

# CALLERLAB

## ABBREVIATED DEFINITIONS for BASIC and MAINSTREAM SQUARE DANCING



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# Preamble

## Introduction

The CALLERLAB Abbreviated Definitions for Basic and Mainstream Square Dancing is an abbreviated version of the CALLERLAB Basic and Mainstream Definitions document which provides complete technical definitions of each call. Included is a short description of each call along with styling and timing. When appropriate, a teaching or calling hint is also included. For full details of a call, please consult the technical definitions document.

## Conventions and Rules

### Passing Rule

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

### Same Position Rule

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

### Facing Couples Rule

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

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

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

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

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

### Ocean Wave Rule

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

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

### Squared Set Convention

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

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

If the call ends with the active dancers not facing the same walls as the inactive dancers, then the active dancers end back on Squared Set spots unless there is clear reason to remain in the center. (e.g., Dancers should return to

Squared Set spots for Head Ladies Chain, Heads Right and Left Thru, Heads Pass Thru, or Heads Square Thru 3.)

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

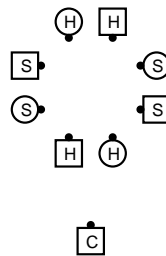
## Ways Of Naming Dancers

### Partner / Corner / Opposite / Right Hand Lady

*Description:* From a Squared Set of Normal Couples, each dancer's Partner is the adjacent dancer, and each dancer's Corner is the next dancer "around the nearest corner of the square" from them. The Opposite Lady is the lady across the set from each Man. The Right Hand Lady is the next lady around the square to each Man's right. From a Couple, or Mini Wave, each dancer is the other's Partner.

### Heads / Sides

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



**C** = Caller **H** = Heads **S** = Sides

Dancers retain their Head or Side identity established when they first squared up. That is, "Heads" means "Original Heads".

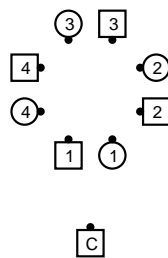
When a Head Man is promenading with a Side Woman, the term "Heads" means "Head Boy And The Girl With You" (e.g., Heads Wheel Around). Similarly for "Sides".

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

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

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

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



**C** = Caller

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

"Couples 1 And 3" means the same thing as "Heads". Likewise, "Couples 2 and 4" means the same thing as "Sides".

### **Boys / Girls**

*Description:* The Boys are those dancers who initially squared up as the left-side dancers of each couple. The Girls are those dancers who initially squared up as the right-side dancers of each couple. The terms Men, Gents, Gentlemen, and Guys are synonymous with Boys. The terms Women, Ladies, and Gals are synonymous with Girls. No matter the actual genders of the dancers, those who initially squared up on the left-side of each couple will play the role of Boys; right-side dancers will play the role of Girls.

### **Centers / Ends**

*Description:* Dancers near the center of the square (or formation) are called centers. Dancers on the outside of the square (or formation) are called Ends.

### **Leaders / Trailers**

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

*Description:* In any box-type formation, those facing out of the box are Leaders and those facing into the box are Trailers.

## **Abbreviated Call Descriptions**

The call descriptions are in alphabetical order. Each abbreviated call description contains up to 8 parts.

1. *Name of the call.* This is how the call is listed on the dance program. Usually this is also how the call is called.
2. *Starting formation.* Common starting formations are listed. In rare cases, the word "only" appears indicating that only the listed starting formations and no others are to be used.
3. *Dance action.* A description of how to do the call either in English words, other calls, or a combination of both. Complex calls are described sequentially, part by part.
4. *Ending formation.* The ending formations are given so that the reader can double check his understanding of the call.
5. *Timing.* While executing each call, the dancers should take one step for each beat of music. The number of steps (or beats) for each of the calls as approved by the Mainstream Committee.
6. *Styling.* The recommended styling, including arm position, handholds, and skirt work, is given.
7. *Calling Tip.* Calling Tips are given to help callers learn how to call the call.
8. *Teaching Tip.* Teaching Tips are given to help dancers learn the call and to help callers learn better ways to teach the call. CALLERLAB publishes an entire document "Teaching Tips for Basic and Mainstream" which has much more information on this topic.

For more information about any call, please refer to the following CALLERLAB documents available on the internet:

"Basic / Mainstream Definitions"	<a href="http://www.callerlab.org/Default.aspx?tabid=610&amp;id=7">http://www.callerlab.org/Default.aspx?tabid=610&amp;id=7</a>
"Basic / Mainstream List"	<a href="http://www.callerlab.org/Default.aspx?tabid=610&amp;id=6">http://www.callerlab.org/Default.aspx?tabid=610&amp;id=6</a>
"Basic / Mainstream Teaching Tips"	<a href="http://www.callerlab.org/Default.aspx?tabid=610&amp;id=317">http://www.callerlab.org/Default.aspx?tabid=610&amp;id=317</a>
"Glossary"	<a href="http://www.callerlab.org/Default.aspx?tabid=737&amp;id=124">http://www.callerlab.org/Default.aspx?tabid=737&amp;id=124</a>

## **Alamo Style**

*Starting formation:* same as Allemande Left

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

*Ending formation:* Alamo Ring

*Timing:* 4

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

*Calling Tip:* Balance is a fun call to use with Alamo Style.

## **Allemande Left**

*Starting formations:* Any formation where dancers can conveniently turn 90 degrees or less to face their corner.

*Dance action:* If necessary, dancers individually turn in place up to 90 degrees, so that the men are facing wrong way promenade direction and the women are facing promenade direction. Left Arm Turn at least halfway around (180 degrees) until the men are facing promenade direction and the women are facing wrong way promenade direction. Step Thru.

*Ending formation:* Right and Left Grand Circle with everyone facing their partner.

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

*Styling:* Forearm handhold

*Teaching Tips:* Dancers learn where their corner is by gradually being exposed to a wider variety of Allemande Lefts as they gain experience. Callers must teach counter dancing for these type calls, i. e.: resistance with each other for turning. Do not squeeze with the hands.

## **Arm Turns**

*Starting formations:* Facing Dancers; any Wave including Alamo Ring or Mini-Wave

*Dance action:* Dancers join indicated (Right or Left) forearms and dance forward around each other as far as directed or as necessary for the next call (e.g. Right Arm Turn Partner, To The Corner, Allemande Left).

*Ending formation:* Dependent on the next call.

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

*Styling:* Arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he/she is to work. Do not squeeze tightly. The pivot point of the turn is the center of the joined forearms.

*Teaching Tip:* Callers should teach counter dancing as in Allemande Left.

## **Bend the Line**

*Starting formations:* One-Faced Line, Two-Faced Line, Tidal Line of 6 or 8

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

*Ending formation:* Lines of 4 will end in facing couples. Tidal line of 6 or 8 will end in facing lines.

*Timing:* 4 for lines of 4, 6 for tidal line of 6 or 8

*Styling:* From a line of 4, as the ends move forward, the centers back up equally. Use a couple handhold. If a new line is formed, immediately join hands in the new line. From a line of 6 or 8, retain handholds in each half of the line. As the very ends move forward, the very centers back up equally. Adjust to end in facing lines.

## **Box the Gnat**

*Starting formation:* Facing Dancers (man and lady only).

*Dance action:* Dancers step forward, join and then raise their right hands. The lady steps forward and does a left-face U-Turn Back under the raised joined hands, as the man walks forward and around the lady while doing a right-face U-Turn Back. Each dancer ends in the other's starting position.

*Ending formation:* Facing Dancers with right hands joined in a handshake position.

*Timing:* 4 steps from point of contact.

*Styling:* Start with a handshake position. The joined fingers must be held so that the man's fingers may turn over the lady's fingers easily while still providing some degree of security or stabilization.

*Teaching Tip:* Action begins with a very slight pull, release the tension and reconnect at the end.

## **California Twirl**

*Starting formation:* Normal Couple only

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

*Ending formation:* Couple

*Timing:* 4

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

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

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

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

## **Cast Off 3/4**

*Starting formations:* Mini-Wave, Line of 4.

*Dance action:* From a Mini-Wave, the pivot point is the handhold between the two dancers. Turn 3/4 around the pivot point. From a Line of 4, the pivot point is the End of the line. Each half of the line works as a unit and turns away from the center of the line for 3/4 of a circle (270 degrees).

*Ending formations:* From a Mini-Wave, Cast Off 3/4 ends in a Mini-Wave. From a One-Faced Line or a Two-Faced Line, Cast Off 3/4 ends in Facing Couples. A Three and One Line ends in a Box. An Inverted Line remains an Inverted Line.

*Timing:* 6



*Styling:* Dancers retain their current handhold (i.e. dancers in a Mini-Wave retain their Ocean Wave handhold while dancers in a Couple retain their Couple handhold) throughout the call. An elbow hook should NOT be used.

*Teaching Tip:* When teaching Cast Off from Waves, have the Dancers keep their Inactive Hand Down until the Cast Off is complete. If the Inactive Hand comes up too soon, New Dancers will have a tendency to re-establish the Wave prematurely with the wrong dancers. As with Centers In, Cast Off is a stand alone call. However, from a Completed Double Pass Thru formation Centers In and Cast Off 3/4 is a frequently used combination and is fun for the dancers to make a little noise while Casting Off away from the center.

## **Centers In**

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

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

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

*Timing:* 2

*Styling:* As center dancers step between the outside dancers they take hands with them, as appropriate (couple handhold if facing the same direction or Ocean Wave styling if facing opposite directions). An elbow hook should NOT be used.

*Teaching Tip:* Stress that "Centers In" is a standalone call and is NOT always followed by Cast Off 3/4.

## **Circle Left / Circle Right**

*Starting formations:* Squared Set, Infacing Circle Of 2 or more dancers, Facing Couples

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

*Ending formations:* Same as starting formation, except a Circle of 8 dancers may end at home in a Squared Set.

*Timing:* 8-dancer Circle – 1/4: 4; 1/2: 8; 3/4: 12; Full: 16    4-dancer Circle – 1/4: 2; 1/2: 4; 3/4: 6; Full: 8

*Styling:* As dancers join hands (couples handhold) to form a circle, they face slightly left or right as directed. All dancers walk forward with joined hands, elbows bent comfortably so that hands are above the elbow. In a circle of alternating men and women, men's palms are up and women's palms are down. In a circle where same genders are adjacent, right palms are up and left palms are down.

*Teaching Tip:* Dancers should turn their body slightly toward the direction of motion and shuffle their feet to the beat of the music so that they dance smoothly forward without bouncing.

## **Circle to a Line**

*Starting formation:* Eight Chain Thru

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

*Ending formation:* Facing Lines

*Timing:* 8

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

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

## **Circulate (Family)**

*Starting formations:* Waves, Columns, Lines, Two-Faced Lines.

*Dance action:* Directed (active) dancers move forward along the circulate path to the next position. The circulate paths for various formations are indicated by the dotted lines in the diagrams.

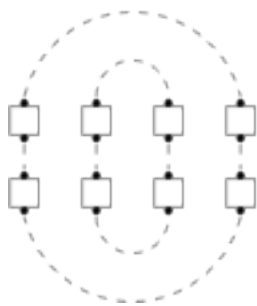
- (a) (NAMED DANCERS) CIRCULATE: Boys, Girls, Centers or Ends circulate.
- (b) ALL 8 CIRCULATE: Dancers in a column follow the column circulate path. Dancers in a wave or line follow the wave or line circulate path.
- (c) COUPLES CIRCULATE: Each couple, working as a unit, moves forward along the Couples Circulate path.
- (d) SINGLE FILE CIRCULATE: Each dancer moves forward along the Column Circulate path.
- (f) SPLIT CIRCULATE: The formation is divided into two separate boxes. Dancers move forward along their own Box Circulate path.
- (e) BOX CIRCULATE: Each dancer moves forward along the Box Circulate path.

*Ending formation:* Same as starting formation.

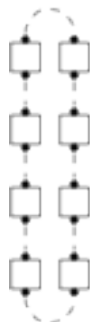
*Timing:* Single File Circulate, 2; all other circulates, 4

*Styling:* Use normal couple handholds when doing a Couples Circulate. Arms should be held in natural dance position and ready to assume appropriate position for the next call.

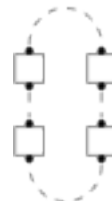
*Teaching Tip:* Make sure the dancers understand that they are following a path to a position which another dancer has vacated.



*General Lines circulate paths*



*General Column circulate path*



*General Box circulate path*

## **Cloverleaf**

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

*Starting formation:* Completed Double Pass Thru

*Dance action:* The lead dancers in each tandem separate and move away from each other in a three quarter (270 degrees) circle. When each lead dancer approaches another lead dancer from the other side of the square, they both reach with outside hands, blending into a couple handhold as they continue into the center of the square. Each trailing dancer follows the lead dancer in front and ends directly behind that same dancer, taking the hand of the trailing dancer from the other side of the square.

*Ending formation:* Double Pass Thru

*Timing:* 8

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

*Teaching Tip:* A "Cloverleaf" ramp at a highway intersection, or one leaf of a "four-leaf clover" paints a very good picture of the dance path to be followed.

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

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

*Dance action:* The designated dancers must be facing out of the set. If they are in the center of the set, they first step forward. Next they separate and move away from each other in a three quarter (270 degrees) circle. When they meet another dancer from the other side of the set, they become a couple facing in. If there is no dancer in front of them, they can step into the center.

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

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

## **Courtesy Turn**

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

*Dance action:* Woman places her left hand, palm down, on the man's left hand which is palm up. Man places right hand in the small of the Lady's back. Working as a unit, the Man backs up while the Lady walks forward. The turning point is midway between the dancers. Facing dancers blend into a Normal Couple as they perform this action.

*Ending formation:* Couple. Unless specified by the caller, the couple faces the center of the set or the center of the formation in which they are working. If the call started with a man and a woman who are facing, the couple turns to end facing the same direction in which the man had been facing.

*Timing:* 4

*Styling:* When the Lady places her hand on top of the Man's, she curls fingers over outside of man's fingers. This will allow him to better lead her through the turning motion, especially if she provides a slight counter resistance. The Lady's right hand should remain in ready dance position or holding her skirt. At the end of the Courtesy Turn, the handhold should return to the usual Couple handhold.

*Calling/Teaching Tips:* The phrase "And a Quarter More" can be used after Courtesy Turn, which adds an additional 90 degrees to the turn. The phrase "Full Turn" can also be used, which would cause couples to turn a full 360 degrees

## **Dive Thru**

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

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

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

*Ending formation:* Tandem Couples

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

*Styling:* The couple making the arch uses a loose handhold. Stand far enough apart to allow another couple to dive under. It is permissible for dancers making the arch to part hands momentarily if it is uncomfortable to reach over diving dancers. The couple making the arch should keep the arch, and blend smoothly into the California Twirl, rather than dropping their hands and then raising them again.

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

*Calling Tip:* The couple making the arch must be a normal couple in order to be able to do the California Twirl. Dive Thru is almost always called from an Eight Chain Thru formation, ending in a Double Pass Thru formation.

## **Dixie Style to an Ocean Wave**

*Starting formation:* facing couples or facing tandems.

*Dance Action:* From Facing Couples, the right-hand dancer steps forward and to the left to become the lead dancer in a tandem. Lead dancers right pull by and Left Touch  $\frac{1}{4}$  with the other trailing dancer. The new centers (original trailers) join right hands to become centers of a Left Hand Ocean Wave.

*Ending formation:* Left Hand Ocean Wave.

*Timing:* 6

*Styling:* The lead dancers start with hand shake hold and adjust to ocean wave styling for turning and forming the left hand wave. The trailing dancers should adjust their bodies by turning slightly to the right and have their hands in "Ready Dancing Position" in order to receive the lead dancer coming toward them.

*Calling/Teaching Tip:* Often preceded with "Ladies Lead".

## **Do Paso**

*Starting formation:* Right and Left Grand Circle; Infacing Circle Of 4, 6 or 8; or any formation where you end up facing your partner and have your left hand available.

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

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

*Timing:* 12

*Styling:* All dancers' hands in position for forearm turns, alternating left and right. When the Courtesy Turn portion of the Do Paso is replaced by a different call, then the styling for that call is used instead.

*Calling Tip:* Variety can be achieved by using various preceding calls (e.g. Walk Around the Corner) to lead into the Do Paso, however it is not required. Do Paso is a standalone call.

## **Dosado / Dosado to a Wave**

### **a. Dosado**

*Starting formation:* Facing Dancers

*Dance action:* Dancers walk forward (passing right shoulders), slide sideways to their right (back to back with each other), walk backwards (passing left shoulders) and slide slightly to their left to return to their starting position. The Ocean Wave Rule applies to this call.

*Ending formation:* Facing Dancers

*Timing:* SS with corner, 6 steps; with partner, 6; from a Box formation, 6; SS across the set, 8

*Styling:* Arms in natural dance position, move right shoulder slightly forward while passing each other by the right. Move left shoulder slightly forward while backup up passing each other by the left.

*Teaching Tip:* Remind the dancers that the action is done in one smooth motion without changing facing directions. As an additional reminder, ask dancers to look each other in the eyes at the end of the action.

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

*Starting formation:* Facing Dancers

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

*Ending formation:* Right-Hand Mini-Wave

*Timing:* 6

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

## **Double Pass Thru**

*Starting formation:* Double Pass Thru

*Dance action:* Dancers move forward, passing right shoulders with two other dancers.

*Ending formation:* Completed Double Pass Thru.

*Timing:* 4

*Styling:* Same as Pass Thru.

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

*Starting formation:* Eight Chain Thru

*Dance action:* Facing dancers join right hands and pull by (this completes an eight chain one). The center facing dancers join left hands and pull by while the outside dancers do a courtesy turn (this completes an eight chain two). Repeat these actions in sequence to achieve eight chain three, eight chain four, etc. Eight chain thru is the same as eight chain eight.

*Ending formation:* Even numbers (2, 4, 6, 8) end in an eight chain thru formation. Odd numbers (1, 3, 5, 7) end in a trade by formation.

*Timing:* 8 hands, 20 steps; 4 hands, 10 steps.

*Styling:* Use same styling as in courtesy turn and right and left grand. Emphasis should be placed on the courtesy turn in that portion of the basic so that dancers can maintain an eight chain thru formation and not be allowed to drift into a right and left grand type of movement.

## **Extend (from 1/4 Tag only)**

*Starting formation:* 1/4 tag formation only.

*Dance action:* Dancers in the wave release handholds and step forward to the couple they are facing and form an ocean wave. If the original wave was right-handed, form a right-hand wave. If the original wave was left-handed, form a left-hand wave.

*Ending formation:* Parallel Ocean Waves

*Timing:* 2

*Styling:* All dancers move forward smoothly during the call. Use ocean wave styling.

*Teaching Tip:* If you were a Center in the starting wave, you'll be a Center in the ending wave. If you were an End in the starting wave, you'll be an End in the ending wave. Stress that ALL dancers must move forward to keep the square from spreading out too far.

## **Ferris Wheel**

*Starting formation:* Two-Faced Lines

*Dance action:* Each Couple steps forward. The original outfacing couples do their part of a Wheel And Deal while the original infacing couples form a momentary Two-Faced Line in the center and, without stopping, Wheel And Deal.

*Ending formation:* Double Pass Thru

*Timing:* 6

*Styling:* All dancers use couple handholds. The infacing couples should not start their Wheel And Deal until they form a momentary Two-Faced Line. The dance action should be a forward and wheeling action, not a bending and sweeping action.

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

*Starting formation:* Completed Double Pass Thru

*Dance action:* Each couple works as a unit. Dance forward in a 180 degree arc in the indicated direction. The center couple walks forward before taking the second direction given.

If the couples are asked to go in opposite directions (e.g., First Couple Go Left, Next Couple Go Right), the ending formation will be Facing Lines. If both couples are asked to go in the same direction (e.g., First Couple Go Left, Next Couple Go Left) the ending formation is a Promenade or Wrong Way Promenade.

*Ending formations:* Facing Lines, Promenade

*Timing:* 6

*Styling:* Use couple handholds. Dancers in each couple who are making the tighter turn serve as the pivot point and should exert slight pressure to assist as in any wheel around movement.

## **Flutterwheel / Reverse Flutterwheel**

*Starting formation:* Facing Couples

*Dance action:*

**FLUTTERWHEEL:** The right-hand dancers go in to the center and turn by the right forearm. As they move adjacent to the opposite dancer, they reach out with the free (left) hand and, taking the right hand of the opposite dancer, each continues on around to the original right hand dancer's starting position, releasing arms in the center and turning as a couple to face the couple they are working with.

**REVERSE FLUTTERWHEEL:** The same as flutterwheel except reverse the words "right" and "left".

*Ending formation:* facing couples

*Timing:* From a static square (SS), head or side ladies, 8 steps. All four ladies, 12 steps.

*Styling:* Dancers turning in the center should remember the principle of the forearm turn. The dancer being picked up can enhance the movement by anticipating the approach of the opposite dancer and step beside that person, taking normal couple handhold. If girls are on the outside, skirt work with the free hand is desirable.

*Teaching Tip:* The inactive dancers should be taught to begin moving as soon as the call is given and to join hands as soon as possible.

## **Fold / Cross Fold**

### **(a) (Named Dancers, e.g. BOYS, GIRLS, ENDS, or CENTERS) FOLD**

*Starting formation:* any two dancers with adjacent shoulders

*Dance action:* Directed dancers step forward and move in a small semi-circle to end facing toward the adjacent dancer or position. The adjacent dancer does not move unless another call is given, e.g.: Ends Fold while the Centers Trade.

*Ending formation:* If starting formation is a couple, ending formation is facing dancers. If starting formation is a wave, ending formation is a tandem.

*Timing:* 2

*Styling:* Adjacent dancer should guide/assist (ever so slightly) in the folding action.

*Calling/Teaching Tip:* Fold from an ocean wave ends in a “Z” formation.

### **(b) (Named Dancers, e.g. ENDS or CENTERS) CROSS FOLD**

*Starting formation:* General Line.

*Dance action:* The two directed dancers (who both must be either centers or ends) fold toward the farthest inactive dancer or position by walking in a semi-circle to end facing toward that same dancer or position. When the two directed dancers are facing the same direction, they pass each other and then finish the fold.

*Timing:* 4

*Calling/Teaching Tip:* Cross Fold from a Two Faced Line ends in a “Z” formation.

## **Forward And Back**

*Starting formations:* Squared Set, Circle of 8, Facing Lines, Identified Dancers

*Dance action:* Where applicable, dancers join hands with those next to them, walk forward 3 steps, pause, walk backwards 3 steps, and pause. From Lines close together, walk forward one step and pause, step backward and pause.

*Ending formation:* Same as starting formation

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

*Styling:* Each dancer steps forward three steps and pauses while bringing the free foot forward and touching it to the floor without transferring weight. Each dancer steps back three steps beginning with the free foot and pauses while touching the free foot beside the weight-bearing foot. As couples or lines meet in the center, the end dancers may touch or clap their outside hands palm to palm with fingers pointed upwards.

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

## **Grand Square**

*Starting formation:* Squared Set

*Dance action:* The designated dancers turn to face their partner. All dancers then perform a series of steps, each of which takes one beat of music. Dancers who are facing nose-to-nose take 4 steps backwards away from each other. Dancers who are facing across the square take 4 steps forward until they are nose-to-nose. During the 4<sup>th</sup> step of each group of 4 steps, dancers turn in place one quarter (90 degrees) to face another dancer either nose-to-nose or across the square. Like all the other steps, this turning step takes one beat.

During the first half of the call, dancers do four groups of 4 steps each. On step 16, they prepare to “Reverse” the action. To “Reverse”, dancers do NOT turn on Step 16. Their very next step (step 17) will be in the opposite direction as dancers start to retrace their steps. On the very last step (step 32), dancers face in as necessary to form a squared-up set.

*Ending formation:* Squared Set

*Timing:* 32

*Styling:* Men's arms in natural dance position; women may work skirts with natural swinging action. Adjacent dancers who walk forward or backward together should use a couples handhold.

*Calling Tip:* The caller may designate the number of steps to take (e.g., “Sides Face, Grand Square, 6 Steps”).

*Teaching Tip:* At all times during Grand Square, every dancer is facing another dancer either nose-to-nose or across the square. Callers MUST teach the dancers to take shorter than normal steps so they can do 4 steps on each side and NOT rush the action.

## **Half Sashay Family**

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

### **a. Half Sashay**

*Starting formation:* Couple

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

*Ending formation:* Couple

*Timing:* 4

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

### **b. Rollaway**

*Starting formations:* Couple, Infacing Circle Of 8

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

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

*Ending formations:* Couple, Infacing Circle Of 8

*Timing:* 4

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



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

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

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

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

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

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

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

*Ending formation:* Infacing Circle Of 8

*Timing:* 4

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

## **Half Tag**

*Starting formation:* a line with an even number of dancers.

*Dance Action:* Like Tag the Line except dancers stop moving forward when the original center from each side of the line meets the original end from the other side.

*Ending formation:* If started from a four person line, ending formation is Right Hand Box Circulate. If started from longer lines, ending formation is Right Hand Column.

*Timing:* 4

## **Hinge Family**

A hinge is half of a trade. Any two adjacent couples or dancers who can trade can also hinge.

### **a. Couples Hinge**

*Starting formation:* Line or Two-Faced Line.

*Dance action:* Working as a unit, each Couple does half of a Couples Trade.

*Ending formation:* Two-Faced Line at right angles to the original line.

*Timing:* 3

*Styling:* Couples use couple handhold and styling similar to Wheel and Deal.

### **b. Single Hinge**

*Starting formation:* Mini Wave.

*Dance action:* Dancers do half of a trade with each other.

*Ending formation:* Mini Wave at right angles to the original Mini Wave.

*Timing:* 2

*Styling:* Use hands up position.

## **Ladies Chain (Family)**

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

*Starting formation:* Normal Facing Couples.

*Dance action:* Ladies step forward, take right hands in a handshake grip and pull by while each Man steps to his right and turns slightly to his left. Each Man has his left hand out to receive the Lady's left hand on top of his for a Courtesy Turn. When Ladies Chain  $\frac{3}{4}$ , Ladies step forward, form a (two person) Right Hand Star and turn the star  $\frac{3}{4}$ .

*Ending formation:* Facing Couples;  $\frac{3}{4}$  Chain ending as lines of 3 (boy, girl, girl).

*Timing:* Facing Couples: 6; Squared Set: 8;  $\frac{3}{4}$  Chain: 10

*Styling:* Men must be proactive and move into the spot their Lady has just vacated in order to receive the Lady coming to them, PLUS angle their body slightly to their left in order to be ready to initiate the Courtesy Turn. Women use skirtwork for the Courtesy Turn.

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

*Starting formation:* Squared Set.

*Dance action:* Similar to Two Ladies Chain except all Four Ladies step forward and make a Right-Hand Star. They turn the star halfway to the opposite Man. All Courtesy Turn to face the center of the set.

*Ending formation:* Squared Set.

*Timing:* Regular: 8;  $\frac{3}{4}$  Chain: 10)

*Styling:* Men use the Two Ladies Chain styling. If the Ladies are wearing skirts, the star should be formed with their skirts – this leaves their left hands ready for the Courtesy Turn.

*Teaching Tip:* Teach the women how to 'count' the men. This will help them know who they are supposed to finish the call with, especially when it's  $\frac{3}{4}$ .

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

*Starting formation:* Right-Hand Two-Faced Line or Left-Hand Ocean Wave. (At Basic and Mainstream, the Ends must be Men and the Centers must be Women).

*Dance action:* Centers Trade then the Ends Courtesy Turn the centers to end up facing the couple who was in the line or wave with them.

*Ending formation:* Facing Couples

*Timing:* 8

## **Lead Right / Lead Left**

*Starting formation:* Couple

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

*Ending formation:* Couple

*Timing:* 4

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

*Teaching Tip:* The most common usage is for the call to end with directed dancers facing another couple.

## **Left-Hand Star / Right-Hand Star**

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

*Dance action:* The designated dancers form a star by stepping forward if necessary and placing the appropriate hand in the center of the formation. Dancers turn the star by walking forward around the center of the star. The distance traveled may be specified in fractions of a star full around, or until some condition is met (e.g., Men Center Left Hand Star, Pick Up Your Partner with an Arm Around, Star Promenade).

*Ending formation:* Star.

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

*Styling:* Inside hands in a Palm star. Men's outside arms in natural dance position, women's outside hands work skirt.

*Teaching Tip:* All stars move forward as soon as they are formed.

## **Ocean Wave (Family)**

Ocean wave is a formation of three or more dancers holding adjacent hands and with each dancer facing in an opposite direction to that of the adjoining dancer(s). MINI WAVE is an ocean wave consisting of two dancers. RIGHT HAND WAVE: An ocean wave with an even number of dancers is a right-hand wave if the end dancers and the dancers adjacent to them have right hands joined. LEFT HAND WAVE: An ocean wave with an even number of dancers is a left-hand wave if the end dancers and the dancers adjacent to them have left hands joined. ALAMO STYLE WAVE: Alamo style is a formation of an even number of dancers in a circle holding adjacent hands and with each dancer facing in an opposite direction to that of the adjoining dancers.

### **a. Step to a Wave**

*Starting formations:* Facing Dancers

*Dance action:* Dancers 1/2 Pass Thru (i.e. walk forward a small step and make a mini-wave).

*Ending formation:* right-hand mini wave

*Timing:* 1

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

*Calling Tip:* Usually called from facing couples ending in a right-hand ocean wave.

### **b. Wave Balance**

*Starting formations:* Mini-Wave, Ocean Wave

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

*Ending formation:* same as starting formation

*Timing:* 4

*Styling:* Hands should never come behind the shoulders. Step forward touch, step back touch. Or, as a pleasing variation, use a two-step (step, close, step, hold) forward and a two-step (step, close, step, hold) back. Hands may be used to resist forward motion to prevent stepping through too far.

## **Pass the Ocean**

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

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

*Ending formation:* Right-Hand Ocean Wave

*Timing:* 4

*Styling:* The Pass Thru portion of the call uses the same styling as Pass Thru. The Step to a Wave portion of the call uses ocean wave styling.

## **Pass Thru**

*Starting formation:* Facing Dancers

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

*Ending formation:* Back-To-Back Dancers

*Timing:* 2

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

*Calling/Teaching Tip:* Pass Thru is proper from a Right-Hand Mini-Wave because of the Ocean Wave Rule. It is the same as Step Thru. Pass Thru is improper from a Left-Hand Mini-Wave because of the left shoulder pass. Use Step Thru instead.

## **Pass to the Center**

*Starting formation:* Eight Chain Thru, Parallel Waves.

*Dance action:* All dancers Pass Thru and the dancers now on the outside do a Partner Trade.

*Ending formation:* Double Pass Thru

*Timing:* Dancers facing in: 2. Dancers facing out: 6.

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

*Calling Tip:* Usually the caller will give the new centers their next call immediately so that the outsides have time to finish their trade.

## **Promenade (Family)**

A promenade is a dance around the set by some or all dancers. The active dancers may go as individuals or as couples. They may go in the normal promenade direction (counterclockwise) or as a Wrong Way Promenade (clockwise). They may travel all the way around the set or a distance directed by the caller. They may travel inside or outside the set, as directed.

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

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

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

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

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

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

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

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

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

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

*Styling:* Men's hands palm up, right forearm over the lady's left forearm. Lady's hands resting palm down on the man's hands. When there are active dancers promenading around the outside of the set, the inactive dancers should take a step toward the center of the set to assist the active dancers in their trip around the outside.

*Teaching Tip:* At the end of a Right & Left Grand or after an Allemande Left, it's easy enough to direct the new dancers to "Meet your partner with a right hand, join and hold on with your right hands, girls turn back, join your lefts beneath the rights and Promenade".

### **b. Single File Promenade**

*Starting formations:* In-facing Circle Of 8, Squared Set, Columns

*Dance action:* Dancers move forward in single file (counterclockwise or clockwise, inside or outside the square, as directed).

*Ending formation:* determined by the next call

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

*Styling:* In Single File Promenade man's arms are held in natural dance position; woman's hands on skirt, working with the natural swinging motion. When there are active dancers promenading around the outside of the set, the inactive dancers should take a step toward the center of the set to assist the active dancers in their trip around the outside. After all active dancers have passed by, the inactives step backward to return to place.

*Teaching Tip:* Inactive dancers who step toward the center should watch the dancers promenading around behind the opposite couple to know when to step back so as to not step on the toes of the ones behind them.

### **c. Wrong Way Promenade**

Like promenade, except the couples promenade clockwise.

### **d. Star Promenade**

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

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

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

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

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

### **Recycle (from a wave only)**

*Starting formation:* Ocean Wave only.

*Dance Action:* The ends of the wave Cross Fold as the centers Fold in behind the ends and follow them around, then face in to end as two facing couples.

*Ending formation:* Facing Couples.

*Timing:* 4

*Styling:* Arms in natural dance position, hands ready to adjust for next call.

*Teaching Tip:* The Ends' part of the call feels like Wheel & Deal. The Centers' part feels like "Centers Run, then same dancers Fold". Recycle should never be taught as "Centers U-Turn Back then all Wheel & Deal".

## **Right and Left Grand (Family)**

### **a. Right and Left Grand**

*Starting formations:* Right and Left Grand Circle or any formation in which dancers may conveniently turn up to 90 degrees so the men face promenade direction (counterclockwise) and women face wrong way promenade direction (clockwise).

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

*Ending formation:* Right and Left Grand Circle

*Timing:* 10

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

### **b. Weave the Ring**

*Starting formation:* Right and Left Grand Circle

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

*Ending formation:* Right and Left Grand Circle

*Timing:* 10

*Styling:* Women work their skirt with both hands as they move around the square. Men hold hands in natural dance position. Dancers lead with their right shoulder as they pass the dancer on the right, then with the left shoulder as they pass the dancer on the left. Brief eye contact should be made as they meet each dancer. Attention should be paid to keeping the circle a reasonable size (i.e., not too large).

*Teaching Tip:* Do a Right and Left Grand without hands, weaving in and out by each other.

### **c. Wrong Way Grand**

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

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

*Ending formation:* Right and Left Grand Circle

*Timing:* 10

*Styling:* Same as for Right and Left Grand

*Teaching Tip:* Set it up and tell them to do a Right and Left Grand in this direction.

## **Right and Left Thru**

*Starting formation:* Facing Couples. At Basic and Mainstream, Right and Left Thru is restricted to a man turning a woman.

*Dance action:* Step forward, join Right hands with the dancer in front and Pull By; Courtesy Turn. The Ocean Wave Rule applies to this call.

*Ending formation:* Facing Couples

*Timing:* SS, 8: Box or Ocean Wave, 6

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

## **Run / Cross Run**

### **a. (Named Dancers) Run**

*Starting formation:* any two-dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer.

*Dance action:* The directed (active) dancer moves forward in a semi-circle (180°) around an adjacent (inactive) dancer to end in the adjacent dancer's starting position. Meanwhile, the inactive dancer, who may be facing in any direction, adjusts by stepping (without changing facing direction) into the vacated starting position of the active dancer. The active dancer doing the run has reversed his/her original facing direction. If the direction to Run is not specified (right or left) and if the active dancer has an inactive dancer on each side, then centers Run around ends and ends Run around centers. Runs from an alamo circle are to the right unless otherwise directed.

*Ending formation:* Various, depending on starting formation. The two dancers will have exchanged places.

*Timing:* 4

*Styling:* Hands should blend into the handhold required for the ending formation.

*Calling Tip:* Usually called from an Ocean Wave, Two-Faced Line, or Line as Boys Run, Girls Run, Ends Run or Centers Run.

### **b. (Named Dancers) Cross Run**

*Starting formation:* line, two-faced line, or wave.

*Dance action:* Each of the two directed (active) dancers, who must both be either centers or ends, Run into the spot vacated by the farthest inactive dancer. If the inactive dancers are centers, they sidestep to become ends; if they are ends, they sidestep to become centers. When the active dancers are both facing the same direction, they move forward in a semi-circle, pass each other and then Run into the vacated spot on the far side.

*Timing:* 6

## **Scoot Back**

*Starting formation:* Box Circulate or Quarter Tag.

*Dance Action:* From Box Circulate formation, dancers facing in step straight forward to join adjacent forearms, turn half (180°) and step forward to end in the position vacated by the dancer who was facing out. Meanwhile, each dancer facing out Runs into the position vacated by the dancer who is doing the forearm turn. When done from right hand boxes, Trailers turn by the right and Leaders run right. When done from left hand boxes, Trailers turn by the left and Leaders run left.

From Quarter Tag formation, each dancer does the Trailers part, i.e. step ahead, forearm turn half (180°) and step straight forward.

*Ending formation:* If started from a Box Circulate, ending formation is Box Circulate. If started from Quarter Tag, ending formation is 3/4 Tag.

*Timing:* 6

*Styling:* Similar to Turn Thru and Run.

*Teaching Tip:* The Trailers part is like Extend, Trade, Extend.

## **See Saw**

*Starting formation:* Right and Left Grand Circle

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

*Ending formation:* Right and Left Grand Circle

*Timing:* 8

*Styling:* Similar to Walk Around the Corner.

*Teaching Tip:* Dancers can pretend they have Velcro on their left shoulder.

## **Separate**

*Starting formation:* Couple.

*Dance action:* Designated or Active dancers turn back-to-back with each other and proceed forward around the outside of the square. If an additional call is not given, they stop when they meet another dancer. Otherwise the distance traveled and ending formation is determined by the next call.

*Ending formation:* Facing dancers, or as determined by the next call.

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

*Styling:* Inactive dancers move into the center to get out of the way of the actives. Men's arms in natural dance position; woman's skirt work optional.

*Teaching Tips:* Give dancers practice to identify/know where the lone call Separate actually ends. It's the building block for the addition of calls to follow. Inactive dancers must be aware of where the actives are so they won't step on their feet as they dance around them.

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

*Starting formation:* after a Separate

*Dance action:* Active dancers walk around the outside of the square passing the designated number of inactive dancers. The inactives act as goalposts (and do not change their facing direction) but they counterdance as necessary, stepping forward to allow room for the actives and then moving back into place.

After the actives walk around their last inactive dancer, they either squeeze in between the inactive dancers (who move apart to make room) to become centers of a general line or they stop to become ends of a general line.

*Ending formation:* General Lines..

*Timing:* Around 1 to a Line: 4; Around 2 to a Line: 6

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

*Starting formation:* after a Separate

*Dance action:* This call starts the same as case (a), above. After the actives walk around their last inactive dancer, they will either squeeze in between and through the inactive dancers (who move apart and back



together to make room) to come into the center of the set, or they will continue walking in a semi-circle around their last inactive dancer to end in the center of the set.

Once the actives enter the center of the set, they are ready to take the next call.

*Ending formation:*

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

*Timing:* Separate Around 1 and come into the middle 6; Separate Around 2 and come into the middle: 8

*Calling Tip:* “Come Into the Middle” is often phrased as “Come Into the Middle With A \_\_\_” so that the second call is quickly and easily identified by the designated dancers.

## **Shoot the Star / Shoot the Star Full Around**

*Starting formations:* Thar in motion, Wrong Way Thar in motion

*Dance action:* The handholds forming the center star are released as each center dancer and the adjacent outside dancer Arm Turn 1/2 and Step Thru. If Full Around is directed, the Arm Turn is a full turn (360 degrees).

*Ending formation:* Right and Left Grand Circle

*Timing:* 4; full around: 6

*Styling:* The forearm position is used for shooting the star. Outside hands free.

## **Slide Thru**

*Starting formation:* Facing Dancers

*Dance action:* Pass Thru. Men Face Right 1/4 turn (90 degrees). Women Face Left 1/4 turn (90 degrees).

*Ending formation:* Couple if a man and woman Slide Thru. Same sex Slide Thru – Mini Wave.

*Timing:* SS 6, Box 4

*Styling:* Arms in natural dance position, skirt work for women is optional. Hands should be rejoined as a Couple for the next call.

*Calling/Teaching Tip:* Just as the dancers approach each other, they begin their turning motion. The Lady slightly turns her back and the Man slightly turns his front side as they pass. The turning motion/action of each sex is exactly the same as Star Thru no matter who you are facing at the start of the call.

## **Slip the Clutch**

*Starting formation:* Thar or Wrong Way Thar.

*Dance Action:* Dancers in the center of the thar stop and, while retaining the star, release arm holds with the dancers beside them. Everyone then moves forward within the circle in which he was traveling while in the thar.

*Ending formation:* Dependent on next call.

*Timing:* 2

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

## **Spin Chain Thru**

*Starting formation:* Parallel Waves.

*Dance Action:* Each End and the adjacent Center dancer turn one half (180 degrees). The new Centers of each wave turn three quarters (270 degrees) to form a new ocean wave across the center of the set. The Very Centers now trade (180 degrees) to reform the center wave. The two outside pairs of dancers of this center wave now turn three quarters (270 degrees) to join the waiting ends to again form parallel ocean waves. The Facing Couples Rule applies.

*Ending formation:* Parallel Waves.

*Timing:* 16

*Styling:* Ocean Wave styling. The new End dancers should have hands in "Ready Dancing Position" to join in the finishing Wave.

*Calling Tip:* A good flowing combination is to have the Ends Circulate Twice while the centers are working.

*Teaching Tip:* Teach the Spin Concept action like in Spin The Top, i.e.: End and adjacent center turn one half (180 degrees) and new centers turn or cast three quarters (270 degrees).

## **Spin the Top**

*Starting formation:* Ocean Wave

*Dance action:* End and adjacent center Turn 1/2. New Centers Turn 3/4 while the Ends move forward in a quarter circle around the centers to meet the same dancer they started with while ending as Ends of the final Ocean Wave. The Facing Couple Rule applies.

*Ending formation:* Ocean Wave perpendicular to starting formation

*Timing:* 8

*Styling:* While executing the call and at the completion of the call use Ocean Wave hand holds with elbows kept in close. By applying ever so slight pressure to assist the opposite dancer these arm turns should be smooth and effortless as in a weaving motion along the line.

*Teaching Tip:* As in Cast Off 3/4, have the centers, who are doing the Cast, keep their inactive hand down until the completion of the call. If their inactive hand comes up prematurely, it could cause a tendency to stop too soon instead of finishing their 3/4 turn. Remind dancers that they will end up with the same dancer they started with and with the same hand touching.

## **Split Two**

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

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

*Ending formation:* Active dancers have their backs to the dancers they split. Inactive dancers end where they started.

*Timing:* 2

*Calling Tip:* The next call should be given quickly so it can be danced easily and with good timing and flow by the designated dancers.

## **Square Thru / Left Square Thru**

*Starting formation:* Facing Couples.

*Ending formation:* Couples back-to-back.

*Timing:* From Squared Set, 4 people full: 10 steps; three quarters, 8; one half, 6; one quarter, 4

From Box: 4 people full: 8 steps; three quarters, 6; one half, 4; one quarter, 2.

*Styling:* Styling should be similar to that in Right and Left Grand. Corners should be rounded off rather than pulling through and doing a square military turn.

*Teaching Tip:* Dancers must release hands as they pass each other. Consider using a same-sex arrangement the very first time this call is taught. This can completely eliminate the problem of dancers wanting to do a Courtesy Turn after the second hand (as in Right and Left Thru).

#### **a. Square Thru (1,2,3,4)**

*Dance action:* Facing dancers join right hands and pull by. Turn in one quarter (90°), join left hands and pull by. (A half Square Thru has been completed.) Turn in one quarter (90°) and join right hands with facing dancer and pull by. (A three quarter Square Thru has been completed.) Turn in one quarter (90°), join left hands and pull by, but do not turn. (A full Square Thru has been completed.)

Variations of Square Thru may be specified by fractions or by the number of hands, e.g. Square Thru 3/4 is the same as Square Thru three hands, etc.

#### **b. Left Square Thru (1,2,3,4)**

*Dance action:* Similar to Square Thru except that it is started with the left hand and hands are alternated accordingly. When a Left Square Thru is required, "Left Square Thru" must be directed.

### **Star Thru**

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

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

*Ending formation:* Couple

*Timing:* 4

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

*Teaching Tip:* It is the man's responsibility to reach for the proper hand.

### **Sweep a Quarter**

*Starting formation:* Facing Couples in a circling movement (right or left).

*Dance action:* Dancers continue the circling movement one quarter (90°) in the direction of their body flow.

*Ending formation:* Facing Couples

*Timing:* Two couples, 2; All 4 couples, 4

*Styling:* All dancers use couple handholds. Couples working together should smoothly disengage previous handhold and blend into the sweeping basic.

### **Swing**

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

*Dance action:* Dancers step forward and slightly to their left, use a ballroom hold, and rotate clockwise as a unit for four or more beats of music. As dancers end the swing, the woman continues turning to her right (unrolling

along the man's right arm) until she is facing the same direction as the man. The Ocean Wave Rule applies to this call.

*Ending formation:* Normal Couple, usually facing into the set, or facing appropriately for the next call (such as Promenade).

*Timing:* Variable, at least 4.

*Styling:* Men: left arm bent at the elbow, palm slightly up, right hand on lady's back slightly above the waist. Posture should be erect. Ladies: right hand palm down on man's left hand, left hand on man's right shoulder, arm resting on man's right arm.

The footwork for a Walking Swing is short dancing steps clockwise around the central pivot point between the two dancers. A more physical swing exists called a Buzz Step Swing. It is achieved by moving the right foot forward in a small clockwise circle around the pivot point between the two dancers while the left foot pushes, as a scooter motion. The right foot is always in front of the left.

If the next call is Promenade, some dancers may wish to add a twirl to move the woman into position at the end of the swing. The man needs be courteous to those that wish not to swing or twirl.

*Teaching Tip:* The basic dance hold can usually be achieved by asking the dancers to hold each other in a ballroom dance position as if they were getting ready to do a formal waltz but slightly offset with each other. Explain to the dancers they must work as a unit. The center of the swing action must be balanced between the two dancers. If one dancer moves towards the other or pulls the other back, the balance will be off. Perfect balance between the pair has each dancer leaning slightly back with equal resistance.

## **Swing Thru / Left Swing Thru**

*Starting formation:* Ocean Wave or Alamo.

*Ending formation:* same as starting formation.

*Styling:* All hands are joined in hands-up position, elbows in close. Exert slight pressure to assist opposite dancer in turning. Arcing turns should be utilized rather than pull by type of movements and should flow effortlessly from one turn to the other so that you are in a sense, "weaving" along the line.

*Timing:* 6 steps from point of contact

### **a. Swing Thru**

*Dance action:* Those who can, turn by the right one half (180°), then those who can, turn by the left one half (180°). If "right" is not specified preceding the command to Swing Thru, it is a right Swing Thru. The Facing Couples Rule applies to this call.

### **b. Alamo Swing Thru**

*Dance action:* Everyone turns half by the right, then everyone turns half by the left. When Left Swing Thru is directed from an alamo formation, everyone turns half by the left, then everyone turns half by the right.

### **c. Left Swing Thru**

*Dance action:* Those who can, turn by the left one half (180°), then those who can, turn by the right one half (180°). If Left Swing Thru is required, it must be specifically directed "Left Swing Thru". The Facing Couples Rule applies to this call.

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

*Starting formation:* a line with an even number of dancers.

*Dance Action:* Each dancer turns to face the center of each line. Dancers walk forward passing right shoulders with oncoming dancers until they have walked past all of the dancers from the other half of the line. The call may be followed by any one of the directions In, Out, Right or Left. When this happens, dancers turn in place one quarter (90°) in the direction indicated.

*Ending formation:* When starting from a line of four dancers, ending formation is Completed Double Pass Thru.

*Timing:* 6

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

*Teaching Tip:* Make sure you face the center of the entire line before you start moving forward.

## **Thar (Family)**

### **a. Allemande Thar**

*Starting formation:* Right and Left Grand Circle.

*Dance action:* An Allemande Thar star is a formation and may be formed at the end of any left arm turn by the center dancers (or those directed) forming a right hand box star and backing up. Each outside dancer holds the left forearm of a center dancer and dances forward.

*Ending formation:* Allemande Thar star

*Timing:* Dependent on the distance of the arm turn.

*Styling:* If all centers are men, their right hands will form a packsaddle/box star where each man takes the wrist of the man in front of him. If any women are in the center, all centers will simply touch hands in the center star. The dancers forming the star must remember to allow those on the outside to set the pace, since they have to travel a much further distance. If the centers move too fast, the result is that those on the outside will have to run to maintain the pace. As in any star, the ladies, while on the outside, may elect to hold their skirts. The men should NOT grip or squeeze the wrist of the one in front of them and they should not pump the arms up and down.

*Calling Tips:* One common usage is Walk Around the Corner, Do Paso, Men wheel into an Allemande Thar.

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

The caller can direct FORWARD (everyone progressing in normal Right And Left Grand direction) or BACK or BACKWARD (everyone going the opposite direction from a normal Right And Left Grand) any number of hands. For example, "Shoot the Star Full Turn, Go Backward 3, Right, Left, Right, Men swing in make a Wrong Way Thar".

### **b. Allemande Left to an Allemande Thar**

*Starting formation:* Anywhere an Allemande Left is proper.

*Dance action:* All do an allemande left, blending into a right and left grand circle. All right pull by and left arm turn 1/2 the next to an ALLEMANDE THAR (men will be the centers).

*Calling Tips:* To avoid confusion with the call "ALLEMANDE THAR" or "MAKE A THAR", the caller almost always says words like "Allemande Left to an Allemande Thar, go forward 2, men swing in with a backup star" or "Allemande Left, go Allemande Thar, with a right and left and the 4 men star".

*Timing:* From Allemande Left to point of backup star: 12

### **c. Wrong Way Thar**

*Dance action:* A wrong way thar may be formed at the end of any right arm turn by the center dancers (or those directed) forming a left hand box star and backing up. Outside dancers hold the right forearm of a center dancer and dance forward.

*Timing:* Dependent on the distance of the arm turn.

*Styling:* Same as Allemande Thar.

## **Touch 1/4**

*Starting formation:* Facing Dancers.

*Dance action:* Facing dancers step forward and touch right palms and without stopping, turn 1/4 (90 degrees) by the right.

*Ending formation:* Mini-Wave

*Timing:* 2

*Styling:* Use normal hands-up, palm-to-palm position, with hands about shoulder level.

*Teaching Tip:* Make sure the dancers have the right hand available and that their body flow is either to the left or straight ahead.

## **Trade (Family)**

*Starting formation:* Any wave, line or column.

*Dance action:* GENERAL RULE: Any two directed dancers exchange places by walking forward in a semi-circle ending in the other dancer's starting position. Each trading dancer has reversed his original facing direction. If the trading dancers start while facing in the same direction, they pass right shoulders when they meet per the Passing Rule.

(a) BOYS TRADE, GIRLS TRADE, ENDS TRADE, CENTERS TRADE (etc.): Directed dancers (boys, girls, ends or centers) exchange places, changing facing directions using the general rule.

(b) COUPLES TRADE: Starting formation - line or two-faced line. Working as a unit, each couple exchanges places with the other couple in the same line. Couples, as a unit, follow the Passing Rule as defined for individual dancers.

(c) PARTNER TRADE: Starting formation - couple, mini wave. Two dancers exchange places with each other.

*Ending formation:* Various, depending on starting formation.

*Timing:* Partner Trade, 4; From Ocean Wave: Centers, 4; Ends, 4; From two-faced lines: Couples, 6

*Styling:* Any two adjacent opposite facing dancers use normal hands up position for turning as in swing thru type movements. Girls trading (i.e. from end of line) will use normal skirt work. Couples trade use normal couple handhold and styling similar to Wheel and Deal. When doing a partner trade, use inside hands to exert slight pressure to assist each other in trading.

## **Trade By**

*Starting formation:* Any formation in which two couples are facing each other and the other two couples are facing out.

*Dance action:* Couples facing out do a Partner Trade while the Facing Couples do a Pass Thru.

*Ending formation:* Various, depending on starting formation.

*Timing:* 4

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

*Calling Tip:* The most common usage of Trade By starts in a Trade By formation and ends in an Eight Chain Thru formation.

*Teaching Tip:* Make sure the dancers always touch hands so they know where their partner is. To do a trade by, each dancer circulates forward one spot (like a Column Circulate).

## **Turn Back (Family)**

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

### **a. U-Turn Back**

*Starting formation:* Individual dancer

*Dance action:* The dancer does an individual about-face turn (180 degrees) in place, turning toward partner unless the body flow dictates otherwise. If alone (i.e., no partner), the dancer turns toward the center of the set. If the solo dancer is facing directly toward or away from the center of the set, the turn may be in either direction.

*Ending formation:* Individual dancer

*Timing:* 2

*Styling:* Isolated dancer: Arms in natural dance position. Adjacent dancers connected with a handhold: Release the handhold, perform the dance action, and reconnect with the appropriate handhold (couple or mini-wave).

### **b. Backtrack**

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

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

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

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

Everyone designated: Single File Promenade

*Timing:* 2

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

## **Turn Thru**

*Starting formation:* Facing Dancers

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

*Ending formation:* Back-To-Back Dancers

*Timing:* 4 steps from point of contact.

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

## **Veer Left / Veer Right**

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

*Dance action:* From Facing Couples, each couple works as a unit and moves to the left (or right, as directed) and forward. From a Two-Faced Line, each couple works as a unit and moves diagonally forward and inward.

*Ending formation:* From Facing Couples, ending formation is Two-Faced Line. From Two-Faced Line, ending formation is Couples Back-To-Back.

*Timing:* 2

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

*Calling Tip:* From a Two-Faced Line, the veering direction must be toward the center of the line.

## Walk Around the Corner

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

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

*Ending formation:* Right and Left Grand Circle

*Timing:* 8

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

*Teaching Tip:* Dancers can pretend they have Velcro on their right shoulder.

## Walk And Dodge

*Starting formation:* Box Circulate, Facing Couples

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

*Ending formation:* Couple back to back if started from Box Circulate. Box Circulate, if started from Facing Couples.

*Timing:* 4

*Styling:* Arms in natural dance position moving from a wave handhold to a couple hand hold and vice versa assuming appropriate hand position for the next call.

*Calling Tip:* Be careful when using this call as some calls don't flow well or feel good after a Walk and Dodge (e.g., "Walk and Dodge, Bend the Line" or "Walk and Dodge, Wheel and Deal" are not good body flow for half of the dancers).

## Wheel And Deal

### **a. Wheel and Deal (from lines of four)**

*Starting formation:* line of four dancers facing the same direction.

*Dance action:* The left-hand couple takes a small step forward. The couples wheel 180° toward the center of the line with the center dancers of the line acting as the pivot point about which a couple turns. The couple that started on the right half of the line wheels in front of the other couple.

*Ending formation:* Tandem couples. Both couples end facing the same direction with the original right hand couple in front of the original left hand couple.

*Timing:* 4

*Styling:* Use couple handholds. The center dancers are the pivot point and should exert slight pressure to assist in the wheel around movement. Forearms should be adjacent to each other to assist in the wheeling action.

*Teaching Tip:* Always go toward the other couple, never away from them.

### **b. Wheel and Deal (from two-faced lines)**

*Starting formation:* Two-faced line.

*Dance action:* Each couple steps slightly ahead. Each couple then wheels (180°) toward the center of the line with the center dancer of each couple acting as the pivot point about which the couples turn.



*Ending formation:* Facing Couples.

*Timing:* 4

*Styling:* Use couple handholds.

*Teaching Tip:* Always go toward the other couple, never away from them.

## **Wheel Around**

*Starting formation:* Couple.

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

*Ending formation:* Couple

*Timing:* 4

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

*Calling Tip:* Wheel Around can be easier and more successful for the dancers if the preceding call produces appropriate body flow.

*Teaching Tip:* Wheel Around is like a Courtesy Turn without using the Courtesy Turn handhold.

## **Zoom**

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

*Starting formations:* A Tandem and a center point to work away from.

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

*Ending formation:* Same as starting formation

*Timing:* 4

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

*Calling Tip:* The two most common starting formations are Tandem Couples and Box Circulate.

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