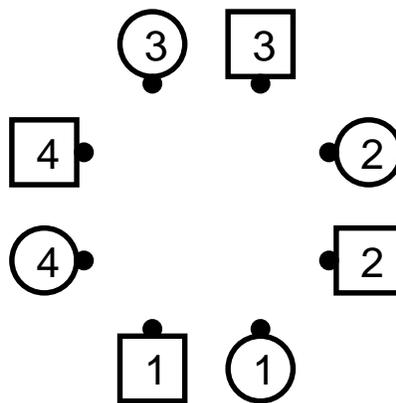


CALLERLAB

MAINSTREAM DANCE PROGRAM DEFINITIONS



Squared Set

Revised June 22, 2018

Change history since September 20, 2000:

Date	Change
8/22/01	Removed FAN THE TOP which was moved to the Plus Program. Removed EIGHT CHAIN THRU which was moved to the Plus Program. Removed SPIN CHAIN THRU which was moved to the Plus Program.
4/29/02	Corrected the definition of HALF TAG THE LINE.
8/12/02	Removed the reference to FAN THE TOP and SPIN CHAIN THRU from the Facing Couples Rule in the Preface.
1/14/03	Moved Diagram of STARTING FORMATIONS in PREFACE.
3/18/03	Added Regional Styling difference statement to PREFACE.
4/27/03	In addendum, changed #37 (Alamo Ring Formations) to Read "Same as #36(d) WAVE BALANCE".
8/1/03	Added EIGHT CHAIN THRU to the MS program.
9/11/03	Changed Definition of "SEE SAW" and Changed name of "ALL AROUND LEFT HAND LADY" to "ALL AROUND THE CORNER and Changed reference for ARM TURNS from the addendum to call #7 (b) and #7 (c).
10/10/03	Corrected styling statement for SEE SAW.
3/4/04	Removed PARTNER TAG Styling (Timing) From TAG Family.
4/26/05	Revised Copyright Notice.
8/19/05	Removed Dancer Tip from DOSADO Definition, Corrected References in RIGHT AND LEFT THRU and FLUTTERWHEEL Definitions.
9/19/05	Corrected reference to forearm turns in FLUTTERWHEEL Styling.
10/19/06	Renamed "BASIC AND MAINSTREAM DEFINITIONS", added SPIN CHAIN THRU and moved STAR PROMENADE to the PROMENADE FAMILY. Corrected the timing for TAG THE LINE and HALF TAG THE LINE.
1/9/08	Renamed ALL AROUND THE CORNER to WALK AROUND THE CORNER. Removed SPLIT TWO and SEPARATE from the addendum. Replace SPLIT THE OUTSIDE COUPLE with SPLIT TWO and corrected the definition of SEPARATE. Moved ALLEMANDE LEFT IN THE ALAMO STYLE and BALANCE from the Addendum. Added WRONG WAY PROMENADE to the Promenade Family.
4/4/08	Started adoption of MS Definition Rewrite. Updated beginning of document through call #10 plus 19 other calls to version approved in March 2004. Added next 5 calls approved in 2/08. Updated name of ALAMO STYLE. Moved Dancer Naming to preface. Merged CIRCULATE text from addendum, relabeled entries, and drew new diagrams.
5/23/08	Update link to Formation Pictograms.
3/12/09	Add Leaders/Trailers.
9/9/09	Update Pass The Ocean. Update call order and numbers to match 9/1/09 teach order. Minor formatting changes to Swing Thru, Trade Family, Ocean Wave Family, and Ladies Chain.
11/1/09	Add "The Facing Couples Rule applies to this call" to Swing Thru and Spin Chain Thru.
3/17/10	New definitions for the calls Courtesy Turn, Centers In, and Cast Off 3/4, and a new Timing section. Fix typo in Bend The Line.
6/18/10	Convert to Word. Minor edits.
7/27/10	Update Courtesy Turn, comment #1 for better translation.
12/3/10	New definition for Grand Square. Swapped teach order of Circle to a Line with California Twirl and Shoot the Star with Slip the Clutch.
12/23/10	Fix starting formation in Chain Down the Line.
1/18/11	Update copyright. Fix error introduced when converting to Word (wrong diagram for Very Ends).
2/19/11	Lowercase "the" in Walk Around the Corner.
3/16/11	New definitions for Circle to a Line and Veer Left / Veer Right.
5/13/11	Split Basic into Basic 1 and Basic 2 and minor edits.
7/28/2011	Page 5 reworded Partner / Corner comments, removing BBGG terminology. Page 11 First paragraph, reworded removing BBGG terminology.
10/3/2011	Page 8 Added picture for (General Tag: "Center 6").
10/7/2011	New definition for Ladies Chain Family and See Saw.
5/2/2012	New definition for Wheel Around and Square Thru. Deleted a comment in Partner / Corner.
8/7/2012	Revised Standardization Comment.
2/22/2013	New definitions for Promenade Family, Circulate Family, and Box the Gnat.
5/17/2013	New definitions for Thar Family, Slip the Clutch, and Shoot the Star. Added Appendix B. Minor edits.
8/26/2016	Add timing for Flutterwheel-Facing Couples
3/9/2017	New definitions for Ocean Wave Family, Run/Cross Run, Flutterwheel/Reverse Flutterwheel, Swing Thru/Left Swing Thru, and Eight Chain Thru

3/22/2017	Fix error in Eight Chain Thru; minor formatting updates; update copyright
3/26/2017	New definitions for Tag the Line and Half Tag.
5/8/2017	New definition for Hinge Family.
8/13/2017	Move Basic calls to a separate document and update introduction. Added cross reference links for “see section” references.
12/18/2017	New definition for Walk And Dodge.
6/22/2018	Minor fix for Cloverleaf.

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

General

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". The Basic Dance Program list now includes the first 51 calls, and the Mainstream Dance Program list contains 17 calls that follow the Basic Program.

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. The revision of definitions continued, and in 2016, in conjunction with the Definitions Committee, the Mainstream Committee began moving this process forward at an increased pace.

In addition, 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. This document contains the definitions for the Mainstream Dance Program calls. Please refer to the Basic Dance Program Definitions for information on those calls.

From the earliest days of codifying square dance calls and lists, the Basic and Mainstream Programs have had a shared evolution and developmental history. Because of this shared history, and interrelationship, both programs are overseen by the Mainstream Committee.

Scope

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

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

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

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

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

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

Approach

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

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

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

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

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

Standardization

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

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

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

Proper vs. Improper

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

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

There are no choreography police. There are no laws against improper choreography or bad calling. In all 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 vs. improper.

Conventions and Rules

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

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

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

Passing Rule

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

Same Position Rule

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

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

Example:



Facing Couples Rule

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

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

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

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

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



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

Ocean Wave Rule

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

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

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

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

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



Right And Left Thru

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

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

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

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

Squared Set Convention

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

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

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

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

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

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

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

Circle Rule

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

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

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

Ways Of Naming Dancers

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

Partner / Corner

Command examples:

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

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

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

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

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

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

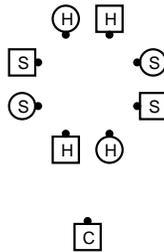
For the purposes of resolving the square (i.e., getting dancers back to their original partners and corners) it may be useful for callers to consider the man's corner as the next woman clockwise around the square (after adjusting Ocean Waves back to Facing Couples, having everyone face the center of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

Heads / Sides

Command examples:

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

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



C = Caller H = Heads S = Sides

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

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

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

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

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

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

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

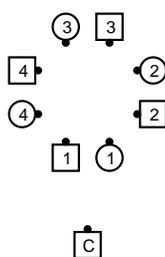
Command examples:

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

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

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

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



C = Caller

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

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

Boys / Girls

Command examples:

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

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

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

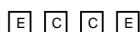
Some callers emphasize that in square dancing the commands are all given to the Boys. They say that the Girls have to pay attention and do the opposite action. In modern teaching, choreography, and patter that statement is misleading and generally not true. Most of the calls are defined without reference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

Centers / Ends

Command examples:

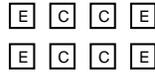
- Each Side, Centers Trade
- On Your Own Side, Centers Trade
- Centers Of Each Side, Pass Thru
- Center 4, Walk And Dodge
- Ends Fold

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

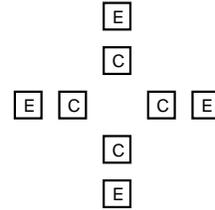


1x4 Formation: "Centers" or "Ends"

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



2x4 Formation: "Centers" or "Ends"



General Thar "Centers" or "Ends"

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

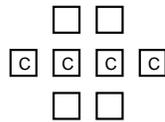
The following are encountered less frequently, or are referred to in the definitions:



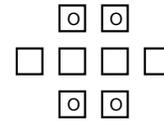
1x8 Formation: "Each Side, Centers" or "Each Side, Ends"



1x8 Formation: "Center 4"



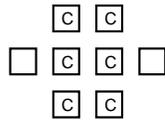
General Tag: "Center 4" or "Centers"



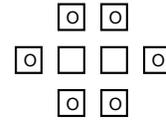
General Tag: "Outside 4"



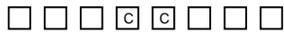
1x8 Formation: "Outside 4"



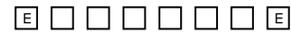
General Tag: "Center 6"



General Tag: "Outside 6"



1x8 Formation: "Very Centers"



1x8 Formation: "Very Ends"

Leaders / Trailers

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

Command Examples:

Double Pass Thru; Leaders Trade

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

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

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

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



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

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

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. All the formations used in these definitions are defined in the "Formations" appendix. Further commentary on starting formations can be found in "Additional Detail: Starting Formations".
3. *Command examples.* Many of the common phrases used to "call" this call are listed. The simplest or most common is listed first. Some of the command examples include patter and/or helping words. See "Additional Detail: Commands: Extra words".
4. *Dance action.* A description of how to do the call either in English words, other calls, or a combination of both. Complex calls are described sequentially, part by part. The descriptions are written to work from all of the starting formations listed. They try to capture in words the essence of the call. See "Appendix B: Descriptive Terminology" and "Additional Detail: Dance action: Definitional Precision".
5. *Ending formation.* The ending formations are given so that the reader can double check his understanding of the call. All the formations used in these definitions are defined in the "Formations" appendix.
6. *Timing.* While executing each call, the dancers should take one step for each beat of music. The number of steps (or beats) as determined by the Timing committee is given for each of the calls. See "Additional Detail: Timing".
7. *Styling.* The recommended styling, including arm position, handholds, and skirt work, is given. See "Additional Detail: Styling" for more detail and definitions of the terms used.
8. *Comments.* Important information, clarification, exceptions, and usages are contained in this section.

1. Cloverleaf

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

1.a. Cloverleaf (Everyone Active)

Starting formation: Completed Double Pass Thru

Command examples:

Cloverleaf
Everyone Cloverleaf

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

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

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

Ending formation: Double Pass Thru

Timing: 8

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

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

1.b. Cloverleaf (Two Couples Only Active)

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

Command examples:

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

Squared set: Heads Turn Thru and Cloverleaf

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

Squared set: Sides Pass Thru and Cloverleaf; Heads Square Thru 2 and Cloverleaf; New centers Right and Left Thru; Double Pass Thru; Ends Cloverleaf; others Partner Trade; You're Home

Dance action: The designated dancers must be facing out of the set. If they are in the center of the set, they first step forward. Next they separate and move away from each other in a three quarter (270 degrees) circle. When they meet another dancer from the other side of the square, they become a couple facing in. If no one else is in front of them, they can finish in the center, just as the leads normally would for Everyone Cloverleaf.

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

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

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

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

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

2. Turn Thru

Starting formation: Facing Dancers

Command examples:

Turn Thru

Swing Thru; Turn Thru

Girls Turn Thru

Squared set: Heads Turn Thru; Separate, Around 1 To A Line

Heads Square Thru 4; Spin The Top; Turn Thru; Courtesy Turn

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

Ending formation: Back-To-Back Dancers

Timing: 4

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

Comments: The Ocean Wave Rule applies to this call.

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

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

Starting formation: Eight Chain Thru

Command examples:

Eight Chain Thru

Eight Chain 3
Eight Chain 4
Eight Chain 1, Allemande Left

Dance action: Complete as many of these actions as appropriate:

- All Right Pull By (Eight Chain 1 has been completed)
- Centers Left Pull By while the ends Courtesy Turn (Eight Chain 2 has been completed)
- All Right Pull By (Eight Chain 3 has been completed)
- Centers Left Pull By while the ends Courtesy Turn (Eight Chain 4 has been completed)
- All Right Pull By (Eight Chain 5 has been completed)
- Centers Left Pull By while the ends Courtesy Turn (Eight Chain 6 has been completed)
- All Right Pull By (Eight Chain 7 has been completed)
- Centers Left Pull By while the ends Courtesy Turn (Eight Chain Thru has been completed)

Ending formations: Eight Chain Thru ends in Eight Chain Thru

Eight Chain 1, 3, 5, etc. ends in Trade By

Eight Chain 2, 4, 6, etc. ends in Eight Chain Thru

Timing: Eight Chain Thru: 20

Eight Chain 1, 2, 3, etc.: each odd-numbered part: 2; each even-numbered part: 3 (e.g., Eight Chain 3: 2+3+2 = 7)

Styling: Same as Right And Left Thru. Dancers doing the Left Pull By in the center move slowly so their action takes the same time as the Courtesy Turn on the outside.

Each part of this call ends in an Eight Chain Thru or Trade By formation. Dancers should not drift into a circular formation as in Wrong Way Grand (Basic call #8c).

Comments: The Ocean Wave Rule applies to this call.

At Basic and Mainstream, Courtesy Turn (Basic call #15) is restricted to a man turning a woman. Therefore, at Mainstream, Eight Chain Thru is improper after Heads Square Thru 4, Sides Half Sashay. However, Eight Chain 3 would be proper.

4. Pass to the Center

Command example: Pass To The Center

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

Ending formation: Double Pass Thru

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

Styling: Same styling as Pass Thru and Partner Trade.

Comments: The Ocean Wave Rule applies to this call.

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

This call is not proper from Left-Hand Ocean Waves. See *Basic Definitions* call 10. Pass Thru.

5. Single Hinge / Couples Hinge

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

5.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 1/4.

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.

5.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 Grand One-Faced Line, Couples Hinge ends in Right-Hand Two-Faced Lines (i.e., lined up with each other and not offset).

6. Centers In

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

Command examples:

Centers In

Put Centers In

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

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

Timing: 2

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

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

7. Cast Off 3/4

Starting formations: Mini-Wave, General Line

Command examples:

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

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

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

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

Timing: 6

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

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

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

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

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

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

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

8. Spin the Top

Starting formation: Ocean Wave

Command examples:

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

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

Ending formation: Ocean Wave perpendicular to starting formation

Timing: 8

Styling: Use same styling as in Swing Thru.

Comments: The Facing Couples Rule applies to this call.

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

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

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

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

9. Walk And Dodge

Starting formations: Box Circulate, Facing Couples

Command examples:

Walk And Dodge

Right and Left Thru, Girls Walk, Boys Dodge (from a normal couple)

Dance action: Some dancers move forward ("walk") to take the position of the dancer in front of them, and other dancers, without changing facing direction, move sideways ("dodge") into the adjacent spot.

From a Box Circulate, trailers "walk" and leaders "dodge".

From Facing Couples, callers must designate which dancers "walk" and which dancers "dodge".

Ending formations: Back-To-Back Couples, Box Circulate

Timing: 4

Styling: Arms in natural dance position, with dancers forming a couple or mini-wave handhold at the end of the call.

Comments: Walk and Dodge is a four-dancer call. From Columns, dancers work in two groups of four, one on each side, ending in a Trade By formation.

As a gimmick, callers may designate some dancers to back up rather than "walking". For example, Heads Square Thru, Touch 1/4, Walk and Dodge, Girls Back Up and Boys Dodge. From Lines Facing Out, the command Centers Walk, Ends Dodge is also a gimmick, as are other applications where dancers leave their group of four. See "Additional Detail: Commands: Gimmicks".

There are extended applications in which six or eight dancers work together. For example, after Sides Pass the Ocean, Sides Swing thru, All Boys Run, it is possible to either have the Center 6 Walk and Dodge or the Outside 6 Walk and Dodge. In both cases, four dancers "walk" and two dancers "dodge". It is also possible to have six dancers "walk" and two dancers "dodge". For example, Heads Touch 1/4, Side Girls Dodge and Others Walk.

From Facing Couples or Back-to-Back Couples, the command "Walk and Dodge" by itself is improper unless dancers are expected to do their part (see Additional Detail: Commands: Do Your Part).

10. 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.

11. *Fold / Cross Fold

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

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

12. *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.

13. *Spin Chain Thru

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

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

14. 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 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.

Tag The Line, Face Right (or Left) ends in a Right-Hand (or Left-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 Out) ends in Facing Lines (or Lines Back-to-Back).

The direction given does not have to be the same for all dancers, e.g., 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, e.g., "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.

15. Half Tag

Starting formation: General Line

Command example:

Half Tag

Dance action: Dancers begin 14. Tag the Line (In/Out/Left/Right), but stop when each dancer is adjacent to a dancer from the other half of the line

Ending formation: Right-Hand Box Circulate

Timing: 4

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. Dancers end with Ocean Wave handholds.

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

An extended application of Half Tag begins from a General Line containing six or eight dancers. The caller must explicitly identify the line, e.g., "Line of Eight, Half Tag". The application from a line of two dancers is improper at Mainstream; it has a separate name and is in another program.

It is possible, but uncommon, to give a direction for dancers to turn, as in 14. Tag the Line (In/Out/Left/Right), e.g., "Half Tag, Face Right". The directions In or Out should be used only if they are unambiguous, e.g., Couples Circulate, Couples Hinge, Each Side Half Tag, Face In. If the center of the resulting Box Circulate is in a different direction from the center of the set, Face In or Face Out should be avoided, e.g., following Couples Circulate, Half Tag.

16. *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.

17. *Recycle (from a wave only)

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

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

TIMING: 4 steps.

Additional Detail

This section is still undergoing review and approval.

Starting Formations

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

Commands

Extra words

Plain English

Extensions like Reverse Wheel Around

Fractions

Gimmicks

Bending vs. breaking the definition

Do Your Part

Centers Zoom

Extend and Tag The Line

Dance Action

Defining Calls with Arm Turns

Definitional Precision

Blending one call into another

Who is active

What does naming a dancer mean?

Square Breathing

Timing

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

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

In traditional square and contra dancing, the choreography is usually created so that the sequences of calls match these levels of phrasing. Generally, the dancers start each call on beat one of a phrase and dance the call so that it takes 8 beats. Each dance contains a sequence of calls that is repeated as a couple progresses to the next couple. By knowing the sequence beforehand, and having it repeat, the dancers are able to adjust their execution of the calls and the transitions between the calls to match the phrase of the music. This means that the calls Dosado, Right and Left Thru, Two Ladies Chain, and Up To The Middle And Back are all danced in 8 steps, starting with beat 1 of the

phrase. There are only a few calls that do not take 8 beats, e.g., the 4-beat calls Pass Thru and Balance, or a 12-beat Swing. These are paired with another call to evenly fill one or more 8-beat phrases.

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

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

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

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

Styling

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

Posture

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

Dance Step

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

Arms and hands

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

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

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

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

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

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

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

Inactive dancers

Other styling terms and issues

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

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

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

BOW (HONORS)

To Your Partner:

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

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

To Your Corner:

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

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

Teamwork

Embellishments

Appendices

Appendix A: Formations

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

2-Dancer Formations

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

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

4-Dancer Formations

8-Dancer Formations

Appendix B: Descriptive Terminology

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

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

- **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
 - **Same-Sex Couple:** A Couple with two Women or two Men
- Note: Couple is a formation defined in "Formation Pictograms", page 1.

Face Left / Right / In / Out

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

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: Extensions like Reverse Wheel Around".

Opposite

1. 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 (see *Choreographic Guidelines*, page 25), Diagonal Opposites will always be across the square from each other.
2. From a man's perspective when squared up at home, the woman across the square can be called his Opposite Lady. Along with Partner, Corner, and Right-Hand Lady, these describe the four women as viewed from a man's perspective. (Historically, square dancing terms were directed more towards the men.)

Promenade Direction

- **Promenade Direction:** Counterclockwise
- **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** (e.g., "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, e.g., "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 counterclockwise (and also right and left) throughout the call. See Additional Details: Commands: Extensions like Reverse Wheel Around.

Right-Hand Lady

From a man's perspective when squared up at home, the woman diagonally to his right (i.e., the one he would be facing after Lead Right) can be called his Right-Hand Lady. Along with Partner, Corner, and Opposite Lady, these describe the four women as viewed from a man's perspective. (Historically, square dancing terms were directed more towards the men.)

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.

Turn 1/4 / 1/2 / 3/4 / Full Turn 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.

Appendix C: Other Publications

This appendix is still undergoing review and approval.

Publications for dancers

Publications for callers

Foreign language publications