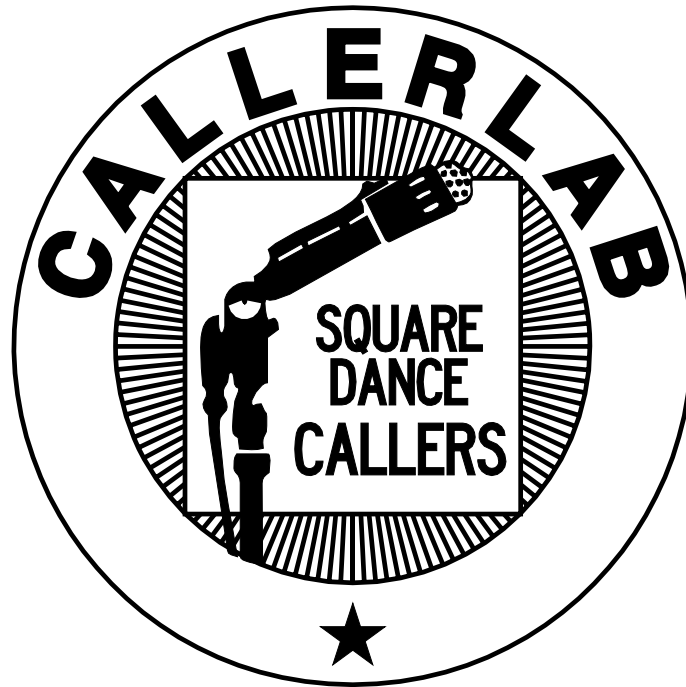


# CALLERLAB

## BASIC AND MAINSTREAM DEFINITIONS



Revised 2006  
(October 19, 2006)

The following table shows the changes made to this document since September 20, 2000.

Changes have been made as follows:

Change Date	Change Made
08/22/01	Removed <i>FAN THE TOP</i> which was moved to the Plus Program. Removed <i>EIGHT CHAIN THRU</i> which was moved to the Plus Program. Removed <i>SPIN CHAIN THRU</i> which was moved to the Plus Program.
04/29/02	Corrected the definition of <i>HALF TAG THE LINE</i>
08/12/02	Removed the reference to <i>FAN THE TOP</i> and <i>SPIN CHAIN THRU</i> from the Facing Couples Rule in the Preface
01/14/03	Moved Diagram of <i>STARTING FORMATIONS</i> in <i>PREFACE</i>
03/18/03	Added Regional Styling difference statement to <i>PREFACE</i>
04/27/03	In addendum, changed #37 (Alamo Ring Formations) to Read "Same as #36(d) <i>WAVE BALANCE</i> "
08/01/03	Added <i>EIGHT CHAIN THRU</i> to the MS program
09/11/03	Changed Definition of " <i>SEE SAW</i> " and Changed name of " <i>ALL AROUND LEFT HAND LADY</i> " to " <i>ALL AROUND THE CORNER</i> " and Changed reference for <i>ARM TURNS</i> from the addendum to call #7 (b) and #7 (c)
10/10/03	Corrected styling statement for <i>SEE SAW</i>
03/04/04	Removed <i>PARTNER TAG Styling (Timing)</i> From <i>TAG Family</i>
04/26/2005	Revised Copyright Notice
08/19/2005	Removed <i>Dancer Tip</i> from <i>DOSADO</i> Definition, Corrected References in <i>RIGHT AND LEFT THRU</i> and <i>FLUTTERWHEEL</i> Definitions.
09/19/2005	Corrected reference to forearm turns in <i>FLUTTERWHEEL Styling</i> .
10/19/2006	Renamed " <i>BASIC AND MAINSTREAM DEFINITIONS</i> ", added <i>SPIN CHAIN THRU</i> and moved <i>STAR PROMENADE</i> to the <i>PROMENADE FAMILY</i> . Corrected the timing for <i>TAG THE LINE</i> and <i>HALF TAG THE LINE</i> .

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# BASIC AND MAINSTREAM DEFINITIONS

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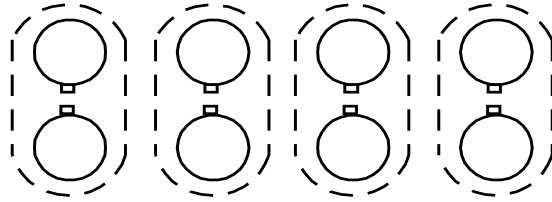
## PREFACE

### OBJECTIVE:

The objective of the Mainstream call definitions is to provide clear, concise, simple explanations of the terms and calls used in the Mainstream Program.

#### (1) STARTING FORMATIONS

Starting formations are listed for each of the defined calls. The smallest basic formation has been listed. Multiples of this formation may be possible. For example, the minimum number of dancers required to dosado is two. It is possible, however, to have four dancers in a line facing four dancers in an opposite line ready for a dosado. In this case, there are four multiples of the basic formation.



#### (2) FACING DANCERS

Facing dancers, unless otherwise specified, may be any combination of men and women.

#### (3) COUPLES

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

#### (4) PASSING RULE

Whenever two dancers are walking toward each other and are about to collide, they pass right shoulders and continue.

#### (5) SAME POSITION RULE

Whenever two dancers are walking toward each other and are required to occupy the same position, they join right hands in a mini wave sharing that position.

#### (6) FACING COUPLES RULE

Some calls, which normally start from ocean waves, can also be done when dancers are in facing couples (e.g. Swing Thru, Spin the Top, etc.). In this case, the dancers first step into a momentary right hand ocean wave and complete the call unless the caller specifically directs a left hand call (e.g. left swing thru, etc.) in which case the dancers step into a momentary left hand ocean wave and complete the call. Exceptions to this rule are listed in the body of the definitions.

#### (7) OCEAN WAVE RULE

Some calls which normally start from facing couples can be done when dancers are in ocean waves (e.g. Right and Left Thru, Box the Gnat, Square Thru, Slide Thru, Pass to the Center, etc.). In this case, 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 to initially have the dancers back up into facing couples, then step back into the wave and complete the call.

This rule also applies when calls which normally start from two facing dancers (e.g., Turn Thru) are called from a mini wave.

#### (8) REGIONAL STYLING DIFFERENCES

CALLERLAB recognizes that regional differences in styling exist.

## DEFINITION OF STYLING TERMS

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

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

## DANCING HAND POSITIONS

Couple Handhold: Inside hands joined. Men should always hold palms up, ladies palms down. In the event of a same sex couple, the left-hand dancer turns palm up, right-hand dancer turns palm down. Arms should be bent with hands held slightly higher than the elbow. Forearms are adjacent and can be held close together in locked-in position for wheel around type movement.

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

Handshake Hold: Use a comfortable handshake with hands reached and touched at about average waist height. Thumb should overlap the back of the opposite dancer's hand. It is important in right and left grand to release hands when passing. Do NOT stretch or lean over to reach the next hand.

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

Hands Up: Hands are joined in crossed palm position; i.e. opposing dancers place palms together with finger pointing up, then tilt hand out slightly which will result in a crossed palm position. Thumbs are gently closed on the back of the opposing dancer's hand. As the turning action starts, wrists are straightened.

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

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

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

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

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

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

## STYLING FOR MAINSTREAM SQUARE DANCE CALLS

### BOW (HONORS)

#### To Your Partner:

Men: Turn slightly to face your partner making eye contact. Place left hand behind back or at left hip, palm out. Place right foot in front of left foot. The right foot should be pointed toward the lady with the toe touching the floor. man's right hand holds lady's left hand. Both legs are straight, with weight on the back foot.

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

#### To Your Corner:

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

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

## BASIC DEFINITIONS (1 thru 53)

1. DANCER NAMING: See Addendum

2. CIRCLE FAMILY: Starting formation - two or more dancers. (a) CIRCLE LEFT, (b) CIRCLE RIGHT. Dancers join hands to form a circle, face slightly left or right as directed and move forward around the circle the distance directed. When left or right is not specified for circle, it is a circle to the left.

STYLING: All dancers walk (dance) forward with joined hands, men's palms up and ladies' palms down, elbows bent comfortably so that hands are above the elbow. TIMING: Standing or static square (SS) 8 people, full around, 16 steps; three quarters, 12 steps; one half, 8 steps; one quarter, 4 steps.

3. FORWARD AND BACK: Starting formation - single dancer. Each dancer steps forward three steps and pauses while bringing the free foot forward and touching it to the floor without transferring weight. Each steps back three steps beginning with the free foot and pauses while touching the free foot beside the weight-bearing foot. From facing lines of four or similar situations where eight counts are not appropriate, each dancer steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

STYLING: Couples have inside hands joined. As couples meet in the center, outside hands may be touched palm to palm. As the foot is brought to the touch (on the 4th and 8th counts), it should remain on the floor. TIMING: SS (static square) all, 8 steps, heads or sides, 8 steps; rock forward and back, 4 steps; balance, 4 steps.

4. DOSADO: Starting formation - facing dancers. Dancers advance and pass right shoulders. Without turning, each dancer moves to the right passing in back of the other dancer. Then moving backwards, each passes left shoulders returning to starting position.

STYLING: Men - arms in natural dance position, right shoulders forward as right shoulders pass, left shoulders forward as left shoulders pass. Ladies - 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. TIMING: SS with corner, 6 steps; with partner, 6; from a Box formation, 6; SS across the set, 8.

5. SWING: Starting formation - facing dancers (man and lady). Dancers step forward ending right side to right side and move around each other turning in a clockwise direction four or more counts. Dancers break out of the swing. The lady continues turning to her right until facing the same direction as the man, they form a couple.

STYLING: Men - left arm bent at the elbow, palm slightly up, right hand on lady's back slightly above the waist, posture should be erect. Ladies - right hand palm down on man's left hand, left hand on man's right shoulder, arm resting on man's right arm. Footwork: WALK AROUND - use short walking or shuffling steps around the central point. BUZZ STEP - right foot moves in small steps around the pivot point between the two dancers while the left foot pushes, as in a scooter motion. Ending position: Lady rolls off man's right arm blending smoothly to position for the next call or twirls (to a promenade position only - lady's option). To twirl, the man raises his left hand over the lady's head, holding lady's right hand loosely. Her hand revolves around his for stability as she turns clockwise moving down line of dance three steps, into a promenade position, joining inside

hands on the 4th step. While the lady turns, the man will move forward down the line of dance to be in position for the promenade. TIMING: Advancing skill, usually 4 to 8 beats of music, used at caller's discretion.

6. PROMENADE FAMILY (full, ½, ¾): (a) COUPLES PROMENADE: Starting formation - promenade. As a unit the couple walks forward around the circle counterclockwise. Unless otherwise specified, they promenade until reaching the man's home position. At the end of the promenade the couple turns, as a unit, to face the center of the set. If promenading to the man's home position, the couple always goes at least one quarter around the square. If need be, they continue past the man's home position for another full time around. (b) SINGLE FILE PROMENADE: Starting formation - single file promenade. Dancers move forward in single file counterclockwise or clockwise around the circle, as directed.

STYLING: In promenade position the man's hands are palm up, right forearm over the lady's left arm. Lady's hands are palm down in man's hand. Joined hands should be positioned equally between partners. In single file promenade man's arms are held in natural dance position; lady's hands on skirt, working with the natural swinging motion. TIMING: SS, couples promenading full around, 16; three quarters, 12; one half, 8; one quarter, 4; 4 people promenading inside, 8.

STAR PROMENADE: Starting formation - star, promenade. Directed dancers form a star and place the other arm around the waist of another directed dancer. Turn the star and promenade the distance specified.

STYLING: Men's inside hands joined the same as in a right or left hand star, outside arm around the lady's waist. Lady's inside arm around man's waist under his arm, outside hand works skirt. TIMING: 4 couples full around, 12; three quarters, 9; one half, 6; one quarter, 3. 4 couples full around with back out at home, 16.

7. ALLEMANDE FAMILY: Starting formation - any position where dancers can conveniently turn 90° or less to face their corner. (a) ALLEMANDE LEFT: Dancers face their corners and turn by the left forearm. Releasing armholds and stepping forward, each dancer ends facing his partner. (b) LEFT ARM TURN: Starting formation - facing dancers. Dancers join left forearms and walk forward around each other the distance specified; e.g. half (180°), three quarters (270°), full (360°), etc. (c) RIGHT ARM TURN: Like left arm turn except dancers turn with the right forearm.

STYLING: The arms are held past the wrist but not past the elbow joint. Each dancer places his hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other. TIMING: Full around, 8; three quarters, 6; one half, 4; one quarter, 2.

8. ARM TURNS: See 7 (b) and 7 (c) above

9. RIGHT AND LEFT GRAND FAMILY: Starting formation - square or circle or any position where dancers may conveniently turn 90° or less (if necessary) to face opposite sex, men facing counterclockwise, ladies clockwise. (a) RIGHT AND LEFT GRAND: If necessary, dancers turn 90° or less to face opposite sex (men counter-clockwise, ladies clockwise) join right hands, if not already joined, and pull by. Each moves ahead, around the circle, and gives the left hand to the next, a right to the next and a left to the next until each dancer meets the person with whom he started. (b) WEAVE THE RING: A right and left grand without touching hands. (c) WRONG WAY GRAND: Like right and left grand, but men move clockwise and ladies move counterclockwise.

STYLING: In the right and left grand for all dancers, hands are involved with alternating pull-by movements, no twirls. Arms should be held in natural dance position and the handhold position should be released as dancers pass each other. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to the next person. Just a comfortable extension of the arm and hand is all that is necessary. In the weave the ring, ladies will work their skirt with both hands as they move around the square, not exaggerated but with both hands on skirt. Men hold hands in natural dance position. The motion is one with the circle not too large and with the dancers leading 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. TIMING: Until you meet your partner on the other side, 10 steps.

10. STAR FAMILY: Starting formation - facing dancers, facing couples, square, circle. (a) LEFT HAND STAR, (b) RIGHT HAND STAR. The directed dancers step forward and extend designated hands to form a left or right hand star. Dancers turn the star by walking forward in a circle around the center of the star. Turning distance of the star may be specified in fractions of one quarter, one half, three quarters, or a complete revolution.

STYLING: In a forward moving star inside hands should be joined in a "palm star" position (hands of those making the star at about average eye level - palms touching), arms bent at elbow. Men's outside arms in natural dance position, ladies' outside hands work skirt. TIMING: 4 people, full around, 8; three quarters, 6; one half, 4; one quarter, 2. 8 people, full around, 16; three quarters, 12; one half, 8; one quarter, 4.

11. PASS THRU: Starting formation - facing dancers. Dancers move forward, passing right shoulders with each other. Each ends in the other's starting position but neither dancer changes facing direction.

STYLING: Man's right shoulder slightly forward as right shoulders pass. Arms in natural dance position. Ladies work skirts with hands, right hand leading as right shoulders pass. TIMING: From a static square (SS), heads or sides passing thru across the set, 4; Box, 2.

12. SPLIT THE OUTSIDE COUPLE: Starting formation - facing couples. The active or directed couple moves forward between the outside couple who sidesteps slightly to let them through then sidesteps back together again.

STYLING: Men's arms in natural dance position; ladies may work skirts. The couple that is separated by the active couple simply moves out of the way so that the active couple may move between them. Once the active couple has moved through and is out of the way, the couple who separated will move together once again.

TIMING: SS, heads or sides pass thru around one to a line, 8; around two to a line, 10; to home, 12. From a Box, insides split the outsides to a line, 4 steps; to home position, 6.

13. HALF SASHAY FAMILY: (a) HALF SASHAY. Starting formation - couple. Partners exchange places without changing facing directions. Dancer on the right sidesteps to the left, while the other dancer on the left steps back, sidesteps to the right, then steps forward to rejoin partner. (b) ROLLAWAY. Starting formation - couple. The directed dancer, or if not specified the dancer on the right, rolls across a full turn (360°) in front of the dancer on the left, as he sidesteps to the right - to exchange places. From a circle, unless otherwise directed, the ladies roll left across in front of the men. (c) LADIES IN, MEN SASHAY: Starting formation - circle or line with alternating men and ladies. With all dancers facing in, the ladies step forward and pause, while the men move to the left behind and past one lady. Ladies step back and rejoin hands with the men. If the circle is moving to the right, the men sashay to the right.

STYLING: Hands held in normal couple handhold. Man and lady each use a slight pulling motion toward each other as they initiate the sashay movement. Rollaway: Handhold same as joined couples. Man should slightly pull lady as both man and lady reach to join hands and continue pulling motion with outside hand. Man steps back with left foot, to the side and across. Ladies In, Men Sashay: Men's hands in slightly up position ready to rejoin the ladies in the circle. Ladies should have both hands on skirt when moving to the center and momentarily bunch skirts before returning to the circle. TIMING: Half sashay, 4 steps; Rollaway, 4; Ladies in, men sashay, 4.

14. TURN BACK FAMILY: (a) U TURN BACK: Starting formation - single dancer. The dancer does an in-place about-face turn (180°), turning toward partner unless the body flow dictates otherwise. If alone (i.e. no partner), the dancer turns toward the center of the set. If the dancer is facing directly toward or away from the center of the set, he may turn in either direction. (b) GENTS OR LADIES BACKTRACK: Starting formation - single dancer. The dancer does a U turn back by stepping out and turning away from partner or the center of the set.

STYLING: Arms in natural dance position. TIMING: 2 steps.

15. SEPARATE: Starting formation - couple. The dancers in the couple turn back to back with each other and walk forward around the outside of the square. The distance traveled is determined by the next call.

STYLING: Those not active will move forward to get out of the way so that those moving will not have so far to go. Men's arms in natural dance position; ladies' skirt work optional. TIMING: 2 steps.

16. COURTESY TURN: Starting formation - couple, facing dancers. (Limited at Mainstream to couples with man on left, woman on right.) The man (left hand dancer) takes the lady's (right hand dancer) left hand (palm down) in his left (palm up) and places his right hand in the small of the lady's back. Working as a unit, the couple turns around with the left hand dancer backing up and right hand dancer walking forward. Unless otherwise specified, the couple faces the center of the set or the center of the formation in which it is working.

STYLING: Men, the extended left hand serves as a direction indicator and the man uses his left hand to lead, not pull. Place the right hand in the small of the lady's back. Ladies use the right hand to work the skirt. The call courtesy turn is limited to turning a woman on the man's right. TIMING: 4 steps.

17. LADIES CHAIN FAMILY: (a) TWO LADIES CHAIN: Starting formation - facing couples (man on left, lady on right). The ladies step forward, extend right hands to each other and pull by. Each man steps forward and to the right, turning left to face the same direction as the lady beside him. The lady extends a left hand to the man for a courtesy turn. Couples end facing each other. (b) FOUR LADIES CHAIN: Starting formation - square or circle of 8 dancers. Similar to two ladies chain except that all four ladies step to the center and form a right hand star. They turn the star halfway around to their opposite men. All courtesy turn to face the center of the set. NOTE: TWO (or FOUR) LADIES CHAIN THREE QUARTERS: Starting formation - facing couples, a square or circle of 8 dancers. The directed ladies step to the center, form a right hand star and turn the star three quarters. All courtesy turn to face the center of the set. (c) CHAIN DOWN THE LINE: From a right hand line or left hand ocean wave, centers trade while ends adjust as necessary. Then the ends courtesy turn the centers. Ending formation is facing couples.

STYLING: Men release partner then turn right shoulder slightly toward the center of the square to begin the courtesy turn portion of the call, step back with the left foot. Ladies use handshake pull by for two ladies chain. No skirt work except as part of the courtesy turn. Three quarter and four

ladies chain, ladies use the hands up palm star, touching right hands in the star pattern. It is important that the man clears a path for receiving the lady after the chain by moving slightly to the right and starting the courtesy turn motion before the lady arrives. TIMING: SS, two ladies across set, 8 steps; three quarters, 10; four ladies across set, 8; three quarters, 10; down the line, 8.

18. DO PASO: Starting formation - circle of two or more couples. Each dancer faces partner or directed dancer and does a left arm turn half (180°) to face in the opposite direction. Releasing armholds and moving forward, each dancer goes to the corner for a right arm turn half (180°). Each returns to the starting partner to courtesy turn to face the center of the set or to follow the next call.

STYLING: All dancers' hands in position for forearm turns, alternating left and right. When the courtesy turn portion of the do paso is replaced by a different logical basic, then the styling reverts to that basic. TIMING: SS from start to finish of courtesy turn, 16 steps; to the next call, 12.

19. LEAD RIGHT: Starting formation - couple. Directed couple(s) take a step forward, and as a unit turn to the right 90° and move forward.

STYLING: Normal couple handhold between the man and lady, outside hands in normal dance position. TIMING: 4 steps.

20. RIGHT AND LEFT THRU: Starting formation - facing couples. Dancers step forward, join right hands with the dancer directly ahead and pull by. Each couple then does a courtesy turn to face the other couple.

STYLING: Each dancer takes regular handshake hold (right hands) with opposite as they move by each other. They release hands immediately as they pull by. For courtesy turn styling, refer to that Basic #17. TIMING: SS, heads or sides across the set, 8 steps; Box (couples standing closer together), 6; OW (within an ocean wave - a formation that appears in Basic #36), 6 steps.

21. GRAND SQUARE: Starting formation - square. A call that has the sides doing one part while at the same time the heads are doing another. Heads move forward into the square (4 steps), turning one quarter (90°) on the fourth step to face partners and back away to the sides of the square (4 steps). Turn one quarter (90°) to face the original opposites. Back away to the corners of the square (4 steps) and turn one quarter (90°) to face original partners and walk forward to home (4 steps). Do not turn. (Total to here: 16 steps.) From this point the action is reversed. Heads back away from their partners (4 steps), turning one quarter (90°) on the fourth step and walk forward to the opposites (4 steps). Turn one quarter and walk forward into the center toward partners (4 steps). Turn one quarter (90°) to face opposites and back up to home (total: 32 steps). While the head couples are doing the first 16 steps, the sides start by facing their partners to back away and do the second 16 steps. Completing this, the sides do the first 16 steps, while the heads are doing the last 16. The principle of walking three steps and then turning (or reversing) on the fourth step is followed throughout. This call may be broken into fractional parts by the caller directing the number of steps required. The call may also start with the heads, or other designated dancers, directed to face.

STYLING: Mens' arms in natural dance position; ladies work skirt with natural swinging action. When moving forward and backward as a couple, normal couple handhold is desired. TIMING: 32 counts.

22. STAR THRU: Starting formation - facing dancers (man and lady). Man's right hand is placed against the lady's left, palm to palm with fingers up, to make an arch. As the dancers move forward the lady does a one quarter (90°) left face turn under the arch, while the man does a one quarter (90°) turn to the right moving behind the lady. They end side by side with the lady on the man's right.

STYLING: Hands are joined in the arch, palm to palm, fingers pointed up. Hand grip should be readjusted to couple handhold after the basic is completed. Join hands in raised position approximately eye level. It is important that hands not be joined before that point. Man's hand should be used to stabilize as the lady provides her own momentum. It is equally important that the man's arm remain well above the lady's head. TIMING: 4 steps from point of contact.

23. CIRCLE TO A LINE: Starting formation - facing couples. Couples circle left one half (180°). The lead dancer in the couple who started on the inside (man's position) releases the left handhold, but retains the handhold of the dancer on his right to become the left end dancer of the line. The released dancer moves forward under the raised arm arch formed by that dancer and the adjacent dancer to become the right end dancer in the line.

STYLING: The circle portion is the same styling as in circle eight. As the man breaks with his left hand to form a line, he should lead the line several steps before turning. After the end lady has released her right hand, and while retaining the right hand of the man beside her, together they will raise their joined hands and make an arch. Then as the line begins to straighten out, she will move forward under this arch, turning left face gradually under her own left arm so that instead of backing up she is moving forward to the end of the line. TIMING: 8 steps.

24. BEND THE LINE: Starting formation - any line with an even number of dancers. Dancers in each half of the line must be facing in the same direction. The center dancers in the line drop hands with each other. With each half of the line working as a unit, the ends move forward while the centers back up until both halves of the line are facing.

STYLING: As ends move forward, centers back up equally. Use normal couple handhold and in the event a new line is formed, immediately join hands in the new line. TIMING: Lines of four, six or eight, 4 steps.

25. ALL AROUND THE CORNER: Starting formation - square or circle. All dancers face their corners. Walking forward and around each other while keeping right shoulders adjacent, dancers return to face their partner.

STYLING: Men's arms in natural dance position. Ladies use both hands on skirt, moving skirt forward and back to avoid opposite dancer. TIMING: 8 steps.

26. SEE SAW: Starting formation - square or circle. Each dancer walks forward and around the partner keeping left shoulders adjacent, then steps forward to face the corner. (NOTE: This call is to be used ONLY in conjunction with ALL AROUND THE CORNER)

STYLING: Same as in ALL AROUND THE CORNER except that left shoulders are kept adjacent and left hand and shoulder should be kept forward. TIMING: 8 steps.

27. SQUARE THRU FAMILY (1-5 hands): Starting formation - facing couples. (a) SQUARE THRU: Facing dancers join right hands and pull by. Turn in one quarter (90°), join left hands and pull by. (A half Square Thru has been completed.) Turn in one quarter (90°) and join right hands with facing dancer and pull by. (A three quarter Square Thru has been completed.) Turn in one quarter (90°), join left hands and pull by, but do not turn. (A full Square Thru has been completed.) Variations of Square Thru may be specified by fractions or by the number of hands, e.g. Square Thru 3/4 is the same as Square Thru three hands, etc. (b) LEFT SQUARE THRU: Similar to Square Thru except that it is started with the left hand and hands are alternated accordingly. When a left Square Thru is required, "left Square Thru" must be directed.

STYLING: Styling should be similar to that in Right and Left Grand. Corners should be rounded off rather than pulling through and doing a square military turn. TIMING: SS, 4 people full, 10 steps; three quarters, 8; one half, 6; one quarter, 4. Box, 4 people full, 8; three quarters, 6; one half, 4; one quarter, 2 steps.

28. CALIFORNIA TWIRL: Starting formation - couple (man and lady). Partners join hands (man's right with lady's left) and raise them to form an arch. The lady walks forward and under their joined hands making a one half (180°) left-face turn while the man walks around the lady in a clockwise direction one half (180°). Dancers have exchanged places and are both facing in the opposite direction from which they started.

STYLING: Men and ladies use loose hand grip. Outside hands in natural dance position. It is important that the man does not "wind" the lady. Man's hand should be used to stabilize as the lady provides her own momentum. It is also important that the man's hand remain well above the lady's head. Hands should be adjusted to normal couple handholds after completion of the basic. TIMING: 4 steps.

29. DIVE THRU: Starting formation - facing couples (man and lady). The couple whose back is to the center of the square (unless a specific couple is directed) makes an arch by raising their joined inside hands. The other couple ducks under the arch and moves forward. The couple making the arch moves forward and does a California Twirl. If neither couple has its back to the center of the set, then one couple must be directed to dive thru the other couple.

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. After hands are rejoined, styling should be the same as previously described for California Twirl. Couple diving under uses couple handhold. Bend low enough and stay close enough to partner to move comfortably underneath the arch. TIMING: Box, couple diving, 2 steps; couple facing out, 6.

30. WHEEL AROUND: Starting formation - couple. The couple, working as a unit, turns around (180°). The left hand dancer backs up while the right hand dancer moves forward. The pivot point is the handhold between the two dancers.

STYLING: Same as in couples Promenade. TIMING: 4 steps.

31. THAR FAMILY: (a) ALLEMANDE THAR: An allemande thar star is a formation and may be formed at the end of any left arm turn by the center dancers (or those directed) forming a right hand box star and backing up. Each outside dancer holds the left forearm of a center dancer and walks forward. (b) WRONG WAY THAR: A wrong way thar may be formed at the end of any right arm turn by the center dancers (or those directed) forming a left hand box star and backing up. Outside dancers hold the right forearm of a center dancer and walk forward.

STYLING: When the men are in the center backing up, their right hands will form a packsaddle/box star, taking the wrist of the man in front of him. When the ladies star, they will simply touch hands in the center. The dancers forming the star must remember to allow those on the outside to set the pace, since they have to travel a much further distance. If the centers move too fast, the result is that those on the outside will have to run to maintain the pace. As in any star, the ladies, while on the outside, may elect to hold their skirts. TIMING: SS, from Allemande Left to point of backup star, 12 steps.

32. SHOOT THE STAR (regular, full around): Starting formation - thar or wrong way thar. The handholds forming the center star are released as each center dancer and the adjacent outside dancer arm turn one half (180°) or full (360°) as directed. If half or full is not directed, the arm turn is one half.

STYLING: The forearm position is used for shooting the star. Outside hands free and in natural dance position. The lady will continue to hold skirt until hand is needed for next command.  
TIMING: Regular, 4 steps; full around, 8.

33. SLIP THE CLUTCH: Starting formation - thar or wrong way thar. Dancers in the center of the thar stop and, while retaining the star, release arm holds with the dancers beside them. Everyone then moves forward within the circle in which he was traveling while in the thar.

STYLING: Despite the change of moving direction, you can make the switch flowing and comfortable if the arm hold is released effortlessly and that same hand is held ready to turn the next person as directed. TIMING: 2 steps.

34. BOX THE GNAT: Starting formation - facing dancers (man and lady). Dancers step forward, join and then raise their right hands. The lady steps forward and does a left-face U-Turn Back under the raised joined hands, as the man walks forward and around the lady while doing a right-face U-Turn Back. Dancers end facing each other, each in the other's starting position.

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

35. OCEAN WAVE FAMILY: Ocean wave is a formation of three or more dancers holding adjacent hands and with each dancer facing in an opposite direction to that of the adjoining dancer(s). MINI WAVE is an ocean wave consisting of two dancers. (a) RIGHT HAND WAVE: An ocean wave with an even number of dancers is a right-hand wave if the end dancers and the dancers adjacent to them have right hands joined. (b) LEFT HAND WAVE: An ocean wave with an even number of dancers is a left-hand wave if the end dancers and the dancers adjacent to them have left hands joined. (c) ALAMO STYLE WAVE: Alamo style is a formation of an even number of dancers in a circle holding adjacent hands and with each dancer facing in an opposite direction to that of the adjoining dancers. (d) WAVE BALANCE: Starting formation - mini-wave, ocean wave. Each dancer steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

STYLING: Dancers should use hands-up position. Forward distance between dancers should be determined by the arm position of the dancer which is extended forward and bent slightly at the elbow. Care should be taken not to pull down on the partner's arm. In the Ocean Wave Balance, hands should never come behind the shoulders. Step forward touch, step back touch. Or, as a pleasing variation, use a two-step (step, close, step, hold) forward and a two-step (step, close, step, hold) back. Hands may be used to resist forward motion to prevent stepping through too far.  
TIMING: One balance forward and back, 4 steps.

36. ALAMO RING FORMATION: See Addendum

37. PASS THE OCEAN: Starting formation - facing couples only. Dancers pass thru, turn in to face their partner and step into a right-hand ocean wave.

STYLING: Couples who Pass Thru and face partner use styling similar to that described in Pass Thru. TIMING: 4 steps.

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

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

39. SWING THRU FAMILY: Starting formation - ocean wave or alamo. (a) SWING THRU: Those who can, turn by the right one half (180°), then those who can, turn by the left one half (180°). If "right" is not specified preceding the command to Swing Thru, it is a right Swing Thru. (b) ALAMO SWING THRU: Everyone turns half by the right, then everyone turns half by the left. When left Swing Thru is directed from an alamo formation, everyone turns half by the left, then everyone turns half by the right. (c) LEFT SWING THRU: Those who can, turn by the left one half (180°), then those who can, turn by the right one half (180°). If left Swing Thru is required, it must be specifically directed "left Swing Thru".

STYLING: All hands are joined in hands-up position, elbows in close. Exert slight pressure to assist opposite dancer in turning. Arcing turns should be utilized rather than pull by type of movements and should flow effortlessly from one turn to the other so that you are in a sense, "weaving" along the line. TIMING: 6 steps from point of contact.

40. RUN FAMILY: Starting formation - any two-dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer. GENERAL RULE: The directed (active) dancer moves forward in a semi-circle (180°) around an adjacent (inactive) dancer to end in the adjacent dancer's starting position. Meanwhile, the inactive dancer, who may be facing in any direction, adjusts by stepping (without changing facing direction) into the vacated starting position of the active dancer. The active dancer doing the run has reversed his original facing direction. If the direction to Run is not specified (right or left) and if the active dancer has an inactive dancer on each side, then centers Run around ends and ends Run around centers. Runs from an alamo circle are to the right unless otherwise directed. (a) BOYS RUN, (b) GIRLS RUN, (c) ENDS RUN, (d) CENTERS RUN: The directed (active) dancers Run around the inactive dancers using the general rule. (e) CROSS RUN: Starting formation - line, two-faced line, or wave. Each of the two directed (active) dancers, who must both be either centers or ends, Run into the spot vacated by the farthest inactive dancer. If the inactive dancers are centers, they sidestep to become ends; if they are ends, they sidestep to become centers. When the active dancers are both facing the same direction, they move forward in a semi-circle, pass each other and then Run into the vacated spot on the far side.

STYLING: Hands should blend into handhold required for following formation (i.e. wave or line). TIMING: From ocean waves, centers, 4 steps; cross run, 6; ends, 4; ends cross run, 6.

41. TRADE FAMILY: Starting formation - any wave, line or column. GENERAL RULE: Any two directed dancers exchange places by walking forward in a semi-circle ending in the other dancer's starting position. Each trading dancer has reversed his original facing direction. If the trading dancers start while facing in the same direction, they pass right shoulders when they meet per the right shoulder rule (see Passing Rule). (a) BOYS TRADE, (b) GIRLS TRADE, (c) ENDS TRADE, (d) CENTERS TRADE: Directed dancers (boys, girls, ends or centers) exchange places, changing facing directions using the general rule. (e) COUPLES TRADE: Starting formation - line or two-faced line. Working as a unit, each couple exchanges places with the other couple in the same line. Couples, as a unit, follow the right shoulder passing rule as defined for individual dancers. (f) PARTNER TRADE: Starting formation - couple, mini wave. Two dancers exchange places with each other.

STYLING: Any two adjacent opposite facing dancers use normal hands up position for turning as in swing thru type movements. Girls trading (i.e. from end of line) will use normal skirt work. Couples trade use normal couple handhold and styling similar to wheel and deal, Basic #40. When doing a partner trade, use inside hands to exert slight pressure to assist each other in trading. TIMING: SS, partner, 4 steps; OW, centers, 4; ends, 4; from two-faced lines, couples, 6 steps.

42. WHEEL AND DEAL FAMILY: Starting formation - line(s) of four facing in the same direction or a two-faced line. (a) WHEEL AND DEAL (from a line of four). The left hand couple only takes a step forward. The couples wheel (180°) toward the center of the line with the center dancer of each couple acting as the pivot point about which the couples turn. The couple that started on the right half of the line wheels in front of the other couple. Both couples end facing the same direction with the original left hand couple standing behind the original right hand couple. (b) WHEEL AND DEAL (from a two-faced line): Each couple steps straight ahead one step. Each couple then wheels (180°) toward the center of the line with the center dancer of each couple acting as the pivot point about which the couples turn. Couples end facing each other.

STYLING: Use couple handholds. Inside dancers serve as the pivot point and should exert slight pressure to assist as in any wheel around movement. TIMING: 4 steps.

43. DOUBLE PASS THRU: Starting formation - double pass thru. Dancers move forward, passing right shoulders with two other dancers to finish facing away from the center of the set in a completed double pass thru formation.

STYLING: Same as in pass thru. Dancer leads slightly with right shoulder and therefore the lady could use her right hand to work her skirt by putting it in front of her as she passes. TIMING: 4 steps.

44. FIRST COUPLE GO LEFT/RIGHT, NEXT COUPLE GO LEFT/RIGHT: See Addendum

45. ZOOM: Starting formation - starting and completed double pass thru, two-faced lines, single file promenade, columns, box circulate and promenade. From one couple following another, each dancer in the lead couple separates away from his partner and walks around a full circle (360°) to end in the position of the dancer who was directly behind him. Meanwhile, each trailing dancer steps directly forward into the vacated position of the lead dancer. Every dancer ends facing in the same direction he started. From a setup where one dancer is following another, the lead dancer walks away from the center of the square and around in a full circle (360°) to the position of the dancer who was directly behind him. Meanwhile, the trailing dancer steps directly forward into the position vacated by the lead dancer.

STYLING: Lead dancers hold arms in natural dance position. Ladies skirt work optional. Trailing dancers use couple handhold. In zoom it is important that lead dancers initiate the roll out movement with a slight forward motion to allow sufficient room for trailing dancers to step through comfortably. TIMING: 4 steps.

46. FLUTTERWHEEL FAMILY: Starting formation - facing couples. (a) FLUTTERWHEEL: The right hand dancers go in to the center and turn by the right forearm. As they move adjacent to the opposite dancer, they reach out with the free (left) hand and, taking the right hand of the opposite dancer, each continues on around to the original right hand dancer's starting position, releasing arms in the center and turning as a couple to face the center. (b) REVERSE FLUTTERWHEEL: Generally the same as flutterwheel except that the two left-hand dancers start with a left forearm turn and pick up the opposite dancers to return to their (the left hand dancer's) starting position.

STYLING: Dancers turning in the center should remember the principle of the forearm turn (see Basics #7c and b). The dancer being picked up can enhance the movement by anticipating the approach of the opposite dancer and step beside that person, taking normal couple handhold. If girls are on the outside, skirt work with the free hand is desirable. TIMING: From a static square (SS), head or side ladies, 8 steps. All four ladies, 12 steps.

47. SWEEP A QUARTER: Starting formation - facing couples in a circling movement (right or left). Dancers continue the circling movement one quarter (90°) in the direction of their body flow.

STYLING: All dancers use couple handholds. Couples working together should smoothly disengage previous handhold and blend into the sweeping basic. TIMING: 2 couples, 2 steps; all 4 couples, 4 steps.

48. VEER FAMILY: (a) LEFT (b) RIGHT - Starting formation - facing dancers, facing couples, mini waves or two-faced lines. Two facing couples working as a unit, or two facing dancers move to the left (or right, as directed) and forward to end in a two-faced line or mini wave respectively. From a mini wave or a two-faced line, the veering direction must be toward the center of the mini wave or line. Each dancer, or couple working as a unit, moves forward and inward to end back to back with the other dancer or couple respectively.

STYLING: All dancers use couple handhold. Outside hands in normal dance position. TIMING: Box, 2 steps; SS, heads or sides, 4 steps.

49. TRADE BY: Starting formation - trade by or any formation in which two couples are facing each other and the other couples are facing out. The couples facing each other pass thru, the couples facing out do a partner trade to face in.

STYLING: Same as pass thru and partner trade. TIMING: 4 steps.

50. TOUCH 1/4: Starting formation - facing dancers. Dancers touch and without stopping turn one quarter (90°) by the right.

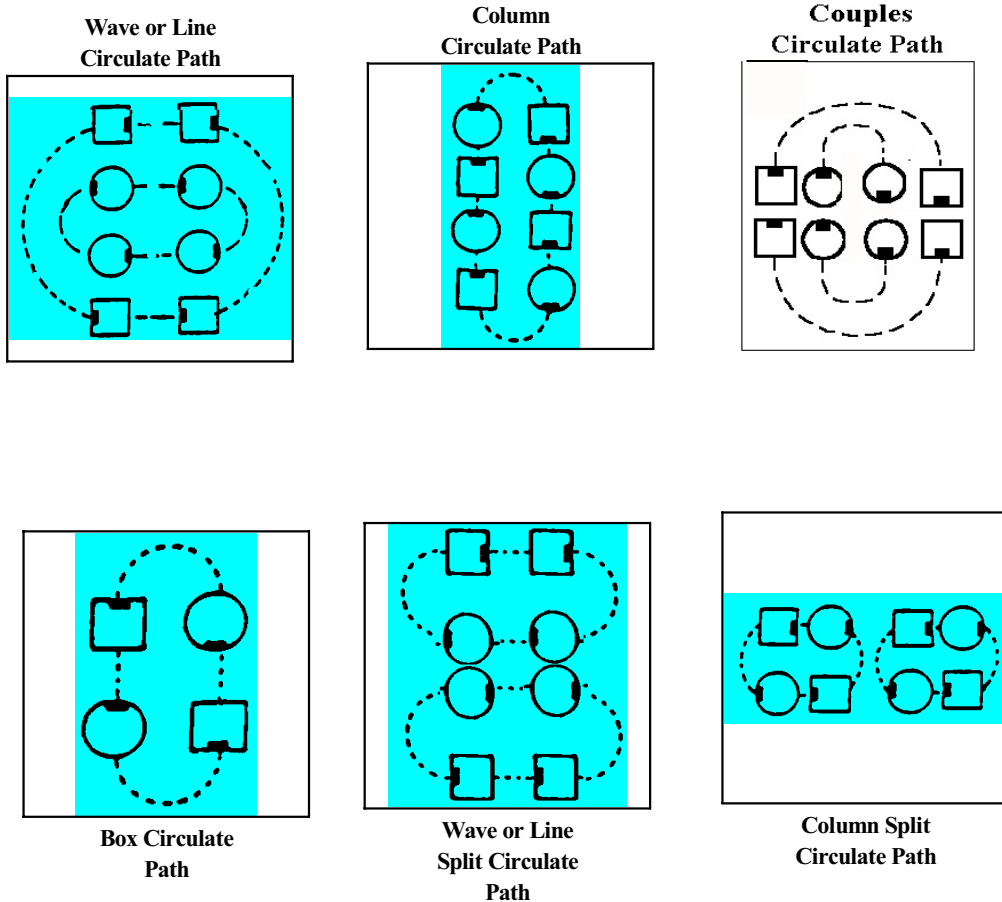
STYLING: Use normal hands-up, palm-to-palm position, with hands about shoulder level. TIMING: 2 steps.

51. CIRCULATE FAMILY: Starting formation - waves, columns, lines and two-faced lines. GENERAL RULE: Directed (active) dancers move forward along the circulate path to the next position. The circulate paths for various formations are indicated by the dotted lines in the diagrams.

(a) BOYS CIRCULATE, (b) GIRLS CIRCULATE, (c) ALL EIGHT CIRCULATE, (d) ENDS CIRCULATE, (e) CENTERS CIRCULATE: Directed dancers circulate using the general rule. (f) COUPLES CIRCULATE: Starting formation - lines or two-faced lines. Each couple, working as a unit, moves forward along the circulate path to the next position, using the general rule. (g) BOX CIRCULATE: Starting formation - box circulate. Each dancer moves forward along the circulate path to the next position, using the general rule. (h) SINGLE FILE CIRCULATE (COLUMN): Starting formation - columns. Each dancer moves forward along the circulate path to the next position, using the general rule. (i) SPLIT CIRCULATE: Starting formation - lines, waves or columns. The formations divide into two separate boxes and dancers circulate within their own foursome, using the general rule.

STYLING: All dancers use couple handhold when doing a couples circulate. Couples traveling the shorter distance should adjust with shorter steps to coincide with those traveling the longer distance. Those traveling the longer distance should avoid rushing. Arms should be held in natural dance position and ready to assume appropriate position for the next call. TIMING: From ocean waves (OW), centers, 4 steps; ends, 4 steps; all, 4 steps; couples, 4 steps.

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



52. **FERRIS WHEEL:** Starting formation - two parallel two-faced lines. The couples facing out Wheel and Deal to become the outside couples in a double pass thru formation. Meanwhile, the couples facing in step straight ahead to momentarily form a two-faced line in the center. Without stopping, they Wheel and Deal in that line to end as the center couples in a double pass thru formation.

**STYLING:** All dancers use couple handholds. It is important that those couples doing a half circulate form a momentary two-faced line in the center (perhaps touching hands to ensure the two-faced line position) before starting their wheel and deal motion. Couples do not start wheel and deal motion from original starting position. They must circulate half to the momentary two-faced line.  
**TIMING:** 6 steps.

MAINSTREAM DEFINITIONS (54 THRU 69)

53. **CLOVERLEAF:** Starting formation - completed double pass thru, or a single couple(s) on the outside of the square, facing out. The lead dancers separate and move away from each other in a three quarter (270°) circle. When each lead dancer meets another lead dancer from the other side of the square, they become partners and step forward to the center of the square. Each trailing dancer follows the dancer in front of him and ends directly behind that same dancer. A single couple facing

out does the lead dancer's part as described, but they may not step all the way into the center at the end of the call.

STYLING: Arms are held in natural dance position, skirt work optional. It is important to move slightly forward before turning away. When lead dancers meet and become partners, use couple handhold. Trailing dancers should follow footsteps of the lead dancers and not cut the corners. When trailing dancers become partners, use couple handhold. TIMING: 6-8 beats from a completed double pass thru. If CLOVERLEAF is called for only four people, the timing is 6 beats.

54. TURN THRU: Starting formation - facing dancers. Each dancer steps forward to join right forearms with the other dancer. They turn by the right one half (180°), release armholds and step forward, ending back to back with each other.

STYLING: Use normal forearm position. Men's free hand in natural dance position. Ladies' skirt work desirable for free hand. TIMING: 4 steps from point of contact.

55. EIGHT CHAIN THRU (1-8 hands): Starting formation - eight chain thru. TIMING - 8 hands - 20 4 hands - 10

Facing dancers join right hands and pull by (this completes an eight chain one). The center facing dancers join left hands and pull by while the outside dancers do a courtesy turn (this completes an eight chain two). Repeat these actions in sequence to achieve eight chain three, eight chain four, etc. Eight chain thru is the same as eight chain eight. Even numbers (2, 4, 6, 8) end in an eight chain thru formation. Odd numbers (1, 3, 5, 7) end in a trade by formation.

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

56. PASS TO THE CENTER: Starting formation - eight chain thru, parallel waves. All pass thru. The dancers now on the outside partner trade. Ends in double pass thru formation.

STYLING: Same as pass thru and partner trade. TIMING: Box, couples facing in, 2 steps; couples facing out, 6 steps.

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

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

58. CENTERS IN: Starting formation - whenever there is a couple with their backs to the center of the set facing or standing behind another couple (e.g. eight chain thru, completed double pass thru). The outside dancers step apart as the center dancers step forward and between them to form a line.

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

59. CAST OFF THREE QUARTERS: Starting formation - any wave or line. Each half of the line

or wave works as a unit and moves forward around a pivot point three quarters (270°). If the adjoining dancers are facing the same direction, the end dancer becomes the pivot while the other dancer moves in a semi-circle around the pivot. If the adjoining dancers are facing in opposite directions, the pivot point is the handhold between them and they move equally around that pivot point.

STYLING: If joined dancers are in opposite facing directions, the handhold should be hands-up position as in swing thru. If joined dancers are in the same facing direction, handholds are as in couples handhold position. TIMING: 6 steps.

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

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

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

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

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

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

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

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

64. SPIN CHAIN THRU: Starting formation - parallel waves.

Each end and the adjacent center dancer turn one half (180°). The new centers of each ocean wave turn three quarters (270°) to make a new ocean wave across the set. The two centers of this wave turn one half (180°) to reform the wave across the set. The two outside pairs of dancers of the center wave now turn three quarters (270°) to join the waiting ends and form parallel ocean waves.

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

65. TAG THE LINE: Starting formation - any line with an even number of dancers. FULL: Each dancer turns to face the center of the line. Taking a short side step to the left, each dancer walks forward passing right shoulders with oncoming dancers until he has walked past all of the dancers from the other half of the line. The call may be followed by any one of the directions In, Out, Right or Left. When this happens, dancers turn in place one quarter (90°) in the direction indicated.

STYLING: Arms in natural dance position, hands ready to assume appropriate position for the next call. A flowing type of movement can be achieved by taking a slight step forward before turning toward the center of the line, thus avoiding the abrupt military type pivot. TIMING: 6 steps

66. HALF TAG THE LINE: Like tag the line, except the dancers stop walking forward when the original center from each side of the line meets the original end from the other side. If started from a four person line, the ending is a right hand box circulate formation; from longer lines the ending is a right hand column formation.

STYLING: Arms in natural dance position, hands ready to assume appropriate position for the next call. A flowing type of movement can be achieved by taking a slight step forward before turning toward the center of the line, thus avoiding the abrupt military type pivot. TIMING: 4 steps

67. SCOOT BACK: Starting formation - box circulate or quarter tag. From box circulate, dancers facing in step straight forward to join adjacent forearms, turn half (180°) and step forward to end in the position vacated by the dancer who was facing out. Meanwhile, each dancer facing out runs into the position vacated by the dancer who is doing the forearm turn. When done from right hand boxes, the dancers facing in turn by the right and the dancers facing out run right. When done from left hand boxes, the dancers facing in turn by the left and the dancers facing out run left. Finishes in a box circulate formation.

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

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

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

STYLING: Couples use couple handhold and styling similar to wheel and deal. Single hinge use hands up position. TIMING: Couples hinge, 3 steps; single hinge, 2 steps.

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

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

\* \* \* \* \*

## Addendum to the CALLERLAB BASIC AND MAINSTREAM DEFINITIONS

(Approved November 15, 2000)

The piece of paper entitled "CALLERLAB PROGRAMS" (what we know as the Basic and Mainstream list) was updated in April, 1998. While the content of those programs hasn't been changed by this update, some terms and phrases in common use were added which aren't defined in the existing Mainstream Definitions. Until the definitions are updated, this addendum will serve as a source for those definitions.

1. DANCER NAMING: There are several ways to identify dancers in a square.

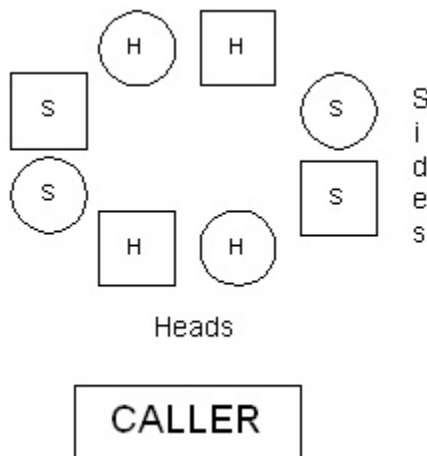
(a) PARTNER / CORNER. From a squared set with normally arranged couples, each man's PARTNER is the dancer on his right, and each man's CORNER is the dancer to his left. Each woman's PARTNER is the dancer on her left, and each woman's CORNER is the dancer to her right.

From a circle of alternating men and women facing in, the man's PARTNER is the adjacent dancer to his right and the man's CORNER is the adjacent dancer to his left. The woman's PARTNER is to her left and the woman's CORNER is to her right.

There are other meanings of PARTNER or CORNER in other formations. The caller should avoid the possibility of confusion.

Common commands using these terms would include "Face Your PARTNER; Do Sa Do", "Face Your CORNER; Allemande Left", "Circle Left; Swing Your PARTNER", "4 Ladies Promenade Inside; Swing Your PARTNER". In the last one, PARTNER refers to the PARTNER (i.e. the person you were standing beside) before the ladies promenaded.

(b) HEADS / SIDES. From a squared set, the heads are the two couples facing towards or away from the caller (or the wall the caller is on in very wide halls) and the sides are the other two couples (See Figure 1). From other formations, dancers retain their HEAD or SIDE identity (i.e. HEADS means Original HEADS). When a woman promenades to a position other than that where she started, she acquires the identity of that position. This is common in singing calls but is also true in patter. Common commands using these terms include "HEADS Right And Left Thru", "HEAD Ladies Chain", "SIDES Wheel Around", and "SIDES Trade".



When the original sides are standing in the heads position, the caller should explicitly designate "ORIGINAL HEADS" or "THOSE IN THE HEAD POSITION" because simply saying "HEADS" could mean either of these.

When the head man is promenading with the side lady, the following commands are all acceptable and have the same meaning: "HEADS Wheel Around", "HEAD MAN with the lady you've got, Wheel Around", or "HEAD MAN and the girl with you, Wheel Around".

(c) COUPLE #1, #2, #3, #4. From a squared set, the couple with its back to the caller's wall is COUPLE #1. The couple to their right (counter-clockwise when viewed from above) is Couple #2, and so on. Typical usage would include "Couples 1 and 3 make a right hand star". The phrase "COUPLES 1 AND 3" means the same thing as "HEADS".

(d) BOYS / GIRLS. 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.

(e) CENTERS / ENDS. In any line or column of 4 dancers, the two dancers in the center are called the CENTERS (labeled with a "C" in the figure below) and the two dancers on the end are called the ENDS (labeled with an "E"). The identification of CENTERS or ENDS is independent of facing direction. These figures are drawn without a facing direction because each dancer could be facing in any of the 4 directions.

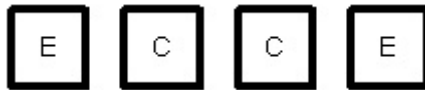


Figure 2. CENTERS or ENDS  
(4 Dances in a Line/Wave/Column)

With 8 dancers, there are several possibilities:

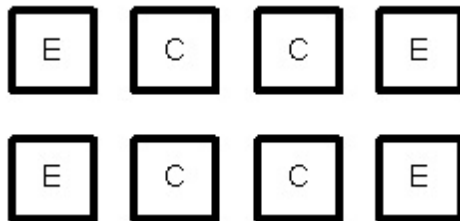


Figure 3. CENTERS or ENDS  
(8 Dances in a Line/Wave/Column)

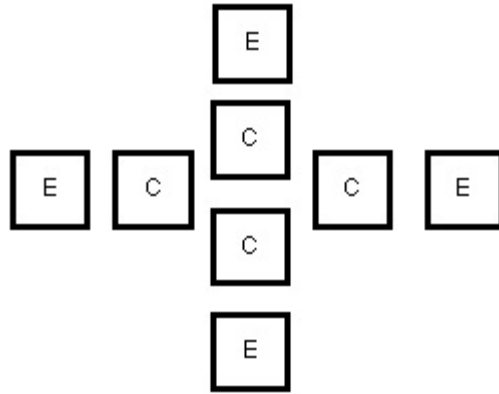


Figure 4. CENTERS or ENDS  
(8 Dances in a Thar)



Figure 5. EACH SIDE, CENTERS or EACH SIDE, ENDS  
(8 Dances in a Tidal Line/Wave/Column)



Figure 6. CENTER 4

The caller must be careful to avoid the ambiguity present in Figure 5 and Figure 6. A common way is to use the terms "EACH SIDE, CENTERS ...", "ON YOUR OWN SIDE, CENTERS ...", or "CENTERS OF EACH SIDE, ..." for Figure 5 and "CENTER 4, ..." for Figure 6.

- 4. DOSADO TO A WAVE: Starting formation - facing dancers. As one smooth motion, Dosado and Step To A Wave. Ends in a right-hand mini-wave.
  
- 12. SPLIT TWO: Starting formation - a couple or tandem facing another couple. The active or directed couple or tandem moves forward between the inactive couple who sidestep slightly apart to let them through then sidestep back together again. The call is not complete until the next command tells the active dancers what to do next. From an 8 chain thru formation,

an example usage would be CENTERS SPLIT TWO, AROUND 1 TO A LINE. Here, it is implied that the active dancers will SEPARATE, although other directional calling is sometimes used instead (e.g., CENTERS SPLIT TWO, BOTH TURN LEFT AND PROMENADE SINGLE FILE WHILE THE OTHERS ...).

15. SEPARATE: Starting formation - couple. The couple must be active or designated. Couple on the outside of the square (e.g. squared set). The two dancers in the couple turn back-to-back with each other and start walking away from each other, around the outside of the square. The distance traveled and ending position are determined by the next call (examples below).

Couples facing out of the square (e.g. after a heads square thru 3). The couples must have forward momentum or be designated. The couples will step forward and then perform the SEPARATE action describe above.

After either a SPLIT TWO or a SEPARATE, the active dancers walk around the outside of the set passing the designated number of inactive dancers (e.g. "SEPARATE, AROUND 2" or "SPLIT 2, AROUND 1"). The inactives act as stationary objects (referred to as goal-posts) and do not change their facing direction. The inactives counterdance as necessary by stepping forward to allow the actives to walk comfortably around the outside, and then stepping slightly backward as the actives pass.

When the active dancers have encountered their final inactive (goal-post) dancers, they walk around this dancer as follows:

TO A LINE: The active dancers walk around their last inactive dancers either squeezing in-between the inactive dancers (who move apart to make room) finishing in lines facing or inverted lines, or stopping when they are the ends of lines (with the inactive dancers being the centers of these lines). Which action will happen depends on the relationship of the active dancers to their final goal-post dancer. These actions are sometimes also called "SQUEEZE IN -- MAKE LINES" or "HOOK ON TO THE END -- MAKE LINES", respectively.

AND COME INTO THE MIDDLE WITH A: The active dancers will either continue walking around their last inactive dancer, squeezing 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 walk in a semi-circle around their last inactive dancer to end ready to take the next call in the center of the set. Which action will happen depends on the relationship of the active dancers to their final goal-post dancer. The second described action is also called AND COME DOWN THE MIDDLE WITH A.

31. THAR FAMILY: (b) ALLEMANDE LEFT TO AN ALLEMANDE THAR: Starting formation - anywhere an allemande left is legal. All do an allemande left, blending into a right and left grand circle. All right pull by and left arm turn ½ the next to an ALLEMANDE THAR (men will be the centers).

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

After a SHOOT THE STAR, the caller can say "TO ANOTHER THAR". This is the same action as "TO AN ALLEMANDE THAR" above. All right pull by and left arm turn ½ the next to an ALLEMANDE THAR. The caller will almost always direct "GO FORWARD 2".

The caller can direct FORWARD (everyone progressing in normal Right And Left Grand direction) or BACK or BACKWARD (everyone going the opposite direction from a normal Right And Left Grand) any number of hands. For example, "SHOOT THE STAR FULL TURN, GO BACKWARD 3, RIGHT, LEFT, RIGHT, MEN SWING IN MAKE A WRONG-WAY THAR".

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

35. OCEAN WAVE FAMILY: (a) STEP TO A WAVE: Starting formation - facing dancers. Dancers  $\frac{1}{2}$  Pass Thru (i.e. walk forward a small step and make a mini-wave). Ending formation is a right-hand mini-wave. Usually STEP TO A WAVE is called from facing couples, ending in a right-hand ocean wave.
36. ALAMO RING FORMATION: (a) ALLEMANDE LEFT IN THE ALAMO STYLE: Starting formation - any place an allemande left is legal. All start an allemande left but continue the arm turn until the men are looking toward the center of the square and the ladies are looking out. Maintain the left handhold and join right hands with the adjacent dancer to form an alamo ring. (b) BALANCE: Starting formation - alamo ring. Same as #35(d) WAVE BALANCE.
44. FIRST COUPLE GO LEFT/RIGHT, NEXT COUPLE GO LEFT/RIGHT: Starting formation - completed double pass thru. Each couple works as a unit and walks forward in an arc in the indicated direction. The center couple walks forward before taking the second direction given.

If the couples are asked to go in opposite directions (e.g. FIRST COUPLE GO LEFT, NEXT COUPLE GO RIGHT), they should move in a tight circle in their specified direction for half a circle. At this point they will be facing another couple and the ending formation will be facing lines. The other couple in their line will be the couple that started either immediately ahead or behind them facing the same wall in the starting double pass thru.

If both couples are asked to go in the same direction (e.g. FIRST COUPLE GO LEFT, NEXT COUPLE GO LEFT) the ending formation is a promenade or reverse promenade, and the next call is usually PROMENADE.

51. CIRCULATE FAMILY: (B) ALL 8 CIRCULATE: Starting formation - any 2x4 arrangement of dancers including lines, waves, columns, 8 chain thru, and trade by. Dancers in a column move forward one position on the column circulate path (see figure 7). Dancers in a wave or line move forward one position on the wave or line circulate path (see figure 8).

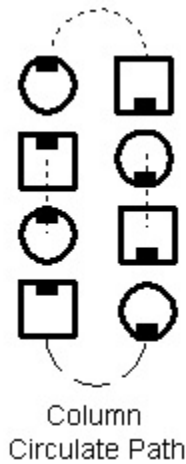


Figure 7. Circulate Path  
(Columns)

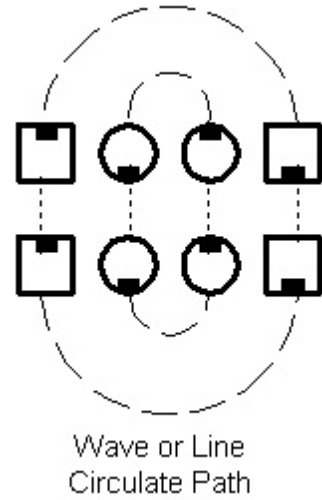


Figure 8. Circulate Paths  
(Waves or Lines)

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

From right- or left-hand columns, the following calls are equivalent and ask the dancers to move forward one position on the column circulate path: SINGLE FILE CIRCULATE, COLUMN CIRCULATE, ALL 8 CIRCULATE, EVERYONE CIRCULATE, or simply CIRCULATE.

From two-faced lines, the following calls are equivalent and ask the dancer to move forward one position on the wave or line circulate path (which for two-faced lines is the same as the couples circulate path): ALL 8 CIRCULATE, COUPLES CIRCULATE, EVERYONE CIRCULATE, or simply CIRCULATE.

From lines and waves, the following calls are equivalent and ask the dancer to move forward one position on the wave or line circulate path: ALL 8 CIRCULATE, EVERYONE CIRCULATE, or simply CIRCULATE.

It is improper to call SINGLE FILE CIRCULATE from other than right- or left-hand columns.

COUPLES CIRCULATE is only called from right- or left-hand two-face lines.

It is improper to teach that ALL 8 CIRCULATE always means that ends stay ends and centers stay centers. This statement is true from lines and waves, but not from columns.

It is improper to call ALL 8 CIRCULATE from columns and expect the center 4 dancers to work together and the outside 4 dancers to work together.

If the desired action is to divide the waves or columns into two separate groups, and have each group perform a circulate-type action, SPLIT CIRCULATE is the correct term to use.

If the desired action is to have the center 4 of waves, two-faced lines, or columns perform a circulate-type action within the center, BOX CIRCULATE is a correct term to use, but it may require naming those dancers. For example, Heads Touch 1/4; Heads BOX CIRCULATE, or Pass To The Center; Centers Touch 1/4 and BOX CIRCULATE).

It is improper to simply call BOX CIRCULATE from waves, lines, or columns. You must specify who is to BOX CIRCULATE.

From waves and two-faced lines, "CENTERS CIRCULATE", "CENTER 4, BOX CIRCULATE", and "CENTER BOX OF 4, CIRCULATE" are all acceptable.

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

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