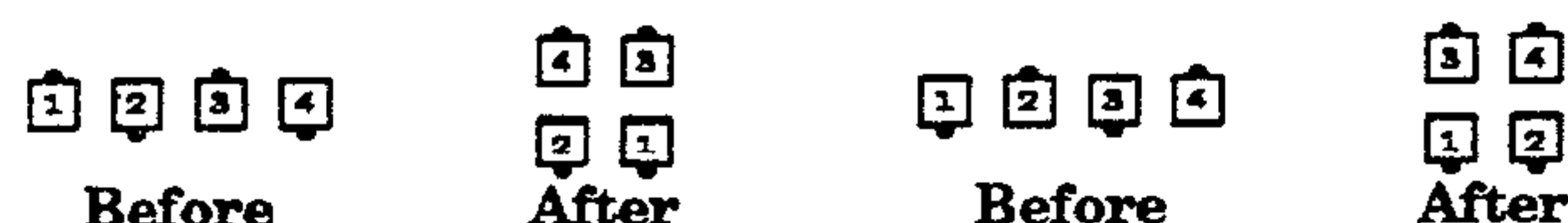
e.g., Stretched Wave Recycle:



**Get-outs:** W1p: Fan Top, Stretched Wave Ah So, RLG.

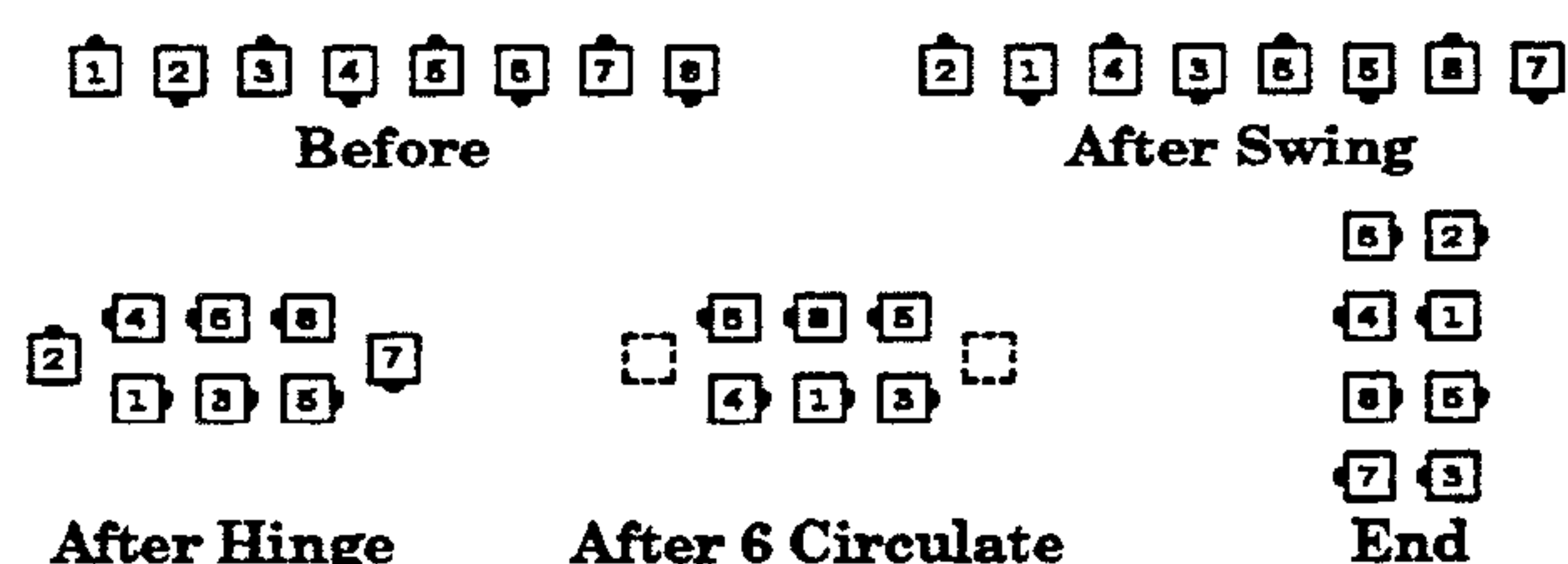


**Swap the Wave. From a right-hand (left-hand) wave:** Centers (ends) take one step forward as ends (centers) Tag Right and step forward. The effect is that of stepping back and doing a Swap Around. Ends as couples back to back.



Get-outs: W1c: Slip, Swing, Swap Wave, RLG.

**Swing Along: From a tidal wave:** All Swing. The very ends Counter Rotate  $\frac{1}{4}$  and Extend, finishing as the end of a wave facing out. Meanwhile, the center 6 Hinge, Circulate, then the #1 dancer in each column Peel Off while the #2 and #3 dancers step forward and Trade with each other. Finishes in parallel waves.



**Teaching: Hints for learners:** After the Hinge: If you're on the very end, you have the easy part! If you're #3 in the column, you'll Trade with whoever is now #1 in your column. If you're #2, you'll Peel Off. If you're #1, you'll Trade with whoever is now #3 in your column. **Points to watch for:** The Swing often turns into a Hinge, leaving dancers going the wrong way. Dancers also often forget to Circulate, or the #1 dancer flips the wrong way.

**Tag Your Neighbor. From a line or wave:** Half Tag; Follow your Neighbor. Cannot be fractionalized.

**3x1 Transfer The Column. From columns:** The first number indicates how many Promenade, and the second number indicates how many Extend and Cast  $\frac{3}{4}$ . Ends in 3 & 1 lines. On the Extend, the lone dancer steps to a mini-wave with the center of the 3, using the same hand used in the Cast.

Get-outs: F2p: Slip Circ, Crossfire, Scoot Back, 3x1 Transfer, Mix, Cycle & Wheel, RLG.

**Tandem-based Triangle Peel & Trail, etc. From a tandem-base triangle:** The lead of the tandem acts as the leader; the other dancers act as trailers (either in a couple together, if they're facing the same way, or as opposing trailers if they're facing opposite directions). Do the call given.

e.g., Tandem-based triangle Peel & Trail:



**3x1 Triangle Circulate. From a 3x1 triangle:** Move forward one spot along the circulate path:



**Teaching: Hints for teachers:** Point out that you always have the same shoulder toward the middle of the triangle during this call. **Hints for learners:** Never do a Jay Walk! **Points to watch for:** The apex dancer will often try to Jay Walk with one of the base dancers.

**"Triple Line/Wave" Concept.** The "Triple" concept establishes three sets of four dancer positions (for a total of twelve spots); the dancers in each set of four are in either a box, line, or wave. Since there are 12 spots and only 8 dancers, 4 of the spots are vacant but occupied by phantom dancers. Calls are executed by staying in your set of four.



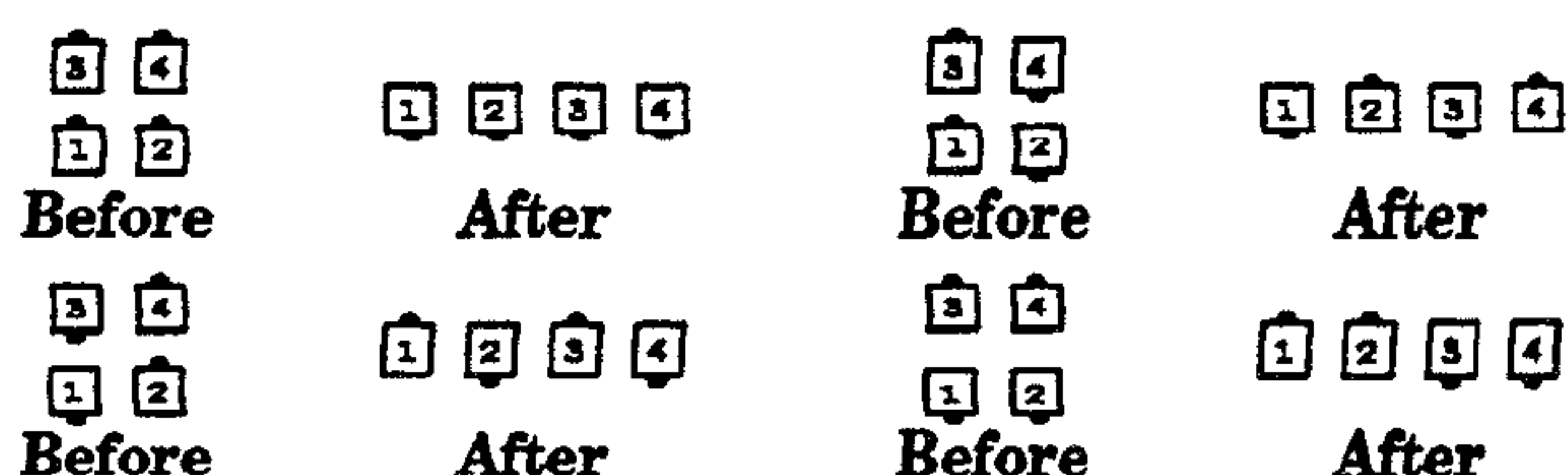
"Triple Line" can also mean to work in two of the 3 lines, staying in those 8 spots for the whole call. The centers work with the line/wave they were facing at the start of the call.

e.g., Triple Line Trade Circulate:



**Truck. From any appropriate formation:** Men step one position to the left; women step one position to the right.

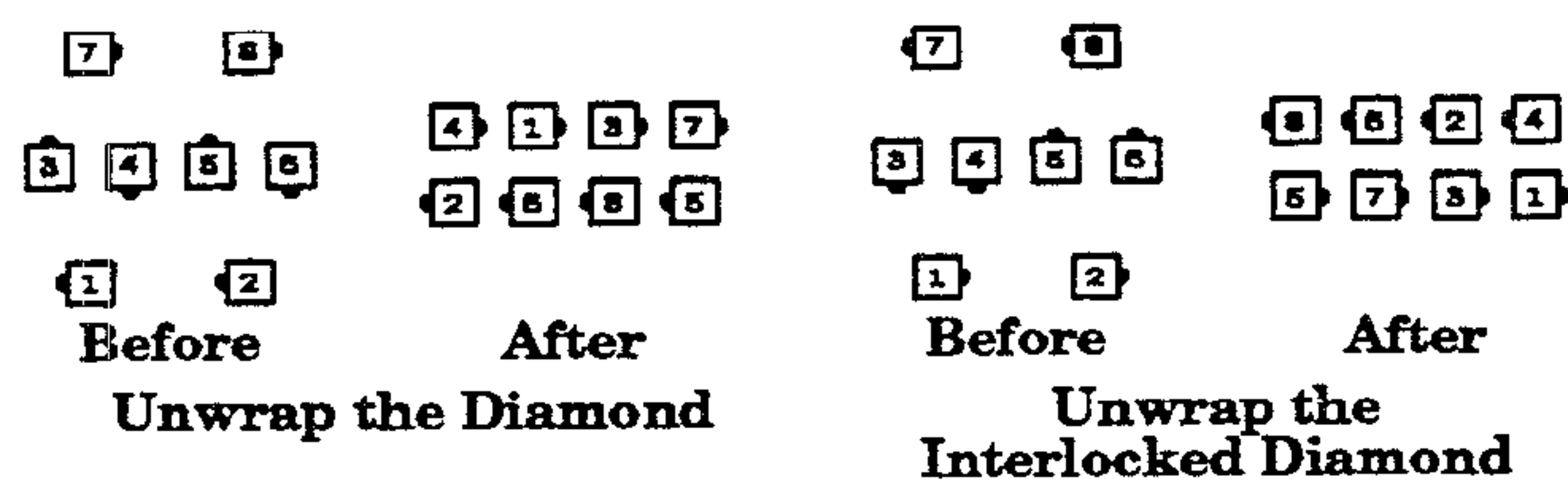
**Turn to a Line. From any non-T-bone 2x2 formation, e.g. tandem couples or box circulate:** Leaders Face Right, as trailers Face Left; all Extend twice; all Face again in their initial turning direction (as in Turn and Deal) to end facing opposite to their initial direction in a line or wave. This call cannot be fractionalized.





**Unwrap Concept.** From diamonds, an hourglass, or interlocked diamonds: The trailing person in the box walks straight ahead to become #1 in a column; others Circulate their formation and follow him into columns.

e.g., Unwrap the Diamond:



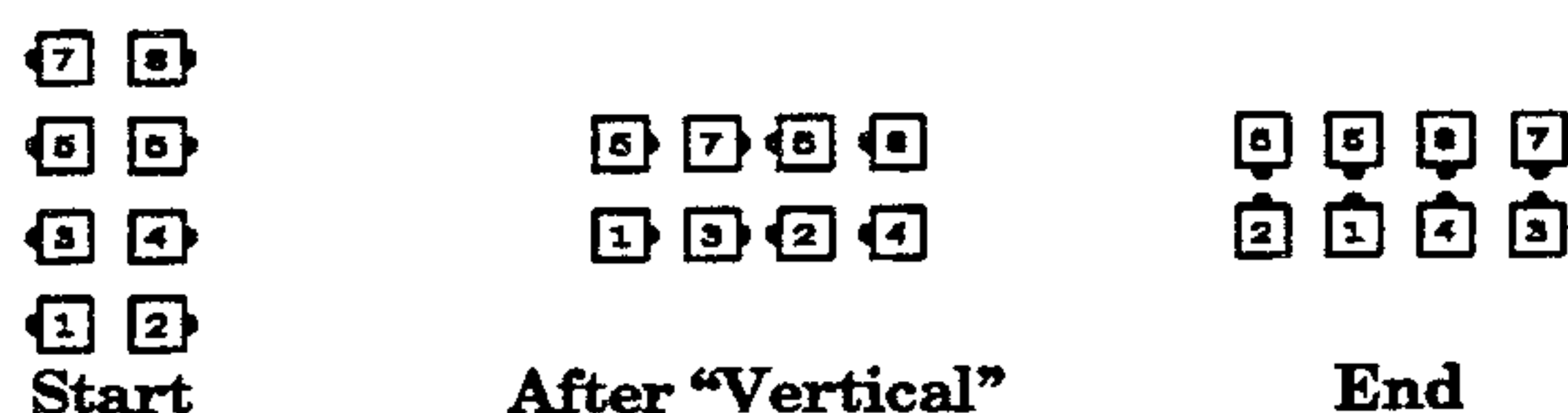
Get-outs: F1p: Women Hinge, Diamond Circ, Unwrap Diamond, Women Run, RLG.

**Vertical (Anything).** From various formations: Do a Vertical 0/4 tag (i.e., get into double pass thru or single double pass thru formation, as appropriate) then do the "Anything" call. In counting fractions, the "Vertical" counts as a single part.

e.g., Vertical Dixie Style to a Wave:



e.g., Vertical Grand Chain Eight:



Get-outs: B3r: Touch 1/4, Vertical Dixie Style, Mix, RLG.

**Vertical Tag Your Neighbor.** Vertical 1/2 Tag, then Follow Your Neighbor. Cannot be fractionalized.

**Walk Out to a Wave.** From columns: #1 and 2 dancers Trail Off and have the new end Run. #3 Circulate twice and U-Turn Back, #4 Circulate twice and Veer out to become ends. This call cannot be fractionalized.



Get-outs: L1p: Touch 1/4, Scoot Back, Walk Out to Wave, RLG.

**Wheel the Ocean.** From couples back to back, tandem couples, promenade: Lead or designated couples Wheel Around to form momentary facing couples; belles Right Pull By. Ends in right-hand box circulate.



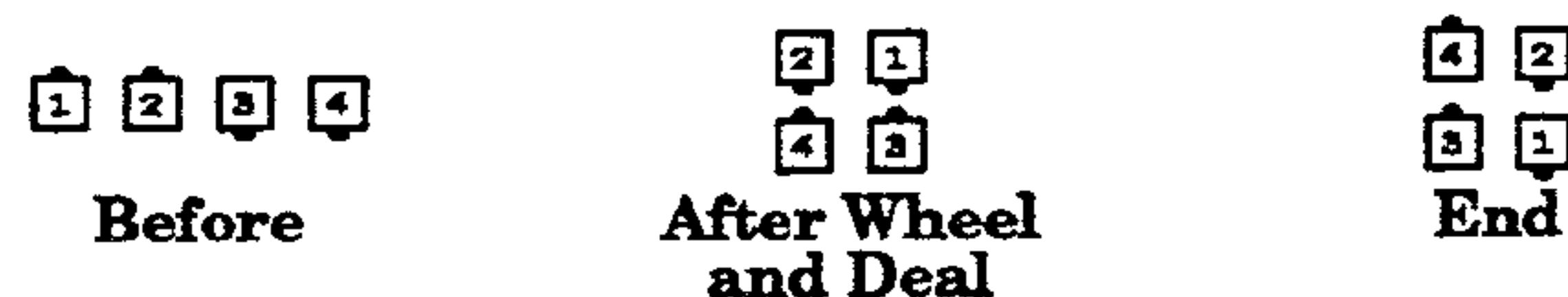
Get-outs: F2p: Slip, Stretch Turn & Deal & Roll, Circ, Women Wheel the Ocean, RLG.

**Wheel the Sea.** From couples back to back, tandem couples, promenade: Lead or designated couples Wheel Around to form momentary facing couples; belles Walk and the beaux Dodge. Ends in left-hand box circulate.



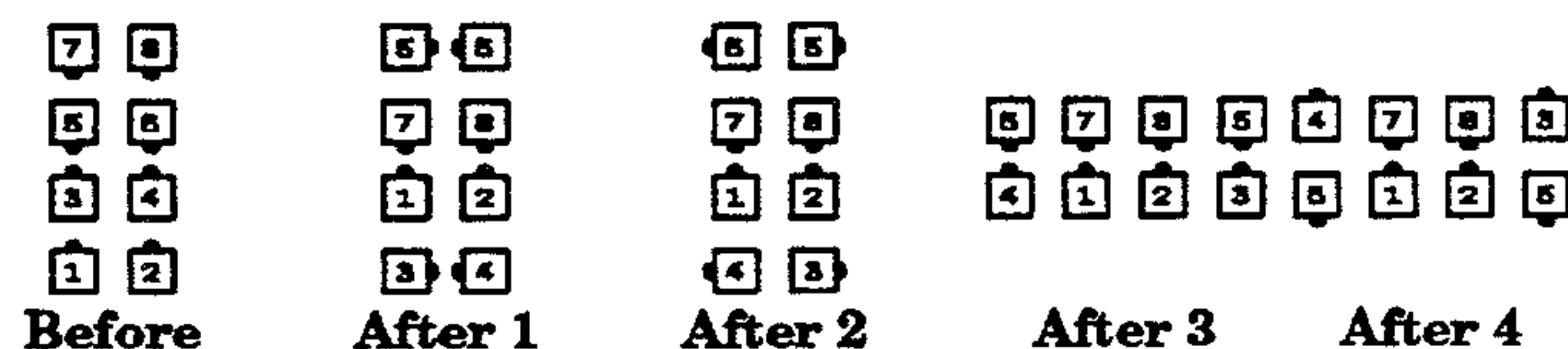
**With the Flow.** From facing couples, with each couple having sideways body flow—as a couple—resulting from the previous call, or with either the belles or the beaux (not both) walking forward at the end of the call: This is a flowing Walk and Dodge. The leading dancer in flow direction (or the dancer walking forward) walk forward, as the other dancer dodges into the space he is vacating.

e.g., Wheel and Deal With the Flow:



Get-outs: 3L1p: Flutter Wheel With the Flow, RLG.

**Zip Code.** From formations with centers between outsides facing in (e.g., DPT or eight chain thru): Centers 1/4 Out (forming a momentary T-bone) and Run around the outsides [= Zip Code 1], Pass Thru [= Zip Code 2], Ends Bend [= Zip Code 3], Pass Thru [= Zip Code 4], etc. Outsides become centers. Odd numbers give facing ends; even give back-to-back ends.





## C2 Teaching Order

24 Catch	3 (Anything) and Circle
16 Scoot and Counter	3 Press
16 Grand Chain 8	3 3x1 Triangle Circulate
3 Perk Up	3 Zip Code
16 Anything Concept	3 With the Flow
14 Sets in Motion	3 Ripple the Wave
13 Stack the Line	3 Peel to a Diamond
12 Rims Trade Back	2 Scoot and Little More
12 Once Removed Concept	2 Stretched L/W Concept
12 Cross Concentric Concept	2 Scoot and Cross Ramble
12 Kick Off	2 Bounce the (Anyone)
12 Chisel Thru	2 (Anything) the K
12 Walk Out to a Wave	2 Wheel the Sea
11 Wheel the Ocean	2 Vertical (Anything)
11 Parallelogram Concept	2 Flip Your Neighbor
11 Invert the Column	2 Triple Line/Wv Concept
10 Chain the Square	2 Hubs Trade Back
10 Detour	2 Relocate the Diamond
9 Swap the Wave	2 Rims Trade (Anything)
8 Shazam	1 Grand Cross Trade & Wh
8 Swing Along	1 Cross and Wheel
7 Criss Cross the Shadow	1 Lateral Substitute
7 Checkpoint	1 Triangle Peel & Trail
7 Cross Back	1 Criss Cross your Neighbor
7 Alter and Circulate	0 Stagger Circulate
7 Split Swap Around	1 Split Stagger Circulate
6 Tag Your Neighbor	0 Stagger Concept
6 Rotary (Anything)	1 All 4 Cpls Square Ch Thru
6 File to a Line	1 Grand Single X Tr & Wh
6 Crazy Concept	1 Funny Concept
5 Fascinate	1 Reverse Cut the Galaxy
5 Cross the K	1 Single Bounce
5 Reshape the Triangle	1 Hubs Trade (Anything)
5 Loop	1 Disconnected Concept
5 Hocus Pocus	0 Reverse Flip the Galaxy
5 Turn to a Line	0 3x1 Transfer the Column
0 Single Cross & Wheel	0 3x1 Checkmate
5 Single X Trade & Wheel	0 Funny Square Thru
5 Here Comes The Judge	0 Flip the Galaxy
5 Split Trade Circulate	0 Grand Single Cross & Wh
5 Single Rotate	0 Cut the Galaxy
4 Offset Line/wave Concept	0 Vertical Tag your Neighbor
4 Lines (Anything) Thru	0 Cross Kick Off
4 Cross Invert the Column	0 Cross Trade & Wheel
4 Truck	- Dodge Circulate
4 Exchange the Diamond	- Inlet/Outlet
3 Unwrap Concept	- Circle to a Wave
3 Rotate	- Drop In/Out
3 Sock It to Me	

Once again, this suggested teaching order is based on frequency-of-use for the C-2 calls. We counted calls used in the C-2 hall at the 1990 National Advanced and Challenge Convention; the number to the left of each call shows how often it appeared in our sample of 2,400 calls.

The calls were ranked in frequency order, then a few rearrangements were made to allow for sensible teaching.



### C-3A Calls

Beau/Belle Hop  
 Bias Circulate  
 Big Block Concept  
 Breaker 1-2-3/(Anything)  
 Catch (Anything) 1-2-3-4  
 Checkerboard/Checkbox  
 Checkover  
 Couple Up  
 Cross Chain Reaction  
 Diagonal Box Concept  
 Diamond Concept  
     e.g., Diamond Swing Thru  
 Drift Apart  
 Ease Off  
 Eight By (Anything)  
 Exchange the Box/Triangle  
 Expand the Column  
 Explode the Top  
 Fascinating (Anything)  
 Flare Out to a Line  
 Follow to a Diamond  
 Follow/(Anything) Your Leader  
 (Anything) the Gamut  
 Grand Mix/Swing & Mix  
 Interlocked Scoot Back  
     Scoot & Little/Little More/Plenty  
 Jay Concept  
 Keep Busy  
 Latch On  
 Like a Ripple  
 Link Up  
 (Anything) the Lock  
 Lock the Hinge  
 Locker's/(Anything)er's Choice  
 Mini-Chase  
 Open up the Column  
     Open Up & (Anything)  
 Own (Anyone) Call 1 by Call 2  
 Patch the (Anyone)  
 Peel/Trail Chain Thru  
 Phantom Column Concept  
 Plan Ahead  
 Polly Wolly (Single)  
 1/4 Mix/3/4 Mix  
 1/4 The Deucey  
 1/4/3/4 Wheel the Ocean/Sea  
 Quick Step/Quick (Anything)  
 Random (Any Concept) Concept  
 Reach Out  
 Recoil  
 Release (Anything)  
 Reverse Cut/Flip  
 Rolling Ripple  
 Scatter Circulate  
 Scoot/(Any) & Cross Counter  
 Scoot/(Anything) & Fancy  
 Scoot/(Anything) & Rally  
 Scoot the Diamond  
 Shove Off  
 Single Concept  
     e.g. Single Rotary Spin  
 Slant Touch & Wheel  
     Slant (Anything) & (Anything)  
 Snap the Lock  
 Something New  
 Spin/(Anything) the Pulley [but]  
 Spin Chain the Line  
 Split Checkmate  
 Split Phantom Columns, Lines,  
     Waves

Stable Concept  
 Stampede  
 Stretched Box Concept  
 Strip the Diamond  
 Swap the Top  
 Swing Chain Thru  
 Tagger's Delight/Dilemma  
     (Any tag call) er's  
     Delight/Dilemma  
 Team Up  
 Touch By  
 Trade the Deucey  
 Travel Thru  
 Trip the Set  
 Triple Diamond Concept  
 Triple Play  
 Wrap to a Diamond/Hrglass  
 Z Concept

### C-3B Calls

Bingo  
 Boomerang  
 Busy (Anything)  
 By Golly  
 Cast & Relay 1/4, 1/2, 3/4  
 "Central" Concept  
 Change the Wave/Centers  
 Change Your Image  
 Chuck-a-luck/Cross  
 Criss-cross the Deucey  
 Cross Cycle 2/3, Full  
 Cross Flip the Line  
 Cross Walk & Dodge  
 Diagonal Lines/Waves/Cols  
 Disband  
 Divide the Ocean/Sea  
 Explode the Diamond  
 Fan Concept  
 Flip Your Lid  
 Gee Whiz  
 Good Show  
 Grand Switch  
 In Style  
 Interlocked  
     Counter/Rally/Ramble  
 Kick By 1-2-3  
 Lickety Split  
 Lift Off  
 Line to Line  
 Loop & Tag / Cross Loop & Tag  
 Magic Concept  
     (Lines, Waves, Diamonds)  
 Mirror Image Concept  
 Nuclear Reaction/ Cross  
 Once Removed Diamonds  
 Peel/Trail the Deal  
 Phantom Lines/Waves  
 Interlocked Phantom Lines/Cols  
 Pitch In/Out/Right/Left  
 Reactivate/(Cross)  
 Reflected (Any tagging call)  
 Relocate the Hourglass  
 Reset 1/4, 1/2, 3/4, Full  
 Reverse Checkpoint  
 Reverse Circle By  
 Reverse Recycle  
 Reverse the Top  
 Reverse the Pass 1/3-2/3-full  
 Revert the Tag 1/2-3/4-full  
 Revolve to a Wave  
 Rip Off

Rotary Circulate  
 Rotate (from Columns)/Single  
 Scoot/(Any scoot call) Reaction  
 Scramble  
 Shake & Rattle  
 Sidetrack/(Single)/(Split)  
 Split Phantom Boxes Concept  
 1-2-3-4 Steps at a Time  
 Strut Right/Left/Single  
 Swap the Top variations  
     Cross, Reverse, Reverse Cross  
 Swing-o-late  
 Tag the Top/ (ATC) the Top  
 Take 1-2-3-4  
 Trade the Diamond  
 Trapezoid Concept  
 Triple (Formations) working  
     (Direction)  
 Turn the Key  
 Turnstile  
 2-Faced Concept  
 Twosome Concept  
 Wave the (Anyone)  
 With Confidence  
 Z Axle  
 Z Line/Wave/Column



*C3X—Calls Used At C-3 or Below, but not on any list*

1/4/3/4 Cross	Ignore concept	Sterling Chain Thru
All 8 Cycle & Wheel	In Reverse Order concept	Straight Away (Cross, But)
All 8 Scoot & Dodge	In/Out Roll to a Wave	Straight Fire
All 8 Walk & Dodge	Interlocked Foursome concept	Substitute
Any-hand Concept	Interlocked Parallelogram	Swat the Flea
(Any tag call) Back to a Wave	Interrupt	Tally Ho But
(Any tag call) Your Neighbor	Invert (change ends & centers parts)	Tip Toe
Chain the Glade	Lead the Class	Track 0-1-3-4
Change Lanes	Like a Squeeze	Track & Trade/(Anything)
Chip Off	Linear Flow (Cross, Criss-cross)	Trade Your Neighbor
Circle to a 2-Faced Line	Long Trip	Trail & Peel
Cover Up	MxN concept	Turn & Left Thru
Cross Breed Thru	(1x3 Walk & Dodge)	Turn & Weave
Cross Follow Thru	Mesh	Vertical Turn & Deal
Cross Linear Action	Pass and Roll the Axle	Walk Out to a Column
Cross Lock It	Plus 1-2 (lateral)	Wheel to a Line
Cross Trade Your Neighbor	Preferred concept	With Magnetism
Curl Apart	Progressive Triangles	Working as a Unit Concept
Curve In/Out/Right/Left	Quick Wrap	
Cut/Flip the O/Butterfly	Reactivate to a Diamond	
Cycle & (Anything)	Replace concept	
Disband	Replace the Column (Cross)	
Distorted-setup Concept	Reverse Crazy Concept	
Divi Up	Reverse Explode the Line	
Dixie Derby	Rigger (In/Out/Right/Left)	
Double Down (Cross)	Round & Cross	
Double Your Pleasure	Run the Top (Cross)	
(Cross, Criss-cross)	Run the Wheel	
Duplicate Concept	Run Wild	
Facing Parallelogram concept	Sets In Motion Plus 1 or 2	
Fan Thru	Shadow Box/Diamond	
Ferris (Anything)/Trade & Wheel	Ship Ahoy	
Cross Flare Out to a Line	Short Trip	
Follow to an Hourglass	Shuttle	
Go First Class	Siamese Breakdown	
Grand Walk & Dodge	Soft Touch/(Anything)	
Hang Loose	Solid Concept	
Head/Side Corners naming	Spin Chain & Circulate the Gears	
Heads Step R/L to a Line	Split Phantom Twin Diamonds	
Hinge By	Square the Bases Plus 2	
Hinge the Top	Square Turn Thru	
Hop the Top	Stay Loose	
	Steps at a Time variations	



### *C-4A Calls*

4 Phantom Interlocked Blocks  
Advance to a Column  
(Any Scoot Back call) Reactivate  
(Cross)  
e.g., Track Reactivate  
(Any tag call) Chain Thru  
e.g., Loop and Tag Chain Thru  
(Any tag call) Er's  
Dream/Nightmare  
e.g., Loop and Tagger's Nightmare  
(Any tag call) Eroo  
e.g., Tag the Star'eroo  
(Any tag call) the Top  
e.g., Flip the Top  
Barrel of Fun  
Beau/Belle Tie (Cross)  
Bits and Pieces  
Break the Alamo  
Breakaway  
Bridge the Gap  
Bring Us Together  
Buckle and (Anything)  
Bypass  
Cast a Net  
Change-O  
Reverse Change-O  
Cheerio  
Clear Out  
Clover the Wave (Cross)  
Collapse the Setup  
Connect the Diamond  
Convert the Triangle (wave-base  
only)  
Coordinate to a Diamond  
Counter Point  
Create a Diamond  
Cross and Divide  
Cross the Top  
Cross to a Diamond  
Cross Town Roll  
Crossed Triple Box Concept  
Curli-Cross the Top  
Cut Across  
Cykick  
Dixie Spin  
Double the Wave  
Easy Does It  
Explosion  
Fall Into A Column  
Fan the Gate  
Fiddle Around  
First Choice  
Flare the Star  
Grand Linear Cycle (But)  
Gruesome Twosome Concept  
Hammerlane  
Hit the Wall  
Hot Foot Spin  
In (Anything) Out (Anything)  
e.g., In  $\frac{1}{2}$  Tag, Out  $\frac{2}{3}$  Recycle  
Jam Thru  
Kick the Habit  
Loop and Tag (Cross)  
Make a Pass (But, Cross)  
Mark Time (Split)  
Mirror Concept  
Mix the Deal  
Mix the Deucey  
Nip and Tuck  
Pass the Top

Phantom Offset C/L/W Concept  
Phantom Tandem Concept  
(Twosome)  
Pin Wheel  
Presto  
Push Off  
Push Open the Gate  
Recount  
Relay the Diamond  
Relay Your Pleasure  
Remember the Alamo  
Revert (Any tag call)  
e.g., Revert Flip the Line  
Ride the Tide  
Right On  
Roll 'Em  
Roll Out the Barrel  
Roll Out to a Column  
Set Back  
Shadow to a Diamond (Cross Criss  
Cross)  
Short and Sweet  
Short Cut  
Single Scoot and Trade  
Snag Circulate  
Snake  
Splash In/Out/Left/Right  
Split Cast  
Split Phantom  $\frac{1}{4}$  Tag Concept  
Split Swap the Wave  
Split the Difference  
Square Out  
Stack the Wheel  
Standard Concept  
Star to a Wave  
Step Lively  
Stimulate the Column  
Strike Out  
Stroll and Cycle  
Stroll Down the Lane  
Swing to a Column  
Swivel (Cross)  
Tag the Star  
Tap the (Anyone)  
Touch of Class  
Touch Tone  
Transaction  
Triple Cast  
Triple Twin C/L/W Concept  
Tunnel In/Out/Left/Right/Thru  
Turn 4  
Turn and Q  
Turn Away  
Turn On  
Turntable  
(Centers Go As You Are)  
Veer and Turn  
Walk the Clover  
Wind the Bobbin  
Wipe Out  
With Finesse  
Zip the Top

### *C-4B Calls*

$\frac{1}{4}/\frac{3}{4}$  the Alter  
3 Square 2 and 1  
 $\frac{3}{4}$  the Deucey  
8 Roll Away with a Half Sashay  
About  
All 8 Recycle Variations  
e.g., All 8 Cross Cycle

Alter the Diamond  
(Any scoot back call) and Scatter  
e.g., Tag Chain Thru and Scatter  
(Any tag call) and Spin  
e.g., Flip and Spin  
(Any tag call) Back and Dodge  
e.g., Flip Chain Thru and Dodge  
(Any tag call) to a Diamond  
e.g., Cross Flip to a Diamond  
(Anything) and  $\frac{1}{4}$  More  
(Anything) and Fancy  
(Anything) in Dixie Style  
(Anything)-O-Late  
(Anything) the Action  
(Anything) the Difference  
Barge Thru  
Bell/Beau Cross  
Belle/Beau L  
Beep Beep  
Bias Trade Circulate  
Cast an Anchor  
(Anything) an Anchor  
Cast Away  
Centers Cut Out  
Centers Thru and Close the Gate  
Clover the Horn  
Cloverflo  
Cloverleaf Turn  
Concentric Concept Variations  
Grand Concentric Concept  
Grand Cross Concentric Concept  
Single Concentric Concept  
Single Cross Concentric Concept  
Concentric Triple Box Concept  
Continue to Invert (Cross)  
Contour the Line  
Cooperate  
Corners Change  $\frac{1}{4}$   $\frac{1}{2}$   $\frac{3}{4}$   
Counter Shake  
Crackle  
Crazy Phantom C/L/W Concept  
Criss-Cross the Diamond  
Cross and Turn the Wave  
Cross Cycle (facing couples)  
Cross Linear Cycle  
Cross Sashay  
Cross to a Wave  
Curl Thru  
Deflate the O  
Deuces Wild  
Divide and Pair  
Divided Phantom Setup Concept  
e.g., Divided Phantom Lines  
Dixie Chain  
Dixie Daisy  
Dixie Twirl  
Double Offset  $\frac{1}{4}$  Tag Concept  
Drift Around  
ERA  
Ends Cut In  
Explode the Clover  
Fan and Cross Thru  
Finish the Stack  
Follow and Cross  
Follow and Criss-Cross  
Follow the Yellow Brick Road  
(Any tag call) the Yellow Brick  
Road  
Follow the Yellow Bricking  
(Anything)  
Fractional Chain and Circulate In



Fractional Split Cast  
 Fractional Stable Concept  
     e.g.,  $\frac{1}{4}$  Stable  
 Hang a Left/Right  
 Hinge and Circulate (Single)  
 Hinge and Trade (Single)  
 Hoop De Do  
 i-j-k-l  $\frac{1}{4}$  the Deucey  
     e.g., 3-1-1-3  $\frac{1}{4}$  the Deucey  
 Inner Dual Box Concept  
 Inner/Outer Active  
 Inner/Outer Code  
 Invert used as a Tagging Call  
     e.g., Invert your Leader  
 Isolate  
 Leap Frog  
 Left/Right Side Up  
 Line of 3 Concept  
     e.g., Line of 3 Wheel & Deal  
 Linear Your Neighbor  
 Lines Walk In/Out  
 Loop the Loop  
     Cross the Loop  
 MCP  
 Magic Interlocked Diamond  
     Concept  
 Matrix Concept  
     e.g., Matrix Expand the Column  
 Mayday  
 Mini Pleasure (Cross)  
 Mini Shake  
 Mix and Mingle  
 Mix the Line  
 Mix the Turn and Deal  
 More or Less (Anything)  
     e.g., More or Less Peel and Trail  
 Mystic Concept  
 Nice and Easy  
 Nicely  
 Open Up and (Anything)  
 Overlapping Diamond Concept  
 Pair the Line (Cross)  
 Phantom Interlocked  $\frac{1}{4}$  Tag  
     Concept  
 Phantom Twin Box Concept (Split,  
     Interlocked)  
 Phantom Twin Diamond Concept  
     (Split, Interlocked)  
 Pop  
 Quick Change  
 Retreat the Line  
 Reverse Checkpoint Concept  
 Reverse Stack the Line  
 Right and Left Roll  
 Rip Saw  
 Rip the Line  
 Roll the Line  
 Roll the Wave  
 Run Away  
 Run the Tag  
 Sashay Thru  
 Scoot Apart  
 Set your Pace  
 Short Cycle  
 Shuffle and Wheel  
 Shuffle the Deck  
 Single Circle to a Line  
 Slip and Wheel  
 Snap  
 Snap the Diamond  
 Snap the Tag

Spin a Wheel  
 Spin Back  
 Spin Chain and Circulate In  
 Spin Chain the Star  
 Spin Tag the Deucey  
 Spin the Web  
 Split and Cross  
 Split Phantom C/L/W Concept (from  
     parallelogram)  
 Split Phantom Parallelogram C/L/W  
     Concept  
 Square the Barge  
 Stroll (Anything)  
     e.g., Stroll Turn and Deal  
 Swap the Windmill (Cross, Reverse)  
 Swing About  
 Swing and Cross  
 Swing Back  
 Swing Chain Concept  
     e.g., Swing Chain the Gears  
 Switch to a Z  
 Tag Circulate  
 Teacup Like a Daisy  
 (Anything) thru the Tulips  
 Touch and Go  
 Trade Counter Rotate  
 Trail the Top  
 Trans Cross Chain Reaction  
 Transactivate  
     Trans Cross Reactivate  
 Trap It  
 Traveling (Anything)er  
 Traveling Apex  
 Trim the Web  
 Triple Formation Working Together  
     Concept  
     e.g., Triple Boxes Working  
     Together, Bias Circulate  
 Triple Turn  
 Triple Z  
 Turn and Flip  
 Turn By  
 Turn Over  
 Vertical Squeeze  
 Walk the Plank  
     (Anything) the Plank  
 Wheel and Turn  
 Wheel to a Diamond  
 Wrap to a Whatever  
 Yo Yo Concept  
     e.g., Yo Yo Change the Centers  
 You All  
 Zing and (Anything)  
 Zoom Roll Circulate



## Index of Calls Thru C-2

### A

Acey Deucey .....	26
6x2 .....	44
3x2 .....	68
Adjacent .....	15
Ah So .....	53
All Around the Left-Hand Lady .....	16
All Eight .....	14,51
All Eight Recycle .....	61
All Eight Spin The Top .....	26
All Eight Swing and Mix .....	53
All Four Couples .....	14,33,50
All Four Couples Right and Left Thru ....	33
All Four Couples Square Thru .....	34
Allemande Left .....	16
Allemande Thar .....	16
Along .....	72
Alter and Circulate .....	72
Alter the Wave .....	53
"Anything" concept .....	73
(Anything) and Circle .....	72
(Anything) and Cross .....	36
(Anything) Motivate .....	73
(Anything) the Windmill .....	70
(Anything) to a Wave .....	70
Apex .....	12
Arky Star Thru .....	34
Arm Turn .....	16
As Couples .....	34
Axle .....	60

### B

Backtrack .....	16
Balance .....	16
Base .....	12
Beaus .....	12
Belles .....	12
Bend the Line .....	16
Block .....	11
Blocks .....	53
Bounce .....	73
Box .....	11,14
Box Circulate .....	17
Box Counter Rotate .....	45
Box the Gnat .....	16
Box Transfer .....	46
Butterfly .....	54
Butterfly Circulate .....	54

### C

California Twirl .....	16
Cast a Shadow .....	35,52
Cast Back .....	54

Cast Off .....	14
Cast Off $\frac{3}{4}$ .....	16
Catch .....	73
Centers .....	11
Centers In .....	16
Chain Down the Line .....	16
Chain Reaction .....	35,52
Chain The Square .....	73
Chase Right .....	27
Chase your Neighbor .....	54
Checkmate .....	36
Checkpoint .....	73
Chisel Thru .....	74
Circle By .....	54
Circle Left .....	17
Circle to a Line .....	17
Circle to a Wave .....	74
Circulate .....	17,52
Clover and (Anything) .....	36
Cloverleaf .....	17
Concentric .....	55,72
Coordinate .....	27
Corner .....	15
Counter Rotate .....	56
Counter Rotate, Box .....	45
Couple Numbers .....	15
Couples Circulate .....	17
Couples Hinge .....	20
Couples Trade .....	24
Courtesy Turn .....	18
Crazy .....	74
Crazy Flutter Wheel .....	74
Criss-Cross the Shadow .....	74
Criss-Cross Your Neighbor .....	74
Cross And Turn .....	56
Cross and Wheel .....	76
Cross Back .....	74,78
Cross By .....	56
Cross Cast Back .....	54
Cross Chain And Roll .....	57
Cross Chain Thru .....	56
Cross Clover and (Anything) .....	36
Cross Extend .....	15
Cross Fold .....	20
Cross Invert the Column .....	78
Cross Kick Off .....	75
Cross Roll to a Wave .....	57
Cross Run .....	18
Cross The K .....	76
Cross Trade and Wheel .....	76
Cross-Concentric .....	75
Cross-over Circulate .....	36
Crossfire .....	27
Crossing Rule .....	13
Cut the Diamond .....	28



Cut The Galaxy .....	76
Cut the Hourglass .....	37
Cut the Interlocked Diamond .....	58
Cycle and Wheel .....	37
<b>D</b>	
Detour .....	76
Diamond.....	11
Diamond Chain Thru .....	37
Diamond Circulate .....	28
Disconnected.....	76
Dive Thru.....	18
Dixie Diamond.....	57
Dixie Grand .....	28
Dixie Sashay.....	57
Dixie Style to a Wave .....	18
Do Paso .....	18
Do Sa Do .....	18
Dodge (Anything) .....	76
Doing your part .....	33
Double Pass Thru.....	18
Double Star Thru .....	37
Drop In/Out .....	76
<b>E</b>	
Eight Chain Thru .....	18
Ends .....	11
Ends Bend.....	37
Exchange The Diamond.....	77
"Explode" not to be used alone.....	38
Explode and (Anything) .....	28,38
Explode the Line .....	37
Explode the Wave.....	28
Extend.....	19
<b>F</b>	
Face In .....	14
Face Out.....	14
Facing Couples Rule.....	13
Fan the Top .....	19
Fascinate.....	77
Ferris Wheel .....	19
File to a Line.....	77
First Left, Next Right .....	19
Flip Back.....	57
Flip the Diamond .....	29
Flip the Galaxy.....	77
Flip the Hourglass.....	38
Flip the Interlocked Diamond .....	58
Flip the Line .....	57
Flip Your Neighbor.....	77
Flutter Wheel .....	19
Fold .....	20
Follow Thru .....	57
Follow Your Neighbor .....	29

Formation.....	6
Forward and Back .....	20
Four Ladies Chain .....	20
Fractional Tops .....	38
Funny .....	77
Funny Square Thru .....	77

<b>G</b>	
Galaxy Circulate .....	58
Grand Chain Eight .....	77
Grand Cross Trade and Wheel.....	76
Grand Follow your Neighbor.....	58
Grand Quarter Thru.....	38
Grand Single Cross and Wheel .....	78
Grand Single Cross Trade and Wheel ....	78
Grand Square.....	20
Grand Swing Thru.....	29

<b>H</b>	
Half a Top.....	38
Half Breed Thru.....	38
Half Sashay .....	20
Half Tag .....	24
Here Comes the Judge .....	78
Hinge .....	20
Hocus Pocus .....	78
Horseshoe Turn .....	38
Hourglass Circulate.....	38
Hubs Trade (Anything) .....	78
Hubs Trade Back .....	78

<b>I</b>	
In-Roll Circulate .....	39
Inlet .....	78
Inner-Actives.....	12
Interlocked Diamond Chain Thru. ....	58
Interlocked Diamond Circulate.....	58
Interrupting .....	52
Invert the Column .....	78

<b>J</b>	
Jaywalk .....	59

<b>L</b>	
Ladies Chain .....	20
Ladies In, Men Sashay .....	20
Lateral Substitute .....	78
Lead Right.....	20
Leaders.....	11
Leads .....	11
Left Pass Thru .....	14
Left Roll to a Wave .....	43
Left Scoot and Little .....	63
Left Scoot and Plenty .....	64
Left Shakedown .....	64



Left Square Chain Thru.....	46
Left Square Thru.....	23
Left Swing the Fractions.....	67
Left Swing Thru.....	24
Left Touch.....	14
Left Wheel Fan Thru.....	70
Left Wheel Thru.....	49
Line.....	14
Linear Action.....	59
Linear Cycle.....	29
Lines (Anything) Thru.....	78
Little.....	63
Load the Boat.....	30
Lock It.....	39
Loop.....	79

## M

Magic Column.....	59
Magic Column Circulate.....	59
Make Magic.....	60
Mini-Busy.....	39
Mix.....	39
Motivate.....	39

## O

O.....	60
O Circulate.....	60
Ocean Wave Rule.....	13
Offset Column/Line/Wave.....	79
Once-Removed.....	79
Out-Roll Circulate.....	40
Outer-Actives.....	12
Outlet.....	79
Outsides.....	11

## P

Pair Off.....	40
Parallelogram.....	79
Partner.....	11
Partner Tag.....	30
Partner Trade.....	24
Pass and Roll.....	40
Pass and Roll Your Neighbor.....	40
Pass In.....	41
Pass Out.....	41
Pass the Axle.....	60
Pass the Ocean.....	21
Pass the Sea.....	41
Pass Thru.....	21
Pass to the Center.....	21
Peel and Trail.....	41
Peel Off.....	30
Peel the Top.....	30
Peel to a Diamond.....	79
Percolate.....	61

Perk Up.....	80
Phantom.....	61
Ping Pong Circulate.....	30
Plenty.....	63
Points.....	11
Position.....	6
Press.....	80
Promenade.....	21
Promenade Single File.....	21
Promenade the Wrong Way.....	21

## Q

Quarter In.....	41
Quarter Out.....	42
Quarter Thru.....	42
Quarter Top.....	38

## R

Ramble.....	64
Recycle.....	21,42,52
Split/Box.....	64
2/3.....	69
All Eight.....	61
Regroup.....	61
Relay the Deucey.....	31
Relay the Shadow.....	62
Relay the Top.....	62
Relocate the Diamond.....	80
Remake the (Setup).....	42
Remake the Thar.....	31
Replacing.....	52
Reshape the Triangle.....	80
Reverse Cross and Turn.....	62
Reverse Cut the Galaxy.....	80
Reverse Explode.....	62
Reverse Flip the Galaxy.....	80
Reverse Flutter Wheel.....	19
Reverse Rotate.....	63
Reverse Single Rotate.....	63
Reverse Swap Around.....	62
Reverse Wheel and (Anything).....	70
Right and Left Grand.....	21
Right and Left Thru.....	21
Right Roll to a Wave.....	43
Right-Shoulder Rule.....	13
Rims Trade (Anything).....	80
Rims Trade Back.....	80
Ripple the Wave.....	80
Roll.....	26
Roll Away with a Half Sashay.....	22
Roll Back.....	22
Rotary (Anything).....	80
Rotary Spin.....	62
Rotate.....	62,80
Run.....	22



<b>S</b>	
Scatter Scoot.....	63
Scatter Scoot Chain Thru .....	63
Scoot and Counter.....	80
Scoot and Cross Ramble.....	81
Scoot and Dodge .....	43
Scoot and Little .....	63
Scoot and Little More.....	81
Scoot and Plenty.....	64
Scoot and Ramble.....	64
Scoot and Weave.....	43
Scoot Back.....	22
Scoot Chain Thru .....	43
See Saw.....	22
Separate.....	22
Sets in Motion.....	81
Setup.....	6
Shakedown .....	64
Shazam .....	81
Shoot the Star.....	22
Siamese.....	64
Single Bounce .....	73
Single Circle to a Wave .....	31
Single Cross and Wheel .....	76
Single Cross Trade and Wheel .....	76
Single Hinge .....	20
Single Rotate .....	63,80
Single Wheel.....	44
Six-Two Acey Deucey .....	44
Slide .....	44
Slide Thru.....	22
Slip .....	44
Slip the Clutch.....	23
Slither .....	44
Sock It To Me.....	81
Spin Chain and Exchange the Gears .....	31
Spin Chain the Gears.....	31
Spin Chain Thru.....	23
Spin the Top .....	23
Spin the Windmill .....	45
Split.....	14
Split Circulate .....	17
Split Counter Rotate .....	45
Split Dixie Diamond.....	65
Split Dixie Style to a Wave .....	65
Split Square Chain Thru .....	46
Split Square Thru.....	46,65
Split Stagger Circulate .....	81
Split Swap Around .....	81
Split the Ring .....	23
Split Trade Circulate .....	81
Split Transfer .....	46
Split Two.....	23
Split/Box Recycle .....	64
Spread.....	27

Square Chain the Top .....	65
Square Chain Thru.....	46
Square the Bases .....	65
Square Thru.....	23
Squeeze.....	65
Stack the Line.....	81
Stagger Circulate.....	81
Star Promenade .....	23
Star Thru .....	23
Stars .....	23
Step and Fold.....	66
Step and Slide.....	47
Stretch.....	66,72
Stretched Line & Wave .....	81
Swap Around.....	47
Swap the Wave .....	82
Sweep $\frac{1}{4}$ .....	23
Swing.....	24,47
Swing Along .....	82
Swing and Circle.....	66
Swing and Mix .....	39
Swing the Fractions.....	67
Swing Thru .....	24
Switch the Line.....	67
Switch the Wave .....	47
Switch to a Diamond .....	47,52
Switch to an Hourglass .....	47,52
Switch to an Interlocked Diamond .....	67

<b>T</b>	
T-Bones .....	67
Tag Back to a Wave .....	68
Tag the Line.....	24
Tag the Line.....	33
Tag Your Neighbor .....	82
Tally Ho.....	68
Tandem .....	68
Tandem-based Triangle Peel & Trail .....	82
Teacup Chain.....	32
3x1 Checkmate .....	73
3x1 Transfer The Column .....	82
3x1 Triangle Circulate.....	82
Three Quarter Tag the Line.....	33
Three Quarter Top.....	38
Three-Quarter Thru .....	47
Three-Two Acey Deucey .....	68
Top.....	38
Tops .....	38
Touch.....	14
Touch $\frac{1}{4}$ .....	24
Track 2 .....	32
Trade .....	24
Trade By.....	24
Trade Circulate.....	48
Trade Motivate .....	73



Trade the Wave.....	32
Trail Off.....	48
Trailers.....	11
Transfer and (Anything) .....	48
Transfer the Column.....	48
Triangle Circulate.....	68
Triple Box.....	68
Triple Line & Wave .....	82
Triple Scoot .....	32
Triple Star Thru .....	49
Truck .....	82
Turn and Deal.....	49
Turn Thru .....	25
Turn to a Line .....	82
Twist and (Anything).....	69
Twist the Line.....	69
2/3 Recycle.....	69

## U

U-Turn Back .....	25
Unwrap Concept.....	83

## V

Veer Left.....	25
Veer Right .....	25
Vertical (Anything).....	83
Vertical Tag.....	69
Vertical Tag Back to a Wave.....	70
Vertical Tag Your Neighbor .....	83
Very Centers .....	11

## W

Walk and Dodge.....	25
Walk Out to a Wave.....	83
Wave.....	11
Weave .....	70
Weave the Ring.....	21
Wheel and (Anything) .....	70
Wheel and Deal.....	25
Wheel Around .....	25
Wheel Fan Thru.....	70
Wheel the Ocean.....	83
Wheel the Sea .....	83
Wheel Thru .....	49
With the Flow .....	83
Wrong Way Grand.....	21

## Z

Zig and Zag .....	49
Zing.....	70
Zip Code .....	83
Zoom .....	25

## #

#1, #2, #3, #4 .....	11
----------------------	----



## About the Authors

Bill Davis has been involved in square dancing since 1952 as both dancer and caller. He has authored ten books on square dance choreography, including *The Extemporaneous Caller* (1991). He publishes a national callers' note service under the auspices of the Santa Clara Valley Caller's Association. He has conducted callers' clinics in throughout the US, and in Canada, Australia, and New Zealand. He is co-manager (with Kip Garvey) of the Bay Area Caller's School. Bill calls locally for a Plus club and beginner's class, Advanced and Challenge workshops and clubs. He has served as featured caller at festivals and is an active participant in Callerlab, where he served on several committees, including the Formations Committee, and all of the Advanced and Challenge Definitions Sub-committees, and now chairs the Board of Governors' Program Coordinating Committee. Bill is accredited as a Caller Coach by Callerlab, and was awarded their highest honor—the Milestone Award. He writes a nationally syndicated column for square dance magazines, and contributed to the *SIO Caller's Textbook*.

Bill is recently retired from Lockheed MSC, where he was a Systems Engineer in the Space Systems Division. He is a graduate of Cal Tech and Stanford and holds a PhD. in Engineering. He has six daughters and is ably assisted in the publication of this book by his wife Bobbie.

John Sybalsky became involved in square dancing during his undergraduate days, and has been calling since 1973. John calls for a Plus club and beginner's class, for several local challenge workshops and clubs, travels throughout the United States, and is a permanent staff member of the American Advanced and Challenge Convention. An active member of Callerlab, John is the Callerlab Parliamentarian, and is involved in the Mainstream Definitions, Formations, Research and Development, and Challenge Committees; he also serves on the Advanced and Challenge Definitions Sub-committees, and is past chairman of the Advanced Committee.

A graduate of the Massachusetts Institute of Technology, John was a research consultant at the Xerox Palo Alto Research Center, where he did research in cognitive and instructional psychology, and the instructional applications of computers. He is currently President of Venue, a software development firm.

As a supplement to the Big Five, Bill Davis provides a bi-monthly note service, *The New View*. It contains precise, easy-to-understand definitions of all the new square dance calls and ideas presented during the year. Selected calls are illustrated. *The New View* is mailed first class on the 15th of every even-numbered month. Subscription is on a calendar year basis only, and is \$6.95 per year (plus postage for overseas orders). Send name, address, and check or money order to:

**Bill Davis**  
**1359 Belleville Way**  
**Sunnyvale, CA 94087**