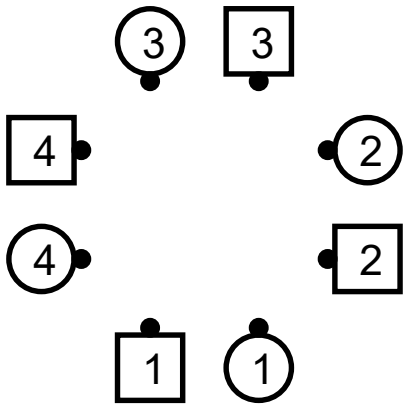
CALLERLAB

MAINSTREAM DANCE PROGRAM DEFINITIONS



Squared Set

Revised March 29, 2026

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General Information

Introduction

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

History

The Mainstream Dance Program is historically closely interrelated to the Basic Dance Program. The Basic Program was established in 1969 with 50 calls, as a result of codifying the Modern Western Square Dance movement following the work done by the Sets in Order American Square Dance Society in 1969. It was expanded in 1971 by publishing the Extended Basic program with an additional 25 calls, which laid the ground work for what would become Mainstream.

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

Two other committees, the Timing Committee and the Styling Committee, developed standards and guidelines for their aspects of Basic and Mainstream dancing. Once the definitions, styling, and timing were complete, the results were combined and published as the *CALLERLAB Basic & Mainstream Definitions*. In 1983 the Basic Dance Program list included the first 48 calls, and the Mainstream Dance Program list contained 20 more calls.

In 1994 these definitions were made available on the Internet, which further encouraged dissemination, standardization, and discussion. By 1995 it became clear that the current definitions were not of sufficient detail and precision to decide some of the finer points of modern calling. In some cases, the definitions were confusing, poorly worded, or ambiguous. Using the existing definitions as a starting point, and considering numerous comments, suggestions, and complaints, a complete rewrite was undertaken starting in 1999. In 2016, the Mainstream Committee voted to divide the Basic and Mainstream lists and number them separately. This was followed by a vote in 2017 to publish the two lists separately. At that time the Basic Program contained 48 calls and Mainstream Program contained 19 calls. Both programs were overseen by the Mainstream Committee.

In 2025 the CALLERLAB members voted to approve The Proposal. As a result, the Mainstream Committee selected 50 calls or call families to be used in the new Mainstream Program. This new program replaces the previous Basic, Mainstream, and SSD Programs. This document contains the definitions of those 50 calls plus additional information about Standardization, Proper versus Improper, Conventions and Rules, Ways of Naming Dancers, Descriptive Terminology, Timing, and Styling.

Scope

These definitions describe what is called, and danced, as part of the CALLERLAB Mainstream Dance Program, including current updates of definitions. They attempt to define what is clear, what is confusing, and what is considered marginal usage. Each call in the Mainstream dance program is described in a way that covers all the common and most of the less frequently used applications. Finally, these definitions do not attempt to document historical usages that today's dancers are not expected to be taught.

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

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

Approach

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

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

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

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

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

CALLERLAB Reference Documents

These definitions are neither a new dancer manual nor a new caller manual, nor are they written to allow an isolated group who has never square danced to acquire this skill easily. The definition of a call may not be the best way to teach a call. By the same token, the words used to best teach a call, or quickly remember a call, are not necessarily a good, precise, or complete definition. For more detail about teaching refer to the Online Teaching Resource at teaching.callerlab.org or to the *(New) Mainstream Playbook*.

The Definitions Committee has created a separate document called *Additional Details for Square Dance Definitions*. It contains information relevant to all the CALLERLAB square dance programs. Because dancers should learn the appropriate styling while learning the Mainstream Program, the Styling section of the *Additional Details* is included at the end of this document for easy reference.

The timing and styling information is based on documents developed by the former Timing and Styling Committees. A separate document is available that summarizes the timing information for easy reference. Look for *Mainstream Timing*. Also, more information about how to use the timing numbers when calling and when creating singing call figures is contained in the *Additional Details* document.

Each of the definitions includes information about starting formations and ending formations. Diagrams of these formations can be found in both the *Formation Pictograms* document and the *Additional Details* document.

The reader who is interested in how the various calls are most often used is referred to the *Mainstream Standard Application* booklet developed by the Choreographic Applications Committee.

In an attempt to be precise and complete and to settle certain discussions and debates over the finer points of unusual and infrequent call applications, these definitions occasionally delve into more detail and explanation. Most of this detail has been relegated to the comment section of each call's definition. In turn, the comment section will occasionally refer the reader to more information in a particular section of the *Additional Details*.

Check the CALLERLAB website for translations of this document into other languages.

Standardization

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

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

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

Proper versus Improper

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

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

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

Conventions and Rules

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

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

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

Passing Rule

If the definition of a call has two dancers on the same path and requires them to walk past each other, they should pass right shoulders (unless otherwise specified) and continue. The mirror image version of a call has dancers pass left shoulders and continue (for example, 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 there are now two dancers side-by-side in a formation that expected one dancer), the adjustment is sideways, towards the outside of the group in which they were working. Callers will sometimes refer to this situation as a "crash."

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

Example of the Same Position Rule:

before after

Circulate 1 1/2

Facing Couples Rule

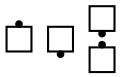
A few specific calls that are defined to start from an Ocean Wave are also proper starting from Facing Couples. Examples include Swing Thru and Spin the Top. In these cases, the dancers first step into a momentary Right-Hand Ocean Wave and complete the call.

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

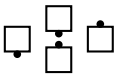
If the Facing Couples Rule is applicable, the call's definition in this document will have a comment to that effect. If there is no such comment, then the Facing Couples Rule may not be used.

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

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



Swing Thru



Swing Thru

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

Ocean Wave Rule

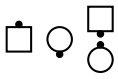
Some calls that are defined to start from Facing Couples are also proper starting from a Right-Hand Ocean Wave. Examples include Right and Left Thru and Square Thru. In these cases, the dancers have already stepped forward toward the facing dancer and are ready to complete the remaining action of the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

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

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

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

While unusual, it is also proper to call Right and Left Thru from a starting formation that has both a Mini-Wave and Facing Dancers such as shown at the right.



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

The Ocean Wave Rule also applies to calls that normally start from Facing Couples when the dancers are in a Left-Hand Ocean Wave. In these cases, the caller must direct a left-hand call (for example, "Left Square Thru"). See "*Additional Details*: Commands: Modifiers."

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

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

Squared Set Convention

Calls that are defined as starting from Facing Dancers or Facing Couples are also proper starting from a Squared Set. The caller must identify which pair of Couples is active (for example, "Heads" or "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 (for example, "Heads Square Thru 4", "Heads Star Thru", "Heads Touch a Quarter").

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

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

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

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

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

Circle Rule

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

From a Squared Set: "Join Hands, Circle Left; Heads Up to the Middle and Back; Heads Square Thru 4."

From a Squared Set: "Heads Half Sashay; All Circle Left; Four Boys Spin the Top." (After the Heads Half Sashay the Circle will be BBGGBBGG. For Four Boys Spin the Top the four Boys begin by stepping forward to make a Wave in the Center while the Girls form Couples perpendicular to that Wave.)

Ways of Naming Dancers

There are several ways to identify dancers in a square. (For more details, see "*Additional Details*: Commands: Identifiers (Naming Dancers).")

Partner and Corner

Command examples:
Face Your Partner; Dosado
Face Your Corner; Allemande Left
Circle Left; Swing Your Partner
Four Ladies Promenade Inside; Swing Your Partner

Description: In a Squared Set, 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 pairings that exist when the square first forms are sometimes referred to as "Original" Partners and Corners.

During dancing the terms "Partner" and "Corner" are used to refer to specific temporary pairings. Sometimes the terms "Current Partner" and "Current Corner" are used to help clarify the situation.

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

In a Static Square the two dancers standing on each side of the square are a Couple, so they are Partners with each other (no matter what gender combinations are present in each Couple).

From an Infacing Circle of 8 of alternating men and women, each Man's Partner is the next dancer counter-clockwise around the circle from him and his Corner is clockwise around the circle. For each Woman, her Partner is the next dancer clockwise around the circle and her Corner is counter-clockwise.

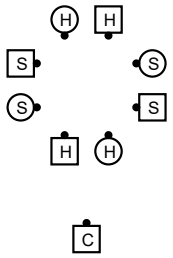
Partners and Corners may change throughout the dance, especially during the singing call. Each Allemande Left, Swing, or Promenade establishes a new (Current) Partner. Your Original Partner remains the dancer with whom you initially joined the square.

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

For the purposes of resolving the square (that is, getting dancers back to their original partners and corners) it may be useful for callers to consider Corners when in Normal Facing Lines or Normal Eight Chain Thru formations. The Man's Corner is the next Woman clockwise around the square. If "Allemande Left, Promenade" is called, the next Woman counter-clockwise from him would become his Partner. Likewise, the Woman's Corner is the next Man counter-clockwise from her and if "Allemande Left, Promenade" is called the next Man clockwise from her would become her Partner.

Heads and Sides

Command examples:
Heads Right and Left Thru
Head Ladies Chain
Sides Wheel Around
Sides Trade
Original Heads
Those in the Head Position



C = Caller, H = Heads, S = 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.

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

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

In a Static Square, when a mixture of Heads and Sides occupies the Heads position, the caller should explicitly designate "Head Boy and the Girl with you" or "Those in the Head Position" because simply saying "Heads" could mean either of these. Similarly, for "Sides."

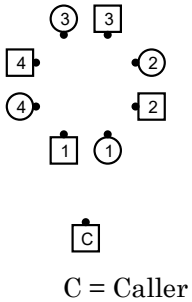
When a Head Man is promenading with a Side Woman, the term "Heads" means "Head Boy and the Girl with you" (for example, "Heads Wheel Around"). Similarly, for "Sides."

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

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

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

Command examples:
Couples 1 and 3 make a Right-Hand Star
1 and 3 Lead Out to the Right
Couple 1 Split Couple 3, Round one to a line



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

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

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

Comments: The phrases "Couples 1 and 3" and "1 and 3" mean the same thing as "Heads" and "Couples 2 and 4" means the same thing as "Sides." See "Heads and Sides" (above).

Modern choreography has moved away from using couple numbers to identify dancers.

Boys and Girls

Command examples:
Boys Run
Girls Trade
Men Circulate; Ladies Trade
Four Gents lead, Reverse Flutterwheel
All Four Ladies Chain;

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

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

The dancers in Couple #1 may be referred to as the #1 Boy and the #1 Girl (likewise for the dancers in Couples #2, #3, and #4). Dancers retain these designations as established when they first squared up.

Because the words "Gents" and "Men" sound very similar to the word "Ends", some callers use them only when the dancers are on Squared Set spots or in a circular formation. Also, the words "Men" and "Women" sound similar. In order to avoid confusion, some callers primarily use the terms "Boys" and "Girls."

In modern teaching, choreography, and patter, most calls are defined without reference to gender. The references to gender are mostly used to designate four active dancers.

Centers and Ends

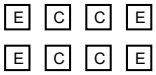
Command examples:

Each Side, Centers Trade
On Your Own Side, Centers Trade
Centers of Each Side, Pass Thru
Center Four, Box Circulate
Ends Fold

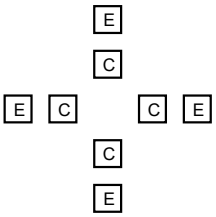
Description: Dancers near the center of the square (or formation) are called Centers. Dancers on the outside of the square (or formation) are called Ends. The identification of Centers or Ends is independent of facing direction. Diagrams showing Centers ("C") and Ends ("E") of some common formations:

1×4 Formation: "Centers" or "Ends"

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



2×4 Formation: "Centers" or "Ends"

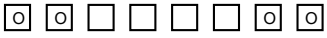


General Star or Thar "Centers" or "Ends"

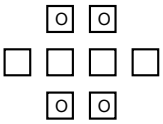
The caller should use "Each Side, Centers" or "Center Four" in order to avoid the ambiguity present with the term "Centers" from a 1×8 Formation.

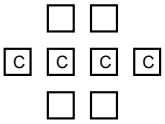
The following are encountered less frequently, or are referred to in the definitions:

1×8 Formation: "Each Side, Centers" or "Each Side, Ends"

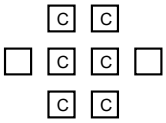


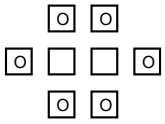
1×8 Formation: "Center Four" "Outside Four"



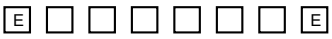


General Tag formation: "Outside Four" "Center Four" or "Centers"





General Tag formation: "Center 6" "Outside 6"



1×8 Formation: "Very Centers" "Very Ends"

Leaders and Trailers

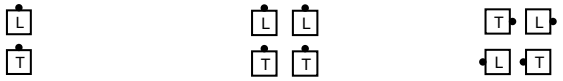
An understanding of Leaders and Trailers is important, as they are used to define and teach some calls (such as Scoot Back and Zoom). Also, these terms are used by some callers during a dance (for example, "Leaders Trade"). The terms "Lead", "Leading dancer" and "Trailing dancer" are just alternative versions of the names.

Command Examples:
Double Pass Thru; Leaders Trade
Lines Forward and Back; Pass Thru; Tag the Line; Leaders U-Turn Back

Description: In any box-type formation (for example, Box Circulate, Tandem Couples), those facing out of the Box are Leaders and those facing into the Box are Trailers.

In other 2-dancer formations (for example, a Tandem, Facing Dancers, Back-to-Back Dancers), those facing directly away from the center of the 2-dancer formation are Leaders, and those facing directly toward the center of the formation are Trailers. Anyone else is neither a Leader nor a Trailer.

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



Comments: At Mainstream, the use of Leaders and Trailers is usually restricted to Tandem Couples or Tandem Dancers.

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

Adjacent

Two dancers are adjacent if they are side-by-side with no intervening space or other dancers, generally used for a Couple or a Mini-Wave.

Couples

- **Couple**: Two adjacent dancers both facing the same direction.
- **Normal Couple**: A Couple with a Man on the left and a Woman on the right.
- **Sashayed Couple**: A Couple with a Woman on the left and a Man on the right.
  (Technically it is a Half-Sashayed Couple and that term is also used.)
- **Same-Gender Couple**: A Couple with two Women or two Men.

Note: Couple is a formation defined in the *Formation Pictograms*.

Opposite

When squared up at home, a dancer's Diagonal Opposite is the dancer across the square of the same gender. For example, the Side Women are Diagonal Opposites. In symmetric choreography Diagonal Opposites will always be across the square from each other. (See definition of "Symmetric Choreography" in the Descriptive Terminology section page **15**.)

From a Man's perspective when squared up at home, the Woman across the square can be called his Opposite Lady. For each Woman, the Man across the square is her Opposite Gent.

Right-Hand Lady

From a Man's perspective when squared up at home, the Woman diagonally to his right (that is, the one he would be facing after Lead Right) is called his Right-Hand Lady. From a Woman's perspective, she is the Right-Hand Lady of the Man diagonally to her Left. He is sometimes referred to as her Left-Hand Gent. (Historically, square dancing terms were directed more towards the men.)

The Four Identifiers around the Square

Within a Squared Set, the four Women as viewed from a Man's perspective looking clockwise around the square are: his Corner, his Opposite, his Right-Hand Lady, and his Partner. The four Men as viewed from a Woman's perspective looking counter-clockwise around the square are her Corner, her Opposite, Her Left-Hand Gent, and her Partner.

Descriptive Terminology

The following terms are used in defining calls and are useful in square dancing in general.

Center of the Set

The term "flagpole center" designates the geometric center point of the set. When in a Circle of Eight, all dancers are facing toward the flagpole center of the set.

Facing In and Facing Out

Imagine a geometric line extending to the left and right of a dancer, perpendicular to the dancer's facing direction. If the center of the set is anywhere in front of that left-right line, then the dancer is said to be "**facing in.**" For example, in a Static Square all dancers are "facing in." If those Static Square dancers turn in place to face their Partner, they are all still "facing in" because the center of the set is still in front of their left-right line (even though it is some distance away to the left or right and close to the left-right line).

In contrast, if the center of the set is anywhere **behind** a dancer's left-right line, then that dancer is said to be "**facing out**." For example, starting from a Static Square, if the dancers either U-Turn Back or turn in place to face away from their Partners, then all dancers are "facing out."

If a dancer has one shoulder directly towards the center of the set, then the center of the set is on the dancer's left-right line, neither in front nor behind it. For example, when Promenading, or in a Tidal Line, no dancers are "facing in" and no dancers are "facing out".

When the dancers are in a 2×4 grid (or a similar grid-type formation) it might be helpful to imagine two perpendicular geometric lines (axes) that are lined up with the grid and cross at the center of the set. If a dancer is facing directly toward one of those axes, that dancer is "facing in." If a dancer is facing directly away from one of those axes, that dancer is "facing out." In both cases the dancer will be looking along a line parallel to the other axis. If a dancer in the grid who is facing directly toward one axis turns in place 90 degrees toward the center of the set, that dancer will end facing directly toward the other axis.

For more information on the terms "Facing In and Facing Out" above and on "Face Left / Right / In / Out" below, see the "*Additional Details*: Commands: 'Face In' and 'Face Out'."

Face Left / Right / In / Out

Face Left: Each individual turns in place 90 degrees, turning to the left.
Face Right: Each individual turns in place 90 degrees, turning to the right.
Face In: Each individual turns in place 90 degrees, turning toward the center of the set.
Face Out: Each individual turns in place 90 degrees, turning away from the center of the set.

Forward and Back

Command examples:
Up to the Middle and Back
All go Forward and Back'
Join Hands, all go Forward and Back
Into the middle with a great big yell (from Static Square or Infacing Circle of 8)
Heads go Forward and Back (from a Squared Set)
Lines of 4, Up and Back (from Facing Lines)
Lines Up to the Middle and Back (from Facing Lines)
Rock Forward and Back (from Facing Lines)

Description from a Static Square or Infacing Circle of 8 (also used in Traditional Squares or Contra Lines): Dancers join hands with those next to them, walk forward 3 steps, pause, walk backwards 3 steps, and pause.

Description from Facing Lines or Facing Couples: Each dancer steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each dancer then steps back on the free foot and pauses while touching the other foot beside it. As Couples or Lines meet in the center, the End dancers may touch or clap their outside hands palm to palm (palms flat, fingers pointed upwards).

Lost Square Signal: When a square breaks down, the dancers should return to their original Squared Set, Head Ladies join hands with their Corner, and Head Couples back out to form Normal Lines at the sides of the square to wait. The caller will say "Lines, Forward and Back" to signal lost squares that they can now resume dancing by joining the sequence in progress. If the caller resolves the other squares to home, the lost square should quickly readjust to a Squared Set. (To find the *Lost Squares Procedure* document go to callerlab.org/general-documents/ and click on Program Documents / General Information.)

Home

Home is where dancers stand when they initially square their set before starting to dance.

Left

When used as a prefix to a call, Left generally instructs dancers to interchange all lefts and rights throughout the call. See "*Additional Details*: Commands: Modifiers."

Promenade Direction

Promenade Direction: Counter-clockwise
Wrong Way Promenade Direction: Clockwise

Pull By

Right Pull By: From Facing Dancers, dancers take right hands as if they were going to shake hands, exert a momentary, gentle pull to initiate forward motion, and perform a Pass Thru action. As the dancers pass each other, the handhold is released and the dancers continue the next dance action or adjust to end back-to-back. The handhold should be just firm enough to establish connection, allowing either dancer to disengage at will. The Ocean Wave Rule applies to this action.

Left Pull By: Same as Right Pull By but starting with left hands and passing left shoulders.

Pull By (for example, "Box the Gnat; Pull By"): From Facing Dancers only with right (or left) hands already joined: Right (or Left) Pull By.

Rear Back

From dancers who have hands joined, usually in a Mini-Wave: dancers back up slightly or lean back slightly, ending in Facing Dancers with hands joined. Often used to help with the Ocean Wave Rule, for example, "Heads Lead Right; Swing Thru; Rear Back; Right and Left Grand."

Reverse

A prefix to a call that generally instructs dancers to interchange the directions of clockwise and counter-clockwise (and also right and left) throughout the call. The most common uses of Reverse in the Mainstream program are with Wheel Around and Flutterwheel.

Set or Square

The group of eight people who are dancing together.

Step Thru

From a Mini-Wave, adjacent dancers step forward, and slightly sideways, to end back-to-back with each other.

Symmetric Choreography

Most of modern square dance choreography is symmetrical. The calls direct two diagonally opposite dancers to do corresponding and equal maneuvers. This results in maintaining a geometrical shape that has 180-degree rotational symmetry (rotating the square about its flagpole center for one half turn will result in a dancer pattern that looks the same as the original).

Turn 1/4 / 1/2 / 3/4 / Full by the Left / Right

From a Mini-Wave, dancers walk forward around each other the specified fraction of a circle. The handhold depends on the call and is generally specified in its Styling section.

Those who can

A prefix to a call that refers to dancers who are in a proper position to perform the call; other dancers do nothing. Example: “Those who can, Pass Thru” means that only those dancers who are face-to-face (or in a Right-Hand Mini-Wave) will do the call.

Working as a unit

This phrase asks a group of dancers to act and move as if they were one dancer.

Mainstream Program

Each call definition contains eight parts.

1. *Name of the call*. This is how the call is listed on the dance program. Usually this is also how the call is called.

2. *Starting formation*. Except when impractical, all of the common starting formations are listed. In rare cases, the word "only" appears indicating that only the listed starting formations and no others are to be used. The smallest basic formation has been listed. Multiples of this formation may be possible. For example, the minimum number of dancers required to Dosado is two. It is possible, however, to have four dancers in a Line facing four dancers in an opposite Line ready for a Dosado. In this case, there are four multiples of the basic formation. All the formations used in these definitions are defined in the *Formation Pictograms*. Further commentary on starting formations can be found in "*Additional Details*: Formations."

3. *Command examples*. Many of the common phrases used to "call" this command are listed. The simplest or most common is listed first. Some of the command examples include patter and/or helping words. See "*Additional Details*: Commands."

4. *Dance action*. A description of how to do the call either in English words, other calls, or a combination of both. The description may also use the words defined in the General Information sections "Ways of Naming Dancers" and "Descriptive Terminology." Complex calls are described sequentially, part by part. The descriptions are written to work from all of the starting formations listed. They try to capture in words the essence of the call. For more details see "*Additional Details*: Dance Action."

5. *Ending formation*. The ending formations are given so that readers can double check their understanding of the call. All the formations used in these definitions are defined in the *Formation Pictograms*.

6. *Timing*. While executing each call, the dancers should take one step for each beat of music. The number of steps (or beats) as determined by the Timing committee is given for each of the calls. The timing of calls from a Static Square is lengthened (see "General Information: Conventions and Rules: Squared Set Convention" page **9**). For more information on using the timing numbers, see "*Additional Details*: Timing."

7. *Styling*. The recommended styling, including arm position, handholds, and skirt work, is given. Definitions of various Styling terms are provided at the end of this document. See "*Additional Details*: Styling" for more detail and additional information about Teamwork, Embellishments, a Welcoming Dance Environment, and Defensive Dancing.

8. *Comments*. Important information, clarification, exceptions, and less common usages are contained in this section.

Arm Turn Family

a. Right/Left Arm Turn

Starting formations: Facing Dancers, Mini-Wave

Command examples:
Left Arm Turn Three-Quarters
Men Star Right, Turn Partner by the Left; Four Ladies Chain
All Arm Turn Half
Centers Arm Turn Three-Quarters
Allemande Left, Turn Partner by the Right once around; Men Star Left Half, turn Opposite by the Right Three-Quarters to an Alamo Ring, ...
Turn by the Right Hand Half
Alamo Ring: Swing Thru; Turn Your Partner by the Right; Allemande Left

Dance action: Dancers join indicated forearms and walk forward around each other. The amount of turn can be specified as a fraction (for example, Half (180 degrees), Three-Quarters (270 degrees), Full (360 degrees) or implicitly by the next call (for example, "Turn Partner by the Left; 4 Ladies Chain").

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

Timing: Half: 4, Three-Quarter: 4 to 6, Full: 6 to 8

Styling: Forearm hold

Comments: From a Mini-Wave the distance to turn may be specified by a fraction (for example, "Arm Turn Half").

From Facing Dancers, the distance to turn must be specified by a relative position (for example, "To Your Corner") or the next call (for example, "Turn Corner by the Right; Turn Partner by the Left, Boys Star Right"). It is improper to specify a fraction.

The Mini-Wave formation does not imply a specific handhold. The styling for Arm Turns and calls defined with Arm Turns is a Forearm hold. See "Hands and Arms" in the "Styling" section at the end of this document (page **68**).

b. Allemande Left / Allemande Right

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

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

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

Command examples:
Allemande Left
Left Allemande
Allemande Left Your Corner
With the Corner, Allemande Left
Allemande Left Your Corner; Dosado Your Partner; Allemande Left Your Corner
Allemande Left Your Corner; Allemande Right Your Partner
Allemande Left a Full Turn Around
Allemande Right
With your Partner Right Allemande to Your Corner, Left Allemande

b.x. Allemande Left Case 1

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

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

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

b.y. Allemande Left Case 2

Starting formations: Static Square, Infacing Circle of 8, Trade By, Left-Hand 3/4 Tag, Facing Lines, Lines Back-To-Back, Inverted Lines with Ends Facing

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

b.z. Allemande Right

Starting formations: Eight Chain Thru, Right-Hand Ocean Waves, Right and Left Grand Circle, Alamo Ring, Trade By plus Ends face each other.

Dance action: Dancers holding right arms or Facing Dancers Arm Turn by the right at least 180 degrees until four dancers are facing promenade direction and four dancers are facing wrong way promenade direction. Step Thru.

Ending formation: Right and Left Grand Circle. Usually, the men are facing wrong way promenade direction and the women are facing promenade direction. While the dance action of Allemande Right might not cause the dancers to end in precisely this formation, the next call should be given as if this were the ending formation.

Timing: Half Arm Turn: 4-6; Three-Quarter Arm Turn: 6-8; Full Arm Turn: 8

Styling: Forearm handhold

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

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

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

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

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

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

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

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

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

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

Bend the Line

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

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

Command examples:
Bend the Line
Each Side, Bend the Line (from a Tidal Line or Tidal Two-Faced Line)

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

Ending formation: Facing Couples

Timing: 4

Styling: As Ends move forward, the Centers back up, equally. Use a Couple handhold. In the event a new Line is formed, immediately join hands in the new Line.

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

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

b. Case 2: Tidal Line (8 dancers)

Starting formation: Tidal Line

Command examples:
Line of 8, Bend the Line
Bend the Big Line
Work 4 By 4 and Bend the Line

Dance action: Same as 2.a

Ending formation: Facing Lines

Timing: 6

Styling: Retain handholds in each half of the Line. As the Very Ends move forward, the Very Centers back up, equally. Adjust to Facing Lines at the end.

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

Attempts to get dancers to bend lines of 2 dancers (for example, "Bend the Little Bitty Line") are considered very unusual and should not be used.

Box the Gnat

Starting formation: Facing Dancers, one Man and one Woman

Command examples:
Box the Gnat
Tag the Line, Face In; Box the Gnat; Right and Left Thru
Right and Left Grand; Box the Gnat; Wrong Way Grand
Right and Left Grand; Box the Gnat; Pull By; Left Allemande
Box the Gnat, Change Hands; Allemande Left
Heads Slide Thru and Box the Gnat; All Double Pass Thru
Swing Thru, Box the Gnat, Right and Left Thru

Dance action: Dancers join and raise their right hands to make an arch; these hands remain connected throughout the call. In one smooth motion dancers Pass Thru and turn around:

- The Woman turns left and goes under the arch.
- The Man turns right and walks forward around the Woman.

At the end of the call, each dancer will be standing in the other's original position and they will again be facing.

Ending formation: Facing Dancers

Timing: 4

Styling: The initial handhold in this call is like a handshake but less connected than palm-to-palm. Throughout the call the dancers smoothly adjust this connection so that they end with the same handhold. Hands should slide over one another easily while still providing some degree of security and stabilization.

Comments: The right hands are still joined at the completion of the action, and often the next call will begin with the joined right hands.

The Ocean Wave Rule applies to this call. From a Mini-Wave, dancers smoothly adjust handholds into the one described above. Depending on the handhold used in Waves (which can vary regionally), this may require dancers initially to back up slightly.

California Twirl

Starting formation: Normal Couple only

Command examples:
California Twirl
With your Partner, California Twirl
Lead Couples, California Twirl
Center Couples, California Twirl
Star Thru and California Twirl

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

Ending formation: Couple

Timing: 4

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

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

It is important that the Man does not “wind” or “crank” the Woman. The Man's hand should be used to aid the Woman's stability as she provides her own momentum.

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

Cast Off Three-Quarters

Starting formations: Mini-Wave, General Line

Command examples:
Cast Off Three-Quarters
Pass the Ocean; Cast Off Three-Quarters
Couples Circulate; Tag the Line; Put Centers In; Cast Off Three-Quarters -- Boys Push
Center 4, Wheel and Deal; Outsides Cast Off Three-Quarters (from a Tidal Line)
Veer Left; Centers Trade; Cast Off Three-Quarters

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

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

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

Timing: 6

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

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

Comments: A Couple on the outside of the set (for example, after “Couples Circulate 1 1/2”) can be asked to Cast Off Three-Quarters. In this case, they assume the other half of their Line is towards the center of the set and do the call.

It is improper to Sweep a Quarter after Cast Off Three-Quarters.

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

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

For variations of Cast Off with fractions other than 3/4, see “*Additional Details*: Commands: Fractions, Multiples, and Parts, Changing a Fraction.”

Centers In

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

Command examples:
Centers In
Put Centers In

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

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

Timing: 2

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

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

Circle Family

a. Circle Left/Right (1/4, 1/2, 3/4, Full)

Starting formations: Static Square, Infacing Circle of 8, Facing Lines

Command examples:
Circle Left
Circle to the Left
Join Hands, Circle Left
Circle Right, the other way back
(while circling left) Reverse, and Circle Right the other way back
Circle
(from Facing Lines) Join 16 hands, Circle to the Left until you get back home

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 (for example, "Circle Left 1/2 Way") or until the next command is given (for example, "Circle Left ... Circle Right").

Ending formation: Infacing Circle of 8. On the command "Stop at Home", the ending formation is a Static Square with the Men at home.

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

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

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

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

From Facing Lines, as the movement progresses, the formation smoothly converts to a Circle.

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

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

b. Circle of 4 Left/Right (1/4, 1/2, 3/4, Full)

Starting formation: Facing Couples

Command examples:
Circle Left halfway
Circle Four, 1/2 way around
Circle Right 3/4
In Groups of 4, Circle Left 3/4 of the way around

Dance action: Same as above. When dancing in a Circle of 4, the dancers end as the same Facing Couples rotated by the appropriate amount.

Ending formation: Facing Couples

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

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

Comments: From Facing Lines, the caller should indicate clearly whether to make one 8-dancer circle, two 4-dancer circles, or four 2-dancer circles.

A wider variety of Command Examples are often used when calling to English-speaking dancers (for example, "Circle up 4, go 3/4 round; Right and Left Thru").

c. Single Circle Left/Right (1/4, 1/2, 3/4, Full)

Starting formation: Facing Dancers

Command examples:
Single Circle Full Around
Single Circle Left Halfway
Single Circle Left 1/2; Pass Thru
Head Ladies Single Circle full around and back out at home
Those facing join both hands, Single Circle Left three-quarters
To the Right, Single Circle 3/4
Heads Square Thru 4; with your Corner Dosado; then Single Circle half, and Star Thru
Heads Lead Left; Single Circle Right 3/4; Step to a Left-Hand Ocean Wave

Dance action: The facing dancers join both hands and move around the center point between them in the indicated direction, or to the left if no direction was given. The amount to move is specified as a fraction of a full circle (there is no default).

Ending formation: Facing Dancers

Timing: 1/4: 2, 1/2: 4, 3/4: 5, Full: 7

Styling: Dancers join right hand to left hand and left hand to right hand. In the case of a Man facing a Woman, they join hands with the Man holding both palms up and the Woman holding both palms down. In all other cases, both dancers hold right hand palm up and left hand palm down. Some regions always use the latter styling. At the end of the call, dancers drop hands or adjust the handhold depending on the next call.

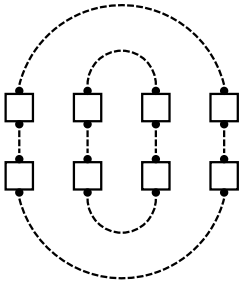
Comments: "Single Circle" is a historical name for this action and is consistent with other calls where a larger action is reduced to just two dancers.

A wider variety of Command Examples are often used when calling to English-speaking dancers (for example, "Circle up 2, go halfway round").

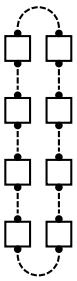
See "Single Circle to a Wave" in the Ocean Wave Family for the definition of that call (page **43**).

Circulate Family

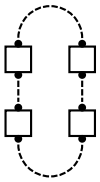
In general, all Circulates have each dancer move forward along a defined path (called the "circulate path") to the next dancer position. The definitions below will refer to the following diagrams.



General Lines circulate paths



General Column circulate path



General Box circulate path

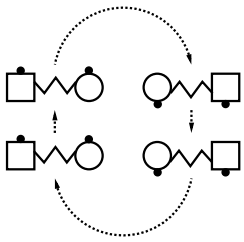
No call in the Circulate Family can be used with the Ocean Wave Rule or the Facing Couples Rule. (See "General Information: Conventions and Rules", page 8.)

Fractions are proper and occasionally used with calls in the Circulate family. (See "*Additional Detail*: Commands: Fractions, Multiples and Parts.")

The timing for all Circulates is 4, but if the Circulate has the effect of a Pass Thru, the timing is 2.

The various types of Circulates and various ways to name them are described in detail in the following sections.

a. Couples Circulate



Starting formation: Two-Faced Lines

Command example:
Couples Circulate

Dance action: Each Couple works as a unit to move forward to the next position, following the General Box circulate path (see above diagrams). Example at right:

Ending formation: Two-Faced Lines

Styling: All dancers maintain a Couple handhold for Couples Circulate. Couples traveling the shorter distance should adjust with shorter steps to coincide with those traveling the longer distance. Those traveling the longer distance should not rush. Arms should be held in natural dance position and ready to assume appropriate position for the next call.

Comments: None

b. (Named Dancers) Circulate

Starting formations: General Lines (for example, Ocean Waves, Two-Faced Lines), General Columns

Command examples:
Centers (or Ends) Circulate
Girls (or Boys) Circulate
Everyone Circulate
Circulate

Dance action: Designated dancers move forward to the next dancer position, following their General Lines or General Columns circulate path.

A dancer looking out of the formation walks in a 180-degree arc and finishes in the next position on the other side, looking in. Others walk forward one dancer position.

Ending formations: General Lines, General Columns

Styling: Arms should be held in natural dance position and ready to assume appropriate position for the next call.

Comments: The call "(Named Dancers) Circulate" is usually used from General Lines.

When all dancers are active (for example, "Everyone Circulate"), the comments in All 8 Circulate (item c. below) also apply.

Circulate is the same as Everyone Circulate, unless it is clear from the previous call that only certain dancers are active (for example, "Dive Thru, Centers Touch a Quarter and Circulate").

Not all dancers on a given circulate path need to go in the same direction. Dancers going in opposite directions along the same path will pass right shoulders. (See "General Information: Conventions and Rules: Passing Rule", page **7**.)

(Named Dancers) Circulate is sometimes used more generally with unusual formations. Each dancer walks forward in a smooth path to the next dancer position. For example:

- Ocean Waves: "Split Circulate 1 1/2, Center Wave Swing Thru, Outsides Face In"
- Two-Faced Lines: "Centers Hinge, Outside 6 Circulate, Centers Hinge"
- Columns: "Circulate 1 1/2, Center 6 Circulate 1 1/2, Center 4 Circulate, Others Bend the Line"
- Facing Lines: "Outsides Touch a Quarter, Centers Pass the Ocean, Outside 6 Circulate"
- Tidal Wave: "Center 4 Hinge, Same Ones Circulate" (or use "Box Circulate" (item e. below))

It is improper for (Named Dancers) Circulate to cause a circulating dancer to end on the same spot as an inactive dancer, for example, from Columns, "Ends Circulate."

From Columns, "Centers Circulate" is only proper if the caller makes it clear that the dancers must stay in the center, for example, "Boys work in the center and Circulate." Box Circulate (item e. below) could instead be used, for example, "Centers Box Circulate."

c. All 8 Circulate

Starting formations: General Lines (for example, Ocean Waves, Two-Faced Lines), General Columns

Command example:
All 8 Circulate

Dance action: All dancers Circulate.

Ending formations: General Lines, General Columns. Same as starting formation from Ocean Waves, Two-Faced Lines, and Columns.

Styling: Same as for (Named Dancers) Circulate (item b. above)

Comments: It is improper to teach that All 8 Circulate always means "ends stay ends and centers stay centers." This statement is true from Ocean Waves and Two-Faced Lines, but not from Columns.

From Two-Faced Lines, Couples Circulate (item a. above) is a more common way to call All 8 Circulate.

From Columns, Single File Circulate (item d. below) is the same as All 8 Circulate.

When dancers go in opposite directions along the same path, All 8 Circulate is often equivalent to other calls (for example, "Pass Thru" or "Trade By"). These applications are proper, but confusing to many dancers. Except in an instructional setting, they are often perceived as attempts to trick the dancers and should probably be avoided.

On the other hand, "All 8 Circulate" from Three and One Lines is acceptable, though still difficult and uncommon at Mainstream.

d. Single File Circulate

Starting formation: Columns only

Command examples:
Circulate
Column Circulate
Single File Circulate

Dance action: All dancers Circulate.

Ending formation: Columns

Styling: Same as for (Named Dancers) Circulate (item b. above)

Comments: None

e. Box / Split Circulate

Box Circulate and Split Circulate, while similar, are covered in two separate cases.

e. Case 1: Box Circulate

Starting formation: Box Circulate

Command examples:
Heads Touch a Quarter; Heads Box Circulate
Centers Box Circulate
Dive Thru; Centers Touch a Quarter and Box Circulate

Dance action: Each dancer moves forward to the next position, following the General Box circulate path (see diagram at the beginning of the Circulate Family).

Ending formation: Box Circulate

Styling: Same as for (Named Dancers) Circulate (item b. above)

Comments: Box Circulate is proper only after specifying a group of four dancers or, rarely, groups of four dancers. For example, one could say "On each side Box Circulate" but "Split Circulate" would be more common and preferred.

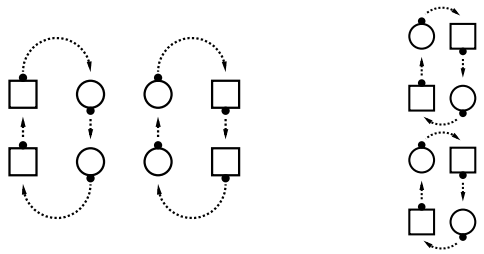
Once dancers in a Box Circulate formation are identified, Box Circulate and Circulate are the same, and many callers will say only "Circulate."

e. Case 2: Split Circulate

Starting formations: General Lines (for example, Ocean Waves), General Columns

Command example:
Split Circulate

Dance action: Divide ("split") the formation in half. Dancers in each half move forward to the next position, following the General Box circulate path (see above diagrams). Examples:



Ending formations: General Lines, General Columns. Same as starting formation from Ocean Waves and Columns.

Styling: Same as for (Named Dancers) Circulate (item b. above)

Comments: None

Courtesy Turn

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

Starting formation: a Couple (at Mainstream, a Normal Couple only), or a Man and a Woman who are facing

Command examples:

Heads Pass Thru; Courtesy Turn
(from Normal Facing Lines) Pass Thru; Tag the Line In; Box the Gnat, Pull By; Courtesy Turn
All 4 Ladies make a Right-Hand Star, turn it once around; Gents Courtesy Turn your Girl
Heads Pass Thru and Separate Around 1 to a Line, Pass Thru Wheel and Deal, four Girls in the center Square Thru 3; Boys reach out and Courtesy Turn this Girl

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

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

1. A Couple that has other dancers behind it turns 180 degrees to end facing the other dancers.
2. Dancers working on the outside of the set turn to end facing the center of the set.
3. If an Inactive, Outside Man is facing in, with an Active Woman coming towards him, then the Couple turns to face the direction in which the Inactive Man had been facing.

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

Timing: 4

Styling: The Woman's left hand (palm down) and Man's left hand (palm up) are joined.

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

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

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

The phrase “**and a Quarter More**” can be used after Courtesy Turn or a call ending with Courtesy Turn (for example, “Right and Left Thru and a Quarter More”). The Couple turns an extra 90 degrees, generally ending in a Right-Hand Two-Faced Line.

Calls that end in a Static Square can replace the final Courtesy Turn by blending into a Left Arm Turn. For example, from a Squared Set: “Four Ladies Chain; Chain them Back, to a Left Arm Turn, Gents Star Right to your Corner.” (See “*Additional Details*: Commands: Blending One Call into Another.”

Dive Thru

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

Command examples:
Dive Thru
Right and Left Thru; Heads Arch, Sides Dive Thru
Promenade, Keep Walking; Heads Wheel Around and make an Arch, Sides Dive Thru
Dive in to the Middle
Centers Arch, Dive Thru
Outsides Dive Thru
Centers Arch, Outsides Dive Thru

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

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

Ending formation: Tandem Couples

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

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

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

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

From a Couple facing a Single Dancer, one could call, for example, “Centers Arch, Head Lady Dive Thru.”

The Couple making the arch must be a Normal Couple in order to be able to do the California Twirl.

Dosado

Starting formation: Facing Dancers

Command examples:
Dosado
Dosado your Corner
Dosado your Partner
Head Boys Dosado
Heads go Forward and Back; Heads Dosado

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

Ending formation: Facing Dancers

Timing: Designated dancers from a Static Square, returning to a Static Square: 8; otherwise 6

Styling: Men: arms in natural dance position, right shoulders forward as right shoulders pass, left shoulders forward as left shoulders pass. Women: both hands on skirt, moving skirt forward and back to avoid opposite dancer, right hand forward as right shoulders pass, left hand forward as left shoulders pass.

Some new dancers dance Dosado with their arms crossed in front of them. This likely comes from some traditional square dance experience. It is not the recommended styling in Modern Square Dancing.

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

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

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

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

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

Double Pass Thru

Starting formations: Facing Tandems

Command examples:
Double Pass Thru
Heads Half Sashay Once and a Half, Double Pass Thru, Boy Left, Girl Right, Around 1 to a Line

Dance action: Dancers move forward until all dancers have passed two other dancers. Dancers pass right shoulders.

Ending formations: Back-to-Back Tandems

Timing: 4

Styling: Same as for Pass Thru (page **44**)

Comments: Double Pass Thru is a four-dancer call, but it is most commonly used from the eight-dancer formation of a Double Pass Thru (which is two side-by-side Facing Tandems).

The Ocean Wave Rule applies to this call, which means that it can begin from a Right-Hand 1/4 Tag (or a Right-Hand Single 1/4 Tag).

Except for applications of the Ocean Wave Rule, dancers must start facing each other, rather than offset. For example, "Heads Star Thru, Boys Double Pass Thru" is improper. However, "Heads Star Thru, Boys on a Diagonal, Double Pass Thru" is a proper extension and ends in Left-Hand Columns.

The "Double" in Double Pass Thru refers to the number of dancers passed by each dancer. When extended, the call would be Triple Pass Thru (from facing Tandems of 3) or Quadruple Pass Thru (from facing Tandems of 4). Dancers are not expected to know these variations without an explanation.

From normal Facing Couples, the sequence Right and Left Thru, Put the Ladies in the Lead (or simply Ladies Lead), All Double Pass Thru relies on directional calling. (See "*Additional Details*: Commands: Directional Calling.")

Extend

Extend involves dancers moving forward from one tagging formation to the next. There are five eight-dancer tagging formations, which, in order, are as follows:

1. Double Pass Thru (Zero Tag)
2. 1/4 Tag
3. Ocean Waves (1/2 Tag)
4. 3/4 Tag
5. Completed Double Pass Thru (Full Tag)

Eight-dancer Tagging Formations

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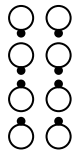
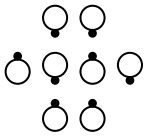
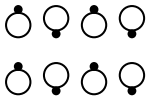
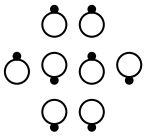
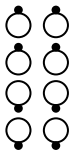
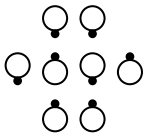
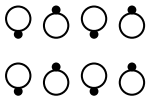
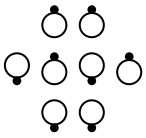
<tr><td rowspan="2"> 
1. Double Pass Thru
(Zero Tag)</td><td> 
2. Right-Hand
1/4 Tag</td><td> 
3. Right-Hand Ocean Waves
(Right-Hand 1/2 Tag)</td><td> 
4. Right-Hand
3/4 Tag</td><td rowspan="2"> 
5. Completed
Double Pass Thru
(Full Tag)</td></tr>
<tr><td> 
2. Left-Hand
1/4 Tag</td><td> 
3. Left-Hand Ocean Waves
(Left-Hand 1/2 Tag)</td><td> 
4. Left-Hand
3/4 Tag</td></tr>
</table>

This call was originally named "Extend the Tag." In 1988, the name was shortened to "Extend", without changing the dance action.

Starting formations: The first four eight-dancer tagging formations (that is, Double Pass Thru, 1/4 Tag, Ocean Waves, and 3/4 Tag) and the corresponding four-dancer tagging formations, which are described below

Command example:
Extend

Dance action: Walk forward from one tagging formation to the next. Where possible, handedness is maintained, as described in the comments below.

Ending formations: The last four eight-dancer tagging formations (that is, 1/4 Tag, Ocean Waves, 3/4 Tag, and Completed Double Pass Thru) and the corresponding four-dancer tagging formations, which are described below

Timing: 2

Styling: All dancers should have their hands in ready dancing position for the formation resulting from the call (Couple handhold or Ocean Wave hand position).

Comments: The three middle tagging formations (that is, 1/4 Tag, Ocean Waves, and 3/4 Tag) are either right- or left-handed, as determined by the handedness of the Ocean Wave or Ocean Waves. From a 1/4 Tag or Ocean Waves, dancers walk forward to the ending formation that has the same handedness as the starting formation. From a Double Pass Thru, the resulting 1/4 Tag is right-handed.

When the starting formation is left-handed, callers sometimes give helpful words, for example, "Extend to Left-Hand Waves." It is improper to use Extend to change handedness, for example, "Heads Pass the Ocean, Extend to Left-Hand Waves."

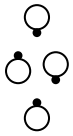
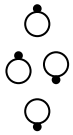
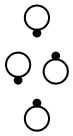
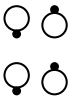
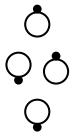
From a 1/4 Tag, "Centers Extend" or "Centers Extend to the Outsides" should not be used, because those phrases wrongly imply that only the centers are active or that only the centers move. Everyone is active and everyone moves.

Asking only some of the dancers to Extend (for example, "Heads Pass the Ocean, Just the Boys Extend") is considered a Gimmick (see "*Additional Details*: Commands: Gimmicks"). Another gimmick would be "Head Ladies Chain 3/4, Lines of 3 Touch a Quarter, all Extend (to a Column)."

Extend is improper from Facing Lines or a Tidal Wave. From these formations, callers should use "Step to a Wave" or "Step Thru" (or "Pass Thru", if a Right-Hand Tidal Wave) to have all dancers step forward.

Using Extend as a four-dancer call: Although Extend is usually called to all eight dancers, it is actually a four-dancer call related to the position of dancers as they Tag the Line. The dance action, timing, styling, and comments also apply to these four-dancer tagging formations. Such applications are rarely encountered at Mainstream and would probably require a workshop.

Four-dancer Tagging Formations

<table>
<tr><td rowspan="2">
1. Facing Tandems
(Single Zero Tag)</td><td> 
2. Right-Hand
Single 1/4 Tag</td><td>
3. Right-Hand
Box Circulate
(Right-Hand
Single 1/2 Tag)</td><td> 
4. Right-Hand
Single 3/4 Tag</td><td rowspan="2">
5. Back-to-Back
Tandems
(Single Full Tag)</td></tr>
<tr><td> 
2. Left-Hand
Single 1/4 Tag</td><td> 
3. Left-Hand
Box Circulate
(Left-Hand
Single 1/2 Tag)</td><td> 
4. Left-Hand
Single 3/4 Tag</td></tr>
</table>

Note: A 1/4 (or 3/4) Tag formation is the same as two side-by-side Single 1/4 (or 3/4) Tag formations, because the outside dancers are expected to move apart or together as required by the next call. (See "*Additional Details*: Dance Action: Fudging.")

Extend is also proper (but quite unusual) from certain distorted Single 1/4 Tag formations where outside dancers are facing the backs of the center dancers rather than facing the handhold of the Mini-Wave. For example, "Ends Fold and Everyone Extend" is proper from an Ocean Wave but improper from a Two-Faced Line. For these applications to be proper, dancers not in the usual position must begin in a Tandem with another dancer.

Ferris Wheel

Starting formation: Two-Faced Lines

Command examples:
Ferris Wheel
Ride a Ferris Wheel

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

Ending formation: Double Pass Thru

Timing: 6

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

It is not necessary for the Couples to touch adjacent hands in the momentary Two-Faced Line, but some popular styling variations do involve touching or slapping hands.

The timing works best if the Outfacing Couple adjusts their speed so that everyone finishes at the same time

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

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

The phrase "Ferris Wheel and Deal" is improper.

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

Starting formation: Completed Double Pass Thru

Command examples:
Double Pass Thru; First Couple Go Left, Next Couple Go Right
Double Pass Thru; First Couple Go Right, Next Couple Go Left
Double Pass Thru; First Couple Go Left, Next Couple Go Left; Promenade, Keep Walking
Double Pass Thru; First Couple Left, Next Right

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

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

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

Ending formations: Facing Lines, Promenade

Timing: 6

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

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

Flutterwheel / Reverse Flutterwheel

Starting formation: Facing Couples

Command examples:
Flutterwheel
Reverse Flutterwheel
Reverse the Flutter

Dance action for **Flutterwheel:** The right-side dancers leave their current Partner and Right Arm Turn with each other a full turn, each ending where they started. Halfway through this motion, they take a Couple handhold with the other dancer (that is, the one they were originally facing directly), and the second half of the Arm Turn is completed with each new Couple working as a unit.

Dance action for **Reverse Flutterwheel:** Use the same dance action as for Flutterwheel, except that the left-side dancers Left Arm Turn.

Ending formation: Facing Couples

Timing: 8; (SS All four, 12 steps.)

Styling: Each dancer who is on the outside blends smoothly into a new Couple by turning slightly to become adjacent to the approaching dancer and reaching out to create a Couple handhold. Some dancers begin

moving forward before hand contact is made and then walk slightly ahead of their new Partner so that the overall motion is smoother.

When the outside dancers are women, they may use skirt work with their free hand.

Comments: In the call Ladies Lead, Flutterwheel, the extra words do not change the dance action and are intended to be helpful. However, beware of confusion with other calls where similar extra words are used.

From a Static Square of Normal Couples, for "**All Four Ladies Lead, Flutterwheel**", all four Ladies make a Right-Hand Star, go halfway around, then take a Couple handhold with the Gent there and continue around with each new Couple working as a unit. Similarly, for "Everyone Reverse Flutterwheel", all four left-side dancers begin by making a Left-Hand Star. Also note that "Everyone Flutterwheel" can be called to a Static Square containing Couples of various gender combinations.

Fold / Cross Fold

a. Fold

Starting formations: Couple, Mini-Wave

Command examples:
Boys Fold
Ends Fold (from a General Line)
Ladies Fold
Leaders Fold (from Ocean Waves)

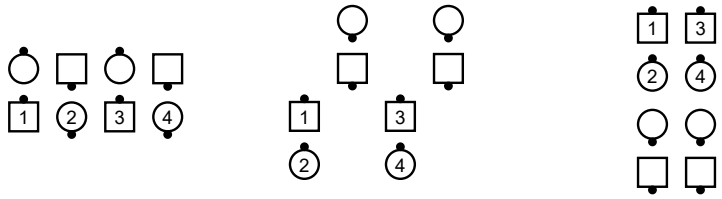
Dance action: The designated dancer steps forward and walks in a semi-circle toward the adjacent dancer to end facing that position. The non-designated dancer is inactive and does not move.

Ending formations: Facing Dancers, Tandem

Timing: 2

Styling: None

Comments: Fold can create formations that are very unusual at Mainstream. In such situations, callers generally use implicit adjustments to normalize the formation. For example, "Heads Square Thru 4, Touch a Quarter, Girls Fold, Double Pass Thru." The Girls Fold creates a formation with Tandems that are not directly facing. Double Pass Thru implicitly tells dancers that they should be in the starting formation for that call (facing Tandems). The Double Pass Thru is danced as if the Tandems were facing, ending normally. This type of implicit adjustment is generally accepted at Mainstream, particularly following Fold or Cross Fold, but may be controversial at other dance programs.



Before Girls Fold After Girls Fold After Double Pass Thru

From a 1×8, callers must be careful when identifying Centers and Ends, such as by saying "Each Side, Centers Fold" or "In Each Wave Of 4, Ends Fold" or "Girls Fold." (See "General Information: Ways of Naming Dancers: Centers and Ends, page **12**.")

The facing direction of the non-designated dancer does not affect this call. For example, from properly arranged Facing Lines: "Centers Star Thru, Ends Pass Thru and Fold, You're Home."

Everyone Fold (or Everybody Fold to Face) is a gimmick (see "*Additional Details*: Commands: Gimmicks"), since those who Fold are not working with inactive dancers. Callers who use this expect it to end in Facing Dancers (even though the Dance Action requires dancers to be facing the position to which they were originally adjacent, and therefore not be facing). This gimmick may not be used from a Couple.

b. Cross Fold

Starting formation: General Line

Command examples:
Girls Cross Fold
Ends Cross Fold
Each Side, Ends Cross Fold (from a Tidal Wave)

Dance action: Designated dancers step forward and walk in a semicircle, passing both the center of the Line and one dancer position, to end facing the position of the next dancer. Non-designated dancers are inactive and do not move.

Ending formations: See Cross Fold Comments below.

Timing: 4

Styling: None

Comments: For Ends Cross Fold when the Ends are facing the same way, they pass right shoulders with each other. For Centers Cross Fold when the Centers are facing the same way, they Half Sashay, blending into a Fold to face the original far end position.

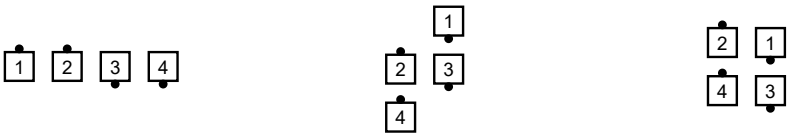
The ending formation of Cross Fold depends on which dancers Cross Fold and their original facing directions. For example:

Before After Ends Cross Fold

Before After Girls Cross Fold

Before After Centers Cross Fold

The ending formation can be unusual and callers generally normalize the formation with the next call or two, such as in the following example.



Before After Ends Cross Fold After Extend

Callers may also normalize the formation by using implicit adjustments (see the first comment of Fold) or by using calls like Right and Left Grand, Swing and Promenade, or Allemande Left.

From a 1×8, the caller must make it clear to the dancers that they must work either in their Line of Four on each side (for example, "Each Side, Ends Cross Fold") or in the Center Line of Four (for example, "Center Four, Centers Cross Fold").

As with Fold, the facing directions of the non-designated dancers do not affect this call.

Similar to Everyone Fold (see its comment above), Everyone Cross Fold is a gimmick, but one that is even less frequently used.

Grand Square

Starting formation: Static Square (also see Grand Square Comments below)

Command examples:
Sides Face, Grand Square
Sides Face, Grand Square (16 beats later) Reverse
Heads Face, Grand Square
Heads Rollaway; Sides Face, Grand Square

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

Step (count 1), Step (count 2), Step (count 3), Step-Turn In (count 4)
Step (count 5), Step (count 6), Step (count 7), Step-Turn In (count 8)
Step (count 9), Step (count 10), Step (count 11), Step-Turn In (count 12)
Step (count 13), Step (count 14), Step (count 15), Step-Pause to Reverse (count 16)
Step (count 17), Step (count 18), Step (count 19), Step-Turn In (count 20)
Step (count 21), Step (count 22), Step (count 23), Step-Turn In (count 24)
Step (count 25), Step (count 26), Step (count 27), Step-Turn In (count 28)
Step (count 29), Step (count 30), Step (count 31), Step-You're Home (count 32)

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

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

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

This continues for each group of 4 steps.

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

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

Ending formation: Static Square (more generally, same as starting formation before designated dancers face).

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

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

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

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

The following variations on Grand Square may require workshopping.

Some callers, observing that each dancer dances the edges of a square (in their quadrant) and then reverses the path, relax the rule that "every dancer is facing another dancer either nose-to-nose or across the

square." For example, "Girls turn and face your partner, Everyone Grand Square" has each dancer dancing the edges of the same square, following the same pattern of stepping and turning as if they were facing other dancers (nose-to-nose or across the square) at the appropriate times.

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

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

Command examples:
Heads Half Sashay
Right and Left Thru; Half Sashay
Sides Pass Thru, Half Sashay, and Separate Around One to a Line
All Four Ladies Chain; Half Sashay; Circle Left

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

Ending formation: Couple

Timing: 4

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

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

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

The command "Half Sashay Once and a Half" is proper and has been seeing increased usage. It ends in a Tandem. (See "*Additional Details*: Commands: Fractions, Multiples and Parts.")

b. Rollaway

Starting formations: Couple, Infacing Circle of 8

Command examples:
Rollaway
4 Ladies Rollaway
Heads Rollaway
Circle Left; Rollaway; Circle Left
Veer Right; Ferris Wheel; Centers Rollaway
Roll the Girl Away
Boys Roll that Girl Away
Heads Lead Right; Veer Left; Bend the Line; Roll the Boys Away (uncommon)
Sides Promenade 1/2; Heads Chain those Ladies across, turn that Gal; Roll her Away

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

From an Infacing Circle of 8 of alternating Men and Women, unless otherwise directed, the Women roll left across and in front of the Men.

Ending formations: Couple, Infacing Circle of 8

Timing: 4

Styling: For the purposes of this styling, assume a Normal Couple and that the Woman is being rolled away.

Hands held in Normal Couple handhold maintaining good arm tension and connection throughout.

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

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

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

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

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

The command "Rollaway Once and a Half" is proper and sees occasional use. It ends in Facing Dancers. (See "*Additional Details*: Commands: Fractions, Multiples and Parts.")

c. Ladies In, Men Sashay

Starting formation: Infacing Circle of 8 of alternating Men and Women

Command examples:
Circle Left; Ladies In, Men Sashay; Circle Left
Circle Left; Ladies Center, Men Sashay
Circle Right; Ladies In, Men Sashay
Circle Right; Men Center, Ladies Sashay
Circle Left; Men Center, Ladies Sashay

Dance action: From a Circle Left, the Ladies step forward and pause while the Men continue to move to the left, behind, and past one Lady. The Ladies now step back and rejoin hands in a Circle with the Men. From a Circle Right, the Men move to the right.

Ending formation: Infacing Circle of 8

Timing: 4

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

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

Hinge Family

Hinge is a half Trade of adjacent dancers. Below are the two Mainstream versions of Hinge.

a. Single Hinge

Starting formations: Mini-Wave only

Command examples:
Single Hinge
Hinge
Couples Circulate; Centers Hinge
Heads Pass the Ocean; Extend; Split Circulate; Girls Cast Off 3/4; Boys Hinge

Dance action: 1/2 Trade

Ending formation: Mini-Wave

Timing: 2

Styling: Dancers maintain their handhold

Comments: "Hinge 1/4" is improper, because Hinge is not used with fractions, as opposed to Touch a Quarter.

Partner Hinge (starting formation: Couple only) was removed from the Mainstream program in 1988. The command "Hinge" can be used for either Single Hinge or Partner Hinge, but the latter is improper at Mainstream.

b. Couples Hinge

Starting formations: One-Faced Line and Two-Faced Line only

Command example: Couples Hinge

Dance action: 1/2 Couples Trade

Ending formation: Two-Faced Line

Timing: 3

Styling: Each Couple maintains their handholds

Comment: From a Tidal One-Faced Line, Couples Hinge ends in Right-Hand Two-Faced Lines (that is, lined up with each other and not offset).

Ladies Chain Family

The general action of Ladies Chain has two or more Women each leave their current Man, Star (or right pull by) with each other, and Courtesy Turn with a Man. The caller indicates which Women are involved and how far they Star.

a. Ladies Chain (Across and 3/4)

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

Starting formation: Normal Facing Couples

Command examples:
Head Ladies Chain
Head Ladies Chain Across
Right and Left Thru; Two Ladies Chain
Right and Left Thru; Ladies Chain
Side Ladies Chain Over; Side Ladies Chain Back

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

Ending formation: Facing Couples

Timing: Facing Couples: 6; Static Square of Normal Couples: 8

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

Comments: Two Ladies Chain is improper if either Couple is sashayed or same-gender.

From a Static Square with the Men at home, Head Ladies Chain is danced by those currently at the Heads position, even if this involves the original Side women (for example, after "Four Ladies Chain 3/4").

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

From a Static Square of Normal Couples, on the call "**Head Ladies Chain 3/4**", the Head Women will do their part of a Four Ladies Chain 3/4 (see 21.b. below) using a 2-dancer Star. From a Squared Set, for example, the Courtesy Turn will be with the Side Men, and the ending position will be Lines of 3 (boy, girl, girl) at the Sides of the set with lonesome Head Men at the Heads of the set. Helping words may be used, such as "Heads Ladies Chain 3/4, Side Men Turn Them." The timing of this application is 10.

From a Squared Set, "**Head Ladies Chain Right**" or "Head Ladies to the Right, Chain" has each Head Couple work with the Side Couple on their right. These Couples momentarily face, do the call, and then adjust back to a Static Square. Head Ladies Chain Right is the same as Side Ladies Chain Left. This call may also be used from any Static Square of Normal Couples if dancers are properly identified, for example, "Ladies at the Head Position, Chain Right."

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

From Facing Tandems with women in front, the variation "**On a Double Track, Ladies Chain**" can be used: the Women Right Pull By and Courtesy Turn with the far Man. For example, "Heads Lead Right, Swing Thru, Single Hinge, Centers Trade and Run, Ferris Wheel, on a Double Track Ladies Chain." This may also be called as "Single File, Ladies Chain."

b. Four Ladies Chain (Across and 3/4)

Starting formations: Static Square of Normal Couples or Infacing Circle of 4 Normal Couples, or a "turning your partner left" formation (the dynamic formation obtained from a square plus all arm turn your partner by the left an indefinite amount)

Command examples:
Four Ladies Chain
Four Ladies Chain 3/4
All Four Ladies Chain Across
Chain Those Ladies Over and Back (that is, twice)
Four Ladies Chain; Chain Them Home (that is, twice)

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

Ending formation: Static Square of Normal Couples

Timing: Regular: 8, 3/4: 10

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

Comments: Four Ladies Chain is improper if any Couple is sashayed or same-gender.

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

c. Chain Down the Line

Starting formation: General Line with the centers holding right hands

Command example:
Chain Down the Line

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

Ending formation: Facing Couples

Timing: 8

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

Lead Right / Lead Left

Starting formation: Couple

Command examples:
Heads Lead Right
Sides Lead Left
Sides Lead Out to the Right
Couple #1 Lead Out to the Right
Wheel and Deal and Lead Right (from Right-Hand Tidal Two-Faced Line)
Heads Right and Left Thru, then Lead Left

Dance action: Directed Couple(s), working as a unit, move forward along a 90-degree arc to face the Couple (or wall) to their right (for Lead Right) or to their left (for Lead Left).

Ending formation: Couple

Timing: 4

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

Comments: This call is almost always done from a Static Square, ending in an Eight Chain Thru formation.

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

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

Ocean Wave Family

The Ocean Wave Family groups together five calls that relate to the formations of Mini-Waves, Ocean Waves, Tidal Waves and Alamo Rings.

Note: "Ocean Wave" refers to a 4-dancer formation where the dancers are arranged in a 1×4 with alternating dancers facing opposite directions. Terms such as "Wave of 3" or "Wave of 6" must be used for similar formations with other numbers of dancers. An Alamo Ring is a formation of eight dancers spaced symmetrically in a circle with all adjacent hands joined and the dancers alternately facing in (toward the center) or out (away from the center). For more details about the Wave formations see the *Formation Pictograms,* or the "*Additional Details*: Formations."

a. Alamo Style

Starting formation: Same as Allemande Left (page **18**)

Command examples:
Allemande Left in the Alamo Style
Allemande Left in Alamo Style and Balance
Allemande Left in the Alamo Style, Right to Partner and Balance awhile

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

Ending formation: Alamo Ring

Timing: 4

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

b. Balance

Starting formation: Mini-Wave

Command examples:
Balance
Balance forward and back
Allemande Left in Alamo Style and Balance
Heads Square Thru 4; Step to a Wave; Balance
Dosado to a Wave and Balance, go forward and back

Dance action: Each dancer steps forward on one foot, using moderate tension in their connection with adjacent dancer(s), and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each dancer steps back on the free foot and pauses while touching the other foot beside it.

Ending formation: Mini-Wave

Timing: 4

Styling: Dancers maintain handholds throughout the call.

Dancers should go forward no farther than shoulder-to-shoulder.

Comments: Usually, Balance is called from an Alamo Ring or an Ocean Wave.

The Facing Couples Rule does not apply to this call.

c. Step to a Wave

Starting formations: Facing Dancers

Command examples:
Step to a Wave
Step to an Ocean Wave
Make a Wave

Dance action: Dancers walk forward a small step and join right hands.

Ending formation: Right-Hand Mini-Wave

Timing: 2

Styling: Dancers should finish using Hands Up position with all adjacent dancers. (See "Styling: Hands and Arms", page **68**; however, also see "General Information: Standardization" on page **7**.)

Comments: Usually Step to a Wave is called from Facing Couples, ending in a Right-Hand Ocean Wave.

Dancers can also be asked to step to a left-hand wave. ("Left Step to a Wave" or "Step to a Left-Hand Wave").

The Ocean Wave Rule does not apply to this call.

The Facing Couples Rule requires certain dancers to add Step to a Wave prior to some calls. (See "General Information: Conventions and Rules: Facing Couples Rule" on page **8**.)

d. Dosado to a Wave

Starting formation: Facing Dancers

Command examples:
Dosado to a Wave
Dosado and make a Wave

Dance action: In one smooth motion, Dosado and Step to a Wave.

Ending formation: Right-Hand Mini-Wave

Timing: 6

Styling: Follow the styling for Dosado (page **29**) and for Step to a Wave (item c. above)

Comment: The Ocean Wave Rule applies to this call.

e. Single Circle to a Wave

Starting formation: Facing Dancers

Command examples:
Single Circle to a Wave

Dance action: Facing Dancers join both hands with each other and Circle Left halfway. Without stopping, they drop hands with each other and individually Veer Left, blending into a Right-Hand Mini-Wave.

If the caller directs "Single Circle 3/4 to a Wave", facing dancers join both hands with each other and Circle Left 3/4, then continue to execute the rest of the call as above.

Ending formation: Right-Hand Mini-Wave

Timing: 4

Styling: In circling, the two dancers are slightly offset to the left so that their dance partner in the circle is more to their right than in front of them. Use smooth dance step, not buzz. When joining hands for circle, gents turn palms up, ladies palms down. Arms are bent comfortably at the elbows. Exert a small amount of pressure while circling. Blend into a Hands-up Ocean Wave position.

Pass the Ocean

Starting formation: Restricted at Mainstream to Facing Couples only

Command example:
Pass the Ocean

Dance action: Pass Thru; Face your Partner; Step to a Wave

Ending formation: Right-Hand Ocean Wave

Timing: 4

Styling: Although this is a 3-part definition, it is frequently danced in one smooth action. However, none of the dancers are considered to have a turning body flow at the end of this call.

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

Even though the styling encourages a smoothed-out dance action, the definition of Pass the Ocean has three distinct parts and callers may use fractional parts in the other programs.

Pass Thru

Starting formation: Facing Dancers

Command example:
Pass Thru

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

Ending formation: Back-To-Back Dancers

Timing: 2

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

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

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

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

From a Squared Set, Heads Pass Thru is proper. It ends with the Heads facing out on Static Square spots. (See "General Information: Conventions and Rules: Squared Set Convention" on page **9**.)

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

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

Promenade Family

A promenade is a walk of some distance around the set by some or all dancers. The active dancers may go as individuals or as Couples. They may go in promenade direction (counter-clockwise with left shoulders toward the center) or wrong way promenade direction (clockwise with right shoulders toward the center). When not all dancers promenade, there is a further choice of traveling around the inside or outside of the set.

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

Starting formations: Right and Left Grand Circle (only with Men facing promenade direction and Women facing wrong way promenade direction), Static Square, Left-Hand Two-Faced Lines

Command examples:
Promenade Home
Heads Promenade Half (or Halfway)
Promenade, Keep Walking
Promenade, don't stop, don't slow down
Sides Promenade 3/4
Heads Pass Thru, Promenade 3/4, while Sides Right and Left Thru
All Promenade to the Lady's home position

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

- A Couple will turn as a unit to face promenade direction (counter-clockwise)
- From a Right and Left Grand Circle, Women turn around in a comfortable direction while Men step forward (and to the inside) to form Normal Couples.

As a unit, each Couple walks in a circular path around the center of the set. If certain Couples are named, they promenade around the outside of the set unless directed otherwise.

Couples walk the designated amount, if specified. On the command "Promenade Home" the Couples Promenade to the Man's home position. In both these cases, each Couple ends by turning as a unit to face the center of the set. On the other hand, if directed to Keep Walking, Couples do not turn in but rather continue walking until the next command is given.

Ending formations: Static Square with Men at Home (for example, "Promenade Home"), Promenade (for example, "Promenade, Keep Walking"), or Couples Facing In on the outside of the set (for example, "Sides Promenade 3/4; Heads Right and Left Thru").

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

Styling: When all Promenade, the inside dancer's distance from the center of the set is slightly greater than that of a Star Promenade (item c. below). If the formation becomes too spread out, the outside dancers will have to walk too far and too fast for proper timing.

The styling for Promenade varies widely. CALLERLAB recommends a certain styling (described below), but new dancers should also be taught the popular styling for their club and their region. Experienced dancers may choose among the various alternatives based on club and regional standards, the previous call, the caller's timing, and their partners' preferences. For simplicity, the following descriptions are given assuming a Normal Couple.

Dancers' left hands are joined in front, with the Woman's left hand, palm down, resting on the Man's left hand, palm up. Some common alternatives for placement of the right hands are:

- Skater's position (CALLERLAB recommended): Right hands are similarly joined with the Man's right forearm over the Woman's left forearm. Some dancers move their hands in time to the music.
- Skirt Skater's position: The Man's right arm is behind the Woman's back, right hands joined at the right side of the Woman's waist. In a variation, the Man's right hand is placed in the middle of her lower back while the Woman's right hand holds and works her skirt. (See "Skirt Work" in the "Styling" section at the end of this document, page **69**.)
- Varsouvienne position: The Woman's right arm is bent, and her hand is palm up near her shoulder while the Man's right arm is behind her, his right hand palm down in her right palm.

In addition to the alternatives mentioned above, when designated dancers Promenade a specified distance from a Static Square (for example, "Heads Promenade 1/2"), the Couple handhold is also acceptable. This is also common when Couples are sashayed or same-gender.

When dancers are not directed to Keep Walking, there are several ways in which they can finish. In all cases, handholds should blend smoothly to end with a Couple handhold. Sometimes they simply turn as a Couple to face in. At other times they end with a twirl, in which case the twirl should finish as the Couple arrives at their destination. There are two alternatives:

- Right hands, if joined, are dropped. Then the Man leads the twirl by raising their joined left hands, gently guiding the Woman through a clockwise twirl underneath.
- Only from the CALLERLAB-recommended position, left hands can instead be dropped. Then the Man leads the twirl by raising their joined right hands, gently guiding the Woman through a clockwise twirl underneath.

Comments: Especially in singing calls, Promenade Home is usually more than a quarter of the way around the set. If not, dancers are often expected to add a full Promenade. As necessary, callers should make it clear what is desired.

On Heads (or Sides) Promenade 1/2, the Sides (or Heads) momentarily step toward the center of the set to make room for those promenading. On Heads (or Sides) Promenade 3/4 (or 1/4), the Sides (or Heads) step into the center and remain there.

When Couples Promenade, it is usually as Normal Couples. Other applications may require workshopping.

When Couples are sashayed or same-gender, Promenade Home can be ambiguous (unless everyone is paired with their original partner), and the caller must further specify where Couples should end (for example, "Promenade to the Girl's home").

The previous call can blend into Promenade. For example, from Facing Lines, "Reverse Flutterwheel, Promenade Home." (See "*Additional Details*: Dance Action: Blending One Call into Another.")

b. Single File Promenade

Starting formations: Infacing Circle of 8, Static Square, Left-Hand Columns

Command examples:
Four Girls Promenade inside the ring; come back and give your guy a Swing
Boys Promenade inside, go Single File
All Promenade Single File; Girls Backtrack
Couples Promenade; put the Lady in the lead, go Single File
Circle Right; drop hands; Single File Promenade
Couple 1, turn your back on your Partner and Promenade this way around the outside of the set
Promenade Single File; Boys turn in and Star by the Right
Left Touch a Quarter; Single File Promenade Home (from Facing Lines)
Circle Left; drop hands, go Single File (that is, Wrong Way Single File Promenade)

Dance action: When some dancers are designated from a Static Square (for example, "Ladies Single File Promenade"), they will initially step forward into the Center.

Designated dancers turn, if necessary, to face promenade direction and move forward around the center of the set, in Single File (one behind another). The next call determines when the dancers stop and what they do next.

Ending formation: Single File Promenade (possibly with fewer than eight dancers), Static Square with Men at Home (for example, "Single File Promenade Home")

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 only some dancers Promenade Single File, the inactive dancers counter-dance to make room for them and return to their position after the others have passed.

Comments: If dancers facing out are designated to Single File Promenade (for example, "Heads Pass Thru, Promenade Single File"), they step forward and Promenade Outside.

Dancers moving individually and in the opposite direction from Promenade is called "Wrong Way Single File Promenade" (for example, "Four Girls Star Right once around, Turn your Partner Left halfway, Four Boys Wrong Way Single File Promenade Inside").

Some callers use fractions with Single File Promenade (for example, "Heads Single File Promenade 1/2"). The dancers will stay in this single file formation until the next command is given.

c. Star Promenade

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

Command examples:
Boys make a Left-Hand Star, go once around; pick up your Partner with an arm around, Star Promenade; back out at home
Four Ladies make a Right-Hand Star; pick up your Partner, Star Promenade; Boys Backtrack
Heads make a Right-Hand Star; pick up your Corner with an arm around, Star Promenade; Centers back out with a full turn around and a little bit more; join 16 and Circle Left

Dance action: Directed dancers (for example, "Boys") form (or are already in) a Star and turn it. When they encounter the indicated dancer (for example, "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 centers use the same styling as in Right- or Left-Hand Stars (page **56)**. Couples in the Star have their adjacent arms around each other's waists. 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.

Comment: Star Promenade is occasionally used with a 2-dancer star. For example, "Head Boys make a Left-Hand Star; pick up your Partner with an arm around and Star Promenade; she picks up her Corner with an arm around and keep on moving; now he picks up his Partner; all Bend the Big Line."

d. Wrong Way Promenade

Starting formations: Static Square, Right-Hand Two-Faced Lines, Right and Left Grand Circle (only with Men facing wrong way promenade direction and Women facing promenade direction)

Command examples:
Wrong Way Promenade Home
Wrong Way Promenade, keep walking
Heads Lead Right; Veer Left; Promenade Wrong Way, don't slow down; Heads Wheel Around
Veer Left; Couples Circulate; Promenade this way home
Heads Wrong Way Promenade 3/4
All Promenade; All Wheel Around; Wrong Way Promenade; girls Star Right, Boys Backtrack
Allemande Left; Step to a Mini-Wave with Original Partner; Boys Run; Wrong Way Promenade
Wrong Way Grand; Wrong Way Promenade Home

Dance action: Wrong Way Promenade is just like Promenade, except dancers go clockwise (that is, in the opposite direction of Promenade). However, when starting from a Right and Left Grand Circle with genders as described in the starting formation above, the necessary adjustment, like for Promenade, involves the Women turning around as the Men step forward, but the Men must step to the outside to form Normal Couples.

Ending formations: Static Square with Men at Home (for example, "Wrong Way Promenade Home"), Wrong Way Promenade (for example, "Wrong Way Promenade, Keep Walking"), or Couples facing in on the outside of the set (for example, "Sides Wrong Way Promenade 3/4; Heads Square Thru 3").

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

Styling: Same as for Couples Promenade (item a. above).

Comments: Wrong Way Promenade is infrequently called and is usually used from Normal Couples, which means that the girls will be on the inside.

Some callers omit "Wrong Way" or say "This Way" if dancers are already moving in or facing in wrong way promenade direction.

Also see the comments for Couples Promenade (item a. above)

Recycle (from a Wave only)

Starting formation: Ocean Wave only

Command example:
Recycle

Dance action: Ends Cross Fold. Meanwhile, each Center Folds behind the adjacent End and follows the End around, adjusting to finish side-by-side in Facing Couples.

Ending formation: Facing Couples

Timing: 4

Styling: As each End and adjacent Center begin to turn, they release their Mini-Wave handhold. They smoothly establish a Couple handhold once they are approximately facing the same direction.

Comments: The Facing Couples Rule does not apply. From Facing Couples, the call Recycle has a different definition that is not part of the Mainstream program.

When teaching it may be helpful to prompt the action of the Centers as "Fold, follow, face" and to explain that the Centers walk almost a full circle to finish a small step back from where they started and beside the dancer they followed.

Right and Left Grand Family

a. Right and Left Grand

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

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

Command examples:
Right and Left Grand
Grand Right and Left

Dance action: If necessary, Men turn up to 90 degrees to face promenade direction and Women turn up to 90 degrees to face wrong way 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, gentle, 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

Command example:
Weave the Ring

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

Ending formation: Right and Left Grand Circle

Timing: 10

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

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

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

c. Wrong Way Grand

Starting formation: Same as for Right and Left Grand (item a. above), except with Men facing wrong way promenade direction, Women facing promenade direction

Command examples:
Wrong Way Grand

Dance action: Same as for Right and Left Grand (item a. above), 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 (item a. above)

Right and Left Thru

Starting formation: Facing Couples

Command examples:
Right and Left Thru
Head Couples, Right and Left Thru

Dance action: Right Pull By; Courtesy Turn

Ending formation: Facing Couples

Timing: 6

Styling: Dancers extend right hands to each other, and perform a Pass Thru action, releasing handholds as they pass each other. A literal "pull" is neither required nor desired. For Courtesy Turn styling, refer to the definition of Courtesy Turn on page **28.**

Comments: The Ocean Wave Rule applies to this call.

At Mainstream, Courtesy Turn is restricted to a Man turning a Woman.

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

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

On the call "Right and Left Thru **and a Quarter More**", the Courtesy Turn will be for 270 degrees, and the ending formation will be a Right-Hand Two-Faced Line. (See "*Additional Details*: Commands: Multiples and Parts.")

Run / Cross Run

With these calls, the caller must designate certain dancers; generally, half the dancers are designated. For this definition, a runner (or cross-runner) is a designated dancer and a non-runner is another dancer who moves during the call. For example, in "Boys Run", the Men are the runners and the Women are the non-runners.

On "Run", dancers work in pairs. On "Cross Run", dancers work in groups of four, with the cross-runners crossing the center of the formation.

a. Run

Starting formation: Mini-Wave, Couple

Command examples:
Boys Run
Centers Run
Women Run Right
Leaders Run

Dance action: Each runner (designated dancer) must have a non-runner either to the right or to the left, and these dancers work together.

The runner and non-runner exchange places: the runner walks forward in a semicircle into the non-runner's spot (ending with the opposite facing direction), while the non-runner moves into the runner's spot without changing facing direction.

Ending formation: Couple, Mini-Wave

Timing: 4

Styling: Hands should blend into the handhold required for the ending formation (either Couple or Mini-Wave).

Comments: A direction may be given, and this indicates where the non-runner is relative to the runner. It is often optional (for example, "Swing Thru, Boys Run Right"), but may be required to avoid ambiguity (for example, from an Alamo or Circle; or "Heads Square Thru, Touch a Quarter, Center Girls Run Left").

Infrequently used applications of Run can ask the same designated dancers to run around successive people (for example, "End Boy Run Right, Left, and Right"), or to remain designated for multiple calls (for example, "Girls Cross Run and then Run").

An extended application designates more than one non-runner for each runner. For example, from normal Lines Facing Out, "End Boys Run Around 2." In this case, the center dancers are non-runners. The end boy walks in a semicircle to end in the position of the farther center while each non-runner moves one position toward where the runner started.

Some callers occasionally use "Everyone Run." For example, from Lines Facing Out, this would be equivalent to "Partner Trade." Because each runner is not next to a non-runner, this application is a gimmick (see "*Additional Details*: Commands: Gimmicks). This gimmick may not be used if only some dancers are designated. For example, after "Heads Pass the Ocean, Extend, Split Circulate", the call "Boys Run" is improper because it is unclear if the Girls should do the part of the non-runner or not move at all. To be proper, the caller could use "Do Your Part" (see "*Additional Details*: Commands: Do Your Part").

At Mainstream, the runner and non-runner will almost always begin as a Mini-Wave or Couple. A workshop should precede other applications, such as when the non-runner is initially facing the shoulder of the runner (for example, from a Double Pass Thru formation, "Centers Square Thru 4, Centers Run").

b. Cross Run

Starting formation: General Line

Command examples:
Girls Cross Run
Centers Cross Run
On Each Side, Centers Cross Run (from a Tidal Wave)
In the Center Wave, Centers Cross Run (from a Tidal Wave)
Ends Cross Run

Dance action: Dancers work in a 1×4 Formation, where the cross-runners (designated dancers) must both be centers or both be ends. The others are the non-runners.

The cross-runners walk forward in a semi-circle into the spot vacated by the farther non-runner (ending with the opposite facing direction). While doing this, each cross-runner will cross the center of the four-dancer formation.

Simultaneously each non-runner moves into the spot of the closer cross-runner without changing facing direction. This position will be on their half of the four-dancer formation. That is, a center non-runner moves into the nearer end position; an end non-runner moves into the nearer center position.

Ending formation: General Line

Timing: 6

Styling: Hands should blend into the handhold required for the ending formation (that is, Couple or Mini-Wave).

Comments: From a Tidal Wave (or other 1×8 Formations), callers must carefully identify centers and ends. See the Tidal Wave command examples above and also see "General Information: Ways of Naming Dancers: Centers and Ends", on page **12**.

If the cross-runners are Centers facing the same way, they Half Sashay, blending into a Run around the original far end.

If the cross-runners are Ends facing the same way, they pass right shoulders with each other.

From a General Line, Everyone Cross Run is a gimmick. See the second to last comment of Run, above.

At Mainstream, Cross Run will almost always be called from a General Line. For other applications, see the final comment of Run, above.

Scoot Back

Starting formations: Box Circulate, 1/4 Tag, Single 1/4 Tag

Command example: Scoot Back

Dance actions:

From a Box Circulate: Trailers Extend, Arm Turn 1/2, Extend while Leaders Box Circulate

From a 1/4 Tag or Single 1/4 Tag: Extend, Arm Turn 1/2, Extend

Ending formations: Box Circulate, 3/4 Tag, Single 3/4 Tag

Timing: 6

Styling: Those who Arm Turn 1/2 use a forearm handhold.

Dancers must keep the same hand available, because it is used in the starting formation, the Arm Turn, and the ending formation (for Trailers in a Box Circulate and Centers of a Single 1/4 Tag).

Comments: From a left-handed formation, the Arm Turn is left-handed and the ending formation is left-handed. Callers sometimes add helping words, (for example, "Scoot Back, use the left").

Some callers add helping words to indicate which dancers will Arm Turn, (for example, after "Heads Square Thru, Touch a Quarter", "Scoot Back, Boys Go In"). In this situation, it would be improper to call "Boys Scoot Back", because the Scoot Back action involves both the Boys and the Girls. It would be proper to call "Boys Scoot Back" from Ocean Waves with the Boys in the Center.

Scoot Back is a four-dancer call. When done from Columns, dancers work in two Box Circulate formations, one on each side.

Another way to describe the dance action for the Trailers in a Box Circulate is: walk directly forward until adjacent with each other, Arm Turn 1/2, and walk directly forward, ending in a position vacated by a Leader.

Separate Family

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

a. Separate

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

Command examples:
Heads Separate and Star Thru
Heads Separate and Face In
Heads Pass Thru; Separate and behind the Sides Touch a Quarter

Heads Pass Thru; Separate and come back home and Swing
Heads Star Thru; Double Pass Thru; Heads Separate and Star Thru
Heads Pass Thru; Separate go Around Two; Meet Your Partner and Dosado
Couple #1 Separate around the ring ... pass her once ... and pass her again; Allemande the Corner
Heads Pass the Ocean and Swing Thru, Others Separate and Everybody Right and Left Thru

Dance action:

Case 1: The Active or designated Couple is on Static Square spots:

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

Case 2: The Active or designated Couple is in the center facing out of the square (for example, after "Heads Square Thru 3"):

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

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

Timing: 2 plus time to travel around the outside

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

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

From a Squared Set, calling "Heads Square Thru 2; Heads Separate, ..." would be improper because the Heads are initially facing the Sides and when they start in the Center they must be facing out of the square rather than facing other dancers.

b. Around 1 or 2 to a Line

Starting formation: after a Separate

Command examples:
Heads Pass Thru; Separate Around 1 to a Line
Heads Pass Thru; Separate Around 2 to a Line
Heads Separate Around 1 to a Line
Heads Square Thru; Split Two, Separate Around 1 to a Line
Heads Square Thru; Split Two, Around 1 to a Line
Heads Right and Left Thru; Veer Left; Tag the Line; Split the Sides, First Left, Next Right Around 1 to a Line

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

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

When the Active dancers walk around their last Inactive dancer, they either squeeze in between the Inactive dancers (who move apart to make room) to become the Centers of a General Line, or stand outside the Inactive dancers to become the Ends of a General Line. Which action will happen depends on where the count ends the Active dancers with respect to the location of the Inactive dancers. These actions are sometimes also called "Squeeze In -- Make Lines" or "Hook On to the End -- Make Lines", respectively.

Ending formation: Usually Facing Lines. Occasionally Inverted Lines or 3-and-1 Lines.

Timing: Heads Pass Thru; Separate Around 1 to a Line: 8

Heads Pass Thru; Separate Around 2 to a Line: 10

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

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

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

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

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

c. Around 1 or 2 and Come into the Middle

Starting formation: after a Separate

Command examples:
Heads Pass Thru; Separate Around 1 and Come into the Middle with a Right and Left Thru
Heads Pass Thru; Separate Around 2 and Come into the Middle with a Right and Left Thru
Heads Pass Thru; Separate Around 2 and Come Down the Middle with a Right and Left Thru

Dance action: Initially the same as Separate Around 1 or 2 to a Line (above).

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

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

Ending formation:

- Separate Around 1 and Come into the Middle: Double Pass Thru, Trade By, others possible
- Separate Around 2 and Come Down the Middle: Two Couples on Static Square spots with two Active Couples facing in the middle, others possible

Timing: Heads Pass Thru; Separate Around 1 and Come into the Middle with a: 8
Heads Pass Thru; Separate Around 2 and Come Down the Middle with a: 12

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

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

Slide Thru

Starting formation: Facing Dancers

Command example: Slide Thru

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

Ending formation: If two Men, Right-Hand Mini-Wave; if two Women, Left-Hand Mini-Wave; otherwise, a Couple.

Timing: 4

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

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

Comment: The Ocean Wave Rule applies to this call.

Spin the Top

Starting formation: Ocean Wave

Command examples:
Spin the Top
Spin the Top; Spin it again (that is, go twice)
Spin your Top
Spin your Top, do a Right and Left Thru

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

Ending formation: Ocean Wave perpendicular to starting formation

Timing: 8

Styling: Use same styling as in Swing Thru.

Comments: The Facing Couples Rule applies to this call.

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

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

From a Left-Hand Ocean Wave, the phrase “Left Spin the Top” is acceptable but not required. In this case, “Left” is a helping word and should not be used all the time (see “*Additional Details*: Commands: Extra Words”). More commonly, “Left Spin the Top” is used from Facing Couples to indicate that dancers should Step to a Left-Hand Wave first.

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

Split Two

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

Command examples:
Centers Split Two, Around 1 to a Line
Centers Split the Outsides, Go Around 1 to a Line
Centers Split the Outside Couple and Separate Around 1 to a Line
Centers Split Two, Both Turn Left and Promenade Single File while the others ...
Centers Split Two, Around 1 Come into the Middle and ...
Centers Split Two, Around 1 Come Down the Middle and ...
Centers Split the Outside 2
Heads Square Thru 4; Split the Outside 2
Heads Square Thru 4; Split the Outside Couple
Heads Veer Left, Tag the Line, Split the Sides and ...

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

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

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

Timing: 2 plus next call

Comment: See Separate Around 1 or 2 (page **52**) for more examples of "Around 1 to a Line" choreography.

Square Thru / Left Square Thru

Starting formation: Facing Couples

Command examples:
Square Thru 4
Square Thru 2
Left Square Thru 3

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

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

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

Ending formation: Back-to-Back Couples

Timing:
Square Thru 1: 2
Square Thru 2: 5
Square Thru 3: 7 or 8
Square Thru 4: 10

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

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

Comments: The Ocean Wave Rule applies to this call.

Left Square Thru (1,2,3,4) is similar to Square Thru (1,2,3,4) except that it is started with the left hand and hands are alternating thereafter; the word "Left" is required. For example, "Heads Lead Right, Circle to a Line, Left Square Thru 4, Left Allemande."

The movement can be continued beyond 4 hands (for example, "Square Thru 5").

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

- "Half Square Thru" can be used for Square Thru 2
- "Square Thru Three-Quarters" can be used for Square Thru 3
- "Square Thru" can be used for Square Thru 4

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

- Square Thru, on the Third Hand Spin the Top
- Square Thru, on the Third Hand Slide Thru
- Square Thru, on the Third Hand Box the Gnat and Right and Left Grand

- Square Thru, on the Fourth Hand Left Swing Thru
- Square Thru, on the Fourth Hand Left Allemande

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

- Square Thru, on the Third Hand Touch a Quarter
- Square Thru, on the Fourth Hand Left Touch a Quarter

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

Star Right / Star Left

Starting formations: Facing Couples, Static Square, Infacing Circle of 8

Command examples:
Boys Center Right-Hand Star; Back by the Left
Heads Square Thru; Make a Right-Hand Star with the Sides; Heads Center Left-Hand Star; Back to the Same Girl with a Right and Left Thru
Heads Square Thru; Right-Hand Star; Heads Star Left inside to the same folks; Right and Left Thru
Heads Star Thru; Square Thru 3; Left-Hand Star; Head Ladies Lead, Flutterwheel
Four Ladies Center, Right-Hand Star
Heads Square Thru; Right-Hand Star; Heads to Center Star Across the square
Heads Square Thru; Right-Hand Star Halfway; Veer Left

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

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

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

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

Styling: Palm Star (see "Styling: Hands and Arms", page **68**). Men's outside arms in natural dance position, women's outside hands work skirt.

Some areas dance any stars containing Men with a Pack-Saddle Star (see " Styling: Hands and Arms", page **68**).

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

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

Star Thru

Starting formation: Facing Dancers (Man facing Woman)

Command example:
Star Thru

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

Ending formation: Couple

Timing: 4

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

Sweep a Quarter

Sweep a Quarter is a suffix call, which means that its action depends on the preceding call.

Starting formation: Facing Couples only

Command examples:
Flutterwheel and Sweep a Quarter
Couples Circulate, Wheel and Deal and Sweep One Quarter
Recycle, Sweep a Quarter
Ferris Wheel, Centers Sweep a Quarter

Dance action: Circle Right or Left 1/4 (page **23**), except that each Couple does not join hands with the Couple they are facing. The circling direction continues the motion that completed the previous call.

Ending formation: Facing Couples

Timing: 2

Styling: Dancers use a Couple handhold.

Comments: As the previous call ends, each dancer's motion around the center of the forming Facing Couples must be the same (either clockwise or counter-clockwise). Sweep a Quarter is improper after Chain Down the Line because of the dancers that start in the center. At the end of the call, their turning motion is not around, nor approximately around, the center point of the forming Facing Couples. Similarly, it is improper to call Sweep a Quarter after Bend the Line, Wheel Around, Cast Off 3/4, etc.

From a Wave, Recycle and Sweep a Quarter is proper. This is an exception made because of years of use. The exception is needed because in the definition of Recycle, the last part for some dancers (those dancers who began in the center) is a turn in place.

After Ferris Wheel (or Wheel and Deal from Lines Facing Out), "Sweep a Quarter" is improper, but "Centers Sweep a Quarter" is proper. Some callers use "Ferris Wheel and Outsides do a big Sweep a Quarter; You're Home" as a gimmick (see "Additional Detail: Commands: Gimmicks").

"Sweep a Quarter Twice" is an uncommon phrasing. A caller is more likely to say "Sweep a Quarter, Sweep another Quarter", "Sweep a Quarter, Sweep a Quarter More", "Sweep Two Quarters", or "Sweep One Half." Caution must be used when calling to groups for whom English is not their native language.

Swing

Starting formation: Facing Dancers (Man and Woman)

Command examples:
Swing Your Partner
Swing Your Corner; Promenade
... and Swing
Circle Left, Swing Your Corner, Circle Left
Swing your Corner, Allemande Left (new corner), Promenade

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

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

Timing: Variable, at least 4.

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

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

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

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

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

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

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

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

Ending the Swing: The Man leads the end of the Swing at the appropriate time, so that the Couple faces in the proper direction for the next call.

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

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

Comments: The Ocean Wave Rule applies to this call.

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

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

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

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

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

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

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

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

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

Swing Thru / Left Swing Thru

Starting formations: Ocean Wave, Alamo Ring

Command examples:
Swing Thru
Left Swing Thru

Dance action: Swing Thru: Those who can turn 1/2 (180 degrees) by the right; then those who can turn 1/2 (180 degrees) by the left.

Left Swing Thru: Those who can turn 1/2 (180 degrees) by the left; then those who can turn 1/2 (180 degrees) by the right.

Dancers must work in their group:

- From an Alamo Ring, all dancers form one group.
- Otherwise, active dancers form one or more groups of four dancers each.

Ending formation: Ocean Wave, Alamo Ring

Timing: 6

Styling: Use Hands Up throughout the call. The first part of the call blends smoothly into the second part. (See "Styling: Hands and Arms" on page **68**"; and see "General Information: Standardization" on page **7**.)

Comments: The Facing Couples Rule applies to these calls.

From a Tidal Wave, Swing Thru is danced in the Ocean Wave on each half; no dancers cross the center of the Tidal Wave.

After applying the Facing Couples Rule, the starting formation of Swing Thru must be a Wave or an Alamo Ring (except for the extended application below). It is improper, for example, to call "Swing Thru" from an Inverted Line.

As an extended application, dancers can work in other groups, provided that after applying the Facing Couples Rule they are in a Wave of three or more dancers. In this case, the caller must clearly tell those dancers to work together. For example, "Heads Pass the Ocean; Extend; Boys Circulate 1 1/2; Girls Cast Off 3/4; In the Wave of 6, Swing Thru."

To have eight dancers work together is especially tricky, and should be used only with great caution, since normally eight dancers work in two groups of four. The eight-dancer application is usually reserved for dance programs in which Grand Swing Thru achieves this action.

Tag the Line Family

a. Tag the Line (In / Out / Left / Right)

Starting formation: General Line

Command examples:
Tag the Line
Tag the Line All the Way
Tag the Line, Face Right
Tag the Line, Left
Tag the Line, Face In

Dance action: Each dancer turns 90 degrees, in place, to face the center of the Line (some dancers think of this as turning toward the far end of the Line) and then walks forward, passing right shoulders with all dancers in the other half of the Line, until the last dancers in each half have passed each other. If a facing direction is given, each dancer then turns 90 degrees, in place, toward the specified direction.

Ending formations:
Tag the Line ends in back-to-back Tandems.
If a direction is given, the ending formation depends on that direction, (for example, "Tag the Line, Face Right" ends in a Right-Hand Two-Faced Line).

Timing: 6

Styling: Arms in natural dance position, hands ready to assume appropriate position for the next call. If the Centers start holding right hands, a flowing type of movement can be achieved by taking a slight step forward while turning toward the center of the Line.

Comments: Tag the Line is a 4-dancer call. From a General Line of 8, the phrase “Each Side” (or “Each Four”) is helpful but not required.

After Tag the Line, the direction In (or Out) means to turn toward (or away from) the center of the set. From General Lines, Tag the Line, Face In (or Face Out) ends in Facing Lines (or Lines Back-to-Back).

The direction given does not have to be the same for all dancers, (for example, “Tag the Line, Boys Face Left, Girls Face Right.”

An extended application of Tag the Line begins from a General Line containing six or eight dancers. The caller must explicitly identify the Line, (for example, “Line of Eight, Tag the Line”). The application from a Line of two dancers is improper at Mainstream; it has a separate name and is in another program.

b. Fraction (1/4, 1/2, 3/4) Tag

Starting formation: General Line

Command examples:
Half Tag
Three-Quarter Tag the Line
Tag the Line Three Quarters
Quarter Tag

Dance action: Each dancer turns 90 degrees, in place, to face the center of the Line (some dancers think of this as turning toward the far end of the Line) and starts walking forward, as necessary passing right shoulders with dancers from the other half of the line. For 1/4, 1/2, and 3/4, dancers stop at a Right-Hand Single 1/4 Tag, Right-Hand Box Circulate, and Right-Hand Single 3/4 Tag formation, respectively.

Ending formations:
1/4 Tag: Right-Hand Single 1/4 Tag
1/2 Tag: Right-Hand Box Circulate
3/4 Tag: Right-Hand Single 3/4 Tag

Timing: 1/4 Tag: 3 1/2 Tag: 4 3/4 Tag: 5

Styling: If the centers start holding right hands, a flowing type of movement can be achieved by taking a slight step forward while turning toward the center of the Line.

Comments: These are 4-dancer calls. From a General Line of 8, the phrase "Each Side" (or "Each Four") is helpful but not required.

From General Lines, 3/4 (or 1/4) Tag ends in a Right-Hand 3/4 (or 1/4) Tag formation because outside dancers move together to become a Couple. (See "*Additional Details*: Dance Action: Square Breathing.")

The fraction is often given first because dancers may begin moving before the caller has said the entire call. "Tag the Line One-Quarter" is strongly discouraged because the call takes only three beats.

Callers often abbreviate the fraction, using "Half" (or "Quarter") for "One-Half" (or "One-Quarter"). For emphasis, the full fraction can be used or "the Line" can be added, such as "One-Quarter Tag the Line."

Touch a Quarter

Starting formation: Facing Dancers only

Command examples:
Touch a Quarter
Touch One Quarter

Dance action: In one smooth motion, Step to a Wave and Turn 1/4 by the Right

Ending formation: Right-Hand Mini-Wave

Timing: 2

Styling: Hands Up (see "Styling: Hands and Arms", page **68**). When called from Facing Couples, the four dancers do not make a Wave midway through Touch a Quarter.

Comments: From Facing Dancers, the call Step to a Wave (page **42**) gives a Right-Hand Mini-Wave.

The Ocean Wave Rule does not apply to this call. Therefore, a combination like "Swing Thru, all 8 Circulate, Touch a Quarter" is improper. (Also see Single Hinge on page **38**.)

The left-handed version of this call is **Left Touch a Quarter** (Step to a Left-Hand Wave and Turn 1/4 by the Left).

Trade Family

a. Couples Trade

Starting formations: Two-Faced Line, One-Faced Line, and non-adjacent Couples as described below

Command examples:
Couples Trade
Center 4, Couples Trade
Center Couples Trade
Outside 4, Couples Trade

Dance action: Couples, each working as a unit, exchange places by walking forward in a semicircle. If the Couples start facing in the same direction, the rightmost dancers in each Couple pass right shoulders.

Ending formations: Two-Faced Line, One-Faced Line, and non-adjacent Couples as described below

Timing: Two-Faced Line, 6; One-Faced Line, 8; with additional beats for non-adjacent Couples

Styling: Each Couple maintains their handhold. From a Two-Faced Line, Center dancers also maintain their handhold.

Comments: Two Couples may Trade only when they are facing the same or opposite directions. Additionally, each Couple must be directly to the right or left of the other, but they do not need to be adjacent. If there are four Couples that are directly right or left of one another, then the dance action is completed separately by each outside Couple with the nearby inside Couple.

Callers may use helping words, for example, "Couples Trade by the Right." See the comments for (Named Dancers) Trade below.

b. (Named Dancers) Trade

Starting formations: Mini-Wave, Couple, and non-adjacent dancers, as described below

Command examples:
Centers Trade
Boys Trade
Ends Trade
Heads Square Thru 4, Touch a Quarter, Girls Trade
Center 6, Trade

Dance action: Two dancers exchange places by walking forward in a semicircle, passing right shoulders if they start facing the same direction. (See "General Information: Conventions and Rules: Passing Rule" on page **7**.) Dancers end facing the opposite direction from their original facing directions.

Ending formations: Mini-Wave, Couple, and non-adjacent dancers, as described below

Timing: Mini-Wave, 3; Couple, 4; with additional beats for non-adjacent dancers

Styling: From a Mini-Wave, dancers maintain their handhold.

From a Couple, dancers swing their joined hands backward slightly as they release their handhold. This gets them turning in the correct direction as they start moving forward.

Comments: Two dancers may Trade only when they are facing the same or opposite directions. Additionally, each dancer must be directly to the right or left of the other, but they do not need to be adjacent. (For example: "Heads Lead Right, Step to a Wave, Girls Trade, Boys Trade.")

When the dancers are in a Tidal formation the caller should include identifying words to make it clear which dancers should Trade. For example, "Each Side, Boys Trade." (Also see "General Information: Ways of Naming Dancers: Centers and Ends" on page **12**.)

Callers sometimes use helping words with this call. For example, from Normal Facing Lines, "Pass Thru, Girls Trade down the Line" alerts the women that they are not adjacent.

Trade, when used without designating dancers, means Everyone Trade.

For this call, when there are exactly four dancers who are directly right or left of one another, for example, "Heads Pass the Ocean, Extend, Everyone Trade", then the dance action is completed separately by each outside dancer with the nearby inside dancer. Similarly, if six or eight dancers Trade who are directly right or left of one another, then pairs of dancers Trade, where the pairs are determined working from the outside toward the center.

c. Right/Left Hand Trade

Starting formations: Mini-Wave

Command examples:
Right Hand Trade
Trade by the Right
Those holding Left Hands Trade

Center 6, Trade by the Left

Dance action: Two dancers exchange places by walking forward in a semicircle while maintaining their hand hold. All active dancers end facing the opposite direction from their original facing directions.

Ending formations: Mini-Wave

Timing: 3

Styling: Dancers maintain their handhold.

Comments: "Trade by the Right" (or Left) indicates that each pair of dancers who Trade are in a Right-Hand (or Left-Hand) Mini-Wave.

In certain cases, helping words are necessary to designate pairs (for example, from an Alamo Ring, "Trade by the Right") or designate dancers (for example, from an Inverted Line, "Those Who Can Trade by the Left").

Callers should be aware that sometimes (principally outside English-speaking countries) dancers may mistake "Trade by the Right" for the call Trade By (page **63**). In such a situation, "Trade with the right hand" may be more successful.

d. Partner Trade

Starting formation: Couple only

Command examples:
Partner Trade
Double Pass Thru; Leaders Partner Trade
Boys Partner Trade

Dance action: Two dancers exchange places by walking forward in a semicircle, passing right shoulders as they do so.

Ending formation: Couple facing in the opposite direction from their original facing direction.

Timing: 4

Styling: Dancers swing their joined hands backward slightly as they release their handhold. This gets them turning in the correct direction as they start moving forward.

Comments: It is common to use Partner Trade rather than Trade for a Couple, but both have the same effect. Using Partner Trade helps dancers anticipate passing right shoulders.

Partner Trade is improper when the dancers are not adjacent.

In 2017, the Mainstream Committee voted to restrict Partner Trade to start from a Couple only.

Trade By

Starting formation: Trade By

Command example:
Trade By

Dance action: Centers Pass Thru while Outsides, who must be Couples facing out, Partner Trade

Ending formation: Eight Chain Thru formation

Timing: 4

Styling: Same as for Pass Thru (page **44**) and Partner Trade (page **63**)

Comment: The Ocean Wave Rule applies to the Center dancers (for example, from a 3/4 Tag formation)

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

Command examples:
U-Turn Back
Boys U-Turn Back
Centers U-Turn Back
Promenade, Keep Walking; Everybody U-Turn Back; Promenade this way around
Wheel And Deal; Centers U-Turn Back; Double Pass Thru

Dance action: The dancer does an individual about-face turn (180 degrees) in place, turning toward Partner unless the body flow dictates otherwise. If the dancer does not have a Partner, the dancer turns toward the center of the set. If the solo dancer is facing directly toward or away from the center of the set, the turn may be in either direction.

Ending formation: Individual dancer

Timing: 2

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

b. Backtrack

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

Command examples:
Promenade Single File; Ladies Backtrack
Ladies Step Out and take a Backtrack
Gents Step Out and take a Backtrack
Ladies Roll Out and Backtrack
Put the ladies in the lead, go single file; Ladies backtrack once around; Turn partner right a full turn
Star Promenade; Ladies Backtrack, Left Allemande
Promenade Wrong Way; Boys step out to the left and Backtrack twice around

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

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

Four dancers designated: Four dancers that did not do the Backtrack continue 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.

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

The Couples version of Backtrack (for example, “Promenade, Head Couples Backtrack”) is no longer in use.

Veer Left / Veer Right

Starting formations: Facing Couples, Two-Faced Line

Command examples:
Heads Lead Right; Veer Left
Sides Pass the Ocean; Recycle; Veer Left
Reverse Flutter Wheel and Sweep a Quarter; Veer Right
Heads Square Thru 4, Right and Left Thru, Veer Left, Ferris Wheel, Centers Veer Left and Veer Right, Left Allemande

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

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

Ending formation: See Dance action.

Timing: 2

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

Comments: Veer Left or Veer Right is usually used after a call that provides appropriate body flow. Sometimes they are called as a pair with timing that allows the dancers to use a ricochet action.

Wheel and Deal

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

Command example:
Wheel and Deal

Dance action: Each Couple works as a unit. Wheel and Deal is danced as one smooth motion, even though the descriptions below break the motion into two parts.

From a Two-Faced Line: Each Couple steps forward and then wheels 180 degrees toward the center of the Line, with the original Center dancers acting as the pivots about which the Couples turn. Couples end facing each other.

From a One-Faced Line: The Couple on the left steps forward. Then each Couple wheels 180 degrees toward the center of the original Line, with the original center dancers acting as the pivots about which the Couples turn. The Couple that started on the right ends in front of the other Couple.

Ending formations: From a Two-Faced Line, Facing Couples. From a One-Faced Line, Tandem Couples.

Timing: 4

Styling: Use Couple handholds. Original center dancers should use the joined handhold to guide the original end dancers to circle around them.

Comments: To assist in understanding this call, here are some helpful facts:

- Dancers turn toward the center of the Line (like Bend the Line, but unlike Wheel Around, which is always toward the left)
- Each Couple ends facing the opposite direction from which they started
- From a One-Faced Line, the Couple starting on the right ends in front of the other Couple.

From a One-Faced Line, a more accurate dance action for the Couple on the right would be to step forward after the turn. From a Tidal Line, Wheel and Deal ends in Two-Faced Lines. Because of square breathing, this step forward for Wheel and Deal is even more pronounced from Lines Facing In, but unnecessary from Lines Facing Out. (See, *Additional Details*: Square Breathing.)

Wheel Around / Reverse Wheel Around

Starting formation: Couple

Command examples:
Promenade, Keep Walking; Heads Wheel Around and make lines
Promenade, Keep Walking; Sides Wheel Around; Right and Left Thru
Promenade; All Wheel Around; Promenade, Wrong Way
Pass Thru; Wheel Around (from Facing Couples)
Heads Pass Thru and Wheel Around; those Ladies Chain
Pass Thru; Wheel and Deal; Centers Wheel Around
Sides Star Thru; Double Pass Thru; Centers In; Boys Wheel Around; Couples Circulate
(from Right-Hand Two-Faced Line) Ferris Wheel; Centers Reverse Wheel Around
Heads Pass Thru and Reverse Wheel Around and Lead Right
Heads Pass Thru and Reverse Wheel Around and Reverse Flutterwheel
Sides Star Thru; Double Pass Thru; Centers In; Girls Reverse Wheel Around; Couples Circulate

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

For Reverse Wheel Around, the Couple, working as a unit, turns half around to the right (180 degrees). The right-side dancer backs up while the left-side dancer moves forward. Again, 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 (for example, "Promenade"). They adjust the handhold as they finish Wheel Around (or Reverse Wheel Around) if required by the next call.

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

See "General Information: Ways of Naming Dancers: Heads and Sides" on page **10** for more details about naming dancers to Wheel Around from a Promenade.

Zoom

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

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

Command examples:
Zoom
Boys Zoom
Girls Zoom
Ends Zoom

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

Ending formation: Same as starting formation

Timing: 4

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

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

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

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

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

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

×

Styling

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

Posture

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

Dance Step

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

Hands and Arms

Couple Handhold: Arms should be bent with hands held slightly higher than the elbow. Forearms are adjacent and can be held close together in locked-in position for "Wheel Around" type movements. There are two common variations of palm directions in a Couple Handhold and other formations.

Traditional: Men hold palms up and Ladies hold palms down. In the event of a same-gender Couple, the left-hand dancer turns palm up and the right-hand dancer turns palm down.

Gender-Neutral: Every dancer always holds their left hand with the palm down and their right hand with the palm up. This can also be described as "thumbs to the right."

Forearm Hold: The arms are held past the wrist but not past the elbow joint. Two dancers create a right forearm hold by each one placing their right hand on the inside of the right forearm of the other dancer. The fingers and thumb are held in close. Dancers just use sideways pressure to maintain the hold. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other.

Handshake Hold: Use a comfortable handshake with hands reached and touched at about average waist height. Thumb should overlap the back of the opposite dancer's hand. It is important in "Right and Left Grand" to release hands before the shoulder pass. Do not stretch or lean over to reach the next hand.

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

Hands Up Handhold For Mini-Waves, hands are joined in crossed palm position; that is, adjacent dancers place palms together with finger pointing up and then tilt hand out slightly, which will result in a crossed palm position. Thumbs are gently closed on the back of the adjacent dancer's hand. As the turning action starts, wrists are straightened.

Box Star or Pack-Saddle Star: Four dancers use their inner hand with palms down to hold the wrist of the dancer ahead. This linkage forms a box of hands.

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

Inactive Dancers and Counter-Dancing

In several places in the call definitions the term "inactive dancer" is used. While this is the correct term give both common and historical usages, it is sometimes a misnomer. Here are some ways in which the "inactive dancers" are required to be not so "inactive."

Paying Attention: Every dancer in the square is always active in the sense of having to pay attention to what the caller is saying and to what the other dancers are doing.

Providing Space in the Center: Dancers who are not involved with the current dance action (for example, the Ends during a "Centers Square Thru") may have to move slightly to allow the active dancers more room in the center for dancing the call.

Square Breathing: Depending on the ending position of the active dancers, the inactive dancers may have to adjust to keep the square from getting too spread out, or too bunched up. Also see *Additional Details:* Square Breathing.

Counter-Dancing: In the Styling or Dance Action for some calls there are instructions for the inactive dancers to move for the sole purpose of making space. This is known as "Counter-Dancing." (For example, when the "Heads Promenade Halfway", the Sides momentarily move toward the center to make room.)

Bow (Honors) To Your Partner

Men: Turn slightly to face your Partner making eye contact with a smile. Place left hand behind back or at left hip, palm out. Place right foot in front of left foot. The right foot should be pointed toward the Lady with the toe touching the floor. Man's right hand holds Lady's left hand. Both legs are straight, with weight on the back foot.

Ladies: Turn slightly to face your partner making eye contact with a smile. Left foot should be pointed forward with toe touching floor, right foot in back. Right hand holds skirt toward center of square, right arm bent at elbow. Place left hand in partner's right hand. Both legs are straight with weight on back foot.

Bow (Honors) To Your Corner

Men: Right hand holding Partner's left hand, turn slightly to face Corner, making eye contact with a smile. Place left hand behind back or at left hip, palm out. Place left foot in front of right foot. The left foot should be pointed toward Corner with toe touching floor. Both legs are straight with weight on the back foot.

Ladies: Left hand in Partner's right hand, turn slightly to face Corner making eye contact with a smile. Place right foot in front of left foot with the right foot pointed toward corner and the toe touching floor. Both legs are straight with weight on back foot.

Traditional Variation of Bow: An acceptable traditional variation of styling for both "Bow to Your Partner" and "Bow to Your Corner" is that the Men bow slightly from the waist as the Ladies acknowledge with a curtsy.

Other Styling Terms

Skirt Work: During a "Weave the Ring" or other calls where Ladies have a free hand, Ladies wearing a full skit can hold a bit of skirt material in their free hands about hip high and use a very slight rhythmical flourish to move skirt in front and back, right hand moving with left foot, left hand moving with right foot.

Promenade Ending Twirl: Man raises his right hand holding the Lady's right hand loosely as she twirls clockwise underneath, ending as a Normal Couple in a Static Square.

CALLERLAB (New) Mainstream Suggested Teaching Order

Effective September 1, 2026 (The page numbers at the right are clickable.)

M1. Circle Family **page:** 23
- a. Circle Left/Right (1/4, 1/2, 3/4, Full)
- b. Circle of 4 Left/Right (1/4, 1/2, 3/4, Full)
- c. Single Circle Left/Right (1/4, 1/2, 3/4, Full)

M2. Dosado 29

M3. Promenade Family 44
- a. Couples Promenade
- b. *Single File Promenade*
- c. *Star Promenade*
- d. *Wrong Way Promenade*

M4. Arm Turn Family 18
- a. Right/Left Arm Turn
- b. Allemande Left/*Right*

M5. Star Right/Left 56

M6. Right and Left Grand Family 48
- a. Right and Left Grand
- b. *Weave the Ring*
- c. *Wrong Way Grand*

M7. Pass Thru 44

M8. Wheel Around / *Reverse Wheel Ar.* 66

M9. Courtesy Turn 28

M10. Right and Left Thru 49

M11. Swing 57

M12. Ladies Chain Family 39
- a. Ladies Chain, *(Ladies Chain 3/4)*
- b. Four Ladies Chain, *(Chain 3/4)*
- c. *Chain Down the Line*

M13. Half Sashay Family 37
- a. *Half Sashay*
- b. *Rollaway*
- c. Ladies In, Men Sashay

M14. Turn Back Family 64
- a. U-Turn Back
- b. Backtrack

M15. Separate Family 51
- a. *Separate*
- b. Separate Around 1 or 2 to a Line
- c. *Separate Around 1 or 2 into the middle*

M16. Lead Right / Lead Left 41

M17. Veer Left / Veer Right 65

M18. Star Thru 56

M19. Circulate Family 25
- a. Couples Circulate
- b. (Named Dancers) Circulate
- c. *All Eight Circulate*
- d. *Single File (Column) Circulate*
- e. *Box/Split Circulate*

M20. Bend the Line 20

M21. Square Thru / *Left Square Thru* 55

M22. Split Two 54

M23. Grand Square 36

M24. Double Pass Thru 30

M25. First Couple Go Left/Right, Next Couple Go Right/Left 33

M26. Wheel and Deal 65

M27. California Twirl 21

M28. Slide Thru 53

M29. Dive Thru 29

M30. Box the Gnat 21

M31. Ocean Wave Family 41
- a. Alamo Style
- b. Balance
- c. Step to a Wave
- d. *Dosado to a Wave*
- e. *Single Circle to a Wave*

M32. Trade Family 61
- a. Couples Trade
- b. (Named Dancers) Trade
- c. Right/Left Hand Trade
- d. Partner Trade

M33. Swing Thru / *Left Swing Thru* 59

M34. Run / *Cross Run* 49

M35. Pass the Ocean 43

M36. Extend 30

M37. Flutterwheel / Reverse Flutterwheel 33

M38. Sweep a Quarter 57

M39. Trade By 63

M40. Ferris Wheel 32

M41. Zoom 66

M42. Touch a Quarter 61

M43. Hinge Family 38
- a. Single Hinge
- b. Couples Hinge

M44. Centers In 22

M45. Cast Off Three-Quarters 22

M46. Spin the Top 54

M47. Scoot Back 51

M48. Fold / Cross Fold 34

M49. Tag the Line Family 60
- a. Tag the Line (In / Out / Left / Right)
- b. Fraction (1/4, 1/2, 3/4) Tag

M50. Recycle (from Waves only) 47

It is suggested that calls in italics be delayed until later in the teaching sequence.
See details in the *(New) Mainstream Playbook.*

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Change History since September 20, 2000

Date	Change
8/22/01	Removed **Fan the Top,** which was moved to the Plus Program. Removed **Eight Chain Thru**, which was moved to the Plus Program. Removed **Spin Chain Thru**, which was moved to the Plus Program.
4/29/02	Corrected the definition of **Half Tag the Line**.
8/12/02	Removed the reference to **Fan the Top** and **Spin Chain Thru** from the Facing Couples Rule in the Preface.
1/14/03	Moved diagram of **Starting Formations** in Preface.
3/18/03	Added **Regional Styling** difference statement to Preface.
4/27/03	In addendum, changed #37 (**Alamo Ring Formations**) to Read "Same as #36(d) Wave Balance."
8/1/03	Added **Eight Chain Thru** to the MS program.
9/11/03	Changed definition of **See Saw.** Changed name of "All Around Left Hand Lady" to "**All Around the Corner**." Changed reference for **Arm Turns** from the addendum to call #7 (b) and #7 (c).
10/10/03	Corrected styling statement for **See Saw**.
3/4/04	Removed **Partner Tag** Styling (Timing) from Tag Family.
4/26/05	Revised Copyright Notice.
8/19/05	Removed Dancer Tip from **Dosado** definition. Corrected references in **Right and Left Thru** and **Flutterwheel** definitions.
9/19/05	Corrected reference to forearm turns in **Flutterwheel** Styling.
10/19/06	Renamed "**Basic and Mainstream Definitions**." Added **Spin Chain Thru.** Moved **Star Promenade** to the Promenade Family. Corrected the timing for **Tag the Line** and **Half Tag the Line**.
1/9/08	Renamed "**All Around the Corner**" to "**Walk Around the Corner**." Removed **Split Two** and **Separate** from the addendum. Replaced "**Split the Outside Couple**" with "**Split Two**" and corrected the definition of **Separate**. Moved **Allemande Left in the Alamo Style and Balance** from the Addendum. Added **Wrong Way Promenade** to the Promenade Family.
4/4/08	Started adoption of MS Definition Rewrite. Updated beginning of document through call #10 plus 19 other calls to version approved in March 2004. Added next 5 calls approved in 2/08. Updated name of **Alamo Style**. Moved Dancer Naming to preface. Merged **Circulate** text from addendum, relabeled entries, and drew new diagrams.
5/23/08	Updated link to *Formation Pictograms*.
3/12/09	Added **Leaders/Trailers**.
9/9/09	Updated **Pass the Ocean**. Updated call order and numbers to match 9/1/09 teach order. Minor formatting changes to **Swing Thru**, **Trade Family**, **Ocean Wave Family**, and **Ladies Chain**.
11/1/09	Add "The Facing Couples Rule applies to this call" to **Swing Thru** and **Spin Chain Thru**.
3/17/10	New definitions for the calls **Courtesy Turn**, **Centers In**, and **Cast Off 3/4**, and a new Timing section. Fixed typo in **Bend the Line**.
6/18/10	Converted to Word. Minor edits.
7/27/10	Updated **Courtesy Turn**, comment #1 for better translation.
12/3/10	New definition for **Grand Square**. Swapped teach order of **Circle to a Line** with **California Twir**l and **Shoot the Star** with **Slip the Clutch**.
12/23/10	Fixed starting formation in **Chain Down the Line**.
1/18/11	Updated copyright. Fixed error introduced when converting to Word (wrong diagram for Very Ends).
2/19/11	Lowercase "the" in **Walk Around the Corner**.
3/16/11	New definitions for **Circle to a Line** and **Veer Left / Veer Right**.
5/13/11	Split Basic into **Basic 1** and **Basic 2** and minor edits.
7/28/11	Page 5 reworded **Partner / Corner** comments, removing BBGG terminology. Page 11 First paragraph, reworded removing BBGG terminology.
10/3/11	Page 8 Added picture for (**General Tag**: "Center 6").

Date	Change
10/7/11	New definition for **Ladies Chain Family** and **See Saw**.
5/2/12	New definition for **Wheel Around** and **Square Thru**. Deleted a comment in **Partner / Corner**.
8/7/12	Revised **Standardization** comment.
2/22/13	New definitions for **Promenade Family**, **Circulate Family**, and **Box the Gnat**.
5/17/13	New definitions for **Thar Family**, **Slip the Clutch**, and **Shoot the Star**. Added Appendix B. Minor edits.
8/26/16	Added timing for **Flutterwheel** for Facing Couples.
3/9/17	New definitions for **Ocean Wave Family**, **Run/Cross Run**, **Flutterwheel/Reverse Flutterwheel**, **Swing Thru/Left Swing Thru**, and **Eight Chain Thru.**
3/22/17	Fixed error in **Eight Chain Thru**. Minor formatting updates. Updated copyright.
3/26/17	New definitions for **Tag the Line** and **Half Tag**.
5/8/17	New definition for **Hinge Family**.
8/13/17	Moved Mainstream calls to a separate document and update introduction. New definitions for **Trade Family**, **Extend**, and **Wheel and Deal**. Added cross reference links for "see section" references.
12/18/17	New definition for **Double Pass Thru**.
4/10/18	New definition for **Touch 1/4**.
6/22/18	New definition for **Trade By**.
9/01/18	Moved **Allemande Thar**, **Slip the Clutch** and **Shoot the Star** to Mainstream. Also changed teaching order of **Double Pass Thru** and **First Couple Go Left/Right, Next Couple Go Left/Right**.
10/27/18	New definition for **Sweep a Quarter.** Minor edits and formatting.
2/27/19	Edited Comment on page 9 to note Basic rather than Mainstream for **Leaders and Trailers**.
3/4/19	Edited various reference page numbers. Changed terminology of Mainstream to Basic.
6/23/19	Update copyright. Add alphabetical call listing.
11/2/19	Moved **Change History** to end of document.
2/22/20	Updated copyright. Added **Change History** to the Table of Contents.
10/5/20	Updated **Alphabetical Index** page numbers.
07/31/21	Added definitions for **Lead Left** and **Reverse Wheel Around**.
02/18/23	Revised the definition for 2-dancer Circles to use the name "**Single Circle.**" Added information to definitions for to 8-dancer and 4-dancer **Circles**. Replaced "e.g." with "for example" and "i.e." with "that is."
02/28/26	Combined the previous Basic Definitions and some calls from the Mainstream Definitions in accordance with **implementing the Proposal** to create the new Mainstream Program. Deleted **Do Paso**, **Walk Around the Corner**, **See Saw**, and **Circle to a Line**. Included from Mainstream: **Hinge Family**, **Centers In**, **Cast Off Three-Quarters**, **Spin the Top**, **Slide Thru**, **Fold / Cross Fold**, **Tag the Line Family**, **Scoot Back** and **Recycle**. Added from Plus: **Single Circle to a Wave**. Created a definition for **Allemande Right**. Reorganized Trade definition into **(Named Dancers) Trade** and **Right/Left Hand Trade**. Revised comments in **Pass the Ocean**. Alphabetized the call entries. Changed a few Command Examples to remove calls no longer in the Mainstream Program. Added more links in the **Alphabetical Index of Call Names and Terms**. Added **Reference Documents** information including the newly published *Additional Details* and adjusted the cross-references as needed. Made minor revisions and additions to **Ways of Naming Dancers**. Moved the **Descriptive Terminology** into the General Information section and added **Center of the Set**, **Facing In and Facing Out**, **Forward and Back**, and **Symmetric Choreography** to it.
03/02/26	Added the **(New) Mainstream Suggested Teaching Order** with clickable page links.

Date	Change
03/20/26	Added "M" before the numbers in the Suggested Teaching Order. Added a comment to **Veer Left / Veer Right.** Added an example to **California Twirl**. Added reference to "crash" in **Same Position Rule.** Changed some command example references from "Men" to "Boys."
03/25/26	Adjusted references to **Static Square** and **Squared Set** to conform to the first being a formation and the second being a specific FASR as shown on the front cover. Revisions to **Facing In and Facing Out**, and **Sashayed Couple** in response to comments received during the Mainstream Committee discussion. Minor edits of **Couples Trade** and **Partner Trade** to better clarify the newly arranged four applications of **Trade**.